

ARGUS de la PRESSE

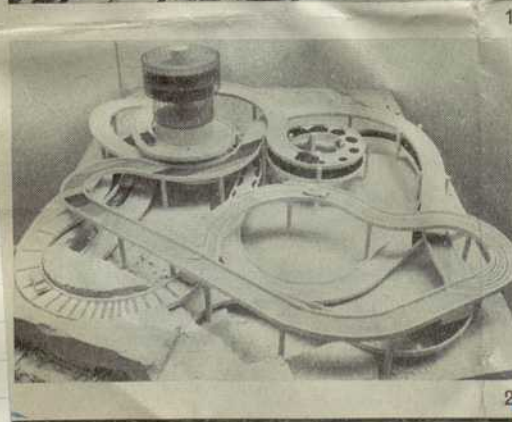
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Extract from

ARCHITECTURAL DESIGN

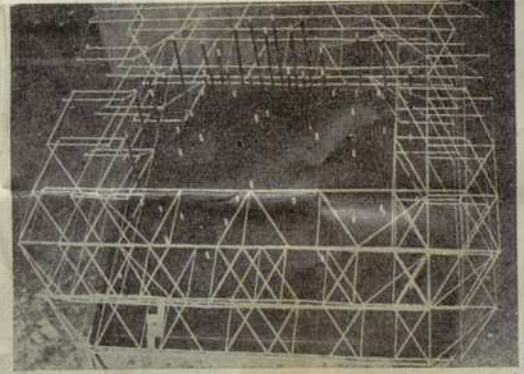


Travaux d'équipe

The British architectural entries for the Biennale de Paris, staged at the Musée d'Art Moderne, Paris, September 28th to November 3rd, are illustrated on pages 475-80 of this issue. Here the three *travaux d'équipe* (which seem little to be distinguished from architecture) are shown.

The Bath Academy of Art 1, 2 have offered a fantastic, convoluted, concrete *jardin anglais*—a staging post for soporific drivers on motorways, who require their senses of sound, vision and touch to be stimulated and refreshed. A tangle of curving roadway, one kilometre long, four metres wide, with different surface textures, colours and painted patterns and sound effects is looped to this end around an observation tower and restaurant. Advisers on the project were the painter Justin Knowles and the architect J. F. Crallan. The students involved were Martin Attwood, Simon Farrell, Stephen Hoare, Simon Lewis and David Vaughan.

The entry from Leeds College of Art is the Archipelago 3, a series of individual, movable living pods, set in an equally flexible communal area, which can be adjusted by changes in lighting and air conditioning, so that in our over-built and restricted man-made



environments or even in unfamiliar environments such as the sea-bed or on the moon, we can compensate for the loss of the stimulus of Nature's continually changing world. The design team was Sam Bayne, Stephen Fineren, Michael Queenan, Guy Briggs, John Millnes, Barry Smith, Graham Smith and Brian Spinks. The Goldsmith's College submitted Lassa 4 (light and sound structures in architecture), an experiment with the properties of rhythm, syncopation and counterpoint as experienced through the media of space and light rather than sound. The display unit consists of 61 neon lights set to coincide with the nodal points of an imaginary structure based on Buckminster Fuller's Dymaxion principle. These lights are programmed simply enough. The switch consists of two solenoid-operated multi-pole, multi-way rotary switches and a post-office uniselector, which are driven by a motor-driven time-base, plus ancillary components. Two of these switches carry the component phases of the programme and the other selects them and determines their speed of playing. Provision is made with manually-operated switches for throwing the programme out of step so that random combinations of ordered elements might be produced.

Designers were Philip Hodgetts, Tim Street-Porter James Croome, Valerie Lloyd and Richard Mathews