

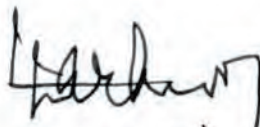


THE  
JOURNAL  
OF AN  
OBSERVER

L'ARCHITECTURE D'AUJOURD'HUI



Une Revue d'architecture  
ne survit que si elle pratique  
L'ART du CONTRE-FEU.\*

  
23 juin 2009

BY CLAUDE PARENT

**R**ight from when I was a child, if there was a story that really irritated me, it was the tale of the phoenix rising from its ashes.

I never liked that bird, which lived for several centuries and then burnt itself on a pyre, only to fly away again even more dazzling than it was before its voluntary self-immolation. I thought this so ridiculous and conceited that I refused to accept the miracle, even on behalf of the most unbridled imagination.

So don't count on me to cite it as a symbol for the review *L'Architecture d'Aujourd'hui*, now poised to live, just to live, exist and persist for a fresh period in its very long history.

Because contrary to many views as learned as they are sententious, I find that a review's "historical" past is a particularly heavy burden to bear. I would even say that the glory of its origin, which went on for too long, can be a kind of handicap. In truth, a review should be considered like a person who is born, develops, grows, is subject to accidents and illnesses, recovers, sets off again towards a future that changes according to circumstances, and finally dies a death which may be natural, gentle, violent or tragic.

The birth of AA goes back to the Thirties, and curiously enough arose from the invention of synthetic rubber, so-called industrial or artificial, which had interested a young engineer just out of the Ecole Centrale after one year of studies. A rare phenomenon, which would have enabled this young prodigy named André Bloc, born in Oran, I think, to become a student of the Ecole

Polytechnique, or the National School of Mining Engineering, if the crisis had not convinced him to put an end to his studies and find work (which was hard) at a time when young engineers were accepting cleaning positions. André Bloc was lucky. His boss, an amateur publisher, entrusted him with a review on rubber, and in view of the young engineer's interest in modern industry, offered him the editorship of a small review on architecture.

The legend and the rosy auguries end there. Bloc discovered architecture, became fascinated by it – a case of love at first sight – and threw himself madly into its modernity. The dice rolled, and the dice were favourable to this adventurer, who became thoroughly familiar with architecture and all the architects able to represent it.

After several somewhat academic issues, including that on wood (which remains a reference), Bloc integrated the international architecture review in several stages – each a small cultural revolution with dramas, rows and resignations a-plenty. Bloc spun his web, gradually built up a network of honourable correspondents thought the world, and organised trips as far away as Russia. And finally the print run topped 20,000, the majority of readers being subscribers.

At that time, things were not sold in kiosks. At that time, life was changing. The Nazis were at our gates, and at the same time, modern architecture in Europe, whether German, Russian or French, was slowly, then more rapidly declining towards a State academicism, the dangers of which were revealed in the 1937 Exhibition.

03  
SUPPORT  
L'ARCHITECTURE D'AUJOURD'HUI

*"An architectural review only survives if it practices the ART of the BACK FIRE."*

In his Meudon home, André Bloc welcomes the Danish architect Arne Jacobsen, recently awarded the Grand Prix of the review *L'Architecture d'Aujourd'hui*. From left to right, May Ginsberg, the architect's wife, Arne Jacobsen, André Bloc and Claude Parent (ca. 1962)

In 1940, Bloc had to flee and hide, entrusting his review to reliable friends, who changed its title and purpose. On his return from exile in Biot, where artist friends took him in and saved him from exportation, Bloc had nothing more than the title of his review, but nothing could stop this fanatic of architecture and modern art. AA reappeared, bounced back, rediscovered its fans and novelty, and took an interest in current artistic movements. For this man, from then on, nothing separated architecture from the arts. This change was helped by a small satellite review called *Art Aujourd'hui*, run by Pierre Guegen and Léon Degand. Art and architecture were linked by an undying bond, to the point where even purely artistic changes had an influence on architecture.

**PERMANENT INFORMATION SYSTEM**

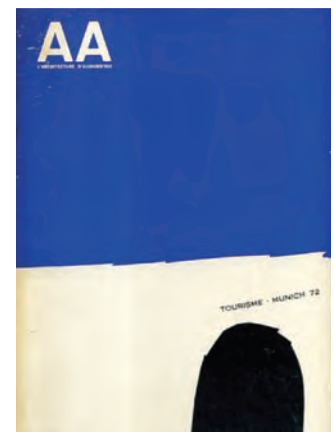
As from 1950, Bloc became a truly multiform personality; the man who became known the world over, who went far beyond architecture as an object, and even put architectural form into perspective to deal with major problems in society. This was his battle against dormitory towns and huge suburban units. *L'AA* attacked the Paris region by presenting Prime Minister Michel Debré with “the parallel

Paris project”, in opposition to the Paul Delouvrier plan for new towns finally chosen by the State.

At the same time, Bloc created the “Groupe Espace”, where visual artists cohabited with architects, and militated for abstract art, himself turning to sculpting and painting. How could a single man embrace such a huge movement in the field of ideas and theory? How could he manage to create so many personal works? A situation, moreover, for which he was violently criticised.

One of his most intelligent attitudes was the fact that in spite of his absolute authority, irrevocable decisions and bitter criticism, he surrounded himself with people of talent, federated these talents and drew the best architects and artists of the time to his side. *L'Architecture d'Aujourd'hui* through its editorial committee, a title later reduced to review committee, was more than an ordinary review: it was a whole world, a culture fluid, a melting pot where everyone's ideas were listened to, discussed, stirred together and finally published in the review's most virulent sections.

In fact, Bloc succeeded in creating a permanent information system for AA through these comings and goings of architects, who were either avant-garde or well established with the public authorities.



L'ART DU CONTRE-FEU  
*Harbo*



### THE ART OF THE BACK FIRE

Through information and communication, Bloc brought the outside world into the architecture review supposedly produced by professionals for professionals. Thanks to all those who gravitated in or around it, AA's power lay in being plugged into the universal. A few young people, like Patrice Goulet, succeeded with discreet support from André Bloc in slipping inside and obtaining the right to speak.

### FREEDOM FOR THE REVIEW

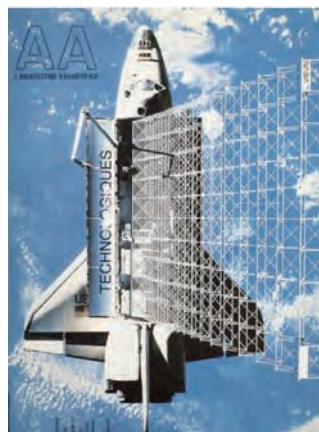
And when later on the old lions got a little sleepy, Bloc lit a backfire by giving full freedom to the review *Aujourd'hui*, which could exercise more freedom with the same battles or invent other conflicts on more burning topical issues, which the *grande dame* could not permit herself. One highlight was the special issue on Le Corbusier, where a team of three people really sparked things off.

Bloc always had a tremendous sixth sense for choosing his collaborators. We only need to remember the role played by Pierre Vago, who was twenty-five when he became the editor of the review before the war. Or that of Alexandre Persitz, who had a completely free hand, managing

one in two issues for a number of years, and who afforded himself the luxury of publishing (without Bloc's specific agreement) the first world issue on architectural utopias.

This entire architectural policy was based on a sovereign authority: that of André Bloc, who always had the intelligence to make salutary rifts in the dogma of each epoch, through which non-recognised people could take action. The intelligence, too, to breathe the air of the times, when the moment felt right to start off a change of direction, so as to remain in real life and respond to its challenges. Bloc seemed rigid, but he knew how to follow the necessary evolutions in time. He was never dogmatic to the extent of following a single path. He loved life too much to curb thinking by any kind of veto.

And this is how a review like L'AA can survive, cope with the vagaries of different editors, and represent architecture in the eyes of the whole world, not just the view of one clan. Critics may have referred slightly to "Bloc's band", but this band was never a mafia, rather a tumultuous, free-spirited, close-knit family, united by a wild enthusiasm, open to everyone and all kinds of inventions and ideas about architecture. ■



# SENSE AND THE SENSES

BY JEAN NOUVEL

The title *L'Architecture d'aujourd'hui* contains the underlying notion of invention, discovery, sense and emergence, which is very different from simple news. We will work, as Claude Parents has so well put it, at bringing together “a tumultuous, free-spirited, close-knit family, united by a wild enthusiasm, open to all kinds of inventions and ideas about architecture”. We will look at the world and interpret it, choose topics, fragments and images that have the ability to move us, push us to think further, in a continuous line or in a new direction, and to trigger something off. I often say that an architect should strive to be a professional observer, and to be this he needs to be inquisitive and selective. He needs to scan quickly and pause at the anomalous, unknown or poetic. A review with the ambition to speak of architecture today is obviously turned towards what will provoke it and make it appear. And how, when we look at the review's history, can we not see in this desire the extension of a remarkable Corbusian attitude which led the master to show images of the Parthenon together with those of aeroplanes and boats? That was yesterday's today. Today's today is marked by the development of the field of architecture and its prodigious expansion. Every type of construction, whether ephemeral, industrial, agricultural, makeshift habitat; not only every public layout, but also every transformation, internal or external modification, every mutation that can go as far as being phagocytosis, becomes an architectural act. And we have constructed so much all around the world; we have let conurbations of tens of thousands of inhabitants spring up, involuntarily, thoughtlessly, and without looking ahead. A world of automatic architectures has proliferated a long way, a very long way from

any architectural culture, and today, the chief work of architecture is to give sense and sensibility to these huge cities, to these pitiful districts where the majority of urban populations dwell in our world. It is an uplifting task, provided that the integration of this act of transformation into an architectural act is recognised as more important and more difficult than traditional creation through repetition *ex nihilo*, which out of context, produces yet more autistic architecture, which even its possible beauty cannot save. What do we want and need to know in order to make the magic wand that could transform “hovels” into welcoming, satisfying houses, and “zones” into lively, characterful neighbourhoods? Keeping rather than destroying everything will force us to observe more and fine-tune strategies suited to each situation, which we more than ever need to have the means to analyse in detail.

## NO MORE COLD ARCHITECTURE

*L'Architecture d'aujourd'hui* needs to become a means for looking with different eyes, in order to assess better and specify better, to increase our vocabulary and incite us to invent words for new situations. Writing, texts, descriptions and theoretical assumptions need to challenge us as much as images, and I cannot see the new *Architecture d'aujourd'hui* simply as the sum of what belongs to the various specialist reviews of today. Transversality, deconstruction, complex thinking, mixing, the fractal, the global, the specific – all these notions evoke authors and debates which more often than not used to be a long way from architecture. Let us revisit modern thinking in order to elucidate architecture. And this world, which we are now able to view from afar and close to, from outside and from within, which is now penetrable but

06

ARCHITECTURE  
L'ARCHITECTURE D'AUJOURD'HUI

**“TO CHANGE THE WAY  
PEOPLE LOOK,  
THERE NEED TO BE MORE  
OBSERVERS, INCLUDING  
OF THE SAME PLACES”**

which, increasingly, deepens its mystery - let us invent other ways of looking at it, and of comparing and discovering its hidden beauties. We need observers who offer us their critical look at our pages, who contrast, who follow on, who prove and who question. To change the way people look, there need to be more observers, including of the same places.

And then we need to go and look at the production of those who produce forms – not only artists, naturally, but also landscape architects, mechanistic engineers on every scale, the biologists who reinvent our cells and the thermicians who change and exchange energies – and question all these limits and find out which prospects inspire us to push out our own boundaries further. We want to discover the desires of these explorers, and hear what they have to say. This substratum is of a kind to fascinate lovers of life in its most mysterious aspect, in the discovery of signs that are forerunners of the near future. And then of course, we should rejoice in what has arrived: not only small miracles and unexpected perfections, but also failed experiments, which make us see the line of impossibility, and help us imagine unknown lands, starting from a breach. The architectures of today, those that we do not know or no longer know, we want to feel them in their contexts, their lights, inhabited at different times, confronted with a warm human presence. Glossy paper must no longer make architecture cold. Let us meet the eyes of photographers, the nights, the rain: let us observe from far away and close to these details that create worlds as surely as a work of art. We have the desire and the appetite to astonish you by questions on today's architecture through this constant play on sense and the senses. ■





08

ARCHITECTURE

L'ARCHITECTURE D'AUJOURD'HUI

## BRAIN DEATH

BY RUDY RICCIOTTI

*Is it possible to be so barbarous as to condemn to death an unfortunate being whose only crime is not to have the same tastes as you? It makes one tremble to think that not forty years ago, the absurdity of the legislators had reached that point. But be reassured, citizens; such absurdity is no longer possible: the wisdom of your legislators answers to it. Entirely enlightened as to this weakness of a few people, today we can really feel that such an error cannot be criminal, and that nature cannot have given so much importance to the fluid that runs in our kidneys for us to become incensed at the path that it pleases us to make this liquor take."*

Read in *Français encore un effort si vous voulez être républicains*, and written by Sade.

This says it all on the risks and virtues of the dispute. In France, the offence of opinion, and that of epistolary insults, ceased to be punished a long time ago. But architects are afraid to express their position, so as not to expose themselves to fits of rage... But whose rage?

Let's take stock. There is no lack of architecture reviews. There is no lack of projects to publish. Surely no fine work has been forgotten? But the politically correct has not yet done away with thinking. Journalists are not censored. The image of architecture has become public: all well and

good! So what's missing? Forums for expression that are not aligned on the Holy Church – that's possible. Architects have rebelled against ideological reductions: that was predictable. For French Touch, refusing ideological reduction is a breath of fresh air. A forum for expression does not get worn out when it is used, unlike Wonder batteries. So imagining a forum for punch-ups between critics: that would make sense and would be a good thing. Making the editor of AA legally responsible for the articles written by others anonymously would open up the digestive tract of political mannerism and cowardice would become a dream. Ideas are not lacking if the venerable publishing house has the courage for them. It's a question of saving Private AA, it's true, but above all of enjoying reading it. And that's the most difficult part for free forums.

But also a forum to fight against the maledictions to come, like this end-of-year bill, which would enable any lout, hairdresser or property agent to become the owner of an architect's firm, where the architect would sign, only keeping 1% of the shares. That would be absolute censure, with the brain death of our shared passion, architecture. ■



# French Touch

## WE'RE ON YOUR SIDE!

BY FRENCH TOUCH

Two years ago, our collective, French Touch, created an architecture annual that was at last OPTI-MISTIC. *L'Annuel Optimiste d'Architecture* now has two publications to its name, brought out in 2007 and 2008. Bilingual. The sixty or so projects presented shine out for their eclecticism, their positioning and their ability to respond to complex situations. We have a unique criterion for selection: only to choose "Architectures of Today". Our goal is totally clear: to offer them a forum for expression, a "fine book", accompanied by our visits and comments. And as truth is for sharing, our method is called "collective": debates, collective selection, negotiations, accelerations and voting by KO. WE are the architects and players in contemporary construction. Why do we expend so much energy? Because Nature abhors a vacuum. Because the landscape of French architectural criticism is moribund. And at the risk of shocking you: one is never better served than by oneself. It is thus with doffed hat and withheld fire that we greet the rebirth of AA.

### MAKING 1,000 GONZO CRITICS EMERGE

What do we want from you? To be ground-clearers, scouts, seekers and hunters, observers, listeners and transmitters. To chime in resonance with your times. To draw your references from several sources. To make room for a vision of architecture that is multifaceted, free from complex. Because the complexity of issues and the globalisation of architectural mediation generate a polymorph reality that the traditional tools of criticism are struggling to take into account. Have the charisma to make 1,000 gonzo critics emerge, who will chronicle our society and its changes!

And make a generation of new writers emerge. We will not disguise the fact that you have left us with mixed memories, divided along a generational line. For the youngest among us – please forgive them!

– AA only evokes a snooze at best, and a profound irritation at worst. Others remember a slow death. But most of us also remember a remarkable editorial (No. 228, September 1983) which claimed "*The right to be different is now an acquired right*", and of no. 239 which in 1985 detailed the projects of Nouvel and Ibos for Nemausus, the iconoclastic beginnings of Franck Ghery and Coop Himmelblau, and published the explosive views of Hondelatte and De Boissière.

Let's not be unkind. In 1996 (No. 306), you still had enough energy to devote to the young Dutch guard and reveal the projects of the young communicants of MVRDV, Wiel Arets, Van Berkel & Bos, and NOX. *Une tradition de l'innovation* was Bart Lootsma's title for his paper on Adrian Geuze, aged 36, responsible for the Amsterdam docks development plans. If the truth be told, it still leaves us speechless. Because France was only just emerging from the debate between the "modernos" and the "typo-morphos" that you AA, were more farsighted about.

With the end of ideologies, architectural criticism lost its way. With combatants and energy lacking, the next ten years were leaden. You sought your salvation in unlikely encounters between researchers, sociologists and ethnologists. You became soporific, inaccessible, disconnected. So you were abandoned there, and replaced by *El Croquis* (a real blow), *Détails* (impeccable), *GA* (constant) then others including *A10*, *JA*, *Mark*, *TC Cuadernos* and *A+U*. "Fine architecture", well-photographed, with plans, details and drawings. Reviews that inspired people: inspired them to go and see buildings, understand the approach, analyse the details. Splendid reviews. Non-French reviews.

So welcome back, AA! Tomorrow belongs to you. And do not be discouraged if art is difficult: criticism is easy. And we know a thing or two about that. ■

09

ARCHITECTURE  
L'ARCHITECTURE D'AUJOURD'HUI

French Touch is a collective of 16 architecture firms: AFJA / Périphériques, Atelier du Pont / PLAN01, Beckmann N'Thépe, BP Architectures / PLAN01, Brenac & Gonzales, ECDM, Fassio Viaud, Philippe Gazeau, Hamonic+Masson, KOZ / PLAN01, Marin+Trottin / Périphériques, Jacques Moussafir, Philéas / PLAN01, Pangalos Dugasse Feldmann, RH + architecture, Emmanuel Saadi.  
[www.lafrenchtouch.org](http://www.lafrenchtouch.org)



## FACE TO FACE

BY ANNE LACATON & JEAN PHILIPPE VASSAL

I remember the house of Bernard and Clotilde Barto: AA no. 229, and the projects of Hinrich and Inken Baller in Berlin: AA no. 234. Seeing them in Nantes, then in Berlin, I remember those two issues. I remember no. 239, June 1985: «Accommodation?» and number 177, «team 10+20»...

We loved the mass of information accumulated in AA.

The similarities, the confrontations and the intersecting information that made it possible to understand, learn and move forward. This is how a review can combine past, present and future. Knowledge is cumulative. It can go back over the projects of Cedric Price or Le Corbusier's Algiers Plan, make

it possible to learn more about the lodgings built by Frei Otto at Tiergarten in Berlin, Gilles Ebersold's tree top raft, the residential towers that Mario Roberto Alvarez built in Buenos Aires, the Schlangenhaderstrasse building in Berlin or Paul Rudolph's Lower Manhattan Expressway project in New York – and thus fight against oblivion.

A review can explain these choices clearly and in depth, dot the i's and also anticipate questions, as *Architecture* did in Los Angeles by launching the case studies programme.

A review should go off the beaten track, ask questions, put things into perspective, and go beyond mere information in order to open doors and arouse longings. ■

# OF/THROUGH/FOR

BY PATRICK BOUCHAIN

**O**f all the arts, architecture has the realest and strongest links with the era in which it is produced. It simultaneously embraces past and present. It contains the wisdom of tradition, and at the same time it is a place for experimenting with life.

Since human experience is shot through and through by historical, social and political contexts, architecture cannot be bought down only to the aesthetic aspect. Architecture serves life more than it defines a lifestyle. It is concerned by law, the economy and work. As a result, it expresses the diversity of the citizens who commission it, design it, build it and live with it. Architecture is this conscious play with raw reality, because it is truly about life. We must separate out what is universal in personal ex-

perience, whether it be political, social or cultural, and show this resistance to the unifying model and this flavour of daily life.

Obviously, it is with small-scale operations that experimentation is possible, where critical freedom can establish itself and attack the real world, putting the law to the test to produce jurisprudence closer to the imprecision of life.

Architecture, like art and science, should be the product of experience. Whatever the result, what matters is this correspondence between an act and a thought, because no design is a work: it needs to be produced and then judged.

It is this territory of adventure, whose story is visible, that now needs to be communicated in *L'Architecture d'aujourd'hui*. ■





# FREE, CLEAR AND ALIVE

BY **PATRICE GOULET**

**012**  
**OF TODAY**  
L'ARCHITECTURE D'AUJOURD'HUI

I discovered architecture when I visited a worksite with Claude Parent. Then Parent took me to see André Bloc. He wanted me to repeat to him how futile I found what *L'Architecture d'aujourd'hui* wrote about modern Italian architecture. Bloc listened to me. He forced me to explain my opinions. Finally he proposed that I write an article in his other review, *Aujourd'hui*. This article became a special issue conceived and written with Claude Parent.

It was the terrifying gap between the discovery and wealth of modern architecture and the lack of culture typical of the teaching at the Ecole des Beaux-Arts that pushed me to continue down this road. I understood how important it was for an architect to know what “the others” had done or were in the process of thinking up, so as not to constantly be starting from scratch.

Knowledge should be cumulative, and without prejudice. André Bloc died. I did a few other issues of *Aujourd'hui* (including two special issues on the United States and Germany). I then travelled a great deal. I spent several years with a firm, I obtained my diploma and became editor of *Archi-Créé*. I met Jean Nouvel and published two major interviews with him: fascinating. For the Biennale de Paris, I went to Japan to seek out the architects who were to be featured in the exhibition “L'esprit du temps”, laid on at the Beaux-Arts in 1981, and then, the same year, I joined *L'Architecture d'aujourd'hui*. I stayed there for five years.

In 1989, I organised the exhibition entitled “Temps sauvage et incertain” at the French Institution of Architecture, which was then in the Rue de Tournon. Subsequently, I took charge of the Institute's exhibitions. I stayed there for nearly fifteen years. I observed a lot, discussed a lot, experimented a lot, and concluded a number of certainties from it all, the principle being that you must always be on the look-out, that the dice are always thrown again, that you should never stand your ground, that it needs to develop through enrichment with everything that we discover and rediscover, because even the past changes with what the present brings to it.

## **CONVINCING AND SHOWING THE WAY**

A review nowadays needs to be a feast for the eyes and a mine of information. It should have faith in the future and be able to consolidate its judgements. It needs to convince people and show them the way. What are we going to find in *L'Architecture d'aujourd'hui*? Everything to help us understand and love architecture. Nothing depressing, lifeless or abstruse. The very opposite: ideas, life and pleasure.

New approaches, new ways of saying things, showing them, questioning them and explaining them. By dotting the i's and fostering confrontation and controversy.

In it we will find what changes the world, the new

**Above:**  
Herzog & de Meuron,  
56 Leonard Street, New York,  
United States, 2006-2012.



Frédéric Druot: study on the transformation conditions of the Favela Rocinha in Rio de Janeiro, Brazil, 2007-2008.



013  
OF TODAY  
L'ARCHITECTURE D'AUJOURD'HUI

Junya Ishigami+associates, Kanagawa Institute of Technology (KAIT) Workshop, Kanagawa, Japan, 2008.

## “TODAY’S ARCHITECTURE NEEDS TO INCITE CONTROVERSY AND EXCHANGE POINTS OF VIEW”

paths opened up by art, science, philosophy, technology, politics and the economy; whatever is interesting, surprising, moving and fascinating to architects, and which images, which films, which events influence them.

*L'Architecture d'aujourd'hui* will follow and question architects, so that they can express their thinking, and so that we can understand what they want, what they are preparing and what they are dreaming about.

*L'Architecture d'aujourd'hui* will explore all means that make it possible to see and understand their achievements, through texts and visuals that will experiment with every form so as to be in closer line with their concerns and make them clear.

*L'Architecture d'aujourd'hui* will do all in its power to obtain recognition for unknown and little-

known architects, whose projects and achievements prove that they are breaking new ground. *L'Architecture d'aujourd'hui* will thus be pursuing two goals: getting architects appreciated, and providing as much information as possible. *L'Architecture d'aujourd'hui* will also draw from the proliferation of the Internet. A review has to take this into account. The Internet is a jungle. If you don't want to get lost, it's best to have a reliable guide. This is also the role of a review.

Clear, free, fascinating, diverse, alive and indispensable, *L'Architecture d'aujourd'hui* needs to tell stories, arouse controversy, study problems in depth, exchange points of view, and go from panoramic views to close-ups. Its commitment will be read in what it publishes. ■

# 'A'A'

## L'ARCHITECTURE D'AUJOURD'HUI

### L'AA IS STRUCTURED AROUND STRONG SECTIONS.

THE TEXTS ARE FOR READING,  
SO AS TO UNDERSTAND.  
THE IMAGES ARE FOR LOOKING AT,  
SO AS TO DISCOVER.  
ALL OF THEM SPEAK.  
EACH SECTION HAS A SPECIFIC LAYOUT.

### L'AA EXPLORES THE WORLD OF ARCHITECTURE FROM EVERY ANGLE.

L'AA ASKS BASIC QUESTIONS, AND  
HAS NO FEAR OF DIVERGENT OPINIONS  
OR CONTROVERSY...  
L'AA QUESTIONS COMMISSIONS,  
PRODUCTION METHODS AND THE LEGISLATIVE  
ENVIRONMENT ...  
L'AA TAKES A LONG, HARD LOOK AT WHAT  
SURROUNDS IT,  
WHAT ASSISTS IT AND NOURISHES IT:  
IDEAS, THE ARTS, SCIENCES, TECHNOLOGIES,  
LANDSCAPE AND DESIGN:  
... L'AA SPOTLIGHTS DESIGNERS WHOM IT  
LISTENS TO, OBSERVES AND QUESTIONS, AND  
WORKS THAT IT SEEKS OUT,  
EXPLORES AND EXAMINES TO REVEAL  
THEIR QUALITIES.  
L'AA BRINGS TOGETHER A HUGE AMOUNT  
OF PRACTICAL INFORMATION TO GUIDE ITS  
READERS: NEWS, REVIEWS OF REVIEWS,  
TRAVEL DIARIES, AND GUIDES TO CITIES,  
COUNTRIES AND THE INTERNET, WITH A WIDE  
RANGE OF INFORMATION AND VISUALS.