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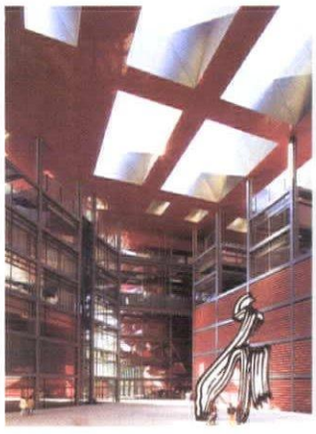
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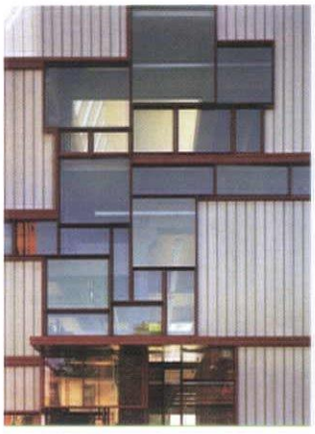
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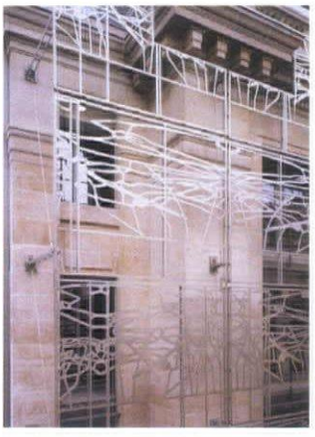
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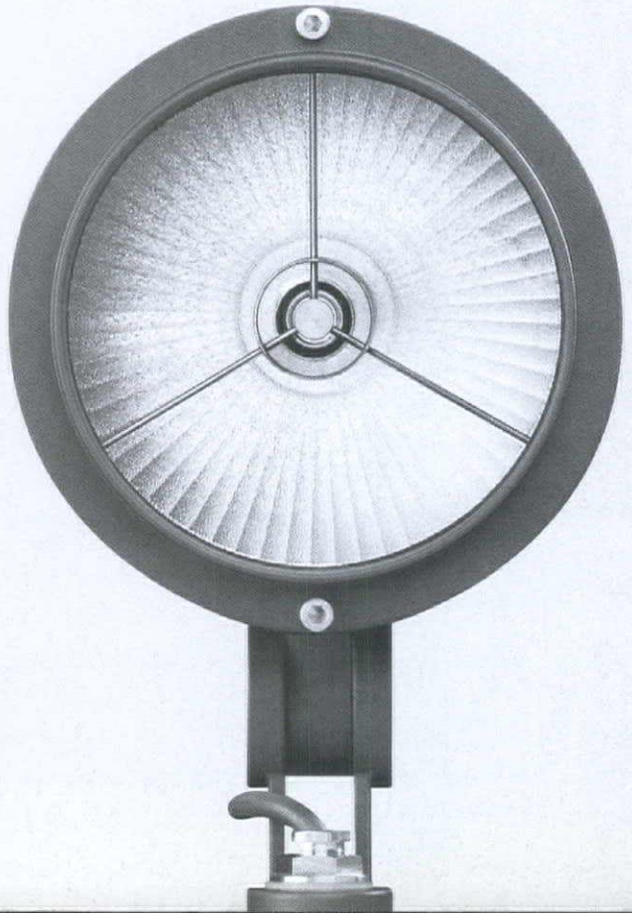
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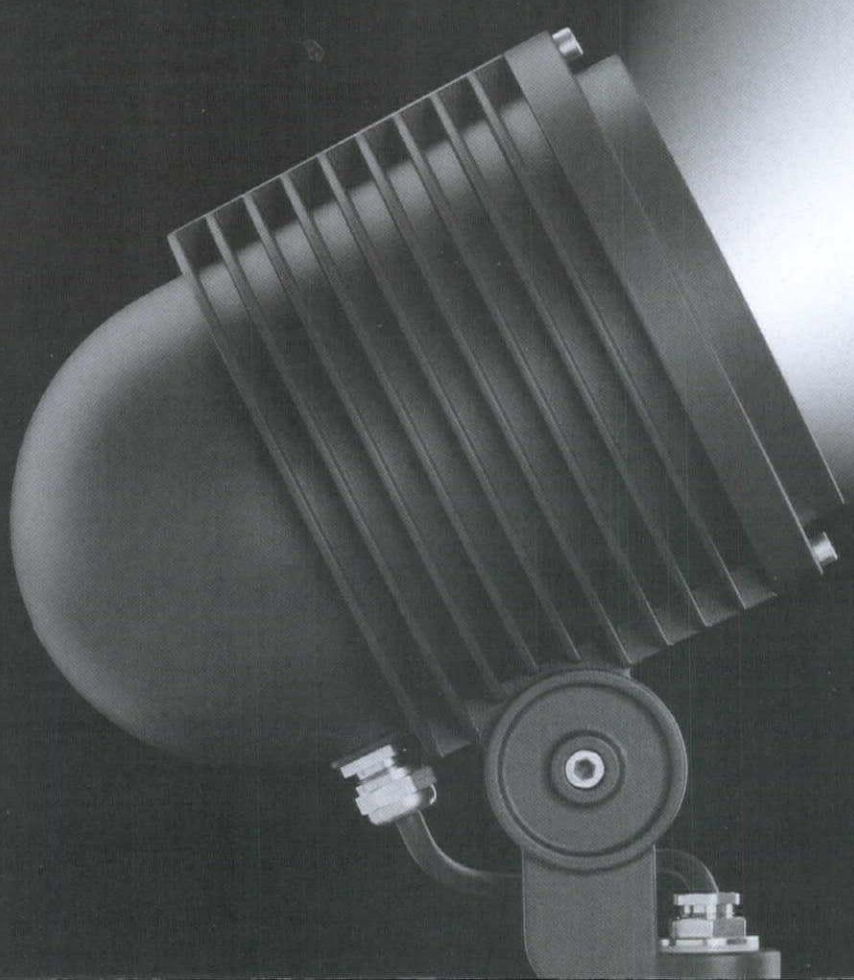
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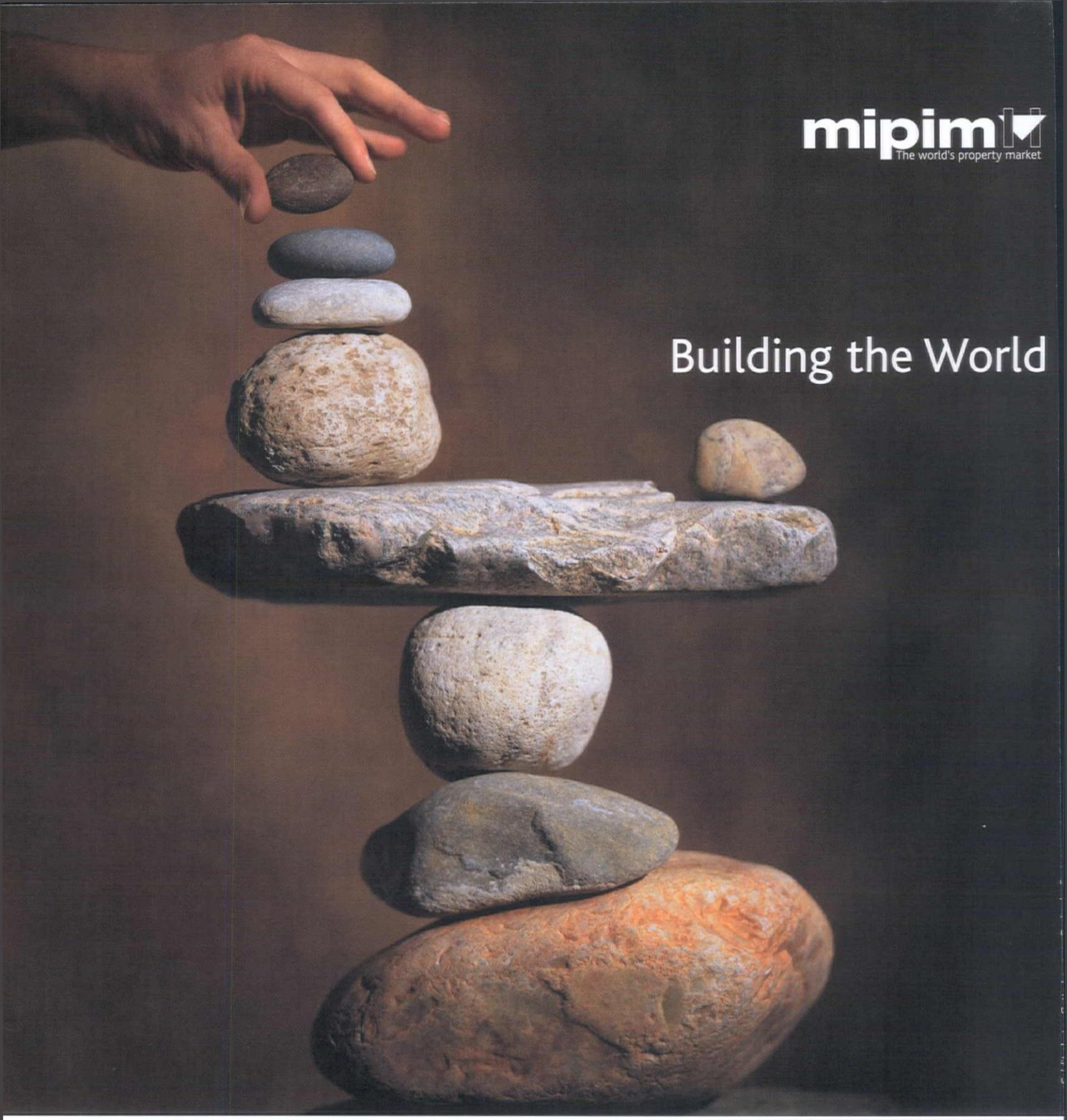
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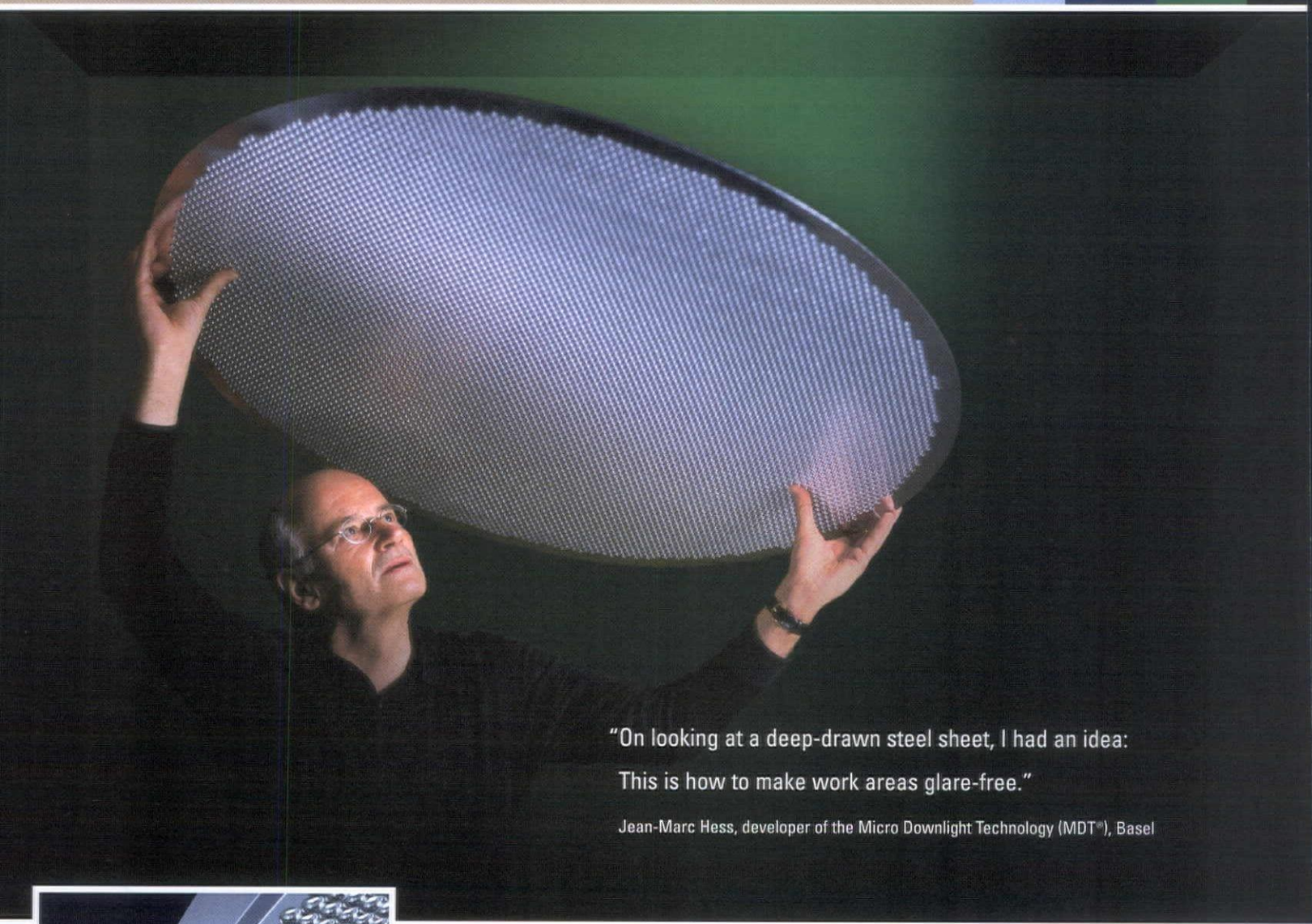
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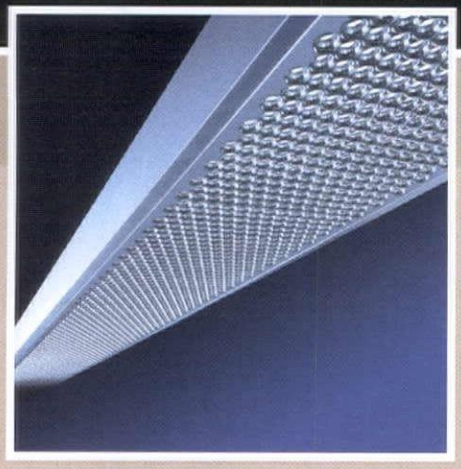
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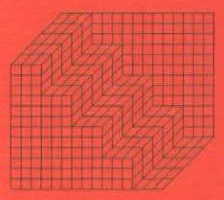
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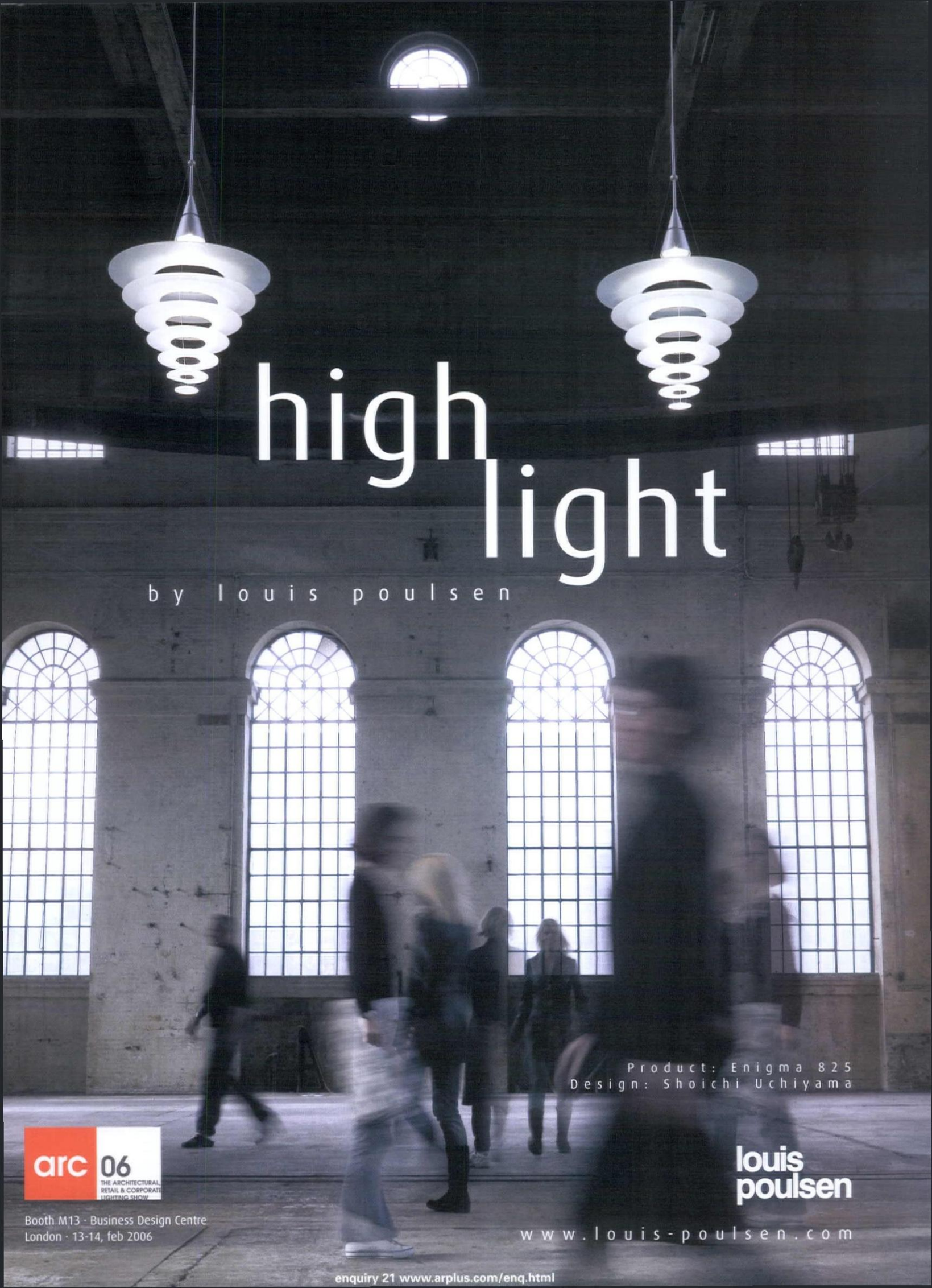


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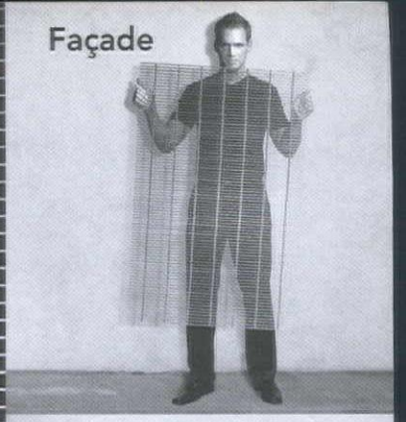
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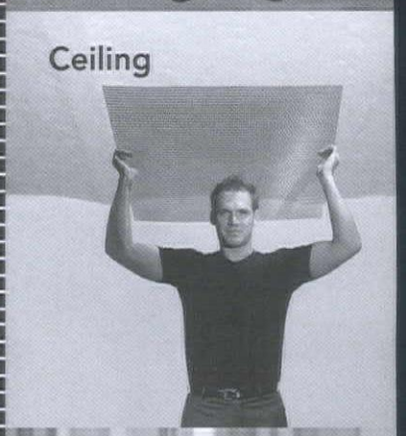
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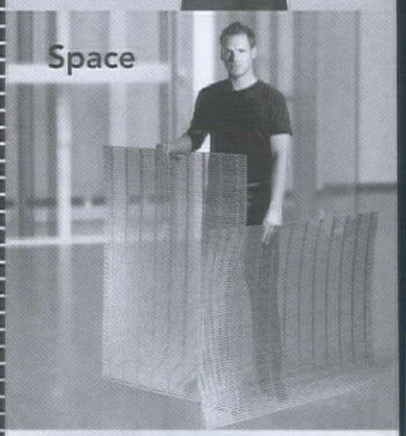
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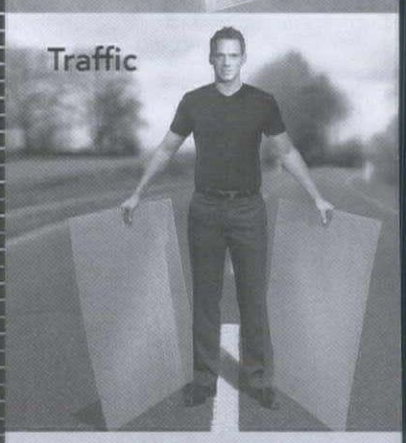
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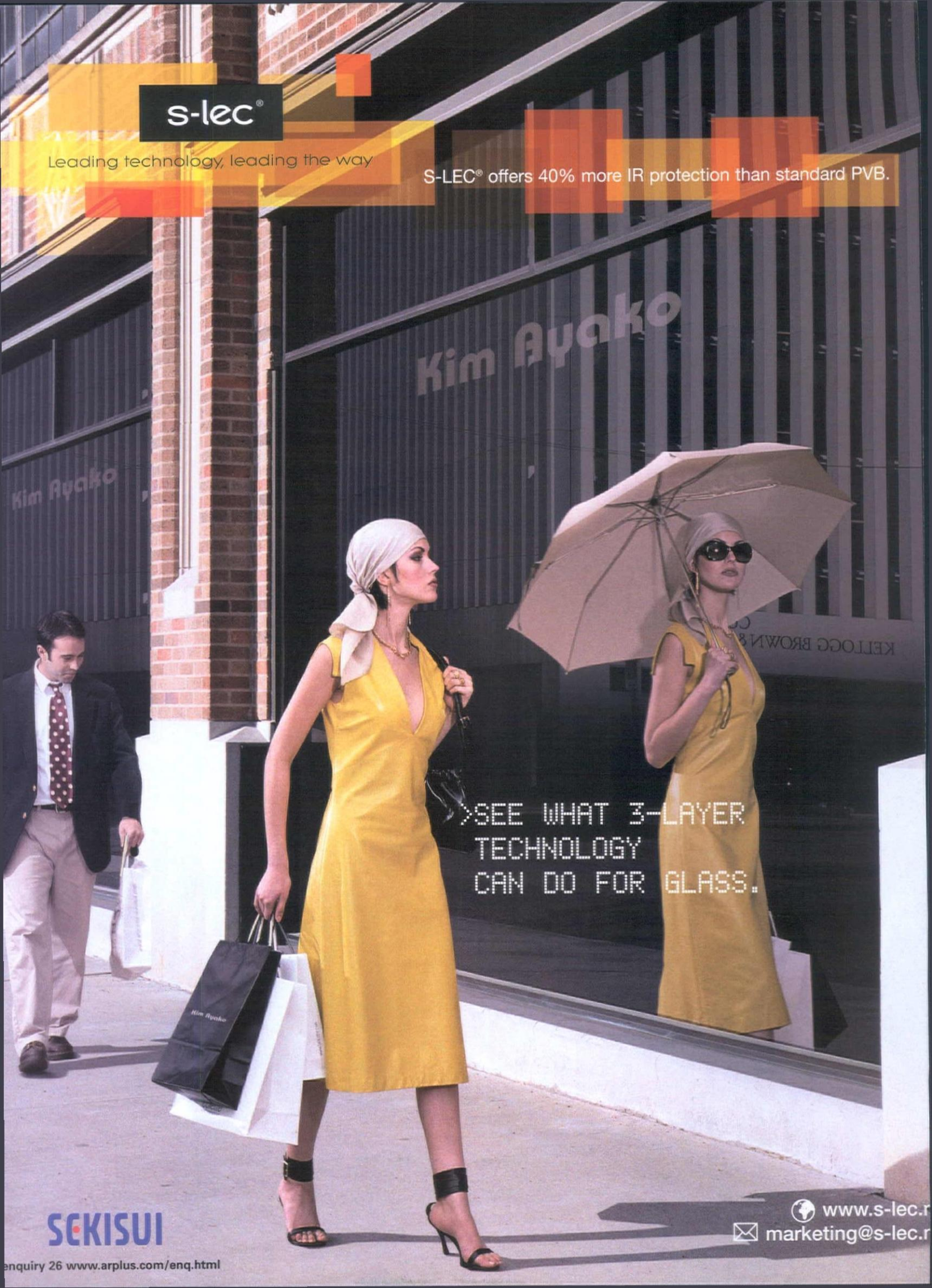
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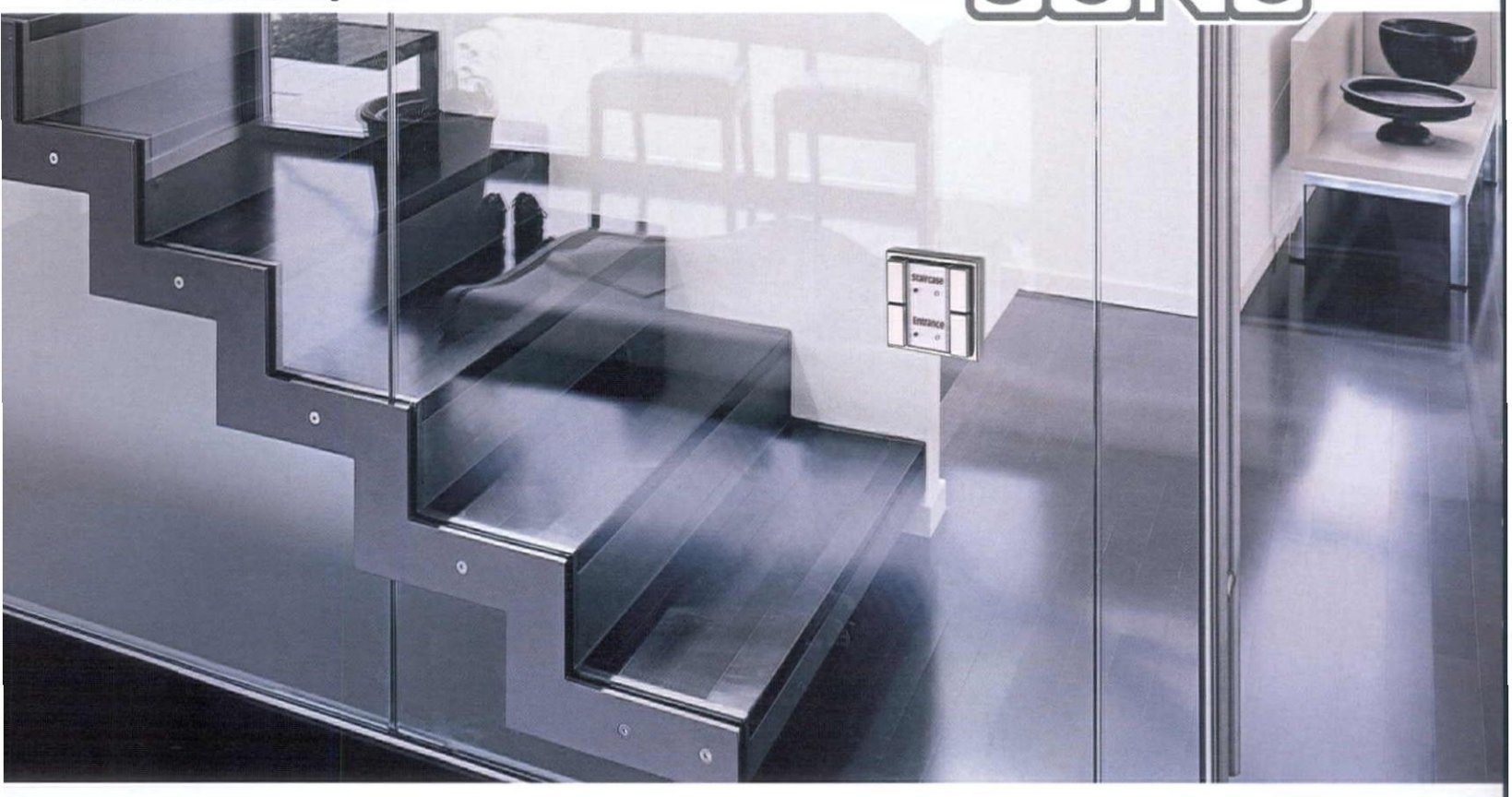

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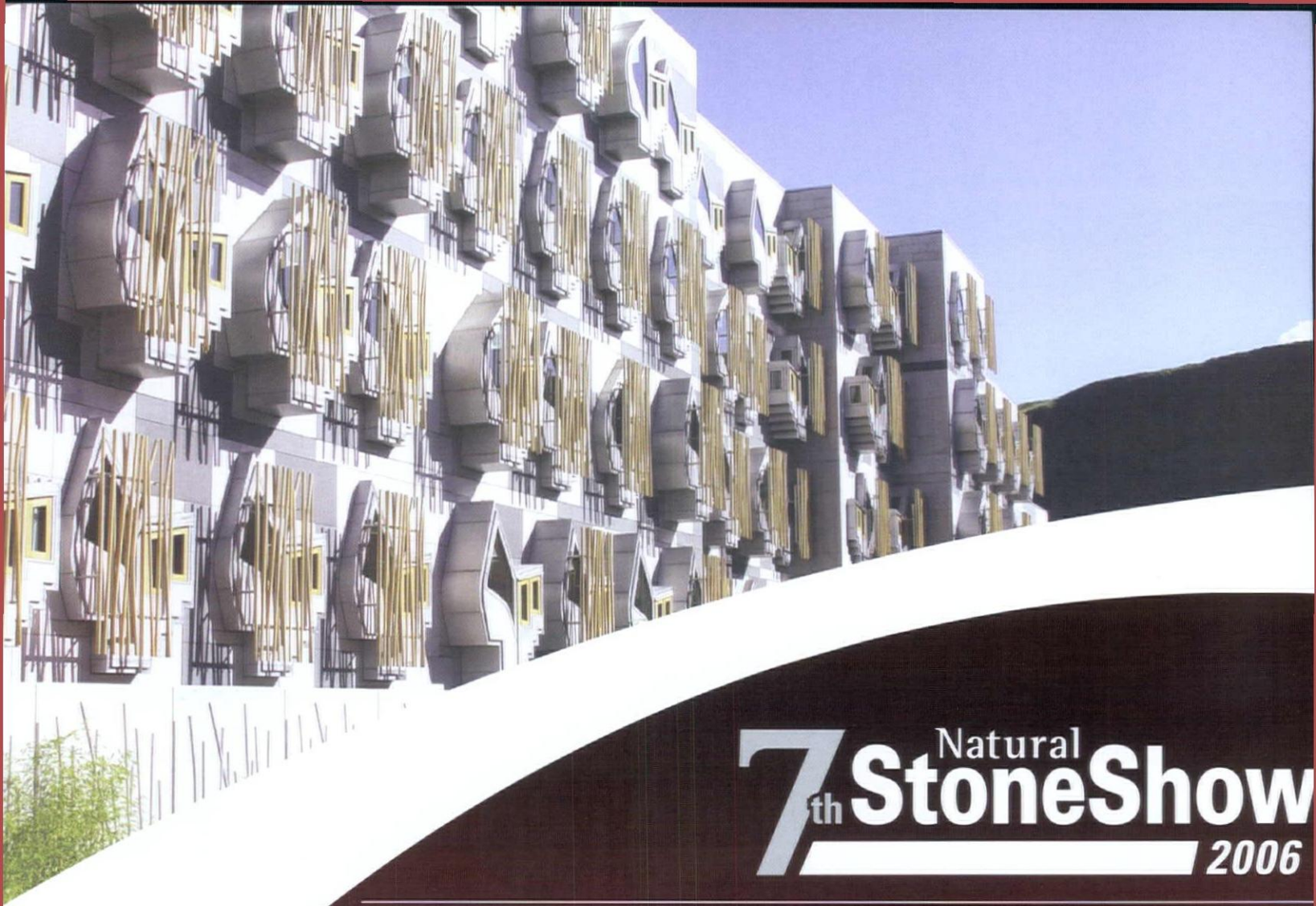


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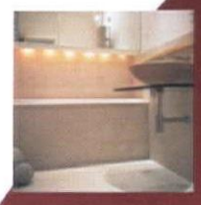


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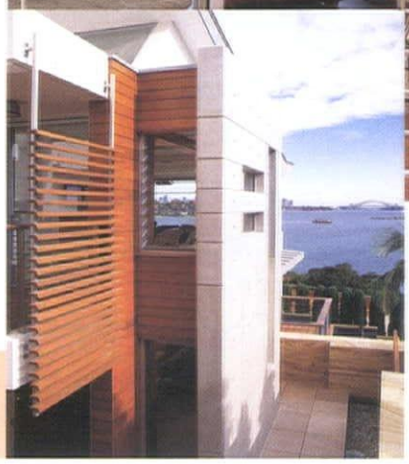
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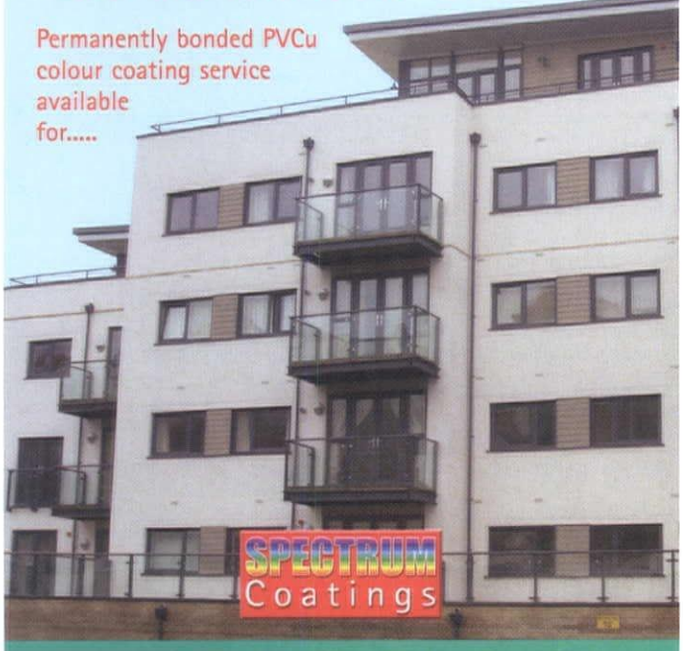
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# ARCHITECTURAL TERRA COTTA



Amherst College, New Geology and Natural History Museum Facility, MA, USA.
Architects: Payette Associates Inc. Boston, MA

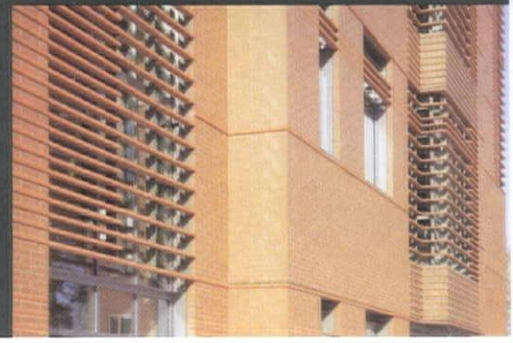


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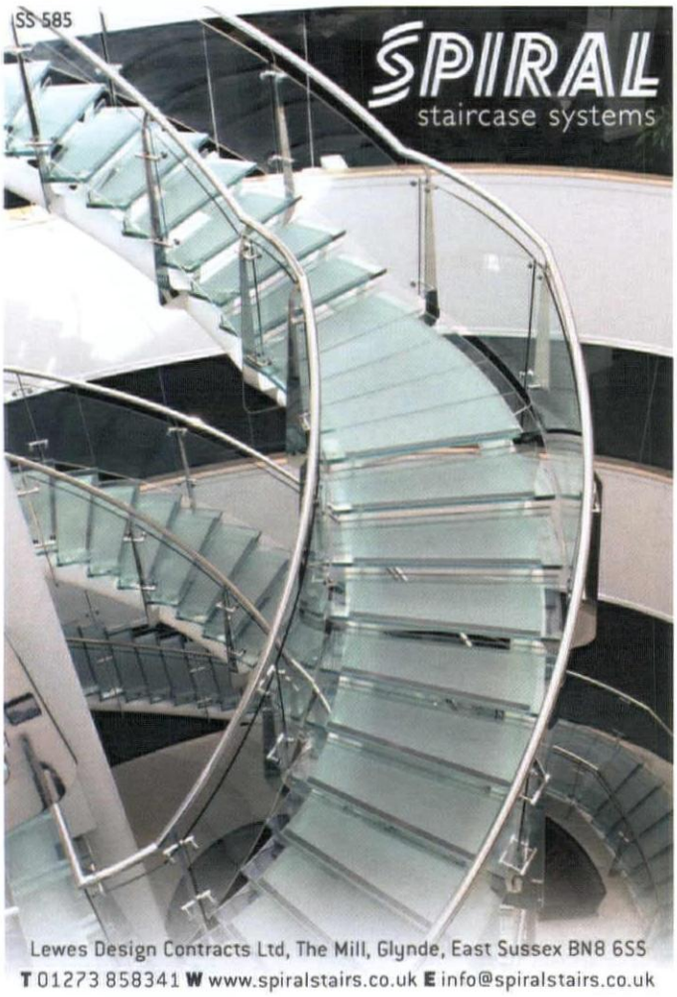
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The **MIT Department of Architecture** is embarking on a vigorous path of expansion and assertion of excellence in the field of architecture. We seek two full-time senior professors (Full Professor or Associate Professor with Tenure) with the ability, character and energy to contribute to building the studio program and the design curriculum of the department, and to participate dynamically in the intellectual life of the school.

Dedicated to a socially responsible, technologically sophisticated, environmentally sensitive, and culturally engaging vision of architecture, the department is uniquely positioned in a large institution that strongly supports innovation and entrepreneurship and is committed to excellence in both pedagogy and research. Believing that the cross-current between the two creates a charged atmosphere for study and a critical edge for research, we seek candidates with an ability to thrive within this context.

The department has a long international tradition of inquiry in two areas of architectural design that we would like to advance through these appointments:

One: the design of buildings where issues of material process and assembly, technological innovation, and sustainability present important opportunities to advance knowledge and innovation in architectural practice. It is expected that the successful candidate's built works will demonstrate a particular critical attitude to the application and integration of these issues.

Two: the design of housing as a contemporary issue in the city, manifest in a variety of cultural, social and economic contexts. It is anticipated that this appointment could be at the interface of an emerging research program in housing and will be complemented by ongoing work in practice.

The primary criterion for the positions is a proven and recognized excellence in the design and making of buildings. In addition, strong evidence of experience in the teaching of architectural design will be considered important. We would expect candidates to be informed and knowledgeable about, and be able to contribute to, the contemporary debates in their fields. A professional degree in architecture is required. Advanced academic qualifications in architecture or in allied disciplines, as well as professional registration, are desirable but not required.

Initial screening will be conducted on the basis of a letter of intent that also includes a curriculum vitae, a list of recent publications of built and unbuilt work, and the names of at least three possible referees with contact information. Review of applications will begin in March and continue until the positions are filled. Please send all materials to:

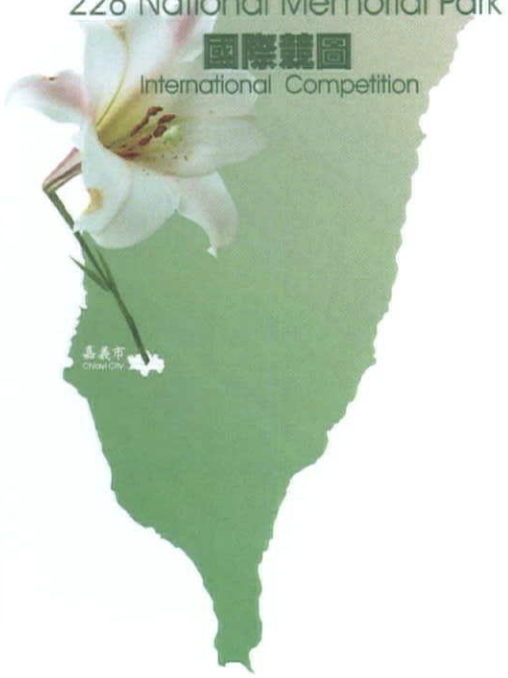
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RIBA Trust

# Emerging Architecture

## Next generation architects from around the world show and tell at the RIBA with a series of talks and an accompanying exhibition

Emerging Architecture
Spring Lecture Series

A series of four seminars with presentations from winners and highly commended architects from the AR Emerging Architecture competition. The architects will talk about their recent work in general as well as focusing on their prize-winning projects.

The annual AR Awards are now seven years old and are recognised as the worldís leading celebration of the work of young architects who are at the start of their independent careers and are often, as yet, not very well known.

The accompanying free exhibition of winning and highly commended entrants will be in the Florence Hall until 28 February.

AR AWARDS EMERGING ARCHITECTURE 2005

Buro Happold

Images from left:

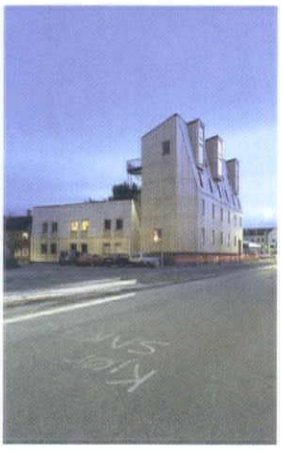
Holy Rosary Catholic Church Complex ©Timothy Hursley
Housing in Trondheim ©Jeroen Musch

Forestry Hall ©Hiroshi Ueda
Bridge, Maosi Village ©Edward Ng

S(ch)austall ©Stefanie Richter, Naumann
Perry Lakes Cedar Pavilion ©Timothy Hursley

Tambabox ©Iv·n Ju·rez
Balloon Caught ©Matuokasatoshitamurayuki

















### 07 February

**Trahan Architects**
**Brendeland & Kristoffersen Architects**
*6.30pm*

Trey Trahan will speak about his award winning design for the Holy Rosary Catholic Church Complex in Louisiana. Through the use of natural materials and light, this poetic composition responds to the community's desire to have an elevated sense of place and spiritual purpose within a powerful natural setting.

Geir Brendeland and Olav Kristoffersen, the partners of a newly established practice in Norway, have in their first projects demonstrated a fresh take on wooden architecture in an urban context. Their project for new apartment buildings in Trondheim merges vernacular architecture, new timber building technology and punk spirit.

Chaired by Paul Finch

### 14 February

**Edward Ng**
**Taira Nishizawa Architects**
*6.30pm*

ëA Bridge too Far, a Dream Come Trueí was the motto of a project to build a simple footbridge in a remote village in North West China in 6 days. On behalf of the team of over 100 students, professionals and villagers who contributed, Professor Edward Ng will talk about the project and the synergies created by technical, financial, logistic and human challenges.

Since establishing his practice in 1993 Taira Nishizawa has completed a number of building projects, many of which show his concern with the connection between architecture and the surrounding landscape. He will present his forestry hall, a timber and steel space frame building, in the Kumamoto Prefecture, Japan.

Chaired by Rob Gregory

### 21 February

**fnp-architekten**
**Rural Studio**
*6.30pm*

Martin Naumann of fnp-architekten will speak about the house-in-a-house project in the Pfalz Forest in Germany. The prefabricated timber structure inserted into stone ruins is a playful solution for a flexible showroom that touches on the history and memory of the space.

Rural Studio, a programme within the School of Architecture at Auburn University, has designed and built more than 150 community projects and charity homes in west Alabama involving more than 400 architecture students in a service-learning model, that has garnered an international recognition. Andrew Freear will talk about the place, the philosophy and the practice of Rural Studio, four years after the death of its founder Samuel Mockbee.

Chaired by Catherine Slessor

### 28 February

**Ex-Studio**
**Satoshi Matsuoka/Yuki Tamura**
*6.30pm*

Ex-studio was founded in Barcelona by Mexican architects Iv·n Ju·rez and Patricia Meneses. Theiryt projects explore the relationship between art and function; integrating the disciplines of architecture, design, sculpture and installation. Patricia Meneses will talk about the Tambabox in Senegal, an object-space created from varied Senegalese textiles and Dream House, a space for self-reflection, focussed around an urban tree.

Tokyo Architects Satoshi Matsuoka and Yuki Tamura of Matsuokasatoshitamurayuki will present a witty and uncanny urban installation composed of nine enormous translucent balloons wedged into a tight Vancouver alleyway and illuminated from within.

Chaired by Catherine Slessor

**How to book**
Tickets cost: £8 full price and £4 RIBA members, student members and concessions.

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# view

RICHARD ROGERS' LONG-AWAITED WELSH NATIONAL ASSEMBLY BUILDING IN CARDIFF IS ABOUT TO OPEN; THE REDEVELOPMENT OF PATRICK HODGKINSON'S BRUNSWICK CENTRE IN BLOOMSBURY; PETER COOK OUT AND ABOUT IN MELBOURNE AND TEL AVIV; LOUIS HELLMAN'S LONDON HATMAP.

## LEARNING FROM LONGEVITY

When architects design buildings, how often is duration an explicit part of the programme? This is a grey area largely avoided by clients and designers. And it is true that longevity will depend to a large extent on maintenance regimes, and long-term beneficial occupation. Unless there is certainty about these factors, is there any point in worrying about the future? The answer must now be a resounding 'yes'. There is increasing concern about the use of resources in respect of natural and manmade environments, and a concomitant desire to minimise waste, in terms of energy and materials, in both construction and subsequent use. The inevitable creation of new buildings in a healthy economy makes the exploitation of existing resources of more than passing interest. As we have argued here before, the idea that a building should have a first use and then be demolished to make way for the next big fashion is offensive. It is absolutely at odds with architectural thinking interested in doing more with less (or with the same). On this basis, demolition should be, if not the last resort, at least a conclusion reached only after thoroughly analysing the possibilities of refurbishment, extendability, or giving new life based on a different sort of use.

We can apply to new architecture the lessons we have learned about buildings that are incapable of lasting more than thirty or forty years. Those lessons should inform what we create today; certain buildings (for example Germany's Federal Environment Agency headquarters in Dessau, AR July 2005) can become exemplars of what we should expect, albeit in dilute form, from any significant new building or collection of buildings. Another example, the Richard Rogers Partnership National Assembly for Wales, featured in this issue, has been designed to have a minimum life of one hundred years. A question that arises from such a programme is whether we should be creating *any* new buildings without such a life expectancy; and were we to adopt such a strategy, what would be the architectural and specification consequences? The answers might form the basis of more intelligent regulatory regimes for buildings than the usual mish-mash of outdated and uncoordinated rules.

Elsewhere in this issue, we review buildings that have found welcome new leases of life in one way or another. Architectural ingenuity in knitting together past and present shows no sign of diminishing and, in some way, is increasing as a result of stricter requirements from those interested in conservation and heritage protection. It is a great pity that an antipathy to new architecture has too often informed conservationist ideology. A fundamental case for respecting any existing heritage concerns the intellectual, physical and economic investment already made in it; this is nothing to do with what the building or area looks like. Rem Koolhaas has recently made the case for protecting 'hutongs' in Chinese cities rather than pursuing a policy of careless demolition and compulsory export of their communities to sites that are miles away, and comprise dumb high-rise blocks that tenth-rate Modernism gave the world. Understanding the past, and paying it the compliment of appropriate technical upgrades, can perfectly happily sit alongside a vibrant programme of new architecture and construction designed to last. Respect is not a synonym for sentimentality. PAUL FINCH



1
The dramatic front elevation and oversailing roof address Cardiff Bay.
2
Neighbours include the Pierhead building, now a linked educational facility, and the Millennium Centre beyond.

## VOTE FOR ARCHITECTURE

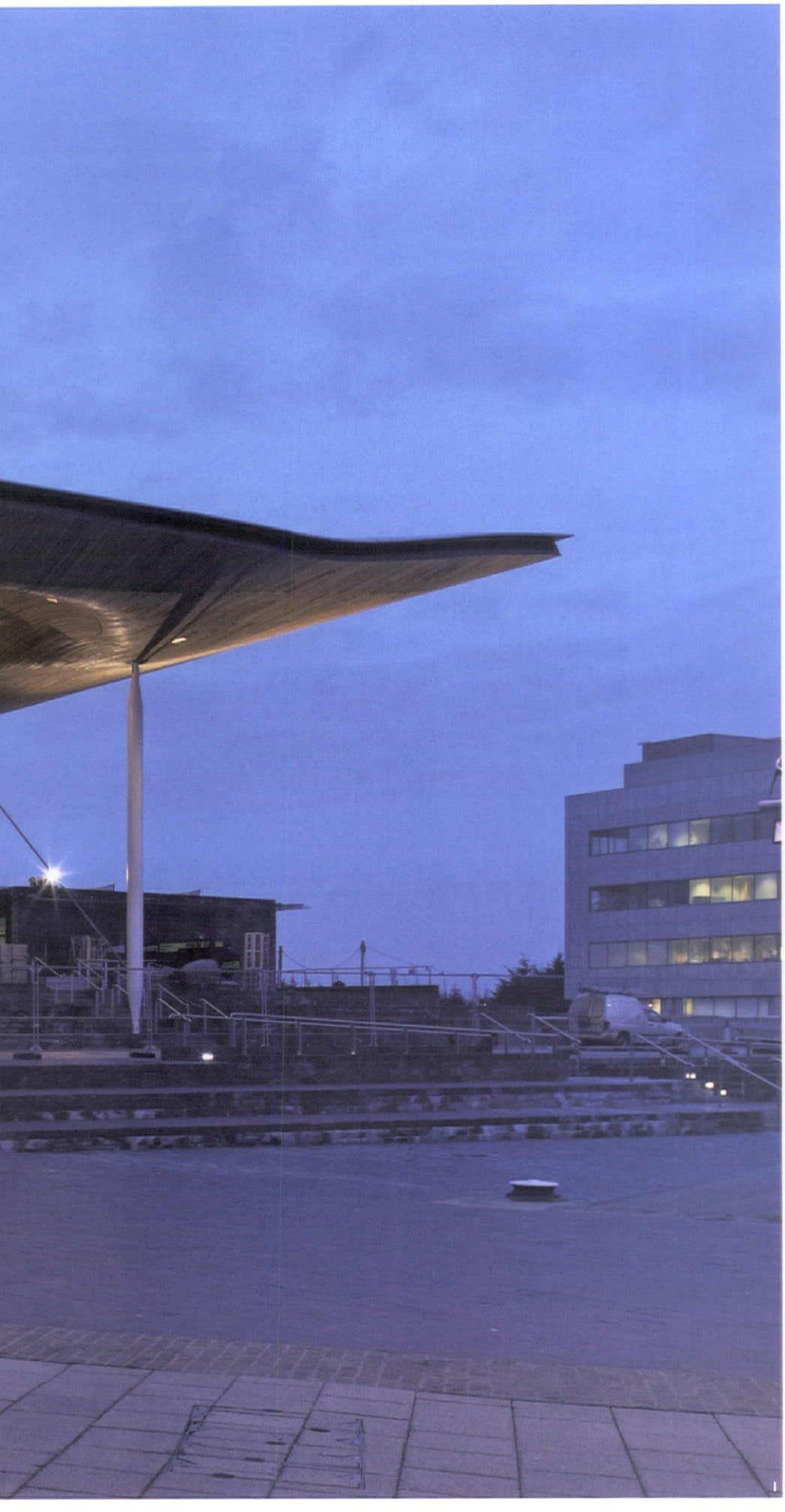
To understand recent changes to Britain's Parliamentary arrangements, it is important to remember the backgrounds of the leading Labour politicians of the last 30 years. For example, the Labour Party (which ruled for the first three and last 10) has had as its leaders James Callaghan (Welsh); Michael Foot (Welsh); Neil Kinnock (Welsh); John Smith (Scottish); and Tony Blair (English but Scottish-educated). His heir-apparent is Gordon Brown (Scottish).

Given this parade of the non-English succeeding in national politics via Westminster, why should they have supported devolution and parliamentary buildings in Scotland and Wales? The answer was partly to do with counteracting Scottish and Welsh nationalism; it appears that the creation of a Scottish Parliament, with its extraordinary building designed by Enric Miralles (AR November 2004), and now the Richard Rogers Partnership National Assembly for Wales, have put those genies back in the bottle, at least for the time being.

Instead, Gordon Brown recently made an extraordinary speech in which he called on the British to start flying the national flag, the Union Jack, in the American way, and start behaving more 'patriotically'. This hypocritical drivel was greeted with the loud raspberry it surely deserved; the British only wave flags on very special occasions – for example a visit by the Queen. She will be going to Cardiff on St David's Day (1 March) to open the RRP building.

Happily, the architects and their client have avoided the temptation to turn the Assembly building into a Disney-esque representation of all that is Welsh. While many of the materials used are of Welsh origin, their selection has been part of an environmental programme aimed at minimising journey times for materials. (Other key programme elements included a design life of 100 years, and accessible and inclusive design for people of all ages and abilities.)

This is the first pavilion building by the Richard Rogers Partnership, and a relatively small project for the practice (Madrid Airport opens shortly, for example). However, it punches well above its weight in creating architectural presence in the



1

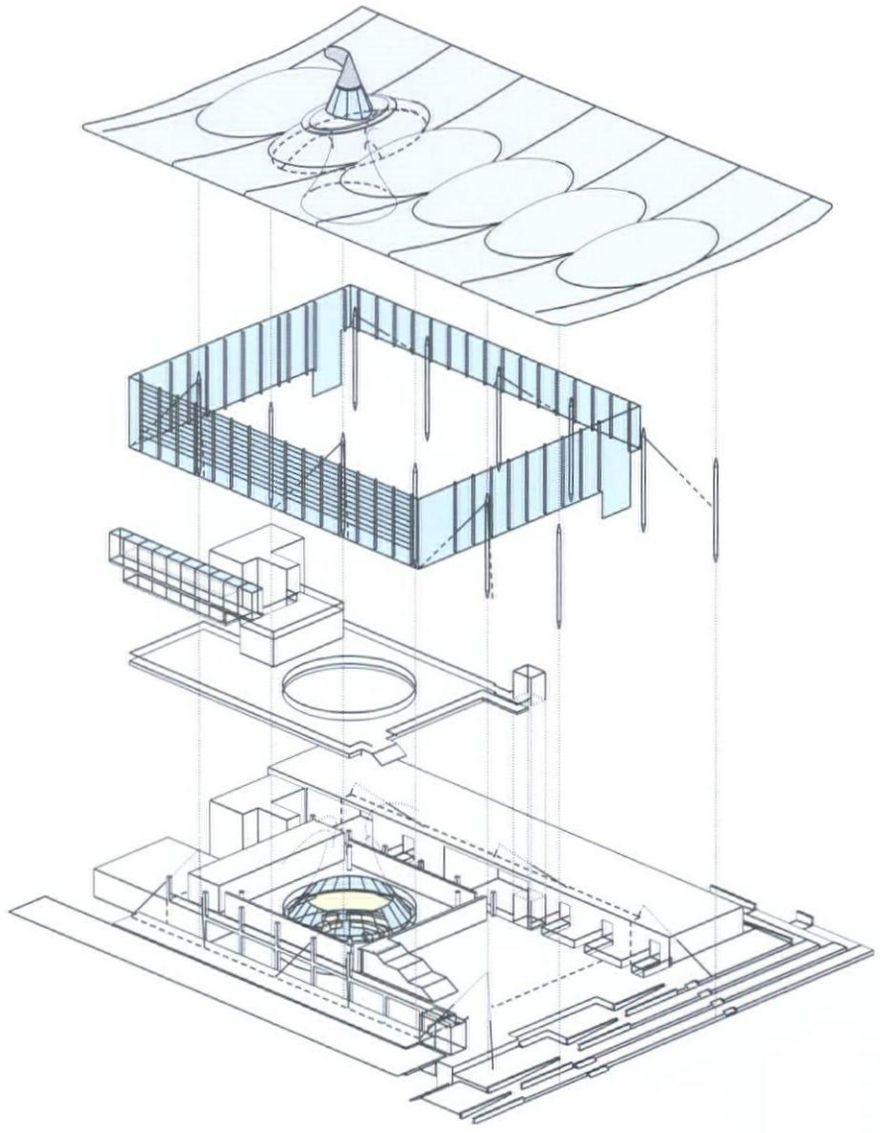


2

context of the Millennium Centre next door, the adjacent Pierhead building being used as an educational facility, and of Cardiff Bay itself, a large expanse of water behind the barrage designed by Will Alsop.

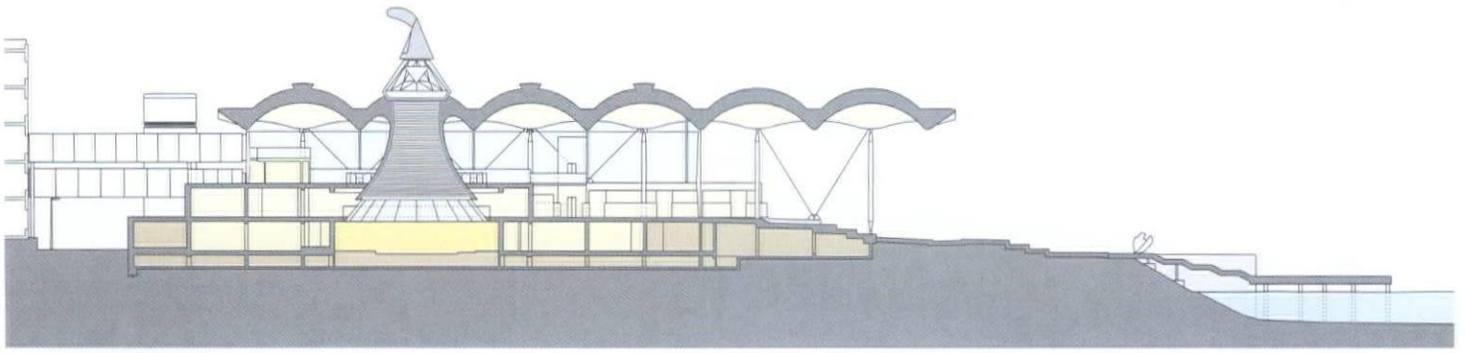
The extended overhanging roof, with its undulating red cedar slatted timber soffit, is a visual complement to the rippling water in the bay beyond. It gives a real sense of importance and occasion as you arrive, at plinth level (magnificently built in Welsh slate, cleaved and pillared to show off the quality of the material). You enter an offset security zone and then arrive in the main 'living room' space, a huge volume where you can sit, attend informal meetings or presentations, and watch whatever is happening in the assembly chamber on one of the many screens available (all the IT in the buildings is top-grade). Within the volume you can go to the upper level café and sit round the magnificent timber-clad 'bell' that acts as a light source and ventilation exit for the assembly chamber at lower ground level, which includes meeting rooms and three double-height, glazed-wall committee chambers. Glass bridges link to an adjacent existing office building where members and staff have permanent facilities, but most of the circulation in the building is open to all.

Natural ventilation is the norm, with the help of 27 boreholes 100m deep, connected to heat exchangers to provide a temperature range control, there is some mechanical and air-conditioning assistance if required, plus underfloor heating. It feels very clement.



**3**
**Upper level of the public space; the café is next to the 'Bell' structure which hovers over the debating chamber below. Furniture, by Arne Jacobsen, was selected after appraising the condition of what he used for St Catherine's College, Oxford.**
**4**
**The plinth level arrival space and information desk.**

**exploded axonometric showing the Chamber and two levels above**

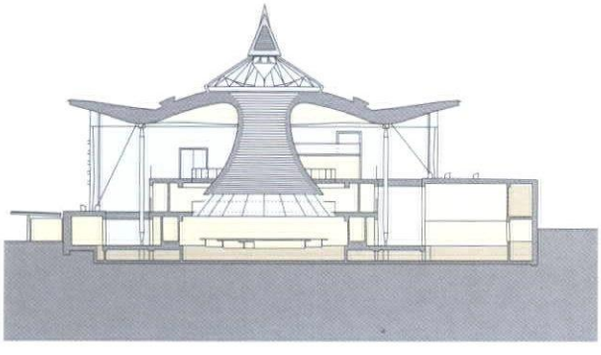




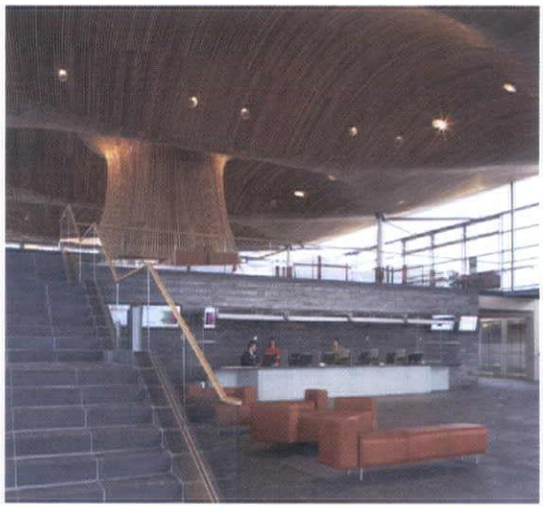
**long section showing what is believed to be Europe's biggest wind cowl**



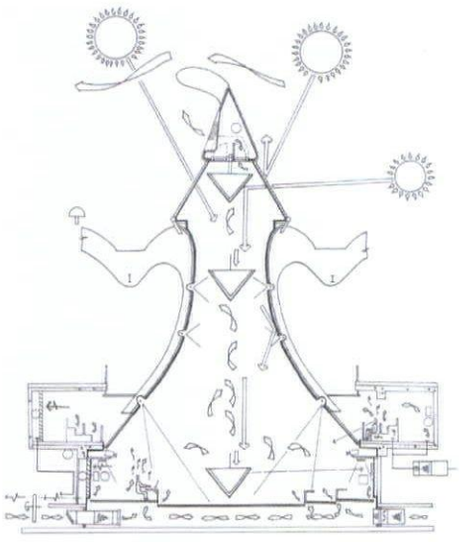
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short section showing the services plenum



4

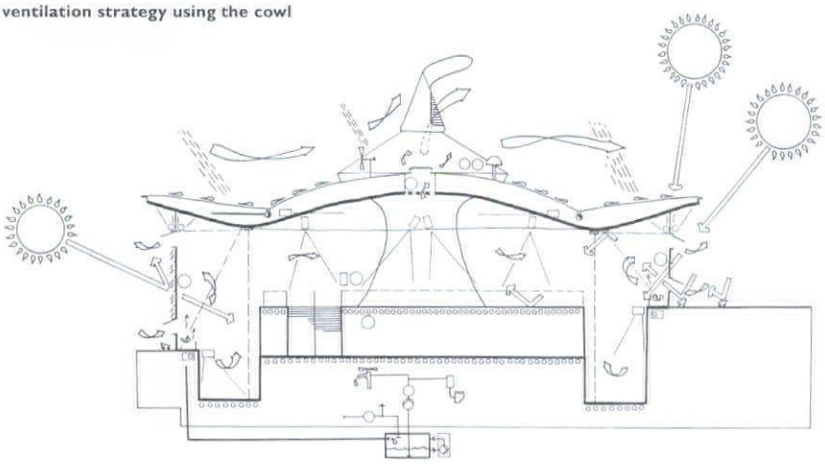


ventilation strategy using the cowl

Natural ventilation is available to virtually all areas though there is mixed mode assistance for extreme conditions. A wood-fuelled boiler provides renewable heating while a rainwater harvesting system supplies all (except potable) water. Daylight is maximised. The overall design achieved an 'excellent' BREEAM rating and exceeds best practice guidelines. Automatic controls monitor internal and external environments and adjust passive elements (eg, windows) and active systems (eg, heating). Performance monitoring is carried out through sensors in the building structure.

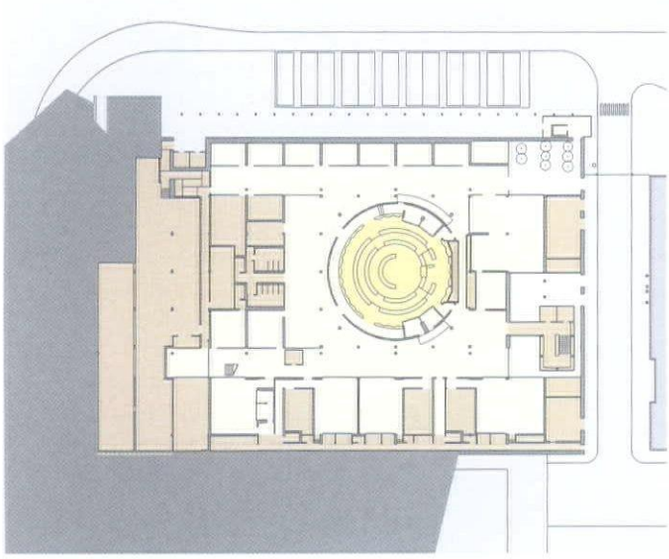


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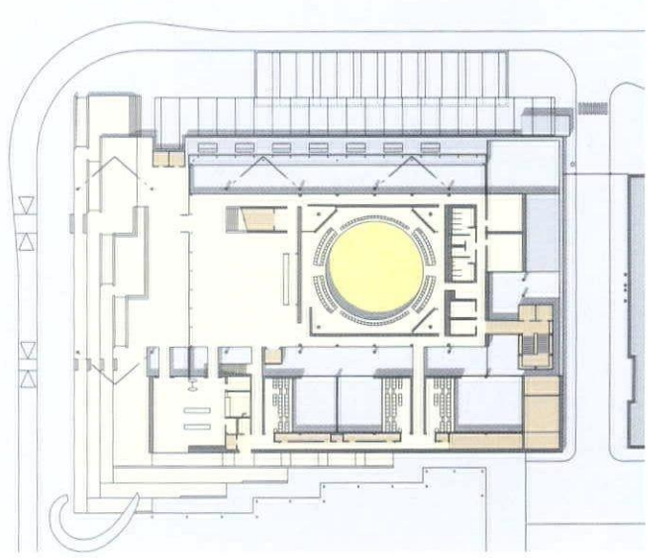


ground condition heat exchangers and apertures create an integrated environmental approach

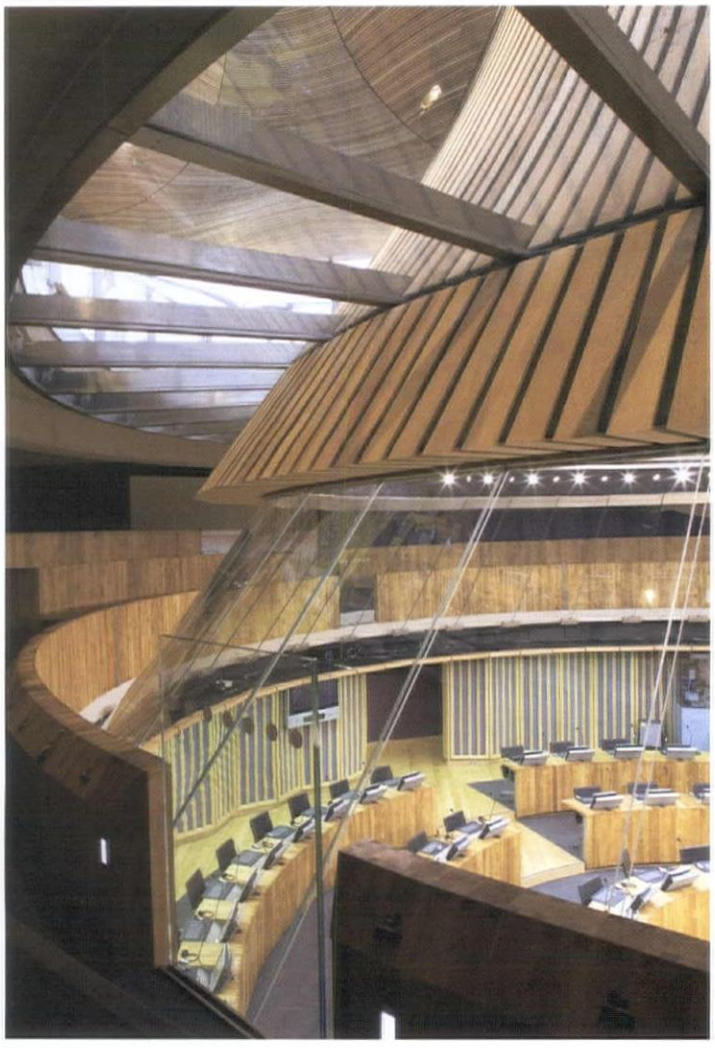
**5**
**Triple-height slots run either side of the debating chamber.**
**6**
**The public views the Assembly at work through unintrusive security glazing.**
**7**
**Upward view of the bell/ funnel – allowing in light, taking out air.**



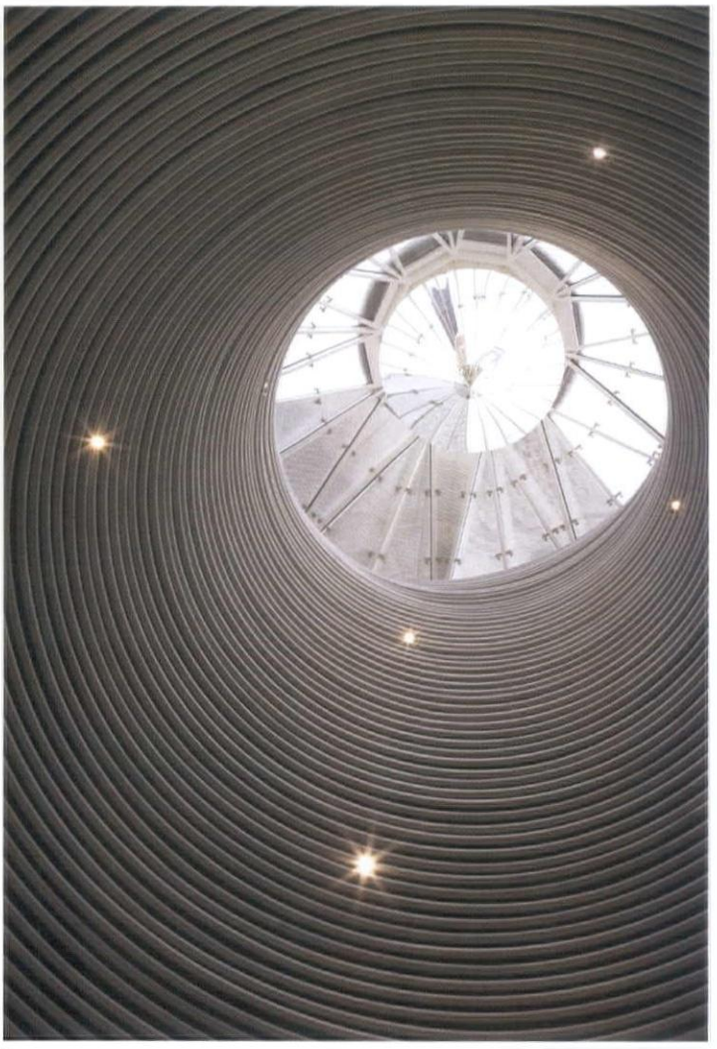
lower ground level with debating chamber and committee/meeting rooms



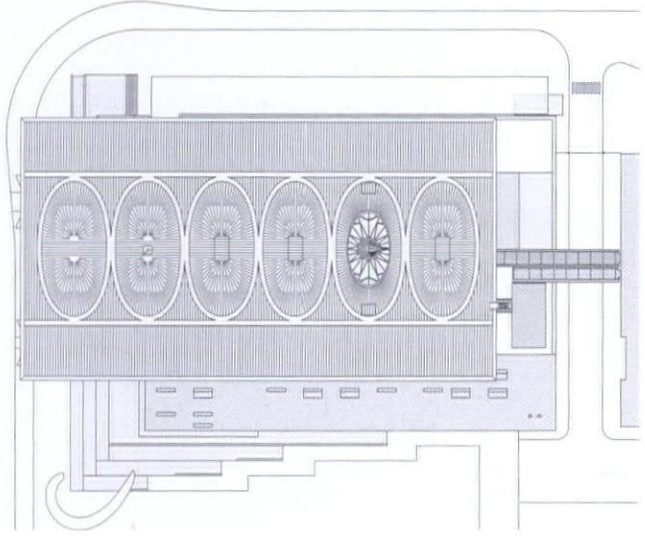
mid level; visitors can observe the Assembly and committees at work



6



7



roof plan; glazed bridge links connect to the existing administration block

**Architect**
Richard Rogers Partnership, London
**Structural engineer**
Arup
**Environmental/ME services engineer**
BDSP
**Acoustic consultant**
SRL
**Landscape architect**
Gillespies
**Photographs**
Richard Bryant/Arcaid

This was a project that had its moments of drama; at one stage the architects were sidelined and had to win a second competition, with Taylor Woodrow, to complete the project they had designed after winning a first competition. There were some difficult technical requirements (security, especially after 9/11) and elements (like translation rooms) which put pressure on space.

RRP director Ivan Harbour cites the Richard Rogers dictum, about good buildings comprising simple plans and complex sections, in his description of the building, and he acknowledges an unexpected source of inspiration for the curving roof design – a never-built sculpture for the RRP Bordeaux Law Courts (AR July 1999) where Harbour was also project director.

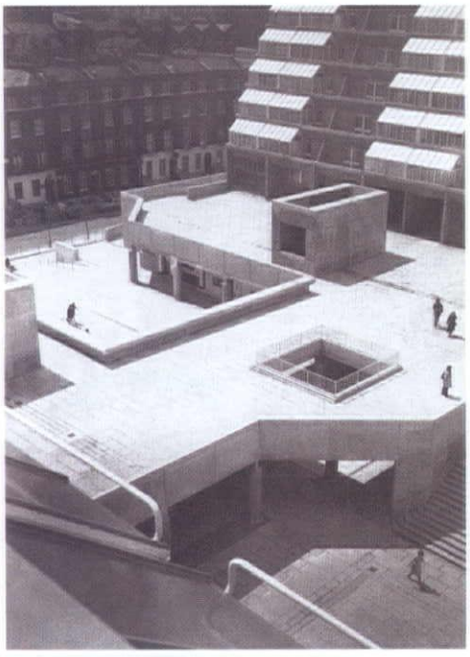
A complex story and programme has resulted in a building of clarity and calm, which impresses without becoming bombastic, and gives Cardiff a first-class building in which Welsh governance will be admirably housed. PAUL FINCH

MODERNISM REVISITED

**Thirty-three years on, Patrick Hodgkinson and Levitt Bernstein apply essential finishing touches to the Brunswick Centre.**

Theo Crosby, writing in the October 1972 edition of The Architectural Review, compared Patrick Hodgkinson's Foundling Estate development unfavourably with the slice of Georgian Bloomsbury that it had replaced. Being less intimate than the streets that surrounded it, Hubert de Cronin Hastings concurred by stating that the Brunswick would lend itself less favourably to change of use, and that instead of integrating with the environment the imposing structure actively opposed it. Despite, this, however, the editors did conclude with a general air of support. The Brunswick Centre was, they said, 'an ideograph of city-centreness', exemplary in fact when considered alongside other city-centre redevelopments. Where else, they proclaimed, could you find housing for 1644 people, 80 shops, offices, a cinema, pubs, restaurants, storage for shops, and garaging for 925 cars, all under a single structural umbrella?

The complaints that Crosby had made were, in their opinion, representative of a period and a style, not of a particular designer or scheme. The outward skin of modern buildings, they said, tended to be harsh, impersonal and inhumane, suggesting the home, not of men, but of dinosaurs. The Brunswick had, they concluded, got the bones of the city right. But, making repeated references to the tone of the concrete and to the aspirations of mixed use, what they wanted was the flesh.



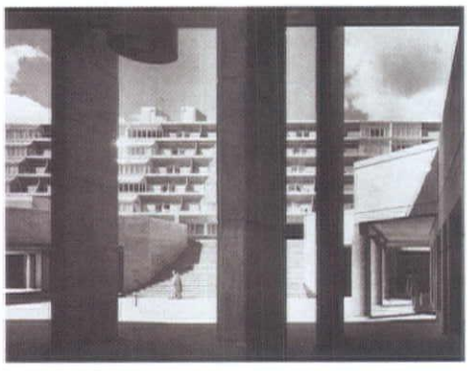
Loved or hated since 1972, Brunswick cannot be ignored.



Saw-tooth north lights articulate a new supermarket roof, reinterpreting Hodgkinson's unfulfilled original proposal.

Thirty-three years later, these elements of the Brunswick's ongoing story are finally being readdressed under the direction of Hodgkinson and the practice that was subsequently formed by two key members of his original design team, (the Davids) Levitt and Bernstein. As part of a £16m redevelopment project, the majority of superstructure is now being painted, as originally envisaged by Hodgkinson, in a Crown Commissioners tone of cream. Set against this, the principal structural elements will remain articulated by applying a protective Keim paint that will leave them as close to their original tone as possible.

Other interventions include an enlarged supermarket, the roof of which will finally occupy the otherwise bleak raised piazza; more prominent shop fronts and canopies; and significant improvements to the Brunswick Square and Renoir Cinema entrances.



An exemplary model of heroic urban densification.



Paint is finally applied to the concrete superstructure.

The marketing wheels are already turning, hailing the Brunswick's reincarnation as a new high street for Bloomsbury. Whatever the tone of its skin, therefore, we await with anticipation the new look Brunswick, complete with the united colours of Benetton, French Connection, Nandos, Starbucks and Strada. When set against a backdrop of Waitrose and Superdrug, it is hoped that people will return to breathe life into this notorious superstructure, not only to shop in Oasis, but also to dwell in one; relaxing, working, living and of course shopping. When all is revealed a more thorough study of the completed works will follow, including detailed discussions with both Patrick Hodgkinson, David Levitt, and residents, past and present.

ROB GREGORY

*2005 photographs by David Levitt*
*1972 photographs by Richard Einzig*

# Peter Cook

**Peter Cook explores the buzzing architecture and viticulture of Melbourne and Tel Aviv.**




Any flimsy excuse will do – a conference, a project, Christmas with the in-laws. The drizzle of globally-warmed northern Europe can soon be forgotten by hitting a buzzing culture, where a plethora of tasty food inclines one to the idea that even the architecture must be discussable. If such excursions pile in on themselves, your mind can even begin to create a kind of composite world where picture-memory, glimpses, bits of late-night gossip and sniffs of debate all start to mix in one's mind and somewhere along the line add to your reservoir of ideas.

I guess this was the basis of the eighteenth-century Grand Tour, or the sketches and rambles of Schinkel in Scotland or Corbusier around the Aegean. Nowadays, of course, you drop down into Melbourne (after 24 hours of sitting still) and within an hour or two you've abandoned the guidebook and you're sampling Victorian shiraz along with the usual cronies, eavesdropping that special bad-mouthing that marks the chat in any city with pretensions to architectural quality.

In fact, the technique has a special status in that city since the creation, 16 years ago, of the 'half-time club', where up-and-coming young architects are invited to present their work (in a bar, naturally), to a viciously critical audience. After an excruciating session, the victim becomes a member. When really successful, he or she must resign from it – 'full time' has come. Out of this has come an extraordinary scene where Ashton, Raggatt and McDougall are still being very formally naughty, Minifie and Dixon try to be even more so, and Bates and Davidson recover from the squeaks that greeted the reality of Federation Square (don't listen to architects – it's really popular), AR May 2003. Leon Van Schaik, who has been both sage and enabler for so many special buildings, adds gravitas to the reasoning while preparing the book that will unashamedly place Melbourne where it should be: as one of the half dozen most creative architectural cities in the world.

Fold in Tel Aviv, with a fairly similar climate, per-capita income and literacy level of its younger architects. Fold in, too, the remarkable expansion of the trendy food scene and explosion of local boutique-winery chat: so for Victorian shiraz now read Carmel merlot. In this city, too, designer stubble and dark-mirrored bars act as a backdrop to the slightly more frequent external gossip from Europe (it's nearer and Israelis have to get out frequently to preserve their sanity). It was British engineers and planners who – some hundred years apart – laid out both cities. They stayed in Melbourne to make suburbia not unlike that of Bournemouth, but in Tel Aviv the infill was carried out by the so-called 'Bauhaus' architects. Its extraordinary carpet of cross-ventilated Modernist villas and apartments is now eschewed by an intellectual set who claim that a crappy old collection of Mediterranean junk in the old city of Jaffa – Turkish, Arab or anyhow, essentially non-European – has a regional authenticity that they are desperate to find in their own work. Combine this with a penchant for in-situ concrete and you have buildings that are layered with meaning, but end up being just that bit too chunky and ponderous.

Melbourne adores fusion cooking, and the folding-in of Italian, Greek, Chinese, Lebanese and meat 'n' veg. Traditions, as well as massive helpings of Corten steel, twisted tin, plastics, timber slats, tenting, shiny brick, dull brick or flip-flaps made from almost any material. Tel Aviv is catching up on it with the comestibles, but is too nervous yet to enjoy its architecture. If some of it is beginning to wave about in the air or aim towards Dutch pragmatic clarity, the inherent heaviness of both argument and material hold back both intentions.

A telling article by Zvi Elhyani in the influential *Studio* magazine exposes the dilemma, drawing attention to real shockers to be found in the Bar-Ilan university campus and elsewhere. So the debate is on; at least (despite money and politics) young Israeli architects are getting plenty of chances, while older architects are still putting up plenty of high-rises.

In Europe, we still rely too much on tradition and the indulgence of over-priced French wine; the boutique office open to tough scrutiny, and more family patronage of young architects, could be a legitimate importation from these newer cities.




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# MODERN MATTERS

**As one of the UK's emerging experts in Conservation Architecture, Geoff Rich was recently awarded a Winston Churchill Memorial Trust fellowship to study the conservation of Modern Architecture in India, the USA and Europe. What, he asks, are the key questions in this relatively new architectural discipline?**

The conservation of Modern architecture presents an immediate challenge throughout the world. Modern masterpieces are failing due to inherent design problems and changes in the economic and political contexts in which they now exist. Despite some excellent work by a few pioneers in the field around the world, increasing numbers of architects, owners and communities are struggling to conserve Modern architecture. From country to country, technical skills, commercial opportunity and public empathy for Modern buildings vary remarkably, as does the understanding and philosophical attitude towards building conservation. The conservation of Modern architecture ranges from individual buildings to whole cities, and it presents an urgent challenge; an international challenge that needs to inspire cross-cultural collaboration in order to ensure that our Modern architectural inheritance survives intact – or in some cases, that it survives at all.

## The conservation significance of Modern architecture

Modern architecture has given us some of the world's most exciting, uplifting and rigorous buildings. Over the past 100 years, the careers and the creations of architects like Frank Lloyd Wright, Le Corbusier and Louis Kahn, have left us as the guardians of their work, presenting a range of technical and philosophical issues of how, why and even whether to conserve their buildings for the future. The best Modern buildings are recognised as being of cultural and historic significance. Unlike old buildings, that primarily endure as 'authentic' historical documents, Modern buildings have a more direct social, artistic and technological significance. Due to the needs and changing priorities of society at the time of their design, many Modern buildings tackled specific welfare issues, and as such encapsulate the values and priorities of their time. In terms of artistic significance, Modern architecture also broke away from predetermined styles and saw the best architects display new and masterful uses of space, light and volume. Technically, Modern buildings often produced some of the most innovative and thoughtful responses to construction. In the very best buildings, each of these areas of significance overlap, producing an architecture that is not only outstanding, achieving a step change in social standards, but also representing a leap in technology and ambition, providing an enduring inspiration to us all.

With this, however, came a cost. Many pioneering Modern architects, and their clients, took amazing risks in their work. As a result, while inspirational, they also created some fairly unsustainable buildings that have today become conservation challenges. (It is well known, for example, that Frank Lloyd Wright's Fallingwater has been the subject of multi-million dollar strengthening works to halt the sagging of the cantilevered structure.) In many instances Modern buildings present challenges of repair and re-use that threaten their architectural integrity.

## The challenge of conserving Modern architecture

It is broadly accepted that the conservation of our historic environment has developed a well-established agenda in many parts of the world. Through the pioneering work of organisations such as the Society for the Protection of Ancient Buildings [SPAB], a robust platform of expertise, ideology, and control has been established. In the UK, for example, more than half a million buildings are now listed as being of architectural or historical significance, and more than 5 per cent of the population are members of the National Trust. Add to this the fact that most planning authorities employ at least one conservation officer, and one could be excused for feeling that attitudes to historic buildings conservation have reached maturity in some developed countries. Unfortunately, however, the same cannot be said for the conservation of the Modern environment.

When working with historic buildings, the philosophy of the conservation rationale is clear, focusing on the surviving physical fabric as the subject of primary value and interest. We understand the human achievement of historic buildings and find it easy to empathise (perhaps romantically) with the values that created them. With an appealing patina of age, historic buildings often carry the original craftsman's marks, surviving as fragile authentic historical documents. With the commitment of enthusiastic craftsmen, the skills that created the original building are still available, making 'like for like' conservation repairs possible.

The problems of Modern buildings, however, are more complex and immediate than those of historic buildings. There is not the same level of public empathy for the conservation of Modern buildings as many people have negative and strongly held prejudices about Modern architecture. In practical terms, Modern buildings are also challenged by changing standards of environmental regulations. Large areas of glass and structures with low thermal mass mean that operational efficiency and sustainability ratings are becoming increasingly unfavourable. The land on which they were built may now attract new functions or more valuable development opportunities, adding significant pressure for physical change or total redevelopment. Original construction materials are also likely to be showing signs of serious decay, with weak concrete, inadequate cover to reinforcement, concrete carbonation, and high alumina cements being common causes of premature decay and failure.

It is also an unfortunate fact that Modern materials do not visually soften or improve with age. Materials such as concrete, plastics and synthetic paints deteriorate quickly, and without strict maintenance regimes their appearance rapidly declines. Add to this the effects of some naïve (albeit pioneering) detailing, experimental use of materials and over-ambitious structural design, and the rate of decline (and the need for emergency repair) is soon accelerated. Equally, misguided and ad-hoc maintenance can also destroy a building's design aesthetic.



As the first planned city in India, Chandigarh has sectors, a lake and a linear park ...



... and to the north, the Capitol buildings remain iconic set against the Himalayas.

## An international perspective on protection

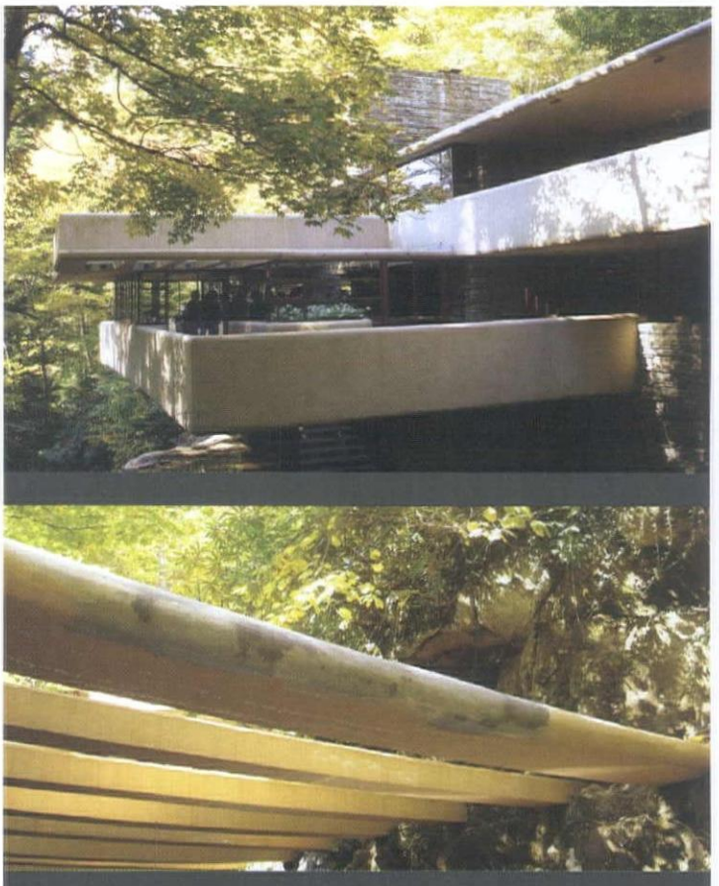
These issues, faced by architects, designers and building owners across the world, concern the flaws and weaknesses of Modern architecture. The emerging impracticality of some of Le Corbusier's residential buildings, the structural inadequacies of Frank Lloyd Wright's Fallingwater and Guggenheim Museum, and the technical problems of some of Louis Kahn's buildings are now all too apparent. The clock is ticking, and lessons therefore need to be learned from the successes and failures of conservation projects already undertaken. There is an extensive variety of case studies available to us; some projects are being undertaken for wealthy and enlightened owners and clients, some for clients with no money, or at worst those with potentially damaging intent. Some architects agonise carefully over every design decision, while others proceed without a clear agenda or technical understanding. Some jobs are executed on site by experienced craftsman, while others are irrevocably damaged by shoddy workmanship.

Despite sharing common challenges, there are vast differences in the way that different countries protect their buildings. Europe has some of the strongest legislative controls to protect Modern architecture. In both the UK and France, listing and accreditation schemes exist to control the qualification of architects involved in the repair of listed Modern buildings. By contrast in India, Modern buildings receive no statutory protection, and in the USA, while Modern buildings may be recommended for listing by Government, private owners can reject such recommendation if they want to avoid losing the ability to alter their buildings for future use. In many countries, the legacy of masters such as Le Corbusier, Frank Lloyd Wright and Louis Kahn is entirely reliant on building owners and the communities that assist in making appropriate decisions about their care, repair and management.

## The case of Chandigarh, India

Perhaps the world's most compelling conservation challenge concerns Le Corbusier's Chandigarh, now more than 50 years old. (AR June 1964, Feburary 1999, March 2003) The key question here focuses on establishing an appropriate approach to adopt for a whole city, particularly when considering the dynamic political pressures that go beyond the comparatively secure and predictable relationships between individual building owners and project teams.

Designed (towards the end of Le Corbusier's career) to symbolise the aspirations of the new India, 'unfettered by previous constraints',



**Fallingwater, Bear Run, Pennsylvania FRANK LLOYD WRIGHT**

Now owned and cared for by the Western Pennsylvania Conservancy, Fallingwater operates as a museum receiving hundreds of thousands of visitors every year. Located in a deep forested valley, and cantilevered over a waterfall of course, the building has been the subject of extensive repair. The 'droop' of the principal cantilevered floor deck (allegedly caused by Wright's overruling of the contractor and structural engineer on the amount of reinforcement needed) was successfully repaired by means of multi-million dollar structural post-tensioning works, undertaken to the very highest conservation standards.

However, Wright's design leaves further problems for Fallingwater's guardians. The curved profile of the concrete causes persistent saturation at the eaves, slender concrete beams have sagged, and the building's slender 'swimming-stair' was recently damaged by the force of flood water in the stream below. Perhaps most ironically, 'rising water' from springs around the building continually threatens the contents. Yet these problems are quite apart from those presented by the impact of the visitors themselves. As the most visited private house in the world, Fallingwater is perhaps the all-round conservation challenge.



Chandigargh, 'where the Modern Movement came of age' (AR February 1999). Ancient ruin, or Modern mistake? At close range, Le Corbusier's distinctive Assembly Building portico looks older and more decrepit than Hadrian's 2000 year old Pantheon.

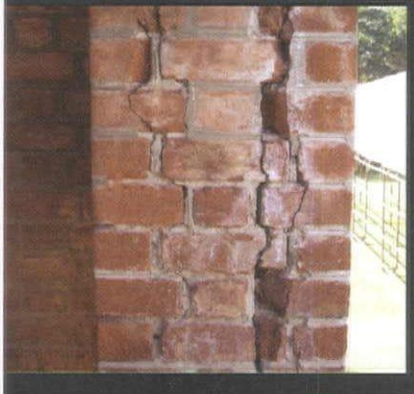


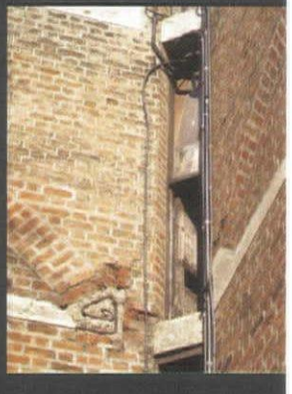

Throughout the city, civic buildings included Modern cinemas, temples and shops ...



... and tree-lined residential streets remain as exemplary models for the 'new India'.







**Indian Institute of Management, Ahmedabad LOUIS KAHN**

The Institute of Management is a compelling and monumental group of unlisted buildings, constructed in mass brick. But the buildings face a doubtful future due to the very nature of their fabric. The local bricks are both soft and porous and this causes extensive problems of water ingress, efflorescence, and decay, especially where poor maintenance regimes have allowed some problems to persist.

Of far more serious consequence, however, is the presence of mild steel reinforcement bars within every fifth course of the original brickwork, which was built-in to protect against the threat of earthquakes. This reinforcement is now rusting everywhere, and causing the brickwork to crack and crumble at an alarming rate. Rendering over brickwork in a brick-coloured cement render is unsurprisingly a failing solution. If this were not enough, the buildings were affected by the major earthquake that devastated the region in 2001, causing a number of parapet walls to collapse or be subsequently demolished. Sadly, the buildings seem to face a range of 'locked in' problems, for which a comprehensive solution is perhaps too extensive, too invasive, and too expensive.

Chandigarh provided a new capital city for the Indian states of Punjab and Haryana. The clarity of its design is still tangible today; as the first planned city in India to have an integrated urban landscape, Chandigarh continues to offer spaces for leisure and relaxation, which are rare and valuable commodities in modern urbanism. With a lake at its northern end, it has the benefit of water-borne recreation, as well as the ability to regulate both water supplies and temperatures in the fierce summer climate. The city also has some of the best educational facilities, museums and galleries, including Corb's own designs for the College of Architecture and the City Museum.

The city's architectural heritage has some of the best buildings of the Modern Movement anywhere in the world, including Le Corbusier's Capitol complex of Assembly Building, Secretariat and High Court Buildings, each containing Corb-designed tapestries, murals and inscriptions. Set against the backdrop of the Himalayas, the buildings have a surreal presence, somehow remaining calm and majestic while continuing to house a chaotic bureaucracy of complex administrative functions. The buildings of the city sectors, designed in the main by Pierre Jeanneret, Maxwell Fry and Jane Drew, were also designed with the highest architectural and social aspirations to improve the standards of housing, recreation, spiritual and commercial facilities for the new city's inhabitants. Consequently, street upon street of Modern housing extends in all directions, carefully ordered by green space and functional buildings: the temple, the cinema, the shopping complex.

Chandigarh remains a source of immense national pride, and while tiny by comparison with its mighty sisters, Delhi, Mumbai and Kolkata, it is reputedly India's most prosperous city. It has produced generations of Indian architects, artists and engineers who have been trained in, and believe in, the manifest possibilities of a 'modern architecture for India'. Despite this, it is the victim of its own success, which adds to the pressure. So, as the city wakes up to its responsibilities, trying to identify ways to sustain its heritage, how can it manage the pressure of future development?

## The Capitol Buildings

Like all Modern buildings in India, none of the Capitol Buildings is protected, as the Indian listing process fails to recognise any monument less than 100 years old. So the buildings are reliant on the capability of the city administration staff and the tireless efforts of those campaigning for an appropriate approach to be taken in their repair and maintenance.



Today, 59 years on, Chandigarh is showing painful signs of decay and neglect ...



... with inappropriate alterations, such as these grills cut into Corbusier's tapestries.

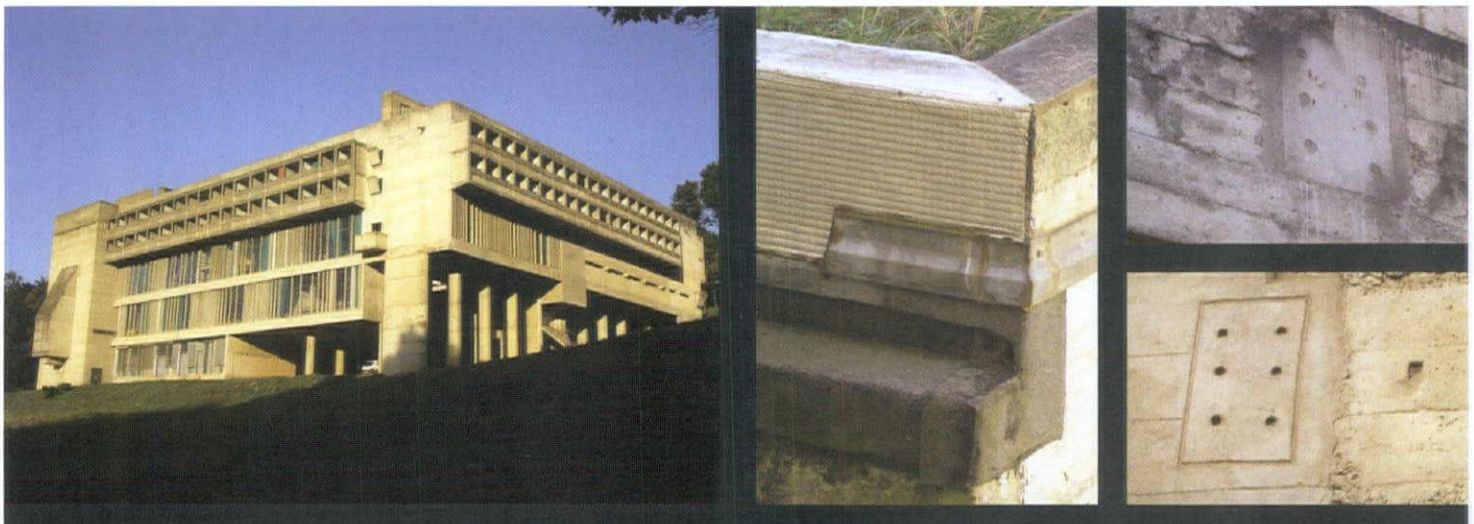
Most of the concrete of the Capitol Buildings is generally in remarkable condition, perhaps a testament to the dedication and extended site presence of many of the architectural team during construction, and the pride with which the buildings were made. However, the repair of the thin section in-situ concrete to the main portico presents a major challenge. With the concrete already spalling, repair will require a high degree of technical and aesthetic judgement. Elsewhere, a number of irreversible changes have already been made to Le Corbusier's buildings and their contents. A number of the original Corb tapestries have been lost, and virtually all of those remaining within the High Court have been punctured following the installation of air-conditioning systems.

### The city sectors

In the city sectors, the townscape survives intact but is under pressure from the changing patterns of demand. In the city's commercial centre (Sector 17), four-storey buildings are showing signs of widespread concrete decay. The arrangement of accommodation is also considered outmoded, with shopkeepers demanding broader shop fronts than those provided within the existing modular arrangement. The market streets on the upper levels of the four-storey blocks are also unsuccessful, with spaces being enclosed in an ad-hoc manner. And, within one of the original residential areas (Sector 22), changes are also affecting the appearance and mix of shops and housing stock. The city is popular and consequently house prices are high, but should people be allowed to extend their homes vertically, breaking the line of the original streetscape? Remarkably, no development framework, conservation area, or planning policy guidance exists to steer these decisions, and gradually the City's character is becoming obscured.

### The city scale

At the largest end of the scale, the city is now operating at the capacity of its original design, and the city administration is faced with the



**La Tourette, Eveux-sur-l'Abresle, France LE CORBUSIER**

La Tourette is one of the highest achievements in Le Corbusier's work. It is a place where the design is complete in its very simplicity, and the rawness of the aesthetic complements its monastic function. It seems something is lost if added or taken away. One of the building's most memorable qualities is the simplicity and honesty of the concrete. The ordering of the structure, together with the layering of concrete finishes, presents a clarity which describes the way the building was built. In this case, therefore, the 'patina' of the in-situ concrete is part of its authenticity. Yet despite being a listed building, La Tourette appears to have been the subject of some surprisingly ad-hoc interventions. These include, for example, some makeshift temporary weatherproofing details, and extremely naïve render repairs which try to simulate the appearance of concrete beam ends. Apart from being unsightly and indicative of a poor maintenance schedule, some of these changes may prove to be difficult to reverse without causing longer-lasting damage to the building's fabric. A major programme of conservation is about to get under way at La Tourette; clearly the conservation challenge is how to rectify problems while maintaining 'complete simplicity'.




In sector 22 traders are having to make do within the modular constraints ...



... while concrete repair may well become the city's most lucrative growth industry.

task of creating a masterplan for the next stage of development. Chandigarh's reluctance to incorporate industry, is causing imbalance within adjacent towns, so the key issue is the densification of the urban plan. How, for example, will the problems of the overscaled city grid be tackled to ensure that circulation provides for pedestrians and cyclists as well as motorists? Should some of the green space become development sites? Should the commercial Sector 17 be comprehensively redeveloped? Should new models of street housing be developed to increase the capacity of the residential sectors? Or should a radical rethink or bold new vision be sought to produce a new and sustainable model for the next 50 to 100 years?

Whatever the outcome, Chandigarh summarises global conservation issues. Before too much damage is done, and while we still understand the ideology of the Modern Movement, there are some questions that should challenge our approach: What are aiming to conserve? Is the 'essence' of the original design intent more important than the fabric itself? Should we be seeking to move the building closer to the architect's founding aspirations through essential repair using technology that they could only imagine?

There is of course the need for a balanced approach. Successful conservation is achieved where there is a combination of inventive thinking, economy of materials, good design and craftsmanship. Clearly, however, the repair of Modern architecture demands that conservation and design be truly inseparable, and that all interventions are informed by an understanding of the essence of the original architectural agenda. Only in this way will Modern buildings be 'handed down instructed and venerable to those that come after us'.

GEOFF RICH

*Photographs by Geoff Rich, except the tapestry courtesy of Kiran Joshi, Coordinator of Chandigarh Heritage Project, Chandigarh College of Architecture. Geoff Rich is Partner at Feilden Clegg Bradley Architects: geoff.rich@feildenclegg.com*

## Dilemmas in the conservative repair of Modern buildings

How should we approach the repair of Modern buildings, especially those conceived to have a short life span, or designed in anticipation of change? And who should be undertaking the 'conservation' work: conservators in the spirit of curatorial excellence or architects in the spirit of Modernism? Many of the basic tenets of a 'traditional' conservation approach simply aren't directly transferable to this new range of patients.

*To repair with minimal intervention (and to maximise retention of original fabric)*
Unlike historic buildings, Modern building materials do not lend themselves to 'conservative repair'. Poor quality of concrete, workmanship and detailing have led to problems extremely difficult to rectify 'conservatively'. Modern buildings may have design flaws that accelerate the decay mechanisms and cannot be rectified through a minimal intervention. So there is often a need to approach the project in a mindset of 'restoration' rather than 'repair', or in the mindset of the original architect, rather than that of a repairing craftsman.

*To use materials honestly and without seeking to deceive*
Respecting the nature and authenticity of original fabric means avoiding obscuring or devaluing it by falsely aging the appearance of new interventions. The aim is to add to the story of the building with repairs that are readable. In practice, this is not difficult to achieve with materials like concrete, as matching the original colour and surface quality is virtually impossible without reverting to the application of paints. With Modern architecture therefore, what is the role of 'authenticity'? Should the actual 'age' of a building be apparent after a repair programme, or should it be made to look as good as the day it was built? With ongoing advances in construction techniques, a new dilemma emerges as to whether or not to take the opportunity to 'finish off the job' in the manner the architect may have originally wanted, by replacement and upgraded surfaces or components.

*To make interventions 'reversible'*
The principle of reversibility suggests that it should be possible to remove new interventions to restore the building to its original form. This applies to any changes to the building itself and to the artefacts within, including furniture, murals and tapestries. The synthetic nature of materials within modern buildings often makes adhering to the principle of 'reversibility' in the repair impossible. Many techniques rely on hard chemical set either to one material, or as part of a bond between two adjoining materials. Concrete, for example, relies on homogeneity between old and new fabric making reversibility impossible to achieve. Similar issues concern sealants, mastics, membrane roof coverings and glazing compounds, all of which often require complete replacement.

*Using 'tried and tested' materials*
Matching materials affects the appearance and technical performance of a building. However, as with historic buildings, problems are often experienced when sourcing matches for original materials. Finding suitable bricks, tiles and glass blocks is extremely difficult, time consuming, and cost prohibitive when only small quantities are required in repair. However, failure to secure exact matches can have particularly unfortunate aesthetic consequences. On technical grounds, historic buildings conservation generally seeks to employ 'like for like' materials in repair that will not disturb the weathering and 'breathe-ability' of the surrounding materials. This, however, is less critical in Modern buildings that are typically hard, impermeable and designed to resist moisture. High-performance concretes, stainless-steel reinforcement, space-age polymer paints and high-tensile carbon fibre compounds are now available to both repair and improve.

*To ensure necessary changes are well designed and 'of their time'*
This principle addresses some of the more interesting issues relating to Modern buildings. Unlike historic buildings, the 'essence' of the design (and the intent of their designers) is more tangibly appreciated and understood, and in some cases the original designer(s) may still be alive. When considering how we deal with impracticable details, technical incompatibilities, flaws in the original structural design, and owners' desires for wholesale change in the use or performance of the building, how should we respond? Should the building evolve through the intervention of another designer, or should it remain as a statement of originality by its author – original imperfections and all? These critical decisions are faced by conservation architects all over the world. Due to the simplicity and clarity of the original design, it is fair to conclude that intervention without architectural integrity would be undesirable and intolerable.

# COSMETIC SURGERY

**Jean Nouvel remodels Madrid's Reina Sofia Museum with characteristic vigour.**

Like a gaggle of well heeled, well upholstered *femmes d'un certain âge*, the venerable institutions of Madrid's Museums Mile are all having a bit of work done. Their cosmeticians of choice range from Rafael Moneo, who is discreetly and soothingly fussing around the grande dame of the Prado, to Swiss clinicians Herzog & de Meuron, who propose more radical surgery for the Fundació La Caixa. First to be unveiled, however, is Jean Nouvel's addition to the Museo Reina Sofia, Spain's national modern art museum and repository of Picasso's Guernica. With its hovering, tongue-like roof and viscerally red skin, Nouvel's new building certainly racks up the shock value, like a huge flayed organism bleeding and glistening in the Madrid sun. It is also unashamedly monumental, an architecture of engorgement and enhancement that toys, in an almost Frankensteinian way, with scale and proportion. Like its architect, it is no shrinking violet.

Though the mad genius persona is perhaps wearing a bit thin, Nouvel's early oeuvre, a stylish, subversive version of High-Tech, had a genuinely iconoclastic streak at a time when his British counterparts were still earnestly fiddling around with yacht details. Now he is older and more big league, the charming Gallic subversiveness is beginning to coarsen into parody. Certain signature forms (the tongue-like roof, the phallic tower) are paraded with predictable regularity, like the hucksterish repetition of slightly lame jokes. Yet after years of inactivity on the Iberian peninsula, he is suddenly Spain's *architecte du jour*. Last year witnessed the completion not only of Reina Sofia, but also the Torre Agbar in Barcelona,

**ART MUSEUM EXTENSION,**
**MADRID, SPAIN**
ARCHITECT
**JEAN NOUVEL**

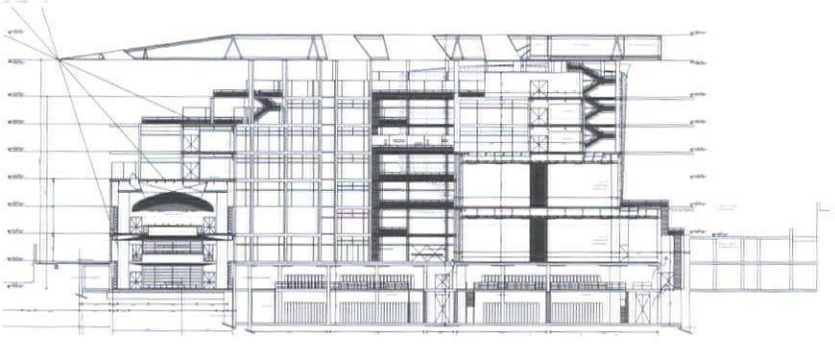




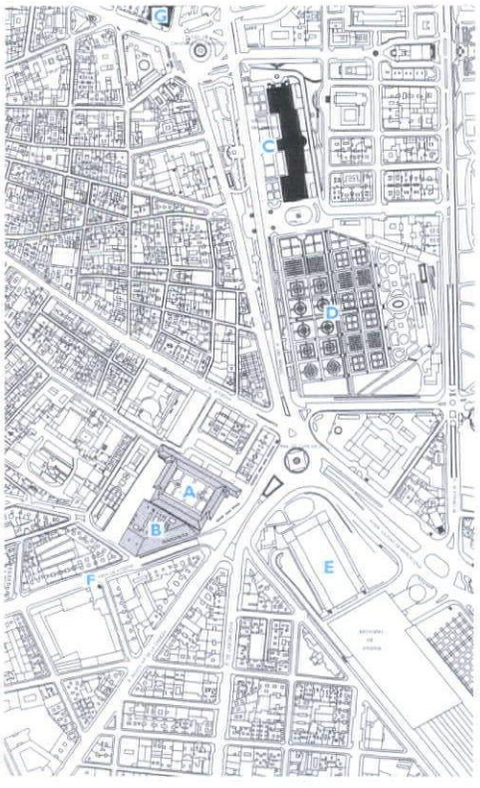
Capped by an immense, floating roof, the new building squares up robustly to its surroundings.



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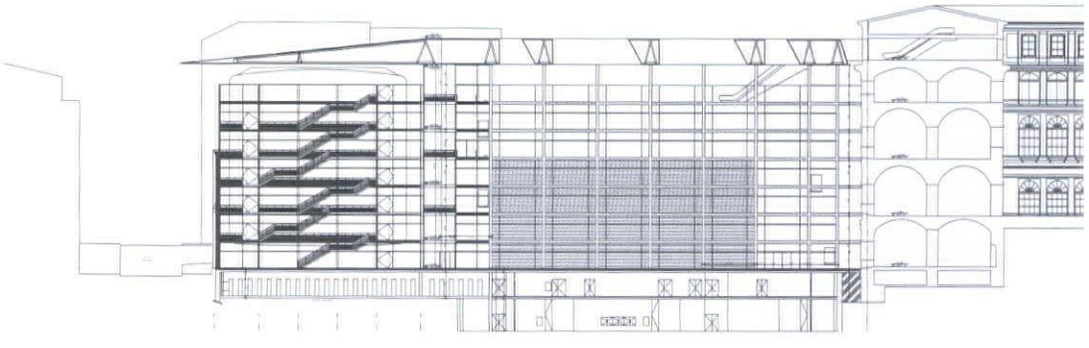


cross section through library, courtyard and galleries




location plan

A existing Reina Sofia museum
B new extension
C Prado
D Botanical Garden
E Atocha Station
F Ronda de Atocha
G Thyssen-Bornemisza Museum

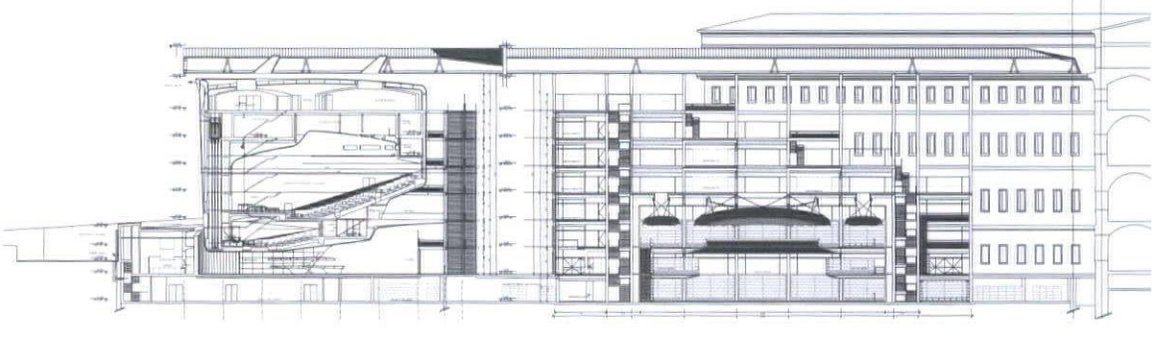


long section through auditoria and library

## ART MUSEUM EXTENSION, MADRID, SPAIN

ARCHITECT

**JEAN NOUVEL**



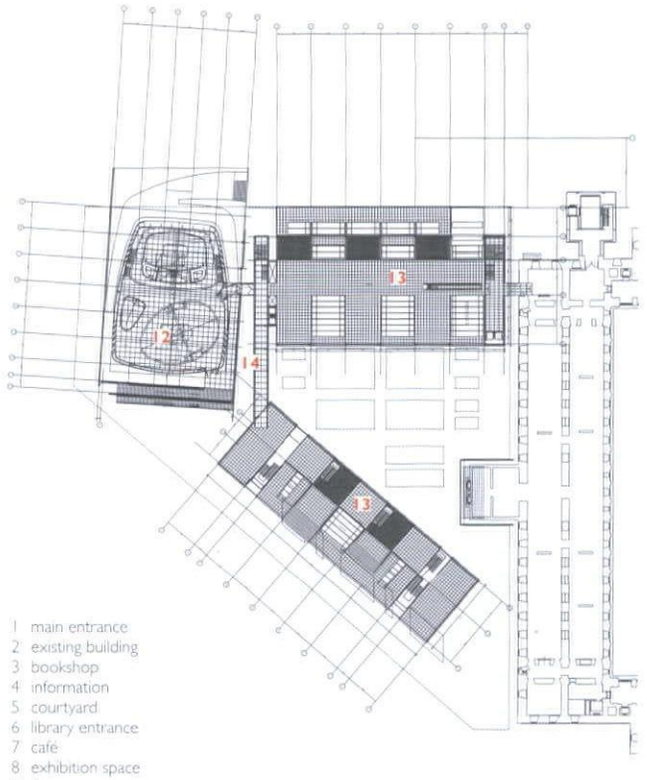
cross section through courtyard

2
The blaring main drag of Ronda de Atocha, animated by Nouvel's viscerally red cladding.
3
New cowers under old – the Piranesian roof dominates the internal courtyard at the heart of the scheme.

a meaty, mighty, multicoloured phallus that looms over the city with flagrant abandon. These are major projects that test his ideas in new and challenging contexts. How, then, does Reina Sofia measure up?

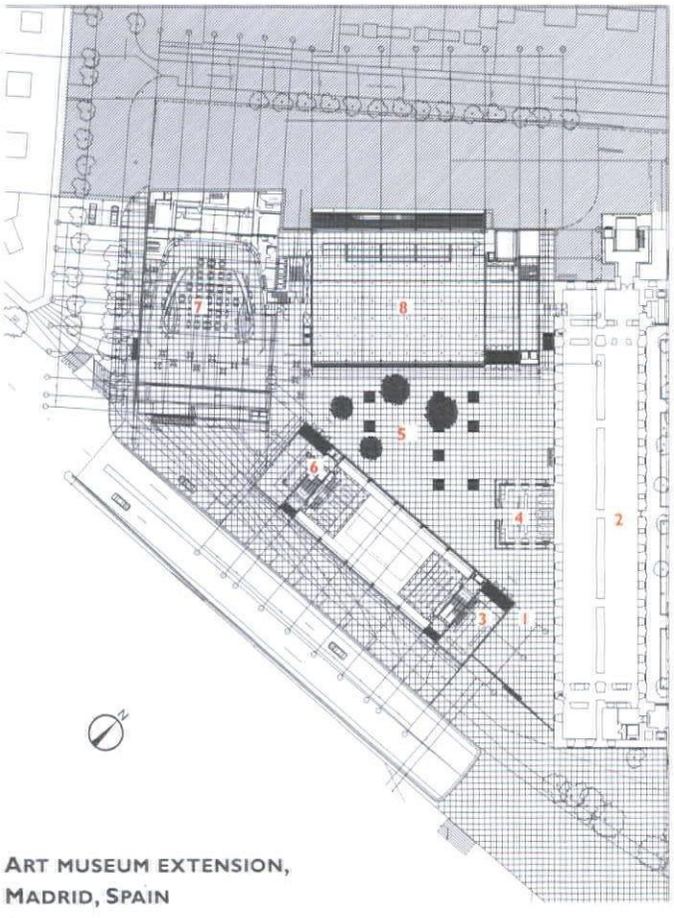
Though perhaps not quite prepared for the scale and intensity of Nouvel's madcap overtures, historically, Reina Sofia is no stranger to the odd bit of inventive nip and tuck. In the late '80s, Ian Ritchie was commissioned to add a series of elegant, free-standing lift towers in steel and glass (AR December 1991). Offering fluid views of the city, their gossamer-wing presences impinged very lightly on and made an evocative contrast with the rather static existing building. First built as a hospital in the latter part of the eighteenth century, to a stolid Neo-Classical design by Francisco Sabatini, its ponderous bulk is penetrated by a central cloistered courtyard, now a luxuriant garden that offers welcome respite from Madrid's scorching heat. Modified and added to over time, it fell into disuse in 1965, and despite being never that popular, managed to survive demands for its demolition. In 1977 it was eventually declared a historic monument and in 1986 was reborn as the Centro de Arte Reina Sofia (now Museo Nacional de Arte Reina Sofia), Spain's national museum of modern, avant garde and contemporary art with a collection that includes work by Dali, Picasso, Chillida and Tapies, among others.

Growing visitor numbers (between 1994 and 2004 doubling to around 1.45 million annually) allied to the need for more space were familiar catalysts for a 1999 competition to find an architect who could design and deliver a sizeable new extension. Nouvel's scheme was preferred from a shortlist of 12 that included Zaha Hadid, David Chipperfield, Tadao Ando and Dominique Perrault. His new complex occupies a roughly wedge-shaped plot on the south-west edge of the Sabatini building. Hemmed in on three sides and facing the blaring main drag of Ronda de Atocha on the fourth, it is a tight, inhospitable urban condition.

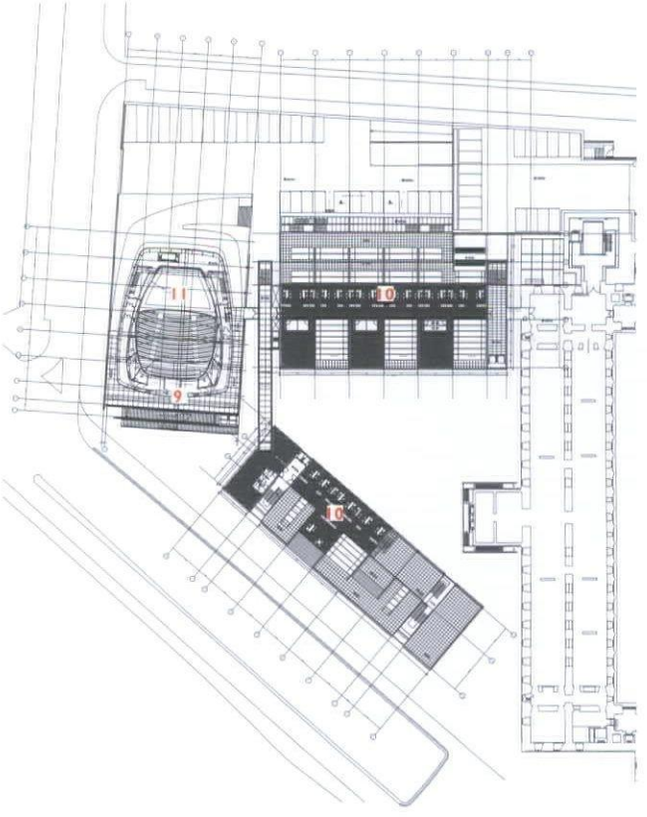



1 main entrance
2 existing building
3 bookshop
4 information
5 courtyard
6 library entrance
7 café
8 exhibition space
9 foyer space
10 offices
11 main auditorium
12 entertaining suite
13 terraces
14 bridge link

top floor plan




ground floor plan (scale approx 1:1000)




typical intermediate level plan

**ART MUSEUM EXTENSION, MADRID, SPAIN**

ARCHITECT

**JEAN NOUVEL**



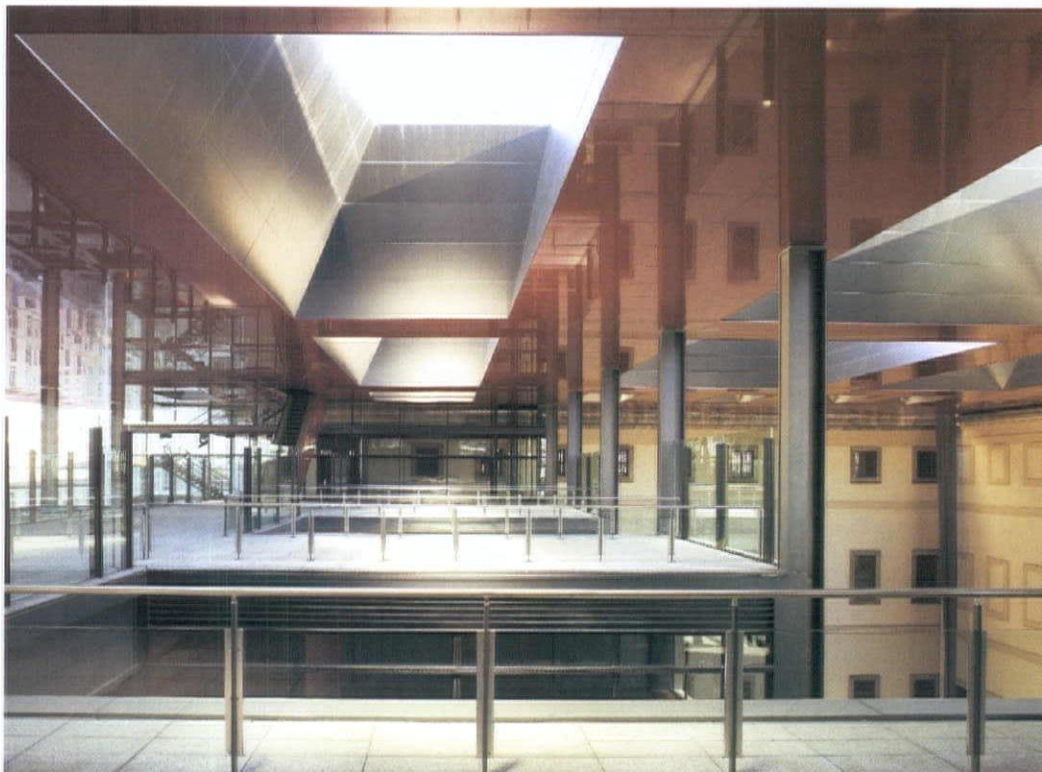
4
The focal courtyard. Blind box volumes make for a somewhat impersonal domain.
5, 6
A network of informal terraces are slotted in under the roof.

4



5

6



Nouvel's building turns its back on this civic anomie and focuses hermetically inwards, reinterpreting the archetypal form of the old hospital with its secluded cloister. New exhibition spaces, a library, auditorium and restaurant are arranged around an imposing internal courtyard and yoked together by the balefully hovering plane of the big roof. Funnel-like openings emphasise its depth and admit light with an almost Piranesian intensity, the general effect as oppressive as it is dramatic. Part of Nouvel's difficulty is that many of the volumes (galleries, auditorium and to some extent the library) are essentially blind boxes that suck life out of the courtyard. Initial competition drawings depicted a softening cluster of existing trees in its midst, but in practice nature has been overcome by artifice and the result is a somewhat Stygian void (despite the adjacency of a café and bookshop), that only serves to dwarf and overwhelm its ant-like users.

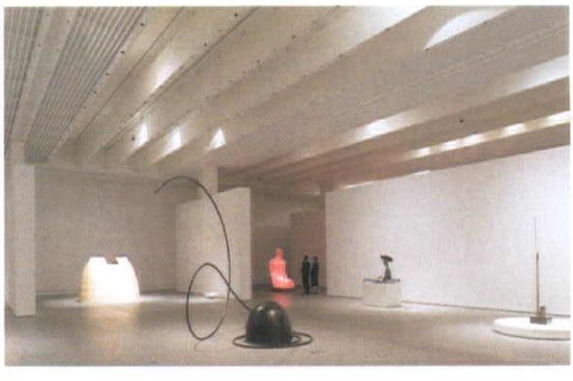
Possibly the most fully resolved space is the timber-lined, multi-storey cavern of the library, which runs along the main facade of Ronda de Atocha. Softly glowing bookstacks enclose a quintuple height void which is audaciously crowned by a Chareau-goes-disco ceiling canopy of glittering glass blocks. The circuit of foyer and promenading volumes that weave around the two auditoria, exposed like gelatinously gleaming body parts, are also more successful in experiential terms, with changing views and a greater sense of intimacy. So too are the terraces at the building's topmost level where Nouvel pulls away a floor to create a void under the lowering roof, a move that helps to ventilate the courtyard, as well as create a set of informal, al fresco spaces for display (both cultural and social). Enclosed by the most ethereal of glass balustrades, they offer, like Ritchie's lift towers, uplifting vistas of the city, replayed and reflected in the underside of the roof, and it must be hoped that they will be put to imaginative use by the museum's management.

At its north corner, cemented by a knuckle of circulation, the new building connects through to Sabatini's hospital, but in general, new nudges up against old with as much tact and dignity as two passengers squashed together on a crowded train. Tapering from its depth over the courtyard, the roof slims down to a blade-like edge that seems to be actively menacing the old building. The floating roof is clearly reprised from the Lucerne Cultural Centre (AR October 1998), but whereas Lucerne is an object building on a lakeside plot, Reina Sofia has to contend with a less forgiving urban condition and in the context of its impassive neighbours and tight site, ends up looking hectically gestural. There are also issues of constructional finesse. As might be expected, the Swiss effortlessly rose to the challenge in Lucerne, but the complexities of Nouvel's form making and detailing have, at times, proved beyond the Spanish and there are some uncomfortable gear changes.

Though Reina Sofia must rate as a disappointing individual setpiece, it does provide the museum with new sorts of spaces with which to extend its cultural agenda. And as it is the first in a series of superstar interventions, it should perhaps be re-evaluated as part of a wider urban conversation when the other ladies of Museum Mile finally complete their makeovers. Meanwhile Nouvel watchers will be hoping for a return to form with the completion of the eagerly anticipated Ethnographic Museum at the Quai Branly in Paris later this year. CATHERINE SLESSOR

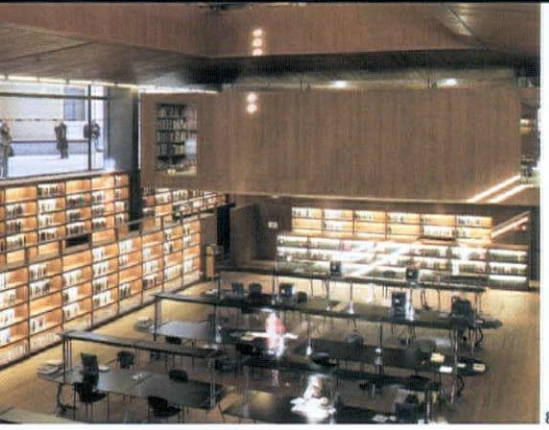
7
**Typical gallery. The new building offers space to extend the museum's contemporary and avant- garde exhibition agenda.**
8
**The library, a cavernous volume lined in dark Jatoba wood. A bookshop hovers over the void.**
9
**Inside the main 500 seat auditorium. Its smaller counterpart houses 200.**
10
**A glass block ceiling canopy forms the library's sparkling ceiling vault.**
11
**A lively café nestles under the glistening red volume of the auditoria.**

**Architect**
Ateliers Jean Nouvel, Paris
**Associate architect**
Alberto Medem
**Structural engineer**
Esteyco
**Photographs**
Duccio Malagamba

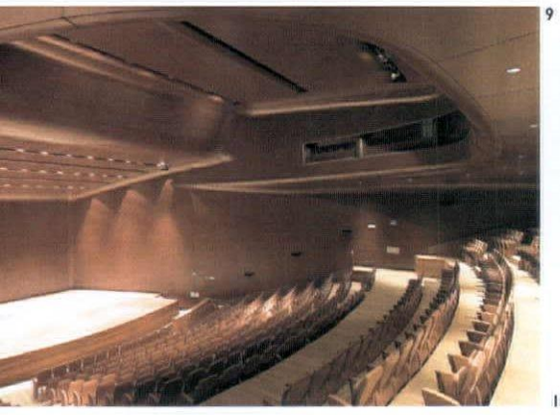


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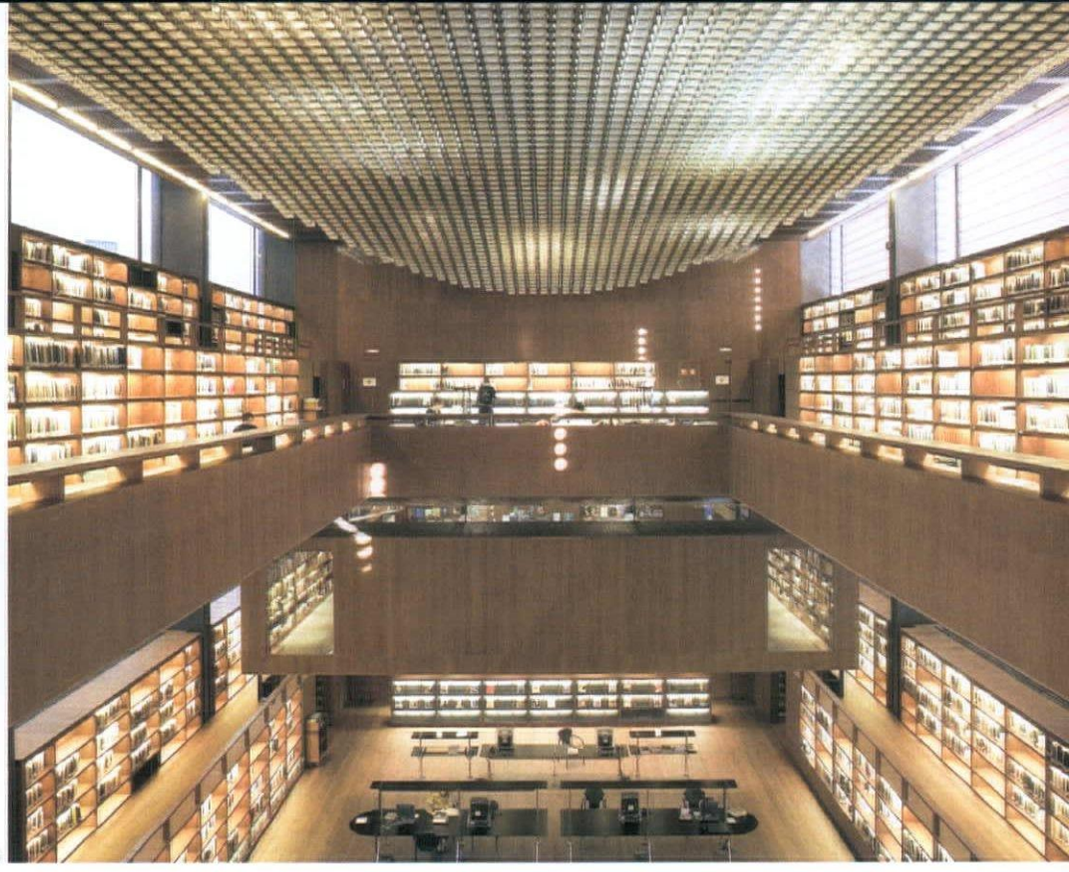
**ART MUSEUM EXTENSION, MADRID, SPAIN**
ARCHITECT
**JEAN NOUVEL**



8

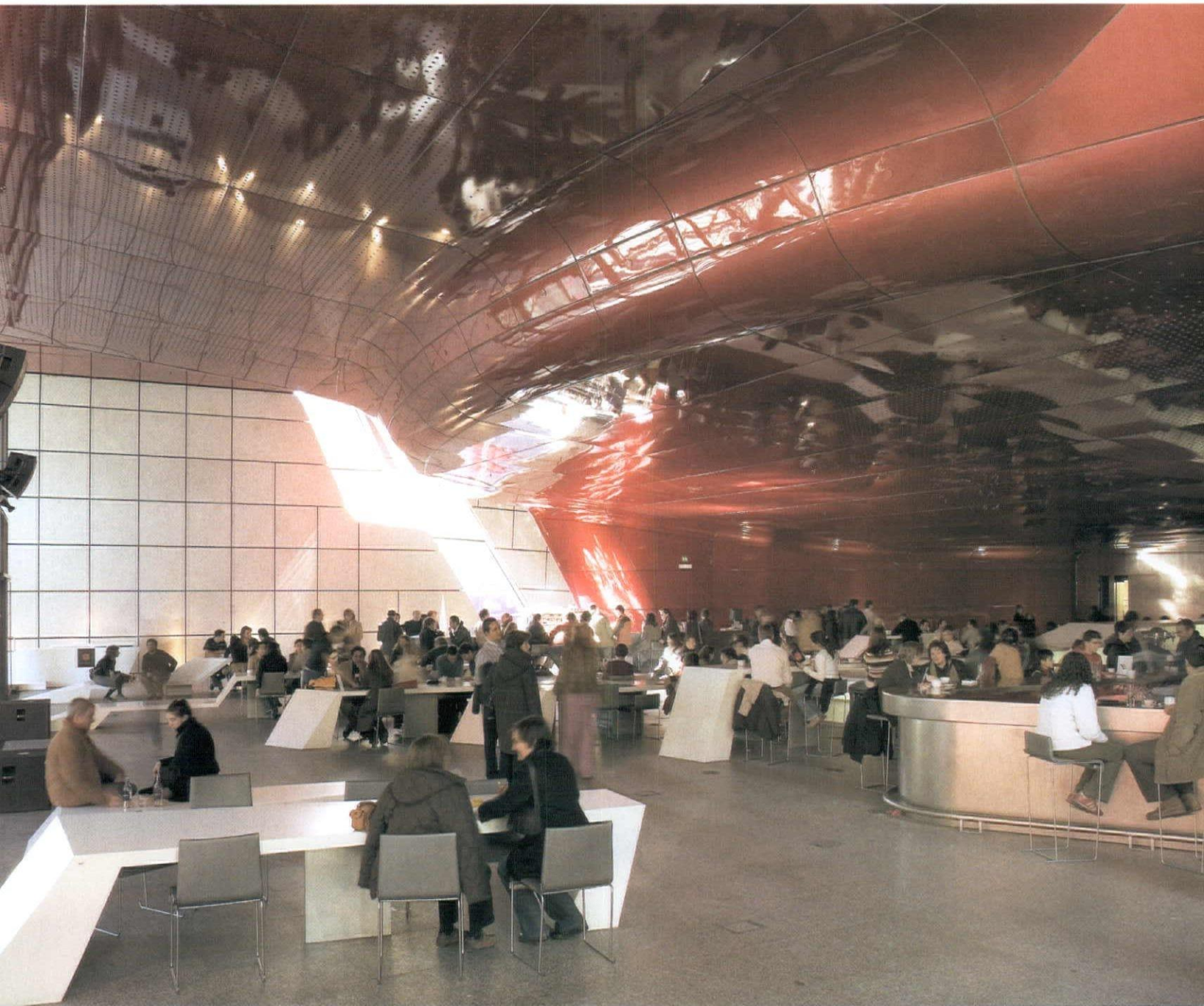


9



10

11



# ARTFUL ADDITION

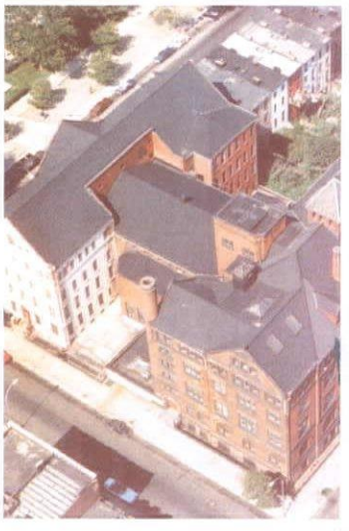
**This new insertion balances sensitivity to history with a formal and civic boldness.**

The extension to Higgins Hall at Pratt Institute in Brooklyn, the largest independent college of art and design in the US, is Steven Holl's first major institutional commission in his home territory of New York City. Higgins Hall, which houses Pratt's architecture programme, formerly consisted of three separate historic landmark buildings. However, when the central building was destroyed by fire in 1996, the two remaining were left isolated. Holl was appointed to stitch them together, a task that has been tackled by balancing the need for sensitivity to the historic buildings with the desire to create a new identity and a landmark on the street.

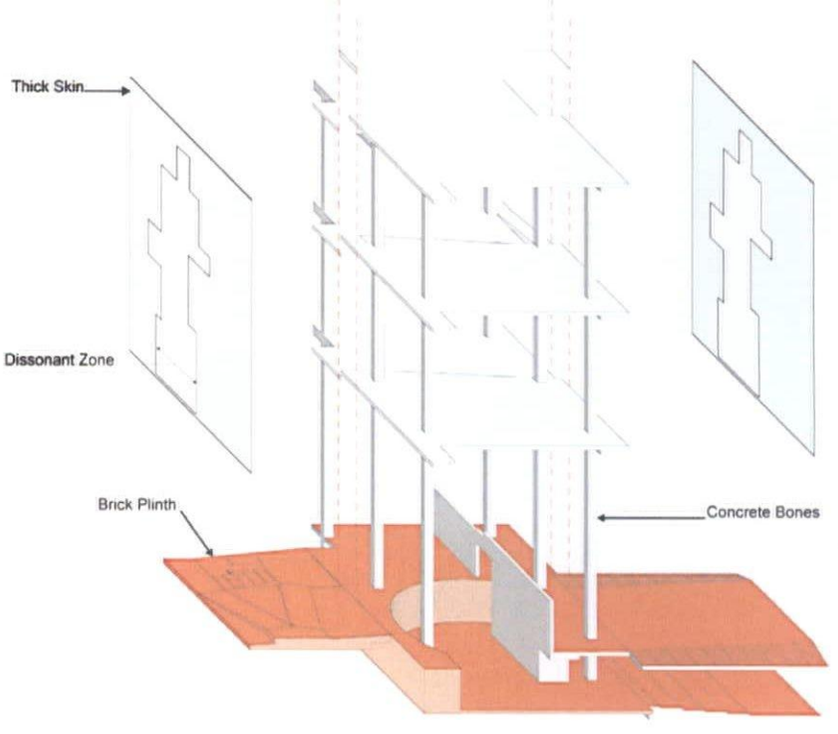
The difference in floor levels between the two historic buildings, which increases sequentially from a mere 12mm at ground level to 2m on the fourth floor roof, was the key factor in shaping the scheme. The new insertion pulls out existing floor levels from the north and south wings, and the fault line where they meet – which Holl calls the 'dissonant zone' – is reconciled by a ramp that creates an extended promenade traversing between the street front and garden back of the building. The ramp is capped by an asymmetrical gullwing skylight that juxtaposes different qualities of daylight from tall north- and low south-facing glazing. The new link provides public and social spaces including an entrance lobby that splits along the fissure to provide a ground level reception and gallery and a lower level lobby serving a new auditorium and classrooms. This entrance, together with design studios on upper floors, ensures that the new building is occupied and active around the clock.

In keeping with the character of the nineteenth-century brick buildings – which have been renovated by Rogers Marvel Architects – the material vocabulary of the new infill is robust. This provides the setting for Holl to pursue his interest in material experimentation, including handrails of rusted steel that are merely sealed and a handsome gallery door made of foamed aluminium, a product that is widely used for impact absorption in automobile bumpers. The building's structural frame, independent of the old loadbearing masonry walls, comprises six large precast concrete columns linked by beams. While the four corner columns are 'static,' the central column on each facade shifts and mutates to accommodate the cranked beams of different floor levels on either side of the fissure. Precast floor planks are simply finished with polished concrete topping, and voids in the planks are utilised as wiring conduits.

On upper levels, elegant linear aluminium uplighters, designed by the architects, illuminate the exposed concrete soffit, while in the auditorium, holes cut in the precast planks provide recessed lighting – bare bulbs without the usual metal housing. In contrast with this spartan character, galvanised ducts at the north and south ends of the new link are exuberant, dipping below the concrete beams to terminate in



1




exploded projection of building elements

**ART SCHOOL EXTENSION, NEW YORK, USA**

ARCHITECT

**STEVEN HOLL ARCHITECTS**



1
The original Higgins Hall, before fire destroyed the middle section.
2
Clad in a translucent skin, Holl's new building re-consolidates the composition.

flamboyant three-throated grills adjacent to each column. The serene interior atmosphere is created largely by the design of the east and west facades, where structural glass channels filled with translucent white insulation provide diffuse daylight to the entrance lobby, gallery and studios. At the fault line, the thick translucent skin gives way to a patchwork of clear glazing, sometimes canted, in red oxide painted steel framing, which marks the dissonant zone of the ramp and allows generous views out. The clean repetitive character of the glass channels contrasts markedly with the historic buildings, which provide quirky 'as found' interior elevations to the north and south. This serendipitous character is very evident in the auditorium, where cast iron columns and remnants of field stone foundations combine with ad hoc openings in brickwork to create a striking contrast with the pared down discipline of the concrete insertion.

The newly created H-block has a west-facing forecourt on St James Place. A sculpted ground of steps and ramps, partly formed of bricks salvaged from the fire, makes the transition from street to entrance, which is marked by a projecting glazed lobby that is an outgrowth of the clear fissure in the translucent facade. To the east, the basement auditorium roof creates a raised terrace that, accessible from the gallery, overlooks the rear gardens of terraced houses adjacent to the site.

Investing in the reconstruction of Higgins Hall is one piece of a larger initiative developed over the past 13 years by Thomas F. Schutte, President of Pratt, who has worked to improve the campus and use it as an engine to convincingly stimulate the regeneration of this area of Brooklyn. Because the architecture school is a block away from the Pratt campus, it must have an academic identity and work as part of the city. The building clearly fulfils both roles with its

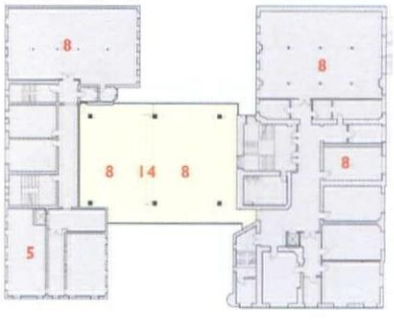


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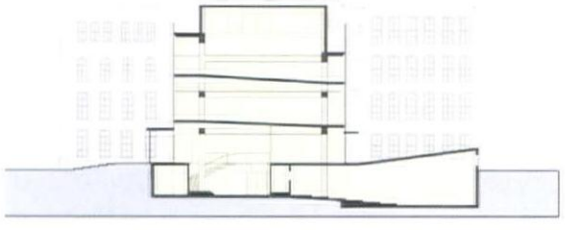
**ART SCHOOL EXTENSION, NEW YORK, USA**

ARCHITECT

**STEVEN HOLL ARCHITECTS**




first floor

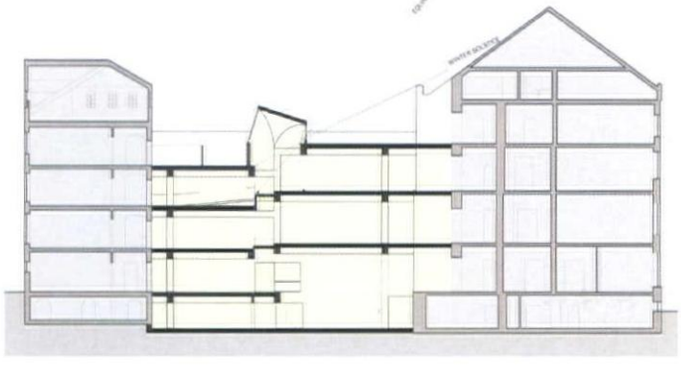


cross section looking north

1 lower lobby
2 classroom
3 lecture hall
4 multimedia
5 offices
6 copy room
7 storage
8 studio
9 entrance court
10 lobby
11 reception
12 gallery
13 sculpture terrace
14 ramp




ground floor plan (scale approx 1:1000)



long section looking east




lower ground floor

3
Studios at the topmost level.
4
A ramp forms an extended promenade and reconciles floor level differences.
5
Entrance hall with stairs curving down to a lower level lecture hall.



4



5

entrance forecourt providing a modest new public space where students meet and linger all hours.

This modest infill project yields rich returns at many levels. The concept of the dissonant zone permeates the scheme, orchestrating plan, section and elevation as well as circulation, daylight and views. Through its direct expression of materials and details, the building enables the architecture school to play a didactic role for the students it houses. This quiet, spare insertion does not ape the old buildings but has its own distinct identity, creating an ensemble that provides welcome public and educational amenities and strengthens Pratt's presence in the city.

ANNETTE LECUYER

**Architect**
Steven Holl Architects, New York
**Photographs**
All photographs by Andy Ryan except no 1



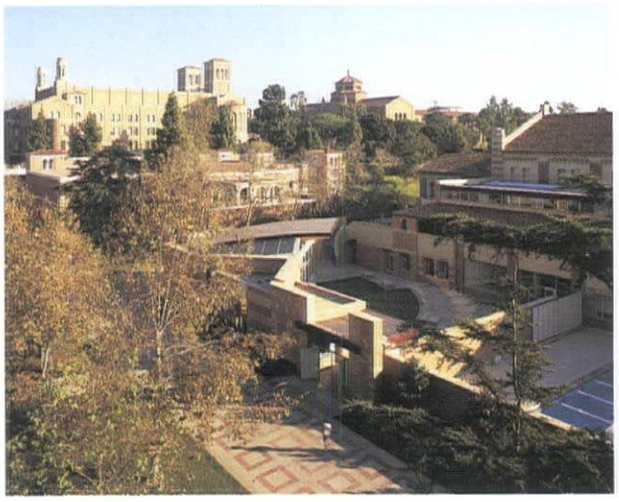
site plan

**DANCE CENTRE, LOS ANGELES, CALIFORNIA, USA**
ARCHITECT
**MOORE RUBLE YUDELL**

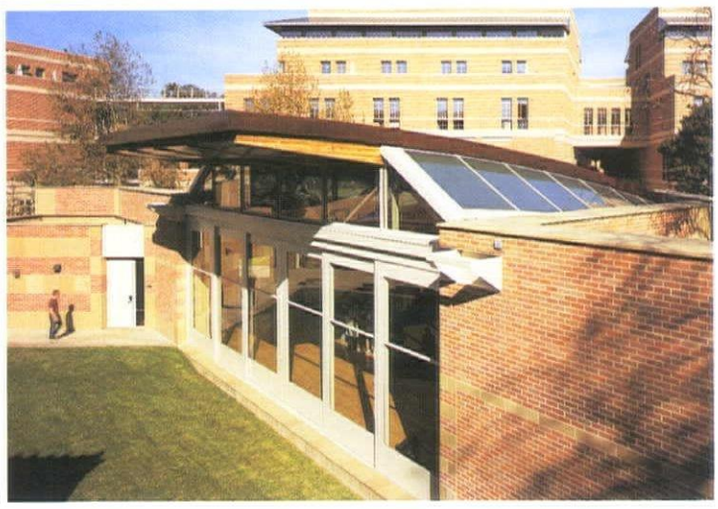


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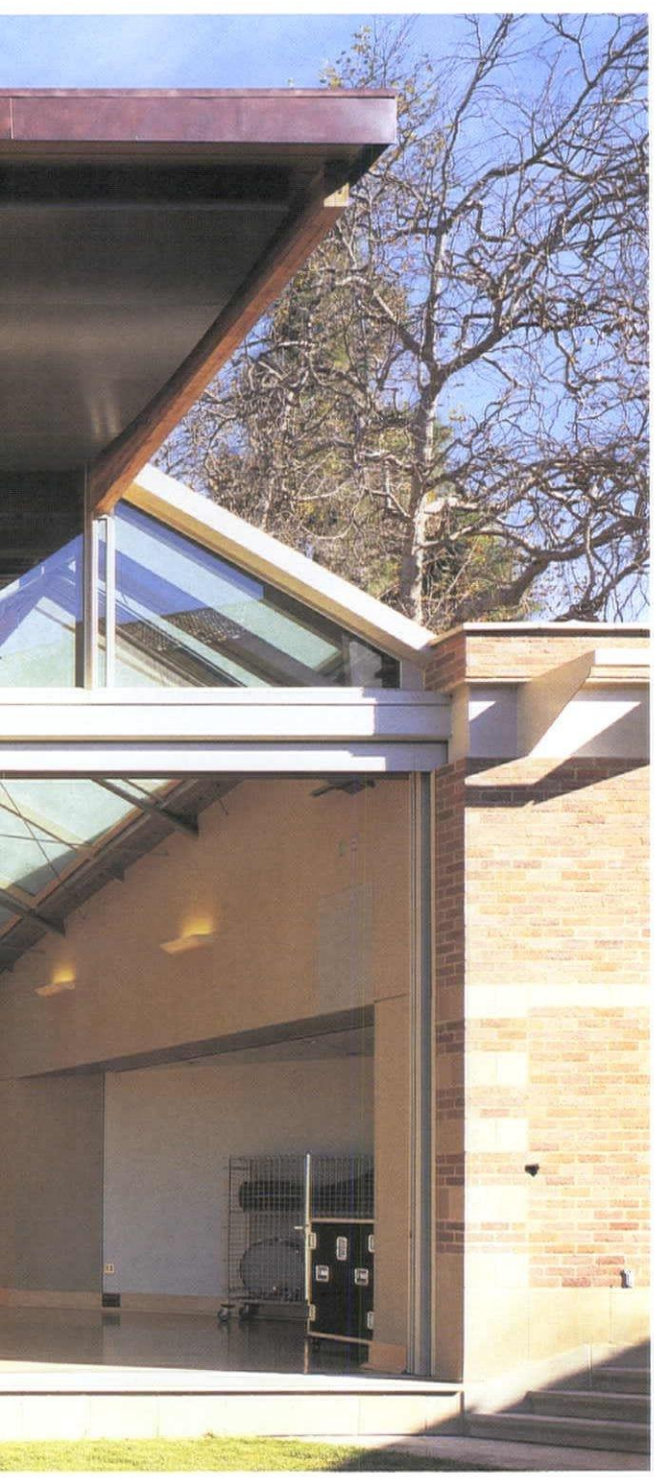




2



3



4

The Northridge earthquake of 1994 was a blessing in disguise for UCLA, causing no catastrophic damage, but allowing the university to claim emergency funding for repairs and seismic upgrades. That helped pay for the replacement of postwar structures that had become dysfunctional. Michael Palladino, a partner of Richard Meier, reconstructed the art school, and I. M. Pei designed a new medical centre, which will open next year. The original eight buildings of the campus, which were built in 1928-32 as concrete-framed, brick-clad variations on Italian Romanesque, are being restored and sensitively remodelled, one by one. Moore Ruble Yudell, which was recently honoured by the American Institute of Architects as Firm of the Year, did an exemplary job on the Powell Library and the Law School, and has topped these with its transformation of the former Women's Gymnasium into a centre for dance. Renamed Glorya Kaufman Hall (for the major donor), it houses the interdisciplinary Department of World Arts and Cultures (WAC).

The architects refurbished the listed exterior with its monumental south facade, created secondary entrances to the north and west, and added a dance pavilion at the corner of the rear courtyard. Glass walls at front and back of its wood stage make this pavilion a window onto the courtyard, drawing passers-by and an audience that sits on the grass. A curved canopy seems to float over clerestories above the stage, and a collage of patterned brick is wrapped around this and the other subtly expressed additions, tying them into the original fabric of the building.

Inspired by choreographed movement (his mother trained with Martha Graham),

# SEISMIC SHIFT

**A gymnasium on the UCLA campus is sensitively revitalised to house dance and theatre.**

1
The handsome Romanesque facade of the original 1930s women's gymnasium now remodelled as a dance centre and renamed the Glorya Kaufman Hall.
2
The new dance pavilion in the adjacent courtyard.
3, 4
The new pavilion is a window on the courtyard, drawing in passers-by.

partner-in-charge Buzz Yudell turned a building that formerly blocked connections into a processional route, opening up the labyrinthine interior while keeping the best of the old structure. A light-filled concourse links the three entries and leads out to the neighbouring buildings. A new rotunda and skylit stair hall speed circulation among the ground-floor classrooms and offices, and double as gathering and informal performance spaces. Versatility is also the hallmark of the upper-level main theatre, which was created within the shell of the former basketball court, and the studios that flank it.

'No more black boxes', declared Peter Sellars, the iconoclastic director and member of the WAC faculty. He proposed a warm, wood-lined space that would be as appropriate for sacred ritual as for experimental theatre; 'soundstage meets Shinto shrine'. MRY, working with Theatre Project Consultants, gave him exactly that: a cubic 300-seat auditorium with three levels of galleries on all sides that can be easily reconfigured. Elegant folding chairs are mounted on retractable bleachers that slide back into storage voids to clear the entire floor area. Lighting, scenery and a proscenium can be suspended from steel I-beams at any point in the room. The maple floor has four sprung levels and a cavity to insulate sound from the classrooms; the same timber is used for the fronts of the galleries. The original bowed ceiling was cleaned and the steel trusses strengthened, but the concrete structure survived the quake intact.

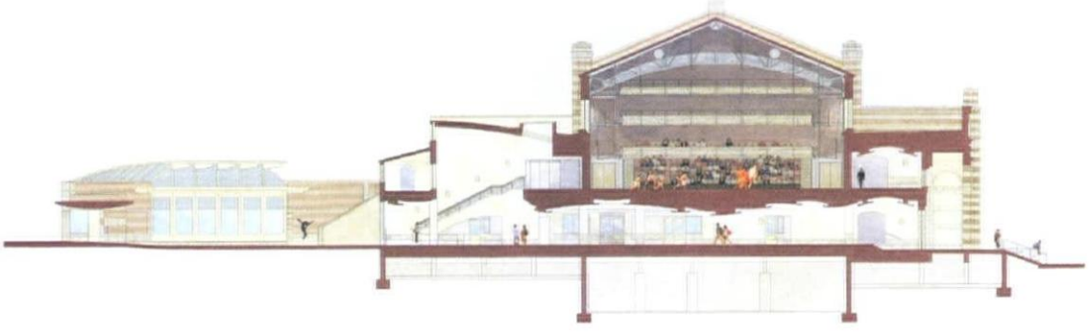
One of the adjoining studios retains its original rose window and lofty vault, giving it the character of a deconsecrated chapel, and a new rehearsal space was created on what was formerly a covered roof terrace, employing curved glu-lam beams and an opening to pull in natural light. Here and throughout the building, there is a sense of harmony and movement, weaving together the varied threads of a complex programme. Much of the $35 million budget was spent invisibly – on seismic upgrades, improved access for the handicapped, mechanical services, and a dizzying array of electronic technology. MICHAEL WEBB

**Architect**
Moore Ruble Yudell, Los Angeles
**Photographs**
John E. Linden

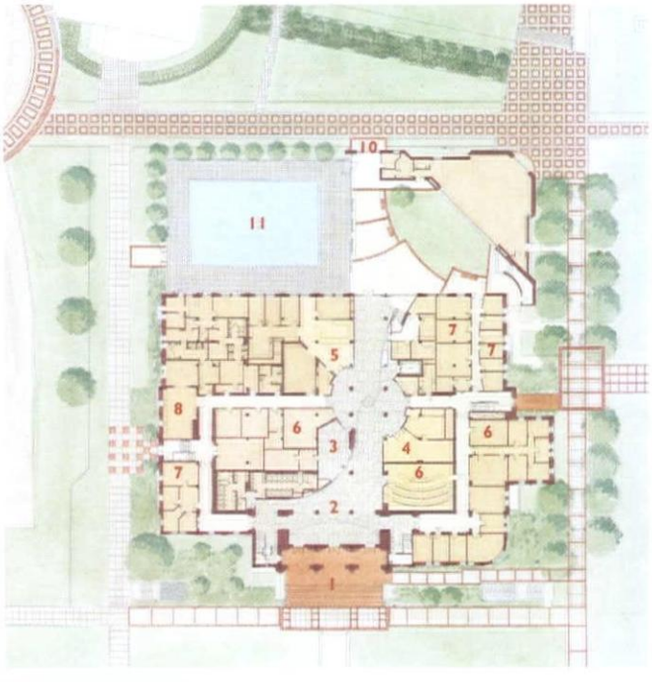
5
**New pavilion is capped by a soaring canopy-like roof.**
6
**The formerly labyrinthine interior of the gymnasium is now a more fluid and permeable set of spaces.**
7
**New, highly flexible, auditorium in the Glorya Kaufman Hall; 'soundspace meets Shinto shrine'.**

## DANCE CENTRE, LOS ANGELES, CALIFORNIA, USA

ARCHITECT
**MOORE RUBLE YUDELL**



**cross section through courtyard garden and main hall**




1 south entrance
2 lobby
3 student lounge
4 audio-visual centre
5 department administration
6 classrooms
7 faculty offices
8 design studio and shop
9 garden theatre
10 north entrance
11 swimming pool
12 main theatre
13 studio theatres
14 dance studio
15 terrace
16 loggia

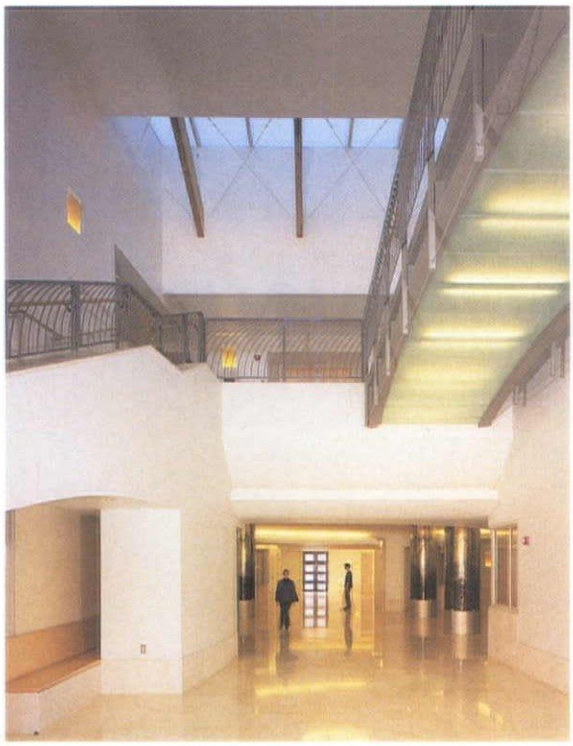



**ground floor plan (scale 1:1250)**

**first floor**



5



6



7

# GAY PARIS

**A flamboyant laser cut stainless-steel screen brings unity, coherence and continuity.**

At the time of publication, Francis Soler's apartment block in Paris was criticised for making a somewhat frivolous display (AR May 1998). On first impressions, the same could be said of this scheme. For the apartments he chose chubby cherubs as part of a larger than life figurative fresco, applied as transfer-prints to the external glazed screens. Despite the criticism that these could be too oppressive for the relatively diminutive life-sized residents guarded within, Soler has out-camped himself with his latest wrap-around strategy, this time working for the French Ministry of Culture with a more robust, but equally theatrical, stainless-steel screen.

The application of this screen, however, is justified on more than merely gestural or superficial grounds. Here it relates to an urban intention that seeks to unify a number of buildings from distinct architectural eras. It also reinterprets the established conservation principle of addition, where adding new layers to a building can extend its history and life, giving it a new identity and existence.

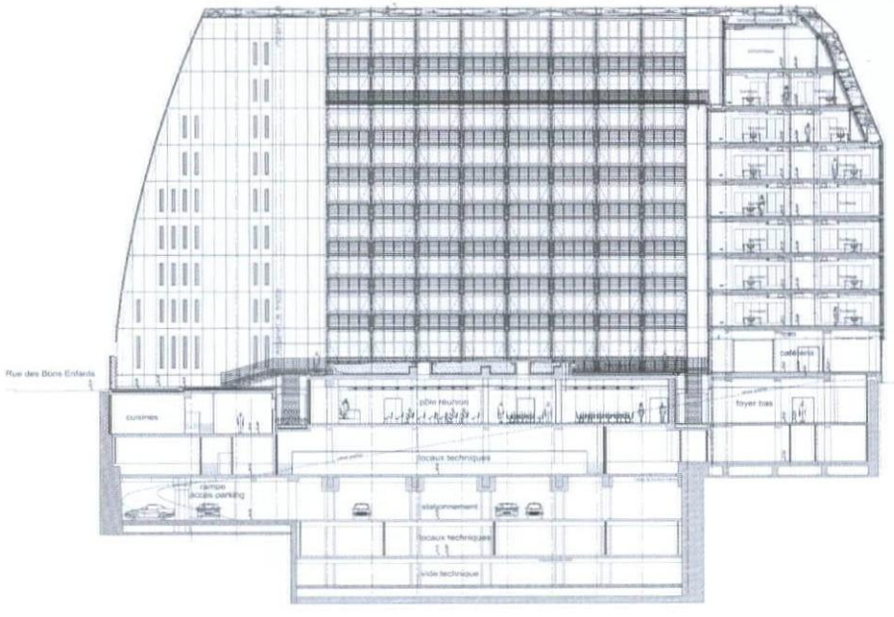
The plot forms a complete urban block occupied by two principal buildings: to the north along Rue Montesquieu, the former Ministry of Finance building built by Olivier Lahalle in 1960, and to the south a lavish warehouse along Rue Saint-Honoré, built in 1919 by Georges Vaudoyer for the Magasin du Louvre Department Store. To the west along the narrow and dark Rue des Bons Enfants, a small infill building completed the block. This was subsequently demolished as part of Soler's masterplan to open the courtyard onto the street and to allow the sun to penetrate deeper into the heart of the plot.

In considering how to unify the buildings, Soler judged each on its own merits, noting that while the Vaudoyer building was not 'interesting enough to be kept as it was' it did have a certain nobility. The Lahalle building, on the other hand, was apparently 'indescribable' having been disfigured by the ravages of recent history. With two distinct facade options, Soler's intention was to re-establish the site's coherence by effectively smoothing the facades to allow the buildings to be read as a homogenous single entity. A lightweight single-layered screen was therefore face-fixed to the

1
On the facade to Rue Saint-Honoré, the face-fixed screen works its way around the existing architectural detail.
2
On the corner of Rue Croix des Petits Champs and Rue Montesquieu, the former Ministry of Finance building has a bold formal presence.
3
The reconfigured courtyard, accessible from Rue des Bons Enfants.



1

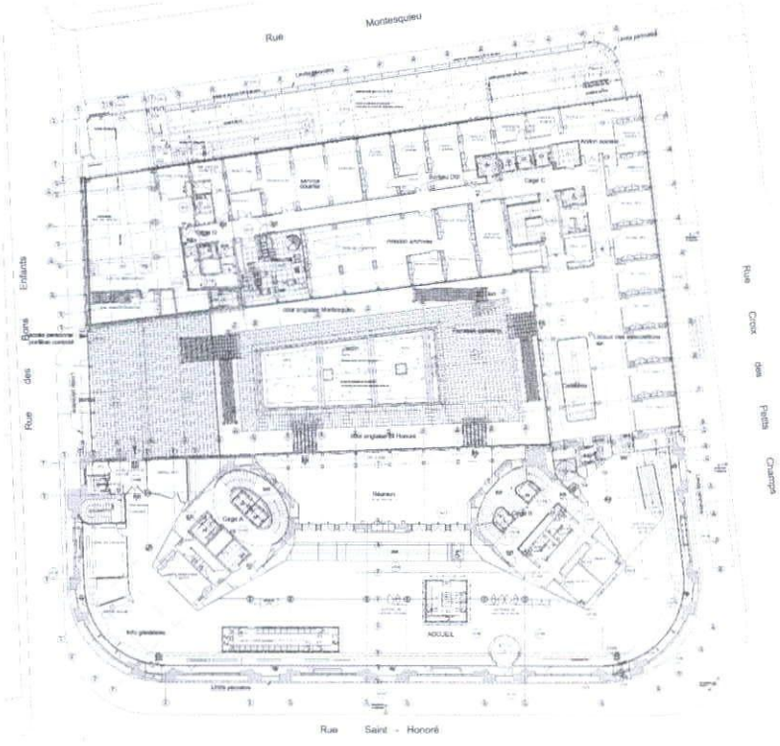



long section through courtyard

**MINISTRY OF CULTURE AND COMMUNICATION, PARIS, FRANCE**
ARCHITECT
**FRANCIS SOLER**




2



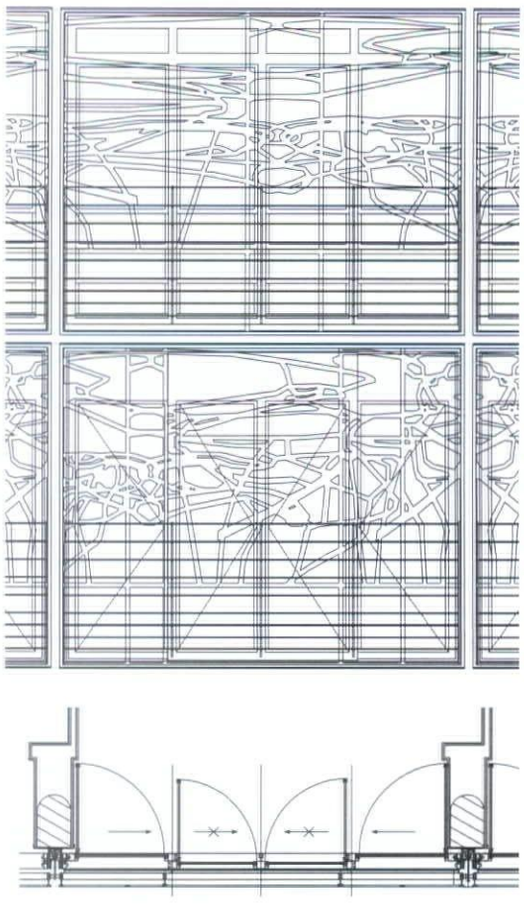

ground floor plan



3



4



detailed elevation study

Vaudoyer building, yielding to the existing architectural detail by being cut around cornices and door heads, while a more solid screen envelopes Lahalle's building, including the three-tier mansard rood. Refreshingly, the architect makes no attempt to justify the application of this screen with lists of box-ticking illusions toward a technical or environmental agenda. Soler's strategy came from an instinctive response to the site. It is an example of the sort of simple idea that is all too often translated into thin, cheap and nasty solutions.

Fortunately, this extensive refurbishment project has been executed with sufficient boldness and finesse to make it a convincing and exemplary model of creative re-use. Behind the screen, the fact that the architect has also rehoused approximately 1000 civil servants, created more than 450 individual offices, and resolved the apparently endless coordination and planning complexities associated with working with existing buildings, goes almost unnoticed.

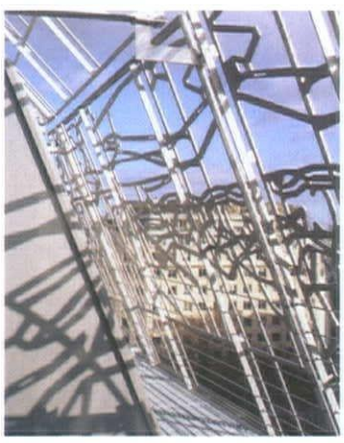
ROB GREGORY

**Architect**
Francis Soler, Paris
**Interior architect**
Frédéric Druot
**Photographs**
Georges Fessy

**4, 5**
**The distinctive laser-cut screen continues over a reconfigured mansard roof, which now contains a new suite of Ministry offices.**

## MINISTRY OF CULTURE AND COMMUNICATION, PARIS, FRANCE

ARCHITECT
**FRANCIS SOLER**



5

# RELIGIOUS CONVERSION

**The latest phase in the evolution of this historic monastery in Jerez transforms it into an archive and civic offices.**

The recasting of a former seventeenth-century monastery in the Andalucian city of Jerez as municipal offices represents the latest phase in the building's protracted and colourful history. An evolving succession of uses, first as a hospital, then monastery then barracks (occupied by French troops during the Peninsular War) also speaks of a remarkable physical durability and adaptability that makes resonant connections with the city's history. This is no mimsily fragile relic, fretted over by conservation bodies, but a doughty survivor of the cumulative effects of time, war and social change.

Overseen by the Seville-based partnership of Antonio Martínez García & Juan Luis Trillo de Leyva, the building's latest incarnation as offices, archive and exhibition space is another pragmatic adaptation to new demands (mercifully less exacting than Napoleon's). The Seville duo's scheme preserves what is worth preserving, notably the Cloister of the Novices, and also adds major new parts, executed in an understated, yet recognisably contemporary language. The outcome is a powerful dialogue between the historical strata and the new insertions.

The original plan of the monastery was based around a large central courtyard attached to

**MUNICIPAL OFFICES, JEREZ, SPAIN**
ARCHITECT
**ANTONIO MARTÍNEZ GARCÍA & JUAN LUIS TRILLO DE LEYVA**



1
**A statue of Saint Augustine presides over the remodelled former Cloister of the Novices.**
2
**The new wing adjoins the nineteenth-century Casa del Capitan.**

1



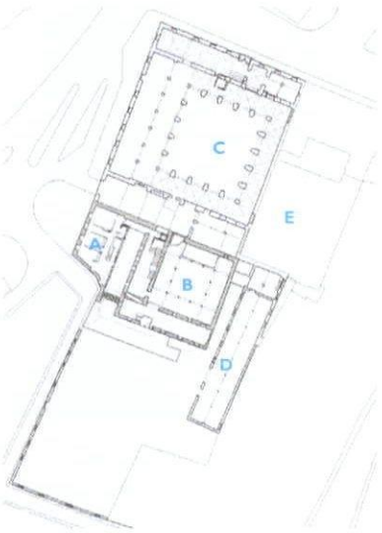
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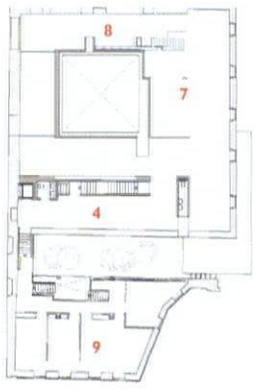
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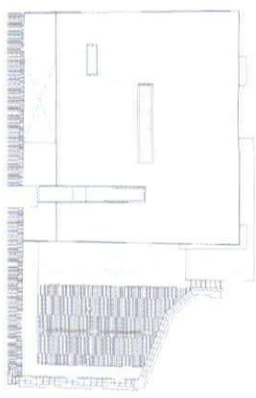

site plan

A Casa del Capitán
B Cloister of the Novices
C main cloister
D former stables
E Church of St Augustine

1 entrance to complex
2 patio
3 office entrance
4 vertical circulation spine
5 Casa del Capitán
6 cloister/exhibition space
7 offices
8 library and archive
9 post room
10 audio-visual suite



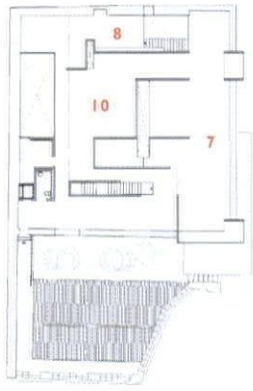

first floor



roof plan

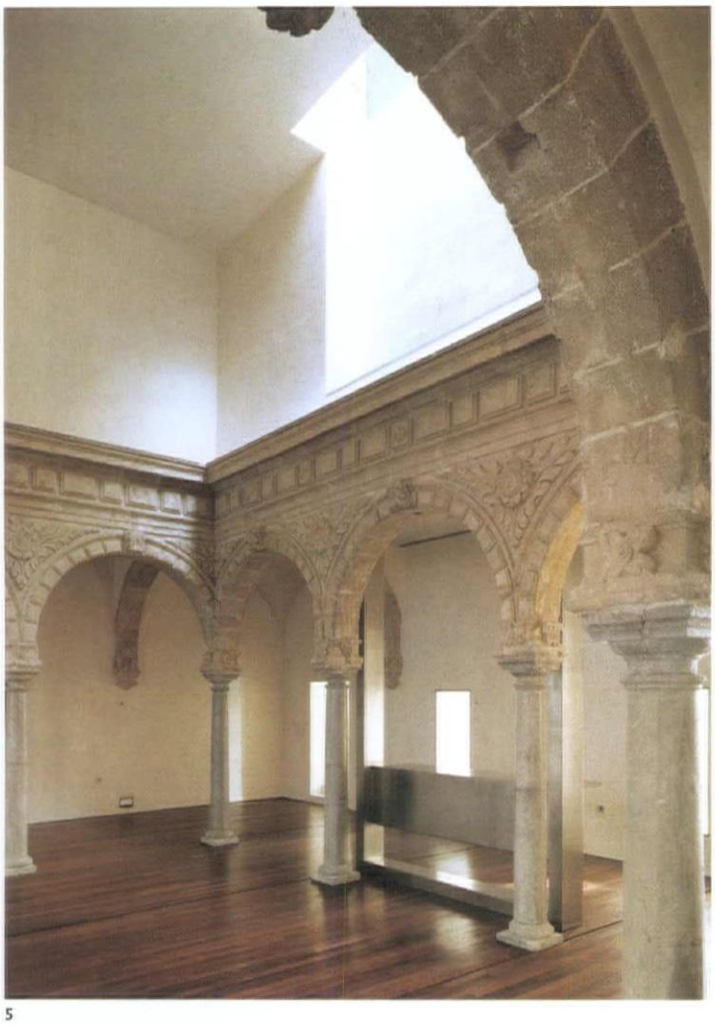



ground floor plan (scale approx 1:1000)




second floor

**MUNICIPAL OFFICES, JEREZ, SPAIN**
ARCHITECT
**ANTONIO MARTÍNEZ GARCÍA &**
**JUAN LUIS TRILLO DE LEYVA**



5



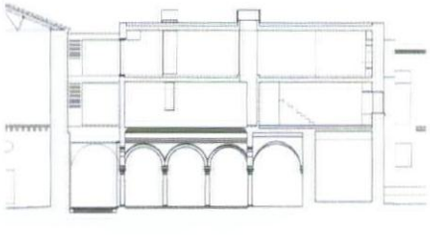
6

a smaller Cloister of the Novices. The new work is focused around this smaller cloister, which is now enclosed and incorporated into a new wing as a soaring, double-height exhibition space. Though no longer open to the elements, the courtyard void still admits light, through a series of deep slots strategically cut into the roof and walls of the floors above. Two new office storeys wrap over and around the cloister, and a salvaged statue of Saint Augustine, to whose order the monastery was originally devoted, presides over the remodelled ensemble.

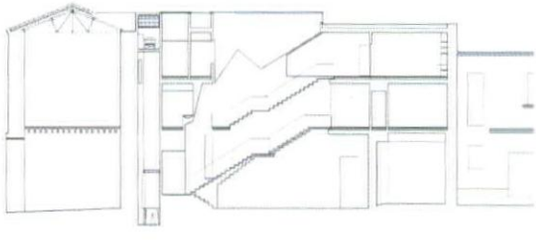
In their imperviousness and plainness, the white rendered walls of the new wing are modern reinterpretations of Iberian vernacular, as are the patio spaces that infiltrate the complex, subtly filtering light, setting up intriguing through views. A narrow patio separates the new volume from the nineteenth-century Casa del Capitán (the former barracks commander's house), now refurbished to accommodate various ancillary functions. Offices are flexible, open-plan spaces, linked by a new spine of vertical circulation. The upper floor is largely toplit and from here a pair of big picture windows frame vistas out to the mountains south of Jerez and its alcázar. Materials (dark timber, concrete, white marble) and detailing display an appropriately monastic rigour. Though sensitive to the nuances of history, the scheme has a boldness in both conception and execution that lets architecture of all eras speak for itself. C. S.

**Architect**
Antonio Martínez Garcia & Juan Luis Trillo de Leyva, Seville
**Photographs**
Duccio Malagamba

3
**Patio between the new wing (right) and the refurbished Casa del Capitán.**
4
**Patio in the remodelled cloister brings in light.**
5
**New parts wrap around and over the cloister.**
6
**Library and archive spaces, spread over two floors.**



**cross section through cloister and offices looking east**



**cross section through circulation spine looking east**

The site of Allford Hall Monaghan Morris's Cloth Hall Street development in the centre of Leeds – 57 apartments around a central raised court, with commercial space at street level – is one familiar to generations of students at the city's school of architecture. Cleared in the 1960s and turned into an untidy car park, it provided excellent raw material for innumerable student projects, but proved resistant to real-life redevelopment proposals until swept up by the ongoing regeneration of the Leeds riverside and adjacent eastern fringes of the city centre. AHMM's proposals were selected in 2000 after a limited competition organised by the developer.

The roughly triangular (and sloping, in two directions) Conservation Area site was both awkward and potentially intimidating. Cuthbert Brodrick's magnificent, boldly detailed 1860s Corn Exchange, now a specialist shopping centre, stands immediately to the north, with the extravagant Kirkgate Market beyond. To the west, Call Lane, an ancient street running down to the River Aire, contains a run of historic frontages, several of which had to be incorporated into the new development. In 1866-69, the Victorian railway builders drove the final link in the Leeds-York line across Call Lane and straight through White Cloth Hall to the east, leaving only fragments of the original Georgian structure. The heavily used rail viaduct defines the southern perimeter of the site, cutting it off from the riverside.

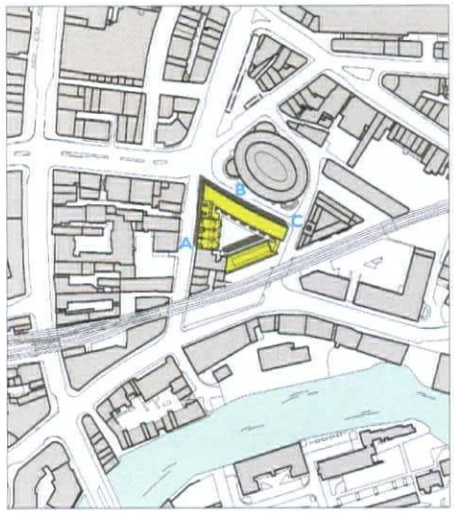
Although the notorious 'Leeds Look', a local derivative of the pervasive commercial Post-Modernism of the 1980s, is now history, city planners had a potentially prescriptive vision for the development of the site. The height of the scheme was limited to the parapet height of the Corn Exchange, with a set-back top floor conceived as a lightweight metal and glass pavilion. There was a strong preference for red brick as a cladding material, with the elevation facing the Corn Exchange given a concave form in deference to Brodrick's building, forming a sharp point at the junction with Call Lane. A run of Victorian buildings on Call Lane was to be largely retained and converted as part of the scheme – the proposed demolition of the northernmost of these buildings was firmly resisted by the planners and it too has been retained as something more than a token facade.

The element of horse-trading inevitably attached to the process of developing in sensitive historic contexts has, however, in this instance produced a new building which has a vigour extending beyond mere contextualism. One key move was the introduction of panels of glazed faience, in a subtle progression of colours, into the facades. The local authority was initially unenthused by the idea but, as the architects point out, there are plenty of precedents for the use of the material in the centre of Leeds – indeed, the Burmantofts factory, just down the road, supplied terracotta and faience for building projects across Britain into the 1950s. The factory closed in 1957: AHMM was obliged to source the material from France. A matt brick of good quality provides the basic frame for the street elevations. Facades to the internal court are simply rendered. The details, says AHMM, are 'robust', designed to cope with the exigencies of a design and build contract. The completed building looks at home in its context of nineteenth-century commercial and industrial architecture, though its chequerboard elevations break with the more formal geometry of the latter, more rigidly defined by structural bays.

The centre of Leeds, like those of other major British cities, is awash with new residential developments aimed squarely at affluent youngish professionals. The Cloth Hall Street scheme has no parking and the apartments are small (typically 70sqm), targeted at singles and couples likely to frequent the many restaurants,

1
**The housing block addresses Cuthbert Brodrick's Corn Exchange (left) and White Cloth Hall.**

A Call Lane
B Cloth Hall Street
C Crown Street




site plan showing the tight urban grain

# ADDING COLOUR TO THE CITY

**Responding to different histories in a Victorian city required boldness, not reticence, to complement the existing.**

1



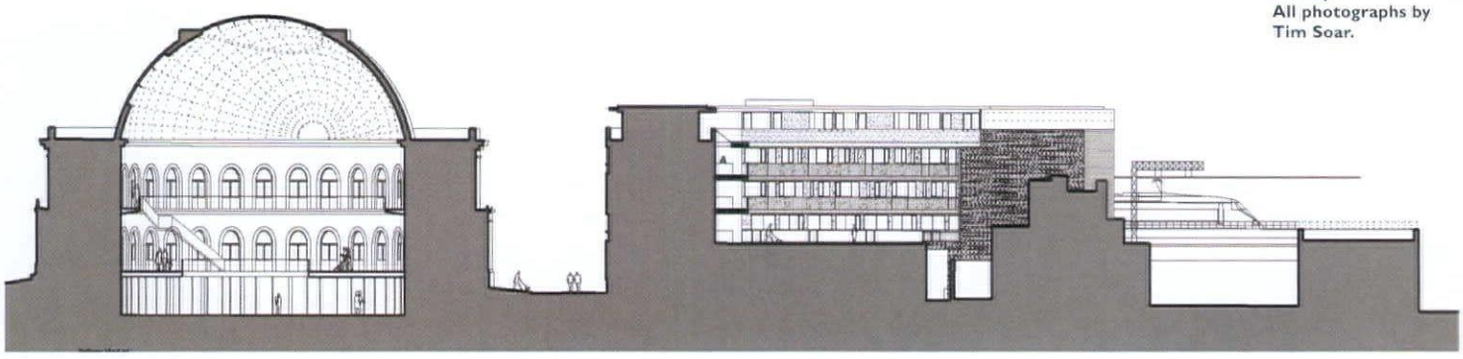
Cloth Hall Street elevation



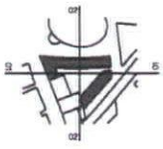


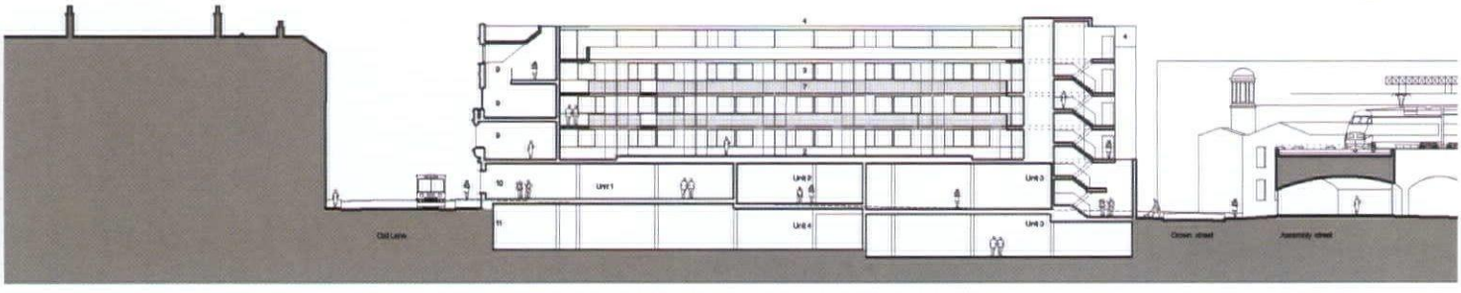
Call Lane elevation

2
Brick and glazed faience give character.
3
A concave elevation responds to the Corn Exchange.
4
The social housing element faces the railway.
All photographs by Tim Soar.



courtyard elevation



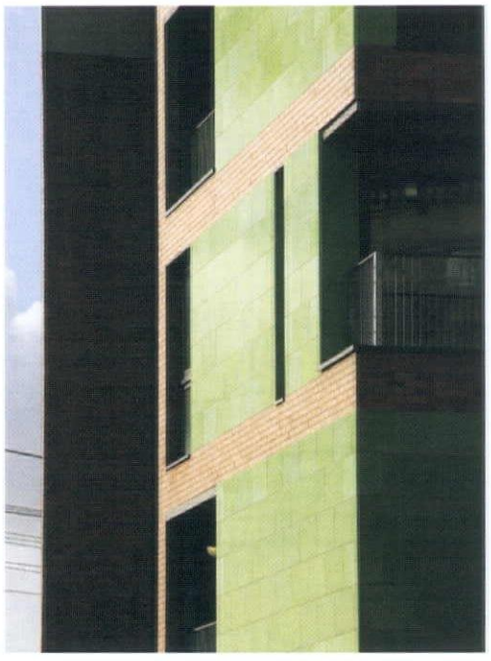


courtyard elevation

bars and clubs in the vicinity. An element of social housing was a planning requirement. Inevitably, this was placed along the railway viaduct, though the fall in the site means that all apartments in this block have clear views across the tracks.

The plan form of the apartments, highly economical and compact, derives clearly from AHMM's earlier social housing projects, including work for the Peabody Trust. Access is via open walkways along the courtyard elevations, a device all too familiar from the world of public sector housing but saleable here in the context of a secure, contained environment. People of a nervous disposition, or those requiring a tranquil environment, are unlikely, in any case, to settle here, at the heart of the '24 hour city'.

For all the dynamism of the current Leeds residential development scene, the architectural consequences have been too often mundane if not banal. As a London-based (albeit Sheffield-trained) practice, AHMM has broken the mould. The outcome of a tense but, in the end, fruitful dialogue with local planners, Cloth Hall Street offers an alternative to the high-rise apartment towers that increasingly disfigure the banks of the River Aire. Beyond that, it seems to offer a vision for a pragmatic new urban vernacular, in tune with history and with a real sense of place. KENNETH POWELL





2

3




typical apartment plan



4

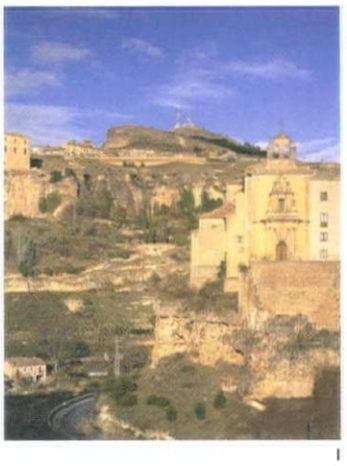
# Sense of abstraction

**This medieval Spanish church forms a powerful setting for modern abstract art.**

**EXHIBITION SPACE, CUENCA, SPAIN**
ARCHITECT
**PAREDES PEDROSA**

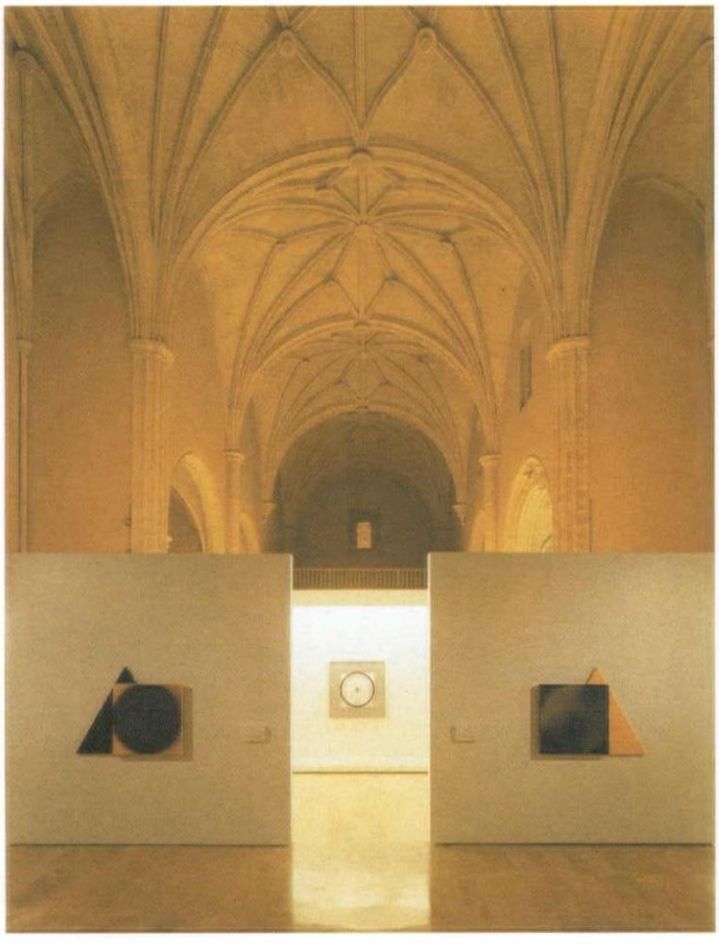
Crammed between two towering river gorges, Cuenca is a triumph of human obstinacy over topography. Medieval *casas colgadas* (literally 'hanging houses') cling precariously to cliff faces and the local monastery of San Pablo appears as a geological outcrop, its stone walls melding with the rocky terrain. Dating from the fifteenth century, the monastery's defunct church found a predictable contemporary role as a concert hall, but now it makes a different kind of cultural contribution, housing the Espacio Torner dedicated to Spanish abstract artist Gustavo Torner, a native of Cuenca. Interest in abstract art came late to Spain, due to its strong figurative tradition and political isolation during the early twentieth century. Yet from the late '50s onwards, galvanised by the efforts of Philippine-born collector Fernando Zobel (who settled in Spain in 1961), Cuenca developed into a lively centre for the abstract art movement. Artists such as Torner, Gerardo Rueda and Antonio Saura colonised abandoned *casas colgadas* in the upper part of town as studios and homes, their presence revitalising the wider neighbourhood. Torner and Rueda went on to establish the Museum of Abstract Art in 1966, which now contains Spain's foremost collection of abstract works.

At the end of last year, Torner's paintings and sculptures were re-housed in the church of San Pablo to a scheme by the Madrid-based partnership of Angela de Paredes and Ignacio Pedrosa. Theirs is a strategy of admirable understatement that does not attempt to compete with or physically impinge upon the impressive medieval interior. From the outside, the only clue to the building's latest incarnation is a new revolving door.

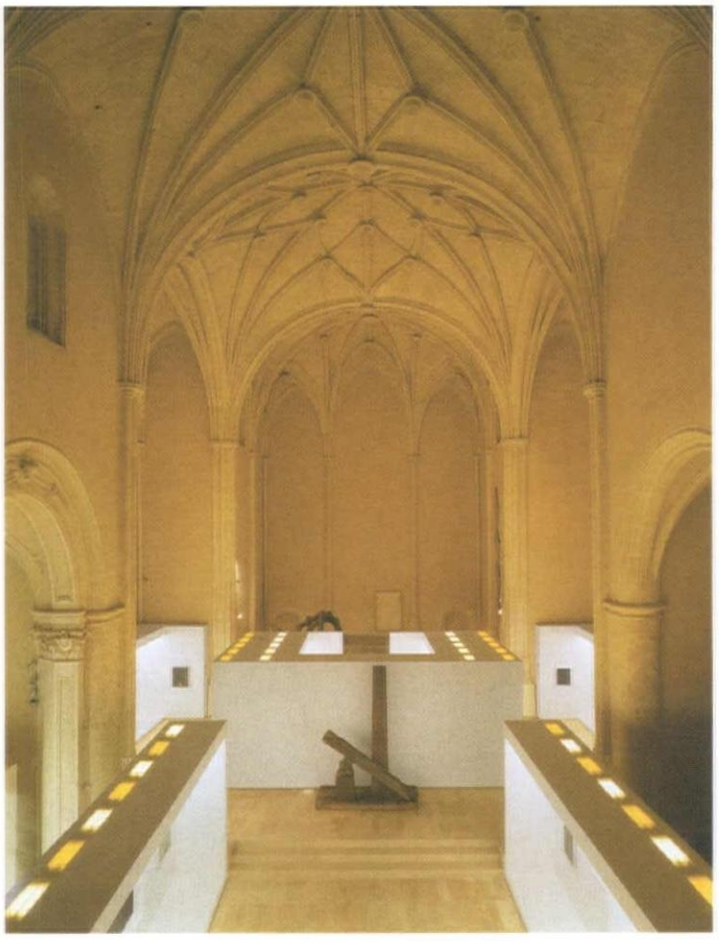


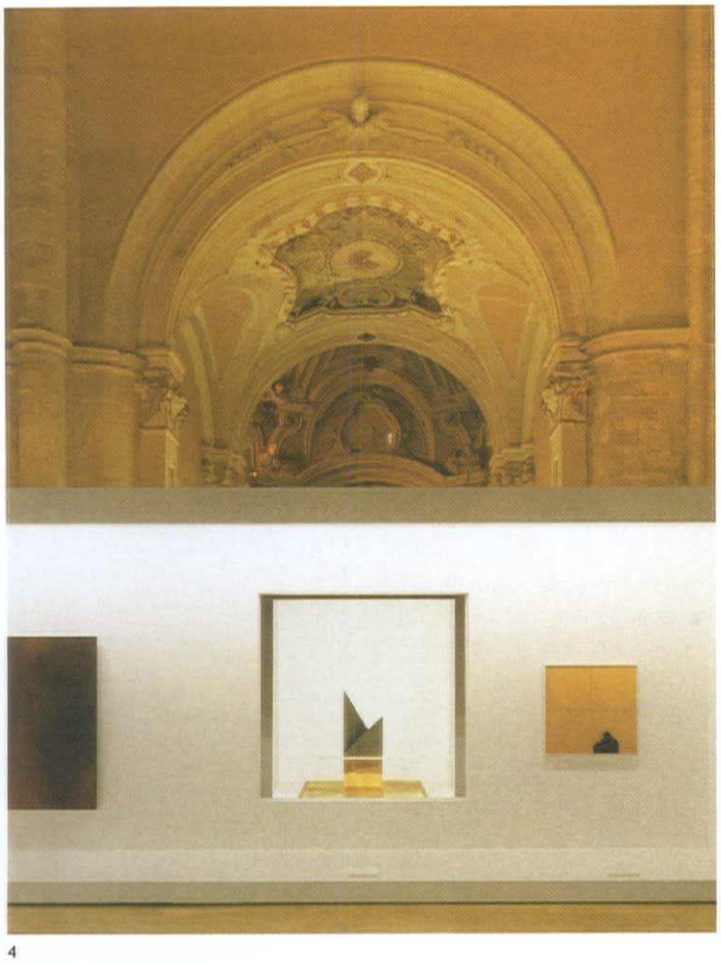
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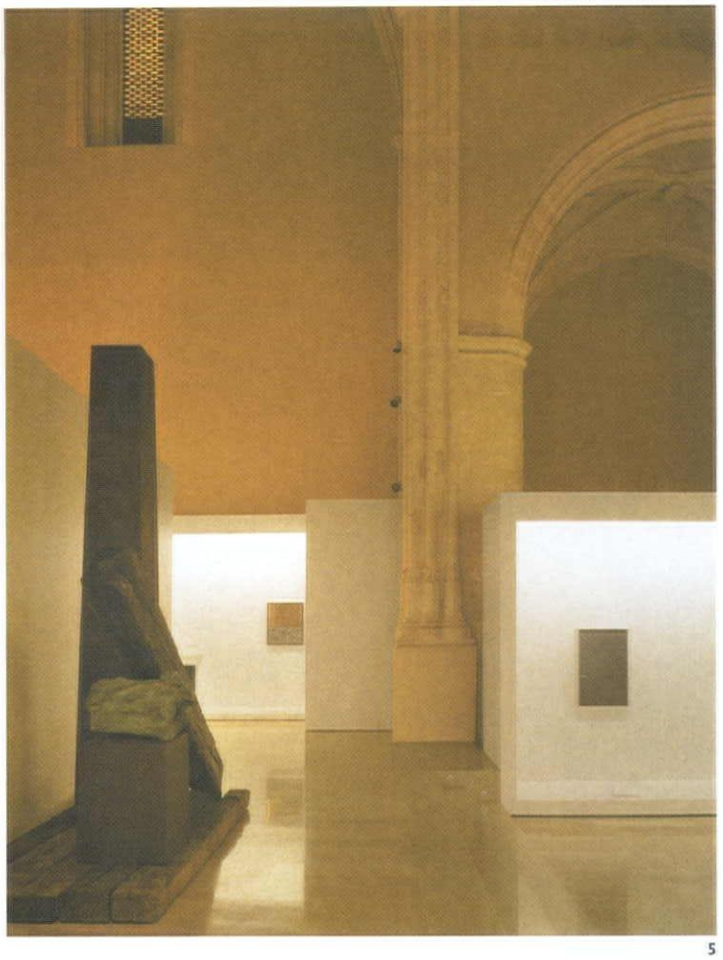


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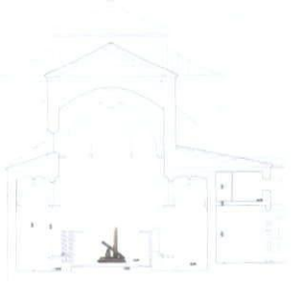
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Inside, the lofty space is divided up by a series of elongated, free-standing installations around 3.5m high that resemble giant shoeboxes turned on their sides. Torner's paintings are displayed with utter neutrality on white painted panels and illuminated by cunningly integrated light sources. Selected sculptures are also set at intervals around the interior and the former sacristy now houses offices for the Torner Foundation.

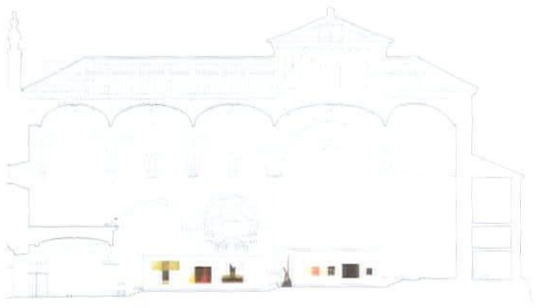
Though the contrast between the clinically bright art boxes and the sepulchral gloom of the church adds an invigorating frisson to the viewing experience, the arrangement of the new installations respects the formality of the church's plan. There is no fashionable fracturing or posturing here, only a bracing sense of sobriety that treats the art works and their setting with the dignity they deserve. C. S.

**Architect**
Paredes Pedrosa Arquitectos, Madrid
**Photographs**
Roland Halbe

1
**The church in its dramatic gorge-side setting.**
2, 3
**The medieval interior is now colonised by free-standing viewing boxes.**
4, 5
**Torner's works are presented on neutral white planes.**



**cross section**



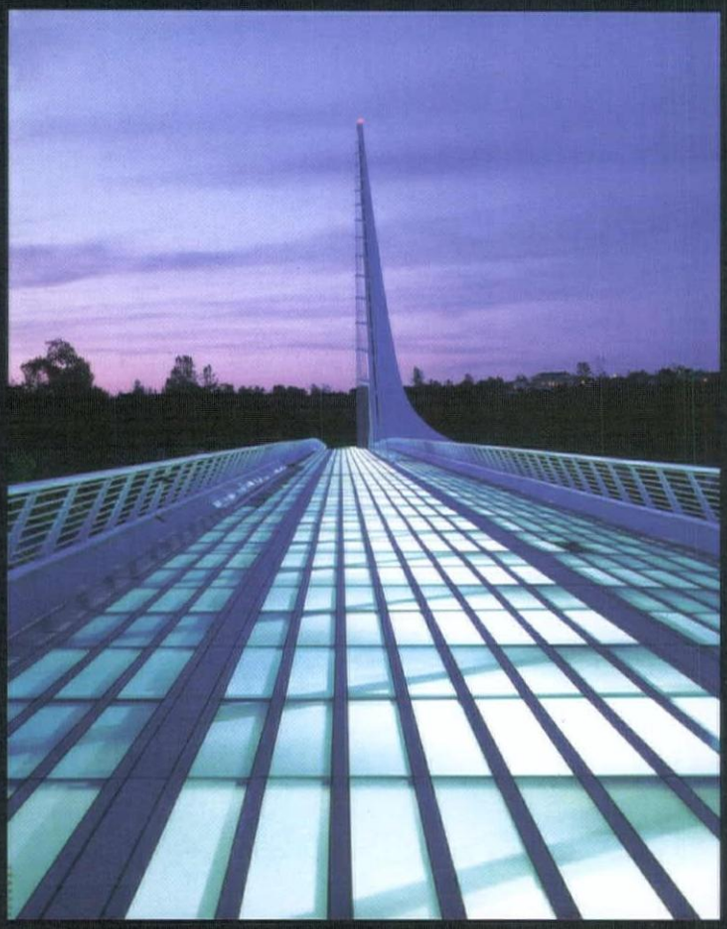
long section

1 entrance
2 reception
3 bookshop
4 exhibition space
5 offices




ground floor plan (scale approx 1:500)

# product review



501A

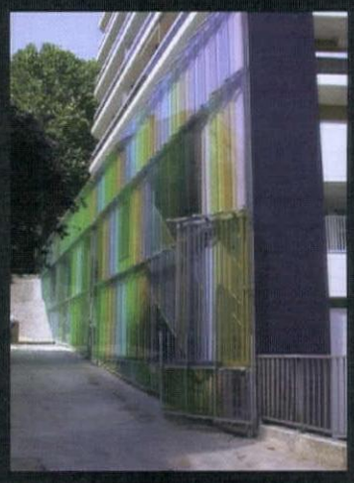


501B

## 501 SOLUTIA INTERNATIONAL DESIGN AWARDS

The Solutia International Design Awards promote and celebrate the creative use of laminated glass. This year there were two winners, the Sundial Bridge in California (501A) and the Woermann Tower in Gran Canaria (501B). Additional honours were also given to the Urasoe Cultural Centre in Japan, the Parkhaus Berlin in Germany (501C), and children's nurseries in Paris and Madrid (501D). Entries were judged on the following criteria: aesthetic and functional value of the laminated glazing; significance of the design in developing new applications for laminated glazing; the creative use of laminated glass; and the overall aesthetic appeal of the project. Santiago Calatrava's Sundial Bridge in Redding, California features a complex system of backlit laminated glass panels incorporating translucent Vanceva Arctic Snow interlayers, while Abalos & Herreros' Woermann Tower uses hues of yellow, blue and green Vanceva interlayers to resonate with the beautiful natural surroundings.

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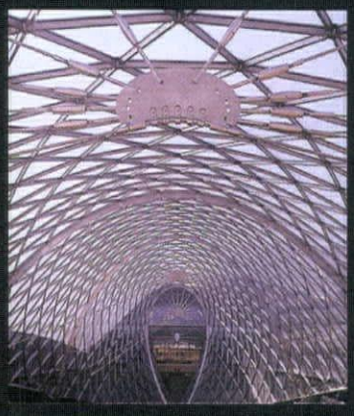


501D

501C



**Rob Gregory reports on exciting new uses of glass.**

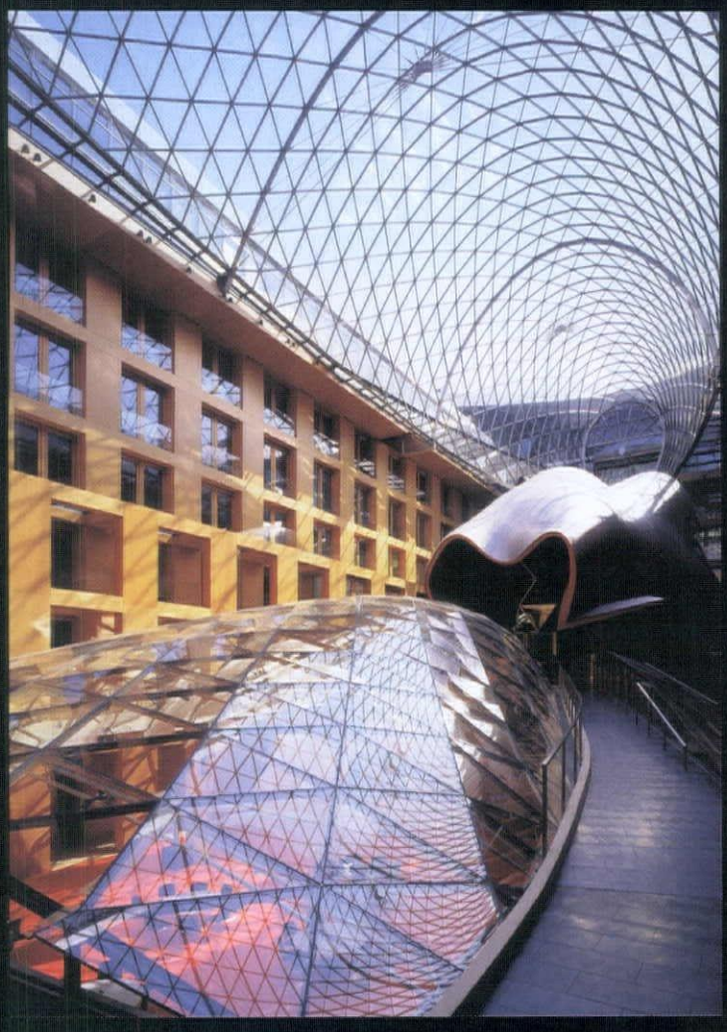


502

## 502 SAINT GOBAIN

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502



503

## 503 SCHMIDLIN

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503

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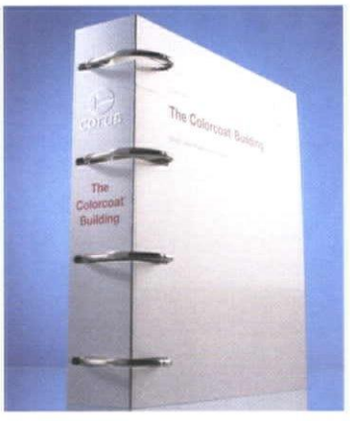
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## Trex

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## Corus

Corus has channelled its expertise into developing the award-winning* Colorcoat Building Manual. An invaluable and comprehensive reference source for the design, specification and construction of metal envelopes, it covers 27 key topics including planning, sustainability, building regulations, refurbishment and detailed case studies. The Colorcoat Building Manual is available to everyone who registers with the Colorcoat Connection® helpline on +44 (0)1244 892434 or email colorcoat.connection@corusgroup.com.

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## muraspec

Muraspec, Europe's leading manufacturer of wallcoverings, has redesigned its product range binder. The new binder allows customers to view all new and existing designs. Many of the pages have also been re-designed to include larger samples, giving an improved impression of the product and its finished appearance. The binder has been designed to work alongside the new Muraspec website, which will allow the product range to be searched and referenced against a wide variety of attributes.

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## Häfele

Häfele is the UK distributor for a new range of traditional forged iron and steel cabinet and door furniture by Bouvet. Bouvet door hardware and accessories have been hand forged in France for more than 100 years. The range of finishes includes Black Iron, Pewter (or Patine) and Rust. Door furniture from Bouvet features unsprung handles on either rose or backplate fixings with latch, lock or bathroom options and all cut to British Standard keyway and lock case requirements.

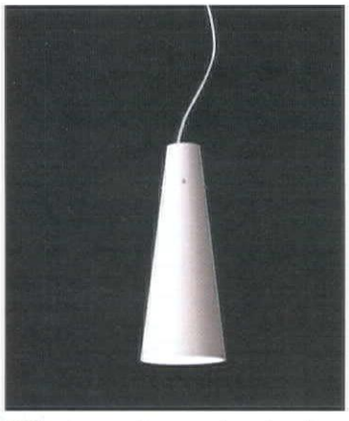
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## TRA

The Trussed Rafter Association, in collaboration with HSE, has developed a product datasheet entitled 'Health & Safety policy for the loading, haulage, delivery and erection of trussed rafters on site – a definition of responsibilities'. The datasheet sets out the responsibility accepted when a TRA Member enters into a Supply Only contract. The sheet covers loading trusses, haulage of trusses, unloading on site, storage and construction of roofs including clarifying the truss supplier position under CDM Regulations. For more information call 01777 869281.

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THE GREAT GOTH

## RALPH ADAMS CRAM: AN ARCHITECT'S FOUR QUESTS – MEDIEVAL, MODERNIST, AMERICAN, ECUMENICAL

By Douglass Shand-Tucci. Amherst: University of Massachusetts Press. 2005. $49.95

Ralph Adams Cram (1863-1942) was the Great Goth who designed some of the canonical US buildings of the 1890s and early decades of the twentieth century, including the campus of Rice University, the exquisite little chapel for the Crowley Fathers in Boston and most of the Anglican Cathedral Church of St John the Divine in New York (taken over and much altered after the death of G. F. Bodley, the competition winner, and much more marvellous than its common description as 'the largest Gothic building in the world' indicates). Cram's extraordinarily successful career started in the Arts and Crafts era (he had many friends in the English movement, including C. R. Ashbee, Ninian Comper and Henry Wilson, the first editor of this magazine). His last works include the Federal Building in Boston, a powerful stripped Gothic mini-skyscraper.

*An Architect's Four Quests* is the second and final volume of Shand-Tucci's biography. The first, *Boston Bohemia 1881-1900*, chronicled Cram's surprisingly varied early career as writer, historian, medievalist, architect, Japanophile, critic and polemicist (often in the high Anglican interest). *Four Quests* explores how he became more purely committed to architecture after winning the competition for the American military academy at West Point with his partner Bertram Goodhue in 1903. The four quests are, according to Shand-Tucci, Medieval, Modernist, American and Ecumenical. Shand-Tucci defines Medieval and Modernist as 'more purely architectural'; American as a 'liberal' approach to politics which embraced both Mussolini and the New Deal (a not uncommon conjunction everywhere at the time); and Ecumenical in Cram's problems with reconciling Protestantism to a more embracing spirituality.

Shand-Tucci's approach is similarly all-embracing. Architectural and artistic aspects of personality are interwoven with commentary on the cultural climate of the East Coast and the architect's social circle, in which Cram's homosexuality is extensively brooded on (as it was in *Boston Bohemia*). For instance, Cram was married in 1900, and the couple's honeymoon in Italy was joined by another man; married life for Bess Cram was punctuated by frequent nervous breakdowns. Meanwhile, practice became more and more successful, even though as late as 1916, Cram pontificated that 'Nothing architectural is good if it is done by machine; it is the hand of man that counts' – long after Frank Lloyd Wright had extolled machine worship. Such Ruskinian sentiments were modified (in reality, if not in theory) as work accumulated in the first two decades of the century.

Shand-Tucci grapples gamely with the paradoxes using a prose style most unusual in architectural histiography. Try 'Think Ralph Adams Cram as knight-errant. Then think again – which we will do time and time again here'. Not very encouraging, but after a while, Cram begins to emerge as a person, and one gets used to such camp and prolix stuff, though it's rather like being smothered in a feather boa. Most of the best analyses of the work are quotations from other authors. Still, Shand-Tucci is thorough, and this will be the best portrait of Cram for a long time, so it is a great pity that the author has been badly let down by dreadful reproduction of images in the text. PETER DAVEY

MOBILE UTOPIA

## BUCKMINSTER FULLER, DESIGNING FOR MOBILITY

By Michael John Gorman. Milan: Skira. 2005. £34 ($65)

This book set out to investigate the idea that Buckminster Fuller had a central ambition – to achieve the construction of the autonomous intellectual and practical individual home that could be deployed (by helicopter) wherever the owner wished. It begins at the time BF commits 'egocide' rather than suicide in Chicago in 1927. Fuller apparently decided at that moment to 'make the world work for one hundred per cent of humanity, in the shortest possible time, through spontaneous cooperation, without ecological offence or the disadvantage of anyone'.

The writer identifies Fuller's strong philosophical approach while revealing his desire to physically demonstrate a new model home – not simply a construction but a way of living. Herein lies the most evident of many paradoxes in Fuller's life – and it is carefully revealed by Gorman.

Fuller's own hyperbole is that all his design work starts 'with the universe' and if Fuller's goal was to transform the dwelling unit through the exploitation of industrialisation and geometry based upon his 'unique' insight into nature, he also believed that this would change human behaviour.

Gorman writes a lucid explanation giving the reader a historical, geometrical, technical and philosophical trace throughout the story.

Fuller considered Henry Ford 'the greatest artist of the twentieth century' and dreamed of the industrially produced autonomous home air-lifted to the idyll island of your choice using the geodesic dome. It had its origins in Ford's approach to standardised volume production and the post-war housing crisis. It was a seductive development of his prior hopes for both versions of his Dymaxion House and his Standard of Living Package, neither of which were commercially unsuccessful.

However, people found that living permanently in a dome was profoundly disturbing, and produced a lot of waste (space, energy, covering material off-cuts). Given the current archi-political preoccupation with the inexpensive prefabricated approach to housing supply, this book is a timely reminder of the dangers of design hype.

The book also reveals aspects of Fuller's persona that hitherto have remained relatively private. It conveys a sense that Fuller was brilliant in captivating and exploiting design students and others. The book captures this 'I am the pilot of Spaceship Earth' character rather well. The reality of the deployable universal lightweight home seems in the end to be less about sharing the planet, and more to do with single choice, economics and a last fling at a utopian idea of the home. Fuller, cocky, self-assured designer-architect-engineer-poet-philosopher-anticipator, who promoted his synergetic view of the world with his technological developments and vision of global unity, is certainly brought down to earth with a bump in this absorbing book.

It is also a visually rich book that contains many unknown illustrations from the forty five tonnes of archive inherited by the Stanford University Libraries, where the author was recently curator of the Buckminster Fuller Collection. IAN RITCHIE

IN THE GARDEN OF GOOD AND ...

## GREAT EUROPEAN GARDENS – ATLAS OF HISTORIC PLANS

By Sven-Ingvar Andersson and Margrethe Floryan. Copenhagen: Danish Architectural Press. 2005. €133

You could be excused for salivating at the prospect of *Great European Gardens: Atlas of Historic Plans*. Big coffee-table format, no stinting on colour reproduction, seventy five or so plans of gardens from, as the Danish Architectural Press blurb puts it, Tsarskoe Selo to the Villa Lante from Versailles and Stowe to Fredensborg. It is a selection claimed to be



**A contemplative visitor to Peter Eisenman's Memorial to the Murdered Jews of Europe, which opened last year on a site behind Pariser Platz in the heart of Berlin. The project is shown with admirable elegance and economy in *Holocaust Memorial Berlin*, Baden: Lars Müller, 2005, £32.50. Hélène Binet's moodily atmospheric photographs of the monument are juxtaposed with more informal studies of visitors moving through and engaging with the rippling field of stelae by Lukas Wassmann. A set of lucidly presented drawings and essays by Peter Eisenman and Hanno Rauterberg complete a well-judged package.**

the result of many years of research although, because you would have come up with a very similar list yourself without too much agonising, you suspect this really means years of committee meetings. At the beginning there is an introductory essay – a reprint of Carl Theodor Sørensen's 1968 essay 'The Origins of Garden Art'. Venerated in Denmark and instigator of the idea of this book, Sørensen wrote the piece without the benefit of very much scholarship. For example, he sees the English Garden as the work of amateurs 'often uninhibited as regards whimsicalities and outside influences'. The 'real' English Garden was apparently a continuation of the formal French garden, although Sørensen offers nothing as boring as evidence for this novel assertion. It is significant that Humphry Repton is mentioned only once in the book and in passing.

The authors declare their allegiance to Sørensen's five categories of landscape from an 'enclosed growth site' to the 'hill landscape'. The detail of this idiosyncratic taxonomy need not detain us because the authors have actually arranged the plans roughly in date order. Sometimes they are not plans at all. An example is one of those renaissance Annunciations whose connection with the Villa Medici, Fiesole, for which it is the big illustration, is not explained.

However beautiful they may be as watercolour images, plans are rarely self-explanatory – witness the keys and descriptions contained in many of those in this book. You might expect the facing page of text to explain the salient features of each plan. Or even pick up on the plans' keys. Nothing as difficult or boring as that: the texts provide social background, some general descriptions and quite a lot of gush. Here is a passage from the description of Stourhead: 'There is no decided centre at Stourhead. Yet there is a midpoint. It hangs above the middle of the large surface of the lake, about 20 metres up in the air'. This absurd stuff is presumably the child of Sørensen's skewed obsession with the supposed geometric nature of eighteenth- and nineteenth-century English designed landscape. The rest of the texts are in similar vein and you wonder that publishers haven't cottoned on to the fact that serious, relevant and scholarly text doesn't necessarily cost any more than blather.

But surely, you say, the drawings are what count. At a coffee-table price of around £35 you might excuse most of the above simply because of the illustrations. But this book costs around £80. Think how many well argued, well researched and well illustrated books covering most of these gardens you could buy for that. SUTHERLAND LYALL

## CULLINAN OEUVRE

### ENDS MIDDLES BEGINNINGS EDWARD CULLINAN ARCHITECTS

By Jonathan Hale. London: Black Dog. 2005. £29.95

This book reminds one of how many good buildings have been produced by the Cullinan office, their great variety, and the sheer inventiveness of the ideas behind them: spatial, constructive, and environmental. Ted has come a long way from the modest house he still inhabits in Camden Mews to the astonishing string of pavilions for Maths at Cambridge and the big civic projects now under way. Nobody seems in much doubt that he is the centre of the whole operation, but the credits page at the end of the book reveals that nearly 200 architects have now worked for the office, many going on later to start highly respected practices of their own. They include the author of the book and are listed chronologically without hierarchy, in line with the office's intended equality and generous policy of profit-sharing. The shared authorship from this society of architects is teamwork of the best kind, but the resulting variety may also account for some of the difficulty in placing the firm and its work. This is a question mulled over by Paul Finch in the preface before Hale takes it on more seriously. But he too struggles to establish a decisive position for Cullinans, running through a list of past categorisations including AR's 'Romantic Pragmatism' only to plump for Frampton's (1983) 'Architecture of Resistance', meaning resistance to the dominance of technology. This is surely too negative a banner, but Hale's remaining text takes a more positive stance under headings like: 'Architecture as Place-Making', 'The Geometry of an Idea', 'From the Cave to the Nest' and so on. These themes document Ted's stated concerns rather in the way that he lectures, and Hale has added more of his own like a 'four elements of architecture' derived from Semper. This method is illuminating, connects common phenomena that were by no means obvious, and plays with the chronology as predicted by the title, but with one disadvantage: illustrations of the same building are divided between chapters, in some cases without enough drawings to let one properly relive the buildings. I was left wondering what the whole oeuvre adds up to. Is it really so diverse and contingent that one can only go and visit the buildings? Certainly there are no neat summarising concepts or key details in the sense one expects from Mies or Foster, but being inclusive and varied rather than exclusive and reductive should have its rewards and its own means of presentation. This book only gets us part of the way, and it lacks the fullness of drawings required for a definitive documentation. Layout and presentation are attractive, and there are fine photo essays on particular works, but some pictures are slightly blurred suggesting scanning problems: it is a shame that Black Dog did not spot this before they went to print. PETER BLUNDELL JONES

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



**The jeune, jolie Charlotte Perriand, whose legacy is celebrated in a major Pompidou exhibition.**

## PERRIAND AT THE POMPIDOU

Fresh research prompted by recent discoveries in the late Charlotte Perriand's copious personal archives has produced an exceptionally well documented exhibition at Paris's Pompidou Centre covering most aspects of her long career. Arranged roughly chronologically in nine thematic sections, the show kicks off with selected examples of Perriand's student work and other early drawings, among them a lively watercolour on black paper depicting a near-naked Josephine Baker dancing on stage. Interiors Perriand created in 1927 for her own Paris flat, which she promptly exhibited at the 1927 *Salon d'Automne* (her *Bar Sous le Toit*) and at the 1928 *Salon des artistes décorateurs* (her dining room furniture) are evoked life-size, in the latter case by surviving specimens of her furniture: an early version of her rubber-topped extendable table (1927, Pompidou Collection), a set of mirror-faced sliding doors designed to mask views through the serving hatch when the kitchen was in disarray (1928, private collection) and one of her tubular chrome swivel chairs with leather-covered padded seat and back (1927, Vitra Design Museum collection). Surprisingly, the leather here is red not black, as might be assumed from monochrome photographs of the period.

The *Equipement d'une Habitation* exhibited jointly by Le Corbusier, Pierre Jeanneret and Charlotte Perriand at the 1929 *Salon d'Automne* is admirably well presented here. Numerous archive photographs (some in colour) and other documents are on display, including the original full-size working drawings for Perriand's swivel chair and for the celebrated *Chaise longue, Fauteuil à dossier basculant* and *Grand Confort* co-designed by the trio. Specimens of each chair (all from the Pompidou Centre collection, including a 1928 *Grand Confort* prototype formerly owned by Charlotte Perrriand) and one glass-top table with aircraft tube legs (1929, Bischofsberger collection, Zurich) are set against a life-size photographic view of the 1929 exhibition, which is also explored in a compelling computer-generated virtual tour devised by a group of French design students.

The shift in Perriand's preoccupations towards the needs of the less privileged is illustrated by a series of little known drawings and projects, among them a recently discovered series of sketch designs she made circa 1930, seemingly in response to a notion of Le Corbusier's that 14sqm per person should be provided in dwellings for single people, couples, or families with children. The plans she devised are explored in a series of scale models (made by a group of French architectural history students) and are discussed in the catalogue-book by Marie-Jeanne Dumont who, on the strength of the evidence, concludes that Perriand was streets ahead of Corb at the time.

Perriand's growing commitment to social causes in the 1930s is illustrated by a full-size reconstruction of *La Grande Misère de Paris*, the huge photomontage she made for the 1936 *Salon des arts ménagers*. Those she did for the Ministry of Agriculture waiting room (1936) and for the Agriculture Pavilion at the 1937 Paris International Exhibition (with Fernand Léger) are represented by smaller archive photographs, while examples of the *art brut* she collected with Pierre Jeanneret on out-of-town expeditions testify to her love of natural materials. Harder to get to grips with here are numerous documents concerning Corb's thwarted ambitions for the 1937 exhibition. Sit down and read Danilo Udovicki-Selb's essay *Le Corbusier, Les Jeunes 1937 et le Front Populaire* in the catalogue and all becomes crystal clear: having aimed too high, Le Corbusier kept shooting himself in the foot.

The section dealing with Perriand's various encounters with Japan seems unduly cramped, perhaps because visitors are allowed scarcely any room to view a fascinating video interview she gave late in life. Conversely, the section devoted to Brazil seems strangely sparse. Sandwiched between them is the main meat of the exhibition: *Equipements collectifs*, notably illustrated by reconstructions of study-bedrooms Perriand had a hand in designing for the 1950s (for the *Maisons de la Tunisie, du Mexique* and *du Brésil* at the *Cité Universitaire* in Paris) and the *L'Art d'Habiter*, where evolutions to her approach to interior design are evident in furniture ranging from one-offs, such as her first 'free form' table (made in 1938 for her own flat, using timber recycled from the *Pavillon des Temps Nouveaux*), to the various chairs, tables and storage units marketed between 1954 and 1970 by the Galerie Steph Simon.

Much space is given over to the role Perriand played from 1967 to 1982 as a member of the design team responsible for the Arc 1600 and Arc 1800 ski resorts in the French Alps. Here, a documentary film explains (among other things) why high-rise buildings and restricted car access represented the only realistic means to prevent the mountain environment from being swamped by piecemeal development. Perhaps John Prescott should see it.

The show ends with a lyrical portrait (by Pernette Perriand-Barsac and Jacques Barsac) of the ephemeral structure Charlotte Perriand designed to house tea ceremonies during the 1993 festival of Japanese Culture at UNESCO. Barsac is also the author of a mighty tome entitled *Charlotte Perriand, Un Art d'Habiter* (Editions Norma, Paris, 2005). Glimpses suggest that it is well worth having, but I have yet to muster the funds or the strength to buy it and heave it home.

CHARLOTTE ELLIS

Charlotte Perriand *at the Pompidou Centre, Paris, until 27 March*
*www.cnac-gp.fr*



**Project for a mountain bivouac by Perriand and engineer André Tournon in 1936.**



**The legendary *Bar Sous le Toit*, created by Perriand for her own Paris flat in 1927.**

# delight

In an issue devoted to the creative re-use of old buildings, it seems a good moment to take stock of the campaigning work of SAVE, the conservation and pressure group dedicated to publicising the plight of the UK's often scandalously endangered historic buildings and places. Formed in 1975, SAVE was sparked into life by the then rampant destruction of British country houses and a general indifference on the part of politicians, planners and the public to the loss of built heritage. Over the next 30 years, under the doughty presidency of Marcus Binney, SAVE has become a thorn in the flesh of greedy developers, neglectful corporations and mendacious government departments. Its evangelical zeal extends from predictable high culture (country houses and churches) to the more surprising low (northern pubs and mills), but is always underpinned with admirable pragmatism. Repair and re-use are key tenets, rather than a pickled-in-aspic, preservationist approach. Refurbished buildings must earn their keep in an unforgiving world.

Notable successes include Jubilee Hall in Covent Garden, now dramatically integrated with a revived Opera House; the acquisition (by the National Trust) of Cragside, Norman Shaw's romantic pile in Northumberland; the saving of Billingsgate Fish Market, thought rotted beyond repair by the corrosive effects of fish juice; the re-use of Brunel's original Great Western Railway terminus in Bristol; and the rebirth of London's Regent Palace Hotel with its sumptuous Art Deco basement dining room and bar. Shown here is a 1935 wind tunnel at Farnborough, now Grade I listed.

SAVE's assiduous proselytising and lobbying has also resulted in the setting up of an ongoing Buildings at Risk register and, more indirectly, to the formation of organisations such as Friends of City Churches, which oversees the running of Wren's churches in the City of London. Many were threatened with closure in the mid '90s.

Three decades on, the fight continues. There are currently 900 entries on the Buildings at Risk Register and among the array of crumbling country seats and working men's institutes are more contemporary casualties such as Foster's Renault Centre (AR July 1983), empty since 1999. For Binney and his cohorts, each battle forms part of a grinding crusade against ignorance, neglect and wastefulness, conducted with no state financial support. Their efforts to remind the nation of its architectural wealth and prick the consciences of those who should know better were recently celebrated with a 30th anniversary exhibition at London's Victoria and Albert Museum which runs until 12 February. CATHERINE SLESSOR

*www.vam.ac.uk; www.savebritainsheritage.org*

# browser

**Sutherland Lyall enthusiastically truffles for treasure in the cyber forest.**

### Smörgåsbord

You start looking at the MoCo Loco site, at *http://mocoloco.com*, slightly sniffily because it is a contemporary design lifestyle site: an electronic *Wallpaper* without the fashion. But you are soon won over because it is so incredibly rich: it covers not only architecture and audio-visual, but bathroom fixtures, books, wallpapers and kitchens and an awful lot more. And it has a terrific back catalogue in the form of archived previous issues. It is written in English but the magazine's network has nodal points in Amsterdam, Montreal, San Francisco and Tokyo. If, like AR, you are based in London, it is really useful and sometimes salutary to have outsiders' views of what's going on here. And what's hot design in the rest of the world.

### Hot competition

Designboom has been around for a while at *www.designboom.com* and you can get a free monthly version, Inside View, emailed to you. The issue I have been looking at has a piece on Zaha, the Yokohama triennale, the Tokyo Designboom Mart, details of a number of competitions (Designboom itself has given $150 000 in prizes over the last couple of years) plus reviews of current shows, shops, architects. It is one of those wonderfully promiscuous sites in the sense of not being overly discriminating – except in terms of design quality. It is interesting too in the way that it handles sponsorship. The newsletter is sponsored by DuPont but you wouldn't necessarily know that unless you went searching. Running websites of this level of vigour and breadth is not something you do in the evening on the kitchen table after stealing the kids' lunch money.

### Bought the T-shirt

You don't get many architectural websites flogging $31 T-shirts, but it may be worth thinking about because that's last year's great idea from the Venturis at *www.bobanddenise.org/shop.php*. Actually this is the support site for an upcoming documentary on the architecture and ideas of R. Venturi and D. Scott Brown. Director and producer is one James Venturi, which keeps it all in the family, but I fear opens up the whole enterprise to the accusation of over-cosiness. The names may of course be a coincidence, in which case it is not a happy one. Naturally the graphic design is in your face. The site explains: 'It is purposefully "dumb" in a pop-art sense, embracing the ordinary in a way analogous to Venturi and Scott Brown's approach to architecture.' The Learning from Bob and Denise heading looks as though it was clipped from a poster, there is one of those noxious running text strips across the top in a vivid magenta, the section heads are little white strips apparently pasted over a background of repeated pics of Bob and Denise at the drawing board. Sorry guys, this isn't the way Bob 'n Denise transmogrified the ordinary into architecture. It's just dumb. There is a ten-minute video preview – mostly the pair talking. Excitingly you are offered more than 3000 Venturi-related images. When you click to see them you get a jumble of thumbnails of different sizes and no captions. You have seen and loved them many times before so it doesn't really matter if these and the site are a bit of a communications car crash.

### No ho ho

You might expect something of interest at *www.ArchitectureJokes.com*. It may have changed by the time you read this but the front page joke was 'Where do engineer monks live?' Answer? In Tieland. No, I don't get it either. Happily that is all you need to know because the site's alleged 150 architectural alleged jokes seems to be totally inaccessible. Aha – I've just discovered that if you cast a vote for the current joke, a new joke appears. I think I'll give it a miss.

### Batty as a belfry

A reader suggested I take look at *www.we-make-money-not-art.com*. Yes that's right: We-make-money-not-art ... and there follows a whole lot of things including architecture, art, wearable computers, robots, gadgets, games and so on. This is the nicely scatty site of the aptly named Belgian, Régine Debatty. Items include a Korean arm-wrestling robot; the annual Delaware pumpkin firing competition, Punkin Chunkin; Ofro, the caterpillar-tracked sniffer device for football stadiums; another device reproduces the listening faults of vinyl records. Ideal for long winter nights.

### Identity theft

But there is a serpent in this batty paradise. One of the architecture links is to an 'independent site for IT architects' at *www.itarchitects.co.uk*, and to Microsoft's free Architecture Journal. This belongs to a different universe to that of our sister weekly, *Architects' Journal*. 'IT architects' are people who confuse Vitruvius with Italian volcanos. More worryingly, they are actually software geeks scrabbling around for occupational status. Their means of achieving status is simple. Steal a profession. You might imagine that self-styled archITects would be the natural target for any robust national architects' registration board. Apparently, in the immortal words of Saint Augustine of Hippo, not yet.

*Sutherland Lyall is at sutherland.lyall@btinternet.com*

# diary

AR'S CHOICE OF INTERNATIONAL EXHIBITIONS AND EVENTS

**DENMARK**
BRASSAÏ: PHOTOGRAPHER OF THE NIGHT
Louisiana Museum of Modern Art, Humlebaek
Until 19 March
The latest in Louisiana's series of major photographic shows, this time on French snapper Brassaï, friend of Picasso, Sartre and Henry Miller and famous for his characterful views of the Parisian demi-monde.
www.louisiana.dk

**JAPAN**
TOKYO-BERLIN / BERLIN-TOKYO
Mori Art Museum, Tokyo
Until 7 May
Traces the cultural links between two great world capitals (occidental and oriental) from the end of the nineteenth century to the present day. Both cities have endured ruin and rebirth, with profound social and cultural consequences.
www.mori.art.museum

**THE NETHERLANDS**
NEWER ORLEANS: A SHARED SPACE
Netherlands Architecture Institute, Rotterdam
Until 12 March
Post Hurricane Katrina, the NAI has asked six practices from the Netherlands and the US (including MVRDV, West 8 and Morphosis) to develop visions for symbolic and shared spaces for the New Orleans metropolitan area.
www.nai.nl

**UK**
EMERGING ARCHITECTURE
RIBA, London
Until 28 February
Lively showcase of winning entries from the annual AR Awards (AR December 2005). An immense formal and geographic diversity of projects provides a fascinating snapshot of architecture's emerging generation.
www.architecture.com

DAVID ADJAYE – MAKING PUBLIC BUILDINGS
Whitechapel Art Gallery, London
Until 26 March
Über-hip Adjaye gets his own show which focuses on larger public projects rather than on the domestic delights that have made his name.
www.whitechapel.org

**USA**
ON-SITE: NEW ARCHITECTURE IN SPAIN
Museum of Modern Art, New York
From 12 February to 1 May
Terence Riley's MoMA swansong charts the hearteningly fertile culture of current architectural production in Spain.
www.moma.org

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