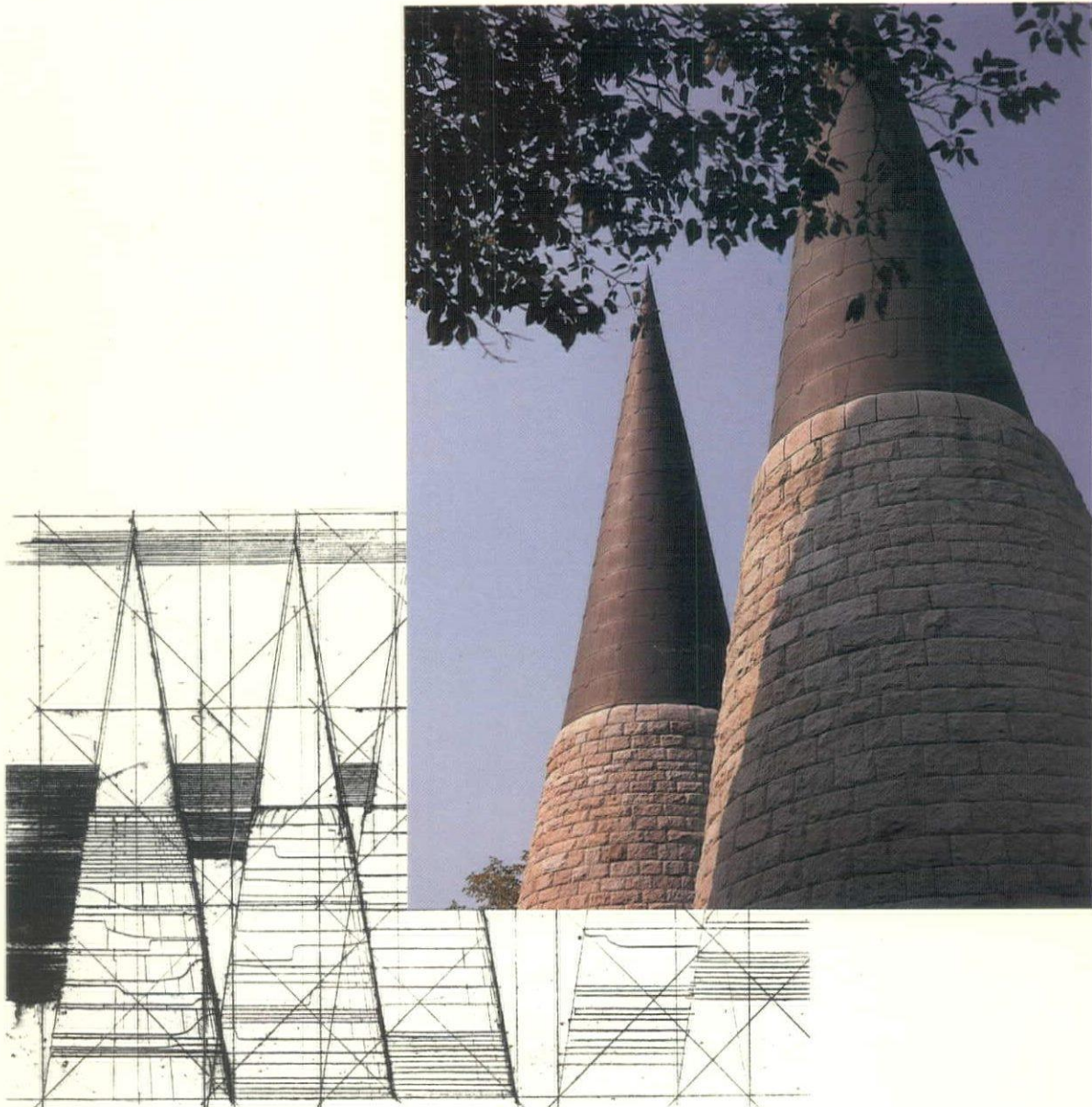


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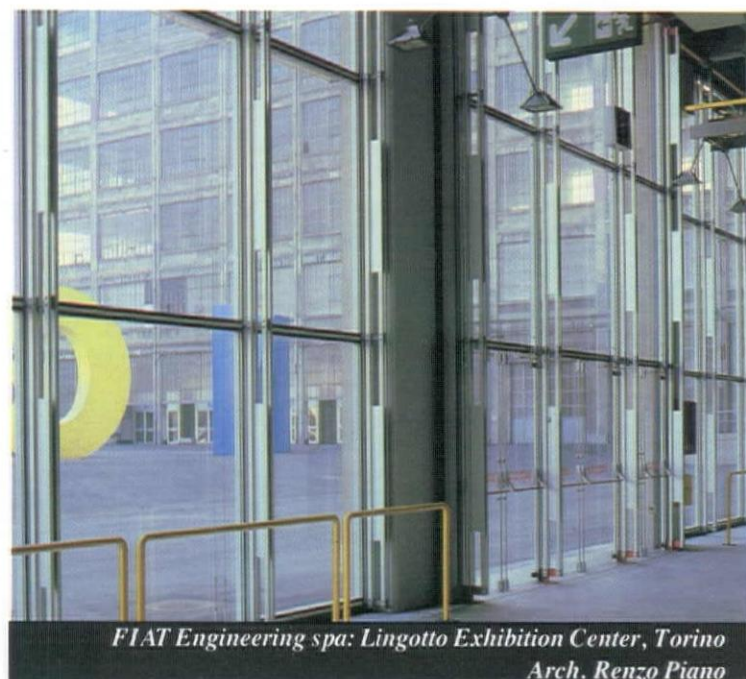
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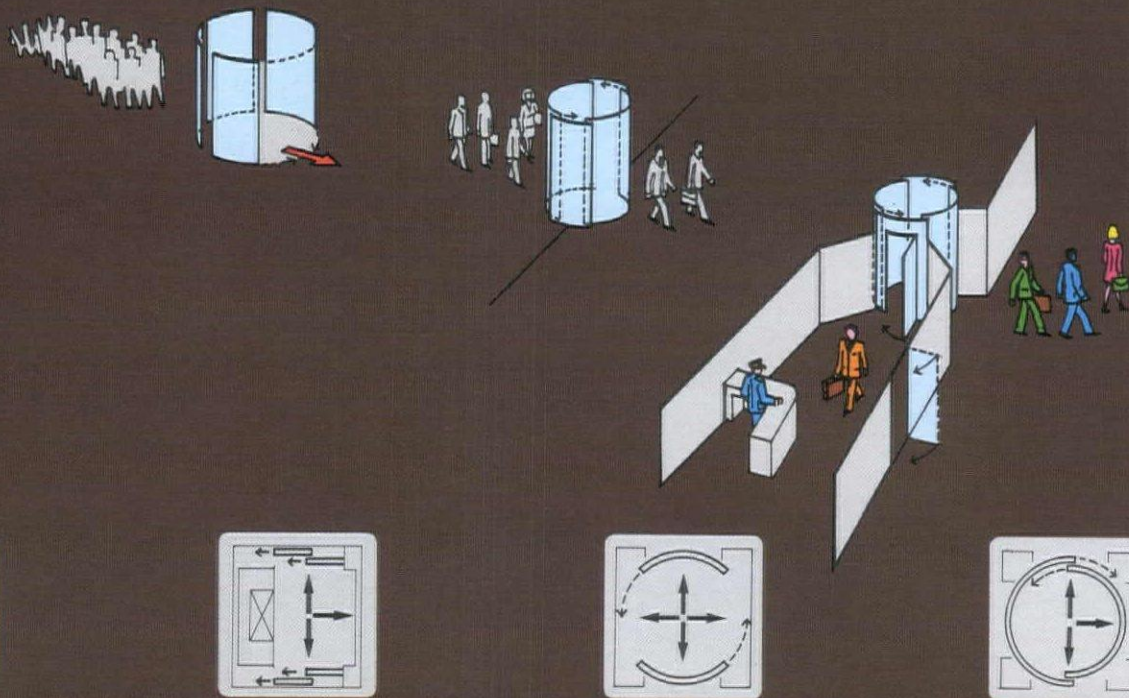
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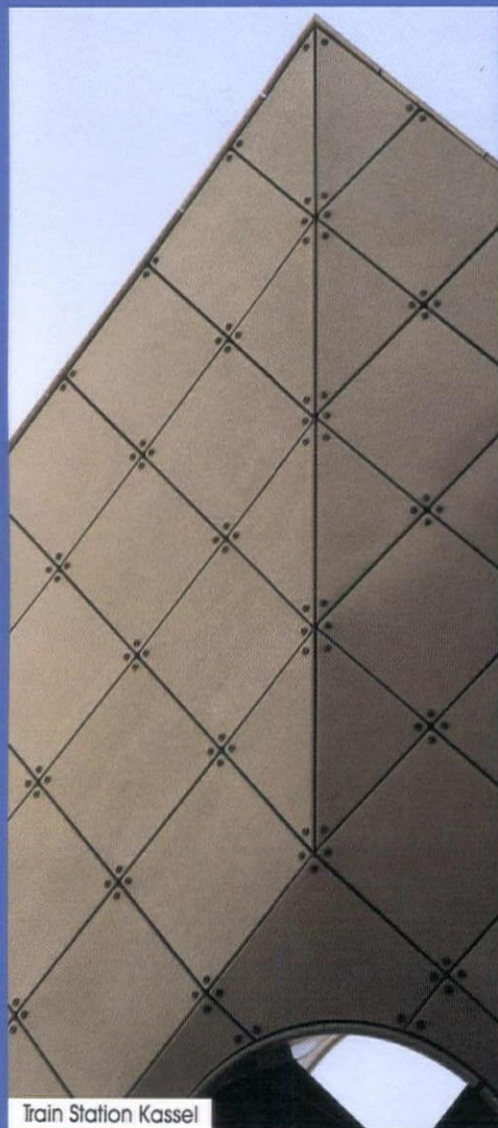


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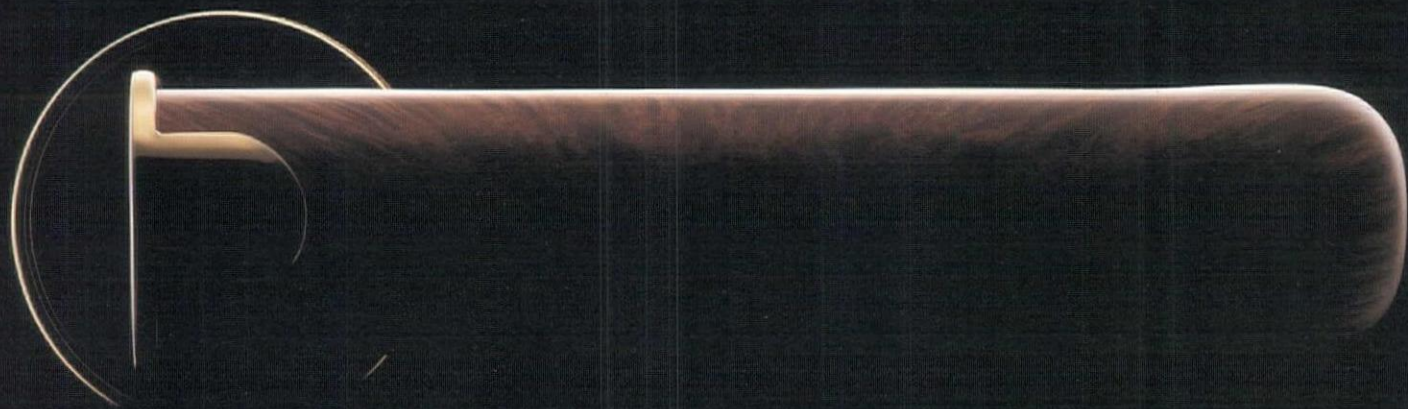


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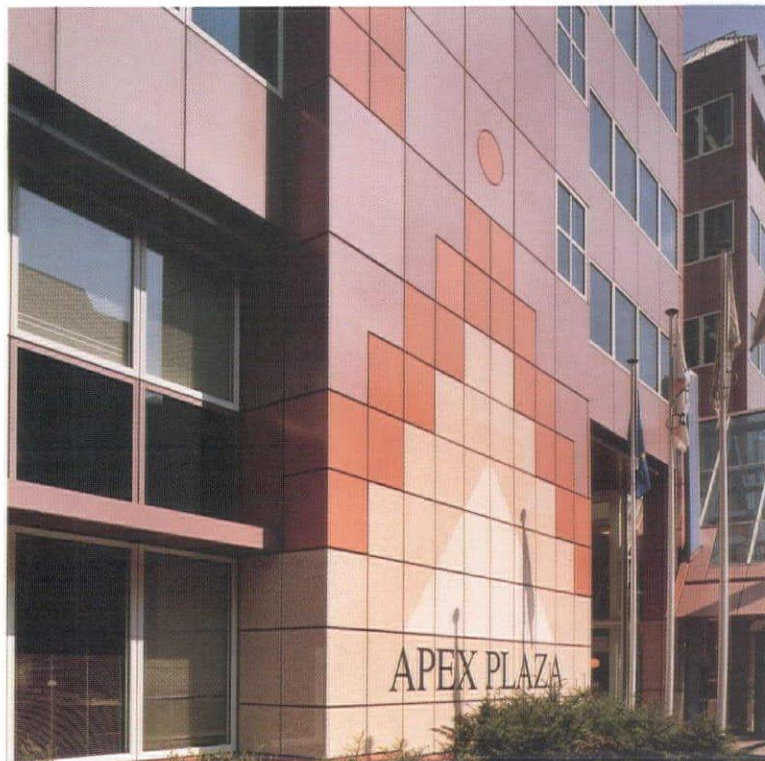
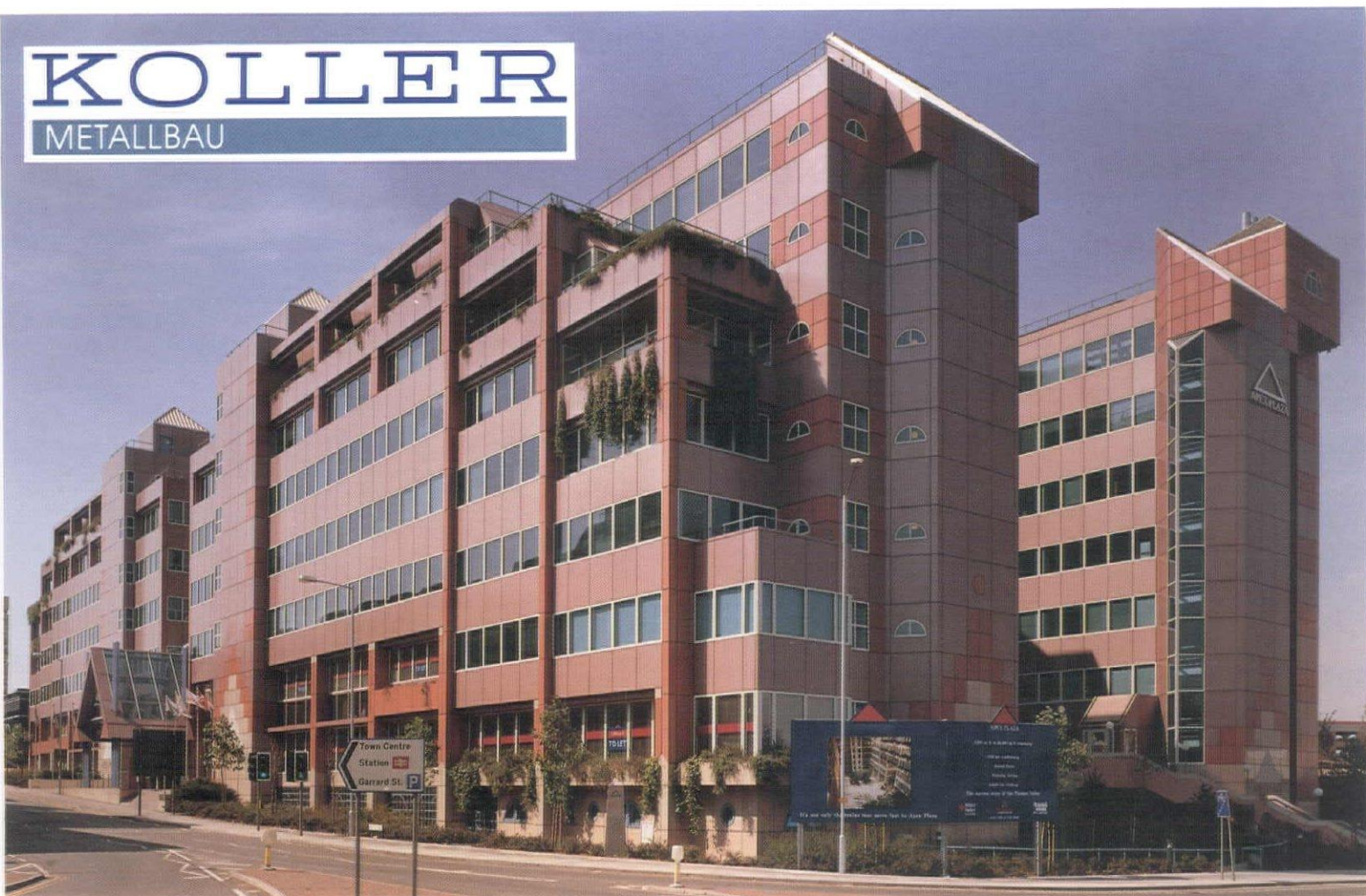
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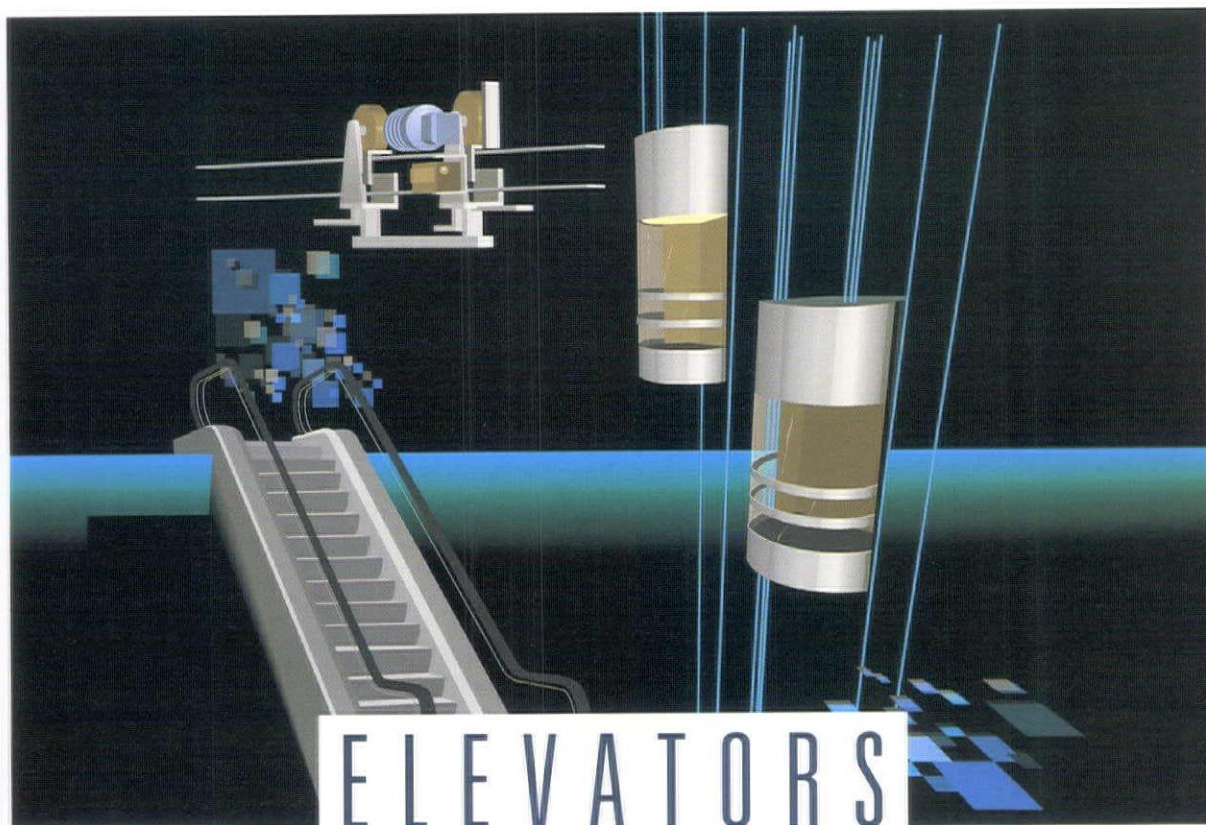
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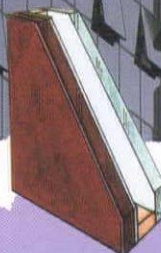
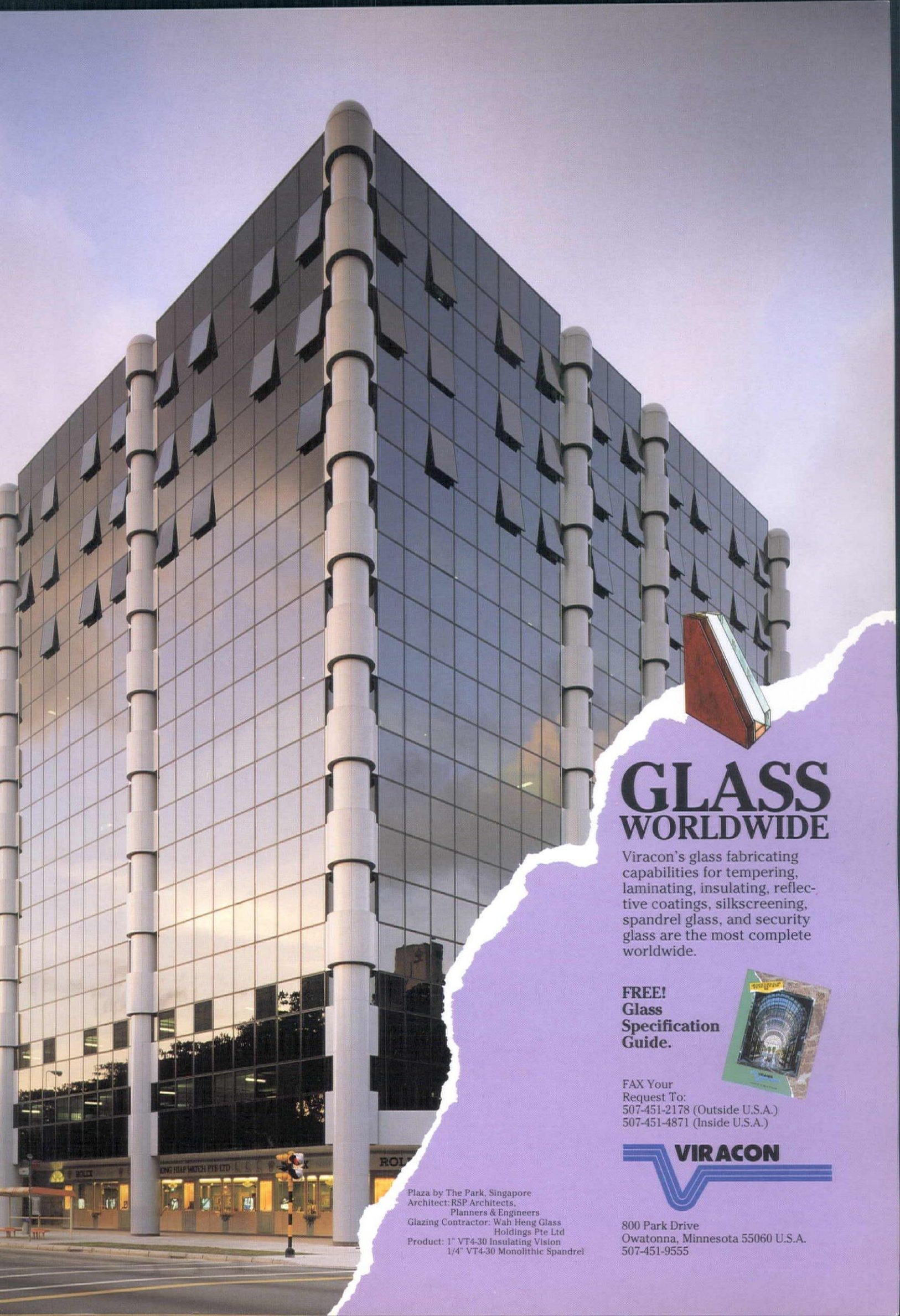
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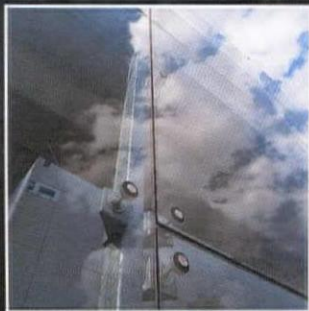
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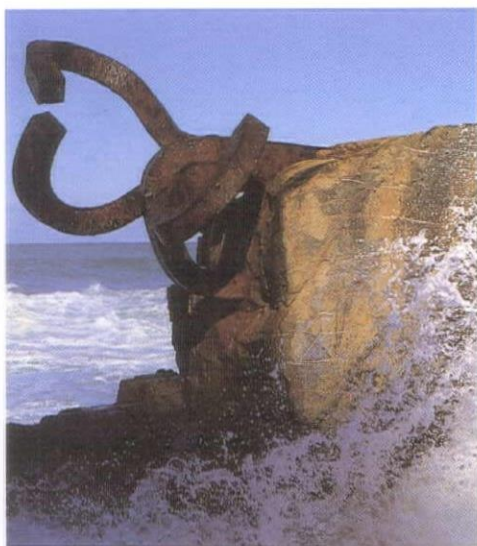
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WORLD ARCHITECTURE



Eduardo Chillida: "Windcomb" at San Sebastian



Jacques Lipchitz: "Bellerophon" at Broadgate

Architecture, it is often argued, serves a purpose but art does not. This view does not, of course, in any way invalidate art or justify architecture. It is not as easy as that. However it does go some way to help explain the argument that is often put forward for the exclusion of art from architectural projects. What has art got to do with building? What does it do? What does it mean? What is it for? All these are very familiar questions. So is the recurring query: who pays for it?

Consequently art has had to take a back seat and architecture has gone its own way, often housing works of art in special buildings, in museums and galleries, but hardly ever bringing the role of designer and artist together.

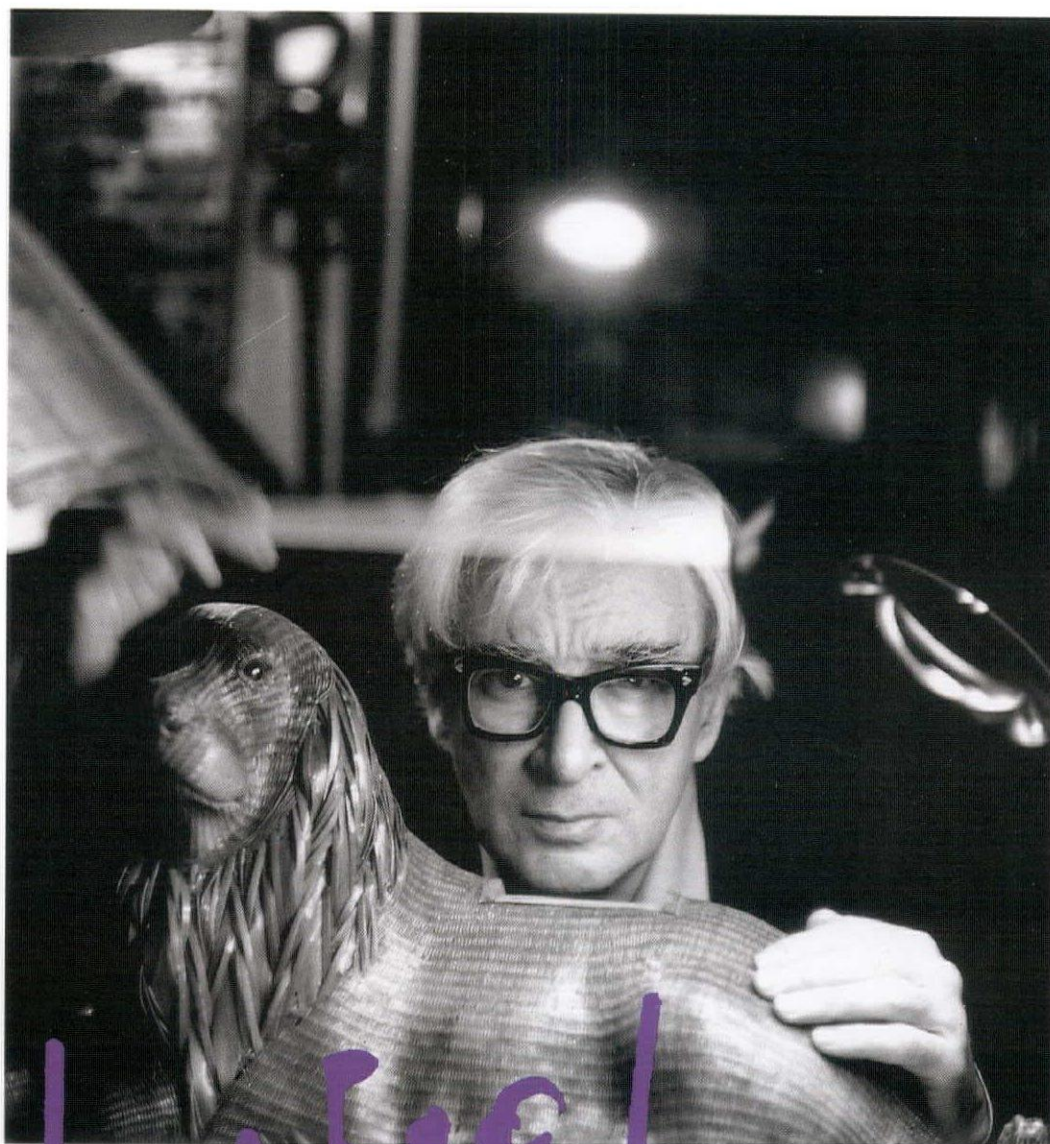
There has also been a largely unstated – but often implied – understanding among architects that what they do is really sculptural in intent and that it is produced with the integrity of an artwork and often by a team. Therefore, the argument goes on: one creative effort is enough and if another creative person – and most artists work as individuals, as we know – is called in, then this will somehow negate the whole project. Or, at best, if this other artistic person does come in on the project then only a niche, courtyard or bit of wall space might be found for a "special" work. Although prevalent, this view is not really good enough and might well be contrasted with some recent efforts at reinstating the artists' role in architecture.

In this special issue of *World Architecture* we look into some aspects of this important current debate both through the eyes of architects and artists as well as those who commission works of art. The Europe-wide "percentage for art" discussion is examined as well as the role the UIA is playing with a new artists' initiative aimed at architects.

Some years ago in London, the Broadgate development was inaugurated with the opening of an important office block, No. 1 Finsbury Avenue, which not only introduced a new concept of letting including public space, but provided in its main atrium a powerful sculptural feature, "The Horse and Rider" by Robert Clatworthy. This has been followed in later stages of the Broadgate scheme by the introduction of sculptures into the main public spaces. This is one way. Another is the kind of collaboration of a hugely talented sculptor like Eduardo Chillida and his architectural colleagues in producing an ensemble such as the three, "Windcombs", 1977 on the Basque coast. Here the artist dominates and his singular vision and skills take over.

This is also the case with the monumental and memorial architecture which is the subject of this month's profile. The work of Yugoslavian architect and artist Bogdan Bogdanović falls into a special category. It is both art and architecture. His unique memorials take on a very special significance in the way they transcend the question of purpose and extend the whole issue of the art of architectural art into the realm of memory and symbolical meaning.

Dennis Sharp



Bogdan Bogdanović

**BOGDAN
BOGDANOVIC**

THE POETRY OF MONUMENTS

The creative self-expression of Bogdan Bogdanović, especially in the building of memorial art, has earned him a special place in modern Yugoslav architecture. Yet his challenging intellectual philosophy has only been reviewed in part on an international level. Here, Bogdanović's former student Slobodan Selinkic provides the first critical overview of his work as a whole.

In modern Yugoslav architecture from the 1950s to the 80s Bogdan Bogdanović holds a special place. Through his varied activities this architect has come to represent an architectural creativity that stands for complete autonomy and strong individualism. "Yugoslavia has never had an architect who combined to such a degree theory and practice, the general questions of culture and architecture, tradition as a whole with modern style and sensibility", wrote R. Radović in his foreword to Bogdanović's *Midnight Mono-dialogue*.

At a time marked by the triumph of modernism, a deep-rooted dissatisfaction with the architecture around him was a driving force for Bogdanović. He had an artist's need to express himself in various media in order to realize his ideas, which were inspired by Plato's philosophy. "The work I have done", Bogdanović has written, "was an opportunity to break out of this evilly encircled world. Within the scope of my work and the venerable craft underlying it, everything was in opposition to the canons of modern architecture. Paradoxically or not, on behalf of an ancient craft, its morals and its philosophy, I have spent my life in a quiet yet occasionally turbulent dispute with my own profession."

Natural inspiration

Bogdan Bogdanović was born in Belgrade in 1922. For a ten-year-old, Belgrade during the 1930s with a population of 250,000 was a challenging place to live. In the former capital of Serbia and newly-proclaimed capital of the Kingdom of Yugoslavia a burgeoning society was moving vigorously towards Europe, from which it had been separated during centuries of Turkish domination. In the geographical sense Bogdanović's childhood, like the city itself, was flanked by two large rivers – the Danube and

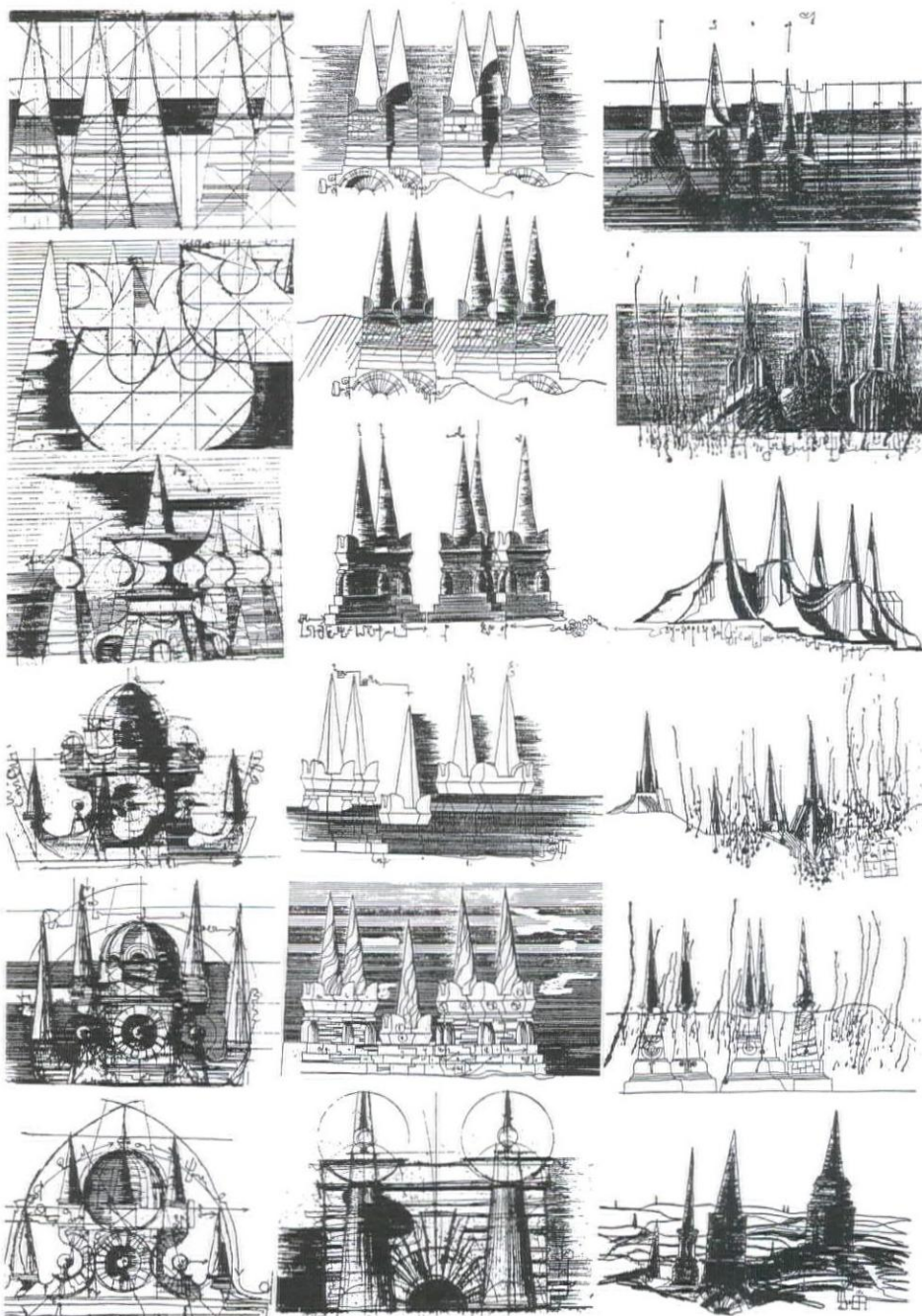
the Sava – which were to remain a great natural inspiration throughout his life.

The family into which he had been born was not typically representative of the growing middle class. With the influence of a father who was a well-known Yugoslav literary critic, and that of a highly emancipated mother, the Bogdanović family provided an environment of enlightened thought and democratic freedom. It is not surprising therefore that his first architectural expression should be connected with the word, in both drawing and text. His interest in Plato during that period, as he was to write later, helped him "to really see models and to establish their hierarchy".

Bogdan Bogdanović's work has until recently only been reviewed in part. This article, however, attempts to give some insight, and a critical overview of his work as a whole. Though by no means adequate, I shall try to provide an analytical basis for further study of his contribution. I see him as a key link in European architectural culture, especially in the region comprising Yugoslavia and the Balkans. Furthermore, since Bogdanović, still at the peak of his powers, decided in 1983 not to build any more, his opus is in a sense complete. With this understandable gesture, reminiscent of Ledoux's decision not to build after the French Revolution and devote himself to writing, he retains the right to act without building, using other media to continue his work.

Love of the chemical

Memorial building was the discipline that formed the history of architecture. Today, Bogdanović is certainly one of the world's most competent figures in the field of memorial architecture. It is therefore natural that his work should be a part of our architectural reality, anticipated in a sense by his love for the



Concept sketches for the Vukovar Mausoleum.

The monument to the Jewish Victims of Fascism was designed as a work in context, located in the centre of an old Jewish cemetery in Belgrade.



classical and traditional as well as the continuity of human creativity. The period he spent as a professor at the Belgrade Faculty of Architecture was for many like-minded students of different generations a gateway to architectural freedom, an outlet for an intuitively-felt disagreement with the stylistic commitments of the faculty and prevailing practice.

What encouraged those who respected him and also confused his opponents was his ability to communicate, which gave hope to others of the possibility of working in a different architectural style. This style, though complicated, poetic and in no way purely technical, served as a triumphant weapon with which Bogdanović was to enter not only the world of architecture and art, but politics and government as well.

In his initial youthful phase, after graduating from the Department of Architecture of the Belgrade Faculty of Engineering in 1950, Bogdanović concentrated on historical research. He noted down his observations concerning the city, designed a few houses in a natural setting, town plans for several places in Montenegro and a housing estate near Belgrade. During this period three important works belonging to different areas of creativity stand out: the Monument to the Jewish Victims of Fascism, 1952, at the Jewish cemetery in Belgrade; *Urban Minuscles*, a book published in 1958; and a reconstruction of a villa in Smederevo in 1961. To all three works Bogdanović brought an intuitive vigour and innocence in keeping with his ideas about style, ornament and context, and the enthusiasm an artist usually has at the beginning of his career but which he has retained until the present day. Here it was already evident that as an artist Bogdanović would be a strong individualist, self-confident and preoccupied with his own ideas regardless of the reality surrounding him.

The Monument to the Jewish Victims of Fascism was designed as a work in context, located in the centre of an old Jewish cemetery in Belgrade. It was built of local stone which, like all stone, is a living and changing material, but is also very soft so that over the years the geometrical forms of the monument have lost some of their sharpness and have blended with the soil and setting. Only its height and ornamental fragments of dressed stone stand out from the surroundings.

The Monument to the Jewish Victims of

The villa in Smederevo, once a royal residence, now converted for use by the Serbian Assembly. The design suggests a horizontal division separating the lower part of the building, which belongs to the ground, and the upper part which belongs to the architect's poetry in space.

Fascism was dedicated to a period when man's memory had caused human suffering and it is therefore a monument to both man's suffering and his memory. It is "somewhat in the style of Ledoux", says the architect. Defined in the middle of the small cemetery, separated from the outer world by a high wall, is the existence of an entire people. By means of this architectural, philosophical and urbanistic intervention, Bogdanović laid the foundations for his future work, and his search for definitions finally ends in a trilogy of mausoleums: Čačak, Popina and Vukovar, which after 30 years of activity indicates, as he said himself in 1983, that he had not "changed" but had persevered on his difficult course.

Philosophical discourse

Bogdanović does not consider his book *Urban Minuscules* his most important work. That honour he assigns, perhaps rightfully, to the *The Futile Trowel* published in 1963, which definitely takes precedence in the profundity of its philosophical discourse. His book *Urban Minuscules* is brief and written in a clear style, like that of a chronicler making notes about life in the city of Belgrade during the 1950s. It is a unique document for the history and reconstruction of a period which is now already under criticism, particularly for its architecture, by the younger generation. Bogdanović's text sheds light on a confused period of Yugoslav society when one style (modernism) entered into a cause-and-effect relationship with society, which inevitably led to a rigid administrative apparatus and neglect of architecture and the city.

The villa in Smederevo, a medieval town not far from Belgrade, constitutes a radical reconstruction in the language of architectural theory. The villa of Serbian Queen Natalija was built in 1867 as a summer cottage and wine cellar and then at the queen's behest converted into an Alpine chalet. Bogdanović was assigned the task of converting it into a residence for the use of the Serbian Assembly. If we disregard the reasons for the complete change in the character of the building, Bogdanović's undertaking is a fine example of architectural design, unfortunately unknown to the general public.

This villa on the banks of the Danube was given a third life of dignity and representation by successfully resolving the problems of adapting the building to its natural setting.

Bogdanović chose a warm brown local stone and granite blocks for the surrounding pavement and foundations of the villa, clearly suggestive of a city wall. The villa has a single decorative motif: a small but monumental portal with a tympanum. The detail is repeated in a stylized ornamental metal replica in the glass wall separating the central hall from two lateral wings.

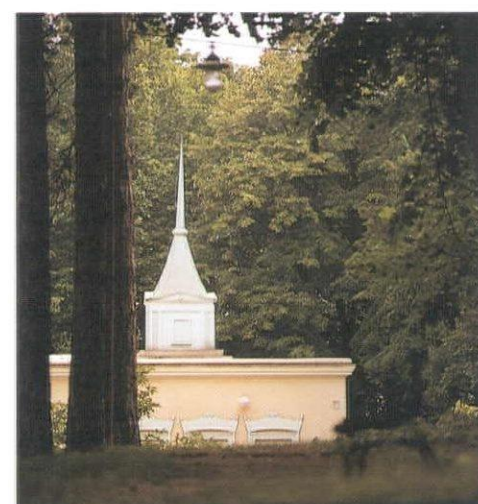
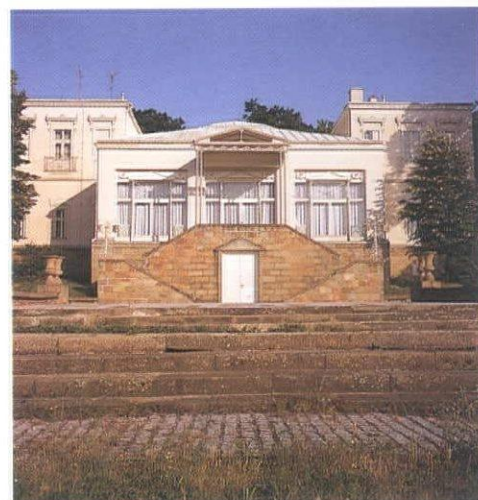
The white house, symmetrical and compact in its ethereal forms, seems somehow tranquil and confident of its existence on that site. Shining white under the burning rays of the sun in contrast with the green vegetation and dark brown stone, it seems almost unreal. With its glass façades framed in geometrical metal constructions, stylized garlands and the above-mentioned tympana above the doors and windows, the large central hall is an effective contrast of familiar ornament and imaginative geometry. On the transparent façade that greets the visitor arriving by car, Bogdanović establishes a dialogue using two architectural elements: the door and the window.

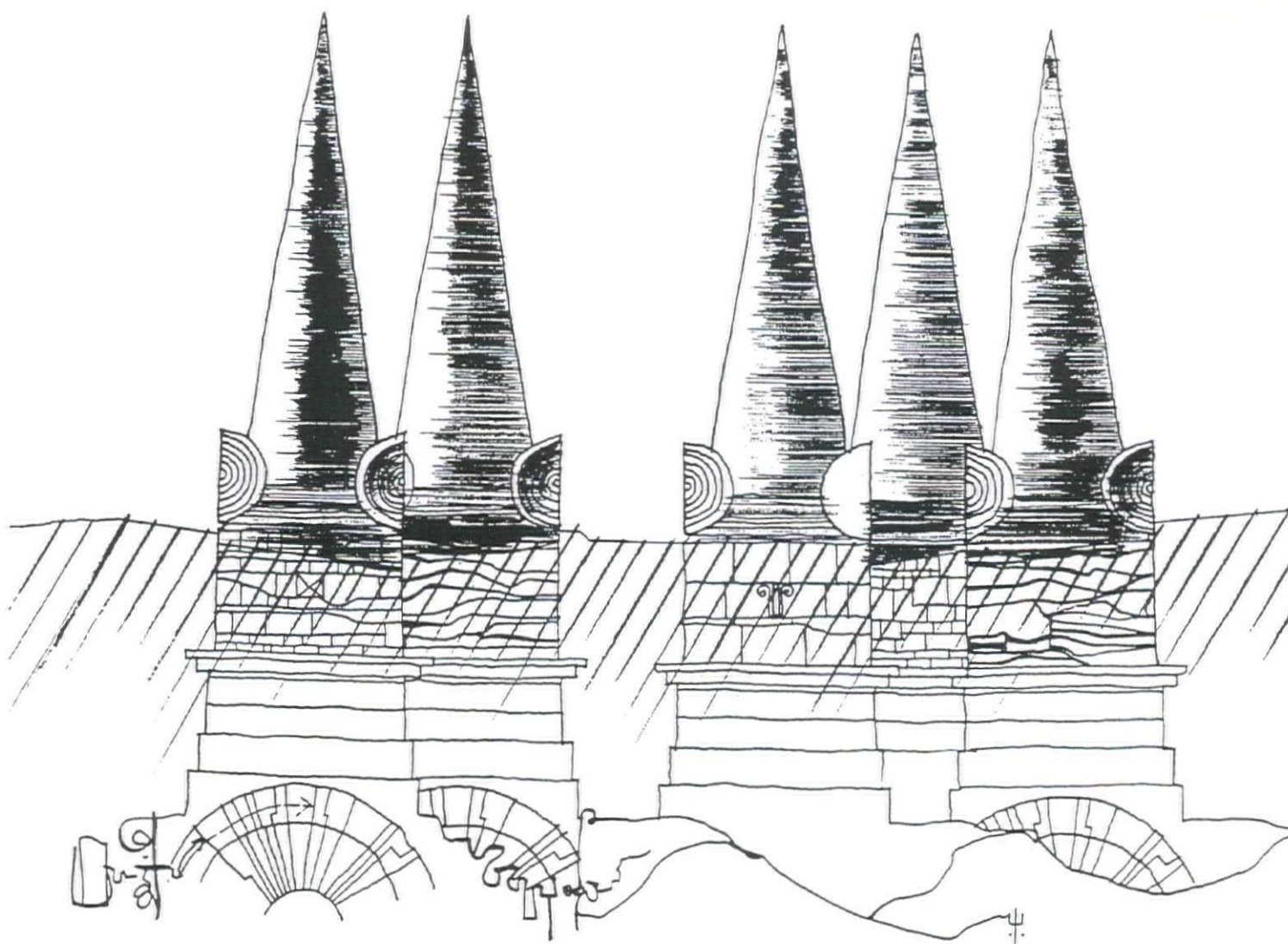
An original fashion

The Baroque that we recognize in the ornamentation is only found in Serbian architecture in the neo-classical. Bogdanović uses it in an original fashion and in a material – sheet metal for the eaves and gutters – which has local connotations. The windows and doors of the wings, made of traditional building material, take the form of brick arches with small floral details reminiscent of Renaissance, Baroque and Palladian building. The stone vases flanking laid-out paths constitute the limits of human intervention in the landscape. A sharp pyramidal point rising from a cubic base on the back roof is suggestive of either an Orthodox church steeple or a Baroque obelisk on a Palladian villa.

The design itself suggests a division in the form of a vigorously-drawn horizontal line separating the lower part of the building, which belongs to the ground, and the upper part which belongs to the architect's poetry in space. This line of demarcation was to become a methodological concept recurring in all of Bogdanović's later works.

The mausoleum in Popina, which is the last of the three memorials with which he ends his architectural activity, has the most marked horizontal line. This runs along the ground as if





"By burying a 'Gothic scene', halfway or even more, one can achieve Baroque cones."

part of the monument were buried. What we see is only the part built above the line, an extension of a path joining three elements: one horseshoe-shaped, the second pyramidal and the third a double horseshoe – purely geometrical lines without any visible sign of a word or ornament.

Understanding messages

The Vukovar mausoleum, built in 1980 just before Popina, was perhaps the moment in Bogdanović's work when he himself came to understand some of the messages conveyed by his own sketches, when he suddenly understood that he had accidentally "found space". He describes the origin of this mausoleum as follows. "The circular bases of the cones exclude an axial order and direct one to a eurythmic diagram which I tried to explain in drawings. I did not think of it at first until the cones began to grow, and then all of a sudden I realized that they very specifically defined the inner space. I like to believe that this is a strong space, a space in flight, fugitive, and it seems to me that the visitor is rather like an adventurous traveller returning to the remote past and to his surprise coming across the secret, unexplained mausoleum of Lars Porsena in Chiusi, which we who cannot travel in a time machine known only from Marcus Terentius Varro's literary description. But when I saw Porsena, I had already decided on the *mausoleum*. The mausoleum on Dudik (the site of the Vukovar

monument) strictly speaking has no roof, but its five points support a heavenly baldachin, and this is the main difference from the Etruscan model."

The horizontal line that can so easily be imagined in this mausoleum running between two materials, stone and metal, suggests an idea of Bogdanović's about the hypothetical future of his structure which, like those of the Etruscans, might be buried for some reason. This has actually happened many times. One need remember only Piranesi's drawings of the half-buried Roman Forum, which probably inspired Goethe, who in turn inspired Bogdanović with his conceptual game. "One of Goethe's obsessions", says Bogdanović, "was to imagine magnificent buildings half-buried . . . I must admit I have sometimes done the same and in that way actually discovered the truth. By burying a 'Gothic scene', halfway or even more, one can achieve Baroque cones as in *The Futile Trowel*."

Defining inner strength

Between these two extreme periods of Bogdanović's opus there is a period when through study he tried to define the inner strength he builds with. The book *The Futile Trowel* is a kind of tract dedicated to Pythagoreans who meet on a strange journey in Vicenza in the 1960s. It is filled with Bogdanović's Piranesian drawings to which he often returns as to "a breviary of futile



The horizontal line that can so easily be imagined in the Vukovar Mausoleum, running between two materials, stone and metal, suggests an idea of Bogdanović's about the hypothetical future of his structures which, like those of the Etruscans, might be buried for some reason.

architecture", where he seeks everything to which he has committed himself. The dialogues he has with Palladio, Bramante, Alberti, Piranesi, Ledoux and Weinbrenner take place in an unusual literary text closer in form to a drama with a multitude of stage directions in addition to the dialogues. Although better appreciated by philosophers, writers and dramatists than by architects, this remains a key text for understanding the artistic superstructure.

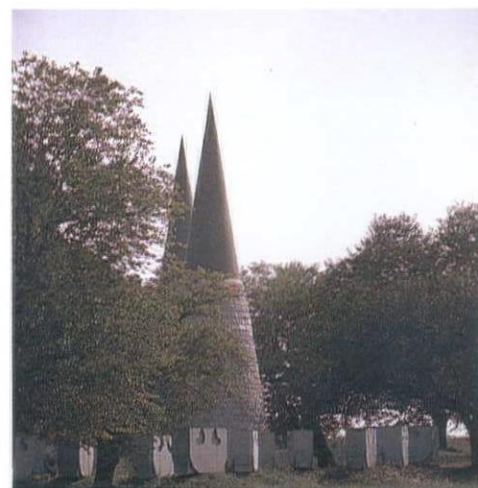
The mathematical origins of the three mausoleums undoubtedly have a common supra-idea. For example, the same harmonious mathematical triadic canon: 3:6:9:12:15:18 applies to all three structures. All three are built of the same stone from Jablanica. Bogdanović explains obvious differences between the three memorials in the following way: "It definitely helped that in all three cases I began with the word, that I explained to myself in words how the triple concept could be split into 'three independent halves'. I have always held to the great Adolf Loos' idea, that every good architectural design can be described in words".

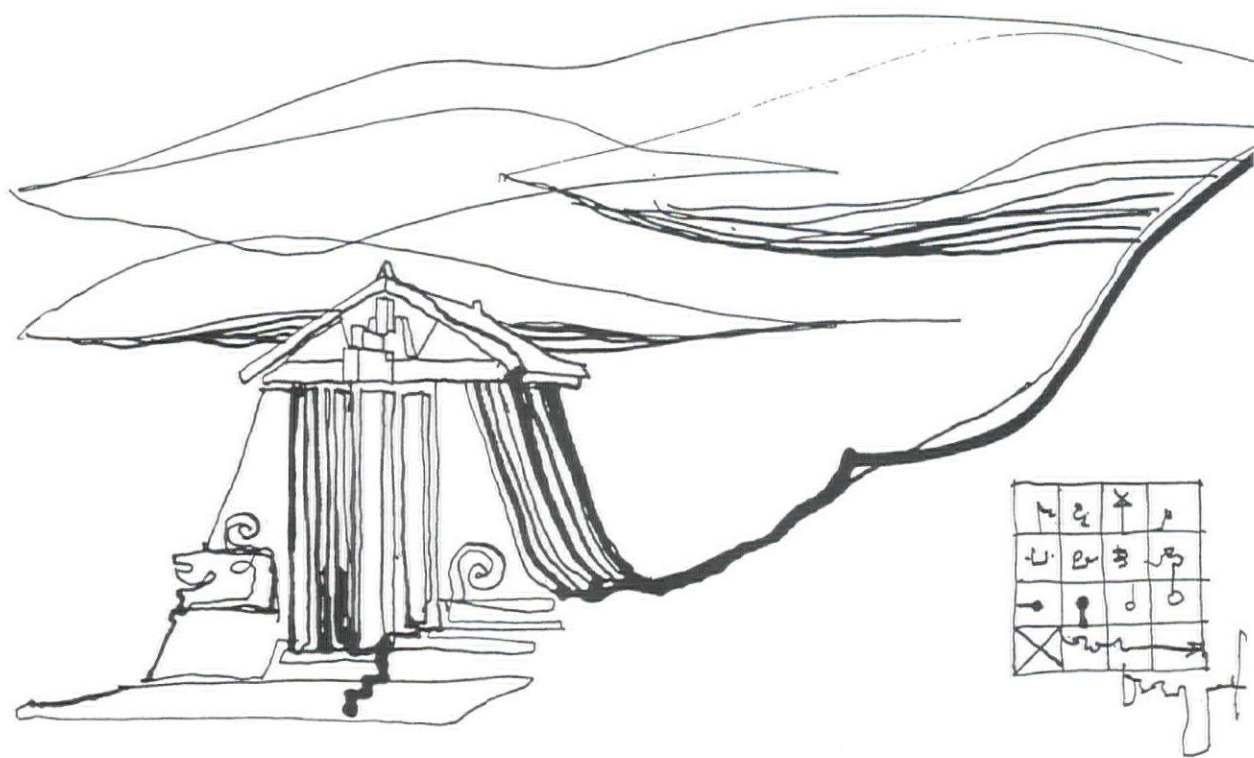
For the first of the three mausoleums, Čačak, "the word can be exhausted in the following semantic chain: a gate, a small gate in a large gate, three large gates in a long axial plane, three gates in a single megaron." The ornamentation that appears in the Čačak mausoleum is sharp and simplified, therefore cold, universal and different from other

monuments we shall mention. From a distance the sculpture cannot be distinguished. It appears as an uneven wall on a sloping plane, in its cross-section suggesting the line that will appear later in the Vukovar cone, then ends suddenly. Above the horizontal line, the wall forming a triple gate merges with the roof that links them. The classical saddle roof covered with stone tiles distinguishes this monument, as for the first time Bogdanović experiments with inner space. The teratomorphic ornament of this mausoleum is later analyzed by Bogdanović in an essay, "Return of the Griffon", inspired by the work of Lewis Carroll.

Macro-ornaments enlarged

The monuments designed between the first and last of the triad divide Bogdanović's work into three units representing examples of his style, enlarging as macro-ornaments forms developed in his *Mytologems*. During the 1960s Bruno Zevi in his book *Documenti di architettura*, using a term coined by Japanese architect Fumiko Maki, called them "group forms" to distinguish them from "traditional ones which refer to an object sufficient unto itself, isolated and static". To characterize the group of monuments of this period – Travnik, Kruševac, Leskovac, Prilep and Bihać – the words written for the exhibition at Sao Paulo in 1973 are useful: "Today, as before, necropolises, cenotaphs and generally memorials, commemorating human condition

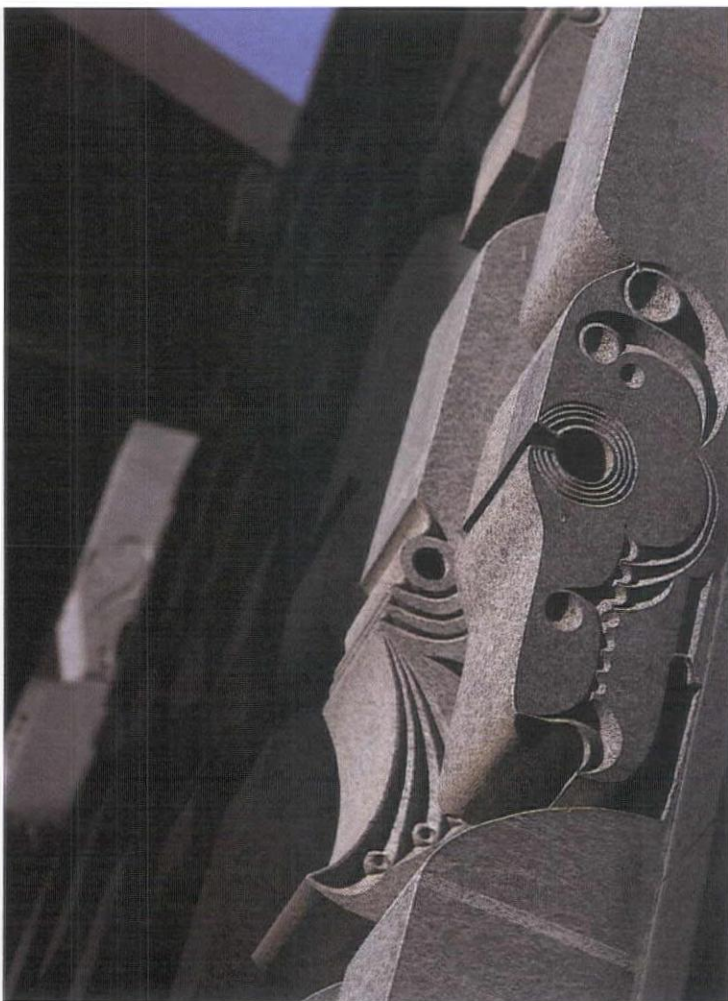






Opposite page and left: The classical saddle roof covered with stone tiles distinguishes the Čačak Mausoleum, as for the first time Bogdanović experiments with inner space on a larger scale.

Below: The teratomorphic ornament of the Čačak Mausoleum is later analyzed by Bogdanović in an essay "Return of the Griffon", inspired by the work of Lewis Carroll.



Bottom left: Jasenovac, a colossal concrete flower emerging from the ground and water achieves quite the opposite effect of belonging to space.

Bottom right: Leskovac belongs to a special group of monuments in which ornament is not only a "morphological" ingredient of architectonics, but also a "syntactic" one.



In Mostar, Bogdanović has established a new kind of architectural symbolism which is not merely a philosophical by-product, but a process similar to the growth of a city.



Mostar took shape as an archaeological reconstruction of an imaginary city.

and philosophical commitment for later times, must follow the rules of speech, signs and symbols".

As a historian of ideas and not events, in all his works Bogdanović sought a style that would symbolize human memory. He is convinced that ornament can evoke the little poetry that architecture arouses in man. "Removing from architecture everything that is not directly conditioned by the material", writes Bogdanović in *The Value of Ornament*, 1957, "removing all the exalted falsehoods (referring to ornaments) is the same as removing its genuine basic truth, which is always slightly poetic". The search for the symbols of a place, as seen in the monuments of this group and especially in the Balkans, represents a complicated contemplative approach in which various memories intermingle. "Symbols should not be interpreted", says Bogdanović, "that is never done, for anything that can be described in any way would not be expressed in symbol." Therefore every attempt to discover the symbolism that Bogdanović has used would be futile. It suffices to note that he has established a new symbolism, which is not merely a philosophical by-product, but a process similar to the growth of a city. If this can be taken as a picturesque description, Bogdanović's monuments in general, and especially from this period, represent a kind of simulation of building cities – cities of the dead.

In *Urban Minuscles* Bogdanović presented two theories about the relationship between an architectural work-form and the landscape: "It is possible to reduce a form consciously, deliberately and rationally to its origins, to stylize it geometrically to the utmost and then place it abruptly and dissonantly in a landscape", and "one could say that man has a deep-rooted aspiration, quite the opposite of what he wants in the first case – a desire to subordinate man and architecture to the landscape, to merge with it. Architectural forms are brought closer to the characteristics of landscape and a number of associations are linked with the forms and colour of the environment. There is certainly in this something of an ancient folklore, the desire somehow to identify architecture with the landscape, to become lost in the landscape."

If we can find an example of the first concept comparatively easily in the mausoleum at Popina, an explicit example of the second can be found in the Monument to the Jewish



Victims of Fascism in Belgrade or the later one at Labin. Nevertheless, Bogdanović often applies both theories in his works, seeking a global view of space and his work in it. Painstaking research, traces of which survive in components of individual ornaments, lead him later in a completely unknown direction.

Adapting landscape logic

Several monuments represent examples of architecture in which Bogdanović specifically seeks "to adapt to the logic of the landscape": Kruševac, his gigantic butterflies alighting on a meadow, or Jasenovac, a colossal flower emerging from the ground and achieving quite the opposite effect of belonging to space. Together with Mostar and the memorial at Sremska Mitrovica, these structures belong to a landscaped form of city monument. Let us dwell on the last two works, which typologically belong to the abolished urban image.

In the case of Sremska Mitrovica, situated a metre or so above the ancient city of Sirmium, it is an archaeological silhouette of a city. It

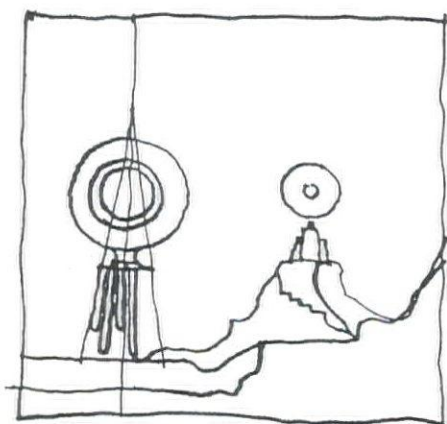
springs, as Bruno Zevi has noticed, "from a single drawing which is eloquent and breaks the contours of the land as an eternal reminder of the unnatural massacre that took place there, a violence committed against man expressed in topographical dimensions".

Mostar, which was built later (1965) in completely different topographical and traditional conditions, not far from the town, constitutes a "polyvalent symbol". It also took shape as an archaeological reconstruction of an imaginary city from which "the dead observe what the living are doing down below", says Bogdanović. In this work he has tried and in many ways succeeded in turning his sketches, which often depict two cities in counterpoint, into reality thus creating a Mycenaean "acro-citadel". This space, all in white stone, has its face turned towards life in Mostar and has become its eternal companion.

Today Bogdanović is working on his *Book of Capitals*, tirelessly sketching and noting down his ideas, continuing to build a world begun sometime in his childhood. □

A SITE FOR THE SPIRIT

Combining the right place with genuine feeling is just part of the job of creating memorial architecture. In this series of extracts from his Midnight Mono-Dialogue writings Bogdan Bogdanović conveys influences on the development of his work.



The strong cylindrical outline of the Popina Mausoleum is like an enlarged sight on a topographical instrument or a firearm aimed at the nearby hill.



The ephemeral nature of what we call modern memorial art shows how complicated it is to establish a mark which draws attention to things that deserve it. It is difficult to find a place for the supposed mark. More precisely, the mark cannot be defined until the site has been determined. In the spiritual eye of the architect, it must be seen in its space from the very first moment. There is nothing worse than an insincere exclamation at the right moment, or true feeling in the wrong place.

Today, however, it is difficult, so difficult, to find the right place for true feelings. The world has been covered with the scum of a sickly architecture that gives fewer and fewer opportunities of finding some niche offering a comparative freedom of the spirit and emotion. The physical image of the world, as a whole and in its particulars, has increasingly become a repudiation of the intellect and the soul.

I recently cited an example illustrating the degradation of our picture of the world, caused by the general degradation of the images daily surrounding us. Among all the rubbish heaps scattered across our contemporary *panurbium*, even human cemeteries have become a kind of rubbish heap, like graveyards for cars or tyres. A living human being, turned into a number by "modern architecture", is transformed at the end of his journey into an object, worn-out, cast aside, destined for annihilation.

Withdrawal from the world

Any memorial which might try today to compete with the aggressive technical form of the late twentieth century would be fighting a losing battle. It would forsake its sense of existence, its right to exist, it might even one day physically disappear.

I am certain that in our age, in our over-urbanized world, the memorial must withdraw into itself, perhaps like an oriental garden. Wherever it can secure a piece of inviolable, protected landscape, this is fine. Where it cannot, it must create a model of nature in miniature, which is always to some extent a model of the world expressed in a landscape.

Only in conjunction with its surroundings can a sign actually mean and say something. Only in a tranquil contemplative space can one communicate with the lofty ideas of history, that is, with its philosophical aspect. History situated at a traffic junction does not say much.

Nor does it have to say much when brought into contact with a modern, alienated over-urbanized picture of a city.

A memorial that withdraws into itself, into its own micro-landscape and vegetation, even into its own ecological environment (which is superior to the one surrounding it), certainly has a better chance of evoking exalted feelings and reflections.

The fresh air of a shaded grove, a cooler temperature in the summer heat, fresh, limpid, pristine spring water, all these are time-honoured elements enhancing the value of a sacred site. Let us not forget the birds and animals. In Greece a sacred grove, *temenos*, was always a superior mini-ecosystem compared to farmland or a dusty Greek town which, to be honest, was never odourless. A *temenos* was carefully maintained. The laws of numerous *poleis*, preserved in texts today, were explicit: there could not be respect for the sacred without respect for nature.

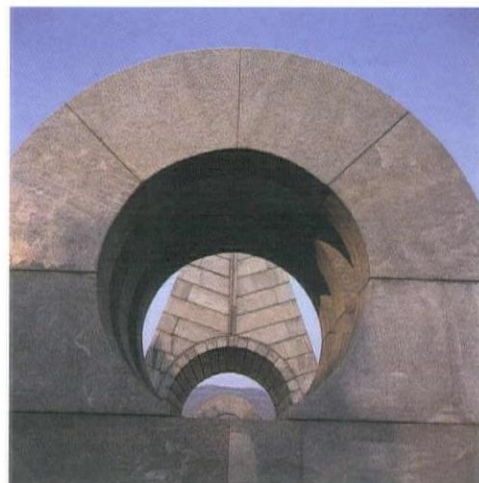
If the Greeks in what was still an intact, beautiful world had reason to protect the sanctity of nature, what can be said about man in today's contaminated super-city? In simple terms, today's memorial must improve living conditions or, where possible, ensure the preservation of natural cycles. If we wish to explain the value and sublimeness of certain ideas, and evoke genuine associations and emotions, there must exist, above all, a specific physiological stimulus.

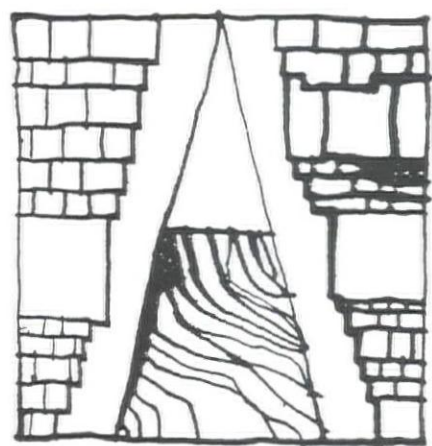
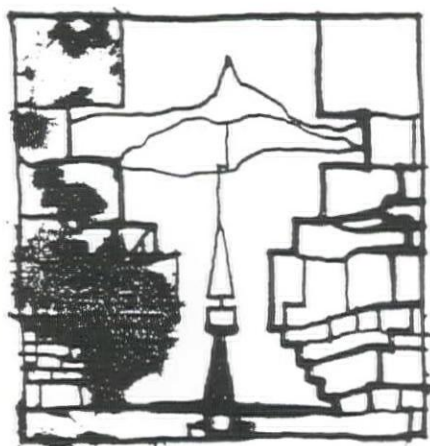
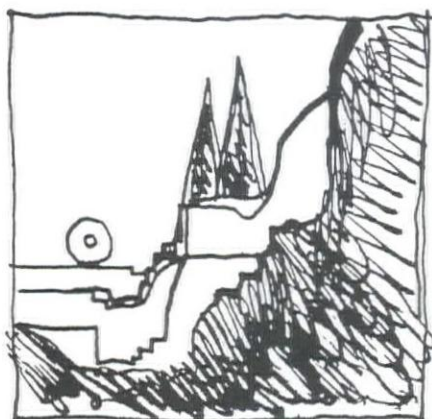
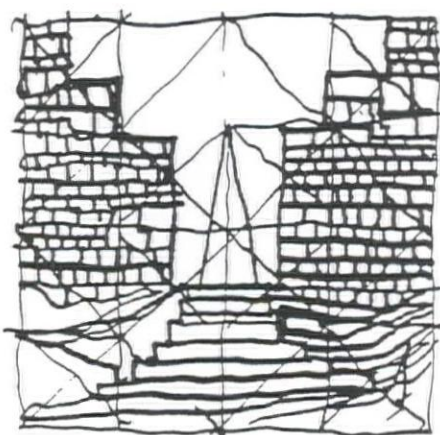
I like to believe, however, that this view has a philosophical aspect. My "flight", together with my luggage of stone and concrete forms, to the untrammelled countryside is characteristic.

It largely determined not only the basic formula of these memorial complexes, but also their intellectual substructure. A sign in nature is always rather like the voice of urban man crying out against his poisoned environment. This voice, if sufficiently articulated, means something, says something. A sign in contact with the natural environment becomes a spiritual energetic substance of a higher order. It becomes in a sense an instrument of the intellect and knowledge. I have built, I believe, quite a few of these "models of comprehension".

My funeral "edifices" are dedicated to victims of inhumanity. I sought a sufficiently clear, pathos-ridden intellectual register before I even dared think of what I was signifying. In other words, my monuments were models of

The Mausoleum in Popina has the most marked horizontal line, which runs along the ground as if part of the monument were buried.





Preliminary metaphorical sketches for the Mausoleum at Popina.

Socratic inquiry for myself as well, and their construction always had ritual significance, the ritual of providing understanding.

Archaeological responsibility

I have always been obsessively preoccupied with the idea of archaeology. More precisely – the archeological responsibility of modern man. A strange, yet true idea: does not each archaeological layer have its own ideological weight? Where is the exaltation of contemporary artists who must impress a legacy in their stratum? What can a humble architect of a necropolis say today when he is aware that he is only laying down one more archaeological stratum and that he is responsible for the weight, the spiritual contribution of that stratum?

What can he say when he knows that beneath his stratum there are Orphean, Mithraic, Mannichean strata, including an occasional empty layer of iconoclasm. Shall we proclaim our own iconoclasm, or rather admit that we have nothing to say?

This is the disturbingly serious aspect of archaeology, and of modern man. A builder who is not profoundly moved by the seriousness of this work, should not undertake it. The cult of the hero exists wherever there is a lot of fighting, wherever human life is brief.

The idea of life and continuity must, at least in the mind, be strengthened. But this implies that there is some kind of supra-idea of life, continuity, renewal. It implies certain symbolic schemes, without which the task of memorizing would be in vain.

As regards language, in this meeting of the centuries, when we truly wish to speak the language of "all our *poleis* since primeval times", categories such as "old" and "new", "modern", "original" or "eclectic" seem ridiculous. What is modern at any given moment of architectural significance? At that moment nothing more is modern, it is merely a sublimation of the past seen in the distant future.

Preromantic psychology

I do not know whether poets see their lives retrospectively as a poem. I see my own life as a kind of agreeable torment, a continuing state of "happy delirium", as Claude Nicolas Ledoux has described the psychology of a preromantic architect. Also, I feel tens of thousands of stone blocks, monoliths sometimes several metres square, carved with thousands of "corners", to use the expression of my stone-cutters.

Weighty tons of earth press down on me: earth moved, transported, packed – the water from swamps and various hydrotechnical devices flowing over (I have used water two or three times in my spacial compositions, always in a different way).

As legend has it, upon completing his most beautiful church, the Romanian builder Manule remained attached to the dome, identified with his building. Whenever I wish to feel the weight of what my memorials physically mean, I remember my friend Manule, who has been in my mind frequently, especially these last few years while I have been working on my most recent memorials, a series designated "Serbian", "folk", or "folkloric".

If, throughout my arduous life as a builder, a philosophy of life has not developed which is more than the outlook of a philistine artistic affirmation of one's style and personality, if eschatological conclusions cannot be drawn – then why all the effort, why the personal (read here: architectural) sacrifice? □



Ivangrad, Bogdanović's monument in Ledoux's manner, reveals an allusive form characteristic of a circular imaginary city.



A housing estate at Avala, near Belgrade. One of the first of Bogdanović's works, realized in local materials and transformed traditional forms.

Bogdan Bogdanović: a biography

1922: Born in Belgrade, Yugoslavia.
 1940: Enrolled in the University of Belgrade, Faculty of Engineering, Department of Architecture from which he graduated 1950.
 1950: Started work at the Faculty of Architecture.
 1953: Became assistant to the Chair of Urbanism.
 1960: Became assistant professor at the same Faculty.
 1962: Started teaching "History of the City" and became associate professor, 1964.
 1964-68: President of the SAJ (Association of Architects of Yugoslavia).
 1970: Became corresponding member of the Serbian Academy of Arts and Sciences.
 1970: Elected Dean of the Faculty of Architecture, Belgrade.
 1971: Tried to carry out a radical reform of the Faculty of Architecture in Belgrade before resigning the position of the Dean, 1972.
 1973: Became full professor of the Faculty of Architecture, University of Belgrade.
 1976: Started teaching "Symbolic Forms".
 1976-80: President of the Cultural-Educational Community of Serbia.
 1977: Transferred teaching "Symbolic Forms" to a disused village school near Belgrade (Mali Popović).
 1981: Resigned his membership of the Serbian Academy of Arts and Sciences.
 1982-86: Mayor of Belgrade.
 1983: Organized Summer School of Architecture in Mali Popović.
 1987: Retired from University life.
 1987: Became a "dissident".
 1987: Elected a member of the IAA Academy.

Architectural Projects and Executed Works

1950: Landscaping the Island of Lopud (Diploma work).
 1952: Monument of the Jewish victims of fascism, Belgrade.
 1952-53: Housing estate at Avala, near Belgrade.
 1953-54: Project for the general town plan of Mojkovac.
 1954: Proposed design for houses in a natural setting, Biogradsko jezero.
 1957-58: Town plans for Cetinje.
 1960: Memorial graveyard of the victims of fascism, Stremska Mitrovica.
 1961: The reconstruction of Queen Natalija's villa in Smederevo.
 1961: Necropolis of the fallen resistance fighters, Prilep.
 1965: *Slobodište*, symbolic necropolis with an open air theatre, Kurševac.
 1965: The acro-necropolis, Mostar.
 1966: Memorial area of the concentration camp at Jasenovac.
 1971: Memorial to the victims of war, Leskovac.
 1971: Cenotaphs at Bela Crkva.
 1971: National memorial to the dead of all liberation wars: 1804-13; 1876-78; 1912; 1914-18; 1941-45, Knjaževac.
 1973: The peak sanctuary dedicated to the Serbian and Albanian partisans in the 1941-45 war, Kosovska Mitrovica.
 1974: Project for the reconstruction of the Marx and Engels Square.
 1974: Adonis altar dedicated to dying nature, The International Park of Sculpture, Labin.
 1974: Warriors' cemetery, Štip.
 1975: Cenotaphs to the victims of fascism, Travnik.
 1975: Sanctuary for the fallen freedom fighters, Vlasotince.
 1977: Liberty memorial at Ivangrad, recording the historical events from the sixteenth century to the end of the second world war.
 1979: Memorial to the dead of the 1914-18 war, Rajla.
 1980: Memorial park *Dudik* with the mausoleum to the victims of fascism, Vukovar.
 1980: Memorial area with the warriors' mausoleum, Čačak.
 1981: Memorial park *Garavice* with cenotaphs to the victims of fascism, Bihać.
 1981: Warriors' mausoleum, Popina.
 1988: Cenotaph to the dead of 1941-45 war, Klis.

The year marks the unveiling of the monument. The interval between the beginning of building and the unveiling of a monument often lasted for a few years, due to communal finances and private funds. The typological variety of funeral areas and edifices is due to the very complicated "anthropology of death" in the Balkan war tradition.

Books by Bogdan Bogdanović

Mali urbanizam (Urban Minuscles) – Sarajevo, 1958. A highly subjective humorous "pocket phenomenology" devoted to the city in the 1960s, Belgrade in particular.

Zaludna mistrija (The Futile Trowel) – Beograd, 1963. Second edition: Zagreb, 1984. Bogdanović's capital work and a veritable "holy book", is a kind of Pythagorean novel devoted to the secrets of "human-interior architecture".

Urbanističke mitologeme (Urbanistic Mythologems) – Beograd, 1966. This book treats of the genesis of the city by comparing archaeological materials with mythological evocations. The city is seen in the context of the "archaic" way of thinking; the magical function of the basic planimetric city-builder's sign.

Urbs and Logos – Niš, 1976. This book contains four related essays on the essence and fate of the city. According to the author, the city is our own cognitive model; it is a tool without which we can neither see, connect or understand the world around us nor, indeed, ourselves. (These essays were published in English, slightly abridged, in *Ekistics*, Athens, April 1973, March 1975, December 1976, September/October 1979.)

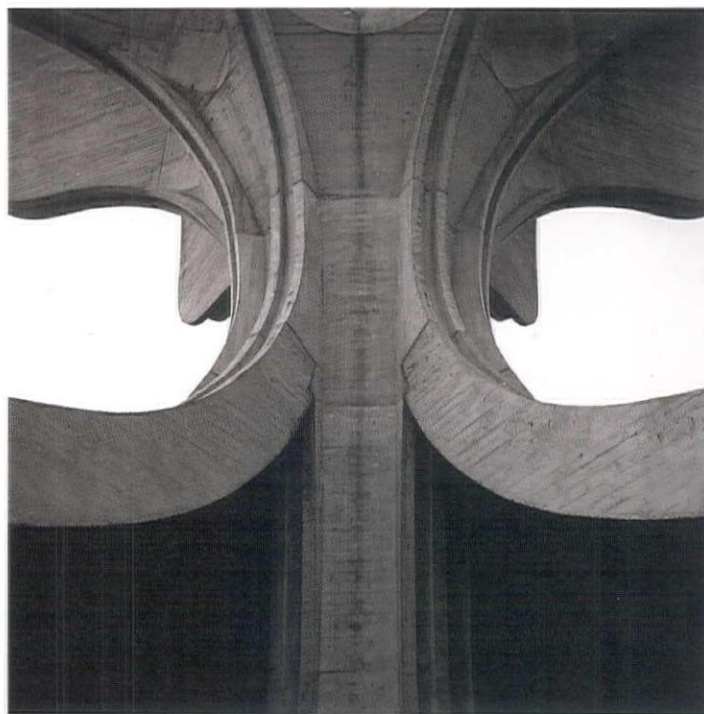
Rogata ptica (The Horned Bird) – Kruševac, 1979. This is a poetic report on the presupposed similarity of formal human gesture and stone architectonic form.

Gradoslovar (A Glossary of the City Phenomena) – Beograd, 1982. The city is described in 400 entries – everyday words associated with sophisticated and far-reaching idea-images. This dictionary, similar in a way to Voltaire's, collects and summarises its own kind of urban poetry, on which Bogdanović has been working for over 30 years.

Povratak grifona (The Return of the Griffon) – Beograd, 1983. First edition: 1978. A graphical demonstration in which the author, using "Lewis Carroll's method", builds up a very specific architectural teratomorphy.

Krug na četiri ćoška (The Four-Cornered Circle) – Beograd, 1986. The history of the Pythagorean and para-Pythagorean theories and their influence on modern Utopian conceptions.

Mrtvouzice (The Deadknot, The Mental Traps of National Stalinism) – Zagreb, 1988. Bogdanović's view of the cultural and political situation in his country.



The "flower" at Jasenovac, an exceptional technical treatment, the only one of Bogdanović's structures in concrete and without any relief ornamentation, suggests his latent constructivism.



CONCRETE POETRY

Architect John Warren delves into one of the most unusual and spectacular art-architecture developments in the world: the work in Xilitla, Mexico of the English poet and concrete surrealist artist Edward James, (pictured right). Map and drawings prepared by Michael Fishlock.



All photographs supplied by John Warren

conditioned by what he believed people thought of him.

He is dead now. He lies under a simple stone slab in the arboretum of his estate in Sussex. The slab carries the bald inscription, "Edward James, Poet". He published several volumes of poems in which talent is evident, but genius shrouded. Nevertheless, he liked to be thought of as a poet and it is appropriate that this should be the image he wears in death. He may ultimately, however, be more famous as an architect of surrealism.

His involvement with the surreal movement was both genuine and a product of circumstance. In the early 1930s the works of Picasso and Salvador Dali were only for the few. Among those who recognized the brilliance of these painters was the emotional, isolated, quivering young man who welcomed to his villa in Italy and his mansion in Sussex, Magritte, Tchelichev, Leonora Carrington and Salvador Dali. He purchased Picassos, commissioned Stravinsky, sponsored a ballet company and published his own poems and those of friends.

Many of his purchases he forgot, leaving them in lumber rooms and collections. Some were given away and many of the most important went on loan to the Tate Gallery and other major collections; but the eye, the judgment, the selectivity and the sympathy for the surreal is testified to in these purchases.

His marriage to a ballet dancer was much publicized and the ensuing divorce vastly more so. His relationships and his affections were badly shaken and he settled in America while the second world war erupted around the globe. Brief relationships and uncertainties characterized this phase of his life, but in

To understand the extraordinary coloured concrete creations that vie with the jungle plants on a Mexican hillside, you have to go back to the youth of their creator, Edward James, one of the wealthy but profoundly disturbed generation of young British intellectuals who emerged into society after the first world war.

Edward was perhaps an eccentric, even by the standards of Edith and Sacheverell Sitwell, John Betjeman, Evelyn Waugh, Benjamin Britten and Rex Whistler. He was born to immense wealth with estates on both sides of the Atlantic. He was profoundly sensitive and scorched by the limelight that continually played upon him. He reacted by putting up a shield of eccentricity which later became a permanent mask. His behaviour was

Opposite page: Las Posas, magnificent concrete structures by Edward James – a focus for artistic pilgrimage.

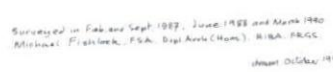


Xilitla, where the streets are so steep that when they are stepped, Plutarco fell in love with a local Indian lady and married her. Their home became an ultimate retreat for Edward, their family his adopted family. The landscape was his, for he bought it and gave it to them.

The house that Plutarco built, with its eccentricity in itself, looks out across a great gulch of valley to face a seemingly vertical hillside. If the light is right, or if the wraith-like fingers of cloud are swirling through the treetops, the hillside takes on more form and you can make out a cliff that cuts its way back into the hill and the lower valley curling away. At floodtide you may even see through the rich canopy of vegetation the silver streak of an immense waterfall that cascades through the lianas into the valley.

The old mule track has been widened now and a pick-up will jolt down it at

His friendship with Plutarco was initially that of gentleman and valet. It took the pair of them inland from the grimy oil town of Tampico to those high, wild, jungle-covered hills that form the rich and exotic core of the Central American landscape. The tiny hilltop town of Xilitla was subdued by the conquistadores who built a friary church and a monastery there. In the nineteenth century they, in turn, were subdued and the town, barely more than a primitive native village, slumbered quietly in the jungle. In 1945 it took Edward and Plutarco two days to reach it. Now, on a hard metalled road, a mere four hours will bring you there from Tampico if you drive fast. There, in the village of



walking pace. It takes you into a world of almost unimaginably rich vegetation. Orange trees and coffee bushes rise up out of knee-high Busy Lizzies. The forest resounds continually to the rhythmic dripping of water from the feathery-topped trees onto the broad, leathery leaves of the plants below. Long tendrils writhe down like snakes to tangle with airborne root systems and soft pads of moss hang on rock and root alike. The sound of water falling is everywhere: the great waterfall plunges into a topmost pool to stream out of concrete openings into secondary pools and then to throw itself from a further precipice into a series of clear, deep and inviting chasms leading it, purling and plashing away, down the hillside and into the lower valley.

Edward's obsession with this place began with the remodelling of the bathing pools. Strictly speaking they were not his to remodel since in Mexico water is public property and cannot be privately owned, but he became so fascinated with them that they became almost a personal possession.

The place is known as Las Posas – the Pools – and the land that Edward bought for Plutarco and his family rises from both sides of the pools up the mountain side and over the jungle top. It is inhabited by parrots, wide-winged butterflies and huge caterpillars. It is steep and immensely difficult to make your way through. The air is like a Turkish bath and from the vegetation rise the massive concrete forms that, with the aid of dozens of workers, Edward implanted on the hillside.

It is a large and irregular area with no obvious boundary. High on the mountain top in the untouched jungle are places where, in the words of Plutarco, Edward's adopted nephew, "... you think you are a long way away from him but then you find a concrete sculpture and then you know that Uncle Edward was here..." The complex reaches its greatest concentration where the track crosses the stream below the pools. Here rhythmic fencing formed by repetitive concrete casting of slender columns makes winding boundaries, interrupted by gates, and there is a sense of entry to a park, the like of which you have never seen before. A canopied entrance built in false perspective commands one

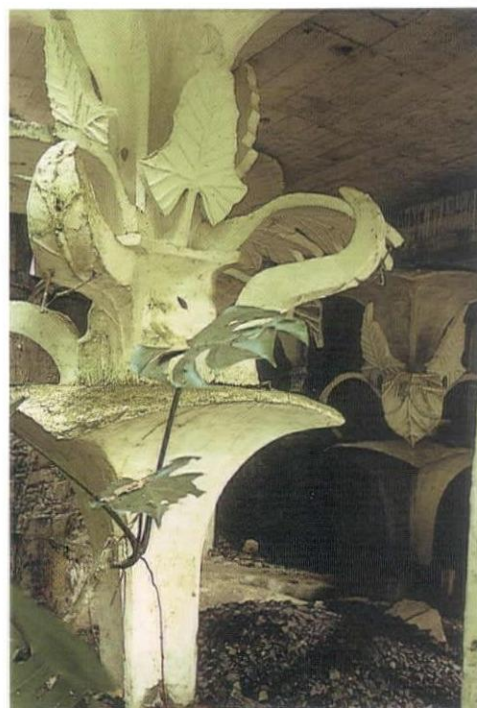


vista. Colossal, overblown, pot-bellied Doric columns are the Piranesian entrance to another. Incongruous iron doors bar the way.

A great circular portal filled with thin iron sheet doors prevents your progress up the main path, but is readily circumvented through a slot which is totally concealed by giant fronds. Paths wreath and writhe across this hill-face between constructions which have no purpose other than sheer delight in form. As you become acquainted with them you perceive the changing mastery of the artist in concrete that was Edward James. In his first essays, conscious symbolism is apparent. Columns have definite Gothic antecedents: the balustrades echo Rapallo. The curvilinear forms beside the path are imitation pythons and the mosaic pavements have a Roman feel.

Edward was building here from the late 1940s until the mid-1980s. His style evolved and his investment provided work for much of the community which repaid him with affection, devotion and skill. His carpenters became masters of curvilinear form work. Many of their wooden forms remain awaiting their next reuse in one of his high pavilions. Plutarco, his friend, was a stickler for skill and competence, and the quality of the reinforced concrete work is

Las Posas – The Pools – is steep and immensely difficult to make your way through. Left: Homage to Max Ernst. Right: an organic column under a floor slab.



astonishing. Some of his castings stand nearly ten metres high, unsupported although they are barely a hundred and fifty millimetres in cross-section and sway gently when a bird lands on them.

Much of the concrete is so lichen-grown that it is easily mistaken for living timber. It rises like roots from the ground to curl against buttresses and rocks. In clefts and caverns squat, fat columns stand like diminutive pit props holding the world above them.

An intricate hillside

The web of paths makes its way improbably around this hillside, diving, for the sheer excitement of it, into little gulleys or striding out above chasms on bridges purely for visual effect. Paths turn through archways to face vertical, unscalable cliffs or to end, poised over greenery like a diving board over water. Staircases climb round structures into the sky, ending in apparent nothingness. One, as you climb it, becomes unclimbable because the upper floor forces you to the outer edge of the step and so into space. Other stairs that begin by taking you up end wickedly by delivering you down. Some bifurcate, others coalesce. Some are purposeless and some so confoundedly natural that you are left looking for the hidden trick.

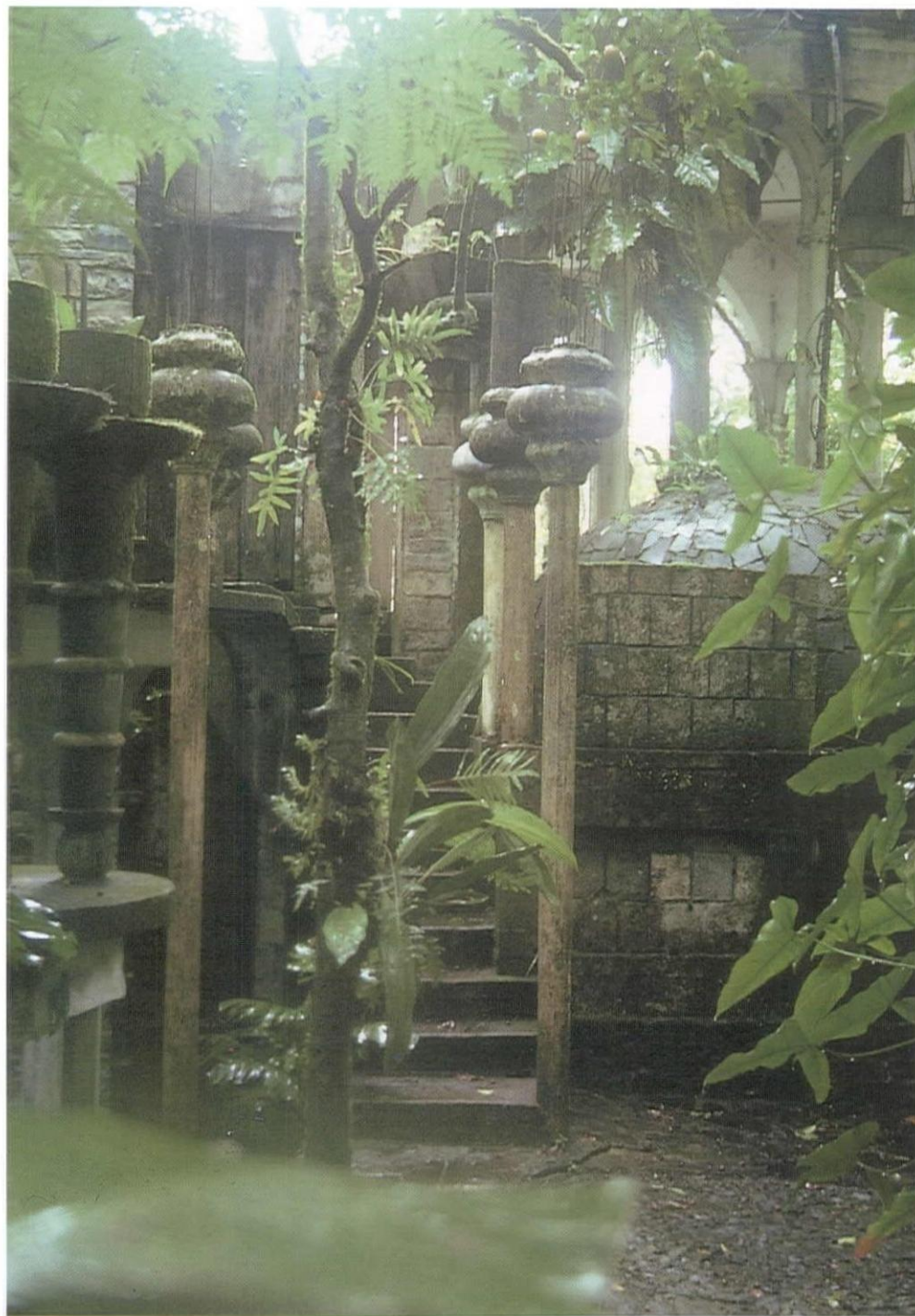
While the source for the earlier constructions is evident, in his later work artistry has taken over from training and earlier disciplines. Now we see the surrealist artist at his creative height, using shape and form simply to mould and model space, to delight, disguise, surprise and confound in three-dimensional surreality.

This is the height of Edward's achievement. With his technicians so well-versed that the most improbable shapes were possible, with his conscious artistic background thrown away and with no mentor looking over this shoulder, Edward moved into a state of expensive and unique surreal creativity. His buildings rise exuberantly throughout this jungle, called into place by a highly-skilled creative mind and paid for with a purse which, though not bottomless, was equal to the task. His platforms reach out from the hillside like giant fungi. Beneath them concrete curves up in organic forms. Upon them are poised staircases, columns and further platforms, defying gravity and defying the norms of construction in such a way as to send a thrill of terror down the spine and give a building inspector material for a lifetime of nightmares.

The sheer cost of doing what he did, the amazing persistence with which he carried out this creation, the astonishing quality of the work which has allowed it to survive and the powerful success of each of his creations must rank the hillside at Las Posas among the significant creative works of man. That it should have been done in so expensive a medium in so corrosive an environment and with such success, is secondary to the prime artistry but essential to the creation.

Conscious allusion

It hardly matters what these items are called. "Homage to Max Ernst" is perhaps the most evocative of all and the ring of coloured plant-like structures carrying plants themselves is one of his more self-conscious creations. High above it on the hillside rises the "House of Three Storeys That Might be Five" – a name entirely appropriate to the structure which seems to grow from the hill and rises



incomplete into the tree canopy.

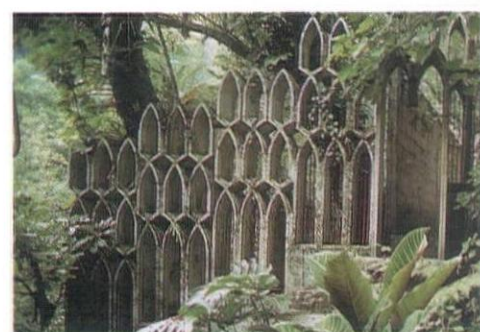
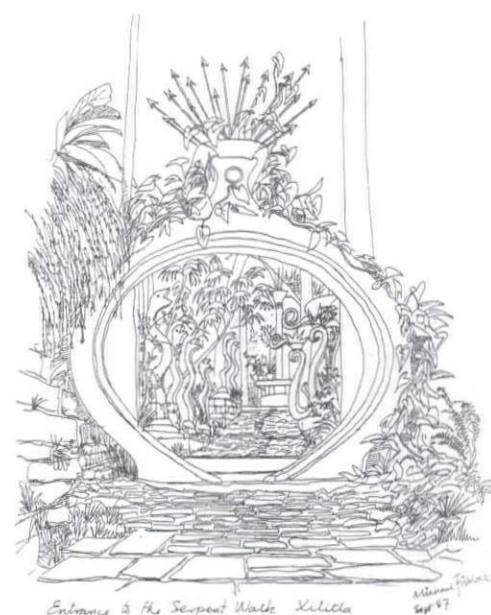
"Plaza Don Eduardo" is a knotted centrepiece of writhing concrete which is so complex and coloured that it becomes almost vegetal. It grew season by season as on each return Edward would be tempted to add yet another tier or layer of clustering curvilinear forms.

The conscious allusions by style or by name are not important. We are better off away from those shapes and titles that hark back to European origins or specific visual predecessors. This work is at its finest when its shapes soften and merge with the vegetation, enhancing and adding drama to the natural forms.

Here we catch the true spirit of the man whose clumsy drawing, accompanied by the most elegant gestures, inspired his carpenters to create shapes and contours that would mould concrete, so often brutal,

hard and rigid, into a complex multiple-curved, eye-entrancing, mind-surprising piece of reality.

Edward James had been deeply wounded by the traumas associated with his marriage and divorce and by the reception accorded to some of his poetry by those who were greater names. He put the homes and life of his 30s behind him and in his later life achieved a level of maturity and family contentment which enabled him to produce, uninhibited, his own extraordinary work of art. Plutarco and his family became the focus of his private life. Their birthdays were the ones he remembered, their house was the home where he shared family pleasures, playing with the children on the floor, taking them on expeditions, quietening them when he wanted to write his poetry on the kitchen table and refusing to be hustled upstairs to



his own suite in what had become the grandest house in Xilitla.

It is hard to know whether he ever anticipated that his efforts would become the focus of artistic pilgrimage and the film director. I suspect that he hoped so but my memory of hearing him talk in England of these sculptures in the jungle was of a man who, like Horace Walpole, thought he was building a castle only for his lifetime. But, like Strawberry Hill, Las Posas seems destined to survive.

Despite the very high quality of the concrete work it cannot last indefinitely without repair, and that repair will be expensive. Nature has added to the drama. In the last few months the land has slipped and carried with it parts of several of the structures. If they are recreated they will have to be locked into the hill by bored piles or something similar. If they are not

rebuilt, the world is poorer. If they survive they will be girt about by safety regulations, engineering calculations and appeals for funds. They will be visited by people in their hundreds, if not thousands, daily and then part of the magic will be lost.

To know Las Posas you must be there alone and in the misty rain, with the shrieking parrots darting between the trees, and ripe fruit falling with a heavy plop. There will be the sound of splashing water. You explore paths blocked by cobwebs, go by empty and unused ways to heights of terrifying insecurity. You see the works of man static and the great organic jungle creeping up upon them. There is a sense of apprehension and awe deep in the chest: you turn, and a man with a machete over his shoulder is staring at you, a broad grin on his face. That is Las Posas. □

Above left: Las Posas, structure rising through the jungle.
Above: Gothic screen at Las Posas.

PUTTING SCULPTURE OUT IN THE COLD

The Norwegian practice, Blå Strek Arkitekter (Blue Line Architects) of Tromsø, were invited to put forward conceptual ideas for a sculpture park for the wild, barren Arctic landscape in Karasjok, the chief city of the Sámi people of the Northern Scandinavian peninsular.

The project is in its formative stages and World Architecture has commissioned this article in order to look at two aspects of the scheme. Firstly, at how a young inventive practice like Blå Strek are coping with a huge and original project which is directed towards art from ethnic minority groups, and, through illustrations and drawings, how the scheme itself is shaping up.

In this article, Knut Erik Dahl and Nils Mjaaland of Blå Strek formulate a statement of aims relating to the conditions of the site and the exigencies of the programme:



In the Arctic landscape of the far north of the Scandinavian peninsula, in the centre of the Sámi people's country, lies Karasjok. It is here that a sculpture park is to be created. It has been designed by Knut Erik Dahl and Nils Mjaaland of Blue Line Architects in co-operation with the Sámi artists Aage Gaup and Iver Jåks.

The creation of a sculpture park for the indigenous Sámi people raises the questions of whether it is possible to establish a credible sculpture park on the basis of the present situation of the indigenous people, and whether it is possible to avoid the Disney syndrome.

During the development of the project we were guided by the following ideas:

- The tale as a structuring element and its connection with the oral narrative tradition.
- The contact with ancestors via the crafts, the myths and the tales.
- The ability to take inner journeys, the shaman's ability to establish contact with the unconscious.

These three considerations brought us on to the following idea:

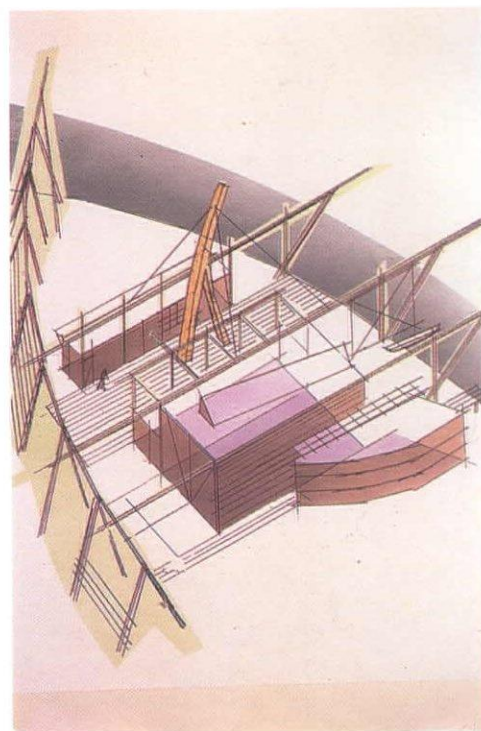
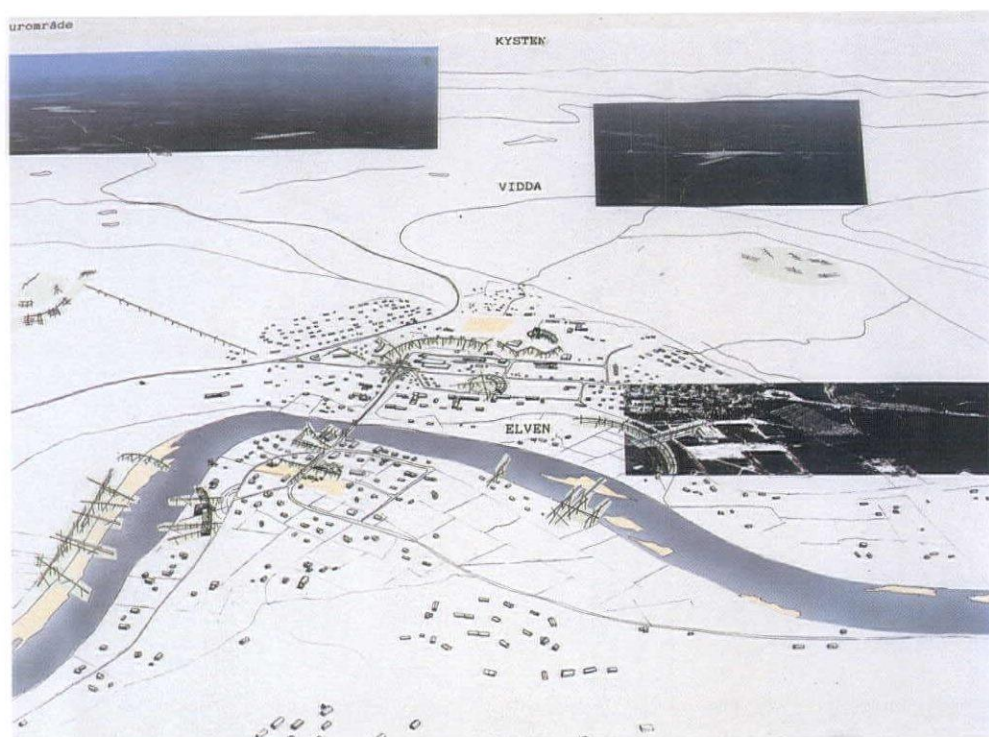
- Tracks to follow into the future, expressed in sculptures that are close to nature and which are assimilated by nature through time (rot/erosion).

The idea of the sculpture park therefore takes on the life of the story. Hence the conceptual circuit.

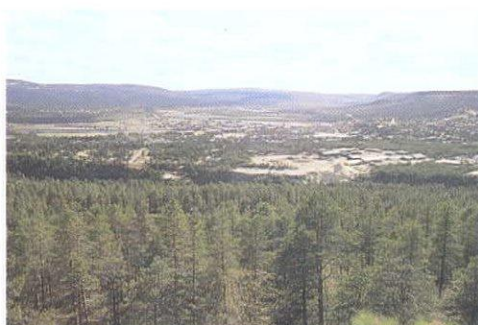
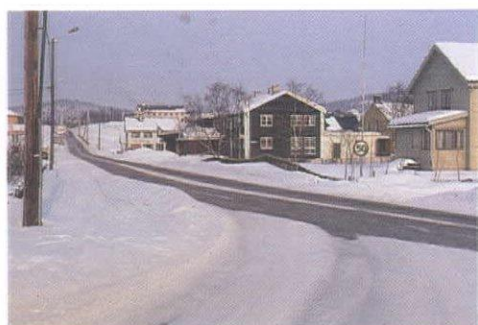
Below: Oil painting by Stein Sørli captures the essence of the Sámi landscape.



Ola Røe

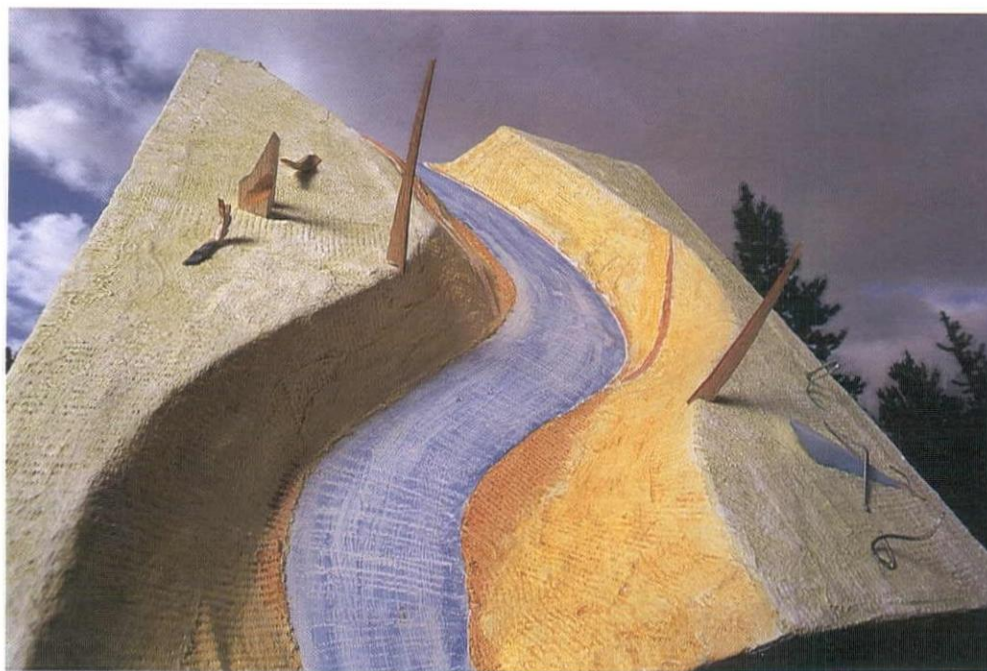


All photographs and drawings supplied by Bli Stree Arkitektur

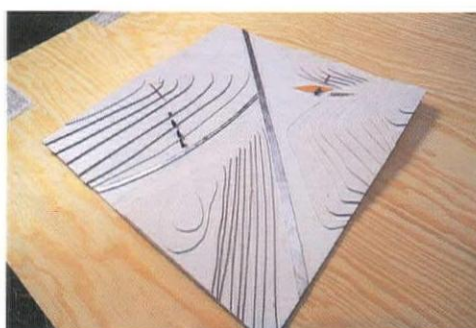
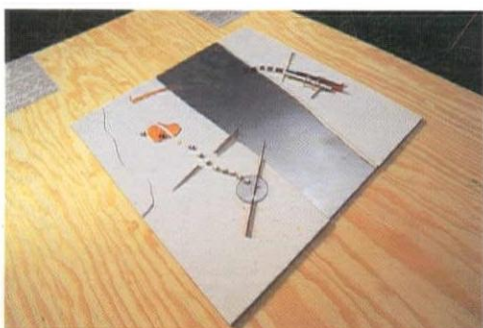
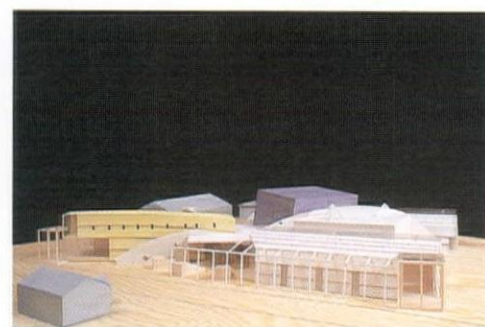


The Sámi sculpture park is sited in the centre of Karasjok. Left: views of the city. Above left: ariel perspective of the landscape. Above: Studio with workshops and storytelling room.

Models demonstrating sculpture in the landscape, with mountain plateaus an expressive canvas for art.



Model for new Sámi art academy in the centre of Karasjok.



After further work on the concept we concluded that the sculptures should have the ability to reveal the hidden and to turn people's attention in a new direction.

We based the spiritual organization of sculpture groups on the Sámi concept of *siida*. The *siida* is the area where a reindeer herd and the families belonging to it move, both physically and spiritually. Life is learnt within the *siida*.

We imagine that the individual art works will "relate" to each other thus creating art *siidas*. These works will either be grouped together or placed in the various landscapes of Karasjok town, the Finnmark mountain plateau or along the river. The art works will be experienced as components of the landscape.

The artists will experience the Arctic landscape, live there for a while, make their works in a studio in Karasjok, and

then decide where they will be placed.

In the sculpture park the larger sculptures will contain architecture in the form of the new Sámi art academy, the Sámi parliament, a gallery, as well as an information centre and the studio.

We look upon the drawings in our project as abstract illustrations of the concept. It will be possible to use some of the elements directly as sketches of ideas for the concrete project work.

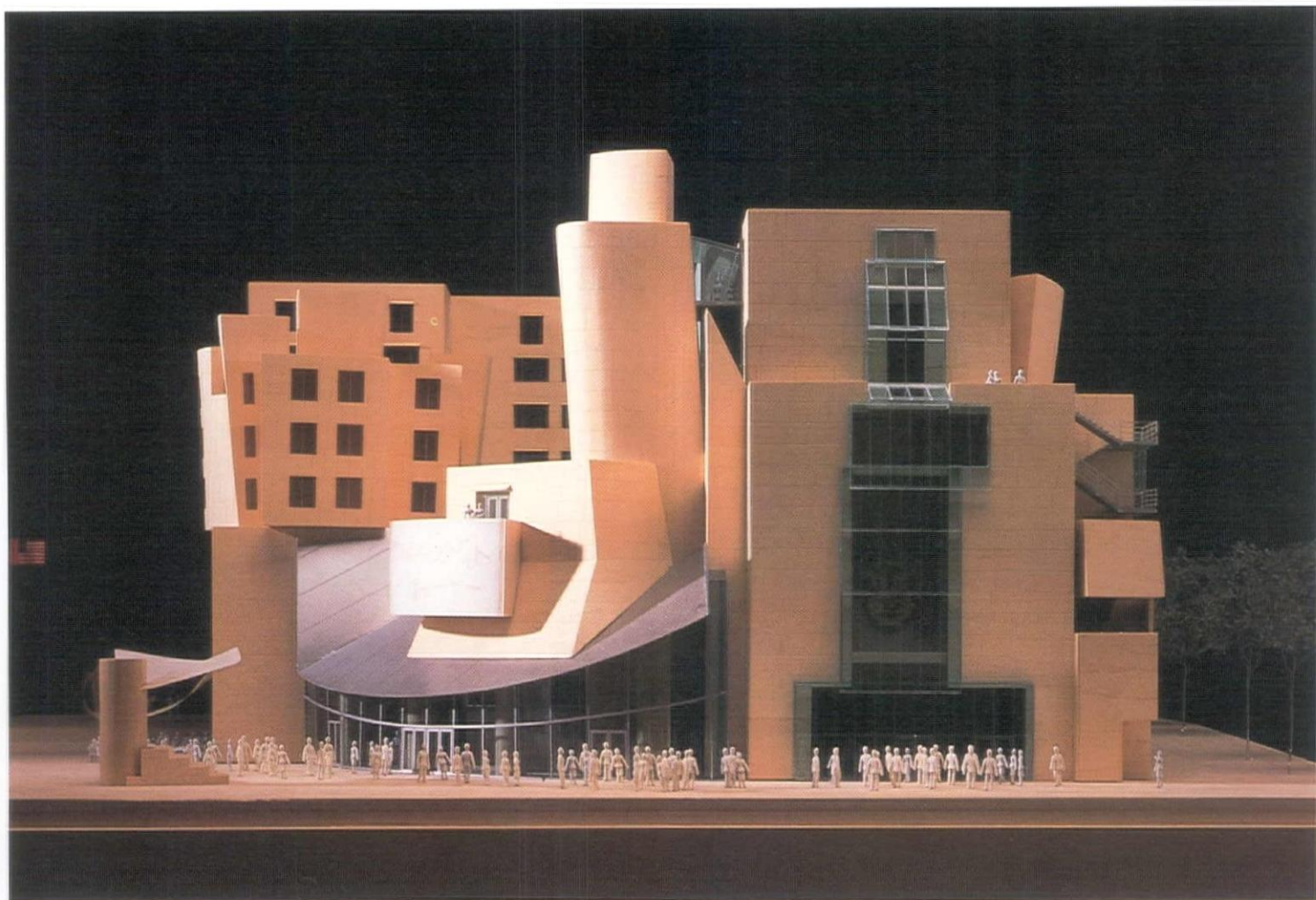
We want the development of the park to be based on sculptures and installations by indigenous artists whose works can be a continual tale and interpretation of the relationship of humans to nature and themselves. This approach can be adopted by western artists who will be invited to participate in the sculpture park project. This meeting between artists will provide an element of creative tension. □

PROJECT DESIGN TEAM

Knut Erik Dahl, architect
Aage Gaup, artist
Iver Jåks, artist
Knut Johnsen, project leader
Nils Mjaaland, architect

Assistants:
Gisle Lokken, architect
Marianne Saetre, architect student
Stein Sorli, painter

Adviser:
Prof Greg Cajete, American Institute of Indian Arts,
Santa Fe, USA.



J. Scott Smith

Who better to design the new American Center for the arts in Paris than Los Angeles-based architect Frank Gehry? The French may have preferred one of their own professionals to create the new building on the Right Bank of the Seine in the Parc Bercy – especially following IM Pei's work at the Louvre. But there is no doubting the special affinity that Gehry, who trained as a fine artist, has for the links between art and architecture.

When plans for the \$40m American Center were unveiled this summer, Gehry, a native Canadian, explained: "I don't feel that what architects and artists do is very different. I came to architecture through fine art and painting still fascinates me. Paintings are a way of training the eye."

"You see how people compose a canvas. The way Bruegel composes a canvas versus the way Caravaggio composes a canvas, or Jasper Johns. I learned about composition from their canvases. I picked up all these visual connections and ideas and I find myself using them sometimes."

There have been no shortage of artistic and cultural references bandied about as critics have vied to interpret the proposed building, which is set to open in November 1992.

German expressionism, American civilisation in perpetual change, the Soviet avant-garde of the 1920s, and a

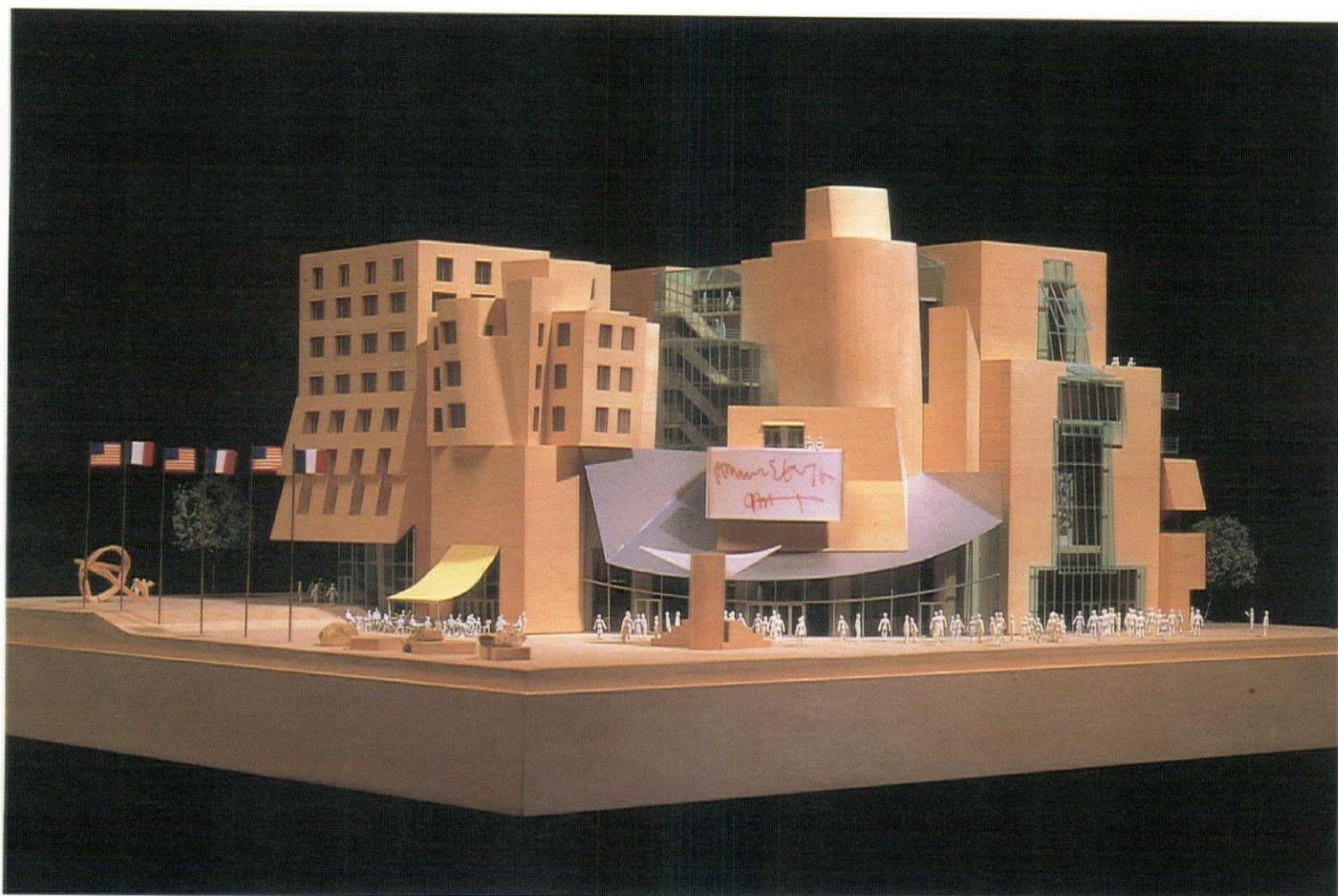
AN AMERICAN IN PARIS

Frank Gehry's design for the new American Center in Paris, which is scheduled to open in November 1992, has excited artists and architects alike with its sculptural irregularity. Is it a homage to Picasso, Braque and others from the Parisian artistic community? Or a piece of pure Californian expressionism? Jeremy Myerson reports.

compositional homage to Picasso, Braque and other Paris-based inventors of modern art are just four of the more imaginative ways to describe the new American Center, which has actually been conceived to strict design constraints within a formal and detailed French government plan for the area and is thus responsive to the cityscape around it. This explains the removal of a section at the south-west corner.

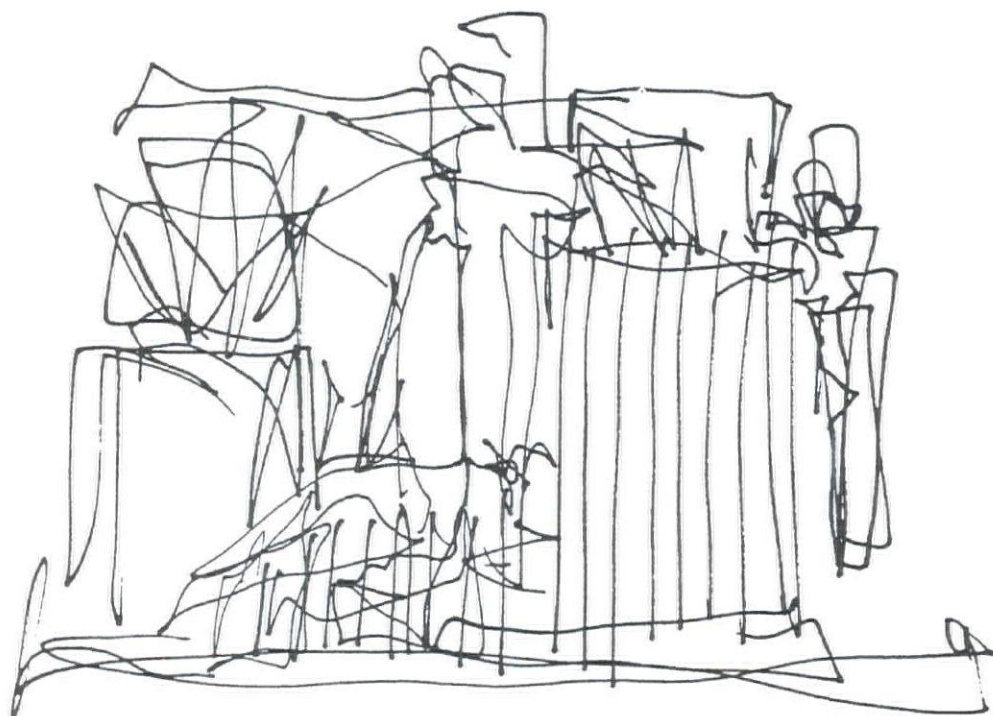
Gehry himself describes his sculptural-looking building variously – "an American in Paris", "a dancing figure, joyous, friendly and welcoming", even a ballerina "lifting her skirts" to invite visitors in. Gehry admits: "My architectural

Frank Gehry's fine art training is revealed in his model for the new American Center for the arts in Paris. Critics have competed to interpret the proposed building.



J. Scott Smith

From sketch to site: Gehry's preliminary artistic ideas are progressed into an important asymmetrical structure. "Frank sweated blood over the design", says an associate.



language may be strange to some people."

The American Center was founded in 1931 and established a reputation at its Montparnasse home on the Left Bank, where it hosted several famous literary figures including Ernest Hemingway and Gertrude Stein. It has been at the forefront of cultural expression in every decade since the 1930s. Expansion in the 1980s led the Center to sell its historic base and seek larger premises.

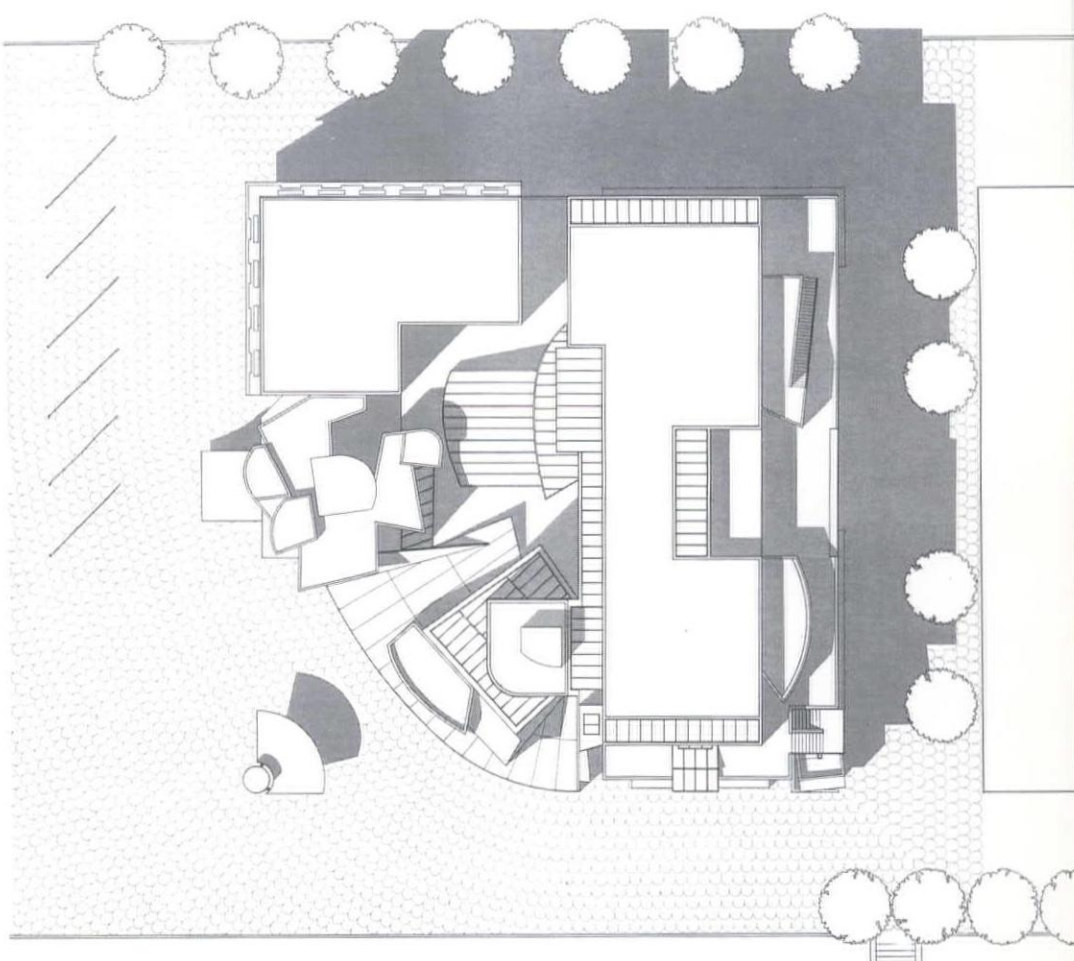
Its intended new home in a rather seedy industrial area, which is earmarked for rapid redevelopment and upgrading, has a total floor area of 175,200 square feet. Facilities will include a 350-seat theatre, 100-seat cinema, two "black box" performance galleries, a "Californian-style" restaurant and cafe, an art gallery, language classrooms and public areas, plus 27 apartments for use by visiting artists, academics and opinion formers.

Soaring glass windows within an atrium will afford views of activity within the building on different floors – and also contribute to an irregular exterior aesthetic which matches the bevelled south-west corner with a cylindrical leaning elevator tower and a sloping, typically French zinc awning. Exterior cladding will be in an indigenous French limestone – probably the rosy tone of burgundy pink, says the architect, whose reputation in the past has been for using rougher industrial materials.

Gehry is collaborating on the project with Paris architects Saubot et Juillen Associates. He believes the most important aspect of the building should be its openness and accessibility.

There should also be a "denseness" in the building forms which reflects the denseness of the Center's activities. He explains: "The American Center's programme is extensive. It's multi-disciplinary. Movies and theatre, classes, eating, exhibitions, shopping, people living in apartments. The building has to say what's in it. It has all kinds of uses and functions. There will be circulation in the building at all hours, and that made it complicated to work out."

Gehry will, of course, be represented in that other great American cultural incursion into Paris – Euro-Disney. But the Parc Bercy project has been a special



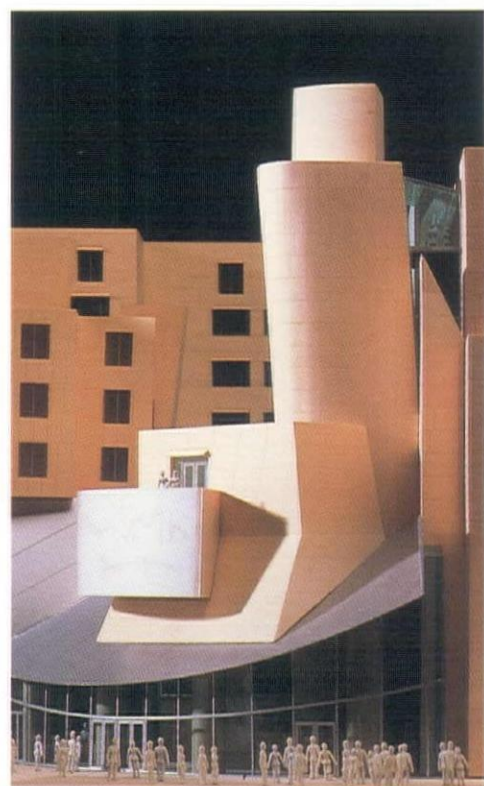
challenge for him. An associate remarked of his work on the American Center: "Frank sweated blood over the design".

Part of the motivation for Gehry has been based in his own feelings about Paris and the French. "I lived and worked in Paris in an architecture firm in 1960 and I've never forgotten the energy," recalls Gehry. "It's a very intense city – lots of people, lots of traffic. I have always been intrigued with France. It's a feisty society. It's not laid back. It's cranky and has an edge to it."

Perhaps that explains the taut, compressed intensity of the building's form – it is as though Gehry has created a piece of exuberant, exhilarating Americana but tailored it for the more formal context of Parisian architectural tradition.

Frank Gehry already has a formidable international reputation. *New York Times* architectural critic Paul Goldenberger says: "His buildings are powerful essays in primal geometric form and industrial materials, and from an aesthetic standpoint they are among the most profound and brilliant works of architecture of our time." Time will tell whether the American Center, which must celebrate a nation's cultural vitality, will add to it. □

Above: site plan. Below: leaning, cylindrical elevator tower. For all its eccentricities, Gehry's design is calculated within a formal French government plan for the area.



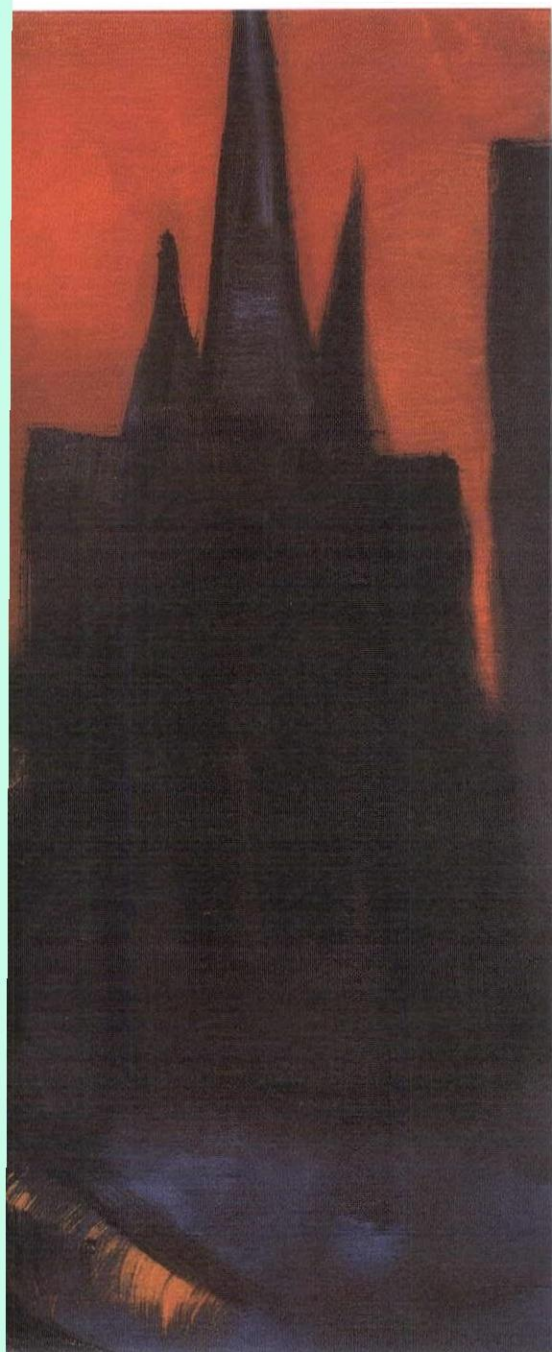


EUROPEAN VIEWS

Twelve established European painters have recorded their impressions of 12 European cities for a new UIA print portfolio. World Architecture Executive Editor Dennis Sharp introduces this important collaboration between architects and artists.

Despite the recent shortcomings of the UIA (see *Polemic, World Architecture*, No. 6), it is still an active and strong organisation in representing the many facets of international architecture. Justifiably, it has come in for some harsh criticism over the past three or four years. But with the enormous success of this year's Montreal Congress, the UIA appears to be on more stable territory.

Its troubles have been mainly financial. Its finances, which have never been healthy, need to be supplemented if this worldwide representative architectural organisation is to succeed. Many architects have been actively involved in recent congresses and have enjoyed the new friendships and exchange of ideas that the organisation has provided. It is therefore appropriate to seek support for a new and original venture that the UIA has taken up in order to supplement its meagre funds.



BERLIN: Rainer Fetting.

UIA President Dr Rod Hackney explains the background to the project.

In 1987 the UIA decided to pursue the creation of a UIA Foundation. UIA finances have traditionally been based exclusively on membership fees and subventions. While such finances have sufficed to maintain a modest level of services, the UIA perceived the need to enhance funds in order to finance a greater number of programmes and projects designed to improve the quality of architecture and conditions of practice for architects, particularly in developing countries.

In order to raise funds for the Foundation, the UIA has associated itself with a project linking art to architecture: *European Art – Twelve European Artists Portfolio*.

The portfolio contains 12 signed prints by leading European artists, each depicting the artist's view of the architecture of a European city. The prints are accompanied by a luxurious volume containing commentaries on the artists' work written by leading European art critics and experts, and edited by Edward Lucie-Smith.

These works are of exceptionally high quality, and would serve as gifts (both personal and professional) or to grace the homes of buyers. Furthermore, they constitute an investment, as the value of the artists' work will increase.

In supporting this initiative, you will be supporting the UIA Foundation and its highly-valued objectives. Once the Foundation is up and running the UIA will be able to embark on a wide-ranging list of projects including: sponsorship of research in the field of shelter for the homeless, scholarships for students from developing countries, books and materials for architectural libraries in developing countries, international activities for young architects and special international initiatives presenting architecture as human culture in order to strengthen the role of the architect in society.

This is the first UIA fund-raising activity and, if successful, will lead to more. Its success depends on the unstinting support of member institutes and individuals all over the world. Your contribution will help the UIA to better serve its purpose: to offer its support to architects worldwide, and to promote the art of architecture. I count on your co-operation. □

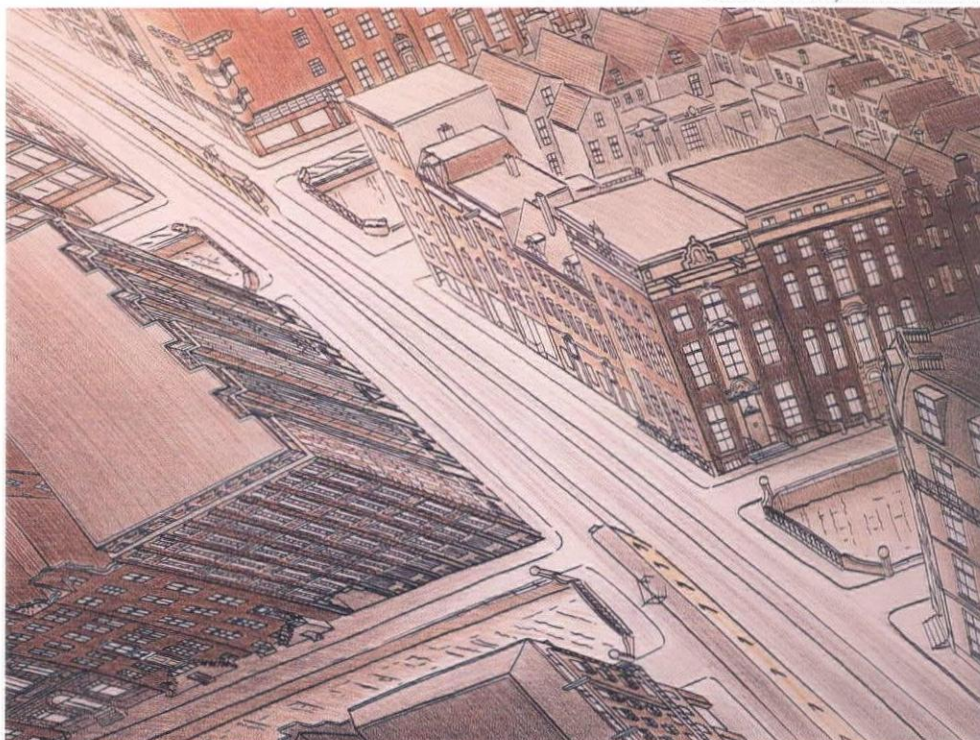
raising – it is a welcome cultural gesture.

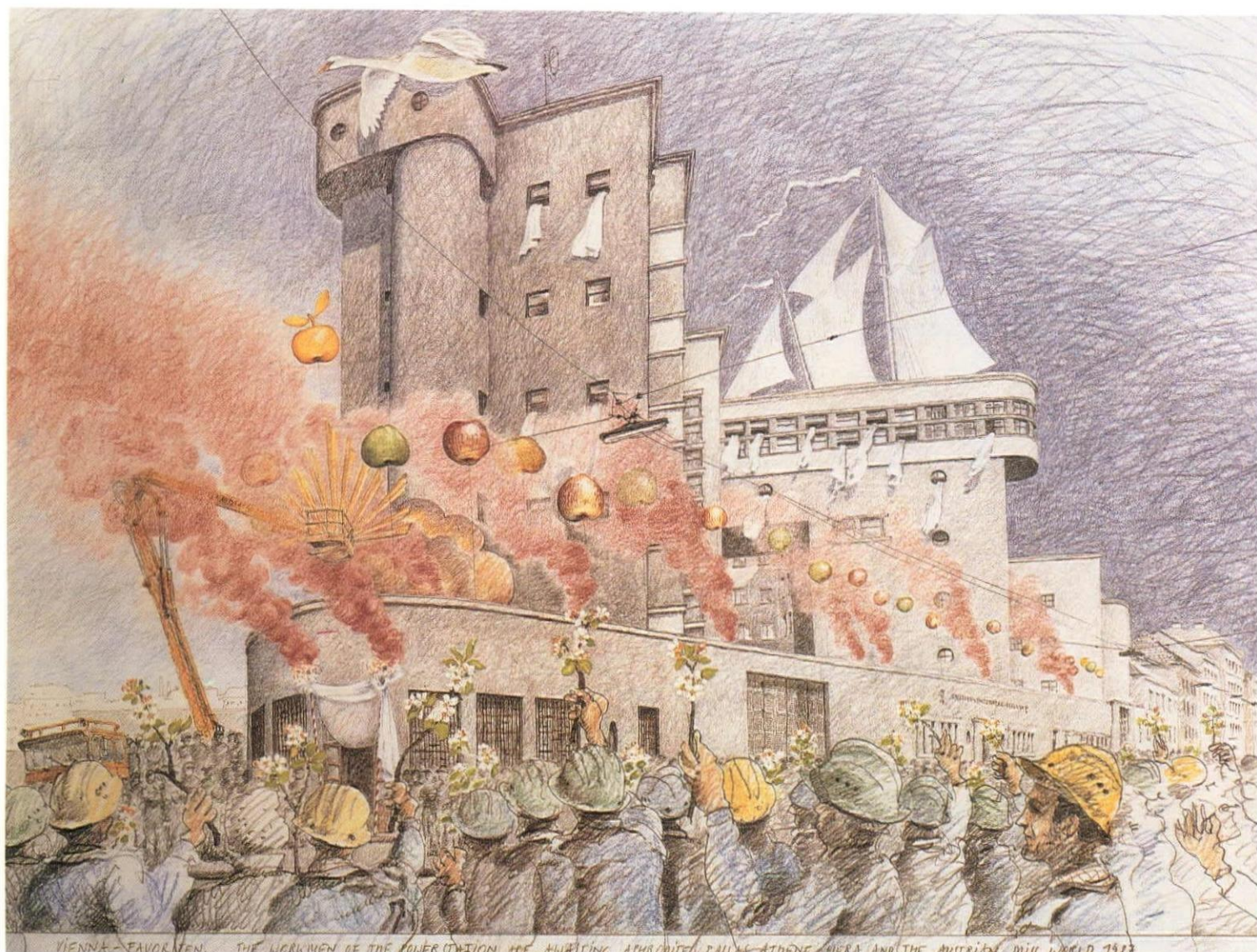
With the collaboration of René van Bree for New Artists Ltd, and under the effective editorial supervision of the British art writer and cultural historian Edward Lucie-Smith, the UIA has produced an impressive portfolio of limited edition prints by 12 major European artists.

Each artist, recommended by leading national art authorities, was asked to create an impression of a city they are acquainted with. The variety of views of European cities is astonishing. They take into account a wide divergence of artistic attitudes at the present time, from abstract expressionism, through revived modernism, to new and hyper realism.

Edward Lucie-Smith writes in his preface: "Artists are more and more inclined to re-examine their own roots – to ask themselves where they have come from, as a means of discovering what they now are. All the great European cities have

AMSTERDAM: Jeroen Henneman.





colonies of artists . . . all react and interact with their surroundings." This process is no more conspicuous perhaps than in Berlin, the great, new, European capital city which was split right down the middle until recently by the ubiquitous wall. But Berlin means more than wall, place and politics. It was one of the main centres of ferment in the development of modern art. Rainer Fetting captures just these qualities in his powerful expressionistic print.

More graphic and architectural is the print by Jeronen Hennemaen of Amsterdam, whilst Achille Droungas' evocative and contemporary interpretation of Athens pokes fun at the valuations of its glorious antiquity. Where does the

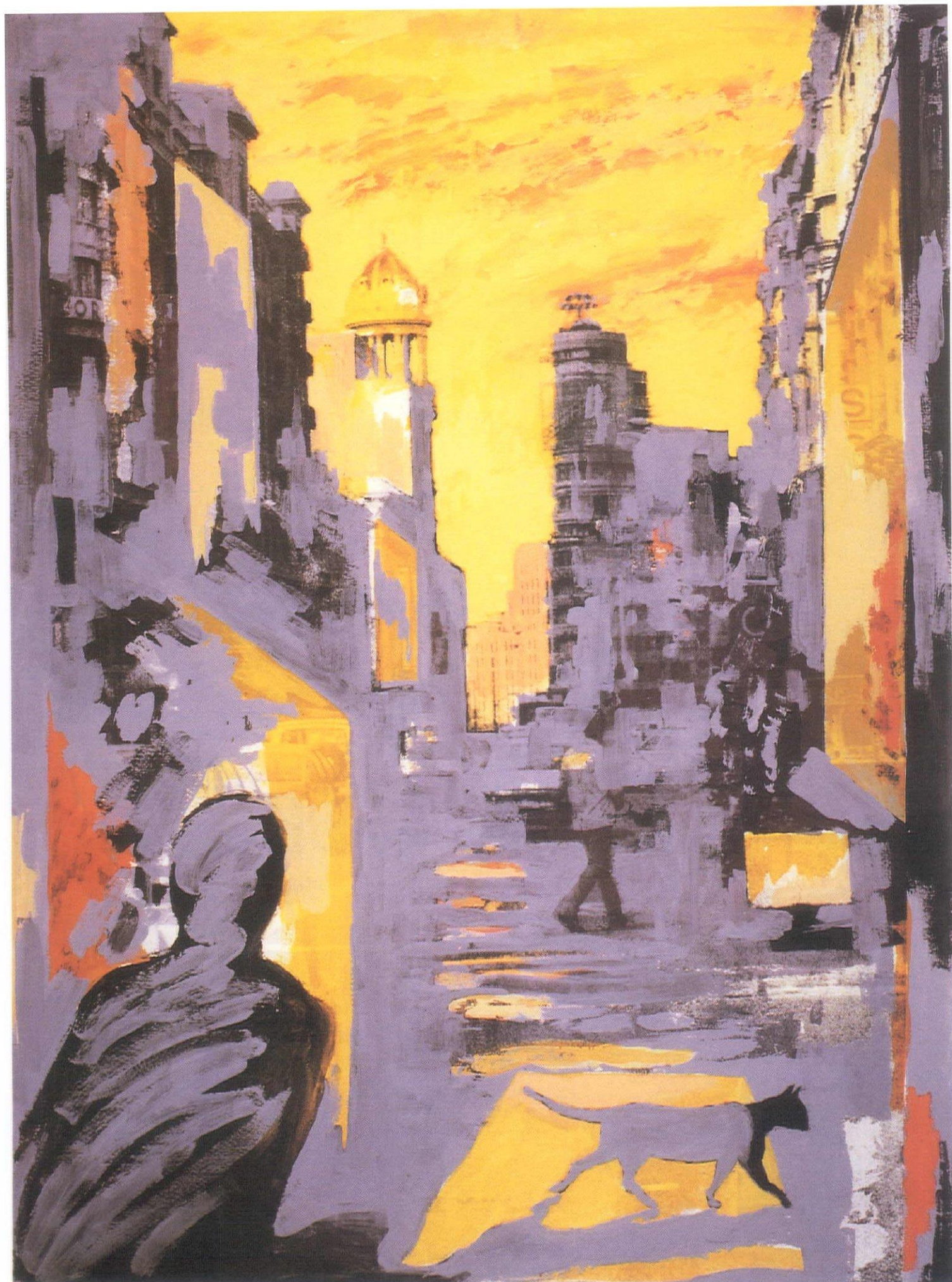
Walkman stand in relation to the Acropolis?

For London, Lucie-Smith chose Tom Phillips as the artist who traces out the confused contemporary imagery of a travelling Londoner. Madrid is represented in a portrait evoking local cultural images by Alfonso Albacate whilst Antonio Sequi accommodates within his print a constricted and contorted image of an Eiffel Tower that has lost its transparency and its top.

More successful perhaps as a print is the multi-layered and soberly-coloured work by Ola Bilgren of Stockholm, but it is the Viennese contribution by Mario Terzic which illustrates the dichotomy between art and architecture. He depicts Vienna

Favoriten where the workmen of the power station await the arrival of Pallas Athene, Hera and the Austrian Miss World 1987 in what he refers to as "the final election of the most beautiful object".

The portfolio's 12 prints (all 80 x 60 cms) are individually signed by the artists; it is an edition of 5000 and all have been printed to an exacting standard. The price for the portfolio has been set at US \$975 worldwide, including all package and posting costs. A special price of US\$695 or £375 is offered to those who order the portfolio through *World Architecture*. Even at this lower price, the UIA is still able to raise substantial funds for its activities. □



UNITED WE STOOD

When a group of leading modern architects and artists met in Paris in the mid-1930s to promote collaboration between the two disciplines, Pierre Vago was appointed secretary of the newly-formed Union pour L'Art. Here, he claims that the problems discussed at that first historic gathering are still with us.



Synthesis: one of the Yucatan temples, Mexico, photographed by the French painter Nicole Cormier.

On 1 June 1936, an unusual meeting took place in Paris, in one of the rooms of the Grand-Palais. There were gathered together, at the initiative of the editor of the journal *L'Architecture d'Aujourd'hui*, the architects Auguste Perret, Le Corbusier, Pierre Jeanneret, Jacques Debat-Ponsan, Marcel Lods, Pierre Chareau, Cassan, Siclis, Sirvin and Pierre Vago, the sculptors Maillol, Despiau, Lipchitz and Zadkine, and the painters Matisse, Fernand Léger, André Lhote and others.

It was the first General Meeting of a new group, which had adopted as its title that suggested by Perret: *Union pour l'Art*. Its purpose was to promote collaboration between architects and artists in other disciplines, and secondarily, to defend living art in all its manifestations.

Among the founders of the group, we also find Bonnard, Braque, Derain, Dunoyer de Segonzac, Jean Lurçat, Picasso and Vuillard, the sculptors Abbal, Csaky, Despiau, Laurens, the architects Tony Garnier, Pingusson and Laprade, as well as the graphic artists Cassandre and Charles Peignot, the interior designers Francis Jourdain and Jacques Viénot, the historian of modern architecture Marie Dormoy and the critic Pierre Colombier; many had sent their apologies for not being able to attend. In the course of the meeting a plan of action was drawn up, and a committee was elected, presided over by Perret, which included Le Corbusier, Maillol, Matisse and Léger.

This association, despite – or because of – its prestigious membership, had only an ephemeral existence. Fundamental differences soon emerged among the most active members, and the well-known individualism of artists soon got the better of their initial enthusiasm for collective action.

The aspiration towards mutual understanding and collaboration was neither new nor unusual. Many artists deplored the division which had arisen between architecture and other forms of art, and which had been more and more accentuated since the nineteenth century. Many painters dreamt of expressing themselves on a wall rather than at the easel, and sculptors would have preferred the façade of a public building to a bust or a

sculptural object, though it might be placed in a park or in the middle of a square.

If the number of private patrons and "art lovers", as they used to be called, had increased considerably in half a century, the "public commissions", from the state, from the great public and private institutions and various churches, still bypassed those artists who expressed themselves in a new language generally misunderstood. Even the great majority of architects seemed resistant to new art, to living art; and even when Le Corbusier put forward a "synthesis of the arts", only painting, sculpture and tapestry by Le Corbusier himself were integrated into his architecture. Understanding was difficult, and real experience was rare.

It was, and still is, however, a serious problem. It deserves a more serious response than sporadic calls of "Help!", or the expression of vain regrets or pious hopes. It would be presumptuous to try and deal with it in all its complexity in a few pages of magazine. So here I can only record a few personal memories, while still hoping that a much broader and well-prepared debate will soon take place, with the participation of architects and artists who have a real experience of the problems.

Ornament in architecture

I have never been one of those for whom nakedness of form is the rule, and ornament in architecture a sign of barbarism. The history of architecture shows a series of periods in which simplicity and purity are the dominant character of the most beautiful works. This is the phase one might term "primitive", without intending, however, any pejorative connotation (Tournus, Romainmoutiers). There follows a "classic" phase: forms become richer, volumes and spaces more complex; ornamentation appears, and blossoms everywhere; artists and craftspeople are more extensively involved in the common work. Further evolution brings a phase of decline, an approach towards decadence. Ornament takes priority over architecture, sometimes architecture becomes ornament, and technique expresses itself in bravura. (After Soria and Chartres, Windsor and

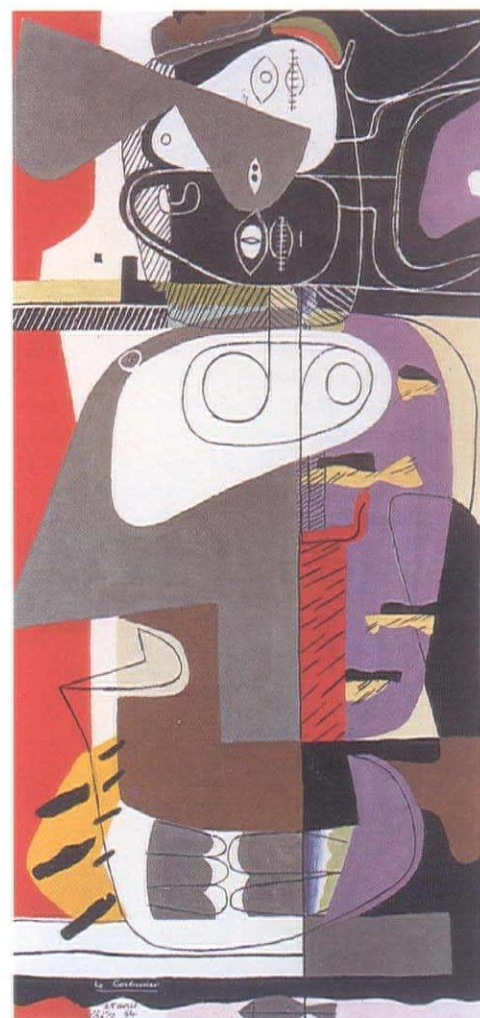


The architect Claude Parent dreams of a "ville oblique"...
House for a Defiant Skyscraper, 1978.

Rouen.) This is a highly simplified summary of the successive cycles of what used once to be called "style", and the reader will, I hope, excuse me.

During the first half of our century architecture found itself in transition between a phase of decadence and a renaissance – primitive, naturally – which was feeling its way forward. Academic architecture was no more than a desiccated, sterile memory of classicism. Creative architects strove for renewal, brought about, they hoped, by taking natural forms as their models – the "floral style" – or by a return to roots in regional and vernacular styles, by the search for decorative forms and changing fashions, or by translating into architectural terms the fruits of new technologies and new materials.

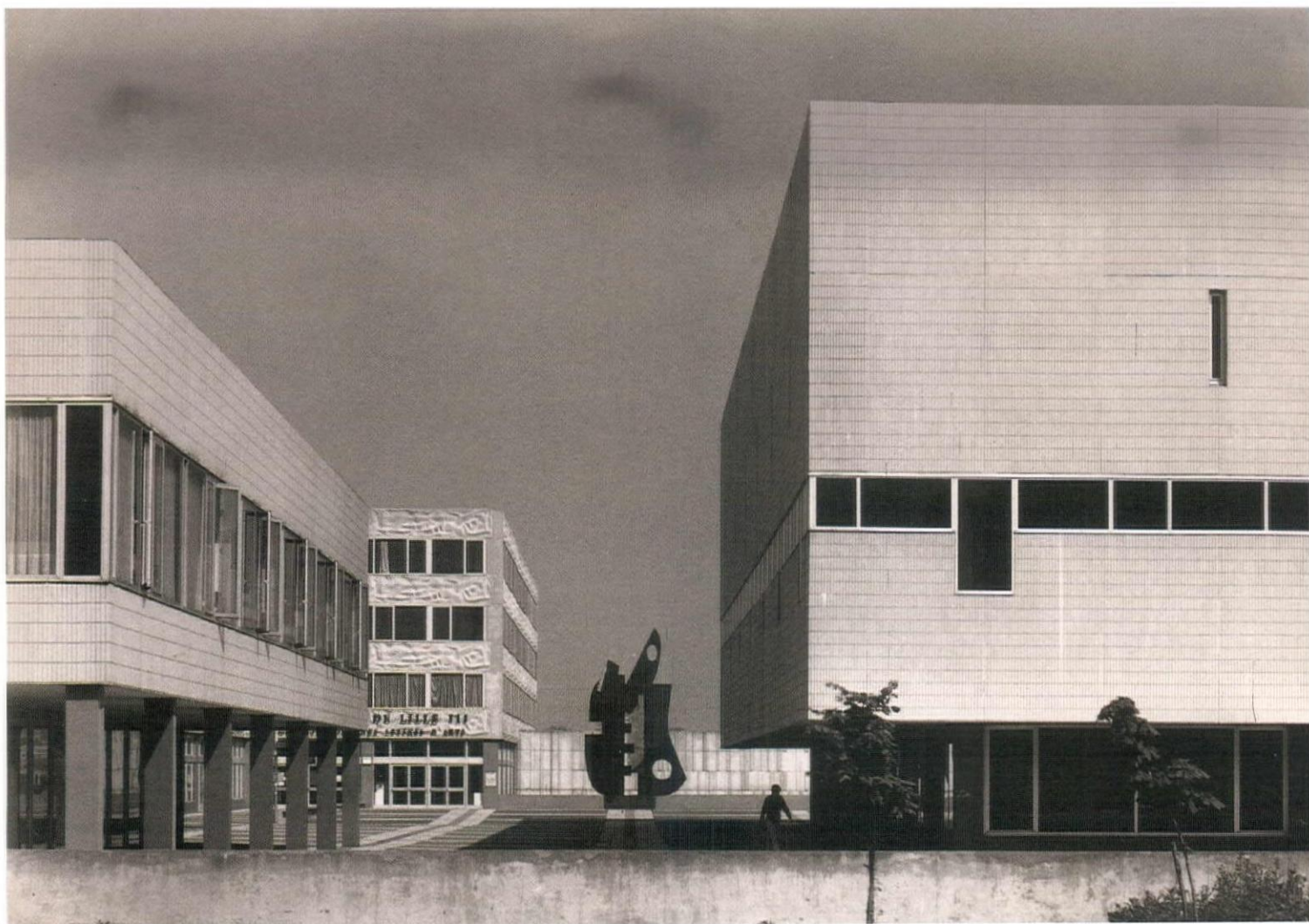
There was a celebration of structure, utilising the possibilities opened up by technology (which led to some people being carried away by industrialisation, mass production etc). "Construction", declared Perret, "is the mother-tongue of the architect". Reacting against purely decorative fashions, they exalted simple volumes, pure planes, bare surfaces and geometric forms, which were to give plastic expression to the function (or functions) of the building. "Volume and surface are the elements in which architecture expresses itself", wrote Le Corbusier, who celebrated "the cubes, cones, spheres, cylinders..."



A painting by Le Corbusier, 1954.

Below: In his own buildings Pierre Vago has always endeavoured to bring art and architecture together. At the University of Villeneuve d'Ascq at Lille, he commissioned the sculptor Lardera to create a central figure some 7m high.

Bottom: Mosaic in black and white marble with a ceramic motif, 23m x 4m, marks the entry to the university administrative offices at Villeneuve d'Ascq. Artist: Nicole Cormier-Vago.



and pyramids, which are the most beautiful forms", while, as he wrote later "a cathedral is not very beautiful" (sic!) because "it is not a plastic work"! It goes without saying that I do not share this judgement on Gothic architecture. For me, indeed, the cathedral is a peak, and the most beautiful example of artistic synthesis.

But the need to purify, to get rid of all academic "decoration" so as to rediscover the pure forms is characteristic of the nascent architecture of the twentieth century, and it does not at all exclude – quite the opposite – the contributions of the painter, the sculptor, the master of stained glass, the mosaicist, the polisher of stone. The problem is not of *decoration* but of *integration*.

In the Bauhaus manifesto of 1919, Gropius recalled that "architecture is the goal of all creative activity. Completing it by embellishing it was previously the principal task of the plastic arts. They were part of architecture and they were indissolubly linked to it". He called on architects, painters and sculptors to "rediscover the fundamentally complex nature of architecture . . . Together we must bring into being the new architecture, in which painting, sculpture and architecture form a unity".

In France ten years later, the ambitions of the *Union des Artistes Modernes* were not so very different; it brought together artists from all disciplines, architects, painters, sculptors, artist-craftspeople. In its Manifesto of 1949 (after the disturbance of war), the UAM recalled that "this broad synthesis of all the Arts was and remains the basic position of the UAM". I have always been convinced of the importance of such integration. But collaboration was only possible on the basis of mutual understanding, unity of conception, and sympathy, in its etymological sense.

Since my youth I have been interested in "modern" music, in abstract painting, in contemporary sculpture. For the sake of self-development and pleasure, I have sought the company (and sometimes, friendship), of those artists of my own generation whose work expressed, in my opinion, the spirit of our times. Strangely, the circle of my friendships had fewer architects than painters, potters, writers

and musicians.

This helped with my first projects, where all these contributed to a harmonious unity. In one of the first, a chapel for a Dominican Convent, the Christ sculpted on two oaken beams by Dubos (a pupil of Bourdelle's), Singier's stained glass, Gisèle Favre's ceramics and Poillierat's altar are integrally related to the architecture. It's the same in the church of Saint-Pierre at Arles where two magnificent windows by Manessier make the enclosed space sing between the bare walls of the trapezoid with its rounded apse. The windows made in a whole range of whites by the young Jean-Luc Perrot speak the same artistic language as do Manessier's, of great chromatic richness.

These works were not "brought", ready-made. The artists, chosen by myself, were asked to share in the common work from the very first stages. Their work had to fulfil a function. Of course, I imposed nothing; but I explained the role which the finished work should play in the symphony of the whole. When Saint-Pierre was being built, I asked Manessier to visit the site. There the light and colour of Provence revealed themselves to him. He in turn invited me to come and see the progress being made with the windows, and he asked for my reactions; just like Dubos, who, when he sculpted for me, would ask me to follow the progress of the work, and to tell him "that's it" at the right moment.

Provision of finance

The problem of financing participation by artists is not simple and would deserve a long debate all to itself. For certain kinds of public building there exists in many countries a duty (or opportunity) to devote a certain percentage to works of art. This is taken either from the total budget, or as a special credit which is additional to the cost of the building. The principle is interesting, but its application isn't simple. By whom, and how, is the "price" of the work of art to be established?

How are artists to be chosen? In certain countries, competition is the rule: I don't believe this to be a good thing. But can we leave it all to the architect alone, often ill-informed and ill-prepared? Should the

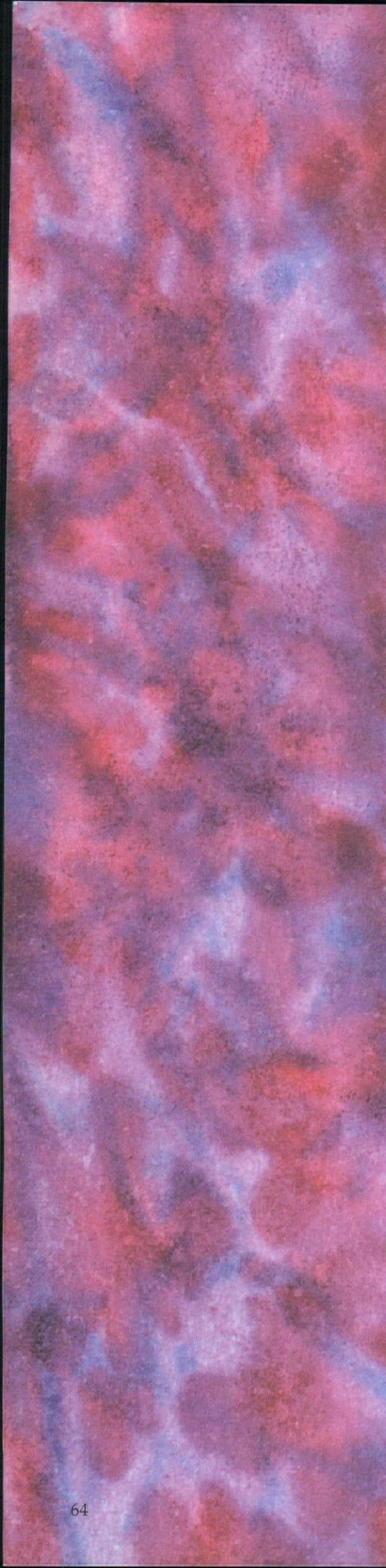
20-storey tower block, Algiers. Architect Pouillon plays with sculpture – with rather doubtful results.



"client" – Rector, Headmaster, Mayor – have some say in the decision, and how much? Where finance is provided by private sponsors, what are their rights of intervention or control? If there is a percentage, should it be fixed and the same whatever the scale, the importance or the significance of the building? All questions which deserve to be looked into.

One last word on artists who would like to be architects and architects who would like to be sculptors. In our period, success has been uncommon. A Bogdanović is rare. The "habitable sculpture" constructed in his garden by André Bloc is a fine piece of sculpture, but cannot possibly work as a dwelling. Berto Lardera dreamed of a skyscraper-sculpture to be built at La Défense: even with the collaboration of an architect the result would not have been very convincing. More miserable yet are the proposals offered by architects for house- or even town-sculptures. The oblique block by the excellent Claude Parent and the tree-buildings by Ricardo Porro are more or less serious fantasies. The architect confounds the plan of the building with a drawing.

Art and architecture: what a lovely topic for a conference, where all the actors in the drama might meet. □



A Legacy of Decadence

Historically, artists have controlled their narcissism and contributed much of brilliance to the built environment. But Peter Dormer argues that the modern art movement of obsessive self-expression and creativity without knowledge is of little value to either artists or architects.

The modern artist is not much use to the architect – nor indeed to anyone else. The artist has been laid low by the obsession with freedom and self-expression. When self-expression becomes the sole motivating ambition, then the enterprise becomes narcissistic and generally peripheral to society's concerns.

The historian Joseph Alsop has written about this in his book *The Rare Art Traditions*, a history of collecting art. In the past, in a sense, the artist and his self were quite the *least* important parts of the equation between a commissioning patron and a piece of art. Not only were most artefacts commissioned for a use, but the patron told the artist what to produce.

Alsop says that these days very few patrons would dare tell an artist what it was they wanted because artists today do not like to fetter their creative souls. Even a Rockefeller dare not tell an artist what he really wants. Whereas, as late as the seventeenth century, artists, more often than not, did what was asked of them.

Alsop gives the following example: in seventeenth-century Rome, Pope Urban VIII liked to put good things the way of his family. And so with Pope Urban on the papal throne, it was easier to become a Cardinal if you were related to him. Cardinal Barberini, for example, owed his good fortune to the fact that the Pope was his uncle. Naturally Cardinal Barberini was grateful to his Uncle Urban, especially when his uncle also gave him the means to acquire a rather nice palace. Being a dutiful nephew, full of gratitude, he sent Uncle Urban a sort of thank you note. What he did was commission a huge ceiling painting the size of a football pitch and the subject matter was *The Glorification of the Reign of Pope Urban VIII*. The artist was also told to paint in some Barberini bees because the bee was the logo of the Barberini family. These bees had to be big – about the size of small children.

Yet, as Alsop says, the painter Pietro da Cortona did not flinch. He did not hanker to paint something more relevant – such as an ironic commentary on the financial advantages of having an uncle on the throne of St Peter. Instead, says Alsop, “Pietro da Cortona cheerfully proceeded to produce one of the most marvellous, if

somewhat special, decorative works of art of the seventeenth century".

In 1989 a book called *No More Second Hand Art* was published in the USA, written by Professor Peter London, an art educationalist and an art therapist. Professor London's book is subtitled "Awakening the Artist Within" and it is an encouragement, an exaltation to each of us to express ourselves. I want to summarise Professor London's position, I hope fairly.

Art requires skill

He says that the notions that art is about beauty, that art requires skill, and that there are recipes in art which can create beauty are notions which are perverse and incomplete. Professor London says that what each of these precepts needs is a twin. Thus he wants us to see that art is not about beauty so much as meaning, and that having a set of dexterous skills is not so important as having a dexterous heart and spirit. And instead of recipes we need the absence of recipes.

He says "Meaning, not beauty" is what we are after. He argues that we should, as artists, find our own visual language and methods – not use other people's.

To the would-be artist who unfortunately lacks talent this is beginning to sound rather comforting, but you might still be troubled by the fact that you are not Titian or Rembrandt.

Professor London's answer to your troubles is *Don't Worry*. He has devised a concept which he calls "Non-competitive knowing".

He recalls that as a schoolboy he was irritated by not being best in class; and then, as an adult, he realised that the world of human knowledge was not only big but getting bigger; he could not be an expert in everything or perhaps anything except in one particular – himself. In the class of questions that concerned himself, he was supreme, and he says, you are supreme in knowledge of yourself. No one can rival you at being and knowing you and so "you" become the subject of your art. He says: "It is quite delicious to carry on an investigation, personally arrive at a response, and not feel compelled to measure the worth of your findings against

those of others. Others no longer pose a potential threat to your own degree and kind of intelligence."

Non-competitive knowing really is quite a brilliant concept and an appropriate one for our era when so much thought by a few people goes into taking the thought and the difficulty out of the lives of the rest of us. What a relief to know that by being King in my own mental universe I can stand shoulder to shoulder with Titian and Dürer.

Yet the doctrines of individuality and the emphasis upon our own individual uniqueness have become almost a neurosis in Western culture; moreover, as science and sociology has persisted in throwing up more and more evidence that suggest we are less the creatures of free will than we like to acknowledge, then the more frantic in some quarters has become the assertion of individuality and self-expression.

In most human activities, whether they are practical, responsible activities such as providing services for other people – medicine, plumbing, or driving locomotives – individuality has to be subsumed beneath the overriding responsibilities of the job, for it is these responsibilities which serve other people and it is a condition of doing the job well that these other people feel that the provider of the service – doctor, plumber or train driver – has done his or her job well.

Subsuming individuality

But the modern artist – irresponsible, childlike, of no service to anyone, has insisted that art is above rules, separate from reason. Modern art has created its own heroes and spun its own myths around them.

Consider the myth that has been created around the figure of Jackson Pollock. It is myth that underlies his biography published recently, and written by Steven Naifeh and Gregory White Smith.

The prologue to the book is called *Demons* and it begins with a description of Pollock roaring drunk and terrorising his wife and it goes on to a description of Pollock painting.

For example, "In a sudden, sweeping motion, Pollock grabbed a big bucket of black Duco in his paw-like hands and began to pour it on to the canvas . . . a

brooding, slope-shouldered figure in a black T-shirt bent over a huge canvas, flinging lariats of paint from a stick or dribbling them from a stiff brush, stepping lightly into the middle of the canvas, his arm describing circles in the air, moving laterally, rhythmically, throwing tight loops of glistening paint in lace-like lines across the expanse of white, then stepping back to look, wholly focussed, as the lines continued to unwind out of his unconscious, into his eyes, and finally, in another burst, onto the canvas."

Apparently Barnett Newman, another abstractionist, and one of even more stunning banality, said of Pollock at work: "It's the mind – not the brain, but mind-soul, concentration, gut. I've seen him come out of his studio like a wet rag."

I find it very difficult to accept this kind of description – it is like bad advertising copy for what an artist should be. Pollock may have been a very unhappy man with a variety of problems and undoubtedly his lack of talent and skill, his jealousy of his elder brother who could draw, not to mention his jealousy of Picasso (he apparently said, "That fucking Picasso. He's done everything") – all of this clearly made him rant and rage and spend himself getting drunk and in losing himself in an activity which had the feel of being creative.

And feeling creative is an important point: feeling, not substance, is what Pollock enjoyed. Like a drunk who thinks he is being very funny, Pollock the painter was blind to his emptiness – and tens of thousands of other people followed him down the same self-deceiving talentless, contentless way.

There is an ersatz quality to the kind of activity that Pollock and his followers call creative. It does not rest on dealing with a content or in building a bridge of communication, or satisfying a function, or articulating a communal view of the world; it is instead blind, a blind battering against the world – not unique, just uninformed.

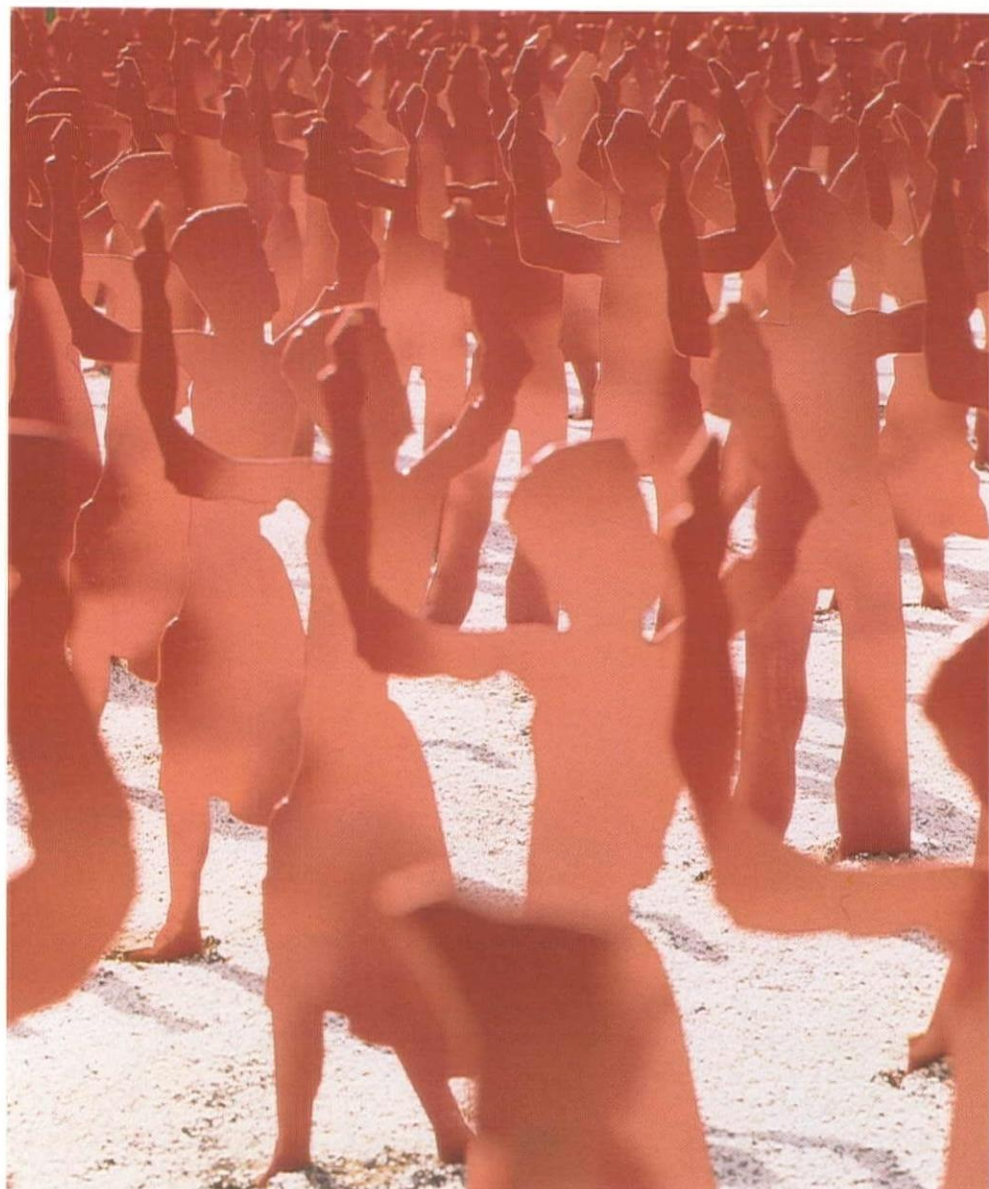
The legacy of Pollock is the school of "creativity without knowledge" that dominates current art practice and art teaching. It is this legacy which has rendered art useless to architecture and society as a whole, and, ultimately, useless to the artists themselves. □

PER CENT FOR ART

Richard Burton of architects Ahrends Burton and Koralek explains how the principle of Per Cent for Art will provide the funding for artists and craftsmen to contribute to a richer built environment in Britain.



Art in modern British architecture: Robert Clatworthy sculpture in the atrium of office development 1 Finsbury Avenue, London, by Arup Associates.



Ruben Kersch

The need for a decent, relevant and beautiful built environment has historically been one of man's preoccupations and continues to be. Per Cent for Art is our method in the West today of supplying the money for involving artists and craftsmen in this endeavour. It provides the channel for patronage by identifying a percentage of any building contract for works of art, craft and landscape.

An incorrect interpretation of the Bauhaus ideals and those of Sullivan and Frank Lloyd Wright led to a period of barren architecture in Britain when artists were driven to the art gallery as a medium for showing their work, and architecture was stripped of the products of the artist and craftsman by a combination of architectural exclusion, cultural sloth and financial opportunism.

In other Western countries this danger was foreseen. In France, Holland, Scandinavia and in many states and cities of the USA, per cent schemes have abounded for many years.

In Paris we can see a forward-looking, confident approach to both art and architecture which has re-established it as

Europe's cultural centre but also as its tourist centre. Ancient and modern live in harmony there, and the architect is seen as an artist to whom other artists can relate. Architecture is used as the inspiration for both live and static arts.

In the US we see great public projects, particularly in landscape and cityscape, that have changed the quality of life and also the self-image of cities and places.

Examples giving pointers to the future can also be found in Sweden with the inspired involvement of artists in the Metro project. In Holland the use of an artist in the design of an engineer-led solution to wind deflection on a large scale gives further clues for future directions in the collaboration of artists with architects and engineers.

Britain waking up

In Britain we have just woken up and, although some public projects had previously been backed by the Arts Council, it was only in March 1988 that Per Cent for Art became Arts Council policy. It reflected a growing public demand for a better environment. Yet

nostalgia was strong and was subjugating the courage needed for the involvement of modern works and deflecting the enthusiasm for a forward step.

Now that nostalgia has been clearly channelled in Britain into the development of the burgeoning technical museums and the preservation of historic buildings and landscapes, the more difficult task of our modern man-made environment can be tackled.

Already this confluence of artists and architects is developing. At Gatwick terminal we experience the benefit of two pieces by Bill Pye which match any elsewhere for their appropriateness and beauty. They give to a fairly businesslike interior the calming movement of water and a feeling of stability from the large conical forms.

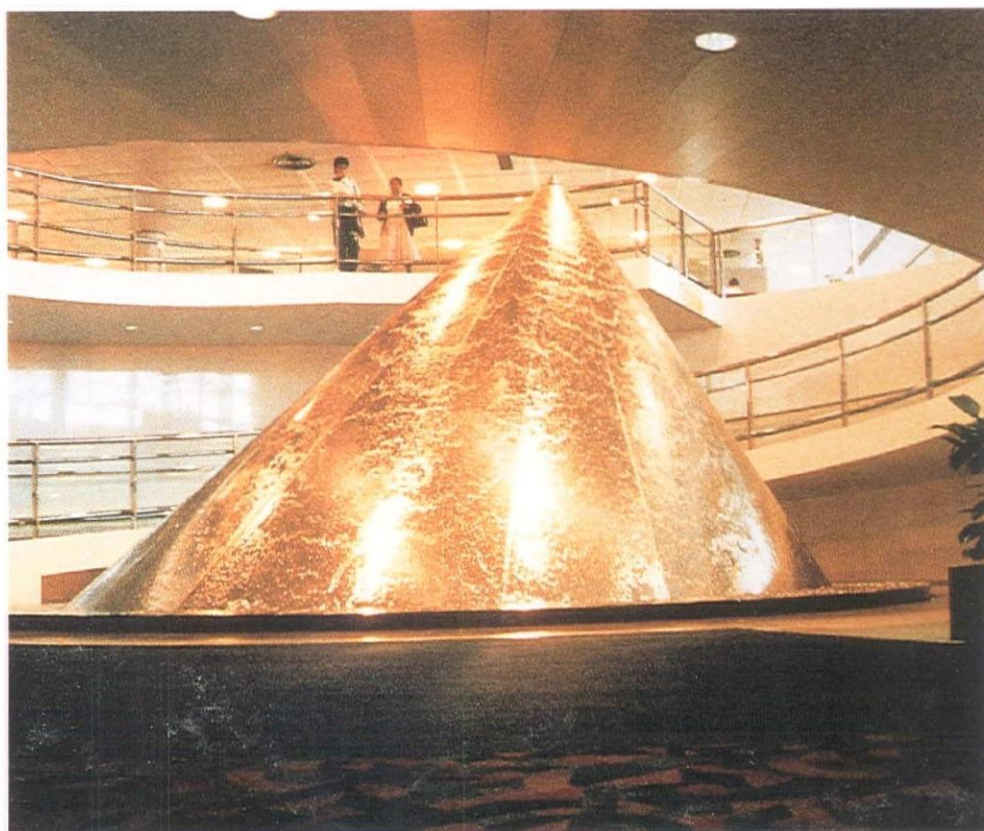
British Rail has pioneered the use of sculpture in public places, and hospitals are beginning to realise the importance of art in the environment. Indeed architecture as an art is being restated.

Britain has some of the largest property investments in the world, and it is encouraging that art is figuring as a significant percentage in some schemes.

Our Garden Festivals have become ideal canvases for the introduction of art and craft at a popular level, and significant works have been commissioned. At the Gateshead exhibition this year, which has been seen by over four million people, 70 sculptures have been displayed, including the largest in the world.

The Arts Council of Great Britain asked me in June 1988 to form a small steering group to guide them in their future actions regarding Per Cent for Art in Britain. Our recommendations fall into three main areas: education, ways and means, and demonstration and publicity. The recommendations also divide into short-, medium- and long-term planning objectives, with the long-term objectives being achieved in a ten-year period.

The recommendations suggest that the Council should remain an initiator and encourager of the concept, an intervenor in order to promote specific exemplars and an active financier of the infrastructure required. Otherwise the Council's Regional Associations and Agencies should be the



main funnel for the activity of promoting, gaining finance and ultimately organizing the numerous schemes resulting from the policy.

Scale of intervention

The scale of the intervention could be between £100m and £300m a year assuming a building industry of about £35 billion a year in Britain. If we examine one section, that of new hospital buildings, this sector accounts for a capital building programme of £1 billion a year. Assuming a Per Cent for Art programme of one per cent, this would be £10m a year in this one sector only. The variance in scale of intervention depends on take-up but also on the percentage involved. Our view is that projects require a relevant percentage with one per cent used as a guide.

With spending of this kind, the transformation of the arts community in Britain would be substantial not only in numbers employed but also in attitude. The arts and crafts would and could no more be viewed as quasi-charitable. Equally, artists would have to come away from the studio and collaborate on a broad

basis. Their skills will change not only in applied techniques but also in commercial and presentational skills. They will also become essentially better known within the community. Architects will also change their perception of themselves and accept that they are artists and also harmonizers of the many participants in the overall artistic endeavour. Patrons and clients will need to have cultural courage but also to be reassured by precedent.

The question of quality and relevance has exercised my steering group. So far, our view is that the training of the right people to advise clients and architects is the key. They should be supported by a first-class national reference system of artists and craftsmen, and underpinned by a manual covering ways and means.

It is heartening that within the two years the steering group has been in operation almost all of our recommendations have been initiated.

One can now only hope that Britain will benefit as other countries have from the immense, innate talent applied to such a worthwhile venture which will require an international dimension. □

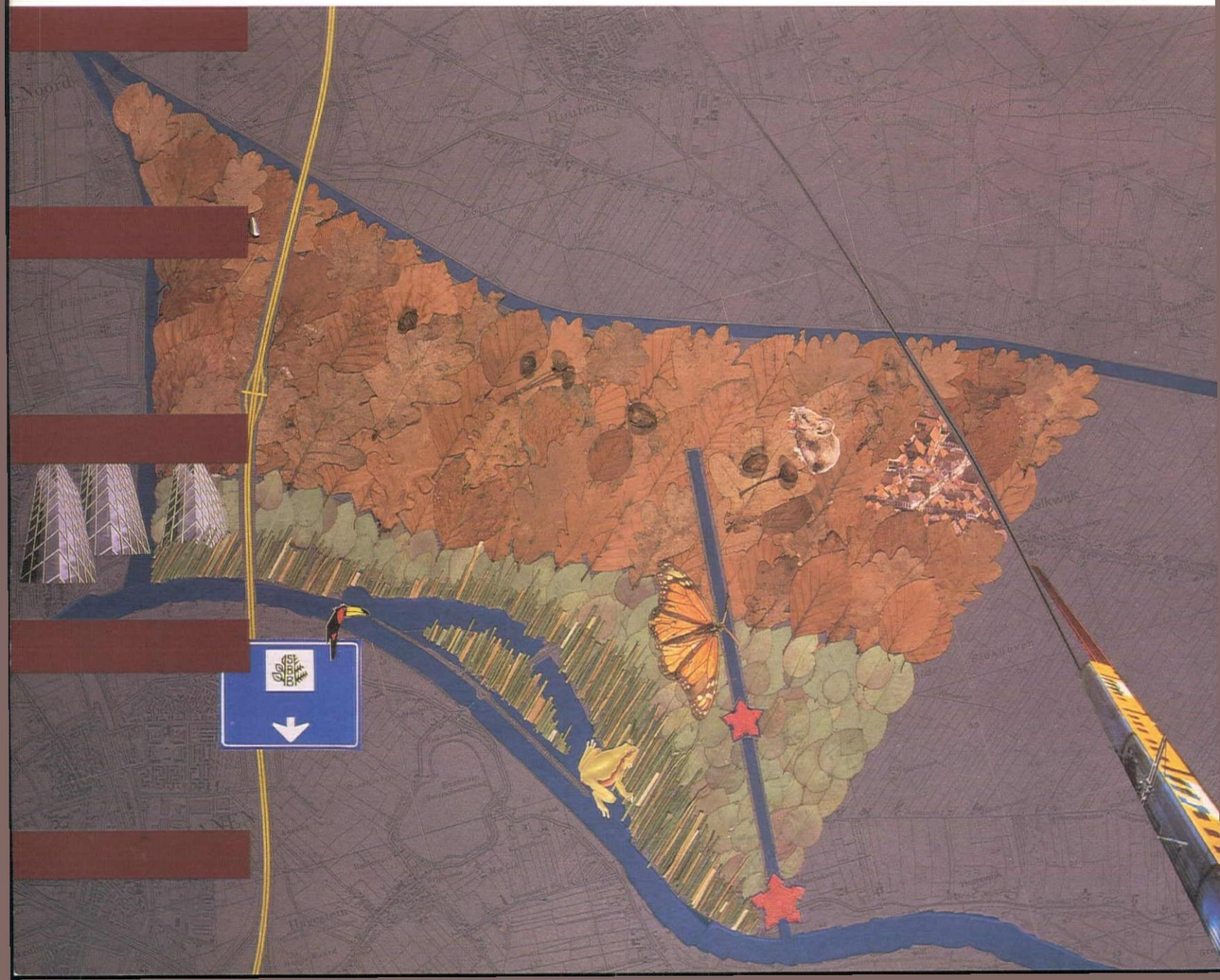
The International Forum
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concepts and projects
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of architecture.

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Design:
Georgi Stanishev,
Ivan Ivanov
Photography:
Ronald Spek

Conceptual projects.
Left: Proposal for a
City-Forest,
Right: Proposal for Leisure
Accommodation in Lake
District. Collages, 1988.

LANDSCAPING
THE
CONTEMPORARY
CULTURE

Adriaan Geuze and WEST 8, Rotterdam, defining the landscape as a canvas for artistic and social experiments on urban scale.





Introduction

Where French culture is reflected in palaces and cuisine, English culture in tradition and politeness and American culture in Coca Cola, Dutch culture is typified by windmills and tulip fields. The Dutch landscape is the product of the Dutch people, 100% man-made. The ingenious system of polders and

dikes, locks and canals has been continuously developed, adapted and perfected since the thirteenth century.

This Dutch preoccupation with making things useful and creating a new landscape has degenerated in modern times into an over-organized bureaucratic planning machine which smothers the landscape with well-intentioned planning rules and

an artificiality which aims to maintain the harmonious old landscape. Because of this, the landscape and landscape architecture have fallen into a deep crisis of artificial nostalgia. In this climate of narrow-mindedness, West 8 Landscape Architects has established itself as a self-willed and recalcitrant practice.

With this design collective, Adriaan



Geuze takes up the gauntlet for the modern urbanised landscape of the West Netherlands by designing new architectonic concepts for it. In his most recent work, the structural diseases within Dutch landscape architecture are diagnosed in a sensational way. His opinions comprise a straightforward attack on the prevailing attitude of nostalgia in design, and a plea for innovation.

Dutch metropolis

His new concept is made especially clear in the interrelation of a series of recent designs, competition entries, and a manifesto. The leitmotif in this work is the acceptance of the conquest of the old geometric landscape by modern mass culture. The western part of Holland is no longer seen as a picturesque landscape containing four large cities (Amsterdam, Rotterdam, Utrecht and The Hague), but rather as a unique metropolis (the Randstad), in which a vast periphery forms the binding web between four urban nuclei.

The Randstad is a metropolis with a potential of 6.5 million inhabitants, the most important industrial and agro-industrial production centres, the international harbour, and Schiphol. It operates with the help of an efficient and very intricate infrastructure of roads, canals, public transport systems, telecommunications etc, which makes the different cultures interchangeable. The whole is grafted onto a rich historico-cultural basis and has an ecological structure consisting of the dunes, the "Green Heart" (Holland's green centre), rivers, the tidal waters, the "Heuvelrug" (a range of hills), and the lake district.

THE PERIPHERY AS A CENTRE

In the manifesto *The Periphery as a Centre*, this process of conquest is charted by sober historical analysis and the landscape around Utrecht is viewed as an example for areas elsewhere. The emotional charge of this manifesto can especially be felt in the piercing literary statements and in the design collages. The successful provocation effected by a modern Chinese hotel next to an old wooden windmill is seen as a metaphor, functioning as a leitmotif in the manifesto.

way of life to which the exuberance and fragility of modern society are abandoned.

The landscape under discussion is one of diverse logical systems functioning straight through one another with bizarre, wonderful and surprising combinations which have a disarming effect upon prejudiced points of view. It appears to be an entity with its own aesthetic laws, towards which one feels a growing fascination. Absorption with this newly-discovered, fascinating reality makes the usual way of dealing with the outlying areas of towns seem like planners' brainwashing. Uncertainty



The Town-country relationship

"Cockatoo cooked platter, chips and garden peas on a Brabantine print tablecloth in a Chinese pagoda beside wooden windmills in the heart of Holland on the A2, where cars wait for the yellow commuter train which must pass by..."

The observation study of the area, the outskirts of Utrecht within a radius of ten kilometres around the Cathedral, produces a surrealist collage of images which reflect contemporary culture. Analysis of these images gives insight into the mostly banal reality of the clichéd

arises about the meaning of concepts and the validity and scope of current models of thought. This dilemma demands a closer study of the relationship between town and country.

Phases in the development process

Study of various periods of the town's growth makes it clear that this dilemma can be answered with the explanation that an historic change in the town-country relationship is taking shape. Three phases can be distinguished in the growth of the town and the urban district.

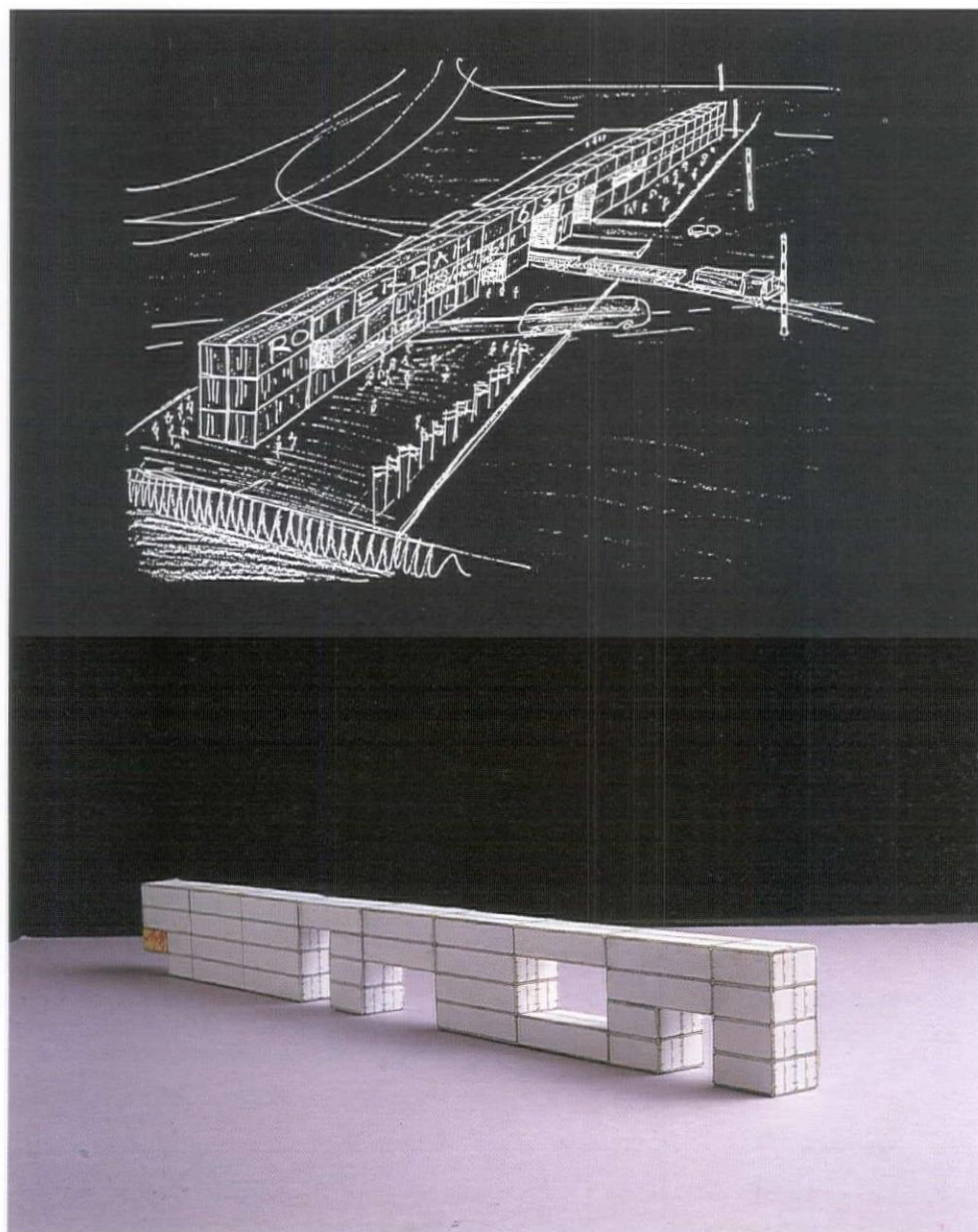
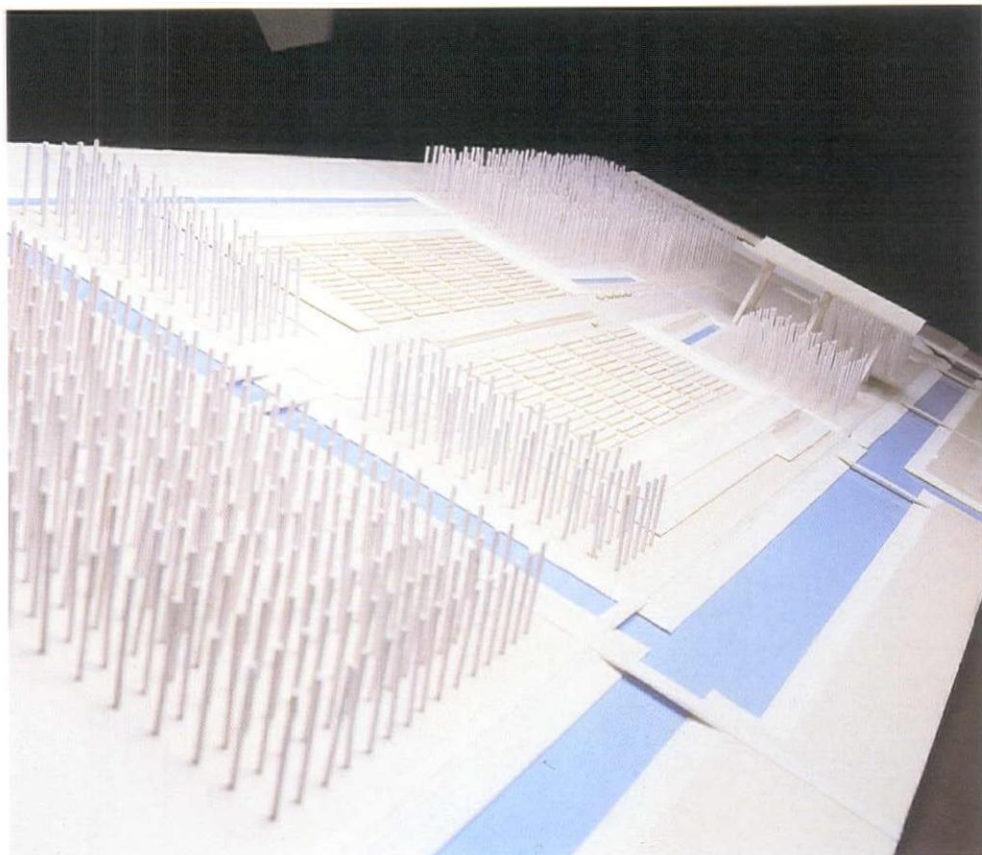
Cemetery Almere

The design for Almere Cemetery (Adriaan Geuze, Anja Guinee) breaks away from the accepted park-type burial ground, but is a development of the "street of the dead" concept. Almere Cemetery is just one of the streets in Almere. The graves are geometrically ordered alongside a motorway, and the burial-ground absorbed into a typical Dutch poplar wood, facing the railway. The constantly passing trains form a symbolically charged atmosphere, with the train as a metaphor of

modern life; an example of speed, the machine age, suicide.

Conspicuous in the design is the central position of the charnel trench, a concrete bin where the remains from exhumed graves are stowed.

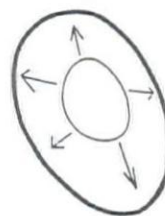
The building where the mourners assemble is covered with an enormous aerofoil-section canopy, which dramatises the wind power of the polder and serves as a landmark.



The entrance to the Rotterdam 650 exhibition

West 8 has designed the entrance area for the exhibition to celebrate Rotterdam's 650th anniversary. As the exhibition area is part of a busy harbour pier, the requirements were for a secure and concentrated visitors' terminal.

Part of the design is a wall of containers right across the quay, the harbour railway line and the roads. This creates a surrealistic reality; a building constructed from containers in the daily workaday life of the harbour. The wall of containers serves as an eye-catching landmark for the exhibition and as a stopping place for the visitors' shuttle and the ferry. At the end of the wall, across the water, it was intended that there be two containers painted by Keith Haring. The wall would thus serve as a plinth for these works of art. However, Keith Haring died while the containers were being transported from Tokyo to Rotterdam. The containers were immediately bought up by a New York art dealer, and never arrived in Rotterdam.



The ramparts phase.

In the period from 1300 to around 1850, there is a walled town. The ramparts form a stable boundary, a sharp contrast between inside and outside, and are based upon strategic principles (impenetrable wall and free field of fire). Although in this period the surrounding land is



cultivated and outdoor areas and communal gardens are made in the zone just outside the wall, for a long time there is no question of significant development directed towards the outside. The walls play a special role in the town-country relationship. Not only are they the physical line of defence, but they have no less a mystical/religious significance as a separation of the emotional world into within (safety, security, life) and without (insecurity, danger, destruction).

The town boundary phase.

The town grows steadily from around 1850, the period in which the walls are demolished and the industrial age begins, to around 1970. First there is growth along the roads, canals and railways, later in larger, closely connected units. There is a moving town boundary which forms a sharply-defined contrast to the agricultural area which is increasingly being swallowed up. The town boundary derives its shape from geographic and planning principles (development along exit roads, up to barriers or in accordance with a concentric model). The town-country relationship is dominated by the traumatic experience of the encroaching town and nostalgic idealization of the country region. The outskirts of the town take on a doubly negative significance both as an objectionable and ugly zone with undesirable functions – scrapyards, graveyards and gypsy camps – and as a symbol of the constant threat to the rural area beyond. The town boundary became an issue.



The peripheral phase.

Since around 1970 a stormy process of development has been going on. New residential districts, industrial and commercial sites, highways, complexes of intensive land development and so forth are being created in a broad zone around the town. In comparison with earlier

periods this could be described as an explosion of development. The town is changing into a dynamic urban district. Enclaves and sub-centres with colourful contrasts stand out, the boundaries between town and country become blurred. The periphery takes its form from socio-economic processes (political interests, market mechanisms, the price of land, administrative boundaries and so forth). This is a region with a dual emotional significance – on the one hand as a symbol for a society going off the rails, and on the other hand as a symbol for unlimited choice, the freedom of movement, the freedom of the individual.

Conclusion

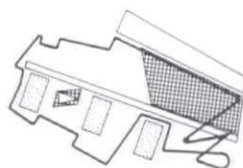
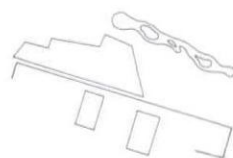
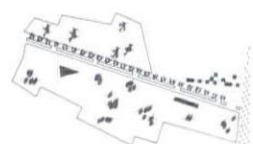
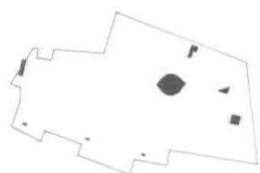
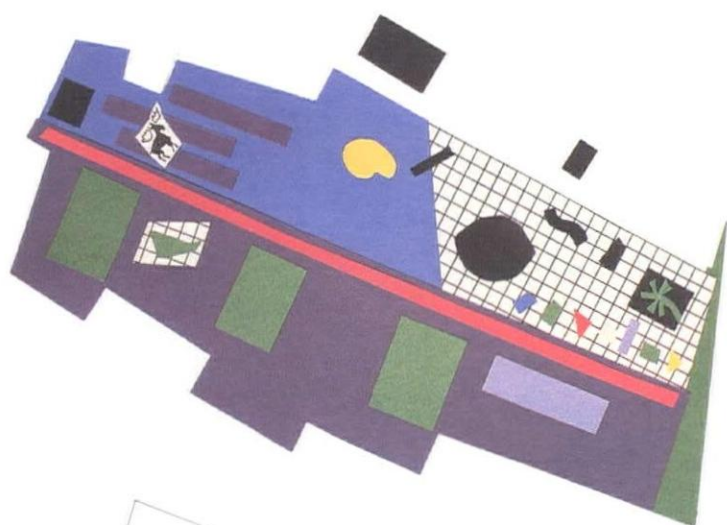
Study of periods of the town's growth shows that the town-country relationship is not a stable fact, but changes with time. Changes in this relationship mark the phases in the development process of the town and of the culture in general (the town in the agrarian society, the development of the industrial and of the post-industrial town).

The observation study of the Utrecht urban district makes it clear that at the present moment the change-over from town boundary to periphery is occurring. In this light, the dismantling of the harmonious landscape and the arrival of complexity and fragmentation is rather a cause for reflection than for panic.

Superperiphery

In this proposal, the possibility of creating a cluster of facilities linked to a motorway, and of studying the effect of extremely dynamic landscape development on small-scale elements of greenery is looked into.

A spatial development has been chosen which takes the fragmentation of the zone by the motorway, the Amsterdam-Rhine canal, the Merwede canal, the line of



Beverwik Town Park

A proposal for a modern town park, taking the inhabitants of Beverwik, including children, into consideration.

Point of departure
In place of a spatial/aesthetic problem, the project has been interpreted to be the creation of a spatial

structure upon which a proposed future scenario will develop. This scenario can be viewed as "the articles of association" of the Organisation which will start up, look after, develop and market the park (the architect as notary). It comprises a programme which will generate an abundance of activities: nature education, fun and leisure,

art, technology and commerce. The different elements are to contrast as strongly as possible with each other.

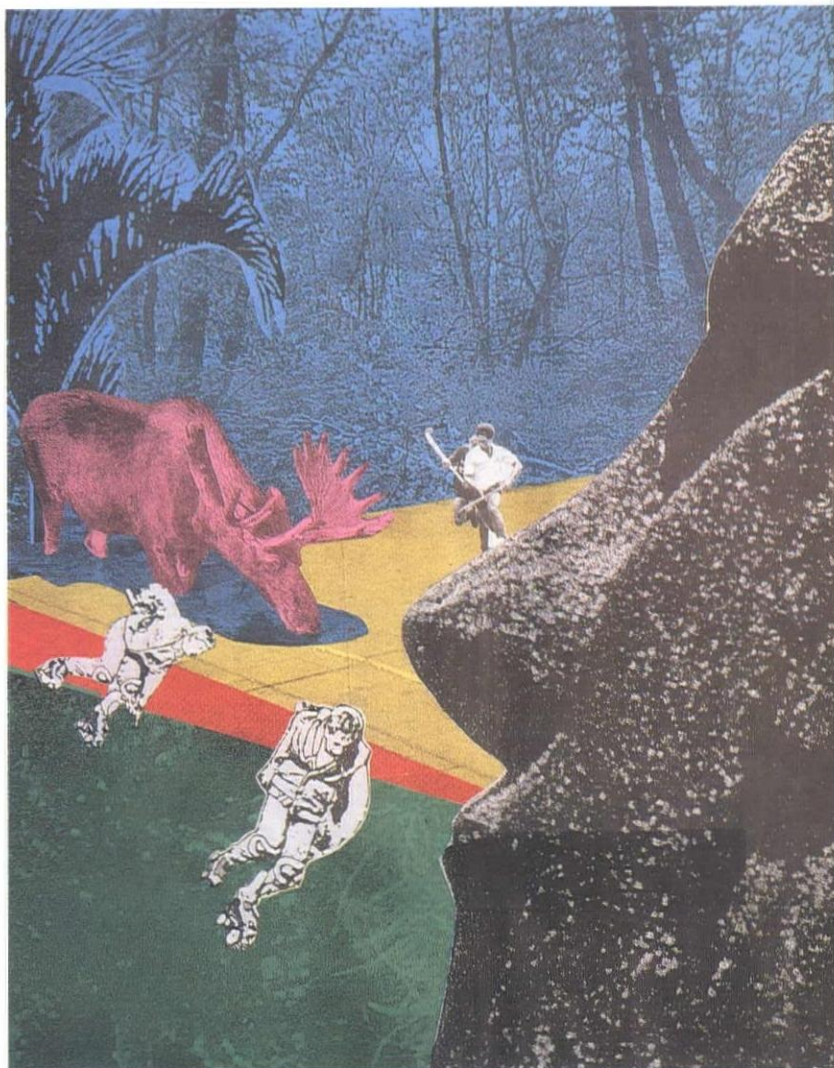
Layout

The park will comply with its complex surroundings by means of a green asphalt "carpet" along the ragged edge. This will be a continuous path which exposes all the elements of

the park and will serve as a jogging, roller-skating and bicycle circuit, and as an entrance stretching along the complete perimeter.

The park will be divided into a high and a low part. The highest part (2.50 metres) will be a wood with the three hockey fields requested, a tree sanctuary and a barbecue garden. The low part will comprise a

willow plantation with elks, water, a public square on which cultural facilities and a children's fantasy garden will be built, and a grass strip with topiary. The border between high and low will contain a linear botanical garden, an avenue of palms, a line of art works, a greenhouse and an apartment block.





Adriaan Geuze

West 8 Landscape Architects, Rotterdam

Born: Dordrecht, the Netherlands 1960.
1967-1987: University Wageningen, landscape architecture.
1985-1987: buro Bakker en Bleeker, Amsterdam.
1987: West 8 landscape architects, Rotterdam.

Projects

1986: Design for western harbour area, Amsterdam, commissioned by the Environmental Planning Department of the Amsterdam city council.
1986: Rotterdam Tourist Recreational Structure, commissioned by the Rotterdam city council.
1987: Study of motorway VLW/RW44 in The Hague: Department of Public Works, The Hague.
1987: Design for Almere cemetery (in co-operation with Anja Guinee).
1988: Design for urban development, market area, Rotterdam.
1988: Design for urban development, 6 public areas in Rotterdam.
1988: Landscape study of the Utrecht conurbation.
1988: Design for business area, Ridderkerk.
Design for roof terrace, Rotterdam.
1989: Design for study living area, Liulin, Sofia.
Design for surrealist watergarden in the Biesbosch polders.
Design for exhibition area, Rotterdam 650 years.
Design for market square, Visserijplein, Rotterdam.
Design for public park, Beverwijk.
Design for Heemraadsplein, Rotterdam.
Design for Maaskant-building, Dordrecht.
1990: Design for Aelbrechtskade, Rotterdam.
Design for Putselaan, Rotterdam.
Design for City Square, Rotterdam.
Design for Veenweg, Groningen.
Landscape study for Amsterdam Airport, Schiphol.
Design for gardens, Sassenheim, Rotterdam.

Competition entries

1988: Design for 21st century city, IFYA, 1st prize.
1989: Experimental house (with M. Lammers).
Residential housing seminar, 1st prize.
1990: Prix de Rome, nomination.

Publications

Het Onderbroken Leven (interrupted life, a history of design concepts for Dutch cemeteries).
Forum for Rotterdam.
Calender 1989, public spaces Rotterdam.
The periphery as a centre.

Academic posts

Teacher at Academy of Architecture, Amsterdam.
Guest teacher at Academy of Architecture, Rotterdam and Academy of Architecture, Tilburg.

facilities for neon advertisements and logos. By using the existing lake – from which sand has been extracted – and the Heemstede country estate as a starting point, a small-scale element of greenery can be developed in the eastern part of this superperiphery. It has been proposed that the country estate be forested and included in an intensively exploited recreation strip

Enclaves

This study shows that a fragmented and highly dynamic area can undergo development that leads to a complex spatial picture with fascinating contrasts and wonderful spatial combinations. It has an order based on the traffic structure and an aesthetic based on the regularity of the internal world that is not relinquished to the outer world. It is not necessary – it is even senseless – to strive for added spatial structure in this area, confirming the complexity and leading the developments mentioned above in a certain direction: the landscape and urban development aesthetic has made way for the aesthetic of flyovers and slip roads.

The study demonstrates that the functionality of a greenbelt in this type of area, with its conscious addition of small-scale facilities, does not participate in the pandemonium of the peripheral subcentre. Green parklike elements coupled with, for example, recreational facilities manifest themselves in the fantastic development process of the periphery, and participate in the benefits of good accessibility and the surrounding functions.

Remains of the landscape

In this world of islands, remains of the landscape form useful references to the past. Used as pony pastures or as vegetable patches, they dramatise the unavoidable and explosive growth of the periphery; the euphoria of the socio-economic process. □

power pylons, and the district roads as its point of departure. It is rich in islands which are of extreme importance for employment, the economy, and day-to-day provisions. They are loose, introverted units which do not derive their identity from their direct environment, but generate it themselves: subtropical internal environments with marble and ponds; voluminous warehouses with neon lighting; universal sports halls for conditioned bodily movement; the systemised lure of streamlined shopping areas; parklike, carefully created illusions of greenery. In this hotchpotch of multicoloured contrast, the motorway, with its rhythm of signs and slip roads, gives structure. It is the ordering principle in this contemporary landscape of convenience, the guideline for the new urban nomads.

The proposal includes large-scale, motorway-oriented office blocks situated linearly along the district road running through the Galecop polder, and more small-scale and high office blocks in a zone alongside the express tram route, with the Westraven triangle as climax. High office and living complexes will be combined here in a stacked structure, with shopping centres and car parks under a representative, public platform. Likewise, a cluster of sports centres alongside the motorway has been proposed.

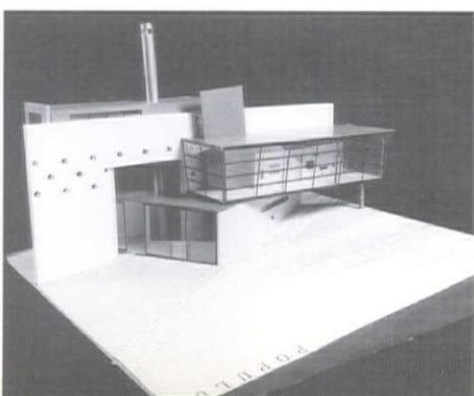
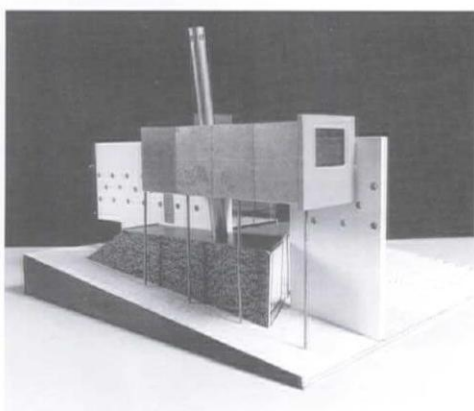
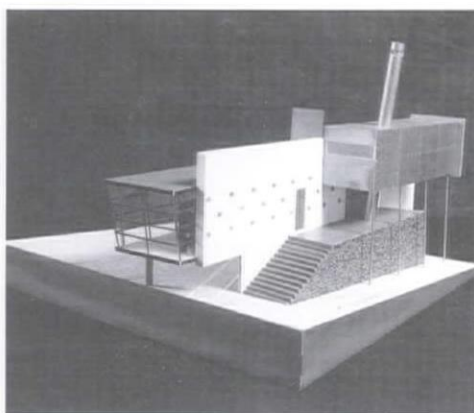
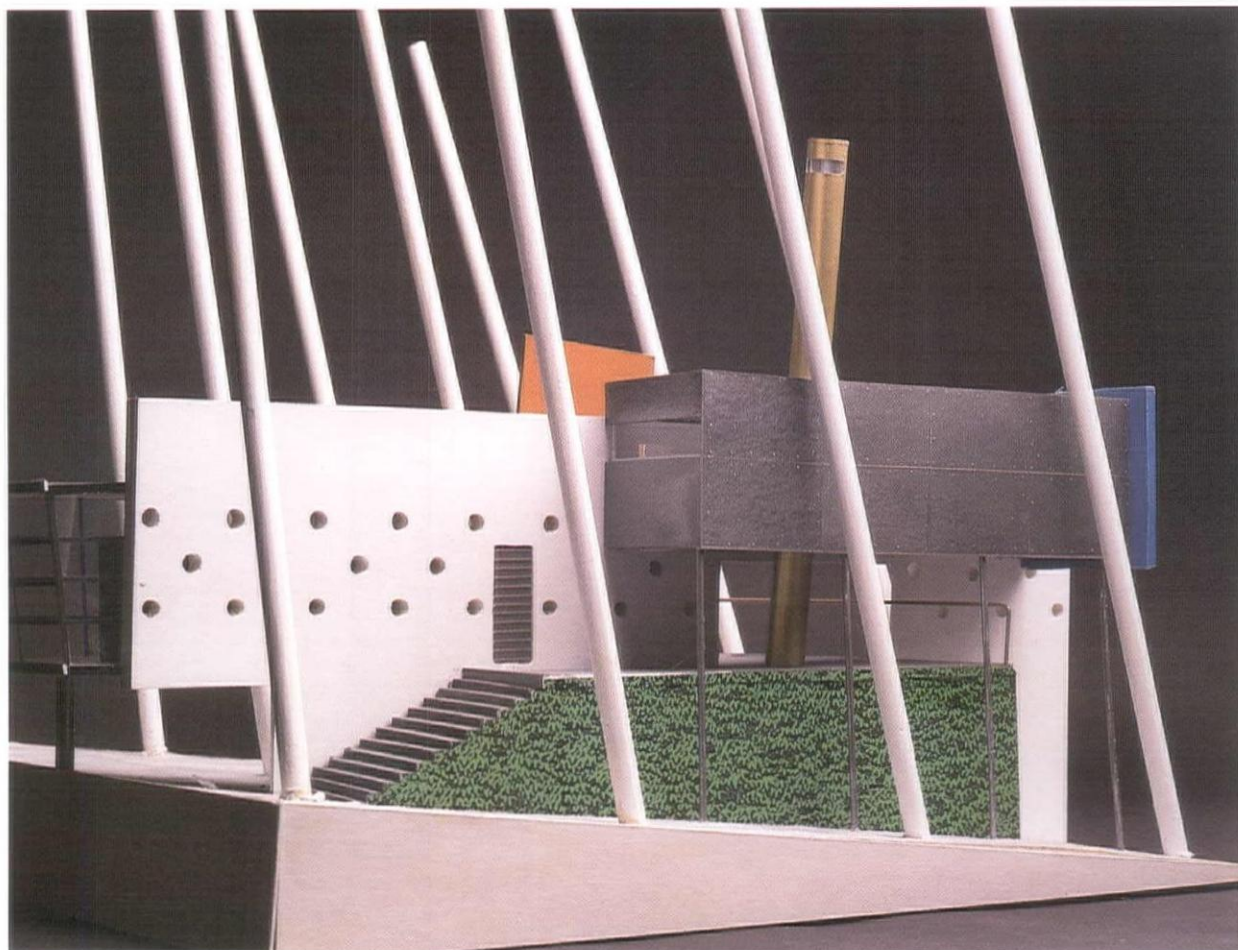
Business zones will be developed next to the motorway, gratefully making use of the display-window

POPULUS: dwelling in Almere

The competition design for the ideal dwelling in Almere (Adriaan Geuze, Martje Lammers) is likewise an ode to the hectic life. Both house and plot have been focussed in every respect on the two nomadic inhabitants. The uncomplicated convenience is a playful comment on standard new Dutch house-building, particularly in the new towns.

An Unusual House

Fifty-eight percent of the Dutch population do not live as part of a family; a house for this segment of the population is unusual.



Point of Departure
Populus is a house for two working persons who are culturally and economically oriented towards the Randstad.

The house manifests itself as a wall, its form dictating the construction, the utilitarian programme and the spatial expression. The wall is in all respects the ordering factor for life in the house. The specific qualities of the new polder are combined in the house: perspective and expanse,

the wind on the wall, the preoccupation with water and the explosive growth of the Poplar forest. As a motorway location excellently situated in the Randstad, the car is an essential component.

Inspiration

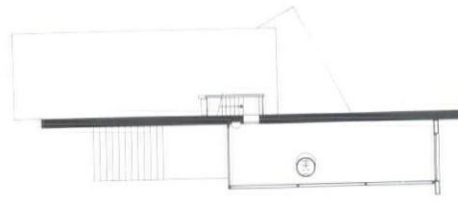
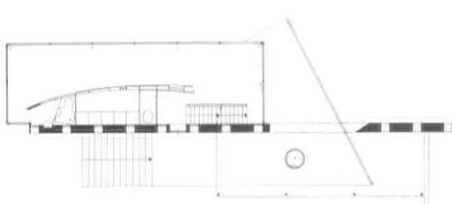
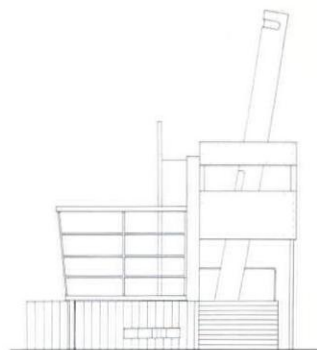
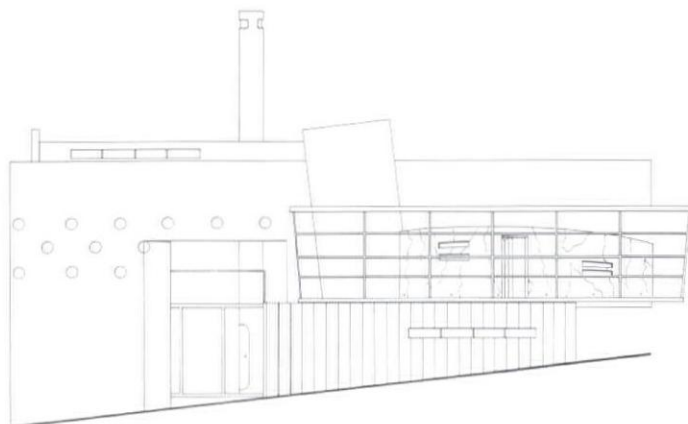
The idea was inspired by the Dutch canal house – a type of house with stacked narrow spaces. The construction of this type of house, two load-bearing walls with floors in

between, appears to offer an exceedingly high degree of adaptability to change. Each floor is independently serviced and is therefore quite suitable for alternative living styles. Populus is a modern, single-wall counterpart, escaped from the inner city.

Programme

The house offers two people an individual and communal space: a ground floor directly connected to

the garden, a communal intermediate floor with a sun-room, roof-garden, kitchen, bathroom, and an upper floor under the ridge. The entrance is on the intermediate floor and provides access to the individual living quarters.



Public Area Development in Liulin, Sofia, Bulgaria.

The project for the urban restructuring of the Liulin Housing Complex in Sofia, has appeared as a result of the International Architecture Studio – Liulin 89 project.

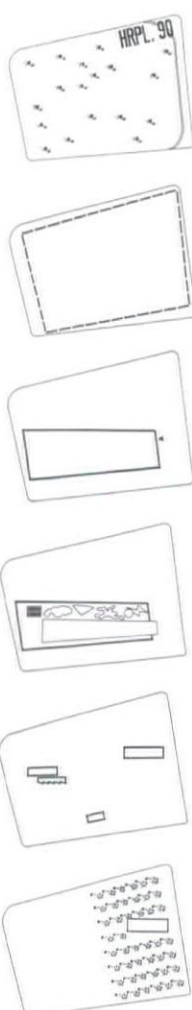
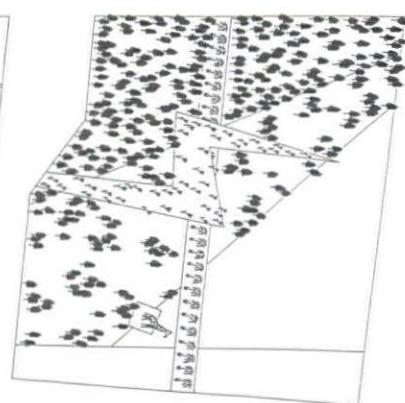
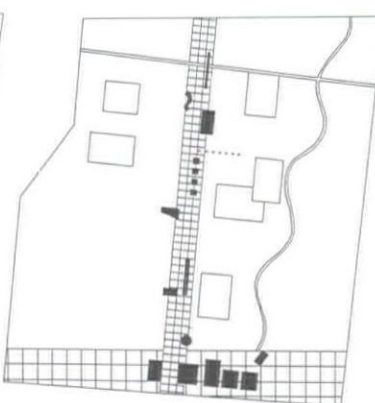
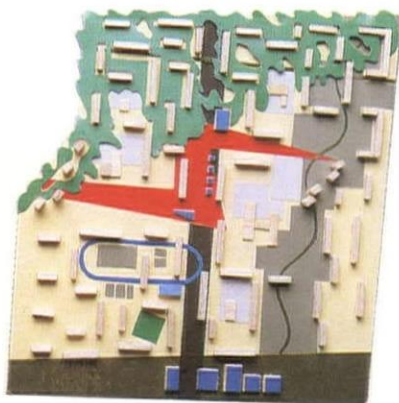
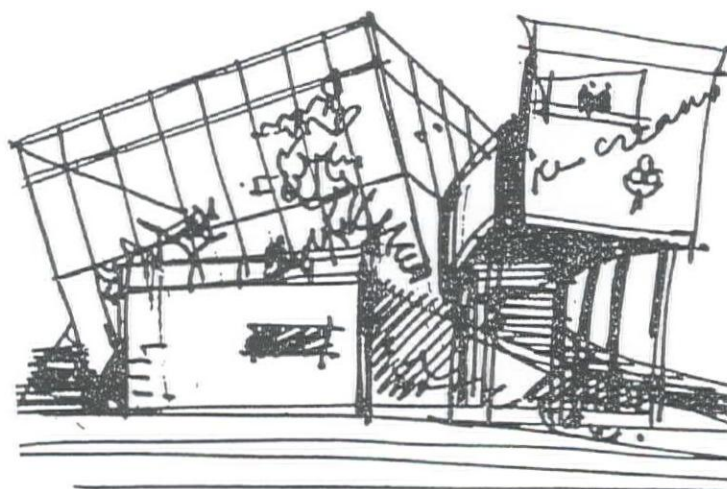
The amorphic, “spaghetti-like” distribution of the areas, functions and meanings, ordered only by a right-angled planning scheme of the 6-8-storey housing blocks, is replaced in the proposal of Adriaan Geuze by a clear system

of overlapping zones of different character as follows:

Multifunctional Civic Area along the Boulevard; Three-layer Green Area, which includes Wild Forest, Public Park, Field Zone and a snake-like path with Private Gardens alongside; Sports Area; a Rose Garden Area, which runs through the body of the whole district. The focal point of the Housing Complex landscape is a pedestrian ramp, ending in an Observation Balcony and attached to a glass-walled Winter

Garden cube, where collected caged palms from the Boulevard are kept in the winter period.

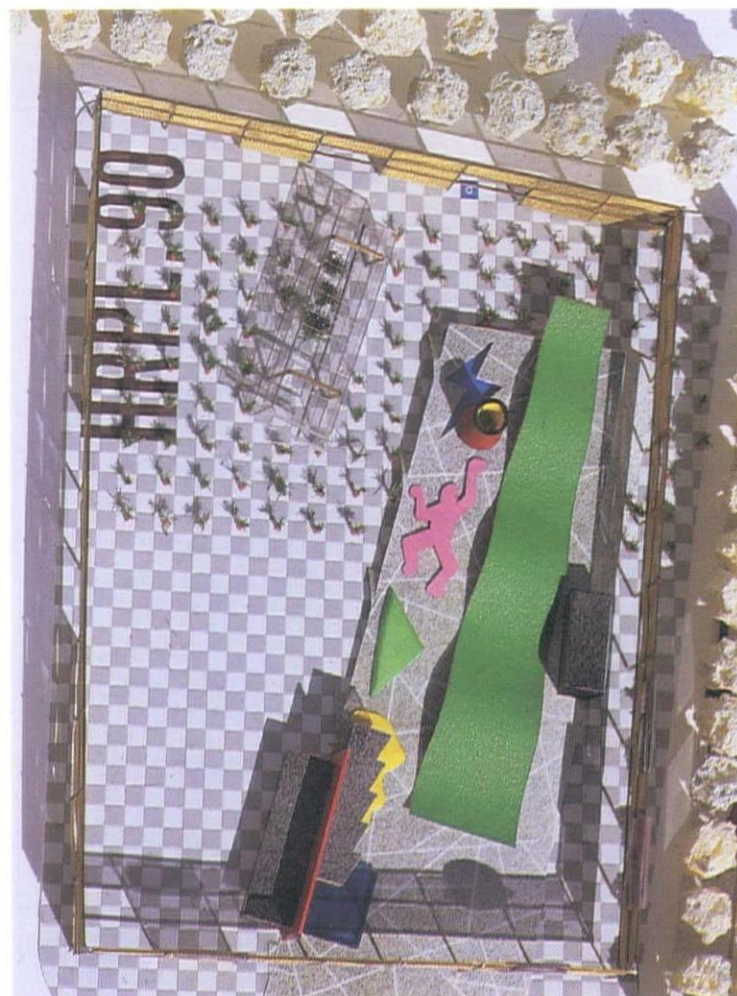
The whole complex landscaping system is conceived as a radical means of beautifying modernist zoning principles. This attitude actually converts the Liulin scheme into a model for a post-modern cultural environment, transforming the primary chaos of non-places into a place with new landscape conditions for public freedom.

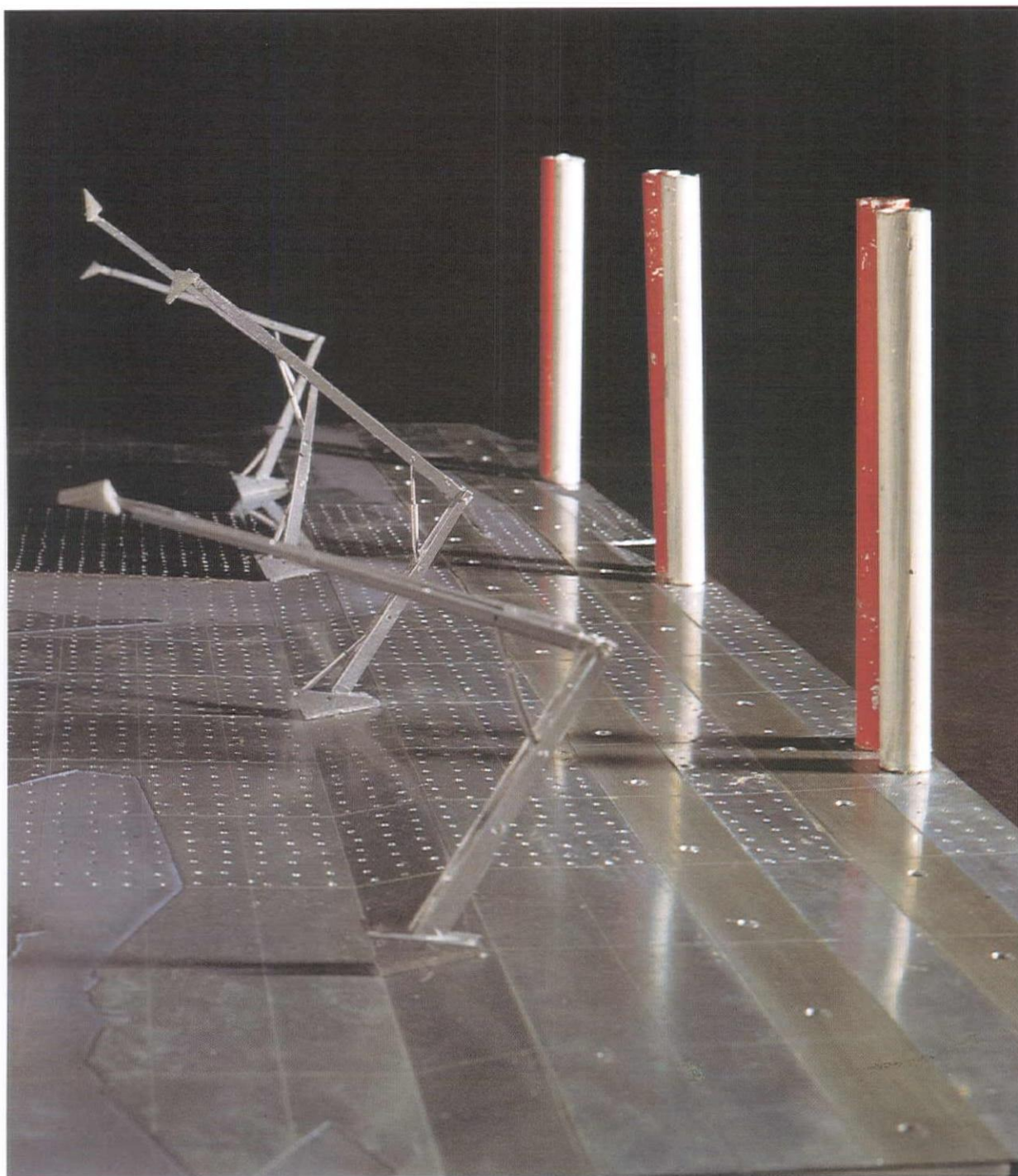


Heemraadsplein

There is no programme for Heemraadsplein in Rotterdam, an historical square which has degenerated into a useless tree sanctuary now serving as a storage area for building materials. In the design study, its potential as an urban “summer-evening plaza” has been researched. The idea is to create a contemporary plaza in the centre of the Western Quarter reborn as a result of the urban renewal plan and comprising 80,000 inhabitants.

In the proposal, the plaza will be surrounded by a 15-metre-high fence, built out of modules, on which space for neon advertisements will be rented out. With this fence, the plaza will have a transparent border and will clearly make its presence known in the town. Under a section of the plaza, there will be an underground car park whose roof will form an inclined garden facing the sun and the Nieuwe Binnenweg motorway.



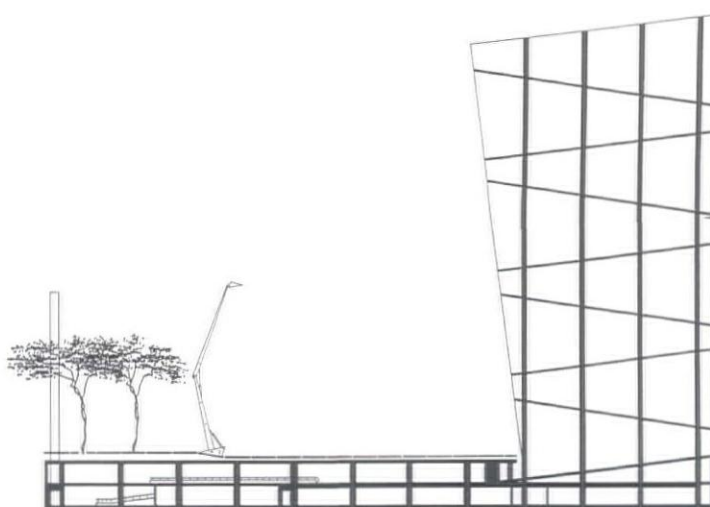
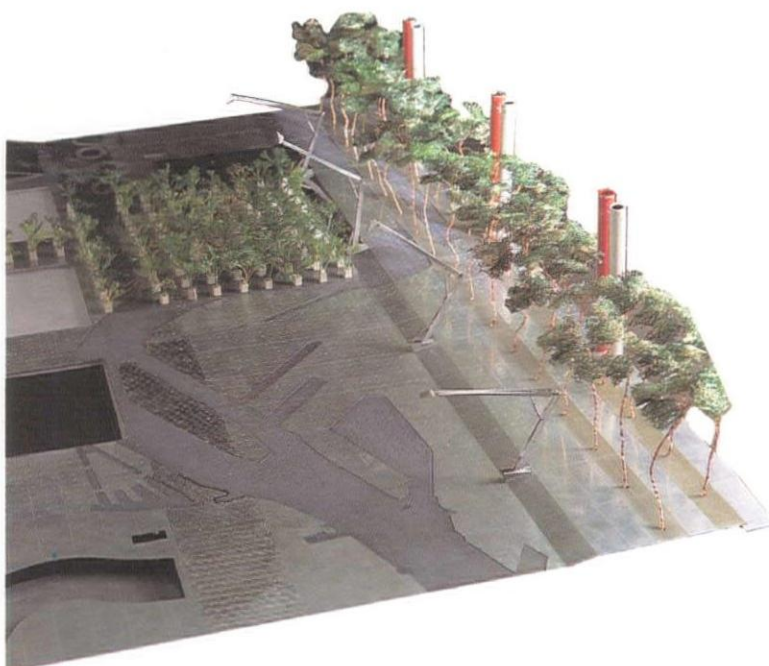


Schouwburgplein

The Schouwburgplein is the main square in the very centre of Rotterdam. The historic centre of Rotterdam was completely destroyed in the last war. Now the city finally has been rebuilt and the city council is looking for remaining open spaces for commercial developments. The council considers the Schouwburgplein to be a possible site for development.

West 8 made a proposal for the square as a public area, an open space with striking sky-line. Some of the elements are:

- an open space for staging events and exhibitions
 - a metal pavement
 - a system of large hydraulic lights performing a mechanical ballet
 - winding pine trees to contrast with the high-rise office building
- The square will be built on a shipyard.



CITY WITHIN A CITY'S ARCHES

Jeremy Myerson on how architect Doug Clelland created one of Britain's most innovative exhibitions.

GLASGOW: The intense interest in Glasgow as the 1990 European City of Culture was given a special focus by the mounting of Britain's largest temporary exhibition amid disused railway arches around Glasgow's Central Station.

Glasgow's Glasgow, the brainchild of architect Doug Clelland, attracted 500,000 visitors during its eight-month run from April to November 1990 – confirming critical acclaim that this spectacular multi-media exploration of the city's history was one of the most unusual and ambitious architectural installations of its kind in the UK. Glasgow's population is only 710,000.

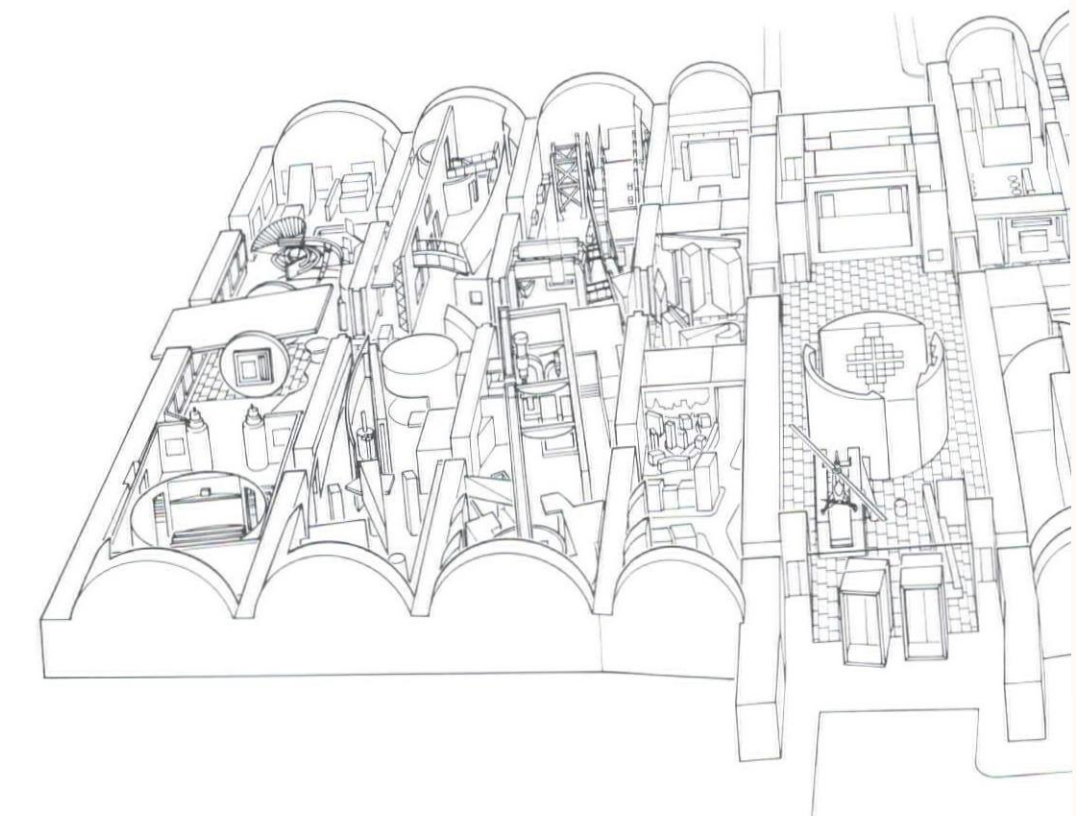
Clelland discovered the 7,000 square metres of vaulted space by chance in 1987 while carrying out a project with students at the Mackintosh School of Architecture. He described his discovery as "almost the stuff of an archaeological site in Rome, yet unused", and saw within the grid of the vaults a microcosm of Glasgow itself. The idea of a "city within a city" was born.

Clelland became the head of a major cultural initiative – to communicate the multi-faceted experience of Glasgow using the topology of the vaulted space. He described the process as "creating a landscape to bring geography and history together. The project immediately took on extraordinary political implications because history is everybody's territory".

Clelland's idea for the exhibition structure was to avoid the chronological. "One does not enter with the Romans and leave with tomorrow's newspaper," he explained.

He worked with 30 academic advisors and 15 external designers to shape the show's content, focusing on 110 key subjects about Glasgow. £1.2m was spent on renovating the dark, dank vaults and £4m on the exhibition itself. More than 2,000 artefacts were sourced from around the world and five hours of film recorded for use in the exhibition's mini cinemas.

One of the most impressive achievements of *Glasgow's Glasgow* was the integration of the architectural theme with a rich array of arts and technologies – from live theatre to video and computer screens. Clelland called it "mixing the live and dead arts". The result was an exhibition with a visual complexity and clarity of information capable of sustaining interest over

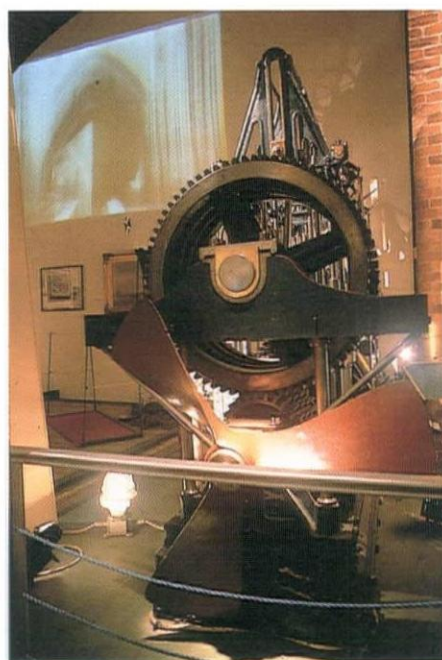


Right: An example of the installation which explored the industry of shipbuilding, showing the conjunction of fixed artefacts and large scale moving images.

repeated visits and entertaining any age group or level of sophistication.

Evocative displays ranged from the shipbuilders on the Clyde and the Celtic-Rangers soccer rivalry to the way Glasgow's city fathers taught the Japanese all about engineering.

As a reflection of Glasgow's resilience and rebirth as a city after decades of architectural mismanagement, it made a powerful statement. Clelland's achievement has been not only to provide a suitable show for the 1990 City of Culture – he has bequeathed Glasgow a new cultural venue amid the arches. □



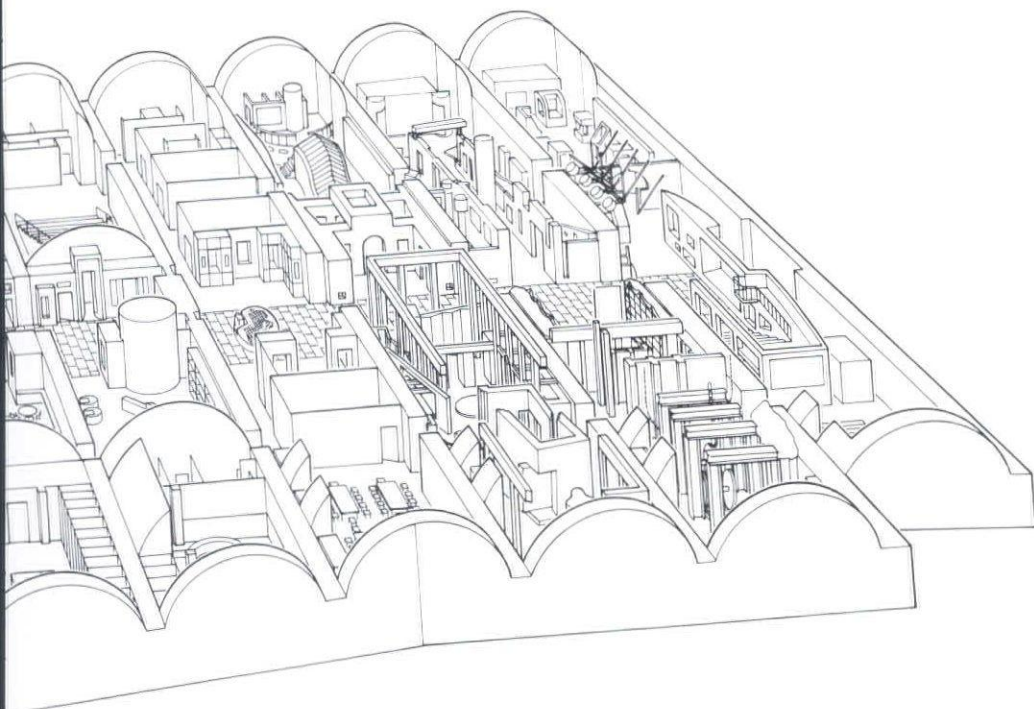
All photographs by Eric Young

Below, top to bottom:
The story of the river; the right hand case explained the importance of James Watt, the left hand, the significance of Thomas Lipton.

The relationship between Glasgow and London.

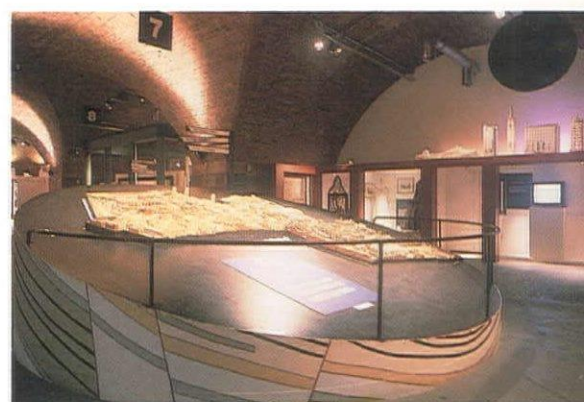
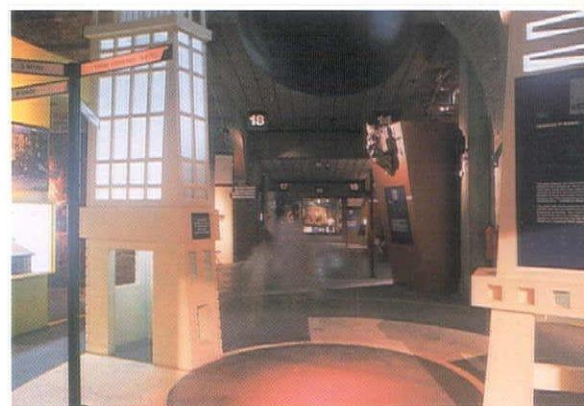
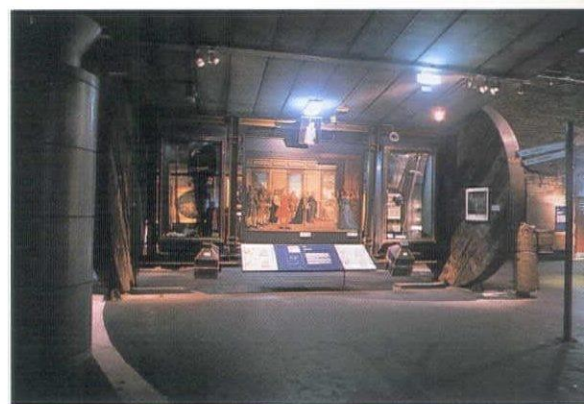
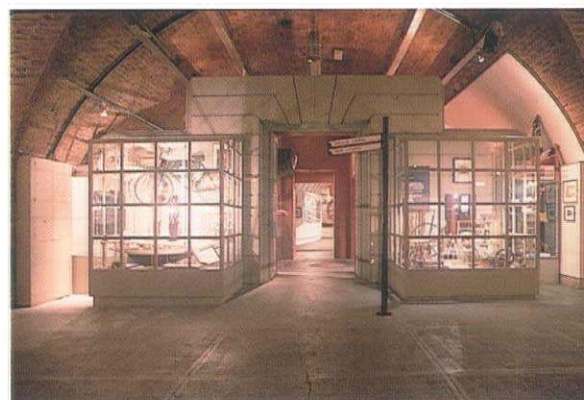
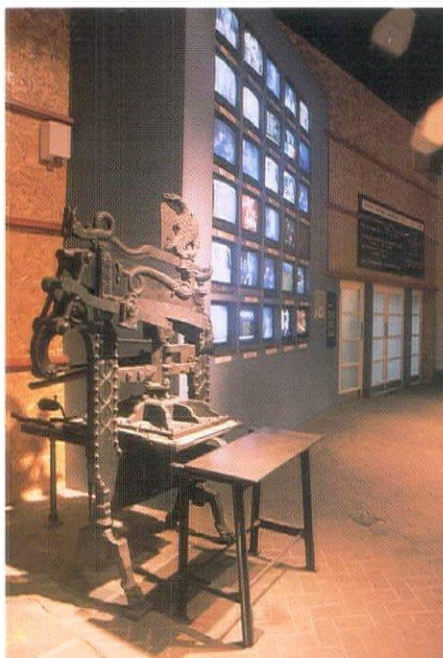
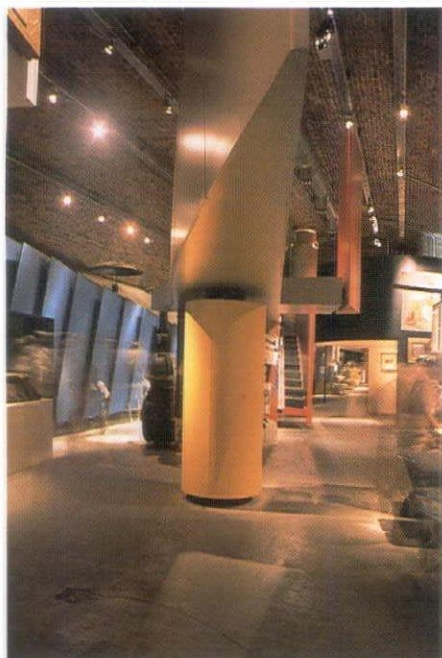
Entrance to the areas devoted to the south of Glasgow.

Introduction to the historical centre of Glasgow as a Grid City.



Below: Crucible – the area devoted to immigration into Glasgow.

Below right: Contrasting media – an early printing press and the current availability of television channels in Glasgow.



EUROPE PLAYS OFFICE POLITICS

Wendy Smith on the new design thinking behind the latest office furniture on show at Orgatec in Germany.

COLOGNE: Given all the discussion about the role of a reunified Germany in the European Community, it is fitting that Orgatec, Europe's largest and most influential office furniture show, should be held annually in this German city. Latest statistics estimate that out of the 98.7 million people employed in the European Community, nearly 42 million of them work in offices.

That means an awful lot of seating and furniture, a fact not lost on leading European and American manufacturers who chose Orgatec's October 1990 edition to launch a glut of newly-designed products. There are already 60 million workstations in the European Community – a figure set to rise to 70 million by the year 2000.

The mood at the show was loosely governed by the demographic backdrop to the new designs: a shortfall in school and college leavers is making employers put more emphasis on the softer, more humanistic aspects of the office environment in a bid to recruit and retain staff – rather than a ruthlessly functional search for efficiency.

The office is no longer a machine for working in but an increasingly sophisticated setting for the aesthetic and technological innovations which can enhance productivity, promote cross-fertilisation of ideas, and reduce the number of working days lost through sickness or absenteeism.

Some of Europe's best-known designers were recruited to promote this more discerning office ethic in new furniture designs at Orgatec. Walking round the show, one noted a less aggressive and angular refrain to the work: the new style is more theatrical, softer and more rounded with more natural materials such as wood and wool.

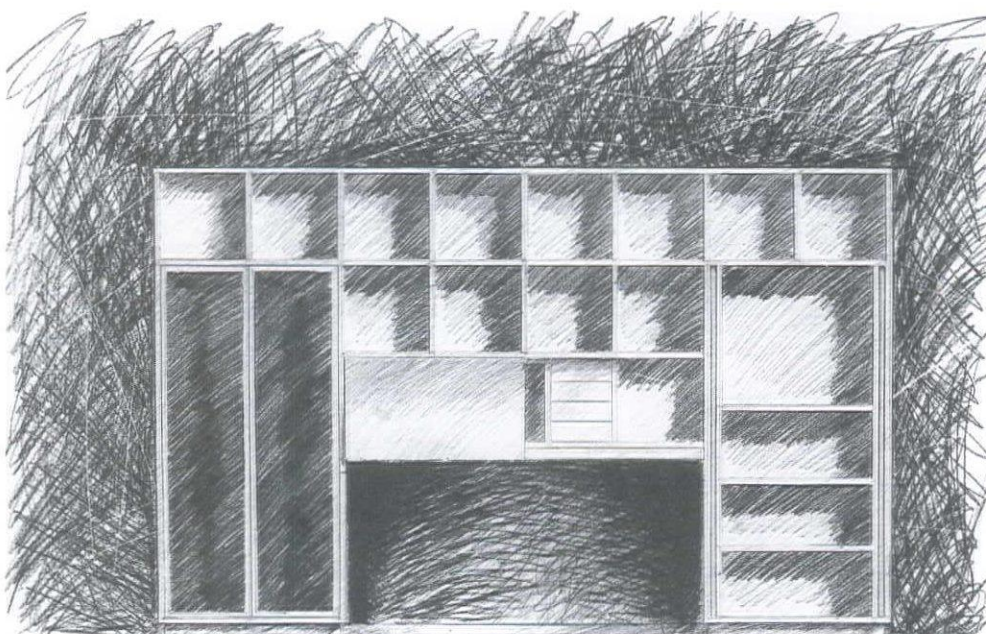
The new themes were perhaps most clearly expressed in a collaboration between leading Italian designer Achille Castiglioni and former Memphis protégé Michele de Lucchi on a new executive range for Olivetti entitled Sangirolamo.

This explores the idea of the desk as open stage, framed by furniture as theatrical curtains and embellished with a leather writing pad. The name brings to mind the famous Antonello da Messina painting *San Gerolamo nello studio* (Saint Jerome in the study). According to



Left: King Arc conference furniture for König & Neurath by frogdesign.

Below: Concept sketch for Sangirolamo range, designed for Olivetti by Castiglioni and De Lucchi.



Above: King Rex design study: König & Neurath seeks "creative" home worker market.

Left: Vitra's Area seating system designed by Antonio Citterio.

Olivetti, the entire design exercise is about "the idea that the office should not only be a place for dialogue and work but also a place for introspective thought".

The commissioning of top designers in order to reach the architect-specifier market is not confined to Olivetti. The latest products of a longstanding relationship between German product design firm frogdesign and German office systems maker König & Neurath include the King Rex seating study – an avant garde prototype aimed at a new market of "creative" home workers – and the King Arc meeting room furniture.

The King Arc philosophy, says König & Neurath, is about replacing office hierarchies with office communication. Meanwhile Vitra used Orgatec to promote the idea of "fun instead of drudgery". Among its new products: a modular waiting room system designed by Antonio Citterio which is strong on architectural logic.

Citterio's love of detailing is said to recall Charles Eames. Indeed Vitra based its contribution on a famous Eames line – "Take pleasure seriously". After Orgatec, forget the workhouse. That's the way office design is now going. □

SPIRIT OF LEARNING

World Architecture is the official magazine of the International Academy of Architecture. Here, the aims, organisation and activities of the Academy are outlined.

Scope of objectives

The International Academy of Architecture was set up in 1987 to stimulate development of architectural theory, criticism and creativity, and to initiate advanced studies of post-graduate qualification training of talented young architects. It is a non-governmental organisation, recognised as an international consultative body with the United Nations Economic and Social Council. Its members have been selected from internationally recognised professionals in architecture: 44 of them are honoured with the academic rank of IAA Academicians and 38 have the title of IAA Professors.

The Academy engages in a wide range of research, design and training activities. It organises conferences, seminars and exhibitions, and takes part in joint projects with international firms and organisations of various countries. Its strategy is defined by its basic programmes related to the problems of architectural town planning and building design, architectural theory and its application, and the development of architectural education and professional information.

Activities in 1990

The Academy has explored four main research topics over the past year: architectural education; architecture and ecology; architecture and children; and social housing. (See report below.)

Apart from these long-term research programmes, significant events were organised. These included: a postgraduate qualification workshop in Bukhara; a joint Greek-Soviet design seminar on the theme of the Greek village; an IAA Dutch seminar; an international design competition on the theme of a recreation and business centre at Dagomis, Sochi, USSR; and the Ecopolis international design training seminar.

There have also been successful collaborations with other international organisations. A joint IAA-UNCHS (Habitat) seminar was held in September 1990 on the problems of preserving and rehabilitating historic heritage centres.

Under preparation is a joint event with the UNDTCO (United Nations Department of Technical Co-operation for Development) on environmental aspects of water resource management.



IAA Santo Kiriko Creativity Centre, Bulgaria: held seminar on rehabilitating historic centres.

Architectural education

During 1990 the Academy established the IAA Free University with open membership to all architectural universities and schools and related professional organisations throughout the world. Internationally recognised names in contemporary architecture have been invited to participate as Free University Professors.

The aim of the IAA Free University is to initiate contacts between leading architects, theoreticians, students and young architects; to organise advanced studies, seminars and conferences at the IAA Centres; and give young architects the opportunity to gain design practice experience in the offices of IAA Academicians and Professors.

This IAA initiative has already gained wide popularity. More than 100 schools and universities of architecture have registered as members.

In addition, the IAA is planning to hold jointly with UNESCO a World Congress on architectural education at the UNESCO headquarters in Paris.

Architecture and ecology

In May 1990, the IAA held a second expert workshop on the ecological investigation and monitoring of the Black Sea and River Danube. The event was a follow-up to the first workshop, held at the IAA's Santo Kiriko Creativity Centre in Bulgaria in October 1989, which had prepared a draft programme.

The second meeting was attended by scientists from the Black Sea region, and by a host of world organisations including the UN, UNESCO and the European Institute of Environmental Politics. Its programme sets out to evaluate Black Sea ecosystems, use them as a natural model for solving the ecological problems of other seas and oceans, and support a timely Convention on the Protection of the Black Sea.

The IAA was an active participant in the implementation of this programme. Special attention was given to the Academy's scheme "Concordia 2000 – The Blue Bands of Europe", which aims to co-ordinate European efforts to ecologically improve the rivers Danube, Rhine, Main and Rhone by the year 2000. A month earlier the IAA had participated in a Euro-cruise down the Danube with leading scientists, architects and landscape designers as part of its "Concordia 2000" initiative.

Architecture and children

In recognition of the importance of involving children in architectural education at an early stage in order to intellectually and spiritually advance society, the IAA organised the first meeting of its architecture-and-children research programme in Moscow in June 1990, chaired by professor Yuri Platonov.

Social housing

The IAA is preparing an exhibition on low-cost housing as a contribution to the implementation of the UNCHS (Habitat) Programme for Global Shelter Strategy to the Year 2000. Selected works by young architects aged 25 to 40 will be drawn from IAA ranks as an input to solving the world's homelessness problem.

The exhibition will show a variety of low-cost housing ideas related to respective climatic, socio-cultural and economic conditions in different regions of the world.

How to solve the world's homelessness problem is a central theme of a series of training seminars on the problems of rehabilitating historic towns and districts, which mark a collaboration between the IAA and the United Nations Centre for Human Settlement (Habitat).

A 1989 seminar attended by 24 professionals from all over the world was followed up in September 1990 with a second event at the IAA Santo Kiriko Centre, on the theme of improving housing and rehabilitating historic centres.

Professors from Austria, Germany, USSR, Belgium, Denmark, Turkey and Bulgaria delivered lectures and initiated discussions.

Participants welcomed the idea of organising a symposium on the subject in 1991 with a view to a further exchange of experience between the developed and developing world and the preparation of a monograph for distribution around the world.

More about the IAA

If you would like to learn more about the activities of the Academy, please contact: Edith Kraichkova, International Academy of Architecture, 2 Rouski Boulevard, 1000 Sofia, Bulgaria. Tel: +2-873863. Fax: +2-871313. □

CENTRE STAGE IN AMERICA

Gordon Bunshaft of Skidmore Owings & Merrill

By Carol Herselle Krinsky, MIT Press, 1989, £44.95.

Review by John Winter.

The late Gordon Bunshaft's career spanned the great years of the SOM practice. Before and after Bunshaft, the firm built run-of-the-mill buildings. He took it centre stage – making SOM the world's most admired large architectural practice for three decades.

Carol Krinsky's book is very much an architectural biography. There is little of private life here and the man himself is not revealed, but the story of his architectural career is well told, and maybe that is the way he wanted it.

For my generation of architects, leaving a drab Europe in the mid-1950s, Bunshaft's Lever House was simply breathtaking. Of course Corb and Mies were greater architects, but Lever House had glamour, the promise of a future made wonderful by unlimited technology. Taking its know-how from Albert Kahn, its shininess from Neutra, its precision from Mies, its concept from Corb, it was the building of the moment, and within a decade every capital city in the world with any claim to culture had a cruder version. That is popular success.

Bunshaft followed Lever with more and greater successes, based on what he calls "the optimism and easy power of industrialised, democratic America". For 30 years SOM gave a quality lifestyle to American business; then American architecture, and SOM, lost its nerve.

Those buildings of the 1950s look so easy now, but it all had to be invented – the sealed building, the suspended ceiling, window cleaning gear, the country office building – it was a rich and innovative era that puts us to shame.

Bunshaft followed Lever with the beautiful little Manufacturers' Trust Building (then the out-in-the-country Connecticut General Headquarters), returning to Park Avenue for Pepsi & Union Carbide. Then to Buffalo for its art gallery with a totally glazed auditorium – I remember seeing a film there in the snow and it was sheer magic. But how many of our consultants now would let us build an all-glass auditorium? The Marine Midland tower on Broadway is my personal favourite amongst all his buildings, the ultimate in what an office building should be – modest, simple, elegant, an

exquisite machine that is a delight to work in.

All this is a fascinating story of breathtaking inventiveness, developing a reasonable and orderly twentieth-century tradition. It is all a bit out of fashion today, and the author keeps apologising with phrases like "we have different sensibilities now". No doubt it must all wait a bit longer to be considered a fit subject for art historians and for the buildings to be declared landmarks. It was thoroughly documented in the periodicals of the time and this gives the book a slight feeling of déjà-vu – we have seen these pictures before.

But new to me, and a real treasure, is the Bunshafts' own house in Long Island, built 1961-62. The house reveals the architect. It is comfortable, calm, effortless, luxurious, all in

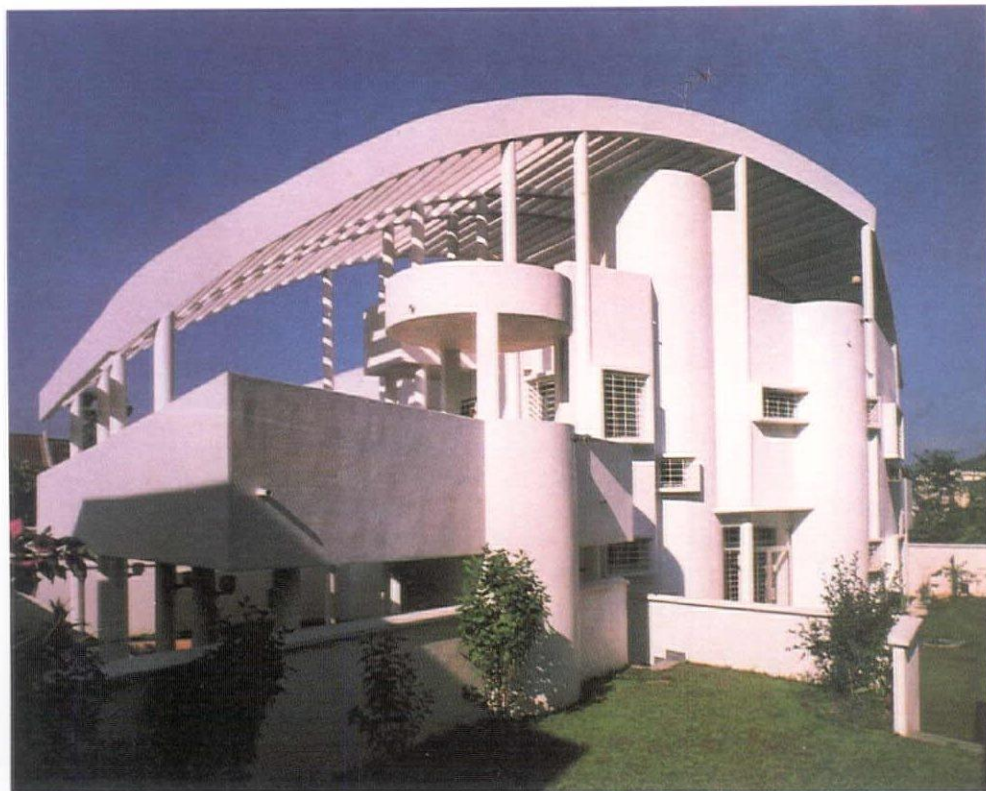
place. Full of fabulous works of art, it has a simple roof of precast concrete on travertine walls. I would love to live in it.

Much less satisfactory to me are the later concrete buildings, the Johnson Library and Hirschhorn Museum. Gordon Bunshaft designed the book and put the Johnson Library on the cover: I found this a surprise as it must be his worst building. But the career ends on an up-beat note with the marvellous Haj Terminal at Jeddah.

Many architects now work in large organisations, designing buildings for other large organisations. This book should give them all encouragement by showing that architecture of a very high order can be created in just this situation. □



The entries for the first Mies van der Rohe Award for European Architecture are recorded in a succinct and attractive new book of the same name, published by Butterworth, London 1990, UK £19.95. The inaugural prize was given to Spanish architect Alvaro Siza for his Borges & Irmão Bank, Vila do Conde, 1986.



The Malaysian architect Kenneth Yeang of Hamzah and Yeang is the subject of Robert Powell's new book *Ken Yeang: Rethinking The Environmental Filter*, Singapore, Landmark Books, 1989. It includes a foreword by Kisho Kurakawa and an essay on the Taxonomy of Regionalism by Suha Ozkan. Photo by Albert Lim of the architect's own "roof-roof house", Selangor 1983-1984.

THE PERILS OF RECYCLING

Re-Architecture: Old Buildings/New Uses

By Sherban Cantacuzino, Thames and Hudson, 1989, £24.

Review by Michael Middleton

Sherban Cantacuzino here returns to a theme he has several times tackled before – in 1975 and again in 1980. In 1975 – European Architectural Heritage Year – the conservation ethic was still something of a crusade. Its believers were battling in part to staunch the wounds left by the unbridled clearance programmes of the previous decades; in part to make clear that conservation does not represent a Luddite opposition to progress, but is in fact an important strand in urban renewal.

Today there are those who think that the pendulum has swung too far in the opposite direction. As façadism creeps down the high street and clothes all kinds of new development we are made all too acutely aware of the pressures of the heritage industry. The qualitative aspects of recycling have never been more important.

In this book Cantacuzino himself, as always, exhibits rectitude and discrimination. He gives us 54 schemes from 15 countries, divided into six broad categories of building types: public

buildings (railway stations, hospitals, courthouses, and so on); private buildings (castles, town and country houses); commercial (warehouses, covered markets and so on); industrial (warehouses and mills); ecclesiastical and rural (barns, granaries etc). Each of these categories is preceded by a brief introductory essay.

Needless to say, ingenuity is everywhere: an abattoir is turned into a cultural centre; a Docklands traffic office into a TV studio; a lighthouse into a guest house; a granary into local authority offices; a menagerie (yes!) into "the grandest bungalow in the world". For the most part the transformations have been effected with conviction and imagination coupled with a decent sensitivity to the integrity of the building. I tried, without success, to detect some national characteristics in the approaches.

Cantacuzino's text is generally dispassionate and factual (though occasionally, between the lines, one catches a whiff of special admiration or of personal disapproval – as of the macho insertions into the Gare d'Orsay).

Some of the asides are illuminating, such as his suggestion that the Paradores and Pousadas of Spain and Portugal represent the only examples of long-term government programmes of re-habilitation for new use. Comprehension is assisted by a number of ground plans and the odd section or isometric. Architects and designers are listed punctiliously.

The buildings we discard, the buildings we keep and what we do to them when we keep

them, constitute a form of national autobiography. (Think of the horror of what has happened in Romania, to which Sherban Cantacuzino was, I think, the first to draw our attention.)

Our towns and cities, if they are to fit themselves for the needs of the next century, face change on a scale no less traumatic than that of the last. We need to be reminded constantly of the highest standards, and reminded that they are attainable. This book does both. □

Natural philosophies and other essays

One of the current fashionable terms in architecture, design and art circles is *Nature*. Indeed, it seems to have led to a small growth industry of publications some of which are hardly worth opening whilst others appear to be relevant, even significant studies. The supermarket appearance of *The Natural House Book* which has the sub-title "creating a healthy, harmonious and ecologically sound home" is initially off-putting but on closer examination proves to be useful, informative and at times thoroughly inspired. (London: Conran Octopus, 1989, £14.99) The author is architect and planner David Pearson and the book looks at the "natural" house, its elements and internal spaces. It is broad in its worldwide coverage and has useful, brief and intelligent things to say on ecologically balanced designs from the snow belt as well as the desert.

More daunting, certainly in a literary sense, is the cultural study of nineteenth-century Britain by Carl Woodring, *Nature into Art*, (Harvard, 1989, no price given) which explores nature as an ethical and aesthetic model for the philosophy and thinking of the last century, delving into the philosophical background of terms such as "the sublime", "the picturesque" and inevitably in a Ruskinian frame of mind "the beautiful".

Nature Near, (Santa Barbara: Capra Press, 1989, \$18.95) is a collection of late essays by the Austrian-born American architect and nature Richard Neutra. Edited by William Marlin it shows his passionate quest for a form of architecture that unified mankind and nature. This is a wonderful book exhibiting careful thinking from one of the major Modern Movement architects who was unable to transfer his ideas so readily from Continental Europe to the open life of Los Angeles. □

Dennis Sharp

Dennis Sharp reports on the first DOCOMOMO Conference on the Documentation and Conservation of Buildings of the Modern Movement.

PRESERVING THE MODERN



The Cavrois House, Lille, by Rob Mallet-Stevens (1886-1945) is threatened with destruction and its plight was discussed at DOCOMOMO. Swift action will be needed to save it.

A few years ago, if someone had said they had to invent an organisation to look after modern architecture they would have been considered insane. How things have changed. Now a group of Dutch architects and historians at the Technical University of Eindhoven have done it (see WA7).

Amid strong interest the organisers held their first international conference in Eindhoven from September 12-15, 1990. In all, 17 countries were represented.

The Conference

It began its first day with delegates exploring the general principles and dilemmas of conserving Modern Movement architecture. The two days that followed examined, in a wide range of presentations of varying quality, the enormous interest there is in the analysis, the urban conservation, and the policy recommendations to be followed if worldwide, co-ordinated documentation is to be achieved. Finally, a session for invited delegates and particularly those from countries that had already set up national groups, drew up a founding document. A short statement of intentions was also issued and it was agreed that the next DOCOMOMO Conference will be at the Bauhaus, Dessau, in September/October 1992.

Modern Movement contexts

In opening the conference, Hubert-Jan Henket, the first and later re-affirmed Chairman of DOCOMOMO and its prime mover, drew delegates' attention to the threatened destruction of Modern Movement buildings in many parts of the world. The rapid deterioration of others and the obvious need there is to keep an international weather-eye on

examples of modern architecture and urban design that are in jeopardy was the subject of his paper.

Pierre Vago, Emeritus President, UIA, sounding more like a saviour than a survivor of the period, spoke eloquently about the need for concerted international action in recognising the true meaning of the Modern Movement for our own contemporary architecture. Vago was followed by Sherban Cantacuzino, UK Chairman of ICOMOS, and Secretary of the British Royal Fine Art Commission who quickly directed the delegates' minds to the principles that should be followed in the protection of modern buildings.

He stressed the fact-finding role of the documentarian, the clear need to authenticate individual works and assess their *real* architectural significance and value. Besides the procedural advice, Cantacuzino also stressed the importance of viewing modern architecture in a wide context. He emphasised that it is itself rich in neighbourhoods and estates, even whole towns, many of which needed overall protection.

Questions could be asked which would inform the general public about the position of Modern Movement buildings within the urban context – for example, how do these buildings relate to a larger whole? And, how could they be reused effectively? He quoted examples of reuse such as the Mies van de Rohe Lange Haus, Krefeld which is now a fine art gallery, and Van de Vlugt's Theosophical Society building which is now used as a library. There are others.

The scientific tool

Another British delegate, Dr Catherine Cooke, spoke about the nature and state of modern

architecture's early period in the Soviet Union, giving graphic meaning to the notion of buildings in jeopardy. However, it was left to Professor Reinink of the University of Utrecht to argue for the retention of Duiker's Zonnestraal as an eternal ruin, thus highlighting the controversy that exists between functionalism and restoration. This view, following Dr Henket's piece, brought "The Zonnestraal" into focus as the Canonical object of DOCOMOMO.

Dr Hilde Heynen's paper on the question of transitoriness, or the "temporary" nature of modern architecture, soon put the cat amongst the conservation pigeons. That some of the buildings of the 1920s or 30s were of a temporary nature was never in dispute but Dr Heynen was now looking at something far more fundamental: that modernism itself was a movement concerned with the transitory nature of art and buildings and that they (and it) have no real on-going validity. It was a point that British critic Martin Pawley was to open up later in the afternoon session when discussing the schizophrenic nature of conservation/heritage and modernism.

The following statement was issued at the conclusion of the Eindhoven Conference:

The Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement (DOCOMOMO) shall be implemented in co-operation with official and voluntary organisations in the Member Countries by the following means:

1. Bring the significance of the Modern Movement to the attention of the public, the authorities, the professions and the educational community concerned with the built environment.
2. Identify and promote the recording of the works of the Modern Movement which will include a register, drawings, photographs, archives and other documents.
3. Foster the development of appropriate techniques and methods of conservation and disseminate knowledge of these throughout the professions.
4. Oppose destruction and disfigurement of significant works.
5. Identify and attract funding for documentation and conservation.
6. Explore and develop the knowledge of the Modern Movement. □

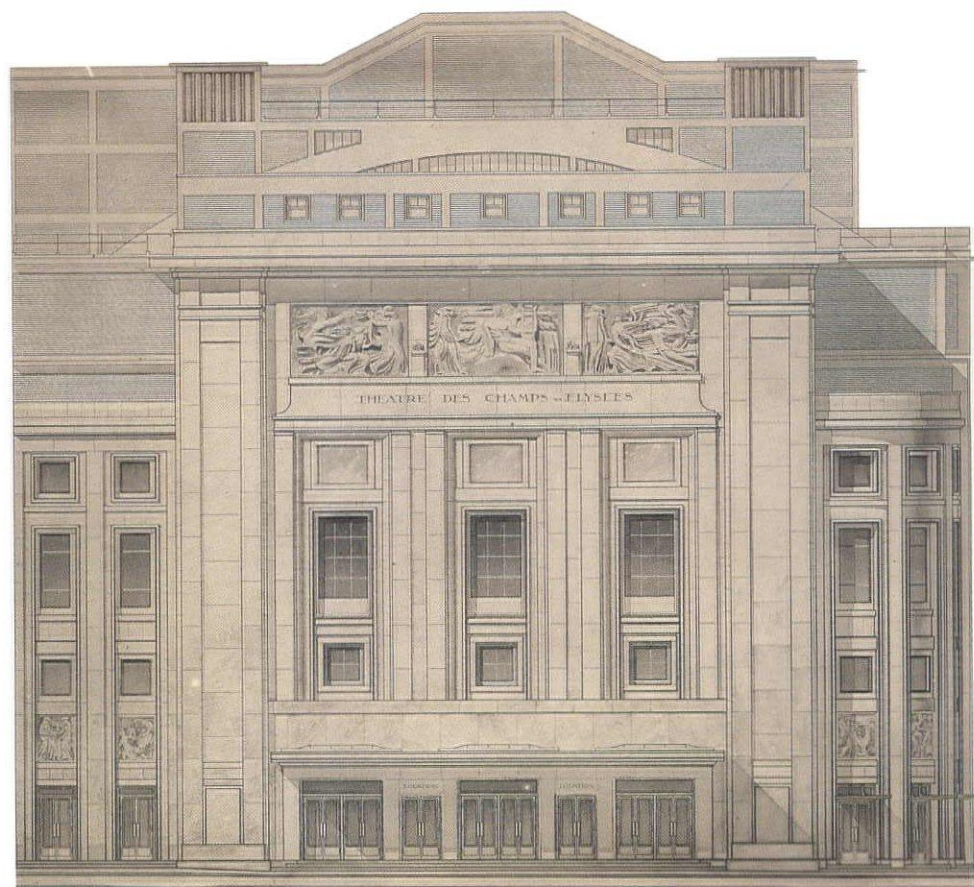
SEX STORIES

Pierre Vago muses on whether it may be considered prudish not to touch up other people's architecture.

In my Polemic column in WA5 I mentioned certain discussions which reminded me of the Byzantine quarrels about the sex of angels. This time, we are concerned with another polemic which in the sixteenth century ranged the supporters of Michelangelo against those others, led by Aretino, who were shocked by the nudes in the Sistine Chapel. We know that while the artist was still alive, Pope Paul IV, giving way before the ferocious criticism stirred up by the display of so much anatomy, tried to persuade Michelangelo to put clothes on some of his characters. When the artist refused, it was one of his friends, Daniello da Volterra, who covered up – very discreetly – some of the nudity considered to be too “dishonest”. The Council of Trent had ushered in an age of prudishness; and an obscure painter attained fame by putting underpants (braghetta) on shameless nudes. It is not his real name but his nickname, Braghettaio, which has survived into posterity.

This dispute over genitals in Michelangelo has lasted into our own day. With the recent restoration of the Sistine frescoes, there was a long debate about whether to uncover the original anatomy or to retain the drapery which had covered it. The 60 experts who had to settle the problem had to bow before a simple technical fact: behind Daniello's drapery there was nothing left of what it was meant to hide.

In the past, people didn't worry about



Theatre des Champs-Élysées (1911): Perret's classical monument has been vandalised by the shameful addition of another storey.

retouching or modifying, even to a great extent, the work of other artists. In the same way, people copied without a qualm. One wasn't looking for originality at any price: historians can't tell whether to attribute a certain Florentine statue to Donatello or to Verrocchio. It was the same with the musicians. Everyone knows, or has heard about the Bach-Albinoni Adagio! It wasn't a question then of “artistic property”. In architecture especially, few of the monuments left to us by history are still as they were conceived by their creators. In most cathedrals, for example, one finds the contributions of the many generations which have succeeded each other more or less happily.

Should we, can we indeed, under the pretext of maintaining the work in its original state, in some way “sterilise” a building which is a living thing fulfilling functions which themselves evolve? In the field of architecture, it seems almost impossible. Each one of us architects has probably had to accept or suffer the more or less profound, more or less happy

transformation of his or her work, often within his or her own lifetime, often without even being consulted. Sometimes it hurts. But then we need to think of History, and be humble.

Should we then abandon all protection of work recognized for its artistic importance or its historical interest? Certainly not. We know, alas, of too many acts of vandalism, of destruction and of truly scandalous disfigurement, which might easily have been avoided. One of the most recent is the shameful addition of another storey to the Theatre des Champs Elysees in Paris, one of the most important and remarkable monuments from the beginning of the century. For mean commercial reasons they have constructed on the terrace of Perret's building a revolting box containing a “Panoramic Restaurant”. The columns which support it run through the whole building. The whole thing is done without tact or sensitivity. A disaster.

The “Ordre” of the French architects has protested . . . in vain. It's sad. □

The secret revolution behind the scenes.

Much is changing.

And certainly more than one would expect behind the simple openings in the ceiling through which the pleasant and unobtrusive downlight shines.

Downlights are not always just Downlights, but also directional lights.

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For example the high-pressure discharge lamp and the compact fluorescent lamp. For them, we developed new Downlights.

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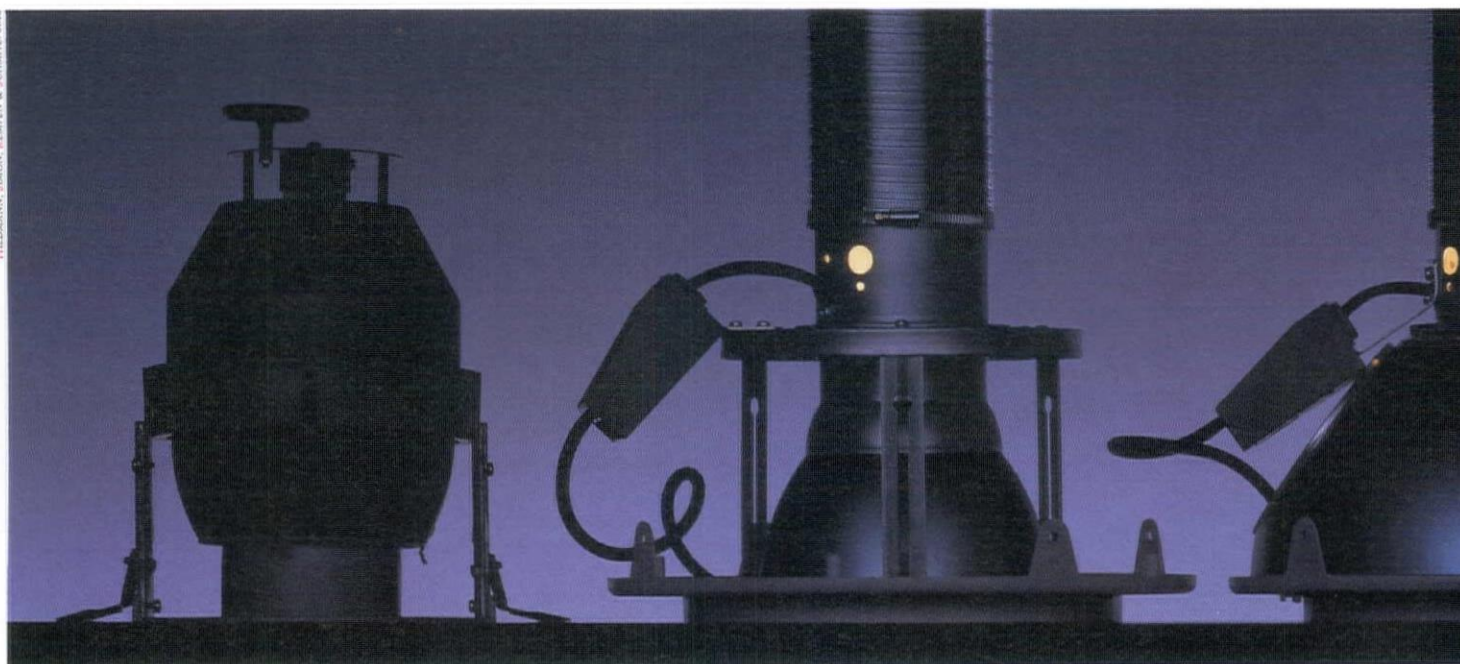
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And finally, our Downlights open a flood of new possibilities for design with light.

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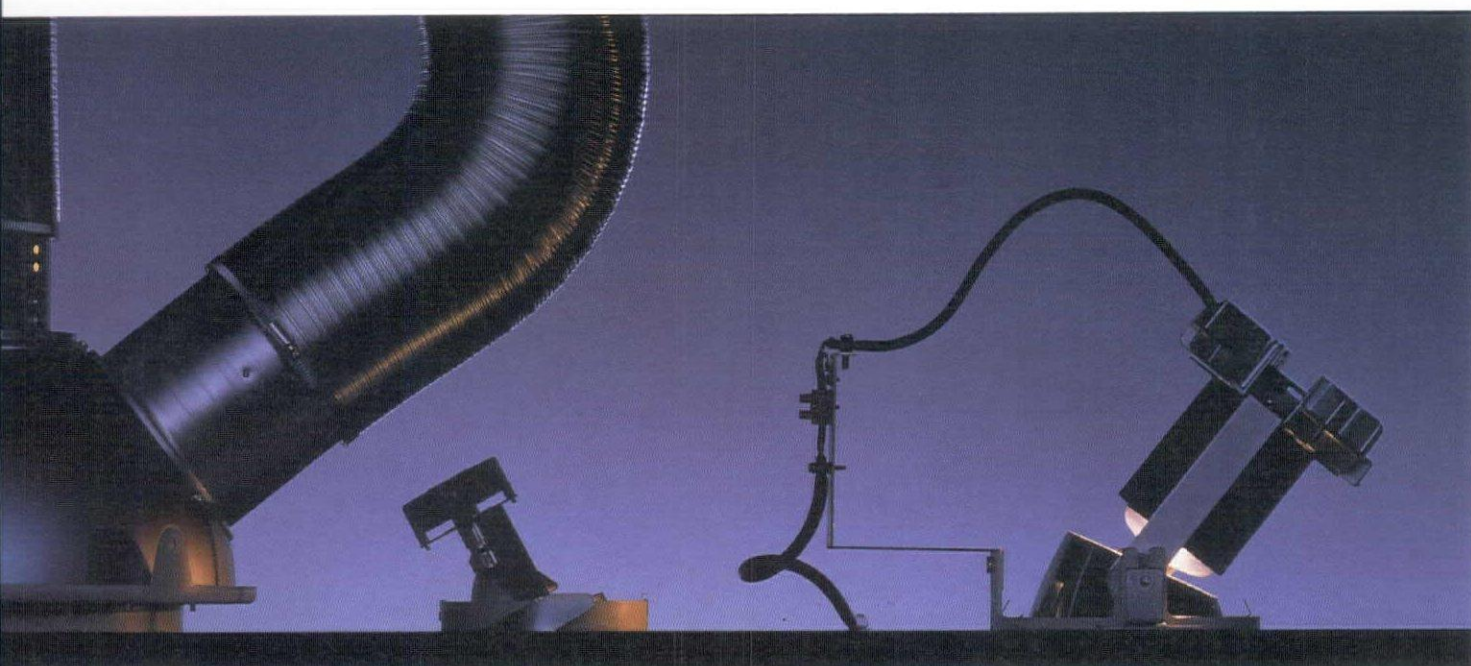
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Comprehensive engineering data and installation information are available on request. Please call or write:

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1-14 Miyahara 4-chome, Yodogawa-ku, Osaka 532, Japan Tel: 81-6-399-2721 Fax: 81-6-399-2731

Concertgebouw

Location: Van Baerlestraat 98, 1071 BB Amsterdam

Design: P.B. de Bruijn

Installation (column): Dekker Natuursteen

Neopariés: Dark grey (588) 200m²

Completion: April, 1988

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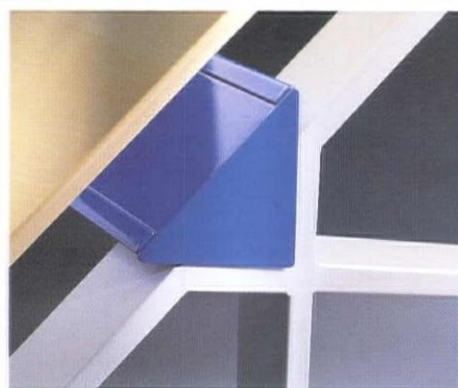
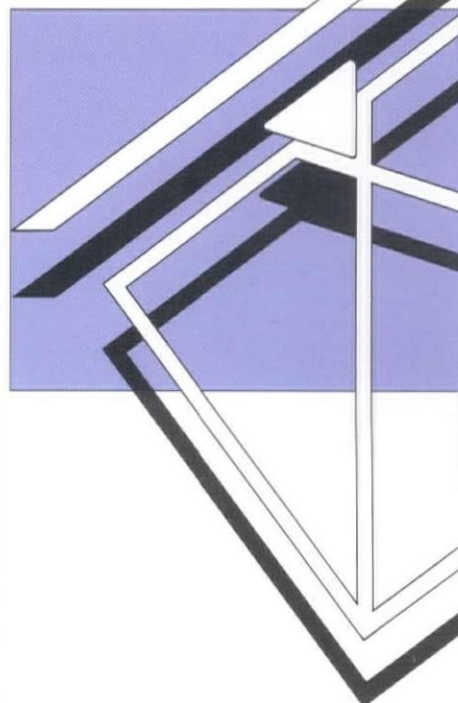
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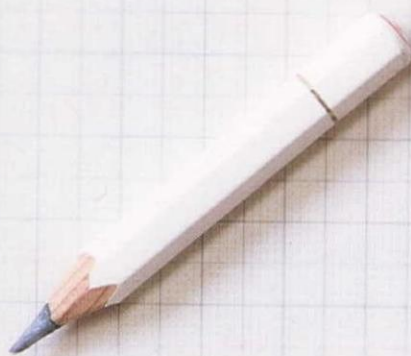
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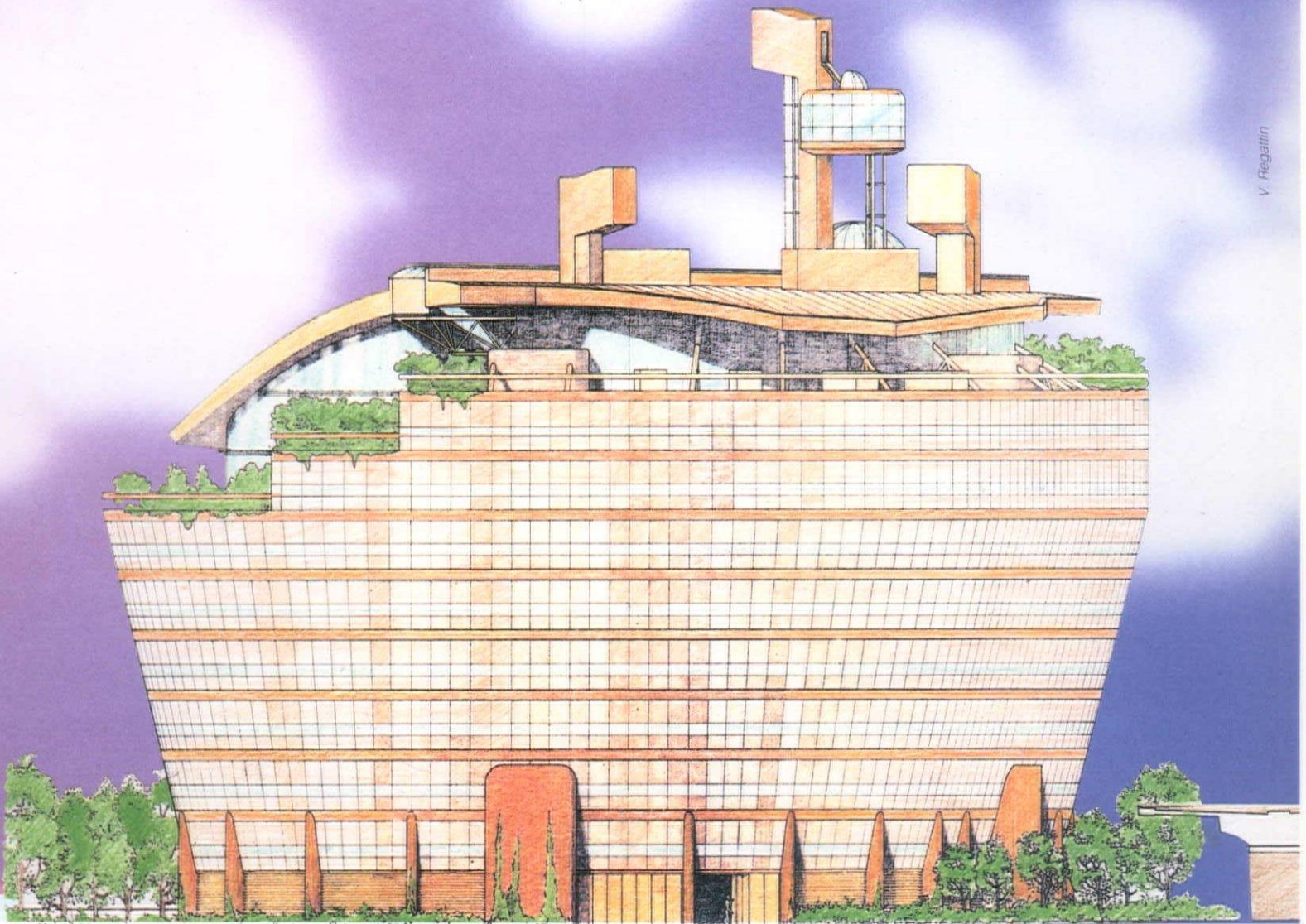
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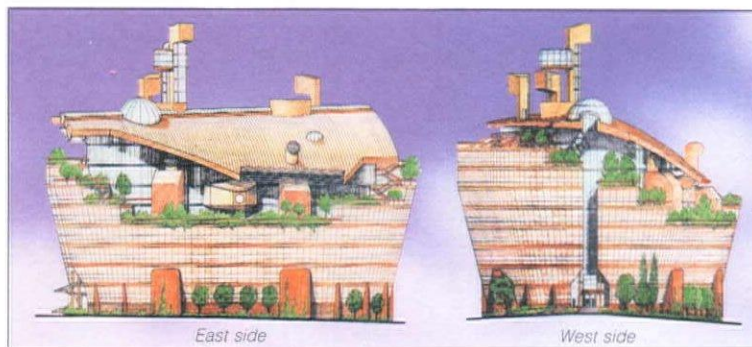




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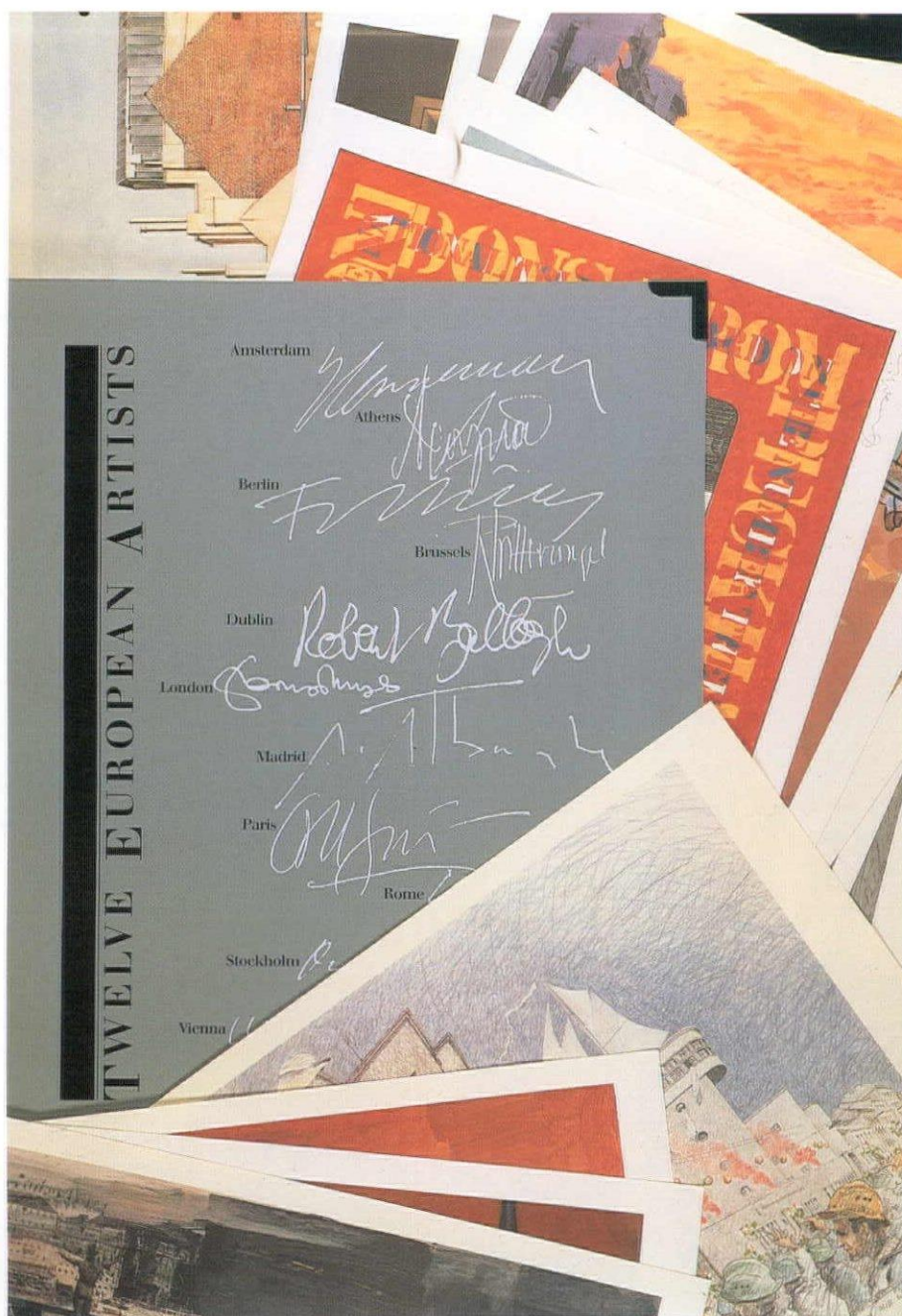
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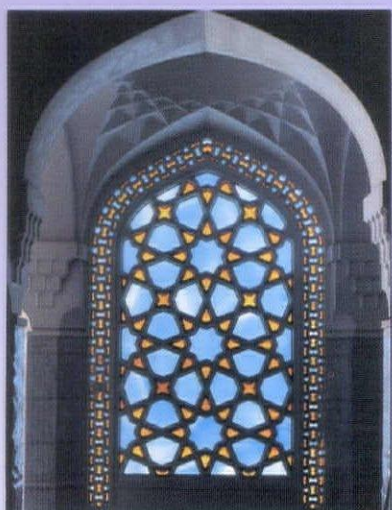
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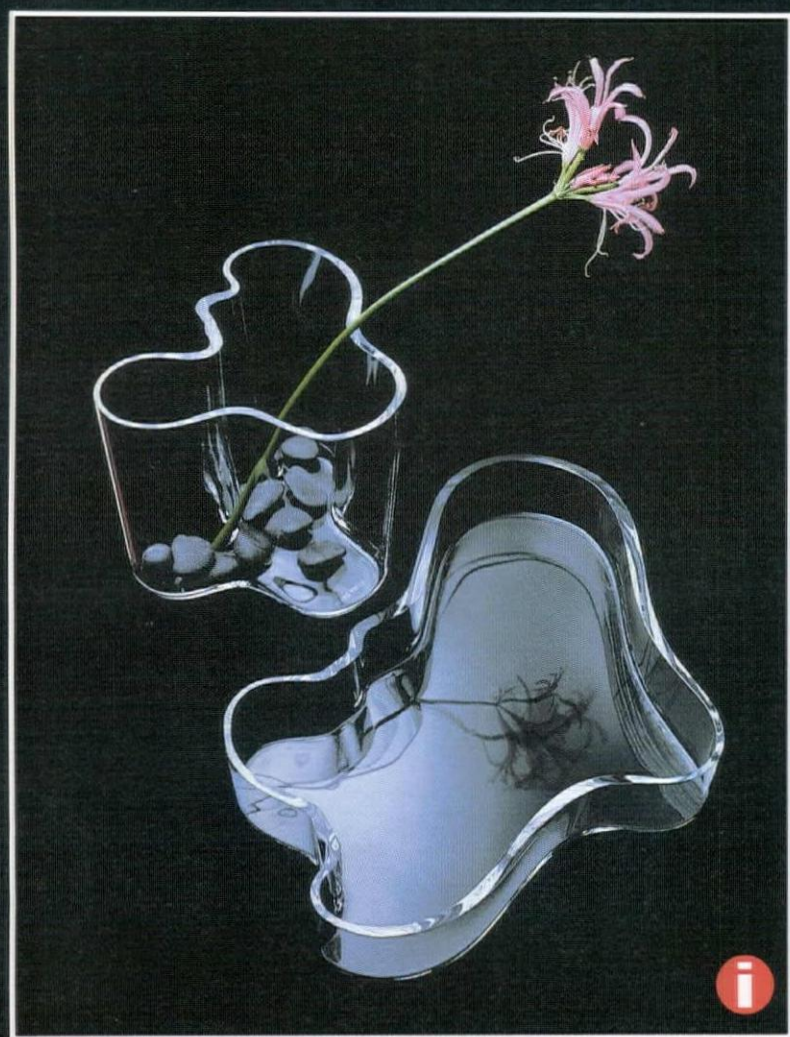
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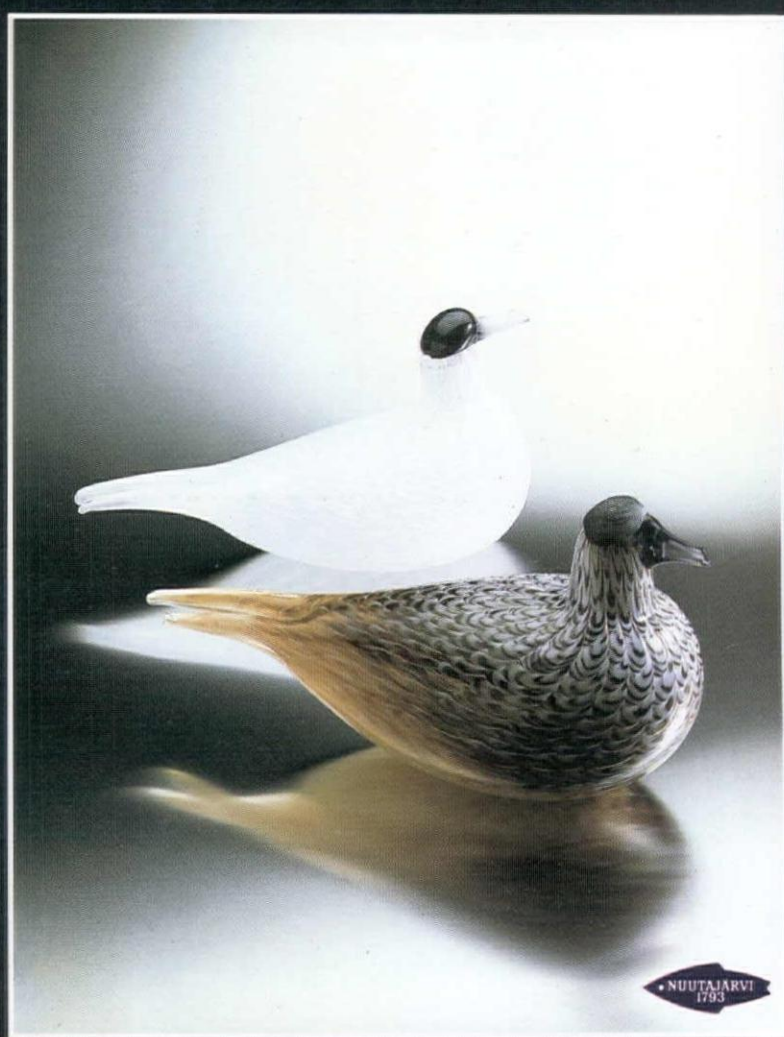
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