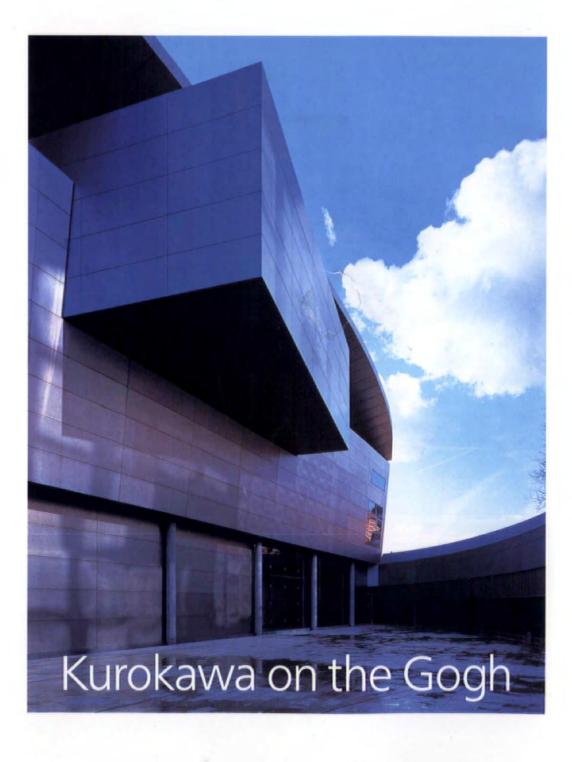
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The business magazine for the global architect

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Cover

Exterior view of the Kisho Kurokawa-designed extension to Amsterdam's van Gogh Museum. Photo: Jannes Linders

WORLDARCHITECTURE

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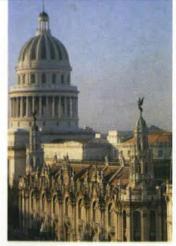
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The Capitol building in the Parque Central, with the Gran Teatro de La Habana in the foreground

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78 Card-carrying advocates of commercial design are winning big contracts in the casino sector, as a new breed of giant pleasure dome is spawned. The new work is largely in North America, but Albert Warson reports on likely new gambling ground around the world, and looks at how architects can get the work.

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WATER TECHNOLOGY

Lords of the dance

US architect Peter Pran represents the new wave of international architects who believe that great work can come out of the largest "corporate" firms, through the use of small design studios. "The building must be able to dance as a lone dancer and in a chorus line, and not lose its potency," he enthuses, in his newly-published monograph (*reviewed on page 42*). The same analogy could be used to describe the role of senior designers in the large firms, of which he has always been one.

Pran, the inspirational designer of mega public and private buildings around the world, trained with Mies van der Rohe in the early 1960s, and became the guiding light at US firm Ellerbe Becket before moving to NBBJ in 1996. Where corporate design has traditionally been perceived as conventional and one-dimensional, modern architecture at the end of the century, as demonstrated by Pran, is achieving a complexity and dynamism of new proportions. For these designers, setting up as individuals is off limits for two major reasons. Firstly, there is the practical issue of managing without the infrastructure and financial resources of the corporate base, and the significant public and private commissions that go with that. Secondly, such architects are determined to deconstruct the hierarchy in one-man firms thus ensuring that they don't die with the founder (see Life after death, page 38).

The culture of the largest firms has always been more readily accepted and understood in the US than in Europe. It is therefore not surprising that it is in North America that this forward-thinking adaptation of the structure of practice is taking root. In sponsoring more radical thinkers in their ranks, firms such as NBBJ and Ellerbe Becket are investing in the long term. Many projects will be worked and reworked before a building is given life, and most will be consigned to the library.

It is accepted that the history of modern architecture has weaved a long and sometimes tortured path (Mies van der Rohe once explained the absence of curves in his architecture thus: "The Baroque architects were able to do that, but they were the result of a long evolution."). The history of practice is no less protracted. Three cheers for the US firms who are willing and able to promote a truly modern practice.

Nicola Turner, editor

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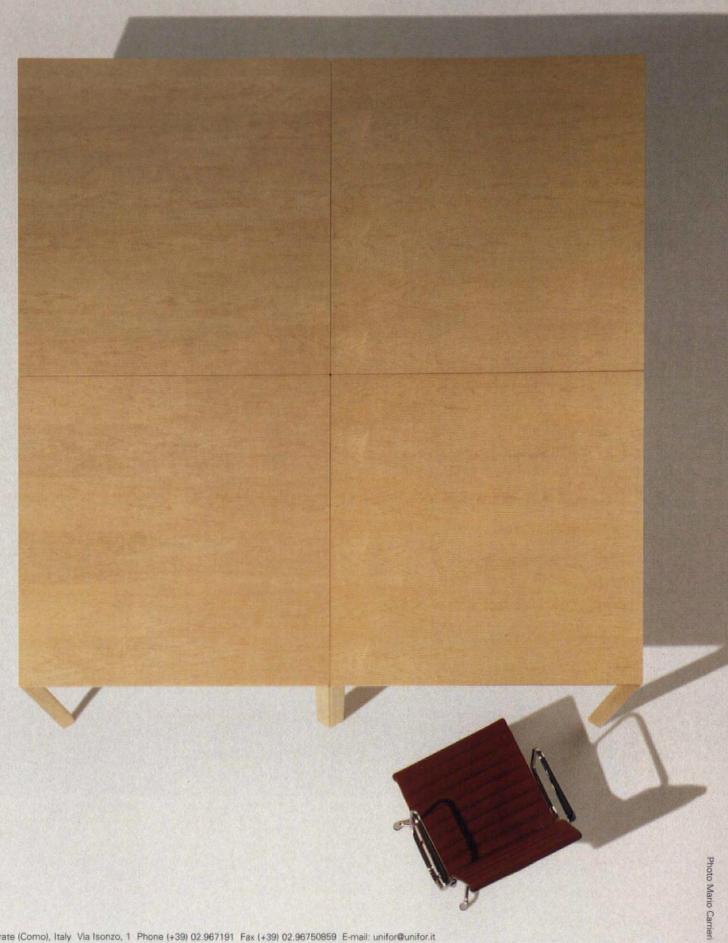
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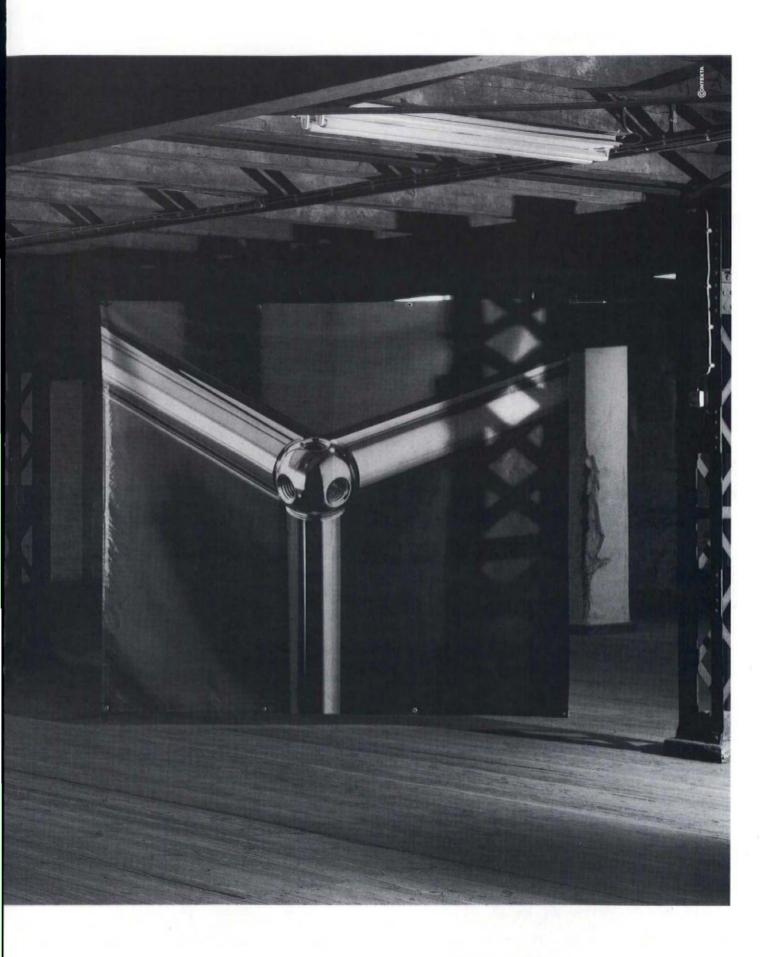




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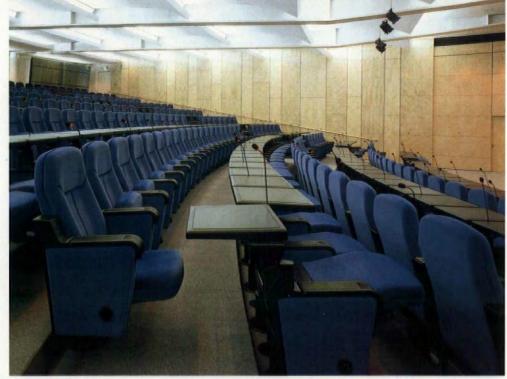
Hamburg – a city of storage depots, end of the 19th century, Hamburger Hafen- und Lagerhaus AG (HHLA) Presentation and photography: Balthasar Burkhard, 1998



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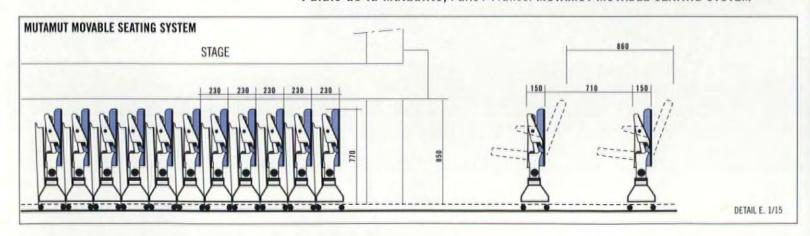


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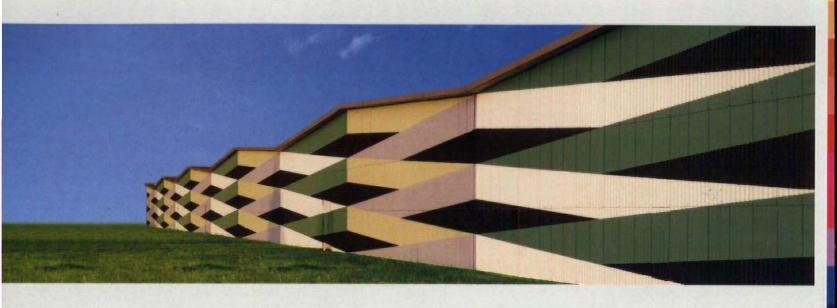
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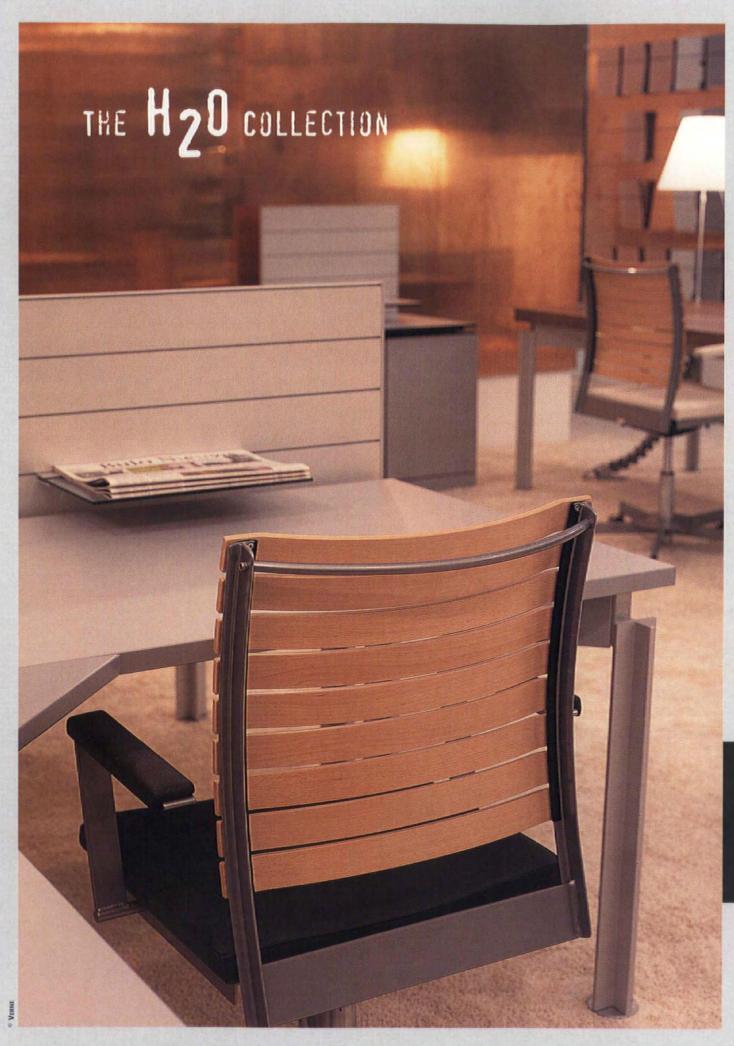
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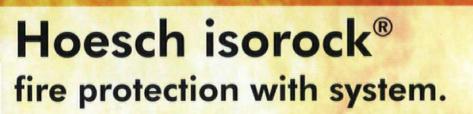




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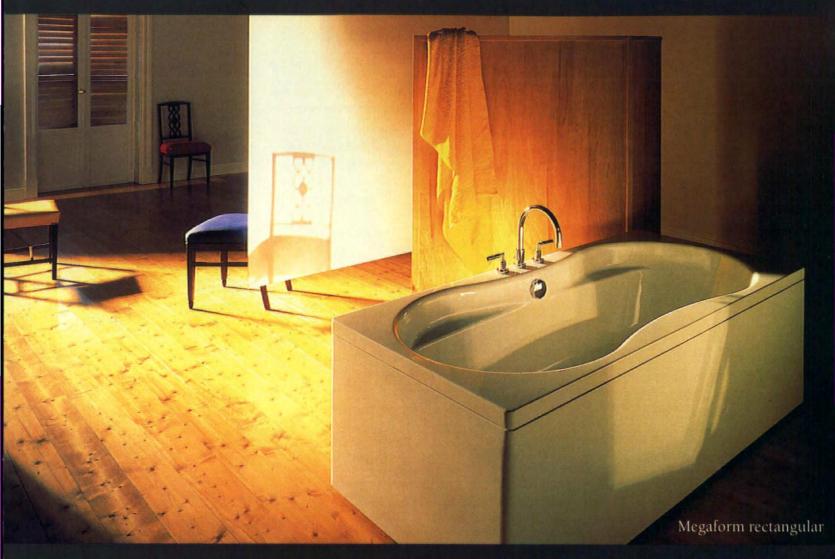




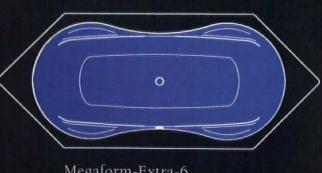
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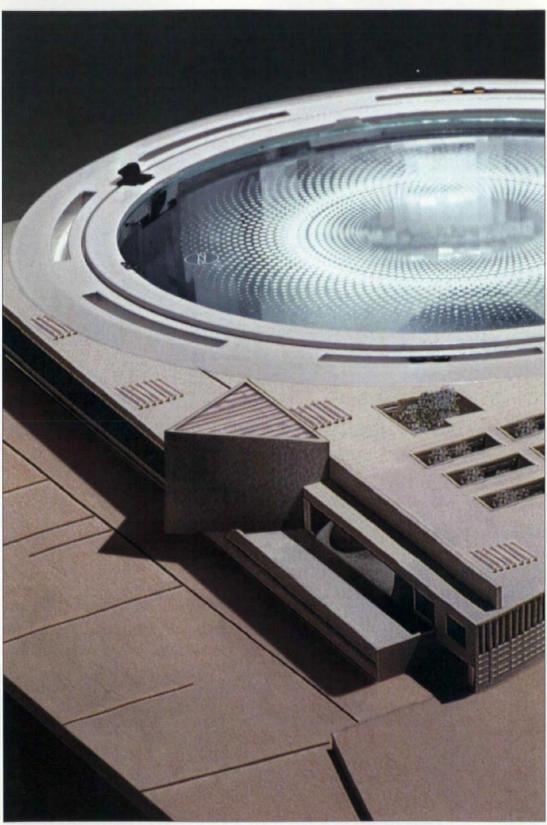
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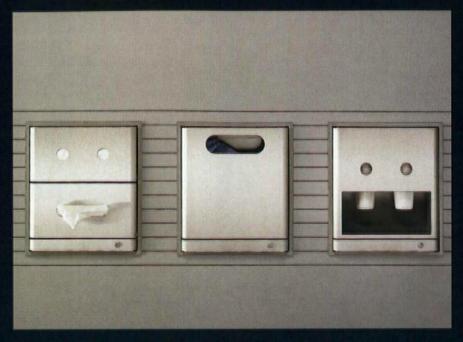
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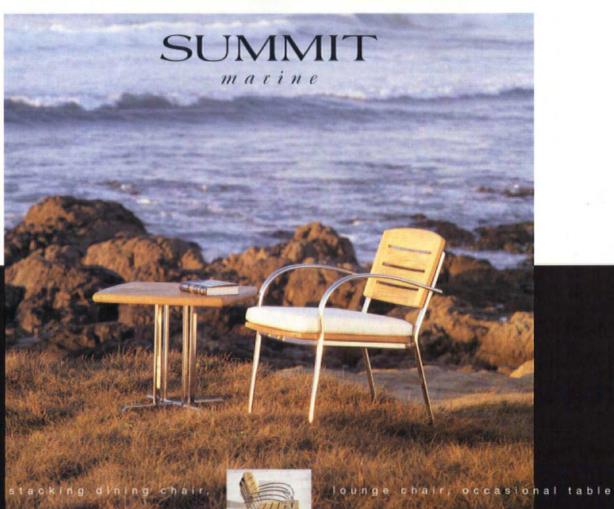




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Bridge has the Wright stuff

50 years on Frank Lloyd Wright still outclasses the opposition



USA

A 50-year-old design by Frank Lloyd Wright is at the centre of a furious row in California.

The people of the San Francisco Bay area, supported by the Mayors of San Francisco and Oakland, are backing Wright's "butterfly wing" bridge over a scheme already selected by the State Department of Highways (Caltrans) to provide the long-awaited supplemental link over the Bay.

Beauty and the beast

"From an aesthetic point of view it's a fantastic design. It would translate into immediate dollars and cents for the Bay Area," says Mayor Jerry Brown of Oakland, with one eye on the opportunity to improve Oakland's tourist income and dismal reputation as a crime haven.

The issue has dominated local headlines. But beauty is only the half of it. FLW's design, which is being promoted by Aaron Green, a former colleague of Wright's still practicing in San Francisco, is actually more seismically resistant than Donald MacDonald's chosen design – described by Brown as a "freeway on stilts".

The State has also increased its requirements for seismic resistance. Not a problem for the "butterfly", as local engineer TY Lin explains: "Things have progressed so much that there's no trouble in building what [Wright] designed" – a prestressed steel-forced concrete span which would have been unbuildable inWright's lifetime.

Wright's design incorporates concrete viaducts leading to an arch that rises over the shipping channel, with a small park suspended in the span.

Late in the day

Mayor Brown has written to the Governor Gray Davis, requesting that he re-open the selection process. To overturn the State's decision at such a late stage would require massive expenditure. "We're 55 per cent through construction design and US\$50-60 million has already been spent on preparatory work," says Donald MacDonald of MacDonald Architects, designer of the chosen bridge.

"If you continue to revisit fundamental decisions, you'll never build a bridge," says Steve Heminger, deputy director for the Metropolitan Transportation Commission.

A new bridge has been required since the 1989 earth-quake, which seriously damaged the existing Bay Bridge. The two-layer metal lattice trestle construction was patched up, but such is its importance to the daily commerce of the Bay area that the State demanded Bay Bridge be supplemented by another – 280,000 cars cross the Bay daily.

Wrong place wrong time?

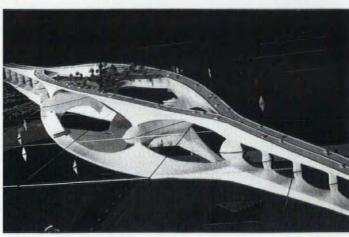
The location of the new bridge is a major concern to Green. If it was to replace the Donald MacDonald design, it would require significant re-working. "Frank wouldn't have wanted this," says Green.

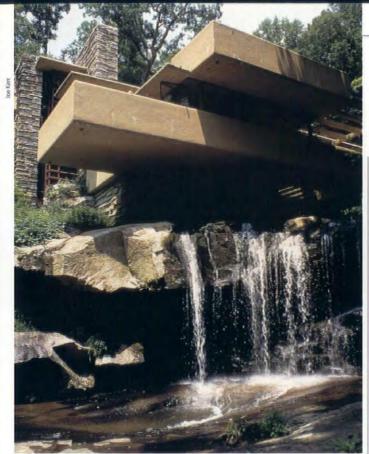
FLW's bridge was intended for a southern crossing of the Bay, connecting Hunters Point or Candlestick Point with Almeda or Bay Farm Island. "[As it is] it's a beautiful piece of environmental sculpture," adds Green.

by local feeling and decides not to reassess the selection process, construction of the US\$1.5 billion link is due to start by the middle of next year.

Below left: Single-tower suspension span designed by MacDonald Associates. Described as a "freeway on stilts". Below right: Frank Lloyd Wrightdesigned "butterfly wing" bridge. "It would translate into immediate dollars and cents" says local Mayor. Above: Line drawing of Wright proposal







... but Wright may have been wrong

Fallingwater falling down

Over in Pittsburgh, Frank Lloyd Wright's engineering prowess is being questioned.

New York engineer, Robert Silman, says that structural problems at Fallingwater, the private residence built in 1936 for Edgar Kaufman could have been avoided but for Frank Lloyd Wright's stubborn reluctance to heed the contractor's warning that the design required more steel reinforcing rods.

The concrete cantilever that supports much of the house first showed signs of structural weakness in 1997, when engineers shored it up with beams. The New York Times reported, "a bathtub-size hole in the middle of the living room floor", where conservators have been looking

THIS

MONTH

for cracks.

If the building were to collapse, engineers say it could take the stone ledge with it. The NYT noted the irony of such an end for a house renowned for its symbiotic relationship with nature.

As a permanent solution, Silman proposes post-tensioning: drilling holes through the concrete through which steel cables are inserted to increase the tension.

Fallingwater is one of several Wright buildings in trouble. British practice John McAslan and Partners is working onn the US\$10 million refurbishment of Wright's Polk County Science Building at Florida Southern College, after concrete blocks were found to be decaying in 1996.

Centre of excellence

There's more to Bilbao than the Guggenheim

The Euskalduna Congress and Music Centre opened in Bilbao last month.

The Centre is the first public building on the Cesar Pelli-masterplanned Abandoibarra riverside site since the Guggenheim was unveiled in 1997. It is also the first major building by highly-regarded young husband-andwife team Federico Soriano and Dolores Palacios, Madrid.

The 2,000-seat main hall is housed in a corten-steel volume that recalls the hull of a ship in drydock. Multilevel lobbies and services are located in a secondary structure that wraps around two sides of this volume.

The facility was built at a cost of US\$86 million. Eighty per cent of the funding came from the Provincial Government of Vizcaya, which will subsidise the expected annual deficit.

A rash of congress centres is under construction across the country, including facilities in San Sebastián, by Rafael Moneo; Barcelona, by Carlos Ferrater; Valencia, by Santiago Calatrava and Benidorm by Juan Navarro Baldeweg. Other centres have opened recently in Pontevedra, by Manuel de las Casas; Santiago de Compostela by Alberto Noguerol; Madrid by Ricardo Bofill, and Valencia (again) by Foster and Partners.



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What does the modern American architect look like? See previously unpublished shots from the AIA's first ever adversting campaign.

page 29

In a break with 150 years of tradition, the RIBA has awarded its Gold Medal to a city, not an architect. WA finds out what's so special about Barcelona.

page 30

Have Indian architects got any reason to hope that government plans to build massive new satellite towns will resurrect the recession-hit industry?

THE AMERICAS

In brief

USA

Museums of sex and science on the boards

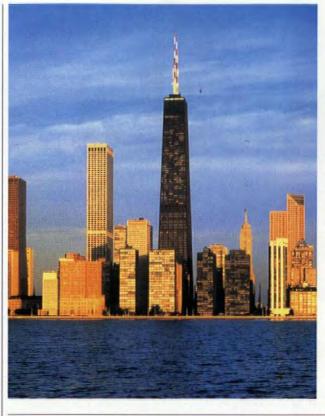
Astronaut John Glenn recently came back into orbit to unveil the design and programme for the Center of Science, Learning and Fun in Columbus, Ohio. Arata Isozaki is the architect. With the Wexner Center and its conference complex, Columbus is fast becoming one of the architectural tourist lures of the **US. With the simultaneous** unveiling of plans for a Museum of Sex in Manhattan, designed by New York-based SHOP - a collective of five young architects - the real question is whether every aspect of human life will eventually have its own museum to attract tourists.

Stars fill Kansas shortlist

Six international architects have been shortlisted for a competition to expand the Nelson-Atkins Museum of Art in Kansas City. Tadao Ando Architect & Associates, Osaka, Japan; Annette Gigon/Mike Guyer, Zurich, Switzerland; Steven Holl Architects, New York; Carlos Jiminez Studio, Texas; Machado and Silvetti Associates Inc, Boston and Atelier Christian de Portzamparc, Paris, France will find out who has won the US\$80 million commission next month.

New airports take off

American Airlines has unveiled plans to fund a new US\$1 billion terminal at New York's JFK International Airport. The terminal, designed by TAMS Consultants in association with Silvester Tafuro Design, will be the largest at the airport. HOK's St Louis office is in design development on Orlando International Airport's south terminal complex. Phase one is estimated to cost US\$570 million. Completion is due in 2002.



Long John's silver award

USA

For so long the world's tallest building, "Big John", Chicago's John Hancock Center, has received the American Institute of Architecture's "Twenty-five Year Award" for 1999.

The award is conferred each year on a 25- to 35-year-old building that exemplifies design of enduring significance.

Originally envisioned as adjacent commercial and residential towers, Skidmore Owings & Merrill changed the design to create a single soaring structure with residential units on top. To accomplish such a feat, architect Bruce Graham and structural engineer Fazlur Kahn introduced the diagonal tube, which has since become an internationally recognised engineering concept for tall buildings.

At the time of its opening in 1970, John Hancock Center was the largest multi-use facility in the world. At 100 storeys, the building comprises 260,000-square-metres of space, clad in black anodized aluminum with tinted bronze glass.

A machine for working in

USA

The firm that commissioned Frank Gehry to design its headquarters in the shape of a set of binoculars has moved. TBWA/Chiat/Day now operates out of a purposebuilt "advertising city".

Located in the Playa Vista district of Los Angeles, TBWA/Chiat/Day's new office complex has been designed as a virtual city.

Conceived by Clive Wilkinson Architects, Los Angeles, the headquarters effects a working city, creating spaces where workers can interact. It has already been described as an example of social engineering.

The complex is comprised of a network of "outdoor streets" and elevated walkways. The space's central axis, Main Street, is faced by yellow shed-like buildings housing two-person teams.

An internal park - known as Central Park - provides a place for casual interaction. Chiat/Day has a tradition of innovative office design. In1985, the firm hired Frank Gehry to design its Los Angeles offices.

More recently, Italian architect Gaetano Pesce designed the firm's former New York headquarters, which included movable workstations. A fine idea in theory, but they were never used – employees hankered after private offices.

The firm has since vacated both offices.

Five listed for IFCCA

CANADA

The finalists of the IFCCA Prize, the world's richest architecture competition, were announced last month.

New York-based Peter
Eisenman, Dutch duo Ben van
Berkel and Caroline Bos, Thom
Mayne of Santa Monica-based
Morphosis, New York-based
double-act Jesse Reiser and
Nanako Umemoto and Cedric
Price Architects of London will
compete for the US\$100,000
first prize.

The first International
Foundation of the Canadian
Center for Architecture prize
calls for solutions to the tangle
of railyards and depots
between New York's Hudson
River and Eighth Avenue on
Manhattan's West Side.

Proposals will be submitted next month, followed by an exhibition at Grand Central Station in October.





All ads up for architects

AIA explains itself to the American people

USA

What does an architect actually do in the late 1990s? Self-explanatory you might think. Not in the eyes of American Institute of Architecture members.

The Institute hopes that a US\$12 million multi-media campaign, led by two 30-second television advertisements, will "do a better job of

communicating what architects really do," says Chuck Hamlin, vice president of communications for the AIA.

AIA members are being charged an extra US\$50 per year for the next three years to fund the campaign.

The Institute hopes that the first two television commercials will emphasise the happy union between architects and their clients. They will air during network news shows and "Larry King Live".

The ads portray the contemporary American architectural community as young, mixed-gender, multirace and power-dressed.

The two ultra-stylised, MTVstyle commercials are aimed at two types of audience. One features a school scene in which architects, are portrayed as the saviours of the next generation – anyone who's seen Michael Jackson's "Earth Song" will be familiar with the concept.

The overall tag line is a relatively simple: "AIA – when you want an architect to build on your vision".

Above: Series of stills from AIA commercials

THE AMERICAS

New contracts of the month

MOST CONSISTENT

Swiss architect, Herzog & de Meuron, continues its assault on the American art world with the contract to rebuild the M H deYoung Memorial in San Francisco. In February the firm won the commission to design the Jack S Blanton Museum of Art's new building on the University of Texas campus in Austin (WA74 page 30). Herzog & de Meuron has also been shortlisted for the Forum for Contemporary Art project in St Louis, Missouri.

MOST UPSETTING

USA

The Art Institute of Chicago has commissioned Genoa, Italybased Renzo Piano Building Workshop to develop a schematic design for additional gallery space and a garden at its Grant Park campus in the Windy City. The decision led the Chicago Tribune to publish an article questioning the area's increasing use of out-of-town designers, which has stirred up unrest amongst the city's architectural community. The Institute sponsored an exhibition of Piano's work in 1981. The construction schedule has yet to be announced.

MOST LUXURIOUS

USA

The San Francisco office of **Skidmore Owings & Merrill** has won the contract to design a condominium and luxury hotel tower adjacent to the Museum of Modern Art in San Francisco. Construction of the 40-storey tower will begin by the end of the year. The site is the last remaining Yerba Buena Center property to be offered for development by the San Francisco Redevelopment Agency. The developer is Carpenter and Company, Boston.

Eco-towers make impact in North America

CANADA

An environmentally-sensitive tower is rising in Vancouver. The construction of Wall Centre Garden Hotel marks the emergence of high-rise, eco-sensitive construction in the North American continent – until recently largely European and

Asian preserve.

The 137-metre, hotel and condo complex is the work of local architect Busby + Associates. It will dominate the city skyline from its central vantage point, the highest area in Vancouver's commercial core.

Peter Busby, who founded the

firm in 1984, worked with British hi-tech guru Sir Norman Foster during the early 1980s. Busby's work since shows clear reference to ideas he picked up at that time. Foster's Commerzbank headquarters, Frankfurt (1997) marked him out as a pioneer in the field of eco-sensitive tower construction.

Project architect Brian Ellis explains: "The curtain wall includes an optically clear film to create a second pocket of air that improves thermal and acoustic performance."

When complete, the 46storey, mixed-use building will be the tallest in the city.

EUROPE

In brief

FINLAND

The Finnish shine

Six architects have been invited to compete for the right to design the tallest residential building in Finland. The tower will form the focal point of Vuosaari, a fast-emerging commuter-town east of Helsinki. Fumihiko Maki, Japan; Steven Holl, USA; Page + Steele Inc/Robin Clarke, Canada; Nielsen, Nielsen & Nielsen, Denmark, and local firms Ark-house arkkitehdit Oy/Pentti Kareoja and Mauri Tommila will submit proposals by the end of next month. Dominique Perrault is a member of the judging panel.

SPAIN

Foster's aviation fantasy

A feasibility study by Foster and Partners of London has helped the Mayor of the Madrid suburb of Getafe, Pedro Castro, to convince the area's regional government to join him in developing a 300-hectare industrial park. The "Aeronautics City" would be based around the facilities of CASA, the state aeronautics giant. The park is based on a similar venture in Toulouse, France. Preliminary estimates put the required public investment at US\$175-225 million.

UK

Friends in high places

Marco Goldschmied has been elected as the next president of the Royal Institute of British Architects. Born in Yorkshire in 1944, Goldschmied was a founding partner of the internationally renowned Richard Rogers Partnership - designer of London's Millennium Dome and was involved with Paris's Pompidou Centre. An advocate for increasing the RIBA's overseas membership, Goldschmied wants to raise public understanding of the key role of the architect in the design process.

Wood you believe it?

200m timber tower given go-ahead

FRANCE

Three years after it was designed, two Paris architects heard last month that their 200-metre wooden tower will be built in France to commemorate the Millennium.

Designed by Paris-based architects Jean-Marie Hennin & Nicolas Normier, La Tour de la Terre will rise in Parc de la Bergere on the banks of the Canal de l'Ourcq in Bobigny, a Communist Party-led district four kilometres north-east of Paris.

La Tour was originally intended for a site near Dominique
Perrault's National Library, in the centre of Paris. But a 35-metre ceiling height regulation, which could only have been overturned by an official delegation, proved too much of an obstacle.

It is thought that the Mayor of

Paris, Jean Tiberi, was not fully behind the scheme.

Hennin & Normier's dream for La Tour to be held up as an environmentally responsible icon for the third Millennium, and symbol of the need to protect forestry, didn't sit easily with the Parisian authorities. La Tour is composed of eight pillars of hard wood from five continents, protected by oak cladding. Two thousand square metres of wood, weighing 5,000 tonnes, will be required.

It will house 4,200 square metres of useable space over four floors, within a "floating" exhibition centre half way up.

Exhibit space will be used to promote the use of wood in construction, and the preservation of France's natural resources. Tourists will also be able to venture up to the summit in high-speed lifts. Those who make it to the top will be greeted by a giant titanium flower, known as La Fleur, whose 60-metre span gives the impression of a giant television aerial – "it's not, it's just a symbol" insists a spokesperson for Hennin & Normier.

La Tour is part of a larger development, incorporating the redevelopment of a group of nineteenth-century industrial buildings known as Le Cité de la Terre – a permanent education and information centre dedicated to the promotion of the environment. La Ville de Bobigny hopes that La Tour will act as a magnet for further development and inward investment in the Seine-Saint-Denis region.

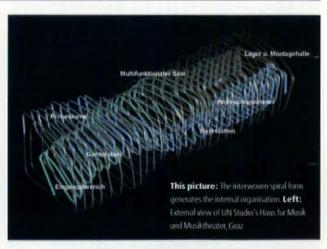
Funding for the US\$55 million tower will be split 50/50



between the private and public sectors. The CNDB, the French national wood authority, is one of the sponsors.

The opening was intended to have been on 14 July 2000, Bastille Day, but it is now scheduled to open by the end of next year.





International bright young things

NETHERLANDS/AUSTRIA

One of the bright-young practices of Dutch architecture has celebrated its tenth anniversary with a name change and a major new commission.

Van Berkel & Bos will now trade as UN Studio. The moniker, standing for United Net, "reflects the changing role of architects, with collaboration between designers, surveyors, stylists and photographers becoming increasingly important," say Ben van Berkel and Caroline Bos. The name also reflects the international orientation of the firm.

The practice has also won its second competition in Austria. It designed the new music and dance theatre in Graz as a single horizontally directed spiral whose ends are interwoven

with the central area to generate the internal organisation.
The building will be located on the site of Graz's former tax office. UN Studio won the contract for an electricity transformer station in Innsbruck in 1998.

Pride of Catalonia

Barcelona awarded RIBA Gold Medal

SPAIN

In a break with 150 years of tradition, the Royal Institute of British Architects has awarded its Royal Gold Medal to a city – Barcelona – rather than a person.

The RIBA says: "The award is intended to celebrate the achievements of Barcelona and Catalonia, yet also of Spain, the many excellent architects who remained relatively unknown during the Franco era, as well as the current resurgence of architecture and design.

"The quality of so many contemporary Spanish buildings and urban spaces, of products and architectural and design publishing is outstanding. Probably nowhere else in the world are there so many recent examples, in large cities and small towns, of a benign and appropriate attitude towards creating a civic setting for the next century."

Personal view

Architects David Howel-Evans and Jane Opher outline why Barcelona, the city in which they practised from the early 1990s until recently, won the Gold Medal. Opher worked for Oriol Bohigas between 1991-1995.

Architecture has always been the vehicle for Catalan pride. The agenda for Barcelona's regeneration was written well before the 1992 Olympics. Some of it even dating back to the democratic period before the civil war.

The backing of the whole population for the rebuilding of the city gave it a political momentum that enabled the process to start as soon as Franco died (1975), even if at first money was scarce.

The wholesale demolition and rebuilding programmes prevalent in Europe after the war were rejected in favour of more local, small scale and site specific interventions. The result was confident contemporary designs for historic areas and buildings.

Oriol Bohigas, coordinator

for urbanism from 1980-1984, and one of the five named on the medal, published "The Reconstruction of Barcelona" in the early 1980s, which documents the theory and application of the programme. Applying his principles, Bohigas took a group of graduates under his wing, each of whom was given an area of the



Urban dereliction in the Diagonal del Mar area, due to be developed for the 2004 UNESCO conference

city to work with. The resultant highly acclaimed public spaces programme acted as catalysts for the regeneration of neighbourhoods.

Prestigious projects for public buildings were given to architects of international repute. Richard Meier's Contemporary Art Museum, Rafael Moneo's Barcelona Auditorium, Sir Norman Foster's Torre de Coiserolla and a fish sculpture by Frank Gehry are just some of many. Their buildings sit cheek by jowl with new schools, libraries and ring-roads, restored medieval palaces and street furniture designed by Catalans.

Since 1992 Barcelona has become a marketing phenom-

enon. European money is now being pumped into the old town with the "Posat guapa" (Make yourself beautiful) initiative. Catalan architects are turning their attention to the city's markets, using innovative and unusual solutions to ensure that they won't be eradicated by supermarket culture.

The new high speed AVE/TGV train station is also under construction in Sagrera. The director of this programme, Jose Acebillio, is also named in the RIBA award. The project began with a master-plan by Sir Norman Foster and is again expected to act as a catalyst for the regeneration of the whole area.

EUROPE

New contracts of the month

MOST MIXED

CZECH REPUBLIC

Aukett + Collingwood, a

Prague-based Anglo-Czech alliance formed at the end of last year, has been appointed to design an 18,000-square-metre mixed-use development in the Vysocany district of the city. It is the fledgling firm's first contract since UK-based Aukett Associates acquired the firm.

MOST EURO

GERMANY

An Anglo-Polish team has won a competition to design a 250-room, five-star hotel and shopping centre in Cologne. UK firm John Seifert Architects will work on the design with

Bieniasz Nicholson of Warsaw. The US\$130 million project will be built on one of the last available sites in the pedestrian zone of the city in northern Germany.

MOST NATIVE

HUNGARY

Leading Hungarian architect

Finta Studios has been retained
for the US\$25 million Hilton West
End hotel in Budapest. The 230room complex will be linked to
the massive West End City Center
complex adjoining Western
Railway station. Finta was coarchitect, with California-based

Jerde Partnership International,
on the mixed-use West End complex which opened last year.

MOST TIMELY

SPAIN

Colinas d'Es Trenc, a one millionsquare-metre tourist destination designed by UK-practice **Scott Brownrigg & Turner**, has been granted planning consent. It will be the last major development in the Ballearics, following the passing of a new law to restrict any form of development in the Mediterranean islands. The US\$200 million project will go on site next month.



Stars dock in London

HK

The second phase of London's Canary Wharf reads like a *Who's Who* of international architecture.

Terry Farrell & Partners, London and Jean Nouvel, Paris (design pictured left) are two architects making their debuts on the immense Docklands office complex. Cesar Pelli, Skidmore Owings & Merrill and KPF, all involved in phase one, have been given new commissions.

The centre-point of the complex is a trio of tall buildings.
Canary Wharf tower, already
Britain's tallest building, will be
flanked by two new towers:
designed by Foster and Partners
and Cesar Pelli.

ASIA

Satellites of hope

Can new towns save Indian architecture?

INDIA

An attempt to breath life into India's ailing urban infrastructure could be the saviour of recession-hit Indian architects.

The Indian Government has passed legislation to encourage the development of satellite towns on the fringes of India's most congested cities. An initial outlay of US\$2,500 million has been guaranteed for land acquisition and masterplanning.

The scheme requires much more than the provision of vast tracts of social housing – although this is a priority. Entire self-supporting communities, complete with civic amenities and new landmark buildings, are called for.

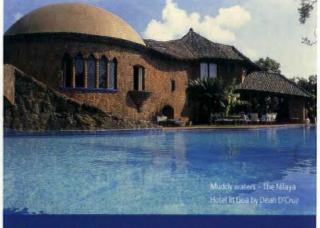
The precedent for the new towns is Navi Mumbai. The 344-square-kilometre development, a 1970s experiment in controlled suburban growth outside Mumbai, is itself comprised of 14 self-contained nodes. Future developments will be expected to mimic Navi Mumbai's funding structure, where taxes from the "mother" metropolis supported the development until it was unable to support itself. It is anticipated that by 2001 Navi Mumbai will have a population of 20 million.

The move follows the scrapping of the Urban Land Ceiling and Regeneration Act – reported last month, WA75 page 28 – which many architects and planners felt had strangled the Indian construction market for the 23 years of its existence.

Huge numbers of Indian architects have gone out of business in recent years. With the recession showing no signs of abating, only the large firms are finding work. But will the legislation help the next generation of Indian architects? Mumbai-based architect Pranav Desai says: "I am happy to see such projects proposed. It will create work for architects, but whether much of it will go to younger architects is doubtful. The jobs are likely to go to a handful of big-name architects."

Harshad Bhatia, an architect also from Mumbai, is equally disheartened: "The government is making no effort to address the architectural profession. Given the way the market is, young practices will have to become more enterprising.

For further information contact the Union of Urban Affairs and Ministry of Employment of the Indian Government. Tel: +91 22 301 1787 or +91 22 301 8255



Goa your own way

Architects in the western state of Goa are taking India's chronic housing shortage into their own hands.

Inspired by the work of Laurie Backer, a British native but resident in India for over 50 years, architects such as Cho Padamsee and Dean D'Cruz are using "found objects" as building materials in a bid to take matters into their own hands. Kerala-based Backer began building with mud soon after settling in a remote area of the Himalayas in 1948. He has never seen the benefit of conventional structural limitations — "what is so sacred about a square anyway?"

Discarded packaging and river pebbles are just two materials making an unexpected splash in Goa, which has become a haven for Western travellers in recent years.

Between 20 and 30 million people remain unhoused throughout the country.



Melbourne reinvents itself

ALISTRALIA

Denton Corker Marshall, architect of the Grollo Tower in Melbourne, has completed a bold new gateway to the city (WA 57 page 38).

The structure, part of the Victoria Government's A\$2 billion freeway project, is made up of three parts – a yellow cantilevered 70 metre-long steel

blade projecting at a 30 degree angle, a 500 metre-long orange wall, and a row of red steel "sticks". These are being read as a boom gate, a colonnade and a symbolic city wall. The yellow cantilever has already become a new city trademark. The project is part of a re-branding exercise for the city, proving there's more to Australia than Sydney.

Shanghai's surprise for KPF

PRC

KPF may lose the accolade of having built the world's tallest building thanks to a glut of office space in Shanghai and economic woes in Japan.

Completion of the World Financial Centre in Pudong, Shanghai, looks likely to be delayed by at least four years.

If completed on time the 460-metre design by KPF's New York office would have been the world's tallest building – but the Denton Corker-Marshall-designed Grollo Tower in Melbourne looks likely to come in first, and at 560 metres is 100 metres higher.

Allegations that the Shanghai city authorities have been too quick to release land, in a bid for short-term capital gains, are supported by recent figures indicating that 60 per cent of office space in the city is standing empty.

Local analysts do not anticipate a recovery in Shanghai's office and commercial markets until 2004 or 2005.

The situation has been exacerbated because tenants are trying to sign leases for as short as one year, hoping for a further fall in rents.

With only the luxury office and commercial markets affected so far, architects have yet to feel the full brunt of the downturn. Local architects were unavailable for comment.

In a further complication, Japanese contractor Mori Corp, which has put up a third of the US\$65 million boost of the World Financial Tower, will have to wait until the restructuring process underway in the Japanese banking industry settles down.

Mori needs its partners to assist with the project, but as its partners include Japanese banks and securities and insurance companies, it is likely to be some years until capital can be guaranteed.

ASIA PACIFIC



Terminal decline halted

Yokohama landmark saved by soccer

JAPAN

The 2002 soccer World Cup has provided fresh impetus for the much-stalled regeneration of Yokohama waterfront.

London-based Foreign Office Architects won the competition for the huge International Port Terminal in 1995, but contractual disputes and Japan's economic crisis have limited progress in the intervening four years.

Having begun to question whether the project would ever get off the ground,

Alejandro Zaera-Polo and Farshid Moussavi, the highly-rated duo behind the scheme, are now facing a race against time to get the project completed. "We're really happy about the re-commencement, and the new energy placed

upon it by the 2002 deadline," says Moussavi.

Yokohama is one of two cities shortlisted to host the final of the 2002 World Cup. Major infrastructure improvements will be required to handle through-traffic.

New contracts of the month

MOST JAPANESE

INDIA

An industrial park for Japanese companies is to be created at Bidadi in Bangalore. Japanese-owned Toyota Techno Park India Pvt Ltd will use in-house designers for the US\$10 million development for the 12-hectare site.

MOST CONCRETE

JAPAN

Tadao Ando Architect and Associates is finishing the design of a library and study centre dedicated to Japanese philosopher Kitaro Nishida. The twobuilding, 3,000-square-metre complex will house a permanent exhibition of Nishida memorabilia, a library, research facilities, a 300-seat meeting hall and an observation lobby giving visitors a view of the countryside surrounding Nishida's birthplace, in Ishikawa Prefecture, about 300 kilometres west of Tokyo. Both buildings will be constructed in Ando's trademark reinforced concrete. Building owner Ishikawa Prefecture has not released a cost estimate. The project is to be let for bid later this year, with completion in

Sydney saves face

Mayor pledges to cover-up "holes in the ground"

AUSTRALIA

A stalled Peddle Thorp and Walker building in Sydney is to be a prime target for a major operation to cover-up incomplete construction projects during next year's Olympics.

With almost US\$9 billion of construction on site in New South Wales, and Olympics 2000 only 12 months away, incomplete buildings are a sore point in Sydney. Mayor Frank Sartor has pledged to landscape the many "holes in the ground" while the eyes of the world are trained on the city next year.

Mayor Sartor's comments are aimed at Sydney's office market, where there are concerns over an over-supply in the CBD.

One 45-storey, 55,000-square-

metre office tower is of particular concern. Designed by Peddle Thorp and Walker, it is part of the World Square development in Sydney, and has stalled for the second time because tenants cannot be found. Mr Tan Ghee Soon, general manager of the Malaysian backed World Square Pty Ltd, says that work has not been done on the tower since Qantas pulled out of the project in the late 1980s. Attempts about a year ago to get pre-commitments failed.

Other work on the 20,000-square-metre World Square site continues, including a U\$\$95 million retail podium which will surround the perimeter, due to be completed in time for the Olympics.



Rumble in the rubble

JAPAN

Arata Isozaki's first building is to be replaced with a car park.

Despite the best efforts of the College of Architecture of Oita, and the Friends of Architectural Culture of Oita, who ran a petition to stop the destruction, the Medical College of Oita (1960) was demolished last month.

The petition was signed by such luminaries as Tadao Ando,

and Kisho Kurokawa.

The decision to destroy the college building, one of a group of Isozaki buildings including the Oita Provincial Library, was taken by the Medical College itself.

In a bid to raise funds for expansion the college has been open to all offers. Last year, the Provincial Library was converted into the Oita Art Plaza Museum.

MOST SPORTING NEW ZEALAND

Ellerbe Becket has been selected to renovate Jade Stadium in Christchurch. The US giant will work in joint venture with local firm Athfield/Architectus. At a cost of US\$22.5 million, the architects will develop a strategic plan for the renovation of the existing facilities and the addition of a new stand. The original stadium was built in 1880. The contract is Ellerbe Becket's first in New Zealand. It follows recent commissions to renovate the Parc des Princes in Paris, France and the construction of a new sports stadium in Geneva, Switzerland.

ASIA PACIFIC

In brief

AUSTRALIA

Up in the airport

Brisbane Airport Corporation has announced plans to build a US\$800,000 million airport city. The development, to be phased over the next two decades, will include a US\$26 million hotel. Stakeholders include Schiphol, the Dutch airport and the Commonwealth Bank of Australia. The scheme is in masterplan stage. Architects have yet to be appointed.

INDIA

World's tallest Buddha

A 200-metre titanium-clad Buddha is rising in Bodhgaya, India. The development is the work of The Maitreya Project, a religious organisation, with the aid of US cladding specialists. When complete, the Buddha will be the tallest in the world. The titanium will be gold tinted. Although its primary use is as a religious icon, there are plans to incorporate office space within the shell. Completion is due in 2003

JORDAN

Tourist low down

Hospitality and leisure specialist Wimberly Allison Tong & Goo, Hawaii has completed work on a luxury resort development on Jordan's Dead Sea coast, the lowest-lying place in the world. The Movenpick Dead Sea, opening this month, marks a relaxation of the Jordanian government's policy on international tourism following the death of King Hussein in February.

PRC

US\$7.7m for new landmark

The Urban Council in Guangzhou, southern China, has committed US\$7.7 million for a new Grand Theatre for the city. Architects for the new landmark have yet to be announced, although the Council anticipate completion by 2002.

On site and on line

How to monitor Kisho Kurokawa from your monitor

Interested onlookers can now watch progress on Kisho Kurokawa's US\$3 billion Toyoda stadium via the Internet.

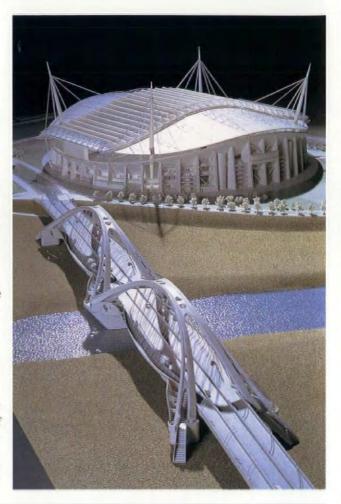
The move brings Japan's long-established contractual obligation of posting information about public projects on site billboards into the information age.

The City of Toyoda included a clause in the construction contract for the sports stadium, requiring contractor Taisei Corp to set up and maintain a home page on the Internet that gives information on the project along with

photos showing the progress of the construction work.

The home page shows renderings of the project as well as aerial photos of the site. The page is updated at least monthly. There is also basic information on the size of the stadium and associated facilities as well as brief descriptions of materials and construction techniques.

Officials of the City of Toyoda, which is home to Toyota Motor Corp, believe the Internet provides a new way of fulfiling their duty to keep citizens informed about major public works projects. http://www2.taisei.co.jp/toyo-stal



Tower bends the rules Brits bridge in Bahrain

PRC

Double standards are at the heart of a furious row over plans to build a skyscraper in an historic park on the Kowloon peninsula.

The 70-storey tower is planned to sit on top of an underground station in the Signal Hill Park area of the peninsula. The station will link Hong Kong island with the Kowloon-Canton Railway Corporation (KCRC) line - which links Hong Kong to the Chinese mainland.

Hong Kong's parks are traditionally sacrosanct. Development may only take place on them if the government, with the consent of the territory's population, decides otherwise.

In this case, the local government stands to make very little in direct gains. But by loosening the restrictions, the KCRC is free to develop vertically, thereby defraying some of its costs and generating long-term revenue.

Into the bargain, the authorities get to complete the long-awaited mainland rail-link and capitalise on tourist and commercial

Local residents and activists have criticised the proposal, claiming that it will blight Signal

"It's going to be a disaster," said Provisional Urban Councillor Daniel To. "They are going to demolish a third of Signal Hill and close the public park for four years while construction takes place."

David Lung, chairman of the Antiquities Advisory Board, adds: "On the one hand the Government says we should have some scenic spots for tourists, and on the other it is destroying them. Preserving the signal tower is insufficient - the hill itself has historic value."

The KCRC has been quick to deflect criticism of the massive curved structure - topped with a giant spike that will dwarf surrounding buildings - saying the government had recommended

"This property development is only at a preliminary stage," said KCRC public affairs manager Mabel Wan. "However we plan to consult all relevant parties once there are firm plans for implementation."

Ms Wan adds that the KCRC will replace trees lost in the development and re-equip children's play areas. The tower has been designed by the KCRC's own architects working in concert with an undisclosed outside

The only public body of any standing in Hong Kong opposing the development is the Provisional Urban Council. However, as the council is to be abolished by the end of the year, the way will be open for the KCRC to go ahead with its plans.

BAHRAIN

A British designer, a team of British engineers and Bahrain's Ministry of Public Works have all contributed to a new US\$27 million bridge in the Gulf State.

Hyder Consulting designed the 400-metre bow string arch structure last year. Ronald Yee of Yee Associates has been advising the Ministry on architectural design since then.

The Shaikh Khalifa bin Salman Causeway Bridge is the third sea crossing between the capital Manama and Hidd. It went on iste last month.



In defence of the realm

From Stephen O'Brien Chief Executive, London First Centre

Your lead news story in the April edition of World Architecture (WA75), "Frankfurt's Vertical Challenge", could give rise to unwarranted misconceptions about London's preeminence as a financial centre.

The article refers to the Healey & Baker European Cities Monitor 1998, but does not mention that this survey named London Europe's best business city for the ninth successive year – by a substantial margin. The UK capital came top in six key criteria: easy access to markets; external transport links; quality of telecommunications; languages spoken; office space availability and best internal transport.

The poll of European executives does indeed reflect a perception, and this is certainly not a majority view among respondents, that Frankfurt could gain in importance as Europe's possible future financial capital over the next five years. The survey itself states from the outset that "in reality, Frankfurt would have to make up considerable ground on several fronts to overtake London".

London is by far the largest financial centre in Europe and the world's leading international financial market. Irrespective of the eventual outcome of possible UK entry into EMU, the City of London already has the lion's share in trading the euro - larger than the rest of the financial centres combined. London will continue to dominate the euro market since it offers investors the ability to trade with the support of a banking system which is second to none and of an unrivalled critical mass of other professional expertise. This unique combination is recognised by the world's leading companies, who also appreciate the benefits of the UK's stable economy, its favourable tax environment and its flexible and skilled workforce.

Great minds

From David Sattar, Berlin RIBA overseas member

This is just to say how much I appreciate the switchover from receiving the RIBA Journal to receiving World Architecture magazine. While the Journal is a fine periodical, I find WA more interesting and relevant to my circumstances, given the fact that I've been in mainland Europe, away from UK architectural practice, for quite a few years now.

The switchover was a terrific idea and I look forward to continuing to receive WA in place of the RIBA Journal.

Staying afloat

From Richard Huard London, UK

In World Architecture 75/April 1999, Bay Brown in New York reports on the successful flotation of HLM Design of North America on the US market ["Shocks and scares" page 32-33)].

It is a pity that Ms Brown did not know more about the listing in London of Tribble Harris Li Incorporated in 1986/1987 since the company failed very quickly bringing down with it the London practice of Covell Matthews Wheatley Ltd.

Both Mr Harris and Mr Brannon were involved in that.

Bay Brown did mention both Mr Harris and Mr Brannon in the context of the flotation of HLM Design and their previous involvement with Tribble Harris Li Inc, but thank you for expanding on this – Ed.

Erratum

On page 94 of WA 73/February 1999 it was incorrectly stated that the Serralves Museum in Porto, Portugal opened in June 1998. It does of course open this year, in June 1999, as stated on page 86 of the same issue. Our apologies.

WA welcomes letters from readers. Please send them to the editor via email: Nicola_Turner@tbg.focusnet.co.uk or fax: +44 171 560 4191.





A Brit of all right – Country focus: UK

After the lows of the 1980s, nobody could have been prepared for what the 1990s had in store for British architecture. It's been boom-time like never before. In the top 30 of the world's largest practices the US and Japanese dominate (21 between them), but it is now the British who come in third (WA500 Survey, WA72).

So, what brought about this change? Leaving aside fluctuating market forces and economic fortunes,

how have British architects been able to establish international reputations during the 1990s? And why are clients less reticent about using foreign architects in the UK?

WA's comprehensive report includes reviews of the Millennium Dome, by the Richard Rogers Partnership, arguably the country's most-talked about building of the decade; the creative show-case that is London Underground's new Jubilee Line extension and Benson & Forsyth's Museum of Scotland.

Bilbao bonanza – Building study: Euskalduna Congress and Music Centre

Not content with producing the building of 1997/8 in Frank Gehry's Guggenheim Museum, in April the city of Bilbao unveiled the Euskalduna Congress and Music Centre, just a short stroll along the river from the Guggenheim.

David Cohn reviews the US\$86 million work of the young husband and wife team, Federico Soriano and Dolores Palacios, of Madrid.

Far left: The UK's best-known current project, the Millennium Dome, by the Richard Rogers Partnership Left: Bilbao's Euskalduna Congress and Music Centre by Federico Soriano and Dolores Palacios, of Madrid

Sheddy workmanship - Sector analysis: Big sheds

Sir Norman Foster has designed the biggest one, Chetwood Associates and SITE made their name from them – supersheds are the latest architectural fantasy come true.

Improved productivity through automation systems, better transportation management and strategic partnerships between participants in the supply chain have created a requirement for advanced central distribution facilities in the place of traditional covered storage areas, and the potential growth in the sector is limitless.

WA explains why it is time for more firms to cash in on this recession-proof global client base.

Plus...

Technical – Floorings and ceilings; News; Analysis; Legal & Practice; Events listing; Books; Polemic and

Next issue

Analysis



Southern comfort

As the AIA bandwagon rolls into Dallas for its annual address to the nation, local design critic Stephen Fox reports on a decade in Texan architecture. Also, a preview of the must-see events in Dallas and overleaf, a review of European property show MIPIM from the South of France.

erhaps no other state in the US has such an expansive self-image as Texas. Three of its cities – Houston, San Antonio, and Dallas – are among the ten largest in the country.

Throughout most of the 20th century, oil has accounted for the state's wealth. The crash of the world oil market in the early 1980s had catastrophic effects on the economies of Texan cities.

The largest architectural offices in Texas reflect the dislocations of the 1980s. The decline of locally-based practices gave aggressive outsiders an opportunity to fill the void. Hellmuth, Obata & Kassabaum of St Louis has offices in Dallas and Houston, Gensler of San Francisco has a Houston office,

and RTKL Associates of Baltimore has a Dallas office. Transitions in leadership enabled a number of Texan firms to reposition themselves: HKS and Corgan Associates of Dallas, Pierce Goodwin Alexander & Linville of Houston, Page Southerland Page of Houston and Rees Associates, Dallas, have grounded their practices in health care.

Decade of two halves

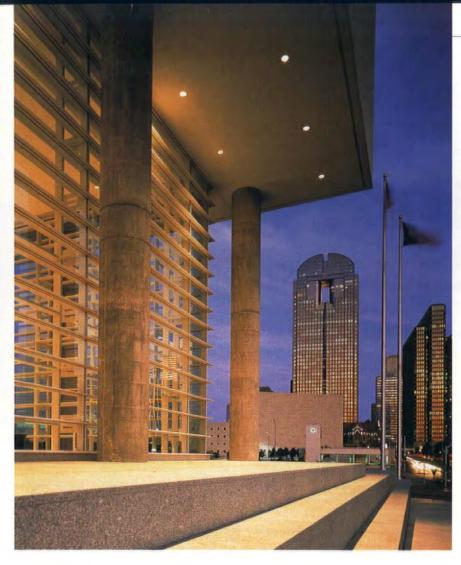
A construction boom in the second half of the 1990s has revived profesRichardson, and Irving, where Dallasarea office development occurred in the 1980s and 1990s. The suburbs of Austin, the capital city of Texas, have mushroomed with communications and computer industry installations. 3M and IBM built major office

"The largest architectural offices in Texas reflect the dislocations of the 1980s. The decline of locally-based practices gave aggressive outsiders an opportunity to fill the void."

Austin and 3/D International and Morris Architects of Houston are among the offices now doing the largest volumes of work in Texas. Many are sustained by specialised institutional work, particularly hospitals. Watkins Hamilton Ross of sional confidence. But the downtown skylines of Texas's biggest cities remain static.

Corporate expansion now occurs in suburban "edge" cities. HKS has been the most prolific designer of corporate headquarters in Plano, and research complexes there, designed by the Houston architects CRSS (absorbed into HOK in 1994).

Likewise in Houston, corporate expansion occurred in masterplanned communities outside Houston proper: HOK designed



Facing page: Spanish architect Rafael Moneo has designed an annex to Houston's Museum of Modern Art. Cultural projects have been used to attract international "name" architects to Texas during the 1990s

Left: Federal Reserve Bank, Dallas, by Kohn Pedersen Fox – the city's one downtown high-rise of the 1990s

Schlumberger's National Operations
Center in Sugar Land and is masterplanner for Compaq Computers'
"campus". Only in 1999 are new
office buildings planned for downtown Houston: a speculative tower
by Gensler and a corporate complex
by Cesar Pelli & Associates of New
Haven, Connecticut. Dallas's one
downtown high-rise of the 1990s
was a sleek Federal Reserve Bank by
Kohn Pedersen Fox of New York.

Residential conversion is the hot downtown real estate trend, as early 20th-century buildings are being turned into apartment "lofts." In Houston, Page Southerland Page, having carried out two loft conversions, is now designing "neo-lofts" new apartment buildings meant to look like old warehouses. Downtown residential development is complemented by the construction of publicly-subsidised sports complexes. The Alamodome in San Antonio (a basketball arena by Marmon Mok and HOK Sports Facilities Group) and the Ballpark at Union Station, a baseball stadium under construction in downtown Houston (HOK Sports), are intended to draw large crowds and create a

market for downtown restaurants and amusements. Dallas's neo-traditional baseball stadium was built in suburban Irving to the designs of Fort Worth architect David Schwarz. Schwarz is now designing a basketball arena on the outskirts of Dallas.

Cultural revolution

Although the Houston developer Gerald D Hines popularised the use of prestigious architects in the 1970s and 1980s, this practice has waned.

In the 1990s, culture has been the hook for getting architects of outstanding reputation to design new buildings. In San Antonio, Ricardo Legorreta of Mexico City produced the sensational Central Library in 1995. The Houston collector Dominique de Menil added a second gallery, by Renzo Piano, to her museum complex in 1995. Houston's Museum of Fine Arts will open a major annex by Rafael Moneo in 2000. Fort Worth's new Modern Art Museum is being designed by Tadao Ando, and the currently hot Swiss duo, Herzog & De Meuron, are designing an art museum for the University of Texas (WA74 page 30).

Compensating for the dismal

quality of most new design in Texas cities and suburbs has been the emergence of talented young architects. In Dallas, Gary Cunningham has consistently produced challenging buildings, while Max Levy and Lionel Morrison have designed very refined housing. Carlos Jimenez of Houston has established an international reputation with such serene buildings as the Administration and Junior School Building for the Museum of Fine Arts. The San Antonio architects Lake/Flato have drawn on a local tradition of vivid colour and articulated construction for their downtown International Center.

Dallas, San Antonio, Austin, Fort Worth and Houston have ploughed public funding into improving their infrastructure and turning their downtown centres into places that attract locals and visitors. This is a national trend, not merely a Texan phenomenon. It suggests, though, that as downtowns have lost their economic centrality, they are being retrieved because their density, defined spaces, architectural variety, and cultural diversity provide a sense of reality wanting in the shopping malls, planned communities, and corporate campuses of the suburbs.

THE 1999 AIA CONVENTION & EXPO

NO COWBOYS IN DALLAS

The organisers of the 1999 AIA Convention and Exposition in Dallas are certainly no cowboys. The quality and breadth of the convention's content is staggering – it is part-congress, part-symposium, part-trade show, part-training course and part-y. Dan Fox profiles the event that is to be all things to all architects.

According to AIA President Michael Stanton, Dallas has transformed itself "from a sleepy cowtown into a world-class city" in a decade. No more discerning judgement will ever be passed on the merits of this assertion than that of the 15,000 AIA architects, from self-employed designers of agricultural facilities to the directors of the mega-practices defining the fabric of America's connurbations, who will arrive from all corners of the US for the convention. And each will be expecting to return home enlightened in some way.

The most obvious benefit of an event of this nature is the networking it offers, and Dallas 99 has thoughtfully provided a dedicated itinerary of "Networking Opportunities". Functions such as the Sole Practitioner's breakfast and the Women in Architecture Reception will draw like-minded professionals together on what may appear a bewildering convention floor. Prime spots in the evenings will be the The AIAS Host Chapter Party, The Dallas Symphony at I M Pei's Meyerson Symphony Hall and the final night Texas Lone Star Party.

The AIA Expo, a rare trade show which covers the full range of architectural products, systems and services under one roof, is geared to help specifiers keep ahead of the game. Theme presentations by guest speakers (see *Events* pages 44-45) and lectures on current practice issues run throughout.

And for those with a spare moment, Dallas also offers an exciting choice of architectural and historic excursions, from I M Kahn's Kimbell Museum to the site of John F Kennedy's assassination. Tours also carry Continuing Education credits.

See over for further coverage of Dallas '99



THE 1999 AIA CONVENTION & EXPO

NEW SCHOOL RULES

Standardisation of architectural codes of practice is hard enough to quantify, let alone implement. But the AIA's Continuing Education System (CES), which forms the backbone of the events programme at Dallas '99, is aiming the American profession towards the nirvana of a single nationwide licensure requirement. Dan Fox investigates.

Architects at Dallas '99 will be participating in a learning programme designed to cover all of the evolving issues in US practice. The commercially-inclined can brush up on staying profitable at the "Sound business practice" session, those with a literary bent could learn about better projecting their work at the "Writing for impact" module, while any-body plotting world domination might attend the "Leadership, ethics and power" seminar. The choice of subject areas available is impressive and well structured, but most importantly, relevant.

Tom Lother, head of the AIA CES committee, explains that "the system was introduced in January 1995 to try and enforce some currency in the profession". It was originally conceived as a way of distinguishing AIA-accredited architects, who have had to keep up with the requirements of the programme since its inception. Now eleven states have made it mandatory for all practising architects to follow progressive education programmes compatible with the AIA scheme, and another 15 have legislation in the pipeline to follow suit.

The country's two largest professional liability insurers, DPIC and CNA, recently announced that they will lower their yearly premiums by 10 per cent for architects who follow their courses in litigation avoidance. Lother feels that if insurers see tangible financial advantages in the theory of continuing education, architects soon will, and hopes that "most states" will have CES-compatible programmes in place within five years.

Dallas 99 claims to offer "the best value, widest selection, and easiest to record learning programmes in America, bar none". AIA architects can earn all of the 36 Learning Units (LU's) required for a year at the conference. There are 18 workshops and 124 seminars on offer; each is open to 50 to 300 participants. They are divided into seven subject-based "tracks" (design, practice, marketing, management, environment and technology) designed to help focus architects' chosen learning programmes. There are different learning levels, based on experience of a particular field required to benefit from a session, and three quality levels, which yield higher numbers of LU's per hour the higher the level.

For contact information on Dallas 99, see Events, pages 44 & 45.

Cannes do

Over 10,000 people attended this year's MIPIM, Europe's annual property shin-dig where global developers and city authorities compete for the attention of investors and market consultants. Above all, MIPIM is about money – where it is, where it will be and who's got it. So what's in it for architects? Adam Mornement reports from Cannes.

tanding outside the cavernous concrete catastrophe that hosts the Marché International des Professionnels de
L'Immobilier (MIPIM), you could be forgiven for assuming that quality architecture has no part to play at Europe's largest property show. But once inside, it seems that nothing could be further from the truth.

Human-height architectural models, virtual reality walk-throughs and immense interactive city plans litter the four floors. They are the bait to lure visitors to the stands, and it quickly becomes clear that this is the limit of the event's creative ambitions. Going to the Vienna stand, for example, hoping to find out more about the model of Massimiliano Fuksas's striking design for Vienna Twin Tower was typical of the struggle: the reps were all too keen to explain the merits of the building's prime location; the complexities of the glazed cladding system were not something they felt qualified to talk about.

At the 1937 Paris World's Fair, the architects of the Russian, German and American and pavilions used scale to assert the power of their nations political path in the build-up to the Second World War. In the same way, at MIPIM, architecture is used as a tool to draw attention to far more pertinent issues hidden below the surface. What do the American investment banks consider the emerging markets to be? Will Frankfurt's high-rise construction drive alter the face of Europe's financial markets? Will the euro challenge the dollar as the international currency, and if so, how will real estate trends be affected? MIPIM explains where buildings will be built, but little attention is focused on who will build them.

Should I stay or should I go?

But architects certainly do attend MIPIM. In fact, this year more architects than ever forked out for stands (the going rate for the four days is US\$33,000). All the huge international firms – RTKL, HOK, KPF – were present and correct. Stephen Reinke of HOK says, "in terms of our presence in the market place, it is essential for HOK to be there. It's an opportunity to cement relationships and celebrate the success of our last year's business with existing clients. Cannes is also extremely con-

significant amount of our income comes from European work. People might walk straight past the stand, but over the years they start to recognise Chapman Taylor as a brand," says director John Oldridge.

Richard Rogers Partnership (RRP), attending for the first time, took a stand and a hospitality suite at the plush Martinez Hotel. Maximum exposure was guaranteed by Richard Rogers himself giving one of the key-note speeches. It is symptomatic of the nature of the event that the partners regarded the stand as the least effective marketing device. Next year RRP intends to go for the jugular by renting one of the yachts

"Architecture is used as a tool to draw attention to far more pertinent issues hidden below the surface ... MIPIM explains where buildings will be built, not who will build them."

ducive to some really worthwhile collaborative thinking".

And if you look hard, there are some smaller firms – the vast majority of whom are British, thanks mainly to the efforts of the immense Corporation of London stand which leases out spaces to firms who might not otherwise have been able to justify the expenditure.

British firms generally use MIPIM as a spring-board into Europe.
Chapman Taylor, London, has taken a stand every year for the past ten.
"When we started coming we didn't have any work in Europe, now a

in the marina to entertain guests.

So, if MIPIM is a glorified corporate schmooze, and architects only attend to keep up appearances and make contacts, what does MIPIM tell us about the state of European architecture?

Icing on the cake

"The mood is bullish, and very collaborative," says Stephen Reinke, describing the state of the international property market – but then so would you if you'd just spent four champagne-fueled March days on the French Riviera.



On a serious note, MIPIM 1999 was the best-attended in the event's 10-year history. And an overwhelming majority of firms spoken to by WA felt that the expenditure had been more than justified. But what did we all learn?

If the number of municipality stands overrun with be-suited, important-looking-people is an accurate guide, get ready for major expansion drives throughout German, French, British, Polish and Russian cities.

German municipalities, in particular, were notable by their presence. Berlin, Düsseldorf, Munich, Frankfurt and Hamburg all had stands of their own - poor old Bonn seems to have been rewarded with nothing for its

years of Cold War service.

And Poland gives every impression of turning into one huge business park within the next five years, if the city authorities of Warsaw, Krakow, Wroclaw, Poznan and Katowice get their way.

Moscow and St Petersburg continue to defy economic logic by promoting huge swathes of lucrative inner city

Above: UK firm Sheppard Robson, one of the lesser-known names to take a stand at MIPIM, used virtual reality and an immense model to promote their design for CityPoint, a major new office development in London Left: Waterside office building, Heathrow international airport, London, by Niels Torp highly commended in

office developments. "Isn't HOK involved in the new high-speed railway station on Nevsky Prospekt?" (WA56 p15) I asked a rep on the St Petersburg stand. "They are pretending. The only new buildings in Russia are built by Russians and there aren't any in St Petersburg," he replied. Hard to know who to believe sometimes.

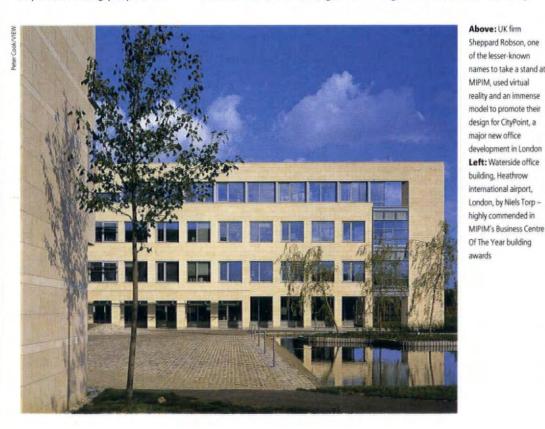
There was one oasis in the design desert. French Architects Overseas, a French Government-backed organisation, was promoting the services of French architects in a global market. The stand was comprised of designs by associated architects and the reps were more than willing to discuss their relative merits. I forgot to ask them what they were doing at MIPIM.

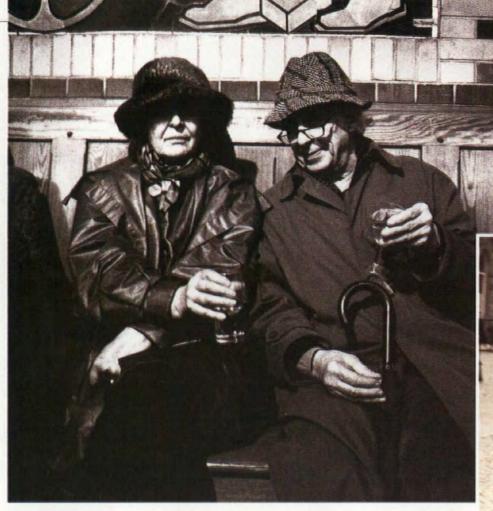
The reality is that although crucial to developers' global masterplan for a high-rise world littered with techno parks and business complexes, architects are very much the icing on the cake.

Contact MIPIM at: Tel: +33 1 41 90 45 36 Fax: +33 1 41 90 45 30

MIPIM Americas runs from 9-11 November 1999 at Miami Beach Convention Center, Miami, Florida, USA

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Sixty years together: Aldo and Hannie van Eyck return to Arnsterdam after the war (below) and together 50 years later (left)

Life after death

Can a practice survive if its principal designer dies? Hannie van Eyck, the former wife and partner of Aldo, thinks so, and is

determined to complete his last commission and look for new work. But what could the experience of other architects such as John Ruble, Michael Wilford and Odile Decq, all of whom have dealt with the loss of partners, tell her? John Welsh reports from Amsterdam.

hen Aldo van Eyck died last January, Hannie, his wife and partner, received a telephone call from the chief bell ringer of the Zuider Kerk, Amsterdam's celebrated 17th-century church. He asked whether Hannie wanted the bells rung. "We ring them for kings and princes," he said, "why not for Aldo?"

The next telephone call was different. It was from a client, phoning to reassure Hannie that he wanted his project, a museum of stone-age crafts and artefacts in the north of the Netherlands, to proceed. "I just said yes", says Hannie, who joins an increasing number of practitioners worldwide looking to continue the work of a practice after the death of the star designer.

Historical precedents

It is very much a contemporary phenomenon. Historically, an architect's office did not survive its principal. Dan Cruickshank, London-based historian and critic, points to high-profile British architects of the mid-19th century such as William Butterfield, Alfred Waterhouse or George Street. "When they died, the offices died with them", says Cruickshank. Indeed it was only with the development in the US of practices boasting several principals' names, such as McKim Mead & White, that allowed offices to survive.

Today, star designers' offices are surviving. When James Stirling died seven years ago, few would have predicted that his practice would continue.

But not only did it survive, it flourished. Existing clients pledged immediate support and Michael Wilford, Stirling's partner, has gone on to win commissions for the types and quantities of buildings of which Stirling could only have dreamt. Other examples include Odile Decq, after the recent death of Benoit Cornette, John Ruble and Buzz Yudell after Charles Moore and Kevin Roche after John Dinkeloo. How do such practices survive?

Paul Nakazawa, a former architect and now partner of Pearson Egan Nakazawa, management consultants based in Boston (see WA72, pages 134 & 135), makes the point that architectural culture places great weight on big names. "If you want a Rem Koolhaas design, you are not going to approach Frank Gehry", adding that despite this tendency, "when you deal in larger commissions, the star architect cannot operate without equal brilliance from technical people". So if the lead designer dies there should be a "power of substitution because of the organisation".

Michael Wilford, for example, promoted Laurence Bain and Russ Bevington, long serving, former associates, to be partners within a year of James Stirling's death. "I missed conversations with Jim, not just on design but also practice matters," says Wilford. "But after seven years, time and two new partners filled the vacuum". Aldo and Hannie only ever employed one other architect, Abel Blom. "Whenever we had a big job, we would bring people in," says Hannie. But where other practices have the backup of an established organisation, Hannie had a relationship that stretched back more than 60 years.

Lurking in the shadows

Aldo and Hannie studied architecture together in Zurich during the war. Hannie did not finish her studies because she "thought he was so much better". They returned to live in Amsterdam in 1947 when Aldo got a job in the city architect's office. "I had children," says Hannie. But gradually, as Aldo picked up work of his own, such as a series of playground's for children and his first significant commission, the Orphanage, in 1955, he began to work from home

As Aldo designed, Hannie would praise but also analyse. "It's alright," she would say about a design, "but it needs more..." and in that way she had a

role in "getting him past his designer's block". Her advice was initially sought for some of the Amsterdam playgrounds but, looking at the practice's project list, she is reminded of other buildings she worked

on, including the Mothers' House (1973), ESTEC (1984), the Moluccan Church (1989) and the Rekenkamer (1992) – all of them considered among Aldo's finest work.

The same, but different

It is within the intimacy of their personal life that Hannie's influence was felt. Odile Decq talks of a "symbiotic relationship" with her husband and architectural partner Benoit Cornette. But since his death in a car accident last November, she feels that the debate has come to an end. "I hope to find someone who can help," she says, "but the new partner will be someone complementary to me, not symbiotic". What an agonising problem to replace not just a partner but also a husband. Michael Wilford puts it bluntly: "I'm different from Odile Decq, Jim's death was a professional rather than a personal loss."

Hannie van Eyck has one advantage over Decq. She has worked by herself. For seven years from the mid-1960s, Hannie ran her own practice — "I had to fend for myself at a certain time", she adds enigmatically. The majority of the work was interiors, a flower shop with a glass block front, for example, and a gallery for African art. And even a house. It never got built, but on a tight site, a sawtooth roof allowed light into all parts of the interior.

"I forbade Aldo from commenting on my architecture," she says, because "I was far less certain about my own work and Aldo was not just an architect, he was a phenomenon."

Her own work dried up by 1973 by which time Aldo's workload had revived. She has not worked alone since then but it is a period that has obviously inspired her with confidence. Now Aldo has gone, Hannie is approaching the stone age museum "just like the projects she worked on alone thirty years ago". And it shows. "I've already done basic floor plans and a section," she says of an initial design now approved by the client. And what will it look like? "Good in the landscape," she says and not that different from

"We might not be too strong for five years," says the 81-year old Hannie van Eyck, "but after this we'll be fine."

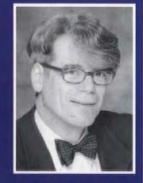
what Aldo himself would have done – "he wasn't a very different kind of designer, details, maybe, but as a whole very similar".

And what about the future? For other architects, it is the first new commission after the death of a professional partner which is so important in indicating a long term future. John Ruble, a partner in Moore Rubell Yudell, points to two competitions, including the US embassy in Berlin, won after the death of Charles Moore. "There were some moments when we wondered about the future", he says, "not in terms of our established clients, but in the broader world". Hannie still has that to come. "We might not be too strong for five years", says this 81-year old woman, "but after that we'll be fine"

Until now, Hannie has concentrated on Aldo. Twelve members of the van Eyck family and office assembled in the bell tower of the Zuider Kerk on 11 February this year. The church sits in the middle of the Nieuwmarkt, an area of Amsterdam designed by Aldo back in 1960s. It was the evening before 300 people attended a somewhat more formal gathering in the Rekenkamer, van Eyck's most recently completed building in The Hague, for a day of remembrance attended by the likes of Herman Hertzberger, Lucian Lafour and Edward Cullinan. "I don't think many of the guests heard the peal," says Hannie, "but it was definitely a goodbye".

JOHN RUBLE ON

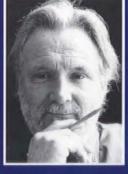
When Charles Moore died in 1993, his partners in Moore Ruble Yudell were more prepared than most for working without him. "During his last two years his



health made a big difference in how much we were able to do together," says John Ruble, "although his importance to us as mentor, teacher and very much loved friend made him a part of everything we have tried to achieve". But even before those final years, the three partners' "way of working was that Buzz [Yudell] and I were each in charge of different projects which we designed together – sometimes two and more often all three of us".

MICHAEL WILFORD

The very day after
James Stirling died,
Michael Wilford
received telephone
calls from existing
clients. They passed on
their condolences and
then assured Wilford of



their continued support. Over the years, he has "assumed the role Jim had of personal attention with clients who want only a senior partner, so I am stretched across Europe". Existing clients have been maintained – he cites a recent commission for a history museum in Stuttgart, and more work for Braun, the German pharmaceutical company. An exhibition of Wilford's work opens in Bilbao this week – all firmly post-Stirling.

ODILE DECO ON

Six people still work for Odile Decq, since the untimely death of her husband and partner Cornette Benoit in a car accident in November last year. But there have been no



new commissions. Perhaps that is a good thing.
Decq was very much the partner who went out and met clients and contractors. Cornette stayed at home because "he did not like to be on the stage, even the phone." A friend recently asked her what would happen if a big project arrives in the office?. "I am hoping to find someone who can help, someone complementary to me, not symbiotic like Benoit."

E-MAIL - IS YOUR BACK COVERED?

Many architectural firms using email are not taking the precautions they should. Legal issues are involved. The following points merit serious consideration.

Legal authorities now say that e-mail must be treated in the same way as formal company correspondence and internal memos, and that e-mail can produce an evidential record.

In the UK, for example, companies are being warned that the provisions of Companies Act 1985, stipulating what information must appear on company stationery, should be deemed to apply to e-mail, and that companies may be fined on the basis that each non-compliant e-mail constitutes a separate offense. Hence, it is suggested that the routines necessary to insure pertinent company informa-

tion included in e-mail should be automated. It is definitely worth re-checking your local legal requirements.

Contractual complications

Questions may arise when e-mails are used in connection with a contract or agreement. It is said that almost irrespective of country, in determining the extent to which a recipient could rely on such e-mail, a court would look back at the original agreement, and a firm intending to rely on e-mail should ensure that agreement covers its intended use, and copies of the e-mails exchanged are preserved.

The technical procedures to be followed should be agreed and adhered to rigorously. Some firms argue that retaining paper copies of e-mail is not enough. Professional indemnity insurers are now stipulating that a full audit trail be maintained on all documents exchanged electronically. Hence, some firms are archiving all email and any attached documents in the form they were sent or received, and taking care to mothball the equipment and software necessary to access these documents in future. Exchanges of electronic drawings pose additional problems.

Data day problems

The problems that may arise in the course of translation between different data exchange formats are well known. The transfer of technical data can be viewed as another form of electronic data interchange (EDI), but surprisingly design firms seem willing to exchange digital drawings with no more legal cover than a basic disclaimer.

Historically, firms have claimed that the real drawings are "paper" and the electronic ones are just for information, even though the paper ones may arrive weeks later and it is the digital data that recipients are really relying on. Anyone familiar with the contents of most sample EDI agreements cannot help but wonder if architects are covering themselves sufficiently.

In the US, prudent firms file copies of paper transmittals together with copies of drawings they accompany. It is not clear that this practice is being followed rigorously with e-mail.

Some firms include a standard disclaimer in every e-mail message. This sometimes includes a statement to the effect that the firm accepts no liability for the content of the e-mail, or for the consequences of any actions

HOW TO GET YOUR MONEY'S WORTH

A client's-eye perspective of what an architect is really worth.

Appropriate professional compensation is crucial to meeting your goals: cost and value go hand-in-hand. Experienced clients recognise that adequate compensation for architects is in their best interests as it assures the type and level of services required to fulfil expectations. Here are some of the most commonly-asked questions.

How much should I expect to pay an architect?

Depends on the type and level of services provided – the more extensive or complex the service, the more you will have to pay your architect.

What methods of compensation are available?

- A stipulated sum based on the architect's own compensation proposal.
- · A stipulated sum per unit, based

on what is to be built – the number of square metres, rooms ...

- A percentage of the construction cost
- Hourly rates.
- · A combination of the above.

Percentage of construction cost has been a simple and popular method of compensation. Is it recommended? It depends. While the percentage method is simple in concept, it requires a rigorous determination of what the construction cost includes. The result may be too high or too low, given the complexity of the services required. This method may penalise the architect for investing extra effort to reduce construction costs on behalf of the owner.

What does a stipulated sum include? This is a matter for negotiation with your architect, but generally it includes the architect's direct personnel expenses (salary and benefits), other

DESIGNER VALUES

As design becomes an increasingly critical means of self-distinction for all businesses, so demand grows for a better understanding about how design can deliver strategic objectives.

What does design mean to you and your practice? Is it confined to corporate identity? Or is it how you deliver your customer service? The 'uth is, if you confine design to any e of these views, you are not

giving it a chance to fully realise its enormous potential. More importantly, you're not giving your practice a chance to make the most of this vital competitive advantage.

Design Atlas, a "toolkit" put together by the Design Council in London, enables a business to assess its design capability across five key areas:

- Planning
- Processes
- Resources

· People

Culture

Design Atlas enables a practice to judge each of these basic building blocks for success in a design context. It poses questions such as whether or not business processes are truly effective in design terms; whether the resources at your disposal are being used to optimum effect and whether design skills exist within your business and how these skills can most effectively be harnessed to the bene-

fit of the business overall.

After making these kinds of assessment, your design activity will look very different. What may have been seen as a need for a new brochure or re-styled product will, more often than not, now require a broader approach.

You may need to develop a new planning process and build internal design management skills, as well as undertaking a specific design project, in order to achieve the new Published in association with the international section of the Practice Department of the Royal Institute of British Architecture. Keith Snook. Tel: +44 171 307 3679, e-mail: Keith.Snook@member.riba.org

taken on the basis of the information provided, unless that information is subsequently confirmed in writing.

The value of disclaimers is not clear. It is suggested that firms consider the advisability of sending confidential material by e-mail, and then encryption and other methods of ensuring confidentiality. If the standard for written correspondence is an envelope marked "confidential", an un-encrypted e-mail is like sending a postcard.

In the US, law schools are now warning students that they may be found to be in breach of the lawyers' "Model Rules of Professional Conduct", if they entrust confidential client information to un-encrypted e-mail.

Libel to hit you where it hurts

A recent "cyberlibel" case involving Norwich Union building society in the "US law schools are now warning students that they may be in breach of the lawyers' 'Model Rules of Professional Conduct', if they entrust confidential client information to unencrypted e-mail."

UK is being held up as proof that a company may be liable for the consequences of an electronic statement sent externally or internally via e-mail.

And further, a court may order a company to preserve its internal e-mail as evidence. Defamatory, sexist, racist or simply untrue statements disseminated electronically can lead to a lawsuit. It is suggested that firms take steps to prevent the publication of such statements and check their insurance cover for liability.

Firms wishing to reduce their liability for employee's acts and to vet e-mail should draft an office policy document and include a clause in their employees' contracts of employment. The policy document

and clause should state clearly: which actions constitute disciplinary offenses and confirm that employee's use of e-mail is not private.

This may seem a little heavy handed, but some firms are complaining that private e-mail is clogging up their networks. Construction industry firms are not alone in this respect – in March, Reuters reported that Boston's 196-year-old Social Law Library had began monitoring its researcher's e-mail and blocking incoming and outgoing messages that are not work-related.

By E Winterkorn BArch (Cornell) RIBA, of the Construction Industry Computing Association, UK

For further information contact the American Institute of Architects (www.aiaonline.com); the CICA (tel: +44 1223 236336) or the National Computing Centre (www.ncc.co.uk).

direct expenses chargeable to the project (such as consultant services), indirect expenses or overheads (cost of doing business not directly chargeable to specific projects), and profit.

When does it make sense to consider hourly billing methods? Again, this is a matter of negotiation,

but it makes sense when there are many unknowns. A lot of projects begin with hourly billing and continue until the scope of services is defined, and establishing a stipulated sum is possible. It may also make sense to use this approach for contract administration and special services, such as energy and economic analyses.

What other expenses could there be?

The owner-architect agreement outlines a number of owner responsibilities, some of which will require payment. These include site surveys and legal descriptions, soil-engineering services, technical tests (ie concrete strength tests), an on-site project representative and legal, auditing and insurance counselling services needed to fulfil the owner's responsibilities.

What if the owner and architect cannot agree on compensation?

Keep lines of communication open.

Often, differences result from incomplete or inaccurate understandings of project scope or services. Perhaps some services can be performed by the architect on an hourly basis, or by

the owner? Perhaps coordination of owner forces, special consultants or other team members mandated by the owner are adding to the architect's costs? When everything is mutually understood and there is still no closure on the details or method of compensation, both the owner and architect generally have no choice but to discontinue negotiation.

From the American Institute of Architects: www.aiaonline.com

goals you've set. The design project will require a variety of different skills depending on the business objectives you've set.

Some skills will already exist within the business but may not be seen as relevant – they may for example be thought of as research skills, production or quality control skills.

Minds over matter

When carrying out a design project it is impossible to involve as many

people as possible, from as early on in the process as possible. If the project requires externally-sourced skills, remember that an outsider won't be as familiar with where you want to take your business as you are.

Allow the "outsider" to see as deeply into your business as you do and involve them at as early a stage as possible. Once the design project has been completed you need to take a fresh look at your businesses capabilities.

Return to your initial appraisal to gauge whether you've managed to resolve areas of weakness. This will enable you to determine both the value that design has contributed to your businesses success and design opportunities for the future.

Of course, where to go for design help might seem a huge and impossible task at first glance, but there are experts who can help, and the potential rewards are great. If you need strategic design advice, contact your local specialist design advisor through the relevant business support organisation.

By Polly Hosp, design development manager at the Design Council, London, UK

For information on the Design Council and Design Atlas go to: www.design-council.org.uk Other relevant sites: www.businesslink.co.uk and www.designingbusinessexcellence.org.uk

Poet's corner

Peter Pran - an architecture of poetic movement. Andreas Papadakis Publisher, an imprint of New Architecture Group Ltd, Windsor, UK 144pp, illustrated colour throughout. US\$37.50, £22.50 (paperback) US\$44, £27.50 (hardcover)

Reviewed by Nicola Turner
Given the unhappy history of Peter
Pran's departure from Ellerbe
Becket to join NBBJ in 1996, it is
with a sense of admiration that one
reads the pages of credits accompanying the project reviews in
Peter Pran – an architecture of
poetic movement. Ellerbe Becket
refused to credit his work in publications during Pran's move to NBBJ.
Alongside some of the century's

greatest writers, composers and architects, Peter Pran fits perfectly the profile of a successful artist struggling against adversity, arriving in New York from Norway in 1963 with US\$5 in his pocket, to work in the office of his hero, Mies van der Rohe, and rising to great heights 20 years later, albeit in unusual circumstances.

Two things will strike readers as surprising when they pick up this book. Firstly, that an architect of this pedigree should leave the fold of such a seminal practice for the corporate world of the huge US firms, forgoing the opportunity to set up on his own; and secondly that an individual designer in one of these firms should have a monograph dedicated to his work. Although his key collaborators, Jonathan Ward, Timothy Johnson and Paul Davis, all of whom followed Pran

from Ellerbe Becket to NBBJ, feature on the cover of the book, it still sells itself as a monograph.

Is this an architect well versed in the rewards of slick PR, or a man motivated by a sincere passion and commitment to an architecture for the "new" modern era? The validity of this unusual publishing venture becomes apparent on examination of the first few pages. Pran's skill is enough to induce the ink to flow from such respected pens as Christian Norberg-Schulz, Kenneth Frampton, Fumihiko Maki and Juhani Pallasmaa, alongside a mission statement from Pran's studio team.

Talking to Pran recently, he described his early years: "Working with Mies I had an incredible goal to live up to the quality. But the hardest struggle of my life has been to free

myself from being a disciple of Mies. I'm proud I was able to break away and find my own direction, while keeping what I learned from him."

During the return to modernism in the last decade, Pran has been a passionate pioneer of the exploration and experimentation of architectural form, forever pushing the boundaries and harnessing the benefits of computer technology to "explore new worlds of reality and new perceptions". Juhani Pallasmaa sums up Pran's radical attitude in his essay, "Peter Pran and the Modern Position":

"He combines the architectural passion of his mentor, Mies van der Rohe, a desire for architectural innovation through the exploitation of the newest construction materials, techniques and computerised design methods, and the Nordic sobriety of

Textbook examples

Urban Conservation. By Nahoum Cohen. MIT Press, Cambridge, Massechusetts, USA. 380pp, 600 colour illustrations. \$49.95, £29.95 (paperback). \$69.95, £100 (hard-cover)

Reviewed by Bay Brown
Written textbook style, one expects
an objective overview of what it
means to conserve urban spaces
from Urban Conservation. Instead,
the book appears to be a manifesto,
with key points pulled out in bold.

Nahoum Cohen calls for an entirely new planning which reclaims urban centres. He advocates the "proper interpretation of the urban context," and unprecedented legislation to guide what is valued and in turn what is to be pre-

served. We read that Le Corbusier's highdensity, tall apartment buildings thwart communal life and urban renewal robbed cities of their sense of place.

Cohen, a Tel Avivbased architect and urban planner, does make the key point

that urban conservation is not about preserving individual buildings, but about the urban scale of a district. Among contemporary designers in the US and Western Europe this is a given, the core of urban design.

Cohen is preaching to the converted. Despite this fact, the reality is that in practice quite sophisticated Western cities continue to build in contextual isolation. While designers may implicitly incorporate Cohen's approach, there are few books that explicitly discuss how the ancient cities examined in this book can be used as models for urban conservation on the cusp of the millennium.

Moreover, it is often not the designers who are making decisions about urban scale.

While the author discusses numerous cities in his sidebars, the examples he choses to focus on may seem a bit lopsided: San Francisco, Capua, Italy, and two examples from Israel, Tel Aviv and Jaffa. Little attention is paid to the US overall. This is in part due to his focus on cities that saw the bulk of their development before the 20th century, and thus were not sullied by modern planning principles. Cohen would have us believe that these criteria produce the best models.

Despite its outdated politicised tone, the book does provide a valuable how-to guide for urban designers. Moreover, it could serve as a valuable primer for non-designers with a vested interested in urban design — from developers to city officials. The sizable sidebars that follow the main text provide the

reader with specific examples, yet create an almost schizophrenic narrative. Rich with illustrative photographs, plans, charts, the reproduction quality varies – as one might expect from a textbook.

Bay Brown is a New York-based news writer for WA.



Architects catching air

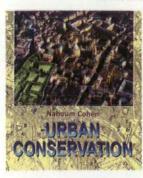
Airport Builders. By Marcus Binney. John Wiley and Sons Ltd,
Chichester, UK. 244pp, illustrated colour throughout. £50 US\$85 (hardcover). The Modern Terminal – New Approaches to Airport Architecture. By Brian Edwards. E & FN Spon, London, UK. 224 pp, illustrated colour & b&w throughout. £49.50 US\$85 (hardcover)

Reviewed by Poul Ove Jensen At the end of the 19th century, when long-distance travel became accessible and popular, the great railway terminals were the symbol of progress. Now, at the end of the 20th century, the airport terminal plays an even more glamourous role. The rapid development of the aviation industry has led to unprecedented construction activity and, not surprisingly, a considerable number of books on airports and airport terminals are already available. Two new books have appeared, both with the terminal as

a theme, yet both very different in substance.

Brian Edwards' The Modern Terminal is an introduction to terminal planning. A handbook which deals with the basics of terminal design. The book is divided into three parts. Part One provides an overview of the airport industry and deals with the terminal in a

greater context, including an interesting chapter on the commercial realities of the industry. Typical of the illuminating information supplied is this: the revenues generated by commercial activities, such as catering and retail, far exceed the income from the landing fees paid by the airlines. Naturally, this has a decisive influence on the design of the terminal, the key function of which is to facilitate a change of transport mode. How processing of passengers - check-in, security, customs etc - can be done in a smooth and efficient way is explained in text and



his birthplace, Norway... in his new modernist architecture the gravity and calm stasis of Mies turns into sensations of suspension flight, collision and accelerated speed."

The work illustrated in this book, both built and unrealised, demonstrates the plasticity of Pran's sculptural forms, and the complex layering - both vertically and horizontally which contributes to the breaking down of conventional hierarchy within buildings, in parallel with his determination to abolish the traditional dictatorship of architecture firms. The numerous computer generated images and photographs also illustrate the "poetry" of his work - the dynamic upward thrust of the highrises (such as the Graha Kuningan and Karet Office Towers in Jakarta) is influenced by Brancusi's "birds" - and the "topographic movement" (the movement of place) as described by Jonathan Ward.

His recent work can be divided into three consecutive phases: four major works for New York State and New York City, largely built or nearing completion, and including the impressive New York State Psychiatric Institute in Manhattan; ambitious proposals for countries throughout South-East Asia; and current corporate designs in Europe and the US, including a joint venture for the headquarters of Telenor in Oslo, Norway.

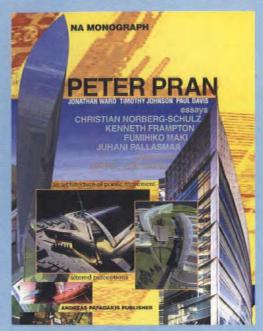
When looking at this body of work, it is less surprising to hear Pran declare his allegiance to Daniel Libeskind, who contributes a "statement" at the front of the book

"I think Libeskind's Jewish Museum Nicola Turner is editor of World in Berlin is one of the most important

buildings in the world today. The ideas he has and the richness and complexity he's giving his projects has never been seen before. I hope that in other, even corporate buildings, we can all give architecture these layers of meaning."

But in the evolution of the modern movement you are left in no doubt as to the significance of both designers. That they work in such different practices is all the more intriguing. Historically, perhaps Pran's greatest contribution to modern architecture will be as the pioneer of an alternative method of practice; experimenting with the avant garde within the culture of the world's largest firms - and all the advantages that brings with it.

Architecture



flow diagrams in Part Two, which also includes selected examples of international and regional airports.

Disappointingly, the book does not deal with the nightmare of European airport planners: the European Union's trade agreements and the Schengen Convention, which require that passengers are divided into several categories. How this will influence the concept of the terminal would have been a naturally relevant theme for Part Three, which addresses the terminal of the future.

While The Modern Terminal, with its' mainly black and white illustrations is fairly modest in appearance, Marcus Binney's Airport Builders, with its large colour photographs, qualifies for the coffee table. The book focuses on the architecture of the terminal, with some 40 of the world's most important recent terminal schemes featured. Most of the projects have been published before, but it is convenient and inspiring to have them all in one volume. What is striking is the sameness of the projects. With a few exceptions, the terminals reflect the international character of the industry and have little local flavour. The high-tech environment and the aircraft are an obvious source of inspiration and, as the author points out, many of the designs are metaphors for flight.

Neither book could replace the

other. If you are designing an airport terminal both may be useful - even if you are not Binney's Airport Builders is still fascinating.

Poul Ove Jensen is an executive director of Dissing and Weitling, the Danish practice founded by Arne Jacobsen. He is an infrastrucure specialist and was partner-incharge of the East Bridge, the major part of Denmark's Great Belt Link (see WA71, pages 56 & 57).



Social structures

The Favored Circle. By Gary Stevens. MIT Press, Cambridge, Massechusetts, USA. 228pp, 45 b&w illustrations. \$35.00, £24.50 (hardcover)

Reviewed by James Krohe Jr Explaining the obvious is what good sociologists have always done, and

in The Favored Circle: The Social Foundations of Architectural Distinction, Garry Stevens does just that. Stevens, a research associate at the Department of Architectural and Design Science, University of Sydney, offers a social rather than an psychological or economic explanation for architecture's place in Western culture, borrowing as a compass the analytical apparatus of Frenchman Pierre Bourdieu, a pioneer in the study of how people conform to unseen social structures.

Central to the book is the assertion that symbolic power rather than physical or economic power determines the place of professions within the larger culture, and of individual practitioners within it. Any society's symbolic system - including the society of architects – valorises some cultural practices and objects and deprecates others, defining what is good and worth having.

Symbolic power flows from the possession of symbolic or cultural capital (including "embodied capital" acquired by the individual architect and expressed as taste). Much of the conflict - between architects and schools of architecture, between architects and clients, between architects and other professions, and most recently between the old elite and the newer, university-trained practitioners - is a struggle to get more of what each doesn't have, or to enhance the value of what each

does have. The Favored Circle casts a revealing light on several of the more vexing aspects of the guild, from its indifference to the needs of people who use buildings to its preference for vaporous theorising and its obeisance to monied interests. His chapter on the peculiarities of architectural education ("The profession is full of people producing architecture," he notes, "and the discipline is mainly filled with people talking about architecture") is worth the price of the book.

Stevens' analysis is cogent and lively, neither a virtue common to sociology. While his analysis demands a certain attention from the reader, he will, for once, be repaid for the trouble. A warning to the science-impaired: The book contains tables and graphs, but while useful they may be safely skipped. Stevens has characterised himself as a sort of sociological Tom Wolfe. This flatters his prose if not his intentions. It misleads in any event, because The Favored Circle is no mere polemic, but a careful analysis based on a fair amount of original research. Many a naked emperor will feel a chill whenever this book gets opened.

James Krohe Jr is a US-based architecture and urban planning writer, and is a contributing editor at New York business journal Across the Board.

Lectures, congresses and conferences

Canada

Festival of Architecture 1999

Organised jointly by The Royal
Architectural Institute of Canada and
the Architectural Institute of British
Columbia, the festival will feature a
number of keynote speakers including American architect Billie Tsien. To
run from 27-29 May in Vancouver.
For more information contact the
Architectural Institute of British
Columbia, Suite 103, 131 Water
Street, Vancouver, BC VB6 4M3.
Tel: +1 604 683 8588

Donmark

XXXVI World Congress of the International Federation of Landscape Architects

Fax: +1 604 683 8568

e-mail: aibc@aibc.bc.ca

The theme is "Regional landscapes from Danish, Scandinavian and international points of view". Speakers will include prominent Scandinavian landscape architects Steen Høyer, Cristoph Girot and Sven-Ingvar Andersson. Runs from 26-29 June in Copenhagen. Organised by the International Federation of Landscape Architects, Convention Congress Service, Carit Etlars Vej 3, DK-1814 Frederiksberg C.
Tel: +45 33 31 08 47

Tel: +45 33 31 08 47 Fax: +45 33 31 63 99

Finland

International Glass Processing Days Conference

Sponsored by the Finnish
Association of Architects, the conference will bring together glass industry manufacturers, processors, architects and contractors from around the world. Takes place 13-16 June in Tampere. Information from Mr Jorma Vitkala, conference chairman.

Tel: +358 3 372 3216 Fax: +358 3 372 3180

People's Republic of China

XX UIA Congress: Beijing 1999

The 20th congress of the International Union of Architects, to be held in Beijing from 23-26 June. The event will feature discussions.

lectures and exhibitions based around the theme: "Architecture of the 21st century", and an international exhibition of projects for students of architecture. Registration is required by 30 April, for information contact the International Union of Architects, 51 rue Raynouard, 75016 Paris, France.

Tel: +33 1 45 24 36 88 Fax: +33 1 45 24 02 78

UK

Glasgow 1999 RIAS Architecture and Design Conference

Major conference entitled "From the City to the Spoon", organised by the Royal Incorporation of Architects in Scotland as part of Glasgow's tenure as UK City of Architecture and Design. Speakers will include Lord Rogers, Javier Mariscal, Richard Seymour and David Page. The programme will incorporate discussion forums, workshops and tours. Takes place at the Foster and Partnersdesigned Scottish Exhibition and Conference Centre, from 27-29 May. For details contact the RAIS Public Affairs Department, 15 Rutland Square, Edinburgh, EH1 2BE. Tel: +44 131 229 7545 Fax: +44 131 228 2188

Architecture and design competitions

Finland

Paroc Fire Proof Panels Award 2000

International award with a prize fund of Euro 10,000, inviting designs for buildings incorporating innovative installations of fire proof panelling. Entries can be submitted until 1 December. Contact John Brauer Lynderup, Paroc Finland, FIN-21600 Parainen, Finland.

Tel: +358 204 55 6219 Fax: +358 204 55 6523

Italy

The Ermanno Piano Scholarship

An opportunity for recent architecture graduates to extend their experience with a six-month internship at the Renzo Piano Building Workshop in Genoa, Italy, with a grant of

USA: CONGRESS

AIA Dallas '99

Fifteen thousand architects will descend on Dallas from 6-9 May for the 1999 convention of the American Institute of Architects. This super-convention will feature a huge array of exhibitions, tours, AIA business meetings, Continuing Education and a major trade show, Expo99. For architects keen to make the right moves, World Architecture has isolated the convention's not-to-be missed events...

AIA Annual Business Meeting. 8 May 10:00

The main AIA discussion forum, where constitutional matters will be discussed, and results of voting for AIA Officers for 2000 will be announced.

Theme Presentation by Warren Bennis – Leadership. 6 May 08:15

Bennis will talk about how architects can improve business by improving their leadership skills in the workplace and the market-place. Others theme presentations are William Rees Morrish on urban revitalisation and William E Rees on sustainability.

The AIA Honours and Awards Ceremony. 8 May 17:30

Frank Gehry's AIA Gold Medal and Perkins and Will's Architecture Firm Award are among those which will be presented.

The AIA Chancellor's Cup Third Annual Golf Tournament. 5 May 08:30

A chance for architects to lose to prospective clients or humiliate their competitors - perhaps where the real business will be done?

Further information and a full conference programme are available from The American Institute of Architects, 1735 New York Avenue, NW Washington, DC 20006-5292. Convention hotline: +1 202 626 7395

Web: www.aiaonline.com

US\$10,000. Applicants must have graduated in 1998, and should send their cv (maximum seven pages in Italian, French or English) to the Renzo Piano Building Workshop Foundation, Via Rubens 29, 16158 Genoa.

Tel: +39 101 61711 Fax: +39 010 6171350

UK

World Habitat Awards

International ideas competition calling for programmes of improvements in the shelter and environment of poor and disadvantaged people before the year 2000. Two cash prizes of US\$16,000 will be awarded to the winning projects. Preliminary entries are due by 1 July. Contact Building and Social Housing Foundation, Memorial Square, Coalville, Leicestershire, LE67 3TU.

Tel: +44 1530 510444 Fax: +44 1530 510332

USA

Roswell – A Place for Immigration and Imagination

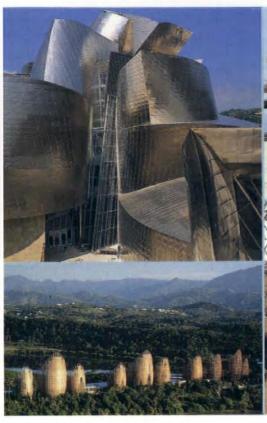
International ideas competition calling for designs for a housing development project to accommodate a theoretical influx of migrants, or "aliens", to the town. Registration is due by 10 June and the submissions deadline is 25 June. Information from Jane Housden, Competition Clerk, Court of Architecture (attn Competition Clerk), Box 1332, California 90232, USA. e-mail: clerk@frank.org

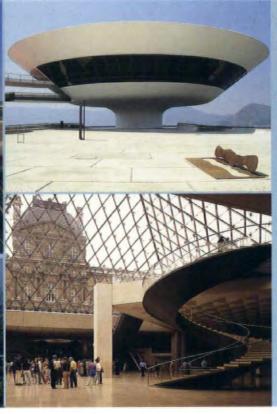
Exhibitions

Cuba

The Havana Project -Architecture Again

This exhibition of architectural solutions to Havana's social problems by a team of internationally renowned architects, including Coop Himmelb(I)au, Eric Owen Moss and Thom Mayne, has travelled the world during the last three years. It now culminates in Havana, opening on 27 October until 9 January 2000, at the Centro Nacional de





USA: EXHIBITION

The Pritzker Architecture Prize: 1979-1999

Major exhibition to open on 28 May celebrating 20 years of the Pritzker Prize, awarded to living architects whose built work has made a consistent and significant contribution to humanity and the environment through the art of architecture. The work of some of the world's greatest practitioners, including Phillip Johnson, James Stirling, Oscar Neimeyer, Richard Meier, Frank Gehry and Renzo Piano, will be on show. A catalogue with 200 colour illustrations and analysis of the featured works is available to accompany the exhibition, published by The Art Institute of Chicago and Harry N Abrams. Runs until September 26 at The Art Institute of Chicago, 111 South Michigan Avenue, Chicago, Illinois 6063-6110. Tel: +1 312 443 3600

Fax: +1 312 443 0849

Clockwise from top left: The Bilbao Guggenheim - Frank Gehry; Museum of Modern Art, Niteroi - Oscar Niemeyer; Kanak Cultural Centre - Renzo Piano; The Louvre Pyramid - I M Pei

Conservacion, Restauracion y Museologica, Convento de Santa Clara, La Habana. Tel: +537 612 877

Tel: +537 612 877 Fax: +537 335 797

Germany

Fusion

Travelling exhibition designed by Nicholas Grimshaw and Partners, focusing on the industrial design work of the practice from concept through to mass production. Until 28 May at the Zumtobel Staff Lichtzentrum Hannover, Theatr. Srasse 4/5, 30159, Hannover. Tel: +49 511 820 1190 Fax: +49 511 820 11999

UK

Vertigo: The Strange New World of the Contemporary City

Major exhibition for Glasgow 1999: UK City of Architecture and Design. Looks at ten of the world's most significant current building projects and examines their impact on the today's urban living. Runs until 16 May at the Old Fruitmarket, Albion Street, Glasgow. For details contact the office of Glasgow 1999 at Charlotte House, Queen Street,

Glasgow, G1 3DN. Tel: +44 141 287 7346 Fax: +44 141 248 8754 Web: www.glasgow1999.co.uk

USA

Micro Space/Global Time

A series of portfolios by practising architects including Neil Denari, Andrea Zittel and Coop Himmelb(l)au, focusing on the issue of teleworking; the linking of living quarters and workplace in the digital age. At the MAK Centre for Art and Architecture, 835 North Kings Road, West Hollywood, CA 90069. Tel: +1 323 651 1510 Fax: +1 323 651 2340

Trade shows

Argentina

Expo-Cad 99

International CAD trade show aiming to link international exhibitors with delegates representing the South American market. To be held from 29 September - 1 October at the Centro Costa Salguero, Buenos Aires. Information from Juan Ignacio,

Expotrade SA, Guatemala 5885 (1245), Buenos Aires. Tel: +54 11 778 7070 Fax: +54 11 778 7171

Germany

Planet: Exhibition and Congress for Future-Orientated Planning and Building

A one-off combined congress and trade show covering products and services for the modern planning office, including media, data and telecommunication, software, planning tools, research and training. Takes place 22-25 June at the Exhibition Centre Berlin. Information from Reed Exhibition Companies, Heerdter Sandberg 32, 40549 Dusseldorf.

Tel: +49 211 556 281 Fax: +49 211 556 231

Kazakhstan

KazBuild

International building trade show expecting a combined attendance of 12,000. Runs from 7-10 September 1999 at the Atakent International Exhibition Centre, Almaty. Contact Mr Edward Strachan, International Trade and Exhibitions Group, 157 Abay Pr, Almaty 480091. Tel: +7 3272 50 93 91 Fax: +7 3272 50 93 90

Mexico

A/E/C Systems Mexico 99

The third Mexican A/E/C Systems show. From 21-23 September at the World Trade Center, Mexico City. For information contact Show Management, A/E/C Systems International, 415 Eagleview Boulevard, Suite 106, Exton, PA 19341, USA.
Tel: +1 800 451 1196
Fax: +1 610 458 7171

People's Republic of China

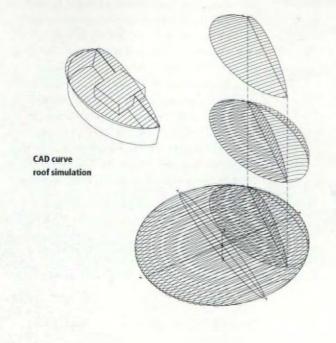
IBEX – The 16th International Building Exhibition

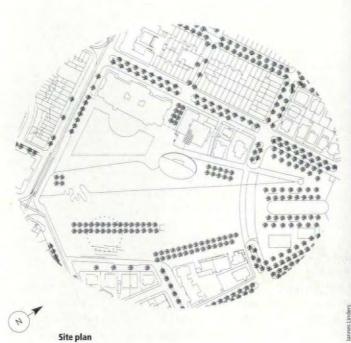
Hong Kong leg of Reed's BEX series, expecting delegates from across the Asia-Pacific region as well as the USA and Europe. To run from 2-5 June at the Hong Kong Exhibition Centre. Contact Reed Exhibition companies in China at 19th Floor, 8 Commercial Tower, 8 Sun Yip Street, Chaiwan, Hong Kong SAR.

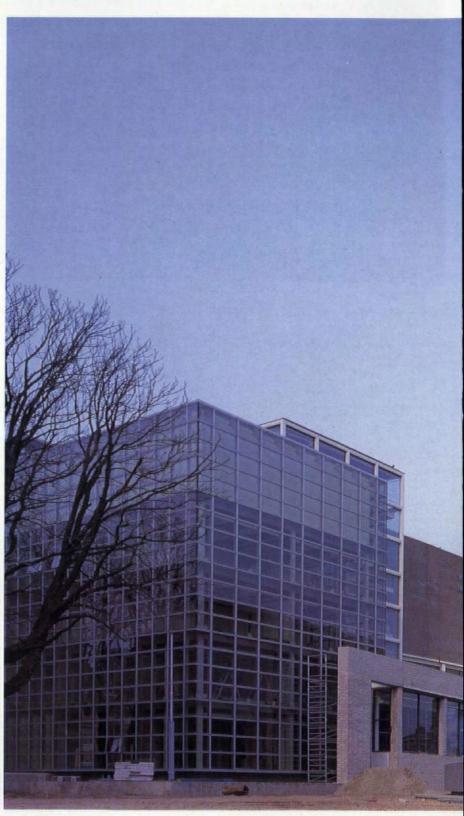
Tel: +852 2824 0330 Fax: +852 2824 0246

Building study

Japan invests in van Gogh

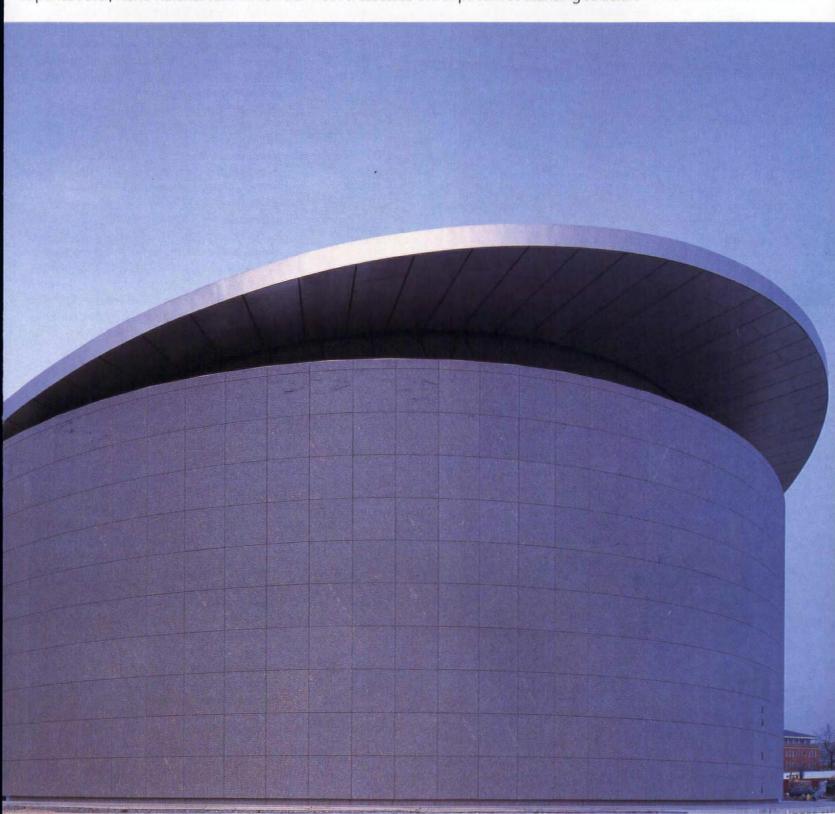


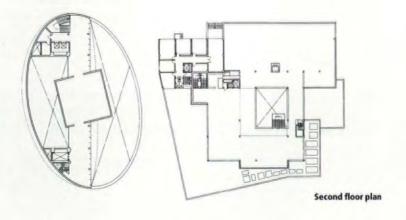


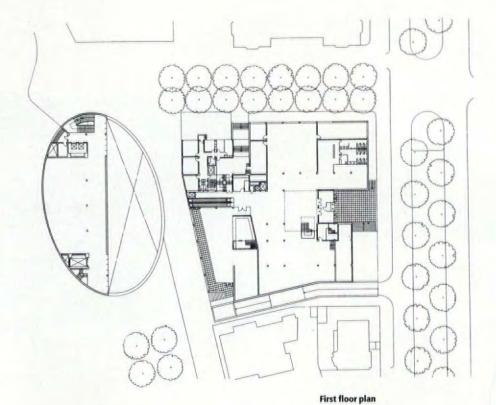


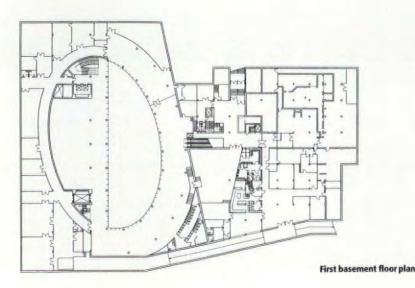
Below: Kurokawa's new wing for the van Gogh museum clad in granite with a curved aluminium "flap" roof. To the left, Gerrit Rietveld's original museum which is being renovated by Greiner Van Goor Architects

Amsterdam's van Gogh museum will reopen its doors to the public in June, nine months after it closed for extensive renovation to the existing building (originally by Gerrit Rietveld and Partners), and for the construction of a new wing by Japanese star, Kisho Kurokawa. Dirk van den Heuvel assesses the elliptical free standing structure whose virtue lies in a void.









he new 5,000 square-metre wing satisfies the popular museum's growing need for more room for large, temporary exhibitions, and is part of a greater urban project which involves redesigning the whole Museumplein, including the construction of two underground parking garages. The masterplan was designed by the Danish landscape architect Sven-Ingvar Andersson, whose scheme has not gone undisputed. Particularly controversial is the way in which the future extension of the Stedelijk Museum (see WA73 page 94) - right next to the van Gogh museum, and designed by Alvaro Siza - fits into Andersson's overall scheme, and this matter (primarily the Stedelijk's proximity to the car park) is still considered to be unresolved.

Although the original design for the new wing of the van Gogh museum had to be adjusted slightly because of Andersson's intervention – instead of a bigger round building, the new wing had to be made smaller and elliptical to ensure several lines of sight across the Museumplein – the masterplan worked out much better for the Kurokawa design than it did for the extension of the Stedelijk Museum. When the redesign of the Museumplein is completed in August, the new wing of the museum will be the centrepiece of the new square.

Stepping into a void

The new wing is an autonomous, free-standing building which is linked with the existing museum through an underground passage around a sunken void. This passage is reached through the atrium of the old building via an escalator. Before stepping on the escalator, visitors get a clear view of the new wing, and while descending, their view is directed to the void, which has been turned into a pond. While the screens to prevent direct sunlight from falling on the walls block the view to the extension, the ceiling provides a background for the flickering reflections of the sun on the pond.

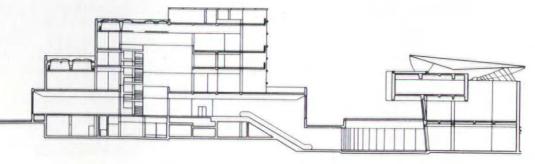
Following the passage, which curves around the pond, visitors will reach the new exhibition areas. These are surprisingly spacious and light. This effect is accentuated by the first impression on the outside of the building's strong, yet closed and hermetic, architecture. This impression is not only prompted by the elliptical form but also by the choice of cladding materials. The gruff, brownish granite topped by a curved, grey titanium "flap" roof makes a strong statement on the Museumplein. Inside the new building, this impression of an inaccessible monolith gives way to a much more agreeable astmosphere of relaxation.



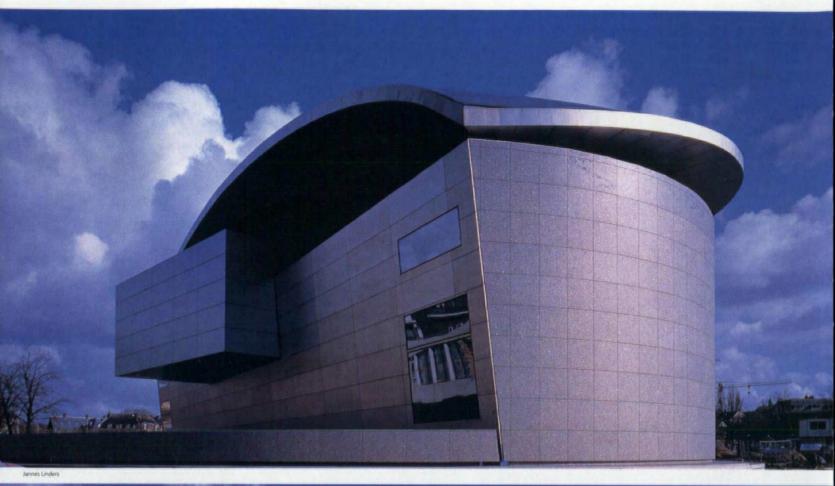
museum with the
Rijksmuseum in the
background **Above left:** Second floor
gallery **Above right:**View through lower

Top: View of the

basement into the pond (to be filled with water, creating reflections on the stone)



Section





Jannes Linder

The handling of the closed box of the prentenkabinet (picture cabinet) casts another light on
the monolithic impression of the exterior. It is
the one rectangular space in the new wing,
cantilevered over the void between the old and
new building. As such it makes reference to the
geometry of the Rietveld-building. Clad in
alumunium its shade of grey is just a little bit
lighter than the titanium of the ellipse. This
box with its "secret" interior is entered at the
end of the passage through the museum, at the
top floor of the new extension.

East meets west

Despite the strong and outspoken character of Kurokawa's architecture the detailing of the museum is not very spectacular in itself. The museum and Kurokawa's project-architect Bruno Peeters have spoken about the detailing of the new wing as if it is introducing a new standard within Dutch architecture, which is a matter of debate. Of course, it should be admitted that Kurokawa's detailing is precise, thorough and follows the highest technical standards in museum-building; the chosen materials are luxurious and expensive. But somehow the way in which the building elements hang together architecturally lacks the refinement and sophistication of the Dutch tradition. Despite this criticism, the choice of granite and its handling, as well as the titanium, are very successful, when one considers the fact that most people describe the building as very "Japanese", "different" - indeed something that is not very "Dutch".

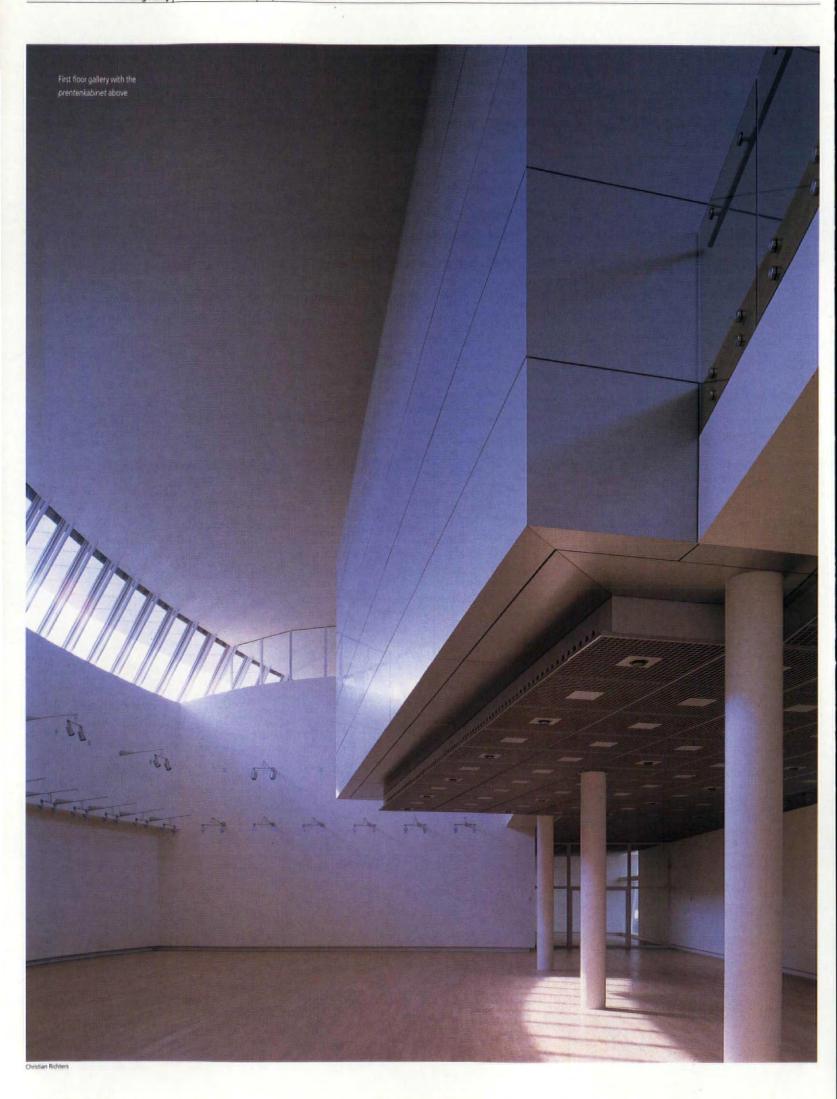
How does the Japanese character of the building relate to the "Dutch" architecture of Rietveld? With regard to the organisation of these antithetic associations around "Dutch" and "Japanese" Kurokawa likes to speak of a symbiosis, between the new and the old, the western and the eastern, the global and the local. To him, symbiosis does not imply the creation of a new unity – instead the two entities can live next to each other, stimulating each other, profiting from one another yet not parasitical.

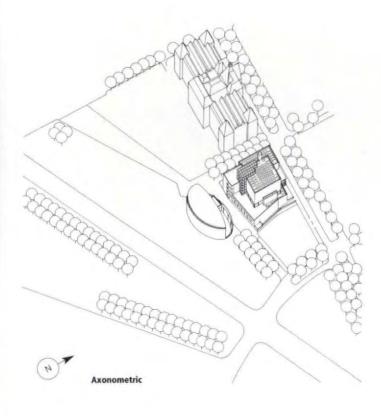
Literally, one finds this dialogue in the fact that the new wing is a short distance from the Rietveld-building and that the two buildings do not appear as a new whole. They remain two separate objects. In a figurative way we find this approach in the materialisation and geometry of the new building. Here, a bigger difference with Rietveld's views on architecture can hardly be imagined. Rietveld aimed for an open architecture made out of the most humble and common materials. In their

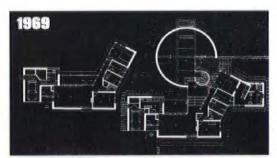


Facing page top:
South-west elevation showing the aluminium-clad prentenkabinet cantilevered over the pond Facing page below: North-east elevation Left: View up the staircase, showing the open "flap" of the roof Below: Staircase view from the basement level with integrated lights









Left: Floor plan and photograph of Aldo van Eyck's extension to a house by Gerrit Rietveld for Martin Visser in Bergeijk, the Netherlands. Van Eyck also responded to the challenge of extending a Rietveld building with a circular addition



handling and detailing the architect could bring out the poetic quality of any material.

The other Rietveld extension

Kurokawa's design brings back to mind another much earlier extension to a building by Rietveld: the house for Martin Visser in Bergeijk, the Netherlands, which was extended by Aldo van Eyck in 1968/9. Van Eyck responded to Rietveld's architecture with a circular geometry – just as Kurokawa did. Maybe Rietveld's subtle and informal, yet sophisticated play with rectangular, cubist space and diagonal views orchestrated by open corners provokes such an answer. In any case, van Eyck's approach is still much different from Kurokawa's. Van Eyck liked to think in terms of reciprocities creating a new unity – something he demonstrated very convincingly in the Martin Visser house.

Beside this fundamental difference there is a similarity between these two approaches: the introduction and use of intermediary space to organise the design. Within the museum itself, this is represented by the void of the pond. It plays a crucial role in binding the two buildings together. At the level of the Museumplein a pedestrian route is situated between the old building and the new wing providing a view into the void. This space is one of the best things the new wing has to offer to visitors, and to the urban space of the new Museumplein.

Credits for new exhibition wing

Client

van Gogh Museum New Wing Foundation, Amsterdam Funded by a gift from the Japan Foundation

Project architects on behalf of Kurokawa

Bruno Peeters, Mechelen

Marc Mussche, Paris

Architectural engineering **Bureau Bouwkunde, Rotterdam**

Contractor (titanium/aluminium)

Combined Engineering B.V, Rotterdam

Transport contractor

Wolter & Dros - Evli B.V Veenendaal

Credits for new wing and renovation of Rietveld building

Martien van Goor (Greiner Van Goor Architects) Lighting consultant

Georges Berne (L'Observatoire 1), Boulogne-Billancourt Project management

PKB Bouwadviseurs, Amsterdam

Contractor

J P van Eesteren B.V, Amsterdam

Engineering consultant

Van dorsser Raadgevende Ingenieurs, The Hague

Credits for renovation of Rietveld building

Clier

Rijksgebouwendienst, The Hague van Gogh Museum Foundation, Amsterdam Architect

Martien van Goor (Greiner Van Goor Architects)

CUBA

Risky business

Fidel Castro seems to have changed his tune since declaring the property board game Monopoly "a symbol of an imperialist and capitalist system", and ordering that every set in Cuba be destroyed. In a breathtaking display of double standards, life is being injected into the real estate market, and architects who are not forbidden from working in Cuba by the 1996 Helms-Burton Agreement are moving in. World Architecture analyses the risks for those wishing to capitalise on a new market while retaining a good relationship with the US.

Facing page: View of western Havana from the 16th-century Spanish colonial fort, Fortaleza de San Carlos de la Cabaña, at the harbour entrance

he most numerous of overseas architects practising in Cuba are the Spanish and Canadians who are brought in to work with developers from those countries.

Because of the 1996 Helms-Burton Agreement banning US residents from entering into financial or trade agreements with Cuba, the architects best placed to benefit from new business in the archipelago have their hands tied. Or do they? This 24-page report not only investigates the pitfalls of working in Cuba, but reveals the undercover preparations being made by architects in Miami, Cuba's "second city", for the post-Castro era.

The Helms-Burton Agreement casts its shadow far further

communist-ruled island 145 kilometres away to buy apartments in Havana and nearby beaches, clearly violating both the US embargo and Cuban laws. Such dealings also run counter to Miami's image as a cauldron of knuckle-dragging Cuban exiles bent only on bumping off Fidel Castro. Yet behind that simplistic stereotype lies a far more complex reality.

Cuba's two-way traffic

More than 100,000 Cuban-Americans visit their homeland each year. US residents telephoning Cuba rack up an estimated US\$160 million in toll charges annually. And exile cash remittances to relatives on the island are estimated at a rock-bottom

US\$400-500 million a year – ironically making this Cuba's single largest source of hard currency income. The Florida state government has also appointed several panels of prominent citizens and

experts to study post-Castro business possibilities in sectors such as sea and air transport, construction, agriculture and fishing. Little wonder then that since communism's collapse in Eastern Europe a decade ago many Miami Cubans have been scheming, legally and illegally, to jump into the island property market.

"The Helms-Burton agreement casts its shadow further than the US. Should directors of foreign firms decline offers of work in Cuba or accept them, regardless of the threat of exclusion from the US?"

than the US. Imagine the dilemma for a non-US practice which nevertheless has more than half its workload in the US. Should the directors decline lucrative offers of work in Cuba, or accept them, regardless of the real threat of exclusion from the US should officials ever find out? Read on for an international perspective on construction in Cuba and find out about Havana's best kept secret – a commercial project on the scale of London's Canary Wharf, by a Canadian architect who dare not speak his name because of his work in the US.

Watching Cuba from Miami

His Spanish surname translates as Mr Lawful, but the Miamiborn-Cuban property buyer sporting Miami's *de rigeur* black Armani jacket over white collarless shirt admits he's been anything but legal when it comes to Cuba. Like many other Cubans in Miami, Mr Lawful has long been visiting the

Dreams of a post-Castro era

Most Miami Cubans say they dream of legally buying vacation homes or opening business offices in Cuba in a post-Castro era. Some talk of reclaiming the homes they left behind when they fled the country. And a number of risk-takers have already gone to the island to scout the field and even acquire properties. One neighbourhood of the Varadero beach resort, 97 kilometres east of Havana, has so many exile owners that it's jokingly known as Hialeah Heights, after the Miami municipality which is 95 per cent Cuban-born. "It will be a gold rush once Castro is



▶ gone," exults Mr Lawful, who asked for anonymity. "I'm getting in on the ground floor, in my own small way. But there will be room for everyone - developers, builders, architects, preservationists, everyone with money, a plan and a bag of cement."

Indeed, the island of 11 million has an estimated shortage of one million housing units, and Havana's abundant colonial and turn-of-the-century architectural gems are literally collapsing under decades of neglect. Infrastructure construction needs in a post-Castro era alone will require a US\$10 billion investment, says Teo Babun, a Cuba-born Miami business consultant.

Interest runs high

These development opportunities both excites and worries archi- do: complain, worry, study, plan and dream. But they cannot tects and builders in Miami - which is often described as the second largest Cuban city after Havana. Last summer, a stunning 500 people attended Florida International University's seminar titled The Future of Cuban Cities. Sponsoring the event was the Lasting Builders Association, a politically powerful group of largely Cuban-born developers. FIU architecture professor Nicolas Quintana says: "Our seminars usually draw only a handful of industry people, but this was huge. It clearly showed Miami's intense interest in the future of property in Cuba."

Interest in preservation currently leads the field. The area encompassing colonial-era Old Havana and the first organised neighbourhood developed outside its fortress walls, the Urbanisation Las Murallas, built in the 1860s, was declared a World Heritage site by UNESCO in 1982.

The threat of "MacDonaldisation" from Miami

"Can you imagine Havana full of Pizza Huts?" groans Quintana, whose main concern is that exile investors might inflict Miami's suburban strip-mall ugliness to the Cuban capital once Castro is gone. "Cuba right now exists almost in a vacuum. It almost doesn't exist in terms of modern life," Quintana adds. "What can happen, with sudden political change, is a change from highquality urban complex to another Miami."

Quintana has long been working on an emergency building code, should Castro fall suddenly, while several other Cubanincongruously set down in the middle of Havana's early 1900s Malecon seaside boulevard, and the half-dozen resort hotels built in the beach peninsula of Varadero. Quintana, the resort's master planner from 1955 to 1959, says: "They are of the worst quality imaginable, the work of what we call 'corporate architects'. The Meliá is horrible and Varadero is destroyed. I don't think it will ever recover."

The exiles' unanimous choice for worst offender is the Frenchbuilt Santiago Hotel, a multi-storey, post-modern, red-white-andblue turret which towers over every other building in the eastern provincial capital of Santiago.

But to date, that's all Cuban-Americans in Miami can legally touch, not under Cuban laws and not with the US trade and financial embargo on the island.

Embargo straitjacket

The embargo bars virtually all commercial transactions by US residents with the Cuban government or Cuban individuals; certainly any that would result in profits or ownership of assets on the island. And although an estimated 85 per cent of all Cuban dwellings are privately owned, the government retains title to the land and bans cash sales between Cubans, allowing only swaps of roughly equal-value properties. Foreigners can invest in properties only through joint ventures with government agencies, though the Cuban legislature has long been considering reforms that would allow full non-Cuban ownership of buildings on land leased "in perpetuity".

Subterfuge, bribes and propaganda

All the above regulations haven't, however, stopped Cuban-Americans like Mr Lawful from "buying" properties through subterfuge and, more often than not, bribes to the government officials who register real estate transactions. Most have been acquiring homes in beach areas in the name of relatives still on the island, by swapping the relatives' Havana homes for beach houses, paying hefty premiums to the sellers under the table.

"When you're dealing with people whose average salary is

about US\$10 a month, the idea of getting US\$50,000 and US\$75,000 for that Varadero beach house that their fathers built before Castro looks real fine," says Mr Lawful. Of course it is all illegal, and both sellers and buyers could wind up in prison, minus the properties, if the government ever finds them out.

Castro's propaganda machine has effectively inculcated Cubans with the notion that greedy exiles are ready to return to the island and violently reclaim the homes that the revolutionary government seized when they fled the island, and later sold to their present owners. But in Miami the idea of reclaiming lost properties has far less currency, and most exiles talk about returning to buy or build second homes along the island's beaches. "There'll be a need for improvements in sea ports and airports to handle the new imports and exports." says business consultant Babun. "They will need to fix roads and railroads, warehouses and factories and utility networks. They will need almost everything."

"It will be a gold rush once Castro is gone... there will be room for everyone - developers, builders, architects, preservation-ists, everyone with money, a plan and a bag of cement."

> American architects have been quietly gathering addresses and photographs of significant buildings.

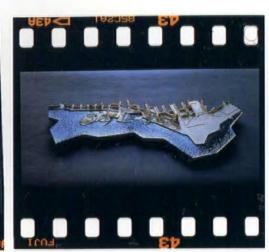
> Miami architect Raul Rodriguez has been trying to compile a database of information on Havana's significant early 20thcentury buildings. Also, the Cuban National Heritage Foundation has been trying to contact architects on the island to gather data on how many Havana buildings may be beyond repair, and what might be done with the sites in the future.

One foundation official says: "We need the Cuban National Heritage Foundation input to make sure that it doesn't turn into an ugly free-for-all." Already, Cuban-American architects and builders are complaining about the "monstrous" hotels built by foreign investors since Cuba opened itself to Western tourism in 1991, including the Meliá Cohiba, a no-frills rectangular hotel

Juan Tamayo writes for the Miami Herald newspaper.







Castro seeks 'new visions' from architects

"Today the imminent 'invasion' of the expected or feared change of the post- Castro era and the harbingers of real capitalism can be sensed," says Peter Noever, organiser of the Havana Project, an exhibition opening in Havana in October and inspired by the conference The Havana Project - Architecture Again held in Havana in 1994-95. At the conference architects such as Coop Himmelb(l)au (Vienna/Los Angeles), Thom Mayne (Los Angeles), Eric Owen Moss (Culber City, California), Carme Pinós (Barcelona), Lebbeus Woods (New York) and CPPN (Vienna) were invited to test visionary urban planning using Havana as a model.

The preface to the exhibition catalogue, written by Fidel Castro, reveals the dictator's current progressive attitude toward architecture in Cuba: "Architecture has always been a leitmotiv of Cuban history... Cuba is today facing the challenge of integrating these parts of its heritage into new visions for

the future... Cuba must take up a contemporary position that speaks about today and relects the current situation."

Referring to the architecture conference, Castro said of the seven resulting proposed projects: "[they] respected Cuba's complexity and offer no easy solutions. They talk about the city, its history, its people and invite us to undertake a new and daring venture: to continue to reshape and determine Cuba in an open and global world."

Ruben Bancroft, Dean of the University of Architecture, sees the *Havana Project* as an interesting intellectual excersise and "a good way of reacquainting ourselves with mainstream international architecture, of reintroducing ourselves to an 'eastern' way of doing things". Victor Marin, vice director of the Centro Nacional de Conservacion, which is hosting the exhibition, said that because Havana is not polluted with 'MacDonaldisation', the architects seem to have been genuinely inspired by it.



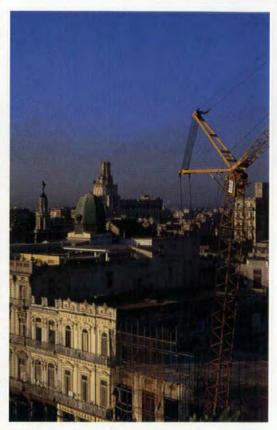


MAK gallery organised designs for the future of Havana. Above from left to right: "Puerta del Pueblo" by CPPN; "White on White" by Coop Himmelb(I)au; "El Malecón de la Habana" by Carme Pinós Far left: "Vieja Nueva Nueva Vieja" by Eric Owen Moss Left: La Habana Vieja: MetaInstitute" by Lebbeus Woods

All photographs on this page: Gerland Zugmann







How to catch the wave...

A "boom in preparation"

Frequent visitors to Cuba are constantly surprised by the speed with which new buildings are shooting up after years in which the buzzword, in Havana at least, was decay rather than renewal. It may not be a property boom in the style of Bangkok in the early 1990s, but in retrospect that may be no bad thing. Clearly, this is a boom in preparation, but it will be one which the government will make every effort to control. Don't expect

speculative building, with developers flipping their investments over night at a huge profit... until, that is, the whole sector tumbles down laden with debt. Speculative money is not

welcomed in Cuba and, as a result, the country has been spared the kind of financial chaos that has swept through Asia and Russia, and is now threatening to engulf Brazil and the rest of Latin America.

Nevertheless, potential foreign investors and businessmen across key professions and industries can be forgiven for finding the Cuban approach a little over-cautious. Good investments have and are being made, but the process is often long

and arduous and those who are not prepared to devote the time and effort necessary to cultivate long-term relationships, and understand how the country functions, usually walk away in despair.

The ground rules for foreign investment in Cuba are codified in Law 77, which was introduced in September 1995. The law includes conditions for investments in property, allowing foreigners to enjoy usufruct land rights (land

"Speculative money is not welcomed in Cuba and, as a result, the country has been spared the kind of financial chaos that has swept through Asia and Russia and now threatens Latin America."

without building rights) – generally granted over 25 years, with the right to renew – combined with a management contract and the right to sell their interest in the international marketplace, all enshrined in the joint venture contract with the Cuban partner. For the hotel sector, a serious problem has been the absence of debt finance from banks, which has meant that the sector has developed almost entirely on the basis of equity finance.

Above, from far left: Canadian-built temporary housing provides standards that many Cuba's can not even dream of; controversial post-modern restoration of the Dutch-managed Parque Central Hotel in Havana. Although the architects kept what remained of the original facade (bottom left of image) the rest of the design has "thumbed its nose" at the historic square, according to a recent report; Havana's polluted skyline is covered with cranes – evidence of increased construction activity in recent years Facing page: Looking east from the top of the former-Hilton Havana Libre hotel at the Havana city scape, with smoking chimneys from the refinery in the harbour in the background

Working towards a legal safety net for joint ventures

A sophisticated legal basis for property development is of more concern to those hoping to build residential projects, timeshares and so on, where ownership rights need to be transferred to numerous individuals. Those projects that are already operating, such as a recently completed apartment block in the Miramar district of Havana, a joint venture between the Cuban company Lares SA and a Monaco-based investment group, are the result of specific negotiations. In the absence of a real estate law covering transforms in hopitance projects with require

ferability, inheritance rights, visa requirements and so on, Cuba Vice-President Carlos Lage apparently has to sign a contract with each individual apartment owner.

Proposed new real estate law has been through numerous drafts over the past couple of years and although legislation was widely expected to be introduced by the end of last year, it is reasonable to assume that it will appear by this summer. To date, nine real estate projects have been approved and are under way. A further 50 or so have been agreed in principle but the foreign investment partners are understood to be waiting for the introduction of the new law before they push ahead.

One of the most eagerly awaited aspects of the new law is the legal provision that would allow banks to offer mortgages.

Once this is approved, the property sector will come of age and start to play an important role in the development of the country's financial sector.

How Cuba fares on construction

Cuba itself is equally in transition when it comes to the process of organising construction, and so the foreign operator is likely to face aspects of risk to which he is unaccustomed. This is not to say that the Cubans do not know how to build. On the contrary,

"What happens if a project runs late or if equipment and materials supplied by a foreign operator are stolen? There is no possibility of suing a Cuban team or of insuring against losses."

some of the local contractors, such as UNECA, have a quarter of a century of overseas construction experience in countries such as Iraq. Syria and Libya, and site management techniques are certainly the equal of those found in southern Europe and the Middle East. It is striking that of the two hotels most recently opened in Havana, it is the Meliá Confort, which was built by a wholly-Cuban construction team, which indisputably has the better finish than the one built by a foreign joint venture team, with Dutch firm Golden Tulip, the Parque Central.

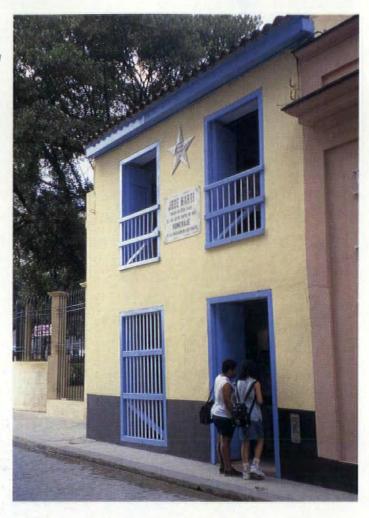
However, during the difficult years of the early 1990s skill formation in building trades was low. Foreign developers are not permitted to bring in skilled tradesmen as such, so they usually engage foreign foremen who can transfer their skills to the Cuban workers.

That being said, foreign operators are likely to choose to use a joint venture construction team, known by the Spanish acronym UTE. When the first projects were undertaken with foreign partners in the early 1990s, all local contracting was done through central purchasing houses on the basis of a "Construction Price Catalogue" which set down the cost of labour, the cost per metre of laid marble tile and so on. This system began to unravel once the UTEs were allowed to come into the picture and started to source more materials from abroad. A new system, which allowed for more flexible pricing and is known as PRECONS, was established last November.

Foreign operators may choose to contract a wholly-Cuban team of a UTE. The big advantage the Cuban team has is that its labour costs are likely to be 30-40 per cent lower than those faced by the UTE. But what happens if the project runs late or if equipment and materials supplied by the foreign operator are stolen? There is in practice no possibility of suing the Cuban team or of insuring against losses. Moreover, a Cuban team is unlikely to be able to finance the importation of foreign goods.

UTES, on the other hand, are able to finance cashflow. But they are generally created for the period of a specific project and disbanded once the project is finished – again leaving no one to sue. The solution is to negotiate a bond or guarantee with the foreign partner in the UTE. Nevertheless, according to Stephen Purvis, a director of the London firm Alsop Zogolovitch, who is advising the refurbishment of the Hotel Saratoga in Old Havana: "The UTEs will have to work harder for their money. While the Cuban contractors are improving all

Right: 19th-century national hero José Marti's house at 314 Leonor Pérez, a priority of "patriotic" restoration, shows a typical Havana town house after repairs



▶ the time, the UTEs are often weak on site management. You often see basic and skilled trades working side by side, with the result that, for example, the marble surrounds of elevators get sprayed with cement."

There is also a lack of investment in materials. It is not so bad regarding bulk materials such as concrete, but even so there is an allocation system – if you find you need more concrete you have to wait, and schedules are thrown out as a result. And in respect of high-quality finishing, the sector needs a lot of development.

Planning conundrum

In most parts of the world a developer acquires a site and planning permission to develop it. Not in Cuba. Final permissions are not granted until the project is signed off, substantially increasing the project risk. The same applies for building controls. Neil Martin, a quantity surveyor with Gardiner & Theobald emphasises the need for Cuban involvement every step of the way. "Of course you can design according to design codes. But remember that the Cuban side in a joint venture is looking out for what is going to be good for Cuba. They are not just interested in the commercial success of the individual project. You have to understand what your Cuban partner is driving at," says Martin.

Gareth Jenkins is the President of Cuba Business Solutions, one of the organisers of a conference in Havana on "Opportunities in Property and Infrastructure", in November. Contact: amberives@marlin.co.uk

Out and about in Cuba



Top natural sites

Alto del Naranio in the Gran Parque Nacional
Sierra Maestra, the south-eastern base of
Castro's operations during the revolutionary war;
Ista de ta Juventud, an untouristed agricultural
island boasting some of Cuba's best scuba diving.



Top historical sites

Trinidad, Baracoa and Sand Spirfti – the three oldest colonial towns offering intriguing historical sites and local colour; La Habana Vieja and its fortifications guidebooks claim that "no one will want to miss this wonderful city, and the nightlife rivals that of New York".



Top restaurants

Restaurante El Patio, and Ignacio No 54 at Empedrado, occupies the romantic inner court-yard of an old colonial palace on the Plaza de la Catedral; La Torre de Marfil, Mercaderes No 111 between Obispo and Obrapia offers Cantonese food; while Al Medina, Oficios No 12 between Obrapía and Obispo serves Arab dishes.



Top hotels

335 054 Calles 21 and 0 is Havana's most opulent 1930s-style hotel. Famous former guests include Winston Churchill, Ava Gardner and Frank Sinatra. Hotel Capri tel +53 7 333 747 or fax +53 7 750. Calle 21 between N and 0, retains some of the

Hotel Nacional: tel +53 7 333 564 or fax +53 7

333 750, Calle 21 between N and 0, retains some of the flavour of the 1950s. Havana's largest hotel, Havana Libre tel 53 7 334 011 fax 53 7 333 141, Calles L and 23, was once part of the Hilton chain.



Top bars

The official bartenders guide produced by Havana Club, the most popular Cuban rum label, includes the recipes of 100 Cuban cocktails, comprising 10 classics, five imaginative drinks, 10 winter cocktails, 20 long drinks and 55 short drinks. These can

be sampled at Ernest Hemingway's favourite hangouts, La Bodeguita del Medio and El Floridita.



Top purchases

Hand-rolled cigars in cedar boxes are an appropriate souvenir. Before he gave up smoking, President Fidel Castro's favourite was double Coronoa Montecristo, which can be purchased at US\$107 for 25.



Top guide books

Cuba Official Guide by AG Gravett; Cuba Ein Reisehandbuch by Ewald M Söller; Carribean Island Handbook by Passport books.

CUBA FACTFILE

Time difference

Cuba is five hours behind Greenwich Mean Time (GMT), and one hour ahead of Eastern Standard Time (EST).

Telenhone codes

Dialling in to Cuba 53 (Havana 7), dialling out of Cuba 119.

The Cuban peso divides into 100 centavos. The April 1999 exchange rate was about 22 pesos to the US dollar.

Location

Cuba is located at the entrance of the Gulf of Mexico, between North and South America. The main island, Cuba, is 1,200 kilometres long, from Cape San Antonio (west) to Punta del Quemado (east), and has an area of 110,920 square kilometres. Its closest neighbours are Florida (US) to the north; Jamaica to the south; the Yucatan Peninsula to the west and Haiti to the east.

Island nation

The Cuban territory is an archipelago, formed by the main island of Cuba, the Isla de la Juventud (formerly the Isla de Pinos, renamed in the 1970s), and 4,010 islets and keys, which are divided into four groups. The four archipelagos of the territory are: Los Colorados, which includes 160 keys in the northeastern part of Pinar del Rio province; the Sabana-Camaguey Archipelago, some 2,517 islets and keys along the northern coast of the provinces of Matanzas, Villa Clara, Santi Spiritus, Ciego de Avila and Camaguey; the Jardines de la Reina, comprising 661 keys and islets to the south of Ciego de Avila and Camaguey; and the Los Canarreos archipelago, with 672 islets in the waters south of the Bay of Pigs and La Caloma Cove.

Population and labour

Cuba has a population of around 11 million. Forty per cent of Cubans make up its workforce, of which 87 per cent are men. The labour force is relatively young – nearly 85 per cent of workers are under 50 years of age.

Language and business culture

The official language is Spanish. Many in the business world do have some understanding of English, but only a limited number are fluent. The state-run interpretation agency, ESTI, is excellent and charges around US\$100 per day for an interpreter.

Business culture is changing as people become more used to the presence of foreigners. However, the centralised system continues and genuine decision-makers can appear thin on the ground. Business dress is relaxed and unless dealing with senior people in the financial sector, suits and ties are seldom worn. Taxis vary considerably in price and if making several calls in one day engaging the services of one taxi for the full day is often cheaper.

Enterion the marke

Doing business in Cuba is time-consuming and takes patience. Early access to the decision-makers is vital. As outlined in *World* Architecture's main report, work for architects centres on tourism, airports, free trade zones and restoration projects.

Real estate in the form of office buildings and high-end residences aimed at the small expatriate market is growing. One of the advantages of the centralised system is that there are relatively few genuine decision-makers. Thus, although any number of construction companies owned by the Ministry of Construction may be involved in airport development or old city centre renovation, in both sectors there will only be one authority that ultimately determines whether a foreign company will become involved in a particular project. In general, the higher up the chain one goes, the quicker you can identify the chances of doing business. The foreign offices that have succeeded most impressively are the Spanish in hotel construction and Canadians in both hotels and airport development.

Key obstacles

Other than the Helms-Burton Agreement, the obvious obstacle to US architects, the main problems facing foreign architects working in Cuba are:

- The slow pace of the decision-making process.
- Cubans do not like to say no, and therefore rarely turn down proposals outright – this draws out business processes.
- Cuban law prohibits the direct hire of Cuban nationals by foreign enterprises. The foreign company must pay a hard currency fee to a Cuban employment agency, which then pays the Cuban worker in soft pesos. This route inflates labour costs considerably.
- Foreign exchange is scarce and Cuba has a serious debt problem. However, money is made available for priority projects. Cuba is a niche market and the key is to find the niche for a product or service and then assess ability to pay. For architects, this niche tends to be tourism.

Contacts in Cuba

Ministry of Construction

Ave Carlos Manuel de Cespedes y Calle 35, Plaza, Havana. Tel +53 7 813 858 Fax +53 7 555 303

Cuban Chamber of Commerce

Calle 21 no. 701 esq. A Vedado, Havana Tel +53 7 303 509 Fax +53 7 333 042

Cubanacan

5ta Avenida no 6223 esq a 66, Miramar, Havana. Tel +53 7 33 9152 Fax +53 7 33 1657

Habaguanex (old town development)

Calle Oficios 110, e Lamparilla y Armagura, Havana. Tel +53 7 33 8333/8693 Fax +53 7 33 8697

Ministry of Tourism

See page 68.

Contact outside Cuba

Caribbean Trade Advisory Group (CARITAG)

Nelson House, 8/9 Northumberland Street, LONDON WC2N 5RA, UK Tel +44 171 839 0899 Fax +44 171 930 6664

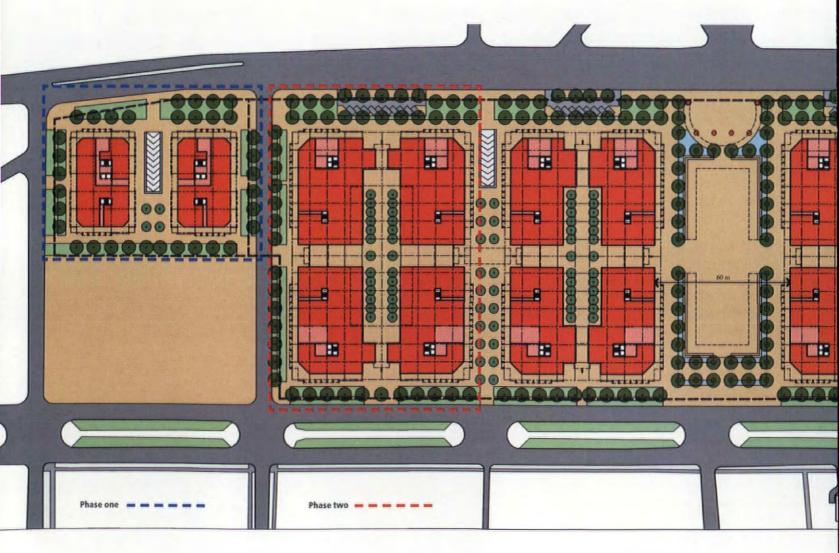
The Cuba Report

701 Brickell Avenue, Miami , Florida 33131 USA Tel +1 305 381 8685 Fax +1 305 372 1089

The Consulate General of Cuba (Canada)

5353 Dundar Street West, Suite 401, Kipling Square, Toronto, Ontario M9D 688, Canada. Tel +1 416 234 8181 Fax +1 416 234 2714 In Miramar, a district in the west of Havana, a huge but hushed development is emerging between 80th and 70th street and 5th and lst Avenue. The Miramar Financial Centre is remarkable for two major reasons. Firstly, its budget of US\$15 million and US\$30 million for the first and second phases respectively has been derived from speculative commercial development – unheard of in Cuba until very recently. Secondly, ZP International, the Canada-based architect, is so aware of the potential political difficulties of declaring an interest in Cuba while working in the US that it dare not name names within the practice. What message does this send for others hoping to work in Cuba? Katherine MacInnes visited the site of phase one with the Israeli developer, GBM Miramar, to report on a new financial centre that shows every sign of being to Havana "what Canary Wharf is to London".

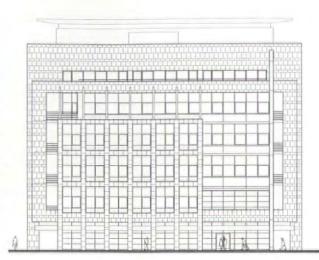
Cuba's Canary



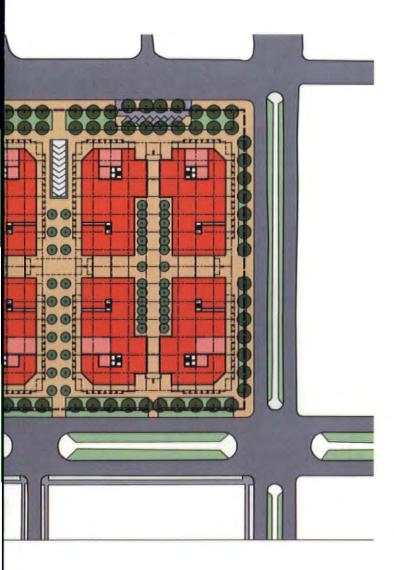
Elevation – 3rd Avenue

Facing page: Site plan of the Miramar Trade Centre. Phase one will be completed this month, May 1999, with phase two starting construction in the autumn, to be completed in spring 2001 Right: Phase one, photographed in February this year





Wharf

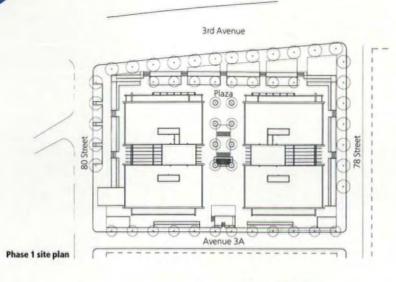


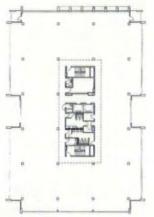
he Israeli company GBM was working in the citrus fruit trade in Cuba when the opportunity for expansion into development became available. In 1995 BM, the property subsidiary of the larger Israeli company, saw the opportunity to build a financial centre in Havana, and began to look for a partner with the expertise in designing commercial architecture. In a competition held at the end of 1995, eight architectural firms – five Spanish, one Israeli, one Argentinian and one Canadian – presented proposals for the new centre. The Chief of City Planning in Havana invited the Canadians, ZP International, to proceed with the first phase.

"A previous masterplan had been suggested which used a mixed solution with offices, apartments and hotels in the same area," says GBM's Enrique Rottenberg. "We decided on only offices and we focused on one area of the site." ZP's masterplan, not surprisingly, has a very Canadian sense of space with plazas in between buildings – only the height restriction difference between Havana and Toronto brings one back to the Caribbean reality, otherwise, like Canary Wharf, it would be like a slice of Canada abroad. The use of the warm yellow Cuban stone Jeimanita in the facade allows the building some response to its the Cuban context.

Phase one of the masterplan (which was completed, according to an impressively efficient and distinctly un-Cuban looking date chart on the wall, at the end of March) consists of two 24-metre-high buildings of 27,000 square metres, 20,000 of which is office and commercial, with parking accounting for the remainder. The materials include aluminium from Spain, dry walling from Canada and telecommunications equipment from Israel. Such a high-quality development has proved popular with prospective tenants - the sixth floor is already let to the embassy of Japan, Caja Madrid and a Cuban telecommunications company. The developers are meeting these standards partly because, when the US lifts its restrictions, which "could be in a year's time, could be three years", according to the project architect, the Miramar Financial Centre will attract more foreigners - "a percentage from Europe and a heavy influx from the US".

For the Canadian project architect, one of the chief challenges of this project has been with the state-run planning office. "The closest thing that we have is the Fine Arts Commission. I meet with them on a monthly basis. It makes it very intensive from an architect's point of view. They control all foreign building. They are incredibly influential. If they don't like you, there is trouble.





level of parking. The City was concerned that pedestrians would only see a wall – urban design issues are very tricky.

"In 1995 when we started phase one, there was no law that required the involvement of a local architect, although we worked with Eproyiv Cuban engineers. For the second phase we are required to have an associate architect. Basically there are two big firms, Eproyiv and DCH, who have an architectural facility – we don't have tons of choice, it mostly involves us teaching them, since they don't yet understand the building type."

Work has now begun on the 54,000-square-metre phase two.

Work has now begun on the 54,000-square-metre phase two, which will consist of four buildings comprising 42,000 square metres of office and commercial space. Referring to the whole project, Rottenberg describes "the future city of Havana. It is what Canary Wharf is to London – a financial centre outside the old city. The difference is that we can't call it the 'new' city because Habana Vieja and La Rampa were commercial centres so long ago that there is no existing financial core to replace".

"The problem with building in Miramar is that the water table is very high," he explains, "so you cannot dig too deep without the building works becoming too technically complicated for Cuban contractors. So we have had to raise the ground floor of the building above street level and provide only one

Mario Coyula Cowley (see page 74) has this to say of the scheme: "Cubans refer to the Miramar Financial Centre as the 'Trade Centre' not 'The City'. I think it is one of the best examples of current architecture. It is sober and low key and very professional. The only problem is that they have developed the area in strips parallel to the waterfront. This is not the



Typical floor plan









Left Elevation details of phase one showing the use of the warm yellow Cuban stone Jeimanita Above and right: Computer renderings of phase two. ZP International's masterplan promotes a Canadian sense of space, with plazas in between the buildings. Only the height restriction difference between Havana and Toronto, and the use of local materials, reminds visitors of the Caribbean setting



architects' fault – it was already started in this way – so that those who came first got the great views and those who came last got nothing. They should have left a park next to the sea, so that buildings could look into the park and then into the sea. But overall I think that the foreign companies involved have been very careful and regularly in touch and asking for advice.

"Although I cannot say that I agree with that way of funding architecture, there is no other way. It has more to do with business than architecture. In my personal opinion we should find a more 'proper' way so that, for example, part of the profits could be reinvested in the surrounding population and the public could develop a different attitude to these buildings, instead of seeing something that is alien to the community."

Client

GBM Miramar

Architect

ZP International

Engineer

Eproyiv Contractor

OECOIN 3 and the Spanish TAIM

Havana's high-flyers

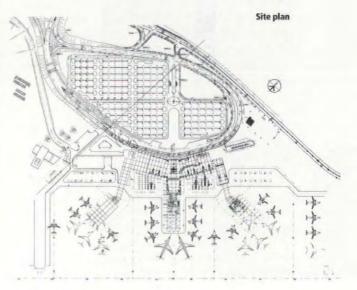
Cuban architecture is often accused of falling below international standards, but this cannot be applied to Havana airport's Terminal Three. The architects selected by the Cuban government, Dolly Gomez and her partner, Mario Girona, have impressive experience of international work, including involvement in Granada's airport in 1983. Katherine MacInnes talks to the couple about working in Havana after 14 years in Manhattan, New York.



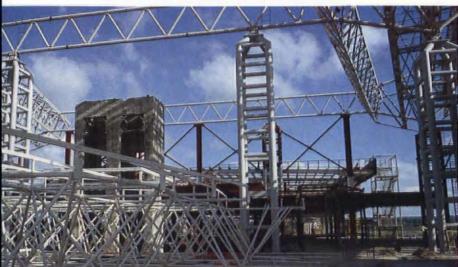
olly Gomez and Mario Girona have worked in New York and Havana, and, perhaps surprisingly, find several aspects of the state-run system of coordinating projects preferable to practice in the "capitalist" world.

"Well, it is different in Cuba to the rest of the world, where people work by and for themselves. In the capitalist world architects and consultants form their own groups for each building after which the group dissolves. Here we were able to choose the specialists that we wanted, each and everyone of these people are part of an enterprise and when the project finishes they go back to that enterprise and are allocated another job," explains Gomez.

Havana's first terminal was built in the 1940s by the architect Quintana. An annual growth in incoming flights of 15 per cent since the 1970s brought about the commission for a new terminal to handle all international flights.



Facing page: North facade showing the wing design hovering over the entrance Below left: Construction of the structural steel frame in progress. XDG International structural engineers of Ontario, Canada, solved the technical details and produced custom-made solutions for the steel columns and metal panels Below right: Retail facilities are housed in the main volume





"The original 1994 masterplan for Terminal Three was by Marca Antonio Ortiz Florez, consultant architect with a Mexican-based masterplanner. Ortiz suggested solutions to the general layout of the terminal: satellite, linear docking and semi-satellite which is what we chose. He was with us for the first year, consulting on technical details such as the length of the conveyer belts.

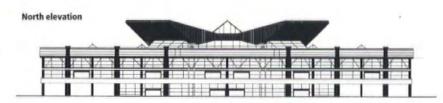
"In 1995 the Cuban firms that had been brought together by the government developed their ideas and the Canadian project managers INTELCAN from Toronto became involved.

"In 1996 XDG International, Ontario [structural engineers] joined us. We had a good joint venture with them because they established a group in Canada to solve all the technical construction details. To support the porticos, for example, we designed a column of steel with metal panels and the Canadians worked out how to produce it. The building is composed of a steel structural system. The cluster columns and intricate engineering was prepared in Canada and the simple structures in Cuba. We used a lot of international suppliers, including floor tiles from Spain and a conveyer belt luggage sorting system from the UK.

"The terminal is conceived in three phases – this is the first. Currently the density is about 19 square metres per person. When it reaches 16 square metres the second phase will be activated.

"Of the total budget of around US\$100 million, US\$33 million was spent on the 7.12 kilometre road connecting the airport to the city of Havana. There are some aspects of the whole project that I regret – the garden in front of the terminal building is the worst thing I have ever seen in my life. It was designed by the landscaping team. It doesn't have anything to do with the building – we are going to replace it with a ramp and a rotunda with a waterfall."

Mario Girona, Gomez's partner, designed the airport. "The design of the building was a long process. We had five or six



different versions made into models. The wing-like form was the basis of every design – they house the technical service area – if we didn't have them we would have had to make another storey. The final solution was arrived at by the engineers to obtain longer spans."

"We went to see the aeroeopuerto Santiago Merino in Santiago, Chile, which was designed by Aéroports de Paris. They had 200 people working on it and it took five years. It was interesting to see that we had developed many of the same design ideas such as the glass facade. They laughed when we said we were planning to have it done two years from then. We had people working 24 hours a day on three separate shifts. The president of the Cuban Aeronautical Institute, Rogelio Acevedo, never left the site – he supervised the process and although we didn't quite have it ready for the Pope's visit – we did get it done on schedule."

Client

Aeronautical Institute of Cuba

Design consultant

IATA (International Aeronautics institute)

Architec

State run TICSA (Technical Institute of Construction Ltd) enterprise

Project architect

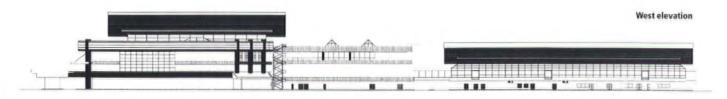
Dolly Gomez and Mario Girona

Structural engineer

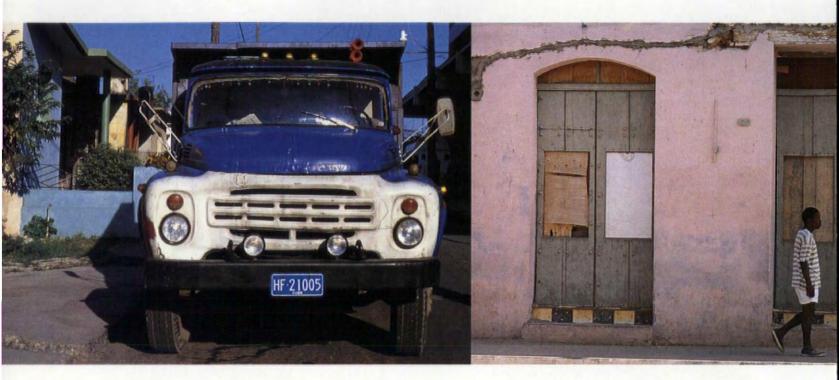
XDG International, Ontario

Main contractor

ECOI 3

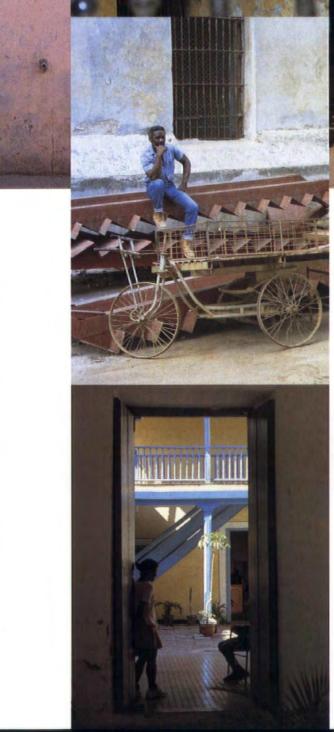


Tapping into tourism



Approximately 80 per cent of construction in Cuba is in the tourist sector. This investment is politically driven in a desire to diversify Cuba's sources of foreign exchange income. There is a large building programme of hotels, shops, restaurants and airport expansion to meet this goal. At present there are 25,000 hotel rooms in Cuba and the target is to increase this to 40,000 by the year 2000. In 1998 1.4 million tourists visited Cuba and the figure is expected to rise. Particular attention is being turned to developing accompanying facilities to broaden the range of tourist activities on the island. Golf courses are a particular favourite as are marinas and small amusement parks, and there are even plans for theme parks. Polly Patullo discusses the impact of these developments in the context of Cuba's more tourist-infested neighbours.

Useful contact: Ministry of Tourism, Tel: +53 7 333 642 Fax: +53 7 334 667





uba's enthusiasm for tourism – born of necessity in the dismantling of its links with the former communist bloc – has done much to save it from starvation and isolation. Now there is no stopping President Fidel Castro. In January he announced the potential for further investment of US\$20 billion in the tourism sector, and there is no doubt that the benefits will be felt by local and international architects alike. But, he said, it would remain based on the joint venture policy, a 50/50 share between Cuba and foreign companies, which has been the hallmark of Cuba's entry into the international tourism market. This vast sum is nine times more than the US\$2.2 billion already invested into all sectors of the economy, including tourism, since it started to open up to the non-communist world in 1990.

Spanish, French, Canadian, Italian and Jamaican firms are the main investors in Cuba's tourist "product", providing the bulk of the cash and building hotels that would fit into any resort, anywhere in the world. Foreign developers invariably recruit their own architects, who then work in partnership with Cuban architects on the ground. It is worth bearing in mind that without the backing of a large Cuban organisation such as Cubanacan (see address on page 61) or Gaviota, proposals by foreign architects or developers are unlikely to come to fruition.

Keeping up with the neighbours

The speed with which Cuba has expanded its tourism sector is phenomenal. It has nearly tripled its arrivals in five years, reaching the coat-tails of the two biggest regional destinations, ▶

▶ The Bahamas and the Dominican Republic. In 1998, 1.4 million tourists visited Cuba, generating US\$1.8 billion. The numbers are set to rise fast and when the US embargo is lifted the influx of US tourists to Cuba, only 90 miles away from Florida, will be huge.

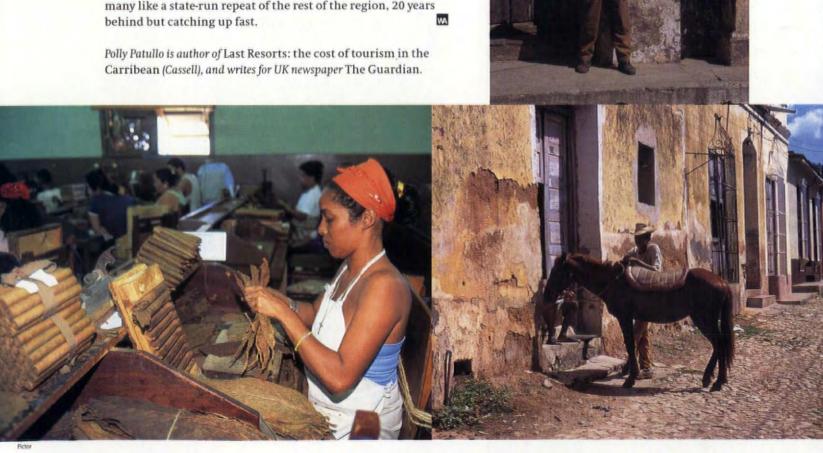
In many ways, the "new Cuba" tourism appears to be developing along much the same lines as that of its neighbours — there is little difference between an all inclusive beach holiday in neighbouring Jamaica or in Cuba. Hotels outside the resorts are likely to suffer from the everyday afflictions of local society in the region, with water shortages and power cuts.

Revolution kitsch

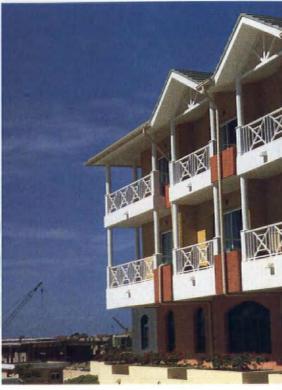
The cultural impact of tourism is also troubling to Cuban intellectuals who see a trivialisation of their history in the newwave cottage industry of craft souvenirs made exclusively for tourists. Castro and Che Guevara have been turned from revolutionary figures into tourist icons, wooden plaques bear slogans such as "Always forward to victory" (available in five languages) and baseball hats are decorated with Guevara's signature. Architects designing for the tourist sector should learn from the souless, non-contextual developments for tourists that have already been built on neighbouring islands.

Hinterland plus beach culture - an advantage

The size of Cuba – compared to most of the other islands of the Caribbean – is an advantage. There are opportunities to develop a tourism hinterland which does not rely on the beach. There are some signs that Cuba is aware of the problems of nonsustainable tourism as experienced by St Maarten or the south coast of Barbados. At the moment, the Cuban model looks to many like a state-run repeat of the rest of the region, 20 years behind but catching up fast.







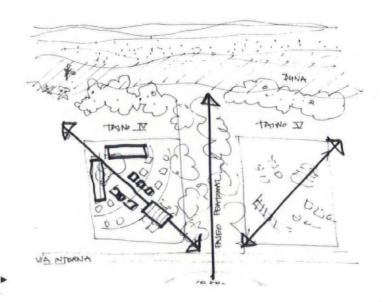
Heartbreak hotels?

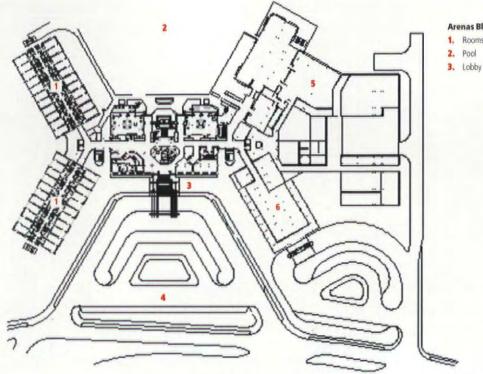
The beach peninsula of Varadero, 60 miles east of Havana, is Cuba's biggest construction site.

Within the last six months two condominium hotels have opened – Hotel Turquesa at Tainos V1 by
José Antonio Choy López and Julia León Lacher, run by Spanish company RIU, and Alberto
Molinet's Cuban-run Arenas Blancas – as well as the bungalow-style Beaches hotel by Coco
Garrudo, a Cuban/Jamaican venture. Is this what Cuba needs? Katherine MacInnes reports.

xiled Cuban architect Quintana claims that the Varadero hotels are "of the worst quality imaginable, the work of what we call 'corporate architects'. The Melia is horrible and Varadero is destroyed. I don't think it will ever recover," says Quintana, who was the resort's masterplanner from 1955 to 1959. Raul Rodriguez, a Cuban architect living in Miami, told World Architecture that the hotels in Varadero are "horrible, they ruin the beach. They are 'Cancunising', except the result is cheaper and uglier, if such a thing were possible".

So the Varadero hotels are not popular with the Cubans living in the US, but is that just sour grapes? Hotels are, after all, the focus of the construction trade, and because of their association with hard currency-rich tourists, they are the key reason that Cuba survives the US embargo. Certainly the hotels are less than perfect and the amount of unchecked construction going on is worrying. A popular guide book suggests a stroll around "three Disneyland-style resorts"

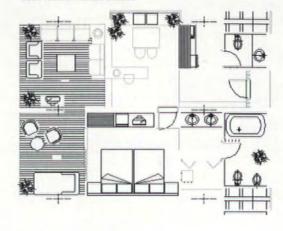




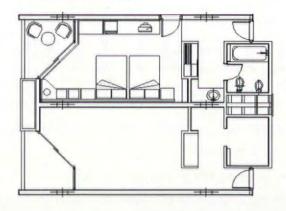
Arenas Blancas site plan

- 1. Rooms
- 4. Parking
- 2. Pool
- 5. Service areas 6. Conference hall

Suite room in Arenas Blancas



Typical room in Arenas Blancas



▶ managed by the Spanish Meliá chain, each worth visiting as a holy shrine of contemporary consumer tourism".

The most colourful hotel, recently opened on the eastern end of the peninsula, was designed by José Antonio Choy López and Julia León Lacher, who have been working on various aspects of construction to facilitate tourism including ventures that also benefit Cuban nationals, such as the new train station in Santiago de Cuba. They used a strong colour scheme characteristic of their work, in their Varadero project, reminiscent of the style of Ricardo Legoretta, who "Choy" and Lacher describe as their favourite Mexican architect.





Alberto Molinet's Arenas Blancas, a more obviously state-run hotel, which emerged from a Gran Caribe feasibility study for a five-star hotel with 358 rooms at a cost of US\$9 million

"Choy" visited RIU projects in the Dominican Republic and Spain to see how they operated. "They are very pragmatic – they wanted a hotel to be open and easy for guests to find their way around. They are a good client. They are only interested in making money – that leaves you free with the design." The contractor, UNECA (Unión de Empresas Constructoras del Caribe), however, was less easy to work with. "The finishes are terrible," says Lacher, "and because of the budget, and because wood is expensive in Cuba – we have to import it, we aren't allowed to cut down trees here – we had to use concrete."

Ecological tourism is the buzzword of both hoteliers and their architects. "I think that projects should respect the fact that the Cuban coasts are very fragile. Our idea was that you

shouldn't be able to see the hotel from the beach. It doesn't alter the coastline. Anyway, the client told us that their guests are not interested in views," explained Choy, "they spend all their time in the pool or

in the sea. We have tried to plant vegetation that grows in sand from the beach up to the hotel to create a pathway in between, preventing people straying into the dunes which are easily ruined".

Alberto Molinet and his team began work on the Cubanacan-run Arenas Blancas in 1995. Unlike the colourful RIU-run establishment up the road, Blancas is very obviously a state-run hotel. It emerged from a Gran Caribe feasibility study into providing a five-star hotel with 358 rooms for US\$9 million. The project went on site in 1996 and was completed within two years. A wide range of contractors and suppliers contributed to the project, from the Canadian Bherco Society air conditioners, to the Colombian Pavco who supplied PVC and the Spanish tiles and lighting.

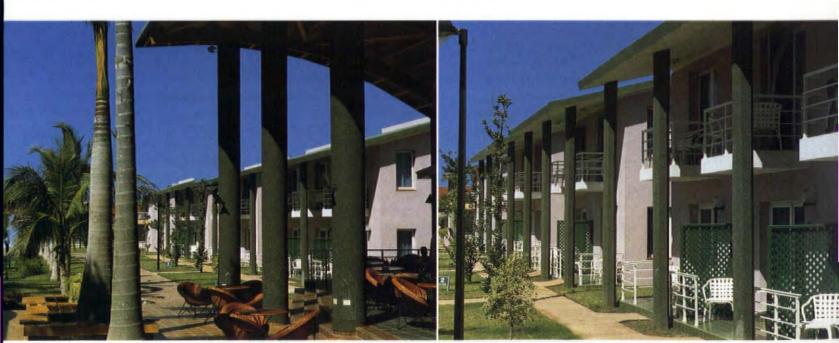
Molinet describes tourism in the fashionably disinterested, even disillusioned manner of a true socialist. He sees it as "an industry where the hotels are no more than factories with areas that are normalised or typical. The only opportunity that we have as creators is in careful handling of the volumes that contain the different functional units". Molinet is also aware of the eco-tourist implications of his project. "I think this parcel of land is one of the most beautiful of the peninsula. The beach has benefited from being protected from the main tourist artery."

Finally, the Beaches, a collection of independent bungalows connected by walkways to reception, restaurants, bars and pools achieves the most natural look. Coco Garrudo designed the Beaches 350-bed, bungalow style hotel run by the Cuban

"This is an industry where hotels are no more than factories with areas that are normalised or typical. The only opportunity that we have as creators is in careful handling of the volumes that contain the different units."

state tourism office, Cubanacan and the Jamaican holiday company Sandals, on a five-hectare parcel of land. The first and last hotels of this trio are undeniably those that get nearest to achieving international standards of facilities and services – the Spanish and Jamaican operators employing the benefits of experience in tourism elsewhere. Molinet's scheme is the most "Cancunised", to use Rodriguez's terminology, while Choy and Coco's have a depth of colour and articulation as well as environmental sensitivity that allows them to blend into the landscape.

But whichever way you look at it, at the moment, the Varadero peninsula is more of a building site than a leafy green promontory, with each site jostling for space and attention with its neighbour.



The Jamaican company Sandals hired Coco Garrudo to design Beaches; independent bungalows linked by a reception, restaurants, bars and pools. The result is the most "natural" of the three solutions

Havana's model example



Architects Mario Coyula Cowley and his brother Miguel are famed in Cuba for building a full model of the city and a custom-designed building to house it. Mario has a busy schedule of international lectures and also finds time to lecture at Havana's school of architecture. He is described by the school's dean as "one of the best architectural thinkers of our time". Before flying to Spain for a new lecture series, Mario spoke to Katherine MacInnes about Fidel Castro's reaction to his theories on globalisation, and its impact on Havana.

aul Goldberg, of the New Yorker, recently described Mario Coyula Cowley as "that most articulate of creatures, a communist elitest". "But", Coyula protests, "that was when I sold my 1959 Porsche for a new Russian Lada". Or was it? "If only Goldberg had printed an advert for spare parts for my Porsche instead, I could have kept it!"

But the only sort of privilege he admits to is an academic one. "I had the privilege of opening the congress of the Union of Artists and Writers of Cuba with a presentation on architecture last November. It was a very important congress attended by

this is impossible. The Cuban government is concentrating on improving the national economy by drawing funds to the top and then redistributing the money. But this is not enough in my opinion.

"With the revolution rents were cut by half. The residents paying half of their previous rent became owners. But the buildings weren't maintained. There were state enterprises for the maintenance of buildings but they were always lagging behind. For many years lack of maintenance was the only danger we had. Now we have a second problem – new investors looking for prop-

erties and destroying the coherence of the physical and social environment.

"One way of dealing with foreign architects is to create mixed teams with Cubans and foreigners. This could be a problem. Right now we have

"I talked about globalisation not as a threat but as a reality. Castro was very honest and I remember at one point he said 'I don't know how to thank you for the things you have told me because I must confess I hadn't realised'."

Fidel, he stayed there the whole time.

"I talked about globalisation not as a theoretical threat but as a reality. He was very honest and I remember at one point he said 'I don't know how to thank you for the things you have told me because I must confess I hadn't realised'. If we are not careful 'globalisation' will destroy the attraction of the city. People will not choose to come to or invest in Havana."

The Coyula brothers made the model of the city to encourage "thinking about Havana as a whole, not about parts of the city or isolated buildings. We need money to keep up this city and to improve it". City historian, Eusebio Leal Spengler's method of funding the restoration of Havana Vieja by raising money through taxes and running commercial businesses (see page 75-77) has led to comparisons with the China/Hong Kong situation. Coyula accepts the suggestion that Cuba may be "one country with two systems", and sighs "I hope we don't end up with two countries and one system".

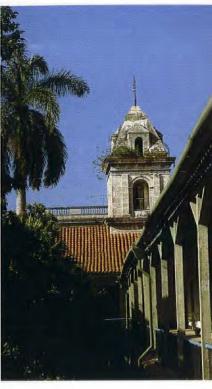
"Leal's approach is something that should be expanded into the whole city. Up to now it has been the privilege of Leal, as the city historian – it should be extended. The city government depends on a budget allocated by the central government, but

large state designed enterprises which are like big egg farms with hens all in a row. The poultry farmer puts in a little fodder and the hen can only lay a small egg. That is not the way we can compete with foreigners... We need to attract top architects from abroad. Many of the architects who are coming here are not very good ones." He declines to name names, but in answer to who he would like to see he says: "Wolf Prix is willing to do a building here. I only hope he can find a sponsor."

Coyula's brother, Miguel has been outspoken in his claims that the "Helms-Burton has kept US developers and, in effect, US architecture out of Havana. Their problem is that of seeing Cuba as a slice of real estate to be exploited as the US sees fit".

What does Mario Coyula think will happen when the Helms Burton is lifted? "I am really worried. The Cubans who live in Miami have turned Miami from a sleepy town into a booming city. But it is not exactly a beautiful city – not the sort of city I would like to see Havana being turned into. Even if they have good intentions the only thing they know how to do is that sort of thing. I don't like the idea of having the work force in highrises and having the existing population expelled by a gentrification process.





Stopping the rot

There are those in the Cuban architectural community who chafe at the conservatism of the Office of the City Historian, are impatient for the restoration of more 20th century buildings and want to see more new buildings in the old city. However, faced with over 900 pre-19th century buildings in need of restoration, Eusebio Leal Spengler refuses to be steamrollered into changing the Oficina's carefully considered order of priority. Nor does he have much patience with predictions of Old Havana being turned into a tourist theme park. Juliet Barclay considers the controversial restoration of La Habana Vieja.

e're restoring this city not only to look at it," declares Eusebio Leal Spengler, the City Historian of Havana, "but also to live in it. In Latin America there's a strong tradition of the family. Our urban development has always reflected that

the family. Our urban development has always reflected that and it must continue to do so.

Our cities are full of squares and parks, and our buildings have a human scale. Our contemporary constructive response must take our traditions into account – not to

the exclusion of modernity, for we also wish for the forms of our times – but we must produce sensitive architectural responses to human needs".

On 30 October 1993, after high-level discussions about the future of Old Havana, a law was passed which gave the Office of the City Historian (Oficina del Historiador de la Ciudad de La

Habana) the right to levy taxes on the income from all tourist activity in the old town, and to establish and administer its own commercial arm. Its holding company, Habaguanex, now oversees hotels, bars, restaurants, theatres, concert halls, galleries, museums and shops and hires space in squares and streets to market traders. Its subsidiaries include a publishing

"We're restoring this city not only to look at it... Our contemporary constructive response must take our traditions into account... we must produce sensitive architectural responses to human needs"

company, a construction company, specialist restoration workshops and consultancies, research and archive facilities, a training school and a travel agency. Under this new commercial regime, the Office of the City Historian is required not only to become financially self-sufficient, but also to assume responsibility for every aspect of the administration of the old city, from





Far left and left: A well restored colonial building, now a primary school Facing page: The American inspired Capitol building in the Parque Central with the ornate Gran Teatro de La Habana in the foreground

▶ energy, water, sewerage and traffic flow to leisure, education, recreation and the continuing restoration of Havana's buildings.

These new responsibilities, and the general pace of change in Cuba, require ever more sophisticated responses from the Oficina del Historiador. Foreign companies are keen to invest and a steady stream of proposals arrives on Leal's desk. Enthusiasm must be tempered with caution, however, for inappropriate development could cause long-term damage. Leal's planning teams spend considerable amounts of time trying to achieve a sustainable balance of residential, industrial, commercial, leisure and cultural uses for both Cubans and foreigners. Tourist dollars currently earned in "the golden kilometre", the part of Old Havana containing the grandest and most beautiful buildings, are fed directly into Havana's other three, more humble kilometres, for the restoration of buildings with less earning potential.

The Oficina del Historiador's catalogue of recent achievements illustrates the balance of its priorities: the Lonja de Comercio business centre; the concert hall and conservatoire for Cuban



Casa de la Obra Pía

The 17th-century Casa de la Obra Pía was restored in 1983 by Daniel Taboada Espiniella, who was awarded the Cuban National Prize for Architecture in 1998. It is one of Havana's most important domestic buildings, a three-sided structure around a central patio, with a dining room on the first floor which communicates between the patio and traspatio areas.

La Casa de la Obra Pía is now destined to become the home of the Hermandad de Bordadoras y Tejedoras de Belen, the Sisterhood of Embroiderers and Weavers established in 1994 as part of the Oficina del Historiador's project to revive the ancient guilds of Havana. The upper floor will house a museum of costumes, fans, laces and other textiles, while on the ground floor there will be a library, archive and advice centre, classrooms where members of the sisterhood

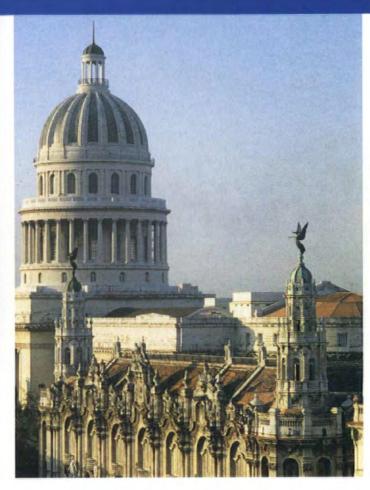


will teach textile techniques to local women, and a shop for the sale of what they produce.

Architect: Daniel Taboada Espiniella Designer: Diana Rosa Guerra Quián



Left and centre: Grand baroque entrance of the 17th-century Casa de la Obra Pia – a typical Havana aristocratic residence **Right:** Courtyard of Casa de la Obra Pía



music students in the church and convent of San Francisco de Asís; the restoration of the Plaza Vieja to its original use as a market square; the five star Hotel Santa Isabel on the Plaza de Armas; the old people's home in the Convento de Belén, the Palacio Humboldt study centre, developed with the Goethe Institute; the Palacio Enel centre for children with cerebral palsy; cafes round the Plaza de San Francisco and the Plaza de Armas and new housing for habaneros in 18th-century mansions in Plaza Vieja and Plaza de San Francisco, and at other locations all over the old town, including in the ex-slum area of San Isidro.

"The transformation of any city has a powerful effect on the lives of its inhabitants," says Eusebio Leal, "but in Havana it has a special significance because our entire project is built around the lives of the habaneros. Human beings are our primary reason for restoring this city, and it is human enthusiasm that drives our efforts."

Juliet Barclay's book Havana, Portrait of a City was published by Cassell in 1993. She represents the Oficina del Historiador de la Ciudad de La Habana in the UK tel: +44 171 732 6739, and will be lecturing on Old Havana at the Cuba Presente arts festival at the Barbican Centre, London, which runs from 14 May - 27 June 1999. Contact: +44 171 638 8891.

Convento e Iglesia de Belén

The Convent and Church of Bethlehem were constructed in 1720. Currently under restoration, the convent is destined to become an old people's home and a "Hotel of the Third Age" for older visitors to Havana, to be run by a sisterhood of nuns under the auspices of the Oficina del Historiador. The church will serve the local community and inhabitants of the convent.

Architect: Niurka Varona

Left: Work underway in the Convento de Belén Centre: Sculpture above the doors Right: Iglesia de Belén









Barrio de San Isidro

Funds from the Kilometro de Oro are channelled into the San Isidro district. Eighty three per cent of San Isidreros have expressed their willingness to contribute financially towards the restoration or repair of their homes. The Oficina's architects are working with local people in an integrated plan not only to restore and maintain their buildings but also to care for their community on a daily basis. The project is gaining such momentum that the Oficina has decided to double the area to be covered in the first phase. "There are ninety buildings to be restored", said Ramón Collado, head architect at San Isidro, "and we have made a great effort to complete half of them in the first year. We felt it was vital to show everyone in San Isidro that this is not just a dream but a

project that will work". This was no mean feat – sand, stone and tile can be purchased with Cuban pesos, but wood (including the expensive hardwoods traditionally used in Havana's buildings), kitchen and bathroom furniture and other fittings require hard currency.

The residential content of some buildings has had to be reduced, but the San Isidro team always tries to rehouse people near their original homes. People are encouraged to become involved in the restoration of their living spaces, taking design decisions and selecting materials with the architects. This process stimulates a sense of ownership and responsibility which has been lacking during the past decades of paternalistic State care.

Head architect: Ramón Collado

Left: A dilapidated San Isidro house being lived in by five families

Sector analysis - Casinos

Hitting the jackpot

Las Vegas kitsch

Paul Steelman, architect/president of an eponymous Las Vegasbased enterprise which designs every type of casino and operates worldwide, suggests the US-style of an in-your-face "themed" casino is coming to an end because they are locked into a look that can easily pall on a fickle public constantly looking for new entertainment stimulation. As he says: "A pyramid in the desert [the Luxor Hotel] is hard to change."

The themed casino will be upstaged, he suggests, by service-orientated, lifestyle-centred resorts of the kind his firm is designing for a site 11 kilometres from Las Vegas. It's a 139,400-square-metre, 600-room facility, with 4,640 square metres each for a casino area and conference centre, 7,430 square metres of restaurants and retail and a 3,903-square-metre health club.

Oscar Wilde's maxim, "Nothing succeeds like excess", was never more spectacularly realised than in the gambling palaces of Las Vegas, Nevada, where theatrical set design, famous landmark simulation and kitsch triumphs over architecture. And it is wildly successful, Last year 30.5 million visitors

"The maxim 'Nothing succeeds like excess' was never more spectacularly realised than in Las Vegas, where theatrical set design and kitsch triumphs over architecture."

descended on this desert city (population 1.2 million), where casino flamboyance and fantasy have kept a river of money irrigating Nevada's economy since the state legalised gambling in 1931. Visitors wagered US\$6.2 billion and had 100,000 rooms in which to let their adrenaline levels subside and where they could shut out the din of slot machines and the glare of bright lights, which burn eternally in this city that never sleeps. By the end of 2000, there will be 127,000 rooms – more than are available in New York City, Paris or Los Angeles.

Something else will be added in the form (albeit faux) and entertainment function of a new generation of certifiably "luxu-

rious", more tastefully designed and appointed, resort-style hotel/casinos.
Throughout North America, the

Right: The dramatic entrance to Webb Zerafa Menkes Housden's Casino Windsor, Ontario, Canada



- 80 Las Vegas Watery classicism at Bellagio
- 84 Connecticut Tribal initiative at the Mohegan Sun Resort
- 88 London Promoting "safe" modernism at Ladbroke's Sporting Casino

A new generation of hotel casinos in the US is being spawned by multi-billion dollar investment, and architects with a history of design in the leisure and entertainment industries are cashing in. They're part set design dazzle and part resort revivalist architecture. Albert Warson reports on the architecture of excess in North America, and Nicola Turner checks out the strictly regulated and stylistically restrained scene in Europe.





Left: US\$760 million, 2,900-room Paris-Las Vegas Hotel and Casino resort with its half-scale replica of the Eiffel Tower. By Bergman, Walls & Youngblood Ltd

▶ gambling industry benefits from the lack of European-style restrictions on associated entertainment facilities and shows. Families can now holiday in Las Vegas without so much as setting foot in a casino. Opened in splashy affairs over the past few months are the US\$1.8 billion, 3,000-room Bellagio (see pages 80-81) and the Burmese-themed US\$1 billion, 3,700-room Mandalay Bay Resort & Casino, topped by a 424-room Four Seasons Hotel on the 35th to 39th floors and attached to a 12.000-seat arena. Then there is The Venetian, a US\$1.5 billion. 3,000-room convention/ retail/entertainment/casino complex which attempts to simulate the glories of the Doges Palace, Rialto and Campanile, canals and gondolas. Not to be outdone, the US\$760 million, 2,900-room Paris-Las Vegas Hotel and Casino Resort, with its 50-storey, half-scale replica of the Eiffel Tower and other Paris landmarks, opens across the street from the Bellagio in September. On the densely populated north-east coast, Atlantic City's 13 casinos each year pull 34.1 million visitors, who wager about US\$4 billion - much of it at Caesars Atlantic City, where the pomp, if not the ceremony, of Imperial Rome is cleverly evoked (see pages 82-83).

Indian tribal lands next target

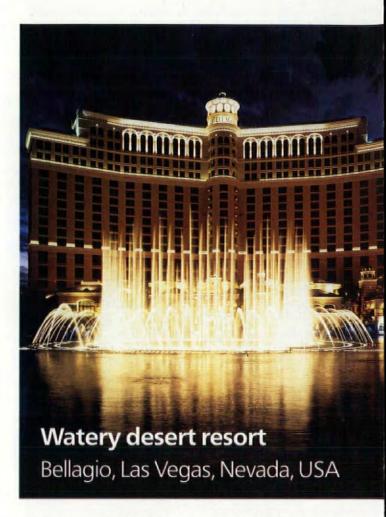
There is, overall, a very real possibility of overbuilding, but the corporations are betting billions that hordes of relatively affluent gamblers-cum-vacationers will keep hitting the gaming tables and slot machines. They don't want them to become jaded and contemplate gambling-spiced vacation diversions in other venues – at several Caribbean island resorts, aboard cruise ships, at Canadian border cities and in Montreal or in Europe.

Las Vegas and Atlantic City casinos started losing their lustre a few years ago, although they have since regained their ground, but the casino operators have too much at stake to allow things to slip again.

However, they can take some comfort from the upswing in casino fortunes. In the US they raked in a whopping US\$20.5

billion in 1997, up seven per cent on the previous year, out of US\$50.8 billion wagered on all legal sources.

Casinos on Indian tribal lands accounted for US\$6.6 billion of the total. Indian casinos are, in fact, one of the main sources of new casinos to be designed and built in the US. At least 100 of them are expected to be operational in



here may be a simple explanation for the absence of a celebrity architect's fine hand in this US\$1.6 billion or US\$1.8 billion (depending on which publication one reads) desert resort, with a casino demurely tucked away behind its Tuscan-style walls almost as an afterthought.

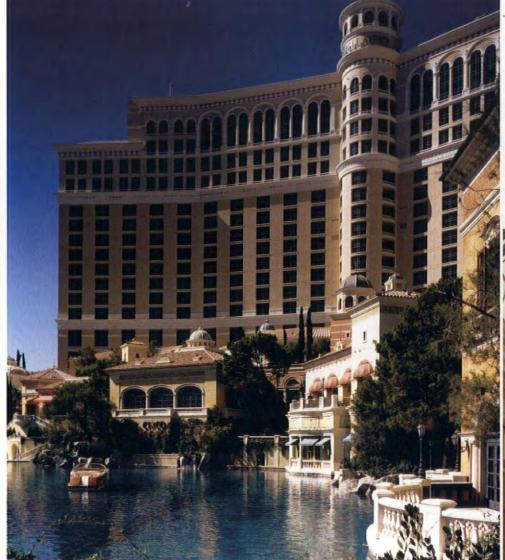
The designer was the faceless inhouse architectural design department toiling on behalf of developer/owner Mirage Resorts International, Las Vegas and Atlantic City. Regarding the tendency of architects to impose their own structural and aesthetic visions on clients, this is one project where that kind of debate, or even clash of wills, wasn't on the cards.

Bellagio is, after all, the crowning glory of Mirage's charismatic chairman Stephen Wynn's 32-year career of remaking Las Vegas.

The most pervasive influence is the Italian lake district (Como to be precise), and Bellagio is virtually awash with water. It has an eight-acre lake, 1,000 choreographed fountains spurting jets as high as 73 metres, and six swimming pool courtyards. The people who built the Hoover Dam 15 kilometres away in the early 1930s may

History of American gambling on a dollar bill

- Nevada was the first state to legalise gambling in 1931 and Las Vegas held a virtual monopoly until Atlantic City in New Jersey legalised casinos in 1971.
- Today casinos in the US are generally limited to Nevada, Atlantic
 City, native American reservations and riverboats.
- The "Dude Ranch" image of the Wild West changed in 1941 with the lavishly designed El Ranco casino in Las Vegas



Far left and this page: Bellagio is the crowning glory of Mirage Resort's mission to transform Las Vegas. Influenced by Italy's Lake Como, the theme is watery – from the eight-acre lake to the 1,000 fountains. Inside, the high point is the US\$300 million art gallery

have suspected something like this would happen.

If Wynn aimed to have an extraordinarily lush feeling he certainly achieved it in the dense botanical and arboreal plantings enhanced by ponds, bridges and gazebos. Lighting effects, inside and out, were designed by the specialist who lit up other Mirage casino resorts and several Broadway hit shows.

Architecture and interior design is not the only spectacle here. The restaurants, including a branch plant of New York's celebrated Le Cirque, all have international culinary pedigrees. One is even lined with Picassos. No 99-cent breakfast buffets here.

Wynn invited Montreal's famous

Cirque du Soleil to outdo itself in a theatrical presentation and it did, in a stunning water (yes, more water) show it calls "O" (a subtle play on the French word for water).

Retail is design and it's certainly venerated at Bellagio with the likes of Armani, Chanel, Lagerfeld, Prada, Moschino, Gucci and Tiffany & Co. There must be a newsstand and pharmacy in the place as well, but somehow they do not share the profile of the glamour stores. But the high point is the fine arts gallery, whose works comprise those of the most collectable painters of the past four centuries, and are rumoured to be worth US\$300 million.

Ten years ago Mirage built the

Mirage Casino Resort at Las Vegas and set a new standard for that category of vacation/entertainment facility. Mirage claims it set off a US\$5 billion round of development, made Las Vegas the fastest-growing city in the US and the number one tourist destination – all of which was true.

Last October, Mirage opened Bellagio, with a string of rival megaresort openings close on its heels and ignited what appears to be a US\$7 billion boom. Also, in terms of standards, as one gambling industry watcher said, Bellagio "raised the bar".

1

Client: Mirage Resorts Inc Architects: Anthony A Marnell II Consultants: Atlandia Design –Thomas Design Group; Jerde Partnership

- The Flamingo introduced a showroom attracting the biggest names in show business. Entertainment soon became a major priority, with all casinos competing for the best show in town. Theming soon followed.
- The 1950s and 60s were the golden age of Las Vegas casinos, with Caesars Palace opening as the first casino/hotel to have a consistent theme to its design.
- In 1969 the ownership and operation of casinos was opened up to corporations. The financing that followed enabled bigger and better buildings to be erected and eventually sparked the construction of mega-hotels. Today, as a consequence of the intense competition, many of the biggest hotels in the world are in Las Vegas, with 5,000 rooms at MGM Grand.



"The rest of the property, not the casino, is the real attraction. You don't do better at crap tables at Bellagio or Caesars, you go for the atmosphere and elegance."

▶ California within a few years, having been endorsed by voters in last November's state election. Eighty-eight state tribes spent US\$76 million promoting the formal legalisation of their oftenchallenged practice of building and operating casinos. Their victory is also expected to inspire Indian tribes in other states to lobby for similar government authority to design and build casinos. There are about 100 existing Indian casinos, ranging from high-stakes bingo parlours to the world's most profitable casino, Foxwoods Resort Casino in Connecticut. Developed, owned and operated by the Mashantucket Pequot tribe, Foxwoods, with its 12,000-space parking lot, pulls an astonishing 400,000 gamblers a week. They leave with an estimated US\$1 billion less in their combined pockets each year. Sixteen kilometres away, the Mohegan Sun Resort and Casino, which opened four years later, has become the third-largest casino in the country, Indian or otherwise (see pages 84-85).

Design rather than theme as the key attraction

Gambling isn't the only reason people go to casinos, says Paul Dworin, former publisher of International Gaming and Wagering Business (IGWB) magazine, New York.

"The rest of the property, not the casino, is the real attraction. You don't do better at crap tables [dice games] at Bellagio or Caesars, you go because of the atmosphere and elegance."

The trend in the US, Dworin says, is toward a more complete and vastly upgraded themed casino resort experience, with fine dining, shopping and entertainment, better class of lounge acts and top-drawer shows (the Broadway hit *Chicago* and Cirque du Soleil's brilliant water show "O", for example). "Entertainment for the 21st century, not the 1960s," he calls it.

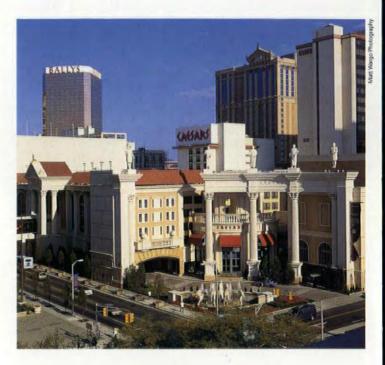
"Casinos will have to become more service-oriented, more like small hotels, and in several buildings open to the outdoors, instead of one large building with no windows." Architect Steelman compares them to spas and resorts in Arizona, with gambling added. He doesn't even try to pretend that the less recent New York New York and Treasure Island (which his firm designed for Mirage Resorts Inc) kinds of Las Vegas casinos are architecture – they are more like permanent stage sets. Bellagio is less stage set and more architecture in the way its villas and other external elements are expressed, he says.

There is nothing intrinsically wrong with a stage set approach to casino design, he adds, in the context of having to create what he calls a "diversionary environment". Steelman

describes gambling as "a bit of a fantasy sport, and stage sets are sometimes important".

Toning down the fantasy look

There is much less fantasy and far more traditional design for casino clients



Rebuilding Rome

Caesars Atlantic City, New Jersey, USA

17-ton statue of Caesar Augustus dominates a marbled Temple Lobby enlivened by a convincing replication of an ancient Roman Forum. But not so long ago, this spot in the fourstorey atrium at Caesars Atlantic City hotel boasted a swimming pool which offered guests a respite from worship of another kind — in the casino.

"It was a wonderful opportunity to redo an old building and facades and give it a sense of place, a theatrical experience," says Gerald Cope, a senior partner of Philadelphia architects Cope Linder Associates (CLA), of the US\$280 million renovation and expansion. CLA was architect and planner.

By the time it was completed, late last year, the new 24-storey, 620-room hotel tower, podium, and main entrance were clearly, derivitively Roman. Nobody would ever mistake it for a museum, given its typical "themed entertainment" casino look and location on the city's Boardwalk gambling row.

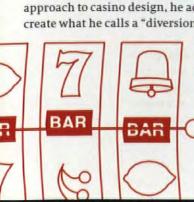
Purists may sniff disdainfully, but

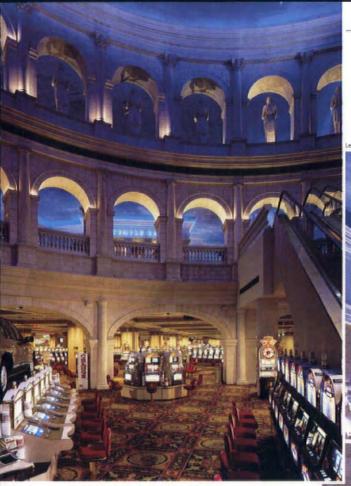
it's what brings people swarming through the door, into the casino (expanded to 10,910 square metres, bristling with 3,600 slot machines and 132 gaming tables) and restaurants, often checking into the 1,144 rooms.

Cope says CLA, which had never designed a casino hotel before, was part of a developer client's team that won the design competition organised by Starwood Hotels & Resorts Worldwide Inc, the owners. Aspiring casino hotel architects take note.

"The Roman theme was already set," recalls Cope. "We became more interested in the context of the project than in a particular building. The huge colonnade had to be seen from some distance. You need a sense of three-dimensional sets, not just pieces of paper describing the great squares of Rome, and the proportions have to be right."

Julia Monk, president of interior designers Brennan Beer Gorman Monk/Interiors, New York, says that with the Temple lobby, CLA created a "sense of arrival" at a luxury hotel. The lobby had been moved up to





Left: The main entrance to the casino, with the hotel tower and podium behind, announces the Roman theme Above: Inside, with its 3,600 slot machines and 132 gaming tables, the theme continues Right: A 17-ton statue of Caesar Augustus dominates the marbled Temple Lobby, a replication of an ancient Roman Forum

the second floor, where it joined up to a garage across the street. This also allowed the casino itself to be moved to the street level, giving punters immediate access.

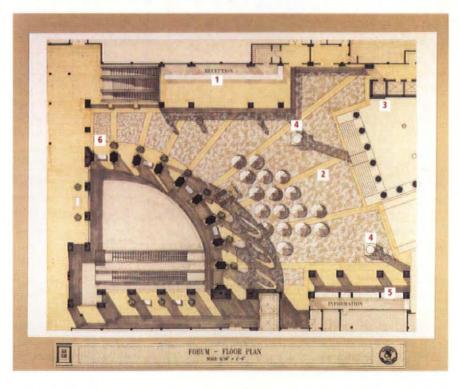
Monk says: "Casinos are trying to find their own identity, in more tasteful ways, rather than concentrating on glitz, and staying open 24 hours every day." But has that created a dress-code kind of atmosphere, where visitors who wander in wearing shorts, T-shirts and track suits be shown the door? "No, these are resorts and the owners want their guests to be relaxed and comfortable. Nor do the new casino hotels (Bellagio, for example) want to alienate guests who have been there before," Monk says.

Client: Starwood Hotels & Resorts Worldwide Inc

Architects: Cope Linder Associates Theming, Interior Architecture and Interior Design: Brennan Beer Gorman Monk/Interiors

Construction manager: Morse Diesel International with Weatherby Construction Corp. Lighting: Selles Lighting Design





Key to ground floor plan

- Registration desk
- 2 Lobby
- Bar in temple
- Victory column
- 5 Concierge
- 6 Coliseum



Left: Zeidler Roberts Partnership's design for the Hyatt Resort and Casino, Niagara Falls, Ontario, Canada

▶ outside the US. In Europe, South Africa, Argentina, Manila, Puerto Rico, Nassau, Aruba and St Maarten in the Caribbean, among other places, casinos are often housed in Baroque-style buildings, as in Monaco, or more contemporary buildings renovated and adapted to gambling, as in Montreal's former Expo '67 pavilions, or built new as part of a hotel. Whatever their provenance, they are infinitely more restrained in ambience and decor than casinos of a comparable size in Las Vegas and Atlantic City.

Designing a casino - it's not a just a building, it's a business

When asked what it takes for architects to break into the casino field, Steelman replied that there are five practices in the US that get virtually all that work because it's so highly specialised.

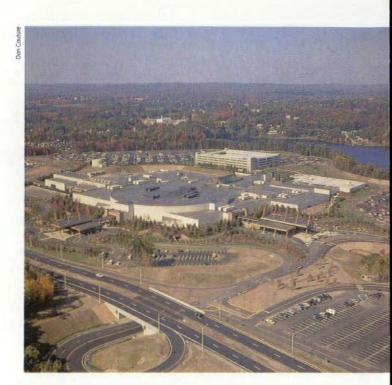
"It would be very difficult for an architect who designs schools, office buildings and churches, for example, to manage the diversionary characteristics of casino architecture... They wouldn't be designing a building but a business, which would be very unusual for some architects."

But it isn't impossible. There could be opportunities in Pennsylvania and California, and in South Africa, where 40 casino licenses are to be awarded over the next five years, and in Peru. There are few plans for new casinos in Canada to join the recently completed Casino Windsor, on the Ontario side of the Detroit River. Its record of huge success will suffer later this year when three new casinos open in Detroit, as about 80 per cent of Casino Windsor's gamblers are from the US. The architectural style of Canada's casinos, which are centred in Ontario and Quebec, is closer to the restrained European model.

The only permanent commercial casino in the works in Canada is the one for Niagara Falls. Hyatt Development Corporation, Chicago, is leading a US/Canadian consortium which the Ontario Casino Corporation selected to finance, design and build the US\$320 million (C\$500 million) Niagara Falls Casino/Gateway Project overlooking the Horseshoe Falls.

The project will incorporate a 9,293-square-metre casino, 350-room Hyatt Hotel, meeting and exhibition space and shops/entertainment venues. The architect is Zeidler Roberts

Partnership, Toronto. A date for the start of construction has yet to be announced.



Tribal connection

Mohegan Sun Resort, Connecticut, USA

he Mohegan tribe should never again have to worry about its finances or suffer the indignity and hardship of poverty. Nor should its descendants.

With Sun International Hotels Ltd, a South African-based casino hotel developer/manager, as an equal partner and financial backer, its has turned 97 hectares of ancestral land in rural Connecticut into a gigantic 139,405-square-metre casino resort with 3,000 slot machines, 180 gaming tables, a 1,500-seat bingo hall and seven restaurants seating a sum of 2,000 diners. While you don't go to Mohegan Sun for shopping, an enlarged retail area opened a few months ago for those who want a recreational pause during gambling.

There are plans to nearly double the size of the resort in the next few years. With New York City little more than a two-hour drive away and Boston even closer, the 7,500 parking spaces are in constant use. Then there is some spillover from Foxwoods, an even larger Indian casino sixteen kilometres away.

Since Mohegan Sun opened last fall, horse and greyhound racing fans have been placing their self-directed, automated bets on simulcast races in an extensively computerised off-track betting facility with more than 300 televisions and nearly 100 outsized monitors.

Mario LaGuardia, a partner in Brennan Beer Gorman/Architects, New York, and its project director on Mohegan Sun, recalls the rigours of a tight 12-month design and construction programme. It included renovating a defunct federal government nuclear reactor manufacturing plant on the site, which resulted in a monumental environmental assessment report, anticipating and preempting a traffic nightmare and preparing to negotiate a maze of multi-layered government approvals.

Paul Vega, a principal in The Rockwell Group, New York, theming and interior designers on Mohegan Sun, recalls how the firm incorporated the tribe's culture into the casino.

"They weren't a nomadic people... the planting seasons were important



Andrew Bordwi

to them," he explains, "so the perimeter of the building was designed as four separate quarters, each representing a season.

"Thirteen moons are part of the art work in the floor and ceiling, with a thunder moon in the spring quadrant, representing the beginning of life."

The Indian motifs were more abstract than literal, he adds, although there is nothing abstract about the different log structures dominating the main entrances.

"You see the transition from the outside world to the interior through the simulated forests," Vega says. This is not a typical-looking casino — even the circular layout (as conceived by Sun International) of the gambling space is unusual.

Also important, says Vega, is that "we extracted the essence of the Mohegan culture and used that in our design on a large scale."

Client: Mohegan Tribal Gaming Authority

Developer: **Sun International Inc**Local developer: **Waterford Hotel Group Inc**

Operator: Trading Cove Associates Tribal Planner: Mohegan Tribe of Indians of Connecticut Architect: Brennan Beer Gorman/Architects

Contractor: Morse Diesel International Inc

Interior theming and design: **Rockwell Group** (Race book and north entry retail

corridor: Brennan Beer Gorman/Architects) Casino consultant: **David Jacobson Associates**

Associates



Above, far left: Aerial roof/site plan of the Mohegan Sun Resort belies the Indian motifs used on the interior **This page**: Indian motifs are more abstract than literal, with the use of simulated forests for the transition from the exterior to interior **Top**: Race book **Above**: North entry retail

▶ Renovation - another opening for architects

Paul Dworin expects there will be a lot of renovation work for architects in the US. The Tropicana in Las Vegas, for example, hasn't been touched for years and needs a makeover. "The bar [standard] has been raised by the Bellagio," he says.

Although developers generally want architects they have used before or whom they know by reputation, if a practice has the right credentials, can demonstrate innovation and looks like it could do a better job for less fees, it could break into that small architectural circle.

But the work isn't always available even to architects in that field. Mirage Resorts Inc, Las Vegas, the largest single casino developer in the US, has enough volume to justify an in-house architectural design department, although it hires outside architects for some projects. Joseph Coccimiglio, a senior gaming analyst at Prudential Securities, New York, foresees potential for expanded casino and riverboat gambling – and

"If a practice has the right credentials, can demonstrate innovation and looks like it could do a better job for less fees, it could break into that small circle."

therefore design work – in Pennsylvania, Mississippi (especially on its Gulf of Mexico coastline), Indiana, Illinois, Iowa, Missouri and Lousiana.

"There will be more in Las Vegas and Atlantic City," he added, "with cheap buffets replaced by name brand chefs and restaurants, T-shirt shops replaced by main street retailers, bigger onsite meeting space, more elaborate entertainment... shifting away from gaming as a primary focus, to entertainment."

The European market

The story of Europe is starkly different to the glamour of the United States. For a start, only one per cent of the UK's population are casino-goers, compared with 34 per cent in the US. So it is a much smaller pot of money for architects to share, partly because the industry across the continent is more strictly regulated. In France casinos are only permitted in resort areas, and there are no (legal) casinos at all in Paris. Even in Monte Carlo there are only three casinos, and no more are planned for the near future. Madrid, Spain, is home to only one casino, and Italy a paltry four, all state-run.

In the UK no form of entertainment, not even a pianist, is allowed to accompany the core business of gambling, for fear of luring in punters for whom a flutter could turn into an addic-

> tion. As a result, architects commissioned to design casinos in the UK are asked to concentrate on the business in hand, and are less prone to be asked to produce stage sets or kitsch interiors. Ability to

> > deliver on time is the priority since only a fixed number of casinos can operate in the country at any one time.

Ian Payne, of Scotland-based Stakis Casinos, explains that in the last four ▶

Costs and considerations

- Spectacular and innovative designs are needed to attract customers from the competition. Theming is a major component of the construction cost, and while it is usually only the prominent public areas that are themed, a 10-20 per cent premium over total construction cost is not uncommon. This can amount to tens of millions and even hundreds of millions of dollars for the larger casinos.
- In area, the gaming floor is now likely to be only 20 per cent of the total revenue producing space, which includes retail, food and beverage outlets and showrooms.

Heartfelt details

Casino Windsor, Ontario, Canada

asino Windsor, which opened last July, was the first casino in North America to stock defibrilators of the kind used by paramedics in cases of cardiac arrest and real or imagined heart attacks. The first 20 minutes or so into a heart attack can be critical. Casino staff can get the equipment to a stricken visitor in four minutes.

High blood pressure aside, Mel Glickman, a partner in the Webb Zerafa Menkes Housden Partnership, Toronto, who designed Casino Windsor, describes it is "as eye-catching and appealing as any of the best casinos in Las Vegas, but without the kitsch". Archon Architect Incorporated, Windsor, were associate architects.

The great divide in US and Canadian design sensibilities is caught in the architectural style of their casinos. The US — invariably an assault on the senses; Canada — understated and tasteful, much like a scaled-down version of the new generation of Las Vegas casinos or a contemporary take on the old generation of European casinos.

Virtually all the Canadian casinos are on or near water. So, too, is Casino Windsor, with its 5.25-hectare riverfront site across from downtown Detroit, where three casinos will open this year, which will appear like cannons pointed at the enemy. About 80 per cent of the annual 20,000 gamblers who took their chances in Casino Windsor's interim casino over the past four

years were US citizens. Some will stop coming over to leave their share of C\$600 million in gross revenue, but how many is uncertain.

However, the C\$505 million new Casino Windsor is certainly a tempting sight. Its pristine white and azure colours — 190,000 square metres, comprising a 23-storey, 400-room hotel and an attached 3,000-car, seven-storey parking garage, waterfall at the landscaped entrance — all topped by beckoning neon letters six metres tall.

Water is also a feature in the fourstorey high central rotunda, the core of Casino Windsor's radial plan, under a painted blue sky and white clouds. A waterfall splashes down 18 metres over natural limestone into a 55-metre long recirculating stream and pool, amid trees, plants and flowers.

Glickman notes that the parking structure is less hulking because of a lowered structural profile, bermed landscaping and trees whose growth, in time, will disguise the baldness of the concrete walls.

There is no need for distraction inside the 9,300-square-metre casino. Two floors are crammed with 2,946 slot machines, 135 gaming tables, and if that palls, there is a video poker bar, a 10,760-square-metre entertainment facility and three restaurants with more than 300 seats between them.

Unlike most Las Vegas and other US gambling venues, visitors can enter the hotel from the street or the parking garage, blissfully

- Slot machines now take up a major portion of the gaming area with the traditional "hands-on" games often occupying less than one third of the floor.
- Planning centres around the gaming floor. Retail areas support the gaming to ensure that customers never leave the heart of the casino.
- Casinos are seen as a sector in which architects can show off their creativity. High revenues allow for generous budgets on a scale unmatched by other commercial developments.
- Innovative designs must conform to fast-track construction.

- Construction periods of two to three years are common.
- Casino operations in the US never shut down, and must be designed as 24-hour operations. There must be constant supplies of basic utilities and adequate infrastructure for servicing as well as hi-tech monitoring systems for services and security.
- Technology is also evident in much of the theming and are more akin to movie sets than "normal" construction. Lighting, sound and animation are often as important to the overall theme as the architecture.





unaware of the gambling. There aren't even any slot machines seductively hinting at their charms.

But for those who do want to gamble there is a comforting thought — if the excitement of winning or anxiety over losing becomes too stressful, there are external defibrilators and staff trained to use them.

Several lives have been saved so far at Casino Windsor, which doesn't have the same capacity to raise blood pressures to fatal heights. That isn't the Canadian way. Client: Windsor Casino Ltd Architects: Webb Zerafa Menkes Housden Partnership

Associate architects: Archon Architect

Incorporated

M & E engineers: Rybka Smith and Ginsler Ltd

Structural engineers: Halsall Associates Ltd Interior design: Wilson & Associates Landscaping: Hough Woodland Naylor Dance Ltd



Above left: A waterfall cascades down 18 metres of natural limestone in the four-storey central rotunda at the core of the radial plan **Above**: The less kitsch, but nonetheless imposing entrance to Casino Windsor, with impressive lettering, six metres tall



Left: Stakis Casinos opened the Westgate Casino in Leeds earlier this year. The demand was for something less "Las Vegas" and more hotel-like



▶ years the emphasis has been to "move casinos away from the backstreets and basements and produce buildings that are prominent enough to advertise themselves" – through the use of neon signage and so on. During that time, Stakis has opened three new-build casinos, in Glasgow, Edinburgh and most recently in Leeds in February this year.

The interior of the Westgate Casino in Leeds was designed by Scottish practice Thompson Macleod, within a shell built by developers Whiterose Properties. The architects won a limited competition for the job, based on the contemporary solution for "punters who felt casinos in the UK were becoming too 'Las Vegas', and wanted something more akin to a hotel", and their experience in hotel and leisure design. Ian Macleod describes the interior as: "More timeless than some of the classical pastiche associated with casinos... we've used modern furniture and included some less purist Art Deco references to provide a continuity with the Maybury Casino in Edinburgh, opened by Stakis in 1997. We felt this would allow them to see a link with their other casinos which they would feel comfortable with." As in almost every sector of architecture, reading the client's wishes and demands before they are put to you is vital to ensure a repeat commission.

In an age of crashing economies and religious sensitivity, a
key requirement for clients and architects to
consider – in the design of such multi-national,
multi-racial facilities, which are so often
responsible for a large chunk of tourist
revenue (particularly in tourist
centres such as London) – is an
interior that will be inoffensive and not restricted in



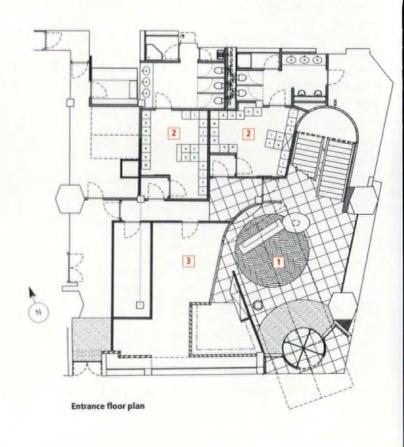
Tourist trap

Ladbrokes Sporting Casino, London, UK

In London, casinos are targeted at the booming tourist industry, and new designs (of which there are few) aim to advertise from the street, since conventional advertising is illegal in the UK. Designed by Keith Horn Architects, the recently opened Ladbrokes Sporting Casino in the heart of the west end is the recipient of the first new license in the capital to be granted by the UK's Gaming Board. The commission for the small practice, with a history of

hotel design, was won in a limited competition.

The brief required the architects to incorporate a contemporary interior within a 1960s concrete shell, avoiding the velvet and swags beloved of more traditional venues. The reception area desk with its blue back- illuminated glass front panel, and the gold effect column with flaming torches of silk flames, motivated by a small fan and lit with low voltage lighting, succeeds in





Far left: The lounge area upstairs, with flaming torches, gold column and back-lit bar, repeating colours and materials from the reception below Left: Gaming area, with acoustic walls faced with purple fabric panels Below: The restaurant is screened from the stairway by a sand blasted glass screen Bottom: The entrance to UK casinos is all they are allowed in the way of "advertising"

attracting passing trade. Walls are finished with Armourcoat polished plaster, and ceilings on both floors house recessed lighting in a smooth plaster surround. Stringent security measures have been subtly incorporated to record every visitor as they register membership.

Upstairs luxurious finishes and materials are combined with a spacious interior, more reminiscent of newer restaurants in the capital than the dark and seedy joints associated with gambling. Care was taken to avoid upsetting potential clients with what could be construed as distasteful artwork or iconography (see page 90). A wire mesh sculpture by artist David Bigby, suspended in a niche on the staircase, was taken away to be "doctored" in recognition of an Arab clientele. The curved bar repeats the back lit front panel of the reception desk. Behind, simple glass shelves slotted into American cherry veneer units are given a third

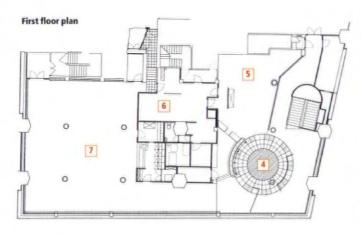
dimension with backing mirrors. The adjoining restaurant is screened from the staircase by a sand blasted glass screen on which life-size sportsmen are acid-etched.

Acoustic walls faced with stretched fabric panels insulate the gaming area from the frenzy of London life outside. Coupled with the absence of windows the room creates a time capsule for gamblers who have know way of judging the time of day except from their watches.

Where the colour emphasis in the reception and dining areas is blue, the gaming room is awash with a purple hue more typically associated with casino design. As architect David Baker explained, compromises had to be made: "What is 'modern'? Too modern would scare people off. Too hard edged wouldn't be comfortable. What we've aimed for is something simple and modern, but with a rich use of colour to persuade people to dwell."



Client: Ladbroke Casinos Architects: Keith Horn Architects Main contractor: Beck interiors Ltd Custom made rugs: Tracy Hillier Etched glass wall: Goddard and Gibbs



Key to floor plans

- Reception
- Staff lockers
- Staff room 4 Lounge bar
- Restaurant Kitchen
- Gaming area
- Cashier

"There is only one casino in each of Singapore, Malaysia and South Korea, a few in India... and none in Hong Kong or Japan."

▶ identity to one particular sector of the casino-going public. At the recently opened Ladbrokes Sporting Casino in London (see pages 88-89) Keith Horne Architects was told that the profile of expected customers might concentrate on the Chinese or Arab communities, but could easily attract punters from the nearby Greek enclave. The first few months have produced a cross section of visitors, and the clean, modern design solution has offended no one, while attracting an impressive rate of membership.

International Gaming and Wagering Business recently published a "1999 European Casino Report", which notes that Casinos Austria (which is active in 10 countries on four continents) is refurbishing and improving the 12 casinos it operates in Austria. The report also noted that:

- In France, proprietors of 159 privately-owned casinos are being obliged to install traditional gaming rooms, upgrade restaurants and add entertainment options.
- Ten new casinos are expected to open in the next five years in Germany, adding to its 48 state- and privately-run casinos.
- Two more casinos are planned in Holland, where Holland Casino has monopoly control over the existing 10 casinos, which are being expanded.
- At least 25 towns and cities have applied to open casinos in Italy, in addition to the four state-run casinos.
- Between six and nine casinos are expected to be built in Switzerland within the next two years, in addition to the 24 privately-owned casinos.

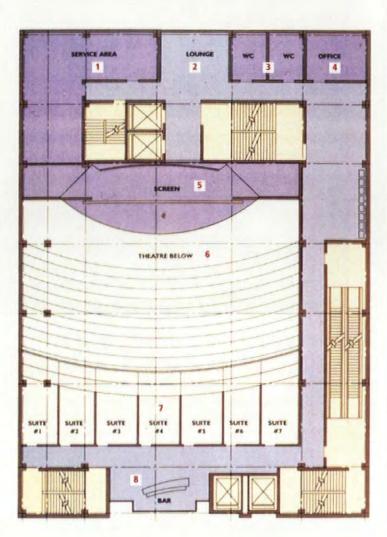
Asia

Gambling is popular in Asia, especially among ethnic Chinese outside the People's Republic, where it is regarded in much the same category as smoking opium or binding women's feet, yet there aren't many permanent commercial casinos legally operating elsewhere in the continent.

There is only one licensed casino each in Singapore, Malaysia and South Korea, a few in India – certainly not in countries where Islamic fundamentalism has taken root – and none in Hong Kong or Japan. That is not to say that lotteries don't abound and race track betting certainly flourishes, but casinos are something else, so Asian high rollers head for casinos in Europe or Las

Vegas to indulge their passion. Or they go to Macau, the former Portugese colony, whose ownership has reverted to China. Half the island's economy depends on

gambling and there is uncertainty about what the Chinese leadership, which has banned casinos, will do when Macau's nine casino licenses expire in 2001. The odds are that China will renew them. After all, gambling is a source of income that most countries, even the most moralistic, can't afford to overlook, with billions of dollars at stake.



Could this be the future?

Media facility proposal, Tokyo, Japan

utomated, cashless betting on live races watched from a high-tech seat with

adjustable video and surround sound, is half the attraction at a US\$65 million

media/entertainment facility designed by Brisbin Brook Beynon Architects, Toronto, Canada, for a site on the Ginza in Tokyo. The other half will be live entertainment, restaurants,

Publications and associations

PUBLICATIONS

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IGWB's 1999 European Casino Report, published February 1999, gives a complete account of casinos in 15 countries, with addresses of sources to contact etcetera.

IGWB's Indian Gaming Business Winter 1999 issue focuses on potential for new casinos on tribal reservations in California.



Left: An example of the multi-media facilities which will be available **Below**: One of the high-tech seats with adjustable video and wrap-around sound from which to partake in automated, cashless betting. **Bottom**: Elevation of BBA's entertainment empire



- Service area
- 2 Lounge
- 3 Washrooms
- 4 Office
- 5 Screen
- 7 Suites
- Theatre below 8
- 8 Bar

dinner/dancing under a retractable roof on top of the seven-level structure, interactive games, IMAX simulator rides, access to the Tokyo subway and two parking levels below grade. Three theatres in between will show horse, boat or bicycle races on large screens, and gamblers will be able to zoom in and change camera angles on mini-screens in their seats.

Brian Brisbin of Brisbin Brook Beynon says the GMS Project is designed for "gambling and being entertained in a different environment... a theatrical version of a day at the races". Not a single yen changes hands on a bet. Patrons load up with as much gambling credit as they want, using their credit cards at automated machines in the lobby. Once in their assigned seats, facing a fully-integrated video screen with in-seat audio and a credit card swipe, they can switch to other live simulcast races or sports events in other countries and place bets through Las Vegas "sports books", for example.

They will also be able to charge lottery tickets, order food, drinks or merchandise to be brought direct to their seats, or make reservations at one of the GMS Place restaurants. Brisbin says the firm encountered the client, Mitsui Corporation, Tokyo, a developer with a string of "pachinko" gambling game parlours

in Japan, on a stadium project at Fukuoka in which they were both involved.

"They originally wanted to put in a traditional off-track betting and pachinko, but that was rejected by the local council as 'socially undesirable'. They have come to accept our concept of bringing people into a gambling environment similar to the new wide-screen, stadium seating generation of cinemas, but with private suites and boxes, and a night-club atmosphere."

Client: Mitsui Corporation Architects: Brisbin Brook Beynon Architects



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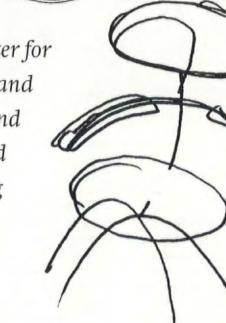
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Democratic design

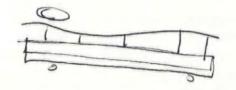
Architects are getting better-designed contract furniture for their money.

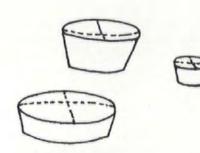
Nicola Kearton reveals the changes furniture manufacturers are making to cater for the new demands of the fashion conscious, and the impact this will have on specification and budgets. Case studies from Italy, France and the USA illustrate three practices specifying designer furniture as standard on large contracts. Plus previews of this year's





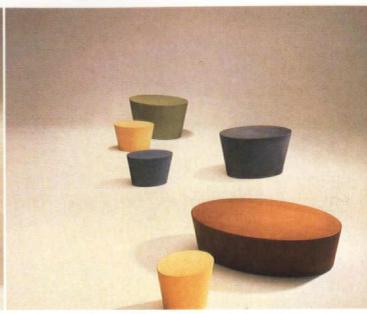
premier international furniture shows.





Case studies of New European Parliament Building, Polo Bicocca and Sun Microsystems Campus.
Plus Salone Internazionale del Mobile, International Contemporary Furniture Fair and Spectrum 99





he worldwide emergence of a more widespread and discerning design culture is especially apparent in Europe, where greatly increased media coverage of the visual arts has helped create a more general acceptance of modern design among the public. A new initiative in the media which is bridging the gap between design professionals and the public, led by titles such as Wallpaper and domus and supported by design-led newspaper supplements, epitomises this.

In the US, there is a less introspective attitude on the part of specifiers, with a greater interest in the variety and quality of European goods, and in Japan and the Far East, global demand for local design goes from strength to strength. The opportunities created by these trends seem to be steering contract furniture manufacturers through the global recession as they magnify their focus on design quality and fashion by manufacturing and promoting more and more lines by big-name designers in order to stay ahead. The result is a

buyers' market and the winners are architects and specifiers, who are getting higher quality products for less money.

Although the consumer furniture market is still performing well, the effects of the global economic slowdown is affecting the business world, and contract furniture manufacturers' profits are slipping. While sales of capital goods in the USA, which has held off the recession for longer than Europe and the Far East, grew a staggering 26 per cent in the first half of 1998, they actually fell 1.1

per cent in the second half and are expected to remain weak during 1999. Demand for office furniture (evaluated on end-user prices), which advanced 10.7 per cent (to US\$37.3 billion) in 1998, is expected to come on by just five per cent in 1999. As it matures, the industry continues to support a high number of mergers and acquisitions, with small companies becoming increasingly vulnerable. Many are operating a strategy of acquiring smaller companies to enter niches they were not previously competing in. Consultant

Facing page: Knoll, The Earth is (not) Flat, concept sketches by Maya Lin

Clockwise from top left: Knoll's The Earth is (not) Flat chaise longue; the "Stones" stools from the same collection; Wilkhahn's Programm 630, designed by Wiege; the Nuvola chair from Wilkhahn, by Herbert and Jutta Ohl







Above: Programm 630 by Wlikhahn Below left: Frederica's Gallery seats designed by Hans Sandgren Jakobsen Below right: MOBI from Frederica, by Vico Magistretti and Per Skovholt

BIFMA International's overview of the industry confirms that apart from cost-cutting in manufacturing, differentiation from competition is the manufacturers' best and preferred way of remaining competitive.

With media exposure available, collaborations with high-profile designers or architects have unprecedented PR benefits for both manufacturer and eventual specifier. As a result, architects and clients are demanding product lines which cater for this new fashion for design in society, but which will also work in sympathy with a range of architectural settings. Manufacturers have been keeping pace with a more

demanding marketplace and often lead the way producing furniture which can cross boundaries between the home or the office and a wide variety of contract situations. With the emphasis on versatility, affordable designer lines are appearing which can be applied across several different sectors.

American architect and furniture designer Mark Dziewulski, designer of the Rocky Ridge Town Centre and the Sacramento Virgin Megastore (see Sector analysis – Retail, WA68 July/August 1998) confirms that in his experience American manufacturers now see European design values as a yardstick, saying that "often

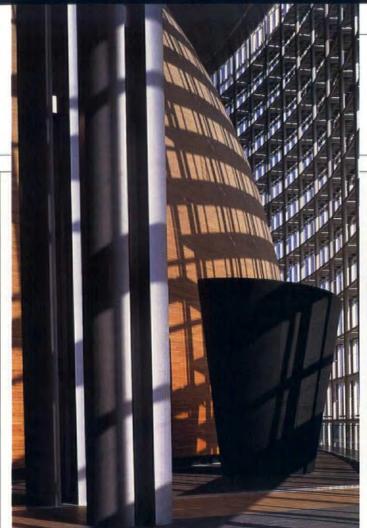
outstandingly well-designed furniture in the USA is referred to as being of a 'European' style". Architects in the US are welcoming affordable big-name lines from the likes of Knoll and Herman Miller who have looked across the Atlantic for new marketing initiatives.

One of the most sensitive collaborations between manufacturer and designer has been that between architect and artist Maya Lin and US furniture manufacturer Knoll. Lin was the designer of the quietly eloquent Vietnam Veteran's Memorial in Washington DC and has since been involved in a number of projects which are remarkable for their pro-

found approach to the natural environment and man's place in it. The Maya Lin Collection for Knoll, subtitled "The Earth is (Not) Flat", is imbued with the same spirit that marks Lin's first foray into designing furniture for production. She says: "It is very important to me, as both a sculptor and designer, that the collection walks a line between art and design, that it plays the middle ground. This way of working follows the legacy of Knoll and its roots in the Bauhaus which really did combine and cross borders." The chaise longue (from US\$7,301 to US\$8,086), a sensuous curve floating on metal supports over a maple



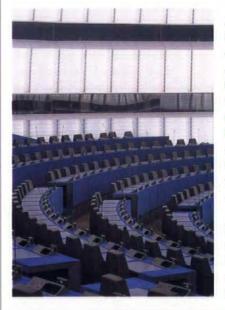




Case study: Taking the bespoke route

European Parliament Building, France. Architecture Studio Europe





Architecture Studio Europe, architects of the European Parliament Building, invited architects Avant Travaux to design an integrated programme of furniture for the public areas of the US\$1.3 million European Parliament complex, including the spectacular transparent "hemicycle", the conference halls, the press rooms and restaurants. For such a monumental project, the client, the EU, required a range of bespoke furniture, but was working to a tough budget. The collaborations with Italian manufacturers Poltrona Frau and Bel of France were made cost-effective by giving the manufacturers ownership of the designs so they could sell them on the open market after completion of the project.

In order to provide some visual unity in this vast city within a city, Avant-Travaux created three distinct families of furniture which are available in a number of models. In a rare instance of furniture echoing politics, Monsieur Pol, the result of a collaboration between Avant-Travaux members Laurnet Gardet and Yves Lamblin and Poltrona Frau, is jokingly referred to as the "Third Way". A hybrid between office seat and luxurious armchair, Monsieur Pol, along with the accompanying desk, is designed specifically for the Members of Parliament. No fewer that 5,000 seats were provided, along with 4,500 desks, at a cost of US\$6.5 million.

Bel has fabricated a series of pieces which relate uniquely to the architectural setting of the European Parliament. The vast corridors are broken up by the solid trunk-like forms of the desks for internal permanent staff. Once open, they have two working spaces integrating computer requirements. Around the huge cathedral-like foyer in what is known as the hemicycle, are an array of alcoves known as "Tulipes" forming discussion spaces which counteract the monumental transparence of the surroundings. The "Tulipes" with their curved padded walls, can seat up to eight people; their spectacular spiralled forms, each with a height of 5.5 metres, make a strong visual presence in the soaring 30-metre-high space of the hemicycle.

plinth, references Mies van der Rohe's Barcelona sofa. "I couldn't resist throwing a curve at Mies," says Lin. A low elliptical table (from US\$4,847 to US\$7,726) with a slightly convex top and elliptical stools known as "The Stones" (from US\$1,042 to US\$2,829) were inspired by non-European sources – porcelain pillows from China and pre-Colombian metat, ancient thrones with concave tops.

Wilkhahn's new ranges consciously aim to cross into the contract and home furnishing segments. The Programm 630 – a series of elegant round tables with a central column – is being marketed as a private dining table as well as being suitable for meetings, small conference groups and company restaurants. Perhaps Wilkhahn's most interesting recent offering is the Nuvola range designed by Herbert and Jutta Ohl, Herbert being the last director of the famed Academy of Design at Ulm. It consists of stackable chairs (from US\$990 to US\$1,320) distinguished

by the use of a special high endurance polyester netting for the seat platform and back, which is stretched over a fine frame construction of solid high-grade steel rods. The resulting elasticity allows the chair to adjust perfectly to the slightest movement or change in posture. But quite apart from their unique technical performance, the chairs are stunning sculptural forms in their own right, the optical qualities of the netting allowing myriad patterns to emerge as one moves around them.

Another extremely expressive and newly available piece of furniture is Hans Sandgren Jackson's Gallery (from US\$275 to US\$305), a stool originally designed for the Art Society Gammel Strand and recently put into production by Frederica. Its harmoniously curved form, made from moulded veneer, can be used alone or linked to form a bench. As its name suggests, it makes a perfect resting place in a gallery as it can be sat on from all four sides and would not detract from the display. Other





Above left: Ligne Rosset, Le Paresseux, designed by Pascal Mourge Above right: Summit, custom made furniture for the Observatory Hotel in Sydney taken from First Cabin and Sources Collection

developments from Frederica include the MOBI, a range of upholstered furniture (low chair from Euro US\$2,374, high chair from US\$2,418) designed by Vico Magistretti and Per Skovholt. A theme of extreme wellbeing is developed by Ligne Roset's "Le Paresseux" (from US\$2,227 to US\$2,994) which caused a stir at the Paris Salon du Meuble in January. Designed by top comfort-monger Pascal Mourge, "Le Paresseux" looks like a cross between an office chair and a bed. With its pillow-like headrest and arms and cast aluminium cloverleaf base, it can swivel and recline almost to horizontal. Summit, working mainly in the UK market, is supplying major projects worldwide, with its marine-themed lines such as the First Cabin collection.

Other pieces which have been creating much interest recently

Case study: Italian style

Polo Bicocca Project, Italy. Gregotti Associati with F Ancillotti

The Polo Bicocca Project in Milan is one of the most important urban restructuring works in Italy during recent years and will serve as a focal point for the regeneration

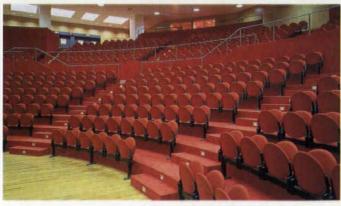


of the northern part of the city. Lamm won a contract worth US\$1.3 million which called for a wide range of pieces for different applications. In the new Siemens dining hall, Lamm has provided 320 movable seats with MR4 canteen tables. The Great Hall, lecture rooms and communal spaces in the University of Milan's Faculty of Law and Economics contain no fewer than 2,700 tip-up seats from its highly-successful Modulamm series as well as 7,000 of the multi-functional Q3000 chair and table system. Designed by Roberto Lucci and Paolo Orlandini, Modulamm is a complete system of seating for communal spaces which has been evolving since 1986.

The furniture was specified by the client, without any input from the architect. According to Christiana Mazza of Gregotti Associati: "There isn't any relationship between the furniture and the building." However, positive criticism of the finished and fitted-out building suggests that the chosen scheme boasts a certain unimposing versatile quality which lends itself to large-scale, middle-end contracts. This was indeed a prime concern of the client, who awarded Lamm the contract on an open tender basis because the price of employing a single manufacturer for the entire project beat that of the other collaborative tenders.









Clockwise from top: Flexible Workspace in situ showing additional task lighting; the four-seat work areas around a "Power Tower"; HOK's Broomfield Campus for Sun Microsystems, currently under construction

Case study: A city within a mini-city

Sun Microsystems Campus, USA. Hellmuth, Obata & Kassabaum



Niels Diffrient, the eminent urbanist and furniture designer responsible for KI's Flexible Workspace range, has come up with a different take on "guest design" of furniture, by referencing amorphic European urban planning patterns instead of design history and fashion, in order to provide the flexibility to cater for the high staff turnover and project-based working methods of the IT industry. Flexible Workspace is a bespoke range of systems office furniture developed by KI for Sun Microsystems' Broomfield office campus, currently under construction, designed by Hellmuth Obata & Kassabaum.

Wiring is housed in portable "Power Towers" to serve four different workstations, so that the power and data are separated from the furniture. Adjustable panels, moveable storage and portable tables can be endlessly reconfigured around the towers in a non-linear fashion, without the services of an electrician.

include Moroso's Steel Collection (meeting room chair US\$874, leather upholstered chair US\$3,585) designed by Enrico Franzolini and distributed through Atrium. Harking back to the early days of the Modern Movement – hence the play on De Stijl – the chairs are characterised by the use of a square frame in steel or in solid oak which gives a strong

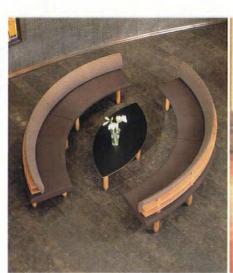
graphic feel to the collection.

Norwegian manufacturer Hov +
Dokka has brought out Fahrenheit
(sofas from US\$1,083 to US\$2,062,
tables from US\$469 to US\$1,286) by
British designer Paul Atkinson, an
original new seating range notable
for its clean lines and unobtrusive
form. For an intriguing piece of
design which could enliven any

space Oxo (seats with back US\$1,067 with mid-range fabric, poofs US\$763, table US\$257) seating system by Nigel Coates for Hitch Mylius is hard to beat. It was originally part of the collection of furniture and home accessories designed specially for Branson Coates' Oyster House which won the UK's RIBA International Concept House

Competition. The house with all its furnishings was constructed to great acclaim at London's Ideal Home Exhibition in 1998 and played its part in revitalising an event which had acquired a moribund reputation.

Oxo is a fluid array of two lounge chairs – an X and an O – which can be interlinked or stand alone in a formal or random arrangement.







Far left: Hov +Dokka, Fahrenheit, designed by Paul Atkinson Left: Moroso's Steel by Enrico Franzolini Above: Oxo from Hitch Mylius, designed by Nigel Coates

It's showtime...

MILAN



Salone Internazionale del Mobile

13-18 April 1999

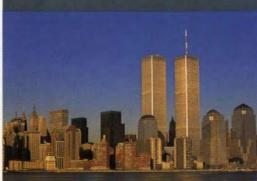
The tenth Salone Internazionale del Mobile features 168 exhibitors over 145 square metres. The number of foreign visitors is expected to rise again as it has steadily for the last five years, contributing to an overall attendance in the region of 170,000. As well as being a major event on the international furniture business calendar, the Salone Internazionale del Mobile is a vital operating tool for Italy's famous small furniture-manufacturing businesses, which turned over US\$13 billion last year.

Conferences to take place during the show include "Furniture and quality in the European context" (16 April), "The kitchen: Scenarios of change" (15 April) and "The Future of Design in Europe" (16 April). Notable product launches include the "Nest of Tables" from DuPont Corian Furniture, by Britsh designer Ed Plumb..

Running parallel to the Salone will be SaloneSatellite, which will provide a platform for design companies around the world, including representatives from Brazil, Thailand, India and the Lebanon. Europe's top design schools will participate, and an events programme will offer organised roundtable discussions and lectures.

The Salone Internazionale del Mobile takes place at the Milan show grounds. Organisers A&M can be contacted on Tel: +39 0028065141. Fax: +39 0286996211.

NEW YORK



International Contemporary Furniture Fair

15-18 May 1999

The ICFF in New York is the showcase of the international contemporary furniture industry. The show will feature around 500 exhibiting companies and countries represented include Argentina, Canada, UK, France, Germany, Holland, Italy Japan, Mexico, Norway, South Africa, Spain, Switzerland and the US.

The show kicks off with a glitzy opening night party at the Museum of Modern Art. Throughout the three days, the editors of the interiors press will tour the floor determining the winners of the ICFF Editors Awards across a wide range of categories. ICFF's prime exhibitions include Abitare's "Design and Other Stories", showing the work of 27 selected Italian designers and writers and Intramuros' presentation of the work of up-and-coming French designer Ronan Bouroulec.

Michael Graves will speak about Target's new line of Graves-designed products at "Wonderbrands at the ICFF", a conference for furniture design and marketing executives. Speaking at other events will be Maarten Van Severen, long-time collaborator with Rem Koolhaas; Tom Dixon, British designer; and Professor Renny Ramakers, Dutch head of Droog Design.

ICFF takes place at the Jacob J Javits Convention Centre, New York City. For details contact show organisers GLM. Tel: +1 91 4 421 3206. Fax: +1 91 4 948 6289.

LONDON



Spectrum 99

17-20 May 1999

Spectrum, now in its seventh year, is one of Britain's most stimulating venues for viewing contract furnishings. This year marks its move into the Royal Commonwealth Institute, a long overlooked but heroic example of post-war architecture designed by Matthew, Johnson-Marshall & Partners, architects of the Royal Festival Hall. This should provide a fitting setting for Spectrum with its unmistakably modernist stance.

Often attacked for its elitism, Spectrum prides itself on being rigorously selective, only exhibiting companies which it believes are committed to design excellence and production values. This year will see around 100 exhibitors. An advantage of Spectrum is its spacious layout which allows a visitor to sample a broader selection of products from individual manufacturers than is often the case at the larger international shows.

Each day of the show will be themed to cater for the needs of the architectural, specifying and design professions respectively, with activities arranged during the evenings, such as the Spectrum Awards for Product Excellence, The Annual Spectrum Lecture (details to be announced), and the Spectrum/FX Designer evening, a showcase event for young designers.

Spectrum 99 is at the Commonwealth Institute, London. The organisers are DEC Ltd. Tel: +44 181 943 9788. Fax: +44 181 943 3857.

ALSO SHOWING IN 99



Revenge of the nerds

The computer show season is upon us again, and architects are invited. But architects don't want to know – too many "techies" and sales people, and too much jargon for their liking. It's so much easier to send someone who "knows what they are talking about". But things have changed. Christopher Woodward explains how architects could benefit from taking the plunge.

Principals, since your practice spends so much on computers, shouldn't you go to Architecture Engineering Construction (A/E/C) shows yourself, rather than allowing your systems manager an afternoon off? You could at least send the people who actually use the equipment? And are you sure that the office manager's systems are up-to-date and big enough?

About 15 years ago, when screens displayed green capital letters one at a time and noughts had slashes through them, these shows were infested with male teenagers, equipped with a packet of floppy disks to steal software. Now both the events and the delegates have grown up. New hardware and software is now announced on the Internet, so why spend half a day in a stuffy, static-ridden hall? The answer is because these shows are still the principal means of communication between manufacturer or supplier and the buyer or user.

Designers, before attending you should consider how you would like your software improved and make your views known to the supplier's reps at the show. If you don't belong to a user group, this is one of the few opportuni-

ties you have to make your views known to suppliers – your faxes and e-mails probably went unread. Many of them scrape their living by improving their products and offering frequent upgrades – they rely on you as well as their competitors for ideas.

Office managers will probably find something of interest on the business and accountancy stands, although it will now be well worth inspecting any offerings from the rapidly-growing sector which specialises in information flow and archiving – the management of

the information your practice produces, that is just as likely now to be in digital form as in plan chests or filing cabinets.

Everyone should check out the smaller stands that cluster round the edge of the multi-nationals' ambitiously-designed offerings. While their graphics can be incredibly bad, they are the place where you will find genuinely useful niche products – their authors can't afford to advertise

If the show has an accompanying seminar programme, don't ignore it, even though attendance is usually not cheap. Many of the offerings are by the genuinely crazed enthusiasts who actually write or use the software which tomorrow you will find indispensable. The rule of thumb is "the more technical the better", but both designers and "techies" may discover new ways of thinking about what they do.

But whoever does go shouldn't forget to wear sensible shoes and to take a large supply of business cards – they will at least come in handy for entering the free draws for holidays in New York or Huntsville, Alabama.

THE SHOWS
For information contact. Show Management, A/E/C Systems Information (A/E/C Systems Section). A/E/C Systems (A/E/C Systems Section).

USA: A/E/C Systems 99. 24-27 May. LA Convention Centre, Los Angeles

UK: A/E/C Systems UK. 8-10 June. Wembley Conference and Exhibition Centre

Japan: A/E/C Systems Japan. 1-3 September. Sunshine City Cultural Centre, Tokyo

Mexico: A/E/C Systems Mexico. 20-23 September. World Trade Centre, Mexico City

Mexico: A/E/C Systems SMAU '99. Milan Showgrounds, Milan

USA: A/E/C Systems Fall. 8-11 November. McCormick Place, Chicago

Your Vision



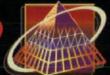


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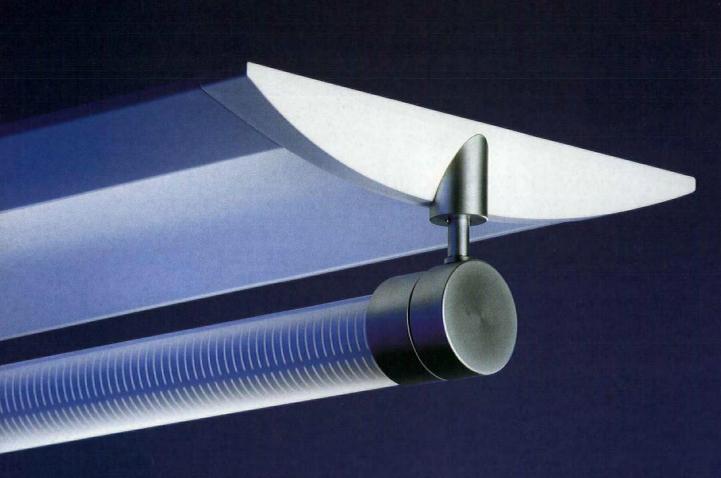
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The manufacturer advertising in this issue are listed below and will provide you with the latest product information or literature to service your planning requirements. All the relevant contact information is supplied for your convenience, however, should you experience any difficulty in reaching any particular company please call or fax the World Architecture Enquiry Service on Tel: +44 171 560 4120 Fax: +44 171 560 4191.

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RIBA BRIEFING

Need an answer?

What is an oriel window?

Who designed Kansai Airport?

What is the tallest building in the world?

What is Jean Nouvel's address?

Can you suggest a good book on Christopher Wren?

What has Sir Norman Foster built recently?

Where can I get old clay roof tiles?

Where can I find examples of low energy housing?

The British Architectural Library's enquiry and research service can help. From our extensive databases we can provide lists of articles, books, videos and addresses.

More detailed research, for example, on an architect's career, the design of a particular building type or the history of a particular building can be undertaken. Bibliographies can be tailormade. A charge may be made for these services.

RIBA corporate members can also be referred to specialist practice advisors who can provide help and guidance on a range of issues from legal and contractual problems to taxation or planning advice.

RIBA Members Information Line: 0906 302 0444 (UK only). Overseas members can fax their inquiries on +44 171 631 1802, or e-mail

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Information lines are open from 10.00 - 17.00 (GMT) Mondays - Fridays.

Calls are charged at £0.50 per minute.

RIBA's universal library

New chapter opens as British Architectural Library goes on the web.

The most famous architectural library in the world is now just seconds away, wherever you happen to be.

Opening a new era in global accessibility, the RIBA's British Architectural Library has become a flagship for the Institute's new presence on the Internet. Only a month after its launch, the Library section of **www.riba.org**, the Institute's new website, has become a popular destination for visitors logging in all over the world.

Library director Ruth Kamen has created a guide to library services available, as well as a comprehensive list of links to architectural sites on the web. There will also be regular news bulletins, announcing service developments, acquisitions, bequests and exhibitions.

The Library's unique importance in the world of architecture is underlined by a recent visitor survey (see Library News on **www.riba.org** for full results). Based on the numbers derived from a two-week monitoring period, approximately 66,500 books and periodicals are consulted annually by readers; one-third of visitors use the Library for material that can't be found elsewhere.

One myth finally laid to rest is that the Library is exclusively for Londoners: 35% of visitors live or work more than an hour's travel from London or outside the UK. Around 30% of visitors use the Library more than 10 times a year; 70% of visitors are members of the RIBA, of which more than half (56%) are student members.

Visitors rarely use any single collection exclusively users of the Special Collections also use the Books and Periodicals and material from a wide range of periods and countries is used.

British Architectural Library - recent loans and acquisitions

- Loans: Drawings have been lent to museums and galleries in Lyons, Philadelphia and Mexico City; books from the Early Imprints collection to Philadelphia.
- Drawings Collection:
 Fifteen designs for Commissioners' Churches (1825-32)
 The cost was met by the
 Friends of the National
 Libraries... sample unused
 bricks and tiles designed by
 Alvar Aalto for the House of
 Culture, Helsinki... Eva

Jiricna's designs for her own flat and the Joan and David Shop in New Bond Street, London.

• Manuscripts & Archives Collection: Letters and sketchbooks by Sir Edwin Lutyens have been purchased with the generous assistance of the Heritage Lottery Fund, the V&A/MGC Purchase Grant Fund, Pilgrim Trust, Idlewild Trust, Friends of the National Libraries, Manifold Trust, HSBC Holdings plc and the British Architectural Library Trust.

Photographs Collection:
the late lan Grant bequeathed 15,000 slides,
mostly of 19th century
architecture... 2,000 slides of
ecclesiastical architecture
presented by Stanley Tyson...
a photograph of Raymond
Erith's listed Pediment at
Aynho presented by daughter Lucy Archer... photographs from the 1950s from
James Cubitt & Partners.

New faces on RIBA Council

The battle for the Presidency may have captured the headlines, but the recent RIBA elections also resulted in an unusually high number of new Council members. The results in full:

Senior Vice President (next President) Marco Goldschmied (current Council member). National councillors Roger Stephenson (new), Paul Hyett (continuing), Robert Adam (new), Brian Godfrey (new), Annette Fisher (new), Bryan Lawson (new).

Regionally-elected councillors London: Marina Adams (new), Elspeth Clements (continuing), Simon Foxell (new), Tim Drewitt (new), Richard Brindley (continuing), Chris Bicknell (new). South West: Michael Hickie (new), Michael Bradbury (new). RIAS Eastern Region: Richard

Murphy (new). Student: Nicholas Hayhurst (new).

Elected Unopposed
Overseas: Olufemi
Majekodumni (new); one seat
remains vacant. RSAW:
Robert Firth (continuing),
Richard Parnaby (new). West
Midlands: Anthony Lloyd
(new), one seat remains
vacant. Wessex: Dermot
Hanna (continuing), Phillip
Thomas (new).

RIBA BRIEFING

What's on RIBANet...

Proof that there's life beyond self-interest: postings to the Architectural Practice conference include suggestions on how a charity client might secure single-project VAT cover, and why it would be a bad idea for architects and other professionals to exploit new disability legislation by becoming 'access consultants'.

The problems, and rewards, for architects creating separate tender packages when dealing with design-led construction management prompted some guidelines: 'We used to charge about 20% mark-up on the ordinary scale for splitting the work up, together with about 7.5% for the construction management. The gross saving to the client before our mark-up was between 25% and 30% over a JCT80 main contract with subcontractors'.

In World of Architecture, a guide to how architectural institutes around the world are linking up via the RIBA, and gossip from Salt Lake City - Bill Clinton's credit card didn't work in the bookstore and Chelsea went home bored.

Advice in Technology Questions on drying timber, stained glass installation and radiator thermostats, and in Community Architecture on feasibility studies for community halls.

An updated national list of contacts for members in Conservation; in IT there are discussions on website-building, View32 and Palm 3 for Apple Mac.

In Enjoying Architecture: a wide range of Events listed, a huge list of architecture links in Web Watch and some bad poetry and 'regional dialectics' in Ask lan Martin.

> RIBANet is free to members -2,000 are now online fax +44 (0)171 307 3786 e-mail RIBANet@inst.riba.org

Practice visits get results

The Institute's Regions are now making house calls.

Keeping in touch with the membership is one of the biggest challenges facing any institution. Making sure that individuals feel they belong to the RIBA is essential if the Institute is to maintain the grassroots support of a diverse and lively community.

Personal contact can be difficult for those living and working some distance from their nearest RIBA office, which is why some regional offices have seized the initiative with pilot programes of practice visits. In East Midlands, Southern, South West and Northern Regions, resources have now been set aside to allow members of staff to visit all registered practices in the Region.

Apart from the fundamental

benefit of making contact, the initiative (free to members) allows practice visitors to update members on local branch activities and CPD events, carry out a contract and publications 'health check', provide information about RIBA services and demonstrate the Institute's electronic conference, RIBANet.

According to John Edwards, head of communications services, practice visits are both popular and effective: 'Despite the publicity for products and services, many practitioners find it difficult to keep up with a constant stream of updates, variations and amendments. This can have high-risk consequences. The aim is to collate and distill, to brief members on a must-know basis'.

Using a notebook PC, the practice visitor will typically spend up to two hours with practitioners. Frequency of visits depends largely on the level of resources committed by each Region; East Midlands, for example, has found that 15 months between calls is about right. Regional administrator Samantha Bramley is scheduling 150 practice visits a year and has seen over 400 members.

'Regions could consider grouping smaller practices together,' said Edwards, 'although this carries the risk of inhibiting the dialogue, as members appear reluctant to admit they are "out of date" in the presence of fellow professionals'.

For further details, contact your local Regional Office.

Profession's age-old problem

In the next century, asks RIBA President David Rock, will we ever retire?

This year the RIBA's Brenda Winter sent out over 2,500 invitations to the annual luncheon held by the Doric Club - for those who have been RIBA members for 45 years or more; more than 160 accepted. I thought it apposite that my after-lunch talk should be about Britain getting older: the average age is rising, and quickly. It's encouraging - or disquieting, depending on your age.

Consider some of Age Concern's thought-provoking statistics:

 When the National Health Service was designed, the life expectancy was around 50 today it is about 80. (Good news for the Doric Club: we are not old, but middle-aged).

- In 1951 the Queen sent telegrams to 300 people over 100. By 2031, Charles (or William) will have to send congratulations - by e-mail or whatever - to 34,000.
- By 2021, 41% of the population will be over 50.
 Over the next 30 years the number of those in the UK over 65 will increase by 50%.
- In 1961 there were four working people for every pensioner. By 2040 there

What might all this mean? With the predicted decrease in work the average architect will have 25 years in 'retirement', unless the pensionable age rises. But there will still be a great many more one-person or small practices. Architects

keep on working long after they have supposedly retired, creating work and fee pressures on full time practitioners. There is already much voluntary work in society - this will dramatically increase.

Will this lead to the RIBA HQ and Regions staffed by retired architects? And RIBA Presidents always being members of the Doric Club?

More seriously, can the social security system accommodate retraining sabbaticals, and more varied retirement and secondment patterns? Society will have to become creative in using the energies of an increasingly healthy, older population. Food for thought as Council prepares to revisit the Corporate Plan.

Is this really the last round-up for retail?

It is always interesting when an irresistible force meets an immovable object. No, strike that out. It is not just interesting, it is riveting. Particularly when enormous sums of money and thousands of jobs are at stake, as they will be when retail floorspace meets online shopping soon in a Main Street near you.

The two contestants presently shaping up are old fashioned retail floorspace — which has been, and is still playing a supporting role in virtually every commercial development in the world — and Internet shopping, which is rapidly turning itself into a purchasing system sans frontières that may be capable of moving as much as US\$20 billion worth of consumer goods worldwide this year.

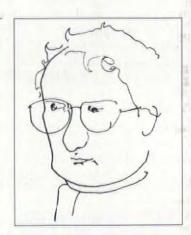
Although many real estate analysts still see this contest as a little more than an exciting challenge to architects and window dressers, students of historical inevitability on the Internet side view it differently. According to the head of multimedia development at British Telecom, at the present rate of growth within five years the number of Internet users in the world will match the number of telephone lines in the world at about one billion. In the US that will mean some 110 million potential e-shoppers; in the UK 25 million, and in the EC potentially 130 million. At this rate, even if only 15 per cent of retail transactions shift to the Net, the damage to conventional retail square footage will be dramatic. If 30 per cent is lost, retail property values will collapse and malls will have to be converted into call centres. By then most retailheavy mixed-use developments will need an exit strategy. The real challenge to architects may turn out to be not converting empty office buildings into apartments, but turning derelict department stores into lofts.

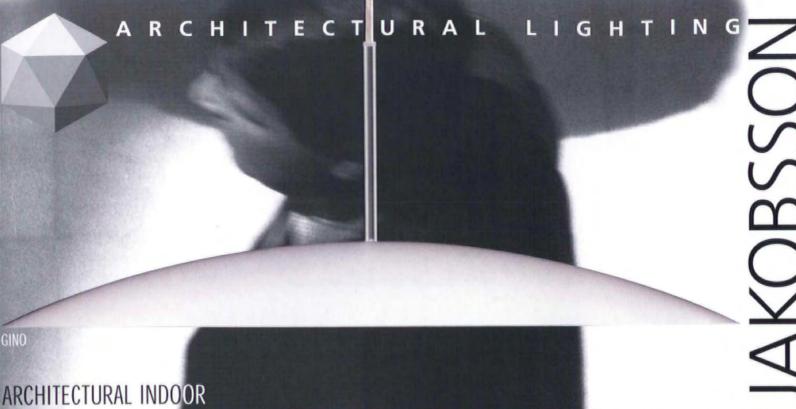
Of course not everybody takes this view - yet. The legendary Bill Gates and the once legendary Alan Sugar, a scaled-down UK equivalent, remain convinced that the "world wide wait" has been hugely oversold and its colossal call centre army will eventually have to be stood down when sanity returns to the market valuation of Internet shares. Other stalwarts of the status quo endorse huge shareholder giveaways and government funded junkets to ward off unemployment. All parties know that once electronic shopping gets up to speed, there will be as little popular support for trips to city centre emporiums as there was for traipsing round the shops when the first self-service supermarkets opened up. Shopping has pretty much lost its social cachet. As soon as it can be done from home it will be like retail banking before it. Even if e-shopping needs cable modems and satellite links to give it the speed and global reach it needs, the technology is ready and waiting.

Like all consumer revolutions the retail floorspace crisis struck first in the United States, a country that has been over-shopped for years. The response in the malls was to switch the emphasis to entertainment, selling experiences and distractions as well as, if not more than, goods. This stop-gap remedy has now crossed the Atlantic and surfaced in the optimistic *London in 2020*, a report which is mad for entertainment. No one seems ready to stand up and ask how many video arcades and IMAX cinemas a city needs when so much entertainment is already home based and not in the public realm at all. Perhaps a lot of people know the answer, which is something along the lines of, "Not enough to fill the thousands of square metres of floor space and jobs presently engaged in retail."

Martin Pawley

"The real challenge to architects may turn out to be not converting empty office buildings into apartments, but turning derelict department stores into lofts."





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