THE ARCHITECTURAL REVIEW

WWW.ARPLUS.COM

UK £6.95/€12 USA $21.99 CAN $22.95 MARCH 2005

WATER
Piano's Kanak Centre
RoTo in Nagasaki
Behnisch in Bristol

URBANITY Berlin Reichstag London IMAX Murcia's

THE ARCHITECTURAL REVIEW

REGIONAL IDENTITY

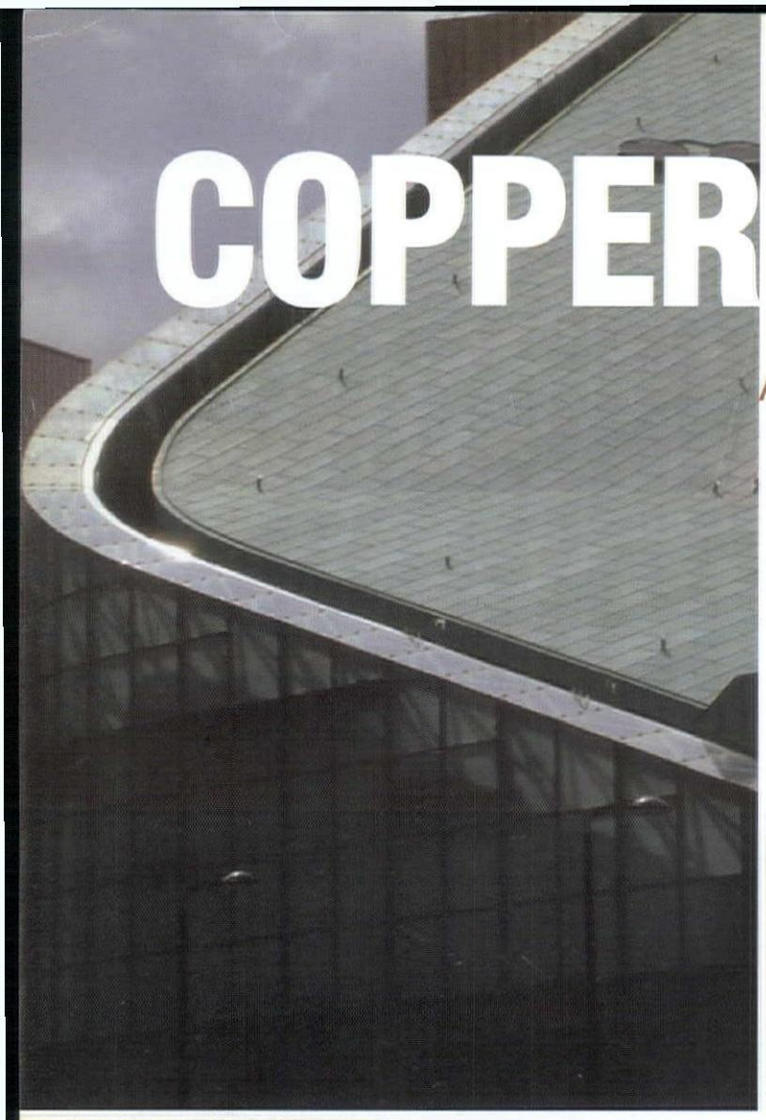
THE ARCHITECTURAL REVIEW

THE ARCHITECTURAL REVIEW

THE ARCHITECTURAL REVIEW

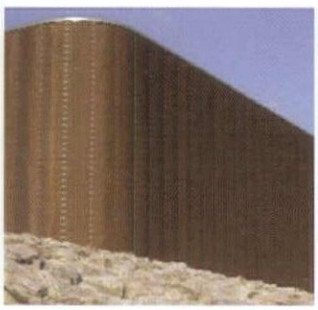
DAVEY REFLECTS ON QUARTER OF A CENTURY

9 770003 861052

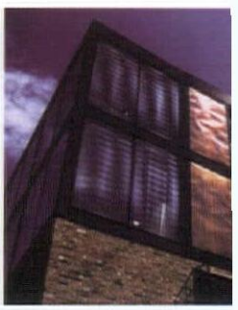


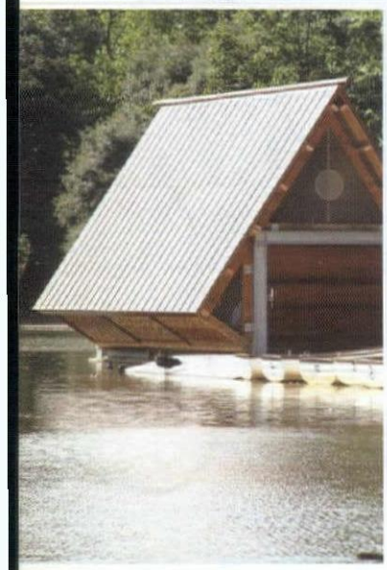
COPPER IN ARCHITECTURE AWARDS 2005

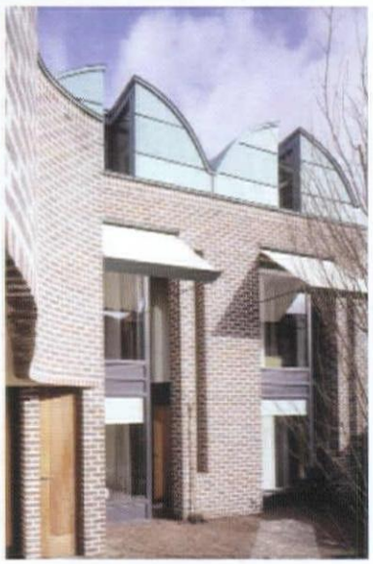
Entries are invited for the well-established Copper in Architecture Awards in recognition of excellence in design. Previous winners represent the very best in contemporary architecture, covering projects of all shapes and sizes. Entered projects must incorporate cladding, roofing or other architectural elements of copper or copper alloys, such as bronze.







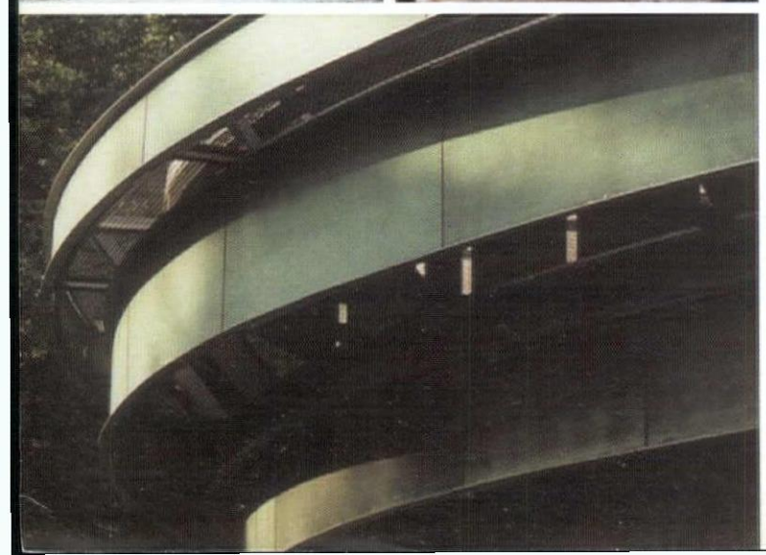




The architectural design award categories are:

:: Recently completed projects in the United Kingdom
:: Recently completed projects in other participating European countries
:: Projects by architectural students from UK schools of architecture

There are additional awards for innovation and craftsmanship. Entries must be submitted by 31 May 2005 and the winners will be announced at a presentation in London, UK in September 2005.



COPPER IN ARCHITECTURE

Entry forms and details are available from the websites
www.cda.org.uk/arch and **www.copperconcept.org**
or phone +44 (0)1442 275700
fax +44 (0)1442 275716
or e-mail helpline@copperdev.co.uk.

european copper in architecture campaign

enquiry 15 www.arplus.com/enq.html

THE ARCHITECTURAL REVIEW

IBP Magazine of the Year 2004

FOUNDED 1896
Published monthly
Emap Construct, 151 Rosebery Avenue, London, EC1R 4GB, England.
Email: lynne.jackson@ebc.emap.com
Fax: 020 7505 6701

EDITORIAL
Editorial Director and Editor
PETER DAVEY 020 7505 6725
Managing Editor
CATHERINE SLESSOR 020 7505 6726
Art Editor
MICHAEL HARDAKER 020 7505 6727
Assistant Editor
ROB GREGORY 020 7505 6728
Production Editor
JULIA DAWSON 020 7505 6729
Editorial Co-ordinator
LYNNE JACKSON 020 7505 6725

ADVERTISING
International Account Manager
Francine Libessart +44 (0)20 7505 6859
UK Account Manager
James Hutchinson +44 (0)20 7505 6742
Italian Advertising Sales, Milan
Carlo Fiorucci
Tel: +39 (0)362.23.22.10
Fax: +39 (0)362.32.69.34
Email: carlo@fiorucci-international.com
US Advertising Sales, New York
Kate Buckley
Tel: +1 845 266 4980
Email: buckley@moveworld.com
Production Manager
Sharon Parham 020 7505 6874
Marketing Manager
Jo Roberts 020 7505 6615
Sales Director
Andrew Knight
Publisher
Jonathan Stock
Group Editorial Director
Paul Finch
Managing Director
Graham Harman
List rental: Jonathan Burston, Uni-Marketing
Tel: +44 (0)208 995 1919
Email: jburston@uni-marketing.com

ABC circulation 22 049
© Emap Construct 2005

SUBSCRIPTIONS & BACK ISSUES
To subscribe please use the card in this issue
Tel: +44 (0)1858 438 847
Fax: +44 (0)1858 461 739
Email: ARE@subscription.co.uk

UK	£74
UK student	£59
Europe	€116
Americas	$108
Rest of world	£110

American copies are air speeded to New York
For back issues:
Tel: +44 (0)20 7505 6622
Fax: +44 (0)20 7505 6606
Email: BREbookshop@emap.com

NON DELIVERY OF ISSUES & CHANGES OF ADDRESS
Contact: Tower Publishing
Tel: +44 (0)1858 438 847
Fax: +44 (0)1858 461 739
Email: ARE@subscription.co.uk
You can also write to: AR subscriptions, Tower House, Sovereign Park, Market Harborough, LE16 9EF, UK
American subscribers – contact The Architectural Review, c/o PSMJ Resources Inc, PO Box 95120, Newton MA 02495, USA.
Tel: +1 617 965 0055 Fax: +1 617 965 5152

BOUND VOLUMES
Bound volumes (UK only): contact John Lawrence. Tel: 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for $108 per year by EMAP, Royal Mail International c/o Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY 11220-2521. Periodicals postage paid at Brooklyn NY and additional mailing offices. Postmaster: send address changes to The Architectural Review, c/o PSMJ Resources Inc., PO Box 95120, Newton, MA 02495.

emap communications

DAVEY REFLECTS

VIEW
27 Christo in Central Park; B of the Bang by Heatherwick; Philip Johnson remembered; Browser

REFLECTIONS
40 PD and the AR PETER BLUNDELL JONES

COMMENT
42 Setting the scene for the future. Peter Davey says goodbye

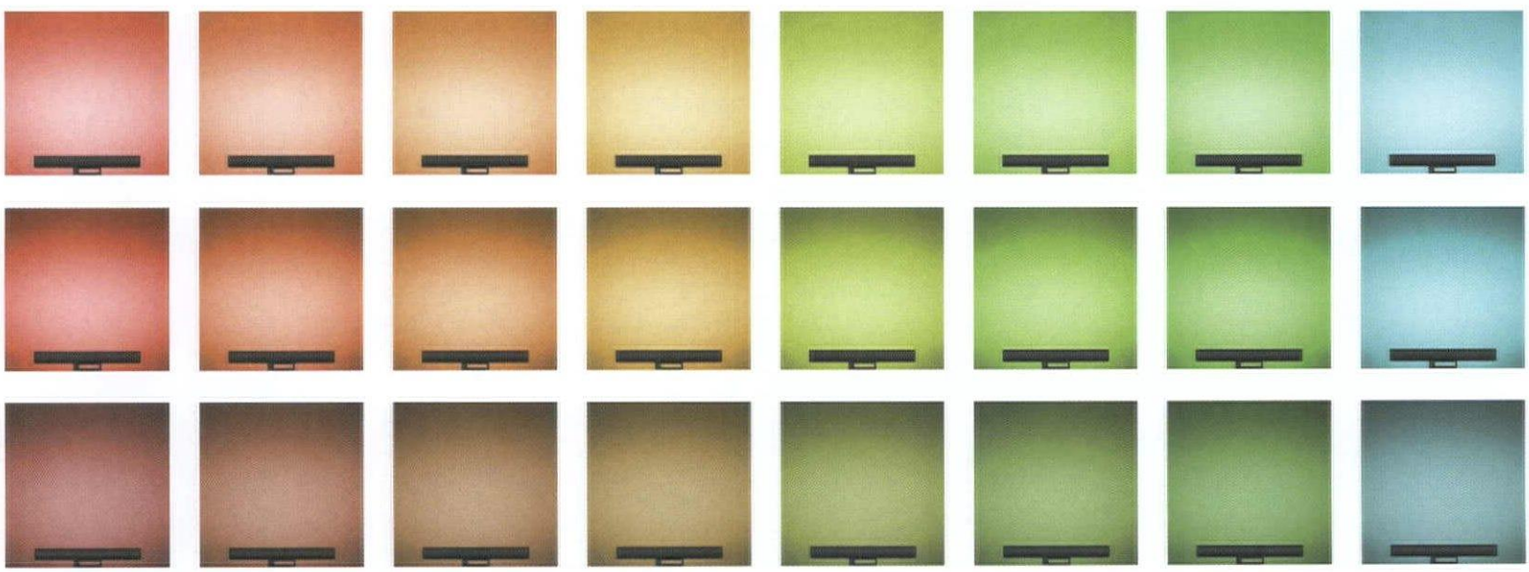
DAVEY'S LAST QUARTER CENTURY
44 Death of High Modernism
58 Urban dilemmas
72 Bling, blobs, burgeoning: problems of figure
86 And the future?

ONCE AND FUTURE
100 Architects and critics identify key issues of the last and next quarter centuries

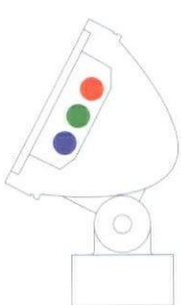
DELIGHT
112 Three selections from the Delight pages of the past decade

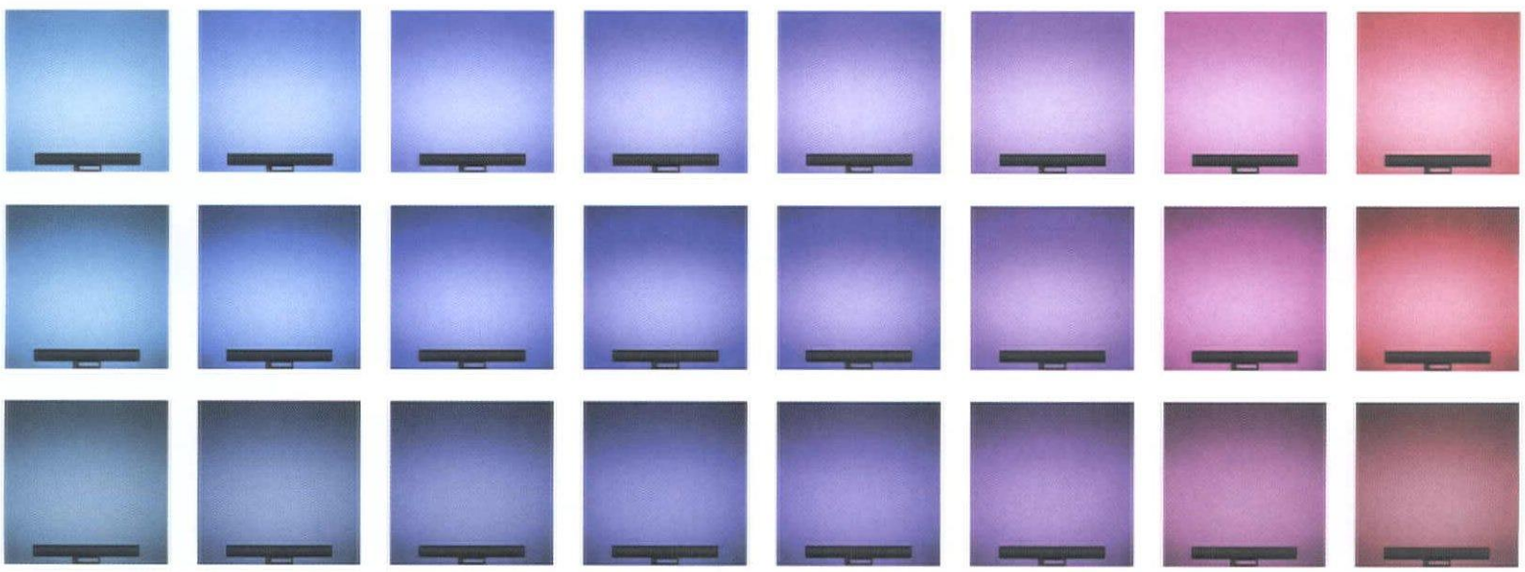
ARCHI-TÊTE
114 PETER DAVEY by LOUIS HELLMAN





A world of colours for a colourful world



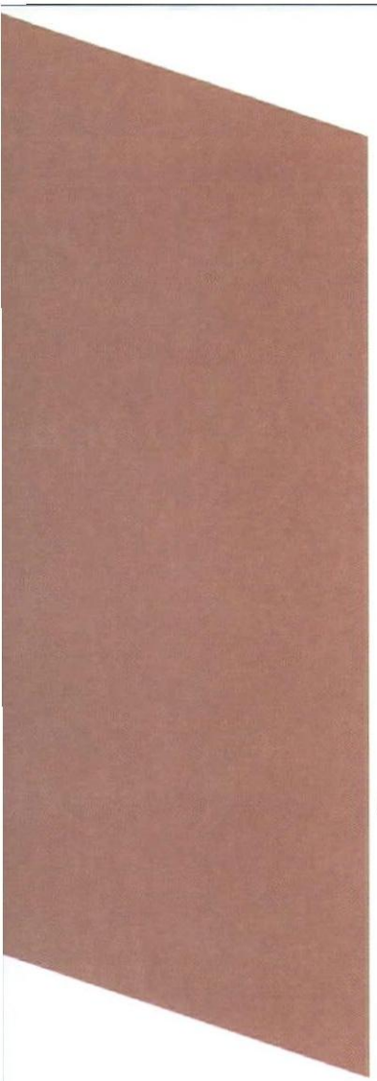


Re-interpreting the atmosphere of a room or the appearance of a building in ever changing ways ideally requires light in a variety of colours. Would it not be marvellous to have a luminaire that could produce any colour of light on demand? This ideal is now becoming reality for architectural lighting: with varychrome technology from ERCO. Any luminaire with "varychrome" in its name features an electronic control for dynamic variation in light colour. The RGB technology – the additive mixing of light in the primary colours: red, green and blue – opens up a colour spectrum that provides us with millions of seamlessly controllable nuances – without light-absorbing filters or high-maintenance mechanisms. Packaged in highly functional luminaires and ready for use both indoors and outdoors, this is lighting equipment that turns fantasy into reality.

Light is the fourth dimension of architecture: www.erco.com

ERCO


Polizei



Open space, wherever you want

Innovation in copper

Service Centre Theresienwiese, Munich
Architect: Volker Staab, Berlin
TECU® Classic facade cladding elements, partially perforated, move up and down to open and close the service units.

New demands? Get in contact:
TECU® Technical Consulting Office
Tel. +44 (0)19 05/75 18 17
info-uk@kme.com, www.tecu.com

KM Europa Metal AG, Building Products

TECU®
ARCHITECTURE
AWARD **2005**
www.tecu.com/award

TECU®

Copper designs.

enquiry 12 www.arplus.com/enq.html

Partners for



The new Milan exhibition complex, Rho-Pero, Milan. Architectural and lighting design: Massimiliano Fuksas ③ and Doriana Mandrelli ②. Client: Fondazione Fiera Milano and Sviluppo Sistema Fiera, President: Luigi Roth ④. Technical lighting assistance: iGuzzini ①. Luminaires used: Lavinia, design Massimiliano Fuksas and Doriana Mandrelli.

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



Better Light for a Better Life. iGuzzini

enquiry 28 www.arplus.com/enq.html

Lighting for Effect



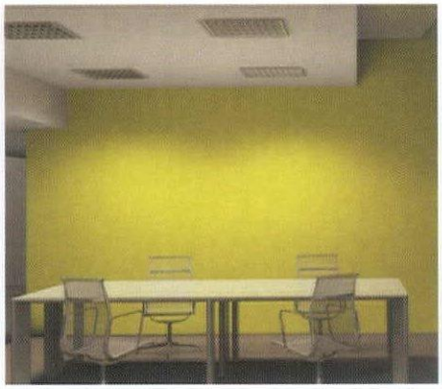
SLi

www.concordmarlin.com

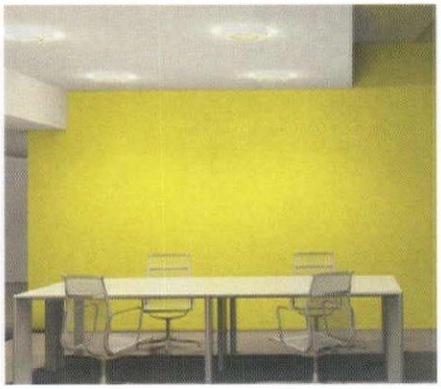
enquiry 13 www.arplus.com/enq.html

Kometa

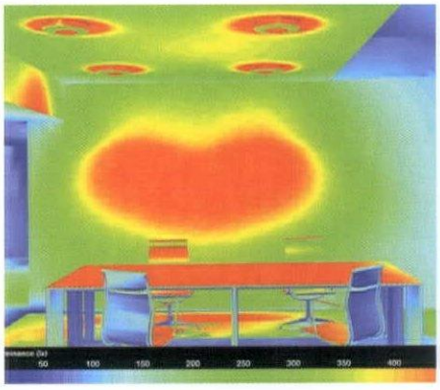
Kometa looks and performs like no other lighting fixture, an innovative approach to workspace and retail lighting. Providing enhanced overall light distribution on all surfaces and fully compliant with current LG3 – Kometa – the Space Odyssey.



4 x Standard Recessed Fixtures



4 x Recessed Kometa



Kometa combines ambient lighting and downlighting to ensure balanced light ratios

Concord:marlin

0870 606 2030

info@concordmarlin.com

spr 10 / 12 / 14







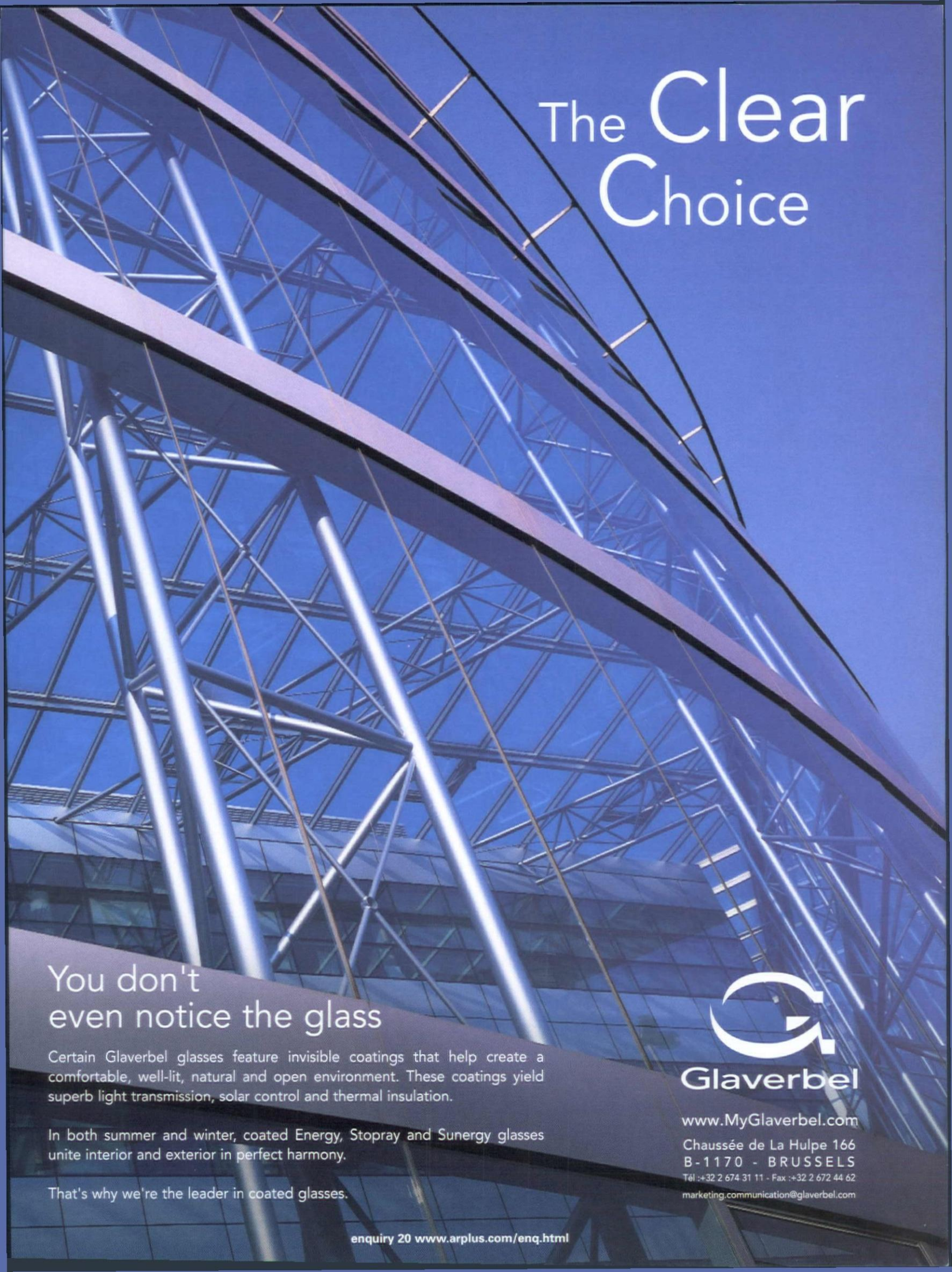


Design David Morgan Associates

louis poulsen

Denmark +45 33 14 14 14 · Germany +49 2103 940 0 · Finland +358 9 6226 760 · Sweden +46 8 446 48 00 · Norway +47 22 50 20 20
France +33 1 49 59 68 68 · Benelux/Holland +31 23 56 50 030 · Switzerland +41 41 768 5252 · USA +1 954 349 2525 · Japan +81 3 3586 5341
UK +44 20 8397 4400 · Direct Export +45 33 31 11 66

enquiry 8 www.arplus.com/enq.html


The Clear Choice
You don't even notice the glass
Certain Glaverbel glasses feature invisible coatings that help create a comfortable, well-lit, natural and open environment. These coatings yield superb light transmission, solar control and thermal insulation.
In both summer and winter, coated Energy, Stopray and Sunergy glasses unite interior and exterior in perfect harmony.
That's why we're the leader in coated glasses.
Glaverbel
www.MyGlaverbel.com
Chaussée de La Hulpe 166
B-1170 - BRUSSELS
Tél :+32 2 674 31 11 - Fax :+32 2 672 44 62
marketing.communication@glaverbel.com
enquiry 20 www.arplus.com/enq.html

a passion for chairs

interstuhl



"Because it was there," answered Sir Edmund Hillary soberly when asked why he risked his life to conquer Mount Everest. And it is just the opposite reasoning, but the same pioneering spirit, that made us design and build a chair like Silver: because it wasn't there. Or anywhere for that matter. But now it's here: www.interstuhl.com info@interstuhl.com



Silver
Design:
Teherani, Bitsch,
Nether
reddot design award
best selection:
office design 2003,
iF Design Award,
AIT-Innovationspreis

enquiry 24

www.arplus.com/enq.html



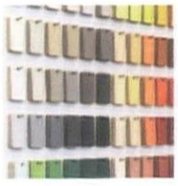


The Formica® Studio





NOW OPEN



Bringing laminate to life





The Formica® Studio is now open at the Building Centre, London.

Our new showroom has been set up as a resource for designers, architects and specifiers.

It brings you face to face, and hands on, with the Formica range of laminate and Solid Surfacing in a setting that shows them at their best, in application.

Browse, collect samples, and talk to our in-house expert about the world of design possibilities with Formica laminate over a relaxing cup of coffee.

Drop in at the Formica Studio, weekdays from 9am to 5pm.



Formica Studio
The Building Centre
26 Store Street London WC1E 7BT

FORMICA®

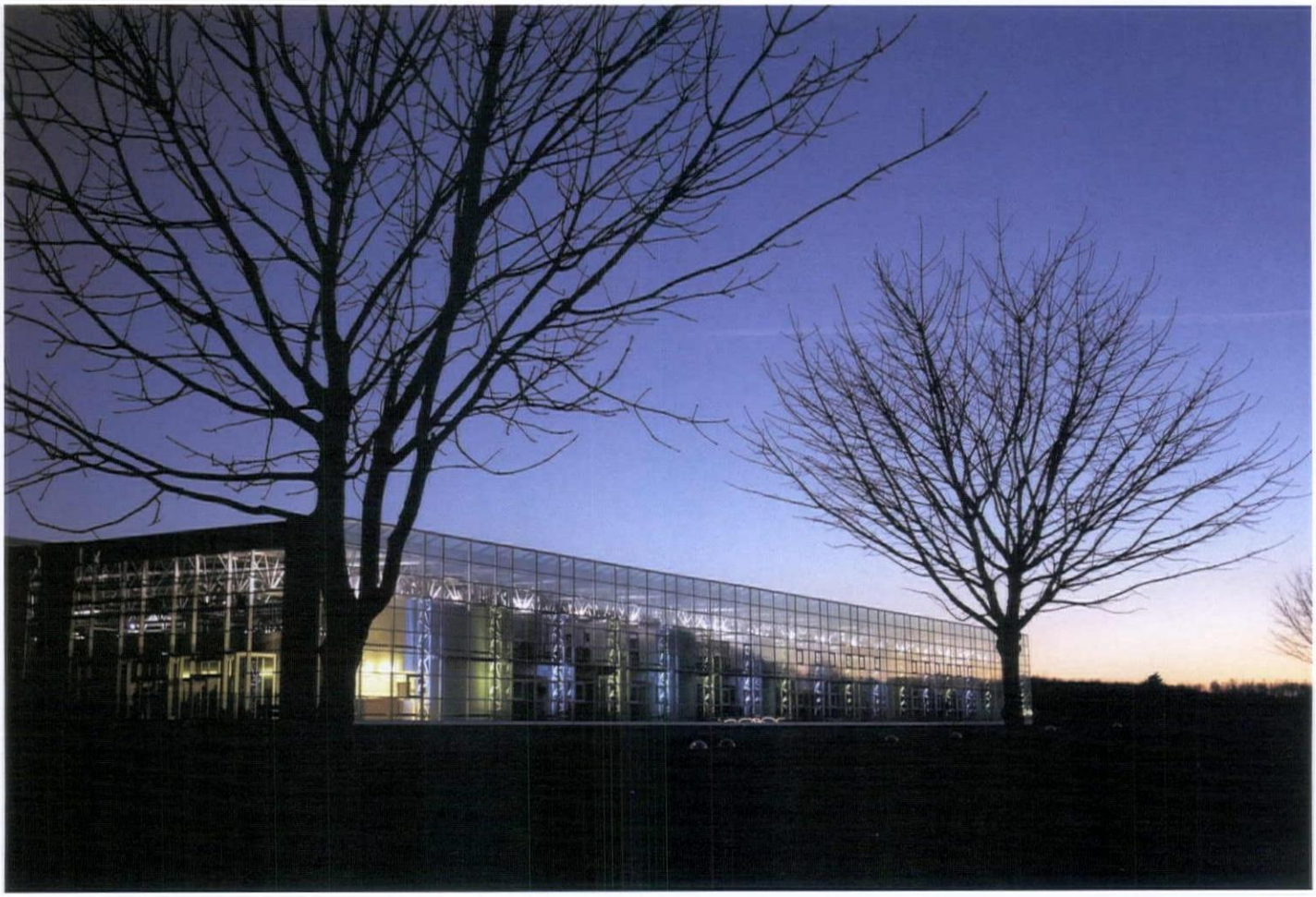
Formica Limited, Coast Road, North Shields, Tyne & Wear NE29 8RE Tel: 0191 259 3000 Fax: 0191 258 2719 www.formica.co.uk

Formica Studio, The Building Centre, 26 Store Street, London WC1E 7BT Tel: 020 7636 6729

Formica and the Formica logo are registered trade marks of The Diller Corporation.

enquiry 3 www.arplus.com/enq.html

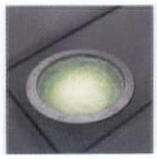
Light for all seasons











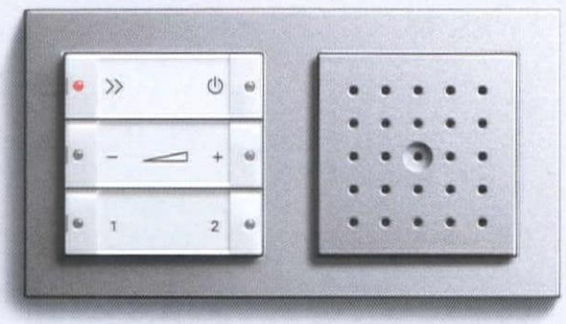


Changing much more than colour

Martin Architectural presents light in its most dramatic state to create expressive and flexible environments. If you would like to find out how, please contact us on the phone number below, or visit our website.

martinarchitectural
www.martin-architectural.com
Tel. 01622 755 442

enquiry 34 www.arplus.com/enq.html



Gira E2 flush-mounted radio, colour aluminium



Gira E2 automatic control switch, colour aluminium



Gira E2 SCHUKO socket outlet, colour aluminium



Gira E2 push button sensor 2plus, 5-gang, colour aluminium

Straight www.gira.com

Gira Giersiepen GmbH & Co. KG:
Tel +49(0)21 95-602-583

GIRA

Share your vision of tomorrow – today. Enter the first global Holcim Awards competition for projects in sustainable construction*. Prize money totals USD 2 million.

Apply at www.holcimawards.org



*In partnership with the Swiss Federal Institute of Technology (ETH), Zurich, Switzerland; the Massachusetts Institute of Technology (MIT), Boston, USA; Tongji University (TDX), Shanghai, China; the University of São Paulo (USP), Brazil; the University of the Witwatersrand (Wits), Johannesburg, South Africa. The universities define the evaluation criteria and lead the independent juries in five regions of the world.

Holcim Awards is a competiton of the Holcim Foundation for Sustainable Construction based in Switzerland. The independent Foundation is an initiative of Holcim Ltd, one of the world's leading suppliers of cement, aggregates, concrete and construction-related services with Group companies and affiliates in more than 70 countries.

www.holcimfoundation.org

enquiry 21 www.arplus.com/enq.html

Openness is the most important thing – for the new as well as for the tried-and-tested.

This philosophy is supported by the product series 362··· which does not only convince by its classical direct lighting but at the same time meets the high architectural requirements placed on sophisticated interior design objects.

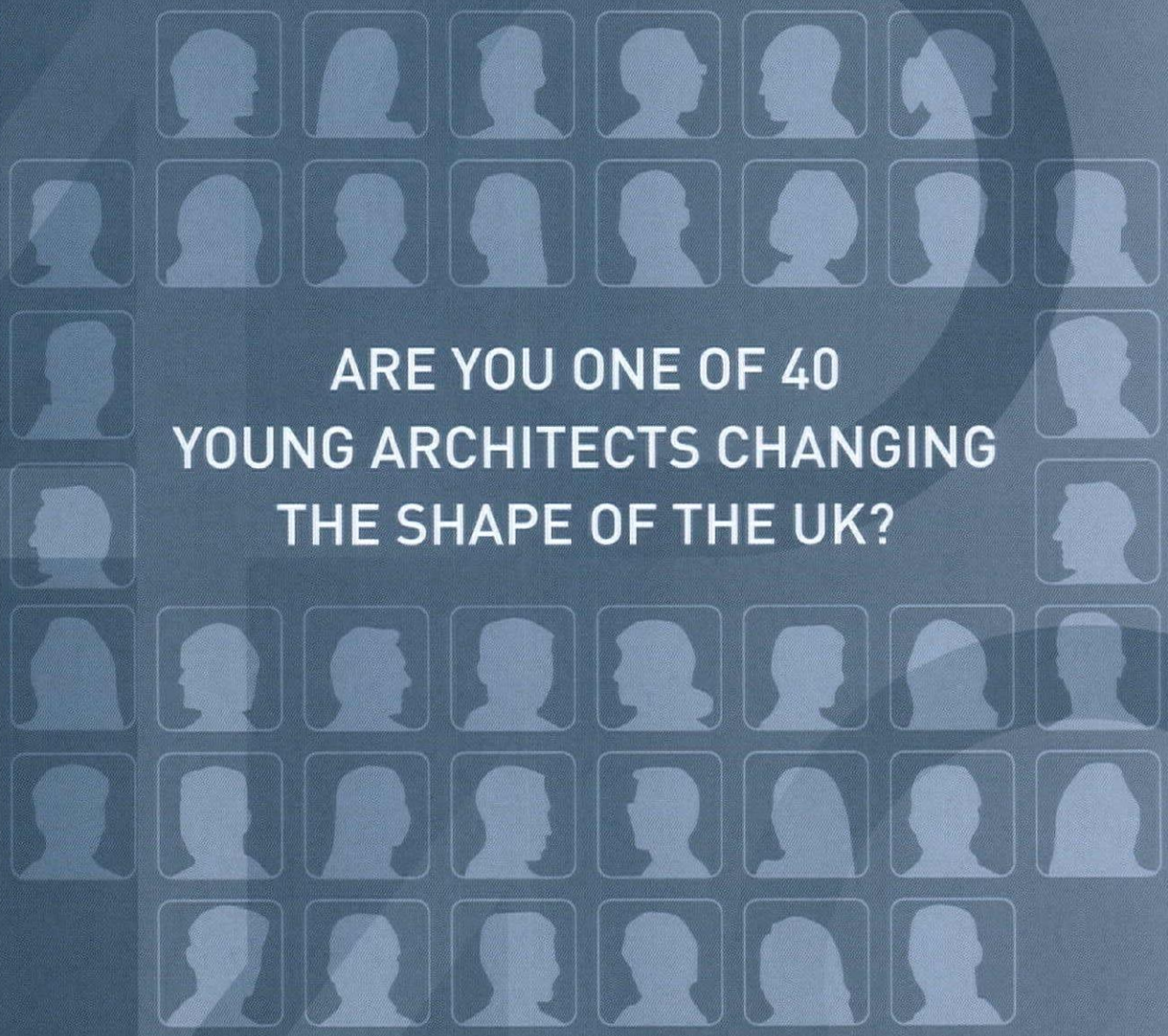


www.trilux.de/larc

TRILUX

LIGHT + ARCHITECTURE

enquiry 10 www.arplus.com/enq.html



ARE YOU ONE OF 40 YOUNG ARCHITECTS CHANGING THE SHAPE OF THE UK?

CELEBRATING THE MOST PROMISING YOUNG ARCHITECTS WORKING IN THE UK

The Architects' Journal and Corus are delighted to announce AJ Corus 40 under 40 – an award scheme celebrating a talented new generation of architects working in the UK.

Intended to bring wider recognition to 40 of the most promising emerging architects working in the UK today under 40 years of age, the awards coverage will comprise a publication, website and travelling exhibition.

The 40 winning entrants will have their work displayed at a high-profile, three-month long exhibition at the Victoria and Albert Museum, beginning with Architecture Week in June, before travelling to other venues around the country.

To find out more, and to download an entry form, go to www.ajcorus40under40.co.uk

40 UNDER 40

aj corus

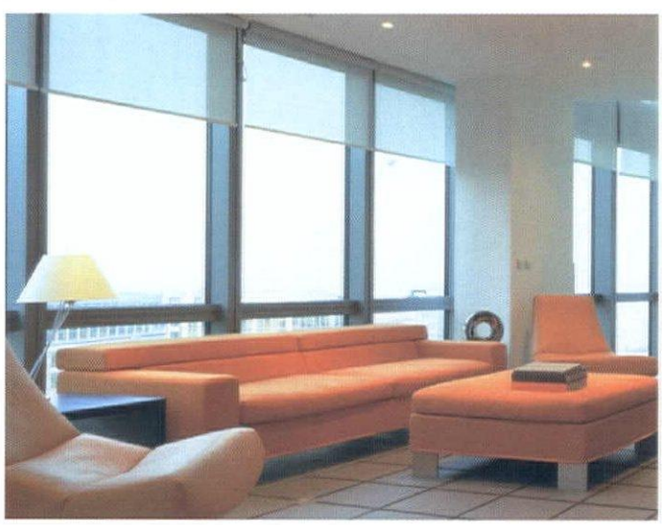
A BLIND TO FIT ANY WINDOW



The Silent Gliss range of ultra-reliable roller blinds can now literally cover almost any window, regardless of size.

With decelerator spring, side chain or motorised operation (all backed by a 3yr guarantee) blinds are available from just 1m² right through to a maximum 36m².

And with a broad selection of fabrics and lamination service, Silent Gliss roller blinds offer as wide a range of moods as they do sizes.

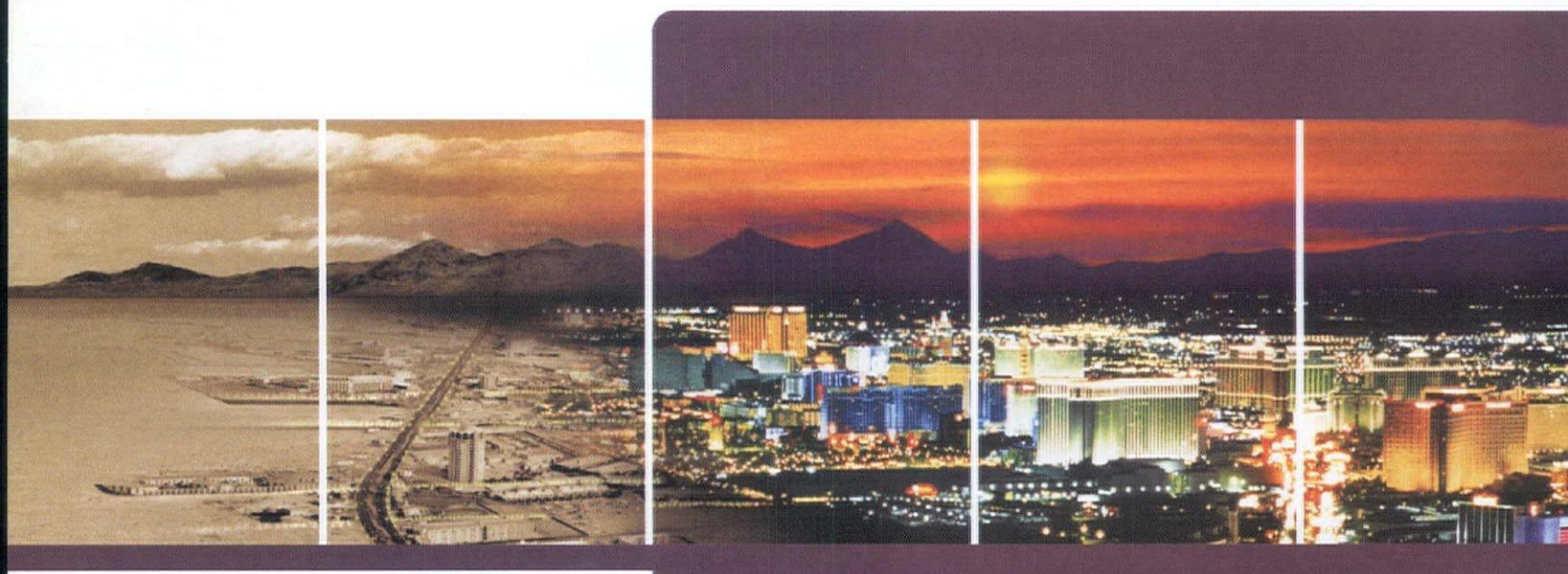


SilentGliss®

Silent Gliss Ltd Star Lane, Margate, Kent CT9 4EF, England
Tel: 01843 863571 Fax: 01843 864503 E-mail: info@silentgliss.co.uk www.silentgliss.co.uk

enquiry 29 www.arplus.com/enq.html

THE AMERICAN INSTITUTE OF ARCHITECTS



LAS VEGAS 2005

imagine create transform

AIA 2005 NATIONAL CONVENTION AND DESIGN EXPOSITION

May 19–21, 2005 — Mandalay Bay Convention Center

the power of architecture

» Satisfy your membership education requirements — in one place in just four days.

» Choose from more than 130 continuing education programs, over 45 tours of Las Vegas, and 20 distinct workshops.

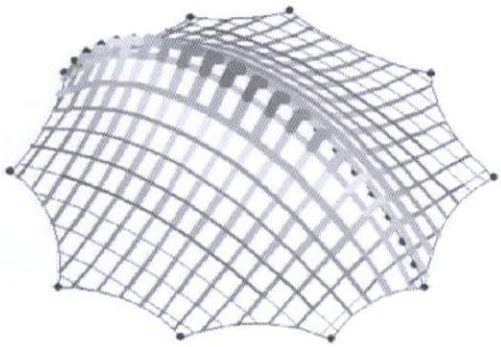
» Visit more than 800 exhibitors showcasing leading-edge products, services, and technologies at Expo2005.

» Register before April 15, 2005, and get a substantial discount on the registration fee.

Register online at *www.aia.org*

Textile Roofs 2005

The Tenth International Workshop on the
Design and Practical Realisation of
Architectural Membrane Structures
Berlin, May 26 th - 28 th



Computational Modelling — **Physical Modelling**
Project Management and the Design Process — **Materials**
Detailing and Connection Design — **Economics/Asian Market**
Environmental Factors — **Textile Fabrication**

Registration fee **€** 550 (before May 1st), **€** 600 (after)

Organizer

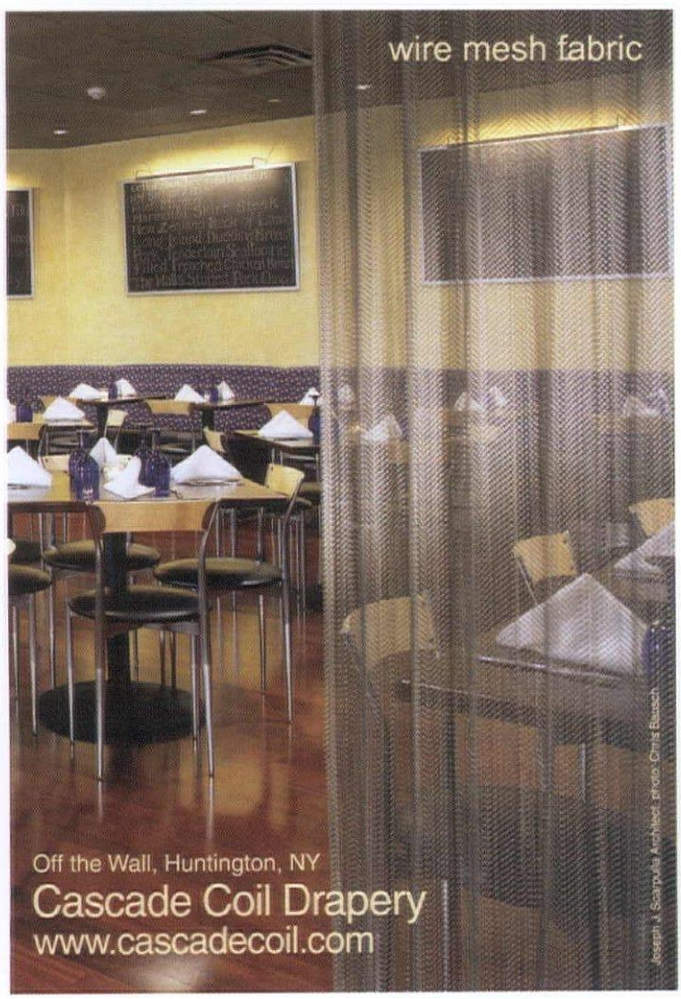
Prof. Dr.-Ing. L. Gründig
Technical University Berlin
Sekr. H20, Str. des 17. Juni 135
10623 Berlin, Germany

Registration

tel +49 30 217 517 55
fax +49 30 217 517 56
mail@textile-roofs.com

more information at **www.textile-roofs.com**

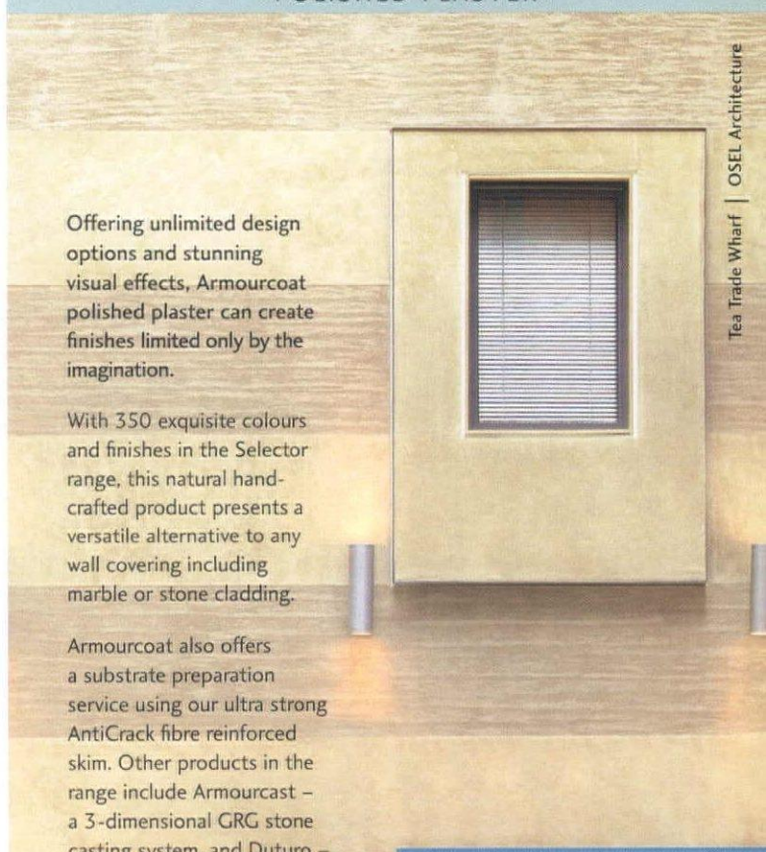
enquiry 25 www.arplus.com/enq.html



enquiry 4 www.arplus.com/enq.html

ARMOURCOAT™
SURFACE FINISHES

POLISHED PLASTER



Offering unlimited design options and stunning visual effects, Armourcoat polished plaster can create finishes limited only by the imagination.

With 350 exquisite colours and finishes in the Selector range, this natural hand-crafted product presents a versatile alternative to any wall covering including marble or stone cladding.

Armourcoat also offers a substrate preparation service using our ultra strong AntiCrack fibre reinforced skim. Other products in the range include Armourcast – a 3-dimensional GRG stone casting system, and Duturo – a tough marble and acrylic roller applied wallcovering.

Armourcoat products are made from natural minerals, contain low VOC's, and have the added confidence of a full 10 year guarantee.

WINNER | BEST PRODUCT AWARD
BRITISH INTERIOR DESIGN ASSOCIATION
DECOREX 2004



STUNNING · INNOVATIVE · CREATIVE

ARMOURCOAT 10 YEARS GUARANTEE

Morewood Close Sevenoaks
Kent TN13 2HU United Kingdom
T: +44 (0)1732 460668
F: +44 (0)1732 450930
e: sales@armourcoat.co.uk

www.armourcoat.com

enquiry 18 www.arplus.com/enq.html

THE GRAND BAZAAR OF ARCHITECTURE ISTANBUL 2005

XXII World Congress of Architecture and International Architecture Fair

www.uia2005istanbul.org

UIA 2005 Organisation Committee Phone: +90 212 252 94 25 (pbx) Fax: +90 212 252 94 24 sena@uia2005istanbul.org
ISEVV Consortium Phone: +90-212 244 71 71 Fax: +90-212 244 71 81 uia2005@isevv.com

3-7 July 2005



OFFICIAL SPONSORS

MINISTRY OF CULTURE AND TOURISM

TİM

İSTANBUL TEKNİK ÜNİVERSİTESİ 1773

MAIN SPONSOR

Çanakkale Seramik

Kalebodur

CO-SPONSORS

VitrA

ArtemA

nurus

EVENT SPONSOR

TEKFEN

TEKFEN GROUP

SUPPORTER

arcelor

enquiry 5 www.arplus.com/enq.html

uia

chamber of architects of turkey

ISTANBUL METROPOLITAN MUNICIPALITY

CONGRESS MANAGEMENT

ISEVV CONSORTIUM

www.interfaceeurope.com

Interface

NOW WE CAN ALL BREATHE A LITTLE EASIER

Cool Carpet™ from Interface, the industry's first climate neutral carpet.

We, at Interface Europe, are concerned about global climate change, and support the growing scientific consensus that increased CO_2 levels in the atmosphere are a major contributor to global warming.

In addition to the many sustainable design and manufacturing improvements we've made, we can now offer 'Cool Carpet', a scheme which makes it possible for our customers to buy products that are 'climate neutral'.

Essentially, we calculate the total CO_2 emissions created during the lifecycle of our carpet tile products.

This includes the extraction and processing of raw materials, internal manufacturing and transportation, sales and administration, product installation and maintenance, and final disposal or recycling.

This figure is then offset through investment in a number of projects which reduce or reverse the impact of those emmisions, such as the re-establishment of rainforest in Uganda.

CLIMATE CARE

For further information on Interface Cool Carpet™ and other sustainable issues visit

www.interfacesustainability.com

or contact Blake Bower, Sustainability Manager on 01274 690690

Interface Europe - Shelf Mills, Halifax, West Yorkshire HX3 7PA
email enquiries@eu.interfaceinc.com

Interface Showroom - 1 Northburgh Street, Clerkenwell London EC1V 0AL **tel** 0207 490 3960

enquiry 35 www.arplus.com/enq.html

ARMOURCOAT™
SURFACE FINISHES

CUSTOM DESIGN



In addition to the 350 colours and finishes in the Selector range of polished plaster, Armourcoat work closely with architects and designers to develop custom finishes with aesthetics that reflect the personality or brand identity of the client.

Armourcoat's own team of highly skilled craftsmen blended seventeen different colours of Spatulata to create these unique art walls at the BP Offices in Sunbury-on-Thames.

Armourcoat also offers a substrate preparation service using our ultra strong AntiCrack fibre reinforced skim. Other products in the range include Armourcast – a 3-dimensional GRG stone casting system, and Duturo – a tough marble and acrylic roller applied wallcovering.

Armourcoat products are made from natural minerals, contain low VOC's, and have the added confidence of a full 10 year guarantee.

WINNER | BEST PRODUCT AWARD

BRITISH INTERIOR DESIGN ASSOCIATION
DECOREX 2004

STUNNING · INNOVATIVE · CREATIVE

ARMOURCOAT 10 YEARS GUARANTEE

Morewood Close Sevenoaks
Kent TN13 2HU United Kingdom
T: +44 (0)1732 460668
F: +44 (0)1732 450930
e: sales@armourcoat.co.uk

www.armourcoat.com

enquiry 19 www.arplus.com/enq.html



Designing the future:

Stainless steel wire mesh as expression of corporate identity

Futuristic purism of room design as a reflection of a forward-looking corporate image. Woven stainless steel design fabric as semi-transparent ceiling cladding takes away the dominance of technical installations. Accentuated background lighting reflects the language of light and form in the floor design. An organic relationship between these two levels is achieved through the Sambesi mesh column cladding, which is illuminated from below.

Architect: Nicholas Grimshaw, London

enquiry 9 www.arplus.com/enq.html

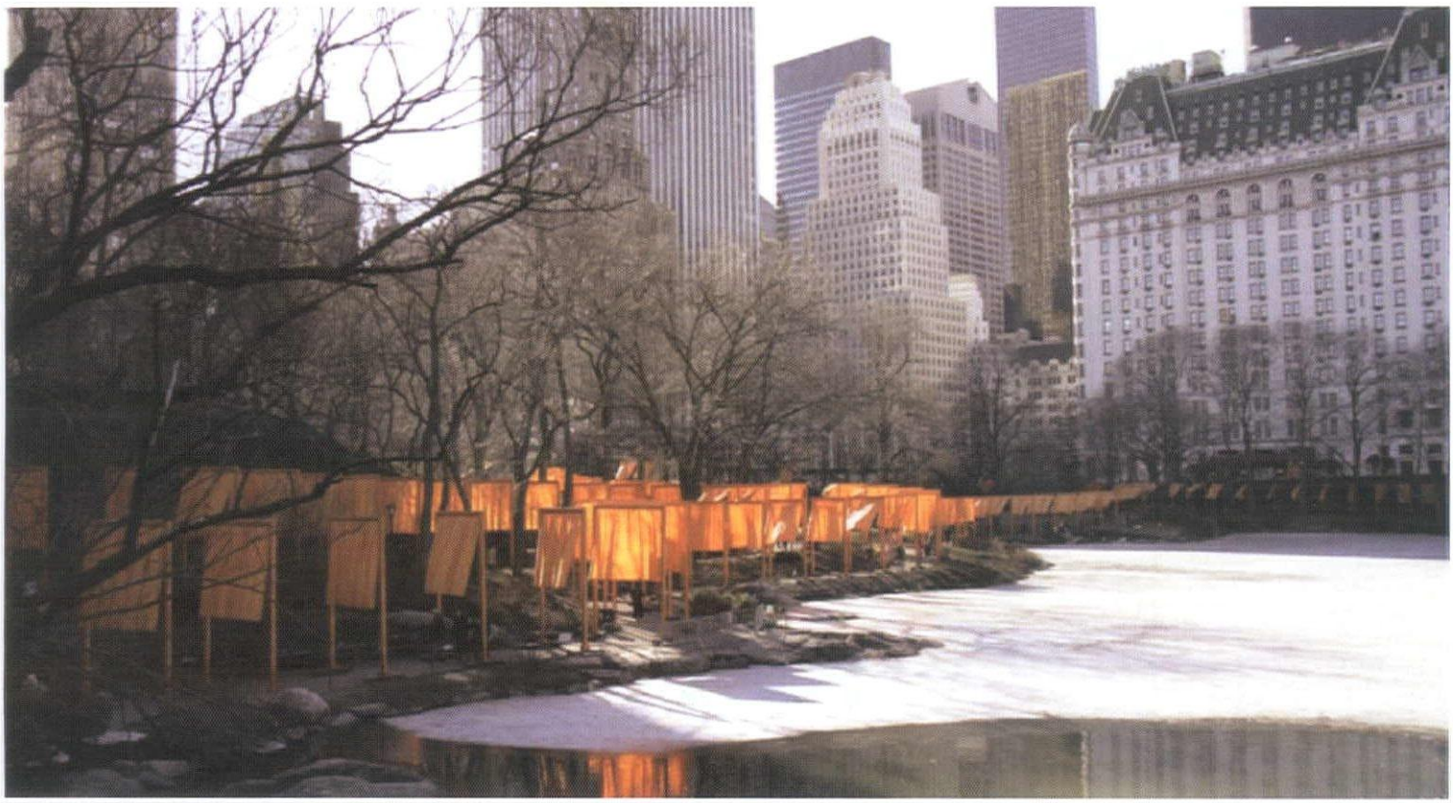
GKD

WORLD WIDE WEAVE

GKD – Gebr. Kufferath AG Metallweberstr. 46 D-52353 Düren Telephone +49 (0) 24 21 / 803 -0 Fax +49 (0) 24 21 / 803 -227
E-Mail: creativeweave@gkd.de www.creativeweave.de

view

CHRISTO'S GATES INSTALLATION IN CENTRAL PARK LIFTS THE GLOOM OF A NEW YORK WINTER; THOMAS HEATHERWICK'S BIG BANG STUNS MANCHESTER; COPPER IN ARCHITECTURE AWARDS; BROWSER; AVE DAVEY.



Vibrant orange fabric gates snake surreally through the winter landscape of Central Park in Christo and Jeanne-Claude's latest urban installation. Photograph: Wolfgang Volz.

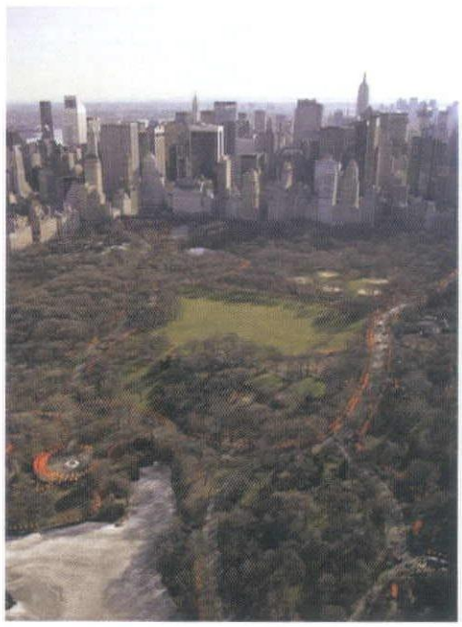
PARK LIFE

An ambitious temporary installation by Christo briefly animated the green swathes of New York's Central Park.

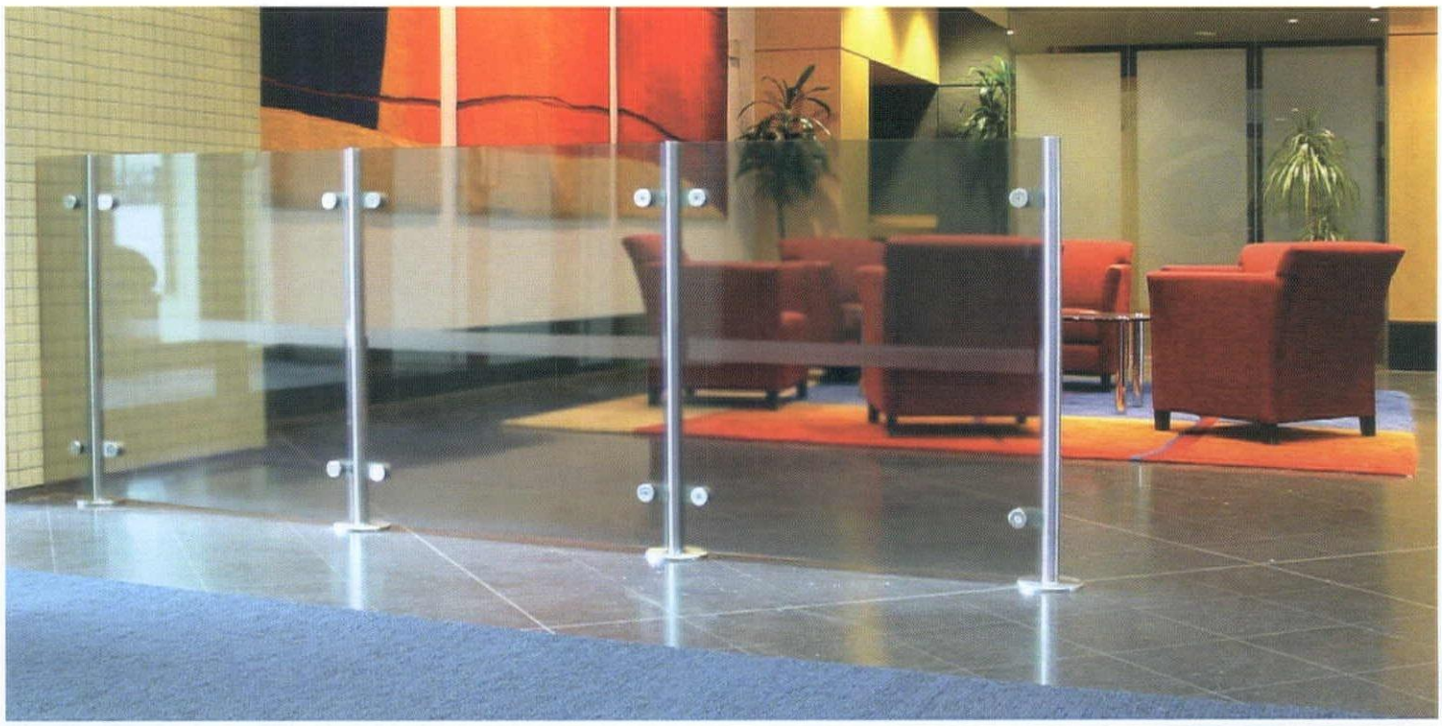
New Yorkers are fiercely protective of Central Park, and that is why it took 26 years for Christo and his partner Jeanne-Claude to realize their visionary art work, The Gates. For the last two weeks of February, 23 of the 58 miles of pathways through the 840-acre park were spanned by fluttering panels of rip-stop nylon, supported from 7532 tall vinyl frames in the same marigold hue. The sketches that the artists sell to fund their different projects were exhibited at the Metropolitan Museum of Art and have been published by Yale as a book, so there were no surprises in terms of form, colour, and deployment. The delight came – as it does with all these artists' projects – from the interaction of one simple idea with the physical setting and the unpredictable behaviour of people, weather, and light.

Central Park was designed in the 1850s as *rus in urbe*, an idealized landscape intended to promote social values, and it has become holy ground for joggers and tree-huggers, dog owners and nature-deprived kids on field trips. The Gates framed all these activities and were enriched by them. The vibrant orange of the vinyl and nylon evoked a blaze of autumnal foliage in the dead of winter, playing off the skeletal trees and shimmering in frozen lakes. Granite outcrops provided vantage points from which to view rippling lines of orange that curved, climbed, and converged in response to the artistry of Olmsted and Vaux. A wind lifted one row while leaving others still, until, gaining strength, it set them all in motion. Impossible not to recall Wordsworth's 'host of golden daffodils/ Beside the lake, beneath the trees/ Fluttering and dancing in the breeze.'

'We wish to create works of art of joy and beauty,' says Jeanne-Claude. All their projects – from a first guerrilla effort in blocking a Parisian street with oil drums for a few late-night hours, through the wrapping of the Pont Neuf and the Reichstag (AR August 1995), can also be viewed as happenings, intended to provoke a wide range of responses. Patience and persuasion are key factors in everything this couple does. As an art student in Sofia, Christo was sent out to the country on government-organized expeditions to help prettify the farms along the route of the Orient Express, so that affluent Western passengers, bound for Paris or Istanbul, would glimpse a seemingly prosperous land, not the squalid reality of a collective state. It was good preparation for the task of persuading 459 Japanese landowners to install



Aerial view of The Gates. Photograph: Wolfgang Volz.









Low level screening

With materials & dimensions to specification, this modular system can be configured to suit individual planning requirements - call for details

SHOPKIT DESIGNS LIMITED

Tel: +44 (0)1923 818282
Fax: +44 (0)1923 818280
Email: sales@shopkit.com
www.shopkit.com

enquiry 17 www.arplus.com/enq.html

Prêt-à-Porter



Joel Berman's acclaimed glass textures are available now in four exclusive designs, cut to size or in panels up to 80" × 132".

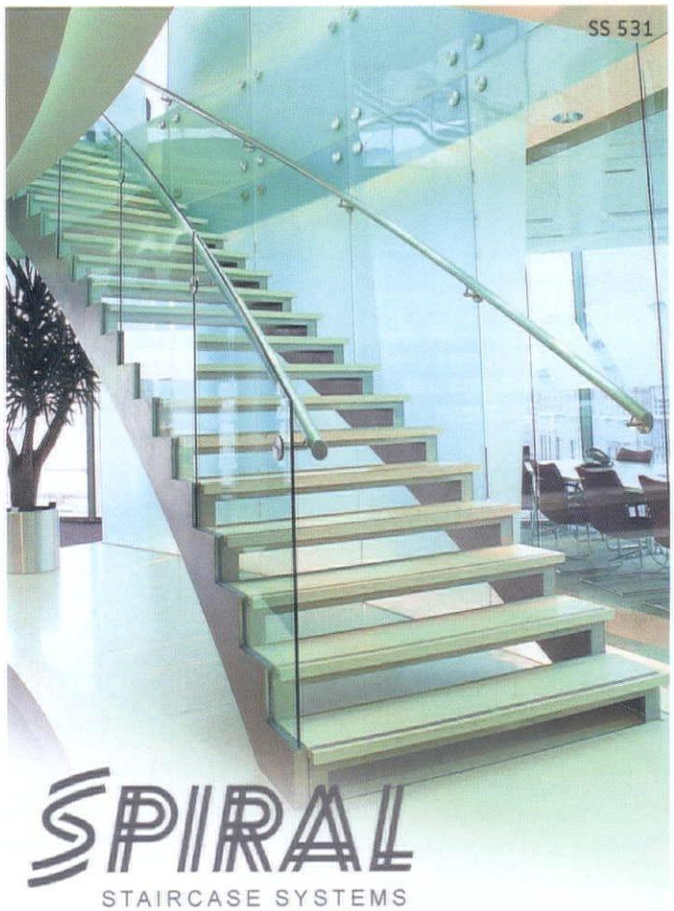
At last, unique, economical, designer-driven textured glass, finished to order, delivered on time.

Berman Glass **editions** – Ready to wear!

Call for detailed product information and a Distributor near you.
U.S.A. + Canada 1 888 505 4527 ext. 240

www.bermanglasseditions.com | info@bermanglass.com

enquiry 26 www.arplus.com/enq.html



SPIRAL
STAIRCASE SYSTEMS

The Mill, Glynde, East Sussex BN8 6SS T 01273 858341
W www.spiralstairs.co.uk E info@spiralstairs.co.uk

enquiry 6 www.arplus.com/enq.html

memorate the city's highly successful 2002 Commonwealth Games, the work was commissioned by New East Manchester Ltd who are responsible for implementing the city's ambitious Regeneration Framework. Designer, Thomas Heatherwick, makes particular reference to the commitment of the project's contractors – led by Nader Mokhtari of Manage and William Hare of Packman Lucas – who overcame the project's many technical challenges; all of which were compounded by the region's unpredictable weather patterns. The total cost of £1.42 million was jointly funded by the European Commission (£700 000), The Northwest Regional Development Agency's Public Art Programme (£500 000), English Partnerships (£100 000) and Manchester City Council (£120 000). ROB GREGORY



Philip Johnson's iconic Glass House in New Canaan, Connecticut, completed in 1949.

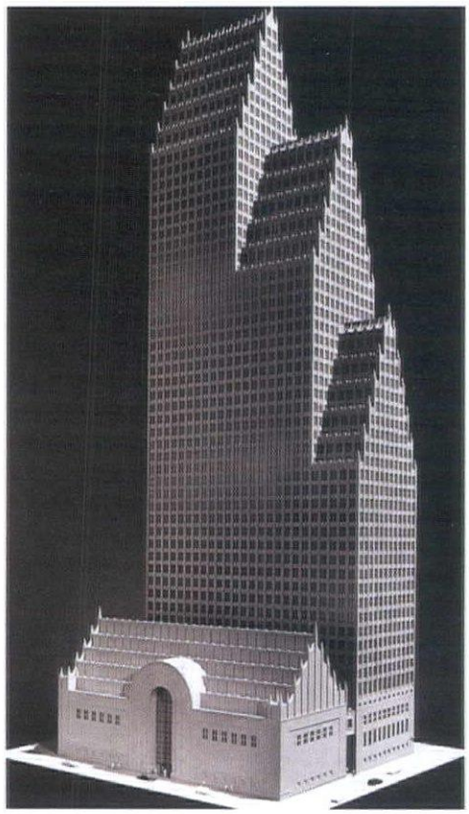
obituary

PHILIP JOHNSON

A momentous event, the death of Philip Johnson, at age 98: for now Peter Eisenman can take over. He always said that so long as Philip lived, the competition to succeed him would be premature, and he himself could only be number two (though his own career doesn't seem to have held back, with thousand of pilgrims already on their way to Santiago de Compostela). But it was certainly assumed by the New York architects that Philip was number one, in other words, that he had led modern architecture throughout his career.

His website points to two revolutions that he fomented: first in 1938, when he published with Henry-Russell Hitchcock *The International Style*, which put him squarely behind the new functionalism; second in 1978, when he designed the A T & T headquarters in Manhattan, which appeared to put Post-Modernism into action as the style for the corporations. In both cases, it was a question of style, and this aspect in itself has been enough to identify Philip Johnson as above all, a stylist, more concerned with how than what. It's not what ya do, it's the way that ya do it, as Count Basie put it. Not a question for Basie, because he was working in his preferred style – swing, shortly to give way to bebop. It's certainly not easy for a jazz pianist famous for swing to turn over to bebop. It's an interesting parallel, because jazz came in at the same time as the Modern style in architecture, and both have continued, but with convolutions and changes of style, up to the present time. And both face the same problem: is there a future?

The orthodox view of modern architecture still conforms to Johnson's earlier point of view. The International Style was modern because it followed necessity, and necessity was defined through advances in technology. There is no end in sight to the advances that we may expect from technology, so we will happily go wherever it leads. There is just one difficulty, for it is advances in technology, in the computerization of technical drawings, that have permitted Frank Gehry to build Bilbao, which looks more like art than technology. It uses chance to create interest, as a lot of modern art does; as the deconstructive style within architecture does.



Stylistic shift: model for Republic Bank, Houston, 1981.

Philip himself demonstrated that he was equal to the deconstructive challenge, first with the Deconstruction show at MOMA in 1988, and then in subsequent works of his own. He treated deconstruction as merely a change in style, which is to refuse it its apocalyptic status.

Was Johnson right? Those who like technology in its rationalist guise will be uneasy, for it will open the way to an unknown future. By treating architecture as a question of style, and by demonstrating that he could change his style with the times, Johnson undermined the meaning of style. This is not exactly the same thing as undermining architecture, which presumably can survive changes in style. It does raise a fundamental question as to how appearance relates to reality, how form relates to content. It exposes a certain intolerant view within architecture which views the abandonment of a style as akin to treachery. And it raises the question as to whether architecture is right to follow technology, rather that helping to define a place for technology within culture as a whole.

Whatever we may think about Johnson as a traitor to architecture, there is no doubt that he has been in the thick of the architectural debate for all his working life. We have to admire his intellectual skills, perhaps more that his artistic ones. His pre-eminence was demonstrated when he became the first winner of the Pritzker Prize in 1979, only a year after he had been awarded the AIA's Gold Medal.

For most of his later life he maintained a continual debate by hosting a series of dinners at the Century Club, and almost all of America's senior architects have been educated there. By them at least, he will be missed.

ROBERT MAXWELL

clusters of 20ft-high umbrellas in their fields, and to win over sceptical preservationists, bureaucrats, and neighbourhood committees on four continents.

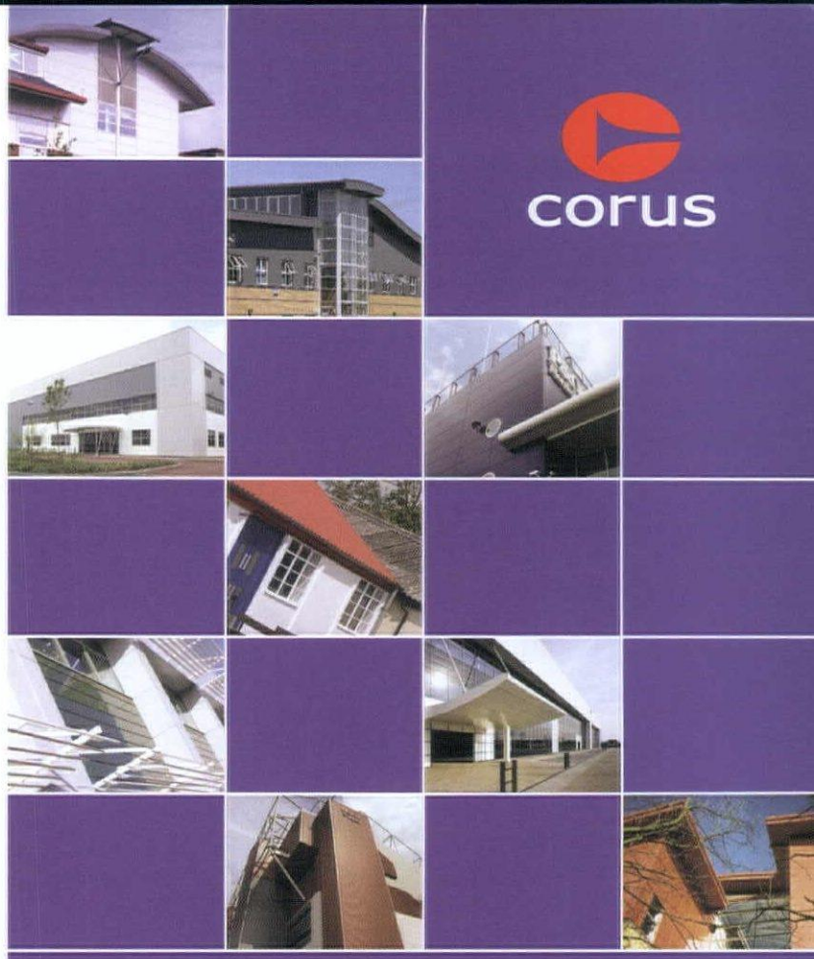
'At the basic level, I think the projects have a subversive dimension, and this is why I have so many problems,' says Christo. 'The great power of the project is that it's absolutely irrational.' New York was the toughest challenge of all. Nearly everyone was initially aghast at the prospect of so intrusive a work in their piece of paradise, but the artists overcame all objections, promising to respect every twig and patch of turf by designing self-supporting structures that would leave no mark. Platoons of paid volunteers were recruited for a brilliantly organized job of installation and removal. They also answered the repeated questions – 'What does it mean?' 'How much did it cost?' 'Is it art?' – with great good humour and handed out small samples of fabric to discourage souvenir hunters from clipping their own. MICHAEL WEBB

REGENERATION UNDER STARTERS ORDERS

The UK's tallest free-standing sculpture took 20 months to fabricate. *B of the Bang*, named after Linford Christie's recollection of when an Olympic Gold medal-winning sprinter needs to leave the starting blocks, is the latest work by Thomas Heatherwick Studio. At 56m tall, and comprising 180 tapered steel spikes, the structure is an explosive new landmark on Manchester's skyline, standing as tall as a 20-storey building, and leaning at a precarious 30-degree angle. Built to com-



Prickly customer – Heatherwick's *B of the Bang*. Photograph: Edmund Sumner/VIEW.



Colorcoat HPS200®

Now Maintenance Free

With an enhanced Galvalloy® substrate and paint formulation *Colorcoat HPS200* is now maintenance free, reducing building life cycle costs and unnecessary roof visits.

Supporting latest HSE thinking, there is now no requirement for annual inspections for the duration of the Confidex® guarantee. The positive impact on safety is enormous.

Colorcoat HPS200 coupled with the market-leading *Confidex* guarantee offers complete peace of mind.

Colorcoat Connection® helpline
+44(0)1244 892434
www.colorcoat-online.com

Colorcoat®
Building confidence

enquiry 31 www.arplus.com/enq.html

browser

Sutherland Lyall forages among the dankest corners of cyberspace to gather a fragrant bouquet of goodies.



Walk on the wild side with Dutch artist Theo Jansen and his weird, wonderful constructions at *www.strandbeest.com*

Oslo sandwich

Apart from Per Kartvedt who recently retired from the chair of architecture at Strathclyde, I have had a bit of a down on Norway. It was that press trip long ago at the end of which our host came round and said quietly, 'Gentlemen will you please settle your bar bills before you go'. The entire press corps went pale and in revenge wrote not a word when it got home. Now the Architectural League of New York has put up an Oslo site at *www.worldview-cities.org/oslo/main.html*, which goes a long way to dissipating those old, bad thoughts. The site is part of the Architecture League's continuing set of city perspectives. Earlier cities accorded this treatment are Caracas in Venezuela and Dhaka in Bangladesh. The Oslo site runs conversations with some local academics and architects, some discussions of the issues the city faces, a timeline, plus profiles of 18 local practices and their work , which is interesting rather than world-beating. Still, when you go to one of the featured architects, A-Lab, whose site is at *www.a-lab.no*, you get to see a somewhat Alsopesque single-storey building on angled stilts, a somewhat OMA extruded structure also on stilts with what look like some criss-cross exoskeleton buildings in the background. OK, Oslo isn't the West Coast and clients tend to be small town-conservative – not surprising when your country's url suffix is .no.

After the ball was over

The Architectural League of New York's own site, *www.archleague.org/worldview/worldview.html*, is from the same design stable as *worldviewcities* although on the New York site the designers have succumbed to the evils of sideways text. Text running from the bottom up is just OK with printed material because you can turn the physical page half sideways and make out the words. The few tablet computer users probably do the same. But for the rest of us desktop users, life is quite difficult enough without having to dramatically rotate the upper part of the body to work out what the rest of the site contains. The way to remain comfortably upright is to click randomly and see what comes up. Some of the site is still under construction and some hasn't been kept up to date. I clicked on what turned out to be 'Special Events' and excitedly clicked again to download a ticket form for the Blue Room Beaux Arts Ball only to get a 'Not Found'. The last balloons had burst, with the streamers straggling wanly in the early morning breeze across Governors Island back in September last year.

Foreign bodies

Foreign Office Architects has its site at *www.f-o-a.net*. The body colour is eau-de-nil and the text dark blue, occasionally red and orange and, because it is very small, indistinct. You know, even before you try it, that the text will be unalterably, unreadably small. Adjusting the specs and peering really close you make out 'If your browser doesn't get anywhere from this page please press the refresh button of your browser window or [this is in red] press here'. The next line reads 'Should that not help please [and this is in orange] press here. When you do the latter up pops a pre-addressed Mozilla Thunderbird message form so you can rant at poor old Friedrich at FOA. Should you press the red text up comes a big pop-up with an outline map of the world which moves inexorably to the left. I have to say that the fourth time I looked at the site the world map appeared spontaneously – but the big pale green home page remained looming in the background. On the map you eventually notice the little circles – locations for current projects, you hazard. Naturally you hit on the one in the middle of the Pacific and up comes the expanding headline 'Virtual House' and then there is a screen with a strip of thumbnails which slides sideways when you click and when you click on a tiny image that might look interesting at a bigger size the strip has paroxysms ... truthfully it's a bit confusing. It's as if they explored the possibilities really seriously and three quarters of the way through got fed up with the complexities and put it on the web as it was.

Down memory lane

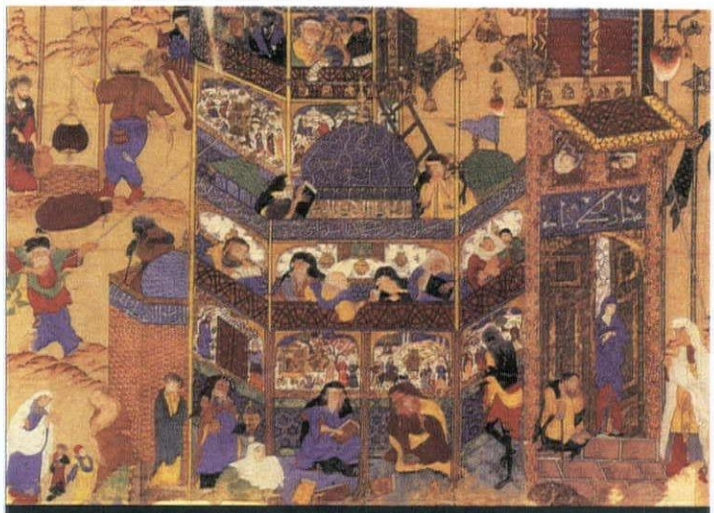
Six or so years ago we took a look at the university of Washington's Cities/Buildings Database at *www.washington.edu/ark2*. Begun in 1995 it changed its search system straight after we reviewed it.

This column is the scarred veteran of a thousand search engine systems and none has yet come up with the ability to produce that um, small building, mostly black tiling, somewhere in Europe some time in the 70s ... Actually I hear that a search engine based on your sketch of what you remember an object looked like is being developed – with obvious extensions to architectural searches. Still the time honoured tests of Ictinus and Callicrates came up trumps with five views of the Parthenon. Two things good about this, apart from getting the search right by entering just the names, were that there was no need to capitalize the name and that 'kallicrates' an alternative spelling much deprecated in this country produced a decisive 'No matches found'.

Strictly speaking a really efficient search engine would cope with Callicrates and Kallicrates. The other thing good about the search engine is the very wide set of criteria you can use. Ostensibly there is 'Title', 'Architect/Builder', 'Nation' and 'Across All Fields' but when you click on the tick adjacent to any of these another 20 or so related headings drops down. The only down-side is that this is a small database with only 5000 images – the average small architecture school slide library probably has as many – but probably not digitized nor quite so accessible.

Move over Andy Goldsworthy

Aficionados of that brilliant found-nature artist, Andy Goldsworthy, who had an exhibition in London last month, might also care to take a look at the work of Dutch artist Theo Jansen, who uses not natural materials but, mostly, yellow plastic tubes which are turned into the skeletons of mysterious beasts which walk on the wind at *www.strandbeest.com*.



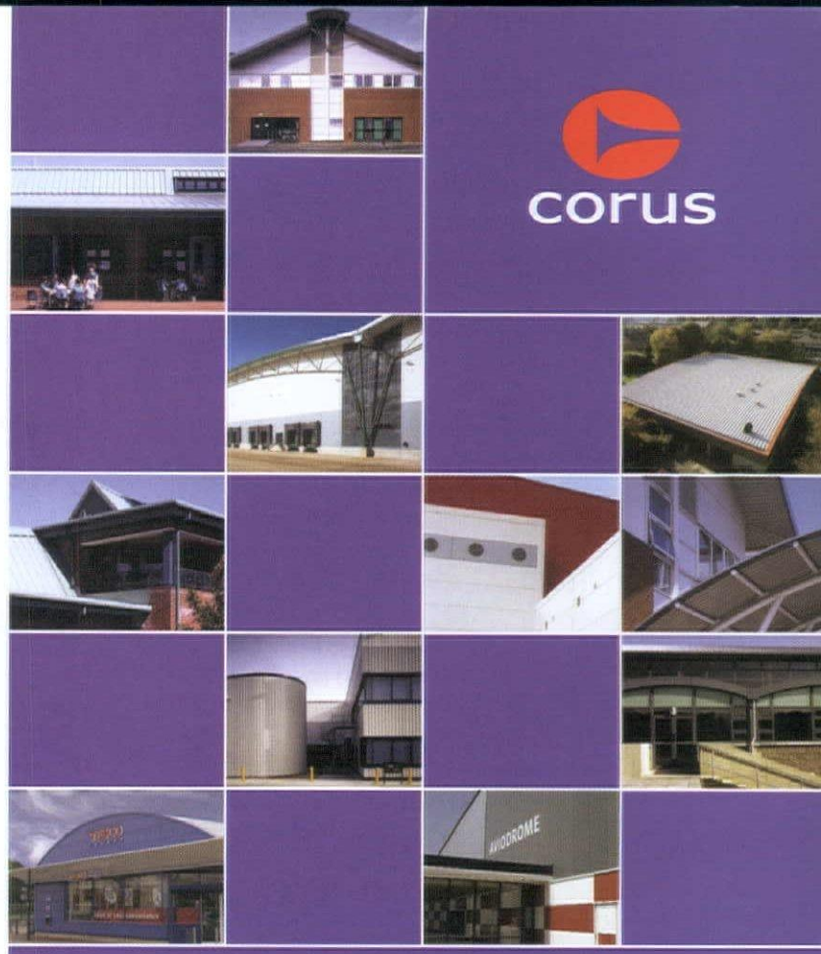
Monastery scene from Topkapi Sarayi museum, Istanbul, probably painted by the Turkman artist Shaikhi from the wonderful exhibition *Turks: a Journey of a Thousand Years 600–1600* at the Royal Academy, London until 12 April. The show covers the epic westward migration of the Turkic peoples from the western edge of China to the Balkans and includes manuscripts, fabrics, calligraphy, woodwork, metalwork and ceramics. This late fifteenth-century manuscript painting, which displays a strange, magical and little understood world that combines the everyday and the numinous, Christianity and Islam, is one of over 300 intense and moving exhibits.

COPPER IN ARCHITECTURE AWARDS

Entries are now being invited for the 2005 Copper in Architecture Awards – expanded this year to include a new special award for European projects, as well as a cash prize for architectural students.

The well-established Copper in Architecture Awards recognize creative excellence in design by architects and students, as well as craftsmanship by installers. Previous winners represent the best in contemporary architecture, ranging from landmark projects to more modest but nonetheless innovative buildings. To be eligible, entries must incorporate cladding, roofing or other architectural elements of copper or copper alloys, such as bronze.

This design-led competition includes two separate awards for the best recently completed buildings in the UK and in other participating European countries. There is also a £500 cash prize for the best student project from UK schools of architecture and a discretionary award for innovation in areas such as sustainable building, economical construction, prefabrication, conservation or new uses of the material. Architectural awards will be judged by a panel of distinguished architects and the craftsmanship award for exceptional workmanship by contractors will be assessed by specialists in metal roofing and cladding. Entry forms and details are available on *www.cda.org.uk/arch*, tel +44 (0)1442 275700, fax +44 (0) 1442 275716 or e-mail: *helpline@copperdev.co.uk*. Entries must be submitted by 31 May and winners will be announced at a presentation in London in September. The AR will also publish the winners in its October issue.



Colorcoat HPS200®

Roofs Now Guaranteed for up to 30 Years

With an improved Galvalloy® substrate and paint formulation *Colorcoat HPS200* is now guaranteed with Confidex® for up to 30 years for both roof and walls.

The length of guarantee offered on roofs and walls has always been different, until now. Enhanced *Colorcoat HPS200* has closed this gap by providing uniform cover for the most popular colours.

Colorcoat HPS200 coupled with the market-leading *Confidex* guarantee offers complete peace of mind.

Colorcoat Connection® helpline
+44(0)1244 892434
www.colorcoat-online.com

Colorcoat®
Building confidence

enquiry 32 www.arplus.com/enq.html

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

FINLAND
LIGHT AND FORM: HUNGARIAN ARCHITECTURE AND PHOTOGRAPHY
Until 4 April
Museum of Finnish Architecture, Helsinki
Survey of Hungary's flourishing Modern Movement through the pioneering architectural photographs published in *Tér és Forma* (Space and Form) between 1928 and 1948. Sadly many buildings have now been lost or altered, so the show forms a valuable record of an architectural and photographic era.
www.mfa.fi

GERMANY
ADOLF LOOS – HAUS MUELLER PRAGUE
Until 1 May
Deutsches Architektur Museum, Frankfurt
Exhibition devoted to the Mueller House in Prague, one Loos's most ingenious, rigorous and influential manifestations of International Modernism.
www.dam-online.de

NETHERLANDS
EGON SCHIELE
Until 19 June
Van Gogh Museum, Amsterdam
First Schiele retrospective in the Netherlands, with twenty paintings and eighty watercolours revealing powerful expressive and erotic urges.
www.vangoghmuseum.nl

UNITED KINGDOM
JOSEPH BEUYS: ACTIONS, VITRINES, ENVIRONMENTS
Until 2 May
Tate Modern, London
Major show of charismatic iconoclast and felt fetishist Joseph Beuys who pushed the boundaries of art with his subversive vitrines and performances.
www.tate.org

UNITED STATES
TOOLS OF THE IMAGINATION
Until 10 October
250 years of design tools and technologies – from historic pencils, ink, and drafting equipment to the latest software and hardware, simulations, models, and lasers. Backed up with a wide array of drawings, renderings and sketches from superstar architects.
www.NBM.org

AR next month

SPECIAL PREVIEW ISSUE

Subscribe using the form in this issue or click on our website **www.arplus.com**

Ave atque vale

Now that our revered editor, Peter Davey, has decided to abandon us for nameless, probably literary pleasures I thought I would take a commemorative look at how he features on Google. When a tight 'peter davey' 'architectural review' search presented the prospect of trawling through more than 16 000 entries I decided to instead raise a commemorative glass to him. We'll miss him.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

LIGHT ON LEIVISKÄ

SIR: My warmest thank you for the lovely issue of Architectural Review in which our work in Bethlehem had been presented so beautifully! (January 2005, p38).

The text and captions, very good though they were, included a couple of misunderstandings.

The Finnish Lutheran Church has nothing to do with our project. The Bethlehem International Centre, a part of which Dar al-Kalima Academy is, was initiated by the Lutheran congregation of Bethlehem, that being a part of the Lutheran Church of Palestine and Jordania. The church in the background in the pictures was built in the nineteenth century with the help of German donations. Cultural centre 'Dar al-Kalima Academy' is an independent secular institution, acting as our client together with the Finnish Ministry for Foreign Affairs.

The local stone is limestone (not sandstone). In almost all new buildings it is used as thin, 300mm slates. In our building the difference to this can be seen in, for example, the arrangements of corners, edges and ends of walls (see pictures 3 and 4) as well as certain liberties in the composition of stones. The impression it gives is alive and solid compared to usual. It looks as if the house is built of loadbearing blocks.

I would very much appreciate seeing the name of our collaborating partner in Bethlehem, architect Bassem Khoury. His office was in charge of engineering, inspection and project management. The role of my own project architect, Jari Heikkinen, was extremely important for the project.

Yours etc
JUHA LEIVISKÄ
Helsinki, Finland

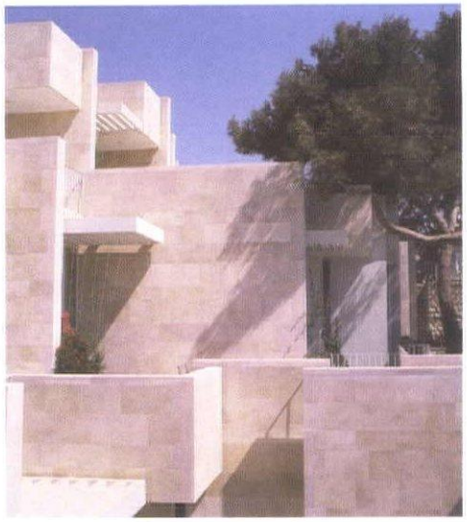
ONWARDS AND UPWARDS

PETER: I can't believe you're retiring; seems like yesterday etc etc ... 9-13 QAG/Basher/post-mortems/those sodding owls/Hermine/hock/The Bride/Bill keeping the red flag flying in his rooftop eyrie/the sight of Big Jim drinking in H de C's black dining room/the mad John H/the Knobel doing his LOUDEST to take over the world ...

I feel utterly and completely out of place with the world of Cabe/Sustainable Communties/celebrity architecture magazines.

Anyway, onwards!

Yours etc
JONATHAN GLANCEY
London, UK



Cultural centre in Bethlehem by Juha Leiviskä: built of limestone not sandstone. Photograph: Jari Heikkinen.

PLACE IS SPACE

SIR: Your comment (January 2005, p30) is a little masterpiece. Profound, philosophical, with a deep cultural insight. Only one dissent: place is always a space ...

Yours etc
NATALIO FIRSZT
Buenos Aires, Argentina

END OF AN ERA

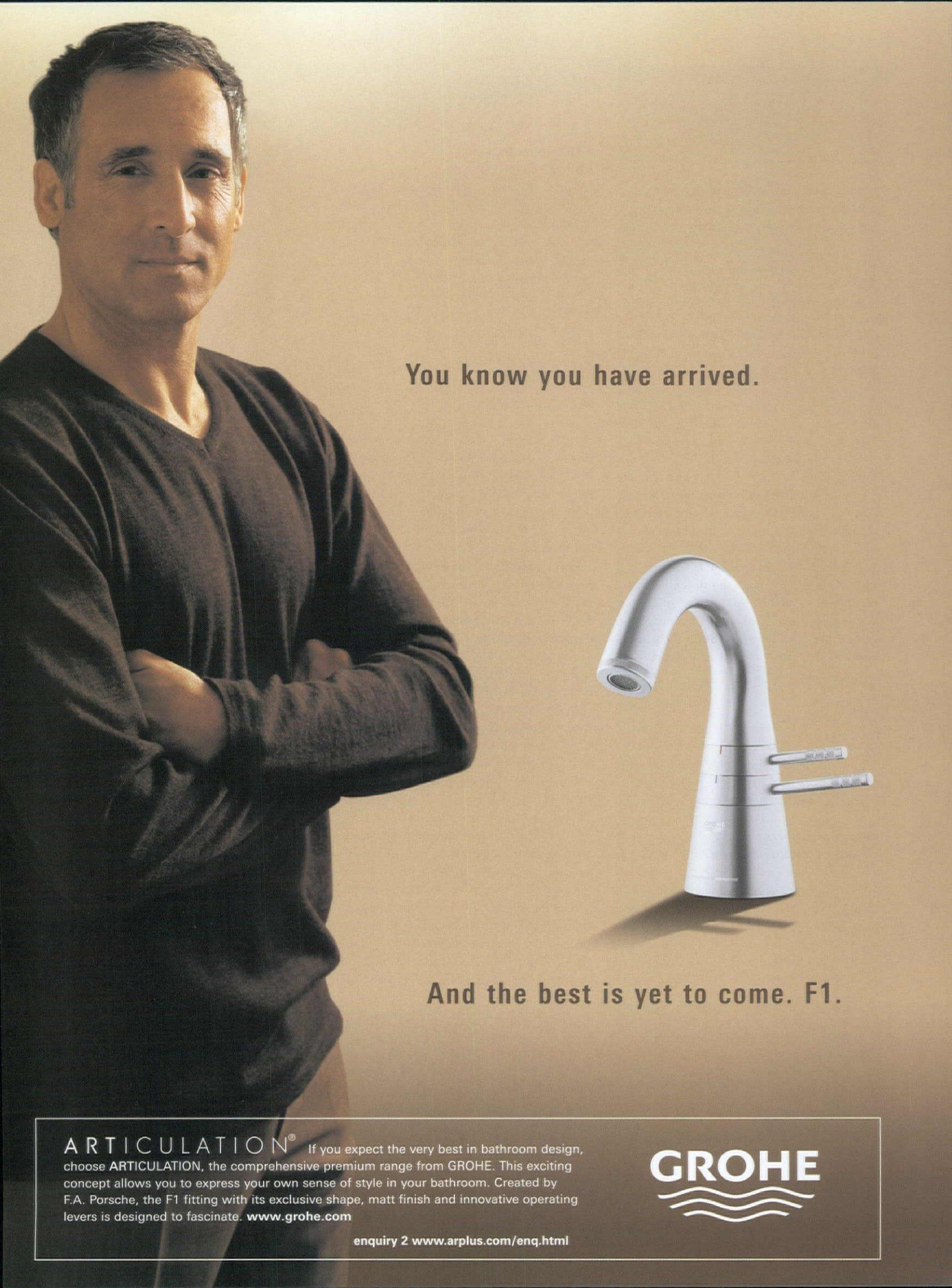
SIR: Hail and farewell to one of the AR's most eminent and enduring editors. We'll miss you.

Yours etc
THE CLERKENWELL POSSE
London, UK

errata

Land Securities will be providing the site and funding for the Architecture Foundation's new centre for architecture in Southwark London; not British Land as reported in last month's AR.

Photographs of the chapel at La Calera, Colombia were taken by Alberto Fonseca (Emerging Architecture prizewinner, AR December 2004, p42).


You know you have arrived.
And the best is yet to come. F1.
ARTICULATION®
If you expect the very best in bathroom design, choose ARTICULATION, the comprehensive premium range from GROHE. This exciting concept allows you to express your own sense of style in your bathroom. Created by F.A. Porsche, the F1 fitting with its exclusive shape, matt finish and innovative operating levers is designed to fascinate. www.grohe.com
enquiry 2 www.arplus.com/enq.html
GROHE

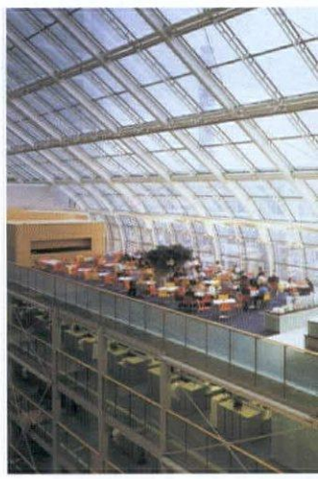
WWW.ZANOTTA.IT T +39 0362 4981 CHAIR LIA DESIGN ROBERTO BARBIERI

zanotta



enquiry 1 www.arplus.com/enq.html

constructing the vision



Modern architecture fuses the influences of transparency and light to create landmark structures. A particular example of this is the Wellcome Trust Building, Euston Road, London. The effective use of glass and steel within the external envelope serves to afford the building both a distinctive aesthetic and atmospheric internal environment, with the architectural and functional highlight of the building being the glass and steel roof structure.

Supported by 15 No 23m long bespoke steel roof trusses the roof both defines the top of the 6-storey front building and acts as a flowing transition to the 10-storey main building. The glass and steel roof, glazed stairwells and glazed office cladding systems were designed, manufactured and installed by Seele, and bear testament to our established expertise glass and steel construction.

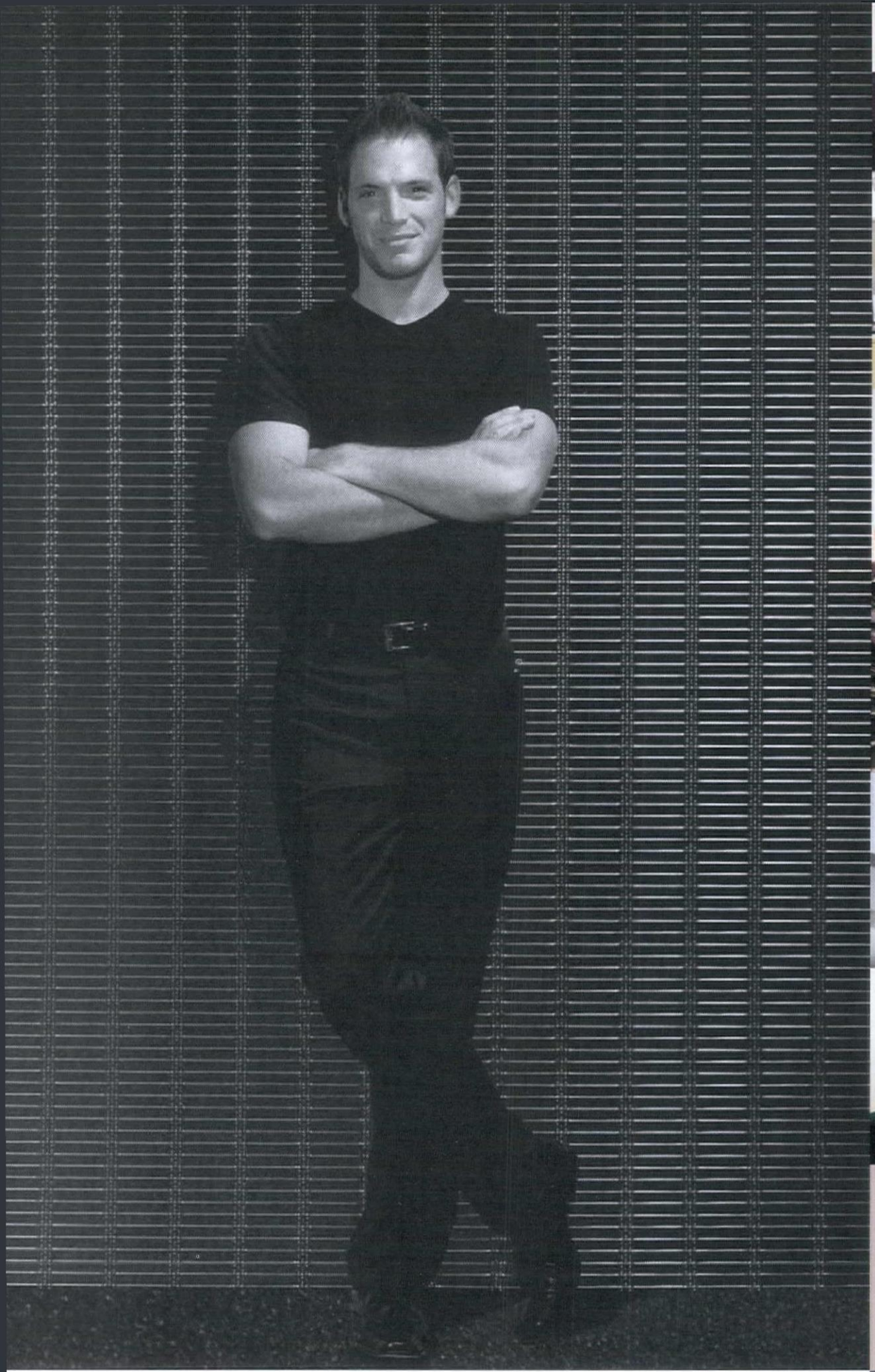


seele

Seele GmbH & Co.KG
UK Branch
London Fruit and
Wool Exchange
Brushfield Street
GB-London E1 6HB
Fon +44 20 7426 0798
Fax +44 20 7426 0799
office@seele-uk.com

Seele Austria
GmbH & Co.KG
Gewerbepark 2
A-4861 Schörfling a. Attersee
Fon +43 7662 22 000 0
Fax +43 7662 22 000 400
office@seele-austria.com

enquiry 23 www.arplus.com/enq.html















When working with architectural wire cloth our experience can help you every step of the way. Combining creativity and technology – bringing your ideas to reality.

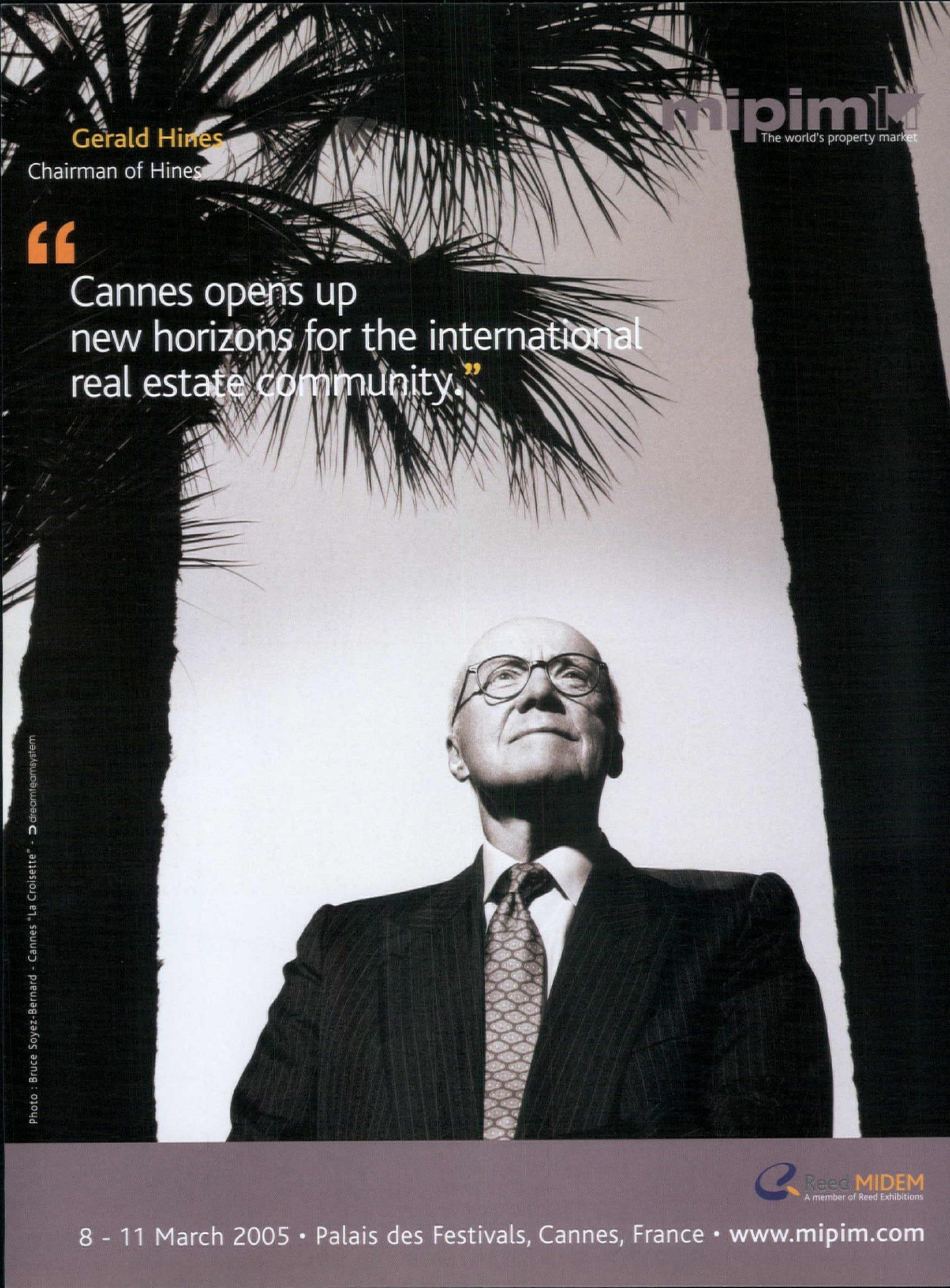
www.diedrahtweber.com

WEAVING IDEAS.

enquiry 27 www.arplus.com/enq.html

HAVER & BOECKER

DIE DRAHTWEBER


mipim
The world's property market
Gerald Hines
Chairman of Hines
“Cannes opens up new horizons for the international real estate community.”
Photo : Bruce Soyez-Bernard - Cannes "La Croisette" - dreamteamsystem
Reed MIDEM
A member of Reed Exhibitions
8 - 11 March 2005 • Palais des Festivals, Cannes, France • www.mipim.com



Haller Systems

Presentation

**The visual quality of interior space is determined by the interaction of architecture and furnishings.
USM Modular Furniture creates harmony by means of modular structural shapes.
Ask for detailed documentation.**

**Visit us in our new Showroom in Milano, Via S. Radegonda 11,
opening during Salone di Mobile in April 2005.**

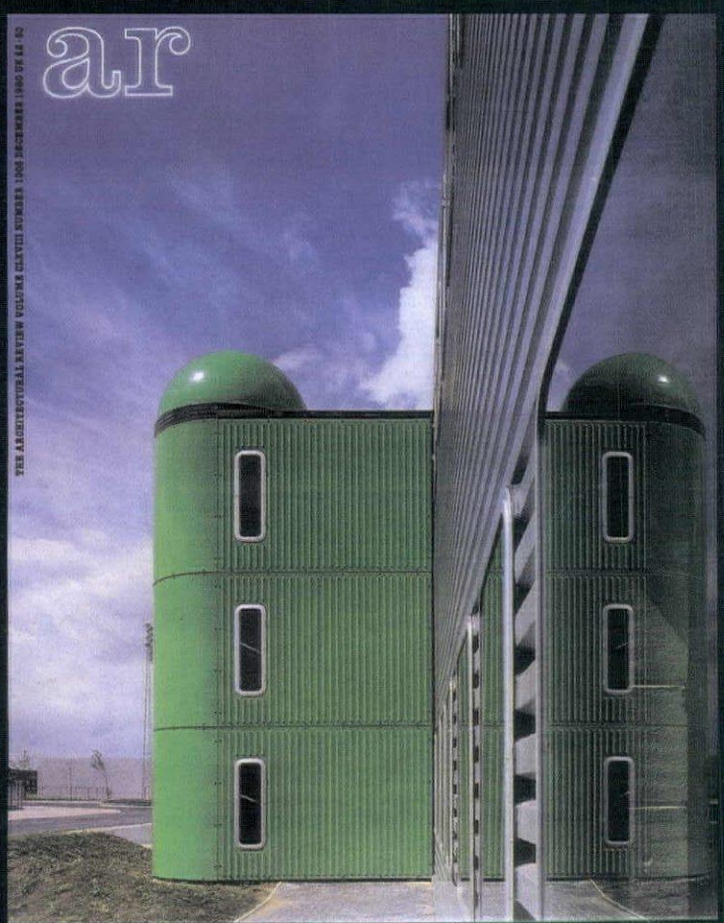
USM U. Schaerer Sons Inc., 28–30 Greene St., New York, NY 10013
Phone 212-371-1230, 1-800-4-Haller, info@us.usm.com
USM U. Schärer Söhne AG, CH-3110 Münsingen
Phone +41 31 720 72 72, Fax +41 31 720 72 38, info@ch.usm.com, www.usm.com

USM
Modular Furniture

enquiry 22 www.arplus.com/enq.html

PD AND THE AR

Without me knowing, my colleagues commissioned this article from one of our most prolific, experienced and insightful contributors. He describes the last 25 years of the AR from the outside (almost): I owe him many thanks. PD



First PD cover? Nicholas Grimshaw's factory, Nottingham. 'The Modern Movement is alive ... and doing what it's best at.' Photo: Jo Reid and John Peck. December 1980.

Peter Davey established his editorial skills on the AJ before moving on to the AR in the late 1970s, but it was not until the issue of December 1980 that he became Managing Editor. The magazine had somewhat lost its way, cowed by the onset of Post-Modernism and split by bickering and soul-searching among its various editors. Lance Wright had tried bravely to take on the crisis with a series of leaders and correspondence in 1976-77 asking 'What is Architecture?', but this just further exposed the ideological void. By the end of the decade, he was ready to hand on the torch, and he blessed his successor with a long and generous review of *Arts and Crafts Architecture*, the book that Peter had assembled while working as Executive Editor on the AJ. Published initially by the book division of Architectural Press and later by Phaidon, it remains the standard work. Wright noted that, 'though there is no lack of footnotes and references, this is the book of a man interested in the politics of architecture ... Arts and Crafts was an approach to building ... conceived as a collaborative act in which free men (the architect and the different sorts of craftsmen) came together to give the client his building. Everybody's contribution was conceived as art, the subject of personal interpretation.'[1] Relaying Peter's story of how the movement had died, Wright attributed to him the idea that 'Classicism in any form is always the mark of the beast' and hinted that the Arts and Crafts approach might be revived.[2]

Rich and varied

Did we get a craft-obsessed and anti-Classical editor? Not at all. Peter's evident sympathy for Ted Cullinan and Peter Zumthor[3] reflects this background, but it never obstructed his appreciation of a much wider range of things. The first year of his reign was extraordinarily rich and varied. He assembled a young and enthusiastic editorial team – Peter Buchanan, Dan Cruickshank, Jonathan Glancey and Lance Knobel – and let them pursue their enthusiasms.[4] His first leader did not declare a new direction, but extolled the virtues of sensitive rebuilding of housing in Cologne by Schürmann. The vivid green cover showed a Grimshaw factory. Inside were Dixon's St Mark's Road housing and a report on the Canberra Parliament. This catholic selection of material continued over following months, including architects such as Stirling, Ungers, Meier and even Philip Johnson, and the magazine stood in the forefront with reports on Lloyd's and Honkers & Shankers as projects. Peter did not baulk at allowing Michael Graves the cover, nor did he curb Cruickshank's enthusiasm for Quinlan Terry. There were history articles on Plecnik, Hohenhagen and Lutyens, and Jonathan Glancey discovered Makovecz. Peter Cook was commissioned to write a series on 'unappreciated architects'.

The AR competition for a jewellery shop numbered Eva Jiricna among the winners. Book reviews continued, but the correspondence pages became more lively, for Peter printed criticisms, retorts and even insults. Within months there were also enthusiastic letters from readers applauding the new direction. All this in the first year, and not till October did Peter sign another leader. Titled 'The Political Angle', it argued vigorously against art for art's sake, reminding readers that 'architecture can never be divorced from social and

political concerns'[5] which expresses the tenor of his whole editorship. The work illustrated was a new metro station by Lucien Kroll which Peter admitted might 'seem chaotic and confusing. But then so, of course, are people.'[6]

Serving architecture

Even at that early stage the strengths of a great editor were evident: broad tastes but a discriminating eye, and a great talent for spotting potential contributors and contributions. He has not been too dominant, and he does not interfere or rewrite unnecessarily. One's copy is tweaked here and there, but nearly always for the better, and when cuts are made, he never leaves bleeding wounds. He allows experiment, but always with a lightly guiding hand. It was clear from the start that he saw his first duty as serving architecture and the reader, promoting understanding and providing criticism. Editor also meant being manager and having to deal with money, but for Peter business is at the service of ideas, not vice versa. The current wisdom that if you can make more money for shareholders by selling potatoes, you do so from tomorrow, was anathema to him. Yet when he took the editor's chair, Thatcher was in power and the economy all. Business ideology was creeping into every corner of life and has continued inexorably to do so – worse still under Blair, it must be said (PFI and so on). Peter has fought all this with unrelenting vigour, even while he has also had to prove that the magazine could pay its way.

It has been harder than he could ever have dreamed. At the start the Architectural Press was a business owned by the Hastings and Regan families out of personal interest and it was committed wholly to publishing architecture, but the families lost interest and in 1987 sold out. Robert Maxwell and his minions asset-stripped the firm mercilessly, selling off the books division and disposing of the offices in Queen Anne's Gate, and as a final insult even raiding the staff pensions.

After Maxwell fell off his boat, the AR and AJ were bought by Emap, a large commercial publisher with little sense initially of what a subscription-based magazine like the AR was or how it worked. As the keen wind of business competition began to bite, Peter had constantly to defend his corner and to watch his sales figures, to fight off the clamour for more advertising, and to maintain editorial integrity while writing more and more in-house to save money. The strain did not show too much, and he was able to keep the show on the road because subscriptions and advertising increased, providing the required rise in profit. While other architectural magazines wobbled and fell by the wayside, the AR increased its international reputation largely thanks to the imagination, consistency and integrity of Peter's policy. Its coverage remained catholic and the quality of writing high, so that it became regarded abroad as *the* international review. For architects, publication in it means having arrived, and in the academic research stakes it is regarded as the equal of any refereed journal.

Looking back across the1980s and 1990s, the AR is a worthy chronicle, catching the prevailing styles and obsessions with visual panache and hosting a debate from a remarkably long and distinguished list of contributors: almost a *Who's Who* in architectural writing. Many articles are still worth reading, and among the buildings featured there is remarkably little dross, if much that has dated. Peter kept it lively over a quarter of a century despite the monthly treadmill, for there were constant innovations: AR Detail, the Aga Khan Awards, Emerging Architecture, Outrage and Delight, to mention just a few. When The Prince stuck his oar in, Peter responded boldly with a 'Primer' to put him right. There were supports for underdog 'isms' like Expressionism, Organic and Green, and unsuccessful attempts to coin new ones such as Romantic Pragmatism and The New Spirit. And a balance was kept: High-Tech was well served, but only the better Foster projects were aired, and not without criticism. Intimidation was resisted, as when Calatrava tried to bully his way onto the front cover, and Peter simply published his letter, refusing to have anything more to do with him. An undeservedly painful moment for Peter was the furore unleashed by the Letter from Ramallah.[7] The correspondence went on for months with extreme feelings on both sides, but those who demanded that architecture be kept out of politics were wrong: it is always and inevitably political, and destruction is the converse of construction.

Defining the field

We all take the AR too much for granted. We dispute the opinions expressed and what should be in or out of it, but we nonetheless expect it always to be there, like *The Guardian* or the BBC. It doesn't have to be, for it could easily be killed by an unsympathetic proprietor, a fall in subscriptions, or less dramatically simply by succumbing to commerce and the lowering of editorial standards. It would be almost impossible to restart, for it depends on a supportive audience, which once dispersed would be impossible to reassemble. Its editors of the mid twentieth century – Pevsner, Richards, Banham – turned out also to be the key historians, and for better or for worse the AR in their time was a defining instrument in the development of architecture and its history. The same is becoming true of the Davey editorship, for the AR of the 1980s and '90s is a first port of call for students trying to make sense of that period. We always argue about interpretation and the relative standing of works, but the AR as primus inter pares serves to define the field, and it does so according to a long tradition which Peter has upheld with consummate commitment and unswerving integrity.

Peter has written rather more of the AR than he lets on, leaving thorny problems of attribution for future historians. Henry Miles, for instance, is a dead ringer for Peter. Odd then, that after the editor had apparently happily accepted my article on one of Klaus Kada's cooler creations, it was Henry Miles who wrote in to protest. Later, an Elizabeth Miles too appeared in AR and I remarked to Peter that Henry seemed to have acquired a wife. 'She's his sister', he retorted.

PETER BLUNDELL JONES

(My own connection with AR began with the issue of March 1975 and was sporadic until the Organic special issue I guest-edited in June 1985, since when I have contributed more or less constantly.)

1 AR December 1980, p385.
2 *Ibid.*
3 Following the award of the Carlsberg Prize to Zumthor in 1998, Peter Davey wrote a short celebratory monograph on his work.
4 This tradition continued with E. M. Farrelly, Frances Anderton, Penny McGuire, Cathy Slessor and Rob Gregory.
5 AR October 1981, p204.
6 *Ibid.*
7 AR May 2002.



SETTING THE

I was rather taken aback when my fellow directors asked me to produce a special issue to mark the end of my tenure of the editorial chair. The request was embarrassing and daunting. What on earth was I to do? In the end, it seemed that the only response could be an analysis of what The Architectural Review has been up to for the last 25 years,[1] and what has happened in the world of architecture during that time. A quarter of a century is no longer a huge proportion of an average Western life, but culture, politics and economics alter so rapidly over such a period that it is impossible to compress all the changes into a manageable compass. So these pages are highly selective.

When he retired in 1971 after 36 years with the magazine, my revered precursor J. M. Richards remarked that 'we are all modernists now'.[2] The battle for modern architecture versus 'period-revival' building had been won, and in Richards' eyes, modernism was becoming enriched because architects 'now know that there is not one answer but any number of answers'. Even so, he could not have anticipated that within a dozen years Post-Modern Classicism (PoMo) was to emerge blowsily full blown from the drawers of Philip Johnson's AT&T Chippendale cabinet.

Few would disagree that we are all post-modernists now – though few, thank goodness, are adherents of PoMo. For all Richards' belief that architecture was becoming more plural towards the end of the Modern period, to many it seemed to be increasingly grim, bureaucratic and dull. PoMo was an early and noisy example of the many imaginative theoretical and built reactions against tired official Modernism (and each other) that have made the last quarter of a century so multi-faceted, culturally productive and challenging.

At the same time, radical changes were taking place in the role of the profession. Richards could still talk about the architect as the leader of the building team – though he argued that what really mattered is not so much formal leadership as the fact that the architect is the only member of the team 'who has been trained to create order' and who has the ability to 'construct a picture of what the future world will actually be like'. Largely, that remains true, but the role of the design professions – architects, engineers, landscape and urban designers – is increasingly threatened and restricted by both business and government. Neither trusts the professional role, which was invented in the early nineteenth century to curb the excesses of the unbridled market. Business hates any attempt to restrain it, and governments believe that they are the only proper source of restraint.

Official philistinism

Official systems of building procurement have been set up to minimize the professional position. They are almost inevitably more expensive than traditional methods, more prone to corruption and, judging by results so far, much more likely to produce second-rate results. Absurd official reports are regularly produced that attempt to make professional imagination into a mere component (and a small one at that) of the development process. We do not undergo a long and difficult process of education and training to become cogs in the construction industry, and the buildings published in the AR show how architectural imagination can still triumph over the drag of mundane to produce places that enhance human life and spirit.

Richards believed that the AR had a complex role to play in communicating architectural ideas to clients and the general public; he thought of it as a 'bridge, carrying traffic in both directions' that 'can span the distance between architects and the public they serve'. It may still have been possible to make such a programme work even as late as the 1970s, but I doubt it. The difficulties of trying to generate a magazine that can appeal equally strongly to both general public and the design professions have been insurmountable in my time. In both busi-

SCENE FOR THE FUTURE

ness and intellectual terms, it has been impossible to make a consumer product that has relevance to creative architects and designers or vice-versa – as the few examples that have been tried demonstrate. The successful ones seem to end up as superficial followers of fashion. They tend to go in for interviews illustrated by large pictures of designers rather than what they make. All are seduced by flashy gestures.

Desperate straits

When I started, the AR was in desperate straits commercially, rapidly losing money and circulation. Something had to be done, and remedies ranged from turning it into a magazine covering earthquakes and natural disasters to becoming a colour supplement to *The Architects' Journal*, our sibling. I was convinced that the magazine could become successful again by building on its great days under Richards and his proprietor Hubert de Cronin Hastings. The AR had flirted with amateur sociology and various forms of graphic criticism: it was essential to bring the magazine back to being fundamentally about architecture and its immediately related disciplines.

The magazine clearly had to become international to a much greater degree than it had ever been. From its inception, the AR always carried articles about overseas architecture, and it had a rather small but faithful international readership. It was clear that the best architecture and the most important ideas could not be produced by one country, or even continent. And I very much doubted that it would be possible to generate enough money to make a magazine of the kind that the AR must be by focusing mainly on Britain, which has the most prolific and competitive architectural press in the world. Both the AR's content and its marketing had to change. One of the most immediately obvious alterations was to focus each issue on a particular theme of world-wide interest. This allowed us to bring some sort of focus to the nebulous mass of ideas and projects that surrounds an international magazine.[3]

It was relatively easy to begin to change the editorial content, though there was much to catch up on. Getting the financial side to work was a different proposition, particularly under the dunderheaded and doomed Maxwell regime of the late '80s, which actually attempted to reduce the overseas circulation – British Gas didn't approve apparently. Under Emap, which bought the magazine (and the AJ) from Maxwell's wreckage, we have had publishing directors who have pursued sensible international policies, and made it possible for us to innovate (for instance by setting up the very successful ar+d Emerging Architecture Awards).[4]

It may seem odd to spend so much time in my final leader talking about the business side of the operation. But there is no point in making a magazine if it does not generate a sensible profit.

What is the character of the magazine that has had to be defended so carefully? Although one of the oldest architectural magazines in the world (it was founded in 1896), the AR has had only 11 editors.[5] I am honoured to be of their company. Save for D. S. MacColl who was in the chair for a short unhappy time a century ago, and the great historian Nikolaus Pevsner (who stepped in while Richards was away at the War), all of us trained fully or partly as architects. So the magazine is fundamentally about place-making and the art of architecture. All the early editors (again except MacColl) were members of the Arts and Crafts Movement and, from the AR's inception, its editors have promoted (often unconsciously) some of the movement's strongest tenets in a continuing tradition.

All of us have been deeply sceptical of the notion that architecture is an autonomous art. It must serve human purpose and be devoted to enhancing life (in terms of both quantity and quality). It is not about fashion, or what Richards called 'in-language'[6] and plug-in gimmicks'. Nor is it a branch of the development industry. The chief inspirers of the Arts and Crafts movement were Ruskin and Morris, both of whom were early environmental campaigners: learning from them, the AR has always believed that the world's resources are limited, and that development should respect the planet. Concern for tectonic integrity and for place are other abiding passions: buildings should be constructed right and feel right, and they should resonate (however quietly) in our subjective patterns of the physical world.

In addition to the continuing core tradition, I hope we have fostered inherited interests in developments of technology and in the other arts related to architecture – and in exploration of little-known places and people, in time as well as space. None of these has received as much coverage as it deserved because we have lacked resources. Similarly, I would have liked to have devoted more space and time to the disciplines of landscape and urban design, both of which have been developing remarkably in the last two decades.

Of course, I have made lots of mistakes of emphasis and omission, and am grateful to talented colleagues for preventing me from multiplying them. A magazine is a collaborative effort and in my earlier days, Jonathan Glancey, E. M. Farrelly and Frances Anderton enthusiastically explored new territories, while for many years, Peter Buchanan provided thoughtful analytical comment on the rapidly changing scene. Bill Slack enriched the mix with his special kind of graphic design. Penny McGuire brought an inimitable touch to coverage of interiors and product design. Dan Cruickshank reactivated the magazine's interest in history. The present editorial staff (almost all of whom have worked on the AR for years) have continually maintained and enriched the magazine's range and quality. I want to thank them all, and the contributors[7] who have added to the magazine's scope and mix.

The future

As to the future, a magazine must respond to what happens, rather than trying to set the pace. It can encourage, emphasize and support but not (as I once arrogantly believed) truly initiate. Naturally, I have strong hopes for the future of architecture and the environment which I trust are made clear in the rest of this issue, but I have no more idea of what will really happen than Jim Richards had when he retired.

I leave the AR in the hands of my successor Paul Finch and those of the existing staff, all of whom want to expand energetically and imaginatively into new worlds of ideas, media[8] and creativity. The magazine will clearly change. But I hope that the staff and those who come after them will never forget that the aim of architecture and its related disciplines is to serve and ennoble humanity. And that, sometimes paradoxically, architecture, alone among the arts, can move every aspect of our senses and being. PETER DAVEY

1 I have been editor since 1982, but was involved with the AR for four years before that under my predecessor Lance Wright. Previously, I worked for a dozen years on our weekly UK sibling, *The AJ*.

2 Richards, J. M., 'Retrospect', AR February 1971, p69

3 And it adds to the attraction of the publication to the retail trade by giving individual issues prolonged shelf-life. But the themed format has problems: it can be very rigid, and it can prevent rapid response to unexpected events, such as the unanticipated completion of a major building.

4 Open for completed work to all architects and designers, the awards are offered annually, and have regularly drawn hundreds of entries by (as yet) relatively little known people from all over the world.

5 Henry Wilson 1896-1900, D. S. MacColl 1900-1904, Mervyn Macartney 1904-1921, Ernest Newton 1921-1922, William Godfrey Newton (Ernest's son) 1921-1927, H. de C. Hastings 1927-1971, Christian Barman (mid 1930s), J. M. Richards 1935 (joined as assistant)-1971, Nikolaus Pevsner (temporary and part time) 1942-1945, Lance Wright 1971-1980, Peter Davey 1982-2005.

6 The AR has always tried (not always successfully) to analyse architecture and architectural ideas in ordinary language. This is often an extremely difficult task as, almost by definition, architecture operates on our psyches in non-verbal ways.

7 Particularly Peter Blundell Jones, who has analytically chronicled the courses of organic architecture particularly in the German-speaking countries, Juhani Pallasmaa, whose profound essays on humanity and architecture have inspired us all, and Colin St John Wilson who has brought passion and scholarship to debate. Among photographers, Martin Charles and Richard Bryant have been outstanding.

8 Perhaps uses of new media linked to the magazine will allow creation of Richards' 'bridge carrying traffic in both directions'.



The early '80s were both extremely boring and very exciting. By then, the intense passions of the immediate postwar years were spent, the dreams of building a world fit for social democracy were already beginning to fade as it became clear that system building and prefabrication (as then practised) were not the panaceas that they promised to be. Many of what were supposed to be the proud products of increasingly prosperous Western economies turned out to leak,[1] generate condensation, and be insufficiently resistant to even moderate usage. Housing estates built for heroes and their families had begun to show the seeds of social problems that in many cases worsened in the next two decades. Almost all planning followed the doctrines of the absurd Charte d'Athènes and it was clear that virtually the only beneficiaries of the rigid separation of functions were crude developers and clumsy highway engineers. Quantity was everything, quality rarely spoken of except in quantifiable terms. Architecture and city making had largely become instruments of big bureaucracy and big business (perhaps they still are, but in different ways).

Almost all was grey (usually literally so). But there were signs of hope. For years, Team X had been arguing for human values against the arid dictates of CIAM and the Charte d'Athènes. Aldo van Eyck's rallying cry to make 'places, not spaces' had already resounded throughout the world, and Ralph Erskine had shown (in most idiosyncratic ways) how Modernism could be given a human face. In Britain, where there was in those days still a social housing programme, low-rise high-density geometries seemed promising as a means of generating estates that offered notions of home rather than bureaucratic storage for the poor. In the United States, Louis Kahn had reminded the world that architecture was still capable of generating senses of dignity and even awe.

One of the first and most persuasive of the movements against prevailing grim greyness was Regionalism. Initially largely articulated by Kenneth Frampton, Regionalism was seen as resistance to universalizing bureaucratic/business pressures by particular strong local cul-



DEATH OF HIGH MODERNISM

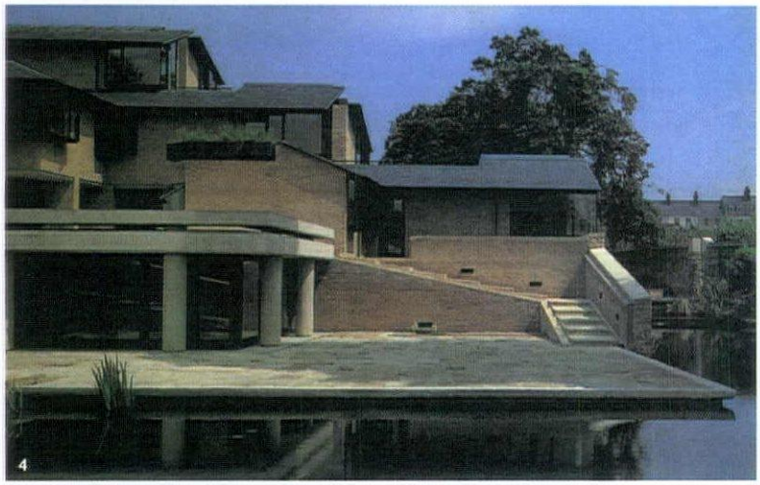
Escaping from the grey: Regionalism and the pursuit of roots; High-Tech; PoMo and neo Neo-Classicism.



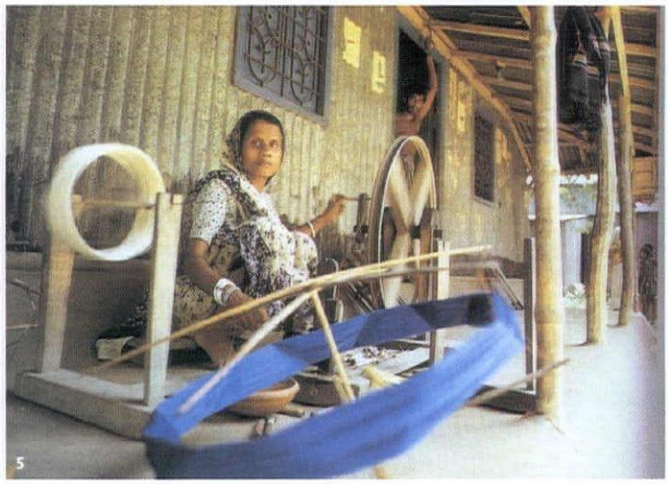
3

Regionalism in Australia
1. Sophisticated Sydney (house at Glenorie by Glenn Murcutt, AR December 1985). Photograph: Richard Bryant/Arcaid.
2. Larrikin Melbourne, Merli House at Merricks North by Peter Corrigan (AR December 1985).

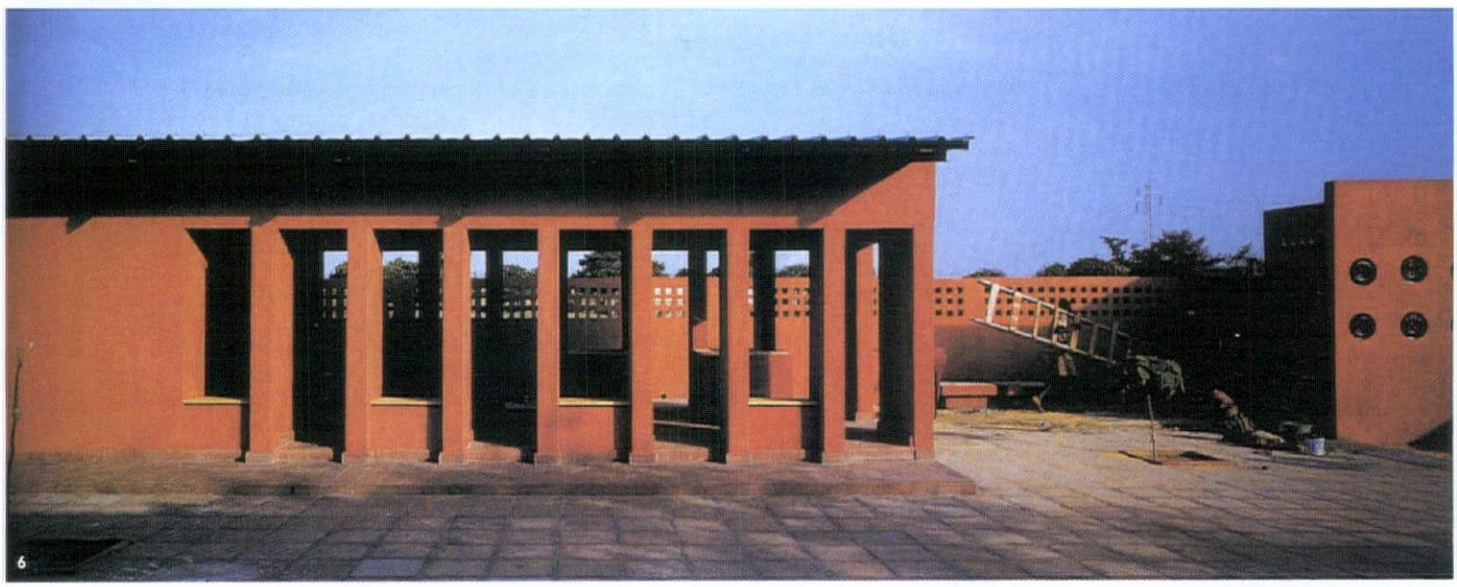
Austrian Regionalism
3. Organic housing at Eisbach-Rein by Szyszkowitz-Kowalski (AR December 1988). Photograph: Peter Blundell Jones.



4

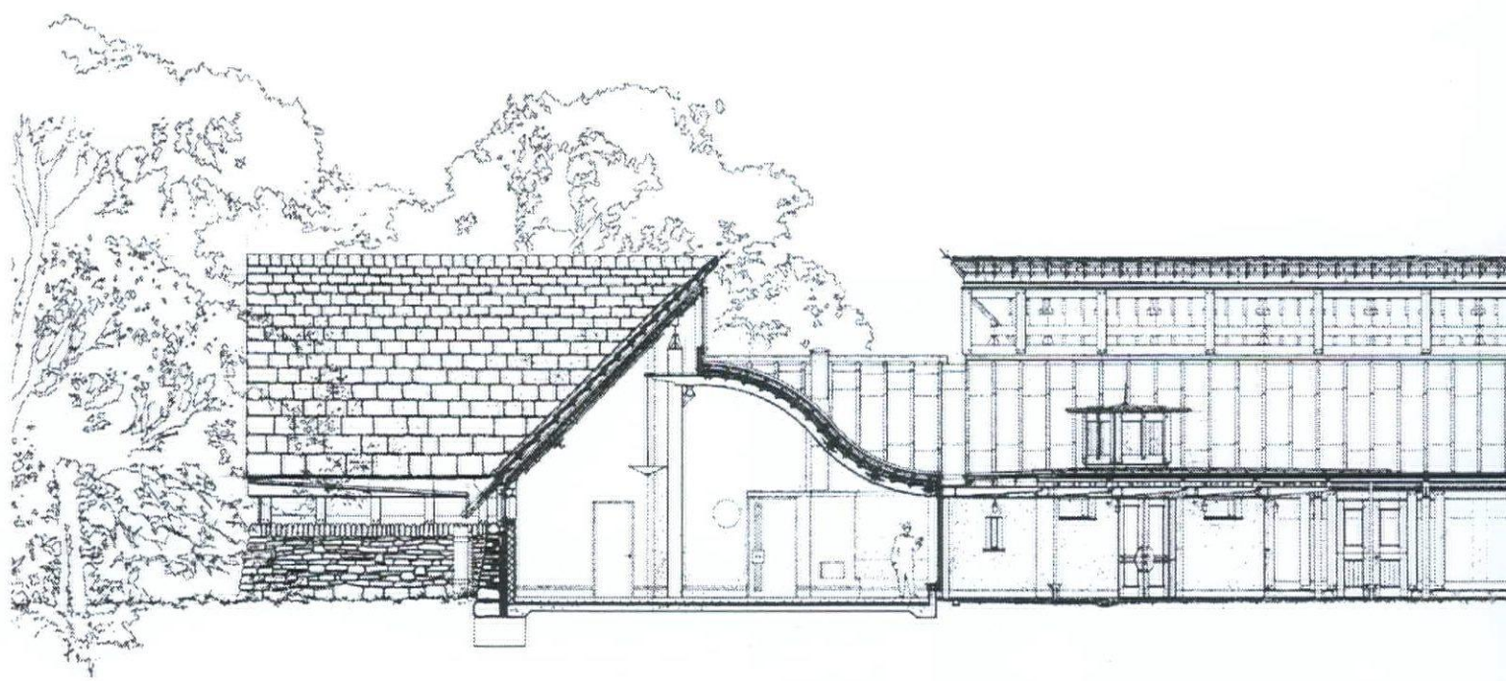


5



6

Romantic Pragmatism: 4, Worcester College, Oxford by MacCormac Jamieson & Prichard, photograph by Richard Bryant (AR September 1983); 7, Fountains Abbey Visitor Centre, Yorkshire by Edward Cullinan Architects (AR November 1992). Aga Khan intervenes: 5, Grameen Bank Programme, Bangladesh, for the very poorest (AR November 1989). Aga's influence: 6, Rufisque Women's Centre, Senegal, a community building by Hollmén Reuter Sandman (AR July 2002).



tures, for instance those of Finland, and parts of Spain and Switzerland. The proposal promised many attractions, primarily perhaps that it offered continuity between past and future, hence possibilities of generating places that could have meaning and even familiarity for their users. Further, by being influenced by traditional typologies generated in response to local climate and topography, and drawing at least to some extent on local building methods, Regionalist work could be expected to be less exploitative of the planet than out and out Modernism. Clearly, Regionalism was flourishing in places as far apart as Australia (where for instance there were very strong differences between laid-back, elegant Sydney and wackier larrikin Melbourne) and Austria (where Peter Blundell Jones explored the extraordinarily varied and original work of the Grazerschüle).

The AR became a strongly Regionalist magazine but, though the movement has never entirely lost its force, and its present state has only recently been examined in these pages (AR January), experience has shown that there are some severe problems with Regionalism. Cynical developers and their cringing hack designers have embraced the notion, which has led to vast explosions of neo-vernacular housing, supermarkets and even offices. Their coarse superficialities besmear Europe from Scotland to southern Spain with tiled roofs, appliqué half timbering and crude approximations of traditional details translated into cheap modern materials and craftsmanship.

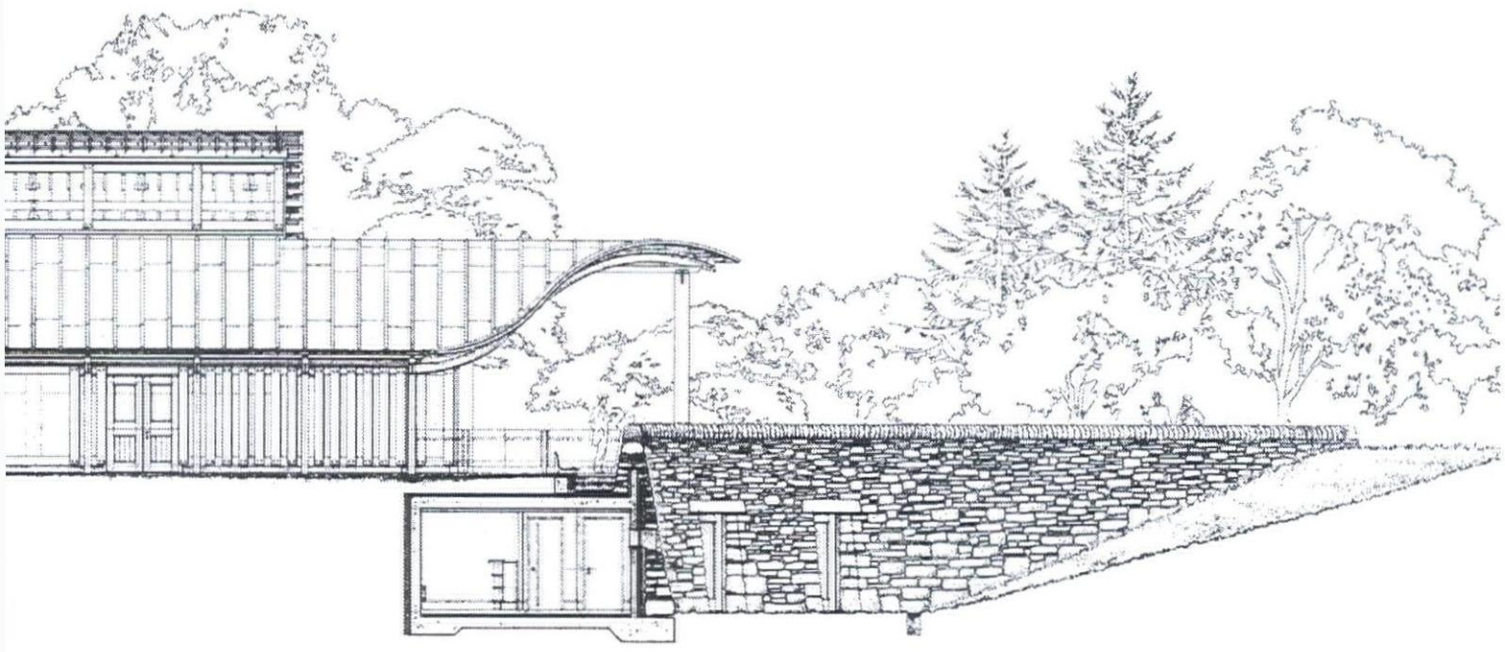
Another difficulty with Regionalism became obvious towards the end of the 1980s in the horrendous ethnic cleansing of the African and Balkan wars. Those of us who supported Regionalism had recognized its relationship to, for instance, the oversweet *Heimatstil* extensively manipulated by the Nazis to generate happy housing estates rooted in German blood and soil. But we happily pointed out that the Nazi housing programme was one of the better results of fascist rule, that no regime could be entirely vile, and that, of course, all such evil was long since conquered. Yet suddenly, and almost unexpectedly, atavistic and heartless conflicts in even well educated, moderately prosperous Eastern Europe showed that the evil was far from dead, that resistance to globalization and bureaucracy could also mean resistance to civilized standards.

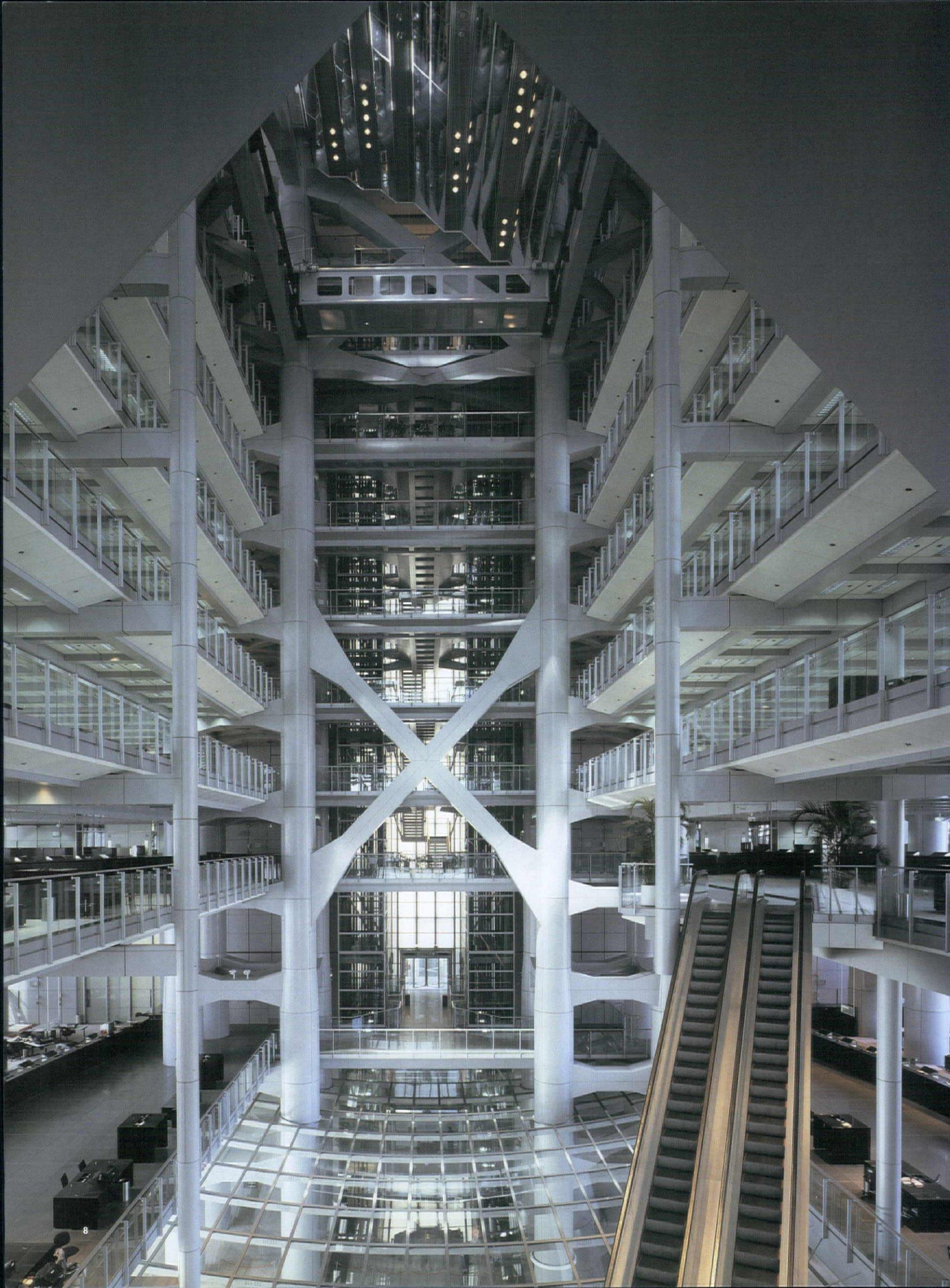
Regionalism had to be reconsidered, but it was clear that at its best, it could be very fine. For instance, in the work of the architects identified by the AR as Romantic Pragmatists (AR September 1983) who had created an impressive and considerable body of work that without compromise or kitsch drew simultaneously on both traditional architecture and the Modern Movement to create buildings catering for modern functions, while being more specific to place and environmentally aware than almost anything else produced in the '70s and '80s.

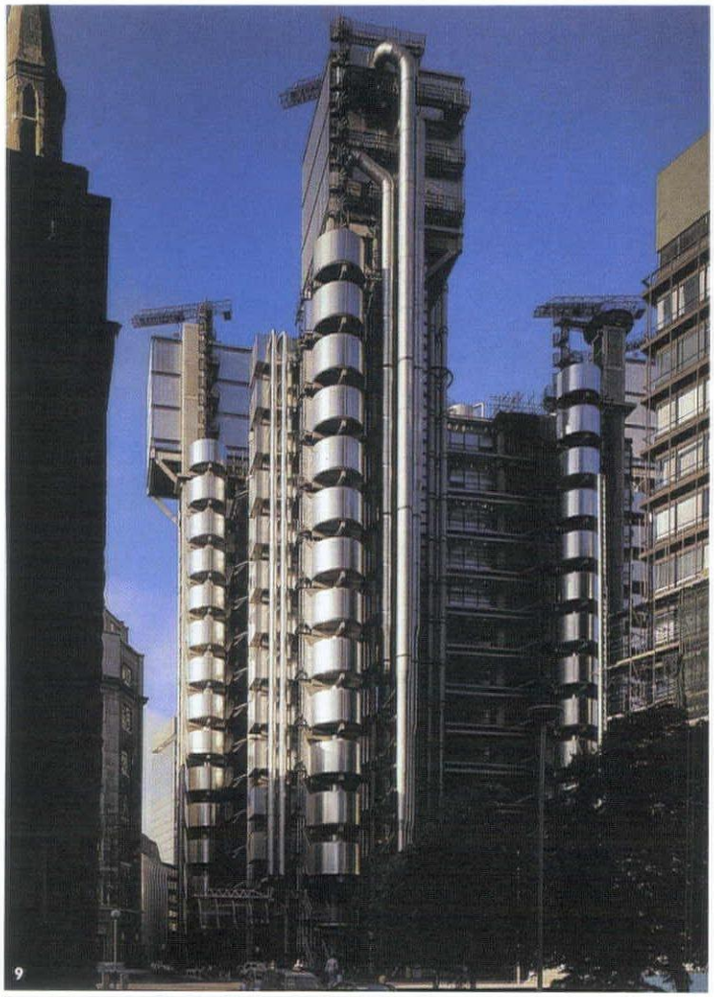
Aga intervenes

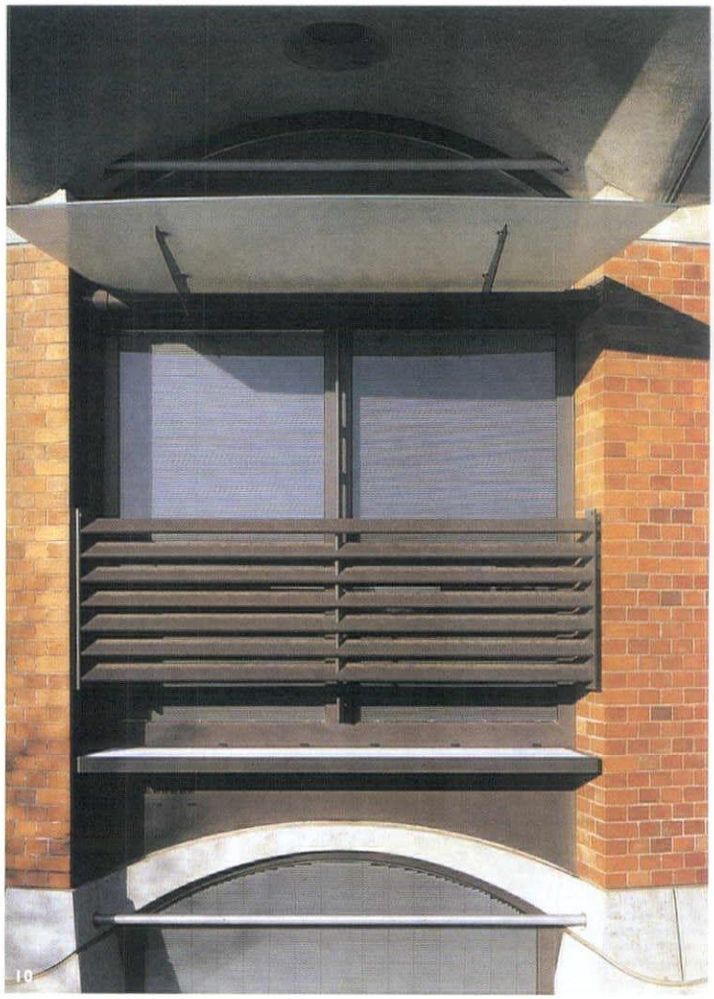
Support for regional thinking came from quite diverse sources, some not directly influenced by Western academic and professional discussion. Perhaps the most important of these was, to everyone's surprise, initiated by the Aga Khan. In the late '70s, the Aga founded his triennial award scheme for architecture in Muslim countries or for Islamic communities anywhere in the world. The award system is perhaps the most rigorous in the world, but the first award winning schemes (published in AR November 1980) were a strange mixture of hotels, restoration projects, villas and Islamicized water towers.

Over the years (though the judgements of the Aga's juries still seem a bit odd sometimes), the scheme has consistently discovered previously unknown or little recognized talent and new initiatives. It has made us all aware of the immense variety of architecture throughout the Muslim world. And it has demonstrated how architects can serve the very poor – and how lessons can be learned in the richer countries from work for the poorest, for instance, the Grameen Bank housing programme (AR November 1989), the Kampong Kali Cho-De by Yousef B. Mangunwijaya (AR October 1992), and Balkrishna V. Doshi's Aranya community housing in Indore, India (AR November 1995). The immense inheritance of Muslim architecture has been explored, and traditional examples of appropriate building and climate control investigated. However strange some of the awards for new building types like office blocks or airports may have been, they have raised many important questions about the nature of building in different climates and societies, and about relationships of faith to practice. At the same time as the rise of Regionalism, other architects were developing High-Tech, a radically different response to the over-







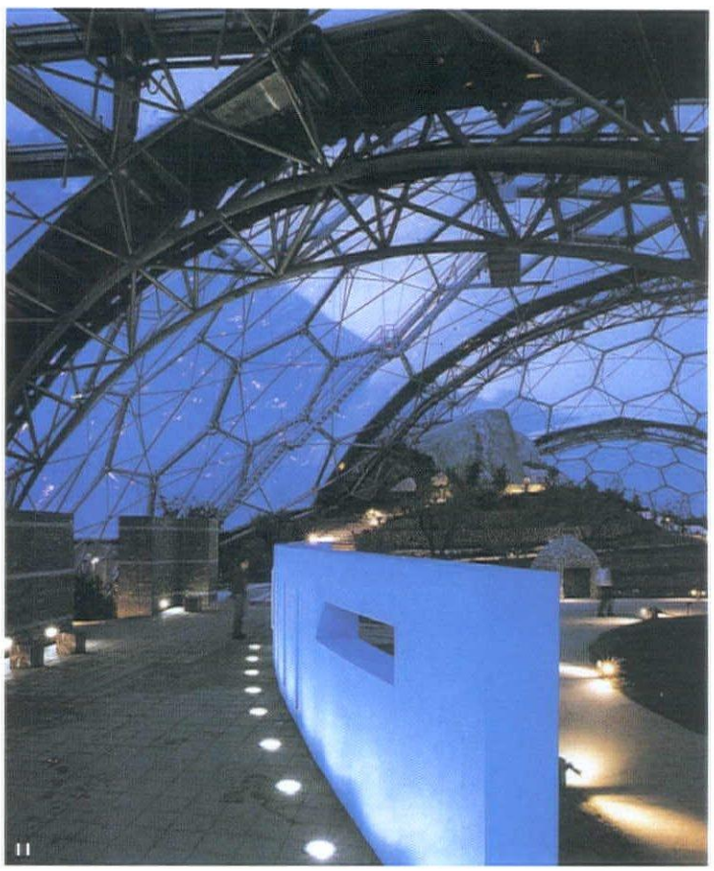


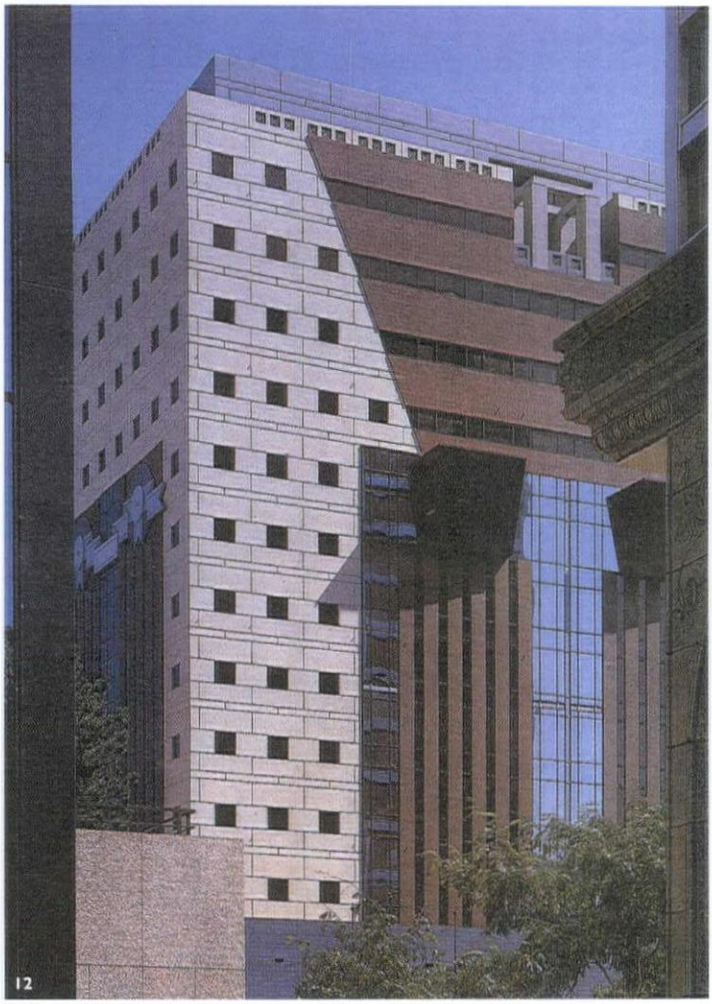
High-Tech: 8, Hongkong & Shanghai Bank by Foster Associates (AR April 1986), photograph by Martin Charles; 9, Lloyd's Building, City, London by Richard Rogers Partnership (AR October 1986), photograph by Martin Charles. High-Tech develops: 10, Inland Revenue building by Michael Hopkins & Partners (AR May 1995), photograph by Martine Hamilton-Knight; Eden Project, Cornwall by Nicholas Grimshaw & Partners (AR August 2001), photograph by Chris Gascoigne/VIEW.

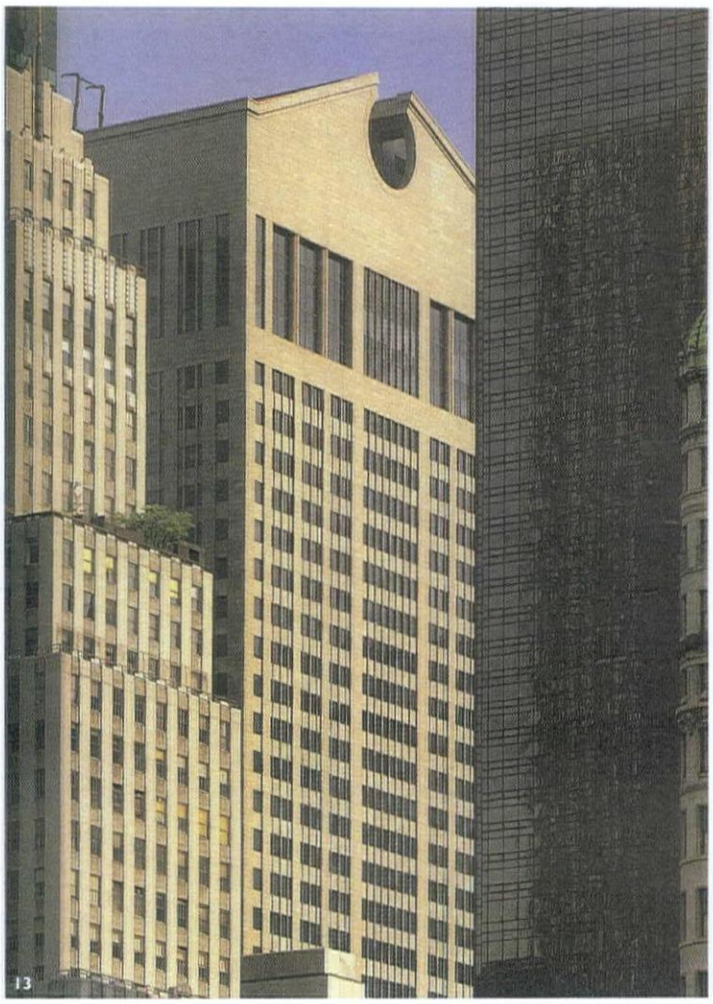
whelming greyness of the general scene. No one knows where the High-Tech label was first coined, and no one can define it, but everyone knows what it means. A group of mainly British architects, led initially by Norman Foster and Richard Rogers, had evolved a form of Modernism based on that movement's romance with machine technology. By the 1970s, they were able to draw on a repertory of materials and techniques that allowed them to make forms and spaces that could only be imagined by the theorists of the '20s and '30s (or faked-up in conventional materials and craftsmanship pretending to be machine-created). New methods of glass and metal production and of jointing allowed creation of buildings that initially seemed miraculously lightweight, full of light and spatially fluid.

High-Tech enriched

At first, High-Tech buildings were limited to small pavilions, houses, warehouses and small factories in the suburbs and countryside. It did not seem possible that such crystalline objects could be part of a coherent city. The movement's first major urban statement was by Rogers in partnership with Renzo Piano. Their Pompidou Centre (finished 1977) ignored the scale of the surrounding city, but turned out to be a major addition to Paris. Foster's Willis Faber headquarters at Ipswich in Suffolk (1975) evaded the problem of scale by being clad in a sinuous reflective glass skin that reflected the dense grain of the surrounding predominantly Victorian town. But by the mid '80s, Foster with the headquarters of the Hongkong and Shanghai Bank and Rogers with his Lloyd's of London building showed how very large High-Tech works could become part of a coherent cityscape.







PoMo rises in attempt to conquer the world: 12, origins in Public Services Building, Portland, Oregon by Michael Graves Architects (AR November 1992), photograph by Greg Hursley; 13, full-blown maturity of PoMo – AT+T Tower, Manhattan, New York by Johnson/Burgee (AR August 1984), photograph by Cervin Robinson.

Without a group of exceptionally brilliant engineers including Frank Newby, Peter Rice and Anthony Hunt who emerged from the Samuely and Arup offices, High-Tech would have been impossible. Its continuation into the present has been enriched by contributions by architects like Michael Hopkins and Nicholas Grimshaw, who have shown how the basic spatial and constructional disciplines can be adapted to a wide range of locations and building types. Yet while High-Tech remains an important and often enriching part of today's architectural scene, it has led to proliferation of a vast amount of second-rate building. The materials which made High-Tech possible are now easily and relatively cheaply available, and they can be seen, assembled by clumsy hands to coarse designs, in the car and furniture showrooms on any road to any airport in the world. A generation earlier, the exquisite elegance of Mies had inspired swathes of absurd and grotesquely reductive copies. As a movement, High-Tech has suffered the same fate.

PoMo born

One of the aims of the opposing movement, Post-Modern Classicism (PoMo), was precisely to generate an architecture that could readily be copied without descending into absurdity. PoMo re-introduced traditional Classical elements (pilasters, pediments and so on) as decoration to essentially Modernist buildings. It was to be the new Palladianism.The admirable aim was to make architecture richer and more approachable and responsive to human life.

Robert Venturi's *Complexity and Contradiction in Architecture* appeared in 1966, to be followed by *Learning from Las Vegas* in 1972 (written with Denise Scott Brown and Steven Izenour). These books argued that architecture is fundamentally about communication rather than space or structure, and that iconography produced by pop artists and by commerce to appeal to a mass society could be a model for architectural communication. Many of the tenets of post modernist architecture were forged in *Complexity and Contradiction*: 'Both-And', double coding, duck and decorated shed, the 'difficult whole'. Architecture was to be enriched and made available to everyone. Initially, the AR was moderately enthusiastic about the idea of popular architecture – or at least not violently opposed to it.[2]

Unfortunately, things did not quite work out so simply. Venturi and Scott Brown's architecture was largely limited to houses and quite small collegiate works, perky and often fun in their way, but scarcely very remarkable. Adoption of PoMo by Philip Johnson, up to then largely a disciple of Mies, seemed at the time to be a huge cultural shift but, looking back, the AT&T tower in New York (AR August 1984) does not seem particularly remarkable, though at the time its abstracted triumphal arch front elevation topped by the Chippendale pediment seemed very important. The work of Michael Graves is much more explicitly historical in inspiration, and particularly in his hotels for the Disney corporation in Florida and near Paris, he incorporated many Classical quotations, an approach adopted by many contemporaries. PoMo rapidly became a style in which Classical motifs became more and more stretched over essentially dull and reductive Modernist buildings that occasionally grin through their decorative skins, like the skull emerging through the face of a beauty in a George Grosz portrait. PoMo was increasingly influential in the







Neo-Classical pastiche: 14, 15, Riverside development, Richmond-on-Thames by Quinlan Terry – the hollowness within grandiose exterior (AR December 1988), photograph by Peter Blundell Jones; 16, Poundbury, Dorset, Prince Charles's *hameau* (AR July 1997), photograph by Peter Davey.

'80s and early '90s, supported by numerous magazines and promoted by influential critics, it seemed as if it was likely to become a universal international style. But after its first appearance, it ran out of energy and never answered the obvious question: if architecture is about communication, what is it supposed to communicate? The only messages given out by most PoMo buildings are about the power of the corporations that created them – the very business/bureaucratic grimness that the style was initially invented to combat. The style lingers on in culturally deficient parts of the world like Dubai.

Prince of Classicism

In parallel to the PoMo explosion was a not entirely unrelated Classical revival that emerged mainly, but not entirely, in Britain. It was (and is) to be seen mainly in houses for the rich. Here is Palladianism *réchauffé* for people who have made their money in the modern world but want to pretend that they are living as lords of the manor in a feudal society. As such, Neo-Classicism doesn't do anyone much harm (except that it adds to the dreadful British tendency to worship the past at the cost of present and future). The inappropriateness of Neo-Classicism to the contemporary world was dramatically demonstrated by Quinlan Terry's Riverside development at Richmond on Thames (AR November 1988), where a band of vaguely Palladian exteriors clad some of the dullest modern corporate interiors that could possibly be imagined, spaces made worse because of meanness necessitated by the expense and fenestration of the facades.

Prince Charles was another historicist force in Britain during the '80s. His belated discovery that much was wrong with postwar reconstruction and the physical state of the country led to sustained attacks from the Palace on many of the very architects who were creatively trying to escape from the traps of the previous generation. Initially, Prince Charles declared himself to be a Romantic Pragmatist, but he quickly fell under the influence of the Neo-Classicists, and echoes of his strident denunciations of Modernism were to be heard in every planning committee in Britain, with the result that there is a rash of 1990s half-cock, second-rate Palladian travesties all over the country.

The Prince's own, rather brave, attempt to demonstrate what should happen was at Poundbury in Dorset on land of which he was feudal owner. Much study was put into generating neo-vernacular house types that could be combined to making a dormitory suburb for Dorchester. Visually, results are laughable, though buildings are put together with more care than in normal suburban developments. But in planning terms, Poundbury has much to reflect on. Instead of largely unusable traditional front gardens, houses are brought close to the pavement and they are clustered so that they enclose quite large back gardens surrounding car courts. The proposal is new – at least for Britain – it densifies suburban layout and does much to control cars. Unfortunately, the Prince's stylistic predilections are the ones that are copied by speculative builders, rather than his planning precepts.

1 As a student in the '60s, I was told that flat roofs as then detailed for schools, health buildings and much housing would inevitably leak – and probably sooner than later. But perverted aesthetics and short-term economics kept us building them by the square mile.

2 Kenneth Frampton opposed the movement from the first. Quoting T. Maldonado, he denounced Las Vegas as being the culmination of 'more than half a century of masked manipulatory violence directed towards the formation of an apparently free and playful urban environment in which men are completely devoid of innovative will (*Modern Architecture, A Critical History*, Thames and Hudson, London, 1980, p290).



GROUP PÉCS

Jonathan Glancey
December 1981

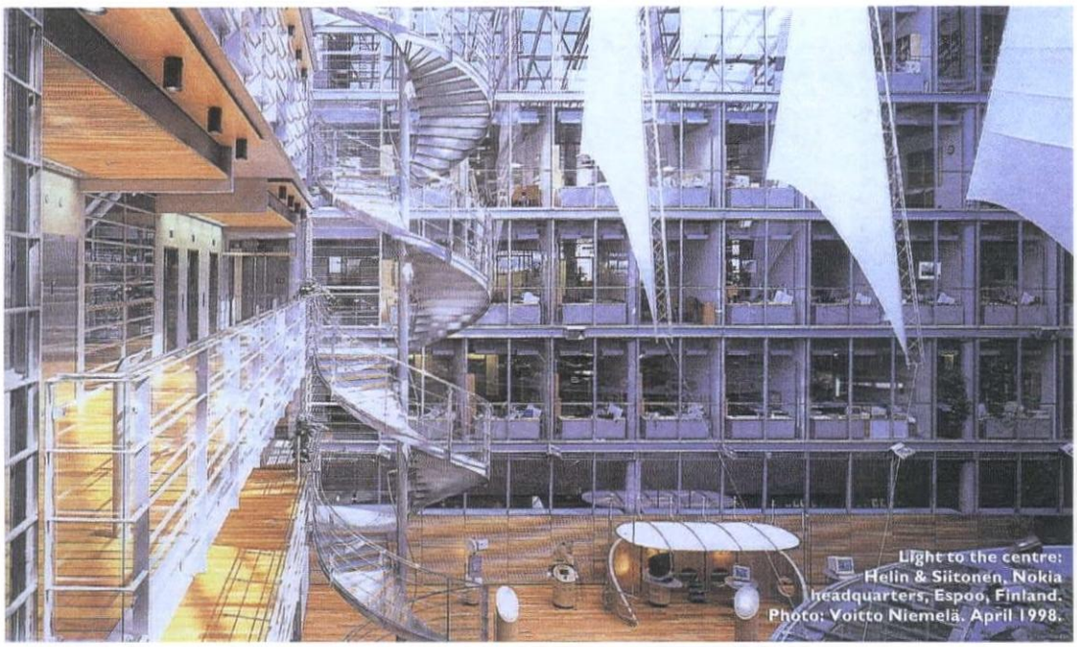
Group Pécs are a pioneering band of architects struggling to reimbue Hungarian architecture with a national identity, its elements selected from past models, cults, traditions, but fused into a contemporary synthesis. Their methods are not those of the Post-Modernists; they are not selecting elements of past architectural styles and applying them randomly; their architecture is not an architectural game for the design cognoscenti to amuse themselves with ... It is not, like Post-Modernism, an architecture designed almost specifically for publication, but an architecture of social purpose and quiet contemplation …

For architects trying to do something different, a Post-Modern riposte to the grim sermons of 'Sovietstyle' concrete might well be glib and irrelevant, despite the high sales of Charles Jencks' book *The Language of Post-Modern Architecture* among Hungarian architectural students. There is nothing wrong with humour, but when life is serious, and opportunities for sustained bursts of individual creativity limited, opportunities to design outside the canons of 'Soviet-style' can hardly be taken lightly.

So the pattern of change in Hungarian architecture has had to come from within because current developments in the West – at least, those seen in the architectural 'glossies' – seem essentially irrelevant. But, in any event, a Post-Modern response would be inherently difficult in a state where traditional styles can be labelled 'bourgeois' or 'decadent' and therefore politically or morally inappropriate. Post-war socialist states have it seems tried to live in a cultural vacuum where the past is reinterpreted and a blinkered belief in technological progress – whatever that means – replaces pre-Marxist historical values.

Group Péc's House of Fountains (AR December 1981).

excerpts



Light to the centre: Helin & Siitonen, Nokia headquarters, Espoo, Finland. Photo: Voitto Niemelä. April 1998.

◀ FINLAND, ROOTS AND ABSTRACTIONS
Peter Davey, March 1990

SUBTLETY AND SUNLIGHT

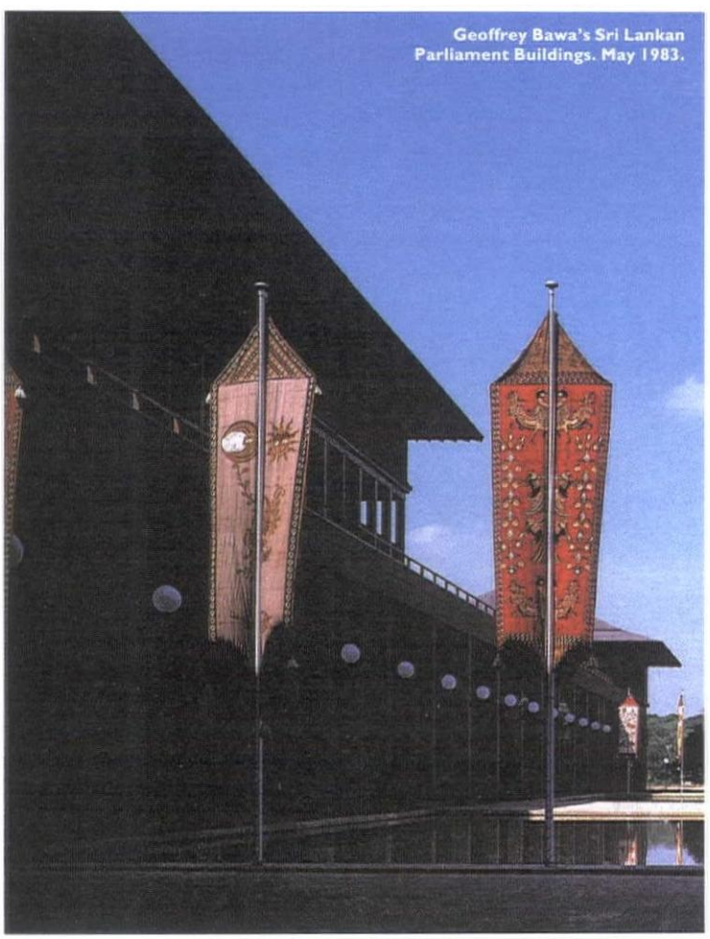
In Finland, there is a profound understanding of how to bring the fleeting but often intense northern sunlight into the heart of buildings with great subtlety and variety: this has been a characteristic of Finnish architecture since Aalto's '30s work.

Juhani Pallasmaa has drawn attention to the Finnish 'innate sensitivity to nature with mystical and pantheistic overtones' (AR May 1988), a sensibility that is often expressed in wonderfully appropriate sighting and response to topography, as well as in a tendency (in some architects) to layer into their work abstractions of their extraordinary landscape.

Pallasmaa suggests that this mysticism goes hand in hand with 'a rational and constructive tradition' which has been strong in all the Finnish visual arts. The best Finnish architecture emerges when both elements of national sensibility are at work.

▼ WITH DUE RESPECT: REGIONALISM, Peter Buchanan, May 1983

A certain reticence is usually essential to Regionalism. This does not preclude ambitious communal aspirations nor does it mean sharing the Neo-Rationalist distaste for explicit iconography. Every region has its myths and emblems that are proper to representation and sometimes, as in the Sri Lankan Parliament Chamber, it may even be appropriate that this is done with celebratory exuberance. Instead, what today needs curbing is any hectoring dominance of autocratic or oligarchic power; of arrogantly flaunted Technology or blandly expedient Economics; or of the architect's selfish ego. Once the wide range of the world's cultures is treated with respect and humility and the earth is treasured for more than its commercial value then the dangers of a form of global destruction, as real and as threatening as that of the Bomb, will be averted. Any Regionalism informed by this sense of love, and with a determination to do the best for local culture and global civilization is a powerful step in the right direction.



Geoffrey Bawa's Sri Lankan Parliament Buildings. May 1983.

QUASI-INTELLECTUALIZATION, Juhani Pallasmaa, May 1988

In today's neurotic architectural climate, the intellectual construction seems to be often more important and more central than a sensory and emotional encounter and the architectural work. The fierce quasi-theorizing and intellectualization accelerates alienation and separation from social reality, instead of supporting the integration of architecture and culture, artefact and mankind ...

Although it probably sounds like an empty word, I believe that there is a 'natural philosophy of architecture' that ties together theory, practice and experience. I believe that such a natural philosophy is the silent message of the Nordic tradition. Is there a shared Nordic consciousness that could have given rise to a shared Nordic tradition in architecture?

In our obsessive consumerist culture which gradually detaches objects and buildings from their use value and turns everything into marketable signs, the traditional Nordic functionalist morality, restraint and asceticism acquire a wider cultural value. In a culture that tends to turn into a Sargasso Sea of too many goods, too much of everything, the ideal and aesthetics of noble poverty have a new moral value. As our materialist culture hysterically produces new marketable images and turns even crime, violence and decadence into profit, the Nordic tradition represents a philosophy of common sense and a poetry of the commonplace.

Regionalism in the industrial world cannot any longer be founded on a set of isolated and perfectly integrated conditions. Perhaps the most meaningful form of cultural survival that remains is a regionalism of the mind, the strategy of resistance, the subculture that believes in and searches for authenticity ...

The mission of Nordic architecture lies in the continuous development of the tradition of socially concerned, responsive and assimilative Modernity.



House, Queensland by Richard Leplastrier. Photo: Leigh Woolley. April 1998.

▶ ISLAM TEACHING
Peter Davey, November 1989

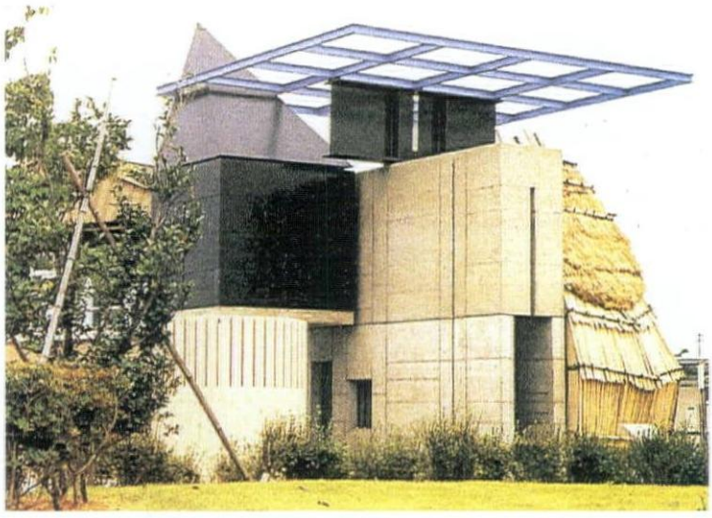
Perhaps the most important aspect of the Aga Khan Awards for Architecture is the degree to which the judgments are based on social issues as much as aesthetic ones. The careful process by which buildings are selected should ensure that Awards are not given to buildings that look impressive but do not work or have any relationship to the society that created them ...The horrors of art historians' criticism (which only looks at forms) should be avoided, as should those of sociologists' criticism (which cannot see the buildings for the issues). The Awards are architectural in the fullest and best sense.

The Awards cover the whole of the enormously varied world of Islam, ranging geographically from Yugoslavia to Java and socially from the republics of Soviet Central Asia to the kingdom of Saudi Arabia.

▲▼ SENSE AND SENSIBILITY, Gillian Darley & Peter Davey, September 1983

But order is essential. As Cullinan says, 'if you want to make free-style architecture work, you have to be more disciplined, not less'. The planning and sectional organization of MacCormac's Worcester College demonstrate a rigorous, if witty and imaginative, development of a basic generative diagram, itself arising pragmatically from brief and site. Without this rigour, the buildings would simply degenerate into slushiness. Yet the discipline is never allowed to dominate as it does in High-Tech and Structural-Rationalist buildings: the rigour is not exclusive and reductive, but inclusive. Order in exterior planning and in approach to landscape is similarly a legacy of that turn-of-the-century marriage between freedom and discipline.

Romantic Pragmatism is concerned to generate places using well known and easily understood ingredients, but it is not an architectural approach buttressed by the past, always looking backwards for support. Tradition is used as a discipline: not a literal one, in the sense of the Classical canon, in which departure from the Orders spells wilfulness or an abstruse joke, but an intimation of limits. The British have never, save in their most antiquarian moments, been very happy with a rigidly formulated architecture. Post-Modern Classicists play wilful games with the kit of parts with a degree of abstraction that can rival the Modern Movement at its most arcane ... Post-Modern Classicists limit their interest to the spectacle rather than the experience of buildings. In contrast, the Romantic Pragmatists continue the Modern Movement (or, more precisely, the Puginian Gothic Revival) belief that structure should inform space, construction inform detail, and that the interior should inform the exterior – that inside and out must be intimately related in an organic way which does not need an elaborate and imposed signposting system. Romantic Pragmatists quietly generate a responsive and approachable architecture – one with the freedom to accept inputs from sources as varied as Modernism, local building tradition and even Classicism. To handle such freedom well needs great skill and sensitivity.





54 | 3 Benson & Forsyth's Monument to Time, Oshima, Japan. June 1994.



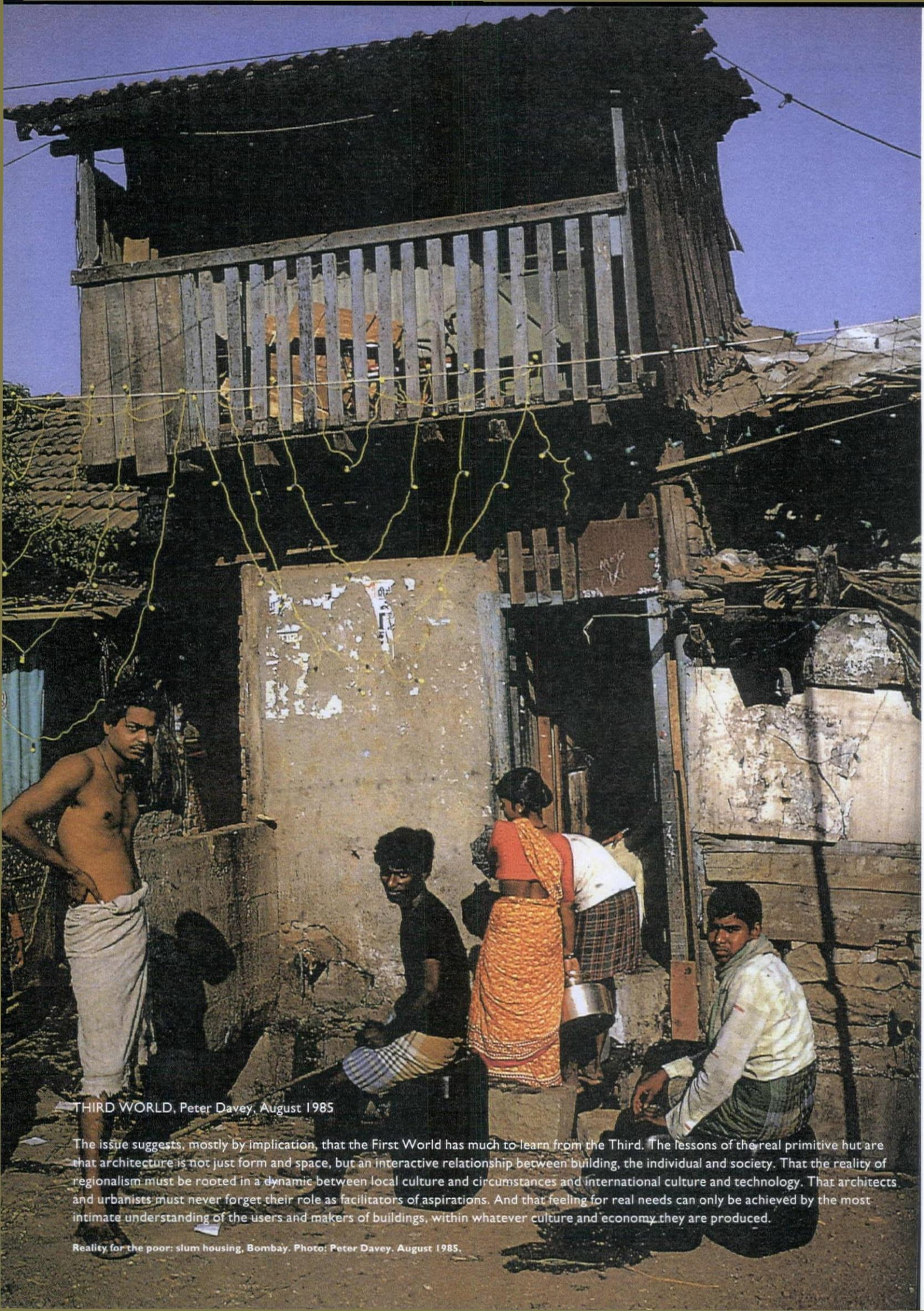
LARSEN IN RIYADH

Peter Davey, January 1983

With very few exceptions, export architecture is junk. In the last two decades, Western architects have covered the newly rich oil nations with a taffy tide of crude commercial kitsch. Local forms are endlessly trivialized, bastardized and wedded to the worst aspects of Western speculative 'architecture'.

Henning Larsen's Saudi Arabian Foreign Ministry, which is now building in Riyadh, is a splendid exception to this ghastly rule. It succeeds largely because Larsen has concentrated on trying to reinterpret the Islamic traditions of space and has eschewed temptations to become a pasticheur of form ... Larsen says: 'The exterior of traditional Islamic houses rarely gives any indication of the inner organization or purpose of the building. The facade is without any decoration, and tells very little about what happens behind the door or the few openings towards the outside world. 'Inside these introverted structures, the austerity opens into courtyards and patios where delicate gardens reflect the Islamic dream of paradise ... The secrecy and privacy inside the Islamic patio-house contrast sharply with the busy and noisy community life outside. 'The Islamic tradition of "hidden architecture" with stern exteriors and richly detailed interiors has been the main inspiration for this project. The exterior of the building is rather anonymous.'

Not all Aga Khan awards are given for buildings for the poor. Henning Larsen's Ministry of Foreign Affairs, Riyadh. Photo: Pascal Maréchaux/ Aga Khan Award for Architecture. November 1989.



THIRD WORLD, Peter Davey, August 1985

The issue suggests, mostly by implication, that the First World has much to learn from the Third. The lessons of the real primitive hut are that architecture is not just form and space, but an interactive relationship between building, the individual and society. That the reality of regionalism must be rooted in a dynamic between local culture and circumstances and international culture and technology. That architects and urbanists must never forget their role as facilitators of aspirations. And that feeling for real needs can only be achieved by the most intimate understanding of the users and makers of buildings, within whatever culture and economy they are produced.

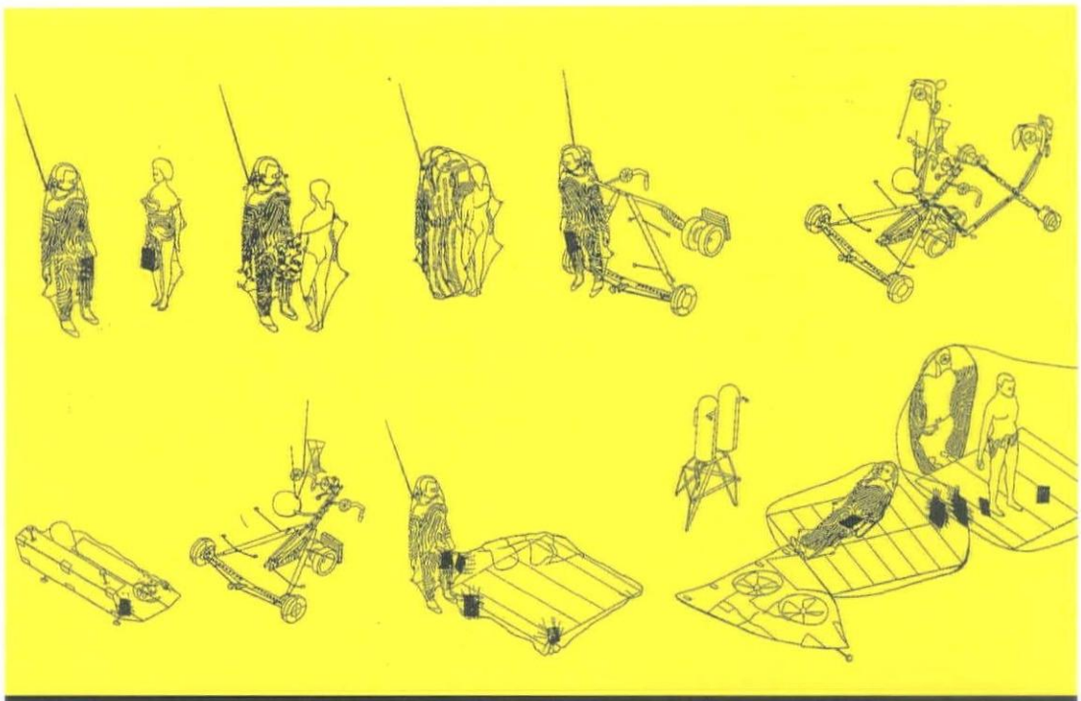
Reality for the poor: slum housing, Bombay. Photo: Peter Davey. August 1985.

KRIER ON SPEER, Leon Krier, February 1983

The rule of architecture is today irreconcilable with the rule of money. The first is real, the second is abstract. Architecture constructs human reality, builds and maintains its institutions, whereas money is accumulated at the expense and the destruction of both nature and human culture. Classical architecture constructs a beautiful, genuine common world. Modern 'architecture' can create only an ugly unreal and abstract world. The discussion in Germany and elsewhere about authoritarian architecture and what a democratic architecture can be is only a diversion from the real problems of human work, which builds and must always rebuild and maintain the town and its architecture.

Those engaged in these discussions seem to accept, without exception and almost as a matter of fate, the cultural vacuum of their own profession as an inevitable fact of nature and history. This is why architects remain powerless in the face of protests by all sections of the population against Modern architecture. This also explains why Modern 'architects' are the only ones to be afraid of Classical architecture, for there is no authoritarian or democratic architecture, just as there are not authoritarian or democratic Wiener schnitzels.

It is childish to look for a political colour in a row of Classical columns, and it is equally ridiculous to claim that a concrete wall or kidney-shaped table expresses the projects of a libertarian, democratic regime. On the other hand there is good and bad architecture. Above all there are human and inhuman ways of producing or exploiting or simply using it. Thus, basilicas were transformed into churches, palaces into schools, and thus cities were turned into prisons and council flats into penitentiaries. Architecture is not political, it is only an instrument of policy.



MIKE WEBB: THE STORY OF THE SPIDER, Peter Cook, July 1981

'I am embarrassed to use the term "genius". Yet in every sense: that of originality, of technical or artistic facility, of the ability to anticipate events, to invert rules, to re-fuse territories: then Mike Webb's work of the last 24 years deserves to be termed thus.' Illustrations of Webb's Suitaloon – clothes for living, 1967. July 1981.

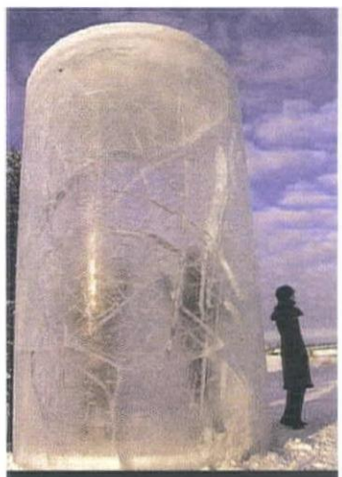
THE POST POST DECO SKYSCRAPER, Reyner Banham, August 1984

All New York knows the building has a 'Chippendale Top', and has accepted it as a classic New York skyscraper already. For the building is, above all, a commentary or product of the specifically Manhattan history of architecture, a monument (or tombstone) to the whole period since Johnson, with Henry-Russell Hitchcock and Alfred H. Barr, devised the exhibition with which the Museum of Modern Art opened in 1932 and gave the world the phrase, 'The International Style'.

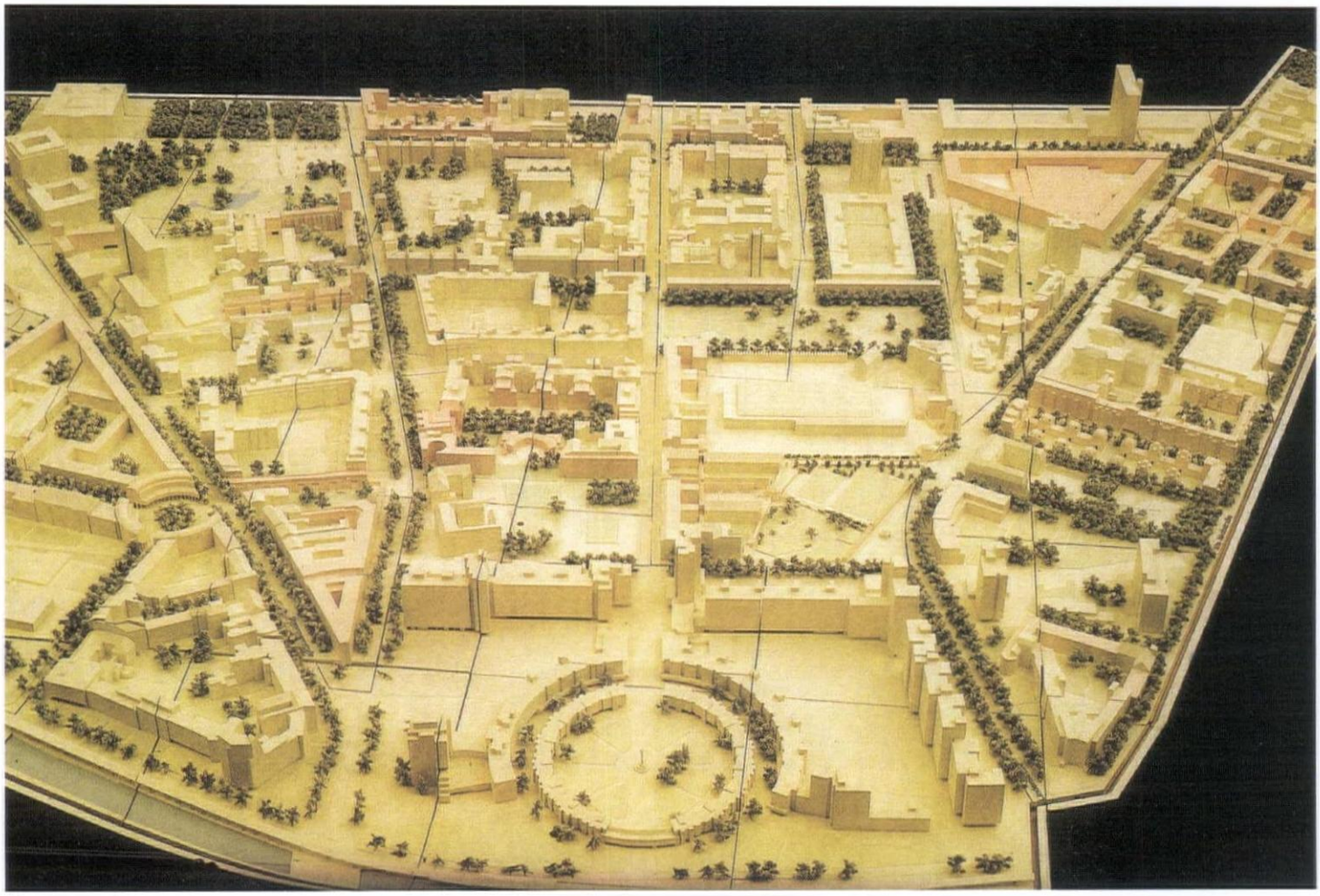
If AT&T is the most publicized defection from that style so far, it is appropriately so. Johnson has, so to speak, killed off his own most famous offspring and in the process has, with perfect irony, produced a text-book example of that 'Critical Regionalism' by which Kenneth Frampton has proposed (in *The Anti Aesthetic*) that a living architecture should defend itself against the dead hand of the International Style. AT&T is so intensely regional as to be almost parochial, an insider's Manhattan one-line jest – or would be if Manhattan were not a world city and Johnson a world figure.

FROM THE NEO-CLASSICAL AXIS TO APERSPECTIVE SPACE
Peter Blundell Jones, March 1988

The history of modern architecture is in urgent need of reconstruction. The mythology of Pevsner and Giedion which dominated it for more than half a century has gone sour on us, and remains a real impediment to deeper understanding. In recent years Modernism has been damned on precisely the same grounds that it was once praised: for its pursuit of Functionalism, for exploiting modern technology and for breaking completely with the past. There is a clear basis for this attitude, as almost every city has buildings constructed in the post-war period which exhibit these characteristics in a negative way. They reflect an obsession with the most banal design criteria at the expense of those which are unquantifiable, subservience to the processes of construction, and an autistic indifference both to architectural history and to the local context. This is Modernism at its worst, and it deserved to die, though unfortunately it lives on in different clothes. It should be clearly understood, though, that this is not the architecture which inspired the mythology of Pevsner and Giedion, rather that which resulted from it. The architecture of the 1920s was neither so simple-minded nor so shallow-rooted.



Hollmén Reuter Sandman of Finland with artist Robert Barry: delicate ice cylinder at the Snow Show, Rovaniemi, Finland (AR March 2004); one of the demonstrations of the qualities of ice and snow made by collaborations of artists and architects in the Arctic winter.



1

A couple of decades before Prince Charles started to build his hameau at Poundbury (p51), a quite different approach to urban planning was being explored in Berlin. West Berlin was still run down and isolated, while the eastern half of the city (the capital of the communist German Democratic Republic, the DDR) was in some ways comparatively flourishing. The federal government in Bonn was determined to make its half of the city (an island in the middle of the DDR) into a showcase for Western values, to sweep away the remains of war damage and give the outlying enclave a vigorous economic and cultural life. Much of the fabric had to be rebuilt or renewed, and the federal authorities poured billions into the task. West Berlin became a forcing house for new ideas about urban architecture and planning.

Since the beginning of the century, Germany had fostered a tradition of organizing exhibitions in which the buildings were permanent and intended to act as types for further developments (Mies's 1927 Stuttgart Weissenhofsiedlung was one of the most famous). In Berlin, the Internationales Bau Ausstellung (IBA) was set up to perform the same function in the 1980s. Lavishly funded by the federal government concerned and under the immediate control of the Berlin Senate, the IBA was divided into two parts: Neubau (new building) under J. P. Kleihues and Altbau (old building) under H.-W. Hämer.

In fact, the two were not solely concerned with either old or new buildings but rather worked in different parts of the city. Hämer's group was largely concerned with the poorer areas, places like Kreuzberg and Luisenstadt with their large immigrant populations. Altbau put emphasis on participation and renovation of the huge Miethaus complexes, very dense housing deeply planned round semi-public courtyards to accommodate the peasants from the south and east who flooded to Berlin in the industrial revolution that followed the unification of Germany in 1871.

Much fine and socially important work was done by the Altbau group, but it was Neubau that attracted most of the headlines. In his

1 IBA model of southern Friedrichstadt: new buildings and proposals in pink, linking fragments of the Baroque city. April 1987.
2 Aldo Rossi's fiercely Rationalist IBA housing, Rauchstrasse, Berlin. Photo: Uwe Rau. April 1987.

***Folies de grandeur*:**
3 Ministry of Finance, Bercy, Paris by Chemetov & Huidobro. Photo: Martin Charles. August 1989.
4 Très Grande Bibliothèque, Paris by Dominique Perrault. Photo: Christian Richters. July 1995.

URBAN DILEMMAS

Prussian Rationalism, French *folies de grandeur*, Catalonian civility, Norwegian urbanity.

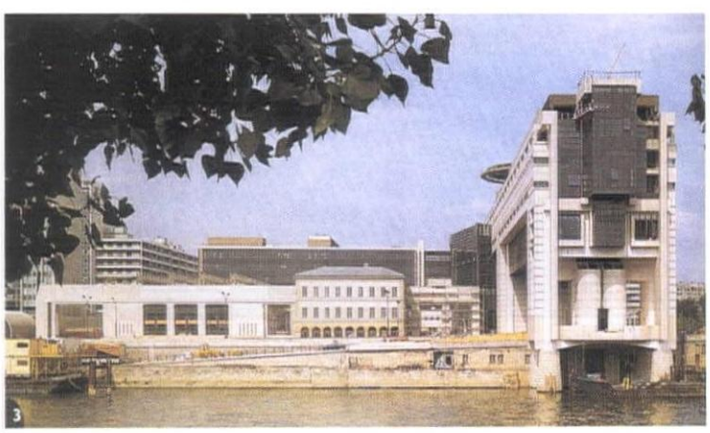


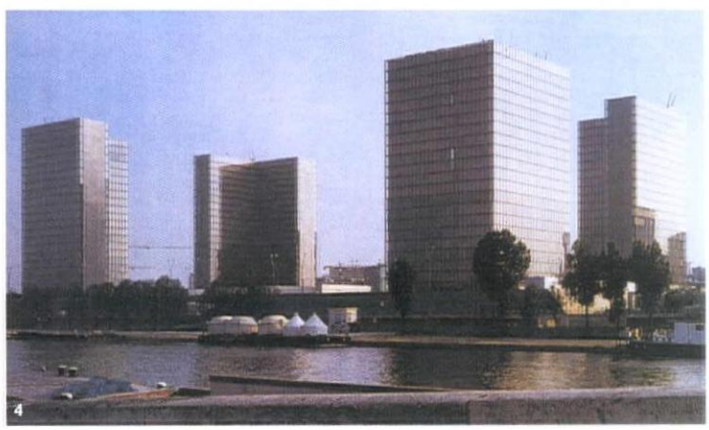
own work, Kleihues was much influenced by the Italian variety of Rationalism (the Tendenza), forcibly promoted by Aldo Rossi in books like *L'Architettura delle Città* (1962) and *Architettura Razionale* (1982). The aim of urban Rationalism was to reknit the civic fabric that had so obviously been exploded by the precepts of the Charte d'Athènes (and in Berlin's case by war). Traditional types and spaces: tenement blocks, streets and squares were to be reinterpreted in austere, unornamented buildings which, some thought, would acquire gentler qualities under the influences of use and time.

Kleihues and his group were mainly concerned with the much destroyed dense fabric of Baroque Berlin, southern Friedrichstadt, though they had responsibility for more outlying areas such as Tegel as well. The group set up numerous competitions for schemes intended to knit the city together; most of them were for social housing, but there were other elements as well, particularly schools. Most of the people asked to enter the competitions were Rationalists, though there were exceptions – in relatively suburban Tegel for instance, American PoMo was promoted and large blocks by people like Stanley Tigerman and Moore, Ruble, Yudell emerged; they are some of the most modest and urbane products of the usually flashy genre.

But in Friedrichstadt, Rationalism drove. Its austerity was not inappropriate. Berlin is a tough, hard city, for so much of its pre-1945 fabric was created under the auspices of Prussian militarism and ruthless industrialization. Rob Krier, Giorgio Grassi and Aldo Rossi himself were some of the most well-known IBA competition winners.[1] Rossi's corner housing block in Rauchstrasse (AR April 1987) was derived from patterns to be found in the harsh industrial building of the late nineteenth century; some critics were ravished by Rossi's decision to use British racing green to paint the metal elements of his glazed walls. No one asked the inhabitants what they thought.

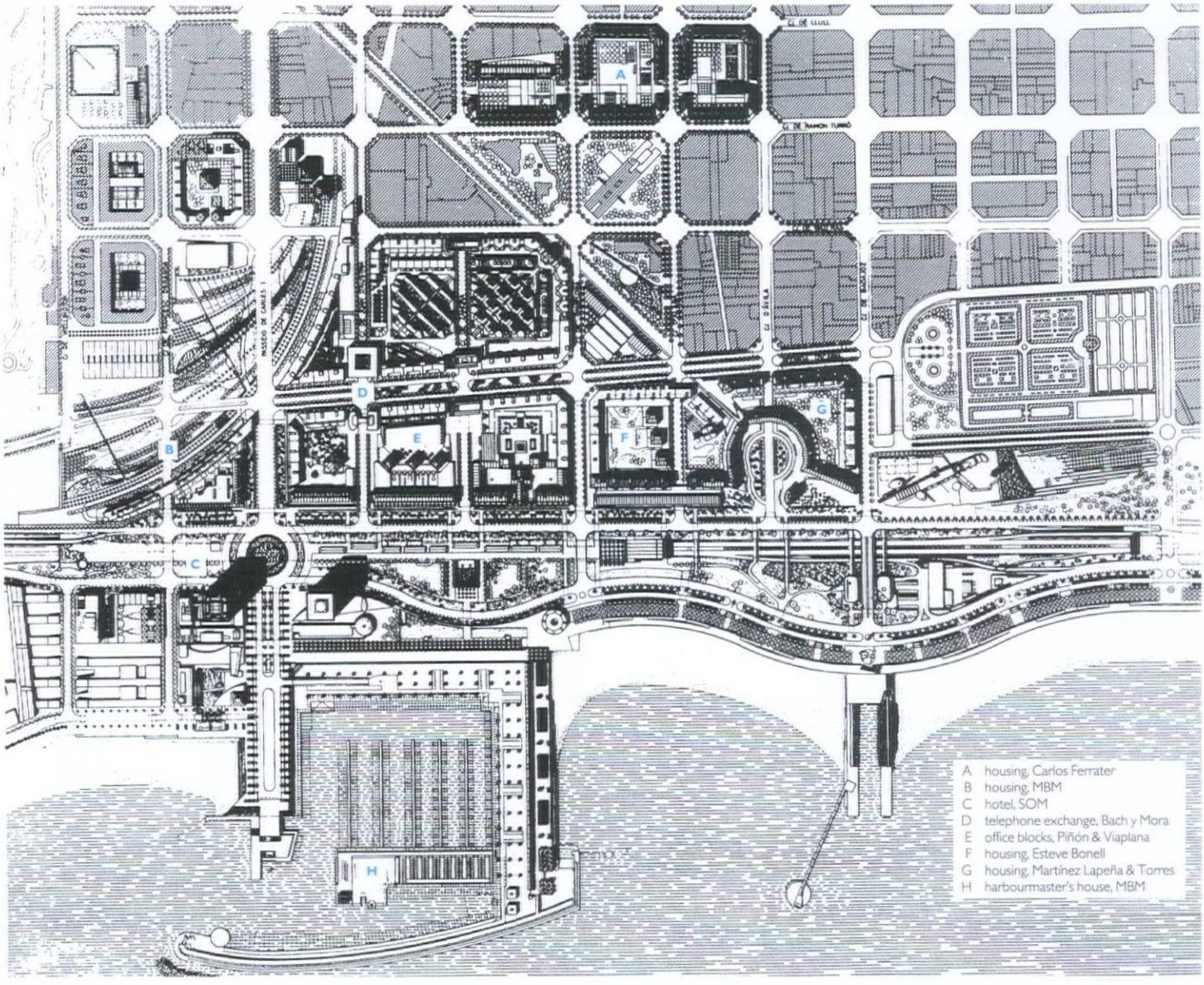
This austerity and apparent lack of humanity was one of the drawbacks of the IBA programme, and so was the fact that, because of





the funding system, the city was to be re-awakened almost entirely with social housing. Bureaucratic Modernist financial structures ensured that much of the spirit of the Charte d'Athènes lived on in IBA's work, however much the architects and planners resented the fact. Colin Rowe criticized the IBA programme as 'several suburbs in search of a city',[2] which it was bound to be, for the division between Eastern and Western zones of the city had given the prosperous residential areas to the Federal Republic, while the DDR held the city centre and most of the industrial parts. Even so, the IBA was an immensely important event in urban thinking. The AR made two special issues on its achievements (September 1984 for projects, and April 1987 for some of the completed work), but as we published the second one, it was becoming clear that IBA's achievements were not directly replicable in other cities, partly because of its strange geographical and political status – and because Rationalism was not enough. In any case, the whole world in which IBA had been conceived was about to change utterly when the Wall came down in 1989 (an event almost totally inconceivable even in 1987). After the two halves of the city were reunited, architectural attention naturally moved to the city centre and the desert strip that had been established on both sides of the Wall.

In the mid '80s, the French government (inspired perhaps by the achievements of IBA) decided to revitalize Paris. Unlike Berlin or London, the city was virtually untouched by war, but like many previous French heads of state, Mitterrand was determined to make his mark on his capital. Mitterrand's government generated a series of contemporary focal monuments intended firmly to establish the capital as a showground for late twentieth-century architectural and urban thinking. Competitions were held and huge buildings were made. Sadly, results were more grandiose than convincing. The Finance Ministry by Chemetov & Huidobro that juts out into the river is one of the most aggressive buildings made in the city in the second half of the century. The Bibliothèque Nationale de Paris by Dominique Perrault is a ludicrous diagram of how not to build a library, with book stacks arranged in four separate glass towers that absurdly physically divide knowledge and overheat the books. When seen from the Place du Carrousel, the huge elementary form of the Grande Arche at La Défense by Otto von Spreckelsen terminates the great axis of the Champs-Elysées and brings some sort of order to the collection of remarkably nasty commercial buildings that surrounds it. (Unlike London, Paris had the very good sense to save its delicate centre by putting its '60s business sector on the edge of the traditional city.) But the Arche is empty and meaning-



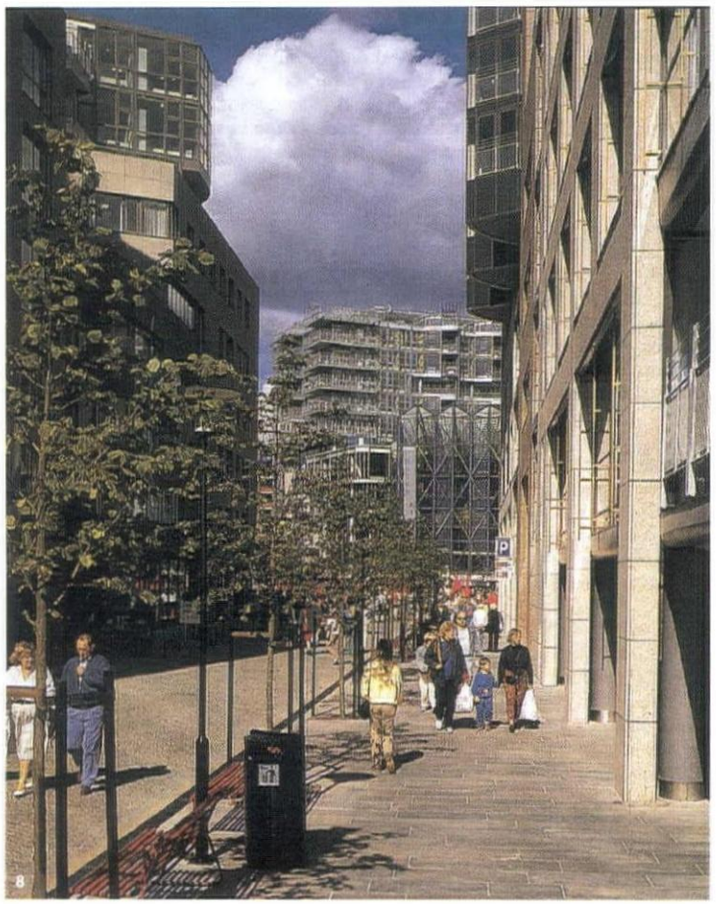
5 Repairing and enriching the Cerdá Barcelona grid. August 1992.

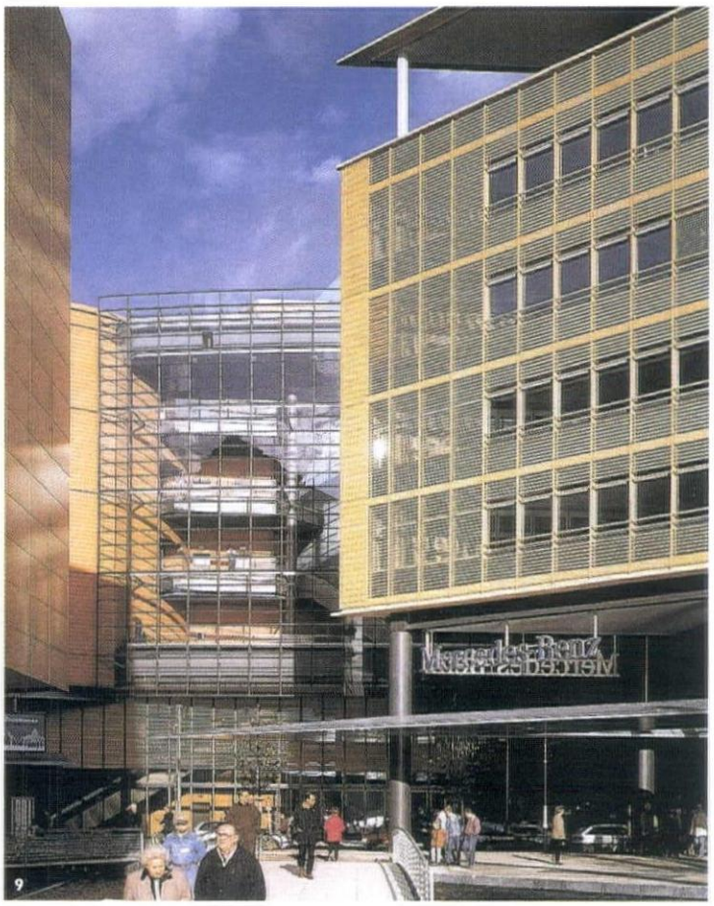


7 Offices of World Trade Center over Stockholm bus station by Erskine, Arken, Tengbom. Photo: Peter Davey. December 1989.



6 *Folie de grandeur?* Otto von Spreckelsen's Grande Arche at La Défense, Paris. Photo: Martin Charles. August 1989.





8 Akerbrygge, Oslo by Niels Torp et al. August 1990.
9 Debis site, Potsdamer Platz, Berlin by Renzo Piano. Photo: Werner Huthmacher. January 1999.

less – and a most unpleasant place to work in; it symbolizes the grandiose vacuity of most of Mitterrand's *Projets*.

Barcelona had a different approach to urban regeneration. A socialist administration was concerned to make the city a suitable setting for the 1992 Olympic Games and, under the guidance of Oriol Bohigas of the local practice MBM, numerous small local initiatives were undertaken, parks, squares and so on, creating and enhancing the public realm, knitting together the decayed and unfinished parts of the city's famous Cerdá planning grid (AR special issue August 1992). While the results may not be as dramatic as those of IBA or the *Grands Projets*, Barcelona undoubtedly provides a more sustainable approach to mending cities, but it does depend on having an existing structure that needs repair.

Oslo has a very precise and beautiful city centre dating from the early nineteenth and twentieth centuries. But it had always had a shipyard on the harbour next door to the Town Hall. When this became redundant in the 1980s, its huge site, Akerbrygge, became available for building, but few guidelines for development could be derived from what already existed. A team led by Niels Torp and others evolved a masterplan that involved creation of a new set of urban spaces that lock into the surrounding city; they range from piazza and boulevard to quay and alley. Most importantly, Akerbrygge had a developer prepared to support mixed-use buildings, so flats can be found over offices, themselves on top of cinemas and shops; restaurants, shopping and entertainment fill the remaining shipyard buildings (AR August 1990). For all the derivative quality of Akerbrygge's buildings (inspirations range from Erskine to Rossi), and for all its problems (mainly that it is expensive), it remains one of the finest and richest major urban developments of the second half of the twentieth century.

Berlin came back into focus in the mid '90s when, reinstated as the capital of Germany, its centre became the largest building site in the world. A new centre for the democratic state gradually evolved round the Reichstag (dramatically and controversially reworked by Foster and Partners, AR July 1999) and in the areas left abandoned round the Wall. One of the most important of these was the totally razed Potsdamer Platz, in pre-war Berlin, the entertainment and commercial focus of the city. Renzo Piano's interpretation of Hilmer & Sattler's masterplan set out to make a lively piece of real city, with mixed uses, varied heights and new public spaces; the development also had to link the eastern and western parts of the city by connecting to Scharoun's Neue Staatsbibliothek. AR January 1999 hailed the unfinished scheme as a triumph, enticing people from all over the city to its multifarious sparkling attractions, just as its predecessor had done in the 1920s. It was as successful as Akerbrygge, but on an even larger scale, and in a city that had become the cynosure of all Europe. Sadly, Potsdamer Platz has as yet had no convincing successor.

While the form of the city was being rethought, so were some of its constituents, particularly buildings for transport such as Erskine's Stockholm bus station, which for the first time ever civilized a normally unpleasant and sometimes revolting building type (AR December 1989), as did Niels Torp's Gothenburg bus station (AR March 1997). Nicholas Grimshaw's reworking of the train shed for the Channel Tunnel services at Waterloo station in London (with engineer Tony Hunt) produced a more elegant interpretation of the type than anything seen since the nineteenth century (AR September 1993). Numerous less grand railway stations on both main lines and metros, from the West Coast of North America to old cities of Europe like Paris, Berlin and London have helped invigorate urban districts.



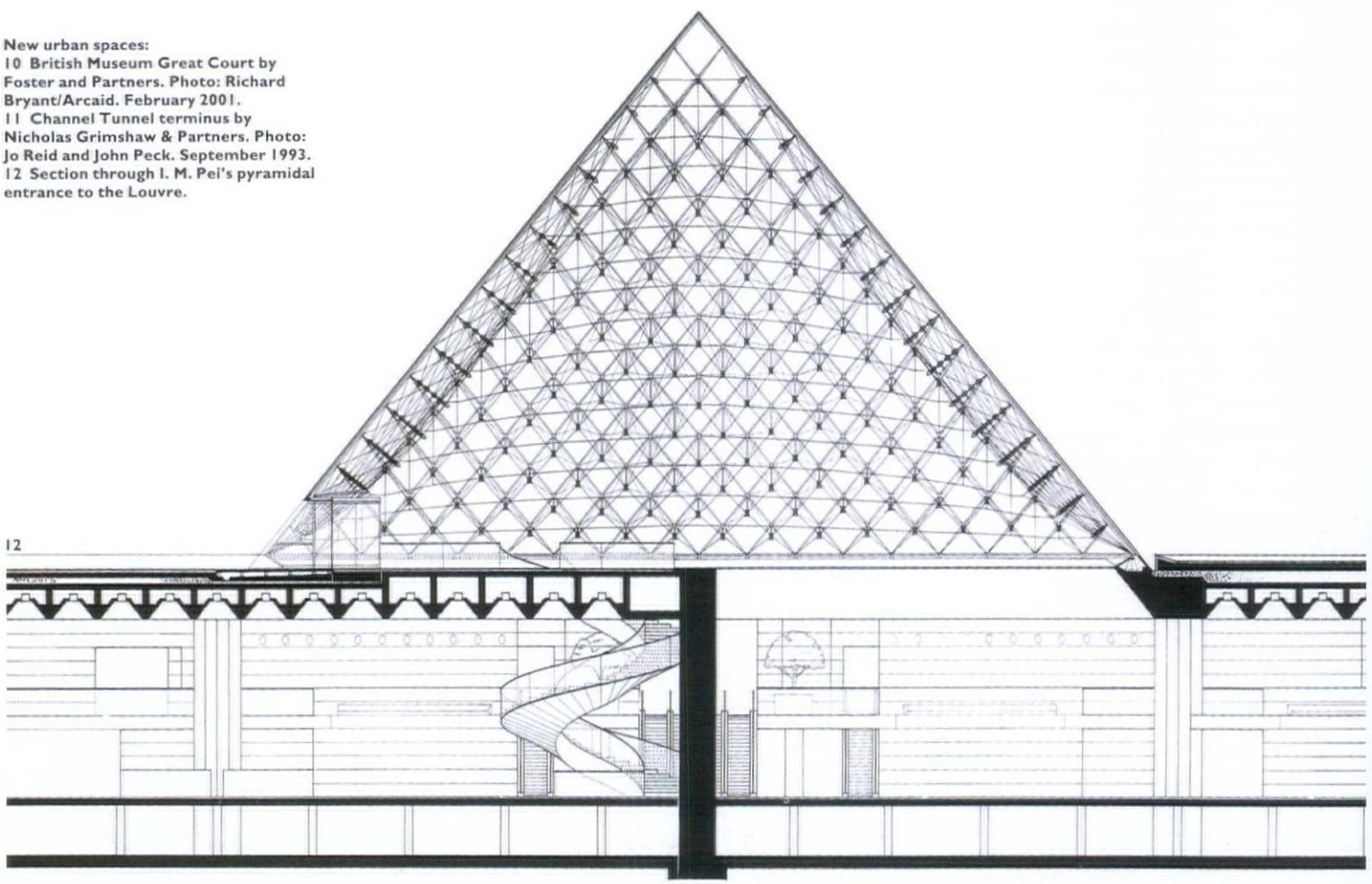


Museums have been one of the most well documented building types of the last quarter century, and many have made important contributions to civic figure and life, both by renovating old buildings (the British Museum and the Louvre for instance) and by making new ones which become urban foci (such as the Guggenheim, Bilbao and the Getty in Los Angeles). The most extraordinary of these is surely the Stuttgart Staatsgalerie by Stirling and Wilford (finished 1984). It is an amazing collage of wit, learning, ingenuity and invention: Stirling's masterpiece. On its revisit to the building for the Stirling memorial issue (AR December 1992), the AR commented that 'there is an extraordinary interweaving of major and minor routes, the public and the private, offering sudden revelations of small places and unexpected paths as well as the obvious grand routes and formal spaces. The complexity allows each of us to interpret the building in an individual and personal way. In the best sense of the term, this is a brilliant post-modern building.

'It is a democratic monument because it takes some of the monumental types of the past and translates them for our less socially hierachical time. It makes all of us into actors and spectators at the same time ... It makes a grand figure in the city, celebrates qualities of site, artefact and nature ... And it works – both as gallery and urban path. How many other twentieth-century buildings can offer this richness?'

1 Others included Peter Eisenman, who was posing as a part-time Rationalist at the time, and Alvaro Siza, who produced his saddest building in the Altbau section, which the tenants actually labelled 'Bonjour tristesse' in graffiti.
2 AR September 1984, p93.

New urban spaces:
10 British Museum Great Court by Foster and Partners. Photo: Richard Bryant/Arcaid. February 2001.
11 Channel Tunnel terminus by Nicholas Grimshaw & Partners. Photo: Jo Reid and John Peck. September 1993.
12 Section through I. M. Pei's pyramidal entrance to the Louvre.



excerpts



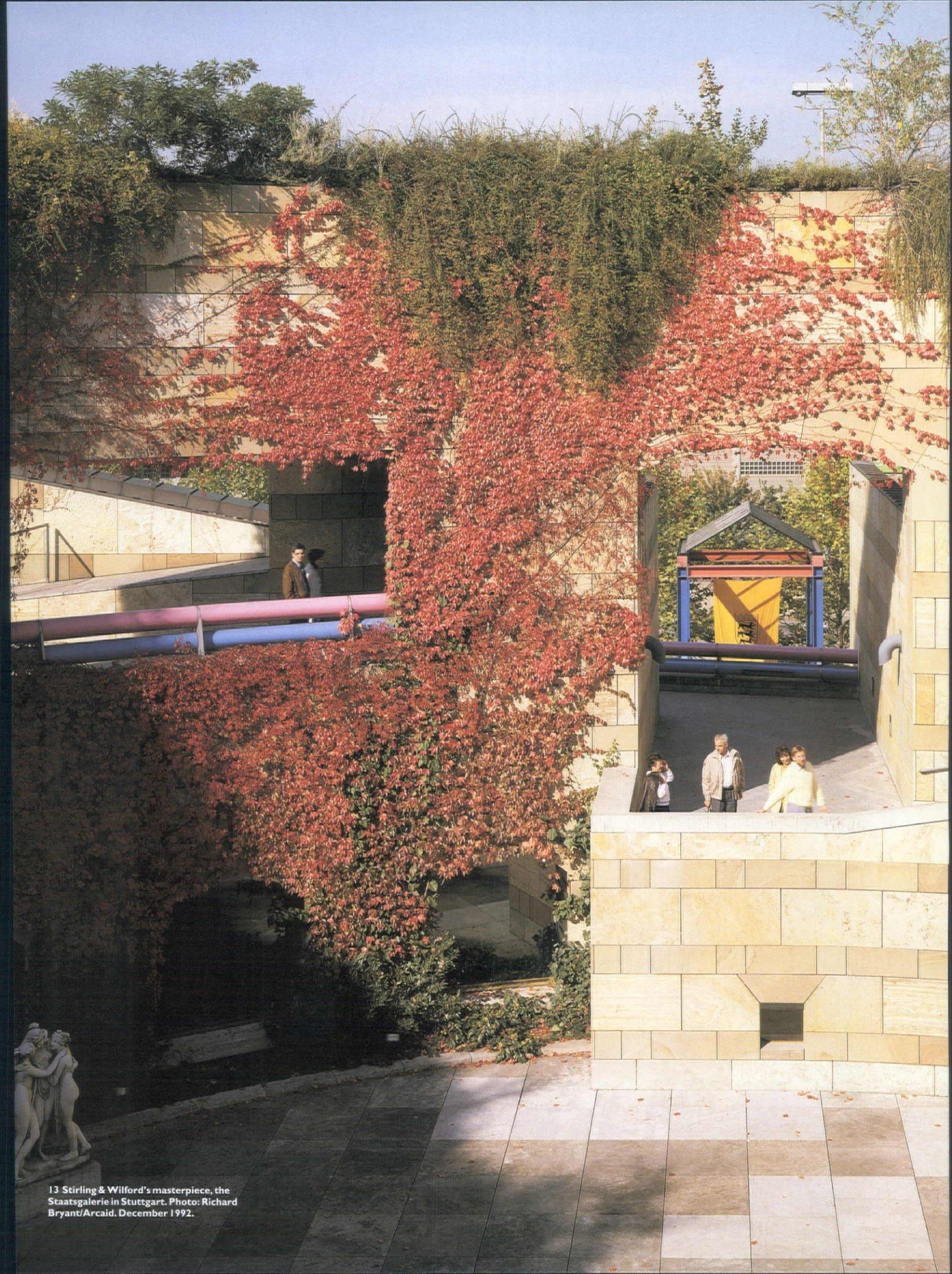
BERLIN ORIGINS TO IBA
Peter Davey and Douglas Clelland
April 1987

For all the limitations of the programme, and the problems that the bureaucracy and the funding organization have created, IBA's achievement has been heroic. Much yet needs to be built, but large parts of the main IBA areas have been fleshed out and the life restored to the areas which have been worked on begins to justify the hope and passion invested in the project by Kleihues, Hämer and their teams.

They hoped that IBA would be an example to the world and so it should be – but it is one to be interpreted with caution. It will be disastrous if the architecture and planning which have emerged in the main IBA areas were to become a style. They are regional in the best sense – highly specific to West Berlin: to its existing fabric, topography and life patterns. To some, inner Berlin is a grim city made of walk-up flats round dingy courtyards – but the ways of living that these embody are loved by the citizens. Even though the IBA work mitigates the grimmest aspects of Berlin, it scarcely seems sensible to make the physical pattern of West Berlin one for the world in general. IBA's essential lessons for other cities are in its commitment to inner-city living and its processes of planning and realization.

Heroically, IBA has shown that it is possible to produce contemporary architecture which does relate to the city and can help to regenerate inner urban life. But the IBA experience demonstrates that such architecture can only be achieved by deep study of history and the existing: each city quarter should consider its own past and each must be different in the present.

***Left*: Peter Eisenman posing as a Rationalist in Kochstrasse, Berlin. Photo: Uwe Rau. April 1987.**
***Opposite top*: housing, Lützowstrasse, Berlin by Gregotti Associates and Walter A. Noebel. April 1987.**
***Opposite bottom:* Block 79 Luisenstadt, Berlin. Rehabilitation of Kreuzberg block by Altbau section. April 1987.**



13 Stirling & Wilford's masterpiece, the Staatsgalerie in Stuttgart. Photo: Richard Bryant/Arcaid. December 1992.



▲ IBA REFLECTIONS, Colin Rowe, September 1984
A SPECIES OF ARCHITECTURAL ZOO

We are at present threatened with a species of architectural zoo which, by that woman who calls herself Claire Obscure, has already been itemized – a Catalonian fort by Bohigas, an *esquise* by Rossi, a *quadrillage esoterique* by Eisenman, and a collection of Hanseatic warehouses from Lugano.

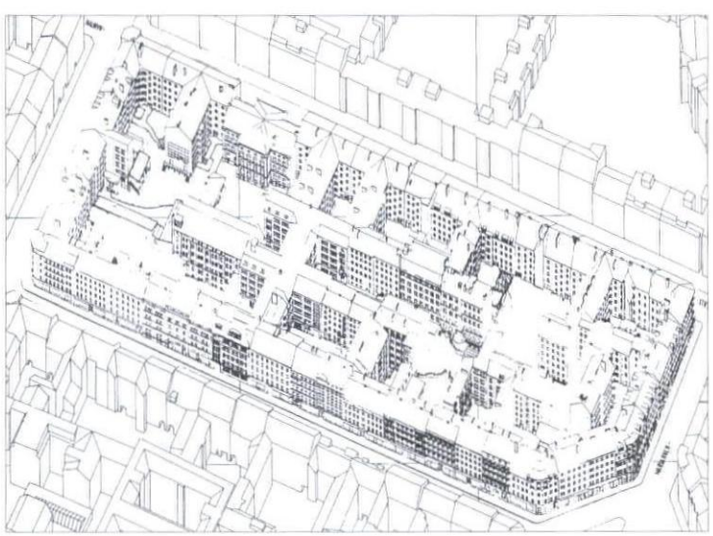
At present the Kulturforum is everything that I have described it as being, and particularly so at night. The Kulturforum could only begin to become redeemed and approach brilliance if the Nationalgalerie were willing to stay open very late. For try to imagine that Miesian *objet de luxe*, that glass box, that lantern of hospitality and Weimar 'illumination', as it was presumably supposed to appear ... The transparent Nationalgalerie ought to become a beacon, a lighthouse of whatever values the city represents. And the basic problem remains the settlement of the Zentraler Bereich, as it passes by the Potsdamer Tor. And, about this, either IBA or the city continues to be embarrassingly diffident ...

In spite of the deficiencies which I have alleged, I am sure that IBA is still the best that exists. It is charged, I am sure, with an impossible mission. Its constitution is an evident conflict of interests. As far as I can see no city can be made out of *Sozialewohnungsbauen* alone. The great city requires something in excess of that. It requires far more than the measuring mind of twentieth-century government and bureaucracy are willing to contribute. For the happiness and the *amour propre* of the people living within it, in order to make them proud, the great city requires the elaborate display of otherwise useless emblems.

LANDSCAPE, ARCHITECTURE, URBANISM
Peter Buchanan, June 1984

We seem to be searching for some new paradigm for urban life. Just because the Modernist city and its architecture perfectly reflect the alienating effects of modern civilization is no good reason for persisting with them. Is it really naive and regressive to want cities that once again dignify man as central to their frame – cities in which citizens can promenade proudly, rather than circulate as consumers? ...

Landscape has its own poetics – to which even the most deracinated of Modern architects cannot help but respond. The current widespread interest among architects in landscape and gardens is because they retain an undeniable magic that buildings and cities have lost. Yet this magic can be achieved without embarrassing iconography and ornament from the past ... For the modern architect, nature's ornament is a wonderful boon ... Yet in desperately turning to increasingly large tubbed ficus benjamina something still eludes these architects. For in the best landscape and gardens the magic is experienced not just because they contain plants, but because they are conceived as realms for the free play of the imagination, as triggers for contemplation, dreams and even the wildest flights of the imagination. And instead of diluting urban life, such poetics deepen its meanings.



NEW LIGHT ON LA
Frances Anderton, December 1987

Driving in Los Angeles can be a pleasure but the liberating, efficient, independent lifestyle engendered by the freeway network is available only to those aware of the essentially logical workings of a highly-tuned mechanism. One incompetent driver and the system, like a string of dominoes, goes out of sync. LA's apparent ability to infinitely absorb and expand is exhausting itself. The ever-increasing immigrant population cannot be comfortably accommodated and the freeways are simply clogging up. The future of LA rests on the efficacy of its transport. John Pastier examines the possibilities for a public transport system in a city that caters exclusively for the private car.

This city is coming into its own. Still leaping, with unabashed enthusiasm, up unexplored creative and technological avenues, it is also developing a respect for its past and surprising ways of dealing with the present. Los Angeles is one of the pioneer cities of the Pacific Century.

▶ BARCELONA, A CITY REGENERATED

Peter Buchanan, August 1992

WHAT CIVIC LIFE COULD BE LIKE

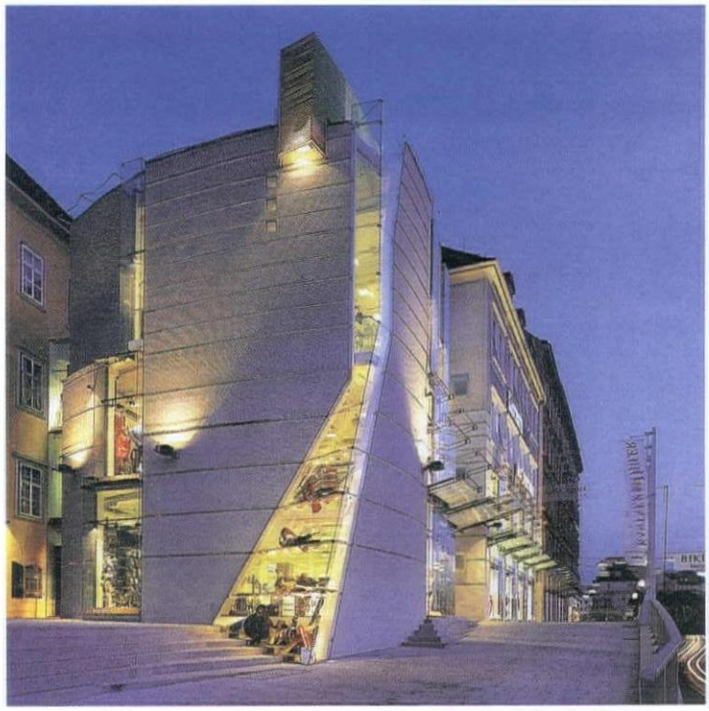
What Barcelona offers the world is no less than an alternative vision of what civic life and form in the late twentieth century could be like. The vision might be characterized as modernity with a memory, a modernity highly respectful of and particular to local conditions and culture, so tempering its usual destructive impulses. Barcelona proves that providing all the choices and conveniences of modern life does not necessitate the substitution of pungent character for a bland internationalism. Nor does it necessitate the fragmentation and dispersal of the fabric of the city and the resulting reflection of this in the lives and psyches of its citizens. In the typical modern city, life is fragmented into separate and partial roles played out in differing settings: home, work, leisure and so on. Though preferred by most people, such a life style minimizes the chances of encountering and getting to know others and so ultimately oneself too.

The regeneration of Barcelona is radical in that it could be seen as the antithesis to this seemingly inexorable trend. The compactness of the city helps. But most important is its contiguous and richly varied public realm, which instead of being eroded, has been so thoroughly enhanced and extended. The implications of this are potentially profound. Here it seems is a city that, like a traditional one, might frustrate easy retreat into self-deluding fantasy. Whether such ideas prove to be of any substance or long term benefit, we can only wait and see.

But it is interesting to speculate that, just as the destruction of the natural environment is leading to constantly better understandings of our dependencies on it, so the destruction of historic cities might lead to us discovering much about the complex ways they nurtured our many facets and their full development. Though this understanding will quite correctly encourage conservation, it should not so much stop change as guide it more satisfactorily. The inexorable evolution of society and technology will continue to necessitate change. But it is important that this should cease to result in an impoverishment of our world, and lead instead to its enrichment in complexity and viability. In these terms, Barcelona might be a model for the post-industrial city, a post-modern rather than Post-Modern one. As such it is certainly far more important and forward-looking than, for example, Prince Charles' unrealistically regressive Urban Villages.



Barcelona regenerated: housing, Nova Icaria by Carlos Ferrater. Photo: Lluis Casals. August 1992.



Organic Stadtlandschaft: department store, Graz, Austria by Szyszkowitz & Kowalski. June 1995.

TURNING POINT, BARCELONA

Oriol Bohigas, December 1984

Stirling & Wilford's new Staatsgalerie sums up the most positive aspects of the current turning point in architecture. The best of contemporary architecture, far from being in a state of phoney crisis and reactionary 'Post' stances, is following a process common to periods of stability and continuity throughout architectural history. Today, the root of this process can be found in the rational period of the Modern Movement. The process is one of gradual re-adjustment to the postulates formulated at the beginning of the period in a challenging and Utopian spirit ...

One could define the present moment by analysing a few of its characteristics: a renewed interest in public buildings versus the former emphasis on social housing; the adaptation of Modern Movement prototypes to the urban context; a move beyond the merely functional, as a compositional device, to now include the monumental; the use of colour in lieu of monochrome; an upgrading of the pioneering days' stylistic narrowness by legitimizing eclecticism in a critical re-evaluation of history.

All this is obvious in the magnificent Staatsgalerie at Stuttgart. The new museum brings together, in an almost polemical way, the grand themes of monumental public buildings. Inside and outside there is simultaneous expression of architectural and urban forms as well as of functional and symbolical requirements. The interiors not only constitute a competent art gallery design, but also offer sequences of rooms that go far beyond their immediate use and constitute an extension within the building of the city's forms and symbols. The exterior spaces, on the other hand, not only allow for pedestrian movement from one street to another, but constitute an itinerary with constant visual references to the museum.

There is no strain between the building and the urban environment. Further, interiors and exteriors cannot be understood as positive and negative aspects of the same composition. The building becomes city and the city becomes building. In a way, the Staatsgalerie revives the great works of engineering's long-lost tradition, in which a logical relationship was automatically established between functional problems and the transformation of the environment: in other words, siting constituted a functional requirement ...

It is difficult to find another building that conveys, with such perfection, a linguistic coherence and faithfulness to the syntax of the most radical avant-garde of the Modern Movement, and this despite the use of various historical quotations. These quotations – Neo-Classical, Baroque, Corbusian, Constructivist or Loosian – have another important programmatic value: they demonstrate how eclecticism can use recent traditions, and thus, how the Modern Movement can be included in the continuum of history. ORIOL BOHIGAS Translated from Spanish by ODILE RENAULT

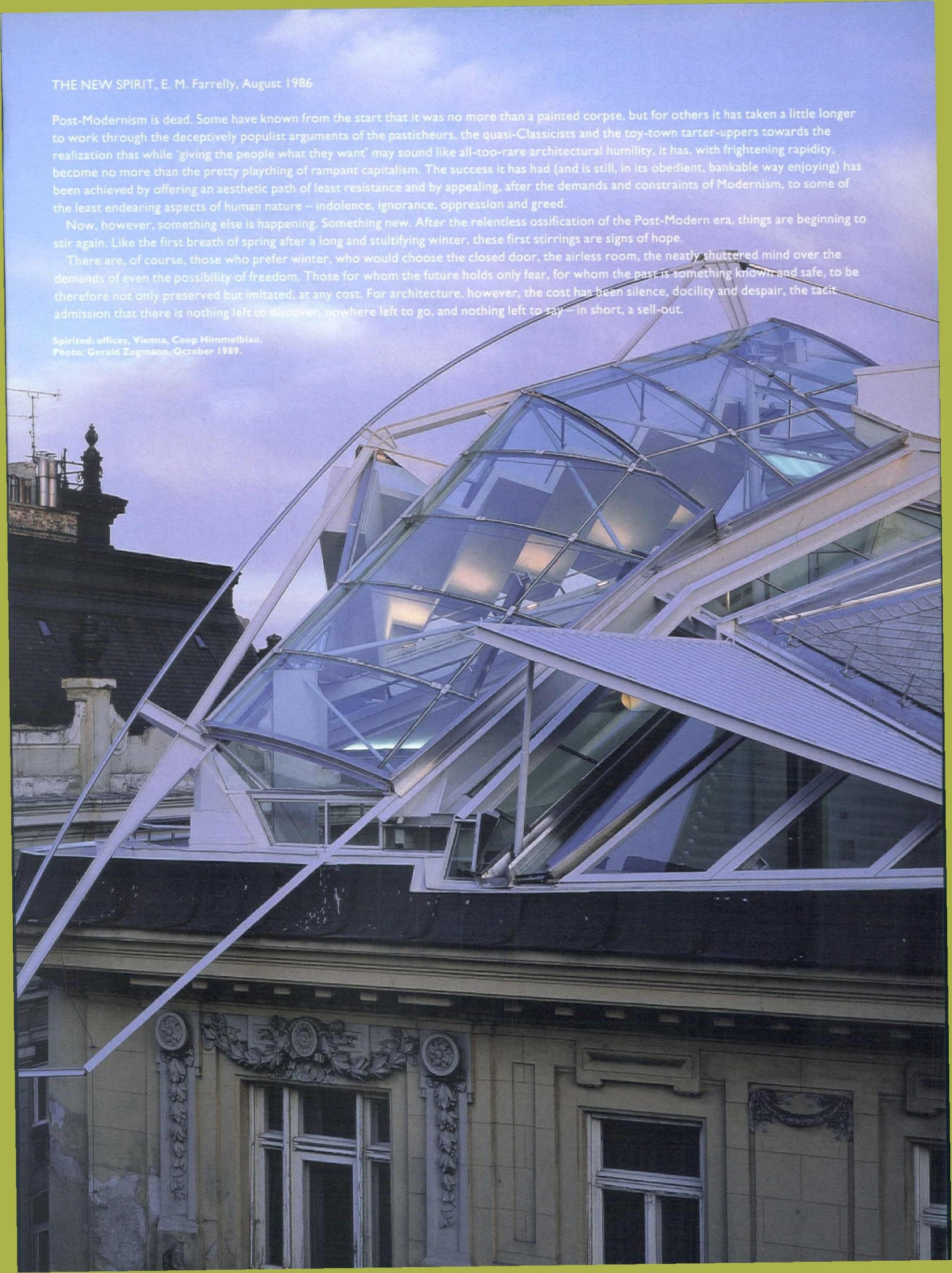
THE NEW SPIRIT, E. M. Farrelly, August 1986

Post-Modernism is dead. Some have known from the start that it was no more than a painted corpse, but for others it has taken a little longer to work through the deceptively populist arguments of the pasticheurs, the quasi-Classicists and the toy-town tarter-uppers towards the realization that while 'giving the people what they want' may sound like all-too-rare architectural humility, it has, with frightening rapidity, become no more than the pretty plaything of rampant capitalism. The success it has had (and is still, in its obedient, bankable way enjoying) has been achieved by offering an aesthetic path of least resistance and by appealing, after the demands and constraints of Modernism, to some of the least endearing aspects of human nature – indolence, ignorance, oppression and greed.

Now, however, something else is happening. Something new. After the relentless ossification of the Post-Modern era, things are beginning to stir again. Like the first breath of spring after a long and stultifying winter, these first stirrings are signs of hope.

There are, of course, those who prefer winter, who would choose the closed door, the airless room, the neatly shuttered mind over the demands of even the possibility of freedom. Those for whom the future holds only fear, for whom the past is something known and safe, to be therefore not only preserved but imitated, at any cost. For architecture, however, the cost has been silence, docility and despair, the tacit admission that there is nothing left to discover, nowhere left to go, and nothing left to say – in short, a sell-out.

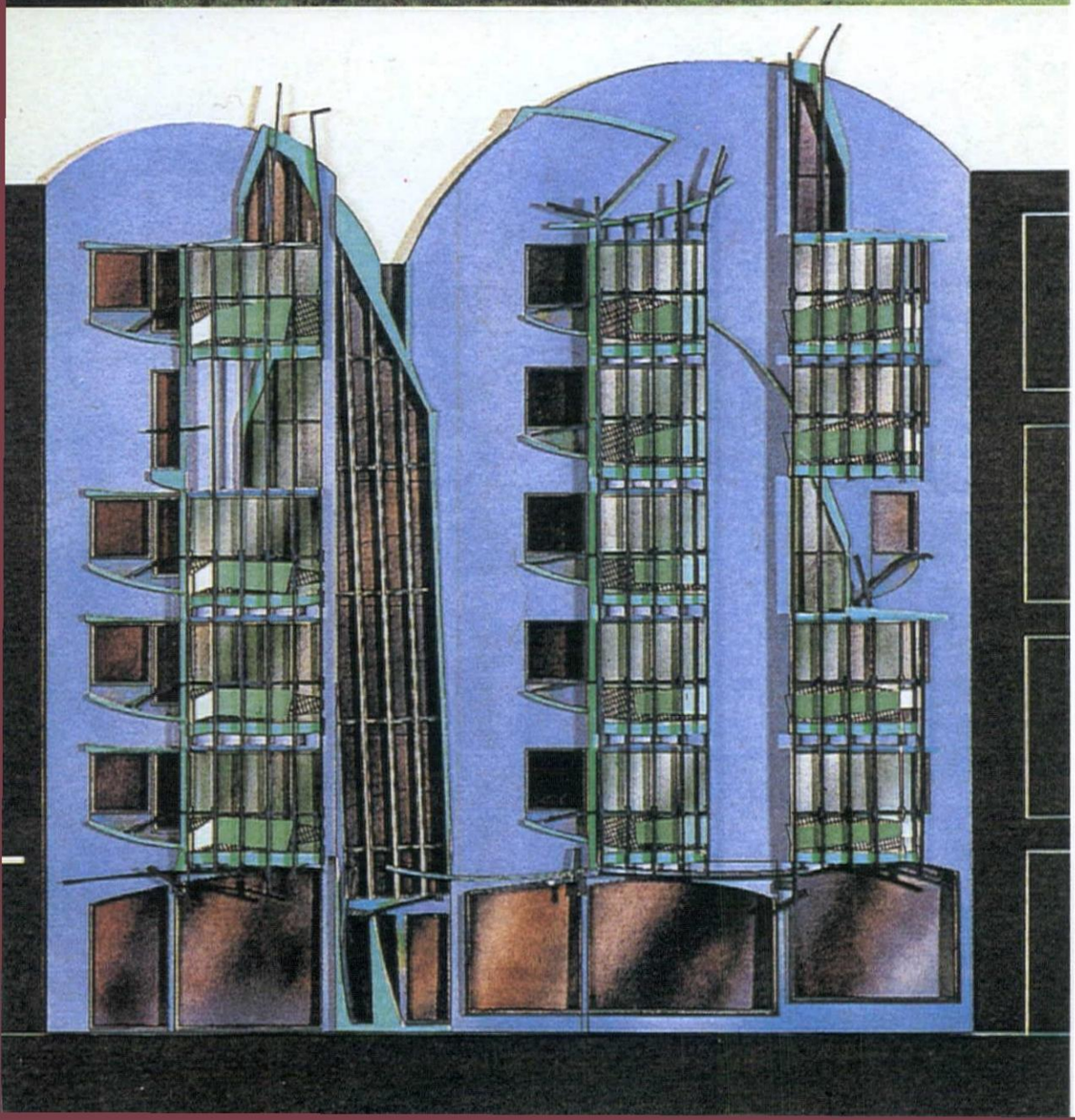
Spirited: offices, Vienna, Coop Himmelblau.
Photo: Gerald Zugmann. October 1989.



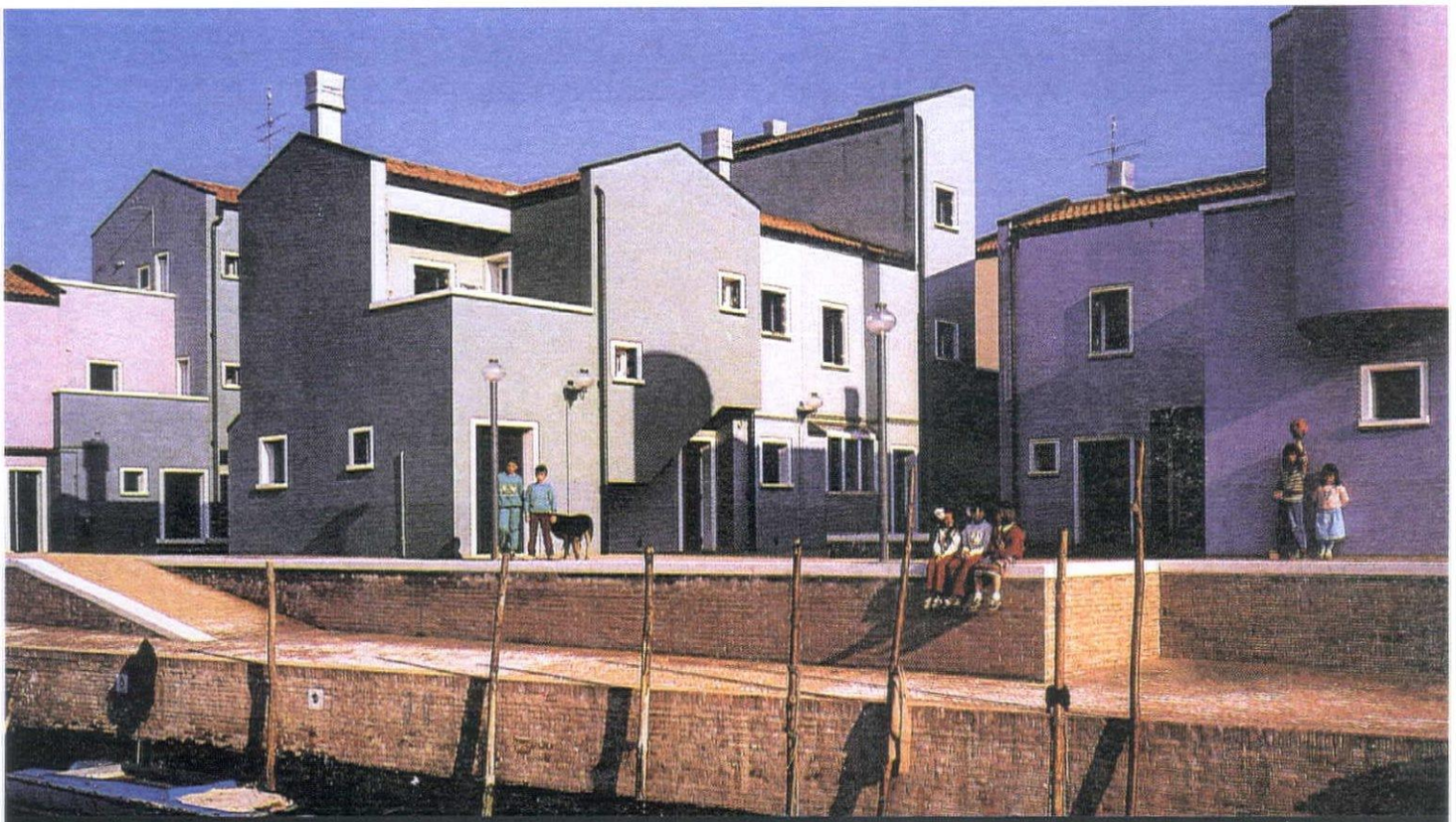


◀ LIBRARY, UNIVERSITY OF STOCKHOLM
Peter Davey, August 1983

All windows on the south, east and west sides are provided with orange canvas awnings like those on old-fashioned shops in English country towns. In the public areas these are operated automatically according to light conditions so the building has a life of its own, constantly changing its appearance in response to the weather. Where the square is gnawed into to make way for the oaks in the south-east corner, the hard, layered, grammar of the carapace is discarded to indicate the soft inside of the double-height reading space contained by membranes of glass and timber and brown plastic-coated corrugated steel. These membranes spread out over the ends of the concourse to indicate that here, too, is a big space tenuously contained. Frescati's richness is partly derived from the conflation of wildly disparate images – insect, liner, grove, railway station, internal village. And it comes from the way in whlch diverse materials and methods of construction are brought together. Erskine's easy assurance mixes stainless steel, timber and concrete panels ... Compared to this serene competence, the passion for consistency of British High-Tech architects seems timid. Equally trivial seem the efforts of Classical Post-Modernists to induce popular acceptance for their buildings by making pop facades to an essentially un-rethought standard plan. The planning of the Frescati library shows a profound understanding of the needs of the individual and his relationship to the wider community. It demonstrates how the latter twentieth century can come to terms with an institution in a civilized and previously impossible fashion. The forms and spaces with which the plan is realized reflect and emblify its humanity and variety and yet achieve a monumentality appropriate to the university's powerhouse.



Left: IBA at its most frivolous. Housing in Lützowstrasse, Berlin by Peter Cook and Christine Hawley with Hinrich & Inken Baller – what Hawley called 'the bum in the sky'. April 1987.



Housing on the island of Mazzorbo in the Venetian lagoon by Giancarlo De Carlo, who recaptures the colourful local atmosphere and scale without ever descending into kitsch. A new kind of architectural space in which form and content only make sense in terms of one another. Photo: Toni Garbasso. AR June 1987.

▲ RESPONSIVE IRREGULARITY
Peter Blundell Jones, February 1992

Irregular, asymmetrical buildings have been about for a long time, indeed there is a tradition of them running right back through the Modern Movement and beyond, to National Romanticism, Jugendstil and English Free Architecture. The aim has not been disorder or the inspiration despair. Rather a kind of idiosyncratic ordering has been sought in relation to the place and task, as opposed to the ready-made orders of type and technique. It has led to a new kind of architectural space, which is certainly related to our time and beliefs, but is neither primarily ironical nor negative in intention. Through and through, the emphasis has been not on empty form, but inhabited space: form and content only make sense in terms of one another ...

This lineage ... has never yet gained consensus recognition by historians. Under the reign of Pevsner's Gropius-inspired Modernism, no heresies were allowed, and later, when that narrow creed was rejected, the whole of Modernism was rejected.

TRAVELLING HOPEFULLY, Peter Davey, May 1997

Anyone who has travelled on the British railway system in the last few years will have noticed the way in which the authorities now refer to the people who are (usually) suffering from lateness, filth, surly employees, and a generally distasteful and mucky experience as 'customers' rather than 'passengers'. The new lingo emphasizes the relationship of the provider of transport to the poor folk in the trains. A passenger is a person who experiences the moving (in all senses) experience of being taken from one place to another under someone else's guidance. A customer is a much more casual person, engaging in no more than a process of buying a packet of detergent or a kilo of apples. The sinister distortion of language is, of course, quite deliberate – an Orwellian manipulation of words by carriers to attempt to slough off responsibilities, ones that have been deeply built into cultural experiences of travel and our understanding of it since Charon started to row his boat across the Styx ...

Passage should have its rites, even if these are as unpleasant as being pushed into a commuter train in the Tokyo suburbs or being cosseted in Concorde's supersonic cocoon. Thank goodness, most of us have to experience neither of these often, but the extremes make clear that the purchase of passage is not the same as a supermarket transaction, and that beginnings and endings of journeys are moments of great psychological importance.

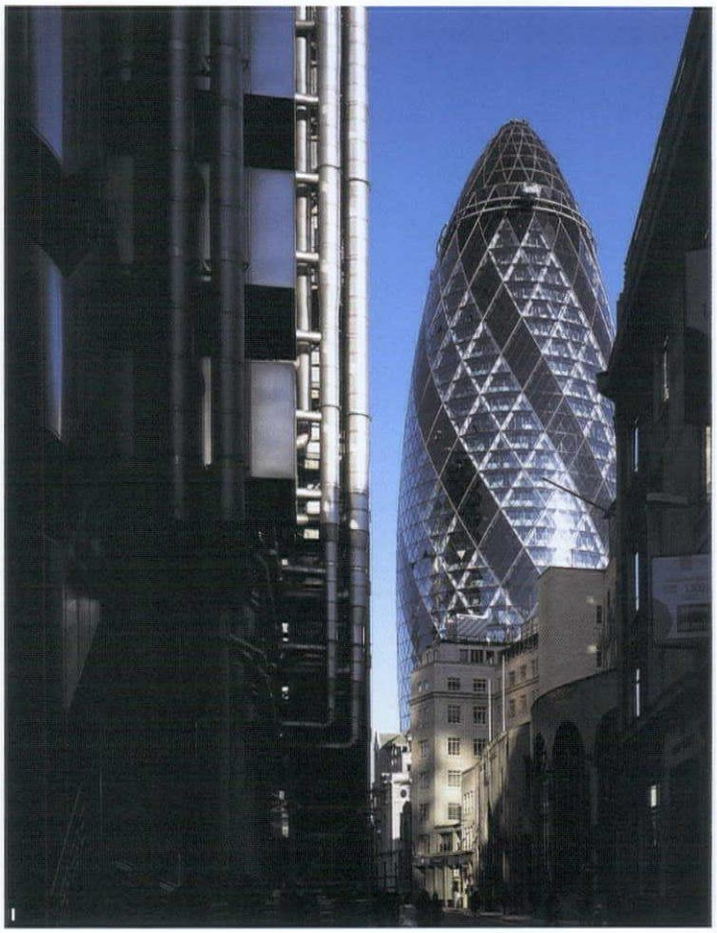


Kingfisher and the marble inlay of the Ca' Loredan, Venice, both by John Ruskin, from a review of an exhibition of the work of Britain's greatest critic at London's Tate Gallery that demonstrated his enormous range of interests and sensibility: environmental, social, historical and architectural. April 2000.

Next door to the Stuttgart Staatsgalerie is the city's music school and theatre academy, designed a little later by the same architects. Unlike the earlier building, which gently resonates with the topography, the school is tough, even strident. Stirling used to say that he had removed the cork from the drum (the spatial focus of the building) and had erected it on the adjacent site. The functional reason for the extraordinary difference between the two was that the younger building has many spaces that need daylight, so to make a tower with windows was practical.

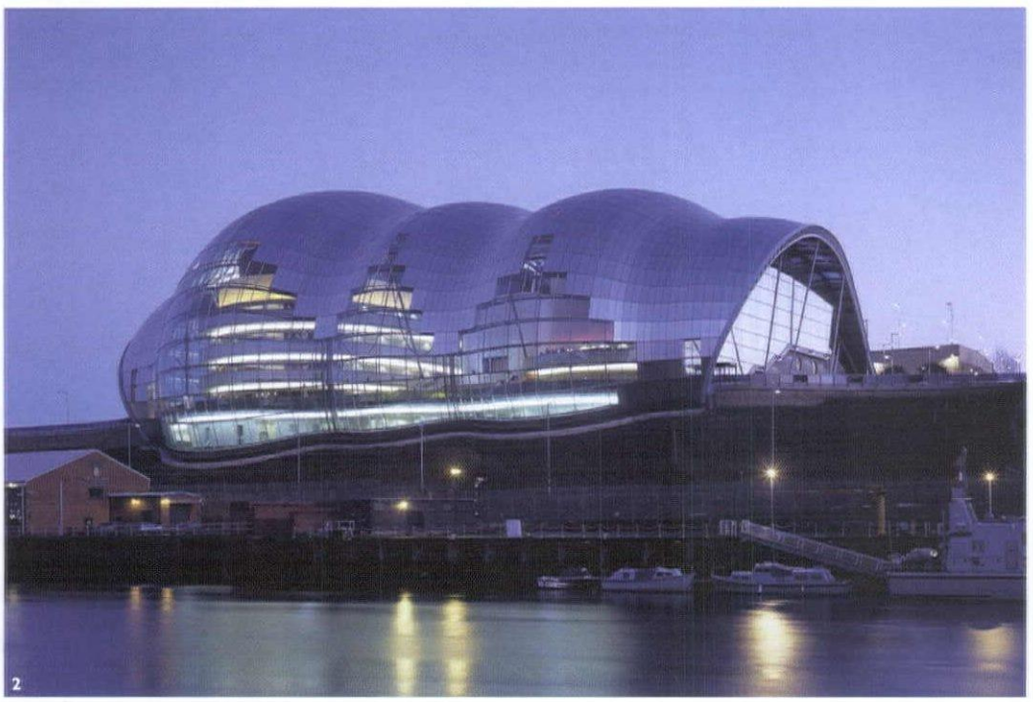
But equally important must have been some of the criticisms of the earlier building. Almost immediately, virtually everyone recognized it as a masterpiece, but some (particularly Colin Rowe, Stirling's mentor and friend) argued that it did not have enough figure – urban presence – to signal the institution's importance in the city's cultural life. Stirling was prone to dramatic gestures, in architecture as in life, and the assertive, obviously monumental tower was his response. At first sight, it is similar to several PoMo buildings built in the same years, but it is a great deal more graceful and learned than most of them: intrusive and flashy urban insertions that draw attention to themselves with smeared-on Classical surface patterns. Stirling and Wilford's second Stuttgart building politely grows out of a striped stone plinth that continues the materials and levels of the Staatsgalerie. Its upper parts are clearly derived from Stockholm City Library, with the tower, like Asplund's, originating from Ledoux's Barrière de La Villette that has echoes of the Castel St Angelo, which was of course Hadrian's Mausoleum, itself based on prehistoric archetypes. Few architectural figures could have more resonance with history.

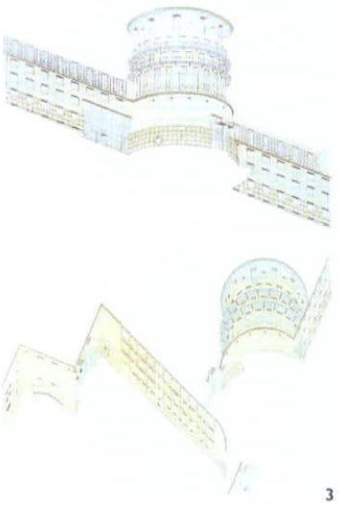
During the '80s and '90s, there was an increasing demand for figure. It came about for several reasons. First of all, the general



BLING, BLOBS, BURGEONING: PROBLEMS OF FIGURE

Architecture has become more and more gestural in its searches for monumentality and the race for iconic status.



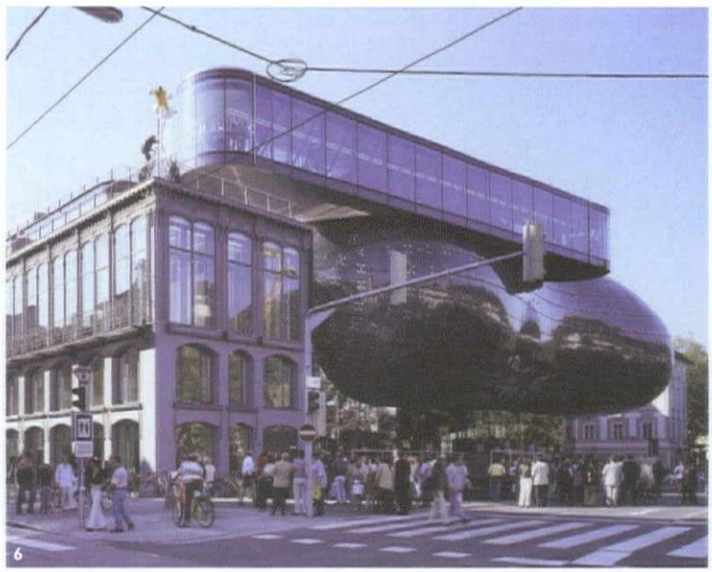


3

1 Foster's Swiss Re: relatively civilized blob. Photo: Dennis Gilbert/VIEW.
2 Foster's Sage Centre, Gateshead: the scaleless blob. Photo: Raf Makda.
3 Stirling and Wilford's music school, Stuttgart. The reverse of the Staatsgalerie. December 1992.
4 Future Systems' Selfridges, Birmingham: a slug devouring civility? Photo: Nathan Willock. October 2003.







5 Rem Koolhaas's dance theatre, the Hague: ordinariness fetishized. Photo: Peter Aaron/Esto. September 1988. 6 Art museum, Graz, Austria by Spacelab Cook-Fournier: the blob that greets the street. Photo: Paul Raftery/VIEW. March 2004. 7 Daniel Libeskind's Jewish Museum, Berlin: memorial slashes. Photo: Katsuhisa Kida. April 1999.

dislike of the mediocre morass of late clapped-out Functionalism, and a need to make statements – almost any statement or gesture that could differentiate a particular building from the mass was welcome after so many years of greyness. Second, gestures could become more and more dramatic because computers allowed the potential of new geometries, new materials and new structural techniques to be explored, offering possibilities of making buildings never previously imagined (except in dreams and the sketchbooks of the Expressionists and Constructivists).

The possibility was a powerful temptation to both clients and architects. At a time when branding is one of the essential components of almost all endeavour, both public and private, hiring a well-known architect is often seen as brand-enhancement. Architects have found branding to be an extremely effective means of drumming up business. Of course, this is by no means new – after all, Palladio set up one of the most long-lasting and most successful brands in history, and good practices have always carefully built up their reputations to make themselves attractive to clients.

But the game is changing. We live in a world permeated by the cult of celebrity and dominated by the electronic media, which demand constant novelty. The more unusual the gesture, the more enhanced an architect's brand. The cult of celebrity has been so successful that most of the limited[1] international competitions are open only to a small group of celebrated architects – perhaps no more than 100 – who are almost forced to become increasingly demonstrative and outré to ensure that they retain their place in the hierarchy of the celebrated.

Anti-humanism

Architecture cannot help being a commentary on human life, but a large number of architects seem determined to demonstrate how indifferent to ordinary human concerns they are. Future Systems' Selfridges store in Birmingham is an obvious example (AR October 2003). A huge blue slug slimes its way toward the city's chief pedestrian piazza. It is covered with shiny metal discs like scales or molluscous scrofula and it pays no attention at all to its surroundings (dim as those are, they surely deserve better than the amorphous blue intrusion). One of the saddest things about the Birmingham building is that Jan Kaplicky (one of the founding partners of Future Systems) used to be an adventurous and often poetic interpreter of High-Tech. Computers were needed to generate the amorphous shape of Selfridges, but its construction is dull and the discs (which have no function) are applied in the crudest fashion like giant drawing pins, offering multiple birds' nest sites and causing questions about their thermal behaviour. Future Systems have created a flashy monument to Bling – is that what Selfridges really wanted?

The Birmingham building is a form of blob, and blobs are becoming increasingly common these days. They are easy to design with computers (though they look difficult and novel). Almost everyone is playing with blobs, Foster, for instance, seems to have become fond of them of late in buildings like the recent Gateshead music centre, and even the Swiss Re (Gherkin) tower (AR November 2003). The latter is a quite civilized form of blob, in that it has been carefully designed to come down to the ground with grace, and to have decent relationships to nearby buildings. The same applies to the cultural centre in Graz (AR March 2004) by Peter Cook and Colin Fournier; it makes a proper contribution to the street at ground level, and somehow, the bulging upper storeys insert themselves into a very dense urban texture without too much trouble. But Gherkin and Graz are exceptions: in general, blobs and Moebius writhings are indifferent to their surroundings, and to any notion of human scale.

Such indifference to scale and civic propriety is common in the work of many would-be avant-garde architects. But it can be difficult to criticize them effectively because many of the buildings with which they have made their names are galleries or other buildings for cultural activities, so criticism of them can be presented as philistinism, and in the case of Daniel Libeskind's Jewish Museum in Berlin (AR April 1999), anti-Semitic to boot. Yet Libeskind's technique of deriving the slashed lines on the walls is derived from drawing lines on plan between places where famous Jews lived, then elevating the plans. Looking through the slit windows you can have no understanding of any of the connections envisioned by the architect. Only he has the key to the patterns, and by now, perhaps he has forgotten it.

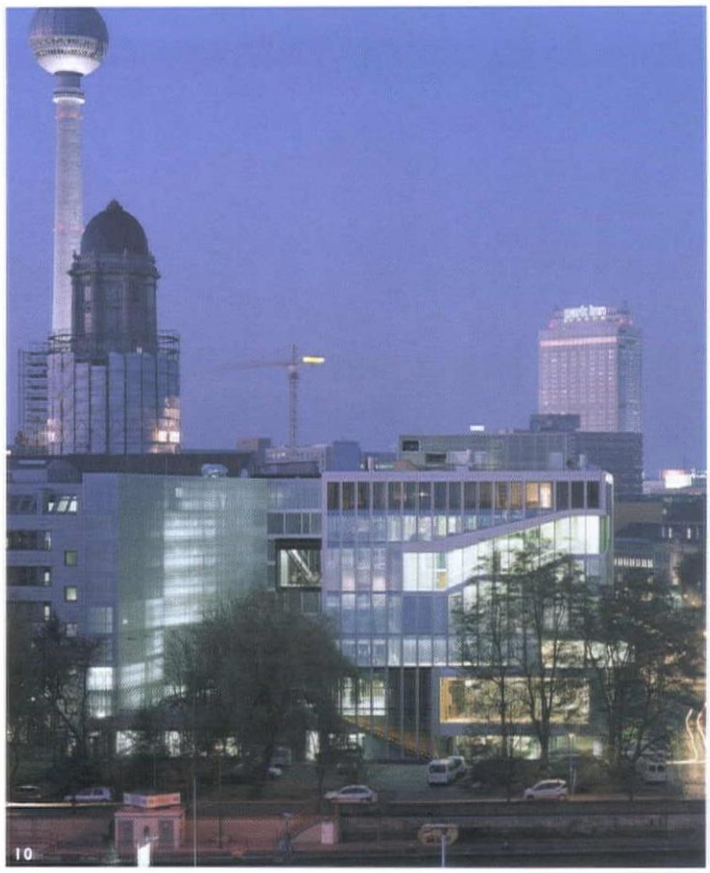
Inside, the slit windows generate glare that has caused the galleries to be very difficult to hang. The celebrated voids in the plan, intended to denote the memory of those who were murdered in the Holocaust, are indeed strange and potentially moving, but they are mean and underwhelming. It is not a good building, but one that has been endlessly praised largely because of the astonishing amount of public relations effort poured out on it.

In the quest to achieve novelty at all costs, few expedients are ignored. Bigness, for Koolhaas, is the key phenomenon of our age. 'The humanist expectation of "honesty" is doomed: interior and exterior architectures become separate projects, one dealing with the instability of programmatic and iconographic needs, the other – agent of disinformation – offering the city the apparent stability of an object.'[2]









8 Federation Square, Melbourne, Australia: swathed in fractals by LAB with Bates Smart. Photo: Gollings Photography. May 2003. 9 Old people projected, WoZoCo housing, Amsterdam by MVRDV. Photo: Hisao Suzuki. 10 Almost human Koolhaas, Dutch Embassy, Berlin by OMA. Photo: Christian Richters. May 2004.

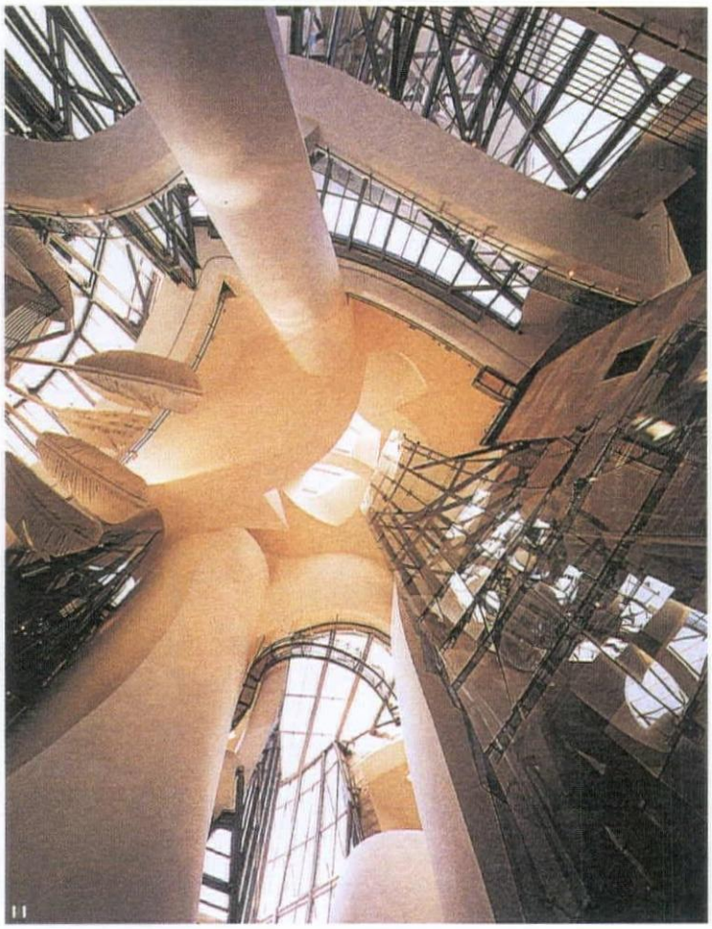
For Koolhaas, the global market rules and its incessant demand for urban change makes the content of building and concerns about quality irrelevant. Coupled with his method of 'panic design' (last minute solutions to enormous programmes), Koolhaas's work is predictably almost always flashy, imposing, cold and image-obsessed, almost totally lacking in tenderness and understanding of the complexity and range of human experience. There are occasional exceptions, where humanity sometimes shines through, such as the Dutch Embassy in Berlin (AR May 2004) and to some extent the great Seattle Library (AR August 2004), but they are rare.

Koolhaas has had direct influence on a generation of Harvard students, and his overblown book *S,M,L,XL* has proved to be a bestseller among students and young architects. His influence is particularly strong in the Netherlands, where the Super Dutch have been making living quarters for the poor (social housing) into architectural monuments for a decade. MVRDV's WoZoCo housing for old people in Amsterdam, is held by many to be a praiseworthy example of the new thinking. Here, site restrictions and planning requirements determined the envelope of the slab-block, which turned out to be too small to accommodate all the units required by the client. Therefore, five 11m long cantilevers were created to allow the total number of dwellings to reach 100 while keeping to the planners' preferred footprint. Anyone with the most vestigial knowledge of construction and structures knows how expensive such a strategy must be, and how scraped the main slab (complete with prison-like metal bars) has had to become as a result of the five gestures. Even given Dutch tolerance for living in highly organized groups, life here must be a bit grim for the majority.

As humanity is swept from the centre of the stage of architectural activity by the new avant-garde, one of the sources of imagery is the new sciences. By generating form from these, architects can claim to be in touch with the inner structures of the universe, or even the music of the spheres. Charles Jencks has pointed out that Peter Eisenman 'feeds off one *nuova scienta* after another using devices drawn from fractals (self-similiarity, scaling, superposition), from DNA research ... from Catastrophe Theory (... the fold), from rhetoric (catechresis), from Boolean algebra (the hypercube) and from psychoanalysis (too many theories to remember).'[3] From the first, Eisenman has had a disdain for human values,[4] so much so that years ago in his House VI, he drove a cleft through the marital bed in the name of abstract geometry. Jencks believes that Eisenman's anti-humanism 'in an era when opinion and anthropocentrism dominate culture ... returns us to a non-human standard for architecture that used to be the preserve of religions'.[5] In its latest manifestation, Eisenmanism is rather less brash than usual: the generating diagrams of his cultural centre at Santiago de Compostela are produced by conflating images of the old city, the site and a St James's scallop shell, and have helped produce a building that promises to respond to its site and provide much inner sublety.

Eisenman's exploratory and constantly shifting architectural position has proved fascinating for younger architects. One of the most extensive and powerful explorations of fractals in architecture is Federation Square in Melbourne by LAB with Bates Smart (AR May 2003). Its dramatic exterior is covered with shards of glass, sandstone and metal. As the AR remarked, 'In plan, the new piazza is really excellent. It might almost be an example of Camillo Sitte's late nineteenth-century recipe for picturesque city making, complete with square, alleys and streets ... all a bit bent and wobbly. And there are some excellent moves in section'. Because of its basic three-dimensional organization and mix of functions, the place is plainly popular, but 'the whole Flinders Street front is anti-urban. It completely ignores the city which so generously gave it being'. The facades lack any notion of urban and human scale because they attempt to copy an abstracted notion of nature.

One of the architects associated with the new avant-garde is Frank Gehry, whose architecture in the last 25 years has become more and more geometrically complex, to the extent that he now has to use computer programs invented for aerospace design to express his forms





11 Gehry's Guggenheim, Bilbao, Spain: uplifting joy. Photo: Christian Richters. December 1997. 12 Myyrmäki church, Finland by Juha Leiviskä: planes of light. Photo: Arno de la Chapelle. June 1987. 13 Great Library of Alexandria by Snøhetta: green and blue were Mohammed's favourite colours. Photo: Christian Richters. August 2001.

and to have them built. But unlike many of his contemporaries and emulators, Gehry is as concerned with interiors as exteriors, with life as well as form. Gehry's Bilbao Guggenheim (AR December 1997) is one of the most famous buildings of the twentieth century; its glittering interlocking dimpled titanium curves are known throughout the world, and its execution has planted Bilbao, previously a run-down Basque industrial port, firmly on the cultural map of the world. Yet his spaces are designed to evoke age-old human emotions: uplifting joy when you enter the soaring atrium to aesthetic empathy with the objects in the collection displayed in the relatively low-key galleries. The range of aesthetic and social experiences was elaborated in the Disney Concert Hall in Los Angeles (AR March 2004), where Gehry shows himself to be a master of route as well as space. Paths range from the winding external way that leads up and through the gardens to arrangements of stairs and foyers for the audience that begin to offer the complexity and range of human experience of Scharoun's Philharmonie in Berlin.

Gehry is unusual in using the new geometries to create focal buildings that can appeal to human emotions other than the shock and awe with which so many other members of the avant-garde seem satisfied. More moving than their efforts are those of architects who continue to work with more conventional materials and geometries. At quite the opposite end of the physical scale from Gehry's great constructions is Peter Zumthor's little chapel high on a mountain flank at Sogn Benedetg in eastern Switzerland (AR January 1991), a shingled bastion of faith in which light and wood create a tiny, forest-scented numinous space. Not so far away are Zumthor's thermal baths at Vals (AR October 1998), almost totally inconspicuous from the outside, but internally a monument to the age-old rituals of public bathing celebrated in light, stone, scent, bronze and water which symbolically and physically engage all our senses (see p101).

In Finland, Juha Leiviskä has created equally moving spaces in his churches, particularly at Myyrmäki (AR June 1987) where he manipulates planes of light and colour, fabric and concrete, subtle reflection and direct illumination to create a place as powerful as the one at Sogn Benedetg. Also from the north is the Bibliotheca Alexandrina by Snøhetta, the Norwegian-based firm that won the open[6] international competition in 1989. The architects were very young, but when the library opened over a decade later, it was very similar to the original drawings (AR September 2001). A great glass disc (likened by some to a symbol of the sun god Ra) rises over the sea looking north over Alexandria harbour. It fills the library's huge circular interior with luminance, so all readers, who sit on an internal landscape of terraces in a grove of columns, work in carefully modulated light from the sky, which is enriched by patches of blue and green that slowly move following the sun's path. Externally, the granite curves of the building's toroidal form are carved with all the scripts of the world. Completely original, the library is a monument to scholarship and history, to Egypt and to the international effort that made it possible. It has far more real practical and symbolic meaning than the slobs and writhings of the avant-garde.

1 Open competitions become rarer and rarer, because they are held to be wasteful of professional talent, and expensive to mount (both are true). But lack of open competitions makes it difficult for young architects to achieve recognition, and it restricts originality.

2 Koolhaas, Rem, *S,M,L,XL*, 010 Publishers, Rotterdam, 1995, p501.

3 Jencks, Charles, *The New Paradigm in Architecture*, Yale, 2002, p209.

4 With some French philosophers, he holds that human values have been for ever exposed by Auschwitz.

5 Jencks, Charles, *The Architecture of the Jumping Universe*. Academy Editions, London, 1995. Reviewed in September 1995, p85.

6 One of the few that worked.



excerpts

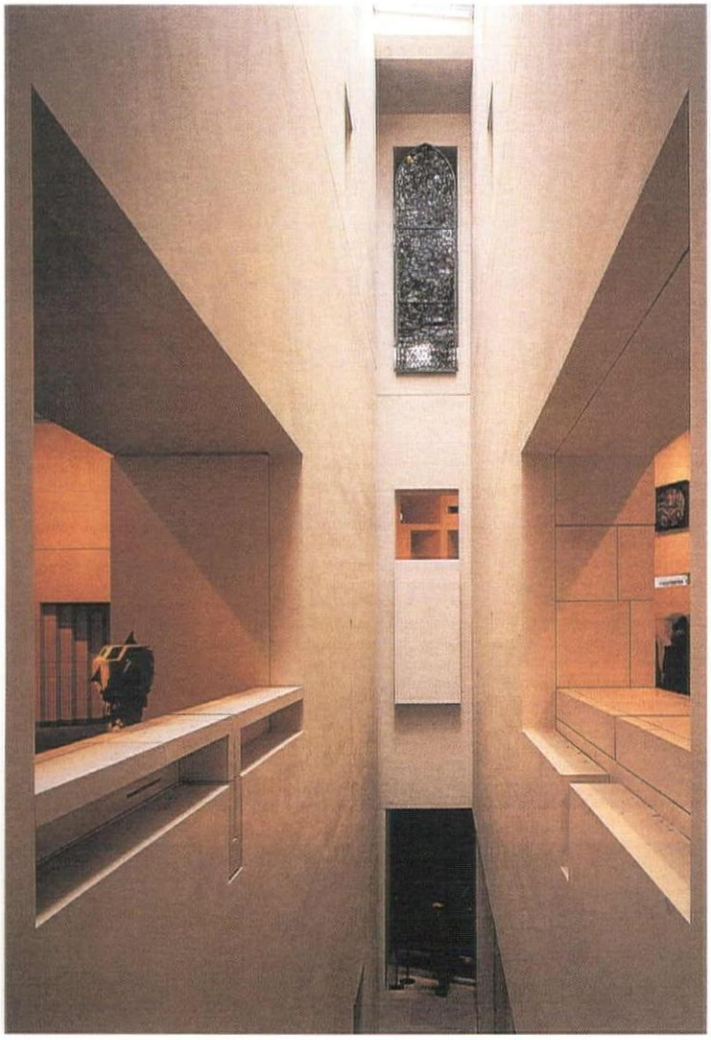
▶ A TALE OF TWO MUSEUMS

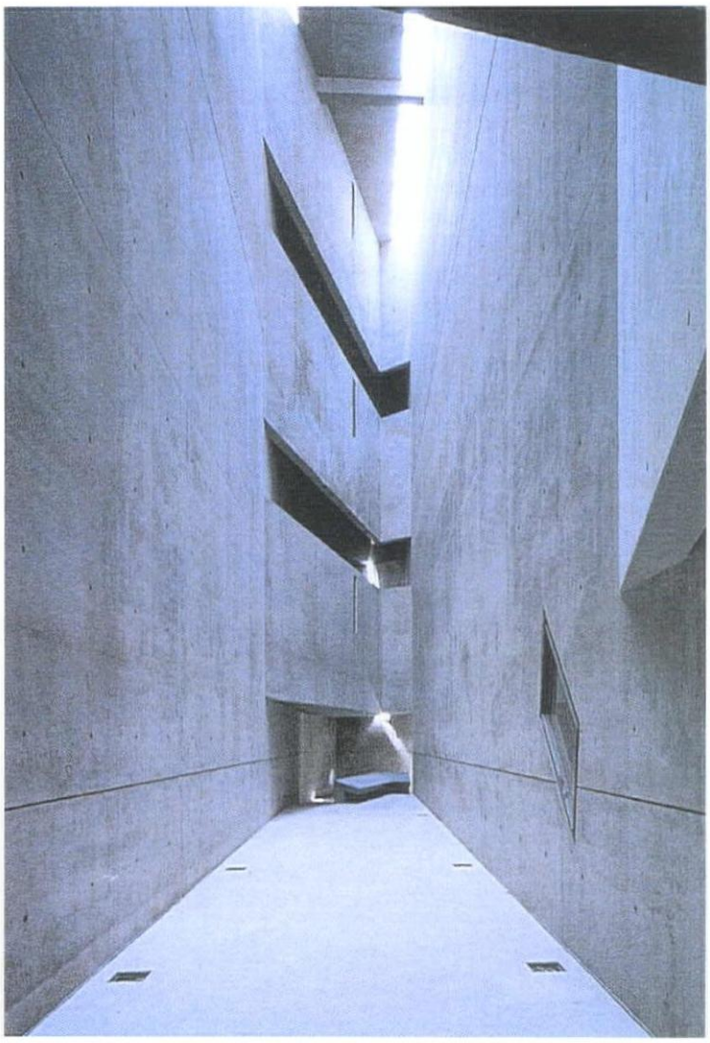
Peter Davey, April 1999

Both buildings are post-modern in the best sense. Their differences are between the ideal and the phenomenal, the metaphorical and literal. Between the production of the isolated artist, determined to make what is almost his first building tell his multiple stories no matter what its content, and the responsive and thoughtful approach of mature architects, so confident in their handling of materials, light and space that they can afford to allow the exhibits to speak, and yet make a building of great power and complexity. Both museums have been created with passion and commitment. Perhaps their differences are inevitable because of the history of their subjects, but they offer the most dramatic illustration possible of extremes of architectural approach to one of the most important building types.



***Opposite left*: Museum of Edinburgh, Scotland by Benson & Forsyth. Photo: Keith Hunter. April 1999.**
***Opposite right*: Jewish Museum, Berlin by Daniel Libeskind. Photo: Katsuhisa Kida. April 1999.**
***This page*: Richard MacCormac's Ruskin Library at the University of Lancaster: evoking the wateriness of Venetian canals. Photo: Peter Durant. June 1998.**





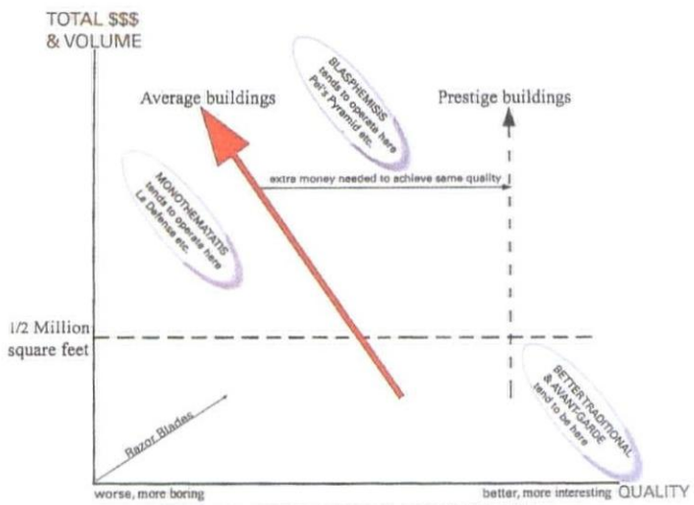
CAPTIVITY AND TIME, Juhani Pallasmaa, May 2000

Focused on visual imagery and detached from social and contextual considerations, the celebrated architecture of our time – and the publicity that attempts to convince us of its genius – too often has an air of self-satisfaction and omnipotence. Buildings attempt to conquer the foreground instead of creating a supportive background for human activities and perceptions. Architectural projects of our day are often impudent and arrogant, and our age seems to have lost the virtue of architectural neutrality, restraint, and modesty. Authentic works of art, however, always remain suspended between certainty and uncertainty, faith and doubt. The task of responsible architects is to provide resistance to current cultural erosion and to replant buildings and cities in an authentic existential and experiential soil. At the beginning of the new millennium, architectural culture would do well to nurture productive tensions between cultural realism and artistic idealism, determination and discretion, ambition and humility.

▶ HOW BIG IS BAD?

Charles Jencks, August 2002

From an abstract point of view it is impossible to say when big becomes too big, when the law of diminishing architecture sets in. Size and scaling are matters of structural and social invention as well as urban transport and a host of other things. All one can say with surety is that there are always limits to size. Biologists make this point with respect to the dimensions of animals, to brain size and leg length. They formulate laws, or rather measurable hypotheses, of why most animals are about the size of a rabbit, why not too many dinosaurs evolve and so forth. Aviation engineers have come up with equations and optimize the size/speed ratios of passenger jets like Concorde. Maybe the angle and the measurement of my graph is off by a factor of two, but that some power law of diminishing architecture sets in a certain point I have no doubt, nor that my figures can be much improved.



THE LAW OF DIMINISHING ARCHITECTURE

THE SCIENTIFIC AMERICAN, Peter Davey on Charles Jencks' *Architecture of the Jumping Universe*, September 1995

To achieve some semblance of depiction of his Cosmological preoccupations, Jencks has had to turn to some very strange sources. Though he says that he is concerned with getting beyond 'the provincial [in the Universe] concerns of the moment, beyond anthropomorphism and fashion', he uses two of the most fashion-conscious architects in the world today (Koolhaas and Eisenman) as exemplars of the new thinking. Rem Koolhaas' method of 'panic design' (last-minute responses to huge programmes) is praised as a method of representing discontinuity and non-linearity. The results are almost always flashy and image-obsessed, detracting from the richness of human use and experience.
Much more worrying is Jencks' Eisenman worship. Peter Eisenman is held up as an example because 'in an era when opinion and anthropocentrism dominate culture, [his work] returns us to a non-human standard for architecture that used to be the preserve of religions'. Can Eisenman's Nunotani Headquarters in Tokyo, built to look like a tower collapsed after an earthquake (a representation of punctuation to disturb the dreariness of equilibrium – as if that were a threat in the contemporary world), or his Columbus Convention Center ... really be considered to be our answers to the Parthenon, Chartres or Ronchamp?

The dark side of Jencks' new preoccupations is the dislocation of humanity from the centre of the stage. Eisenman and his friends have been going on about this for ages. The holocaust and Hiroshima have shown, they say, how fallible is our belief in the centrality of human values. Now Charles Jencks brings up the physicist Hans Christian von Baeyer to announce that 'in the twenty-first century, the atom will replace man as the measure of all things'. The prospect is terrifying: once you remove human values, what's left? Dear Charles Jencks is a kindly, charming, often intentionally funny man. He believes, with Ruskinian intensity, 'that there is a convergence of the good, the true and the beautiful': that nature has only 'occasional nastiness'. Yet the one thing that emerges with the greatest clarity between the lines of his tour of popular science is that universe is totally indifferent to any individual or species. Stephen Hawking may say that developments in physics may enable us to see the mind of God. But, on his measure, either God is a monster devoid of compassion and feeling, or we will have explored only a very small part of His mind. In either case, we have to try to generate decent ways of living with each other and with the biosphere without much guidance from Above. Within an indifferent nature, the making of buildings has a vital role in creating places and sanctuaries for us as individuals and societies. Love, human understanding and generosity are the essence of this activity – and attempts to understand and represent the cosmos help us not a wit in three-dimensional interpretation of them.



Brion Cemetery by Carlo Scarpa. Photo: Stefan Bucas. September 1985.

◀ GARDEN OF DEATH AND DREAMS
Peter Buchanan, September 1985

Architecture? Sculpture? Landscape? The unclassifiable nature of Carlo Scarpa's cemetery for the Brion family and the fragmented, highly personal vocabulary of forms, led many architects and critics to admire it, yet simultaneously dismiss it as a beautiful but much too mannered irrelevance. Now, nearly a decade and a half after completion, its enchantments seem more potent and topical than ever. Instead of Modernism's abstract and immaterial concerns with concept and space, here is physical mass and sensual matter. And, without resorting to a figurative vocabulary, here is a powerful commemorative monument that is both a meditation on death and an evocation of a particular magical city, Venice, ... home of Scarpa. Italian cemeteries are traditionally necropolises, idealized and miniaturized cities of the dead, street grids of paths flanked by diminutive temples ... and squares flanked by [columbaria] ... Brion cemetery is instead a garden folded round a corner of the cemetery of the village of S. Vito. But it is a highly formalized garden in which every part of the composition is locked into place geometrically.



Triumph of meticulous architecture and engineering . A staircase by Eva Jiricna in a converted nineteenth-century London house. Penny McGuire wrote 'Its structure, like that of a plant, satisfies functional and structural imperatives in the most economical fashion ... a shining glass and steel beanstalk.' Photo Richard Bryant/Arcaid. April 1993.

HERO TODAY, GONE TOMORROW: THE LIMITS OF ARCHITECTURAL EXALTATION, Edward Robbins, August 2001

The focus on heroes and their work narrows our vision and pre-empts our thinking about or looking at other possibly noteworthy and interesting work, this is unfortunately especially the case in our schools of architecture where often the only architects discussed are the heroes of the month. By engaging architecture through heroes we focus on an exegesis of particular cases rather than a hermeneutic that tackles the more crucial issues of what criteria should be applied to the evaluation of architecture and why adoration and veneration may be the stuff of religious vision. What the exaltation of heroes gives architecture is open to serious question, a question that itself is barred by the very exaltation that it interrogates.

We need to escape the self-restricting limits imposed by the exaltation of heroes. Instead we should be addressing and publicizing the diverse possibilities that architecture offers, developing and discussing criteria for why we value what we do provides greater room for debate as to whom architects should serve, how and why, and what is important and why. Heroes would have no place in these debates about the criteria of evaluation, standards of effectiveness, and aesthetic and moral good. Exaltation of heroes does not honour architecture, it debases the contribution architecture as a whole offers us all.



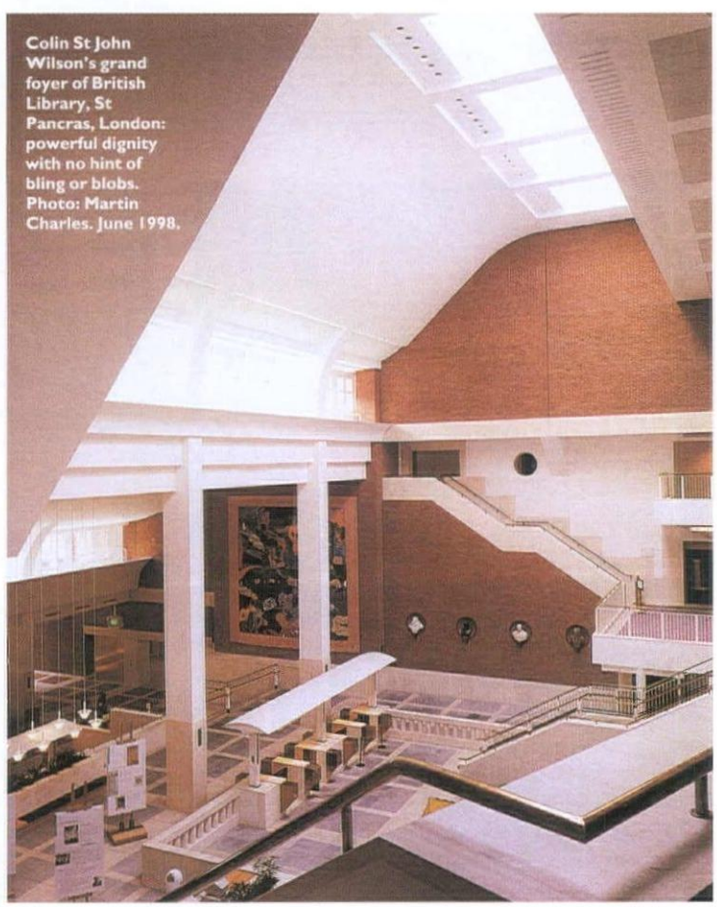
Parc de l'Espanya Industrial by Luis Peña-Ganchegui. Photo: Peter Buchanan. May 1986.

▲POETICS OF MODERNISM: SPAIN, Peter Buchanan, May 1986

The hallmark of all the best Spanish architecture is a fastidious concern for, and sensual enjoyment of materials, construction and detail. Without these, the other shared feature, the restrained Minimalism, would fall flat. The austere forms are never dull because the materials they are built with are used in a way that highlights their inherent character and beauty, and they are put together with an unfussed directness that is easy to understand, empathize with and enjoy. In this way restraint becomes rich, for the attention is always oscillation between abstract form and spatial idea, and the physical facts of material and construction – which are revealed and revelled in standing out from this background, exquisitely minimalist detail contrasts with both abstract composition and the substantial materials that compose it. More than that, by paradoxically threatening, in both its scale and subtlety, to be too insubstantial, to be emphatic or even noticeable, it arrests attention and adds aesthetic tension. In their approach to construction and detailing the Spanish prove once again that the most potent poetry results from understatement. But understatement achieves nothing without suggestive content. For some this lies in what they interpret a natural architecture to be, and with others in what they see as an appropriate cultural statement.

▶ SCOTLAND THE BRAVE
Catherine Slessor, November 2004

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



Colin St John Wilson's grand foyer of British Library, St Pancras, London: powerful dignity with no hint of bling or blobs. Photo: Martin Charles. June 1998.

PROFESSIONAL HUBRIS?
Peter Davey, November 1999

Why have twentieth-century architects been so consistently nasty to the working class, indeed to anyone less privileged than themselves? Architects searching for ever-more extreme personal expressions of technology and art have had the most disastrous consequences for many poor and disadvantaged people. Throughout the earlier part of the twentieth century, making social housing was one of the key tasks of the profession. In the '20s, huge amounts of architectural effort were poured into the notion of *Existenzminimum*: the creation of a (pseudo) scientifically agreed minimal flat in which decent family life could be conducted with the least expense of money and space, and maximum profit for the contractors and maximum fame for the architects who were trying to manipulate the building process.



▲Packed into a very narrow Manhattan site, the Museum of Folk Art by Tod Williams and Billie Tsien,wonderfully explores internal spatial connections using beautifully expressed simple materials. Penny McGuire wrote 'Design of this museum celebrates with grace, without pomposity or condescension, the inventions of ordinary people'. Photo: Peter Mauss/Esto. February 2002.



Chamber of Scottish Parliament by EMBT/RMJM. Photo: Paul Raftery/VIEW. November 2004.

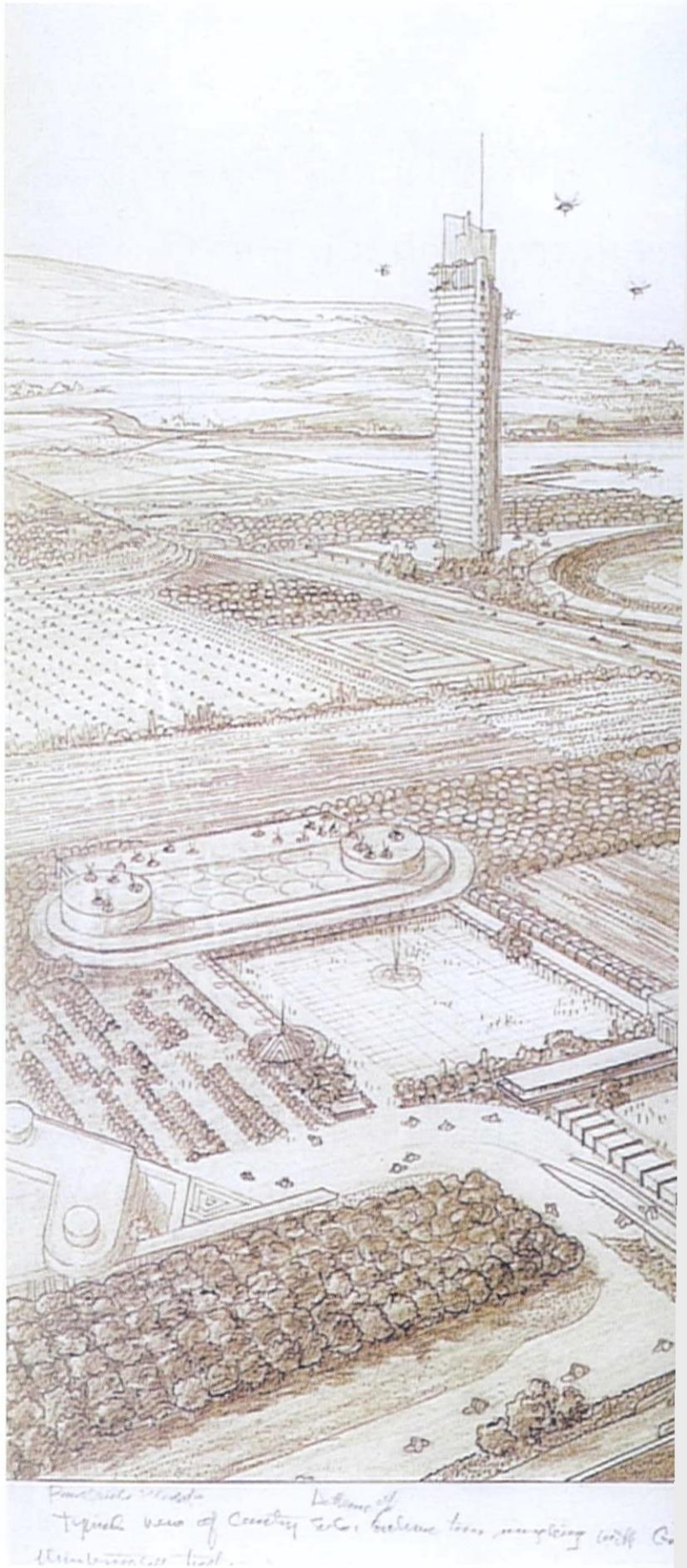
Despite the brilliance of Stirling's Stuttgart and Gehry's Bilbao, the thoughtful power of Snøhetta's library, the penetrating reticence of Zumthor and Leiviskä, monuments cannot make up a city. We cannot live in a state of constant climax, nor can a humanly satisfying life be set amid a background in which formal and spatial events struggle against each other in a kind of three-dimensional, multi-branded brawl. There will have to be some sort of matrix from which the monumental emerges. It will not do to say (with some of the proponents of high PoMo) that in a democratic society we each deserve to build a monument, that everyone's 15 minutes of fame should be translated into three-dimensional built stuff. Such a way of making cities would result in universal road-to-the-airport syndrome,where ducks and decorated sheds succeed each other ad nauseam – at best caviar mixed with marrons glacés, at worst (ie normally) tacky, shabby and completely banal.

To suggest that there should be a hierarchy of importance in the environment is not a call to return to the pyramidal societies of the past but a plea for the public realm. Cities all over the world are growing at a colossal rate. In poorer countries, combined technological and agrarian revolutions are drawing people to cities with forces as powerful as those that caused the explosion of tiny towns in the north of England during the first industrial revolution 250 years ago. In richer countries, there has been a colossal expansion of the suburbs caused by increasing populations, changed family structures and burgeoning affluence.

Shanty towns and suburbs are both eating land at a rate unprecedented since civilization (the culture of cities) began thousands of years ago. Such land is almost by definition highly fertile, for before the development of mechanized transport, cities had to be located as near to their sources of food as possible. Now, with transport costs in many countries being held artificially low by government intervention, food sources can be much more dispersed and, by using artificial fertilizers, they can be on land which was previously unproductive (while of course increasing pollution). But all this has costs: ecological ones that are masked by conventional accounting. As the history of places like Easter Island shows, a civilization can collapse if it cannot understand ecological imperatives because they are masked by conventional rituals. The islanders chopped down every tree they had to support a religion that demanded more and more huge carved monoliths. Lack of trees led to erosion; the agricultural base collapsed; the islanders had to resort to civil war and cannibalism. Their civilization ended.

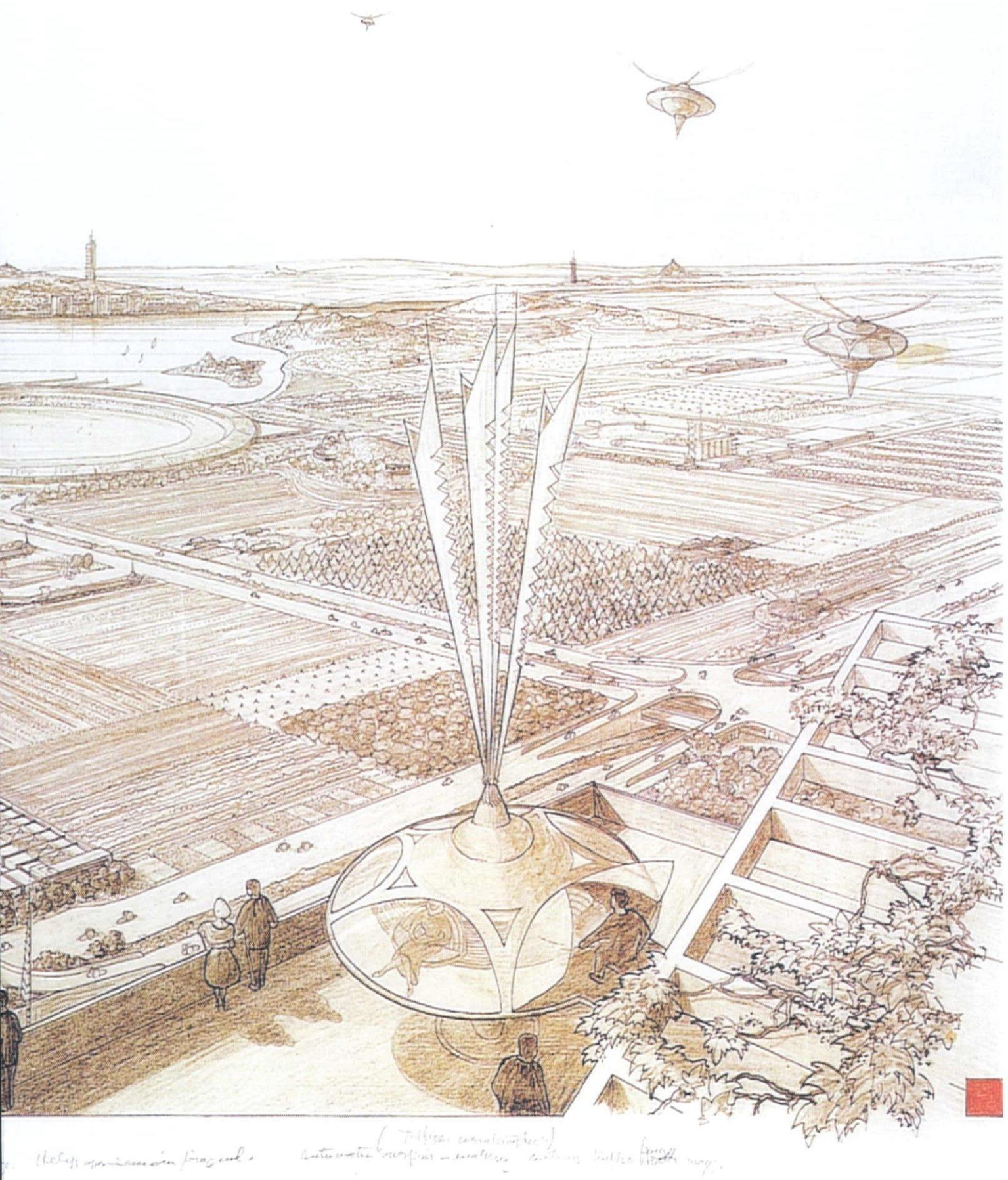
We are (I hope) a good distance away from cannibalism at the moment. But we are beginning to move on a downward path. Most of us (except Texan fanatics) have realized that we are living in a world with limited resources, and Easter Island is an analogue that, as Jared Diamond points out, we should never forget. A tiny piece of land isolated in the vast Pacific has extremely important lessons for a little planet drifting round a small star on the edge of a galaxy.[1] Gaia, James Lovelock's name for the complicated, interrelated self-organizing systems of relationship between the organic and inorganic aspects of the earth, is totally indifferent to individual species. We, as a species, happen to have been successful since we discovered the benefits of civilization. We have been particularly and spectacularly successful in the last couple of centuries, when the natural world has been dominated as never before by us and our machines, and we have exploded in numbers like a bloom of algae in an over-nitrogenated lake.

Modern, mechanical civilization is becoming unsustainable, as phenomena as different as global warming and the AIDS epidemic dramatically demonstrate. Gaia will survive, but it is utterly unconcerned

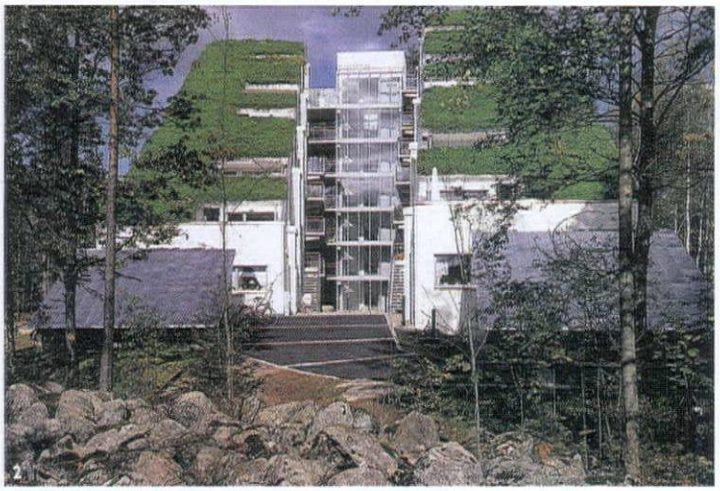


AND THE FUTURE?

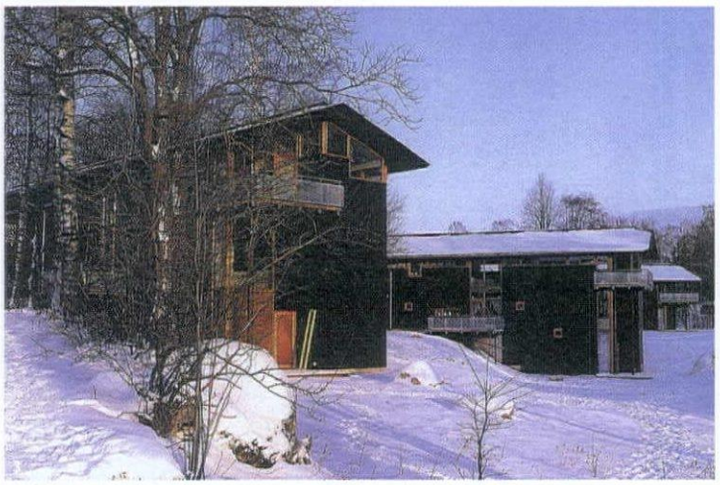
 Buildings and cities of the future must conserve energy and materials so we can live in harmony with the planet.



1 Yesterday's Settlement of Tomorrow, Broadacre City by Frank Lloyd Wright: organic architecture and eco-planning but rigid social structures. November 2003.









2, 3 Dense suburban housing, Borås: 2 Helin & Siitonen; 3 Tegnestuen Vandkunsten. Photos Per Aronsson. November 1993. 4, 5 Dense eco-housing, Sutton, London by BedZED. Photos: Dennis Gilbert/VIEW. November 2003. 6 Eco-house, Islington, London by Sarah Wigglesworth Architects. Photo: Paul Smoothy. January 2002.

with humanity. Unless we can live in harmony with the planet, we shall perish as the algae do when their bloom becomes too great; their pond becomes sterile, waiting to become repopulated by windblown seeds and the life-forms that attach themselves to the legs of wading birds.

But it would be better for us to continue to be successful and learn to live more sensibly. So we need to change our relationship to the planet. Instead of trying to dominate it, we should study and respect it, and try to work with it. Here, architects, planners and landscape designers are immensely important, for buildings consume more energy and materials in their construction and running than any other human activity, save perhaps transport and manufacture. Eroded as our professional architectural status is by commerce and bureaucracy, we can still make a huge difference to the relationship of humankind to the planet.

Yet ecologically aware architecture is only part of the answer. As I never tire of pointing out, the Nazi party was the only successful green political movement ever to achieve power. There are some very strange authoritarian creatures in the rich undergrowth of the green movements: think of Wright's Broadacre City. Wright was very far from being a fascist, but his ideal rural community bears uncanny similarity to the very authoritarian society portrayed by Thomas More in *Utopia*. Each male citizen of Wright's city was to be given an acre of land at birth that, on coming of age, he would be expected to cultivate to feed himself and his family. Wright did not reveal what would happen to a chap who didn't want to live as a tiny smallholder, but presumably punishments would have been unpleasant, socially, if not physically.

Broadacre City was an early apotheosis of the modern suburb, then scarcely out of its infancy. It celebrated its huge, low density, land-take, its reliance on the automobile, its narrow and oppressive values (though Broadacre's were supposed to be rather more idealistic than the ones real suburbs have now). If we are to live in greater harmony with the world (and with each other), suburban form must alter. Few doubt the advantages of suburbs for certain people at certain periods of their lives. Suburban living offers close contact with nature, and low levels of pollution of all kinds: it is in many ways ideal for families with young children (though not for teenagers).

Of course, suburbs are popular, but they must change if we are to survive as a culture. Without losing their essential attributes, they should be more dense, less demanding of land and less generative of car travel. Few models of such development have been explored, and few of these have been followed up, but at Borås in southern Sweden planners offered architects opportunities to speculate on how suburban development could be densified. Two schemes in particular: from Finland (by Helin & Siitonen) and from Denmark (by Vandkunsten), showed provocative new approaches to making dense suburban developments that made the most of opportunities offered by the hillocky forested landscape and by technology available to maximize use of ambient energy (AR November 1993).

A more dense example of eco-suburbia is to be found in Sutton, London, where Bill Dunster has developed a scheme that offers densities at least comparable to those of surrounding Victorian terraces (far higher than Borås) and makes maximum use of technologies not readily available when Borås was designed (AR November 2003). Another approach to making more ecologically aware suburban living is shown in the house and office designed for themselves by Sarah Wigglesworth and Jeremy Till in Islington (AR January 2002). There, on a very difficult site next to one of the main railway lines from London to Scotland, quite ordinary and easily available materials such as sand bags, straw bales, solar collectors and corrugated polycarbonate sheet were bravely used to make an experimental building with unusual thermal capacitance and receptivity to ambient energy.

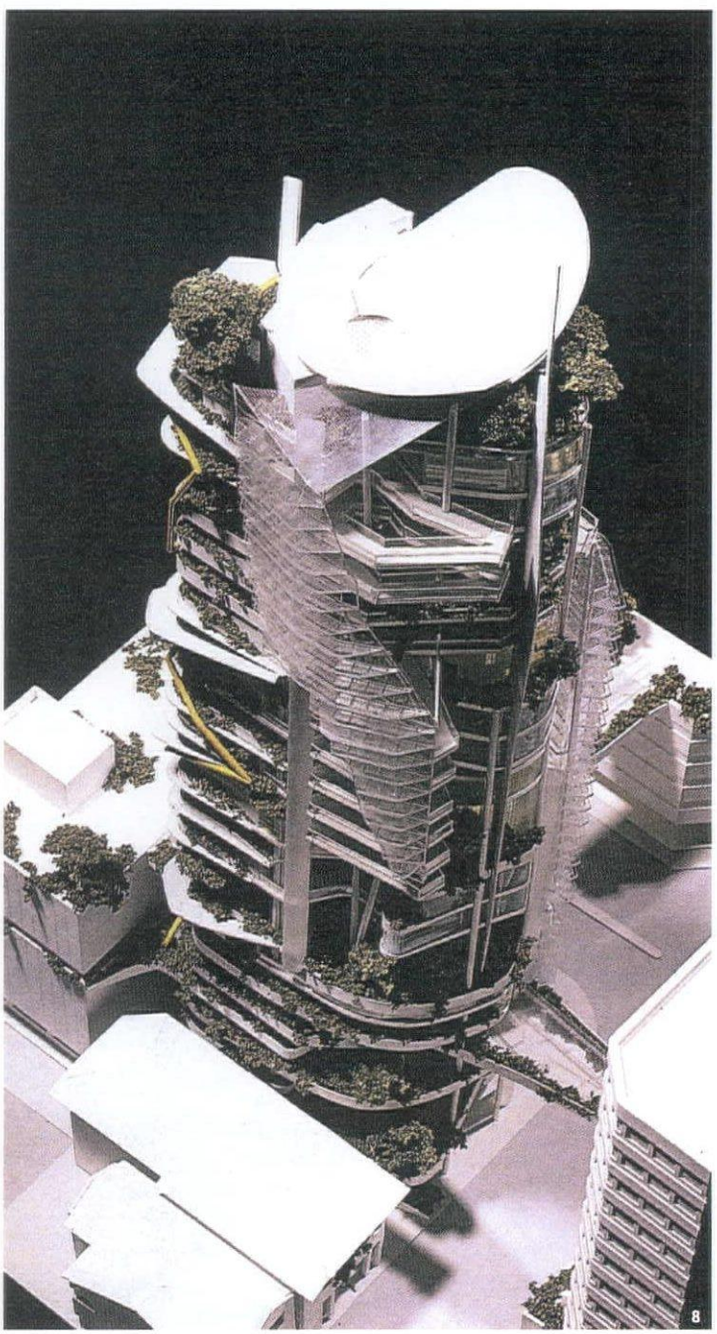


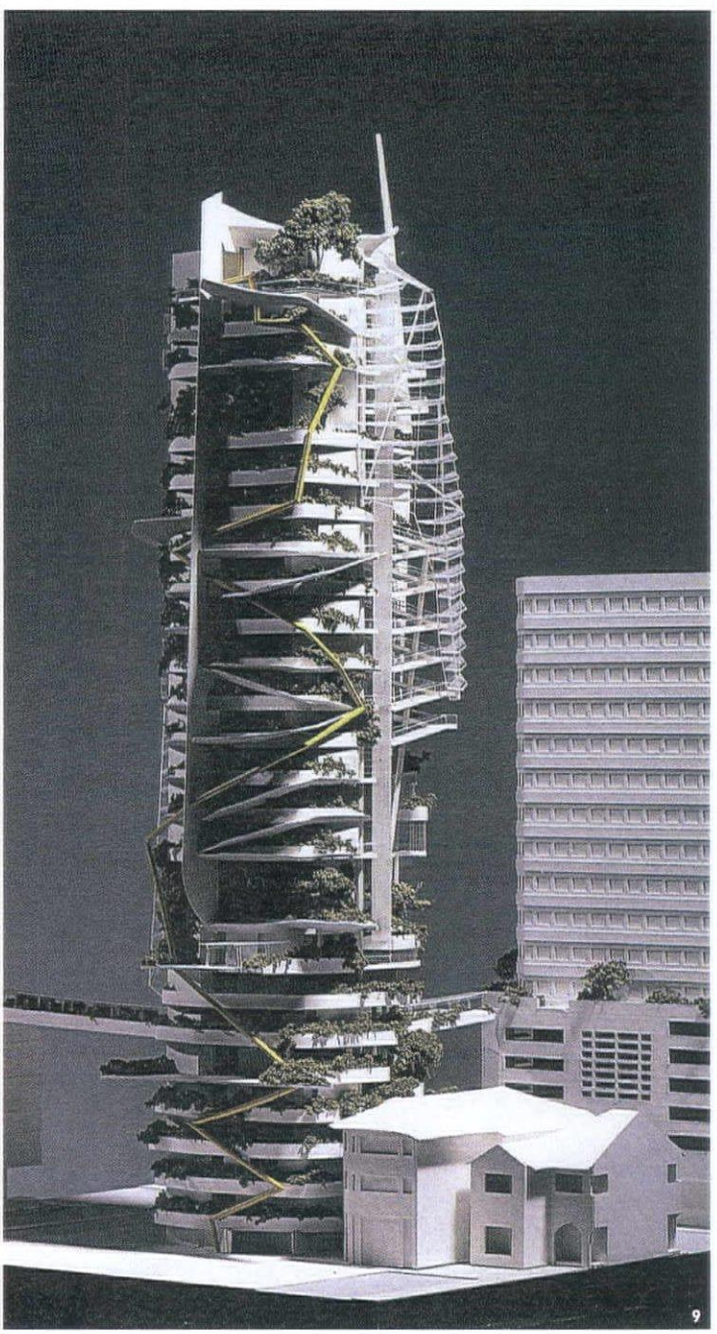


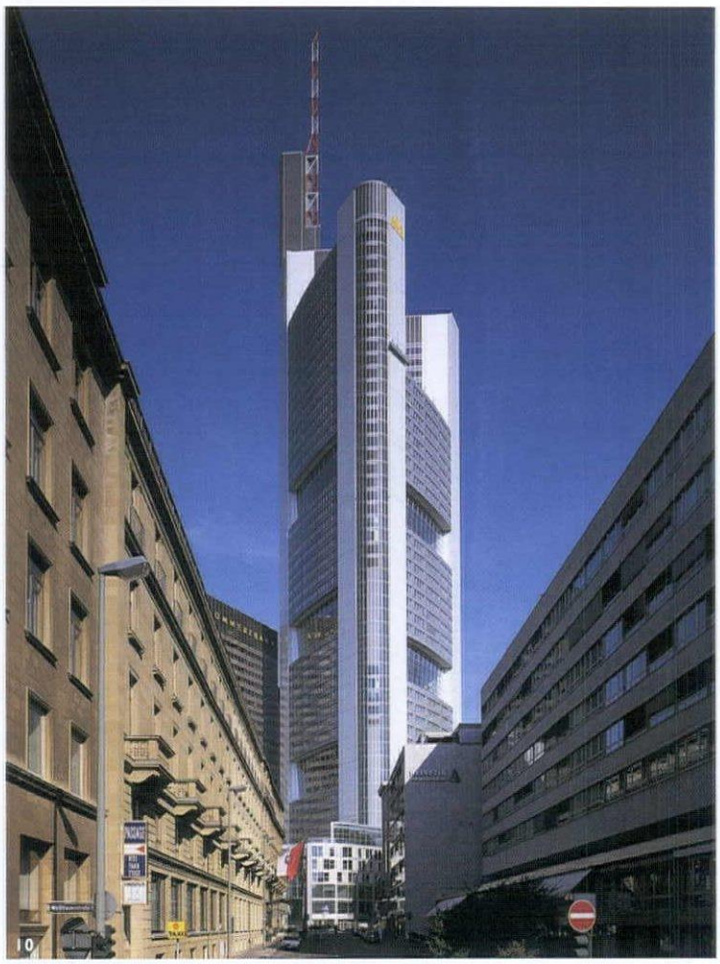
7 Low-income housing, Santa Monica, California by Pugh Scarpa Kodama: extensive use of photovoltaic panels (the blue parts of the facades) and other means of tapping ambient energy make the apartments remarkably cheap to run. Photo: Marvin Rand. November 2002.
8, 9 Tower proposal for Singapore by Ken Yeang of T. R. Hamzah & Yeang with wind-catchers, vegetation, recycled water and numerous other resource-saving devices. February 1999.

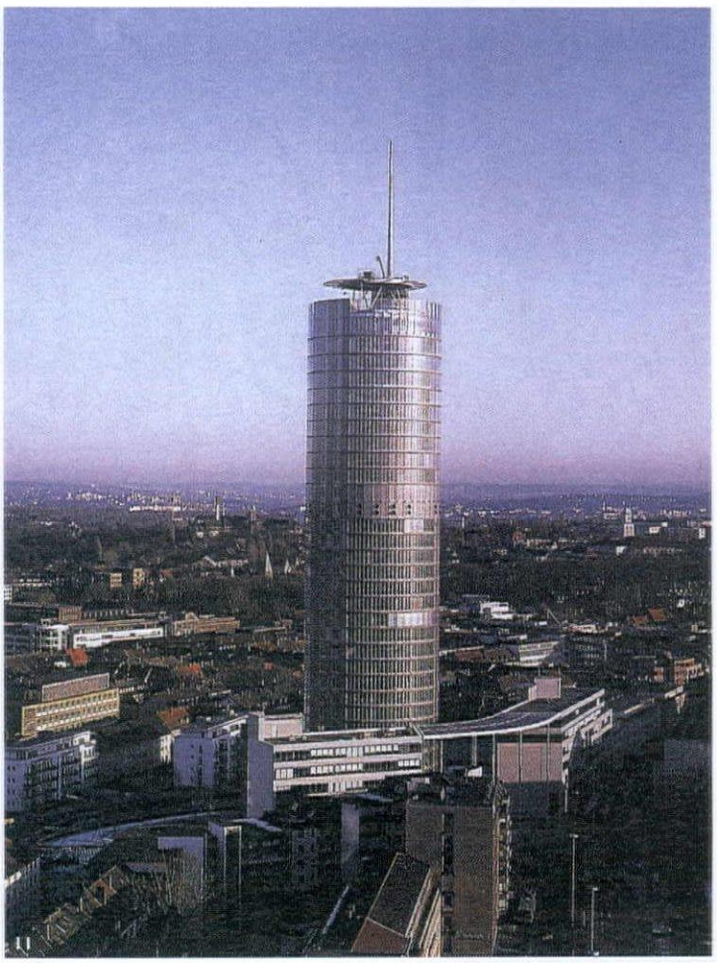
In Santa Monica, Pugh Scarpa Kodama have ingeniously shown how low-cost housing can be almost energy self-sustaining by using photovoltaic arrays, solar collectors and careful orientation (AR November 2002). In south-east Asia, Ken Yeang and one or two others have shown how the abundant ambient energy of the Tropics can be used to modify internal climates by using geometry and planting. Several ideas have emerged for tapping the wind power, for instance by incorporating turbines into tall blocks, but such proposals have yet to be tried, perhaps because they obviously have very difficult if not insuperable problems with noise made by the turning mechanisms. The Foster practice and architects like Christoph Ingenhoven have shown how breathing skins on office blocks can considerably reduce energy consumption and improve working conditions (see AR July 1997).

Stefan Behnisch has done wonders in the Genzyme Center in Boston by creating the first green office block in North America, where careful manipulation of sun and daylight, use of natural convection, recycling, night cooling and many other devices are estimated to make very considerable energy savings and health improvements compared with a conventional building (AR April 2004). On a grand scale, there is the


8


9





Breathing towers: 10 Commerzbank HQ, Frankfurt by Foster and Partners. Photo: Ian Lambot. July 1997. 11 RWE HQ, Essen by Ingenhoven Overdiek Kahlen & Partner. Photo: Holger Knauf. July 1997. 12 Atrium, Genzyme Center, Cambridge, Massachusetts by Behnisch, Behnisch & Partner. Photo: Roland Halbe. April 2004.

possibility of a hydrogen revolution. The key problem of finding ways of generating and distributing hydrogen massively without using fossil fuels is yet to be cracked – there is no point in adding to carbon dioxide production to create large quantities of liquid hydrogen which is dangerous and difficult to manipulate, even though when it is burned, the product is nothing more than water vapour. But developments in hydrogen production using solar, wind and wave power, give hope of breakthrough within a decade or two. How can architecture and planning respond? We ought to be thinking now. In Cambridge, England, for instance, there is a scheme by which solar energy is used to break down water to provide hydrogen that powers a small fleet of buses.

Even more urgent is the need to explore imaginatively the energy-saving and life-enhancing technological developments available today. They range from electro- and phototropic glass to integrated systems of climate control and energy conservation. We have few examples of their use so far. For instance, glass skins that can change according to the weather, those that can generate electricity and ones that are self-cleansing. The technology is there. More design invention is needed.

As yet, nanotechnology may seem both impossibly arcane and quite remote from applications in design. Yet if it can be made to work (and progress seems increasingly rapid), nanotechnology will have immense implications for the manufacture of buildings and their contexts. Molecular robots will be able to combine and change to make buildings that might begin to build themselves. They will certainly be able to alter rapidly in response to the time of day, weather and seasons.

What of cities themselves? How can they be more ecologically apt? Many experiments in the last few years have shown that as well as investigating the possibilities offered by technology, we should be looking into those of human geometry. Cities and other settlements should become more dense, and more mixed in function, to reduce both resource-expensive journeys, and destruction of agricultural land and wilderness. How can we evolve urban relationships of habitation, work and leisure that offer advantages like the privacy, human scale and contact to nature for which people flock to the suburbs? Architects, planners, engineers and landscape architects must collaborate.

Their influence may be muted by absurd and clumsy business and bureaucratic structures. In a recent article[2] Richard Rogers, the leader of the UK government's Urban Task Force pointed out that, despite some excellent planning ideas for reintroducing housing into London (mostly on brownfield sites), 'decision-making is left in a quagmire of mediocrity. Many of the delivery bodies operate first and foremost as land dealers and surveyors concerned with numbers and management, not design … if we don't get the design of cities and neighbourhoods right, then all our work on crime, education, health, jobs and social exclusion will be undermined'. Architects and the other design professions must produce imaginative ideas about how to create better, greener, gentler cities because no one else is going to.

It is impossible to say what such cities will look like. Only Curitiba in Brazil has evolved a thorough-going environmentally conscious plan (AR May 1999), and that is highly specific to the local climate, economy and topography. The advent of democratic, ecologically aware buildings and cities will restore variety and wonder to a world that is being homogenized into placelessness by the antiquated absurdities of the building industry and a morass of inapt management systems.

Much of the technology is available – it must be imaginatively applied. Architects must abate their fascination with figure and focus on humanity – the potential is huge, exciting and wonderfully rich. We inherit wonders from our ancestors: we are bound by the ethos of our profession to add to them for our successors. P. D.

1 Diamond, Jared. *Collapse, How Societies Choose to Fail or Survive*, Allan Lane/Penguin, London, 2005, p79ff.

2 *The Guardian*, 29 January 2005.

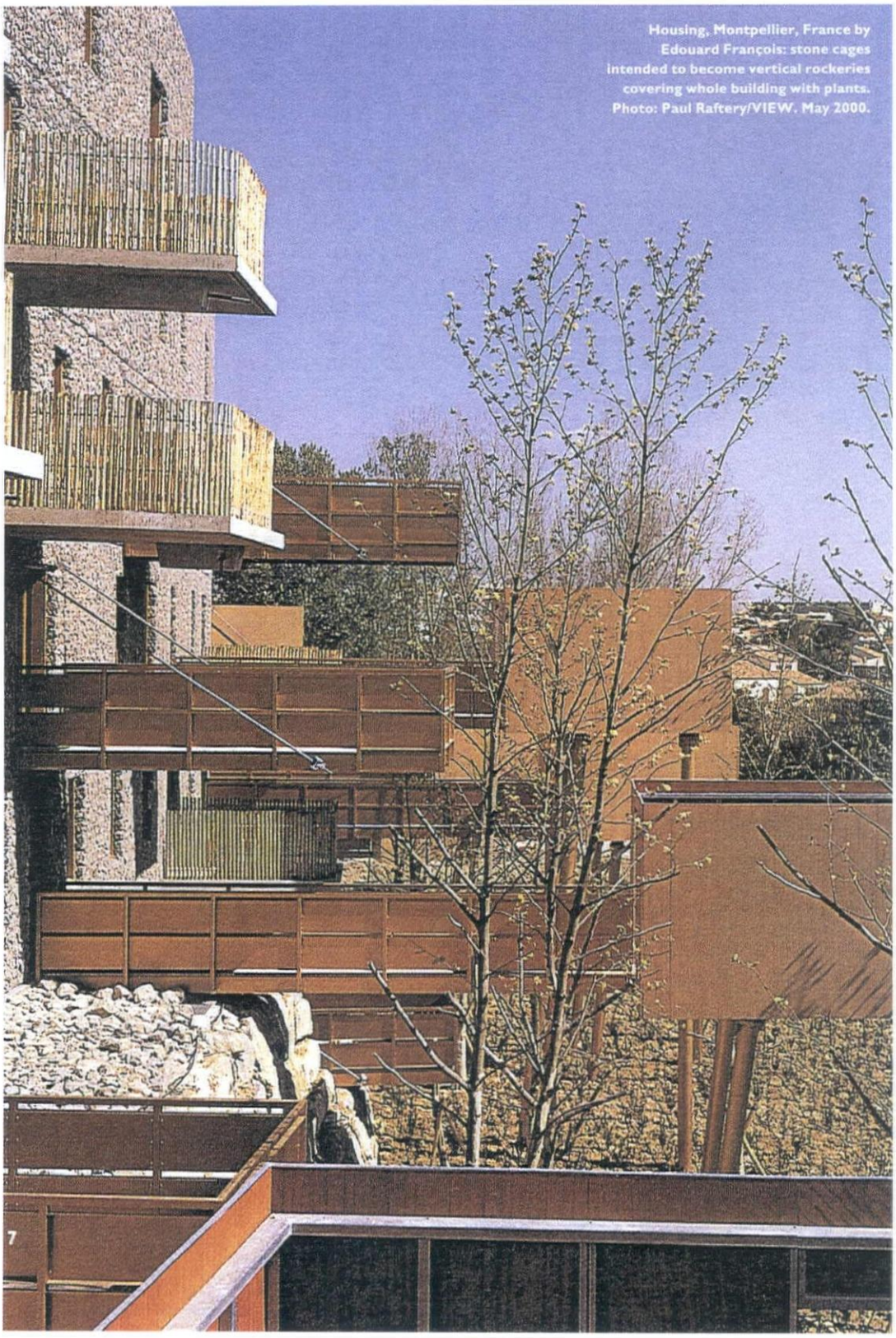
SCANDINAVIAN COMPOSITION, Peter Davey, November 1993

Swedish social idealism is not dead. In 1990, Borås, a small city some 35 miles inland from Gothenburg in south-west Sweden, held a competition for part of Hestra Garden City, a new housing area on the town's north-west edge. The Stadsbyggnadschefen (city building director) Hasse Johansson had the idea of injecting new initiatives into the rigid Swedish bureaucratic system (which produces well made and appointed affordable housing, but at the cost of architectural and social imagination). He set up a Nordic competition for four areas of housing, each to be designed by a Swedish, a Finnish, a Norwegian and a Danish architect. The winning architects in each sector were to bring the best of their national social housing traditions to bear on a delightful forested landscape, permeated by traces of agricultural activity like old dry-stone walls and punctuated by little rounded hills left behind by glaciation. A real community was to be created which could, in twentieth-century Scandinavian fashion, enjoy the natural landscape as well as having social existence. It is to be a proper settlement, with school, nursery, shops, restaurant and library in a central building. The Danish and the Finnish housing schemes are reviewed here. Each has particular national character within the overall context of decent social democracy.

DESIGNING OUR FUTURE,
Peter Davey, January 2001

A year or two ago, Max Fordham, the distinguished environmental engineer, remarked that, 'Even if [human generated] global warming can't be proved to be taking place, we should behave as if it is'. By its nature, climatic change cannot be determined with any accuracy over a short period of time. As we all know, there is a great deal of randomness about the weather ... and it is ridiculous to make generalized inferences on the basis of a couple of hot summers or wet autumns. Only observations over decades or even centuries can demonstrate whether or not climatic alteration is really taking place ... undoubtedly, the world has been getting warmer in the last couple of decades. Since 1980, the global mean temperature has begun to climb well above the likely range of natural variability experienced in the previous 120 years ...

We simply cannot tell whether or not this global warming is natural, or human-made, or a combination of the two ... Fordham's proposal that we should behave as if it is a product of human activity must be taken seriously ... So anyone involved in originating buildings, clients and consultants alike, can make a real difference to the planetary balance ... All students should be taught about the importance of the ecological imperative from the first hour of their first year. By intermediate stage, a thorough understanding of the principles of passive and active energy conservation should be expected. At graduation, students should be required to understand total environmental impacts of their work, both as individual buildings and parts of a greater organism.



Housing, Montpellier, France by Edouard François: stone cages intended to become vertical rockeries covering whole building with plants. Photo: Paul Raftery/VIEW. May 2000.



excerpts



NATURE TALKING WITH NATURE, Charles Jencks, January 2004

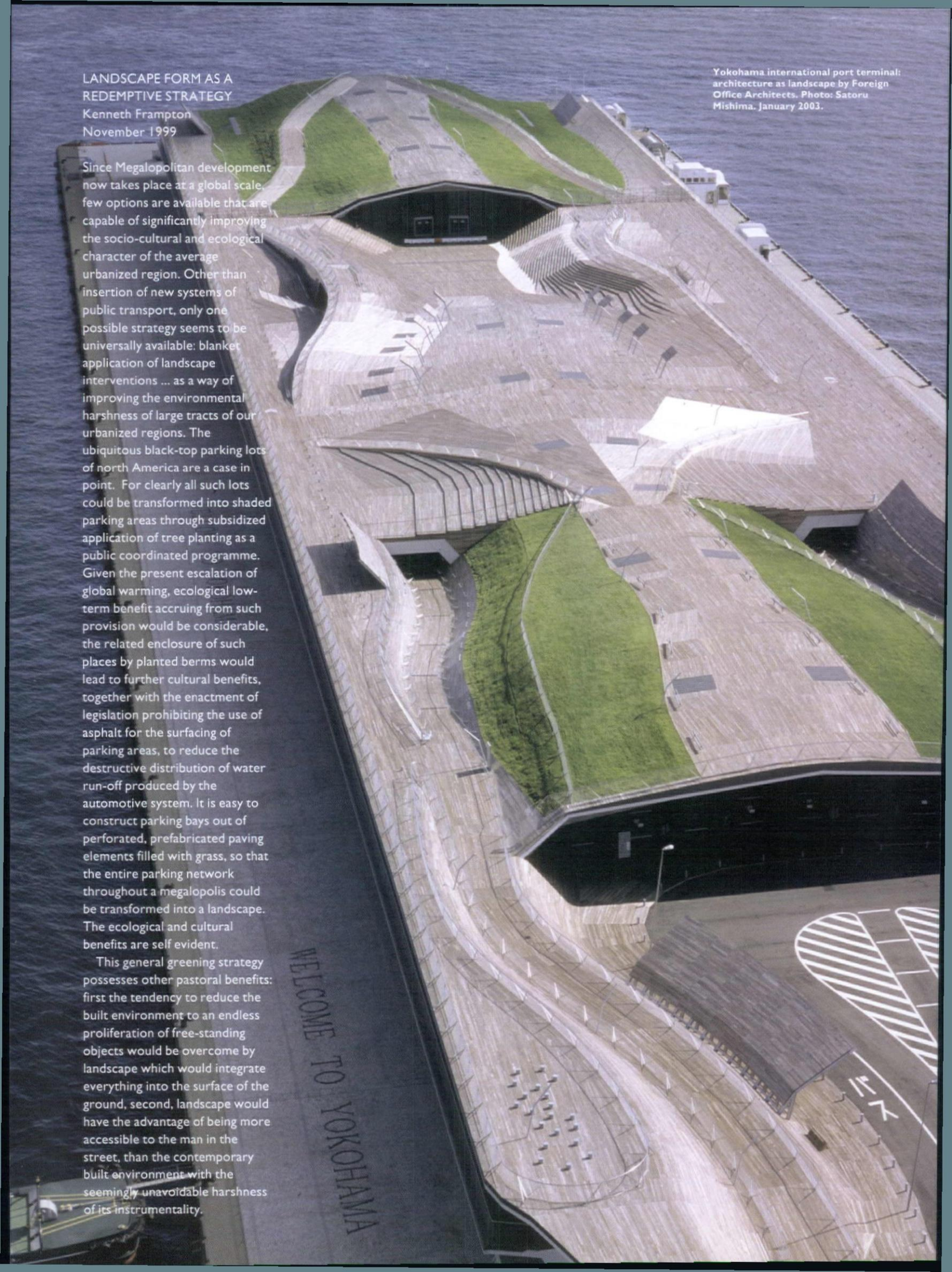
Do people have to understand all this – for instance, be familiar with the evolution of the universe to respond to those parts of the garden where this story is told? It seems to me better in the first instance if they come on these installations in the right frame of mind, interpreting and feeling the garden according to their mood and the few cues provided, not as if they had to pass an examination in astrophysics. Since in garden art, as others, there is always more significance than intended, and since perception is best as an active, projective affair, the intended meanings can be secondary, left to be uncovered later. On the other hand, the kind of cosmogenic art that interests me engages the mind and makes claim on deep truths that are revealed at a certain time and place. It manifests such things as diagrams of nature – forces, laws, mental constructs, truths of the universe – that appeal only to those who take the trouble to decode them. Symbolic art is most effective when it stimulates the search for meaning and turns it into a basic part of the experience. Of all the arts, gardening is well positioned to engage in that dialogue of natures – cosmic, physical, organic and human – that captivates the mind and senses. [On his garden at Portrack, Scotland. Photo: Charles Jencks, from *The Garden of Cosmic Speculation*, Frances Lincoln, London, 2003.]

LANDSCAPE FORM AS A REDEMPTIVE STRATEGY

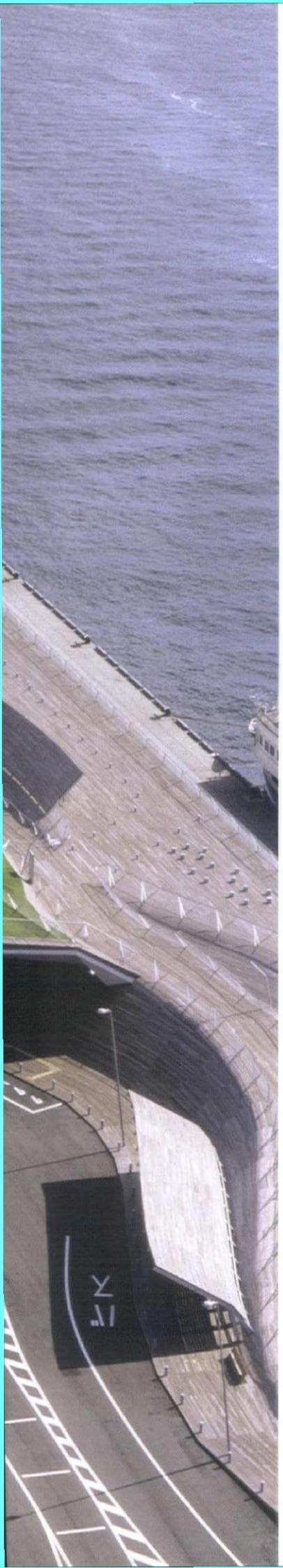
Kenneth Frampton
November 1999

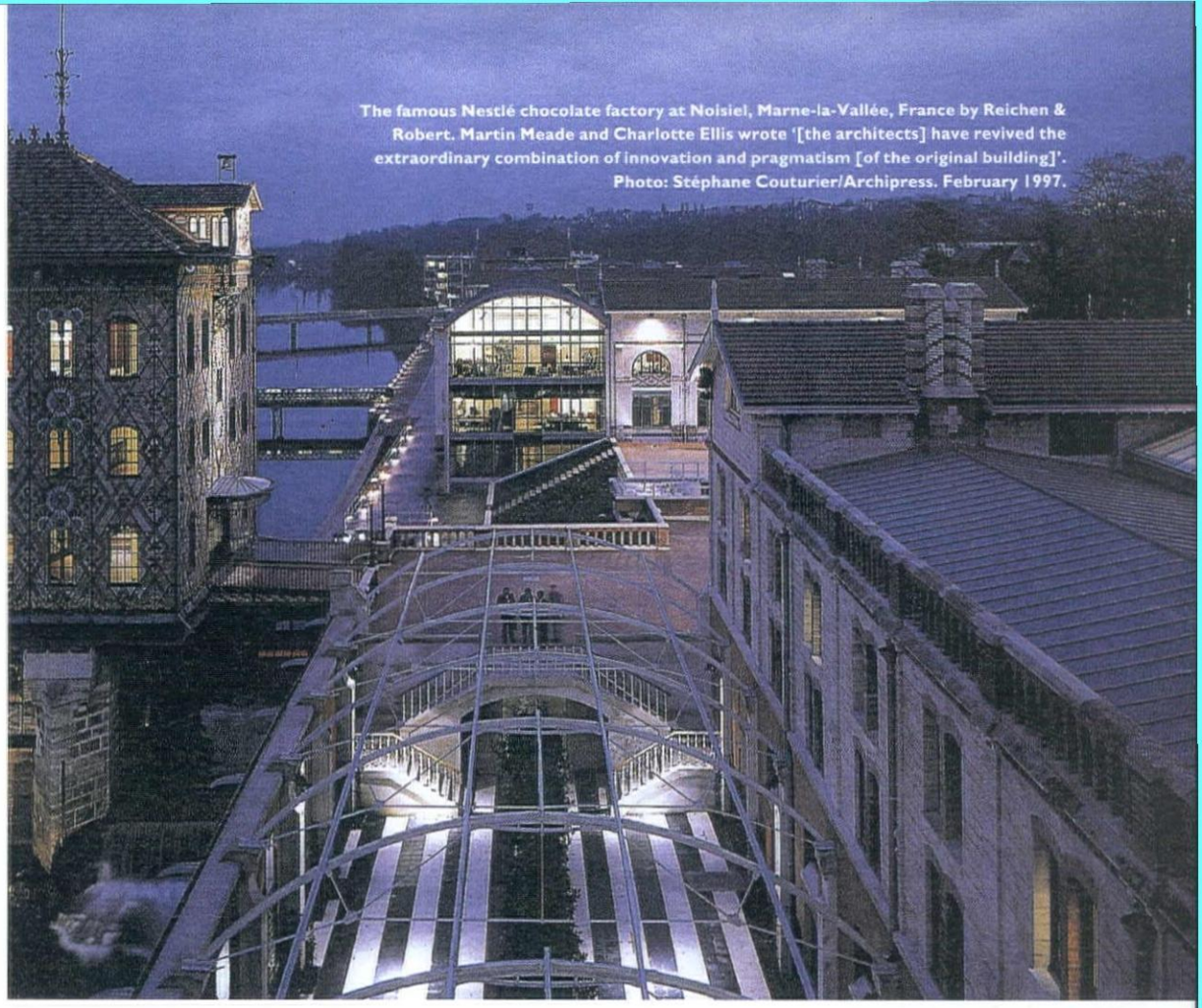
Since Megalopolitan development now takes place at a global scale, few options are available that are capable of significantly improving the socio-cultural and ecological character of the average urbanized region. Other than insertion of new systems of public transport, only one possible strategy seems to be universally available: blanket application of landscape interventions ... as a way of improving the environmental harshness of large tracts of our urbanized regions. The ubiquitous black-top parking lots of north America are a case in point. For clearly all such lots could be transformed into shaded parking areas through subsidized application of tree planting as a public coordinated programme. Given the present escalation of global warming, ecological low-term benefit accruing from such provision would be considerable, the related enclosure of such places by planted berms would lead to further cultural benefits, together with the enactment of legislation prohibiting the use of asphalt for the surfacing of parking areas, to reduce the destructive distribution of water run-off produced by the automotive system. It is easy to construct parking bays out of perforated, prefabricated paving elements filled with grass, so that the entire parking network throughout a megalopolis could be transformed into a landscape. The ecological and cultural benefits are self evident.

This general greening strategy possesses other pastoral benefits: first the tendency to reduce the built environment to an endless proliferation of free-standing objects would be overcome by landscape which would integrate everything into the surface of the ground, second, landscape would have the advantage of being more accessible to the man in the street, than the contemporary built environment with the seemingly unavoidable harshness of its instrumentality.



Yokohama international port terminal: architecture as landscape by Foreign Office Architects. Photo: Satoru Mishima. January 2003.

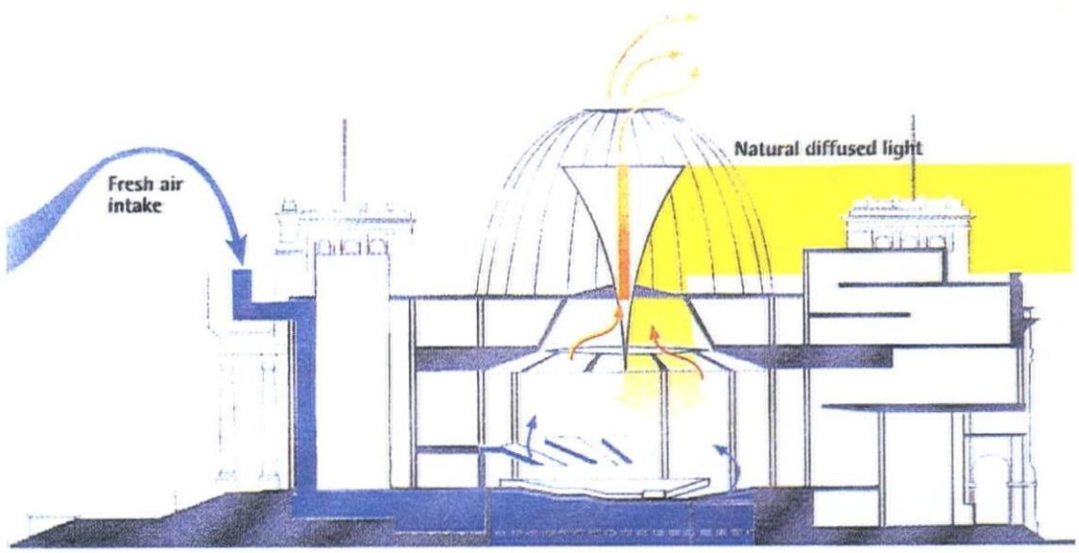




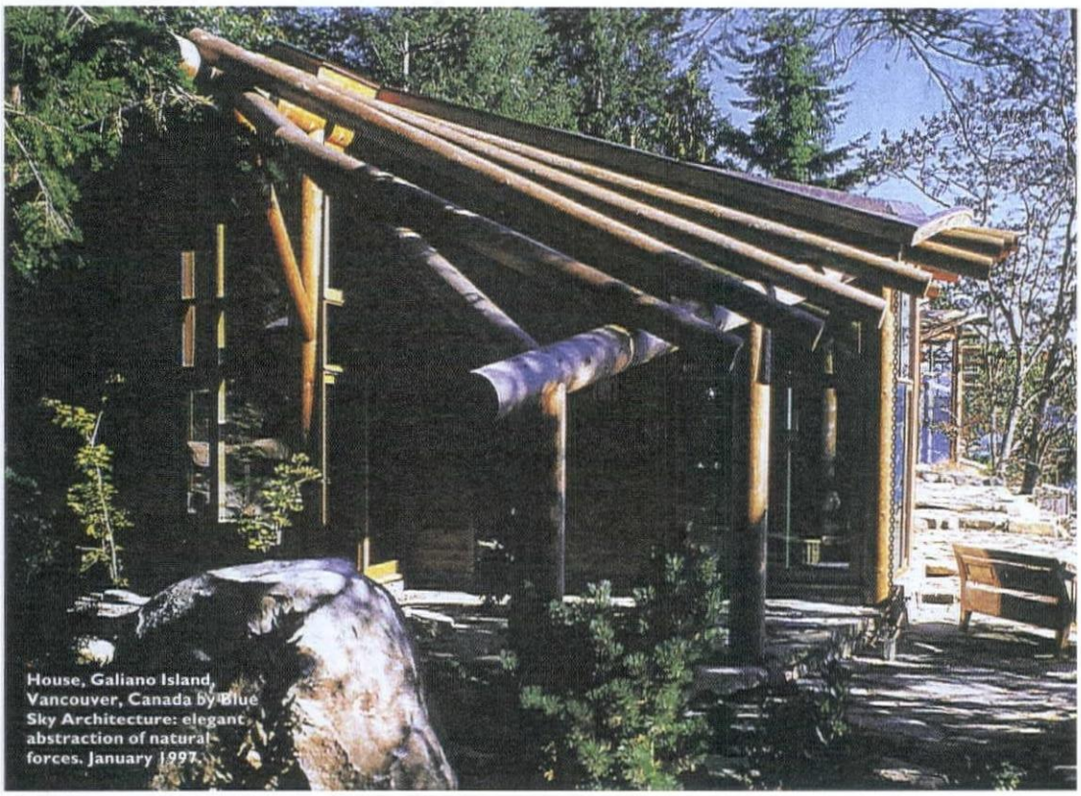
The famous Nestlé chocolate factory at Noisiel, Marne-la-Vallée, France by Reichen & Robert. Martin Meade and Charlotte Ellis wrote '[the architects] have revived the extraordinary combination of innovation and pragmatism [of the original building]'. Photo: Stéphane Couturier/Archipress. February 1997.

PACIFIC RIM & PLANETARY CULTURE, Peter Buchanan, August 1991

Throw away your atlases. They are all utterly obsolete. Familiar projections by Mercator and others are centred on the Greenwich Meridian. Imprinted thousands of times over in our memories is the gestalt of continents framed by water and framing in turn between them the Atlantic and Indian Oceans. The Pacific Ocean is neither framed nor properly present. Nor too often enough, is it evident how the USSR and Alaska lean towards and almost touch each other (like Michelangelo's God and Adam) across the Bering Strait. But since the bombing of Pearl Harbor drew attention to the very centre of that ocean and its accessibility from both sides, the Pacific has progressively become not the edge of the world but its very centre. Perched precariously and opposite each other on its seismically unstable rim and locked in a symbiotic competitive interplay are Japan and California, the two key centres of the late twentieth century.



Foster and Partners: principles of natural ventilation and lighting in Reichstag Chamber, Berlin. July 1999.



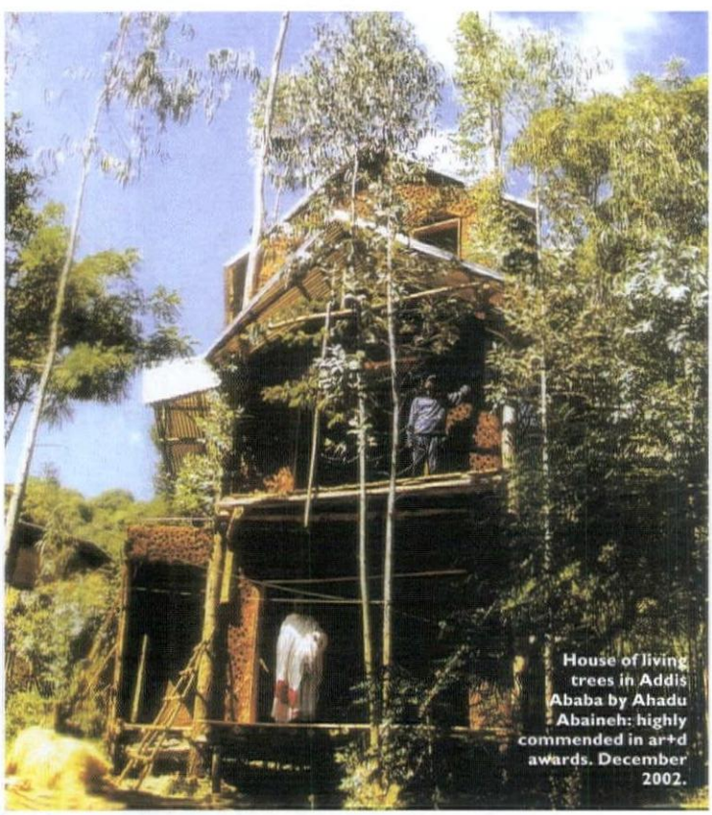
House, Galiano Island, Vancouver, Canada by Blue Sky Architecture: elegant abstraction of natural forces. January 1997.

AFFIRMATIVE ARCHITECTURE
Catherine Slessor
March 1995

The power of architecture to heal division and improve the lot of humankind will be greatly tested in the coming years, as South Africa struggles to transform itself. We seek to reflect this in our coverage of a range of projects across South Africa's broad social and cultural spectrum. As the political climate changes, overwhelming social problems are slowly being addressed, widening the role of the architect and generating new ways of working. From these tentative beginnings, progress is being made towards an inclusive and life-affirming architecture ... In the past [the roles of South African architects] have been extremely precarious, but now the future depends on them.

KINDERGARTEN CHATS, Peter Blundell Jones, September 1996

For a recent building in Stuttgart, Hübner sought to create a network of spaces within a recognizable order, yet he also allows for variety and encourages exploration. Most important was to get the scale right, so that the spaces did not seem too large. The adoption of a module of 2.75m, based on the requirement of about 20 children sitting in a circle, set the size for a series of aedicules or houselets, the conceptual components of the building. On the outside, these display the small scale appropriate to children, while fulfilling the need for a building which seems large enough to compete with surrounding trees and the five and six-storey neighbours. On the inside, they are interconnected, the module defining a frame that may be left open or closed. In the short-stay kindergarten, located in the basement, the aedicules supply specialized corners in the otherwise open-plan teaching spaces. In the first floor crèche, they make up a large group space. At higher levels, they break into more intimate and enclosed attic-like bedrooms where the longer-stay children can take a nap.



House of living trees in Addis Ababa by Ahadu Abaineh: highly commended in ar+d awards. December 2002.

SIX THEMES FOR THE NEXT MILLENNIUM
Juhani Pallasmaa, July 1994

DEFENCE OF ARCHITECTURAL QUALITY

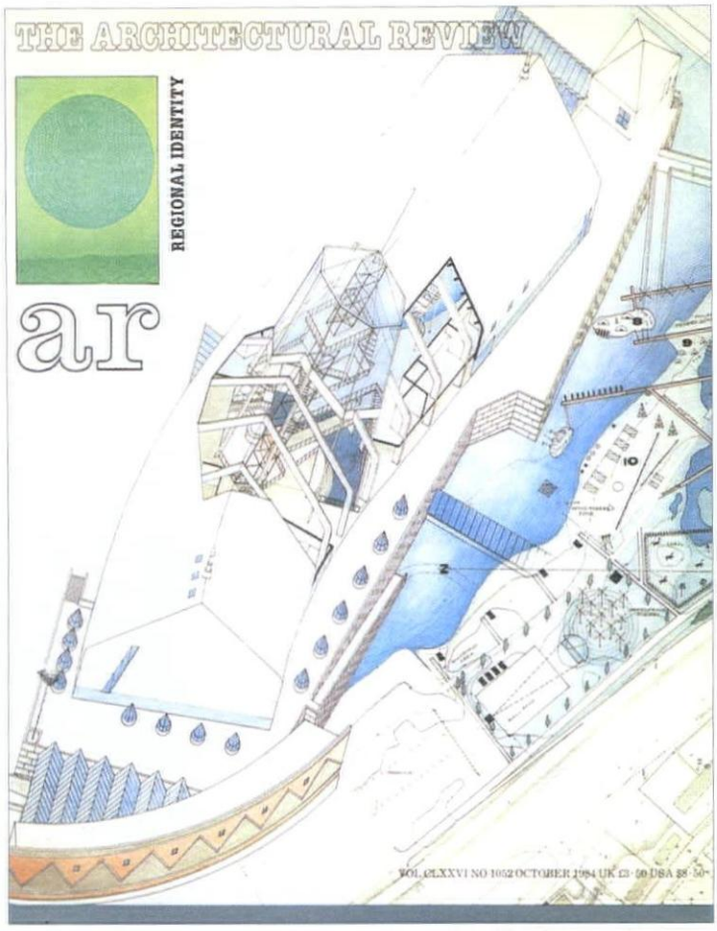
Architecture continues to have a great human task in mediating between the world and ourselves ... It is evident that the current cultural condition renders the emergence of profound architecture as difficult as of profound literature. The post-historical condition tends to erase the very foundations of architectural manifestation by uprooting ideas and experiments before they have had time to take root in societal soil. It turns them into instantaneous commodities in the market of images, into a harmless entertainment devoid of existential sincerity.

Some of the essential questions of the architectural profession today are: can architecture define a credible social and cultural goal for itself; can architecture be rooted in culture in order to create an experience of locality, place and identity; can architecture recreate a tradition, a shared ground which provides a basis for the criteria of authenticity and quality?... I wish to suggest six themes for the re-enchantment of architecture at the turn of the millennium. I firmly believe in the continued human mission of architecture and its possibility of grounding us in the continuum of time and in the specificity of place ... The six themes that I regard essential for the strengthening of architecture's position in the post-historical reality are: 1. Slowness, 2. Plasticity, 3. Sensuousness, 4. Authenticity, 5. Idealization, 6. Silence.

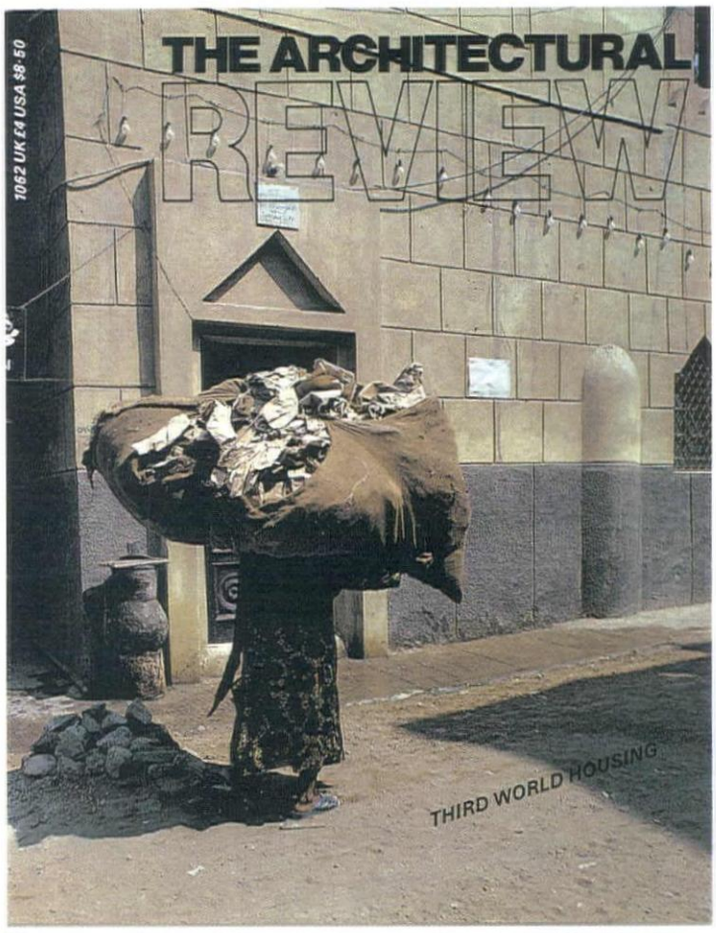


THE NATURE OF GOLDSWORTHY, Peter Buchanan, February 1988

Partly to recapture the wellsprings of art, the original awe at nature's variety and sense of oneness with the universe found in primeval art, many sculptors, particularly in Britain and the United States, now work with natural materials in nature. But while the Americans, often with earth-moving equipment, work at the heroic scale demanded by their huge landscapes, the British work in smaller more modest ways. Most modest of all, but amongst the most delightfully moving, are the ephemeral sculptures of Andy Goldsworthy ... Crystalline shards of ice, precariously poised beside a pond, form an arch that glistens and sparkles in the sunlight ... In another season, coloured leaves or petals stuck by spittle form chains or patches of contrasting colours that soon break up as the parts curl or blow away. A chain of leaves slides slowly over the still surface of a pond or even floats away in a conga dance on the surface of a stream, casting a shadow that leaps over pebbles and bright winking wave patterns in a self-destructive and frenzied fandango.



Entry for the Arctic Centre Competition by Ain Padrick, Vilen Künnapu, Lennart Meri. October 1984.



Wastepaper collector in Alexandria, Egypt, for an issue on Third World housing. Photo: Nabil Hamdi. August 1985.

ONCE AND FUTURE ARCHITECTURE

Redefine perception

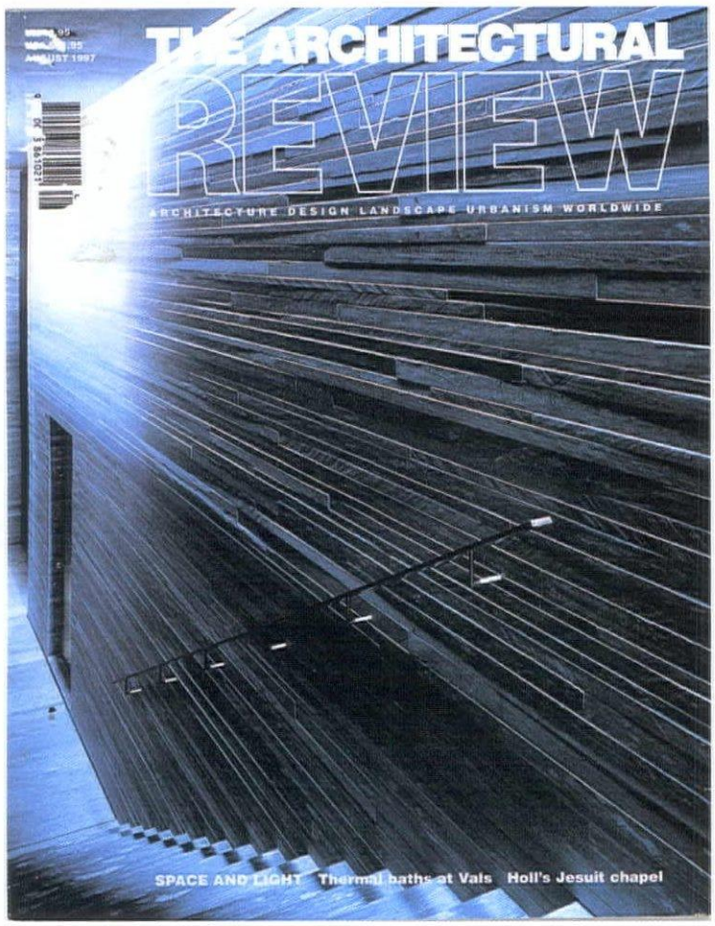
KEN YEANG, Selangor, Malaysia

Saving the environment from our continued devastation is the singularly most dominant and vital issue affecting our tomorrow, feeding into our fears that this third millennium shall be our last.

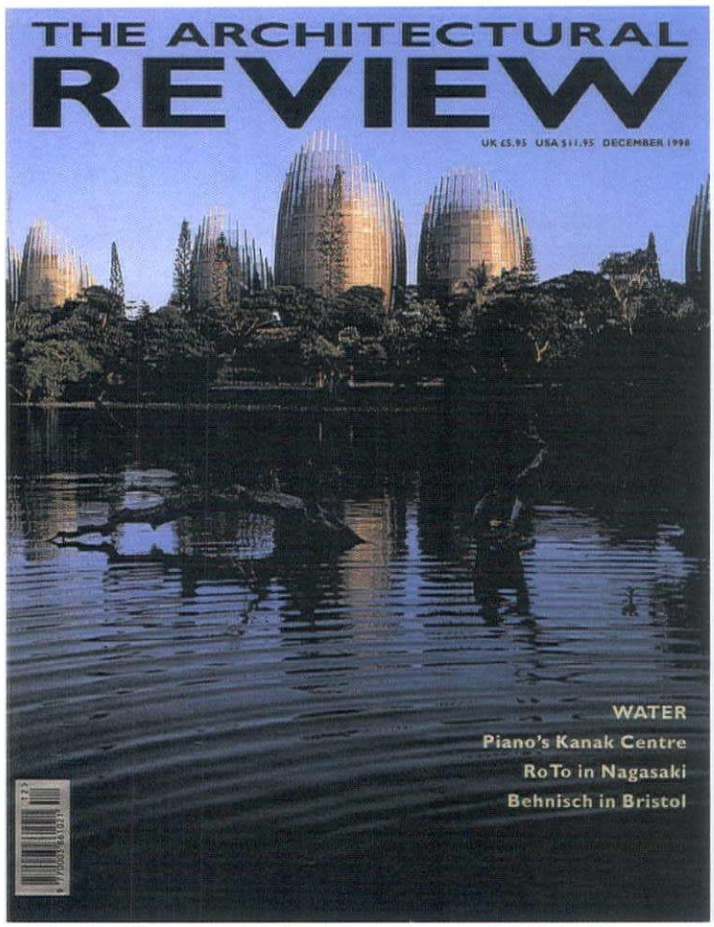
In the next decade or so, we desperately need answers to the question of how to design our built environment and manage our businesses for our sustainable future.

We need to redefine our perception of architecture, how it is to be designed, how it should function in the biosphere and why we also need to design its after life, regarded from the perspective both of an ecologist as well as of a designer.

Our built environment – and this includes everything that we as humans make from buildings, roads, bridges, factories, cars, refrigerators, to toys – no matter how aesthetically pleasing, how well designed or made, is simply materials that are extracted and taken often from far off locations, transiently (compared to ecological time-frames) processed, manufactured and fabricated into food, artifacts, facilities, infrastructures, enclosures (as concentrations into a single locality for our habitation and other human purposes), whose manufacture, processing, assembly, construction, operations and consumption often use huge quantities of non-renewable energy resources, can significantly affect the ecology of its locality and of the biosphere, and whose eventual disposal (at the end of their useful life) needs to be accounted and benignly re-integrated back into the biosphere.



Thermal baths at Vals, Graubünden, Switzerland by Peter Zumthor. Photo: Henry Pierre Schultz. August 1977.



Cultural Centre, Nouméa, New Caledonia by Renzo Piano. Photo: Shigeo Ogawa/ Shinkenchiku-Sha. December 1998.

To round off this issue's survey of The Architectural Review's last quarter-century, I asked some of the architects and critics who have often appeared in these pages to comment on what they perceived to be the most important ideas and buildings of the last 25 years and to speculate on what will happen in the next 25. Responses varied a good deal: some concentrated on individual experience, some on future potential, with some focusing entirely on me. I am too vain (and touched) to leave the latter out. Illustrations are some of my favourite covers. PD

Will to form

MICHAEL HOPKINS, London

In spite of a number of dotty byways along the way, both the Functional Tradition, identified by J. M. Richards in the AR in 1957, and the Modern Movement, have survived the last 25 years.

In the process, they have grown richer and more complex. In the next 25 years the Will to Form will continue to be inspired by function, technology, a sense of place and history and above all, optimism for the future.

Courage to create

TADAO ANDO, Tokyo

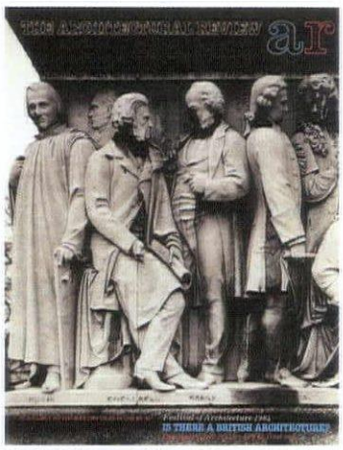
In the last quarter-century, architecture has acquired a technology that makes freedom of expression possible. I am referring to the emergence of computers. Thanks to precise simulation analyses, architects can now be as adventurous as they please.

It seems fitting that the quarter-century should conclude with the Guggenheim Museum, Bilbao, Frank Gehry's notable work. That is because the first work to raise the issue of freedom of expression and make an impact on architecture was the Gehry House of 1979. Its technology was by no means advanced, but that little building was full of ideas that anticipated subsequent developments in contemporary art such as the use of irregular forms seemingly free of gravity and the juxtaposition of samples of different materials.

This shows the tremendous speed at which architecture, liberated from preconceptions, has evolved. In fact, today the speed of development might be said to have outstripped the human power of imagination.

I feel that the significance of the work left by Louis Kahn becomes greater as time passes. In turning his back on trends of the period and returning to the classics, he showed contemporary architecture a new direction. Kahn's architecture seems to offer silent protest against contemporary work.

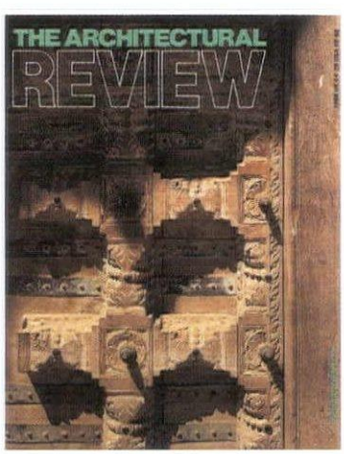
It is courage to create, not technology, that opens up a new horizon. Courage must be backed by ideas, and architects' ideas are now being called into question.



Part of frieze of Albert Memorial, London, by J. B. Philip (1871). Photo: Martin Charles. May 1984.



Old people's home, Almere, The Netherlands by Herman Hertzberger. Photo: Martin Charles. April 1985.



Detail, entrance to temple at Banganga, Bombay. Photo: Martin Charles. August 1987.

Low energy solutions

NORMAN FOSTER, London

In 1979, if issues of energy and the environment were discussed at all, they were framed in terms of 'the oil crisis' – shorthand notation for the belligerent attitude of the Middle-Eastern oil-producing countries and their tightening of the financial screws. In the UK, if we were encouraged to 'clean our teeth in the dark' it was to stave off imminent power cuts rather than to conserve finite global resources. Undoubtedly one of the most significant changes in attitudes of the intervening 25 years relates to the environment and our broadening understanding of the concept of 'sustainability'. Another radical shift in architecture – both in terms of process and product – has been brought about by the computer. Twenty-five years ago the 'computer room' was the hallowed preserve of the few. Today the computer is completely ephemeralized. New computer software has allowed us to explore in quick-time forms and geometries that would once have taken years to refine, and it has enabled us to engineer low-energy environmental solutions – an example of technology and sustainability working hand-in-hand. Vital now, these issues will become ever more pressing as we face an uncertain environmental future.

Great step forward

CHRIS WILKINSON, London

In the 1980s, confidence in British architecture was hugely boosted by the successful completion of two key projects – the Lloyd's Building by Richard Rogers & Partners and the Hongkong & Shanghai Bank by Foster Associates. They both pioneered innovative thinking and the use of new construction technology as a natural progression of the ideals of the Modern Movement. Many young architects involved in these projects gained invaluable experience which inspired them to start their own practices, and they were first recognized by the AR's 'Up and coming in England' issue in May 1989. Since then, many more have flourished, nurtured by other creative incubators and benefiting from the Jubilee Line and Lottery-funded projects.

This represents a great step forward from the low morale of the '60s and '70s and should, provided that it continues, result in a significant improvement in the quality of the built environment. These new buildings are visually more exciting but perhaps the big issue still to be properly addressed is that of sustainability.

Another form of culture

FREDERICK COOPER LLOSA, Lima

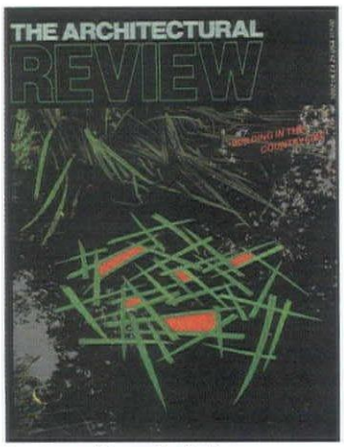
My architectural recollection of the past 25 years deals mostly with the struggle to uphold the main values of the rationality which the Modern Movement introduced in the handling of contemporary building within a country such as Peru striving to achieve economic and cultural development. This concern has led me to seek ways of processing the theoretical and professional options devised by architects and critics whom I regarded as coincidental with my own conceptions. I recall the role of Peter Rice in closing the gap between architecture and structure as particularly enlightening. Aldo Rossi's pertinence in claiming the concomitancy between architecture, the city, history and modernity. Kenneth Frampton in illuminating the potential of rationality through the diversity of regional experience. John Hejduk in approaching architecture and poetics. Richard Rogers in extending the role of rationality into the realm of sustainability. Rafael Moneo in claiming the constant role of culture in architectural invention. Alvaro Siza for being a constant reminder that architecture is about the joy of transposing the vernacular into fragrant spaces, shapes and materials. Renzo Piano for his structural and aesthetic convictions.

Over the next 25 years I foresee a declining influence of the traditional role of architecture, as the global process of urbanization expands. The universalization and spectacular improvement of communications will undoubtedly develop exhilarating cultural forms at an unmanageable pace. I can only explain this condition as a process leading to another form of culture, an experience which I regard as comparable to that which followed the decline of the Romans, or of the Prehispanic civilizations in present-day Latin America.

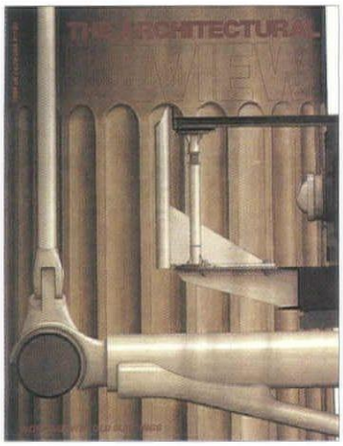
Globalization commands

RICHARD WESTON, Bristol

Globalization has been the major theme of the last 25 years: of techniques (CAD, numerical modelling of building performance); of technologies (rainscreeen cladding, structural glazing); of problems ('sustainability' in its manifold aspects); and of talent (architects as international superstars). In retrospect, I suspect this period may come to be seen as the apogee of the separation between design and making, building and place, that began in the Renaissance. In striking contrast, the refinement and diffusion of CADCAM technologies over the coming decades will equip architects with the tools to begin to challenge these centuries-old divisions. The most potent means of global homogenization, digital data, might yet combine with environmental imperatives to be the catalysts for the emergence of diverse new building cultures, globally aware yet locally grounded.



Berries and Leaves by Andy Goldsworthy. February 1988.



Composite detail of Billingsgate Market, London by Richard Rogers Partnership. Drawing by Tim Colquhoun. April 1988.

Resisting conformity

CHARLES JENCKS, London

The following predictions (illustrated below) of the next fifty years were made for *Architecture 2000 and Beyond*, published in the year 2000 as an update to *Architecture 2000*, written in 1969. They are the backdrop for more purely architectural forecasting. Most such prediction is too general to tell us anything useful about a specific field though it does put a discipline in perspective.

Some things look like coming true much faster. For instance: Culture, 2015, '25 per cent of shopping done on the internet' was almost true last Christmas, with '21 per cent'. Politics, 2012, 'Muslim Anthrax attack on Israel/American targets'. It was not Anthrax on September 11 2001, but later. Social, 2009, 'hydrogen fuelled cars'. They will probably come sooner.

In the 1960s, when I first wrote this book, prediction was taken more seriously than today, and it was done systematically and structurally. Hence the evolutionary tree and structural diagrams. Architectural trends evolve, like species of animal, in a rich background of ecology. As in nature, variety and pluralism are keynotes. The future? It will have a continuity of past architectural species, those with cohesion and consistency, with the addition of a few mutations and hybrids. The background of war and ecological crises will make society and architects more conservative and rule-bound. Risk-aversion will dominate. Thus the role of Architectural Review and other professional magazines will be, all the more, to promote architecture as a cultural discourse resisting the ever-stronger forces of conformity, philistinism and government by fear.

Revolutionary?

EVA JIRICNA, London

When I was first introduced to Peter Davey, I had a vivid image of him as a Russian Revolutionary, a Communist poster cut-out, a red star aloft in his right hand, marching forward to create a new world!

Later on I discovered he was indeed a real revolutionary, an idealistic fighter, always carrying a torch to brighten up the future.

What else can I say, other than that I wish him the best of luck and that he continues his journey with his passion unabated – Peter, at your age you are not going to change direction now, and thank God for that!

Integral part of the drama

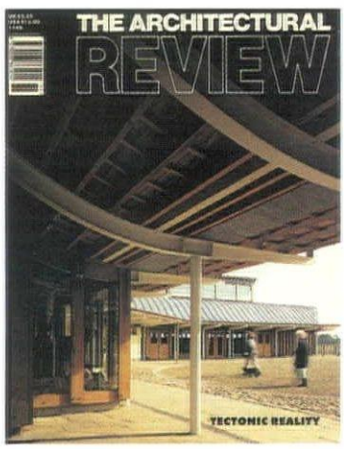
JUHA LEIVISKÄ, Helsinki

Twenty-five years is a very short timespan in architecture. The basic values and creative principles in architecture remain the same throughout the ages.

I have the flaw that to be able to concentrate on my work in peace I cannot follow international architectural publications. Many of them only present the newest and most astonishing trends that lead astray especially the youth and make me all confused.

The most important architectural events and ideas are born locally and individually. They are born out of the task and environment in which they are rooted in a natural way as a part of an entity, at times in an overpowering, at times in an accompanying or complementing role. Instead of emphasizing our own work we need to concentrate on whole environments.

To me, architecture is creation of spatial events and processes. Architecture, like music, is experienced by moving from one space to another. There are pauses, there are highlights. One needs to create subtle yet dynamic solutions where buildings and their interiors are an integral part of the drama with the environment.



Fountains Abbey Visitor Centre, Yorkshire by Edward Cullinan Architects. Photo: Martin Charles. November 1992.

Likely inventions, discoveries and trends

2000 | 2010 | 2020 | 2030 | 2040 | 2050 | Never

Medical

- *Human cloning practised by a few rich in rogue countries
- *Animal organs used for transplants to humans
- *Medical nanotechnology & surgery
- *Eyesight restoration by chip
- *DNA biochip diagnosis widespread
- *Human/animal hybrids developed in rogue states
- *Understanding/treating virus and bacteria
- *Artificial senses created to enhance existing fifteen
- *Brain implants improve performance for the few
- *Nerve cell regeneration through genetic engineering for the few
- *Organ banks, artificial and grown become available
- *Artificial womb/outside woman's body
- *Brain mapping complete, functional location understood
- *Synthetic eyes

Part of the Jencks prediction from *Architecture 2000 and Beyond*

Reconsidering life

ITSUKO HASEGAWA, Tokyo

Looking back on the past 25 years means thinking back to a 25-year career for me. During my trip to Europe right after graduation from college, I met Archigram in London and Hans Hollein in Vienna for the first time. Nothing but the experience told me a new wave was coming in architecture. After that, when I was working at the Kazuo Shinohara studio at Tokyo Institute of Technology, another movement of 'Disconstruction' by Arata Isozaki, which was started as a series of articles in a magazine, made a strong impact on me. These two deeply affected my philosophy of architecture.

It was innovative enough to reset conventional fixed ideas one after another. I liked the free and pure feeling of it. I found something intriguing in architecture then.

Especially graphical, enjoyable, beautiful and intense drawings by Archigram made us reconsider our life, architecture and cities as living individuals of freedom and fun. Instant-City, Living City, Walking City and Capsule Homes, symbiosis with nature showed us possibilities of designing architecture related to urban dynamism from the point of view of us as living things.

Again, for me, the '60s architectural movement, which was in the midst of my school days, could have been the most stimulating in my life.

A real flowering

EDWARD CULLINAN, London

With the overthrow of social democracy by Thatcher in 1979, the birth of monetarism and the old-fashioned Falkland War; there emerged from the backwoods various establishment figures, moaning about Modernism and tilting at concrete towers long after the last was built. And the most powerful of these was Prince Charles whose tastes exactly reflected the tastes of his land-owning class, which grew up in Georgian mansions. He made a speech in 1984 which semi-closed the doors on invention, thoughtfulness and the exercise of imagination in architecture over large areas of these islands for the next ten years.

The planners' question: 'Would Prince Charles like this?' became commonplace. But the Modern tradition lived on and developed and grew, mostly in other parts of Europe and in America, but here in many heads. Now we are experiencing a real flowering and development of imagination and invention in architecture. Long may it last. At least let it last for the next 25 years while the lovely concept of abstract composition can respond poetically to the demands of sustainability.

PoMo's absurdity

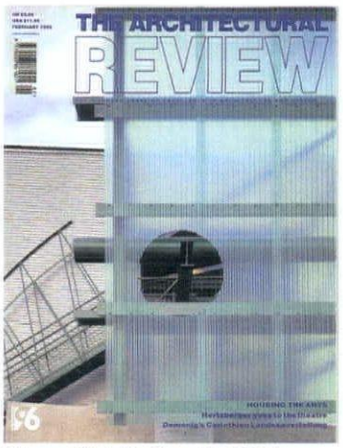
HARRY SEIDLER, Sydney

After many years of following The Architectural Review, I believe that it continues to be about the only architectural publication that goes beyond the shallowness of other merely picture-book reviews.

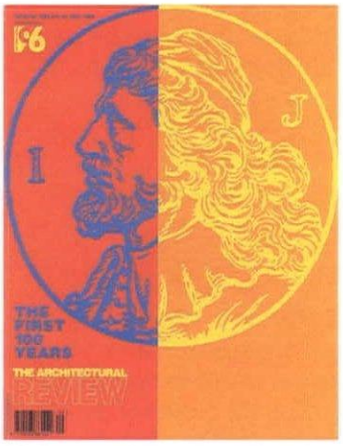
This is obviously due to the 25 year editorship of Peter Davey. The measure of the man during critical periods is his conviction and strength to debunk, in erudite essays, the dead-end directions embarked on and followed by particularly American publications.

Thankfully he exposed 'Post Modernism's' absurdity, as he did with Johnson's Chippendale Cabinet skyscraper and Prince Charles' espousal of Classicism as hollow pastiche.

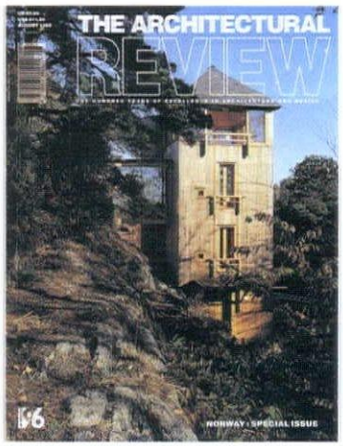
We can only hope that Peter's leaving will encourage others to continue steering The Architectural Review into a penetrating and insightful conviction to build upon and expand the architecture of our time.



Cinema, Duluth, Georgia, USA by Richard Rauh & Associates. Photo: Peter Mauss/ESTO. February 1996.



AR Centenary issue cover designed by Michelle Ashenden, based on drawing of Inigo Jones by Muirhead Bone for The Architectural Press. May 1996.



House, Bamle, Oslo, Norway by Sverre Fehn. Photo: Jiri Havran. August 1996.

Environmental inspiration

NICHOLAS GRIMSHAW, London

The last 25 years:
By far the most important thing to happen in architecture in the last 25 years is that a large percentage of architects seem to have decided that form no longer needs to remotely follow function.
The next 25 years:
I believe that climate and environmental issues will finally start to fundamentally affect the way buildings look and the way they function. This will be inspiring.

Everyone's life

CHRISTOPH INGENHOVEN, Düsseldorf

Globalization might be the most influential idea appearing in the last 25 years and we are still struggling to follow this idea with our conscious mind.

There are concepts and problems all over the world, belonging to nearly everybody's life, such as climatic change, ending resources, natural disasters, terrorism, clash of civilization, but also fusion, cross over, multi-culturalism, and there is still hope for a more peaceful future to come, although it is very difficult to see how this could happen.

Why do I think that Habitat, the Club of Rome's reports, the Kyoto and Rio de Janeiro Conferences are relevant for architects?

I still hold on to an under-standing of architects not being fashion designer or being mainly interested in the most fancy materials and facades. There are challenging questions and as architects we should use the next 25 years to move ourselves again into the middle of this discussion. So for me, environmentally-friendly sustainable building, housing the masses, excellent infrastructure and quality of public space is more than enough for us to cope with in the coming decades.

Rationalize light

MAX FORDHAM, London

The need for natural light will make buildings thinner so that the light can penetrate from the windows.

The use of glass in buildings has to become more rational. Horizontal rooflights provide two and a half times more light than vertical windows and glass close to floor level provides very little useful light, so 100 per cent glazing for walls is not sensible. Of course, modern high-tech glass construction is so stylish that it will be a pity to see it go – unless something better turns up to replace it. That will be the innovation.

No to no poetry

RAJ REWAL, New Delhi

Like many architects of my generation, I learnt the first principle of good architecture is an honest functional building, where constructivist principles are observed and the materials frankly expressed. From my own observations of traditional Indian architecture I added other attributes to honest architecture: humane values and climatic concerns (shades of Aalto). My third discovery was about architectural expression.

Le Corbusier's Ronchamp Chapel had certainly bent the principle of honest building but introduced poetic elements or to use an apt Sanskrit word imbued it with appropriate spiritual 'Rasa' or flavour. The correct expression for different building types is an important principle for me but hopefully remaining faithful to the ideals of honest and humane architecture.

Computers and rapid advance in technology give us new tools to deal with space, light and structures. Architectural fads and trends will continue to dominate from time to time but I believe the eternal values of authentic architecture based on necessity, sense and reason without rejecting poetry of building.

I have one hope for the future – that a new generation of photovoltaic panels can be impregnated or fused with other materials to create revolutionary buildings each of which can generate enough solar energy for its own requirements.

Shed end?

SANDY & CLARE WRIGHT, London

We think the most important influences have been technical, societal and political. The development of computer programs and model-making facilities have greatly influenced architectural design. Although this has opened up fantastic new possibilities, too often there are instances in which the building becomes the model rather than the model the building.

As historian Eric Hobsbawm said, the greatest change in the twentieth century was the growth of the idea of a democratic ideal; and for the postwar generation, an emphasis on the importance of the individual over the collective. These ideas have been reflected in buildings which are non-hierarchical spatially and this, with particular developments in engineering, has led to a strong strain of shed buildings, which are principally concerned with themselves and not their context.

Developments in technology in the future are not only inevitable but also to be welcomed. We hope having the facility at our fingertips becomes a means to an end rather than an end in itself. We think architectural design is moving towards a better reflection of the complexity of society and our humanity. Interestingly, we think this shift can be seen in recent buildings by some of the original shed makers.

Technical potential

TONY HUNT, Stroud

Events

- The death of Post-Modernism and the rise of late modernist architecture in the UK.
- The increase in collaboration between the disciplines of architecture, structure and building services, resulting in better buildings.
- The huge advance in computing power enabling solutions which would have been undreamt of a few years ago (Catia and so on).
- The so-called death of Cartesian grids for design – I don't believe it!
- The Millennium fund which produced a number of significant buildings.

Ideas

- The development of more technically sophisticated and energy efficient glazing systems.
- Advances in structural membrane technology.
- Development of ETFE foils.
- Advanced uses of green timber.

The future

- Development and acceptance of high performance lightweight 'exotic' materials, such as resin/carbon fibre, Airex and others to replace metals and concrete in building and bridge structures. This will come as costs come down.
- An emphasis on energy conservation, both in the embodied energy in producing building materials and in the building's use.
- Strict regulations on recycling of all building materials.
- Development of alternative fuel sources for vehicles such as electric motors and hydrogen fuel cells.
- Advances in wind and wave energy systems.
- Further advances in glass technology.

Urban return

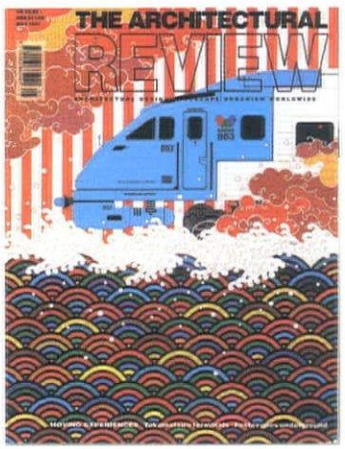
TOD WILLIAMS AND BILLIE TSIEN, New York

Last quarter

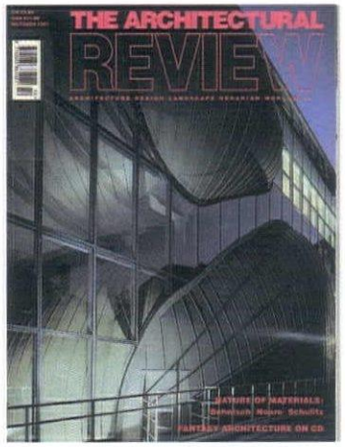
Computers define the image of architecture.

Next quarter

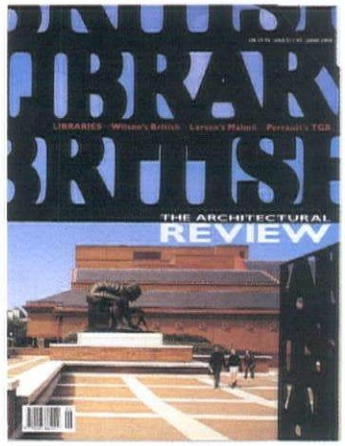
People will return to the cities.



Kyushu Railway Company poster, designed by Eiji Mitooka of Don Design Associates. May 1997.



Faculty extension, Limoges, France by Massimiliano Fuksas. Photo: Philippe Ruault. October 1997.



British Library, London by Colin St John Wilson & Partners. Photo: Martin Charles. June 1998.

Fantastic opportunities

STEFAN BEHNISCH, Stuttgart

The last quarter of the twentieth century was characterized by architectural trends of completely different quality. There have repeatedly been fin-de-siècle tendencies which have been warmly welcomed by neo-conservative circles.

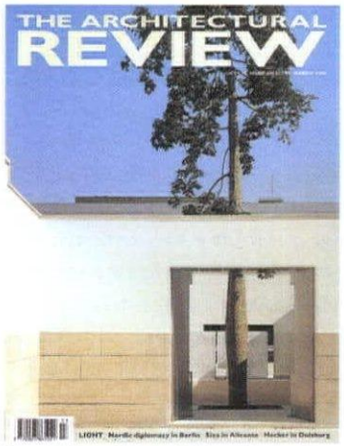
We have experienced Post-Modernism, an international phenomenon, and the obstinate rigid reconstruction architecture in Berlin – originally restricted within the bounds of the city itself before proliferating into the remotest corner of the republic and generally disseminating a certain gloominess. On the other hand, there have continued to be fascinating, though often short-lived, tendencies: Metabolists, the hybrids, megastructures, Deconstructivism, and, towards the turn of the century, the beginning of new, more expressive tendencies. All of which were able to stir general enthusiasm for architecture far beyond expert circles.

Of late, more attention has been paid to the issue of sustainability. Maybe it will become an integral part of our thinking, a core discipline of our planning and design work, once we start to master the subject. The structures of our cities will continue to undergo far-reaching changes as we experience the transition from the industrial through the post-industrial to the knowledge-based society. This change will leave profound marks, but without doubt also open up fantastic opportunities.

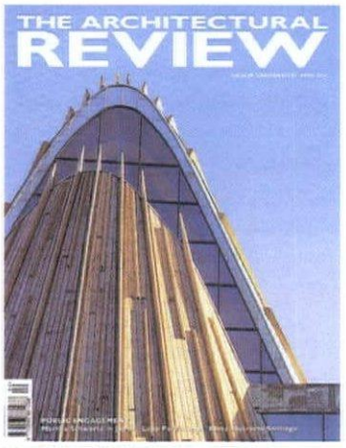
Peter principle

MICHAEL SORKIN, New York

Is there anyone but Bush who doubts the planet is going to hell in a hand-basket? Urbanizing at the rate of a million a week, half its population already living in cities, and two billion of us mired in grinding poverty, the earth is in big trouble. Meanwhile, we first worlders and our running-dog



Rectorate, Alicante University, Spain by Alvaro Siza. Photo: Duccio Malagamba. March 2000.



Parliament building, Lapland by Halvorsen & Sundby. Photo: Jaro Hollan. April 2001.



Museum of Folk Art, New York by Tod Williams and Billie Tsien. Photo: Peter Mauss/ESTO. February 2002.

wannabes like the Chinese – fouling their nest with cars, nukes, and sprawl at truly breakneck speed – continue to mouth bromides about the environment while consuming at a rate which, should it spread to the rest of the world, will require the addition of another planet to provide enough productive surface to allow us to eat, breathe, bathe, move, and enjoy a modicum of good times. Buildings – consuming half the energy and generating half the pollution on earth – are implicated in this disaster and so are we.

Waiting for a technological fix, trusting our moronic neo-liberal leadership to come up with a solution, waiting for the market to house the homeless, and thinking of all this as someone else's problem, adds up to a formula for suicide. As does the distraction of a phony – if comforting – environmental rating system that may curb some excesses at the top end but does absolutely nothing at the scale which can save us. Although there are many rascals to be thrown out, we can only deal with impending apocalypse by changing ourselves and our piggish habits. The issue is not to transfer our know-how to everyone else but to find a way of living more like they do. Heads need to begin popping out of the sand, self-indulgent, near-criminal debates about blobs, shards, and the regulation of suburban décor must ebb, and we must begin to do with less, much less. Architects of the world unite: you have nothing to lose but your Porsches, Poggenpohls and position on the wrong side of virtually every real issue of importance.

Mutual enrichment

BING THOM, Vancouver

If one is to choose the single most impacting event of the last 25 years on architecture it would be very difficult to walk away from the tragedy of 9/11. It is a day that stopped time and forced us all to search within ourselves to find the values that motivate our actions. It brought forth the fundamental question of why we advance our ideas and how we should expend our energy to better the world we live in. The attention focused on how to rebuild on the WTC site became a question all architects attempted to answer to better understand themselves. Is it a place to strike fear or is it a place to make peace? The destruction of the WTC continues to remind us of our vulnerability and inadequacy in addressing the problems of our world. The next 25 years will be marked by the interpretations of this event and the way architecture works to express itself through a recovery process. Truly great architecture is achieved by mutually enriching individual and collective actions for ourselves and the planet.

Stewardship

JAMES POLSHEK, New York

The most important event of the last quarter century has been your stewardship of The Architectural Review. In particular, the explorations of emerging architects, Third-World design achievements and experimental advances in environmental technology have been unique. It may well be that the inventiveness and vitality of The Architectural Review's initiatives have inspired the work that you publish: that you have created a self-sustaining journal!

The qualities of generosity, collegiality, and independence so evident in much of what appears in the AR are sadly absent on the US architectural stage. Over the past decade or so, a number of the most innovative Western European and Japanese architects have brought your pages to life here in the US – architects most certainly influenced by your reign at the magazine. The likes of Piano, Foster, de Portzamparc, Maki, Coop Himmelblau, Taniguchi, Snøhetta, Shigeru Ban, Chipperfield, Nouvel, and Rogers have creatively intervened in our relatively moribund and dollar-conscious building environment. Over the next 25 years I believe

Gold Sponsors

Deloitte.

Emirates

Fairmont HOTELS & RESORTS

gta Gullivers Travel Associates

HVS INTERNATIONAL

InterContinental HOTELS GROUP

INTERVAL INTERNATIONAL

JUMEIRAH INTERNATIONAL

Jones Lang LaSalle Hotels

Le MERIDIEN HOTELS & RESORTS

M.A. Kharafi Group

Marriott

MÖVENPICK Hotels & Resorts

octopustravel.com

RCI

RSP GROUP

STARWOOD HOTELS & RESORTS WORLDWIDE, INC

Media Sponsors

AME Info

CNBC عربية

CNBC EUROPE

GlobalHotelNetwork.com e-Newsletter

HOTELS

sleeper MAGAZINE

TTN

Arabian Hotel Investment Conference

30 April - 2 May 2005 ◇ Madinat Jumeirah, Dubai, U.A.E.



The Window of Opportunity for New Hotel Investment in the Middle East

The Arabian Hotel Investment Conference has been launched to meet the needs of one of the fastest growing regions in the world for travel & tourism

Conference Patron
H H Sheikh Ahmed Bin Saeed Al Maktoum
President of Dubai Civil Aviation and Chairman of Emirates Airline

Platinum Sponsors

HOTELS & RESORTS

KINGDOM HOTEL INVESTMENTS

NAKHEEL

REZIDOR SAS

Organised by

MEED

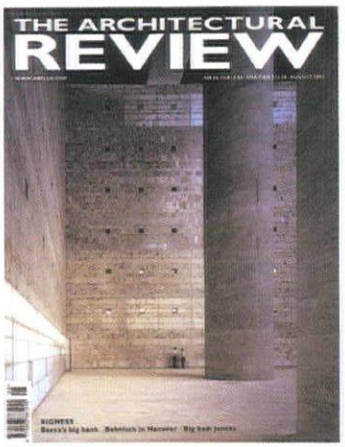
CBRE CB RICHARD ELLIS

www.arabianconference.com

Tel: (+9714) 390 0699 ◇ Email: conferences@meed-dubai.com

Quoting reference: AR

this benign 'invasion' will result in the elevation of US design standards, the expansion of public institutional building budgets, the emergence of a rational process for competitions and a more aggressive search for effective conservation strategies. If my optimism is warranted, Peter Davey and The Architectural Review will deserve the everlasting gratitude of all of us on this side of the Atlantic.



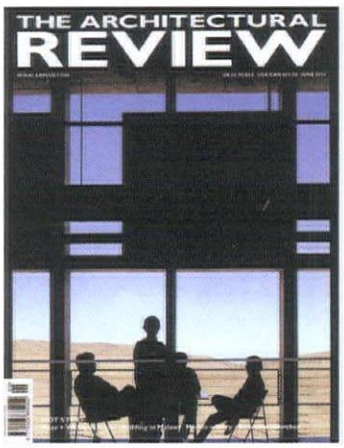
Bank, Granada, Spain by Alberto Campo Baeza. Photo: Hisao Suzuki. August 2002.

Mini head here

RICHARD ROGERS, London

Some of the most important architectural events of the past 25 years and for the future:

- The information network which allows us to exchange ideas and receive information.
- The growth of environmental responsibility.
- The urban renaissance and the growth of social architectural culture.
- The development of new technology and materials.



ESO hotel, Atacama Desert, Chile by Auer + Weber. Photo: Roland Halbe. June 2003.

Range and scope

KENNETH FRAMPTON, New York

Even though Bruno Zevi was the sole editor of the magazine *Architettura* for virtually half a century, 25 years is nonetheless a long time for someone to serve as the editorial point man for a leading architectural magazine, particularly in this day and age when editors come and go after a few years with distressing rapidity and when architectural editors with a discernible editorial line are few and far between.

Peter Davey's inclination was only too evident from the very beginning, dating back to that transitional moment at the end of 1980 when he was promoted from the restricted status of Executive Editor for Buildings to what was presumably the more powerful position of Managing Editor; a role he would then be destined to play for the rest of his career. His stance in this regard is already manifest in the November issue of



Mausoleum, Murcia, Spain by Manuel Clavel Rojo. Photo: David Frutos Ruiz. August 2004.

that year wherein he promptly reveals the two primary interests that would consistently preoccupy him throughout the next two decades; on the one hand, then as now, the much neglected civilized modernity of the north, meaning the architecture of Scandinavia in general, with a particular penchant perhaps for Norway, and on the other his constant commitment to the representation of the 'other' which, in the case of his last issue as building editor, focused on the Aga Khan Awards of that year with respect to which he would already display his critical discernment by regarding the famous Kuwait water towers as bordering on the flashy.

By 1985, when the once luxurious partially tinted paper format of the Review had become finally curtailed, a victim surely of the perennial falling rate of profit, Peter's editorial team, with Peter Buchanan as his deputy, entered into its stride giving appropriate attention to the maturation of European High-Tech, past and present, along with Dutch Structuralism in its prime and the long standing 'other' promise of the German organic tradition extending from the pre-war work of Hugo Häring to the postwar production of Behnisch & Partners, and on to Fehling and Gogel and the brilliant but still largely unappreciated Seldwyla Siedlung designed by Rolf Keller.

While this is not the place to indulge in a critical résumé of the vicissitudes of the Review under Davey's direction, one cannot help remarking on certain trends particularly as Buchanan gave way to Catherine Slessor in the second position and as the journal seemed to shift via the light neo-Finnish Constructivist line of Gullichsen, Kairamo & Vormala to the spectacular high-flying tectonics of Calatrava. The March 1995 issue gave special attention to South African architecture: a focus surely unique among Western journals and one to which Davey has returned intermittently.

Apart from the ill-fated Millennium Dome and the new Tate, the year 2000 brought with it not only a new morphology, *pace* Buro Happold, but also a more diverse scene in general. Through all this Peter was able to maintain the Review as the peerless magazine of record in the Anglo-American world, one that, while global in scope, would nonetheless remain on a par with the challenging achievements of such distinguished Spanish journals as Luis Fernández-Galiano's *A&V*. AR in the year 2000 also carried my millennial key note to the UIA in Beijing, not without adding to my heavy polemic a certain graphic scrambling à la mode, which I like to believe caused Peter a certain embarrassment. [It did. PD]

As far as critical commitment is concerned, it is to Davey's credit that he would steer clear of the pastiche excesses of Post-Modern stylism, being on one occasion so bold as to criticize the over celebrated guru figure of Aldo Rossi and going on towards the end of tenure to adopt an overt stance that was as categorically political as it was cultural. I am alluding to his publication of the justifiably critical reportage written by Tom Kay from the frontline city of Ramallah, in the long nightmare of the Israeli/Palestine conflict which may now, at the time of writing, have a fragile chance of being brought to an equitable resolution. I am well aware that the Review took a public beating for this audacious editorial stance and it is surely to Peter's honour as a public intellectual that not for an instant did he deem it appropriate to back down.

Thus one comes to see that the somewhat dandified, detached front of the editor was always a mask that served to conceal a critical acumen of exceptional range and scope. We shall surely miss his bloody-minded, compassionate sensitivity which is a prerequisite I would say for an editor who, in one way or another, is going to be worth his or her salt. What else can one say apart form the mandatory hail and farewell in perfectly parsed Latin? What about *chapeau* as they used to say laconically, now and then, on the other side of the channel?



JUNG

LED LOCATION AND ORIENTATION LIGHTING

This latest product range from JUNG offers the designer a perfect solution for corridor, staircase and secondary signage lighting. In keeping with the JUNG tradition the LED range has classic design with high quality engineering at an affordable price. Ideal for hotels, conference rooms and doctors´ practices. The range has an integral driver with LED´s available in white or blue, plus standard and special legends, split screen inserts and "blade" options. The units are installed using a single gang back box.

ALBRECHT JUNG GMBH & CO. KG · P.O. Box 1320
D-58569 Schalksmühle · Germany
Phone: +49 2355 806-553 · Fax: +49 2355 806-306
E-mail: mail.vka@jung.de · www.jung.de

JUNG UK Office · P.O. Box 269
Newcastle-upon-Tyne NE3 5WX
Phone: 0797 7070 963 · Fax: 0797 7032 820
E-Mail: info@junguk.com · www.junguk.com



enquiry 11 www.arplus.com/enq.html



At Boon Edam, we don't just sell standard products. Instead, we optimize each door so that it matches your situation. Perfectly. And we consult you fully – every inch of the way.

Door Systems
Our sophisticated, high-performance, energy-efficient doors could be just what you're looking for. Whatever your business or building, these stylish solutions enhance the look of your entrance.

Security Access
Ingenious doors and barriers that allow realtime control of everything that moves into your premises. So that you can eliminate potential breaches of security. Reliable and secure. Every time.

Advanced Door Care
Professional service and maintenance. Rapid upgrades to the latest technology. Our highly trained engineers will take care of the threshold to your premises.

www.boonedam.com

We know your world. With over hundred years of experience, we know that, together, we can meet any challenge in entrance technology – now and in the future. So why not call us for more information?

+31 (0)299 38 08 08

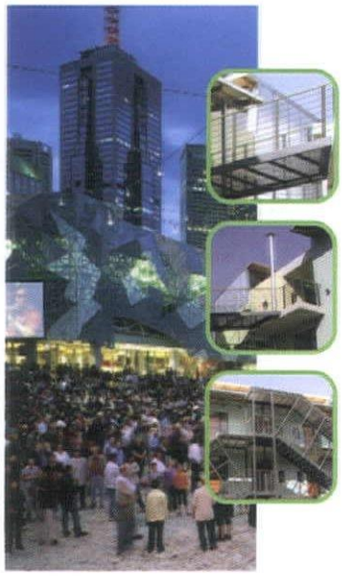
Your **Entrance.** Our **Technology.**

BOON EDAM

enquiry 30 www.arplus.com/enq.html

Cityscape Architectural Review Awards

THE ARCHITECTURAL REVIEW

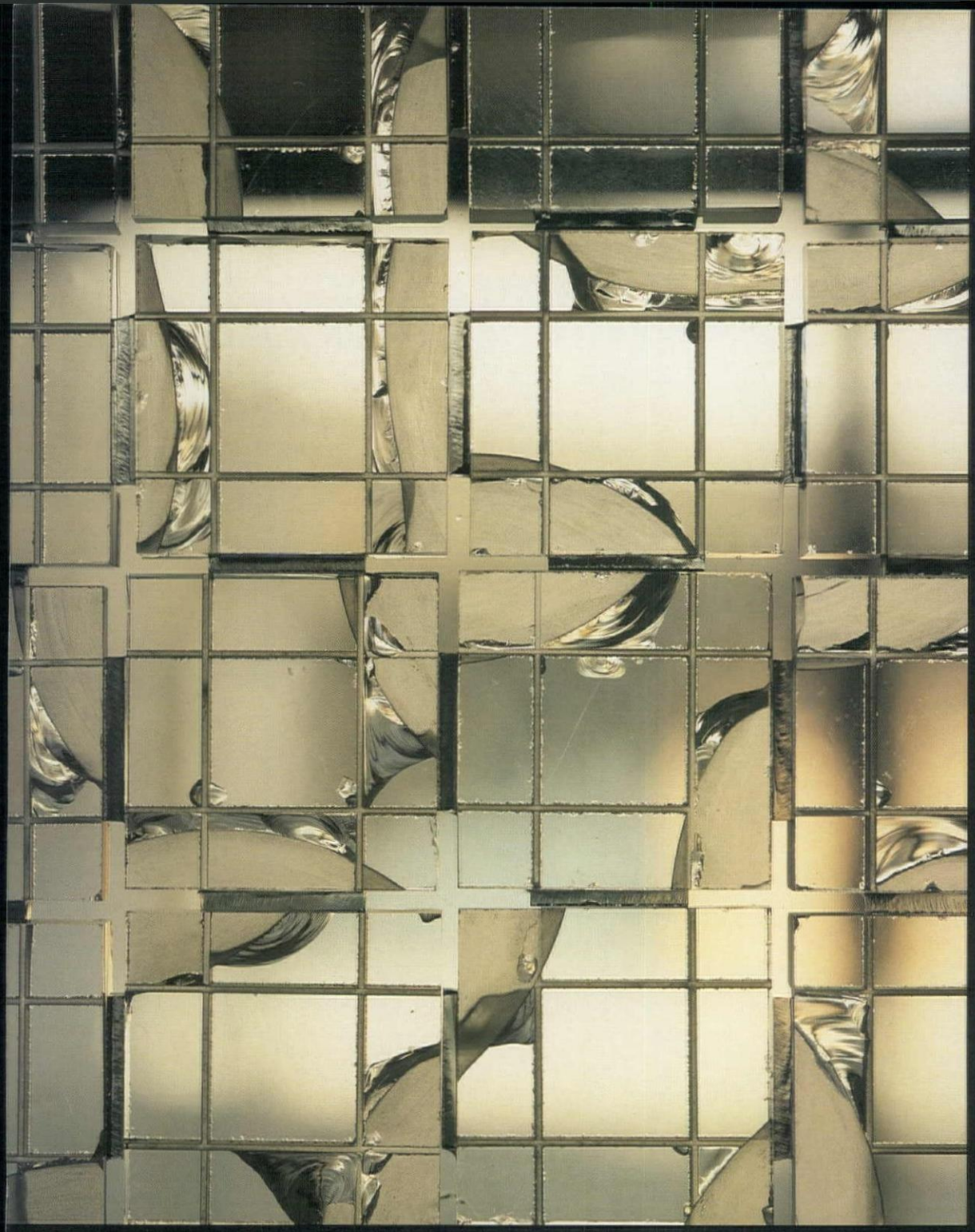


Following the success of last year's inaugural competition, entries are now invited for the second Cityscape Architectural Review Awards.

'Design for an Emerging World'

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

Categories and further details to be confirmed. To register your interest, please send an email to **tara.ryan@emap.com**



◀ POETRY OF BROKEN GLASS
October 1994

At St John's College, Oxford, Alexander Beleschenko working with Richard MacCormac to create a screen in which '... the effect is magical, altering in transparency and colour according to your position and the time of day; the screen changes from being an assembly of gem-like fragments, to a visual filter, to an almost opaque space-dividing element. It is a stunning and most unusually successful example of collaboration between artist-craftsman and architect.' P. D.

Photograph: Martin Charles

REGENCY BREAKFAST ▶
April 1995

The most intense, complex, varied, strange, exciting, beautiful, horrid (both in the eighteenth-century sense), joyous and brilliant set of small spaces ever made is surely John Soane's wonderful house and museum in Lincoln's Inn Fields, London. And of all the splendid rooms, the most magical is the breakfast parlour.

The shallow dome floats over the place, its hovering quality enhanced by the sometimes invisible mirror-glazed pilasters that prop its corners, and by the skylight chutes that cast daylight onto the north and south walls. Convex looking glasses in each pendentive both explode and compress the space. P. D.

Photograph: Richard Bryant

One of the pleasures of making the magazine has been to introduce the 'Delight' section, at the end of the issue. It was conceived as a way of displaying pleasure in the visual world: surprises, new acquaintances, old friends remembered, unlikely chances, curious conjunctions. Subjects could range from buildings (old and new), structures and landscapes, to paintings and other forms of visual art.

AVIAN ARCHITECT, September 1995 ▶

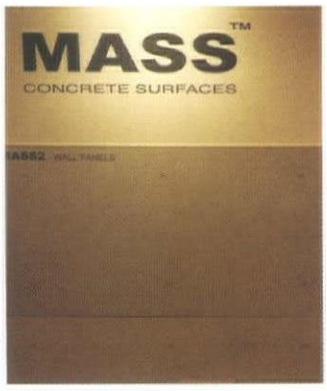
This is the Village Weaver (*Ploceus cucullatus*) and its nest which is inevitably built by the male (here in his best mating feathers). If the female likes the nest she finishes its interior, but she won't be attracted unless the outside is covered with strips of fresh green leaves. If the male can't attract a mate, he pulls the nest down and starts the laborious process of building all over again. P. D.



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

Specifier's Information

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



900 www.arplus.com/enq.html

Cast Advanced Concretes

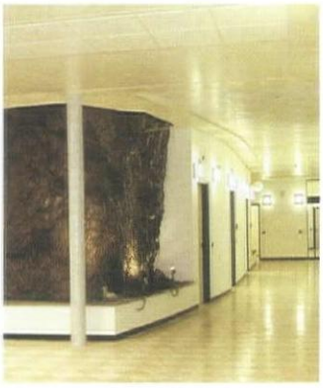
Cast Advanced Concretes displayed their new range of MASS Concrete Surfaces at the recent Surface Design Show. From the brand new MASS2 Floor and Wall to the well-established MASS1 Worksurfaces, recently fitted in the National Gallery's new restaurants and used in kitchens from Boffi to Bulthaup. All MASS products use their patented high-tech laminated concrete technology to produce the ultimate in concrete surfaces – fully sealed, versatile and lightweight – pure concrete. All are available in the new BASE 18 colour range.



901 www.arplus.com/enq.html

Stirling Lloyd Polychem

Stirling Lloyd have launched a new brochure to accompany their Sentinel range of expansion joints. Designed using well established technology, combined with several innovative new concepts, the range includes joints suitable for use on road and rail bridges, buildings and car parks. The Sentinel joints are now a fundamental part of Stirling Lloyd's waterproofing product portfolio, providing customers with greater choice and an integrated service from design stage through to installation on site for expansion joints and waterproofing.



902 www.arplus.com/enq.html

Armstrong Ceilings

A rhombus with a metal ceiling; an underground hospital carved out of rock; ceilings that float above your head. What is Armstrong up to? To help inspire specifiers, Armstrong Ceilings is producing a regular 'Book of Ideas', featuring projects from around the world, new ideas and new products, published (on-line only) three times a year. The Book of Ideas will show how Armstrong Ceilings can be used in innovative and creative projects, while keeping specifiers up to date with interesting new product developments.



903 www.arplus.com/enq.html

Nova Metals

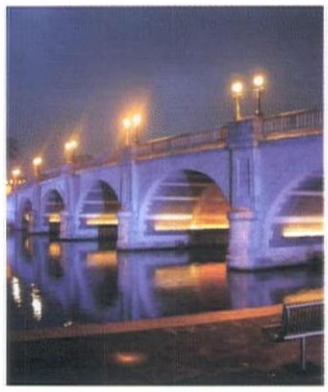
Nova Metals introduce the range of Gagecast, a cast metal wall surfacing material suitable for a variety of interior architectural applications where patterns feature high lustre, relief, durability, and where cost effective installation is a requirement. Twenty-eight designs are standard, however customization is encouraged.



904 www.arplus.com/enq.html

Citysquared

Leeds-based design company Citysquared has launched a new range of contemporary seating products for public and private exterior spaces. The new range (including the Cantilever bench pictured here) aims to provide architects, landscape architects, urban designers, and garden designers with a fresh take on exterior furniture.



905 www.arplus.com/enq.html

Sill Lighting

Projectors from Sill Lighting have provided a stunning lighting solution for Kingston Bridge that is sensitive to both architecture and river users. Sill's 495, 490 and 491 series projectors are mounted on short columns near to the riverbank at each end of the bridge, painting the bridge with a subtle wash of blue light achieved using bonded-in blue glass filters.



906 www.arplus.com/enq.html

Columbo Design

The Italian-based Colombo Design has been producing design-oriented door handles since 1990. Ice is the work of Bartoli Design, and combines the scope offered by plastic for the creation of a playful and 'light' object that is warm to the touch with the security of traditional handles, due to the stainless steel insert that also makes it suitable for use in the area of contract furnishing.



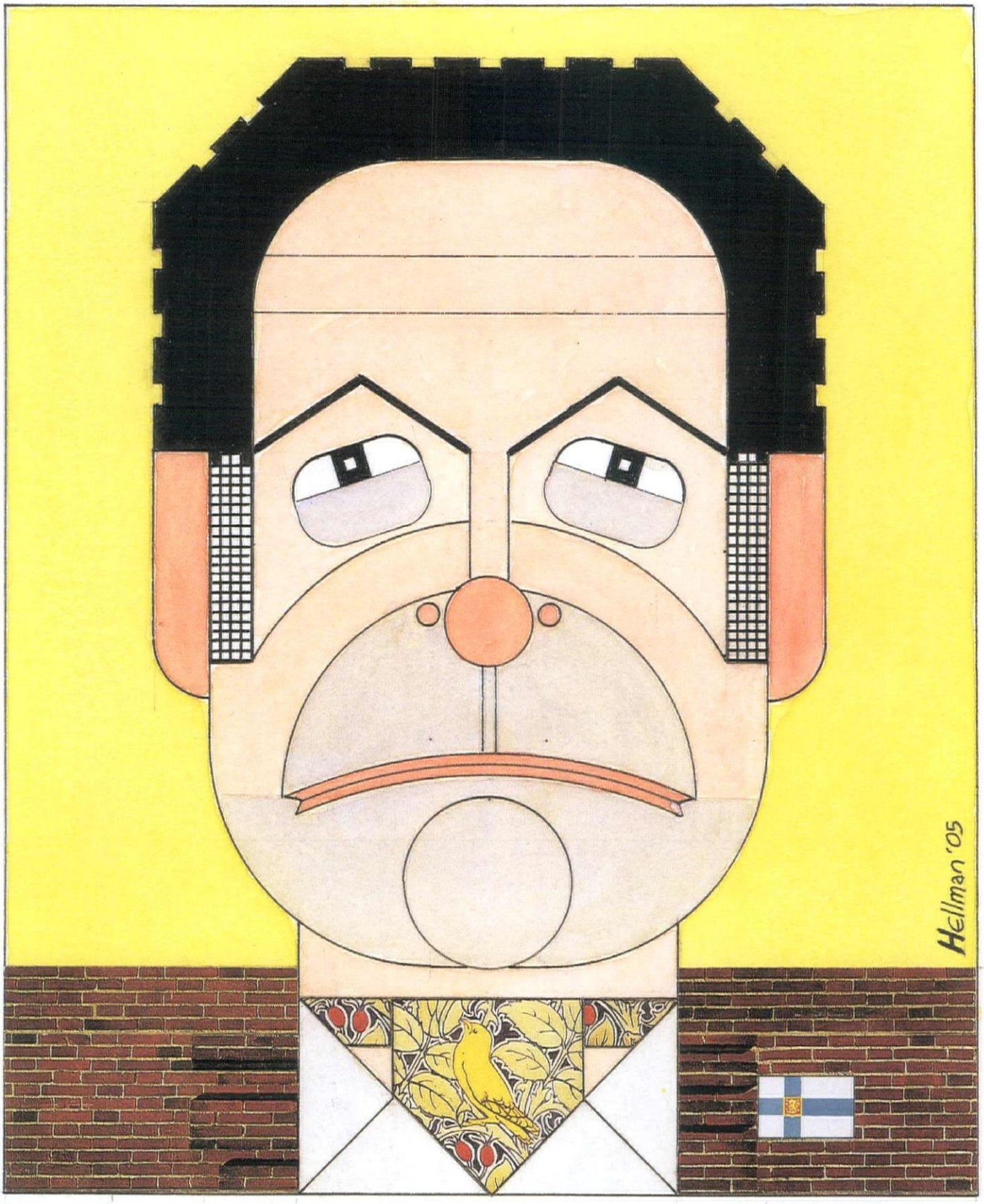
907 www.arplus.com/enq.html

Rationel

The regeneration of the 1960s-built Oakridge Central Housing Estate has included a large selection of Rationel's Domus timber windows and doors. These stain-finished units were chosen by the Oakfern Housing Association for inherent flexibility of design and ability to meet the demands of social housing as well as for the excellent presentation and visual qualities.


delights

ARCHI-TÊTES



PETER DAVEY

www.louishellman.co.uk