

A group of approximately 20 people, mostly young adults, are sitting on a green lawn under a large tree. They are arranged in a loose circle, some sitting on the grass, others on blankets or bags. They appear to be having a picnic or a social gathering. The scene is outdoors, with a large tree trunk visible on the right side of the frame.

AJ

16.06.05 40 UNDER 40

ISSN 0003-8466



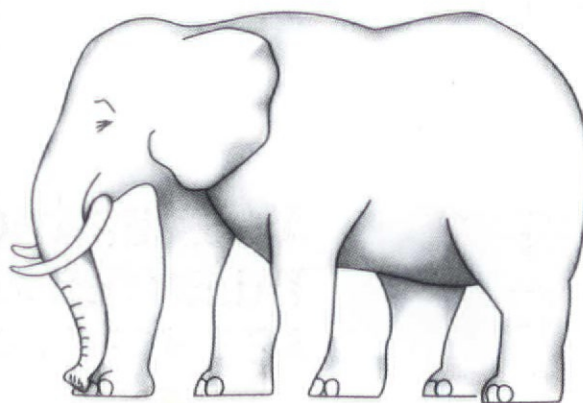
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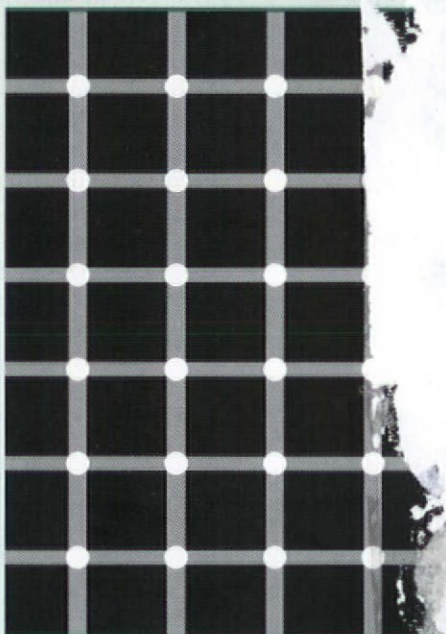
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If you haven't worked out the illusions yet: 1) There is only one. 2) Haven't a clue. 3) We can't count them either. (Sometimes even we don't have all the answers.) 4) There are just sixteen tiles.

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151 Rosebery Avenue,
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Editorial enquiries
020 7505 6700
Editorial fax number
020 7505 6701
Email
firstname.surname@emap.com

Editor
Isabel Allen
News editor
Ed Dorrell (020 7505 6715)
Senior Reporter
Richard Waite (020 7505 6636)
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Buildings editor
Barrie Evans (020 7505 8609)
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Reviews editor
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Art editor
Sarah Douglas (020 7505 6705)
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Eriko Shimazaki (020 7505 6704)
Acting production editor
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A GENERATION JUST AS TALENTED AND ECLECTIC AS THOSE IN THEIR PRIME

By Isabel Allen

Next week sees the opening of the AJ Corus 40 Under 40 exhibition at the V&A Museum. Inevitably some will feel that this contemporary incarnation lacks the substance of its precursors, held at the RIBA back in 1985 and 1988. And, in a very literal sense, they will be right.

The exhibition's content has been subjected to a particularly vicious editing process. The 40 Under 40 shows of the 1980s were, to a certain extent, self-curating, in that each entry was accepted as a ready-made exhibit. This year we have been unapologetically interventionist. The AJ spent an illuminating morning with Michael Snodin of the V&A, who thought that, for the most part, the entries were too bitty or too baffling to be shown as they were. This was no reflection on the quality of the work – simply his expert opinion on what would communicate to a wide audience in a museum setting.

In a bid for clarity and simplicity, the original six boards submitted were culled to four

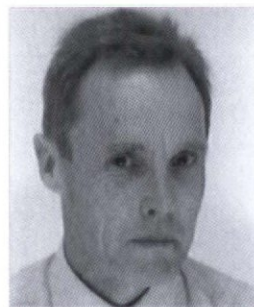
for each practice. Many that did make the grade were returned to sender, adorned with Post-it notes bearing instructions such as: 'Delete "negotiating a new symbiosis" and replace with "Thames Gateway."' Or simply: 'Delete text.'

We have been even more brutal in the feature in this week's AJ, which doubles as the exhibition catalogue. We have published just one project by each of the 40 Under 40, and a dramatically edited version at that.

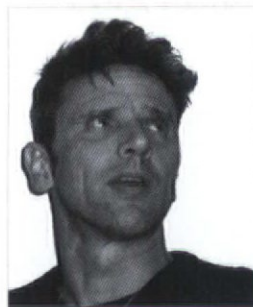
We have sought to produce an engaging and accessible overview of the generation that is as talented and eclectic (and as sporadically verbose) as those architects who are currently in their prime. To make the comparison for yourself, visit the V&A, where AJ Corus 40 Under 40 is on show alongside an exhibition that celebrates 10 years of the Stirling Prize. *Those who prefer their information in a slightly less edited form can access the 40 Under 40 practice websites in their entirety through www.ajplus.co.uk/40under40*



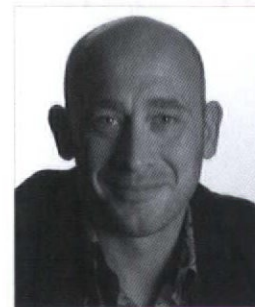
CONTRIBUTORS



Clive Richardson, who wrote the article on cantilever staircases on pages 208-210, is a structural engineer and technical director of Cameron Taylor Bedford.



Ari Versluis, a photographer based in Rotterdam, took the cover shot of the 40 Under 40 picnic. His work has been featured in iD and Vogue Hommes International.



Tim Soar, who may be familiar to readers as the photographer of the AJ's In Practice shots, has taken all the 40 Under 40 practice portraits in this issue.

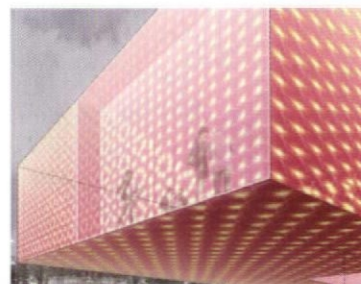
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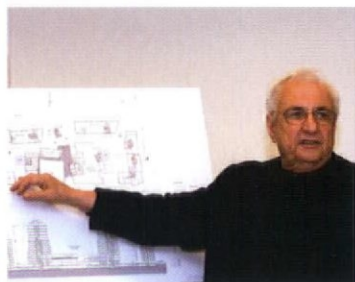
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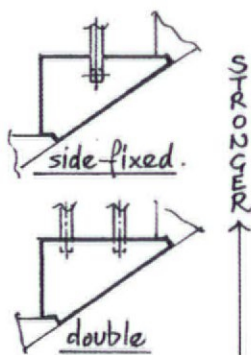
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FOSTER HITS HOLLAND

Foster and Partners has started on site with this scheme for the Vivaldi urban quarter of Amsterdam. The 87m-high 24-storey headquarters for ING Real Estate is one of several office towers located at the eastern gateway to the development in Zuidas, in the south of Amsterdam.



ARCHITECTS SCOOP GONGS IN QUEEN'S BIRTHDAY HONOURS LIST

This year's Queen's Birthday Honours List features a select few figures from the architectural world. Perhaps the highest-profile figure to pick up a gong is Richard Russell, who receives an OBE for his work as a commissioner with the Royal Fine Art Commission for Scotland. For a full list of recipients go to www.ajplus.co.uk

ARCHITECT-ARTIST EXHIBITION PLANNED

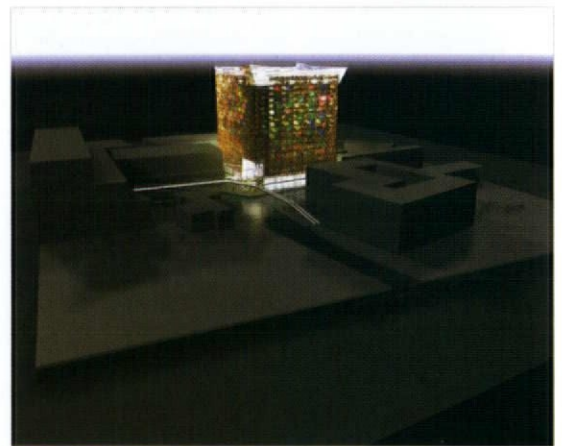
The Association of Consultant Architects (ACA) is launching Vision 05: Art by Architects – an exhibition to showcase the work of the country's architect-artists. Paul Davis, president of ACA, claimed that 'there are lots of talented artists lying low in the architectural community'. The exhibition will be unveiled later in the year.

HOK ABERDEEN PLAN SLAMMED

HOK International's masterplan for the Bon Accord Quarter in Aberdeen has received the dubious honour of becoming the first scheme to be mauled by Scotland's new design review panel. Board members of Architecture and Design Scotland, set up as the country's equivalent to CABE, slammed the £150 million city-centre project for lacking an 'urban or architectural vision'.

SCHOOL KITCHENS EXPANDED

UK schools may be forced to call in architects to overhaul their kitchens as a result of Jamie Oliver's campaign to improve children's dinners. Merton Borough Council is already looking at hiring an architect to help expand 16 of its kitchens – which are too small for the on-site preparation of fresh food.



MAKE POSTS WIN IN MAILBOX COMPETITION

Make Architects plans to open a Birmingham office after winning the race to build this £60 million landmark in the West Midlands city. Ken Shuttleworth's practice beat Associated Architects, Marks Barfield, D5, Glenn Howells and Kinetic AIU to design the final phase of The Mailbox.

ARB FIRES OFF SALVO AT RIBA AS PII WAR OF WORDS CONTINUES

The ARB has launched an attack in the ongoing battle with the RIBA over the board's stance on Professional Indemnity Insurance. Responding to a letter from RIBA president-elect Jack Pringle (AJ 26.05.05), ARB chair Humphrey Lloyd defended the board's position and condemned the RIBA for prioritising 'the interests of a handful of [its] members'.

FEAR OVER NEW SCHOOLS

English Heritage has called into question the hitherto untarnished reputation of the Labour government's Building Schools for the Future programme. In a statement released on Tuesday (14 June), the group said it was important to understand the historic context of existing schools before pressing ahead with any proposed redevelopment.

PROJECTS UP FOR AWARDS

A total of 35 projects have been shortlisted for this year's British Construction Industry Awards. Organised by the AJ and the *New Civil Engineer*, the honours also include the Prime Minister's Better Building Award for the best publicly funded scheme. The winners will be announced at a special award ceremony on 13 October.

PARRY UNVEILED AS NEW AA PRESIDENT

The Architectural Association has announced that Eric Parry has replaced Eva Jiricna as president, after she decided to serve just one term. The school has also revealed the full election result, which includes Simon Allford as a new vice-president.

WILLIAMS IN DANISH COMPETITION

Keith Williams Architects is the only British firm to be shortlisted in a major international competition in Denmark. The practice will face stiff opposition, including Tadao Ando, to design the new Moesgård Museum of Cultural History near Århus.

STARCK JOINS LEEDS SCHEME

Architectural giant Carey Jones is collaborating with world-famous designer Phillippe Starck on a 'very exciting' residential scheme in Leeds. The new apartment project has been drawn up in collaboration with Yoo, a design-led development company founded by Starck and John Hitchcox.



GLASGOW PLAN DIES

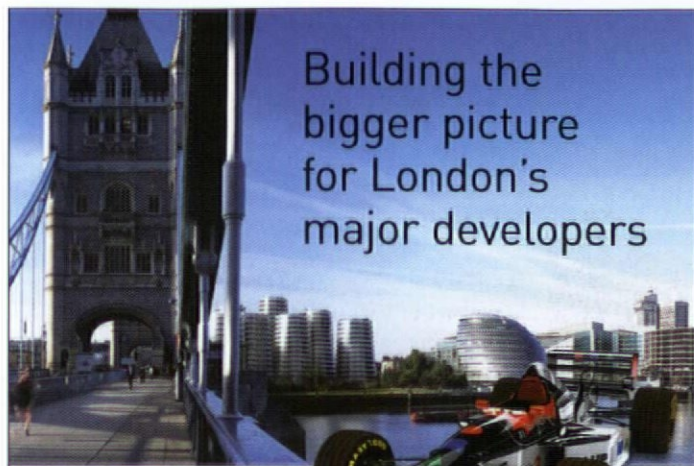
An architectural competition for a new café in George Square, central Glasgow, has been killed off by the council at the shortlist stage. Among those firms who will be disappointed are Reiach and Hall, and Richard Murphy Architects.

CHINESE CITY DESIGNED BY BROADWAY MALYAN

Broadway Malyan has beaten a field of international architects to win the competition to design and masterplan an entire new city in central China. The proposed 'waterside city' to the south of Wuhan will house more than 250,000 people in an area covering almost 17km².

THE NEW AJ NEWS SERVICE

As of last week all AJ subscribers are able to view a special news service accessed online. All the biggest architectural news stories will be delivered to your inbox in the form of a daily email newsletter and can also be seen at www.ajplus.co.uk. And every week in the pages of the AJ the news team will analyse all the biggest stories and all the most important events. You will have received a letter from AJ editor Isabel Allen outlining this new subscription package and delivering your password to the new website.



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Run in conjunction with CEDIA Expo, the only specialist trade event dedicated to the fast-growing home technology sector, the conference will provide a detailed understanding of the different elements involved in integrating electronics within the home.

The conference ...

10:30 Designing Integrated Future-Ready Homes:

CEDIA's own introduction to the issues and state of the art in home electronics design and specification. (RIBA CPD accredited).

11:45 That's Entertainment:

examines the technologies and techniques for designing and integrating home cinema and whole house audio systems within the fabric of the property.

14:00 Let There Be Light:

explores the approaches and benefits of advanced lighting control in the home. (RIBA CPD accredited).

15:15 Working With Custom Electronics:

offers practical advice for architects and interior designers on how the skills of custom electronics specialists can best complement their own.

Each session will last for 45 minutes with 15 minutes Q&A.

Sessions are priced at £25 each (all four together £75).

To pre-register and for further details email
conference@cedia.co.uk or telephone 01462 627377
or visit www.cedia.co.uk/expo2005

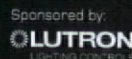
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ADRIAN OXBROW



A street painter renowned as a 'chewing-gum artist' was arrested last weekend following chaotic scenes in which he forced his way on to the stage at an early Architecture Week event. Ben Wilson – an artist whose work of painted images on discarded chewing gum has been featured on television – was ejected from the stage by several policemen. The event, in which past RIBA president Max Hutchinson, Wordsearch's Peter Murray and the AJ's Austin Williams each spoke at Speaker's Corner in Hyde Park, London, was an effort to publicise Architecture Week. For a longer report, visit www.ajplus.co.uk

GRAY SUED IN SCHOOL ROW

By Rob Sharp

Professor Don Gray, the academic who set up a rival architecture school under the noses of his former employer is facing a High Court damages claim for at least £300,000, it has emerged.

The compensation claim against Gray cites allegations of trespass, conspiracy, breach of contract and deliberate attempts to poach staff.

As has been previously reported in the AJ (AJ 07.04.05), Gray left his post as head of Canterbury School of Architecture in order to set up a school at the nearby University of Kent.

Now, according to a High Court writ dated 20 May, the Canterbury School of Architecture's parent, the Kent Institute of Art and Design (KIAD), believes that Gray acted dishonestly and

unlawfully during the period of his defection.

This writ was also issued with regard to Gray's alleged misuse of the school's human and material resources, which it says breached the terms of his employment contract.

It is alleged that, during working hours, Gray compiled a list of addresses, phone numbers, salaries, grades and other personal details of Canterbury's staff members, which was then sent to the University of Kent's vice-chancellor, professor David Melville.

In addition, Gray is accused of arranging a series of compulsory meetings of all of his staff at the Canterbury school on 23 and 24 March in order to discuss the possibility of transferring their employment to the new Kent school. It is

also alleged that Gray even distributed a draft contract of employment with the University of Kent to KIAD staff for them to consider.

To add to this roll-call of charges, Gray also faces the accusation of allegedly sequestering his former school's course literature to use in helping to set up his new faculty at Kent.

Gray was sacked from his post at KIAD in April. Now, according to the writ, the institute fears it may have to close the Canterbury school, or make huge changes to it, after all but three staff left, or plan to leave, to join Gray.

The institute is also seeking an order compelling Gray to return any of its property that he still has in his possession.

Gray's controversial departure came amid a series

of claims and counterclaims over the level of support that the Canterbury school is receiving from KIAD.

Gray's actions have now potentially scuppered a plan by his former employer to merge with the Surrey Institute of Art and Design, it is alleged.

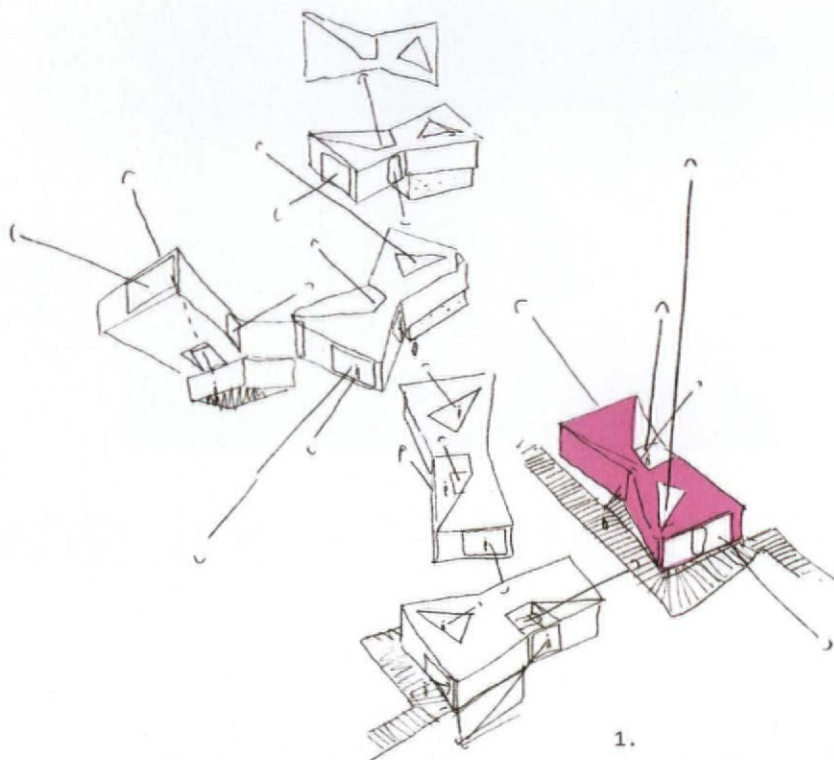
KIAD is now claiming that Gray's actions are responsible for any loss of revenue that the scrapping of the merger plan may have caused, or will cause, and any loss of reputation similarly caused by the failure to merge.

The disgruntled institute is furthermore seeking damages for any future effects that the turbulent affair may have on the well-being of its staff and students, as well as any potential future loss of funding from the Higher Education Funding Council for England.

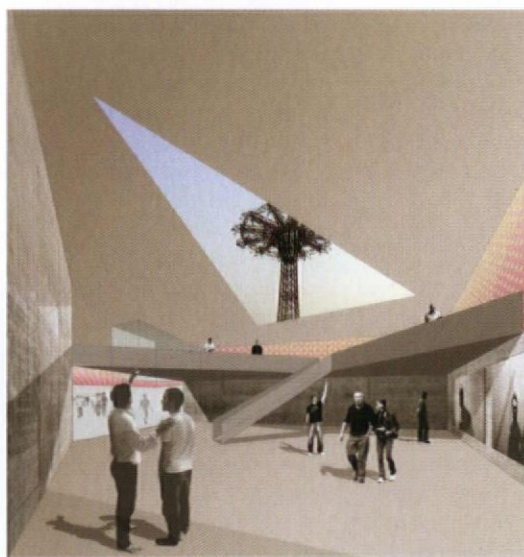
ARCHITECTS JUMP IN WITH CONEY DESIGN

A team comprising four young British-based architects has won a top international design competition in the US. Kevin Carmody, Andrew Groarke, Chris Hardie and Lewis Kinnear, who are all former David Chipperfield employees, saw off more than 850 competitors from 46 countries to win the right to design a new pavilion for the famous parachute jump at Coney Island, New York. The pavilion aims to create a new attraction adjacent to the parachute jump – an extraordinary iron structure built in the '40s to simulate the parachuting experience. Carmody, Groarke, Hardie and Kinnear's designs include a matrix of lightbulbs rising 9m into the air, which should complement the 76m tower. The windows that puncture the building are placed strategically for views looking up to the jump, back to the city and out to sea. Internally, the scheme will include a large gallery space, shop, café and restaurant. The project is key to New York City's efforts to regenerate Coney Island, an area that was once an enormous thriving fairground. The Parachute Jump Pavilion competition was run by the Coney Island Development Corporation in conjunction with the Van Alen Institute, a US design charity.

By Ed Dorrell



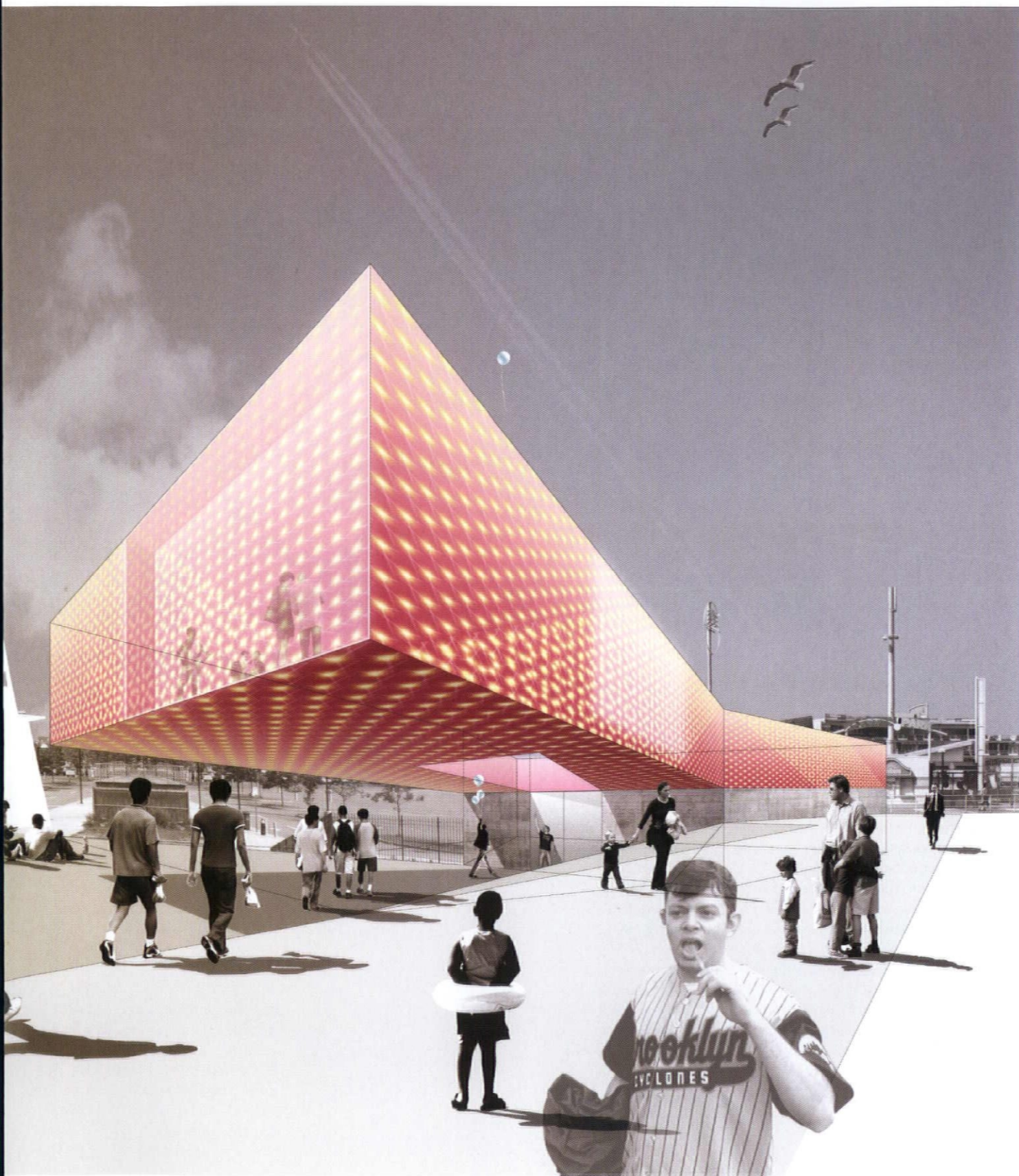
1.



2.

1. Plans for the pavilion
2. Views of the jump
3. Regeneration at Coney Island, New York





3.

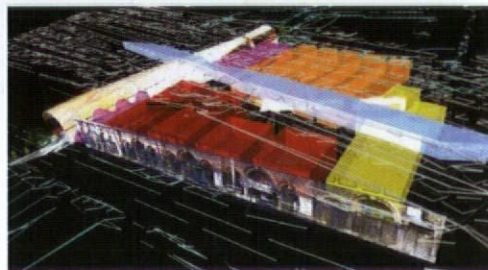


1.

FACILITY TO REVAMP DERELICT RAILWAY ARCHES

London-based practice The Facility has won an international contest to transform the capital's neglected railway viaducts. The scheme from the Southwark firm to overhaul derelict arches around London Bridge was named as the winner of the 'Light at the End of the Tunnel' competition at a ceremony on Wednesday night (15 June). Sponsored by the Cross River Partnership and commercial landlord Spacia, the 'imaginative linear park' design saw off 53 entries from six countries to scoop the award. The proposals centre around a new green strip of parkland that will attract pedestrians through the 'unattractive, depopulated tunnels'. This park will be planted with trees and grasses that can thrive under low UV light levels and the front of the arches will be revamped with a new café/bar and performance space. Kiosk-style retail units will be carved into the wall of the railway arch and will be powered by 'piezoelectric vibration sensors', which can convert train movement into electrical current. The runner-up designs, by FXV, Carey Niemen Architects and Lewis & Hickey, will go on show with the other shortlisted entries at a restored arch in Wootton Street from 22-25 June.

By Richard Waite



2.

1. The scheme will attract pedestrians to the disused railway arches
2. A new park, café/bar, performance space and retail units are included in the design

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Iconic Indian politician Sonia Gandhi has secured the future of Edwin Lutyens' New Delhi buildings

GANDHI SAVES BUNGALOWS

By Ed Dorrell

Politician Sonia Gandhi has helped end years of concern surrounding some of the most important colonial buildings in India: the bungalow quarter of Edwin Lutyens' New Delhi.

Gandhi, president of the Indian National Congress party, last year turned down the opportunity to become the country's prime minister.

However, she retains a huge amount of influence over current Congress prime minister Dr Manmohan Singh and other political leaders – a position she has used to secure the future of Lutyens' bungalows.

Pressure from Gandhi has now led the Prime Minister's Office to issue an all-important dictat declaring that all the bungalows should be left as they are and that the current conservation rules should be retained in their entirety.

Gandhi is known to have been deeply concerned over the future of the 1930s low-rise buildings, which are considered not only to be architectural gems but also a key move in the historic development of town planning.

The area, which is largely owned by the government and is home to many senior officials and army officers, is admired around the world for its layout and effective distribution of trees. In hotter seasons it is regularly several degrees cooler than the cramped districts that surround it.

However, successive Indian governments have attempted to weaken the protective rules that relate to all Lutyens' work in Delhi – rules that were introduced by Gandhi's late husband, former prime minister Rajiv Gandhi.

Two years ago it emerged that officials were drawing up plans to demolish up to 20 of the 100 bungalows and replace them with 'more efficient' building types (AJ 03.09.03).

Speaking at the time, Colin Amery of the World Monuments Trust said the potential demolition was horrifying. 'This is an awful thing to do,' he said. 'There appears to have been very little thought given to what will replace them.'

But, despite a concerted protest campaign by Western conservationists in tandem with the Indian National Trust for Art and Cultural Heritage (INTACH), it seemed that very little could be done to stop the plans, until Gandhi's pressure paid off with the recent dictat.

INTACH official OP Jain told the AJ that the move by the

new Congress government had signalled an important change in fortune for the campaign to save New Delhi. 'Sonia Gandhi is more sensitive to these issues than many of the other politicians, who are largely rogues and cavaliers,' Jain said.

'This is extremely good news, as there were a lot of plans for the redevelopment of the buildings, and the guidelines for the buildings' conservation were being reassessed all the time,' he added.

Gandhi's all-important influence in the decision was also welcomed by the Lutyens Trust in Britain. 'She was an extremely influential presence in the background,' trust member Margaret Richardson said. 'It is great that she is so aware of the importance of these wonderful low-rise buildings.'

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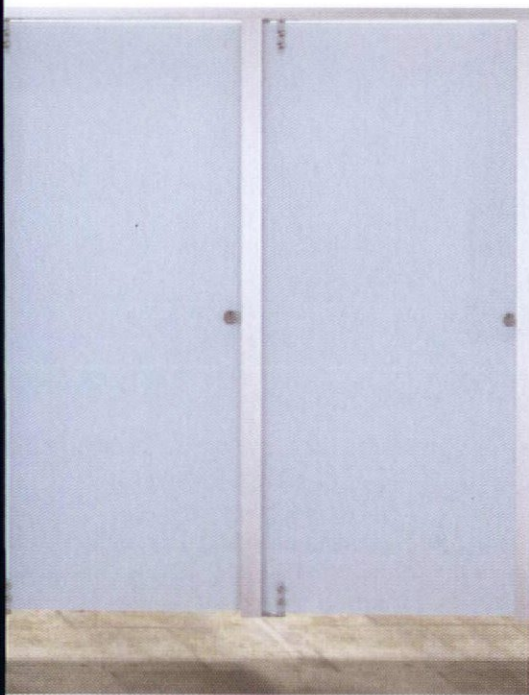
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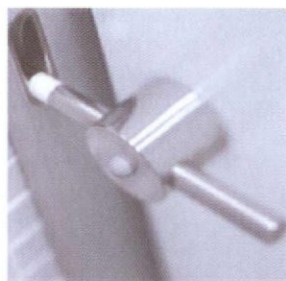
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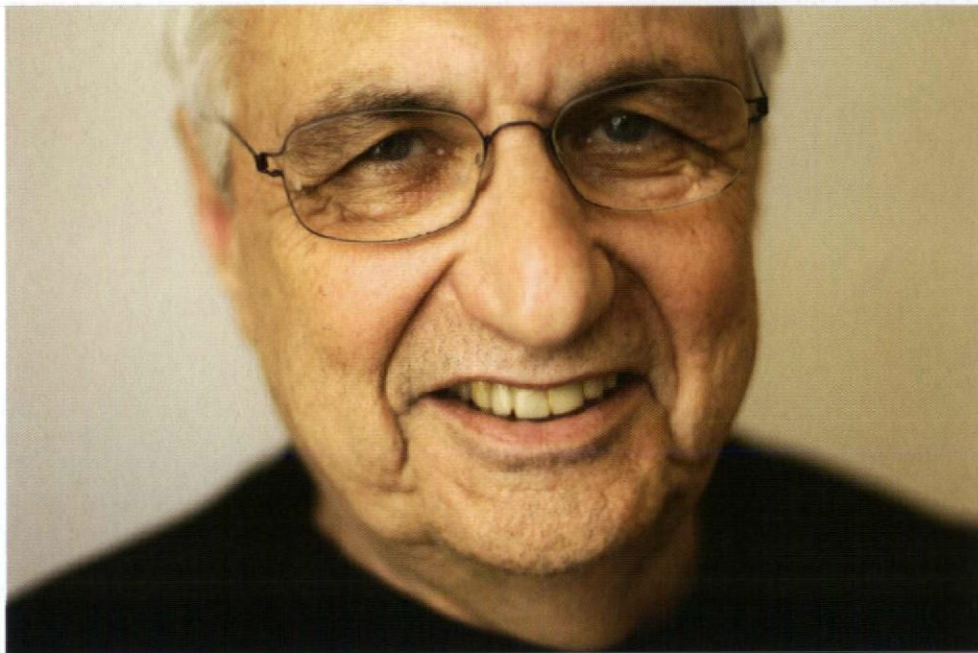


Top pivoted doors enable minimal stainless steel strips instead of large, unsightly metal patches.



CNC turned stainless steel feet. Bolted into the floor and set out of sight 200mm. back from front of cubicle.

ENQUIRY 16 ON CARD
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FRANK GEHRY

By Rob Sharp

There are very few people who can cruise into London on the transatlantic 'red-eye', hotfoot it down to the south coast, present a controversial new £220 million scheme to a sceptical council and still appear not to have lost all patience with the world.

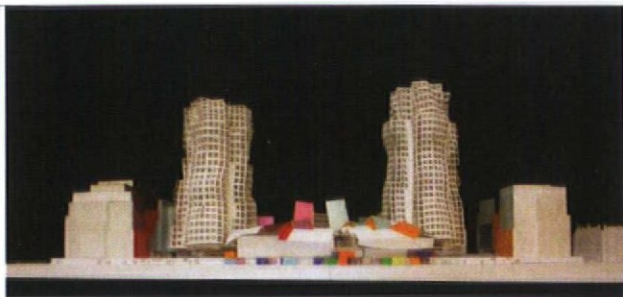
Yet barely two hours after descending on Brighton, Frank Gehry has already made himself at home. He holds court with the AJ without batting a droopy Californian sun-soaked eyelid. 'It's 4.45am in the morning for me, so I apologise if I fall asleep in the middle of this,' he drawls.

Gehry's adventurous designs for the King Alfred Centre in Hove have come a long way since Piers Gough first showed a picture of promenading Edwardian ladies to the Santa Monica-based

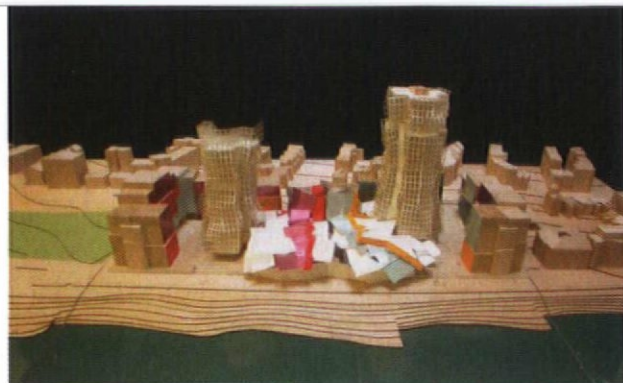
superstar at the end of 2000. Pre-planning designs for the scheme – including an 84m tower and a £45 million sports centre – were rubber-stamped by councillors last week.

The project is Gehry's first in England. So why has it taken him so long to work here? 'Well, nobody's asked me before,' he responds. 'But it's great because each culture is a different experience. I grew up in Canada, which is pretty European in its outlook. And I'm probably closer to this culture than I am to Spain.'

The King Alfred project seems to be finally shrugging off its aches and pains. Gehry was originally selected to design the development in July 2003, but toned down his original proposals in light of local opposition to the scheme's height. His first plans



Gehry's designs
for the King Alfred
Centre in Hove



PHOTOGRAPHS BY STEWART WEIR

included four 120m towers. But complaints forced the vision to be scaled back.

Despite the protests, CABE came down on the architect's side. 'They wanted a more colourful scheme,' Gehry says. 'They thought what I showed them was too timid. I guess they felt taller and taller buildings are inevitable in this region. But we want to be responsible – and Josh [Arghiros, the project's developer] doesn't want to rock the boat.'

Gehry still has time to bring his critics onside. The planning application is due to be submitted in August. He is currently working on the facades of the two towers – which predominately house the residential element of the scheme, comprising 750 flats (40 per cent of them affordable housing) – along with the lower

buildings, which include a sports centre, retail and residential space, which he is designing in collaboration with HOK Sport.

'I don't know what the skin will be made from,' says Gehry. 'Josh can only afford toothpaste,' he jokes. The reality is likely to be metals such as stainless steel or zinc for the facades. 'That said,' continues Gehry, 'I'm not sure they would look right in the light here. Right now I think the towers should be white-ish. We're debating whether we can go 25 stories with plaster.'

Gehry references his *Der Neue Zollhof* in Düsseldorf (1994-99) – a trio of buildings staggered in height, each member of the clan instantly identifiable. The western-most German building is clad in red brick, the central building

in mirror-polished stainless steel, and finally the eastern-most building in plaster. 'Plaster would be my first choice,' says the architect. 'That way we could easily meet our budget. But then, with budgets, you break 'em every time. People cry a little, but it's very useful. It's cathartic.'

As well as having the power and influence to bend the odd budget, as one of the international illuminati, Frank has his fair share of friends in high places. Charles Jencks handed him a copy of his new book, *The Iconic Building* (reviewed on page 215), when the pair met the previous evening. Inevitably, the subject of the iconic status of the Hove scheme arose in conversation. 'Everything's iconic,' says Gehry, 'because it's residential and in a different place.'

'Charles has a way of labelling and quantifying things,' he continues. 'I think if you get into that you lose spontaneity. I don't want to know if there are seven things like mine in the world and mine is number four,' he concludes. 'Apparently, I'm known in the right circles as a Modern exotic Post-Minimalist flamboyant.'

Although Jencks is keen to label Gehry, at least his comments are more positive than those of another friend and superstar architect. Gehry is a fan of Richard Rogers and was predictably shocked at Rogers' reactions to his King Alfred proposals.

Gehry says: 'I showed the scheme to Richard and he said: "You can't build that there." I was surprised by what he said. He may be right in the end, but who knows.'



SELINA MASON

By Richard Waite

On Monday Selina Mason was officially named as the new director of architecture and design review at CABE. The former head of the commission's enabling team, she replaces Peter Stewart, who stood down earlier this year to set up his own planning consultancy. Before joining CABE in 2001, Mason had stints at Long & Kentish Architects and Kohn Pedersen Fox. She also worked on the Falmouth Maritime Museum and the Institute of Midwifery in Brighton.

Is this a big step for you?

I dealt with some significant issues in my previous job, but design review does have a very high profile. It's going to be challenging. Peter created the job here and he set the benchmark.

Have you been involved in design review before?

I've never had the pleasure of

submitting a scheme for design review myself, but I've been acting director since April and I joined CABE when there were just 18 people here.

Do you mind having to be tough on people?

To some extent I've already been doing that at CABE for some time. I believe the sooner things are on the agenda, the better. It's a short-term pain for a long-term gain. It may be a hard message, but I will be more than happy to communicate it. Design reviews are all about dialogue.

Should design reviews be made open to the public?

It's important that the design review remains much as it is. We can't invite the public because it's most important that architects can bring their

schemes in confidence. If panel members were explicitly mentioned in the press, that would have a negative effect on design review. There are misunderstandings about the design reviews system, but hopefully we will be able to show people what we do at our event during Architecture Week.

Do you have plans to review more schemes than you do at present?

I don't think expansion is really on the cards. We only have a finite amount of time as a team and a panel. If there are changes, they will be about making tough choices – such as where design review matters and where it can be most effective. We already look at the significant schemes, but there are a lot of schemes that never hit the headlines, and we need to shift our focus.

Is the value of the design review process hitting home yet?

The message is getting through, and local authorities are becoming increasingly aware of the importance of the design review process. Perhaps we need to make housebuilders more aware though.

What's next in terms of design review and CABE?

CABE is five years old and I feel the commission has reached an important point. We have come so far and spent a lot of time showing people in government that good design adds value. After five years we have amassed a lot of information to demonstrate that. We need to start talking about beauty again. We should not be embarrassed to spend time discussing beautiful places and spaces.



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17, 20-24 June, 8am-8pm; 18-19 June, 10am-8pm; 25-26 June, 10am-1pm
East End Library, Hadrian Square,
Newcastle upon Tyne NE6 1AL

This show celebrates Ralph Erskine's contribution to the redevelopment of Byker from the 1960s to the early 1980s. It has been organised by Byker residents to celebrate what many say is one of the best British housing developments of the 20th century. Booking details: email Colin Dilks at colin.dilks@unn.ac.uk or call 0191 224 3892.



ARCHITECTURE WEEK

It's that time of year again. Time for the masses to scrub down their reading glasses and dust off their notebooks to venture through the now-open doors of the biggest annual event celebrating British architecture. This year's Architecture Week includes walks, talks, tours, maps, events, visits to new buildings and architects' practices, exhibitions, family and children's activities, film showings and picnics (visit www.architectureweek.org.uk for a full list of events). Rob Sharp has selected the pick of the bunch to save tired readers the trouble of sifting through the plethora of information on offer. Enjoy.



CABE PUBLIC DESIGN REVIEW PANEL

22 June, 6pm for 6.30pm-9pm
Royal College of Physicians,
11 St Andrew's Place, London NW1

The likes of Simon Allford and Fred Manson will form part of a public design review panel that will review two current projects 'live' – one of which, the AJ can exclusively reveal, will be Terry Farrell's plans for the Thames Gateway. Booking details: book now by email at lbarry@cabe.org.uk or call 020 7960 2450.

WINNING DESIGNS

17, 21-24 June, 11am-5pm; 18-19, 25-26 June, 12pm-5pm
The Architecture Centre, Narrow Quay, Bristol

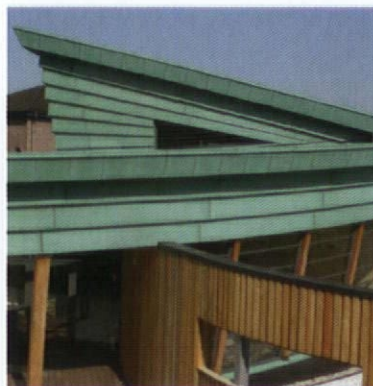
A show at which eager exhibition-goers can feast their eyes on the work of the south-west's best architects. The programme – a collaboration between Bristol City Council and the Architecture Centre – features buildings by regional practices that have won awards from the RIBA, the Civic Trust and BCIA.

Booking details: booking not required, but you can email archweeks@architecturecentre.co.uk or call 0117 922 1540.

RIBA/EVENING STANDARD HOMES AND PROPERTY DEBATE

21 June, 6.30pm
66 Portland Place, London W1

This is a chance to get the lowdown on the contentious Thames Gateway – one of the country's most significant, burgeoning growth areas – with plenty of opportunity for audience participation. Featuring contributions from a high-profile panel that is yet to be confirmed, the debate is likely to be sparky. Booking details: for details visit www.architecture.com/gallery



MAGGIE'S HIGHLANDS OPEN DAY IN SCOTLAND

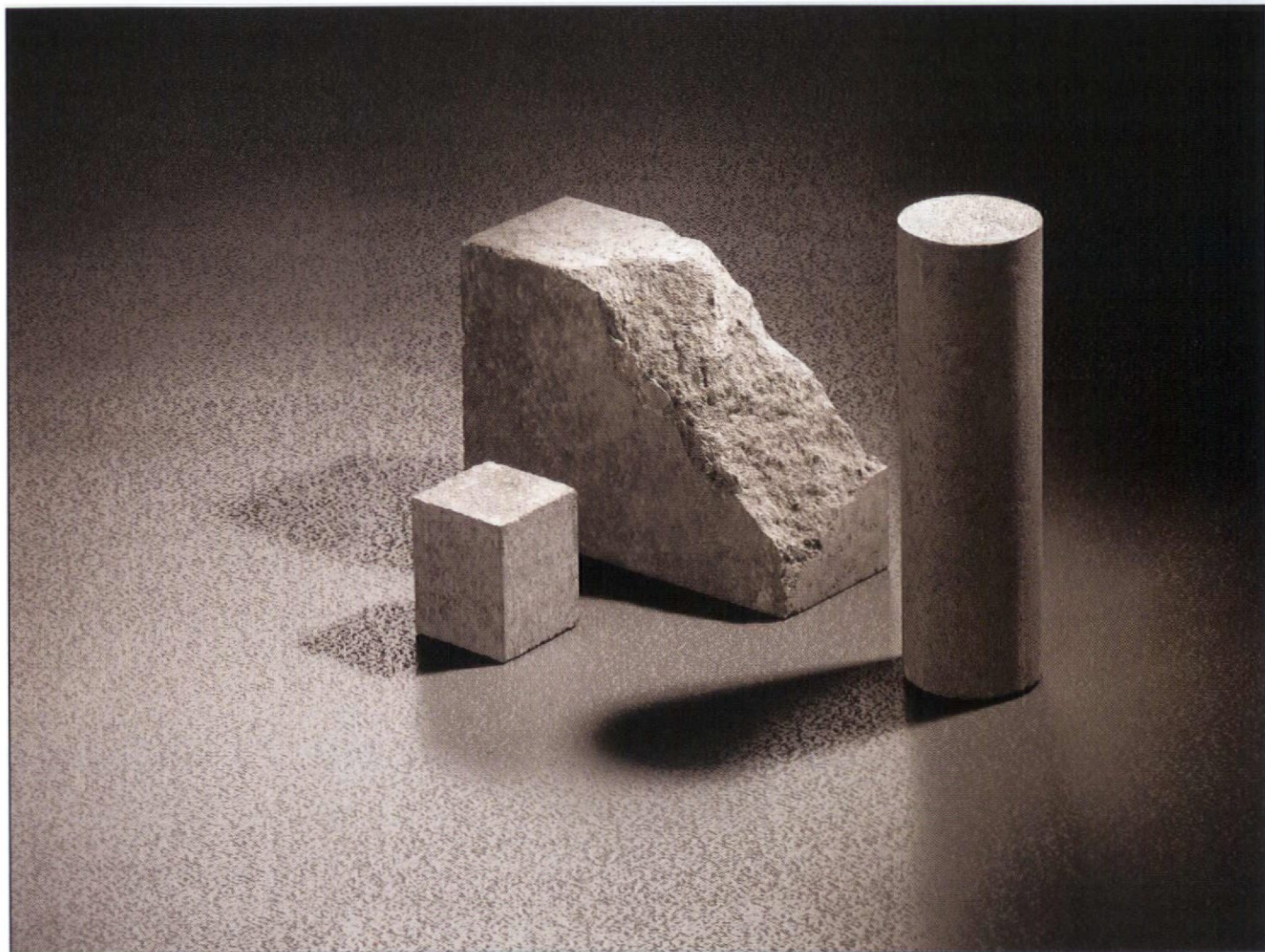
25 June, 10am-4pm
Maggie's Highlands, Raigmore Hospital, Old Perth Road, Inverness

Page and Park's new cell-division inspired caring centre, along with Charles Jencks' healing garden, will open its doors to the public. The building has been praised for its sense of openness, flow and play of light, which all help it carve a furrow distinct from the ubiquitous NHS production line. Booking details: contact Fiona McRae on 01463 706302 or email fionam.maggies.centre@ed.ac.uk

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'There's a difference between going to Santiago on your knees and flying Ryanair to Bilbao'

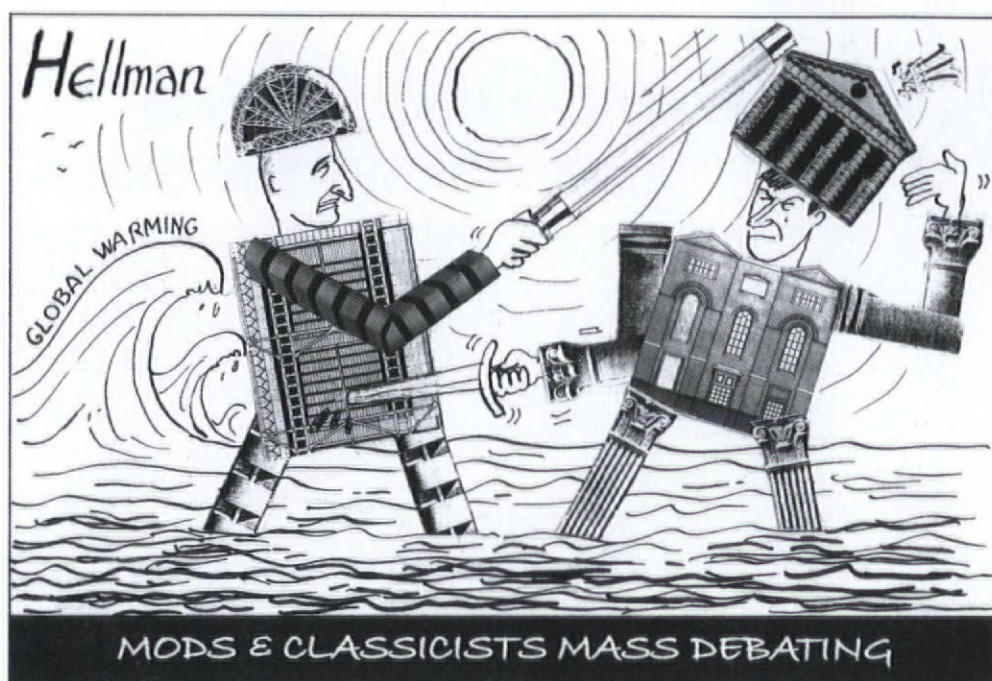
David Chipperfield in conversation with Deyan Sudjic, London, 08.06.05

'How many photographs have you seen of famous architects smiling? Not a lot; they have suffered for their art and now you will too'

Julie Burchill. *Cornerstone*, vol 26, no 2, 2005

'If he has any aspirations to follow his mother, he should take some lessons in charm, and keep silent. But I don't see that happening'

Janet Street-Porter on Prince Charles. *Independent*, 09.06.05



GREAT DEBATE

One wonders whether there will ever be a time when Modernists and Classicists are reconciled, at least to a point where they can be civil to one another socially. Given the evidence of a debate between **Robert Adam** and **Alan Powers** on one side and **Piers Gough** and **David West** on the other at *The Times* Bricks and Mortar event last week, it seems a long way off. Pointing at a plan of **Leon Krier**'s Poundbury, inscribed with the title 'a work of art', West told the audience that it was less a work of art and 'more of a work of tarts'. With debate at this intellectual level, the future looks rosy.

THE WRIGHT STUFF

Did anyone else notice that last Friday was **Frank Lloyd Wright** day on Google? The ubiquitous

search engine's universally recognised logo was decorated with all things FLW – the 'e' was even turned into a cartoon version of Fallingwater. Could it be a coincidence that the very same day Google chose to celebrate the life of the man who used to describe himself as the world's 'greatest living architect', it became the most valuable media company in the world, worth over £40 billion? The Midas touch, eh?

IT'S THE PITTS

Some people really are obsessed with the ARB and protection of title, aren't they? A little birdy tells me that there are even those keen to see whether the board can do anything to help **Brad Pitt** pick up a bit of design work with **Frank Gehry** on his waterfront scheme in Hove. Honestly, these brash

Hollywood superstars coming over here and taking all our work. There'll soon be none left for British architects. It's nothing less than an outrage.

WHERE THERE'S A WILL

You don't often associate the word 'providence' with Astragal's old friend and former *enfant terrible* **Will Alsop**. But last week Mr A was telling the good people of Providence in the US all about the virtues of modern architecture, at an event organised by the Rhode Island School of Design. The waterside state's capital, which Will admits has a 'wonderful' heritage, wants to model its urban regeneration on the recent experiences of Liverpool – the city that turned its back on his controversial Cloud project. That's it, Will – you tell 'em how it's done.

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SHOT OUT OF AN EDUCATION SYSTEM DRUNK ON DESIGN AND QUICK-FIRE PROJECTS, WE LAND STRAIGHT INTO THE REALITIES OF PRACTICE



Leafing through a back catalogue one recent Sunday afternoon for the 40 Under 40 Awards, which celebrate promising young architects, it struck me that, with an age criterion of under 40 for the awards, architects seem to have a strange conception of the category 'young'. Not that I want anyone to take this the wrong way: we're all as young as we feel and once I approach that age limit I will be the first to say it again. But, considering that the majority of applicants are between 35 and 40, what bothers me is where that leaves all the others, like me, between the ages of 25 and 35. Where's our category? What's our title?

These are the formative years of our architectural careers, when we have the fewest responsibilities and therefore endless opportunities to experiment, but it is also the time when our careers are at their most static. Shot out of an education system drunk on design and quick-fire projects, we land straight into the realities of the architect's office. This, for many, means being trapped in front of a computer screen from nine till six every day, with little or no outlet for creativity, paralysed by student debt, isolated from the architectural peer network

and distinctly underpaid for long working hours.

It is traditional during this time to gain experience within an established practice. Alternative ways of working are still viewed with suspicion. But the parameters of the architectural profession are expanding at an alarming rate and built work now makes up just one facet of what architects can offer. Architects no longer have a monopoly on building design and must continuously adapt to what is now an industry in flux. Cross-discipline design is booming and the market economy is full of ideas.

A new breed of talented and innovative practices run by people in their twenties, such as Design Heroine and AOC, has emerged in response. Full of media and business savvy, these young practices offer a broad spectrum of services, from consultancy and research to built work. They are seeking new ways to interact with their clients and forging new avenues for the profession as a result.

Attending a pan-industry network for young members' groups, Generation for Collaboration (part of Be), I was astonished by the size and support that other young professional groups enjoy

within the industry. Matrics and MECHS (young quantity surveyors and mechanical engineers) receive substantial funding from their parent institutes and each operates 30 active regional groups, which organise, support and assist their membership community. It is also inspiring and encouraging to see government initiatives, such as NESTA's Creative Pioneer Programme, offering advice and start-up funding to assist young designers and architects.

Not all young architects want either the responsibility or the associated risk of running their own practice, but it is important that they perceive the breadth of possibilities out there for them. For this to happen, young architects forging their way need to be showcased and encouraged. The architectural community and its associated institutes, such as the RIBA, should also rally to their support, as they creatively explore alternative futures for our profession.

*Holly Porter works for Kohn Pedersen Fox in London.
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LETTERS

THE NEW AJ FINDS FAVOUR...

I'd like to congratulate you and your team on the beautiful new AJ. When I heard you were relaunching I expected a nip/tuck, not such a radical revamp, which is exemplary in all respects.
John McAslan, John McAslan + Partners, London W11

I just opened the anonymous envelope sitting on my desk and so, unannounced, out dropped... the reborn AJ. I think it's an amazing and intelligent redefinition of the magazine. Form and content working together.
Simon Esterson, Esterson Associates, London N1

Congratulations – beautiful. I'm going to start keeping my AJs again, rather than leaving them on the bus. We all think it's great.
Harry Hamberger, Pollard Thomas Edwards Architects, London N1

Format... content... Hellman.
Very well done! Congratulations... and a vintage 'Hellman'.
Michael West, West & Partners, London SE1

I saw your new AJ today and was very impressed – it looks really great and I liked the Sergison Bates piece/detail page – nice work. Congratulations.
Don Matheson, TONY FRETTON Architects, London

My compliments to you all on the new format. I like the minimalist graphic approach you are taking, and, combined with the more in-depth reporting, I think it makes the publication much more 'coffee table' and collectable, rather than 'magazine rack'.
Richard Nelson, Llewelyn Davies, London WC1

We think it rocks.
Zach Pulman, Spaced Out, London EC1

Congratulations on such an elegant, clear and intelligent redesign. Done with the care and attention to detail that any self-respecting architect would be proud of.
Tony Chambers, creative director, Wallpaper Magazine*

The AJ's new concept and design are big improvements. Congratulations!
Rob Cowan, Urban Design Group

I just received a copy of the new AJ, and it's refreshingly simple and extremely elegant. Many congratulations. I know to get the magazine to where it is today must have taken an enormous amount of work, but what an improvement. You have come up with a contemporary but classic design that should last for many years.
Julian Honer, editorial director, Merrell Publishers

We think the new AJ format is great – well done to you all. We particularly like the Sketchbook section, which in this day of CAD is refreshing to see and reminds us how design and architecture all starts.
Melanie J Whild, on behalf of Weedon Partnership, Birmingham

I'm reminded of *Baumeister, Detail* and some of the other European journals when I look at the new AJ. Certainly different from anything seen this side of the channel. Very bold! Good luck with the new ship and all those who sail in her!
Martine Hamilton Knight, Nottingham

Just a short note to congratulate you on the new AJ format – really good... love it.
Neil Deely, Metropolitan Workshop, London, EC1

We received our copy of the new AJ today and think it looks great, more like a book than a weekly magazine. We were so pleased to



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read that you will be publishing more realistic images. We've struggled to meet our clients' expectations in the past of an untouched space and welcome images that actually show the building being used!

Daniel Hopkinson, photographer

Very classy.

Steve Chance, Chance de Silva Architects

Congratulations on the radical redesign. It's clear and classy. I'm particularly pleased to see the emphasis shifting from the ubiquitous 'porn' shots of finished buildings to ideas and process. Looking forward to future issues.

Robert Evans, Evans Vettori Architects, Derbyshire

The magazine looks great, much improved. Well done.

James Gorst, James Gorst Architects, London EC1

Fresh, clear and clean. The work and words have space to breathe – I'm sure it wasn't easy to strike the right balance. It's definitely come out of the process really well. Congratulations! Now to reading...

Richard Conner, Piercy Conner, London N1

Congrats with the new AJ – very nice... looks like a weekly 'collectable' item.

Adrian Fowler, Fowler Architects, Tring

... RAISES QUESTIONS...

Please keep the Diary page in printed format, even in an abridged form with links to the AJ website. I find that while commuting I often decide to attend a talk or exhibition on the strength that I have read the Diary that morning. Also,

there are many casual readers in libraries and so on who will not specifically look up a website for information on talks and the like, so please remember those casual readers (and possible clients) who do exist. I look forward to seeing the new format of the AJ develop.

Stewart Lunniss, by email

... AND LOSES A FEW FRIENDS

AJ – disastrous new format. Have you all gone mad? The issue 09.06.05 is an appalling disaster. It carries no sense of 'authority', and appears like the worst kind of in-flight time-filler. The impression given is that, apart from the advertisements, there is more blank space than material in your supposed articles.

Tom Ball, by email

Sorry, but this is absolutely the worst 'redesign' of a magazine I have ever seen. I cannot believe that any graphic designer has been near this commission – it looks like the work of incompetent architectural students. The magazine now looks as dull as the *RIBA Journal*, or duller even. Quite an achievement. I would suggest you consider a quick rethink before a drop in sales starts to become apparent.

Douglas Thompson B Arch, Unick Architects, Glasgow

Appalling!

Jim Cuthbertson, Glasgow

I think you should all be sacked!

Graham Parsons, Leeds

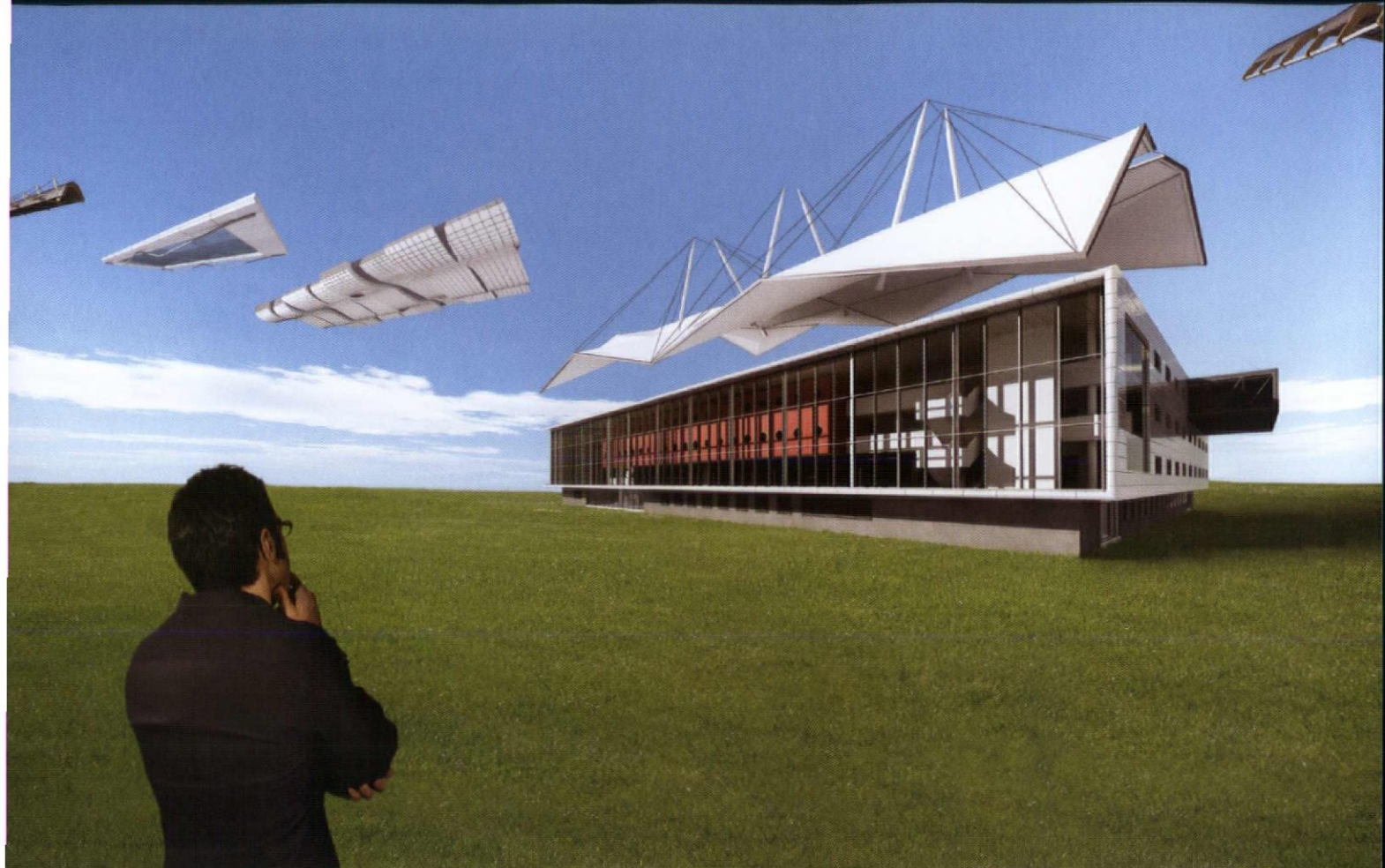
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Exciting new columnists: Tom Bloxham, Peter Davey, Holly Porter, Will Alsop.

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opinion



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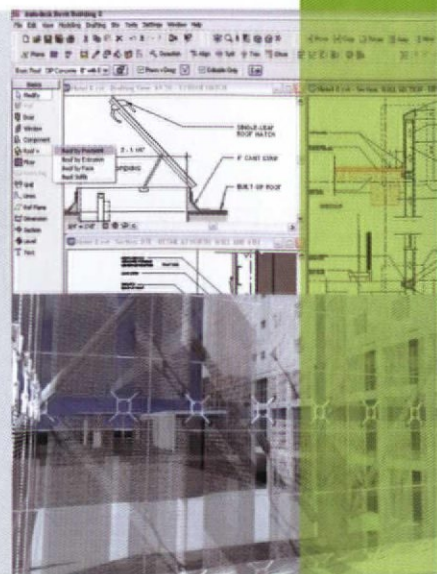
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AJ CORUS/ 40 UNDER 40



INTRODUCTION



SPONSOR'S FOREWORD

Corus is proud and delighted to partner *The Architects' Journal* for the AJ Corus 40 Under 40 competition and exhibition, and the Corus Award for best use of steel in the built environment.

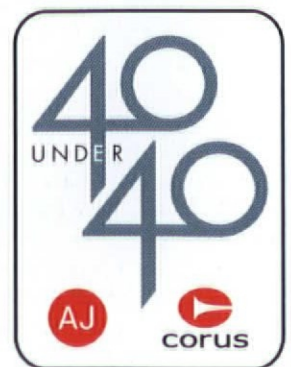
We provide design, technology and consultancy services to the construction industry around the world, as well as the metal products for which we are best known.

Working closely with designers and encouraging good design has always been important to us across our key sectors, which include automotive and packaging, so it is natural that we want to lend support and encourage leading young architects.

These winning architects and practices exemplify the new talent and creative thinking at the forefront of the profession today, and lead the field in finding new solutions and responses to the challenges of material and form.

On behalf of all of us at Corus, I congratulate all our 40 Under 40.

Martin Howell
Director Construction, Corus



THE STELLAR CAREERS OF MANY OF THE PAST WINNERS HAVE GIVEN THE 40 UNDER 40 EVENT LEGENDARY STATUS

By Isabel Allen

Twenty years have passed since the RIBA held its first exhibition of the 40 most promising architects under 40 years of age. A source of great excitement for its contemporaries, the 1985 40 Under 40 exhibition was a badly needed confidence boost to the architectural profession at a time when being a young architect was a particularly tough undertaking. As jury member and RIBA president Michael Manser then put it: 'What is noticeable is how few new buildings there are. This generation has become a slightly lost generation. The opportunities for new buildings have been smaller in their time for two reasons: the circumstances of the economy and obsessive conservation.'

By 1988, when the second 40 Under 40 exhibition took place, there were certainly more 'real' buildings in evidence, but the event had lost some of the sparkle it had the first time round. The fact that a handful of practices made the grade both times contributed to a certain feeling of *déjà vu*. Critic Colin Davies remarked that 'one gets the impression that the assessors didn't get on too well together', and, as if to prove this, Michael Hopkins rather uncharitably let it be known that he knew absolutely nothing about the architecture of his fellow assessor Robert Stern and had to look him up in the RIBA bookshop downstairs during the coffee break. In the soul-searching that followed this second event, there was much debate about the best way for 40 Under 40 to proceed. Should past winners be disqualified from ever entering again? And how many years should there be between exhibitions? Two? Three? Five? Even 10?

In the event, these dilemmas weren't quite as pressing as they seemed. It has taken a total of 17 years, and some extremely generous sponsorship from Corus, to get 40 Under 40 off the ground again. This lapse of time has created a 40 Under 40 'lost generation' – architects who are currently in their forties and were either in college, or just out of it, the last time round. By the same token, some of the more established names on this year's list would probably have made the grade – and appreciated the publicity much more – had there been a 40 Under 40 exhibition at any period during the last 10 years.

But the 17-year wait has definitely had its plus points. The stellar careers of many of the past winners have bestowed legendary status on the 40 Under 40 phenomenon. The jury this time had the added excitement of having an entire generation of architects to choose from (even the oldest people who were eligible to enter this year would have been at college – some were even still at school – back in 1988). And the opportunities for young architects have mushroomed during the intervening period. An increasingly design-savvy public has bred a new generation of private clients. Government-backed initiatives such as Schools for the Future and the Heritage Lottery Fund have created numerous opportunities for young talent. And big-name practices are now entrusting major projects to talented young employees. Faith is being rewarded. The 40 Under 40 architects of the past may be at the peak of their careers, but this year's winners are hot on their heels.

JUDGING

PHOTOGRAPHS BY TIM SOAR



Isabel Allen, *The Architects' Journal*
Will Alsop, *Alsop Design*
Crispin Kelly, *Baylight Properties*
Kevin McCloud, *broadcaster*
Gwyn Miles, *V&A Museum*
Matthew Teague, *Corus*
Chris Wilkinson, *Wilkinson Eyre*



Main picture from left to right:
Will Alsop, Chris Wilkinson, Crispin
Kelly, Matthew Teague, Gwyn Miles,
Kevin McCloud, Isabel Allen

PICNIC



1.



2.



3.

1. AJ editor Isabel Allen brings buns for the young guns
2. Photographer Ari Versluis nurses a ruptured tendon
3. Ari Versluis and AJ art editor Sarah Douglas mount the articulated boom lift
4. Just doing their job: Paul Kutasi from Camden council with Ian Murdoch of Independent Access

This year's 40 Under 40 gathered in London's Russell Square to pose for the photograph on the cover of this week's AJ. The only absentee was Glasgow-based architect Gareth Hoskins, who, not unreasonably, chose to honour a long-standing arrangement to speak at an RIAS conference alongside Fumihiko Maki, Glenn Murcutt and Ken Shuttleworth. Our plans for an aerial photograph were momentarily scuppered when Rotterdam-based photographer Ari Versluis, whose work was spotted by AJ art editor Sarah Douglas at the Milan Furniture Fair, announced that he was recovering from a ruptured tendon and was therefore unable to climb a tree. In the end, we had to call in a favour from the AJ's sister title *Construction News*, which used its contacts to secure an articulated boom lift at a knock-down price.

4.





WE ALL HAD A WONDERFUL VENEER OF BRAVADO – BUT EVERYBODY WAS RACKED WITH DOUBT

– Sunand Prasad

Those two 40 Under 40 events in 1985 and 1988 were, in their way, defining events for the current architectural generation of those over 50, *writes Sutherland Lyall*. Roughly two-thirds of the winners are now, if not exactly household names, somewhere on that gravelly ramp between C-list and the top of the B-list.

Given their relative youth at the time, a surprising number have stayed true to their original practices. Steve Baker, for example, moved from Arup Associates, but only in the exodus following Peter Foggo, to become a director in his new practice, Foggo Associates. Paul Collinge is still Aldington, Craig and Collinge, although he is now the only principal in the practice. John Jenner is still at Greenhill Jenner. Pierre d'Avoine is still Pierre d'Avoine Architects. Ken Moth is still with BDP. Others, such as Will Alsop and John Lyall, have split up with the fierce heat of hostile divorce. David Chipperfield and Kenneth Armstrong, who appeared in the first 40 Under 40 exhibition, had already gone their acrimonious ways by the time the second one took place. Others parted more amicably. Lazenby and Smith, for example, broke up the partnership when Doug Smith decided that he wanted to work in a better climate and disappeared to the Bahamas – he is still practising there to this day.

But what did the participants think of getting on those two lists? Did it do them any good? Keith Williams, who has split from his then partner Terry Pawson and now heads Keith Williams Architects, says: 'They were exciting times and we were very pleased to be asked to exhibit in the show. It did help my career.

It established a benchmark for architectural quality and endeavour. Terry Pawson and I had really only just started our practice. It gave us some sort of peer recognition.' Asked whether it yielded any work, Williams says: 'These things seldom lead to a job the following morning, but it was part of reputation-building.'

Brighton-based architect Alan Phillips remembers the experience as being 'very valuable indeed.' He says: 'In an exhibition, a lot of people can see a lot of what you do. And we were in very good company, weren't we? If you put something in and an architect you respect says that you have some kind of talent, it gives you a bit of a lift and you are better prepared to deal with the exquisite pain that is architecture.'

Martin Lazenby, then a partner in Lazenby and Smith, is quite certain that 40 Under 40 was a defining moment in his career. 'Absolutely. Completely,' he says. 'We had only been set up for a year. I hadn't built anything and what we showed was all project work. Being selected for 40 Under 40 was a recognition of some sort. And at the time it did lead to a lot of work.'

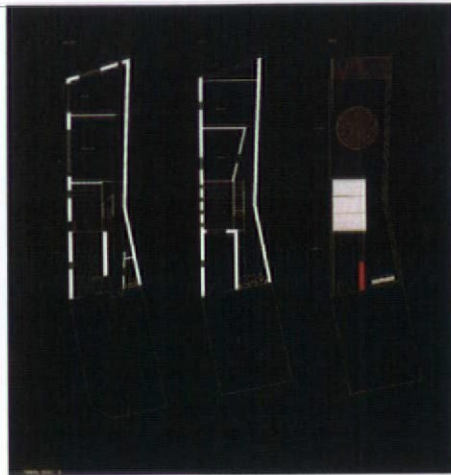
Others are less convinced that being included in the exhibition had a direct effect on commercial success. John Corrigan of Windsor-based Corrigan Soundy & Kilaiditi recalls: 'It was a confidence-booster. I don't think it really had a specific effect on us because at the same time we were in the RIBA Young Lions and we won a couple of competitions and they gave us a certain credibility as well. It all suggested a golden future. The reality is that it's been all right.'



1.



2.



3.

Selected work from the 1985 exhibition

1. Kevin Rhowbotham
2. William Alsop and John Lyall
3. Alexander Wall

Amanda Levete, now co-boss at Future Systems, then in partnership with Geoffrey Powis, says: 'Influence? Not at all. And there was no aftercare. Something like that Architecture Foundation book was really helpful for people because it was sent out to key clients. That's perhaps not so important now the culture has become a lot more supportive to architecture.'

Charles Thomson, who entered with fellow Rock Townsend partner Ian Hay and colleague Dan Bone, and now runs the Rivington Street Studio, says: 'I think in the overall scheme of things that it didn't have any particular impact. I certainly wasn't aware of any sudden change of fortune or of it making much difference to the regard of my peers.' Bearing in mind that Thompson and Hay were unusually young to be directors of a substantial practice, and that this was a period when experience was considered far more valuable than youth, it could have been that winning a ranking among young architects was not particularly good for the corporate image. Thompson takes a pragmatic view of that. 'I guess it's the way you chose to market this sort of thing. Whatever, we enjoyed it at the time,' he says.

David Harper, whose original practice Harper McKay recently split up and is now at Finlay Harper, says: 'Bear in mind that in 1988 we were driven by the Thatcher mentality of grabbing hard-cash opportunities with both hands, I don't remember being put on a list as a result of 40 Under 40. What I do remember is a whole gang ending up at Manchester School of Architecture to do a bunch of seminars.'

But everybody agrees that 40 Under 40 was an important confidence boost. Ian Simpson's experience is fairly typical: 'We were just at the very beginning of the practice and I submitted it individually, mainly with competition work. It told us that we could contribute and compete at a national level. So the major advantage for us was not that we generated any work from the competition, but that it gave us the confidence to give it a go.' Simpson's fond memories of the exhibition are only slightly marred by an unsolved mystery. 'One of the odd things that happened was that one of my panels was stolen – it was a hang-gliding centre for Lexan, designed at the end of the 1970s.' Whoever would have done that?

Sunand Prasad of Penoyre & Prasad agrees that 40 Under 40 instilled him with confidence: 'Yes, it cheered me up – especially as it was not long after I had left Cullinans. It was a big morale boost. In terms of work? Afterwards I got a phone call from a developer, I bet he was one of those late-1980s meteors. I said: "I can't do anything as I'm going to be in India for the next year." He said: "I'm going to Delhi next week," but we never met up. I would agree with the self-confidence view. We all had a wonderful veneer of bravado, but everybody was racked with doubt.'

Foggo director Steve Baker recalls: 'My mother kept copies of the original material and snaffled all 50 copies of the brochure at the opening – and she still has the little Ibstock brick issued with the awards.' As Amanda Levete concludes: 'It helped morale. And still, it was great. And that was that.'

40 UNDER 40 / PAST & PRESENT

1985

Robert Adam (Evans Roberts & Partners)
 Bob Allies, Graham Morrison (Allies and Morrison)
 Will Alsop, John Lyall (Alsop & Lyall)
 David Chipperfield and Kenneth Armstrong
 Steve Baker (Arup Associates)
 Robert Barnes
 Vicki Berger (Berger and Strong)
 CGHP Architects
 Paul Collinge (Aldington Craig and Collinge)
 John Corrigan, Richard Soundy, Irene Kilaiditi (Corrigan + Soundy + Kilaiditi)
 Hugh Cullum and Richard Nightingale
 Pierre D'Avoine (Pierre D'Avoine Architects)
 Alastair Hay, Charles Thomson (Rock Townsend)
 Jonathan Hill
 Trevor Horne
 Roger Huntley
 Giuseppe Intini (Studio Intini)
 John Jenner (Greenhill Jenner)
 Philip Jordan (Philip Jordan Architects)
 Desmond Lavery (Austin-Smith:Lord)
 Martin Lazenby, Doug Smith (Lazenby and Smith)
 Gerry Lytle
 Ken Moth (Building Design Partnership)
 John Muir (J D Muir Associates)
 Jeremy Peacock (Ahrends, Burton and Koralek)
 Alan Phillips
 Pinchin Kellow
 James Platts
 Powis & Levete
 Sunand Prasad
 Kevin Rhowbotham
 Katerina Ruedi
 Andrew Scott
 John Simpson (John Simpson & Partners)
 Ian Simpson
 John Stewart
 Neil Taylor
 Graham Tristram
 Alexander Wall (de Martino Wall)
 Andrew Weston, Chris Williamson (Weston Williamson)

1988

Bob Allies, Graham Morrison (Allies and Morrison)
 Rab Bennetts, Denise Bennetts (Bennetts Associates)
 Bernhard Blauel (Bernhard Blauel Architects)
 John Bulcock
 Neil Charles-Jones, Mungo Park, Christopher Miers (Charles-Jones Park & Miers)
 David Chipperfield (Chipperfield Associates)
 Raymond Chudleigh, Andrew M Frances, Philip M Smith (RH Partnership)
 Wendy Shillam, Michael Robertson Smith
 The Davis Duncan Partnership
 Pierre D'Avoine (Pierre D'Avoine Architects)
 Andrew Reginald Eastabrook, Anthony Paul Richardson, Angela Margaret Pinder (Eastabrook Associates)
 Jonathan Ellis-Miller
 Carl Falck (Parker Falck Associates)
 Richard Feilden, Peter Clegg, Linton Ross, Bill Gething, Jonathan Hetreed (Feilden Clegg Design)
 Wayne Forster, Jonathan Vining (Forster Vining Architects)
 Simon Foxell (The Architects Practice)
 Neil Gillespie
 Christopher Haddon
 David Harper (Harper Mackay)
 Jonathan Hill, Katerina Ruedi
 Louisa Hutton, Matthias Sauerbruch (Matthias Sauerbruch Architects)
 Trevor Horne
 Les Koski, Richard Solomon, Mark Ruthven (Koski Solomon Partnership)
 Simon McCormack
 Ewen McLaughlan, Fiona McLaughlan
 Roy Mittins (Covell Matthews Wheatley)
 Shane O'Toole
 Pankaj Pandya
 Terry Pawson/Keith Williams (Pawson Williams Architects)
 David Richmond (Robshaw Richmond)
 Andrew Scott, David Grindley (Denton Scott Associates)
 John Stewart
 Susan Stewart
 Dan Stranescu, Lolanda M Stranescu (Atelier 16)
 Michael Stiff, Andrew Trevillion (JSP Architects)
 Steven Stinton
 Andrew Taylor
 James Troughton, John McAslan (Troughton McAslan Architects)
 Duncan Webster, John Tollit, Paul Summerlin, Richard Gallie (New Systematics)
 Andrew Weston, Chris Williamson (Weston Williamson)

2005

6a Architects	www.6a.co.uk	p42
Adjaye/Associates	www.adjaye.com	p46
AOC	www.theAOC.co.uk	p50
Paul Archer Design	www.paularcherdesign.co.uk	p54
Harbinder Singh Birdi / Seth Rutt, Hawkins\Brown	www.hawkinsbrown.co.uk	p58
Block Architecture	www.blockarchitecture.com	p62
Cécile Brisac, Brisac Gonzalez	www.brisacgonzalez.com	p66
Burd Haward Architects	www.burdhaward.com	p70
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Wetherford Watson Mann Architects	www.wwmarchitects.co.uk	p198

Practice portraits by Tim Soar





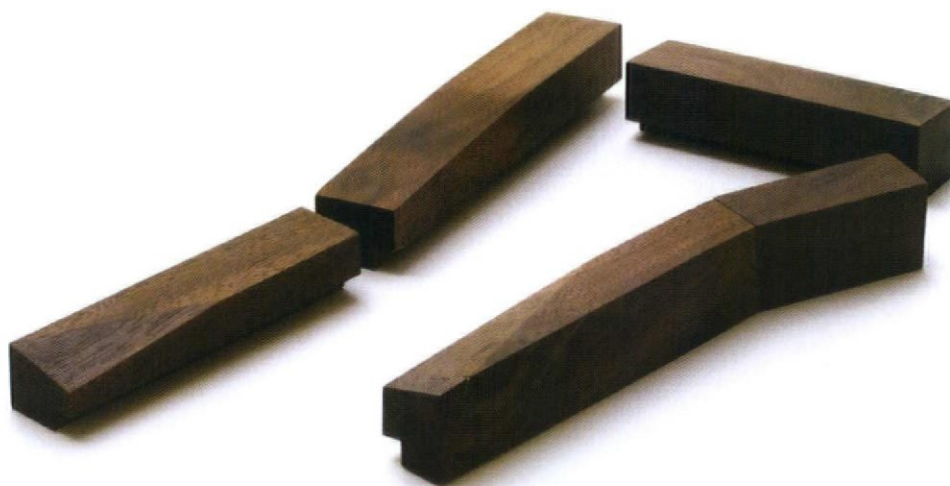
6a Architects was founded by Tom Emerson and Stephanie Macdonald in 2001 after meeting as students at the Royal College of Art in London in 1995. The practice produces work on a variety of scales, from product and exhibition design to large-scale housing developments. Its work for oki-ni on Savile Row has been recognised as a significant and innovative development in retail design. Current projects include a mixed-use development in Croatia, the conversion and extension of a former military building into eight contemporary houses in Fife, a summer pavilion for the Architecture Foundation in London and a contemporary art gallery, also in London. 6a Architects has recently won an international design competition for a social housing project in France, organised by CABA and the French Ministry of Culture.



*'elegant use
of materials'*

Gwyn Miles

Bijaka, 6a Architects' project on the Adriatic coast of Croatia, includes shops, restaurants, film facilities and 800 apartments. The buildings are arranged around a sloping courtyard, one end of which is open to the sea beyond a terraced park. Perforated local Brac stone screens the upper levels, and there are deep, shady setbacks at ground level. The project is scheduled for completion in 2006.







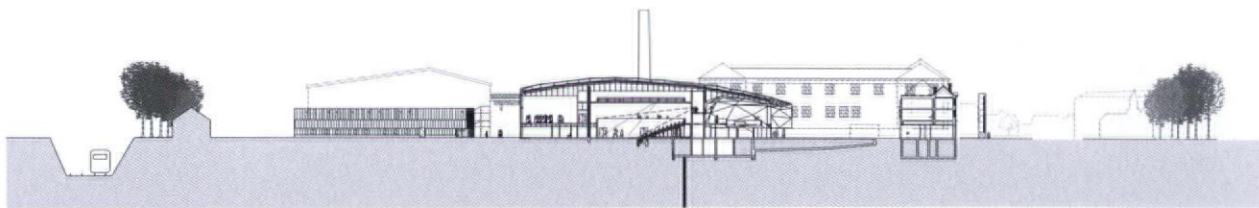
A graduate of the Royal College of Art, David Adjaye started a small practice in 1994, and quickly established a reputation for reconstructing cafés, bars and private homes. In 2000 he reformed his studio as Adjaye/Associates with eight employees – the firm has now expanded to 35. In 2001, Adjaye won the high-profile Idea Store competition to design two new-build libraries in the London Borough of Tower Hamlets. He was also awarded the commission to design the Bernie Grant Centre in Tottenham, which realises the dream of the late MP and civil rights leader Bernie Grant. The office is working on the Nobel Peace Centre in Oslo, Norway, a prototype house in Nanjing, China, an arts building for London-based inIVA/Autograph and the new home for the Museum of Contemporary Art in Denver.

'David's celebrity status is backed up by a really solid body of first-class work'

Chris Wilkinson

Adjaye/Associates' 4,000m² Bernie Grant Centre in Tottenham, north London, is designed as a series of pavilions among a group of existing listed buildings, which include a town hall, a bath house, railway buildings and a depot yard. The centre will include a 300-capacity theatre, classrooms, dance and sound studios, a performance café, units for local businesses and a new public plaza that will connect the scheme with a local college. The project is due to start on site in August 2005.









AOC was established in 2003 by a group of London-based designers who 'decided they wanted to ask the same questions'. Not exclusively concerned with architecture, they claim to be able to 'design you a home, write you a book or build you a city – or design you a book, build you a home and write you a city'. Current projects include housing, live/work studios, schools, roofscapes, follies, urban board games and a book on pigeons. AOC was included in *The Observer's* 'Best and Brightest 2005'. The practice took third place in the competition to design a new London home for the Architecture Foundation and was recently selected for the Elephant and Castle architects housing panel.

*'architectural
pop – the most
delightful box
of tricks'*

Crispin Kelly

AOC has designed a folly for a film-maker overlooking a stream at the bottom of his garden. The room is supported on a forest of old telegraph poles, some of which are planted in the stream. The ensemble of poles relates to the grove of ash trees that the folly faces. Access is at the rear from the steep bank of the stream. External top-hung plywood shutters are raised and lowered from Heath Robinson-like masts that deploy precisely machined yacht components. The shutters are lined with William Morris wallpaper, an abstracted interpretation of the view outside.





PHOTOGRAPHS BY MICHAEL BETTS





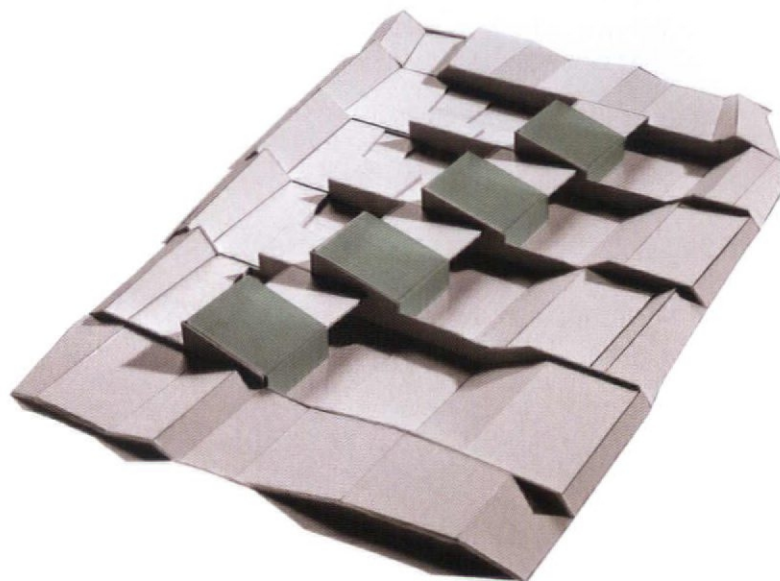
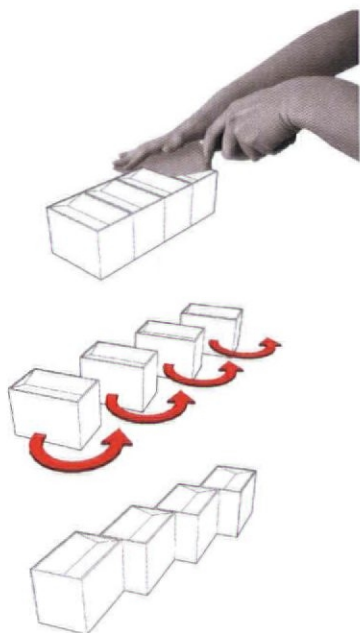
Paul Archer grew up in Bristol and studied at Liverpool University before working for Architecton in Bristol and Tom Mellor & Partners in Preston. He left for Hong Kong in 1994, where he worked for Tonkin Design prior to returning to the UK to set up its offshoot, Tonkin Architects. In 1999 he set up Paul Archer Design. Its initial focus was on bespoke domestic architecture – enjoying the small scale and working with creative clients. Rob Sterry and Chloe Van Der Kindere became associates in 2004 and there are now 11 in the team. In 2003 the practice won the competition for New Ashgate Gallery in Farnham. It is currently designing a number of schools alongside its core domestic work, including a ‘flat-pack’ garden pavilion, an underground hamam in Kensington, and a ‘stealth’ studio in Harrow. Archer has taught in Liverpool, Hong Kong, Greenwich and Cardiff.

*'a fascinating essay in
manipulating the terrace'*

Gwyn Miles

Paul Archer Design's proposal for terraced housing in Llanfair Discoed, Wales, is an attempt to develop a prototype for sustainable development in the countryside. The turf-roofed houses are sunk into the landscape to 1.2m, and the removed earth is then used to form a protective berm around the site. The terraces run east-west and are staggered, presenting the main windows to the south and to the sun. All of the houses are timber-framed and super-insulated with recycled newspapers. Photovoltaic cells, heat exchangers and heavy insulation are being developed with Arup.









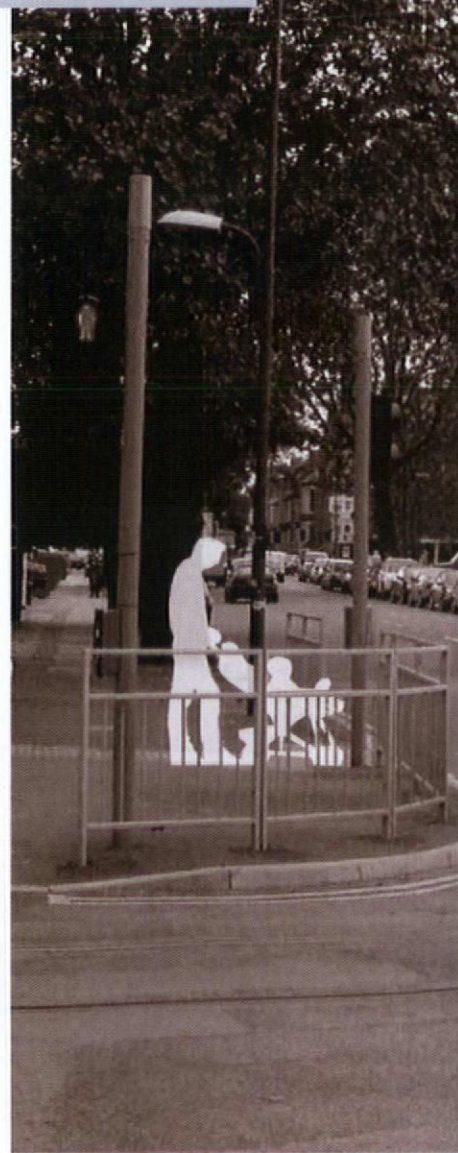
Seth Rutt and Harbinder Singh Birdi run a team of 10 architects in their capacity as associates at Hawkins\Brown. They are currently working together on the transformation of the Grade II*-listed Park Hill flats in Sheffield, in association with Urban Splash. The Roald Dahl Museum in Great Missenden, Buckinghamshire, and the New Art Exchange in Nottingham represent the latest in a series of arts buildings developed in association with practice director David Bickle, where various themes of a crafted architecture are beginning to emerge.



*'community architecture
without the earnestness'*

Isabel Allen

Harbinder Singh Birdi and Seth Rutt are working on designs for the New Art Exchange in Nottingham, the first UK arts centre devoted to promoting art by ethnic and minority groups. The building accommodates a gallery, studio and rehearsal spaces for both visual and performing arts. The architects will work directly with the Art Exchange's resident artists on aspects of the design. The £3.7 million building, funded primarily by the Arts Council, is due to be completed in 2007.









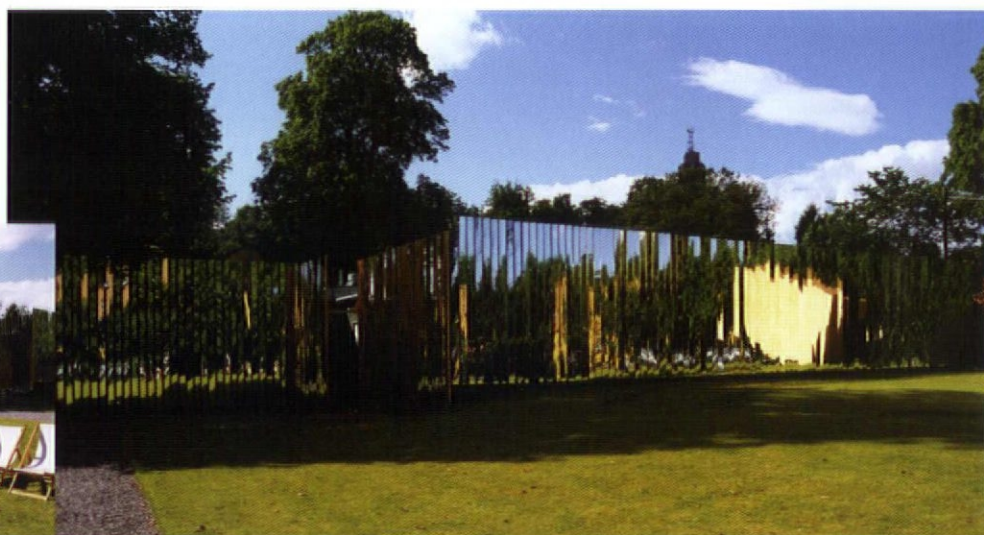
Block Architecture is a London-based practice established in 1998 by Graeme Williamson and Zoe Smith. The practice works on a diverse range of projects, including bars, restaurants, apartments, houses, shops, hair salons, galleries and office space, as well as arts and exhibition projects. Commissions for larger projects have led to a 70 per cent increase in turnover over the past two years. The practice has worked in London, New York, Tokyo and Stockholm for clients including Modern Art Oxford, the V&A Museum, the British Council, Tomato, Virgin and fashion designer Hussein Chalayan. Current projects include a £2 million bar/restaurant, a £1 million live/work development in Brighton and a £250,000 office refurbishment in London for media company Glue. It has recently completed and contributed to an exhibition in Glasgow called '6000 Miles'. The partners say they are not interested in developing a 'style', but in 'constantly renewing and challenging our understanding of architecture and its experiential qualities – this is because we enjoy working on new problems that will challenge us'.



'it's wonderful to see a building that you could never have imagined'

Kevin McCloud

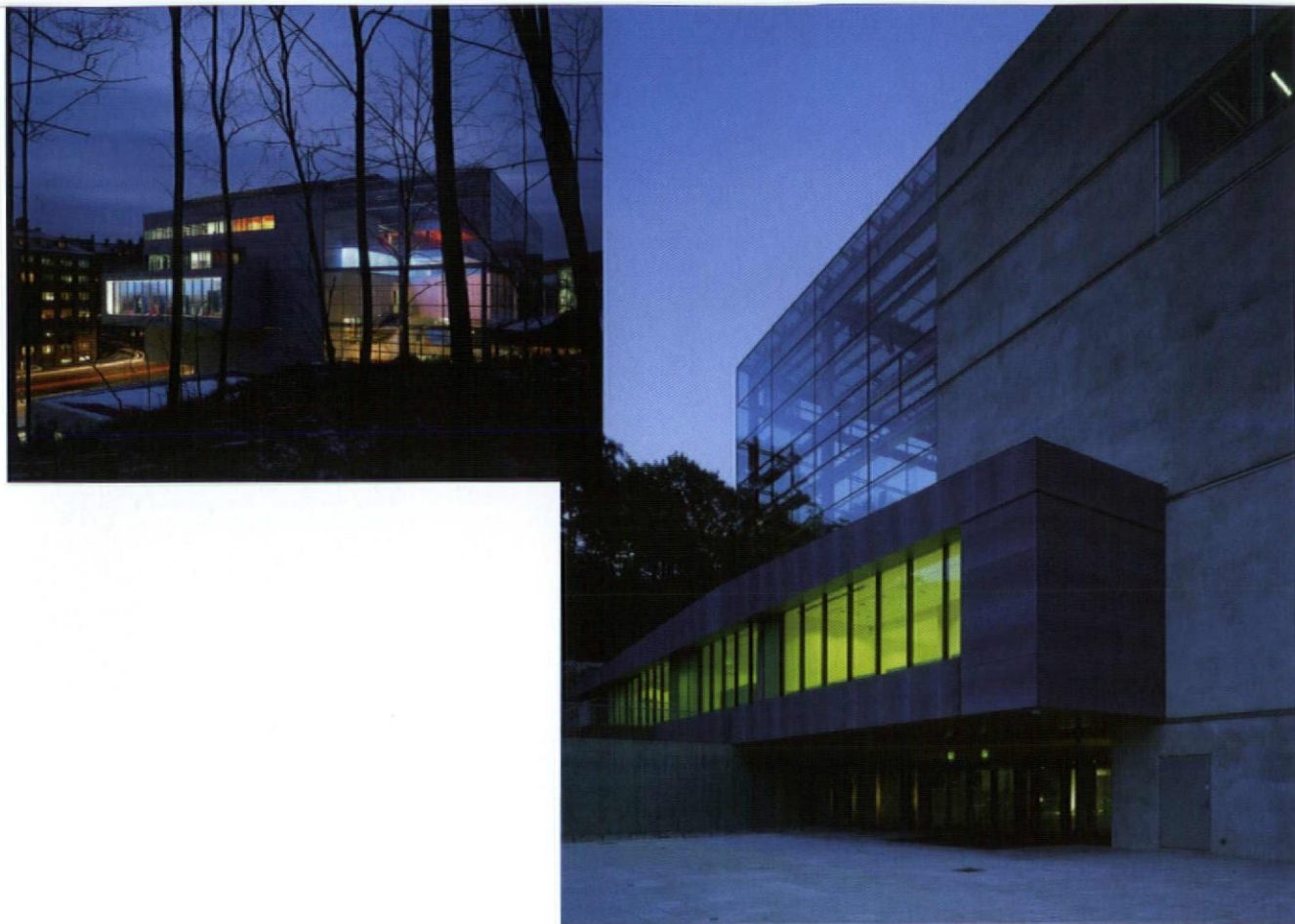
Block Architecture was approached by the Magasin 3 Gallery to produce a conceptual design for the refurbishment of its annex gallery in Djurgårdsbrunn Park in Stockholm. The proposal is to line the outside of the building with a fence of 4m-high timber posts that are mirrored on one side. The posts can be rotated so that the entire building reflects – and disappears into – the surrounding parkland.







Cécile Brisac was born in Firminy, France. After studying at the Architectural Association (AA) she worked in France, the US and in the UK for Frank Hammountène, Ian Ritchie Architects, Mark Hampton and Kohn Pedersen Fox. She established Brisac Gonzalez with Edgar Gonzalez in 1999 after winning the international competition for the Museum of World Culture in Gothenburg, Sweden. The practice's current projects include a multi-purpose hall in Aurillac, France, and an invited competition for the National Academy of the Arts in Bergen, Norway. Recent invited projects include the competition for a cultural centre in Sainte-Maxime and the competition for the 'Historial Charles de Gaulle' at the Invalides in Paris. Brisac has been a guest juror at various schools in the UK, including the AA and the University of East London, as well as in the US. She lectures regularly in the UK, Scandinavia and France.



PHOTOGRAPHS BY HÉLÈNE BINET

'incredibly self-assured for a first building – a wonderful example of 21st-century baroque'

Kevin McCloud

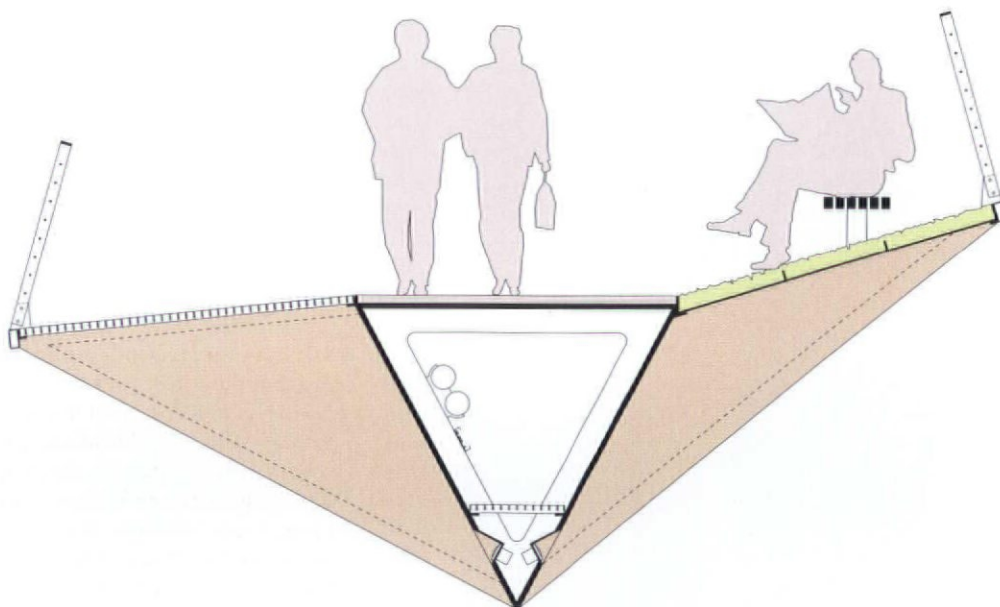
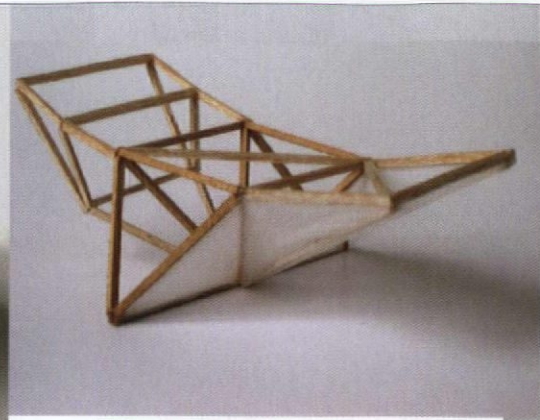
Brisac Gonzalez's competition-winning design for the Museum of World Culture in Gothenburg serves as an exhibition platform for the four Swedish ethnographic collections. The western side of the building, which is essentially a simple box, is the solid zone with galleries. The open east side faces over an adjacent hill, where public activities take place.

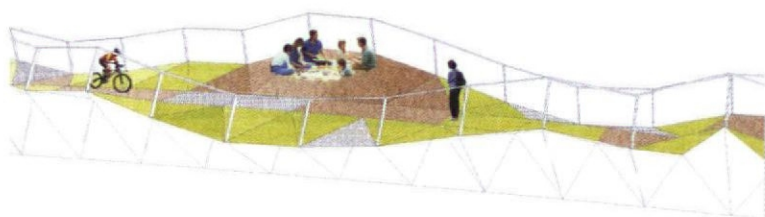
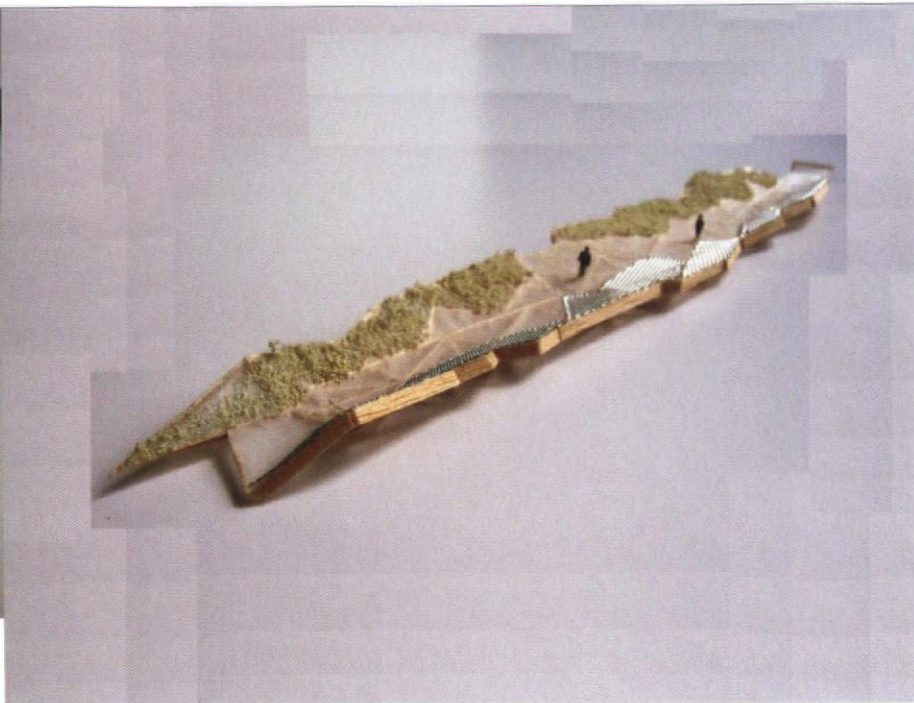
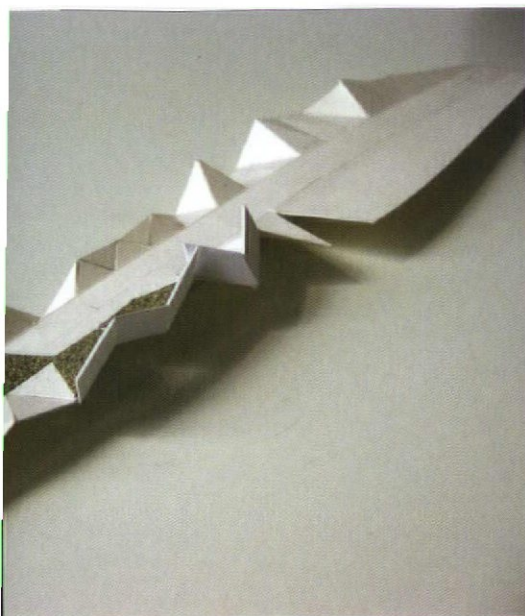






After studying together in the 1980s, Buddy Haward and Catherine Burd set up in practice 10 years ago, working alongside Lucy Marston as directors of Burd Haward Marston Architects from 1998-2004. They recently reformed as Burd Haward Architects, adapting their method of practice to accommodate life with their two young children and to pursue activities adjacent to the business of architecture: teaching, writing, building and travelling. They have worked on a range of project types, from public and private housing, schools and offices, to churches, a golf club and an art gallery. Their Brooke Coombes House won a number of awards, including an RIBA award and the Manser Medal for Best One-Off House in 2002. The practice is currently working on several new houses for private clients, including a zero-carbon-emission home on a green-belt site in Buckinghamshire and an eco-villa in the south of France. They aim to make buildings that are technically inventive, socially generous and environmentally sustainable, with a clarity of idea and purpose legible in their layout, form and detail.





*'everyday materials and
structures transformed
into something magical'*

Isabel Allen

Burd Haward Marston Architects worked with artist Richard Wentworth and structural engineer Buro Happold on this submission to a limited competition for a pedestrian and cycle bridge at Bristol's Temple Quay. Designed to be 'inhabited' as opposed to simply traversed, the structure includes spaces for picnicking and lingering, as well as a central walking zone.





Gavin Hale-Brown and Simon Henley have been working with fellow directors Ralph Buschow and Ken Rorrison since 1995 at London-based architectural practice Buschow Henley. The practice has won two RIBA awards, one for a residential project in Shepherdess Walk and one for offices for Talkback Productions, both in London. Projects won in competition include a scheme to regenerate 6.8ha of the Chatham Royal Dockyard to create more than 400 homes for Countryside Maritime, and the Performing Arts building for Caldicott Preparatory School, which was completed last year. A member of the Building Better Health consortium, Buschow Henley has been charged with constructing new community health buildings to serve a third of London's population. Other current commissions include residential, office and arts buildings, as well as regeneration work. The practice is also working on a project to design a humane prison appropriate to the 21st century.

*'a radical reinterpretation of a
much-neglected building type'*

Matthew Teague

Buschow Henley's design for a 400-inmate prison is a theoretical proposal developed with the Do Tank and Demos. The prison takes the form of 11 autonomous live-learn houses, each accommodating 36 people, with communal facilities below. The chequerboard arrangement allows secure gardens for each house. This limits the need for the managed movement of inmates, so giving staff more time to conduct the new regime of learning initiatives.

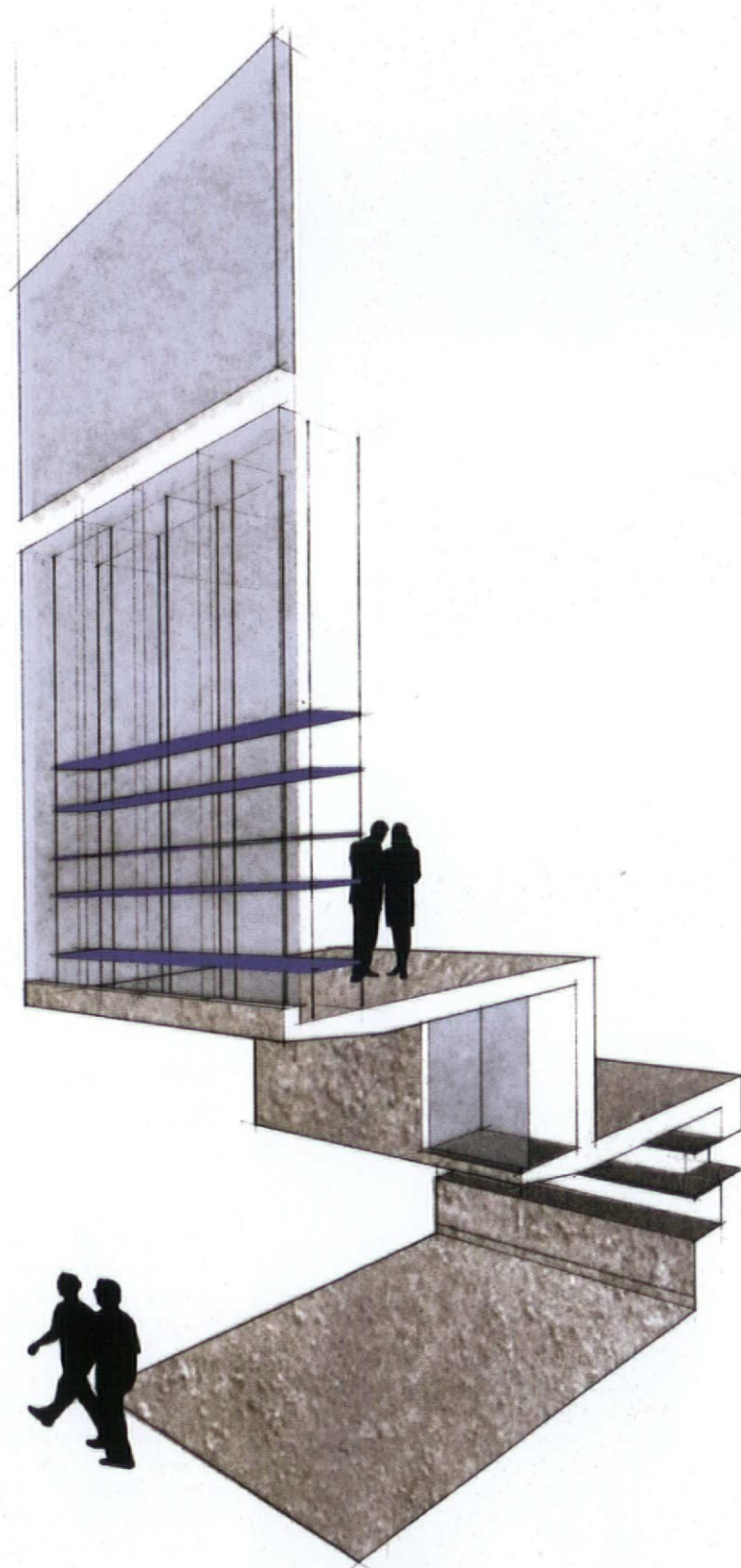


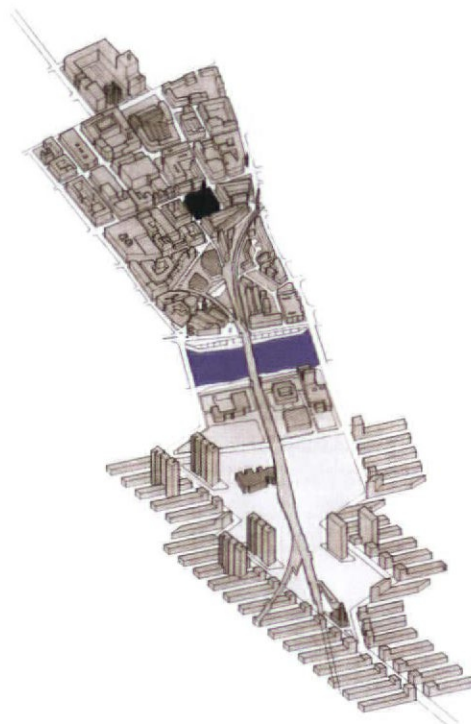
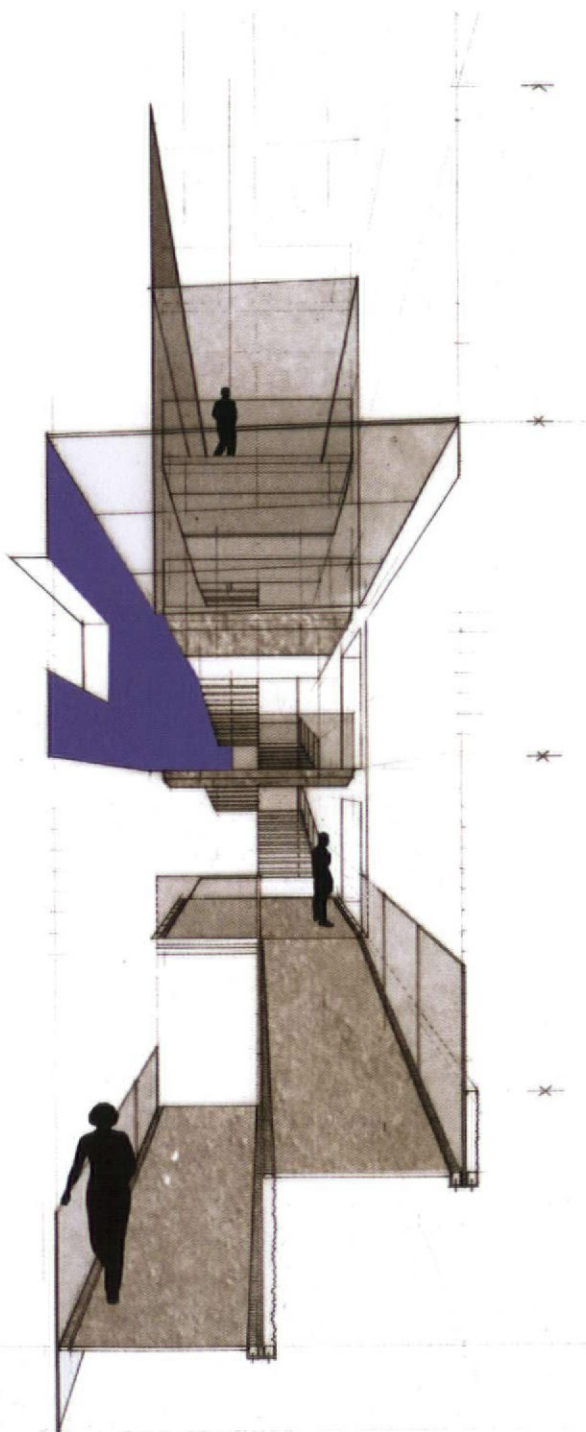






A childhood spent in large successful urban conurbations, including Liverpool, Bristol, Sheffield, Cardiff and Glasgow, nurtured Phil Coffey's interest in urban design and public buildings. He studied architecture at the Welsh School of Architecture, Cardiff, and at the Mackintosh School of Architecture, Glasgow, before joining Ian Ritchie Architects, where he worked on the Plymouth Theatre Royal Production Centre, the Spire of Dublin and the White City Project in west London. He claims that, while his understanding of architecture is forever evolving, 'my enthusiasm is buoyant and my ambition is constant; gaining commissions for public buildings and urban designs to ensure that everybody can find joy by living, visiting and moving through the city'. He recently started his own practice, Phil Coffey Architects.





*'celebratory engagement with
the public realm'*

Will Alsop

Phil Coffey's theoretical project for Glasgow combines an urban design proposal with a design for a new extension for the existing Tron Theatre. The public realm of the new theatre building is conceived as an extension of a promenade created by a new linear park. Outdoor rehearsal spaces allow members of the public to watch the actors at work. The project aims to link the much-neglected area of the Gorbals with Glasgow's vibrant cultural centre, the Merchant City.



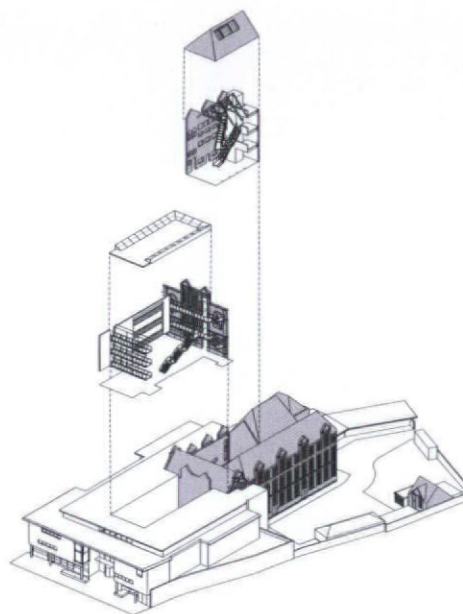


After a year working for Stephen Bayley on design exhibitions at the V&A's Boilerhouse project, Stafford Critchlow studied architecture at Newcastle University, graduating with a double first. He finished his diploma with a year at Venice University studying under Aldo Rossi. Having worked for Gaul Associates in Chicago and for Skidmore Owings & Merrill, he joined Chris Wilkinson Architects in 1992. There he worked on the practice's Jubilee Line Extension projects in Stratford, east London, and the Dyson headquarters in Malmesbury, before becoming project architect for Explore @ Bristol Millennium Science Centre. He became an associate director of Wilkinson Eyre in 2000 and subsequently led the Museum of London redevelopment, two City & Islington College buildings and the exemplar Schools for the Future secondary school design for the Department for Education and Skills, currently in development as the John Madejski City Academy in Reading.

'tackling complex education issues with maturity'

Matthew Teague

The Centre for Lifelong Learning is one of two projects for London's City and Islington College carried out under the guidance of Stafford Critchlow at Wilkinson Eyre. A radical reworking of a Victorian board school, the college has a strong new identity in the form of a new entrance and atrium, with the much-loved Victorian building at its heart. The scheme was shortlisted for the Prime Minister's Better Public Building Award in 2004.

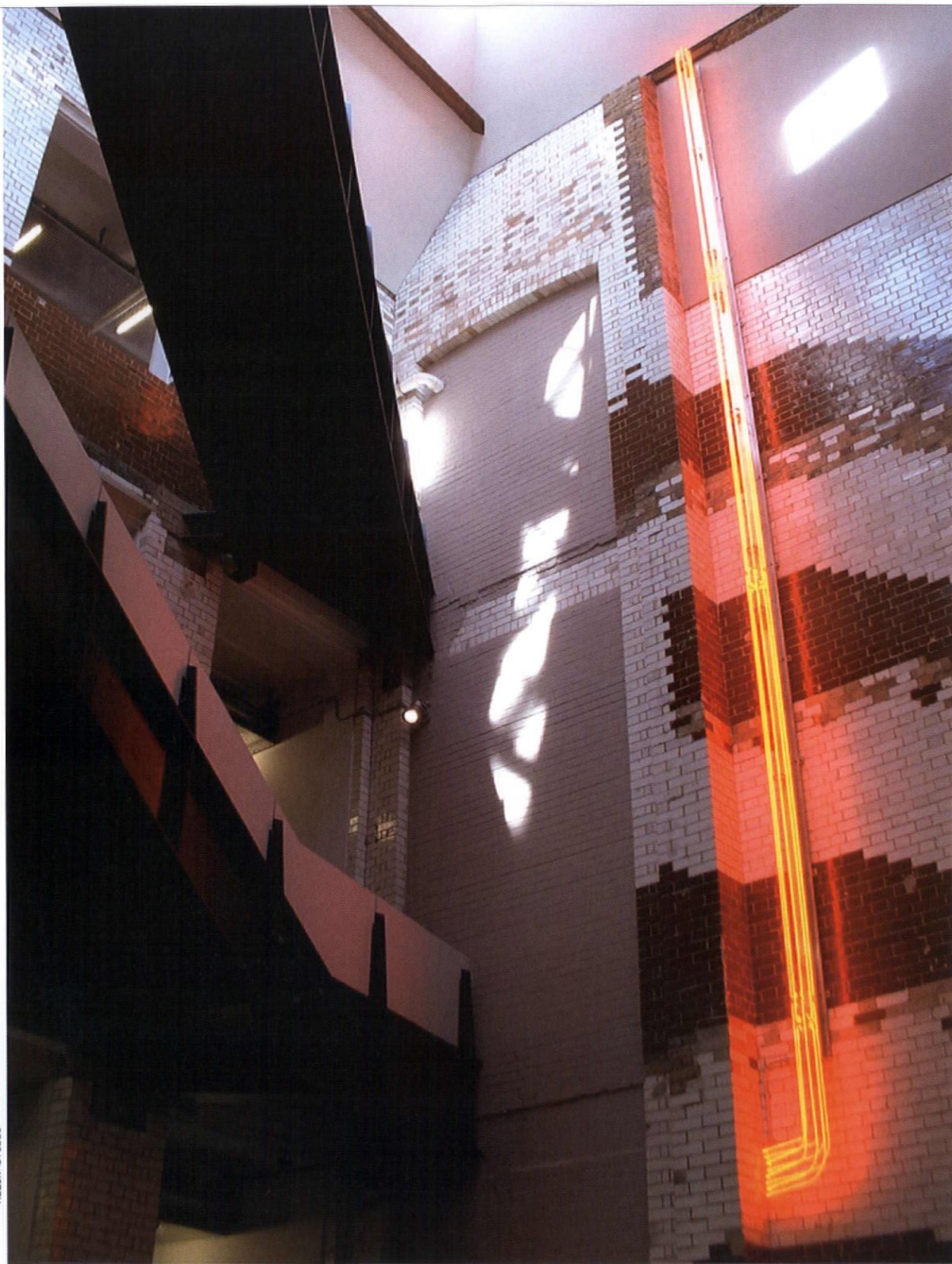


WILKINSON EYRE ARCHITECTS



JAMES BRITAIN







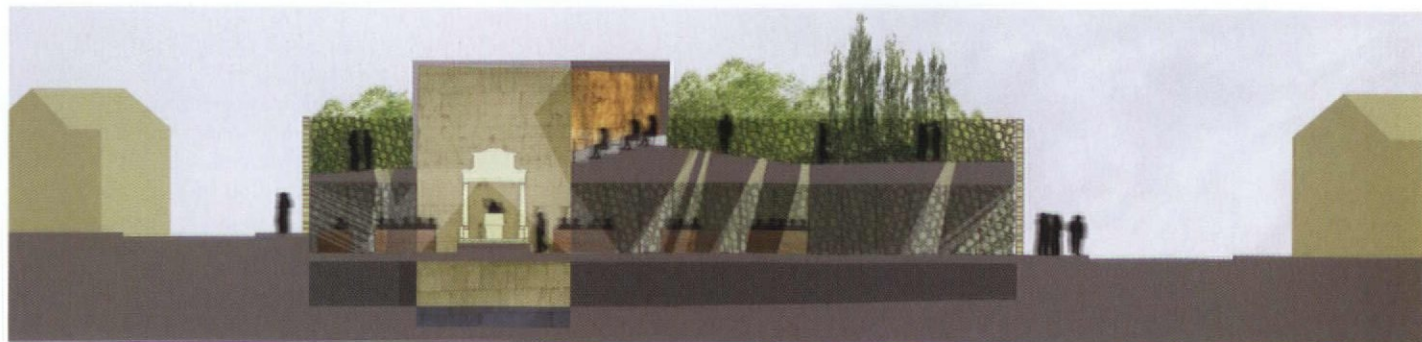
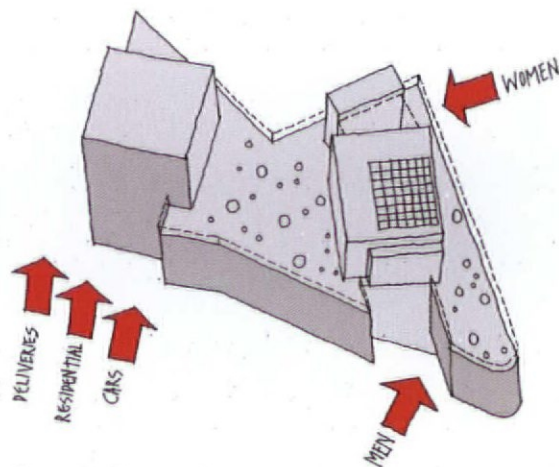


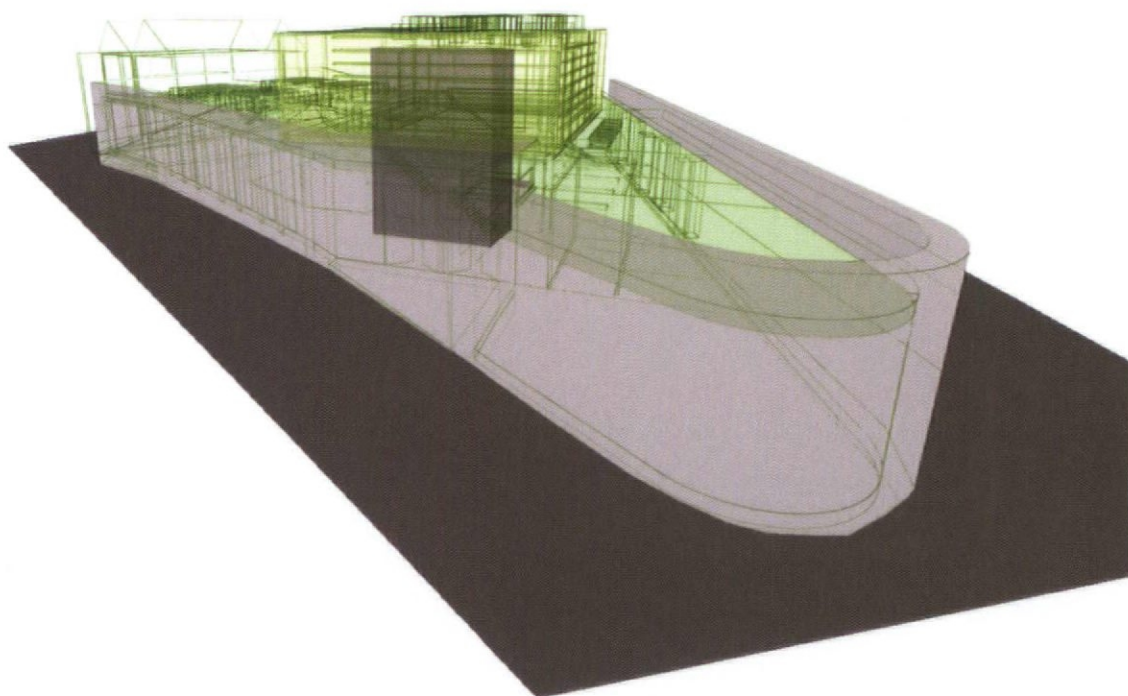
de Metz Forbes Knight (dMFK), formerly de Metz Architects (established in 1996), is a prolific, design-led, London-based commercial practice. The three partners met while studying, and worked at Moshe Safdie, Richard Rogers and Lifschutz Davidson respectively. Past projects include the education centre, staff restaurant and curators' offices at Tate Modern; Sardo, an Italian restaurant in London's Primrose Hill; and a media centre in Chiswick. dMFK was one of three practices asked to come up with a proposal for an Orthodox synagogue in Golders Green, north London. The practice's projects are informed by a rigorously clear diagram, generous-feeling spaces and a conscious expression of 'patina', whether within an existing building or in the generation of a new facade. The practice's goal is 'to create appropriate, timeless buildings that improve with age'.

'the use of pattern and texture is popular, but will have longevity. It's funny how it's radical to use decoration these days'

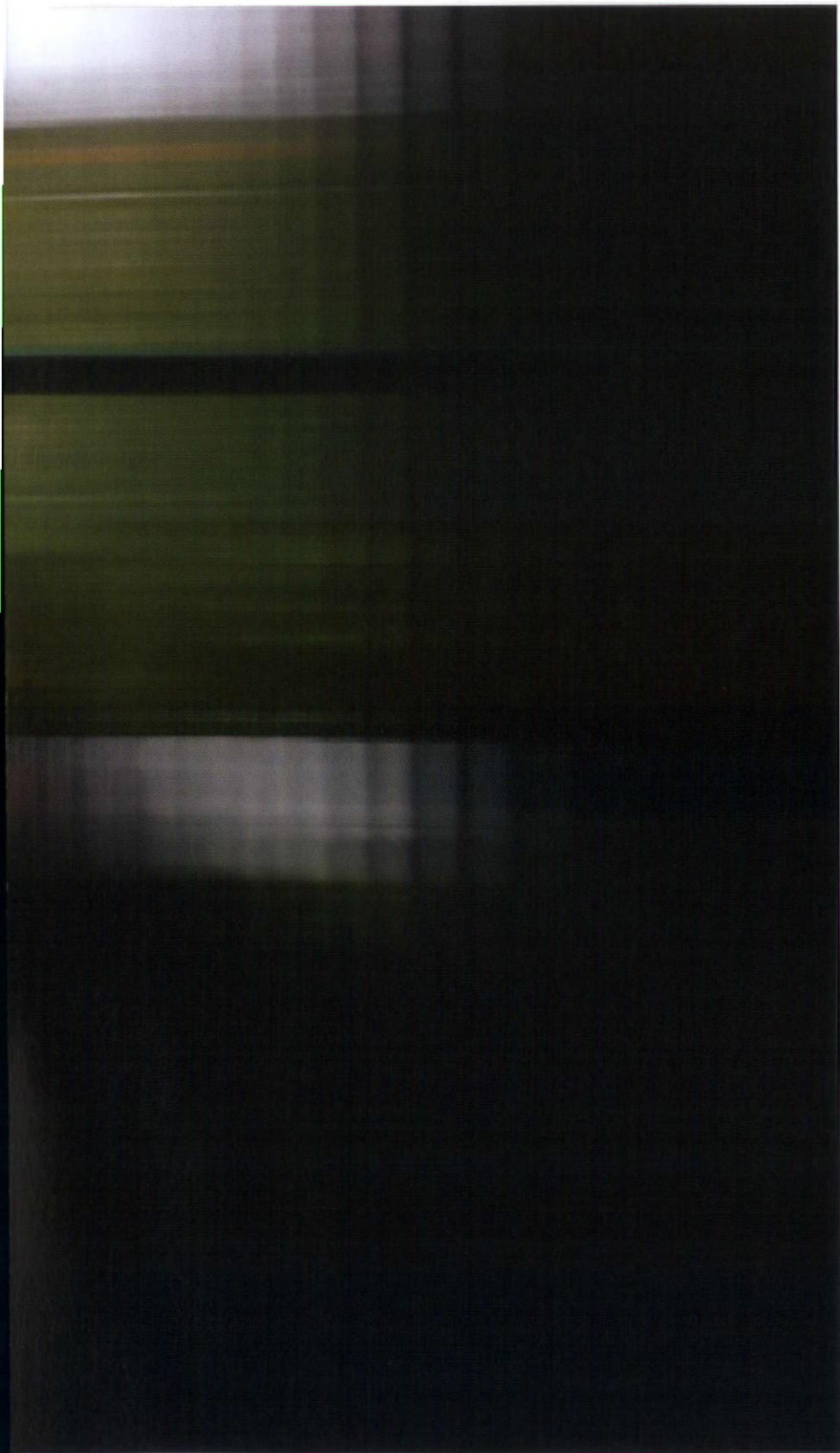
Crispin Kelly

de Metz Forbes Knight's proposal for a 350-seat synagogue in Golders Green takes the form of a top-lit plinth building with a rooftop garden for *al fresco* weddings. The filigree pattern of the enclosing wall is generated from the timber tracery in the ceiling of the old synagogue at Przedborz, Poland, which was built in the 18th century and burned by the Nazis in 1939. The synagogue will serve a community of Eastern European survivors of the Holocaust and their families.









Born in Foggia, in the south of Italy, Francesco Draisci studied architecture in Florence where he co-founded the experimental design group Zoom Ahead, whose work was selected for the Biennale of Young Artists in Lisbon 1994. He spent four years with the Richard Rogers Partnership, working on a variety of projects, including the Skylight building in Frankfurt, the Millennium Dome in Greenwich and Chiswick Park. He was design and art director for the London Designersblock at the Jam Factory in September 2001 and worked with Ron Arad Associates on the acclaimed Selfridges Christmas windows in the same year. Draisci currently works as an architect and installation artist. He recently exhibited at the V&A Museum in London and the National Glass Centre in Sunderland, and collaborated with Wilkinson Eyre on a project for the 9th Venice Architecture Biennale.





'he has a real talent and is waiting for the right opportunities to reveal his full potential'

Chris Wilkinson

Francesco Draisci's competition entry for a 'dream shelter' aims to provide homeless people with a warm place to stay. Hot air from the exhausts of underground ventilation systems is drawn into a large sack and used to heat a core room containing sleeping bunks. The structure is a standard scaffolding system. Cardboard tubes act as inlet and outlet ducts and the bubble is made from lightweight polyurethane foil.





Established in 1998, DSDHA is headed by founding partners Deborah Saunt and David Hills, along with Claire McDonald, who became the practice's third director in 2004. DSDHA's portfolio includes 12 school and university buildings. The current workload extends from the redesign of Parliament Square, in collaboration with Foster and Partners, to a £27 million new education campus in Surrey and a private residence in Kensington Palace Gardens. The practice has won three RIBA awards and a British Construction Industry Award, as well as many design competitions, including the CABE/ IPPR Designs on Democracy Competition; the Peabody Trust low-cost housing and artists' studios in Silvertown; the Channel 4 Castleford Project; and the Department for Education and Skills' Neighbourhood Nurseries Competition for Hoyle Early Years Centre in Bury. Extensive teaching and research informs all of its work.



PHOTOGRAPHS BY HÉLÈNE BINET



*'spaces that work at both
child and adult scale'*

Isabel Allen

The John Perry Nursery in Dagenham by DSDHA takes inspiration from protected garden environments such as the Barbara Hepworth studio and garden in St Ives, Cornwall. Conceived as a 'studio for children', the building forms the fourth wall of an existing courtyard and has both outdoor and indoor teaching areas. Polycarbonate walls contribute to the studio feel.





Martin Ebert studied at Stuttgart University and practised in Germany before obtaining a master's degree from the Institute of Design in Chicago in 1998. During the summers of 1997 and 1998 he worked on design projects for several large corporations in Chicago and Hong Kong. In 1999 he returned to Europe and joined David Chipperfield Architects, and was made associate director the following year. Ebert now leads a team of up to 15 architects, with a workload ranging from private residential schemes to large-scale public projects. His main role is to develop a project's design in close collaboration with Chipperfield, the client and the design team. Key projects include the Ernsting Service Centre in Coesfeld-Lette, Germany – which won an RIBA award and was shortlisted for the Stirling Prize – the Public Library in Des Moines, Iowa, and the headquarters for BBC Scotland in Glasgow.



PHOTOGRAPHS BY CHRISTIAN RICHTERS



*'slick, low-key and
beautifully executed'*

Matthew Teague

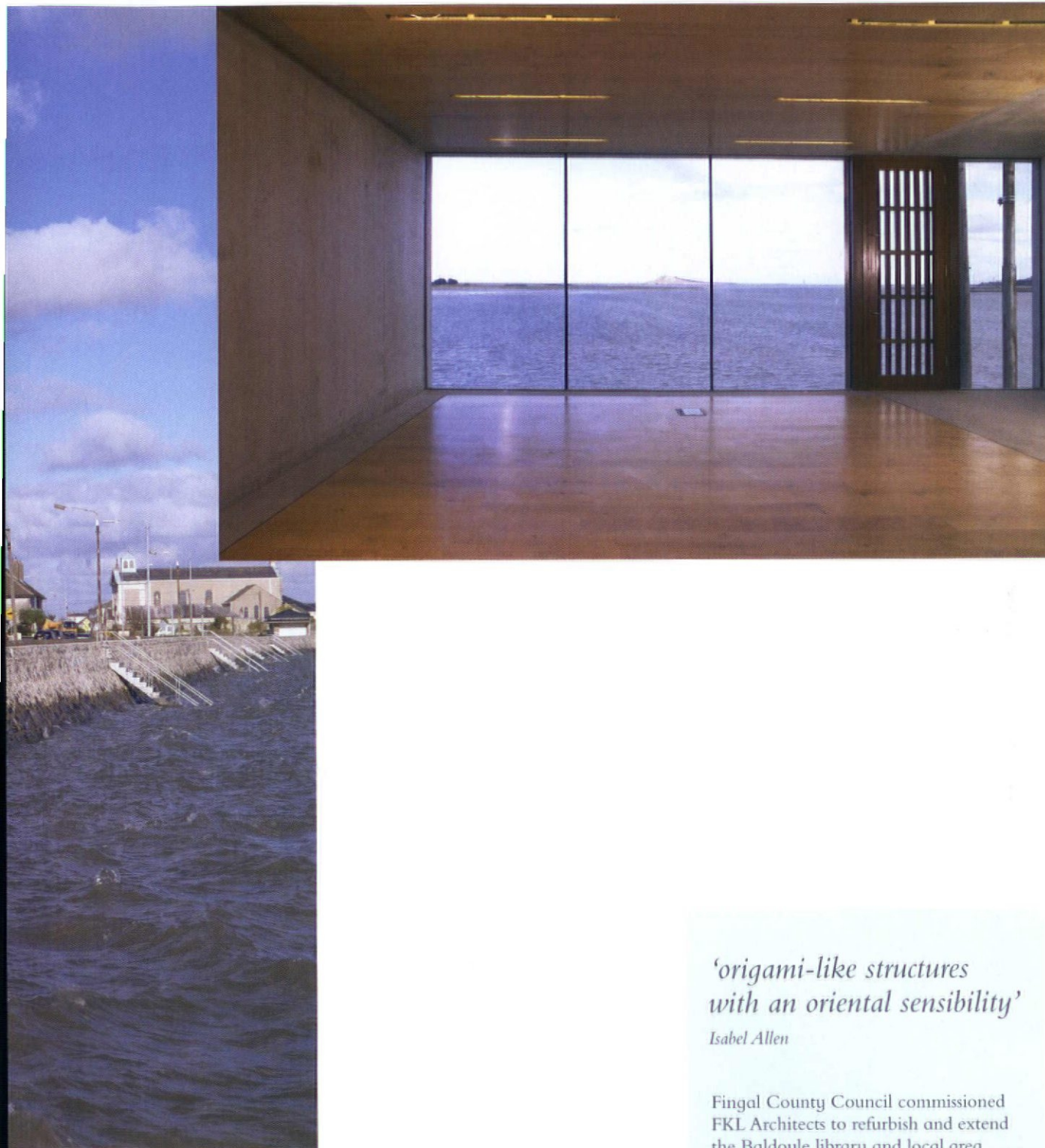
The design and development of the Ernsting Service Centre at Coesfeld-Lette, Germany, was overseen by Martin Ebert of David Chipperfield Architects. The open-plan office space has large windows overlooking a landscape designed by Peter Wirtz. The buildings are slightly raised from the ground to give a sensation of floating. The plan is based around a series of gardens, courtyards and a central atrium. A colonnade connects this new building with existing facilities.





Michelle Fagan trained at the Dublin Institute of Technology. She worked for OM Ungers in Frankfurt and Arge Hoger Hare in Berlin, before returning to Dublin, where she worked for Ahrends Burton and Koralek. In 1998 she founded FKL Architects with Paul Kelly and Gary Lysaght. She has taught at both the Dublin Institute of Technology and University College Dublin and was an assessor for the 2000 Royal Institute of the Architects of Ireland Travelling Scholarship. FKL Architects has won numerous awards.





*'origami-like structures
with an oriental sensibility'*

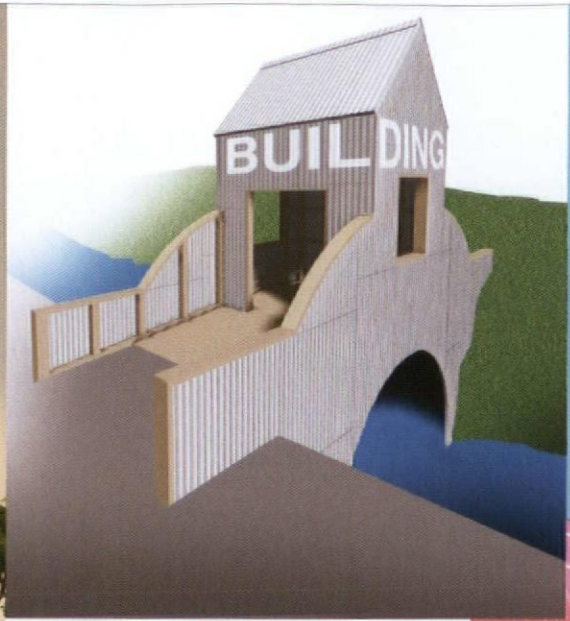
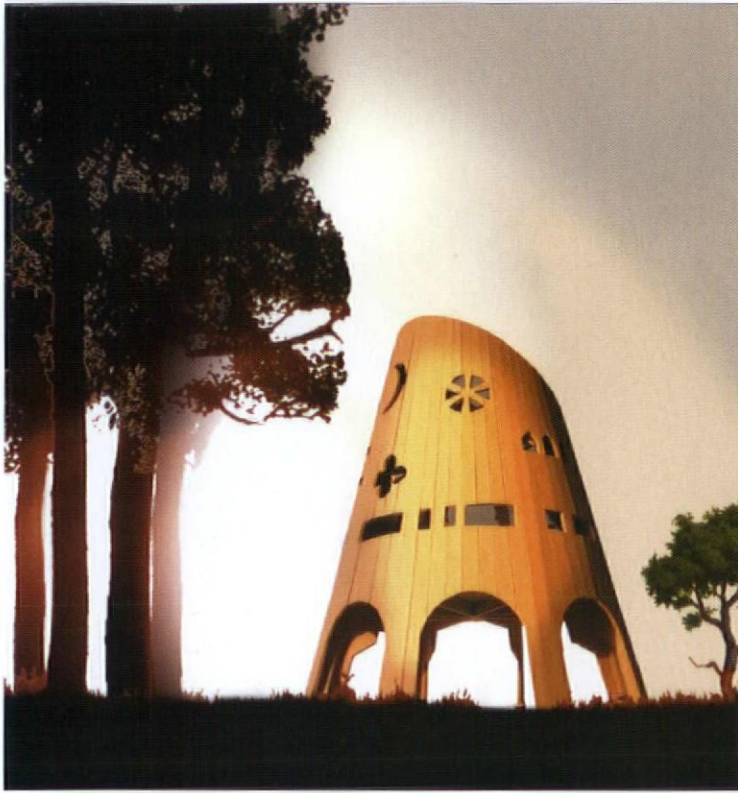
Isabel Allen

Fingal County Council commissioned FKL Architects to refurbish and extend the Baldoyle library and local area office. The new accommodation takes the form of a stone-clad, timber-lined, folded concrete tube that winds around the existing building. The sublime ocean views form the backdrop to the large first-floor meeting room.





Fat is a London-based practice run by Sean Griffiths, Charles Holland and Sam Jacob. Established in 1995, its early interior and art projects earned Fat an international reputation for innovative architectural thinking. Larger-scale projects have given the office an opportunity to develop these ideas. The Blue House in east London has been described as 'the most memorable new house in London since the 1980s'. Current projects include a park and community centre in Hoogvliet, an office building in Amersfoort and an art school in Boxtel, all in the Netherlands, as well as a social housing scheme in Manchester. Fat's directors contribute extensively to architectural debate. They have taught and lectured at universities in the UK, Europe and the US, and have written for numerous publications. Fat is committed to making architecture that engages with its social context. By connecting architecture to wider culture, the practice seeks to make architecture that is progressive, radical and, most of all, liked.





'we must never ignore the mavericks'

Kevin McCloud

Fat's design for Heerlijkheid Hoogvliet, a recreation park on the northern outskirts of a suburb of Rotterdam, was informed by extensive consultations with local residents. The scheme includes a central building called The Villa for events ranging from weddings to Antillean dance parties. The park will have a swimming lake, sports facilities, barbecue spots, hobby huts, an arboretum and a pet cemetery.





Rob Gregory joined Feilden Clegg Architects after graduating from the University of Bath in 1996 with first-class honours. In 1998 he moved to Michael Hopkins and Partners, where he spent three years working on Manchester City Art Gallery. Toward the end of this period, Gregory's master's thesis, *Liberation: the Spirit of the Festival of Britain*, was published in the *Architectural Review*, leading him to pursue work as a freelance journalist, writing technical and building-study features for a range of publications. As his writing career became more time-consuming, he took a part-time position at Allies and Morrison, where he spent two years working on the refurbishment strategy for the Royal Festival Hall. In April 2003 he was offered the position of assistant editor of the *Architectural Review* – where he is still employed. He is the founder and proprietor of Becket Hall Studios in Bristol, trustee of The Architecture Centre, also in Bristol, and for three years has been a visiting design and dissertation tutor at the University of Bath. He has also been a visiting critic and lecturer at University College London and at Arkitekttskolen Aarhus, Denmark.





'lives, writes and breathes his architecture'

Will Alsop

Rob Gregory acted as client, contractor and architect on the refurbishment of Becket Hall in Bristol. The project is part of an ongoing crusade to revive historic buildings by campaigning and writing, as well as by direct action. The hall is set in a medieval courtyard among a group of old buildings, including a church and 15th-century merchants' houses. Long-term development plans are still in negotiation with the owners of the medieval houses and the Churches Conservation Trust, but this preliminary project is intended to kick-start development of the site. Becket Hall is now home to a thriving community of designers.





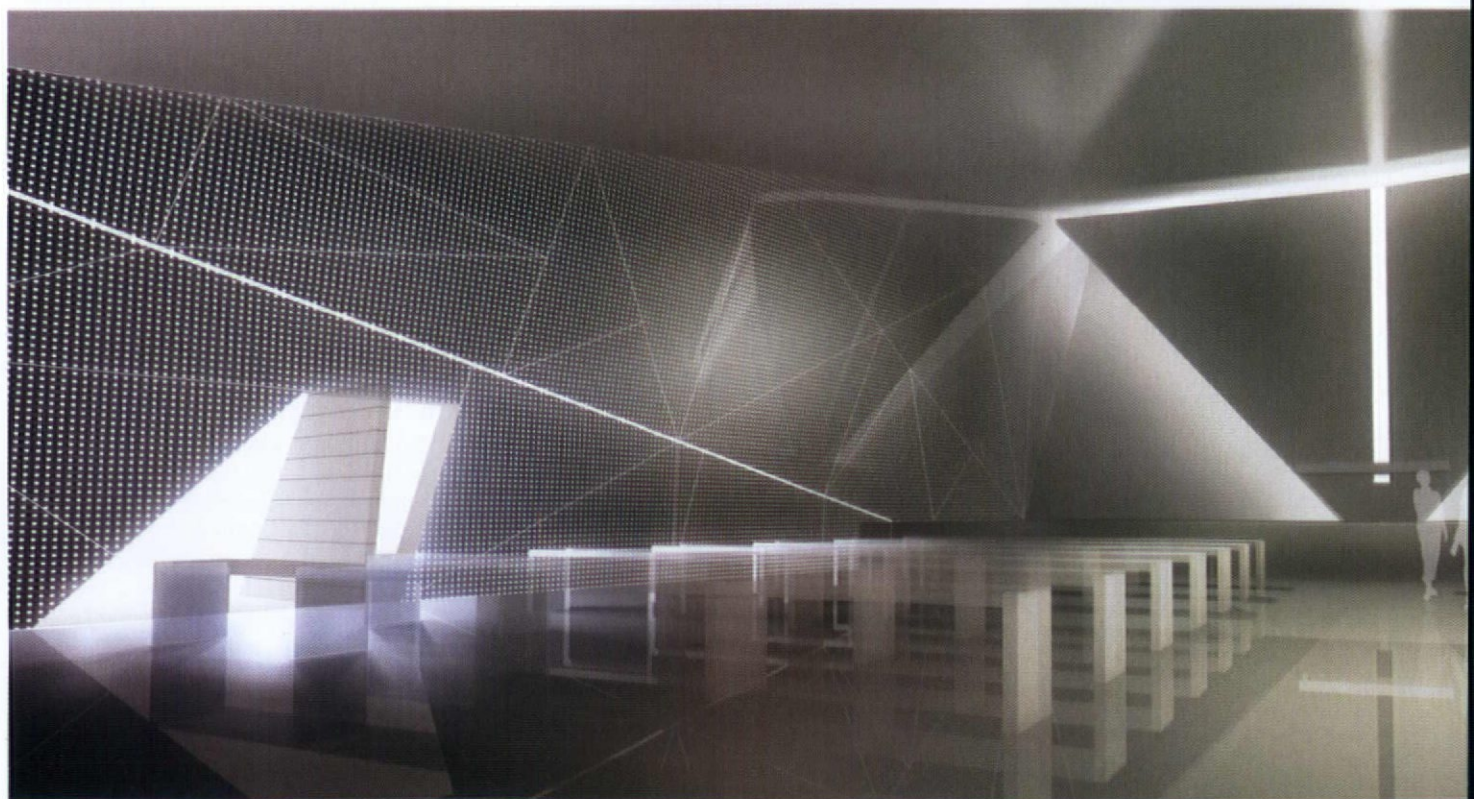


Julian and Cari-Jane Hakes began their working collaboration having won their first commission in 1995, both aged 22. They set up their first design studio in a spare student room and fielded clients and phonecalls from a payphone in the corridor. In their final term at Cambridge University they won an open international RIBA design competition for 150 sustainable urban homes, prompting them to set up in architectural practice in 2000. Their first completed project, the Wycoller Visitor Centre, Lancashire, was won through an open RIBA competition in 2001 and received an RIBA award in 2002. Recent competition wins include Mobius Bridge in Bristol, the Bridge of Hope in Liverpool and a new 350-seat chapel and auditorium in London. Hakes Associates collaborates with a number of leading engineering practices and is currently working on commissions for two 300m pedestrian and cycle bridges along the Charles River in Boston in the US, and two 500m highway bridges in Al Khiran in Kuwait. They have both taught and lectured at Cambridge University for five years and are visiting critics for a number of London schools of architecture.

'poetic radicalism'

Will Alsop

Hakes Associates' competition-winning design for a £1.6 million chapel for the London School of Theology comprises a 350-seat chapel, entrance building and link block. Daylight passes through long triangular openings in the facade in order to create a soft, diffused, reflective light within the chapel. A long T-shaped slot captures the light and casts the outline of a cross across the steeply sloping ceiling.

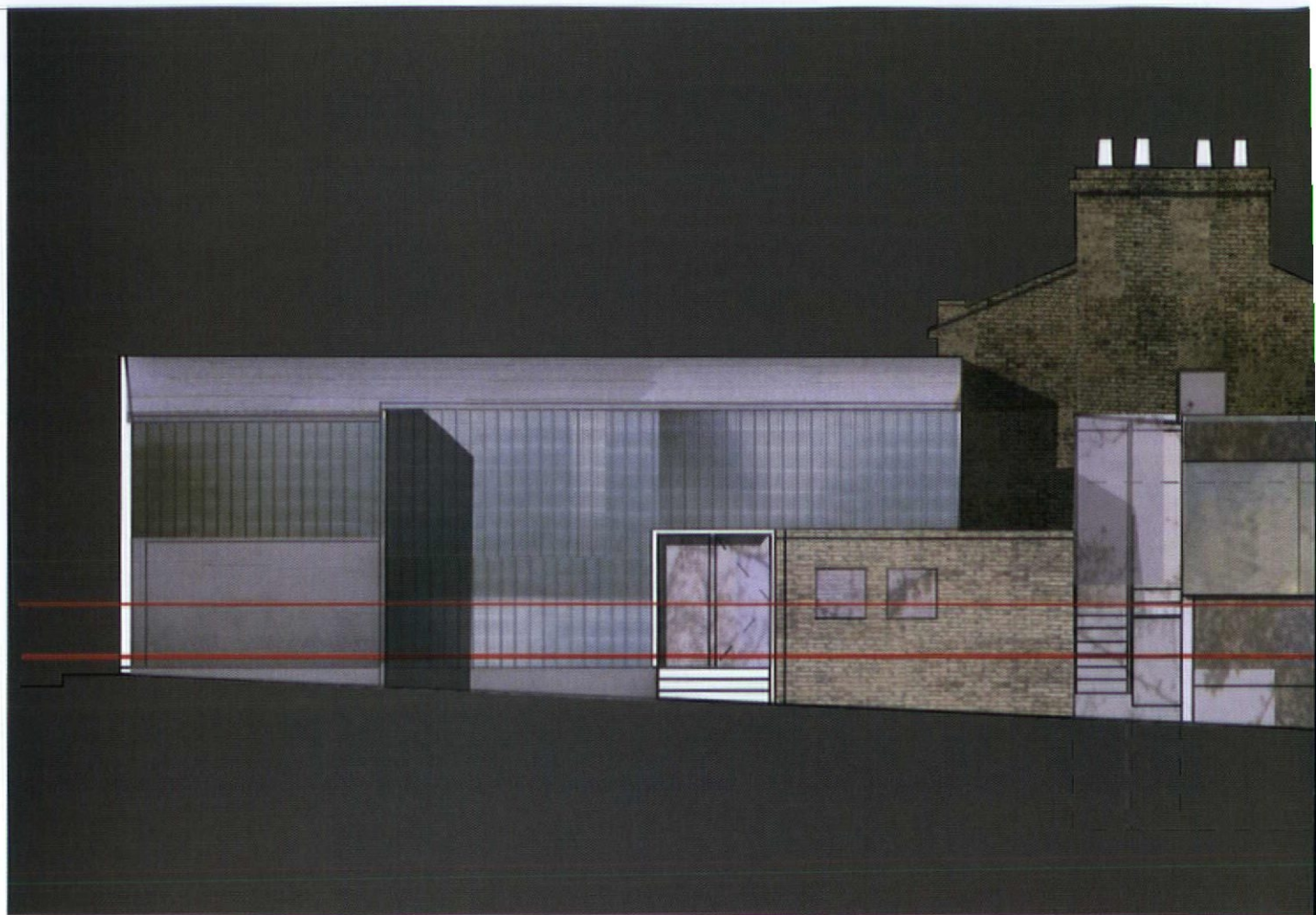


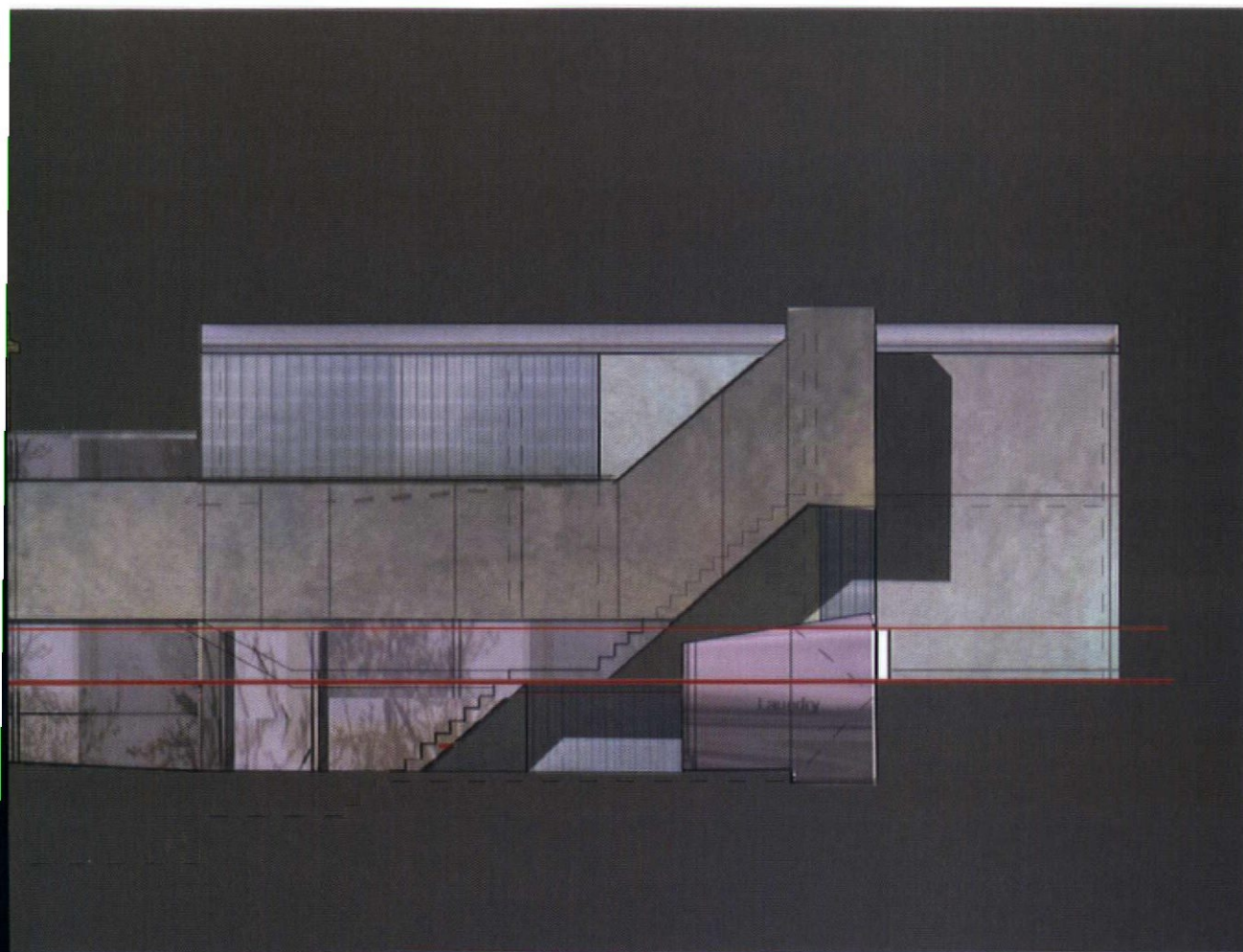






Tom Holbrook claims to have fallen into an architectural career 'by a mixture of coincidence and moments where I have been lucky enough to be inspired by others'. He started his working life in the local theatre, acting as a flyman by night and a scenic carpenter by day, and went on to freelance as a prop-maker for various film productions. His decision to join the interior design course at Kingston Polytechnic was prompted by the realisation that all key decisions were taken by the art department, invariably peopled by graduates of the London art schools. He then joined the diploma course at Cambridge University. Two years after graduating, Holbrook was invited back to the school as head of the first year, and he has taught there ever since. For the past four years he has run a diploma unit, working on the relationship between architecture and the scale of infrastructure and landscape. He established 5th Studio with Oliver Smith in 1997. He says: 'I have been fortunate not to have had to work for anyone else in a serious way, but rather to have the relative freedom created by teaching and then forming a practice of my own.'





'sensitive and highly accomplished'

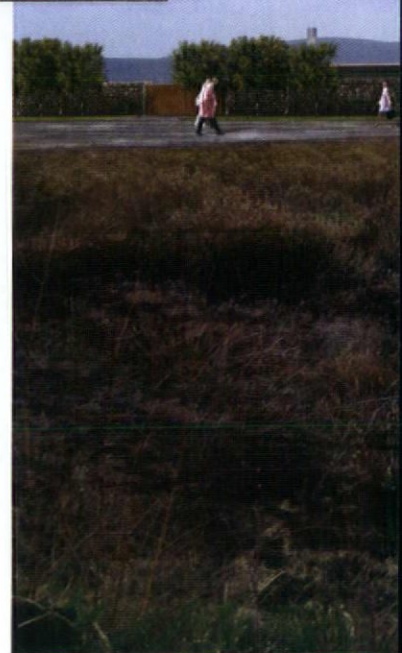
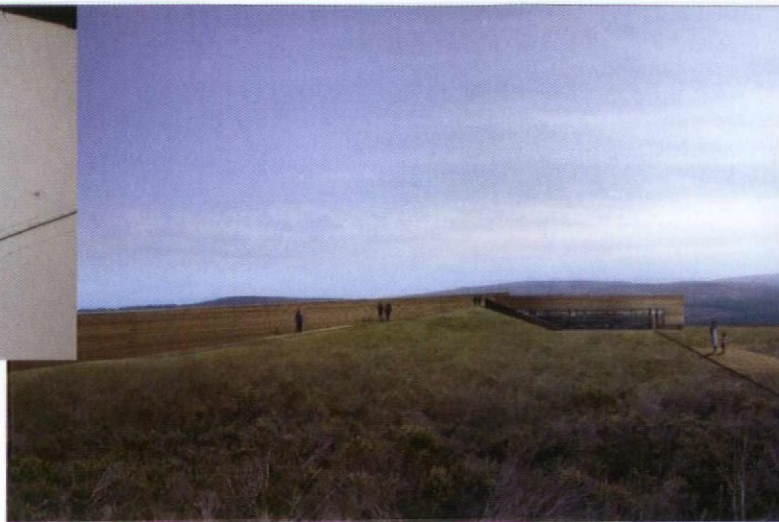
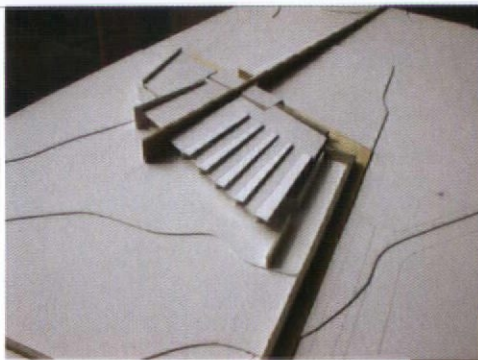
Gwyn Miles

St John's College, Cambridge, has commissioned 5th Studio to design a graduate hostel. Working with two listed Georgian houses, a former joinery workshop and an existing garden, the practice has created 15 study bedrooms in a dense courtyard arrangement. A new in-situ concrete block will accommodate many of the students, while visiting scholars will stay in the original house. The new block will be lined in ply, and the rough-timber workshop will be lined with fine timber joinery. The scheme has received listed building and planning consent and work will start on site shortly.





Gareth Hoskins set up GHA, now Gareth Hoskins Architects, in 1998 after six years as an associate at Penoyre & Prasad in London. The Glasgow-based practice now employs more than 20 staff. Its key buildings include the Charles Rennie Mackintosh Interpretation Centre at The Lighthouse in Glasgow, Hutchesons' Hall (the headquarters for the National Trust for Scotland), also in Glasgow, and the Durham Light Infantry Museum & Art Centre. The practice has won a number of high-profile competitions, including the V&A and RIBA Architecture Gallery in London, the masterplan for the A-listed Royal Museum in Edinburgh, and the visitor and interpretation centre for the National Trust for Scotland at Culloden battlefield. Community-based projects include the Families' Reception Centre in Edinburgh and the £6 million Easterhouse Arts Factory on the outskirts of Glasgow, which was commended by the Scottish Arts Council as a model of accessibility and is due to be home to the National Theatre of Scotland. The practice has won a competition to design a hospice for terminally ill children, which will be built in the sensitive environment of Loch Lomond National Park.



'work that is genuinely world-class'

Isabel Allen

Gareth Hoskins Architects' design for the new Culloden Battlefield Museum building is part of a strategy for a 65ha site that includes transport, arrival and visitor facilities. The design incorporates long brick walls that blend into the landscape, and the centre has a roof redolent of a flat fan, with the outer corners of each section tilting up sharply, almost like the edge of a tam-o'-shanter hat.







Martin Knight was born in Brussels and grew up mainly in Buckinghamshire. He left school with 'not quite three A-levels' and spent a year working on construction sites before studying architecture at Manchester Polytechnic and the Polytechnic of Central London. He worked for Michael Hopkins and Partners before joining Wilkinson Eyre Architects in 1997 as project architect on the Stirling Prize-winning Gateshead Millennium Bridge. He was subsequently responsible for two other extraordinary bridges, the Bridge of Aspiration for the Royal Ballet School and the 197m-long, 35m-tall Pier 6 Airbridge for BAA. In addition to bridge design, Knight is responsible for building projects including the National Waterfront Museum, Swansea, due to open later this year, and the Paragon Transport Interchange in Hull. Currently, he is the associate director leading teams designing the new museum for the Mary Rose in Portsmouth and a 170-unit residential development within the listed gas-holder structures at King's Cross.

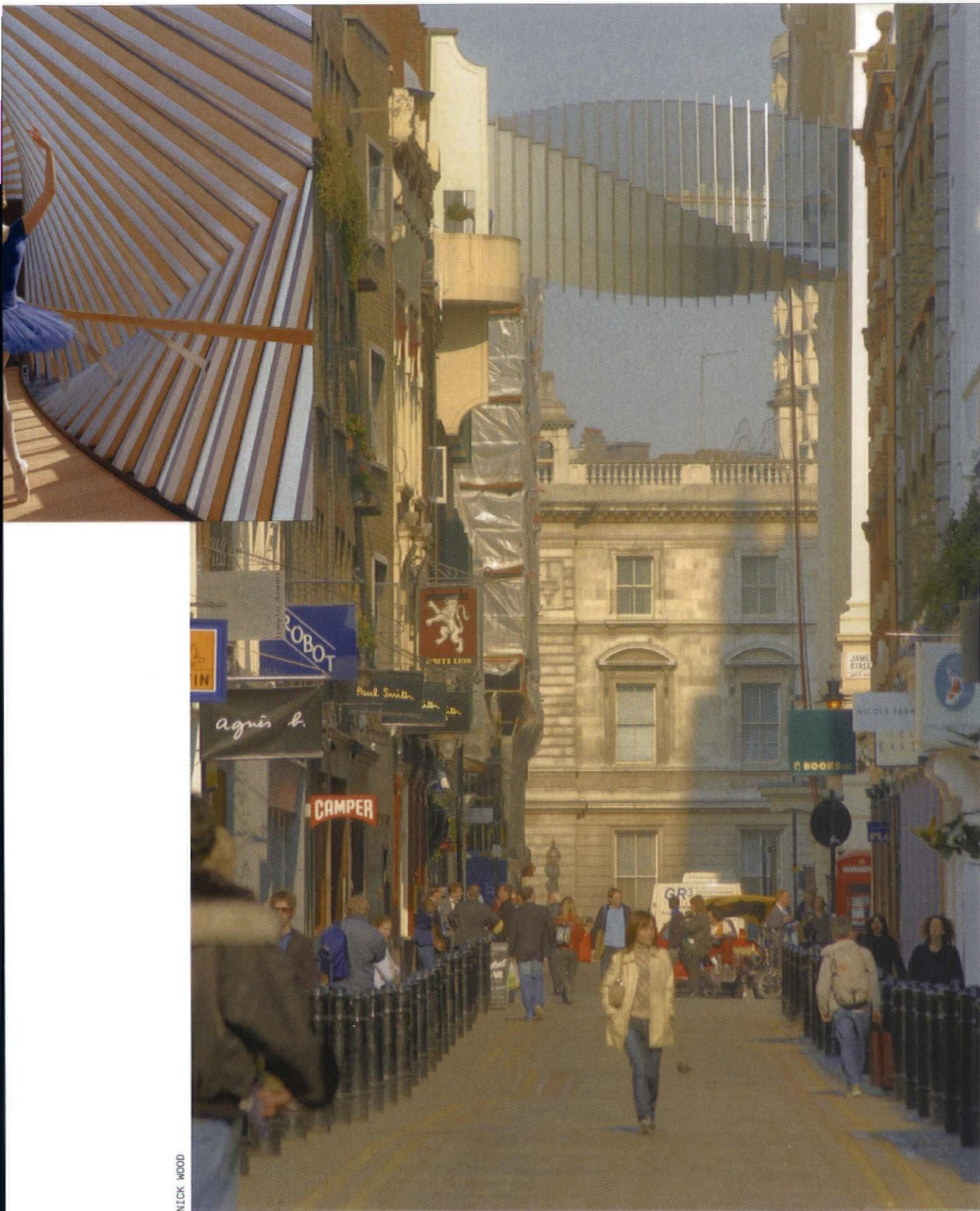


PETER COOK/VIEW

*'the work is resolved with great
delicacy and eloquence'*

Kevin McCloud

The Bridge of Aspiration, executed by Martin Knight of Wilkinson Eyre, links the Royal Opera House to the Royal Ballet School. The structure slopes and is skewed laterally to compensate for the openings in the two buildings not coinciding. The timber, aluminium and glass concertina cladding takes a quarter turn over its length and is supported on an aluminium spine beam.



NICK WOOD





Anna Liu runs Tonkin Liu with Mike Tonkin. The practice approaches each new project as a blank canvas and seeks solutions that are specific to person, place and time. Its portfolio includes a range of private projects, complemented by competition work at the civic scale. Completed projects in Europe and East Asia have been published around the world and received a number of awards. The two partners combine design with research and teaching. The book *Asking, Looking, Playing, Making*, published by Black Dog in 1999, sets out their design approach, which is based on storytelling, space, time and change.





*'highly evocative work
rooted in the creation
of sensual experience'*

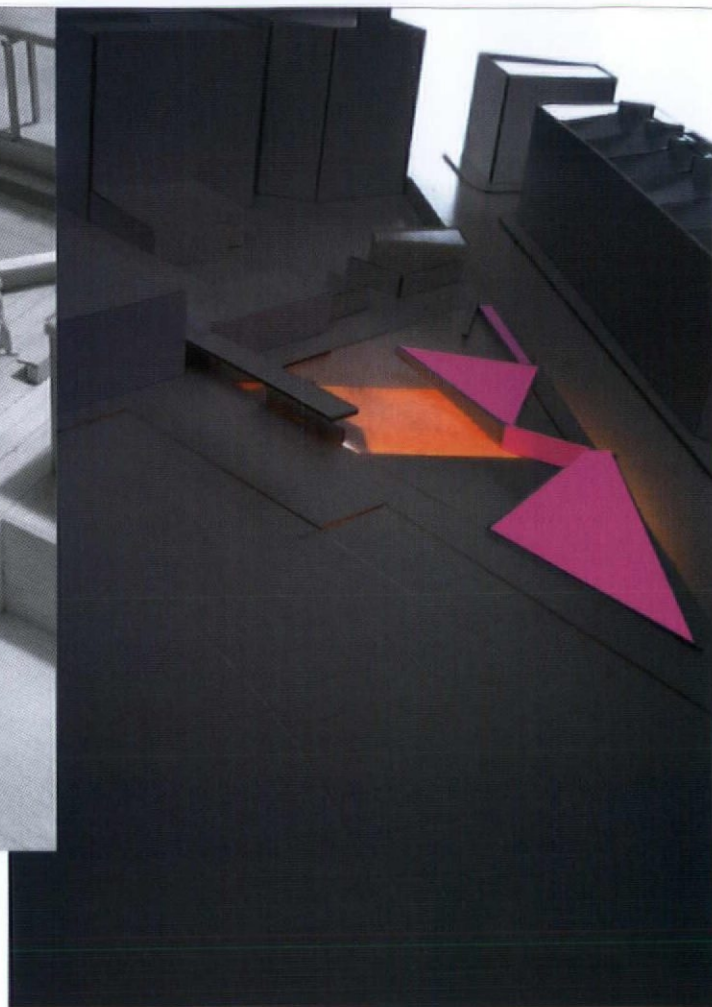
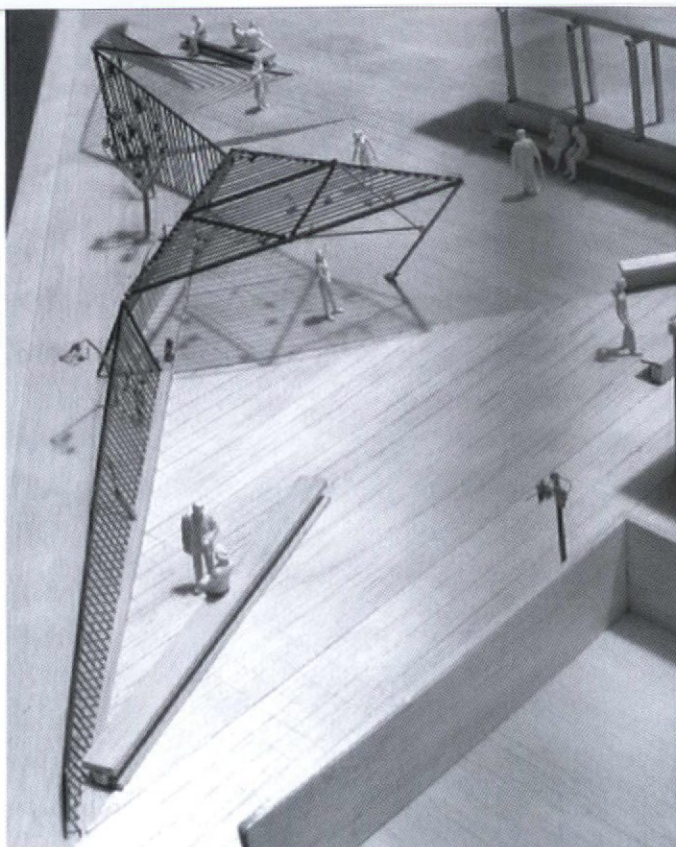
Isabel Allen

Tonkin Liu's design for a 'singing, ringing tree' for the countryside outside Burnley is composed of 1,000 wind-powered flutes. The 'tree' produces notes and chords that vary according to the intensity and direction of the wind. At sundown, the tree's song reaches across the heathland to the distant city.





The son of an Irish builder, Patrick Lynch was born in Henley-on-Thames and studied at Liverpool and Cambridge universities, spending a semester at l'Ecole d'Architecture de Lyon. He worked in Germany for two years before returning to London to start Lynch Architects in 1997. Between 1997 and 2003 he taught at Kingston University and was a unit master at the Architectural Association from 2001-3. He continues to contribute to academic conferences and publications and is currently writing a study of the London terrace, which explores the public character of the 18th-century town house. Lynch Architects is based in Hoxton, east London, and comprises Patrick, his wife Claudia Lynch and their associate, Jacques Dahan. They are currently completing several private houses as well as public art commissions and an art gallery.



'a triumphant resuscitation of forgotten space'

Isabel Allen

Lynch Architects has been commissioned to develop a triangular urban public site near a supermarket in Balham, south London. The plans involve paving the area with light-grey concrete paving and constructing several triangulated, open canopies. These are black-painted steel structures, which are intended to have an association with standard London terrace railings and which act both as a background for public performances and a framework for climbing plants. The project is due to open in July 2005.







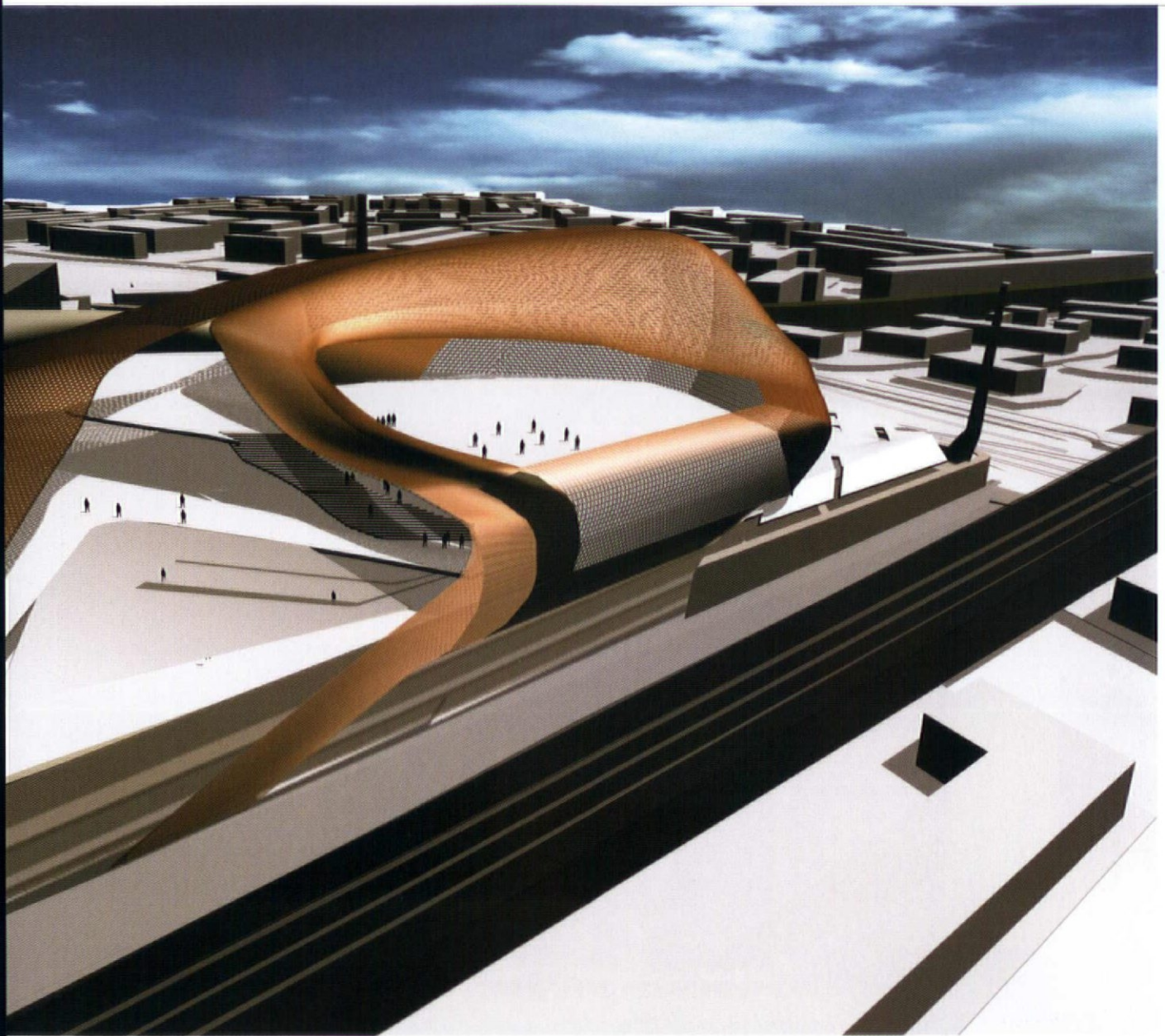
London and Barcelona-based practice Mangera Yvars Architects (MYAA) was established by Ali Mangera and Ada Yvars Bravo in 2001. Mangera studied structural and environmental engineering at the University of Leeds and the University of Pennsylvania State in the US, before studying architecture at the Architectural Association and the University of North London. He has worked at SOM in Chicago and spent several years at Zaha Hadid Architects, where he was principal architect for the Centre for Contemporary Arts in Rome. Bravo studied architecture at ETSAB in Barcelona and has worked at Carlos Ferrater and José Luis Mateo in Barcelona and for Florian Beigel's Architecture Research Unit, Pierre D'Avoine and David Chipperfield Architects in London. She was project architect for Chipperfield's Macla office building in Barcelona. MYAA's workload includes a mosque and Islamic centre in London's West Ham, an eco-scheme in Bow and various housing schemes in Barcelona and London.



'a versatile approach producing diverse sculptures. The organic shapes have a sense of permanence and strength'

Crispin Kelly

Mangera Yvars Architects' design for a mosque and Islamic centre in London's West Ham eschews traditional Islamic building forms in favour of biomorphic shapes. The complex can incorporate temporary inflatable structures, which refer to the tented structures used by Islamic nomads and will be used for peak festival periods. The structure is formed by overlapping ribs in an arrangement based on traditional Islamic geometric patterns. The project will incorporate photovoltaics, wind-turbine minarets and tidal power.







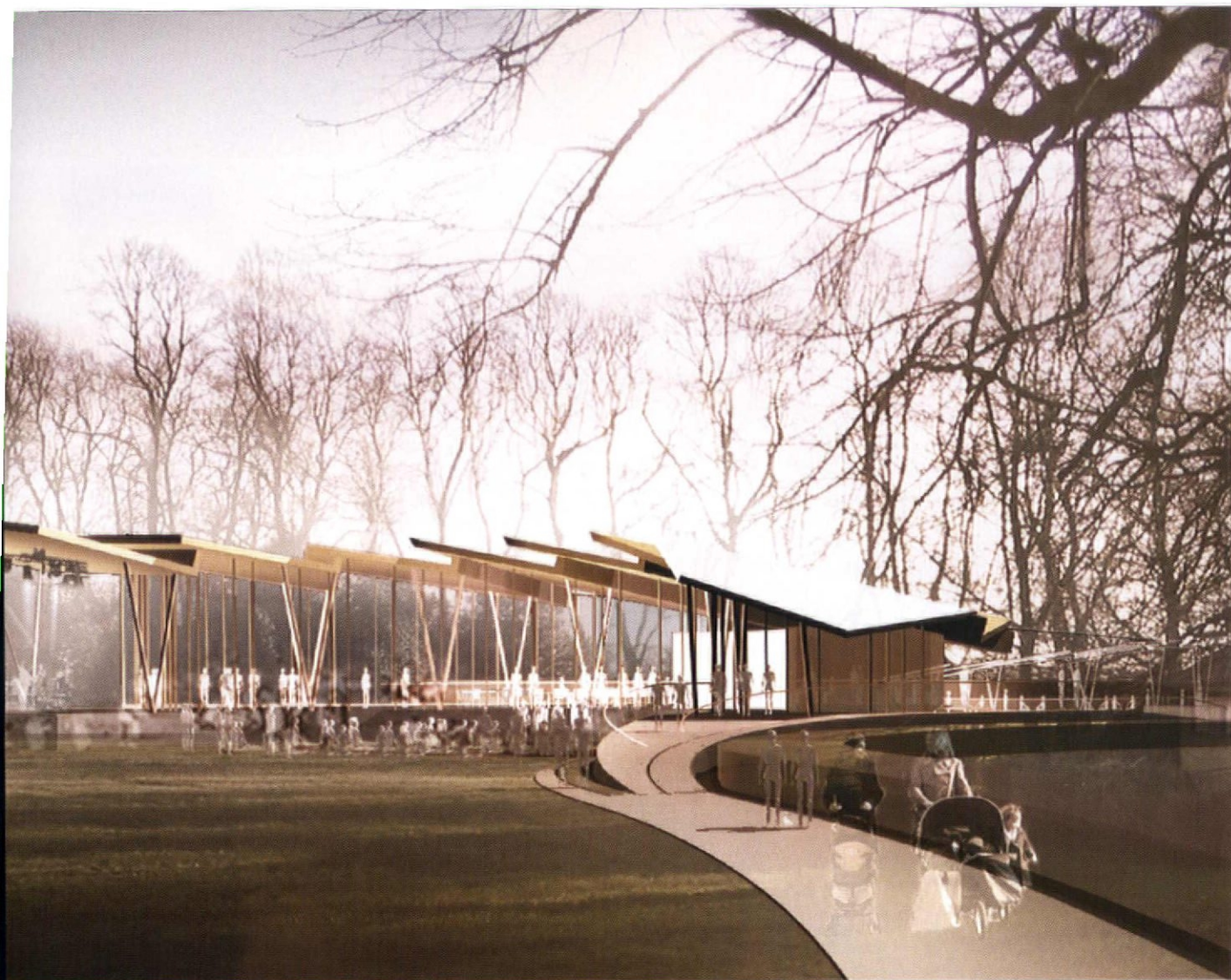
Ian McChesney graduated from the Royal College of Art before joining John McAslan + Partners, where he later became an associate. This position provided significant experience working on projects such as the redevelopment of the Royal Academy of Music and new offices for international art and architecture publisher Thames & Hudson. He went on to found his own practice, Ian McChesney Architects, in 2000. It soon made its mark, winning an international open competition to design a series of wind shelters for Blackpool's South Shore promenade. The practice has recently won competitions to design a bandstand for the new Walkergate development in Durham and a pavilion for Avenham Park in Preston. It is currently engaged on a project to create a day nursery and community building in south London.



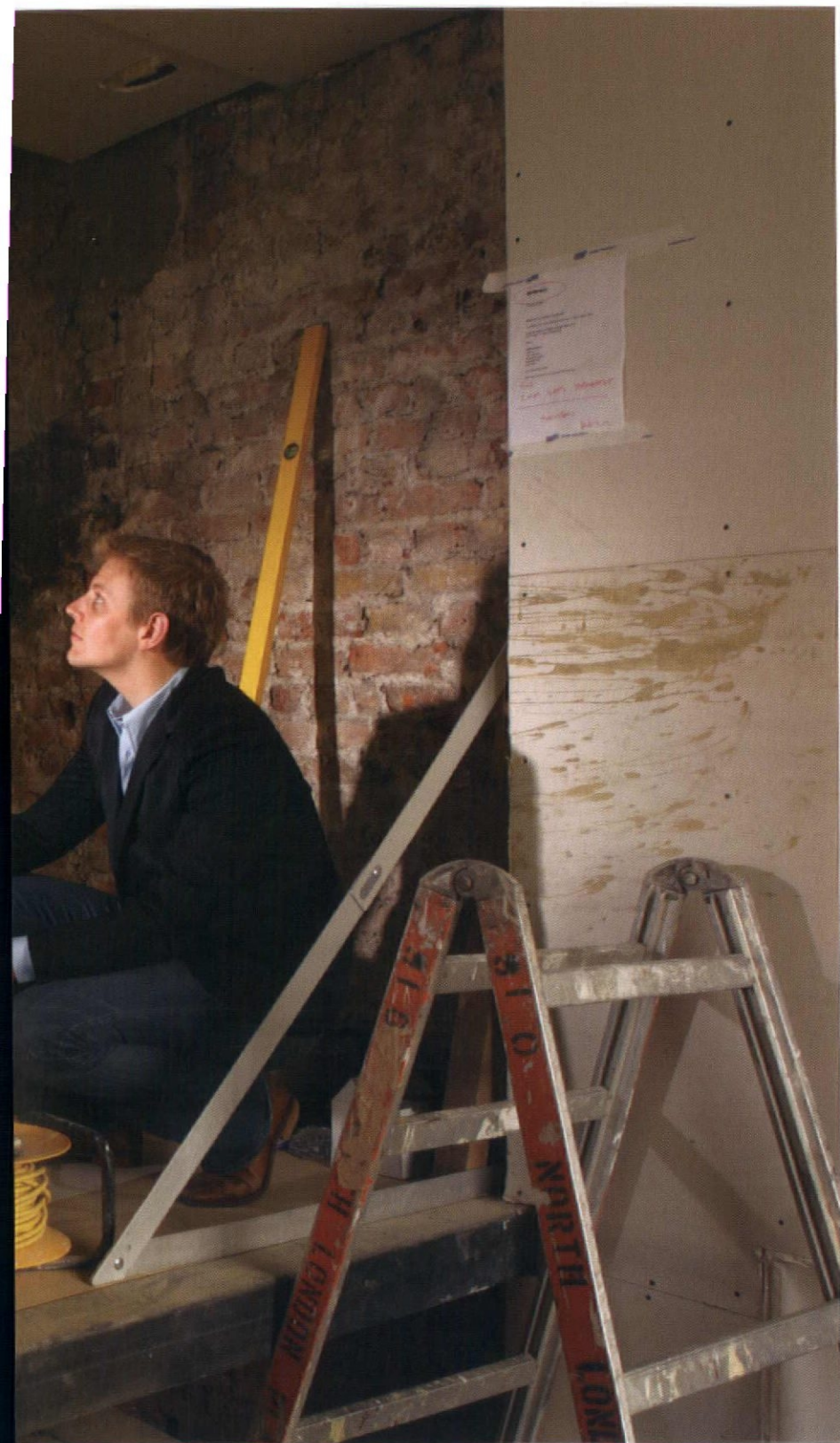
'sculptural without being gratuitously gestural'

Isabel Allen

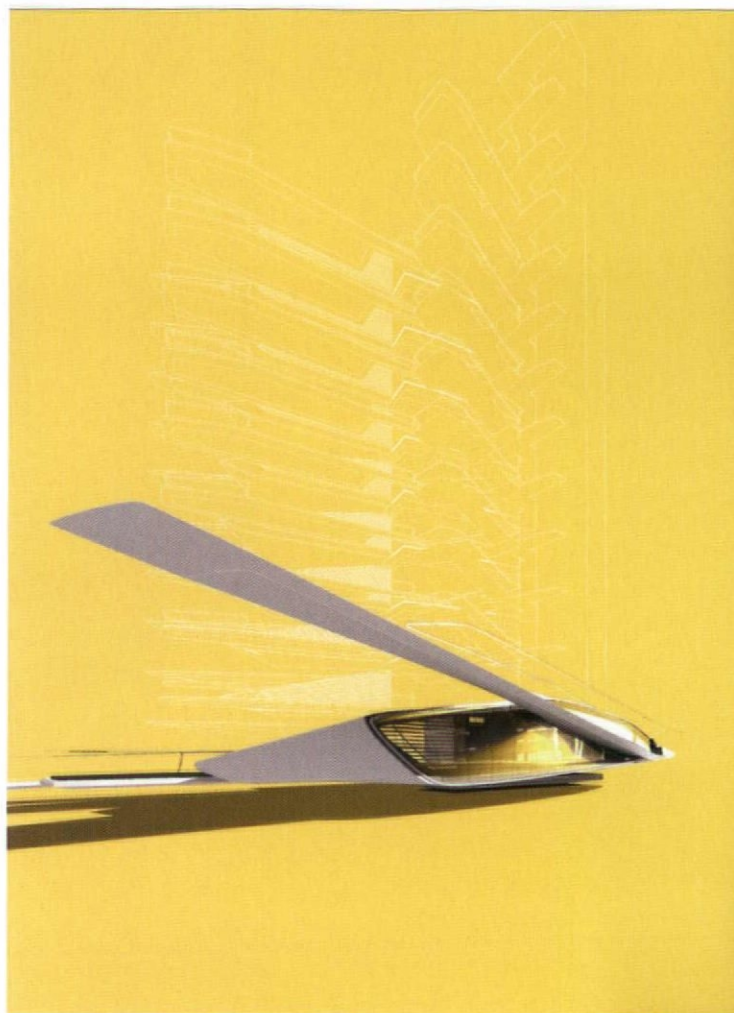
Ian McChesney's design for a pavilion for Preston's Avenham Park will be the centrepiece of a Heritage Lottery funded scheme to revive parkland designed in the 1860s by noted landscape designer Edward Milner. The brief called for a classroom, WCs, a rangers' base and a performance space. The site is in a saucer-like depression, with the roof form particularly important. A forest of raking slender columns supports a series of roofs that fan out across the site.







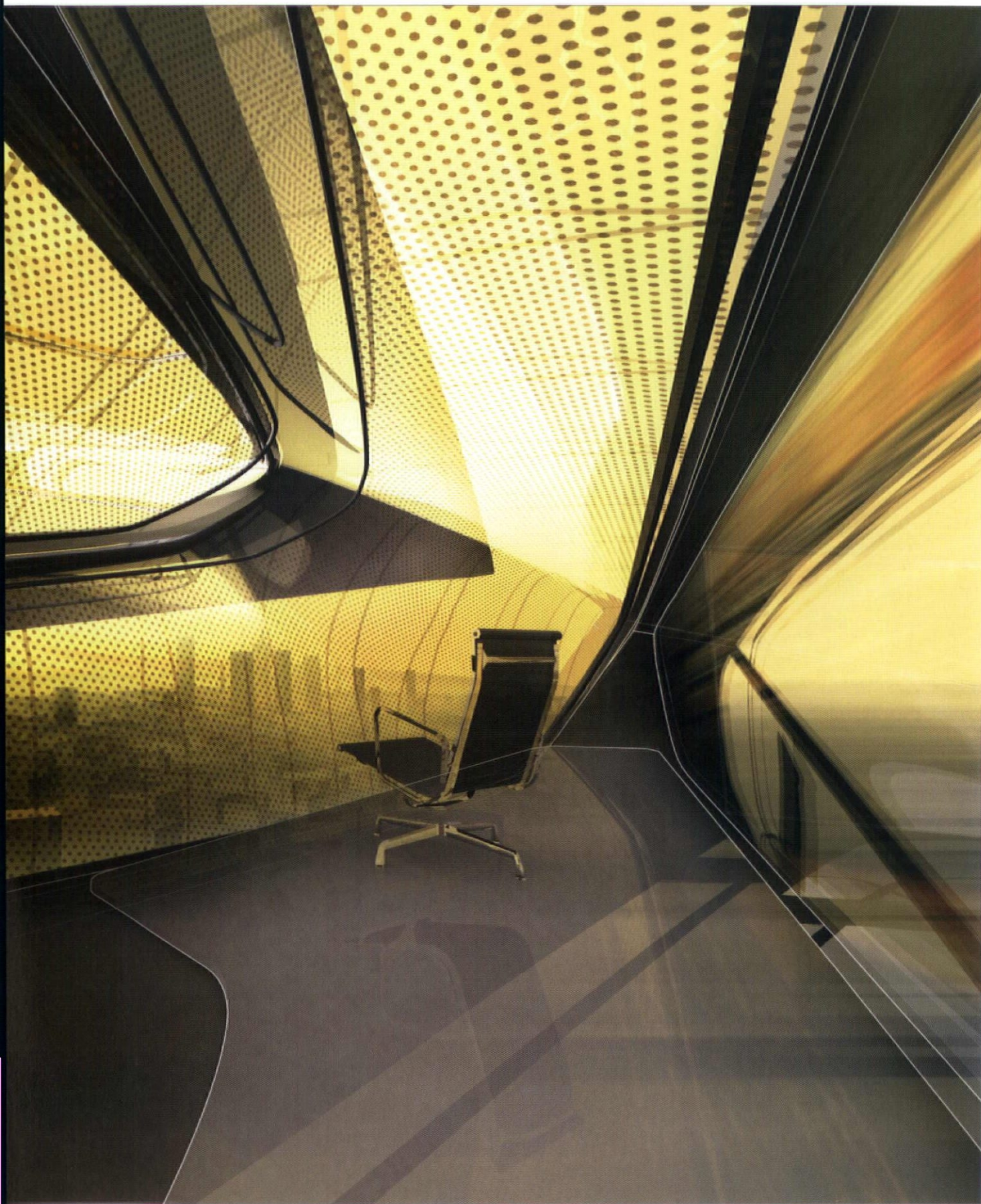
After seven years as a critical member of Wilkinson Eyre Architects' bridge team, Ben Addy established the London-based practice Moxon Architects in 2004. Its workload ranges from research projects to buildings currently on site, including Makkina Studios in west London, a lightweight reproducible bridge for use in Cairngorms National Park in Scotland, and the renovation of a large London townhouse into highly serviced studio and conference space for a car designer. The practice also provides specialist consultancy services to more established architectural and design firms. In 1999 Addy won the AJ/Bovis non-members award for work in the Royal Academy summer show. He was a Civic Trust Awards assessor in 2004.



'I want to be in that space'

Kevin McCloud

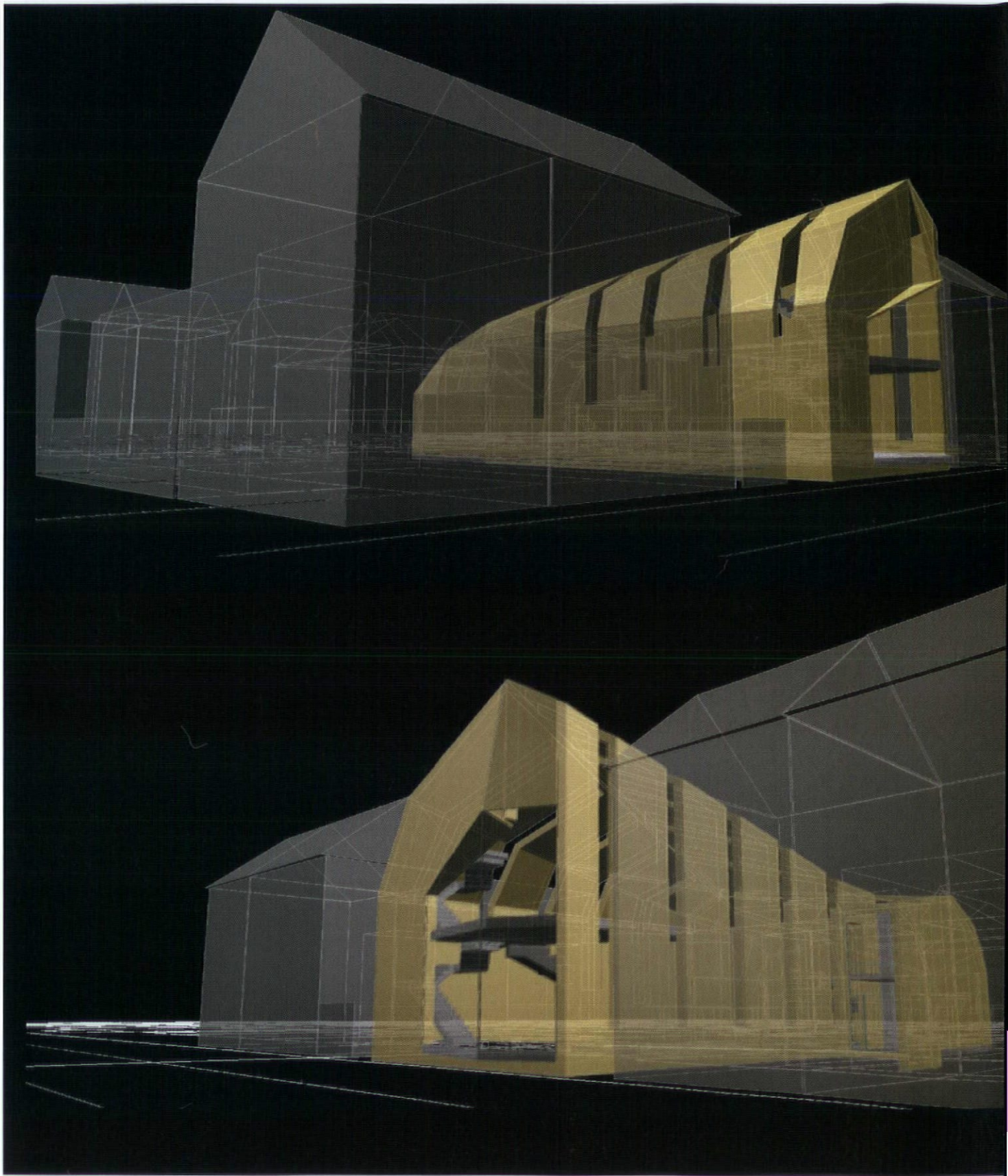
Fin-top House by Moxon Architects is a proposed solution to the way Tokyo's land prices and zoning are forcing people to commute long distances to work. Designed to be used singly or in stacks, it is suitable for locations such as unused car parks or gap sites. The pods contain two bedrooms, dining and living space, plus a creative play zone for children. The materials used for the structure and skin have been chosen to minimise the building's energy use.







Mueller Kneer Associates was founded in 1997 by AA graduates Marianne Mueller and Olaf Kneer. Mueller previously worked with Raoul Bunschoten/CHORA Institute for Architecture and Urbanism on urban proposals for Paris and Linz, and Kneer worked with Ian Ritchie on the Leipzig Glass Hall and with Llewelyn Davies on large-scale public and hospital buildings in the UK, Bahrain and Egypt. Over the past eight years the practice's work has included built projects, mainly in the UK and Germany, with urban studies in Bratislava, Bilbao, Paris, Monaco and the Benelux region, as well as in São Paulo and Havana. Projects range from individually commissioned interiors for private clients to residential and commercial buildings, urban-design propositions and 1:1 interventions in the public realm. Mueller is a lecturer at the University of East London and a visiting professor for design and construction at the Technical University, Berlin.



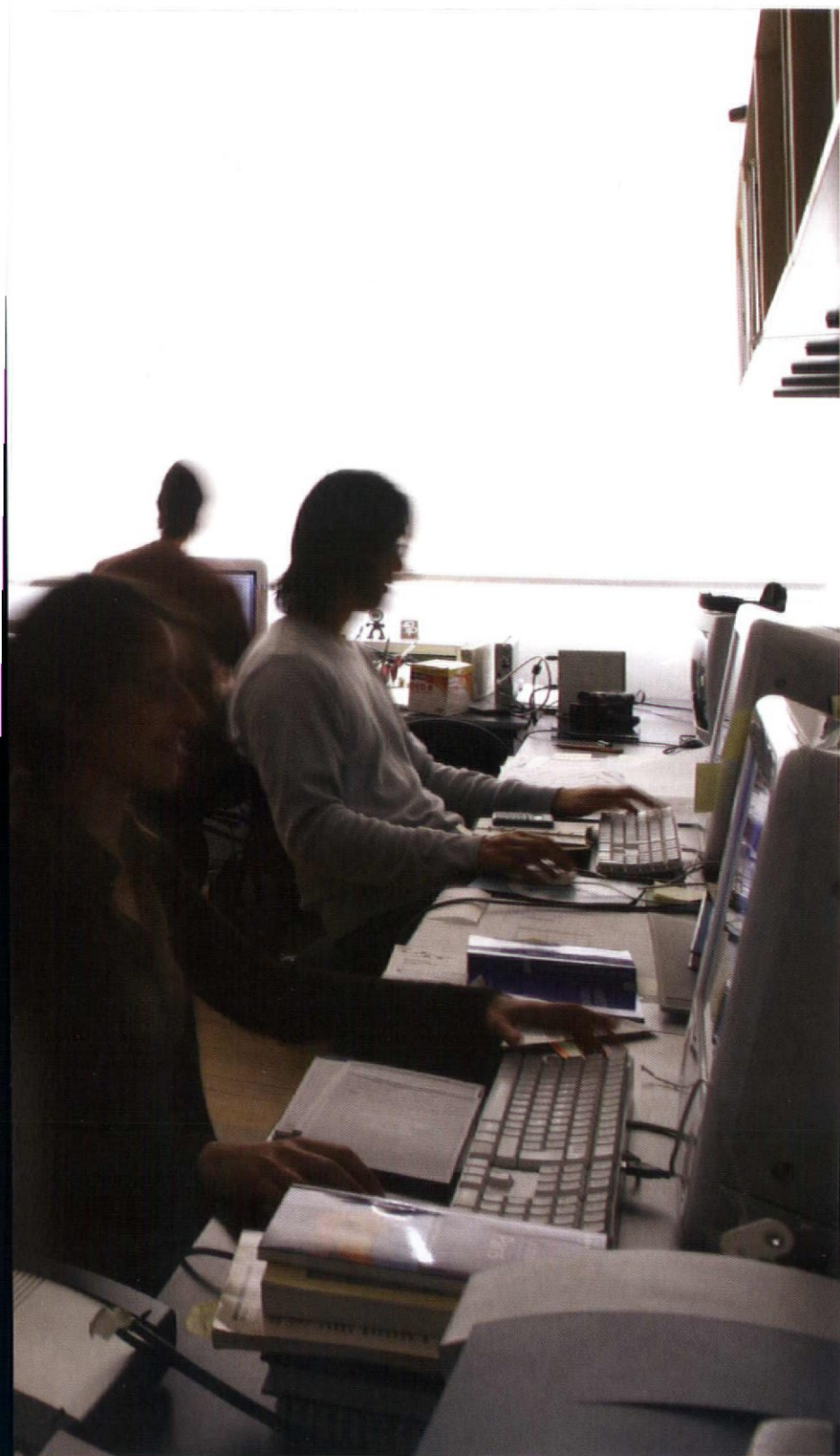
'enigmatic and intriguing'

Matthew Teague

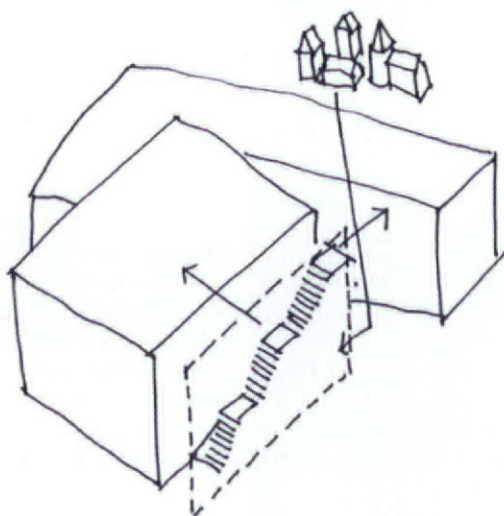
Mueller Kneer Associates has obtained planning permission for this new church on a site occupied by a modest chapel owned by the Glad Tidings religious community in east London. The church and its ancillary spaces are contained within a single form, enveloped by a skin of large brass shingles in a reddish gold. Side windows take the form of long vertical slots.

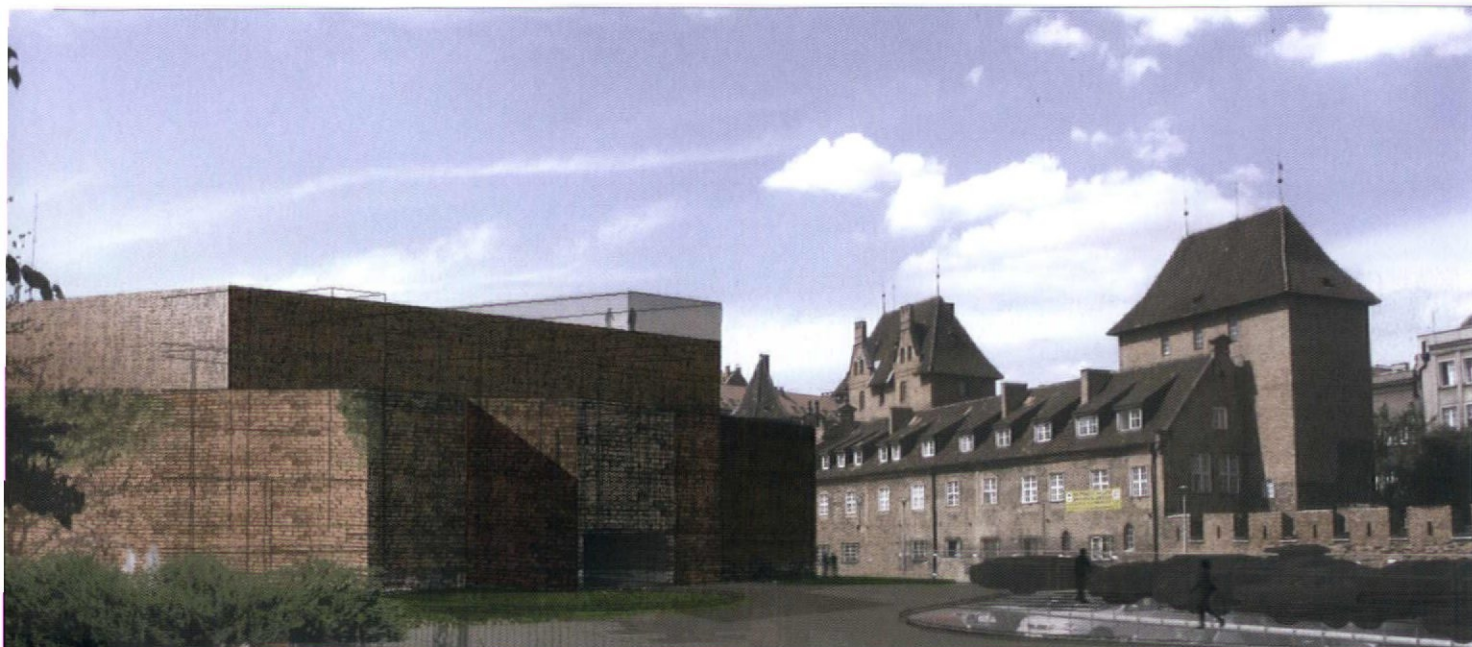






Pippa Nissen works as an architect and theatre designer. Having read architecture at Cambridge and obtained an MA in theatre design from the Slade, she worked for several architectural practices specialising in theatre-building design before founding Nissen Adams with Ben Adams. Current schemes include a houseboat, residential projects in London and Brighton, a private-members' club, an experimental mobile home project and a residential mixed-use scheme in King's Cross. Both partners teach architecture, and Nissen is a diploma course senior lecturer at Kingston University. Her recent theatre design work includes sets for the Royal Scottish Academy of Music and Drama, Opera North, Northampton Theatre and the Staatsoper in Hanover, Germany. She has set up a theatre partnership with opera director Netia Jones. This month she is exhibiting a series of films at the Prague Biennale, her second exhibition in Prague.



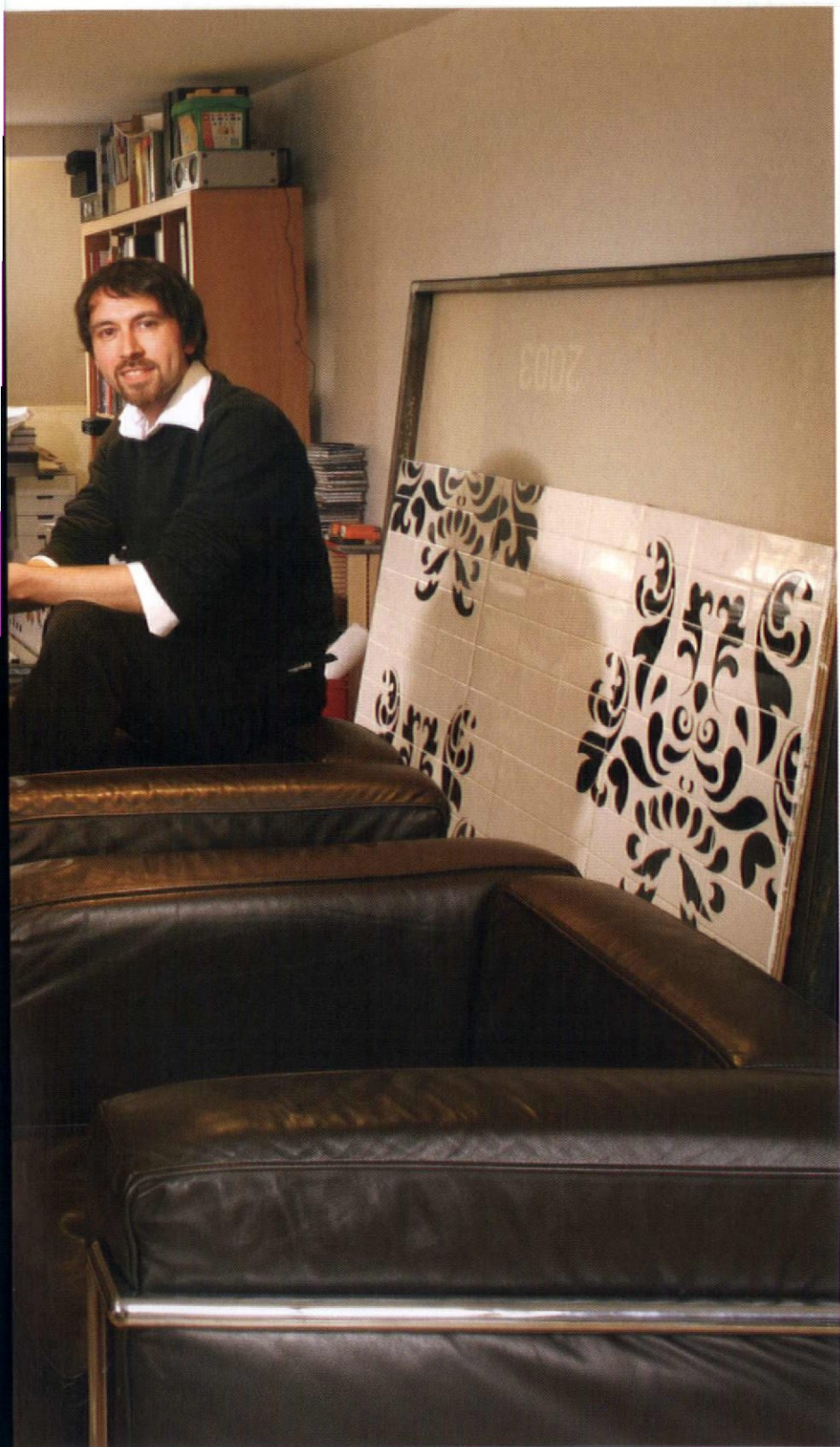


'delicious, theatrical and beautifully detailed'

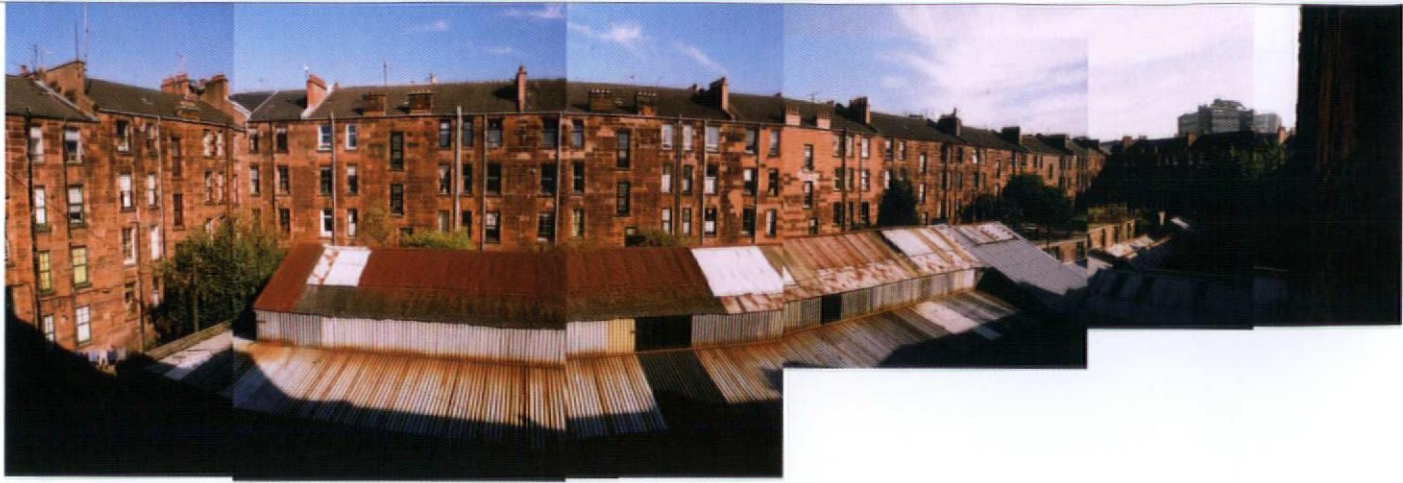
Kevin McCloud

Nissen Adams' competition-winning entry for a new theatre in Poland's Gdansk houses the theatre element in a solid brick facade but locates the foyer, restaurants and café in a structure that is more open to the city. The route between foyer and auditorium uses screen-printed metal, reflective glass and video screens to create a sensual experience that is deliberately disorientating. The auditorium itself is flexible and has a retractable lighting grid beneath an artificial sky.





NORD was formed in June 2002 by directors Alan Pert and Robin Lee, both of whom previously worked at Zoo Architects in Glasgow. Pert, a past winner of the Scottish Design Awards Young Architect of the Year, worked for GMW's Berlin office before joining Zoo, where he became a partner. Robin Lee, an architect who also studied sculpture at the Glasgow School of Art, worked with RMJM before joining Zoo. He currently teaches architectural design at the Mackintosh School of Architecture. In 2003 Graeme McQuaker, who has also worked for RMJM and Zoo, set up the European office of NORD in Barcelona.



'vernacular architecture with a gritty edge'

Isabel Allen

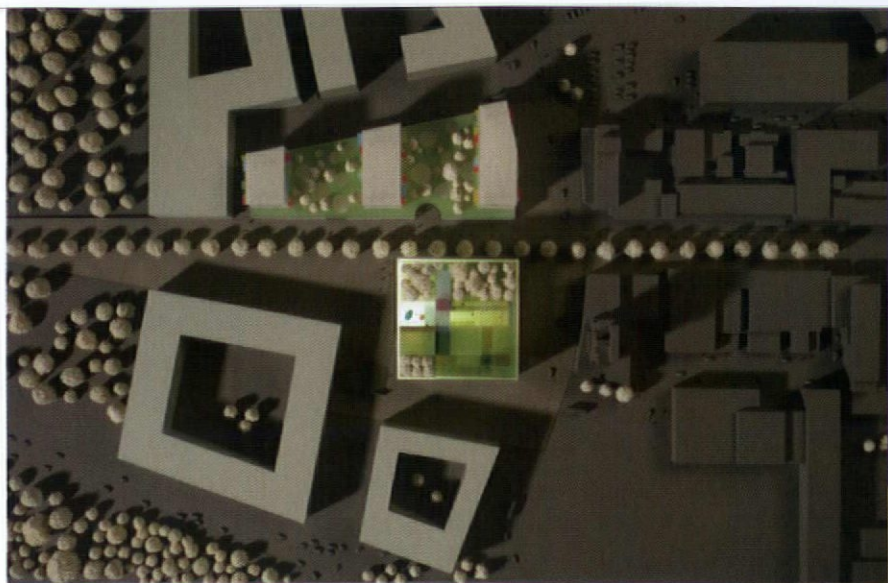
NORD has gained planning permission for 10 new dwellings at Havelock Street Mews in Glasgow's West End. The development replaces a strip of garages in the courtyard of a tenement block. Each copper-roofed unit has ground-level parking, with accommodation on two floors above. Timber cladding and decking contrast with the sandstone of the tenement block, while staggered windows blur the boundaries between individual dwellings.







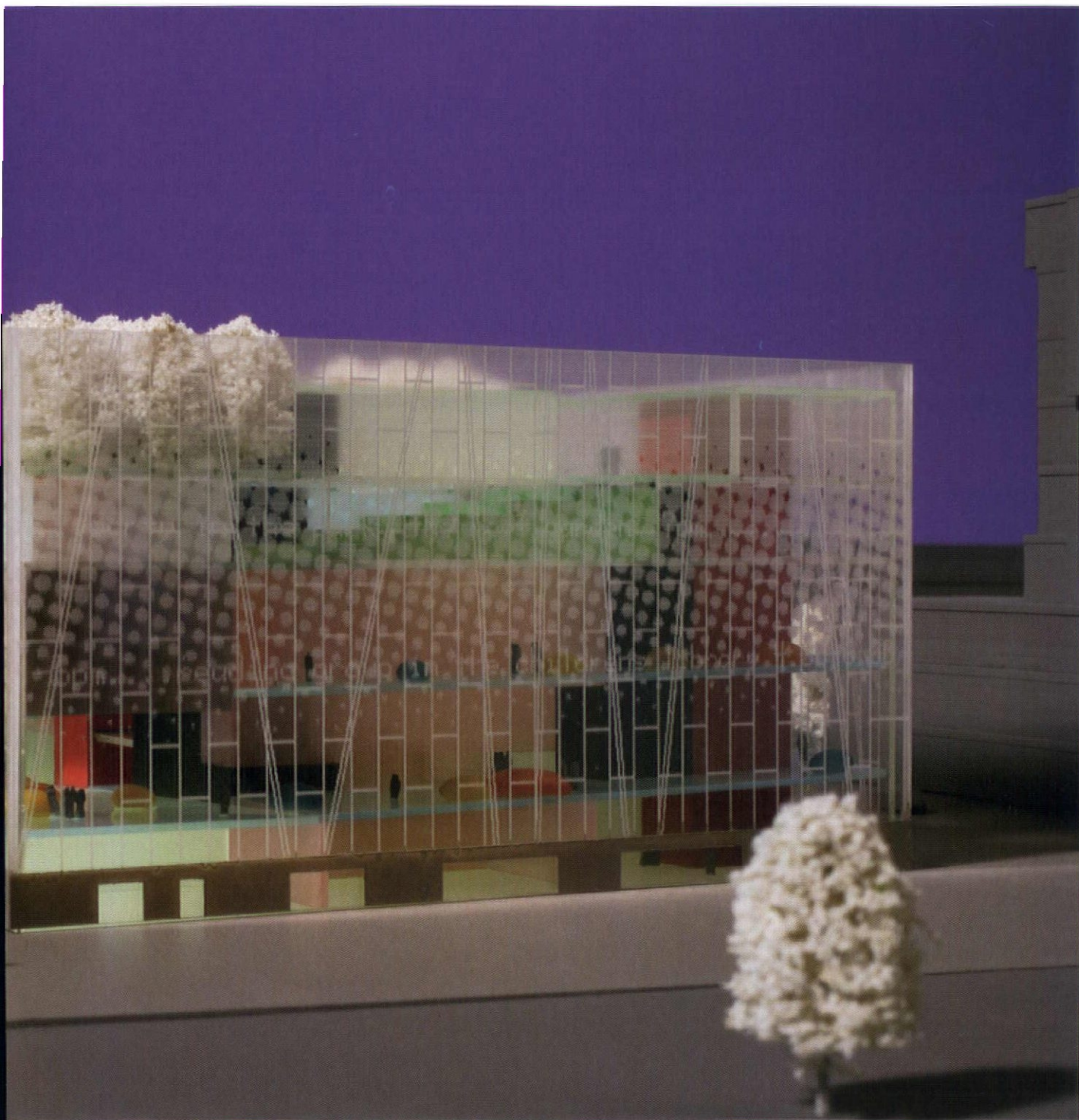
Andy Puncher and Andrew Hamilton met at Hawkins\Brown in 1998, and worked on various projects before being made associates in charge of a design team, PH4, within the practice. Puncher was born in Essex in 1976 and studied at Nottingham University, graduating with first-class honours at degree level and distinctions at diploma and masters levels. Hamilton was born in Aberdeen in 1973, and studied at the University of Strathclyde, where he graduated in architectural studies. After working in Singapore for a year, he returned to Glasgow and obtained a master's in computer-aided building design. At Hawkins\Brown they work on a wide range of projects in the arts, commercial, residential, civic, community and education sectors. Current projects include civic buildings in Hackney, east London, and in Corby, large-scale, mixed-use and residential schemes for a variety of developers across London, and smaller-scale bespoke arts and office spaces within the south-east.



*'it's a delight to see an approach
that is quite playful applied to
a gritty urban context'*

Will Alsop

The Hub is a competition-winning design by Andy Puncher and Andrew Hamilton at Hawkins\Brown for a civic and cultural centre in the former steel town of Corby. The project uses the language of a department store, presenting its services in 'shop windows' to an internal street.

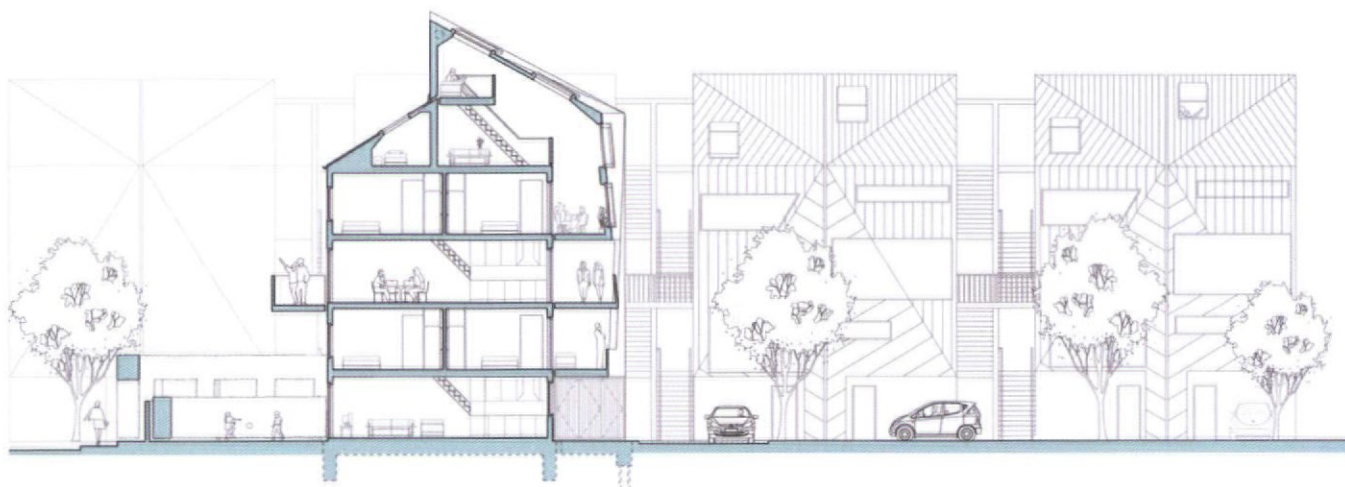






Piercy Conner was formed in 1999 by Stuart Piercy and Richard Conner, both of whom previously worked at Nicholas Grimshaw & Partners. The studio's work covers a broad spectrum of scale and function – from Yo Sushi's Yotel sleeping-pod hotel to INREB, a new sustainable community. Its Microflat project has been the subject of several TV documentaries for the BBC, ITV, Channel 4 and, most notably, *Panorama's* focus on the future of housing. The studio, which is pioneering ideas in off-site manufacture and was runner-up in the Young Building Entrepreneur of the Year 2001 award, was selected by the British Council to exhibit in New York, Japan and Europe as part of an international touring exhibition exploring the work of Britain's most interesting young practices. Piercy Conner is currently working with Bovis Lend Lease, Derwent Valley Holdings, Country & Metropolitan, and Minerva on a number of mixed-use and residential projects. It believes that urban sustainability 'is as much to do with discovering new economically viable mixed-use relationships as it is about saving energy'.





*'a witty and stylish approach
to social architecture'*

Matthew Teague

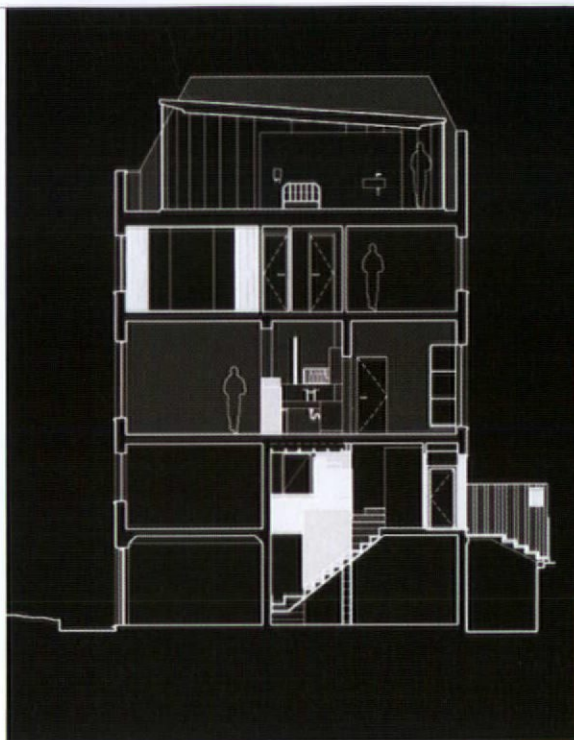
Piercy Conner's proposal for the regeneration of Brooks Road Estate in east London is based on the idea of adding 'overcoats' to existing dwellings. These operate as environmental buffers, harnessing solar energy, collecting rainwater and reusing clean warm air, as well as providing additional usable space. Living rooms are reoriented to face the street.

PROJECT ORANGE





'Orange' was formed in 1992 as a loose collaboration of young architects committed to evolving design ideas through competitions and the exploration of new modes of practice. In 1997 a new company was established, Project Orange, by Christopher Ash and James Soane. Today, Project Orange is a professional studio operating out of London's Clerkenwell. Its projects include apartments, one-off houses and a new art-and-technology block for Oakham School, as well as interiors for hotels, restaurants and shops. The practice numbers Radisson SAS, Monsoon and SpaceLab UK among its clients. Project Orange claims to bridge the worlds of the traditional architect and of the interior designer and brand consultant, allowing it 'to offer opinions on both brickwork detailing and the setting of a table'.



*'this work has an eerie quality
that I think just might be the
aesthetic of the future'*

Crispin Kelly

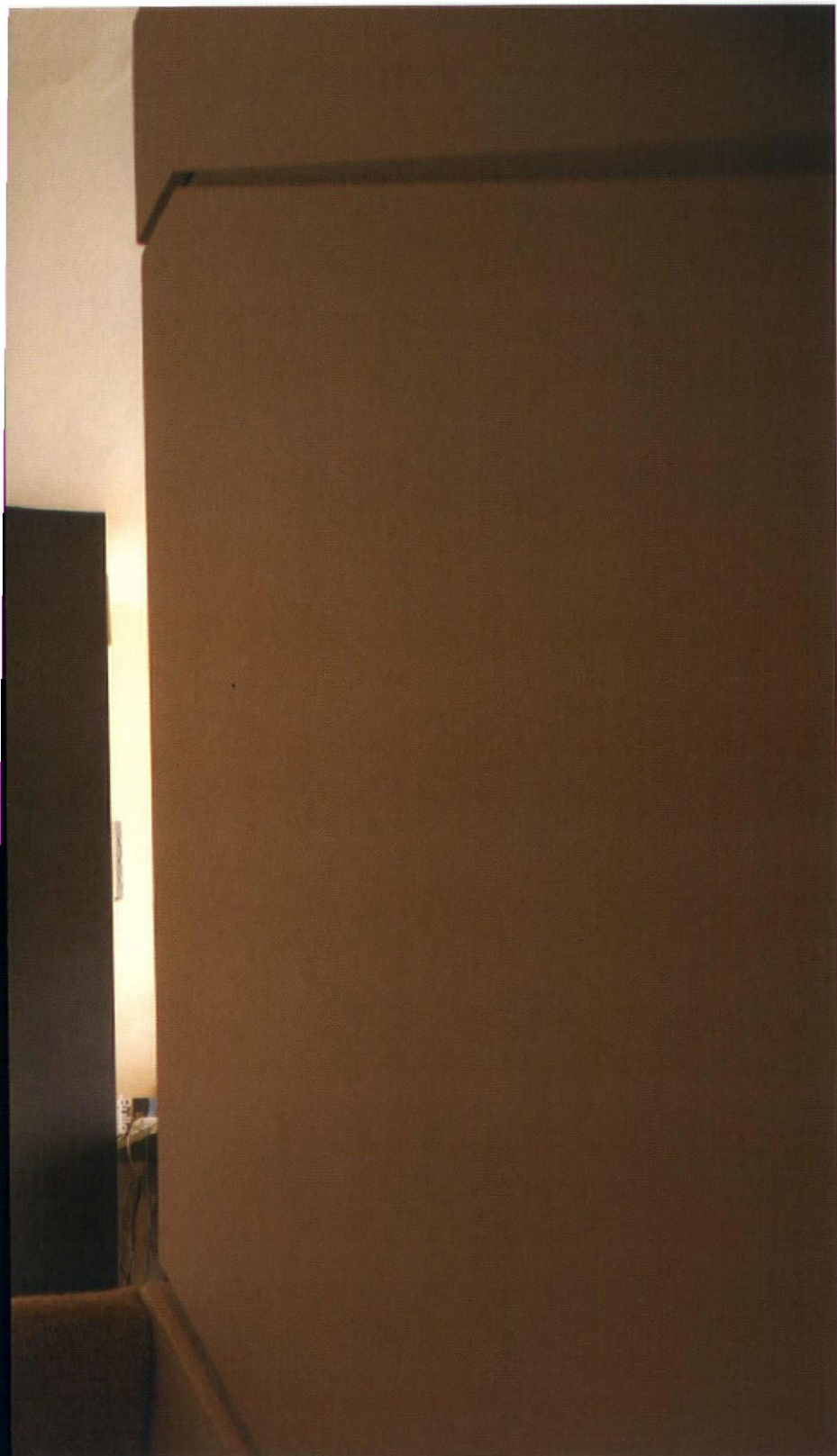
Project Orange has converted a two-flat, four-storey house in central London into a single dwelling. The result is a collage of contrasting materials. A new flight of cast pink terrazzo steps lead to an oak front door. The entrance hall has a highly polished black resin floor that reflects the surrounding surfaces of plaster, render and oak. The kitchen is dominated by a thick pink terrazzo slab that folds to form a worktop, splashback and downstand, and envelops the baby-pink cabinets. The walls are of a rough cast render, set off by a burnished brass wall cabinet and extract shroud.

PHOTOGRAPHS BY JONATHAN PILE









Adam Richards founded his London-based practice in 2000, after working for Niall McLaughlin, MacCormac Jamieson Prichard, and O'Donnell + Tuomey in Dublin. To date, the practice has built a modern extension to a listed manor house, collaborated with an artist to design a miniature fantasy chapel, exhibited at the Royal Academy, modestly proposed a complete reorganisation of London and designed 50 shops. Its current projects include a stone house perched on a Portuguese mountainside, the complete refurbishment of a large flat in Lubetkin's Highpoint 1, and an electronic rooftop windbreak responsive to cosmic radiation for a priest in central London. After a degree in international relations and politics, Richards studied architecture at Cambridge and the University of North London. He has taught architecture at Kingston University and at the University of North London.





*'a great use of material, very characterful
– these buildings are talking to the public'*

Will Alsop

Adam Richards Architects' competition entry for student accommodation at the Atlantic College in Wales takes the form of four three-storey, barn-like structures linked by a woodland path. Prefabricated bedrooms and bathrooms are plugged into in-situ concrete boxes, which are stacked inside the barns. A top-lit study bedroom runs the length of each building under the eaves.





Both partners in the Sanei Hopkins studio are scions of distinguished architectural families. Abigail Hopkins' parents are Michael and Patty Hopkins, while Amir Sanei comes from a long line of architects in Iran (Sanei translates literally as 'builder of beautiful buildings'). The couple met while working at Michael Hopkins and Partners. Sanei worked there in his year out and joined the practice full time when he graduated from the Architectural Association. Hopkins joined the practice after a spell in the US, where she worked for Richard Meier following a master's degree from Columbia University. After 12 and six years respectively at Michael Hopkins, the pair left to set up their own practice. Their first completed project was their own house in Dalston, east London, which also serves as their studio. Armed with little more than a computer, a fax machine and a good accountant, they have followed a long line of young modern practices in living and working in the same space.





'grown-up architecture'

Will Alsop

Nestled in a back garden, this newly completed London studio by Sanei Hopkins Architects has raking glass beams supporting the glass roof and fold-away glass doors. It also has a sauna and steam room, one enclosed by a white-rendered, blob-like enclosure, the other concealed in a mirrored box.





Matthew Springett established himself as a sole practitioner in 1998 following a number of private commissions in London and Ireland. A graduate of the Bartlett School of Architecture, he was awarded University College London's Banister Fletcher medal and won the RIBA Silver Medal in 1998. After working with Chris Wilkinson Architects and Studio 8 Architects, he formed Springett Mackay Architecture in 2001 with Kirsteen Mackay. The practice has built numerous residential and commercial projects. Springett maintains an involvement in education, which he believes is fundamental to both his and the practice's attitude in challenging design conventions. He is a design tutor at the Bartlett.





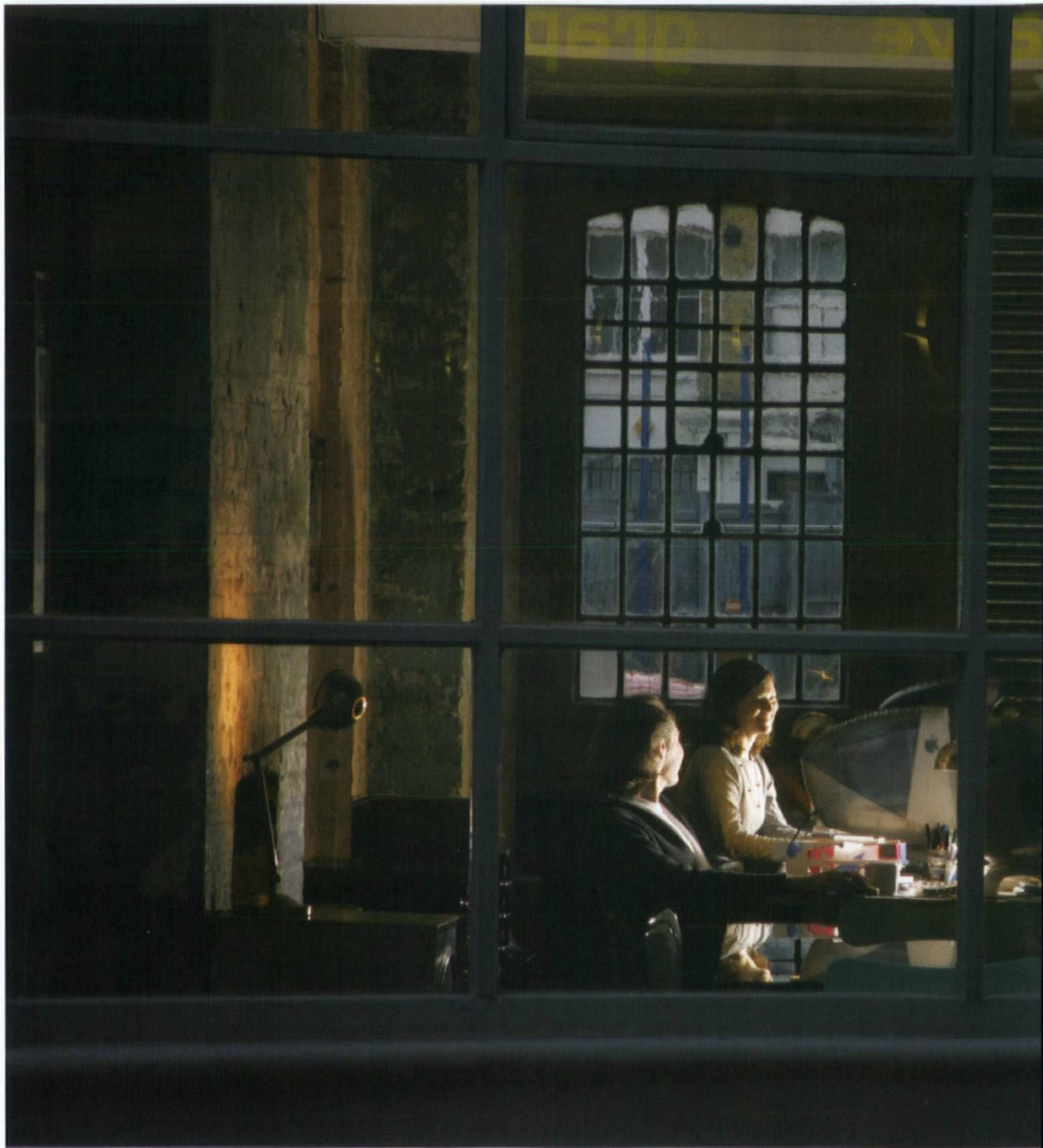
FRANCK ROBERTS

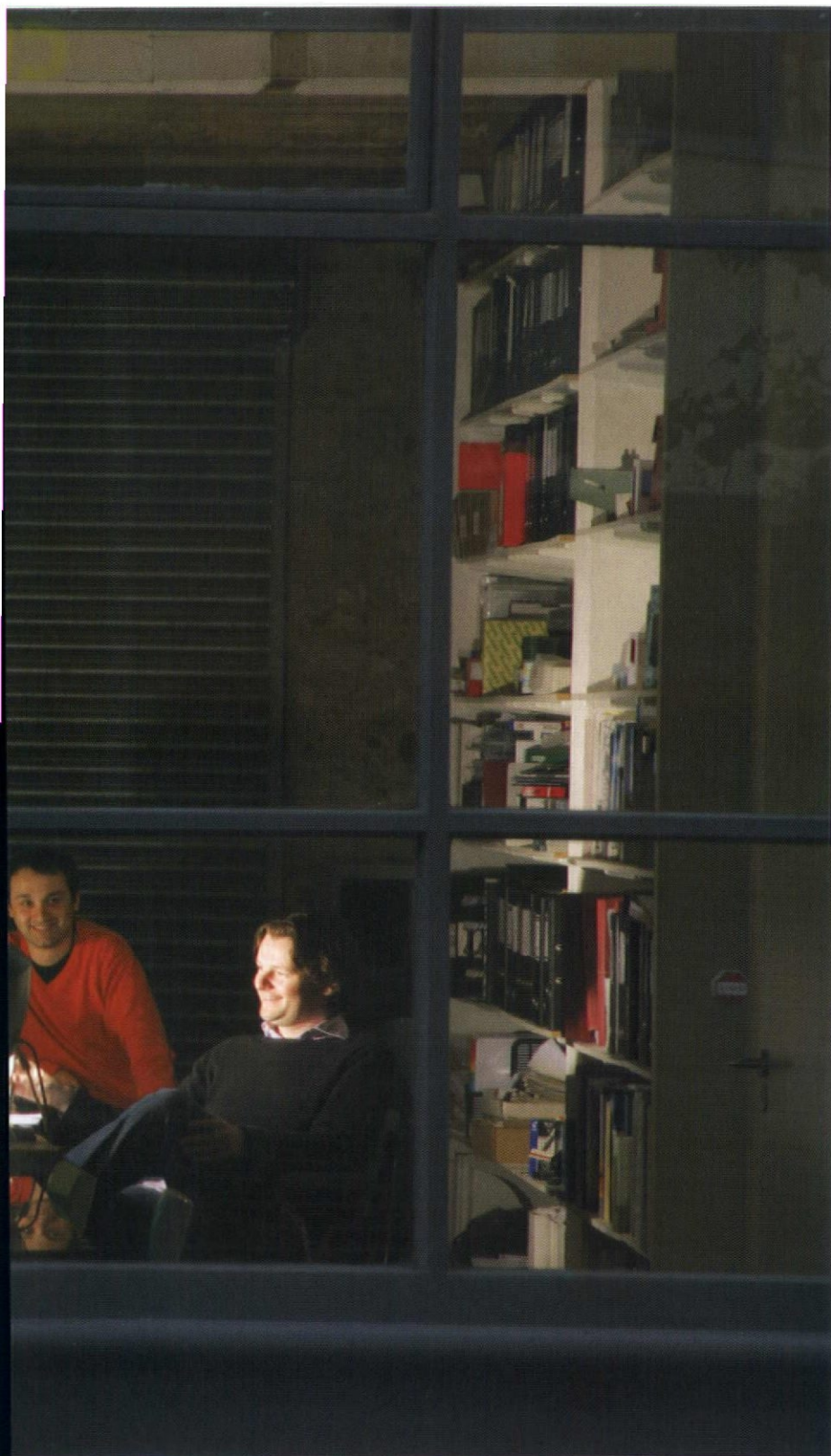


*'these early projects show great
promise and we want to see more'*

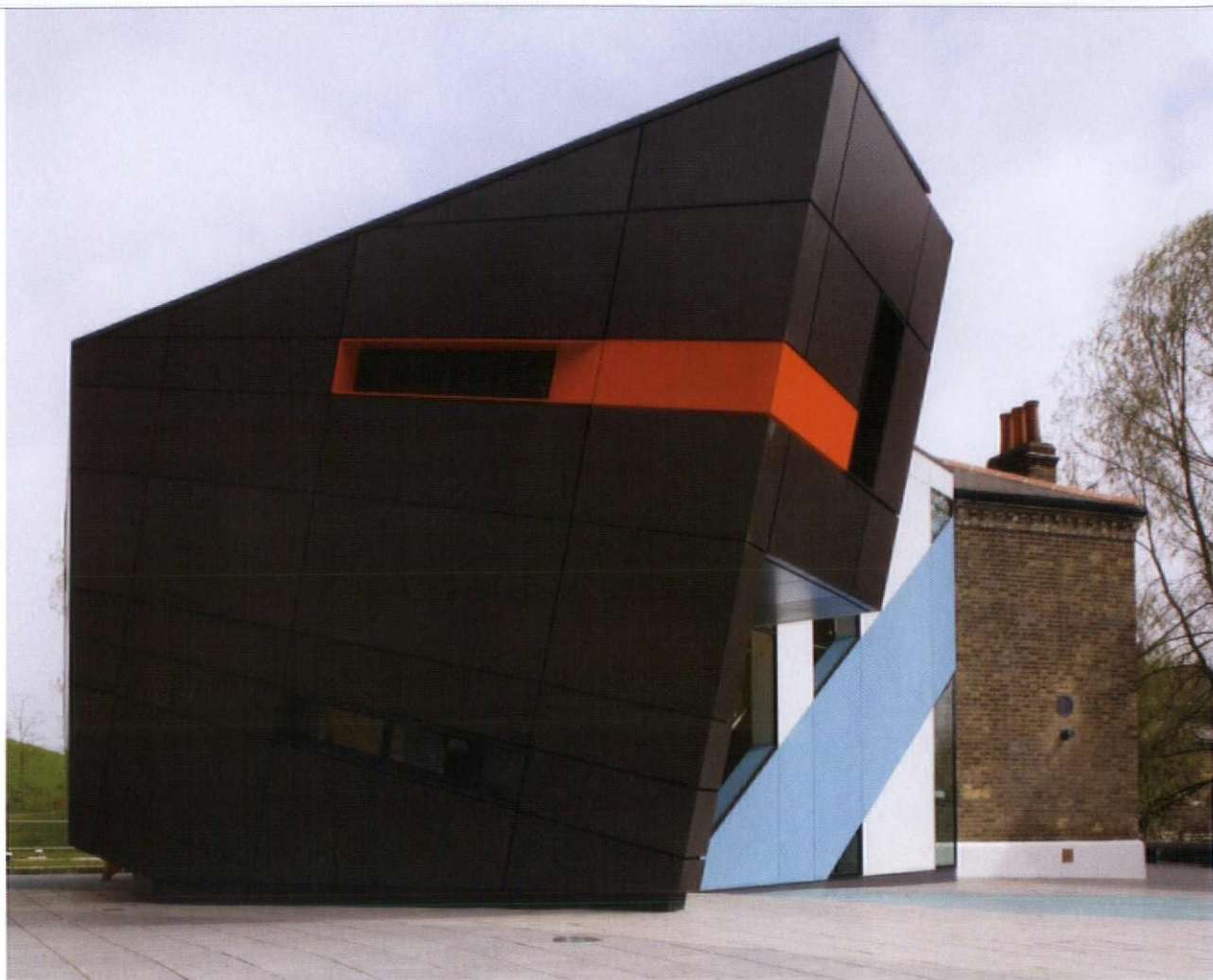
Chris Wilkinson

Springett Mackay's two-storey mews house in London's Primrose Hill is located on a split-level site and is stepped back from the street in line with adjacent buildings. The back of the building has clerestory lights for the ground-floor room, with the first floor cantilevering over it.





Surface was formed by Richard Scott in 1996 in collaboration with philosopher Jeremy Weate and architect Kristen Whittle. Andy MacFee joined the practice as a director in 2001. Surface's first project 'Soft-space' won first prize in the Shinkenchiku-Sha Residential Design Award in Japan, and 'Aquaphilia' was one of the 'Ideal Rooms' exhibited at the RIBA in 1997. In 1999 Surface won a competition for the headquarters of new media company Razorfish, which was followed by a £6 million commission for the South Eastern European University in Macedonia; using extensive prefabrication, the project was designed and constructed in just 10 months. Their work aims at the emergence, or 'surfacing', of new experimental possibilities, promoting an architecture of rich experience. Significant built projects for Queen Mary's College in London have brought the practice critical recognition. Both Scott and MacFee previously worked for Will Alsop.

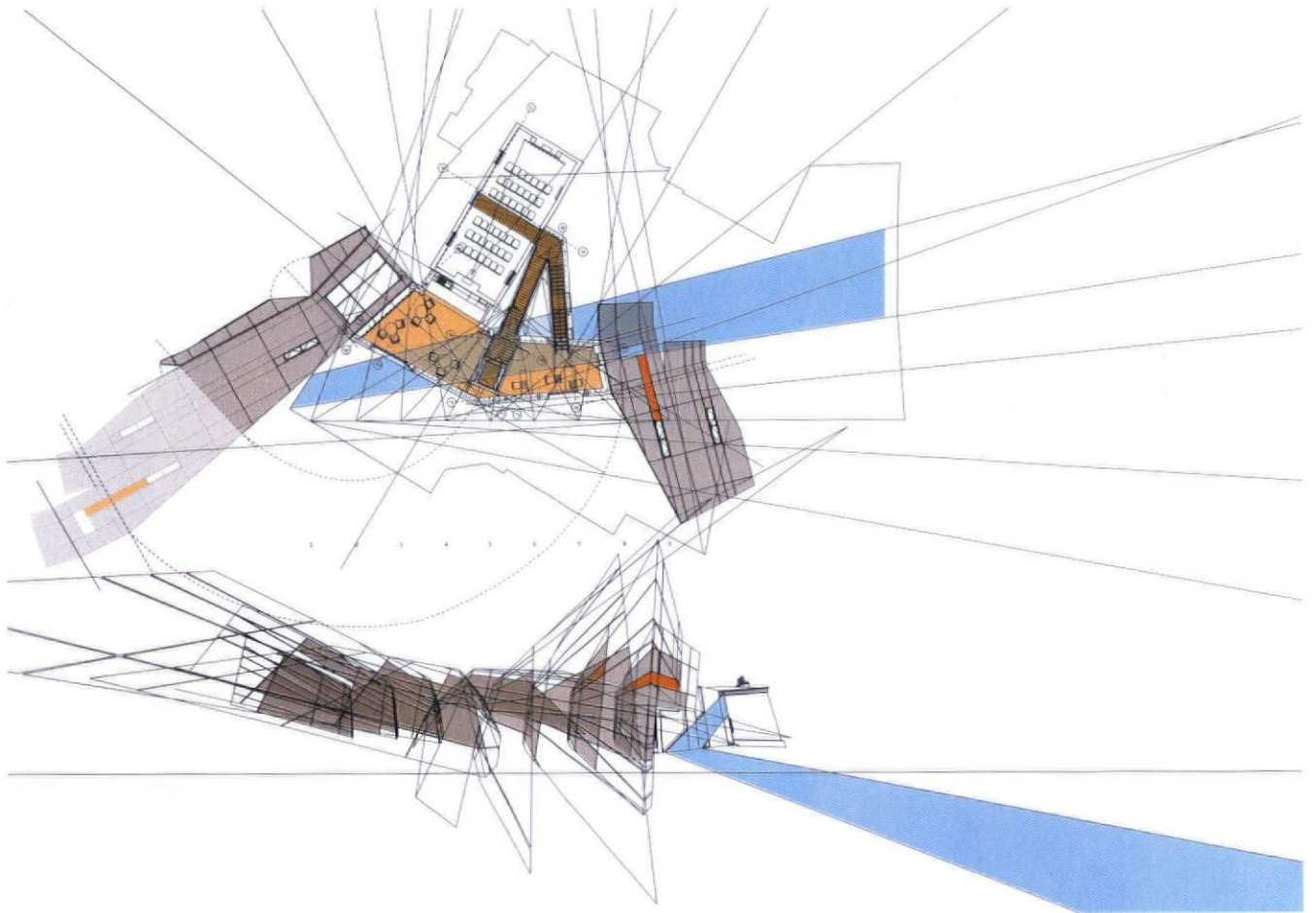


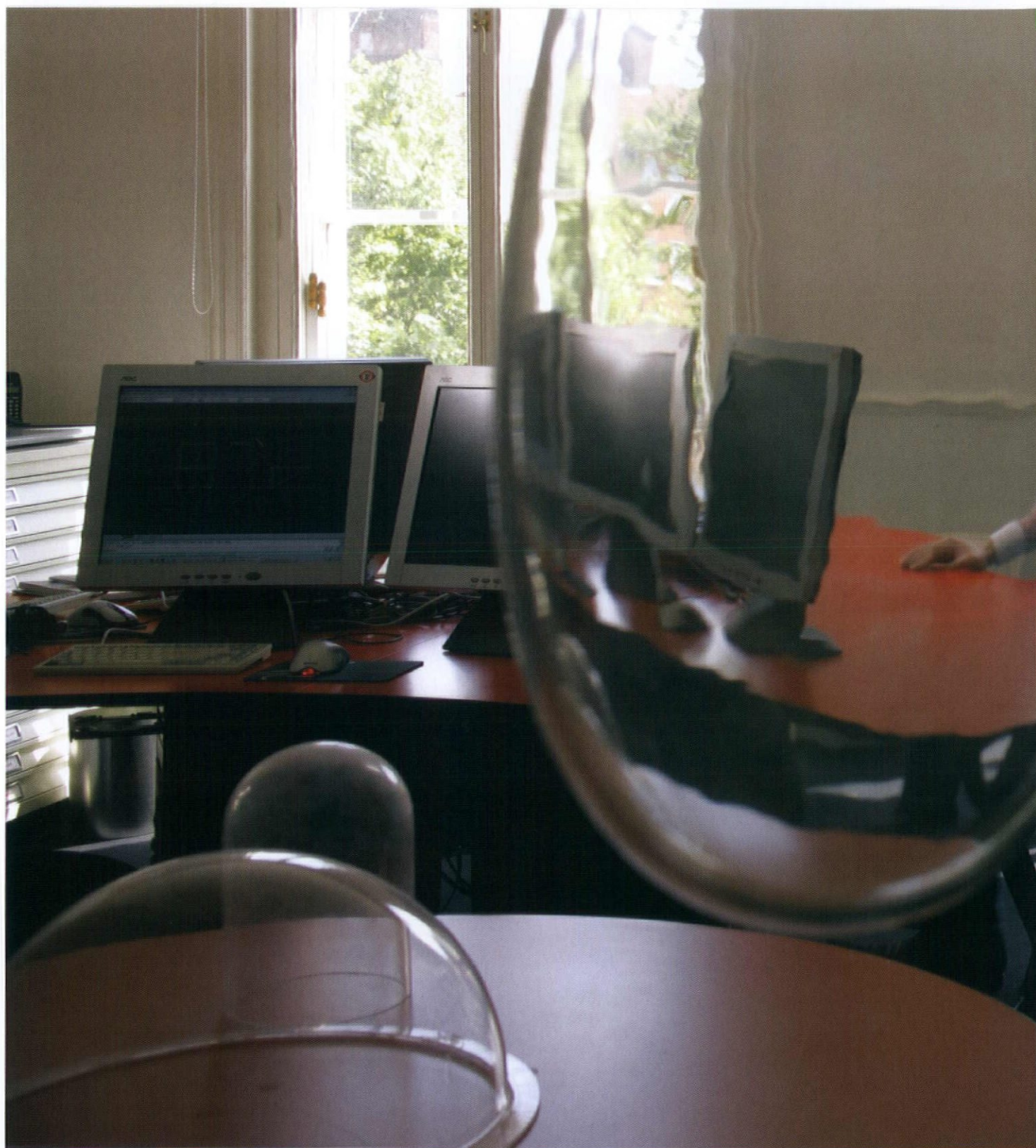
KILIAN O'SULLIVAN

'canned energy, fit to burst'

Kevin McCloud

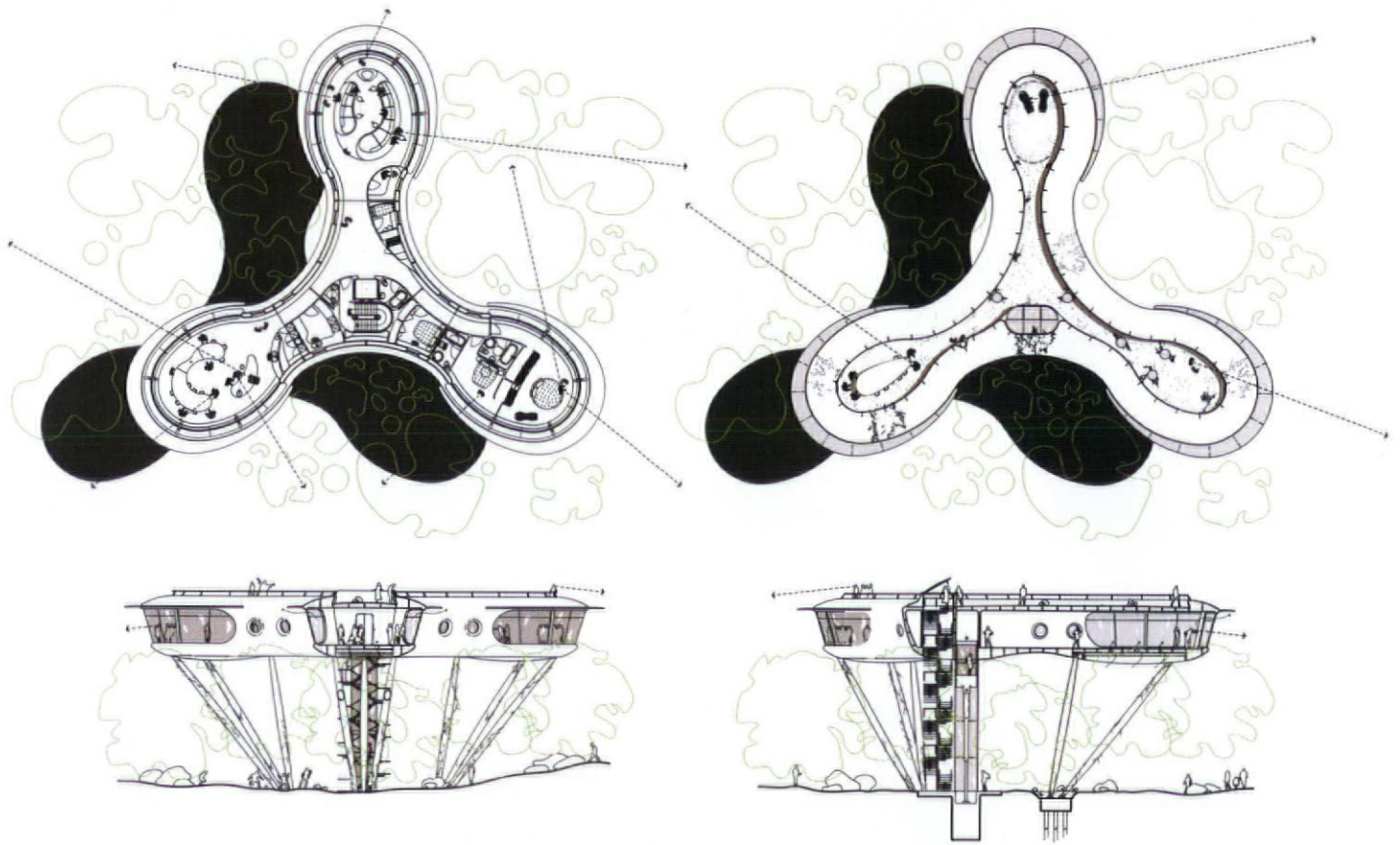
The Lock-Keeper's Cottage by Surface houses a £660,000 graduate school and research facility for Queen Mary's College in London. The new structure replaces a pump house at the junction of the local canal and Mile End Park. A white and turquoise 'tendrill' houses a staircase and bridge linking the metal-clad 'wing' with the existing cottage. Windows are positioned to capture strategic views. The project was completed in April 2005.







Born in Exeter, and the son of a watercolour artist and a seamstress, Simon Mitchell grew up in a creative home environment. His passion for architecture was evident at the age of nine, when he won the South-West Schools' competition to design a 'house of the future'. As a student in architecture, he took a keen interest in the works of architects such as Aldo van Eyck, Charles Eames, Pierre Chareau and Jan Kaplicky. After the final year of his diploma in architecture at Greenwich University, he joined Future Systems, where he played a key role in the development of award-winning projects such as the media centre at Lord's cricket ground and an earth-sheltered private house on the coast of Wales. In 2002 he set up Sybarite with Torquil McIntosh, a graduate architect from Paris. The practice has created more than 40 shop fit-outs worldwide for clients such as Marni, Joseph, Cox & Power and Guys & Dolls. It is currently working on major international projects in the Middle East and Paris, and producing its own furniture collection.





*'a coherent approach that
works equally well at
micro and macro scale'*

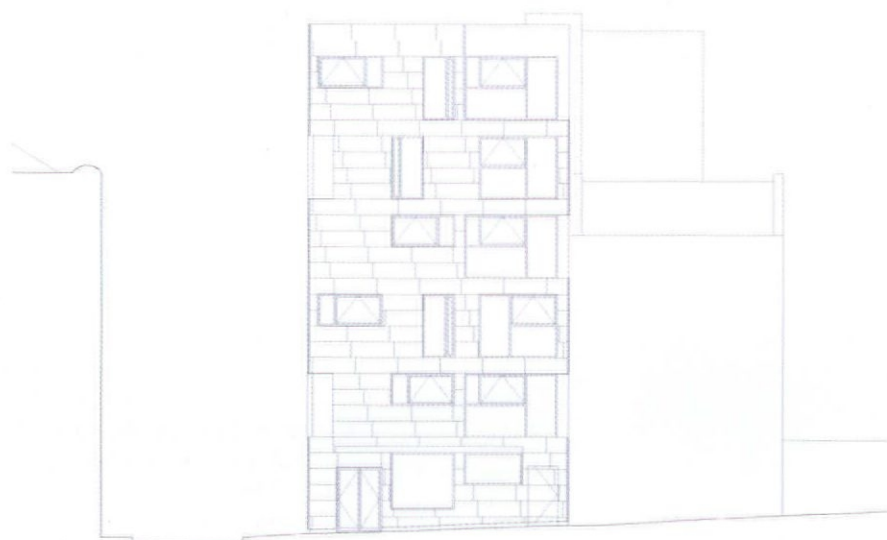
Matthew Teague

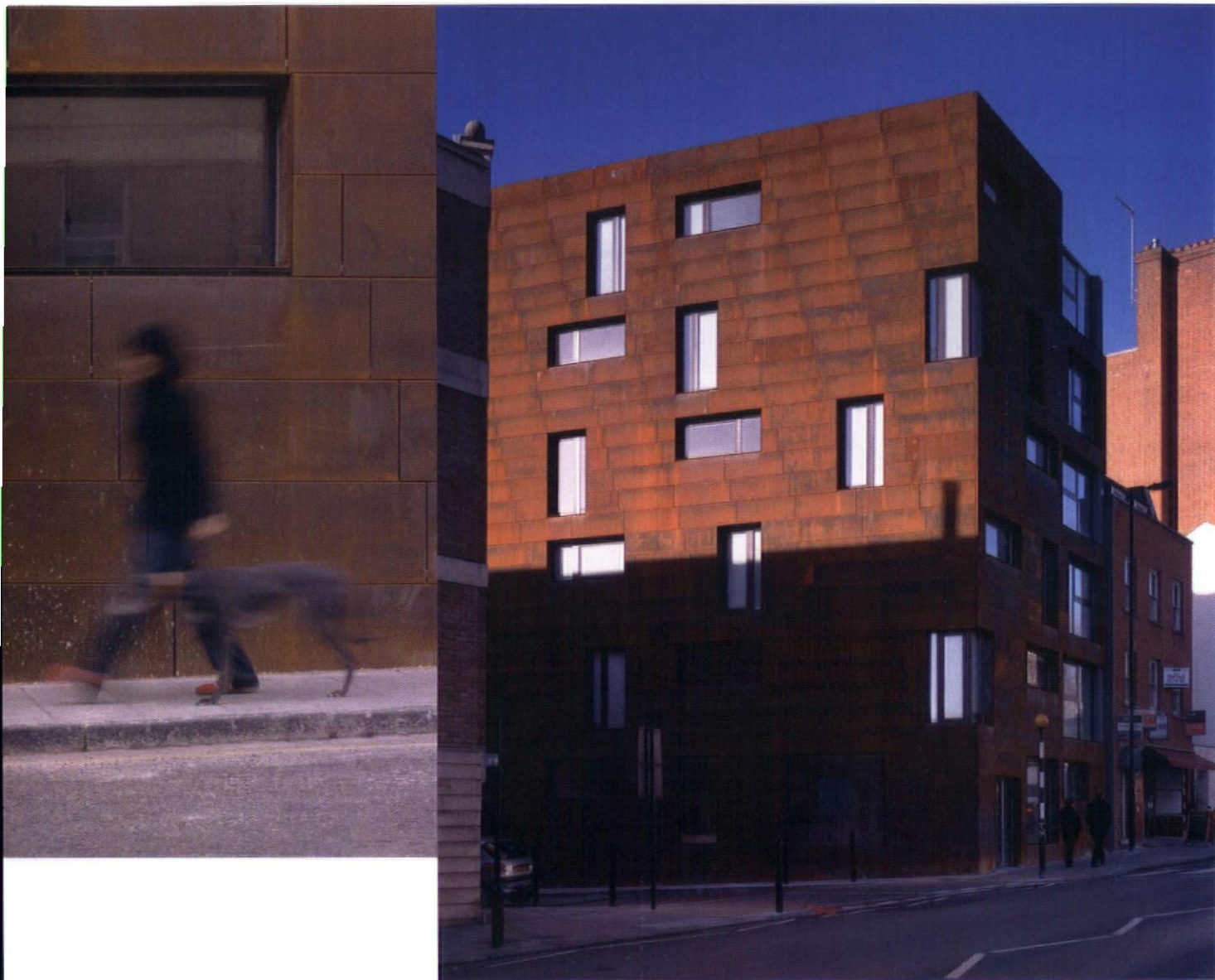
Designed for rural locations, Sybarite's prefabricated houses offer views above the treetops and can be installed within two weeks. The underside accommodates undulating kinetic baffles, which are used to generate electricity.





Amin Taha Architects was formed in 2001 after its founders won competitions for urban regeneration in Manchester and a small theatre and arts centre in east London. Until recently it had just two principals, Anglo-Iraqi-Sudanese Amin Taha and Sarah Griffiths, but it has now appointed Richard Cheesman to the same position. Both Taha and Cheesman worked for Wilkinson Eyre, and Taha also spent time in the offices of Richard Murphy, Rick Mather, Lifschutz Davidson and Zaha Hadid, while Griffiths worked at Lifschutz Davidson and was an associate at McDowell + Benedetti. Since it was established, the practice has completed Gazzano House on Farringdon Road, London – the eye-catching Cor-Ten residential building near the *Guardian*/*Observer* headquarters, which was shortlisted for two awards – and has won a competition for a new family house on the Thames in Henley.





'it's refreshing to see something this bold within a conservation area'

Gwyn Miles

Gazzano House by Amin Taha Architects is located in London's Rosebery Avenue conservation area. An internal palette of stripped-down, semi-industrial materials contrasts with the arresting facade. The rainscreen of stepped Cor-Ten panels will oxidise, causing the appearance to change over time.



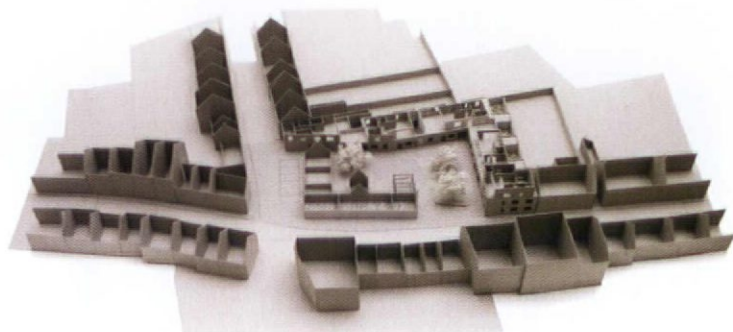


Stephen Witherford, Christopher Watson and William Mann studied together in 1991 in their fifth year at Cambridge University. They started collaborating informally in 1997 and set up Witherford Watson Mann Architects in 2001 after winning European 6 for Peckham, south London. The practice now has a staff of eight. Its first building, designed in collaboration with Gregori Chiarotti Architects, was Amnesty International UK's new offices and outreach facilities, completed in March 2005. Witherford, Watson and Mann's work is characterised by an interest in the relationship between city and landscape and the mutual dependence of public buildings, collective space and everyday activities. These concerns are particularly evident in projects for social housing in Gistel, Belgium, and the Area Development Framework for Creekmouth to Castle Green in the Thames Gateway, which is being carried out with Juurlink + Geluk. The practice's current projects include a basement theatre and exhibition space for the Brighton Fringe, feasibility work for the London Borough of Brent's new civic centre, and planning and developing the local movement infrastructure for the Lower Lea Valley.

'they create very inhabitable environments and are able to address highly complex issues at a human scale'

Crispin Kelly

Witherford Watson Mann's design for social housing for the over-50s in Gistel, Belgium, arranges 12 apartments and a café around a courtyard. The housing is organised on two levels. To maximise privacy, ground-floor living areas are oriented to the rear, while those on the first floor face the front.





WE BELIEVE IT WILL RESULT IN A SENSITIVE PROJECT THAT ALSO RESPECTS THE SETTING

— English Heritage

In addition to sponsoring 40 Under 40, Corus has created a special award for the best use of steel in the built environment, which goes to Piercy Conner. The jury was impressed by the practice's use of steel across a range of projects, including its widely published microflat, the 'clip-on' housing extensions featured on pages 168-169, and the conversion of a Martello tower – which is featured here and in the working detail overleaf.

'It's difficult to pick just one entry, to single out among 40 others one practice that has shown a particular finesse in its handling of a particular material, but that's what we set out to do,' says Matthew Teague of Corus. 'We were looking for an understanding of the qualities of steel and a demonstration of its appropriate use in conjunction with other materials. We were seeking real examples of considered, technically adept use. Sustainability and the understanding of that word, with its nuances and subtlety, are important. How do you transport steel to site in an economical way? How do you build with it? What do you do with it at the end of the building's life? And, of course, we wanted someone who understood the aesthetics of steel.'

Piercy Conner's scheme for the conversion of a Martello tower on the Suffolk coast into a dwelling for a private client is an intelligent instance of steel being used to breathe new life into an existing building. It also demonstrates that steel can be appropriate to a historic structure and in a rural setting; the tower is a scheduled ancient monument and stands in an area of outstanding natural beauty.

The scheme has won the support of English Heritage. A spokesperson said: 'We believe it has the potential to be an exemplary and unique conversion of this type of building and will furthermore result in a sensitive project that also respects the setting of the building.'

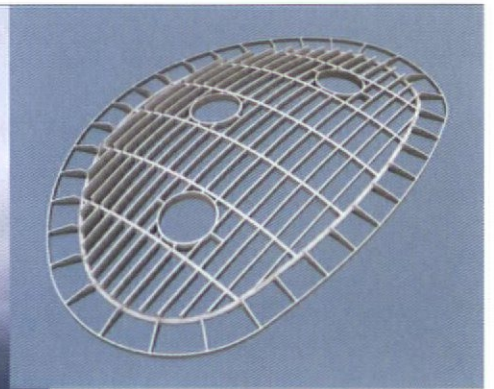
The new roof, a lightweight structure constructed of laminated plywood and steel, contrasts with the vast bulk of the existing walls, which are up to 3m thick at the base. A detailed three-dimensional computer model designed by Piercy Conner allowed the architect to collaborate with Tim Lucas of Price & Myers 3D Engineering on the development of the design.

In order to minimise the impact on the historic fabric, the new roof floats above the existing parapet, supported by five V-shaped columns anchored into the brickwork. Living and dining spaces are contained within the new roof space and open on to a clover-leaf shaped terrace, which was originally used for cannon and rifle emplacements. The roof is set back from the walls to minimise its visual impact to passers-by and rises to a high point at the east in order to take advantage of the sea view. A 700mm-deep skirt of frameless curved glass below the roof expresses the distinction between the old and new elements, as well as providing 360° views of landscape and sea.

The Corus Special Award was judged by Matthew Teague of Corus, AJ editor Isabel Allen, Will Alsop of Alsop Design, professor Ray Ogden of the Steel Construction Institute and Oxford Brookes University and Dr Mark Lawson of the Steel Construction Institute and University of Surrey



1.



2.

3.



1. The Martello tower
conversion under way

2. Image of roof structure
produced by Price & Myers
3D Engineering

3. The steel roof
structure is loaded
for transport to site

Architect
Piercy Conner Architects
Structural engineer
Price & Myers 3D
Engineering
Industrial design
Billings Jackson
Cladding consultant
Billings Design Associates
Principal contractor
Commercial Systems
International
Zinc parapet
Varla (UK)
Sarnafil roof membrane
Cambridge Polymer Roofing
Brickwork
Rosewoods
External soffit
Lucas Anderson Vision
Associates
Curved glazing supply
Romag
Enabling works
Alan Guthrie

A NEW CURVED ROOF FOR A HISTORIC TOWER

The tower has been restored and converted, with living and dining areas at roof level opening on to a terrace.

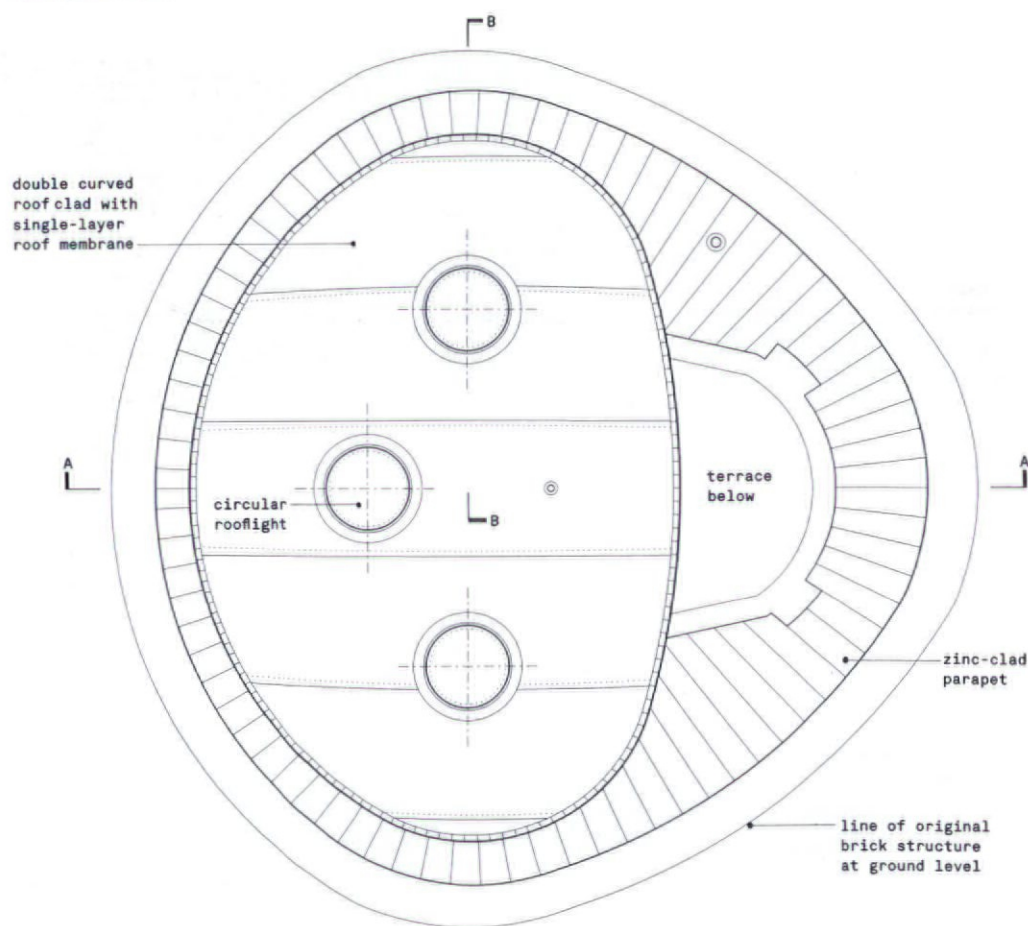
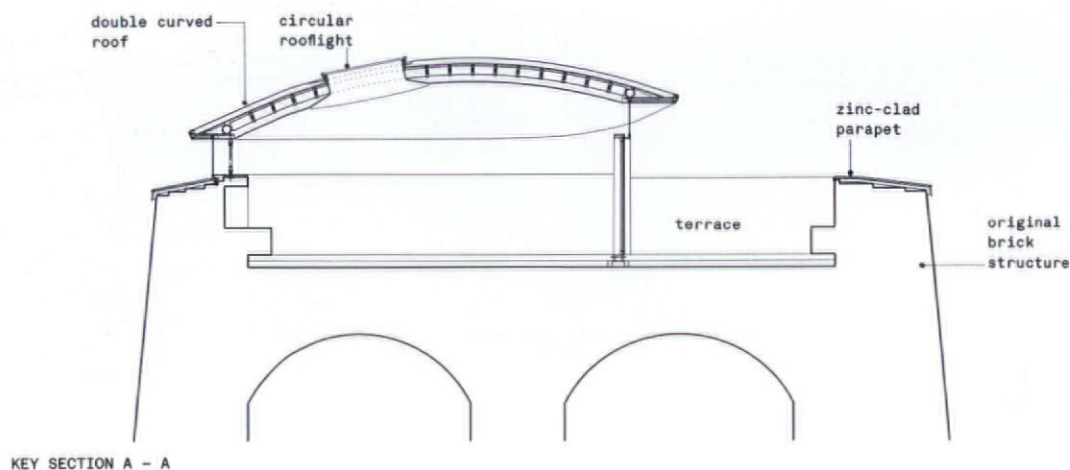
The roof measures 13 x 8m and its geometry is based on a 168mm-diameter CHS, which forms a ring beam at the perimeter, supported by five pairs of canted 50mm-diameter Macalloy bars. Each pair creates a V-shape, which sets up a rigid triangle to provide support and lateral restraint.

The three-dimensional form of the roof is created by curved 178 x 102mm UBs bolted to the ring beam at 1.8m centres. Timber rafters and firrings set between the UBs act as the base for a plywood deck – two skins of 9mm ply laid diagonally. It is insulated with a double layer of rigid insulation, also laid diagonally and covered with a single-layer membrane. Three circular rooflights are raised above roof level on upstands of bonded plywood rings.

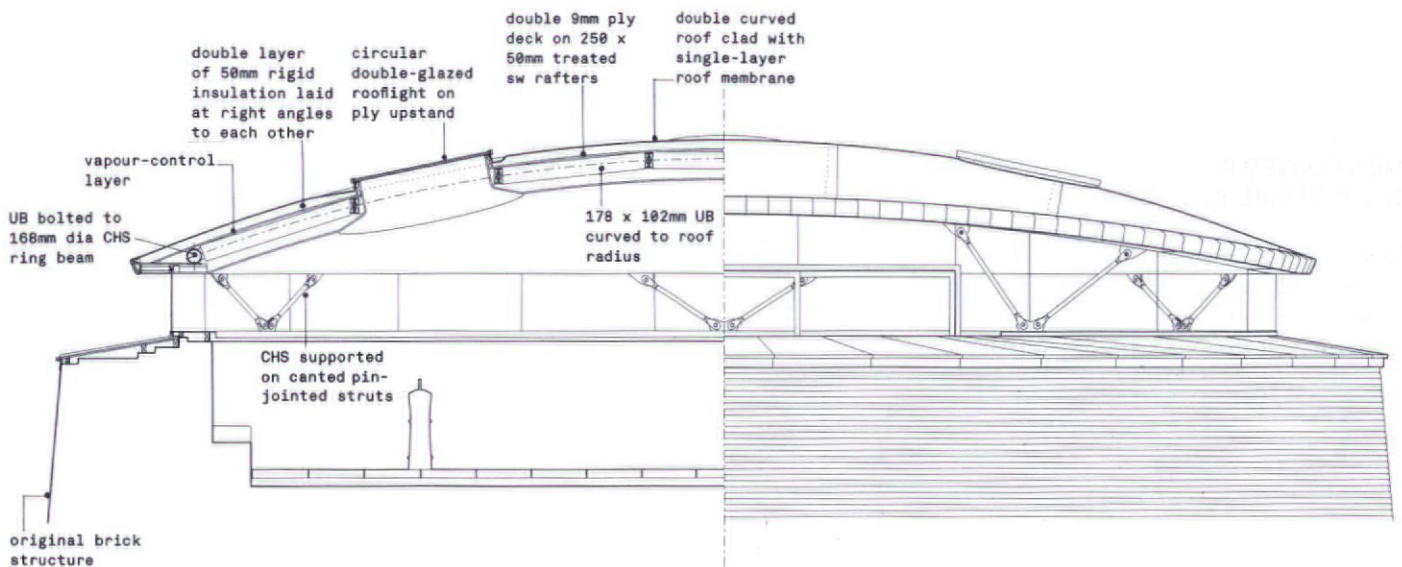
The roof tapers at the perimeter to a fine edge, supported by tapered steel brackets fixed to the ring beam. The edge overlaps the glazed clerestory of single sheets of frameless curved glass held in place by aluminium channels.

The wall tops are protected with a DPC and a covering of zinc sheet with standing seams; the sheet accommodates both the variations in thickness and the slope of the vast walls.

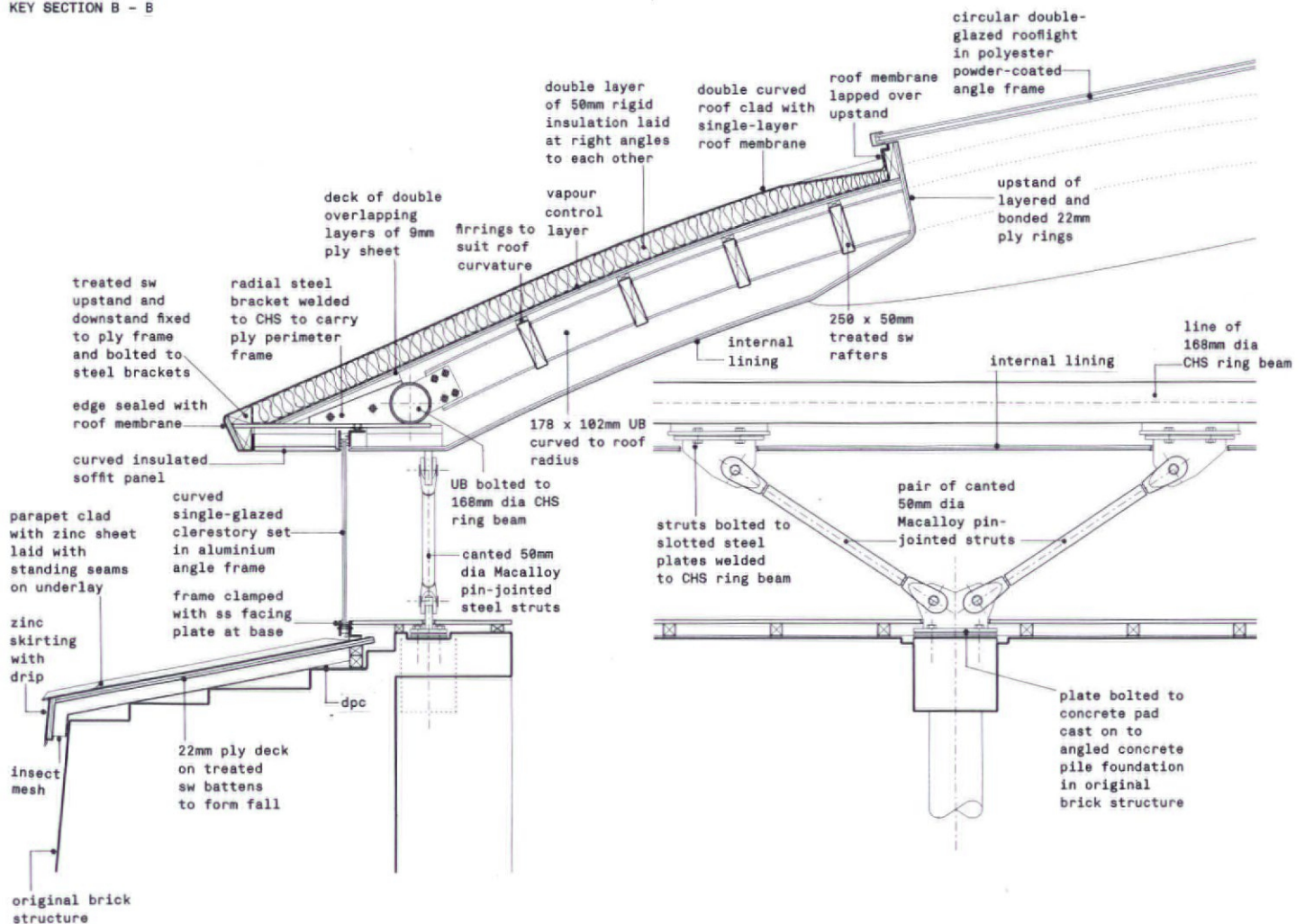
Susan Dawson



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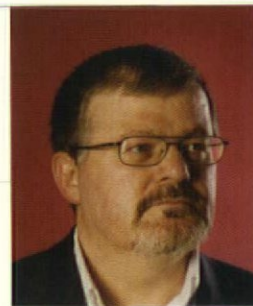
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FLIGHTS OF FANTASY

By Austin Williams



If there's a subject guaranteed to get a rise out of an architect, it's staircase design. Critics are advised to tread carefully. Whether somebody else has managed to get away with a balustrade that fails the 100mm ball test, a guardrail without manifestation, or a flight with too steep a pitch, architects are keen to complain when they hear of others better able to negotiate dispensations with Building Control.

Over the next five pages, we have examples of staircases, both old and new. Clive Richardson looks at how to investigate and resolve the hidden dangers of structural cracks in cantilevered stairs. This article works on two levels: for anyone who has ever looked at a grand, seemingly unsupported staircase, and wondered how they stay up, this article will satisfy your intellectual curiosity – even if, after you read about them, you still don't really believe that they should work.

The second aspect of Richardson's piece, and one that chimes with the ethos of the AJ Technical and Practice section, is to explain a structural issue without any recourse to scaremongering.

'Risk aversion' has much bigger consequences than the tendency to introduce even more structural contingencies. Aversion to taking risks surely runs counter to the historical needs of architectural design, maintenance and development, and paradoxically tends to result in needless cost and greater anxiety.

All too often, the precautionary principle is the basis of technical advice that leads to confusion among clients, litigiousness among professionals, and indecisiveness about the correct – as opposed to the safest – option.

The structural engineers' '100-year rule' (that something that has survived for a very long time isn't going to fall down tomorrow) is a useful

counter to today's belt-and-braces culture.

The second article looks at emerging scientific enquiry into the way materials work together and how that understanding can improve the potential for new stair design solutions. Looking at the jointing of glass-to-glass has enabled engineers and designers to come up with improvements in structural glass stairs that could open the door to further attractive architectural opportunities.

Taken together, the articles go some way to developing our understanding of old and new methods of solving a simple problem. But maybe we should ramp up the technology.

And so, hard on the metaphorical heels of the Daleks' newly discovered stair-climbing skills, Toyota has revealed the 'i-foot', a prototype exoskeleton robot that resolves that age-old mechanical dilemma: the ability of robots to walk

upstairs. This 2.1m-high egg, which is only currently able to amble at a languorous 0.83mph, featured at the recent New York Auto Show and Tokyo Expo.

Admittedly, for the foreseeable future, the 'i-foot' is unlikely to catch on with anybody outside the military, but launching at the same time as the latest part of the interminable Disability Discrimination Act, maybe there is the potential for Toyota's innovation to liven up disabled access a bit.

Can't get up the stairs? No problem. Stick granny in an 'i-foot'. With some lateral thinking, a bit of luck and a little risk-taking, the vast lines of stairlift steel rails – the blight of public buildings everywhere – could be consigned to the 1970s design-solution dustbin.



2.



3.

CANTILEVER STAIRS HAVE NEVER JUST BEEN RESERVED FOR GRAND DESIGNS

By Clive Richardson



1.

Cantilever stone staircases have been used in all sorts of buildings for more than 350 years. Russell Taylor cites Inigo Jones' tulip staircase in Queen's House at Greenwich (1629-35) as the first British example,¹ and William Talman's 2.16m-wide stairs at Chatsworth House in Derbyshire (circa 1699) as the widest ever. But cantilever stairs have never been reserved for grand designs, and thousands of more modest examples of principal and service stairs can be found throughout the country. Unfortunately, they are also subject to the most modest of maintenance considerations.

On 17 March last year in Bedford Square, London's only completely intact Grade I-listed Georgian Square, part of a stone staircase suddenly collapsed after more than 150 years of use. A tread near the bottom of an intermediate flight fell out shortly after the simple removal of a screw-fixed aluminium nosing. The tread fell on to the flight beneath, fracturing two further treads.

HANGING BY A TREAD

'Cantilever' stone staircases rarely act in a pure cantilever mode, as the roots of the treads are usually only built 75-100mm into the stairwell walls – too little to resist cantilever stresses. There are notable exceptions, such as the 225mm embedment of the best-quality stairs of Georgian architect Thomas Hopper, who was renowned for his elegant and robust staircases (for example, at Leigh Court in Bristol, Grade II*, 1814).

Cantilever stairs primarily achieve their stability by the nose of each tread resting on the tread beneath it, while being

prevented from tipping backwards by torsional restraint from the wall embedment. Occasionally, stairs fly past windows, where the tread roots are held by wrought-iron frames fixed between the window reveals, substituting the torsional restraint of walls.

The landings and half-landings from which each flight springs are seldom single slabs of stone, but usually a collection of slabs with rebated joints, perched on each other and fixed into wall corners. Sometimes landings have a stone surface with a timber carriage beneath. The metal balustrade acts as a safety belt if anything goes wrong, distributing the load from one tread to those adjacent. The balustrade is therefore of paramount importance to the safety of the stairs in the limit state.

Tread cross-sections vary, from rectangular and serpentine to the weaker and more commonplace triangular shape. Regardless of section, treads that have rebated joints between them have secondary ways to acquire stability: by plate-action and/or by compression in the plane of the flight.²

BANISTER FLEXURE

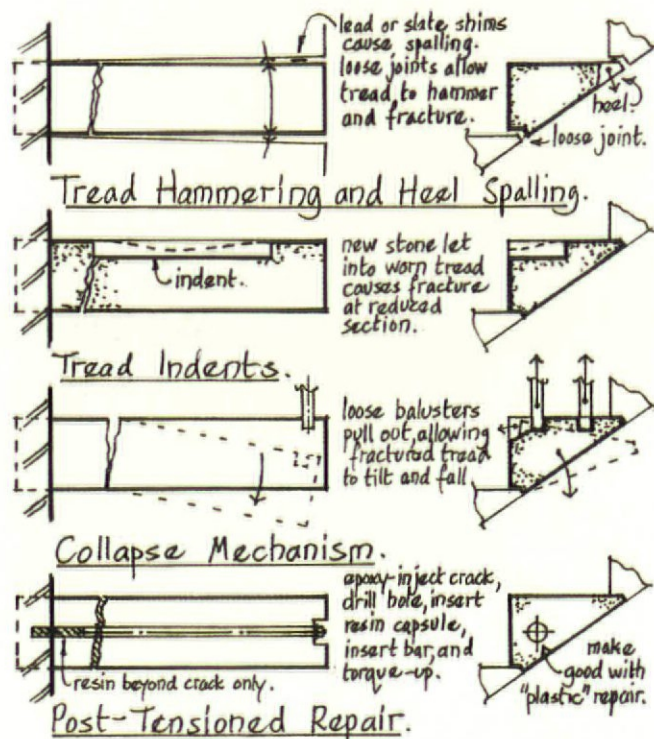
The heel-drop test on every tread and landing (simply dropping one's weight from tip-toe on to the heel of one's foot) is a valuable first indication of any hidden fractures or loose joints that might justify the removal of finishes for further inspection. Wobbling the handrails will show which balusters are loose in their lead-caulked pockets. In our survey of many such staircases, defects had arisen from normal wear and tear, historic bomb damage,

1. Bretby Hall's grand 1.8m-wide staircase, with an ornate, gilded, wrought-iron balustrade and lower newels as winged cherubs. Such grand stairs attract regular maintenance, but lesser stairs are frequently overlooked

2. The staircase flying past a window opening 'supported' on folded square-section wrought-iron bars

3. Crack developing in a stair tread and riser

4. Details taken from on-site investigation



4.

the relaxation of the structural fabric and its supporting walls, and overloading.

The structural problems that can ultimately lead to the collapse of treads are:

- yielding of landings and/or half-landings that support the bottom tread of a flight of stairs, due to differential settlement of the walls carrying the landing, the joggling of joints between multi-piece stone landings and fracturing of single slabs, loss of kentledge thickness of stone landings where new doorways have been formed, and possible creep deflection of the landing (in the case of timber construction);
- loosening of the lime-putty joints between the treads (indicated by cracked soffits and/or the distinctive thud arising from heel-dropping), allowing the treads to hammer against each other under a live load;
- worn or damaged tread-nosings that have been repaired by letting in a new veneer of stone, thus reducing the structural section of the tread and also acting as a stress-raiser/crack-inducer. Similarly, the modest screw fixings of remedial metal stair nosings can (surprisingly) initiate tread fractures, as at Bedford Square;
- the spalled back edge of triangular-section treads, due to excessive point loads from lead or slate shims in the rebated joint of the tread above;
- individual treads cracked across their section, which are then solely reliant on the balustrade to prevent them falling, as at Bedford Square; and

- various balustrade deficiencies that allow cracked treads to fall, such as cracked baluster pockets, loose lead caulking between the tread and baluster, missing balusters, a loose fixing between the baluster and top rail, loose fixing between the top rail and handrail, 'S' scroll balusters (see figure 7), and loose W1 window frames (where stairs fly past windows).

STAIR NOSING

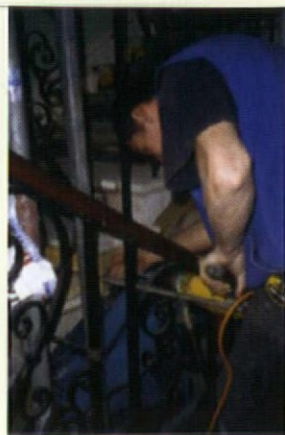
Fractured treads can stay in place for years, providing they are prevented from twisting and dropping out by the balusters. Some types of baluster fixings are stronger than others, but should they fail, then the very heavy tread can fall, with potentially disastrous consequences. It is therefore essential that fractured treads are repaired, balustrades are maintained and other defects are remedied to maintain the customary margins of structural safety.

If a landing is fractured or sagging, the kindest repair is the insertion of a small box-section steel beam underneath the leading edge, with intumescent paint for fire protection. But beware of the possibility of flues in the landing walls where such beams will need to bear. And beware of conservation constraints.

Treads that are fractured can be repaired by inserting a post-tensioned bolt, so long as the end of the tread is not obstructed by balustrading (see detail above). Loose tread-joint mortar should be sawn out and repacked tightly, as long as the joint is first temporarily wedged to prevent loosening of the tread joints further up the flight. Balustrade deficiencies can be left to



5.



6.

5. Stairs returning at a window opening, unsupported except for a hidden wrought-iron folded bar

6. Drilling through the balustrade to the tread, to insert a reinforcement bar and resin

7. Strengths of stair sections and supports

a good blacksmith, but 'plastic' repairs of damaged stonework need the specialist attention of conservators (see figure 7). Occasionally, stairs are so derelict that they cannot be repaired safely without temporary support and so special scaffold 'trees' should be erected up the stairwell.

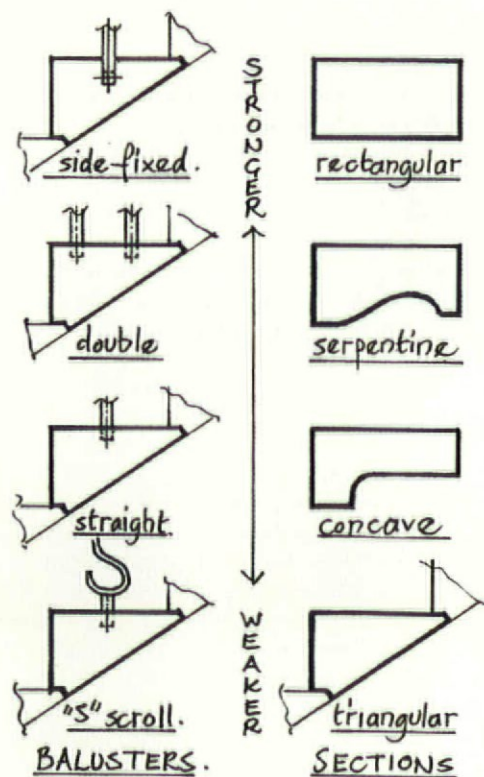
However, before we all panic about an epidemic of collapsing stairs, performance in use is the ultimate test of any structure, and in this respect cantilever stairs pass with flying colours. They only seem to fail if maintenance and repairs are neglected, leading to the fracturing of treads and ultimately their collapse.

Clive Richardson is a structural engineer and technical director of Cameron Taylor, engineer to the dean and chapter of Westminster Abbey, technical secretary of the Engineers' Conservation Accreditation Register for Engineers and author of many technical books, including the *AJ Guide To Structural Surveys*. Email: clive.richardson@camerontaylor.co.uk

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7.



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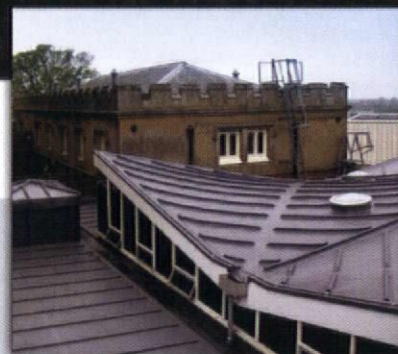
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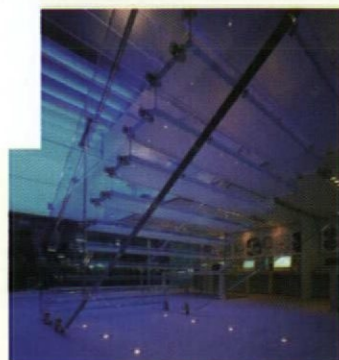
1.

ONLY RECENTLY HAVE TECHNIQUES BEEN DEVELOPED TO JOIN TWO PIECES OF GLASS

By Brian Eckersley and James O'Callaghan



2.



3.

Glass is such a good structural medium that in the 16th century Galileo used it to test hypotheses, as did Griffith in the 20th century. But it is only recently that techniques have been developed to attach two pieces of glass together. Pieces of wood can be joined with wood pins hammered into holes that distort both the pin and the hole to ensure a perfect fit. The fit between the pin and hole needs to be 0.5 per cent of the diameter, making tolerance difficult without distortion. For steel, red-hot rivets are similarly hammered into holes in plates. Joining glass to glass, however, necessitates a variation on this theme.

Wood and steel both have an atomic structure that means that when its bond is broken the nuclei behind that act as a reinforcement. In such ductile materials, the reinforcing action spreads out until the pressure is accommodated. In brittle material like glass, however, the nuclei line up, allowing the bonds to break, concentrating the pressure on the break until the material fails.

Developed in steelwork so that bolts could be dropped into oversized holes for a degree of tolerance, friction bolts apply large loads to the face of the plates to stop them sliding against each other. Friction bolting first crossed over into glass in around 1960, primarily to bolt glass mullions to the substructure. Bolt groups, applying loads to the face of glass, could carry quite high loads while providing tolerance, but they needed the help of unsightly fitch plates.

At Parc La Villette, engineer Peter Rice, of RFR, extended the notion of the glass friction joint by chamfering the countersunk

hole and clamping the glass sheet to the background with a bush bearing (the RFR joint). This joint, which provides a flush surface, is a satisfactory solution for bolting glass to steel frames and armatures, but its essential asymmetry (fixing from the chamfer side) makes it difficult to use for bolting together, say, two glass beams. But by 1995, Tim Macfarlane, of Dewhurst Macfarlane, put two RFR joints back-to-back in one sheet, and showed this joint carried considerable load, even shearing a bolt in an early test.

Mild steel bolts rust and expand to create uneven pressure points on glass holes, which can shatter them. Poor understanding of the nature of glass, which concentrates rather than disperses the load, meant that the early generation of roughly drilled holes left potential bond-failure pressure points. By using the right grade of stainless steel, this danger is removed. Similarly, joints are further strengthened by using tempered sheets of glass.

Although Griffith had worked out in the 1930s that the theoretical tensile strength of glass is $14,000\text{N/mm}^2$, this figure is considerably reduced by the action of the molecules in the air during manufacture, breaking the bonds as the glass cools and reducing its strength in annealed flat building glass to approximately 50N/mm^2 . Tempering improves the strength to around 160N/mm^2 . The new generation of jointing methods, of glass to glass, would not exist without the developments in the use of stainless steel and tempered glass.

Working closely with US architect Bohlin Cywinski Jackson, Eckersley O'Callaghan has developed the structural

use of these materials and joints in an all-glass staircase and bridge that forms the core design feature of Apple computer stores across the world.

In New York, the overall clear span of the treads is 2.45m and the loading is around 4.5kN/m². The tread is as thin as possible while safely resisting the forces imposed in use, or even if damaged. Tread deflection has been kept within a comfortable range in order to keep the natural frequency above the advisable threshold of 5Hz.

There were two key reasons why an all-annealed glass tread was used. Firstly, it could be polished after the laminating process, and, secondly, should the top sheet be clipped by foot traffic, the tread could remain in place for a reasonable amount of time without needing a replacement, whereas a tempered glass sheet that failed would compromise the aesthetic. The use of a Sentry Glass Plus interlayer, instead of a regular PVB interlayer, allowed a greater transfer of shear between layers of glass under both short-term and long-term loading conditions. The result of this was a significant reduction in deflections experienced for the same loading scenarios as PVB.

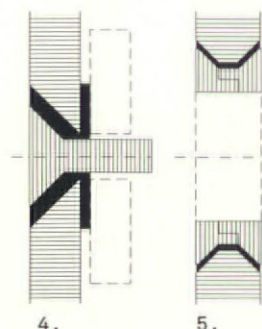
A primary concern was the desire for a method of fixing the glass treads to the vertical glass support walls that would integrate the support with the glass itself. This was achieved by experimenting with the lamination of a metal insert within the laminates, discrete to the location where support would be provided by a bolt through to the glass wall. The metal insert, now known as a 'puck', is generally semi-circular in plan and set within the third layer of the tread laminate. The puck's shape eases the build-up of local stresses around the metal insert both during the lamination process and from the transfer of load in use.

Tests with stainless steel and aluminium pucks were not promising – cracking occurred due to an incompatibility between the glass and the metal insert during the cooling and contraction period. Titanium was chosen as a material with the necessary load transfer capacity and with closer thermal expansion and conduction properties to those of glass. The titanium pucks are laminated shy of the glass edge to allow for polishing.

The Los Angeles stair design has treads that are supported between glass walls that are, in turn, hung from the second floor, thus appearing to levitate clear of the floor from which the stair rises. Oversized holes taking the connections were filled with Hilti HIT HY50 – a liquid material that cures after time – enabling all lamination tolerance and hole-quality issues to be ironed out, ensuring a more predictable behaviour of load transfer through the hole in the glass.

The techniques used in laminating material into glass in such a manner as to allow direct connection of the adjacent structural glass elements is a first on such a large-scale commercial project. More forward-thinking, client-sponsored research and development projects are needed to take the material even further.

Brian Eckersley and James O'Callaghan are directors of Eckersley O'Callaghan Structural Design. Email: info@eckersleyocallaghan.com



4. Original RFR bush bearing

5. Two RFRs placed back-to-back improve jointing possibilities



6. Ideogram of nuclei/ bond array in ductile and brittle materials. Ductile: cracking is prevented by the nuclei backing the bond. Brittle: nothing stops the crack developing – the more bonds break, the more stress is concentrated on the crack

1 & 2. At the Apple computer store in Osaka the stair comprises two glass-ribbon guardrails with diameters of 5.2m and 1.9m, formed with 3 x 10mm-thick laminated, toughened glass with edge tolerances of less than 2mm between laminations

3. In the Nagoya store the glass guardrails act as beams spanning between the ground and first floors, holding 21 treads rising 3.7m, fabricated from 3 x 15mm laminated toughened glass

WHEN THE CHIPS ARE DOWN

At last month's Computex 2005 event, Taiwanese motherboard maker AOpen revealed the mini PC – aka the Pandora – named, presumably, after the box of things you wish you hadn't opened. Actually, the mini PC is a slightly smaller but otherwise direct rip-off of Jonathan Ive's Mac mini design, right down to the slot-loading optical drive.

Pathetic really, because Mac mini-sized PCs have been available for a couple of years. Still, the speed of the design pirating was certainly impressive, because the Pandora/mini PC was first shown in public at an Intel developer forum just one month after the Mac mini was announced. I mention all this because, confusingly, Apple has just announced that it has decided to ditch the Mac's traditional Motorola processor in favour of an Intel dual-core jobbie.

So let's get our heads around this. The Mac, which is currently running an operating system based on Unix/Linux, is about to run it on a hitherto PC-only processor chip. There will be a transition period while programmers rewrite applications or use a translator for the new chip architecture. Meantime, wouldn't it be easier to just buy a mini PC and install Linux? Oh, that's a no, then. sutherland.lyall@btinternet.com

ORDER IN COURT

The Technology and Construction Courts (TCC), the specialist courts where most construction cases are tried, have a long and distinguished history. Until 1998 they were known as the Official Referees' Courts, and were located in a far-flung corridor of the High Court that was so notoriously difficult to find that some construction litigation texts gave detailed directions for the newcomer, *writes Kim Franklin*.

The demands of complex construction litigation were such that the TCC judges introduced many of the case-management procedures that are now universally adopted to encourage cost-effective litigation. Experts' meetings, exchanges of witness statements and timetabling for trials were all instigated by the TCC.

Despite these streamlining initiatives, the courts were kept busy. After the landmark duty-of-care doctrine in *Anns v Merton* (1978), the owner of a defective building was able to claim against anyone who had so much as walked past the site during construction. Huge, multi-party actions proliferated, and the work of the courts boomed. By 1984, the court lists were so congested that the delay between issue of writ and trial was something of a scandal, and the number of judges was increased to cope.

In 1988, these cases were moved to modern courts, and

in 1998 they were given a new title, but neither of these measures could remedy what was seen by some as a problem that bedevilled the courts. Construction disputes give rise to some of the most complex issues of fact and law. The majority of the leading cases in the law of contract and tort are construction cases. Trials typically last weeks, if not months, after which the judge is required to produce a case judgment of several hundreds of pages.

And yet TCC judges do not enjoy the coveted title of High Court judge. Why they have not been made High Court judges is a mystery to most, but it is believed to have put many suitable construction barristers off taking the job, which in turn has led to a decline in the TCC's reputation. This, combined with a number of high-profile judicial blunders and the recent resignation of Judge Humphrey Lloyd QC, one of the courts' most senior and experienced judges, left users of the TCC in no doubt that something had to be done.

The Lord Chancellor has announced that plans are afoot for the long-term future of the courts. Interim changes have been introduced to increase the involvement of more High Court judges in the work of the TCC. Mr Justice Jackson, the judge in charge of the courts, will now be available

full-time and five other High Court Judges will assist as necessary. While most cases will be heard by the remaining TCC judges, Coulson, Havery, Thornton, Toulmin and Wilcox, complex and heavy cases will now be allocated to a High Court judge.

The practicalities of this new regime will be spelt out in the forthcoming TCC Guide. These changes are to be welcomed by those who recognise the pressing need for a thriving system of specialist construction courts.

Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers in London. Visit www.crownofficechambers.com



BOOK

By Robert Torday

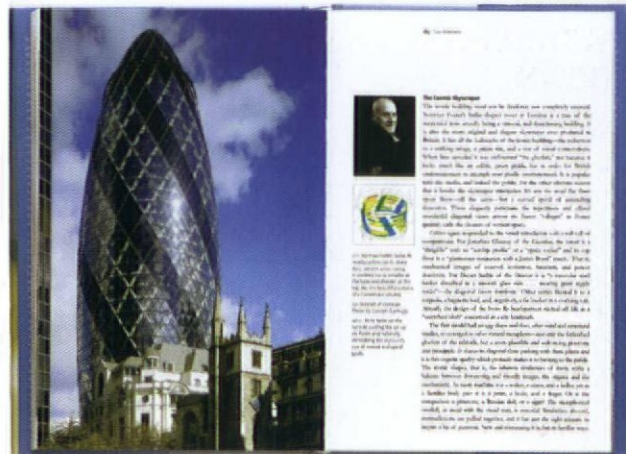
**The Iconic Building:
The Power of Enigma**
By Charles Jencks.
Frances Lincoln, 2005.
224pp. £19.99

This is a strange publication; oddly ambivalent. Is it a serious survey of iconic architecture as the 'enigmatic signifier' of our times or a canter through some of the more headline-grabbing designs that claim to symbolise our major cities? Perhaps that's Jencks' point: the dichotomy between sensationalism and integrity. The cover – a photomontage of Foster's 'Gherkin' blasting off into space – seems to hint at Jencks' own perspective, but an interview with Foster ends in an apparently unselfconscious discussion of 'the cosmic symbolism in its genesis'.

Jencks decries the fact that cities worldwide are all cynically pitching for a version of the Bilbao effect, in the process putting the thumbscrews on architects to deliver – at a stroke – new civic identities.

There is some discussion of the way in which landmark buildings act as catalysts for urban regeneration and can deliver significant economic transformation, but this is a slim volume and there is too much to cover. The result is a quick tour of some of the obvious 'iconic' candidates: the Sydney Opera House, Wright's Guggenheim Museum, Pei's pyramids at the Louvre.

Jencks takes a swipe at Piano's recent Parco della Musica in Rome, and plays it safe with Zaha Hadid's Cincinnati Arts Center ('utterly inevitable'). Along the way we find a series of doodles, which seem to debunk many of the schemes under consideration – a jocular fence-sitting at odds with his pronouncements that 'icons are best if they appeal to faiths, ideals, our better self'.



I would have liked more space devoted to the anti-icon – a paradox tellingly realised in Eisenman's recent Holocaust memorial in Berlin – as well as the icon-as-city, notably Le Corbusier's Chandigarh complex or Calatrava's remarkable City of Arts and Sciences in Valencia, where the rigour and poetry of the structures both embrace and express the possibilities of community and culture.

Collective outrage clearly vetoed any possibility of the anti-icon as a response to the destruction of New York's Twin Towers. But the constraints of this book mean that Jencks can only sympathise with Libeskind's defeat in the face of Mammon, and pillory the outcome of a competition that said more about human avarice and the machinations of city

planning than it's comfortable to contemplate. No accident, surely, that the preceding pages of this book are devoted to Le Corbusier's magical church at Ronchamp – a model of controlled and luminous form that must be the ultimate in iconic architecture: mystical, elevating, inspirational, delicate and robust, a 'temple to nature'.

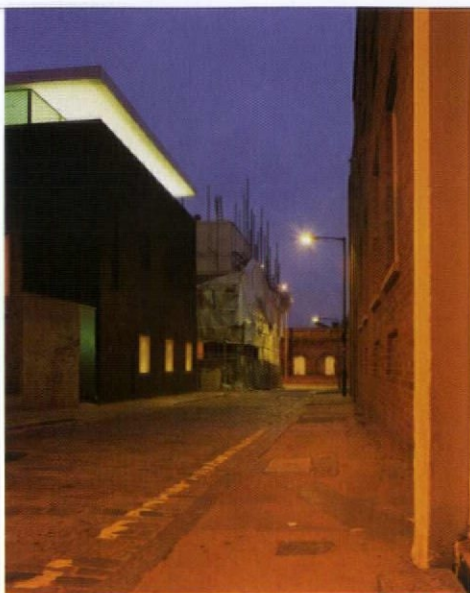
At the end of *The Iconic Building*, faced by so many imponderables, Jencks (in desperation?) dons his Darth Vader costume, crosses over to the Dark Side and pronounces that cosmogenesis, black holes, atoms, Gaia, and DNA are tomorrow's architectural drivers.

So there you have it: iconic architecture? 'May the Force be with you...' Robert Torday is head of communications at the Richard Rogers Partnership

BOOK

By Steven Spier

David Adjaye: Houses
Edited by Peter Allison.
Thames & Hudson, 2005.
256pp. £29.95



1.



2.

Being a good architect and being a good designer are not quite the same thing, and increasingly one needs the professional savvy that the former implies to exercise the talents of the latter. This is especially the case in the UK, without a vibrant competitions system to help young architects and with a procurement system that has literally abandoned the notion of civic architecture.

David Adjaye is an architect based in London, which brings with it the additional difficulty of gaining opportunities beyond interiors and domestic architecture, but also the potentially powerful advantage of being able to use the symbiotic relationship between architecture and the media, as well as the possibility of working for wealthy and sophisticated clients.

From such complicated circumstances has grown Adjaye's office. Although not yet 40, he has an impressive catalogue of built work, a good-sized practice and has moved into the international realm by winning competitions for the Nobel Peace Centre in Oslo and the Museum of Contemporary Art in Denver, currently under construction. This book concentrates on his domestic work, with 11 houses and studios, plus one pottery shed and a concrete garden. One senses that it is meant to document a first phase of his career.

Adjaye has a remarkable list of famous artists as clients, but the learning centres for deprived areas of east London (Idea Stores) – although only included in the portfolio at the back of the book – show that

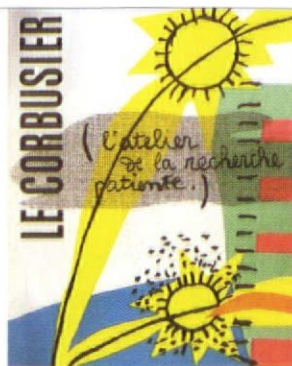
his ambitious and accessible work can be harnessed to less glamorous programmes. They also boldly reveal the meanness of much architecture of good intentions. He claims 'an artist's sensibility', by which he seems to mean art's ready engagement with contemporary culture, theory and means. It might also mean an ease with the public persona of the artist, and Adjaye is not only well published but has been a radio and television presenter.

Spier's book is nicely designed and beautifully produced – the chapters on Adjaye's built work including good-quality photographs and sketches. But, as if to underline that this work is about space and substance, not just surface, there are, unusually, a full set of plans, sections and elevations, and at a size large enough to

read. Even more remarkably, there are often details.

The built-work chapters are interspersed with essays by four authors. Deyan Sudjic effortlessly situates the work in booming London's recent social and economic context and points out that Adjaye has been remarkably mature, rejecting the temptation to cram too many ideas into what are small projects, confident that he would continue to build. Peter Allison discusses the work in terms of form, space and enclosure, and the influence of the eight months Adjaye spent in Japan as a student. And the book inexplicably opens with Stuart Hall's clichés. There are also three 'portfolios' that concentrate on issues of light and colour; furniture design; and a chronology of built projects, starting with

1. Dirty House
2. Lost House



BOOK

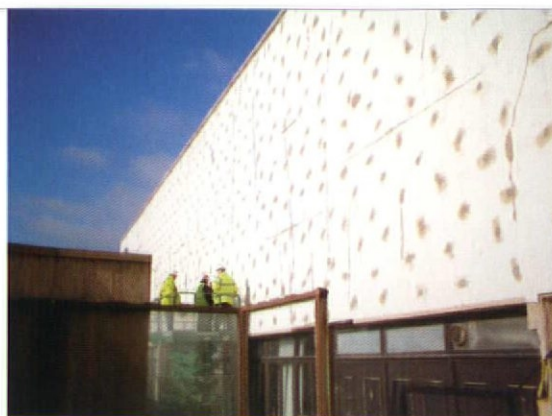
Le Corbusier:
Architect of Books
By Catherine Smet.
Lars Müller Publishers,
2005. 128pp. £25

Adjaye's 1995 set design for *The Pretenders*.

Adjaye is a phenomenon. If there are some mutterings about his success, then this book is a welcome opportunity to get beyond his career and take a closer look at the architecture. It is both serious and seductive, stylish and stylistically varied, and is asking many of the right questions. As Sudjic writes in his perceptive essay, Adjaye's architecture 'demonstrates his deft ability to have his cake and eat it'. And that ability makes him a very good architect as well as designer.

Steven Spier is a professor at the University of Strathclyde. See pages 46-49 for David Adjaye in the AJ/Corus 40 Under 40

Forget about the buildings for a moment, and the paintings and sculptures – most people would feel their life had been full if they'd created 35 books, which is what Le Corbusier did. And creating is the word – not just writing and polemicising, but treating books as thoroughly designed objects. For a long time more radical in his use of images than his typography or layouts, Le Corbusier gradually reached a bolder synthesis of all these elements in the 1950s, with his own artwork playing a significant part. This catalogue, accompanying an exhibition in France and Italy (but not the UK), reproduces many original covers and spreads; pictured is the jacket of Corb's last book, *L'atelier de la recherche patiente*, published in 1960.



CRITIC'S CHOICE

By Andrew Mead

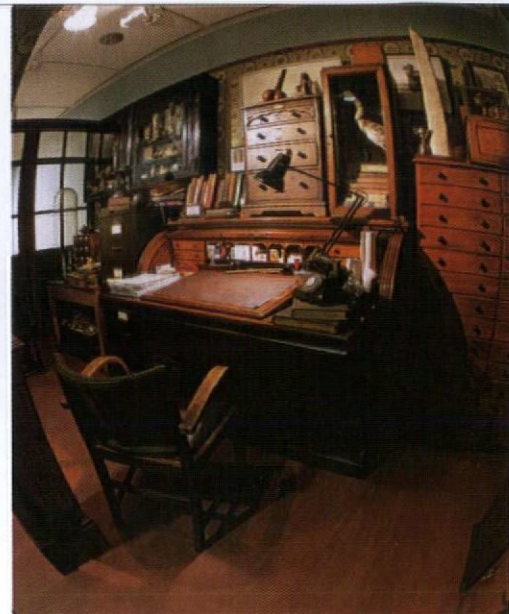
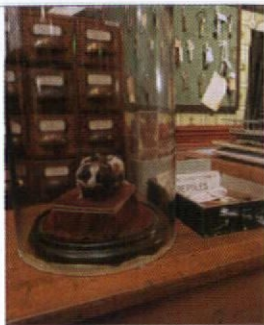
When Mendelsohn and Chermayeff's De La Warr Pavilion at Bexhill-on-Sea opened, the *Architectural Review* (July 1936) said 'it gives us some glimpse of what a sensibly planned and seaside resort might be' – in retrospect, rather cautious praise for one of this country's early Modern landmarks. Now John McAslan + Partners is close to completing an £8m restoration of the building; above is the De La Warr's north face, patterned by sealant injections to protect the steel frame.

The pavilion should open to the public this September, but anyone wanting to see work in progress can take a hard-hat tour on Thursday 23 June, at 18.00, as part of this year's Architecture Week. There are so many events planned across the country that it's rather arbitrary to single any out, but as Charles Jencks' new book, *The Iconic Building*, is reviewed on page 215, it's worth mentioning his lecture at the RIAS in Edinburgh, also on 23 June at 18.00. Visit www.architectureweek.org.uk for details of everything on offer from 17-26 June.

With holidays in prospect, some shows abroad catch the eye. Jean Nouvel is the subject – and also the curator – of an exhibition at the Louisiana Museum, Humlebæk, near Copenhagen, until 18 September. Interviewed in last week's AJ, Nouvel kept bringing the conversation back to context, and this new show aims to demonstrate how his architecture 'merges with the spirit of place'. (I wonder how his Agbar Tower in Barcelona does that?) Not that a pretext is necessary to visit Louisiana, with its exemplary fusion of architecture, landscape and art, and a collection that includes large colour-field paintings by the forgotten but wonderful Morris Louis, and one of Richard Serra's most successful outdoor sculptures.

Also in Scandinavia – at the Alvar Aalto Museum in Jyväskylä, Finland, until 7 August – is *A Thousand and One Nights: A Thousand and One Sites*, which presents a small selection of Aalto's 250 or so unrealised projects.

It's unlikely, though, to provoke a reassessment of Aalto, whereas the current retrospective at the Pompidou Centre, Paris, until 29 August, has done just that for Robert Mallet-Stevens. 'A master of space and light who deserves a place among the immortals,' wrote Peter Davey (AJ 12.5.05). For forthcoming events visit www.ajplus.co.uk/diary



EXHIBITION

By Andrew Mead

Mark Dion: Bureau of the Centre for the Study of Surrealism and its Legacy At the Manchester Museum, Oxford Road, Manchester, until autumn 2006

When Yoshio Taniguchi's new Museum of Modern Art in New York opened last November, one of its first shows was by American artist Mark Dion, presenting the results of an excavation he had made on the site during the building's construction. It followed a similar project he undertook for the Tate, which has turned into one of its most popular exhibits: the finds from his digs at Bankside and Millbank housed in a multi-drawered cabinet, sorted, labelled and classified in unexpected ways.

Dion migrates between the art gallery, the museum and actual sites in a continual questioning of museology – though the results are often funnier than that sounds. He treats the Enlightenment ambition to order the world with humour as well as

scepticism, putting things in pigeonholes as obsessively as any hidebound curator, but with a different logic. At the heart of his work is the thought that systems are always provisional: what once made sense was a misunderstanding.

So this long-term installation at the Manchester Museum neatly encapsulates Dion's practice – it makes blatant how close to surreality the 'order' of museums can be. Created from the museum's reserve collections, from things that don't make the cut at present, the 'Bureau of the Centre for the Study of Surrealism and its Legacy' is a painstaking recreation of an old museum office – quasi-domestic in character, with its armchairs by the fire.

There are display cases crammed with Egyptian

figurines, stuffed birds, botanical specimens, a bizarre miscellany of natural and man-made things – and the phone, fan and filing cabinets of the museum employee, whose scarf and jacket are on the coat stand in the corner.

The drawers of one small cabinet in the installation are labelled 'mathematical objects', 'primitive objects', 'interpreted objects', 'irrational objects' and 'incorporated objects'. Others open to reveal faded labels: 'Domestic Bygones lent By F Ollerenshaw Esq, Wilmslow', 'Wooden Forks Used In Cannibal Feasts'. The bookshelves include *Yorkshire Type Ammonites*, *Doubt and Certainty in Science*, and *Alice's Adventures in Wonderland*. The wallpaper has a Rorschach blot pattern, as if any glimpse of order will always be subjective.

A print of *The Sphinx* hangs over the desk.

With so much accumulated detail, Dion's installation is absorbing to explore (and a closed drawer is always magnetic). But he isn't just dealing with the practice of institutions – his subversive take on the museum is a challenge to ingrained habits of thought and what people notice and value. Freed from the categories to which they're usually confined, objects present themselves anew. John Cage wanted 'to wake people up to the world around them', and Dion is doing the same. *Mark Dion's accompanying book, full of surprising things and beautifully designed, has just been published by Book Works, priced at £15 (www.bookworks.org.uk)*

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Visit the Vision 05 website, www.architect-artists.com
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ROYAL COMMISSION FOR THE EXHIBITION OF 1851

Fellowship in the Built Environment

After the successful award of early Fellowships for research into 'Landscape and Modernity', 'Urban Issues' and, more recently, into 'Human Habitation', 'Transport and the Built Environment' and 'Housing for the 21st Century', the Commission now intends to make a further, similar award.

Continuing their theme of important matters for study within the context of the Built Environment, the Commissioners have selected as the subject for this year's competition:

The Sustainability of Cities

A broad, holistic approach is encouraged, and entries will accordingly be accepted not only from individuals but also from formal or informal partnerships.

Candidates should be UK or Commonwealth citizens, carrying out research over a 2 year period, culminating in either a personal mark of distinction (e.g. PhD) or a milestone or work of significance. Projects that aim to inform the wider community are particularly encouraged. In all cases, candidates are asked to identify a mentor who can contribute to, and make expert and objective commentary on the candidate's work, and who will ensure linkage and promulgation of the work to the appropriate peer group.

The value of the award is £30,000 pa for each of two years.

There are no application forms, but in the first instance candidates are asked to forward five copies of an application of no more than four pages of A4, to include a CV and an outline brief of the subject to be studied. Lavishly produced or illustrated submissions are not required.

Based on these applications a short list will be selected and these candidates will be invited to provide a further, more comprehensive written submission before being interviewed.

Key dates are as follows:

Closing date for initial applications	Thursday 28 July 2005
Short list promulgated	mid-September 2005
Closing date for further submissions	mid-November 2005
Interviews and final selection	late November 2005

The Selection Committee will be:

Mr Alan Baxter	Engineer and Chairman of the Committee
Lord Linley	Designer
Mrs Joanna Kennedy OBE	Civil Engineer
Mr Ian Ritchie CBE	Architect

Entries should be sent to:

The Secretary, Royal Commission for the Exhibition of 1851,
Room 453, Sheffield Building, Imperial College, London SW7 2AZ

To Arrive By: 28th July 2005

Telephone enquires may also be made to Malcolm Shirley on 020-7594-8790,
Fax: 020-7594-8794, or e-mail: royalcom1851@imperial.ac.uk
This information is also carried on our Website: www.royalcommission1851.org.uk



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Rural Architect / Surveyor - Northampton - Perm - £30K+

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Architects & Technicians - Leeds - Perm - £25K - £35K

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Closing date: Friday 8 July 2005.

Application forms from Human Resources Section, Council Offices, Sandwick Road, Stornoway, Isle of Lewis, HS1 2BW, Tel (01851) 709303. E-mail address; annemaciver@cne-siar.gov.uk Web address; www.cne-siar.gov.uk (CV's will not be accepted).

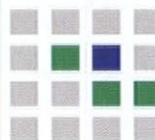


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For an application pack telephone 01224 522105

(24hr answerphone service available).

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PLEASE REMEMBER TO QUOTE THE APPROPRIATE REFERENCE NUMBER.

Closing date: 27 June 2005 (12 noon).

All full-time posts are open to job-sharing and applications from disabled persons are particularly welcome. Committed to equal opportunities. All employees are eligible to join the Local Government Pension Scheme.



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We are an international landscape design company looking for an architectural and urban design academic with at least 5 years relevant professional experience. A research qualification (MPhil or PhD) and excellent knowledge of Spanish is required to undertake design research in the area of residential building and urbanism in relation to landscape.

Duties would include: coordination of multidisciplinary team, research and production of residential and urban design schemes with a focus on landscape and civil engineering. The resultant research design material is to be compiled into an English-Spanish publication. Salary £28-32 K

The office is based in north London, has multinational staff and projects in the UK, Europe, and the near East. The company is committed to supporting the principal of equal opportunities in employment and is also a signatory of the Building Design 50/50 charter.

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Vac ref 0506- 64

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for busy practice with varied workload
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required for busy London practice with a broad variety of work in the residential sector, from funky contemporary houses to large developments of flats. Good experience leading to Part III is guaranteed and course fees paid. Year out students also required.

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mail@nashpartnership.com tel. 01225 442424



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0207 505 6803

Email: laurie.shenoda@emap.com

Recruitment Agency of the Royal Institute of British Architects

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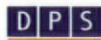
The posts offer a great opportunity to be involved from inception through to completion on every aspect of the design and construction process.

Applicants should ideally be North London based and be able to demonstrate exceptional presentation skills with 3D CAD abilities and an understanding of building regulations.

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Architectural Technician/ Interior Designer £18K Permanent

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Email: andreas@dpsproperty.com

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(1 FTE or 2 x 0.5 FTE posts)

Ref: FAS/LSL/ARC/AD/AJ

You will be a registered Architect and be able to demonstrate a high level of creative practice in Architecture and have academic experience. You will contribute to the delivery and development of Architecture programmes particularly in the studio context.

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(1 FTE or 2 x 0.5 FTE posts)

Ref: FAS/LSL/ID/AD/AJ

You will have an honours degree or equivalent qualification in Interior Design and/or Architecture. You will be able to demonstrate a high level of creative practice in Interior Design and have academic experience. You will contribute to the delivery of the BA (Hons) Interior Design course and the development of post-graduate provision.

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(0.5 FTE)

Ref: FAS/LSL/LA/AD/AJ

You will be a Chartered Landscape Architect or have equivalent qualifications and professional experience. You will be able to demonstrate a high level of creative practice in Landscape Architecture and have academic experience. You will contribute to the delivery and development of landscape programmes and have experience in urban design and/or planting design.

Application forms and further details can be downloaded from

<http://jobs.leedsmet.ac.uk> Alternatively, please telephone 0113 283 2600 ext 3988 or email artsandsocietyapplication@leedsmet.ac.uk

Please indicate clearly the reference number(s) of the post(s) for which you are applying.

Closing date: Noon, Thursday 30 June 2005.



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Rapid career progression is anticipated for the right person.

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If you are a Part II/ III architect with the following attributes we would like to hear from you:

- A minimum of 3 years post-Part II Experience
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To £44,000 pa

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London

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Senior Architects Livingston £26,650 - £35,669

The Scottish Building Standards Agency has been established to provide a national centre for setting and monitoring the standards required of buildings throughout Scotland. The Agency develops the regulations, procedures and guidance needed to ensure the successful implementation of the Building (Scotland) Act 2003, which came into force on 1st May this year. This includes developing certification schemes, preparing to audit verifiers, and dealing with the transition from the existing legislation. It also, as an Executive Agency of the Development Department of the Scottish Executive, supports Ministers and other parts of the Executive on building standards related matters.

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You may access an application form and apply online at www.scotland.gov.uk/government/careers Alternatively, please write to the Scottish Executive Recruitment Unit, T Spur (SB5A), Saughton House, Broomhouse Drive, Edinburgh EH11 3XD or E-mail: helen.macpherson@scotland.gsi.gov.uk providing your full postal address. Completed applications must be returned by Friday 1 July 2005.

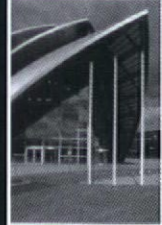
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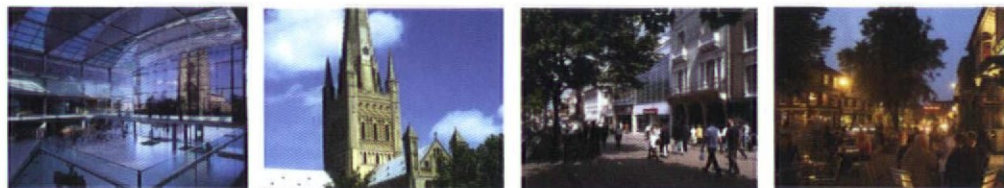
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Opportunity

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£35,586 - £38,010 per annum Ref: DEDQM1

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You will need experience of negotiating on major development proposals, positively contributing to their outcomes, the production of high quality documents to both advise on and promote design and conservation issues, and of dealing with challenging issues relating to conservation and the enhancement of the historic fabric within the public domain.

Closing date: 1 July 2005.

For further information and to download an application pack, please visit www.norwich.gov.uk or telephone (01603) 212470 (voicemail out of office hours) or Minicom (for people with a hearing impairment) on (01603) 212944.

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architecture, landscape, urban design

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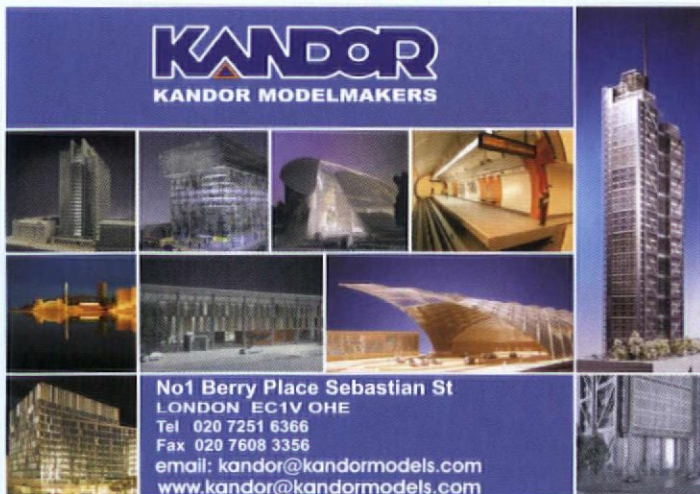
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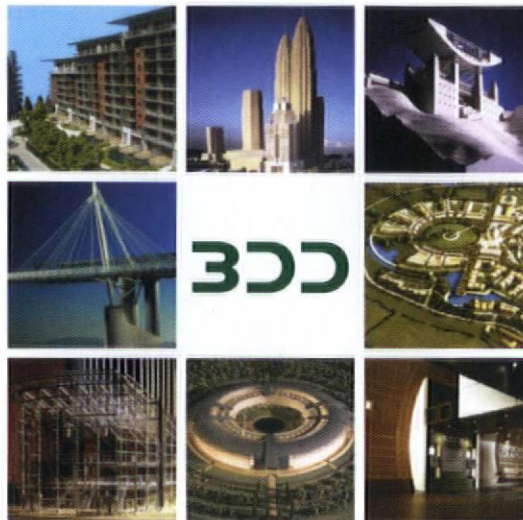


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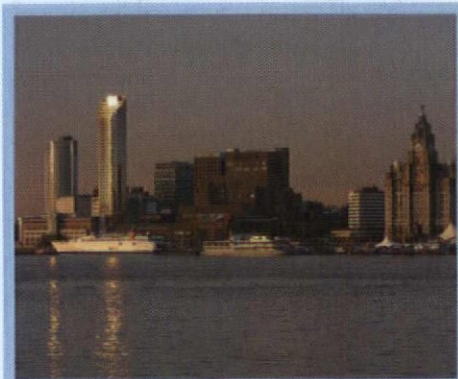
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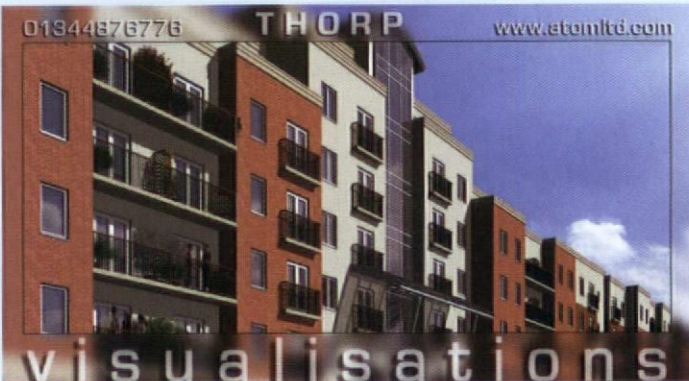
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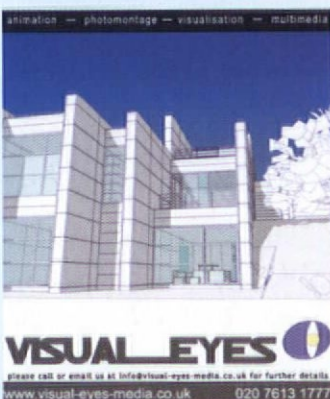
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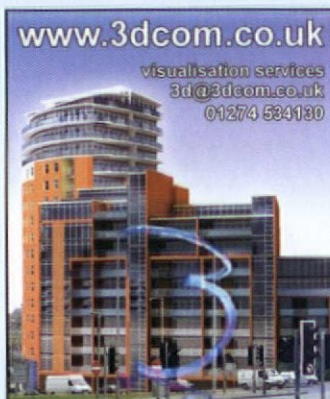
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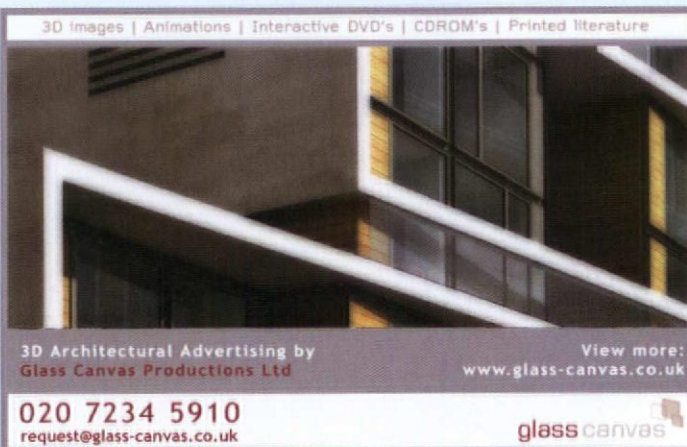
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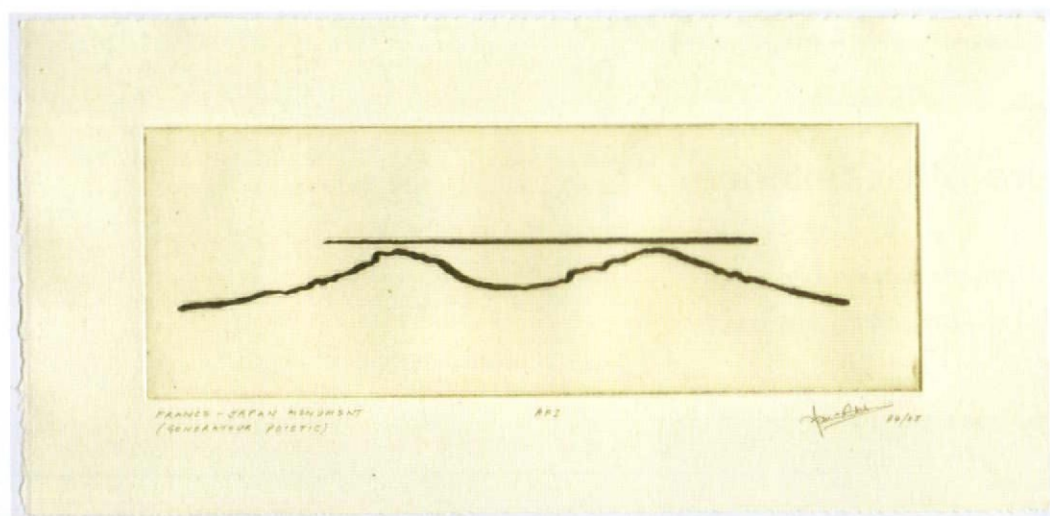
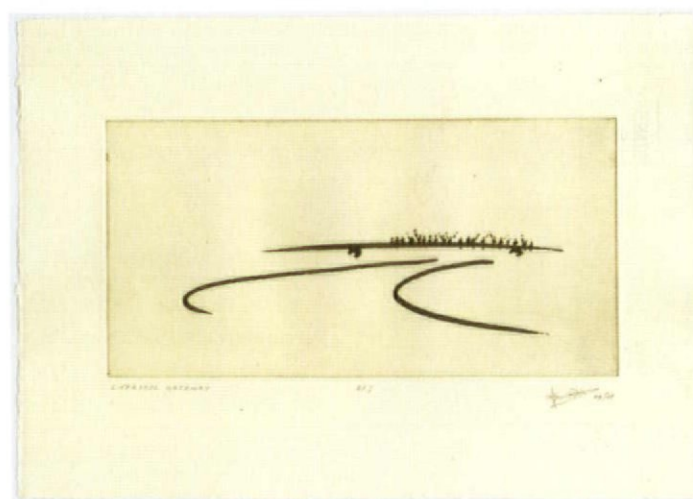
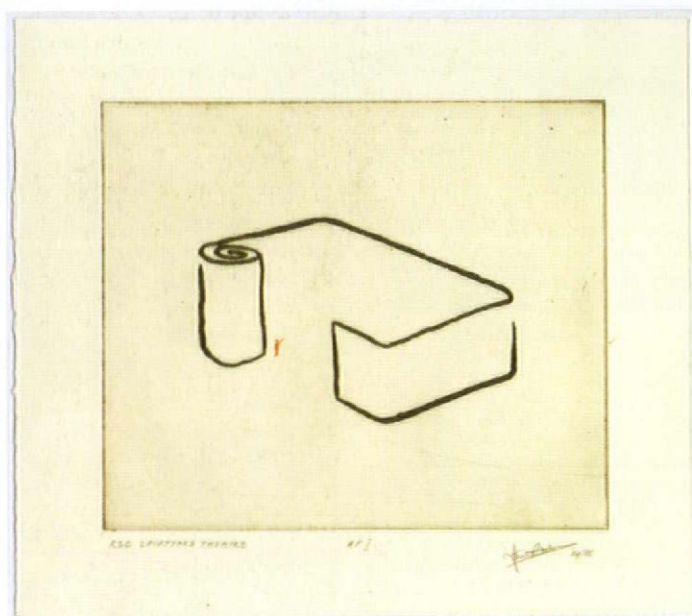
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Etchings by Ian Ritchie. Clockwise from top left:
RSC Courtyard Theatre; Thames Gateway; and the
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AJ ENQUIRY 201

The design of a load-transfer platform for the White Moss Composting Facility has shown significant cost savings through the inclusion of a geosynthetic reinforcement structure. Combigrid 30/30 both provided ground reinforcement and also enabled the base material to be reduced by one-third.

STOAKES



AJ ENQUIRY 202

Top-quality curtain walling with laminated timber mullions and transoms is now supplied and installed by Stoakes Systems. This is the Seufert Niklaus system, which uses sustainable timber to create stunning facades that have low U-values, large spans and that 'warmth of wood' internal feel.

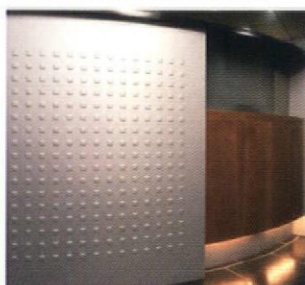
RMC



AJ ENQUIRY 203

RMC Concrete Products has supplied 400m² of Chelsea Drive Setts for a large car park at the new headquarters of construction and property firm Esh Group in Bowburn, County Durham. The paving, in 50mm Burnt Ember, was supplied to provide an attractive landscaped area for the project.

GOODING ALUMINIUM



AJ ENQUIRY 204

Gooding Aluminium Impressional panels are in a class of their own at the offices of BPP Professional Education. The newly built 'wrap around' reception desk is composed of geometric panels that combine with and complement the glass and wood-veneer finishes.

LIGNACITE



AJ ENQUIRY 205

Cream Weathered Facing Masonry from Lignacite was specified for the Rubery commercial development in Birmingham. Architect Aedas TCN chose the block in a weathered finish for its soft, textured appearance, which allows the natural aggregate of the block to be exposed.

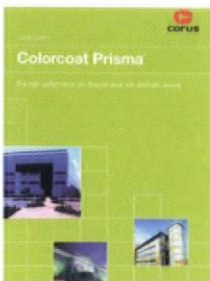
IGUZZINI ILLUMINAZIONE



AJ ENQUIRY 206

The concept of iGuzzini's showroom at the Business Design Centre in London conceives the premises as a place where the attention concentrates on light. The walls are lined with a selection of products from the range offered by iGuzzini; this selection varies over the course of the year.

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With its rooftop 'scribble' sculpture plus a combination of 1,800m² of Kalzip standing seam cladding and a glazed northern elevation, the glistening Ben Pimlott Building at the University of London's Goldsmith's College has already become a local landmark in the New Cross district of London.

