

world architecture

Raw power

Herzog & de Meuron hit London

Uksas on the Venice Biennale

Waterfront - architects in the docks

Booming in on Zimbabwe

PEI COBB FREED & PARTNERS
LIBRARY



THE FINEST SIGHTS IN THE WORLD

PEI COBB FREED & PARTNERS
LIBRARY

DEMCO

It's worth taking a look at the Duravit programme. From the leading manufacturer of high-quality bathroom ranges. Sanitary ceramics, bathroom furniture and accessories. From classic to avant-

garde, from elaborate to ascetic. By top designers like Philippe Starck. For more information, please contact Duravit, Post Box 240, D-78128 Hornberg, Germany, Phone +49-7833-70380

 **DURAVIT**
LEBEN IM BAD

www.duravit.com

► Catalogue? Fax +49-7833-8243

world architecture contents

Regulars

- 5 **Leader** Eyes wide open.
- 7 **Letters** On LA, Prague and **wa**.
- 32 **Practice** How to mould the company man.
- 33 **Dispatches** Surprising news from Harare, Zimbabwe.
- 34 **Event of the month** Massimiliano Fuksas at the Venice Biennale.
- 36 **Events** International lectures, exhibitions, competitions and trade shows.
- 38 **Books** *Move*; *Shaping the Great City*; *Non-Plan*; *Brasilia CD*.
- 96 **RIBA briefing** From the international office of the RIBA.
- 98 **Polemic** Why London is not Bilbao.

News and features

- 20 **News** How can we protect architects from clients?; Koolhaas wins Pritzker 2000; Gaudí sanctification grows nearer; and Gehry's new Guggenheim unveiled.
- 26 **Essay** As Michael Wilford's Lowry Centre opens its doors in Salford, **wa** takes a look at dock regeneration up and down the British Isles.
- 28 **Interview** Fighting talk from Marco Goldschmied, president of the RIBA.
- 30 **Comment** **wa** reveals the four breeds of global architect. Which one are you?

City focus – London

- 42 **Still swinging** London is in the midst of its biggest building boom for 50 years, confirming its renewed status as a world city.
- 48 **Polite intervention** Herzog & de Meuron has harnessed the power of the river-side icon, turning it into a beacon of London's cultural rebirth.
- 56 **Walking on water** What had been a disaster of speculative development is now, with the input of international architects, a roaring success.

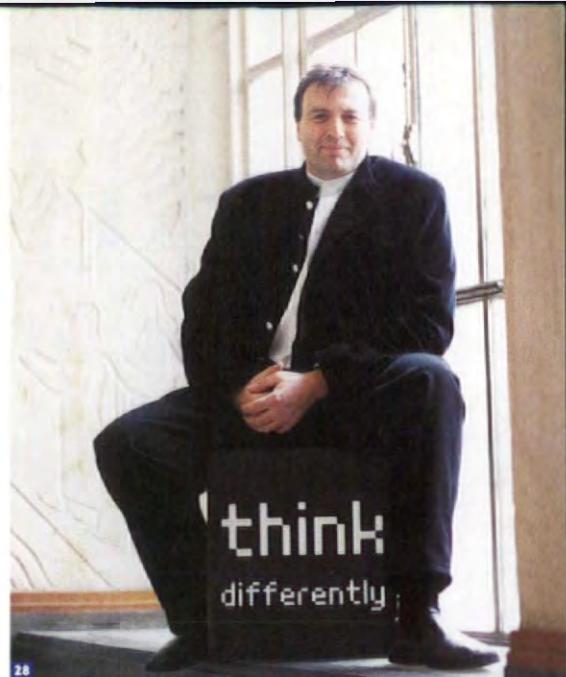
Sector analysis – Waterfront buildings

- 62 **Aquamarina** The Middle East's first IMAX® theatre and aquarium now adorns the coast of Kuwait, thanks to US firm Cambridge Seven Associates.
- 70 **The Finished product** Finland's Sibelius Concert Hall, by Hannu Tikka and Kimmo Lintula, reflects its lakeside setting and local legend.
- 74 **Swamp thing** Thompson and Rose Architects' Gulf Coast Museum of Art in Florida is at home on the marshy ground linking land and water.
- 78 **Wide open spaces** Among the dense urban fabric of Osaka, space can be found inside Kisho Kurakawa's International Convention Centre.
- 81 **Hanscomb fact file**

Products – Contract furniture

- 85 The design of buildings and of furniture are historically intertwined, but do today's architects design furniture for love or money? Plus the revenue revolution of smart seating, and a review of launches at the Milan Furniture Fair.

Cover photograph: Tate Modern, Peter Cook/View



Brilliant Answers to Burning Questions



Pilkington **Pyrostop**TM Pilkington **Pyrodur**TM

Buildings intended to handle high volumes of traffic call for careful planning when it comes to fire protection. As a result, it often takes an innovative approach to permit prompt detection of fire and smoke, prevent fire from spreading and provide exitways that are both accessible and safe.

Over 20 years ago, we introduced fire-resistant glass to achieve maximum life safety and property protection and at the same time permit brilliant architectural solutions that feature spaciousness and transparency. Ongoing enhancement of fire-protection and optical properties are responsible for the fact that Pilkington **Pyrostop**TM and Pilkington **Pyrodur**TM have become a permanent part of the contemporary architect's repertoire. In close collaboration with authorities and leading system suppliers we continue to work on it.



PILKINGTON

For further information please contact:
Flachglas AG Haydnstraße 19 D-45884 Gelsenkirchen
Tel.: ++49-209-168-0 Fax: ++49-209-168-2056

Eyes wide open

Nothing beats seeing a building for yourself – walking

beneath Foster's Hong Kong Shanghai Bank and listening to the twittering Filippino maids as they share picnics in the shade on their afternoon off; standing in the sun beneath one of the segments of Utzon's Sydney Opera House or queueing for half an hour to join the tourists in the elevator to the top of the Empire State Building. However far technology advances, virtual fly-throughs or the best architectural photography will never recreate the sensory experience of walking around, up and through these seminal works. And it applies to contemporary work too. Without visiting Herzog & de Meuron's Tate Modern on London's river Thames (pages 48-55) you will never experience the scale of its cavernous spaces.

All these buildings have less attractive aspects to them, and characteristics which are impossible to capture on film, but which are crucial to any understanding of the architecture. Magazine editors and designers will always crop and manipulate pictures to produce the most seductive image for the reader (*see letter on page 7*). But is this a problem? Isn't that why you open this magazine each month? As well as providing information that is crucial to your survival as an international architect, **wa** should give you inspiration and time out to keep an eye on your competitors. Even the most successful architects don't have the time to fly half way round the world each time a Gehry museum unfolds or a Pelli tower reaches for the sky: we do the travelling for you.

This redesign, in our 11th year, acknowledges architects' thirst for knowledge and desire for instant visual gratification. When you pick up the issue you will see at first glance the rich package on offer. The pictures will speak a thousand words, but those thousand words will not have disappeared. They'll be yours to savour when you have time on your side. Welcome to **wa**Y2K.

Nicola Turner, editor

Enclosed in the issue is a fax-back form which offers you a final opportunity to be included in the world's first international survey of the top 100 interior design firms working overseas. Do not delay. If you have not already sent your form to us, please do so today.

Editor Nicola Turner

Deputy editor Adam Mornement

Reporter Daniel Fox

Chief sub-editor Sarah Herbert

Art editor Judith Goddard

Group art director Richard Krzyzak

Editorial secretary Alicia Joseph +44 020 7560 4120

Commercial director Robert Taynton +44 020 7560 4396

Advertising sales Rosa Bellanca +44 020 7560 4390

Francine Libessart +43 1974 3141

Tim Cassidy +1 314 726 3295

Email Name_Surname@buildergroup.co.uk

Subscriptions Subscriptions@buildergroup.co.uk

Publishing director Pam Barker

Managing director Trevor Barratt

Editorial board	Christoph Ingenhoven
Fred Koetter	Daryl Jackson
Martin Pawley	David Jenkins
Cesar Pelli	Ken Yeang

world architecture is published by The Builder Group. The views expressed in **world architecture** do not necessarily reflect those of The Builder Group. All editorial and advertising enquiries to:

world architecture, The Builder Group, Exchange Tower, 2 Harbour Exchange Square, London E14 9GE, UK.

Telephone: +44 (0)171 560 4120

Facsimile: +44 (0)171 560 4191

© The Builder Group.

Subscription order to: Tower Publishing, Tower House, Sovereign Park, Lathkill Street, Market Harborough LE16 9EF, UK.

Telephone: +44 (0)1858 438890.

Facsimile: +44 (0)1858 438890.

All rights of reproduction reserved.

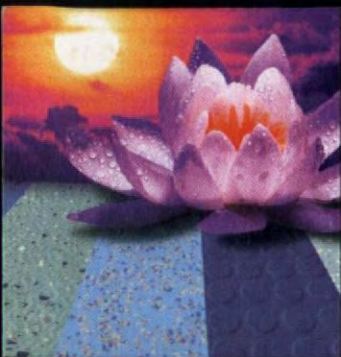
world architecture ISSN No 0956 9758 is published ten times a year for US\$176 per year. Second Class postage paid at Champlain, New York and additional entries.

Postmaster: send address corrections to Hyde Park Media, c/o I.M.S. Box 1518, Champlain, NY12919.

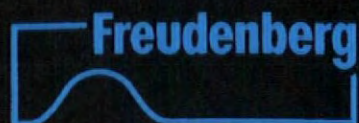
Printed in England by St Ives, St Austell. Colour repro by Screaming Colour, London.

world architecture, incorporating RIBA International, is received as part of the RIBA membership package for overseas members. Please contact the RIBA on +44 171 580 5533 for membership information.





Winner
'Project Installation of the Year'



T. +44 (0) 1455 261 240
F. +44 (0) 1455 556 529

nora® rubber floorings
the world market leader



A matter of pride

I find the suggestions that Czechs have a "distorted sense of identity" and are not proud of their architectural heritage, is inappropriate and misleading ["Unfinished symphony", Prague City Focus WA86 pages 48-55]. The Czech Republic is a deeply proud nation, and Czech architects' contribution to the modern era cannot be underestimated – it certainly hasn't been by us.

As in any European city, the parallel development and preservation of historic central areas is a complex and emotional matter.

The issue of the Hotel Julius [a 1930s-era cinema/hotel/café complex in the centre of the city] is hardly unique to Prague. All cities need to make decisions about how best to develop and evolve. It is wrong to underestimate the versatility of a metropolis. Would the demolition of the Hotel Julius necessarily be a bad thing?

Apart from these points, it was refreshing to see the work of Czech architects presented to your readers. It was about time someone explained that Frank Gehry's "Fred and Ginger" is not the only building completed in Prague since 1989.

From Josefa Barték, Prague, Czech Republic

LA confidential

I enjoyed browsing your magazine in a very good architectural bookshop on 3rd street Promenade in Santa Monica, LA. It was my first time in Los Angeles, and it didn't disappoint! It was wonderful – Schindler, brilliant!

But, as my (Japanese) wife observed, most of the great architecture in LA seems to either have been done by European emigrées (Schindler, Neutra, Frey), or been built in imitation of Europe (3rd Street Promenade) – not so much good stuff has been built in LA since the emigrée architects stopped coming.

If you can ignore the palm trees, blue skies and sunshine (which you can't), then LA is just one hell of a mess, really. And the Frank Gehry stuff in LA is actually absolutely unremarkable when seen in its context (although I know a lot of this was produced in his previous incarnation as a more commercial architect). When seen in learned magazines, with the photos cropped tightly, then his LA buildings appear to have substance, but in reality have none.

I'm a person who admires Gehry and most of his foldy-shiny wall stuff. But, what's currently to be found in his hometown is totally unremarkable. It actually emphasises the power of media such as your magazine to create

architectural myths. Which, of course, is why we're all so keen to get our own work in your magazine!

From Tom Heneghan, Tokyo, Japan

American English

I've just returned to England after some time teaching and writing in California. **wa** was my staple diet during those years. I found no US journal that approached your clarity and variety of interest. It is remarkable that – in America – I had to have an English publication to provide this range of information.

The demise of *Progressive Architecture* leaves, unbelievably, only two US architectural magazines. **wa** is playing an increasingly important role in filling the gap.

From Michael Glickman, Wiltshire, UK

Lloydian slip

I read with interest a video review on Frank Lloyd Wright in the April issue. Lots of information was included, except where it is available and how much it costs.

From Cho Padamsee, Goa College of Architecture, India

Frank Lloyd Wright – A Film by Ken Burns costs US\$25.99 / £15.99. It is available from www.reel.com and www.amazon.com, and in Europe from Academy Video. Tel: +44 207 957 8957 Fax: +44 207 957 8968

next issue



City focus – Sydney

As Sydney prepares to take its bow as Olympic host in September, the largest building programme the city has ever known is rumbling towards completion – an estimated US\$3billion worth. **wa** asks what the legacy of the games will be for a city that owes its international image to a single architectural work.

Sector analysis – interiors

Reviews will include Ove Arup's new office in Hong Kong, and Gensler's foray into the dot.com world with its new office for CarsDirect in Culver City, California. Plus Diller + Scofidio's imaginative adaptation of Philip Johnson's 1959 Four Seasons Restaurant in Mies van der Rohe's New York Seagram Building.

UNIFOR

Progetto 25. Luca Meda
Easy. Fernando Urquijo

Progetto 25 and Easy. A free-standing wall system. A beam of light that glides across work tops. A top-performing family of

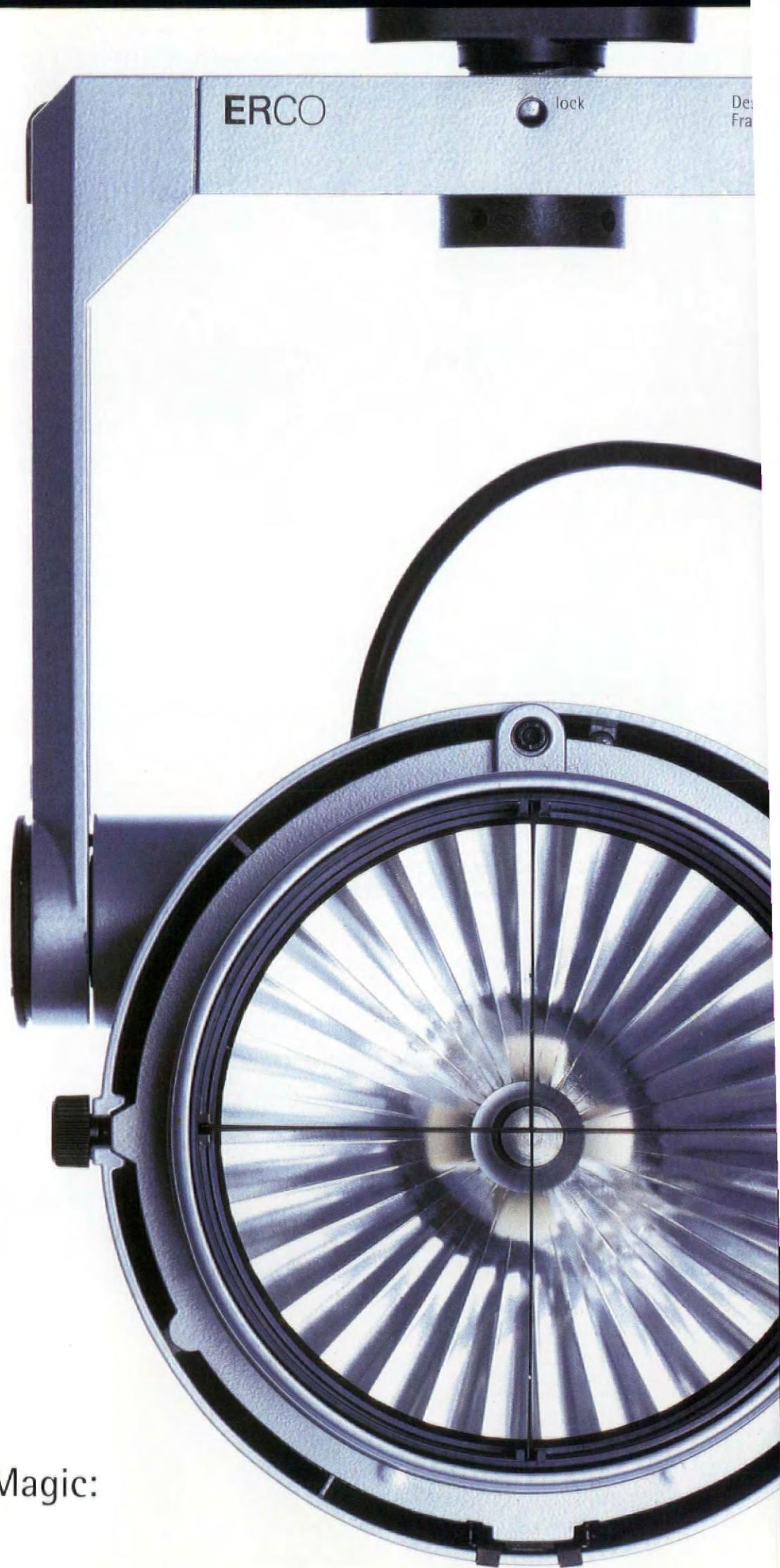


UNIFOR

22078 Turate (Como), Italy - Via Isonzo, 1
Phone (+39) 02.967191 - Fax (+39) 02.96750859
E-mail: unifor@unifor.it

desks that look great, side by side, or combine to form intriguing compositions. An open, flexible and functional space.





Architectural Light & Magic:
Stella by Erco.



ERCO

The fourth dimension
of architecture.

www.erco.com

A selection of Geberit quality products



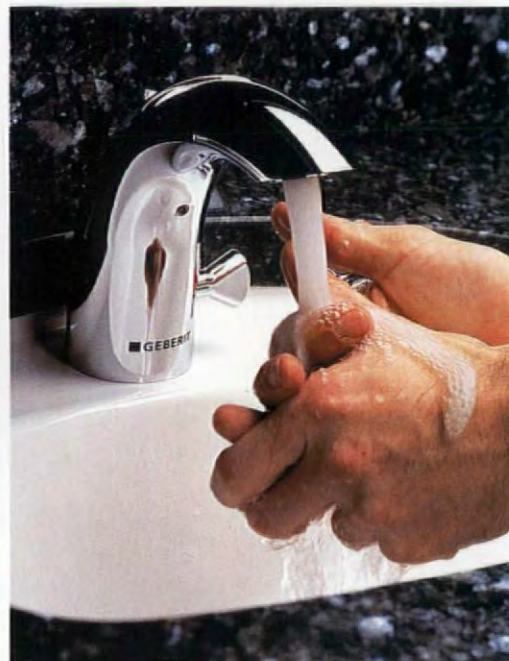
Geberit Concealed Cistern

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



Geberit Electronic Urinal Flush Valve

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



Geberit Electronic Faucet

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



Geberit preWall Installations

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



Geberit GIS - no limits for creativity

Whether against a wall, as a room divider or even as a free-standing element Geberit GIS helps you to create installations you would never have believed possible.



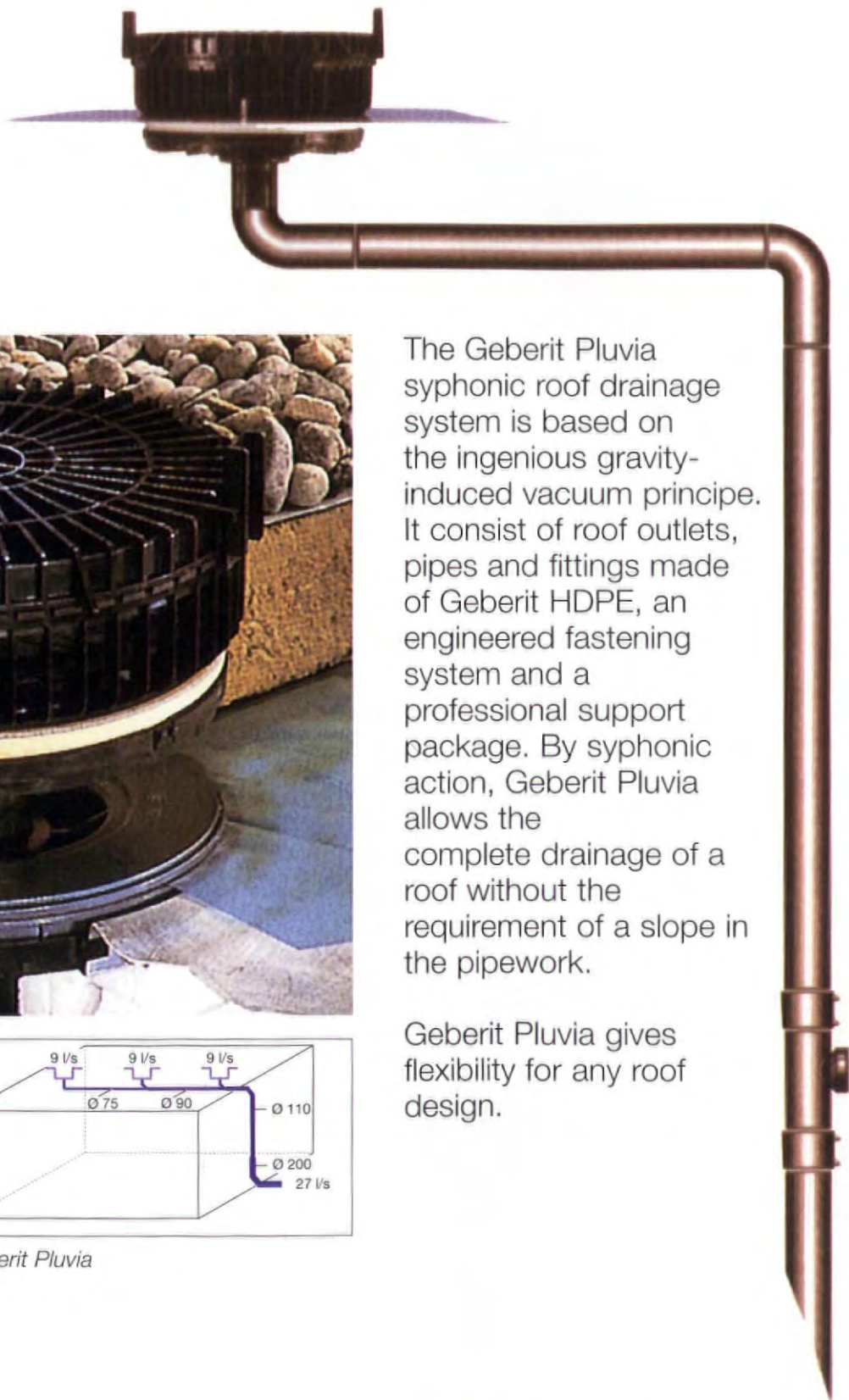
Geberit HDPE

The universal pipe system for all drainage requirements. Extremely resistant to chemicals, withstands extreme temperatures, impact-resistant and flexible. **New:** Geberit Silent the sound-absorbing drain water system with profile

■ GEBERIT

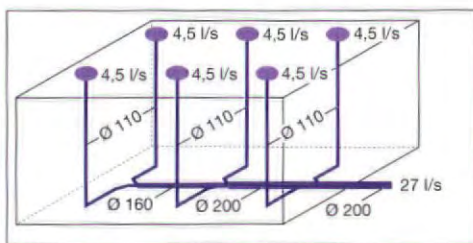
Advanced Plumbing Technology

Water is our element

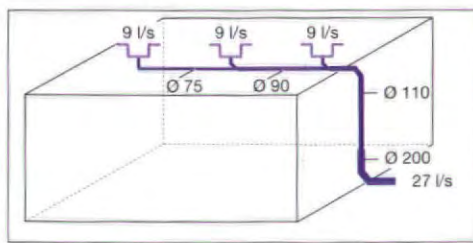


The Geberit Pluvia syphonic roof drainage system is based on the ingenious gravity-induced vacuum principle. It consists of roof outlets, pipes and fittings made of Geberit HDPE, an engineered fastening system and a professional support package. By syphonic action, Geberit Pluvia allows the complete drainage of a roof without the requirement of a slope in the pipework.

Geberit Pluvia gives flexibility for any roof design.

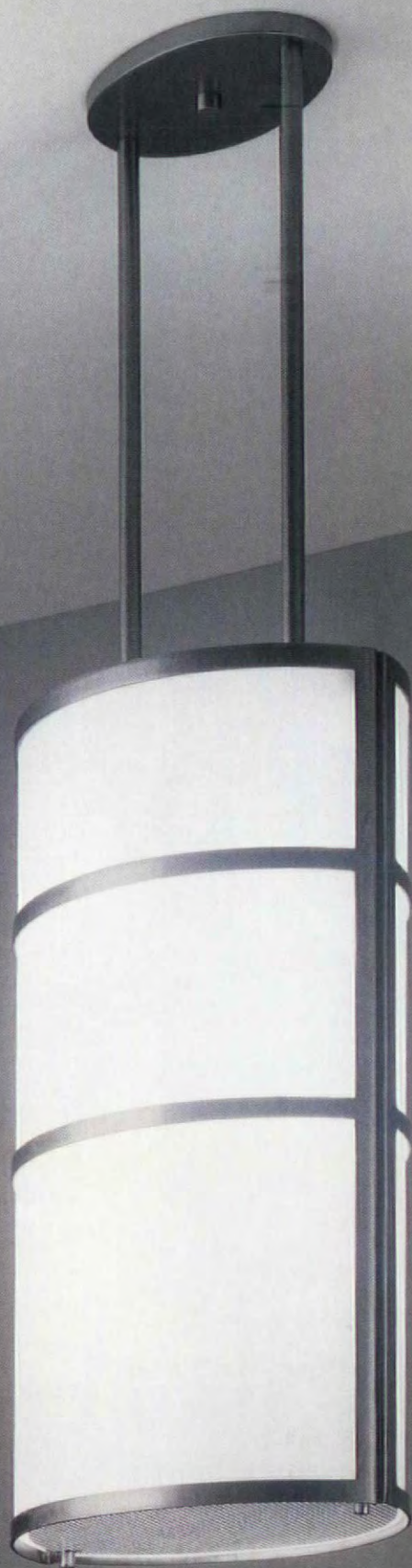


conventional



Geberit Pluvia

Exclusively from the makers of the American Aesthetic® Boyd Lighting ©1999 Tel. 415.773.4300 Email info@boydlighting.com www.boydlighting.com Photography: John Sutton Patent Pending



THE LINEAGE
COLLECTION
BY CLODAGH

Designed for contract spaces, these pendants and a series of matching sconces provide softly diffused light from the architecturally inspired frames. The ADA compliant sconces range in size from 6" x 18" to 24" x 24".

B O Y D L I G H T I N G

Lolita orange,

I caught a glimpse while changing trains.



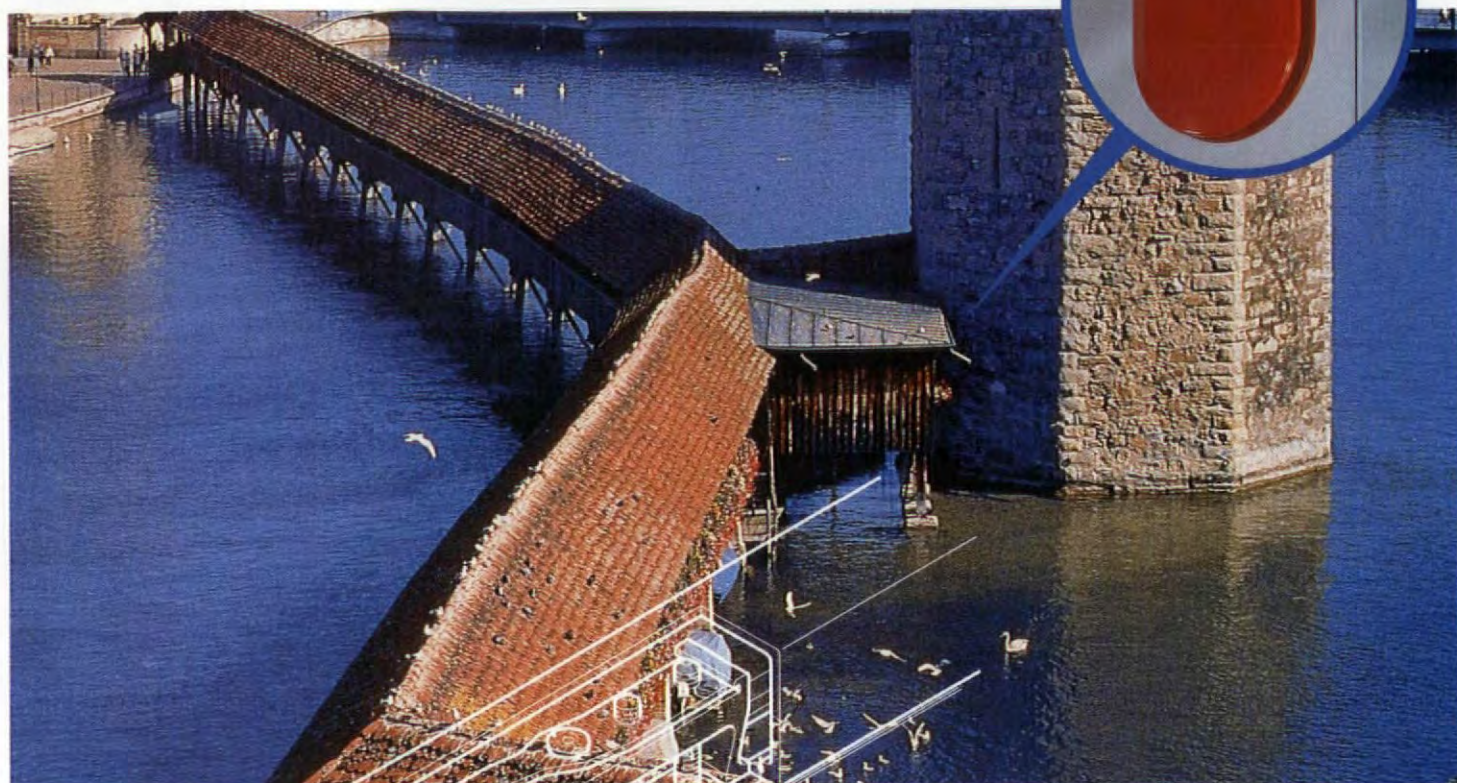
Lovely Lolita, could there be anything sweeter?
You made me linger and long to stay, putting off my journey for another day.

Design Lucci e Orlandini

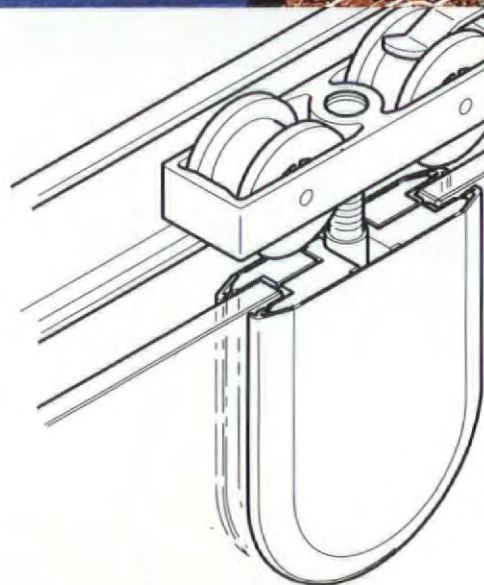
Perhaps it's because **Lolita** is fun-practical-comfortable, ideal for prolonged use. Perfect for outdoors, remarkably economical, lightweight yet sturdy and easily cleaned. Two large openings in the backrest mean Lolita can be stacked, while comfort is further enhanced by rows of ventilation holes. Lolita is static with four legs (with or without armrests) or swivelling with armrests.

Colours: orange (photo), pale yellow, pale green, ice blue, frost white, china blue, lead grey, fluo red.

Visiting the world of Hawa hardware systems: Lucerne, Switzerland



CD-3D Weissingen



HAWA-Junior GP 40/80/120 - the new hardware system with point suspension for all-glass sliding doors.



The latest addition to the successful HAWA-Junior family is yet another outstanding innovation for architects and planners. Thanks to its cleverly-designed point suspension, this system turns every glass construction into a truly attractive object, and its play-free bottom guide ensures that the doors always run smoothly and quietly. Installation is simple and can be carried out from the interior, which provides full protection against break-ins.

HAWA-Junior GP 40/80/120 is a Swiss quality product that is sophisticated in design and offers a maximum of security



Please send me information about HAWA-Junior GP, the attractive hardware system with point suspension.

Surname, first name

Company

Address

Post code/city

Phone no

Fax no

WA 6/00

Hawa AG, CH-8932 Mettmenstetten, Phone no ++41-1-767 91 91, Fax no ++41-1-767 91 78, www.hawa.ch

Hawa SWISS
Succes through quality

Summit's timeless designs in plantation teak by the ASID award-winning designer Kipp Stewart

Antibes • Atlanta • Chicago • Dallas • Denver • Fort Lauderdale • Houston • Los Angeles • New York
Paris • Philadelphia • Phoenix • San Francisco • Seattle • Toronto • Vancouver • Washington, D.C.



Summit Furniture (Europe) Ltd.
198 Ebury Street, Orange Sq., London SW1W 8UN
Telephone: 171.259.9244 Facsimile: 171.259.9246

Summit Furniture, Inc.
5 Harris Court, Monterey, CA 93940
Telephone: 408.375.7811 Facsimile: 408.375.0940

Light from Sweden

Pleiad Downlight

The Swedish Embassy, Berlin

Fagerhult develops and manufactures the lighting of tomorrow in the form of intelligent systems and advanced luminaires.

Find the latest news in our interactive catalogue on the web.

www.fagerhult.com



Fagerhult Lighting Ltd
+44 (0)20 7403 4123

Head Office, Sweden
+46 36 10 85 00

Workplace Solutions for your business



OPUS⁴

The power to make business work

Hyde Park House, Cartwright Street, Hyde, Cheshire SK14 4EH

Tel: +44 (0)161 367 8080 Fax: +44 (0)161 367 9120

Email: sales@opus4logistics.co.uk Web site: www.opus4logistics.co.uk

- INTERIOR DESIGN
- CREATIVE SPACE PLANNING
- INTERIOR CONTRACTING
- TURNKEY SOLUTIONS
- FEASIBILITY STUDIES
- BUILDING APPRAISAL
- PROJECT MANAGEMENT

RAL Colour References

Precise Colours for every Shade



design

RAL Colour Finder

RAL Colour Finder is the comprehensive colour fan with all 1688 colours of the RAL Design System.



classic

RAL-K5

The RAL colour fan with all 210 colours of RAL classic is one of several colour reference books for the classical colour collection.



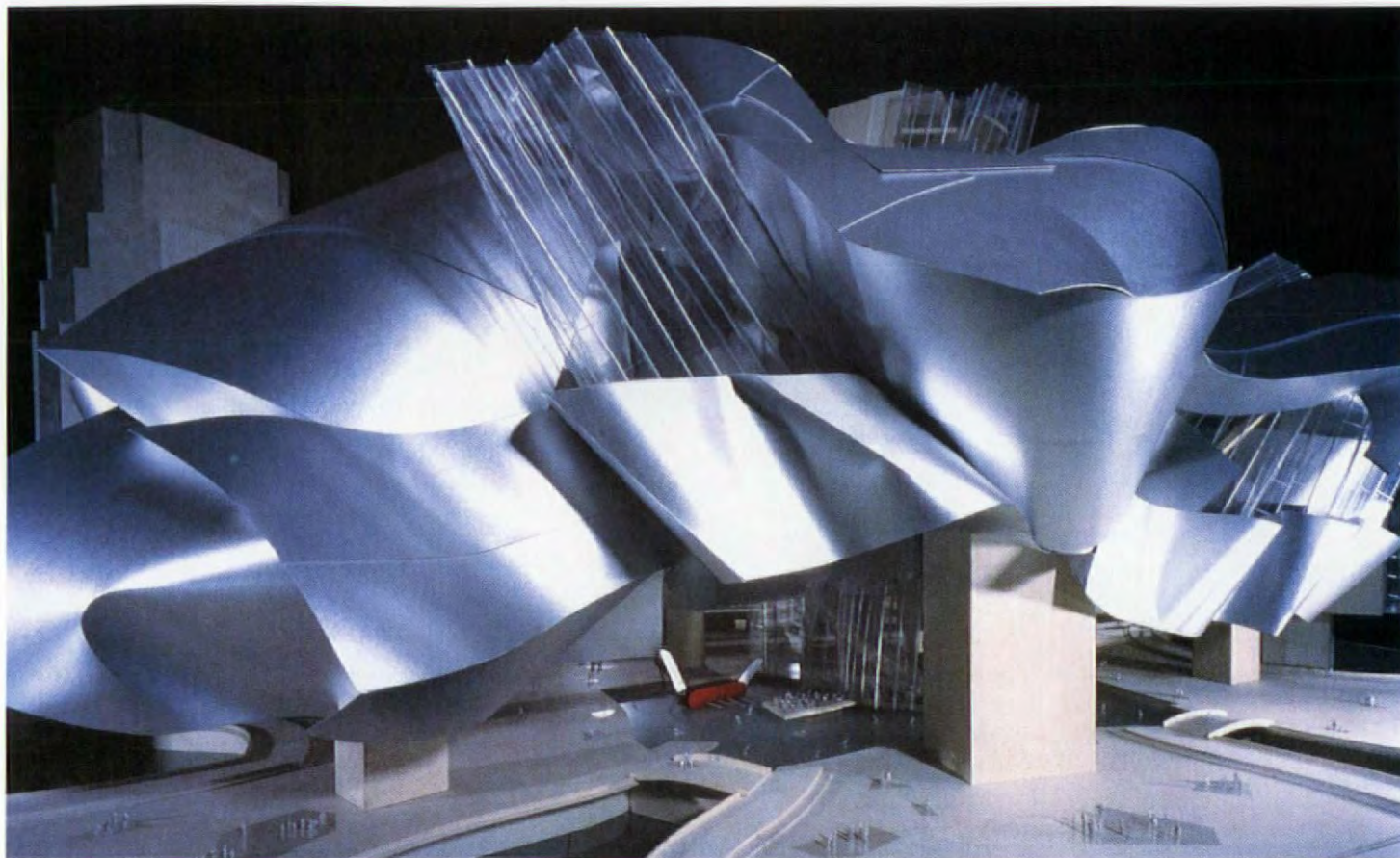
digital

RAL digital

RAL digital integrates all RAL colours into common graphic- and CAD-software.



RAL German Institute for Quality Assurance and Certification e.V.
Siegburger Straße 39 • D-53757 Sankt Augustin
Telephone: +49 (0) 22 41/16 05-0 • Fax: +49 (0) 22 41/16 05-16
Internet: www.RAL-Colours.de



US New Gehry Guggenheim

But will New York City grant planning consent?

After all the hoopla and speculation, New York's much talked-about new Frank Gehry-designed Guggenheim Museum has been unveiled. Gehry's scheme is a dashing, titanium mega-gesture jutting

out on to East River, a stunning accessory to Lower Manhattan's undulating cityscape.

It is the Guggenheim Foundation's intention for its original Frank Lloyd Wright building to house art works from between the 19th century and 1945, and for the new museum to feature work from 1945 to the present day. The project will provide 46,000sqm of gallery space, in 36 galleries over three levels, and a 1,200-seat theatre. It will be topped by a 137m tower.

The structure incorporates a ferry terminal that

will take visitors to a sculpture garden on Governor's Island. Gardens and a waterside promenade make the museum more a destination than mere building.

But it is unclear if the proposal is going to make it, as the museum still has to hurdle New York's perilous review process.

The exhibition – "Project for a New Guggenheim Museum in New York City," which includes a 3.7m-long, 1.5m-high model – is on show at the Guggenheim at Fifth Avenue and 89th Street. **bb**



UK The Systems department

Future Systems has designed a US\$65m Selfridges department store for Birmingham's notorious Bull Ring, a product of overzealous 1960s Brutalist planning. The fashionable London practice hopes that the 23,000sqm scheme will reinvent both the genre of the superstore and the image of the Bull Ring, as well as propel the practice into the global fast stream.

The building does not have any windows. A vast central atrium will filter natural light through its four floors, allowing the rippling facade – made of aluminium, stainless steel or ceramic disks – to be used as a decorative or advertising device. **am**

CANADA Disgrace in Montréal

Architects must be protected against bully clients

Provencher Roy et Associés (PRA), a Montréal-based practice, has been left more than US\$68,750 (C\$100,000) out of pocket because of a change of mind by Québec's provincial government real estate agency, Société Immobilière du Québec (SIQ).

Last year, Québec's SIQ named a 13-person professional jury to review anonymous proposals for a US\$148m expansion of Montréal's downtown Palais des Congrès. Three architects were invited to put forward proposals.

The jury unanimously chose PRA's proposal for its "quality of urban, architectural, functional and technical design". The problems arose when SIQ realised that the winning scheme came in at US\$148 million – excluding the cost of expropriating adjoining properties.

With no consultation period, the government set up a second round of the competition, with an entirely new selection committee. In the meantime, two key characteristics of the original true competition – its anonymity and confidentiality – were removed.

As a result of the second round the project was awarded to Saïa et Barbarese Architectes (SBA),

also of Montréal, whose scheme came in at an apparently more palatable US\$113 million. In the first round SBA's proposal was unanimously rejected by the jury.

Speaking to WA, Claude Provencher, who could not suppress his bitterness, said: "The government never explained to us why it made a second round with a different selection committee. That was it, period. But what can we do?"

What about suing the government to recover the firm's costs? "That's always a possibility, but we don't plan to do that. It's not an easy thing to sue the government. I've already spent more than a year and too much energy on that project. It's been awful for us, but I want to get past it. We have to live and work," he continued.

Provencher declined to specify how much his firm invested to compete in the selection process, but acknowledged "it was much more than US\$68,750 [C\$100,000]. It was a tremendous investment and a great shock".

Mario Saïa says: "We won on the quality of design and price." SBA began work in March. Completion is expected for June 2002. **aw am**

Note from the editors:

Please contact us if your practice has had similar experiences.

Fax: +44 20 7 560 4191

E-mail: adam_mornement@buildergroup.co.uk or nicola_turner@buildergroup.co.uk

wa international correspondents

Berlin

Ulf Meyer
ulmeyer@aol.com

Delhi

Arbind Gupta
manisha@indiaworld.co.in

Hong Kong

Ed Peters
edpeters@netvigitor.com

London

Adam Mornement
adam_mornement@
buildergroup.co.uk

New York

Bay Brown
baybrown@compuserve.com

Paris

Nicholas Harding
hardingnj@aol.com

Rio de Janeiro

Ricardo Antonio
ricantonio@osite.com.br

Sydney

Anne Susskind
susskind@fl.net.au

Tokyo

Denis Normile
dnormile@twics.com

Toronto

Albert Warson
awarson@interlog.com



Saïa et Barbarese Architectes won the competition for Montréal's Palais des Congrès at the second time of asking.

This month

Page 22

Rem Koolhaas has become the first Dutch architect to win the Pritzker Prize. "He's so in tune with the future," said the jury.

page 23

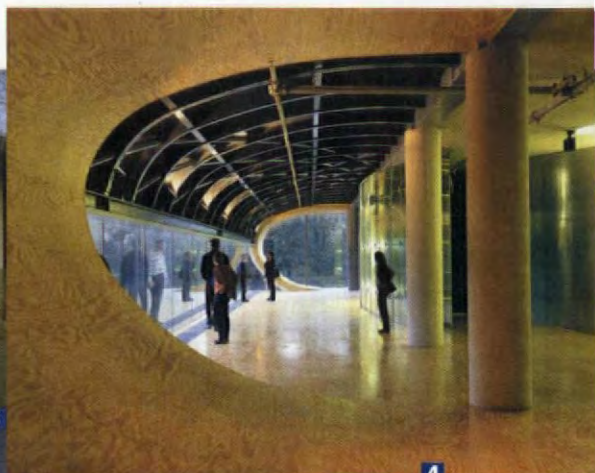
Peddie Thorp and Walker save face, and Sydney Harbour's East Circular Quay. But the debates rage on.

page 25

Pope John Paul III has approved beatification proceedings for Catalan maverick Antonio Gaudí. But did he die a martyr?



- 1 Kunsthall, Rotterdam, Netherlands (1992)
- 2 Nexus housing, Fukuoka, Japan (not complete)
- 3 Patio Villa, Rotterdam, Netherlands (1989)
- 4 Educatorium, Utrecht, Netherlands (1997)



- 5 6 Maison à Bordeaux, Bordeaux, France (1998)
- 7 Netherlands Dance Theatre, The Hague, Netherlands (1987)

ISRAEL Rem Koolhaas wins Pritzker 2000

Rem Koolhaas (56) has become the first Dutch winner of the US\$100,000 Pritzker Architecture Prize. The founder of the Office for Metropolitan Architecture (Rotterdam) picked up the award at a 29 May presentation at Jerusalem's Archaeological Park. He is the 22nd Pritzker Prize Laureate.

"Koolhaas is a generation-spanning talent, with a witty and iconoclastic take on the built environment. He is both innovator and commentator," said New York-based critic and jury member Ada Louise Huxtable. Thomas J Pritzker, president of the Hyatt Foundation, said: "It seems fitting that as we begin the new millennium, the jury should choose an architect that seems so in tune with the future."

Koolhaas made a relatively slow beginning to his career as a practising architect, making his name a theorist and teacher in the late 1970s. It's only in the last three years that he has become one of the world's most in-demand architects. Until then he was arguably better known as the author of *S, M, L, XL* (O10 Publishers, Rotterdam,

1996) and *Delirious New York – a Retroactive Manifesto for Manhattan* (Oxford University Press, New York, 1978).

His work has often sparked debate. Completed buildings include a private house in Bordeaux (*Time* magazine's "Best Design" of 1998); the Educatorium, a multi-functional building for the University of Utrecht; the masterplan and Grand Palais for Lille; and the Kunsthall restaurant, gallery and auditorium complex in his home town of Rotterdam.

Koolhaas is currently working on a housing development (Nexus Housing) in Fukuoka, Japan. The complex of 24 three-storey houses will be complete by the end of this year. The Dutch embassy in Berlin, also on site, may turn out to be his most revolutionary building to date. It is the realisation of a long-held dream – the multiple folds in a single level replaces the traditional stacking of storeys, and conventional internal uses are intermingled. Completion is anticipated for 2002.

He is also working on a major masterplanning scheme at Almere, the Netherlands, and on projects in South Korea, Portugal and the US. **am**

Web: www.pritzkerprize.com



JOHN GOLLINGS

AUSTRALIA Peddle, Thorp and Walker save face

Sydney's long-running East Circular Quay debate resolved... almost

Peddle Thorp and Walker (PTW), architect of Sydney's much-maligned East Circular Quay (ECQ) development (right of photograph above), has bounced right back. So much so that it has entered an element of the development – a grand colonnade at the base, its adjacent promenade and the rest of the “public domain” – for the Royal Australian Institute of Architects' awards.

Nicknamed the Toaster by its critics, ECQ comprises a wall of bulky buildings which blocks the view of the Opera House from Circular Quay, and seems to cut it off from the rest of the city, marooning it on Bennelong Point, although project architect Andrew Andersons has argued to the contrary.

Its centrepiece, the colonnade, is 7m high and 6m wide, made of heavy masonry in contrast with

the lighter steel and glass of the buildings above. The entry is one of 150 in New South Wales in the RAIA's annual awards, competing in the civic design category.

PTW, regarded for a time as a pariah, is once again being invited into prestigious design competitions, and NSW Premier, Bob Carr, has given ECQ his blessing. In fact, he thinks it's such a fine contribution to the city, echoing “the grandeur of Bologna and the Rue de Rivoli in Paris”, that he has urged local councils and developers to consider similar colonnades in main streets and shopping centres.

The real question is can the building and its base be viewed as separate entities? Can a part redeem the whole? Almost, says architect Brian Zulaikha, who says it's a “great space that gives something to the people of Sydney”. But architect Neville Gruzman says that while the colonnade is certainly good, “the buildings above and adjacent are about as bad a piece of architecture as you could find anywhere”.

Another perspective has been that a European colonnade is as out of place at East Circular Quay as the Paris Opera House would be on Bennelong Point, silhouetted against sun, sails and sea. The Opera House, so singularly Sydney, is now hidden by a facade of traditional Europe. **as**

displays, including a documentary film directed and narrated by Douglas, which focus on the natural richness of the area and the colourful personalities who have lived there, including Chopin and George Sand, the Empress Sissi, the Arch Duke of Austria, and poets Rubén Darío, José Luis Borges and Robert Graves.

Douglas himself summers nearby in the S'Estaca Estate, built by the Austrian Arch Duke in the last century. Douglas has invested US\$3.5m in the centre, and hopes to attract 80,000 visitors a year. **dc**

SPAIN Movie star in Mallorca

American actor Michael Douglas has financed and directed the creation of a mini theme park, or what he calls a “Theme House”, for the town of Valldemossa on the rugged north coast of Mallorca.

The Costa Nord Center consists of a traditional stone house and garden designed by Barcelona architect Dani Freixes. It houses a series of thematic

IN BRIEF

AUSTRALIA

Federation resignation

The project director for Federation Square – the controversial Melbourne development which has had one of its “shards”, or entry portals, scrapped by the Victorian government – has resigned in protest (*WA86* page 26). In a statement to Melbourne newspaper *The Age* Damien Bonnice said the pair of shards were a “central architectural, functional and urban design element of the project”. Scrapping of the eastern shard and the required redesign may mean the project does not meet its deadline of 10 May 2001.

GERMANY

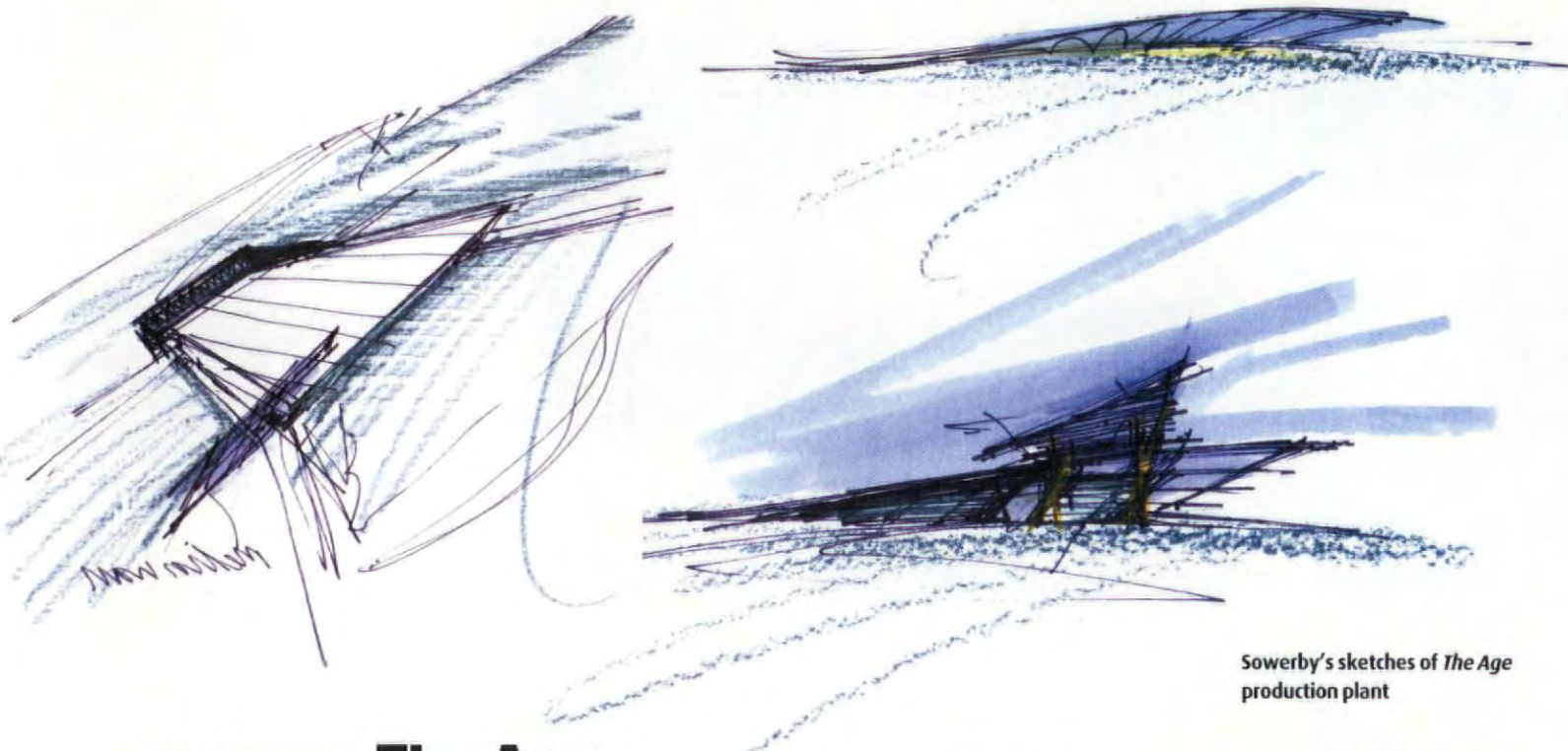
Roland Ernst convicted

One of Germany's leading developers, Roland Ernst (64), who poured billions of Deutsch Marks into the post-reunification construction, has been convicted of corruption and declared bankrupt. Several icons of new Berlin – such as the Galleries Lafayette department store by Jean Nouvel and Neues-Kranzler-Eck by Helmut Jahn – were developed by Ernst's company. Industry insiders were aware that Ernst's company “Terreno” was running short of money, but the betrayals and illegal tax cuts came as a surprise.

SPAIN

“I'm at the opera”

No mobile phones interrupted the inaugural performance of Puccini's *Turandot* at Barcelona's rebuilt Liceu Opera, thanks to a mobile phone blackout. Madrid inventor Francisco Sánchez devised and produced the signal-blocking system though his company Retemsa. The system functions only in the auditorium, so phones can be used in lobbies and corridors. Use of the system is restricted by Spanish law, but other venues in the country have applied to install it, including Madrid's Royal Opera and the Zarzuela Theatre.



Sowerby's sketches of *The Age* production plant

AUSTRALIA The Age of invention hits Melbourne

Italy-based Australian, Ken Sowerby, has unveiled his new production plant for Melbourne newspaper *The Age*.

Designed as a response to building in the information age, the production plant is a novel

approach to industrial, shed-type architecture. *The Age* plant is based on a series of sculpted enclosures, roofed with curved segments in two directions, and "sliced" from a third – when seen in plan. It features a huge gumleaf-shaped canopy over the press hall, balanced by a ten-storey sculptural sign, in the form of a rolled-up newspaper. Site clearance is under way near Tullamarine Airport.

Sowerby has developed something of a reputation in the world of publishing. Last year his

production building for *O Globo* in Rio de Janeiro was inaugurated by the president of Brazil. Built on a hill overlooking the Bay of Rio, it is the longest building of its type in the world. It was recently awarded a second prize in the national Italian architecture awards. Speaking to **W**, Sowerby explained that he fell into the specialism: "It's just word of mouth really."

Sowerby's equally innovative production plant for the *Des Moines Register*, in Iowa, opened in April. **am**



PAUL RAFTERY

FRANCE Nouvel asserts himself

For Jean Nouvel, his latest project, a retirement home in Rueil Malmaison to the west of Paris, "asserts itself" more than usual. It has also had more than its fair share of teething problems.

Nouvel was commissioned by the Fondation Cognac-Jay to build a US\$8.3m extension to, and refurbishment of, a 19th century mansion. His solution plays with the idea of symmetry. Speaking to **W** he said: "I think it represents [my work] well. Moreover, it corresponds to what I was working on a number of years ago, this theme of 'the double', in a project at Ker Jouano in Brittany."

The project – which reflects elements of the original building – has been beset by technical problems, such as the silver, plastic skin between clipped-on glass panels and layer of thermal insulation peeling away. **rs**

JOHN EDWARD LINDEN/ARCAID



SPAIN Gaudi – man or martyr

Pope John Paul III has approved beatification proceedings for fervent Catholic Antonio Gaudí (1852-1926). The Vatican has yet to set a date for the relevant tribunal that would make Gaudí the first architect Saint.

The Catalan architect fails to meet a number of criteria required for sainthood. The principle point of contention is that Gaudí did not die a martyr. He was run over by a tram – and was dressed so shabbily, rumour has it, that four taxis refused to take him to a hospital. Also, he performed no miracles, unless the ability to convince Barcelona's city planners to

build a hand-made Cathedral (the still incomplete Sagrada Família) falls into that category.

Church authorities are working on the miracles. An architect thinks Gaudí helped him to win a prize and a woman claims that she passed a kidney stone after praying to him. Contemporaries of Gaudí are being sought to vouch for his saintly qualities.

That the Vatican is taking the Gaudí case seriously is thanks to architect José Maria Almuzara, who has led a sanctification campaign since 1992. It is Almuzara's belief that Gaudí's extraordinary faith is manifest in the Sagrada Família. The cathedral is alleged to have inspired the conversion to Catholicism of Japanese sculptor Esturo Sotou. **am**



PRC On a Wing and a prayer in Hong Kong

Built to hold a congregation of 1,200 and a 200-strong choir, plus accompanying rock band, the Wing Kwong Pentecostal Church in Lok Fu, Kowloon, is one of the most striking buildings to appear in Hong Kong in living memory.

Designed by Dr Tao Ho, of Tao Ho Design Architects, the 8,000sqm, US\$11.6m church incorporates a shell-like chapel with six strips of stained glass across the roof, surmounted by four floors of offices and topped by a 98m bell tower.

The church, which started on site in July 1999, is due for completion by Christmas 2000. **ep**

CONTRACTS

AUSTRALIA

Making an entrance

Sydney firm Tonkin Zulaikha (TZ) has won a hotly contested bidding process to redesign the entrance to the National Gallery of Australia in Canberra. For over 20 years visitors have been directed through what the original architect, Col Madigan, intended as a service door. TZ beat seven firms, including the Cox Group and Denton Corker Marshall, to the contract.

FRANCE

La Défense's final tower

The final La Défense skyscraper will be designed by Kohn Pedersen Fox, with French practice Saubot-Rouit & Associés. The team will deliver the 143m, 34-storey CB16 by the end of 2003. US developer Tishman Speyer Properties also interviewed Helmut Jahn and Philip Johnson for the project.

THE NETHERLANDS

Rotterdam masterplan

Alsop & Störmer (A&S) has won the competition to masterplan a US\$1,300m, 20ha mixed-use district of Rotterdam around the central station. By 2005, it will be developed into a 10,000sqm integrated transport hub, with up to 25 buildings, including 200,000sqm of office space. The British architect beat Foster and Partners (London), local practice Office for Metropolitan Architecture, Barcelona-based MBM Arquitectos and US giant SOM.

US

Learning curve

Gwathmey Siegel & Associates has been selected for the redesign and expansion of the mid-Manhattan branch of the New York Public Library on Fifth Avenue, opposite the Beaux Arts main library. The project is estimated to cost US\$40-50m. Gwathmey was also responsible for the renovation of the former B Altman department store on 34th street into the library's industry and business division.

Dock therapy

Michael Wilford's Lowry Centre is the first in a new wave of lottery-funded waterfront regeneration projects across the UK. Is this trend for culture on the water purely a practical way of reviving the remains of Britain's maritime legacy, or is there a hidden agenda? **By Hugh Pearman.**



1



2



3



When the history of these strange times comes to be written, Britain's lottery-fuelled wave of cultural buildings around the year 2000 will very likely be seen in a different light. This was not a cultural building boom, it will be argued: this was a waterfront regeneration boom. Culture just happened to be the convenient excuse.

There are three vital ingredients in the mix. First, a poor part of town – redundant docks or wharves, usually – just across the water from a more affluent part of town. Second, build your new cultural complex in the poor bit. It makes sense, because land values there will be incredibly low, the site may well be free, and the local planners will be so delighted at such an arrival that they'll raise virtually no objections. Finally, build a bridge across to the wealthy sector. The bridge is the really clever bit, because land value flows across it just as much as people. The end result is a perceptual and financial transformation: not only has a forgotten area suddenly become very prominent, but it has also become high-value.

Some call this the transforming power of art. In truth, a shopping centre would do the trick just as well. Indeed, until the advent of the lottery, shopping centres were usually the way former industrial areas of Britain were salvaged. But let's get back to the waterfront.

Look at Gateshead, Newcastle-upon-Tyne's neglected sister city.

A river divides them. Now a cultural quarter is being built on the impoverished Gateshead side, with a Wilkinson Eyre Architects-designed Millennium Bridge linking it to the Newcastle bank, with all its spending power. The cultural district includes the Baltic art gallery – converted from a rather impressive 1940s flourmill – by architects Ellis Williams. This will later be joined by a music centre by Norman Foster.

That will be the same Norman Foster who, with engineer Ove Arup and sculptor Anthony Caro, designed the Millennium Bridge from London's new Tate Modern – see pages 48-55 – on Bankside in Southwark (a very poor borough) across the Thames to St Paul's Cathedral in the City of London (which, being the capital's financial district, is fabulously wealthy). Giles Gilbert Scott's power station, although vast and impressive, was curiously invisible until the magic wand of culture was waved over it. Now everybody knows about it, it has been adapted with great skill by architect Herzog and de Meuron, and Bankside has a buzz. Property values round about have rocketed. It's almost possible to believe in feng shui: you can almost see the money pouring across the bridge. The "golden pussycats" of the contemporary art world – those who bankroll the whole enterprise – would never previously have had a reason to go there.



4

PHOTOGRAPH: ANDREW CROWLEY

1 Bristol: Michael Hopkins' Wildscreen, one element of major waterfront regeneration scheme
2 Gateshead: will Wilkinson Eyre Architects' Millennium Bridge attract the people and property prices of Newcastle?
3 Hull: The Deep aquarium and marine museum by Terry Farrell. Is it too isolated to succeed?
4 Salford: Michael Wilford and Partners' US\$155m Lowry Centre is a classic combination of culture and commerce in the cause of regeneration

Consider too the lyric theatre and art gallery complex known as the Lowry in Salford – a US\$155m cultural development by Michael Wilford and Partners. Salford bears the same relationship to Manchester as Gateshead to Newcastle, or Southwark to the City. It is on the other side of what used to be the River Irwell until, in the 19th century, it became the head of the Manchester Ship Canal, an inland port. Once the docks fell into disuse, the usual dreary business-park uses began to advance across the area. But then the Lowry arrived. And with it a bridge across the water to the Manchester side.

On the Manchester side, work has already begun on Daniel Libeskind's Imperial War Museum of the North. Looming nearby is Manchester United's vast Old Trafford football ground. Not far away is the equally vast shopping mall of the Trafford Centre. And it is the developer of the Trafford Centre that has put up half the cost of the Imperial War Museum – and contributed heavily to the Lowry. Culture and commerce were never so intertwined in the cause of regeneration.

Next, go to Bristol. On the one side is the old, still affluent, merchant city. Then there's the water, and on the other side the abandoned docks. If you've read this far, you won't need me to tell you that the usual formula has been applied. The cultural complex

has been built in the docks, and a bridge flung across the divide to the old money. The culture takes the form of both Chris Wilkinson's interactive science museum, Explore, and Sir Michael Hopkins' natural history centre, Wildscreen. The bridge is by the sculptor Eilis O'Connell. The only missing part of the jigsaw is the concert hall. That was a design by Gunter Behnisch, cruelly abandoned by the Arts Council of England (see W484 pages 30-33). Without it, can Bristol's new cultural quarter achieve the critical mass of, say, the average large shopping mall?

Bankside will work, because it's London. Gateshead will probably work, because it is so central. Bristol, even without the concert hall, may work for similar reasons: the docks are very close in, and the area already has a Bankside-style buzz. The Lowry will take some time to get going, since it is so far out.

Other waterfront developments look more dicey. Hull's big project, the marine museum by Terry Farrell known as the Deep, is stuck out on the edge of nowhere, with a relatively small regional population to feed it. But I see Farrell's masterplan for the poor East Hull corridor involves several bridges linking it across the River Hull to the city centre. I think they need to build those bridges. Right now. **wa**

Hugh Pearman is architecture critic for *The Sunday Times*.



Finding a voice

Marco Goldschmied, of the Richard Rogers Partnership, is blowing away the cobwebs in the Royal Institute of British Architects. His dream is to de-mystify the role of the architect and celebrate the off-the-wall thinking that is the hallmark of British design. He spoke to Nicola Turner. Portrait by Frank Bauer.

The president of the Royal Institute of British Architects has done his homework. He recognises the opportunity of putting in a good word for the much-maligned institute, criticised for its fustiness and lack of direction, and arrives ready to defend his patch, and provide a prescription for its future health. Even before he sits down he's rattling off statistics on sustainability and the re-use of buildings. This president appears defensive and bullish in equal measure.

A youthful 50-something, Marco Goldschmied – one of four founding partners of the Richard Rogers Partnership in the 1970s – took up office in July 1999. He immediately made several significant pledges, including raising the governmental and public profile of the profession, reclaiming a central role for architects in the construction process and improving communication within and from the institute. He led a convincing campaign and many in the architectural community were delighted to welcome a maverick, high-profile personality into Portland Place, in the heart of London's West End. But a disgruntled few whinged of croneism. Goldschmied's partner Richard Rogers had been knighted a New Labour peer and had the ear of prime minister Tony Blair. With such an exclusive pedigree would Goldschmied appreciate grass roots concerns?

When we meet, nine months into his presidency, Goldschmied has already started to rid the RIBA of its exclusivity by fostering a creative alliance with the Victoria & Albert Museum. "We are beginning to take the sustainability agenda on board. This exhibition downstairs [London Living City] is certainly a model of that, and I'm hoping to run it at the V&A in the autumn. With our new partnership it's appropriate, and it'll attract a different audience. The RIBA is a great venue and location, but it doesn't have the critical mass of the whole museum nucleus of Exhibition Road."

The partnership takes the form of a new centre at the V&A to provide an international focus for architectural study and to unite the complementary collections – the RIBA's 600,000 architectural drawings and 400,000 photographs, and the V&A's 30,000 drawings – services and expertise. Further archives provide primary source material on British architecture back to the 17th century. The hope is that housing such a collection in a museum will make it more accessible, and increase awareness of the RIBA itself.

What does he make of the current government's stab at reinstating architecture in the political agenda? "The difficulty of course, is that architecture is such a big subject, and that's what attracted it to me personally when I was just 15... but the weakness of that is that it spans so many different government departments."

He seems hopeful that the first London mayor (not yet elected at the time of going to press) will address the issue of transport and public space. "Clearly this is the big issue. What proportion of non-public domain do we enter in a year? As a percentage it's probably about 1%, so the city is judged on its street life. The quality of the public spaces in London is mediocre to poor and yet generally the stock accommodation is a pretty high standard. Certainly the mayor will have the remit to do

Nobody knows what kind of monster [in the shape of the mayor] they're letting out of the box

something about this. He or she will be terrifyingly powerful, with a constituency of 7 million. Not even the prime minister has a constituency of more than 100,000. But nobody knows what kind of monster they're letting out of the box. What everybody with any sense knows, is that London can't go on as it is... At least the mayor will have the power to shame, and will be listened to and will be reported."

But the mayor will be focusing on London. What about the rest of the country and the representation of the profession? "I personally think the institute has a job to do here. But what is the role of an institute at the beginning of the 21st century? It must be as the voice of the profession. Members, I hope, will recognise that in the medium to long term that articulate intelligent voice of their institute is incredibly valuable. It may not produce jobs tomorrow, or more enlightened clients... but you have to have vision." Given that a presidential term is a mere two years, Goldschmied will have to be content with laying the foundations, probably taking little credit for the final results, when or if they take shape.

The most striking realisation of his first nine months in office is the pressure young architects are under – not surprising, given the ivory tower of the Richard Rogers Partnership. Clearly, they cannot expect to get the peach commissions, but Goldschmied has been shocked to find how hard it can be to get regular domestic work.

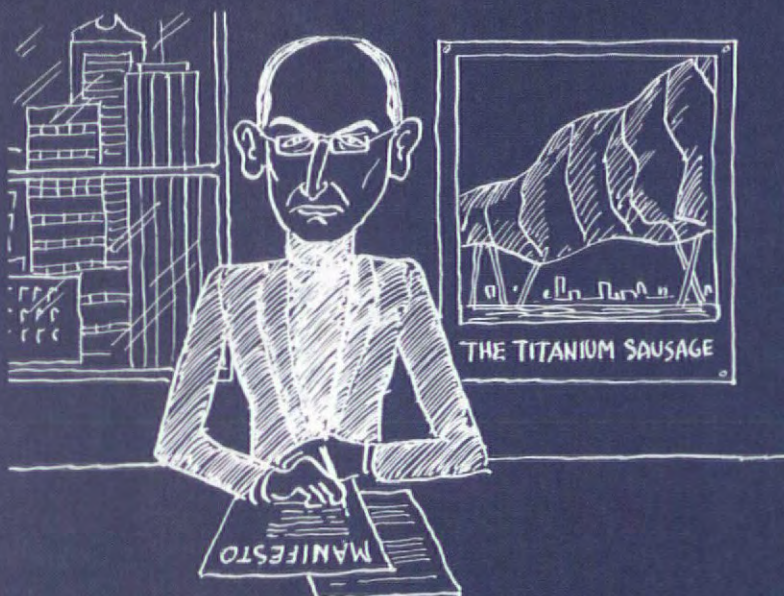
"If you go to the north side of Sydney, along the coast there are dozens of one-off private houses by young architects. The architecture is rich, diverse, clearly giving these architects opportunities... and the belief is that architecture is fun and normal. This is the norm in countries like Norway, Denmark, Holland, Australia, but here it's a posh thing. I've heard stories from Architecture Week [a festival of architectural lectures and visits for the public] of architects being told by potential clients that they've only dared call an architect because it's Architecture Week. They say: 'I'm terribly sorry but we thought we might as well.' He's thinking: 'I'd love to get this job', and the client's just assuming that the architect wouldn't really be interested in house extensions. There's a mismatch of perception. That's a really important thing for us to address."

I relate the story of the British architect who grumbled that the US architects in London appear to offer 70% marketing and 30% product, while the reverse might be said of their British counterparts. Is there something in this? "Yes, I suppose the biggest golden arch sells the most food. But I do think we too have exportable attributes. The Pompidou [which launched the careers of the Richard Rogers Partnership and Renzo Piano] was a fantastic piece of business for the Beaubourg district of Paris, because of the freshness of its design. I think we can offer this – not just in buildings, but in fashion, music, Formula 1 cars. I think it's the slightly anarchic, slightly off-the-wall thinking which is incredibly valuable. It comes out of nowhere – pure imagination. But the younger architects now just need the breaks to deliver it."

Architects across the UK are holding their breath in the hope that this president might, just might, be the one to make this happen. **wa**

The world architects

On the occasion of *World Architecture's* redesign, Adam Mornement takes a behind-the-facade glimpse at the four breeds of global architect. Any resemblance to architects alive or deceased is entirely coincidental. Cartoons by Louis Hellman.



The visionary

Practice name

The youthful recognition that architects might actually be able to learn something from the "other arts" often results in an acronym. The options are: clever/ironic (MUF, Arch.com, LAB Studios), or clever/anonymous (MVRDV, OMA, XYZ).

Age

30-45

Appearance

Wallpaper® chic – anything tight-fitting and black, with miniature glasses.

Hobby

Writing the manifesto.

Habitat

Lives and works in the same barely converted loft, usually in London, Berlin or New York.

Politics

"Repay Third World Debt."

Typical project

"The Titanium Sausage" – an ideas competition entry for a combined pedestrian, road and rail bridge in Dresden. (Highly commended).

Most likely to say

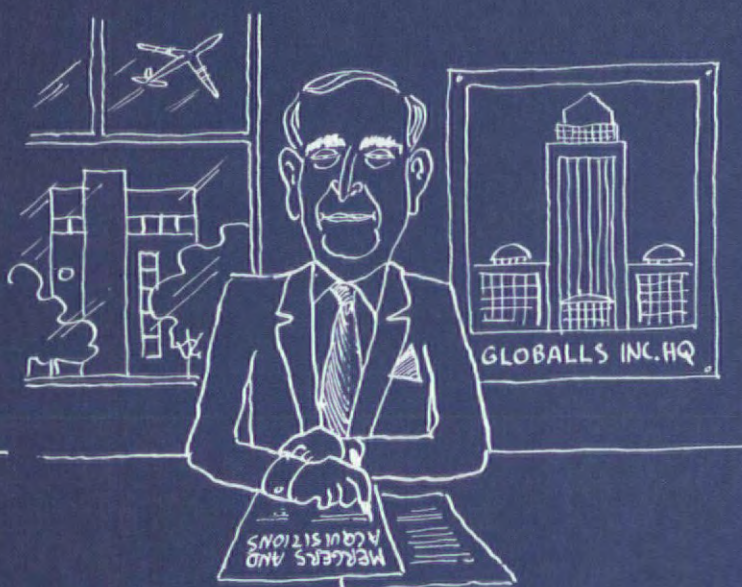
"Meanwhile, the homeless dream of autogestion continues to haunt the city streets."

Least likely to say

"I've always wanted to do a roll-out."

Best chance of taking the step up

Hoping one of those ideas competitions bears fruit.



The businessman

Practice name

Three-four letter acronym – no need to dabble with a time-honoured formula.

Age

60+

Appearance

Tailored suit, manicure and suntan.

Hobbies

International travel; big boat sailing.

Habitat

Opulent semi-detached in the 'burbs.

Politics

Republican/Conservative.

Typical project

Mixed-use masterplans; retail malls; corporate headquarters; airports.

Most likely to say

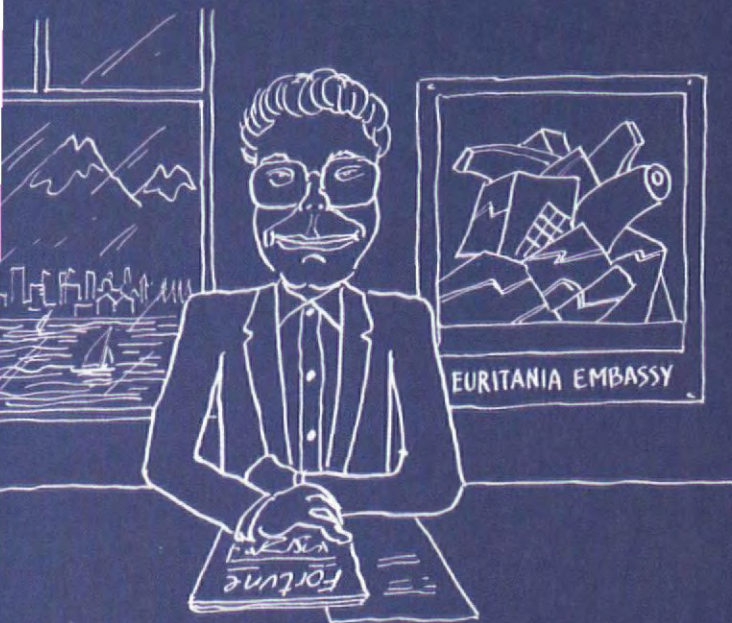
"We've never been afraid to experiment. Whether inter-practice focus groups, or global alliances, we'd be prepared to try anything if it was in the interest of the client."

Least likely to say

"I'm terrified of visiting Ronchamp. I'm sure I'd feel such an overwhelming sensation of inadequacy I may never build again."

Best chance of taking the step up

Acquiring the opposition.



The contender

Practice name

Me & Partners – a pragmatic balance between promoting the name of the dominant design partner, and acknowledging the contribution/presence of colleagues.

Age

45-65

Appearance

50% academic/50% business guru – black linen suit (no tie), gracefully greying hair and a subscription to *Fortune*.

Hobby

Playing the piano and making B-list celebrity appearances on the international conference circuit.

Habitat

Self-designed riverfront apartment, to reflect status – “I’m doing really rather nicely, thank you”. This breed is often found in Mittel-Europe (Germany, Switzerland, Austria).

Politics

Pro-globalisation; fashionably left of centre.

Typical project

Mid-rise corporate headquarters; an embassy; university campus masterplan.

Most likely to say

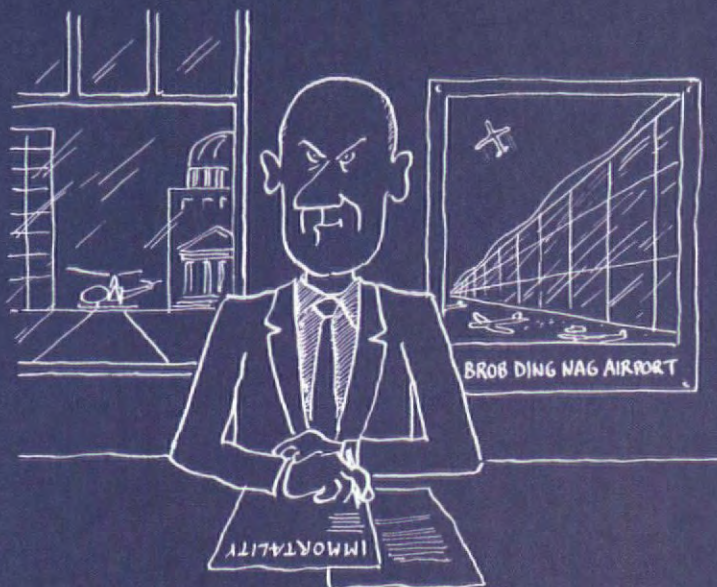
“You ain’t seen nothing yet.”

Least likely to say

“I feel I’ve come as far as I can.”

Best chance of taking the step up

The death of an Untouchable.



The untouchable

Practice name

Me, Me & Me – practice title dominated by the name of the founder and design protagonist. Hints of dynasty and dictatorship.

Age

60+

Appearance

Distinguished. An exclusively male bastion, the Untouchable is a wise and wealthy man. He will confirm his status as a driven genius by developing eccentric habits in his later years – distinctive hat, flying a helicopter ...

Hobby

Establishing an architecture school; flying a helicopter ...

Habitat

The White House – or similar.

Politics

“Have I been awarded the highest civil honour in my nation of origin yet?”

Typical project

The world’s largest airport, the world’s tallest building, the world’s most sculptural museum or a foundation for the world’s wealthiest man.

Most likely to say

“If I had another 15 years, I believe that my work could improve the lives of every single American.” (With thanks to Frank Lloyd Wright.)

Least likely to say

“You’re only as good as your last job.”

Best chance of taking the step up

Don’t be ridiculous.

Discipline counts

Like so many things in life, you get out of your personnel only as much as you put in. Dan Fox talks to three very different practices about in-house training for their designers. The aim, in all cases, is to mould a company man, or woman, without cramping creative skills. Whatever the firm's mission, interaction across all disciplines is the way to achieve it.

If you want a Gensler airport, don't hire Foster and Partners. If you want an Ove Arup bridge, then you'd steer clear of Dissing + Weitzling. The successful modern practice is also a clearly identifiable professional brand – suggesting a specific and unique approach to problem-solving and stylistics.

But it doesn't just happen this way. These firms immerse their employees in the ideals on which they are founded, whether it be the visionary manifesto of their founder or the margin-cravings of the shareholders. So how do they create their company men?

"It's not a science," says Scott Hollingsworth of Dissing+Weitzling. "We impart our design philosophy through the teambuilding process. We leave our titles at the door in the morning." The leading Danish practice, founded in 1971 by Arne Jacobsen, ensures that new personnel are immediately thrown in with experienced and senior employees. "Arne Jacobsen's design principles are all that binds us together. There's a D+W way of doing things, whether we're designing bridges or spectacles."

D+W makes a point of encouraging cross-fertilisation to ensure that all sections of the firm develop in tandem. "If we've got a Dutch graphic designer and a building project in Holland, we'll send him over to be part of that – a policy of interdependency ensures we develop relative approaches. We also hire the best architects, who tend to be idealists with our type of vision. They might be lousy CAD operators but what they've got in their head is beautiful."

The London office of Ove Arup, arguably the world's leading name in engineering, has just embarked on a formal programme of training sessions designed to get employees thinking outside their immediate specialisms. Arup, a company dispersed both by geography and discipline, sees itself as a purveyor of a distinct and unique service.

"The emphasis in global practice these days is on financial process. We recently found ourselves asking what we were really here for – we weren't thinking enough about design," says Bob Lang, associate director of the practice. "So we conceived special training sessions for our designers with between one and four years of experience. We set them light-hearted design exercises that are abstract in the broadest sense, involving light, sound and music – elements that would normally fall outside their own areas. We want to get them thinking wider and deeper, loosen them up a bit."

Groups of young Arup employees from all disciplines are taken

away for a weekend, to take part in modelling sessions, round-table discussions and crits, and to listen to talks from colleagues or guests from outside their field. Redesigning the Fender Stratocaster was one of the recent challenges set. "This broad cross-disciplinary thinking stems from the ideas of Ove Arup himself. That's the approach that makes us Ove Arup," says Lang.

On the West Coast of the US, Zimmer Gunsul Frasca Partnership, the world's 23rd largest firm, has established what it calls an adviser programme. Employees from different sections of the company are assigned partners, and they meet periodically to discuss their current projects and objectives. Director of architecture Ron Gronowski explains. "It's not a mentor-type relationship; partners tend to be of the similar age and experience. Our young designers are taught that you just can't divorce

creativity from profitability. We don't want them taking risks until they've earned the right to do so, but they can interpret our design philosophy in the most creative way possible. We want it to work like that right across the board, whatever type of building you specialise in."

At ZGF, the forces that create company men are omnipresent. "From the interview stage, we try to be sure that our designers will be able to match their personal goals to the goals of the firm. We run in-house continuing education where we might have a senior partner talking to younger staff members about their design ethos. And the mentoring happens on the job. It's an informal series of actions rather than a calculated programme." Or so he says.

"It's not about suppressing the individuality of employees," says John Arnold of *Best Practice* magazine. "It's about sustaining the individuality of the practice. Designers are designers – they don't stop coming up with good ideas just because they are taught to deal with briefs with specific priorities."

Arnold also feels that a carefully developed programme that encourages young designers to think out of the box, but within the confines of a prescribed structure, benefits them in ways that teaching of specific skills never can.

Consensus through learning is the common thread. That the mindset of the personnel reflects the painstakingly constructed public image of the modern design firm is more crucial than ever in today's increasingly specialised market. But it has always been the case that a client who goes to Ove Arup the practice wants to see some of Ove Arup the man in his transactions.

**It's not about
suppressing the
individuality of
employees...
It's about
sustaining the
individuality of
the practice**



1

Starting over

Amid Zimbabwe's atrocities and political upheaval Piet de Beer is surprised to find two projects setting a new architectural agenda in the capital, Harare.

Two recent projects by Architects Partnership of Harare set new standards in the besieged country of Zimbabwe. Resisting the temptation to go for glitz, often a characteristic of a third-world inferiority complex, Architects Partnership has harnessed local skills and materials to produce appropriately modest buildings which have breathed life into the architecture of the capital.

One such is the Pani-Jones House, the fortuitous result of a partnership between the architect, client and local craftsmen. The house is reminiscent of Australian Glen Murcutt's work, being spatially exciting and appropriate for its context and climate. Another is the lost-cost Mediathèque at Alliance Française, a small research facility which transformed the existing building using minimal means. Both projects exemplify appropriate and sustainable architecture in a country of limited resources.

The most remarkable thing about these two projects, however, is the context in which they have flourished. Architectural practice in Zimbabwe is very similar to the UK, but with unique characteristics and problems, the most significant of which is the tiny number of registered architects (110). A school of architecture was only established in Zimbabwe in 1998, and the extreme shortage of architectural skills is likely to continue for some time.

Established in 1894, Harare expanded rapidly in the 1950s, with the construction of many buildings in the International Style, most undistinguished but a few of high quality like Montgomerie and Oldfield's National Art Gallery and Harare City Library. The

economic stagnation of the UDI years ended with independence in 1980, when donor money flooded into the country. The immediate post-independence policy of low-rise, naturally lit and ventilated buildings with minimal imported content, gave way by the late 1980s to a preoccupation with grandiose architectural statements. Since about 1992, when the World Bank instigated the "Economic Structural Adjustment Programme", a large number of extremely lavish air-conditioned public and private sector projects have been constructed, replete with mirror-glass and polished granite facades and floors paved with ceramics imported from South Africa and Italy. The extravagance of the 1990s raised general expectations among the wider client body, where "imported, bigger and better" became in many cases the only criteria for development. The near collapse of the economy now being experienced will obviously dictate a correction to these rather naive attitudes.

There are of course exceptions, the most notable, perhaps, being Mick Pearce's Eastgate Centre in downtown Harare, which explored alternatives to the air-conditioned glass towers which now litter the city. Despite the many awards won by Pearce, his firm is now half the size and business is in the doldrums.

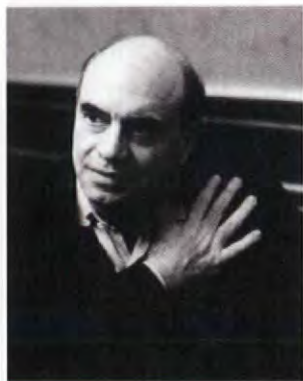
Since 1994, some South African firms have carried out work here for large institutional clients, usually in association with local practices. The new Harare international airport has been designed by Air Harbour Technologies in association with local architects and is the subject of considerable local speculation, the project having been awarded without tender to a consortium fronted by Mugabe's entrepreneur nephew, Leo Mugabe. The consortium has the title of "Hazy Investments". Need I say more? **wa**

Piet de Beer is editor of SA Architecture in Cape Town, South Africa.

1 The Pani-Jones House by Architects Partnership

Fuksas' good fight

Massimiliano Fuksas thinks architects are losing their grip on reality. His theme as director of the Venice Architecture Biennale, which opens this month, is "The City - Less Aesthetics, More Ethics". Dan Fox speaks to Fuksas, and looks at some responses to his impassioned plea for architects to start making a difference.



"It's time to leave research, theory and paper architecture behind - I want architects to address real problems," says Massimiliano Fuksas. As director of the 2000 Venice Architecture Biennale, the Rome architect has been given a platform from which to present the findings of his life's work.

He posits that even as cities grow faster than their social problems can be solved, architecture is becoming an insular profession; that the demise of social architecture means most city buildings are designed as investments; and that architects who place human values above market value are seen as mere sociological critics. "What do we do?" he asks.

"Build a small museum, large museum, centre for

peace? These are emblems, and testify to what could have been done but wasn't."

Fuksas is a veteran of numerous weighty cultural events, but this time, he's going all out to save the world. "With every building we can help. We can help fight water problems, pollution, we can even help to stop wars," he says. "But for the last 25 years, architects have not been engaging themselves in building for the future. There's a point break where architecture and urbanism meet, and we have to meet halfway."

So what is the Venice Architecture Biennale? And why is it such a good vehicle for the message? Fuksas' assault has many fronts. "The Biennale website has been online for a year," he says. "It's a democratic place where everybody can make a contribution. There's an online exhibition, and we held a 'virtual competition' called Cities in the Third Millennium. There were over 1,000 entries from famous professionals, students, all types of people." The site also features a discussion forum, citycams and videos.

Eighty-five practices have contributed to the exhibition proper, at Venice's Arsenale exhibition area, including Renzo Piano, Jean Nouvel, Dominique Perrault, Richard Rogers and Norman Foster. Many have produced designs especially. A large screen in the city centre will constantly display projected images of world megacities like Cairo and Calcutta, to give visitors a new perspective on the problems they face.

What happens after the biennale? As Fuksas' cause is too important to be abandoned after a year, a think-tank - which includes François Barré, British economist and Nobel Prize-winner Amartya Sen, Paul Virilio, Arata Isozaki, Hans Hollein, Jorge Glusberg and Korean architect Kyong Park - will periodically re-assess the problem. When the exhibition closes in 2001, the organisers aim to publish a Venice manifesto, in which architects will publicly accept responsibility for the future.

"Architects are not the only problem for the city, and architecture is not the only solution, but we can be part of a process of improvement," says Fuksas. Now is the time to take stock, re-assess architecture's role, and start to take the power back. He feels privileged to have been given this voice, but stresses that he would have spoken out anyway, with or without biennale platform. "I've been addressing these problems all my life and I always will. Yes, I see it as a fight, but as a fight to end fighting."

Venice Biennale 2000

1 Oosterhuis Associates - Salt Water Pavilion

The form of Salt Water Pavilion was determined entirely by computer. Kas Oosterhuis no longer accepts the "domination of platonic volumes: the simplistic geometry of cube, sphere, cube and cone as the basic elements of architecture". By leaving behind the conventional confines of structural form, occupants will, apparently, form truly independent and personal associations with the building. Suggestions so far have included a tadpole, a stranded whale and a stealth bomber.

Zaha Hadid - Centre for Contemporary Arts, Rome

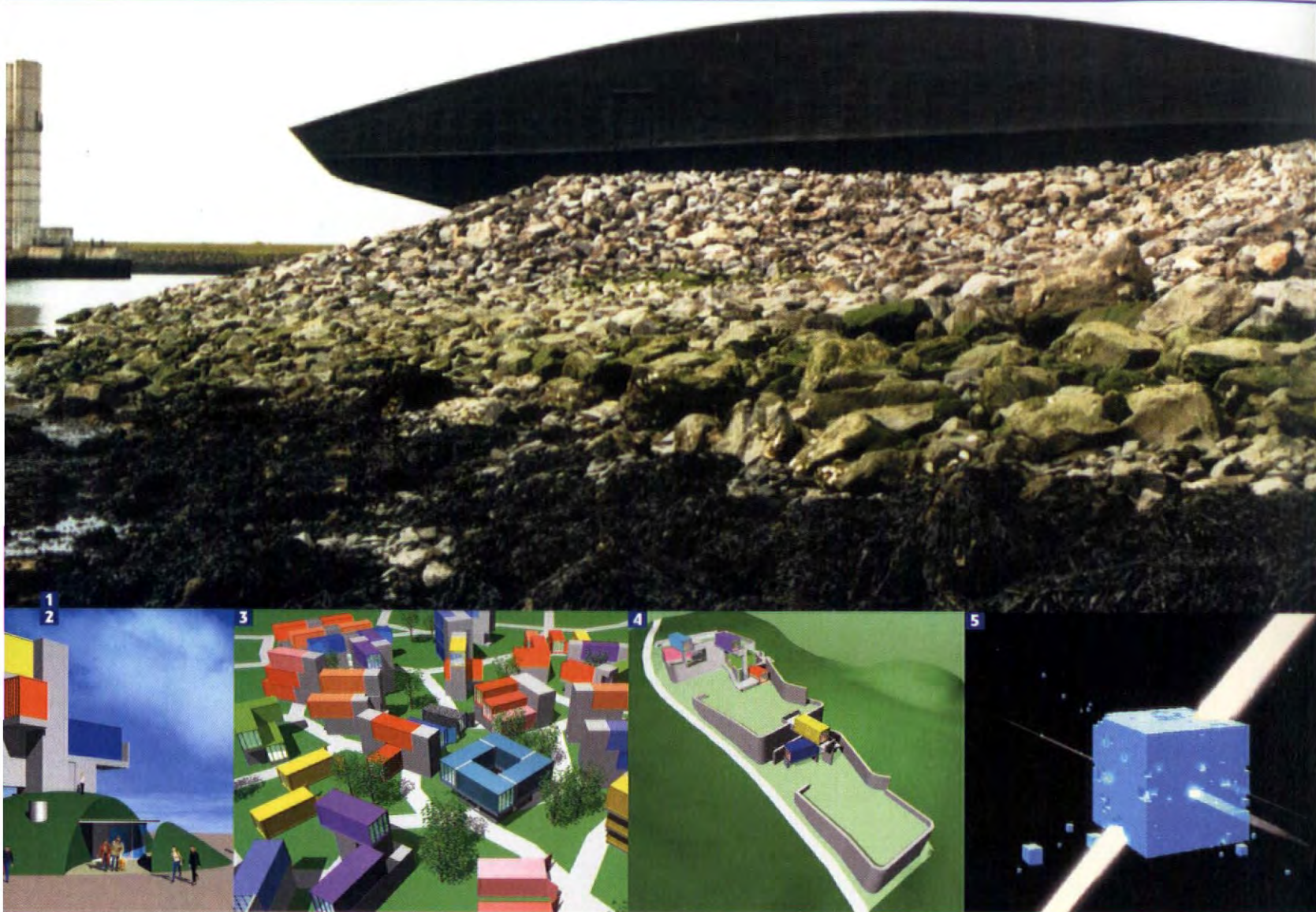
Much of Hadid's *raison de travail* is here - she challenges established ideas of display space (stages for art rather than spaces - complete with moveable sets) circulation (the campus is organised and navigated via directional drifts and distribution of densities rather than key points) and even walls (in search of "a contemporary spatiality"). And who'd have thought that hers would be one of the few proposals actually to be built.

Hitoshi Abe - Ichibancyou Arcade

Abe set up equipment to monitor movement of shoppers in a Tokyo mall. He recorded 50,000 people in five hours, to find a direct relationship between the physical environment and people's reactions to it. He is aiming to establish a method for more accurately predicting the behaviour of large numbers of people exposed to a given environment. The work continues.

Coop Himmelb(l)au - Like Sugar, White on White

Coop Himmelb(l)au's contribution includes one of the theses which made the practice's reputation - the programme for the development of Havana which featured in the recent "Havana Project - Architecture Again" travelling exhibition. The dramatic premise is that "Havana is about to be destroyed. Money versus idealism, liveliness and social progress. Money will succeed. Everything else will be defeated." Coop Himmelb(l)au



concludes that city-building does not exist, and that the city builds itself, white on white. You have to be there.

2 3 4 FOB Association – Container Project

FOB Association is a young Japanese practice specialising in housing. Noticing that many Asian housing developments are conceived as “minimum containment for maximum volume”, FOB decided the best resistance was no resistance, and came up with the Container Project. The principle involved retrofitting shipping containers (cheap and readily available) with kitchen and bathroom units, and combining volumes to make habitable units.

MVRDV – Metacity/Datatown

The up-and-coming Dutch masters feel that the term “global village” is no longer appropriate for the immeasurable web of inter-relationships thrown up by communications networks. The visionary Metacity is built on pure data, with no discernible topology or culture and a population of 1,500 per square kilometre. Before long, says MVRDV, we will need only data to survive.

Jesse Reiser and Nakana Umemoto – East River

Sci-Arc research fellows Reiser and Umemoto say that architecture has been devalued for 30 years, and it's time to reject the notion that Modernism is dead and start thinking about what it could become. Their masterplan for New York's East River area proposes a high-speed, vehicular artery, defining the limits of a new park. At the opposite extreme are proposed local zones where residents establish intimate and long-term uses of segments of the waterfront park.

5 Makoto Sei Watanabe – Induction Cities

Sun-God City's housing solution stands out: “First, we erect a large cubic structure to a prescribed height, filling the site to its limits. Then we cut tunnels in it so that sunlight reaches the back units. We do the same for all the other units without adequate access to sunlight. The result is a huge ‘porous cube’, a building with numerous voids.”

Diller + Scofidio – Media Space

Among several proposals from the fashionable New York firm is Media Space – Text Field. At the centre of a dense 100m artificial cloud, is a perfect glass box. The

floor and ceilings are speared by LED messages which emerge into focus and then disappear into the fog. Why? The idea is to create a technical equivalent to the natural sublimity of being engulfed in thick fog. Understanding of this condition will, say the pair, be essential in designing buildings solely for the transmission and propagation of Internet information.

Asymptote – Virtual Stock Exchange

US-based Asymptote Architecture's 3-Dimensional Trading Floor (3DTF), is a multidimensional real-time virtual reality environment, the first of its kind. Deployment of the 3DTF next to the trading floor could give personnel a deeper and more precise understanding of the many variables and complexities that unfold during trading sessions.

Information

The Venice Biennale, Cultural Corporation
7th International Exhibition of Architecture
San Marco, 1364/a Ca' Giustinian, 30124 Venice
Tel: +39 41 5218711
Fax: +39 41 5210038
Website: www.labiennaledivenezia.net

LECTURES, CONGRESSES AND CONFERENCES

ISRAEL

The Jerusalem Seminar in Architecture

Chaired by Daniel Libeskind, the seminar is themed "Reinventing Space: Beyond the Boundaries of the Twentieth Century". Charles Jencks and Robert A M Stern are among the lecturers. 11-14 June.

Tel: +972 2 5665107

Fax: +972 2 5610028

Web: www.jesemar.org.il

MALAYSIA

Asia Pacific Structural Engineering & Construction Conference

Congress with the theme of "The Construction Industry – The Challenges Ahead", and held in conjunction with building trade show Malbex. At the Palace of the Golden Horses, Kuala Lumpur, 13-15 September.

Contact: ASPEC 2000 Secretariat, Faculty of Civil Engineering, Universiti Teknologi Malaysia, 81310 UTM Skudai, Johor Bahru, Johor.
Tel: +60 7 55 76 160

Fax: +60 7 55 66 157

e-mail: aspec2000@fka.utm.my

Web: www.fka.utm.my/events/ASPEC2000

THE NETHERLANDS

Sustainable Building 2000

A weekend of presentations, lectures and workshops. In Maastricht, 22-25 October.

Contact: the organising committee SB2000, Ronald Rovers, Novem, PO Box 17, 6130 AA Sittard, The Netherlands.

Fax: +31 46 452 82 60

e-mail: SB2000@novem.nl

Web: www.novem.nl/sb2000

UK

City 2K+

Themed "Cities for the New Millennium", this is the revival of the annual RIBA conference – the first for 19 years. It will address topical UK issues of urban regeneration. At Michael Wilford and Partners' Lowry Centre, 7-9 July.

Contact: SAS Event Management, the Old George Brewery, Rolleston Street, Salisbury, SP1 1DX.

Tel: +44 1722 339811

Fax: +44 1722 331313

US

2000 Desert Practice Conference

The California chapter of the AIA's annual get together, focusing on "the business of practice", at which 500 local professionals are expected. At the Renaissance Esmeralda Resort, 17-19 November.

Contact: AIA California Council, 1303 J Street, Suite 200, Sacramento, CA 95814.

Tel: +1 916 448 9082

Fax: +1 916 442 5346

E-mail: mail@aiaacc.org

Web: www.aiaacc.org

US

SEX

Nothing to do with sex, although billed as a "fantasy competition about pleasure and power". Based on US ideas of architectural secession, calling for designs for public buildings in LA. Registration by 4 July, submissions by 1 October, top prize US\$25,000.

Contact: Court of Architecture, Box 281, Riverside, California 92502.

Tel: +1 323 295 8393

Fax: +1 323 295 8393

Web: www.frank.org

EXHIBITIONS

CANADA

Shaping the Great City: Modern Architecture in Central Europe, 1890-1937

Follows the development of the cities of Habsburg Central Europe, where Modernism evolved in some of most historically sensitive urban contexts in the world. At the Canadian Centre for Architecture, 1920 Baile Street, Montréal, Québec, Canada H3H 2S6, until 15 October.

Tel: +1 514 939 7026

Web: www.cca.qc.ca

FRANCE

Lost and found

Exhibition of British design put together by London practice MUF. At the arc en rêve centre d'architecture, Entrepot, 7 Rue Ferrere, F-3000 Bordeaux, 25 May - 3 September.

Tel: +33 5 56 52 78 36

Fax: +33 5 56 48 45 20

e-mail: info@arcenreve.com

Mutations

Seeks to recreate living in the city via "a hyper-dynamic installation of rapid-fire display that generates the vertigo of the contemporary city – its terrors and pleasures, its speed, its scale and exhilarating volatility". Opens autumn at the arc en rêve, as above.

Tel: +33 5 56 52 78 36

Fax: +33 5 56 48 45 20

e-mail: info@arcenreve.com

Web: www.arcenreve.com

UK

London Living City

Aims to change the way people look at and live in London, by suggesting environmentally friendly, practical

AUSTRIA: COMPETITION



Hangar House – Future Living by Ghahemani + Kohn

Future Vision Housing – Settings for Living

International ideas competition calling for blueprints for future living from young architects. Prize 20,000 Euros, deadline 31 July. Contact: Arkitektenforum, Bernaschekplatz 8, A-4040 Linz.

Tel: +43 732 711701

Fax: +43 732 711701

e-mail: aaf.ooe@net4you.co.at

ARCHITECTURE AND DESIGN COMPETITIONS

PUERTO RICO

Two-stage open competition organised by the Puerto Rican government. Calls for designs for the site of the Third Millennium Park from landscape architects, designers, engineers and architects. First stage entries are required by 16 June. The ultimate winner will scoop US\$50,000 and the contract to build with a US\$25 million construction budget.

Web: www.monumentcompetition.com

ITALY

The Ermanno Piano Scholarship

Award for a six-month internship with the Renzo Piano Building Workshop in Genoa with a US\$10,000 grant. Open to architects who graduated in 1999. CVs and samples of work should be submitted by 31 May.

Contact: Renzo Piano Workshop Foundation (ref 9th Ermanno Piano Scholarship), Via Rubens 29, 16158 Genoa, Italy.

Fax: +39 01 06 171 350

Web: www.rpwf.org

JESOLO, PROVINCE OF VENICE

Calling for new ideas to regenerate the town's Via Bafile, a historic street with a strong tourist trade. Top prize is US\$22,000, entries by 1 July.

Contact: Comune di Jesolo, Ufficio Protocollo, Via San Antonio 14/a, 30016 Jesolo (VE).

Web: www.archeire.com/icn/archives

FINLAND: SYMPOSIUM



Alvar Aalto's Villa Mairea,
Noormarkku, 1939

Eighth International Alvar Aalto Symposium

The Alvar Aalto Symposium is an international architectural conference organised every three years in Jyväskylä to arouse debate about the artistic, social and technical problems of Modern architecture. This year's theme is "architecture in 2000", to encourage attendees to see the new millennium as a clean sheet for architecture and use the power of hindsight to identify the best doctrines of the last 1,000 years to create a new "ism" for the next.

This is the seventh symposium, whose themes have included modern architecture's relationship with tradition, popular culture and cultural values, and taking limited natural resources into account in contemporary architecture.

All discussion will be set against the backdrop of Aalto's body of work, and his ethical approach to dealing with architectural commissions. The programme will comprise keynote speeches, workshops and seminars over three days. The organiser is the Alvar Aalto Foundation, and 500 attendees are expected.

At the Alvar Aalto Museum, 11-13 August.

Contact: Alvar Aalto Museum, Alvar Aallon katu 7, 40101 Jyväskylä.

Tel: +358 14 62 48 11

Fax: +358 14 61 90 09

e-mail: mrjo.holma@jkl.fi

Internet: www.alvaraalto.fi

solutions for everyday living, and showing how they affect the global environment. It will show how architecture, technology and engineering can together produce sustainable environments. At the RIBA Architecture Gallery, London, until 9 July.

Tel: +44 20 7307 3699

US

Kahn's Modern Monuments

A presentation of drawings and models by Louis I Kahn for built and unbuilt projects. At the Museum of Modern Art, until August 22.

Tel: +1 212 708 9750

Fax: +1 212 708 9691

Web: www.moma.org

Ten Shades of Green

Organised by New York's Architectural League, looking at ten major environmentally sensitive projects.

Contact: the Architectural League at 457 Madison Avenue, New York 10022.

Tel: +1 212 753 1722

Fax: +1 212 486 9173

The White House in Miniature

Exploration of the refurbishment of the White House, through photographs, drawings, artefacts and a 18m-high model of the Executive Mansion. At the National Building Museum, Washington DC, until 17 September.

Contact: National Building Museum, 401 F Street NW, Washington DC 20001.

Tel: +1 202 272 2448

Fax: +1 202 272 2564

Web: www.nbm.org

TRADE SHOWS

BRAZIL

Construa 2000

Construction show to welcome European developers to the Mercosur market. 5 to 8 October, São Paulo.

Contact: Exponor Brasil, Av Angelica 2466 - Coni 154, Edifício Angelica Trade Centre 01228-200 São Paulo.

Tel: +55 11 3151 6444

Fax: +55 11 315 16444

e-mail: xponor.com.br

Web: www.exponor.com.br

GREECE

Infralymics Athens

Trade show and conference featuring all the sports facilities and

SAUDI ARABIA: TRADE SHOW



Saudi building: Frei Otto at Medina

Saudi Build 2000

International building and construction materials trade show. 29 October - 2 November.

Contact: Riyadh Exhibitions Company, PO Box 56010, Riyadh 11554.

Tel: +966 1 545 1448

Fax: +966 1 454 4846

e-mail: info@recexpo.com

infrastructure that an Olympic Games requires, in the run up to Athens' big moment in 2004. Athens, 11-15 October.

Contact: EKEP, 12th km. National Road, Athens - Lamia, 144 52 Athens.

Tel: +30 1 2846 006

Fax: +30 1 2829 089

PRC

Windowall

Window, wall door and roofing expo. At the China International Exhibition Centre, Beijing, 12-15 September.

Contact: Messe Frankfurt, Ludwig-Erhard Anlage 1, 60327 Frankfurt am Main, Germany.

Tel: +49 69 75 75 0

Fax: +49 69 75 75 64 33

e-mail: inf@messefrankfurt.com

Web: www.messefrankfurt.com

UK

Construct IT

Three-part exhibition and conference, comprising Construct IT (software), FM Expo (facilities management and services) and Securex (security systems). At Olympia in London, 19-21 September.

Contact: Miller Freeman UK, 630

Chiswick High Road, London W4 5BG.

Tel: +44 181 987 7703

Fax: +44 181 995 2788

Web: www.millerfreeman.com

US

AEC Systems 2000

The biggest CAD trade show in the world. In Washington DC, 6-8 June.

Contact: Show Management, AEC Systems International, 415 Eagleview Boulevard, Suite 106, Exton, PA 19341.

Tel: +1 800 451 1196

Fax: +1 610 458 7171

Web: www.aecsystems.com

NeoCon 2000

Chicago's world-renowned furniture and FM expo. At the Merchandise Mart in the World Trade Centre, June 12-14.

Contact: Merchandise Mart Properties, Suite 470 The Merchandise Mart, 200 World Trade Centre Chicago, Chicago, IL 60654.

Phone: +1 312 527 4141

Fax: +1 312 527 7782

Web: www.neocon00.com

SINGAPORE

Kitchen + Bath Plus 2000

The latest trends in equipment and accessories for kitchens and bathrooms. 24 to 26 October 2000.

Contact: Singapore International Convention and Exhibition Centre, 1 Raffles Boulevard, Suntec City, Singapore 039593.

Tel: +613 431 2293

Fax: +613 431 2268

Web: www.sicec.com



Moving on

By Ben van Berkel and Caroline Bos. UN Studio (Rotterdam). 850pp £34, US\$55 (paperback)

By Lucy Bullivant

Move, the latest book by Dutch architect Ben van Berkel and his partner Caroline Bos, is actually a trilogy comprising *Techniques* (220 pages), *Effects* (268 pages) and *Imagination* (310 pages), named

after what the authors feel are the main constituents of the architectural design process. Its declared *raison d'être* is to show the duo's most recent architectural projects and examine architects' new role amid technological, public and economic change, with the three parts linked by the thread of the redefinition of organisational structures. Handbook, manifesto, or both, *Move* certainly wants to be inclusive.

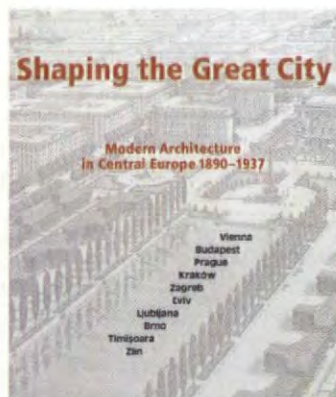
Architecture today depends on the written and spoken word of its practitioners for its cultural and operational justifications, to relay its identity in the world and its content. The Dutch have dominated today's architectural scene in this respect, creating a cluster of books (Koolhaas's *S, M, L, X, XL* and MVRDV's *FARMAX* being the most famous) and magazine articles which carve out their own position and construct a new architectural discourse. With *Move* van Berkel and Bos move towards both of these goals, rather than restricting themselves to a more narrowly promotional self-historicisation.

It's been six years since the duo published their last major publications, *Mobile Forces* (1994) and *Delinquent Visionaries* (1993): both successful attempts to offer valid critical responses to the new cultural and socio-economic problems affecting urban areas. Their attitude was that architecture and infrastructure needed to be seen if not as interchangeable, at least as part of the same practice. Intervening logically and coherently in an urban context relies not on a mimetic vision, but on an understanding of the wider logic of the urban sector.

Move's themes – the new role of the architect and techniques and their resolution – are compelling, and each book includes illuminating essays. Ultimately readers will judge the trilogy's success on *Effects*. *Move* doesn't save all for one book, but illustrates key projects across the trilogy under three further headings per book. *Techniques* considers the idea of the diagram, for instance, inspired by the Möbius strip in the section on the Möbius House, and the Erasmus Bridge in *Imagination* under the new concept of the architect. These appear to brand the projects, mostly usefully, with others remaining a bit more in need of explanation. The major Arnhem Central transport interchange masterplan appears beguilingly under "Nonorientable". Fortunately *Move* has a "personal dictionary" for clarity.

Move is also a manifesto for the duo's newly defined practice, now known as UN Studio (United Net), a network of specialists in architecture, urban development and infrastructure, supported by stylists and new media designers. The only gripe is that it's hard to find enough evidence of how the deeply collaborative design process stressed by UN Studio is carried out. However the active engagement demanded by *Move's* tripartite structure and incisive concepts gives a good impression of these original architects' desires to bring novel, goal-oriented and much needed cross-disciplinary methods to bear.

Lucy Bullivant is a London-based writer and curator with an exhibition and events consultancy



City central

Shaping the Great City – Modern Architecture in Central Europe 1890-1937. Edited by Eve Blau and Monika Platzer. Prestel Verlag, Munich. 272pp. Illustrated b&w throughout. £39.95, US\$65 C\$95 DM98 (hardcover)

By Dennis Sharp

"Space", "place", "form" and "idea" are the title page keywords of this

ambitious catalogue of a book on the growth and developments of ten Central European cities between 1890-1937, and their connection to the Modern movement. Produced to accompany the exhibition of the same name, the book is the result of a joint effort between Austrian Ministry of Culture, the CCA, Montreal and the Getty Research Institute. The terms are useful but, alas, indicate the rather ephemeral nature of a book that sets out to examine and elucidate city growth largely in aesthetic – or art-historical – and cultural terms, but without really providing coherent urban histories of the centres of the region under review.

It claims its secondary purpose is to examine how these places were given meaning in the 20th century through the diaspora of Modern Movement ideas in architecture and urban design, although the editors stress the architectural, economic and political divergence of each place.

The book is full of fairly familiar textual and illustrative material.

Familiar to many of those interested in Austria-Hungarian history will be the three major urban concepts derived from the region. These "ideas" are the theories of Sitte, the public housing programme of the Karl Marx Hof and the model industrial town of Zlin the home of Bata footwear.

The book is heavy on the great "places", like Vienna, Prague and Budapest with their strong social and governmental achievements and the significant role they played in the growth of Modern architecture. It is lightweight on the also-rans.

This is understandable, as the regional and political importance of the capitals has meant that exemplary records have been kept, while some of the smaller regional centres are less well documented and get shorter shrift: Ljubljana, Brno, Zlin and Timisoara are included, but Zlin rates only half a page. A pity, as the design of this unique rational, functional Modernist industrial town (subject of a definitive study in *Architectural Design* in 1952) derived from a mix of

Garnier's *cité industrielle* and Howard's arcadian garden city.

"Space" issues are ranged throughout the book, from the imagined worlds of Musil's toy city to the real architectural worlds created by innovative architects like Wagner, Loos Hoffmann, Lechner and Plecnik, all of whom contributed to the shaping of the modern cities under review. Nevertheless, the book never gets much further than being a rather idiosyncratic ragbag of knowledge bites, closing with snapshot of CIAM and its Central European offshoots and a list of architectural periodicals edited in the cities in question. This is all informative stuff, and provides a real incentive to get a copy of the book. It remains, however, an over-ambitious production that does not achieve the promise of its title pages.

Dennis Sharp, former executive editor of *W&A*, contributed the Eastern and Central Europe section to the new edition of Banister Fletcher's *History of Architecture*

Anarchy, anyone?

Non-Plan – Essays on Freedom Participation and Change in Modern Architecture and Urbanism.

Edited by Jonathan Hughes & Simon Sadler.

Architectural Press, Oxford. 244 pp. Illustrated b&w throughout. £24.99 US\$49.95 (paperback)

By Clair Enlow

Architects sometimes seem to be suffocating under the weight of responsibility. Planning and building in the public sector is subject to endless public process. Design teams study the habits of their clients and user groups with the intensity of scientists and create buildings with religious deference to the urban context or natural site. But it's hard to keep the faith, knowing that the homeless are everywhere and construction industry has more negative environmental impact than ever.

Take a walk on the wild side. Go back 30 years, when a small group of British writers set off flurry of architectural and urban design reappraisal and a flowering of imagination with a modest but radical proposal: stop planning.

The collected writings of *Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism* are loosely based on the publication of "Non-Plan" in the March 1969 issue of *New Society* focusing on the ultimate futility and suspicious aims of every large planning effort in the last century – from picturesque guidelines to urban zoning to mass housing projects. It would be easy to dismiss the content of the 19 essays in the book as anti-architecture. In fact, they offer a sketchy map of the historic pressures that led to a crisis in modern architecture – a crisis that continues in the form of many important and unresolved issues today.



The authors of this *Non Plan* tap deep connections other writers had already established between architecture and urbanism and the triple bogies of the New Left: government controls, economic disparities and cultural hegemonies. These connections, when crossed with 1960s euphoria, were expressed in widespread experiments in squatting and small anarchic communities, some of which are recounted in the book.

Loosely aligned against the forces of prescriptive Modernism and paternalistic bureaucracy, the voices of *Non Plan* have four refrains: freedom, flux, reality and responsiveness. There are demands for free-thinking practitioners and empowered self-builders; calls for flexibility and open-ended design for a fast-

changing world; tales of adventures with the opportunities and pleasures of technology and post-war mobility; and reminders of the gap between the abstractions of planning and the realities of peoples' lives. Many authors figuratively rip buildings from their foundations with reviews of the moveable structures of Buckminster Fuller, the fantasies of Archigram and PARASITE's shelter systems that enable homeless people to make use of waste heat.

Through their own essays and their selection of others, co-editors Jonathan Hughes and Simon Sadler trace the lineage of the Non-Plan theory back to the avant garde Situationist International, to the criticisms of a young group of architects called Team 10 at the 1959 conference of the International Congress of Modern Architecture, and even as far back as New England non-conformism. They remind us that the proposals of Non-Plan found their way into public policy and in the form of enterprise zones and community architecture, and a myriad of large and small measures of deregulation. They also fed the libertarian strains of the New Right.

The uneven and rambling collection of essays in the book contains some compelling reminders of how architecture, ideas and politics can mix with explosive potential. At the same time, they are oddly out of touch with two important movements traceable to the New Left: conservation and environmentalism. Together the two point to permanence in urbanism and architecture. In an ironic reversal of the Non-Plan challenge, architects from London to Seattle are once again faced with the unbearable responsibility of monuments – buildings affixed, however lightly, to the earth.

Clair Enlow is a writer, architecture critic and columnist for the *Seattle Daily Journal of Commerce*



Painful

Brasília by Panacea. Compact disk published by Caipirinha Music, New York, US. Distributed by Sire Records Group. US\$13. Order a copy on-line: www.caipirinha.com

by Adam Mornement

Tyrannical despots and Japanese cults in search of the last word in weapons of mass destruction need look no

further. Twenty minutes of Panacea's *Brasília* piped through Tokyo's metro would have them pleading for mercy.

Brasília is an aural interpretation of Oscar Niemeyer's magnum opus, through the medium of electronic music. For 75 minutes, German musician Panacea (literal translation: a remedy for all diseases or ills – please tell me this is a joke) reduces arguably the single greatest achievement by a living architect to a series of bleeps and random noises. Starting out with *Suicidal-1* and moving on to *Suicidal-2*, the capital of Brazil is portrayed as an unlistenable series of discordant noises – count the number of times you glance at the CD display screen to check it hasn't got stuck.

Where *Brasília* the city provokes a sense of awe and amazement, "Brasília" the musical provokes all the unwanted human sensations: fear,

anxiety and resentment. Yes, the literal application of the most brutal aspects of Modernist planning principles have brought about Brasília's reputation as soulless and inhuman. But give a city a chance. It is only 40 years old, and it isn't even complete. To celebrate its anniversary, Niemeyer has recently completed a new national theatre complex for the city.

Amazingly, *Brasília* isn't a one-off. In fact it's the fourth CD in Caipirinha's "Architettura" series, which explores the synergy between the man-made worlds of architecture and electronic music. Is this a valid quest? Well, no. Hula-hoops and aeroplanes are man-made, but nobody's tried to develop a synergy between them. A good thing too – don't go getting ideas Caipirinha.

Architecture is by definition the most static of art forms. Buildings do

not inspire an urge to jump up and down with excitement. And if *Brasília* is anything to go by, they don't inspire much in the way of melodic coherence either.

Architects and architecture critics are often criticised (quite rightly) for using willfully unintelligible vocabulary, but *Brasília* takes it to a new extreme. Maybe I'm just nowhere near clever enough to appreciate it.

The sleeve notes include a Niemeyer quote: "It is strange how the power of beauty makes us forget so much injustice". By the same token, it is bewildering how the forces of ugliness remind us of insults. How can anyone justify selling this for US\$13?

Adam Mornement is wa deputy editor



d line

Knud Holscher Industriel Design

Bathroom fittings
Cloakroom & wardrobe system
Handrail & balustrade system
Lever & pull handles
Signage system
Washroom & sanitary panels

Architectural Hardware

United Kingdom

Allgood plc

Tel: 020 7387 9951

Fax: 020 7380 1232

E-mail: dline@allgood.co.uk

Internet: www.allgood.co.uk

Eire

Architectural Hardware Ltd.

Tel: +353 1 453 6044

Fax: +353 1 453 6199

Handrail & Balustrade

United Kingdom

Handrail Design Ltd.

Tel: 01634 817 800

Fax: 01634 817 711

E-mail: info@handraildesign.co.uk

Internet: www.handraildesign.co.uk

Signs/Cloakroom & Wardrobe

d line™ uk ltd

Tel: 01844 299 305

Fax: 01844 299 310

E-mail: uk@dline.com

Worldwide

d line™ international as

E-mail: dline@dline.com

Internet: www.dline.com



Ten years ago, any idea of London as the ultimate world city would have been laughed out of town. Docklands' Canary Wharf development was a white elephant; the cultural infrastructure was a Victorian shambles and foreigners were not to be trusted. How times change.



ROBERT GRESHOFF PHOTOGRAPHY

1



2



DANIEL THISTLETHWAITE

- 1 Detail of Gensler's newest addition to Canary Wharf
- 2 Views across London – north west, south west and east
- 3 Inside Tate Modern, London's flagship cultural project by Herzog & de Meuron

44 From a fencing mask to Terry Farrell, read the real story behind London's biggest building boom for 50 years.

48 London's biggest hit, the Tate Modern, has been designed not by one of the many home-grown superstars, but by Swiss duo Herzog & de Meuron.

74 Where else but Canary Wharf would you find a mostly speculative development with work by Pelli, Foster, SOM, KPF, Starck and Nouvel?



RICHARD GLOVER/VIEW

3

city focus

london



London skyline Y2K

View south-west from the City

Battersea Power Station,
Giles Gilbert Scott (1937)

Shakespeare's Globe,
Pentagram Design (1997)

Tate Modern, Herzog
& de Meuron (2000)

Millennium Footbridge,
Foster and Partners/
Anthony Caro (2000)

Still swinging

Few countries have a level of mono-metropolitan bias to rival London's dominance of all things British. From banking to Brit-Art, almost all of the UK's eggs are in one basket. But what a basket.

By Adam Mornement.

Photographs by Daniel Thistlethwaite

You'd have to go back a long way to find the last time a series about the renovation of a disused power station made prime-time British TV. But this is exactly what happened in April, in the build-up to the opening of Herzog & de Meuron's Tate Modern (see pages 48-55). When two Swiss architects become headline news here, there must be something going on.

London is in the middle of its most concerted construction boom for 50 years. While provincial industries are swallowed up by German conglomerates, and rural poverty continues to rise, London remains immune to all known forces of destruction. Nothing can touch it.

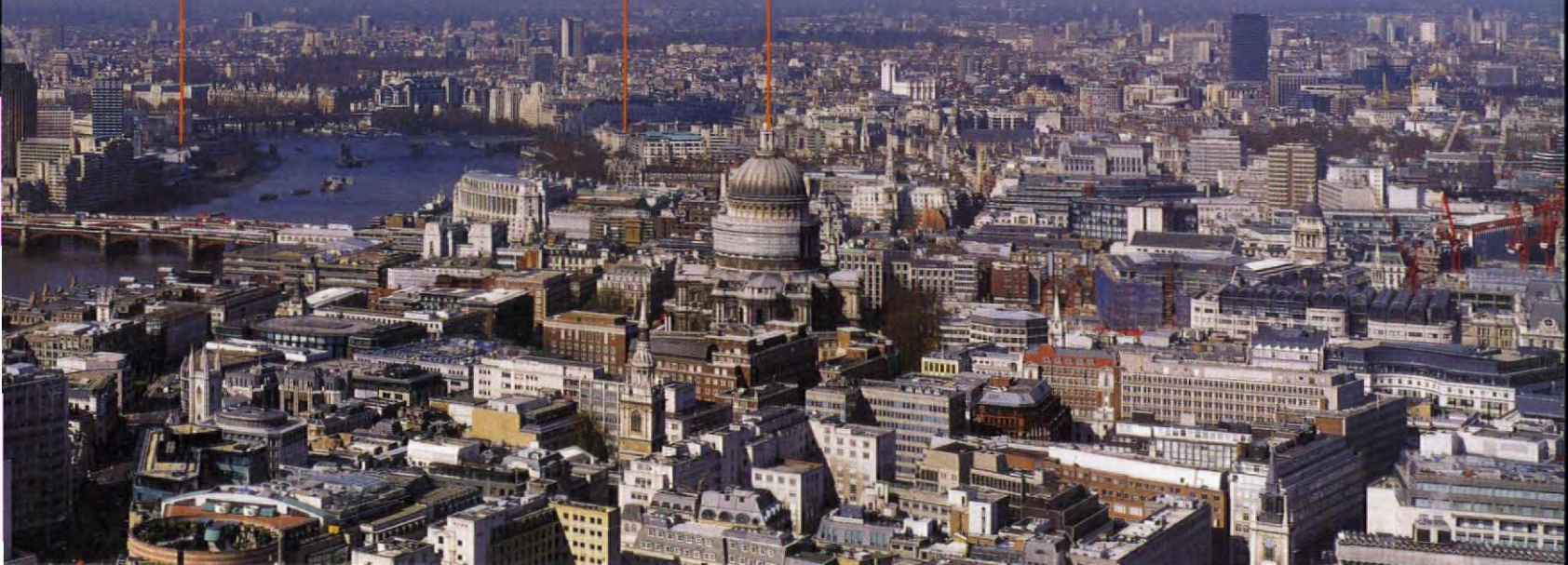
Last month's election of a city mayor – the final piece in Tony Blair's devolution of power throughout the UK – has granted London self-governance for the first time in its history. The national economy is, in general, going through a sustained period of growth, so the capital is naturally the first to feel the benefit. The majority of lottery-funded and millennium-related projects are taking shape, providing London's arts and entertainment infrastructure with a US\$9

Millennium Wheel, David Marks and Julia Barfield (2000)

South Bank Arts Centre, Rick Mather masterplan (2003)

Somerset House refurbishment, Dixon Jones (2000)

St Paul's Cathedral, Christopher Wren (1710)



City factfile, provided by Hanscomb

General London is the capital of Great Britain. It is in the south-east of England, on the River Thames. The total built area is 1,600 km².

Climate Average temperatures: winter 4.5°C, summer 16.5°C.

Annual rainfall 760 mm.

People and language Population 6.9 million, with an average density of 4,300/km². The majority is English and English-speaking, but London does have a diverse ethnic mix.

Local economy The local currency is the Pound Sterling (£), sub-divided into 100 Pence. Cost inflation is 3.5% per annum.

Telecommunications Dialling codes recently changed. The previous code for central London (0171) is now 0207. The outer London code (0181) is now 0208. Country code is +44.

Transport London is served internally by an extensive underground railways. International and internal air links are strong. Overland links to the continent have been enhanced by the Channel Tunnel.

billion boost. Indeed, London may well have a legitimate claim to the crown of the World's Capital of Culture.

London is a city perfectly positioned, and expertly equipped, to control an empire. Indeed, with varying degrees of success, that's what it's been doing for centuries.

From the mid-1700s, right up until 1941 when the US was invited to join the Allies' war effort (usurping Britain as the world's dominant nation in the process) London was the headquarters of the most far-reaching empire the world had ever seen. Acknowledging the far greater international influence of the US created a vacuum in London. Britain's shrinking empire, allied to an unaccustomed subsidiary role in the new world order, left the city with a bit-part role it was too big for. Over the past half century, it has evolved into the capital of a different type of empire.

Thanks largely to Britain's relatively consistent economic performance and highly regarded cultural output, as well as the city's accessibility, London has always had a global presence. But today, instead of being the epicentre of a far-flung colonial empire, London is one of a select breed of 21st

century world cities. Like New York, Tokyo and Hong Kong, it is a regional banking, transport and cultural headquarters. London is the regional capital of Europe. Which, given Britain's refusal to commit to the European Union, annual spats with neighbouring France and limited trade ties with Europe, is a role that requires an explanation.

The real story is that the US uses London as a stepping-stone into lucrative European markets. America is the reason Britain can maintain its disdainful relationship with Europe, while continuing to rule the roost. An astonishing 70% of inward investment into London comes from across the Atlantic. And architects are no exception. US designers have even built a commercial quarter for their corporate compatriots in London's Docklands (see pages 56-59).

Gensler, HOK, KPF, RTKL, SOM, Swanke Hayden Connell, among many others, all have European headquarters here. The city has the appeal of a national government desperate to maintain its "special relationship" with the US, a multicultural and multi-skilled workforce (over 300 languages are spoken daily in the city) and perceived kudos – for many



Millennium Dome,
Richard Rogers Partnership (1999)

ExCeL International Exhibition
Centre, Moxley Architects (2000)

1 Canada Square, Cesar
Pelli & Associates (1991)

Canary Wharf, Docklands, various
architects (1988 onwards)

people, London hasn't stopped swinging since the 1960s. But why would any architect with work in Greece or Poland find London a convenient place to work from? KPF's Lee Polisano and Roger Kallman of SOM agree that it is because London is seen by European clients as a neutral base. Polisano also believes that London has the greatest pool of creative talent.

But London isn't all about Americans. Nobody could ever accuse London of being one-dimensional.

"London's appeal [to tourists and foreign investors] should not be taken for granted," says Judith Salomon, executive director of London First and London First Centre, the last inward investment agency established in any European capital (1992). A financial capital has to offer a broad, high and safe quality of life. In this regard, London has rarely had it so good. Major developments by major architects are going up all over town, contributing to London's already impressive stock of residential, cultural and recreational options. If it's good enough for Madonna, Kevin Spacey and Britney Spears, it's good enough for pretty much anybody.

While Docklands, in the east, is London's unrivalled success story of the past ten years, other areas and sectors have also benefited from the positive construction climate. In the west, Terry Farrell & Partners is hard at work turning

Paddington Basin into a new commercial and residential development. With a recently installed 15-minute rail route to Heathrow, Europe's busiest airport, the area has a big future. Paddington has nothing to do with the lottery, or the millennium. It's just good old-fashioned speculative development, to the probable benefit of all concerned.

To the north-east, Stratford is well on the way to becoming London's first new transport hub for over 100 years. Already the terminus of the Jubilee Line underground extension, (see **wa77** pages 56-59), Stratford will become the through-route for the second Channel Tunnel rail link within ten years. Chris Wilkinson, of Wilkinson Eyre, made his name with the Stratford Market Depot super-shed. The practice completed the new Jubilee Line station last year.

It is in south London that the most startling changes are occurring. A look at the architects of the major projects on the south bank of the Thames is instructive. First, a little bit of Euro-chic with Herzog & de Meuron at the Tate Modern, then the slender elegance of Norman Foster and sculptor Anthony Caro's Millennium Footbridge, linking the Tate Modern to St Paul's Cathedral. Then comes Southwark Underground station (MacCormac Jamieson Prichard), a dose of homemade functionalism, followed up by the most surprising of all, Rick Mather's plan to overhaul the South Bank Arts Centre.

The construction industry, provided by Hanscomb

Outlook The total value of construction output in 1999 was at its highest since 1991. The capacity of the industry, still lower than 1989, approximately matches demand, which increased during the late 1990s. It is expected to rise a little during 2000. Industry inflation rates continue to improve. The 1999 rate was approximately 3% and the 2000 rate is projected to be between 1-3%.

Contractors, labour and materials A number of contractors operate nationally and internationally, such as BICC, Trafalgar House, Tarmac, AMEC, Bovis, Mowlem, Laing, Taylor Woodrow, HBG and Costain. Many smaller contractors operate on a regional basis. Obtaining building materials, labour and equipment is not a problem. Most public sector clients are governed by EU legislation to advertise projects for tender over a certain value. **Procurement** The industry has traditionally offered a bewildering



Site of Greater London Authority
Headquarters, Foster and Partners (2003)

London skyline Y2K
View east from the City

Tower of London,
architect unknown (1078)

Tower Bridge,
architect unknown (1894)

Mather, who completed the Dulwich Picture Gallery extension at the end of last year, is the first US architect (albeit based in the UK) to design a major arts project in London since Venturi Scott Brown's Sainsbury Wing of the National Gallery (1986). Since then, US architects had been pretty much categorised as being capable of high-end corporate services, but the other stuff was best left to the Europeans.

Mather's appointment and Foster's bridge – at last, England's most successful architect gets to make a significant mark on London – suggest a real sense of anything-goes confidence. After a career which has seen his most challenging work completed in the Far East, Foster is working on two of his most idiosyncratic buildings to date in London: the Greater London Headquarters (the Fencing Mask) and the Swiss Re headquarters (the Gherkin). At 180m high, the Gherkin will be London's third tallest building. London's refusal to condone the really tall, "look at me" skyscrapers popular in New York, Hong Kong and Tokyo, is another mark of its self-belief.

It is important to recognise that this is a boom time. Economies, like empires, rise and fall. If this does turn out to be the Chinese century, and the Americans have to devote attention to keeping the Chinese friendly, where would that

leave Britain? A belated entry into Europe is unlikely to be received with immediate warmth, neither by the British nor existing EU members.

Perhaps of more immediate concern is that lottery funds are running out. With only US\$290m to spend over the next five years, compared with several billion over the previous five, the Arts Council of England is unlikely to stretch to another opera house. Over the next few years we will find out whether London has come to use the lottery as a crutch, offering a superficial sheen of well being.

At the moment, this seems unlikely. London's architects and developers have been quick to cater for the needs of e-businesses. Also, British architects, an astonishing majority of whom are based in London, are already demonstrating the merits of adapting to US practice methodologies – speak the client's language and offer a multi-disciplinary package. Eight of Europe's 15 largest practices are British.

So, can any European city challenge its dominance? Probably not. London is an economy in its own right – at US\$267bn, it is larger than the GDPs of Norway, Poland and Greece. Such is its self-sufficiency that it isn't hard to envisage a day when the old empire has shrunk to such an extent that even its nerve centre wants independence. The Republic of London anybody? Stranger things have happened. **wa**

array of procurement methods and forms of contract. However, recent acts (the Construction Act of May 1998) and reports such as 1994's "Constructing the Team" (which advocates adjudication) and "Rethinking Construction" (focusing on delivering high standards with value for money) are beginning to have an impact. Under the traditional methods of construction which still dominate (Joint Contract Tribunal, Institute of Civil Engineers) the architect is retained as lead designer co-ordinating his work with the engineering disciplines. **Construction techniques** Office buildings typically use a structural steel frame with part-glazed, part-solid cladding infill. Upper floors will generally be of metal deck permanent framework with lightweight concrete topping. Internal partitions will be of masonry or metal studs with plasterboard. For industrial buildings, pre-fabricated structural steel frames are preferred, with metal sandwich panels for the roof and external walls.



Polite intervention

Until this year London had no major museum for contemporary art, nor anywhere capable of accommodating major international travelling exhibitions. Until, that is, Giles Gilbert Scott's 1947 Bankside power station was adapted by Swiss architect Herzog & de Meuron into the most high-profile of the city's burgeoning new cultural buildings.

Elaine Knutt reports.

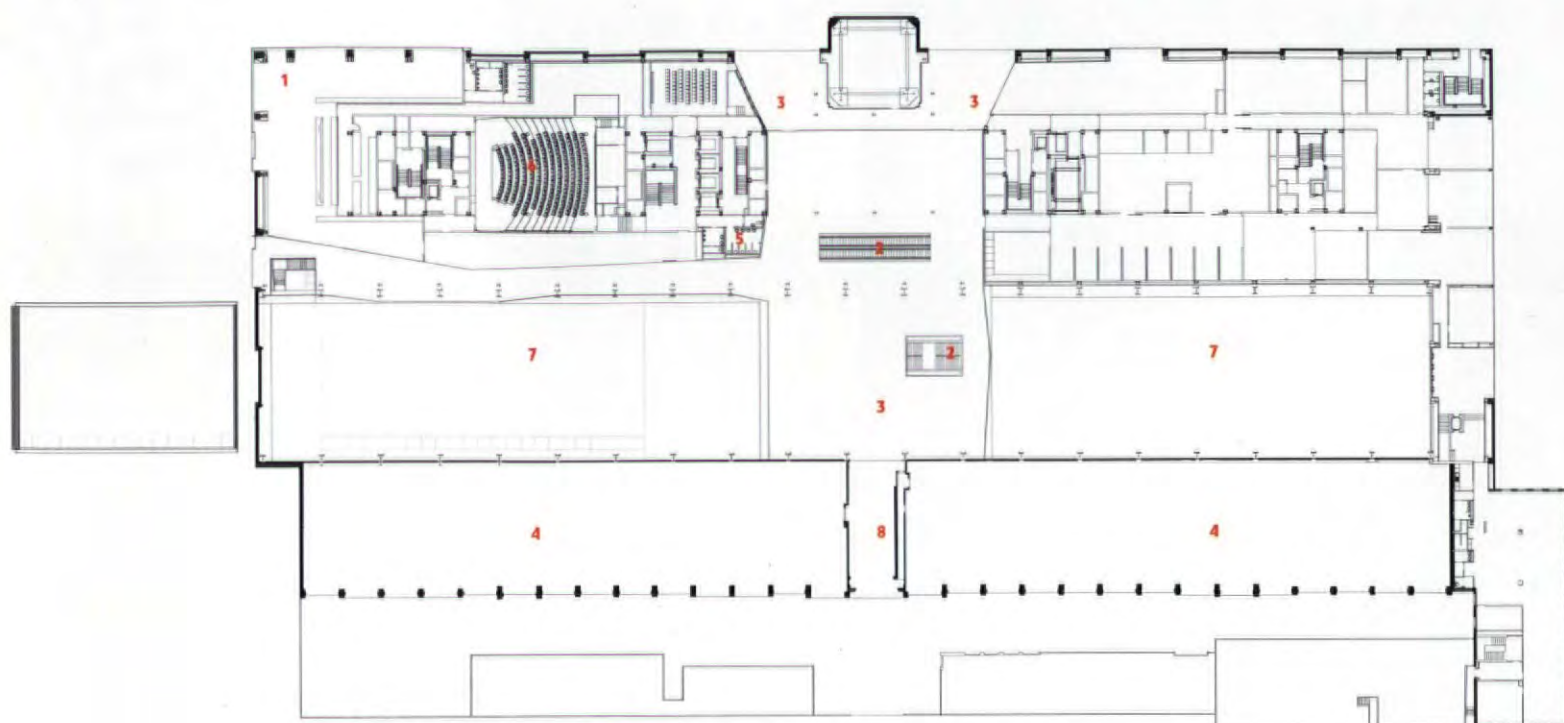
Photographs by Peter Cook/View.

How do you turn a power station into a modern art gallery?

Instead of an oppressive, oil-guzzling industrial inferno, you could have a light-filled chamber drawing its power from a rooftop "light beam". Instead of being a brooding presence from a bygone age, the building could be softened with landscaping, and turn an open face to visitors and to St Paul's Cathedral across the River Thames. The end product, instead of electricity, could be two million visitors a year energised by the soaring spaces and the art within.

This was the shared vision of the Tate Gallery and its architect Herzog & de Meuron, the little-known Swiss practice that won the 1994 design competition to convert Giles Gilbert Scott's 1947 Bankside power station on the river Thames. When National Lottery funding allowed the gallery to plan a new development that would release roughly half its collection from storage, the Tate trustees knew they were competing with Richard Meier's Getty Museum in Los Angeles or Frank Gehry's Bilbao Guggenheim. Tate Modern needed a building with a unique identity – it needed the power station's raw energy.

In the words of Tate director Sir Nicholas Serota, the US\$221m project was not about "creating another heritage monument, but appropriating the building for the 21st century". And Herzog & de Meuron was well-placed to do so: its record is of sympathetic interventions rather than flashy signature performances, and partner Jacques Herzog was known for collaborating with artists. Of the six practices shortlisted for the Tate commission, only Herzog &



Level 2 floor plan showing development for phase 1 to the north of the turbine hall only
All drawing ©2000 Herzog & de Meuron, Basel

Key

- 1 café/circulation
- 2 public vertical circulation
- 3 public areas
- 4 service/non-public areas
- 5 wcs
- 6 auditorium
- 7 turbine hall
- 8 south entrance

de Meuron and one other firm produced sketches that actually incorporated art works.

If power and art are to have a dialogue, they must be in contact with one another. And that's the issue at Tate Modern, where the gallery space is in effect housed in a new building within the gutted shell. Although the design works hard to build up a conversation between the gallery block and the original building – projecting windows knocked in the dividing wall give a view of the original proportions, a heavy steel staircase looks as if it could have been cast from the original boilers – the dialogue seems slightly too superficial.

The design makes the most of the soaring heights of the original turbine hall, transforming it into the building's 155m-long central street, which can be freely accessed up to 24 hours a day. The northern, riverside, portion of the building, which used to house the boilers, was entirely rebuilt with five new levels inserted for gallery space and a glass "light-beam" rooftop extension built above. With the gallery space concentrated in two blocks at either end of the boilerhouse, the central core consists of circulation space.

As visitors descend the ramp from the main entrance, which makes the most of the 35m ceiling height, they are blasted with Banksy's raw power. Inside, before they buy tickets for special exhibitions or browse in the Tate shop, eyes are drawn to strips of cantilevered bay windows protruding at different heights from the circulation areas. They are what Herzog calls the "crystallisations of

light", the new power sources which bring the gallery space into the turbine hall and vice versa.

Before choosing whether to go to the cafe and auditorium on level 2, via stairs or elevators, or the galleries on levels 3 and 4, via escalators, visitors encounter the circulation areas, conceived as relaxing "break-out spaces" in contrast to the more defined galleries. The ceilings are left unenclosed, allowing ideas and conversation to circulate, or, as Herzog puts it, to "breathe in the vertical dimension". The circulation areas also give visitors a dose of colour stimulation – the end-walls act as colour-coded billboards to help direct visitors round the building.

The gallery spaces themselves, in various size combinations from 11m x 23m to 7m x 8m, have been left deliberately unpolished. The white oak flooring has not been sealed or varnished, and will be left to pick up the greyish patina of two million visitor footfalls a year. Heavy-duty ventilation grilles – a nod to the building's industrial past – are set into the floor. The MDF walls, mostly 5.2m high with one double-height 12m gallery on level 3, touch the ceilings and floor without the finesse of skirting or coving.

As partner Harry Guggen explains, the back-to-basics philosophy gives the galleries a scale and character that owes nothing to the ubiquitous stripped-pine loft apartment. "If you seal the floor, it becomes something like plastic, a new material. And you don't expect it to be clean – it's not a domestic environment". He adds

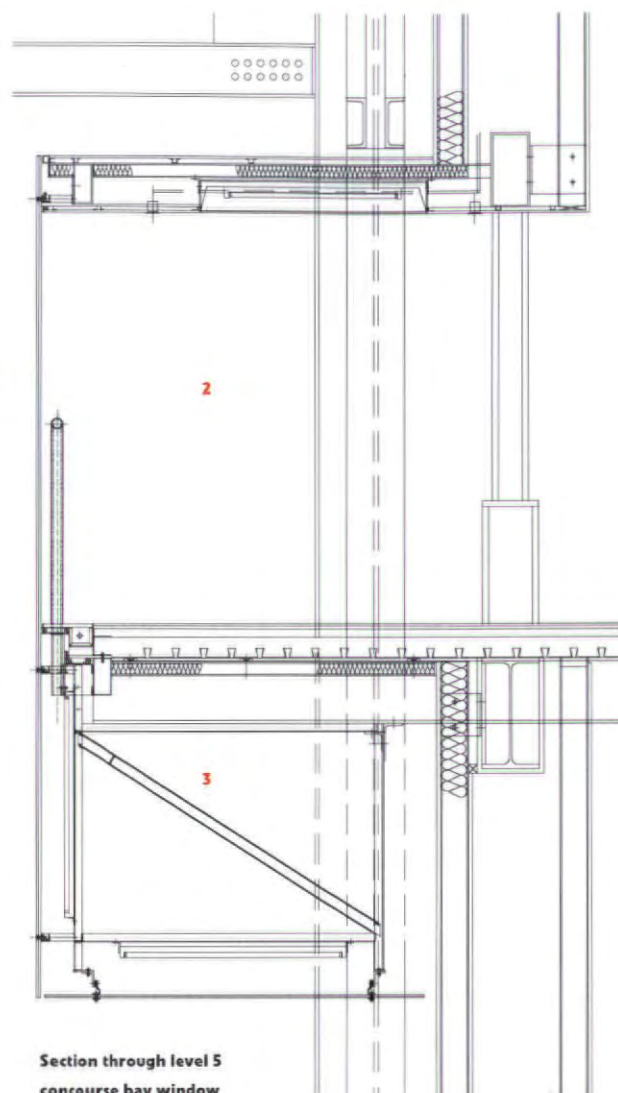
- 1 Giles Gilbert Scott's 1947 edifice has long been an icon on the south bank of the Thames
- 2 "Back-to-basics" styling. Concourse and galleries are lit by overhead light machines
- 3 Restaurant and bar facilities at the top of the building are fitted with furniture designed by the architects in collaboration with Jasper Morrison



2
3







Key to detailed section

- 1 turbine hall
- 2 concourse
- 3 non-environmental space

Section through level 5
concourse bay window

- 1 The turbine hall has been gutted to create a vast public entrance space, which will also be used for exhibiting. Elongated bay windows illuminate the space and intrigue the visitors

that the floor's workshop quality can enhance modern sculpture or floor installations. Equally, he argues that "skirting belongs to the living room, it has the wrong connotations".

This simplicity facilitates one of the gallery's cleverest features – its movable partitions. Peter Wilson, the Tate's director of buildings, is delighted with the re-usable studwork and throwaway MDF panels that allow entire walls to be repositioned in a matter of days. The same thinking has been applied to gallery access. Instead of the "endlessly high" doors on the curators' wish-list, Herzog & de Meuron designed the doors to a standard 2.5m, but with special panels above the bulkhead that can be easily removed to accommodate larger items.

The galleries on levels 3 and 4 are lit by overhead light machines, fitted flush with the plasterboard and specially designed by the architect in conjunction with Ove Arup Lighting. Each slim box contains four fluorescent tubes which allow an endless combination of lighting modes, from daylight simulation to colour washing the walls in pastel shades. The 12m gallery is also lit by Gilbert Scott's tall, narrow "cathedral" windows. Upstairs, the level 5 galleries – which have concrete floors for curatorial variety – are lit by the light beam above.

Elements such as the chunky cantilevered steel staircase, door



1



2

PHOTOGRAPH: RICHARD BRYANT / ARCAID

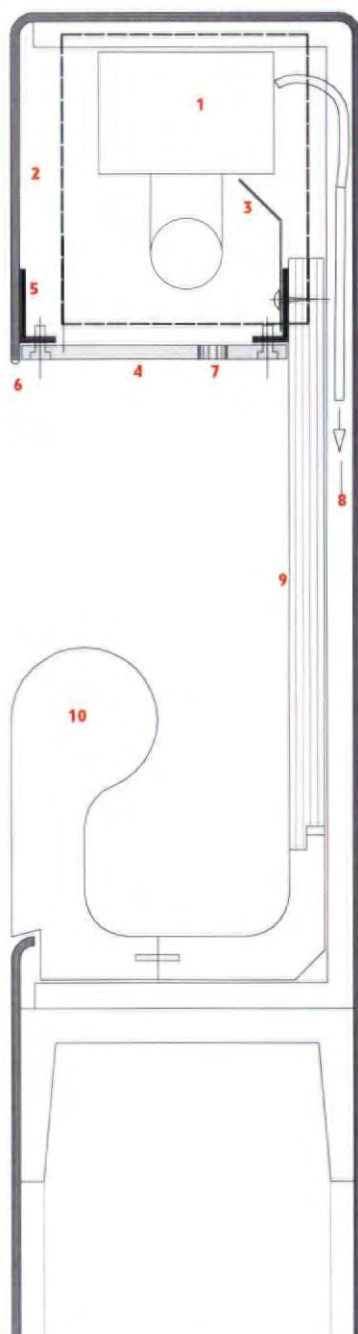
fittings and furniture give the Tate Modern the tactile quality of a truly hands-on interactive gallery. On the preview tour, visitors could be seen touching the black-stained oak banisters and oval oak benches with a simple enthusiasm the architects could be proud of. Squared-off sofas and angular cafe furniture – designed by Herzog & de Meuron in collaboration with Jasper Morrison in a collection to be marketed as “Tate” – are also elegantly inviting. An additional humorous touch is the domestic scale fireplace inserted at the base of the industrial chimney which soars above the galleries.

In attempting the conjuring trick of power into art, Herzog & de Meuron was in many respects unlucky with its raw material. The original diamond-patterned concrete and glass rooflights above the turbine hall had fallen victim to carbonation, and had to be

replaced with an unimposing double-pitched proprietary system. The tower itself had to be sealed off because of asbestos, while the budget did not stretch to the conversion of three underground oil storage tanks that could have made a gritty contrast to the conventional gallery space in the main building. But thanks to Giles Gilbert Scott, the Tate Modern is a ready-made architectural icon, a logo with the instant recognition factor of Gehry's Guggenheim. Thanks to Herzog & de Meuron, visitors will enjoy the Tate's collection in stimulating surroundings that refrain from competing with the works of art, and incorporate ingenious solutions to the problems of displaying them. Power into art has proved a successful equation that delivers the sum of the parts – but has not managed to exceed them. **wa**

1 One of the larger galleries is lit by Scott's cathedral-like windows

2 The chunky cantilevered staircases are bold and beautifully detailed (see drawing)



Key to handrail detail

- 1 single batten
- 2 white-painted interior surface
- 3 polished folded aluminium reflector screwed to plywood
- 4 5mm opal polycarbonate
- 5 steel angle welded to rear of balustrade cladding
- 6 cladding edge rounded smooth to project 2mm past polycarbonate
- 7 white polycarbonate diffuser strip
- 8 wiring route via void behind timber panel
- 9 oak-veneered plywood
- 10 oak handrail

Client

Tate Gallery Projects

Architect

Herzog & de Meuron

Jacques Herzog

Pierre de Meuron

Harry Guggler

Christine Binswanger

Executive architect

Sheppard Robson

Quantity surveyor

Davis Langdon & Everest

Project manager

Stanhope

Construction manager

Schal

Structural and services engineer

Ove Arup & Partners

London has gone museum mad

thanks in large part to the lottery. The pick of the bunch are listed below

Dulwich Picture Gallery

Architect: Rick Mather Architects

This south London gallery, designed by Sir John Soane in 1811, has undergone a US\$13m refurbishment. The new extension completes the quadrangle of buildings originally planned by Soane.

Funded by: Heritage Lottery Fund

Opened: last month

National Portrait Gallery

Architect: Dixon Jones

London's revamped portrait gallery now offers state-of-the-art facilities as well as breathtaking views of the capital from the roof top restaurant. The US\$26m development includes a new wing, a balcony gallery, lecture theatre and IT gallery.

Funded by: Heritage Lottery Fund

Opened: last month

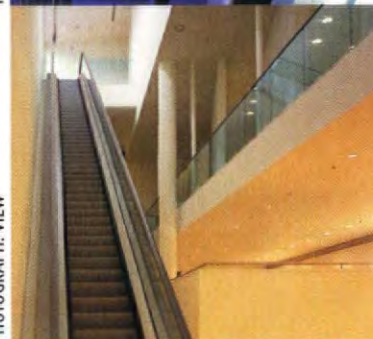


PHOTOGRAPH: ARCBUE

1 Detail of the Wellcome Wing at the Science Museum

2 Detail of National Portrait Gallery.

Escalators have been celebrated in recent cultural projects, instead of being hidden away



PHOTOGRAPH: VIEW

Science Museum Wellcome Wing

Architect: MacCormac Jamieson Prichard

The new 10,000sqm Wellcome Wing has increased the Science Museum's capacity by a third. It is now the world's leading centre for the presentation of contemporary science and technology.

Funded by: Heritage Lottery Fund & Wellcome Trust

Opening: this month

Somerset House

Architects: Dixon Jones/Donald Insall Associates (S House) Inskip + Jenkins (The Gilbert Collection)

The Courtauld Institute and galleries are already in Somerset House. Now Sir William Chambers' 18th-century work houses the Gilbert Collection of decorative arts and the Hermitage Rooms (for changing exhibitions from the State Hermitage Museum of St Petersburg). The river terrace has been transformed into a public promenade with a café, restaurant and shops.

Funded by: Heritage Lottery Fund

Opened: last month

Walking on water

In the late 1980s Olympia & York believed it could do for London what its World Financial Centre on Manhattan's riverfront had done for New York. It created Canary Wharf with the intention of providing high quality office space for financial groups which had been squeezed out of the City. From the start the scheme looked doomed, but a miraculous renaissance in the last couple of years has turned the tide. **By Nicola Turner.**

A few years ago most Londoners would have been able to tell you that Canary Wharf was miles out of the centre of town, in Docklands. Some could tell you that it had brought about the downfall of the Canadian Reichmann family's company Olympia & York when it hit the buffers in May 1992. Beyond that, most would have to admit they'd never been there, and could only visualise Cesar Pelli's signature tower, 1 Canada Square. Today, occupancy rates have hit 100% and visitors are pouring in, thanks in large part to the arrival of the long awaited Jubilee Line underground station (by Foster and Partners – see **wa77** pages 56-59) and the fact that it is en route to the notorious Millennium Dome in North Greenwich.

The development was the most tangible manifestation of Margaret Thatcher's capitalist dream; the architectural equivalent of the power-dressing yuppies of the mid-1980s. But only four years after the foundations were laid in 1988, the bubble burst, leaving behind a derelict wasteland of half-developed sites and bankrupt developers. →

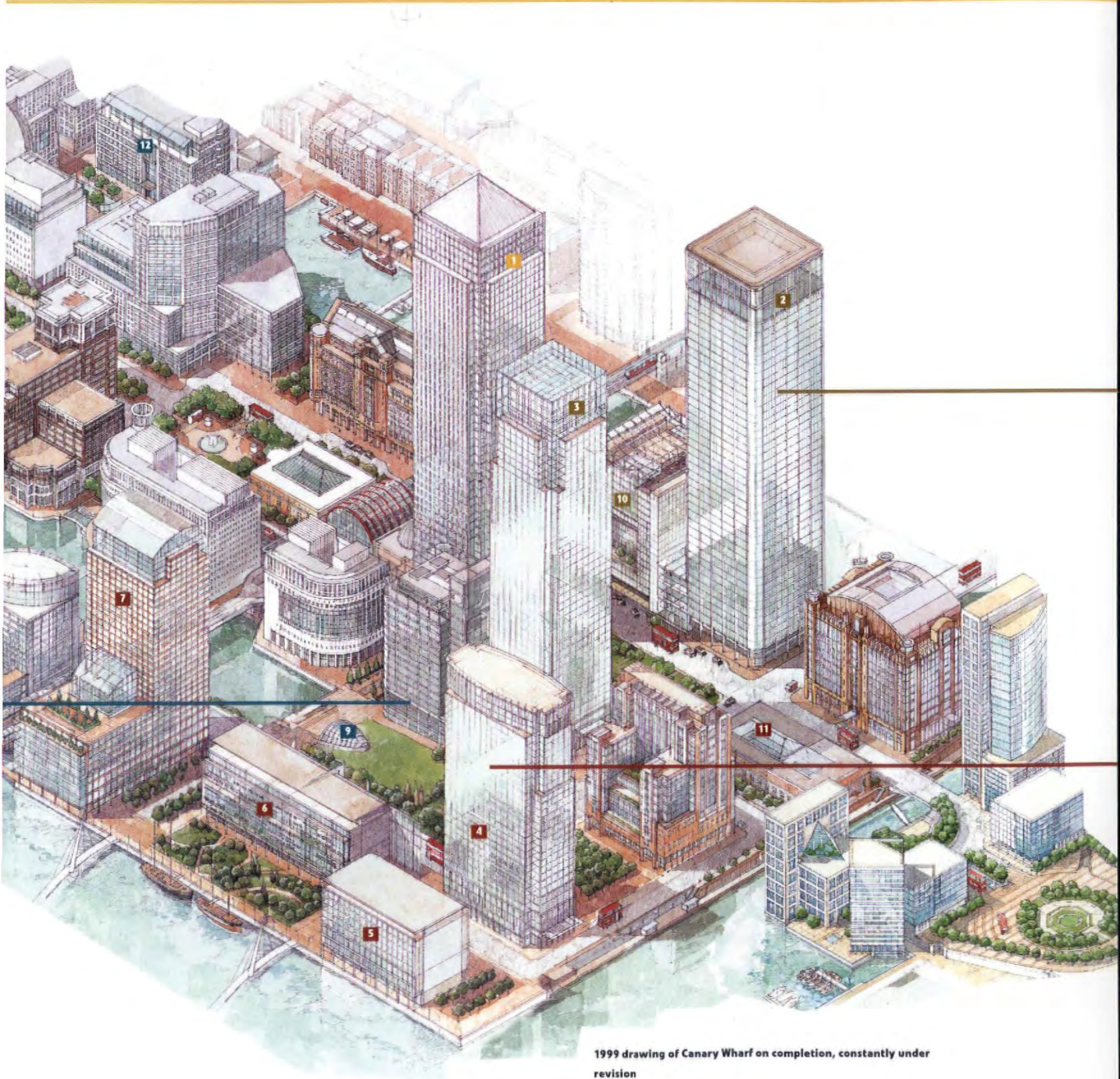


Recently completed projects

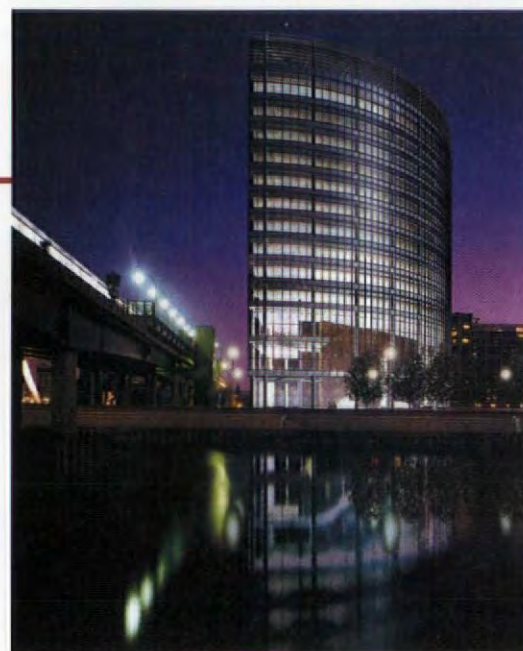
17 Columbus Courtyard (left) for Credit Suisse First Boston, by Gensler, makes full use of the waterfront to the north-east with a curved glass wall. The south and west elevations are faced in Brazilian granite (see detail page 42). The highest-profile building of 1999 was Foster and Partner's stumpy tower for Citibank at 33 Canada Square (far left and on drawing)

PHOTOGRAPHS: PETER MATTHEWS

- 1 Canada Square, Cesar Pelli (built)
- 2 8-16 Canada Square, Foster for HSBC (under construction)
- 3 33 Canada Square, Cesar Pelli (under construction)
- 4 5 6 7 8 Five sites for speculative development at Heron Quays
- 9 Fosters' Canary Wharf jubilee line station (built)
- 10 5 Canada Square by SOM (under construction - see over)
- 11 Site of future five storey retail complex
- 12 Gensler's CSFB building at 17 Columbus Courtyard (built)



1999 drawing of Canary Wharf on completion, constantly under revision



So what has contributed towards the sudden resurrection of this dead development? Radical improvement in infrastructure has brought 3 million people to within a one-hour commute of Canary Wharf. In addition, architects involved with various stages of the masterplanning, such as Skidmore, Owings & Merrill and Koetter Kim & Associates, have worked with the client, the Canary Wharf Group (still headed by Paul Reichmann), to introduce retail and services, as well as residential and entertainment facilities to the development. "This is no cookie-cutter

Canary Riverside

Boston/London firm Koetter Kim & Associates has been chief masterplanner and architect of the Canary Riverside development, the gateway from the river to Canary Wharf proper. The complex has introduced more than 300 apartments alongside the Four Seasons hotel (with a concept design by Philippe Starck). A humorous touch is the tomb-like health club, pictured to the left of the sales sign. Some retail has been introduced alongside new bars and restaurants. The development – in which CWG has a 20% stake (50% is held by Pidemco and 30% by Hotel Properties – both Singapore-based firms) – has contributed a sense of reality to the other-worldliness of the nearby commercial environment.

development," says John Pagano of CWG. True, all the major architects at Canary Wharf over the years – SOM, Koetter Kim, Kohn Pedersen Fox, Gensler and Cesar Pelli & Associates – concur that the level of detail and quality of construction at the wharf itself (and don't confuse this with some of the dross elsewhere in Docklands), is exemplary.

Many people refer to the cluster of financial services buildings as "Little America". "Perhaps they haven't been to America," quips SOM design director Adrian Smith. "They'd be very lucky to have a centre of this nature in the US. We're making tremendous mistakes in suburban America. Landscaping tries to pull it together, but there's so much chaos due to the lack of serious planning. This has

had serious planning." This is indicative of the strong tenant focus of the client, and its pledge to provide a stimulating environment alongside the best facilities – transport, retail, restaurants and services.

The landscaping of the individual gardens and courtyards – from the English square of Westferry Circus to the urban plaza of Cabot Square – has attracted almost as much attention as the buildings. Ultimately Jubilee Park, above and around the underground station will be filled with mature trees. So that the park could be extended, the elegant glass-encased building by Jean Nouvel (as shown in the drawing) has been passed over. The hope is that an equally

imaginative alternative will replace it, and that Nouvel will still be involved at Canary Wharf.

Buildings under construction

From the top of Pelli's tower you look down on the Millennium Dome. To your left rises the HSBC tower at 8-16 Canada Square, by Foster and Partners, and to your right, Pelli's 33 Canada Square, largely let to Citigroup. Behind HSBC SOM's 5 Canada Square (pictured far left) has just broken ground. The road in the foreground will be ripped up this summer to make way for another huge retail development. A blue cocked beret, in glass, by Ron Arad at the foot of the Pelli tower tops the most recent retail development below grade.

Cesar Pelli's tower has always been the Canary Wharf icon.

The image of the 244m silver sliver, a brash statement of self-confidence, was used mercilessly by the British press as a symbol of the early 1990s economic crash. Now, however, it symbolises hope and aspiration (and indeed houses the very newspapers that had been intent on burying it). It has become the touchstone for future developments, and although it stands head and shoulders above its

neighbours, by the end of 2001 it will be joined by at least one other Pelli tower (25 Canada Square, for Citigroup) and Foster and Partners' HSBC tower at 8-16 Canada Square.

Over the water, on land reclaimed from Heron Quays, plans are afoot for five parcels of land. This development clearly illustrates the brave yet considered approach of the client. It was the fact that the original tower had been built without signing up even one tenant that contributed to the catastrophic collapse of the early 1990s. On the surface, history would appear to be repeating itself. The majority of the planned new buildings are also speculative. The difference here is that the client has employed a number of architects to come up with alternative concept designs for each site to ensure that when a tenant is signed up an appropriate solution will be at hand.

Heron Quays

Alternative conceptual designs have been submitted for the five parcels of land on the reclaimed Heron Quays site (numbers 4-8 on key). All these buildings are speculative. The drawing shows the massing, but not the final designs. Recently, plans have developed to increase the size of the park and move the middle building (originally by Jean Nouvel) further towards the water's edge. Although Nouvel's building will now not be built he has not been discounted from further involvement at Canary Wharf. The architects still involved at Heron Quays include: KPF (concept design, left), SOM, Helmut/Jahn, Cesar Pelli & Associates (concept design far left).

The choice of architects throughout the phase 2 development, not just at Heron Quays, is also interesting. The Canary Wharf Group has harnessed the skills of the very best corporate design and urban planning firms, mentioned above, in tandem with big-name UK superstars like Foster and Terry Farrell (15 Westferry Circus), Jean Nouvel from France and American Richard Meier – who looks likely to build in front of the Pelli tower currently under construction. The late Aldo Rossi even had a finger in the pie in the early 1990s, and Philippe Starck designed the Four Seasons Hotel at Canary Riverside. It is CWG's policy to have a speculative building under construction at all times to satisfy the current need for office space. The demands on the architects are therefore even more onerous, as they try to

predict the likely use for their building.

Canary Wharf has a long way to go, but Reichmann is determined to see all phases completed by the time he retires at 75 (he is now 69). Developer and architects have demonstrated superhuman staying power. Whether or not you're a fan of shiny office blocks and manicured landscapes, you'd be hard pushed to claim you could do better. **wa**

THE VISTAWALL GROUP

BUTLER MANUFACTURING COMPANY



The Vistawall Group is committed to servicing the international marketplace by developing long-term relationships and supplying unequalled products and services to customers abroad. With a wide spectrum of products, Vistawall has the unique ability to offer a complete exterior package, including the most innovative curtainwalls, entrances, store fronts, windows, skylights and translucent systems available today.

Our single-source capabilities make us a preferred supplier of projects around the globe. A team of multilingual regional managers and staff use the latest communications technology to better service international customers quickly.

International Operations

803 Airport Road

Terrell, TX 75160

972-551-6101

Fax: 972-551-6186

e-mail: international@vistawall.com

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

Lea

is the new wood/aluminum window and door product range by Rosada, developed to meet the high standards of durability and low maintenance required by architects today.

Combined with a patented window system and an advanced technological assembly system, this new product offers

function and form that will last and last.

ROSADA

Rosada spa

Via Nazionale, 55 - 31010 Castello Roganzuolo (Treviso) Italy

Phone +39(438)260100 - Fax +39(438)260077

<http://www.rosada.it> ~ e-mail: rosada@tv.nettuno.it



While nearly every large community is based around a waterfront, beyond their common feature – built environment meets sea, river or lake – is a rich diversity. From icebound Finland to sun-drenched Kuwait, WA presents four new interpretations of an ancient architectural challenge.

sector

64 Massachusetts-based Cambridge Seven Associates has completed the Middle East's first aquarium and IMAX® theatre in Kuwait

70 It has a sauna, stands next to a frozen lake, and is dedicated to Sibelius. Where else could Hanny Tikka and Kimmo Lintula's concert hall be but Finland?

74 How do you design a public arts museum in a swamp? Such a challenge faced Thompson and Rose Architects

78 Kisho Kurokawa's design for Osaka's dock is the first step in the city's rebranding from centre of heavy industry to capital of culture and commerce

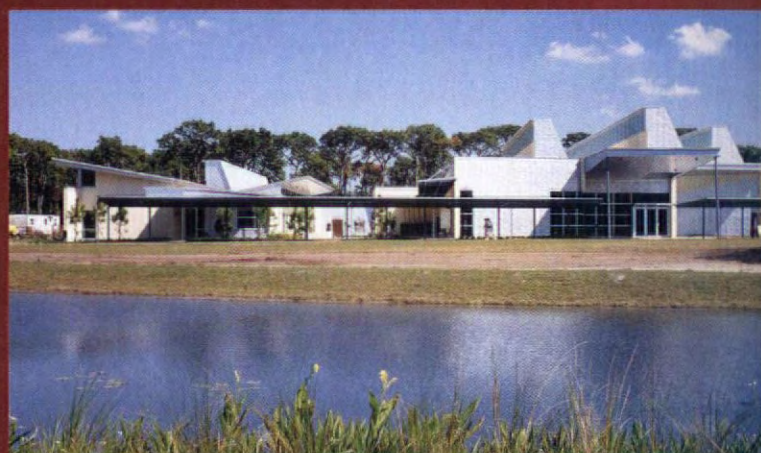


2

- 1 International Convention Centre, Japan
- 2 The Scientific Centre, Kuwait
- 3 Sibelius Concert Hall, Finland
- 4 Gulf Coast Arts Center, US



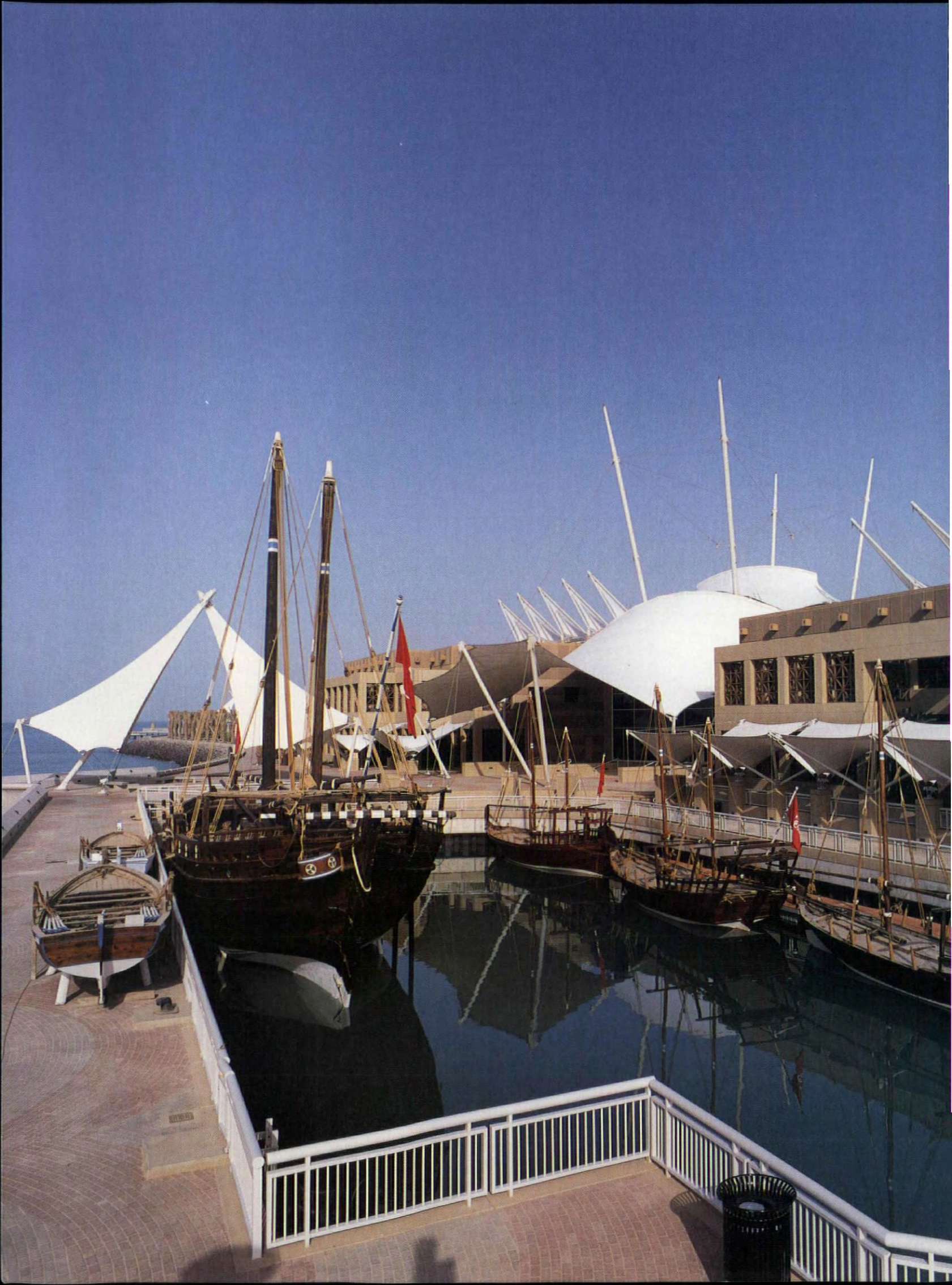
3



4

analysis

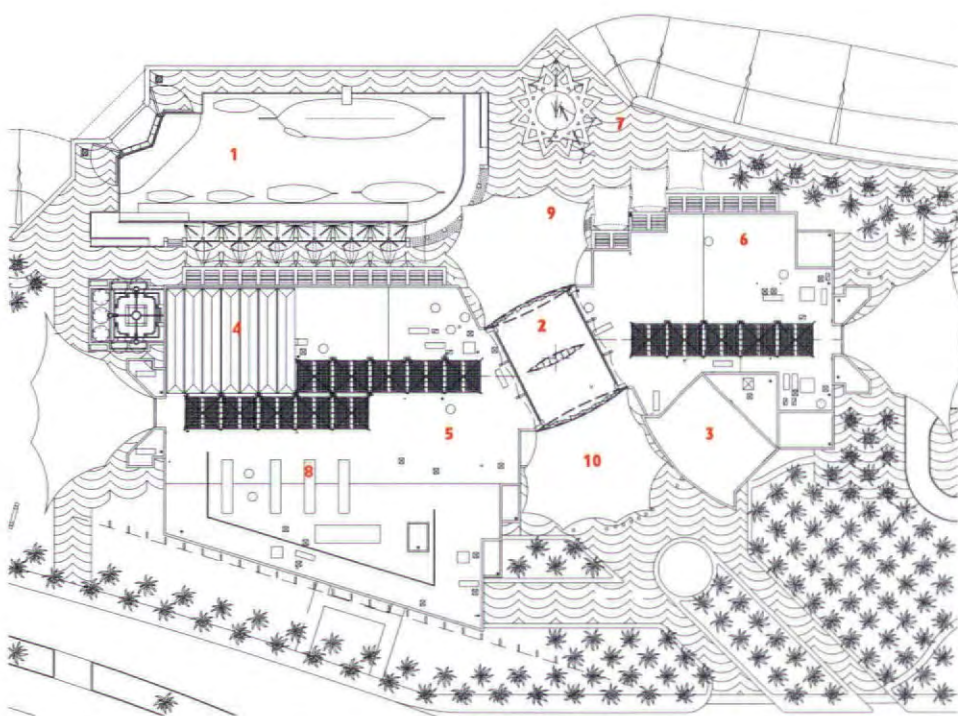
waterfronts



Aquamarina

Massachusetts-based waterfront specialist Cambridge Seven Associates has completed the Middle East's first aquarium and IMAX® theatre, blending the latest technology with Kuwait's aquatic heritage. **Claudia Farkas Al Rashoud reports.**

Photographs by Gusvato Ferrari



Key

- 1 dhow harbour
- 2 central court
- 3 IMAX® theatre
- 4 Discovery Place
- 5 aquarium
- 6 restaurant/
administration block
- 7 Harbour Plaza
- 8 desert and sea themed
exhibition areas
- 9 main entrance
- 10 VIP entrance

Commanding an open stretch of coastline on the Arabian Gulf, The Scientific Centre (TSC) is Kuwait's impressive new state-of-the-art waterfront learning facility. The first project of its kind anywhere in the Middle East, it combines an aquarium with a hands-on science museum and an IMAX® theatre to produce a unique three-in-one scientific, educational and entertainment complex.

Sponsored by the Kuwait Foundation for the Advancement of Sciences (KFAS), the ambitious project was initiated by the Amir of Kuwait, Sheikh Jaber Al Ahmed Al Jaber Al Sabah, chairman of KFAS. Mijbil Al Mutawa, project manager of TSC and client representative from KFAS, explains that TSC is a gift to the people of Kuwait from the non-profit KFAS, as part of its science and technology research.

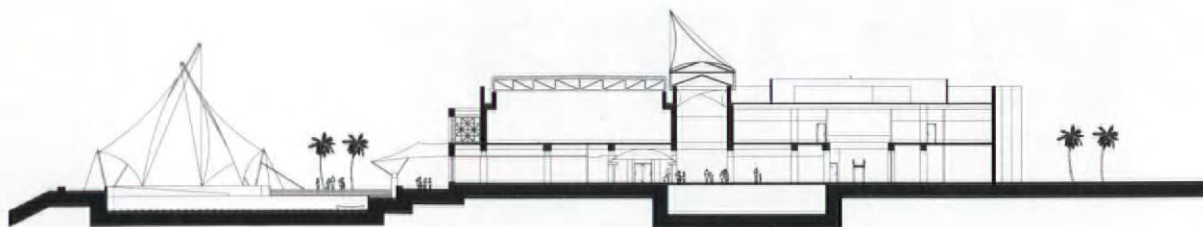
"The idea for the project stems from the absence of such facilities in the region. The initial plan dates back to 1989, a year before the Iraqi invasion of Kuwait. After liberation in 1991, the idea was revived, and in 1992 members of the KFAS board of directors went on a fact-finding tour of major aquariums around the world," says Al Mutawa.

The KFAS team found that the aquariums it most admired – including those in Osaka, Tennessee, and Baltimore – had all been

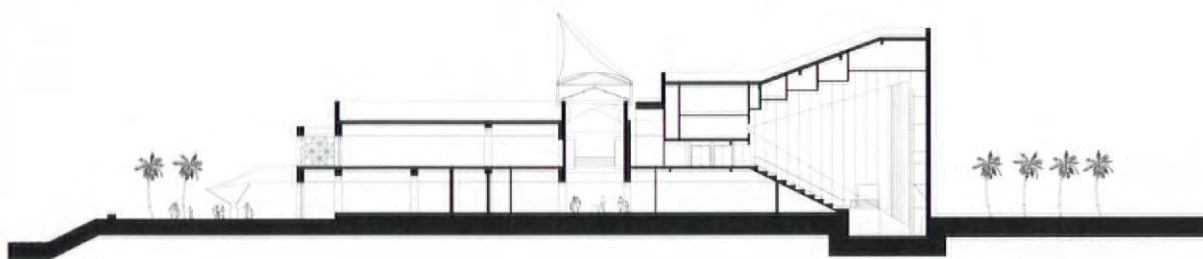
designed by Cambridge Seven Associates (C7A). The Boston-based firm was invited to submit a proposal for the design of TSC. The proposal was accepted and C7A joined efforts with local design firm, Gulf Consult. Kuwaiti company Mohammed Abdulmohsin Al-Kharafi & Sons was chosen as the main contractor.

Construction began in October 1996, with the participation of over 200 suppliers and more than 1,000 employees. C7A, with KFAS, stipulated that the acrylic glass for the aquariums be supplied and installed by Sakai/Nippura of Japan, the rock work and coral reefs for the artificial habitats be made by US firm D L Manwarren, and that Birdair of the US manufacture and install the special fabric structure shade canopies. According to Nick Forbess, C7A's project manager, these manufacturers and international designers are highly appreciated by the Kuwaitis, who love innovative architecture and have a long association with esteemed architects from around the world. Jørn Utzon designed the National Assembly Building in the early 1980s, and Finnish husband and wife team Raili and Reima Pietila completed an extension to the Sief Palace, a few years later.

Many well-travelled Kuwaitis are familiar with aquariums and



Section of Discovery Place and aquarium



Section of restaurant and IMAX® theatre

- 1 Discovery Place
- 2 aquarium
- 3 restaurant
- 4 IMAX®

- 1 View towards main entrance of the Kuwait Scientific Centre, with dhow harbour in the foreground
- 2 Interior view of central court, the centre's principal orientation artery

science museums in other parts of the world, so are delighted to have their own such facility at home. "Public response has been very enthusiastic," Al Mutawa remarks.

The science museum at TSC, called the Discovery Place, contains more than 100 interactive exhibits. By touching, experimenting, and exploring, children learn some of the basic concepts of science as well as being educated about some uniquely local subjects. In the cargo hold of a custom-built dhow (a traditional sailing vessel), children can see how goods were packed into the wooden trading ships that once sailed from Kuwait to India and Africa.

The significance of Bedouin weaving motifs is portrayed by real objects that correspond to picture panels of stylised woven artwork. At an archaeology table, children brush the sand away from buried objects to reveal recreated treasures from Kuwait's distant past. The exhibits in The Discovery Place were fabricated by PICO Exhibits, a Hong Kong company specialising in museum displays.

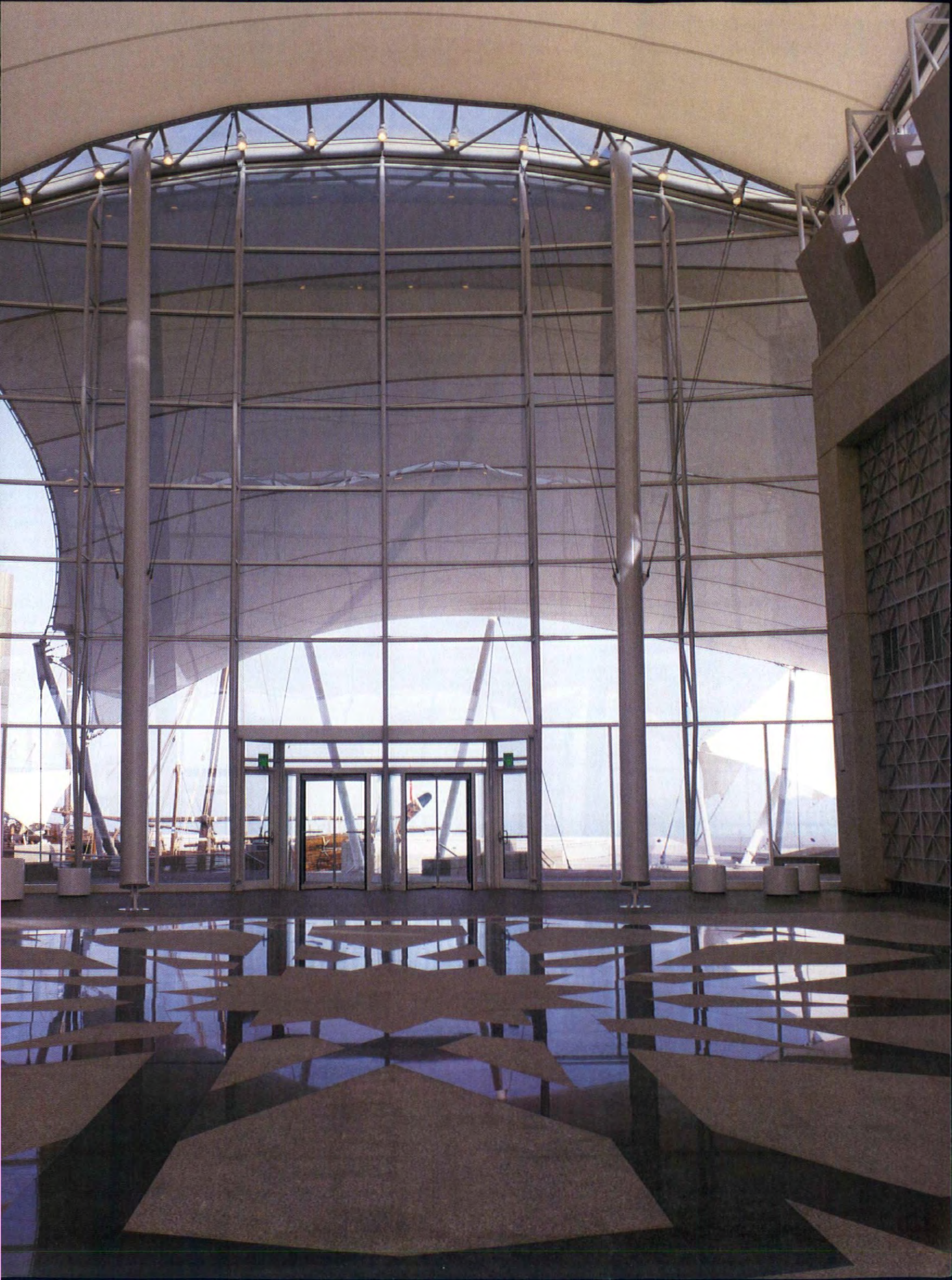
TSC's aquarium features not only the wonders of underwater life but also the Arabian Desert and coastal zone habitats, all containing live animals and vegetation. While about 70% of the

desert and coastal zone animals were imported, more than 75% of the sea creatures were collected locally from Kuwaiti waters.

In the desert habitat, visitors can observe local desert inhabitants such as jerboa, lizards, scorpions, bats, kestrel falcons, owls and hedgehogs, as well as desert animals that disappeared from Kuwait long ago, like the shy and beautiful fennec and the caracal cat. The coastal zone creatures range from mudskippers and birds to crocodiles and otters. In the sea habitat is a series of aquariums culminating in a 100,000-litre coral reef tank and a 1,500,000-litre Gulf tank for the large deep-sea fish such as sharks and rays. Visitors are immersed in the marine environment, enclosed in a clear acrylic tunnel that leads them through the 7m-deep Gulf habitat.

The first IMAX® theatre in the Middle East is another popular attraction. The 250-seat theatre, with a viewing screen ten times the size of an ordinary cinema screen, shows exceptional cinematography, with scientific and educational themes.

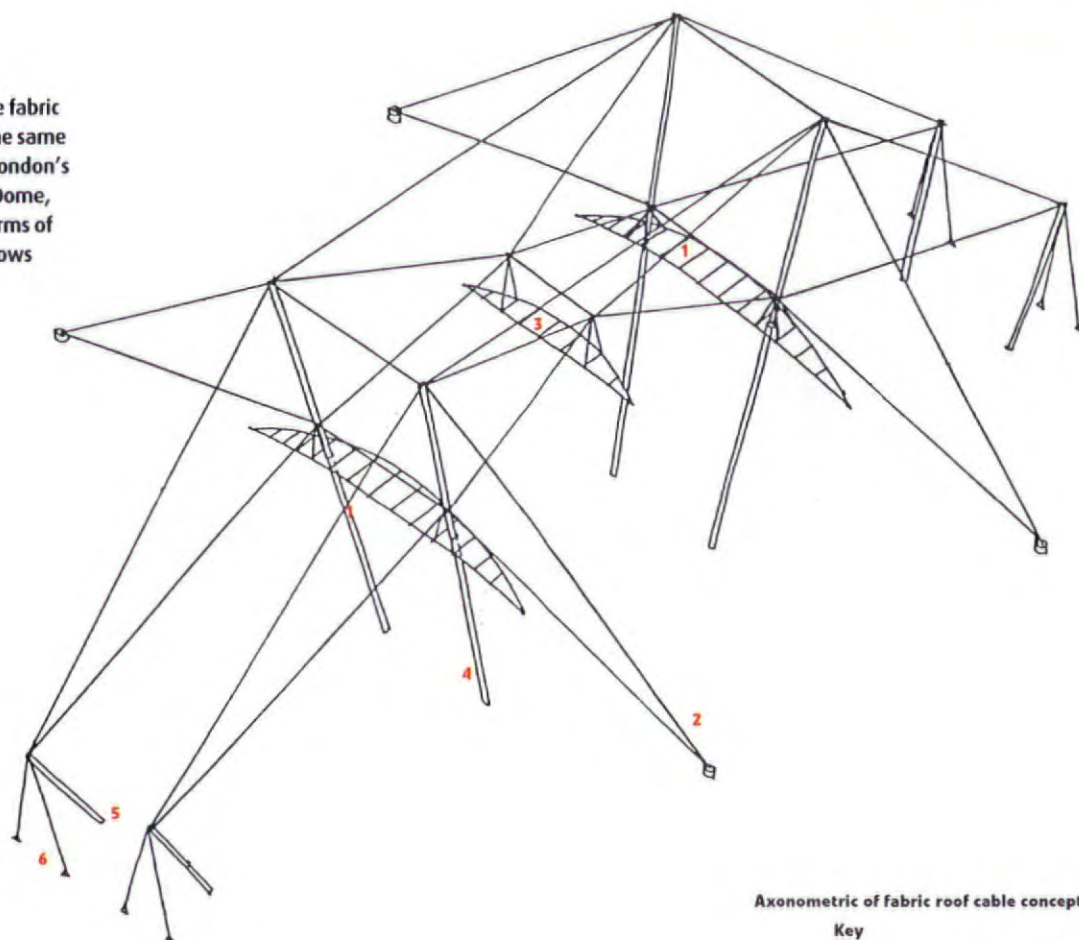
TSC was designed and constructed to blend in with the local environment, and the materials chosen for durability in the harsh desert climate. Al Mutawa explains: "The skin of the building





1

1 The white fabric structures, the same material as London's Millennium Dome, evoke the forms of tents and dhows



Axonometric of fabric roof cable concept

Key

- 1** boundary lens truss, connected at both ends to steel supports on concrete piers
- 2** cable tie-downs to concrete pad at roof level
- 3** suspended lens truss
- 4** 450mm-diameter mast
- 5** 300mm-diameter pipe strut
- 6** 50mm-diameter cable tie downs

Client

The Kuwait Foundation for the Advancement of Sciences

Architect/exhibit designer

Cambridge Seven Associates (US)

Local engineer/construction supervision

Gulf Consult (Kuwait)

Structural/MEP engineering

Ove Arup & Partners (UK)

Marine engineering

Mouchel Consulting (UK)

Lighting design

Quentin Thomas Associates (US)

Acoustic design

Acentech

consists of 100mm-thick precast concrete panels. Underneath them are 50mm-thick thermal insulation panels. These layers are in addition to the building's exterior concrete wall."

Index, a local company, produced the concrete panels and the glass-reinforced concrete panels, which look like wood but are much more durable. According to Forbess, as well as respecting Kuwait's extreme climatic conditions, the design of the complex also incorporates features of Islamic architecture in innovative and functional ways. "White fabric structures, made from the same Teflon material used in London's Millennium Dome, evoke nomadic tents and trader's dhows, while providing shelter and all-important shade. Clusters of spaces recall old meandering Arabic markets and become a magical place for discovery and learning," he says.

"Solid, articulated walls shield the building from the street on its south face, while an open, trellis-covered facade on the north opens views and activities out to the Bay of Kuwait and to TSC's dhow harbour, where traditional Kuwaiti sailing ships are moored. The site landscaping features a 1km serpentine promenade lined with palm trees that connect Ras Al Ard harbour with the city's sweeping 20km waterfront. The creation of this new, permanent

waterfront promenade and dhow harbour represents a significant new public amenity for the citizens of Kuwait and hopefully will set a standard for any new developments," Forbess continues.

The exterior walls of the building are in muted earth tones, reminiscent of the mud-brick buildings of old Kuwait. The recessed grooves oriented in different directions on the precast concrete panels provide the walls with interesting texture. As the light changes direction during the course of the day, the building undergoes subtle changes in colour, similar to the varying hues of desert cliffs and sand dunes. The ornamental scuppers, which look like the wooden drainage outlets on traditional Kuwaiti houses, further enhance the play of light and shade.

The physical design of the building sums up the simple concept central to the philosophy of TSC: the desert, the coastal edge, and the sea are all intertwined aspects of Kuwait's environment. They have moulded the lifestyle of the Kuwaiti people and, as they move into the new millennium, continue to influence their destiny. **wa**

Claudia Farkas Al Rashoud is a freelance photojournalist based in Kuwait. She is a regular contributor to *The Arab Times*.

The Finnished product

Sibelius Concert Hall is a rich combination of Finnish legend and architectural innovation. Youthful duo Hannu Tikka and Kimmo Lintula have created a new landmark within a developing lakeside residential area, which reflects current trends in Finnish culture and design. **By Esa Laaksonen.**

Photographs by Studio Voitto Niemela.

In Finland, design excellence has generally been achieved by way of architectural competitions. Sibelius Concert Hall, in the southern city of Lahti, is no exception. But this time the competition was given an unusual edge by an EU-funded scheme to encourage the use of wood in construction. Sibelius Hall is the centrepiece of a five-year plan to demonstrate what can be achieved with Finland's principal natural resource.

Sibelius Hall is on the shores of Vesijärvi, with fine views over the lake. The area was the site of a 19th century industrial development, with some fine red brick buildings. The new constructions are directly linked with the old buildings. This link between the all-new, all-wooden concert hall and the industrial building is the second major feature of Tikka and Lintula's competition-winning project, to add to the wooden elements designed with the guidance of an engineering designer. The link takes the form of a grand foyer, which creates an air of a Finnish lakeside forest or a dance pavilion by a lake.

Tikka and Lintula have been among the most successful young architects in Finland of recent years: other competition-winning projects have been the completed Raisio Library, Helsinki's Gardenia Centre (under construction) and the expansion of Lappeenranta University.

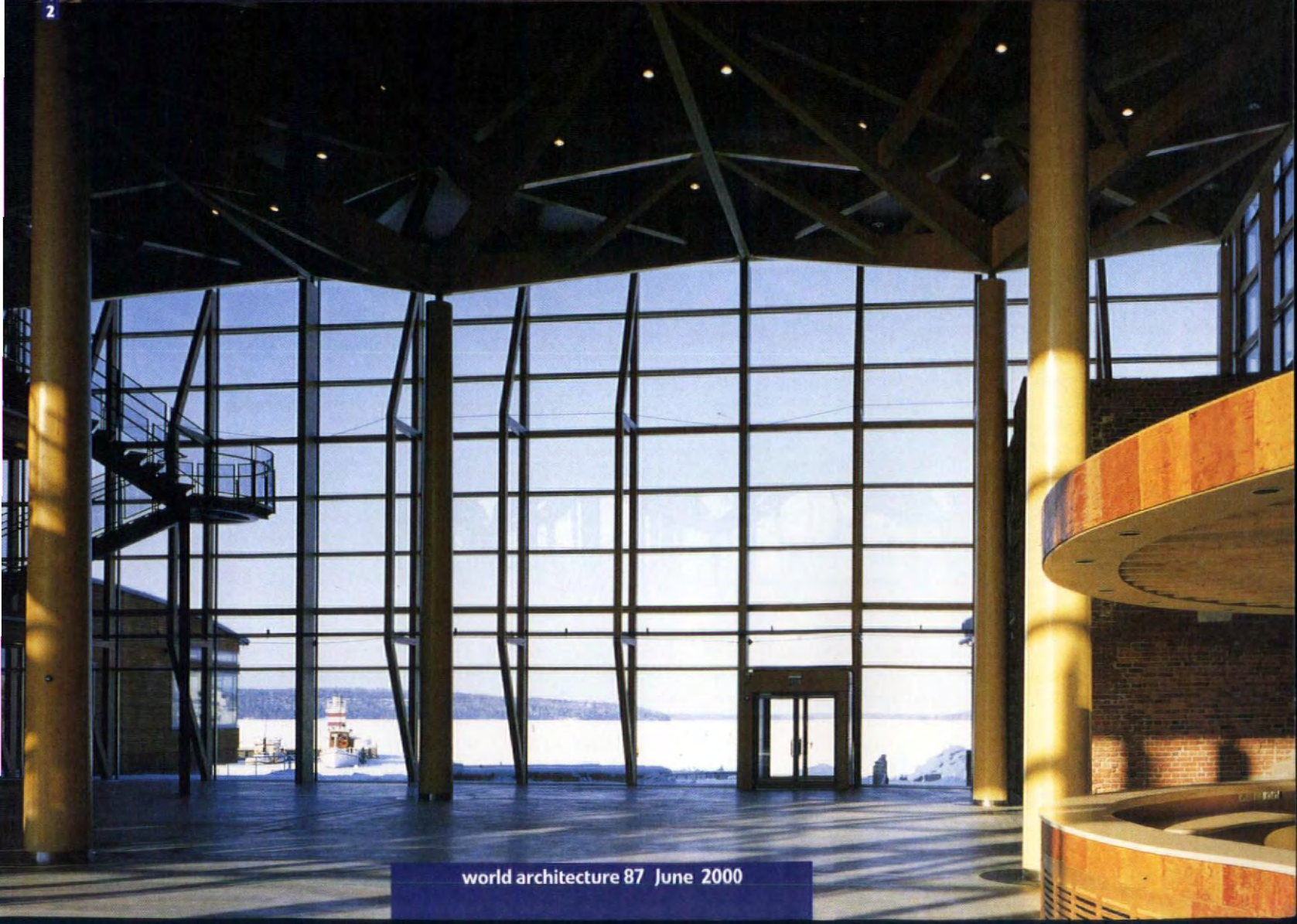
At competition stage, the old industrial buildings had not been evaluated. It was only after the competition had been won that the National Board of Antiquities and Historical Monuments proposed that a greater part of the old industrial site be placed under protection, than originally suggested in the competition programme. Preserving them presented profound technical problems, since the army had used the site for urban manoeuvres, and it was seriously dilapidated.

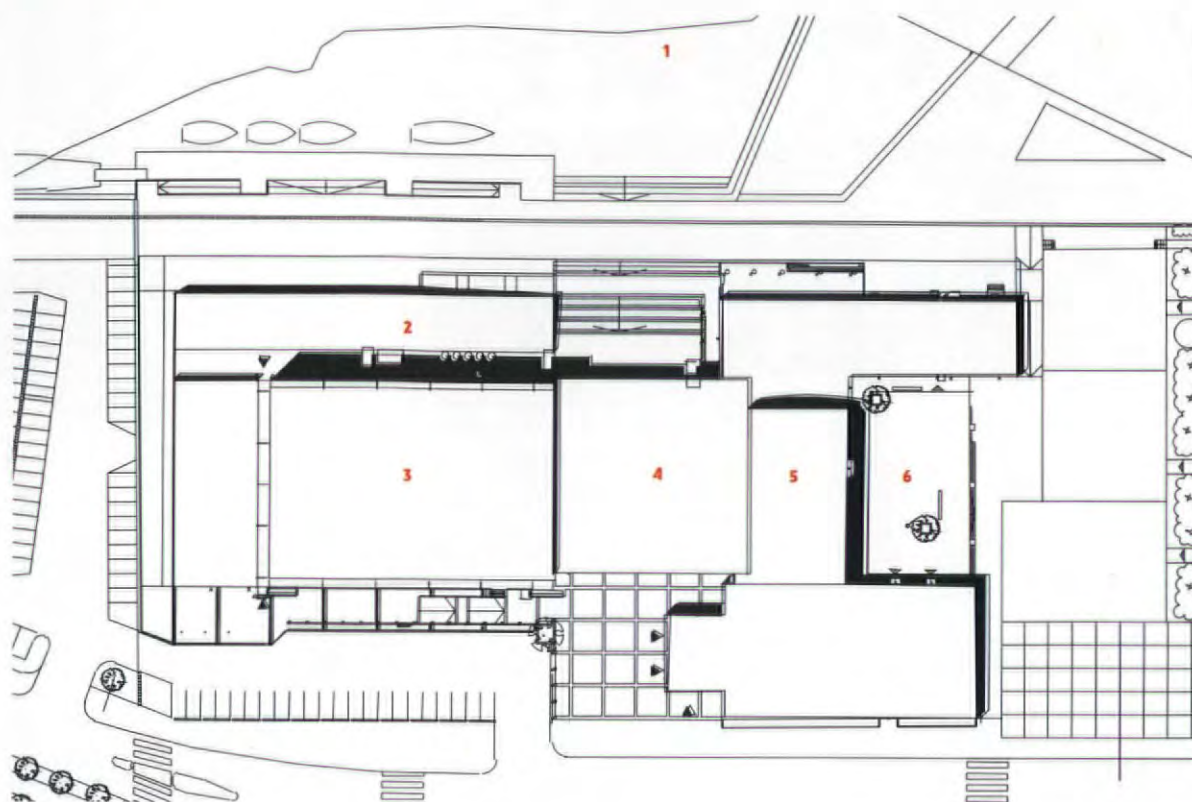
From the point of view of new construction work, the protection resolution was, on one hand, beneficial: a large industrial plant with concrete structures could be transformed into expressive meeting and exhibition facilities, and the entrance could be developed by way of the older building, thus using space in a more interesting way than in the original plan. The industrial construction work also gives the feeling of space and character to the new building, which was rustically detailed, using methods from modern industrial architecture. The glued laminated timber is untreated industrial grade, the foyer floor has a concrete surface, and drain covers are of thick steel sheet. The combination of old and new has been successful, the building is not affected, but is true to itself. The clear lines of the functional fixtures, built

1 Forest Hall by night, the link structure between the 19th-century industrial building and the all-new concert hall
2 View of Lake Vesijärvi through Forest Hall



1
2



**Key**

- 1 Lake Vesijärvi
- 2 restaurant and meeting rooms
- 3 concert hall
- 4 Forest Hall, full height
- 5 conference centre
- 6 rehearsal rooms, administration and exhibition space

Client

City of Lahti

Architect

Arkkititehtyöhuone Artto Palo
Rossi Tikka (Helsinki): Hannu
Tikka and Kimmo Lintula

Project management

Engel Construction
Management Services

Contractor

NCC-Finland and AB
Installations

Interior design

Markku Liukkonen

Construction engineer

Turun Juva (Jouko Lindgren and
Launo Laatikainen)

with excellent carpentry, offset the rustic architecture of the foyer.

The supports of the "forest" foyer ceiling and glass structures are large trussed beams, which give the hall its character and scale. Huge structural dimensions diminish the smaller details of glass divisions indoors, thus strengthening the sense of walking in a landscape. The foyer's pleasing appearance is perhaps diminished by the random placement of an elevator, and the disappointing metal balustrade details.

Another wood innovation worth mentioning is the "sandwich" units created on the outer walls of the hall. Each unit's frame is built of plywood, with sand between the frame and the unit, to meet acoustic mass requirements inexpensively.

A cathedral-like atmosphere in the concert hall tunes the mind toward music, helped by the quality acoustics achieved by the designers. It has an intimate feel, although it can accommodate more than 1,200. To my own ear, its acoustic design has been more than successful, and once the orchestra learns to tune its new instrument, to make best use of the acoustics, music lovers will be in for a treat. (Lahti City Orchestra and its conductor Vänskä are internationally appreciated and known, especially for their interpretations of Sibelius' works.) An excellent functional idea has

been to use the side echo chambers of the hall as the audience entrance points.

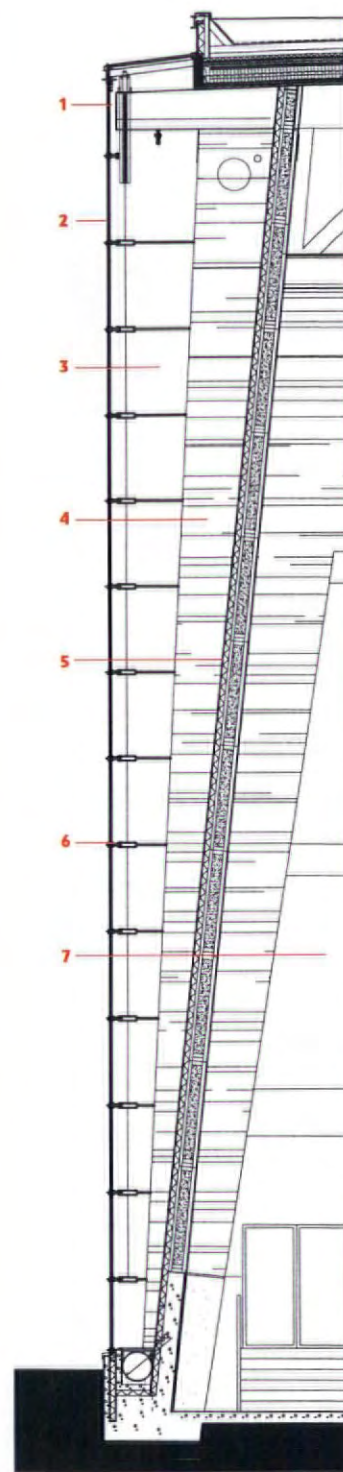
The external detailing is multi-faceted, expressive and distinctive. The lower-level board-faced congress facilities, and the lakeside restaurant, create a natural dimension for the promenade, which is in harmony with the surrounding buildings. The hall is encased in glass walls, so the building forms a beacon that acts as a landmark, especially in the dark.

Once the external landscaping is complete (summer 2001) and the town gradually expands to the shores of the lake as planned, the restaurant terrace and the forest foyer will form a new and unforgettable half-public city facility.

At the risk of sounding banal, I must compare this building with the traditional image of Finnish culture: Sibelius played at the edge of the forest, by the lake shore, with plans for the area including sauna facilities for the performers. It has required "sisu" (an untranslatable word, meaning the Finnish state of mind) to implement this bulky, functionally complex building brimming with innovations. **wa**

Esa Laaksonen is the director of the Alvar Aalto Academy and former editor of Finnish architecture magazine ARK.

1 Glazed and wooden partition wall between the concert hall and Forest Hall

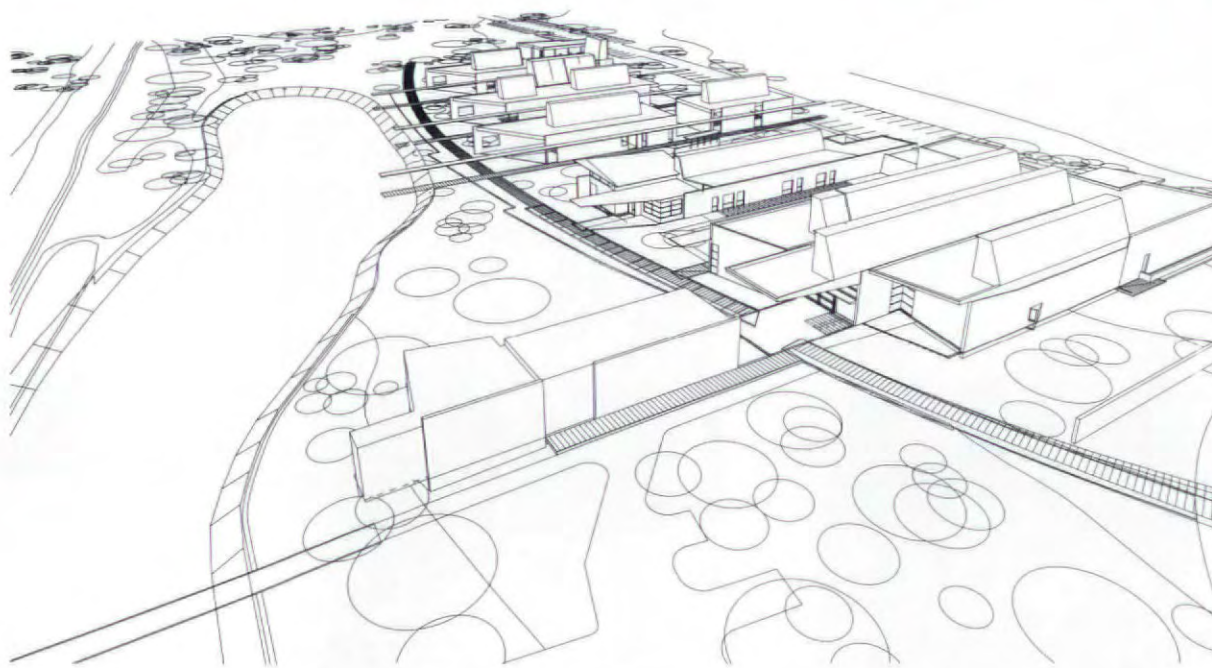
**Key**

- 1** wooden truss from which facade is hung
- 2** glass facade
- 3** acoustic air space
- 4** laminated wood girders
- 5** sand-filled wood elements
- 6** "kerto" wood plates, to counter wind pressure
- 7** reverberation chamber



1 View of the Museum of Art, looking northwest. The architect aimed to "heighten the experience and effect of the natural conditions"

2 Main entrance. The museum is the first phase of a development to house a growing collection of modern art



The museum comprises a series of long strands, at right angles to the waterway and linked by a colonnade



Swamp thing

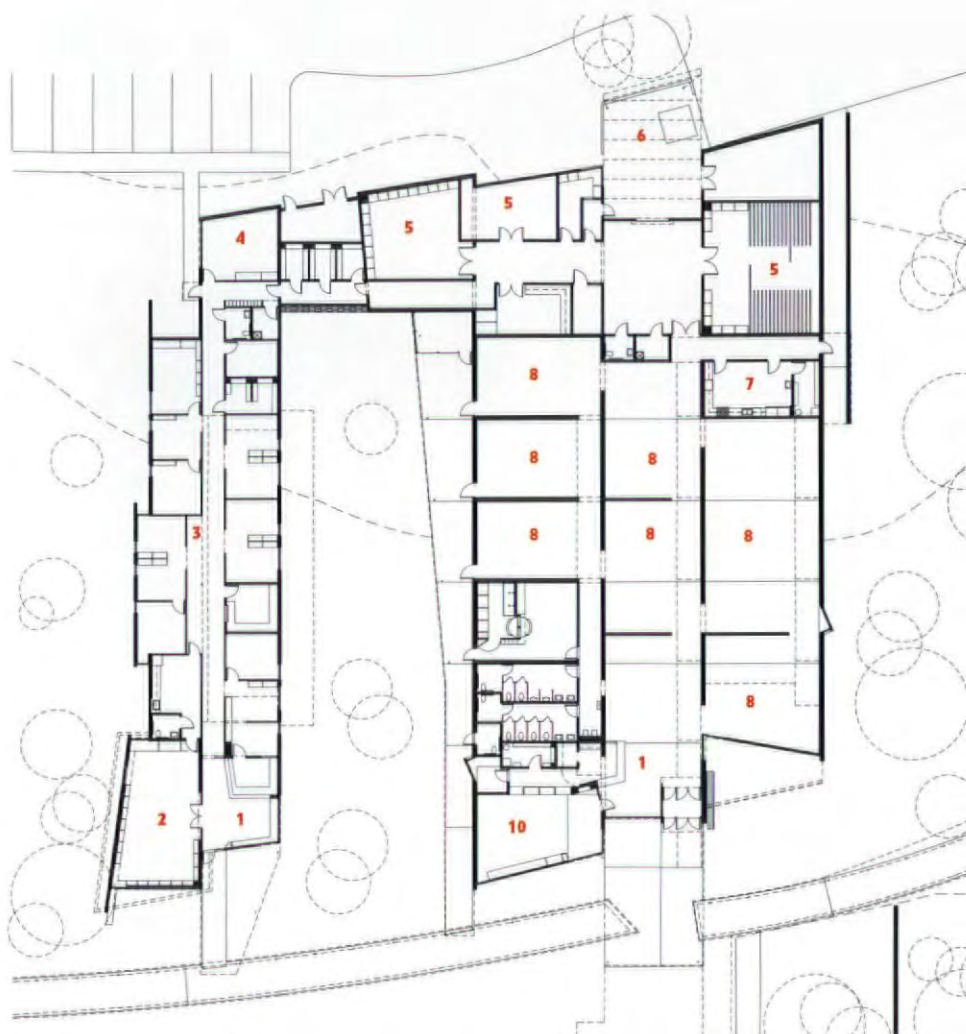
Thompson and Rose Architects take time to understand a site. The Gulf Coast Museum of Art, located in a Florida swamp, took even longer than usual. **By Brian Carter.**

Photographs by Chuck Choi.

Plan showing strand arrangement
of galleries, studios and offices

Key

- 1 lobby
- 2 library
- 3 administrative offices
- 4 conference room
- 5 storage
- 6 loading dock
- 7 kitchen
- 8 gallery
- 9 studio
- 10 giftshop



Combining the skills of architect and landscape architect

Thompson and Rose Architects has responded to a complex site by seeking out ways to articulate positions of resistance. This small, relatively young practice, based in Cambridge, Massachusetts, has designed a series of buildings which demonstrate obvious awareness of materials and the details of construction, but focused on the specific sites.

The site for the Gulf Coast Museum of Art, near Clearwater in Florida, conspicuously connects land and water. Located at the boundary between a newly created 24ha botanical garden and the Pinellas waterway, the building has been planned as the first phase of a development to house a growing collection of modern art. With the addition of artists' studios, kiln house, café and an auditorium, it will become a centre for a public arts programme where professional artists work with the community.

Both the siting and the form of the building were inspired by the waterside setting. Influenced by the restrictive demands established to ensure that new development respects the flood plain, it was also planned to take account of requirements for water retention of the marsh. The resulting design is a series of long strands of space, planned at right angles to the waterway and linked by a colonnade inflected toward the water's edge. This

strategy, avoids the creation of a single large building, creating a complex of small pavilions and a promenade that frames new gardens and generous views of the water.

The museum consists of a series of naturally lit galleries together with a shop and studios, planned in three parallel strands. Administrative offices, a conference room and library are housed in a fourth strand, separated by a sculpture garden from the others.

This small group of buildings has a modest overall budget of US\$1,130 per sqm, necessitating a limited palette of everyday materials. For example, the parallel concrete block walls are infilled with metal cladding, which becomes both roof and wall. Finally, it is distorted to create several tall linear monitors, which scoop natural light into galleries below. The bright Florida sun, combined with stringent requirements for gallery lighting, has defined the shape of these monitors; emphatic sculptural elements that readily identify the building. Metal is also used for a series of sunshade canopies, for the structure and to roof the colonnade.

The parallel masonry walls set in the landscape recall the pavilion in Arnhem by Aldo van Eyck in 1966, as well as a more recent house by Steven Holl, who uses contrasting masonry walls and metal roofs to recall overlapping ponds of water and the musical concept "stretto".



2

At Clearwater the long parallel masonry walls, although rendered and painted, are clearly expressed by the detail of the elevations, which articulate the vertical panels of metal cladding on the western faces of the building. On the southern elevation the walls are explicitly overlapped by the skin of metal that makes the rooflight monitors. While the thickened edges of the metal canopies and colonnade tend to reduce the contrast between the thickness of masonry and the thinness of metal, the overall composition emphasises that difference by juxtaposing the colour, texture and shingle-like quality of the sheets of metal cladding with the monolithic solidity of the masonry walls. Internally these systems of construction are subverted to create well-lit white gallery spaces designed as neutral holders for the collection.

Thompson and Rose have spoken of how they "take time to understand a site", and of their interest in creating an architecture that "heightens the experience and effect of the natural conditions, and focuses, orients and reorients one's perception of the site".

In designing the Museum of Art Thompson and Rose have spent time carefully observing a new site to reveal an influential presence and the inspiration to create an architecture rooted in a particular place between the land and water of the Florida Gulf Coast. **wa**

Brian Carter is chair of architecture at the University of Michigan.

Client

Ken Rollins

Architect/design team

Thompson and Rose
Architects: Maryann
Thompson, Charles Rose
and project architect
David Martin

Engineers

Bobes Associates, MEP
and Ocmulgee
Associates

Contractor

Peter Brown
Construction Co

1 All gallery spaces are naturally lit. The undulating concrete roof "scoops" light into the interior

Wide open spaces

Kisho Kurakawa's Osaka International Convention Centre is a true megastructure, allowing flexibility and future growth, but without monumentalism or formality. **By Tom Daniell.**

Photographs by Koji Kobayashi.

Nakanoshima is a tiny, elongated island in the stretch of the Dojima river that passes through the northern heart of Osaka City. Adjacent to a number of Osaka's major public facilities, including the National Museum of Modern Art and the City Science Museum, the island is densely built up with luxury hotels, high-tech office buildings, a kitset housing showground, the Osaka City Hall, and now Kisho Kurokawa's Osaka International Convention Centre, opened on 1 April 2000 and already operating at full capacity.

At first sight, the building hardly stands out from its neighbours. It is a squat, almost cubic, 12-storey block capped with an inverted cone, the facades articulated by diagonally braced steel trusses of various sizes and orientations.

Despite its somewhat dated visual expression, it is this abundance of bracing that provides the first clue to the real achievements of the building. What Kurokawa has created is a stack of enormous (4,600sqm) column-free spaces: an open plaza (slightly above street level, but contiguous with adjacent urban space), 25 conference rooms of various sizes, a 3,000sqm event hall (divisible by temporary partitions) and a reconfigurable 2,754-seat auditorium.

Aside from a few peripheral columns and some elegant tension rods supporting the stacks of escalators, there is a complete lack of vertical structural elements within the building: gravity loads are taken by six enormous columns, each 15.5m x 16.5m. Truss girders about one storey in height span between the columns, a megastructural support for platforms of unobstructed space. The result is an extraordinary clarity and transparency throughout the building, and superb views of the surrounding city.

The most surprising aspect of this arrangement is that, although the six mega-columns contain the majority of the vertical circulation (and even permit trucks to unload directly at the event hall on the third floor), despite their size there is almost no vertical duct space within them. Instead, using a system Kurokawa calls "mechanical wafer" or "super structure levels", the majority of HVAC,

1 Typical conference room: the convention centre houses 12 storeys of column-free spaces

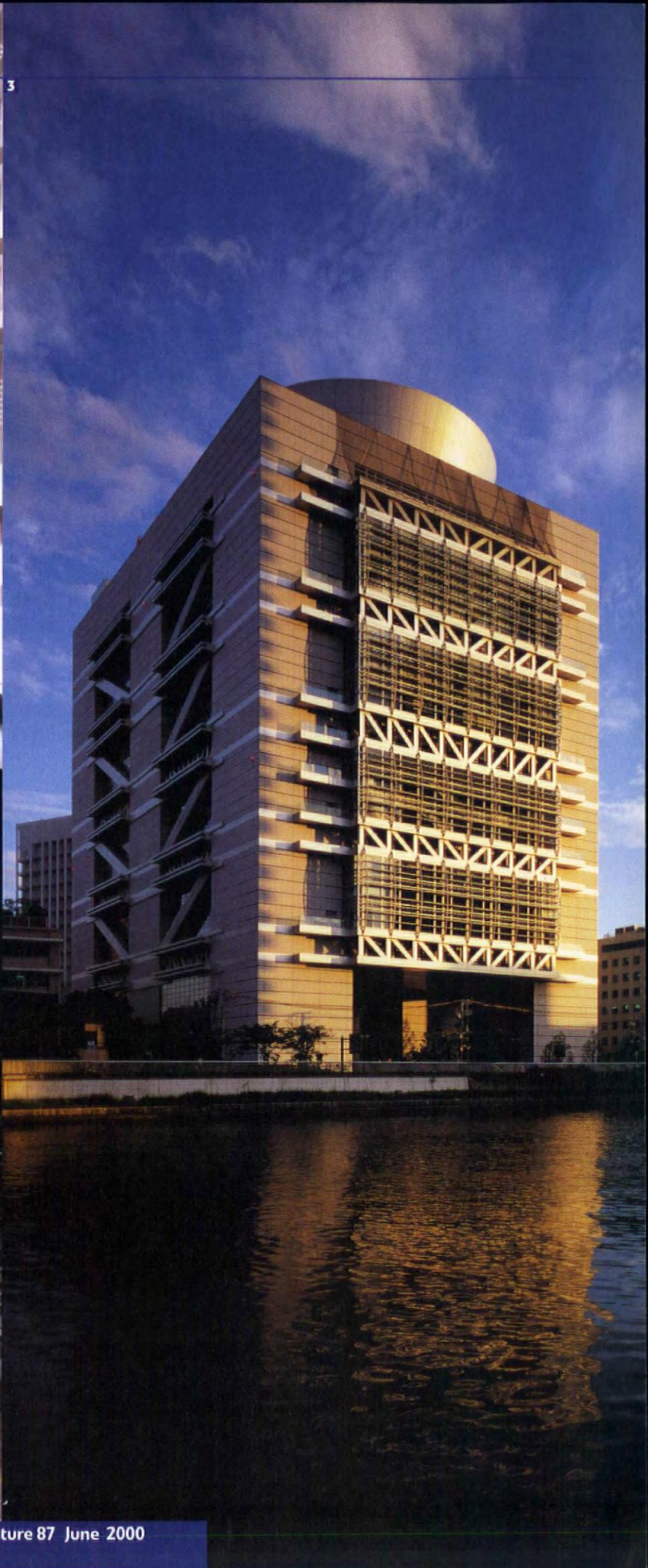
2 The plaza is set just above street level

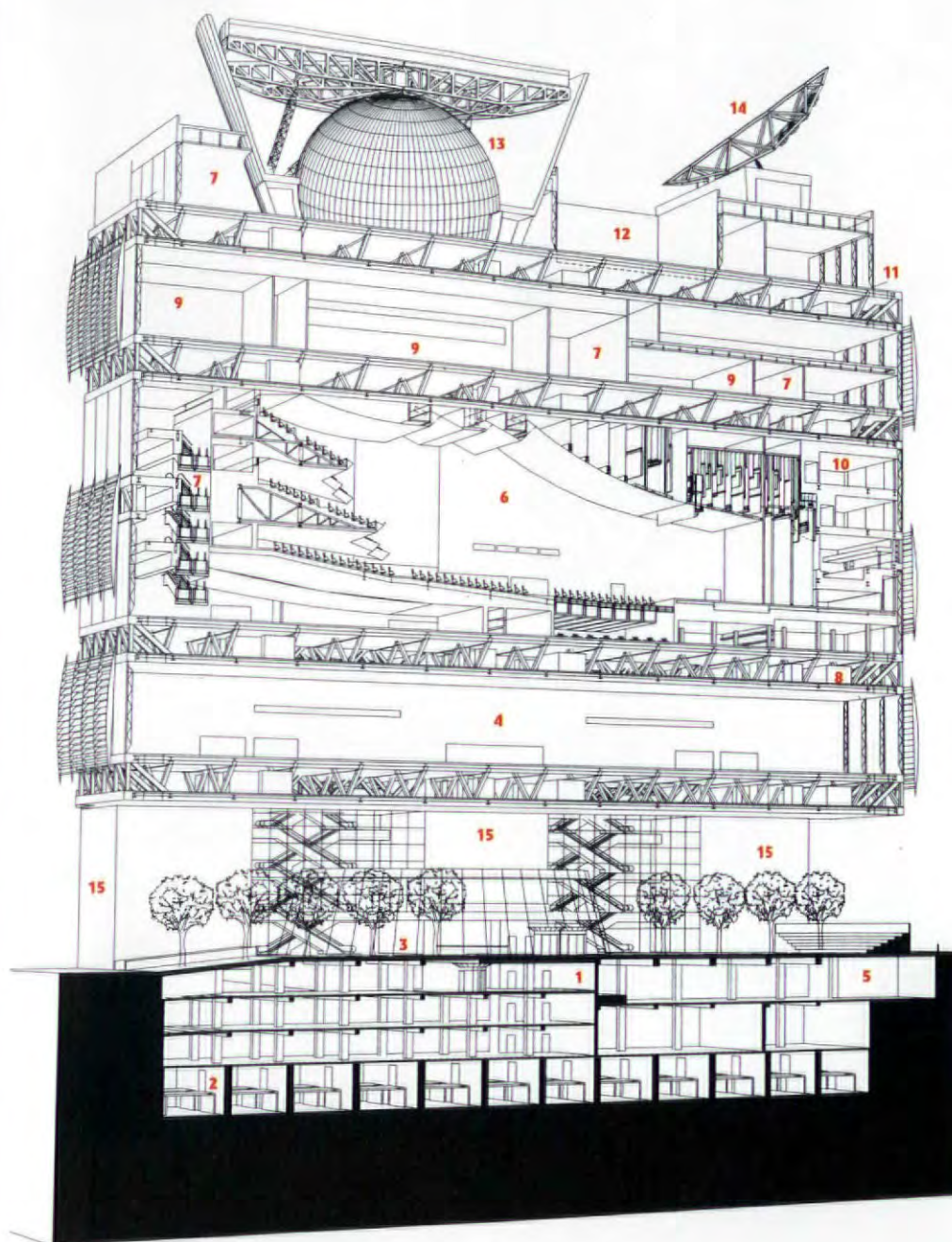
3 External lateral bracing facilitates internal flexibility





3





The Osaka Convention Centre houses a street-level plaza, 25 conference rooms, a 3,000sqm event hall and a 2,754 auditorium in its 12 storeys

Key

- 1 entrance hall
- 2 automated parking
- 3 plaza
- 4 event hall
- 5 services access
- 6 main hall/auditorium
- 7 foyers
- 8 cafeteria
- 9 conference rooms
- 10 office space
- 11 restaurant
- 12 rooftop garden
- 13 conference hall
- 14 antenna base
- 15 mega-columns

Client

Osaka Prefectural
Government Office

Architect

Kisho Kurokawa Architect and
Associates and Epstein &
Sons International

Structural engineering

Ove Arup & Partners Japan

Mechanical engineer

Shin Nippon Stesubi
Consultant Engineers Office

Landscape design

Environmental Dynamics and
EDA

Acoustics

Nagata Acoustics

mechanical, electrical and media infrastructure is accommodated within the horizontal space of the truss girders, four independent layers interleaved with the publicly accessible levels. This permits functionally specific servicing and the possibility of future modification with no disruption to the main spaces.

Structural matters aside, there are many moments where Kurokawa's particular design style comes through: the curving glass walls at the lower levels, the "plaza stage", the pseudo-traditional rooftop garden (abstracted reeds in a pond), and the spherical conference hall contained within the inverted cone. The building is mostly in shades of grey, accented with the bright red tensile frame for the entry hall glazing, the antenna base on the roof, and the zigzag-shaped door handles throughout. Overall, there is an admirable emphasis on the spatial, programmatic and urbanistic qualities of the building without the overt formalism and monumentality of much of Kurokawa's other work. This concern for maximum functionality is manifest at every level: even the distinctive

rows of vertical trusses bulging from the glazed areas of the facade are designed to free the space within from structural intrusions.

"Megastructure" is a much-abused word, often meaning nothing more than "very big building". True megastructure, as in the OICC, is a specific organisational typology, only incidentally related to scale: a rigid infrastructural frame supporting functional – potentially replaceable – modules.

In his 20s Kurokawa played a significant role in the development of Metabolism, Japan's contribution to megastructural discourse. Since then, increasing reliance on gratuitous static geometric solids took him a long way from Metabolism's underlying principles of flexibility and growth. The return here to those earlier concepts is to be applauded. While the OICC could seem a little compositionally heavy-handed, the organisational and structural principles have interesting potential applications for truly urban architecture. **wa**

Tom Daniell is an Osaka-based writer and architect

On the waterfront

Water has always been the lifeline of settlements, providing transport, food, water and defence. Even today, almost all the world's great cities are associated with water. But waterfront buildings have special construction considerations.

Provided by Hanscomb

Rebuilding the economy of a dilapidated waterfront district can provide cultural and recreational opportunities, spark commercial and residential development, and preserve history.

In the second half of the 20th century, landmark projects such as the Sydney Opera House and the Osaka Aquarium became instant symbols of both their cities and waterfront revitalisation. Charles Norris, US waterfront planning specialist, notes that after these success stories, many other waterfront cities around the globe have followed suit, with a breathtaking array of new buildings and public spaces completed in the past decade.

A waterfront by itself is not an end destination: to attract the public it has to be home to an activity, and in turn will enhance that activity. Critical to the success of a waterfront project, according to Norris, is public access to and along the waters edge.

Any one building, whether new or refurbished, is a small part of the overall scheme, but each building plays an important role in the overall success of the development. As with any design, context issues will influence the design solution. While every site has its unique qualities to consider, waterfront buildings have a special consideration, the building's relationship with water and land.

Redevelopment schemes are largely the result of industrial or maritime waterfronts becoming abandoned or under-used following technological, economic or societal changes. Technology shapes our environment, then reshapes it in our quest for "new and improved". Sometimes the old is swallowed by the new, sometimes just changed.

Types of development

Shipping With the advent of larger ships requiring deeper water, and containerisation and roll-on/roll-off technology which required larger areas, many ports have become marginalised as they are just not deep enough to accommodate the new generations of ships.

Passenger travel Passenger travel by plane eclipsed travel by ship long ago. Airports are now the transportation hubs, not ports. Conversely, many waterfront cities are experiencing a dramatic resurgence of local commuter and shuttle ferry services as alternatives to congested road systems, contributing to the revitalisation mix.

Urbanisation The need for housing in cities continues to grow, and the trend in some areas to reverse the pattern of suburban to urban housing will create opportunities for waterfront redevelopment.

Environmental Urbanisation and industrialisation have affected the quality of the environment, which much of the industrialised world has been seeking to repair since the mid-20th century. Cleaning up a community's waterway is a step toward revitalising the adjoining land, and restoring water-related recreation.

Design challenges

Waterfront buildings have inherent design challenges, which can be expensive. The complexity is partially determined by their interface with the water, which tends to follow one of these patterns:

Water/building In this configuration the water and building actually meet on one or more sides. The building may actually block access along the waters edge or permit thoroughfare via a passageway. This type would include bridge type structures (ie Ponte Vecchio, Florence).

Quay/building The building never actually meets the water, but is connected to it by some type of horizontal constructed area (quay). Urban waterfront areas often consist of filled land with poor bearing capacity, which may present special foundation and footing requirements.

Shore/building As in the quay/building type, the building does not meet the water, but this land between the building and the shore is more or less in its natural state. Wetlands and natural shore areas may have limitations on building close to the water.

Cost considerations

The element of building cost most affected by location on or near water is the **foundations**. Obvious special foundation techniques – piling, dewatering, and cofferdams – increase design and construction costs. Wet soil is more unpredictable than dry soil and soil-bearing capacity is generally poor around bodies of water. Hydrostatic pressure, uplift and turning moment, are important considerations in foundation design in these environments. Slabs below water table are subject to uplift requiring thicker slabs and special connections.

Water/building-type developments have particular difficulties, with one particular problem being **accessibility**. When the building actually meets the water construction costs can increase because access may well require working from barges.

A problem faced by designers is selecting **materials** that will last in water and withstand its constant motion. It is of greatest concern if building near corrosive salt water. Materials chosen could include epoxy coating on steel reinforcing, which can double the material cost, stainless steel door hardware, or a preference for painted rather than anodised aluminium finishes.

The weather is another design consideration. Coastal areas that are subject to typhoons or hurricanes, and the accompanying storm surge, have specific design requirements, and significant cost increases. Riverfronts can experience major variations in seasonal water level. Lakefronts may also experience major seasonal changes, and like rivers may be affected by ice in northern latitudes. Building responses depend on the specific environmental factors. For example, using masonry because of storm surge exposure will increase building weight and therefore the foundation requirements.

Waterfront construction in countries with stringent environmental legislation is likely to be more complex and costly than in less demanding waterfront settings. **Ecological** concerns affect the building's design, and regulatory approvals can delay projects. Often there are competing goals – protecting the project from potential severe weather damage or minimising ecological damage.



elegant, versatile and robust
airport and public seating

Zenky

Airport installations

Las Vegas USA | Albany NY USA | Dubai | London Luton
Harare | Tripoli | Jersey | Donegal | Exeter | Newquay

Zoeftig + Company

Kings Hill Industrial Estate Bude Cornwall EX23 8QN UK
Telephone 01288 354 512 Facsimile 01288 355 954
E-mail zoeftig@aol.com Website www.zoeftig.com

Zoeftig

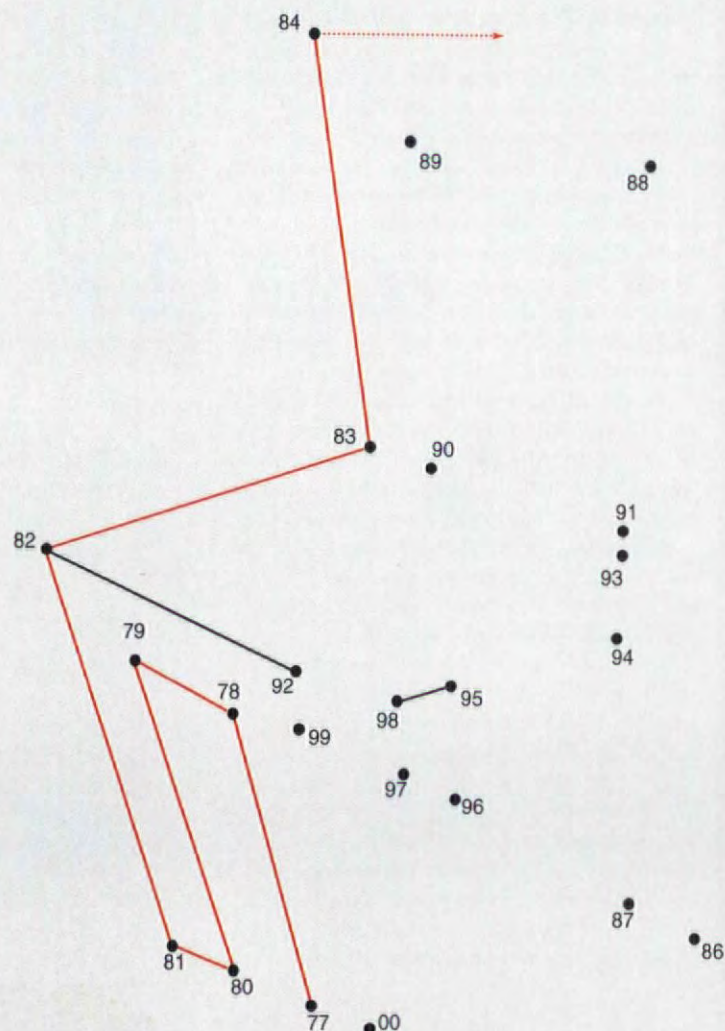
Come and see us at :
• NEOCON Chicago (2nd floor, booth No. 1001)

5,000 seating products

residential, contract, hospitality and office
the only exhibition of its type in the world
open to the trade only
held in the heart of the "Chair District"
(40 million chairs annually:
1/3 of total world production)
International and Italian exhibitors
visitors from 79 countries in 1999

For information :

Promosedia SpA
Manzano (UD) - ITALY
tel. +39 0432 745611
fax +39 0432 755316
www.promosedia.it



"Promosedia **24°**

Salone Internazionale della Sedia. Udine, 9-12 settembre 2000
International Chair Exhibition. Udine, 9th-12th september 2000

Promosedia

Fiera di Udine

Fiera di Udine

Product name: I/X

Design by: Fritz Frenkler & Anette Ponholzer

The main task of furniture design is not to invent new furnitures as tables, cabinets or sideboards, but to design them in a good and suitable manner.

Fritz Frenkler

Anette Ponholzer



www.nurus.com

nurus[®]

BRING THE FUTURE TO YOUR OFFICE

Çankırı Devlet Yolu 11. Km 06750 Akyurt/Ankara TURKEY Tel: +90 312 844 00 40 (Pbx) Fax: +90 312 844 00 50-51 e-mail: export@nurus.com

AT NEOCON 12-14 JUNE - 12th FLOOR-SUITE H156A





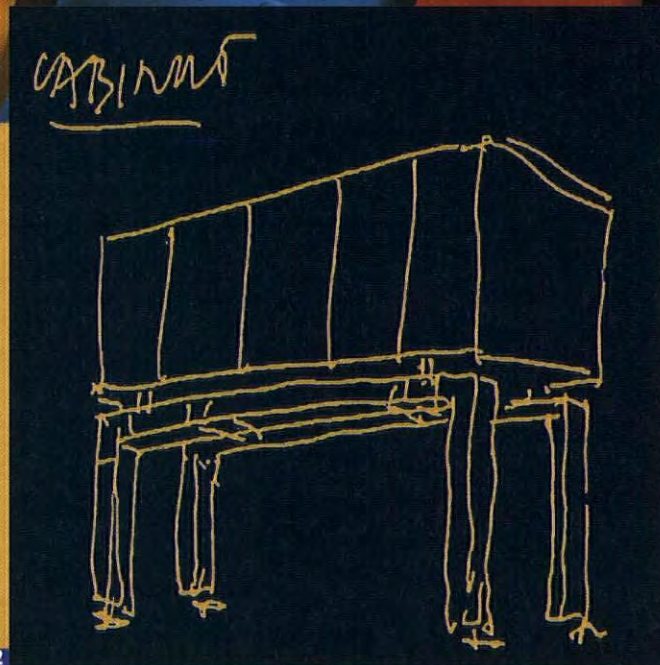
ZEBRA DESIGN: JOHNNY SORENSEN MAA MDD





1

1 Lamm's Akademy in a Turin cinema
2 David Chipperfield cabinet for Driade



2

products

86 Architect-designed furniture is as popular as ever, but what's the design agenda these days? Dan Fox surveys the scene

88 Can seating revolutionise a building's revenue-earning potential? Dan Fox looks at the dawning of the smart-seat era

90 Furniture's arbiters of taste gathered at the Milan Furniture Fair in April. Nicky Churchill went to find out what's hot

92 This year is crammed with shows and cultural events promoting top furniture and its designers – find one near you

Celebrity chairs

It's hard to think of a member of contemporary architecture's glitterati that hasn't designed furniture. It's been the done thing for a long time. But do today's dabblers have the theoretical profundity of their predecessors? And, if not, does it matter? Dan Fox looks at some of the latest examples.



Driade unveiled its David Chipperfield-designed Aleph range at last month's Milan Furniture Fair. At Passenger Terminal Expo 2000 in Cannes, Vitra paraded Norman Foster's new Airline seating range, and sales of Vico Magistretti's Fritz Hansen Vicosolo chairs have taken off this year. Everywhere you look, architecture's great and good continue to blur the boundaries of the discipline.

Why are building designers so keen to put their stamp on the furniture market? Historically the phenomenon was ideology-led: chairs by Walter Gropius, Mies van der Rohe and Alvar Aalto weren't

just for sitting on – they were part of a new, radical world view. In the post-industrial world, the designer had to provide the complete work.

Today's A-list architects/furniture designers are also part of a new order – the culture-capitalist media surfers personified so aptly by Foster, Philippe Starck, Michael Graves et al. When they design chairs, it's about getting as many people to sit on them as possible. As long as they've paid for them.

The Graves/Starck approach goes directly for the consumer's jugular – their designer-label status overshadows any wider ethos every time. High-end

US department store Target recently saw fit to sign them both on big-money deals to design its products. Foster has deals with across the board with Vitra (seating), Tecno (tables), Fusital (ironmongery) and Artemide (lighting); and Renzo Piano, Bernard Tschumi and Peter Eisenman have all lately put products into mass-production. "When architects work for us, we expect them to work with our values, not theirs," says furniture commissioning executive Hans Heidrich.

This doesn't mean that architect's furniture no longer has a coherent agenda. Frank Gehry's "Little



1 Chipperfield - Driade
Chipperfield is the latest big name to join Driade, after Kazuyo Sejima, Antonio Astori, Enzo Mari and Oscar Tusquets. He puts the contextual relationship of materials above all else. Among his new creations for the Aleph range are the Home Office cabinet, a multi-use PC stand and storage unit, and the Lampada - a languid overhanging table lamp

2 Foster - Vitra
Foster's Airline seating is effectively an update of Vitra's 1960s tandem ETS range by Charles and Ray Eames for projects like Chicago's O'Hare Airport. His values here are economy of space, flexibility of finishes (seats and backrests can be in wood, aluminium or integral foam) and ease of assembly

3 Magistretti - Fritz Hansen
Most of Vico Magistretti's buildings are in Italy, but his furniture proliferates elsewhere - with many of his 1960s designs still in production. The clean organic lines of his work for Danish firm Fritz Hansen is intended to bridge the gap between Danish and Italian design. The laminated cherry seat has a strong melamine coating, available in a range of veneers and upholstery, with a snap-on seat cover



Beaver" cardboard seats are made from discarded packing material. Gehry had been toying with the idea of making cardboard furniture since 1969, when Vitra gave him the opportunity to prototype and manufacture the designs in the late 1980s. Although he does not come across as a green foot-soldier, this endorsement of ecology makes his furniture an active part of one of today's most powerful movements.

But surely architecture still has its old-fashioned furniture idealists - those who see their furniture as components in a blueprint for better living? Kisho

Kurokawa's Fractal furniture, produced by Flores Design Edition, expresses much of the esotericism that defines the architect's wider manifesto: "Fractal geometry is a symbiosis of order and chaos - our pulse does not beat regularly, this tells us that we are healthy," he says. But Kurokawa admits that the pieces are reduced to fashion accessories when installed in a building not designed by him or his contemporaries.

There could be other motivations. Fashion Architecture Taste (FAT) is a well-known London collective conspicuously intent on blurring the

boundaries between architecture and art - and has yet to see any of its furniture designs hit the open market.

Principal Charles Holland explains: "It's not easy to get stuff into manufacture, it's a bit of a closed shop. We designed log benches with remote-controlled functions, and an animal-themed range with cow's teeth. But we just haven't managed to sell them to anybody."

Perhaps today's idealists have simply slipped a little further from the reality-base of commercialism than those of yesteryear. **wa**

Seats of power



Seating is seen as a primarily aesthetic concern... but all that is about to change. New smart seat technology turns each unit into a revenue stream in itself. Arenas and casinos will be the first to benefit, but in the future no public space will be safe from these sponsored "infotainment" terminals. Dan Fox reports.

At Madison Square Garden, spectators in the best seats don't even have to look up to watch the game. Each has a digital screen delivering TV coverage, replays, interviews and stats at the touch of a button. It's great news for sports fans, but a revelation for the owners and operators of entertainment venues and the architects charged with maximising turnover. The smart seat could bring a completely new dimension to the design of revenue streams.

In the last ten years the focus of entertainment architecture has moved away from space and capacity and towards optimisation. The profit for multiplexes, casinos, arenas and stadiums is no longer in the gate money, it's in concessions, merchandising, circulation and premium seating.

Madison Square Gardens has 500 high-tech seating units in its refit, by Canadian practice Brook Brisbin Beynon Architects. In Melbourne, Daryl Jackson and HOK + Lobb's new Colonial Stadium, touted as one of the first wave of "digital stadiums", boasts 2,000 seats with screens. HOK Sport's Tropicana Field in

Tampa has 100 "Scout Seats" with monitors, and San Diego's ballpark has 200, and plans more for its Antoine Predock-designed replacement due in 2002.

Each unit has a touch-sensitive screen on the rear of the seat back, serving the customer sitting behind. Customers can access information on the game, see views from all stadium cameras, order concessions to be brought to their seats, or buy tickets for other events. The current price of smart seats is prohibitive, but many believe that the smart seat will end up only costing 10% more than conventional versions. So how can they generate significant new earnings?

Concessions and merchandise are currently where smart seats earn the money. Research shows that when spectators make purchases from their seat, it is generally on top of what they would have otherwise consumed. For every sale made through a smart seat, the profit margin is considerably higher than at any other point of sale. "If people in these seats order an extra burger or toy because they can, that's pure profit. We don't need to sell that many to



1 A sector set for change? Cinema seating in Turin by Lamm. But will it be smart enough in 10 years' time?
2 ChoiceSeats, Madison Square Garden



Smart seats – the facts

What you get now

- * Multi-channel video
- * Multi-dimensional audio
- * Statistics (real-time and historical)
- * Personalised ticketing
- * Multimedia merchandising
- * Multimedia concessions
- * Advertising (traditional, interactive, direct response, content sponsorship)

What you'll get in the future

- * Gambling (real-time betting on the featured game and others elsewhere)
- * Internet access
- * Tiered/transactional programming
- * Fee-based content
- * Smart/credit card purchasing

make it worthwhile," says Randall Herschman, of the Canadian multiplex developer AMX. However, to fully realise the potential of the technology, developers are addressing a number of other angles.

The screens entertain a targeted, highly engaged and intensely interested audience – so offer premium advertising space. Screen advertising is already an important element of most entertainment venues' finances, but only personal screens can offer interactivity. Not only can advertising be placed throughout all contents, but advertisers can capture information on users and measure the effectiveness of their campaigns.

The next generation of smart seats will have internet capability – allowing facility owners to incorporate hotlinks to advertiser's sites and customised content. Barry Goldberg, of Williams Communication, developer of the technology behind the Madison Square Garden ChoiceSeats says: "In the future product marketers will be able to link users to e-commerce engines for higher level of

impulse buying behaviour. All sorts of products can be delivered to the seat for instant gratification."

But there is facet to the smart seat which could eclipse even advertising in terms of profitability. Gambling is the second largest sector of the entertainment industry in financial terms (behind television). Smart seat models under development will allow spectators to bet before, during and after the game. The bookmakers will pay potentially vast commission to the operator or a "rent" fee to the smart seat computer system.

Online gaming is expected to be a US\$5bn industry by 2004. "While this market used to be the domain of a handful of die-hard gamers, faster networking technologies and cheaper Internet usage will turn it into a mainstream form of online entertainment," says Frederic Diot of market analyst Datamonitor.

Smart seats will need access to high-capacity fibre-optic cabling. Retrofitting the cabling would be prohibitively costly, but most new facilities have this capability built into them. "We know that new

technologies will continue to dictate the design of stadiums. The stadiums of the 1970s became obsolete very quickly – but we've learned from it," says Jim Walters, stadium architect with HOK Sport.

The cost of planning and wiring is minimal when included in new venues – conventional seats can be installed now and then retrofitted with the "head" to make them smart seats. The same infrastructure and software can be used for rock concerts, cinemas, business meetings, shows, sport or press events.

So how long will it take for the idea to catch on? Manufacturers say that some architects are put off by the installation costs, others by fears that hand-held Internet technology will soon supersede static screens. There are few models on which to predict profitability because systems with full concessions and merchandising capability have only been up and running a few months. But the excitement is tangible and the potential is clear. The smart seat era could change the way we watch sport and films for good. **wa**

All the fun of the fair

This year's highlight of the furniture calendar – the Milan Furniture Fair – was illuminated with flashes of inspired design or new technology, but didn't have enough "wow" factor to impress Nicky Churchill.

This year's Salone Internazionale del Mobile in

Milan was in some ways a grey affair, evident both in the skies above and in the furniture halls at the fair. Grey seems to be the "in" colour – Fritz Hansen, Moroso, Baleri, Gallotti & Radice were some of the many to use grey upholstery to show off their new chairs, with Zanotta going even further, using grey felt (it looked suspiciously like carpet underlay to me) to top its sleek lacquered cabinets. Away from the grey, however, the Salone was a stylish and colourful affair in terms of ambience, hospitality and, of course, product. After all, we were in Milan.

As is often the case, the most interesting new furniture designs were not actually on show at the fair, but in the city centre showrooms. At Sawaya & Moroni it was easy to spot the "lounging" shapes of Zaha Hadid's new furniture, in the architect's angular style. Described as a series of monoliths, the Z. Scape collection comprises tables, sofas and benches in metal, wood and rubber. And in the south of the city, Cappellini was showing the Millennium Hope table by Claudio Silvestrin (see also page 92). At first sight, this looks like some kind of patio furniture, but digging deeper you discover a perfect piece of craftsmanship. The table is made from five walnut veneered planks, each piece coming from a different continent: America, Asia, Africa, Europe and Oceania. As you would expect, the grain in each piece of wood is slightly different, but they have been arranged to complement and harmonise with each other to produce a smooth and serene 3m-long piece of furniture.

At the fair itself, organic shapes and new materials were much in evidence. Moroso showed off Ron Arad's new Victoria and Albert collection, a series of curvaceous sofas and chairs. The chair is particularly interesting and comfortable, and with its small footprint is perfect for anywhere space is at a premium.

Edra was introducing new fabrics and materials including shiny silver, gold linens and copper velvets for many of its classic pieces, as well as two new, and very different, thoughts on seating by British designers. Air One and Air Two by Ross Lovegrove are two series of stacking seats, easy chairs and poufs made from compressed polypropylene foam, extremely light with a

mottled, textured surface. The other British-designed seat by KRD (Shona Kitchen & Ab Rogers) is Monster, a flowing fibreglass "blob" sitting on the floor inviting the user to relax on the padded cushions which flow from it. The shape of the structure is designed to provide a back support for the cushions, or you can simply curl up in the central indent.

Vico Magistretti, meanwhile, continues his association with Campeggi with the Estesa sofa system. As with all Campeggi products, this is designed to adapt and extend, so what looks like a single upholstered seat pulls out to become a two-seater sofa. And the architect's famous Maui chair range for Kartell has been extended to include a small two-seater sofa. Also at Kartell and, also in polypropylene, is a sofa and armchair by Philippe Starck. Called Bubble Club, this is one of the few pieces in evidence by the Frenchman this year – perhaps he is too busy designing hotels and light fittings these days.

As you would expect from Poltrona Frau, its stand was pure luxury. Michele De Lucchi's Piazza di Spagna collection for the Italian manufacturer uses the quality and feel of soft leather to "redefine" the bench. Alongside the bench (which can also be used as a divan) is a sofa, coffee table and bed, with each piece enriched by visible stitching. Mainly created for waiting areas, the collection is equally suitable for the executive office or living areas.

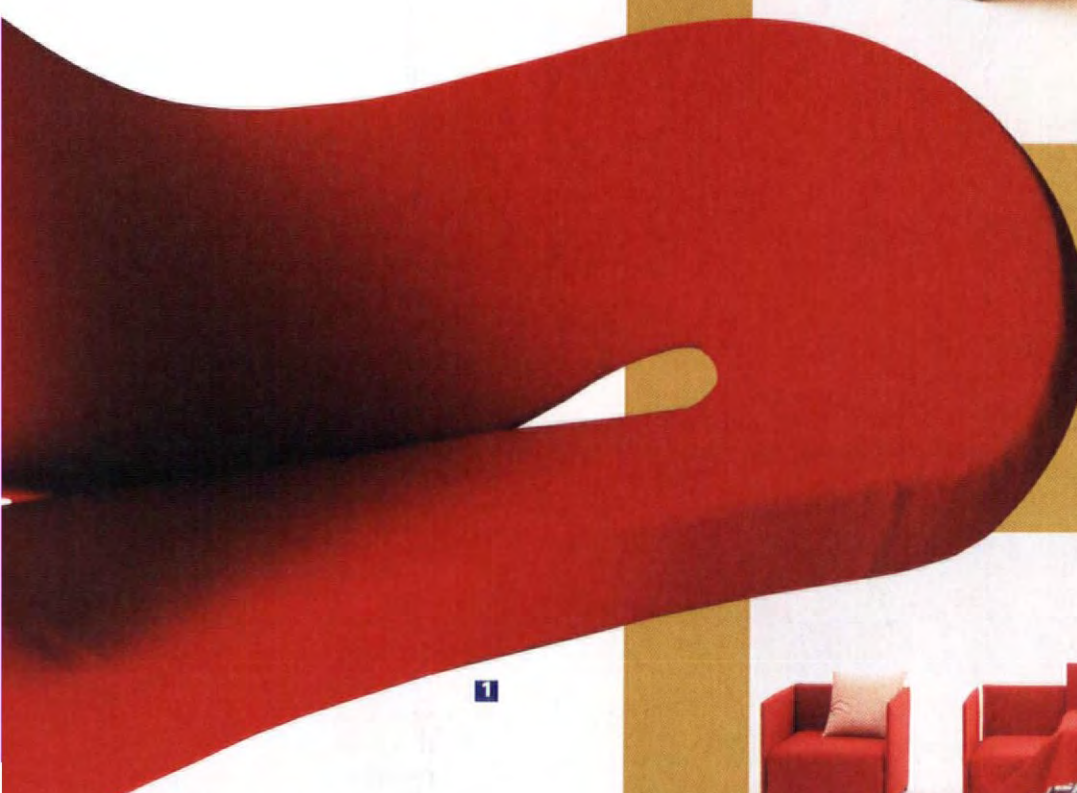
Diade's major new launch this year was its Aleph 2000, for which the company invited designs from famous architects. David Chipperfield's and Kazuyo Sejima took up the challenge, the former with a home office system of a series of tables, cabinets, and a floor standing light (see page 85). It's beautifully designed in cast and extruded aluminium and dark mahogany, and very expensive-looking.

Plenty of cafe chairs and tables were on show,

one of the sleeker options being Downtown, a small armchair in aluminium and leather by Anna Castelli Ferrieri for Segis. Combine this with the new series of tables in die-cast aluminium by Bartoli Design and you'll have a very upmarket café.

But for those with a tight budget, it is welcoming to see how advances in technology, particularly in the plastics industry, are bringing the prices down. Last year companies such as Magis and Authentics set the trend. This year, others are following the lead. US company Heller has extended its Bellini collection with the introduction of Arco, an injection-moulded stackable armchair which, as the company tell us, is produced using "a patented advanced polymer with a sleek automotive finish". Designed by Claudio and Mario Bellini, it's lightweight and low cost, and also good-looking.





1

But all in all, there was little to "wow" the punter. In fact, for me the best thing this year was not even a piece of furniture. At his solo exhibition at Gallery Marconi, Ron Arad once again pushed the boundaries of technology to show how vases and light fittings can be made using rapid prototyping. Called Not made by hand/Not made in China, the products are "grown" in a tank using computer-controlled laser beams to transfer the design from the computer screen into reality. The show was a resounding success but the products, in polyamide or resin, don't come cheap and only as limited editions. It will be interesting to see if Arad can make these wonderful objects more commercial. **wa**



2

- 1 2 Ron Arad's Victoria and Albert collection for Moroso
- 3 Estesa sofa by Vico Magistretti for Campeggi
- 4 Zaha Hadid's Z.Scape range for Sawaya & Moroni



3



4

Take your seats



Milan isn't the only place to boast a furniture fair - industry head honchos could, if they wanted, spend the whole year networking, winning awards and inspiring each other, all around the world.

UK

The Sitooteries

"Sitootery" is an archaic Scottish word meaning a private outdoor place of rest and contemplation. This English Heritage exhibition displays the results of a challenge to prominent English designers to come up with furniture and lightweight weatherproof structures to enable "sitting oot". The centrepiece is Claudio Silvestrin's elegant walnut table, "Millennium Hope", pictured left. Contributions from Foster and Partners, Thomas Heatherwick, Fashion, Inflate and Michael Anastassiades will also be on show.

1 April - 31 November

Contact: English Heritage Public Affairs

Tel: +44 207 973 3295

email: christine.gray@english-heritage.org.uk

US

International Contemporary Furniture Fair

Design-led trade show with over 500 exhibitors expected from Europe, South America, Asia and the US. Italian manufacturers are targeting the event - 43 manufacturers will attend, and there will be presentation evenings for American specifiers on the Italian style ethic. Design magazine editors will present the ICCF "editors' awards" to the best new product manufacturers, and design schools will showcase young design talent. The renowned opening party is at the MOMA.

20-23 May

Contact: George Little Management, Ten Bank Street, White Plains, NY 10606-1954

Tel: +1 914 421 3200

Fax: +1 914 948 6180

www.glmshows.com

US

NeoCon

Commercial and high-end furnishings extravaganza with a huge remit, covering office, retail, institutional, educational and healthcare. It incorporates Office Expo, a specifying and strategy forum established by the Office Furniture Dealers Association, and the Buildings Show, which covers facilities management, ironmongery and certain interior textiles. The coveted

"best of NeoCon" and "innovations" awards will be given during the show, and NeoCon's unrivalled seminar programme has been expanded.

12-14 June

Contact: Merchandise Mart Properties, Suite 470 The Merchandise Mart, 200 World Trade Center Chicago, Chicago, IL 60654.

Phone: +1 312 527 4141

Fax: +1 312 527 7782

Web: www.neocon00.com

ITALY

International Chair Exhibition

This flagship event for Italy's "Chair Triangle" area expects 15,000 visitors from 80 countries. It's the only trade fair of its size to concentrate solely on chairs. Unlike most furniture events, which have noted a decline in visitor levels over the last two years, the International Chair Exhibition has been growing at 5% per year. One of the highlights will be the awards ceremony for the "Golden Chair Award", bestowed on the top new products, and the exhibition of the winners of the Eresto Chiazza European Chair ideas competition.

9-12 September

Contacts: Promosedia srl Salone Internazionale della Sedia, Via Trieste, 9/6 33044 Manzano (Ud) Italia

Tel: +39 0432 745611

Fax: +39 0432 755 316

DENMARK

Scandinavian Furniture Fair

Three hundred manufacturers of the high-design furniture will converge on Copenhagen. First and foremost a market place for furniture producers and purchasers from Denmark and abroad, the fair is gaining an increasingly important mission as a news forum and inspiration centre for everyone professionally involved with furniture.

24-28 May

Contact: The Association of Danish Furniture Industries

Tel: +45 3251 8000

Fax: +45 3251 8332

e-mail: mail@danishfurniture.dk

JAPAN

International Furniture Fair Tokyo

Asia's number-one furniture show covering household, office, public and street furniture is heavily backed by the Japanese government as a catalyst for rebuilding the economy.

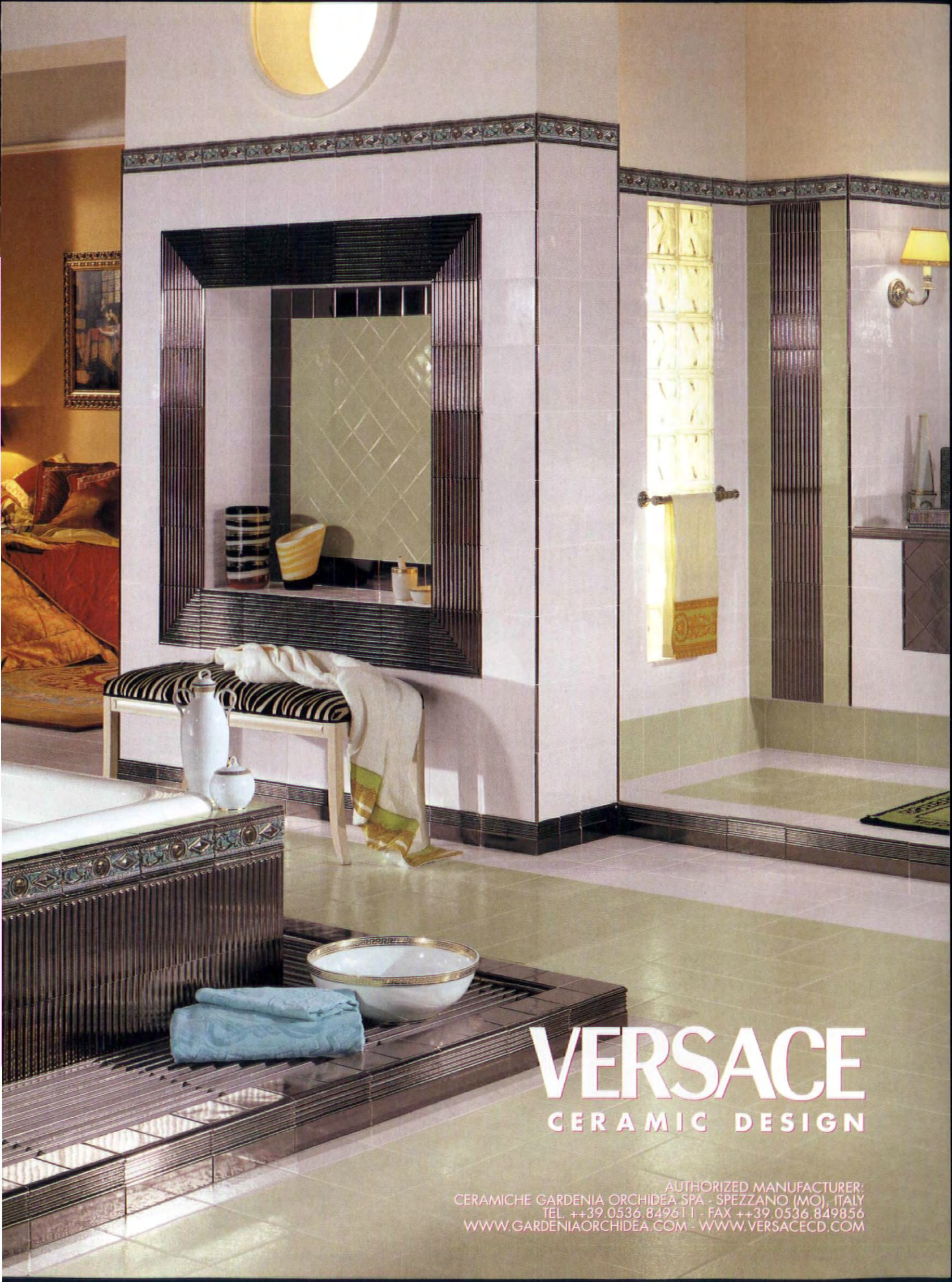
11-14 November

Contact: International Development Association of the Furniture Industry of Japan, Karukozaka-Tanaka Building 3F, 2-16-1, Kagurazaka, Shinjuku-ku, Tokyo 162-0825

Tel: +81-3-5261-9401

Fax: +81-3-5261-9404

Web: www.idafij.com



VERSACE

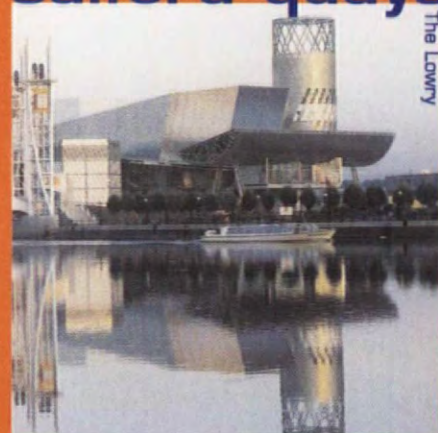
CERAMIC DESIGN

AUTHORIZED MANUFACTURER:
CERAMICHE GARDENIA ORCHIDEA SPA - SPEZZANO (MO), ITALY
TEL. ++39.0536.849611 - FAX ++39.0536.849856
WWW.GARDENIAORCHIDEA.COM - WWW.VERSACECD.COM

tom bloxham
 michel breheny
 richard burdett
 kees christiaanse
 ted cullinan
 marcial echenique
 stephen hodder
 peter latz
 david mackay
 harry richardson
 richard rogers
 michael wilford
 chris wilkinson

talk

salford quays



The Lowry



Imperial War Museum

urban

vitality

at the lowry

manchester

don't sleep

a wordsearch conference accredited for CPD



Exchange Place

CITY2K+
 the
 riba conference

in collaboration with the Department of Architecture,
University of Cambridge

7-9 July 2000

CITY2K+ Programme

Friday 7th July 2000 Registration and drinks

Saturday 8th July 2000 Morning

Introduction

Marco Goldschmied (RIBA President)
Peter Carolin (Head, Department of Architecture, University of Cambridge)
Michael Wilford (Michael Wilford and Partners)

The density issue

Chair: Peter Murray (Wordsearch)

Richard Sennett (Chairman, Cities Programme, L.S.E.)
City culture
Tony Travers (Director, Greater London Group, L.S.E.)
Density
Michael Breheny (Professor of Planning, University of Reading) *Density and sustainable cities: the UK experience*
Harry Richardson (Professor of Urban & Regional Planning, University of Southern California) *Trends in US metropolitan areas*
Marcial Echenique (Professor of Land Use & Transport Studies, University of Cambridge) *Mobility and spaces in metropolitan areas*
Kees Christiaanse (Kees Christiaanse Architects & Planners BV, Rotterdam) *Trends in european metropolitan areas*

Sunday 9th July 2000 Morning

Parallel Events

Historical background

Bruno Fortier (Historian, Institut Français d'Architecture, Paris)
Deborah Howard (Reader, Faculty of Architecture & History of Art, University of Cambridge)
Andrew Saint (Research Professor, Department of Architecture, University of Cambridge)

Sustainability and cities

Alan Baxter (Alan Baxter & Associates, UK)
Chris Brown (Director of AMEC Developments, UK)
Mary Comerio (Professor of Architecture, University of California Berkeley)
Koen Steemers (Joint Director, Martin Centre, Department of Architecture, University of Cambridge)

Developing cities

Bannie Britz (Head of Architecture, University of the Free State, Bloemfontein, South Africa)
Eduard Epp (Department of Architecture, University of Manitoba, Canada)
Ranjit Mitra (School of Planning and Architecture, New Delhi)
Subir Saha (School of Planning and Architecture, New Delhi)

Afternoon

The regeneration issue

Chair: Deyan Sudjic (Editor, Domus)

Tom Bloxham (Chairman, Urban Splash Ltd, Manchester)
Regeneration of deprived urban areas
Peter Latz (Landscape Architect, Kranzberg)
Landscape and regeneration
David Mackay (MBM Arquitectes, Barcelona)
Repairing cities - ten footnotes to follow the process
Lorna Walker (Ove Arup & Partners, London)
Land reclamation

Architects and their work

Ashok Bhalotra (Kuiper Compagnons, Rotterdam)
Ted Cullinan (Edward Cullinan Architects)
Keith Williams & Terry Pawson (Pawson Williams Architects)
Ian Simpson (Simpson Associates Architects)
Glenn Howells (Glenn Howells Architects)
Adrian Jackson (BDP)
Roger Stephenson (Stephenson /Bell Ltd)
Stephen Hodder (Hodder Associates)
Chris Wilkinson (Wilkinson Eyre Architects)

Open lecture

Chair: Jim Chapman (Architect, Chairman, Cube, Manchester)

Richard Rogers (Richard Rogers Partnership,
Chairman of the Urban Task Force)

Manchester tours

Castlefield
City centre landmark and regeneration sites
East Manchester / Hume
The Lowry

Afternoon

Power and political issues

Chair: Richard Burdett (Director, Cities Programme L.S.E.)

Dirk Frieling (Professor of Urban & Regional Planning, Technical University of Delft)
Sir Alan Cockshaw (Chairman, English Partnerships)
The Rt Hon John Prescott MP (t.b.c.)

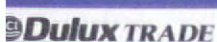
Tickets RIBA members £250.00
non members £350.00

www.riba-conference.org.uk

Reservations: SAS Event Management

Tel 01722 339811 • Fax 01722 331313

sponsors



ARUP



PERMASTEELISA

100 journal

property intel



Steelcase Strafor

WORLD ARCHITECTURE



ICM INTERNATIONAL CONVENTION CENTRE

MUNICH

GERMANY



REFERENCES

SPAIN • GRANADA CONVENTION CENTRE
 SPAIN • MARBELLA CONVENTION CENTRE
 SPAIN • MADRID CONVENTION CENTRE
 SPAIN • LA CORUÑA CONVENTION CENTRE
 PORTUGAL • FORUM LISBOA
 FRANCE • PALAIS DE CONGRES LE MANS
 FRANCE • PALAIS NEPTUNE TOULON
 FRANCE • CENTRE DE CONGRES D'ANGERS

UNITED KINGDOM • BIRMINGHAM INTERNATIONAL CONVENTION CENTRE
 GERMANY • KONGRESSPALAST BADEN BADEN
 TURKEY • ISTANBUL CONVENTION CENTRE
 VENEZUELA • MARACAIBO CONVENTION CENTRE
 EMIRATOS ARABES • ABU DHABI CONFERENCE CENTRE
 EGYPT • EL CAIRO INTERNATIONAL CONVENTION CENTRE
 CHINA • LAN SHENG BUILDING SHANGHAI
 TAIWAN • INTERNATIONAL CONVENTION HALL

#

April 2000 £4.50



Why fused glass is
flavour of the month
with architects

Has the profession developed its own exclusive language?

of the Dome
Richard Rogers
Partnership's
Greenwich pavilion

Workloads hit an all-time high

*source: JICBUILD
april 2000 issue

RETURN TO: RIBA Journal, Tower House, Sovereign Park, Lathkill Street, Market Harborough, Leicestershire LE16 9EF, UK

Advertisers' contact directory

The manufacturers 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, if you experience any difficulty in reaching a company please call or fax the WA enquiry service on tel +44 (0)20 7560 4120, or fax +44 (0)20 7560 4026.

Boyd Lighting

944 Folsom Street
San Francisco CA 94107 - 1007
US
Tel: +415 778 4300
Fax: +415 778 4319
Email: info@boydlighting.com
Page: 14

Cappellini

Via Marconi 35
22060 Arosio (CO)
Italy
Tel: +39 031 759 111
Fax: +39 031 763 322
Email: Claudia.c@cappellini.it
Page: 93

D-Line International

Carl Jacobsens Vej 28 Valby
DK-1790 Copenhagen
Denmark
Tel: +45 361 1804 00
Fax: +45 361 8040 1
Web: www.dline.com
Pages: 40-41

Duravit

Werderstrasse 36
D-78132 Hornberg
Germany
Tel: +49 7833 7000
Fax: +49 7833 70289
Page: IFC

Erco

Lundenscheid D-58474
Germany
Tel: +49 2531 551 0
Fax: +49 2351 551 340
Pages: 10-11

Fagerhult

566 80 HABO
Sweden
Tel: +46 3610 8500
Fax: +46 3610 8770
Page: 18

Flachglas

Haydnstrasse D-45884
Gelsenkirchen
Germany
Tel: +49 2091 6823 20
Fax: +49 2091 6820 53
Page: 4

Freudenberg Building Systems

Division of Freudenberg
Nonwovens
Lutterworth
Leicestershire LE17 4DU
Tel: +44 1455 20 12 40
Fax: +44 1455 55 65 29
Page: 8

Gerberit Interna

Schachenstrabe 77
Jona CH 8645
Switzerland
Tel: +41 552 216 300
Fax: +41 552 216 750
Pages: 12-13

Hawa

Untere Fischbichstrasse 4
Mettmenstetten CH-8932
Switzerland
Tel: +41 1 7679191
Fax: +41 1 7671685
Page: 16

Lamm

Via Verdi 19/21, 43017
San Secondo
Parma
Italy
Tel: +39 0521 873 547
Fax: +39 0521 872 668
Email: lammpr@tin.it
Page: 15

Magnus Olesen

Agertoft 2
Durup, Postbox 131
DK 7870 Roslev
Denmark
Tel: +45 97 59 24 11
Fax: +45 97 59 29 22
Web: www.magnus-olesen.dk
Email: post@magnus-olesen.dk
Page: 84

Martin Professional

Olof Palmes Alle 18
8200 Aahus
Denmark
Tel: +45 874 000 00
Fax: +45 874 000 10
Web: www.martin.dk
Email: harry.vondenstemmen@martin.dk
Page: IBC

NURUS

Web: www.nurus.com
Email: gurang@atlas.net.tr
Page: 83

Promosedia

Via Trieste, 9/6
33044 Manzano (ud)
Italy
Tel: +39 0432 745 611
Fax: +30 0432 755 316
Web: www.promosedia.it
Email: promosedia@promosedia.it
Page: 82

RAL

German Institute for Quality
Assurance and Certification C.V.
Siegburger Straße 39
D-53757 Sankt Augustin
Germany
Tel: +49 (0) 2241 1605-0
Fax: +49 (0) 2241 1605-16
Web: www.RAL-Colours.de
Page: 19

SPS

Via Enrico Mattei 1
35046 Salletto
Padova
Italy
Tel: +39 0429 89544
Fax: +39 0429 899294
Page: 61

Summit Furniture (Europe)

198 Ebury Street
Pimlico Green
London SW1W 8UN
UK
Tel: +44 020 7259 9244
Fax: +44 020 7259 9246
Page: 17

Unifor

Via Isonzo 1
Turato (Como) 22078
Italy
Tel: +39 0 296 7191
Fax: +39 0 296 750859
Pages: 8-9

Vistawall Group

International Operations
803 Airport Road
Terrell TX 75160
US
Tel: +1 972 551 6101
Fax: +1 972 551 6186
Email: international@vistawall.com
Page: 60

Wilkhahn

P O Box 2035
D31844
Bad munder
Germany
Tel: +49 5042 999118
Fax: +49 5042 999245
Email: wilkhahn.export@t-online
Page: OBC

Zoeftig & Co

Kingshill Industrial Estate
Bude
Cornwall EX23 8GN
UK
Tel: + 01288 354 512
Fax: +01288 355 954
Web: zoeftig.com
Email: zoeftig@aol.com
Page: 82



Albrecht Jung

JUNG is one of the leading manufacturers of high quality electrical wiring accessories. The website is showing a summary of available devices/ranges, informs on the company's history, gives information on world wide sales contacts and of course offers download possibilities for technical EIB instabus data base.

New Feature: Radio control management.

<http://www.jung.de>



Delmatic Lighting Management

Delmatic's website illustrates the latest in advanced lighting management, and combines design information with case-studies of major international projects equipped with the latest flexible and inter-operable LonWorks environmental controls.

Systems offer total flexibility and liberate architects and designers from the rigidities of electrical installation, enabling lighting moods to be created, adapted and personalised from desk PCs and telephones and personal transmitters.

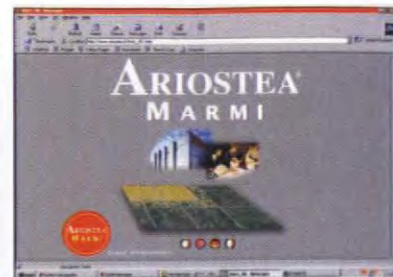
<http://www.delmatic.co.uk>



Wilkhahn GMBH

Wilkhahn develops design-oriented products and interior concepts for application in the high quality segments of contract furniture and for Airports (eg. Chek Lap Kok, Hong Kong) The German Marketing Prize, the German Ecology Prize and the participation in the world exhibition EXPO 2000, Germany, with the project "The future of work in the tense and exciting interplay of humankind, nature, technology and the market" underline Wilkhahn's endeavour to assume the role of a responsible-minded pioneer, which goes beyond the development of enduring products.

<http://www.wilkhahn.com>



Ariostea Marmi

Aristea Marmi has completely redesigned and expanded its website to provide visitors with an extensive menu, from complete catalogue of its flooring materials to the services offered to designers and customers. The new Ariostea Marmi brand shows the company's explicit evolution in the research and production of marble and natural stone.

In fact Aristea Marmi maintain all the natural features of quarry marble, thus providing superior wear and chemical resistance.

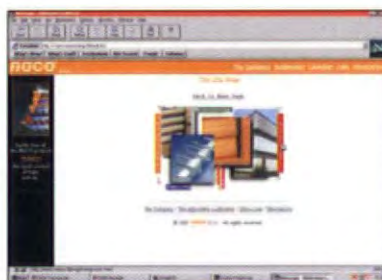
<http://www.ariostea.it>



Polar Blox

Polar Blox, Inc. manufactures a polycarbonate snow guard that is U.V. protected. They carry four different models: Universal Guards, Minor Rib Guards which can be adhesive mounted or mechanically fastened; Slate and Shingle Guards which can be used for retrofit or new construction; and Standing Seam Guards which clamp on to the seam with no panel penetration or adhesives. These guards are available in clear and an array of colours.

<http://www.polarblox.com>

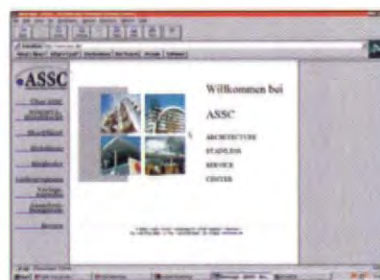


NACO Srl

Naco's presence on the Internet since 1997 provides a general overview on its products which consists of adjustable louvre mechanisms for glass, wood and aluminium windows, as well as for external Sunbreaker Systems. As one of the leading producers of both product types, Naco Srl provides the best solution for air, sun and light control. New products are constantly being developed, such as the adjustable sunbreaker with perforated aluminium blades or custom shaped extruded profiles. For more information call

Tel: +3906 841 5949.

<http://www.naco.it>



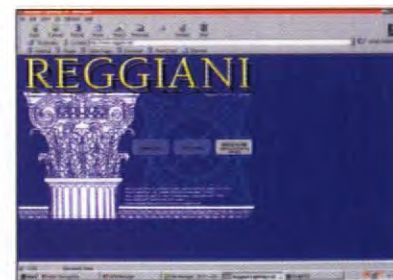
ASSC GMBH

Services of the ASSC GmbH. ASSC is a system manufacturer of roof coverings and wall cladding for installations of stainless steel or titanium. Arguments for the NIROSTA/Titanium-Metall Roof System:

* almost unlimited life expectancy * no maintenance * low weight * heat reflection * suitable for 0° roofs * algae and root resistant * assembly which is independent of the wheatear * improved fire protection * easy lighting conduction.

ASSC provides advice for architects and planners about stainless steel and titanium material uses. ASSC offers matt, shiny and a "Sharkskin" non-reflective surface.

<http://www.assc.de>



Reggiani Group

The Reggiani site is not merely a facsimile of a printed catalogue, but rather is a wide portfolio of interior and exterior luminaires which can be examined in a variety of ways: by application, light source, IP rating, cut-out size and control gear type for example. There are full colour images of products and projects, text, technical and photometric data all available by simply clicking on to the images and going deeper and deeper into the information.

There are also quicktime movies providing information on particular products illustrating their many features and installation methods

<http://www.reggiani.net>

Drawing together

Some of the finest architectural items in the world have been brought together for a major exhibition in London of material from the RIBA and the Victoria and Albert Museum.

The exhibition, which has just opened at the V&A, celebrates the new partnership of the two institutions and is the first trailer for the RIBA at the V&A, a new permanent home for the institute's drawings, photographs and manuscripts collections due to open at the museum in 2002.

The new centre will provide an international focus for architectural study and will unite the complementary collections, services and expertise. For the first time it will be possible to view the RIBA's estimated 600,000 architectural drawings alongside the V&A's 30,000. The photographs collection of the RIBA is one of the most extensive of its kind with over 400,000 images, while RIBA archives provide outstanding primary source material on British architecture dating back to the 17th century.

The exhibition is curated by Dr Neil Bingham of the RIBA Drawings Collection. Architectural objects from the V&A collections which relate to the RIBA's material will be displayed. Examples include a drawing held by the RIBA for a clock designed by CFA Voysey for himself and the clock itself, recently acquired by the museum.

RIBA members get free admission to the V&A with their membership card. "Access all Areas: the RIBA's Architectural Collections at the V&A" runs until 24 September 2000.

Members say: "Nice to meet you"

You are keener than ever to make contact with RIBA staff and members, and are taking advantage of improved library services, according to a new survey.

The continuing importance of personal contact between RIBA staff and members – and among members themselves – has been underlined by recent research into how the institute's services are used.

A picture of a diverse membership, pushing up demand for improvements in electronic services while valuing opportunities for personal contact, emerges from both the RIBA's annual Service Usage Survey, and from the British Architectural Library's latest user survey.

More than 2,200 members took part in the service survey, which showed levels of satisfaction broadly similar to those in previous years. But members are using more services: an average of eight, compared to six in the previous year and five the year before that. Usage increased in 23 out of 27 services over the year; the six most used services were *RIBA Journal* (88% of respondents), regional newsletters (51%), RIBA bookshops (48%), Product Selector (40%), CPD courses or events (38%) and the Directory of Practices (38%).

Services scoring significantly higher than the target rating set by the RIBA included the Journal, bookshops, National Building Specification material and the library. None of the services was rated "good" by fewer

than 42% of members and most were rated good by over 60%. Use by overseas members for most services is lower than that among UK members, with the exception of *World Architecture* and the website (www.architecture.com). In 15 months, the number of overseas corporate members with email addresses has risen by 70% (see table).

For the first time, the survey examined the general contact members had with the RIBA over the last 12 months (see table). These results, and those from the library's user survey, highlight the importance of personal contact in sustaining a lively organisation. Jennifer Parker, head of membership development, said a key challenge was to maintain good communications.

"The RIBA recognises the high value members place on personal contact with staff, either face to face or on the phone," she said. "It is not a question of there being a conflict between traditional and interactive forms of contact; members have different needs. In terms of the RIBA's world membership, access to electronic services via email or the Internet has yet to reach critical mass – but it is much more important to overseas members. The results of the survey confirm the need to maintain

high levels of service in all its dealings with members."

Rising demand both for personal and long-range delivery of services is also reflected in the latest library user survey. There were 58,000 phone calls to the library over the year, 9% up on the previous 12 months; nearly 20,000 of those were made via the Information Line. Around 7,000 written communications were dealt with. Almost 175,000 photocopies were made in the library by visitors, and the number of copies of material sent out by post or fax increased by 31% over the previous year.

The huge success of the library's online catalogue demonstrates how quickly use of the Internet is increasing, among RIBA members and non-members alike worldwide. In 1999 there were around 19,000 electronic visits to the library between March and December – yet in March 2000 there were 44,000 visits to the library's online catalogue alone.

The electronic revolution may be gathering pace, but at the heart of the library is its unique collection of books, which remain solidly in the real world. Over the year library staff fetched around 13,000 items from closed-access collections for visitors, and an estimated 67,500 items were used from the open-access collections.

Library users appear to be among the happiest and most positive of the RIBA's "customers". The latest Library User Survey shows 93% of those canvassed say the Library "completely or substantially" met expectations – up from 84% the previous year. Around a third of users said they were there to track down an item that couldn't be found elsewhere.

More than half of all users (53%) are students, and 27% are architects. There was overwhelming support for the RIBA's joint initiative on special collections with the V&A (83% thought it a good idea) and also for the widening accessibility of material: 90% thought the existing availability of material via the online catalogue would improve public access to the library, and 89% were in favour of making earlier records available.

Accessing RIBA services, % of users

	all	UK	overseas	rating 'good'
visit HQ	27	30	14	63
phone enquiry	26	28	10	51
visit regional office	10	11	1	67
postal enquiry	5	5	6	33
online interactive	4	4	6	46

Growth in email addresses, RIBA corporate members

	Nov 98	April 00	growth %
UK	4,748	8,810	46
Overseas	556	1,871	70
Total	5,304	10,681	51

Ribanet Conference

Members have been comparing notes on how (and how much) to charge clients for printing costs in **Architectural Practice**.

Some see printing as just another on-cost: "It's much simpler to include an amount in the overhead element of the hourly rates". Others argue a special case: "I charge the drawings separately. The number of prints a job generates can vary enormously - a listed building with high engineering and services input can need hundreds."

Energy and Environment points to a photovoltaics conference, a housebuilding course and a study tour of Jutland. **Conservation** requests include information on lime render and mortar and pre-1914 barns with chimneys.

The discussion on email protocol and www.architecture.com continues in **The RIBA**. In **Study of Architecture**, fellowships for research into Islamic architecture, and some interesting year-out jobs.

Members continue to find each other throughout **World of Architecture**, which features export sales leads and the UIA Accord in Global Practice.

Advice in **Legal** focuses on what to do if your design is stolen, and on copyright on building regs drawings. Opportunities in **Enjoying Architecture** include a working holiday restoring a house in the Caribbean.

Software is free to members - 3,000 are now online. Email your member number, specifying PC or Mac, to ribanet@inst.riba.org

Gender moves up the agenda

The RIBA, with the Cabinet Office Women's Unit, is leading the charge towards achieving gender equality in the profession.

The RIBA is backing an initiative to encourage more young women to become architects, with the long-term aim of achieving equal numbers of men and women in the profession.

In a move which positions the institute at the forefront of institutional change among professions with low female representation, the RIBA has announced it will be working with the Cabinet Office Women's Unit to change perceptions within the construction industry and among school-leavers themselves.

Architecture has been selected as a key area for recruitment as part of the unit's Listen Up scheme, which aims to break down stereotypical attitudes to the range of employment opportunities open to women. Over the next year the RIBA will be working with the unit, which seeks to encourage work experience in traditionally male professions to groups of girls and young women.

High-profile practices, including the Richard Rogers Partnership and Ove Arup and Partners, are expected to participate in an orchestrated programme of placements and work experience starting in the autumn. RIBA president Marco Goldschmied said: "Women are under-represented in the profession and the RIBA is committed to redressing this imbalance. The Building Opportunities programme has already targeted ethnic minorities and those from disadvantaged backgrounds in order to spread the message that architecture is a subject that can be enjoyed and practised by anybody. I firmly believe that by working with the Cabinet Office Women's Unit we can encourage more women to study architecture and start to ensure that the architects of tomorrow comprise equally of men and women".

Earlier this year the unit commissioned a report, "Listen Up: A Dialogue with Young People", which explored through consultation the ambitions of more than 500 young people. The report showed that while more young women stay on in education than young men (73% compared with 64%), and

although girls out-perform boys at GCSE level (53% of young women achieved at least five A-C grades, compared with 43% of boys), it all breaks down at the career stage.

The unit found that 75% of students entering managerial and professional occupations are boys; 65% of those heading for clerical and secretarial jobs, and 75% of those destined for personal services, are girls. Skilled construction and skilled engineering show the greatest disparity, with less than 5% of girls entering these occupations.

This imbalance is reflected in the architectural profession, where only 11% are women. Léonie Milliner, director of the RIBA Centre for Architectural Education said that 23% of teaching staff in schools are women, drop out rates are levelling out, and the percentage of women students continues to rise (34% now, 24% in 1993). "But the numbers of those moving into practice are still small: just 176 women passed Part 3 in 1997/98.

"I believe that our involvement with Listen Up, in conjunction with the other activities we are already working on, can have a very positive effect on recruitment of women. We will be working closely with the Cabinet Office Women's Unit in order to organise events for young women both here at the RIBA and in selected practices."

Further details from Hilary Clarke, RIBA senior press officer on 020 7307 3662.

Notice of formal reprimand under the Disciplinary Committee

On 8 December 1999 the Professional Conduct Committee of the Architects Registration Board found Mr I D S McCowan of Stewarton, East Ayrshire, guilty of unacceptable professional conduct and issued a reprimand. In accordance with the revised disciplinary procedures, Mr McCowan has also been reprimanded by the institute.

Curating the future

Six leading international architects and museum directors have been brought together in a unique lecture series organised by the RIBA Architecture Gallery and Tate Modern.

"Building Visions: Architect and Director" will run throughout the summer, exploring the concept, planning and realisation of contemporary museums. Debates will focus on the Tate Modern, the New Museum and Art Gallery in Walsall, the Lowry, the Kiasma Museum of Contemporary Art in Helsinki, the Museum Het Valkhof in Nijmegen and

the Bilbao Guggenheim.

Issues will include how new museums might complement and contribute to existing social structures, whether museum architecture is affected by the idea of "gallery chains", and the museum as exhibit.

For tickets, call Tate Modern Box Office on 020 7887 8888. They cost £10 or £7 concessions (including RIBA members and student members). Information about the series from Tamara Horbacka, RIBA Architecture Gallery on 020 7307 3694, tamara.horbacka@inst.riba.org

JCT on disk

A new software program, JCT Forms on Disk, has been launched by RIBA Publications, allowing the user to edit, insert and delete text to the Standard Forms.

The first version is available with IFC98, WCD98 and MW98. Software will run on Windows 3.1 or Windows 95/98 with a minimum requirement of 8Mb RAM on a 486 PC. However, 32Mb RAM and a 100mhz Pentium PC or better, are recommended.

Details from marketing@ribabooks.com or visit the website at www.ribabookshop.com



In the last 20 years the square mile has been through every planning policy from A to B, and in consequence has not once hit it off with Londoners.

Why London is not Bilbao

"There is less to this than meets the eye" was one of Noel Coward's favourite expressions, and while there is no evidence that he ever applied it to the City of London, he certainly should have done.

In the last 20 years the square mile has been through every planning policy from A to B (as per Dorothy Parker), and in consequence not once has it hit it off with Londoners. Back in the 1980s, when every sane jobseeker in the metropolis knew the City needed aircraft carrier-sized dealing rooms, the City solemnly put the fate of street vendors, wine bars, the fur trade and muffin men first. Then in the 1990s, when the bottom fell out of the property market, it announced that it wanted to have the tallest building in the world – and when the IRA obligingly cleared a site for it, lost its nerve again.

Next came the New Millennium and Frankfurt's dastardly plan to overwhelm the City with its own skyscrapers. But this time the Square Mile brains trust was ready. Its planners' secret weapon was a huge elongated glass egg from the laboratory of Lord Foster which, it was promised, would "Do a Bilbao for London" and give the City an unbeatable new identity. Sure enough, when the photomontages appeared the world went wild. City planners announced their intention to approve ahead of time, but then the fogeys struck. There was unfinished business to do with the remains of the building that the IRA had blown up, they said. In no time the scheme was under house arrest, being "reviewed".

Such reverses are par for the course for the City, but this time something snapped. The Porsche-driving former policy chairman of the City Corporation stepped in and laid down the law. "There is only one test for allowing planning consent," he declaimed, "and that is whether this scheme satisfies the needs of the City as an international financial centre or not." A shocked silence fell. There was clearly more to this than met the eye, not less. Opponents accused the policy chairman of "inventing an entirely original concept of planning" (which would not be a bad idea), and demanded that the City rebuild the damaged Baltic Exchange instead of constructing a "monstrous gherkin" on the site, because "the needs of the City do not override the laws of the land" which clearly put the interests of "a magnificent historic building" (or in this case a collection of numbered bits), first.

Planning has been popular with politicians in England ever since the first Town and Country Planning Act of 1909. The word itself breathes urgency and importance, conjuring up Wellsian images of a future in which the wretched old Victorian bombed-into-the-stone-age City is "turned around" by a new race of no-nonsense planners to look like the Eiffel Tower on Millennium Night.

Alas, the actual result of planning the City since the Town and Country Planning Act of 1947 has not been anywhere near so dramatic. As the venerable professor Seaman noted in his textbook *Post-Victorian Britain*: "Although it [the 1947 Act] provided work for town and country planners, relatively little town and country planning took place because the planners found no satisfactory way of dealing justly with the owners of land and the community at large."

That was written in 1966, a brief moment when planning was in the ascendant in the City, with high-rise office towers under construction, drive-in banks, new roads and high-level walkways to enable pedestrians to hurry over them. What he would have made of the pitiful state of mutual incomprehension between the planners of the City of London and "the owners of land and the community at large" today hardly bears thinking about.

Martin Pawley