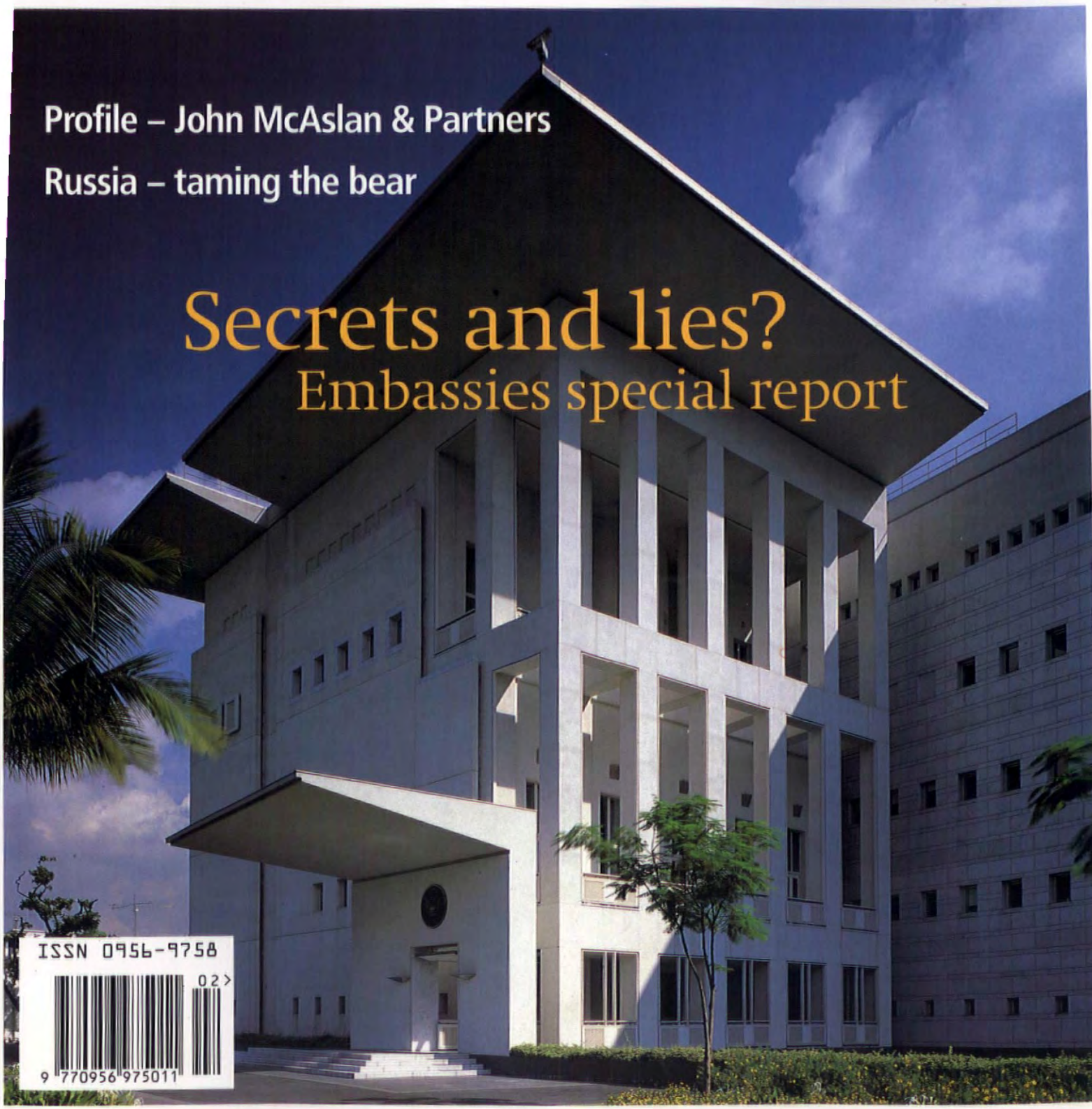
WORLD ARCHITECTURE

he business magazine for the global architect

ue number 63 | February 1998 | US $18.00 | UK £12.00

PEI COBB FREED & PARTNERS
LIBRARY



Profile – John McAslan & Partners

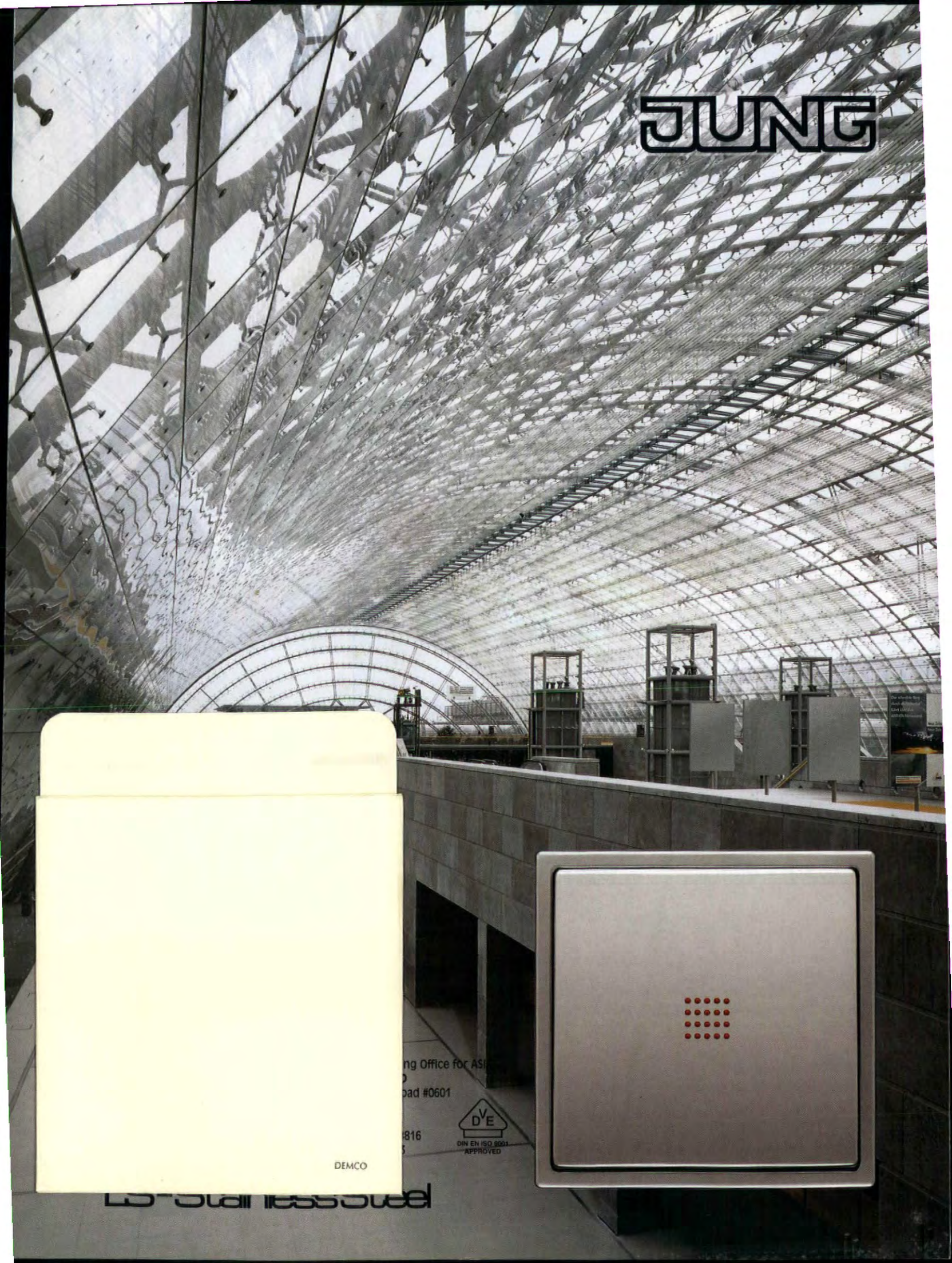
Russia – taming the bear

Secrets and lies?

Embassies special report

ISSN 0956-9758
02>

Pelé shows how to play the globalisation game | Death by categorisation | The invisible controller – building services


JUNG
DEMCO
DIN EN ISO 9001
APPROVED

WORLDARCHITECTURE

Issue Number 63 | February 1998

Cover
US Embassy in Bangkok, Thailand, by Kallman, McKinnell & Wood Architects Inc

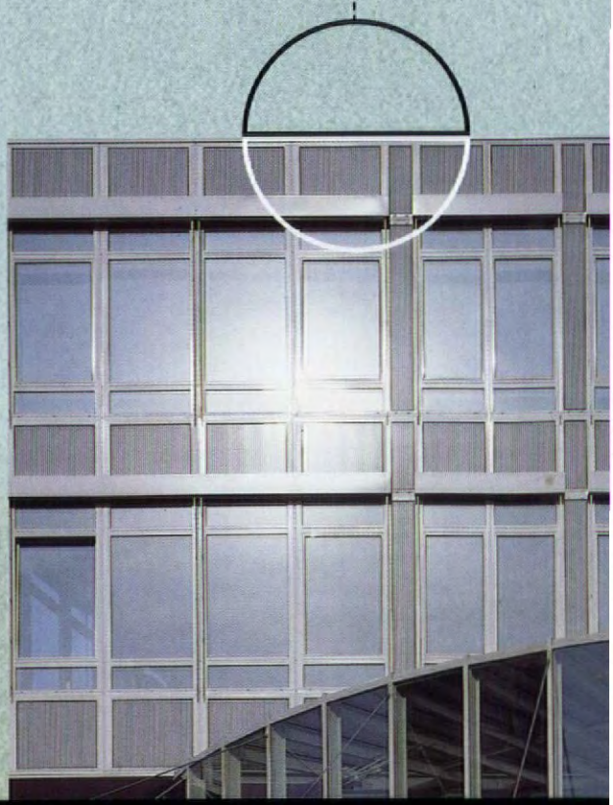
Harmony of colours with hues: The exterior design of the mail order center Bader in Pforzheim (Germany) plays with variations in silver, blue and grey.

Architects: Novotny Mähner & Assoziierte, Offenbach/Main (Germany).

require

exceptional

solutions



From a distance the parapets screen printed with DELOGCOLOR DESIGN are noticeable as homogenous areas of colour which softly swirl around the windows.

DELOGCOLOR® DESIGN

Unusual ideas

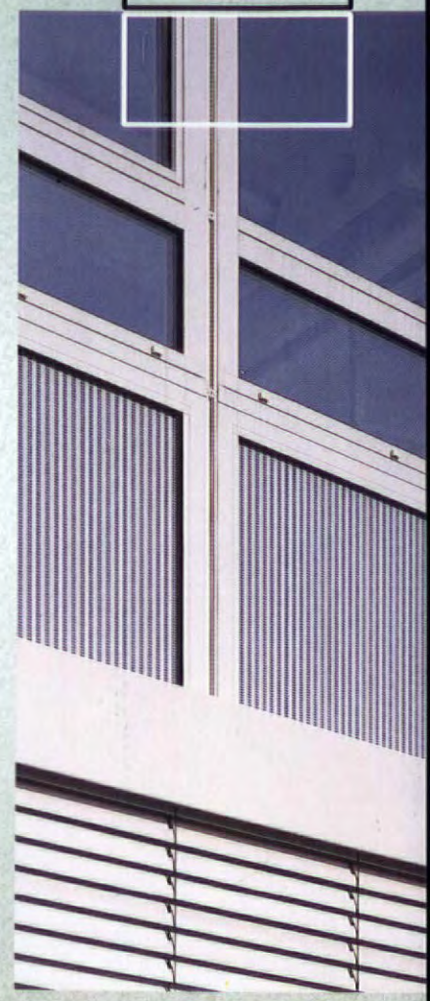
An innovative kind of paint…

IDEAS for the use of colours in exterior design can be realised in an attractive way by using coloured glass. Such as, for example, when lending harmonious shades of colour to a modern insulating exterior made of energy saving glass.

SOLUTIONS to the subject "colour on glass" are offered by DELOGCOLOR® DESIGN exterior panels from FLACHGLAS AG. Using a screen printing method, coloured dots, stripes or individual designs are burnt into the glass. A large choice of colours is available from several standardised paint palettes.

At the mail order center Bader in Pforzheim (Germany), a greyish white stripy design was chosen, softly contrasting with the energy saving glazing K-PLUS® and the metal sections of the exterior system. In order to achieve the greatest possible colour authenticity, the design was printed onto OPTIWHITE® brilliant white glass, a low iron glass. As well as corresponding and contrasting colours on exterior panels, there is, also the possibility of printing window glazing with colour – for decoration or to finely adjust the incidence of light.

Speak to us about your unusual ideas – we will find exceptional solutions in glass.



Lines and surfaces: The close-up shows a subtly differentiated play on colours, shapes and structures. The stripy design on the parapets from DELOGCOLOR DESIGN forges a link between metal and glass.

PILKINGTON

FLACHGLAS AG

We would be delighted to send you our planning folder for architects and detailed information about our different types of functional glass:

FLACHGLAS AG
Auf der Reihe 2
45884 Gelsenkirchen
Tel: +49 209 168-0
Fax: +49 209 168-2053

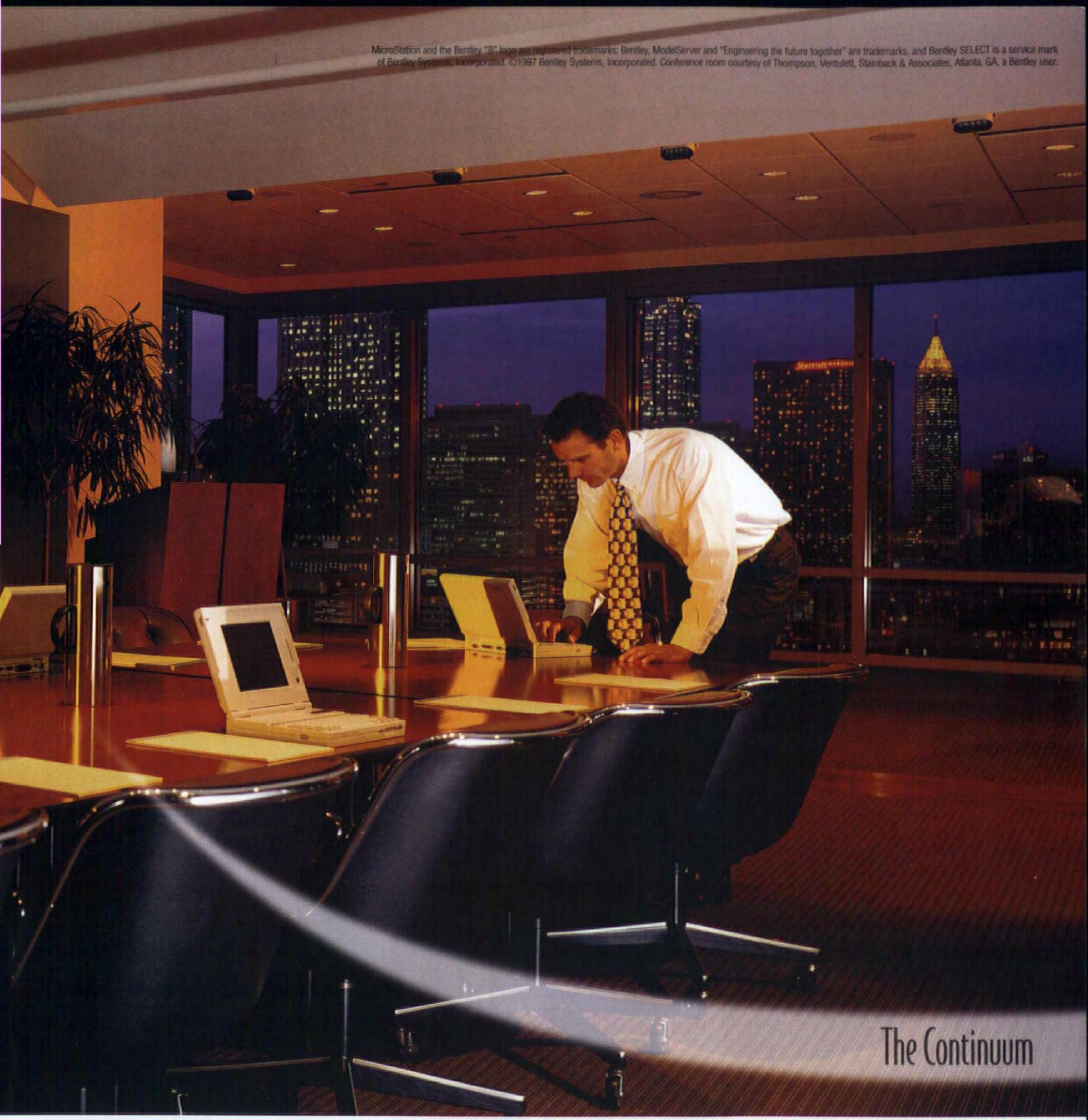
Where Does A Continuum Begin?

The Bentley Continuum begins with a comprehensive understanding of your business dynamics coupled with our unique business philosophy and total approach to enterprise engineering throughout the life cycle. It encompasses everything

from software like MicroStation® and the new ModelServer™ family of products for sharing engineering documents over the WWW, to solutions and project services from Bentley Strategic Affiliates, to continuous improvement technology and service subscription programs like Bentley SELECT℠ and the MicroStation Institute for professional training.

The Bentley Continuum maximizes the efficiency and effectiveness of your most complex engineering enterprises, for the life of your engineered assets. It works to reduce costs,

MicroStation and the Bentley "B" logo are registered trademarks; Bentley, ModelServer and "Engineering the future together" are trademarks, and Bentley SELECT is a service mark of Bentley Systems, Incorporated. ©1997 Bentley Systems, Incorporated. Conference room courtesy of Thompson, Ventulett, Stainback & Associates, Atlanta, GA, a Bentley user.



from design through construction, to operational output, performance and maintenance, while reducing the risk of ownership and helping you get a longer-lasting asset to market faster.

To learn how your organization will benefit from the Bentley Continuum, call us at 1-800-BENTLEY or visit us on the WWW.

FREE! Bentley Continuum White Paper

Maximize the value of your engineering enterprise with the Bentley Continuum:

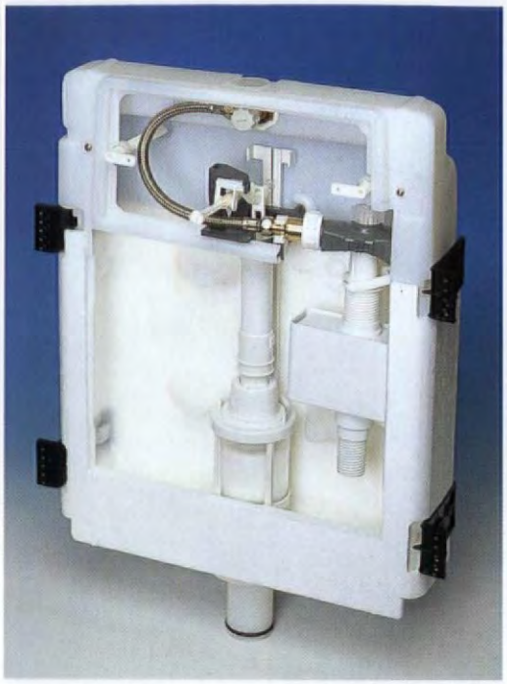
www.bentley.com/continuum/12a.htm

BENTLEY

Engineering the future together

1-800-BENTLEY
In Europe/Middle East/Africa
call +31 23 556 0560
In Asia-Pacific call +61 3 9699 8699

A selection of Geberit quality products

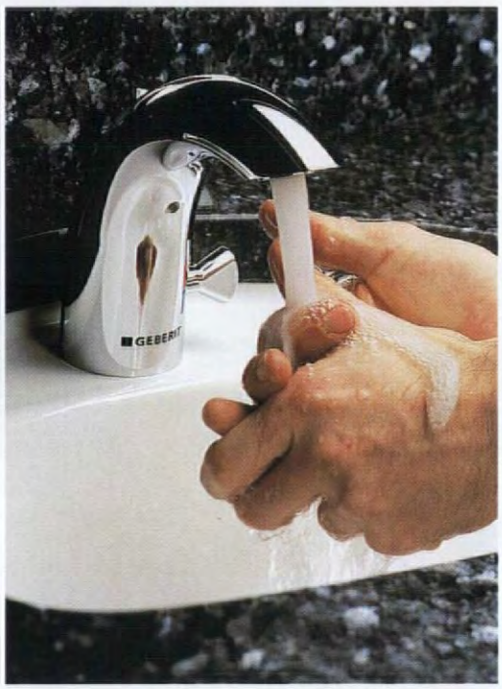


Geberit Concealed Cistern

The Geberit concealed cistern is unique in design and quality. It is hygienic, space saving and thanks to the flush & stop function water-saving. In the end all you can see is the attractive flush actuator.

Geberit Electronic Urinal Flush Valve

Meets today's highest standards for hygiene, long term reliability and economic flushing. Provides automatic flushing (infrared control) after every use. Water saving adjustments can be individually set for the particular urinal model.



Geberit Electronic Faucet

The battery powered electronic faucet for touch-free operation (infrared control) is quickly installed and ready to use. Rapid amortisation by saving water, energy, money and requiring little maintenance.

Geberit preWall Installations

Today, installations in new buildings and renovations of old plumbing installations can be done easily, quickly and efficiently with Geberit preWall installation methods.

Geberit GIS - no limits for creativity

Whether against a wall, as a room divider or even as a free-standing element Geberit GIS helps you to create installations you would never have believed possible. To simplify planning and scheduling the Geberit software package GIS DLS has been developed which includes automatic compilation of material lists, assembly drawings and calculations.

Geberit GmbH, Theuerbachstr. 1, D-88630 Pfullendorf
Telephone (+4975) 52/9 34-01, Fax (+4975) 52/9 34-3 00

GEBERIT

Advanced Plumbing Technology

Water is our element

As the leader in Advanced Plumbing Technology we produce the core of the bathroom: individual components or complete systems which guarantee the safe supply and drainage of water and trouble-free connection of all sanitation fittings. We manufacture ready-to-install components in the sanitation field, modules to be used individually or assembled as complete systems. We have exactly the right system every time.

Geberit International AG, Schachenstrasse 77, CH-8645 Jona
Telephone (+41 55) 221 63 00, Fax (+41 55) 221 67 50

GEBERIT

Advanced Plumbing Technology

The Rimex Group

Offering durability and dynamic finishes in addition to superb aesthetic qualities, the Rimex Group has been producing surface finishes on stainless steel and other metals for over forty years. Innovative products often enable new forms in architecture and Rimex's products have been used in a natural partnership in many high profile building projects world wide. Their unique textured surfaces are created using the rigidising process by which sheet material is passed through patterned rolls to produce a raised patterned surface which not only looks stunning but also offers increased damage resistance. Offputting to vandals and a gift to architects or designers specifying finishes in areas of high usage, patterned finishes are the long term solution. Appropriate for external or internal application, they are difficult to dent and hide scratches thereby reducing maintenance costs and offering increased longevity.

The Group has developed its Colourtex range of coloured stainless steel surfaces which range from bronze through to black, blue, gold, charcoal, red and green. A material with limitless possibilities for progressive design, the Colourtex range is rapidly gaining acceptance in the architectural world and can be seen used to dramatic effect on a number of high profile projects worldwide. These include Frank O Gehry's Team Disney Building in Anaheim, clad in green quilted bead blasted stainless steel, and Antoine Predock's Omnimax Theatre at the Museum of Science & Industry, Tampa where a fluid expanse of mirrorpolished blue stainless steel cladding reflects the changing skies. A further innovation has been the etching of patterns onto stainless steel, brass, bronze and other architectural materials as an alternative to the textured finishes. These can either be standard Rimex patterns or new and custom designs allowing the designer even greater visual flexibility for a minimum set up cost.

With its extensive range of exciting and dynamic finishes; comprehensive manufacturing facilities in the UK, the USA, Australia, South Africa; storing and distribution companies in Germany, Ireland, France and Spain and a global network of agents and distributors, the Rimex Group has established itself as the indisputable leader in the field of superior surface technology on metals and alloys.

1, 2 & 3:
Banque Parisbas offices, London

4, 5, 6 & 7:
Amstelveen Bus Station, Antwerp

8 & 9:
Swatch Timeship store, New York

Interior Applications

Rimex's metal finishes are extremely flexible for both external and internal architectural applications. The interior of the recently built Banque Parisbas Offices in London demonstrates the range as well as the visual effect of a consistent application of Rimex products. In this case a themed concept using coloured stainless steel alongside textured stainless steel on elevators, skirting, doors, columns and other designed features provided a stunningly and coherent approach in this most modern of materials.

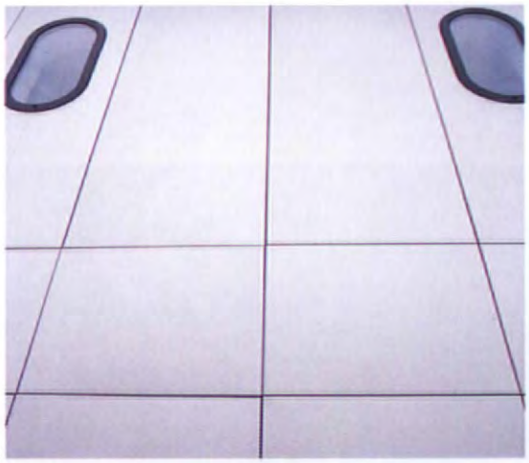
Passenger Terminals

Rimex products have been used successfully on a number of termini – areas used by high densities of people – because of their outstanding durability and sleek looks.

Amstelveen Bus Station, near Antwerp, is a recent project where Rimex supplied its 6WL pattern in stainless steel for facade, door and column cladding. This particular textured stainless steel product was first used as cladding on the Lloyds Building in London. In addition to its aesthetic quality, the 6WL is particularly sturdy making it ideal for withstanding terminal damage.

Innovative Stainless-Steel Cladding

The facade of the Swatch Timeship store, situated on New York's Fifth Avenue is another example of how Rimex products can contribute to cutting-edge design in cladding projects. The blue pearl pattern, a textured and coloured stainless steel, used in conjunction with Rimex's 6WL pattern has been used on internal and external cladding, panelling and signage throughout. The unique reflective quality of these materials works unforgettably with the surrounding context of Fifth Avenue and the traditional masonry and glass of the original building.


4


5

6


7


8

9

Head office
Rimex Metals (UK) Ltd
Aden Road
Ponders End
Enfield
Middx EN3 7SU
Tel: +44 181 804 0633
Fax: +44 181 804 7275
Web Site:
http://www.rimexmetals.com

Other offices
Rimex Metals (USA) Inc
Tel: +(732) 54 9 3800
Fax: +(732) 54 9 6435

Rimex Metals (Deutschland) GmbH
Tel: +49 (0) 71 81 70 96 0
Fax: +49 (0) 71 81 70 96 10

Rimex Metals (Australia) Pty Ltd
Tel: +61 (8) 83 47 25 00
Fax: +61 (8) 83 47 25 30

Rimex Metal (France) SA
Tel: +33 (1) 39 82 38 55
Fax: +33 (1) 39 82 49 31

Rimex Metals (South Africa) Pty Ltd
Tel: +27 (11) 793 3695/8
Fax: +27 (11) 792 2872

Rimex Metals (Ireland) Ltd
Tel: +353 (1) 490 8332
Fax: +353 (1) 492 9112

Rimex Espana
Tel: +34 (91) 677 9827
Fax: +34 (91) 677 9851

RIMEX
GROUP

All photos: Pilkington FLACHGLAS AG.

1

2

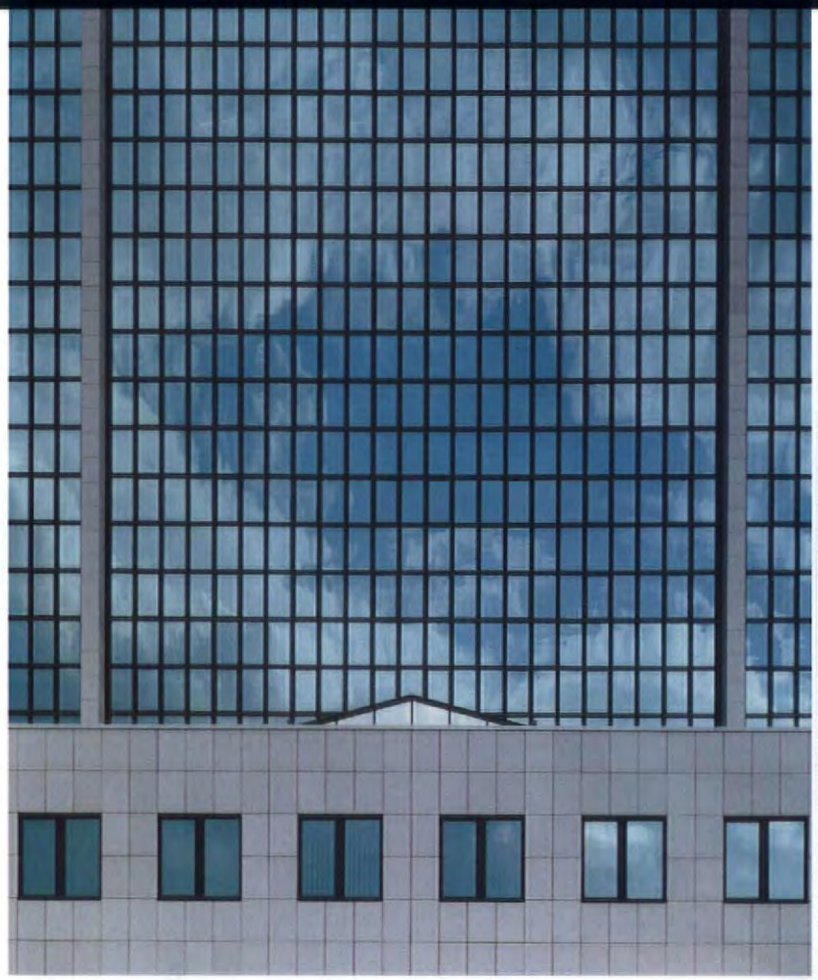
Moscow Savings Bank

A Transparent Landmark of Glass and Granite.

The new Moscow headquarters of the Russian Federation's largest banking institution is an impressive ensemble of towers, flat structures and glass-enclosed bridges. Given the country's recent history, the stylistic elements chosen by the architects seem to take on a symbolic dimension. The transparent planes, reflected light and enclosed spaces of the outer walls combine with the geometric symmetry and asymmetry of the design and juxtaposition of the various elements to lend this complex a special charm all its own. Glass, with all its optical and functional versatility, is one of the most important components of this architectural tour de force.

The new headquarters complex of the Moscow Savings Bank is located at the intersection of the Prospect of the 60th Anniversary of the October Revolution and Zelinsky Street, a prominent site that highlights the overall effect of the bank's new home when viewed from up close or at a distance. At the practical level, the bank commissioned this complex to improve in-house communication and co-ordination of its activities by centralising its approximately 2,700 employees, who previously worked at various locations scattered throughout downtown Moscow. On the other hand, functional organisation is reflected in the separation of the various parts of the complex – office tracts, teller lobbies, conference centre, canteen and mall. However, these functional entities interconnected, for example, by generously dimensioned corridors and glass-enclosed bridges.

Interplay between Transparency and Enclosed Spaces.
The architects used different variations on the "transparency" theme , especially for the outer walls of the various parts of the complex, which feature radically different geometry. For example, conventional walls are found amid completely glazed facades and large expanses of granite. The largest expanses of glass, which consist of INFRASTOP® green 37/20, a highly selective solar-control glass that features 37% light transmittance and 20% thermal transmittance, are found on the 16- and 26-storey towers and lend these high-rise structures an impression of optical lightness. Spandrels in the same colour make it possible to maintain the aesthetic uniformity of the walls. Chosen from the INFRACLAD® line of Pilkington FLACHGLAS AG, the coloured spandrels E 111 provide a perfect match with the windows.



3

4

1: The new headquarters complex of Moscow Savings Banks is dominated by two towers interconnected by a glass bridge.

2: The main entrance with its open rotunda that provides access to both the lobby and the conference centre.

3: Conventional and completely glazed outer walls. The judicious use of INFRASTOP solar-control insulating glass with a reflective coating allowed the architects to create interesting aesthetic effects with the fronts of the structures.

4: The interior of the bank. The glazed roofs of the two spacious lobbies allow natural light into the adjacent office tracts.

The Use of Glass for Solar Control and Security.

The high degree of selectivity of INFRASTOP® solar-control glass combines with the use of reversible windows and sun-control means to reduce the load on the air-conditioning systems. On the other hand, two-way transparency and insulation against heat loss are also important factors for various parts of the bank complex. For example, the large glazed bridges that interconnect the two towers feature THERMOPLUS® low-e-insulating glass, which combines a neutral appearance with outstanding performance in terms of thermal insulation.

The glazing for those parts of the outer walls where security considerations are important presented an even more complex problem. As is often the practice in the case of banks and insurance companies, safety glass was chosen for those parts of the Moscow Savings Bank exposed to the threat of forcible entry. In order to provide the requisite security, the architects opted for ALLSTOP® glass from Pilkington FLACHGLAS AG, which is available in various qualities as a function of security needs. ALLSTOP® security glass can be used to provide protection against penetration, and various bullet-resisting qualities are available as well as explosion-resistant glass for maximum security.

The Moscow project not only gave Pilkington FLACHGLAS AG an opportunity to showcase the aesthetic, functional structural versatility of its wide range of products. The architectural flexibility of the system used to assembly the outer walls also represented a challenge. In this case, the ROYAL profile system of SCHÜCO International, a company that specialises in the construction of this type of facade, was used for all windows and the large expanses of glass that make up the outer walls of the towers. For the most part, the ROYAL elements were preassembled prior to final on-site installation. In the case of the Moscow Savings Bank, the versatility of modern, multi-functional glazing and the inherent flexibility of the ROYAL facade system combined to permit the creative freedom that makes the architecture of this financial institution a successful example of the potential for interplay between form, colour and materials offered by glass.

MULTI-FUNCTIONAL GLAZING FOR RUSSIA'S LARGEST BANK

Glazing:
High-performance solar-control insulating glass, INFRASTOP® green 37/20 in combination with ALLSTOP® safety glass and THERMOPLUS® low-e-insulating glass, INFRACLAD® spandrels and colour-matched INFRASTOP® insulating glass.
Facade system:
Special elements based upon the ROYAL S Schüco system consisting of completely preassembled floor-high units, including glazing.
Areas of application:
Outer walls, spandrels and roofs.
Volume of glass:
Approx. 12,130m².
Architects:
Weidleplan GmbH, Stuttgart, Germany.
Planning:
Häussler GmbH, Stuttgart, Germany.
Construction:
Hochtief AG, Essen, Germany.

For further information, please contact:
Pilkington FLACHGLAS AG
Dept. Marketing Communication
Haydnstrasse 19
45884 Gelsenkirchen
Phone: +49 / 209 168-0
Fax: +49 / 209 168-20 53

THE MERIDIANA RANGE. 97 EXPRESSIONS OF LIGHT.

MERIDIANA BY REGGIANI IS AN EXTENSIVE RANGE OF 97 PROJECTORS. THE APPLICATIONS ARE NUMEROUS. THE LUMINAIRES BELONGING TO THE MERIDIANA RANGE ARE CONSTRUCTED FROM TECHNOLOGICALLY ADVANCED DIE-CAST ALUMINIUM. THE REFLECTOR IS METALLISED POLYCARBONATE AND/OR HIGH PERFORMANCE ANODISED ALUMINIUM. THEREFORE MERIDIANA IS SUITABLE FOR USE WITH ANY OF THE LATEST ENERGY SAVING LIGHT SOURCES

PROTECTION CLASS: IP40

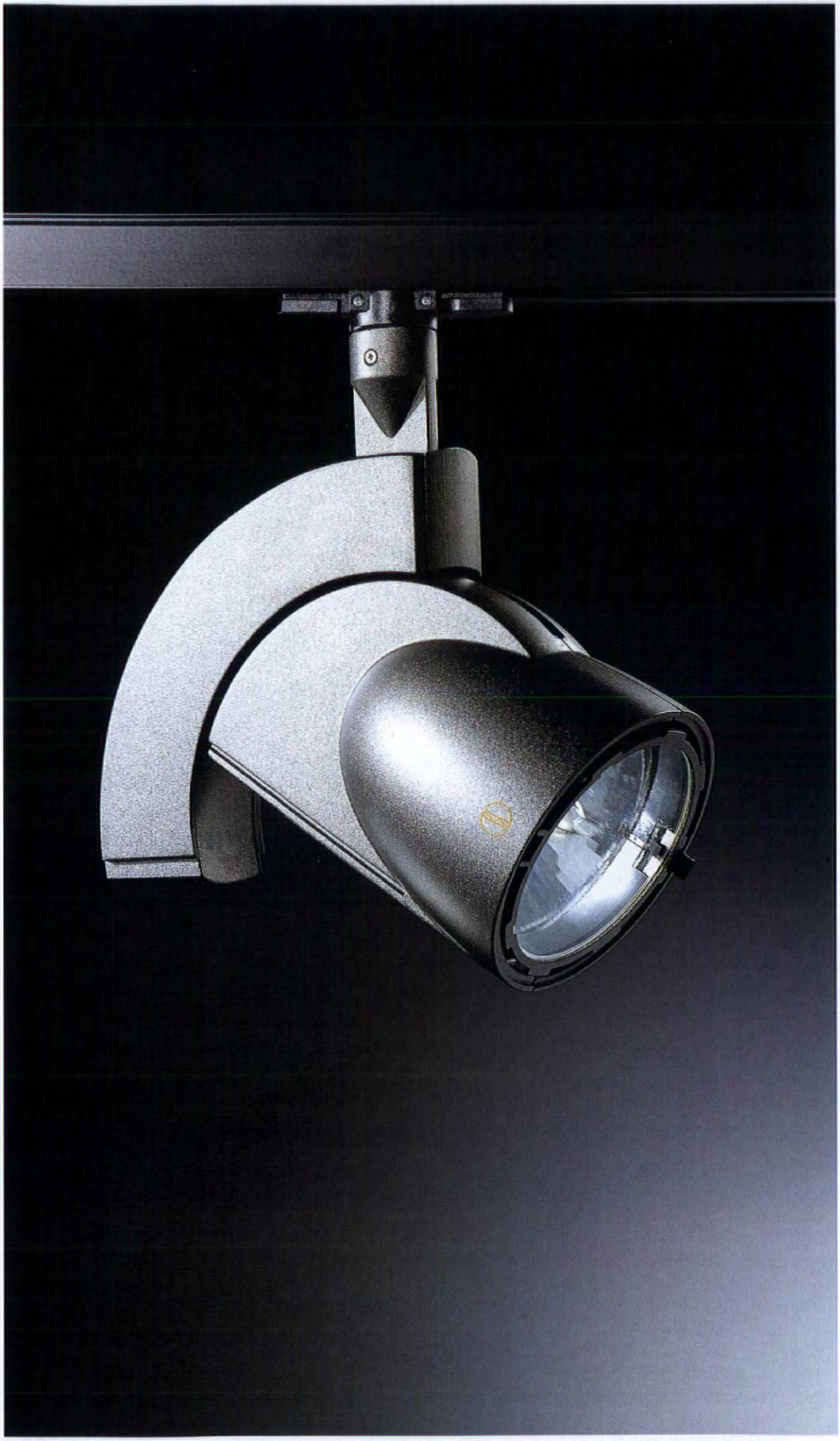
REGGIANI SPA ILLUMINAZIONE
HEAD OFFICE AND FACTORY
VIA DELLA MISERICORDIA 33
20057 VEDANO AL LAMBRO MI ITALY
TEL 039 491021 FAX 039 492714
eMail: reggiani@xquasar.it

REGGIANI LTD. LIGHTING
12 CHESTER ROAD
BOREHAMWOOD HERTS
WD6 1LT LONDON UK
PROJECT & TECHNICAL 0181 953 8355
SALES 0181 953 1355
FAX 0181 207 3923
e-Mail: reggiani@info.co.uk

REGGIANI LICHT- UND
BELEUCHTUNGSTECHNIK GmbH
INDUSTRIEZENTRUM - N.Ö.-SÜD,
GRIESFELDSTRAßE 7
A-2351 WIENER NEUDORF
TEL. 02236 64 576-0
FAX 02236 64 576-10

web: reggiani.net

REGGIANI
ORIGINE DI LUCE



DESIGNER FABIO REGGIANI

Nothing comes closer to Designers' thinking

Unique, architectural water-based finishes at your fingertip

FIRST, Choose your color...

THEN, Pick your pattern...

NOW you've created a custom designer finish that matches your environment

Fractalis®
COLOURS & DESIGN

www.pianeta.it/fractalis

SPETRA S.r.l.
Via Venezia 14/A
41034 Finale Emilia (MO) - Italy
Phone: +39 (0)535 92530
Fax: +39 (0)535 93400

Programming instead of installation.
The Gira Instabus System.

The Gira Instabus System is an intelligent building installation system. Its possibilities, in the private and commercial sectors, are as varied as the wishes of its users. Once it is programmed, it knows what to do, all by itself.

For example, it controls fully automatically heating and blinds. It saves lighting scenarios for recall. It monitors the house surroundings. Or, it informs you, via telephone, whether or not the alarm system is activated.

Subsequent changes or additions take place through simple reprogramming, without having to cut open the entire wall at the same time.

Gira
Giersiepen GmbH & Co. KG
P.O. Box 12 20
D-42461 Radevormwald
Federal Republic of Germany
Tel. ++49/2195/602-0
Fax ++49/2195/602-119
Internet: http://www.gira.com

Russian Federation:
Spetselektromontazh
2, Roszhinski proesd
Dom 8
RUS-117419 Moscow
Tel. ++7/095/2322111
Fax ++7/095/2322105

Gira.
Electrical installation with a system.

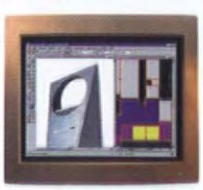
GIRA

The Engineering Enterprise: Year 2, Day 95, 6 pm

The Shanghai World Financial Center, designed by Kohn Pedersen Fox Associates PC (KPF) - a Bentley user with 100 MicroStation and MicroStation TriForma licenses - will be the world's tallest building when completed in 2002.

How Do You Design More Value Into The World's Tallest Building?

The Bentley Continuum gives you tools for greater productivity and lets you share architectural designs and data across the enterprise, for the engineered asset's life cycle. It's our comprehensive offering of software products and support services, plus best-in-class solutions from our Strategic Affiliate, WorkPlace System Solutions, Inc.



The MicroStation® TriForma™ product family provides high-performance architectural, HVAC, plumbing and landscape modeling, creating a single 3D building model from which 2D drawings are automatically generated. MicroStation® MasterPiece™ adds advanced visualization to create stunning photorealistic images and walk-through animations. PowerArchitect™ brings high-speed, intelligent drafting to production workflow, while MicroStation® ReproGraphics™ offers complete raster editing and raster-to-vector conversion. Manage engineering information and facility operations across the enterprise with ActiveAsset Manager™, ActiveAsset Planner™ and ActiveAsset Inquirer™ from WorkPlace. Plus ModelServer Publisher™ enables you to publish plans, drawings and other engineering data on demand to enterprise members over the WWW.

FREE! Bentley Continuum White Paper

Maximize the value of your engineering enterprise with the Bentley Continuum:

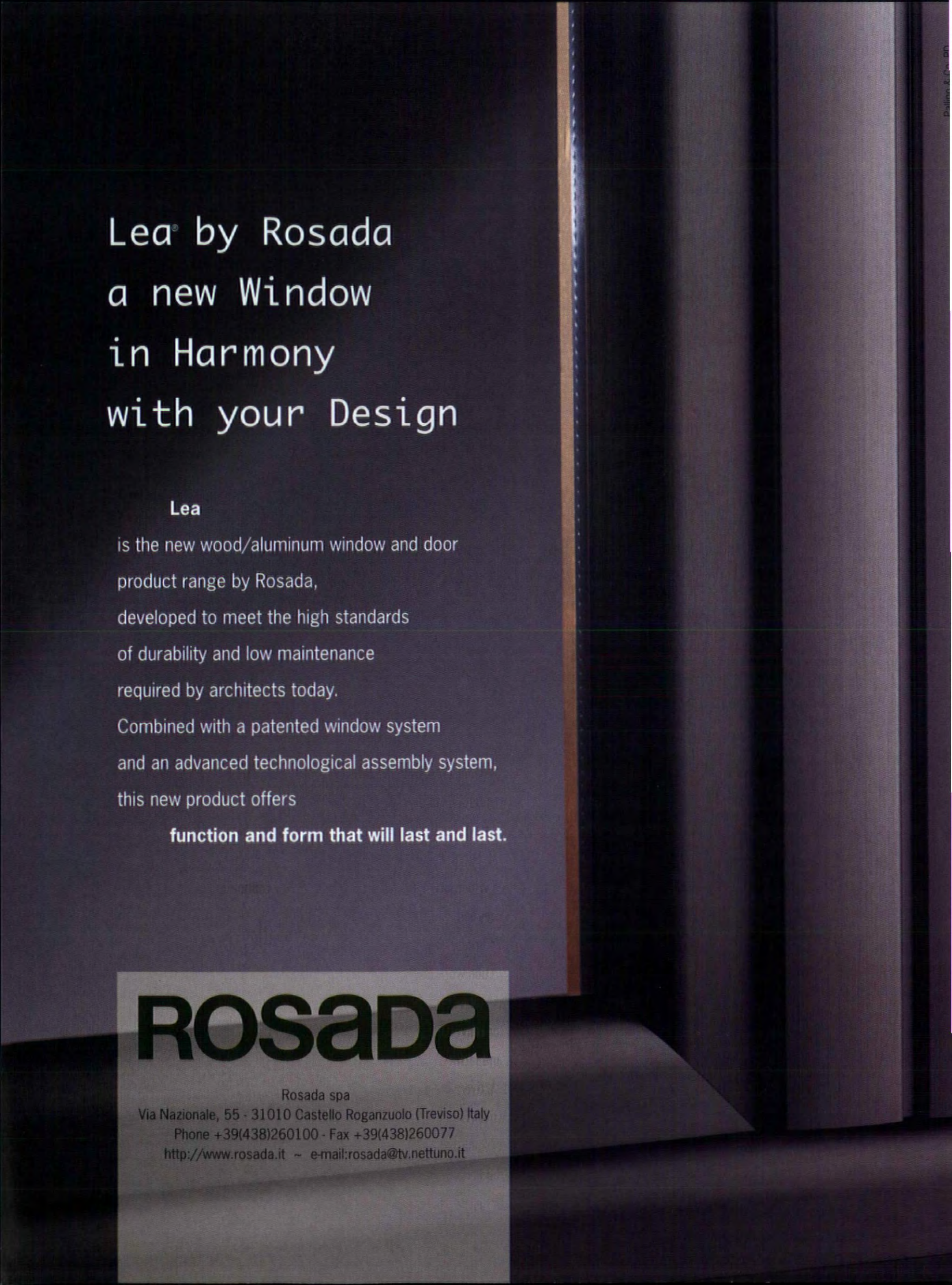
www.bentley.com/continuum/12n.htm

BENTLEY

Engineering the future together

610-458-5000
In Europe/Middle East/Africa call +31 23 556 0560
In Asia-Pacific call +61 3 9699 8699

MicroStation and the Bentley "B" logo are registered trademarks; Bentley, MicroStation TriForma, MicroStation MasterPiece, MicroStation ReproGraphics, ModelServer Publisher and "Engineering the future together" are trademarks of Bentley Systems, Incorporated. All other products and brands are trademarks of their respective owners. Model rendering courtesy of Edge Media. ©1998 Bentley Systems, Incorporated.



Lea® by Rosada a new Window in Harmony with your Design

Lea
is the new wood/aluminum window and door
product range by Rosada,
developed to meet the high standards
of durability and low maintenance
required by architects today.
Combined with a patented window system
and an advanced technological assembly system,
this new product offers
function and form that will last and last.

ROSADA

Rosada spa
Via Nazionale, 55 - 31010 Castello Roganzuolo (Treviso) Italy
Phone +39(438)260100 - Fax +39(438)260077
http://www.rosada.it ~ e-mail:rosada@tv.nettuno.it

Traversing ladder with sliding platform
Ventura office block, Eschborn/Frankfurt

Building maintenance unit
Trigon, Berlin

Internal maintenance gantry
Schering AG, Berlin

ASG

Aluminium-Systeme GmbH

A Member of the Zarges Group

ZARGES

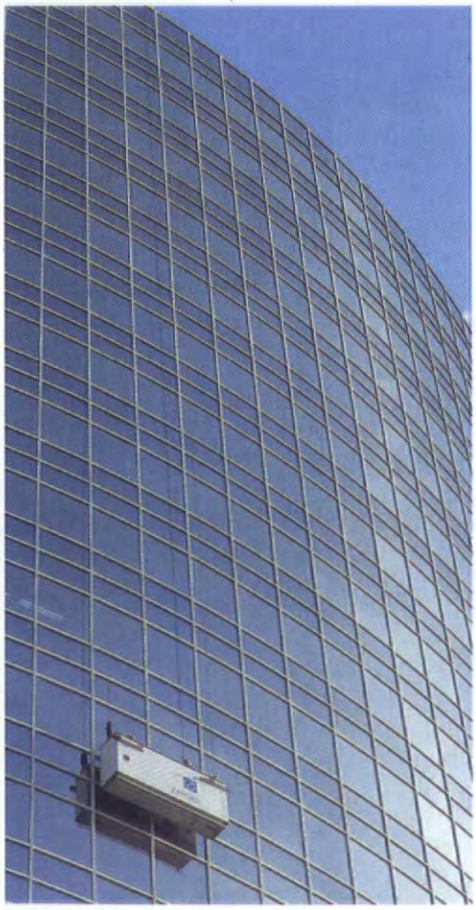
Architecture loses its fascination if cleaning, care and maintenance are neglected.

With Zarges facade systems, you create the best conditions for enabling facades, glass-domes, tilted glazing etc. to still look great and well-maintained after decades. We design and manufacture according to your individual plans and the special requirements of the building.

All components comply with the static and technical regulations of the relevant standards and safety institutions.

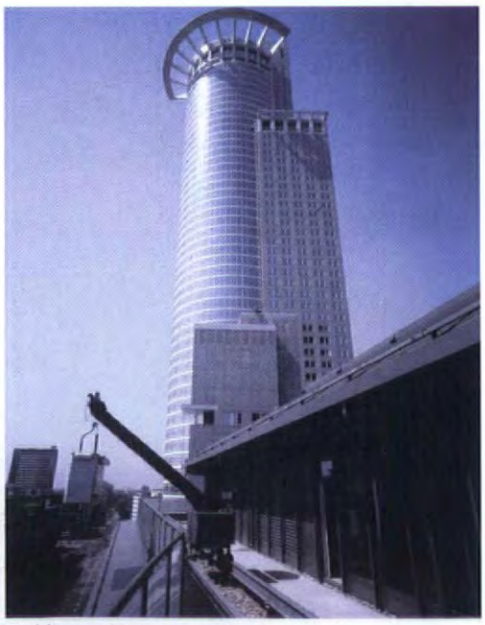
Other ASG divisions include specialised construction from alloy, steel and high-grade steel, such as plane load-bearing structures, reflectors for broadcasting antennae, shelters, and housing for machinery and plant.

Our clients include architects, building contractors and customers from industry, trade and services.



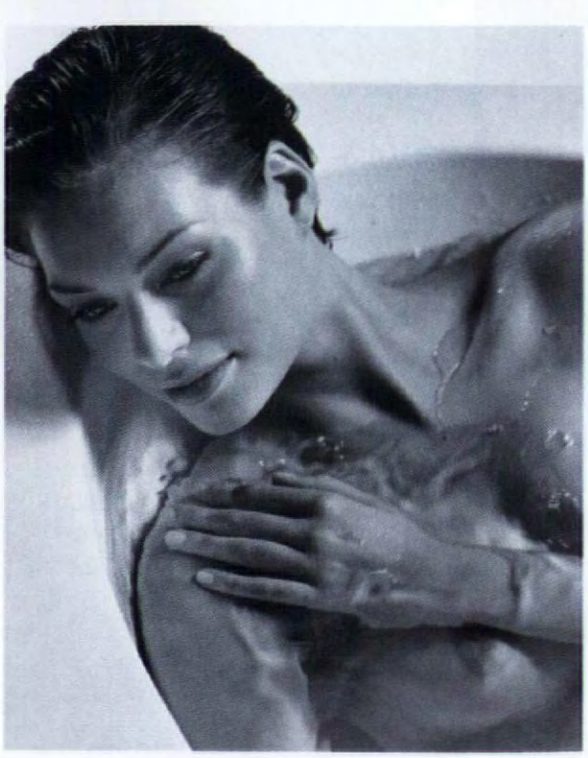
Building maintenance unit
Ventura office block, Eschborn/Frankfurt

Traversing ladder (box type)
Erco Leuchten, Lüdenscheid



Building maintenance unit
Mainzer Landstraße 54, Frankfurt

For further information contact:
ASG Aluminium-Systeme GmbH
Postfach 1630 • D-82360 Weilheim
Tel.: 0049 / 881 / 687-0
Fax: 0049 / 881 / 687-281
E-Mail: zarges.sktb@t-online.de
Internet: http://www.zarges.de



YOUR WELL-BEING IN THE BATH – OUR KNOW-HOW.

Lean back, relax and enjoy in a bath from Hoesch – one of the leading manufacturers of baths and an expert when it comes to bathing pleasure. Hoesch offers you the widest possible choice of baths, whirlpools, showers and steam baths, with some models in the Hoesch Design range by designers such as Philippe Starck or Dieter Sieger. All of our products are manufactured using sanitary acrylic, a top-quality material, which is easy to maintain and provides anti-slip features. Our Hoesch Design range will ensure absolute bathing pleasure.

Hoesch Metall+Kunststoffwerk GmbH & Co., Postfach 10 04 24, D-52304 Düren, Telephone 00 49 (24 22) 54-0, Fax 00 49 (24 22) 67 93.

HOESCH Design

HEADING FOR THE FUTURE...

GRUNDFOS PUMPS – DESIGN AND TECHNOLOGY YEARS AHEAD!

At Grundfos design and technology are two sides of the same coin. Highly skilled engineers and scientists, and thousands of dedicated craftsmen pride themselves of quality in every detail of their work. They are all dedicated to the task of designing and developing the world's most advanced range of pumps - and dedicated to live up to our aim to remain leaders in pump technology.

GRUNDFOS®

Leaders in Pump Technology

A5 MARKETING A/S

Europe - Tel. +45 86 68 14 00 · Americas - Tel. +1 209 292 8000 · Middle East - Tel. +971 4 815166 · Asia/Pacific - Tel. +61 834 00200

WORLD**ARCHITECTURE**

Back Issues

Issue No. 1	sold out
Issue No. 2	sold out
Issue No. 3	sold out
Issue No. 4	sold out
Issue No. 5	sold out
Issue No. 6	sold out
Issue No. 7	sold out
Issue No. 8	sold out
Issue No. 9	sold out
Issue No.10	sold out
Issue No.11	sold out
Issue No.12	sold out
Issue No.13	sold out
Issue No.14	sold out
Issue No.15	sold out
Issue No.16	sold out
Issue No.17	sold out
Issue No.18	sold out
Issue No.19	sold out
Issue No.20	sold out
Issue No.21	sold out
Issue No.22	sold out
Issue No.23	sold out
Issue No.24	sold out
Issue No.25	sold out
Issue No.26	sold out
Issue No.27	sold out
Issue No.28	sold out
Issue No.29	sold out
Issue No.30	sold out
Issue No.31	sold out
Issue No.32	sold out
Issue No.33	sold out
Issue No.34	sold out
Issue No.35	sold out
Issue No.52	sold out
Issue No.53	sold out
Issue No.55	sold out
Issue No.59	sold out

Issue No. & Date	Country Focus	Architectural Practice Profile	Special Report	Products
No.36 May '95	China & Hong Kong	Gunnar Birkerts (USA)	n|a	Interior Fittings & Finishes
No.37 June '95	US & Canada	RDC Architects (Singapore)	n|a	Building Elements
No.38 July | Aug '95	Scandinavia	TSP Architects + Planners (Singapore)	n|a	Furniture
No.39 September '95	Germany	Gensler (USA)	n|a	Architectural Hardware
No.40 October '95	Spain	Hellmuth Obata + Kassabaum (USA)	n|a	CAD
No.41 November '95	UK	Alfred Wong Partnership (Singapore)	n|a	Office Environment
No.42 Dec '95 | Jan '96	n|a	RTKL Associates Inc. (USA)	n|a	External Environment
No.43 February '96	Japan	Deilmann (Germany)	n|a	Materials
No.44 March '96	Saudi Arabia	Balkrishna Doshi (India)	n|a	Lighting
No.45 April '96	France	Chris Wilkinson (UK)	Sports Stadium	Floors & Ceilings
No.46 May '96	Czech Republic	Ellerbe Becket (USA)	Business Parks	Doors & Windows
No.47 June '96	Benelux	Timothy Seow Group (Singapore)	Healthcare	Curtain Walling & Structural Glazing
No.48 July | Aug '96	Chile	Anshen & Allen (USA)	Transportation	Cladding & Roofing
No.49 September '96	Australia	Bremmer Lorenz Frielinghaus (Germany)	Education	Seating
No.50 October '96	South Africa	Pedro Ramírez Vázques (Mexico)	Residential	CAD
No.51 November '96	Malaysia	Architekturbüro WGK (Germany)	Hotels	Bathrooms
No.54 March '97	Italy	C.Y. Lee (Taiwan)	Industrial	Interior Finishes
No.56 May '97	Singapore	Cannon (USA)	Libraries	Street Furniture
No.57 June '97	East Coast US	Leigh & Orange (Hong Kong)	Theatres & Concert Halls	Architectural Hardware
No.58 July | Aug '97	India	DP Architects (Singapore)	Urban Regeneration	Building Elements
No.60 October '97	Germany	Ingenhoven Overdiek Kahlen und Partner (Germany)	Restaurants	Lighting
No.61 November '97	Japan	The Stubbins Associates (USA)	Salary Survey	CAD
No.62 Dec '97 | Jan '98	'96/'97 review	Derek Lovejoy Partnership	1998 World Survey of the 500 largest architectural/design firms	Desking systems, office seating, partitioning & wall storage

A very limited number of copies of back issues of World Architecture are still available. The price per copy is £20 | US$30, inclusive of packaging and air mail. To order any of the above, simply call us on +44 (0)171 470 7012 with your credit card details or send your order along with your payment to:

WORLD**ARCHITECTURE**

3-6 Kenrick Place, London W1H 3FF, United Kingdom. Tel: +44 (0) 171 470 7012. Fax: +44 (0) 171 470 7007

Heating Ventilation Air Conditioning

The sky is the limit to architecture. With the Danfoss VLT® 3500 HVAC series of drives you can reach for it. Our dedicated frequency converter for building services makes the *Heating, Ventilation and Air-Conditioning* control system more flexible and efficient. That also offers an important side effect making the architect's dream come true: The VLT® 3500 HVAC drive (0.75–200 kW) allows freedom to use structural materials in unconventional ways.

Bring the sky inside

Comfortable buildings have fresh air and pleasant temperatures inside. That is the kind of healthy indoor climate we can bring inside all kinds of buildings. The people living, loving and working in your building will clearly feel the difference and so will the book-keeper when receiving the electricity bill: VLT® 3500 HVAC drives may cut the energy consumption of your building services by up to 50%! You save money and help protect the beauty of nature.

The sky is only a drive away. Reach for it.

Danfoss Drives A/S
DK-6300 Graasten
Denmark
Telephone: 45 74 88 22 22
Telefax: 45 74 65 25 80

No matter what language you speak

Project: De Vere Grand Harbour Hotel Southampton
Architect: Igal Yanetz & Associates, London
Contractor: Pentagon, USA

Reynolds has an ear for you

Architecture has no boundaries, therefore Reynolds has system development departments in five European countries, besides being represented in almost every country in Europe and the USA. All these divisions are part of Reynolds Europe LTD, which is a subsidiary of Reynolds Metals Co., one of the world leaders in extrusion and systems.

Reynolds is widely known throughout the building construction industry and a great many building projects have already been built using the Reynolds Aluminium profile systems. We have standard systems (proved and tested) to suit most types of windows, doors and curtain walling. If not, our flexibility in developing custom made systems is one of our strongest qualities.

Reynolds systems offer architects unlimited freedom in design. As a systems developer and advisor, Reynolds provides efficient solutions. So, whatever language you speak, Reynolds has an ear for you!
We offer our customers a one stop shopping service, i.e. in house extrusion, powder coating, vertical anodizing and systems development.

Want more information? Ask our offices!

reynolds architectural systems

Export:	Tel: (31) 341.464611	Fax: (31) 341.418775	Netherlands:	Tel: (31) 341.464611	Fax: (31) 341.432919
United Kingdom:	Tel: (44) 178.4431430	Fax: (44) 178.44.30.431	Germany:	Tel: (49) 23.523310	Fax: (49) 23.52331119
Poland:	Tel: (48) 61.675151	Fax: (48) 61.675151	Spain:	Tel: (34) 48.608253	Fax: (34) 48.608132
S. Eastern Europe:	Tel: (49) 352.0469130	Fax: (49) 352.0469139	USA:	Tel: (1) 219.9257700	Fax: (1) 219.9252366
Czech Republic:	Tel: (42) 19.7259251	Fax: (42) 19.7259251	CIS Countries:	Tel: (7) 503.2306842	Fax: (7) 503.2306843
Letland:	Tel: (371) 227.9173	Fax: (371) 227.9173		Tel: (7) 095.2391028	

Reinventing the wheel

The UK is currently in the grip of a particularly virulent strain of millennium fever. The Richard Rogers Partnership's (RRP) US$1.2 billion (£750 million) Millennium Dome in London, continues to cause controversy, and last month Stephen Bayley, the creative director, resigned. Making direct reference to Peter Mandelson, the government minister responsible, Bayley claimed that the New Millennium Experience company, in charge of organising the design content within the dome, was being run like a Soviet dictatorship; "I don't like political interference and they don't like creative advice ...", complained Bayley. Clearly, the problem is one of leadership and communication, essential qualities within business and an area in which architects – with their more conceptual approach to problem-solving – should, in theory, lead the field. But RRP has been confined to the design of the dome itself. What would have happened had architects been left in charge of running the whole show?

This was the question hypothetically posed by the Michelangelo Partnership, specialist management consultants to the construction industry. What, it asked, will it take to ensure that the future generation of architects are approached to be the leaders of such business-orientated projects? If such a proposal were suggested today the reaction would be nothing short of hysterical from those who see architects as the least business-wise professionals, hardly able to make their own ends meet, let alone anyone else's.

The Michelangelo Partnership's dream is to facilitate a method of business training for architects to ensure that they reposition themselves at the top of the pile, in both design and business, utilising their creative thinking at the same time as expanding their offices to incorporate a unique consultancy facility for other businesses – thereby redressing the balance of fees within the construction industry, which currently leaves architects with the smallest slice of the pie. With remarkable vision Newcastle University in New South Wales, Australia, in association with the Michelangelo Partnership, is developing a global MBArch post-graduate distance-learning degree which will be in place by the millennium. Management consultancies exist for architects – but the major consultancies specialise in tackling individual problems in isolation, and lack the crucial conceptual vision. Even more importantly, most architects cannot afford their fees. By training architects to behave as their own consultants the university hopes, in the long term, to encourage the promotion of an "architectural" approach to consultancy throughout business. Their "2020 Vision" is a bold aspiration, but one which the profession must hold onto if it is to compete in the next millennium.

Nicola Turner

World Architecture is published by Cheerman Limited. The views expressed in World Architecture do not necessarily reflect those of Cheerman Ltd. All editorial, advertising and subscription enquiries to: World Architecture, 3-6 Kenrick Place, London W1H 3FF, England.
Telephone: +44 (0)171 470 7000
Facsimile: +44 (0)171 470 7007
e-mail: warch@atlas.co.uk
© Cheerman Ltd 1997.
All rights of reproduction reserved.
World Architecture ISSN No 0956 9758
is published monthly for US$149 per year by Cheerman Ltd, 3-6 Kenrick Place, London W1H 3FF.
Second Class postage paid at Champlain, New York and additional entries. Postmaster: send address corrections to Hyde Park Media, c/o I.M.S. Box 1518, Champlain, NY12919.
Printed in the UK by The Grange Press, Butts Road, Southwick, West Sussex BN43 4EJ.

Consultant Editors
Sir Norman Foster
Martin Pawley
Editor
Nicola Turner
Deputy Editor
Katherine MacInnes
Assistant Editor
Adam Mornement
Art Editor
Jessica Kerry
Production Manager
Steve Goodwin
Subscriptions
Vanessa Neary
Practice Director
Robert Taynton
Advertising Sales
Rosa Bellanca
Christiane Di Re
Francine Libessart
Paul Townsend
Sales Administrator
Julian Fowler

Letters

"My salary comes in at the lower end of the scale printed in your magazine. I don't want to create a stir but I was just wondering if this is the way it's done all over the USA?"

Money's too tight to mention

Name withheld, Memphis, Tennessee, USA

[In reference to Salary Survey 1997, *WA*61] My employer pays straight time for any work over 40 hours. I am an intern architect in the USA, and I get my fair share of overtime. My salary comes in at the lower end of the scale printed in your magazine, so every dollar helps. I don't want to create a stir but I was just wondering if this is the way it's done all over the USA? According to the article employers are paying time-and-a-half.

In speaking with others in the office – ie project architects, support staff, CAD technicians ... my story holds true – although support staff are paid time-and-a-half as well as CAD technicians not pursuing architectural licensing. Licensing seems to be the key.

Any light you may shed on this matter would be gratefully received.

According to the Fair Labor Standards Act (FLSA), entry-level architects, interns and other employees working on an hourly rate, are entitled to overtime at time-and-a-half on any hours worked over the agreed limit, which is typically 40 hours per week.

If further clarification is required, please contact the US Department of Labor (Wage and Hour Division) in Washington DC and ask for a copy of the FLSA handbook.

Thanks for writing

From Dr Peter Hancock, Peter Hancock and Associates Architects and Urban Designers, Lesotho

WA continues to improve in quality of both content and comment. The former is illustrated by the profile feature, "The Stubbins Associates [TSA]: in touch with the times", and the latter by Martin Pawley's perceptive column, "Creating a City of Monuments" (both in *WA*61).

Sands Hotel and Convention Center under construction in Las Vegas, Nevada, USA by The Stubbins Associates

The profile of the Sands Hotel and Convention Centre, Las Vegas, by TSA, with its extraordinary juxtaposition of Venetian landmarks and a new high-rise hotel, provide food for thought. The Venetian theme, created by the replica of the Doge's Palace, the Campanile, the Rialto Bridge and even one bay of St Mark's Cathedral is, as it is intended to be, inviting. Napoleon is said to have described St Mark's Square, Venice, with St Mark's Cathedral and the Campanile (bell-tower), as "the finest sitting-room in Europe". Purists might therefore be critical of the fact that buildings such as the Campanile, which form the "furniture" of the Square, are not in the same relative positions in Las Vegas, as they are in Venice.

The proximity of the medieval European-scale of the Venetian building replicas, to the superhuman North American scale of the Sands Hotel backdrop, may appear incongruous to some observers. But the apparently axial relationship of the Campanile, to the nearest wing of the Y-shaped plan, appears to be successful in relation to the Las Vegas Boulevard approach.

This imaginative marriage of an inviting Venetian theme, to a utilitarian conference centre, could set a new trend.

You can rely on us

From Partha Ghosh, Managing Director, Consulting Engineering Services (India) Ltd

As a firm of multi-disciplinary architectural and engineering consultants based in India with international operations, we find *WA* very useful. We were particularly attracted to your June 1997 issue (*WA*57), which included a global survey of structural engineers ... However, the report included mistakes and misinformation which tend to negate the generally good quality of the publication. We detail the points below:

What is the source of your information and data on the basis of which you have published the ranking of the top 125 structural engineers league table? Consulting Engineering Services (India) Limited (CES) is ranked 72 yet ours is a large multi-disciplinary consultancy organisation with in-house expertise in almost all fields of engineering and architecture. Our total number of engineers at present is 600. Some of them are specialist engineers who work in a particular field only, whereas most of them work in various fields depending on the requirement at a particular time. The number of 60 indicated in the table as "total structural engineers worldwide" might have been the number of our engineers working specifically on structural engineering at a particular time. We would be surprised if in the cases of all the other firms listed in the "top 125 league" the above basis has been applied in arriving at the number of their structural engineers. As such, the data provided does not appear to be comparable and therefore not reliable.

The information published in all of WA's Surveys is sourced and compiled by a full-time, in-house team of researchers. In order to achieve the highest levels of accuracy the team is dependent upon the co-operation of all the firms approached, and their correct completion of the questionnaires that are sent out. WA regrets any confusion that may have been caused and is grateful that the matter has been brought to the editor's attention for future reference.

WA, reaching the parts other magazines fail to reach

From Edward Peters, Hong Kong

On assignment in Hanoi last week, I stepped out of the hotel to be accosted by an urchin who offered me, in short succession: a shoeshine, postcards, a city map, his sister (age unspecified), and finally ... produced with a flourish from his rucksack ... *WA*61! Congratulations on reaching me so quickly.

(Edward Peters is a regular contributor to WA.)

WA reserves the right to edit any letter. Please send to the Editor at warch@atlas.co.uk, or fax: +44 171 470 7007. The best letter in *WA* 64 will receive a free Lamy fountain pen.

News Review

The US boom keeps booming

Commercial, industrial and institutional construction spending in the USA increased for a fifth straight year in 1997, projecting a year-end total of US$246.9 billion, reports *Building Design & Construction*. Education, health care and hospitality were the three top, non-residential sectors. Office vacancy rates have declined, with downtown office space leading the way. Vacancy rates in downtown areas are actually falling at a faster rate than in the suburbs for the first time in the 1990s. But retail construction, while growing, seems to be slowing, reflecting a belief among developers that the market is saturated. Figures from a Construction Financial Management Association survey show that although average revenue for contractors declined by four percent in 1997, net income was up slightly. CT

Åke E. son Lindman

Stockholm MOMA inaugurated

The inauguration on 14 February of Stockholm's Museum of Modern Art, designed by Spanish architect Rafael Moneo, will be the main event in the programme of activities organised for the city's designation as European Cultural Capital of 1998. The Museum is situated on the island of Skeppsholmen, and is composed of square and rectangular galleries lit by pyramidal skylights. With an area of 20,000 square metres and a budget of US$55 million, it also incorporates a Museum of Architecture. Moneo won the competition for the building in 1991. DC

US$1 billion, the price of immortality

Surely the most eagerly anticipated building of last year, along with Frank Gehry's Guggenheim in Bilbao, was the Richard Meier-designed Getty Center, set in the foothills of the Santa Monica Mountains, Los Angeles.

Opened on 16 December last year, the Center has since been exposed to an almost unrelenting barrage of acclaim, from, "a textbook of ways to embody light in architecture" (*Architectural Record*, USA) to, "a sense of serenity ... enough to override mere humanity" (*Royal Institute of British Architects Journal*, UK).

Composed of six classically-inspired buildings, (all but one by Meier), the surprisingly human-scale campus is comprised of the J Paul Getty Museum, the four Getty Institutes (humanities, conservation, information and education) and the Getty Grant Program over the 44-hectare site.

The Center is a remarkable construction in both body and spirit; notoriously frugal until his death in 1976, over US$1 billion of the Getty estate has been invested in a structure of great and lasting public value – the J Paul Getty Trust is anticipating 1.5 million visitors to take the cable-car trip up the hill-side this year alone.

The Center is also the most expensive monument to one man's ego for decades – though perhaps the Stalinist "wedding cakes" throughout eastern Europe and the ex-Soviet Union might come close. Immortality comes at a price. AM

Tom Bonner © The J Paul Getty Trust

The US$8 million South Building at The Getty Center by Jeffrey M Kalban & Associates – the first building on the campus to be completed

Barcelona launches another world event

UNESCO has agreed to back Barcelona's proposed Universal Cultural Forum of 2004, an event intended to bring world attention and major infrastructural improvements to the city, echoing the 1992 Olympics. Halfway between a World Exposition and a UN Conference, the Forum is planned as a month-long debate on peace, cultural diversity and sustainable urban development. Barcelona's ultimate goal is to bring about a new Declaration of Human Rights by the United Nations.

The Forum is also a pretext to set a completion date for various infrastructural projects, including an enlarged airport, high speed train connections to France and Madrid, new harbour facilities, and the redevelopment of the seaside Forum site east of the Olympic Village. A 75-hectare peninsula will be reclaimed from the sea for Forum pavilions, to be re-used afterwards by the Barcelona zoo. The banks of the Besòs River are already being cleared for related housing developments as well as parks, and a municipal auditorium. On an adjacent site, US developer Gerald Hines is building Diagonal Mar, with 1,875 apartments, 74,000 square metres of hotel and office space, and a commercial centre now in construction.

The estimated cost for the Forum is US$760 million (110,000 million pesetas). Studies are underway to make the event self-financing. A multi-governmental consortium will execute the project. DC

India's identity crisis

Krishna Joglekar, the first Chief Architect and Town Planner of independent India, has expressed his concern over what he views as the gradual extinction of traditional Indian architecture. "You tell me where is there any Indian architecture left to speak of, except maybe in our old temples and palaces?" In the 1950s and '60s Joglekar was responsible for the implementation of the first masterplan of Delhi. AG

International contributors:
David Cohn, Spain/Sweden;
Ed Peters, Asia-Pacific;
Chuck Twardy, USA;
Arbind Gupta, India;
Layla Dawson, Germany/Switzerland

In brief

JAPAN

Kobe Steel rise from the ashes

Kobe Steel says it intends to build a new US$130 million (HK$1 billion) head office to replace the building destroyed by the earthquake which struck the Japanese city over three years ago in January 1995.

The 25-storey building is to be completed by March 2001, and will be jointly owned by two Kobe Steel affiliates, Shinko Pantec Co and Shinko Kosan. Details, such as the amount to be contributed for the building by each company and the schedule for the start of construction, will be decided by June, a Kobe Steel spokesman said.

The new building will allow savings of US$7 million (900 million yen) a year for the parent company alone, as energy-saving features will cut operating costs by 40 percent compared with conventional buildings, explained the spokesman.

UK

Beached whale on St Helier waterfront

Café La Frégate, a new US$825,000 (£500,000) restaurant on the seafront in St Helier, the capital of Jersey, (designed by Alsop & Störmer, in collaboration with local architects Mason Design Partnership), has opened for business. The first element of a major redevelopment programme for the Channel Island town seats 120 diners on a timber deck outside, in addition to 72 under cover. The building's curvaceous form has already been likened to a beached whale by local residents.

© Roderick Coyne

Clean up at Bath Spa

A scheme developed by the Bath Spa Project Team and architect Nicholas Grimshaw & Partners for the redevelopment of Britain's only naturally occurring hot springs has been granted both planning permission and a Millennium Commission grant of US$11 million (£6.75 million). The site, in the heart of a World Heritage City, has been unused as a public bath since 1978.

Aerial view of Bath Spa in city context

The grass should be greener at Le Stade de France

The venue for this year's World Cup final, Le Grande Stade de France, inaugurated last month with a warm-up match between two of the tournament favourites France and Spain, has run into trouble again. Le Stade, the subject of a European Union (EU) investigation into alleged mis-application of EU laws on public procurement of construction contracts early last year (*WA*54 page 33), is in a race against time to get the natural grass playing surface the requisite shade of green.

Designed by architects Macary, Zublèna, Regembal and Costantini, the 80,000-capacity, US$480 million (FF2,700 billion) stadium has been built on a contaminated 17-hectare site – previously used for coal and gas processing – in the neglected north-western Parisian suburb of Saint-Denis. The decontamination process was still on-going at the time of completion last December.

In normal circumstances the process would take a further two and half years to complete, but the time schedule (the stadium was completed in only 31 months) necessitated the implementation of a sub-soil membrane to restrict gas seepage. The playing surface has been treated with a solution of crushed lava and salt but, at the time of writing, the pitch is still showing worrying yellow patches.

Both the elliptical "floating" roof and the sub-soil membrane have been constructed of PVC – as René Provost chief project architect says "the stadium has been wrapped in a kind of PVC film".

The parallels with the Richard Rogers Partnership's Millennium Dome in London – another showpiece project constructed on decontaminated land, with a controversial roofing material – are clear. And just as the Millennium Dome has a life-span of 18 months, so Paris' new sporting headquarters is likely to be little more than a temporary structure – if the precedent of the Parc des Princes, the city's previous sporting arena which lasted little more than 30 years before becoming "surplus to requirements" is anything to go by.

Le Grande Stade de France is a suitably impressive arena against which the French government will be hoping the World Cup's estimated 37 billion viewers will judge the nation's technological and aesthetic prowess. AM

New Piano at the end of the line in Basle

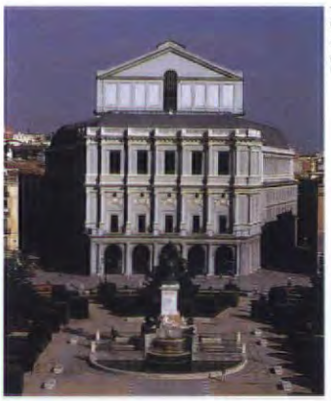
Ernst Beyeler, Basle-based gallery owner and art collector, was not happy with the idea of having to build his new art museum, the Foundation Beyeler, in the isolated suburban Riehen, Switzerland. So, to make it easier for visitors he organised the extension of Basle's tram line to a station across from his building, and a special tram decorated by artists for exclusive use on the extended route. He received building permission in 1993 for the foundation museum after a referendum in which 6,042, as against 3,889, Riehen residents voted for the project.

T Dix

The Renzo Piano-designed, pavilion-style museum building is set in parkland with a lake. From the street the building is hidden behind a red Porphyr stone clad wall and an expanse of white roof. From within the museum the visitor has a panoramic view of the landscaping and distant vineyards.

Born in Basle (1921), Beyeler is the last art dealer to have known Picasso, Braque, Dubuffet and Giacometti and visited them in their ateliers. His "Picasso Room", with 20 pictures and sculptures is the centre-piece of the museum. The US$39 million (55 million Swiss Franc) building by Renzo Piano has 17 exhibition rooms, on three long ship-like levels totalling 2,600 square metres. LD

The Spanish learning curve



© Teatro Real

Much maligned but still standing, the Teatro Real (Madrid Opera) completed by Francisco Partearroyo

Gregori Civera + David Cardelús/Wenzel

One from Ricardo Bofill's "classical" period, the National Theatre of Catalunya, Barcelona

Many cultural facilities announced for the 1992 celebrations in Spain were never finished, due largely to overly-ambitious planning. Last autumn, two such construction sagas finally concluded, with the inauguration of the National Theatre of Catalunya (TNC) in Barcelona, and the rehabilitated Royal Opera of Madrid. Both are object lessons in how Spain's inexperienced politicians still have much to learn about managing complex public projects.

The Madrid Opera, sited over shifting sands, took 32 years to build, from 1818 to 1850, and was closed for structural problems in 1925. Franco restored the uninspired Isabeline structure as a concert hall in 1966 (he believed that opera was decadent). In 1986 José Manuel Valcárcel, architect of the 1966 conversion but otherwise unknown, was asked to restore the building for Opera again. Valcárcel died of a heart attack while showing the work to the press in 1991, with the project already far off budget and schedule. Opening dates were successively postponed from 1992 to 1994, 1995 and 1996, while costs rose from US$40 million (5,800 million pesetas) to a current US$142 million (21,000 million).

In 1993, the politically well-connected architect Francisco Partearroyo was called in to bring order to the project, causing new cost increases and controversies over his aesthetic decisions (too colourless for some, too flashy for others). And the project's bad luck continued: in 1996 the contractor declared bankruptcy, halting work for a period, and in November 1995, the hall's three ton chandelier crashed 25 metres to the floor. The opening gala on 11 October 1997 was something of an anti-climax, although disputes over the centre's artistic direction continue.

Ricardo Bofill's TNC was commissioned in 1986 by the regional Catalan government, a frequent client. Construction began in 1991 but was halted for lack of funds. Bofill thus finds himself inaugurating a design from his superseded "classical" period. Shaped like a Greek temple but at the scale of a railroad shed, and supported by 12 metre-high precast concrete Tuscan columns, the mammoth glass-walled lobby houses the 900-seat theatre like a jewel box, executed in walnut and maple with classical detailing and shaped like an amphitheatre. The complex includes experimental and outdoor theatres and a drama school. The cost was reportedly a modest US$40 million.

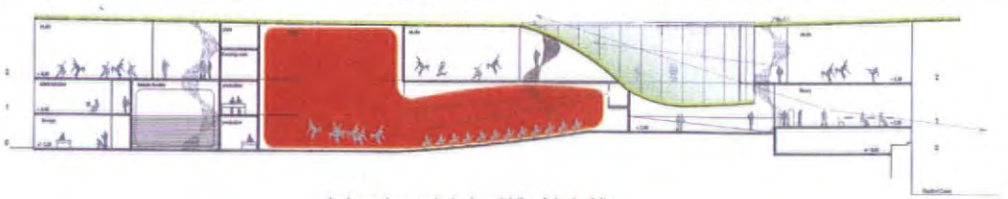
Construction continues on other 1992 projects in Barcelona: Rafael Moneo's Municipal Concert Hall, rising again after a long interruption beside Bofill's TNC, and the rehabilitation of the nineteenth century Liceu or Opera, now a reconstruction project after a fire sparked by a welder's torch gutted the historic building in 1994. Architect Ignasi Sla-Morales is racing to finish the project for January 1999, but the inauguration has been repeatedly postponed while costs have nearly doubled. And so the saga continues. DC

Swiss duo win second major London commission

Herzog & de Meuron have won the international design competition for the new Laban Centre in Deptford, south-east London. The new building will include a 300-seat dance theatre, studios, a therapy centre and community facilities.

The Laban Centre is the Swiss duo's second major London commission, following the Tate Gallery of Modern Art on the South Bank. The pair beat off strong competition from: David Chipperfield Architects; Enric Miralles; Peter Zumthor; Scogin, Elam and Bray and Tony Fretton and YRM.

Final development of the building is dependent on Arts Council lottery funding. AM



...the large theatre sits in the middle of the building

In brief

USA

MOMA makes its choice

New York's Museum of Modern Art (MOMA) has selected Yoshio Taniguchi's design for its expansion project. The museum's selection committee chose the Tokyo architect's proposal over those of fellow finalists Jacques Herzog and Pierre de Meuron of Switzerland and Bernard Tschumi of New York. The winning design moves the museum's entrance a block north, to West 54th Street, with a 110-foot atrium in the middle of the block-long lobby. The museum's painting and sculpture galleries will move to a new, eight-storey building behind the atrium. The cool, crystalline composition, faced with glass, aluminium and black slate is a deceptively simple solution to the expansion's highly complex requirements. The museum must still raise funds for the project, whose costs have yet to be estimated. Accordingly, no construction dates are set.

Too much too quickly for Washington DC

Most cities experiencing a similar wave of new, and high-profile construction recorded lately in Washington DC, would be delighted, but many denizens of the US capital, especially conservationists, are worried. It is felt that the newly opened National Airport terminal designed by Cesar Pelli and Associates, the MCI Center by Ellerbe Becket and Keyes Condon Florance and the massive Ronald Reagan Building by James Ingo Freed, along with other proposed or newly finished projects, threaten elements of Pierre L'Enfant's 1791 city plan.

After Congress wrested control of the city from its "corrupt and bankrupt city government," an appointed oversight board slashed the planning office from 87 to 13 staffers. In the absence of planning, developers run the show through the Federal City Council.

Papal Cultural Centre designs complete

Michael Fisher

Washington DC-based architecture firm, Leo A Daly has completed design documentation for the Pope John Paul II Cultural Center – to be built on a 12-acre site in the largely Catholic north-east area of the American capital. The "mission" of the US$51.8 million Center is to provide an American focal point for the promotion of the Catholic Church in the USA. The multi-faceted structure will go on site later this year.

People and practice

EUROPE/ASIA

Mr Takamatsu has left his position as design architect with **Takamatsu + Lahyani Architekten GmbH** and **Takamatsu + Lahyani International Israel** under "unfortunate circumstances". With immediate effect "Takamatsu" has been deleted from both company names. Mr Takamatsu is keeping the design copyright for all his projects. For further information, contact **Shin Takamatsu Architects & Associates** (STAA), in Berlin, Germany, the Europe-based representative office of STAA Kyoto, Japan. **Buro Happold Consulting Engineers** has opened a new office in Warsaw, Poland. Regional director Paul Rogers, and office director Antoni Ostramecki will lead a team of 12 from Aleja Wyzwolenia 8, 00-570 Warszwa, Poland. **Swanke Hayden Connell**, US practice with headquarters in New York City, has opened an office in Istanbul, Turkey, joining forces with Project Manager Proje Yonetim to form a joint venture company known as **Swanke Hayden Connell Projects A A**. In May Paul Morrell is to take over as senior partner of London-headquartered **Davis Langdon & Everest**, which with 1,850 employees is the world's largest Quantity Surveyor. Kevin C H Ma AIA has joined the Hong Kong office of **RTKL International Ltd** as a senior project designer in the hospitality group.

Millennium Footbridge competition entry – one of BDP's special structures

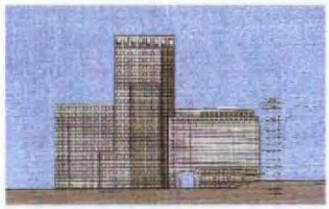
Building Design Partnership (BDP), has formed **BDP Special Structures Group** (BDPSSG), which will focus the skills of its structural engineers on competition entries and input at the conceptual stage of a project. BDPSSG will be directed by Ken Butler in Manchester, UK. **Richard Rogers Partnership** is now on-line. Go to www.richardrogers.co.uk

USA

FTL Happold, the joint American operation run by British firm **Buro Happold Consulting Engineers**, and **FTL Associates** since 1991, has undergone a "full merger" to form a new mixed discipline building consultancy. Alan S Ross AIA has been promoted to Principal of Boston architecture, masterplanning, space planning and interior design firm **Earl R Flansburgh + Associates Inc.** David Erik Chase AIA, NCARB, MP has been named full Principal of Princeton, New Jersey architecture firm **The Hillier Group.** New York firm **FRCH Design Worldwide** has named Brett Kratzer as Vice President and Principal of the Architectural Studio in the firm's Cincinnati office. In a separate development, Steven Kopke has been appointed to the newly-created position of Vice President/ Program Management, also based in **FRCH** Cincinnati office.

David Erik Chase

London – Europe's regional headquarters ?



SOM-designed extension to Crédit Suisse First Boston's London offices in Canary Wharf

Merrill Lynch & Co Ltd's new regional headquarters on the site of the existing King Edward Buildings, London

At the end of last year news broke of two major international firms, Crédit Suisse First Boston and Merrill Lynch, setting up new regional headquarters in London.

The second phase of investment bank Crédit Suisse First Boston's new Canary Wharf office complex in London's Docklands is already on site. Skidmore Owings and Merrill is the architect for the building; Gensler has been appointed to design the interior – which will include two 7,500-square-metre trading floors, two of the largest to have been built in London.

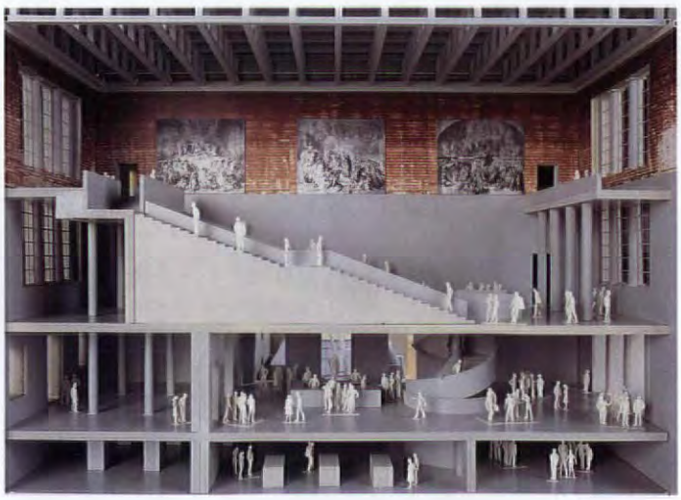
US project managers, Project Consulting Group (formerly Bennis and Reissman International) won the contract to manage the 25,000-square-metre, nine-storey extension in a competitive bid with local firm Gleeds and Gardiner & Theobald. The extension will be complete by the end of the year.

In a separate development, Merrill Lynch & Co Ltd has submitted a planning application to The Corporation of London, seeking consent to build a 76,900-square-metre headquarters building for its European, Middle East and African businesses. The site for the new development, designed by Swanke Hayden Connell architects' London office, is King Edward Buildings comprising the main Post Office Building and sorting office, an imposing Victorian structure which Merrill Lynch purchased in July last year. The headquarters will comprise two new buildings integrated within the existing historical structures. The plan also provides a new setting for the Sir Christopher Wren-designed Tower of Christ Church Greyfriars as well as access to the Roman London Wall.

The headquarters building has been designed to house 4,500 people. It will contain two trading floors capable of accommodating 1,100 each. Up to 1,500 people will remain in Merrill Lynch's existing building, on Farringdon Road, which is to be retained.

Planning consent is anticipated by April, allowing clearance of the site by the summer, ready for construction work to begin early in 1999. Occupation is planned for mid-2001. Gardiner & Theobald is acting as project and cost manager on the project. AM

Chipperfield attempts to heal the Prussian patient



© Tom Miller

Finally, in the third round, David Chipperfield has won the competition for the rehabilitation of Friedrich August Stüler's Neue Museum on Berlin's Museum Island. Werner Knopp, President of the Foundation for Prussian Culture (Stiftung Preussischer Kulturbesitz – the client organisation) was relieved that shortly before the end of his presidency the problem of the museum extension has finally been resolved. Wolf-Dieter Dube, General Director of Berlin's museums was perhaps less pleased as his favourite, Frank Gehry, had not won. Berlin's conservation officers however were congratulating themselves on having hindered Gehry's design which, in their estimation, would have destroyed the historical ensemble of buildings on the island.

It is good that Berlin has managed to engage such an interesting "young" London architect. But, however much Chipperfield promises to consider the historical building substance, it will be difficult to reconcile the original design, built between 1841 and 1859 for the education of a small middle class, with the needs of today's busloads of tourists. LD

Recycling architecture – Germany's big business

Clients Sirius mbH München with project developers Roland Ernst mbH Berlin are in the process of building new structures within the preserved outer facades of the former Osram, and later NARVA, light bulb factory. The six blocks of the factory, between six and nine storeys high, were built between 1906 and 1914. Situated in one of Berlin's former eastern districts, Friedrichshain, the 46,000-square-metre site is like a city within the city. Since the nineteenth century, this has been a densely populated industrial district. In the 1920s 6,000 people worked in the lamp factory alone. Between 1918 and 1945 the lamp bulbs went under the name Osram. Post war the VEB firm continued production and changed its name to NARVA in 1969. Until German reunification in 1989 it was exporting lamps to 50 countries world-wide. Sold under Germany's scheme to privatise all Eastern State enterprises the site was made available for other uses.

Oberbaum City's six blocks, two of which are already finished, will house offices,

retail and commercial units, and some flats, with the emphasis on the creative professions. The Internationales Design Zentrum (IDZ), which previously had offices on Kurfurstendam in the former West Berlin, is one of the first tenants to have moved into the second of the completed blocks. The IDZ was previously a state subsidised council promoting German Design – in future, however, it is to be a wholly private association reliant on subscriptions from its 500 members, mainly companies like Wilkhahn furniture and Siemens.

Occupying two floors with a total of 750 square metres the IDZ has rooms for temporary exhibitions, conferences and seminars, administration and an extensive design library equal only to that of the Design Forum in Frankfurt am Main.

Oberbaum City developers forecast that the site will create 4,000-6,000 new jobs. An important argument in today's Germany. Investment in Oberbaum City will have reached US$34 million (DM 1 billion) by the year 2000. Architects for the first five blocks are: WEP Effinger Partner, Munich, Schuh & Hurmer, Munich, Schweger & Partner, Hamburg, and Reichel & Stauth of Braunschweig. Architects for the sixth block have yet to be announced.

The recycling of industrial architecture is big business in Germany. The IBA organisation of the Ruhrgebiet area, around Dortmund, Duisburg and Essen, began to search for new functions for redundant mines and heavy industry along with new jobs for their unemployed, earlier in the '90s. In Berlin the Deutshes Architektur Zentrum (DAZ), opened in another converted East Berlin factory last year and in Karlsruhe the "electronic Bauhaus" last October for research and design in the new technologies. Within the husks of the first industrial revolution the second electronic service industries are hoping to bloom. LD

Permission granted for City Point

City Point, the "landmark" tower to be created from the existing Britannic Tower, has been granted planning permission almost a year after Wates City of London Properties plc first applied (see WA53 page 21). Santiago Calatrava's original scheme has provided the basis for the updated version, though the Spanish architect's trademark flourish (in this case a spire and cantilever) has been removed.

Sheppard Robson, executive architect, was responsible for "fine-tuning" Calatrava's design, in association with the City Corporation, LPAC, the Royal Fine Arts Commission and English Heritage (see WA60 page 40).

The building is to be kept the same height as the existing building. It is the ten percent increase in the size of the floor plate that has facilitated the increased square footage of floor space – from 320,000 square feet to 560,000 square feet. Whether this will be enough to ensure the developer's desired "landmark" status for the building remains to be seen. AM

City Point, the final version – same height, new shape

Awards

EUROPE/ASIA

Richard Bryant

Music School, Stuttgart. Germany

Michael Wilford and Partners' Music School, Stuttgart, Germany was the winner of the UK's 1997 US$33,000 (£20,000) Stirling Prize – coincidentally the last building that Sir James Stirling (in whose memory the prize was named) worked on before his death in 1992. Dr Rolf Fehlbaum, chairman of office furniture and seating company **Vitra**, has been awarded the German Federal Design Promotion Prize 1997. **Architects Co-Partnership** (ACP) has been awarded British Consultant of the Year 1997 by the British Consultants Bureau in recognition of the partnership's work with the new Gaza Hospital in the Gaza Strip. UK-based lighting architect **Jonathan Speirs** has been awarded the Architectural Lighting Designer of the Year for 1997 by the USA-based publishers of *Lighting Dimensions and Theatre Crafts*. The winners of the four major British Construction Industry Awards 1997 are the Floating Bridge in London Docklands (**Future Systems and Anthony Hunt Associates**); Stratford Market Depot (**Chris Wilkinson Architects**); Commerzbank HQ, Frankfurt (**Foster and Partners**) and Tsing Ma Bridge, Hong Kong (**Mott MacDonald**).

USA/CANADA

The Raymond F Kravis Center for Performing Arts.

(Photo Credit tephen L Rosen)

The Raymond F Kravis Center for the Performing Arts designed by Toronto, Canada-based **Zeidler Roberts Partnership** (ZRP) has been selected as the only project to receive the 1997 Florida Design Arts award. Eberhard Zeidler and Michael Nelson of ZRP accepted the award from Florida's Secretary of State, Sandra Mortham, in a ceremony in West Palm Beach, Florida on 1 December last year. In its third annual "Orchids and Onions Awards Program" the Central Arizona Chapter of the American Institute of Architects awarded **HOK**'s Hohokam Stadium, home to the Chicago Cubs, an Orchid Award in the public structures category.

Todd Photo

Hohokam Stadium

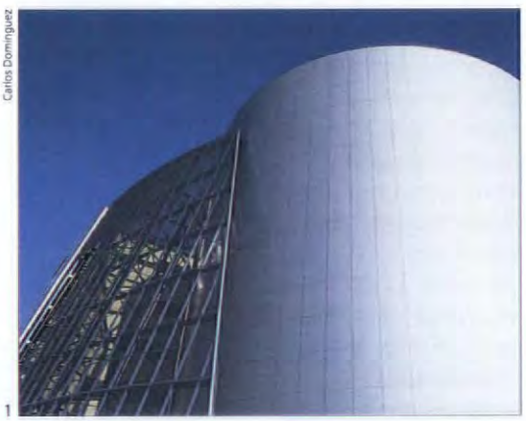
Riverfront Recapture Inc (RRI), Hartford and East Hartford, Connecticut (submitted by RRI and **William Taylor, Carol R Johnson Inc**); and Saint Paul on the Mississippi Development Framework, Saint Paul, Minnesota (submitted by the **Saint Paul Riverfront Corporation** and **Berridge, Lewinberg, Greenberg, Dark, Gabor Ltd**) were awarded the 1997 Top Honor Project and 1997 Top Honor Plan respectively by the Waterfront Center, Washington DC.

Analysis

Architects must embrace the "Treaty of Kyoto"

by Frank McDonald

The outcome of the Kyoto climate change conference may be seen as a small step for mankind, with its commitment to cut greenhouse gas emissions from industrialised countries. But if Michael Grubb, of the Royal Institute of International Affairs is right, it may ultimately rank alongside the Treaty of Versailles and the Bretton Woods agreement in terms of lasting and global significance.



Carlos Dominguez

1: The Viborg Combined Heat and Power Plant, Denmark by Arkitekterne Peter Kjelgaard and Thomas Perdersen (completed last year) is designed to help reduce Danish carbon dioxide emissions by 2005 to 20 percent of 1988 levels. It is one of many such plants on site or in the pipe-line throughout Europe

Either way, it will have an impact on architects. With buildings responsible for about 45 percent of global emissions of carbon dioxide, the principal greenhouse gas, it is inevitable that much more attention will be focused on the whole idea of sustainability in architecture – particularly in relation to reducing the consumption of fossil fuels.

Conventional architects will increasingly find themselves following in the footsteps of their "greener" colleagues, by incorporating natural ventilation, passive solar heating and other environment-friendly technologies in the design of new buildings. Their life-cycle costs will also become just as important a consideration as the initial outlay.

There are already some straws in the wind. Last November, just before the Kyoto conference, the European Commission published a policy document setting out plans to double the share of renewables as a proportion of energy demand from six percent to 12 percent by the year 2010. The Commission said this was "an ambitious but realistic goal".

Among the measures it has proposed is the installation of 500,000 solar panels in schools, public buildings and recreation centres, at a cost of US$3.3 billion. This will provide a major boost to Europe's solar industry, just as its American counterpart stands to gain from President Clinton's pledge to install a million solar roofs across the USA.

But the European Commission plans to go much further. Its policy document on renewable energy envisages investing more than US$11 billion in huge wind farms, with an output of up to 10,000 megawatts, "in locations with favourable conditions" and a further US$5.6 billion in biomass combined heat and power (CHP) plants.

Under its Thermie programme, the Commission is also aiding pilot projects for renewable energy systems in the 15 European Union member states. One such project in Ireland is a CHP scheme which will involve "recycling" the excess heat generated by the Dublin Civic Offices to provide space heating for 189 apartments on an adjoining site in the Temple Bar area of the city.

Denmark has been leading the field in the development of wind energy. Its environment minister, Sven Auken, recently announced that 500 large wind turbines will be built in coastal waters over the next ten years, boosting its wind power capacity by 75 percent to help the Danes reach their target of generating 5,500 megawatts from wind by the year 2030.

Paul Ekins, a director of Britain's Forum for the Future, says countries that are first to harness renewables cost effectively "will have a head-start in what will be the single biggest market opportunity of all time ... It is no longer a question of whether these technologies will dominate the energy systems of the next century. It is a question of how soon".

Last year, world demand for solar panels outstripped production capacity for the first time. Demand in Europe and Japan is said to be rising sharply as more and more solar energy schemes are launched, and there is also increasing African interest in solar technology. The shortage has already caused prices to rise, according to reports.

Two of Britain's power companies are following the example of their counterparts in the Netherlands by offering consumers a "green tariff," at premiums of five or ten percent on their current electricity bills, with a promise to match the extra revenue pound-for-pound to support renewable energy projects, such as wind, wave or solar power.

These initiatives have all received a boost from the Kyoto summit, which produced commitments from the EU, the USA and Japan to reduce their greenhouse gas emissions respectively by eight percent, seven percent and six percent on 1990 levels, starting in 2008. And though ratification by the US Senate is still in doubt, this must be regarded as a positive outcome.

"Countries that are first to harness renewables cost effectively will have a head-start in what will be the single biggest market opportunity of all time ... It is no longer a question of whether these technologies will dominate the energy systems of the next century. It is a question of how soon."

Playing the game

by Katherine MacInnes

Who are the most famous Brazilians alive today? Well, it is difficult to say, but in Brazil itself there is some consensus. In a quick survey conducted on São Paulo's main drag, Avenida Paulista, most people choose the footballer Pelé and the 90-year-old architect, Oscar Niemeyer. (Although it should be noted that this survey was being conducted outside MASP, one of the country's foremost cultural centres.) These two are not so much men as institutions which go some way towards defining this cosmopolitan and bio-climaticly diverse country, which is also the eighth largest economy in the world. More importantly however, for our purposes, they also illustrate Brazil's contrasting approaches to globalisation – the one accepting and progressive and the other (inadvertently) rejecting and retrogressive.

The 58-year-old Minister for Sport, Edson Arantes do Nascimento, better known as Pelé, was considered to be the greatest soccer player in the world. He retired at the end of 1977 after 1,363 games in which he scored 1,279 goals. In Brazil he is known simply as "O Rie" (the King). Now he is on television advertising in department stores, in the newspapers receiving awards for community service, on billboards promoting shoes and in the hearts and minds of every Brazilian. On 10 December 1997, the lower house of the Congress approved a bill that would force the clubs to become companies within two years. From January 1998, sports and social clubs are also – at least in theory – to start paying taxes, another incentive for them to reorganise as professional businesses.

Oscar Niemeyer was 90 last December. His sculptural buildings provide a mould for what is popularly described as "Brazil's tradition of twentieth century architecture". His design for Brasília, Brazil's capital city, is on Brazilian bank notes. But Niemeyer's international career – partly achieved through building abroad during his exile in France in the 1950s – should not, in itself, discourage a global outlook. The fact is that he has projected an image of architecture focused on the "cult of the genius," where building is perceived as an art, not to be tainted by business.

So while the artists of the soccer pitches are being organised to compete in the global market place, the artists behind their drawing boards are not. Who is going to loose out?

One practice that is determined not to is Brasil Arquitectura, founded in 1979 by Marcelo Carvalho Ferraz, Paiva Fanucci and Marcelo Suzuki. They are pupils of the late Lena Bo Bardi, a female Italian architect (and designer of the aforementioned MASP) who effected a remarkable resurgence of nationalism in Brazilian architecture. Their concept design based on popular Latin American architecture won a competition launched by the German construction and housing association WoGeHe and the urban research and structural policy institute IFA, to refurbish a prefabricated concrete system built housing scheme in the Gelbers Viertel district of Hellersdorf, east Berlin, Germany.

Their scheme which will be completed in June, demonstrates elements of Bo Bardi's philosophy using drawings by the indigenous Kadiwéu Indians from Bodoquena Range in the southern state of Mato Grosso do Sul for the tiles to create rhythm and break up the monotony of the system design. Brasil Arquitectura were chosen by the jury of engineers, technicians, foreign architects and German architects and inhabitants for its aim to try to create character and identity from which a sense of unity and neighbourhood feeling will be generated. Other devices include sculptures by Brazilian artists placed at the main entrances; the application of colour – ultramarine blue, pink and yellow – in the tradition of popular Latin American architecture; the *muxarabis* – wooden trellis – on all balconies, entrances and walkways and a luxuriant landscaping of the courtyards in the style of the Brazilian landscapist, Burle Marx.

The *World Architecture* presentation on globalisation at the São Paulo Bienale in 1997 was greeted with scepticism and suspicion. The assumption seems to be that overseas firms will take work away from the Brazilians and, what is more, that it is not necessarily their skill as architects but their competitive cost structures which make them irresistible to clients. Indeed the sheer size of the Brazilian market makes it an attractive place to invest. The global architectural firms such as RTKL and Skidmore Owings + Merrill are looking for business and many of them have already completed projects in Brazil. Brasil Arquitectura is just one example of why Brazilian, and other Latin American architects, should welcome, rather than reject, globalisation. It is not only developed countries, or for that matter footballers, that can position themselves to benefit from the global market place.

2: Pelé, a Brazilian institution, and currently the country's Minister for Sport, who is arranging for the country's football-playing "artists" to compete on the global stage

3: Brasil Arquitectura's scheme for renovating the system housing of Gelbers Viertel in Hellersdorf, east Berlin, Germany

OnScreen

You've heard the hype now get the facts, with WA's run down on how to avoid technological melt-down on 1 January 2000. Also, why NBBJ chose MicroStation TriForma; new release from Autodessys Inc, and more.

Is it bugging you yet?

Just under two years from now you will definitely know whether your PC-based CAD and office systems are year 2000-compliant or not.

The year 2000 problem dates back to the early days of commercial computing, where programmers and database administrators specified dates to be saved in a compact form using two digits to represent the month, two for the day, and two for the year. One common form is "YYMMDD", where 2 July 1954 would be expressed as "540702". This saved two digits per date when some mainframes had 64K bytes (65,535 characters, with 1K being 1,024) of main memory, and disks stored five or 10 megabytes. A current desktop PC may have 1,000 times greater capacity than this. At the time this seemed a reasonable trade-off, since the year 2000 was 40 or more years into the future, and those involved felt that the programs they were working on would be replaced long before that time. Unfortunately, as the years passed, many programs and databases continued to be designed with the old two-digit year form. As for those older programs, many are now decades old, and probably have not been modified to handle the year 2000.

The fall-out from this problem could be huge. Already some credit card companies are having serious problems with cards having an expiry date of January 2000 and beyond.

Closer to home, could your CAD system crash? Autodesk have been first to announce that most of their products are year 2000-compliant and will accurately show and process dates after the year 2000. Autodesk says its products rely on the date conversions and calculations, file date/time stamps, and stored date formats of the host operating system. Most of their products run on Microsoft Windows 3.X/95/NT and DOS, which are all certified for year 2000 compliance.

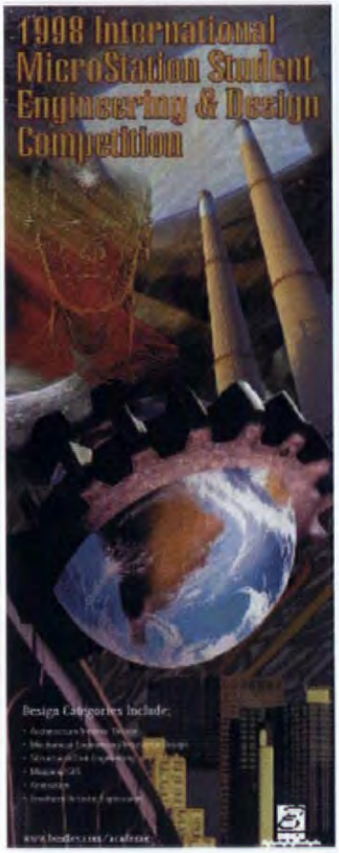
If you are still uneasy a wealth of information can be gleaned from the following web sites:

- List of vendors of year 2000 products and services along with copies of seminal papers on the issue: http://www.year2000.com
- Peter de Jager's original "ComputerWorld" article in 1993: http://www.year2000.com/archive/cw-article.html
- GTE proposed criteria for "Century Compliance":http://www.mitre.org/research/cots/GTE_CRITERIA.html
- Millennium compliance database: http://www.weblaw.co.uk

Offices with Macintosh-based systems need not lose any sleep over the problem. The Apple operating system is good until 2050, and has no inherent infrastructure bugs so when that date finally arrives the system can be simply upgraded.

Tomorrow's talent today

Each year, Bentley sponsors an engineering and design competition to recognise and display outstanding visualisation projects created by students using MicroStation engineering software products. The1998 International MicroStation Student Engineering & Design Competition, however, has been expanded to provide students with even more opportunities for international recognition than ever before. This competition provides students with the opportunity to showcase their accomplishments in a variety of design and academic categories, while competing both nationally and internationally for awards, software,



cash prizes, and the opportunity to have their work published.

Students can enter this competition in one of six design categories:

- Architecture/Interior design
- Mechanical engineering/Industrial design
- Structural/Civil engineering
- Mapping/GIS
- Animation
- Freeform/Artistic expression (open category)

All entries for the 1998 competition must be received on or before 29 May 1998. For more information go to http://www.bentley.com/academic/sdc/index.htm.

NBBJ on the cutting edge

NBBJ, the third largest architectural firm in the USA (see 1998 World Survey *WA*62), has selected MicroStation TriForma to replace AutoCAD from Autodesk Corporation as their standard for building software worldwide. NBBJ committed to purchase over US$2.1 million of Bentley products and services over the next two years after determining that its future direction was best served by Bentley's engineering IT strategy – the Bentley Continuum.

NBBJ (www.nbbj.com) conducted a comprehensive two-year evaluation of three software products – MicroStation TriForma, AutoCAD and ArchiCAD from Graphisoft. Management sought a provider that would enable the firm to shift from desktop CAD to a broader, enterprise-wide vision for their automation. NBBJ will immediately begin converting over 330 seats to MicroStation TriForma and evaluate ModelServer products to connect its global enterprise.

With this technology upgrade, NBBJ is on the leading edge of an IT trend in architecture. According to a recent survey on architecture automation practices, 94 percent of principals surveyed stated that their five-year automation goal is, "collaboration throughout the building process" over, "individual productivity". This contrasts with similar surveys of the past five years where 90 percent of respondents said they had focused on drafting/drawing systems.

Autodessys release Form Z 2.9.5

Autodessys Inc has announced an update to its 3-D modelling and rendering applications, as well as a new product, Form Z RadioZity. Version 2.9.5 of the US$1,495 form Z 3-D solid and surface modeler and US$1,995 Form Z RenderZone rendering package features support for Virtual Reality Modelling Language 2.0 and the Portable Network Graphics image format, as well as the import and export of AutoCAD DWG and Lightscape files. In addition, the update can connect to the MicroScribe-3D digitizer from Immersion Corp of San Jose, California, USA.

RadioZity, builds on Form Z RenderZone and integrates the radiosity libraries from LightWork Design Ltd of Sheffield, UK. Radiosity, which mimics the way natural light bounces off surfaces, is the highest level of photo-realistic rendering.

Autodessys Inc. of Columbus, Ohio, can be reached at: tel +1 614 488 8838; fax +1 614 488 0848; e-mail: formz@formz.com; http://www.formz.com.

Mark Dytham is partner of Klein Dytham architects in Tokyo. He can be contacted via WA *or Tel/fax: +81 3 3796 1709; or e-mail: zap-kdarc@gol.com*

Polemic

Death by categorisation

Retail is detail, so they say, but in retail design at the moment there seems to be a massacre going on rather than a game of pinpricks. Suddenly the era of the category killers –giant stores devoted to selling a single product, like toys or computers – seems to be coming to an end. Instead American-style factory outlets, huddled together in "shopping villages" selling everything from designer clothes to designer sandwiches, are opening up all over Europe. The largest developer in the field, a joint operation of the British Airports Authority and the American retail group McArthur Glen, opened the biggest factory outlet complex in Europe at Cheshire Oaks in North West England at the end of last year, and has others open for business at Troyes in central France, Roubaix near Lille, and one soon to open on the outskirts of Vienna.

The belated launch of factory outlets in Europe is only the most recent indication that huge changes are under way in the world of retail. Not only is home delivery and 24-hour opening threatening to change shopping tactics but, at the strategic level, resistance to out of town building is being met by the introduction of new-style downtown supermarkets, in the form of small, high technology superstores that rely on detailed customer databases for "just in time" stock control.

On top of all this comes the suspicion that specialist retail buildings, like battleships, might have finally been overtaken by history and, as a result, their designers today are designing themselves out of a big job and back into a little one. In short, the point has been reached where perfecting a category is tantamount to killing it off.

On all sides there is growing evidence that single-category retail entities cannot survive in competition with the new and omnivorous approach to shopping that was first epitomised by the monster shopping mall and now by its successor the shopping village. Consider the example of the petrol station. A hundred years ago, at the dawn of motoring, gasoline was only one of a number of products sold by what were then blacksmith's shops and chemists. Only when motoring really took off as a mass phenomenon did petrol retailing become an oil company business, with the same slick, skeletal building type everywhere from Capetown to Alaska. Then, over the second 50 years of motoring, architects and designers value-engineered the basic petrol station down to minimalist perfection, with most of its more complicated parts either shifted off-site or buried underground. It was precisely because of this perfection that the petrol-vending business found itself left on a technological plateau. It became a category: not only ready to sell, but ready to be bought.

Sure enough, no sooner had the big supermarket chains started developing large out of town sites than they began to buy petrol station architecture and use it to sell their own discount petrol. It was not long before the oil companies felt the competition. They could not compete with these giant interlopers. In the UK 12,000 stand-alone petrol stations have closed down since 1990 because of supermarket competition, and more will follow. The only way the oil companies have been able to fight back has been by turning their best-located petrol stations into 24-hour convenience stores as well.

The same process can already be seen at work on the branch bank. Once considered the monumental kings of retail architecture, bank buildings have now dwindled to little more than a sign and an automatic teller machine or two – and even this is under threat from the telephone and the cashback option at the check out, both of which need only a little clever diversification and integration to wipe banks out entirely. If banking had remained a matter of queuing and chatting, branch banks would not be closing down at the rate that they are now. But it was the computer wizardry of their own electronic networks and the electromechanical technology of their ATMs that dealt them the mortal blow, just as it was the perfection of the design of the petrol station. As the French writer Antoine de Saint Exupery wrote 60 years ago; every function is destined to lose its identity in machinery. Once a retail category is identified and perfected it goes into the shop window as a piece of merchandise with a price tag, and we should not be surprised to see it end up as just another attraction in a shopping village.

The latest category to face oblivion after the petrol station and the bank is the whole "High Street". This is the generic term for the collection of undersized shops in the centres of old towns all over the world that is now in trouble for the second time in 30 years. Left high and dry by the boom in out of town shopping that caused all the major retailers to turn their attention to the big picture on the auto routes, skilful design nonetheless enabled the best "High Streets" to save themselves by becoming "historic quarters", with a specialty retailing flavour based on high priced jewellery, fashionwear, antiques and upmarket electronic goods. Alas their success was to be short lived. Their stock in trade was their achilles heel: small items, readily taken away when purchased, ideal for mail order in fact. Now the same items are proving equally easy to display and sell using television, telephone and the Internet – all new technologies that make it unnecessary to go to the "High Street" in the first place.

Internet shopping is already big business in America. In Britain a quarter of a million people already buy goods on-line. The London property consultants Healey and Baker estimate that in the UK alone, at the present rate of growth, US$11.87 billion (£7.25 billion) of spending could be diverted to electronic shopping every year. Elsewhere in Europe, where it has been slow to start, but is now swiftly catching up, it is expected that the volume of Internet shopping will equal mail order within five years. If it does, the chances are another piece of category design will go with it.

Martin Pawley

"Specialist retail buildings, like battleships, might finally have been overtaken by history. In short, the point has been reached where perfecting a category is tantamount to killing it off."

Book Reviews

A picture tells a thousand words

Eco-Tech: Sustainable Architecture and High Technology. Edited by Catherine Slessor, photography by John Linden. Thames and Hudson, London. 192pp, 356 illustrations – 112 in colour. US$50/£29.95 (hardback)

Reviewed by Dennis Sharp

Eco-Tech is about architectural photography. It is a book dressed up to look like a survey of a hip list of projects under a new style label. It appears that this term is appropriate to a handful of buildings that we used to call "Hi-Tech" but are now also candidates for awards on sustainability which clearly, many of them are not.

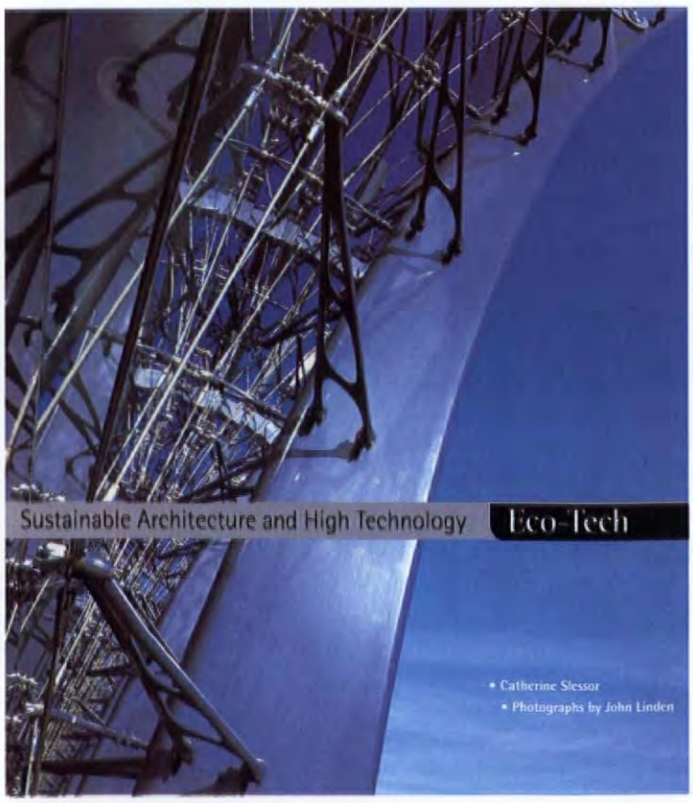
"Eco-Tech" is a publisher's fantasy but a useful one nonetheless as it brings together a fabulously talented photographer, the American John Linden, and a thoroughly competent editor, in Catherine Slessor of the *Architectural Review*. Slessor's text sets the scene. The general introduction – mandatory in this type of book – presents new materials, constructional and structural methods as well as the interdisciplinary approach necessary for this "new" building type, as an "interaction between architecture and technology", which is constantly in need of refinement. The information is well handled and as up to date as one could hope for. A similar quality penetrates the brief building descriptions that accompany Linden's pictures which are also accompanied by a selection of clear architectural drawings. But at the core of the book it is the pictures that matter.

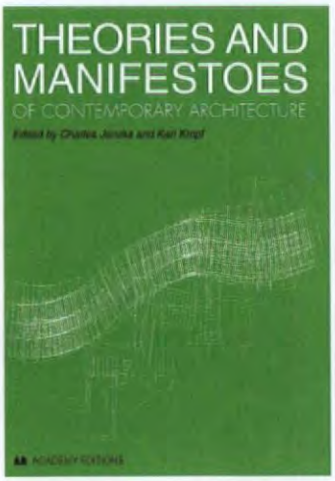
Quite often beautiful and always evocative of the structural niceties and complexities of the projects themselves, Linden's images record, even immortalise, the initial life of the buildings sometimes with people actually using them (unlike so many other architectural photographers). The selection, however, is almost completely Euro-centric and clearly made up from Linden's existing portfolio, with a few additional commissioned subjects. There is precious little work from outside Europe except for Europeans working in Japan (Foster, Rogers, Piano) plus Itsuko Hasegawa, the odd woman out, whose splendid Museum of Fruit is curiously included.

Most of the projects were completed over the last five years – the earliest from 1991 and the latest from 1996. Within this framework we can enjoy classic photographs of the Carré d'Art, Nimes by Foster and Partners, the muscular Waterloo International Terminal by Nicholas Grimshaw and Partners and the sensuous TGV station at Lyons Satolas by Santiago Calatrava. The choice of buildings from Europe is superb: whether it is the gigantic whale of a civic hall by Alsop and Störmer in Marseilles, France; Calatrava's delicate Trinity Bridge in Salford, Manchester, UK (see *WA*53 pp 92-93) or the intense detailing of the entrance lobbies of Roger's Channel Four studios, London.

Forget the clichéd sub-sections and simply enjoy the way it pulls together a compendium of recent buildings to meet the insatiable pictorial demands of our age. It is a seductively attractive photo album, well laid-out and printed. As one has come to expect from Thames and Hudson, is also professionally sub-edited and so competitively priced that there can be little excuse not to get it.

Professor Dennis Sharp is a practising architect, writer and publisher living in London.





One a day plus irony

Theories and Manifestoes of Contemporary Architecture. Edited by Charles Jencks and Karl Kropf. Academy Editions (published by John Wiley and Sons Ltd, Chichester, UK). 312pp. £14.99 (paperback)

Reviewed by Martin Pawley

According to the blurb on the jacket of this book, the last 40 years have seen an outburst of theories and manifestoes which explore the possibilities of architecture. Reason enough, one might conclude, to bundle 120 of them together in a solid little paperback in the style of the late Chairman Mao's *Red Book* and sell them at a reasonable price. But here we are dealing with a post-modern plot. Read the blurb more carefully and you find out there are not actually 120 theories and manifestoes, but "more than 120 of the key arguments of today's major architectural philosophers and gurus". How can this be? Read Charles Jencks's introduction and you find that, "in our time a collection of manifestoes must show a difference: ie, show the pluralism and dialectic between manifestoes which each one denies" – ie they must all neutralise one another's conclusions. There is in fact no true manifesto here. Nothing like Karl Marx's Communist Manifesto, or Le Corbusier's *Vers une Architecture*. Instead we have a flood of snippets from previous publications that have been put through the editorial blender to become (as one major architectural philosopher and guru, Greg Lynn, felicitously puts it on page 126), "neither homogeneous, like whipped cream, nor fragmented, like chopped nuts, but smooth and heterogeneous".

The art of definition has indeed travelled far from the *Shorter Oxford English Dictionary*, which describes a manifesto as "a public declaration by a sovereign, State or body of individuals making known past actions and motives of actions announced as forthcoming". And so has the art of spelling, for why has manifestoes suddenly grown an "e"? According to the same dictionary it should be (pl.~s).

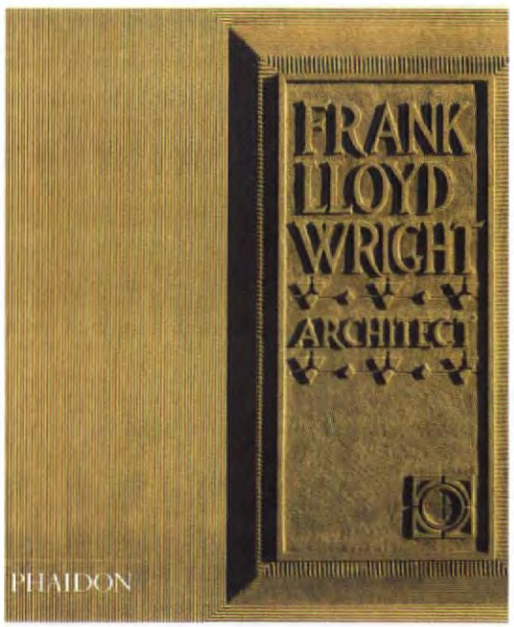
What then are these 120 snippets? Are they architectural, are they theories, are they arguments, are they even readable? The answer is for the most part "no", and in many cases "no" because they have been so elided and massaged by the editors to fit into the space available that they have become virtually meaningless.

Let us end with the contents pages – for there is no index. Here the names seem familiar enough: Stirling, Krier, Frampton, Alexander,

Kipnis, Koolhaas, The Prince of Wales, Tschumi, Libeskind, Eisenman, Porphyrios and so on. Some of them occur more than once. Charles Jencks, for example contributes no less than six "theories and manifestoes" and probably would have been good for another six if pressed. Only a few people who did write architectural manifestos in the last 40 years, like Biltin Toker, Herbert Ohl, Hundertwasser and Ken Isaacs have been lucky enough to be left out. Otherwise they might have ended up like Frank O Gehry (post-modernistically abbreviated to "FOG"), who finds himself advancing the vacuous "theory" that although he likes art he really is an architect. Or James Wines and SITE (once advocates of asphalting over the ocean), who will no doubt be gratified to learn that "in much of their early work there is an incipient Green Architecture".

Taken over the length of the book the contributions average out at a miserly 2.6 pages each – less, if you subtract the 40 pages Charles Jencks allocates himself – but why not? In an age of mixed, remixed and repackaged ingredients what could be better than a bedtime book of manifest-toes?

Martin Pawley is a regular contributor and Consultant Editor to World Architecture.



The full treatment

Frank Lloyd Wright Architect. Robert McCarter. Phaidon Press, London. 368pp, 350 colour and 300 b/w illustrations. US$79.95/£60 (hardback)

Reviewed by Michael Horsham

Architectural histories and monographs are coming to have some of the quality of big art exhibitions about them. The cultural compulsion to sum up the life and work of the great artists has led, we know, to the phenomenon of the blockbuster exhibition. Cézanne, Picasso and Constable have all fallen prey to the genre in the recent past and the world of museums now seeks to assemble "the big exhibition" as a matter of course – thus pulling in the punters worldwide and making any other curatorial excursions into the subject matter redundant at one fell swoop. On a smaller scale, publishers of books on architecture and design seem driven to find the next architect who they can give "the full treatment" to. The effect on the market ought to be similar to that of the big survey exhibition if it is done well: sell enough copies to interested parties and render all other surveys redundant for a few years in the process.

As a strategy for publishers this is doomed to failure. Serious scholars will always look to primary research material and those who are truly interested in the *oeuvre* of a particular architect will seek out as many books on him or her as they can. This truism, however, does not negate the value of McCarter's *Frank Lloyd Wright Architect*, which works both as a piece of scholarship – the annotation, bibliography and indexing are all more than adequate – and as a sumptuous and revealing book.

The plusses in printing a brick of a book like this one are manyfold. Not least the wisdom in utilising the cheaper, and at times more technologically advanced, printers in Hong Kong and the Far East pays its own dividend in the form of the quality of the pictures. In this book, the photographs of Wright's buildings are selected and shot to reveal as much as possible about the material condition of the structures. The grain of the rendering on the Unity Temple in Oak Park Illinois, shows a surface designed to be perceived as textural. The detail shots of the Edward Kauffman house "Falling Water" places the dwelling very firmly in a category other than that of simply "a modern house". McCarter is at pains to describe the experience of the house in words as well as images, and does so with a prose style which is engaging, pacey and immediate.

There are many books on Frank Lloyd Wright. Some of them delve into his troubled personal life, others have simply defined him as *the* great American architect, others still have concentrated on Taliesin. This book manages to touch on all of these areas without appearing glib.

Perhaps this is because the text is so neatly married with the images; or perhaps it is that a good proportion of the images are not photographic, but are instead small scale reproductions of many of the fellowship's renderings and drawings? Or is it the intensely human and at times poetically interpreted description of Wright's work and life?

Taking into account the richness of the images and the quality of the information contained here it is, nevertheless, this additional poetic quality of analysis – written by someone awed but not overawed by the scale of Wright's achievements – which would cause me to want to own this book.

Michael Horsham is a London-based design consultant and writer.

BOOKS RECEIVED

Ron Arad

Foreword by Oliver Boissière, interview (with Ron Arad) by Raymond Guidot. Editions Dis Voir, Paris. 128pp, 16 colour images. US$14.95/£14.95 (paperback)

Happold – the confidence to build

Derek Walker and Bill Addis. The Happold Trust Publications Ltd, Bath, UK. 176pp, illustrated throughout. £39.50 (hardback)/ £19.50 (paperback)

Architect's Pocket Book

Charlotte Baden-Powell. Butterworth-Heinemann. 256pp, 48 line illustrations. £14.99 (paperback)

Michele Saee – buildings and projects

Introduction by Thom Mayne, essays by Frederic Migayrou. Rizzoli, New York. 160pp, 80 colour and 80 b/w illustrations. US$35/£24.95 (paperback)

To order books reviewed contact ZWEMMER MAIL ORDER at 24 Litchfield Street, London WC2H 9NJ, UK.

Tel: +44 171 240 6995. Fax: +44 171 836 7049. E-mail: zwemmer.co@BTinternet.com

FREE CARRIAGE WORLDWIDE

Events

Lectures, congresses and conferences

Canada

Builders of the Metropolis

The final four (of a series of six) lectures exploring the forces that contributed to the evolution of Montréal – the Metropolis – take place on: 5 February 1998 ("From Masons to Architects"),19 February 1998 ("Électropolis"), 5 March 1998 ("Networks and Machines") and 19 March 1998 ("Métropole Nécropole"). All lectures at 21:00hrs and free of charge.
1920 rue Baile, Montréal, Québec, Canada H3H 2S6.
Tel: +1 514 939 7000
Fax: +1 514 939 7020

France

arc en rêve centre d'architecture conference with Rem Koolhaas

Rotterdam-based architect Rem Koolhaas speaks at arc en rêve on 5 February 1998. For information contact Nadine Gibault, Entrepôt, 7 rue Ferrère, F-33000 Bordeaux, France.
Tel: +33 5 56 52 78 36
e-mail: arcenreve@club-internet.fr

USA

The EDRA/Places Awards and Conference

The Environmental Design Research Association (EDRA) and the journal *Places* announces an awards programme to recognise the best in environmental design research and practice. The competition (divided into two categories: Place Research and Place Design) was open to everybody from design professionals to interested lay people. The EDRA conference runs from 4-6 March 1998 in St Louis, USA, when entries to the competition will be on show. For information contact Todd W Bressi, *Places*: a Forum of Environmental Design, 110 Higgins Hall, Pratt Institute of Architecture, 20 Willoughby Avenue, Brooklyn, New York 11205, USA.
Tel: +1 718 399 6090
e-mail: placepratt@aol.com

Aquarium/Nature Center Planning and Management

The sixth in a series of technical workshops – organised by the Waterfront Center – looks at the issues surrounding the addition of a nature-related centre to an existing community. Runs from 19-21 March 1998 at the Horton Grand Hotel, San Diego, California, USA. For information contact Martine Hergenreder at 1622 Wisconsin Avenue, NW Washington DC 20007, USA.
Tel: +202 337 0356
Fax: +202 625 1654
e-mail: waterfront@mindspring.com
Web: mindspring.com/~waterfront

Architecture and design competitions

Finland

Aalto Centennial International Student Prize 1998

International prize to celebrate the centennial of Alvar Aalto's birth. All registered part time and full time architectural and design students world wide are invited to design proposals for a New Library in the city of Seinäjoki, Finland. The winner will be appointed as architect for the realisation of the library. Competition organised on behalf of Seinäjoki and the Regional Council by the Alvar Aalto Museum in association with the RIBA International Student Competition, London, UK. Application deadline 10 August 1998. Contact Hanni Sippo, The Alvar Aalto Museum, PO Box 461, 40101 Jyväskylä, Finland.
Fax: +358 14 61 90 09
e-mail: hanni.sippo@jkl.fi

Spain

Office for the Fundació Mies van der Rohe, Barcelona

Single phase international ideas competition open to young architects and architecture students. Competitors are invited to submit ideas for a building, linked to Mies van der Rohe's German Pavilion in Barcelona (1929), to house the offices of the Fundació Mies van der Rohe. The total built area must not exceed 3,000 square metres. Toyo Ito heads the international jury which will meet in April 1998 to decide the outcome. Deadline for receipt of proposals 31 March 1998. Contact competition organisers Editorial Gustavo Gili (GG), Rosselló 87-89, 08029 Barcelona, Spain.
Tel: +34 3 430 54 35
Fax: +34 3 430 46 53
e-mail: 2Gcompetition@seker.es

USA

Spectrum international competition for ceramic tile design

Design competition open to architects, interior designers, manufacturers, retailers and anyone who included the use of ceramic tiling in a project completed between January 1996 and December 1997. Categories broken down into commercial and residential, with the Grand Prize going to the "most outstanding" overall project. Jury made up of representatives from the American Institute of Architects (AIA), American Society of Interior Designers and the International Interior Design Association. Winners to be announced at the International Tile & Stone Exposition's All-Industry Awards at Coverings (see Trade shows) in April 1998. For further information and entry information write to Tile Promotion Board, 900 E Indiatown Road, Suite 211, Jupiter, Florida, USA.
Tel: +1 800 495 5900
Tel: +1 561 743 3150
Fax: +1 561 743 3160

Benedictus Awards 1998

Annual architectural awards programme for authors of architectural design and innovation using laminated glass as a major element in the project. Open to architects worldwide – individually or in teams – of buildings completed within the past five years. Deadline for receipt of applications 19 March 1998. Contact the AIA, 1735 New York Avenue NW, Washington DC, 20006, USA.
Tel: +1 202 626 74 45
Fax: +1 202 626 74 25
Web: www.aiaonline.com

Exhibitions

Belgium

Les Lieux de Plaisir

Focusing on the twentieth century evolution of Brussels' bars, theatres, clubs and restaurants, from rooms in private houses to the purpose-built palaces of neon and glitz of the present day. On show at the Fondation pour l' Architecture, Brussels, Belgium until 15 February 1998.
Tel: +32 2 649 0259
e-mail: fondation.architecture@skynet.be

Canada

Toy Town/La ville en jeux

The sixth in the Canadian Centre for Architecture's (CCA) series of exhibitions on architectural toys explores how notions of urbanity (whether villages, towns or cities) have been represented through toys. The exhibition attempts to show how children's toys reflect changing social values and different approaches to the design, planning and organisation of urban/village life. Until 31 May 1998. CCA, 1920 rue Baile, Montréal, Québec, Canada H3H 2S6.
Tel: +1 514 939 7000
Fax: +1 514 939 7020

France

Kisho Kurokawa retrospective

Retrospective of Japanese architect Kisho Kurokawa. Runs until 21 March 1998 at Armstrong Associates' recently completed Maison de la Culture du Japon, Paris (see *WA*58 page 34).
Tel: +33 1 44 37 95 00

Germany

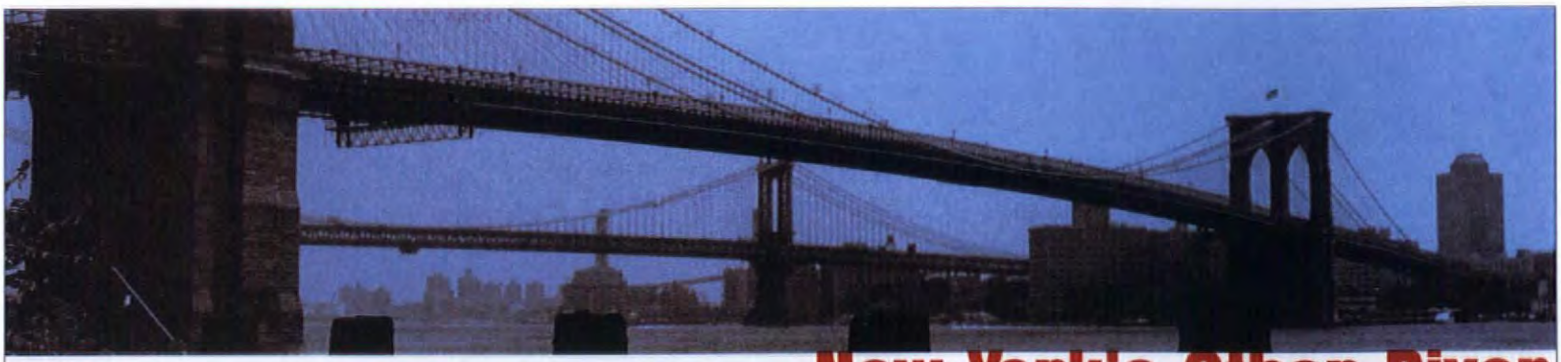
Modern Architecture in Germany: Power and Monument

The third in a trilogy of exhibitions on aspects of twentieth century German architecture. Runs until 22 February 1998 at DAM, Frankfurt am Main, Germany.
Tel: +49 69 21 23 88 44

The Netherlands

Mastering the city

A twentieth century history of proposals for urban developments from all corners of Europe. The exhibition incorporates a total of 24 projects, some of which have never been seen before. Runs until 5 April 1998 at the Netherlands Architecture Institute, Museumpark 25, 3015 CB Rotterdam, the Netherlands.
Tel: +31 10 4401200
Fax: +31 10 4366975
e-mail: info@nai.nl



New York's Other River

Competition: New York's Other River

The 1998 Van Alen Prize in Public Architecture focuses on New York's East River. The competition, open to all, calls for entries that, "investigate, envision and promote "the design of a better public realm for East River – a much maligned, major public artery running through the core of New York City. Deadline for registration: 8 April 1998. Deadline for entries: 20 May 1998. Awards/exhibition: June 1998. For a registration form and complete competition brief contact the Van Alen Institute at 30 West 22nd Street, New York, NY 10010, USA. Tel: +1 212 924 7000 Fax: +1 212 366 5836 e-mail: vanalen@vanalen.org

UK

Architectural changes in Bedlam
An insight into how architecture reflects attitudes towards mental health. *Bedlam: Custody, Care and Cure 1247-1997* celebrates the 750th anniversary of the founding of Bethlem, the world's oldest hospital for the mentally ill. Runs until 15 March 1998 at the Museum of London, London Wall, London EC2Y 5HN, UK.
Tel: +44 171 600 3699
Fax: +44 171 600 1058

Archigram
First exhibition of the innovative English architectural group's "designs for life" in the UK for 25 years runs until 15 February 1998 at the Cornerhouse, 70 Oxford Street, Manchester, UK. For information contact K Gowland or A Renshaw.
Tel: +44 161 228 7621
Fax: +44 161 236 7323

USA

L'Enfant to Legacy: Planning Washington's Monumental Core
Exhibition exploring the history of planning in Washington, from Charles Pierre L'Enfant design for the young city (1791), through the Senate Park Commission Plan (1902), to the present day. Runs until 30 May 1998 at the National Building Museum, 401 F Street NW, Washington DC 20001, USA.
Tel: +1 202 272 2448
Fax: +1 202 272 2564

Japan 2000: Architecture for the Japanese Public
Part of a year-long examination of the role of government in helping to shape contemporary Japanese architecture and industrial design, organised by the Art Institute of Chicago, 111 South Michigan Avenue, Chicago, Illinois 60603-6110, USA. Exhibition runs until 3 May 1998.
Tel: +1 312 443 3600
Fax: +1 312 443 0849

Trade shows

Bosnia-Herzegovina

SIRE 1998
The second SIRE exhibition takes place at the Centar Skenderija, Terezija BB, 71000 Sarajevo, Bosnia-Herzegovina (tel: +387 71664163) and runs from 2-5 June 1998. The exhibition provides a forum for companies to get involved in the reconstruction programme for the territory. For information about exhibits and exhibiting contact Oliver Strommer at International Trade & Exhibitions in London, UK.
Tel: +44 171 306 0033
Fax: +44 171 306 0070
e-mail: press@ITE-exhibitions.com

France

ESMA Convention and Trade Show 1998
The European Stadium Managers Association (ESMA) convention and trade show 1998 runs from 4-6 June at Sofitel Rive Gauche Hotel, Paris, France. For information contact Eric Glain or Emmanuelle Obligis.
Tel: +33 1 55 0 95 08
Fax: +33 1 55 60 95 43

Russia

Strosi-Sib 1998
The eighth "Siberian Fair" annual International Building, Materials & Construction Equipment Exhibition, organised by The Siberian Fair runs from 10-13 February 1998 in Novosibirsk. For further information contact Valeri Nemilostivy, 630099, 16 Gorky Str, Novosibirsk, Russia.
Tel: +7 3832 100203
Fax: +7 3832 236335

Singapore

Luminaire Asia 98
International lighting fair/conference runs from 19-21 February 1998. Kaoru Mende, of Tokyo International Forum-fame, is the guest speaker. Venue, Singapore International Conference and Exhibition Centre, 1 Raffles Boulevard, Suntec City, Singapore 039593. For further information contact Mr Chow Wai Kuen.
Tel: +65 431 2293
Fax: +65 431 2268

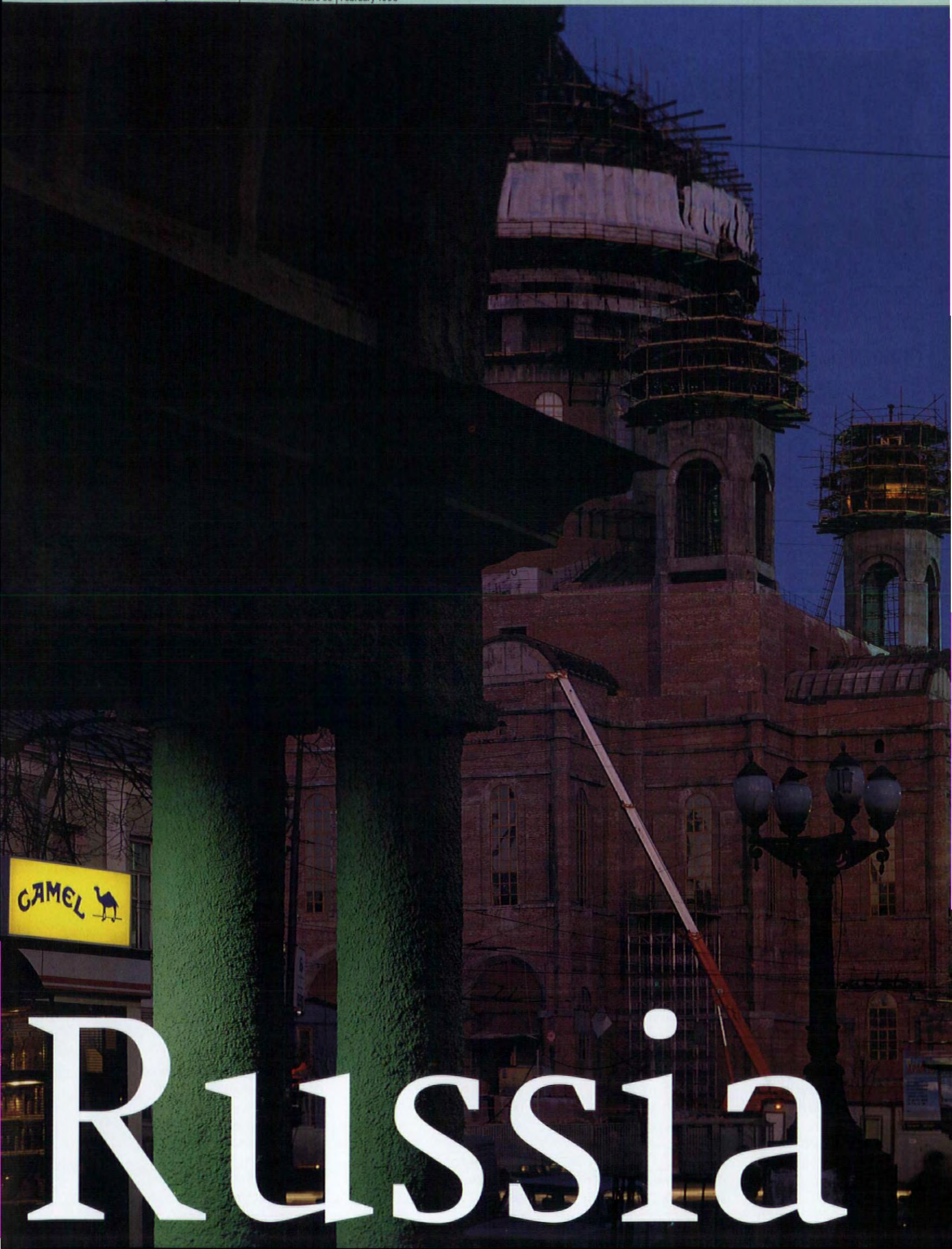
Spain

TECNODEPORTE 1998
The seventh International Technical Show of Sports Facilities – offering "a panoramic view of the most recent products and developments on the market all over the world" runs from 11-14 March 1998 at the Zaragoza Trade Fair centre, Spain. Contact TECNODEPORTE, Apartado de Correos 108, 50080 Zaragoza, Spain.
Tel: +34 76 53 44 20
Fax: +34 76 33 06 49

USA

COVERINGS 98
Trade show featuring the International Flooring Exposition, the International Wall Covering Exposition and the International Tile and Stone Exposition runs from 21-24 April 1998 at the Orange County Convention Center in Orlando Florida, USA.
Write to, COVERINGS 98, East Indiatown Road, Suite 207, Jupiter, Florida 33477, USA.
Tel: +1 800 881 9400
Tel: +1 561 747 9400
Fax: +1 561 747 9466

A/E/C Systems 1998
The nineteenth international computer technology show for the design and construction industry runs from 2-5 June 1998 at McCormick Place, Chicago, Illinois, USA. For information contact Pat Smith, A/E/C Systems 1998, 415 Eagleview Blvd #106, Exton PA 19341-1153, USA.
Tel: +1 800 451 1196
Tel: +1 610 458 7689
Fax: +1 610 458 7171
Web: http://www.aecsystems.com



Russia

Martin von den Driesch

Country Focus

In Russia pensioners contend with each other at metro exits to peddle a bottle of Stolichnaya and a loaf of bread, while heads of an untold number of "banks" operate above the law, protecting themselves from other entrepreneurs on the roadways by driving in caravans of 4-wheel drive vehicles stuffed with armed bodyguards. In the architecture profession a similar anarchy exists, but as Bay Brown reports, Moscow is booming and there are opportunities to be had despite the numerous obstacles.

Cathedral of Christ the Saviour under construction – a reflection of Moscow's penchant for "revival" architecture. The exterior is now complete, and work on the interior is on-going

"Luzhkov has been likened to his meglomaniacal predecessor, Stalin, who had a similar penchant for grandiose projects intended to present the Soviet Union as a potent world power"

Since the collapse of the Soviet Union, Russia has been in the throes of economic transition. In Moscow, the iconography of capitalism is pervasive, as the roads swell with Versace-clad New Russians in the ubiquitous Mercedes. The city's construction boom visibly reflects this metamorphosis. With the exception of the 1996 presidential election, when reformists and investors waited with bated breath to see whether President Yeltsin would be ousted by his Communist rival, and then crossed their fingers that their man would weather his heart-bypass operation, Moscow has been surging forward. Yet, while there was an aura of the Wild West when the country first opened up and any semi-savvy businessman could make a fortune, the market has since levelled, which also means that funding for development projects is much more stable.

Moscow enjoys the lion's share of development in Russia, and sets the pace for the provinces, which inevitably lag behind this 1,035-square-kilometre construction site. The surge of activity should not be assumed to proceed hand in hand with a free-market system incorporating the legal checks and balances known in the West. In the architecture profession, a similar entropy reigns. Design review requirements are ambiguous; the state bureaus still get the majority of the large commissions and legislation attempts to dissuade foreigners' involvement. Furthermore, corruption in the lengthy design approval process is almost a given. Nonetheless, there are opportunities to be had in the booming capital and beyond – you just need to know how to get them.

Political power and the birth of Mayor Luzhkov's "Moscow Style"

At the time of Moscow's 850th birthday last September the West was deluged with stories about Mayor Yuri Luzhkov's hyperbolic architectural agenda. The US$350 million, 15-storey monolithic, white marble Cathedral of Christ the Saviour reconstructed on the site where Stalin had it destroyed in 1931 and the 90-metre-high, US$20 million Peter the Great monument designed by controversial court sculptor, Zurab Tsereteli, alongside sundry other projects, were ordered to be completed for the celebration for all the world to see. Now they will serve as time capsules of Moscow on the cusp of the millennium.

But the mayor does not have his hand merely in public works projects. The 70,000-square-metre Manezh Square shopping complex – a stone's throw from the Kremlin – most appropriately symbolises the city's role as real estate developer in a town where virtually all land and most property belongs to the city. Land is typically leased for terms of 49 years, and at best 99 years. Dubbed the "Great Architect of Capitalism," Luzhkov has been likened to his meglomaniacal predecessor, Stalin, the "Great Architect of Socialism" who had a similar penchant for large-scale, grandiose projects intended to present the Soviet Union as a potent world power.

The Manezh Square project, now called the Okhotny Ryad Trading Complex, is being billed as Europe's largest shopping mall. Shops and restaurants extend three levels underground, while a pedestrian park has been created above ground, adjacent to the Kremlin. The estimated cost of US$350 million is shared by different investors, but with the Moscow City Government the majority stockholder. The city design bureau Mosproekt 2, Studio 11 was the general designer under architect Dmitri Lukaev. The Russian Mosinzhstoi construction company served as general contractor, but the project relied heavily on foreign consultants in its design and construction. The American firm Hellmuth, Obata + Kassabaum (HOK) consulted on the interior design, while the British firms Oscar Faber and Bovis International were responsible for the engineering and project management respectively.

Introducing a previously unknown retail typology to a culture where consumer convenience was traditionally a nominal concern, the complex includes mid-level and upscale retailers who are paying from US$1,500 to US$3,000 per square metre per year. In many ways the project presents the importation of a quintessential Western phenomenon to the heart of Moscow. But created at the hand of Luzhkov's court artist, Tsereteli, the public spaces refer to Russian nationalism by reproducing a different century in Moscow's architectural history on each level.

Under Luzhkov, the mayor's penchant for "decorating" buildings with classical and historical motifs has become an important factor in whether a building design will pass or not. It is ›

Two of Mayor Yuri Luzhkov's 850th anniversary celebration projects: the Manezh Square underground shopping complex – complete with the glass dome and a statue of St George – and the gold domes of Christ the Saviour Cathedral

COUNTRY FACTFILE

The land: Russia has a total land area of 17,075,000 square kilometres, over 10% of the world's land area. It is the largest country in the world and covers much of Eastern Europe and all of Northern Asia. About 75% of the area is in Asia (Siberia), but 95% of the population lives west of the Ural mountains.

Capital: Moscow.

Language: Russian is the official language.

Population: 149.4 million (1993 estimate), Urban - 74%, Rural - 26%.

Number of architects: 12,000 members registered with Union of Architects of Russia (6,000 based in Moscow).

Time difference: Russia has 11 time zones.
Difference from Moscow EST+8 WST+3
from Vladivostok WST +9 EST+14
Daylight savings time is observed.

Currency: Rouble; note denominations from 100 Roubles to 500,000 Roubles.

Airport information: The major international airports are in Moscow and St Petersburg. Moscow has five airports, two international and three domestic.

Dialling code: The dialling in code for Russia is 7. The dialling out code is 810.

Miscellaneous: Russia has vast natural resources and a diverse industrial base. However, development is constrained by climate, terrain and distance. Moving goods and materials in Russia is a major problem since the distribution network is poorly developed. Local rental accommodation is poor and is priced at US$800 to US$1500 per month. Higher quality western style accommodation can cost from US$3,000 to US$5,000 per month.

◂ AP Photo/Oleg Nikishin

› not as if modern architecture lacks a significant legacy in Russia. With their pure geometric forms, the avant-garde constructivists of the 1920s made an impact on the development of modern architecture internationally – long after Stalin outlawed the "suspect" aesthetic. But this is a part of Russia's architectural history – perhaps the part that most enthrals the West he is so keen on wooing – that the mayor marginalises.

Perhaps the most mind-blowing example of the mayor's hegemony was his loudly-voiced objection to the office building built by Mosenka, a Turkish-Russian joint-stock company, at Tsvetnoi Bulvar and the Garden Ring, which was completed two years ago. Designed again by Mosproekt 2, Studio 4, with architect M Feldman, the complex consists of an angular glass tower set behind the facades of two historic buildings. The juxtaposition of a hi-tech aesthetic adjacent to classical fabric was too much for the city's administration; the mayor has been quite vocal about his aversion to "mirrored-glass boxes" that he feels belong in New York. As a result, the building was recently made to conform to Luzhkov's preferred classicism, or what the mayor himself calls the "Moscow Style." The conversion was achieved by the appliqué of classical window pediments replete with keystones set above imaginary windows, bas relief floral ornaments in stone were affixed to the facade, and an abstracted cupola stuck on top.

The alternatives – the handful of architects hitting back

Despite Luzhkov's nationalistic agenda, there are in fact a number of contemporary architects who are both conceiving provocative design solutions and building alternatives to the Moscow Style. One building that presents a radical departure and has consequently spurred controversy is the recently completed eight-storey Samsung Building tucked behind the busy Tverskaya Ulitsa in central Moscow. The 13,000-square-metre office building is clad in metal and glass with decorative metalwork reminiscent of industrial structures on the top storeys.

The Samsung Building undoubtedly had an easier time getting passed by the authorities than other radical proposals because it was not on a main street. "It was difficult at first, but in the end we reached an understanding," says architect Andrei Bokov of the MNIIPOKOZ firm who designed the building in collaboration with the Finnish firm NCC. Bokov was able to inject humour into his design, despite the daunting process. He even punctuated the building with a small tower in keeping with the Moscow Style. "It was just a joke. I designed the building when the 'Luzhkov Style' was emerging and the most popular detail was to have a tower," he said. "But the official explanation was that it was needed to mark the corner of the building, and that it must be executed in metal because that would save money." But even those critical of the building see its erection as a positive step. "I don't like it, it is not my taste, but it is interesting," said one architect. "It is good for the city. Hopefully, its presence will be instrumental in broadening the scope of what is built."

Another project which suggests a radical departure from the status quo, is the Bernikovskaya Embankment House, a modest five-storey office building, whose location on an inconspicuous site surely expedited its passing by the design council. Sandwiched between a non-descript apartment building and an equally unexceptional institutional building a stone's throw away, the office building is striking for its colour: earthy yellow and rust tones and green-tinted glass swath the building. But it is its dramatic rounded facade, curvilinear roof and swooping tongue-like awning that make a bold statement.

The US$2.3 million project was designed collaboratively by American architect Marga Jann and Russian architects Oleg Tolkachev and partner Evgenia Akimova of the Ark Group. For Tolkachev, the notion of a Moscow Style has little resonance. "There is no difference between American, European and Russian 'style' today; our building is obviously modern, but does not follow a particular style. There is only 'good' and 'bad' design." Yet, critics argue that despite their obvious departure from the Moscow Style, these buildings may present a different sort of pastiche. As Mosenka applies classical ornament to its mirrored glass facade, here the motifs, although they may be funkier, are not integrated into the whole of the building.

The results of a recent survey of architects, academics and critics published in *Project Russia* magazine confirms that the Moscow Style is not embraced by the professional community when queried individually and anonymously. None of Luzhkov's pet schemes were thought to be commendable by those questioned, while buildings with a more contemporary aesthetic

Newcomers essential passport to success

- Large international firms are moving in to take advantage of the emerging market, but "signature" architects tend to stay away.
- In a country with a trenchant nationalism foreigners are encouraged to lay low on high-profile projects, hence the lack of big-name designers in Russia.
- The approval process is complex, but in their capacity as consultants foreign architects are often insulated from corruption.
- Foreign architects cannot be licensed and must serve as "consultants" to Russian counterparts.
- Interior work does not require a Russian partner as it doesn't technically involve construction. This is therefore a popular way for foreigners to enter the market.
- In practise the role of the foreign architect varies widely, regardless of this legislation, from consulting to doing the majority of the design and using Russian architects to amend the details in line with Russian building codes and approvals.
- From a psychological point of view the architectural community is more likely to accept a contemporary design if it comes from the hand of a Russian architect.
- It's not all bad ... many Western and Russian developers and companies establishing offices in Russia often pursue foreign architectural firms because of advanced technical knowledge, familiarity with international materials and products and value for money.
- Big-name firms who have successfully built in Russia include US firms HOK, RTKL, Ellerbe Becket, and UK firms William Alsop Architects and Ahrends Burton and Koralek.

Martin von den Driesch

Foreground: an example of a gut rehab project by Moscow government architects, Mosproekt 1, in which only the historic facade is retained, and the interior redesigned for office use

faired well. The Moscow International Bank (see New buildings in Russia, in this issue) on the Moscow River designed by the private Russian firm, Ostozhenka, which has won the Russian State Prize for architecture, topped the list. Overtly modern, the relatively low-rise six-storey bank faced in granite is not invasive to its context. It presents a creative design solution, without drawing attention to itself through bombastic ornament – the architectural equivalent of flashing neon lights. "The general feeling is that things are getting better since the 850th anniversary," says Bart Goldhoorn, Editor of *Project Russia*, adding that out of the limelight the pressure to present a unified Moscow Style has abated somewhat.

Corruption and the Soviet legacy

Luzhkov's architectural public relations campaign may seem laughable in its transparency. But the problem lies not so much with the man himself as with the inherent problems within an antiquated system heldover from Soviet times which has no provision for legal checks and balances, as a result of which Luzhkov is able to stand above the law. A proposed architectural design can be rejected and the "appropriate" style for a given building prescribed arbitrarily because there are no laws that adequately indicate the parameters in which architects must design. Political whim is a chief determining factor.

Likewise, the notion of open competitions is an oxymoron, leaving the different bureaus of Mosproekt with a virtual monopoly. Of course, many private firms have been founded since the collapse of the Soviet Union but they rarely get large-scale commissions. However, partly because they are designing on a smaller scale, they often deviate from the Moscow Style quite successfully.

With the extremely lengthy process of attaining some 200 signatures needed from different city agencies to ensure a design's approval, one of the only avenues to ensure a design's timely approval is to financially expedite the process.

›

2

1: Bernikovskaya Embankment House by US architect Marge Jann and Russian firm, the Ark Group, for whom the Moscow Style has little resonance

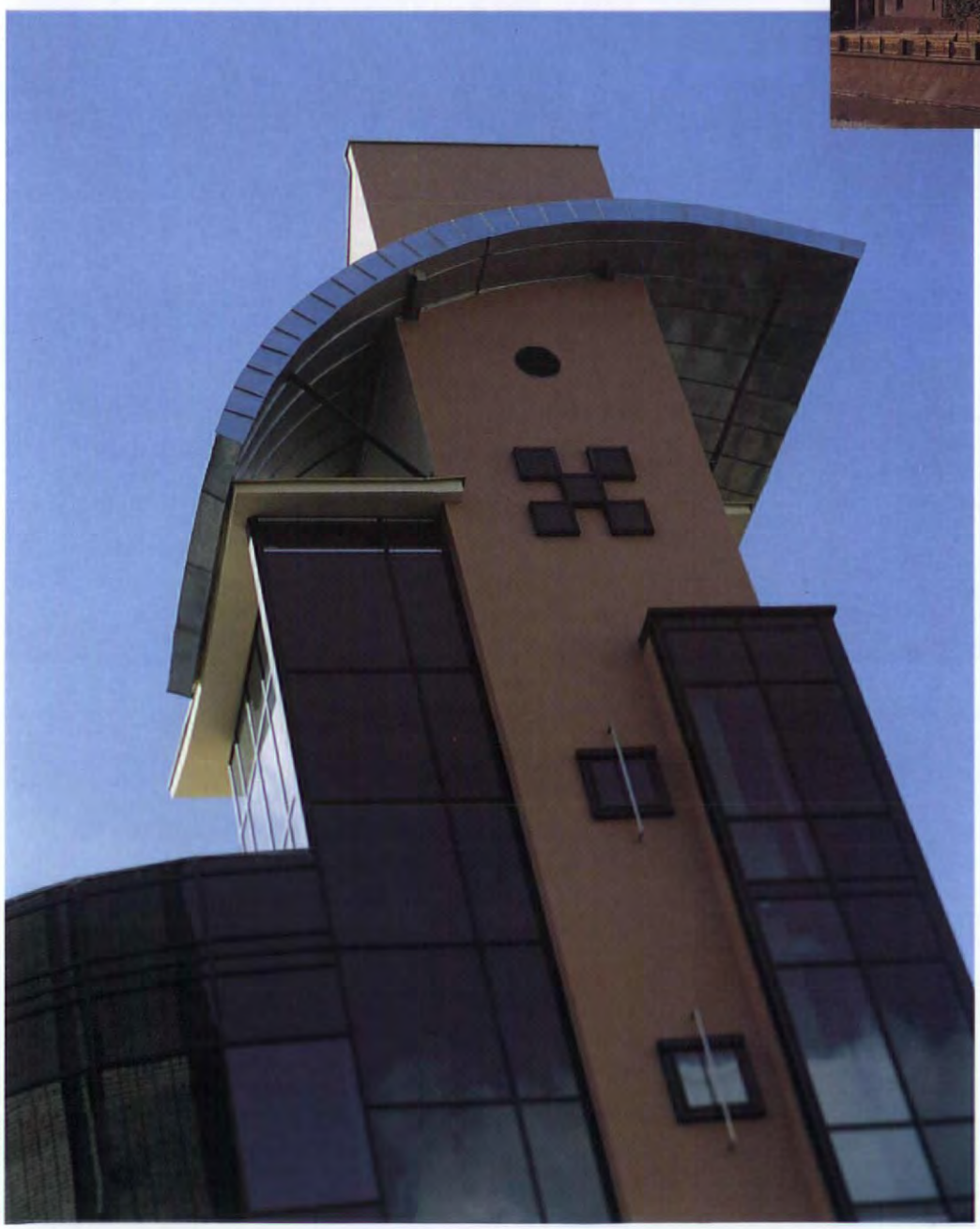
2: Conversely, when completed the eight towers of Riverside Towers, designed by Russian firm TTA and Turkish firm ENKA, will echo every well-known silhouette in Moscow

›Corruption can take the form of illicit land trades or a foreign investor inviting those with influence for a trip abroad under the pretence of a professional meeting. But most commonly the wheel is greased by a bureaucrat agreeing to give a consultation on how to speed-up getting his approval in exchange for a modest fee.

On a fundamental level the legitimacy of a project stems from the source of the investment dollars. If the money is borrowed from the open-market, from public entities – which is quite often not the case in Russia – the project has less risk. The mafia doesn't play a role in the design process, but is never far from the scene when construction contracts are being handed out. But, again, if your clients are from this dubious sector, there is little protection if they are displeased with your work.

Opportunities halved due to State monopoly

To work as the key design architect in Russia requires a license, moreover the principals of the firm must be Russian.



1

To become licensed one must receive an architectural education and, in turn, become a member of the Union of Architects of Russia.

In Moscow, the different bureaus of Mosproekt, the city design office established in the Soviet era, have been reconfigured, divided into bureaus covering different geographical precincts, as opposed to building sectors. Of the two bureaus which cover much of the centre of Moscow, Mosproekt 2 is still owned by the city, while Mosproekt 1 has been partly privatised, although most of the bonds are held by the Government. The result is a virtual monopoly, and getting approvals almost always involves forming connections. Hence, developers are encouraged to work with these bureaus rather than with private firms. However, the number of private firms is growing, and while in Soviet times, Mosproekt 1 had 3,000 employees, it has since dwindled to 1,500.

In Russia as a whole, with large government-sponsored design bureaus still enjoying the majority of large-scale commissions, the quality of design and construction is not changing fast. The quality of construction remains mediocre, as the projects are overseen by huge state architectural bureaus whose architects were trained within an antiquated industry.

Banking on the Moscow market

In Moscow much of the new construction has focused on commercial office space, including banks. Until about two years ago Class A

"The legitimacy of a project stems from the source of the investment dollars. If your clients are in the mafia there is little protection if they are displeased with your work."

Western-standard offices were few and far between. In part because of strict historic preservation rules, and because of the significant investment required for new builds, most new office space was being developed in reconstruction projects. As soon as new space went on the market, it was snatched up. The completion date of a building was often even more important than location.

By 1995, the market was well enough established to encourage investors to graduate from small-scale renovation projects to larger new builds. More new buildings appeared on the market and potential tenants raised their requirements and began expecting such staple features as air conditioning, security and accessibility. While it is still a seller's market, with the influx of more projects on the market rent prices per square metre started levelling from over US$800 in 1995 to a current US$700 to US$850 for basic space.

Riverside Towers, a phased development which will, when completed, amass 185,000 square metres to house offices, retail, a 32-storey hotel and a cultural centre is one of several significant 1996 projects. Its eight towers will echo every silhouette known to Moscow. Designed by the Russian firm, TTA in conjunction with the Turkish development and construction firm, ENKA, the complex took its initial cue from the multi-towered seventeenth-century monastery across the river in the typical Moscow Style fashion.

High consumer expectation boosts housing, retail and hotel sectors

Residential schemes, particularly apartments in the low- to mid-income level, are on the increase from both government and private builders. Government-owned housing is gradually being privatised, and wealthy "New Russians" in Moscow and elsewhere are purchasing and renovating apartments in extant Stalinist-era buildings, due to the prestigious neighbourhoods in which they were built for the Communist Party elite, and for their solid construction, spacious plans and tall ceilings. Luxury apartment buildings are also sprouting up in the cities, and the traditional summer cottages, or dachas, are more often than not small masonry mansions. Much of this new construction is not architect-designed.

Another typology soon to arrive on the market is the American-style suburban shopping mall with multiple anchors and accessibility by car as well as by public transportation. While in the Soviet era consumers were used to having to go to numerous different stores to buy the simplest goods, they are now demanding choice and convenience.

Moscow still has a considerable need for mid-range hotels. There are a number of five-star hotels, but few options for the average tourist. And while not as visible, there appears to be an emerging market for industrial structures from warehouses to factories.

Beyond the capital

With a population of five million St Petersburg would seem to be a likely secondary market, but growth has been slow. Most projects are relatively small scale and proceed more slowly than in Moscow. In St Petersburg, which has a much more uniform historical cityscape, preservation regulations are even stricter, and there are few new builds in the immediate city centre.

The 10,000-square-metre Nevsky 25 office and retail complex developed by Golub Europe is typical of the reconstruction projects in St Petersburg. It has taken much longer than comparable projects in the capital, and has been riddled with funding and construction problems.

One significant project in the development stage is the terminal for a high-speed rail link to Moscow. The complex, which will not be completed until 2001, will feature office space, a hotel, retail and underground parking. Designed by Lenproekt – the equivalent of Mosproekt – HOK is the consulting architectural firm on the project. St Petersburg is likewise, not exempt from corruption. This was illustrated most graphically last August when vice governor and head of the property committee Mikhail Manevich, who was known ›

Property opportunities at a glance

- Office rental prices in Moscow are among the highest in the world.
- Russia's new privatised companies are all desperate to build gleaming headquarters. Hundreds of foreign corporations have poured into Russia to corner a market of 150 million people.
- Most of the multi nationals: Coca Cola, Unilever, Procter & Gamble ... are established in Russia and others are clamouring for high quality headquarters.
- The amount of prime office space acceptable to western companies has expanded from 250,000 square metres in 1994 to a projected 950,000 square metres by the end of 1997, but there remains around seven million square metres of undeveloped office space in Moscow, much of very poor quality.
- The weakness of Moscow's property market is the difficulty in financing new developments. Until fairly recently it was common practice to demand up to three year's advance rent in order to finance construction.
- Long term bank loans are difficult to obtain at less than penal rates of interest.
- The retail market was virtually non-existent in Moscow ten years ago, but is now flourishing, keeping up with the demands of Moscow's 12 million customers. Annual rents at GUM, the department store on Red Square, are between US$2,000 and US$4,500 per square metre.

3

›for desire to implement real estate reforms, was assasinated on Nevsky Prospect, St Petersburg's busiest street.

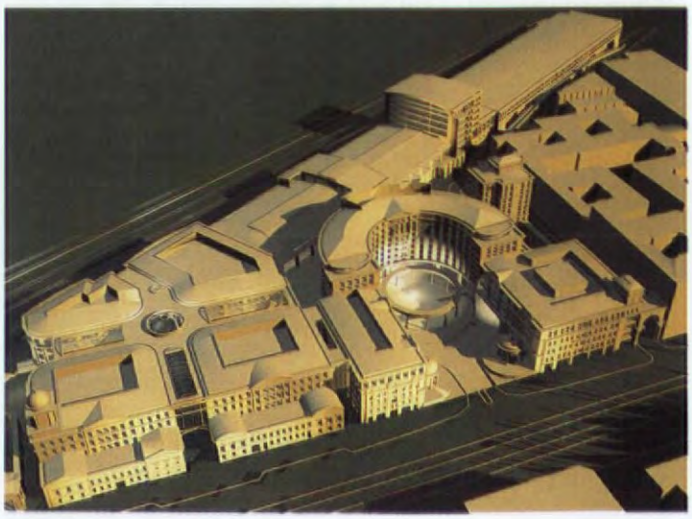
As in Moscow and many of the smaller cities, there is a need for mid-level hotels. There are a number of large luxury residential projects currently underway, but there is a limited market for this level of housing.

Smaller cities like Samara, Ekaterinburg and Nizhni Novgorod are building new housing and office buildings, with the latter a model acknowledged nationwide for its progressive approach to urban design. (See review in this issue.)

While the Nizhni Novgorod school may differ from Moscow stylistically, the fact that one firm's neo-Art Nouveau recently won the Russia State Prize in the field of architecture acknowledges that provincial cities are making their presence felt in contrast to Soviet times.

computer generated image Hayes Davidson

1



2

1: Ahrends Burton and Koralek's British Embassy in Moscow. Completion 1999

2: New rail terminal in St Petersburg for the new high-speed link to Moscow by HOK. Completion 2002

3: Mikhail Mandrigin's Usadba centre, in the "Moscow Style". Owned entirely by the government

Two foreign success stories

• London-based architect Mikhail Mandrigin recently completed the Usadba Centre, a Moscow project that illustrates the introduction of the concept of real estate and land value in Russia sited immediately behind the mayor's own office, City Hall. The 40,000-square-metre, US$60 million Western-standard office and retail complex is wholly owned by the Moscow City Government, conforming to the ubiquitous Moscow Style.

• Ted Liebman, of the New York-based Liebman Melting Partnership, witnessed the real estate market change in the three stages of the office complex he designed in collaboration with his Russian partner, Arkady Polovnikov of the private Russian firm TOO Diar. Liebman first came to Moscow in 1991, to work on the first stage of the Ducat Place project, when the joint-stock company that was developing the site just off Tverskaya Ulitsa in central Moscow sought a foreign architect with experience with light-weight steel technology to work on the neighbouring turn-of-the-century buildings that intended to gut rehab, adding additional load. Reflective of the stabilising market, the recently completed 23,000-square-metre Ducat Place II office complex and the forecasted 35,000-square metre Ducat III third stage office complex with some retail and restaurants are both new builds. Of his success Liebman explains:"If you plan on coming for two days and think of it as a chore, you'll never succeed. You have to enjoy spending time here and want to develop long-term relationships ... better architects than us have failed here, because they did not have the commitment." WA

WA *wishes to thank Bart Goldhoorn and the staff of* Project Russia *magazine for their help with this Country Focus. For further information on their magazine please call 00 7 095 232 3970.*

CONSTRUCTION FACTFILE compiled by Hanscomb

Construction outlook: There was a decline in orders beginning in mid to late 1996. However, inward investment began increasing in early 1997. The most notable sectors are industrial, retail and leisure. Commercial office construction is steady as is hotel construction. Much of the investment is centred in Moscow. However, development is increasing in Novgorod and Samara.

Inflation: The 1996 rate of inflation for the "rouble" building industry was 45%. The projected 1997 rate of inflation for the "rouble" building industry is about 15% per annum. However, for "US$" construction it is about 5%. Official figures show 4% for rouble inflation, but these cannot be relied upon.

Economic data

Consumer Price Index: 1991=100		*Average Exchange Rates: Roubles per US$*	
1992	1,629	1992	415
1993	16,016	1993	1,247
1994	65,244	1994	3,550
1995	192,521	1995	4,640
1996 (est.)	295,000	1996	5,534
		1997 (June)	5,770

Design professions: Regardless of nationality, all drawings, details and specs must be approved by the local city planning office. Planning requirements are strict. To assist Western designers in meeting the codes, there are Moscow-based professional firms who inspect the drawings and obtain permits and approvals. Standard official design costs are generally based on 10% of the contract price. The costs for feasibility designs are based on 25% of the design costs.

Contractors: There are Russian contractors of all types and sizes. They are good at excavation, concrete work, steel framing, brickwork and blockwork, and plasterwork. Their efficiency and skill are generally not equal to Western standards. Russian management is also less efficient. Western contractors are primarily from: Finland, Sweden, Britain, Germany, Austria, France, Turkey and Yugoslavia. Asian contractors are primarily from South Korea.

Governing codes, standards and approvals: When dealing with the Russian Authorities be prepared for the time required to obtain approvals and permissions. Care must be taken to establish exactly what approvals are required and that the contact person within the authority can actually deliver what is being promised. The following requirements are provided as an example of permits required in Moscow. The major permits required before construction begins are:

- Building permit from UGASK (City Architectural Technical Supervisors).
- Order for Construction from Moscow Administrative Technical Inspection.
- Feasibility approval from Moscow Architecture Authority.
- TEO (Feasibility) approval from Mosgors Expertisa.

On completion of construction, and applied for shortly after completion date, there are 52 commission approvals required, including sewage, sanitary and water works, Moscow Police and Fire Station. On completion a "working commission" is held (site inspection) by the approving bodies. Following rectification of any noted defects a "State commission" is held that effectively releases the building for occupancy.

Construction materials and methods

Material availability: Bulk materials, such as aggregate, concrete, reinforcement, blocks, plaster, steel and rough timber are still purchased locally, although supply and quality remain problematical. Materials of quality or to a high technical specification continue to be imported.

Labour availability: Local labour is strong at the director level, but weak at middle management, hence the need for a high level of Western supervision. Preference is shown towards Polish, Estonian and Croat labour by many contractors.

Procurement: The large proportion of bid packages used by Western designers are based on 100% drawings and lump sum bids. The remainder are based on preliminary drawings and a schedule of rates and tendered on a design/build basis. For construction contracts using Western contractors, current practice indicates most contracts are based on an amended FIDIC contract. Others are Russian contracts, translated and amended to conform with Western ideas. However, there is no standard Russian building contract. Due to the complicated system of approvals it is important that local "Western" advice is sought. Most Russian tenders are priced in US$. Russians cannot pay in US$ to Russians so the rouble exchange rate is fixed on the date of contract signing. Deutsche Mark and Finnish Markka contracts are increasing.

Construction cost guides (effective 1997)

Approximate construction costs: The following rates are provided for rough comparison purposes. With the devaluing of the rouble, all costs are quoted in US$. The costs exclude infrastructure costs and professional fees, but include preliminaries cost.

	US$/m²
Office building, low rise	
basic shell & core	1,200-1,300
tenant fit-out	700-1,200
Hotel, mide-rise, three star	2,100-2,200
Apartment, average quality	
incl. a/c	1,700-1,900
excl. a/c	1,200-1,700
Parking, basement, 5 levels	1,000
Industrial building	900-1.300

Regional cost variations

Moscow	100
St Petersburg	95
Outlying towns	75-85

Useful address

Russian Union of Architects, 7, Granatny Pereulok, Moscow, Russia. Tel: +7 095 203 69 11 Fax: 202 81 01 (foreign relations department).

Face to face 1

Follow the leader

In Moscow, where capitalist forces are changing the face of the Russian capital on a daily basis, the City Government still dominates the way in which "New Moscow" will develop. In conversation with Bay Brown, Sergei Kovaltchouk, Director of Foreign Relations for Moscow's Architecture and Planning Committee, describes how the cityscape has changed since the collapse of the Soviet Union, and predicts the direction the city is likely to take in the twenty-first century. Portrait by Huub Golsteijn.

In today's transitional period when a socialist economy is giving way to the whim of the market place, it is difficult even for those at the top to gauge Moscow's construction boom accurately. "Ten years ago, everything was closely measured. Today it is hard to say how much has been built in the past five years in terms of dollars or square metres. Now, nobody really knows, not even [Mayor] Luzhkov or Kuzmin [the Chief Architect]," explains Sergei Kovaltchouk, Director of Foreign Relations for the Moscow Architecture and Planning Committee.

"The construction boom began about five years ago. About 60 percent of it was refurbishment. Today, 50 percent of commercial construction is new and the other 50 percent is renovation," says Kovaltchouk. "In the historic centre it is hard to build new buildings. They started off small because sites were hard to come by, but also because it took a lot of money to build large projects," he says, adding that a mature investment climate has now made more large-scale projects realistic.

But how long will Moscow's boom last? "Don't trust anyone who gives you an answer," Kovaltchouk smiles, and then proceeds to provide one himself: "This is the capital and this is where the money is. Eighty percent of the money in Russia is concentrated in Moscow. Generally the prognosis is optimistic, and it will probably continue for at least five more years – there has been no sign of any decline."

"Moscow architects have built a defence from foreigners, and have no desire to get big names here."

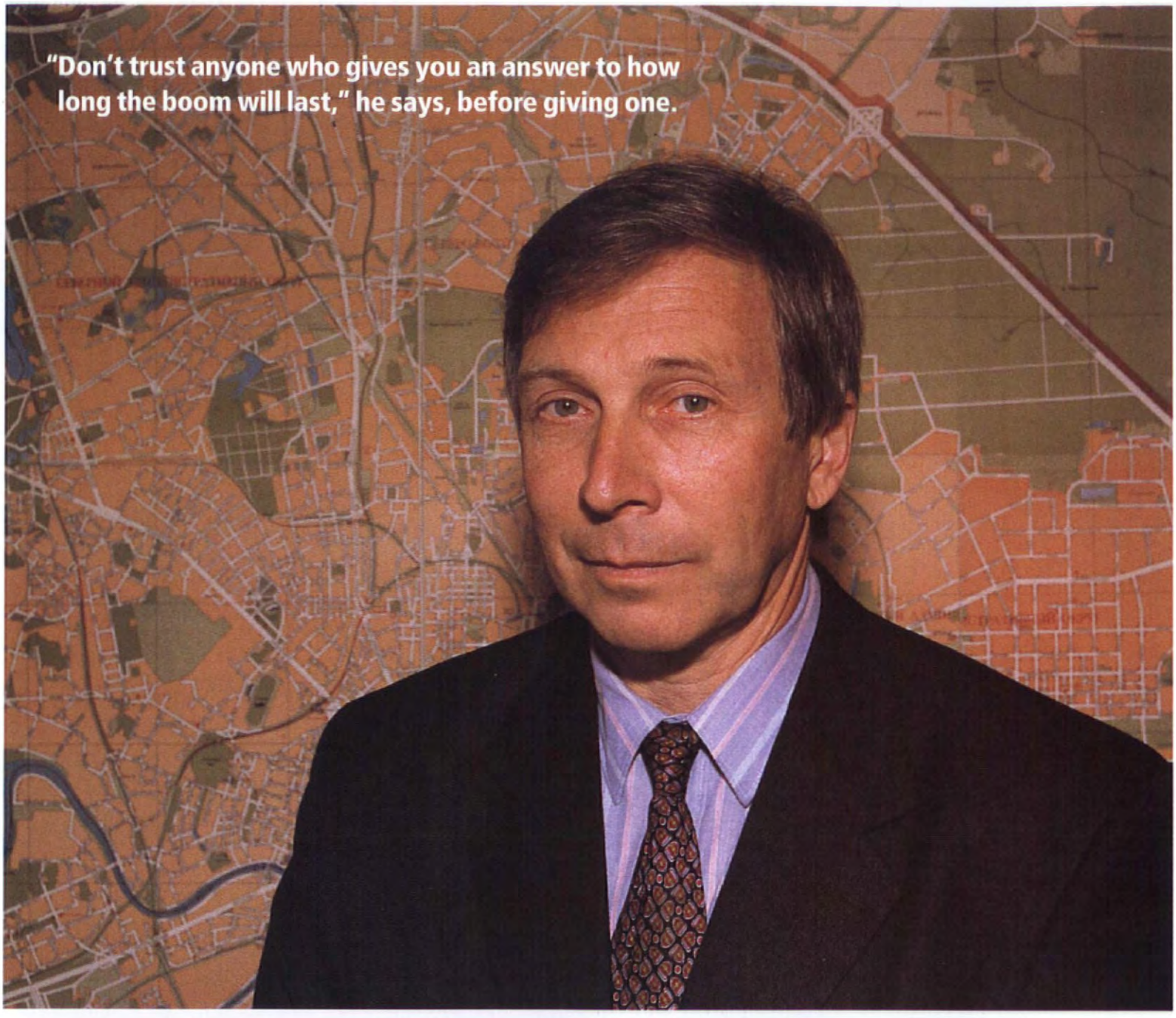
While the boom has largely hit the commercial market, both the hotel and retail sectors are becoming significant areas for development, according to Kovaltchouk. There is a great need for mid-priced hotels and retail malls. "Malls are the dream of every Moscow architect," says Kovaltchouk of the exciting new challenge of a new building type in Russia. Aside from the isolated luxury apartment developments and single family homes sprouting up on Moscow's periphery, the housing market has not drawn considerable interest from developers, which largely remains the purview of the City. The City is, however, gradually privatising housing.

"Three million square metres of new housing is being built annually, 2.5 million of which is being built by the City Government. The private housing market is complicated, as it is less clear what the need is. The City itself doesn't understand the housing need. And there are few foreigners currently involved in the housing market."

And who is bankrolling the boom? "Initially, many of the developers were foreign – French, Italian, English. Russians simply didn't have the money. For example, the renovations of the Metropol and the Savoy hotels were done by foreigners. But many foreign developers were scared off by the rules of the market. Their Russian counterparts entered the market, and it was not clear where their money came from," he says, as though that would come as a surprise. "Today, 70 percent of the development is Russian."

Of overseas design interest Kovaltchouk cites the tale of a celebrated international name, Ricardo Bofill, who had the required determination and dedication to make collaboration possible, and yet still failed to make a successful in-road into the Russian market. "Many foreigners have been successful with reconstruction projects, while new schemes have failed. About five years ago there was one project to be developed by a French-Russian joint venture, with the Spanish architect Ricardo Bofill. For historical and political reasons Bofill very much wanted to work here. He designed the project but the funding fell through because the money was tied to oil and this was at the time of the Gulf War," explains Kovaltchouk. The project was dead for three years, but was then resurrected by Russian developers, Tema Inc. The 66,500-square-metre business centre located on the Garden Ring, the main thoroughfare that encircles the centre of the city, is currently nearing completion.

Kovaltchouk concedes that there is really no desire to get the big name designers here, because Russian architects don't want the competition. "Moscow architects have built a defence from foreigners. Because of the licensing legislation, foreign architects need to form partnerships with Russian architects," he explains, referring to the licensing policy that has been in place for the past two years. Of the private/public ratio of design and construction firms he says that while there are perhaps hundreds of new private firms, many of these architects are still working for the different studios of Mosproekt, the City Design Bureau, which has been part-privatised but



with the City as a significant stockholder. "Architects keep working for Mosproekt, because the City controls a significant amount of orders – schools, housing." And for City-developed projects – which extend significantly to the commercial arena – the City looks to Mosproekt because it is "reliable", says Kovaltchouk. "Private firms, in general, don't have the staff or resources for big projects."

But while Mosproekt may have a monopoly, independent designers are being lauded by their colleagues. "Private architects are making a name for themselves. They are winning awards. The International Moscow Bank won the 1996 State Prize for Architecture and the Unikombank was a runner up," citing two buildings designed by private firms. What knowledge do Russians want to glean from foreign architects? "Foreigners tend to understand the economic side of architecture better. They know how to design cost-effectively. Beyond that, it is hard to generalise – it is on an individual basis."

To Kovaltchouk, Mayor Luzhkov's megalomaniacal desire to rebuild the city along historicist lines, in the "Moscow Style" has been exaggerated, and he adheres to the party line: "Until yesterday architects didn't have enough work and often simply drew for the sake of drawing, even if they knew their designs would never be built. Luzhkov is great for architects because now they can work on projects. And with his strong character they want to appeal to his style. Because he prefers classical design, modernists have had a hard time breaking into the centre of the city. You have to be a real talent to have something approved in the centre."

Kovaltchouk describes the contemporary silhouette of Mosproekt 2's planned Moskva Siti mega-trade centre as an exception because it is on the periphery of the centre on the Krasnopresenskaya Embankment. With an estimated price tag of US$8.5 billion this 30-storey, 2.5-million-square-metre complex will reach its crescendo with the "Tower of Russia", thus joining the global pursuit for the tallest building. As planned the tower will loom 190 metres taller than Cesar Pelli's Petronas Towers in Kuala Lumpur, Malaysia. Many are understandably sceptical and wonder if the project will ever get off the ground; but not Kovaltchouk. With a determined rush of optimism, he defends the cause, and stresses: "It will happen, but I can't say when."

Face to face 2

Shopping around

Hellmuth, Obata + Kassabaum (HOK) recently completed a spell as design consultants on one of Moscow's high-profile anniversary projects, the 70,000-square-metre Okhotny Ryad Trading Center on Manezh Square, at the foot of the Kremlin walls. In addition to eastern European offices in Berlin, Warsaw and Prague, HOK's Moscow office was opened in late 1995 to work on the US$350 million Manezh retail project. Richard Steele, general manager of the Moscow office, talks to Bay Brown about the opportunities and challenges for foreign architects in Moscow. Portrait by Martin von den Driesch.

For Richard Steele, coming to Russia has been a boon to his own career and for the expansion of HOK in Europe. Having graduated with a Bachelor's degree in architecture in 1983, Steele believes that working in Russia has provided the opportunities that he would not otherwise have found in his native Northern California.

"Coming here gave me a chance to work for a large firm at a high level of responsibility, which I would have had to work up to for a long time in the States," he explains. "Here I can develop professionally with the support of 2,000-strong firm behind me."

Steele was first introduced to Russia in 1991 when he was working in San Luis Obispo, California, on residential and commercial design/build projects. "I had done some work on a Butler pre-fab metal warehouse for this guy and he owed me money," recalls Steele. "Instead of paying me, he said he would let me in on this big international deal."

The architect was young enough, or perhaps just foolhardy enough, to pursue the offer. "I took the day off and went out to the airport to meet these Russians from a coal-mining company in Siberia. We talked about a number of designs and I eventually did a scheme for a meat-packing facility. Nothing came of it, until out of the blue I got a call to propose a design for a bid package for an ice hockey rink instead. Coming from California I had never even seen hockey, let alone played it, but I did a lot of research and we got the job. I did the working drawings in California, but convinced them that because I had construction experience I should go to Siberia to supervise the construction."

"I had done some work on a Butler pre-fab metal warehouse for this guy and he owed me money," recalls Steele. "Instead of paying me, he said he would let me in on this big international deal."

After six months in Siberia, the US$3.2 million, 2,400-seat hockey rink was completed with the option of being converted to a 5,000-seat basketball court. "I came to appreciate the people and found the work challenging, so I always had the idea of returning in the back of my mind." In 1995 he found work with Chicago-based McHugh Construction as a project manager for a number of commercial projects, then, with the advent of the Manezh underground retail project Steele moved over to HOK.

While the overall design was done by Mosproekt 2 (one of the State-run city design bureaus), HOK, with its impressive track record in retail design, was hired to do the interior architecture and planning in the retail complex, designing the layout of the cores, traffic pattern, shopping zones, food court as well as the location of the entrances and exits.

In addition to Steele, HOK initially set up a project office comprised of two architects and two CAD technicians with the intent of eventually establishing a permanent office in Moscow. When the Manezh project started, HOK retail specialist Bill Lacey came from Dallas with a team of five to work with Mosproekt 2 for a month. In a country where the psychology of the consumer has traditionally been given short shrift in retail design, HOK attempted to design the pedestrian flow in an attempt to circulate consumers through as much of the mall as possible, as is standard practice in the West. But, nonetheless, their recommendations were not fully implemented: "The project was already under construction when we got there in late 1995," and they wanted everything to happen very fast" says Steele, explaining that another European team had been on the project but was let go.

There were further problems beyond the language barrier. "It was our first big project in Russia and there were certain bureaucratic regulations we weren't familiar with," explains Steele. "Of course, the site is a stone's throw from the Kremlin, and like any big project in any major city this was bound to increase the bureaucratic problems. The same would happen if the project were near the White House." Nonetheless, Steele and the team were surprised to find that what they assumed would be expected of them in terms of drawings and specifications was not necessarily what their Russian colleagues expected.

One of the hardest things about the project was that in addition to having to collaborate with a large team of Russians and international consultants, there was an entire political chain of command making design decisions as well. "Luzhkov had a very active hand. There was an intense pressure on all of us." While Mosproekt 2 was the general designer for the project and therefore bore the brunt of the criticism, HOK ultimately had to respond to political whim.

"Right now, there is an aesthetic of historicism based on the mayor's taste. Often he will personally reject an idea." Despite the inevitable problems associated with a project of unprecedented scale in a foreign country, as a whole the venture proved to be a positive experience and the firm continues to expand in Russia, completing another ten schemes since its arrival in Moscow in 1995. They have largely been fit-outs for multinational companies such as Conoco, Bank of America and Freshfields law firm, and – as is very common in this fragile area of real estate – they have also completed designs that have never got off the ground, but which have been implemented as a way of luring investors.

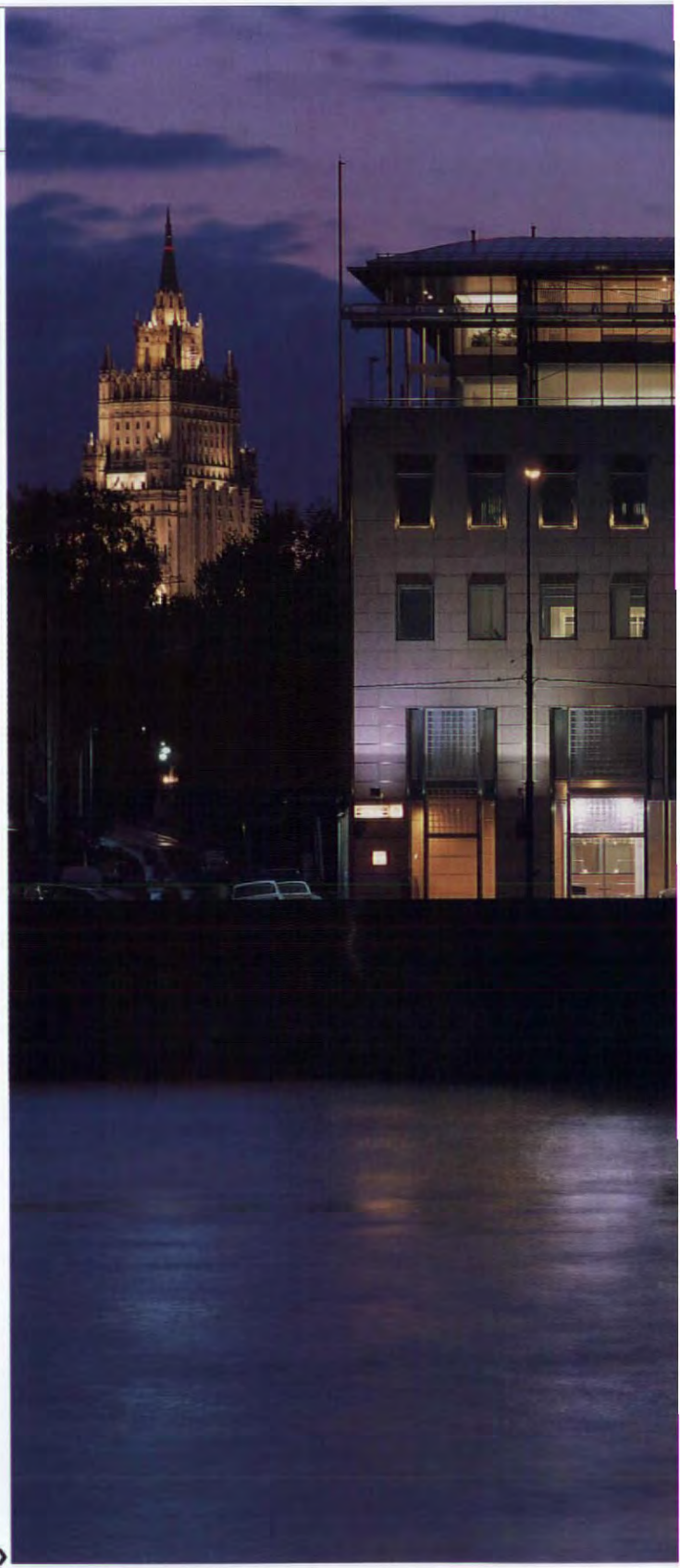
HOK has also been awarded a contract to serve as lead consultant on the 55,000 Four Winds multi-use scheme located on Tverskaya Street – the city's most prominent commercial street – along with city design bureau Mosproekt 1. Its current configuration of 18 storeys is considered tall for central Moscow. Across the Moscow River, the 37,000-square-metre Baltchug Center, is another multi-use project on which it will serve as lead consultants alongside Mosproekt 2 – the Russian architects. Both of these projects are being developed by the Russian developers, the ST Group, with the American developers, the Athena Group co-developing the Baltschug project. A recent commission to refurbish an office building in Kiev, Ukraine represents the HOK Moscow office's first foray outside the Russian capital.

Steele describes profits as "good, but not outstanding. We took a number of fit-out jobs for competitive prices in an attempt to broaden our client base. On the Manezh, we did well". HOK's success is reflected in the growth of the Moscow office staff to a total of 14 employees. Despite the problems associated with being legally obliged to work with Russian partners, Steele is often grateful for their ability to navigate through the complicated web of code requirements, which has an incomprehensibilty that has little to do with language barriers. WA

New buildings in Russia

A class of its own

As a capitalist economy is reintroduced to Russia, the "cathedral of commerce" – the bank – is likewise being reinvented as a recognisable building type after a 75 year period of obsolescence. In Moscow banks have proliferated at a heady pace since the collapse of the Soviet Union. With a number of prestigious awards to its name, the US$28 million International Moscow Bank by Ostozhenka architects, with Finnish firms Juhani Pallasmaa Architects and Davidsson & Lindeberg Architects, stands as a paradigm to be aspired to by contemporary designers. Bay Brown tours the building and speaks to the key players.



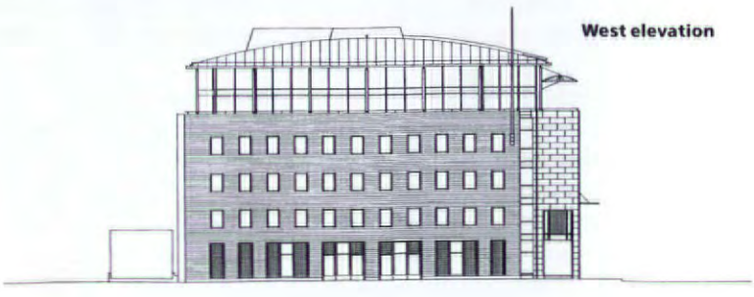
The client

The International Moscow Bank (IMB) is an investment bank founded in 1989 as a joint venture between Soviet and Western European banks in the waning days of the perestroika era. "We were young and there were changes in the air," explains IMB board member Yury Tverskoi. "The bank was established as a cross fertilisation between socialism and capitalism." The three founding partners were given 1,000 square metres of office space in central Moscow, but quickly outgrew their quarters. With their parent bank, the State Bank for Foreign Trade – located in what was then known as the Lenin District of Moscow – they appealed to the authorities for more space.

Unexpectedly, a prime site on the Moscow River became available, and was offered to IMB on the suggestion that the bank form a partnership with the newly established Ostozhenka architectural firm headed by Alexander Skokan – then a professor at the Moscow Institute of Architecture and chief architect of the historic Ostozhenka neighbourhood.

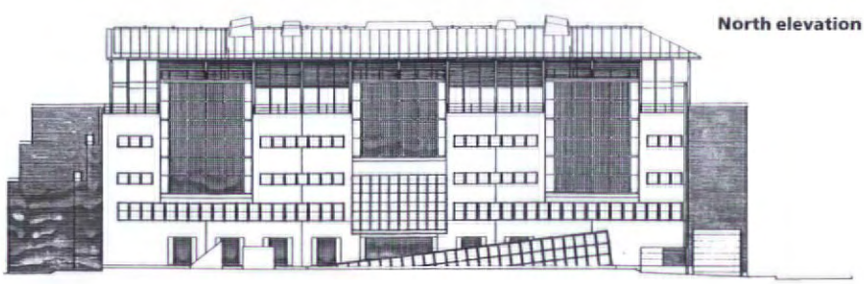
The initial programme was for the building to house the bank, but also to offer speculative office space. But as has been the case with almost every new bank in this boomtown, by 1992 it was clear that it would require the entire building. Coming ›

East elevation



West elevation

Yuri Palmin



North elevation

The bank on the Moscow River sits easily beside its nineteenth-century neighbours, and has been called "the first major achievement of modern architecture in contemporary Moscow"

1

2

Yuri Palmin

3

1: The upper terrace, sheltered by a simple canopy

2: The entrance is approached via an enclosed walkway

3: A shallow teak staircase flies diagonally across the atrium. The combination of teak, steel and glass block is unusual in Russian interiors

›from the Soviet tradition where the option of "choosing" an architect was non-existent, IMB was satisfied with its fortuitous alliance with Ostozhenka. "Initially, the consideration was not who would be the architect, but simply that banking was our priority," explains Tverskoi. But as the project progressed members of the board revealed diverse opinions as to how the bank should appear, and this obviously had a considerable effect on who to approach as the architects.

"Everyone on the board had their own vision, because of their different nationalities and backgrounds. Ultimately, the board felt that it should make reference to its European alliances, rather than affect a Russian 'national' style or allude to American or Asian tastes. Collectively, this came to mean something functional that reflected the pragmatically-minded banking institution it housed, nothing luxurious." In order to ensure that the bank was designed according to Western standards, IMB hired Finnish firms Juhani Pallasmaa Architects and Davidsson & Lindeberg Architects to work alongside Ostozhenka.

Tverskoi recalls reasons for the shareholders' insecurity: "Pallasmaa's involvement made the project more acceptable to our Western shareholders. I suspect they didn't trust Russian architects given the state of the majority of contemporary Russian architecture." While the fledgling IMB had initially just sought additional office space, the new building became more than merely a functional requirement, and came to symbolise the bank's philosophy.

"Banking is a service, therefore you need to send a signal to the public," said Tverskoi. "A bank should not appear as a palace making profits from its customers' commissions. When passing a bank on the street it should be neutral, but on the inside it should be provocative. It should create an impression on visitors. They should be awakened from their sleep. Our project was a typical Russian affair at a particular time in Russian history. It can't be repeated. It was the product of a specific era – created as a result of a series of coincidences and meetings by chance," said Tverskoi. "Things might be very different today. The building was one of the first flowers of spring. It was the beginning for architects to realise their dreams."

The architects

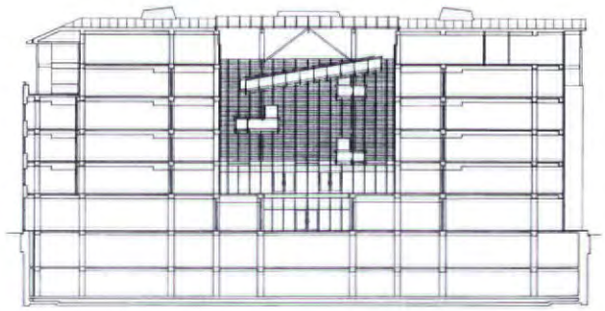
The architects of the six-storey pink granite bank are Ostozhenka and the two Helsinki firms that came on board after the initial planning stage. Founded in 1988 Ostozhenka – the architectural firm of record – had, and still has, municipal control of the architectural planning of the historic region whose settlement dates to the fourteenth century, and which currently boasts such architectural monuments as Mayor Luzhkov's reconstructed Cathedral of Christ the Saviour. But in 1990, the IMB commission represented one of the firm's first

projects in its dual capacity as an independent architectural practice – one of the first in the city to become privatised – while still retaining its function as supervisory architectural planners. Ostozhenka developed conceptual schemes for the building while Juhani Pallasmaa was invited to develop an alternative design taking into consideration concurrent international developments in the organisation and technology of office buildings. Pallasmaa and Davidsson & Lindeberg were commissioned as a result of their collaboration on the KOP Banking Block in Helsinki, an IMB shareholder. In collaboration with Ostozhenka, Juhani Pallasmaa adapted the initial concept, designing details in its Helsinki office until the construction tender phase, while the execution phase was done by Davidsson & Lindeberg.

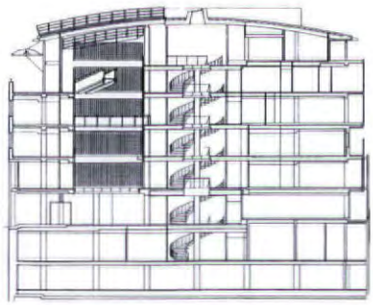
When the programme for the bank was presented to Skokan, he initially looked to the Neoclassical masonry bastions of commerce constructed on the cusp of the Bolshevik Revolution. But it soon became clear that this image was not in keeping with the democratic, European tradition of banking that the IMB was trying to promote in Russia. Skokan studied the internal workings of the bank and travelled to see banks in Finland to better acquaint himself with the bank's needs.

Sited on the Moscow River the building takes its conceptual cue from the water. "The idea of the design was that it should refer to a ship," says Nikita Tokarev of Ostozhenka. Maritime references are now commonplace throughout Western architecture, and although this is a relatively fresh approach to Russian design today such references were used during the country's avant garde period. The canopy, the terrace and the use of metal throughout, as well as the repetitive rhythm of the fenestration and the building's overall low-slung silhouette allude to the ships that travel down the Moscow river.

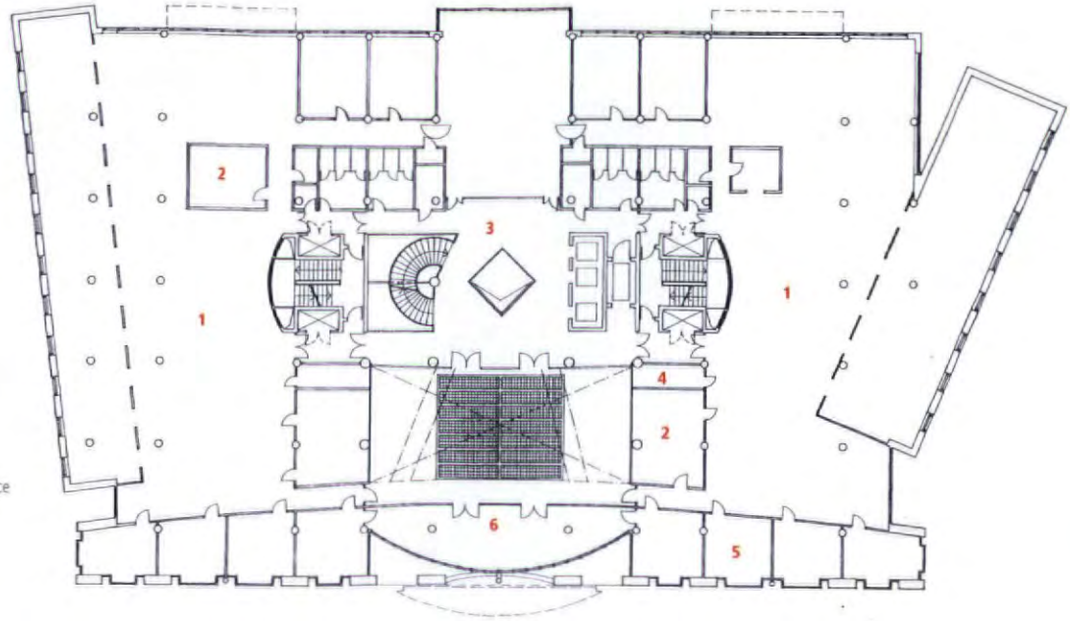
"It was initially proposed that the building be clad in brick like the neighbouring nineteenth-century technical institute executed in an historicist neo-Russian style, but the bank protested, saying that brick would not lend a sufficiently prestigious image," explains Tokarev. Pink granite was offered as the compromise, with the eastern elevation facing the institute executed in brick and the rear elevation in a heavily fenestrated grey plaster with stainless steel mullions. The building takes its trapezoidal plan from the historic confines of its irregular-shaped site nestled between the technical institute and tennis courts. Because the area is zoned for non-residential use, the bank was able to get as close to the site boundary as fire laws allow – a six-metre distance on the rear and eastern elevations. As the bank's entrance elevation adjoins the narrow Prechistenskaya Embankment, the architects felt it was best to recess the ground floor at the entrance in an attempt to create a gallery as a buffer from the traffic. At the rear (where the adjacent lot is currently empty, but where construction is anticipated) the designers chose to alternate regular glazing with glass block in order to allow light into the building, but also to create a semi-opaqueness that allows for privacy. It was, explains Tokarev, a gesture of "urban politeness". ›



Longitudinal section



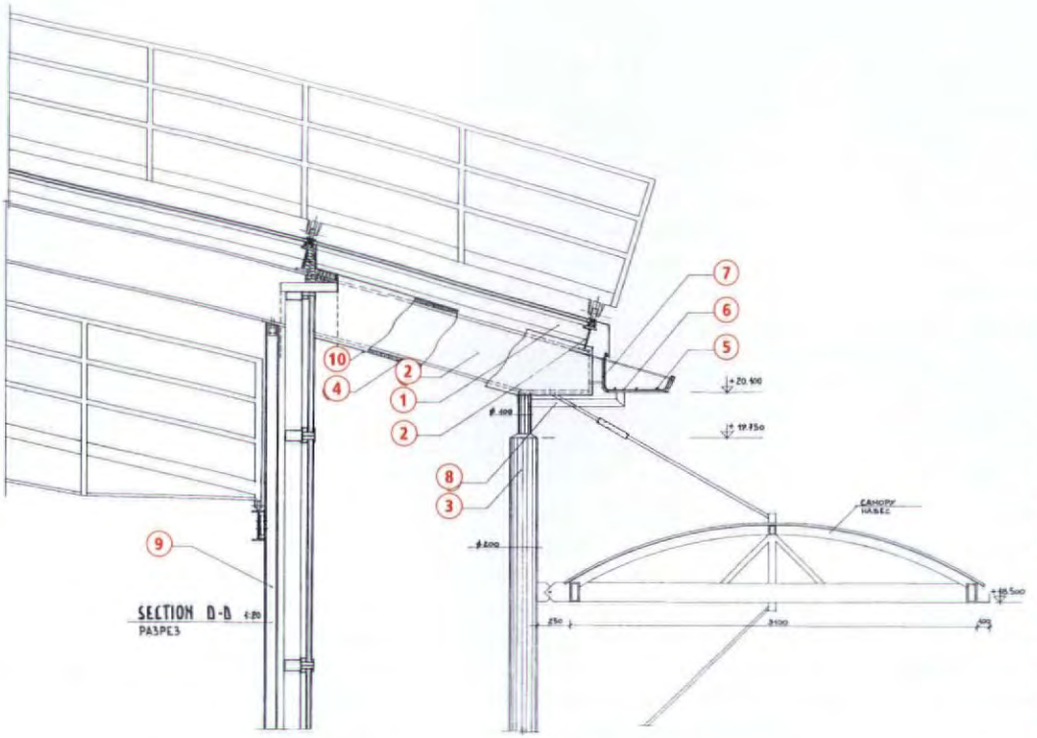
Latitudinal section



First floor plan

Key

1. Common office space
2. Meeting room
3. Hall
4. Mini kitchen
5. Managers offices
6. Cafe



Roof and canopy detail

Key

1. U-form profile
2. I profile
3. Stainless steel column
4. Insulation envelope
5. Electric melting cables
6. Stainless steel gutter
7. Gutter support
8. Rainwater run-off pipe
9. H profile
10. Sheet steel

› From the river the building is symmetrical with the exception of a depression in the right-hand side of the terrace wall on the fourth floor. This apparent attempt at relieving the symmetry has its origin in protecting a clear view of the river from the president's desk. As an investment bank there is little requirement for public space, and 75 percent of the 16,000 square metres represents usable work space. The cornice of the granite facade terminates at the fourth floor, at the same height as the neighbouring institute, to create a visual division from the lower storeys.

As the bank's exterior presents a fresh aesthetic in Russia, the interior planning represents a radical departure from the Soviet double-loaded corridor offices. Offices spinning off the service core and a central atrium introduced what had long been conventional office planning in the West. Perhaps one of the most unusual aspects of the project – and of the freakishness inherent in transitional Moscow – is that Ostozhenka in its quasi-public/quasi-private capacity was designing a project on a site for which it had written the architectural guidelines. "One hand designs a very tall building, while the other hand stops you," smiles Tokarev.

The contractors

Codest, an East European consortium involving Italian firms Rizzani de Eccher and Astaldi, was commissioned as general contractor of the project after a law stating that foreign firms could only act as consultants was repealed two months into the project. The IMB was Codest's first major project in Russia, but the Italian company was clearly a preferable option for the bank when construction began in 1992. They had a wider expertise and access to superior finishing materials virtually unknown in Russia at the time. The external brick cladding, windows, granite cladding came from Finland and the inox was imported from Italy.

The internal brick is Russian as is a portion of the concrete supply. Additional concrete came from Yugoslavia, while the concrete forms themselves came from Italy. In a country where brick masonry was often used instead of reinforced concrete, the quality of the concrete work was not to be taken for granted. The bank also required components reflective of international standards unknown to Russia: a bank vault specially reinforced with manganese steel and bullet proof and armoured glazing where required. Computerised systems govern all access ways, burglar and fire protection systems, the closed circuit security monitoring and the control of all automated electric and mechanical installations. Italian companies did the mechanical and electrical engineering. The construction drawings were executed by Codest's partner architects. Codest subcontracted the excavation, diaphragm, roof waterproofing work to Russian companies.

Two-thirds of the workers employed for the project were Russian and Bulgarian, with the balance Italian. On consequent projects, Codest has increasingly used domestic labour and Russian subcontractors as the quality of their work has improved and is much less expensive. One challenge for the Italian company, which was used to working in warmer climes, was how to both work in, and construct for, Moscow's extreme winters. By using electrical cables they were able to heat the concrete during casting, and likewise used a permanent electric heating cable on the roof to prevent the build-up of ice and snow.

Appraisal

In Soviet times, the state had no desire to build banks that flaunted the capitalist idea of accruing money. Thus, banking institutions were incorporated into other buildings with little ostentation. But in the "New Russia", banks are powerful institutions that compete architecturally as they do financially.

Many of the banks currently prospering in Moscow have taken up residence in historic mansions that lend a perceived prestige to their corporate image, while others have chosen a modern aesthetic representative of their forward-looking agendas. But in a city where grandiosity permeates even contemporary design, the International Moscow Bank presents a quiet, but elegant alternative. It presents a discrete monumentality on par with contemporary art museums.

Located in the historic Ostozhenka district, walking distance from the Kremlin, the bank accordingly respects its context, but not through the use of a blatant historicist vocabulary or kitsch applied ornament. Instead, through its low profile,

punched windows and respect for the streetscape it presents a welcome addition to the riverfront. The ground floor is given a visual weight by the striations of stainless steel that cut horizontally through the granite panels as a rusticated basement might support an Italian palazzo. Yet, the classical reference is merely a gesture, not the copy-cat mentality found in much of the city.

The four-storey atrium is indisputedly the most stunning space in the building. There is an overall juxtaposition of line and grid. Linear rays of light from above and the diagonally placed walkways slash provocatively through the grid patterns that cover the flooring, walling and railings. In addition to the natural light from the expansive sunlight above, light seeps through the transparent enclosures on the periphery as well as by means of artificial uplighting through the glass flooring. When coupled with the rich teak of the walkways and the warm tones of the wooden flooring below, the luminosity that permeates throughout tempers and mitigates the angularity of the space.

As a whole, it is the combination of the metal and glass, the more textured granite, brick and rich woods and the penetration of light that give the building a humanistic quality. While perhaps more in keeping with the Scandinavian philosophy where a contemporary aesthetic and the use of naturalistic materials are not mutually exclusive, the solution is quite suitable for the IMB project. The use of materials that in Russia traditionally belonged to industrial spaces – industrial glass block, unadorned I-beams and stainless steel trusses – was unprecedented in buildings attempting a monumentality. "But it is a plant for money," mused Tokarev. "More to the point, as it was intended not to appear a palace, but a modern democratic building these materials make sense. The atrium continues this idea of democracy as it unifies the staff in the building." But some observers – including Moscow Mayor Yury Luzhkov whose dilettante taste tends toward an historicised pastiche – see little monumentality in this building. Likewise, many Russians subconsciously interpret industrial-looking buildings as a symbol of the socialist experiment that failed, explained Skokan. However, the architectural community has vociferously shown its admiration for the building. In a recent survey of academics, critics and professional architects sponsored by the Architectural Gallery and *Project Russia*, the bank was voted the best building constructed in Moscow in the past ten years. In 1996, the bank was awarded the most prestigious architectural award in the country; the Russian State Prize. WA

Client
International Moscow Bank
Architects
Ostozhenka Architects with Juhani Pallasmaa Architects and Davidsson & Lindberg Architects (Finland)
Structural engineers
Codest Engineering (Italy) and Interstudio SRL
Main contractor
Codest Engineering

2

1

1: The four-storey atrium provides a juxtaposition of line and grid; the diagonal walkways slashing through the grid patterns on the floors, walls and railings

2: Canopy detail

Architects
William Alsop Architects
Reviewed by
Sergey Sitar

Efficient simplicity

Shepkina 4 office development, central Moscow

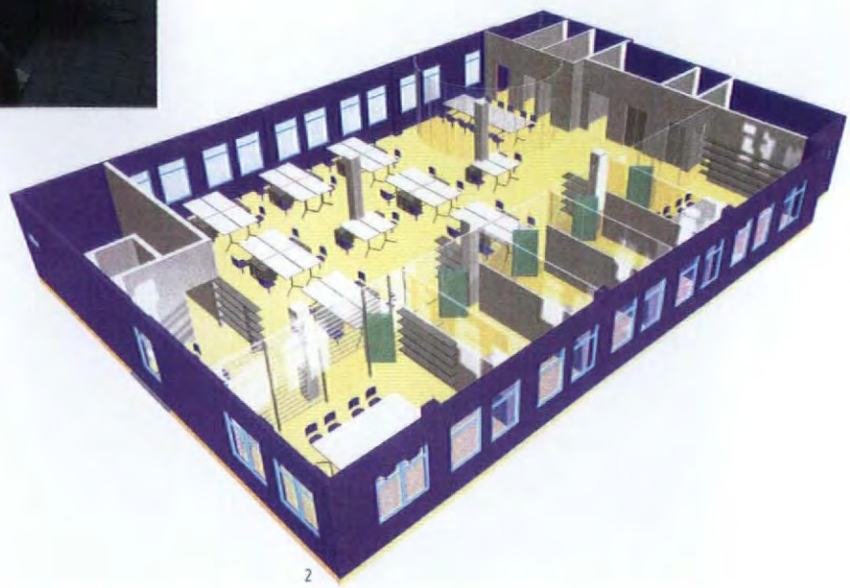
1

The ability to design economically efficient buildings, meeting international standards for comfort and security, is one of the most highly-prized skills in today's Moscow. And this is also what distinguishes most architects trained in the West from ones nurtured in the artificial economic climate of the former Soviet Union. Disastrous unemployment among Russian designers was probably one of the reasons behind the Moscow municipal bodies' decision to allow foreigners to design and build only in collaboration with, and under the supervision of, local architects.

The most successful structure for such collaboration proceeds by way of a clear division of labour in the design process: Western designers are responsible for all the planning, interiors and fittings, providing that the commercial possibilities of the site are fully realised. They provide no attention to the exterior. Russian architects then render an abstract volume replete with "historically-appropriate" facades, sometimes without any knowledge of the interior design, but ensuring that the project will pass the Gradsovet (the Moscow City Planning Council) and will not insult the conservative tastes of Mayor Luzhkov.

William Alsop Architects is one of the few international architectural firms attempting to establish itself in Moscow not only as a commercially reliable firm, but also as a group of socially responsible professionals, maintaining the overall conceptual qualities, and aesthetic integrity, of its design. The Shepkina 4 development is the firm's first major project – a 5,000-square-metre nine-storey office and residential block.

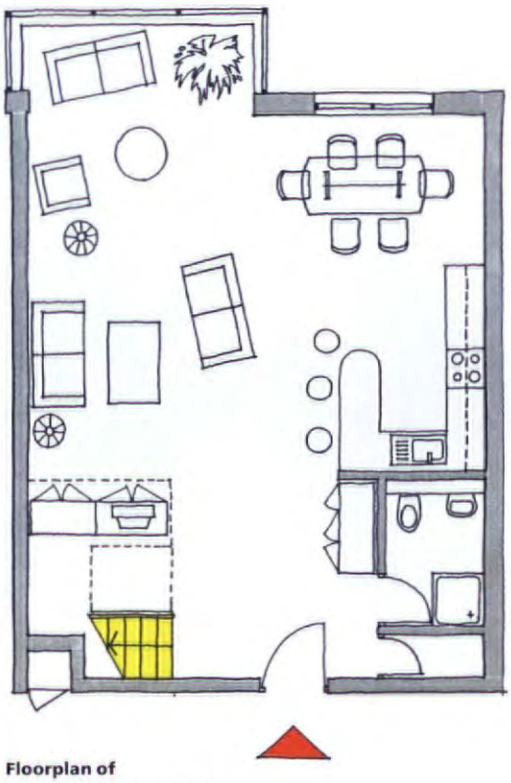
The idea of opening an Alsop office in Moscow came from two architectural graduates, James McAdam (a Scot) and



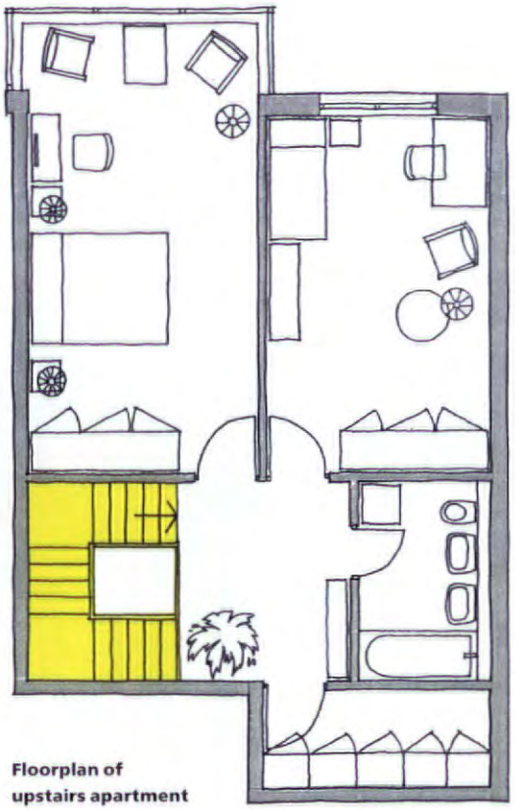
2

1: Street elevation of Shepkina 4 showing the distinctive chromatic effect unusual in Moscow

2: Computer generated image of typical office floor



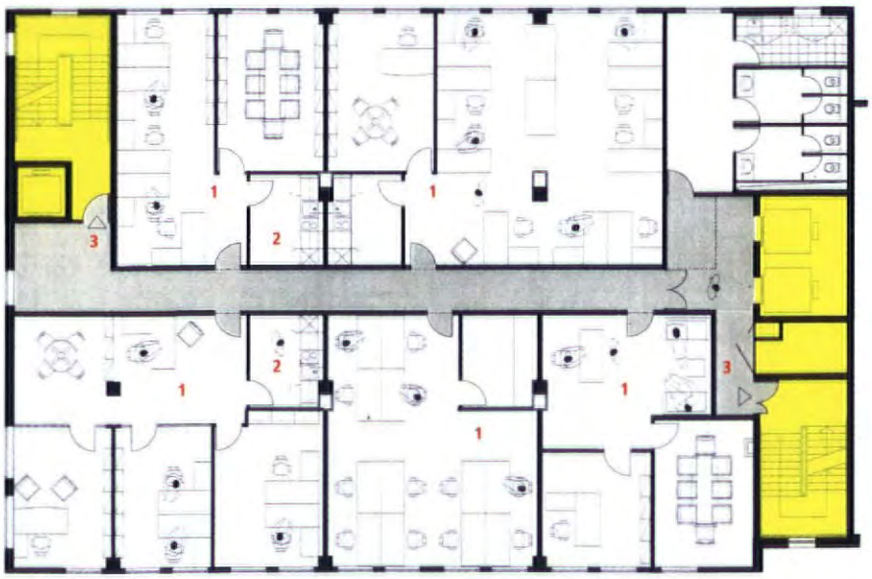
Floorplan of downstairs apartment



Floorplan of upstairs apartment

Key to typical office floor

1. Office
2. Kitchen
3. Fire exit



Tanya Kalinina (a Russian), soon after meeting William Alsop during the student exchange seminar "Project Imagination Moscow" at the Moscow Architectural Institute, which they organised in 1992. After four years of design competitions and comparatively small renovations and interior design projects, they won the Shepkina commission.

The block is adjacent to a tower-crowned masterpiece of "Stalin's Empire" style, which forms one of the accent points on the external side of the Garden Ring near Sukharevskaya Square. The first seven storeys of the new building contain open plan prime shell and core office space with all service fittings grouped around four central supporting columns, providing maximum flexibility and allowing up to five different offices on a typical office floor. The top two storeys are occupied by seven duplex apartments with generous bay windows and skylights above the internal wooden staircases. Each functional group has its own street entrance, elevators and staircase, and uses the vertical circulation facilities of the other group as a fire escape.

The elevations are divided horizontally into three sections, corresponding to the principal parts of the neighbouring historical facade. The traditional rusticated base of the latter is vaguely echoed in the treatment of the lower two storeys, consisting of alternating horizontal stripes of dark and light grey polished granite. The upper two sections are painted in two different shades of blue, giving the impression of freshness and creating a distinctive chromatic effect, quite unusual for Moscow, where dusty brown and ochre colours are still prevalent.

The general scheme and appearance of the building was to a large extent predetermined by constraints from both the client and the city authorities – as well as from the local architect. But if the former was seeking the highest possible reimbursement from the site, the latter was desperately trying to bring the building closer to their understanding of what the contemporary Moscow office building should look like. "Since we realised that we had no chance of making something really exciting/radical here, we just tried to keep it simple," says Tanya Kalinina.

Adolf Loss, legendary pioneer of the modern movement, once compared the external decoration of buildings to tattooing – popular among savages. Although not typical of William Alsop Architects' objectives in terms of its formal qualities, the Shepkina 4 development nevertheless demonstrates that it is still possible to refrain from wasteful decorative redundancy in the huge tattoo parlour which Moscow is turning into on the verge of the third millennium. WA

Sergey Sitar is an architect, writer and graphic designer, living in Moscow.

Client/developer
Kaltchuga Fund
Architects
William Alsop Architects
Local architect
V G Talkovsky
Structural and MEP engineers
Thorburn, Waterman International Project manager: Prodema Ltd.

Architects
Architectural Laboratory
Reviewed by
James McAdam of William Alsop Architects, Moscow

Political move

Museum of Andrei Sakharov, Moscow

1

2

You could argue that but for a handful of projects, any form of pure architecture in Moscow is restricted to interiors, and even then it is often dictated by commercial requirements. The Sakharov Museum, designed by the Architectural Laboratory of Evgeny Asse is an unusual project in this context, in terms of commission and realisation. The ideas of the Architectural Laboratory have clearly been realised in full on the basis of a narrative which describes the subject of Progress, Peace and Human Rights and their development through Russian Society.

The museum is housed in an existing, two-storey, nineteenth-century building, refurbished by Grigory Saevich & Partners in 1995. The lower floor is occupied by administrative and library areas and the upper floor by the exhibition space designed by Asse. The space itself is used as a volume for exhibition installations, with existing building materials left exposed. Whilst the usual questions should be asked regarding museum design typology, flexibility and user friendliness, it is clear that in this case the design and the exhibition are one and the same and would seem to be inseparable. The exhibition is an architectural installation visually comprising elaborate material combinations and details.

The space is divided into aisles which map the changes of Russian Society. A variety of materials are used in the exhibition, including brick, iron, wood, glass and fabric, each symbolising a specific element in the subject of the exhibition. The first aisle displays myth and reality. Myths of totalitarianism are represented by large transparent images of Soviet holidays, military parades, and Party leaders on transparent screens against a red brick wall representing the Kremlin, a symbol of the triumph and stability of the Communist system. Opposite, is a bare iron screen symbolising the Iron Curtain, with materials documenting the violence and crimes committed by the Soviet Regime against tens of millions of people during the Communist Era.

In the second aisle one wall consists of metal bars – the symbol of imprisonment. This is devoted to the memory of victims of political repression. Recesses and filing cabinets located within this wall contain previously classified photographs and "execution lists" of people buried in common graves in the Moscow area. The opposite wall displays materials documenting resistance to the regime. The human and passive character of the resistance is depicted by wooden elements resembling bookshelves in a library.

The third aisle consists of video monitors set into a wall showing films relating to current social problems and events. On the opposite wall, separate glass panels display temporary exhibits dedicated to various aspects of the development of society in today's Russia. This aisle represents the new age of information technology and the disillusion of borders. The fourth and final aisle is devoted to the life and work of Andrei Sakharov – the outstanding scientist, human rights activist, and politician after whom the Museum is named. Glass panels frame biographical materials, while the final wall of the exhibit consists of simple black and white wall hangings with statements made by Sakharov, which guide the work and goals of the Centre. Mobile glass panels holding contemporary exhibitions can be removed to create a large room for discussions and debates.

One of the most important features of the project, again unusual in Moscow, is the high level of detail and quality of workmanship. Virtually all of the installation is bespoke and credit should be given to the main contractors for their input into the project. Generally speaking there is a place for this type of architecture/installation in any city. It is always a relief to see pure ideas and use of materials carefully manipulated to become part of the end use, but as is usually the case this is limited to a very small scale.

Perhaps there is hope that architects like Evgeny Asse and the Architectural Laboratory may become involved in the city's larger developments where their conceptual skills could add both dynamism and identity to the developing urban environment, but now and for the foreseeable future, Moscow's current building trends and its authorities confine these talents to hidden corners of the city leaving one of the world's largest capitals in an architectural abyss. WA

Client
Museum of Andrei Sakharov
Architect
Architectural Laboratory under Evgeny Asse with assistance from Iced Architects
Contractor
Bionjector

1: Recesses and filing cabinets containing classified photos and "execution lists" are located within a wall of metal bars representing imprisonment

2: Detail of above

3: Myths of totalitarianism are represented by large transparent images against a red brick wall representing the Kremlin. Opposite, a bare iron screen symbolises the Iron Curtain

3

Focus

Russian revolution

Nizhni Novgorod has displaced Moscow as the country's centre of architectural innovation. Bart Goldhoorn, Editor-in-Chief of Project Russia, *reports. Photography: Yuri Palmin.*

1

Development in Russia's built environment during the 1990s has been of a decidedly mixed quality, and for those who believed that the architectural schemes associated with Moscow's 850th anniversary would result in a cultural revival, the results are disappointing (*see introduction to this report*). Efforts to reinstate Moscow on the architectural world map are failing due to political and financial powers paralysing creative thinking in the capital. But Moscow and Russia should not be tarred with the same brush, especially since the former's central position in the post-Soviet era is being challenged by the upcoming regional powers. In short, Moscow is losing its place as the architectural capital to a city 500 miles to the east. The renaissance of Russian architecture is taking place in Nizhni Novgorod.

As the country's third city after Moscow and St Petersburg, with a population of 1.5 million, Nizhni Novgorod has always been a major regional centre. In Soviet times the development of the city, renamed Gorki, was largely steered by the growth of heavy industry – encouraged by its strategic location, but the city was closed to foreigners for many years and has only been opened during the last decade. In such suffocating circumstances the creation of new architecture was virtually impossible. But now the city forms the breeding ground for a new Russian architecture, determined to leave the past behind.

The basis for the cultural revival is the changing socio-economic climate. Under Soviet rule the economic significance of the city centre was marginal. Today the centre has assumed a new role as a focus for retail, residential and leisure – even the nouveau riche are moving in from their luxurious suburban villas. The result is a genuine process of urban renewal proceeding according to a programme developed by the local architects under the direction of Chief Architect Aleksandr Kharitonov.

Although the principle is simple, it still represents a revolution for Russia. The existing urban fabric of wooden low-rise buildings, mostly in a bad state of repair, are being replaced by a new urban structure which preserves the scale of the old

1: Free-style classicism in an apartment complex by Aleksandr Khudin

2: Kharitonov and Pestov's bank building won the Russian Union of Architects' prize for the best building in 1996

3: Detail of the bank tower

4: Office building by architect Nikishin: a collage of elements of contemporary architecture

buildings at the perimeters of the building block while simultaneously enhancing the density of building within that block. This is a less brutal solution to renewal than the Soviet practise of tearing down existing buildings and replacing them with high-rises, as it allows for a gradual transformation.

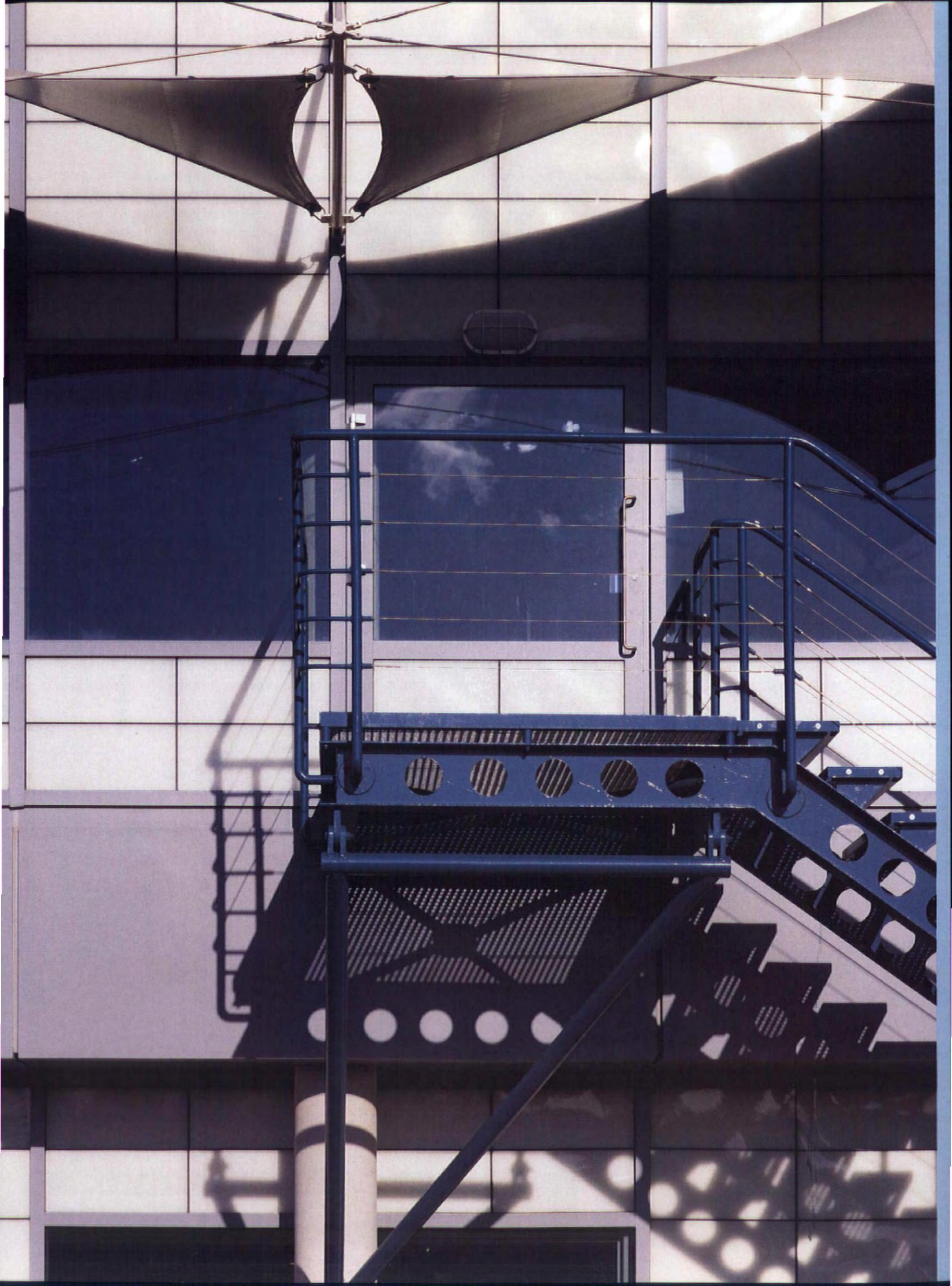
More spectacular than the urban concept are the architectural results. The rejection of the Soviet box has lead to a celebration of architectural expression. This is post-modernism in its most jubilant form, an architecture of excess as opposed to constraint. The communist aim was primarily to build as many houses as fast as possible, leading to the subordination of architects to the rest of the construction industry. Rational building methods, based on scientific research, would lead to ideal dwellings for all. But the economic climate is starkly different today, with a minority becoming excessively rich within a short space of time. For them labour is cheap, and rational building methods and cost-effective use of resources meaningless. Moreover, the need for the competitive edge and the efficiency that has brought the West its building norms and standards is absent. Buildings are constructed as they were a century ago, from solid brick and stucco, with elaborate hand-made details, and little regard for insulation or cost.

Nizhni Novgorod has produced an architectural feast to illustrate the slice of history wedged between communism and the new constraints of a worldwide market. These buildings were outdated even before they were completed. New building regulations would no longer condone such practise. It cannot last, but against the odds Nizhni Novgorod's architects have breathed life into Russia's architecture and one can only hope that they will learn to adapt to the changing conditions. WA

John McAslan & Partners: Over the top is what it takes

Back in the 1980s Troughton McAslan was the youngest and fastest growing modern architectural practice in Britain, with blue-chip clients like Apple Computers and the Canary Wharf Consortium. Then came the recession and a grim battle for survival after which the partnership broke up and John McAslan went it alone. Today he is expanding again with a broad spread of clients not only in Britain but in Turkey, Italy and the USA – and a mixture of commercial experience, clean modern design and adaptive re-use that finds more and more friends as time goes by. Martin Pawley reports. All photographs by Peter Cook unless otherwise credited.

Detail of the Apple Computers headquarters at Stockley Park, near Heathrow



The entrance to John McAslan and Partners is right off the pavement in Kensington Church Street, West London. A sign points up a short flight of steps. Push the front door and inside it on the left is a Japanese style conference room, barely big enough for its table and five or six conferees. Carry straight on and you are in the drawing office, low, wide and crowded. American in its proportions, its whiteness, its rotating ceiling fans and its perforated grey window blinds, but European – if not Far Eastern – in its density of occupation. Wherever you look you see evidence of heavy use. Stand back and all you are aware of is a blur of white laminated tables, blue glowing CAD workstations, stacked architectural models, and grey, strangely empty pinboards. Amid this purposeful congestion a staff of 22, plus visitors, camps out in areas defined by quantities of paperwork rather than by any partitioning system. McAslan himself is at the heart of it, in a strategically sited alcove flanked by a window and full-height slide cupboards, seated at a round white table, ceaselessly settling details and arranging and rearranging things by phone.

"The computers need re-cabling," he says, noting the expression on the visitor's face. "If all this work goes through we are going to need about another ten people." This sounds like half as many again in the same space. It must be impossible and he knows it. Then he explains; "We are going to have larger offices. This is the wrong kind of space for us. What we'd like in the end is forty or fifty people working in a big industrial space. We've been looking in Clerkenwell and Southwark, but we might be able to get want we want at one of the railway stations, say 600 square metres at Paddington or King's Cross."

John McAslan has lived and worked in and around Notting Hill for nearly fifteen years and he has no desire to leave the area, but there are limits to what can be done to extract more space from a narrow floor plate, low-ceilinged 1960s office block. Besides, the earth is moving for John McAslan and Partners. In 1996 he split amicably with his former partner Jamie Troughton and a major reorganisation followed. With a turnover in excess of £1.5 million (US$2.4 million) and an increasing amount of overseas and domestic work, he and his two partners, Nick Eldridge and Piers Smerin, know they will have to go with the flow to the East.

John McAslan was born in Glasgow in 1954, the grandson of a lawyer so devoted to his business that he was still going to his office every day at the age of 85. His father was a doctor who later became a professor of medicine at Johns Hopkins University in the United States. The dogged determination of the grandfather and the American connections of the father are both visible in McAslan's career, but in different ways. The first is a pointer to the resolution that enables him to slowly build a commission out of the slenderest of possibilities: the second created the geographical framework of his early professional life.

In 1953, the year before John McAslan was born, the family moved from Glasgow to Dunoon on the shores of Holy Loch. A town on the brink of a boom as a result of the Cold War decision to construct a Polaris submarine base nearby. It was as an indirect result of the influx of 8,000 Americans to the area that Professor McAslan came to emigrate to the USA. Years later, when his son was an architecture student at the University of Edinburgh, Professor McAslan found summer work for him in the offices of RTKL in Boston. John McAslan worked at RTKL for two summers, and in his graduation year was invited to join Cambridge Seven Associates in Cambridge, Massachusetts. After a year and a half in this determinedly modernist environment he was introduced to Richard Rogers and John Young, who were visiting the office. Impressed by

John McAslan

Office outing, summer 1997

A youthful John McAslan signing the visitors book at the Cold War Holy Loch Polaris submarine base. It changed his life, and even now he considers it a good subject for adaptive reuse

Godfrey Argent

John McAslan today

1

2

McAslan's work, Young asked him if he was thinking of returning to Britain, suggesting that if he did, he might apply to them for a job. It did not take McAslan long to decide to accept this offer. In early 1980 he arrived in London and joined the Richard Rogers Partnership, just as the office was gearing up to produce the Lloyd's building.

Nearly 20 years later, like all former employees of Richard Rogers, McAslan is steadfastly loyal to that human institution in British architecture, and it is not difficult to understand why. During the time he worked at the Richard Rogers Partnership the office was expanding fast, with staff numbers up from 10 to 40 in the early 1980s. Never involved with Lloyd's himself, McAslan worked on other Rogers buildings of the period including the Cambridge Patcentre which was under the wing of Pierre Botschi. To this day he is filled with admiration at the way Botschi strove to refine the detailing of this building right up until the last possible moment.

"The Rogers office was completely dedicated to architecture," he recalls. "The same thing was happening on Lloyds. They would go to incredible extremes to get their own way with what at that time seemed to me to be unimportant details. They would do anything, go completely over the top if that was what it took, just to get things right. It was a struggle I only really appreciated later, when I was in practice for myself."

"The Rogers office would go completely over the top if that was what it took. It was a struggle I only really appreciated later."

McAslan did get into business on his own account only three years after joining Rogers. Today he thinks he would never have done it without the help of Jamie Troughton, a fellow Scot who was also working in the Rogers office.

"At Prince's Place we always had a sense of being in a family, but I felt as though I was on the outer fringes of it," McAslan remembers. "Jamie Troughton too was on the outer fringes but you could tell that he was not intending to stay forever. He had already worked for Foster Associates and from his family background he knew a great deal more about business, and how to get into business, than I did. In 1983 he decided to set up on his own and he asked me to join him. Our first project was the Design House in Camden Town, a job we got on Rogers' recommendation. Then we converted a 3,000-square-metre car showroom in West London into offices for another design company, and then we landed the job of designing a new £3 million [US$4.8 million] railway station at Redhill. Our first offices were rented from a TV production company in Notting Hill Gate. When the TV company folded we took over their whole space. At different times we let bits of it out. Chris Wilkinson [*see Profile WA45*] started out there, as did Matthew Priestman. We stayed in those offices until 1989 when we moved to posher offices in Notting Hill, above a betting shop."

The practice of Troughton McAslan lasted for 10 years. It enjoyed tremendous success during the 1980s and weathered the cruel property recession of the early 1990s in better shape ›

1: Princes Tower, Rotherhithe, London, 1989

2: Troughton McAslan's first job: the Design House in Camden Town, London, 1984

›than most. The firm's first major commercial success was an 11,000-square-metre £7.5 million (US$12 million) headquarters for Apple Computers at Stockley Park near Heathrow airport. This started out as a shell and core speculative office building and ended up as a full fit-out commission. An even larger prize for such a young firm was the 45,000-square-metre office building originally known as FC-3 that was commissioned for the first phase of the new London financial centre at Canary Wharf. This structure was, and so far remains, the only building at Canary Wharf to have been designed by a British firm of architects.

"Their FC-3 building was, and so far remains, the only building at Canary Wharf to have been designed by a British firm."

Number 25 North Colonnade, as FC-3 is now called, came to the firm in the wake of a Royal Institute of British Architects exhibition of young talent entitled "40 under 40" at which Troughton McAslan presented their early work. Selected from a short list of firms by the Canary Wharf developers Olympia and York, the architects proceeded to design a starkly modern 16-storey steel-framed office building clad in layers of wrap-around glass, fritted glass and polished grey granite. Working to a very tight programme the £30 million (US$48 million) building was designed and constructed in only 16 months.

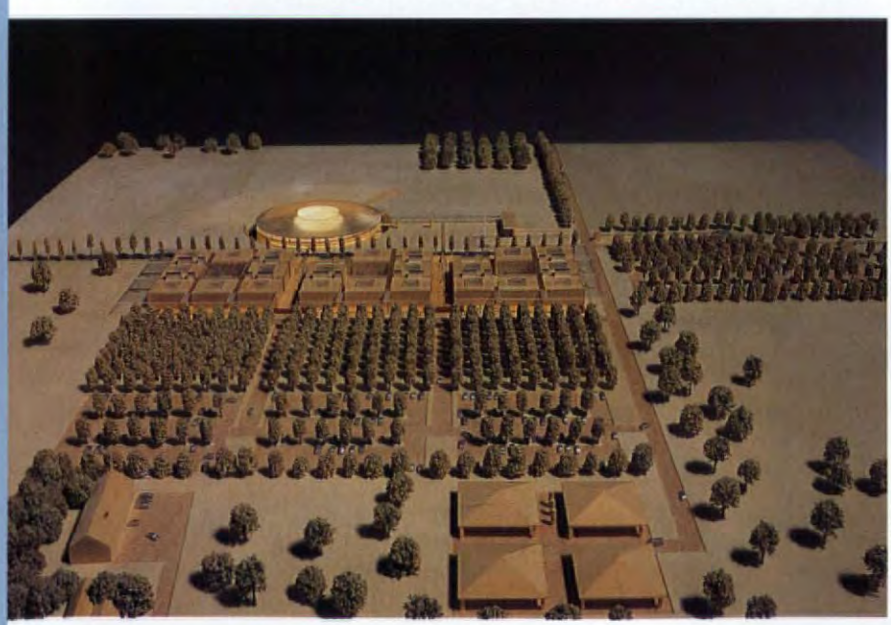
Today McAslan views the Canary Wharf building somewhat wistfully, as though the opportunity came too soon in his career. "The clients were concerned with key features," he recalls. "They wanted the entrance right, the drop-off right, the lobby right. We did all that for them but perhaps we were a little too young and inexperienced to realise that you can't do a seriously good piece of work without lunging from crisis to crisis. We weren't like Richard Rogers's people. We weren't experienced enough to push hard enough to get everything right."

Shortly after the completion of 25 North Colonnade, Canary Wharf went into receivership. It was mid-1992, the lowest point of the property slump, and the event signalled that the job-rich environment into which the practice had been born was over for good. Like other architects, Troughton McAslan's workload declined rapidly and within a year their staff dropped from 27 to 6. After one or two unhappy experiences with competitions – McAslan now guarantees never to spend more than two days on any competition, preferring to use the firm's talent to generate its own projects instead – the office was forced to adopt a survival strategy based on efficient management, ruthless cost-cutting, and obtaining work abroad. The burden of the first two of these fell heavily on Jamie Troughton, whose business skills were tested to the limit keeping the firm afloat at all. McAslan, as the principal design partner, concentrated on the only three jobs in the office – stations on the London Underground Jubilee Line extension into Docklands and Crossrail at Oxford Street, and a nearly completed £5 million (US$8 million) commercial development on Rosebery Avenue and Hardwick Street in East London. He also travelled to Japan in pursuit of work, and freely admits that without a helping hand from Ove Arup & Partners, the expedition might have been futile. As it was the practice did land a small but prestigious Japanese commission, a building overlooking Kobe Bay for St Catherine's College, Oxford. This was soon joined by three carefully cultivated jobs, two of them in the USA, that came out of McAslan's special interest in the adaptation of buildings from the modern period. Once more with Ove Arup & Partners, the firm was commissioned to remodel the Frank Lloyd Wright Polk County Science Building at Florida Southern College, and the Louis Kahn Bath House at Trenton, New Jersey. A similar specialised project in England that has since mushroomed into a large, Lottery-backed scheme is the adaptation and enlargement of the Erich Mendelsohn, Grade 1-listed, De la Warr Pavilion at Bexhill on Sea.

The end of the recession for the firm came in 1994 in the

1: Model for the proposed 38,000-square-metre headquarters office complex for Max Mara, south of Milan, Italy

2: Model section



1

Andrew Putler ◄►

2

3: Interior detail of the Yapi Kredi Bank Operations Centre, Turkey

4: Middlesex House interior, London

shape of a much larger overseas commercial commission. Yapi Kredi, an important Turkish banking group, wanted an out of town operations centre, located in a campus setting some 50 kilometres from Istanbul. The brief called for 45,000 square metres of serviced floorspace. "It was so big," McAslan recalls, "that at that time it could have consumed the entire practice, only luckily we didn't let it". Instead the practice laid out the accommodation in a £20 million (US$32 million) complex of ten linked courtyard buildings surrounded by careful landscaping. Even then the project was subsequently enlarged to include a separate headquarters building for the banking group in downtown Istanbul.

While this influx of work marked the end of a bleak period for the practice, it also marked the end of the 13-year partnership of John McAslan and Jamie Troughton, with the latter deciding in May 1996 to withdraw from architectural practice. The result was the formation of a new practice in November 1996 under the name of John McAslan and Partners, occupying the same offices in Notting Hill but with a series of new projects. These include a commission to masterplan and refurbish the Kings Cross rail terminus in London, and remodel Cardiff Central station in Wales. Similar commissions involving the adaptive reuse of existing and listed buildings came in the shape of the Royal Society of Arts and London University's School of Oriental and African Studies. Under the new rubric and with two new directors – Nick Eldridge, formerly of Pentagram and Foster Associates, and Piers Smerin who has worked with Zaha Hadid as well as Foster Associates – McAslan has retained direction of design work and business strategy, with project work organised by the partners and four associates, whose dedicated project teams are capable of providing a full service from preliminary schemes to post-occupation evaluations.

Today John McAslan and Partners is well established in what used to be considered mutually exclusive fields. Commercial new projects, or "operational buildings", as McAslan calls the descendants of his Apple Computer and Canary Wharf buildings, still account for much of his overseas work. A 38,000-square-metre headquarters office complex for the Max Mara fashion group at Reggio Emilia, South of Milan in Italy, is due to go on site this year – but design details are still to be confirmed – while work is also about to begin on the new Yapi Kredi headquarters building in Istanbul. At the same time market conditions suggest that there is increasing interest in McAslan's personal specialty, the "adaptive reuse" of existing buildings, not merely in the United Kingdom but across the world. Just as large American practices like Hellmuth Obata + Kassabaum (HOK) and NBBJ have taken to refurbishing large industrial and transport buildings as headquarters for corporate clients, so has McAslan developed a keen ability to respond to the challenge of obsolete department stores, factories, railway stations, schools, university buildings and apartment blocks.

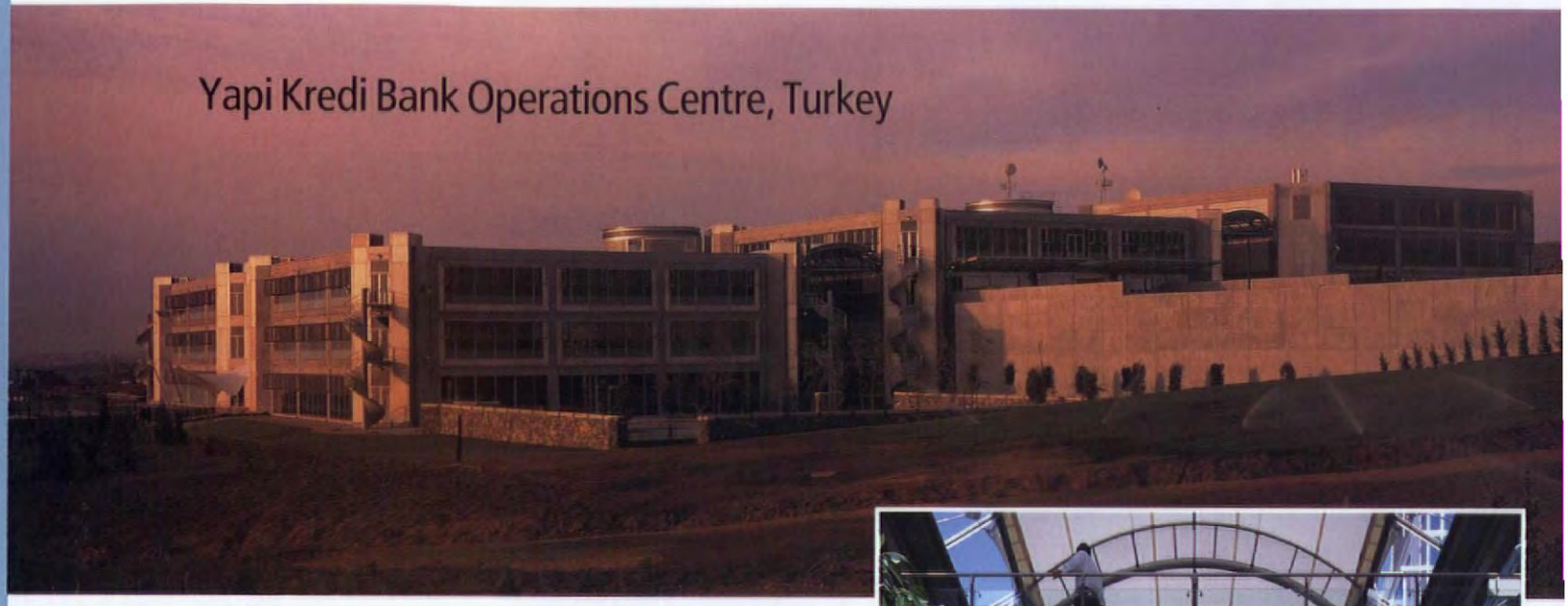
This is work that might once have been regarded as secondary in importance to demolition and rebuilding, but the sheer scale of the industrial and commercial legacy of the past in the older cities of the world has turned it into something of an architectural new frontier.

"I am not frustrated by the limitations imposed by working in and around existing buildings," McAslan insists. "All sorts of frustrations can arise with new work as well – budgets slashed, parts cut out. When you work with existing buildings, part new, part old, especially when you work with industrial buildings, with long spans and generous headroom, you realise that any building can be adapted. All over the world urban work increasingly involves dealing with decayed, underutilised, hugely altered existing buildings. In my view the answer is not to restore them – often there is little that is authentic left to restore – but to adapt them, to adapt them drastically if necessary. I know American and British attitudes to this question differ. In the UK we start off by saying 'Conserve what is there'. In the United States they start off by saying 'Change what is there'."

To prove his words he pulls out a folder of photographs of derelict but magnificent industrial spaces; the Polaris submarine base he knew as a boy; the dock buildings in Penarth; the Alexandria motor works; the Luckenwald Hat Factory and Manningham Mills in Halifax. "Look at that! Look at that!"

And there they are, enormous, empty, just waiting to be transformed.

Yapi Kredi Bank Operations Centre, Turkey



1

2

Description

This newly completed 45,000-square-metre environmentally sustainable and low-cost corporate operations and processing centre for Yapi Kredi Bank of Turkey, is located some 50 kilometres south-east of Istanbul. It comprises ten linked courtyard buildings in a campus setting. The choice of separate buildings, as opposed to a single large space, was a response to the client organisation's autonomous departmental structure and desire for flexibility and extendibility. The complex of buildings employs some 2,000 persons in administrative, operational, training, conference and social accommodation linked by a series of fabric-covered internal streets which unite the development and provide ready internal access between buildings.

The design approach was inspired not only by Yapi Kredi's company culture, but by the covered markets and courtyard forms of traditional Ottoman urban texturing. It also responds to the steeply sloping site, which falls more than 20 metres from one side of the development to the other and requires elaborate landscaping and planting which has yet to be completed. The total cost of the project was US$20 million.

Date

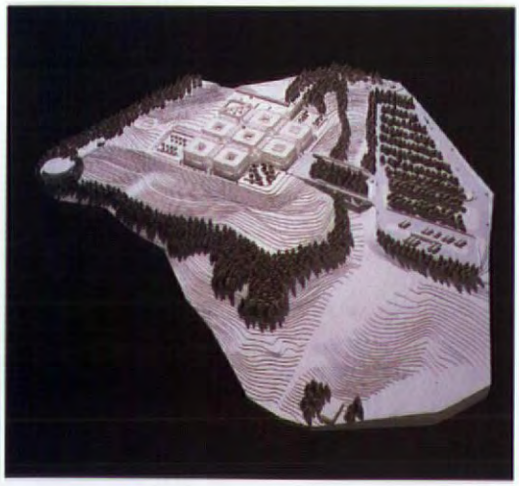
1994-1997

Client

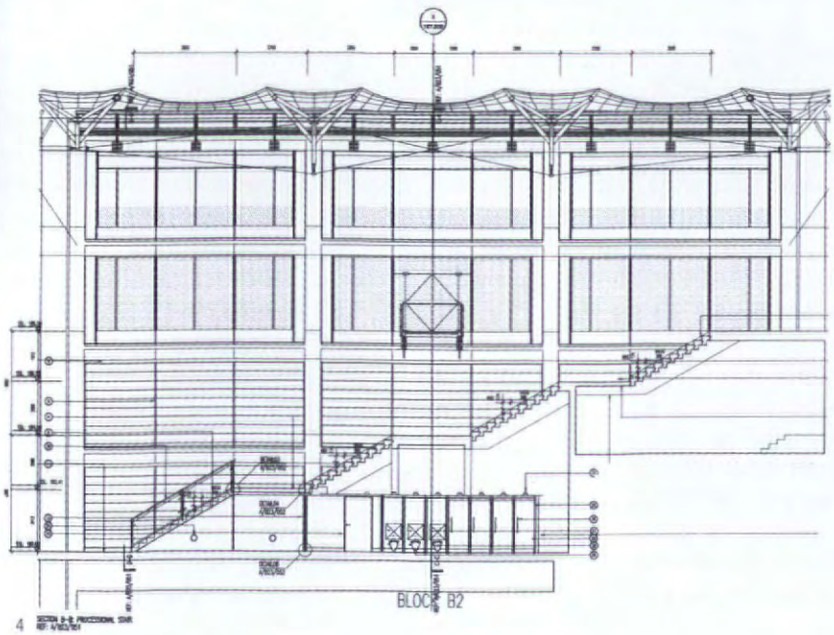
Yapi Kredi Bank

Multi-disciplinary engineers

Ove Arup and Partners Istanbul and London



3



4

1: The operations centre

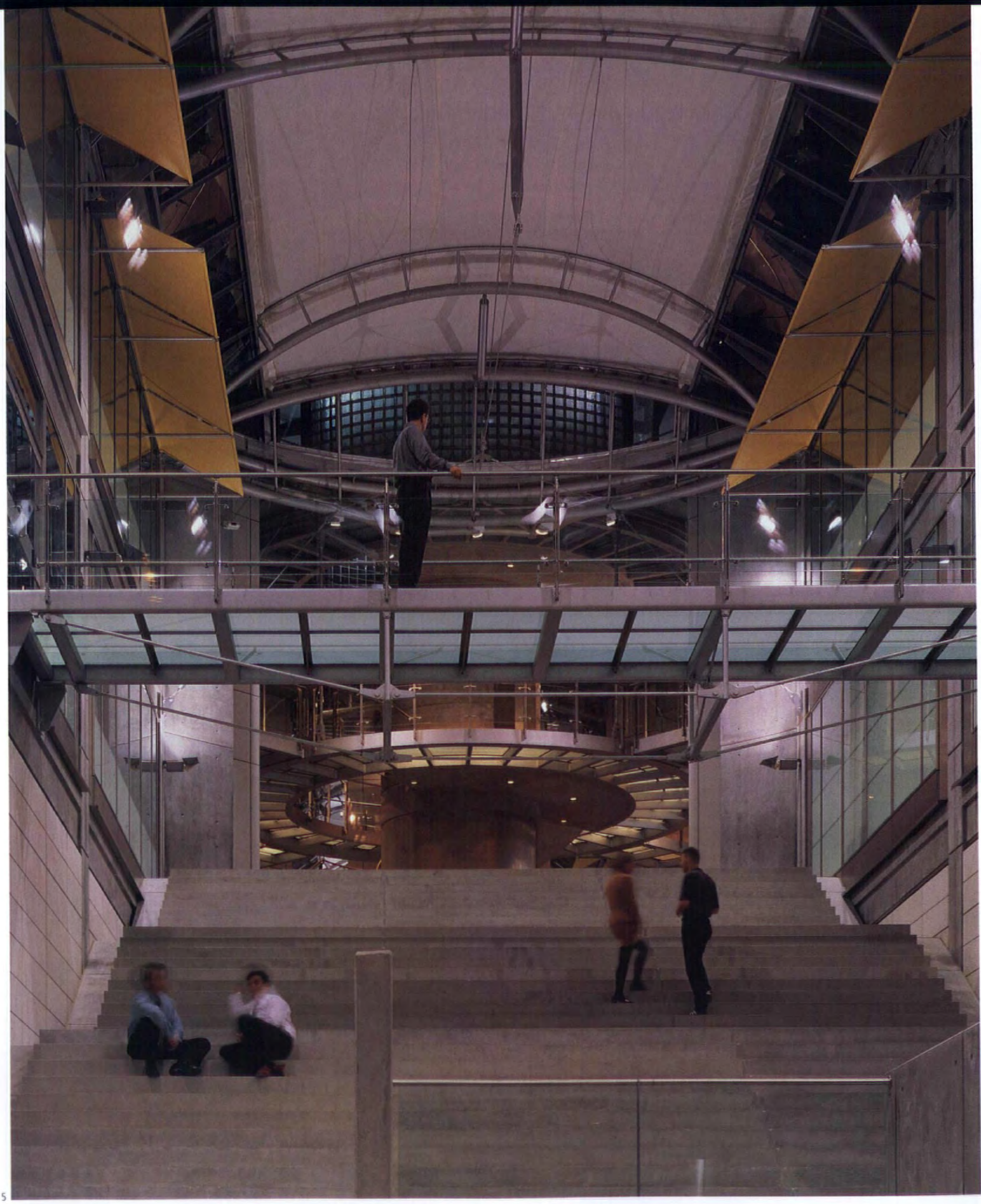
2: Internal streets link the buildings

3: Model showing the separate buildings – in response to the bank's autonomous departmental structure

4: Section through internal street, with processional stair and tensile roof

5: Detail of stairway, accommodating the 20-metre drop of the site

6: Long section



5

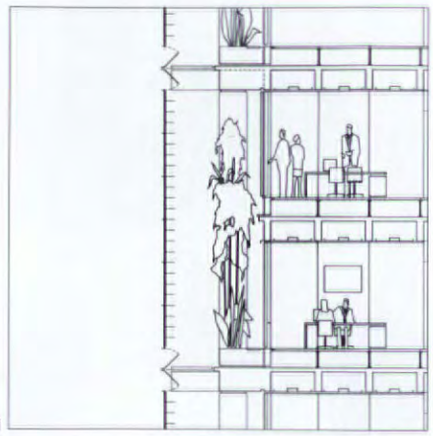
6

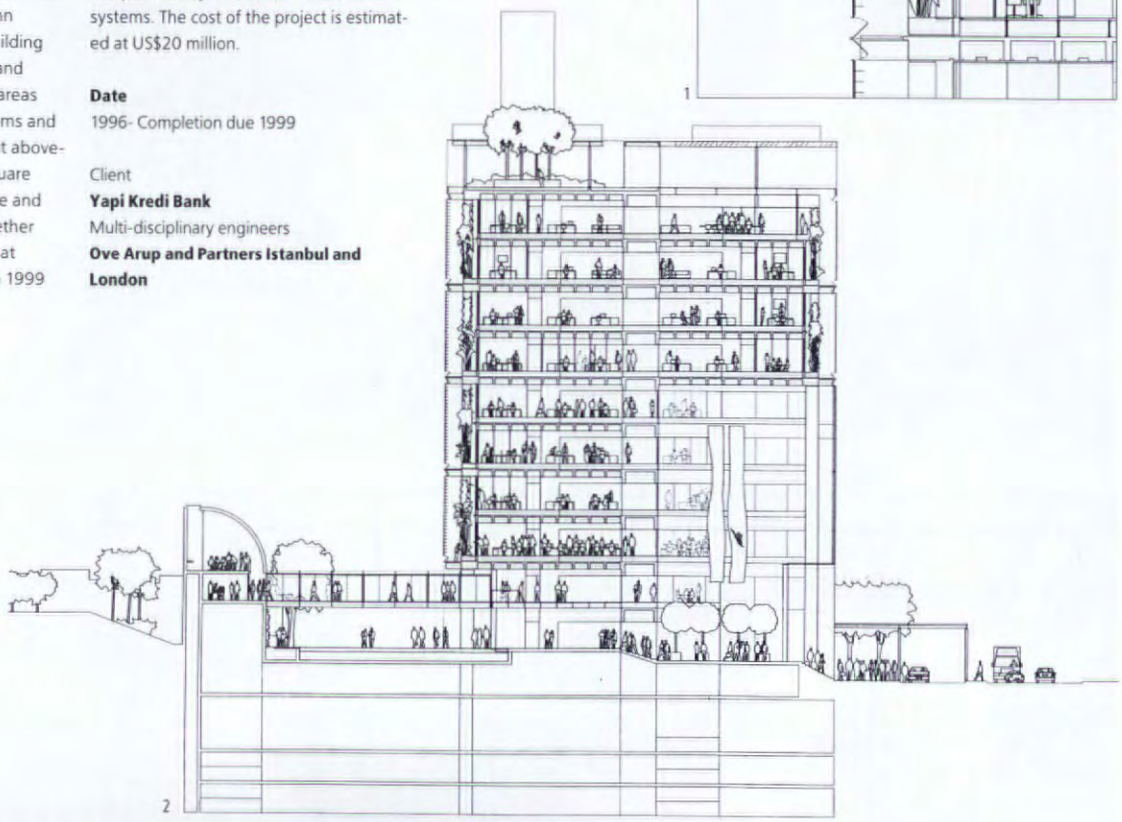
Yapi Kredi Bank Headquarters, Istanbul, Turkey

Description
A successor to the Yapi Kredi Operations Centre, the Istanbul headquarters building, which is presently under construction, is an 8-storey, 15,000-square-metre building set in a protected urban site with landscaping and planting space around it. Considerable design attention has been given to natural heating, cooling and ventilation and security matters. Commissioned from John McAslan & Partners in 1996, the building will house accommodation above and below ground. The below-ground areas will comprise car parking, plant rooms and special secure areas, while the eight above-ground floors will provide 7,500 square metres of high quality general office and executive banking floor space, together with a public access cultural centre at ground level. Due for completion in 1999 this low-energy building utilises long-span 36-metre roof beams and a unique double-floor facade treatment which is integrated with sun shading devices and clear low-iron glass. The spatial arrangement of the building is derived from pure cubic geometry, and integrates a roof garden, luxuriantly planted internal atrium garden, and reflective pool courtyard into its climate control systems. The cost of the project is estimated at US$20 million.

Date
1996- Completion due 1999

Client
Yapi Kredi Bank
Multi-disciplinary engineers
Ove Arup and Partners Istanbul and London


1

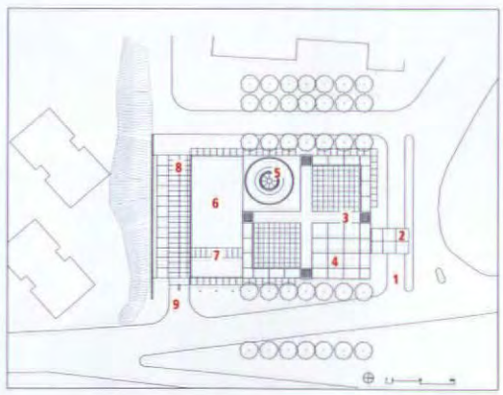

2

1: Section detail

2: Section

3: The spatial arrangement is derived from pure cubic geometry, and includes gardens on the roof and in the atrium


3



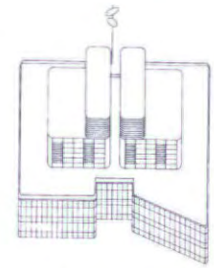
Key to site plan
1. Main entrance area
2. Canopy over main entrance
3. Main HQ building
4. Louvres over roof terrace
5. Communications tower
6. Reflective pool
7. Link bridge
8. Pavilion building
9. Vehicular entrance

1

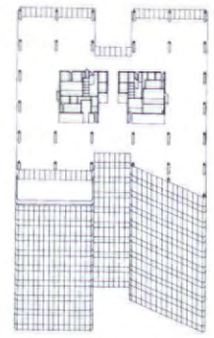
1: 25 North Colonnade; entrance elevation

2: In context with Canary Wharf tower

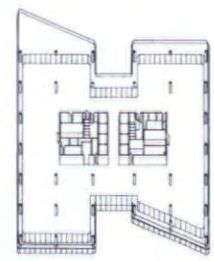
3: **Key**
1. Ground floor and water court (entrance, retail and services floors)
2. Office levels 1 and 2
3. Office level 3 (inset office floor)
4. Office levels 4 to 12
5. Office level 14



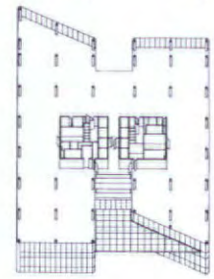
5



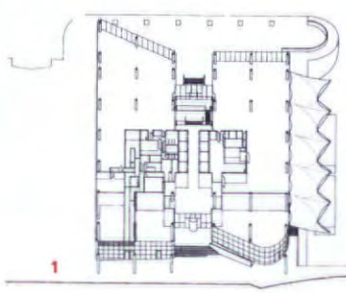
4



3



2



1

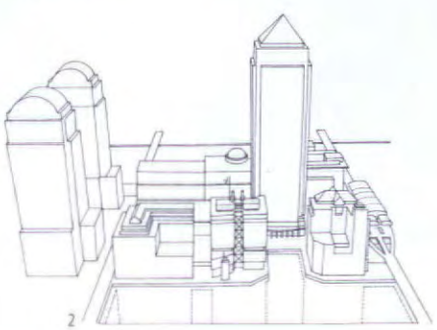
25 North Colonnade, Canary Wharf, London

Description
In 1992 Troughton & McAslan became the only British architectural firm to complete a major commercial building at Canary Wharf. Building FC-3, later to be named 25 North Colonnade, was designed as a modern building to provide an urban contrast with the more traditional-looking Skidmore Owings and Merrill building adjoining it. Originally intended to step back so as to produce a gross floor area of 35,000 square metres on 15 levels of diminishing area, the design was later modified to present a vertical front above the fourth floor podium level. This increased the gross floor area to 45,000 square metres.

In addition to a modern appearance the client's brief called for extreme clarity of internal organisation and this was achieved by means of a diagrammatic layout of two wings of office accommodation linked by entrance spaces, reception areas and lift lobbies. The result is a twin-lobed plan organised either side of a north-south axis, with a central route from the street frontage through to a promenade above a water court. Built upon a complex and expensive substructure, the steel framed superstructure of the building supports a taut skin of wraparound glazing running from floor to ceiling on each floor, with grey polished granite spandrel panels and fritted glass bands above and below full height structural glazing. The main entrance is fully glazed and is covered by a glass and steel space frame canopy which projects out towards the south-east corner of the building. The building's servicing equipment is confined to the basement floor and two rooftop penthouse units. Construction was according to a fast-track 16-month contract that formed part of the 500,000-square-metre first phase of the Canary Wharf Development. The clients were developers Olympia and York and the cost was US$48 million.

Date
1990-1992

Client
Olympia and York Canary Wharf Ltd
Executive architect
Adamson Associates
Engineers
Ove Arup and Partners
Flack and Kurtz



2

3

Imperial College Libraries, London

Description
In 1995 John McAslan & Partners was commissioned to design two low-energy independent projects comprising a 3,150-square-metre refurbishment and extension of the Imperial College Libraries Building, and the 12,000-square-metre refurbishment of the Sherfield Building on the Imperial College campus in South Kensington. Phase 1 of the proposals, the refurbishment of the Library, Music and Arts Centre, has commenced on site and is due for completion during 1998.

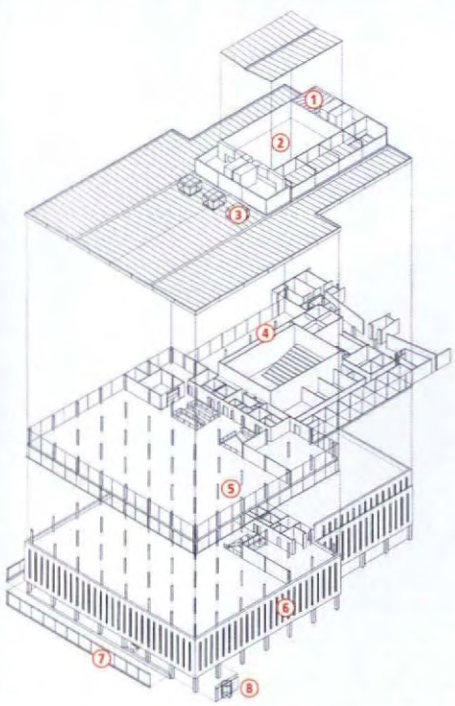
Both schemes involve extensive alterations to the existing 1960s buildings while maintaining operational continuity, rationalising building use, improving building services and providing upgraded and environmentally responsive interior spaces. Adapted and enlarged accommodation consists of the library, a new music rehearsal space and art gallery, as well as upgraded administration and student union facilities. The "heart" of the project will be the creation of a series of linked landscaped internal courtyards within each of the buildings, and the formation of a dramatic new volumetric entrance to the Sherfield Building. The total cost of the 15,000-square-metre project will be US$16 million.

Date
1995- Completion due 1998

Client
Imperial College of Science, Technology and Medicine
Quantity surveyor
Davis Langdon and Everest
Engineer
Watermans
Mechanical and electrical engineer
WSP

2

3



Key to superimposed floorplans

1. New rooflight over new MAC entrance foyer
2. Double volume to new Blyth Hall performance space
3. New rooflight lanterns over internal lift foyer and light wells
4. Single storey Music and Arts Centre extension to north block
5. Glazed new two-storey Library extension to south block
6. Existing three- and four-storey Library building
7. New glazed infill to bookshop within original colonnade
8. New entrance orientated towards Queen's Gate

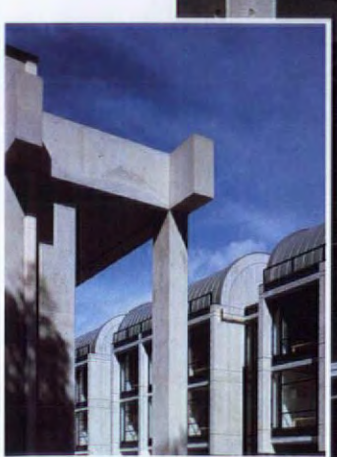
1: Old and new. Schemes for the refurbishment of the Sherfield Building including the Library and Music and Arts Centre, involve alterations to the existing 1960s buildings

2: Interior view of the Library

3: Exterior night view of the Library

1: Detail

2: The design vocabulary was inspired by the dramatic mountain setting (see cover image)



1

2

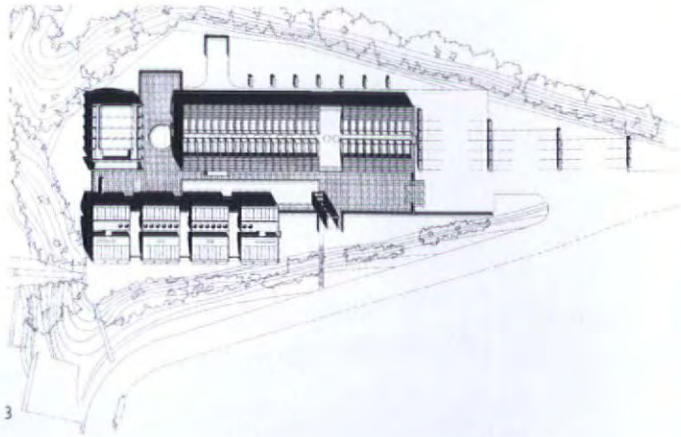
All photographs of St Catherine's College Kobe Institute by Hiroyuki Hirai

St Catherine's College Kobe Institute, Kobe, Japan

Description
In 1991 the firm completed its first overseas project in the shape of a new residential college for St Catherine's College, Oxford, in the hills overlooking the port of Kobe in Japan. The project, which began as a remodelling exercise on an existing 1950's laboratory building, developed into the provision of teaching, lecture, arts, administrative and residential buildings in a combination of new and refurbished accommodation centred round a landscaped courtyard. The clients were the Kobe Steel Corporation and the college itself. The dominant architectural treatment for the project was based on a modern design vocabulary, inspired by the College's dramatic mountain setting. The existing engineering building was refronted by means of removing its fire escape balconies and providing alternative means of escape. The architects also opened every second structural bay so as to change the proportions of the building. The design of the four new residential blocks was cued by the proportions of the work of Arne Jacobsen at the original St Catherine's College in Oxford. The project cost was US$9.6 million. The design was awarded the Anthology Prize by the Architectural Institute of Japan in 1992.

Date
1990-1991

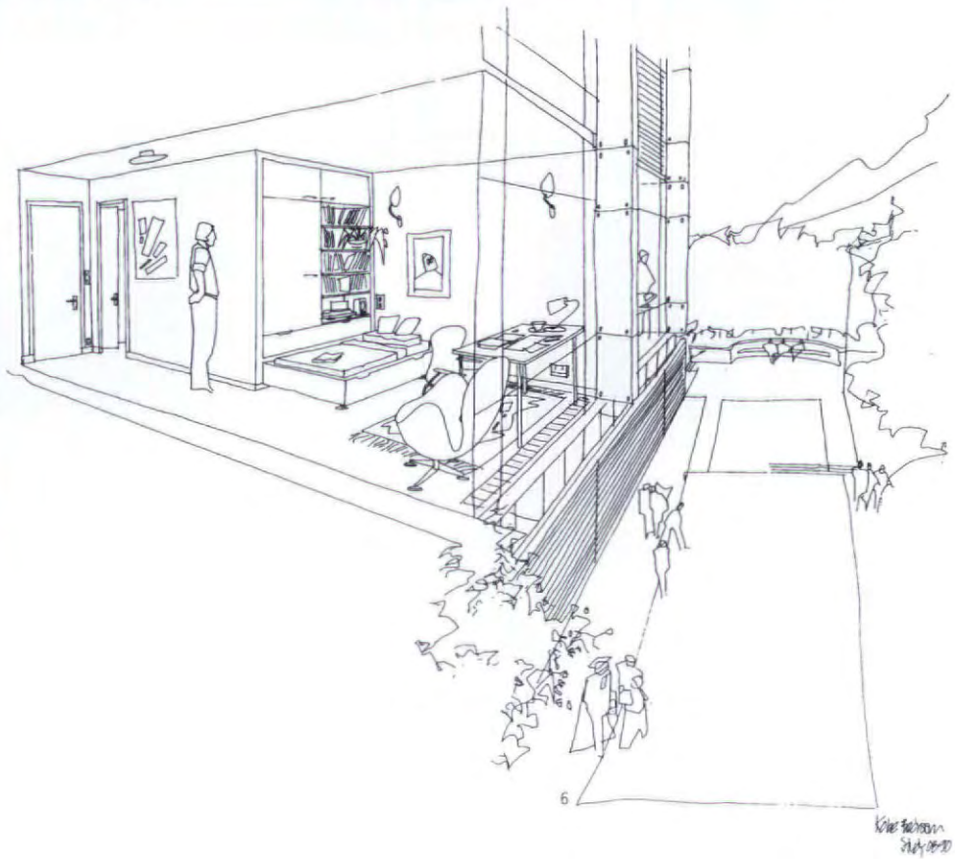
Client
Kobe Steel/St Catherine's College
Production information and main contractor
Takenaka Corporation
Engineer
Ove Arup and Partners



3

4

5



6

3: Site plan

4: The existing engineering building was refronted and every second structural bay opened to change the proportions

5: Lecture theatre interior

6: Hand drawn "Kobe Bedroom Study"

1

De La Warr Pavilion, Bexhill-on-Sea

Description
In 1991 the firm was appointed as architects to prepare a strategy for the long-term phased restoration, remodelling and redevelopment of the Erich Mendelsohn-designed, Grade I-listed, De la Warr Pavilion of 1935, (the first welded steel frame building ever erected in Britain and a pioneer mixed-use entertainment and leisure building). Initially, the practice developed a strategic masterplan for complete restoration of the external fabric. More recently a five-phased regeneration programme has been developed to deal with the functional obsolescence of the building's interior. The first stage of this work includes the provision of necessary support areas for the art gallery, restaurant and functions rooms. Throughout the project, John McAslan & Partners has consulted closely with English Heritage, the Twentieth Century Society and the Rother District Council, the owners of the building, and has obtained substantial funding from English Heritage and the European Commission Heritage Division to finance the work. The practice has also been closely involved in a recent successful application to the UK's Arts Council Lottery Fund to complete the remaining phases of the redevelopment of the Pavilion into a major arts centre by the millennium. The programme of work continues and the ultimate expenditure is expected to exceed US$9.6 million.

Date
1991- ongoing

Client
Rother District Council and Pavilion Trust
Engineers
F J Samuely and Partners
Ove Arup and Partners
Quantity surveyor
Davis Langdon and Everest

2

North elevation

South elevation

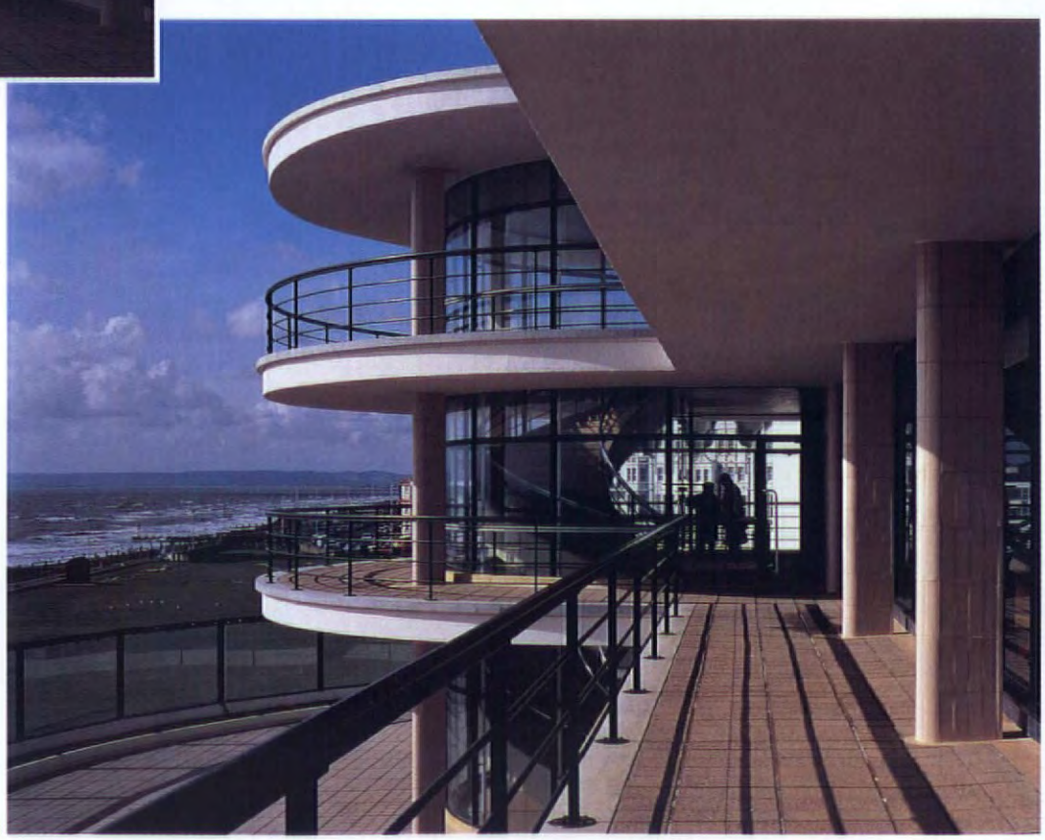
East elevation

West elevation

1: Interior showing the original Mendelsohn Serpentine staircase

2: Night view

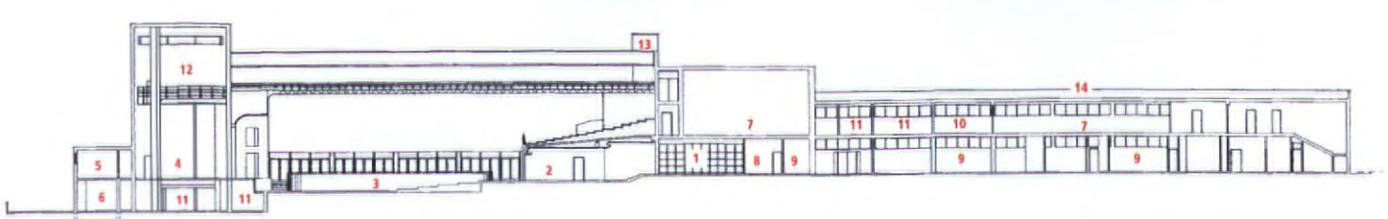
3: Daytime detail of above, showing proximity to the sea



3

Key to section

1. Entrance hall
2. Foyer
3. Auditorium
4. Stage
5. Dressing rooms
6. Plant
7. Gallery/education
8. Office
9. Kitchen
10. Bar
11. Store
12. Fly tower
13. Lift motor room
14. Sun terrace



Redhill Station, Surrey, England

Description

In 1990 the firm completed the first of a number of transportation schemes comprising a new ticket hall and platform buildings on the busy Network South East commuter line between London and Brighton at Redhill, Surrey. The client was the British Railways Board and the firm was appointed by Jane Priestman, head of design. The station features a notable circular ticket hall with adjacent retail facilities. There are also glazed platform buildings housing passenger accommodation together with other retail facilities inserted below an existing Victorian platform canopy. The contract was completed in less than two years with the station in continuous use throughout that period. The total enclosed area of the new work is some 1,000 square metres and the cost was US$4.8 million. In 1991 Redhill Station won a Structural Steel Award, and the following year gained the Brunel International Award for Station Architecture.

Date

1989-1990

Client
British Railways Board
Engineer
Alan Baxter and Associates
Quantity surveyor
Boyden and Company

1

2

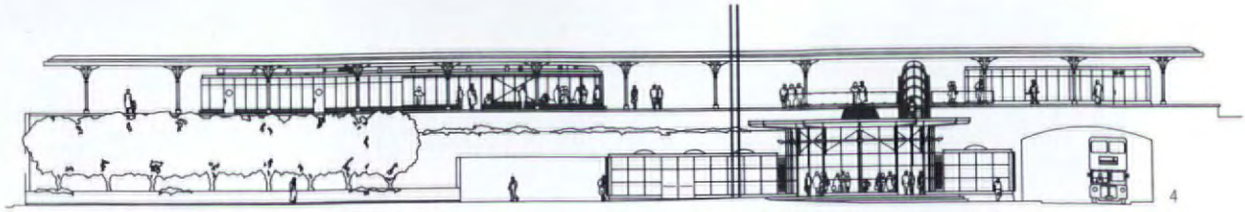
3

1: Curved glass screen wall of waiting room

2: Interior of waiting room

3: The drum harks back to Charles Holden's Arnos Grove Underground Station (1932)

4: Section



4

1

2

3

Rosebery Avenue and Hardwick Street, London

Description

This project, completed in 1992 for the developer London Merchant Securities, was Troughton & McAslan's first major commercial development on an urban site. The skilful consolidation of the available space in order to get usable sized floor plates resulted in the doubling of the available lettable space on the site. The site itself incorporates facades on two adjoining streets. Hardwick Street requiring the refurbishment of a 1920s industrial building, and Rosebery Avenue offering the possibility of the demolition of part of an existing building and the design of a distinctive new single tenants five-storey steel and glass office building providing 7,500 square metres of high quality studio and office floorspace to replace it. The reconstruction of the existing industrial building involved the construction of new vertical circulation cores and entrance routes giving access to offices and studios. The total cost was US$8million.

Date

1989-1992

Client
London Merchant Securities Group of Companies
Engineer
Ove Arup and Partners
Quantity surveyor
Walfords

4

1: Section

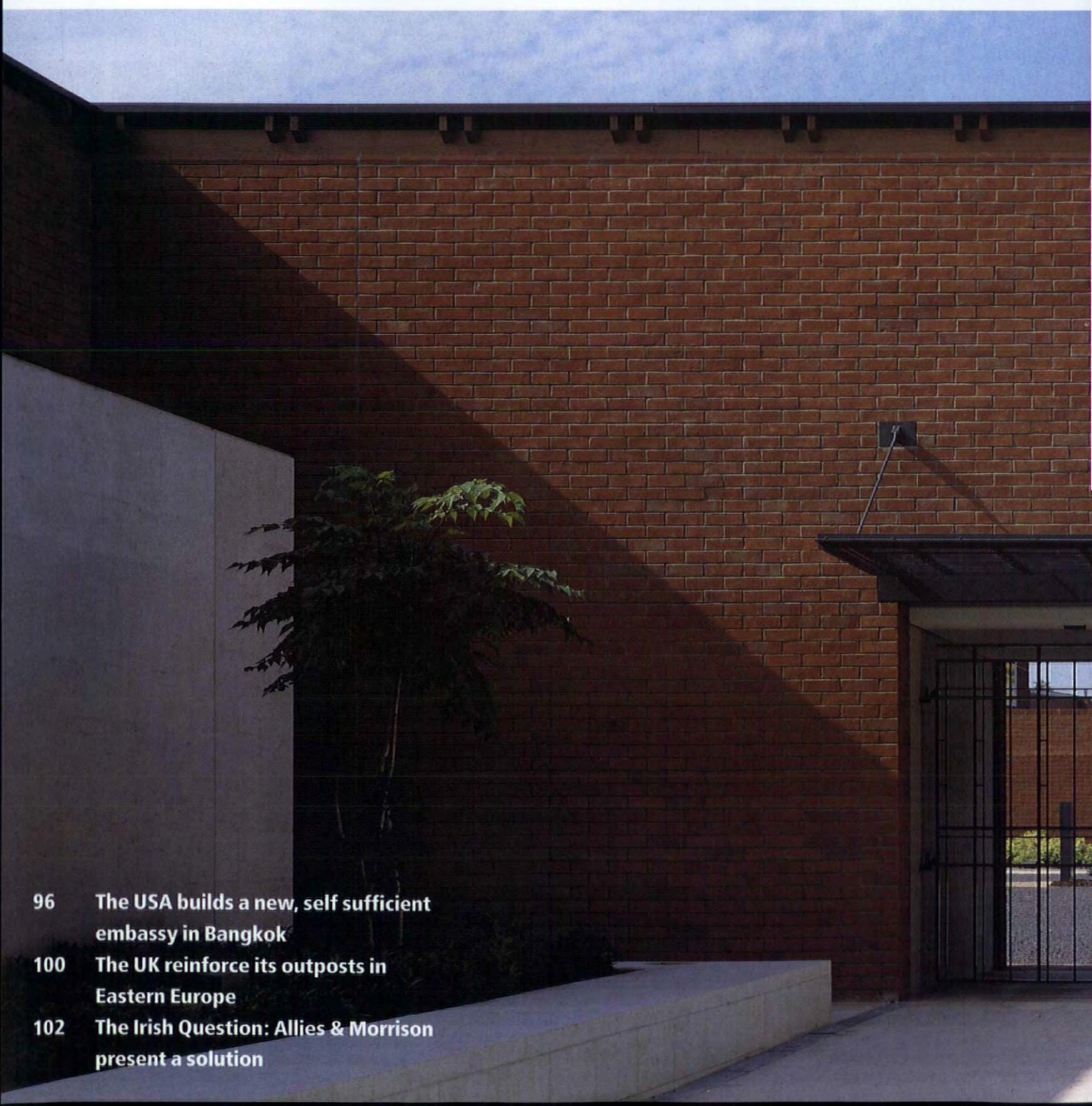
2: Rosebery Avenue elevation. Part of an existing building was demolished and a five-storey steel and glass office building erected in its place

3: Hardwick Street elevation. The reconstruction of the 1920s industrial building involved new vertical circulation cores

4: Interior detail of public area

Special Report – Embassies

Ambassadorial architecture



Some may argue that embassies are becoming obsolete as a result of advances in communications, but the demands of the global economy may actually make them more essential. What is certain is that the briefs are uniquely difficult to interpret. Security regulations dictate fortress-like requirements but governments require a "friendly" image. World Architecture reveals how international architects have dealt with this paradox.

Any attempt to report on international trends in embassy building is gargantuan. Embassies are concerned with restricting information, while publishing is not. The USA has the most active embassy building policy. Their extensive range of "new builds" around the world represents their solution to the terrorist attacks of the 1980s, discussed later. Security is the dictating force behind these structures and the similarities between them are obvious. While they are pleased to authorise the publication of checked text, publication of floor plans are prohibited. *WA* correspondents in Asia, particularly in Japan, encountered a stubborn reluctance to release material on grounds of security. Similarly in Latin America, the bureaucratic machine ensures only a rudimentary glimpse of embassy building policy. In Europe recent changes in Germany, and the opening up of the former Eastern Bloc, have resulted in both new build and reclaimed embassy building. The UK Overseas Estates Offices are the only government bodies which have authorised *WA* to publish floor plans of their projects.

Born in the USA?

The USA currently has 162 embassy office buildings (technically known as chanceries) and 77 consulates worldwide. In addition to diplomatic and visa offices, embassies contain offices of a growing number of government agencies, from the Commerce Department and AID, to Internal Revenue Service, Drug Enforcement Agency, and CIA. Despite a budget crunch that is forcing the State Department to cut representation and close selected consular posts (23 have closed since 1990), embassies are growing in size and complexity. This, plus the rising threat of terror that mandates strong (and costly) security, and distant locales that impose construction constraints, sets the US embassy building programme apart from domestic government building programmes and also presents special challenges to architects who seek this work.

Previous page:
Allies & Morrison-designed UK embassy in Dublin. Photograph: Peter Cook of VIEW

This page:
Embassy of Singapore, Washington DC by RTKL

Setting the style

From the outset (in the 1950s) the USA's Foreign Buildings Operations (FBO) advisory committee showed a marked preference for professional icons and younger rising stars – awarding contracts to Marcel Breuer (The Hague, Netherlands), Walter Gropius (Athens, Greece), and Josep Lluis Sert (Baghdad, Iraq), as well as Eero Saarinen (Oslo, Norway) and Harry Weese (Accra, Ghana). Saarinen also won the FBO's first limited design competition (1956) for London and served on the advisory committee.

In the early days, the "plum" jobs were enough to kick-start or re-ignite a career. Edward Durell Stone, for example, re-established his entire career on the basis of the acclaim he won for his landmark embassy in New Delhi (1954-59). While officially open to all, the selection process actually operated within a relatively small network of professionals and emphasised the primacy of individual architects.

By contrast, the emphasis today is on teamwork, and lacking funds, the State Department has far fewer "plums" to offer. The US$54.5 million embassy (designed by Skidmore, Owings & Merrill) and now under construction in Ottawa, Canada is an exception. The FBO also plans to build embassies in Berlin and Beijing. But the FBO does not build all of its embassies from scratch. Since 1926, ›

More to it than meets the eye

Compiled by Tom Wiggins of Hanscomb

Conceptually, an embassy could be considered similar to a prestige or headquarters office building, but it is much more. In addition to providing office space for the ambassador and staff, an embassy requires public areas for visitors who require information or assistance, accommodation for ceremonial functions and private secure areas for political operations. There are therefore contradictory needs for the building to be open and inviting to the public, yet secure and secretive for diplomatic purposes.

Typically, embassies are one-off stand-alone facilities located in the capital city. Other options for providing embassy space range from buying an existing office building to renovate, to leasing space in an office building. Design can be more complex when the embassy compound must include the ambassador's residence and staff housing, but this is unusual.

While there are a wide variety of activities in an embassy, they can be generalised into three sections:

- The Consular Section that handles public services, such as passports and visas
- The Commercial Section that helps promote home country business
- The Chancery that deals with political and defence issues

Size and make-up of embassy staff vary from country to country. Programmatic factors affecting the design brief include respective country sizes, political relations and commercial activities. Immigration and consular programmes can have a greater impact on briefs in developing countries. Trade and cultural programmes may have a more significant role in developed countries.

1

Politics dictates levels of security

Compiled by Hanscomb

Countries whose facilities are likely targets of terrorist attacks have a different level of security requirements than those that may not. So, security for embassies can range from little more than sophisticated surveillance and detection equipment, to full scale blast/bomb proof design.

There are several aspects to this issue. For simplicity think of security measures under the following general categories:

- Terrorist attack
- Anti-espionage
- Intruder prevention/determent/detection

Blast/bomb resistant building design will impact the siting and landscaping of the complex, size of structural elements, exterior walls and windows and even interior finishing.

The anti-espionage aspects of embassy design go beyond surveillance and detection. The communications centre may be a concrete vault with dedicated mechanical and electrical systems. Special measures would be taken to seal any openings for services entry.

Intruder prevention/detection systems for embassies will be as "state of the art" as possible. They are often installed late in the project schedule. Sometimes security systems may be excluded from the construction contract and installed following completion.

› the government has built more than 80 embassy office buildings, but it has purchased or leased an equal number or more. It also builds, buys, or leases (and maintains) ambassadorial residences, staff apartments, libraries, warehouses, Marine quarters, motor pool facilities, commissaries, and even schools. For renovations to all of these, including ever-needed security upgrades, the FBO calls upon outside design firms for a variety of architectural and engineering services.

Moving with the times

Prior to the 1960s, the FBO had little reason to regard physical security as a high priority, but concerns mounted as protesters, and then terrorists, singled out American embassies as targets. In response to bombings at US facilities in Beirut and attacks elsewhere, the State Department adopted stringent security standards in 1985. James Stewart Polshek & Partners, for example, had already prepared a design for the embassy in Muscat when the new standards sent the architects back to the drawing boards; their revised design featured blast-resistant reinforced concrete walls, up to two feet thick. In 1954, the FBO's design policy consisted of several paragraphs, and architects merely used it as a guide; current design criteria fill hundreds of pages and require know-how only available from large firms or multi-disciplinary teams.

They've got what it takes

With nearly 600 employees and eight offices worldwide, RTKL is a firm well-positioned to offer the diversified services needed by the FBO. Following the Gulf War, RTKL designed the US$50-plus million embassy compound in Kuwait. The FBO also retained RTKL on a five-year indefinite quantities contract for projects including walls, gatehouses, and other security renovations at embassies in Jakarta, Lagos, and Nairobi. As RTKL principal Rod Henderer describes it, this contract means that a firm is "ready to go" when work arises; the FBO only has to negotiate the fee to launch a project. The arrangement benefits both architect and client.

With 21 employees and one office just outside Washington DC, Oudens + Knoop is a much smaller firm that has worked effectively with the FBO at more than 60 foreign service posts over a period of 27 years – proving that the large firms have no monopoly on foreign buildings. The firm has prepared feasibility studies for work in Paris, France, collaborated on the design of the ambassador's residence in Seoul, South Korea (1976), and designed the embassy compound in Mogadishu, Somalia (1984-90), a post already abandoned to Somali rebels. Currently, Oudens + Knoop is renovating and expanding an historic apartment building purchased by the FBO for use as an embassy in Ljubljana, Slovenia.

FBO advertises major projects in Commerce Business Daily and conducts technical, design, and management evaluations of all who respond. When it advertised the Ljubljana project in 1995, it limited applicants to small (American) businesses. Firms needed to demonstrate expertise in historic preservation, physical and technical security upgrades, and more; they were asked to indicate that they had no business with Libya; and they had to agree to comply with the Omnibus Diplomatic Security and Anti-Terrorism Act by filing for a

security clearance. After reviewing more than 40 responses, some voluminous, the FBO selected Oudens + Knoop. For Ljubljana, the general contractor is J A Jones, an American firm (owned by a German parent company); labourers are both local and American. By law, US products receive an economic advantage.

Sometimes even the USA needs assistance

Non-Americans can, and do, play a role in the embassy design process. To assist in Ljubljana, for example, Stuart Knoop hired a young Slovenian architect, who had studied in the USA. American firms often associate with local architects to smooth the way through unfamiliar regulations and to handle translations.

Japanese architect Tatsuya Okura may be an exception to the "hire American architects" policy; he designed the American consulate and staff housing in Osaka in the early 1980s. Since the project involved an exchange of property (the obsolete consulate building in Kobe), the FBO solicited proposals that included land in Osaka, plus design, financial package, and construction. As the best value to the US government, the FBO selected the group that included Okura, who trained at Harvard. At Osaka, as elsewhere, new construction meets American and local building codes. Where possible, the most stringent code takes precedence.

The new US embassy in Bishkek, Kyrgystan, is yet another sort of the FBO project, a design/build job that features a joint venture between Cullman Industries, manufacturer of modular building components (including stainless steel diners), and M F Malone Company, a general contractor. After the FBO contracted with Cullman to investigate prefabrication techniques, it decided to apply those techniques in remote Bishkek, where everything needed to be imported and speed was essential. Architects at Hellmuth Obata + Kassabaum (HOK) and FBO staff architects, collaborated on the futuristic design now under construction.

North of the border

Canada, like the USA, greatly expanded its foreign building in the 1950s when it launched its first major building programme – with embassies at Bonn, Brasilia, Canberra, Islamabad, New Delhi, and Warsaw. Like American embassies of that era, nearly all reflected the influence of the "international style". Twelve major projects followed in the 1970s, including embassies in Tokyo, by the Canadian firm Moriyama & Teshima, and in Washington, by Arthur Erickson. At Bridgetown and Dar es Salaam, recently completed Canadian embassies feature prefabricated components.

In embassy designs, both American and Canadian architects have grappled with the problem of how to show respect for local design traditions while proclaiming the uniqueness of national identity. For relatively young nations, both with a colonial heritage, the challenge has been how to borrow from the past and also from local vernacular themes without trivialising either one, and also how to create buildings that look to the future.

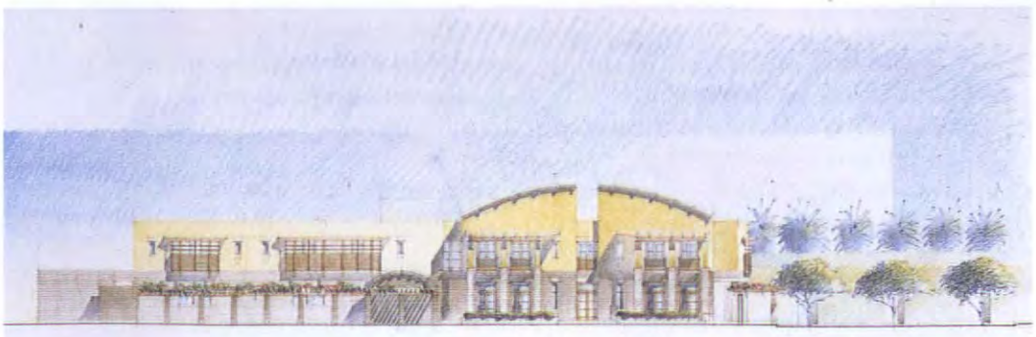
As both governments move away from costly ›

1: US Embassy in Ethiopia by RTKL

2: US Embassy in Ljubljana, Slovenia by Oudens+Knoop Architects, PC (now under construction)

3: Following the Gulf War RTKL designed the US$50+ million embassy compound in Kuwait

2



3

1

and slow large-scale new construction, we are likely to see more renovations of older buildings and more experiments with prefabrication. Set-back requirements and other design constraints will be determined by site, rather than applied blanket fashion to all projects, but security will remain a top priority.

Embassies in Asia

In the changing political climate and turbulent economies of Asia, countries are forming closer alliances and opening markets to foreign investment. This process of globilisation means new diplomatic missions and the expansion of existing ones. These challenges can be particularly difficult in Asia, where third-world building practices may lag behind the first-world desires of clients and architects.

In Asian cities the embassies of Asian countries tend to be smaller operations than their Western counterparts: often nothing more than rented office space, with minor security modifications. This reflects smaller operational budgets, less stringent security requirements, and allows the flexibility to scale embassy operations up and down. It is also symbolic of the less directly confrontational nature of Asian diplomacy. Asian embassies in other parts of the world have become targets in violent struggles, from the terrorist takeover of the Japanese embassy in Peru, to the anti-Communist Vietnamese protester who drove a bulldozer through the front gate of the Vietnamese embassy in Paris. Yet such events are largely unheard of in Asia. Even amidst last spring's violent coup in Cambodia, the embassies in Phnom Penh remained un-threatened.

With larger budgets, Western embassies are often more complex projects – asked to combine detailed security requirements with an image of openness. After the bombing of the US embassy in Beirut, for example, US embassies were required to have no more than

The market for embassy buildings

Compiled by Hanscomb

Typically, there is not a large market for design of new embassy buildings. Major renovation projects for existing embassy facilities are more common than new construction projects. Political events often propel the amount of embassy construction in, or by, a country. Recent examples of political events spurring construction of diplomatic facilities are:

- The disintegration of the USSR into separate States.
- The reunification of Germany with the subsequent move of the capital from Bonn back to Berlin.

Other design issues

Compiled by Hanscomb

The embassy is a visual and public representation of the home government in the host country, and this dictates its design philosophy which will have two extremes:

- To use styles and materials representative of the home country
- To use styles and materials representative of the host country.

From past experience, Art Maw of Hanscomb's Ottawa office observes that design briefs requiring such sympathetic architecture are quite common.

For most governments, new embassy projects are infrequent. They often involve architectural competitions which awards the design commission to a respected design firm. Design of an embassy is perceived as a prestigious commission by architectural firms. Projects move slowly and are subject to exhaustive reviews and interaction with key embassy and ministry staff.

One final issue is whose building regulations will be used. In reality, it may be a combination with the more stringent regulations prevailing.

15 percent glazing per structural bay. But image and security can complement each other. Steve Smith, design director of Terry Farrell & Partners Hong Kong, explains that the stone base and perimeter building design for the new British Consulate Complex in Hong Kong expresses a certain British reserve, while providing security that "isn't too obvious, like spiky railings". In the Australian embassy in Beijing, by Denton Corker Marshall of Melbourne, Australia, the traditional Chinese planning principles which create a hierarchy of public, private, formal, and informal spaces, lent themselves to the security principles of controlled circulation and concentric security zones.

Some governments have requirements that materials be imported from the home country, based on an overall project percentage or a weighted cost comparison. Most often the final material sourcing depends on what is available locally that also meets the home country's design standards. In Beijing, the Australian embassy used Chinese steel and concrete, but imported almost everything else, including over 250 kilometres of electrical cabling and 300 kilometres of pipework. For the renovation of a 1907 villa as the ambassador's residences in Hanoi, North Vietnam, the US government is flying in "everything but the sand for the concrete", because, according to a State Department ›

1: South Korean Embassy in Ottawa, Canada by Leonard Parker Associates with Chang-Woo Chung of Korea and Choonng-Sihn Youn of Canada

2: US Embassy, Tokyo by Cesar Pelli & Associates

3: Model of Mexican embassy in Guatemala by Teodoro Gonzalez de Leon and Francisco Serrano

2

3

official, "there is very little available here that would meet our standards". But the British Consulate in Hong Kong used more local suppliers because of the cost savings and relatively high quality available. Construction labour for embassy projects tends to be a mix of local labour and home country supervision. Often a joint venture between home and host country contractors provides this mix.

Climate and soil conditions can necessitate elements of local design vocabulary, but architects vary on how much of the host country's tradition they adopt. Rayford Law, project designer for Kallmann McKinnell & Wood's US embassy in Bangkok, remarks that the mix of cultures, and the lack of a consistent homogeneous urban context in cities like Bangkok, gives designers "a freedom to be more abstract". Nancy Cheng, an architect on the same project, says that the building's image is neither Thai nor American, but "projects modernism tinged with classicism". (*For more detail, see project review in this report.*)

The Australian embassy in Beijing makes more direct references to Chinese architecture. The security walls are punctuated with openings that allude to traditional Chinese garden wall design.

Mexico abroad and the USA in Chile

Teodoro Gonzalez de Leon and Francisco Serrano (*featured in WA53's Mexico report*) were commissioned to build Mexican embassies abroad in Guatamala and Berlin. Like their Berlin embassy, and the US embassy in Peru (*see opposite*) the form is mostly closed for security reasons and incorporates design features reminiscent of their indigenous culture: Mayan and Andean respectively.

In Chile, Carlos Alberto Cruz explains that most embassies occupy existing office buildings. The UK embassy is in a high rise, but appropriately brick faced, office block.

Initially the US embassy in Chile was to be a Richard Meier building on the Almed, Santiago's main high street. However, the site and architect were changed. "You can imagine our reaction" says Cruz "we thought we'd get a high quality signature building in the city centre and what do we get instead?"

The new US embassy by Leonard Parker with Carlos Alberto Cruz and Associates, cost an estimated US$35 million worth of construction and produced 125,000 square feet of space.

The project manager for Leonard Parker, Francis Bulbulian, claimed that it was difficult to balance the State department's wish not to reveal too much information. "Any presentations that we gave the Chilean architects had to be very abstract". With the result that Cruz

1: Exterior of US embassy in Santiago, Chile by Leonard Parker Associates with Carlos Alberto Cruz Architects

2: Interior shot of above embassy revealing cavernous interiors

1

2

Peru

At the time that Arquitectonica won the commission for the US Embassy building in Lima in 1990, the Peruvian state was immersed in a non-declared civil war against the Shining Path. The building was seen as the first of two phases, part of a masterplan the second phase of which will include the ambassador's house, and the headquarters of the Agency for International Development. The construction was carried out by two prestigious Peruvian contractors, supervised by American contractors, and the workforce employed was Peruvian. All materials used in the construction of the exterior are of local origin, with the exception of the American steel used in the reinforced concrete structure. All furniture inside is from the USA.

Interior showing ceiling of stars

Spatially, all buildings in the masterplan are organised as independent and isolated blocks, with the embassy at the front, standing upon a gigantic platform. The function of this platform is also to provide covered areas for various uses and to compensate for the terrain's natural inclination. Emerging confidently from the lower surroundings, this volume is the first noticeable characteristic of the building.

The building has the striking capacity of producing unprecedented reaction. All this drama is intentional. As Fort-Brescia puts it: "With the US Embassy in Lima we wanted to create a visual statement that can be subliminal and pure." Sublimity is something that the building delivers via the grandeur and immensity of the mass and the effect that the building produces in those who experience it from the outside.

Given the nature of the commission and the commitment of the architects to the location of the building, it had to deliver more than visual sensation. This is achieved by means of establishing referents, "subtle and intangible referents linked to the site". The referents are both ornamental and volumetric, as well as Peruvian and American, and are obviously a medium to establish an abstract connection between both countries. "I was looking for something that can be recognised as Peruvian but also as American, something that can be open to interpretation and meanings."

Images from EDSTO

Facades are treated like an enormous canvas

The facades are treated like an enormous canvas and are dominated by a series of geometric features carefully organised over the surfaces, juxtaposed to somehow alter the scale of the building. The reaction from the public to this building has been mixed, it is a question of "love it or hate it" but as time passes, the building is becoming a landmark of the city.

By Eduardo Hoyos-Saavedra

regrets that their "architecture doesn't fit at all, it is not related to the landscape".

Russia

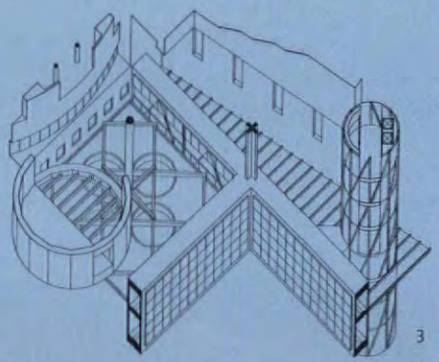
As Russians now have more opportunity for travel, and as commercial relations with foreign countries are developing rapidly many embassies have found a need for expansion. As a rule, architects are commissioned from the given embassy's home country.

The US embassy's attempt to expand their quarters has made it into the annals of diplomatic history. In 1984, the construction of an 8-storey red brick cube intended to serve as the chancery building designed by SOM was halted when some "anomalies" were found in the building – the Soviet construction crew had bugged the building to such an extent that it was virtually a giant microphone. At a cost of US$240 million the nearly-completed chancery is being rebuilt according to a design by HOK. The revisited version, to be clad in white stone with a glass-curtain facade, attempts to nod to the architecture of the White House, Russia's chief governmental administrative building, opposite.

After years of wrangling with the Russian government the British Embassy is now ›

3

3: In a "you scratch our back and we'll scratch yours" set up, the Russian government agreed to smooth the path of the new British embassy in Moscow on the proviso that the British government undertook the refurbishment of the Russian embassy in London on Kensington Place Gardens (shown here). The work was undertaken by the Building Design Partnership



Berlin: an international showcase

With the transfer of the seat of government from Bonn to Berlin there are approximately 100 embassies, residences and schools to be built in Berlin; an entire diplomatic infrastructure needs to be established.

When the transfer was announced, foreign governments may have had consulates or embassies in East Berlin as well as an embassy in Bonn. Many major western countries owned land or property in East Berlin. After the decision to move the capital many countries reclaimed their property and land, which was often neglected or destroyed. It is proposed that the new British embassy will be on the site of its pre-war predecessor at Wilhelmstraße 70, close to the Pariser Platz. Michael Wilford's competition-winning design satisfies the FCO's brief (*see Britain, main text*) through the building's stripped-down stone facade, punctuated by a "letter box into Britain": a simple entrance through which the mechanics of the building can be viewed from street level – open courtyard, glazed winter garden and "piano nobile".

The French embassy, designed by Christian Portzamparc, and the US embassy, designed by Moore Ruble Yudell (MRY) are also being built around Pariser Platz. MRY's proposed US embassy will be situated next to the Brandenburg Gate and complies with the Berlin Senate Building Guidelines regarding this sensitive part of the city. The design uses traditional materials and forms, and includes an inner courtyard.

The Mexican embassy design shows greater emphasis on home country culture with a strong Mayan influence. Another solution for providing embassy space which is often used by smaller nations is simply renting office space.

1: Christian Portzamparc's competition-winning design for the new French embassy on Pariser Platz

2: Moore Ruble Yudell's proposed US embassy in Berlin is to be located next to the Brandenburg Gate

3: Axonometric of Michael Wilford's "letter box into Britain" design for the British embassy in Berlin

›constructing its new quarters on a prestigious embankment site just down the river from the White House. (*See image of Ahrends Burton Koralek-designed embassy in the Russia Country Focus earlier this issue*). With these two exceptions, little new construction is actually occurring. Those embassies fortunate enough to expand on their present lots are able to build additions. At a cost of US$5 million, Denmark recently completed restoration of its eighteenth-century palace as well as the construction of a non- descript 300-square-metre addition according to the design of Dane Jan Soendegaard tucked behind the historic building. Austria recently completed a renovation of its turn-of-the-century mansion for approximately US$2 million incurred by the Austrian government.

Britain

In Britain the Foreign Office supervises over 4,000 properties in 132 countries. Project sponsors within the Policy and Client section of the Overseas Estate Department (OED), describe

Jussi Tiainen

their role as that of representing the client's interests. "Until recently the Overseas Estate's budget was derived mainly from public sector funding provided by the Treasury. Now, with government encouragement for public/private sector partnerships, we are exploring alternative ways of funding projects, such as the Private Finance Initiative," explains a spokesman. "Tony Blair's vision for a post-Empire Britain is clear; 'to make this country pivotal, a leader in the world'."

The FCO announces its major new projects in the "Official Journal of the European Community". The OED received 55 applications to the design the Berlin Embassy – only five of which were not British, a fact that "disappointed" rather than "surprised" the Project Sponsors. "We had expected a wider interest following our notice. Our briefing to architects include the phrase: 'The new building should be identifiably British and project British interests', and we suppose other Europeans may have thought that only British architects could produce the 'Britishness' required". But that is not necessarily the case. New projects in Islamabad, Pakistan; Wellington, New Zealand; Canberra, Australia have been successfully completed using local consultant architects. WA

Contributors include: Jane C Loeffler, PhD, the author of The Architecture of Diplomacy: Building America's Embassies, *forthcoming from Princeton Architectural Press (1998); Jack Robbins architect and freelance journalist based in Hong Kong; Eduardo Hoyos-Saavedra, Peruvian architect and journalist working in the UK; Bay Brown in Russia; Steven Whittle at the UK's Overseas Development Office.*

1: The French embassy in Stockholm is a restoration by Camus Sanijan of Paris and EGA Arkiteckter AB of Stockholm

2: Finnish Embassy in Washington by Mikko Heikkinen and Markkus Komonen

3: Obayashi represented the client during the 1995 competition for the US$990,000 (FF5.7 million) Japanese embassy in Paris which was won by architect Stanislas Fizer

Cost considerations

Compiled by Hanscomb

Since construction of a new embassy in a host country is a one-time event there is very little historical experience to draw upon and a government building will have a high probability that politically based procurement practices will greatly influence cost. An overseas location merely compounds these cost impacts. The following are politically based influences on cost, which may or may not apply for all countries:

- There may be requirements for award of the construction contract to a home country contractor. It is equally likely that many of the workers will be from the home country, particularly for construction of secure areas. Supervision and security arrangements for the construction site will require special arrangements. The security-related inspection process will impact schedule and cost.
- Many materials may be purchased from the home country and shipped (in secure containers) to the site.
- Reciprocal agreements may exist between countries regarding duty free importation of construction materials.

Other factors particular to embassies that will determine the magnitude of costs include:

- Standby facilities for water, electricity, telecommunications, mechanical and electrical services may be required.
- Quality of finishes will be high in public, ceremonial and senior staff areas. However, high quality finishes are not maintained throughout the facility. Offices and work areas may have standard, or even low quality finishes.
- The level of security required will greatly impact building costs.

A few cost considerations for blast/bomb resistance are:

- Structural frame costs may be two to two-and-a-half higher than for a standard office building.
- Structural/fenestration elements of the exterior wall can cost two to three times more than a standard office building, depending on configuration.
- Providing a blast resistant exterior skin (i.e., mainly thick heavily reinforced concrete walls) leads to the use of high quality exterior finishing materials such as marble and granite.
- Other security related cost impacts include internal partitioning that may have requirements for hard-line partitioning, forced entry blast resistant (FEBR) glazing, and extensive use of electronic entry controls for doors.
- Embassy space requirements are being reduced by new technologies. For example, most passport and visa records are now stored electronically, reducing the storage requirements for these areas.

Embassies are not an economical building type and their costs are not readily disclosed by Foreign Ministries. Commonly available indexes, such as the Hanscomb Index published in *World Architecture*, are invalid because of the highly variable procurement practices followed. Budget embassies are possible and in most developed countries it is unlikely they would cost less than US$1,500 per square metre. However, embassies can cost up to, or over, US$4,000.

Building America abroad

During the past decade many security requirements governing new US Embassy construction have changed. Terrorist attacks against US Embassies during the 1980s led to the implementation of the Omnibus Diplomatic Security and Anti-Terrorism Reform act of 1986. This mandated and funded improvements to existing embassies and the construction of new ones. Chuck Twardy met Patrick Collins, chief architect at the State Department's Foreign Buildings Operations, at his office in Washington to discover exactly how restrictive these regulations are. Portrait: Robert Lautman.

The US State Department's diplomatic-security specialists decided that the new embassy in Ottawa, Canada, need not be a fortress. "This is Canada, this is Ottawa, you can drive there from the US," observes Patrick Collins, chief architect at the State Department's Foreign Buildings Operations (FBO). "We have a very beautiful site in Ottawa, it's very important to the Canadians. It's as if it were on Pennsylvania Avenue here in Washington, which is where the Canadians are here," says Collins, whose office overlooks a less-profound landscape of mid-rise towers in Arlington, Virginia, across the Potomac River from Washington, DC. "And the Canadians were very interested in having a good, modern building that wasn't a bizarre piece of architecture driven by what they perceived to be 'other-world' events."

Skidmore, Owings and Merrill's (SOM) design offered a glass wall to Parliament Hill, and the Canadian National Capital Commission loved it. But then they saw the proposal on the 1995 morning when the Federal Building in Oklahoma City was bombed, and Collins relates that everyone at the meeting realised that the world had changed. SOM responded with a more blast-resistant curtain wall. The building, due for completion in 1999, illustrates the shifting issues of context and security that concern Collins and the 20 architects who work with him. "No two of our projects are really alike. I think that's one of the commonalities of all our projects – that there aren't any."

Never the same twice

"You just never know what you're going to come across." The Berlin Embassy competition jury eliminated one entry because of its neoclassical aspects, which it was felt evoked the host nation's Prussian past. "The presence of the US government in a foreign country has a very specific iconographic presence and in the meaning of the building in the local culture I find something potentially very interesting," he says. "We pose the architectural problem as really a pairing-off what at first seems to be opposites: we want it both to be respectful of its context and we want it to be uniquely American." Compound that conundrum with the complications of security and you sense the challenges of designing an American chancery (the technical term for a US embassy office building).

Yet more than 100 offices routinely respond to the FBO's notices. Contracts for designing chanceries, however, will go to the relative handful of firms with the expertise and depth of personnel. All designers need to be able to get the security clearance the State Department requires. Those firms are exclusively US-based, for statutory and security reasons. "And there's also, quite frankly, a desire, as a function of government, to represent American architecture – as a way of showing the American flag," explains Collins.

Foreign, usually local, architects, are frequently hired for restoration work. Parisian Marc Barroux designed the facade restoration of the Hotel Talleyrand in Paris (the site of the signing of the Marshall Plan after WWII) which is the US consular offices, the German SS headquarters during World War II. The French required that shrapnel damage, inflicted on the building by the Resistance, be preserved. Foreign firms also are hired as consultants by primary architects. These firms must demonstrate "a lot of building experience in the local scene, deep insights into the local community." And foreign architects may design ancillary embassy facilities, such as residences, that do not have the same security requirements as chanceries. But of course the chancery is the plum, because it emblemises the US. It was not always so.

It comes with the territory

Historically the embassy was "literally the person of the ambassador", says Collins. In 1926, Congress authorised the State Department to build, lease and maintain embassies, and that's when the residence-chancery split began. Another law had equal impact. Terrorism in the 1980s spurred Congress to pass the Omnibus Diplomatic Security and Anti-Terrorism Act, which funded construction of new embassies, especially in the Near East. It specified a 100-foot setback, to

"No two of our projects are really alike," says Collins. "I think that's one of the commonalities of all our projects – that there aren't any."

"It became obvious that very small windows were a very serious challenge to serious architecture."

reduce the severity of blasts from streetside bombs. The State Department limited windows to 15 percent of surface area. This worked in the Middle East, where thick walls and small windows are common. But elsewhere, says Collins, "it became painfully obvious that the very small windows were a very serious challenge to serious architecture". Arquitectonica's new chancery in Lima, Peru, responds with windows that are part of a pattern derived from Peruvian textiles. Collins calls it, "a very dramatic, graphic building which is an immediate event on the landscape. It has high recognition in the community".

The State Department has relaxed the 15 percent standard. In Berlin, Moore Ruble Yudell's proposal for the Pariser Platz site has a window-to-facade ratio of 30 percent. But that project has stalled for funds. The FBO upgrades facilities worldwide under what Collins styles, "a very lean budgetary environment".

The challenge and the future

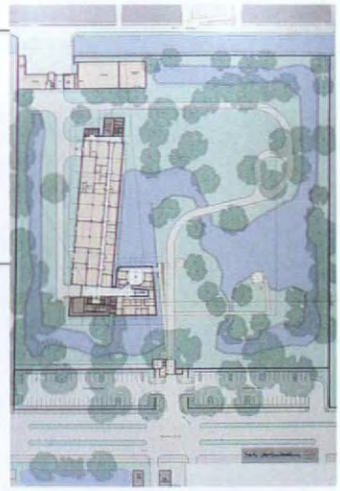
To build, lease and maintain facilities at 280 posts worldwide, the State Department receives about US$400 million annually. To meet new demands, the State has taken to selling real estate assets, generally acquired after WWII, when the dollar was strong. Growth has engulfed many of these properties, once on city fringes, rendering them non-residential and valuable.

In Singapore, the lease of the former ambassador's residence and sale of the old chancery financed construction of new replacement facilities (designed by The Stubbins Associates pages 66-67 *WA*61). Both the setback requirement and the budget pinch have placed new facilities on less-costly city fringes, away from the host-country offices with whom diplomacy is conducted. The State Department is also subject to market flux.

In Bangkok, a chancery designed by Kallman McKinnell and Wood was finished, but other facilities to be built on the site must wait out the Asian currency crisis, and related decline in real estate value. The original estimate of how much could be earned through real estate sales in Berlin proved inaccurate. FBO plans to ask Congress for roughly US$120 million – the figure depends on the market – to build the new Berlin embassy. That it held the first competition since 1955, when Eero Saarinen won the London commission, signals the importance of the Berlin project.

The return of gentlemanly manners

Normally the FBO advertises a project, then relies on several boards including private architects, to review submissions and conduct design reviews. Meanwhile, needs increase. Over the past ten years, says Collins, more and more federal agencies have taken their operations abroad, generally with offices in chancery buildings. He expects that to continue. He also anticipates diminished threats of terrorism, so that his office might "return to doing business in a gentlemanly manner". He sees emerging democracies requiring increased US presence, particularly in Africa. "There's a great demand for resources of all kinds in the State Department today, and it's very competitive internally for those resources." WA



1

Architect
Kallmann McKinnell & Wood Architects, Inc
Reviewed by
Philip Cornwell-Smith

Keeping a straight face

US Embassy, Bangkok, Thailand

The home of the US ambassador in Bangkok couldn't be more quaintly elegant and visible. By contrast his new office half a block down the street, is the model of computerised modernism and security.

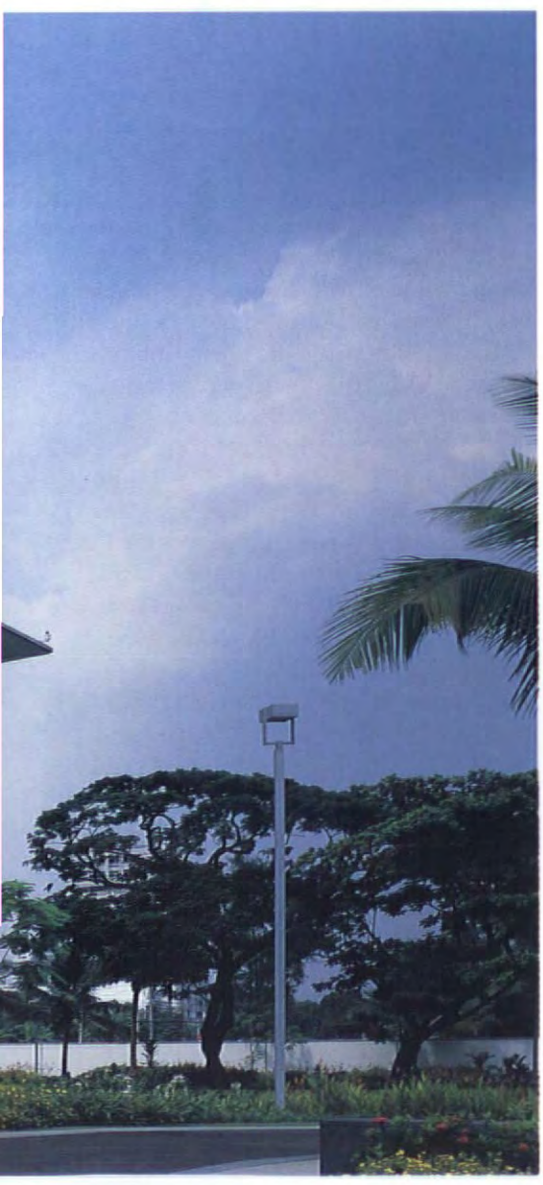
Opened in April 1996, after three years of construction, the chancery building of America's Thai mission was designed by Kallmann, McKinnell & Wood of Boston, Massachusetts. Most famous for Boston City Hall, this firm has a reputation for, in Kallmann's words, the "shock effect of brutalism". Locals comment that it resembles a prison, but all they can see is a virtually blank wall set a stipulated 100 feet back from the road beyond two 25-metre-high, 250 millimetre thick walls. Truck bombs aren't unheard-of in Bangkok – one was found at the Israeli Embassy following the Beirut bombing that prompted the Omnibus Diplomatic Security and Anti-terrorism act of 1986, tightening US embassy building regulations.

"As mandated, the new facility should be as secure as practically feasible from the threat of terrorism while reflecting the principles of

freedom and openness" says the architect, Michael McKinnell. Because the consular and information services remain in the former chancery compound across tree-lined Wireless Road, only select visitors get to see how the new chancery building complements this diplomatic precinct of colonial-era villas.

"Indeed," says McKinnell, "the predominant principle is the relationship between the building and the garden". Forty-eight trees were preserved in the 8.9-acre site by contractors Fischback & Moore International and ItalThai. Thai influences freshen the US civic style. One of the two lakes fashioned from *klongs* (canals) forms a moat around the L-shaped chancery, which doesn't have a basement and, "employs local techniques [like] a raised floor level to accommodate periodic flooding during the Thai monsoon".

Ubiquitous Siamese white stucco covers the structural frame, perimeter walls and exaggerated gables on the roof, limousine shelter and ›



2

1: Site plan – 48 trees were preserved on the 8.9-acre site

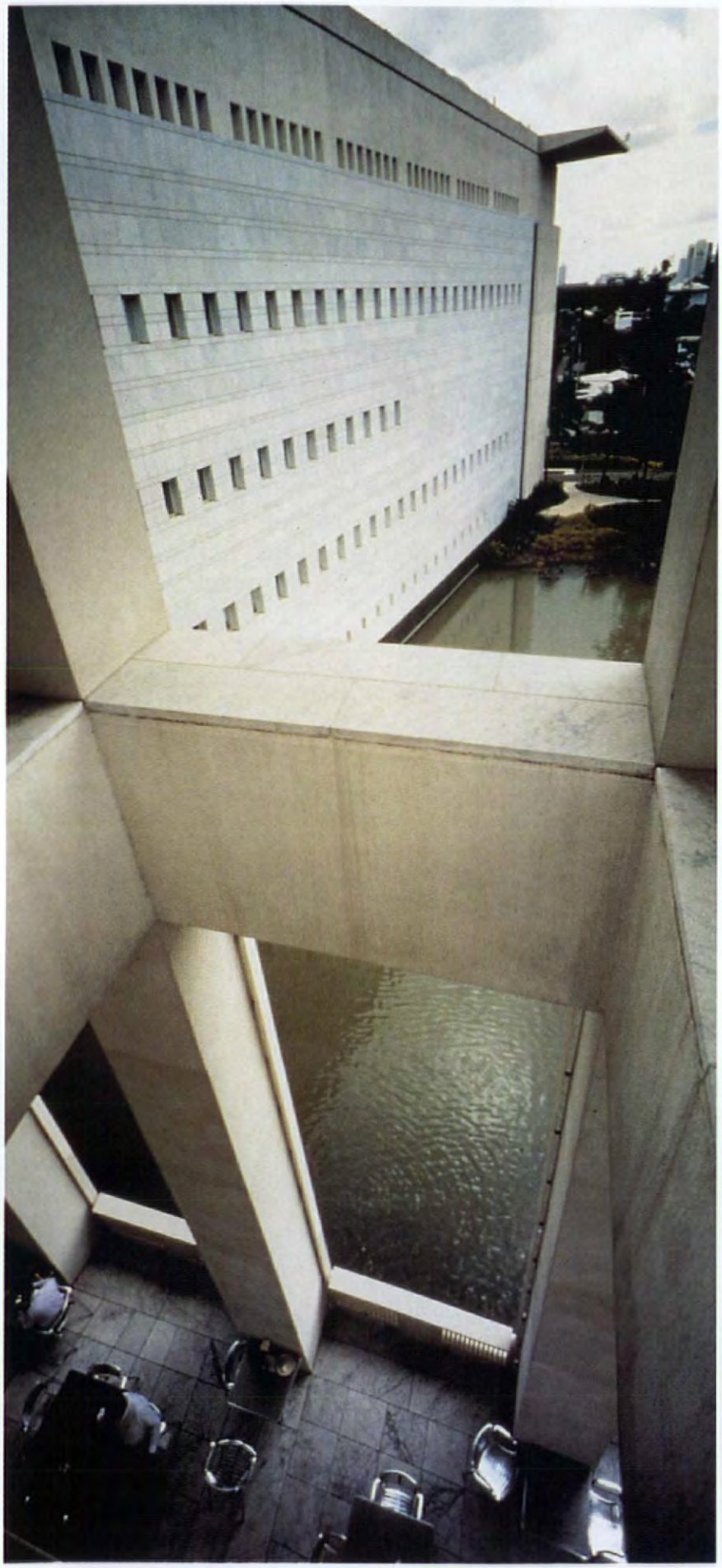
2: The relationship between the building and the garden was paramount in the architect's mind

3: The cafeteria is constructed around a ring of pillars. At its centre a drum ceiling rises ten metres

4: The corridors' brushed steel, marble and three-metre high ceilings contribute to the embassy's overall air of spaciousness

3

4



1

1: Locals have commented that the embassy resembles a prison. "Khmer-esque" bars and port-hole size windows do not detract from the impression

›gatehouse, with "wood screens providing shade at window openings". These Khmer-esque bars are dauntingly cell-like, though the permitted 10-15 percent of window area set deep into structural bays is deceptive.

"The outside impression is that the windows are terribly small portholes," observes Administrative Counsellor James van Laningham, "but once inside it's actually quite light. One of the interesting things is that the building is seven storeys high, but only has five floors." The spaciousness afforded by the three metre high ceilings is enhanced by cream paint and cool detailing in brushed steel and marble, used in facing the inner sides of portals and in lattice or chevron patterns on hallway floors.

The corridors down the longer office wing are "great for bowling alleys" quips one staffer. "Without pictures to break up the walls they're pretty stark". Purchased especially by the State Department's interior design office in Washington DC, the American folk art and Thai handicrafts displayed are well matched, while photographs accentuate common themes in both countries.

Artistic set pieces are reserved for the shorter wing, which is joined perpendicularly at a staircase spiralling from a round fountain to a circular skylight. This wing's secluded frontage is less enclosed. A cloister leads from the limousine shelter and flagpole to a round foyer with a walk through metal detector and Presidential portraits. It takes little short of an armoured assault to budge the doors. "Part of our physical fitness programme," runs an in-joke.

One floor up, the showpiece room – the cafeteria – features a balcony beyond a ring of pillars surrounding a drum ceiling that rises over ten metres. Directly above, this circular form opens to the roof and a double-depth balcony, dividing and illuminating the offices of the Ambassador and Deputy Head of Mission.

His Excellency William Itoh has a surprisingly Spartan office, devoid of papers and coloured only by the Stars and Stripes and his collection of Civil-War caps. From here down, rank determines the size and furnishing (all American) of every office, where wood veneer and pastels predominate.

"It doesn't seem like there are 350 people working here. You never see them unless you explore the offices," says van Laningham. Observing cultural differences: "the Americans' offices are more independent. Downstairs, the locally engaged staff has a more open, modular environment, housing couriers, finance, the unclassified computer system, etcetera".

"Functionally it works very well. We could operate independently for some time," he adds. As for its character, "there's probably a great variance of opinion. People from the old building have a romantic tie there".

This is the first building of a masterplan which is intended to have two other significant buildings: an annex office for consular functions and an ambassador's residence. The only other structures – all complementary – are an island gazebo and utilities including a water treatment system. "The *klongs* are the tertiary stage," says van Laningham, "which probably accounts for how big our carp are getting." Of course, security isn't guaranteed unless the deity of the land has his properly blessed Spirit House. Curiously, though, this miniature temple on a pedestal is traditional, unlike modernist ones at surrounding skyscrapers. Better to be safe than sorry. WA

Philip Cornwell-Smith is Bangkok Metro's *Managing Editor*

2: The building is seven storeys high but only has five floors, allowing maximum natural light to penetrate the tiny windows

3: Reception area – all interior spaces are furnished with American products

Structural engineer
Weidlinger Associates, Inc
Security consultant
JAYCOR
Interior design consultant
Stephanie Mallis

Permission to reproduce plans has not been granted by the State Security Department.

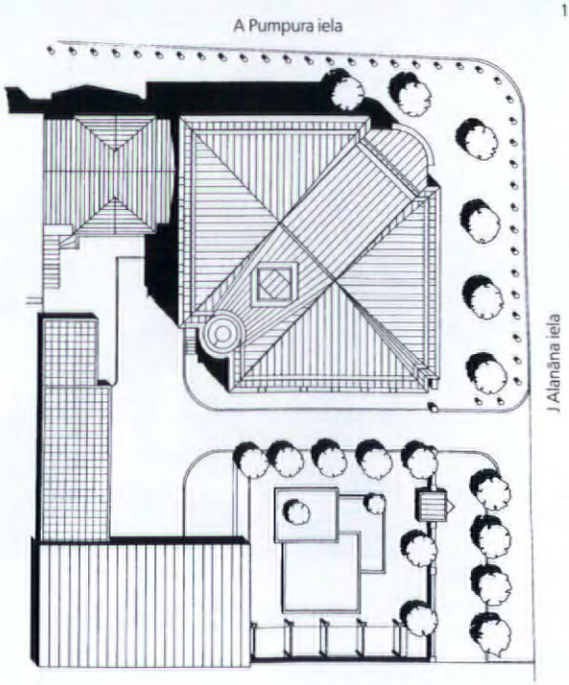
Architect
Jestico + Whiles
Reviewed by
Sandra Levane

Baltic futures

Embassy of UK in Latvia, Riga

1

1: Elevation of the embassy alongside A Pumpura iela



Site plan

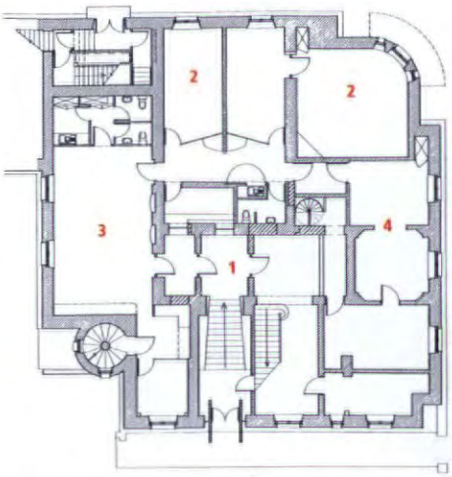
The historic context of a country becomes especially important when a sense of national consciousness has to be re-established. Latvia is a good example of this, where the preservation of monuments is treated as the physical evidence of the continuity of a valuable tradition. The British Embassy in Riga, which opened last year, is one such building.

The building's status as an historic monument meant that the city authorities stipulated that there could be no external alterations. They also suggested that the basic planning scheme and internal decorations left after the Soviet period, (the building was used by the Soviet government for 50 years) should remain, although the architects had to make the embassy's functional and security requirements a priority. The outcome was a partial restoration with brief imaginative interventions of contemporary architecture.

Located next to the park which surrounds this medieval town the embassy is an example of a rare historic building type, a city villa. It is one of a set of buildings designed in the 1870s and has become part of the protected area in the city centre. Competing with the huge apartment blocks nearby, the embassy buildings are grouped around two courtyards. The villa itself, an eclectic adaptation of classicism, dominates the corner of the block.

Although the fabric of the villa was in extremely bad repair after the Soviet administration, the British Foreign Office selected it as a potential embassy building. The London architectural practice Jestico + Whiles were commissioned to refurbish the building and to rearrange the interior space. Most of the budget was spent on stabilising, waterproofing and reinstalling services.

Jestico + Whiles' sensitivity for the original architecture has, on the whole, met with overall approval from the citizens of Riga. As no external alterations were made, (except for the addition of a new police hut) the focus has been on the new colour scheme. The bright yellow colour does not feature in Riga's traditional colour palette, where milder hues are used. However the new white and yellow colour scheme distinguishes the "giant order" decoration. It results in a perceived increase of



Ground floor plan

First floor plan

Second floor plan

Key to floor plans

1. Entrance
2. Chancery
3. Commercial section
4. Office
5. Hall
6. Main reception room
7. Dining room
8. Study
9. Bedroom
10. Kitchen
11. Plant

scale and radiates the idea of order and stability – characteristics that Latvians traditionally like to ascribe to the British.

The visa department is accessed directly from the street, on the same level as the cellar. The reception area is accommodated in a rationalised space with substantial daylight. The British national character is evident in the allocation of a special room for interviews in order to respect applicants' privacy, a feature which is rare among Riga's embassies.

The architects have enhanced existing patterns at the entrance in the courtyard to guide people towards the main building. The original entrance has a new doorway box inserted in the glazing. The staircase of the reception area is of clear geometry which exposes the material shell.

Natural light, which is at a premium in Riga, is used wherever possible. It creates contrast in the details and enhances the textures of the materials. The reception area is located under a small dome as a relaxed waiting area for visitors, displacing the often intimidating position of the receptionist in the embassy. The staircase area is articulated using natural light on white walls and ceiling planes only. Awareness of this interesting space detracts from the airlock which has to be passed through in order to reach the offices. The effect of being controlled is also eased on the other side of the security barrier by the scale and spatial confluence of the subsequent rooms. The offices are contained within a glazed partition of offices installed in the former villa's reception hall. It allows daylight to enter and exposes the original space volume, even extending it by horizontal segmentation of metal frames.

The abstract mood of "white geometry" is unexpected in Latvia where historic buildings traditionally have ornate, colourful interiors. More control over the composition would have resulted in a more homogeneous design – furniture design, for example was outside the scope of Jestico +Whiles' commission. Some successful insertions of private areas are also worth mentioning; such as the "perspective" passage in the first floor, and the geometry of the main bedroom in the attic.

The major insertion is a light-well cut through all the floors with a skylight above. It is the affect of this light on scale and space that is the strongest accent in the whole composition. For local professionals who know how difficult it is to waterproof the skylight on such a gentle slope it is of special technical interest. In comparison with the modern insertions the main reception area with its mouldings and lacquered, richly decorated doors is less impressive. The architects desire to avoid colour for uniformity of style is understandable. WA

Sandra Levane architect MA, is a professor at Riga Technical University, Faculty of Architecture, Latvia

2

3

2: A new beechwood stair leads up to reception

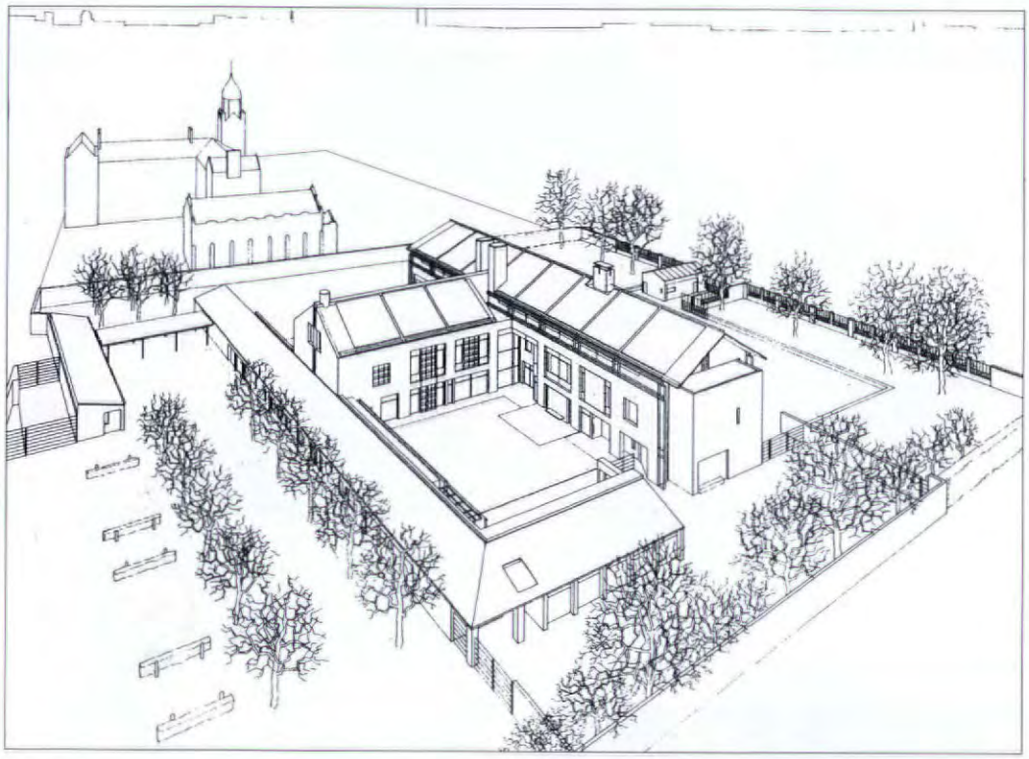
3: The new light-well is revealed after cutting away 1930s alterations

Client
The Foreign & Commonwealth Office, Overseas Estate Department
Quantity Surveyor
Integrated Surveying Partnership
Contractors
Polar Bek Latvia, Gilbert Ash NI

Architect
Allies and Morrison
Reviewed by
Ewan Johnston

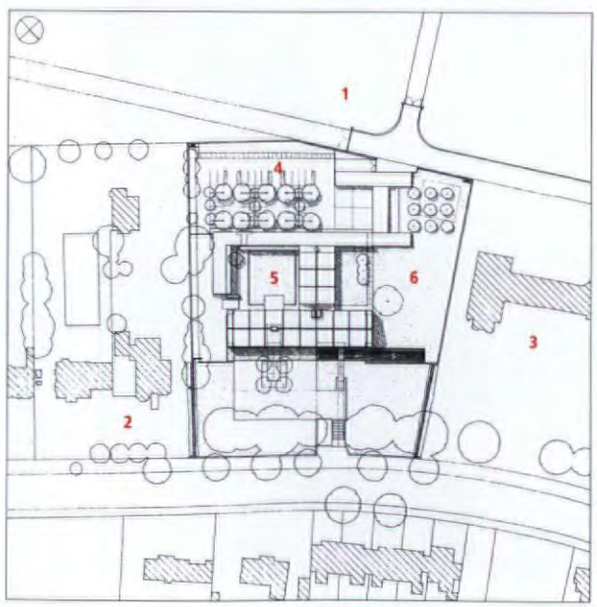
Sense and sensitivity

The British Embassy, Dublin, Ireland



1

1: Three-dimensional site plan



2

2: Key to site plan
1. Simmons Court
2. Existing British Embassy
3. Thomas Prior House
4. Car park
5. Courtyard
6. Garden

3: View of the courtyard facade

The British Embassy in Dublin designed by London-based Allies and Morrison, faces onto Merrion Road, a leafy arterial street once dominated by grand red brick buildings. The structure clad with cool, quartz-speckled, white Wicklow granite, set between two Georgian red brick neighbours, is a successful interpretation of the British Government's brief for an efficient and elegant design, combining a modern interpretation of traditional Anglo-Irish public building with extensive diplomatic and security requirements.

Architects are continually impressed by the building, and although members of the public are less decisive, it is clear that they appreciate the lack of overstatement and the avoidance of imposition so often associated with embassy design.

The cluster of embassy buildings are set near the centre of the site around a plan adopting the scale of an eighteenth century Irish or English house complete with rear outhouses, courtyard and stables. The entrance elevation is a symmetrical five-bay facade adjoining three similar bays to the right. The horizontal grid conforms to base, piano nobile and attic storey.

An external facing of trabeated metal grid is utilised for definition and support. There are two entrances, one formal for diplomatic and commercial use and the other for public enquiries, approached across a symbolic moat. The central chimney stack and solid timber mount for the Royal coat of arms at once speak of a domestic heart within a political frame. To the rear stands a two storey T-stem at 90 degrees to the front of the building, with single storey red brick utility rooms and garages at the rear enclosing the peaceful central, cloister-like quadrangle. The impression is formal, yet unpretentious. External detailing gives the overall impression of relaxed strength coupled with security.

The issue of security is inevitably paramount, and hard to ignore on entering through the "gate lodge" with its reflective glass counter, metal detector and metallic-voiced microphone. Wandering into the compound through the building, it becomes evident that the design expresses finesse even ›

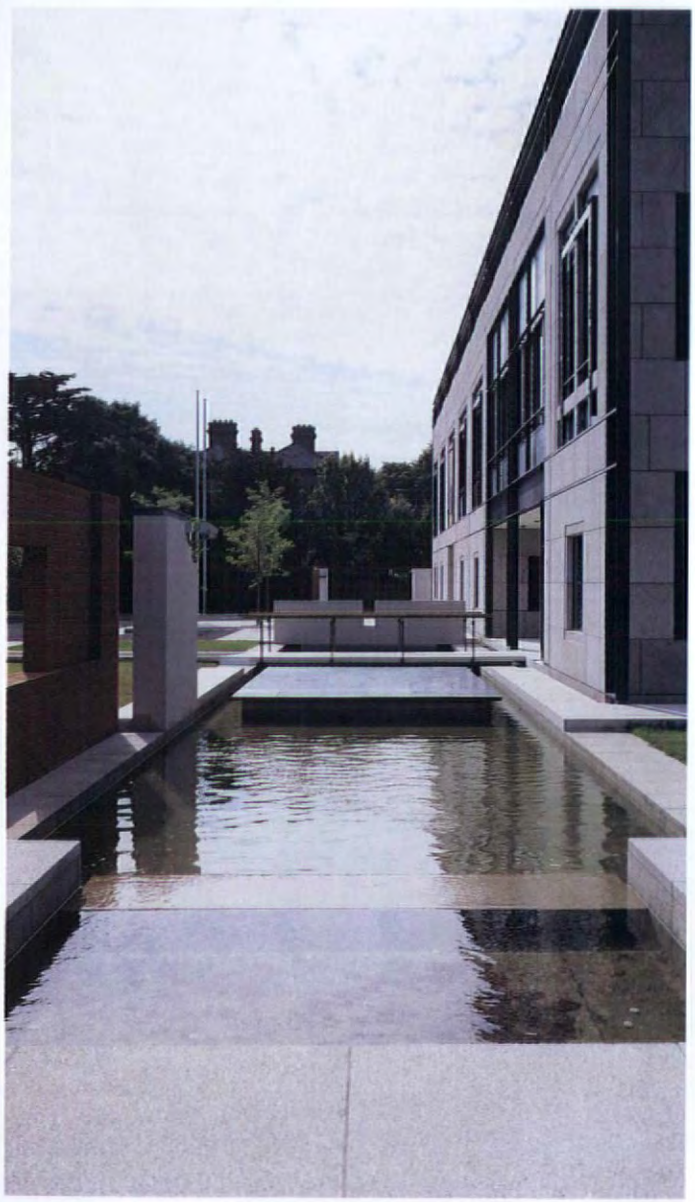
1

1: Courtyard elevation looking into the inner hall

2: The bridge and symbolic moat

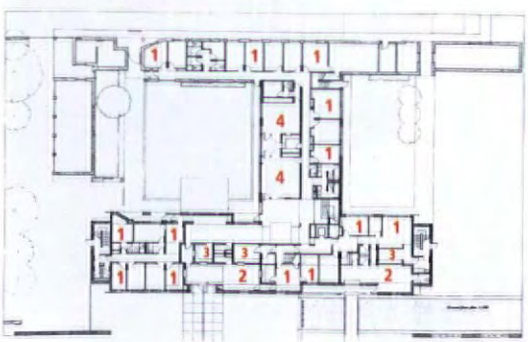
3: Key to floor plans

1. Office
2. Waiting room
3. Reception
4. Conference room



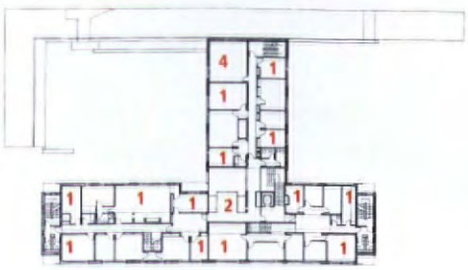
2

Ground floor plan

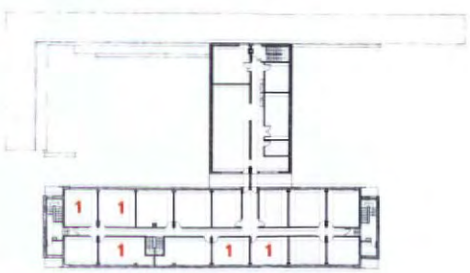


3

First floor plan



Second floor plan



4

5

›within the confines of a fortress. Throughout the complex security requirements have sometimes resulted in a reduction of natural ventilation, all shutters being closed at night.

For the Overseas Estate Department the security of the Ambassador and staff are prerequisites to any design. The previous Merrion Street embassy offices were burnt down in 1972 following Bloody Sunday in Derry. A continual awareness of the threat of terrorist activity, and the ever-present memories of the past, presented a challenge to the architects. The central quadrangle provides a sheltered meeting area for staff in the summer. The internal offices and public spaces maintain high security levels whilst remaining refined and filled with natural light. The external walls are 600 millimetres thick, with a 250 millimetre reinforced concrete wall, 185 millimetre cavity and 60 millimetres of granite cladding. Windows are bullet proof and the roof is a pitched concrete slab, lined with steel and externally faced with slate. All external doors consist of seven inch powder coated steel.

Internally a simple, clean statement has been made with Portland stone, white painted wall surfaces and marble floors, white American oak, powder blue carpet and stainless steel detailing. All of the spaces are functional, divided distinctly into individual centres of specific activity.

The embassy staff are enthusiastic about their new building, enjoying the aesthetics of the contemporary architecture, the efficiency of the integrated security systems and the restraint that befits a government office. One disadvantage of the scheme, largely due to the inherent restrictions of the brief, is that the staff are not incorporated into a communal work environment, and weekly gatherings are therefore necessary to promote close co-ordination between different departments.

Sculpture and ongoing landscaping is slowly softening the surrounding lawns which are still slightly stark despite the retention of mature deciduous trees along the perimeter fences. WA

Ewan Johnston is a journalist with Irish Architect *magazine, Ireland*

Client
Foreign & Commonwealth Office, Overseas Estate Department
Structural engineers
Whitby & Bird
Services engineer
Max Fordham & Partners
Quality surveyor
George Corderoy & Co
Landscape architect
Livingston Eyre Associates

4: Detail of the Merrion Road facade

5: Inner hall. Internally a simple, clean statement has been made using white walls, Portland stone and marble floors

Building services

You'd better get yourself connected

What impact has the revolution in information technology been having on building services, and what does it promise for the future? The answer, it seems, is in the network.

World Architecture *surveys the scene with building systems consultants: Chris Glasow, a software engineer whose company Andromeda Telematics recently began designing installations and training technical personnel for one such standard, the European Installation Bus (EIB) – and Martin Long, of the engineering giant, Ove Arup and Partners.*

© Ian Lambot

The dexterity of the European Installation Bus (EIB) makes it equally suited to small and large buildings – such as Foster and Partners' Commerzbank in Frankfurt (1996)


COMMERZBANK


Eamonn O'Mahoney

1

An American woman recently complained that she had been receiving nuisance telephone calls every 90 minutes for six months. The calls were eventually traced to an empty oil tank in Maryland: the errant oil-drum had been trying to get hold of its supplier for a refill. Unfortunately, someone had given it the wrong number.

We are becoming used to the idea that previously isolated objects are increasingly part of global control networks. Buildings are no exception: in their latest incarnation, microprocessors are leading to the integration of all forms of building services, on a network model.

All equipment needs to be controlled, whether by a simple on/off switch, a dimmer at the door, or a building-wide control system. Traditional building management systems (BMS), however, are expensive, complex, inflexible, and slow to respond. Drawing on the example of modern computer networks, however, the latest networks are flexible and decentralised, consisting of simple twisted-pair cables linking intelligent components that are plugged into standardised connectors.

Just as the mainframe and dumb terminal approach gave way to client/server networks, conventional systems – which can take a minute or two to respond to a request to open the window – will be superseded by this new breed of peer-to-peer system.

"We are becoming used to the idea that previously isolated objects are increasingly part of global control networks. Buildings are no exception: in their latest incarnation, microprocessors are leading to the integration of all forms of building services, on a network model."

A European initiative

Chris Glasow is a software engineer whose company Andromeda Telematics recently began designing installations and training technical personnel for one such standard, the European Installation Bus (EIB). It's an open network design that is fast becoming a European standard.

"It's a distributed intelligence system," says Glasow. "Because its a bus, you only need a single wire. The intelligence is in the sensor or the actuator itself."

The internet exploded upon the public consciousness as soon as the software needed to use it passed a certain threshold of simplicity. In the same way, this technology could be the one that sees BMS shift from the status of an obscure preoccupation of network engineers to one of mass application.

As a standard, EIB is being supported by Europe's most prominent electronics companies. Eight of them – ABB/Electrium, Wieland Electric, Legrand Electric, Grasslin, Hager Powertech, Akermann, Winkhaus and Siemens – are funding Glasow's new training initiative. At present there are 30 training centres in Germany; two in France; four in Belgium; three in Austria; two in the Netherlands, and one in Greece, Norway, Denmark, Turkey, Spain, Portugal, and Switzerland. Outside Europe, there is one centre in Georgia, USA and the possiblity of one being set up in China. To date four million devices have been installed on 10,000-15,000 sites throughout Europe.

One of EIB's key advantages, says Glasow, is that the simple twisted-pair cables it uses require no special details or treatment to connect up. Universal bus coupler sockets are simply spliced into place anywhere on the network and any kind of devices – switches, sensors, actuators or even television or internet interfaces – simply plugged in. The coupler recognises what it is; every device has an address and a level of priority, so defining functions and links between individual devices is as easy as dragging and dropping one icon on to another on screen.

The compactness and simplicity of the physical network produce a virtuous circle of benefit. Thinner cables mean that elaborate cableways can be dispensed with, allowing new buildings to be lighter and more airy. Older buildings can be retrofitted with a minimum of fuss. The installation process is simple enough to be carried out by an ordinary electrical contractor. Power and data are carried on the same cable, so devices need no independent power supplies. At 24 volts the voltage is low, so it's safe in operation. Adjusting and using it is so simple that you don't need a facilities manager.

Recent applications have not had to wait long to see the benefits. Oslo's new Gardermoen Airport is saving 60 percent of the quantity of cabling it would have needed with a traditional system.

EIB's flexibility makes it as applicable to small buildings such as Gabriele Bramante's Citizen's Advice Bureau in Chessington, and Richard Hordern's Poole Study Gallery (both in the UK), as to larger-scale international buildings including Foster and Partners' 1996 triumph, the Commerzbank in Frankfurt.

It also makes it possible to contemplate integration of building services over an entire multi-building development, such as Foster and Partners' Solar Quarter, a redevelopment that will occupy an entire island in the Danube within the town of Regensburg in Bavaria.

"The overriding principle established was that the buildings would communicate," says Glasow. One suggestion was that heat build-up in office areas at the weekends could be monitored and transferred by heat pump to the residential areas. Foster even proposed to use the network to control the operation of external water features, which could be switched on to cool the air whenever necessary.

The essential point about using standards such as EIB is that the

building becomes a programmable entity. Relationships between sensors, controls and actuators of all kinds do not depend upon their physical configuration but upon their logical structure, which can be defined and redefined as easily as one file icon can be dropped on to another. Offices can be reconfigured to operate as apartment blocks. In a sheltered housing scheme occupants' characteristic activity patterns can be monitored and neural networks used to alert the warden if anything seems to be amiss. Climate control will follow information in users' personal transponders about their personal preferences. And at last, many years after cars first had it, we can have central locking.

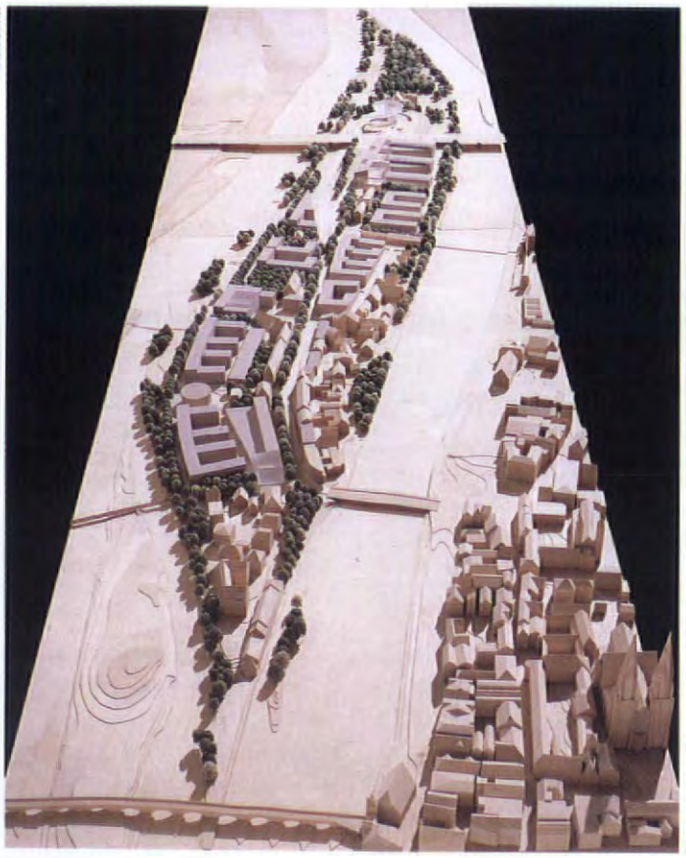
This view of interconnected building functions goes hand-in-hand with an awareness of buildings' interdependency, reflected by growing involvement by services engineers in design development. "Services engineers are regularly included in the early concept stage of a project," says Martin Long, Associate with Ove Arup & Partners.

One example, says Long, is using a building's thermal mass to enhance occupants' perceived comfort while at the same time limiting energy input for heating and cooling. This is not a new idea, he says, pointing to the Roman hypocaust system of underfloor heating, a variation of which is being used in Doncaster's new Earth Centre, UK, designed by Feilden Clegg.

The increasing use of displacement ventilation also implies a holistic view of building and building services design. At Number Five Brindley Place in Birmingham, the ventilation system incorporates supply fittings that neatly slot into the principle of networks with flexible components. Air flows in from the 400-millimetre deep floor plenum through Krantz KB200 polycarbonate floor outlets which can easily be moved around to ❯

"The Internet exploded upon the public consciousness as soon as the software needed to use it passed a certain threshold of simplicity. In the same way, this technology could be the one that sees BMS shift from the status of an obscure preoccupation of network engineers to one of mass application."

Richard Davies



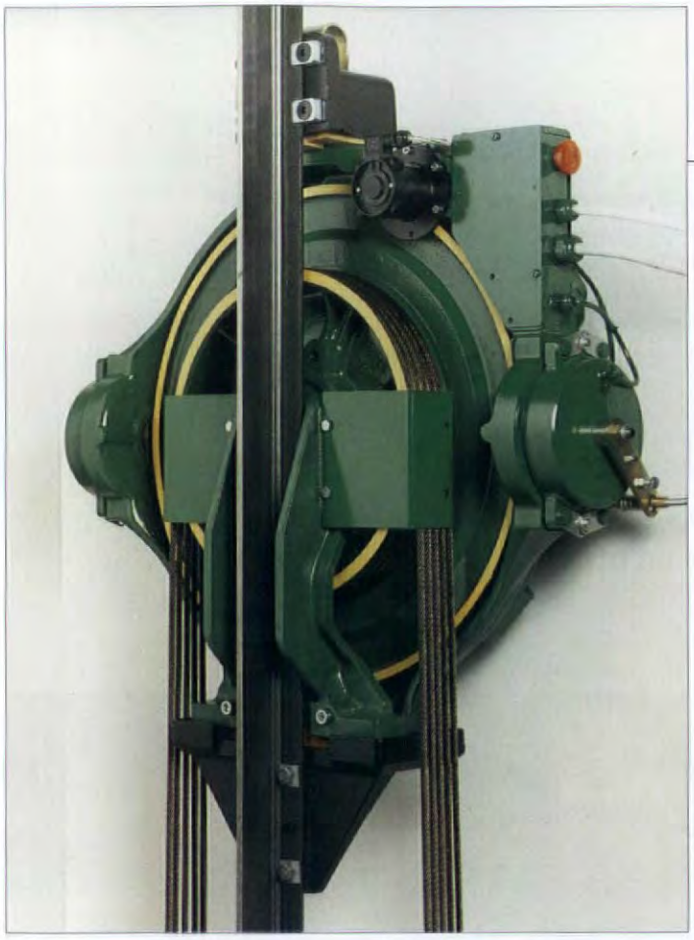
2

3

1: Exterior view of Richard Hordern's Poole Study Gallery, UK

2: EIB may also be used to integrate building services over an entire multi-building development, such as Foster and Partners' Solar Quarter, within the town of Regensburg, Bavaria, Germany

3: Odyssey's Integrated Buidling Transit System in production



1: The KONE EcoDisc synchronous axial motor

2: KONE's EcoDisc motor in position on one of the guiderails inside the lift-shaft

› suit furniture layouts – although in reality the outlets are not often moved after occupation.

Like the building's thermal mass, Long points out, the facade is also now widely recognised as having a major role to play in climate design. In John McAslan & Partners' Yapi Kredi Bank Operations Centre near Instanbul, (see Profile in this issue), glazed streets were designed not only to act as a zone for pedestrian circulation but also a tempered zone in which solar shading and solar gain can be controlled.

Where large areas of glass are installed, downdraughts often occur. To overcome this, swivelling long throw air jet nozzles manufactured by Krantz in Germany were mounted directly on to exposed ductwork. These can be adjusted to give appropriate throws to offset the draughts while generating only low noise levels.

Fringe benefits

In terms of lighting, the increasing use of personal computers in the office has meant corresponding increases in users' demands for quality of light. As a result, sophisticated lighting control systems are often being specified as a matter of course. This is, of course, something that EIB can handle, as is Delmatic's ZMC system, which enables each light fixture to be separately switched and dimmed as required. Local switching can be incorporated via wall switches, local telephones, infra red devices and presence detectors. ZMC was used in the Yapi Kredi Bank of Turkey project.

In the case of vertical (and horizontal) transportation, two developments in the last 18 months have enhanced the possibilities that its role in a building will also become more flexible and network-oriented in the future – both of which were previewed by *WA* in 1996 (*WA*53).

In July 1996 Otis announced the Odyssey Integrated Building Transit System, which they describe as the world's first true solution to transportation into, within, and between super-large vertical and horizontal buildings.

The first key principle of this system is that the physical bond between lift-shaft and lift-car is broken. These new, liberated cars are referred to as "Transitor" modules, which move sideways to load and unload passengers, allowing other modules to pass them. The second principle flows logically from the first: the lift-shaft no longer has to be straight, but can actually be offset if necessary for planning convenience. The third principle also flows from the first: horizontal travel within and between buildings can blend seamlessly with vertical travel.

It is easy to see the similarity between this new concept of a building's internal transit system and the packet-based network that is the internet (or an intranet). Odyssey promises not only to allow buildings over 600 metres to be effectively "elevatored", but will also free up the planning of large building complexes to allow new configurations beyond the conventional tower.

A year after the launch Ken Yeang of T R Hamzah & Yeang is enthusiastic about the possibilities: "I believe the Otis system will be used not just for tall buildings, but also for super big buildings, like airports . . . because of the very complex [people] movement system in these types of buildings".

Meanwhile KONE's innovation is perhaps of more widespread immediate application. MonoSpace is described as a unique "machine-room-less" elevator concept, which has been made possible by the development of their EcoDisc, a hoisting machine installed on top of a standard-size elevator shaft. For this, KONE won Batimat's Golden Pyramid award for the construction industry's most remarkable innovation of the year (1997).

Odyssey and MonoSpace make internal transport systems more "digestible" within a building's organisation. In this way, lifts and "transitors", too, take their place within the building as an integrated network of interdependent systems. WA

"The compactness and simplicity of the physical network produce a virtuous circle of benefit."

Advanced Ergonomic Technologies Ltd

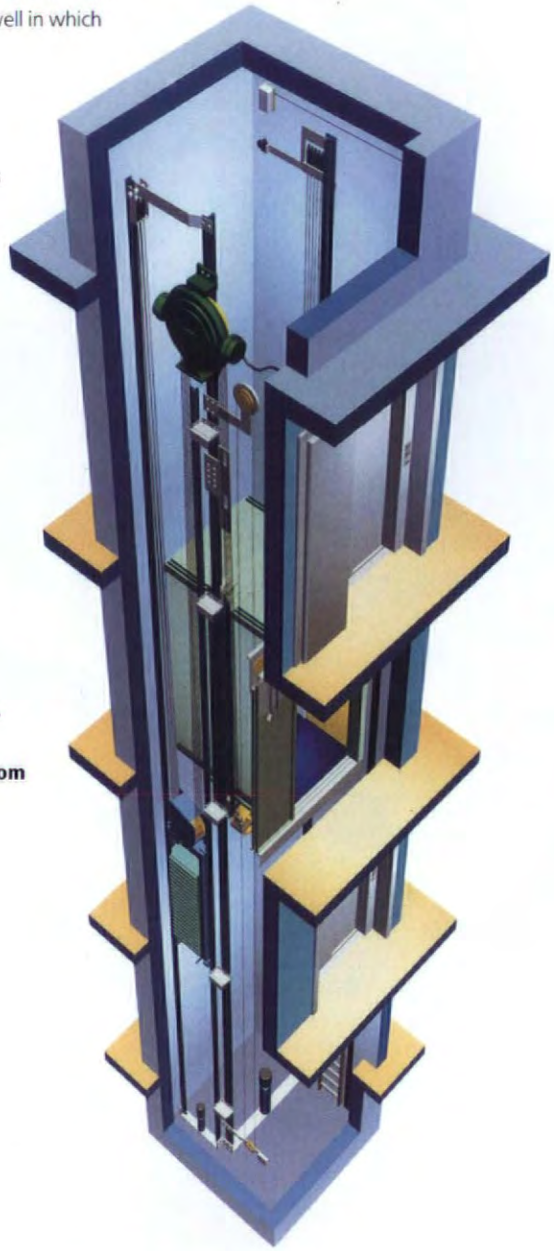
AET has secured an order to supply 90,000 square metres of Hiross Flexible Space underfloor air conditioning, to be installed in The Centre, a prestigious 73- storey building under construction in the centre of Hong Kong. Operating in conjunction with raised access flooring, this system provides a high quality environment whilst maximising lettable area and simplifying reconfiguration to suit space planning revisions.

Danemore Place, Danemore Lane
South Godstone, Surrey RH9 8JF, UK
Tel: +44 1342 893162

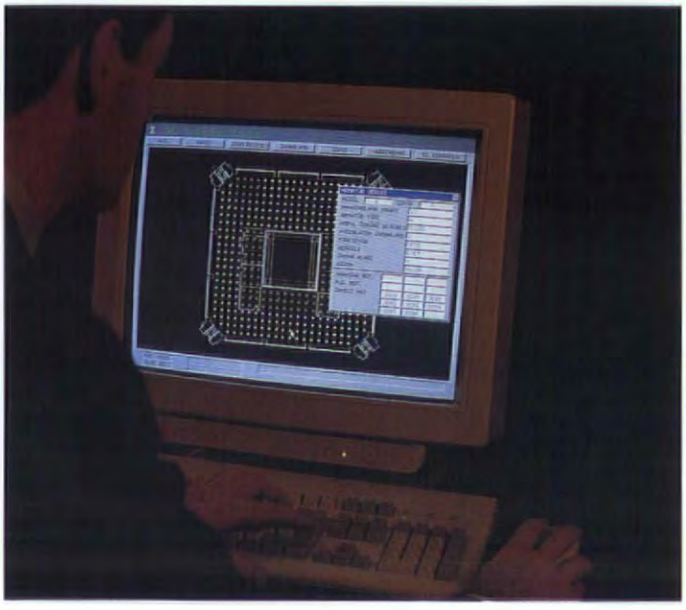
KONE MonoSpace™ lift concept

The world's first viable "machine-room-less" lift. It only needs a well in which to run.

- Easy fit to building structures
- Cuts construction costs
- Maximises rentable space
- Up to 60% energy savings
- Smooth and quiet gearless ride
- Thousands sold and installed



For information, please contact:
UK:
KONE Lifts Ltd
Tel: +44 181 572 8000
Fax: +44 181 572 8389
International:
KONE International S.A.
Fax: 322 676 9392
email: kontact@kone.com



Delmatic Lighting Management

Delmatic ZMC allows lighting switching arrangements to be programmed and altered through graphical software. Low-profile recessed presence detectors can relate lighting to occupancy (and control integrated HVAC and security devices), while Telephone or PC switching/dimming eliminates the need for switchdrops. The illustration shows the Turkish-language software developed for the Yapi ve Kredi Bankasi Operations Centre near Istanbul.

Delmatic Ltd
117 Cleveland Street
London W1P 5PN
UK
Tel: +44 171 927 6500
Fax: +44 171 927 6525
email: sales@delmatic.co.uk
URL: //www.delmatic.co.uk

In next month's WORLDARCHITECTURE


© Andrew Putler

1: Model of UK firm Benson and Forsyth's proposal for the National Gallery extension, Dublin

2: Detail of Ahrends Burton Koralek's acclaimed Dublin Dental Hospital

3: Applied Industrial Technologies' new international corporate headquarters in Cleveland, Ohio, USA by GSI Architects Inc

BUSINESS

International news, reviews and previews.

COUNTRY FOCUS – IRELAND

Europe is experiencing a boom in the Irish capital, Dublin, where the skyline is dotted with dozens of tower cranes as developers cash in on the "Celtic Tiger" economy to erect a seemingly endless number of new hotels, apartment buildings, office blocks and shopping centres. Ireland now has by far the highest annual growth rate among European Union member states, with an almost Asian-style economy. Many commentators are nervously wondering how an imitation of the South-East Asian nose-dive might be prevented; others believe it should learn from its own mistakes. Frank McDonald, of *The Irish Times* reports.

Plus Face to Face with Donal Friel of the UK's Building Design Partnership, one of the foremost overseas firms working in Ireland. Building reviews include the International Financial Services Centre designed by US firm Benjamin Thompson and Associates in collaboration with Burke-Kennedy Doyle and Partners. Ireland has never witnessed anything like this US$507.5 million scheme which has attracted financiers from far and wide and now returns some US$580 million annually in tax revenue. Temple Bar is being reconstructed as Dublin's designated cultural quarter. *WA* provides the history to this significant scheme and comments on the latest developments, including the award-winning Gallery of Photography by O'Donnell and Tuomey Architects. The city of Limerick has been entirely transformed by a series of urban renewal projects including several buildings by Murray O'Laoire Associates. And on the south-western Blasket Islands the Office of Public Works has completed an exquisite visitor's centre which has attracted international critical acclaim.

SPECIAL REPORT – CORPORATE HEADQUARTERS

The Chrysler building in New York is just one of many examples of the confidence exuded by flagship architecture in the early part of this century. But are these bold "corporate statements" in architecture a phenomenon of the past? Chuck Twardy in America, David Cohn in Spain and Ralph Thomas in Hong Kong compare the late 1990s approach to headquarters taken by leading corporations. In America, Twardy discovers that the recent recession resulted in a series of "safe" buildings which were easy to rent or sell, but which are now being usurped by "braver" designs as the economic revival takes effect. Ralph Thomas reveals that the majority of headquarters buildings in Hong Kong are speculative while in China, where the existing facilities are seldom up to the high standards required by global corporations, such companies are forced to build their own premises. Hanscomb provides an international cost analysis which indicates that with greater emphasis being placed on the bottom line, cost has come to the fore, alongside form and function, in the design of corporate headquarters. Andrew Lett, managing director of Aukett Associates, the European architectural firm positioned to cater almost exclusively for corporate architecture, talks to Peter Wislocki about his experiences and the firm's plans for the future.

David Cohn analyses the impact of the new three-storey Z-shaped building designed by Kohn Pedersen Fox for IBM in Armonk, New York; Ralph Thomas examines the headquarters for the Jin Qiao Reprocessing Zone in Shanghai, China by Hong Kong-based TAOHO Design Architects, and Peter Wislocki reports on the "mould breaking" OMA-style headquarters for the Dutch television station VPRO, by the young Dutch firm MVRDV.

PRODUCTS – FLOORS CEILINGS INTERNAL WALLS AND PARTITIONS

George Demetri talks to the global carpet manufacturer, Interface, about the growth of its enterprise, and its new focus on sustainability, discovering that it is, indeed, more than just a fad. Plus a look at industrial finishes which are "crossing the floor" as a result of new commercial and residential applications (Armorex), and an analysis of the amazing global revival of marmoleum – also know as linoleum – (Forbo). *WA* also talks to a major provider of raised floor access (Tate) about the product's much-debated future.

Finally, a look into new trends in internal walls and ceilings, particularly flush glazing (Euro-led) on internal partitions; and the drive towards fast-track development of quality office space, requiring companies such as Clestra Hauserman to offer turnkey services. And an overview of attendees at "Coverings", to be held in April in Florida, USA.

1997-12-01

WORLD ARCHITECTURE

The business magazine for the global architect

Issue number 62 | December 1997 – January 1998

Derek Lovejoy Partnership

Contents

DEMCO

For the first time ever WA profiles the work of a Landscape Architect

Michael Murray

Derek Lovejoy Partnership – leaping over the garden wall

J William Thompson, senior editor of USA journal Landscape Architecture, talks to UK firm DLP about the preconceptions of their profession and the steps the firm has taken to become a leading international provider of "landscape design services".

Derek Lovejoy Partnership: leaping over the garden wall

Founded over 40 years ago, UK-based landscape architects Derek Lovejoy Partnership has weathered recession and rapidly changing market trends by keeping ahead of the game and following the work around the globe. As a result they have collaborated with top architects on major projects throughout the world, and for the remainder of the decade DLP plans to strengthen its position as "a leading international provider of landscape design services". J. William Thompson, senior editor of "Landscape Architecture", reports on a company with a very clear picture of who they are, where they're going, and how they're getting there.

Sun Life, Bristol, UK.
An extensive informal parkland setting for an office campus which includes a one hectare lake surrounded on two sides by formal terraces

Cloud Nine

When Martin Kelly, managing director of Derek Lovejoy Partnership (DLP), is asked at parties what his firm does, he typically answers, "We're gardeners." And to the inevitable next question, "What sort of gardens do you do?" he takes great delight in replying, "Disneyland, Paris" – and savouring the look of surprise on his listener's face. Like landscape architecture practices all over the globe, DLP continues to struggle with misperceptions of the profession's role as "just gardeners" while they forge ahead with the design and implementation of major projects, from corporate campuses like Sun Life in Bristol, shown in these pages, to planning and planting the Magic Kingdom.

Even as such projects go forward DLP is striving to redefine its several niches in today's challenging practice environment. After weathering the recession in Britain and Europe in the early 1990s that caused a number of established landscape firms in the UK to fail, DLP has actively gone after new markets, either overseas or in new practice sectors within the UK. In such initiatives they are following the trading pattern established by their founder Derek Lovejoy, a natural entrepreneur who was undertaking projects from Islamabad to Barbados as early as the 1960s. "Drive – that's the main thing," is the still-energetic Lovejoy's explanation for what made for the firm's early domestic and international success.

It must be admitted that, in the early years of the firm, there was a dearth of competition: few landscape architects in the UK were qualified to undertake major landscape projects whereas DLP offered diversified services in architecture and planning as well as landscape. Lovejoy himself qualified in architecture and town planning before crossing the Atlantic to complete a degree in landscape architecture from Harvard University. (Professional courses in landscape architecture did not exist in Britain at that time). Lovejoy happened to be at Harvard at the same time as Scottish-born Ian McHarg, the founder of modern ecological planning. "I'll go back and take Scotland apart," McHarg told Lovejoy. "You do the same for England."

Lovejoy did return to England and in 1956 founded the firm over which he presided until his retirement in 1988. Reflecting his triple qualifications, DLP offered architectural services as well as planning and landscape architecture until the early 1990s, when the firm dropped architecture, electing to specialise in its area of greatest strength.

The nineties have seen other changes as well. After some 40 years of trading as a partnership, the practice incorporated in July 1996 with a new management structure consisting of a chairman, Duncan Thomas; managing director, Martin Kelly; practice development director, David Blackwood Murray; and a hierarchy of directors, associate directors, and associates. Unusual for a landscape architecture firm in the UK, it also has an in-house finance director, Chris Harris and a marketing manager, Jo Hammond. As the staff has matured and gained experience in new project types there is a smaller proportion of entry-level draftspeople and a greater number of experienced professionals – chartered landscape architects, planners and urban designers who are capable of interfacing directly with clients. It is the commitment and enthusiasm of the staff which they see as the key to the firm's success.

DLP directors seem proud of the versatility that has allowed them to adapt to changing markets. "One reason we've survived," says Iain Reid, a director, "is that we've been able to change our client base. We've recognised opportunities and run with them."

Those opportunities include entirely new categories of projects brought on board in the last few years. In the 1980s much of DLP's work consisted of strategic planning and

"We targeted specific international world-renowned architectural firms and overseas clients who were actively involved in leisure, hotel and resort developments".

Patrick Doherty

1: From left to right: James Welch, Iain Reid, Jo Hammond, Chris Harris, Martin Kelly (behind), Angus Robertson, Kevin Underwood, Duncan Thomas, Ron Jones, David Blackwood Murray

detailed design of out-of-town retail centres and superstore developments. By the early 1990s it was clear that Britain was nearing supermarket saturation, and this – together with the recession in Britain and Europe – really focused DLP's attention on the need to diversify and expand its portfolio, and to seek new markets more aggressively.

"Clients like the superstores Tesco and J Sainsbury are great for DLP, they have actively retained us on the evaluation and development of over 150 retail sites throughout the UK. Changing government policy to restrict green field developments, however, has forced both the supermarkets and ourselves to look at new sites and new opportunities. We targeted specific internationally-renowned architectural firms and overseas clients who were actively involved in leisure, hotel and resort developments" says practice development director David Blackwood Murray, "and not least the top American architects including RTKL, Hellmuth, Obata and Kassabaum (HOK), Skidmore Owings & Merrill (SOM) and Wimberley Allison Tong & Goo (WAT&G) – all of whom had recently established offices in London."

In addition, the firm took the opportunity to retrain staff and invest in CAD technology and computer-based photosimulation software with an eye towards the rapidly expanding market for visual resource assessment. "Without CAD, we could never have done Disney, for example" says Angus Robertson, director jointly responsible for the project with Blackwood Murray.

"With hotels" says Kevin Underwood, a director, "part of the process involves research and, not least, reviewing the work of others. We made several expeditions to the west coast of the US and Hawaii to see how it was done." DLP openly admires good work by its fellow professionals. "Bringing a vision to reality is not always that easy where the landscape setting can make or break the success of a resort."

In marketing its services, DLP seeks to differentiate itself from the plethora of small landscape practices in the UK – what DLP directors often refer to as "one-man bands" that operate, quite often, out of a practitioner's home. Directors see focused growth as a good in itself; the firm states as one of its goals "to remain one of the largest companies in the market sector, by growing to avoid being left behind". Hence the team has elected to concentrate on medium-sized and large projects that their CAD and other computer capabilities, as well as their relatively large staff, allow them to tackle. "There is still a lot of competition for the larger projects," says Kelly, "but a lot of the referrals we get now are because of the quality of our finished work."

Each of DLP's three major offices has a distinct emphasis in terms of client base and preferred project types (even though each office is capable of providing the full range of planning and landscape architecture services). The Leicester office, for example, has carved out a practice niche that combines landscape planning and town planning, and the Edinburgh office demonstrates expertise in computer-aided landscape assessment. By contrast, London's preference is for built work – corporate campuses, hotels and resorts – with some major infrastructure projects like the new Terminal 5 at Heathrow airport. Of the London office David Blackwood Murray says: "We like to see things built and winning big projects is obviously very exciting."

Increasingly, the bigger projects are overseas, and DLP's overseas work appears to be going great guns. "We currently have projects in 25 overseas locations," says Underwood – most of it in hotel and resort development. 60 to 70 percent of the

2: Artist's impression of the proposed hotel and residential development in London's Canary Wharf

David Eccles

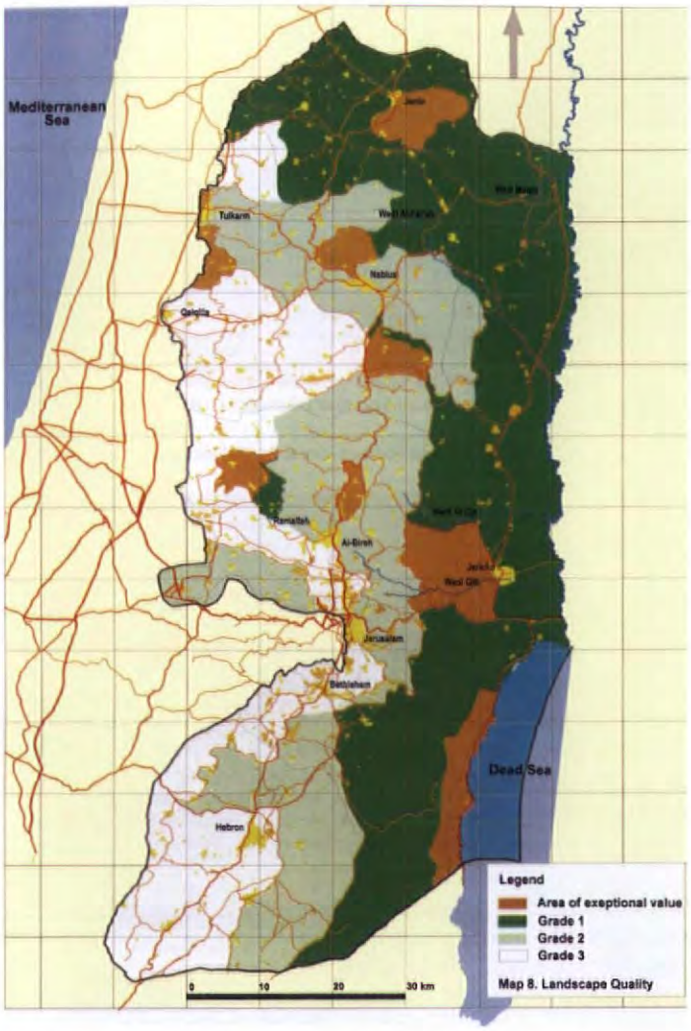
2

"Our mission is to be a leading international provider of landscape design services."

firm's turnover is still in the UK, but they expect overseas work to eventually comprise half of its total output. The firm's business plan states it clearly: "Our mission is to be a leading international provider of landscape design services." In conversation Kelly puts it more colloquially: "The birds that fly farthest from the nest bring back the biggest worms."

Most of DLP's overseas work is done in collaboration with architects. Americans, in DLP's experience, are more inclined to involve landscape architects from the outset of a project whereas British architects "can be quite conceited – they see the landscape architect as putting in two trees at the end," according to Blackwood Murray. Of course, UK landscape architects are not the only ones subject to such condescension: even the most prominent US landscape architects frequently lament having to play second fiddle to architects. Nevertheless, British architects do tend to look down their noses at their landscape-architect colleagues. One of them, Ken Shuttleworth, Senior Partner of the London architecture firm Foster and Partners, has scant praise for the British landscape architecture profession at large, but even he seems to make something of an exception of DLP, however. When, for example, his firm took on the design for the Kingswood, Ascot premier office campus development for Slough Estates on a fragile greenbelt site outside London,

›



1: The largest scale landscape planning project the practice has been involved in is as part of an external resource group advising the Palestinian Authority Ministry of Planning and International Co-operation (MOPIC) on the preparation of Emergency Natural Resources Protection Plan for Palestine – West Bank Governorates. The purpose of the project is no less than to protect the natural resources and the cultural environment of the Holy Land by identifying areas which need to be protected from development because of their historical, landscape and cultural significance. The project entailed training Palestinians in landscape assessment and evaluation techniques so they could carry out the necessary field work and future monitoring.

Date
1997

Project team
Martin Kelly; Mark Martin

› Shuttleworth insisted that "out of all the landscape architects in the UK we asked to have DLP on this project."

American architects who have worked with DLP seem to be considerably more effusive. One is Ron Van Pelt, Partner of Newport Beach, California-based Wimberly Allison Tong & Goo (WAT&G), who has brought them on board to design landscapes for a number of hotels and resorts with a truly global reach – from the Middle East to the Caribbean and from India to Spain. In fact, DLP's international practice is due at least in part to their good relations with WAT&G, and DLP is one of the few landscape architecture firms that has worked with all four of WAT&G's offices throughout the world.

Typically, Van Pelt and such designers as Blackwood Murray, Underwood and Robertson pressure-cook their preliminary design concepts and masterplans during intense four- to five-day charrettes, often in temporary offices set up at the remote and scenic resort sites themselves. Van Pelt says he values their designers for being team players and for the spirit of fun they bring to the design of resort landscapes – a spirit that he believes will translate into a fun-filled experience for resort guests. He also values DLP's project-implementation skills; what he calls their ability "to do a damn good set of working drawings as well as a beautiful design."

Rarely does DLP view resort or other markets in strictly geographic terms. Following the example set early on by Derek Lovejoy, they go wherever the work is around the globe. One place-specific market is Japan, which is still experiencing a vogue in English gardens. "The Japanese are interested in the West in general and particularly in Britain because we're both island nations," says Ron Jones, the director in charge of Japanese operations. "The fashion in English gardens is taking off right now and we're specialists in this."

"Adding value" to projects is a phrase that one hears often of directors' lips. One way DLP adds value to projects is by working within the context of the somewhat convoluted British planning system to "unlock planning consents" on restrictive sites, thereby allowing reasonable development to occur. DLP's chairman, Duncan Thomas, is trained as a town planner as well as a landscape architect, and he views his advocacy of development on such sites as "a sort of balancing exercise. The planning system in this country is by inclination anti-development. The recent environmental awareness has given planning boards licence to say, all too often, 'We don't want that here.'" Thomas, by contrast, says, "I'm pro-development. I want to make the British planning system work for people who want to invest in this country." DLP have clients who are major overseas investors like Toyota who, if they find too many barriers to locating in the UK, can easily cast their eyes toward some other European country as the site for their facilities. Hence, says Thomas, "my satisfaction comes from helping to anchor down 'big balloons' – investors who could easily go somewhere else."

Thomas adds "we're typically involved in fairly contentious projects. What I think we bring to the development arena is an even-handed approach – we're perceived as making a difference to whether a project is permitted or not." He takes pride in having the integrity to occasionally tell clients bearing inauspicious development schemes: "Your proposal is not going to work."

Obviously, some schemes do work. One that is working is Davenport Green, which Thomas calls "an emblem of our approach." The Leicester office was instrumental in securing the allocation of this 36-hectare business park on highly sensitive Green Belt land near Manchester, as a result of their recommending putting the parking underground and other environmentally sensitive initiatives.

DLP's Edinburgh office takes a considerably more hi-tech approach to "unlocking planning consents". This relatively young and hungry office is under the direction of James Welch, who says: "Some landscape professionals are obsessive about environmental and design issues. But we're sympathetic to the needs of the client; we try to reconcile environmental sensitivity with commercial reality. We're pragmatic, not dogmatic about environmental issues."

To aid them in "reconciling environmental sensitivity with commercial reality" the practice has inevitably invested heavily in CAD and image-processing hardware and software. This technology has enabled them to make a vital contribution

"I want to make the British planning system work for people who want to invest in this country ... my satisfaction comes from helping to anchor down 'big balloons' – investors who could easily go somewhere else."

2

to the visual assessment component of Environmental Statements by showing a photorealistic montage of what a proposed development will actually look like in the landscape. The DLP team typically accomplishes this by constructing a CAD model of the proposed structure, rendering it in 3D Studio, and inserting it into a scanned photograph of the site. The results often help to cut through objections to a project that stem from imagined defacements on visual resources.

Early assessment and planning enable DLP to get in on the ground floor of projects, says James Welch, rather than being called in to do a planting design after the design of the buildings is already set. Such early involvement is a landscape architect's ideal scenario, of course. But Welch notes that less of the Edinburgh office's turnover these days is from the physical design of landscapes than from visual assessment and landscape planning. In any case visual assessment "is short, sharp, and profitable", he says, in contrast to built landscape projects that can sometimes stretch on for years. If the nineties have been the decade of environmental assessment, as Welch maintains, this will continue to be an important practice niche.

For the remainder of the decade and into the millennium DLP aims to strengthen its position as "a leading international provider of landscape design services". Specific areas of interest include continuing to invest in technology and promoting a clear recognition of a company identity and product in the marketplace. Always following the precedent set by Derek Lovejoy, the firm sees its future in terms of physical expansion. This entails strengthening existing offices in the UK and, where a suitable project is secured in an overseas market, of establishing a local operation, probably in association with a local practice. If such initiatives seem as full of risks as rewards, "you've got to plant seeds," says Kelly, tongue firmly in cheek. "That's what gardeners do." WA

2: Hyatt Regency St Lucia. This Caribbean beach-side resort designed by Unwin Jones Partnership (UK) features extensive swimming pools.

Date
1997-2000

Project team
Kevin Underwood; Matthew Quayle

Derek Lovejoy Partnership company data

Head Office
8-11 Denbigh Mews
London SW1V 2HQ
Tel: +44 171 828 6392
Fax: +44 171 630 6958
Email: London@DLP-plc.co.uk

Branch Offices:
5 Coates Crescent
Edinburgh EH3 7AL
Tel: +44 131 226 3939
Fax: +44 131 220 3934
Email: DLP.Edinburgh@Dial.Pipex.Com

31 Lower Brown Street
Leicester LE1 5TH
Tel: +44 116 255 7414
Fax: +44 116 255 7774
Email: DLP.Leicester@Dial.Pipex.Com

Web site
www.archinet.co.uk/dlp

Directors
Chairman – Duncan Thomas
Managing Director – Martin Kelly
Practice Development Director – David Blackwood Murray
Finance Director – Chris Harris
Directors – Iain Reid, Ron Jones, James Welch, Kevin Underwood, Angus Robertson.

Marketing Manager – Jo Hammond

Staff
Jessica Beattie, Christine Cole, John Coleman, Maribel Coles, Patrick Collins, John Cooban, Almudena Delgado, Martha Dickson, Stephen Dredge, Lynette Eadie, Tracey Fairway, Daniel Fells, Lynda Flemming, Stuart Forteath, Jamie Franklin, Edward Freeman, Sue Gray, Sarah Gordon, Yuki Goshi, Tom Hardiment, Valerie Hatherall, Laura Healy, Yvonne Heseltine, Jane Hudson, Chris Kennett, Toby Jones, Kären Lownes, Mark Martin, Paul MacDonald, Tim McCann, Clive McDonnell, Glen Macfarlane, Paul Morsley, Eileen O'Brien, Paul Osborne, Anna Parker, Xanthe Parsons, Jeremy Peachey, Rebecca Pimm-Smith, Alison Postlethwaite, Matthew Quayle, Simon Raine, Mark Rose, Jo Sommerville, Carl Taylor, Kirsten Taylor-DuncanRob Tilley, Lisa Toyne, Paj Valley, Richard Vickers, Anna Webster, Damian Williams.

With thanks to
Clients and co-professionals:
Associated British Ports; BAA; Chapman Taylor Partners; Consort Healthcare; Dar AlHandasah (Egypt); Disney; The Edinburgh Royal Joint Venture; Edward Cullinan Architects; Foster and Partners; Helber Hastart & Fee; Hurd Rolland Partnership; Hyatt Hotels; InterGen; Jelson Ltd; Julian Bicknell Associates; Keppie Architects; Kiso-Sansen National Government Park; Koetter Kim; KY Architects; Leach Rhodes Walker; Mito City; MOPIC; National Wind Power; NOVO Architects; T Renwick & Sons Ltd; Richard Rogers Partnership; RMC; The Royal Infirmary of Edinburgh NHS Trust; Scottish Equitable; Sharm-Egypt for Touristic and Real Estate Development; Skidmore, Owings, Merrill; Slough Estates; Philippe Starck; Sun Life Assurance; University of Edinburgh; William Davis Ltd; Wimberley Alison Tong & Goo; Unwin Jones Partnership; Zara Investment (Holding) Co Jordan.

Photographers and Illustrators:
ABP; Martin Charles; Canary Wharf; Cloud Nine; Disney; David Eccles; Kevin Fazakerley; Keith Hunter; Jeffersons; John Kingsley-Dobson; Lehrer McGovern Bovis; Pulter/3DD; Paul Morsley; Michael Murray; Clive McDonnell; RMC; Slough Estates.

The Workplace

"Corporate villas" – typically sited in carefully landscaped parks – are the modern-day equivalent of the great country estates of previous centuries. Among landscape architects such headquarters represent a prime opportunity for shaping land form, creating lakes and other water features, and designing plantings on a large scale. Much of DLP's practice, particularly in the UK, revolves around building such working environments, often in collaboration with top architects. Corporate campuses and similar projects appear to be (with Disneyland, Paris) the flagships of DLP's built work to date. David Blackwood Murray and his London team are responsible for many of these award winning schemes. "Our constant dialogue with each client has enabled us to respond with solutions which reflect the architecture and landscape setting of each individual project brief" says Blackwood Murray

Michael Murray

1

1: Courtyard acts as an oasis of calm

2: Detail of the giant sundial

3: Semi-mature trees were provided in order to create a sense of maturity from the first day of occupation

Scottish Equitable, Edinburgh, UK

Michael Murray

2

This corporate headquarters for an assurance company occupies a prominent eight-hectare site in New Edinburgh Park, an office park on the outskirts of the city. The 30,000-square-metre building by the London office of Koetter Kim Associates is broken down into a series of elements arranged around a central courtyard. The garden "room" within the courtyard is used by the employees for meals, informal meetings, and special functions. DLP's emphasis was on providing semi-mature trees so that, from the first day of occupation, the landscape seemed to have been in place for some time which was a relatively new concept in Scotland. Formal avenues of trees frame entrances to the site; hedging and shrubs complement the building and circulation.

Date
1993-1996

Project team
David Blackwood Murray; James Welch; Jessica Beattie; Paul Morsley; Patrick Collins

Keith Hunter

3

Sun Life, Bristol, UK

To create the Sun Life Assurance headquarters in parkland near Bristol, DLP worked with Skidmore Owings & Merrill's London office. The building houses clerical, administrative, and training facilities for 2,400 staff and, as such, requires quality outdoor spaces for employee refreshment at lunch and other times of the work week. DLP's masterplan for the 14-hectare site included a one-hectare lake that contains a rhododendron island and is now graced by a pair of swans. Changes of level are accommodated by grassed terraces faced in reconstituted stone. Parking areas are subdivided by bands of evergreen shrubs and deciduous trees, and the parkland features more than 1,000 semi-mature trees including magnolias, Persian ironwoods, tulip trees, red oaks, dogwoods, and pollarded willows. Hard landscape materials include natural limestone, granite, slate, clay pavers, and reconstituted stone – all chosen to complement the building itself.

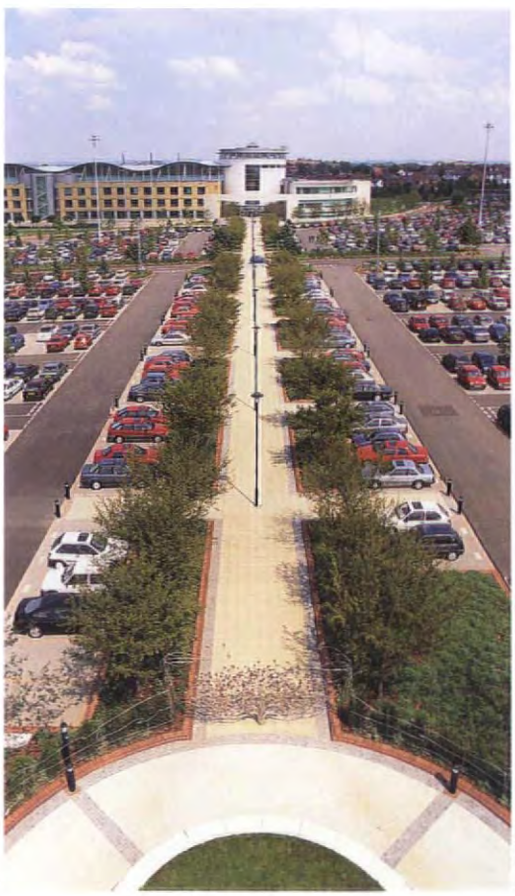
An *Architects' Journal* review of the project calls it "wonderfully landscaped." Moreover, John Ireland, project manager for Sun Life, says: "It was of great importance to us that we provide an external environment that staff could appreciate and enjoy, and this is exactly what has been achieved. Working closely with Derek Lovejoy Partnership on the design and the selection of species has led to an end product that is recognised as superb by both staff and visitors to the building and is an example of what can be achieved by landscape architect and client developing a close working relationship."

Date
1994-1996

Project team
David Blackwood Murray; Jessica Beattie; Clive McDonnell; Glen Macfarlane; Kären Lowndes


Cloud Nine
1


Michael Murray
2


Cloud Nine
3


Michael Murray
4

1: Aerial view shows the man-made lake partly surrounded by formal terracing

2: Detail of the main gates specially commissioned for the project from Giuseppe Lund

3: Main pedestrian avenue

4: Pollarded willows create a natural waterside environment

International Headquarters for RMC Group, Thorpe, Surrey, UK

The landscape design for the corporate headquarters of the RMC Group in Surrey won a 1993 design award for DLP from the Landscape Institute. The project required a sensitive approach because of its location on sacrosanct Green Belt land and because of the presence of historic buildings on site. DLP gave detailed landscape and visual evidence at the planning inquiry that helped to gain permission for the project and, later, ensured that its landscape design was sympathetic to its fragile Green Belt context. This was done, in part, by reinstating the Green Belt atop the single-storey headquarters offices by Edward Cullinan Architects through the application of innovative "green roof" technology. Within the compex boundary is a series of linked roof gardens and enclosed courtyards unified by hedges, pavilions, and follies. This roof garden is one of the largest in Europe. " The dient and chairman of RMC spent hours discussing the detailed planting plans" says David Blackwood Murray, jointly responsible for the project with Kevin Underwood.

In conferring an award on DLP's design, one Landscape Institute juror cited the project as "an innovative design with vision that clearly demonstrates excellent teamwork between the architect and landscape architect. The result is an extremely well-resolved design of new and old buildings and their inner and outer landscapes." Another noted that "the courtyards and roofscapes vary in scale and design, and display considerable restraint and simplicity. The skilful use of water with paving and gravel successfully contrasts with the buildings. The outer landscape includes the road approach to the building which terminates in a delightful walled courtyard; car parking is offset and framed from the buildings; and a carefully designed parkland relates the development to the main lake of Thorpe Park. It was the jurors' unanimous view that the overall element of surprise and sense of arrival create a joyful workplace which is situated in a high-quality, well-maintained landscape."

Date
1987-1990

Project team
David Blackwood Murray; Kevin Underwood; Michael Langlay-Smith (retired)

Martin Charles

1

2

RMC

3

1: View of the "green" roofs with giant chess piece in the foreground

2: Roof detail with courtyard beyond

3: Aerial view shows building merging into surrounding greenbelt

Kingswood, Ascot, UK

Another Green Belt site is the location of a 100,000-square-foot office park for Slough Estates, designed by another eminent architectural firm, Foster and Partners. Ken Shuttleworth, lead architect on the project, told DLP at the outset of the project that it "is not suburban, not semiurban, and definitely not a normal business park but 'offices in the trees'....The landscape needs to be preserved and only enhanced in a very subtle way."

The design solution is three energy efficient buildings which enclose a "clearing in the forest" that takes the form of a descending spiral turf sculpture 60 metres across and 2.5 metres deep. It is anticipated that the grassy slopes will provide more than a sense of intrigue and visual interest and will be actively used at lunchtime, also perhaps for external seminars. The remaining landscaped areas are being faithfully restored as native heathland typical of the Ascot area, ensuring the site retains its uniqueness and sense of place.

Date
1996-1998

Project team
David Blackwood Murray; Clive McDonnell; Kären Lowndes

Clive McDonnel

1

Slough Estates

2

Slough Estates

3

1: Turf sculpture under construction

2: The existing woodland setting of the office park

3: Offices are sited in a woodland clearing and have a spiral turf sculpture as their focal point

Hotels and Resorts

This international area of practice is relatively new. DLP entered the field primarily by marketing itself to American architectural firms, and this seems to have paid off handsomely. This is also an area of practice in which there is little doubt among developers and architects that landscape adds value to the overall project. As Kevin Underwood puts it, "Landscape is fully 50 per cent of the show – although it consumes far less than 50 per cent of the budget." In this area of practice too, landscape architects are treated as fully equal members of the design team. "We pride ourselves on being team players from the early days of the project," says Underwood.

"Theming" hotel and resort landscapes is becoming increasingly common in DLP's practice as the international resort market becomes more competitive. From surface textures to shade quality (very important in desert climates) to active swimming pool decks to restaurant terraces, the design skills of the landscape architect are vital. "You can't get by with just a straightforward swimming pool anymore," says Underwood. All of DLP's design concepts come back to "walking in the footsteps of the guest" – visioning and planning for a fun-filled guest experience.

John Kingsley-Dobson

1

Resort town centre, Sharm El Sheikh, Egypt

A 20-hectare mixed-use town centre for the resort of Sharm El Sheikh on the Red Sea Coast. The scheme consists of a themed retail centre, commercial and residential areas, a sports club and hotel. The client, Sharm – Egypt for Touristic and Real Estate Development, was committed to ensuring that the scheme reflected the Egyptian vernacular so the design team conducted detailed research all over Egypt, visiting Cairo, Aswan, Luxor and Hurghada.

Date
1997-2002

Project team
Kevin Underwood; Matthew Quayle; Paj Valley

2

Hyatt Regency, Thessaloniki, Greece

Working with Thymio Papayannis & Associates Inc. (Athens) the practice has designed a stunning combination of pools, pool bars and outdoor entertainment terraces.

Date
1996-1999

Project team
Kevin Underwood; Paj Valley; Matthew Quayle; Daniel Fells

John Kingsley-Dobson

3

1: Visualisation of Sharm town centre

2: Plan of resort town centre, Sharm El Sheikh, Egypt

3: Hyatt Regency, Thessaloniki, Greece

Mövenpick Aqaba Bridge, Jordan

This luxury hotel, designed by architects WAT&G, London, is one of several hotel and resort projects being undertaken by the Zara Investment (Holding) Company, Jordan. The project site is located on the Red Sea, directly adjacent to the Islamic City of Ayla – known today as Aqaba. The scheme includes a swimming pool built into the feature bridge which connects the five-star hotel with a luxury apartmnet complex. The apartments and beach club will include summer and winter pools as well as a beachside restaurant.

Date
1997-1999

Project team
David Blackwood Murray; Jessica Beattie; Patrick Collins; Daniel Fells

Putler / 3DD

1

Putler / 3DD

2

1: Model view of the Aqaba Bridge Hotel

2: Model view of the swimming pools and gardens at the Aqaba Bridge Beach Apartments

3: Masterplan of the Red Sea Coast Resort, Egypt

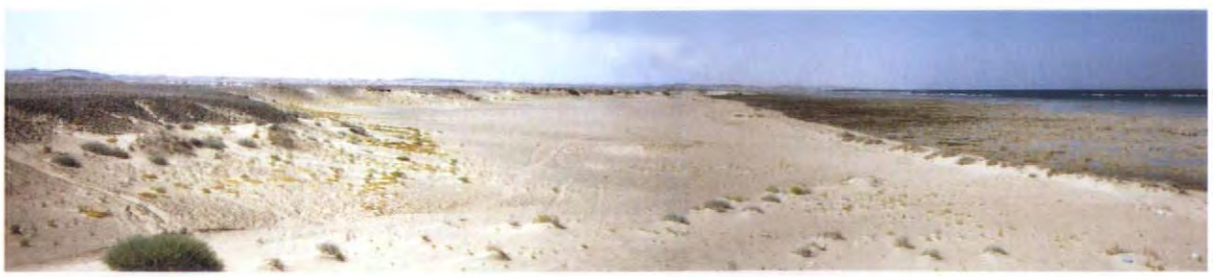
4: Existing view Red Sea

Red Sea Coast Resort, Egypt

This 120-hectare resort will feature a large new saltwater lagoon, four hotels, 200 luxury villas and 500 villas. Architects: WAT&G London and Dar Al Handasah (Egypt).

Date
1997-2002

Project team
Kevin Underwood; Matthew Quayle; Paj Valley



3

4

Residential

Canary Riverside, London, UK

This prestigious development overlooking the Thames in London's Docklands will consist of a hotel and exclusive residential development by architects Koetter Kim and NOVO, and interior designer Philippe Starck, that will allow office workers to live near their workplaces. The landscape design reflects the importance of the site's riverside location and provides private areas that can act as outdoor rooms for the hotel and apartments. Canary Riverside is an example of DLP's ability to work productively with high profile architects. Clearly, DLP has a strong track record of such collaborations, having already worked with Koetter Kim on Scottish Equitable's new headquarters in Edinburgh.

Overall, the landscape design for Canary Riverside will be different from that of the first phase of Canary Wharf, by Hanna/Olin the US landscape firm. In the first phase, the landscape has a strong urban feel, whereas in the design for Canary Riverside the intent is to create the sense of an exclusive Arcadian retreat. And whereas phase one was strictly within the public realm, this phase will incorporate both public and private spaces, but with a firm distinction between the two: public spaces will wrap around the site, while private garden or roofgarden areas, built over underground parking, will be enclosed by the residential blocks.

The client a joint venture between Canary Wharf Limited and Hotel Properties Limited of Singapore sees the landscape proposals by DLP as adding value to the investment. David Blackwood Murray says "I think the client was very enlightened. He knew he needed a landscape architect and went to three international practices (we were never told who the others were). He knew he wanted one he could work with as a team."

Date
1997-2000

Project team
David Blackwood Murray; Jessica Beattie; Tom Hardiment

Canary Wharf

1

1: Photomontage of the development as seen from the river

2: Site plan

3: Visualisation of private gardens for the use of residents and hotel guests

2

David Eccles

3

Retail

The Trafford Centre, Manchester, UK

An American-style shopping mall with parking for 10,000 cars, one million square feet of retail space (including approximately 280 outlets) and 250,000 square feet of leisure development. Designed by Chapman Taylor and Partners and Leach Rhodes Walker, it will be one of the largest developments of its kind in Europe when it opens in 1998. Early in the project DLP was called to offer evidence and expert witness at the planning inquiry. DLP was involved in the preparation of the masterplan and detailed drawings for the entire site, including the perimeter wooded landscape, approach roads, and roundabouts.

Date
1987-1998

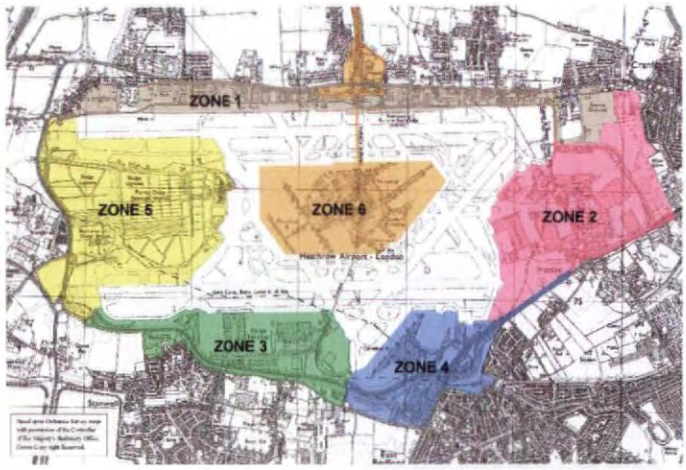
Project team
James Welch; Jessica Beattie; Tim McCann; Geoffrey Collens (retired); Carl Taylor

Jeffersons

1: Aerial view of the Centre during construction

Infrastructure

DLP has long been involved with major infrastructure projects, often projects of national strategic importance; much of its turnover in the 1980s was from the firm's involvement in road design. Typically, such projects are contentious because they arouse NIMBY ("Not In My Back Yard") attitudes and similar responses. "We are going to the public earlier and earlier, often answering questions with bullet-proof vests on", Martin Kelly says of such projects, adding that "if the public can be assured that they are taking part in the conceptualisation of the scheme, there is less likelihood that the project will be thrown out." DLP appears to have a good track record of winning approvals for major infrastructure projects and ensuring that the public, the environment, and the client all benefit from some creative synthesis arising from the project.



1

Key
Zone 1 – Northern perimeter
Zone 2 – Eastern perimeter (maintenance area)
Zone 3 – Cargo area
Zone 4 – Terminal 4
Zone 5 – Terminal 5
Zone 6 – CTA

Terminal 5, Heathrow, UK

The expansion of Heathrow Airport to include a major new building and associated roads and infrastructure has aroused the most contentious of NIMBY sentiments, mainly revolving around worries over increased noise. Such opposition to the project have given rise to an extremely long-running public inquiry and, since 1989, DLP has been involved in landscape masterplanning, design development, and evidence at the inquiry for all landscape and visual aspects of the project. DLP's investment in computer software and training have come into play on the project: DLP designers created a three-dimensional CAD model of the proposed terminal building by Richard Rogers Partnership and inserted it into scanned photographs of the Green Belt site. More than 100 such photosimulations demonstrate with convincing accuracy any visual impacts of the new terminal building and roads; the computer imagery is all the more convincing because DLP floated balloons to verify the height of the building in the simulations.

John Young of Richard Rogers Partnership notes that DLP came on board the project at the same time as the architects, so that Geoffrey Collens and other DLP personnel could work in tandem with the rest of the design team to formulate design concepts for the building and site. "As a result," says Young, "I and my staff have worked for years with DLP on the development of the design which has been presented to the public inquiry... This landscape and visual impact contribution has been an important one, in particular in arriving at a concept of stepped and planted terraces of buildings rising from the Colne Valley to the proposed waveform roof of the terminal. We have also worked together on developing urban design guidelines for the whole development to cover streetscape, hard and soft landscape, signage, and lighting."


2


3


4

1: Annotated map of Heathrow Airport

2: Computer model of the terminal building and surrounding landscaping

3: Wireline drawing of the terminal

4: Photomontage of Terminal 5 as seen from the neighbouring fields

Date
1989-1998

Project team
Martin Kelly; Geoffrey Collens (Consultant/former Partner); Jessica Beattie; John Cooban; Jeremy Peachey; Mark Martin; Lisa Toyne; Tom Hardiment; Jane Hudson; Stephen Dredge; Rebecca Pimm-Smith

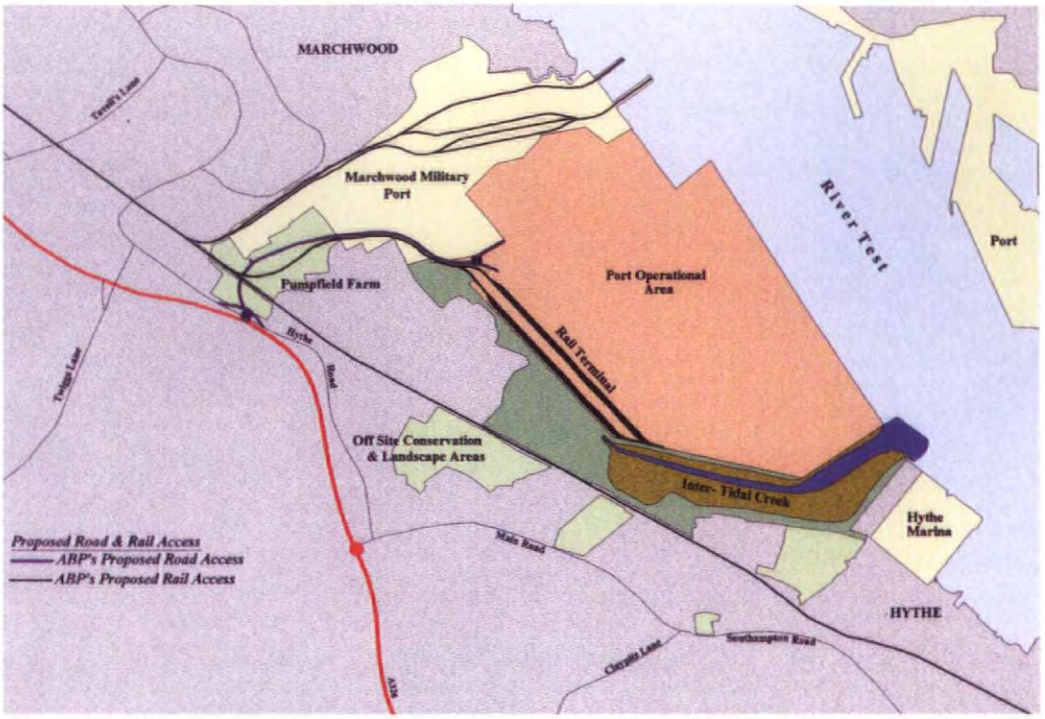
Associated British Ports, Southampton, UK

"Macro-scale landscape design" is the way Martin Kelly describes DLP's masterplanning of a major new port for ocean-going container ships to be located on 280 hectares of reclaimed land at Dibden Bay in the Port of Southampton. The port is important in that it would provide a much-needed deep-water container port for the UK while creating as many as 1,500 local jobs. The project balances economic need with environmental interests as the site close to the New Forest Heritage Area and internationally protected mudflats which are a feeding ground for wading birds. The design solution is to translocate the mudflats to a new nature conservation area iformed by creating a creek behind the port operational area, thus providing feeding grounds which are protected from future erosion. The plans also include a comprehensive environmental package of landscape enhancements to soften the impact of the development, and provision for new road and rail access.

"A partnership of the Port, community and environmental groups, and the landscape design consultants Derek Lovejoy Partnership is now working to develop detailed plans to achieve this environmental prize", writes an ABP spokesman. "DLP has been given a much broader remit by the Port...nothing short of looking at each and every aspect of the new terminal's operations and trying to place them where they will be both operationally and environmentally effective."

Date
1996 onwards

Project team
Martin Kelly; Angus Robertson; John Cooban; Jeremy Peachey; Mark Martin; Lisa Toyne; Paul Osborne; Stephen Dredge



ABP

1

2

John Kingsley-Dobson

3

ABP

4

1: Plan of the development area

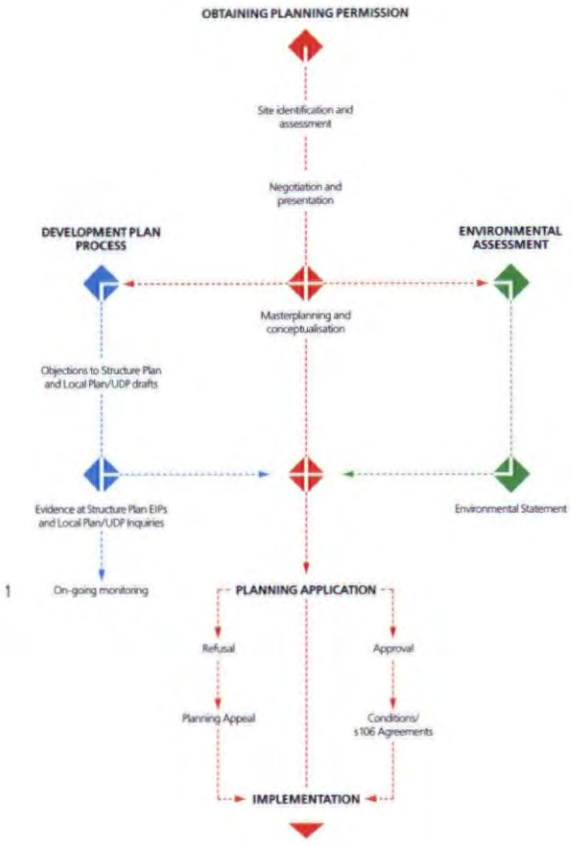
2: The type of container ship that the new facility will handle

3: Visualisation of reinstated shoreline

4: Aerial view of the site with the Port of Southampton in the background

The Planning Process

One way in which DLP adds value to projects is by working within the context of the somewhat convoluted British planning system to "unlock planning consents" on restrictive sites, thereby allowing reasonable development to occur. Chairman, Duncan Thomas, views DLP's advocacy of development on such sites as a balancing exercise in the UK, where planning boards typically look very critically at any sort of proposed development. DLP, by contrast, he says, tends to be pro-development and has a track record of making the British planning system work for people who want to invest in the UK.



1

1: The planning process in the UK

2: Masterplan for mixed use development, Bangalore, India

Landscape Masterplanning

DLP's approach to masterplanning is landscape focussed examining the physical, environmental, cultural, social and historic opportunities and constraints of a site. DLP works closely with architects and engineers to ensure the final masterplan is sustainable, aesthetically pleasing and that the buildings and services are set in the "right" place within the landscape.

Tamarind Grove, Bangalore, India

Masterplan for an 80 hectare mixed-use development in the garden city of India for Buckeye Corporation. The vision is to create a stress free community for residents and visitors.
Architects: WAT&G with KY International Inc.
Development Planners: Helber Hastart & Fee

Date
1997-2000

Project team
Kevin Underwood; Paj Valley; Matthew Quayle

2

Davenport Green, Manchester, UK

"An emblem of our approach" is the way Duncan Thomas describes this landscape-planning project in which the Leicester office of DLP was instrumental in securing a rollback of the Greater Manchester Green Belt in Trafford to accommodate an exemplary 36-hectare business park. The site is in a portion of the Green Belt that has been subject to "urban fringe depredation" – motorcycle riding and other illicit activities. Development may, in this case, actually help to heal these degraded lands, in particular by setting aside a portion of the 144-hectare site as an open "wedge of green" – protected agricultural land criss-crossed by footpaths. As seen in the DLP masterplan the 36-hectare business park will resemble a traditional English country estate and, in line with this design theme, all parking will be underground – a provision that DLP insisted on as a means of bringing the local planning authority on board the project. In addition to masterplanning, DLP's role included preparation of an environmental statement and expert witness at a public inquiry on all landscape and Green Belt issues. The outcome of the planning process was successful: the development is now written into the Trafford Unitary Development Plan.

Date
1989 onwards

Project team
Duncan Thomas; Ron Jones; John Coleman

1

Kevin Fazakerley

2

1: Davenport Green overall masterplan

2: Artist's impression of surrounding landscaping

3: Artist's impression of landscaping around office buildings

Kevin Fazakerley

3

New Settlements

Britain is approaching a housing crisis: current estimates suggest more than four million new households will be needed by 2015 as a result of more single-parent families, individuals living longer, and other demographic trends. But where to house them? Potential housing sites in the countryside have become more restricted than ever as a result of sustainability issues brought to the fore since the 1992 Earth Summit in Rio. One approach is to build on brown field sites or to extend existing settlements, but, obviously, these will not supply the entire need. That leaves green field sites – if they are treated with great sensitivity.

DLP's role in planning such settlements involves ensuring that they are accessible from nearby cities and their transport links; that they have the least possible impact on nearby farmland or fragile landscape features, and that they incorporate retail and workplaces as well as housing. "Our role in planning both brown field and green field settlements is to assemble a package that is attractive to planning authorities and is financially viable as well as being a desirable place to live" says Planning Director Iain Reid. This involves a process of identifying potential sites; promotion of development potential; negotiation of planning consents; and, finally, masterplanning and design development.

Hallam Fields, Leicester, UK

A proposed mixed-use urban expansion for 500 dwellings on the edge of Leicester for Jelson Ltd. DLP is advising on the development brief, transportation planning, and design proposals that include dividing the development into neighbourhoods.

Date
1991-2000

Project team
Duncan Thomas; John Coleman; Mark Rose; Alison Postlethwaite

1: Hallam Fields detail plan

2: Hallam Fields masterplan

Grange Park, Loughborough, UK

A 700-dwelling expansion on the edge of the university town of Loughborough for William Davis Ltd. The project will incorporate community and retail facilities, public recreation areas and a new linear park/woodland as well as providing footpath/cycleway and public transport links to adjacent residential and commercial areas. Integral to the proposal is part funding and implementation of a section of town centre by-pass which provides road access to the site.

Date
1993-1998

Project team
Iain Reid; John Coleman; Rob Tilley; Mark Rose; Alison Postlethwaite

1

1: Grange Park illustrative landscape masterplan

2: Cardrona Village masterplan

Cardrona Village Scottish Borders, UK

For a new settlement adjoining the sensitive River Tweed SSSI, DLP prepared a landscape and visual impact assessment to guide the masterplanning process and detailed design proposals. The scheme, prepared with Hurd Rolland Partnership for T. Renwick and Sons Ltd, includes 220 houses, a golf course, a four-star hotel, and a new bridge crossing the river. Planning approval was confirmed in April 1997.

Date
1996-1997 (planning only)

Project team
James Welch; Paul Morsley; Kirsten Taylor-Duncan; Jo Sommerville

2

Japan

DLP has invested considerable effort over the past ten years in building up trust and respect with Japanese client contacts and mastering the complex business practices in Japan, including the country's rigorous construction procedures. This investment seems to be paying off handsomely: DLP is successfully meeting the demand for the current fashion in English gardens and theme parks in Japan. Admittedly, like all fashions, English gardens may have a limited lifespan – perhaps the next ten years. In the meantime DLP is designing and constructing a steady stream of projects.

1

1: The Folly, Nanatsudo Park

2: Masterplan of Nanatsudo Park which features a history of English landscape design

3: The pavilion, Nanatsudo park

Nanatsudo Park, Mito City

As masterplanned by DLP, this 17-hectare regional park reflects human influence on the English landscape from primitive labyrinths and stone circles through to the formal gardens of the Victorian and Edwardian eras. The gardens feature a folly, a pavilion, and a working medieval-style watermill; the visitors' centre is based on a Georgian stable block. The park is set into a mature cedar woodland with existing lakes in a city with strong horticultural traditions.

Date
1990-2000

Project team
Ron Jones; Tim McCann; Yuki Goshi

2

3

Kiso-Sansen National Government Park, Nagoya

A two-thirds-scale replica of the English medieval Bodiam castle, by architects Julian Bicknell Associates, will be set in a moated "fairy-tale" landscape as part of a theme park featuring landscapes from all over the world.

Date
1996-2000

Project team
Ron Jones; Yuki Goshi

4

Takarazuka Dream Park

This garden centre and educational/research and development centre will feature an English landscape including English-style demonstration gardens so that visitors may apply English gardening ideas in their own local parks and gardens. The two water bodies are intended to be used as a water source and as an assembly point for the local population in the event of an earthquake. The project, launched by HRH The Duke of Kent is to feature as a landmark project in the Festival UK in Japan in 1998.

Date
1997-1999

Project team
Ron Jones; Tim McCann; Yuki Goshi

5

6

4: Masterplan for the Bodiam Castle landscape

5: Masterplan of the Takarazuka Dream Park

6: The island, Nanatsudo Park

Environmental Planning

"Unlocking planning consents on difficult sites" is a speciality of DLP. As James Welch of the Edinburgh office puts it, "We're sympathetic to the needs of the client; we try to reconcile environmental sensitivity with commercial reality. We're pragmatic, not dogmatic about environmental issues." With this in mind DLP has invested in high-tech CAD and image-processing hardware and software that enables them to make a vital contribution to the visual-assessment component of Environmental Statements by showing a photorealistic montage of what a proposed development will actually look like in the landscape. Clients for this service include the Edinburgh office of the International Generating Company (UK) Ltd, for which DLP has provided montages and expert advice that have helped secure planning approval for two combined cycle gas turbine stations. Another client is National Wind Power; DLP's photomontages helped the development firm gain consent for one of the first windfarm installations in Scotland, at Novar, near Dingwall. Similar projects are now being progressed through planning authorities. DLP's convincing high-tech imagery combined with expert testimony seems to be successful in shortening delays due to the planning process and allowing construction to proceed.

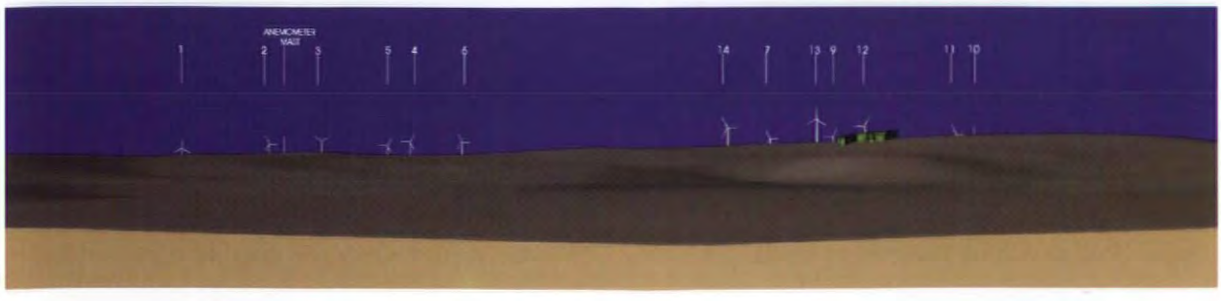
After the windfarm was built at Novar, a National Wind Power executive visited the area and was gratified to discover that the towers appeared almost exactly as they had in DLP's simulations.

Date
Spalding project date: 1997 (planning only)
Rocksavage project date: 1995-1998
National Wind Power project date: 1997 (planning only)

Project team
James Welch; Tim McCann; Sue Gray; Almudena Delgado; Paul MacDonald; Lynette Eadie

1

3



4

1: Visualisation of Spalding combined cycle gas turbine (CCGT) power station

2: Illustrative landscape masterplan of Rocksavage CCGT

3&4: Photomontage and windfarm design studies for National Wind Power

New Edinburgh Royal Infirmary, UK

DLP helped to gain planning consent for a new hospital on a potentially contentious site originally in the Edinburgh Green Belt, adjacent to a listed castle. The hospital will be the biggest building in Edinburgh and one of the first to be constructed under the new Private Finance Initiative. DLP worked closely with the project architects, Keppie Architects, testing a CAD model of the building from 16 different viewpoints and providing critical advice addressing orientation, level and massing of the building to reduce its visual impact and integrate the development into its site. Planning consent was granted within five months and DLP are now producing detailed site plans which include extensive native planting and themed courtyards. Client: The Royal Infirmary of Edinburgh NHS Trust, The University of Edinburgh, Consort Healthcare and The Edinburgh Royal Joint Venture.

Date
1996-2002

Project team
James Welch; Paul Morsley; Paul MacDonald; Almudena Delgado; Ian Brown (consultant); Anna Webster

1

Paul Morsley

1: Masterplan

2: Extensive native planting will be used around the building

Leisure and Entertainment

The Magic Kingdom, Disneyland, Paris, France

One of DLP's flagship projects was also, apparently, among the most enjoyable for DLP designers. "It was wonderful. It recovered my inner child", says Angus Robertson, one of the London directors involved in the project. Starting with a masterplanned concept by Disney Imagineering, DLP's assignment was to conceive, then implement, the fanciful plantings to create the illusion of different climates – from jungle to desert – in the relatively harsh climate of northern France. DLP scoured nurseries all over Europe for the plant materials, including the 50-year-old yew trees that were pruned to create the square trees that surround Sleeping Beauty's castle. Since the opening in 1992 the landscape has matured to create the most stunning themed effects. The dedicated maintenance by over 100 resident staff keeps the park looking at its best. No wonder over 45 million people have already visited the Magic Kingdom – Europe's largest theme park resort.

Date
1989-1992

Project team
David Blackwood Murray; Angus Robertson; James Welch; Jessica Beattie; Clive McDonnell; Paul Morsley

Disney/Lehrer McGovern Bovis

1

1: Aerial view of Disneyland, Paris under construction

2: Masterplan

3: Semi-formal planting of foliage plants

4: Main entry forecourt to the Magic Kingdom

Michael Murray

3

2

Michael Murray

4

Michael Murray

6

Michael Murray

7

Clive McDonnell

8

5: Deep south USA recreated in northern France

6: Disneyland Hotel

7: 50-year-old yew trees were specially prepared to surround Sleeping Beauty's castle

8: Bamboos and other exotic plants create an illusion of jungle

9: Concept sketch for the new retail facility at Disneyland, Paris. Architects RTKL

Recent Clients

Associated British Ports
AMEC Developments
Alliance and Leicester plc
Aggregate Industries
Argent
Arlington Securities
BAA
Buckeye Corporation
Blue Circle Industries plc
Bristol Airport
Crest Nicholson
Crown Estate
Crown Prince Abdullah
Canary Wharf/Riverside
Daimler Benz
DeMontfort University
Edinburgh Royal Joint Venture
Euro Disney SCA
Glasgow Development Agency
Halliburton BV
Hanshin Railway Company
Harrods
Heathrow Airport Ltd
HPL Singapore
HRH Crown Prince of Thailand
Hyatt International
Intercontinental Hotels and Resorts
International Generating Company (UK) Ltd
ITT Sheraton Corporation
J Sainsbury plc
Lend Lease Projects Ltd
London and Metropolitan
MEPC
McArthur /Glen
Mito City
Mövenpick Hotels
MAB International
Ministry of Construction, Japan
Ministry of Planning and International Cooperation, Palestine
National Wind Power
Peel Holdings
Pfizer UK Ltd
Saudi Egyptian Touristic Investment Co.
Scottish Equitable
Scottish Life
ScottishPower
Severn Trent Property Ltd.
Sun Life Assurance
Slough Estates
Takarazuka City
Tesco Stores plc
The Ritz Carlton Hotel Company
The Trafford Centre Ltd
Toyota GB Ltd
RMC Group
UK Waste Management Ltd
University of Greenwich
Welcome Trust
Wiggins plc
Wilson Bowden plc
Yugopetrol
Zara Investment (Holding) Co.