

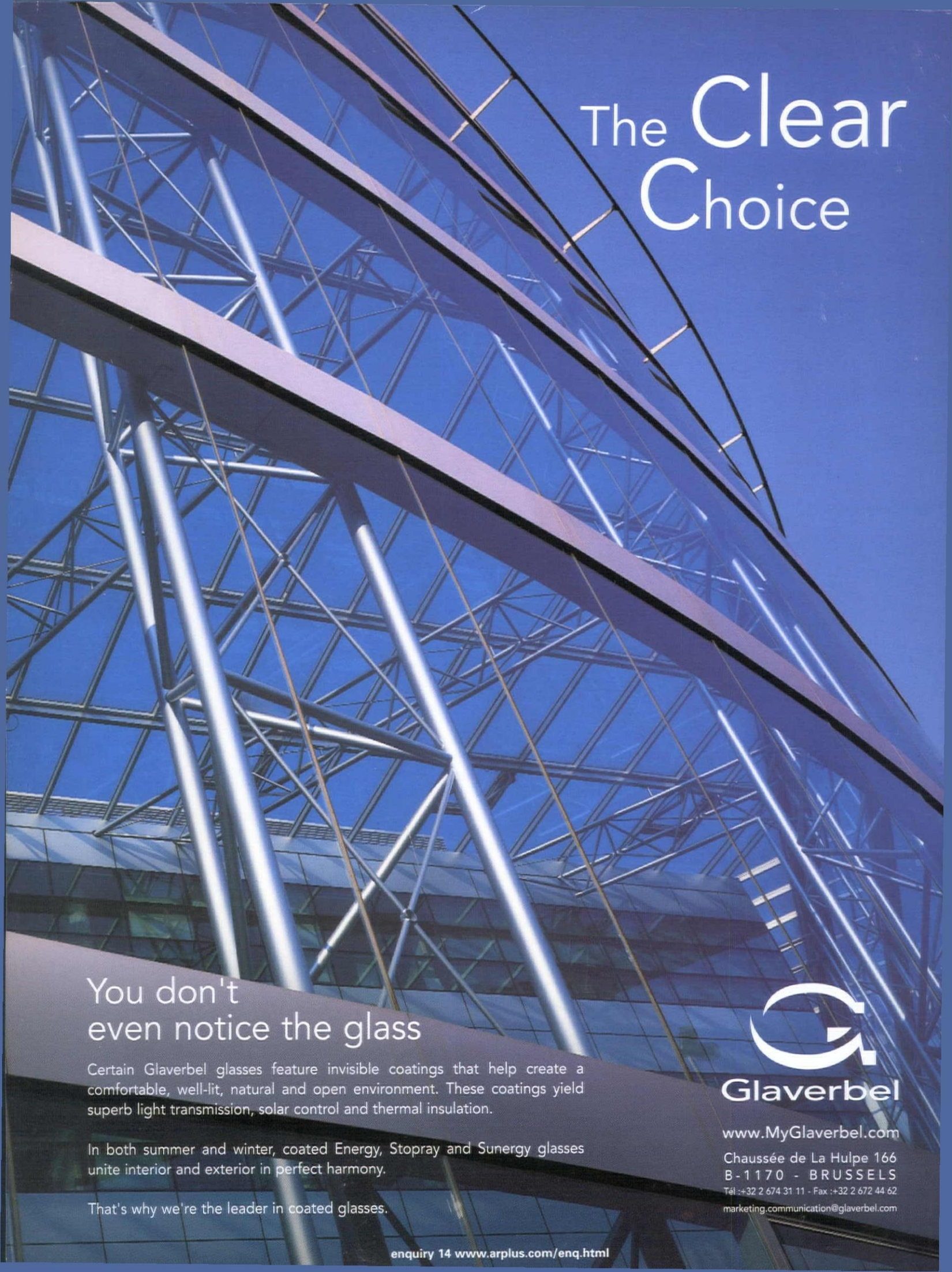
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Advertising
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Italian Advertising Sales, Milan
Carlo Fiorucci
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Fax: +39 (0)362.32.69.34
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US Advertising Sales, New York
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Tel: +1 845 266 4980
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Production Manager
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Publisher
Jonathan Stock
Managing Director
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Hopkins in London (p46)



Moneo in Madrid (p56)



McLean Quinlan (p84)

VIEW

33 Narkomfin outrage; AR Awards; Piano at LACMA; Kenzo Tange obituary

COMMENT

44 Doctor's orders – the relationship between building and healing

DESIGNED FOR HEALING

46 Children's hospital, London HOPKINS ARCHITECTS
56 Maternity and children's hospital, Madrid, Spain RAFAEL MONEO
64 Regional hospital, Thunder Bay, Ontario, Canada SALTER FARROW PILON
68 Health centre, New York, USA GUENTHER 5

PROCESS

73 Proposed extension for Kettle's Yard, Cambridge, England JAMIE FOBERT ARCHITECTS

INTERIOR DESIGN

81 Offices, Almería, Spain ALBERTO CAMPO BAEZA

AR HOUSE

84 House, Holland Park, London McLEAN QUINLAN

PRODUCT REVIEW

90 Milan Furniture Fair

REVIEWS

94 Biotech futures; Brazil's modern architecture; Le Corbusier's Pavillon Suisse; workplace
96 Groundswell exhibition at MoMA, New York; Browser

DELIGHT

98 Phnom Bakheng temple complex, Angkor Wat, Cambodia

COVER

46 Children's hospital, London by HOPKINS ARCHITECTS Photograph by Paul Tyagi

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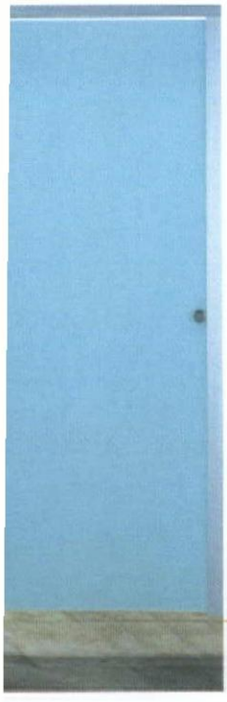
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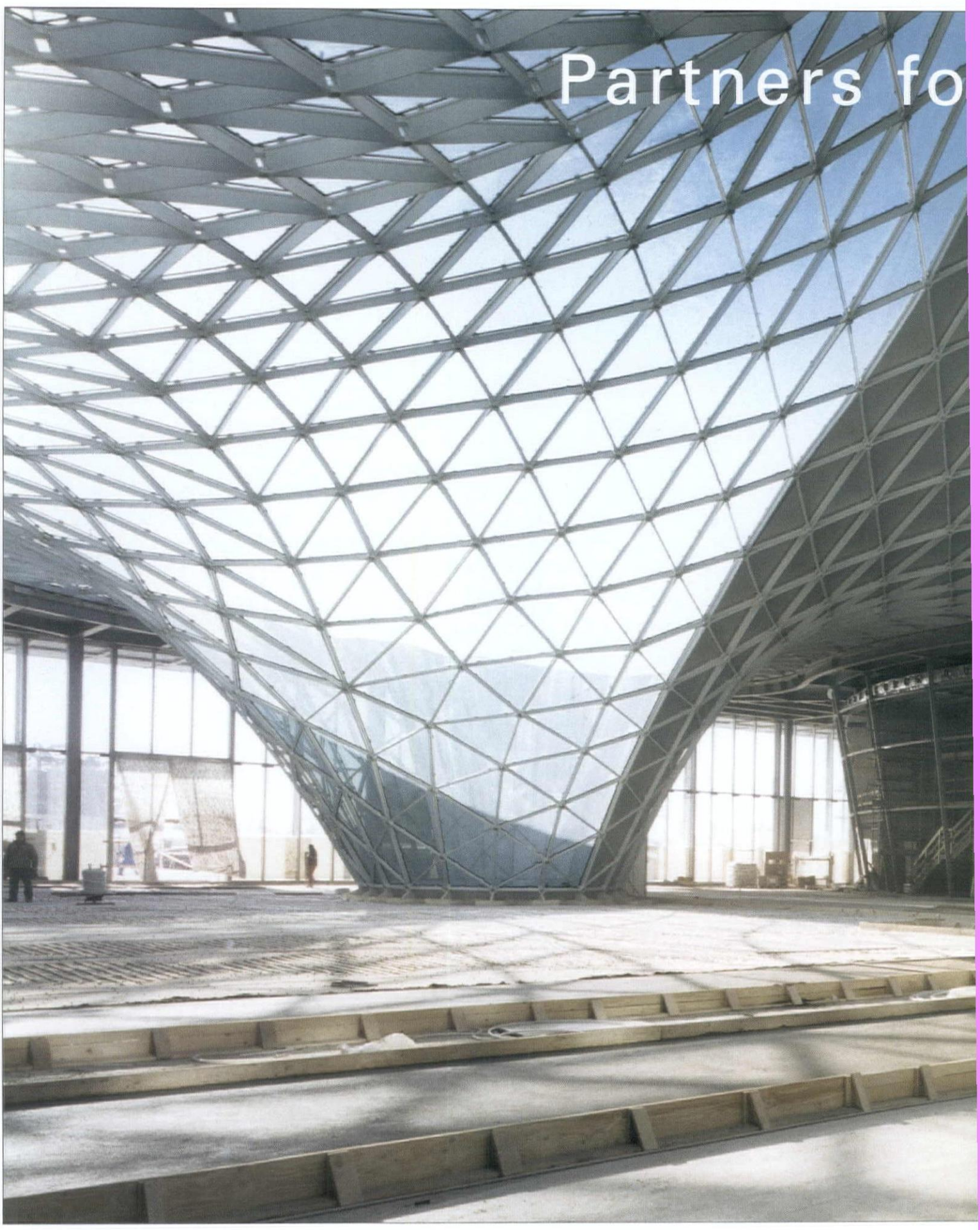
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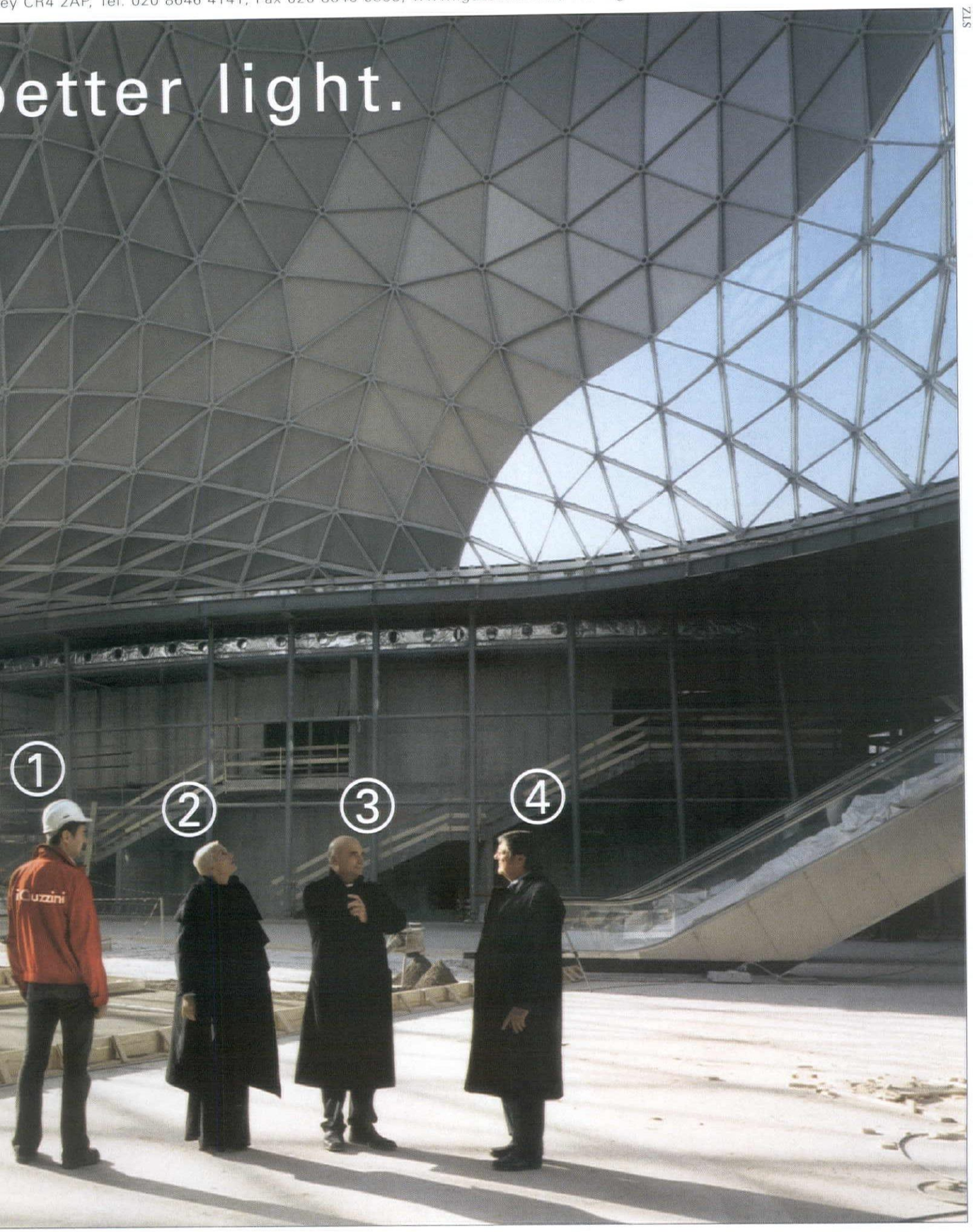
CNC turned stainless steel feet. Bolted into the floor and set out of sight 200mm. back from front of cubicle.



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.

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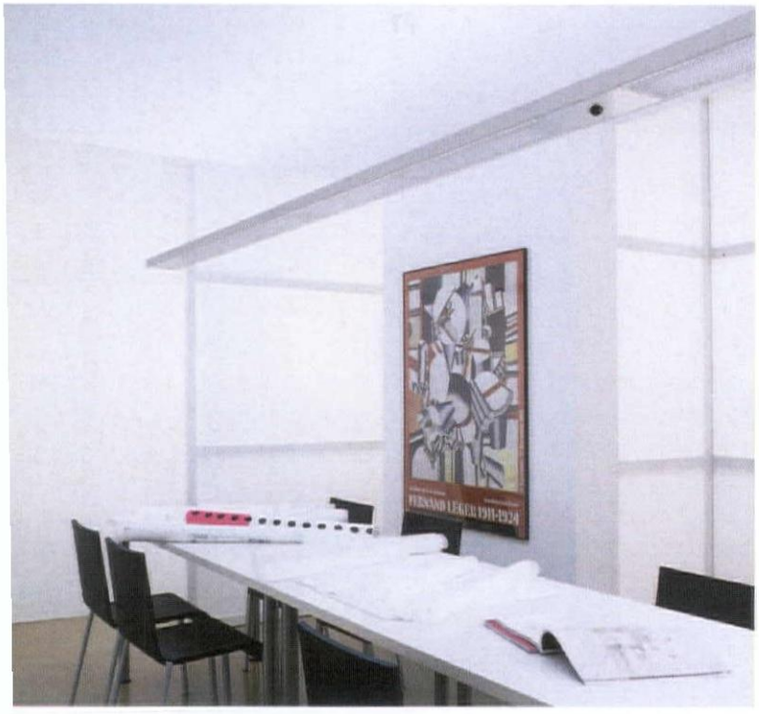


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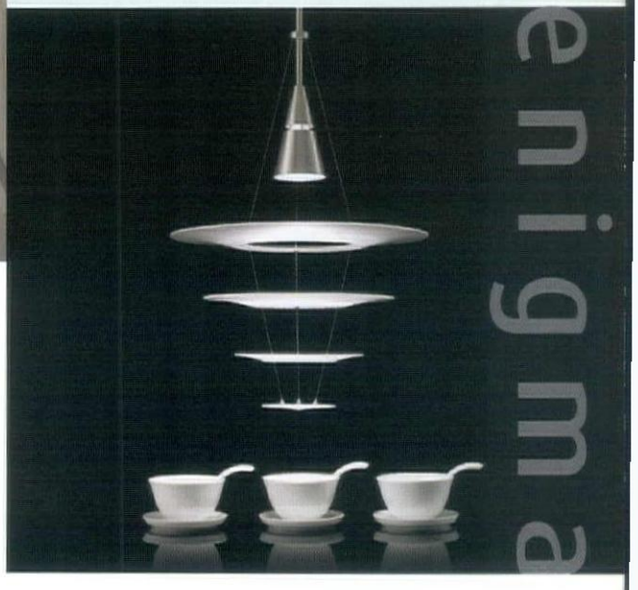


ph 3/2 pendant

Design: Poul Henningsen. Shades in mouth-blown white, opal glass with frame in chrome-plated brass. Diameter 290mm, height 242mm. Incandescent lamp max. 75W, E27, frosted.

campbell

Design: Louise Campbell. Outer and inner shades in mouth-blown clear glass with sandblasted stripes. Diameter 275mm, height 371mm. Incandescent lamp max. 75W reflector R80, E27.



enigma

Design: Shoichi Uchiyama. Shades in matt-painted acrylic and cone in brushed aluminium. Diameter 422mm, height 740mm. Halogen reflector lamp (230V) max. 50W QR Gu10.

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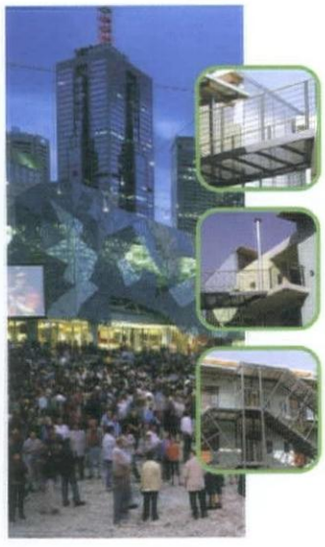
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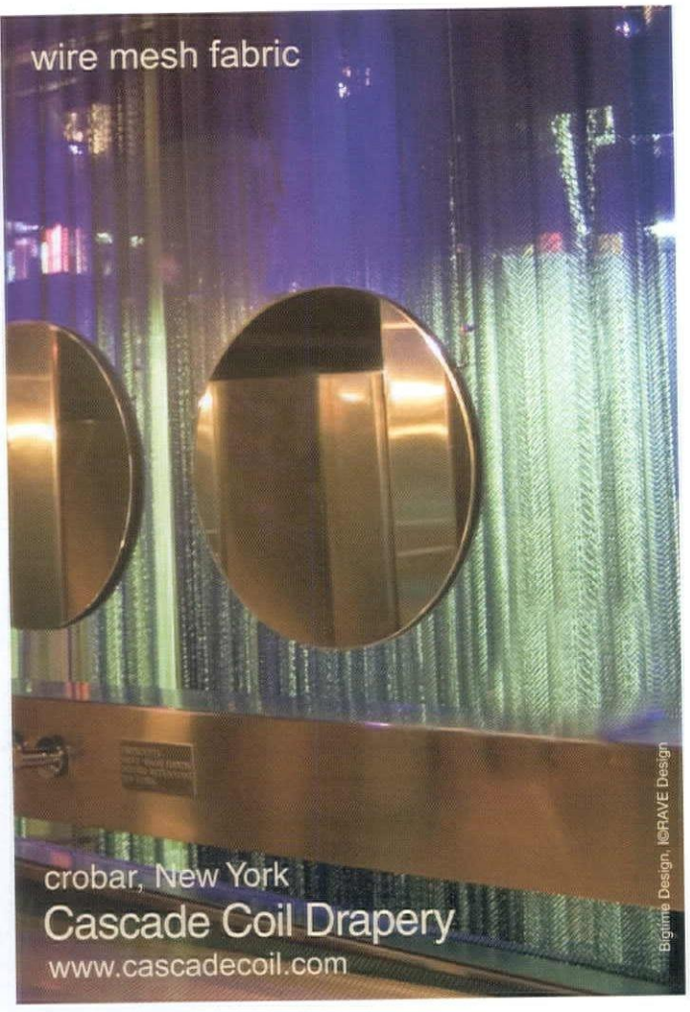
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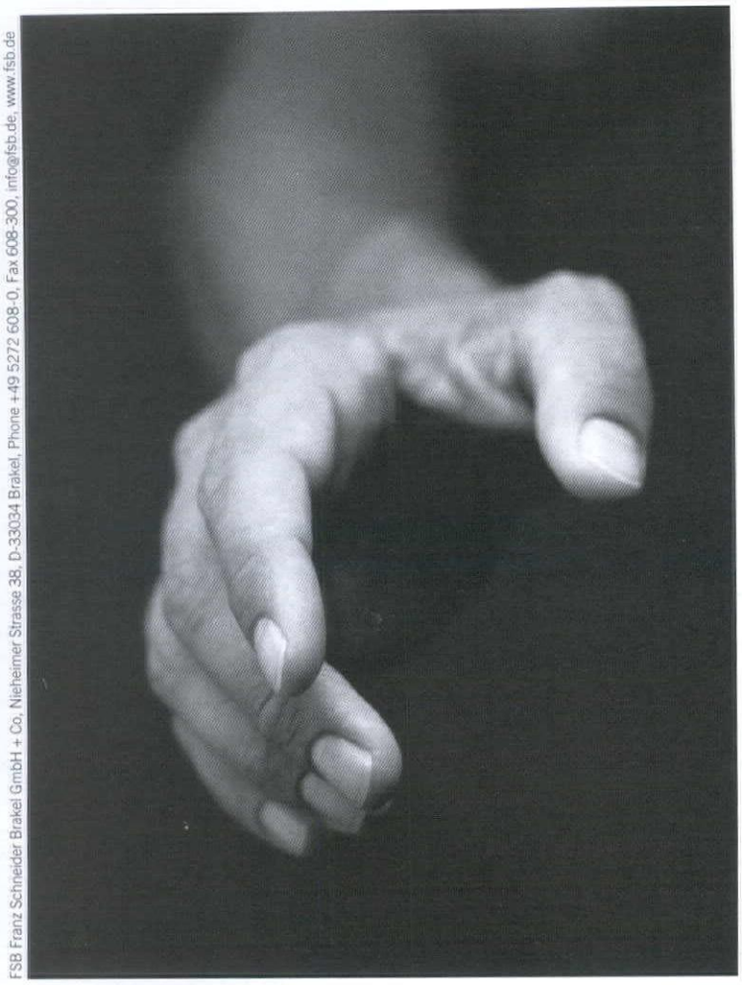
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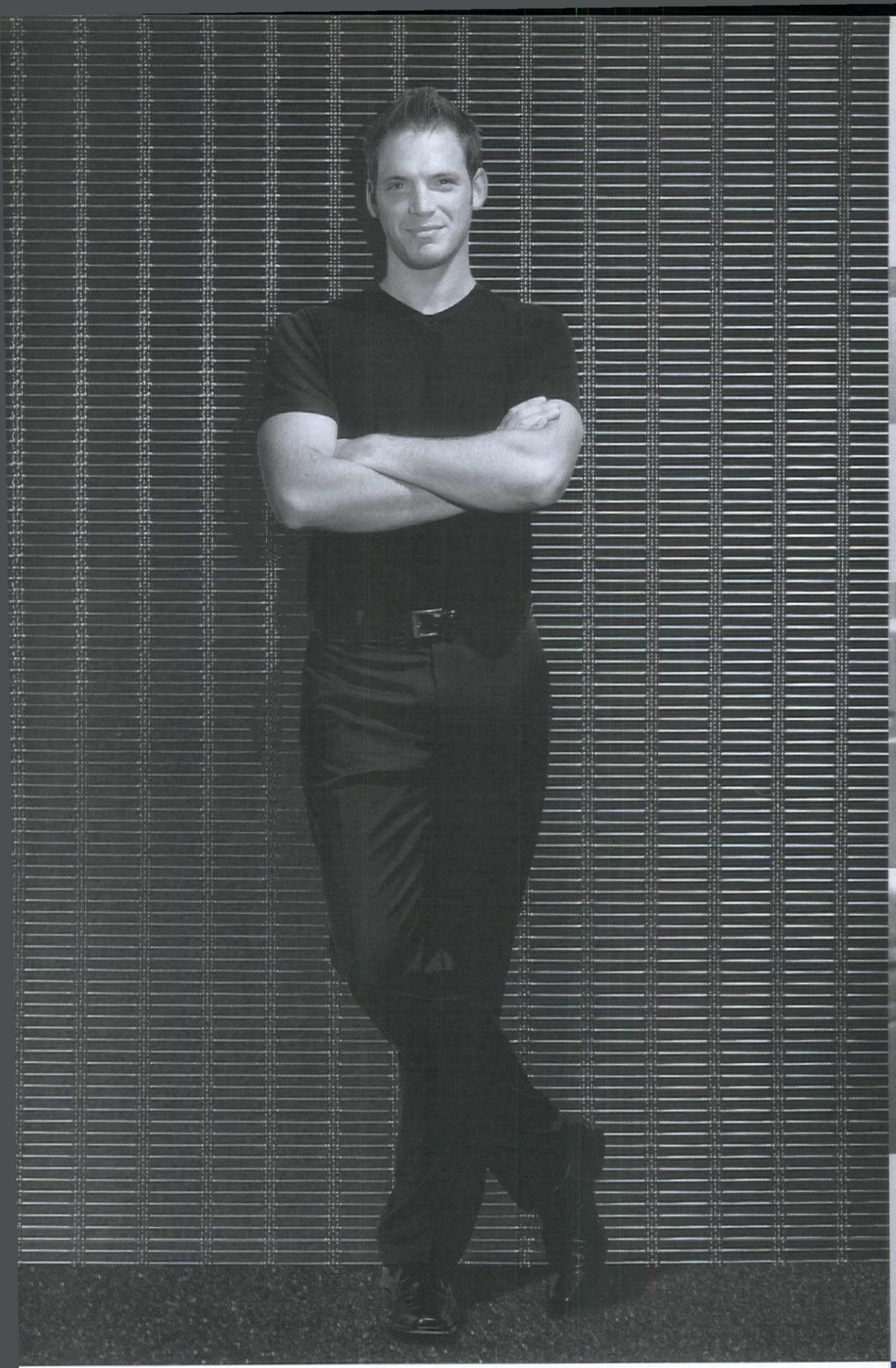
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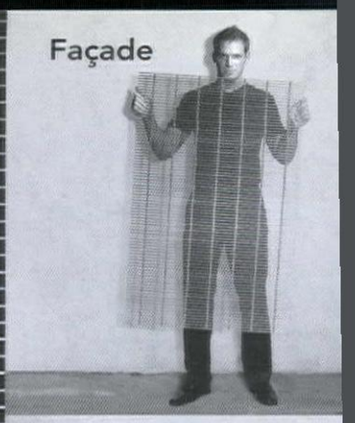


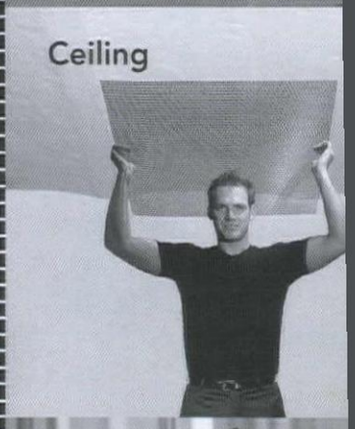
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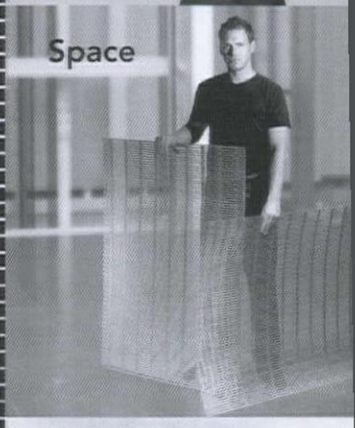
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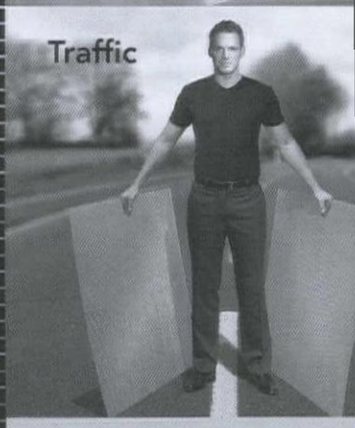
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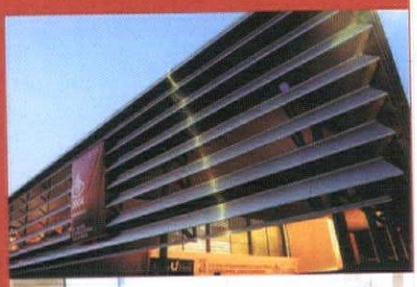
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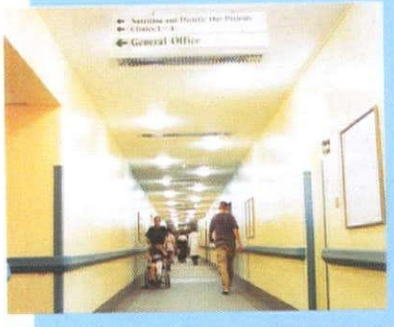
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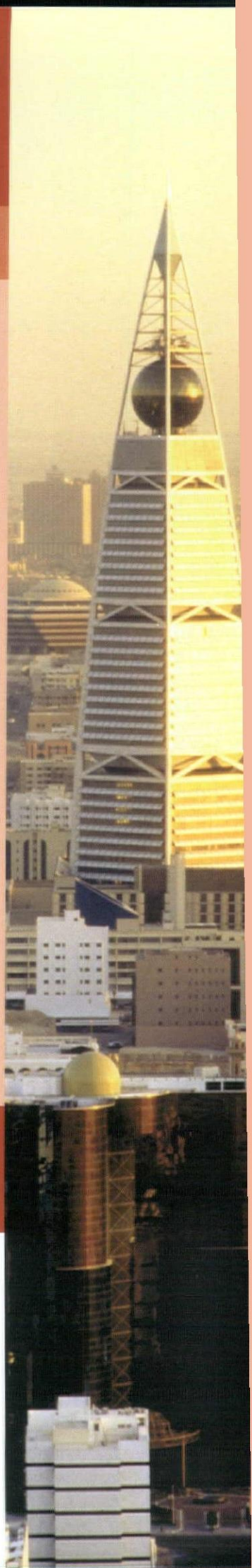
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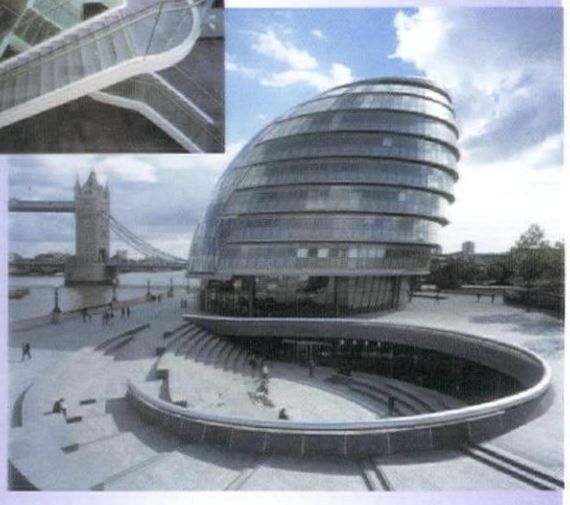
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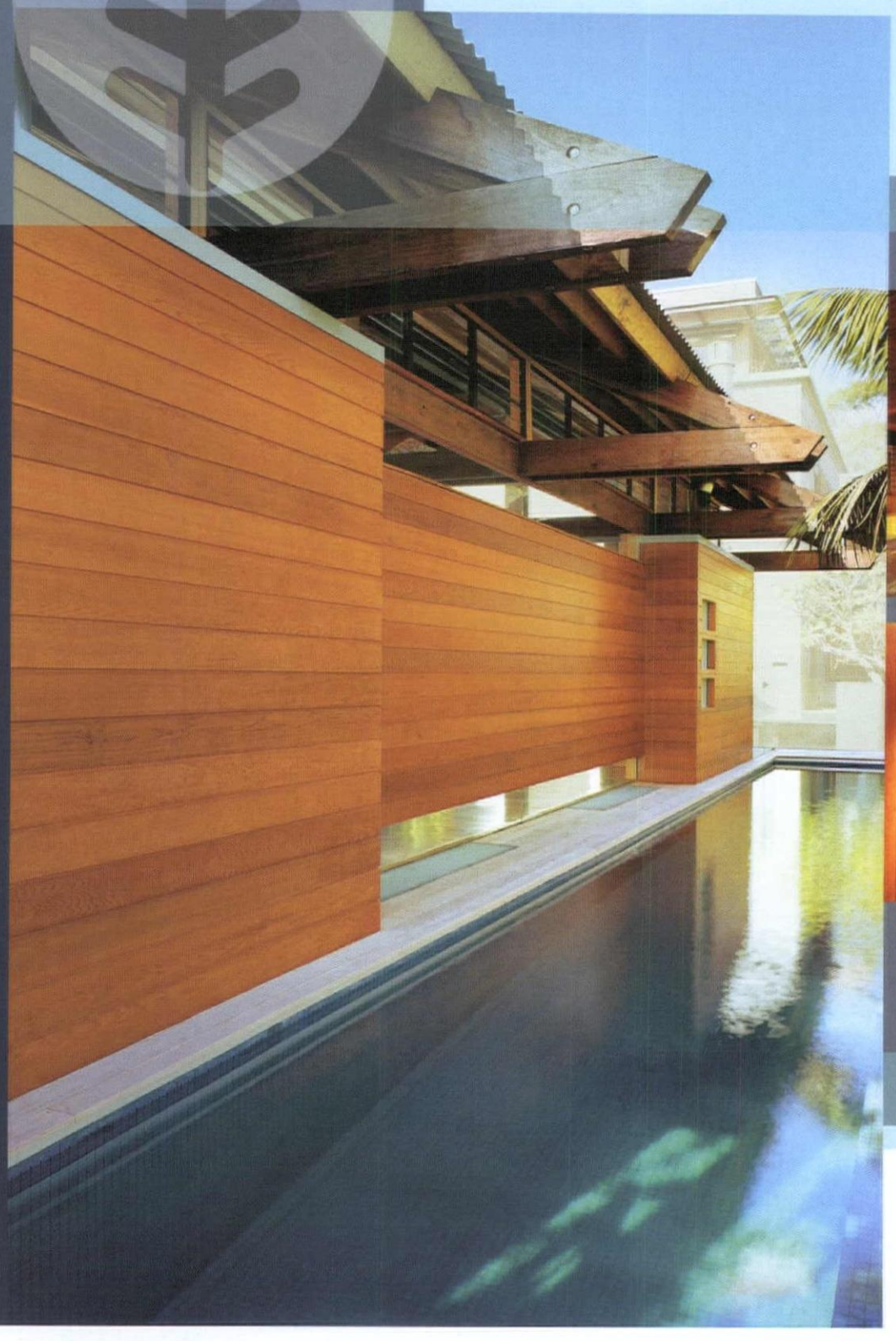
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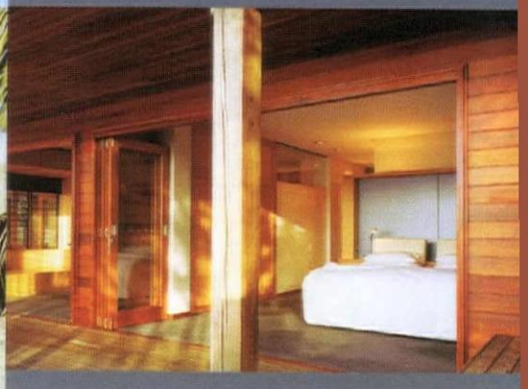
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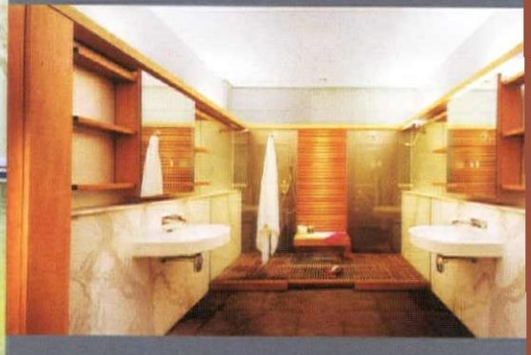
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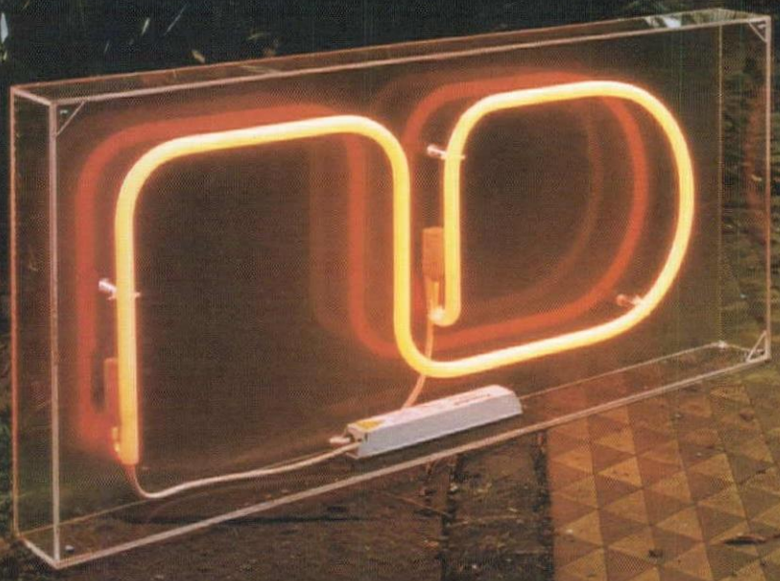
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view

OUTRAGE IN MOSCOW : NARKOMFIN APARTMENTS UNDER THREAT; AR AWARDS FOR EMERGING ARCHITECTURE 2005; PIANO TRANSFORMS THE LOS ANGELES COUNTY MUSEUM OF ART; KENZO TANGE REMEMBERED; SAUERBRUCH HUTTON WINS COMPETITION FOR KFW HQ, FRANKFURT; LAWRENCE BARTH AND S333 IN SINGAPORE.

DESIGNED FOR HEALING

Of all the branches of architecture, hospital design presents the greatest of challenges. It addresses the human dimension from birth to death; the architect must create a building primarily for people, but one in which form follows medical function in a variety of very particular ways. A key task is to ensure that efficiency of service is enhanced by the building envelope and the technology that fits within it. That technology changes more frequently, and across a greater range of areas, than it does in many other business environments; the task of designing for anticipated change, but without knowing quite what that change might be, is particularly difficult. Equally difficult is the creation of architecture that will provide the sort of civilised workplace which helps to attract and (just as important) retain good medical staff. But the challenge facing the architect does not end with the provision of a building that is fit for purpose merely from the point of view of the health service provider. If only it were that simple.

The next group of people for whom the design is important are those who visit. Although unlikely to be in the state of distress of many of the patients, they nevertheless are confronted by what at best will be unfamiliar surroundings, and at worst complex and confusing signage and routeing regimes, culminating in cramped and inconvenient spaces in which most of their interaction with a patient will take place. Of course the most important people of all are patients themselves, but patient-based design appears still to be a novelty in a branch of architecture which has become so specialised that general architectural values are frequently underestimated or ignored. Too often, proposals reflect this year's clinical fashions, and the apparently unavoidable consequences of narrow attitudes to budget, materials and layout. Outcomes are downplayed in favour of outputs.

As the buildings in this issue show, the timeless attributes of civilised healthcare environments can be achieved through good architecture, but not if it is ruthlessly constrained or directed by financial regimes based on a misunderstanding of the human and economic costs of poor design. What patients want and need are well-tempered environments where they can suffer and recover in peace and quiet, where sleep is regarded as important rather than an interference with breakfast delivery regimes, and where facilities are designed to ensure privacy and hygiene on the one hand, and decent and accessible facilities for visitors on the other. The case for proper lifetime cost analysis, discussed elsewhere in this issue, is particularly pertinent in the case of healthcare buildings, since the effectiveness of their performance over time will not simply justify the capital investment made to create them, but will contribute sooner or later to the well-being (and sometimes a decent environment in which to die) of us all.

PAUL FINCH

outrage

STATE MODERN?

Shortly before her tragic death last year, Britain's leading expert on Russian Art and Architecture, Catherine Cooke, introduced Rob Gregory to the hidden treasures currently at risk in Moscow. The Narkomfin Apartments, by Ginzburg and Milinis, may be the next to be destroyed.

In Moscow there is an unmistakable hunger for the 'contemporary'. Everything has to be new. Boasting one of the world's largest IKEA stores, life- and home-styling are high on the agenda. In a wave of showy prosperity signalled by imported cars and country villas, new-build high-style city living is the next must-have status symbol. Rejecting the opportunity to refurbish the fine buildings that exist in the heart of Moscow, vast condominiums are planned with grotesque ornamentation and ridiculous names. Instead of preserving and rejuvenating existing structures, fine stock is bulldozed to make way for substandard properties.

The tendency to reject the past is deep-set within sections of the city's stratified post-Soviet community. While a young generation is rising (relatively) untouched by the Soviet regime, full of optimism, creativity, motivation and pride in their Russian heritage, there is a more weary generation who face the reality of a commercially competitive world, struggling to take responsibility and make decisions for themselves. The generation that should be leading the fight to save its heritage is failing to preserve a legacy, making way for a small number of developers to take full advantage. As a result, in Moscow today many buildings are at risk.

Moscow's planners and architects should be more discerning about the ideas they adopt for their city. Their architectural heritage would have been no worse off if, for example, they had chosen to bypass Post-Modernism. Conservation, on the other hand, is something they should not reject. The West can offer exemplary models of how great cities have learnt to live with, preserve and exploit their architectural past.

In discussion with Catherine Cooke it was clear that the problem is not just the choice concern of specialist architectural scholars. The rush to profit from property development is affecting and displacing many local residents, as Cooke recalled stories of buildings being secretly demolished behind hoardings. Confirmed in a series of reports by Kevin O'Flynn in the *Moscow Times*, the mass eviction of residents is common. Despite extensive protests, significant civic buildings have also been lost, such as the Hotel Moskva (famously featured on Stolichnaya Vodka bottles), and the Voyentorg department store; the Rossiya Hotel is the next to face the bulldozers. Many believe that Moscow is facing a grim future under the chief decision maker, Mayor Yuri Luzhkov. Since becoming mayor in 1992, an estimated 400 historic buildings dating back to the seventeenth century have been destroyed, 60 of which were listed and as such determined by law to be untouchable. As Luzhkov enters his last four-year term, his desire to leave an indelible mark on the city may get even more wreckless; tearing down more historic buildings in a strategy alleged to support his wife's government approved construction company, Intekio, which is reported to control 11 per cent of construction in Moscow.

As rigorously researched by Cooke, the city has a rich and varied collection of Modernist buildings; an international legacy that is failing to be recognised as a significant cultural asset. As a recent visit to Ginzburg's Narkomfin revealed, the poor stewardship of the city's Constructivist architecture continues, and is of global significance. Despite the fact that history has revealed the failures of the Soviet regime, the influence of the architecture of the Russian avant-garde cannot be overstated; testing new building typologies in response to the state's struggle to house an increasing population.

In the 1920s, housing was top of Moscow's agenda as little had been built since the outbreak of the First World War. At the 13th party congress of 1924, it was considered to be 'the most important question in the material life of the workers'. However, communal living had proven ineffective, as families struggled with the social and practical problems associated with multiple occupancy within repossessed private homes. New forms were required to promote communal life; workers' clubs and purpose-built homes.

In response to this under Moisei Ginzburg's leadership, the 'Association of Contemporary Architects' (OSA) focused on communal housing in search of a new form of *domkommuna*. As such Narkomfin was constructed to provide homes for 50 families, and was to become the first example of so-called 'transitional' living.

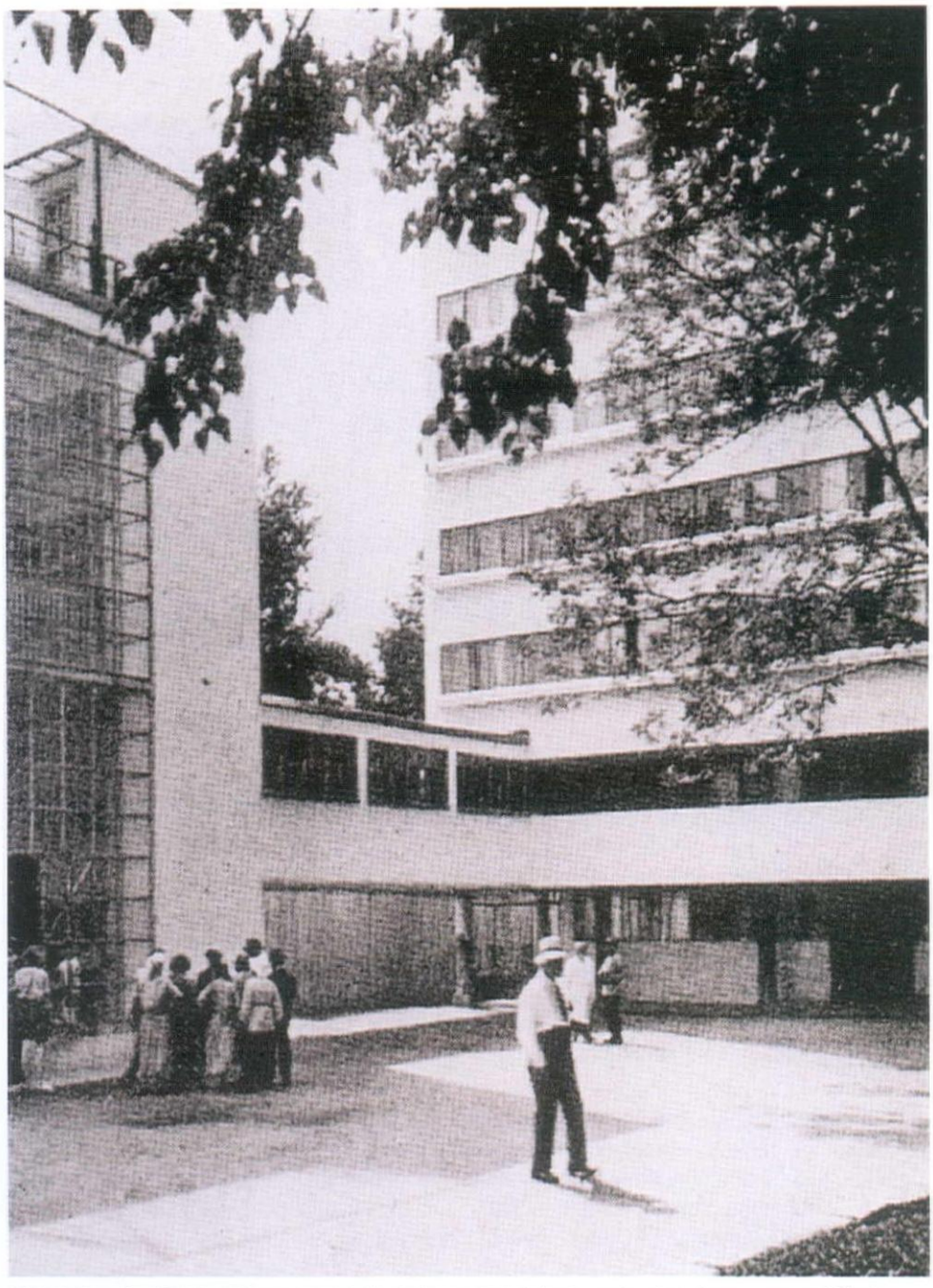
Instead of dictating communal life by denying individual families the most basic levels of privacy, Narkomfin used its spatial order to stimulate a new form of shared life. By improving earlier failed strategies, each Narkomfin apartment included private cooking and bathing facilities, while an amenity block provided space for more social activities; a self-contained pavilion linked to each dwelling by the two internal 'streets'. Situated at the end of the accommodation terrace, the pavilion contained canteen, gymnasium, library, and day nursery facilities, all surmounted by a shared roof garden. Together, the L-shaped building defined a park that continued beneath the stilted terrace.

In its day, Narkomfin was a truly innovative building that promoted a vision for modern living. Many followed its example, such as Lawn Road Flats by Wells Coates (recently restored to its former glory). It also incorporated pioneering new apartment layouts with the building's cross-section revealing an innovative arrangement whereby three split-level units interlock above and below the two communal 'streets'; a composition that allowed surprisingly spacious units, each with a double-height living room, to be arranged in dense configurations. This strategy was later adopted by Le Corbusier in his Ville Radieuse and Unité at Marseilles following a visit to the Narkomfin site during construction. From being an exemplar of the Modernist notion of the clean white world, today visitors are greeted with an altogether different vision. The haunting signs of decay, concrete cancer, obsolete services, and vandalism conceal the fact that 19 of the 50 apartments are still occupied. Why then is this modern masterpiece being left to rot?

Decaying Constructivist buildings are seen by many as monuments to a failed regime. This depressing trend is not the result of indifference or disregard, but is instead a highly contrived form of neglect. If buildings were torn down quickly, we could forget them and the era they stood for. However, an attitude prevails that says, 'we don't need to demolish them – they will demolish themselves', gratuitously prolonging the agony; as a result many Constructivist monuments are suffering a slow, public death.

In a recent letter detailing the conclusions of a survey that reported a 60 per cent deterioration, inhabitants were bluntly informed that, 'the question of the fate of your house remains in the control of the administration'. In response to this, and other stories of underhand and irresponsible property stewardship, three foreign journalists have helped set up a conservation group – the Moscow Architectural Preservation Society (MAPS) – to try to save Moscow's heritage. Clem Cecil, one of the group's founders, who was herself displaced from her flat that was demolished, believes that Constructivist buildings are simply not appreciated. 'Unlike the traditional buildings of the city, the significance of Constructivism is simply not recognised. The majority of people do not understand the buildings' potential and as a result they are neglected. We need to raise the profile of these buildings, and thankfully a new ideology is emerging among the younger generations who are taking a keen interest in the history of their city.' MAPS will hopefully help save the many other buildings at risk, working alongside more established organisations such as DOCOMOMO, the UIA and UNESCO. For a more informal site, visit *www.maps-moscow.com*

ROB GREGORY



1930: Narkomfin offered workers a more civilised place to live with private flats linked to a communal block.



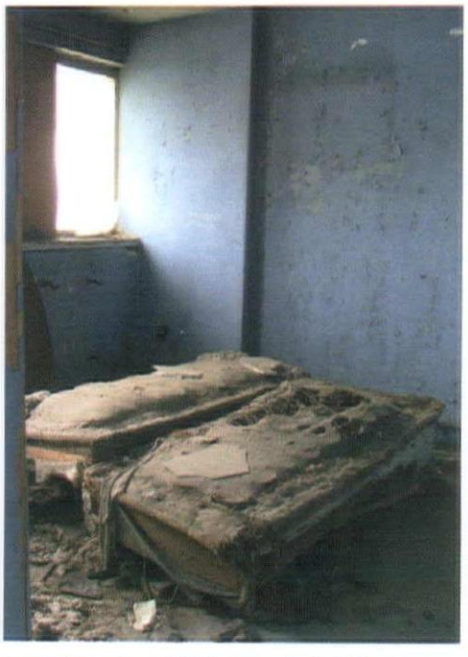
The section that inspired Corb? (Courtesy of F. Patti).



A machine for communal life: original design drawings.







With over half of the flats empty, Narkomfin's interiors show signs of neglect and vandalism. Has anyone got the vision to step in and save it? (Photographs: Rob Gregory).

KENZO TANGE (1913 –2005)

The influence of Kenzo Tange, who died on 22 March, aged 91 years, has permeated Japanese architecture for well over half a century. He became the leading Modernist architect in the country from the 1950s and taught generations of younger protégés in Tokyo University, MIT and Yale. But above all he led by built example, becoming in a sense the barometer of change in postwar Japanese modern architecture. He produced a vast number of projects throughout the islands and, as his international reputation grew, outside the country as well.

Tange graduated from Tokyo University in 1938 but resumed his postgraduate studies there during the war before beginning his professional career in the office of Kunio Maekawa who had worked for Le Corbusier in his Paris office.

Tange became committed to the Modern Movement ideas of Le Corbusier, Gropius and Mies van der Rohe. He attempted to combine these strands of inspiration with a more diffuse interest in Japanese traditional culture. Thus he gave Japanese architecture itself a new impetus by opening up the International Style rather than closing off a tradition. This is probably best seen in his first and universally praised building for the Hiroshima Peace Centre and Museum of 1949-56 which with its mix of Functionalist and local forms rose above the area of devastation left by the atom bomb.

In 1957 he completed the Tokyo Metropolitan Government offices in Yurakucho, a functionally organized government building with a steel frame, yet elevated on pilotis displaying an obvious to debt to both Mies and Le Corbusier. It was these buildings and a succession of civic projects in Ehime, Hiroshima and Shizuoka that led to Tange's appointment as the architect for the Japan 1964 Olympics. Located in Tokyo, the pair of Olympic buildings he designed between 1961 and '64 were to bring him worldwide recognition, arguably achieving too great symbolic significance. He wrote of them: '... for some time I had devoted thought to communications between architectural space and the human spirit ... symbols are crystallisations of images of historical periods in the evolutions of civilizations'. In a sense this symbolisation was a reaction to the removal of the American forces from their occupation of the Olympic site in Yoyogi Park. Tange produced two separate structures, the main gymnasium for swimming and a smaller gymnasium for basketball and tennis. They were among the most extraordinary structures seen in the Olympic movement with their enormous membrane roofs, a type that had been experimented with both by Le Corbusier at the Brussels Expo 1958 and by Eero Saarinen with the Yale Hockey Stadium, but not at this scale. In 1972 Frei Otto developed a similar system for the Munich Olympics. The Olympic structures had also pushed Tange's work more towards the organic and further along from the rigidity of the International Style. Le Corbusier's Philips Pavilion had a part to play in this development and probably also influenced the shaped profile and suspended roof of St Mary's Cathedral, Tokyo, 1961-64.



Olympic buildings, Tokyo, 1964. Photograph by Murai.

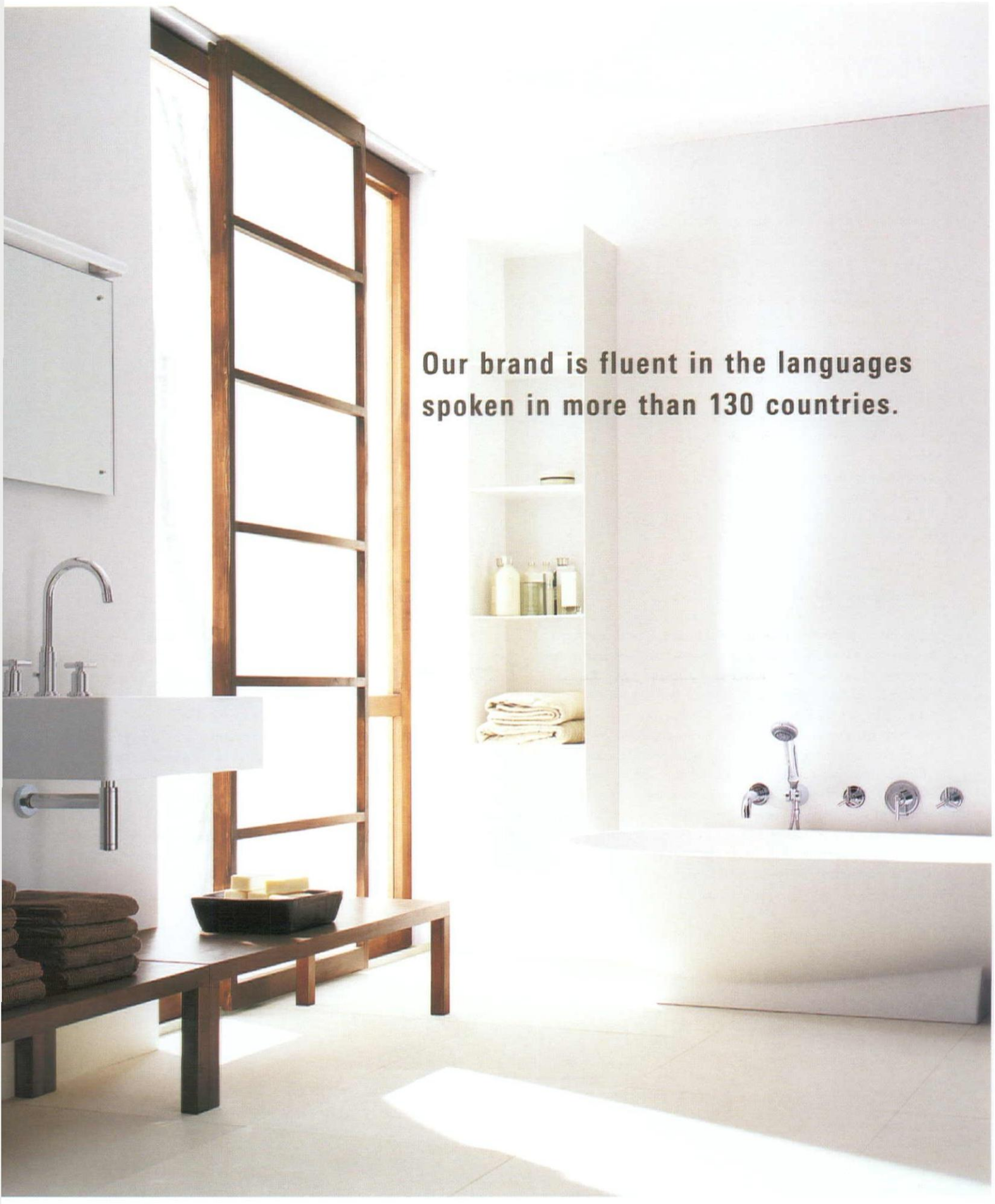
In 1959 Tange attended the CIAM Team 10 conference at Otterloo and presented a paper there on the work of the young Metabolists for whom he was to become the father figure. He showed projects by Kikutake and Kurokawa and most importantly his own Utopian project for a city over Tokyo Bay. It was an urban scheme developed with students from an earlier MIT project for 25 000 inhabitants in Boston harbour. Reyner Banham in his *Megastructure* book claimed that the Tokyo Bay project was: 'the (megastructure) movement's major masterpiece'. He claimed it 'made Japan the fount of inspiration for architectural and urban visionaries for most of the sixties'. No mean compliment when you consider that Banham thought it better than the 'conventional Modernism' of Costa's Brasilia!

A distinct change in Tange's approach appears soon afterwards with the design of the Yamanashi Communications Centre (1961-67) which was much more fragmented than anything that emerged from the Corbusian years. He was seen eschewing the International Style and echoing the new trends towards flexibility, growth, change and indeterminacy. At about this time, international recognition and honours mounted up, with Gold Medals from the RIBA (1965), the AIA (1966), from Italy (1970) and France (1973), honorary memberships and degrees proliferated, from Japan and Europe to the countries of Latin America. The latter part of his career saw him take on projects from many parts of the world including China, Australia, Europe, Saudi Arabia, Africa and South America.

Tange's reputation had taken a bit of a knock with the completion in 1991 of the massive Tokyo City Hall, in the skyscraper district of Nishi-Shinjuko, which was seen as a kind of fortress of government power. It was the largest single group of buildings ever to be assembled on one site in Japan and is overwhelming in its size and symbolism. It is an unsettling contrast to the existing grain of Tokyo's confused, chaotic yet intensely busy and cramped character. However, all was redeemed with the completion of his huge double tower structure in 1996 for the Fuji TV company. This building is situated on an artificial island in the Bay, comprising two huge blocks 210m long and 120m high. These are connected by a web of enclosed walkways over which is suspended a 32m diameter shiny titanium faced sphere housing a popular tourist observatory and café. There could not be a better platform to view and contemplate some of the accumulated work of Tokyo's – indeed Japan's – most influential contemporary architect. DENNIS SHARP



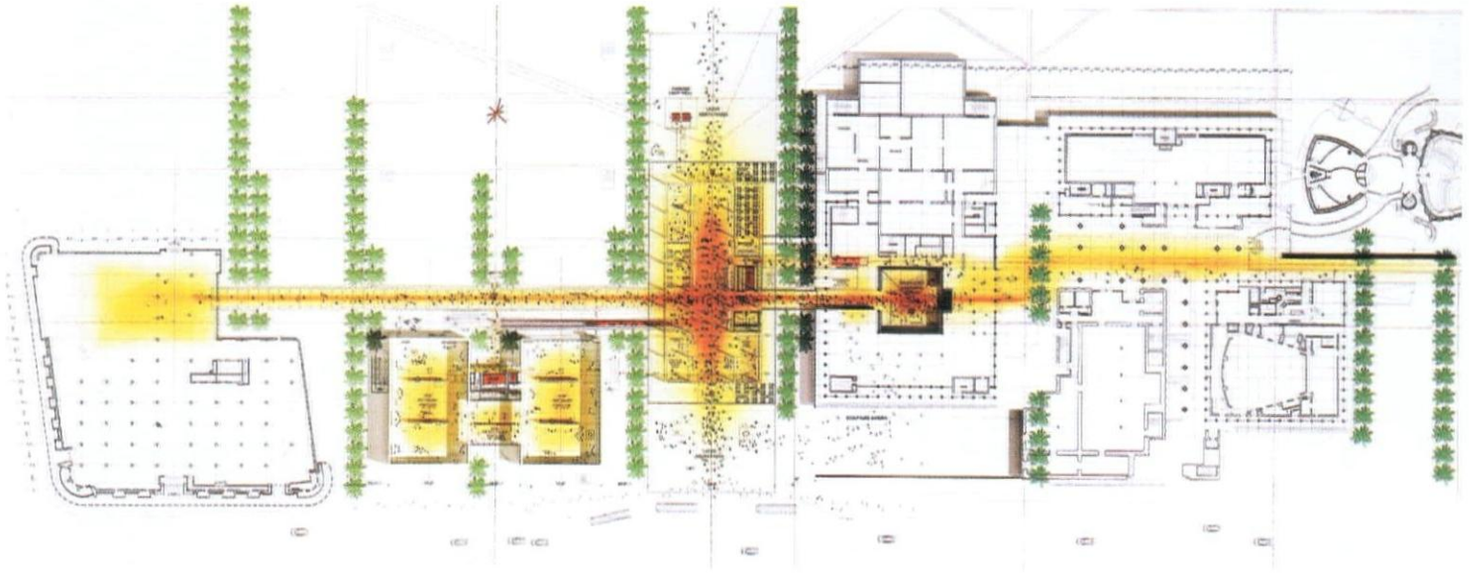
Atami Garden Hotel, 1962.



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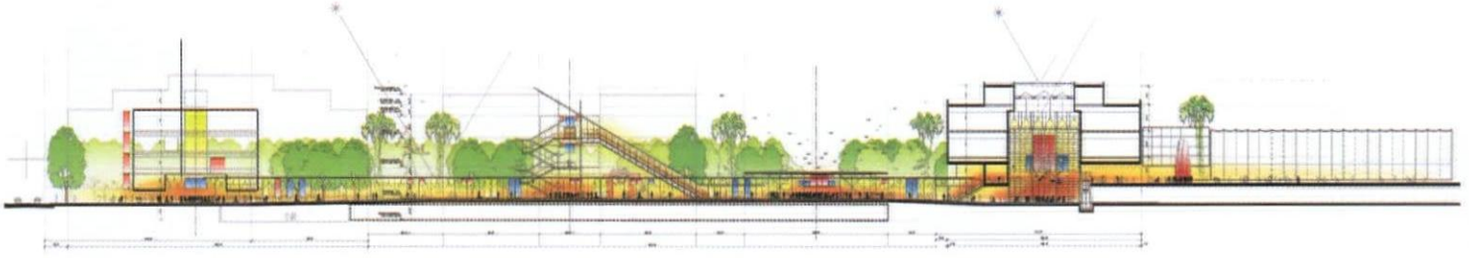
ground floor plan

PIANO TRANSFORMS LACMA

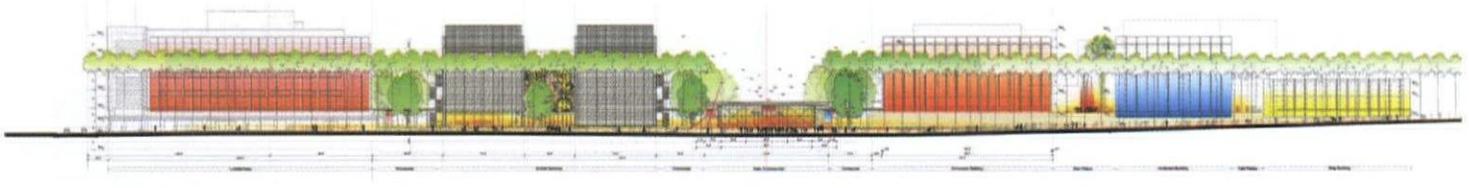
Following a 40-year succession of mis-steps, the Los Angeles County Museum of Art has finally commissioned architecture worthy of its encyclopaedic collections of classic and contemporary Asian, European, and American arts. These are ranked among the finest in the United States, and the museum has launched a succession of noteworthy exhibitions, but the treasures have been scattered through a visually chaotic complex of galleries strung out along Wilshire Boulevard. In the early 1960s, LACMA's first director, Richard Brown, urged that the original building be commissioned from Mies; instead, the board and the County Supervisors settled for William Pereira, who gave them a warmed-over Beaux Arts complex of three separate pavilions surrounded by a moat that leaked and had to be drained.

Water was the only element that flowed freely through the disconnected spaces, and so, 20 years later, Hardy Holzman Pfeiffer Associates was invited to add space and bring order to the complex. The hybrid resembles Frankenstein's monster: tepid Classicism and bombastic streamline awkwardly stitched together. It still didn't work as a unity, and LACMA continued to grow piecemeal, from LACMA West (the former May Company department store) to the Bruce Goff/Bart Prince Pavilion for Japanese Art in Hancock Park – extending 450m (the length of two ocean liners) from one end to the other.

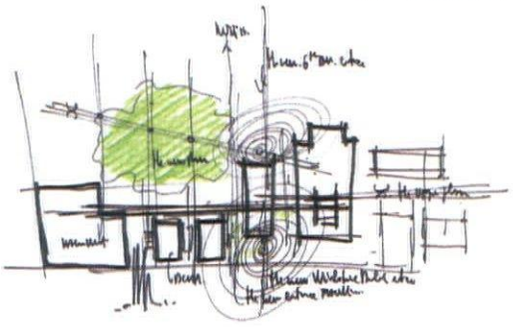
Renzo Piano hopes to turn this discontinuity to advantage, emphasising context and connective tissue as much as new construction. He saw an opportunity to create an urban sense of place on a scale very similar to that of a walled Italian city such as San Gimignano or Urbino. However, his chief inspiration came from the Case Study houses, and the benign climate that prompted Richard Meier to create an indoor-outdoor experience at the Getty Center. Rejecting monumentality, Piano expresses a preference for an airy, lightweight architecture. Coloured scrims, cued to paintings of Rothko, Klee and Max Bill, will provide a



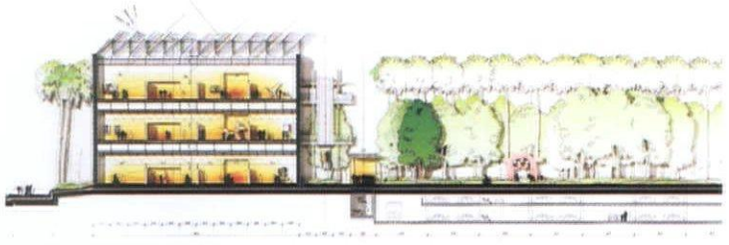
site section



elevation to Wilshire Boulevard; coloured scrim provides a unified street facade



site analysis sketch – new H-shaped galleries (BCAM) and an entrance pavilion will enhance exhibition spaces and unify the site



cross section through BCAM

unified street facade, and the disparate blocks will be experienced as a succession of urban events opening off an axial concourse.

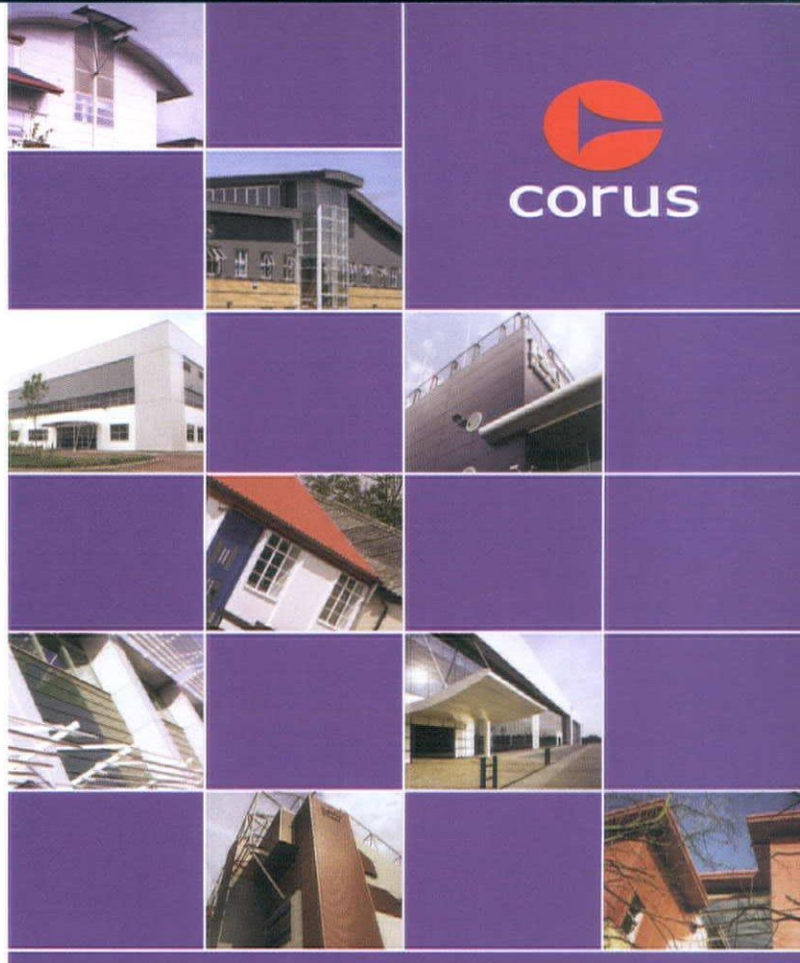
In moves he regards as miraculous in this car culture, a parking structure will be levelled (the cars will go underground) and a street will be closed. These clearances will provide space for the Broad Contemporary Art Museum (BCAM) and a glass entrance pavilion. Billionaire businessman Eli Broad pledged $50 million towards the construction of the new gallery to house his collection of contemporary art along with new LACMA acquisitions, and more than $100 million will come from other donors.

This rational, pragmatic solution to a long-running institutional problem has a good chance of success, in contrast to the iconoclastic proposal of Rem Koolhaas to tear down most of the existing buildings, and put five collections under a soaring translucent canopy. The LACMA board rashly selected this proposal in early 2002 and just as quickly dropped it when they realised the impossibility of raising around $300 million while alienating the local philanthropists whose names, engraved on the doomed galleries, would be ground to dust.

BCAM is a modestly-scaled H-plan block of skylit galleries, with angled roof-top louvres that are feathered to dematerialise the mass, much like Piano's basket structures on Noumea, or the crown of the New York Times tower, which is now under construction. The glass entrance pavilion, containing those essential amenities of shop, café, restaurant, and donors' room, will appear to float within a spacious plaza, and the entire site will be landscaped over underground parking, extending the park that encloses the La Brea tar pits to the east.

Piano's programme of museum additions now extends from the Whitney and the Morgan Library in New York to California, by way of the Chicago Art Institute. Each poses a unique set of challenges and opportunities, but shares the need to fuse the intimate contemplation of art – an experience the architect characterises as sacred – with the profane gathering of people in a public place. His skill in achieving a harmonious balance was demonstrated in the Menil (AR March 1987) and Beyeler (AR December 1997) museums and is likely to be reprised in the Zentrum Paul Klee near Berne, which opens in mid-June. To provide a context for his latest venture, LACMA is exhibiting a selection of his key projects until 2 October, in the same dramatic installation Piano employed at the Louisiana Museum and in Genoa.

MICHAEL WEBB



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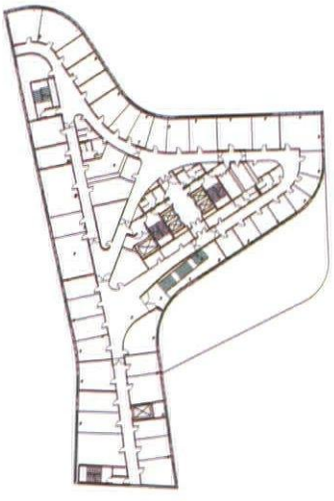
BANKING ON FRANKFURT



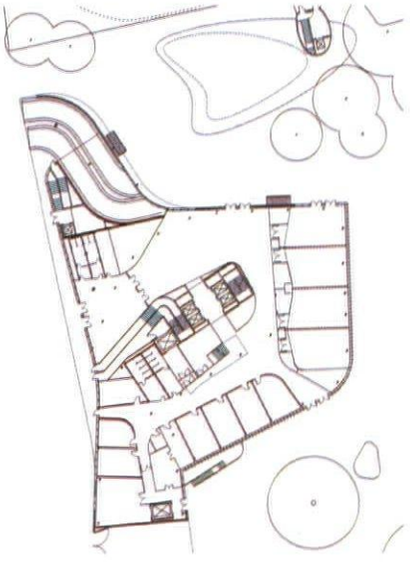
For an architectural studio with a small oeuvre, within limited geographical boundaries, Sauerbruch Hutton have an exceptionally high profile, due perhaps to their concentrated architectural vocabulary which makes their projects instantly recognisable. Their latest competition win, for an extension to the KfW Banking Group headquarters in Frankfurt am Main, displays yet again the curves and colours characteristic of their work since their Berlin GSW Headquarters (AR August 2000), Biberach Pharmacological Research Centre (AR August 2003) and Dessau Federal Environmental Agency, due to be completed later this year.

West Arcade starts on site in 2006 and completion is planned for 2008. It is essentially an office building with 550 workstations, conference facilities and electronic data processing centres. A four-level podium structure, with a sheltered arcade walkway, will connect at eaves height to the existing bank building and then extend along the Zeppelinallee road line with an asymmetrical curved and three pronged footprint. A 14-storey, 54m high, tower placed on this irregular Y-shaped base has the plan of a leaf. This configuration is a friendly gesture to a neighbouring high-rise so that it can maintain its uninterrupted view into the nearby park. Right-angles seem to be anathema to Sauerbruch Hutton. As a result, though they are all large-scale complexes, their buildings have never appeared aggressive. The pattern of stacked floors, which might have become monotonous, is always broken by a patchwork cover of subtle colour variations. In West Arcade, colours will be warm hues of grey, from blue-grey and green-grey, to red. A double-skin facade will consist of external coloured or transparent glass, vertical perforated metal sun louvres in similar hues hanging within the sandwich, and internal clear glazing. On each floor this facade is divided into two 'boxes'. The bottom box unit allows external air to enter into the sandwich. As the air warms it rises and leaves the space via ventilation in the top box unit. This filtering system reduces street noise and wind gusting effects.

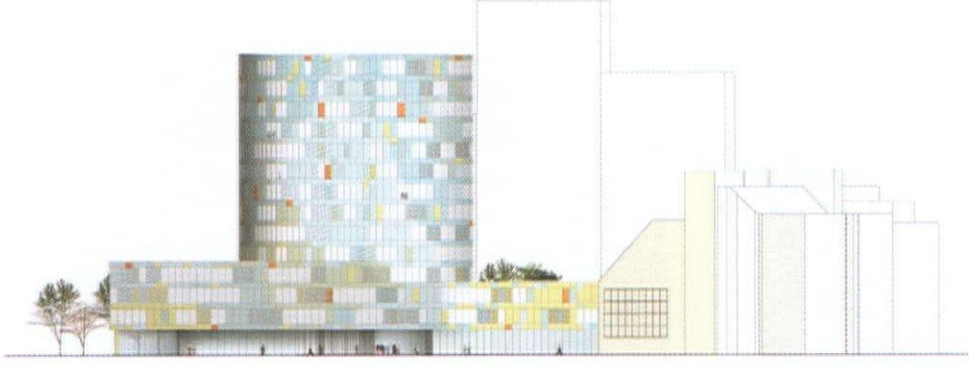
The site in the west end of Frankfurt is near the Palm Garden, a horticultural park of exotic plants and greenhouses. The new building's foyer is positioned on the north side so that, on entering the building, visitors have an unhindered view into the park. In line with current European thinking on empowering building users, and making them more environmentally responsible, the architects are hoping to persuade the client to use solar energy. Compact volume, high insulation, efficient shading against glare and heat gain, and manually operated openings for ventilation are all part of a passive, sustainable building technology concept. LAYLA DAWSON



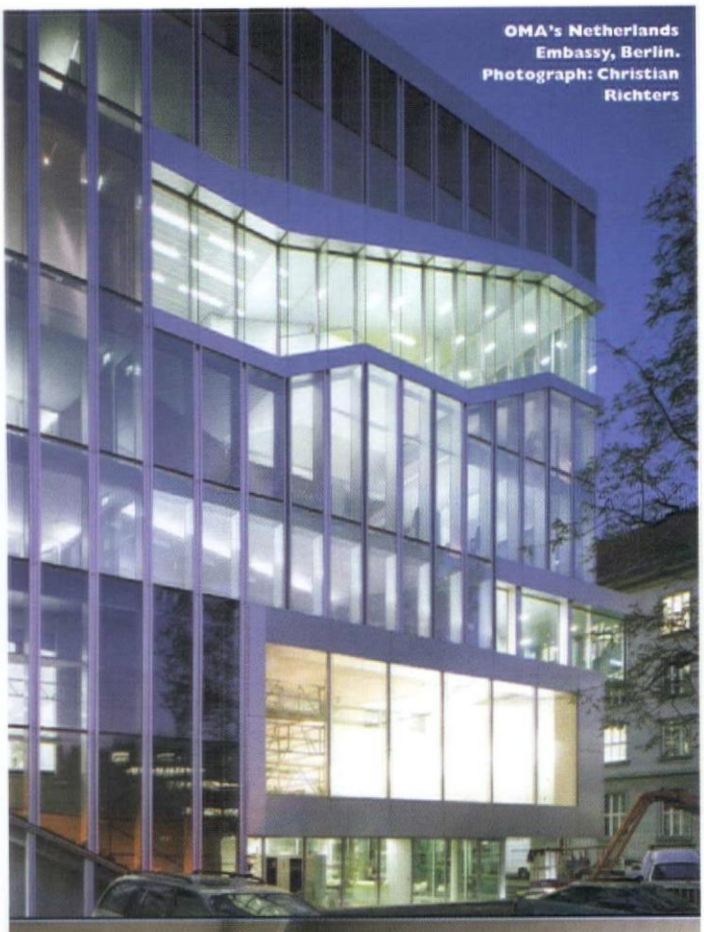
first floor plan



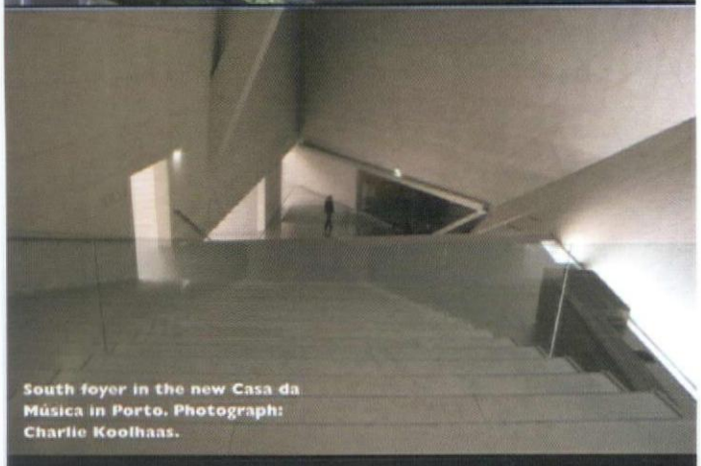
ground floor plan



west elevation



OMA's Netherlands Embassy, Berlin. Photograph: Christian Richters

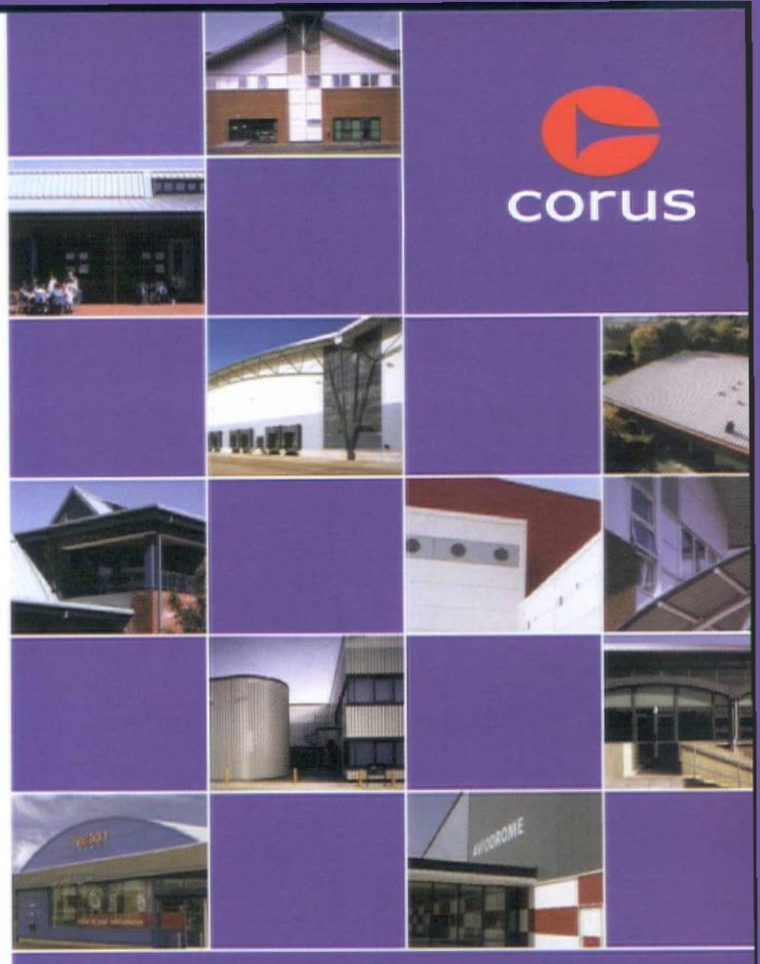


South foyer in the new Casa da Música in Porto. Photograph: Charlie Koolhaas.

JOAN COLLINS MEETS DR CALIGARI

With an inaugural gig by Lou Reed, Porto's new concert hall, the Casa da Música, is finally up and running (above, bottom picture). Designed by OMA, it manifests a characteristically challenging approach to historic notions of music theatres, updating and reinterpreting conventions for the twenty-first century and beyond. Though the main 1300 seat auditorium is an orthodox shoebox lined with timber panels, the shoebox has both ends removed to introduce vast vistas out over the city, and the timber is humble plywood, dignified with gold leaf applied in a rippling pattern that recalls a trashy animal print (very Joan Collins boudoir). Wrapped round the main hall and its smaller 400 seat sibling is a German Expressionist labyrinth of staircases and promenade spaces, all angles, concrete and gloom (very cabinet of Dr Caligari). Porto sees the long awaited Casa as its Guggenheim, capable of attracting cultural tourists and architectural groupies, and in terms of the city's existing rather sober architectural scene, dominated by Siza and Souto de Moura, it represents an exhilarating, if slightly disarming, fast forward. We aim to cover it in more detail later in the year.

Coincidentally, Souto de Moura's Braga Stadium (AR July 2004) was on the final shortlist of two for the Mies van der Rohe Award for Contemporary Architecture, made by the European Union. Yet this seems to be Rem's year, as the prize went instead to OMA's Netherlands Embassy in Berlin (AR May 2004) (above, top picture). The jury, chaired by Zaha Hadid and including Aaron Betsky, Mohsen Mostafavi, Suha Özkan and Kazuyo Sejima, praised the 'quality of the urban reflection .... and the unprecedented concept of the "trajectory".' Another gong for the Rotterdam trophy cabinet. C. S. *www.casadamusica.com*



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diary

AR'S CHOICE OF CURRENT INTERNATIONAL EXHIBITIONS AND EVENTS

BELGIUM

LCM ARCHITECTS
Until 19 June
De Singel, Antwerp
With an outlook somewhere between Barragán and Koolhaas, Laboratorio de la Ciudad de Mexico (LCM) is a young, Mexico City-based architectural collective founded by Fernando Romero in 1999. This show features experimental creations that synthesise Western concepts with local traditions.
www.desingel.be

SPAIN

THE AZTEC EMPIRE
Until 18 September
Guggenheim Museum, Bilbao
Major exhibition of Aztec culture, from its early development to the zenith of empire, then decline at the hands of the *conquistadors*. A specially designed exhibition system by Mexican practice TEN Arquitectos acts as a mediator between artworks and spectator.
www.guggenheim-bilbao.es

SWITZERLAND

FLOWER MYTH: VAN GOGH TO JEFF KOONS
Until 22 May
Beyeler Foundation, Basel
Redolent of universal themes of beauty, love and death, flowers have had a surprisingly fertile career in modern art. This show combines classical and contemporary viewpoints, from Van Gogh's sunflowers and irises to Jeff Koon's monumental flower-studded sculptures.
www.beyeler.com

UNITED KINGDOM

AJ SMALL PROJECTS
Until 28 May
RIBA, London
Small is beautiful – projects built for less than £250 000 show that it is possible to achieve architectural excellence on a tight budget. Organised by our sister magazine, The Architects' Journal.

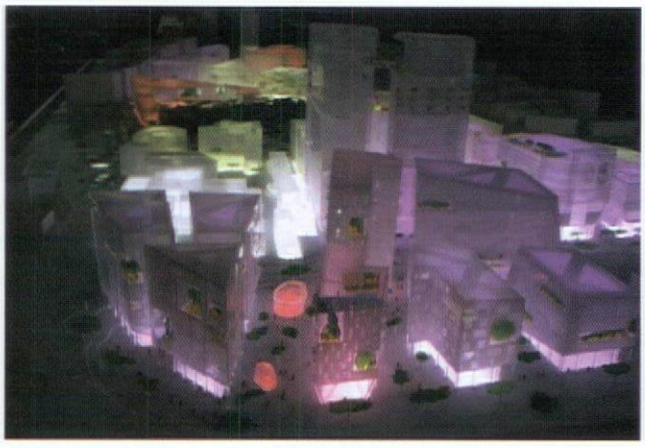
UNITED STATES

EXTREME TEXTILES
Until 23 October
Cooper-Hewitt, National Design Museum, New York
Innovations in technical textiles and how they are revolutionising architecture, clothing, medicine, transport, aerospace and the environment.

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view







Pocket parks, gardens and terraces provide a defined public realm.

ADDING TO HADID IN SINGAPORE

The idea that design coding is the exclusive product of the American New Urbanists is a myth propagated by people who fear that coding is a synonym for neo-classical architecture reminiscent of the antebellum South. Coding can take many forms, as the project pictured here shows. Lawrence Barth and S333 Architecture+Urbanism have completed urban design guidelines for the central districts of one-north, Singapore, an urban innovation park originally masterplanned by Zaha Hadid Architects in 2002. Her plan reverses the isolation and sprawl of traditional technology parks, offering instead what the designers call 'a dense, multi-use urban fabric set amongst a lush tropical forest and a network of courtyards, parks, and congenial heritage environments'. The aim of the master developer and client, JTC Corporation, has been to make practicable the implementation of an environment that would encourage 'the meeting of talented minds' in ICT, new media, and bio-technology. It brings to mind the comment by the British developer Stuart Lipton, who once described his vision for a business park as 'PhDs rolling in the grass'.

Barth, who had worked on the urban strategy behind Hadid's plan, was invited in 2004 to suggest talented young architects with experience who could bring forward the principles of the Hadid plan, developing and refining the guidelines to respond to changing conditions in Singapore. The 30ha at the heart of the 200ha one-north plan contain the project's primary concentration of ICT and media industries, and include the multi-use towers designed by Kisho Kurokawa. S333's have an ongoing collaboration with Barth via the housing and urbanism programme of the Architectural Association in London, where they jointly pursue research into innovation environments and urban intensification. The primary aim of the team's collaboration has been to give strategic definition to the pocket parks, terraces and gardens that will safeguard the urban porosity sought in the one-north plan, while responding to commercial demands in shaping a new urban morphology. So the graceful, undulating roofscape that has been a hallmark of the emerging plan has become a defensible planning tool – under Singapore's strict controls over allowable floor area per parcel, the roofscape helps define a building envelope that frames the pursuit of that urban porosity.

JTC remain committed to the formal elegance of the Zaha Hadid plan; the challenge was to help them develop the architectural and urban guidelines that would enable them to negotiate effectively with private developers to achieve that vision. The report has been accepted by JTC, who are currently moving ahead with the tender of a key parcel designated for housing, retail, and the adaptive re-use of heritage buildings. P. F.

AR AWARDS

The Architectural Review Awards for Emerging Architecture are entering their seventh cycle. Inaugurated in 1999, the awards are intended to bring wider international recognition to a talented new generation of architects and designers under 45. Entries for this year's awards are now being called for.

The awards, whose sponsors include Buro Happold, the international multi-disciplinary consulting engineers, offer £10 000 prize money. The jury for 2005 includes: Thom Mayne (Morphosis, California), Sean Godsell (Australia, highly commended in the 2000 awards and a winner in 2002), Luis Mansilla (Mansilla & Tunon, Madrid), and Peter Davey, former editor of the AR.

Deadline for receipt of entries is Tuesday 13 September. Full details of this year's awards with conditions and entry form will be published in next month's issue of AR.



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hat sort of hospitals do we want in the twenty-first century, how might y differ from those of the recent past, and why would we change them? March 2002, AR carried an article on evidence-based design which owed that certain environments would help patients recover more ickly, using fewer drug treatments. That sort of research continues, and ntinues to confirm what every patient knows: that physical environment s an effect on the way you feel; and as every doctor knows, the way you el has an effect on your state of both mind and health. The dilemma r designers, both generalists and specialists, is how to synthesise the creasing body of knowledge about the relationship between design and ell-being with the requirements of those who commission hospitals. It all very well saying that every patient should have their own room with eir own nurse and (to exaggerate) their own personal physician on call enty-four hours a day. Life is not like that. But how close would it be ssible to come to the civilised environment for patient, staff and visitor ithout incurring costs disproportionate to the improvements achieved?

Britain's National Health Service, one of the world's biggest ganisations with a nursing staff of 365 000, has been reviewing this the light of the extraordinary programme of healthcare building now der way, with 100 new hospitals likely to be completed in the next ve years. It has had the benefit of advice from Professor Roger Ulrich, rrently on sabbatical from the US and working with NHS Estates, who as been a pioneer in this field for many years. At a recent UK conference[1] e professor and his British architectural ally Richard Burton outlined e attributes of what he and fellow researchers, medical, architectural nd financial, have dubbed the 'Fable Hospital', a composite of recently mpleted or upgraded hospitals where evidence-based design principles ave been employed.[2]

Such a composite would include a series of elements which, in mbination, would produce a building which is safer, patient-focused, mily-friendly, cost-sensitive and offering high levels of staff amenity. pecifically, Fable would have oversized single rooms with dedicated ace for patient, family and staff activities; sufficient capacity for in-room rocedures; and maximised daylight exposure. Acuity rooms would be tandardised in shape, size and technology-friendly headwall, eliminating e need to move patients as their conditions change. Bathrooms would ave double-door access to help carers and staff assist patients on foot, in wheelchairs or in bed. Decentralised, barrier-free nursing stations would place nurses in close proximity to patients and supplies, most stored nearby. Alcohol-rub hand hygiene dispensers would be located at the bedside of each patient room to reduce staff-to-patient pathogens. Filters would be used to improve filtration of outside air and eliminate re-circulated air.

In respect of softer environmental issues, the new model hospital would include peaceful environments with artwork displays, space to listen to piano music (apparently more soothing than other sorts), and gardens with fountains and benches. Noise-reduction measures would include sound-absorbing floors and ceilings and wireless communication systems. Patient education centres would be created on each floor giving patients and relatives a greater understanding of illness. On the staff front, support facilities would include a staff-only cafeteria, windowed break rooms with outside access, and a health club.

This composite picture represents an architectural and product design response to patient-based or evidence-based design; the question inevitably asked is in relation to the robustness of the evidence. Roger Ulrich and others scoured the academic world for research papers in the field, finding more than 600 relevant to their quest.[3] They posit the design equivalent of evidence-based medicine, that repeated use with repeated successful results means a causal link. They acknowledge the difficulty to identify the impact of single elements within a complex system like hospital care, but the impressive weight of evidence they cite makes it imperative that any architect working on healthcare projects digests the conclusions they have reached. The conclusions will make uncomfortable reading for those health procurers and designers wedded to the primacy of the ward over single rooms (except in the case of children's hospitals, where the reverse seems to be true), and for those institutions where hygiene arrangements in a world of cross-infection are inadequate. There is no excuse for the latter, and the research about what happens if the facts are ignored is there too.

In the US, of course, the threat of litigation concentrates the minds of health administrators, and sets pulses racing among hospital finance directors. Can it really be true that additional spending to produce better, safer hospitals can result in paybacks of only 12 months, excluding any savings, as a result of less litigation? Ulrich cites the work of Professor Leonard Berry and others[2] which shows just this: in their Fable Hospital



DOCTORS' ORDERS

Healthcare architecture, too often a functionalist response to short-term budgeting, should increasingly be based on the wealth of evidence about how patients respond to different physical environments.



Generous courtyard spaces characterised the 1871 St Thomas's Hospital, London. Open 'sitting out' spaces gave patients views of the river.

model, the hypothetical initial construction cost of $240 million was increased by $12 million to take account of the enhanced facilities outlined above. Financial appraisals carried out by hospital CEOs suggested that the additional costs would be recovered in year one, and that savings would accrue from that time on. This would sound extraordinary, and possibly fantastical, were it not for the fact that the financial models have been checked by professionals with no aesthetic axe to grind.

Professor Ulrich sees a potential new era for healthcare design as the result of research findings, in relation both to design strategies that can improve healthcare performance, and to financial analysis suggesting that it makes absolute economic sense to make the necessary initial investment in order to achieve more cost-effective health outcomes, and more 'profitable' buildings over time. The knowledge base established should, he suggests, empower architects, and help design aspirations to mesh more closely with the views and needs of clinicians. Ulrich hopes healthcare architecture may emerge from its traditional role as an architectural byway to taking a more prominent position.

'Which hospital would you like to be in?' is not necessarily a relevant question; it depends on where you live and the attitude to health of society and government. But it is a question that can be researched where there is any element of choice, and it may be that the popularity of hospitals with generous bed spaces, calm environments, access to open air and so on, will prove by their take-up that they should be examples to follow. It seems curious that consumerist attitudes should stop at the hospital door.

There is another aspect to this subject which is little discussed: the way hospitals deal with the dying (in the UK nearly 60 per cent of people die in them). A report for NHS Estates[4] raises issues which relate strongly to the work of Ulrich and his colleagues. Patients and relatives need even more the calming environments that good design can bring about. The behaviour of staff, and the training given, are crucial in this area, but design has an important part to play in giving comfort to the individual patient, for example by making the incorporation of personal possessions into their room easy, to more general considerations of where facilities are located (mortuary, viewing rooms, bereavement counselling spaces).

The world of hospitals is one where specialisms rule, as they must. In the creation of new hospitals, there is the risk that one set of specialists interacts with another, to the exclusion of those wider considerations which affect patients, visitors and staff as ordinary individuals, rather than as players in the unending drama that is hospital life. The message of the buildings in the following pages is that architecture in the round, which takes account of spiritual and psychological needs as much as the strictly medical, is what can make a life-enhancing difference. PAUL FINCH

1 'Transforming the Environment; practical lesson in creating the environment for care'; NHS conference, Harrogate, March 2005.
2 'The business case for better buildings', Leonard L. Berry et al, published in *Frontiers of Health Services Management*, 2004.
3 'The role of the physical environment in the hospital of the twenty-first century: a once-in-a-lifetime opportunity', Roger Ulrich et al, report to the Centre for Health Design, September 2004.
4 'Improving the patient experience – A place to die with dignity: creating a supportive environment', report for NHS Estates by its Design Brief Working Group, chaired by Richard Burton.



Main image: the Victorian St Thomas's Hospital was designed to compliment the Palace of Westminster on the other side of the Thames. The Victorian spirit is alive and well in the illuminated Hopkins Architects' children's hospital. Photograph: Paul Tyagi.

LIGHT TOUCH

A new addition to St Thomas's Hospital, the Evelina children's hospital exploits space, light and colour.



A giant steel diagrid conservatory wraps the building and provides its biggest space. 'Rocket lifts' service the building at east and west ends.



Children's hospital, London
Architect
Hopkins Architects

Megastructure or campus? This is a key question for architects engaged in hospital design in the UK, where a combination of technophilia and response to short-term clinical fashion has for decades resulted in too many hospitals resembling rambling horizontal oilrigs rather than places of peace and healing. Budget and programme requirements have too often led to confusing environments, where patient care and visitor comfort come a poor second to an obsession with initial capital cost.

It is a relief, therefore, to visit the Evelina Children's Hospital in London, designed by Hopkins Architects. Here, primacy has been given to the experience of the patients during their sometimes long-term stay; this is an environment flooded with natural light, and in which colour and materials play an important role. It is a large (16 000sqm), exuberant building, whose confident structural design is worthy of the Victorians who created the St Thomas' Hospital complex in which the Hopkins building now sits.

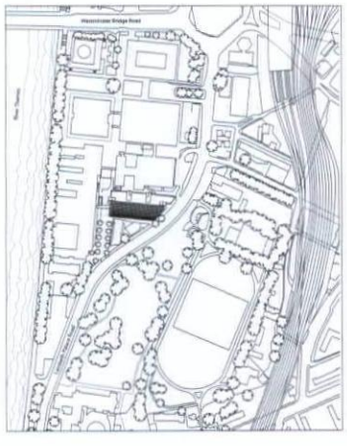
The story of the hospital is complicated; founded in the twelfth century on a different site several miles to the east, it moved to its Thames-side location opposite the Houses of Parliament in 1871. The design by Henry Currey was of heroic proportions: a long series of linked courtyard blocks addressed the Thames at the rear, while a series of separate entrances fronted Lambeth Palace Road (the nearby palace is the home of the Archbishop of Canterbury). Currey created a hospital which managed to be both megastructure in terms of its physical impact and range of activities accommodated, yet at the same time a campus by dint of the way that different medical activities were separated within a series of hospital buildings.

Florence Nightingale founded her pioneering school of nursing in the hospital, with its then novel attitude to neatness and cleanliness, attitudes now having to be relearned in the wake of MRSA and other cross-infections (additional hand-washing facilities are being installed). A medical school opened at the hospital in 1871, and its role as a teaching hospital has continued to this day. Most significantly, the design of the hospital acknowledged the civic and symbolic function of such a group of buildings, whose grandeur responded to their cross-river parliamentary neighbour; the hospital was very obviously a part of the city in which it stood, and part of an urban grain capable of absorbing this monument to Victorian reforming zeal. Moreover, the courtyard arrangements facing the river gave dormitories air, light, and views, attributes which the Hopkins building emulates.

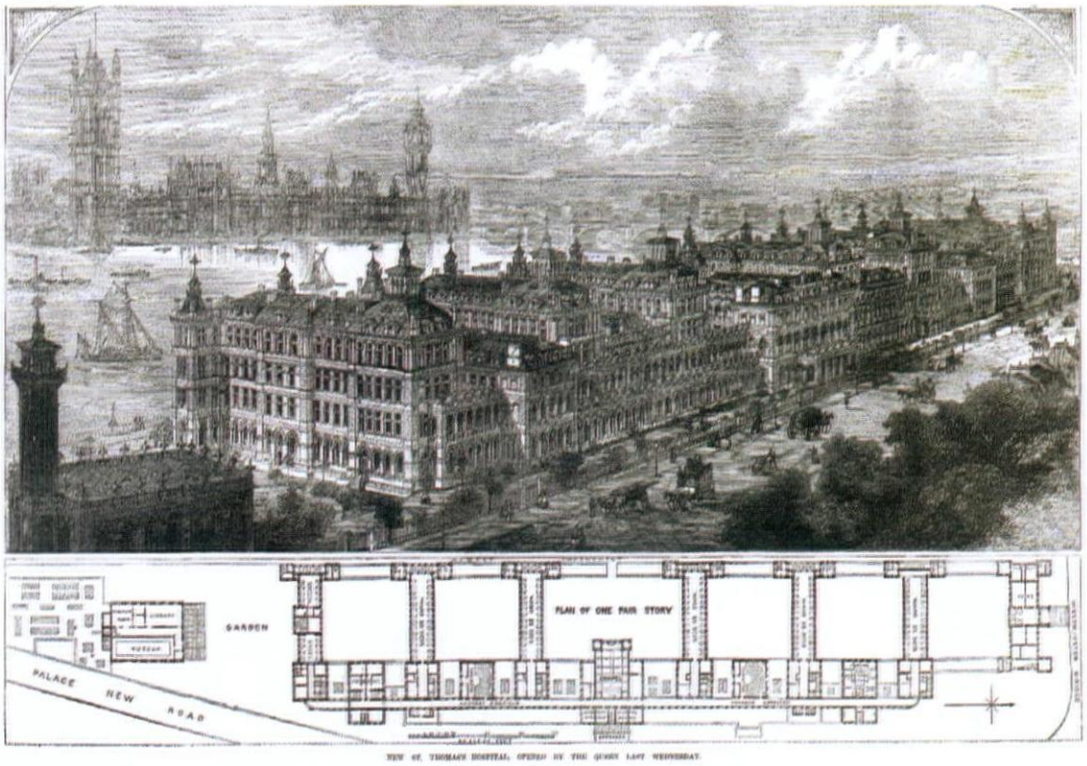
Sadly, much of the Victorian design proposition has been lost or diluted, particularly in the decades since the Second World War, when extensive bombing destroyed large chunks of the complex. The impressive additions by YRM, completed in the early 1970s, have themselves been modified, with a resulting loss of circulation clarity. Accretional construction, no doubt for good purposes, has left the public realm of the campus in a sorry state, littered with obscure entrances, and with exteriors which Nurse Nightingale would have condemned as unacceptably dirty. The old road onto which the Victorian buildings faced, is long gone, the new route a busy urban road with a bus lane rather than hospital drop-offs. Inside St Thomas's, the forest of signage is a sure sign of circulation confusion. You have to work there to know how to get around.

Equally historically chequered is the story of the Evelina Children's Hospital itself. It was founded in 1869 by Ferdinand de Rothschild as an independent institution, located in Bermondsey, south-east London, close to the old St Thomas's Hospital site. On the formation of the National Health Service, the institution was incorporated within the trust responsible for St Thomas's and Guy's Hospitals, and Evelina was eventually located within the Guy's Hospital tower next to London Bridge railway station. It will relocate to the Hopkins building later this year, its name and history having been part of the fund-raising campaign to make the Hopkins Evelina possible.

The complex histories of the institutions involved in providing healthcare in this part of London have been incidental to the architectural effort in creating the new building. In place of



site plan: building sits between original Victorian buildings and green open space



Henry Currey plan: entrance to the original collection of buildings was from the street which has since been realigned

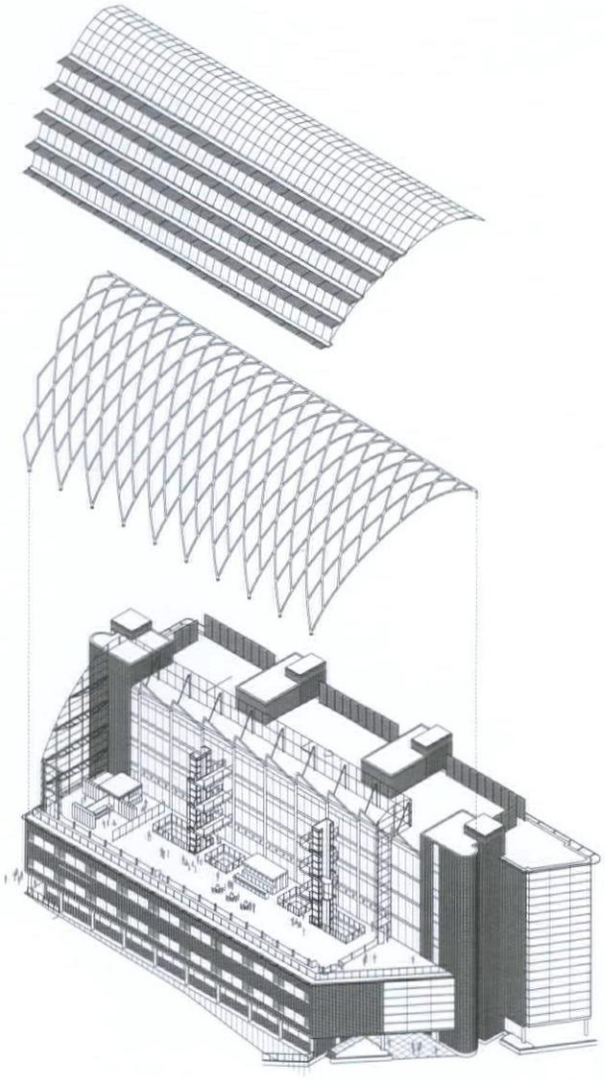
2, 3
Views from the park opposite; the site is close to the 'London Eye'.



Children's hospital, London
Architect
Hopkins Architects

2

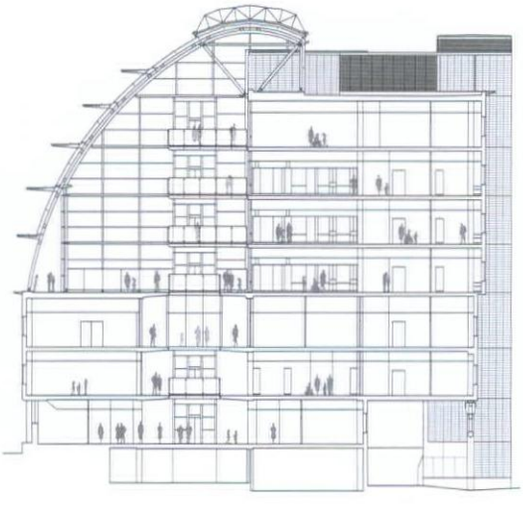
3



cutaway axonometric: the simplicity of the organisation belies the programme's complexity



4

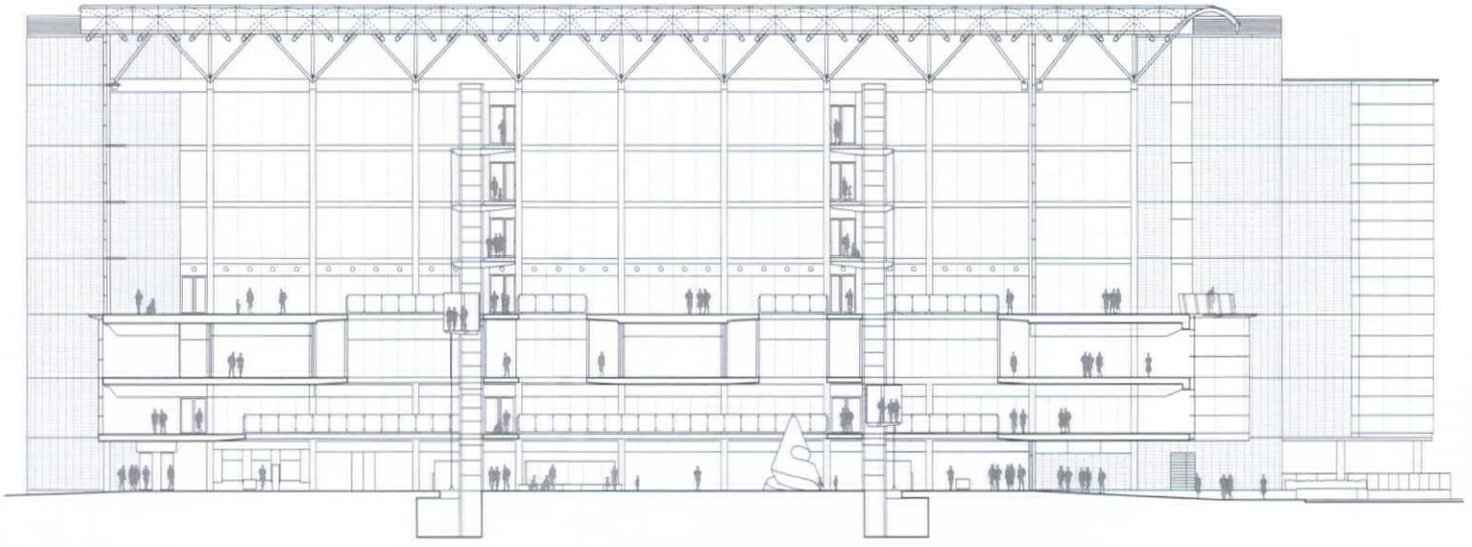


cross-section: in-patient facilities begin at the third-floor level

CHILDREN'S HOSPITAL, LONDON

ARCHITECT

HOPKINS ARCHITECTS

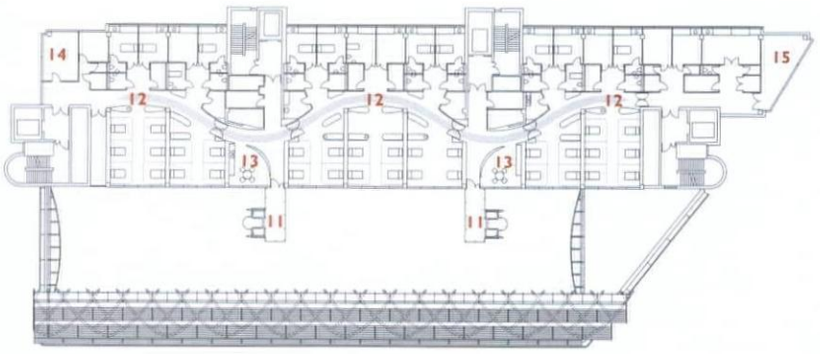


long section: precast concrete structure is on a 9 by 7.2m column grid, based on optimum ward size

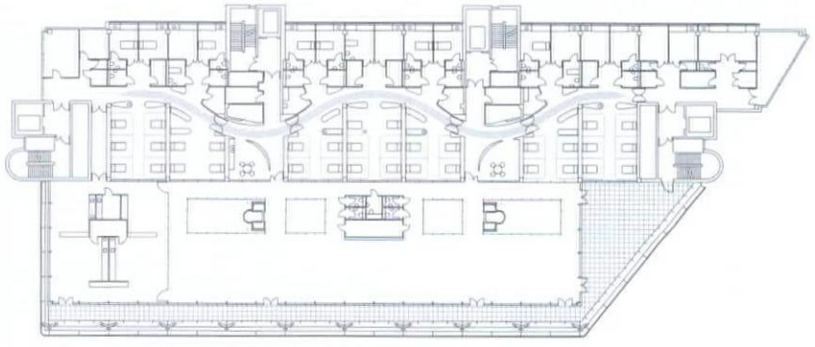


4
Visualisation of the ground floor waiting area, which will include a café and mini helter-skelter.
5
The conservatory acts as a passive solar collector in winter, while stack effect ventilation should prevent excessive heat gain in summer.

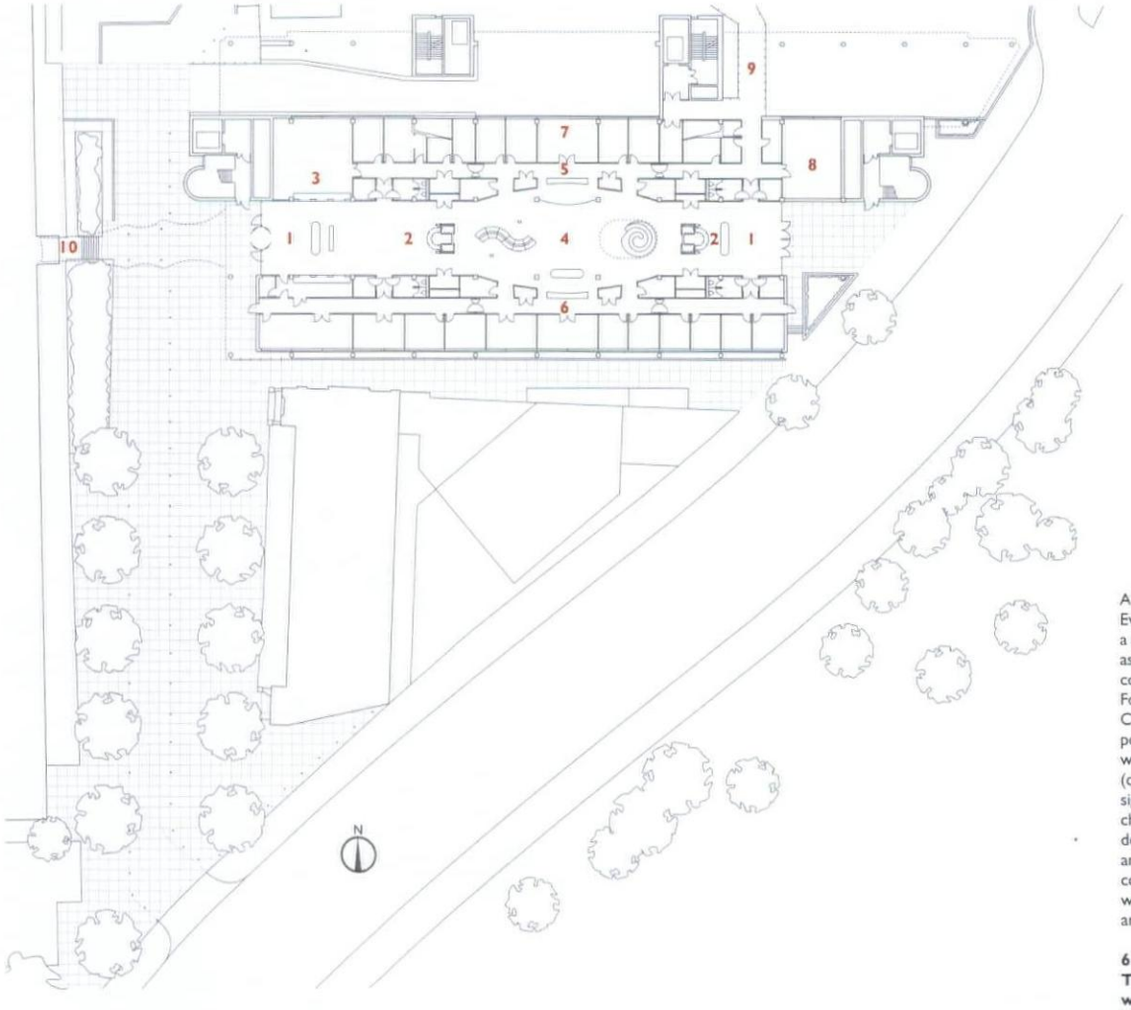
1 reception/security
2 rocket lift
3 café
4 pharmacy
5 shared waiting
6 therapies
7 outpatients
8 gym
9 link to east wing
10 entrance canopy
11 rocket lift
12 ward
13 reception/play area
14 seminar
15 patients



typical ward plan showing 'snake' route preferred to conventional corridors following user consultation



third-floor (conservatory level) plan; uses in the big space include a four-room school; some long-term patients will take take exams here



ground floor plan (scale approx 1:1000) main entrance is to the east on Lambeth Palace Road, the subsidiary west entrance will be enhanced when an improvement programme for the 'street' is completed



each floor is identified by a colour and icon relating to global geography. Design: Mary Evans

A COMPLEX CLIENT

Evelina was made possible as the result of a joint effort between the hospital and its associated charity. The hospital as a whole comes under the Guy's and St Thomas's NHS Foundation Trust, but the Guy's and St Thomas Charity had a critical role in making the building possible. It provided £50million of funding, with the Government providing £10million (construction cost was £41.8million). Just as significant was the role it played under its chief executive Geoff Shepherd in arguing for design excellence, commissioning art works and commissioning two of the (expensive) computer-generated renders of the interior (a ward space and the outpatients area with the artwork helter-skelter).

6

The original St Thomas's complex was completed in 1871 and opened by Queen Victoria, its scale and grandeur responding to the Palace of Westminster on the other side of the Thames.



7

complexity they have provided clarity; in place of that signage forest, they have given a clear sense of direction; in place of darkened back-of-house circulation routes they have provided light and views. The Guy's and St Thomas's hospital trust project manager, Alastair Gourlay, recalls the programme requirement for a 'real children's hospital, not an adult hospital with cartoons on the walls'. It should be noted that 'children' includes anyone up to the age of 18. The client brief, in part derived from long discussion with children and parents, was for a 'hospital that doesn't feel like a hospital', devoid of 'long scary corridors', and reflecting high aspirations both for an architectural 'wow' factor, and for evidently high levels of construction quality.

For Gourlay, the architect had to act as 'a sort of sponge', absorbing client and user ideas, but then translating them into a building based on fresh design thinking. The result is impressive. From either of two ground-floor entrances, one to Lambeth Palace Road, the other to an internal street, you enter a huge volume, with ground-to-floor 'rocket lifts', encased in steel and painted bright red. This is an unusual colour for a Hopkins building, but here it feels right, cheery without being gaudy. No seriously ill or bedridden child will use these lifts; there are alternatives as well as bridge links to other parts of the hospital. Look upwards from the central ground floor space, and you can see the sky – courtesy of a four-storey, glazed conservatory which provides (along with the lifts) the requisite wow factor. This roofing element has been a recent feature of the practice's work, from the central space in the riverside building for British MPs, Portcullis House (AR February 2001), to the new headquarters for the Wellcome Trust, the medical charity (AR February 2005). The contents within Evelina, however, are much more complex, incorporating, for example, school facilities – for the children, not the medical students.

Cafés and waiting areas fill the central ground-floor space, complete with yet-to-be-installed artwork, with perimeter rooms providing outpatient, therapy and pharmacy facilities. The disposition of other facilities/departments is clearly but unobtrusively signed, with each floor given a name, icon and colour deriving from the natural world – Ocean, Arctic, Forest, Beach, Savannah, Mountain, Sky. In-patient accommodation starts on the third floor (Forest), which also provides the atrium floor. Highly sophisticated intensive care (20-bed) and theatre facilities are provided on the second floor, but even here the design manages to incorporate natural light to a significant degree.

Floors above the atrium contain wards, with the top floor currently given over to administration, but capable of future conversion once the second phase of the project takes place next door. The wards themselves, with 120 beds in total, have 'snake' routes avoiding long dark corridors, and attention to the patient experience is very clear: plaster ceilings to look at rather than the ubiquitous suspended ceiling tile; a parent fold-out bed next to every child's; personalised tv control and so on. Six- and four-bed wards are twinned, with one nursing station covering the pair.

The way in which artworks have been used within the rubber flooring material, playful without being infantile, is a sign of the seriousness with which ideas about colour, identity, way-finding and architecture have been skilfully combined, along with a desire to use natural materials wherever possible. All this is brought into clear view by the natural light that pervades the whole building, not just the atrium. Vertical cuts bring light into the floors below, while high ceilings and large windows give most spaces a real feeling of engagement with the outside world. The natural/assisted ventilation system, including opening louvres that bring in outside air (and some noise) add to that feeling.

As built, the Hopkins Architects contribution to the history of the Evelina Hospital is significant and impressive. This is a building which is generous in its volumes, and the long life, loose-fit, low-energy approach to the design is already paying dividends in terms of additional requirements now being absorbed without difficulty. It is an example of the way in which a design-and-build contract, where the architect is novated to the contractor (in this case Gleeson), can work extremely well. This is largely because the client knew what it wanted; the architect produced detailed designs before the contractor became involved; and the contractor was able to contribute positively to reducing cost and increasing specification quality through its purchasing power, an acknowledgement partner-in-charge Andy Barnett and co-director Pam Bate are happy to make.

Most British hospital projects these days are procured using the so-called Private Finance Initiative, criticised by many architects because designers are responsible to contractors from day one, and not necessarily given the opportunity to interact with the client in any deep way. Since PFI contracts for architects are essentially design-and-build, the question arises as to what Evelina might have lost had it been procured under a PFI contract. The answer is that if the client and the aspiration for the project were the same, it is conceivable (though not likely) that similar quality might have been achieved. However, hospital trusts without any independent funding can find themselves ground down by process and constraint to the point where they are grateful for whatever comes their way. Evelina should show them what is possible if they have the will to insist on quality.

For the Hopkins project to be successful in the fullest sense, it will be necessary to carry out additional work beyond the boundary of the building itself. Already, the hospital trust has asked the architect to improve the rear entrance, and clean up the buildings opposite as part of the process, creating a civilised alternative entrance route to the alternatives on the main road, or through the main hospital. In the longer term, the ambition is to recreate the old route the Victorian buildings opened on to, this time not as a public road, but as a hospital street, bringing back into play the idea of St Thomas's as a piece of urban design, as well as a hospital rooted in the history of its city. Campus not megastructure. PAUL FINCH

Architect and interior design
Hopkins Architects, London
Project team
Andrew Barnett, Pamela Bate, Patrick Nee, Ken Hood
Structural engineer
Buro Happold: John Norton
M & E consultant
Hoare Lea and Partner
Healthcare strategists
Rawlinson Kelly Whittlestone
Photographs
Paul Tyagi

8





Children's hospital, London
Architect
Hopkins Architects

CHILDREN'S HOSPITAL, LONDON
ARCHITECT
HOPKINS ARCHITECTS

9

10

7
Advanced technology characterises theatre and intensive care units.
8
An original 'Nightingale' ward; light and space were important then too.
9
Awaiting bed installation, this ward detail shows the relation of this level to conservatory space. Customised fold-down elements include beds for a relative staying overnight.
10
Rubber flooring from Freudenberg was used throughout, with laser-cut art works by Mary Evans to help way-finding and a sense of play.

Maternity and children's hospital, Madrid, Spain
Architect
Rafael Moneo



1

1, 2
Wrapped in a skin of translucent glass, the hospital turns its back on its surroundings, forming part of a rationalised campus.

URBAN HEALING

A maternity and children's hospital has an impassive urban presence concealing a rich interior life.

To a geographic diversity that encompasses such disparate locales as Stockholm, San Sebastian and Los Angeles, Rafael Moneo can now add programmatic diversity. Best known for an impressive repertoire of arts and religious buildings (for instance, LA's new cathedral, AR March 2003) that stir the soul through the contemplation of human creativity or divine mysticism, his latest building, a major new maternity and children's hospital in Madrid, responds to the more messy realities and demands of the corporeal. It also marks a return to his native country and the city in which he both studied and taught. Madrid itself is currently embarking on an ambitious programme of urban transformation (partly prompted by its candidacy for the 2012 Olympics), with projects by Richard Rogers (airport), Cruz & Ortiz (stadium expansion), Wiel Arets (housing) and

Toyo Ito (urban park) in the pipeline. Moneo is also overseeing the renovation of the famous Prado Museum – certainly more familiar territory than designing a hospital, but the qualities and subtleties of his architecture are not lost in the more pragmatic nature of a healthcare programme.

The new building forms part of the campus of Gregorio Marañon, a major teaching hospital in the heart of the city. Like many older healthcare institutions, the hospital had evolved in a piecemeal, accretional fashion into a haphazard jumble of structures. The oldest buildings dated back to the early part of the twentieth century and the most recent from the 1980s. As well as designing a new facility, which replaces an obsolete maternity hospital on the site, Moneo's task was to rationalise the campus.



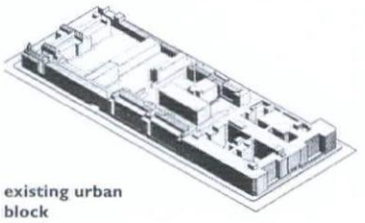
2

The main challenge was how to humanise what is a very large building (46 500sqm), with exacting technical and functional demands. The programme combines two separate but interrelated institutions, each with their own wards, operating and outpatient provision, backed up by shared diagnostic, emergency and general services. On paper, the brief has the potential to be a soulless and disorientating institution, but Moneo's strategy is to break down the building into a series of smaller and more manageable units each arranged around a courtyard. Such permeability draws on the historic tradition of the Iberian patio, which brings light and air into deep-plan buildings.

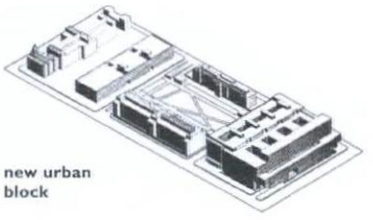
Another strong Iberian tradition is the impervious, inscrutable exterior, which here finds contemporary expression in a skin of milkily translucent horizontal glass panels that wraps, seals and homogenises the exterior (shades of the Kursaal concert hall in San Sebastian, AR May 2000). Mirrored on the inside face, with etched glass on the exterior, the 20mm thick panels reflect the changing light and climatic conditions, creating a sense of calm impassiveness and slight mystery. Panels of cast aluminium form a base at ground level, preventing direct contact between pedestrians and the glass. Where necessary, windows are simple slots and slits, but the impression is that of a building that deliberately turns away from the street, shielding its occupants from the outside world and enclosing a secluded inner realm that in its complexity and scale resembles a small, self-contained, city.

The exception to this introversion is a section of clear glazed wall that runs the full height of the building, flaring out at its base to form a protective canopy over the main public entrance to the maternity hospital. Tasteful superscale graphics proclaim the legend 'Maternidad'; the entrance to the children's hospital on the diagonally opposing side of the block (but one floor up because of the 3m difference in level across the site) is similarly distinguished.

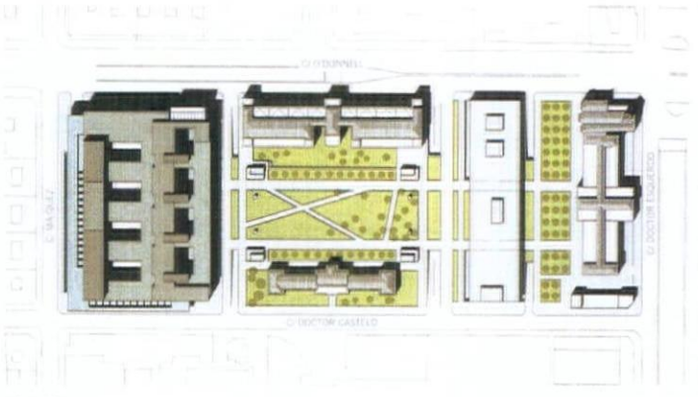
Ground level contains maternity outpatient services, with paediatric outpatients above. The second floor houses technical services, with paediatric, gynaecological and obstetric departments stacked up in ascending layers. The topmost level contains facilities



existing urban block



new urban block



site plan



3



Maternity and children's hospital, Madrid, Spain
Architect
Rafael Moneo

3
Entrance to children's hospital.
4
Superscale graphics mark the main entrance to maternity hospital.

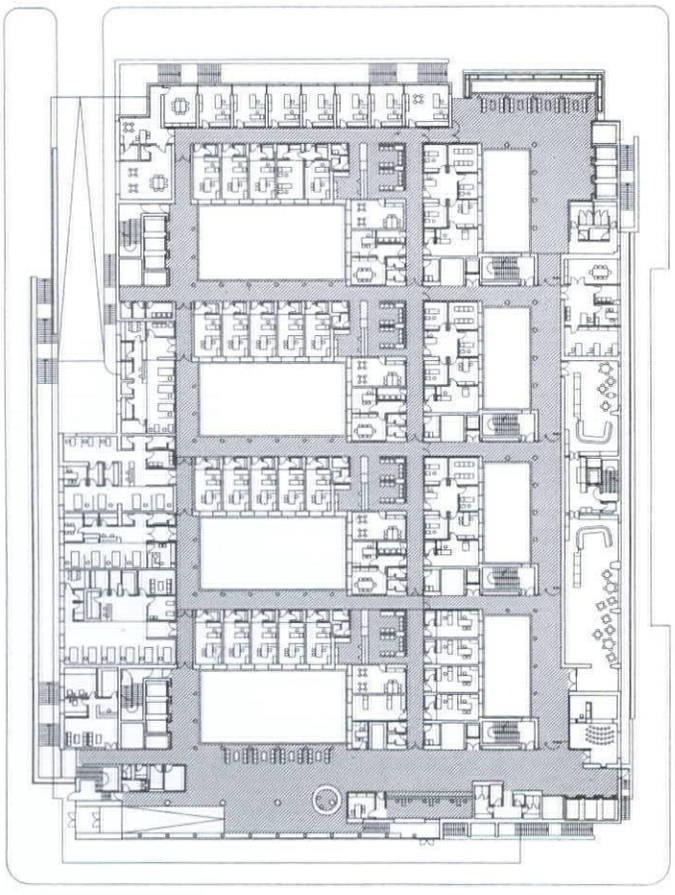
Maternity and children's hospital, Madrid, Spain
Architect
Rafael Moneo



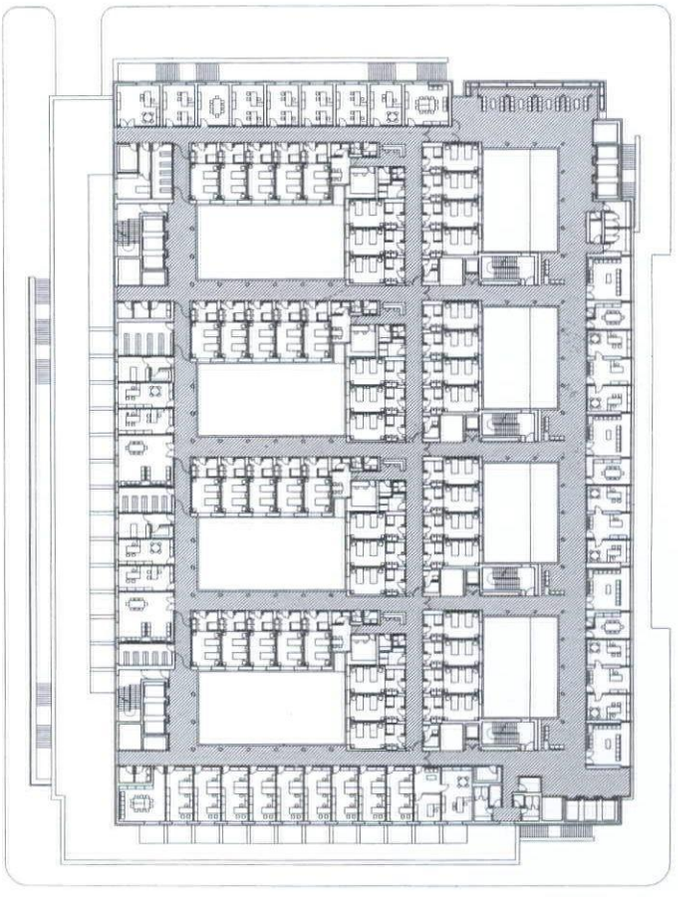
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6



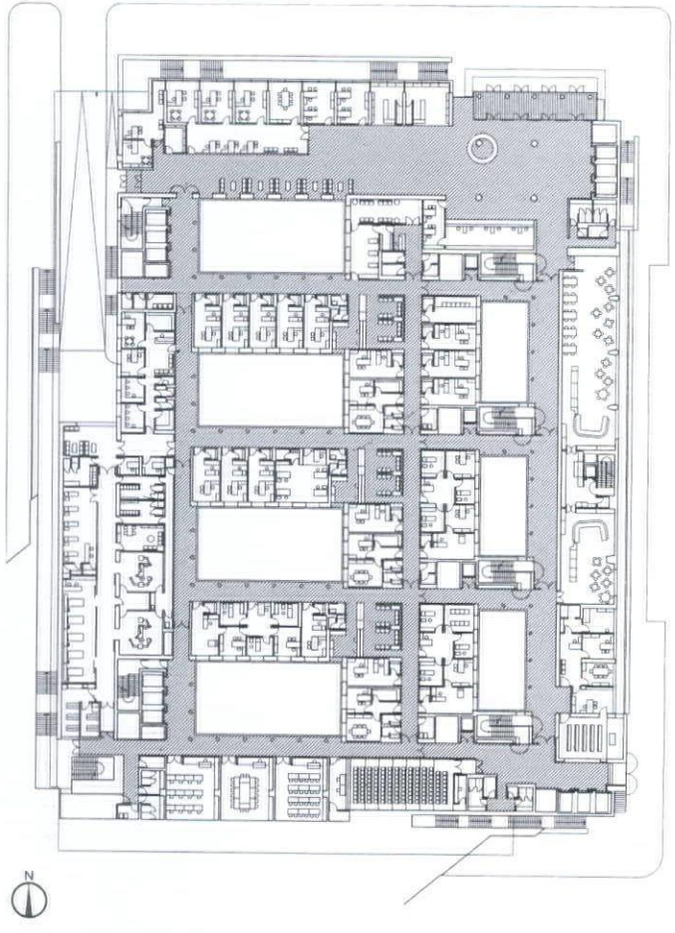
5
Glass canopy encloses the Accident and Emergency admissions bay on the lower ground floor.
6
Courtyards percolate the building mass, giving views, air and light.



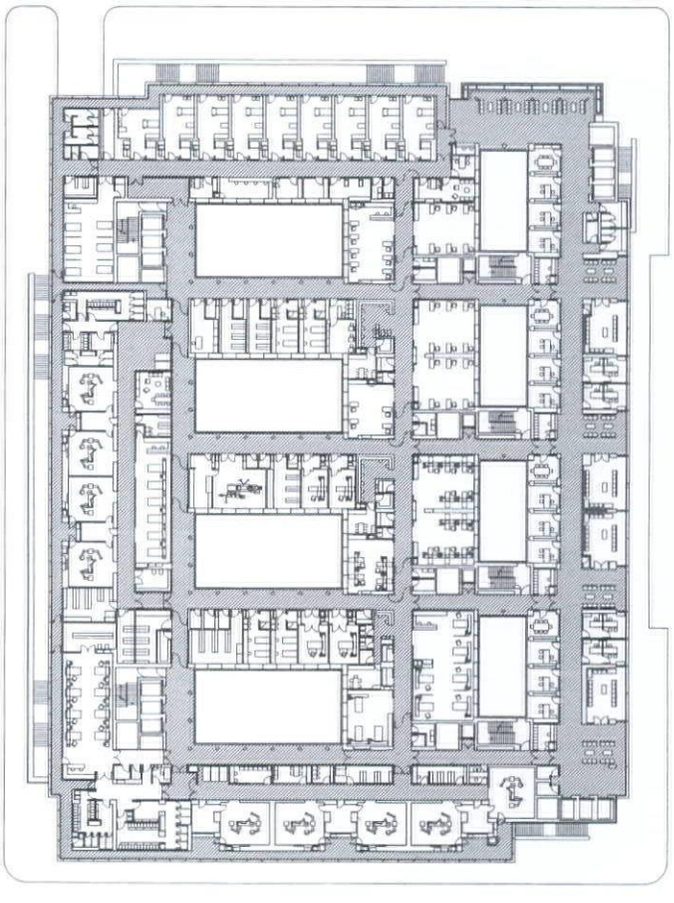
first floor (paediatric in-patients)



third floor (gynaecology)



ground floor (maternity in-patients) scale approx 1:1250



second floor (technical services)

for doctors on call. The emergency department at lower ground level is shared by both hospitals, and potential emergency cases arriving by ambulance or car are funnelled down a long ramp to a subterranean admissions bay. Also below ground are the radiology department, mortuary, clinical records and laboratories. An underground passageway connects the new building with the rest of the site.

In practice, rather than the notion of breaking down and fragmenting a large mass, the project could be said to begin with the design and organisation of smaller units that are then built up into a larger whole. Individual patient rooms face on to courtyards, but never overlook other patient rooms. Instead, patients have views of glazed corridors beyond the courtyard that allow them to feel in contact with hospital life while retaining their privacy. Folding maple wood shutters can close off views completely and also help to diffuse the sun's glare. Working with design company Tecno, Moneo also designed the non-clinical furniture, such as patient armchairs, rocking chairs, meal trays and bedside tables, so that his elegant, humanising vision is carried through to the smallest detail.

The rooms are the building blocks for nursing units which are arranged around the sunken courtyards. The system of courtyards has proved surprisingly flexible, simplifying movement and orientation for building users. The courtyards define different circulation corridors for medical staff as opposed to patients and their families, and also demarcate a perimeter where support spaces for the interaction of staff, patients and families are located together with communal services, such as waiting rooms, cafés and classrooms.

In effect, it is a highly disciplined architecture, structured and animated by voids and contained within the limits of an urban block. Yet this discipline is tempered by an enlightened sense of what it is like to be a patient. Courtyards are sources of light, as well as ventilation, and the luminous interiors with their cool marble floors and white walls embody the stereotypical image of health, hygiene and efficiency, without the intimidating associations. In this project, Moneo shows that he can look after bodies as well as souls.

CARLA BERTOLUCCI

MATERNITY AND CHILDREN'S HOSPITAL, MADRID, SPAIN
ARCHITECT
RAFAEL MONEO

7

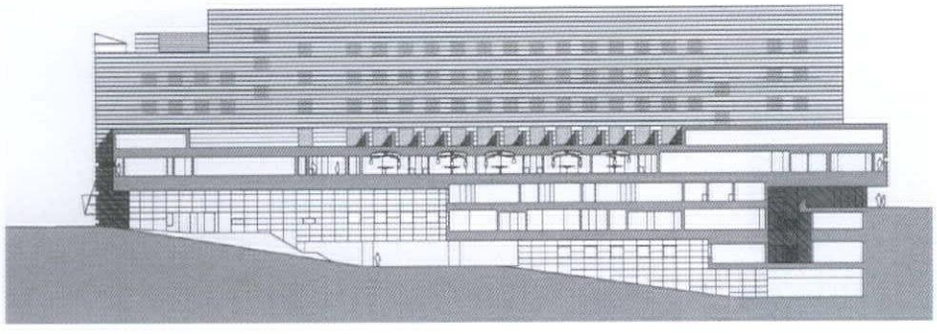




lower ground floor (emergency department)

Architect
Rafael Moneo, Madrid
Structural engineers
Jésus Jiménez Cañas,
Eduardo Gimeno Fungairiño
Mechanical engineer
Rafael Úrculo Aramburu
Graphic design
Carmen del Pino
Photographs
Roland Halbe

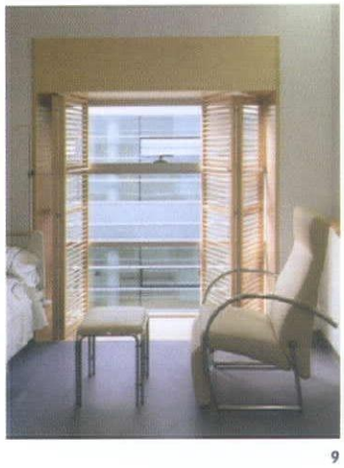
8



long section



cross section through large courtyards



9

7
Inside a courtyard.
8
Typical waiting area. Though conforming to hospital stereotypes of lightness and hygiene, the atmosphere is far from intimidating.
9
Typical patient room.

HEALING IN THE HEARTLAND

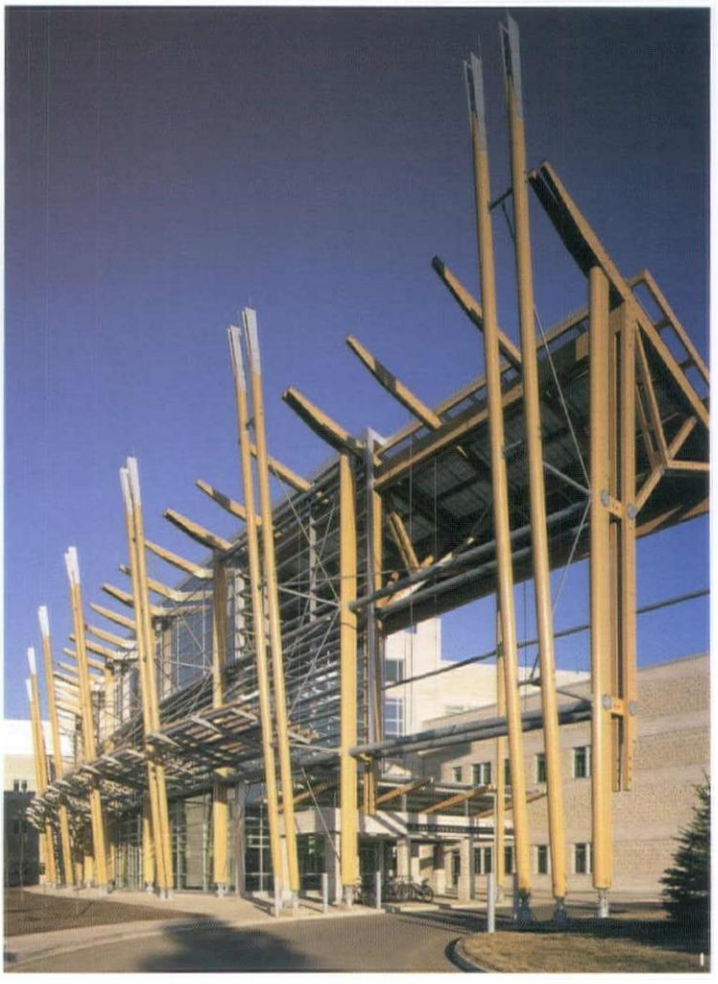
This regional hospital in Canada's interior connects with light and nature.

REGIONAL HOSPITAL, THUNDER BAY, ONTARIO, CANADA
ARCHITECT
SALTER FARROW PILON

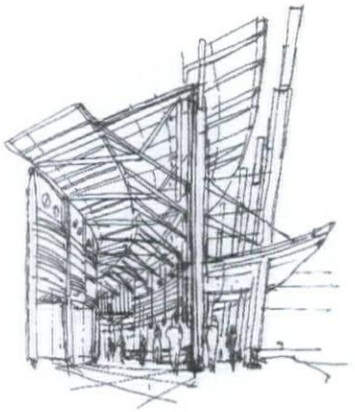
Thunder Bay lies in a remote part of north-eastern Ontario, on the edge of Lake Superior. Conditions in the Canadian interior are not for the faint hearted, with temperatures fluctuating from -45 deg C during winter months to 35 deg C in summer. Formed from the amalgamation of two neighbouring communities, Thunder Bay is a young town, only 25 years old, with a population of 120 000. Rather than renovate two existing local hospitals, it was decided to build one single regional facility to serve both the town and the surrounding rural population which is spread over an area the size of France.

As well as providing 375 acute care beds, the new hospital operates a regional cancer centre, a mental health unit and maternity and paediatric departments. Despite the remote setting and harsh climate, the area has strong cultural and natural history traditions, as well as long-standing connections with forestry and paper industries. Toronto-based Salter Farrow Pilon respond to these associations in their design, using timber as a structural element, exploiting available natural light and both connecting with and abstracting nature.

The site lies on the edge of town; space to build is not an issue in this part of the world where malls are common, and from some angles the large, sprawling, low-rise building has a mall-like character. However, with walls made of blocks of crushed local Tyndal stone it has a more physically solid and socially imposing presence than the average flimsy gimcrack retail shed. Surrounded by new pools and landscaping and with untouched forest as a backdrop, the new hospital resembles a citadel in the wilderness, with the unpredictable power of nature never very far away.







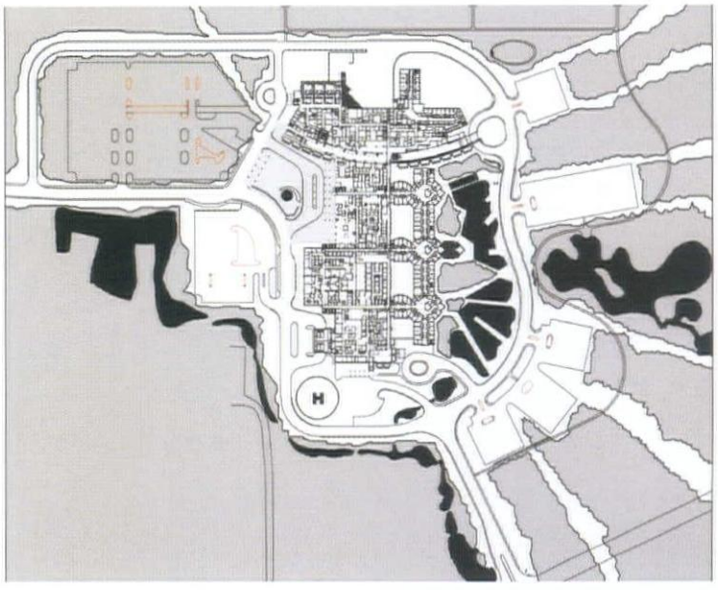
1
A tall, arboreal galleria draws people into the hospital complex.
2
The building sprawls across its site; patient rooms on the west side overlook pools and landscaping.
3
Entrance to the galleria.

The building is organised around a T-shaped plan oriented on a north-south axis, with the bar of the T at the north end of the site. The leg of the T is perforated by a series of courtyards, which separate the active, working areas of the hospital on the west side, from passive, recuperative, patient wards on the east. Patient rooms have views either into the courtyards or out over the pools and landscaping. The junction between bar and leg, and also, more crucially, between public and institution, is articulated by the building's architectural set-piece, a triple-height, glazed galleria that curves gently to follow the sun path, capturing and diffusing precious natural light into the building. Conceived as a manmade forest dappled by sunlight, the galleria's laminated timber structure (a material previously prohibited by Ontario's building code) has a distinctly arboreal quality. Imbued with the poetics of nature, comfort, wisdom and healing, it also recalls the heroic curved timber bridges of earlier eras that helped to link and civilise Canada's vast hinterland.

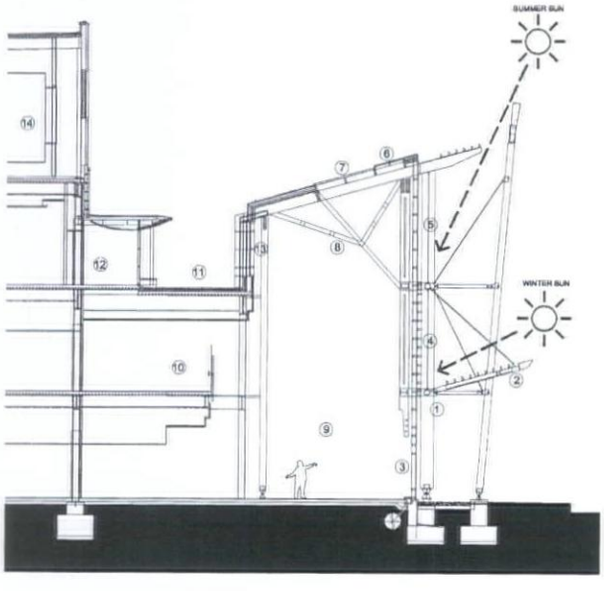
The theme of therapeutic daylight is continued with direct light skylights incorporated into radiation treatment rooms (the first cancer centre in Canada to do so) and main nursing stations are oriented with views to the outside through three-storey mini atria in each of the in-patient areas. Passive solar gain is also harnessed as part of the building's energy strategy. Beyond the project's physical and material aspects is a concern for human values that goes beyond simply caring for the sick, but is a paradigm for healing body, mind and spirit. C. S.

Architect
Salter Farrow Pilon, Toronto
(now succeeded by Salter Pilon Architects and Farrow Partnership Architects)
Landscape architects
Schollen & Company; KSGM Architects and Engineers
Photographs
Farrow Partnership Architects

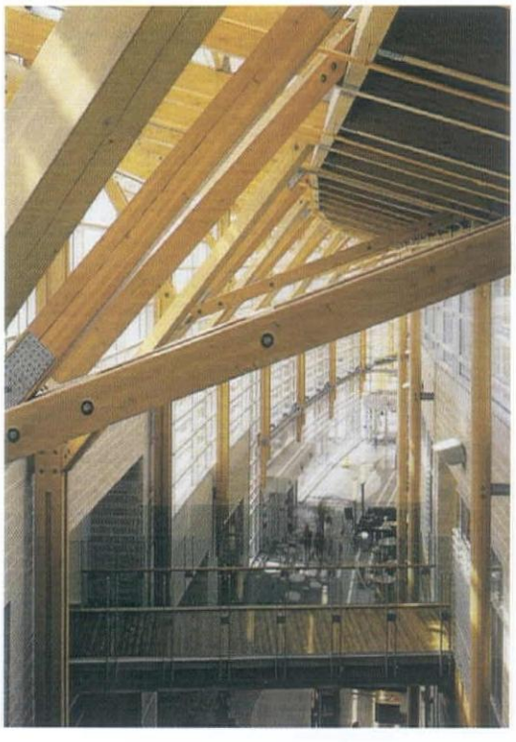
4
The timber structure recalls forests and bridges.
5
Cancer treatment room, with natural lighting from skylights.
6
The galleria is the social focus of the complex.



site plan



detailed section through galleria



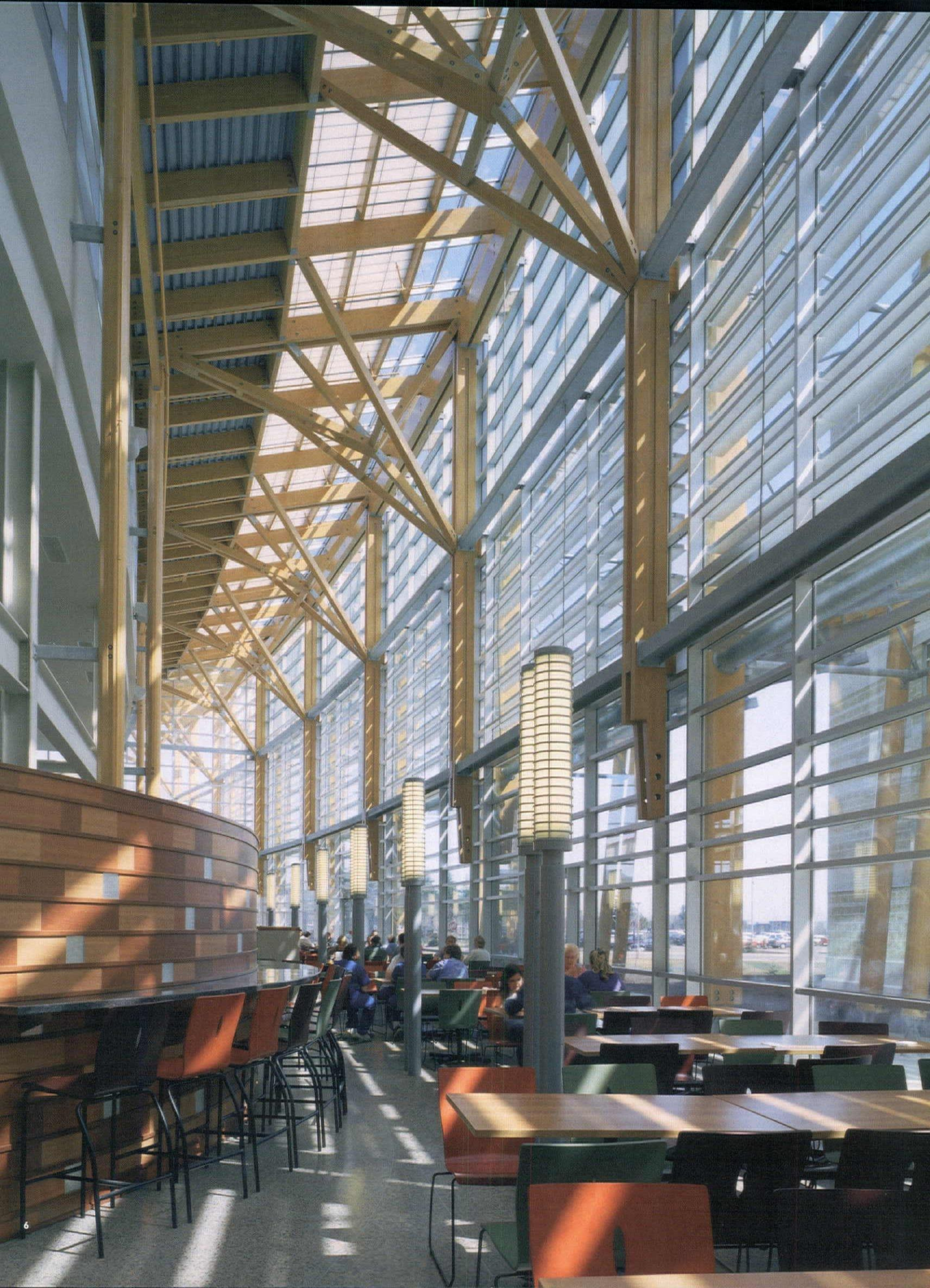
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5

REGIONAL HOSPITAL, THUNDER BAY, ONTARIO, CANADA
ARCHITECT
SALTER FARROW PILON


West Entrance





HEALTHY SERENDIPITY

Environmental concerns played a key role in the design of this new medical complex.

Located on a rural site near the Catskill Mountains in upstate New York, the Patrick H. Dollard Discovery Health Center is a new diagnostic and treatment centre providing outpatient primary and specialist medical and dental services. Owned and operated by a not-for-profit healthcare agency, the new building forms part of a larger campus that serves children and adults with profound neurological and developmental disabilities. Some 220 adults and children live on site, with another 60 adults in nearby community residences run by the centre. Around 500 people from the wider mainly agricultural community also take advantage of its services. Until recently, medical facilities were scattered across the campus, and patients could be sent on long, stressful journeys off site for routine procedures, so the new clinic provides a much-needed centralised base and focus for treatment.

Architects for the new building are Guenther 5, a New York-based practice which specialises in socially responsive architecture for healthcare and education bodies, underpinned by a strong environmental awareness. The new clinic takes its cues from local contexts – a remote pastoral setting, strong solar exposure and a windswept and snowy winter climate. Hunkered down in the landscape, the assemblage of low-rise, timber-clad volumes capped by metal monopitch roofs bear a distinct resemblance to barns or farm buildings. The architecture is modest, humanly scaled and consciously uninstitutional with the aim of transforming often negative perceptions of healthcare buildings. For many developmentally disabled adults and children, frequent medical visits are a source of fear and stress that can hinder effective diagnosis and treatment. So, for instance, the scale of the building is unimposing, natural materials

1
The architecture reflects its remote pastoral setting.
2, 3
Natural materials are used wherever possible.

HEALTH CENTRE, NEW YORK STATE, USA
ARCHITECT
GUENTHER 5



2



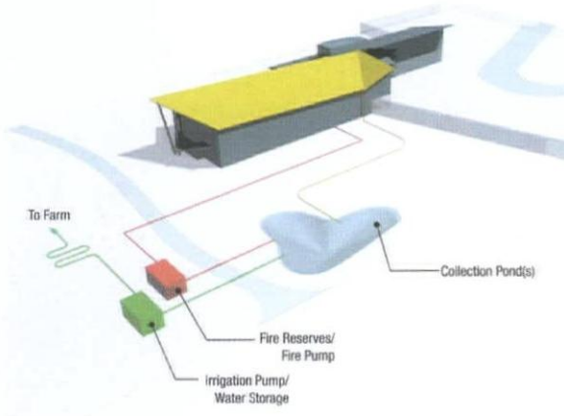
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are used wherever possible and all rooms have natural light and views. Though all this sounds obvious, the outcome is a thoughtful and unsentimental take on modern vernacular that in its unpretentious exterior and luminous interior has an almost Scandinavian air of sobriety and decency.

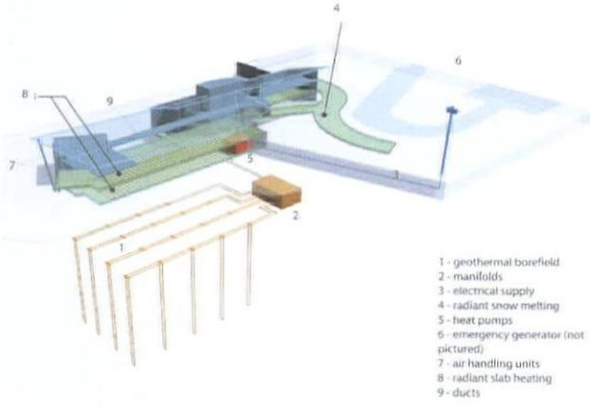
The new clinic acts as a physical and metaphorical gateway to the rest of the campus. Formerly used for chicken farming on an industrial scale, the site was selected for its prominence and central location, and the impact of development on both the land and water reserves was minimised as part of a strategy of environmental restoration. Surrounding marshes and ponds feed into an underground aquifer that supplies water to an organic farm on the campus. Local ponds were rejuvenated, while a new collection pool channels rainwater and snow melt from the building to supply the farm.

The large number of wheelchair-bound users might have predicated a single-storey structure, but the aim of reducing the building footprint while keeping ground-floor access at each level was achieved by partially embedding multi-storey volumes in the sloping site. To maximise daylight penetration, the clinic is organised around two long narrow parallel blocks that are slid slightly away from each other. The zone of their intersection becomes the entrance hall and communal café, wrapped around a compact hub of vertical circulation. The regular geometry of the boxes is fractured by a large activity space contained in a box that projects out from the main volumes. Surgeries and treatment rooms (for a range of services including physical and speech therapy, psychology, audiology and dentistry) are arranged off spinal corridors, but curved walls define a children's play area and enclose the hub of vertical circulation, adding a sense of fluidity to the internal organisation. Lifts, rather than stairs, are the primary means of circulation between floors – ramps are eliminated and stairs enclosed, so there are no obvious reminders of disability. Walls are lined with sisal, a renewable material that

4, 5, 6
Multi-storey volumes are partially embedded in the sloping site. All timber was locally or regionally produced.



water strategy minimises impact on reserves

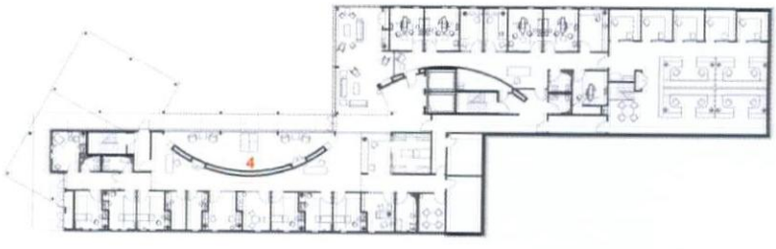


geothermal design cuts healing and cooling costs

1 entrance hall
2 activity space
3 surgeries and treatment
4 play area



upper level: intersection of parallel blocks becomes entrance hall and communal café



lower level: curved walls define a children's play area

HEALTH CENTRE, NEW YORK STATE, USA

ARCHITECT
GUENTHER 5



HEALTH CENTRE, NEW YORK STATE, USA
ARCHITECT
GUENTHER 5

effectively absorbs the impact of wheelchairs.

Though the brief did not initially specify that the building should be green, a happy serendipity occurred between the architects' investigation into alternative energy use (at the time oil prices were rising unpredictably) and the client's belief in a clear correlation between environmental health and patient well-being. Energy performance is optimised through a highly insulated building envelope, orientation, solar shading (through brise soleil and reflective metal roofs), natural light and the use of a geothermal heating and cooling system. Materials were sourced for their recycled content, biodegradability and life cycle costs – all timber, for instance, was locally or regionally produced.

The clinic has completed its first heating and cooling cycle and has exceeded predictions of energy use of 27 per cent below a standard building, with cost savings of around $20 000 per annum. Its success is reflected in LEED certification (Leadership in Energy and Environmental Design) from the US Green Building Council. LEED is a voluntary, consensus-based rating system that evaluates the environmental impact of a building in terms of its siting, energy systems, materials and design; the clinic is only the second healthcare building in the US to gain certification. Apart from the obvious environmental benefits, the essential humanity and dignity of the architecture and the way in which it connects with its surroundings have a more subtle but no less important enhancing effect on the quality of life of its medically fragile users. C. S.

Architect
Guenther 5 Architects, New York City
Photographs
D. Alee



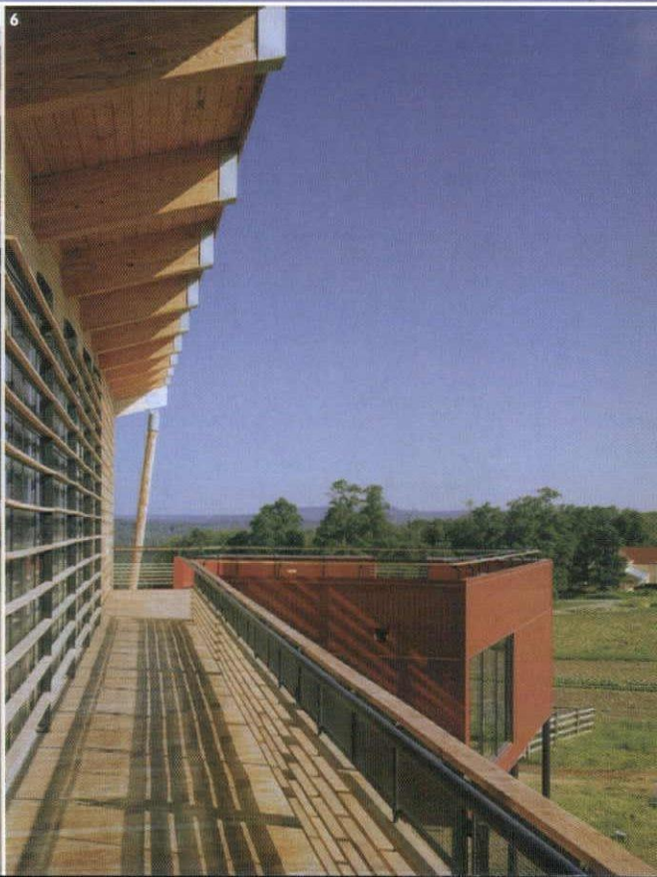
7
Interiors have a quiet dignity.
8
Solar shading, geothermal design and long-life materials have gained environmental plaudits.



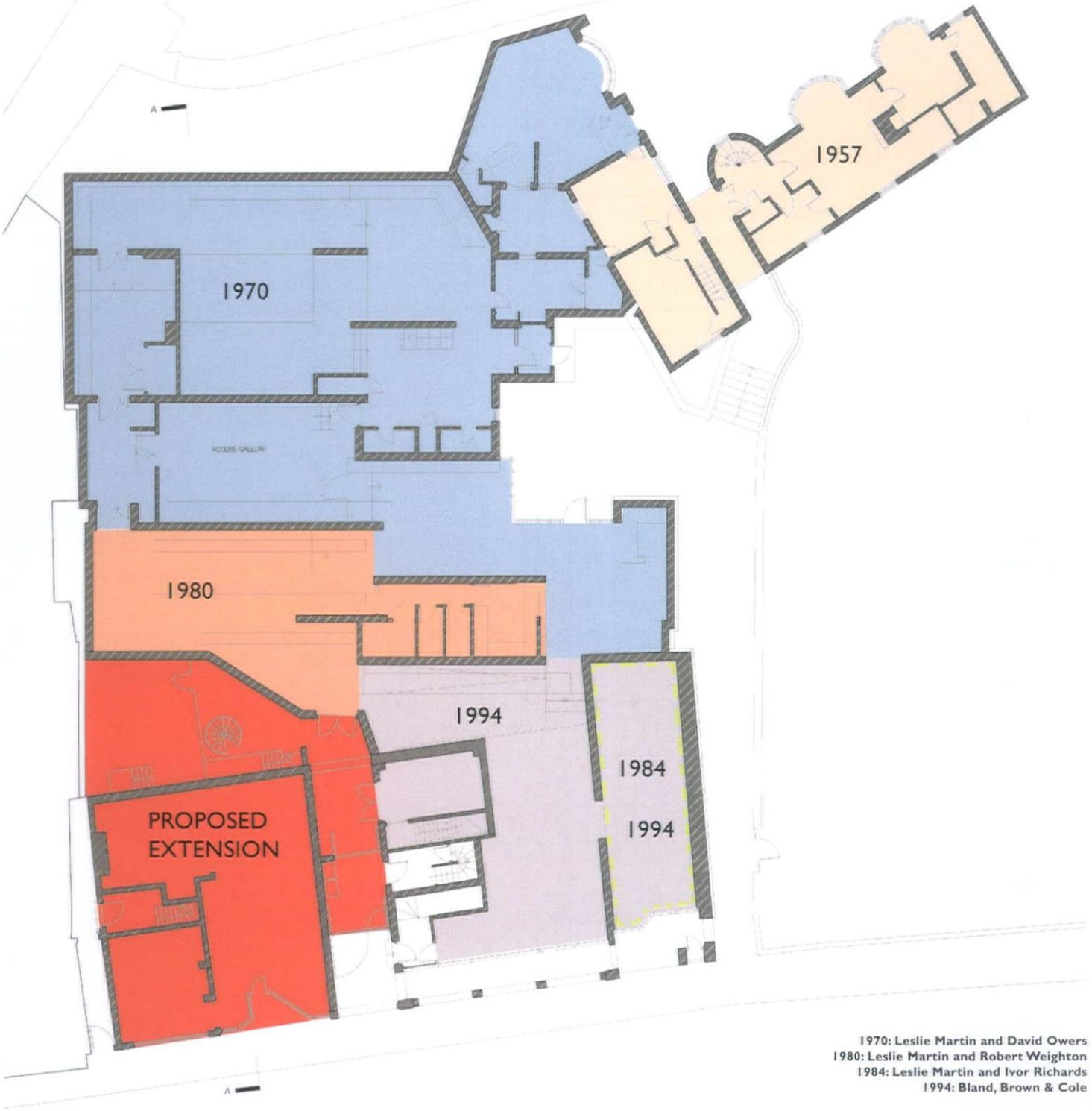
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5



6



1970: Leslie Martin and David Owers
1980: Leslie Martin and Robert Weighton
1984: Leslie Martin and Ivor Richards
1994: Bland, Brown & Cole

KETTLE'S YARD

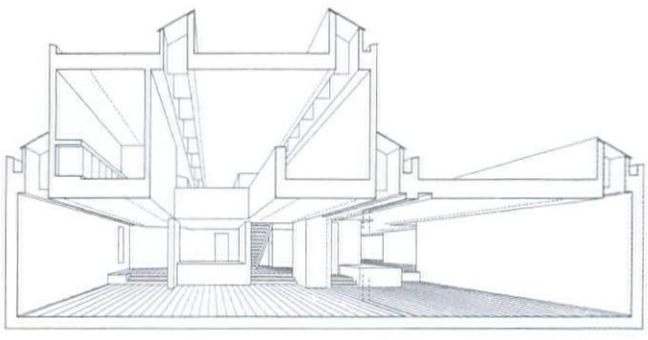
Kettle's Yard is one of Cambridge's most popular cultural venues. Established by Jim Ede in 1957, its collection displays an extensive range of modern art. Likewise its buildings are an eclectic mix of old and new, with Leslie Martin's celebrated extensions. This year Jamie Fobert has been appointed as the architect for the next phase.



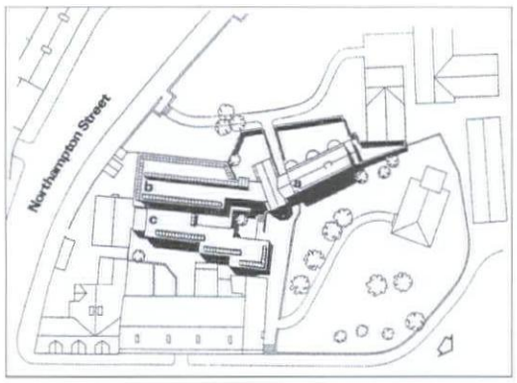
Kettle's Yard was once four tumbledown cottages in Cambridge. Today it is one of the City's most treasured cultural venues. In a city surrounded by the formal grandeur of collegiate and ecclesiastical architecture, this curious collection of buildings holds its own as a must see destination. As a place it has become as diverse and idiosyncratic as the collection it contains; modest, yet sophisticated, and central to the cultural activities of the local community.

Not simply an art gallery, Kettle's Yard is many things. Established by Jim Ede in 1957, it has had a long and varied life. As the one-time home of the former Tate curator, the converted cottages were always open to students and casual visitors, who could meet with Ede in a place that he described as 'a nursery to the visual arts and an introduction to the formal art gallery like Tate or Fitzwilliam'. Keen to share his internationally renowned private collection, Ede eventually presented it as a gift to the university in 1966, who very keenly took on his legacy. Since then four subsequent phases of expansion have seen home become collection, gallery become theatre, and art space become classroom; a process that many feared would destroy its charm, but throughout which, Ede's sensibilities have been maintained.

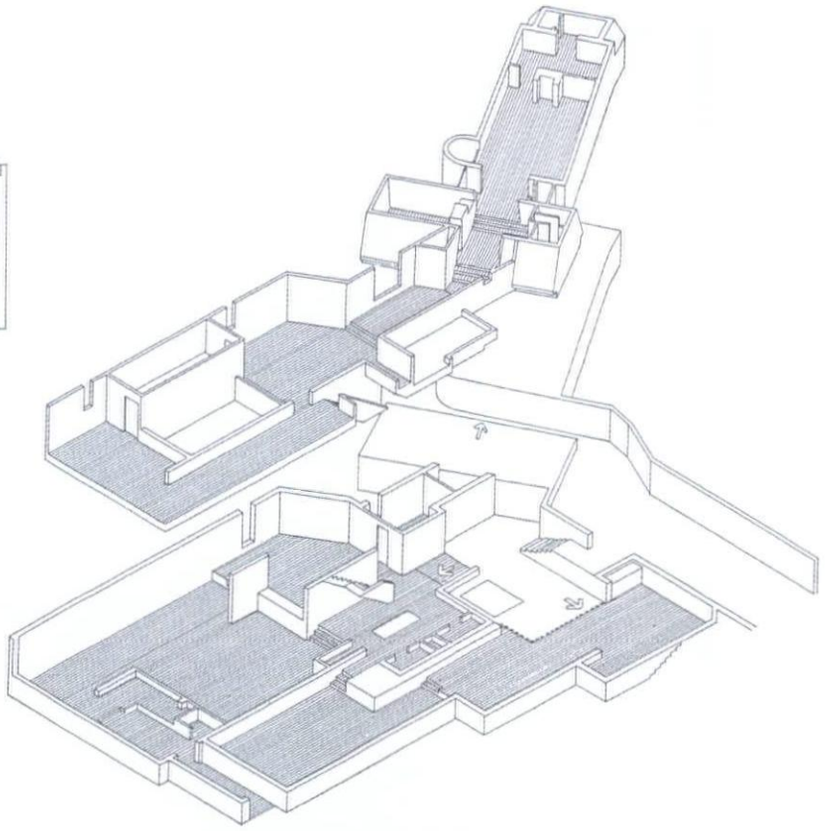
Soon after accepting the stewardship of Kettle's Yard, a successful appeal for funds allowed the university to build a new extension designed by Leslie Martin and David Owers; a significant phase of expansion (two phases rolled into one through the generous support of the Arts Council) that provided an additional 390sqm of display space. As featured in The Architectural Review in February 1971, the designer's preoccupation focused on how the space and light of the new could add to the progression through Ede's original home, maintaining the ambience of the original 150sqm house throughout a new 540sqm venue. Through careful planning and exploiting interconnected levels, the extension links new with old at an upper level, continuing the subtle sequence of spaces through a series of descending levels and increasing volumes. Daylighting also progresses with the domestic windows of the old, leading to the baffled top light of the long apertures that run the full length of the extension's rough plaster ceilings. With this language of incremental expansion, Martin's scheme continued to migrate across the gently falling site with two lower terraced spaces in 1980 and 1984, completed by Bland, Brown and Cole's arcaded extension along Castle Street in 1994.



sectional perspective of Leslie Martin and David Owers' 1970 extension



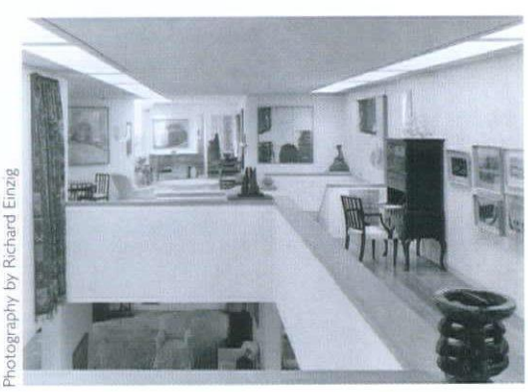
site plan showing 1970 extension



new links with old with a series of descending levels and increasing volumes

Main image: the 1970 extension looking away from the existing house. Below: the upper level looking towards the existing house. Bottom: the entrance courtyard following Bland, Brown and Cole's 1994 extension.

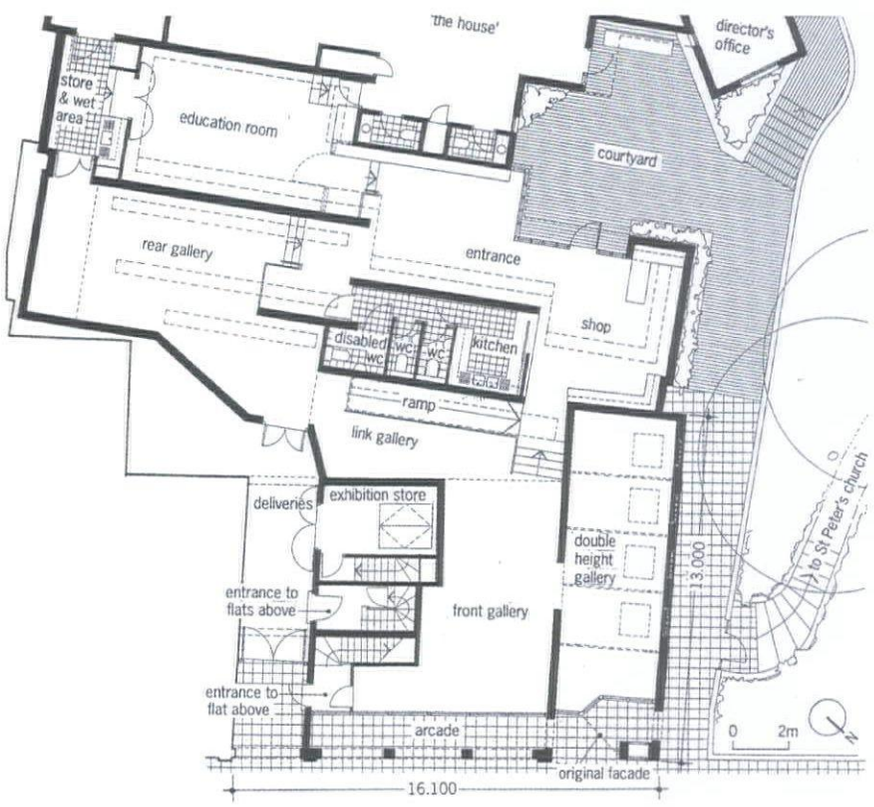
Photography by Richard Einzig



Photography by Richard Einzig



Photography by Timothy Soar



part plan of Bland, Brown and Cole's 1994 extension

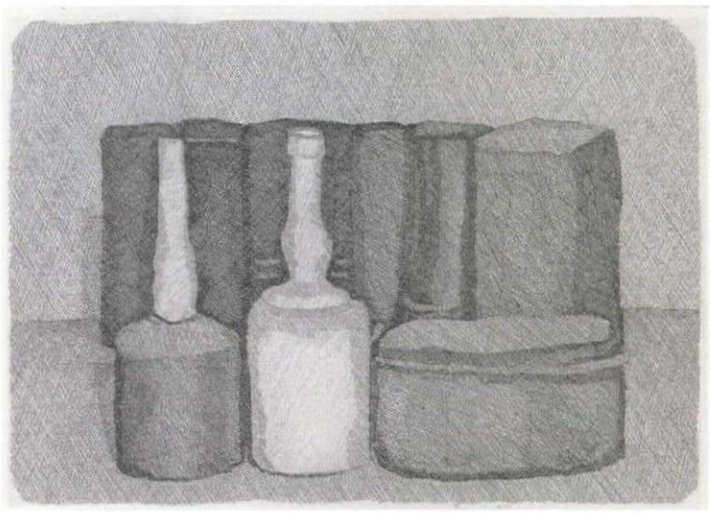
The search for an architect for the next phase of development began in January this year when Michael Harrison, Kettle's Yard director since 1992, was advised by management committee member Eric Parry to run a design competition. New education facilities were required to provide space for the annual programme of 375 education sessions currently accommodated in a rather cramped education room at the centre of the plan that could only hold half a class at a time. Having repossessed the two remaining shop fronts from tenants, sufficient space was made available to also include a new environmentally stable archive for its painting collection (that in the spirit of Ede is still offered on long loans to University students to take home), a café (to attract new visitors and give regulars a place to inhabit), and a more formal seminar space (for life long learning, lectures and so on).

Having invited 16 or so practices to submit examples of their work, Jamie Fobert was chosen from a high calibre shortlist that included De Rijke Marsh Morgan, Caruso St John, Stanton Williams, Ushida Findlay and 5th Studio. (A success that was shortly followed by his appointment to design the new extension at Tate St Ives.) Having spent nine years with David Chipperfield before establishing his own practice nine years ago, Jamie Fobert is emerging as an architect of distinction. By focusing on the essence of architectural space and the practicality of process led detailing, he avoids the superfluous gestures that distract so many others. As demonstrated in the Anderson House (AR April 2004), and as qualified by his admiration for the work of Morandi and Hammershoi, Fobert's work returns our attention to the potency of simple forms and volumes, and when shaping interior spaces reminds us of the importance of making decent rooms. As such, Harrison recalls how Fobert, without making any detailed proposals, had particularly impressed the jury with his reading of Kettle's Yard, its art and the evolution of its architecture. In displaying and sharing its collection, daylight is the keynote of Kettle's Yard – a place of physical and spiritual

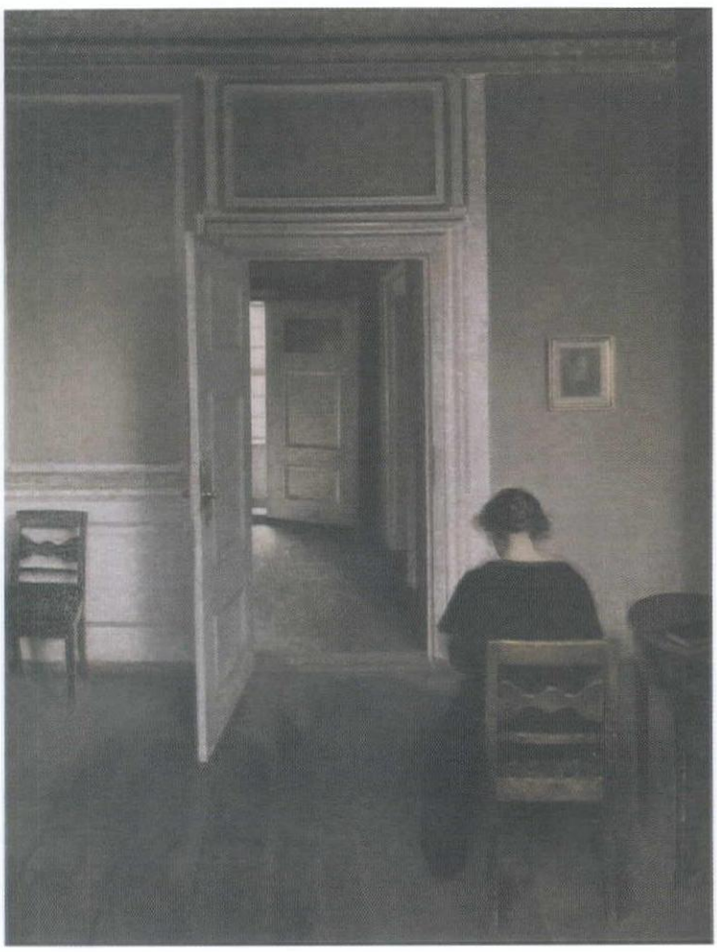
When discussing the nature and form of internal spaces, Jamie Fobert returns to Morandi and Hammershoi for his inspiration.

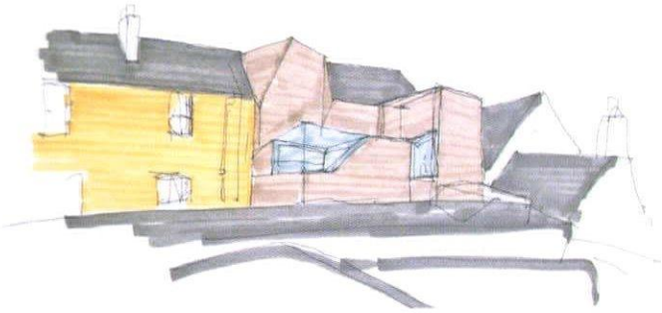
Opposite (clockwise from top left): the new extension as roofscape; views through the new education suite; section through first floor level café; a new stair will open-up views to the church (plan inset).

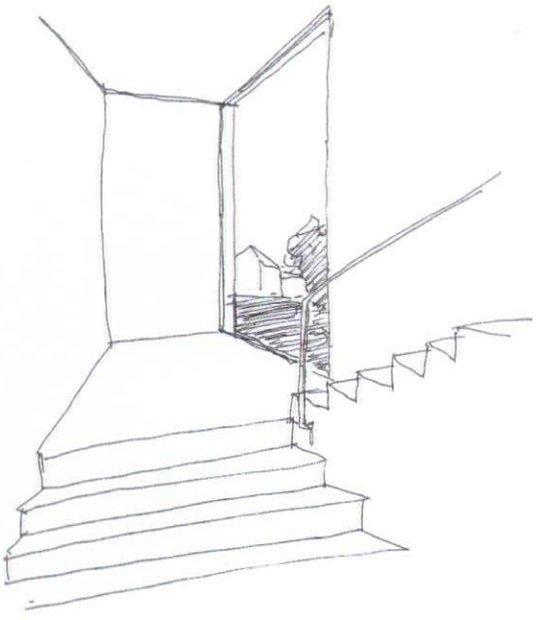


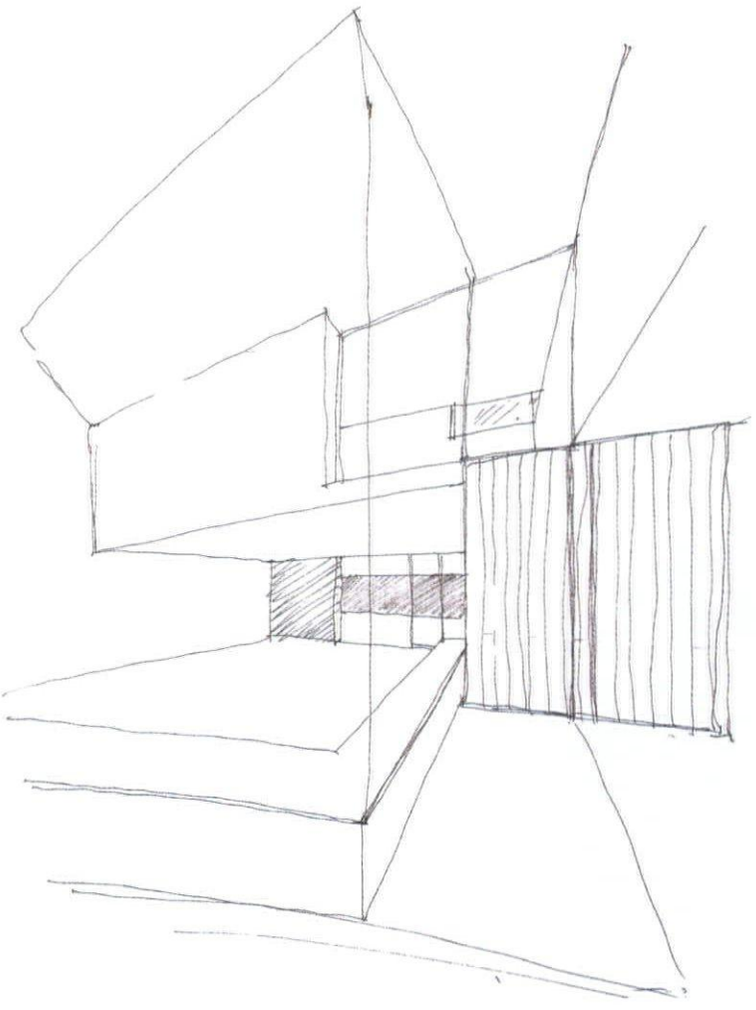


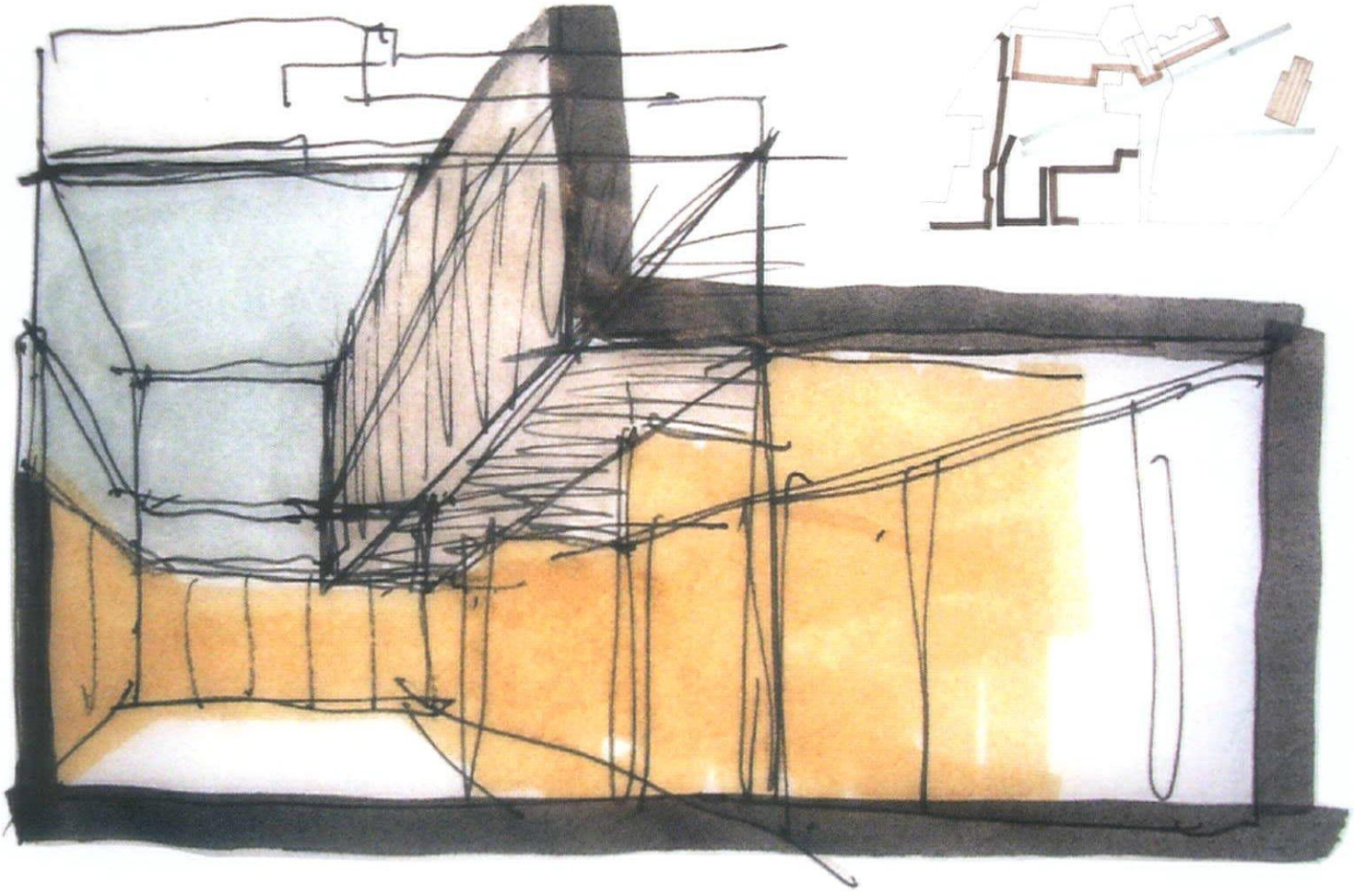




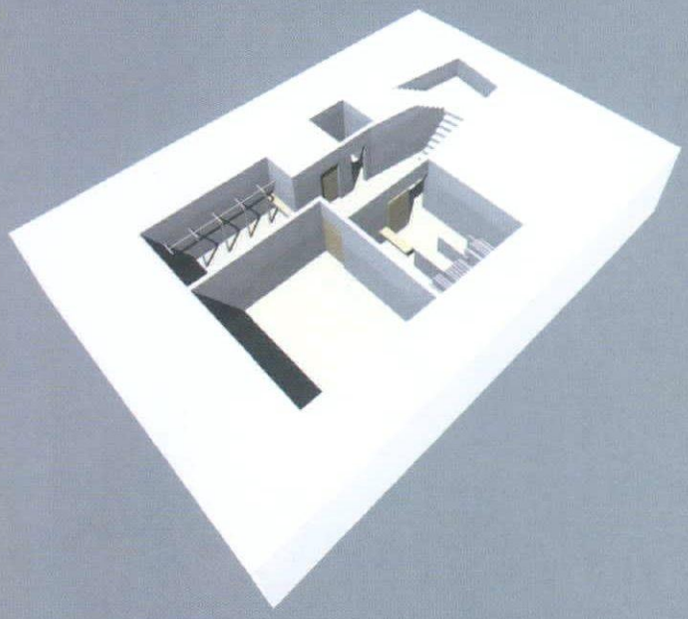


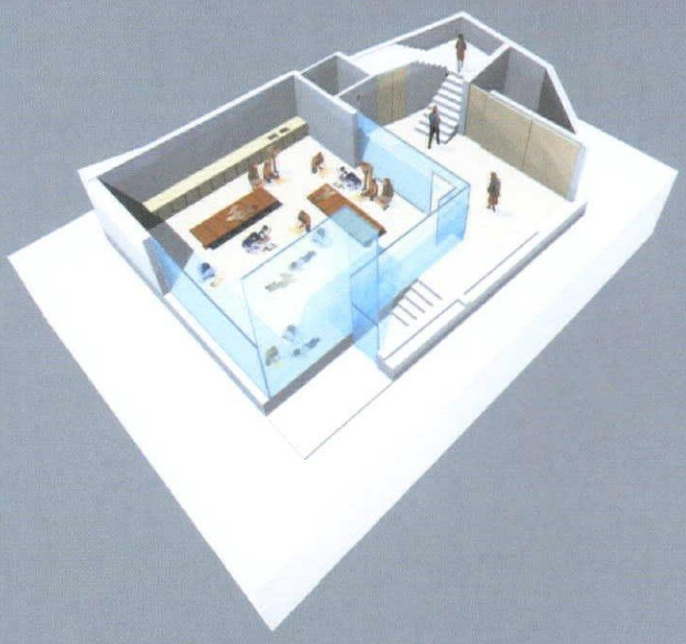






Fobert's new extension provides four new levels of accommodation behind two existing Victorian shop fronts.





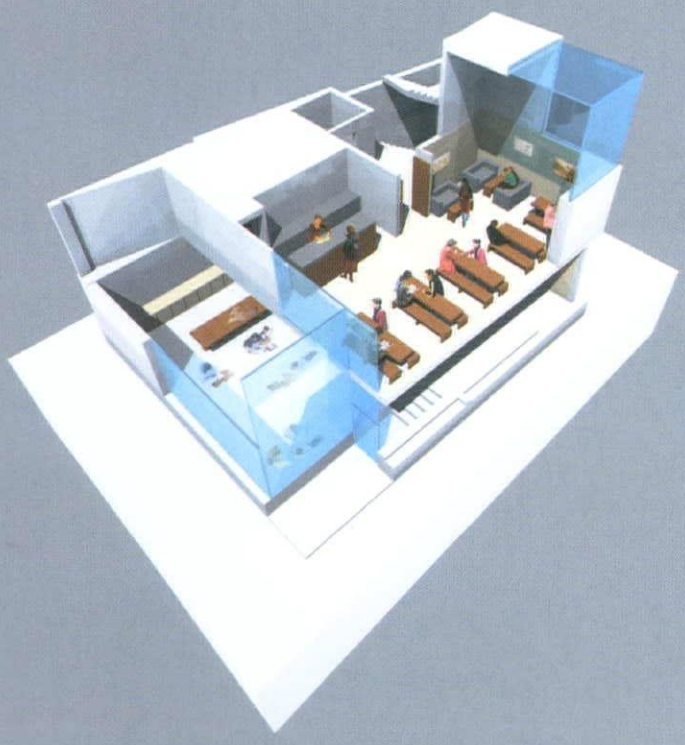


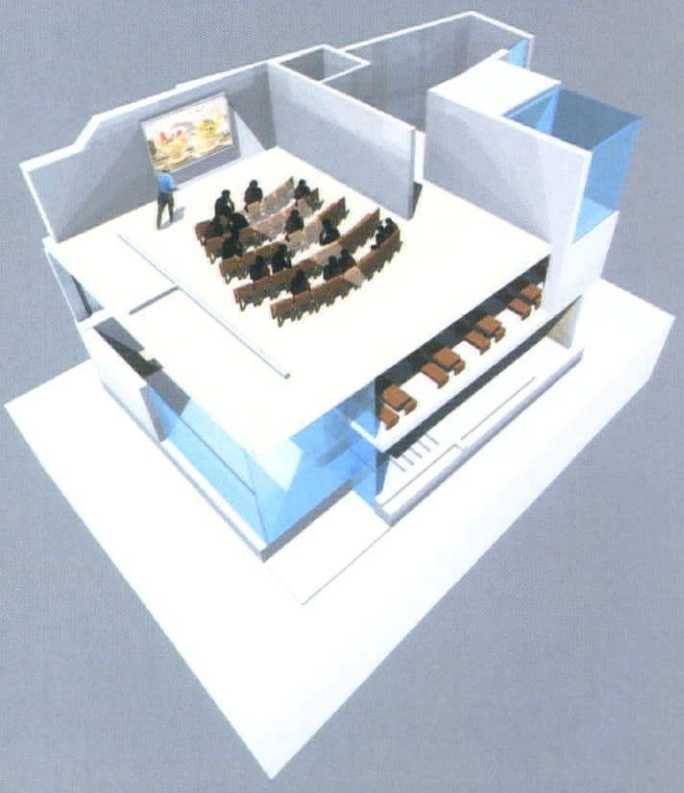
1 basement archive
2 accessible lavatory
3 new stair
4 education room
5 store
6 café
7 multi-purpose seminar room



basement level plan

ground floor level plan









first floor level plan

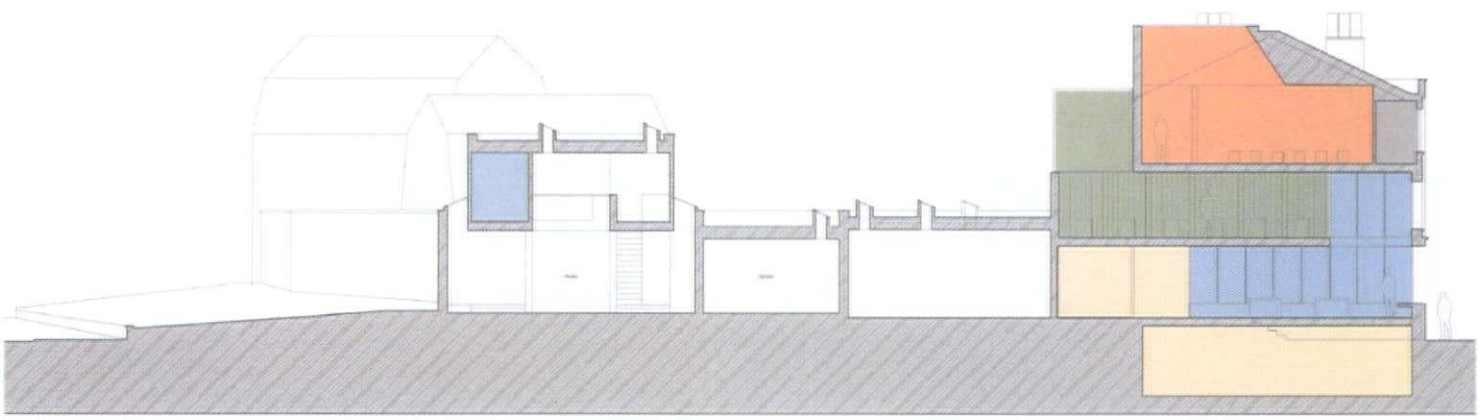
second floor level plan



By extending Bland, Brown and Cole's sandstone fenestration, Fobert's intervention will significantly improve the quality of the Kettle's Yard street frontage.

illumination – and Fobert's understanding of this subtlety was key to his success. It was also important that his intervention was not an extension that melded anonymously into the existing. Having chosen Fobert, Harrison wanted to develop a proposal that was distinct from the previous phases and as 'of its time' as the original extension by Martin. Since being chosen, Fobert has developed a scheme that achieves these aspirations, working with large-scale models and free-hand sketches, to resolve a tight cluster of internal and external forms that will sit quietly behind the retained Castle Street Victorian facade. A detailed and costed proposal that will help secure the sustainable future of this wonderful place. For Fobert this is not a project to design a new building, but rather in the same way that Morandi and Hammershoi focused on the same objects for many years, he is adjusting and adding to a place that already exists. His intervention will simply be a new composition of the same place; a project that has been evolving over a number of decades.

So, forty years on it is time once again to seek funds for the next phase. Kettle's Yard has been well supported over the years by many friends and organisations such as the Arts Council England, the Arts and Humanities Research Board, and the Henry Moore Foundation. With Fobert's new vision for the site, it is hoped that fundraising will be as successful as it was in the 1960s. Today, money is needed to help write the next chapter; a chapter that will sustain Jim Ede's original vision that Kettle's Yard would somehow represent, *a continuing way of life*. ROB GREGORY



long section from Leslie Martin to Jamie Fobert

STONE AND LIGHT

Within a hermetic stone clad casket is an interior realm of lightness and tranquillity.

OFFICES, ALMERÍA, SPAIN
ARCHITECT
ALBERTO CAMPO BAEZA

Alberto Campo Baeza's new offices for the local health authority in Almería extend an existing courtyard block on a city centre site. Towering somewhat aloofly over seven storeys above its squat neighbour, Campo Baeza's building mediates between the existing low-rise block and surrounding apartments. The exaggerated yet refined geometry of tallness and thinness exploits the narrowest of sites (barely 10m wide).

Clad in honey coloured *lumaquela* stone, the long thin block appears as an impermeable casket, punctured only by ingenious pivoting stone shutters that create deep recesses in the facade, like watchful eyes. The hermetic exterior and play of shadows are in the tradition of Iberian architecture (especially in the hot south of Andalucia), though the notion of mass is slightly deceptive – the stone is actually thin sheets fixed to a brick and concrete sub-frame.

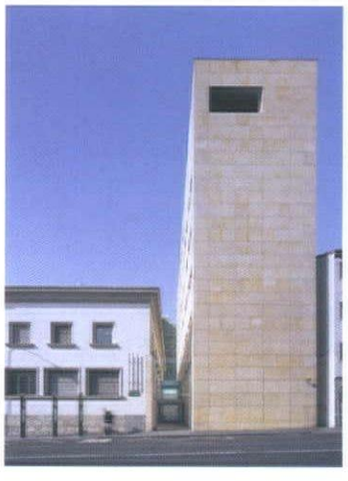
Inside, the Iberian tradition of the cool, luminous interior also comes into play. The new block is separated from its neighbour by a narrow alleyway,



3

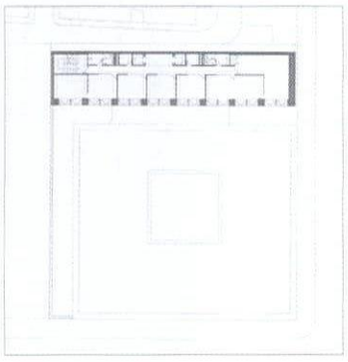


1



2

1
The stone clad box of the new office block towers over its dumpy neighbour.
2
The elongated form exploits the narrow site.
3
A delicate glazed enclosure marks the entrance.



site plan

OFFICES, ALMERÍA, SPAIN

ARCHITECT

ALBERTO CAMPO BAEZA

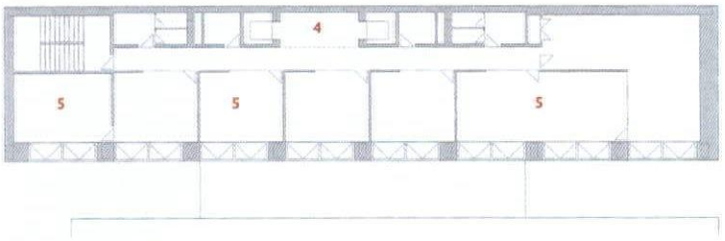
but is also connected to it by a double-height glass box, part foyer, part patio. With a glass roof supported on glass beams, the transparent enclosure forms an ethereal counterpoint to the heaviness of the stone. It also brings a delicate luminance into the narrow spaces, flooding the double-height hall with daylight.

The theme of dematerialisation is reprised at the top of the block, which is crowned with a glass belvedere (for meetings-with-a-view), connected to the lower floors by a serpentine spiral staircase. Given the tightness of the site, planning is necessarily economical. Cellular offices are single banked off a spinal corridor, with a sliver of circulation and services extending down the north-east edge of the block. Offices face south and west, so the deep recesses and stone shutters offer much needed protection against heat and glare; on this facade the external wall is around 1m thick to accommodate the shutters.

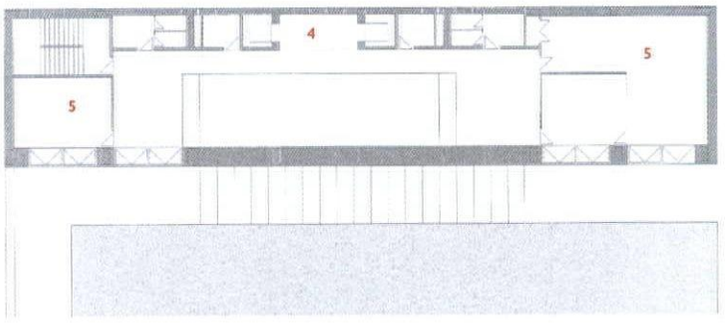
As ever, this latest building extends Campo Baeza's preoccupation with an exacting minimalism of form and detail, but one that also employs materials and the effects of light in quite a sumptuous way (recalling, for instance, the alabaster wall at the Caja Granada bank headquarters, AR August 2002). Walls are lined with timber panels, floors are made of polished stone and everything is executed in a spirit of understated elegance, tempered and animated by the play of softly filtered light.

CARLA BERTOLUCCI

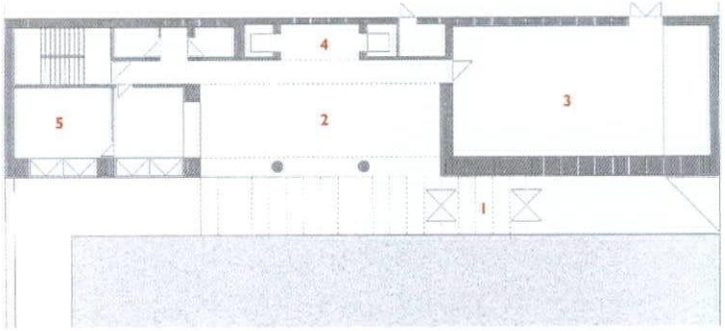
Architect
Alberto Campo Baeza, Madrid
Photographs
Roland Halbe



typical upper level plan

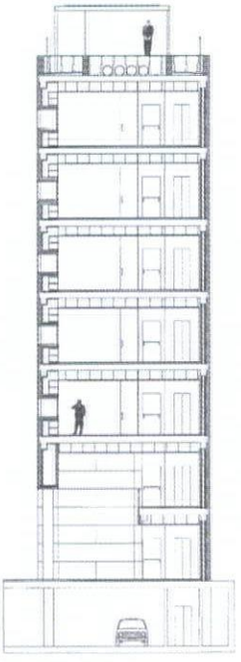


first floor plan



ground floor plan (scale approx 1:500)

1 main entrance
2 foyer/link
3 lecture space
4 service and circulation spine
5 offices



cross section

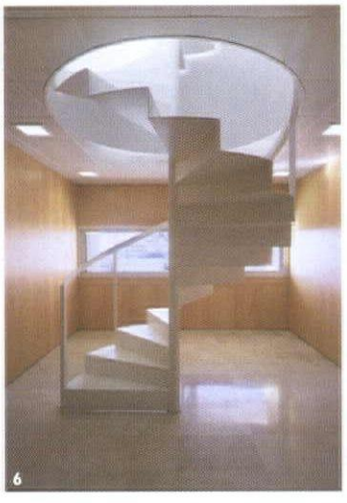
4, 5
The double-height foyer links the new offices with the existing building.
6
A spiral staircase leads up to a rooftop belvedere.
7
Materials and detailing have an understated refinement.
8
Meeting room-with-a-view.



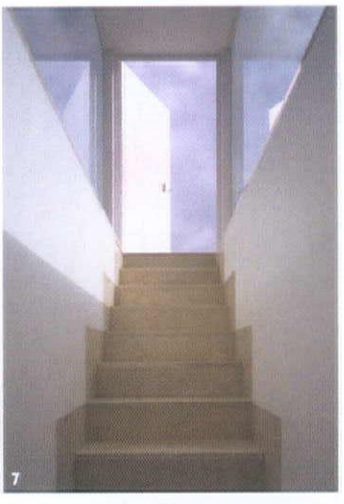
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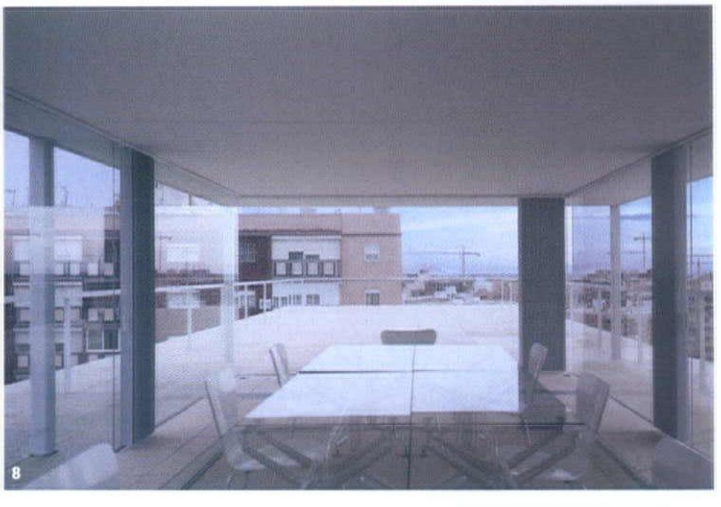
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6



7



8

In the frame

When planning constraints deter new-build homes, creativity has to reside behind the facade.

If Fiona McLean had not been working on May Day 2001, she may never have had the opportunity to design this prestigious Holland Park home. Fortunately she was. She picked up the phone, took the call and the next day the client flew in from Germany. Having seen just one example of McLean Quinlan's work, they knew exactly what they wanted from an architect, and took McLean to view this 700sqm property on the Tuesday morning.

Having suffered years of neglect, the Victorian villa they had chosen was in need of complete overhaul. In fact, a virtual rebuild. Fortunately, with the client relocating to take up a top City job, they had the means to match their vision. For a collector of Renaissance frames, this property would have dual purposes. Not only would it have to provide a home for the young family and a place from which to work, but it would also be a setting that would have to match the ambience and environment of a contemporary art gallery. To achieve this, the client and the architect would require complete commitment. Half measures would not suffice, and a careful planning strategy was also required.

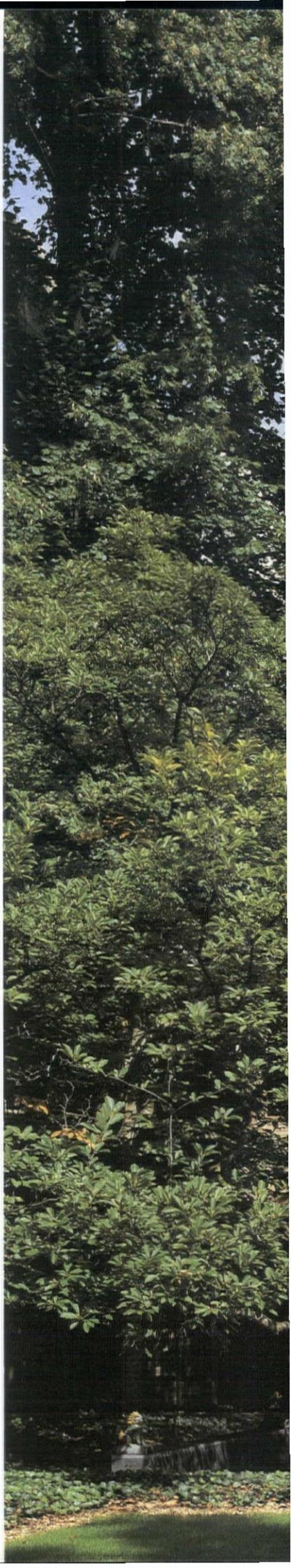
With the current property market and planning process, it is not uncommon for apparently sound houses to be completely rebuilt. When conservation area restrictions prohibit ambitious new-build proposals, contemporary bespoke interiors have to be inserted within existing shells, which is a complex and often an expensive process. While the budget of this home remains undisclosed, a similar property that was promptly demolished behind its retained Regency facade, was purchased for a remarkable £4.5m. If money is no object,

HOUSE, HOLLAND PARK, LONDON
ARCHITECT
MCLEAN QUINLAN

1



1
Behind the retained Victorian facade a new home has been built.
2
Discreet intervention: attic storey windows sit beneath the eaves detail. The new extension is screened by silver birch trees.

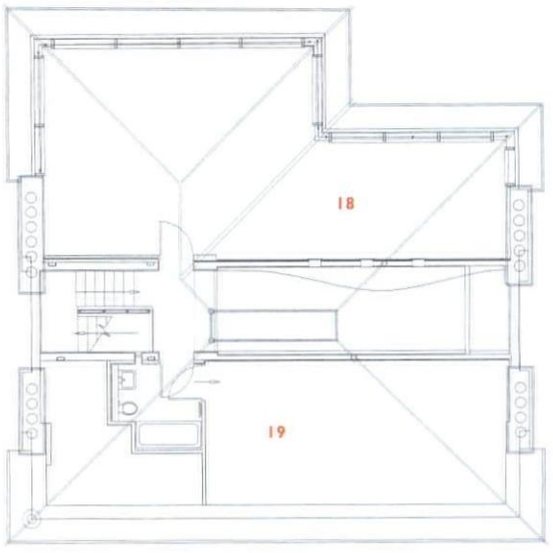


2

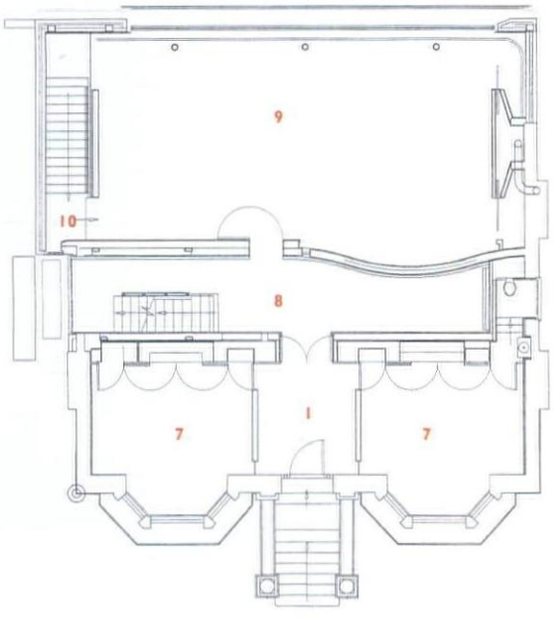




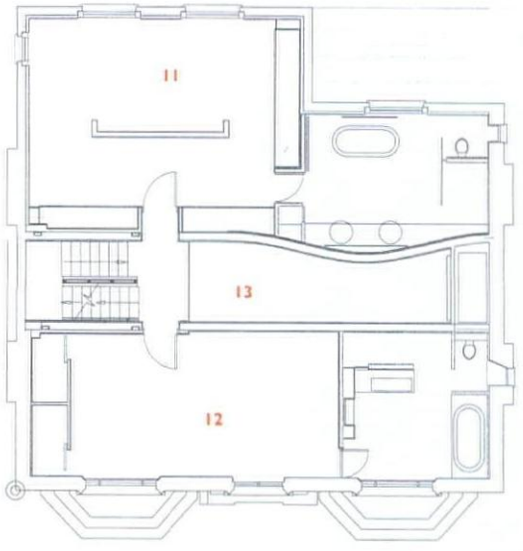
second floor level



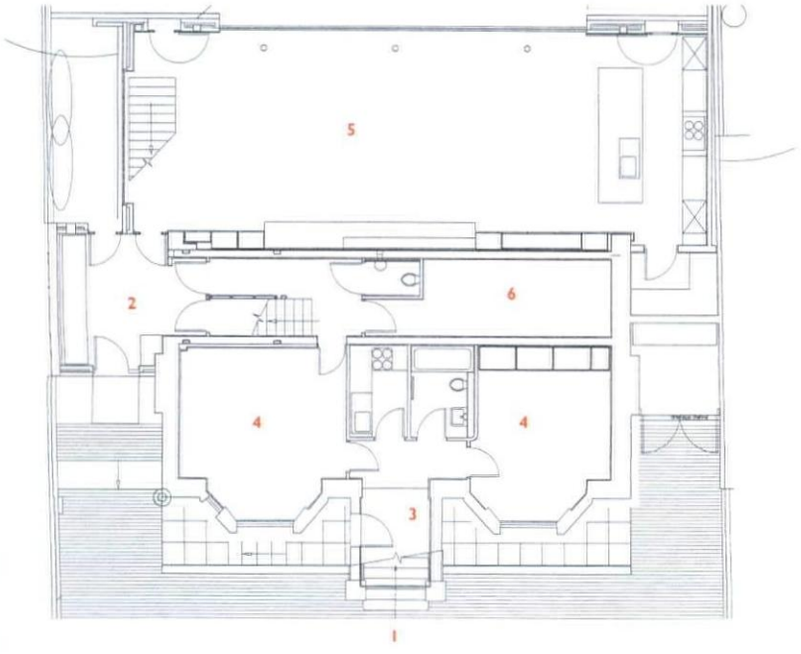
attic level



upper ground (entrance) level



first floor level



lower ground (garden) level

1 main entrance
2 private entrance
3 housekeeper's entrance
4 housekeeper's flat
5 family kitchen
6 store
7 office/bureau
8 main hall
9 drawing room
10 stair to kitchen below
11 master bedroom
12 children's bedroom
13 void
14 guest bedroom
15 bathroom
16 shower room
17 utility room
18 attic playroom
19 plant room

HOUSE, HOLLAND PARK, LONDON

ARCHITECT

MCLEAN QUINLAN

3
Two bureaus flank a central vestibule allowing the owners to work from home.
4, 5, 6
Central hall is four storeys high and gives the home the scale of a contemporary art gallery with principal staircase, balconies and generous rooflight.

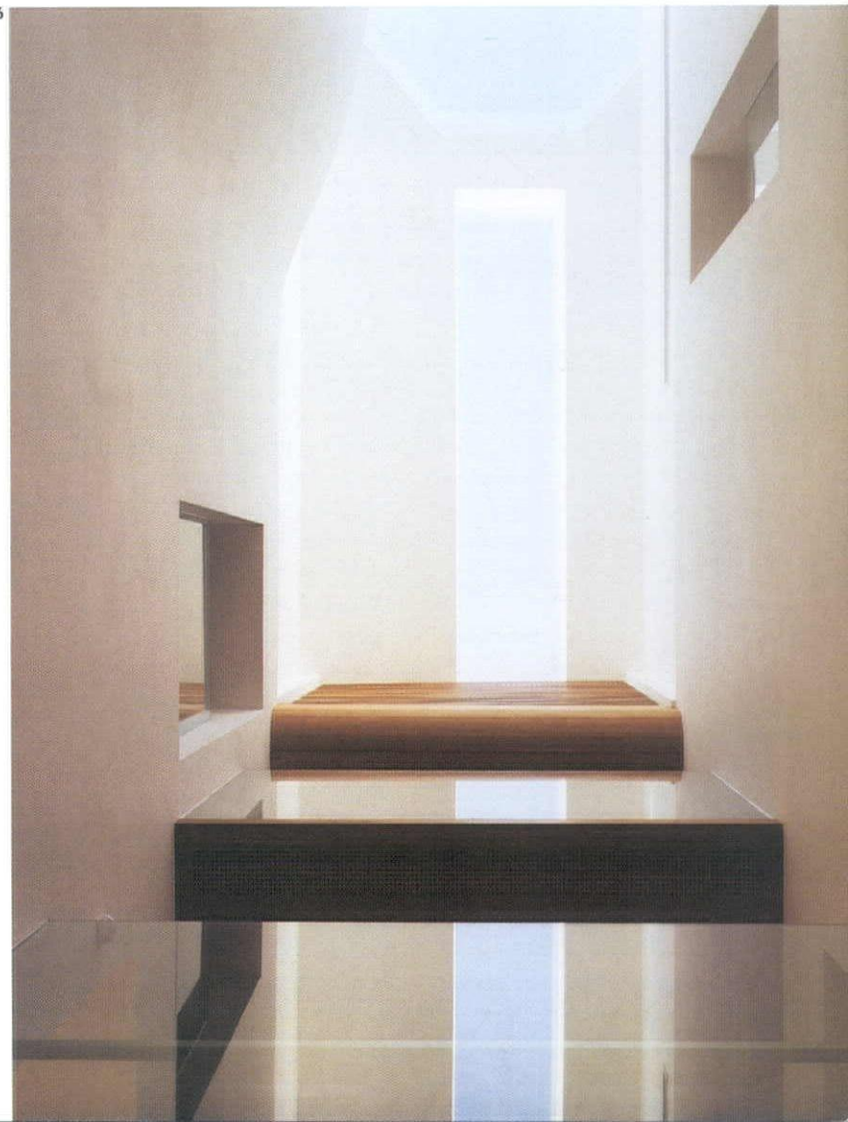


3 5





4 6





large new homes can be built in highly sensitive areas, albeit framed in a retained facade to avoid painful, time-consuming and often unsuccessful planning negotiations.

In this case, a two-stage process was devised; stage one being an application for conservation area consent to provide what was modestly described as a new rooflight. The second being to prop the new steel roof while a new interior and rear extension was built underneath, exploiting what is known as permitted development. (A planning procedure whereby a property can be extended by up to 10 per cent of its floor area – capped at 115 cubic metres within a 4m high volume – without requiring consent.) So, having satisfied the planners by removing what were considered to be 'inappropriate' dormer windows, McLean was (relatively) free to do what she liked with phase two, designing a new interior and glazed extension without the potentially dubious input of planners.

McLean's strategy was clear and did not deviate throughout the process. The traditional double-fronted configuration, with deep rooms either side of a central stair, would have to give way to her ambition to provide two living spaces with highly specific and uninterrupted relationships to the garden beyond. A strategy centred on a dramatic and vertiginous transverse hall, which reaches up four storeys to the large 'rooflight' above, and gives the traditional villa a completely new identity. Entering via the main entrance, twin bureaus flank a generous vestibule. Creating an almost institutional feel, guests then pass through the atrium to the full-width drawing room. Beyond this more formal procession, spaces with a more domestic feel cater for day-to-day family life, with bedrooms and a delightful attic playroom above, and a large living/kitchen space and housekeeper's quarters below.

As would be expected with a project of this specification, the detailing is immaculate throughout, and the materials exquisite; cherry joinery and flooring, a zebra-like marble master-bathroom, and high performance glazed screens. Even the trees were carefully specified to provide clear views from the kitchen through a grid of trunks and dappled shading to the drawing room above.

While many people envy expensive homes and some designers may deride and dismiss their architectural merits, it should be remembered that money does not buy taste, restraint or refinement. It is all too easy to be vulgar when money is no object. Wise investment comes through good design, and in this case McLean Quinlan have produced another exemplary London home. ROB GREGORY

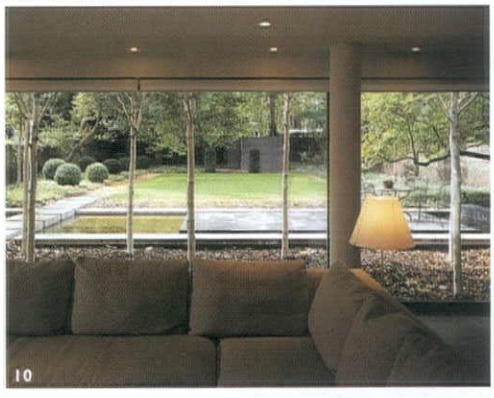
Architect
McLean Quinlan, London
Structural engineer
Frank van Loock Associates
Quantity surveyor
Baillie Knowles Parntership
Contractor
H S Dev
Photographs
Peter Cook/VIEW

7
Garden level kitchen runs the full width of the property and forms the focus of family life ...
8
... while the drawing room on entrance level is for more formal occasions.
9, 10
The two main living spaces give distinctive views of the garden beyond.
11
Attic playroom.

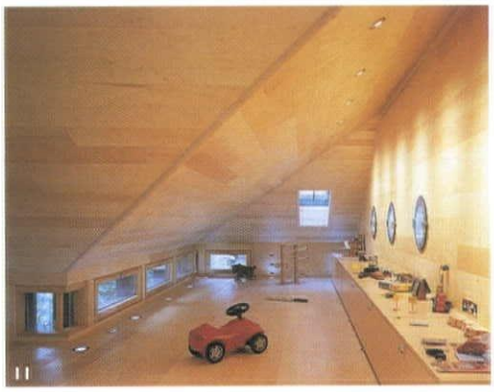


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10



11



▲ WALTER KNOLL
Circle is an innovative new seating system by Ben van Berkel of UN Studio for Walter Knoll. Inspired by the design of the new Mercedes-Benz Museum in Stuttgart, the basic circular form can be broken down and reconfigured to create a range of seating options. Enquiry 500 www.arplus.com/enq.html



▲ MAGIS
Stool One, an angular bar stool in aluminium by Konstantin Grcic for Magis. Enquiry 501 www.arplus.com/enq.html

BELLA MILANO

This year's Milan Furniture Fair was the last to be held on the familiar Fiera site before it decamps to a superscale new trade fair complex designed by Massimiliano Fuksas. Furniture design, like fashion, thrives on a sense of gratuitous novelty, but among the plethora of stands and showrooms, here are some of the things that caught Catherine Slessor's eye.

▶ KARTELL
Mademoiselle chair by Philippe Starck for Kartell. The clear polyurethane frame is upholstered in fabrics designed by Rosita Missoni for the Casa Missoni collection. Enquiry 502 www.arplus.com/enq.html





▲ MOROSO
Supernatural stackable chair, with solid or perforated back, by Ross Lovegrove for Moroso. Enquiry 503 www.arplus.com/enq.html

▼ SAWAYA & MORONI
Crystall chair by Zaha Hadid for Sawaya & Moroni, displaying a talent for futuristic furniture to match her futuristic architecture. Enquiry 504 www.arplus.com/enq.html



▶ LA PALMA
Sleek, spare and Scandinavian: Elica folding chair by Gudmundur Ludvik for La Palma. Enquiry 505 www.arplus.com/enq.html





▲ **MOROSO**
Dutch *wunderkind* Tord Boontje presents Oval, a table with an elaborately patterned top, inspired by the cascades and whirls of vegetation and nature. Enquiry 507 www.arplus.com/enq.html

▼ **DRIADE STORE**
MT3 rocking armchair by Ron Arad in rotational moulded polyethylene and a choice of groovy colourways – white and orange, red and black, blue and light blue. Enquiry 506 www.arplus. com/enq.html



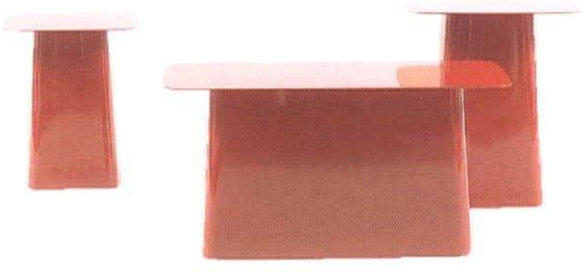


▲ **CASSINA**
Aspen seating by Jean Marie Massaud for Cassina. Enquiry 508 www.arplus.com/enq.html

▼ **SAWAYA & MORONI**
Bella Rifatta stackable chair in opalescent acrylic, by William Sawaya for Sawaya & Moroni. Enquiry 509 www.arplus.com/enq.html



▼ **VITRA**
Metal side tables made of varnished sheet metal by Ronan & Erwan Bouroullec for Vitra. Enquiry 510 www.arplus.com/enq.html





▲ **KRISTALIA**
Cute CU coffee table by Monica Graffeo for Kristalia. Enquiry 511 www.arplus.com/enq.html



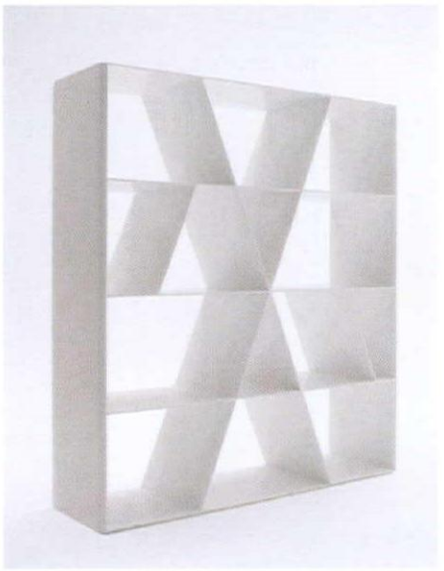


▲ EDRA
The crazy Campana brothers are at it again – Fernando and Humberto present Jenette, an injection moulded polyurethane seat with a brush-like backrest made from around 1000 long, thin stalks of flexible PVC. Available in a range of searing primary colours, Jenette marries the Brazilian brothers' quirkiness and flair with modern techniques of mass-production.
Enquiry 513 www.arplus.com/enq.html

▲ LAMMHULTS
Imprint chair made from Cellupress, a new pressed wood fibre material specially developed by Danish designers Johannes Foersom and Peter Hiort-Lorenzen. By using waste products and applying sustainable criteria to production and life cycle, the aim is to create a range of ecologically enlightened furniture.
Enquiry 512 www.arplus.com/enq.html

▶ B & B ITALIA
Shelf X bookcase in white Corian by Naoto Fukasawa for B & B Italia.
Enquiry 514 www.arplus.com/enq.html







▲ VITRA
Vitra have reissued the Standard chair, originally designed in 1934 by Jean Prouvé. Combining a metal frame with a moulded plywood seat, the Standard inventively exploited early techniques of prefabrication. An expanded colour palette brings this robust design classic up to date.
Enquiry 515 www.arplus.com/enq.html

◀ KÄLLEMO
Origami stacking chair by Sigurdur Gustafsson for Källemo. A crisply elegant natural or lacquered birch seat is supported by a thin chromed steel frame.
Enquiry 516 www.arplus.com/enq.html



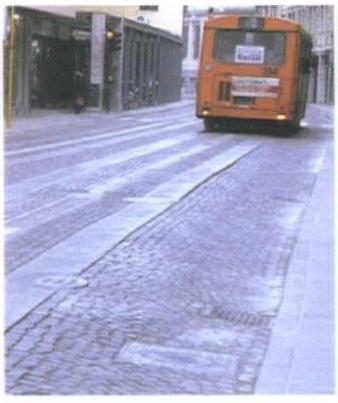
▼ VALDICHIENTI
Trilounge armchair (with integral pouf) by American designer Todd Bracher for Valdichienti.
Enquiry 517 www.arplus.com/enq.html



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

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900 www.arplus.com/enq.html

Creative Impressions

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



901 www.arplus.com/enq.html

Nova Metals

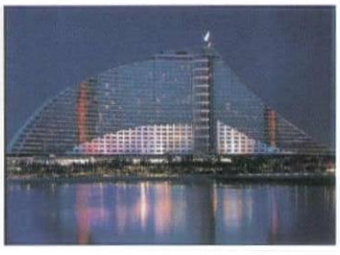
Nova Metals introduce the range of Gagecast, a cast metal wall-surfacing material suitable for a variety of interior architectural applications where patterns feature high lustre, relief, durability, and where cost effective installation is a requirement. Twenty-eight designs are standard, however customisation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



902 www.arplus.com/enq.html

Aquila

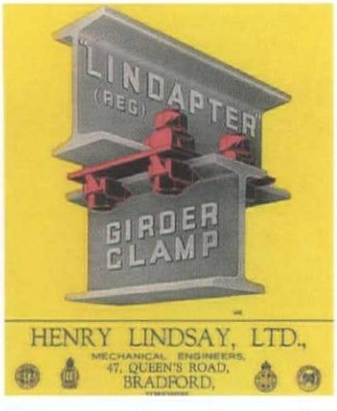
London Borough of Southwark has been using lighting companies for exterior lighting columns, lanterns and street furniture as part of an urban regeneration project costing £2.4m. Aquila Design produced a new Irma Sealsafe® lantern specifically for this project. The lantern uses a 100 Watt high pressure sodium lamp with a 1289 reflector and an integral control gear. The combination allows excellent photometric properties to be achieved. Local independent artist Tom Philips created the design for the scheme. In total, 42 lanterns were installed.



903 www.arplus.com/enq.html

Promat UK

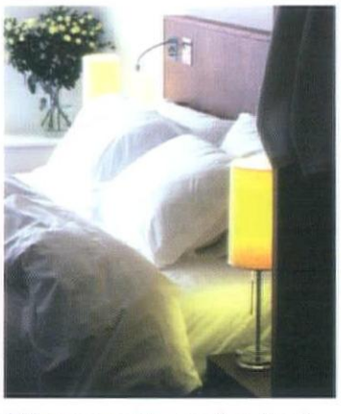
Passive fire protection from Promat is built into the fabric of Dubai's luxury Jumeira Beach and Burj Al Arab hotels, creating a physical barrier to contain heat and prevent the spread of smoke and fire. At Jumeira Beach, Vermiculux protects steelwork, giving up to 240 minutes of protection, while Supalux fire-protection boards line lift shafts at the 321m-high Burj Al Arab, which is designed to resemble a billowing sail



904 www.arplus.com/enq.html

Lindapter International

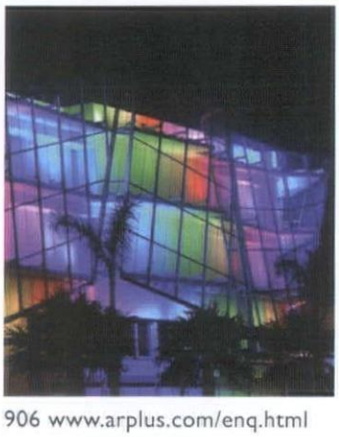
After 70 years, Lindapter continues to answer steelwork connection problems. With experienced engineers to advise, Lindapter products have been used on numerous projects worldwide. Better equipped than ever to handle non-standard applications, the technical support back-up service will carry out site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



905 www.arplus.com/enq.html

Chelsom

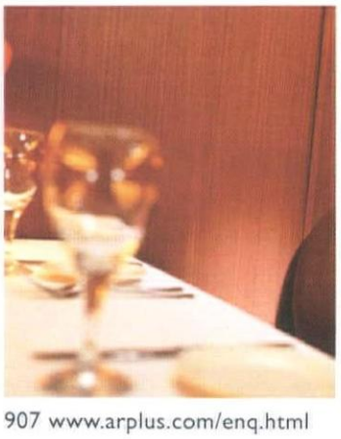
Contemporary lighting from Chelsom has been installed throughout the guestroom areas of the Hope Street hotel in Liverpool. Specially created to reflect the design ethos of Liverpool's first design hotel, the bespoke table lamps and floor lamps blend chrome tubing with heavy glass bases and crisp cylindrical hand-made shades. Additional illumination for reading is provided by minimalist LED headboard lights with specially designed square chrome backplates.



906 www.arplus.com/enq.html

Potter & Soar

Potter & Soar, the UK's leading manufacturer of architectural wire mesh, has recently launched Solaris, a pre-crimped wire mesh pattern that combines a vertical crimped weave with flat horizontal wires to create a slatted Venetian blind effect. Solaris offers excellent sun-screening properties, preventing direct sun penetration while allowing air flow to ensure adequate ventilation. It can also resist the elements, as the flat louvre wire mesh provides enhanced protection from driving wind and rain, compared with other similar materials and products.



907 www.arplus.com/enq.html

The Think Tank Formica Ltd

Formica is the UK market leader and the only UK manufacturer of high pressure laminate. The FormicaVeneers range within 'The Collection' from Formica offers 39 luxurious wood veneer laminates providing specifiers with a selection designed to fit with current interior design trends. Created using beautiful reconstituted real wood veneers from sustainable timber sources, this range offers a wide variety of species, colours and tones from the elegant to the exotic and the rare.

reviews

BIOTECH FUTURES

ARCHITECTURE, TECHNOLOGY AND PROCESS

By Chris Abel. Oxford: Architectural Press. 2004. £21.99

Chris Abel has been writing, sometimes prophetically, about architecture and technology ever since the 1960s. He saw, for example, how computer-controlled machinery was making Fordism obsolete and therefore undermining some of the basic assumptions of Modernism. Architects were striving to standardise while production engineers were installing the robots that made standardisation irrelevant.

Now other themes have been added to Abel's repertoire, such as the central importance of energy conservation and the wrong-headedness of the whole cyberspace metaphor. The themes come together in what Abel calls Biotech Architecture, a shining vision of an integrated, collaborative, computerised building design method, more like an organic process than a production line. This book ought to have been the definitive presentation of the Biotech vision but it isn't, quite. The material is mostly recycled – articles, book chapters and conference papers of the last ten years – and not all of it is to the point.

The chapter on the Australian Modernist Harry Seidler, for example, is completely irrelevant to the main theme, and the straight, monograph-style overview of the work of the Maltese practice AP seems at best tangential. The best chapter is a comparison between Norman Foster and Frank Gehry – a clash of the titans. According to Abel, they represent opposing principles: the Apollonian Foster, serious-minded and progressive, versus the Dionysian Gehry, basically playing it for laughs. It is in their contrasting attitudes to computers that their differences are revealed. For Gehry, the computer is just a tool to realise his essentially sculptural ideas; for Foster, it is like a member of the design team, allowed to make decisions and influence form directly.

Abel is a Foster supporter, but Gehry seems more human. Abel often criticises architects for the narrowness of their vision. His own intellectual range is impressively wide. He can introduce a philosophical concept into a technical discussion without crunching the gears. But there is also a naivety in his approach. He is dazzled by big names and seems to imagine that their skyscrapers and art galleries really make a big difference to the global scheme of things. The truth is that most buildings are not designed by architects and the influence of Architecture (capital A) on the future of the planet is slight. COLIN DAVIES

BRAZIL STILL BUILDS

BRAZIL'S MODERN ARCHITECTURE

Edited by Elisabetta Andreoli and Adrian Forty. London: Phaidon. 2004. £45

LATIN AMERICAN ARCHITECTURE 1929-1960: CONTEMPORARY REFLECTIONS

Edited by Carlos Brillembourg. New York: Monacelli Press. 2004. £25

Brazilian architecture frequently featured in the pages of the AR, *L'Architecture d'Aujourd'hui* and *Architectural Record* from the early '40s until the completion of Brasilia in the mid '60s. Then, at about the time of the military coup in '64, it vanished from their pages. In Britain, it resurfaced ten years ago with the Lina Bo Bardi exhibition at the RIBA, followed by the occasional AR article and, two years ago, Oscar Niemeyer's Serpentine Gallery pavilion. *Brazil's Modern Architecture* covers – as no other publication has – the 'missing years' (and places Niemeyer's work in a sometimes unflattering perspective).

The introduction provides an excellent overview of Brazilian Modernism and its context. Five essays then explore the particular nature of an architecture that displays considerable technical skills but is hampered by an inadequate industrial infrastructure; building tectonics from the '30s onwards; approaches to urbanisation; the modern Brazilian house; and the construction process and creation of housing. It concludes with some highly accomplished contemporary case studies and a list of publications and places to visit. This is an elegantly produced, generously illustrated and highly readable book.

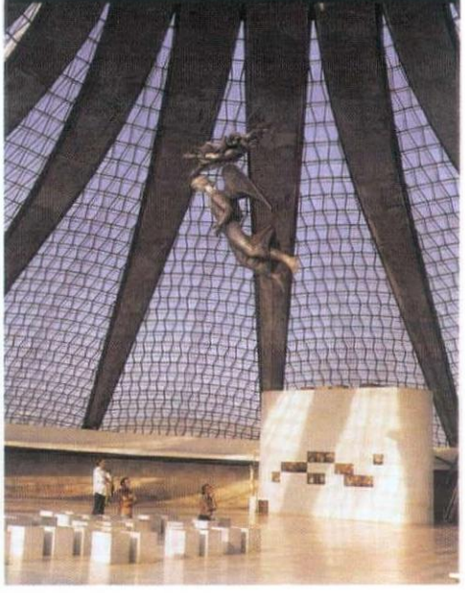
Among its most interesting aspects is the juxtaposition of Niemeyer and the other Carioca (Rio) architects responsible for the more familiar work up to and including Brasilia with the Paulista (Sao Paulo) architects who have since dominated the scene. The former were very much part of the project to create the trappings of a modern state with public buildings in related settings. The latter, coming from one of the largest, fastest growing and toughest 'world cities', have created a less lyrical, more introverted architecture. Some of the best sections are the accounts of the human cost that underlay the construction of Brasilia – a capital city that reflects all too well the tremendous disjunctions in Brazilian society – and the efforts to create self-build housing co-operatives in Sao Paulo.

It is rare to find a book of this kind covering so well such a broad range of issues. These range from the slave-owning roots of Lucio Costa's 'colonial' house plans, to the polar differences between Carioca and Paulista uses of concrete and the imprisonment of architects during the military dictatorship. One surprising omission is the contribution of Roberto Burle Marx. Another, given the recurring theme of modern architecture's social agenda, is the lack of any mention of Curitiba – surely one of the most 'sustainable' and socially integrated cities in the world whose success stems very largely from the leadership of its university architecture school.

Latin American Architecture 1929-1960: Contemporary Reflections is a collection of conference papers. Covering the period before the military dictatorships of the '60s, '70s and '80s, it describes a far less populous and more stable continent than today, when undisturbed by war, Latin American Modernism flourished enough to make an impact elsewhere. However, we have far more to learn by following developments since that period. Under the impact of globalisation, immigration and widening social division, Western world countries are becoming more and more like those in the Third World. Indeed, in *Brazil's Modern Architecture*, reference is made to the view of the German sociologist, Ulrich Beck, that Brazil is the epitome of things to come on a world scale.

Andreoli and Forty conclude that, 'The experience of Brazilian architects in finding ways to develop socially inclusive projects within a society that is socially exclusive begins to look more and more interesting … There is a lesson

Crowned by a soaring vault of concrete and glass, Oscar Niemeyer's cathedral for Brasilia is one of the more modern examples of Christian church building from *The House of God*, Edward Norman, London: Thames & Hudson, 2005, £18.95, a comprehensive historical chronicle of ecclesiastical architecture, from the early rock churches of Ethiopia to Philip Johnson's Crystal Cathedral in LA and beyond.



of hope here for those who have abandoned modern architecture's social agenda as hollow and unrealisable.' PETER CAROLIN

L'AFFAIRE SUISSE

LE CORBUSIER: PAVILLON SUISSE – THE BIOGRAPHY OF A BUILDING

By Ivan Zaknic. Basel: Birkhäuser. 2004. €65

Clients who won't pay your bills? Inadequate construction budgets? Client bodies with unclear lines of authority? If you can relate to any (or all) of the above, this book places you in good company. The story of the commission, design, construction and refurbishment of Le Corbusier's Pavillon Suisse – the Swiss house of the Cité Internationale Universitaire de Paris (CIUP) – alarmingly illustrates how little has changed in the procurement of buildings over the last 75 years.

We are taken on a journey through time, starting with the foundation of CIUP in the early 1920s as an innovative solution to housing Paris' increasing number of students in hygienic and affordable accommodation. The book explores the urban integration of CIUP, relating it to Oxbridge college courts and Garden City models; the Pavillon Suisse is later described in the context of Le Corbusier's Radiant City proposals.

Zaknic presents the commission of the Pavillon Suisse in the aftermath of Le Corbusier's disqualification from the League of Nations competition, clearly outlining the importance of enlightened clients and lobbyists, among them Sigfried Giedion. Much of the book is then given over to the development of the design by Le Corbusier's office (paying due homage to Pierre Jeanneret), and the complex methods of its construction. Throughout, we are presented with interesting never-before-published letters by the likes of Le Corbusier, Giedion, and his clients. These offer insights into the unwavering belief of the architect in the face of client requests and changes, and shed light on the genius and working methods of this visionary architect.

Subsequent chapters cover the appropriation of the building during the Second World War as a German anti-aircraft unit's base, financial difficulties faced during its construction (including the fact that Corb's fee was only settled four years after completion), the commission of site-specific artwork, and the building's recent refurbishment.

Drawings and photographs offer glimpses of the construction, completion and refurbishment stages of the work, including structural drawings illustrating the astonishing below ground piles supporting the famous concrete pilotis. Zaknic has researched the project fastidiously, and the result is a fascinating description of the arduous process underlying even the greatest architecture.

BOBBY OPEN



This impressively Pieter Breughel-like Tower of Babel was designed and built by the Artists' Community of Ruigoord in the Netherlands to provide living and working quarters. Constructed from old timber pallets donated by local firms, the structure was ceremonially incinerated on the eve of the Millennium. Just one example of contemporary timber building from *New Wood Architecture* by Ruth Slavid, London: Laurence King, 2005, £35, a lively and well informed global survey of the huge versatility and potential of timber as a building material.

THE WORLD OF WORK

WORKING WITHOUT WALLS: AN INSIGHT INTO THE TRANSFORMING GOVERNMENT WORKPLACE

By Tim Allen, Adryan Bell, Richard Graham, Bridget Hardy, Felicity Swaffer. London: OGC/ DEGW. 2004. Free

THE DISTRIBUTED WORKPLACE

Edited by Andrew Harrison, Paul Wheeler and Carolyn Whitehead. London: Spon Press. 2003. £45

Both books examine the changing form of the workplace and suggest that this change is a successful rethinking of the way to house and pattern the knowledge-based professions.

Working Without Walls is a joint collaboration of DEGW and the Office of Government Collaboration. Along with a short discussion of the changing workplace, a number of themes – the paperless office, new work styles, managing cultural change – are briefly examined and accompanied by an outline of important lessons. Each chapter is illustrated with images and descriptions of appropriate changes from different government facilities.

The Distributed Workplace is based on a two-year multi-disciplinary research project that examined the impact of the new knowledge economy on spatial and management and creation of location independent workplaces. It provides an extensive discussion of the issues related to this goal – workplace efficiency, space needs and models of design, costing and implementation – discussed in a concise and informative manner. The editors provide a quite complete overview of the different ways to frame the organisation and design for distributed styles of work.

Those who seek a more complete discussion of what these new workplaces imply for workers at all levels and what they think of these new forms (neither book presents significant research about this question with only managers and administrators for the most part interviewed in this regard), how these changing workplaces might ultimately effect work, and what their drawbacks might be, will find themselves disappointed by both books. Also disappointing is that both books treat the issues of sustainability and human environments as if only the organisation of the firm and the physical sites in which they are housed are relevant. How the changing workplace might affect urban form and lifestyles, what their overall effect on social and cultural life might be are rarely even alluded to. In essence, both books have been written by boosters. *Working Without Walls* reads like a brochure outlining the government's many successes, while *The Distributed Workplace* is more complete and analytic but primarily an uncritical discussion of the methods to achieve the benefits of this new workplace.

For those who want to know more about what the new workplace is and how to develop it these books can be of help, particularly *The Distributed Workplace* with its detailed discussion and copious illustration of its various themes.

EDWARD ROBBINS

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

THE POWER OF HORTICULTURE

In organising the Museum of Modern Art's current exhibition, *Groundswell: Constructing the Contemporary Landscape*, Peter Reed, a curator in the Department of Architecture and Design, recognises the pivotal role of landscape architects whose post-industrial landscapes are reshaping cities worldwide. Twenty-three different sites – urban parks, town squares and one cemetery – are conveyed imaginatively in splendid new galleries through models, photographs and videos, and, borrowing Humphry Repton's nineteenth-century technique of persuasion, before and after views. Landscape architecture as a term signifies the challenge of the profession between the permanency of structure and the transience of nature. Though often perceived as being secondary to architects, the plans on view make clear that the survival of urban centres is dependent on the design ingenuity and horticultural expertise alone of landscape architects who create new places where people may congregate for sheer pleasure and, dare one say, spiritual refreshment.

As with any major shift in contemporary design – and here it is the complexities of salvaging industrial wastelands – those that succeed best are inspired by lessons from the past. Not surprisingly, in describing his tree plantations, meadows and marshes for a five-mile stretch along the Garonne riverfront across from Bordeaux's formal centre, Michel Desvigne of Paris invokes the name of Frederick Law Olmsted, who designed New York's Central Park on swampland. (Olmsted himself was inspired by Sir Joseph Paxton's Birkenhead Park outside Liverpool, also originally swampland.) Desvigne's concept of creating alluvial forests for future reclamation can already be seen on the Greenwich Peninsula in London.

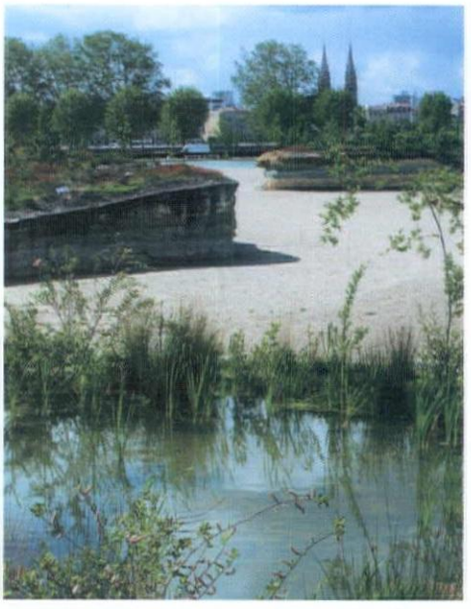
Within this former flat industrial zone on the banks of the Garonne, Catherine Mosbach, also of Paris, has already completed the Bordeaux Botanical Garden, a sleek Modernist design that makes a virtue of biodiversity by arranging thematic plantings in refreshingly contemporary forms. Surrounded by a robust wall of split tree trunks, the site features a serene water garden, an irregular grid of squared-off basins sparsely planted and framed by paved walks, a central allée of 11 plant habitats that appear like gigantic chunks of earth removed from their respective regions, and long straight rows of agricultural crops interspersed by linear concrete pavers embedded in grass.

Seattle-based Kathryn Gustafson has been proposing some of the most original solutions for shaping land, with no less than three projects in the show. Beginning with stripped-down models demonstrating the contours of the site plan, this Versailles-trained landscape architect builds different teams for her far-flung locations. For the Shell Petroleum Headquarters in residential Rueil-Malmaison, France, she concealed underground parking with a series of lush rolling grass berms separated by the sharp corners of limestone walls as if a green lava flow had buried the rest of the building.

In Chicago, Gustafson's metal armatures framing 15ft hedges in the Lurie Garden within the new lakefront Millennium Park appear from a distance to support Frank O. Gehry's dramatic, undulating bandshell. The garden itself, with a central arched boardwalk path and waterway, features Dutch plantsman Piet Oudolf's stylish prairie-style mix of perennials and grasses as well as blossoming trees. Not yet completed is her Garden of Forgiveness, on a war-torn site in Beirut that has yielded ruins from antiquity to the Middle Ages, to be protected and embellished by pergolas and flora representing several different regions of this Mediterranean country.

Ruins themselves are reminiscent of purpose-built folly gardens of the eighteenth century. In the twenty-first century, these ruins are more likely to be deserted factories or mines. In this vein, there is something pleasantly medieval about Peter Latz's planting designs for the former Thyssen Steelworks in Duisburg, Germany, that rises up with towering cranes and rotund blast furnaces that resemble castle keeps. Old bunker walls form cloister-like enclosures for low undulating hedges that create formal broderie gardens, and the rigidity and rusting patina of the structures are an evocative foil for grids of flowering trees and great swaths of plants of one colour.

The influence of Roberto Burle Marx, the eminent Brazilian landscape architect of the recent past, was evident in patterned designs that enliven urban streetscapes as a visual amenity either seen from above or experienced at ground level. As old Shanghai is disappearing into a modern high-rise city, California landscape architect Tom Leader has sought to preserve traditional materials in his Shanghai Carpet, a 650ft-long sunken pedestrian plaza in a commercial district.



Catherine Mosbach's Bordeaux Botanical Garden – sleek Modernism.



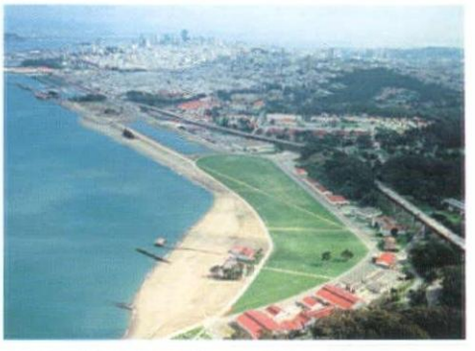
Kathryn Gustafson's French headquarters for Shell, one of her three exhibits.



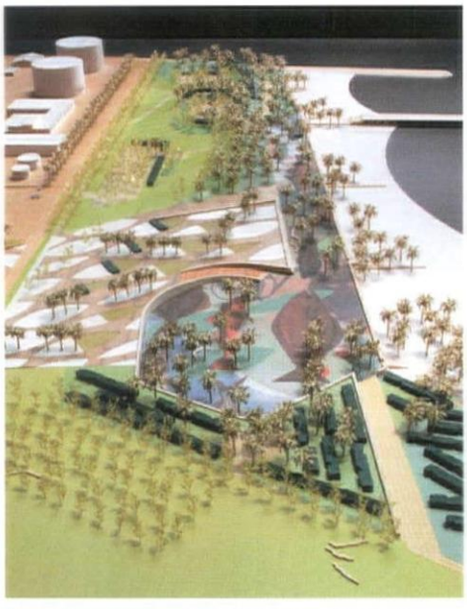
Another Gustafson, framing Frank Gehry in Chicago's Millennium Park.



Fresh Kills Lifescape, Staten Island, is Field Operations' 9/11 homage.



Crissy Field, San Francisco, by George Hargreaves. Waterfront recovery.



Memories of Roberto Burle Marx from Abalos & Herreros.

By collaging into abstract designs recycled stone, brick and timber from the Yellow River Gorge project, he retains the familiar textures associated with old Chinese gardens albeit in a glass and steel environment. Also in Abalos & Herreros' Northeast Coastal Park, around a municipal waste-management project on Barcelona's waterfront, oval and triangular tree-surrounds and mosaic designs recalled both Marx's biomorphic patterns along Rio boulevards as well as the decor in Antoni Gaudi's Park Güell.

But the phenomenon most clearly delineated by this thorough and ambitious exhibition is how cities are totally transformed by the reclamation of formerly desolate areas, the majority along waterfronts. In San Francisco, George Hargreaves' Crissy Field has reinstated tidal wetlands and a popular bayside promenade on an old US army airstrip; in Seattle, Weiss/Manfredi Architects are building the elevated zig-zag Olympic Sculpture Park on a series of green platforms including a garden pavilion over a highway and railroad line along Elliott Bay; and in New York City, Field Operations has designed Fresh Kills Lifescape, a major nature and wildlife sanctuary on the city's long-term Staten Island garbage dump that incorporates wreckage from September 11. The seductive surface beauty of these installations, both in the exhibition and on the land, belies the impressive level of knowledge and expertise about natural science and infrastructure required of landscape architects, in whose hands is obviously invested the future of our cities. PAULA DEITZ

Groundswell: Constructing the Contemporary Landscape, Museum of Modern Art, New York until 16 May *www.moma.org*

browser

From bloggers to classicism via the semi-encyclopaedic – the catholic world of the Internet explored.

Bling blag blog

You will have heard of blogs – sort of websites which range from personal diaries through obsessive compulsive single topics, sites about 'spy helicopters' through to sites which are indistinguishable from formally accredited websites. Most of them are run by individuals and most have active feedback forums. 'Blog' is both short for weblog, whence, via the deconstructed 'we blog,' we get the verb to 'blog'. Blog the noun is also, apparently, an acronym for a number of things from 'boring lump of garbage' through to 'based loosely on groupware' – which just about covers the spectrum. Don't get me wrong they can be great. There is, for example, this architectural blog, Life Without Buildings, run by Jimmie Stamp at *http://jamestamp.com/lifewithoutbuildings.html*. The opening page has this message: 'Life Without Buildings is concerned with all things Architectural, but believes that all things are architectural. At least most things, anyway.' I know that's not entirely helpful but there is interesting left-field stuff on it – for example the fact that Frank Gehry was a recent special guest voice on the Simpsons. He rejects a request from Marge and the crumpled rejected letter turns into a concert hall. Then it turns into a maximum security prison. No, I don't know either.

Down memory lane

Five years ago we took a look at the interactive architectural enclyclopaedia, Archpedia, at *www.archpedia.com*. Then we were reduced to tears of eye-strain due to the lack of contrast between the buff, slate blue and grey layout. The buff colour seems to have vanished, there is some welcome contrasting black text, although there is rather too much difficult-to-read green grey. But obviously there has been a sufficient groundswell of similar opinion for the designers to take heed. This is a big site. There is, for example a directory of architectural firms and contact details. Just the As include Alsop, Ando, Arquitectonica and Arup Associates. Nicely catholic. There is an AutoCAD shareware clearing house, and resources for Microstation, Arris, FormZ and lots of downloads. There is a dictionary, a section on featured architects, news, a small section on theory which seems to consist mainly of Plato, Aristotle, Vitruvius, Venturi, Lou Kahn, Bernard Tschumi and Graves. No Alberti, or Nietzsche but Libeskind, Stirling, Jencks, Rem, and a cousin of that bloke who wrote the Ten Books, Vitruvious. There are architectural crosswords but no, as far as I could discover, architectural encyclopaedia. That little disappointment aside, this is a rewarding site.

The buildings of England

I couldn't imagine that I would ever have a kind word to say about English Heritage, that body staffed by closet would-be riders to hounds, haters of modern architecture and ageing members of the I-Dined-with-the-Earl school of architectural history. The site which had brought about my vaguely Damascene conversion is Images of England at *www.imagesofengland.org.uk/enquiry* which is based on the work since 1999 of a small army of volunteer photographers. The ambition is to 'create a point-in-time record of the 370 000 buildings listed at the turn of the millennium'. This kind of thing takes a long time and you will still have to use the NMR photographic material until Images gets into the swing of things. Some time in the future, I'm afraid. So maybe I'll take back quite a lot of that retraction.

Selective histories

The Institute of Classical Architecture & Classical America is at *www.classicist.org*. It has travel programmes, does publications, runs salons, symposia and academic programmes, lists a lively calendar of events and the like. The organisation has six chapters, runs an annual conference, has recently honoured Brit Quinlan Terry and American Henry Hope Reed, who got the first Henry Hope Reed Award, presumably for being himself and certainly because of his lifelong dedication to the cause of classicism although, I think, strictly speaking it should be 'classicalism'. Dedicated to 'advancing the practice and appreciation of the classical tradition in architecture and the allied arts', according to the beginning of its rather long mission statement the institution is based at the Roman Catholic University of Notre Dame architecture school which turns out to have been a hotbed of classical and 'traditional' architecture for the last 12 years. Let a thousand flowers bloom, I say. Though what they say is 'Classical architecture is the best that a tradition produces. Every culture has a tradition. Ours runs from ancient Greece and Rome through the founding of the United States.' So there. But you still want to ask, what about Mesopotamia? And Egypt? And those blokes who might have invented Gothic, the Moors? And the Picts. Possibly.

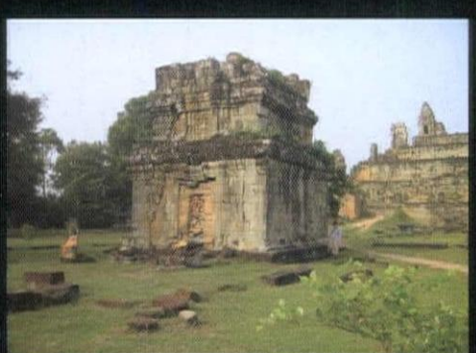
Sutherland Lyall is at sutherland.lyall@btinternet.com



Photographs: Glenn Boornazian/WMF

ONE OF THE JEWELS OF KHMER CULTURE, THE PHNOM BAKHENG TEMPLE COMPLEX AT ANGKOR WAT IS TO BE THE SUBJECT OF A MAJOR CONSERVATION PROGRAMME THAT WILL ENSURE THE MONUMENT'S FUTURE.

Seat of the mighty Khmer Empire for over six centuries from AD 800, the city of Angkor is one of the world's cultural and architectural wonders. Among its historic buildings and structures is the temple complex of Phnom Bakheng, perhaps the least understood and explored of all Angkor's monuments. Built in the late ninth century by the Khmer king Yasovarman I, who moved his capital from Roluos to Angkor, Phnom Bakheng is one of the foremost examples of the 'temple mountain' style, in which the composition is intended to represent Mount Mehru, the sacred dwelling place of the Hindu gods. The complex occupies a hill (*phnom*) with stepped terraces hewn into its side to create a pyramidal incline leading up to the temple at the summit. Here, a quintet of towers, representing the five peaks of Mount Mehru, once stood. Below, on the terraces and around the base of the temple, were over 100 tower shrines. While little remains of Phnom Bakheng's central shrine and principal towers (the sandstone was looted during the sixteenth century to build a large seated Buddha), there are still some very fine existing sculptures, important examples of the deeply carved figures that became known as the Bakheng Style. The hilltop setting also offers panoramic views over the plain to Angkor Wat.



Modern times have brought different kinds of threats – the site was used as gun emplacement during Cambodia's prolonged civil war and the surrounding area extensively landmined. More recently, poorly managed tourism and monsoon rains, exacerbated by deforestation, have also taken their toll. But there is some hope. The World Monuments Fund (WMF) recently secured a substantial $550 000 grant from the US State Department to finance valuable conservation work at Phnom Bakheng. Though the WMF has been working at Angkor for over 15 years, this is the first time that the US has given federal resources to a Cambodian site. It will be used to fund a three to five year programme of environmental and architectural conservation, archaeological research and tourist management, so that what remains of an astonishingly rich cultural heritage can be properly and fittingly preserved. C. S.

