THE ARCHITECTURAL REVIEW

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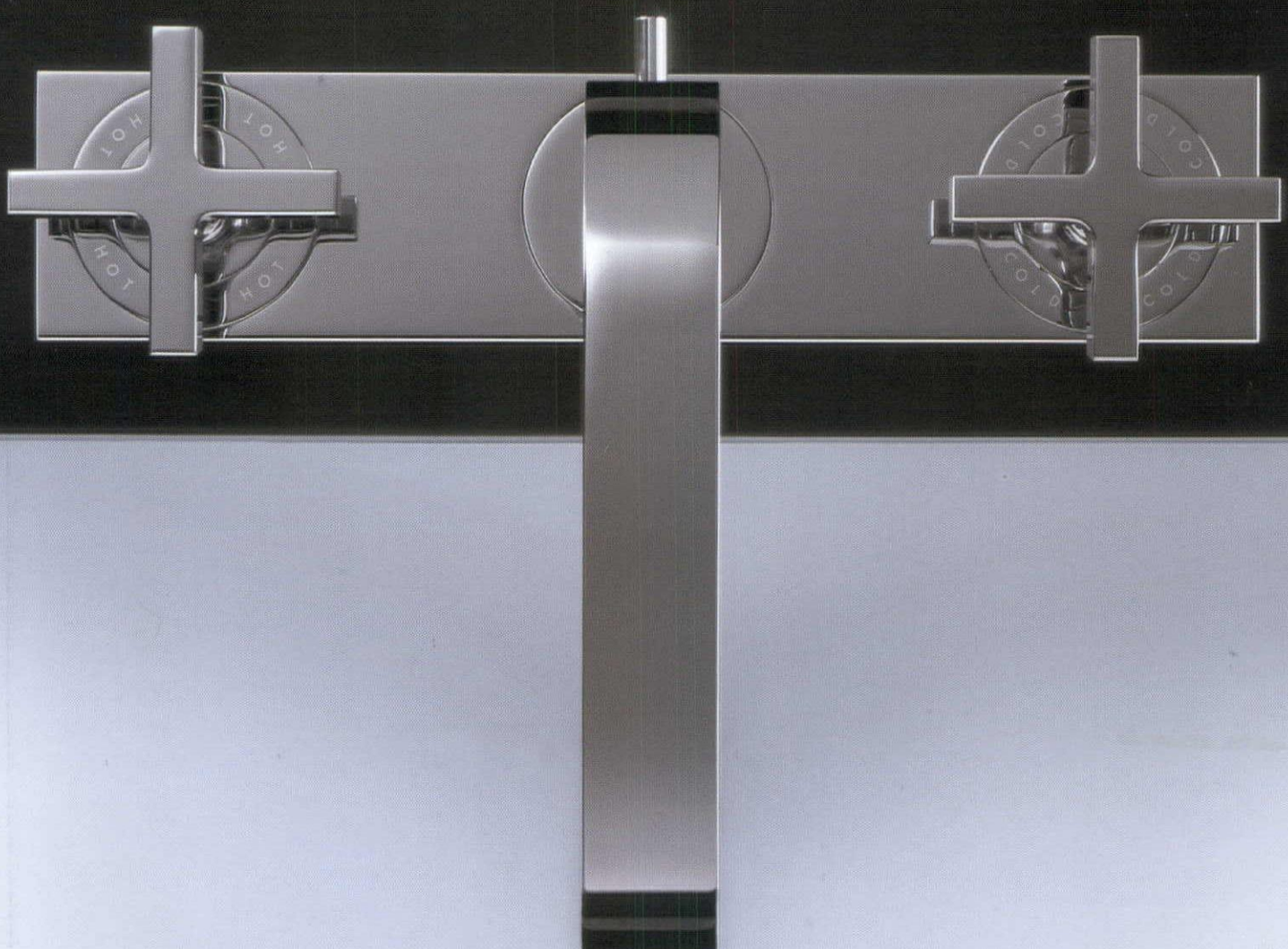


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Sean Godsell Architects, Melbourne, Australia
Luis Mansilla
Mansilla & Tuñón, Madrid, Spain
Thom Mayne
Morphosis, California, USA
Paul Finch
Editor of The Architectural Review and Chairman of the Jury

ELIGIBILITY

1 Who can enter
Architects and people in other design professions whose qualifications are recognized by their local accreditation organization, provided that they are 45 or younger during the year 2005. Entries are encouraged from individuals, groups, partnerships, and those working for larger practices. Those working for larger practices must provide written evidence from their principal in the employing office guaranteeing the work is that of the entrant(s).

2 Completed work
The AR Awards for Emerging Architecture celebrate excellence in completed work. Entries can be made for any building, interior, landscape, urban or product design.

3 Categories
Categories will not be chosen beforehand, but decided on by the Jury. Entries to previous awards represented some of the following areas:

- Buildings – new build and refurbishment: offices, shops, schools, houses, housing, industrial, transport, restaurants, recreational, cultural, municipal and religious
- Interiors – new build and refurbishment: similar to building category, in particular restaurants, shops, houses, clubs and galleries
- Urban design
- Product design – light fittings, furniture, cladding, and structural systems
- Street furniture – lights, bus stops, bollards, signs and postboxes
- Landscape – soft and hard
- Bridges
- Temporary or portable structures – exhibition stands
- Theatre works

4 Age restriction
The age limit of 45 has been chosen on the basis that many emerging architects are unable to realise designs or develop an original vision before that time, either because of the long education and training period, or because of lack of opportunity.

WINNING ENTRIES

5 Prizes
The total prize money is £10 000 Sterling. The Jury may choose a number of winners and highly commended entries (there were four winners, three highly commended and eight commended entries in 2003; and five winners, three highly commended and 11 commended entries in 2004).

6 Publication
Winners and those highly commended by the Jury will be published in the December 2005 issue of The Architectural Review and on the website: www.arplus.com.

7 Prize-giving ceremony
The AR Awards prize-giving ceremony will be held in London in late autumn. The winners will be invited by The Architectural Review and Buro Happold to the event.

8 Lecture series
In spring 2006, winners will be invited to give talks on their work at the Royal Institute of British Architects in London as part of the RIBA's Spring Lecture Series (schedule to be confirmed). The programme of talks will be accompanied by an exhibition of winning entries at the RIBA.

9 Exhibitions
Winning and other highly commended entries will be exhibited at the prize giving and at subsequent exhibitions (schedule to be confirmed). Winning boards may be reproduced to protect originals.

10 Other media
We will provide information on all winning entries to other architectural magazines, newspapers and relevant media worldwide. Please help us by choosing your preferred local media on the entry form.

11 Providing additional materials for publishing
Additional photography, drawings and other information from winning entrants will be urgently requested for the December publication during the week beginning 3 October. Entry will acknowledge that The Architectural Review has the right to reproduce materials in whole or part without payment of copyright (where we are made aware of their names, photographers will be acknowledged).

ENTRY REQUIREMENTS

12 Entries
The maximum number of entries from any individual or practice is five – with each entry showing only ONE scheme. As there is a new Jury, work entered for previous awards may be re-submitted on new boards. Incomplete work, unrealised schemes, projects, CD–ROMS, videos, transparencies, models, prototypes and multiple schemes entered on one board will NOT be accepted.

13 ENTRY FEES
ENTRY FEE FOR EACH PROJECT SUBMITTED IS £50 (US$100 or €75). The maximum number of projects that may be submitted is five. Payment can be made by cheque or banker's draft, made payable to 'The Architectural Review' and enclosed with your entry. If paying by credit card complete the details on the entry form.

14 Boards
Each entry should be mounted on two A2 sized boards, and must include photography (in either colour or black and white), drawings and, if appropriate, a brief written description in English.
The identity and location of the submission is helpful to the Jury. Maximum board size is 420 x 594mm (approximately 16.5 x 23.4in) – preferably lightweight art board or equivalent.

15 Anonymity
To ensure anonymity in judging, no names of entrants or collaborating parties may appear on any part of the board. On receipt, each board and entry form will be allocated a number, allowing identification – for extra security please include an international telephone number on the back of the board. Only after the Jury has made its decisions will the identity of the winners be revealed.

16 Entry forms
Each submission must have a separate entry form. All entrants must be named in the submission. Please indicate whether the contact name is an administrator or part of the design team. Copy the entry form where necessary. Complete the form clearly and enclose in a sealed envelope attached to one board.

17 Entry deadline
Deadline for receipt of entries is Tuesday 13 September. To ensure timely receipt, we recommend using a carrier that guarantees delivery. All entries received will be acknowledged on our website at www.arplus.com as soon as possible after the deadline.

DELIVERY AND COURIER

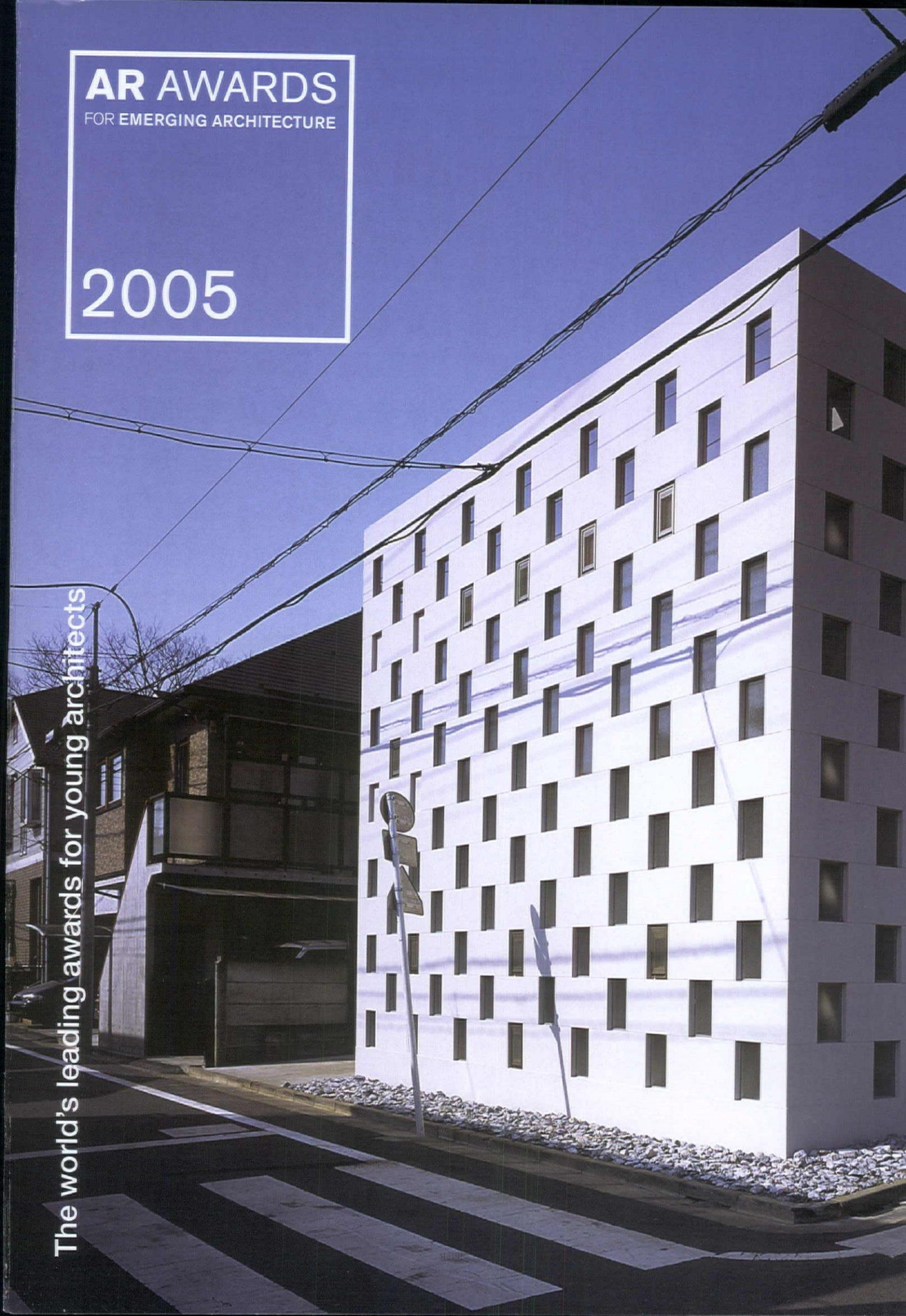
18 Send to:
Entries should be properly packaged and clearly marked 'AR Awards'. They should be sent to:
The Architectural Review
151 Rosebery Avenue
London EC1R 4GB
United Kingdom.

19 Documentation
Please ensure that entries are delivered by the closing date. Entries posted on the closing date will be accepted but must be received before 16 September.
VERY IMPORTANT:
Your entry must be marked as **NCV** (no commercial value) on any courier documentation. The organisers will NOT accept any courier charges or taxes resulting from delivery. Personal deliveries to the AR editorial offices are accepted during normal working hours.

20 Return of entries
Entries will not be returned. The organisers assume no liability for loss or damage of entries.

AR AWARDS
FOR EMERGING ARCHITECTURE

2005



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ENTRY FORM
Deadline: 13 September 2005
Please complete this entry form as clearly as possible. Photocopies of this form may be used. Complete in capital letters.

firm/practice

address

city/town/post/zip code

country

phone number

fax number

email address

contact name for entry

names of the design team

1

2

3

project name

city

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CONCEIVED IN 1999 BY THE ARCHITECTURAL REVIEW, AND NOW SUPPORTED BY BURO HAPPOLD, THE AR AWARDS ARE INTENDED TO BRING INTERNATIONAL RECOGNITION TO A TALENTED NEW GENERATION OF ARCHITECTS AND DESIGNERS UP TO THE AGE OF 45. THE AWARDS HAVE ATTRACTED ENTRIES FROM MORE THAN 80 COUNTRIES, AND FROM EVERY INHABITED CONTINENT.

WORK SUBMITTED HAS RANGED FROM SMALL DOMESTIC CONVERSIONS TO LARGE PUBLIC BUILDINGS, AND FROM LIGHT FITTINGS TO LANDSCAPES.

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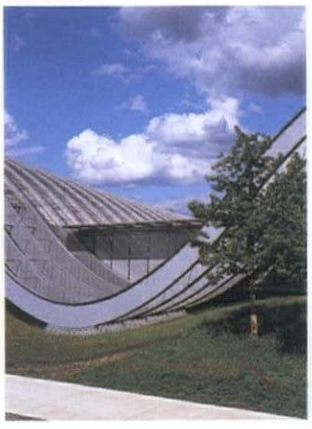
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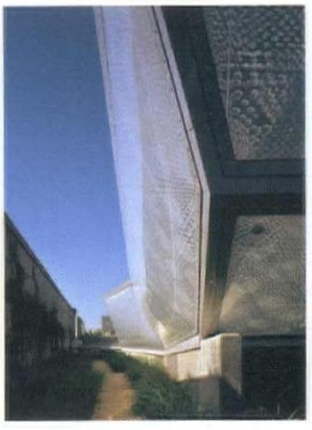
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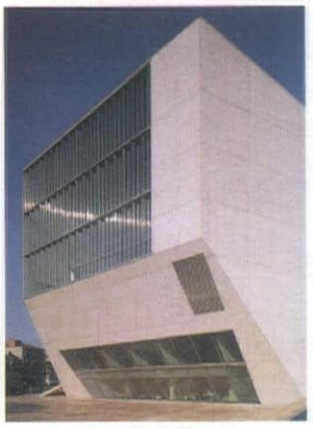
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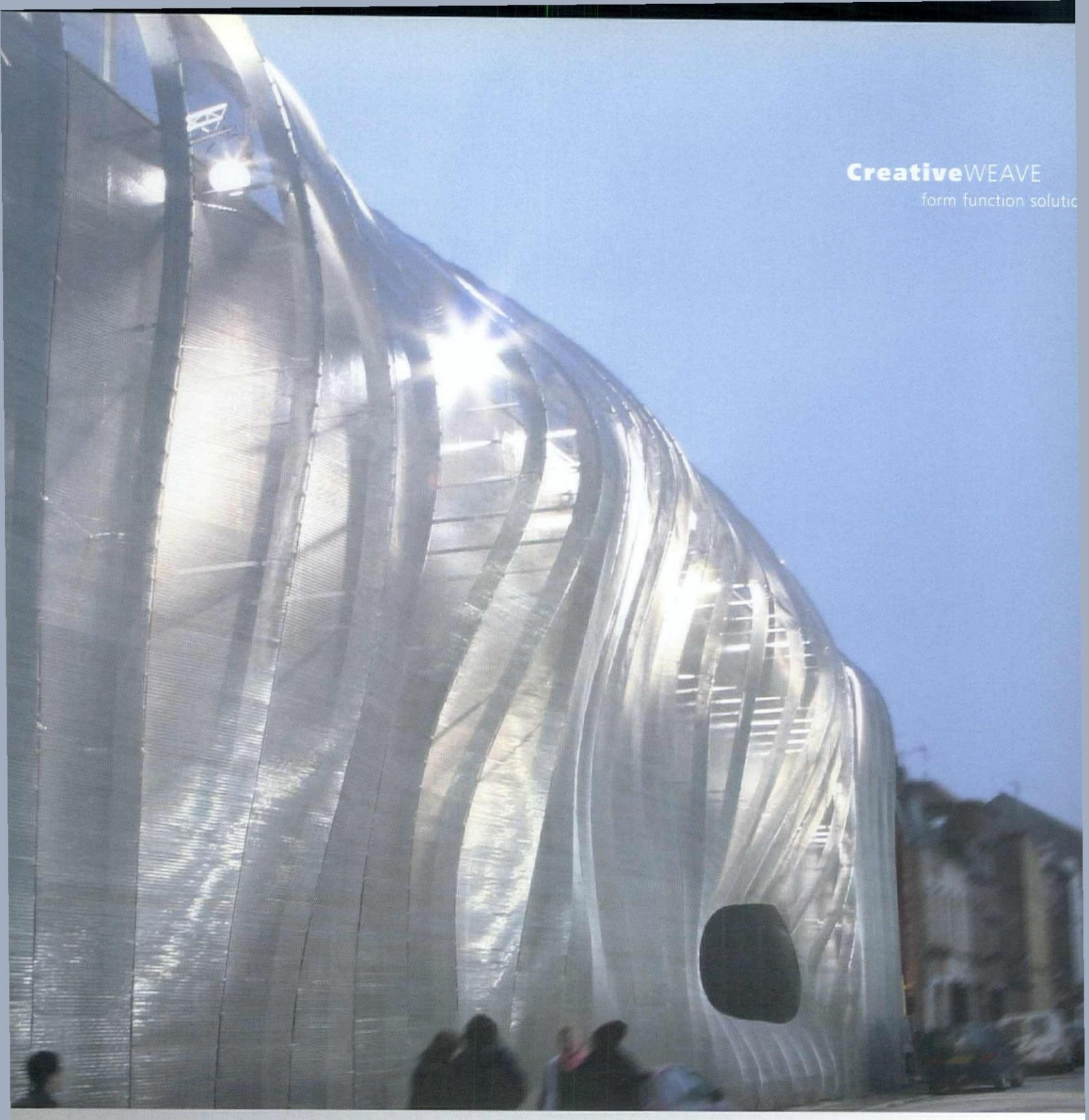
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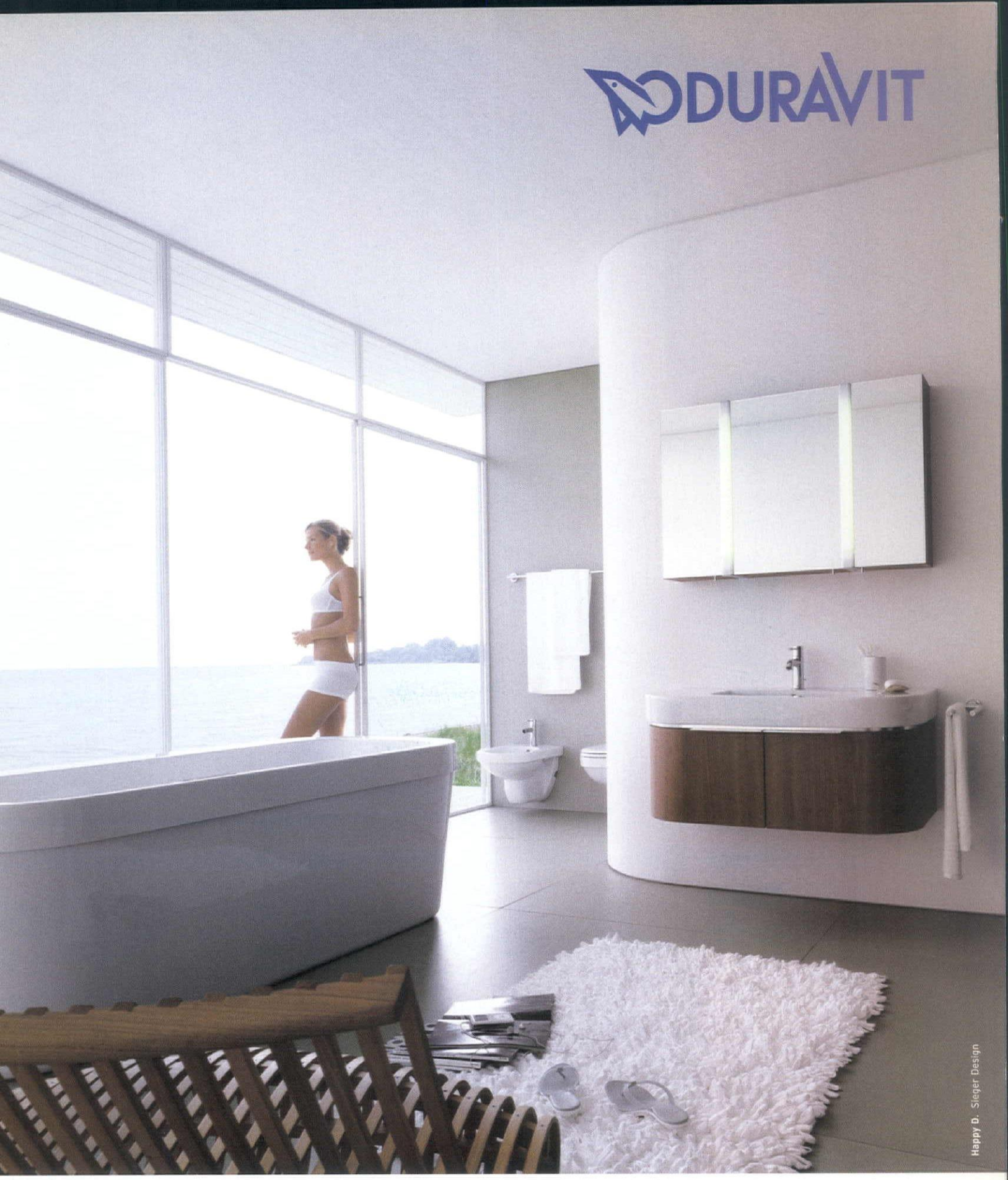
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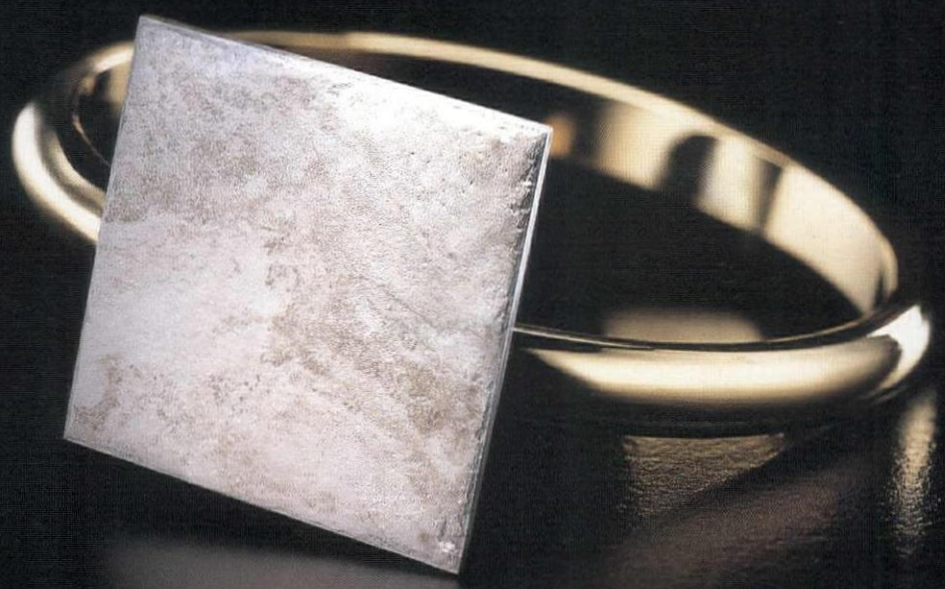
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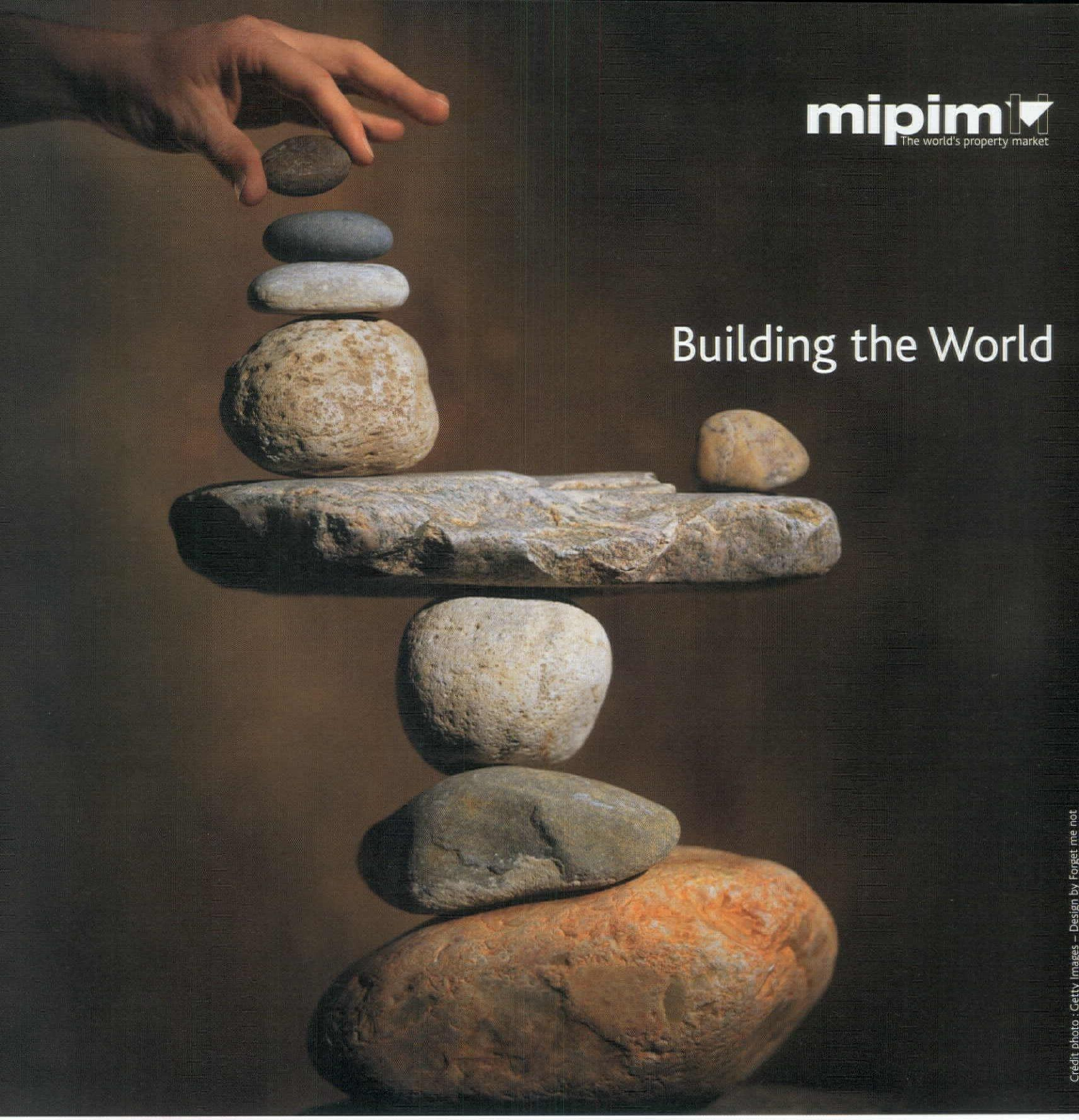
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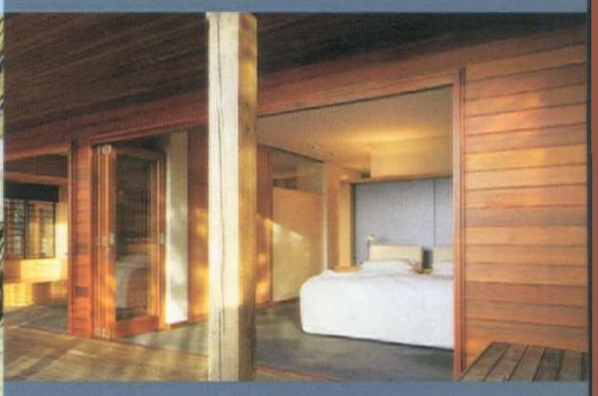
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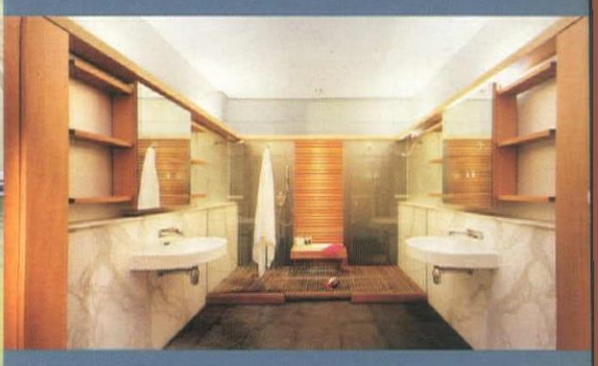
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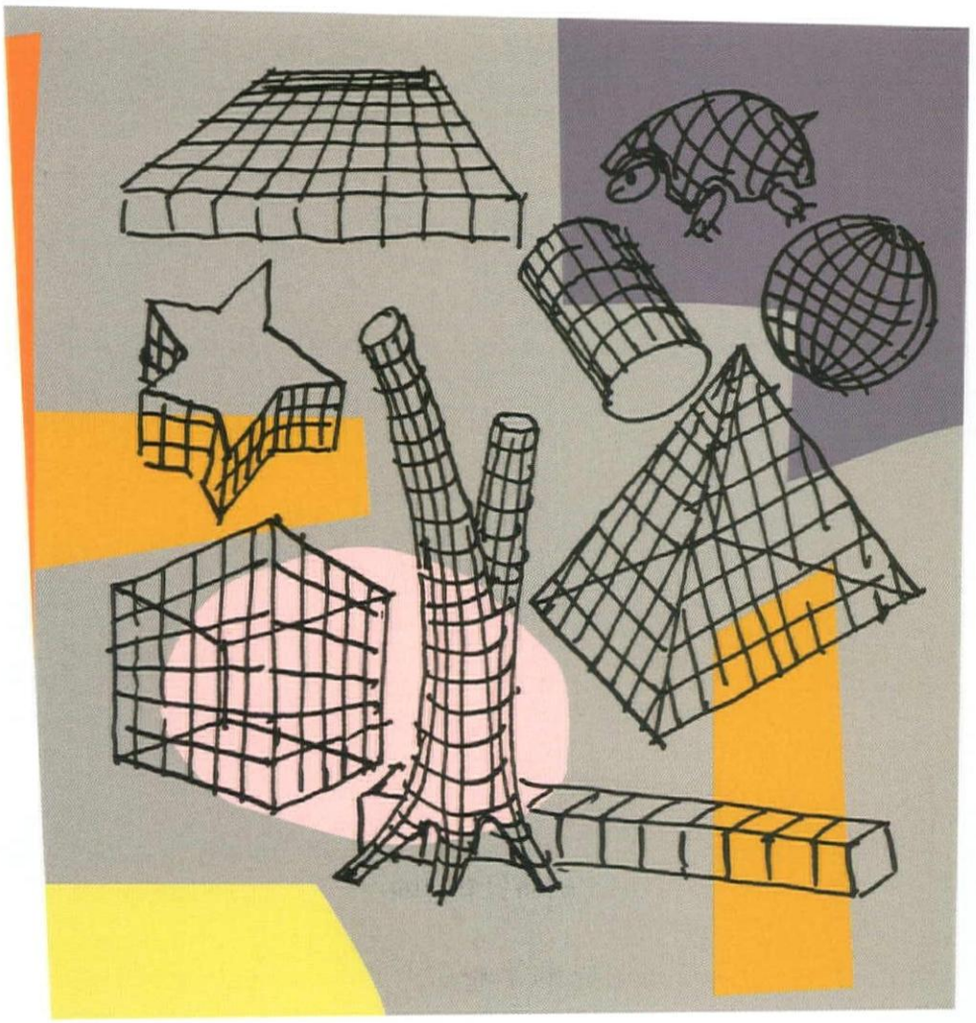
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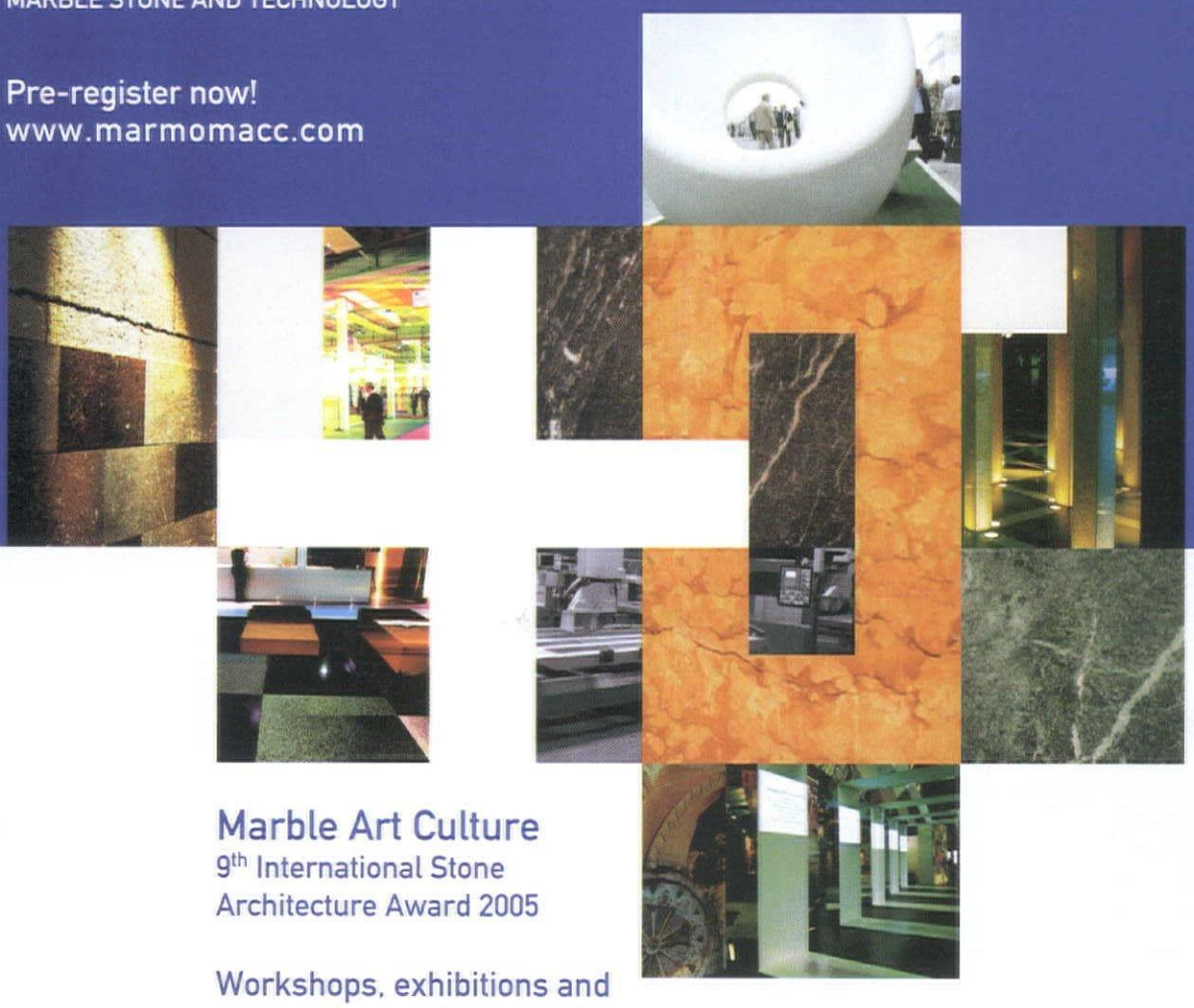
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view

SNELL ASSOCIATES' REFURBISHMENT OF THE ARNOLFINI GALLERY IN BRISTOL; OUTRAGEOUS MIXED-USE DEVELOPMENT PLANNED IN HAYDARPASA, ISTANBUL; CHRISTOPH MÄCKLER WINS THE COMPETITION TO DESIGN TERMINAL 3 AT FRANKFURT AIRPORT; THE FIRST IN A NEW SERIES OF LOUIS HELLMAN 'HEADLANDS'.

KOOLHAAS AND CULTURAL CONTRADICTION

Speaking in London at the Royal Society of Arts last month, Rem Koolhaas gave an excoriating analysis of the condition of architects in a consumerist global economy, citing his own description of it as a 'poisonous mixture of megalomania and impotence'. He suggested it had become increasingly difficult for architects to generate their own agenda, instead operating as passive recipients of private sector demands in cities shaped by random and chaotic forces. Even the idea of the public good, or the public realm, had now become something more akin to 'private good', as a result of the rise and rise of the private economic sector. As for 'urbanism' and the new niche designers who claim the spaces between buildings as their province, they were engaged in what Koolhaas described as 'authoritarian scripting'. This bucket of cold water on a new orthodoxy was as refreshing as it was provocative.

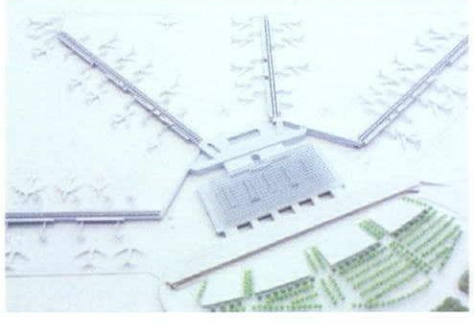
Having offered us his condition of architecture, Koolhaas turned to heritage and the museum, noting that preservation policies began in France in 1790; perhaps the idea of post-revolutionary destruction of aristocratic culture had triggered the thought that some of it was rather good. Britain came next, in the 1840s, with the Society for the Protection of Ancient Buildings; since then, the gap between heritage available to be saved and the present had narrowed to such a degree that the past might soon overtake us, requiring deification of certain buildings as they complete. Perhaps that is what the icon debate is really about: instant heritage. As for museums and their building programmes, these were mapped against stock market activity in a most convincing way. Cultural activity is not necessarily about architecture.

Cue the Hermitage in St Petersburg, where Koolhaas is striving to combine heritage, content and expansion, working with the world's biggest collection of art and sculpture, but in an institution with (relatively speaking) low visitor numbers (good). He suggested a programme based on non-intervention, for example by declining to upgrade rooms which had a distinctive patina of history and occasional misuse. Why substitute predictable white space orthodoxy? (One of art's dirty little secrets, said Koolhaas, was that it doesn't like competition.) Why not display the building's history rather than create yet another iconic venue? Why not show wonderful objects in scruffy spaces, and if a Guggenheim-style motorbike exhibition is required, put single machines into poky corners?

Of course Koolhaas and OMA have, for many years, undermined the message about architecture being a hopeless case by producing one brilliant piece after another; designing 'non-iconic' buildings – the Dutch embassy in Berlin or the Casa da Musica in Porto, for example (p40) – producing results (neo-icons) published across the world. It is as though the practice and its muse have become the exception to their own analysis; in the process, Koolhaas has become the frustrated romantic hero of architecture, incapable of designing down to the world-weary scepticism that plays so well to his lecture audience. PAUL FINCH



The Miesian departure hall for Frankfurt's new Terminal 3, a competition won by Christoph Mäckler.



THE BEETLE HAS LANDED

Star architects don't always run away with the prizes. Frankfurt architect Christoph Mäckler has just been chosen to design a new €900 million Terminal 3 (over Foster and Partners and von Gerkan, Marg) in a three phase international competition in which 46 architects participated. Terminal 3, nicknamed the 'Growing Beetle', will be constructed on the Frankfurt airfield from which the Hindenburg Zeppelin left for its ill-fated last voyage in 1937, and where, since 1945, the Americans have maintained a US troop gateway to Europe and beyond. The site reverts to Germany in October this year.

'This is not architectural triumphalism but a return to functional aesthetics', stated Wilhelm Bender representing Fraport, which is the airport authority and client. Christoph Mäckler has compared his project design to a modular 'big machine' with the ability to change size and form in response to whatever aero-technology has to offer.

Extending mainland Europe's largest airport is a major investment in the regional economy. Terminal 3 will increase airport related employment from 65 000 to 100 000 and boost passenger capacity by 25 million to over 80 million annually. With these statistics, it's not surprising that Fraport describes the new transport node as an important aspect of Frankfurt's 'cultural identity'.

The various modular elements of the terminal piers – gate boxes which can be locked together in series for larger passenger volumes, flexible combinations of fixed bridges to serve large or small planes, and slot-in elements housed in separately articulated zones for vertical and horizontal circulation and ducts – are demonstrated in a wooden model which operates as smoothly as an interlocking Chinese puzzle. The Beetle convinced an expert jury of architects, engineers, Lufthansa, Fraport administrators and national politicians, because it allows uninterrupted use of the airport during any future building modifications.

It is no coincidence that the passenger arrival and departure hall has been compared with Mies van der Rohe's Berlin National Gallery or the plug-in elements with the work of Archigram. Mäckler maintains that 'We must return to *Bauwerk* (the process of building) and away from *Kunstwerk* (art object). For example, the big flying carpet roof typical of airports is inflexible because it's not easily reduced or extended. It has too much form and too little function.' Mäckler's Bochum University students are re-examining the '60s, the era of Piano and Rogers' Pompidou Centre and experimental modular design. But there are also wider social responsibilities. 'Public clients, and their architects, must document the times and concentrate on the functional because they are dealing with public resources for public use,' maintains Mäckler. With his philosophy, *rematerialisierung der Modern*, Mäckler seems to want to play down the iconic and revive site specific and appropriate architecture, in the original spirit of the Modern Movement.

LAYLA DAWSON



***Bauwerk* as opposed to *Kunstwerk* – inside Mäckler's departure hall.**

CHILL FACTOR

A rare example of an architectural competition for a small building making national headlines in the UK is this design by Hugh Broughton Architects for a new research station in Antarctica. The building is the sixth in a series commissioned by the British Antarctic Survey (BAS); the first four ended their lives covered in snow, while the current one is likely to vanish as a result of a 'calving event', ie the ice cracking up.

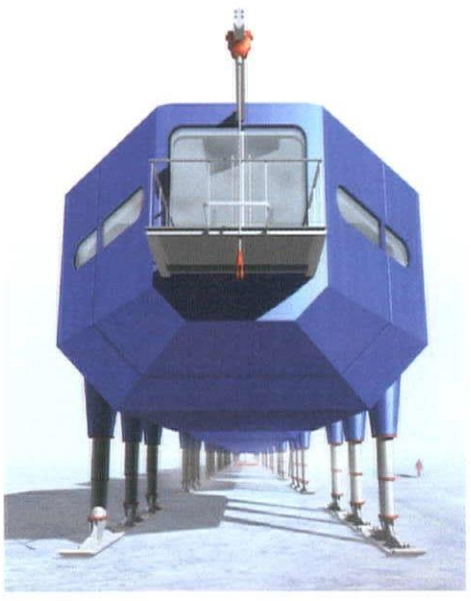
The international competition for the Halley VI Research Station, as it is formally known, attracted 86 entries, and included one proposal that envisaged a 'walking building' on giant legs. The Broughton design, with engineer Faber Maunsell, takes a more pragmatic attitude to movement: the demountable structure stands on legs with skis beneath, allowing the whole or parts of the station to be moved at some future date as required. Hugh Broughton could not

resist using the 'i' word in relation to the scheme: 'From the outset we researched the processes involved at Halley, and used this knowledge to inform our thinking. The iconic architecture grew from the function of the building ...'

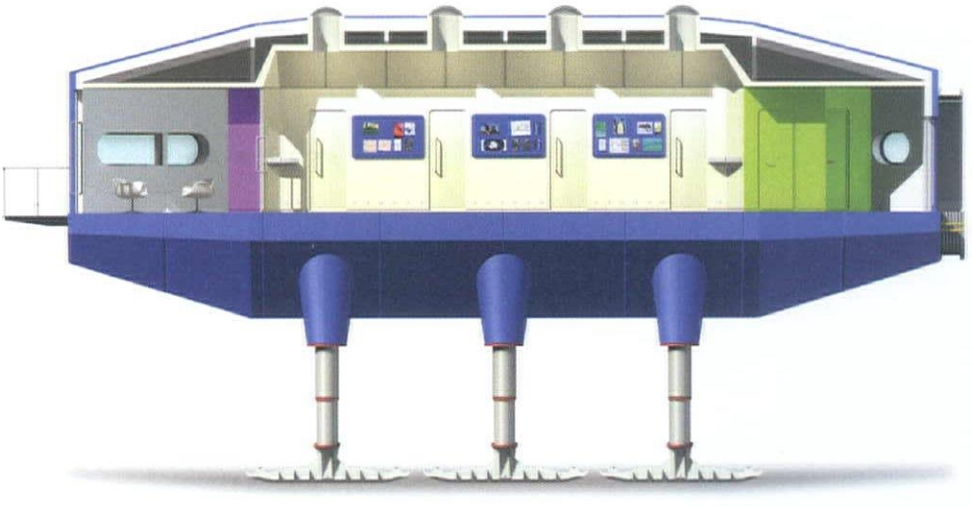
The station comprises a north and south platform, each with six interconnected modules; the southern platform provides extra accommodation in summer. Assembly of the station involves shipping the lightweight steel sub-frame of each module to site, offloading each 9.5 tonne structure as complete units with legs and skis attached. They will be towed to the ice shelf and skied to the research site. Prefabricated floors will be added, then cladding panels (lightweight plywood sandwich with cell foam insulation and aluminium cover) slotted in. Completed modules weigh about 60 tonnes, and a standard unit contains eight bedrooms including built-in sofa and long bed, storage and shelving.

The special central module provides the main social space, with dining room, recreational areas, and a double-height climbing wall. A gym, sauna, hydrotherapy bath and music room are located in adjacent modules, while an upper deck, reached via a helical stair rising through an atrium, has a tv lounge, library and office. A hydroponics installation in the centre of the atrium will provide fresh salads.

For the first time the research station, which monitors climate and the environment (it discovered the hole in the ozone layer) will use renewable energy in its own structure, via evacuated-tube solar/thermal collectors. Future use of photovoltaics and wind turbines has been allowed for in the services design for the station, which will house 16 people during the winter and 52 during summer. The 16 will be hardy souls; the temperature can go down to minus 56 degrees Celsius and the sun does not rise above the horizon for three months, while wind speeds reach 90 miles per hour. PAUL FINCH







Pod life – Hugh Broughton Architects' winning proposal for a new research station for the British Antarctic Survey.

SUBMISSION LOOMS FOR AR AWARDS

The AR Awards for Emerging Architecture are entering their seventh cycle. Inaugurated in 1999, the awards are intended to bring wider international recognition to a talented generation of architects and designers under 45. Supported by Buro Happold, the international consulting engineers, it is the premier award for young architects in the world, and offers £10 000 prize money and the opportunity to participate in an associated exhibition and lecture series at the RIBA in London. The 2005 jury will be: Sean Godsell (Melbourne, winner in 2002), Thom Mayne (Morphosis, LA, winner of 2005 Pritzker Prize), Luis Mansilla (Mansilla & Tuñon, Madrid), Annette Gigon (Gigon/Guyer, Zurich), and Peter Davey (former editor of the AR). Paul Finch, the current editor, will chair the jury. Deadline for entries is 13 September. Entry fee is £50 (€75 or $100). Full details with conditions and entry form are at the front of this issue.

WORLD ARCHITECTURE CONGRESS

A varied group of international architects and urbanists will speak at the World Architecture Congress, which takes place in Dubai at the Cityscape exhibition/awards/conference event on 17-18 September. Stefan Behnisch, Jan Gehl, Will Alsop and George Ferguson will be among the European speakers; US contributors include landscaper Martha Schwartz, HOK president Bill Hellmuth, RTKL chairman Paul Jacob, and Asymptote's Hani Rashid. Other speakers include Aga Khan Award secretary general Suha Özkan, Bernard Khoury (Lebanon); Yasmine Mahmoudieh (Germany) Ken Yeang (Malaysia) and Greg Crone (Australia). Details of the conference, which will be chaired by AR editor Paul Finch, are available from *www.cityscape-online.com/wac*

RECOGNITION FOR THE AR

The Architectural Review has won the highly-acclaimed Pierre Vago CICA (International Committee of Architectural Critics) Award 2005 for international magazines and journals, announced at the UIA in Istanbul in July.

Also at the UIA, Peter Davey (former editor of the AR) was awarded the Jean Tschumi Prize 2005 for his long and distinguished service to architecture in the international arena, especially his editorship of the AR.

In June 2005, Peter Davey was awarded the Médaille d'Analyse Architecturale by the Académie d'Architecture in Paris for his services to architectural criticism.

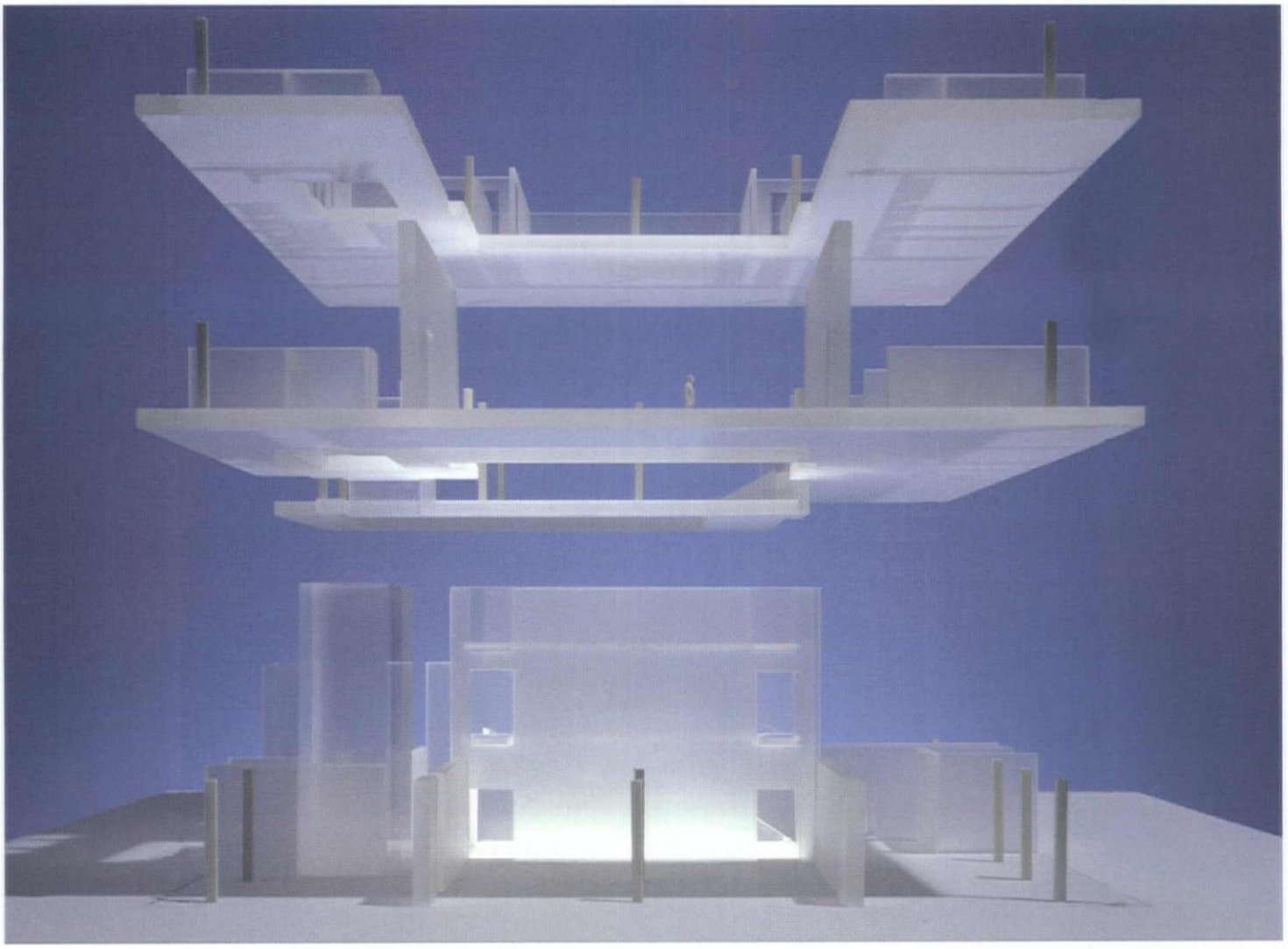


Bush House and the Arnolfini: (left to right) emerging from among the masts, Richard Shackleton Pope's quayside warehouse remained steadfast between 1830 and 1971.

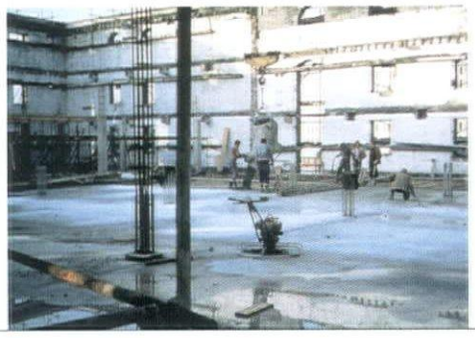
NEW ORDER

Robin Snell's experience is unquestionable, despite his relatively modest output since leaving Michael Hopkins almost ten years ago. Having sharpened his teeth on the awe-inspiring Schlumberger phase one before becoming project architect on Glyndebourne, Snell is part of the second generation of Hopkins graduates to have gone it alone, following first generation pioneers Chris Wilkinson (with Jim Eyre), John Pringle and Ian Sharratt. After an initial flurry of projects – including a golden handshake commission at Hopkins' offices in Marylebone – Snell Associates has been relatively quiet. This year, however, that will change. Four Snell projects are now nearing completion, including this £4.3m refurbishment in Bristol.

For over six years, Snell Associates has been the architect for Bristol's principal contemporary art gallery, the Arnolfini. Established by Jeremy and Annabel Rees in 1961, the Arnolfini moved from its modest bookshop location to its current home in 1975. Through the generous support of developer John Pontin, who offered the ground and first floor of his Bush House refurbishment on a lifetime peppercorn lease, the new galleries,



As Arnolfini architect since 1999, Snell Associates' soon-to-be completed phase one reconfiguration brings a new order to the previously inaccessible Bush House.



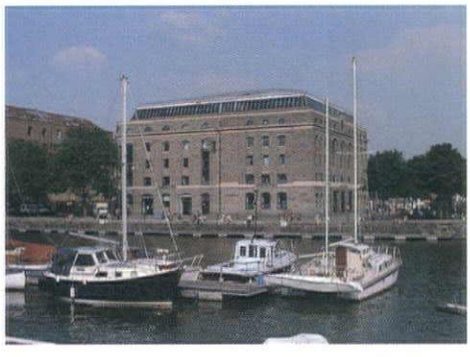


Stripped of its timber frame by the JT Group in 1973 and occupied by Arnolfini in 1975, it was refurbished by David Chipperfield and Bruce McLean in 1990.

auditorium, café and bookshop soon became one of the city's most popular cultural venues and meeting points. Pre-empting London's dockland renaissance by almost a decade, this dramatic warehouse conversion, with distinctive concrete waffle slab and glazed mansard roof, was well ahead of its time, and led the way. Subsequently refurbished by David Chipperfield and Bruce McLean in 1990, it went on to break new ground in the British art world. Throughout the '70s and '80s, leading curators visited its galleries for inspiration, and with a broad programme of events the Arnolfini continued to respond to emerging tendencies. Architecture, for example, was well represented with regular lectures that followed the debates of the mid 1980s. Film and photography also featured heavily, leading the Arnolfini to inspire and spawn other local arts spaces, such as the now popular Watershed and Architecture centres, both of which now occupy once redundant neighbouring warehouse structures.

With no major investment since 1990, however, the Arnolfini began to fall slightly behind other regional and national galleries. With limited space, and no provision for wheelchair or ambulant disabled access, a serious upgrade was required. The provision for this came, thankfully, through an Arts Council England lottery grant, and through the continued support of many influential project champions, including Nicholas Serota, artist Susanna Heron and the Arnolfini's committed team, headed by Caroline Collier. Serota's influence was particularly significant, leading to additional funding being sought to enable the Arnolfini to purchase the whole building, making it possible to implement necessary structural changes without encountering opposition from a less charitable new landlord, post Pontin. While this additional cost was made at the expense of plans to extend the facilities by more publicly addressing the prominent site – most conspicuously with the loss of Snell's quayside glazed pavilion – the purchase secures the long-term future of this important regional centre. With Snell's 'future proof' strategy, the Arnolfini is now much improved, with a new spatial order that has the capacity to service future phases of migration on upper levels. With this phase, gallery provision, orientation, environmental control, and specific features such as sprung floors for dance are just a few of the many improvements. Two additional floors have been taken over for the Arnolfini's own use, while commercial office suites on the upper levels continue to provide essential revenue. Furthermore, with an exciting series of installations by Bruce McLean, the much missed bar that has been out of bounds during the last two years of reconstruction is sure to make a welcome return onto the city's vibrant cultural scene. ROB GREGORY

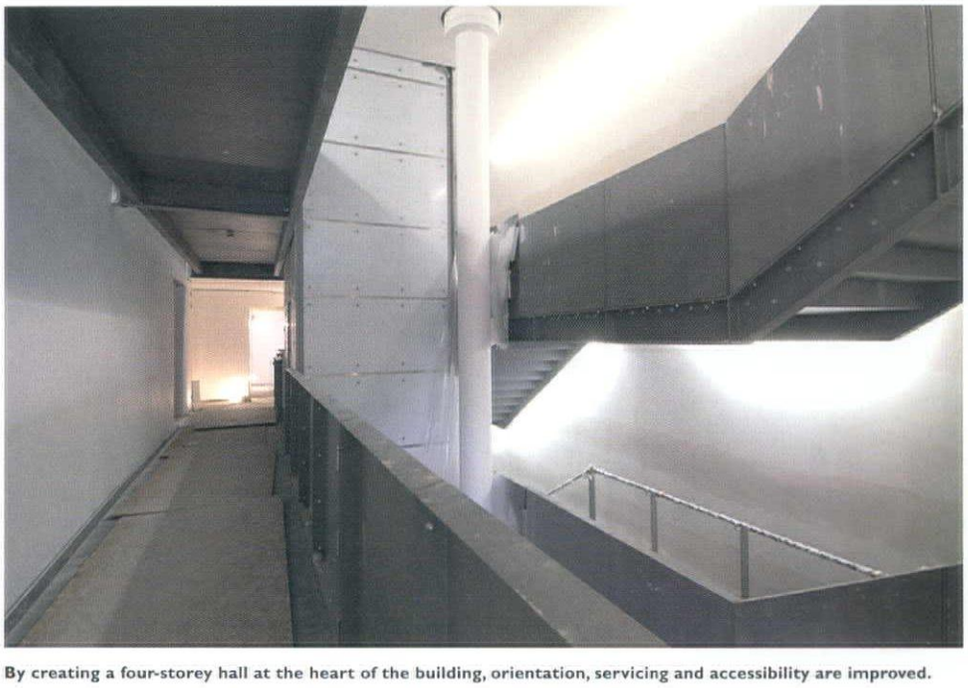
The Arnolfini opens on 10 September, for more information visit *www.arnolfini.org.uk*



With no sign of physical intervention since the JT Group's extensive 1973 renovation ...



... Snell Associates have opened up new vistas and created new galleries within the existing structure.



By creating a four-storey hall at the heart of the building, orientation, servicing and accessibility are improved.



Atelier d'Art Urbain's proposal for Haydarpasa: 'seven hills crowned by seven towers ... in a landscaped urban environment recreated according to typical seacoast districts'.

outrage

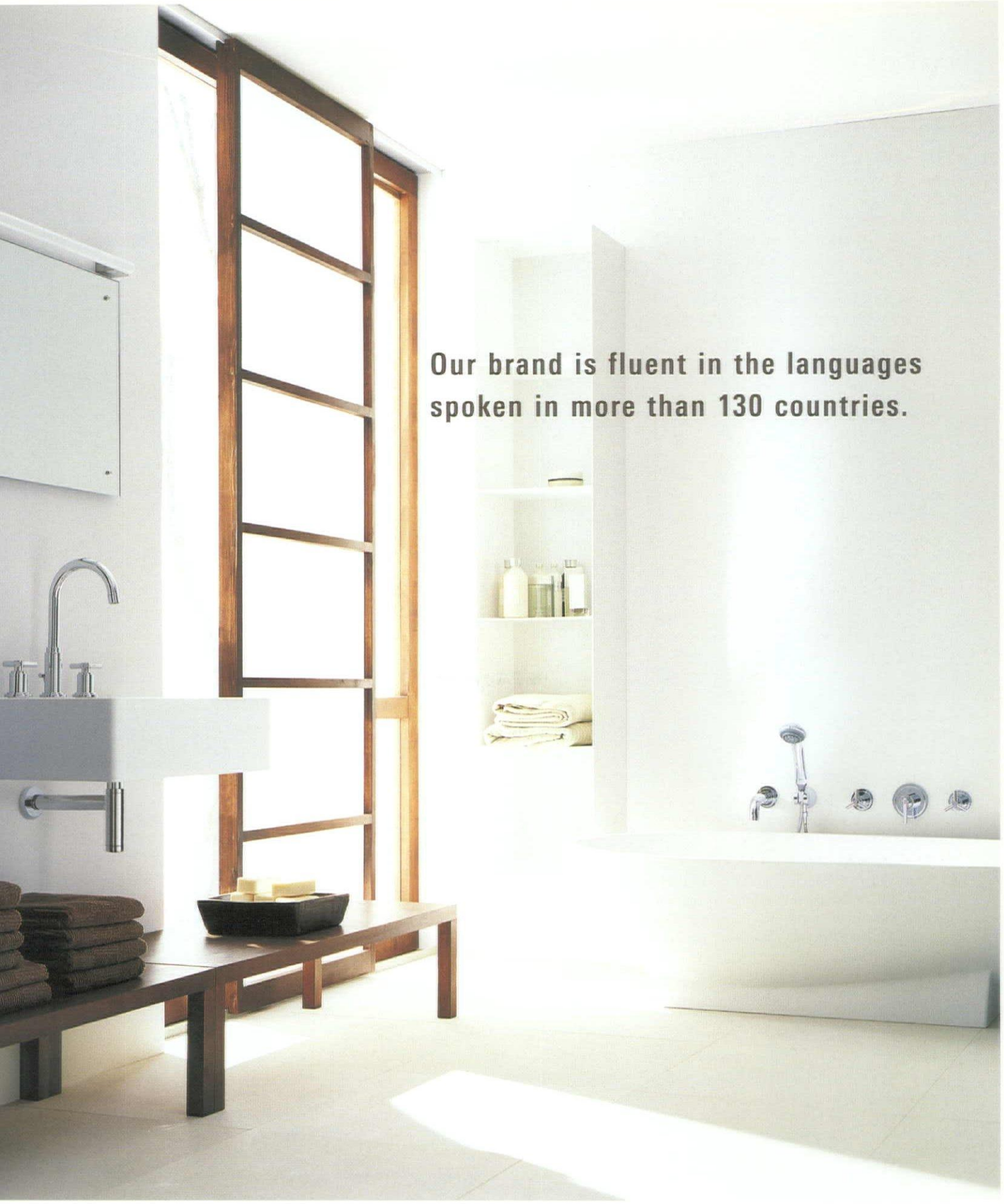
Haydarpasa Railway Station in Istanbul stands on the Asian waterfront in the district of Kadiköy. It is a grand and imposing Neo-Classical building and the terminus for train journeys from Anatolia and Asia beyond. Designed by Otto Ritter and Helmuth Cuno and built in 1909, Haydarpasa was a gift from Kaiser Wilhelm to Sultan Abdül Hamit II. Here, the Bosporus joins the Sea of Marmara, overlooked on the European shore by Sultanahmet Mosque, Hagia Sophia and Topkapi Palace, all built on the Historic Peninsula, a UNESCO World Heritage Site. Since ancient times, the Bosporus has linked the Black Sea with the Mediterranean, and is one of the busiest, most beautiful shipping routes in the world. The two shores combine Istanbul's twin continents, the meeting of Eastern and Western civilisations.

North of Haydarpasa and dominating the area lie the Selimiye Barracks. They were used as a military hospital during the Crimean War and the rooms which Florence Nightingale occupied house a small museum. Also prominent in this part of Kadiköy is the former Haydarpasa High School, designed by Raimondo D'Aronco c1900 and the largest of his many buildings in Istanbul. Now it is home to the medical faculty of Marmara University. The British Crimean War Cemetery and the vast Karaca Ahmet cemetery are also close by. In late 2000, the Greater Istanbul Municipality ran a national one-phase competition for the redevelopment of a two-kilometre swathe of land linking Kadiköy, Haydarpasa and Harem (to the north), with the aim of reinstating Kadiköy square as the main transportation hub, and reviving its historical and cultural identity. Sixty projects were submitted and a winner announced in June 2001. Since then, the winning scheme has been jettisoned, to be replaced by a design shrouded in secrecy but apparently by Sefik Birkiye of Atelier d'Art Urbain in Brussels.

Seven huge skyscrapers 350m tall will dominate and overshadow their historic surroundings. The railway lines will be cut off and a new station built three kilometres away at Sögütlüçesme, which will become the major transport hub when the new metro extends under the Bosporus. There are no plans to keep Haydarpasa linked to the system by a light railway, as some had hoped.

It appears the current government is pushing ahead with this outrageous scheme in the face of opposition from all sides. Kadiköy municipality (one of the two largest in Istanbul) is against the project, but has been overruled. The Monuments Board has rejected it and is planning court action to stop it, but the fear is that by the time they win their court case, the towers will be up. With over 7000 architects visiting Istanbul for the UIA Congress last month, the local Chamber of Architects was furiously collecting signatures in the hope that a petition might stop this monstrous project from going ahead. But a new law was pushed through on 21 September 2004 taking responsibility for the project out of the hands of the Istanbul Municipality and giving the Ministry of Housing and Public Works sole right of veto (empowering them to proceed without any form of public consultation). This happened in the middle of the night, so avoiding press coverage, and, because of the secrecy, making it impossible for anyone to appeal, and rendering the Mayor of Istanbul powerless to object.

The people of Istanbul must act quickly to prevent this outrage being built, so destroying the city's ancient silhouette. Only once before has a skyscraper been pulled down – the illegally built Park Hotel – when German diplomatic pressure was brought to bear (it was next door to their consulate). More recently, public protests and a giant human chain failed to stop construction of what is now the Ritz Carlton, a real blight on the European-side skyline and nicknamed the Sky Cage after the object perched on its roof. It seems that much louder and stronger protests are urgently needed to stop these Manhattan-style towers from ruining the Asian shore of Istanbul and the historic entrance to the Bosporus. If this scheme goes ahead, Istanbul may be crossed off the World Heritage Site listing (no city ever has been) and threat of losing this status could be the only action which can halt this outrage.

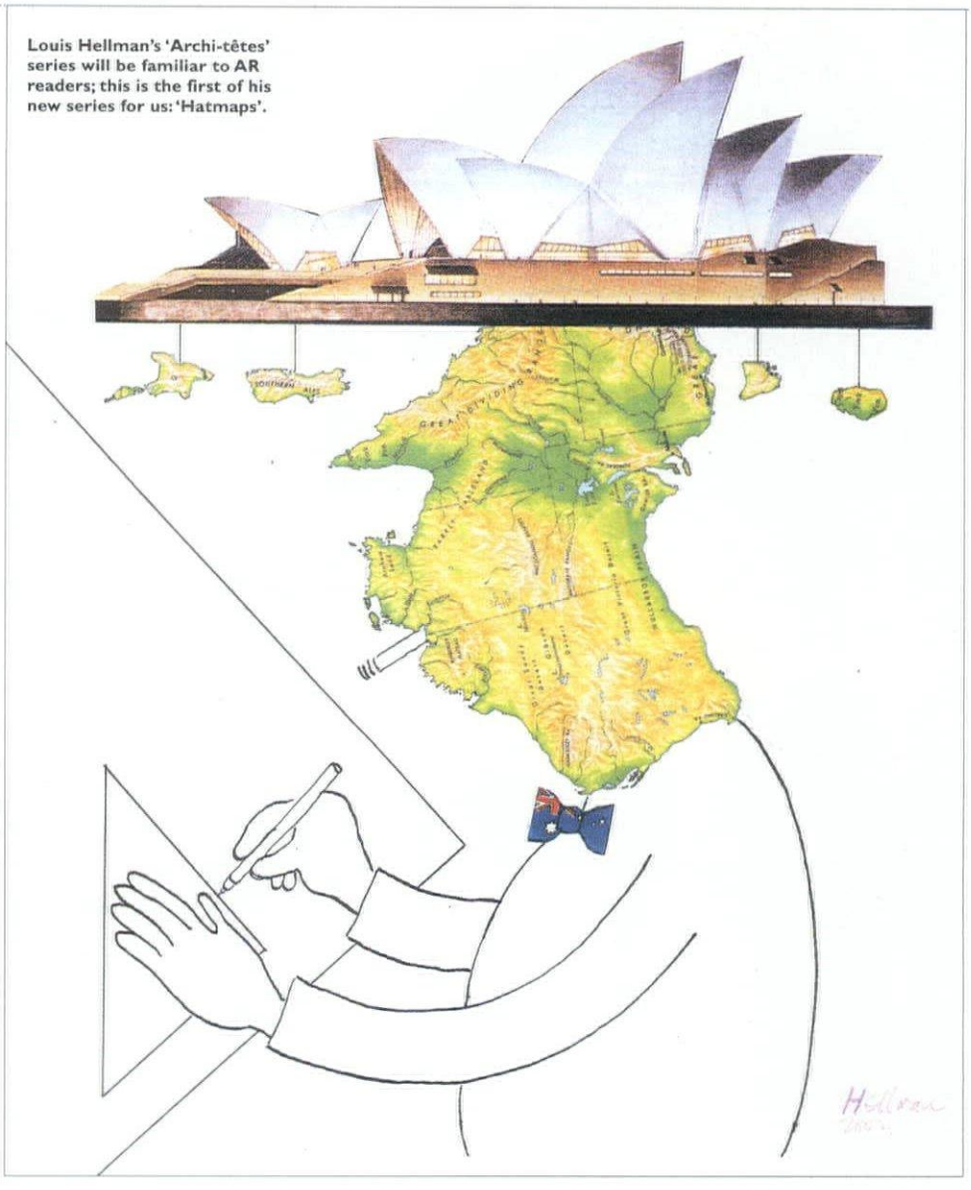


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LONDON GOES OLYMPIC



Louis Hellman's 'Archi-têtes' series will be familiar to AR readers; this is the first of his new series for us: 'Hatmaps'.

www.louishellman.co.uk

The London bombings in July cast a shadow over the remarkable news that the city, and in particular its east side, would be the host for the 2012 Olympic Games. Since the British bid started a year after other competitors (political indecision), and given the relatively critical first report on London's capabilities by technical appraisers, most Londoners had assumed that the city would come second to the favourite, Paris. In the event, the combination of a first-rate technical and design bid, the regeneration legacy and highly organised political and sporting lobbying proved successful. Inept comments by the French president helped London snatch victory from the jaws of defeat to stage its third Games, following 1908 and 1948.

As far as architecture is concerned, all bets are off as to who exactly will do what. The competition-winning masterplanning team (planners EDAW and architects Allies & Morrison and Foreign Office Architects) are not, at the time of writing, being automatically retained in an overall capacity. The conceptual work which has taken place to produce images of potential buildings for the Olympics has been just that – conceptual. No doubt there will be a range of competitions for individual buildings, along the lines of the one already won by Zaha Hadid for an aquatics centre, which would have been built even if the London bid had been unsuccessful.

Thus far, the architectural tone and imagery has suggested folded landscapes integrating with built form in a way familiar to visitors to end-of-year shows by architecture schools, but rarely seen outside that context (Barcelona being an exception). The poetic nature of the landscape ideas and some of the more flamboyant illustrations of how the stadium might be have been generated by FOA, and one can only hope that they, along with the other members of the design team, are given a significant role in the coming years.

Part of the attraction of London as a host city is the undoubted regeneration legacy the Games will trigger. Stratford (not the Shakespearean town), in which the Games will be primarily located, is part of the Lower Lea Valley on the east side of the capital. It is a little known mixture of industrial dereliction and low-key industry, sorely in need of a shot in the arm. Needless to say, there are already siren voices complaining that the Games will force out 'locals', but in truth there aren't very many and there is an abundance of land for development and landscaping. The Games will represent a £3 billion catalyst for an investment programme which could total £20 billion, and take 20 years to deliver. The Lower Lea Valley is in turn part of the 'Thames Gateway' project, a gigantic regeneration proposal covering hundreds of square miles inside and outside London, on either side of the Thames and Thames estuary.

Another attraction of the bid was the excellence of the public transport offer. Public transport? In London's East End? Indeed, and a cursory glance at an A-Z map shows just how well connected Stratford already is in terms of overground and underground rail; importantly, the Channel Tunnel Rail Link linking Brussels, Lille and Paris directly to London, will be stopping at Stratford before terminating in St Pancras Station in central London. This will allow continental European visitors to make a day-trip to the Games, while Londoners and others will be able to reach Stratford from the centre in under 15 minutes.

Another popular element in the successful bid is the decision to stage different events in different (and prominent) parts of the city: archery at the home of cricket, Lord's; beach volleyball at the back of Whitehall; and a couple of key football matches at Foster and Partners' Wembley stadium, now nearing completion, a reminder of the postwar Games in 1948. Who knows, we may end up seeing the parade of athletes taking place in the Mall, rather than round the track.

Two concerns have modified the Olympic celebrations since London's win was announced. The lesser of the two, though significant, is the capacity of the UK construction industry in general, and the London sector in particular, to take on board the significant workload involved, while simultaneously completing huge programmes of education, health and residential work. There is also the little matter of a huge new development at Stratford itself, including retail, commercial and housing, which again would have happened with or without the Olympics. Stock market prices of leading contractors have already begun to rise in expectation of some rich pickings, and it may be that certain other public projects will be re-phased to avoid the sector overheating wildly.

The other major concern is, of course, security. This is a critical element in any successful bid design, and the requirements of the International Olympic Committee (IOC) have already been met. London is the last place where a fortress mentality is likely to prevail; we can only hope that the political situation is calmer in seven years' time, as a celebration of truly international dimensions takes place.

PAUL FINCH

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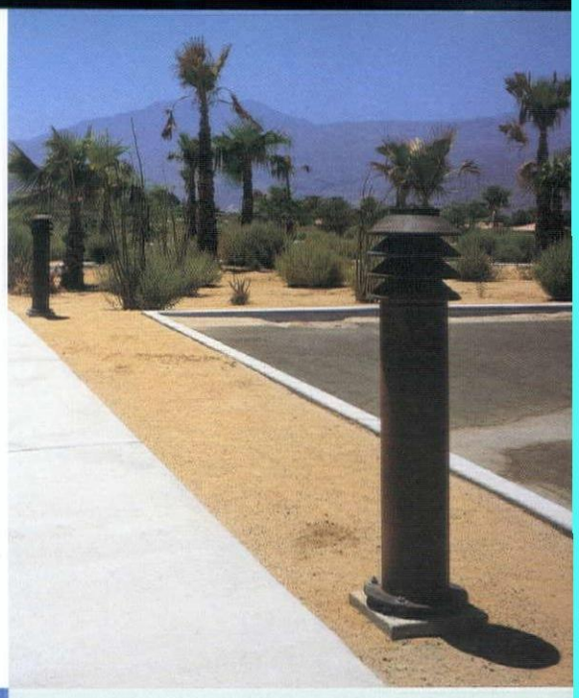
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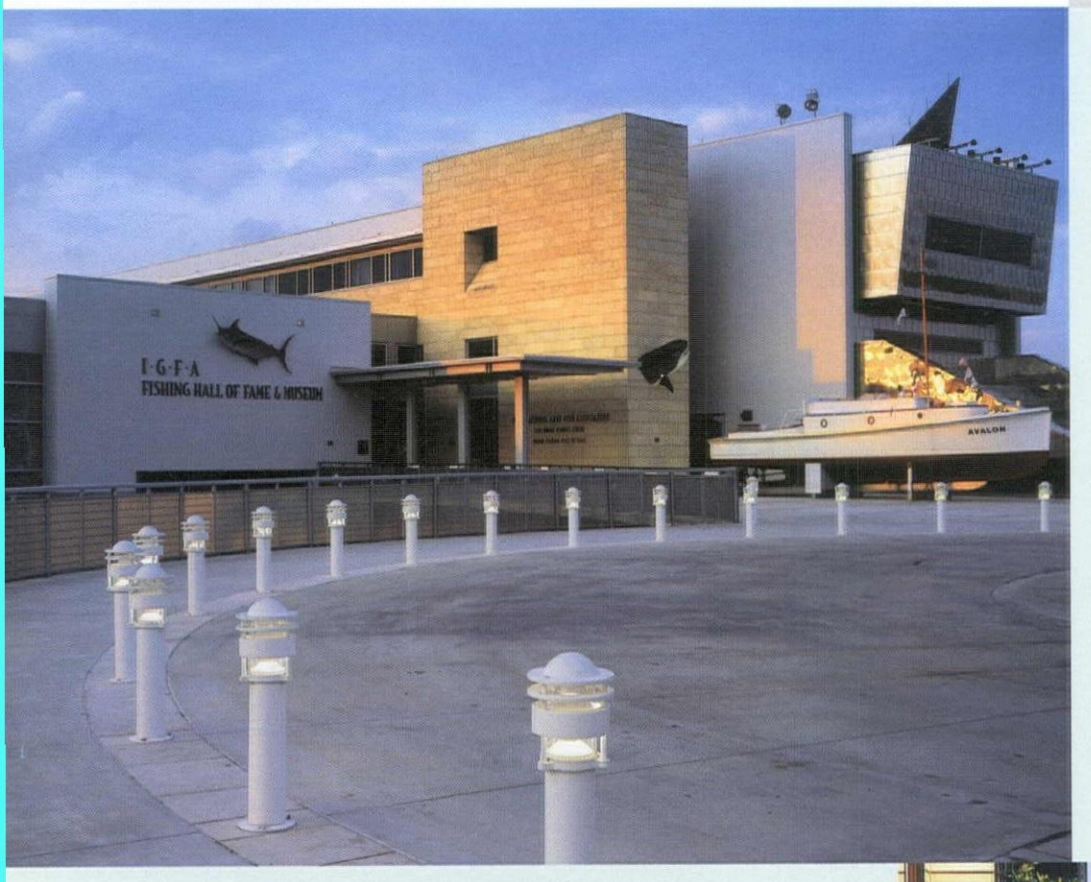
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BEYOND THE CULT

Compelling though the object buildings may be, architecture must reconnect with history, place and humanity.

When did the architecture that commands most attention, in the media or unmissable on the street, hit rock bottom? Most might plump for the 1980s when Post Modernism, Prince Charles and planners, who equated pediments and pilasters with populism, inspired the most hideous buildings in history. But although much of this became opportunistic camouflage for the mean-spirited utilitarianism that modern architecture had degenerated into, the original impulse had been laudable: to ameliorate modern architecture's failures, by reconnecting with history and people, and reconnecting the city.

The environmental crisis, which is far broader than climate change, is the most obvious and urgent of the interlinked problems facing our globalising world. This could give new purpose to architecture that, along with other forms of environmental design, should be on the front line confronting this crisis with creativity. Yet many feted celebrity architects featured in media and museum shows still flirt with the frivolities of contemporary art and 'theory', or a version of the latter in pseudo rigorous 'process'. Common to these is the quest to create the compelling object, seductively exciting in its manipulations of form, materials, patterns and surfaces, yet also contextually indigestible and symbolically mute. Eschewing the many forms of relationship architecture can establish with users and neighbouring buildings, compelling objects prefer only to wow and be teasingly enigmatic. (Icons are especially conspicuous compelling objects, usually a one liner subset of them; and the current boring parade of frigidly minimalist boxes that defy relaxed habitation are timidly conformist.)

The lure of the compelling object

A compelling object can enhance a city, if symbolising or commemorating something worthwhile; but today's commemorate nothing nobler than the architect's creative genius striving for fame and fortune. Disruptive of contiguous urban fabric, they fail in the contemporary task of restitching the city and recreating a sense of place. Belonging only to the present, they fail in architecture's corresponding temporal task, to be a bridge across time, recognisably rooted in the past while optimistically facing the future. If green issues are addressed at all, it is only in the narrowest terms of energy efficiency and never the larger issues of sustainability. Could compelling objects, intrinsic to today's cult of celebrity, be architecture's nadir? Certainly their irrelevance to any pressing issue means they are no harbingers of the future. They are merely sunset effects, Marshall McLuhan's apt term for the final flare-ups that mark the passing of an age with caricatured exaggerations of its now irrelevant characteristics. The age ending is not only that of Modernism, the twentieth-century movement, but also Modernity.

Replacing the religious Middle Ages, Modernity, or the progressively more secular Modern Age, was born of the Renaissance's elevation of reason over faith, leading to Humanism and the beginnings of science. The successes of science led to its progressive dominance and its fundamental notion of an objective reality became the core 'reality' of Modernity. The emphasis on detached observation, quantitative measurement and reductive analysis led to a perception of the world as detached objects, thus to detached and desiccated experience which downplayed all forms of relationship, including the subjectively sensuous and psychological.

Renaissance, Neo-Classical and Neo-Gothic architecture all attempted to reassert different notions of the rational. But Modernity's 'reality' was most explicitly exemplified by twentieth-century modern architecture. Habitation and dwelling, with all their psychological and cultural connotations, were reduced to objectively observable function. This robbed architecture of symbolism and depth and resulted in object buildings alienated from context and alienating to many people. Besides ravaging and dispersing cities and communities, this same mindset fuelled and tolerated the gradual devastation of the natural world.

Yet Modernity also provoked a series of anti- or post-modern reactions. First came the various forms of Romanticism and Idealism, which protested the social and environmental costs of industrialisation and science's narrow reality, and attempted to reassert the subjective and the spiritual. Then came the great masters of Modernism, who reasserted the subjective and irrational with such devices as stream of consciousness. Hence the greatest Modernist architects, like Wright and Le Corbusier, drew on strong Romantic roots and were clearly anti-modern as much as modern, concerned with the subjective and the spiritual, along with Wright's emphasis on place and Corbu's on the primitive: hence the communicative power of their works. But the full complexity and ambitiousness of true Modernism was, and still is, little understood. Eventually, only the merely modern prevailed.

Post-Modernism, the fourth such wave, is the repressed flip side of Modernity. With objective reality increasingly untenable as a notion, the pendulum has swung (too far) to the subjective, with reality now deemed personal or cultural and so arbitrary and relativistic. This is a shallow subjectivity, concerned merely with surface and representation. Grand narratives, universals and hierarchies are rejected, leading to a mix of tolerance and nihilism (every view point equally worthwhile/worthless) and narcissism ('I'm entitled to my view').

In architecture, as elsewhere, the inevitable outcome is pluralism, an array of narrow approaches founded on different, arbitrary realities. Hence the swing to theory (Deconstruction's 'questioning' leading to the silliest notions), history (as if a few quotes could reimmerse us in its flow), art (Minimalism, Conceptualism, Arte Povera, or whatever, as evasions of relevance), spurious scenarios or process (whether using rational methods to irrational ends, or methodologies and research findings played out passively to novel ends). Even hyper or super modern manifestations, such as High-Tech's flaunted technology and Minimalism's abstract forms, also fit this Post-Modern paradigm. All are obsessed with the compelling

OF THE OBJECT

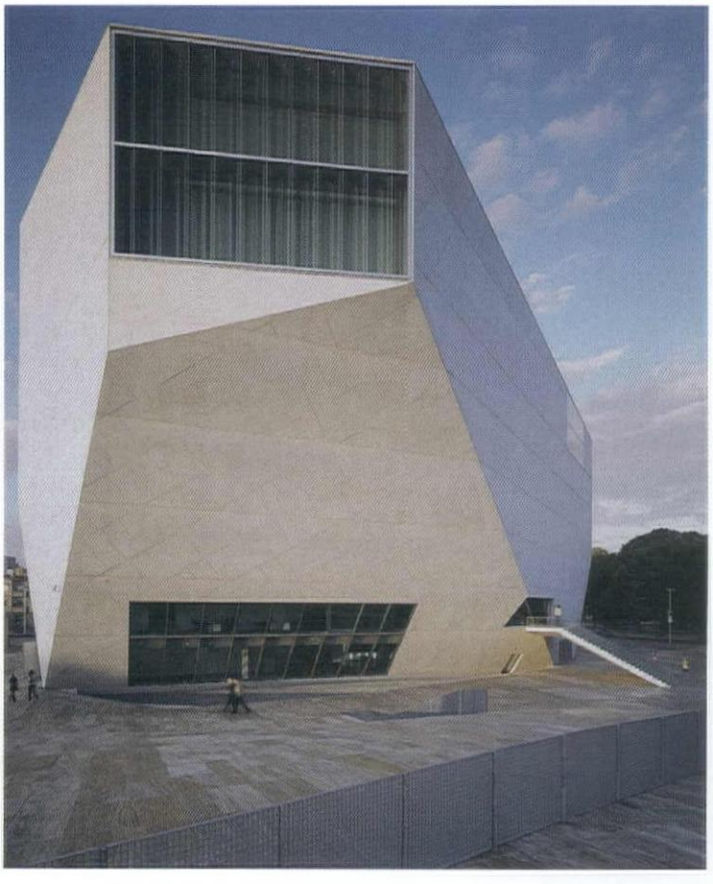
object, despite the dead end limitations already adumbrated.

To hint at the characteristics of a more relevant architecture needs some comment about the emerging epoch replacing Modernity. Among the synergistic factors bringing it into being are globalisation, electronic communications, the environmental crisis and the quest for sustainability, requiring a more equitable form of globalisation. Most important is the computer, which makes globalisation possible, alerted us to climate change and facilitates its amelioration. The computer changes all aspects of our lives, in tandem with science that can now study complex relationships and dynamic processes. Hence Modernity's dead mechanical universe is being replaced by a living, creative and ever evolving one, and in time this will change our visceral experience of the world and its processes so we want to participate in rather than detachedly exploit these. All of this is precipitating profound shifts in human values as further impetus to change.

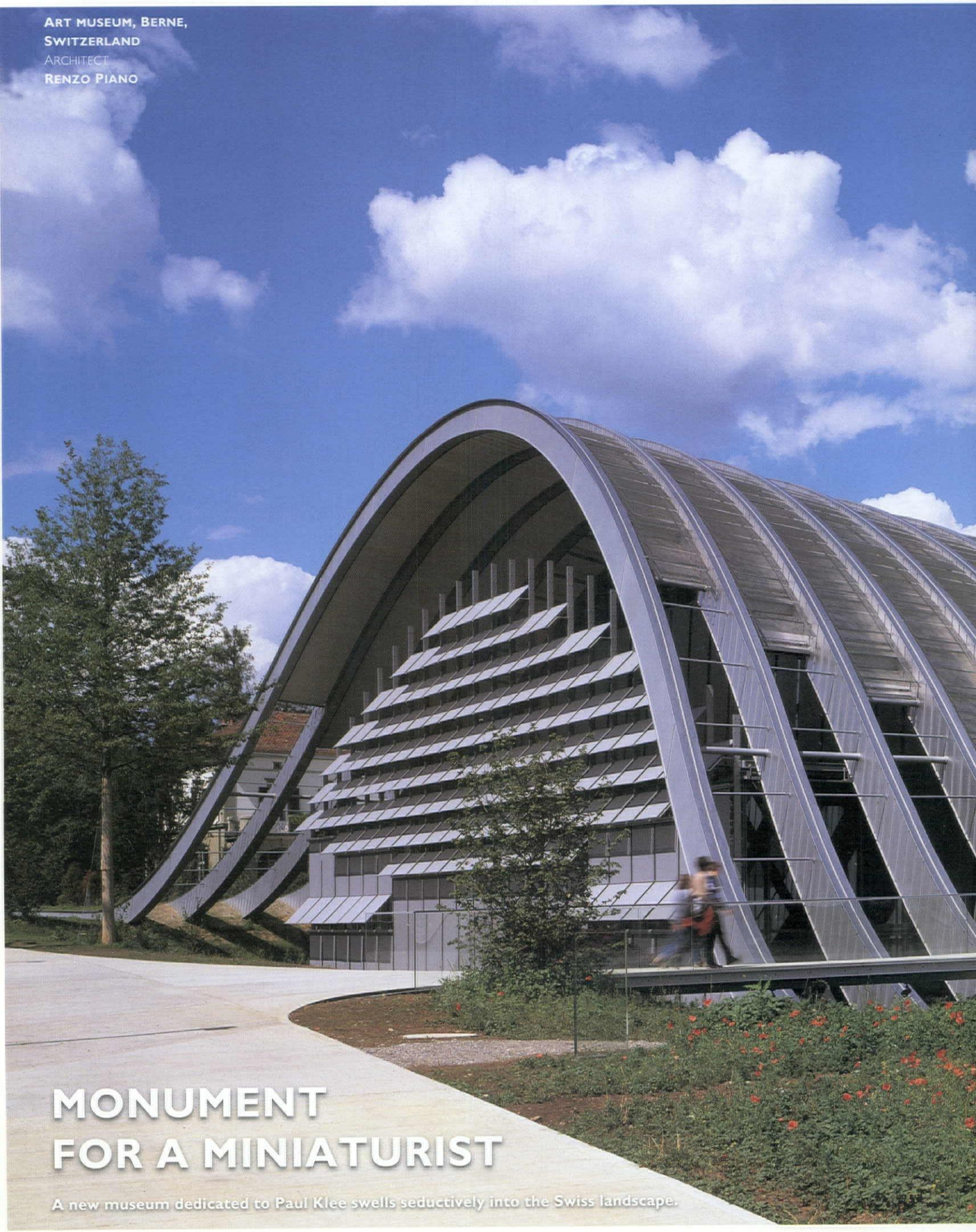
Transcend and include

Besides differing from the preceding era, a new epoch encapsulates its essentials in a new reality, a process referred to in some studies of biological and cultural evolution as 'transcend and include'. (Post-Modernism does not transcend and include; it is merely the terminal meltdown of Modernity.) The reality underpinning the emerging epoch is dynamically evolving and multi-layered, ranging from cosmological unfolding through natural and historical evolution to our own personal development. We 'participate' in all these layers and can impact on the lower ones with increasing effectiveness. This is a higher order synthesis of what, for Modernity, was the dualism of objective and subjective.

Architecture of the emergent epoch must 'transcend and include', absorbing lessons from historical and vernacular architecture as well as from modern architecture, much of which was an experimental hotbed of creative invention worth reassessing and carrying forward. It must be sustainable, benign in its impact on the biosphere and bring improved quality (and equality) of life. Yet it must also impart the deep satisfaction of living in harmony with nature and the depths of human nature. Achieving all this requires rethinking everything, but in a manner very different from modern architecture's tabula rasa approach. There is no tabula rasa, neither in the external world nor in our psyches from which architecture springs. Probably even more than the need for shelter, the origins of architecture lie in ritual, the projecting outwards of parts of the psyche to be mapped in space and so experienced with greater intensity. This is how we explored our consciousness, elaborated our cultures and took possession of and ordered the world so as to be at home in it. Entering a new epoch, especially one to which sustainability is central, means finding new forms, and rediscovering older ones, to satisfy our many needs – physical, social and psychological – and seeing the utter irrelevance of the compelling objects of the early twenty-first century. PETER BUCHANAN



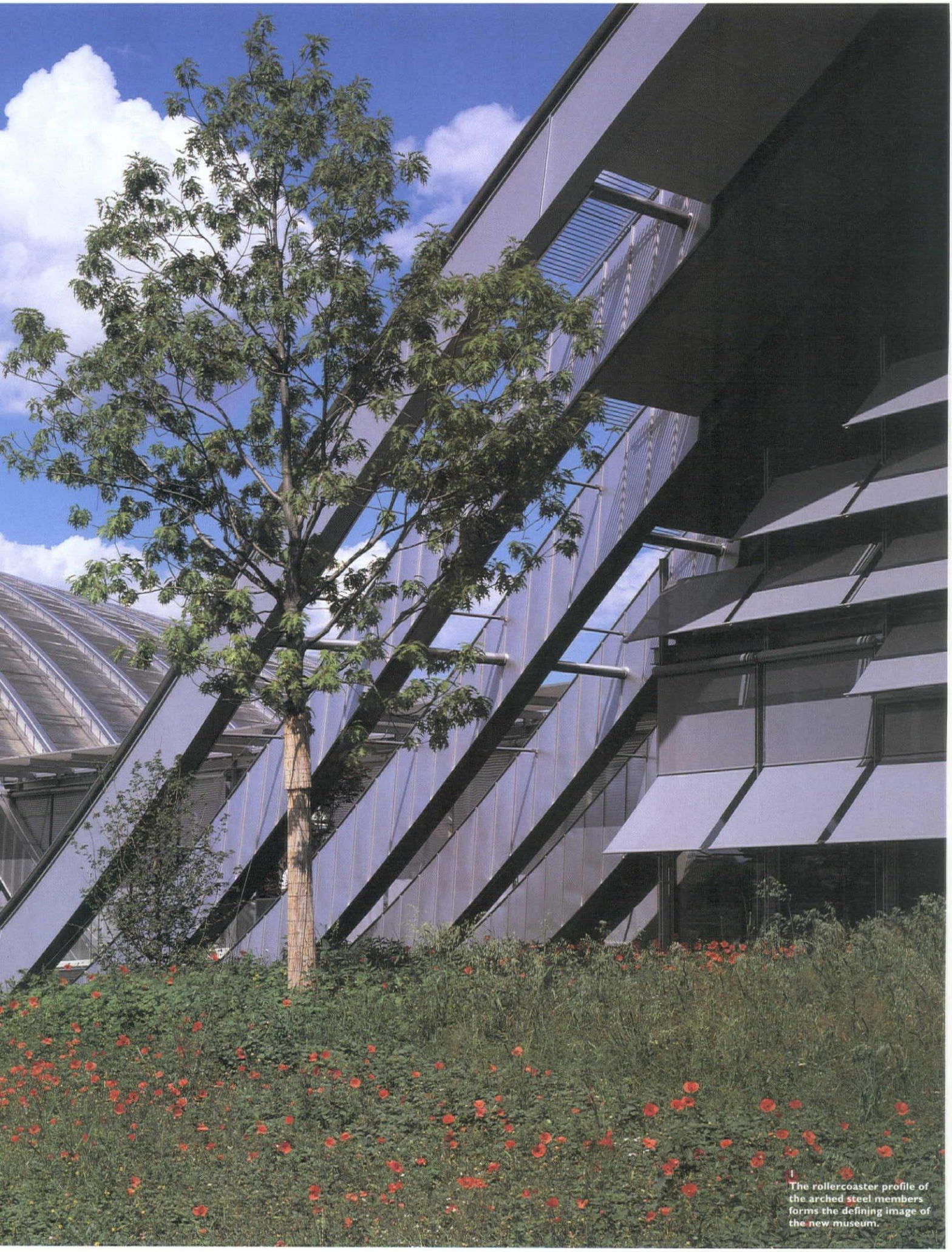
The new Casa da Música in Porto, by OMA (p40). A compelling object, icon even, but stunningly self-referential. Photograph: Christian Richters.



Art museum, Berne, Switzerland
Architect
Renzo Piano

MONUMENT FOR A MINIATURIST

A new museum dedicated to Paul Klee swells seductively into the Swiss landscape.



The rollercoaster profile of the arched steel members forms the defining image of the new museum.

The arcaded streets of the old town of Berne, a UNESCO World Heritage Site, have acquired a counterpart in the pedestrian concourse that links the three volumes of the Zentrum Paul Klee, Renzo Piano's latest showcase for art. An undulating steel structure emerges from three hills to the east of the city, facing over the ringroad and surrounded by fields. It's a monument that celebrates the work of a brilliant miniaturist; a fusion of architecture and landscape, warmth and precision, structural daring and welcoming interiors. It captures the unique spirit of a native son who made his reputation in Germany, fled Nazi persecution to return home for a final burst of creativity, and is buried close by.

Klee was astonishingly prolific, meticulously recording the 10 000 works he created in his thirty-year career. 'Not a day without a sketch,' he noted in his journal, even as he neared his death in 1940. Members of the artist's family and the Klee Foundation promised to donate their astounding hoard of 4000 paintings and drawings if Berne would provide a dedicated space to show them. The chief sponsors were Professor Maurice Müller, a surgeon who invented the artificial hip, and his wife, Martha, who selected the location and the architect, and insisted that the building be a centre for all the arts and for people of all ages. Piano has created a museum that reaches out to embrace the visitors who stream in from footpaths, city bus, and motorway.

Like so many of his buildings, the Zentrum has a strong, simple diagram that belies the complexity of its design and construction. Piano shifted the site from the one that had first been chosen to address the sunken motorway, mirroring its gentle curve in the glass facade and even in the lines of vents cut into the floors of the galleries. That gives the building a symbolic link to the contemporary world, and to the city that lies beyond, concealed within its river valley. The undulating topography of the adjoining hills inspired the profile of the steel beams, which swoop and soar like a rollercoaster, rising from the earth at the rear to form a trio of imposing arches in front. Each rounded vault encloses a discrete set of spaces that are linked at the front by a 150m long glazed concourse containing the café, ticketing, shop, and reference area. Extended opening hours encourage visitors to come early or linger in this protected piazza. A changing selection from the permanent collection is displayed in the central pavilion, with a temporary exhibition gallery below. To the north, meeting and restoration areas lead out of the concourse, with a creative workshop for children below, and a subterranean auditorium behind. The south pavilion contains the administrative offices, archives, and seminar rooms, all on the main level.

The 4.2km of steel girders were cut and shaped by computer-controlled machines but then, because each section has a different configuration, the 40km of seams were hand-welded. The arches are slightly inclined at different angles, braced by compression struts, and tied to the roof plate and floor slabs. In contrast to this assembly of unique parts, the concrete floors were constructed as a single structure, without settlement joints. The glass facade is divided into upper and lower sections, which are joined at the 4m roof level of the concourse, and are suspended from girders to avert stress from thermal expansion in the steel roof. The glass is shaded by exterior mesh blinds that extend automatically in response to the intensity of the light, and the high level of insulation minimizes energy consumption.

All of these measures pay off in the galleries and archives, where temperature and humidity must be maintained at constant levels, even though they are seamlessly linked to the busy public concourse. The permanent collection is displayed beneath the curved vault in a 1700sqm room that is divided by suspended flats into a benign labyrinth of interconnecting spaces. Each white screen hovers a couple of centimetres above the oak floor as do the peripheral walls. To achieve the low lighting level required by these sensitive works, illumination is indirect and filtered. Spots cast their beams on the white-boarded ceiling vault, and this glow is diffused by suspended square scrims.

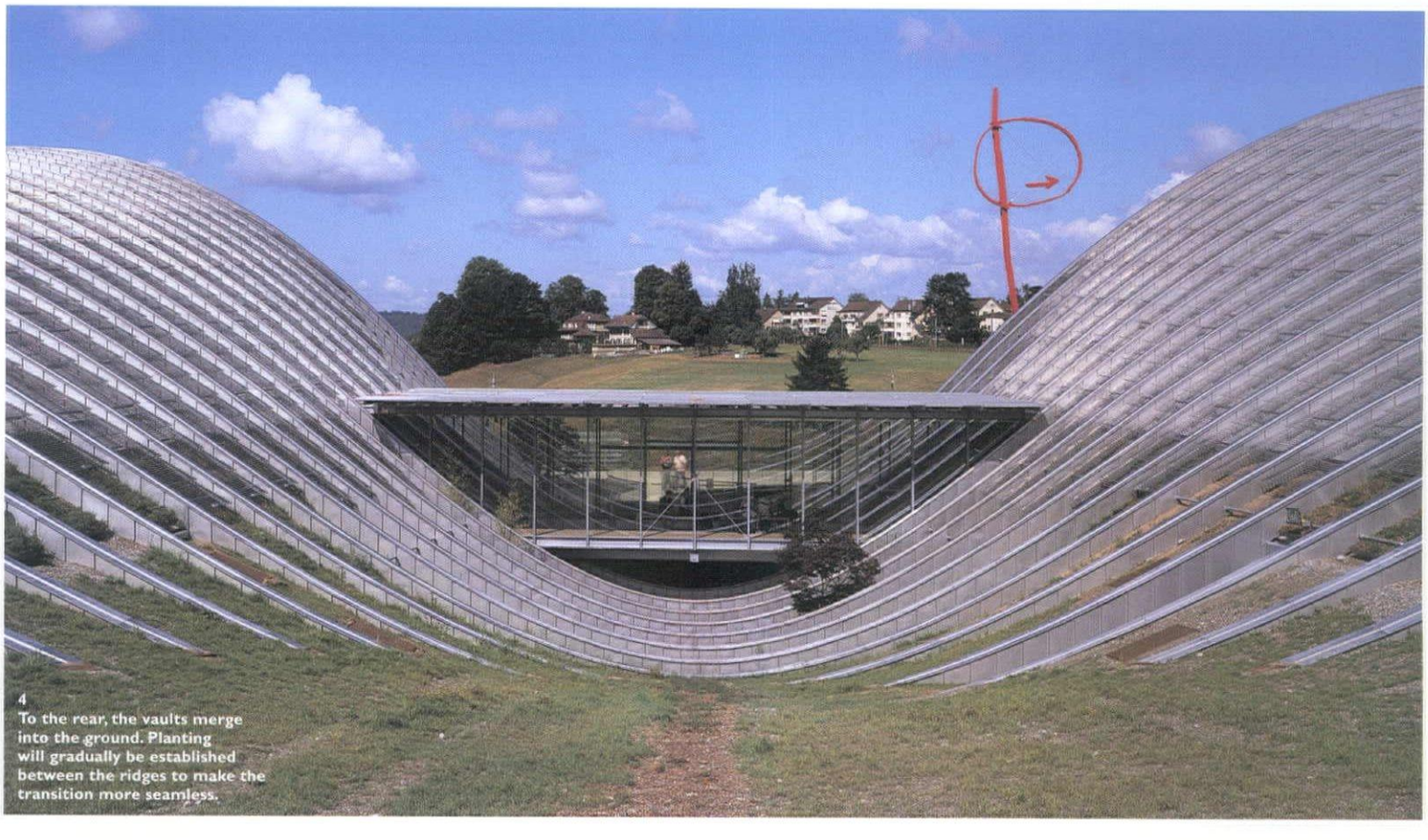
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2
The trio of topographic bumps mimics the gentle undulations of the surrounding landscape.



3
A serpentine path leads up to the main entrance.

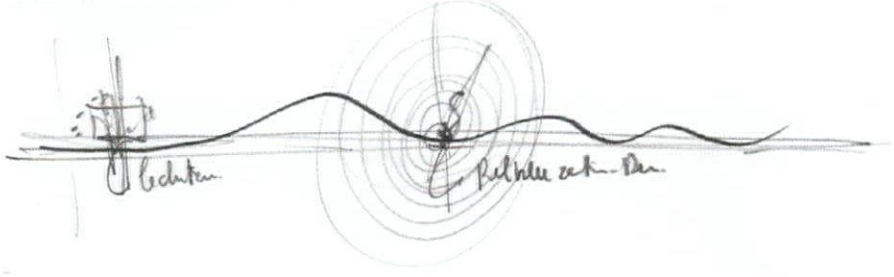


4
To the rear, the vaults merge into the ground. Planting will gradually be established between the ridges to make the transition more seamless.



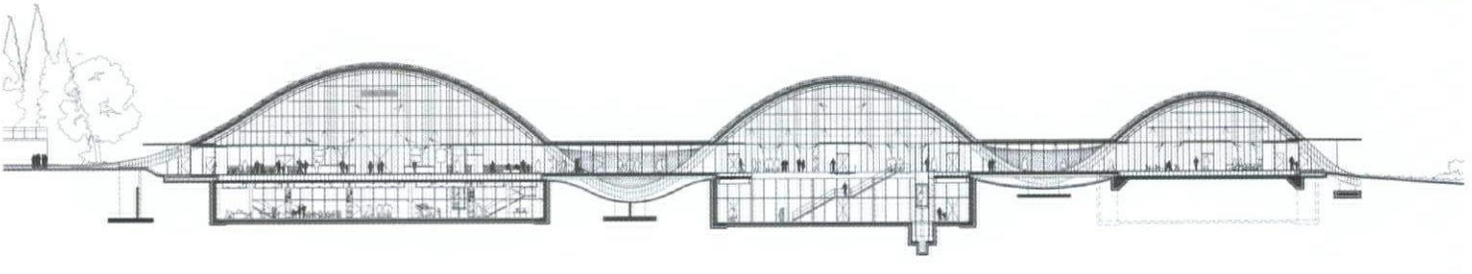
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5
The tapering profile of the vaults.
6
Detail of main facade and inclined steel arches.

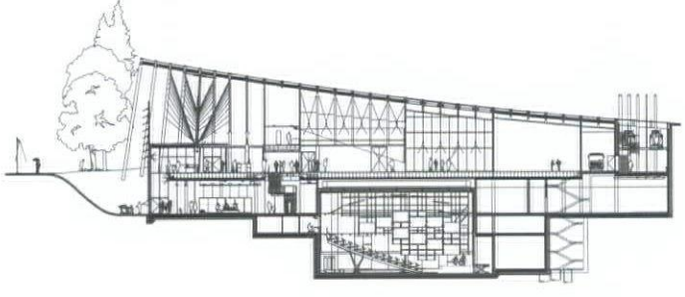




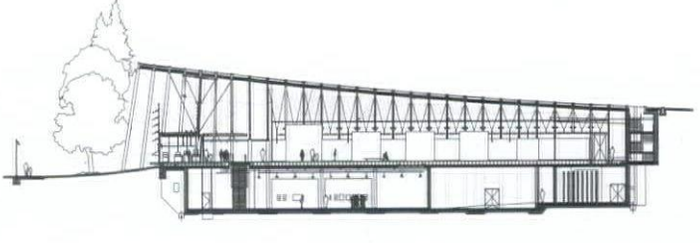
site plan



cross section



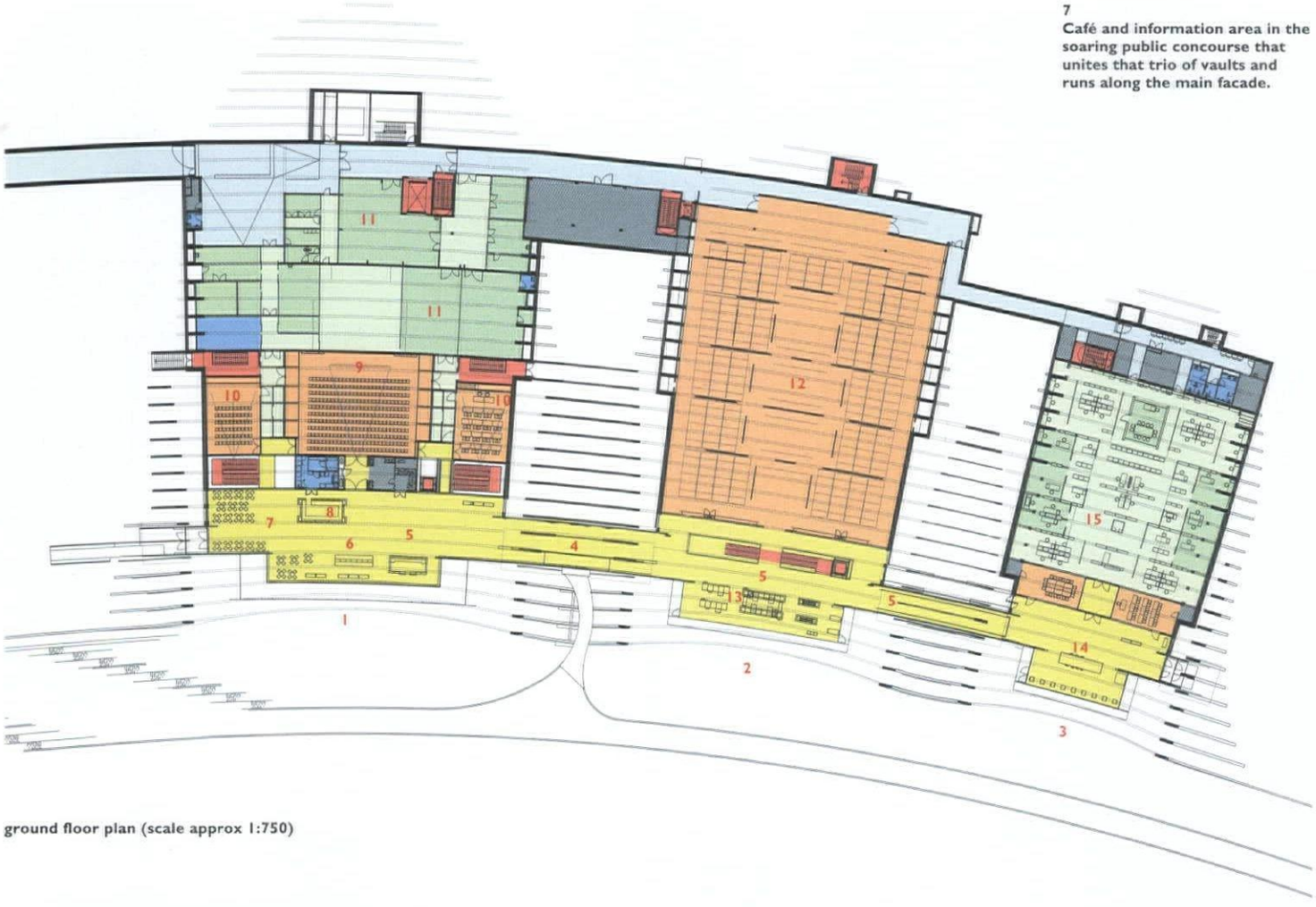
long section through north pavilion (concourse, cinema, auditorium)



long section through middle pavilion (concourse, galleries)



7
Café and information area in the soaring public concourse that unites that trio of vaults and runs along the main facade.



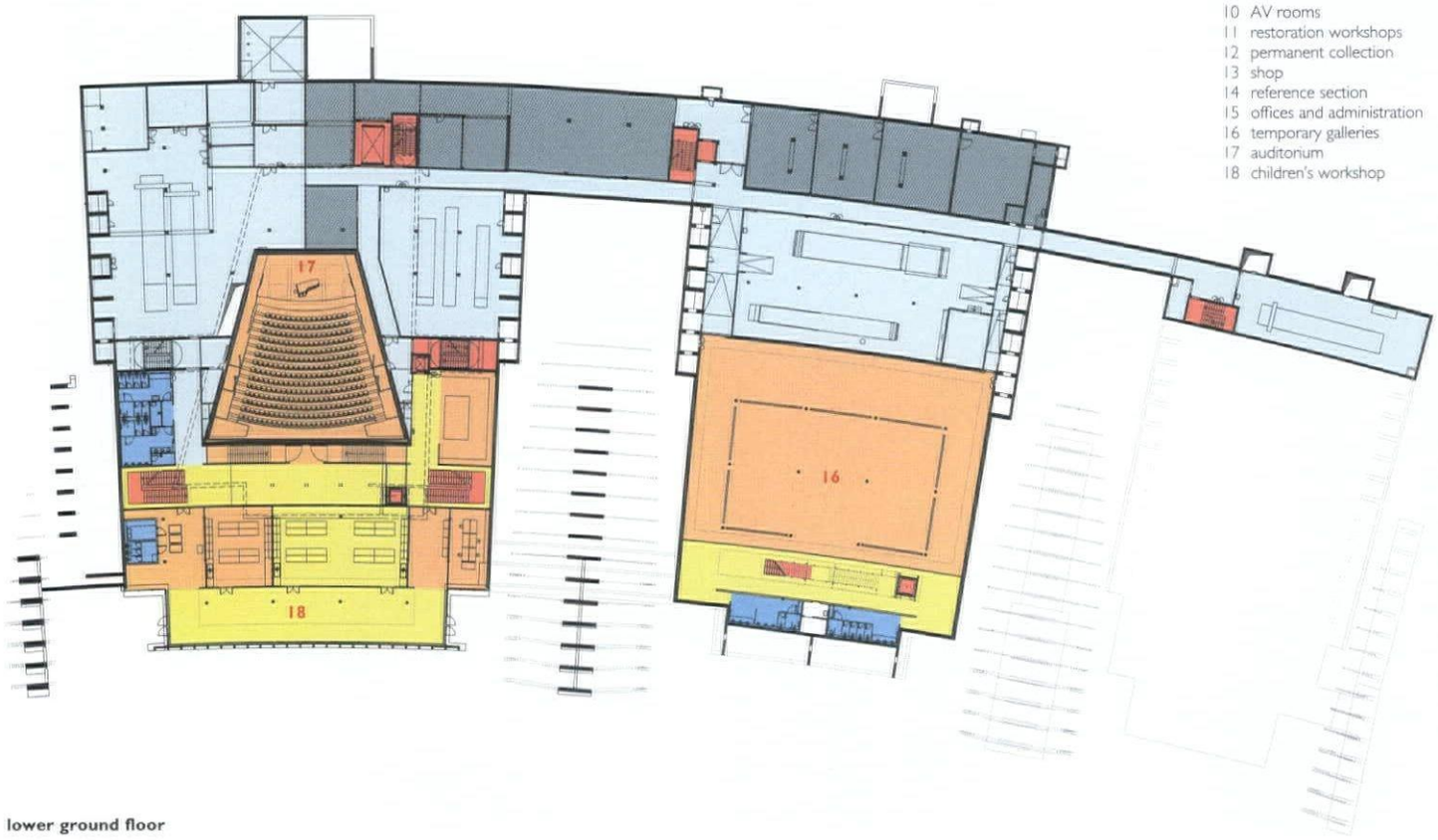
ground floor plan (scale approx 1:750)

ART MUSEUM, BERNE, SWITZERLAND

ARCHITECT

RENZO PIANO

1 north pavilion
2 central pavilion
3 south pavilion
4 main entrance
5 concourse
6 information
7 café
8 servery
9 cinema
10 AV rooms
11 restoration workshops
12 permanent collection
13 shop
14 reference section
15 offices and administration
16 temporary galleries
17 auditorium
18 children's workshop



lower ground floor



It's easy to see in the open geometry of the plan a reference to some of Klee's compositions, and the skein of slender cables supporting walls, lights, and scrims evokes his spidery penmanship. Piano's greatest feat is to give these tiny, intense works the space they need to breathe. Such a concentration of invention could easily overwhelm the viewer; here, each work seems to float in its own white void, bathed in a cloud of soft light, achieving an emotional as well as a formal resonance. Works are grouped, not chronologically, but by affinity, so that you can explore the infinite variety of ways in which this master employed line, colour, figurative and abstract imagery; always enigmatic and never repetitive. Toplit stairs and a piston-operated lift that is a work of art in itself carry you down to a room of similar size that presently houses the 366 sketches Klee did in his last fertile year. Here, the works are arranged on a peripheral and inner wall that trace the rectangle defined by slender structural columns. Scattered around both galleries on oak plinths are 40 hand puppets that Klee made around 1920 to amuse his family. Fabricated from the commonplace materials and crudely painted, they have a compelling talismanic quality, revealing the inner child in the artist and in all who connect with his work.

That spirit carries over into the children's museum, aptly named Creaviva for its emphasis on creative play in a succession of workshops that are open to all ages. The steeply-raked 300-seat auditorium that burrows into the ground behind is a black box lined with curved sound baffles in the same orange hue as the Venetian plaster walls of the outer lobby. Regular performances of chamber music (Klee was an accomplished violinist), dance, and theatre will be interspersed with lectures and readings. All will reflect the versatility of the artist and his friends over four turbulent decades and their enduring legacy.

MICHAEL WEBB



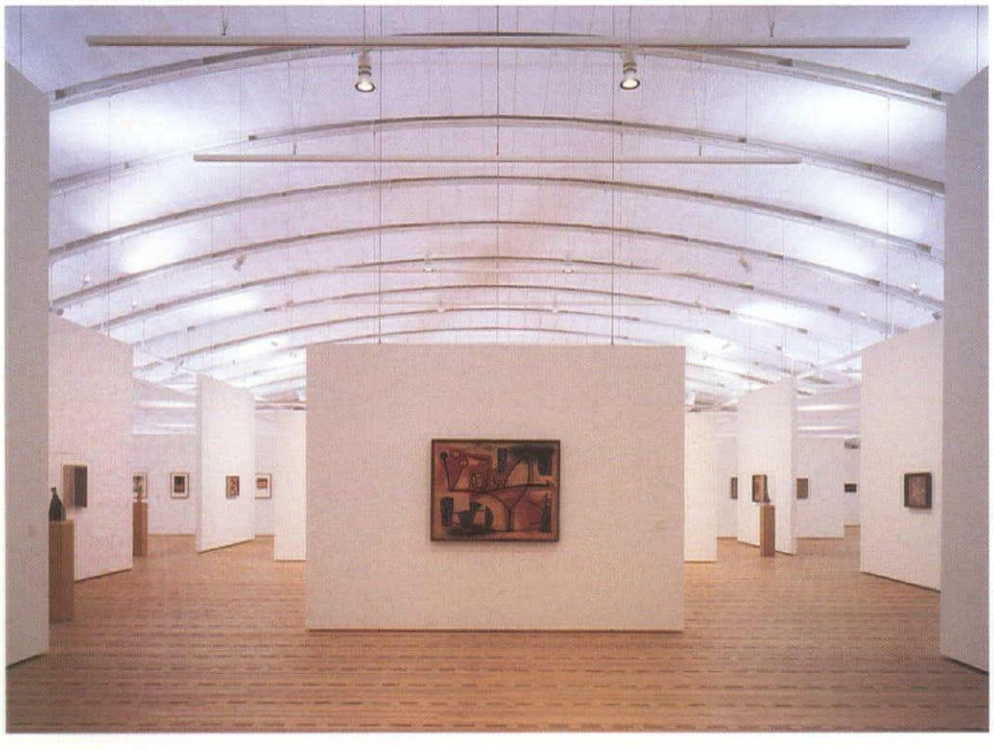
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ART MUSEUM, BERNE, SWITZERLAND
ARCHITECT
RENZO PIANO

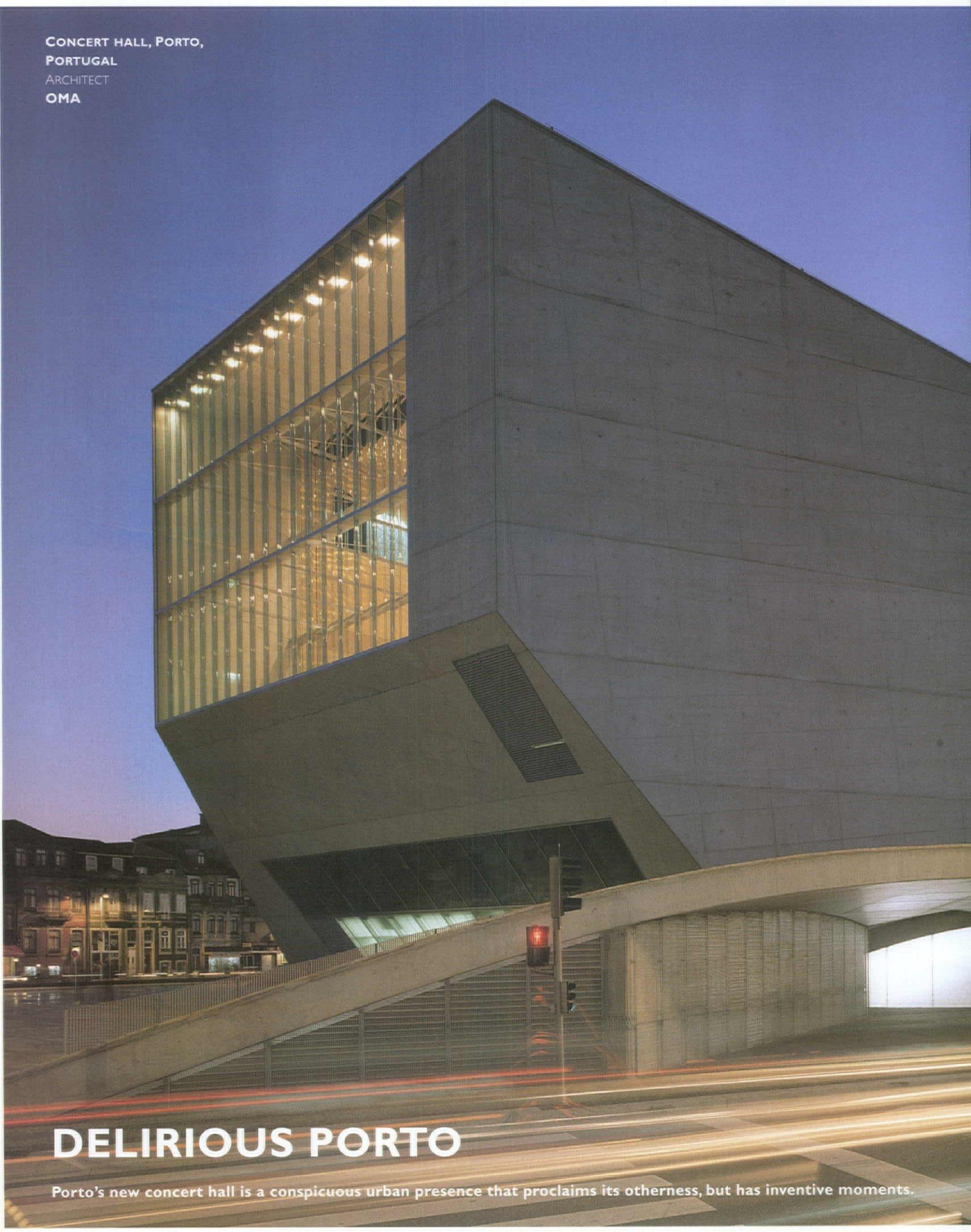
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Architect
Renzo Piano Building Workshop, Genoa
Associate architect
ARB Architects, Berne
Structural engineers
Ove Arup & Partners, B + S Ingenieure
Services engineers
Ove Arup & Partners, Luco, Enerconom, Bering
Photographs
Paul Raftery/VIEW

8
The curve of the arch runs through the glazed link between volumes.
9
Main gallery for the permanent Klee collection.
10
Main gallery is an airy labyrinth of suspended flat panels that subdivide the space. In places, light is diffused by horizontal scrims.
11
Part of the children's workshop at

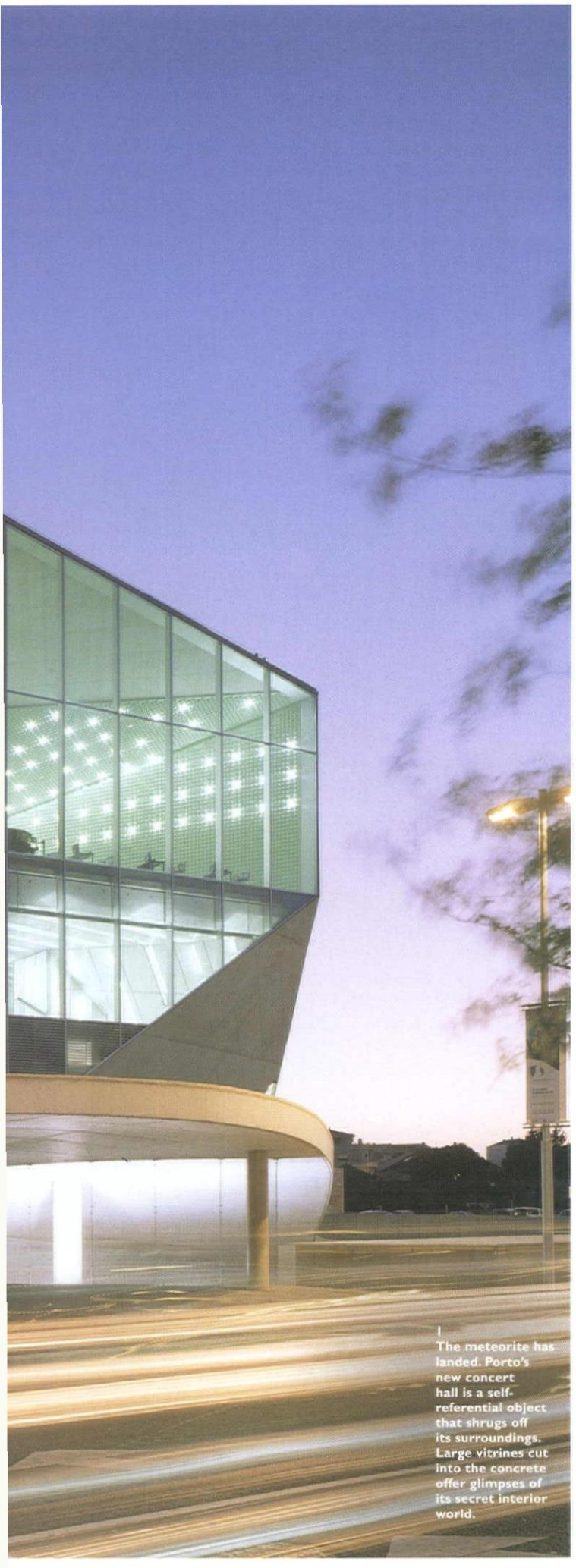




Concert hall, Porto, Portugal
Architect
OMA

DELIRIOUS PORTO

Porto's new concert hall is a conspicuous urban presence that proclaims its otherness, but has inventive moments.



1
The meteorite has landed. Porto's new concert hall is a self-referential object that shrugs off its surroundings. Large vitrines cut into the concrete offer glimpses of its secret interior world.

So, finally, Delirious Rotterdam comes to Porto; another city ticked off, another destination label pasted on the well-travelled OMA *valise*. With delicious irony, the new Casa da Música was inaugurated by a Lou Reed concert, drawing irresistible comparisons between Lou and Rem as twin punk godfathers refusing to grow old gracefully. Posing moodily on its inhospitable travertine plaza, the Casa radiates textbook punk insouciance, its ugly, sub-Breuer geometry, weirdly flat surface and brute scale squaring up purposefully to the city that spawned it under the cosy aegis of the 2001 European City of Culture. Catalysed by the cultural spotlight, Porto decided that it needed a modern concert hall capable of coping with a protean repertoire and, in 1999, OMA won a limited competition with its provocative proposal; solid yet light, big yet intimate, aloof yet connected, a statement music box for the twenty-first century.

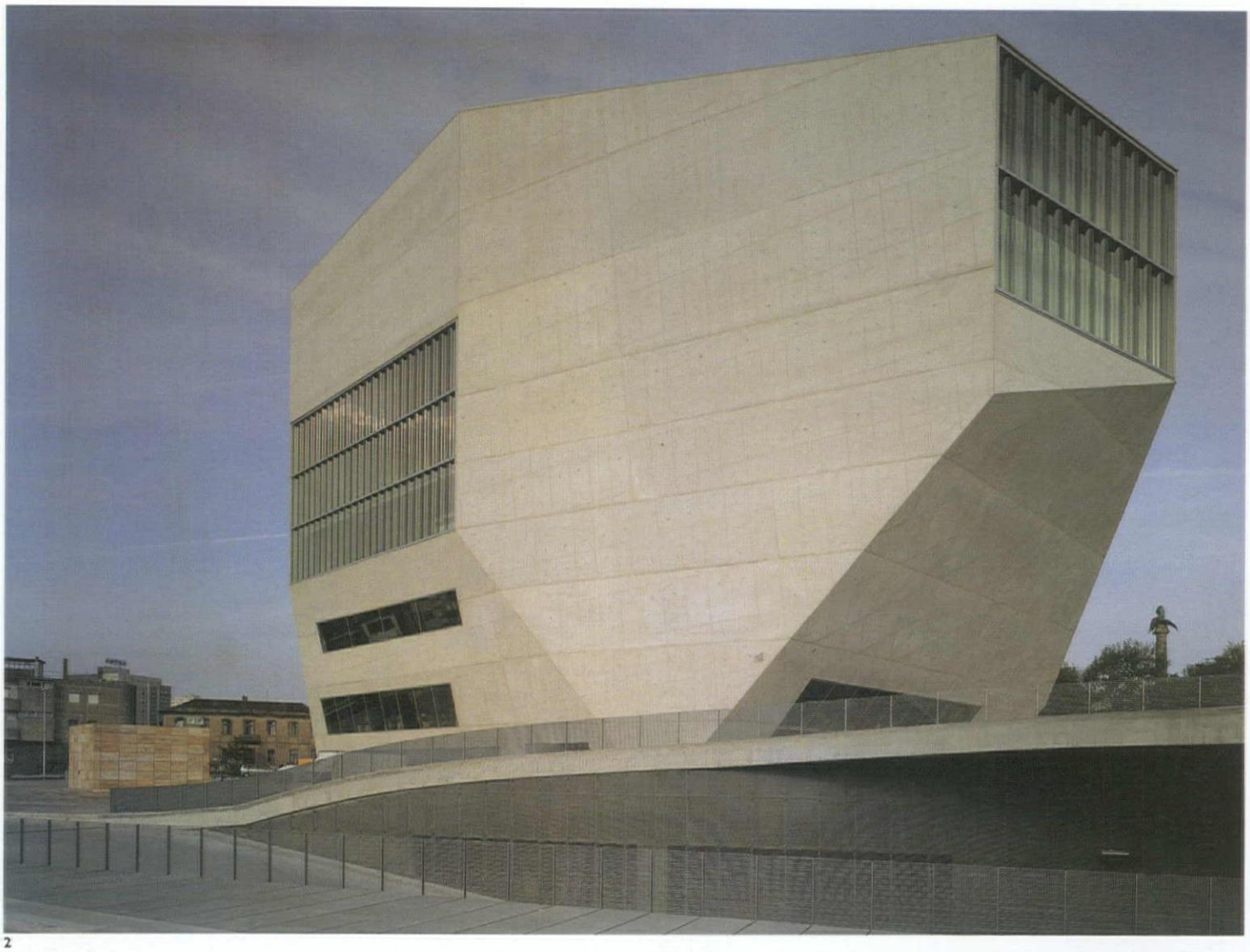
Widely touted as Porto's Guggenheim, the Casa da Música is a similarly incongruous sprinkling of superstar fairydust in a city not given to grand or empty gestures. Unlike poor, obscure Bilbao, however, Porto is not in need of the international ministrations of Guggenheim Inc to put it on the short break map. It has great topography, hearty cuisine and colourful heritage. It is hardworking and unpretentious. 'Coimbra studies, Braga prays, Lisbon shows off and Porto works', goes the Portuguese saying, and for decades this has found reflection in the Porto School which champions less voguish values such as reticence, sobriety and regional nuance. Nuance, you sense, is not in the OMA lexicon, though irony clearly is. One of the minor themes of the Casa is a knowing take on the Portuguese use of ceramics. The VIP suite, for instance, is surfaced in white tiles lovingly hand painted with florid blue motifs in the traditional *azulejo* manner. But, thankfully, Rem has resisted the temptation to go for Grayson Perry-esque tableaux of sex and violence and stuck with rural idylls and gentlemen being courtly in frock coats.

This is about as regionally nuanced as the Casa gets. Claims are made for the building's huge mass as being somehow Iberian (even like Siza), but no Portuguese building that size was ever so singularly unrelieved. Flatness is all, with the pale grey epidermis of the concrete peeled away in places to reveal supersize frameless vitrines. Despite being obviously skilfully cast with panels on the diagonal, the concrete just looks bare and unfinished, its oppressiveness exaggerated by the building's scale. You also fear for its capacity to weather gracefully in one of the wettest parts of Europe, though OMA are confident that a special coating will efficiently throw water off the surface, via gutter-like joints between the panels.

The demotic plainness of materials and crudeness of form contrive to enhance its aura of otherness. 'Meteorite' is becoming a tiresomely overused metaphor, and May's *Domus* enthusiastically plays the 'it-came-from-outer-space' game with shots from a helicopter showing a meteorite's eye view as it tracks in on Porto. From the air, you can make out the Douro where it meets the Atlantic and the precise circle of the Rotunda da Boavista, with its trees, benches and towering war memorial column. Boavista is a relatively well-heeled district, but around the OMA site any sense of civic continuity peters out into scruffy backstreets, vacant lots and car parks.

Marooned on its bleak travertine plaza, the Casa is fashionably disconnected from its surroundings, like a giant abandoned television that's been knocked about a bit. Round the plaza edges is an artificial topography of rolling mounds that will be energetically colonised by rollerbladers (you can imagine them merrily scything down people coming out of Vivaldi concerts; perhaps part of the punk gameplan to *épater les bourgeois*). But with this carefully cultivated sense, the building could be anywhere. This is hardly surprising. Its challenging form, we are told, was arrived at by simply inflating to the power of five an earlier unbuilt project for a trophy house based loosely on the principles of carving voids out of a solid mass. Though some critics see this as an example of the fecund creativity of the OMA atelier, where no intelligence is squandered, it does seem a decidedly lazy and disingenuous way of making buildings.

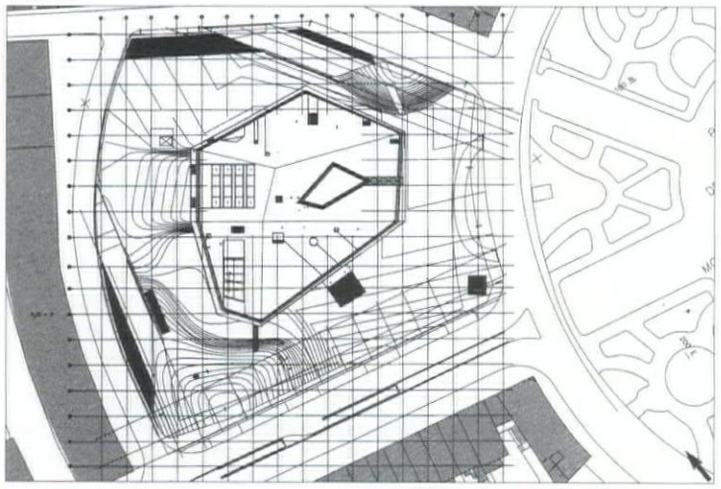
Such a self-referential approach, however, has again proved a forcing house for structural wizardry, conjured by Arup magus Cecil Balmond.



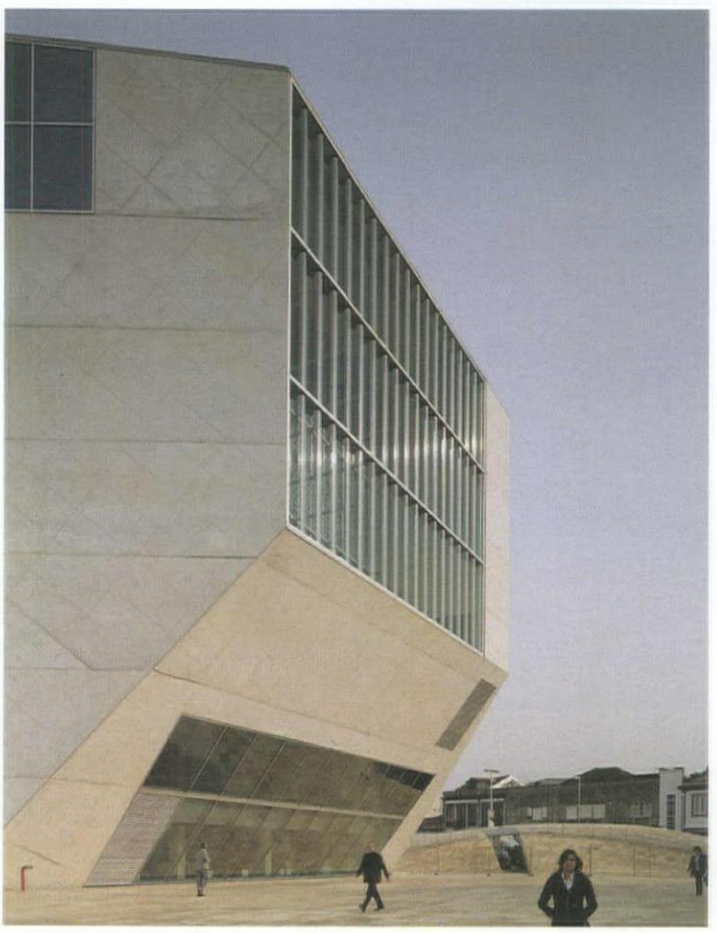
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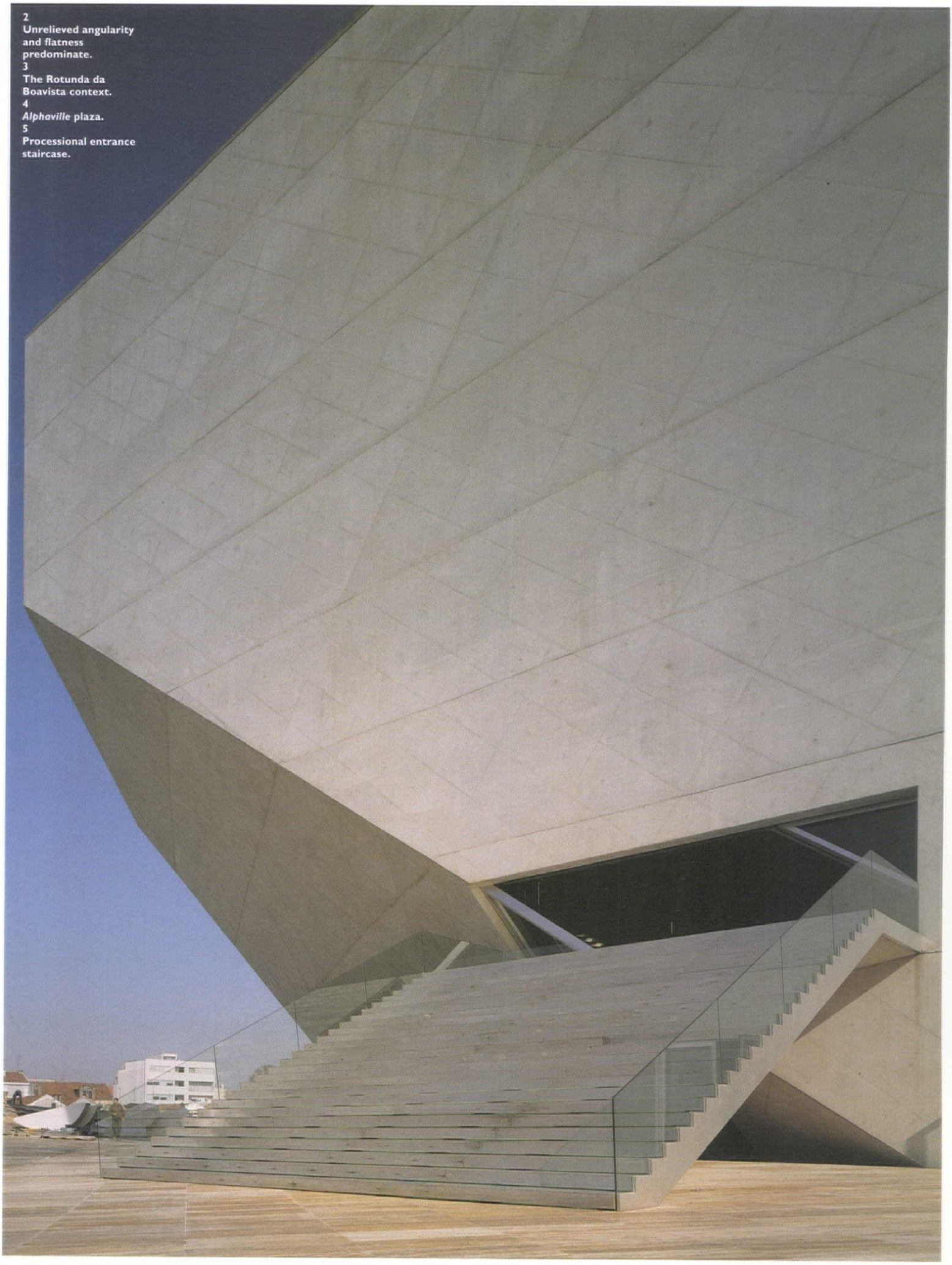
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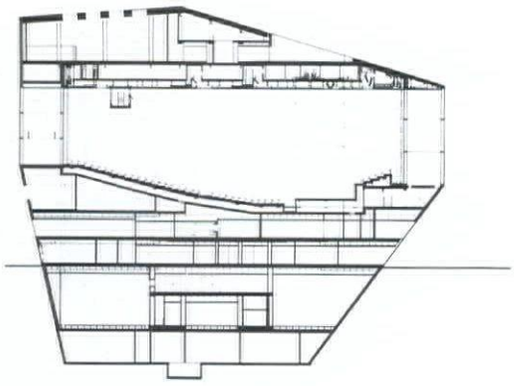
site plan



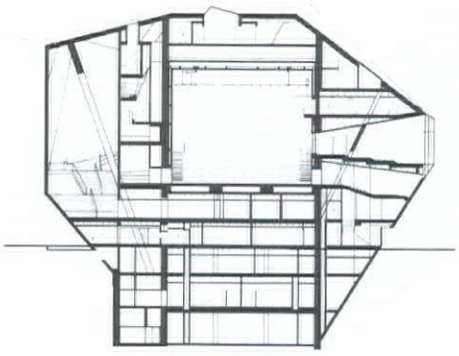
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2
Unrelieved angularity and flatness predominate.
3
The Rotunda da Boavista context.
4
Alphaville plaza.
5
Processional entrance staircase.

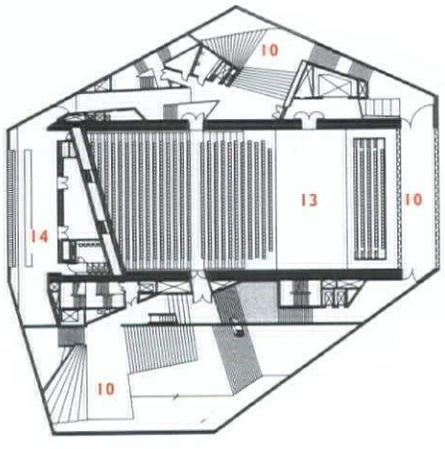


east-west long section

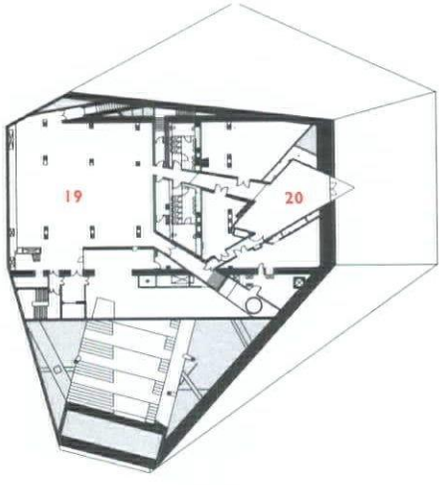


north-south cross section

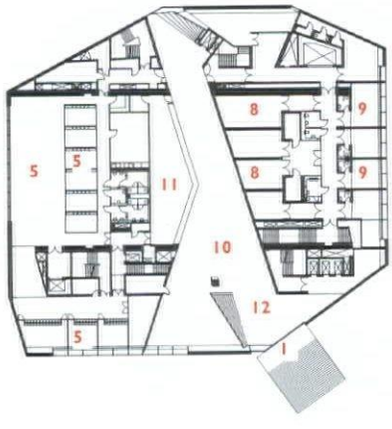
1 entrance staircase
2 dressing rooms
3 terrace
4 musicians' restaurant
5 offices
6 loading dock
7 musicians' entrance
8 rehearsal rooms
9 soloist room
10 foyer
11 ticket office
12 public entrance
13 main auditorium
14 bar
15 cyber music room
16 small auditorium
17 children's room
18 educational room
19 restaurant
20 roof terrace



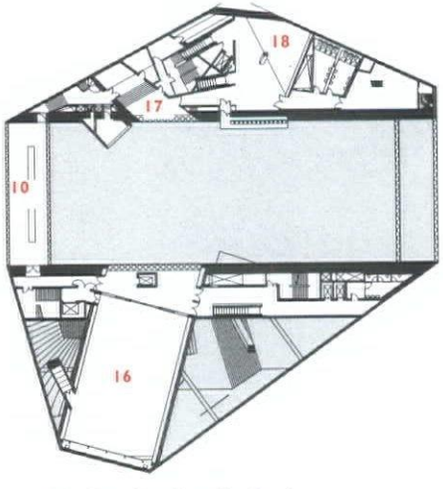
third floor (promenade, main auditorium)



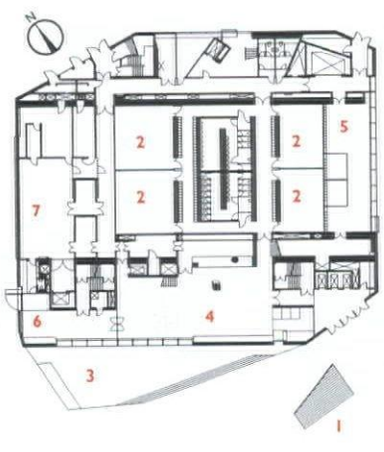
eighth floor (restaurant, terrace)



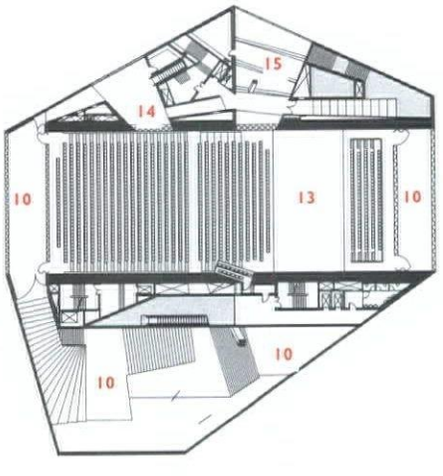
first floor (foyer)



fifth floor (small auditorium)



ground floor plan (scale approx:1:1250)



fourth floor (main auditorium)

7
Main foyer.
6, 8, 9
The processional staircase winds up through a series of promenading spaces to the main auditorium.

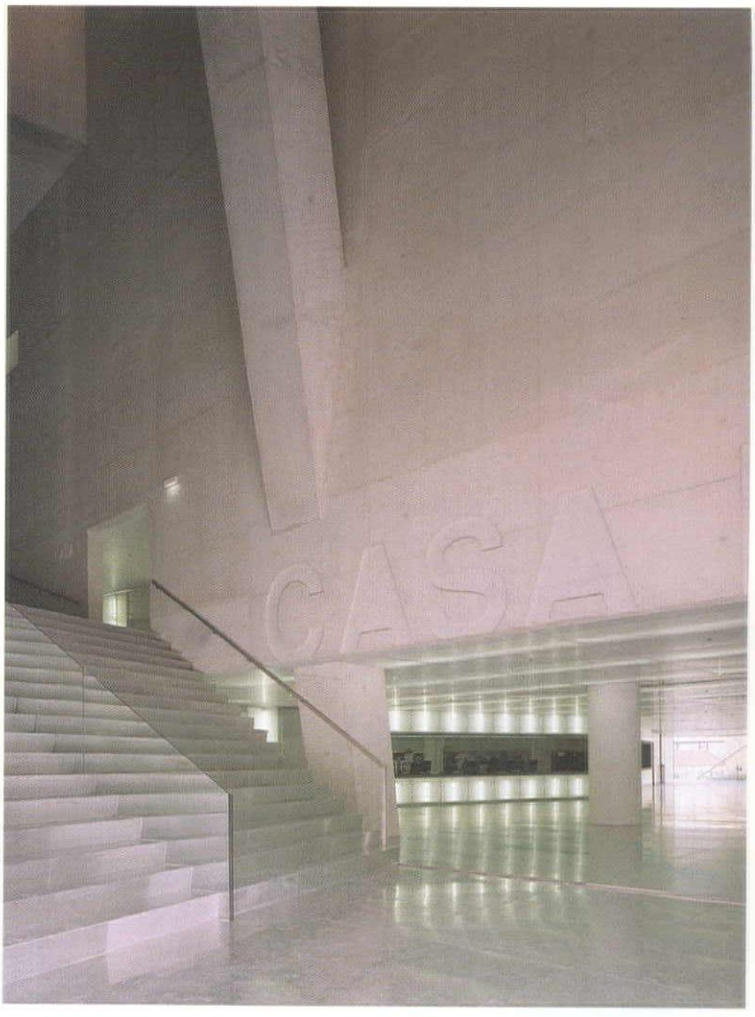
CONCERT HALL, PORTO, PORTUGAL

ARCHITECT

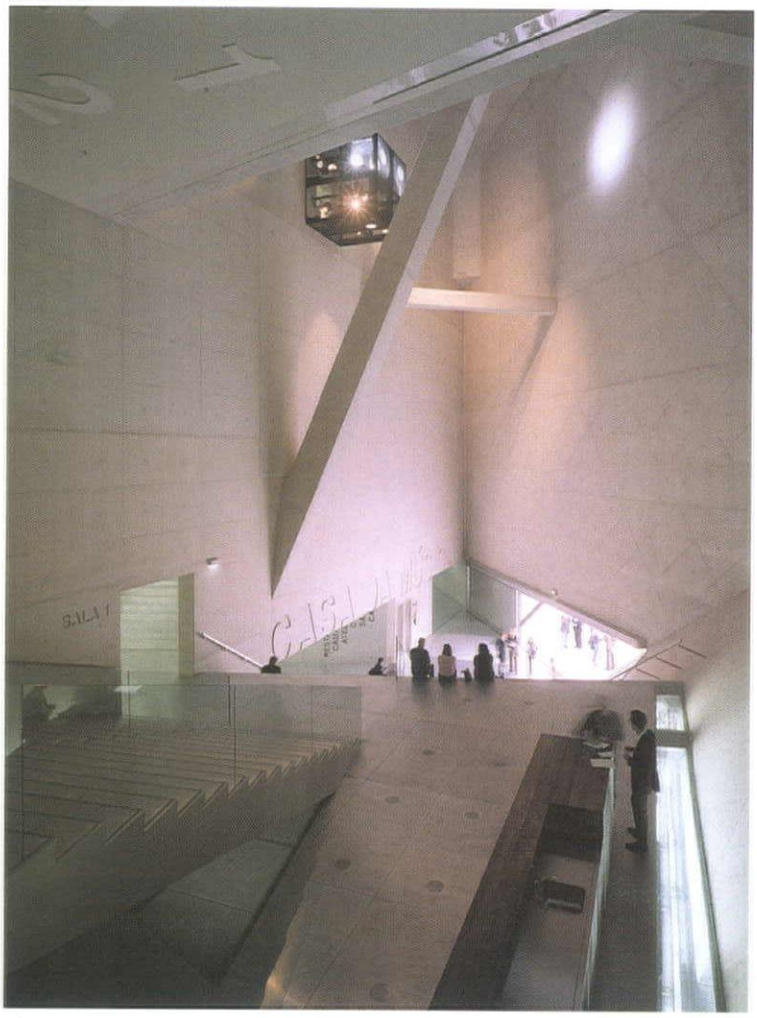
OMA



6



7



9



8

A 400mm thick faceted concrete shell supports and ties the building together as well as acting as an internal stiffening diaphragm. At the building's core, 1m thick auditorium walls provide additional stability and anchor the composition. Perhaps iceberg is a better metaphor than meteorite, as the Casa is almost as large below ground as above. Under the plaza is a subterranean netherworld of dressing rooms, rehearsal spaces, offices and parking, to keep the upstairs show on the road.

As has become the case with OMA buildings, the Casa is defined in formal and experiential terms by a looping, swooping circuit that threads together the principal spaces – large and small auditoria, foyers and bars, education and cyber music rooms, and finally the restaurant and terraces on the top floor, where the sense of carved space is possibly most clearly articulated. This circuit begins in the plaza, with a processional staircase that sweeps up to the piano nobile entrance level. From the main foyer it then cranks and kinks through a series of promenading spaces that resemble, like most OMA interiors nowadays, a set from *The Cabinet of Dr Caligari* in their vertiginous, Expressionist angularity.

At the heart of the music box is its showpiece, the 1300 seat auditorium, intended to be equally at ease hosting acid jazz or the Porto Philharmonic. Perpetually trying to reinvent the wheel, OMA allude darkly to the 'tyranny of the shoe-box concert hall', but are forced to concede that both functionally and acoustically, it is still the optimum solution. (Though you can practically hear the teeth grinding in the press material.) So what to do? The answer is simply to make the short ends of the hall transparent, infilled with huge panels of vertically corrugated glazing (the corrugations soften the glass for acoustic purposes). This is actually a genius move in that it does not compromise the auditorium's physical form or acoustic efficiency, yet radically re-envisages its essential character, exorcising hermetic, nocturnal insularity and introducing light and views. Framed and filtered in the huge rippling vitrine behind the stage is the Porto skyline and the trees and column of the Rotunda da Boavista. The city becomes the audience. Slightly less inspiringly, the other glazed end, which houses the main bar, overlooks a scrubby car park. But still, the rulebook has been deftly rewritten. Glare is mitigated by cunningly layered and knotted nylon blinds that resemble oversized net curtains, made by Dutch designer Petra Blaisse. Other similarly glazed slots cut into the sides of the hall connect it visually with the surrounding promenade spaces, so you are constantly and voyeuristically aware of the building's main event.

In another subversion of history, hinting at the gorgeously overblown gilded interiors of Portugal's Baroque churches, the hall is lined with plywood panels hand embellished with squares of gold leaf to create an enlarged, pixellated 'supergrain' effect (but which actually looks like a trashy zebra print). The ornate Iberian Baroque organ is, predictably, a fake, but a real one may materialise when funds permit. Texture and colour are applied with abandon – the audience snuggles down in plush silver velvet seats with squashy latex arms, private boxes have doors of padded gold lurex, and the smaller auditorium, which can seat 350, is lined with panels of perforated plywood stained oxblood red. Yet after the starkness and inanimation of the exterior, this super saturated sensory overload is at times overwhelming.

What, then, to make of Delirious Porto? When researching a special issue on Portugal last year (AR July 2004), I was struck by a comment from Fátima Fernandes, a local Porto architect, 'The sons have too much respect for the fathers', implying that things needed loosening up. And this is happening, with or without a musical Guggenheim and a new punk godfather. Porto is a much more porous architectural scene than it was, say 10 or 20 years ago. An emerging generation is finding its own voice, exploring the world, exchanging ideas. OMA have produced a clever, fashionable building, but one that, especially as an urban proposition, is not easy to like. What will be interesting is whether such international posturings are unthinkingly replicated (God help us) or tempered by the Portuguese condition of 'critical scarcity' and transmuted into something altogether richer and more resonant. Delirious regionalism, perhaps.

CATHERINE SLESSOR

Architect
OMA, Rotterdam
Associate architects
ANC Architects
Structural and services engineers
Arup, AFA
Acoustic consultants
TNO
Interiors and curtains
Inside Out
Auditorium chairs
Maarten van Severen
Photographs
Christian Richters

10
Cyber music room with city views.
11
Main auditorium, with cutaway ends.
12
Rippled glass tempers the acoustics and permits views.
13
VIP salon, with 'traditional' *azulejos*.

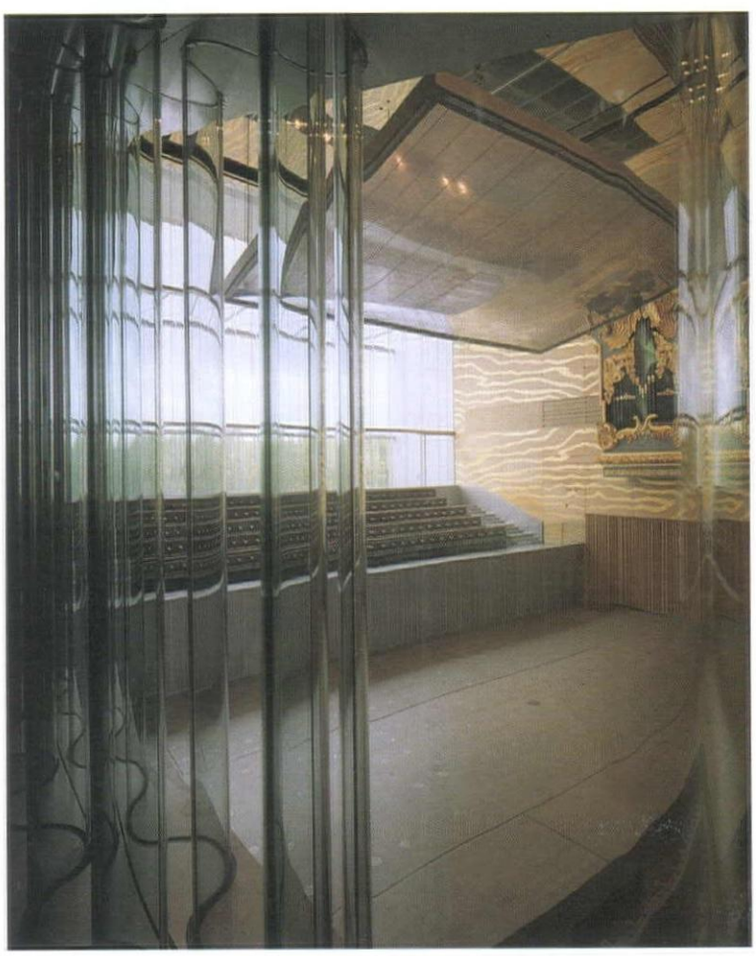


10

CONCERT HALL, PORTO, PORTUGAL
ARCHITECT
OMA



11



12



13



1, 2
The 'magic and sexy tower' is clad in delicately creased metal cladding.
3
The Minneapolis condition. New parts join the existing building by Edward Larabee Barnes.

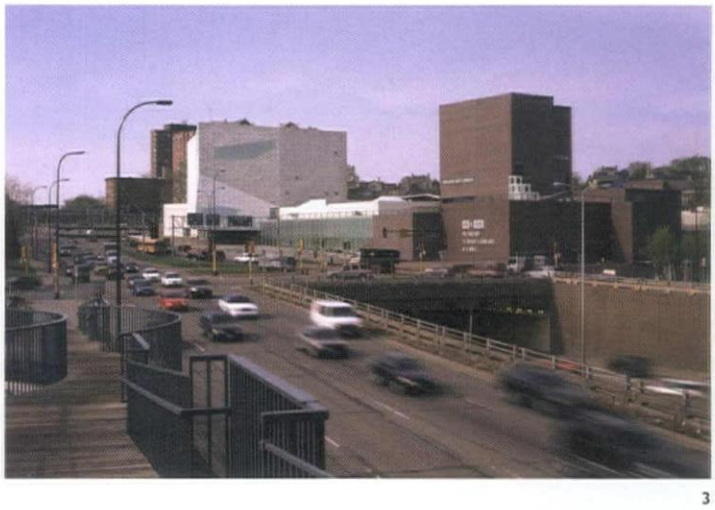


2

ART MUSEUM EXTENSION,
MINNEAPOLIS, USA
ARCHITECT
HERZOG & DE MEURON

Faced with the task of expanding the Walker Art Center, designed by Edward Larabee Barnes and completed in 1971, Herzog & de Meuron have both respected the old and flamboyantly identified the new. Established in the late nineteenth century and housed in a number of buildings during its life, the Walker has evolved into an institution with an outstanding reputation for both collecting and commissioning contemporary art, with particular emphasis on multidisciplinary collaborations in design, film and visual, performing, literary and digital arts. As its name suggests, the Walker makes a point of being not simply a museum, but rather a dynamic centre of creative activity. But by the end of the twentieth century, with a burgeoning collection and increasingly diverse audiences, it had once again outgrown its premises.

Following an international search, Herzog & de Meuron were commissioned to undertake an ambitious expansion programme. This first phase provides 12 000sqm of new space, effectively doubling the museum's size. When the adjacent Guthrie Theater moves downtown to its Jean Nouvel building, now under construction, the existing Guthrie will be demolished to make way for phase two, a four-acre 'casual' sculpture park designed by French landscape architect Michel Desvigne. This will complement the formal Minneapolis Sculpture Garden to the north and provide a transition between the Center and residential neighbourhoods to the west.



3

EXTENDING ECLECTICISM

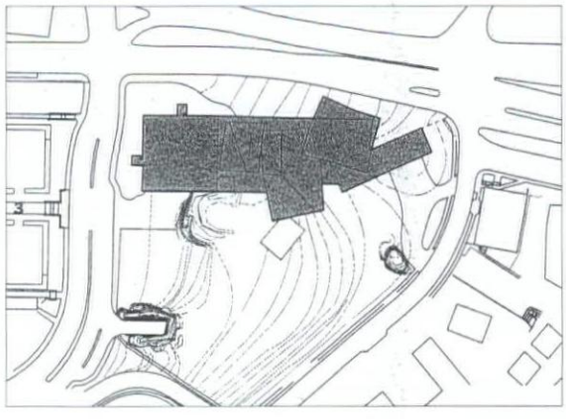
Herzog & de Meuron bring a new sense of animation and dynamism to a historic Midwest cultural institution.



4

The Walker is located on the east edge of its site along Hennepin Avenue, a busy eight-lane divided highway that defines the principal public face of the building. Edward Larabee Barnes responded to this condition by placing the entrance on a quiet side street to the north and stacking the galleries to make a visually prominent tower at the north-east corner of the site. Herzog & de Meuron have followed suit on the south-east corner with a tower that is distinguished programmatically, formally and materially from its predecessor. While the old tower houses quiet, contemplative spaces, the new is dedicated to social and performing arts. The extension houses an entrance and shop at ground level with a 385-seat theatre in a six-storey volume above. A restaurant is tucked under the rake of the stalls seating on the first floor, and a lettable entertainment suite shares the top floor with the theatre's fly loft. A new plinth links the two towers. Above an underground parking garage, this plinth houses three galleries at ground level. A fourth gallery, also at ground level, has been created in the existing building by relocating staff offices. Expanded library, archive and educational spaces, together with a refurbished cinema, have been created in the basement of the existing building. Loading docks and back-of-house service areas occupy a two-storey white stucco block at the south end of the site.

In addition to the obvious programmatic and formal complexity of integrating new with existing facilities, Herzog & de Meuron have productively pursued a strategy of opposition. While the Barnes tower is a firmly grounded, strictly disciplined cubic mass, the new tower is, in Jacques Herzog's words, 'magic and sexy' – a slightly folded, distorted cubic volume that hovers above the plinth and kicks out toward the street. In contrast with the gravitas of the plum-coloured hard industrial brick skin of the old tower, the creased metal mesh rainscreen cladding clearly sets out to appear soft and light. As a counterpoint to the formal spiral of circulation integrated within the tower galleries, ground level galleries are rendered as solids loosely dispersed within the transparent medium of discrete meandering circulation space, which incorporates generous informal lounges and creates views through the building from city to garden. Brick-paved floors match the entrance hall and cladding



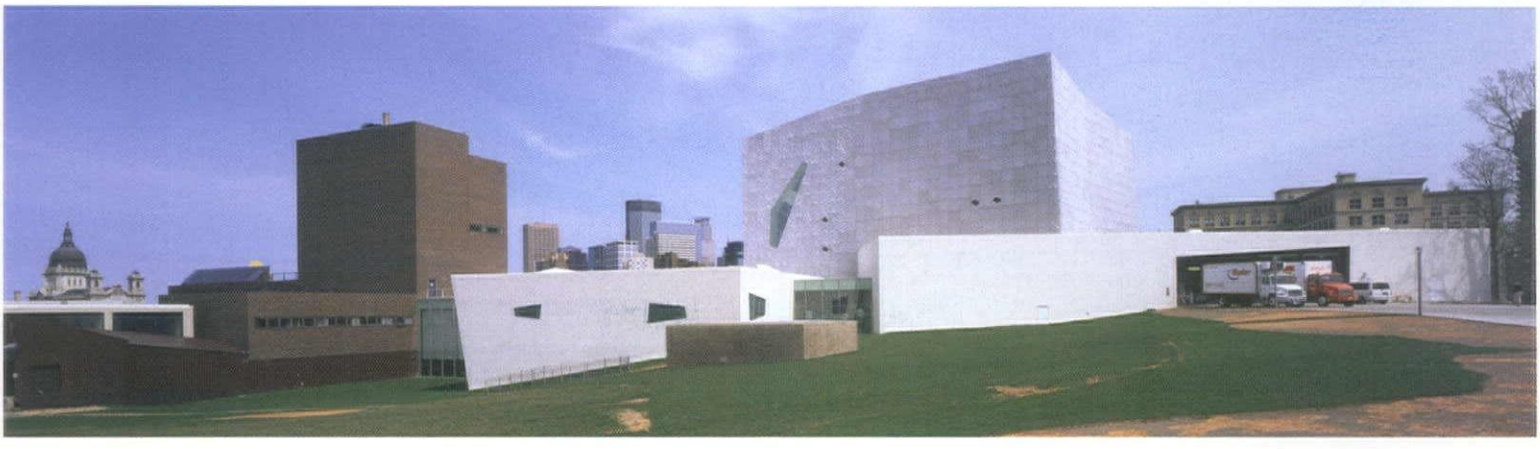
site plan

ART MUSEUM EXTENSION, MINNEAPOLIS, USA
ARCHITECT
HERZOG & DE MEURON

4
The new tower is dedicated to the social and performing arts.
5
New is clearly distinguishable from old.
6
The loose knit agglomeration of volumes.



5



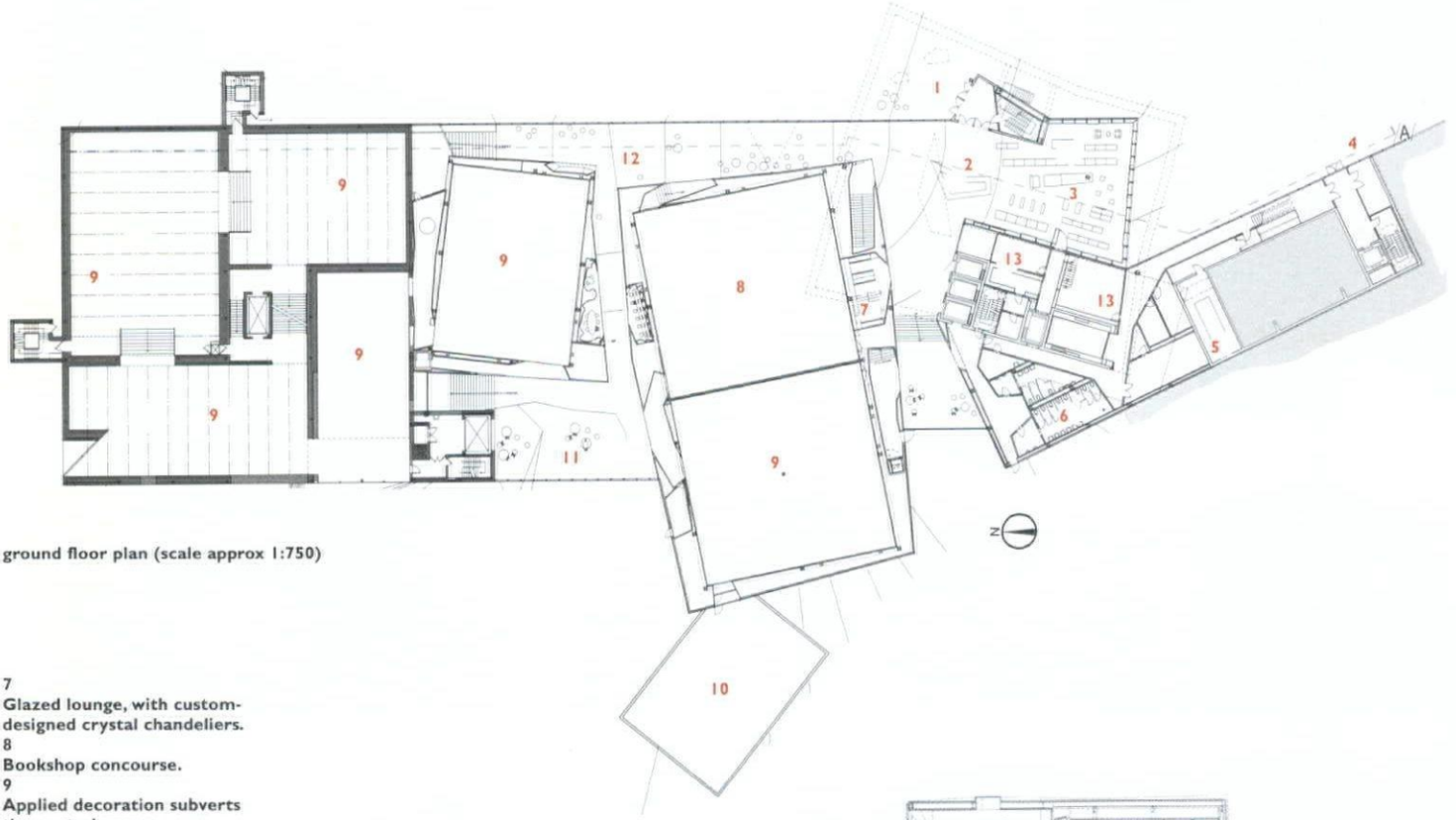
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first floor plan

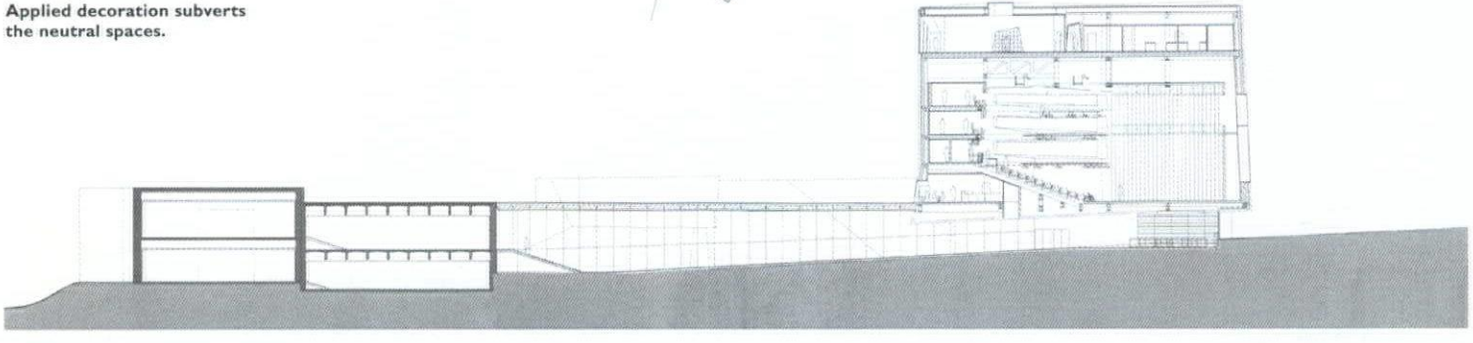
ART MUSEUM EXTENSION,
MINNEAPOLIS, USA
ARCHITECT
HERZOG & DE MEURON

1 visitors' entry
2 ticketing
3 bookshop
4 car park entry
5 technical room
6 wc
7 cloakroom
8 temporary exhibition
9 permanent collection
10 garden pavilion
11 garden lounge
12 Hennepin lounge
13 offices
14 theatre and performing arts
15 restaurant and piano bar
16 lobby
17 dressing room
18 catering
19 conference room
20 artists' studios



ground floor plan (scale approx 1:750)

7
Glazed lounge, with custom-designed crystal chandeliers.
8
Bookshop concourse.
9
Applied decoration subverts the neutral spaces.



long section



7



8



9

of the Barnes building but, beyond this, the new spaces have a markedly different character.

Instead of orthogonal geometry, tour guides proudly note that hardly a right-angle is to be found in the extension. In place of crisp corners, radiused edges – as in Tokyo Prada (AR August 2003) – create the illusion of a jointless architecture. And, in contrast with the exterior lightness of the new tower, interior spaces in the link appear heavy, carved rather than constructed. The thick canted outer walls of the galleries are finished with white Venetian plaster that provides a polished mottled surface animated by reflection. Additional sparkle in the circulation areas is created by theatre marquee lights at the top edges of walls and by dramatic chandeliers, designed by Herzog and made locally using chunks of waste from the glass manufacturing process that are suspended on stainless-steel threads. Inside the galleries, there is a *rapprochement*. New galleries – like the old – are simple, white, flexible cubic volumes that rely on artificial light.

The thick gallery walls are carved to create intimate inhabited spaces including suede-upholstered audiovisual niches and a wood-lined outdoor seating area in the sculpture garden. The most important of these interstitial spaces are the gallery vestibules, which are emphasised by lace-like fretwork ceilings. Matching fretwork pocket doors enable the galleries to be closed, yet remain visually accessible when foyers are used outside of gallery hours. The lace pattern – flat and two-dimensional in the foyers – becomes decidedly 3D in the extraordinary new theatre. Here walls are covered with fine gauge black expanded metal deeply embossed with the lace pattern, and balconies are finished with wavy thick black plaster copings, recalling the lavishly over-the-top décor of vaudeville music halls.

The new entrance to the Walker is on Hennepin, a difficult pedestrian environment given Minnesota's extreme climate, the volume and speed of traffic and the fact that there is no lay-by. From a large, stark new forecourt – relieved only by the etched lace pattern in the concrete paving and a few dots of grass – visitors enter under the metal mesh soffit of the new tower's cantilevered corner. Once inside, there are multiple trajectories: left to the shop; straight ahead and up to the restaurant, theatre and entertainment suite; and down a ramped circulation space parallel to the street. Along this route, it is possible to enter both new and old galleries or connect through to the former entrance, which is being maintained. Movement of people in this link is clearly visible through a double glass skin with a 600mm conditioned air space between leaves, which serves as an acoustic and climatic buffer. At high level, translucent glazing comes to life at night with video projections advertising the Center's events.

Herzog & de Meuron's abiding interest in building skins is aggressively advanced at the Walker. The aluminium expanded mesh panels are simultaneously ambiguous and precise. In contrast with the facile legibility of the older tower's brickwork, the metal cladding is apparently casually crumpled. In fact, the panels are modular and there is only one layout of folds, with variation introduced by random rotation. Panel size is derived from the 1.5m width of the metal coil and the desire for a surface without splices, yielding 1.14m square panels with folded returns. Each panel is a 200mm deep box made in two parts; the rear is flat and the front wrinkled. The two surfaces of bright dipped anodised mesh create a moiré pattern and conceal the aluminium tube substructure to which the rear piece of the boxes is fixed. To accommodate the geometry where the tower kicks out at restaurant level above the entrance, sleeves were added to the stamping die to make parallelograms so that panel joints would align face-to-face.

Although the folding pattern rotates, the expanded metal maintains a constant directional grain. Wrinkles are not random, but are cleverly calculated so that adjacent panels align to make a continuous surface at panel joints without elevational disjunctions. However, with high and low points at panel edges, corners such as soffit-to-wall joints are by definition visually less precise. In contrast with the carefully deployed ribbon windows of the brick tower, the metal tower is ruptured by irregular polygons – large expanses of flush glazing providing city skyline views for the restaurant and entertainment space and, for the tower's stair, small randomly placed apertures that are recessed and slightly displaced relative to the openings in the metal mesh. By night, these spots glow from within and by day, the mesh captures muted reflections of changing light and weather conditions. Herzog & de Meuron bravely speculate that, in winter, the mesh may transform into a block of ice.

The stair and theatre foyers are complex folded volumes that reiterate the language of the building skin. However, in contrast with the generosity of social space on ground level, these upper spaces are meagre and Spartan, and their windows – while framing views of the future sculpture garden and important historic buildings in the city – also draw attention to the undistinguished flat roof of the plinth. In an article in the *New York Times* (8 August 2004), Herzog & de Meuron, among other international architects, were critical of North American construction culture, particularly in contrast to the quality achievable in Switzerland and Japan. The Walker shows traces of this dilemma. Shadow gaps on stairs and slight folds in the Venetian plaster walls are not as crisp as in the mind's eye, indications of a mismatch between expectations and execution.

When it opened, the Edward Larabee Barnes building was characterised as minimalist and described by a critic as being easily mistaken for an 'elegant warehouse'. Ironically, much of Herzog & de Meuron's reputation has been built upon elegant minimalist warehouses, ranging from Ricola to Dominus (AR October 1998). Moving away from the single-minded restraint of this earlier work, the new Walker is eclectic – minimalist in places and, in others, completely over the top. This eclecticism is purposeful; the heterogeneous formal and material language of the new extension, together with its visually open social spaces, endows the Walker with a democratic sense of accessibility for artists and public alike. These two generations of the Walker are good companions, each reflecting the cultural values of its time – the elder reserved and proper, and the new kid on the block more animated, extrovert and playful. ANNETTE LECUYER

Architect
Herzog & de Meuron, Basel
Associate architect
Hammel, Green and Abrahamson
Structural and services engineer
Hammel, Green and Abrahamson
Theatre consultant
Fisher Dachs Associates
Photographs
Roland Halbe



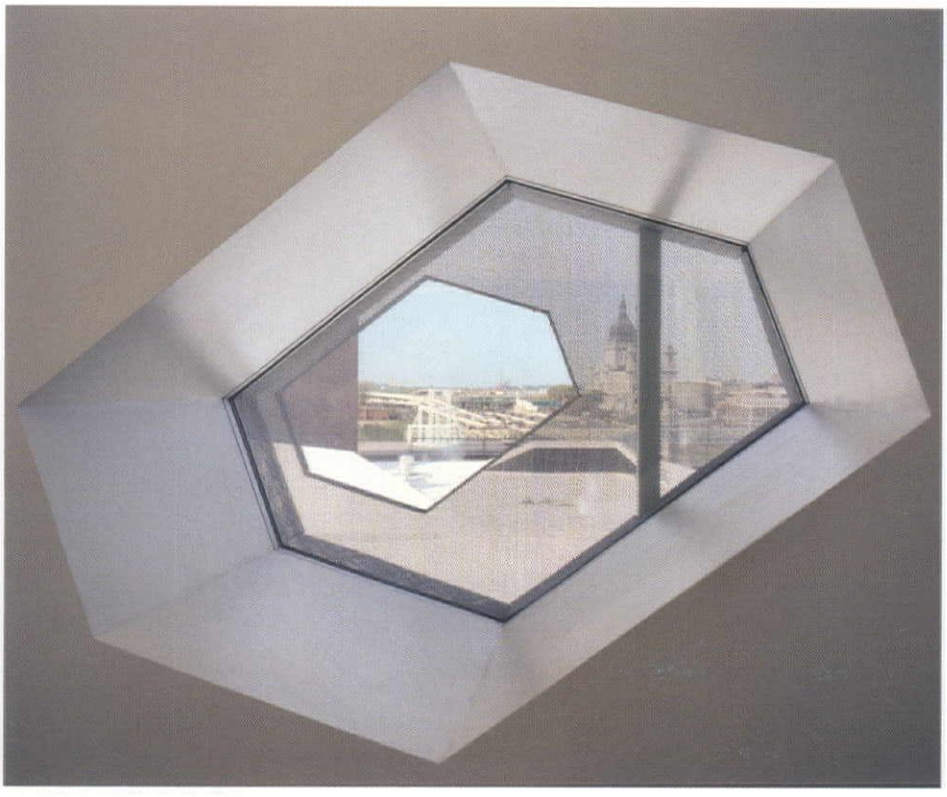
10

ART MUSEUM EXTENSION, MINNEAPOLIS, USA
ARCHITECT
HERZOG & DE MEURON

10
The 'vaudeville' theatre.
11
Linking lounge.
12, 13
Filtered views of the city.



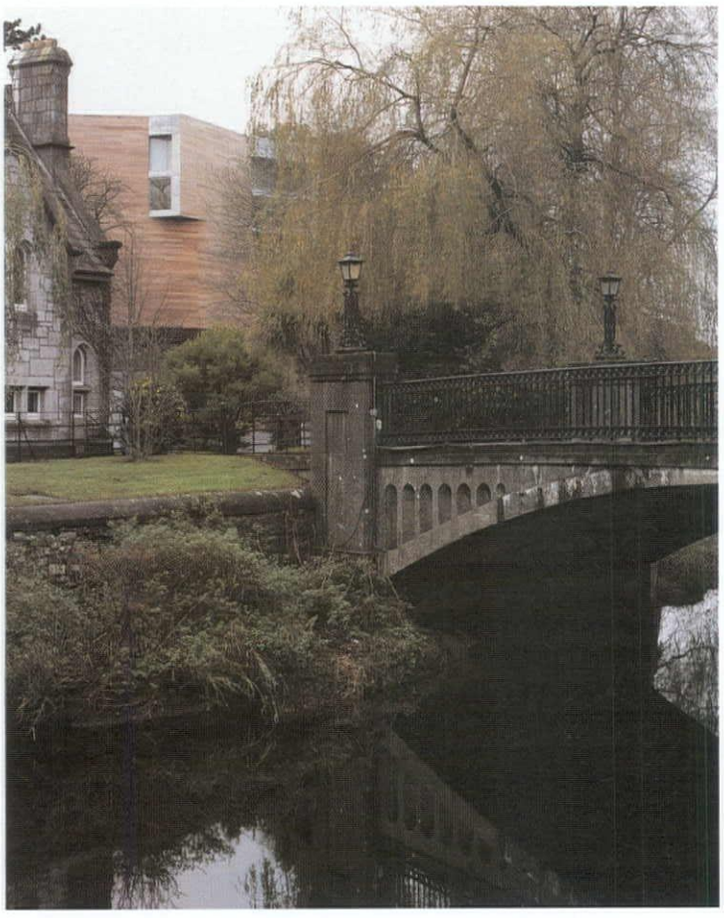
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12



13



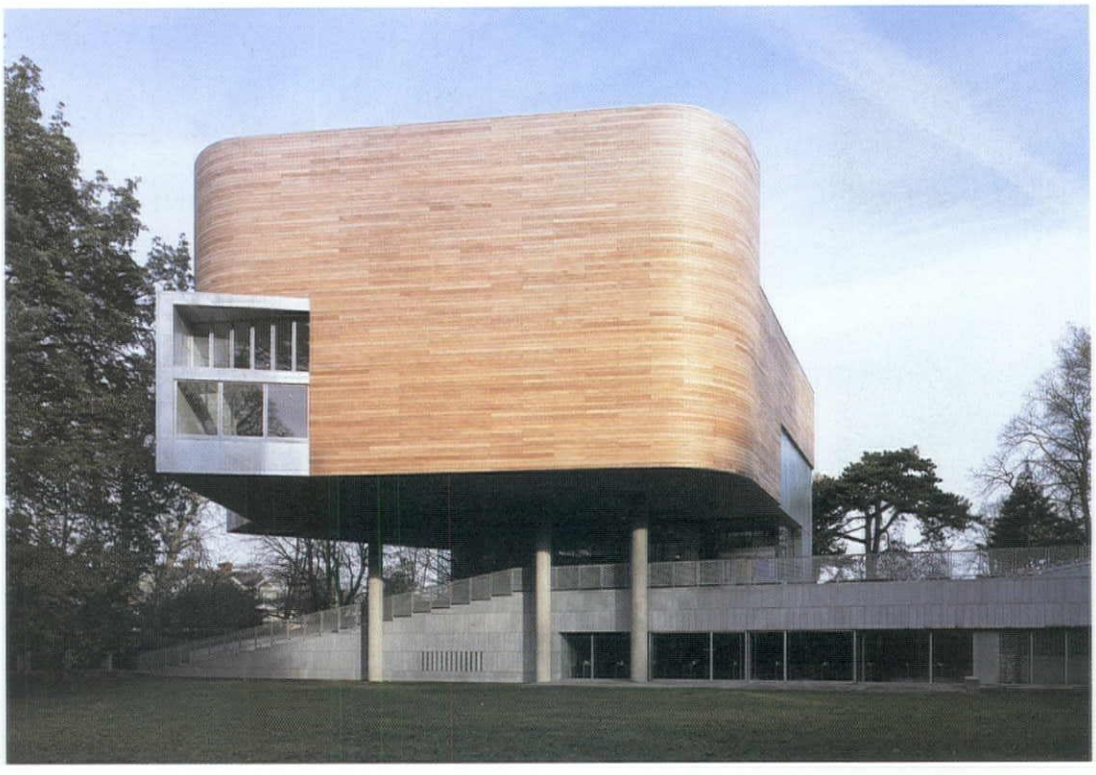
1

Adolf Loos once said that he was proud that his (and by implication other great) buildings could not be understood in photographs. It is a pity that he was later caught retouching a publication of his works, but the point remains that the best buildings are often those that can neither be captured in photographs nor properly summarised in words. The Lewis Glucksman Gallery is one of those buildings. You need to visit it, or, second best, read the plans and sections with the intensity a conductor brings to a musical score in order to extract the full potency of the work.

The building sits in a key position close to the entrance of University College Cork. On two sides it has a civic role in addressing the University and city beyond; on the other two a completely different, almost picturesque, role in settling into an important mature landscape. Somehow the architects dissolve this tension between city and park, artifice and presumed nature. The architecture of the gallery is full of such contradictions: it uses everyday materials such as galvanised steel and MDF, but manages to appear luxurious (but not decadent); it has a truly astonishing cantilever, but this feels as if it should be there (rather than being a gestural shout); the walls of the gallery which by tradition should be orthogonal have bends in them (and accommodate art seamlessly); it occupies the tight footprint of two previous tennis courts, but inside has a Tardis quality through the continuity of route and space; it employs none of the classical tropes for beauty, but looks astonishingly good; the galleries have a feeling of concentrated internality and yet you are always connected to the outside; the detailing is under complete control but never fetishised – and so on. It is the resolution of these apparent contradictions that gives the building such intensity and allows you to read it at many levels.

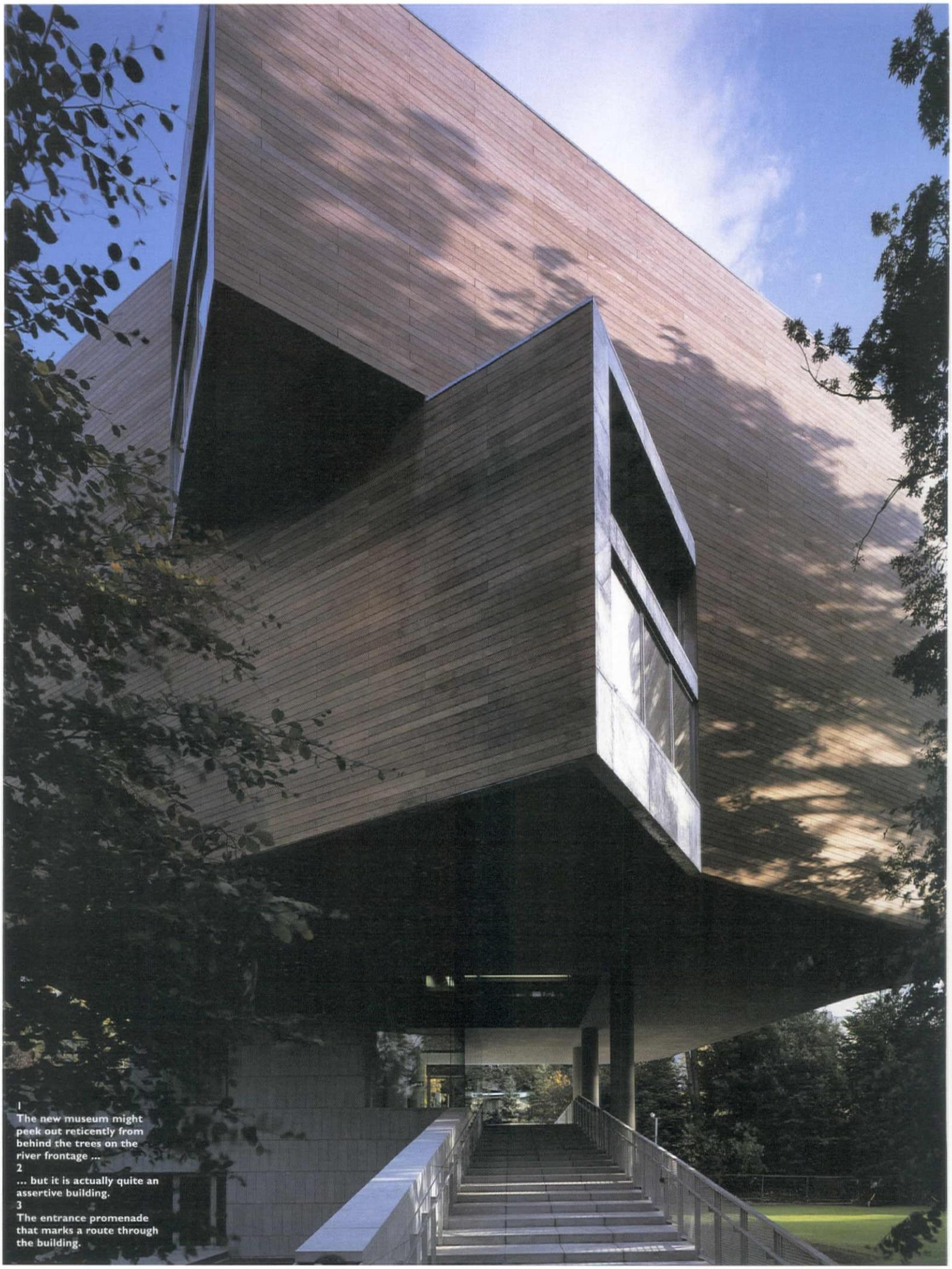
EFFORTLESS ARTISTRY

This new campus gallery in Cork is full of delicious contradictions, yet it wears its complexity lightly.

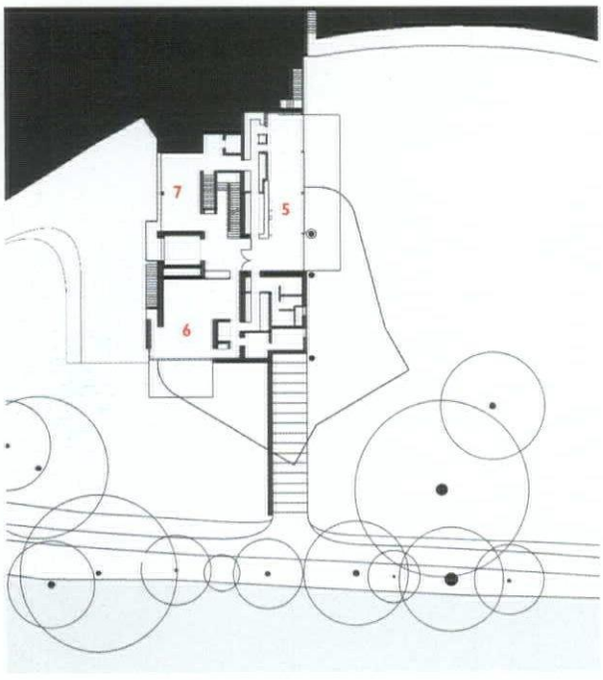


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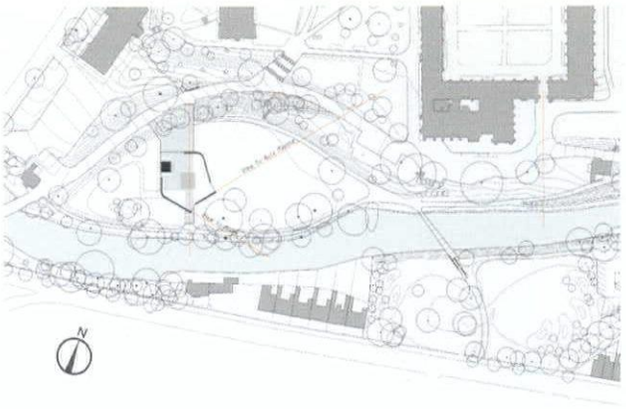
ART GALLERY,
CORK, IRELAND
ARCHITECT
O'DONNELL & TUOMEY



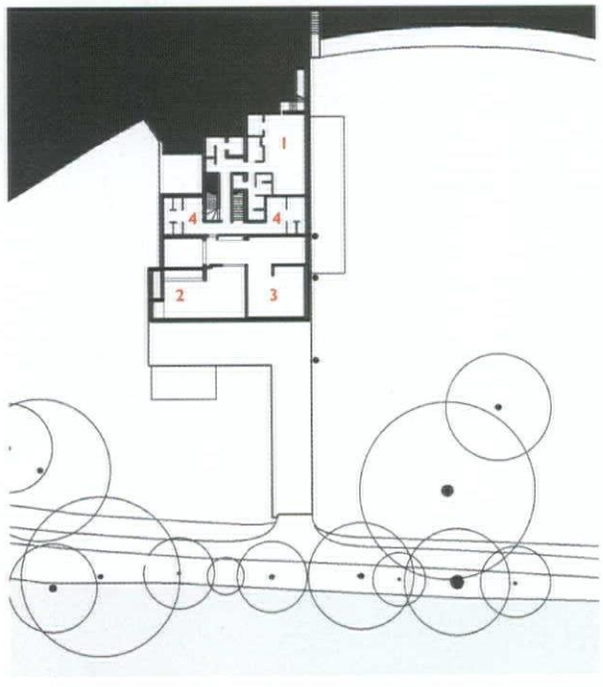
1
The new museum might peek out reticently from behind the trees on the river frontage ...
2
... but it is actually quite an assertive building.
3
The entrance promenade that marks a route through the building.



ground floor plan (scale approx 1:750)



site plan

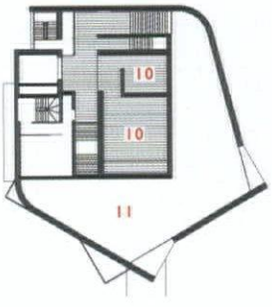


lower ground floor plan

1 kitchen
2 plant
3 gallery store
4 WC
5 café
6 River Room
7 service yard
8 office
9 bookshop
10 gallery
11 void
12 terrace
13 reading desk



fourth floor



third floor

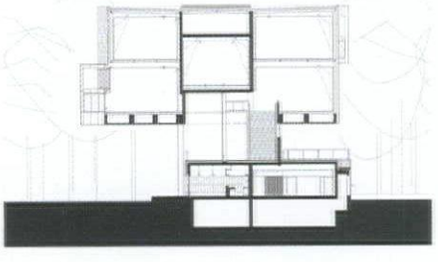


second floor

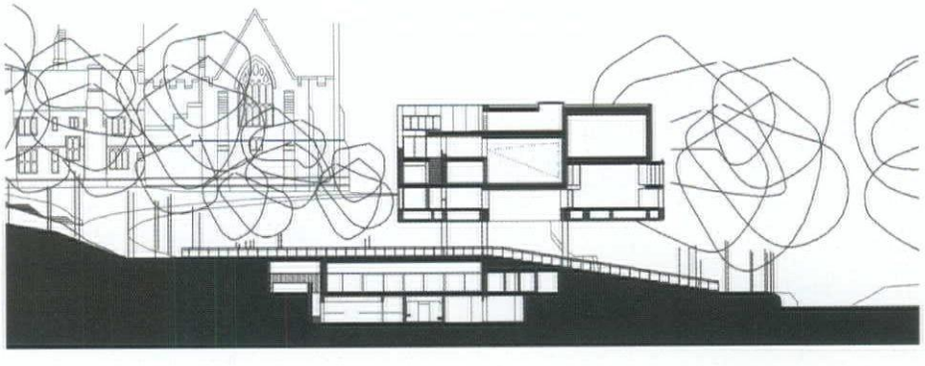
ART GALLERY, CORK, IRELAND

ARCHITECT

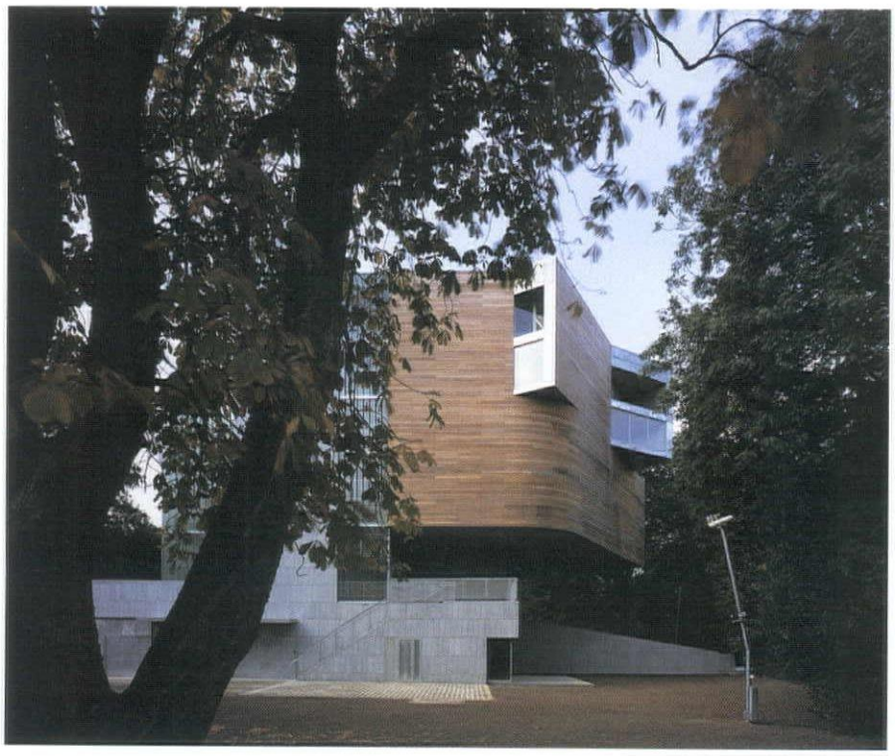
O'DONNELL & TUOMEY



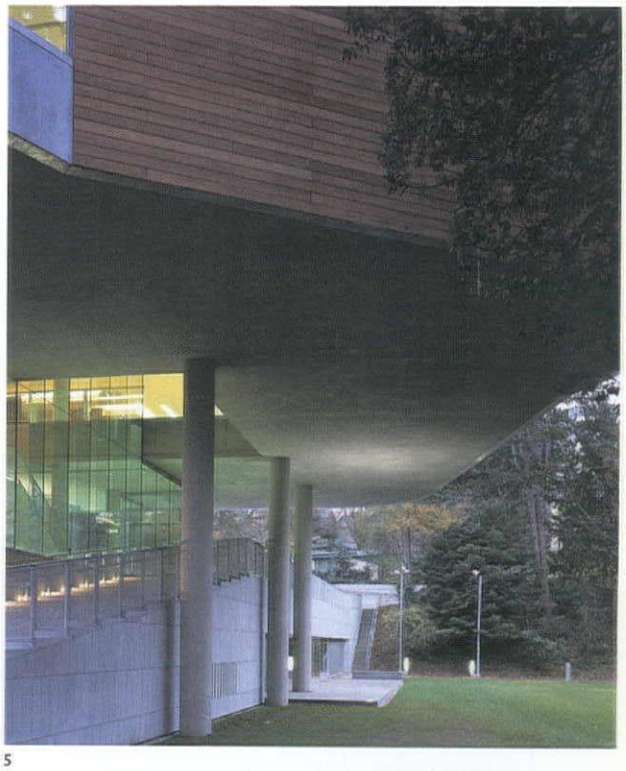
cross section



long section



4



5



4
Timber clad galleries hover over a podium.
5
The underbelly of the gallery tower, with its big cantilever.
6
The other end of the through route, with a terrace on top of the podium.

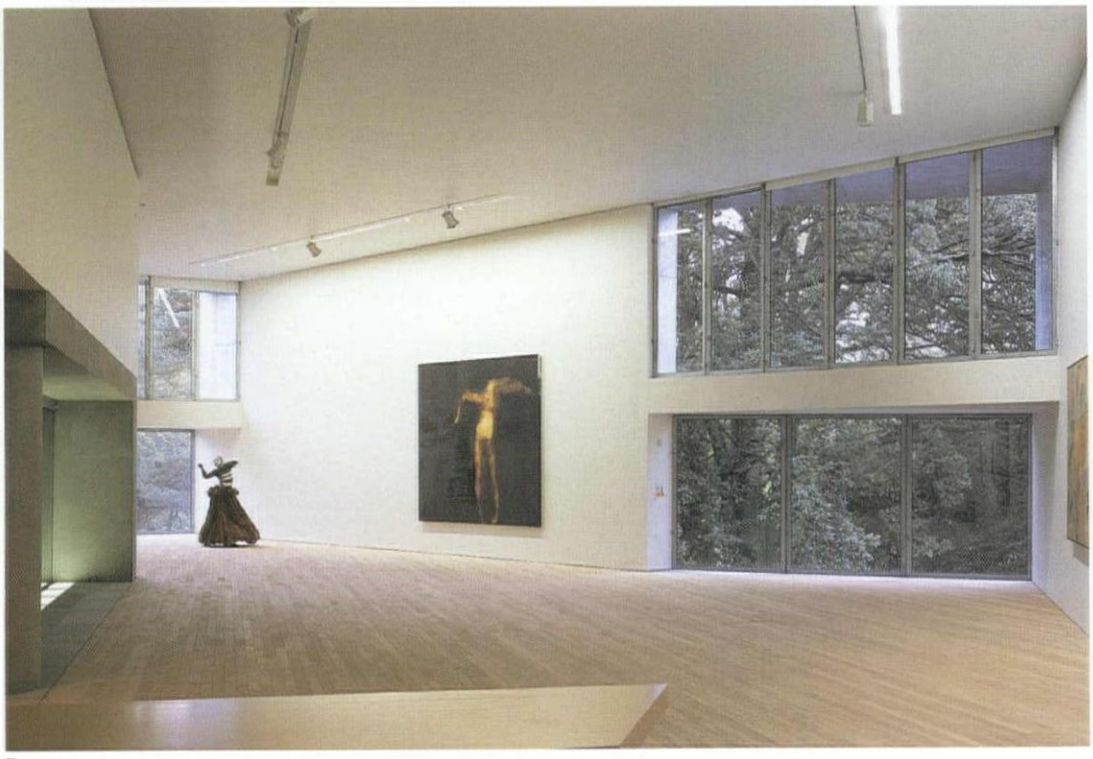
6

To understand the experience you follow a *promenade architecturale*. There may be a precedent in Le Corbusier's Carpenter Centre at Harvard, but beyond the similarity of programme and the idea of dragging a main route through a University and through the heart of the building, the resemblance ends. At the Carpenter Centre, the effect is to turn the visitors into voyeurs; at Cork it is to democratically open the building up to anyone. Here the route cuts straight beneath the underbelly of the galleries over. Above, the architects have created a completely new spatial type, carving a block out of the solid mass of the galleries overhead to create an upside-down courtyard which is open to the elements on the underside but surrounded on all other sides. You look up through this extraordinary inside-outside space to the galleries beyond and are implicitly welcomed in.

From the entrance you either descend (guided by a cold steel handrail) into the stone-clad earthbound lower floors, seemingly cut from the raw landscape, or rise (guided by warm timber) to the galleries above. Here you are nudged but not cajoled on a route upwards until at the top, just when you think you have reached a cul-de-sac and will have to retrace your steps, a small staircase releases the tension and spins you back down. Along the route are incidents and placements that are consistently beautifully judged, adding variety but never invasive.

What is really remarkable about this building is that the more you look, the better it gets. What is equally astounding is the sense of control that the architects have brought to the project, as if they could precisely predict spatial and material effects. Take, for instance, those strange projecting windows in the galleries, with disjunct top and bottom. In drawings they may look like a fashionable twist, but in place they achieve the double continuity of holding the galleries together at the higher level and reconnecting to the outside as you walk into the bottom half that cants out towards the park.

To have alluded to two giants of twentieth-century architecture is not incidental. This building comes out of a deep understanding of the possibilities (especially the phenomenological) afforded by architecture, but is completely of its own type. Miles Davis once said that what most artists do is to make simple things complex, but what great artists (and of course that included him) do is to make complex things appear simple. This is one of the rare buildings that fits that definition of greatness. JEREMY TILL



7

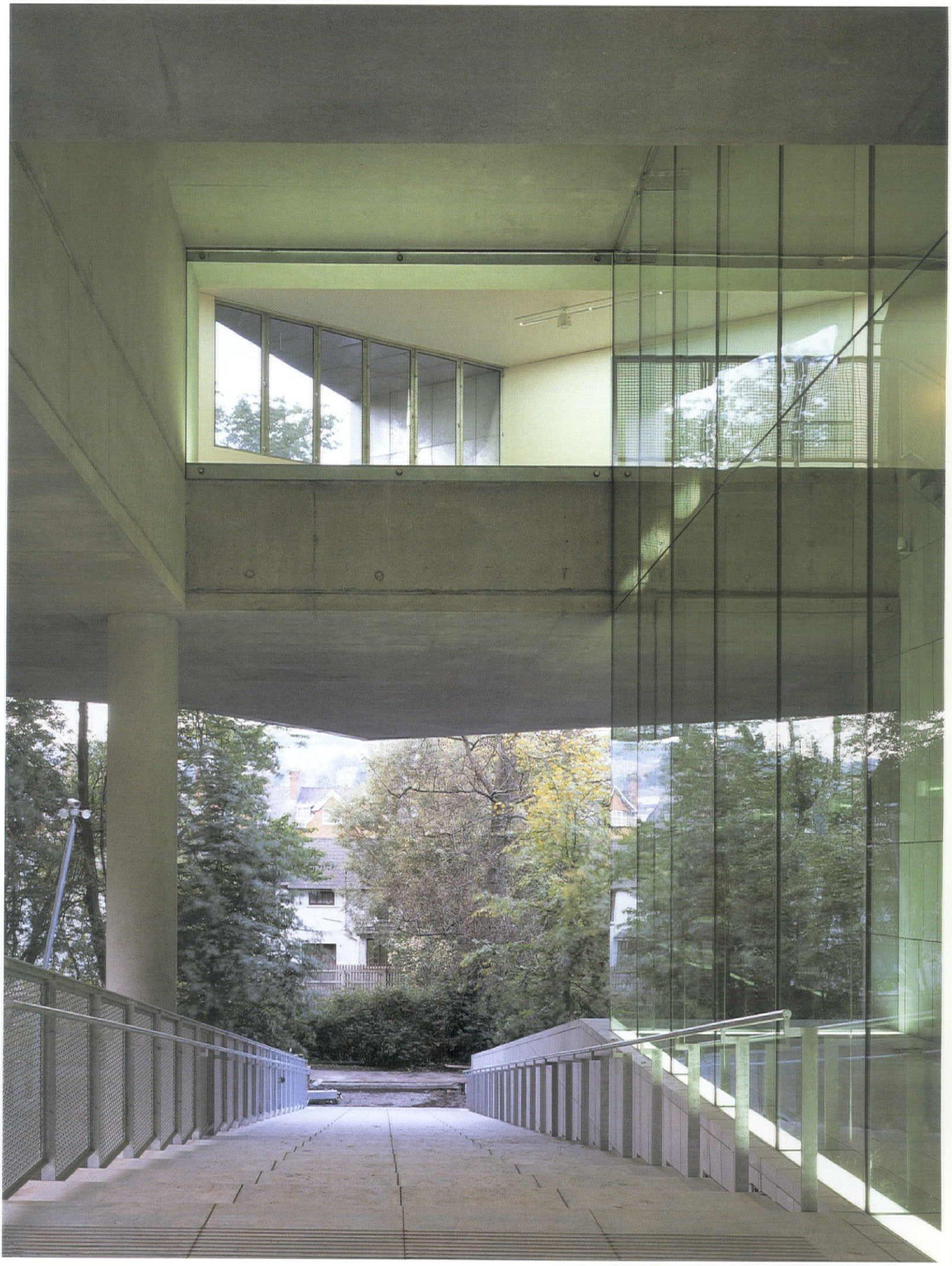


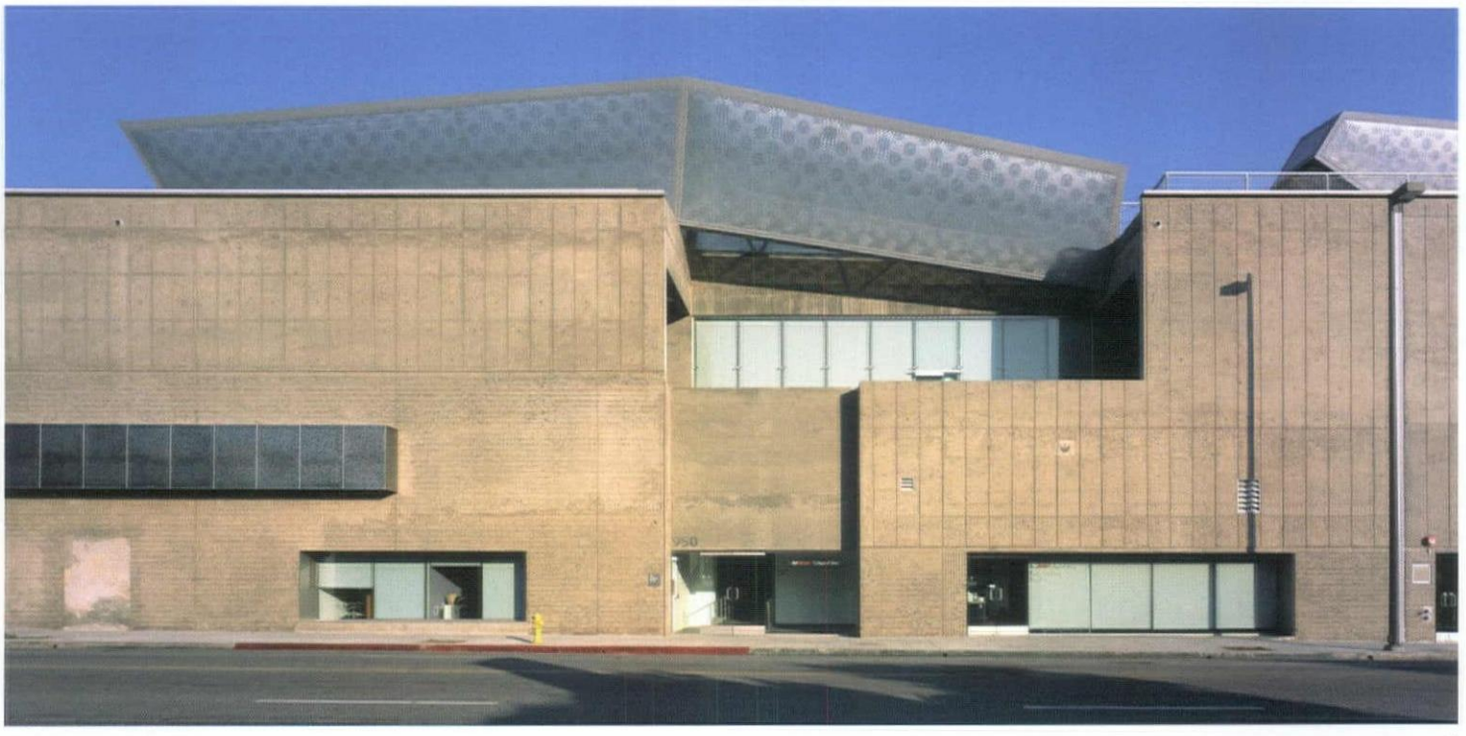
8

Architect
O'Donnell & Tuomey, Dublin
Photographs
Dennis Gilbert/VIEW

7
The tall gallery spaces connect with the exterior, framing and defining views.
8
Warm timber floors and simple white walls form a neutral backdrop to exhibits.
9
The promenading staircase.

ART GALLERY, CORK, IRELAND
ARCHITECT
O'DONNELL & TUOMEY





1

ART IN ACTION

A famed Californian design school remodels industrial buildings to engage the public.

Pasadena, once shrugged off as the home of little old ladies in tennis shoes, can fairly claim to be the most interesting component of the LA metropolis. The California Institute of Technology (Cal Tech) is advancing the frontiers of science, the Jet Propulsion Laboratory (JPL) is exploring the universe, Norton Simon is the most civilised of art museums, and there's a scatter of innovative houses. To these assets add Art Center College of Design, which, under the leadership of former MOCA director Richard Koshalek, is branching out from the sleek black box on its sequestered hillside campus.

Phase one of the new South Campus, which will engage the public and take education beyond the classroom, was inaugurated last spring with the first Art Center Design Conference. It's located on a four-acre site at the north end of the Arroyo Seco freeway, America's first, which leads from downtown LA. This is not the genteel Pasadena of tree-lined streets, Arts and Crafts, and the Rose Parade, but a gritty industrial zone that might easily have been levelled and turned into a bland office park. Instead, the city offered Art Center a decommissioned power station, which Frank Gehry will soon turn into a graduate centre, in the same rough-edged way that he created MOCA's much-admired Geffen Contemporary from a former police garage more than 20 years ago.

Daly Genik Architects have recently completed the first block of the campus by transforming the Wind Tunnel, a huge concrete box that was built in 1942 by a consortium of aircraft manufacturers to test the latest aerodynamic designs, and shut down in the 1960s. Few knew it was there, but now this heroic monument to the Machine Age – conveniently located beside a Metro station – will serve over 5000 part-time students, of every age, day and night, as well as the graduate art programme.

'The challenge was to analyze and uncover what was here, water-blasting concrete, stripping clutter, and adding paint and natural light to the interior,' says Kevin Daly. 'Also to make sense of circulation since there will be lots of first-time visitors.' Following a seismic retrofit, windows were carved into the concrete street facade to reveal the



2

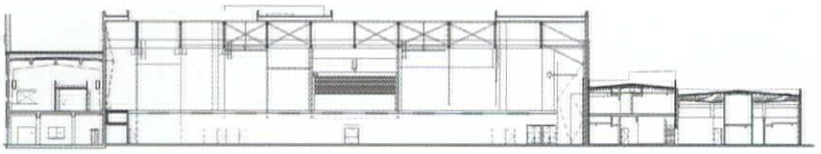
ART CENTRE, PASADENA, CALIFORNIA, USA

ARCHITECT

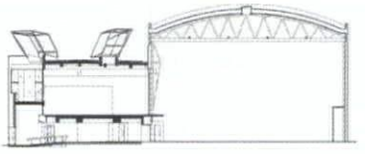
DALY GENIK



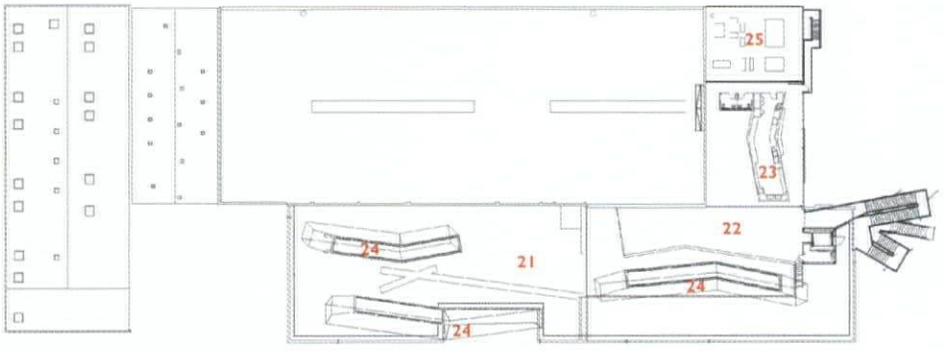
1
The remodelled Wind Tunnel building is crowned with a series of angular roof lanterns.
2
Aerial view, showing the main central volume that originally housed the blowers.
3
Roof lanterns are powerful sculptural presences in a new roof garden.



long section

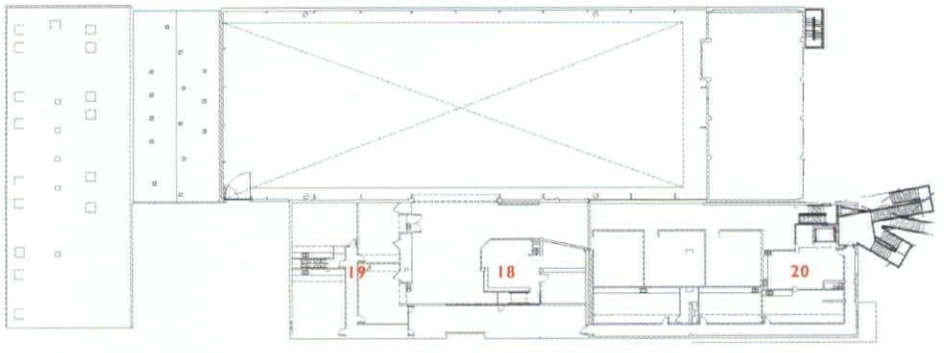


cross section

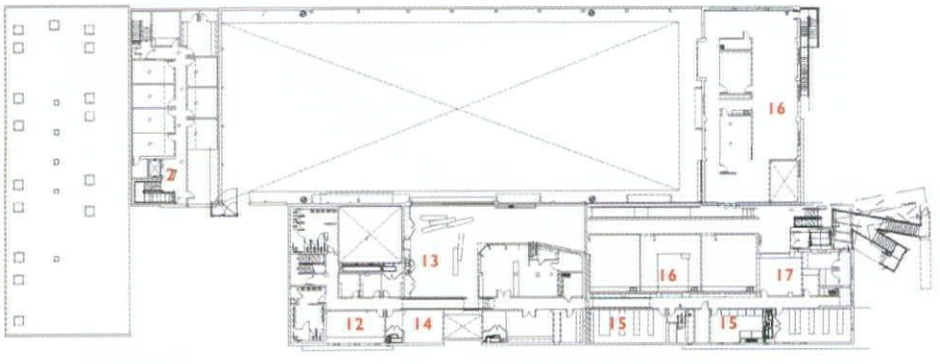


roof plan

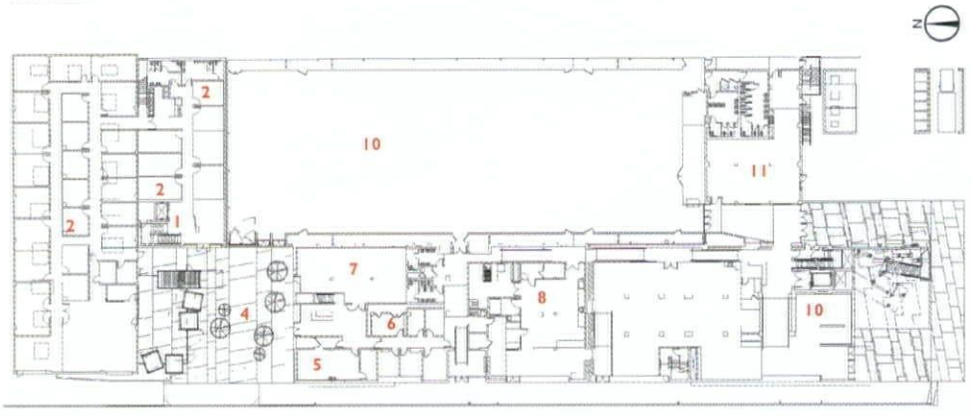
1 graduate Fine Arts complex
2 studios
3 public events space
4 Fine Arts courtyard
5 video gallery
6 video editing
7 graduate Fine Arts gallery
8 printmaking lab
9 archetype press
10 public programmes gallery
11 learning lab
12 art theory
13 shared space
14 conference room
15 computer lab
16 administration
17 language arts programme
18 imprint press
19 shared space
20 public education programme



second (mezzanine) floor



first floor



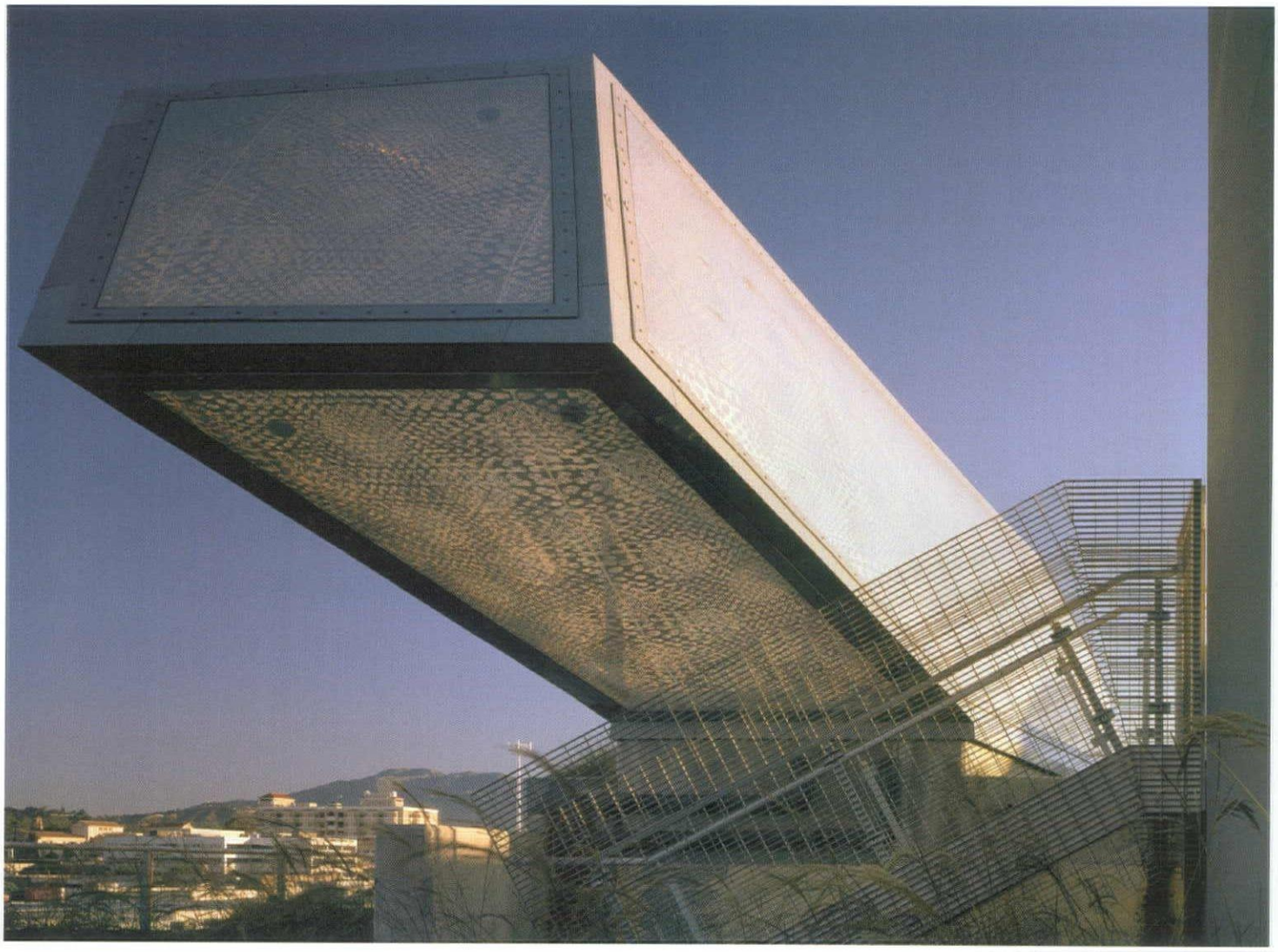
ground floor plan (scale approx 1:1000)

4
Detail of roof lantern.
5
At night, the illuminated lanterns appear to float over the building.
6
Tilted steel containers in the entrance courtyard serve as welding shops.
7
A funky new staircase leads up to the roof garden.

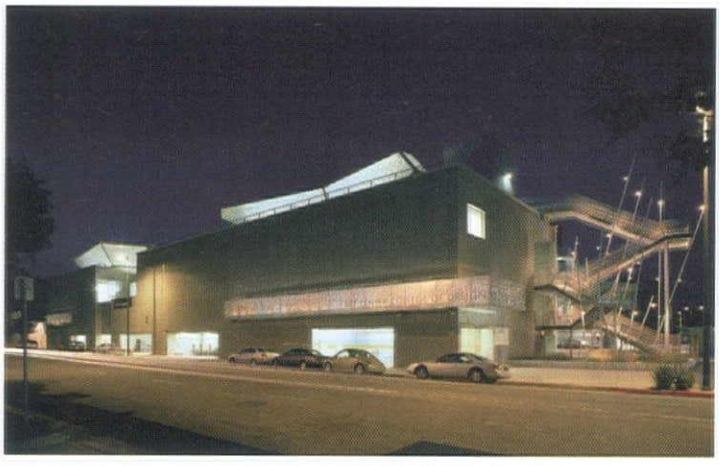
ART CENTRE, PASADENA, CALIFORNIA, USA

ARCHITECT

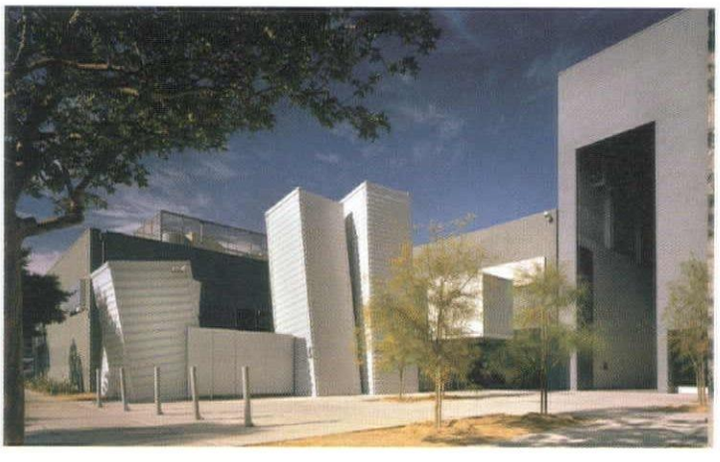
DALY GENIK



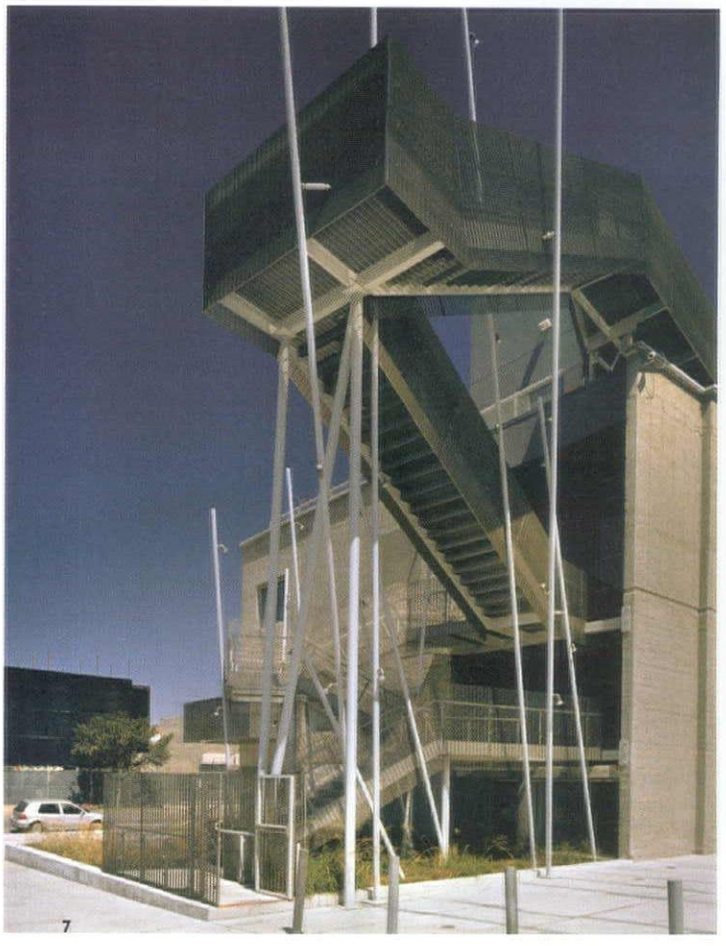
4



5



6



7

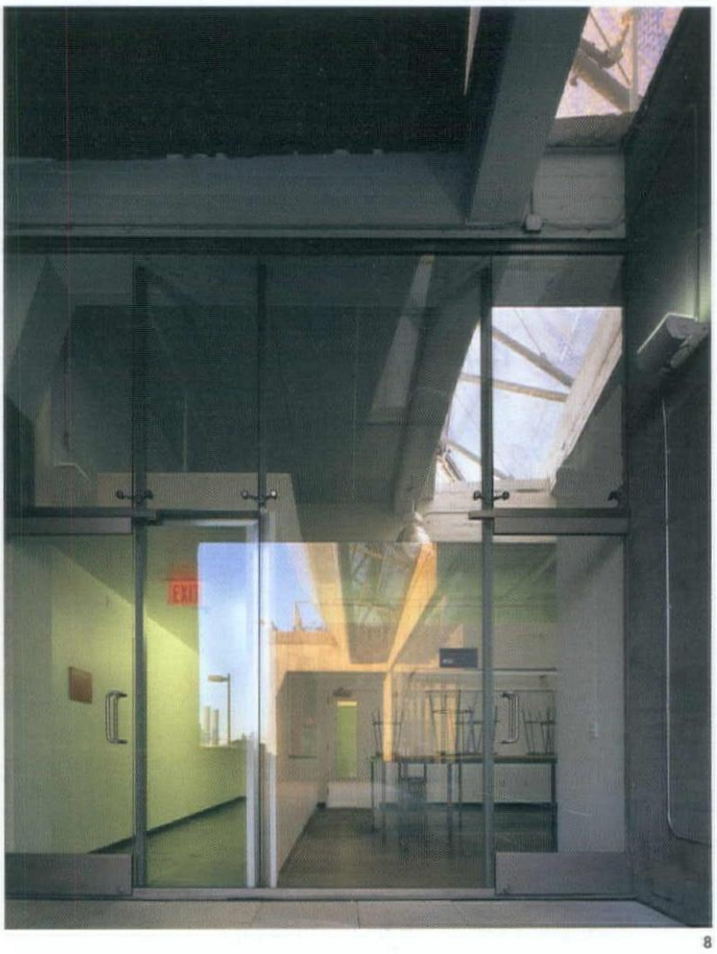
activities within and shed a welcoming glow onto the pavement at night. Tilted steel containers in the entry courtyard serve as welding shops. A printing studio occupies a storefront opening onto a ground-floor concourse. Filtered skylights have been set into the bow-truss roof over the soaring space that housed the blowers, and this is now used for exhibitions as well as conferences. The offices and mechanical rooms that were wrapped around three sides of this great void have been turned into workshops, classrooms, and skylit studios – a luminous labyrinth of interlocking spaces that open up to common areas and terraces. Daly Genik have put every corner to use and preserved the raw industrial character of the building, while averting any sense of claustrophobia.

A flying steel staircase supported on tilted poles projects from the south end, linking four levels to the roof garden that Nancy Goslee Power has landscaped with drought-resistant grasses. They embrace three angular lanterns that pull light into the heart of the building and, at night, seem to float above it like illuminated marquees. Three layers of Foiltec polycarbonate – a tough, transparent plastic film used for the Eden Project – enclose pockets of air, and sensors cause these to expand or contract in response to sunlight, thus regulating the level of light or heat below. Bruce Mau devised a curvilinear pattern that is printed onto two of the layers, and also designed the perforated metal signage.

Gutsy and green, this new facility changes the image of Art Center and Pasadena. Two years from now, when Daly Genik's new dormitory block on the neighbouring site has been completed, and the power station has been remodelled, this should be one of the most exciting and accessible schools in LA. Already it has spurred a plan to landscape Arroyo Seco Parkway – once part of Route 66 – as a front drive to the city historic core, and prompted the mayor to convene a conference to explore ways of bringing better architecture to a city that has lapsed into timidity. Other institutions may move to the area, and Koshalek is establishing links with institutions in Tokyo and Barcelona to strengthen the international reach of the school.

Meanwhile, changes are under way at the verdant hillside campus. Hodgetts + Fung contributed an outdoor student centre (AR May 2001), Gehry is to build a spiral library, and an architect will soon be chosen to design a technical skills and materials laboratory beside the signature black box that Craig Ellwood's associates completed in 1976. No longer will Art Center be celebrated only as the school of choice for aspiring car designers – an ivory tower for stylists. Taken together, the two campuses restore the original emphasis on experimentation, and broaden it. MICHAEL WEBB

ART CENTRE, PASADENA, CALIFORNIA, USA
ARCHITECT
DALY GENIK



8

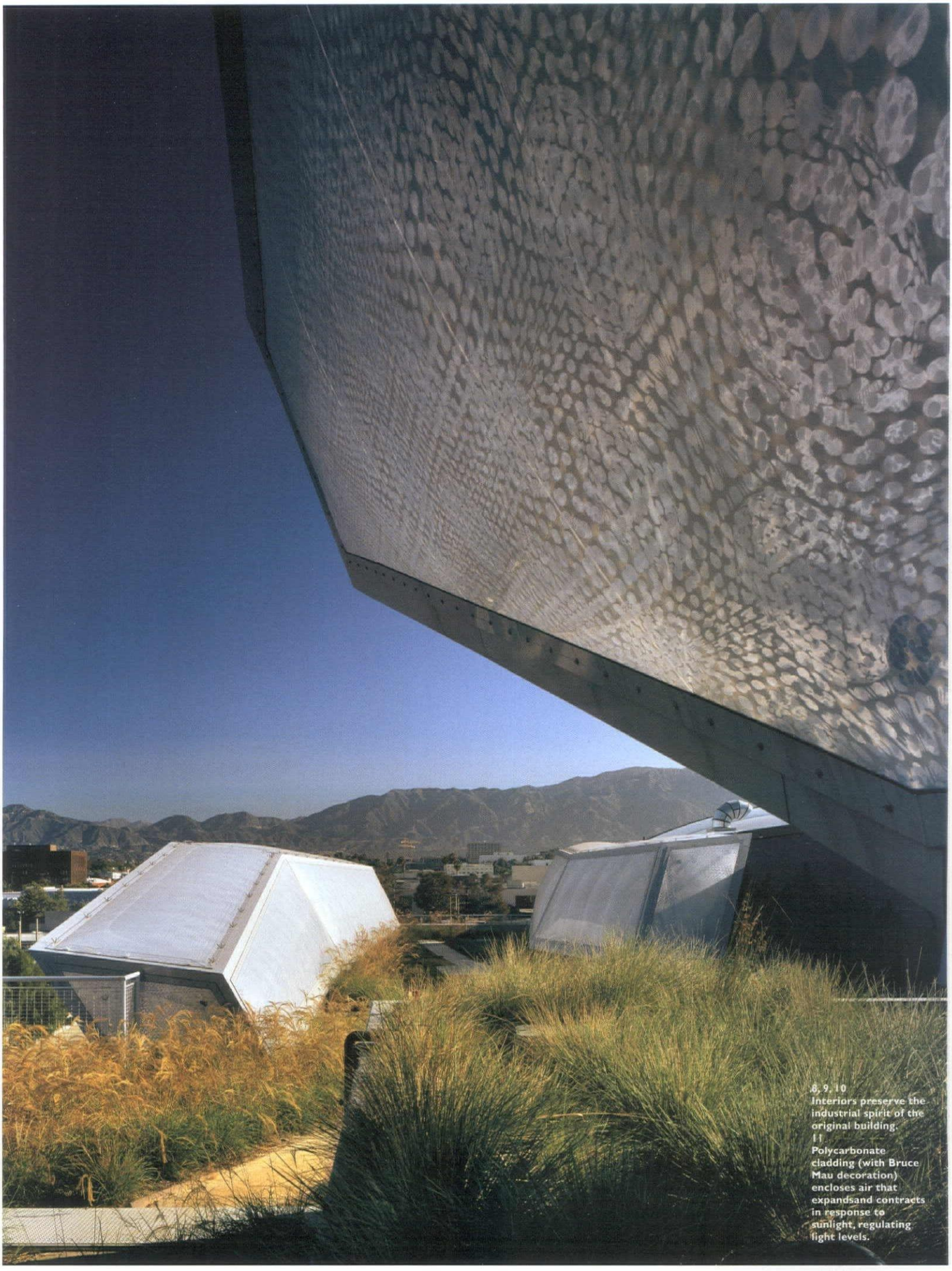
Architect
Daly Genik Architects, Santa Monica
Photographs
All photographs by Nic Lehoux apart from nos 1 & 2 which are by Benny Chan



9



10



8, 9, 10
Interiors preserve the industrial spirit of the original building.
11
Polycarbonate cladding (with Bruce Mau decoration) encloses air that expandsand contracts in response to sunlight, regulating light levels.



Art museum, Naoshima Island, Japan
Architect
Tadao Ando

ART BUNKER

Buried in a hillside, this museum is a tantalising journey into different aspects of art.

Tadao Ando's involvement with Naoshima Island dates back to the late 1980s, when he first designed a museum for contemporary art, conceived as a series of typically ascetic containers partially submerged underground so as to impinge as lightly as possible on the landscape. Though there is an industrial and commercial zone on the northern part of the island, its southern tip is given over to the Seto Inland Sea National Park. This latest building, the Chichu Art Museum, extends the notion of subterranean excavation even further; here the entire volume is set underground to preserve the surrounding salt pans. Even though Ando is well known for his formal and material reticence, this sets new standards. The building literally becomes part of the topography, registering as a series of sunken courtyards set in a lush green hill overlooking the sea. Bunkered down in the landscape, the starkness and introversion of the concrete courtyards do little to suggest the presence of an art museum; rather they call to mind the brooding archaeological relics of military defence or a long lost civilisation.

The building houses a permanent collection of works by Impressionist master Claude Monet and contemporary artists Walter De Maria and James Turrell. Though the collection is small, the works range across a broad spectrum from oil paintings and sculptures to the study of natural light. In each instance Ando creates specific spaces and environments that respond to the different qualities of the work. In the case of Turrell and De Maria, he collaborated directly with the artists to achieve particular experiential effects.

The museum comprises a torso of galleries linked to a smaller head of entrance court and offices. Each is organised around a sunken courtyard (triangular and square respectively) and the two parts are linked by a long, processional, trench-like walkway. The physical compression of the trench culminates in the release of the galleries that nudge and cluster around the triangular courtyard. Perhaps the most dramatic of these is James Turrell's space, with three enclaves for viewing and experiencing the mutable radiance of the sky. Walter De Maria's sculptures, some embellished



1
Bunkered into a hillside, the subterranean museum registers as a series of geometric insertions in the landscape.

with gold leaf, are arrayed on a cascading grand staircase aligned east to west so that the character of the space changes under different light conditions. Finally, Monet's paintings are contained within a more conventional gallery, but hung in specially designed glass cases that repel the humid ocean atmosphere and the alkalinity of the concrete walls.

The concrete forms a neutral backdrop to the contemplation of art, but when animated by changing light the material assumes a different intensity. Yet Ando's concrete is nothing special – usually a standard specification, with the emphasis placed on supervision and the technical capabilities of the construction team. And while the walls are of a remarkably high standard, they are not without blemishes, often bearing the traces of successive pours. Just as the *raku* potter relies on the unpredictable nature of the kiln to create serendipitous designs and textures, Ando actually relishes the unexpected flaws and changes in character that can result from the pour.

Like the Japanese landscape artist Hokusai, whose bridges often lead away into the mists and the unknown, Ando's buildings invite the viewer on a series of tantalising internal journeys. Monastic in its rigour and plainness, the new museum embodies a mastery of light and materials that seeks to reconnect with the elementality of art and nature. PHOEBE CHOW

2
An external trench-like passageway links the entrance area with the gallery spaces.
3
One of the internal courtyards.
4
Long slots cut into the concrete give tightly edited glimpses of the outside.
5
Walter De Maria gallery, with sculptures lining cascading staircase.
6
James Turrell gallery, capturing the changing radiance of the sky.

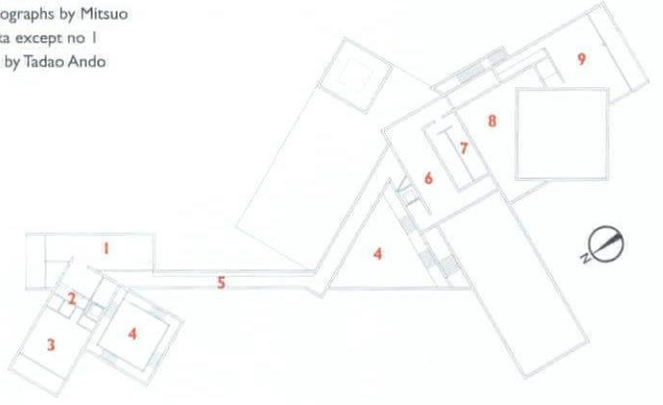


site plan

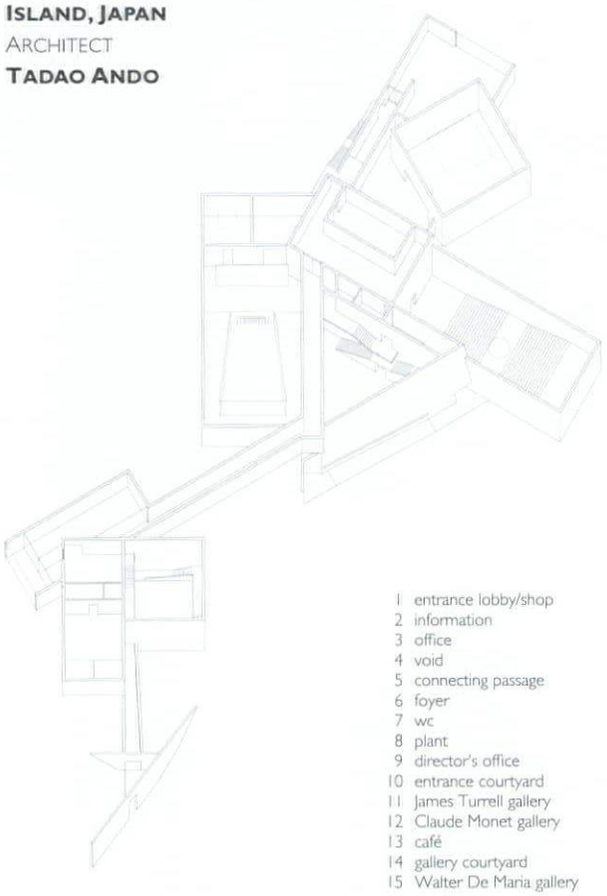
Architect
Tadao Ando Architect & Associates, Osaka
Photographs
All photographs by Mitsuo Matsuoka except no 1 which is by Tadao Ando

ART MUSEUM, NAOSHIMA ISLAND, JAPAN

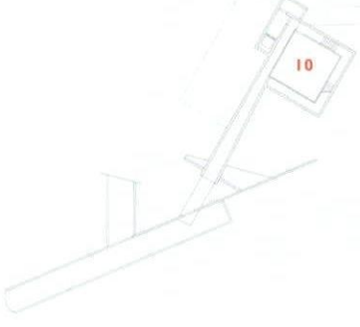
ARCHITECT
TADAO ANDO

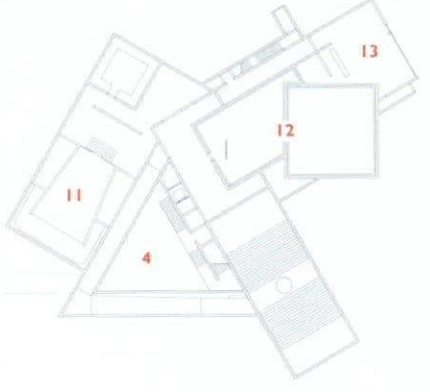


entrance level (-1); scale approx 1:1000



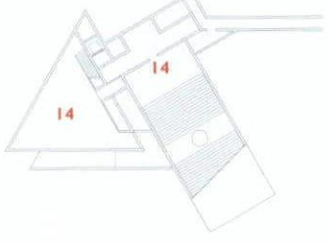
1 entrance lobby/shop
2 information
3 office
4 void
5 connecting passage
6 foyer
7 wc
8 plant
9 director's office
10 entrance courtyard
11 James Turrell gallery
12 Claude Monet gallery
13 café
14 gallery courtyard
15 Walter De Maria gallery

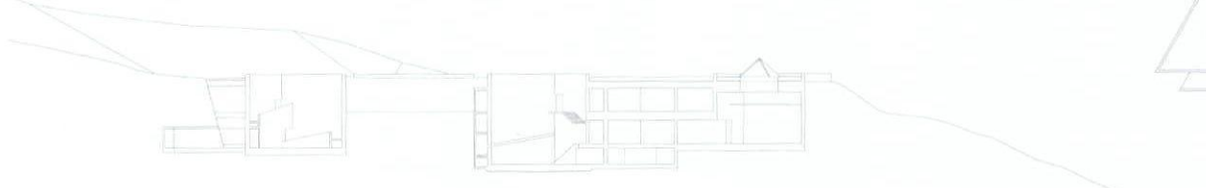




gallery level (-2)

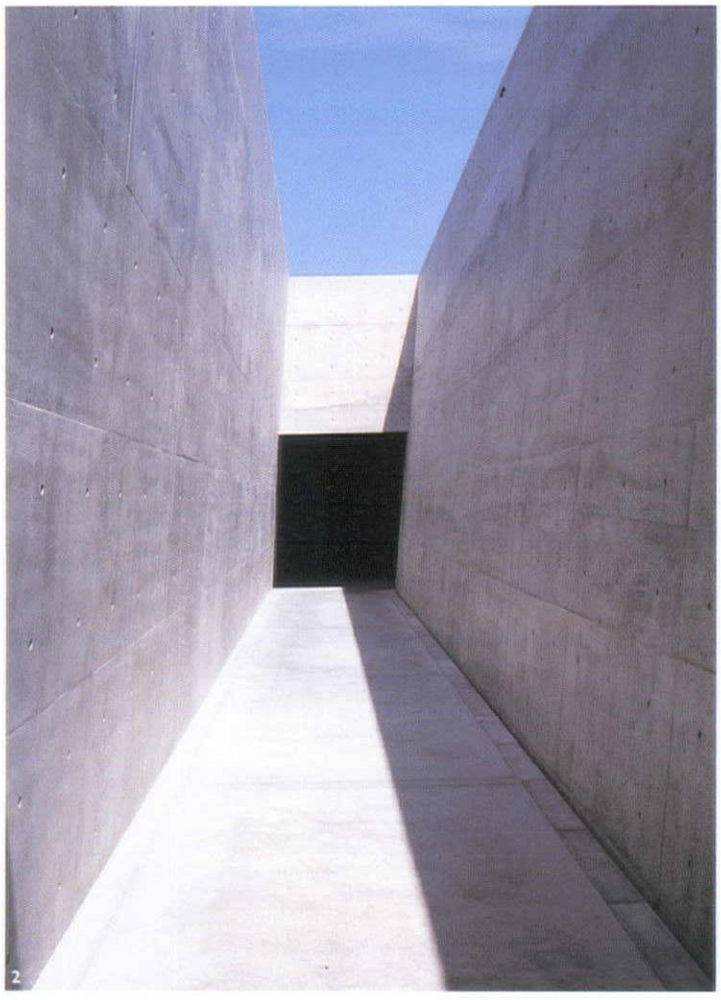
axonometric projection



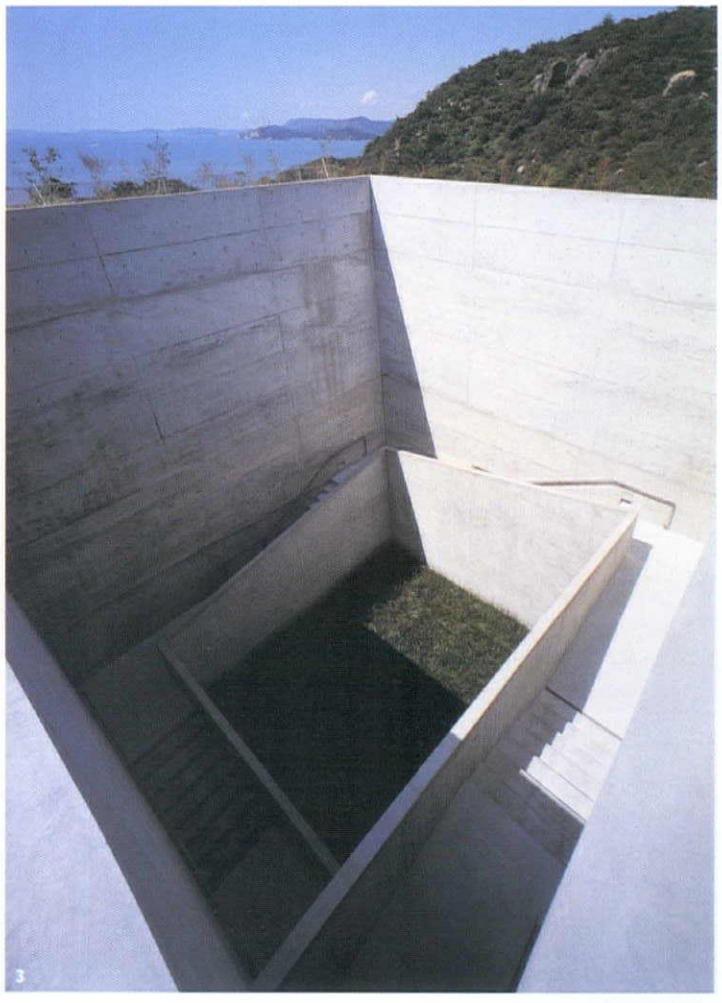


cross section

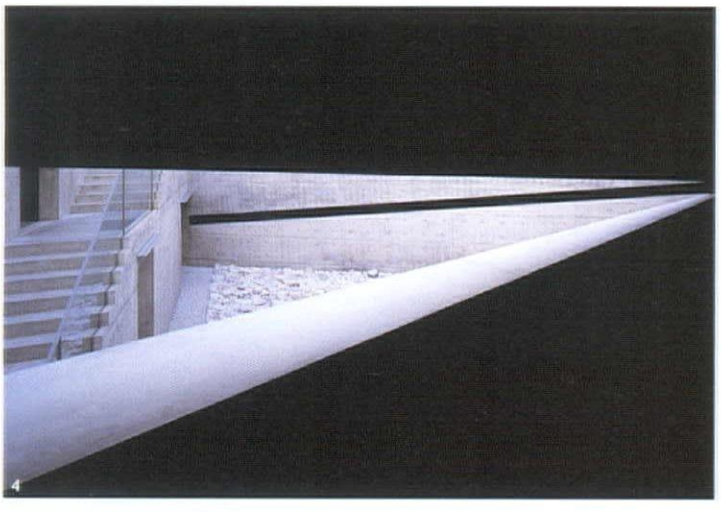
lower gallery level (-3)



2



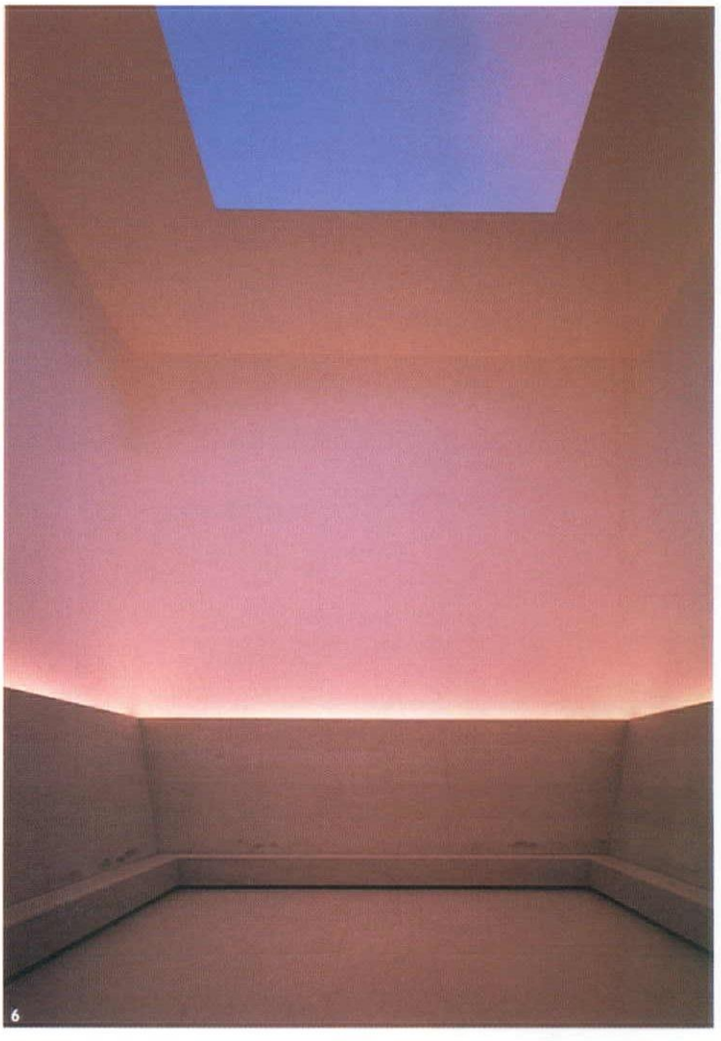
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4



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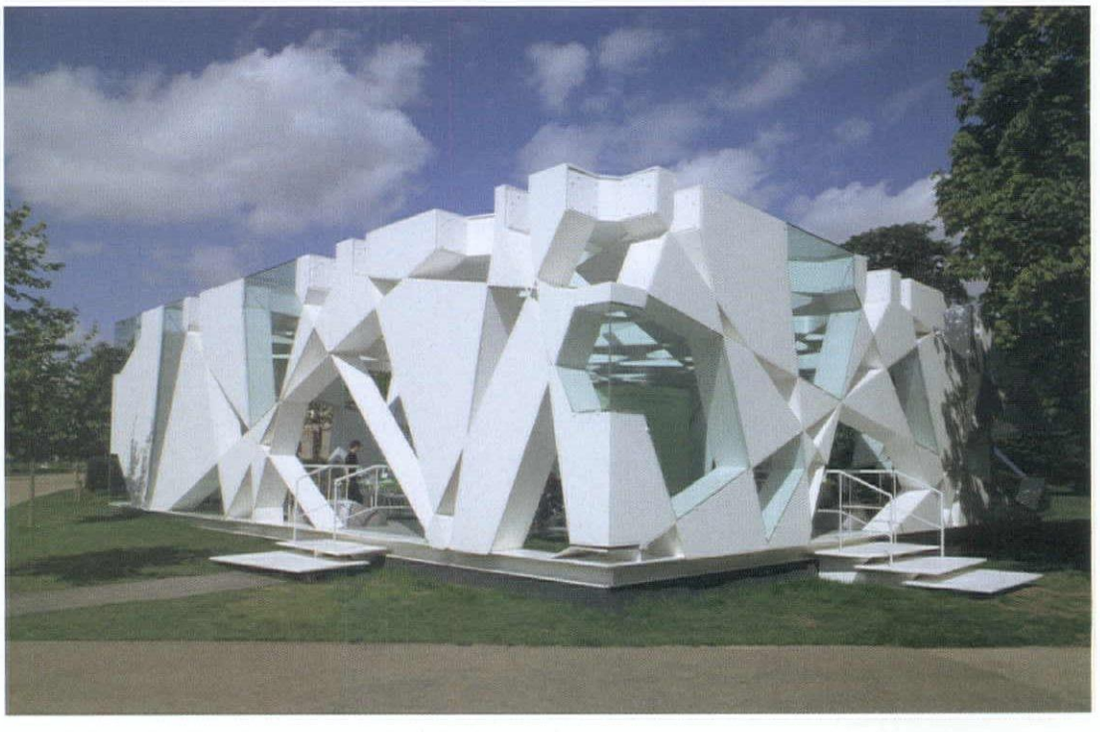


6

FORMS, FOLLIES, FUNCTIONS



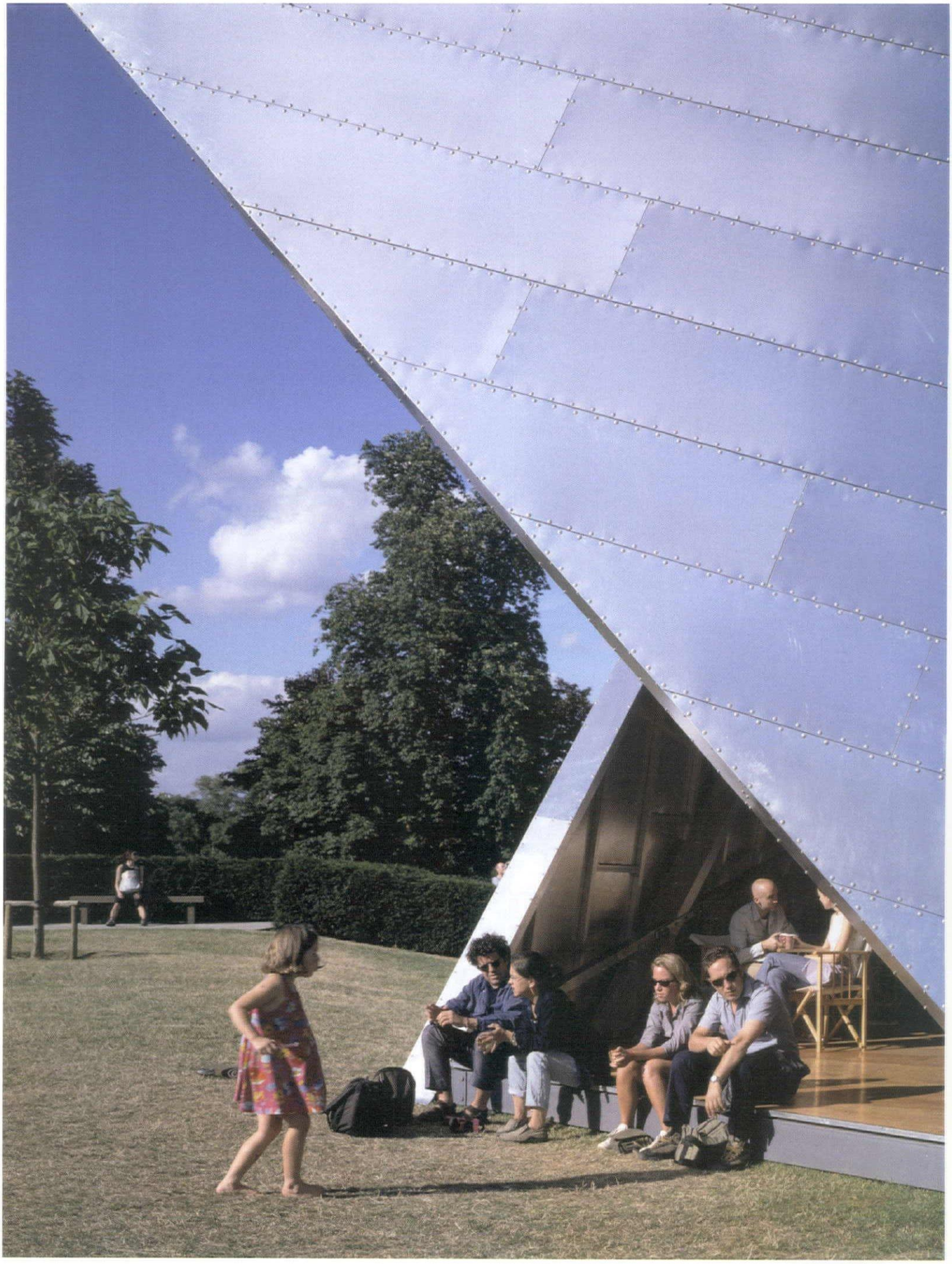






While London's Tate Modern has the Unilever series, the Serpentine Gallery in Hyde Park has its pavilion, taking place on the summer calendar alongside Glastonbury and Wimbledon. This year, Portuguese architects (and friends) Alvaro Siza and Eduardo Souto de Moura collaborated with Arup's Cecil Balmond to create the Serpentine's fifth annual pavilion.

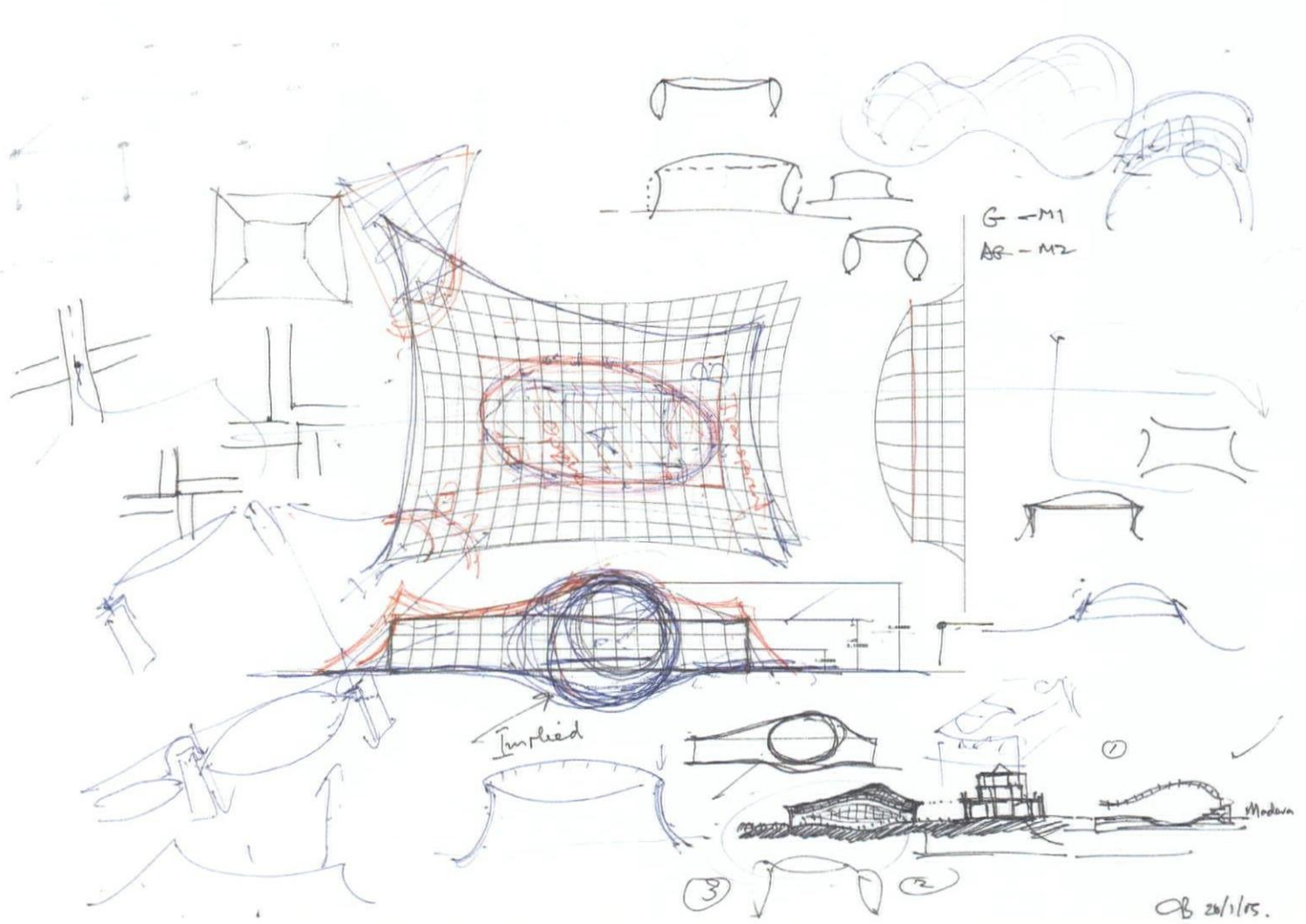
The first four Serpentine Pavilions: top left, by Zaha Hadid in 2000 (photograph: Hélène Binet); top right and opposite, Daniel Libeskind in 2001 (photographs: Allan Crow/VIEW); above, Toyo Ito in 2002 (photograph: Raf Makda/VIEW); and left, Oscar Niemeyer in 2003 (photograph: Chris Gascoigne/VIEW).

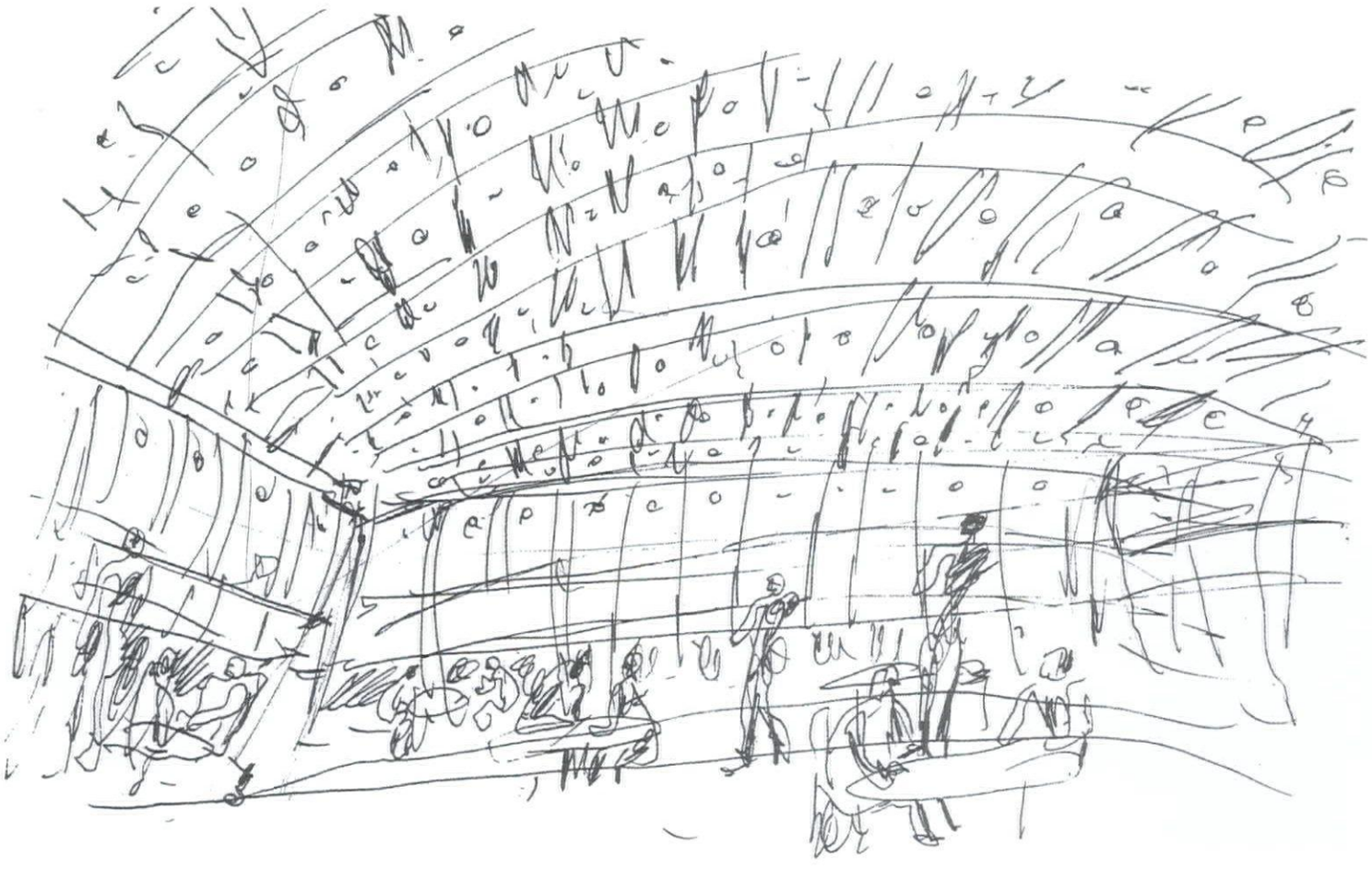


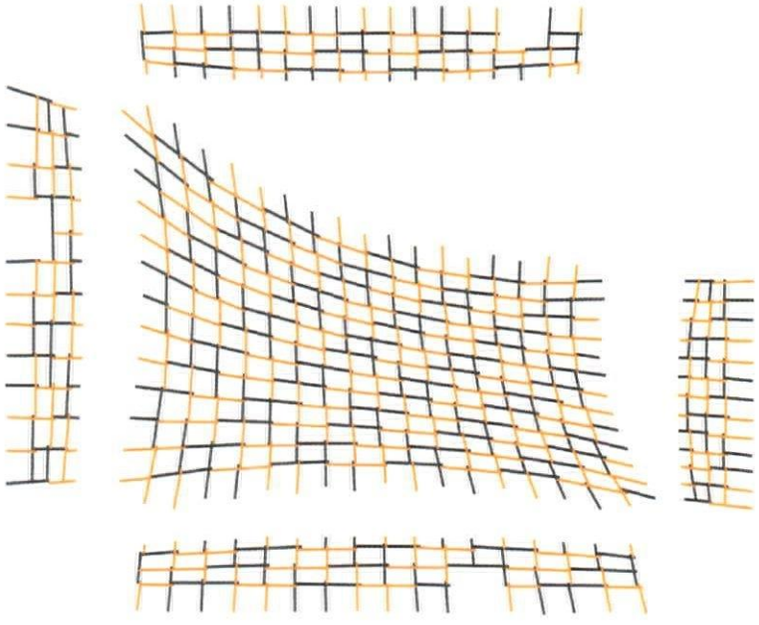
Serpentine Director, Julia Peyton-Jones, is clear in her mind about what the Serpentine Pavilion has become. Albeit temporary in nature, the event surrounding each annual installation has become a permanent fixture on any art-goers calendar. It is not, however, an exhibition, she states categorically. Its costs are not covered by any curatorial budget, neither is it consciously seen as a series of works, chosen to relate each to the other, one from the next. It is instead a series of unique built spaces. It is as simple as that. It is furthermore specifically Architecture, not Art. Although seen by some as a series of sculptures in the park, each noted primarily for its formal qualities, artists have never been invited to design a pavilion, and they never will be. Although a number have expressed an interest, particularly those whose art blurs the boundaries between sculptural and structural speculation, Peyton-Jones is clear in her vision that the Serpentine Pavilion is about promoting contemporary architecture. It is also about introducing previously unseen work, with architects only invited if they are yet to build in the UK. As a publicly funded gallery, it is in this mission that the Serpentine's Pavilion achieves the most, bringing to a wide audience – knowledgeable gallery friends, casual dog-walking passers-by, architecture students, whoever – the opportunity to experience a space created by a previously remote architect. Fulfilling the challenge to demystify, educate and inform, the Serpentine Pavilions fulfil the role of the contemporary gallery with apparently effortless potency. However, to state the obvious, nothing is ever achieved without serious hard work, and here the process surrounding the realisation of each pavilion is as complex as any intricate construction project. As tenants of the Royal Parks, planning consent is one of the many hurdles, alongside the thankless task of seeking sponsorship, the challenge of working with overseas designers, and of course the small matter of producing a unique piece of cutting edge design in just six months (from commission to completion). In this process Peyton-Jones' commitment and enthusiasm (doubtlessly channelled through her feverishly busy curatorial team) has been highly acclaimed, noted earlier this year with her invitation to give the RIBA Trust Annual Lecture at Portland Place.

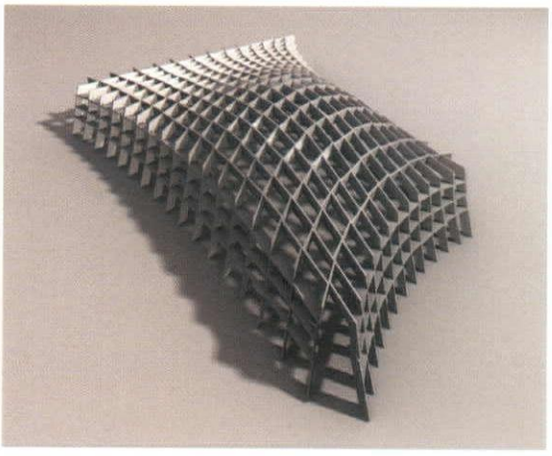
The series began in 2000 with Zaha Hadid, two years after the completion of John Miller's gallery refurbishment, and coincident with the Serpentine's 30th anniversary. Originally envisaged as a three-day event, Hadid's design proved so popular with Chris Smith, then Secretary of State for Culture, Media and Sport, that he granted an immediate extension of time. With this, the annual summer pavilion tradition was born, with Daniel Libeskind following in 2001, Toyo Ito in 2002, and Oscar Niemeyer in 2003. This year, following the fallow season of MVRDV (who continue to cultivate what some consider to be their mountain out of a molehill vision) the invitation went to Siza and Souto de Moura, no strangers to the world's architectural community.

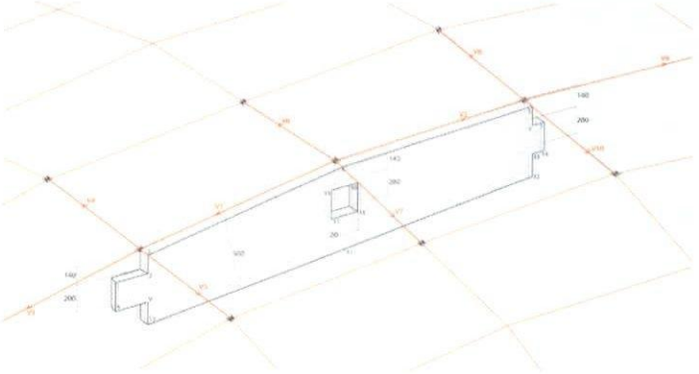
When choosing an architect, Peyton-Jones and her team of advisors make no attempt to second guess who may or may not make a popular choice, despite their commitment to bringing architecture to a wider popular audience. Instead, their ambition is that their choice will have a natural resonance with (and relevance to) British architectural culture. With hindsight all previous pavilions have struck a chord, with the exception perhaps of Niemeyer, who being well into his nineties was unable to participate in the process as actively as most, did not visit the site or the completed pavilion, and whose preoccupation to encapsulate his entire 70 year oeuvre in one single object resulted in a charming yet compromised structure; a graceful vision of concrete fluidity, uncomfortably clad in steel. Hadid, although remaining unbuilt in the UK, recovered well from the Cardiff Bay operatic farce of the late 1990s with her £100 000 triangulated tent, and has since then gone on to build extensively around the world; Libeskind's inspired 18 turns, even in our memory, continues to outshine his disappointing homage to the constellation of Orion (built in 2004 on the Holloway Road); and



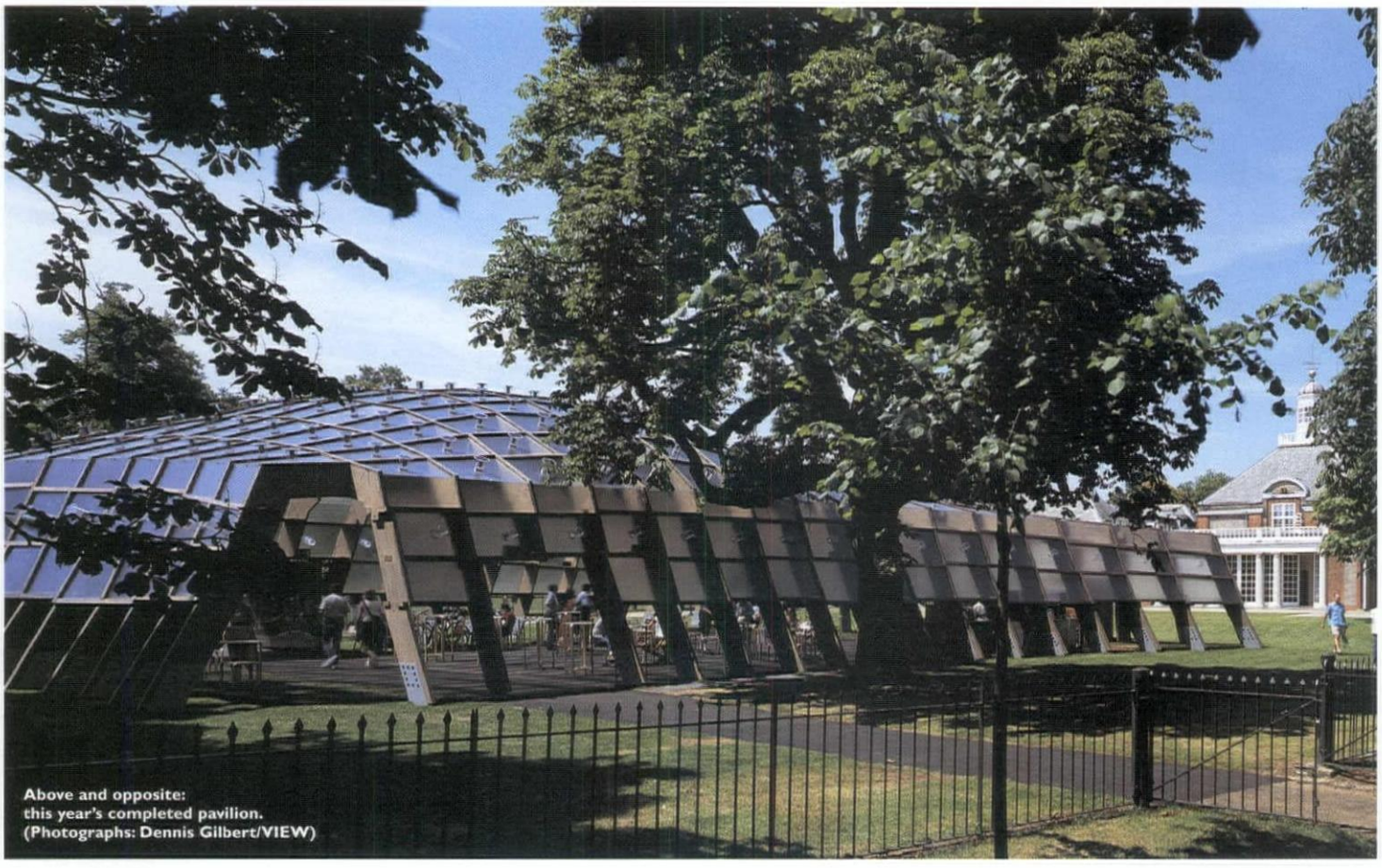








Process documentation: sketches by Cecil Balmond (left), and Alvaro Siza (top). Component analysis, by Arup's Advanced Geometry Unit: the Shuffle Grid matrices (above), the finalised form (above right), and study (right) showing the 36 geometric control points of each structural member.



Above and opposite:
this year's completed pavilion.
(Photographs: Dennis Gilbert/VIEW)

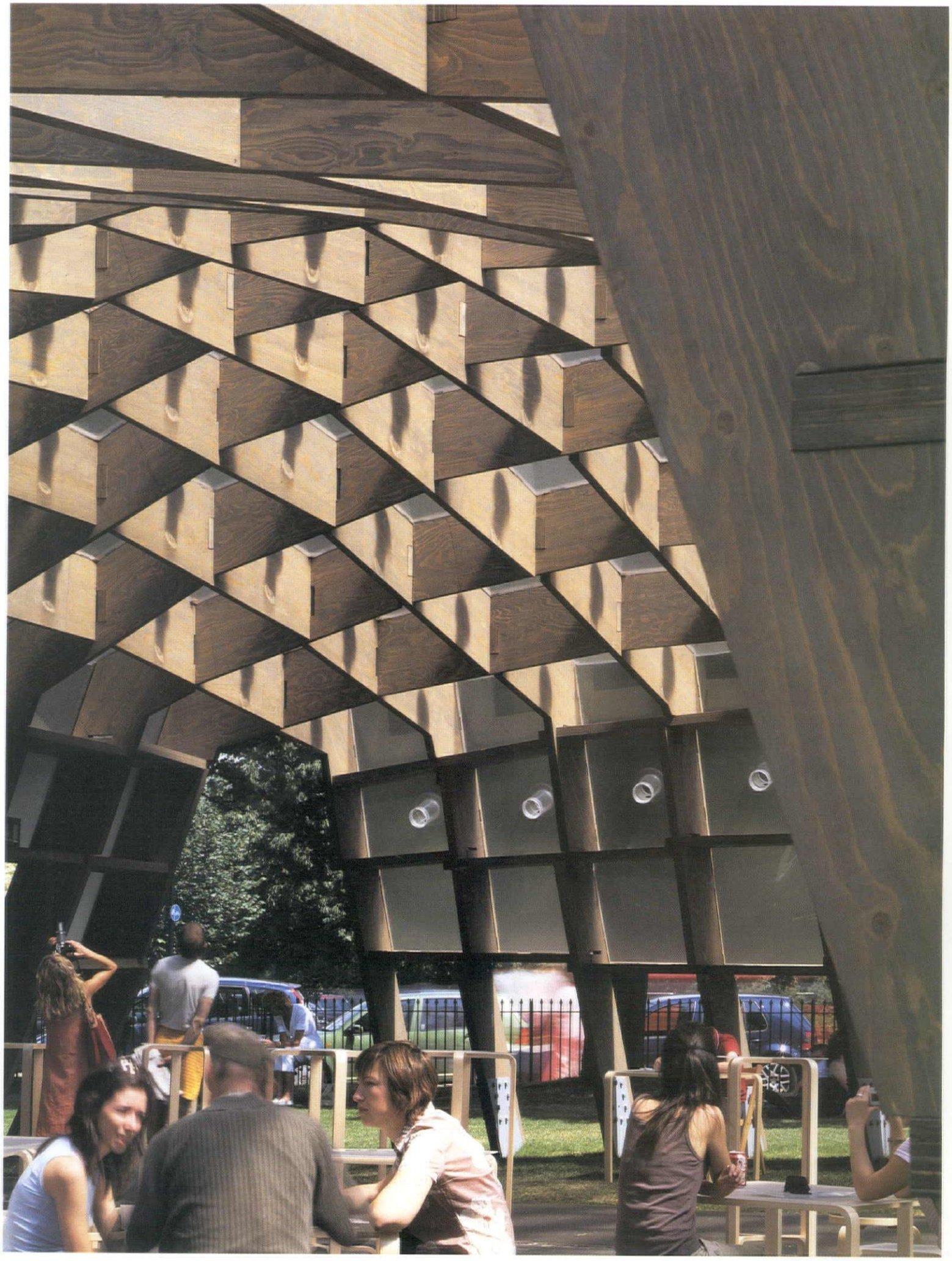
Ito, although rumoured not to have been 100 per cent happy with his final pavilion, has gone on to build upon some of its inherent themes, most notably with his recently completed Tods store in Tokyo.

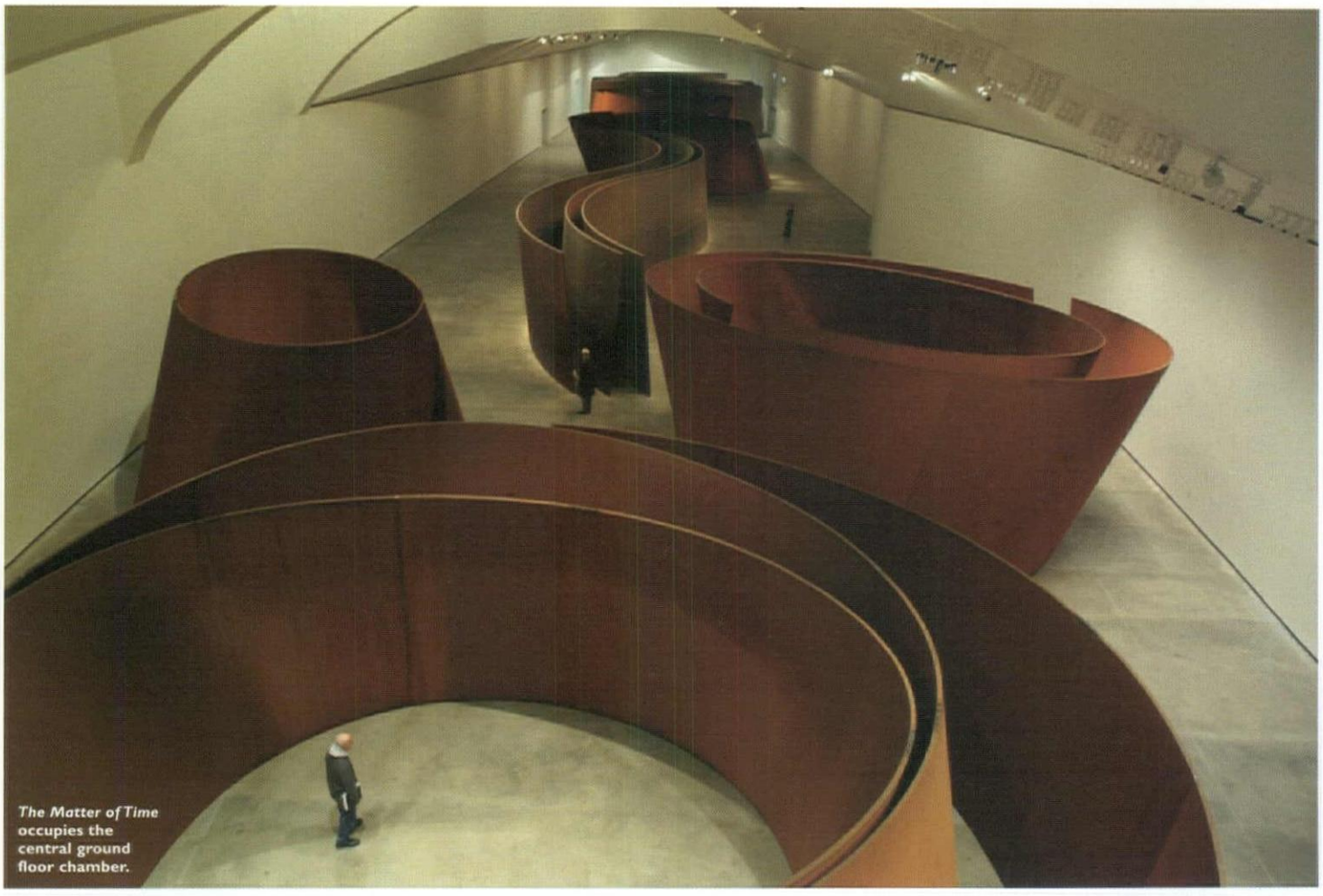
Cecil Balmond, deputy chairman at Arup, has been closer to the process than any other designer. Since being invited to collaborate on the 2001 design, when Libeskind called him to say, 'let's show London what they can hope to expect from the Spiral' (Libeskind's recently shelved V&A extension building), Balmond and his team have been involved in three of the five pavilions. With his emerging media prominence, some critics have speculated that the series is in danger of becoming the Cecil Balmond show, without perhaps giving due consideration to the practical reality of how Arup involvement brings a necessary continuity. When working with remote international architects, Arup involvement helps to ensure deliverability for a client who has no contingency, either in the bank or the diary, and their ability to make manifest the vision of others will in years to come make the collective contribution of this series even more potent.

Balmond was involved again this year with Siza and Souto de Moura, and having collaborated before, most notably at the Lisbon Expo in 1998, the trio were no strangers to each others' working methods. In a process that concludes with a concept, rather than, as Souto de Moura alludes to, allowing a weak concept to be an alibi for a weak solution (this pavilion is no armadillo, despite the adopted metaphor), Siza recalls the to and fro process of Lisbon – Siza: 'Let's make a sling'. Balmond: '... and clad it with canvas'. Siza: 'I want it more solid. Concrete'. Then Balmond returned to London to make it work. Likewise, in this year's collaboration, the three-way toing and froing has produced a pavilion that bears unmistakable traits of each of the three designers, with Balmond notably yielding where necessary to Siza and Souto de Moura's lead. Perhaps because of this process, reflecting the preoccupations of each individual, this year's pavilion is the most contextual (Siza?), the most overtly crafted (Souto de Moura?), and the most structurally expressive of all (Balmond?). Perhaps such literal divisions are over simplistic, or not even important. What is important, however, is that this pavilion has brought – for a few delightful moments – something special to London. For the city's architectural community, the opportunity to meet Siza and Souto de Moura was a rare treat, as the pavilion's bulging form was full to bursting with students, leading architects and critics on the opening night. Hearing Siza admit that he 'didn't have much of an imagination', and how he needed 'a tree, a house and people' (ie, the Serpentine context) to inspire his design, was refreshingly insightful. As was the discussion that followed.

In very practical ways, the experience of the pavilion has much to teach, making a tangible response to many current architectural dilemmas, including the search for form and the problem of figure; the appropriate reinterpretation of traditional techniques; and the integration of emerging technologies. Here a standardised component (a 500mm deep, 39mm thick KERTO-Q spruce ply beam by MERK Finnforest), machine-cut in two planes, takes its unique and specific place in the gently curving puzzle. The apparently simple grid-shell structure has many subtleties; a roof that rises between two trees; a facade that twists in plane toward the vertical in acknowledgement of the Serpentine's symmetrical dominance; a translucent skin that lifts to give seated occupants clear garden views, and perhaps most ingenious of all (to those of a technical persuasion), Balmond's shuffle grid, where alternate structural members sit either side of the node points to achieve staggered curves, giving the illusion of a random, illogical, haphazard, and visually unstable structure. The more you look, the more is revealed. It even has a moment of spiky animal magic, with acrylic ventilation chimneys that contain individual night vision solar lamps.

Seeing how master-builders cope with such a pure brief, in a quest to tackle the proposition of the primitive shelter, is as inspirational as any major building project. If you can't visit Oporto, or find the mega scale of Balmond's global projects disengaging, then come down to the park. Here you will see the outcome of an architectural experiment that has tested how architects can respond to foreign contexts, and still be themselves, in a process that, to adapt a term used by Hans Ulrich Obrist, could be seen to be taking us towards an architecture of Glocalization. ROB GREGORY





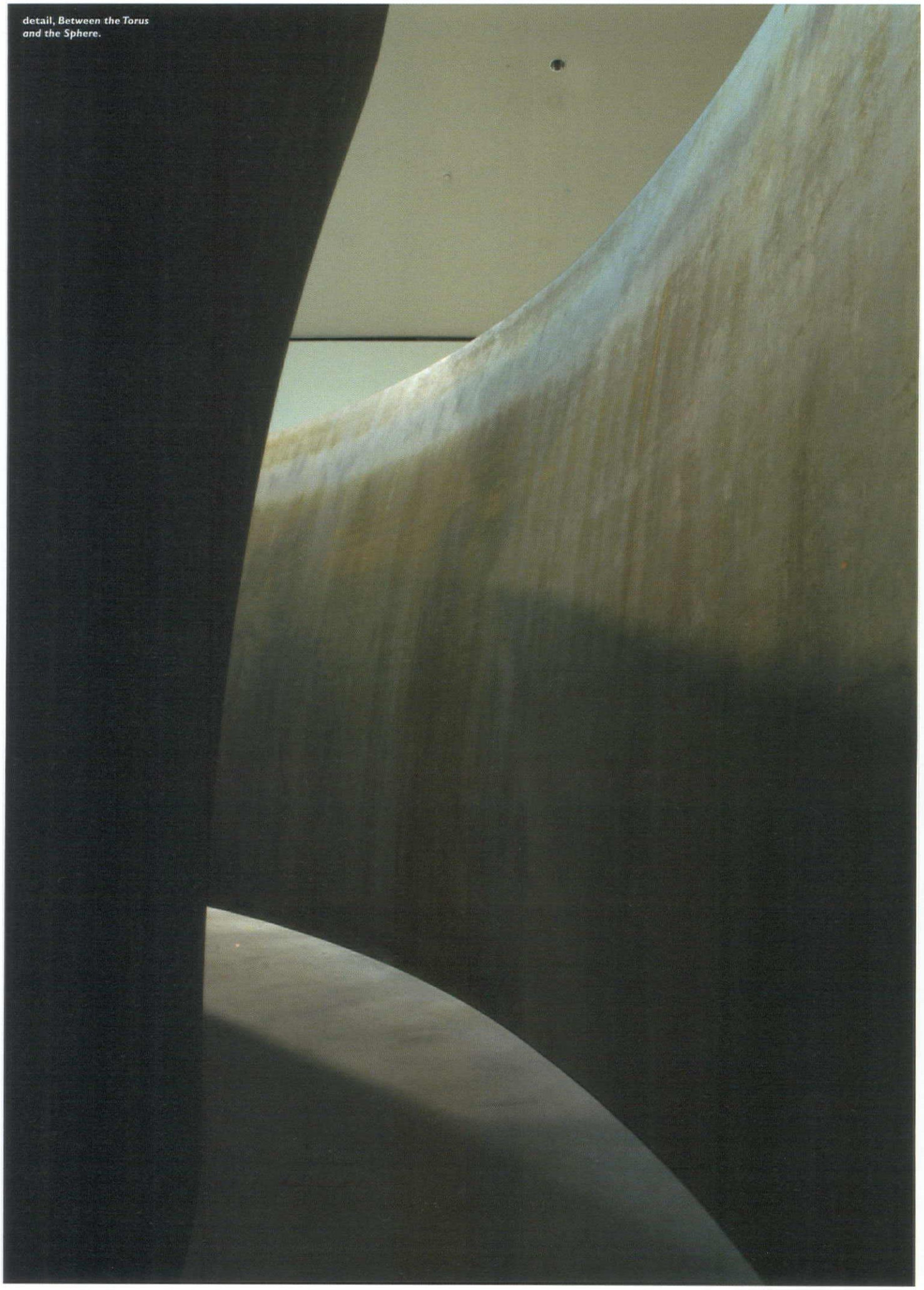
The Matter of Time occupies the central ground floor chamber.

MIND OVER MATTER

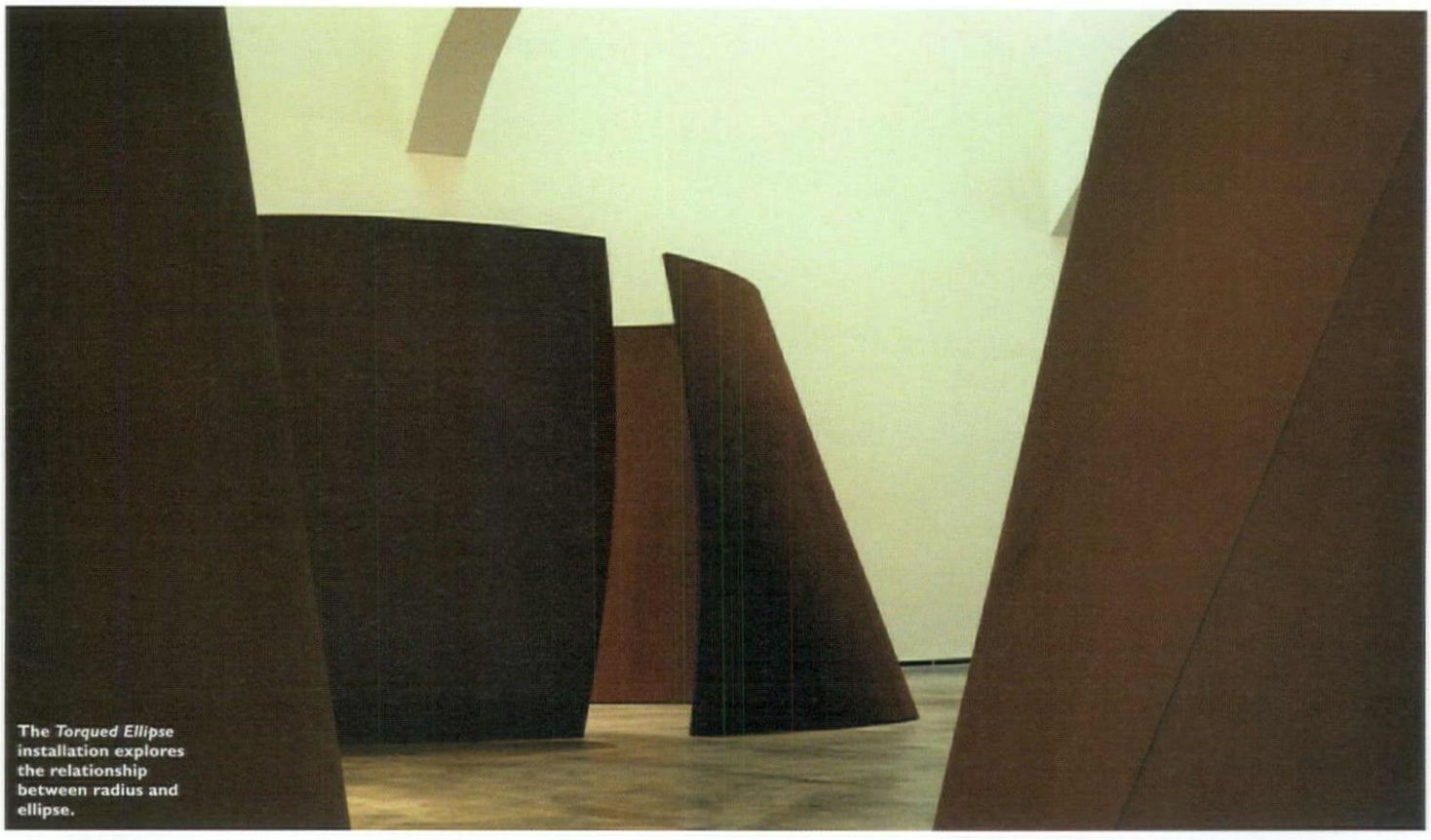
Richard Serra's Bilbao Guggenheim sculptures both respond to and challenge their context.

It was always going to be a showdown between architecture and art, but which would hit the ground first? The Guggenheim Bilbao has kept its legend well – a Herculean feat of impossible architecture saves the city and becomes the benchmark for signature architecture today – its rippling volumes still impress, even if, walking round the building, you find its deliberate playfulness (butch solidity versus flimsy scenography) a trifle wearing. But that's the outside, a territory architect Frank Gehry (aka The Greatest Living Architect) does well. Inside, the game is very different, with curators smiling wanly over the fragmented arrangement of gallery spaces and the overwhelming presence of the architecture, a landscape of such tectonic restlessness that it has produced an anti-myth – a place where curators' ambitions lie down and die.

Enter Richard Serra, the grand old man of American sculpture, although he still looks as if he could throw a mean punch. His latest project, boldly labelled by the Guggenheim as 'the largest site-specific sculptural commission in modern history', comprises seven massive new steel sculptures that now fill the central ground floor chamber – the space has been renamed the Arcelor Gallery after the steel manufacturer that has sponsored this permanent installation. It embraces *Snake*, a long, lazily winding Serra work that's been at the museum since 1997, but now gives it a new purpose as a central link in the unfolding narrative of twists and turns that constitute the artist's reorganisation of this challenging space. Entitled *The Matter of Time*, the project is quite simply an artistic and technological triumph, one that, in deliberately constructing a dialogue with Gehry's architecture, only adds to its impact. 'The building is made of cones', explains Serra, 'but I couldn't make a form that closed into itself without being conical in some form. If you look at *Snake*, it's still built with conical sections and I wanted to look beyond this. Everything that has been built in architecture up to this point in the history of form making has been dealing with cones. No one has figured out how to take an ellipse on the ground and rise it in elevation, twist it, while keeping the radius the same', claims Serra. 'That radius up there' – he points to the top of *Torqued Ellipse*, an oval-shaped piece where the upper long axis crosses that of the oval on the ground at a 90 degree angle – 'is the same as it is down there'. Serra describes his moment of inspiration, which came in Borromini's church of San Carlo alle Quattro Fontane in Rome a few years ago – a building that he's spoken about with awe many times before to me. Initially misinterpreting the architect's solution to the changing geometries that build towards its celebrated dome, the artist then returned to New York where, Serra says, 'I asked someone in Frank Gehry's office if they could take a plane on the floor and a plane in the air and rotate one above the other keeping the radius the same: not smaller or bigger, the same. The guy said to me they couldn't



detail, *Between the Torus and the Sphere.*



The *Torqued Ellipse* installation explores the relationship between radius and ellipse.

play with me then as they were building the Guggenheim at Bilbao'. Undeterred, Serra took a piece of wood and made a wheel out of it by adding it to the end of a stick. 'I rolled the wheel up a piece of lead and the kind of movement gave me a form that was a template. Because I didn't know the kind of bending pattern this would require when trying to make the same form in a different, less pliable material like steel, I sent this back to my computer guy at Gehry's office and he said "are you using a CAD too". I said, no, I was using a stick. He then said "we can play with you tomorrow". All my architectural friends were telling me to make this piece out of concrete but I didn't want to do this. I wanted to make it in two inch steel'.

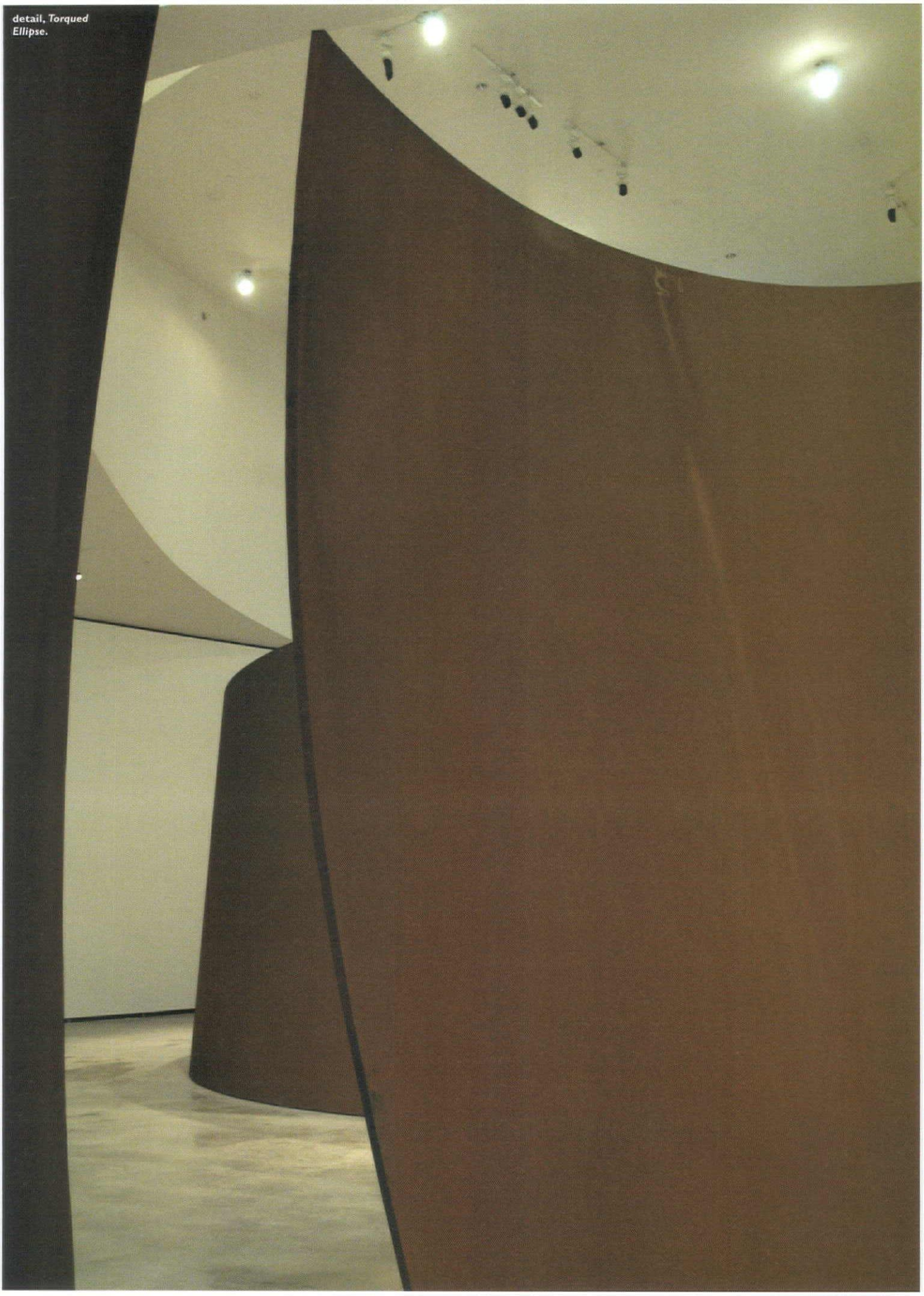
Serra's excitement about his 'discoveries' is palpable – 'this hasn't happened in the history of nature, architecture, pottery. It's enabled me to make forms that until now were unforeseen', he exclaims with characteristic bravado – but while some might find his pedagogic bombast a little much, in exploring the physical limits of steel and by focusing on increasingly reductive geometrical problems he's pushed his creative vocabulary forward and found within it not fewer but more adjectival possibilities. Torques, spirals, forests of curves – *Between the Torus and the Sphere*, a series of twisting convex-concave walls that closely slice through one end of the gallery – combine to produce a range of narrative options. Serra doesn't prescribe the way the sculptures should be accessed, but there is a distinct and quite manipulative choreography at play, in which visitors are invisibly spun out of one opening and into the hidden vortex of the next. The trick which he pulls off is to hold these pieces together so the sequential effect – akin to a great Wagnerian cycle – becomes epic in both scale and sensation.

A principal aim of Serra's work is to produce a feeling of disorientation (so many turns), something it succeeds in doing due to the height of these sculptures (average 14 foot), and so you seek relief by looking upwards and this is where the building's flaws are revealed. You can't help comparing the pristine joins of Serra's steel plates (fabricated in Siegen, Germany) with the less-than-slick plaster ceilings and partial cupolas above, with their random rows of spotlights and whimsical curves, and find them wanting. Even the rusting surface of Serra's work, which in its worn smoothness suggests the patina of archaic buildings, seems to thumb its iron-orange-smudged nose at Gehry's pallid Baroque. Oddly, the effect produced by walking through these sculptures isn't contemporary in feeling: you sense the silent testament of ancient ritual spaces, places in which the horror and the mystery of the human imagination have been played out. Here's Serra on steel: 'It lives, it breathes, it implicates you in the space in ways that unless you understand the fact that it's dense, solid, that it gives you a psychological sense that it's happening, that you can't get away from. It happened to me because I was working rivets and so it's a material I know. It takes about 40 years to figure out what to do with it'.

The title of Serra's installation, *The Matter of Time*, references many things, among them the experiential narrative visitors undergo as they weave in and out of Serra's massive curving blades, as well as the mutable processes of chemical change evident in the surface of the oxidising steel sculptures. 'The time of architecture is usually narrative – there's a programme built into the function of the architecture', says Serra. 'But here the duration of time is different in each piece and is very personal and is diverse. There's no hierarchy here. It doesn't have the narrative imposition of architecture. Instead, you familiarise your body rhythms to the object around you. The focus is on you and your experience as the subject. That's a big shift between what Modernism told us it was going to be – that the presence of the object in itself was the aesthetic hit – and what happened in the 1960s, when after Judd another generation came along that said there's also the time it takes for the duration of the experience. The viewer, not the object, then became the subject of the work'.

Where is hope in this installation, I asked Serra? 'It lies in the fact that experience doesn't have to be mediated. These works, like all my work, involve an agitation that animates you. This subtext of anxiety only reminds you that you have a choice. These are individual spaces, places where you make your own mind up'. And that's perhaps the greatest gift the work bestows: the chance to hold time still for a while, to allow you to trace the experience of walking through them safe in the knowledge that you can always return and start again. In a sense, despite their intimidating size, they are perhaps forgiving. MARK IRVING

All photographs by Robert Polidori, 2005



detail, *Torqued Ellipse.*



1

The architect for this project, Niall McLaughlin, was given the challenge of producing a building that would match the striking beauty of its site, at Clonakilty, County Cork, on the west coast of Ireland. In their project description, the practice makes reference to the 'beautiful shards of metamorphic rock that finger out to the sea from the base of the small cliffs'; the new building element of the project, which adds to the conversion of a boathouse and the coastguard's cottage, produces a built shard of its own, distinctive but responsive to the geological forms in which it sits.

The conversion elements of the project are simple and effective, providing a master bedroom and bathroom in the cottage, and guest rooms in the boathouse. The new extension for living/dining is reached via a glazed cloister, the whole based round a quiet courtyard. The experience of each element of the design, from arrival to sitting at the dining table, is a journey in miniature, with vistas of sea and coast powerful, but not ubiquitous, and complemented by domestic interior views.

The temptation to provide maximum views from all points at all times has been wisely

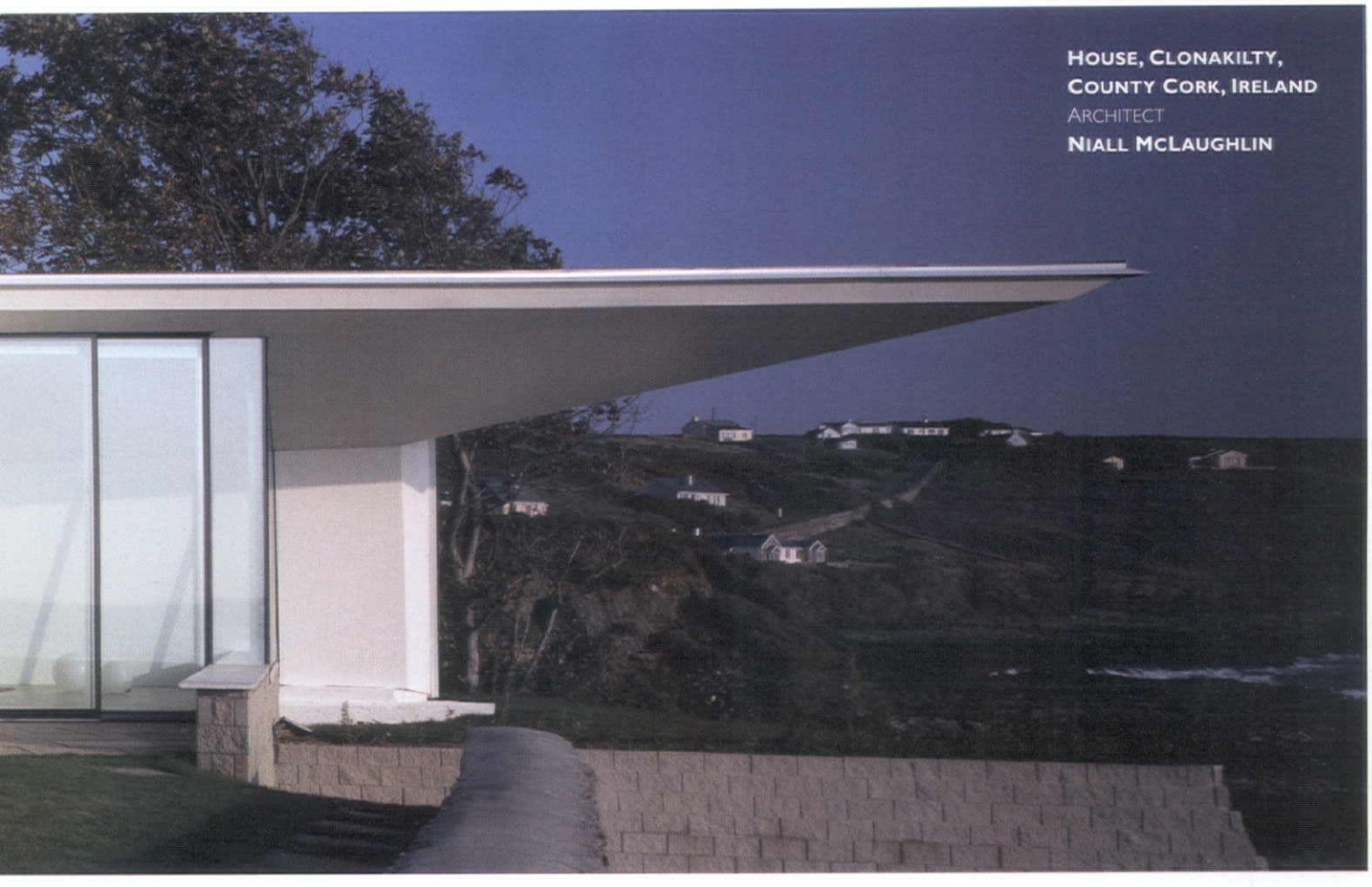
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View point

Niall McLaughlin's house conversion and addition respect and enrich their coastal environment.

1
Long elevation borders a courtyard space.
2
The wind protected site.
3
Light was a key design prompt.



House, Clonakilty, County Cork, Ireland
Architect
Niall McLaughlin



3



resisted, and the cliché of the big picture window in the extension has also been avoided, in favour of a pair of separated framed views, one from the living area and one from the dining area immediately next to the courtyard. Responding to light has been a successful driver for the project, given that the relatively sheltered location of the existing buildings, on a south-east facing site, has resulted in a lack of sunlight.

As the architect puts it, 'We have designed the extension to capture the last scraps of sun as it declines behind the hill in the early evening'. The new extension more than makes up for this, producing a totality in which comfort, aspect, light and geographical drama are synthesised to great effect. This is an architectural project where success has been achieved by treating each potential difficulty as a constructive opportunity. Rather than a series of tactical responses, which end up compromising the diagram of framed views and calculated routes, the building has a feeling of serenity and completeness that belie the design effort required to achieve such an outcome. PAUL FINCH

Architect
Niall McLaughlin
Structural engineer
Packman Lucas
Photographs
Niall McLaughlin and Nicholas Kane

4
View sharing dining space.
5
The cottage contains master bedroom and bathroom.
6
Cottage interior.
7
The area looking back to the kitchen.
8
Separation of function avoids a picture window cliché.

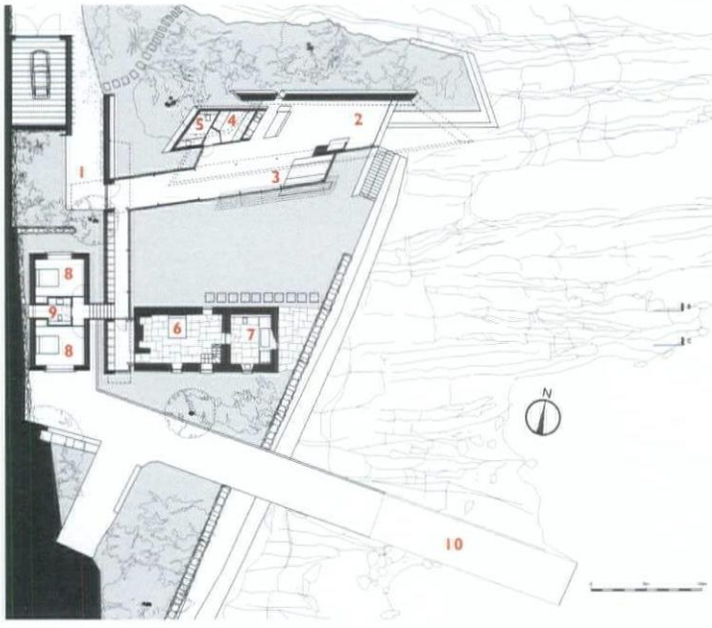




HOUSE, CLONAKILTY, COUNTY CORK, IRELAND

ARCHITECT

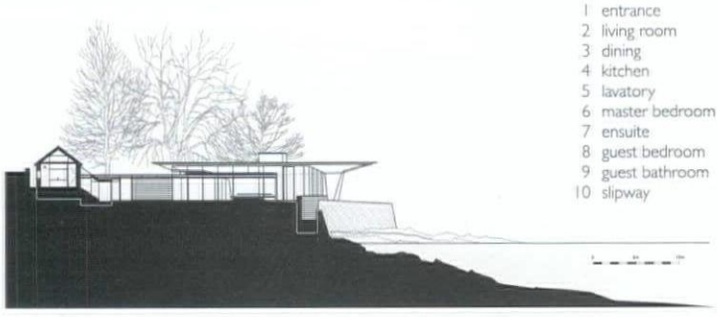
NIALL MCLAUGHLIN



geometry responds to topography



section showing converted boathouse (left) and cottage



the addition frames the space



Taichung Metropolitan Opera House

臺中大都會歌劇院

國際競圖 International Competition

Invitation

The Municipality of Taichung City would like to invite all creative and talented architects around the world to join in a design competition for a world-class grand Opera House in Taichung, Taiwan, R.O.C. In addition to its primary and professional function as an Opera House, it will also be suitable for concerts and other musical performances. The design should skillfully integrate both local and international cultures into a state-of-the-art masterpiece. We welcome your participation with warmth and great expectation.

Total Construction Budget

NT$ 2,000,000,000. (About US$ 62,500,000.)

Finalists and Awards

1. First Prize	The Design Rights.
2. Second Prize	US$ 50,000.
3. Third Prize	US$ 30,000.
4. Four Honorable Mentions	US$ 10,000 each.

Qualification for Participation

Any licensed architect is qualified to participate in this competition.

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Taichung Metropolitan Opera House

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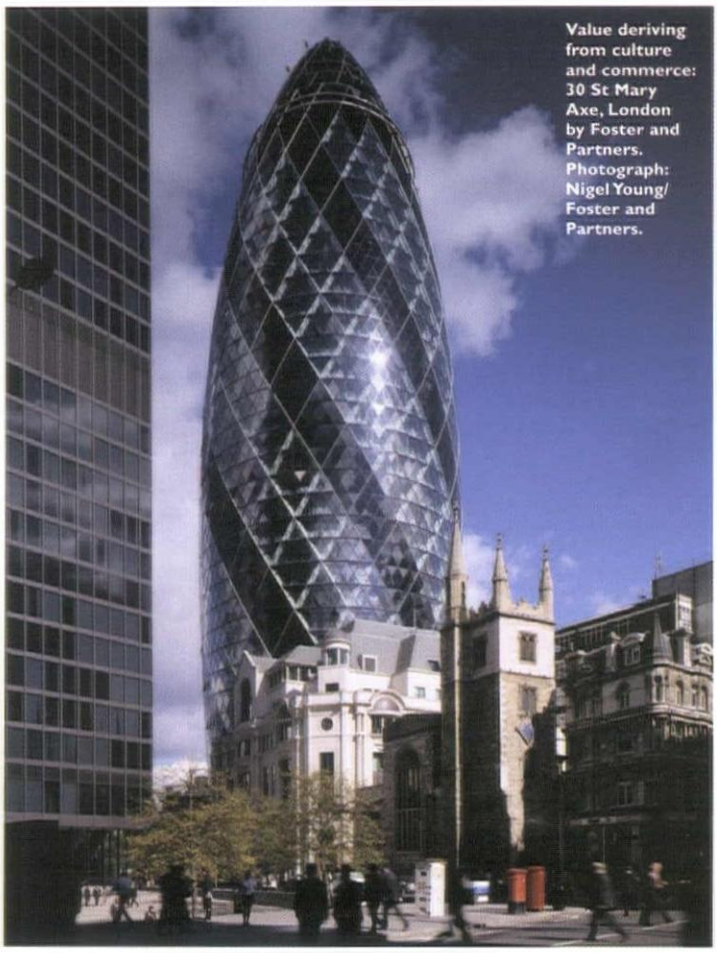


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8

Royal Academy of Arts



Value deriving from culture and commerce: 30 St Mary Axe, London by Foster and Partners. Photograph: Nigel Young/ Foster and Partners.

VALUE: CULTURE AND COMMERCE

Led by Richard MacCormac, the RA Forum set out to unpick architecture's relationship with value, culture and commerce, concluding with a discussion of one manifestation of values within architecture, the icon. Edited by Jeremy Melvin.

Architecture seems caught in a trap between culture and commerce, or between its ability to express diverse and complex values, and the obligations it carries to create value, as Dickon Robinson puts it. However awkward and frustrating, these relationships define architecture's role and position in society, and one measure of its relevance within culture in general is its ability to deal with the visceral impact of function, budget and political expectation. To paraphrase Hegel, it is through architecture that concerns of this sort are brought into the aesthetic realm, that the rarefied is brought into contact with the real. If, as Jean-Louis Cohen suggests in borrowing Nietzsche's phrase from *The Gay Science*, that architecture should allow us to 'wander within ourselves', it is to architecture's relationship with culture that we might look for its potential to embody ideas and offer experiences that are not available elsewhere.

Such concerns run through the entire discipline of architecture, from negotiations with clients and contractors, through the obligations on a profession, to esoteric academic discussions. The RA Forum set out to investigate how they could be better understood, and to begin to establish a basis on which they could be discussed. A central premise was to examine how cultural, economic and social value interact and are contingent upon each other. As Peter de Bolla and Graham Ive showed, the terms and concepts we use in such discussions started to take shape in the eighteenth century, when both culture and economics became some recognisable ancestor of their present form. As these two discourses emerged, the notion of social value also evolved, and the interrelationships developed all sorts of inversions and indirect linkages. Richard Sennett identified three instances of relatively small financial investment leading to enormous social benefits.

Another concern that arose from this was the extent to which one definition of value might dominate the others. Richard MacCormac's experience will be familiar to most architects. The old division between what can and what cannot be objectively measured often leads to the supposedly quantifiable economic value overriding all other considerations, especially those which relate to feeling and emotion. It takes a rare client to overcome such practices. But even here there might be some respite. As Ive argued, even Adam Smith, often considered the founder of 'utilitarian' economics and progenitors of the narrowly proscriptive definition of value, buries in his concept of 'luxury' the idea that 'wandering in ourselves' might have its place alongside the pursuit of wealth.

But could social or cultural value become dominant in the way economic value can? Though the issue of 'icon' buildings is hotly and all too often superficially debated, it certainly suggests the existence of a rarefied system of values which at the very least constitutes a particular relationship between cultural, social and economic worth. Charles Jencks makes a cogent case for the continued existence and production of iconic architecture, but it presumes a differently balanced relationship rather than the dominance of one definition over the others. To test this proposition further we have to go back to two nineteenth-century

Royal Academy Forum

concepts, the notion of the *Gesamtkunstwerk* [total work of art], and the French sociologist Emile Durkheim's definition of the 'total social fact', which Jean-Louis Cohen outlines and places among a series of fundamental concepts that might help to structure further discussion.

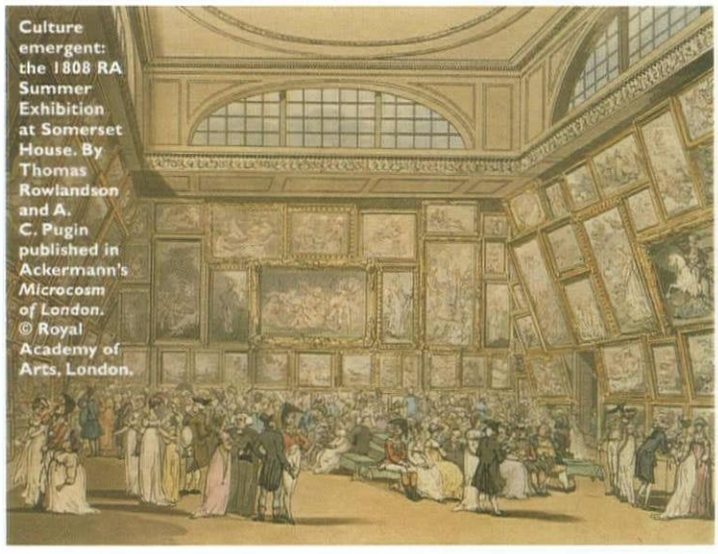
In Richard Wagner's formulation, the *Gesamtkunstwerk*, which was naturally only achieved not just in his own music dramas, but when they were presented in his own Bayreuth Festspielhaus, 'art value' rises to exclude all other values. Among the more important of his many sources was Arthur Schopenhauer, who argued that aesthetic contemplation was the only way to negate the inevitable suffering caused by the blind impulsion of the will – though Schopenhauer was sceptical about opera. Wagner, never one to lack self confidence, countered that a feast of architecture (the theatre), painting (set design), music and poetry (libretto), could not only overcome the limitations of individual arts, but their totality could also transcend the miseries of everyday life. In a world where Nietzsche – another influence on Wagner – was about to declare the death of God, the concept of the *Gesamtkunstwerk* had enormous resonance, not least because it elevated art to the place of a surrogate religion. The Viennese Secession learnt that lesson well, but the most complete post-Wagnerian realisation of the *Gesamtkunstwerk* was in Diaghilev's *Ballets Russes* where dance joined music and set design in one of the defining initiatives of twentieth-century cultural activity.

Whether Diaghilev's audiences were really experiencing 'culture' and nothing else is of course highly questionable, though similar beliefs were not uncommon early in the twentieth century: Theo van Doesburg argued that in effect 'architecture' would disappear, subsumed within the aestheticisation of all aspects of life. In establishing an intense relationship between supposedly spiritual ideas and the self, the *Gesamtkunstwerk* does share something with the icon in its traditional sense as an object to aid religious devotion. But they differ in their means. An icon, such as those painted by Andrei Rublev, is a discrete object in a single medium, and the relationship it creates is purely bilateral. It shuts out extraneous factors, but does not attempt to deny that they exist. The *Gesamtkunstwerk* not only seeks to exclude anything which is not to do with culture, it also externalises the relationship between self and spiritual revelation, and to some extent makes it collective by implying complicity among the audience. Whether or not that simply reveals how increasing complexity of society made some form of objectifying framework necessary to communicate 'spiritual' ideas, this does suggest one reason why iconic architecture is so problematic.

In the colloquial sense an icon building is shorn from its physical and to some extent its social or functional context. These have become the socially accepted means of 'objectifying' and assessing 'design quality', or of measuring 'cultural value' as opposed to economic value. Yet if the term means anything, icon buildings carry the highest levels of cultural value – even to the extent of endorsing expenditure which eludes economic justification. So if the concept of iconic architecture is to give any help in resolving the trap in which architecture is caught, we will have to first understand how the discourses around culture and economics emerged, and then seek to overhaul the means by which we discuss them.

PETER DE BOLLA

Where and when did culture, in the sense of the social consumption and production of artworks, begin? I suggest the first public exhibition



Culture emergent: the 1808 RA Summer Exhibition at Somerset House. By Thomas Rowlandson and A. C. Pugin published in Ackermann's *Microcosm of London*. © Royal Academy of Arts, London.

of contemporary paintings by British artists, held by the Society for the Encouragement of Arts, Manufacture and Commerce on the Strand in March/April 1760 as a starting point. Of course this statement immediately appears absurd. If so how can we understand fifteenth-century Florence or sixteenth-century Mantua? What of Rembrandt's Amsterdam? Michelangelo's Rome? For reasons I shall attempt to explain, there is some sense to the proposition that Rembrandt or Michelangelo worked in what we might call the pre-cultural era. Because, for there to be something like culture – in the sense I have given it – five preconditions are necessary. They are:
Institutions; Market; Public; Preservation of artefacts; The aesthetic.

All five need to be present for something identifiable as culture to emerge. When this happened for the first time, we find the soldering of commerce with art, politeness with aesthetic sensibility, value with taste. In essence the commodification of a realm of human activity which, according to a version of its sustaining conceptual framework, is without value in the economic sense. So artworks begin to take on the aura of talismanic objects of prestige and power which have value on their own account. None of this was possible before the mid eighteenth century. Some history helps to explain why.

At the opening of the eighteenth century in Britain there were two patent theatre companies, 18 organs in London parish churches, it was illegal to import paintings, and the number of printing presses was limited to 20 by law. But, by the mid-century the institutions, markets and practices we associate with cultural production were firmly established. It is not fanciful to claim that literature, as we know it, was born out of these institutions, markets and practices. Consider that throughout the previous century most artistic practice had been confined to the vagaries of patronage. In 1660 there were no concert series, public exhibitions of paintings or other works of visual art, precious little theatre, no daily newspapers, weekly journals or reviews; no critics, theatrical or operatic impresarios, no picture dealers, no professional authors, artists, musicians and therefore no public, in the modern sense of the term. There was, in the sense I have outlined, no culture.

A century later, in 1760, London had four daily newspapers and six tri-weeklies. An unprecedented rise in periodical publication accompanied this expansion of newsprint. Books began to run off the presses in unheard of numbers. By 1734 *The Gentleman's Magazine*

had a circulation of 9000 per month which had risen to 15 000 by 1744. This, in turn, fuelled an entire production industry – typesetters, printers, engravers, binders, leather toolers, booksellers, print makers and sellers – to service this new domain of culture. Over the course of the century it has been estimated that more than 150 million books were fed into the market.

A similar story can be told about painting. By the mid-century the market for paintings had been firmly established. Over 100 000 pictures were sold through the newly established auction houses and began to form the core of the first non-royal collections. Many of them – substantial collections of paintings, sculpture and other artefacts – were being displayed in semi-public purpose-built spaces, at Kedleston, Holkham, Chiswick, Bowood, Houghton. Artists from all over Europe flooded into England to compete in the booming market in painting – mostly portraits – and to display their products at the yearly exhibitions.

Music tells a similar story. By the late eigtheenth century, it was possible to attend the opera or a subscription concert at one of London's several concert halls on every night of the week. In the theatre things were less spectacular owing to the legal position: the number of playhouses and companies was restricted by the system of royal patents and licences which operated throughout the century. But even so there was a similar trend: new theatres were built during the reigns of Anne and George I and existing ones were expanded; by the 1790s Drury Lane's capacity was over 3600, while Covent Garden could comfortably accommodate more than 2500 theatregoers. The popularity of the theatre in Georgian London was so significant that by the 1760s we believe there to have been over 12 000 theatregoers a week attending playhouses.

And all of this began to happen under the rubric of a new theory designed to sort out what the value of such activity might be, the aesthetic. It was an Irishman, Francis Hutcheson, who wrote the first substantial theoretical work on the topic of taste, *An Inquiry into the Original of Our Ideas of Beauty and Virtue,* published in 1725. Taste, according to Hutcheson, was an 'internal sense', by which he meant an innate power to respond with pleasure when the external senses perceive certain properties in objects. His theory was intended to counter previous theories of beauty which understood the source of that pleasure as lying within the object. Hutcheson, in contrast, says that beauty names 'an idea rais'd in us', which is to say it denotes an object in the private consciousness of a person. So beauty is subjective.

Writers after Hutcheson worried over whether or not the 'internal sense' was, as it were, equally available to all people or rather whether it was a special quality – perhaps like perfect pitch – which only some people were fortunate enough to have. Furthermore, some writers noted that there was a social aspect to the sensation of deriving pleasure from objects of beauty and this led them to conclude that via the association of ideas, it was possible to appreciate objects of beauty even if one's own antennae, so to speak, were poorly developed. So the 'man of taste' became synonymous with someone who displayed the right taste in music, books, paintings and so forth. The institutions where this display took place began to acquire their own buildings. So it comes about that a public sphere in which taste can be made visible, expressed, adopted is joined to the formulation of a conceptual apparatus which designates some commodities – artworks – as having value in and for themselves.

But who has the right to this new domain of culture? Can a footman listen to music with the same ears as a lawyer? Can a servant look upon painting with the same eyes as his lord? This question – over who has rights to this domain of culture – was raised with consistent and alarming frequency at precisely the moment when culture came into being. Could it really be that all one needs in order to look upon a painting by Reynolds is a common optical mechanism? How educated must one's eyes be to appreciate not the efforts of the mechanic but the exquisite production of the genius? Is the public really to comprise all who engage in the social and political entities of state or, rather, is it restricted to those in the know? In the mid-eighteenth century this argument was settled in a way that is familiar to us: to keep out the riff raff from public exhibitions of paintings, for example, the simple expedient of charging for admission was adopted, and when this did not completely succeed, rules – such as the disqualification of 'liveried servants' from the exhibition room or pleasure garden – were instituted. Right at the moment when culture appears, it gets inextricably interwoven with questions of economic value.

GRAHAM IVE

When Arnold Toynbee spoke of a 'bitter argument between economists and human beings' he was drawing on an intellectual tradition that goes back to Coleridge and Ruskin, and still influences how non-economists think of economists. It is a tradition that associates political economy with a 'dismal' and 'de-moralised' conception of value, utilitarianism, and it links the names of economists with Mr Panopticon Bentham, Mr Workhouse Chadwick, and Dickens' Mr Gradgrind. This charge is false, but the bad news is that the situation is actually worse. 'Utility' embarrasses modern economists. In contrast to the founders of classical economics, they have nothing to say about aesthetic value, because they measure value itself in a circular trap. According to the concept of individual revealed preferences, value is what someone is prepared to pay, but the level someone is prepared to pay is determined by … value. Not surprisingly, when pushed to 'value' something that has no market price, economists of today have trouble: they cannot completely escape the concept of utility, but having abandoned it as an intellectual resource they can only refer to it in a coded language. In this world of mirrors value is portrayed as 'cost saved', leading to the characterisation of architectural value being the capacity to save 'whole life' cost and the ability to measure the cost of changes to a design, but not their value.

So resurrecting the concept of utility might help to escape this trap. Indeed Adam Smith, often thought of as the originator of the tradition Coleridge and Ruskin so disliked, did see utility in broader terms than they allowed. Through Smith's lens utility can favour artistic activity, in part because it breaks the circle of measuring value by bringing in external judgment. Even so, utility on its own is not enough.

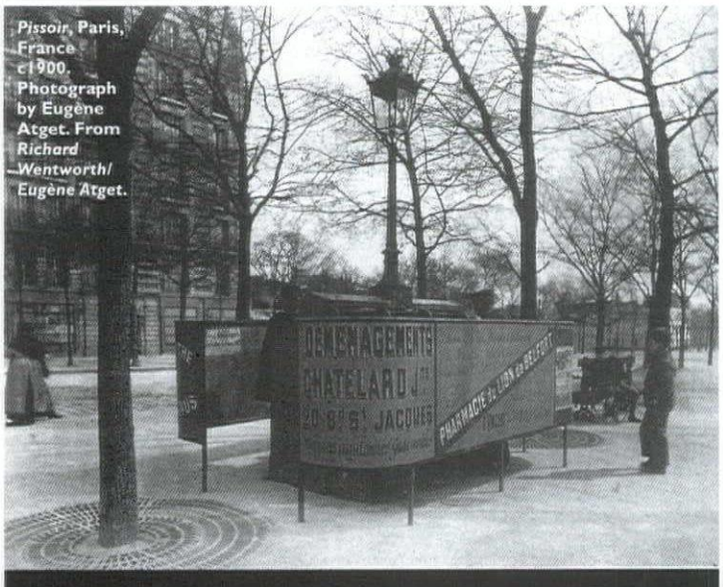
For Smith, 'utility' is the capacity of something to satisfy an appetite. When that desire is for something basic like food or shelter – which Smith classified as 'necessities' – it is relatively easy to satiate. Efficiency and economy are the guiding principles, and maximising the benefits from limited or scarce resources is properly a task for rational calculation. Once an appetite is satiated utility diminishes, leading to the concept of 'marginal utility', where gains in utility reduce, cost increases and the question is how to judge how much is worth spending on what. This moves to Smith's second general classification – 'luxuries', and his formulation of luxury shows a value beyond utility.

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He argued that providence, which he called 'the invisible hand', would so arrange society along the lines of the free market with security of property rights, that even self-interested actions would give rise to development and progress. Illusory goals and dubious instincts may drive behaviour, and even when individuals deceive themselves that luxury will bring happiness, they are acting for the common good. Their deception is socially provident, because it makes those people work hard, save, take risks and invent. Material and cultural progress is the result. Pursuit of luxury, however despicable at the level of the individual, benefits society in general. We do not share Smith's faith in the completely providential nature of our social arrangements, and we are only too aware of the dark side of our own instincts, and we might question his confidence that accumulating private wealth will always preserve or increase the sum of social value. But we can share his perception of the danger of entrusting anyone else with deciding what is in our interest; and with entrusting anyone at all (including ourselves) in deciding what is in the social interest, and of social value. Applying ideas of utility and efficiency outside the realm of necessity – whether we call that 'outside' luxury, or social life, or freedom – becomes complicated. When considering 'luxury', Smith gave more weight to the appearance of utility, than to the measurable increment of functionality achieved in the object, design, or whatever. This touches on aesthetic judgment, and in this sense he opposed his great predecessor in Scottish intellectual life, David Hume. His key example, a deliberate criticism of Hume, is of a watch, which is beautiful because, with nothing unnecessary to the purpose, it achieves an extraordinary level of accuracy. This is valuable even though its user has no use or need of such accuracy. It is valuable because its maker has shown exceptional skill; and because its buyer has shown exceptional sense of what it is 'appropriate' for a rich person to spend money upon; and he knows this is indeed appropriate because others will commend him for it ('approve' his action) and, even if a particular 'spectator' doesn't, his conscience, the 'ideal spectator', will reassure him.

Smith applied the same thinking to architecture. He assumed that when the self-interested 'man of fortune' (always male) commissioned architecture, he did so as a patron, concerned thereby to earn social approval and show his virtue and taste. He did not conceive of an architecture of productive expenditure – that is, that the rich would spend on architecture with a view to thereby becoming still richer: it was to show virtue.

Smith, one of the founders of conservative and capitalist economics, found value in 'unproductive' expenditure, or certainly expenditure which went beyond utility. Architecture is particularly susceptible to this line of reasoning. Even if his solution to the problem of aesthetic value works in the absence of dissonance or dissent, and assumes a homogenous rather than a heterogeneous society, it still describes how a convergent consensus can emerge around the value of aesthetic production, and the relative 'virtue' – or 'worth' – of artist and patron. He also sets out how economic resources can be directed to such ends and does this without even a gesture towards the trite, contemporary concept of 'market value'. We may not sympathise with every aspect of Smith, but he does help us to see beyond the limitations of contemporary economic thinking as it is applied to architecture.



Pissoir, Paris, France c1900. Photograph by Eugène Atget. From *Richard Wentworth/ Eugène Atget.*

ACCIDENTAL VALUE

Value, argued Richard Sennett, can accrue from relatively small investment and interventions if they are carefully targeted at particular social issues. In 1864, as part of his modernisation of Paris, Georges-Eugène Haussmann introduced the pissoir. The effect was an entire remaking of the nature of the street. Suddenly women did not have to see men urinating in public. That created a range of new possibilities for street life, including street cafés. For relatively little outlay and physically discreet insertions, this innovation hugely magnified value.

A second more recent example of tiny investment generating huge benefit is an 'adopt a tree' policy in Chicago. It costs only $130 to plant a tree, but in this case a local person takes responsibility for 'ownership' of each tree. The consequence of this is to change perceptions of the relationship between those individuals, their physical environment and the wider community, with a massive effect on the crime rate and other indicators of social failure.

Third, the 734 playgrounds which Aldo van Eyck introduced into Amsterdam, often with such simple and cheap devices as paint, sand and low cost furniture, inculcated children with what Henri Lefebvre called a 'right to the city'. Again that policy created enormous social value for very modest economic investment. Why are so many architects oblivious to such possibilities? Three points help explain. Architects tend to think on a grand scale and in broad brush terms. But people don't inhabit the 'whole design', they perceive fragments of a totality. Second, people inhabit spaces theatrically, experiencing the city as a stage set. They use their environment as a means to display themselves to each other. Finally, controlling the environment occurs through minutiae. The challenge is to avoid hubris in design, and to find ways of linking the 'accidental' value such as these examples show, to larger social consequences.

RICHARD MACCORMAC

Architecture lies in an uncomfortable position between two areas of understanding. On one side stand reason and ways of evaluating and measuring objectively, that come from the Enlightenment and the rise of science, commerce and industrialisation. On the other are cultural values like subjectivity, humanism and aesthetics.

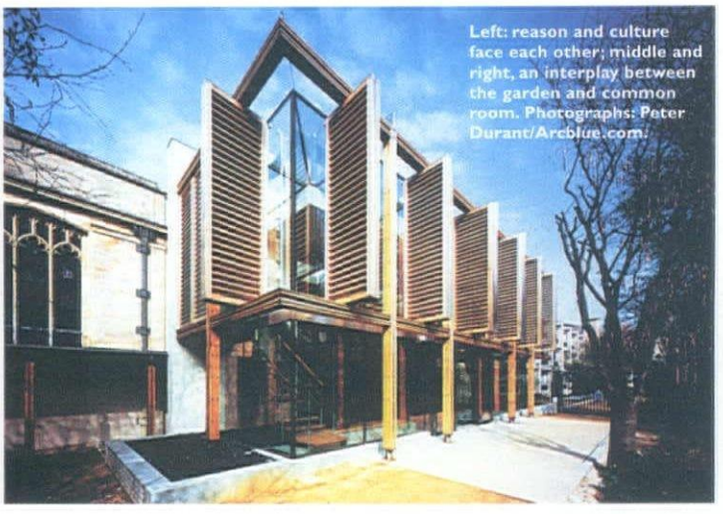
Architectural education suggests that architecture is part of a great cultural venture. But, although the commercial world occasionally builds architectural icons, most developers want to maximise the profitability of their buildings and may see aesthetic issues as conflicting with this priority. As a student I was advised, perhaps facetiously, 'Whatever you do, don't use the word beauty with an English client; you'll get fired'. In response, British architecture produced the 'High-Tech' movement, a wonderful architecture that managed to elide this duality by raising rational construction to an aesthetic proposition, but at the price of a deliberately limited field of reference.

Another approach is to accept that architecture exists in relation to this unstable duality between these two sets of criteria.

The side of reason has a powerful philosophical background in the belief that knowledge, science and technology determine human destiny.

Humanism	Science
Imagination	Reason
Personal Experience	Objectivity
Value	Cost
Idea	Fact
Art	Commerce
Feeling	Knowledge
Inventiveness	Accountability
Quality	Quantity
Recreation	Work





Left: reason and culture face each other; middle and right, an interplay between the garden and common room. Photographs: Peter Durant/Arcblue.com

It is embedded in the origins of modern architecture. The guiding ideas of the Bauhaus, including form following function and the need to make the building process more efficient, have a counterpart in its contemporary logical positivist circle in Vienna (although when Ludwig Wittgenstein spent years designing a house for his sister, his attempt to find entirely rational connections between architecture and philosophy ultimately failed).

What of the cultural side and its criteria? The tendency in modern societies, such as ours, is to find values that can be quantified reassuring. But when we seek to make everything accountable in this way, subjective values like aesthetics and beauty appear unmanageable and dangerous – precisely because they cannot be quantified.

Clients are often interested in these values, and if they are to be developed it is essential for clients to have direct contact with their architect. But – especially in those complex buildings where there is a split between the end users and the project managers – it is difficult to have that vital contact. A process called 'value engineering' often intervenes and imposes measures of financial value over everything else. The constitution of the BBC project ensures that the cultural and quantifiable are reconciled. In our design for the senior common room at St John's College, Oxford, we had a very strong, confident relationship of mutual exchange with the college fellows. Our discussions identified how valuable the medieval garden is to the college, so we deliberately created an interplay between the garden and the room where the college's governing body meets – to reflect this relationship in the design. Various devices – the edge of the floor, the deep balustrade, the glass wall and external shutters – each define the limits of the room in different ways, and the garden might seem to penetrate into it between any of them. The shutters make these possibilities explicit. In the morning they are closed to protect the room from the sun; as the sun moves they open outwards to become fins, which (in the sort of trick that Frank Lloyd Wright understood well) seem to draw you from the room into the garden. Yet despite the close relationship between inside and outside, the room barely touches the garden; it is cantilevered over it, suggesting that the relationship is intangible rather than physical. This relationship and the effects of the design would be very hard to quantify.

The idea of architecture as an art that can be beautiful has preoccupied me for over twenty years. But creating that kind of architecture is only possible for a client who really understands the aspiration. Otherwise the construction industry is like the NHS, full of managers who are disengaged from the final product, and just manage risk through the process. Rudimentary measurement prevails over qualitative value.

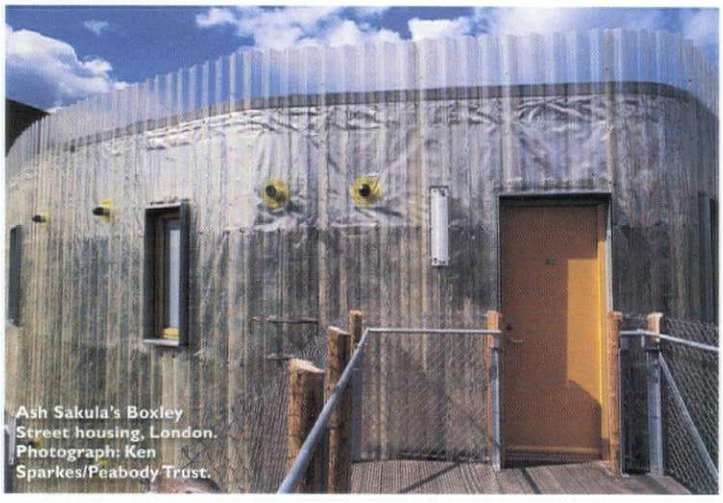
However, it seems that this position is now being subverted by verifiable economic trends. As Labour peer Lord Evans, Chairman of Faber & Faber, suggested in a New Statesman lecture in 2001, the creative industries – including art, architecture, design, music, broadcasting and film – now employ more people than all the traditional industries of shipbuilding, steel, car manufacturing and textiles put together. Politicians and accountants may find this hard to measure because the output is intangible, but it constitutes 6-7 per cent of GDP – 12 per cent in London – and it is growing at 16 per cent annually. This affirms that culture is integral to our economy, as well as our society: it adds value rather than cost.

DICKON ROBINSON

Of all the different concepts of value that punching the word 'value' into Google reveals, the property development and housebuilding industries use a specific one in their financial appraisals. At their simplest they input the cost of land, construction and interest on money borrowed to establish cost; value is the proceeds they anticipate on sale or completion. The difference between the two figures is profit. What is interesting is the role the market plays in determining the value of a scheme. This is established not by what it has cost to create in terms of labour, energy and material resources, but by the scarcity or ready availability of comparable offers, and by the public appetite for it. While the market is a good guide to how much you might get for a project which is already well provided in the market, it is a poor indicator of the likely appetite for a new product, and therefore the value it might realise. Since this compounds risk, commercial property developers and housebuilders are reluctant to experiment with new products or tinker with established ones. Their concept of value restricts innovation.

Most areas have an established range of properties and uses which, coupled with public and corporate demand, determine land value. Where land values are low, developers struggle to justify building anything other than an inexpensive product as there is no evidence of demand for anything else. This simple equation is what makes urban regeneration so difficult without public subsidy. To change the perception of an area

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Ash Sakula's Boxley Street housing, London. Photograph: Ken Sparkes/Peabody Trust.

you have to provide a product that appeals to people seeking something better than what is already there. As financial appraisals do not justify such action, this means creating rather than following a market. Every successful public subsidy seems to be mirrored by examples of failure. The Holy Grail is to find ways of creating a superior offer without increasing costs, so that no public subsidy is necessary, or in the case of social housing, no more than the normal subsidy. This is the magic which design can weave. Great architecture integrates functionality and fitness for purpose with a wealth of other values. The role of the architect is to mediate between cost, value and values. Here the difference between value and values is crucial. If value is all too frequently a monetary sum, values are driven by culture. It is a 'value judgment' to claim that evaluation of worth can only be calculated by intellectual assessment rather than measured as a financial sum. Values are multifarious, from pleasure in craftsmanship, to exploitation of colour, a sense of tactility in materials, and to surprise and fun.

So what is the art of generating value through creating new markets? In housing, it has generally been done most successfully by changing and enhancing public perception of a neighbourhood by inserting interesting and ambitious architecture. Buildings are the largest things in our environment and their impact is hard to avoid. Loading new buildings with values underlines and enhances their impact. This is the difference between mundane building and architecture: between boring and bland, and exciting and challenging; between indifferent and beautiful.

We all know the tensions that arise when architects, as a result of their training, seek to reflect cultural values in their designs, but cannot demonstrate the financial value of increased costs. Social housing is an interesting area to observe them, both because significant decisions are taken by clients on behalf of their tenants, and because there is little government or public appetite to endorse generous budgets for strata at the bottom of society. At the Peabody Trust I have tried to find ways of incorporating values into otherwise economic buildings which would add to the quality of life for residents and enhance neighbourhoods, and from time to time create new markets for which there previously appeared to be no demand. Several examples of Peabody estates in London over almost 150 years reflect a wide range of cultural, environmental and aesthetic values. In the 1860s, Henry Derbyshire designed the first estate in a mild Neo-Classical aesthetic which has been compared to that of clubs like the Garrick. This was an attempt to suggest respectability, an effect emphasised by a large, rusticated entrance arch. Occupants and visitors would have found the materials, brick, timber and slate, familiar. But the design also reveals public health objectives, visible through clerestory windows behind which were communal baths, laundry and drying rooms, and in the spacious courtyards where children could play safely in fresh air. Environmental and social values are at work here.

Seventy or so years later came Victor Wilkins' Cleverly Estate. Based on Christopher Wren's Hampton Court Palace, it was conceived as a 'People's Palace', combining the familiar with the aspirational. It is the most extreme example of values by association, and shows no sense of the imminence of the Modern Movement. For that you have to go to Berthold Lubetkin's Priory Green of the late 1940s. Its huge scale, wide spacings and delight in abstract facade patterns reflect the ideals of a society based on equality. Its values, unlike Cleverly, could not be conveyed by association as they barely existed: they had to be expressed through manipulation of function and rhetoric. Its scale and patterns subjugate any individual territory and individual flats are not articulated but are merely part of a larger composition. State provision, utility, a faith in modernity and therefore the future are its values. By the early 1990s, the car determined the use of space and layout of homes. The ideal of shared communal space disappeared; instead every household had an opportunity to exercise individual choice in their front garden and parking area. Tibbalds Munro's Victoria Place in West Silvertown Urban Village made place-making the overriding objective. It was identified as a major pedestrian entrance to the development with the potential to articulate the wider environment. Its curved form and high quality materials represent the values it brings to its context.

CZWG's flamboyant West Ferry Studios derived from the hypothesis that local businesses were more likely to flourish in a local landmark, while at Murray Grove by Cartwright Pickard, the aim was to investigate volumetric off-site construction. Its engineered quality brings a relaxing and reassuring simplicity. Houses at Bill Dunster's BedZed, designed to incorporate as many sustainable features as possible and to create an image for sustainable architecture, achieved premium sales prices over local alternatives, confirming the emergence of a new market in sustainable homes. Finally, the two very different winners of a competition to find new approaches to low-cost home ownership, Ash Sakula's Boxley Street scheme and Niall McLaughlin's Evelyn Road show how an architecture which is rich in values can create value. What links the subtle and flamboyant is a sense of beauty, the fantastic secret which architects can share with the public.

JEAN-LOUIS COHEN

Representing buildings as icons immediately triggers questions about the peculiarities of the art of architecture. Such questions reveal not only architecture's internal processes, but also the place of the discipline in culture and cities. Understanding iconicity simply as imageability, as we often do now, questions the entire chain of social constructs in which architecture is located. The following introduces some concepts which might help to do that. Buildings are more than the hollow, inhabitable sculptures that contemporary conditions can seem to make them, but there is a constituency for 'icons'. Ten years ago Peter Eisenman referred to one of his Japanese clients asking for 'cover' when commissioning a design. Did he mean 'shelter' as the main function? Certainly not: he was looking forward to be published on the cover of a magazine …

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Total social facts

The French Sociologist Emile Durkheim introduced the concept of 'social facts' in his *Règles de la méthode sociologique* in 1895 and his colleague and follower Marcel Mauss developed it. Social facts are not only facts that take place inside society, but constitute a group of facts where 'The ways of acting, thinking and feeling appear to have the remarkable property of existing outside individual consciousness. Not only are these types of behaviour or thought external to the individual, but they are also imbued with a commanding and coercive power'.

Being 'external to the individual', social facts become total when they condense complex and manifold levels of relationships, just as large buildings such as skyscrapers do. Certain buildings, then, might be associated with the concept of the 'total social fact'. Of course, buildings are unquestionably social products, embodying the values of the societies that build them, but each one is also shaped by individual consciousness, or a series of individual consciousnesses. Rather than trivialise this notion by applying it to particular designs, my perception is that specific types, repetitive situations, groups of architectural products can be seen as total social facts.

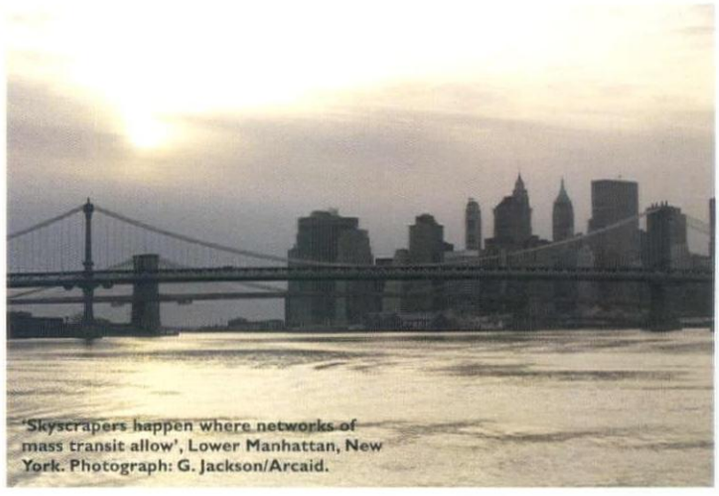
In this respect, the skyscraper as a type (vertical cities), as opposed to a particular specimen, seems to be total social fact, defined by the developers' codes and ethos ('forms follows finance' as rightly said by skyscraper historian Carol Willis), by technical and legal rules, as well as by design decisions. In its relationship with the city, the skyscraper can also be seen at the intersection of the syntagmatic axis (city form) and with the paradigmatic axis (building concept and shape). The latter escapes to some extent the coercion of the social fact, but not the former. Skyscrapers happen where the networks of mass transit allow for them.

Marx's theory of value

Buildings are carriers of civic, cultural and religious values, so Marx's theory of value does not cover all aspects of value in architecture, but as a former Bolshevik (albeit a softened one), I find it intriguing. Marx contrasted the *Gebrauchswert* or use value of products to their *Umtauschswert* or exchange value, and this differentiation has been a most useful one in the understanding of the mechanisms of capitalism. In the case of the skyscraper, is the iconic value part of the use value of a building performing physical functions and also functioning as an urban marker? Or is it part of the exchange value? The example of buildings sold as commodities (Empire State Building, Rockefeller Center) and keeping their name (their brand) after a change of ownership indicates that function is not the only determinant.

Alois Riegl's values

In *Der moderne Denkmalkultus* [the Modern Cult of the Monument], published in 1903 when preservation policies were being established in the late Habsburg Empire, the Viennese art historian Alois Riegl assigns a wide range of meaning to the monuments, voluntary or unvoluntary (*gewollt* or *ungewollt*). Of course he mentions *Gebrauchswert*. But the theorist who invented the term of *Kunstwollen* [will to form] also posits *Kunstwert* [art value] as a fundamental aspect of the monument. Riegl differentiates the elementary *Kunstwert*, based on the search for the new, from the relative *Kunstwert* 'defined in tune with the modern *Kunstwollen*'.



'Skyscrapers happen where networks of mass transit allow', Lower Manhattan, New York. Photograph: G. Jackson/Arcaid.

Riegl's definition of value is related to a broad concept of history and memory. He suggests the categories of *Erinnerungswert*, related particular memories; *Alterswert* comes from the historic resonance of the built fabric, and *historischer Wert* depends on the historical events that took place in the building. But value is not limited to the issues of historicity or preservation. Riegl acknowledges the *Entwicklungswert*, or cumulative value that old buildings keep; the *Neuheitswert* or novelty value and the *Gegenwartswert*, writing that 'most monuments answer to expectations of the senses or of the mind that new and modern creations could as well fulfil'.

Bataille's 'expense'

In their views of value, Marx and Riegl assume that products or monuments are governed by a principle of utility. This fundamental view can help to understand the process of valuation or devaluation in architecture. In *The Accursed Share* (1949), Georges Bataille interprets modern society as being under the pressure of production, and richness is for him associated with waste. He underlines the notion of gift, of waste without counterpart related with upper bourgeois consumption or combustion or riches, and parallels it with the destruction of wealth involved in wars. The extravagance of civic or private projects surrounding us could, without indulging in a populist attitude, also be related to this 'accursed share' of excessive expenses.

Nietzschean conclusion?

Friedrich Nietzsche was one of the most popular authors to contribute to the emergence of modernity, and avidly read by most architects in the first third of the twentieth century. Reading Nietzsche's *Also sprach Zarathustra* in 1907, young Le Corbusier identified with the figure most hated by 'people of good', the one who 'blasts their tables of values, the breaker, the criminal', in other terms 'the creator'. Architecture should thus be understood not only as the making of values, but also as the destructor of values.

Yet, at the same time, and rather than looking at iconic building, architecture's products should also allow us, as Nietzsche wrote in *The Gay Science*, to 'wander in ourselves'. They should become 'constructions and promenades expressing, in their whole, how sublime meditation and remoteness from the world are'. I have the suspicion 'iconic' buildings are not exactly leaving space for this pursuit.

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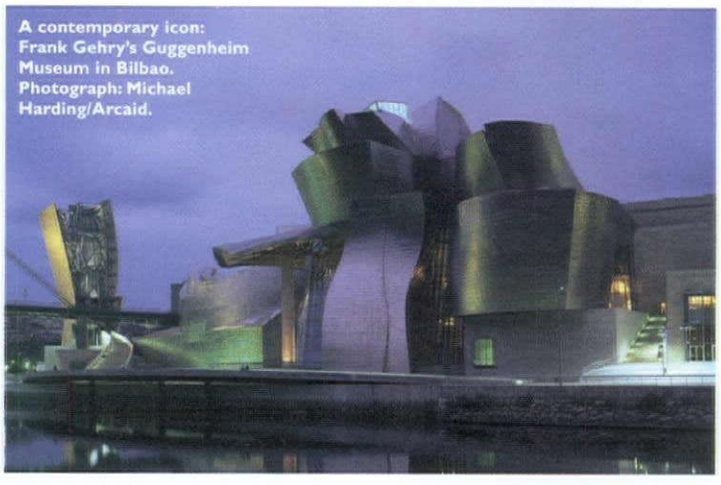
CHARLES JENCKS

Although no one asked for the genre, and it is not loved by all, the new iconic building will not go away. Four causes, both good and bad, run too deep: celebrity culture now dominates the arts; people value personal freedom and artistic expression more than collective, traditional symbols; religious and social beliefs have become weak so opening architecture to strong idiosyncratic expression – 'anything can be an icon today, even a bicycle shed' – and clients, mayors and politicians of all persuasions are demanding the wow factor. Their public – when an iconic building occasionally rises to the challenge – even enjoys the new genre.

Furthermore, as long as we build expressions of faith – and even in the marketplace there is some faith – they will be shot down by others of counter-faith. Just as Roman coins and buildings were erased and transformed as Christian icons, so too our successors will have a job of re-writing history as they re-mint our images. But this recycling and reinterpretation of images runs the the risk of creating malapropisms, such as the Think Team's proposals for rebuilding the World Trade Center. Their Twin Towers were lampooned as 'skeletons in the sky', precisely the wrong memories to evoke. No wonder many architects dislike the iconic building: who wants to be dismissed by a journalistic one-liner, or an errant metaphor? Architects might be on the verge of a new iconophobia. But as long as the Fashion-Celebrity Syndrome dominates global culture, the profession needs to take a more complex position than the familiar, easy critique that stems from a diatribe against the corruption of the present taste. This goes back to Vitruvius. He mounts his attack in a chapter on wall-decoration in his *On Architecture*, and from it later critiques derive. Vitruvius was concerned with illogical structure and the day's expressionism, such as stucco monsters, unnatural elements and chimera. He faults the way this style has undermined the good taste of the Greeks: 'On these lines the new fashions compel bad judges to condemn good craftsmanship for dullness'. He concludes on the corrupting influence, 'when people view these falsehoods, they approve rather than condemn'.

That Vitruvius' opinions were repeated for 2000 years is no reason to dismiss them. More compelling grounds for critiquing his critique lie in the failure of professional censorship to have any effect on society. This is especially true today in a global culture of competitive capitalism. Bad enough that such censorship fails to prepare architects mentally for the competitive stakes, but worst of all, it fails to train them how to create better iconic buildings. That's the real question, and one I seek to answer in *The Iconic Building – the Power of Enigma*. One way is to design multiple metaphors, enigmatic signs that pull in more than the one-liner; another is to tie these signs to function, tradition and context.

Graham Morrison's argument that 'landmark buildings [are] ruining our cities' is partly true, but, characteristically, that cliché is not very helpful. He points out that three iconic landmarks – the Sydney Opera, the Pompidou Centre and the new Scottish Parliament – initially met with disapproval, and then fails to deal with an important aspect of the initial revulsion. It is, as Will Alsop and Frank Gehry understand, that the iconic building must carry a negative charge that challenges contemporary taste – or else it will not become iconic, as the Eiffel Tower and many examples have shown over the last 150 years. Morrison continues 'there is little evidence to suggest that architecture in the form of a single gesture can really [boost a city's economy]. Without easyJet,



A contemporary icon: Frank Gehry's Guggenheim Museum in Bilbao. Photograph: Michael Harding/Arcaid.

it is far from certain that the small economic gains in Bilbao would be measurable at all.' Market researchers, however, did find that the city had an extra 1.3 million visitors the first year it was finished, 1.1 million the second, and that 87 per cent were foreign to the area. They directly increased the tourist spending by over $400 million in two years, so in effect paying for four New Guggenheims! Many cities heard about these figures and fell over each other to grab a New Bilbao Effect.

The unpleasant truth of the Fashion-Celebrity Syndrome is that it spurns deference. People do not honour the same gods, and very few go to church. Most people are suspicious of hierarchies. Values are put at the mercy of the marketplace and power. The confusion of public symbolism stems from the conflicts inherent in global culture and the uncertainty behind this symbolism is at the heart of the iconic controversy. If one could face the deeper issue of a contemporary iconography, then the problem of the iconic building would be solved, but there are very good historical reasons why architects, as do artists, shy away from this question. Architects are inheritors of a Modernist tradition that sublimates iconography to technique and abstraction, process and function, programme and ideology. They do not follow the older traditions and ask about the choice of subject matter, questions like 'what should a building mean?', 'in what style should it be?', 'what associations should it have, what iconography should it adopt?' These deeper existential questions, and freedoms, were subsumed within the dominant discourses of Modernism.

Architects like Rogers, Foster, Isozaki, Meier, Gehry, Eisenman, Koolhaas, Hadid, Herzog & de Meuron, Libeskind, and Calatrava dominate the global media because they produce amazing, sometimes outstanding and often interesting landmarks that defer not to the old gods but to themselves. However, after studying about 70 iconic buildings in some detail, and despite their heterodox imagery, I do see a new shared convention. It is the enigmatic sign, the common trace behind the many puzzling and emergent shapes. What these strange forms often share is a reference to nature, the patterns of the cosmos, the forces of material production both artificial and living. This may be only one set of signifiers among many that the iconic building underwrites, but it is typical of our time, as unmistakable a trace as the Christian cross was an icon of a former period. Not every architect will subscribe to either the green agenda or cosmogenesis, but if you scratch an iconic building hard enough it bleeds the enigmatic patterns underlying nature, and celebrates them.

interiors review



Bar area by Marc Newson – the actual bar is a single piece of marble more than 8m long.

A NEW HOTEL IN MADRID TAKES THE BOUTIQUE DESIGNER CONCEPT TO CAVALIER EXTREMES.

We're all familiar with what happens when boutique hotel entrepreneur meets megalomaniac designer, but why stick with one tired signature architect when you can have 12 different ones all vying for your attention? In what has to be one of the most obscenely lavish hotel design projects ever undertaken outside the Gulf, Hotel Puerta América, which has just opened on the edge of Madrid, boasts the involvement of 12 superstar architects. Each was given a separate floor to design and free creative reign was, somewhat astonishingly, matched with a blank cheque. Another six were engaged to design the hotel's communal areas such as the foyer, restaurant and car park. The cost of the enterprise, masterminded by Spanish chain Grupo Silken, has yet to be properly calculated, but around €75 million is thought to be in the ball park. From Zaha Hadid's impossibly fluid rooms with no corners, to Norman Foster's havens of perfectionist serenity; from David Chipperfield's Zen-like visions of relaxation to Ron Arad's eclectic mixing of moods and materials, Puerta América is the ultimate in deluxe set dressing, bringing the gossamer wing world of superstar architecture to the modern, discerning traveller in one convenient package. In theory, you could stay in a totally different, obsessively conceived 'environment' each night, for nearly two weeks, but that might just drive you crazy. Here we look at who did what and sample some of the interiors. C. S.



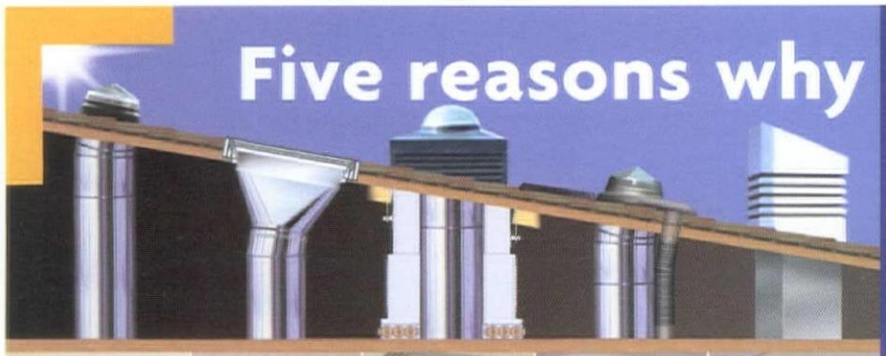
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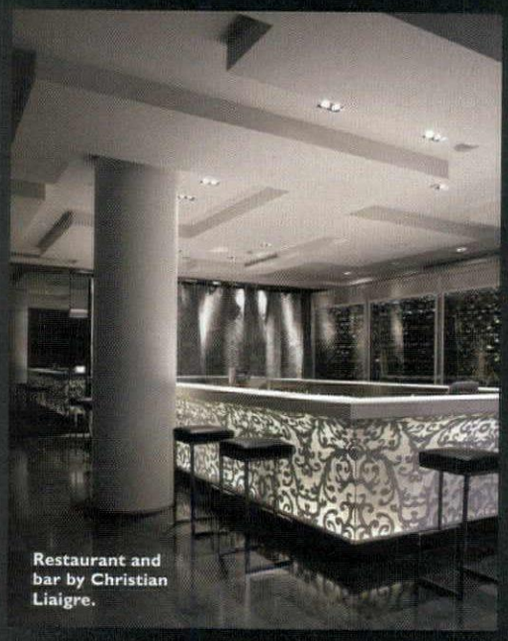
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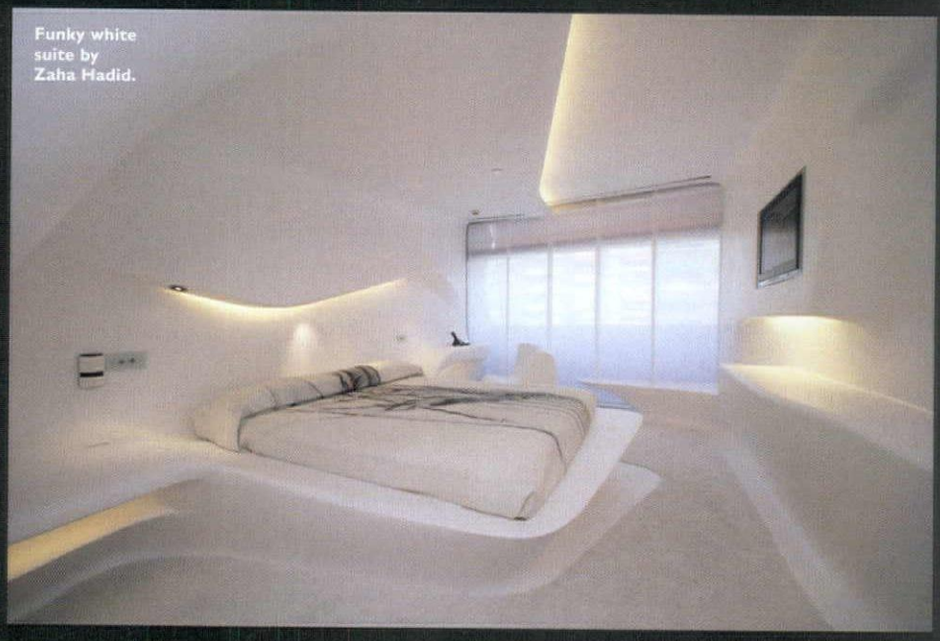
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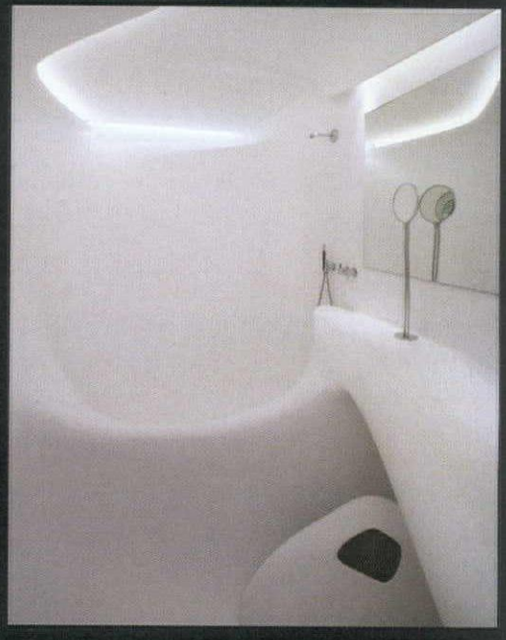
Restaurant and bar by Christian Liaigre.



Funky white suite by Zaha Hadid.



Bathrooms by Ron Arad (left) and Zaha Hadid (right) which use natural acrylic stone, LG Hi-Macs, supplied by LG Chem Europe.







Left, bedroom by Ron Arad. Right, Zen bedroom by David Chipperfield.



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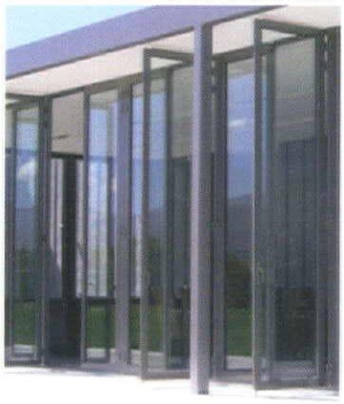
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Victorian Woodworks

Bannatyne's Casino is the north-east's newest casino venture. Faced with the challenge of selecting a flooring solution that created the right ambience, reclaimed maple woodblock from timber flooring specialist Victorian Wood Works provided the solution. On Newcastle's quayside, Bannatyne's Casino is a £5 million venture that aims to create the premier casino location in the north of England. The designer, Tibbatts Associates, created a modern upmarket look throughout the two-level casino. The striking floor effect complements the luxurious interior.

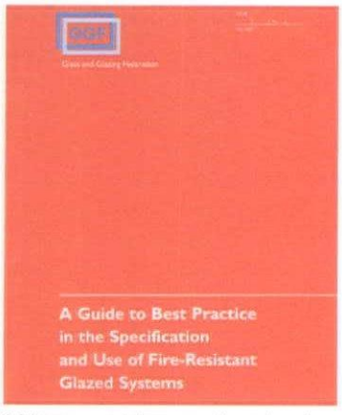
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The Glass and Glazing Federation's (GGF) Fire Resistant Glazing Group have launched a new unique Best Practice Guide.This guide has been developed to help all those who specify, design, supply, install and depend upon fire resistant glazed systems. Copies cost £25 each and can be purchased from Steve Sullivan at the GGF on 0845 257 7968.

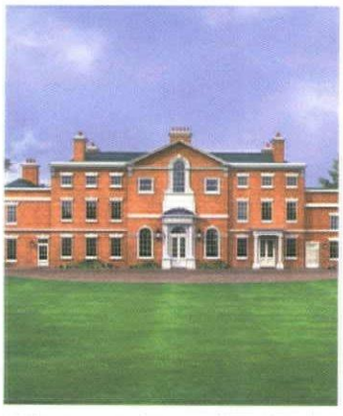
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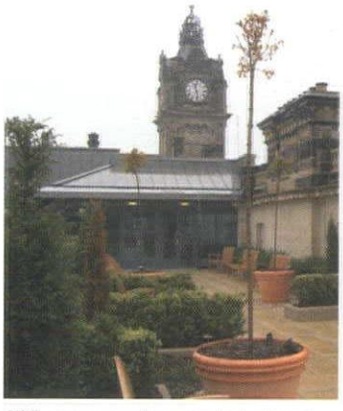
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Mumford & Wood

Premium quality timber sash windows and doors from specialist manufacturer, Mumford & Wood, have been specified by a major national developer in the sensitive restoration of Lawton Hall in Cheshire. Restoration of the seventeenth-century grade II building near Alsager is complete following sensitive redevelopment which began early this decade. The Hall had been a family home for centuries and more latterly a private school, it was abandoned during the 1990s and fell victim to vandalism and fire.

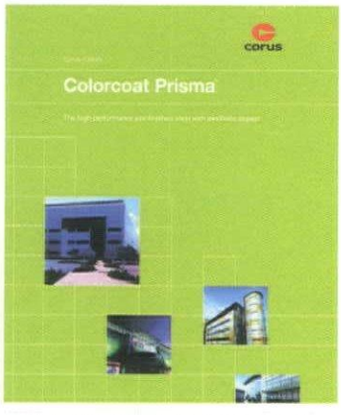
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Mastic Asphalt Council

This year's MAC Awards saw Scotland-based Lenaghen Roofing Services scoop the coveted Contractor of the Year award with a stunning roof garden in Edinburgh city centre. The annual awards ceremony, held by the Mastic Asphalt Council (MAC), took place at St Ermin's Hotel, Westminster, in front of almost 200 members and guests. It was by far the most popular and closely contested since the MAC Awards began, with around 40 mastic asphalt projects entered.

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Sugg Lighting

Sugg Lighting has supplied 12 Windsor frame lanterns, integrated into cast-iron arches, as part of the restoration of Nunsmoor Park in Newcastle. The park had declined over the years. To improve, refurbish and increase usage and security of the park, it was restored to its Edwardian design, with the addition of features such as new seating, footpaths and bins, as well as a number of wildlife areas. Sugg Lighting manufactured the original lighting for the park in the late 1800s and was able to replicate the designs of the lanterns precisely.

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CONCRETE POETRY

LE CORBUSIER ARCHITECT OF BOOKS 1912-1965

By Catherine de Smet. Wettingen: Lars Müller. 2005. €35

CORBUSIER'S CONCRETE – CHALLENGES OF CONSERVING MODERN HERITAGE

Edited by Kiran Joshi. Chandigarh: Chandigarh Perspectives. 2005. US$40 (includes postage)

While the cover of this attractive book appears to have been made by cutting Le Corbusier's original jacket designs into ribbons, Catherine de Smet chips away at the great man's publishing edifice more carefully. Never one to hide his light under a bushel, Le Corbusier claimed to have written and designed over 40 books; a staggering amount for someone running a practice, painting every morning, as well as travelling the seven seas, sketching as he went. *Vers une Architecture* alone, with its extraordinary juxtaposition of images, poetic text and polemic – an immediate success in 1923 and still in print today – would have been enough to secure a place in history.

Criticised at the time for his 'sportswriter style', this now seems just another aspect of his attack on the stuffy academies. Considering that he spent so much effort tilting at these institutions, it is still a bit of a shock to discover that he had his copy of *Don Quichotte* bound with the hide of his dead dog. Illustrated three times (with one of the dog) it is hard to see how this ties in with Catherine de Smet's hypothesis that much of his work was developed in book form by looking at what Paul Valery called the book's 'second virtue', its object quality. Banal at first, and lagging behind the typographic and political radicalism of his contemporaries, the postwar books, following the short stay of Pierre Faucheux in his atelier, finally arrived at a distinctive, personal style. Coloured overlays, combinations of drawing, photograph and handwritten notes give a pleasing informality: the little book on his mother's house a perfect example.

All the covers are faithfully reproduced here, together with page layouts and spreads. This makes for an interesting and engaging catalogue; but in the absence of direct comparison with Le Corbusier's other creative work, the author's thesis is unconvincing. This narrowing of focus is illustrated at the outset by the uncredited use of Brassai's portrait of the artist at work, cut in half: so the stack of books remains, while paintings, sculpture and the *objets trouvés* on the mantelpiece are cropped out.

Corbusier's Concrete edited by Kiran Joshi, at first sight a rather dull and tedious record of a seminar on conserving Le Corbusier's buildings held at Chandigarh three years ago, proves far more important, as well as a source of invaluable technical advice. The conservation of modern buildings is in its infancy, and the debate surrounding its objectives is well covered in this concise volume. In the introduction to Lucien Hervé's *Le Corbusier – the Artist, the Writer*, Marcel Joray quotes the man of genius: 'I have given my life to concrete'. Sadly, a substantial portion of this concrete turned out to have an even shorter lifespan. For all its 'Brutalist' appearance, it has often proved vulnerable: especially when used in too thin precast panels. Bernard Bauchet's story of the rehabilitation of the Brazil Pavilion in Paris combines social, technical and aesthetic issues in a fascinating study, while Remi Papillaut's paper on Le Corbusier's founding philosophy and the attempted synthesis of 'Abstraction against nature', 'matter versus abstraction' and 'modulor and raw concrete' carries more weight than a study of the printed page. Forty years after his death, academic interest in the man and his work continues. Meanwhile, as this useful little book attests, the practical architects of the Fondation Le Corbusier are stopping bits from falling off his buildings.

DAVID WILD

THE I-WORD

THE ICONIC BUILDING: THE POWER OF ENIGMA

By Charles Jencks. Frances Lincoln. 2005. £19.99

THE EDIFICE COMPLEX

By Deyan Sudjic. Penguin/Allen Lane. 2005. £20

THE LAST ICONS

By Miles Glendinning. Graven Images. 2005. £9.50

In Summer 2004, at the Royal Academy in London, the architect Graham Morrison launched a stinging attack on 'iconitis', the trend to create buildings without meaning or programme beyond the desire to make the maximum visual noise, the equivalent of the classroom show-off: amusing for an instant and thereafter a tiresome irritant. Though Morrison, in a carefully argued speech, made clear that he admired certain buildings which could be described as icons, because of the quality of both programme and design, he was generally reported as attacking anything which could be described using the I-word. Feathers were ruffled, and the debate about what the former editor of this magazine describes as 'gesture architecture' continues to rumble on.

The three titles reviewed here all contribute to the debate, though they were conceived before Morrison's blast. Charles Jencks, often the quickest off the mark to produce a book about what everyone else in architecture is starting to discuss, does not disappoint. His unerring eye for the interesting (and unnerving) is put to good effect, supplemented by excellent analytical drawings by Madelon Vriesendorp. These drawings show metaphorical analyses (by author and artist) of various iconic buildings: thus the Koolhaas CCTV headquarters in Beijing is reinterpreted as a pair of hands/spider's web/cat looking through a hole and so on.

This is all about the latent meaning behind 'enigmatic signifiers', the Jencks synonym for 'icons'. There is nothing enigmatic about the front cover image showing the Foster Gherkin as a space rocket at take-off; nor on the back, where the up-blown dress of Marilyn Monroe, an iconic image from *The Seven Year Itch*, transmutes into Gehryesque Bilbao titanium facades.

The book has history, media analysis and some good short interviews with players on the iconic architecture scene. It is enjoyable and informative. The only drawback is that the analysis and conclusions are remorselessly related to Jencks' theories about 'cosmogenesis' and the history of the universe. These are interesting, but there is a certain 'here-we-go-again' feeling induced by the absolute certainty of Jencks' arguments: the latest scientific evidence is always taken as being the last word. Nevertheless, a thoroughly stimulating read, excellent production, and a good price.

Equally stimulating is Deyan Sudjic's best book to date, *The Edifice Complex*, subtitled 'How the Rich and Powerful Shape the World'. This is part history, part anecdote, and part polemic, from a commentator who has recently decided to run a school of architecture after a career as journalist, editor, author, and successful curator/director of both Glasgow's city of Architecture year, and the Venice architecture biennale. His acute eye and ear for bombast, dishonesty, boastfulness and the meretricious wherever it appears, results in a brutally honest description of twentieth-century architects and the way in which, almost invariably, their desire to build outweighs most other considerations. You name the political villain, human rights abuser or vulgarian funder of this or that and you will find their architectural handmaidens, ready to satisfy every whim on projects from the megalomaniac private house right up to entire cities, built by slave labour. The nauseating stories about Speer et al remind us that 'charm', the successful architect's stock-in-trade, is a value-free asset.

Sudjic likes George Orwell's cold analysis of the relationship between culture and power, and cites his comment that 'certain arts or half arts, such as architecture, might even find tyranny beneficial'. The book suggests this is only too true. A series of building types get the Sudjic treatment: museums, airports, towers, libraries and so on, each chapter providing further examples of the intriguing and often fraught relationships between politics, money, power and the desire on the part of so many individuals to leave their mark on the world, in the form of buildings and monuments. His not entirely gloomy conclusion is that an awareness of these relationships may help us avoid their



Braiding hair on Bree Street, Johannesburg, one of a series of photographs of contemporary South African life by David Goldblatt from *Intersections*, Prestel, London, 2005, £35. Goldblatt has an acute eye for the nuances and dynamics of the post-apartheid condition which gives his shots a bleak yet strangely moving resonance. Urban vibrancy is set against the gaping emptiness of the rural interior, a vast primeval landscape barely affected by the scrapings of farming and human settlement where poverty and marginalisation are still endemic.

most pernicious consequences. This is a first-rate piece of advanced journalism which should be read by anyone with a more than technical interest in architecture.

Miles Glendinning's blast at the failures of Modernism (no successes acknowledged) is the first in a series of publications promoted by The Lighthouse, Scotland's centre for the promotion of architecture and design. It is a quick read, well illustrated, but not written for a general audience, containing complicated arguments and a range of references which might be described as eclectically Post-Modernist. He has invented a concept called McMoMo which is not entirely satisfactorily explained, and is in fact an example, albeit ironic, of the branding culture against which the book rails. An interesting curiosity, but expensive even at £9.50. PAUL FINCH

THEORETICAL SWEEP

MODERN ARCHITECTURAL THEORY: A HISTORICAL SURVEY 1673-1968

By Harry Francis Mallgrave. England: Cambridge University Press. 2005 £70

Mallgrave's achievement in trying to sum up the development of architectural theory from the Enlightenment to the revolutions of 1968 is staggering in its sweep, compass and sheer competence. He starts with Claude Perrault's 1763 edition of Vitruvius, as the first architectural example of the use of *théorie*. (It was a translation of the Roman author's *ratiocinatio*, which was one of the two pillars of architecture – the other being *fabrica*, making.)

Mallgrave stresses that 'a history of theory is different from a history of architecture': the stress is on ideas, 'and some major architects have had only a small effect on the course of theory whereas some minor architects have had a large impact'. He is concerned 'to hold on fast as theory evolves through its many guises until at last it reveals its true identity'. I have reservations about the true identity of any theory ever being revealed, but Mallgrave's effort is worthwhile and heroic.

His badger-like grasp of a set of ideas and their development is exemplary, partly (mainly perhaps) because he refuses to use the arcane and intentionally bizarre language that many (particularly American) academics employ when discussing history and theory. Unusually (for an author writing in English), he explores the development of German theory in the nineteenth and twentieth centuries, which is set in a weave with already well reported French, British and American strands. He is particularly strong on Semper and his disciples who are often neglected, perhaps because Pevsner intentionally ignored them.

Mallgrave divides history into a narrative of neat and necessarily slightly overlapping chapters, for instance 'The Enlightenment and Neoclassical Theory', 'British Theory in the Eighteenth Century', 'Neoclassicism and Historicism' and so on. Architectural thought is always related to contemporary currents of philosophical thinking, which are explained with concision and clarity. On the whole, Mallgrave is remarkably even-handed, though he gets a bit tetchy with people like Soane, whose 'private feelings are ambivalent and difficult to define'. He loses patience with William Morris, whose recipes for improving life, art and architecture 'are both inadequate and affectedly naïve'.

Although Mallgrave says that the book is not a history of architecture, his chapters on Modernism do provide a remarkably succinct and dispassionate overview of the variety and development of the Movement, its main protagonists and the political currents in which they had to swim. For instance, he uncensoriously sums up Corbusier's writhings with the Vichy regime after the Fall of France and his subsequent changes in output and intellectual position. The decay of Modernism and the rise in importance of phenomenology, structuralism and semiotics are carefully woven together, and the penultimate chapter ends with a very sympathetic account of Venturi and *Complexity and Contradiction*.

The final chapter, an epilogue, looks at 1968, the year of revolutions, Tafuri's dismissal of architectural development since the Enlightenment as 'walking in lock-step with capitalism and thus in an insoluble state of crisis', and with the arguments between Kenneth Frampton and Denise Scott Brown about the nature of culture dominated by capitalist symbols. Mallgrave looks on the year as one of 'exhaustion' after which 'architectural theory would never again be the same. A new (or old) direction had to be found.'

It is a pity that Mallgrave decided to stop so long ago, though the finishing point is doubtless chosen to give historical objectivity. His dispassionate analysis of directions that have been pursued since 1968 – critical regionalism, blobismus, Jencks's discovery of essence in the universe and so on – would be extremely welcome. And so would his discussion of responses to the imminent ecological crisis. But he has apparently retreated to Florida, where he 'has returned to architectural practice'. What can his buildings be like? If they are as meticulous and thorough as his book, they must be awesome. PETER DAVEY

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.

UIA IN ISTANBUL

To whoops of delight in the packed auditorium of the Istanbul Convention Centre, Peter Eisenman lazily unbuttoned his shirt to reveal the distinctive red and orange strip of Galatasaray, Istanbul's favourite football team. We could only be at a UIA Congress. An accomplished pro, Eisenman has enacted this crowd pleasing stunt on previous occasions, donning the distinctive blue and red stripes of Barcelona in 1996 and a Hertha Berlin shirt in 2002. But having been its willing beneficiary for decades, he now, astonishingly, confessed to a certain ennui and irritation with the whole superstar system. 'We are dancing the last dance', he proclaimed in his lecture punningly entitled 'Architecture Matters'. When Eisenman calls for architecture and architects to quit messing around with semiotics and get with some kind of social programme, it does make you wonder what he's been putting in his tea. But it was a welcome and cogently articulated broadside – against Modernism (the aridity of abstraction), Post Modernism (the good society replaced by the good life) and the current preoccupation with spectacle and meaningless computer generated form-making. 'Something that comes from nothing can go back to nothing' he thundered evangelistically. According to Eisenman, we're at another crucial moment of paradigm shift and the world is holding its breath to see what comes next. The choice is ours.

Though it's easy to sneer at his Damascene conversion, Eisenman's discourse was at least provocative, and bore some relevance to the UIA's overall theme, cumbersomely posited as 'meeting the city with architecture again'. Intended as a riposte to the contemporary urban condition, the UIA conjured up a '50s B-movie nightmare vision of 'the people of the world trapped inside big introvert buildings, skyscrapers, supermarkets and cars unable to experience architecture anymore'. Trapped inside the Lütfi Kirdar Rumeli Hall with 2000 others trying to get a handle to Zaha Hadid's lecture, I began to see their point. My random jottings, in the teeth of visual and aural intelligibility, have an appropriately poetic dislocation – 'layering and reconvention of geometry', 'violating certain contextual issues' and lots and lots of 'distortion'. But the Phaeno Science Centre does look fabulous and La Hadid sure knows how to work a room.

The sheer scale of the UIA enterprise (7000 registered delegates) means that some things do get a bit operatic, but set against Zaha's preening were soothing antidotes such as Glenn Murcutt, whose thoughtful exposition of how his work intimately engages with Australia's climate, landscape and culture brought everyone back to their senses. Murcutt must also be the only architect on the circuit still showing hand-drawn detailed external wall sections. Another star on song was Tadao Ando, recipient of the UIA Gold Medal, whose commitment to environmentally responsive architecture would appear to see him single-handedly re-foresting Japan. Discussing his current work, which included the new subterranean museum in Naoshima Island as an example of architecture deferring to nature (p68), Ando stressed the importance of patience. In one of his earliest projects he proposed a series of landscaped roofs, an idea so unpalatable to his then clients that he was unceremoniously bundled out of their offices. Nearly 40 years later, in his new commercial complex for Omotesando Avenue (Tokyo's Champs Elysées), the concept has finally come to fruition. Tokyo will host the UIA congress in 2011, beating off a challenge from Durban. Turin is next in the triennial spotlight hosting events in 2008.

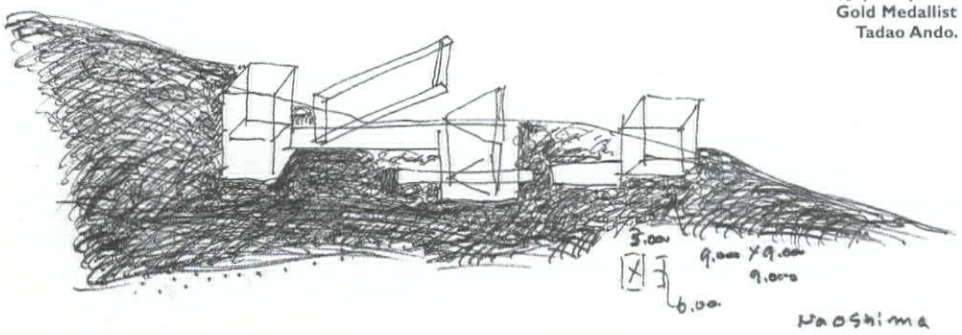
Outwith the superstar programme, you could take your pick from a plethora of earnest sounding workshops and seminars. From the 'Knitted House Workshop' to 'The Contemporary Hamam', one of the joys of the UIA is that no subject is ever too improbable or bizarre for a round-table discussion. Among the more notable fringe exhibitions was Spanish architect Alberto Campo Baeza's colonisation of Haghia Eirene, a wonderful sixth-century church that, unusually, was never converted into a mosque like the larger and more famous Haghia Sophia. Baeza's simple, elemental work displayed through drawings, lightboxes and models (complete with a handwritten *billet doux* from Tom Ford) sat especially well in the church's stark interior. Blowing the AR's trumpet momentarily, former editor Peter Davey was honoured with the UIA's Jean Tschumi Prize (an exceedingly handsome bronze medallion-type thing) for services to architectural criticism.

Modern Istanbul is a pleasantly rackety assault on the senses, stuffed with reminders of its exotic, historic evolution. Yet it has familiar urban problems – overcrowding, pollution, rotting heritage, tottering transport, suburban sprawl. Accommodating the constant influx of new arrivals (around 500 each day) still tends to consume resources, with little left for historical preservation or good new civic buildings. Potential showpiece developments are more often missed opportunities (the glass stump of the Ritz-Carlton, for instance), and the proposals for Haydarpasa station on the Asian shore promise much worse (p22). And in an apt illustration of the drawbacks that often accompany the urge for Western-style 'modernisation', the new Formula One circuit currently under construction to the north of Istanbul is rumoured to be compromising a major water basin.

Yet though Istanbul's population has swollen from 3 million to around 15 million since 1970, somehow it all still sort of works, a theme developed by Charles Correa in one of the UIA's more memorable lectures that went well beyond the usual trawl of recent projects.

Judging by the Indian experience, people would still rather take their chances in cities, with all the associated possibilities for economic and social advancement. For Correa, the energy, complexity and porosity of the modern metroplis are a cause for celebration and though physical realities may change, the myth of the city endures, locked into and sustained by human consciousness. Delivered on the day London was awarded the 2012 Olympics, Correa's words had a touching resonance, which assumed an even greater potency the next day as news of the terrible tube and bus bombings began to filter through on CNN. In common with London, the plurality of the UIA family only served to emphasise that more things unite than divide. And though the congress experience can be a bit of a physical and intellectual scramble, the simple act of bringing together an international array of architects and planners, designers and academics, students and superstars united by discourse, debate and the sharing of ideas, must offer some hope for a better, saner world.

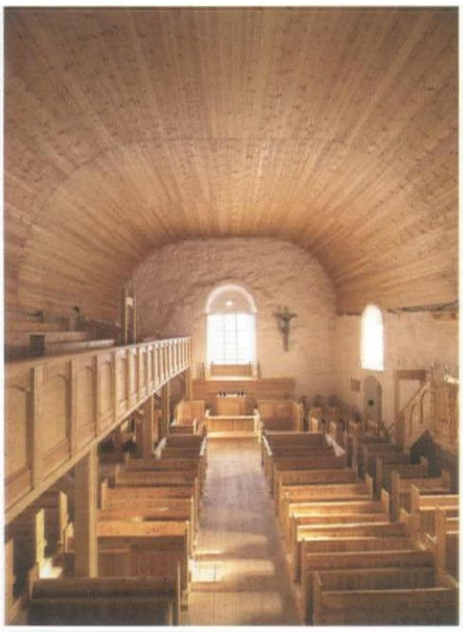
CATHERINE SLESSOR



Sketch of Chichu art museum on Naoshima Island, Japan by UIA Gold Medallist Tadao Ando.



Shingle church in Kärsämäki by Anssi Lassila: a log-built core encased by a black, tarred shingle clad cloak.



Interior restoration of St Olaf's Church, Tyrvää by Ulla Rahola replaces the wooden interior lost in a fire in 1997.

GOOD WOOD

The exhibition *From Wood to Architecture* at The Museum of Finnish Architecture presents 17 recent buildings in Finland, many by young Finnish architects unknown in the international architectural arena.

Wood is the oldest building material known to man – the earliest known wooden artefacts date back some 14 000 years. As two thirds of Finland is covered by forests, it is hardly surprising that timber is the national building material. And as climate change becomes more of an issue, builders are increasingly encouraged to build more ecologically. Wood, a renewable and natural material, has an important role to play with respect to climate change policy and programmes, since its use helps reduce greenhouse gases: the carbon stored in wooden buildings is kept out of the atmosphere. A well designed, well kept timber building lasts hundreds of years and if it needs to be demolished the wood components can be recycled and reused.

Although its use as a structural and cladding material in Finnish construction has declined considerably over the last forty years, wood is now experiencing a revival, with new opportunities for structural use and surface treatment. This is reflected in the *From Wood to Architecture* exhibition in Helsinki. The buildings featured employ wood in a variety of ways, traditional and innovative, painted and natural, from glued timber and laminates to solid logwork, but always with inherent elegance and clean lines.

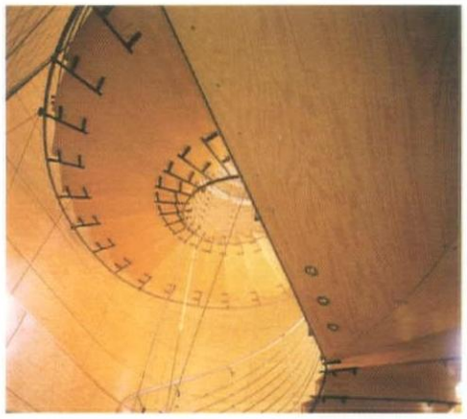
From Wood to Architecture is housed in one large room moderated by a dividing curtain of hanging planks of wood that you can touch and smell (and, if so inclined, swing) as you work your way round the numerous large-scale photographs, explanatory texts and models. The buildings exhibited include Heikkinen & Komonen's cultural centre in Kuhmo which has an asymmetrically sloping turf roof growing heather and lingonberry, the Kärsämäki shingle church by Anssi Lassila, built using eighteenth-century methods, a luminous chapel in Turku by Matti Sanaksenaho with a timber structure clad in copper, and the lookout tower in Helsinki by Ville Hara composed of a strong but light meshed shell structure of timber strips (AR December 2003). There are also several villas in coastal or lakefront settings, and an annex for the University of Oulu Department of Architecture by Claudia Auer and Niklas Sandås.

Among the larger projects are the Finnish Forest Research Institute in Joensuu, which is the biggest office building in Finland, and the Sibelius Concert Hall in Lahti by Kimmo Lintula and Hannu Tikka, both of which have loadbearing timber structures. Timber is an excellent material for long-span structures: the tensile strength of birch compared to its mass is higher than that of ordinary steel and far superior to concrete.

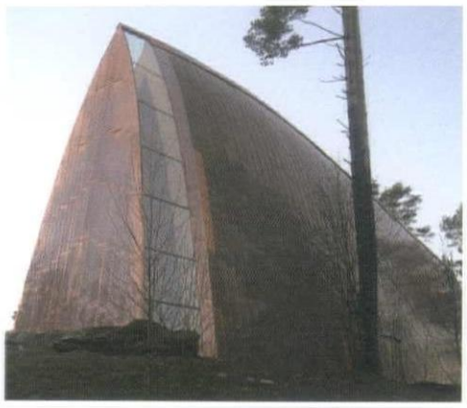
Appropriately, one of Finland's best-known wooden buildings is on show in the next room. The exhibition *Returning Home – Sibelius's Ainola* (with the same exhibition dates) features Ainola, an artist's villa built for the composer Jean Sibelius in 1904 by his friend Lars Sonck, who, like Sibelius, played a leading role in the development of Finnish National Romanticism. JULIA DAWSON

From Wood to Architecture until 4 September 2005, Museum of Finnish Architecture, Helsinki, Finland. *www.mfa.fi*

Photographs (clockwise from top left): Jussi Tiainen, Jussi Tiainen, Matti Sanaksenaho and Kimmo Räisänen.



The sharply curved stair in a house in Espoo by Jyrki Tasa: a three-storey work of art of steel and timber.



Chapel, Turku by Matti Sanaksenaho, the copper-clad structure will form a green patina to blend with trees.

browser

Regardless of his own safety, Sutherland Lyall dips his weathered toes in the undercurrents of the fast-flowing cyber deluge.

Changing rooms

I don't especially dispute the spin doctor claim that Melbourne-based international practice Denton Corker Marshall is 'one of the world's most successful firm of architects' or the fact that it has a new website designed by local graphics people emeryfrost and website designers David Trewern Design (*http://www.dentoncorkermarshall.com/*). But you wonder what on earth they think they are on about with their new 'extreme' website 'makeover'. On the home page you get three bars across the top. Uppermost is pale lemon yellow, then black then a more vivid lemon yellow. Anyway down drops some, er, 'poetic' or at least artily enigmatic lines of text. You sigh with relief when this disappears but then, following a bit of dislocation among the coloured bars, down drops a full-width image which is probably the building described by the pretentious text. If only you could be bothered to remember it. This eerie slideshow continues without end. Navigating the main Projects section is straightforward enough. But look, people, if you are one of the world's leading practices, maybe you don't need to say so at the beginning of every single section. All right, three out of four. And maybe if you are going to run yards and yards of text you could do it in black rather than un-resizable grey. And maybe not yards and yards of text? And maybe resizable? This is the internet. Not an annual report.

News from New York

The Architects Newspaper is an apparently excellent fortnightly print tabloid which has more than 8000 New York architect and designer subscribers. This means, the paper argues quite reasonably, that it has a readership of around 20 000. Its website is at *www.archpaper.com*. US libel laws are relatively sensible and not quite so designed to protect the rich, famous and guilty as is British law which, uniquely, assumes the guilt, not the innocence, of the defendant. So, personally I read the website just for the juicy gossip column, the aptly named Eavesdrop section, the remaining tantalising headlines not being accessible. This is, after all, merely the website of a proper print magazine and the proprietors have to make a fine judgment about how much content they are prepared to give away to people who might otherwise spend $160 of hard earned cash for a corporeal international magazine. Nearly $100 less if you are a local.

Today we collect ads

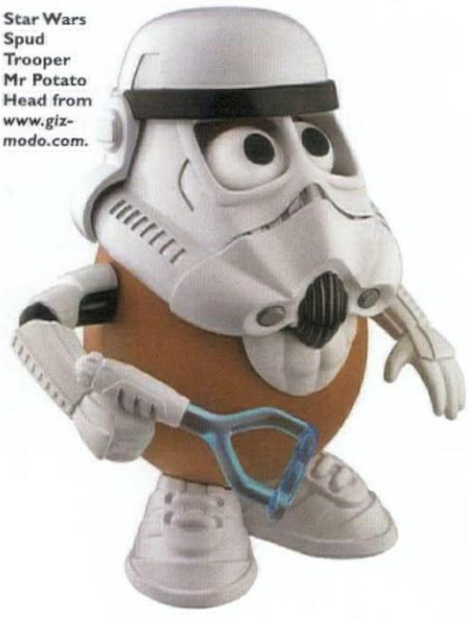
One thing I really do not understand about the *archpaper* website is the fact that four of the five ads down the right-hand side are for UK enterprises. Hold on. This is a New York site. Needless to say the RIBA bookshop has everything listed in pounds sterling not US dollars which must be a real turn-on for US architects desperate for UK-only architecture books. More interesting – and more concerned about potential client needs – was the ad for Architect Your Home. Here, 'architect' is being used as a verb which may be a first ... This is the site of Richmond, Surrey-based Hugo Tugman at *www.architect-yourhome.com*. Being that sort of person and spurred on by the unique use of the verb 'to architect', I checked with the Architect's Registration Board and there is a Judith Anne Tugman at the same address. So this is a pukka qualified architect etc site. There are critics of the way small practice has moved in recent years, but this simply and clearly designed site seems to be exemplary of the way architects can sell themselves. The home page has really useful topics such as 'getting started', 'how much will it cost?', 'how it works', 'helpful hints'. Don't sneer. If I were contemplating a loft or other extension I would find this site very reassuring. Were it not for the fact that there seems to be no mention of that architectural Black Death: the British planning system.

Furry dice

Gizmodo is the online gadget guide at *www.gizmodo.com*. 'So much in love with shiny new toys, it's unnatural', preens the sidebar. Recently its contents included a see-through potty, a self-playing guitar and the $100 A Pod PC system case which turned out to be an expensive way of subsidising Jonathan 'Apple' Ives rip-offs. I mention all this because if you go to a sub-section of the site at *http://www.gizmodo.com/gadgets/gadgets/household/dusty-relief-032829.php* you will find French practice, R&Sie's Dusty Relief. This is the gubbins involved in the skin for a proposed Bangkok art museum. It involves electrically charged wires which attract ambient pollutants – like iron filings to a magnet except that it ends up looking like fur. Almost. It also looks like what you shake out of the cylinder of your Dyson. In brightly coloured Bangkok, an all-grey furry building probably makes a lot of visual sense, especially when it is also cleaning the local air.



House and studio, Bass Strait, nr Melbourne, Australia: www.dentoncorkermarshall.com.



Star Wars Spud Trooper Mr Potato Head from www.gizmodo.com.

But I'm not sure what the sustainability police would say about all that electricity trickling around the skin. And what happens in a power failure? Who cares? it's a lovely idea.

Diceman

François Roche's R&Sie site is at *http://www.new-territories.com/roche%20defaut2.htm* or at least I think it is the practice's site. In terms of content and design it is a real ragbag. Definitely not a model for the smart, young, thrusting commercial practice. One consistency seems to be the use of a typewriter body typeface (whose size, hurrah, you can adjust) for all the text and (often) a Franklin Gothic Condensed Back button. It has a Back button. Yaaay. There is quite a lot of text, essays, lectures and that sort of interesting stuff, much of it in English, and some designs. The fact that in French you can pronounce R&Sie as 'heresy' should give you a clue. Roche is also author of the idea of the viab, a programmable construction assembly robot. Read about it at *http://bldgblog.blogspot.com/* and click on Lunar urbanism in the list on the right.

Blogged by building

There is a fine practical distinction between websites and blogs. So fine, in fact, that the casual observer needs to be told. Which is why you get urls such as newsblog and greatideasblog and reallyboringblog. The technical difference is that you don't spend lots and lots of time devising your website and writing html code or using Dreamweaver. What you do is to start up a paid account with, for example, Blogger (*www.blogger.com*), choose a template and, there and then, devise your blog. 'There and then' and 'devise' are often another clue in identifying a blog. Plus the sometimes loopy content. One non-loopy blog is the above *Bldgblog* (don't forget the 'g') whose strapline is 'architectural conjectures, urban speculation, landscape futures'. Ruminative blogs, especially on the topic of architecture, can be tedious beyond imagination. But the people (person) behind *Bldgblog* have a fine and lyrical sense of headline-writing: 'Tropo-electricity or how to turn the sky into a machine', 'Unworkable devices/Archaeological machines' and 'Post-human car park' give the flavour – although the texts and reports are mostly fascinating and in clear, non-academic English. So why not start up a blog of your own? Second thoughts, please don't. Good ones take such a lot of work.

Sutherland Lyall is at sutherland.lyall@btinternet.com

letters

WEBB MASTER

SIR: Our compliments on the insightful article regarding Bruce Goff's work by Michael Webb. He captured Goff's designs as they were meant to be, and it is a tribute to his work that it is still being recognised.

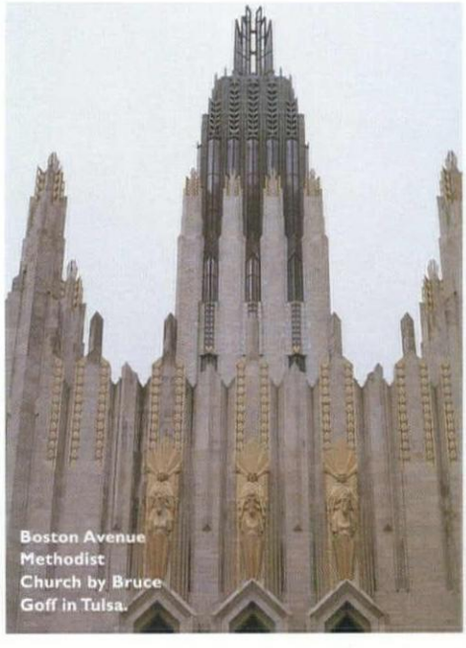
Our firm, Elliott + Associates Architects, is working with the Hopewell Heritage Foundation to restore the 'Teepee Church' in Edmond, Oklahoma. We recently had a sign raising to announce the plans to return this amazing piece of architecture to its original condition. There are many people in the US who realise the value of restoring this piece of art, and it is good to know others outside the US see Goff's work as timeless.

Thank you again and we look forward to seeing more wonderful articles in The Architectural Review.

Yours etc

MICHELLE JAMESON

Oklahoma, USA



Boston Avenue Methodist Church by Bruce Goff in Tulsa.

diary

AR'S CHOICE OF INTERNATIONAL EXHIBITIONS AND EVENTS

DENMARK

HENRI MATISSE REBORN – 1941-54
Until 4 December
Louisiana Museum of Modern Art, Humlebaek
Exhibition covering Matisse's flourishing late work, based on his correspondence with satirical draughtsman and author André Rouveyre. Includes studies and maquettes, drawings, paintings, tapestries, sketches for the Chapel at Vence, and a selection of colour paper-cuts.
www.louisiana.dk

GERMANY

ROB KRIER: A ROMANTIC RATIONALIST
Until 30 October
Deutsches Architektur Museum, Frankfurt
Krier ranks as one of the most influential urban planners and architects of Post-Modernism, but has always taken the historic repertoire seriously and resisted the lure of jokey irony. The DAM owns his complete archive and this major retrospective celebrates his oeuvre.
www.dam-online.de

UNITED KINGDOM

CEDRIC PRICE – DOUBT, DELIGHT AND CHANGE
Until 9 October
Design Museum, London
Show exploring and celebrating CP's innovation, wit and irreverence. Convinced that architecture should be liberating and life-enhancing while encouraging people to 'think the unthinkable', Price embraced 'doubt, delight and change' in his visionary projects, most of which were never built, yet his forty years of being provocative on the sidelines mark him out as a radical thinker.
www.designmuseum.org

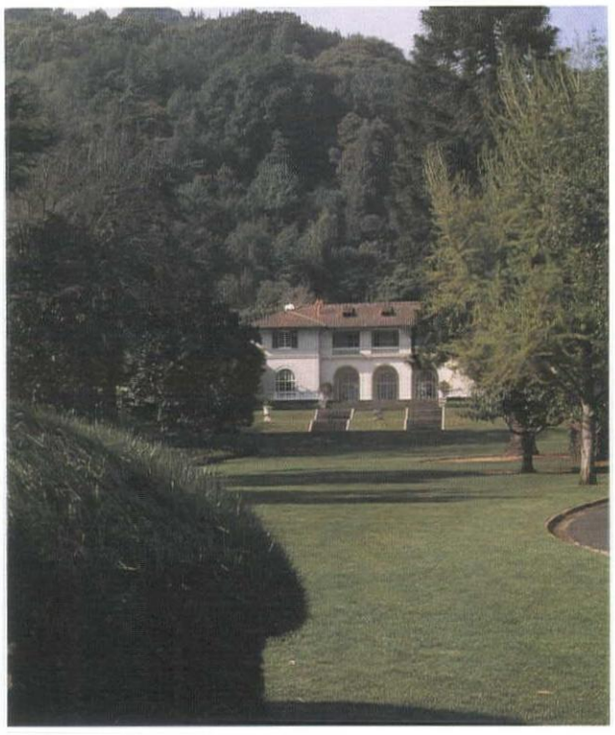
FRIDA KAHLO
Until 9 October
Tate Modern, London
Don't miss Miss Mexico – Kahlo's disturbing portraits draw upon a diverse range of influences, including Surrealism, ancient Aztec belief, popular Mexican folklore, Eastern philosophy and medical imagery.
www.tate.org.uk/modern

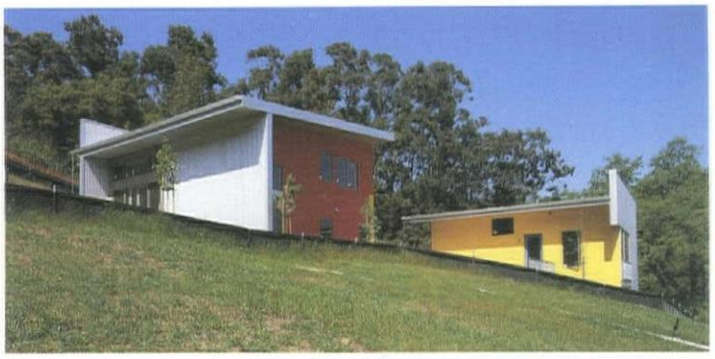
UNITED STATES

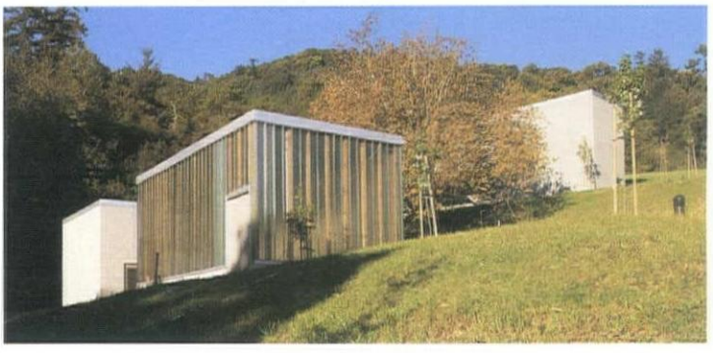
WHATEVER HAPPENED TO LA? ARCHITECTURAL AND URBAN EXPERIMENTS 1970-1990
Until 20 November
SCI-Arc, Los Angeles
Work by LA-based architects over the last 25 years. Includes work by Hodgetts & Fung, Koning Eizenberg, Moore Rubell Yudell, Morphosis, Eric Owen Moss, Cesar Pelli and Studioworks.
www.sciarc.edu

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www.arplus.com







Photographs: Alan Weintraub/ARCAID

IN THE GROUNDS OF A CALIFORNIAN VILLA, ARTISTS AND WRITERS CAN GET DOWN TO SERIOUS CREATIVITY.

Named after the popular Spanish writer Garcia Ordóñez de Montalvo, who coined the name California, the Villa Montalvo was built in 1912 by James Phelan, a progressive mayor of San Francisco and California's first democratically elected US senator. Phelan enjoyed hosting a stream of writers, poets, artists, and actors, including Jack London, Douglas Fairbanks and Edwin Markham, and over the years the house and its extensive grounds in Saratoga became a focus for artistic, intellectual and political life. On his death in 1930, Phelan left the Villa Montalvo to the people of California, with the express wish that it be maintained as a centre for artistic endeavour. Today, it operates one of the most successful artist residency programmes in the US, with 600 artists taking advantage of its facilities since the programme was initiated in 1939.

Throughout history, artistic exploration has played an important role in the evolution of human culture. The Montalvo programme provides artists, writers and composers with time, space and community support in an environment conducive to both individual contemplation and energetic exchange between culturally diverse fellows. In the Bay Area there is also a strong tradition of architects designing houses for artists, and this fertile reciprocity continues with a recent series of ten live/work studios designed for the Montalvo estate. Five architects worked with artists to create contemporary, picturesque dwellings dotted around an abandoned orchard. There are some intriguing cross fertilisations – Hodgetts + Fung worked with playwright Lee Breuer, and Mark Mack collaborated with artist David Ireland. Each house is small, particular and self-contained, each a tranquil setting for different sorts of artistic processes (writing, painting, composing) and together they form a kind of modern bohemian community in the landscape. Faux primitive folly-like structures, made of woven twigs and grass, complement the dwellings and provide contemplative refuges around the grounds. Within this idyll, the creative juices can really flow. CATHERINE SLESSOR

