

# MONUMENT

58

ARCHITECTURE &amp; DESIGN

## ART MATTERS

VIEWING ARCADIA DONALDSON + WARN

PAINT BOX SAUERBRUCH HUTTON

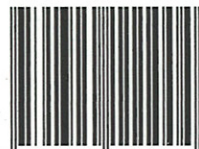
STATE OF MIND TARRAWARRA ART MUSEUM

LIGHT EXTENSION AGNSW

STUDIO WORK CHIPPERFIELD WITH GORMLEY

PRIVATE EYE TRACEY MOFFATT

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## SITE

- 016** UPFRONT
- 018** PROFILE Play and *Workshopped*, Design Collectives, Sydney
- 020** POSTCARD McCormick Tribune Campus Center, IIT, Chicago
- 022** SPACE Selfridges Birmingham, Future Systems, UK; Butterfly House, Melbourne Zoo; Chungmu-Ro Subway Station, Korea
- 028** DESIGN Lever House Restaurant, Mark Newson, New York; Six Words, Melbourne; *Etisoppo* Magazine, Sydney
- 034** EXHIBITION Hashirigaki, Sydney Festival; Design in Italy 1945-2000, Melbourne Museum; Art Forum, Berlin

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### ROAM: READER ON THE AESTHETICS OF MOBILITY

ANTHONY HOETE

Reviewed by Richard Black

Architects continue to be inspired by ideas relating to mobility. Initially, pioneers of the modern movement had envisioned buildings as static frozen entities, ready to receive promenading bodies. The Swiss architect, Le Corbusier, designed ramps, stairs and corridors to guide the walking person through space, enabling buildings to be experienced as a succession of views unfolding in time. Later, the British-based Archigram group (led by Peter Cook) were to become fascinated by the mechanics of movement. For them, buildings – and even whole cities – had the potential to become mobile. Ron Herron's proposed "Walking City" project (1964, and other smaller shelters) could be plugged into infrastructure, and then unplugged to roam the landscape. Like caravans, buildings were conceived of as capsules and pods that were nomadic, rather than fixed and static.

More recently, mobility has again resurfaced as a theme embraced by the International Architecture Biennale in

Rotterdam earlier in 2003. The latest offering however, is from Anthony Hoete with ROAM. Hoete is an architect who was educated at the University of Auckland, New Zealand, and at the Bartlett School of Architecture, London, under the tutelage of Peter Cook. He now teaches at Delft University in the Netherlands and this lineage helps to explain the choice of contributors.

ROAM suggests that we live in a world of "perpetual motion" and that the "mobility of goods, information and services confronts, permeates and saturates our very existence". This time around, it is the spatiality of invisible networks, data flows, urban infrastructure, and globalisation that challenges architectural thinking.

ROAM brings together an eclectic mix of projects, texts and ideas on the subject. Many of these have been sourced from previously-published material, however Hoete has brought this together with a convincing editorial structure. The book is structured around the

following themes: Travelogue and Map; On the Road; Intercity Interchange; Immigration, Identity and Economy; Speed and Communication. A mix of design projects, text and photographic images (with a cross-disciplinary flavour) expand on the themes. The combination of speculative designs with essays work well, providing different readings – from more in-depth referenced texts to the pure visual delight of photographic studies. ROAM also offers a useful selection of diagramming and mapping explorations revealing ways of imaging movement, networks and infrastructure systems. Accumulated travel has informed the design and layout of the publication through the use of graphics and signage normally associated with places of arrival or departure, further sustaining Hoete's editorial intent.

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### THE GRAND TOUR: TRAVELLING THE WORLD WITH AN ARCHITECT'S EYE

HARRY SEIDLER

Reviewed by Gerard Reinmuth

Architects are notorious slide show enthusiasts. Anyone who has friends that are architects will have indulged them in an evening (or three) listening to travel recollections aided by a parade of images. Most of these images will be familiar from personal experience, and nearly all of them are taken in the footsteps of countless travellers before. I admit my enthusiasm for this ritual; I enjoy slide shows immensely, regardless of which side of the projector I happen to be on. The personal exchange and stories woven around each image always makes the experience worthwhile. However, to have one's personal slide show published – and in a 704-page book no less – takes this indulgent activity to new heights, and in doing so transforms it into a one-sided dialogue.

Of course, this activity could be justified if particular information or insights that might add to our knowledge of the places and times where the travel took place accompanied the images. However, in *The Grand Tour*

one is given little information beyond the place, the date of each photograph and the architect of the work featured. In what appears to be a deliberate move, Seidler's commentaries rarely reveal any personal or unique information. This is also the case with the images. While Seidler is a good photographer, more potent images of the same places and projects can be found elsewhere. Yet, as other reviewers have noted, we are given an insight into Seidler's architectural mind via an analysis of the contents in the book. But is this reason enough to buy it?

On the whole, contents of *The Grand Tour* are of little more than cursory interest. Anyone who has been to the places featured, may trawl through their own slide collection for greater satisfaction – at least the memories will be their own. Seidler does, however, give us a few tastes of just how good a book like this could be. One example is an interior image of a traditional inn in Kyoto where the Seidlers stayed during their honeymoon. A

strikingly beautiful Penelope Seidler sits at a low table, sipping tea. We can imagine Harry looking proudly and lovingly from the other side of the lens. The room is traditionally floored with tatami mats, and surrounded by a perimeter veranda and a bamboo garden outside. On a recent trip to Kyoto I also stayed at a traditional inn and by comparing images of my fiancé sipping tea in that room, to the image in the book, I concluded that we must have stayed in the same room, 35 years later. This is the potential inherent in viewing the travel photography of others – an emotional and personal connection with, or response to, their experiences. If only Seidler had provided more direct personal insights throughout *The Grand Tour* it could have been a very compelling volume indeed.

*Published by Taschen, Distributed by Tower Books*  
704 pages, RRP \$49.95 softcover

### DAVID CHIPPERFIELD ARCHITECTURAL WORKS 1990-2002

EDITED BY THOMAS WEAVER

Reviewed by Martyn Hook

This is one of the most beautiful books I have held in quite some time. *David Chipperfield Architectural Works 1990-2002* is a finely-crafted object that has a wonderfully visual and tactile sensibility that is present in many of his projects; it is a book that successfully adopts the aesthetic of its subject. The book has a refined textural quality illustrated by the black cover, the selection of unusual paper stock and superb imagery and design. This publication essentially consists of three parts; opening with a short, responsive and unflattering essay by Kenneth Frampton and an interview with Chipperfield by Rik Nys. These are preceded by pages of fantastic photographs and drawings of a wide range of projects, followed by further descriptive essays by long-term Chipperfield admirer, Jonathon Keates. The powerful images and well-

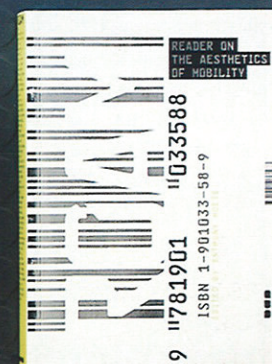
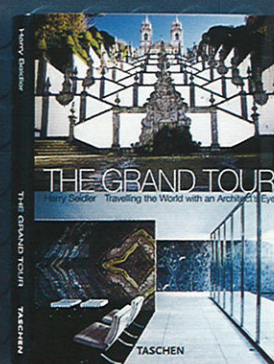
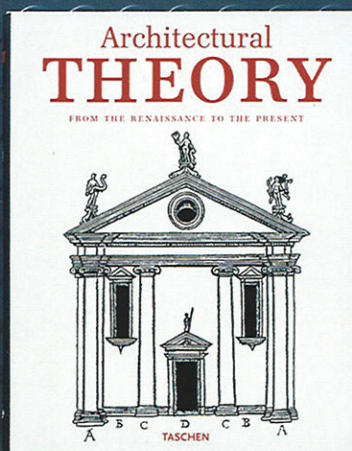
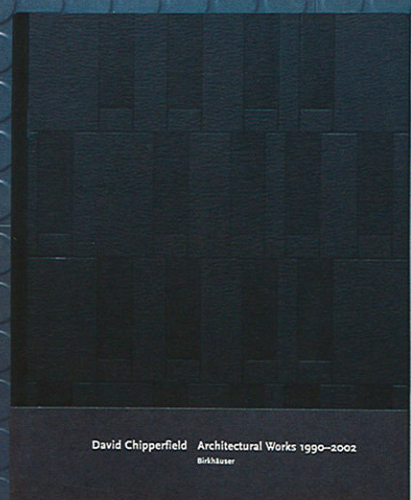
sized drawings clearly describe a collection of projects across all scales – from the tiny Equipment shops, through to significant buildings like the award-winning (and very British) River and Rowing Museum at Henley on Thames (1997), or his major public commissions in Europe, such as the Neues Museum, Berlin. Each project is documented appropriate to its scale.

Chipperfield has always been something of an enigma, maintaining the rare tectonics of his experience in Japan. But this persona is always underpinned by the solidity of a sensible English gentleman. He is, at once, a European architect and British expat. His work has an unsettling evenness – as if his projects were film sets for Italian director, Federico Fellini. Chipperfield's work lacks the minimalist pretence of John Pawson or the bluntness of Claudio

Silvestrin. It resists the wilful phenomenology of Steven Holl and he has often been criticised as 'anti-theoretical'. In the early-1990s I saw a lecture at the Royal Institute of British Architects where Chipperfield flippantly claimed he was having too much trouble 'dealing with space, light and material to worry about theory'. Unfortunately, this book tends to reinforce this position, failing to illuminate what it is that seriously drives his architecture. The interview provides some insight, but nothing definitive, and the claims made by Keates are often elaborate. However, what this publication clearly demonstrates is Chipperfield's masterful ability to craft architectural space.

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PHOTOGRAPHY NICK BOWERS

## ARCHITECTURAL THEORY: FROM THE RENAISSANCE TO THE PRESENT

BERND EVERS, CHRISTOF THOENES

Reviewed by Anna Johnson

Firmitas, Utilitas and Venustas: 'Firmness', 'Utility' and 'Delight'; according to the German architectural historian Bernd Evers, this Vitruvian triad describes the aims of 'good architecture' that dominated architectural 'purpose' until the mid-18th century. Describing or theorising the enigmatic process of architectural creation will always provoke controversy, however, this book reminds the reader that architectural theory is an art form in itself and has been categorised as such since the re-publication of *Vitruvius: Ten Books On Architecture* in the mid-1200s.

Rather than a being a comprehensive all-encompassing volume, *Architectural Theory* represents an illustrated atlas to architectural theory. Evers' preface clearly states that the book only offers an "...idea of the wide-ranging debates on architectural aesthetics and theories," and the collection is but "...a little group." However, it is precisely the fact that the book is not a weighty academic tome (overflowing with impenetrable jargon) that this

book is so useful, offering something valuable to the architectural student, architect and general reader alike.

Grouped in national and historical contexts, each treatise provides an individual introduction to architectural theory. Beginning with the Italian architect Leon Battista Alberti's *De re aedificatoria libri decem* (1442-52) the book concludes with Dutch architect, Rem Koolhaas' *Delirious New York: A Retroactive Manifesto for Manhattan* (New York, 1978) and *S,M,L,XL* (Rotterdam, 1995). The writings of Andrea Palladio, Giovanni Battista Piranesi, Marc-Antoine Laugier, Gottfried Semper, Karl Friedrich Schinkel, Le Corbusier, Frank Lloyd Wright and Aldo Rossi (to name a few) are also included. Some of the most important architectural theorists – from the Renaissance to the present day – are introduced in each of the 89 essays, discussing the origin of the architect's writing, and contextualising their life and work.

Like the similarly-sized *Piranesi* volume that Taschen published in 2001, this text contains an abundance of

well-reproduced drawings, etchings and woodcuts. The inclusion of drawings is timely, given the current dominance of digitally-produced architectural representation, the marginalisation of hand-produced drawings, and the disappearance of that skill from many architectural academies. Studying these works reminds one of the value of handmade drawings – not to mention their beauty. For the student learning Computer Aided Design, Rhino or other computer-based drawing packages, there is much to learn from these drawings about detail, line weight, hierarchy, tonal variation and the creation of an architectural drawing that is more than a lifeless diagram.

Despite the error I found while perusing the text (labelling the Vanna Venturi House as the Benjamin Franklin Memorial in Philadelphia), this book is an invaluable purchase for architectural students and a delight for others.

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