It is not surprising perhaps that Japan should be virtually the first place where Zaha Hadid has realised her work in three dimensions. Her design approach has strong resonances with the contemporary Japanese cultural climate in which any kind of exuberance can be sanctioned, so long as it can be seen to belong within an overall set of rules.

POST-SUPREMATIST VISIONS

The relationship between Japan and certain enforcers terrible of the Architectural Association has proved a peculiarly fertile one. Nigel Coates, perhaps the most widely celebrated of these architectural flourishes, had his meteoric career kick-started by a couple of bar jobs in Tokyo. It is a happy and slightly ironic coincidence, therefore, that directly opposite the site of Noah’s Ark, Coates’ latest maverick excursion into Sapporo clubland, should be co-Architect Zaha Hadid’s first built project, a refurbished interior for Moooon, a modern bar-