



VOLUME 1

ANTHOLOGY OF ARCHITECTURE AND URBANISM

LOCATIONS

VOLUME 1
2016

Editor:
Kazi Khaleed Ashraf

Editorial Advisory Committee:
Nezar AlSayyad
Anisuzzaman
Arindam Chakrabarti
Kenneth Frampton
Philip Goad
David Leatherbarrow
Joseph Rykwert
Michael Sorkin

Editorial Associates:
Nur-e-Dipha Muttaqi Ananya
Maisha Hossain

Editorial Assistants:
Tazrin Ananya

Designer:
Irteza Ameen
Rashed H. Chowdhury

Project Coordinator:
Jake Anderson

Thanks to:
Maureen Klier, Amy Morgenstern, Marshall Prather
and Jyoti Puri for editorial advice, and Clark Llewellyn,
former dean of the University of Hawaii School of
Architecture
for research support.

Cover:
Irisen-tei, Hsinchu, Taiwan (2010), by Atelier Fujimori.
Photograph: Akihisa Masuda.

ORO
EDITIONS

ORO Editions
31 Commercial Blvd., Suite F
Novato, CA 94949
USA
www.oroeditions.com
info@oroeditions.com



Bengal Foundation

Bengal Foundation
Bengal Center
Plot 2, Civil Aviation Area
Khilkhet, Dhaka 1229
Bangladesh
www.bengalfoundation.org

Copyright © 2016 Bengal Foundation. All rights reserved.

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, including electronic, mechanical, photocopying of microfilming, recording, or otherwise (except that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press) without written permission from the publisher.

10 9 8 7 6 5 4 3 2 1 First Editions

Library of Congress data available upon request.

ISBN: 978-1-935935-66-7

Color Separations and Printing: ORO Group Ltd.
Printed in China.

International Distribution:
www.oroeditions.com/distribution

ORO Editions makes a continuous effort to minimize the overall carbon footprint of its publications. As part of this goal, ORO Editions, in association with Global ReLeaf, arranges to plant trees to replace those used in the manufacturing of the paper produced for its books. Global ReLeaf is an international campaign run by American Forests, one of the world's oldest nonprofit conservation organizations. Global ReLeaf is American Forests' education and action program that helps individuals, organizations, agencies, and corporations improve the local and global environment by planting and caring for trees.

CONTENT

004

Architecture's Anxieties

Kazi Khaleed Ashraf

012

Akram Khan's Desh:

Staging a Nation

Nayanika Mukherjee

Leesa Gazi

022

My Father's House

Beili Liu

028

**Under the Radar: Globalization and the
Incidence of the Other**

Kenneth Frampton

036

**Welcome Home, through the Door:
A Moral Phenomenology of Dwelling**

Arindam Chakrabarti

048

**The Real Wilderness is Outside:
Tropical Islands Resort in Germany**

A.-Chr. Engels-Schwarzpaul

056

**Fujimori Terunobu:
Master of the Teahouse**

Izumi Kuroishi

074

**An Equal Music:
The Architecture of Kerry Hill**

Philip Goad

136

**Much More from a Lot Less:
The Architecture of C. Anjalendran**

David Robson

106

**In Search of a Contemporary Machu Picchu:
The Mission of Luis Longhi**

Maya Ishizawa

154

**To Call My True Love To My Dance:
Five Buildings by Gregory Burgess**

Conrad Hamann

178

Reinventing the Tropical House

David Rockwood

186

**Learning from Hawaiian Modernism:
Five Design Themes of Vladimir Ossipoff**

Dean Sakamoto

198

Legacy That You Leave Behind

An interview with Balkrishna Doshi

208

Wang Shu Amateur Architecture

An interview by Nina Rappaport

An interview by Jonathan Louie

216

Cairo:

Everything Needs a Revolution Now

Frederick Deknatel

226

Hong Kong:

Reflections on the City of Disappearance

Susan Ingram and Markus Reisenleitner

234

Turgutreis Now:

From a Village into a Town

Suha Ozkan

242

Portfolio:

Building Bangladesh



Mrs. Oikawa Shiyuko sits among the remains of what was once her home. Otsuchi, Japan, after the 2011 tsunami. Photograph: © Alejandro Chaskielberg.

ARCHITECTURE'S ANXIETIES

Kazi Khaleed Ashraf

1

One always arrives at a building, and that perhaps already makes the building an *other*. We are more or less on a slippery slope in our understanding.

Describing a building is a bigger challenge than interpreting one. It's a passage to a deception in which we all participate unwittingly. The process almost always begins outside of that building; it accepts a separation in which a deeply intertwined condition is formatted into conceptual islands. Consciousness and intellection begin when bodies and things are already differentiated and *over there*. Understanding and description simply follow from a splintered world.

Visually legible and easily available objects present themselves as dominant in such a normative reality. And among those things that recede from the horizon of understanding – an irony there – are topography and terrain. And that perhaps is the source of architecture's primary anxiety: an uncertain and queasy relationship with location. Architectural thoughts and descriptions need to rescript this topographical counter-predication, and regain the primitive contact with the here.

2

Usually registered as a disjunction, anxieties can be projective and productive in architecture. Rafael Moneo, in his commentary on the work of eight Euro-American architects in *Theoretical Anxiety and Design Strategies* (2004), considers theoretical anxiety a kind of "caustic reflection" and critical discourse, and ultimately generative of design strategies. That the productive capacity of architecture is hinged to wider social disturbances describes the nature of modern architecture. The disquiet over the nineteenth century city, its incapacity to deal with the emerging age led some architects to organize new methods for addressing housing, city frame and social conditions in totally new ways that came to be known as "modern."

In a psychosomatic sense, anxiety is *being modern*, a condition that for W. H. Auden (1948) describes a whole age. Does the "age of anxiety" continue now as an inheritance of the original modernist agitation, or is it more a consequence of a neoliberal world-order, what the sociologist Ulrich Beck describes as a "second modernity"? Is the latter, a "geo-liberated economy," an inherent aspect of nouveau middle-class aspirations spurring stresses and strains borne out of unfulfilled desires that lead to more desires and anxieties?

In the rumble-tumble of economic globalization to which all have succumbed, from nation-states to corporations and agencies, and to the individual psyche, and in the furious proliferation of buildings and cities, a single thought haunts us: "What makes for significant architecture?"

3

There are compelling reasons why we should talk about spatial anxieties while addressing architectural significance. In the Portuguese writer José Saramago's novel *The Stone Raft* (1986), the Iberian Peninsula dislodges itself from the European continent and begins drifting away in the Atlantic Ocean. Disturbances ensue when parameters – coordinates, orientation, position and bearing – that direct our corporeal operations in the lived-world alter. When George Clooney's character Bingham, in the film *Up in the Air*, is asked by a flight attendant on a flying airplane where he is from, he replies, "Here." Location has a greater human hue; it is more than a simple geographic coordinate.

The Swiss writer Max Frisch, in his novel *Homo Faber* (1954), presents the protagonist Walter Faber as a UNESCO engineer, a quintessential modern man who lives for the service of a purely technological realm, and for whom only the “tangible, calculable, verifiable” exists. As an emblematic figure befitting such a world body as UNESCO, Faber moves from one location to another allowing himself to be uprooted in a liberative way. Frisch, in this existentialist and quasi-ethical novel, charts the enigmatic quandary of such a modern nomad. On a cruise liner – travel being the ubiquitous trope of place-liberation – Faber meets a young woman and falls in love with her consummating the relationship. In a twist reminiscent of Oedipus and his exile from his place of origin and his devastating forgetfulness, Faber finds out that the young woman is actually his daughter. The novel then proceeds towards a tragic Greek destiny.

Sometimes, place remains as it is, but the terms of location changes. In “The Other Side of Silence” (2007), writing about Indian subcontinent’s partition in 1947, Urvashi Butalia recounts her trip from Delhi to Lahore (in Pakistan) to locate an uncle who did not migrate to India with his other Hindu family members following the violence and dislocations of partition. The uncle, Ranamama, opts to stay back in Lahore with his aging mother with the purpose of retaining their ancestral home until the trouble died down. Ranamama promised that he would join the relocated family later but after about 30 years he is still in Lahore, while the other family members live in Delhi. Butalia locates him in the same city that belonged to them for generations, and to which they belonged. Ranamama is in the same house, has converted to Islam, married, raised daughters, and buried his old mother per Muslim customs. Although the uncle has remained in the same spatial coordinates, he himself has become the other.

Mehran Karimi Nasseri’s real story positions airport spaces as the most vivid site of modern dislocations. Nasseri, fleeing Iran in 1988 was “stranded” at Charles de Gaulle Airport for more than 11 years while trying to enter France unsuccessfully. While waiting at the airport, he made the terminal his home. Newspapers describe him in the terminal “sitting at a table, perhaps smoking a pipe, taking a stroll, stopping to pick up his mail at the post office or lunch at the McDonalds’s... he will be looking very much at home.”

Being “at home” in this improbable space can now be experienced by those who cannot even imagine such a space. Following Frederick Jameson, in *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991), we can say that this *extruded* or *cleaved open* space – Jameson’s “hyperspace” – can now be experienced, and therefore needs to be taken seriously. Many of us will be struggling to look very much at home in this warped world. Jameson thinks that we have not yet developed the “perceptual equipment” to face this spatial convolution, this new hyperspace; in fact, the new conditions require that we “grow new organs to expand our sensoria and our bodies to some new, as yet unimaginable perhaps ultimately impossible dimensions.”

4

Would it be a hyperbole to declare that being modern is to be bequeathed with that exhilarating and burdensome nomadism, the promise to transcend the terror of territory but face the terrifying consequence of the Oedipal flight?

The anxiety that we developed with place and location is now thrust on buildings. Modern architecture and its incarnations

are bearers of a world-view that architecture need not be encumbered by territory and geography. This was perhaps presented provocatively in Archigram’s 1964 architectural vision of literal world mobility, with tentacled mega-machines poised for globe-trotting. Specific places – call them what you may, nation, locality or region – have taken a bit of a beating to the euphoria offered by new globalization, economization, and more lately, digitization. And what that shares with the old universalist aspiration of modernity is a suspicion of place, or to say it in an obverse way, an unabashed glorification of “placelessness.” However, that celebration does not come without its attendant quandary, as the stories of Walter Faber or Nasseri demonstrate.

A basic locational question in architecture begins with: *Where do I work as an architect?* From where do I get my architectural responses, and where do I situate my work. One can design in a situationally independent manner anywhere, but one always builds somewhere. A clever argument could be made that somewhere is anywhere, or nowhere for that matter, or in the voice of Gertrude Stein, that “there is no there there,” and so why linger. The first point comes out from the cartography of “free-flow,” either the electronic mode of digitization or the fluid capital of globalization, and the latter as an indictment of the sociological and cultural void of the modern city (in Stein’s case, Oakland in California). Yet, if one cares to detect, there is a certain wistfulness in Stein’s captivating lines.

“Where is architecture” is not a question, but it could trigger reflections about the role of architecture in cultural and economic production, and about its situation in the world. In orienting focus away from “what is architecture” to “where,” we need to accept that we have been making inordinate demands on the “what,” and have left the question of “where” largely unexamined.

Yet, the question of “what” is intimately tied to the matter of “where” – to architecture and its place in the world. “Where” refers to a zone of inevitability, be it geographical or cultural, or some combination of it. Zones and boundaries are never fixed things; their fluidity makes it difficult to maintain a precise overlap of the political, cultural, and geographical, and that is both a charm and challenge. If flux is now the reality, then to what boundedness can architecture respond to?

A reflection on “where is architecture” is either subsumed or found unimportant in the glamorous and spectacular pursuit of the “what.” With “where is architecture,” the debate may deflect from form to situation, from ideation to sensation, and from the asymptotic present to a phenomenal presence.

5

“The architect’s task is more than the manipulation of materials and the molding of space, it is the definition and possession of place,” the American architect Charles Moore said more than fifty years ago, and it continues to matter for architectural operations today. While beginning his work at Chandigarh, Le Corbusier’s biggest predicament concerned place and territory, on how to begin on that site, and how to relate to the geographic surrounds. Louis Kahn’s first meditation on beginning in Dhaka was not quite directed towards cultural associations, but rather toward how the buildings are to take their place there. It is in this taking place that a work of architecture, from Corbusier’s Ronchamp to Kahn’s Kimbell Art Museum, to speak of grand gestures, or even an anonymous building in Honolulu, literally finds substantiality and significance.



Corbusier's Ronchamp Chapel in 2015. (Photo: Saif Ul Haque).



DESH

STAGING THE NATION



Photograph: Richard Haughton

DESH

THE AESTHETICS OF STAGING THE NATION

Nayanika Mookherjee

On 15 September 2011, celebrated British Bangladeshi choreographer and performer Akram Khan premiered his full-length contemporary solo dance performance *Desh*—translated as the “homeland,” or literally “of the land, nation”—in the UK. Billed as his most personal work, the piece draws on “multiple tales of land, nation, resistance and convergence into the body and voice of one man trying to find his balance in an unstable world.”¹ In homage to his parent’s birth country, Bangladesh, Khan wanted to map the tragedies and comedies that epitomize the motherland. While being a personal and multiple narrative of Khan’s discomfiting relationship with Bangladesh, *Desh* is also a fictionalized conversation of contestations with his deceased father (as depicted in the performance; Khan’s father is alive today). Drawn from Sanskrit, the word *Desh* stands for land, nation, region, essence, and home, while at the same time distinguishing *deshis* (those of the land) from *bideshis* or *bhindeshi* (those not of the land, the foreigner).²

The word *desh* is linked to connotations of those who are of the land (Mookherjee 2008)—a connotation that has ironically been the preserve of various British press reviews of Khan’s earlier performances. British reviewers of his work have focused predominantly on his being a British Bangladeshi Muslim (Norridge 2010, 30, 31) rather than on his choreography. Contrarily, as Farooq Chaudhry, the producer of the Akram Khan Company points out in a DVD on *Desh* (Khan 2012), the whole point of doing *Desh* was to reestablish Khan’s connections to Bangladesh as he was struggling with his identity; he felt he had none. When he was growing up in Wimbledon, London, as Khan notes in the DVD (Khan 2012), his parents’ histories did not interest him, and his parents despaired that because their son was not sharing in their experiences, these would be lost. It is telling that when Tim Yip, the visual designer of *Desh* (and of *Crouching Tiger, Hidden Dragon* fame), asked Khan to do a production based on his “roots,” the choreographer responded by saying that he had done enough productions on London and India. Yip asked him to go “deeper” and to create a production on Bangladesh, even as Khan remained uncomfortable with the idea, which was much more of a personal battle.

It is ironic to note that the very reviews by the British press that had conferred an ethnic identity on Khan were done at a time when he was not interested in his deeper—beyond-the-India framework—Bangladeshi history. It is through *Desh* that Khan has explicitly produced a personal account of his own and, above all, his parents’ Bangladeshi history. He himself is part of the paraphernalia of British cultural production that has so often collapsed all of South Asia to India without trying to figure out the distinctiveness of other South Asian countries and regions. Khan’s mother reminded him that he had been part of various India-related productions but had never done a production for “us Bangladeshi people” distinct from any India-related performance. Farooq Chaudhry’s comment that “Akram just needs to go home” sums up the foundational basis for conceptualizing *Desh* (Khan 2012).

Akram goes home: Staging the nation

The performance of *Desh* is a conversation with the dead father and starts with the funeral rituals. Mapping the weather-marked landscape of Bangladesh, with a haunting music composition by Jocelyn Pook, the performance maps various tropes of land, cloth, memory, democratic resistance, and the war of liberation of 1971. Against the backdrop of audio recordings of boats, traffic, and steamers, shipbreaking and shipyards, the performers overlay the sounds of hammering

Nayanika Mookherjee is a reader of sociocultural anthropology in Durham University, UK. She has published extensively on her research interests: the anthropology of violence, gendered violence during wars, ethics and aesthetics. Recent publications include *The Spectral Wound: Sexual Violence, Public Memories and the Bangladesh War of 1971* (Duke University Press, 2015); guest editing the special issue of the *Journal of Material Culture* on “Aesthetics, Politics, Conflict” (2015) and the *Journal of Historical Sociology* on “The Self in South Asia” (2013); and co-editing (with Christopher Pinney) the *Journal of the Royal Anthropological Institute* on “The Aesthetics of Nation” (2011).



Photo: Richard Haughton



Photo: Richard Haughton



Patkau Architects, Seabird Island School, Agassiz, Canada
(Photograph : Patkau Architects)

UNDER THE RADAR

GLOBALIZATION AND THE INCIDENCE OF THE OTHER

Kenneth Frampton

"Today, the context is totally different. Today the small can be influential at the large scale as a node in a global network. And the local can break its isolation by being open to the global flow of people, ideas and information. In other words, today we can say that the small is no longer small and a local is no longer local, at least in traditional terms."
- Ezio Manzini (2011)

In a world in which the built environment becomes increasingly barbaric, there also arises, here and there, works of a surprisingly sensitive character. These achievements always seem to entail a certain ambiguous element of "otherness," whether this manifests itself in the form of an unlikely client in terms of normative practice, or the presence of the architect as an "other" in that he, she, or they are working in a context that is totally removed from their everyday lives, or that the whole situation is "other" in that the longstanding division of labour between design and fabrication no longer obtains. Equally "other" is the situation in which the drives of tourism and conspicuous consumption intersect with the basic needs of the subaltern. Again, the "other" is subtly present in the fact that in this digital century a building in the center of London could come to be clad in hand-made bricks from the Forests of Dean. In this way, as Adolf Loos implied in his disconcerting essay, "Ornament and Crime" (1908), men live at the same time in different periods of history. This is condition which yields, on occasion, a fragile beauty wherein both aesthetic form and social function are mutually transcended.

Irrespective of the dubious claims of critical regionalism in recent years, there is a way in which a reciprocal version of this sensibility has come increasingly to the fore, wherein the site and the local material become the primary determinants of the overall form. Although we may contend that this is hardly new, it has become increasingly rare in our spectacular age, particularly if by a site one has in mind not only the topography, but also the availability of local material and the capacity of native labour, along with the exigencies of the climate and the idiosyncratic mores of the vernacular culture.

One of the most surprising and gratifying aspects of contemporary practice over the past two decades has been the way in which accomplished architects from the so-called first world have found themselves building from time to time in the equally eponymous third world. This, in itself, may not be that unusual, but what has been unique of recent times has been the exceptionally refined sensibility and rigor that they have been able to achieve in the indigenous situation, so that one has the uncanny sense that the outcome could not have been more appropriately and poetically achieved if it had been handled by local architects rather than by outsiders.

Perhaps an early instance of a work of this order was the Norwegian architect Jan Olav Jensen's design for a leper colony in India, realized in 1975 in a quasi-Brutalist manner, when the architect was barely eighteen years of age. This isolated project, built in the desert landscape of Lasur in Maharashtra State, was sponsored by the Norwegian Free Evangelical Mission, which no doubt partially accounts for the commission of this young, foreign architect. The building comprises an elongated, single-story compound enclosing an exotic garden and a pool. Access to this green oasis was available to doctors and patients alike, in contradistinction to class and caste systems which still prevail in Indian society. Built of random, rubble stone construction mixed with segments of bonded brickwork, the hospital has a relatively hermetic exterior, the tactile character of which is

Kenneth Frampton is the Ware Professor of Architecture at the Graduate School of Architecture, Planning and Preservation at Columbia University in New York, and an architect and architectural historian and critic. As author of a number of critical articles, essays and books, Frampton is one of the most influential thinkers in contemporary architectural culture.

Photographs provided by author unless noted otherwise.

TERUNOBU FUJIMORI MASTER OF THE TEAHOUSE

Izumi Kuroishi

Izumi Kuroishi is a professor at Aoyama Gakuin University in Tokyo. She studied at Tokyo University and received her Ph.D. in architectural theory from the University of Pennsylvania. Kuroishi has conducted cross-cultural workshops on social spaces in Japan and abroad and has curated the exhibitions "Kon Wajiro Retrospective" in Japan, "Design and Disaster" at Parsons in New York, and "Sea, Mountain and Family," about everyday culture, photographs, and community, in Tokyo after the 2011 tsunami. Her recent book is *Constructing the Colonized Land: Entwined Perspectives in the East Asia during World War II*. She was a visiting research fellow of the Canadian Centre for Architecture in 2015.

Photographs by Akihisa Masuda, except Jinchokan Moriya Historical Museum and Beetle's House, courtesy of Atelier Fujimori.

The architectural historian Terunobu Fujimori has presented unique readings of modern architectural history in Japan and suggested alternative readings and interpretations of the city. Since the 1980s, he has organized an urban survey group called the Street Observation Society, which discovers odd objects and their ephemeral conditions that suggest more site-specific urban context and unconsciously formulated everyday space. Since the 1990s, he has designed more than 20 projects, of which his teahouses are particularly appreciated in Japan and worldwide.

Jin Chokan Moriya Historical Museum

In Nagano, the Jin Chokan Moriya Historical Museum is Fujimori's first major work. He admits that he first tried to find another architect for the building's client, but when he realized that no one would have a better understanding of or a closer connection to the project's local ethnography and geography, he hesitantly agreed to do the work himself, despite his lack of design experience. As he presumed, the general critique of this project was at first rather severe, but after finishing several projects, including his own house and houses for friends, his design skills were in full swing.

The Jin Chokan Moriya Historical Museum commemorates the history of the Moriya family, priests of Suwa Great Shrine, one of Japan's oldest shrines that involved worshipping a deity from the Stone Age. Located under the Mishaguchi shrine and taking the flow of the mystic chi by standing between the mountain and the everyday world, the building appears to have grown from the soil.

Fujimori consciously avoided imitating traditional domestic buildings for the museum's design. Instead, he was inspired by the description of mud houses as being the origin of architecture from the Mongolian plateau by the Japanese architect Takamasa Yoshizaka, one of Le Corbusier's pupils. The museum's exterior wooden-shingle wall has turned black with mold, and the roof is covered with platy andesite. It has no symbolic elements of Shinto architecture and is also different from the typical history museum exhibiting paintings and documents. Fujimori revived the ancient ritual of the Suwa Shrine based on historical texts and displayed it on the main wall as is. The interior wall is covered with earth-colored stucco, whose short pieces of straw express a tactile materiality in the space. Since his grandfather was a master carpenter, Fujimori was familiar with construction sites from an early age. He intuitively knows that a building is a direct representation of a locality and is associated with its community and the formation that community's identity. In his *What Is Architecture? (Kenchiku to wa nanika, 2011)*, Fujimori explains that he follows two rules in his design practice: First, don't imitate anyone's buildings, no matter the period, whether historical or contemporary, or the architectural style; and second, use natural materials or plants to harmonize the buildings with nature. Within these rules, Fujimori expresses his free spirit in creating buildings using traditional materials and technologies and in harmony with the local landscape.

Teahouse Tetsu

Located in Kiyoharu Art Village, Teahouse Tetsu is one of the Fujimori's freestanding teahouses. Kiyoharu, built on the site of a former elementary school in the mountain area of Nagano prefecture, is the realization of a dream of the Shirakaba-ha artists. Its founder, Chozo Yoshimi, who is one of Japan's most well-known art dealers and well acquainted with Shirakaba-ha artists, asked Fujimori to design the teahouse as an art object.

The teahouse stands as a "one leg scarecrow" beside a fragment of Eiffel Tower and museums by Tadao Ando and Yoshio Taniguchi.

To enter the teahouse, one has to ascend a tree trunk to a platform and then climb a ladder to a small entrance strung with gold. The structure shakes along with the movement of the visitor, as the building is an extension of the tree—or, as Fujimori puts it, the "space [is] nestled in the ribs coming out of the spine." The teahouse is the same height as the surrounding cherry blossoms in spring, offering visitors a feeling of oneness with nature. Noh player Hideo Kanze described it as "a space to return [to] oneself by unifying with nature away from the emotional distress in this world and [one's] disabled body," suggesting that it represents the essential spirit of the tea ceremony as well as the utopian idea of Shirakaba-ha.

The teahouse is only 2.5 square meters wide, but it feels unexpectedly spacious, thanks to its conical shape and wide corner window. The roof's hand-rolled copper plate, the handblown window glass, a window opening assembled only by inserting sticks, a small furnace placed casually, and the grass-mat floor covering are among the building's rustic handmade details. The handmade glass of the windows provides a distorted view of the outside, representing Fujimori's resistance to the popular contemporary notion of transparency realized through mechanical technology. The teahouse's peaceful and intimate atmosphere is more like that of a children's tree house than a formal conventional teahouse—showing Fujimori's interest in aligning Teahouse Tetsu with the origin of a primitive hut.

The unique idea of Fujimori's teahouses

The Japanese teahouse is a place for meditation, intimate conversation, and appreciating the highly sophisticated aesthetics of objects. Symbolic and philosophical meanings are often implied in the detail, arrangement, materials, and size of the space; the way various materials are used in the design demand visitors to have intellectual ability and knowledge of manners of bodily movement. In studies of Japanese architecture, tea master Senno Rikyu's So-an (glass cottage) style has been recognized as having the most highly elaborate architectural representation, with a sensitive and naturalistic philosophy of Zen, even though Rikyu himself kept challenging and deconstructing tradition. Fujimori examined Japanese teahouses' construction and social context, the psychological and sensory aspects of their design, and their intended spatial use. Additionally, he studied the functions of teahouse in each period of history, including the lost meanings and arbitrary nature of their design. Then, with the Teahouse Tetsu, Fujimori threw (ucchari) teahouse theories overboard. He criticized, relativized, and rearranged the rules, aesthetics, and meanings of teahouse design and replaced them with his idea of the origin of architecture.

Fujimori's works and words are favorites of the public, who appreciate his buildings' sensuous and spontaneous aspects. Two recent teahouses, Takasugi-an, or Too-Tall Cottage (Nagano, 2004), standing in his parents' farmland near the Jin Chokan Moriya Historical Museum, and Soratobu Dorobune, or Flying Mud Boat (Nagano, 2010), pique people's curiosity, with their unusual shapes and settings. As later Irikawa-tei (Taiwan, 2010) stands on five bamboo trees, Takasugi-an stands on two very tall and thin tree trunks, its ephemeral construction an extreme expression of instability. It sways with the wind and the movement of its visitors, whose sense of fear may be sharpened along with their sense of liberation from the earth. Fujimori



Exterior and Interior view of Chocolate House, Kokubunji-city, Tokyo (2009)





Interior and exterior view of Takasugi-tei (too tall house)
Chino-city, Nagano (2004)



KERRY HILL

AN EQUAL MUSIC

THE ARCHITECTURE OF KERRY HILL

Philip Goad

Philip Goad is Chair of Architecture and Redmond Barry Distinguished Professor in the Melbourne School of Design at the University of Melbourne, where he teaches design and architectural history. He is the author of *New Directions in Australian Architecture* (2001), co-author of *New Directions in Tropical Asian Architecture* (2005), and co-editor of *The Encyclopedia of Australian Architecture* (2012). He has lectured on contemporary Australian architecture in London, Beijing, Bogota, Dhaka, Kuala Lumpur and Mexico City, and been published in *A+U* (Japan), *Architecture Australia*, *Architectural Record* (USA), *Baumeister* (Germany), *Casabella* (Italy), *Monument* (Australia), and *World Architecture* (UK). In 2014, he was co-curator of the exhibit, "Augmented Australia, 1914-2014" at the Australian Pavilion at the Venice International Architecture Biennale.

To know a building by Kerry Hill is to experience a carefully orchestrated sequence of spatial moments. Collectively, these moments – and there are many – some fleeting, some extended like the passage of a long corridor, amount to a gradual transformation of mood. You become sensitized. You become calm. It's not too pompous even to suggest that the experience is transcendent. This is a bold claim but the evidence resides in the work itself – work that is spread across diverse continents, cities and landscapes. There are few architects today whose buildings, at the same time, speak so eloquently of their place. Hill has no qualms about looking directly at local materials, forms and construction practices for his language. The poetry of his making speaks across cultures, not in any way demanding a hegemonic reading but instead allowing visitors to slow down, to pace themselves to what Vikram Seth described in his romantic novel of eponymous title as "an equal music."¹ This is a term, which I have purloined and applied to the point at where the haptic and optic in architecture coalesce.

It would be hard to identify another Western architect who has practised for more than forty years in an Asian setting and achieved the same level of reconciliation of spatial and material cultures and still adhered to precepts of the modern. One thinks of architects like Antonin Raymond whose practice and work spanned across Japan, India and the United States or Joseph Allen Stein who practised and worked in California and India.² Both these architects were modest and deeply respectful of the cultures in which they found themselves. But they also recognized the inherent modernity of traditional architectures and deployed, to their advantage, what might be described as the classical tendencies of either a timeless vernacular or a pedigreed architecture of pedigreed patronage for ultimately rational ends. It is no surprise therefore to learn of Kerry Hill's respect and influence for what might be described as the 'wholeness' of Balinese and Japanese culture and their respective architectural traditions where refined craft is intrinsic not just to utility but symbolizes an elevated intellectual plane.³ It is also no surprise that the influence of Louis Kahn and Mies van der Rohe are invoked and that Hill's exquisite plans begin life as hand-drawn abstract shapes in blue pencil.⁴ His practice continues to hold dear the connection between mind, eye and hand. As in most works of music, someone has to string the notes together. Hill is not ready to abdicate intention.

With the exception of Armitage Hill in Sri Lanka, a place of personal preoccupation for Kerry Hill since 1992, the collection of work featured in this volume dates from the last ten years of his largely Singapore-based practice.⁵ The buildings are located in Singapore, India, Bhutan, Thailand, Jordan, and Hill's native Australia. They include hotels, houses and a theatre: places of dwelling and public gathering. They are also places that become at certain times, sites of intense individual reflection. It's revealing then to consider the hotel, a building type with which Kerry Hill has had a long and venerable association since his early bleeding with the type at the Bali Hyatt for Palmer and Turner in 1972.⁶ Unlike the bucolic informality of the tropical hotels of Geoffrey Bawa and Peter Muller, two architects whom Hill counts as friends and mentors, Hill's hotels translate the concept of resort into the utopian setting of the Cistercian or Buddhist monastery. Each of those monastic communities contains a series of buildings where the movement through courtyards of different size, serial repetition whether via column, window or doorway, serial passage along colonnade and cloister, and embracing protective roofs all combine to offer places for public ritual or private prayer. In the case of the hotel, it is public and

private escape from an external sensory maelstrom. Hill subverts the idea of the brash bustling international hotel for the transcendent experience of individual contemplation. Thus at The Chedi in Chiang Mai, the guestroom corridor has an ascetic quiet made lyrical by dappled shade. At Amankora Paro in Bhutan, vernacular farmhouses become habitable temples. At ITC Sonar Bangla, the centre is not a cloister but a spreading bagh (water garden): the palace and monastery merge. At the Aman in New Delhi, residential slabs become mute, defining walls, elegant bastions against the noise of the city beyond.

For Hill, the house also becomes another community of buildings: a monastery, temple or palace but in miniature. The living room of the Ogilvie House is an open pavilion framed by two 'walls' with the ocean resplendent as a framed view. At Hayman Island, the dining terrace is a double height, stretched bale, monumental in the greater landscape but intimate from within a guest bedroom. These are pleasure pavilions certainly, but they also convey a pervasive, almost aristocratic sense of eremitic tranquility. Even in the high-rise block of Martin No. 38 in Singapore, the one-bedroom apartments of the low-rise towers have a treasured separateness from the elevated public landscape of gymnasium and pool. The exception in this collection is the State Theatre Centre in Perth. However here, the complex becomes a secular temple to the senses. The ceiling of the main foyer is hung with a forest of golden metal tubes, a chorus of sheer visual delight before hushed silence is demanded in the auditorium's timber-lined drum in readiness for performance by others. Materiality is deployed here like the episodic progression of a symphony. The complex at Armitage Hill is a combination of all three: house, hotel (or rather a place for receiving guests), and theatre (or rather a landscape for the rituals of relaxation). This is Hill's version of Bawa's Lunuganga⁷ but a place where the orchestration of new buildings and new terraced landscapes is like an ongoing and unfolding dream.

In each of these buildings, Kerry Hill has refined his notational elements and from this tectonic language, three elements stand out. The filigreed screen crosses cultures as a veil to ensure modesty and privacy, a mechanism to see and not be seen, a light diffuser, a ventilating grille, an ornamental device – the jali of Mughal princes – and a moderator of climate. Water becomes a new ground plane of reflection, a garden where the earth is see-through, a perfect bath to cleanse the body, a cooling device to take advantage of any zephyr of breeze, and if moving, creating an aural shift in key, defining ambience. Walls, always orthogonal, speak of the place: rammed earth in Bhutan; terra cotta in Kolkata; Gangapur sandstone in New Delhi; local Jordanian stone in Dibe'en. Connecting these elements – screen, water and wall – in an ever-changing hymn is the diurnal passing of shadows. Kerry Hill's buildings make physical a contemporary reading of Junichiro Tanizaki's *In Praise of Shadows* where the subtle gradation of darkness illuminating the texture of wood grain or the lustre of gold leaf is played off against the brightness of light.⁸ Like Tanizaki's masterwork, Hill's architecture is an ode to the act of not forgetting the shadows of time and tradition while still embracing the light of modernity. To each, Hill plays an equal music.

Princeton Architectural Press, 2006. Stephen White, *Building in the garden: the architecture of Joseph Allen Stein in India and California*, Delhi, New York: Oxford University Press, 1993.

³ Geoffrey London, "The Nature of a Practice", in Oscar Riera Ojeda (ed.), *Kerry Hill: Crafting Modernism*, London: Thames and Hudson, 2013, pp. 20–24.

⁴ London, "The Nature of a Practice", p. 17.

⁵ Kerry Hill has two offices, one in Singapore, the other in Fremantle in Western Australia.

⁶ Philip Goad and Patrick Bingham-Hall, *Architecture Bali: architectures of welcome*, Balmain, NSW: Pesaro Publishing, 2000, p. 18.

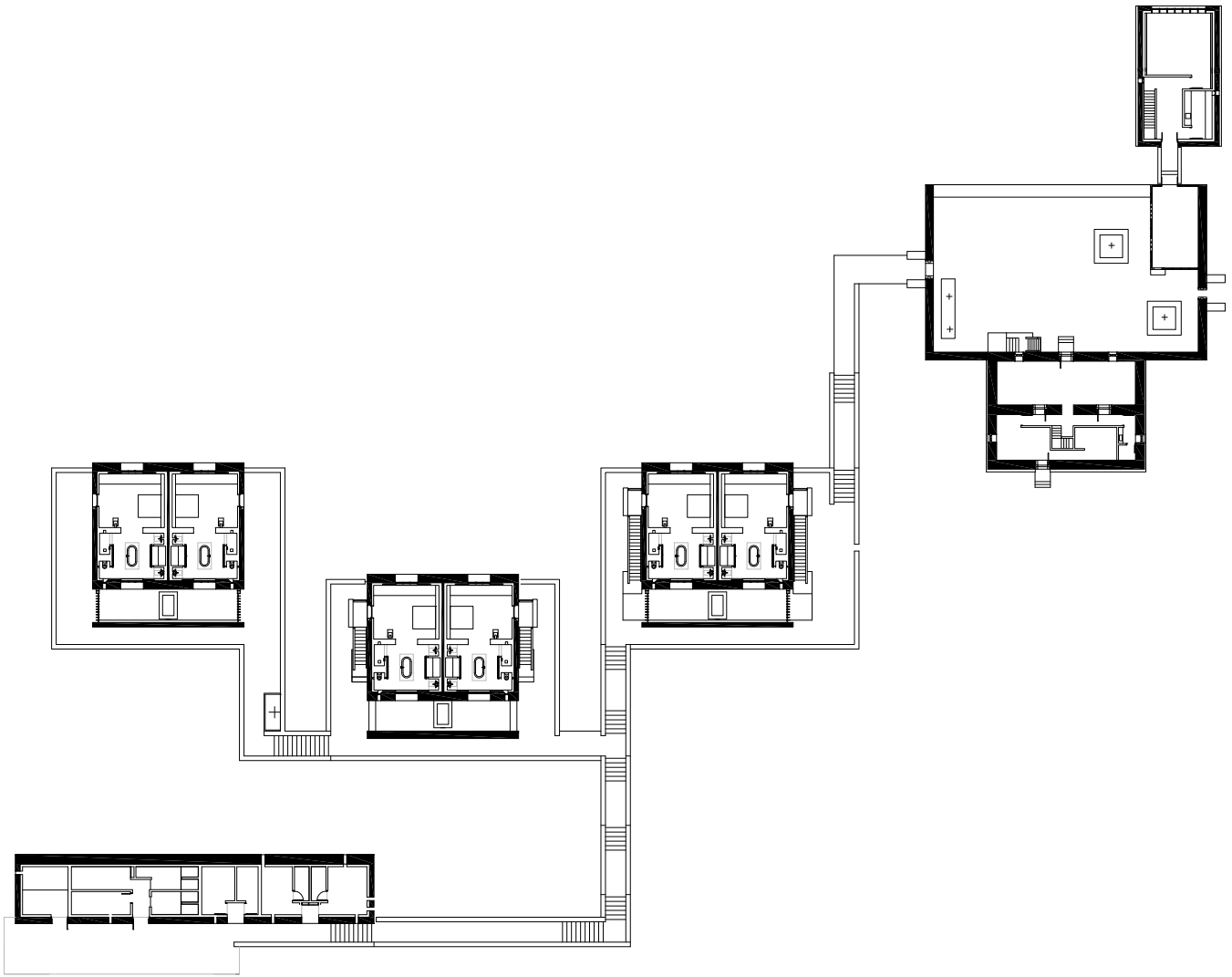
⁷ Geoffrey Bawa's estate at Lunuganga was the Sri Lankan architect's country home from 1946. He added and altered buildings and landscapes on the property until his death in 1998. See Geoffrey Bawa, Christoph Bon and Dominic Sansoni, *Lunuganga*, Singapore: Times Editions, 1990.

⁸ Junichiro Tanizaki, *In Praise of Shadows* (1933) was first translated into English by Thomas J Harper and Edward Seidensticker in 1977 and published by Leete's Island Books.

Notes

¹ Vikram Seth, *An equal music*, London: Orion, 1999.

² Kurt G.F. Helfrich and William Whitaker (eds.), *Crafting a modern world: the architecture and design of Antonin and Noemi Raymond*, New York:



Amankora

Thimphu, Punakha and Paro in Bhutan

2007

Bhutanese in form, materiality and spirit, these innovative and regionally sensitive architecture are resort projects situated in cities of Paro, Punakha and Thimphu, within the Himalayan kingdom of Bhutan. The building form and proportion are conversant with traditional Bhutanese architecture with references to indigenous weaving and dying processes.

The outer shell of these buildings are constructed with a refined indigenous mud building technique. Traditionally, earth is compacted in a timber framework manually with wooden hammers and white lime is plastered to prevent it from deteriorating over time. However, at the Amankora buildings, earth was poured into a metal framework and compacted mechanically in layers. The earth mixture had a percentage of cement and waterproofing additive while the exterior façade was treated with waterproofing sealant. Structurally, local timber was used for all the walls and ceilings and solid timber boards were used as floor finishes.



Photo: Shinkenichiku-sha



Photo: Shinkenichiku-sha



Photo: Adrian Lambert - Acorn Photo Agency

State Theatre Centre

Perth, WA, Australia

2010

Kerry Hill Architects won this new centre through a design competition in November 2005 and the construction began in 2006. This \$100 million centre facilitates 575-seat Heath Ledger Theatre, a 200+ seat flexible performance space known as Studio Underground, a multi-purpose outdoor space, associated rehearsal rooms and public foyer spaces as well as state-of-the-art theatre equipment. The concept for this building arises from an interchange of opposite forces, a sensation between darkness and light, an expression between mass and transparency and a language between robust and delicate. It intends to convey the spatial drama associated with the experience of attending a theatrical performance.

The foyer spaces is multi-levelled and features dramatic metallic finishes. Studio Underground is clad in black metal. Each of the theatres within the centre are vertically stacked, creating space for the outdoor performance area. The practice describes its design as deliberately contemporary in expression, with spaces articulated by form and material.





An aerial photograph of a landscape. In the foreground, a large, steep, brown earthen mound or embankment slopes down from the left. A dirt path or road runs along the base of this mound. Above the mound, a series of terraced green fields, likely for agriculture, are visible. The fields are separated by low stone or concrete walls. In the background, there are more green fields, some trees, and a few buildings on a hillside. The overall scene suggests a rural or agricultural setting.

LUIS LONGHI

IN SEARCH OF A CONTEMPORARY MACHU PICCHU

THE PROJECT OF LUIS LONGHI

Maya Ishizawa

Maya Ishizawa is a Peruvian architect with a degree from the School of Architecture and Urbanism at the Ricardo Palma University, Lima, and experience in architectural design, construction, stage design, and art direction. In 2007, she received the Monbukagakusho scholarship from the Japanese government for research on cultural landscapes in the Andes region. In 2009, she obtained a master's degree in media and governance at Keio University in Tokyo, after which she did an internship at the UNESCO World Heritage Centre in Paris. In 2014, she received a Ph.D. in heritage studies from the International Graduate School at BTU Cottbus-Senftenberg, Germany. Currently, she works as a researcher in the World Heritage Studies Program at the University of Tsukuba in Japan, where she focuses on landscape studies and nature-culture linkages in heritage conservation.

In 1911, the American explorer Hiram Bingham came upon the most emblematic Inca complex ever, Machu Picchu. While this event has been called a "discovery," the locals who guided Bingham to its location had cultivated the stone terraces of the site, built during the 15th century, for 100 years before Spaniards reached the Inca land. Fortunately, Machu Picchu was not found by Spanish colonizers and remained conserved under the vegetation that had covered it for nearly 500 years.

When Bingham revealed the importance of Machu Picchu, the topic of identity was becoming central in the discourse on nation-state building in Peru, which is still ongoing. Machu Picchu and other Inca archaeological sites of the Urubamba River valley were chosen as symbols for this new nation. While Inca architecture became one of the most exploited symbols for the creation of a Peruvian identity, indigenous peoples, inheritors of the Inca civilization and their traditions, were treated with disdain during the 286 years of colonization and evangelization. Nevertheless, the resilient Andean communities could safeguard their worldview and the traditional knowledge represented at Machu Picchu.

Contemporary architecture in Peru suffers from a particular paradox. Despite the country's having such magnificent examples of architecture that converse with the environment and site, there is a discontinuity between Inca building tradition and contemporary Peruvian architecture. The latter, fueled by a capitalist market, is seen as the soulless and uninspired production of buildings. The "colonial style" that has been constructed over pre-Hispanic foundations has been copied in neo-colonial architecture, and the "chicha style" has invaded Peruvian cities. Peru's architecture is the reflection of a society that has been traumatized by a colonial past and later integrated into a global civilization without being healed of those traumas.

It is in this context that Luis Longhi operates as an architect in Peru. Longhi's architecture is a reflection on the identity of Peruvian culture and conversations with Incan architecture. Born in 1954 in the city of Puno, next to Lake Titicaca, the sacred lake of the Peruvian Altiplano, where the Incas are thought to have originated, Longhi feels very close to this landscape. Of Italian descent, he was raised among Quechua and Aymara people, who connected him emotionally with their indigenous ancestors and their traditions, which were undermined by the hegemonic Western culture imposed over the Andean world. After studying and living outside Peru for 15 years (in the United States and India), Longhi felt compelled to return to his homeland to recover its architectural essence and to create a contemporary Inca architecture.

Longhi graduated from the Ricardo Palma University in Lima, where he studied under Juvenal Baracco for four years and worked for additional two, before going to the United States for postgraduate studies. He completed his master's degree in architectural design and sculpture at the University of Pennsylvania and further studies at the Harvard Graduate School of Design in Boston. He worked with recognized architects like B.V. Doshi, Adele Santos, David Slovic, John Bower, and Marshall D. Meyers. He taught at his alma mater the Ricardo Palma University and also at the Peruvian University of Applied Sciences (UPC) in Lima and the University of Hawaii at Manoa.

Longhi searches for an original architecture through a communication with place, a feel for local materials, and an

ability to play with light. He feels a kinship with Louis Kahn, Isamu Noguchi, Peter Zumthor, Carlo Scarpa, and, of course, his pre-hispanic architect ancestors, through their works at the waka of Puruchuco, the Temple of the Moon in Machu Picchu, and the Tiahuanaco Gate of the Sun.

At the same time, as an artist-sculptor and architect, Longhi listens to his instincts at moments of creation. He has also developed principles that he elaborates through his practice. First, he understands nature as a divine creation from which he derives a respect for the environment and place. Second, he considers the work of an architect as the translation of a divine creation. By accepting the interpretation of the word design as being formed by *de*, meaning “divine,” and *signum*, meaning “sign,” Longhi defines design as the act of taking divine decisions that would give the architect the huge responsibility of being the “guardian of the planet.” It is through this parameter that Longhi understands how to recognize good architecture—the kind that can move emotions. Third, Longhi uses Louis Kahn’s notion of an “architecture with soul” as inspiration. Fourth, he considers himself as having been, like Luis Barragán, “touched” by beauty. And finally, he admires the labor of Inca architects who honored their gods through their work. Hence, Longhi’s search for an architecture translates as work that is responsible to the environment and the cultural space, charged with a soul that can elicit emotions in its dwellers and visitors, and that connects the present with the past, especially in the context of Peru through the regeneration of Inca design principles.

Longhi enjoys not only working in the natural landscape, as evidenced by his beach houses, but also establishing deep relationships with old buildings in ruin. Both his Yuyanapaq and Municipal Theater projects connect memories with buildings. In Yuyanapaq, housed in the decaying Casa Riva Agüero, which was ransacked during the Pacific War in the 19th century, he connects memories and buildings and confronts the more recent Peruvian terrorism and war (1980–92), the effects of which have been borne primarily by the inheritors of the Inca, the Andean peasant communities. For six months, through pictures and recordings, the victims of the war became the dwellers of this house in ruins, achieving a poetic metaphor between the country and the house.

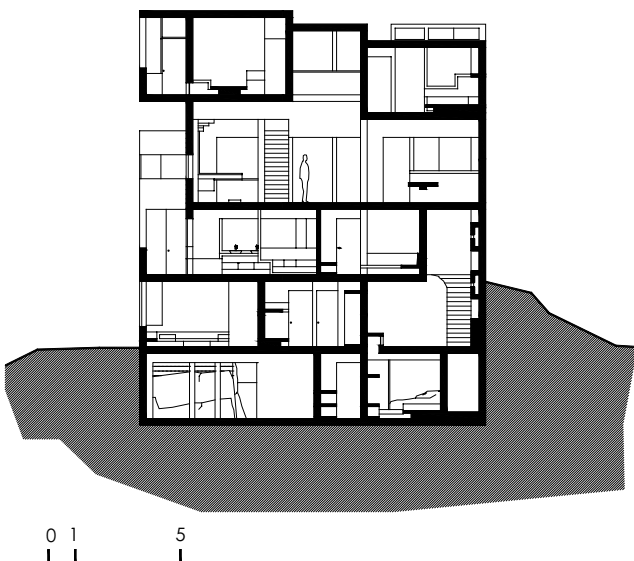
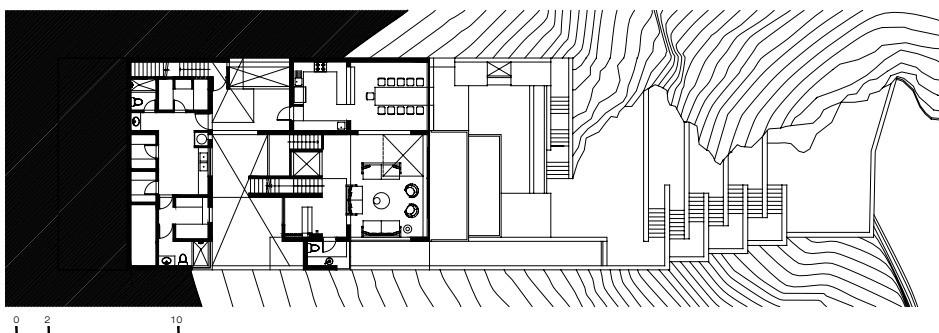
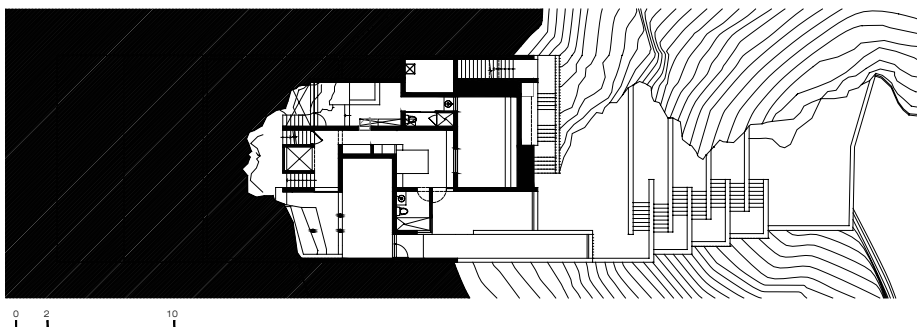
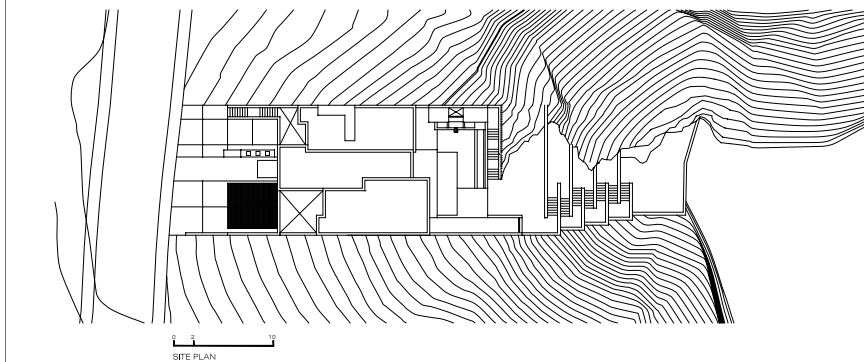
The Municipal Theater, partly consumed by a fire in 1998, was adapted by Longhi to be a setting for Shakespeare’s *King Lear*. Longhi transformed the audience floor into the stage, connecting the old decaying theater through a platform that later became the stage for several other plays. In this intervention, Longhi tried to respect the building and its wounds, leaving them until it was restored.

The Pachacamac Hill House is Longhi’s most emblematic work. A residence for a distinguished intellectual couple, the house captures all the principles that guide Longhi’s practice: recovering pre-Hispanic symbols and traces and masterfully expressing the deep interrelations between art, architecture, and place. Working with local materials found on-site, he created land art between the sea and the hills of the Andes.

These are only the first stones of a contemporary Machu Picchu in Longhi’s vision. But knowing Machu Picchu was not the task of a single architect, Longhi, as an educator, aims to nurture a new generation of Peruvian architects who will respect the environment, the place, and the culture and who are ready to add new stones in the edifice of a contemporary Machu Picchu.



Photo: Veronica Schereibeis



"Touching the Ocean"

Alvarez House

Misterio Beach, Lima, Peru
2010

Located at a cliff of Playa Misterio in a gated beach community 117 km south of Lima, this beach house was the answer to a specific program requirement given by the client a successful surgeon with a large family. It has a vehicular and pedestrian access at approximately 40m over sea level. The social area of the house was required near the entry occupying two levels while accommodations for children and parents were organized in two parts: two levels above social area were designated for the boys and their guests and three levels below social area for parents, girls and their guests. Swimming pool and recreational facilities were located at lower levels occupying a series of terraces designed to connect the house with the ocean.





C. ANJALENDRAN



MUCH MORE FROM A LOT LESS

THE ARCHITECTURE OF C. ANJALENDRAN

David Robson

After graduating at University College London, David Robson spent three years in Sri Lanka helping to establish a new School of Architecture in the University of Colombo. Between 1974 and 1979 he was the Principal Housing Architect in Washington New Town in the UK where a number of his designs won national awards. In the early 1980s he worked as a planning adviser on the Sri Lankan government's '100,000 Houses Programme'. He has been Professor of Architecture in the University of Brighton and a Visiting Professor in the National University of Singapore and in the Technical University of Brno. He is the author of books on low-cost aided-self-help housing and housing for the elderly as well monographs on Sri Lankan architects Geoffrey Bawa (2002) and C. Anjalendran (2009). His most recent books include *The New Sri Lankan House* (with Robert Powell, 2015) and *The Architectural Heritage of Sri Lanka* (with C. Anjalendran and Dominic Sansoni, 2015).

© David Robson, Brighton, October 2013

Anjalendran occupies a pivotal position in the evolution of contemporary Sri Lankan architecture. He was born immediately after Sri Lanka gained its independence and grew up in a world of apparent harmony and tolerance, a world which was shattered by the anti-Tamil riots of 1983 and the subsequent decades of civil war.

Having worked briefly in the office of master architect Geoffrey Bawa at the end of the 1970s he developed his own practice during the 1980s against a background of rising communal discord. He was younger than the early generation of Bawa associates – such as Raheem, Ratnavibushana and Jacobsen who had worked with Bawa during the 1960s and early 1970s – and older than the generation of Jayatilleke, de Mel and Daswatte, his own former assistants, who worked with Bawa during the 1990s. However, throughout the 1980s he acted as Bawa's unpaid personal assistant and took on the role of link between these different groups.

Anjalendran studiously avoided the 'contemporary vernacular' mode which characterised Bawa's work of the 1960s, and his designs respond to Minnette de Silva's call for a regional modern approach (de Silva, 1953, 1965) which was later adopted and developed by Bawa during the 1970s. Anjalendran's projects use local materials and technologies to make affordable buildings that are robust and easy to maintain – more with less. Like Bawa before him he exhibits a sensibility to space and the scenographic dimension of architecture but he places greater emphasis on surface texture and materiality. Whilst Bawa remains his acknowledged guru, Anjalendran has never imitated him, preferring to develop his own preoccupations. And he exhibits his own special qualities – a clarity of purpose, a simple directness, a preoccupation with the social implications of spatial hierarchies, and the use of colour to amplify intentions.

A member of the minority Tamil community, Anjalendran still regards himself, first and foremost, as Sri Lankan. He watched in despair as many of his friends and relatives left the island, but he resolved to stay, and today he is one of the very small number of Tamils who are active in the architectural profession. At once an outsider and an insider, his work is undeniably Sri Lankan in spirit though it is enlivened by Tamil nuances.

Anjalendran was born in Colombo in 1951 into a family that had originated in Jaffna's Nallur district and had prospered as civil servants under Dutch and British rule. His maternal grandfather was Suntharalingam, a famous mathematician and politician who was an early advocate of a separate Tamil state, and his father, Chelvadurai, was a successful engineer. Nominally Hindu, the family was western in outlook and spoke English in their bungalow home.

Anjalendran studied at Colombo's elite Royal College, but during his teens he trained as a dancer and was the most promising male exponent of Bharata Natyam of his generation, a fact which probably contributed to his strong awareness of space. Soon after his coming-out dance, however, his father made him give up dancing to concentrate on academic studies. In 1970 he was offered a place to study engineering at the University of Moratuwa but later switched to the newly opened architecture course in the University of Colombo and gained his degree in 1973. He then transferred to the Bartlett in London and completed his diploma in 1976 before joining Bill Hillier's "Space Syntax" course where he obtained an M.Sc. in 1979.

Back in Colombo, Anjalendran worked briefly with Geoffrey Bawa at a time when the master architect was developing designs for the Sri Lanka Parliament and the Ruhunu University Campus. However, it soon became clear that he did not fit into the office environment, and with Bawa's help and encouragement, he started his own office on his mother's veranda in 1981. But the two remained friends, and Anjalendran acted as Bawa's unpaid assistant and amanuensis during the next decade. Indeed he was largely responsible, behind the scenes, for putting together Bawa's so-called "White Book" which was published in 1986 (Taylor, 1986), and helped to organise the exhibition which was shown first at the RIBA in London and which later travelled to Brazil, Australia and Singapore.

Anjalendran's practice has always been small. For ten years it operated on his mother's veranda in Cinnamon Gardens and was folded away at night. Since 1991 it has occupied a veranda on one side of the courtyard of his own home-office in the outer suburb of Battaramulla. He owns neither car nor mobile phone, and has never employed a secretary. He claims that he can survive by building one project per year, while two will also support a tour of India, and three will fund a trip to Europe.

One early project was 'given' to Anjalendran by Geoffrey Bawa and involved the insertion of an advertising agency into an existing bungalow. Anjalendran insists that Bawa also supplied the initial ideas, but the project helped to launch his practice and strengthened the bond between them. It coincided with his design of a compact courtyard house for the historian Senake Bandaranayake and his wife Manel Fonseka (1980). In many ways this can be viewed as a scaled-down version of Bawa's Ena de Silva House, though it occupies one third of the land. It suggests that Anjalendran began with a desire to emulate the master while making his ideas more accessible.

More houses followed: several, such as the Alagaratnam House (1991) and the Lilani de Silva House (1992), explored ways of creating viable town houses on ever smaller plots. The latter occupied a mere 7 perches (175 sqm.) but managed to pack in three bedrooms, servants' quarters, three courtyards and two roof terraces, all enjoying light, air and privacy. Non-housing projects of the same period included an office building for Milco (1987), and an astonishing gem factory in Nugeguda (1992).

In 1983, Anjalendran completed a social centre in Nuwara Eliya for SOS Children's Villages. This led to his becoming the organisation's sole architect over the next fourteen years during which time he created a series of schools, social centres and orphanages. These projects demonstrated his ability to create places of great beauty out of simple materials with minimal budgets and allowed him to develop the ideas which had been passed on to him by Bill Hillier in London.

Later projects included a series of estate bungalows: a coconut estate bungalow at Dankotuwa (1997), a cinnamon estate bungalow at Mirissa (2002) and, more recently a tea estate bungalow at Deniyaya (2013). These enabled him to experiment with ways of connecting buildings to landscape.

Soon after starting his own office he began teaching, first in the University of Moratuwa and later in the Colombo School of Architecture. His office has remained small and almost all of his assistants have been intermediate or graduate students from one or other of the two schools. As a result, a large number

of today's practicing architects are his former students or assistants.

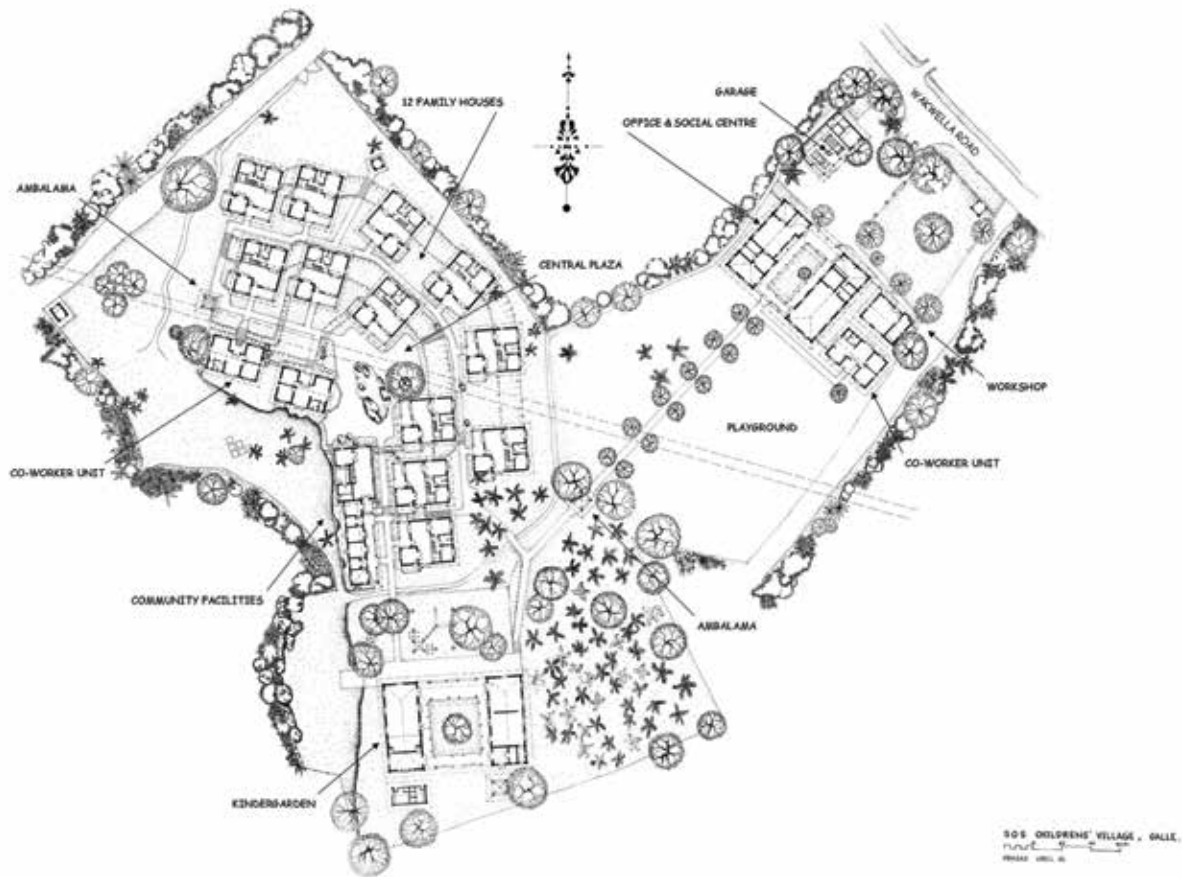
Often the boundary between his office and his teaching studio became blurred. In 1983, he had helped Barbara Sansoni and Ronald Lewcock put together the set of measured drawings of old Sri Lankan buildings which would later be published as *Architecture of an Island* (Lewcock, 1998). This inspired him to embark on his own measured drawing project using both his assistants and his students. Measuring old buildings gave his students a feel for history and honed their surveying and drawing skills, but the results also augmented a growing archive of important records and highlighted the need to protect Sri Lanka's heritage.

Anjalendran is an obsessive collector and it comes as no surprise to learn that his favourite poem is Pablo Neruda's "Ode to Things." He now owns one of the most comprehensive collections of contemporary Sri Lankan paintings as well as representative collections of carved Portuguese saints, bronze Hindu gods, Ena de Silva batiks, and Barbara Sansoni handlooms. However, it is his vast library of dossiers on all the leading architects and artists of his day which is the most noteworthy. This has enabled him to write with authority on a range of topics and publish widely across the sub-continent.

The following selected projects illustrate a number of different typologies and cover each decade of Anjalendran's practice.

Bibliography

- Anjalendran C. "The Architecture of SOS Children's Villages". in *Sri Lanka Architect Vol. 100* No. 5. Colombo: Sept-Nov, 1989.
- Anjalendran C. "Offices for Milco, Narahenpita". in *Mimar* No. 34. Singapore: March, 1990a.
- Anjalendran, C. "The Hermann-Gmeiner School, Piliyandela". in *Mimar*, no. 34. Singapore: March, 1990b.
- Anjalendran C. (with Rajiv Wanasundara). "Trends and Transitions". in *Architecture and Design* (India). Delhi: March-April, 1990c.
- Anjalendran C. "Current Architecture in Sri Lanka". in *Mimar* No. 42. London: March, 1992.
- Anjalendran C. (with Channa Daswatte). "Recent Architecture in Sri Lanka, 1991-1993". *Architecture and Design* (India). Delhi: July-August, 1994.
- Bawa, Geoffrey. "Ceylon – a philosophy for building." *Architects' Journal*, 15 Oct, 1969.
- de Silva, Minnette. "A House in Kandy". *Marg* vol. vi, no. 3, Bombay: June 1953.
- de Silva, Minnette. "Experiments in Modern Regional Architecture in Ceylon". *Journal of the Ceylon Institute of Architects*, Colombo: 1965-66
- Lewcock, Ronald, Barbara Sansoni & Laki Senanayake. *The Architecture of an Island*. Colombo: Barefoot, 1998.
- Lim, William and Tan Hock Ben. *Contemporary Vernacular*. Singapore: Select Books, 1998.
- Robson, David. "Three Villages in Sri Lanka". *Mimar*, no. 43. June, 1992.
- Robson, David. *Bawa - the complete works*. London: Thames and Hudson, 2002.
- Robson, David. *Beyond Bawa – Modern Masterpieces of Monsoon Asia*. London: Thames and Hudson, 2007
- Robson, David. *Anjalendran – Architect of Sri Lanka*. Singapore: Tuttle, 2009.
- Sansoni, Barbara. *Vihares and Verandahs*. Colombo: Barefoot (Pvt) Ltd., 1978.
- Taylor, Brian B. et al. *Geoffrey Bawa*. Singapore: Concept Media, 1986. Colombo: Icomos, 1996.



SOS Children's Village

Galle, 1987-94

In the early 1980s the Austrian charity SOS Children's Villages International employed an Indian firm of architects to build their first village in Sri Lanka at Piliyandela near Colombo. Soon after this Anjalendran was commissioned to build a second village in Nuwara Eliya as well as a school in Piliyandela. The Piliyandela school was built using locally available materials with a unit cost of less than half that of the adjacent village. Subsequently Anjalendran became the main SOS architect in Sri Lanka and over the next fourteen years went on to design two more villages, several schools and social centres and a home for retired mothers.

The Galle SOS Village is located on the northern edge of the town. Anjalendran's plan placed the administrative buildings next to the road and relegated the village and its associated primary school to a wooded hillside at the back of the site. This had the advantage of leaving a large flat area free for a playing field, but also allowed the houses to benefit from the improved ventilation and tree-shade of the hillside.

Visitors enter the enclosed courtyard of the reception building and then cross the playing field along an avenue of aralia trees. This terminates in a small pavilion in the form of a traditional ambalama that marks the boundary between the school and the village, the two being separated by a generously equipped play space. The plan of the school echoes that of the administrative building: two parallel pavilions are linked by covered arcades around a courtyard.

The village itself contains a dozen family houses, each home to ten children with their surrogate mother, and four staff houses which are

arranged along the contours in such a way as to create two principal routes, a central village square and a number of cross-alleyways. The houses are split-level to accommodate the slope. An entrance veranda leads into the double height main living room from which half-stairs connect up and down to the bedroom floors. Flouting tradition, Anjalendran placed the kitchen at the front so that it could serve as the eye of the house and enable the house-mother to look after her charges.

Walls are built of a combination of black granite and honey coloured 'kudugal' and roofs are of clay 'Calicut' tiles. Bright colours are applied to the concrete frame and the woodwork to add interest and identity, and the utilitarian cement floors are punctuated with brightly coloured tiles. The buildings were cheap to build but, equally important, they are robust and have been easy to maintain. After twenty years they look as good as new.

In Galle Anjalendran strikes a fine balance between order, accident, unity and variety. The strong sense of community is tempered by the autonomy of the individual parts and the logical pattern of the layout is broken to accommodate the vagaries of the landscape. The spaces between the buildings are every bit as important as the buildings themselves and every pocket of ground is made to work: boulders are incorporated into the landscape and trees offer shade and protection.



Entrance to the village.



Uluru-Kata Tjuta Cultural Centre (Photo: Jimmy Yang)

GREGORY BURGESS



TO CALL MY TRUE LOVE TO MY DANCE¹

FIVE BUILDINGS BY GREGORY BURGESS

Conrad Hamann

Gregory Burgess has been active as an Australian architect since the 1970s, and since the 1990s his designs have gained increasing attention in Asia and Europe. His Hackford house in eastern Victoria (1980-81), burnt down in a forest fire, was on the cover of the London Architectural Review's 1985 issue on Australian architecture, and his Uluru Kata-Tjuta cultural centre in Central Australia was on the cover of Tokyo's A+U in 1996. Peter Davey, reviewing the world's architectural hopes in 1997, saw Burgess as one of a few clear prospects as his architectural forms, not determined by market concerns, engaged both nature and the spirit. Along with Ralph Erskine and Frank Gehry, two of Davey's other nominees, Burgess shares a pluralist approach to architecture, with a constant response to the details and circumstances of context, built as well as natural. Burgess and Gehry developed their approaches initially in responding to largely suburban context in their respective cities, Melbourne and Los Angeles. At the same time, Burgess' celebration of the spiritual and the natural in form and materials led to his being seen as 'Sydney' (Glenn Murcutt, Richard Le Plastrier, Peter Stutchbury) and so outside of Melbourne's often aggressively inner urban, industrial and grit-based architectural thinking. But as with Gehry, Burgess has shown an ability to straddle the gulf between architectural pluralism and its predominantly urban and suburban engagement, and a consciously anti-material, anti-consumerist stance, with architecture marked by a consistent environmental concern.

Gregory Burgess's architectural direction showed early. His student designs stressed recycling and careful intervention in an existing inner suburbs, warts and all, at a time when the University of Melbourne expected its final year students to flatten such surroundings for high-rise replacements. His earlier solo practice designs, though broadly characteristic of the early and mid 1970s with window chamfers, rounded return stairs, bursts of bright colour and earthy-finished materials, but showed a spatial and thematic complexity quite distinct from most contemporary Australian work. Burgess soon showed an acute sense of newer directions, generated in part from his awareness of palpably transgressive architects overseas, including Paolo Portoghesi, Ralph Erskine, Bruce Goff, Hans Scharoun and, much earlier, Rudolf Steiner.

A marked shift in Burgess's architecture also developed around 1977-1982. This was stimulated by meditation and shows in his journey into the sweeping lines and tension of expressed movement and the pauses and episodic repose offered by symbolic geometry. These parallel forms resonate with Theosophy's emphasis on eurythmia; they also recall the German Expressionists' fascination with polygonal and crystalline shapes, and the way these could act as lenses for the spirit and varied contexts of surrounding cities through their vision of the Stadtkrone or 'urban crown.' This links him also with Walter Burley Griffin, Marion Mahony and their circle in Australia earlier. As with the Griffins, Burgess also brings an acutely narrative, sequential sense to his plan shapes and expressed themes. The architectural consequence of narratives, with episode and encounter, finds expression and exploration in a significant chain of Australian architects recurring over the last century. Designs of Gregory Burgess bring back something of the cultural ferment of the 1900s when Australia was breaking free from the Victorian order through Free Style architecture, the Arts and Crafts Movement, and their own engagement with early modernism.

Conrad Hamann is associate professor in Architectural History in the School of Architecture and Design, RMIT University, Melbourne. Earlier, he studied architectural history at Columbia and then Yale Universities on a Harkness fellowship. There he teaches in Australian architecture, twentieth century architecture, and the general history of urban form. He is completing a book on Gregory Burgess' architecture since 1968, and a second book on the engineer Bill Irwin, both for URO Publishing. With Philip Goad and Geoffrey London, he is completing *An Unfinished Experiment in Living: Australian Architects and the Detached House, 1950-1965*, for the University of Western Australia Press. He has also published a book on the Australian architects Maggie Edmond and Peter Corrigan (Oxford, 1993; revised and expanded for Thames and Hudson, 2012). He has written and published 120 articles, essays, and commentaries for publishers in Australia, Britain, Germany and Japan. For nine years he worked with Lovell Chen, architecture and heritage consultants; he completed over 150 surveys for them and became a senior associate there.

There is, besides, the continued parallel with often forgotten details and imagery from the half-vernacular, half-architected tradition of other architecture in Melbourne suburbs and in Victoria's regional buildings. The sheet-panels and battens on Burgess's Mendelson house (1995, 2007) and in the bedroom wings of his Burraworin (1998) and Stone House (2005), the casual timber planking on the outer walls of his Eltham Library and Community Centre (1994), or the similarly planked side walls of his Brambuk Living Cultural Centre (1990), are the stock of innumerable, everyday Australian buildings of the period 1900-1950. Brambuk, which for a moment around its entrance leads you in among the storage buildings and side streets of many of Victoria's country towns, speaks of building since modernity, but of its more casual, taken-for granted byways rather than its heroic moments.

And yet Burgess's architecture has a continual sense of the heroic and the monumental. By monumental I mean compressed assemblages of forms redolent with meaning, rather than the more broadly accepted view of monumental as beyond human scale, with massive form and conspicuously enduring materials. The monumentality of action has been a recurring characteristic of Australia's most interesting architecture, and at several points has fused between building genres. In Australia's Federation period (1890-1915), for example, suburban houses came to embody so much force they could notionally be sited on central city street corners and still hold their own. This arguably also true of Gregory Burgess buildings: numbers of his houses and highway rests could be transplanted to inner city corners and work there in sheer architectural energy. This is in part why they have a heroic demeanour. But heroism in Gregory Burgess buildings also stems from their sheer delight in embracing complex tasks and reflecting that complexity,

Yet, these Burgess buildings would be difficult places to inhabit if there was no separation in scale and movement sense, in compression of meaning, between interior and exterior. Their monumental or heroic sense would only be sounding brass or tinkling cymbal unless balanced with an abiding affection for the details of life and task inside each building. Inside, the continuing sense of occasion and event in his buildings is now sustained by narrative events – the revelation of light through moveable skylights, and his continually layered stairwells; the renewed use of the corridor, often curving out of sight or broadening into unexpected living space. This has evolved into two main themes that interweave constantly with each other. The first is the projection of movement in the imagery; the second is the sense of episodes or destination-places in each of his buildings, reinforced by either a symmetrical shape or an orchestration of light and concentric layers at a central point.

Melbourne's red brick provided his designs with an early link to surrounding imagery and context, best seen in his Johnson house in Camberwell (1984), or his Northcote Health Centre, begun the same year. Brick dominates various of his later Melbourne designs, as with his Box Hill Community Arts centre (1985-90) and his Catholic Theological College in East Melbourne (1999). Familiar with the Ballarat and Stawell

region, Burgess harnessed the rich bricks of quarries in western Victoria, employing them on his Horsham Catholic Church of 1988. When Victoria's bricks became expensive after 1995, he switched to other forms that could generate a similar vividness and texture, and still be harnessed to the projection of movement. These included powder-coated steel, colour-washed concrete, rammed earth and wider and less customary use of timber, ceramics and glass. A series of buildings reflect this: notably the Space Science centre at Strathmore, Melbourne and the High Country Visitor Centre at rural Mansfield (both 2006), the Burrinja Cultural centre at Upwey in Melbourne's eastern hills (2011), and the Institute of Koorie (aboriginal) Education, Deakin University in Geelong (2012). Many Australian buildings reflect this recent material change. But Burgess's usage is essentially his own: close-grained, changeful, as Ruskin would have it, and again, as Ruskin urged, lined with the colours and imagery of nature.

Notes

¹.From Tomorrow Shall be my Dancing Day, traditional (fourteenth century?) in William Sandys' *Christmas Carols Ancient and Modern* (London, 1833).

².Notably the Metal Workers' Union building in Kreuzberg, Berlin, 1921-24, and the Park Synagogue, Cleveland Heights Ohio, 1948-50.



De Young Centre for Performing Arts Carey Baptist Grammar School

Barkers Road Kew, 2010

Named after a former principal, the performing arts centre and music school is Carey's first notable architecture since its original building, alongside the school's first building, Urangeline, formerly a private house by Reed, Henderson and Barnes, completed in 1884. Urangeline was among Australia's first forays into Queen Anne-inflected free style, and the centre acknowledges this in its use of a similar hue to the old building's red brick, flecked with the black, gold and some green flashes. The red-brown colours, and some of the actual brick, continue the building it replaced, Laycock House (1926), a stolidly proportioned dormitory that was later converted to science classrooms, with a hipped roof and symmetrical composition otherwise carrying typically mid-1920s neo-Georgian suggestions. This shared the new building's site with a pair of tennis courts so the previous imagery was of solidity on one hand and open space on the other.

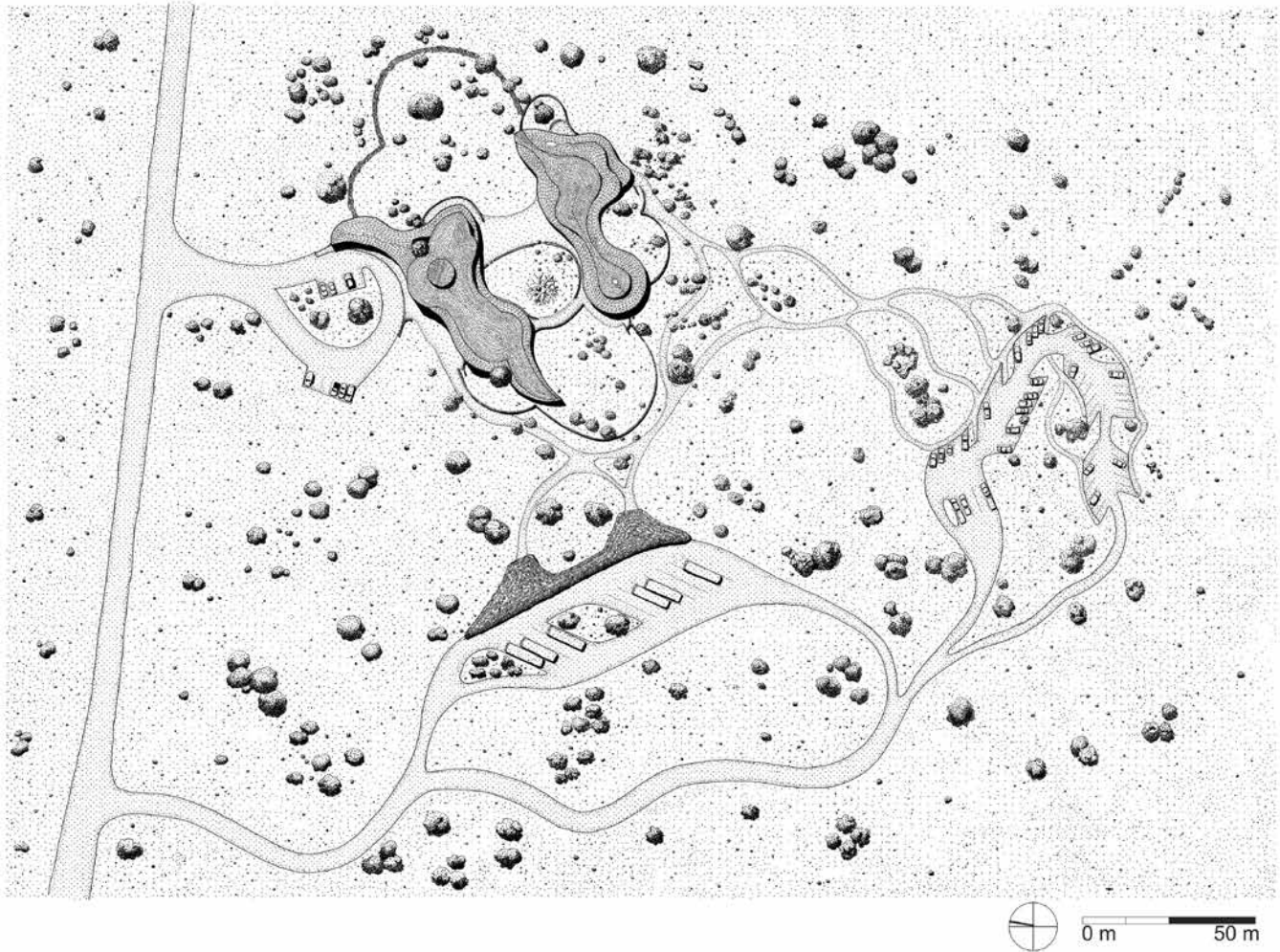
In the new building this duality is suggested, but now shivered into facets of changeable episodes, in flashes of open window-walled 'voids', lit like lanterns at night, and with other facets of solid surfacing closing over at intervals, like shutters in the flashing images of a zootrope. The zigzagging skyline, an outgrowth of the earlier fan forms of Burgess houses such as Windhover (1981). The main stair, squeezed through the office walls, is another embodiment of Scharoun and Aalto displacement in mass, marks the boundary not only between the auditorium and the smaller classroom areas, but also between the inherently rectilinear geometry of the music school rooms and their necessary closure, and the large and celebratory auditorium

which bows outward as if in response to the envisaged action inside. The juxtaposition of these geometries reworks Aalto: the free, even billowing form of Aalto's church naves, as at Imatra, and his auditoria, as at Helsinki's House of Culture, and the tighter geometry of necessarily rectilinear room grouping, as with the House of Culture's office wing, the Imatra Church vestry and the encircling city wall around Rovaniemi Cultural Centre. But the sense of sculpture in this building is altogether different from the Aalto designs, if not wholly distant from the changeable and almost haptic sense in Scharoun's school and hall exteriors. The exterior reads in waves, in gusts, as music is so often experienced. At its edges the timber awning braces recall the necks and bows of stringed instruments, cellos and bases. Scharoun's extraordinary section in his 1957-62 Berlin Philharmonie, where the auditorium becomes almost a bird's nest set on oblique strut-poles, is recalled here, especially in the building's rearing mass as it sits against the main road outside.

But Burgess' design is also figured in scales and textures that are undeniably local and of attenuated proportions, echoing both his considerable contact with Australian inland and with lightly built, circumstantial structures on the one hand, and the bulk of his sites in Melbourne suburbs, with their materiality and often unexpected ranks of plate-glass and aluminium-framed windows. There is something in this design of sticks for balusters and lean-to poles for columns. The iris-window, first explored in Burgess' public housing of the early 1980s, recurs in the projection of winding stairs on the western entry to the



Photo: John Gollings

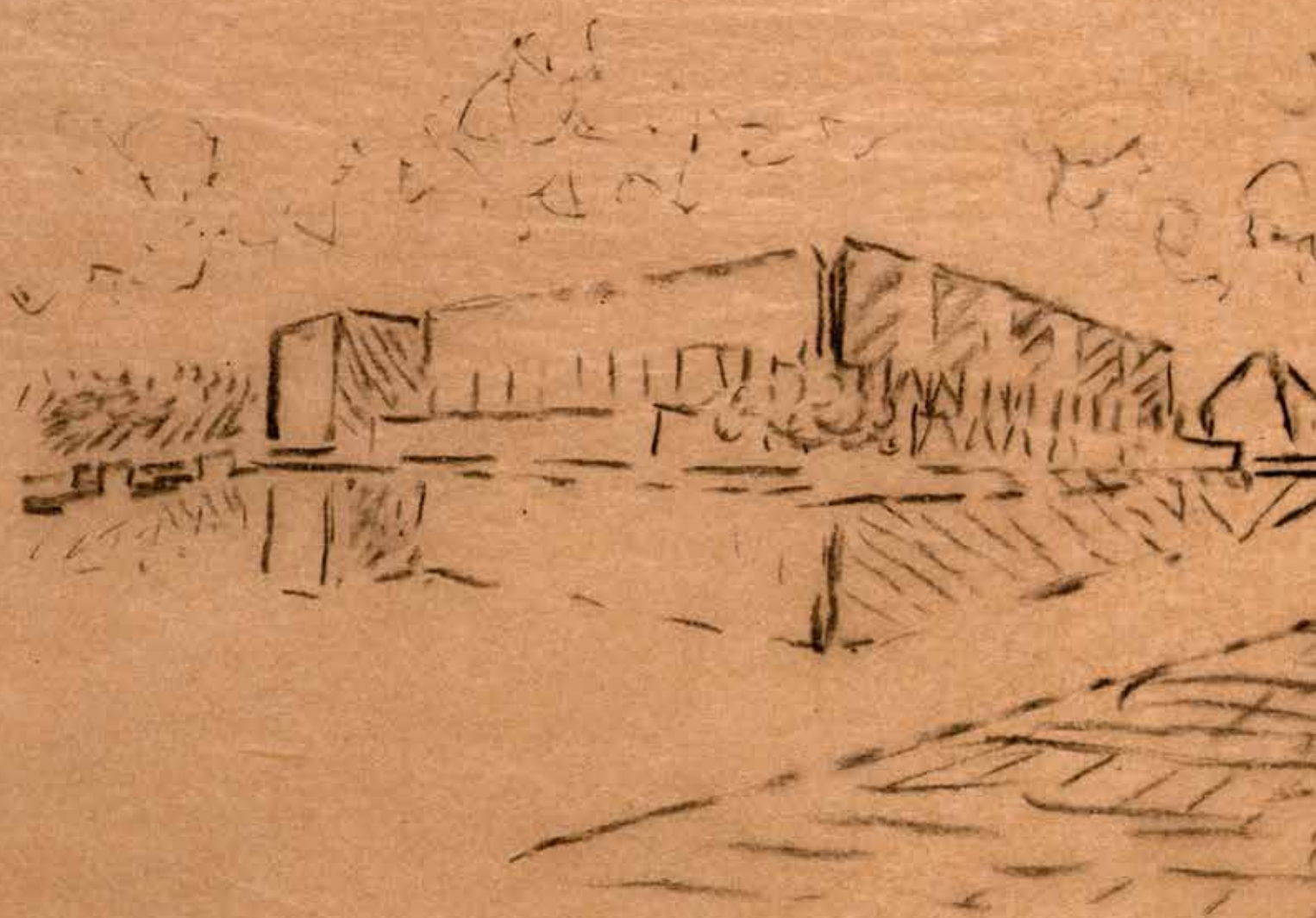


Uluru-Kata Tjuta Cultural Centre

Uluru, Northern Territory, 1995

Appearing on the cover of Tokyo's A+U in 1996, Uluru-Kata Tjuta Cultural Centre reflected Greg Burgess' growing reputation outside Australia. Seen from the air, the centre resembled two weathering leaves that have fluttered to the red land surface, connected by curving stems. As if in ageing the leaf-roofs have turned gold, silver, umber and olive. The forms themselves were related to paintings and sand drawings the Angangu people had done, while Burgess and his assistants had spent time with them in a period of study and co-living. Light is guided into the centre's interior through undulating eyebrow dormers, a little like the one HH Richardson pioneered in his Ames Gate Lodge and his New England libraries of around 1880. And the centre buildings, hugging the land surface under a blasting inland sun with the stone-grained sting of a wasp by day and often near freezing at night, are locked in a projection of survival, accord, communion and shelter. The roofing glows with the enchanted light of Bruce Goff's houses in America's Southwestern prairie, but with a new immensity of scale and spread, rising and climbing low hills. Inside, the desert light is guided down into the shady core through conical skylights set inside arrowhead and herringbone-pattered spline-columns, and the roofs and ceilings are linked to the internal columns like the branches and leaves of saving trees. Crucial in the community's ritual and gathering are the trees kept on the site, and the new buildings were intended to extend the pattern and movement of the people's gathering and contact under a permanent roof.





LEGACIES THAT WE LEAVE BEHIND

AN INTERVIEW WITH BALKRISHNA DOSHI

Kazi Khaleed Ashraf



We met in front of the Cave, the now ubiquitously known Husain-Doshi Gufa in Ahmedabad, designed and made as a gallery for the work of the artist M.F. Husain. It was the day just before the Cave Gallery was to be inaugurated. There was no lofty portal to ascend, no pilotis to go around, just a gash in the body of the earth marked by a short series of steps that led directly down into the womb of the Cave. We sat on the floor, Balkrishna Doshi and I. Some workers were still scampering about doing last-minute work for the opening next day. Doshi had brought a cassette of Boléro for one of the workers. It played as we conversed on Kahn, Dhaka, and other things that last and things that disappear. At that time, I thought I would title this piece "The Rsi, the Cave, and Ravel."

Kazi Khaleed Ashraf: *You have talked about your experiences with Le Corbusier and Kahn many times before. It is still an incredible story. I think we can return to this topic with each passage of time.*

Balkrishna Doshi: Let me first make it clear that I worked with Le Corbusier first. I do not know how, but I was fascinated by his work. It is the kind of work, which is always trying to break the rule: very lyrical, very Mediterranean with moving, flowing spaces...

I did not know that before I joined Corbusier, but I learned it over time. Even when I went to the Acropolis after four years in Corbusier's office, I did not understand what he was saying about Acropolis. You see, I was a novice in this, but there is something called inner sensibility which occurs, comes out slowly, and begins to discover what you saw somewhere and which you experienced through someone's building: the juxtapositions, counterpoints, strengths of rhythm, surfaces, and whatnot.

Then, in 1958, when I got the Graham Fellowship, a friend took me to Kahn's office for the first time. Never had I seen such a humble man. He came out; he met me; he showed me slides of Richards Medical Building. There was a model of Salk Institute. The towers of Richards Medical Center stood totally differently from what one saw as a tower: sketches of towers rising, stacks rising, and the glass, glances of the trees, and the geometry with minimum columns.

Then, he took us out to dinner. That time, he borrowed money from his secretary. A busy man, all of a sudden, meets a stranger. He saw my work. I showed him the housing that I had designed after leaving Corbusier's office, the ATIRA housing for Vikram Sarabhai. He talked about its primitive expression. He said, "how did you do this; this is really strong."

After that, I taught at Washington University and, later, went to Philadelphia to give a lecture, and again, I met him. Then, I went to teach in Philadelphia in 1961 for several weeks. I met him frequently then. My introduction to Kahn was gradual. I was introduced to him as being a young architect from India but more so for my work with Corbusier. He was always asking about Corbusier, India, and work and all. Then, when I got this commission (the Indian Institute of Management), the first person I thought of was Kahn. Here was a man as good as Corbusier. I wanted him to work on this so that I could get a chance to learn something from him. You know the story of how I worked with him.

I have been seeing Kahn all through these years. He is someone who comes from Europe, has a hard life, has a late beginning in his career, seen ups and downs, and talked about the Depression—the way one had to live almost on nothing, not even a shoe-string budget. A lover of classical architecture, of Hadrian, Parthenon, but more the Roman, the bricks, strong qualities of space. Always the hard shadows and this powerful line and all. You could see that this man was trying, and when he talked about an opening, he would make a triangular opening. He would make the opening that would go like this and end into a triangle because those are the ones, which are very ancient, like Egyptian and other openings. I began to see: how does one bring the limits of definition? To give you an example, when I did the School of Architecture in 1962, he said that you should design so that nobody has a chance to rectify it. When you make an angle, you should make it so that there is no way you can say why not 29 degrees and why not 31. So it was that kind of precision that he was looking for, and therefore, it is not the precision of the angle but the precision of the opening itself.

How does one define an opening? It could be five feet; it could be seven feet, it could be 6'6". It is not modular. It is the other law, which was coming there that, governs his structure and joins at the right place and, therefore, you know where the limit is, and therefore, where the sky is, where the opening is.

So, he was always looking for the proper opening; that is, the proper beginning and the proper end. And, I think it is very important to know how does one end the thing, and how does one begin? Which means what is the size, what is the dimension? How does one decide the dimension of a room? The room has to be of such a kind that you know that it cannot be more or less. That I found more and more when I worked with him on the IIM in Philadelphia and other places, which I never found working with Corbusier.

Which leads me to Dhaka. Both Corbusier and Kahn worked on assembly projects. With your own experience at Chandigarh, how do you see Kahn's Assembly at Dhaka?

Going to Dhaka, a couple of things always struck me there.

I asked Kahn about Chandigarh as soon as he came back from visiting the place, and he said, "I can't describe it." What do you mean? He says, "I am yet to see somebody who knows how to materialize dreams; now, I know there is a man called Corbusier." It is fairly difficult first to dream and then to put it to practice, to draw, and then finally to build and experience that dream. So, what it implies is that he was also thinking about a dream in Dhaka, but in contrast to Chandigarh with its big backdrop, the Himalayas, Dhaka is an absolutely flat plain: teeming mass, no skyline. At that time, the only thing that comes to my mind is the desert of Isfahan. Last year, I was in Samarkand, and I realized that in a desert climate like that, the dome, the octagon, the mass, the building that sits with absoluteness on the ground is important ... the relation to the ground and sky, the scale you cannot miss it from any place. Kahn's Assembly building has some remote connection to that because of the octagon, the openings, and the skyline. So, the struggle, then, is how does one bring the quality of the dome, the quality of the sheen of the mosaic in contemporary terms and, therefore, the transfer comes out in concrete and marble strips? Everybody knows this that the translucent in-between would give away to heavy mass in concrete, like butter in between. So, you almost feel that the heaviness is melted in

these little white lines.

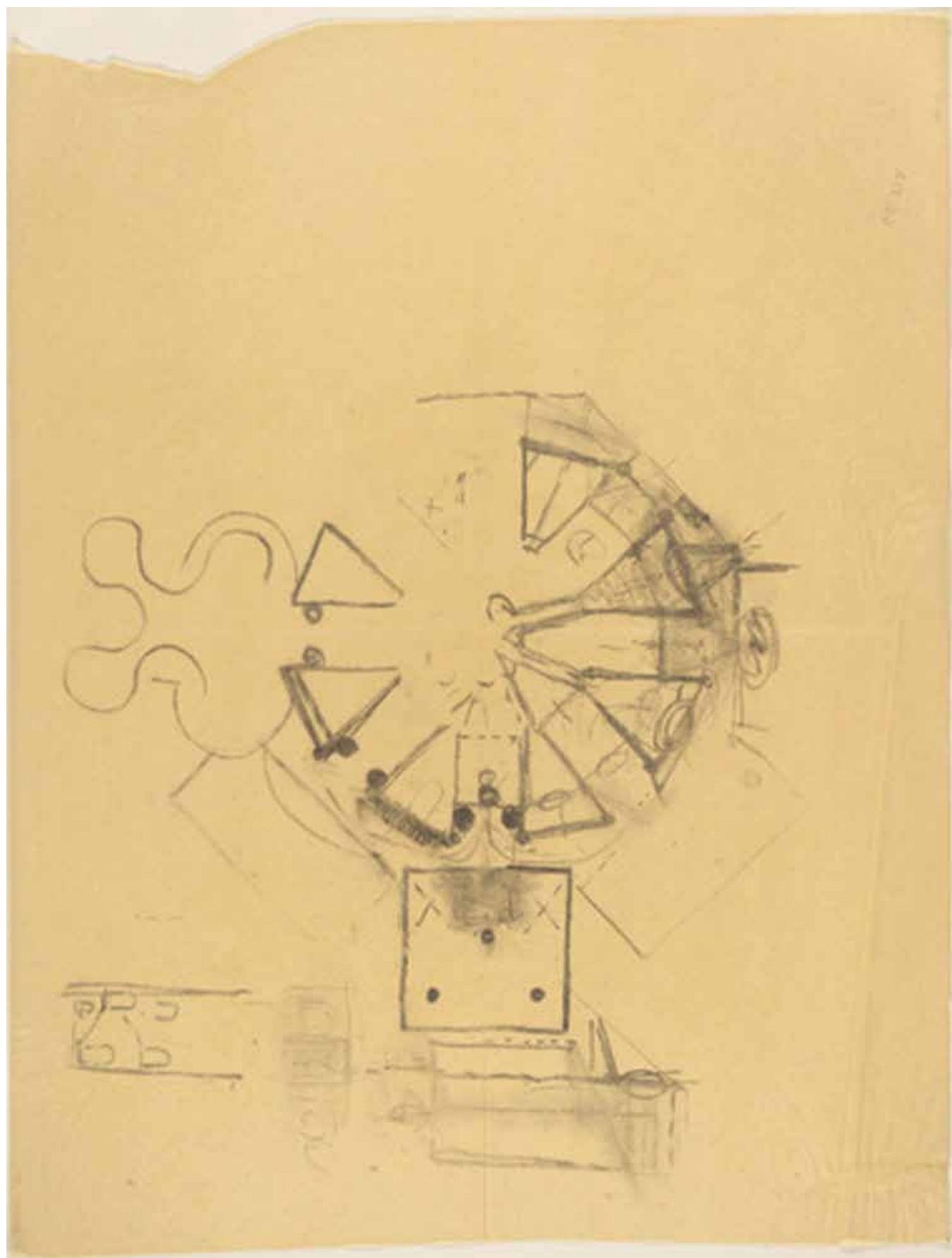
The triangular openings are coming straight down, the circular openings from Ahmedabad and other places. But the circular openings in a square are much more powerful than a square opening unless it is made in diagonals because the circle wants to defy that boundary of the square frame so that the circle wants to expand like ripples in the water. So, there is a question of the container and the contained. And I think that's what the whole dimension does.

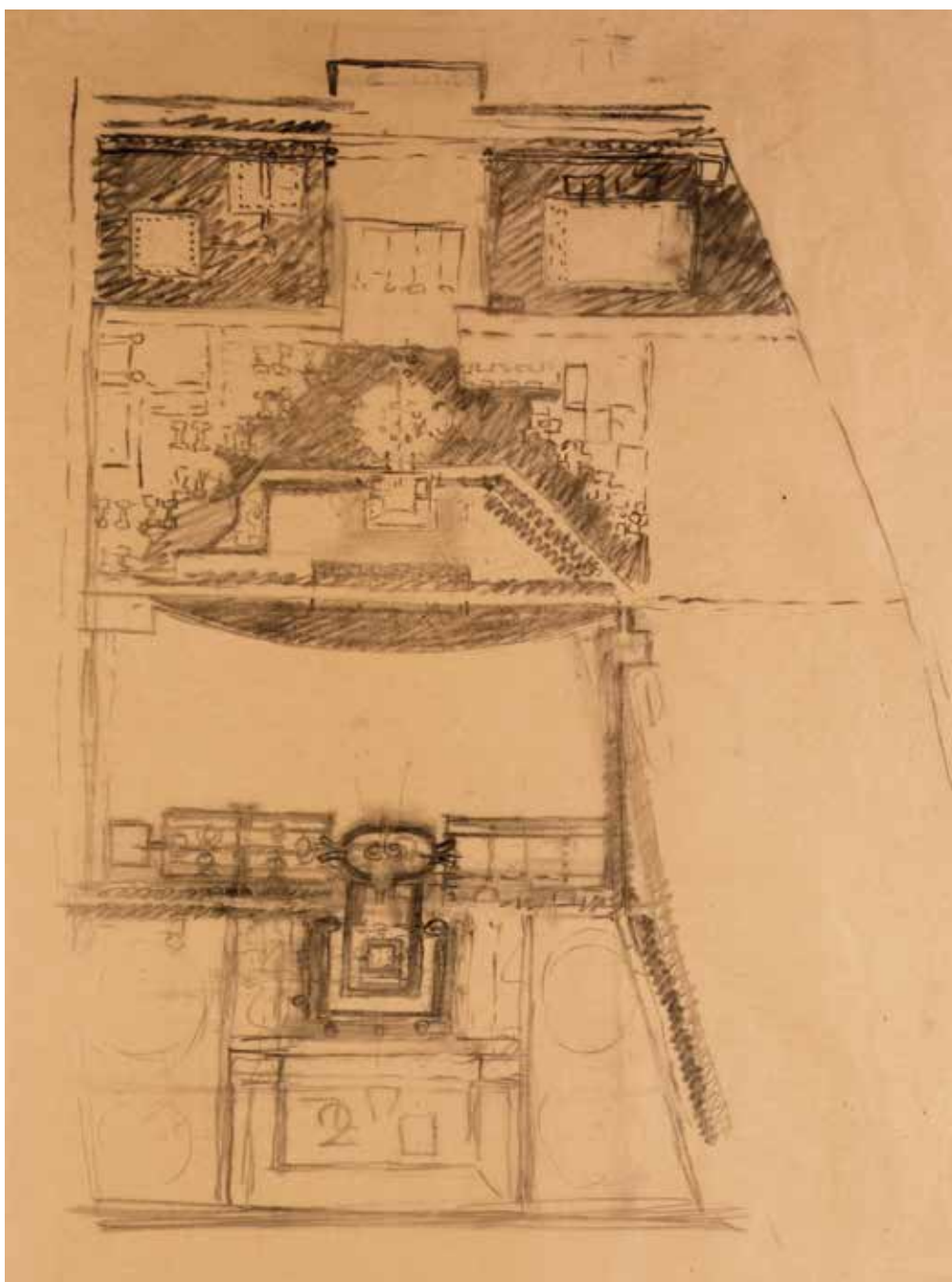
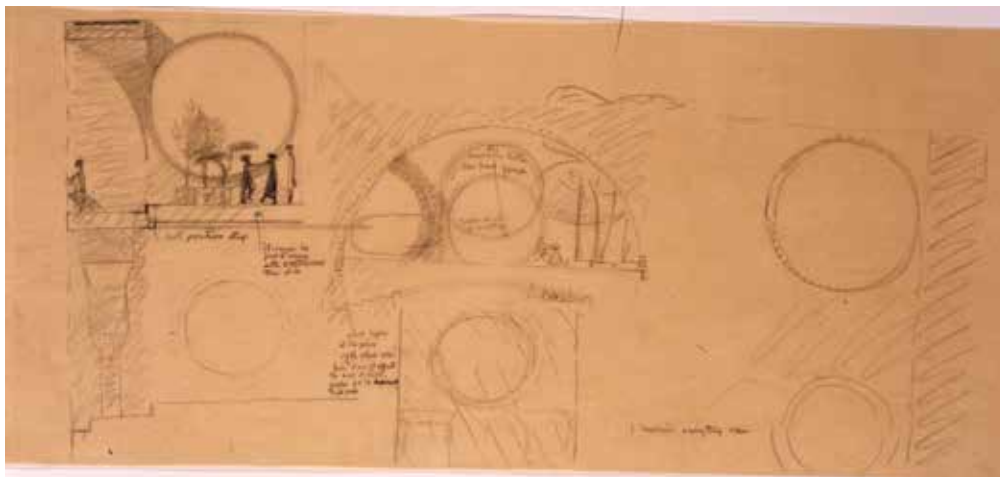
I found the geometry of Kahn connected to his own background plus the Islamic tradition of the geometry. Also, it had this matter of how you make this geometry twist around and make this rotation work as if they are moving continuously inside. It is like a building within a building, but churning all the time. This churning is quite different from the juxtaposition of Corbusier, in which they confront physically and dimension-wise. They are isolated because they are two assemblies and because he was playing the game of columns, of forests and buildings, which are eccentric.

How does one go back to the source? What happens is that when you talk about the justification for these movements, geometry and all that ... one doesn't know what must be the force behind which really makes it. Then, he is justifying this by locating them, rotating them, but the whole idea of this movement, that this rotunda which moves, how would this building move within, the face which is outside, which is fixed, and the face which is inside, which is going to have discourses, debates? How does it move so that it continuously churns within it and, then, it really discovers something? Almost like the churning of the ocean. This is really what the Assembly is about.

Kahn comes from a classical, materialistic thinking. Violation is not permitted. Corbusier believed [only] in violation, showing a rule in-between. You would not find a similar concern done in the same way. One is to use a geometry you cannot break, but the moment you say, "I have no geometry," you have no problems of breaking. This is where the whole difference begins to happen. Kahn wanted to break that geometry, but the problem is, having started that geometry, he is finding ways to see that the geometry does not exist. A very tough job, but that is what he was challenging himself with. I think his whole mind was saying that I have to make the laws, and I have to see how far I can go so that out of those laws, I get the eternal truth so that they become transparent. How do you make a law transparent?

I think law has a very coarse attitude. But when the law becomes transparent, it is truthful; it has no limits. Then the law is completely universal. I think this is what Kahn's search was before he left, before he disappeared. He used to come to the house every day when he visited here. We used to have dinner together, almost in isolation, three or four people, my family, and he talked. He said that if Corbusier were alive today he would gradually make a building as simple as possible; his lyricism would make that building so simple that you cannot make it simpler than that -- almost reaching the level of the Parthenon but in a much simpler way. Actually, he was not talking about Corbusier; I think he was talking about himself. And, to me, this is what Kahn was trying to do. That's why you have Kimbell, an extremely simple building, against this complex, large building. For him to work in the West is different from working in India and Bangladesh, but this is the way he





was working, and this is what the great thing is about. His other buildings in Dhaka – hospitals, staff quarters, and all that – are very close to the vocabulary in Ahmedabad. The other thing that is amazing about Dhaka is the pedestal, the steps. Having done this building, and having decided that it will be like that, how do you democratize it? Did he democratize it, because there could be two views? When Aldo van Eyck came to India for the first time in the 1960s, he saw the Assembly and the Mill-Owners' Building, and he mentioned that Corbusier is a great democratic man because he makes the Assembly only 30 centimeters above the ground, so that anybody can walk in without any problem. He doesn't make steps; he doesn't make pedestals so that you have to look up, and the emperor looks down, or the parliamentarians look down. This is Aldo's interpretation of Corbusier, which I think is very correct. Now, here is Kahn, who should have done this building absolutely on the ground, but he raises it to one side, with this huge flight of steps going up -- almost awe-inspiring, like the Mughals. Like the Mughal buildings, which have podiums, you have big pedestals and steps going up. But then the scale of the steps and the kind of plaza has that feeling of a bigness, the vast number of people, but the moment you go in, the moment you are inside, you find that the level begins to become very simple and easy. But perhaps this is one area that he would have resolved very differently if Bangladesh were free at that time. Perhaps. I don't know because, when he began the scheme, it was with [General] Ayub Khan. Even though it is in Bangladesh, it is supposed to be the "second capital." Whether he thought like this or not, I don't know. But this question has always created a little doubt in me. Did Kahn think of merging this building, though big in size, with the masses? I think this building has not merged as other buildings have.

I wonder about Aldo Van Eyck's interpretation. The Assembly at Dhaka also scales down in other ways. The plaza level mediates between the ground and building level; and the way the concrete assembly is set with the brick architecture, and the way the whole thing is staggered, is other ways of mediation. From any vantage point, you can see the Assembly, not in isolation, as perhaps the case is with the Assembly in Chandigarh.

I don't know. When you look at the plaza here [at IIM in Ahmedabad], when you look at the entry here, when you look at the relationships, you do not feel you are away from the place. The building is not distanced.

I think, in Dhaka, Kahn wanted to create a distance and relationships. There's a play between creating a distance and then overcoming it, what I have described as a tug between a centrifugal and centripetal force.

That could be interpreted in many ways, but when it is a democratic assembly, people's representatives are there, so people are there directly or indirectly.

It is curious that Kahn had never used the term "democracy." He thought of "assembly."

Kahn did not describe this point; neither did he think [of] it that way. This issue is very significant for me, but leave aside whatever it is, I think once you go there, once you are inside the building, once you look at the spaces, the kind of offices which are located all around, the way you enter and go around, it's a maze but very beautifully articulated. What he also did was not question certain issues; for example, the mosque, the angle, he

took it that way. Corbusier would have reinterpreted it. Kahn is also capable of reinterpretation but the moment was not right. The time that Kahn did this job, and the way the foundations were dug, it was already managed from Islamabad, if I am not mistaken. Therefore, in a majority Muslim country, he did not want to raise those questions.

But the mosque is very vital to understand relationships of the Assembly with the whole complex. As you know, initially, the prayer hall was not attached to the Assembly. It was a freestanding, large-scale structure. Kahn had been studying and working on the mosque for a long time. There were a number of reactions in Dhaka at that time. He was using the mosque as a buffer between the Chief Justice and the parliamentarians. There is the story of a meeting between the chief justice and Kahn in which they were going over a drawing, and the chief justice snatched the pencil from Kahn remarking, I don't want to be with those rogues.

If it were a democracy, the situation would have been different because there would be a direct access, and the people won't be rogues because the [condition of the] ruler and the ruled won't be there.

Absolutely. I see that. Had it been not only a democratic government but, say, the government of Sheikh Mujibur Rahman, it might have wanted the mosque in some other ways.

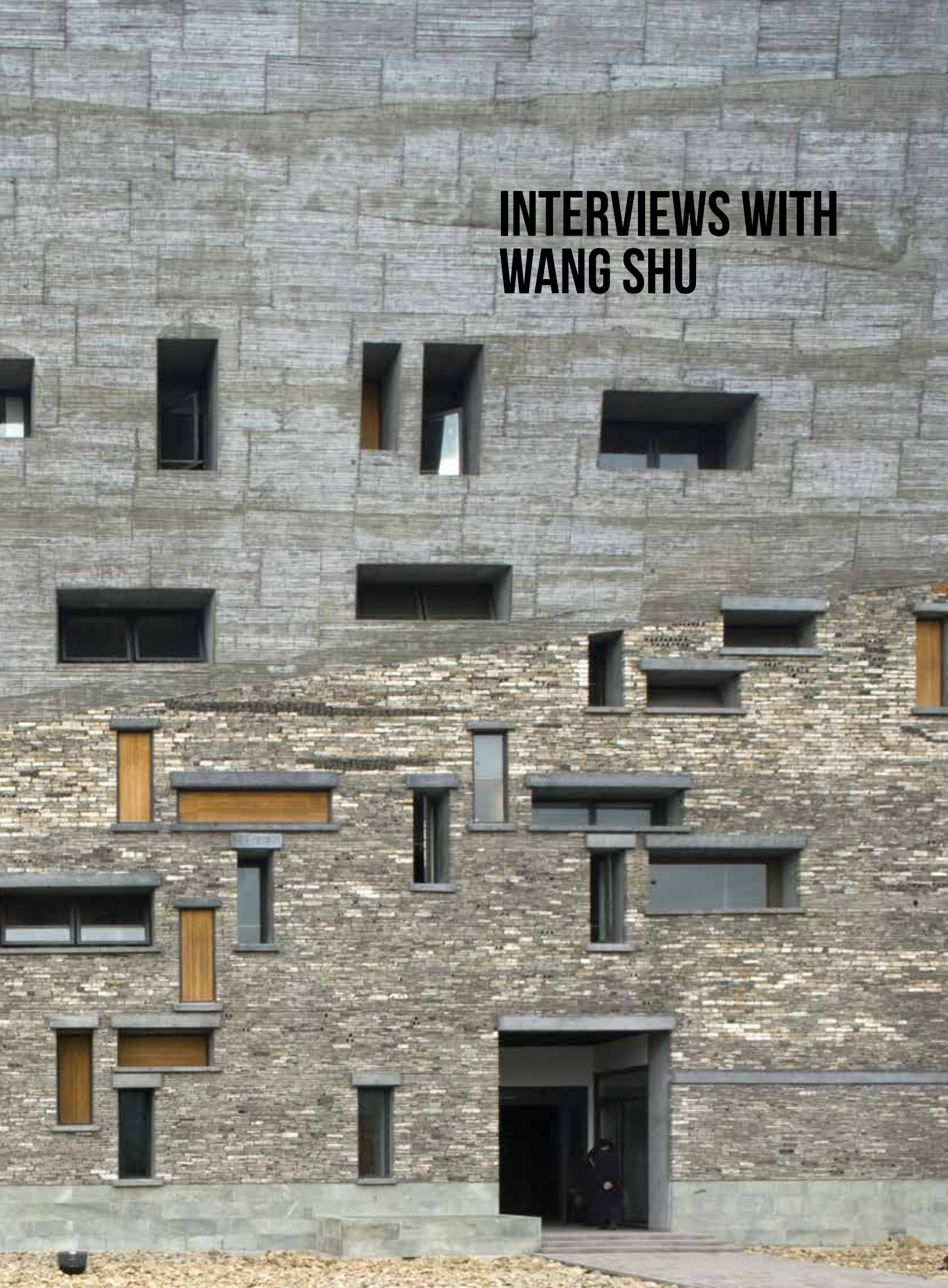
Not only that, Sheikh Mujib would have said, look, give me a Bangla assembly so that I can have access to people, and let people come to me, or I can go to them. This is where the difference is. Pandit Nehru telling Corbusier, look, I want to shake hands with my people; I am part of the masses. The moment you say that you come out of the assembly, then you are part of the masses. But if a military ruler comes to India, he says, no, I cannot be there. The British have made the Parliament building and the Rashtrapati Bhavan. You have to climb up; you are not easily accessible. What I am saying is if Kahn were there today, it would have been a very different expression because he would have really looked at the people in a different way, not in terms of the relationship of the ruler and the ruled.

If Kahn had to work on this job when he had all his life and not receiving many commissions, and when you meet a dictator where your meetings can be anything, when you have no access the way Corbusier had. Corbusier's access to Nehru or anybody was with absolute freedom. That access was never there for Kahn. In these constraints, the only thing anybody could do was to make these beautiful transparencies of laws; transparencies of light which travel and [are] all pervading, so the illumination comes in. This is where Kahn becomes important at that point, because anybody else would not have thought of light and the rules, which can become transparent. This is where Kahn is great. His buildings around the Assembly, those buildings he made as time went by, those buildings are very beautiful because they are slow, easy, accessible. He tried to compensate [the Assembly] with the buildings he made in brick – the housing, the hostels, and everything else. And the second thing he was experimenting with was a vocabulary that never existed before, and this is the genius of an architect. How does one create a new experience, and how does one invent the language of architecture? Like Corbusier, Kahn was trying to invent his own language, and I think he would have made his language complete after the Mellon Center [at Yale] and Kimbell.



Ningbo History museum Photo : lv Hengzhong

INTERVIEWS WITH WANG SHU



PORTFOLIO

BUILDING BANGLADESH

Kazi Khaleed Ashraf

Bangladesh played a critical role in the history of mid modern architecture but it is a poorly narrated story. Even earlier, a major architectural idea emerged from Bengal/Bangladesh that eventually became a global paradigm of dwelling: the bungalow. The production and circulation of the bungalow type followed the nineteenth century English adaptation of the bangla, the rural hut of Bangladesh, as a climatic paradigm. As an intersection of ecology, sociology, and technology, there was much to learn from the primal bangla hut – a machine for living in a hot-humid milieu. A techno-utilitarian aspect generated from the diminutive bangla hut subsequently informed the content of “tropical architecture,” and its metrics of comfort and wellbeing.

Early modern architecture in Bangladesh, in the works of the pioneering modernist architect Muzharul Islam (1923-2012), was framed primarily by meteorological and ecological themes, befitting topics of the tropics, and an utilitarian ethic that coincided with post-colonial nation-building. Through the initiatives of Muzharul Islam and others, examples of a “tropical modernism” were realized in the 1950s and 60s in the works of Constantin Doxiadis, Robert Bouighey, Paul Rudolph, Richard Neutra, Stanley Tigerman, and others. This was an early version of sustainable ethic that combined climate, ecology and functionalism in which an argument for “regionalism” was couched in a climatic logic –angle of the sun, direction of the wind, and measures of thermal comfort.

Next to Chandigarh, Dhaka played a key role in the evolution of modernism towards more humanistic dimensions. Louis Kahn was a critical interlocutor in that turn. His engagement with some of the taboo topics of modernism – landscape and geography, spirituality and sacrality – found inspiration and reciprocal significance in Bangladesh. While the robust geometry of Kahn’s Capital Complex has received greater attention from architects and critics, with some hesitant acknowledgment of architecture’s psycho-spiritual dimensions, a landscape theme in architecture has remained largely opaque.

Bangladesh’s hydro-geographical terrain changed Kahn’s own attitude towards the relationship between architecture and landscape. It’s a lesson Kahn adopted in his inimitable way and then abstracted as a broader philosophical principle that traveled to his other works. It is to Kahn’s meditation on “how the buildings are to take their place” on the wetlands of Dhaka that one may locate a new wave of geography-responsive architecture.

Despite being a small nation of 57,000 square miles, Bangladesh contains diverse (hydro-)geographical zones, each one claiming a distinct sociological and architectural scenario. From a precarious war-torn nationalized economy in the 1970s, Bangladesh has been able to make a turnaround despite a wobbly infrastructure and fractious governance. With much of the economic growth driven by shifts in global manufacturing to low-cost countries, a New York Times article notes that “the trend, which began turning parts of Asia – notable China – into manufacturing hubs in the 1980s and 1990s, has started to take root in Bangladesh” (2012). At the same time, aid dependence and trade deficits in Bangladesh are down, and indicators of social progress, such as maternal mortality, nutrition and sanitation, etc., are rising.

An architectural formation refracted by climatic parameters and affected by transnational idioms continues down to this day as a norm; it has served well architects increasingly engaged in

the fruits of a liberalized and globalized economy. Conducted mostly in urban areas, new projects are mobilized for a growing corporate culture with its "international standard," rising middle class aspirations, and grand scale state operations. Ehsan Khan's "Glass House" tower in Dhaka, Mustafa Khalid and Mohammad Foyez Ullah's Grameen Phone office in Dhaka, Vitti Architects' Krishibid Auditorium in Dhaka, and Patrick Rozario's Aarong Centre are examples of an architectural sophistication in executing complex programs for new urban types. In the residential realm, Rafiq Azam's hyper-articulated apartment complexes, Enamul Karim Nirjhar's textual houses and Salauddin Ahmed's meticulously crafted buildings provide instances of new dimensions to urban domesticity.

If architects in Bangladesh were to take on a distinctive challenge today, it will have to be around a (hydro-)geographic theme. While many successful practices are able to prove their forte in dealing with new global and urban types, it is to the gentle but persuasive wave of landscaped themed projects that one must turn to for a new phase.

Modest-scaled detached structures tucked among foliage and ponds, in the larger background of rivers and ricefields, provide a perennial image of the Bengali landscape. Such a scenario seems apt for a theoretical understanding of architecture as part of an environmental continuum. Going beyond the picturesque relationship between building and landscape, a new design intelligence is needed to address contentious and critical issues of the deltaic landscape: climate change, flood and flux, agricultural milieu, and social imbalance generated by the flux. Responding to the alluvial land, Kahn had earlier intuited that in Bangladesh one is required to be a "land architect." While Kahn did not work out the idea systematically, he did indicate an architecture whose language will be conditioned by the physics of the delta – the mutuality of land and water, the malleability of earth, and precariousness of dwelling.

An attitude of archaeological humility and geological impulse was noticeable in Raziul Ahsan's SOS Children's Village in Bogra (1994). An earlier project for now, the SOS Village remains a remarkable essay on placing and siting where buildings sit effortlessly with the land without having to cry out "look, I am architecture....," and yet offer a rich variety of spatial experiences.

In an example apart, Kashef Mahbub Chowdhury's Friendship Center in Gaibandha suggests land modulation as an architectural strategy in which a matted building complex with pavilions and courtyards is enfolded by an "embankment" to keep the flood water out. Built on a flood-plain as a training center for people living in vulnerable areas, the project speaks of a new landscape-form even if it presents with the embankment a subdued opposition to the surrounding flood-plains.

Various projects, from social engagements to architectural and quasi-architectural creations, indicate new, innovative responses to the aquatic terrain. Bypassing the conventions of city generated forms, these projects are "soft" by their nature and comportment, and suggest a new language of quietude and commitment to social betterments.

A correspondence between boats and buildings seems to be an obvious answer to the diluvial delta. For his much featured educational and social program with floating schools,

Mohammed Rezwan converted boats into classrooms that ply to where the students live if they are unable to come to school. Solar powered electricity and computer based education support the arrangement. Yves Marre and Runa Khan, of Friendship, have contributed considerably to restoring the disappearing culture and technology of boat building. In an economic environment in which developmental programs are dictated by the norms of a "dry" culture, a renewed attention to boats goes a long way. Springing from the deep riverine culture of the delta, in which boats have played a key part, restoring and reintroducing some of those beautiful boats may bring about a new ethic and appreciation of water-based practices.

For a special school on a flood-plain outside Dhaka, Saif Ul Haque has created a floating but anchored platform on which simple bamboo woven walls and roofs form a series of classrooms. Unfazed by volumetric flamboyance, the architectural language is one of restraint and adaptation. For a modest arrangement, the school is an important experiment on how to deal with the flux of water and not push it away, and how to carry on life when the water arrives.

Khondaker Hasibul Kabir has been carefully crafting a language of landscape arrangement in which ecology is the fundament of an aesthetic operation. In his "getaway" outside Dhaka, called "Jolo-Jongol," Kabir has composed a cooperative landscape in which all elements participate in a delicate symphony, with none overwhelming the other. Buildings – more like lean-tos – become deliberately non-descript and unassuming as if they had been either always there or on the verge of dissolution; they straddle the edge of a wetland in precarious poise. In his now demolished "bamboo platform" in a slum in Dhaka city, Kabir arranged a similar situation in which an almost invisible architecture, garden, and community assembly sent a quiet challenge to the city's rowdy building culture.

Anna Heringer and Eike Roswag's "hand-made" school in Rudrapur indicated a new direction and commitment for architects willing to be involved in Bangladesh's rural environment; the much publicized project set up an inspiring model for young architects. Marina Tabassum's Panigram resort indicates another direction and commitment for working in the rural milieu. Considering that the language of the Bengali building vernacular has always been one of restraint and accommodation with the landscape, the mud huts of Panigram with their raggedy thatch roofs are alluring because of a reference to the perennial image of the delta with a tilt towards the slightly unusual. Jalal Ahmed and Kashef Mahbub Chowdhury's different projects for the rehabilitation of people living in vulnerable areas, and community driven works such as the "Jogen Babur Math," speak of extending both the geographic and social scope of architecture in Bangladesh.

KKA



Marina Tabassum Architects

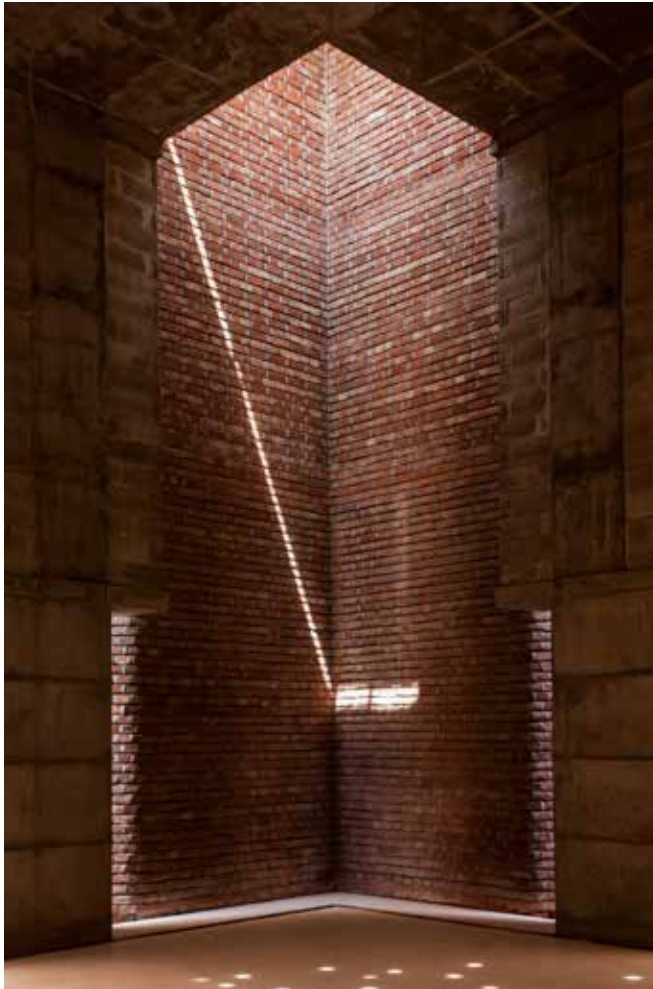
Panigram Eco Resort

Taherpur, Jessore

2011

Considering the unique beauty of rural Bengal, the client approached the architect with the idea of an eco-resort that will give guests an authentic experience of rural Bangladesh. Located on the bank of river Kopotaksha, the site is surrounded by farmland where life moves in a slow pace. The architect felt that it would be 'a crime to invade this silence with the roaring noise of architecture...' Consequently, the project was seen as an opportunity to bring back the lost pride and belief in the wisdom of the land with a building tradition crafted over hundreds of years of dwelling in the delta. Farming is the way of life there that feeds the whole country with three crops year round. Studies conducted for the project on nearby villages revealed techniques of building with mud in which women were mainly responsible on the maintenance and decoration of the mud houses. When engaged in conversation, the village elders showed an encyclopaedia of information. Although mud is an entirely new material for the architect, with the combination of local knowledge and a language of architecture that is of the land, the project progressed steadily. A forty five key destination resort, Panigram will come to completion by June 2017.





Marina Tabassum Architects

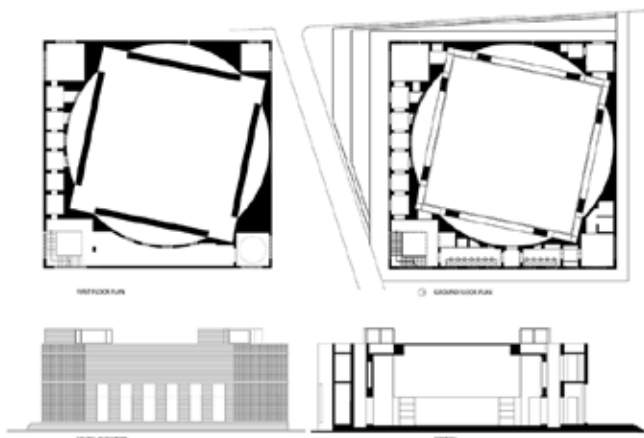
Bait ur Rouf Mosque

Faidabad ,Uttara, Dhaka

2012

The mosque attempts to trace the lost glory of Bengali architecture but by retaining a contemporary expression. Located in the northern expansion of Dhaka, a fast growing community of lower middle income families, the mosque is flanked by roads on west and south, on a 7200 sqft of area that creates a 13 degree angle with the axis of the Qibla.

Three volumes were introduced, one inserted within the other to create sequence of spaces. The outer most volume is a 75'x75' square of 25' height that is situated parallel to the road creates the main façade of the mosque. This façade was conceived as screen and acts as a breathing wall for the hot humid climate. A cylindrical volume is then inserted into this outer most volume that facilitates the rotational axis of the prayer hall simultaneously formulating light courts on four sides. All ancillary functions such as the entrance courts, ablution and toilet facilities, Imam's office and stairs are located within the space created by the outer square and cylindrical volume. This part of the design is conceived as load bearing brick construction; whereas, the prayer hall is in concrete. The main prayer hall is a column free space, 50'x50' in square and 35' in height. Intricate terracotta works in the form of jaali (screen) gives porosity ensuring ventilation and controlled light. The rapidly urbanising location of the project site demanded an internalised planning that also enhances the use of light as a spiritual element.





WOHA (Wong Mun Sum & Richard Hassell)

BRAC University

Merul Badda, Dhaka,

On-going

Sited near an urban lake, the new BRAC University presents an innovative and sustainable inner city campus by exemplifying tropical design strategies in response to the hot, humid, and monsoon climatic conditions of the region. Drawing inspiration from the Sundarbans, which have separate ecosystems above and below tidal level, the main design strategy was to create two distinct programmatic strata by floating the academic component (Academia) above the lake and revealing a Campus Park below, reflecting the synergistic coexistence between mankind and mangrove. The Academia occupies the upper nine floors, consisting of the university administration, building services and student union spaces such as the library, canteen, fitness centers, clubs, faculties and lecture theatres. On the roof top, there is a large recreational sky park, an open playing field, a 450m running track, a swimming pool and a cricket pitch overlooking stunning views of the lake and the city.

Surrounded by a bamboo garden, the Campus Park is the public interface of the university. This quadruple volume space features a series of commercial and retail units within the close proximity of the main entrance and drop off. It houses an exhibition gallery, a 700 seater auditorium, a multi-purpose hall for major campus events. There is also an adjoining amphitheatre arena, faculty guest house and female student dormitory. Linking these facilities is the brick-paved Campus Lake Promenade on a water edge that has outdoor bistros and mini jetties.



Archeground Ltd (Jubair Hasan)

Shuttle Loom Shade for Amber Denim

Rajendrapur, Gazipur.

2015

Placed in a natural setting, Shuttle Loom Shade was inspired by traditional houses in Bangladesh that are built in minimal yet effective ways. These houses show a genuine sensitivity toward nature, climate and the needs of the people, even though they are constructed by individuals with no formal architectural training. The Shade building is located within a factory premise in the district of Gazipur outside Dhaka. The layout has been kept as open as possible to house several loom machines, a buyers' lounge, a dining for the workers, toilets and a prayer space. A low cost budget was implemented, despite challenges, throughout the duration of the project. The operating costs of the building were kept minimal by introducing a water body, bamboo screen, high ceiling and other vernacular elements. These were carried out to reduce electricity costs by eliminating the need for air conditioning and artificial lighting, but still make the space naturally cool and comfortable to work in.



Saif Ul Haque Sthapati

Arcadia Education

Char Algee, Keraniganj, Dhaka

2016

The Arcadia Education Project presented a particular design challenge primarily present in this region involving inhabiting the floodplain. This relocated preschool building provided the architect with an opportunity to improve on the traditional practice and offer something new as he was familiar with these types of conditions. Since the site is underwater one third of the year, different options were studied to consider something amphibious that was also a reinterpretation of a stationary raft. This experimental project accommodates both conditions of the changing landscape. By respecting both land and water, decisions were made to proceed in a cost effective with easily available materials. The substructure, designed for floatation, uses steel drums on bamboo framing while the rest of the structure uses bamboo. The linear site supports a linear design that comprises of four rooms of the same size, three to function as classrooms and training rooms during different times of the day, while the other is used as an office. A pantry and toilet are all connected through a corridor. The structure has withstood one monsoon during construction and awaits its complete assessment next year.



Schilder Scholte Architects (Gerrit Schilder Jr., Hill Scholte)

Pani Community Centre

Makurtary, Rajarhat
2010

The Dutch foundation Pani commissioned the architects to design an educational building in the northern region of Bangladesh with the goal to “improve the hygiene and work on education... reduce child mortality and ensure economic independence.” Spurred by ideological motives and knowledge sharing, the architects accepted the assignment pro bono. Apart from the local materials, craftsmanship and skills the architects realized that an environmentally friendly building contributes to the community in a significant way by improving the hygiene and providing employment and education. During the design process, attention was focused on locally available materials and weather conditions. Bamboo, hand-shaped brick, mango wood, reused steel, local mortar and wafer-thin recycled corrugated panels are the main materials used. The drive was to encourage locals to become aware on the basic principles of sustainability and durable building concepts. Close to zero electricity or fossil fuels were used during construction. Some biomimicry elements are put on the test here. In order to minimize the use of insecticides, the colour light blue and yellow were applied in hues that are specifically disliked by insects.



Architecture's Anxieties

Kazi Khaleed Ashraf

Akram Khan's Desh:

Staging a Nation

Nayanika Mukherjee

Leesa Gazi

Under the Radar: Globalization and the Incidence of the Other

Kenneth Frampton

**Welcome Home, through the Door:
A Moral Phenomenology of Dwelling**

Arindam Chakrabarti

**The Real Wilderness is Outside:
Tropical Islands Resort in Germany**

A.-Chr. Engels-Schwarzpaul

Fujimori Terunobu:

Master of the Teahouse

Izumi Kuroishi

An Equal Music:

The Architecture of Kerry Hill

Philip Goad

Much More from a Lot Less:

The Architecture of C. Anjalendran

David Robson

In Search of a Contemporary Machu Picchu:

The Mission of Luis Longhi

Maya Ishizawa

**To Call My True Love To My Dance:
Five Buildings by Gregory Burgess**

Conrad Hamann

My Father's House

Beili Liu

Reinventing the Tropical House

David Rockwood

**Learning from Hawaiian Modernism:
Five Design Themes of Vladimir Ossipoff**

Dean Sakamoto

Legacy That You Leave Behind

An interview with Balkrishna Doshi

Wang Shu Amateur Architecture

An interview by Nina Rappaport

An interview by Jonathan Louie

Cairo:

Everything Needs a Revolution Now

Frederick Deknatel

Hong Kong:

Reflections on the City of Disappearance

Susan Ingram and Markus Reisenleitner

Turgutreis Now:

From a Village into a Town

Suha Ozkan

Portfolio:

Building Bangladesh