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SPOT A NEED, COME UP WITH A SOLUTION AND THEN LOOK FOR A CLIENT

By Ruth Slavid

Terry Farrell, speaking at the celebration of his 40 years in practice this week, described his proposals for 'Tottenham Circus' – part of his Euston Road/Marylebone Road studies. He has taken a junction that looks entirely unplanned and reinstated some proper order and decent pedestrian access.

His design would create a new public square and win back an acre of land, to be used by University College Hospital and the overtaxed Warren Street Underground station. And, the traffic engineers told him with amazement, his scheme should work better than the existing one.

One could scarcely seek a better example of architectural intelligence, or such an appropriate one, just a few days after renowned urban designer Jan Gehl slammed London at the RIBA conference as one of the world's worst cities (see page 6 and www.ajplus.co.uk/news). Gehl's criticism centred on the appalling treatment of pedestrians – precisely the issue that Farrell is

addressing. But this is only one measure of his achievement. Although he now has a composite public/private client for this project, it began, like several of his ideas, with a proposal of his own. Farrell is one of a number of architects who are not afraid to spot a need, devise a solution and then look for a client. Most famous of these entrepreneurial schemes is the London Eye, where Marks Barfield not only pushed the idea through, but also became partial client. Similarly, Piercy Conner helped us rethink the idea of city housing with its attention-grabbing proposal for the microflat.

There is certainly nothing wrong with obtaining work through conventional methods, nor with taking on large masterplanning projects. But the architectural intelligence that can identify the problem, invent a client and improve our cities where conventional methods proved powerless, must be one of the best weapons against the marginalisation of architecture.



CONTRIBUTORS



Helen Elias, who wrote the Vanilla Factory appraisal on pages 52-53 of the MetalWorks supplement, is a freelance architectural writer based in the West Country



Emma Thomas wrote the review of the 51st Venice Art Biennale on pages 66-67 and is a partner of design studio APFEL (A Practice For Everyday Life)

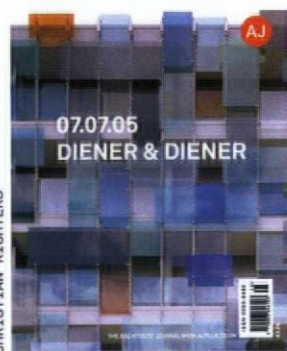


Louise Turley drew the Working Details of ShedKM's Vanilla Factory scheme for Urban Splash (pages 54-55). She is an architect with Paul Clark Architects

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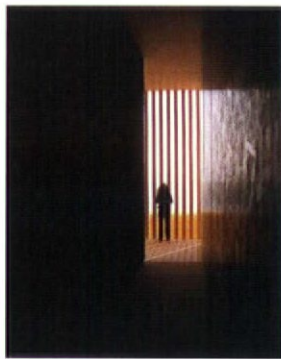
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SHEARD 'BROKE RULES'

One of the world's leading stadium architects, Rod Sheard, found himself at the centre of a row just days before yesterday's Olympic decision. The HOK Sport supremo, who backed the London 2012 bid, got into trouble after it emerged that comments he made about the suitability of Paris' Stade de France for athletics broke International Olympic Committee rules. For full analysis of the decision visit www.ajplus.co.uk.

LONDON CENTRE OPENS

New London Architecture, the architecture site in the Building Centre on London's Store Street, is set to open later today (Thursday). Among the projects and models featured will be Allies and Morrison's scheme to transform Highbury, the current home of Arsenal Football Club. For a full report, featuring interviews with the centre's founders, Peter Murray and Nick McKeogh, visit www.ajplus.co.uk.

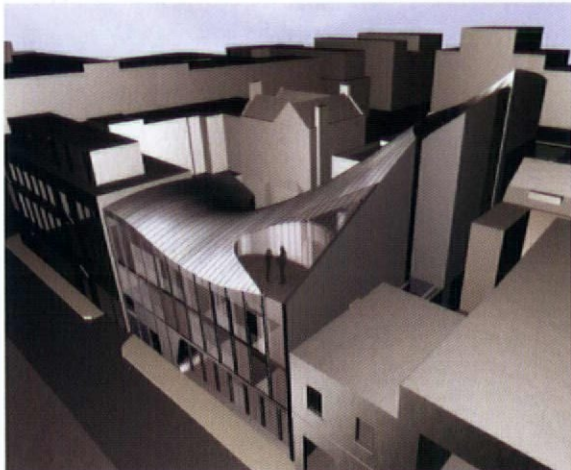


GEHL 'HORRIFIED' BY CAPITAL'S PUBLIC SPACES

Jan Gehl, one of the world's leading urban design gurus, has slammed London as one of the worst cities in the world. The urban designer, largely credited with the renaissance of Copenhagen, said he was horrified by the state of the capital's public realm.

PRINCE MAKES PEACE WITH BACKING FOR RIBA

Some 20 years after Prince Charles launched the first barrage in his war on architects, the first signs of a peace deal appeared on Saturday. The Prince chose the last morning of the RIBA's annual conference to throw his weight behind the institute's current emphasis on 'urbanism and place-making'.



HADID'S UK DEBUT IN TROUBLE

A small scheme in east London, which was to mark Zaha Hadid's long-awaited UK debut, has come off the rails. Originally scheduled to open in autumn 2006, the AJ has learned that the current planning application has been withdrawn due to a wrangle over 'land-use issues.'

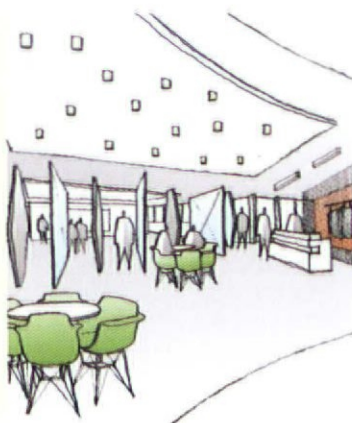
DISCORD FOR ORGANISTS

Associated Architects' £8 million headquarters proposal for the Royal College of Organists (RCO) has been hit by yet another crisis. College president Peter Wright has admitted that the Birmingham project, which will include a new organ recital hall, is being suspended until a £1 million budget hole can be plugged.



FIRST LOOK AT CABE HQ

London-based practice MoreySmith has released these first images of the planned renovation work it will carry out on the new CABE headquarters. The scheme comprises a thorough refit of the first floor of Seifert's 1960 Magnet House on Kingsway in London.



CRITICISM FOR NEW-LOOK SCOTTISH PLANNING SYSTEM

Plans to make Scotland's outdated planning system more user-friendly and less daunting have been criticised by architects including Keppie Design. Yesterday the Scottish parliament began consulting on a White Paper committed to increasing community involvement, speeding up decisions, reflecting local views, and streamlining investment decisions.

PITT PLANS HOVE MOVIE

Brad Pitt's production company Plan B is understood to be in negotiations to make a documentary on the planning and design processes currently going into Frank Gehry's proposals for two towers on the coast at Hove. The AJ revealed last month that the Hollywood superstar was assisting the California-based architect with his new scheme.

RIBA PLANS URBAN ACADEMY

The RIBA has unveiled a new academy which aims to promote 'best practice in urbanism' throughout the UK. Launched last week by RIBA president George Ferguson, the institute's new Academy of Urbanism will be headed by John Thompson and will be made up of 100 invited members 'with a shared passion for... the art of great place-making.'

MINISTER WARNS OF 'CLOCKWORK ORANGE' PLANNING

The planning system must become responsive to local housing needs if the UK is to avoid a 'Clockwork Orange' nightmare future, planning minister Yvette Cooper has warned. Speaking at the Royal Town Planning Institute last week, the new minister said planning was to blame for some 'disastrous' re-developments of town centres.

TOP 10 EYE BRADFORD ODEON

Ian Simpson and Gareth Hoskins are among 10 architect/developer teams shortlisted to redesign the much-loved Odeon cinema site in Bradford. The winner of the controversial competition will get the chance to create a landmark building in the heart of Will Alsop's masterplan for the city.

RENEWABLE ENERGY WORRIES

Roger Madelin, the developer behind the huge redevelopment of the King's Cross railway lands, has warned that the project could be in trouble unless London mayor Ken Livingstone eases his renewable energy policy. The Argent chief executive warned that it would currently be impossible to hit the 10 per cent target.



WORK BEGINS ON USK BRIDGE

Work has started on site this week on the Usk Bridge in Newport, Wales. The scheme, by a design team including Atkins and Grimshaw, aims to aid the regeneration of the city through increasing access between the river's two banks.

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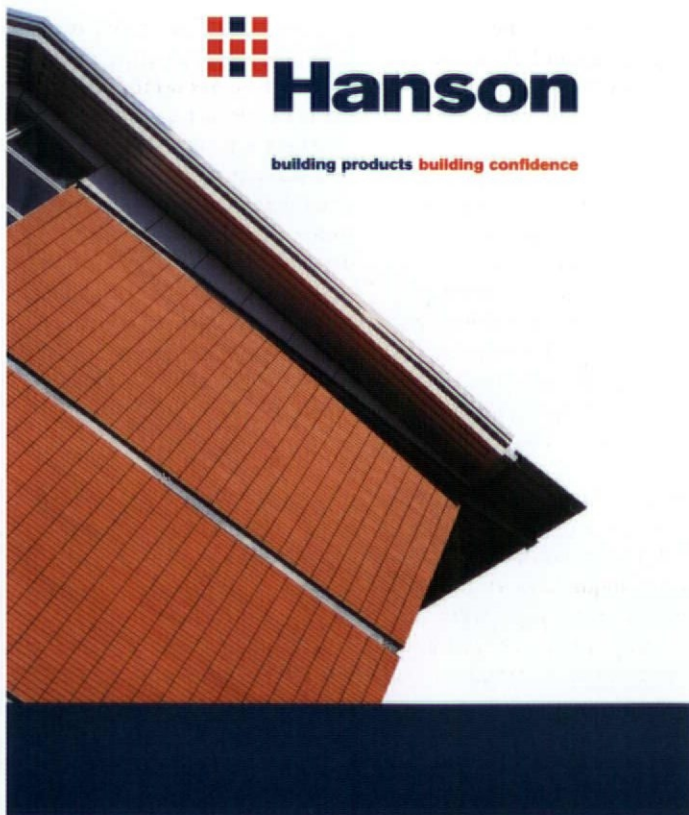
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The V&A Museum in London opened its £2 million Italianate courtyard garden designed by Kim Wilkie on Tuesday – a central feature of its rolling modernisation programme. The John Madejski Garden, named after its sponsor, has been designed to mirror the V&A's remodelled grand entrance, created by Pringle Richards Sharratt Architects. It features a stepped oval-shaped pool and fountains bordered by grass lawns and yorkstone paving. The pool can be drained for displays and receptions.

TOP GUNS STEP IN AT WOOLWICH

By Richard Waite

Allies and Morrison has been recruited in a bid to rescue the highly-contentious Royal Arsenal scheme at Woolwich.

Developer Berkeley Homes turned to the practice after years of protracted delays over the controversial proposals to create nearly a thousand homes on the historic site in south-east London.

Drawn up by Broadway Malyan, the existing masterplan is being scrutinised by the ODPM, which called the scheme in earlier this year.

Although Greenwich Borough Council gave Broadway Malyan's plan outline permission in December, CABE mauled the scheme on three successive occasions, describing it as 'depressing' and 'lacking a strategy'.

As a result, the developer has now quietly instructed Allies

and Morrison to review Broadway Malyan's masterplan and make a revised application.

John Anderson, the Berkeley Homes Group's urban regeneration projects director, said: '[Allies and Morrison] are looking at the original scheme in a lot more detail.'

'It is a much more informed proposal coming through. The key area they are looking at is the relationship between the public realm and the proposed buildings.'

'We want to be on-site as quickly as possible and it is hoped the main planning application will be submitted in September. Provided we get committee approval we will withdraw the original planning application,' he added.

While most of the bodies who have seen the latest proposals are tight-lipped

about the revised scheme, the AJ understands it has been well-received.

CABE's policy director Matt Bell said: 'Allies and Morrison have a different reputation and will therefore do the job accordingly.'

A spokeswoman for English Heritage admitted the organisation continued to have concerns about the current masterplan but remained confident 'an appropriate design solution' could be found.

She said: 'We are hopeful [Allies and Morrison] will be able to come up with proposals which will avoid the need for a public inquiry. So far we have only seen work in progress.'

The position of Sergison Bates, previously commissioned to look at a masterplan for the site alongside Broadway Malyan, remains unclear.

Peter Vaughan, a director at Broadway Malyan, is adamant he has no ill feelings about Berkeley's decision.

He said: 'We have absolutely no sour grapes whatsoever about this. We were commissioned to prepare a masterplan for parts of the Woolwich Arsenal site and we were successful in gaining planning consent. There's not really a great deal more we can do about it.'

'Architects do themselves a disservice when they bicker among themselves. All we want is the best possible solution for the site.'

'There is no question that it [Woolwich Arsenal] has its challenges. But Allies and Morrison are extremely talented people and I am confident they will do a terrific job,' he added.



1.

1. The centre is set in the grounds of St Patrick's College in the heart of the city of Carlow

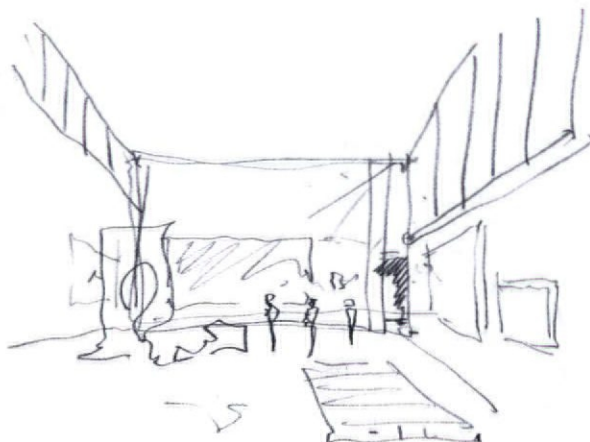
2. The galleries will provide space to display large art installations

3. Section through main gallery

4. Section through the theatre and foyer



2.



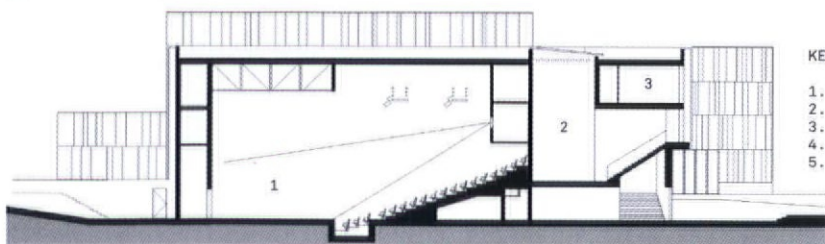
PAWSON TO BUILD NEW IRISH CENTRE FOR MODERN ART

Terry Pawson Architects has won an international competition to design a new National Centre for Contemporary Art in Carlow, Ireland. The £5.7 million, 3,600m² scheme will incorporate a 350-seat theatre and performing-arts centre within the grounds of St Patrick's College in the heart of the city. Facing Carlow Cathedral across an open quadrangle, the galleries will provide enough space to display large contemporary art installations, and the centre is intended to become an 'art factory' to foster local talent. The art centre will also house new media technologies, including digital equipment, while the theatre will create a 'regional focus' for a range of performing arts, music, dance, literary readings and cinema. Describing the project, a spokesman for Pawson said: 'The architectural approach to combining these two building types has been to express them both as an abstract composition of translucent glass that is able to subtly change between what is a more contemplative and introspective daytime use as an art gallery and the more exuberant night-time activity of theatre and performance.' The scheme, which saw off competition from nearly 120 other entries, has now been submitted for planning. The centre is expected to open to the public in early 2007.

By Richard Waite



3.



4.

KEY

- 1. STAGE
- 2. FOYER
- 3. OFFICES
- 4. MAIN GALLERY
- 5. INTERACTIVE GALLERY

0 10m



PETER COOK/VIEW

1.

RIBA FLOATS PFI BOYCOTT PLAN

By Ed Dorrell

It is not often that an issue arises out of the blue that shakes the great and good of the RIBA council from their collective slumber. Most of the issues that come in front of the institute's venerable trustees would be enough to send an ADHD kid with a king-size bag of blue Smarties off for a short cat-nap.

But last Thursday something fairly momentous happened. The council woke up, rubbed its eyes, and began to look properly at the real world that lies beyond its ivory towers.

In this case, the real world took the form of the very nasty and very brutish business of Private Finance Initiative schemes. While it is no great

surprise that the council should be debating the pros and cons of the procurement method – it has looked at them on more than one occasion in recent years – what should come as quite a shock is that it seems, all-of-a-sudden, as if it might be about to take a stand. And a principled one at that.

Under the leadership of its dynamic new chairman, Sunand Prasad, the policy committee has produced a policy document that looks at the structural faultlines in the PFI system, that all too often produce shoddy buildings more likely to encourage teenagers to go and shoplift at the local Woolworths than study for their future. Unsurprisingly, this document, which is also the

brainchild of president-elect Jack Pringle, is going to morph into a charter – or guide, to you and me – on how the process can be improved in architectural terms.

'Not another policy document dressed up as a New Labour-style charter?', I hear you say. The difference is that this one might make a difference. How? Why? Surely not? Again, a questioning attitude is understandable.

The reason is that Prasad – with the qualified support of Pringle – has suggested architects should refuse to work with consortia or clients who refuse to sign up to the proposed charter.

While Prasad is reticent about using the word 'boycott'

1. Brighton's Jubilee Library has been cited as a successful PFI project

2. Edinburgh Royal Infirmary, however, has been subject to criticism from anti-PFI union UNISON

2.



because of its militant connotations, that is what this policy would represent.

Imagine a situation where this 'boycott' actually took off – hundreds of commercial architects roaming the country 'encouraging' the money men and the contractors to sign up to a charter on design. A big step for architects and a very big step for PFI.

And this is what Prasad wants; less moaning and more action. 'I am sick of seeing architects waving their hands in the air complaining about the PFI system,' he told the AJ after the council meeting. 'If it is really that bad then they should not be taking part.'

Prasad and Pringle's charter, which remains in rough

form for the time being, would include a guarantee that clients would use Design Quality Indicators, a commitment to whole-life costing and the early involvement of facility management firms.

The key aspect of the charter is the insistence that consortia must use best-practice standards to guarantee an extensive client-architect relationship.

This is the solution to the longest-standing gripe that the profession has with PFI procurement: that it is not possible to design a satisfactory building unless there are extensive communication channels between the design team and the client.

And what happens if

consortia do not free up these channels? Boycott them. 'We often point to good practice and say that this is the way to do it,' Prasad explained. 'But we have not said yet that we should not be involved if it is not adopted.'

'Refusing to work is just an idea at the moment and not actually RIBA policy,' he insisted. 'But it seems a very good idea to me.'

But not everyone agrees. Mike Nightingale, who has largely built his massively successful practice on the back of the PFI healthcare boom, warned that while a boycott was a brave idea, it might not have the desired results. Architectural standards might even take a dive, he warned.

'My feeling is that this approach could be a little more subtle,' he said.

'There is definitely the danger that less principled and less talented architects may come in and take up the work. That would not be good. We do not want to end up pushing consortia in the direction of less scrupulous architects.'

However, one thing is certain; this move is very brave. Many harsh things have been said in recent years about the RIBA's ability to influence and react to external events, some fair and some less so.

Whether or not this criticism has been justified, it is refreshing to see some determined – and principled – action. Let's hope it works.

THE CONSERVATION COMPROMISE

By Clive Walker

English Heritage's (EH's) pledge last week to engage with architects and developers in constructive conservation has come as something of a culture shock. Simon Thurley, EH's chief executive, is suddenly promising increased respect, understanding and consent where once there was discord. It's hard to believe this is the same quango that recently bared its teeth at KPF over Heron Tower in Bishopsgate in the City of London.

The pledge is part and parcel of what Thurley has described as EH's 'cunning plan' – a five-year modernisation programme aimed at shedding the body's reactionary image.

'Over the coming years we will rely much more on partnership and strategic engagement, focus on speed and flexibility, guarantee

clarity and consistency of advice and develop better commercial awareness and customer service,' Thurley says.

The upbeat rhetoric may sound promising, but, behind the scenes, Thurley is treading a fine line between preserving Britain's crumbling heritage and keeping the government paymaster sweet.

It's no secret that New Labour and EH are about as close as Tony Blair and Jacques Chirac. EH's *raison d'être* does not sit comfortably with a government thought to favour development over conservation. And it is this that is the key. Could it be that Thurley's attempt to hold out a friendly hand to the property industry is less a heartfelt *volte-face* and more a desperate effort to slap on a new, more friendly face to please the government?

It would be timely, as the relationship reached a new low in December when Tessa Jowell, secretary of state for culture, media and sport, announced a 4.6 per cent cut in EH's budget. The quango says that, in reality, the figure is nearer 7 per cent. And despite much-publicised one-off cash injections by the DCMS, such as £12 million to rescue projects like Apethorpe Hall, EH's income has been slashed by a tenth since 2000.

EH's answer to its financial struggles has been to cut staff numbers by 11 per cent. But this action has met with fierce opposition from members. The crisis came to a head last month when 500 employees went on a summer solstice strike (AJPlus 21.06.05)

And the government cuts are not EH's only financial woes. Cash flow from the



Cash injections to rescue projects like Apethorpe Hall come despite English Heritage's financial struggles

Heritage Lottery Fund looks increasing wobbly. The fund has injected £3 billion over 10 years into EH's coffers, but there is no guarantee that the funds will continue after the current Lottery contract ends in 2009.

So, while Thurley's speech can be greeted as an olive branch to the construction industry, it is being read more as a politically correct tactic designed to resuscitate its financial lifeline. This is certainly the opinion of Matthew Saunders, secretary of the Ancient Monuments Society.

'Any quango has to bear in mind the politics of its context,' he says. 'There is an element of EH trying to press politically correct buttons. But it would be stupid for it not to echo the policies of government.'

'To some extent it makes things easier for developers.

However, EH's change in strategy reflects a change of attitude by developers in favour of conservation,' Saunders adds.

Ironically, while EH's coffers have shrunk, its remit has expanded. Last week Thurley announced an extension to the Buildings at Risk Register to cover all aspects of the historic environment. The government also transferred listing powers from the DCMS to EH in April.

While Thurley has risen to the challenge, EH is presented with a tricky situation. On the one hand it is striving to justify its existence by meeting the government's increasingly commercial agenda. Perhaps it hopes that, by leaping through New Labour's hoops, it will, one day, claw back sufficient funding. But, in pandering to government whims, it is in

danger of overstretching its already weakened resources.

In this situation, it is difficult to imagine how EH could engage efficiently with the construction industry, says Anthea Case, head of Heritage Link and heritage commissioner for CABE.

'Reducing funding has put EH in a difficult position,' she says. 'It's hindered its ability to take on the government's agenda – that is, to talk more intelligently about heritage. There is a real concern over whether it is sufficiently well-funded to do all the things the government expects.'

EH's increasingly grim predicament has an unsettling similarity to New Labour's commercial agenda for the museum sector. It may just be a coincidence, but the government previously

parachuted Thurley into the Museum of London to drive forward a commercial ethos.

For architectural historian David Hamilton Eddy, Thurley's intentions smack of 'theme park' mentality.

'It's about doing what is going to attract money,' Eddy says. 'Knowledge and expertise stand for nothing in comparison to this commercial approach. Thurley has come from the museum sector, where there is a commercial agenda. Now the same thing is happening to EH.'

Thurley's grand vision has clearly been greeted with more than a pinch of salt by the conservation lobby. EH's pledge to engage with the construction industry is laudable. But is it emerging as crushing mediocrity rather than a genuine leap forward?

'How did I choose an architect with an ego bigger than mine and a temperament of even more epic proportions? He's hip, he's charming, and I fell for it'

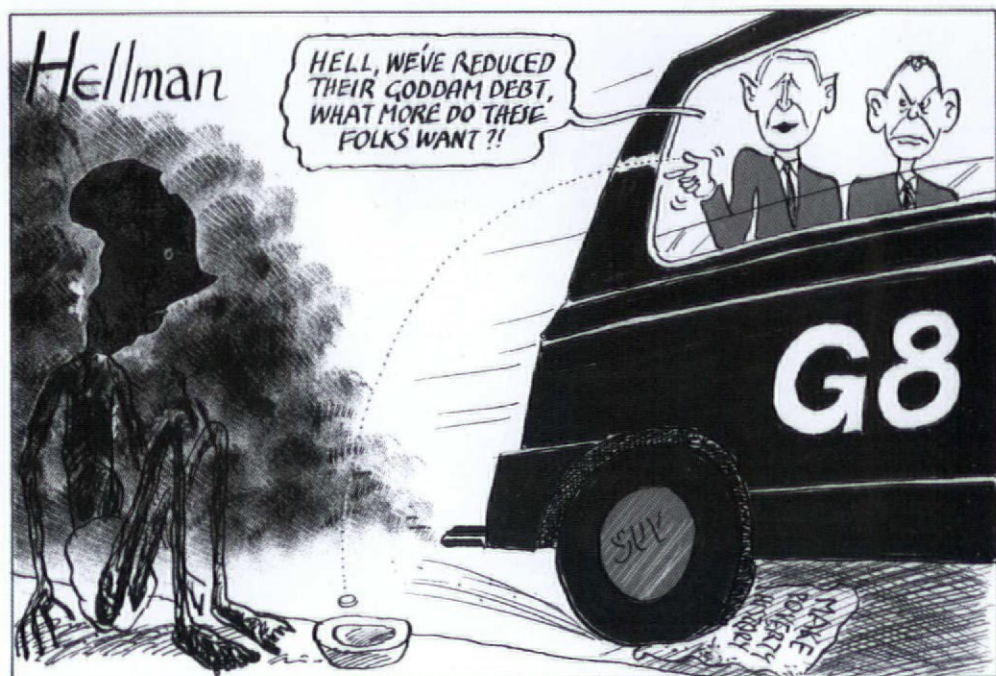
Janet Street-Porter on David Adjaye. *Independent* on Sunday, 03.07.05

'A monument to bureaucratic bungling and political gutlessness. It's appalling to think of this tower dominating the skyline'

James Russell on the redesigned Freedom Tower at Ground Zero. *www.bloomberg.com*, 29.06.05

'... like working for Dad's Army'

Sean Godsell on his three years in Denys Lasdun's office. *Guardian*, 04.07.05



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POINTED EXCHANGE

The RIBA conference in Bristol was quite a success, due more to the line-up of speakers than the somewhat poor turnout of delegates. Among the highlights was, rather unsurprisingly, a presentation given by the ever-colourful **Roger Madelin**, chief executive of Argent and the man who was brave enough to take on the King's Cross redevelopment. At one point he turned towards his PowerPoint slide run-through and said, of his own lecture: 'This is the most disjointed presentation I have ever seen – my colleague is in for a real bollocking.' Which was nice.

DRINKERS' CORNER

Discussing urbanism, the slightly generalised overall topic of the event, **Madelin** explained his interest in the subject.

'Getting drunk on street corners and watching the world go by is one of my favourite pastimes,' he told a tittering conference hall. Astragal understands – and even empathises.

WHAT'S THE WORD?

The search for apt collective nouns has reached architecture. **Terry 'El Tel' Farrell** recounted at the conference how, when discussing the appropriate word for a group of architects with an Antipodean friend, 'I said I thought the best word was a "petulance of architects", but my Australian friend suggested a "jealousy of architects" was better'. Feeling positive about the profession, are we, Terry?

PRESIDENTIAL PROSPECT

Also held in Bristol to coincide with the conference was last Thursday's session of the RIBA

council. In recent months, thoughts have increasingly turned to the overriding influence of **Sunand Prasad**. Were he to run for president, he would almost certainly walk it, possibly unopposed. He is in a different league to everyone else, except maybe **Jack Pringle**.

GREAT KNIGHT OUT

Back in London, it would seem that if you want to know what's in store in the world of architecture, you need look no further than the AJ/Bovis Awards at the Royal Academy. Last year **Graham Morrison** started the red-hot 'icons debate' – an issue still rumbling on. This year soon-to-be ex-president of the RIBA **George Ferguson** was handed a name badge on his arrival inscribed with the words 'Sir George'. You heard it here first.

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NOTHING IS SACROSANCT SIMPLY BECAUSE OF ITS AGE – I WOULD DEMOLISH ANY BUILDING IF IT WERE TO BE REPLACED BY A BETTER ONE

I was very worried to hear that Channel 4 is compiling a list of the 10 buildings that members of the public would most like to see demolished. Park Hill in Sheffield is looking a likely high entry – just as Hawkins\Brown and Urban Splash are coming up with a scheme to save it.

I am really concerned that as soon as people start to think there is a problem with a building, they assume that the obvious solution is to demolish it. It's like suggesting that if an individual falls sick, they ought to be put down. Or that if your car breaks down, it should be scrapped.

When I was a child, Victorian mansions were being demolished because they had rising damp. And when we founded Urban Splash 10 years ago, beautiful Victorian mills, warehouses and factories in Manchester and Liverpool were being pulled down.

Urban Splash has made its name and built its reputation through saving old industrial buildings that had been earmarked for demolition, such as Ducie House and Box Works in Manchester; Matchworks, Concert Square and the Collegiate in Liverpool; and Lister Mills in Bradford. These buildings have been

restored, won architecture prizes and created homes and jobs that have revitalised the local economies.

No one would consider demolishing these classic Victorian warehouses or mansions today, yet people are still crying out for the demolition of good Victorian terraces and concrete buildings from the 1960s. Yes, these buildings often have problems. They do need surgery and attention and some elements of them often don't work, but other elements do.

Demolition is an easy solution and takes no thought. It can be undertaken relatively quickly and cheaply, and is very visible. Politicians and mass housebuilders like it, but there are often better options. In Salford, Urban Splash is showing how a radical makeover by ShedKM can revitalise the back-to-back terrace – and from the number of enquiries the sales team has already received, it seems there is mass demand from the public for these allegedly unloved two-up, two-down terraces.

Philosophically, I am not against demolition. Indeed, I would demolish any building (except a very few buildings of real historical significance), providing it were to be replaced

with one of better quality. Nothing is sacrosanct simply because of its age. At New Islington, Manchester's Millennium Community, Urban Splash is demolishing an estate of 1970s low-rise houses because they have so many fundamental problems. Demolition does have its place, but it should be a last resort.

With thought and good architecture, many old buildings can be adapted and brought back into use. Not just city-centre Victorian warehouses or rural barns, but other building types, including northern terraces and concrete tower blocks.

Conservation is hard work and is completely discouraged by VAT legislation, but it is also interesting, fun and sustainable. So, before we vote to demolish any other buildings, let's first explore interesting ways to save them.

Tom Bloxham is the chairman of Urban Splash. Email: ajcolumnists@emap.com

THE CALL FOR SUSTAINABILITY IS UNSUSTAINABLE

I found myself sitting among highly motivated architects at the Architecture Week late-night review event, looking forward to crits from Duncan Baker-Brown of BBM Sustainable Design and Pascale Scheurer of Wilkinson Eyre. They were to be grilled by the panel on the subject of their design and sustainability.

Following their presentations, everyone insisted on using the opportunity to preach about the need for sustainability. I found it very disappointing that the debate has not moved on.

Where we did talk about architecture, we seemed to be tinkering at the edges rather than looking at how we might make a significant impact through strategic policies. Is this the architect's role? The majority of us need to know how to continue being good architects rather than playing at being politicians or activists.

Unless architects can maintain their professional integrity, we will lose respect. The questions about how the requirements of sustainability can be achieved, how they affect the design process, the form of architecture, the planning process etc, were all forgotten as we ranted on about doomsday scenarios.

This low level of debate will help neither the profession nor sustainable design. It's a subject that needs professional help.
Paul Beatty-Powmall, BPR Architects, London

INNOVATIVE COMPETITION SHOULD BE AN EXAMPLE

With the news that the RIBA plans a 'sudden hike in the number of competitions' (AJPlus 23.06.05), I wanted to tell you about an excellent process we encountered through our client, Southern Water Services, for the Brighton & Hove Wastewater Project.

Southern Water asked for expressions of interest from nine practices. Three were selected for a one-day design competition. Each was given a briefing and had four hours to prepare an outline design response, followed by a one-hour presentation to the client. We were advised that we had been successful two days later.

In contrast to many competitions, the process was quick and efficient, and eminently suited to the client's need. I feel this

innovative technique should be publicised. In this case, the criteria for selection were:

- the ability to understand the brief and, within time constraints, translate it into a creative but deliverable design;
- the ability to present the proposal coherently and to respond intelligently to questions raised; and
- an attitude of openness and willingness to interact with other project team members.

Nigel Ostime, associate director, REID architecture, London

GOOD DESIGN CAN LEAD TO A GOOD EDUCATION

Further to your article 'Back of the Class' (AJ 09.06.05) and the AJ 'Building Schools for the Future' conference, you seem to have missed one of the key messages. The whole point of the Building Schools for the Future programme is raising educational attainment and standards within our schools. Good design is one of the catalysts for this.

Also, schools *should* become wonderful resources for the community – we are in the age of 'learning for all', where being 'educated' doesn't stop at 16 or 18. The community facilities can complement and support the main objective of teaching and learning; it is not a 'one or the other' decision.

David Challinor, Kajima Design, London

To discuss educational design and other issues online visit www.ajplus.co.uk/forum

CORRECTION

The article on developments in glass stairs (AJ 16.06.05) was co-authored by Jon Corpe and Sheila Bull of PPR&D.

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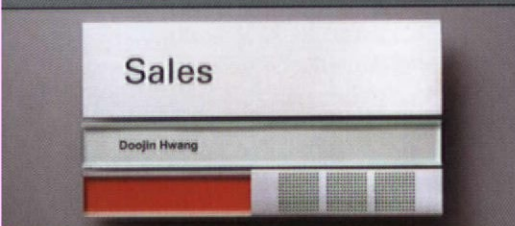
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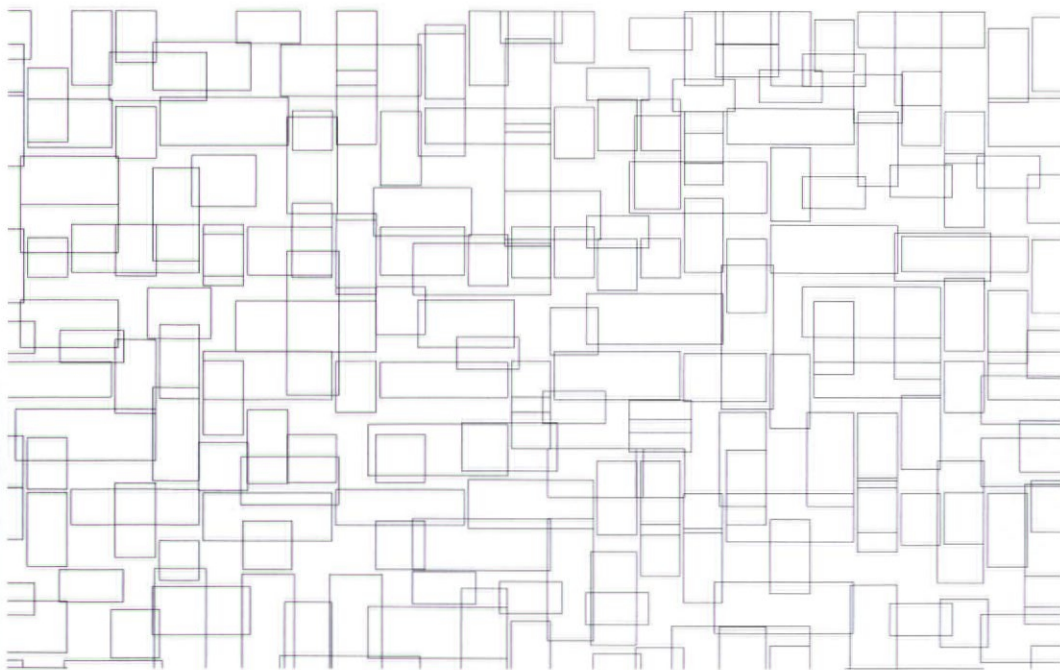
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HOW IRONIC THAT A PRACTICE CAN CREATE SUCH SPLENDOUR ON A BUSINESS PARK BUT INADVERTENTLY IMPOSE CORPORATE ANONYMITY ON A POTENTIALLY MAGICAL SITE

By Isabel Allen

Basel-based Diener & Diener Architects was established by Marcus Diener in 1942 and is now headed up by his son, Roger Diener, who joined the office in 1975. A direct contemporary – and friend – of Herzog & de Meuron, Diener has transformed the already flourishing practice into one of a handful of Swiss practices of truly international renown.

This is the story of how one of the greatest architectural practices in the world has simultaneously delivered one building that is both extraordinary and triumphant, and one that, despite the very best intentions, is bordering on banal. Novartis Forum 3 in Basel, Switzerland, is the first completed office building on the Novartis Campus, a 20 hectare former industrial site that is currently being transformed into 'a place for knowledge, innovation and encounters'. Orkanen, which translates as 'the hurricane', in Malmö, Sweden, is a city-centre waterside building that will soon house the School of Teacher Education and the main library for Malmö University.

Basel is the architect's home town, and Roger Diener is something of a local hero. He has clearly had an enormous personal involvement with Forum 3's conception and execution – and had a lot of fun in the process. After winning the competition for the commission in 2002, he put together a design team of Diener & Diener, Viennese architect Gerold Wiederin, and the artist Helmut Federle. The fact that Federle had previously collaborated with Diener & Diener on the extension to the Swiss Embassy in Berlin (1995–2001), where he designed the

hauntingly beautiful concrete relief for the firewall of the existing building, and had also designed glasswork for Gerold Wiederin's chapel in the Tyrol suggested a shared sensibility between the three. As a trio, they exude a *joie de vivre* that is evident in the Forum 3 building, and the fact that nobody seems inclined to define the precise roles of any party is a measure of the collaboration's strength.

Malmö, in contrast, is new territory for the architect. Having won the project in competition in 1997, Diener, perhaps wisely, felt that the realisation of the scheme would be best handed over to somebody better placed to carry out the necessary level of collaboration with the client. The role of executive architect fell to Malmö-based practice FOJAB Arkitekter. It was, in many ways, an intelligent appointment. Having entered the original competition (in a joint submission with a Danish firm), FOJAB, a highly regarded practice, was already familiar with the client and the brief. But while the executive architect clearly has enormous admiration for Diener & Diener, their relationship is characterised more by respect than by the intuitive empathy that underlies the understanding between the Forum 3 team.

If Diener has poured his heart into the Basel building, the city has been quick to return the compliment. Forum 3 enjoys the political and psychological advantage of being the flagship building in a project to breathe new life into an anonymous area. Before Forum 3 sprang into local consciousness, the majority of the local population had only the haziest notion of its locale,



1.



2.

1. Forum 3, Basel
2. Orkanen, Malmö

let alone a strong opinion as to the appropriate response to the site. In any case, it looked jolly from the start. With its Meccano-esque aesthetic, the haphazard multicoloured facade is equally enticing in both its finished and unfinished state, and sits happily with the paraphernalia of the building site. Its cheery splendour was an unexpected bonus; an outsize and unusually uplifting billboard to punctuate the tedium of travelling through an unremarkable part of the city. Local interest in the building is such that it is currently the subject of an exhibition in Basel's Architekturmuseum.

Orkanen, however, could hardly occupy a more controversial site. Situated opposite Malmö central station, the terminus for international arrivals from Copenhagen, it is the first significant example of contemporary Swedish architecture that many visitors see. Diener was the only entrant not to attempt to break down the 150m-long, 60m-wide building into a composition in keeping with the medieval scale of the city centre, opting instead to respond to the vast scale of the industrial structures relating to the now out-of-use docks. It was a bold move. As Björn Wigelius of FOJAB recalls: 'At first, I didn't understand it at all, but Roger was very persuasive.' Not having been privy to Diener's persuasive powers, much of Malmö remained unconvinced.

The strength of feeling may have been less of an issue were it not for the fact that Orkanen is perceived as a public building. Since Swedish universities are not permitted to own their own buildings, Malmö University was forced to find a third party from whom it could 'rent' its own facilities. DIL Nordic,

a subsidiary of the Deutsche Bank Group, won the commission to build the property and is the owner of the building, and the university's tenure is subject to a 20-year lease. The City of Malmö still owns the land.

The issue of ownership has made its mark on both projects. At Forum 3, the architect was beholden only to the client, Novartis Pharma, and to the broad diktats of the campus masterplan. These were not too onerous; the most significant stipulation, that there should be open access to the ground-floor areas of every building on the campus, was easily accommodated by the simple expedient of putting the communal areas and bars on the ground floor, with office space above. Certainly, there is no visible sign of compromise. The facade – an inner 'window zone' of clear sliding and fixed sash windows, and an outer semi-open composition of frameless panes of coloured glass seemingly randomly positioned on three different planes – is a clear sign that the architects were encouraged to follow their own agenda. It has a very direct relationship to Diener & Diener's plans for the Geschäftshaus Spreedreieck building in Berlin, suggesting an emerging theme in the practice's work.

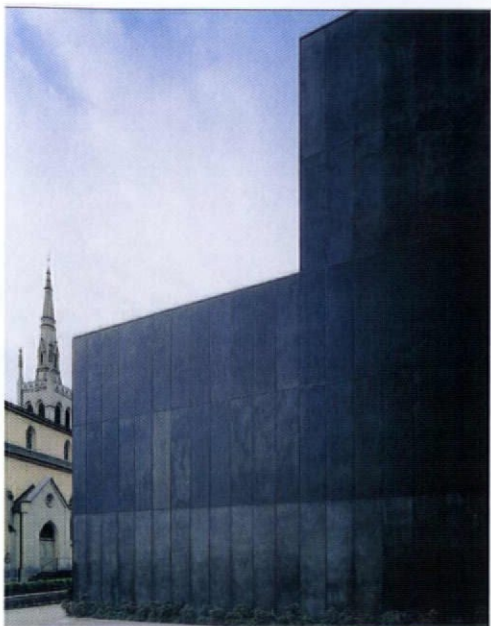
Orkanen, on the other hand, is a barely recognisable incarnation of Diener's original scheme. While early visualisations show a green copper-clad building strongly reminiscent of the Migros shopping centre in Lucerne, the reality is very different. The enigmatic austerity of flush copper facades has been rejected in favour of the more corporate language of green-tinted structural



3. Forum 3 south facade: an unusually uplifting billboard for an unremarkable part of the city



CHRISTIAN RICHTERS



4.



5.



6.

glass. Although the executive architect attributes the changes to 'environmental issues', the faceted facades read as a clear response to public pressure to break down the scale. And it is hard to believe that the newly acquired business park banality wasn't influenced by the owner's desire for a safe investment property that will be easy to re-let in 20 years' time. Another late development was the introduction of text behind the facade. Diener sanctioned the idea, but apparently had little role in the precise selection of the text, which is described simply as 'words in various languages and on various themes'. One can only speculate as to whether the owner would deem it acceptable to include company names or slogans if it were a means of securing a future tenant.

With inevitable logic, the owner stipulated that Orkanen's internal organisation should be efficient, flexible and easily divisible. The spatial organisation – six accommodation blocks separated by courtyards – fulfils this aspect of the brief, but, given its inherent advantages in terms of bringing daylight into such a deep-plan space, it would be unfair to dismiss it as little more than a concession to corporate demands, especially since Diener & Diener's office building for ABB Power Automation in Baden North (1999–2002) is organised in much the same way. With typical panache, Diener has exploited an apparently instantly legible diagram to create one big surprise. The entire upper floor, some 7,000m² in all, is given over to the library. Vast picture windows allow a full appreciation of the building's extraordinary location, mediating between cosy medieval

Malmö, the industrial scale of the dock and the infinite horizons of the views out to sea. This is, by any standards, an extraordinary space.

Far more problematic is the absence of a clear dialogue between interior and facade. The decision to place teaching spaces on the perimeter meant that much of the office space suffered from a dearth of natural light. It is conceivable that, given sufficient funds and care, and sophisticated lighting, these could have had a special quality – womb-like havens from the harsh Scandinavian climate. But in a world of loose-fit, low-cost solutions they appeared to be distinctly short-changed. Charged with responsibility for the interiors, Wigelius took the only sensible action in the circumstances and added a few internal windows to the plans. As he says: 'People in southern Europe never understand how we in Sweden miss the sun.'

Wigelius describes FOJAB's approach to the interior as 'making a scenography inside a Diener & Diener building', although limited funds and the ubiquitous demand for flexibility put restraints on the extent of this ambition. The pragmatic decision to eliminate suspended ceilings and leave the services exposed has given a degree of expression to rooms that would otherwise be rather bland, and the palette of concrete and timber is perfectly pleasant. It is telling that FOJAB felt compelled to specify structural green-tinged glass for the balustrades to the interior staircases 'to make reference to the facade, to remind people of the building they are in'. (It is perhaps even more



7.

4. Migros supermarket, Lucerne

5. An early visualisation of the Malmö project

6. Orkanen as built

7. Geschäftshaus Spreedreieck building, Berlin

8. Extension to the Swiss embassy in Berlin. Helmut Federle designed the concrete relief on the fire wall of the existing building



8.

telling, that the contractors wrongly supplied standard glass, and the mistake was deemed too costly to correct.)

It is entirely inconceivable that the inhabitants of Forum 3 could, even for a moment, need to be reminded of the extraordinary building with which they are blessed. The ever-changing composition and colours of the facade give every part of the predominantly open-plan building a strong identity of its own. As the interior designer, Sevil Peach Gence, puts it: 'It makes every space a mini-Mondrian.' Far from 'making a scenography', Gence describes her role in terms of allowing the theatricality of the architecture to breathe. Aside from the facade, there are two major set pieces: an outsize helical staircase clad in American walnut veneer, which winds its way through the four upper floors, and the deceptively ordinary-sounding 'plant room', a jungle-dense cluster of mature trees and greenery that occupies the end of the building as a slightly surreal invasion – and distortion – of the gap between the two layers of the glass facade.

It is ironic that a practice that has managed to produce such playful splendour on what is effectively a business park has inadvertently imposed corporate anonymity on a potentially magical site. It is almost as though the two buildings have been transposed. The patchwork facade of Forum 3 would, of course, make perfect sense if it were justified in terms of a means of mediating between the vast industrial scale of the harbour and the multicoloured facades of the medieval scale vernacular architecture. The tragedy is that Diener's original design would

have done something rather more sophisticated. An intelligent and difficult choice by an imaginative and ambitious client, it could, if circumstances had been different, have been both monumental and bold: a happy marriage of radical architecture and Scandinavian restraint.

But the university seems happy enough. It has, after all, secured a highly practical building, the prestige associated with commissioning a world-famous architect, a truly magnificent library, and a bargain to boot. As Ingrid Gustavsson, head of the planning and estates department, says: 'The cost per square metre will be about SEK 14,000 (£1,000), which is very low for a building of this kind. Combine this with low interest rates, and Malmö University will enjoy a good lease.' Meanwhile, Vittorio Magnago Lampugnani, the Milan-based architect responsible for the Novartis Campus masterplan, reports that Forum 3 'has not only realised my vision, it has surpassed my wildest dreams'.

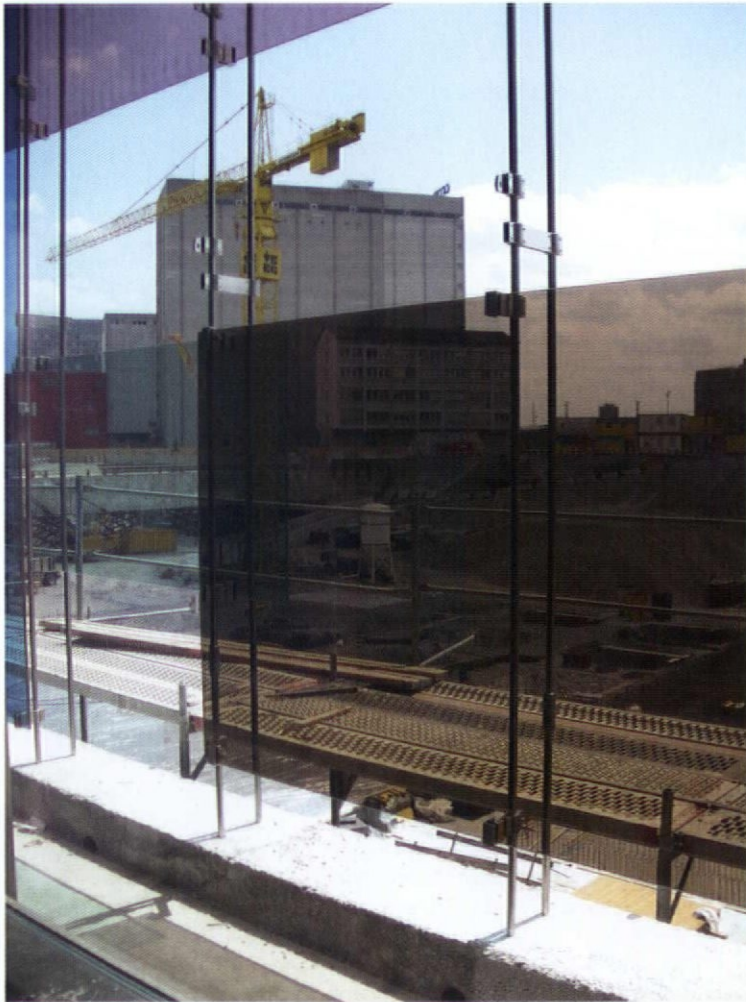


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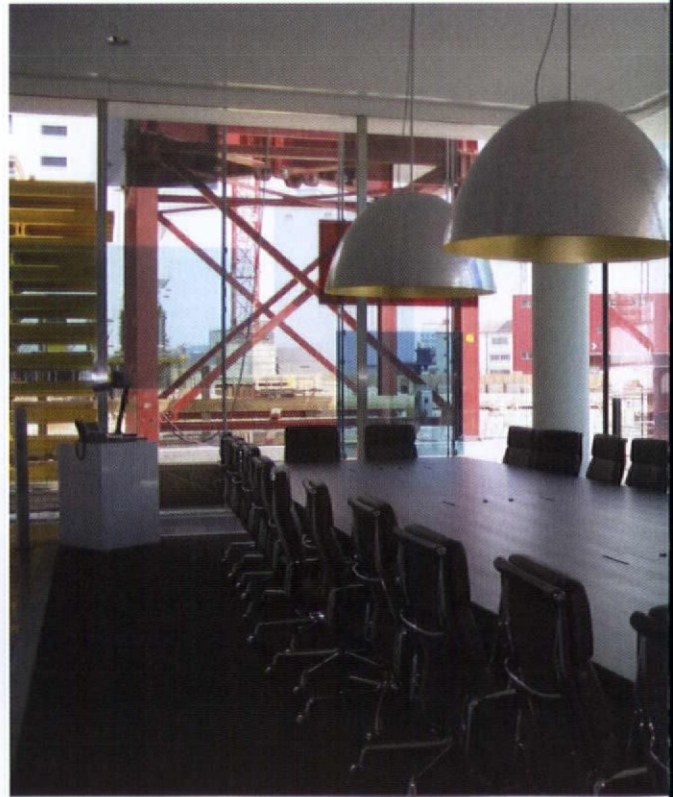


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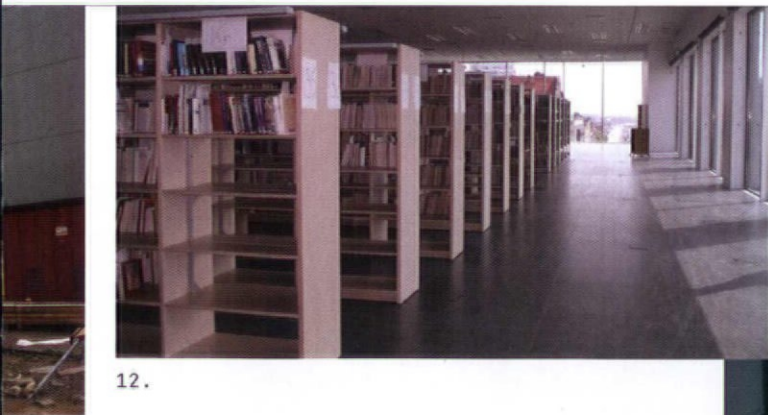
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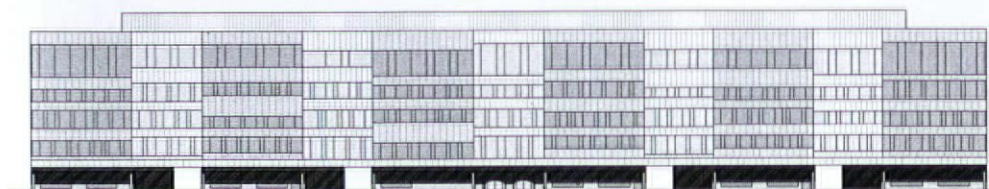
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9, 10 & 11. The paraphernalia of the building site is very much at odds with Orkanen's sleek facade
 12 & 13. Orkanen's top-floor library offers panoramic views of the astonishing site
 14 & 15. Building site clutter coexists happily with Forum 3's colourful facade
 16. Roger Diener in the bar at Forum 3

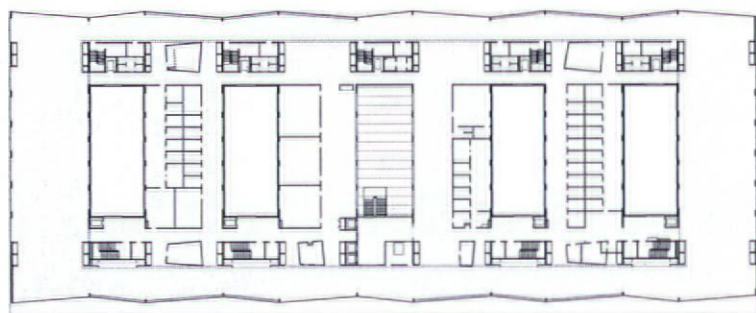
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Fourth-floor plan

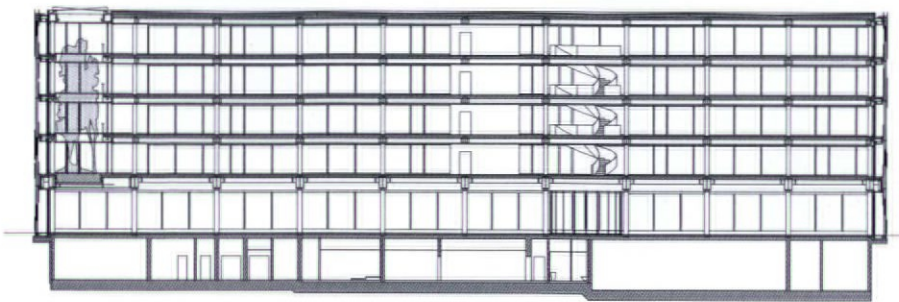


Site plan

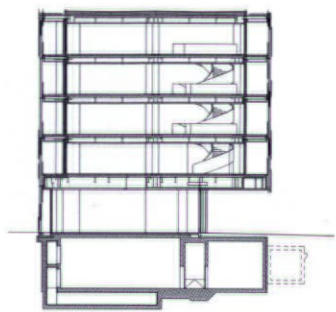


Ground-floor plan

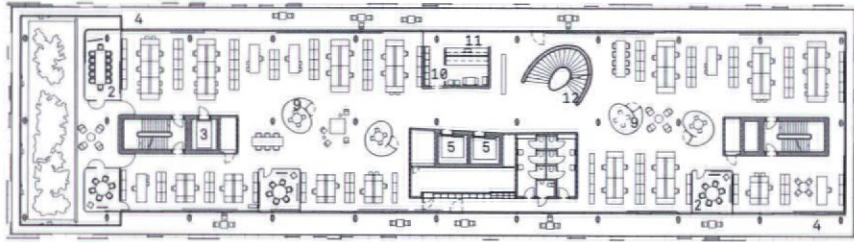
FORUM 3



Section AA



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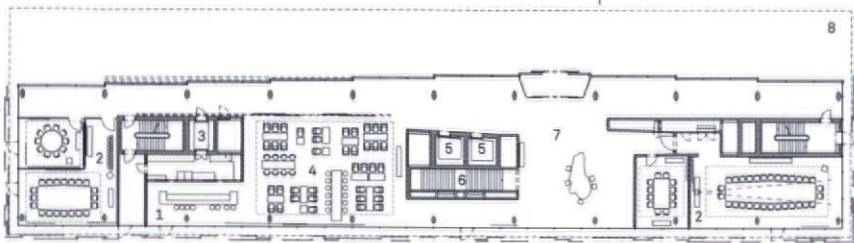
Second-floor plan

- KEY
- 1. BAR
 - 2. MEETING ROOM
 - 3. GOODS LIFT
 - 4. LOUNGE
 - 5. LIFT
 - 6. CONNECTION TO BASEMENT
 - 7. FOYER
 - 8. ROOFED EXTERNAL AREA
 - 9. RETREAT ROOM
 - 10. PHOTOCOPY ROOM
 - 11. REFRESHMENT AREA
 - 12. WOODEN STAIRS



Site plan

- KEY
- 1. FORUM 3
 - 2. FORUM
 - 3. VOLTAMATTE
 - 4. VOLTAPLATZ
 - 5. HAUPTTEINGANG
 - 6. NORDEINGANG



Ground-floor plan



17.

17. The glazed panels of Forum 3's facade are fixed on tie rods on three different planes 20cm apart



18.

18. The coloured glass bathes the building in multicoloured light



CHRISTIAN RICHTERS



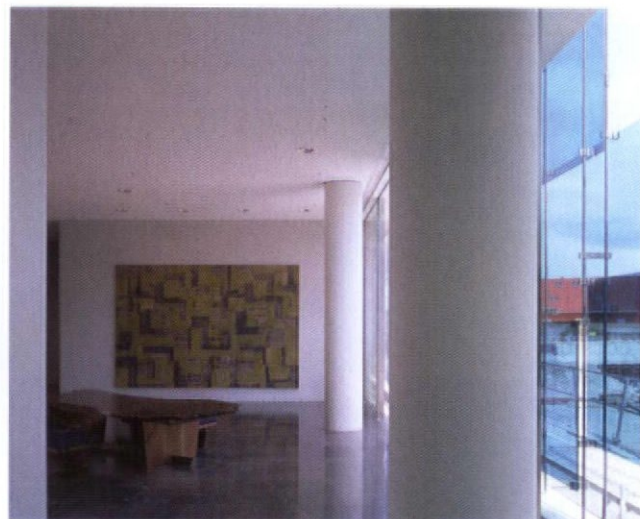
19.



CHRISTIAN RICHTERS

19. Inside Forum 3: the theatrical helical staircase links the upper office floors
20 & 21. Artwork by Helmut Federle hangs in the foyer space

20.



21.



22.

22, 23 & 24. Forum 3's final theatrical surprise: jungle-dense vegetation gives occupants a retreat on every floor



23.



24.

Credits

NOVARTIS FORUM 3, BASEL

Gross floor area
8,848m²
Competition winner announced
2002
Start of construction
2003
Completion
2005
Construction period
18 months
Client
Novartis Pharma
Architect
Diener & Diener Architekten with Helmut Federle
and Gerold Wiederin
Cost planning, scheduling, tender, site management
Büro für Bauökonomie, Lucerne
Structural engineer
Ernst Basler & Partner, Zurich
Workplace design
Sevil Peach Gence Associates, London

ORKANEN, MALMÖ

Gross floor area
40,000m²
Competition winner announced
1997
Start of construction
2002
Completion
2005
Client
DIL Nordic
Building user
Malmö University
Architect
Diener & Diener Architekten
Executive architect
FOJAB Arkitekter
Interiors
FOJAB Arkitekter
Main contractor
Heitkamp and Oetken Bauunternehmen

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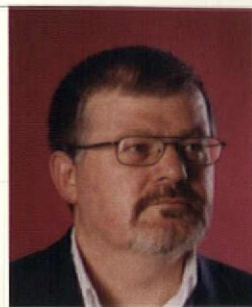
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RAISING THE ROOF

By Austin Williams

Last week, I found myself at a fundamentalists' rally by mistake. I had been asked to report on the AJ's 'Green Roofs for Architects' conference, but found myself instead at a religious convention of the environmental fraternity.

Architecture is a soil-destroying business. Apparently, there is a turf war going on and we need to encourage a grassroots movement. We need to find the inner yew.

The message was clear: green roofs are more than the sum of their parts. They are not just sedum on stratum, but are part of a Movement in which architects need to 'get their message across'.

What message might that be? Well, primarily it is the idea that green roofs are a way of saving the planet from human intervention. Green roofs might look nice, said Jonathan Hines from Architype, but that's not a reason to install them. Unless you've thought of the green roof as simply a part in

the armoury of an architectural biodiversity strategy, then you shouldn't do it.

Roger Davey – an irrigation specialist who naively advocated that roof plants be watered – was ostracised as a technophile. Part of the beauty of nature's bounty is that it dies, he was told. How dare we intervene with that natural cycle? What wondrous colours dead foliage creates atop the roof. Mark Harris of Sarnafil spoke about the need to nurture the 'plant community'.

Next, an advocate of sustainable urban drainage (also called ditches), insisted we mimic natural drainage. Even though the ditch often has a French drain beneath it to aid water flow. A soakaway/infiltration basin at a factory in Switzerland doubles as an irrigated swale (ditch) in which to grow crops. I was reminded of 1920s Stalinist autarky, when factories grew their own food because they couldn't rely on centralised delivery.

Dusty Gedge – an adviser to governments, NGOs and the green roof industry – pointed out that Switzerland is showing the way by hosting the World Green Roof Congress in Basel in September. Gedge, from Livingroofs.org, said the good thing about Switzerland was that regulations are imposed rather than pontificated about, as is the case in Britain. This difference, he said, is because the Swiss 'don't want their Alps to melt'. There's nothing like scientific clarity on these issues, is there? However, the dictatorial situation in Basel will loom large for the UK, if Gedge gets his way.

'All roofs in Basel,' he said, 'are designed for rare insects.' Remarkably, all new flat roofs in Basel have to be designed with some form of vegetation, and the strict by-laws require such vegetation to protect endangered species of birds, bugs and beetles.

In the 1990s, I remember much-publicised cases of

prestigious road-building projects being held up because of the discovery of a newt or somesuch. Today, prioritising nature is commonplace and it is striking that no one ever poses it in terms of human benefit.

Sustainable drainage consultant Bob Bray said it used to be difficult to get an appointment as a landscape designer; now he justifies his involvement in terms of a natural drainage and biodiversity adviser. More than 250,000m² of green roofs are proposed around King's Cross and the Greenwich Peninsula in London to protect the Black Redstart bird (*see over*).

Many of these roofs are not supposed to be walked on. Why not demand that these be impressive rooftop gardens for people? I suppose that you'd have to get rid of the defecating birds and the infuriating bloody insects first.

For further details on the World Green Roof Congress, visit www.greenroofcongress.unr.ch

HINES SUGGESTS THAT GREEN ROOFS NEED NO MAINTENANCE AT ALL – INCLUDING WATERING

By Austin Williams

Green roofs are becoming ever more popular and are increasingly demanded by local biodiversity action plans. At the recent AJ conference, 'Green Roofs for Architects', a sceptical Austin Williams got more information about the costs and benefits of green roofs from a selection of their advocates.

JONATHAN HINES

Director, Architype

As the head of an architectural practice specialising in social and environmental sustainability, Jonathan Hines has completed a number of green roofs over the years. 'Green roofs,' he says, 'are beautiful, and the more we show people, the more likely we are to convince people of the importance of this architectural feature.'

Hines comes across as a bit of a green-roof zealot. His objective is to spread the word and raise the public's consciousness. He says: 'Many people will do it [install a green roof] because it looks nice, and I challenge whether that's a valid enough reason. Really, a green roof should only be done as part of an integrated sustainability strategy.' Posing some general questions that architects are likely to be confronted with when convincing clients of the merits of green roofs, he provides some easy answers: *How do you manage/cut them?*

You don't.

Will they look scruffy?

It depends on your definition.

Will they leak?

No.

DUSTY GEDGE

Founder, Livingroofs.org

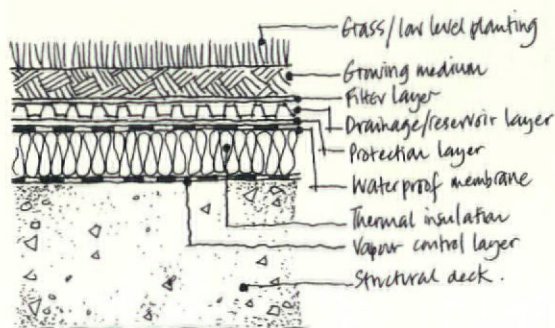
David Essex meets Johnny Rotten: Dusty Gedge is the co-founder of the first 'independent, not-for-profit, green-roof organisation in the UK'. He still seems to do quite well out of it. He personally wrote the environmental planning constraints for Camden council, for example, and boasts that, as the principal authority on the subject (because he had written it), he 'was then asked to resolve the constraints... and they paid a lot for it'. But far be it for me to cast aspersions.

Gedge is an ornithologist specialising in the Black Redstart – a species of small European bird that has recently colonised these shores. It is protected under Schedule 1 of the Wildlife and Countryside Act, 1981.

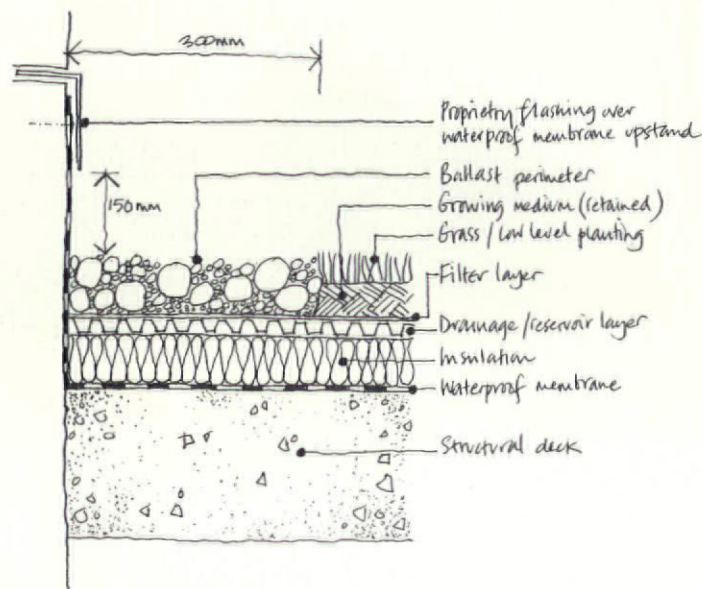
By campaigning for better urban habitats for this bird, Gedge has encouraged many local authorities to implement green-roof strategies as a part of a biodiversity development plan. Lewisham, for example, is starting to impose a rule that 30 per cent of all buildings on development sites across the borough will be provided with green roofs to satisfy the needs of the Black Redstart Action Plan.

Citing Switzerland as a model, construction law in Basel now insists that all new flat-roofed buildings should be covered in some form of vegetation to protect endangered beetles and birds.

Gedge is currently writing guidance with CIRIA on the development of a Code of Practice.



1. Warm roof



2. Traditional inverted warm roof

ROGER DAVEY

Managing director, Irritech

Davey heads one of the largest independent irrigation consultancy practices in Europe and presents a non-judgmental view of green roofs notable for its lack of environmental grandstanding. Pointing out the relatively uncontroversial (and incontrovertible) fact that plants die without water, Davey was scolded by Jonathan Hines from Architype. Re-emphasising his maxim that the 'scruffy appearance' of a green roof is a matter of personal definition, Hines suggests green roofs need no maintenance at all – including watering. He promotes the aesthetic merits of letting nature kill off plants. Green roofs, it seems, suffer from human intervention.

Meanwhile, for those who take the view that a large investment in landscaping should be protected, Davey reminds us that, within the past year it has become illegal to use mains water for irrigation purposes unless specific approval has been given by the relevant water provider under the Water Regulations Act 2003. Direct connection to a mains supply is also illegal due to potential contamination, and an air gap or break tank must be provided. However, 20m³ of borehole/groundwater can be drawn, subject to Environment Agency approval, without an extraction licence.

Mains water costs about 90p/m³ (220 gallons), but for large green-roof areas there are several factors that need to be taken into account:

- Turf and shrubs require 4-6mm of water per day per m²; medium trees require 10 times that amount. Manually applied irrigation

will use 50 per cent more water than an automatic irrigation system (mainly due to spillage and application inaccuracy).

- Hard water can calcify spray heads and can also block drainage membranes.
- Water applied at night stands a better chance of reaching the root zone.
- Computer-controlled irrigation systems, tied into the building-management system, can conserve water and save money.

STEVE WILSON & BOB BRAY

Sustainable Drainage Associates

Sustainable urban drainage systems (SUDS) 'are intended to mimic natural drainage' say Steve Wilson and Bob Bray who laud the ability of nature to cope, but fail to address the evidence of history that suggests society prefers to improve on natural systems.

Wilson is a 'chartered engineer and chartered environmentalist' and lead author of CIRIA Report C609 (the only UK document that recognises green roofs as a SUDS component). He cites a number of examples – from Zurich station to Swiss factories – that have used this technology as part of a 'storm-water management train'. From site tests in Brussels, the comparative rainwater run-offs are: a standard (non-green roof) single-ply covered roof allows 81 per cent run-off; a green roof with 50mm substrate (50 per cent); and a green roof with 150mm substrate (40 per cent). Both Wilson and Bray argue that green roofs should be taken into consideration in drainage design calculations,



allowing for fewer outlets, narrower downpipes and consequent cost savings – offsetting the cost of the roof itself, perhaps. They are working towards producing guidance in CIRIA RP714 *Biodiversity and Buildings*.

PETER ALLNUTT

Head of environmental and green-roof concepts, Bauder

Peter Allnutt argues for increased regulation, for green-roof standards and the need for positive legislation.

MARK HARRIS

Product manager, Sarnafil

Evaluating the costs of green roofs, Mark Harris uses the results from a recent survey at the Springboard Centre in Bridgewater, comparing various green roofs with an 'ordinary, uncovered roof' to make his case. He defines his terms as follows:

- Intensive green roofs – public-access areas with soil depths of 300–350mm, which add significant additional loads to the structure.
- Extensive green roofs – roofs not intended for public access, with soil depths of 25–125mm.
- Sedum – plug-planted succulents with a fully established root system used for visual impact.
- Bio-diverse roofs – using local plants and alpine with locally sourced growing materials. These are more attractive to wildlife and designed to entice local birds and insects.

A typical sedum roof weighs 90kg/m² and a biodiverse roof weighs 100kg/m². Taking into consideration a range of factors, from energy management to maintenance and capital costs, the bio-diverse roof was found to be the most efficient, of the green roofs, followed by the sedum, while the 'ordinary' uncovered roof came third.

JOHN MELMORE

Contracts director, Willerby Landscapes

Involved in the Jubilee Park project in Canary Wharf, London, John Melmore sees it as a 'haven of peace and lushness in the heart of the city... [which uses] a simple yet dynamic palette of materials that coalesce within a framework of technical and logistical constraints'.

CRAIG ANDERS

Design director, INTEGER Intelligent & Green

Craig Anders is an architect of some repute and is perhaps best known for his Millennium House featured in the BBC's *Dreamhouse* programme, hosted by Carol Vorderman. He issues a plea for architects to remember the simple truths about designing for the local environment. Speaking about the ancient primitive shelters constructed of stone with turf roofs, Anders says that doors used to be set against the prevailing wind to reduce heat loss. Architects today, he suggests, would do well to think about these simple design solutions. But he fails to address the fact that,



Wilderness greenery on the roof of the City Hall in the heart of Chicago

with the invention of the door – as opposed to the doorway – humans were able to orient their buildings with less concern for natural constraints.

Some of the Integer family of buildings – Dublin House or the Classroom for the Future in Telford – are not very attractive (although as Jonathan Hines suggests, that depends on one's viewpoint). Anders does confirm that architects should write in a green-roof specification clause, or ensure there is a contractual stipulation that it be watered for the first month.

JIM HOOKER

Secretary, Single Ply Roofing Association

Dispelling the myth that there is any significant difference between a warranty and a guarantee, Jim Hooker asks whether we should seriously suggest that contractors provide 60-year guarantees on green-roof construction. He believes there is a great deal of misunderstanding, particularly by Housing Association clients, who insist on this timescale and he calls for 're-education on the matter'.

Taking NBS clause J42 as his starting point ('guarantees of 10 years offered by the roof-covering system are preferable to warranties on the individual components of 20 years'), he says a client would be reasonable in asking for a guarantee covering the initial setting-up period, but not effectively into perpetuity. There will undoubtedly be a drive to manufacture and provide 'systems' as opposed to components in the future, he says. Hooker makes the useful observations that:

- Where waterproofing membranes extend beyond and above the soil and vegetation in green roofs – to form upstands, say – problems of maintenance arise and careful detailing is essential.
- Flood testing the roofs prior to laying the soil is not enough, and independent electronic testing is highly recommended.

Hooker also poses the question of whether green roofs should be constructed with the insulation above the waterproof membrane or whether it should be kept as dry as possible by adopting a warm-roof condition, with concomitant pressure on good vapour-control detailing (see details, page 39).

Finally, he points out that, since January this year, the contractor is not allowed to offer insolvency insurance, and the manufacturer cannot offer an insurance-backed guarantee (unless backed up by its own assets).



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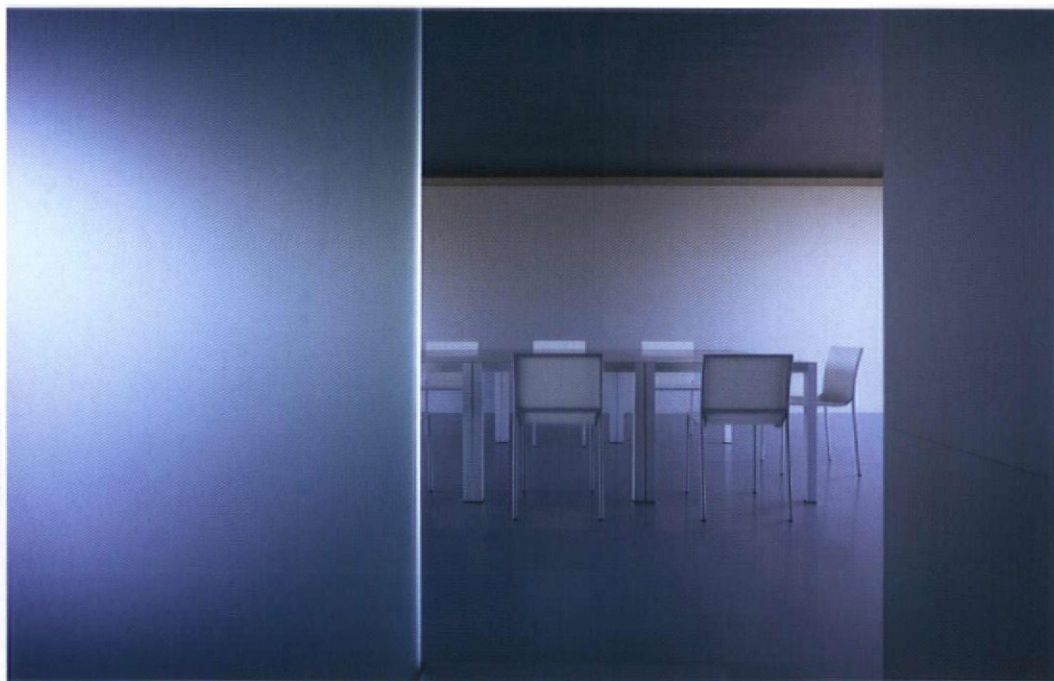
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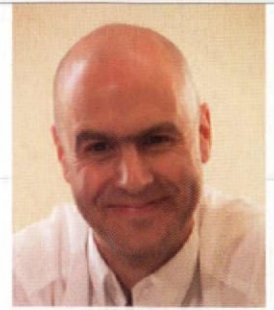
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Metal Office, Kyoto



BUILDINGS CAN BE A KEY FACTOR IN HOW HAPPY A WORKFORCE FEELS

'No one dies wishing they had spent more time at the office.' A maxim for a work-life balance if ever there was one. However, the *Financial Times* Best Workplaces 2005 survey suggests that quite a few of us would be willing to spend much more of our lives in the office, so pleasant an environment have they become. Or at least that's what we are led to believe by the somewhat breathless testimonials trotted out by dutiful staff, viz: 'I apply the "Sunday evening" test – I used to dread the following morning, now I positively look forward to the next week at work.' Or, in the case of manufacturer and survey participant WL Gore, 'nobody here has a boss'.

Very few, if any, of the best companies to work for in the survey stated that their physical environment was important in recruiting and retaining staff. Buildings were seldom mentioned, and when they were it was more to do with the facilities contained within them than the quality of space or their location.

These factors, above all, can have an effect on how valued a workforce feels, which is (shock, horror) the primary ingredient for happy staff. Take, for instance, Gore's non-hierarchical management structure. How might this be embodied in a workplace setting? An example of this might be consulting engineer Gifford's new campus building in Southampton (see pages 45-47), where the 'open' ethos is reflected in the way the studio is constructed. Workplaces that facilitate interaction, trust and – of course – work, are popular with everybody, no matter what their position in the overall scheme of things might be.

Offices vary in their approach, from totally personal space (the cellular office) to the other extreme, The Democratic Republic of Hotdesking. The former favours hierarchy and limits interaction but emphasises 'value' (for a few at least). The latter flattens hierarchies to such an extent that it may be hard to feel valued at all.

The schemes in this MetalWorks supplement present a happy medium – a medium in touch with all those who died wishing they had spent more time in the office perhaps...

Matthew Teague

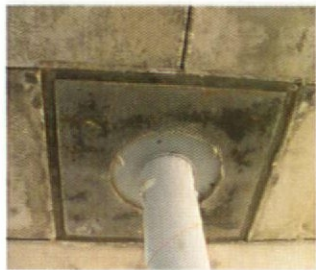
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1.



2.

THE FACADE AGAIN RECALLS A SCULPTURE GALLERY – THE BUILDING REALLY ISN'T SAYING 'OFFICE' AT ALL

By Matthew Teague

1. Column with shear cone

2. The steel-framed buildings are clad in cedar

When commissioned to design a new building, effectively the 'portal' to engineer Gifford's Southampton campus, Design Engine Architects was faced with an ostensibly simple yet practically very difficult brief. It was asked to remodel the campus and provide a building that could carry the name 'Centre of Excellence' without any suggestion of irony, while designing to achieve minimal environmental impact.

Gifford's previous main office on the site was in a 19th-century coach house. The new building consists of three distinct parts: the reception area, a new studio space of 1,100m² and a link between the reception and studio. Visually, the reception building, with its brick facade and pitched roof, harks back to the older building, Carlton House. The link, which joins the reception to the studio and provides vertical circulation, uses a more neutral architectural language, whereas the studio is predominantly cedar-clad. In this sense, one would almost describe it as having an imposed or suggested archaeology.

Externally, the buildings have the air of an 'art gallery', redolent of other concatenations of old and new such as Kettle's Yard in Cambridge (although one hopes Gifford's drawings are more accurate than those of Alfred Wallis housed at the Cambridge gallery). This breaking up of the building serves to reference the original context while remaining resolutely modern. It works well.

The buildings are all steel-framed, the simplest being the reception space, which is effectively a continuous double-height volume. The main studio space uses some innovative techniques,

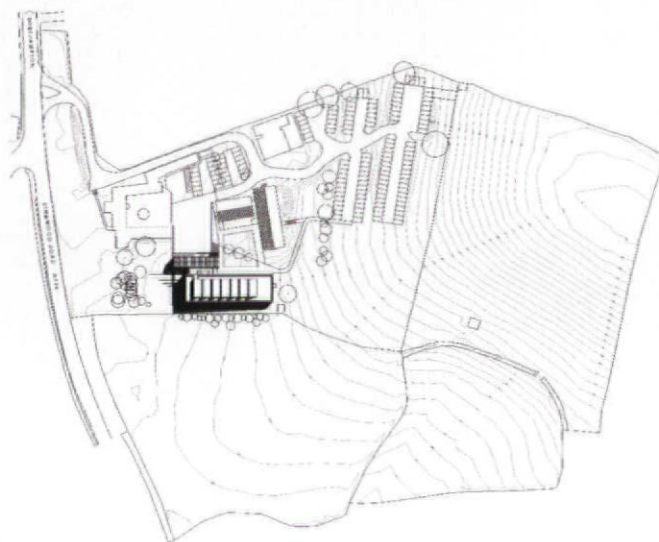
incorporating all the common main construction materials – timber, concrete and steel – in conjunction with each other, as is fitting for an engineering practice perhaps.

The timber-clad facade panels are also timber-framed and were developed in collaboration with TRADA. The cladding uses Warmcel 500, a sprayed insulation made from recycled newspaper that achieves a U-value of 0.12 W/m²K and allows the panels to breathe, enabling water vapour to pass from the internal environment to outside. Windows supplement the rooflighting (on the second floor) by framing particular views. The external treatment of these windows – which, because they are positioned where needed, don't correspond to any particular grid or arrangement – is dealt with by a break-line in the cladding, visually linking together the windows while also providing a ventilation slot through which the cladding's 'transpiration' is facilitated. The control of the facade again recalls a sculpture gallery; the building really isn't saying 'office' at all.

Gifford is using its new studio to experiment. The ethos of its approach is based on an open, interdisciplinary office – not easy in a 19th-century coach house – but entirely possible in a purpose-built space. What was required then was minimal structural intrusion on the floor plan and the elimination of downstand beams in the studio. This is achieved by the use of Omnia, a precast concrete permanent shuttering, with a post-tensioned in-situ floor slab. The supporting steel columns at mid-span are tubular and use a steel shear cone.



3.



4.

3. The buildings are simple but well detailed

4. Site plan

5. Saw-tooth rooflights create a pleasant working environment

A shear cone transfers the loads from cast in-situ floors to tubular columns. It consists of a fabricated steel cone (several sizes and angles are possible), truncated – cut off before it reaches a point. This has a circular steel plate welded on to stiffen it, and to this is welded a tubular sleeve. The sleeve is slid on to the circular column at soffit level and welded into place; the sleeve serves to eliminate local buckling in this column. When the floor is cast, the cone sits predominantly in the depth of the slab. Because the forces generated by a cone are membrane-tension and membrane-compression, it is extremely efficient at resisting shear failure (ie. a column punching through the floor). This allows the designer to specify a smaller diameter of column (compared with a reinforced concrete or a standard-steel UC, for example) and to reduce the overall floor thickness. Both of these attributes were exploited at Carlton House Studio.

These features thus predicate another approach to sustainability – a key feature of this building – that of reduced material use. The commonly recited mantra goes 'reduce, reuse, recycle'. By using sprayed newspaper as insulation, Gifford and Design Engine have also embraced recycling. Reuse (especially in construction) is often considered in terms of reclamation, but while the use of beams and columns from one dismantled building in another new one is well recorded, it is, unfortunately, not common enough for there to be a burgeoning market in second-hand steel. So the steel for Carlton House Studio is from primary sources, though it does have recycled content.

Use of a heat pump ensures that the heat generated in the building by people and machinery is not wasted but is used to heat the building when this is needed. Overall, the environmental-control strategy uses natural ventilation coupled with extremely high levels of insulation. It is calculated that CO₂ emissions will be approximately 20kg/m²/year.

Coming back to the apparent simplicity of the brief, the overriding impression of the new building is one of extreme fastidiousness in the use of materials. It is obvious that every junction, joint, corner and surface has been considered and questioned: what does this do, why do we need it, how is it made, who will use it? The resulting building embodies construction technologies appropriately used, and an immediately understandable hierarchy of architectural languages that allows Carlton House Studio to be appreciated for what it is – a great little building that balances a contextual modern Englishness, red brick and pitched roof, with a kind of cedar-clad international style, without appearing either forced or dull. That the building also uses new construction techniques is the cherry on the cake.



Credits

Client
Gifford UK
Client representative,
project manager,
quantity surveyor,
planning supervisor
Gentle Associates
Architect
Design Engine Architects
Structural, services,
public-health engineer
Gifford UK
Fire engineering
SAFE Fire Engineering

JONATHAN MOORE

THE METAL-CLAD BUILDING IN KANSAI SCIENCE CITY EXEMPLIFIES A CHANGE IN JAPANESE OFFICE CULTURE

By Barrie Evans

Tsukuba Science City in Japan began with a central government plan to move government employees out of Tokyo. There was also a vision of bringing together research, mainly public sector. After the intensive non-plan of Tokyo, it was a surprise to visit Tsukuba in the 1980s and find broad boulevards and a clear planning grid.

As Tsukuba grows, Kansai Science City is also being developed. It fans out in 12 districts across 15,000ha around Nara City, reaching into the prefectures of Tokyo and Osaka. Each district is intended to develop into a city in its own right. Kansai's avowed intent is to be a model 21st-century city fusing culture and scientific research, industry, academia and domestic life. The physical form is making progress, though a report by the European Institute of Japanese Studies¹ describes how both Tsukuba and Kansai have yet to come together as vibrant, interconnected industrial and social communities.

In Kansai, Takashi Yamaguchi & Associates has designed a base for Dynamic Tools Corporation – a high-tech firm engaged in research and development and in the importing of precision metal parts. The brief sought a company emblem, taking its image from the precision parts it handles. Known as Metal Office, the building is steel framed and clad, inside and out, in metals.

The building volume is essentially a cuboid, 35 x 12.1m on plan, 7.9m high. The architect describes the form-making process as slicing the cuboid in two horizontally and sliding the upper portion forward, so providing a ground-floor setback at the front and a first-floor setback at the rear. At the front the ground-

floor setback is enclosed in frosted glass, making the upper-floor volume appear to float above it, the effect enhanced by this upper volume appearing from the front as an essentially windowless (aluminium-clad) box. This is the north side, which on the upper floor mainly houses circulation behind this windowless facade. To the rear of the building, the first-floor setback is partially enclosed, as balconies, the claddings here aluminium panels and metal mesh.

Then, as the architect says, 'two voids pierce the metal rectangular volume', creating a through-route at ground floor and housing a windowed conference room above (lined in galvanised sheet). The route to this strongly daylight room is up a long stair and back along a landing, enclosed and dark, providing one of the examples of lighter/darker space contrasts that are a theme of the design of principal spaces.

It is not just the contemporary design but also the investment in quality here that surpasses anything seen in Tsukuba. The Japanese office is typically utilitarian, a basic machine for working in. This building in Kansai exemplifies a change in Japanese office culture (though not a universal one). Kansai Science City's ambition to make work less separate in its qualities from the rest of life gains support from this atmospheric building.

REFERENCE

1. Building Innovative Communities: Lessons from Japan's Science City Projects. European Institute of Japanese Studies Working Paper 107 (www.hhs.se/eijs)

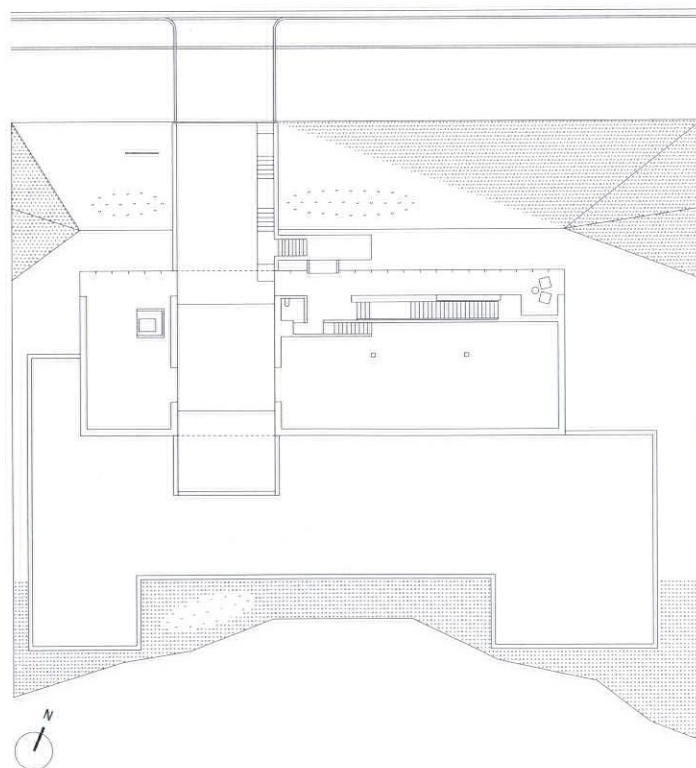


TAKASHI YAMAGUCHI & ASSOCIATES

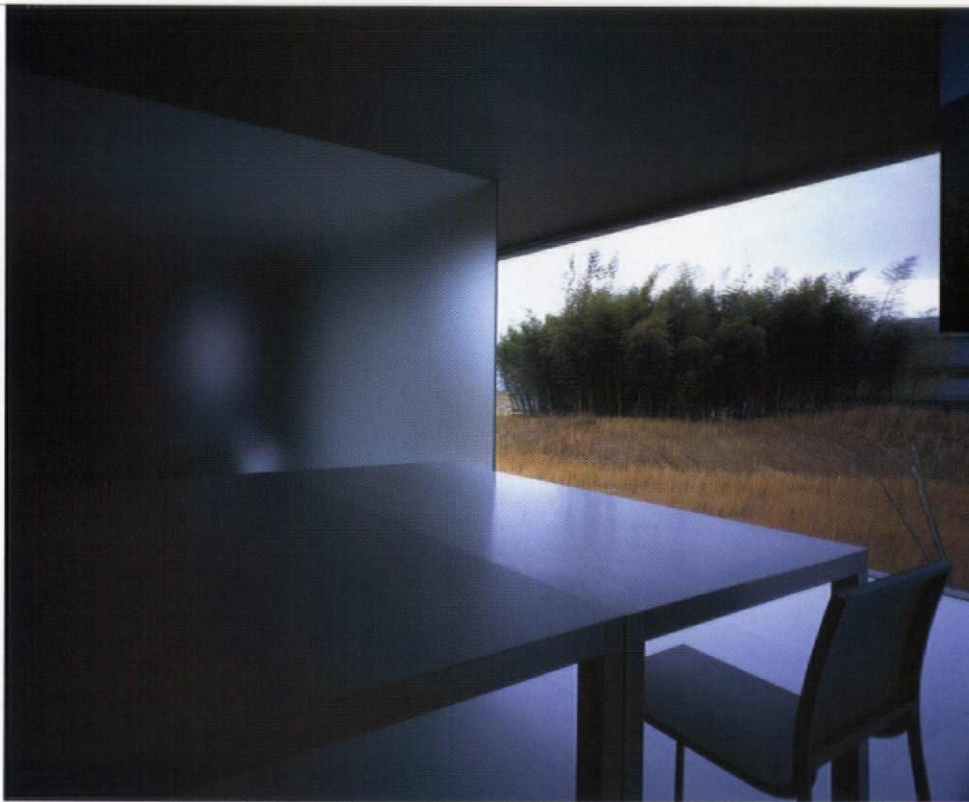
1.

1. At the front, the upper floor appears to float over the glazed lower floor

2. Ground-floor plan



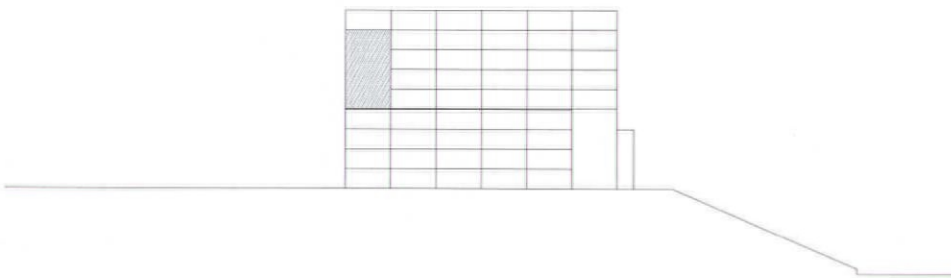
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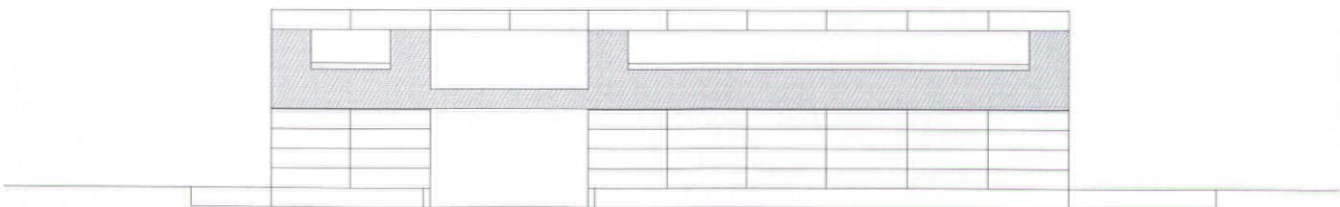
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4.



5.



6.



3. The conference room is strongly daylight

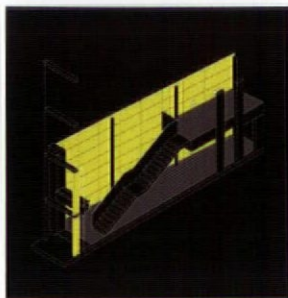
4. The upper part of the front facade is clad in aluminium panels

5. East elevation

6. South elevation

7. Cladding to the rear comprises aluminium panels and bandings of metal mesh

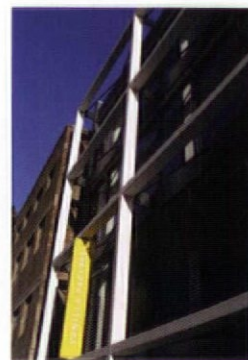
7.



1.

A CRANE WAS ERECTED IN THE MIDDLE OF THE SITE TO OFFLOAD STEELWORK AND THE BUILDING EFFECTIVELY WENT UP AROUND IT

By Helen Elias



2.

The Ropewalks is one of Liverpool's historic conservation areas. Streets run in long straight lines for over half a mile, which allowed ropemakers in times past to stretch out and twist their lines in what was a thriving industry serving ships in an equally flourishing port.

These streets are now home to Liverpool's creative quarter, with old warehouse buildings converted into commercial, retail and creative-use spaces. At its heart sits the Vanilla Factory, a £1.7 million mixed-use scheme designed by ShedKM Architects for developer Urban Splash. The new building, on a tight, cleared site between a brewery building and an 18th-century warehouse, stitches these two older structures together at second-, third- and fourth-floor levels by breaking through their party walls.

The core of the scheme is the modern infill building, with its composite steel and concrete frame. The frame's 5.4m² structural grid extends from the internal structure through the front facade into an expressed external streetscape volume, which has been created by setting back the front facade about a metre from the frame. The new pavement-level space creates presence for the ground-floor retail unit, breaking the frontage of the street.

The main steel frame was based on a modular grid, with vertical steel columns producing a 3.6m floor-to-floor height and horizontal I sections at 5.4m intervals. A concrete floor was cast in situ at each level over a hollow-rib permanent steel shutter system.

The entire RHS structural frame was challenging to fabricate. It had to be designed to the dimensions of the

surrounding tightly packed streets and for the constricted site, which had no lay-down or storage space. Steel sections had to be short enough to fit on to a truck that was able to negotiate the tight streets. A crane was erected in the middle of the site to offload each day's early morning steelwork delivery and the building effectively went up around it. Only after the crane was eventually taken down could the gaps in each floor be filled.

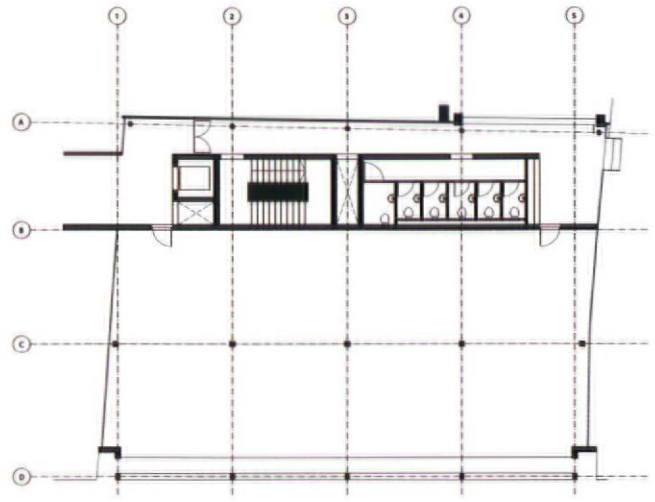
On the front elevation the grid continues as an exposed structure of 300 x 200mm fully welded hollow steel sections, with a paint finish. The front facade is pierced by the steel frame – but only by the webs of the floor beams. Their flanges have been stopped off inside the facade. Because the extended webs are inadequate for structural stability, twin plates were fixed to either side of the webs to transfer the floor loads to the external RHS frame. This arrangement also allowed connections to be neatly arranged vertically around the horizontal axes of the frame (see *Working Details*, pages 54-55).

The removal of the flanges of the beams inevitably compromised their stability. Stability was re-introduced to the structure by neat horizontal bracing of steel rods at each floor level, connected with stiff cleats to the structural fascia panels and back to the floor beams.

The entrance area at ground floor is dominated by a composite steel and timber staircase. A massive 25mm steel plate acts as a balustrade, spanning as a single beam to the first floor, solid enough to stand its ground without buckling, yet elegant



3.



4.

enough to be an architectural expression rather than just a structural device. This steel balustrade of singularly monolithic proportion is offset from the supporting structure of the building to create the effect of flights of stairs that seemingly float. Bridging steel sections span to the wall at a half landing and upper landing. 'Beams' of solid timber treads span between floor and half landing, and from there to the upper landing. These seem to rise without support – there are clear 50mm gaps between the wall on one side and the steel balustrade on the other. The overall effect is that each component is there of itself, in a structure where each element has been pulled slightly apart.

One reason the facade was set back was to bring as much natural daylight into the building as possible. With high buildings immediately opposite in a very narrow street, daylight was a scarce commodity, even though the building faces south. The recessed facade allows light to filter in over facing rooftops, especially in the early morning and late afternoon. External aluminium Luxuflex facade louvres provide solar shading as well as privacy from people working in the offices immediately across the street. The external blinds are controlled by occupants at each level and can be opened to allow in more daylight on a dull day or pivoted to deflect sunlight, reflecting it on to the ceiling. Their operation by occupants gives the facade an active characteristic.

The whole assemblage achieves a clean simplicity for this new building in a historic context, its vitality coming from the layering of its individual elements.

1. Visualisation with staircase

2. The steel beam webs pierce the front facade

3. The composite steel and timber staircase dominates the entrance area

4. Ground-floor plan

Credits

Client
Urban Splash
Architect
Shed KM
Structural engineer
Bingham
Services engineer
Progressive Services Design
Main contractor
Urban Splash Work

A MULTI-LAYERED FACADE

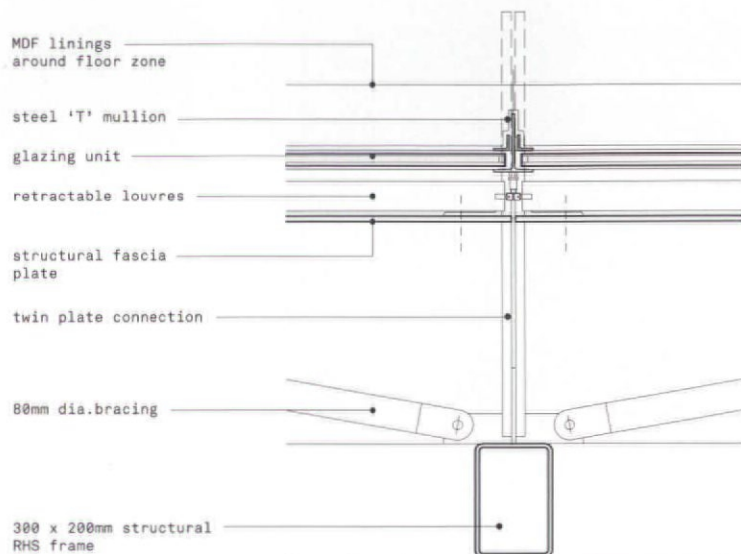
The elevation inverts the structure beyond the line of glazing and shading, thus piercing the envelope in order to transfer floor loads to the external frame.

Stopping the flanges of the floor beams within the building, and extending the web proved structurally inadequate, and was replaced with the twin plate connection allowing the connections to be arranged vertically on the horizontal axis of the frame. To avoid compromising the stability of the floor beams, 80mm-diameter horizontal bracing at each floor level connects to the structural fascia panels and back to the floor beams with stiff cleats.

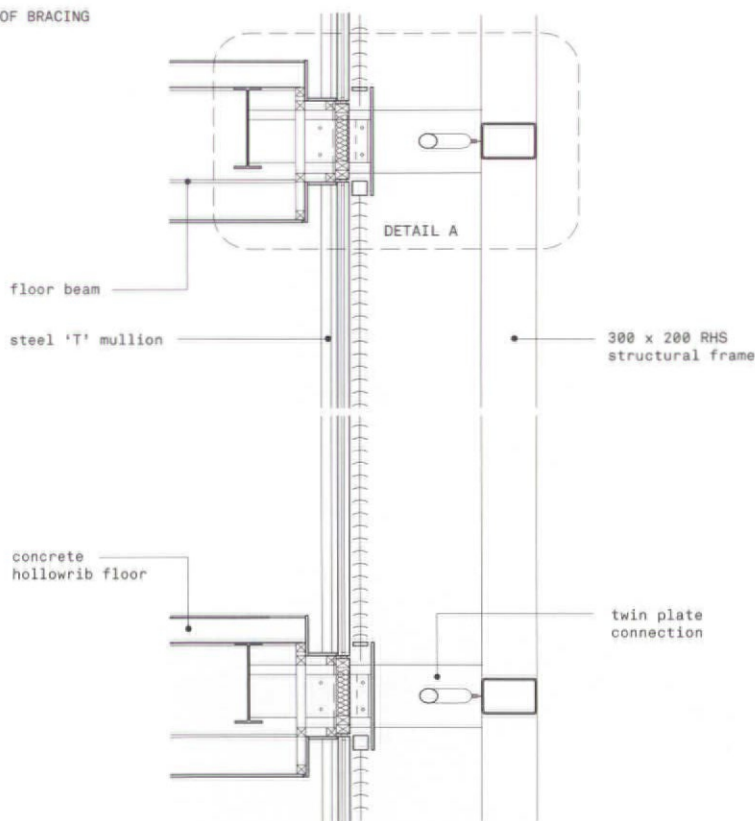
The twin plate connection and external RHS frame were both erected and welded on site as part of the primary steelwork, followed by the installation of concrete hollow rib floors and secondary steelwork – mullions and cladding rails. Timber-framed aluminium cladding panels were then fitted at each floor level. The timber frame forms a recess between the floor zone and glazing, and enables the top and bottom of the double-glazed units to be concealed. This conveys the impression of continuous glazing between each storey.

External louvres were bracketed off the aluminium fascia plates, with guide rails fixed to mullions. The facade was completed with structural fascia plates and bracing.

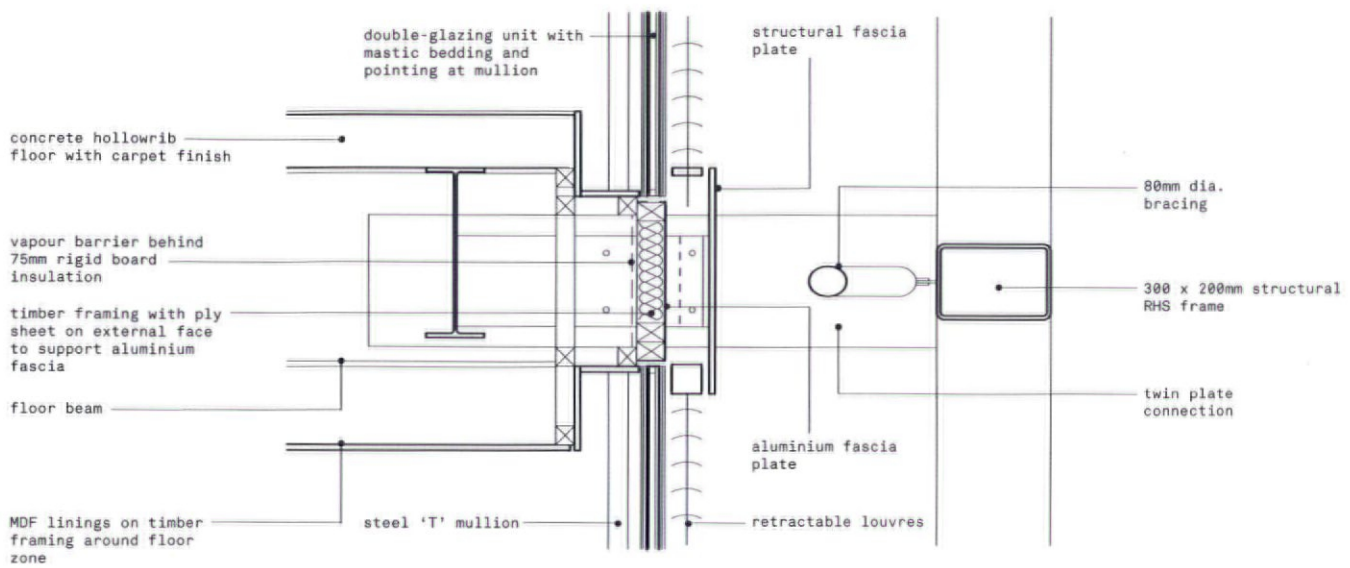
Louise Turley



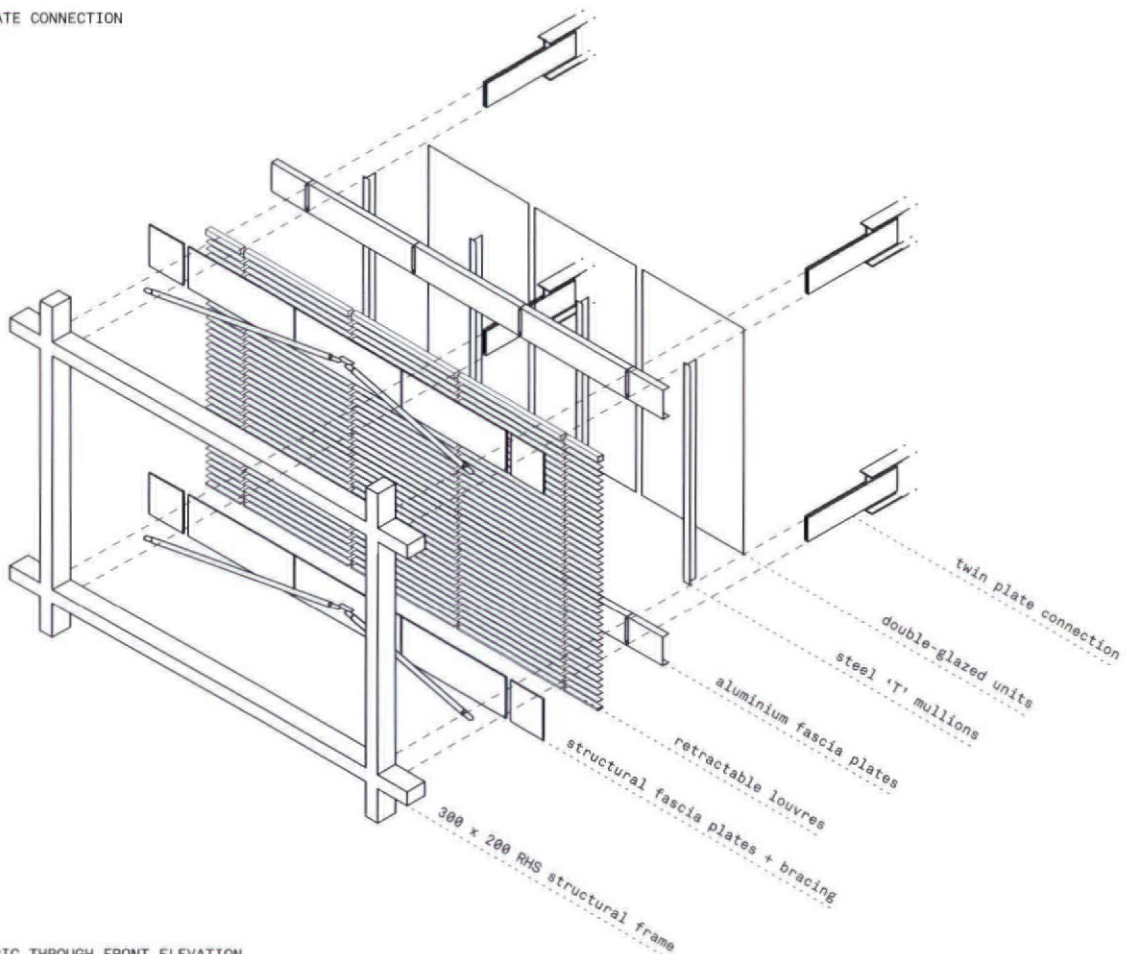
PLAN OF BRACING



SECTION THROUGH FRONT ELEVATION



DETAIL A: TWIN PLATE CONNECTION



EXPLODED AXONOMETRIC THROUGH FRONT ELEVATION

VIEWERS STRUGGLE TO WORK OUT HOW THE STRUCTURE IS PROPPED ON 12 COLUMNS THAT LOOK AS THOUGH THEY HAVE BEEN KNOCKED ASKEW

By Helen Elias

Alsop Design's current contribution to London's Bankside Quarter is Palestra, a £68 million, 12-storey speculative office development in Southwark, already becoming a local landmark. As it rises out of the ground, the building is challenging passing commuters and tourists en route to Tate Modern, who struggle to work out how such a large structure can be propped on 12 columns that look as though they have been knocked askew during construction and then left to stand.

Palestra sits directly opposite Southwark underground station. When fully let it will provide workspace for up to 3,000 people in its offices. The 38,000m² speculative development (see www.palestra-london.com) sits over the quirkily angled perimeter columns, which are described by Will Alsop as 'dancing'. The office space appears as a raised volume that has been divided into two stacked boxes.

The lower box rises vertically nine storeys in height. Although the floors remain horizontal within it, the clad volume is set at an angle of 2.6° to the horizontal. Glass curtain walling almost touches the ground at the east end of the site, slanting upwards to create a two-storey public space to the western end, propped along its length on the skew columns.

To achieve Alsop's ubiquitous raking columns from second-floor level down to the ground, engineer Buro Happold designed a fabricated steel transfer structure at second-floor level, which allowed variations on the maximum possible raking angle for each column.

The mass of the top three stories appears disjointed and separate from the rest of the building. Planning constraints requiring the building not to overshadow residential properties in the neighbourhood led Alsop to shunt the top section, already overhanging the lower box by 1.5m, one grid square along as well. The end result is the huge upper glass box that oversails the building below on two sides by 1.5m, with a massive 9m cantilever at the western end.

The upper box is separated from the lower one by another sequence of dancing columns, which also acts to separate the two entirely different grids of their respective steel frames. The lower, larger box is constructed to a 10 x 7.5m grid; the upper box switches to a more spacious 12 x 7.5m grid. This design results in none of the perimeter columns in the smaller top box structure sharing any position at all with the columns in the lower mass of the building.

The lower box has to be able to absorb the significant overturning force of the cantilevered three-storey box under which it sits. Forces as high as 20 times the average wind load have been designed for, taken through into the stair and lift cores, all constructed using robust but conventional steel K-braced frames for maximum stabilisation. The cantilevering section of floors 10 to 12 is formed from substantial plate girders, all tied back to the main structure and cores.

Work began on site in January 2004, with the majority of the steel frame being completed by March 2005. The steel frame



1.



2.

1. Palestra's steel frame under construction

2. At night the disjunction between the upper and lower boxes is emphasised

superstructure comprises composite 508mm circular hollow section columns supporting twin primary cellular beams, which in turn support secondary beams carrying permanent metal decking filled with a 140mm thick in-situ concrete slab on metal decking.

The hollow-section columns are filled with reinforced concrete, which, as well as enhancing structural performance, also increases fire resistance by acting as a heat sink that would conduct heat away from the frame during a fire. The result is a column that requires no external fire-protection measures, even up to a rating of two hours, and only needs a decorative paint finish applied on site. The composite steel columns are structurally very efficient, despite being light, and are therefore easy to transport to site and to fit into place, with each column splice needing just four bolts.

Casting the flange of the cellular beams into the slab gave the steel greater load-carrying capacity within the same structural depth, but without having to resort to using shear studs. The composite floor also reduced the ratio of the heated area of the steel-to-beam section area in the event of fire, requiring only a single coat of intumescent paint instead of the two that a conventional floor, with concrete slabs resting on top of beam flanges, would have commanded.

Palestra is due to be completed in June 2006. Alsop's previous iconic building for south London – Peckham Library – is now a named destination on bus routes. Will this new landmark structure achieve similar celebrity?

Credits

Client

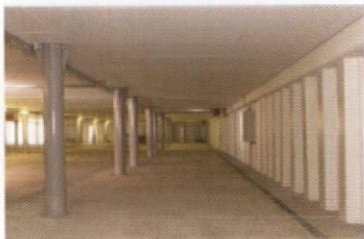
Blackfriars Investments and Royal London Asset Management joint venture for Southpoint General Partner

Architect

Alsop Design
Structural engineer
Buro Happold (pre-novation)
Aukett Europe (post-novation)

Main contractor

Skanska Construction UK
Steel frame contractor
William Hare



GOING UNDERGROUND

Lenz, an office building in Harrogate by Hill Cannon Partnership with Peter Knowles & Associates, used steel intensively in forming the underground car park. The land was not suitable for conventional pile driving. Instead, Hydrobarrier steel sheet piling was lowered into a 600mm-wide trench and bedded in concrete.

COATINGS COVERED

A revised report, *Structural Fire Design: Off-site Applied Thin Film Intumescent Coatings*, which is focused on thin-film coatings to hot-rolled sections, covers the benefits of the various coatings, the systems, their properties and application.

A section on fire-design engineering picks up on corrosive environments, on-site connections and dealing with both perforated-web and lattice-beam members. The report is available from the Steel Construction Institute at a cost of £30 to non-members. Call 01344 872775 or email publications@steel-sci.com



GODZILLA COLOURED IN BESPOKE SHADES

Colorcoat Prisma by Corus has made its debut on a recently completed 41,000m² distribution centre at Marsh Leys in Bedford. Construction of the building, which is known as Godzilla, forms part of a 170,000m² speculative development programme. Architect Chetwood Associates used Colorcoat Prisma in a range of six bespoke shades of blue. Colorcoat Prisma, with its metallic sheen, helped enliven the facade and reduce the visual impact of this very large scale building.



SPACE-SAVER SOLUTION

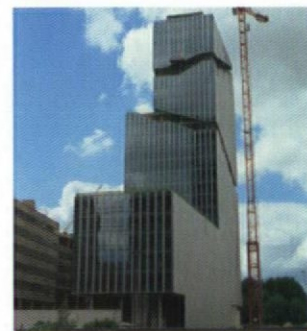
When Unilever Bestfoods in Rotterdam needed 15,000m² of new offices on its already-full existing site, it turned to JHK Architecten to solve the space problem by building above the existing factory. A four-storey framed building, 130 x 33m, sits on 25m steel columns. The structure was constructed 250m away and manoeuvred into place.

STEEL INCREASES ITS MARKET SHARE

The latest Market Shares Survey for Corus by researcher Construction Markets showed that steel frames now hold 69 per cent of the multistorey buildings market (offices hold 71 per cent). Steel's share of the residential market has grown sharply following the shift to apartments, which constituted 40 per cent of starts in 2004, up from 17 per cent in 1999. In particular, high-rise (over four storeys) comprised 11 per cent of starts in 2004, up from 1 per cent five years ago.

BBC SCOTLAND IN THE FRAME

BBC Scotland's new headquarters in Glasgow has reached frame completion. The building, designed by David Chipperfield Architects, with engineers Faber Maunsell and Jane Wernick Associates, is a composite steel and concrete structure, with steel beams and trusses supporting 150mm concrete slabs.



DUTCH TOWER

Mahler 4 is set to become the new economic heart of Amsterdam. Client consortium VOF Mahler 4 asked Rafael Viñoly Architects to design this 95m tower for the area. It is steel framed and contains a concrete core and composite floors. This is the first phase of 160,000m² of new office space.



MICHAEL WOLCHOVER

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RAMMED EARTH

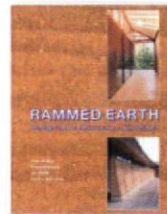
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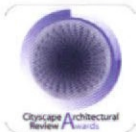
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THE ARCHITECTURAL REVIEW



Entries are now invited for the Cityscape Architectural Review Awards. **'Design for an Emerging World'.**

The awards will recognise and promote excellence in Architecture and Design from the emerging world, namely, the Gulf states, the Middle East, Africa, South America and Central, South and East Asia.

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- Transport sponsored by **JOTUN**

There will also be Special Awards decided by the judges:

The Environmental Award - for the one completed scheme which delivers best on environmental issues. sponsored by **PRINCE CONTROLS**

The Islamic Architecture Award - for the future project or built scheme which shows particular empathy and understanding for Islamic culture and context.

Outstanding Contribution - the judges will choose a person who, in their view, has made a highly significant contribution to architecture and the built environment in the developing world.

The Jury

Paul Finch (Editor of The Architectural Review), George Ferguson (President of the RIBA), Martin Giesen, Ali Shuaibi (Saudi Arabia), Ken Yeang (Malaysia) and Raj Rewal (India).

Entry Details

For a full entry form including details of eligibility and evaluation criteria email tara.ryan@emap.com or visit www.cityscape-online.com

Submission requirements

Candidates should submit two A2 boards with an entry form for each entry by **31 July 2005** to:

Cityscape Architectural Review Awards
 IIR Exhibitions, PO Box 21743, Dubai UAE

www.cityscape-online.com



BOXED IN BY A BAFFLING SITE

When you start up the Stickland Coombe website, at www.sticklandcoombe.com, you get three small grey rectangles down the bottom left. That's it. This is a classic example of what one of my colleagues has termed a 'guess-what's-going-on' site. In fact, this home page is so enigmatic I had to switch between Mozilla and Internet Explorer to see if it made any difference. Nope – just those three grey rectangles in a reverse L formation down the bottom left.

So you gingerly click on the left-hand rectangle. It becomes an open box. How informative. Try the next one and the grey becomes a box again, but with the word 'exhibition' next to it. The grey rectangle at the top says 'architecture'. Here we have learned the first lesson in navigating this site. Only we haven't, because the first rectangle eventually brings up the practice name and some awards. Clicking on 'architecture' brings up a load of open rectangular boxes. Eventually you get the idea that clicking on them produces images.

All this mysterious rectangle stuff at the beginning though is going to put people off discovering some fine photography and neat (though not very well thought-out) design. Not so clever after all.

sutherland.lyall@btinternet.com

KNOW YOUR LIMITS

The construction industry is quite used to dealing with adjudications while work is still in progress, writes Sarah McNally. Indeed, one of the challenges is to respond to matters in a short time frame while resources are being concentrated elsewhere.

Recently, however, in *Connex South Eastern v MJ Building Services Group* (judgement 01.03.05), the courts have had to address the rather different issue of whether there is any time limit within which an adjudication under Section 108 of the Housing Grants Construction and Regeneration Act 1996 must be commenced.

The dispute arose out of a project to provide CCTV for Connex's car parks and stations. The contractor commenced adjudication proceedings 15 months after it had purported to accept a repudiation of the contract by Connex (which denied the existence of the contract, and thus its liability to pay the sums claimed). The adjudication was stayed and court declarations sought, some of which were appealed. There were a number of interesting issues arising – including the question of time.

Connex argued that, while the 1996 Act states that notice of adjudication may be given 'at any time', this could not be read literally. If, as a result of the passage of time, it is not possible to have a quick, cheap and temporary adjudication, it

should not be allowed – it should be held to be an abuse of process.

These arguments were rejected by the Court of Appeal, which held that the phrase 'at any time' means just that. The court also considered comments made by Parliament while the Act was being passed that supported this view.

Of course, it may be that the parties have acted in such a way that they have totally lost the right to adjudicate – for example, they may be held to have waived their rights or have been stopped from relying on them.

It may also transpire that a party has a good defence to any claim because the time under the Limitation Act 1980 (the period within which proceedings must be commenced whatever the forum) has expired. That would not preclude adjudication proceedings from being started but they may well be totally stopped in their tracks if the point is argued successfully before the adjudicator.

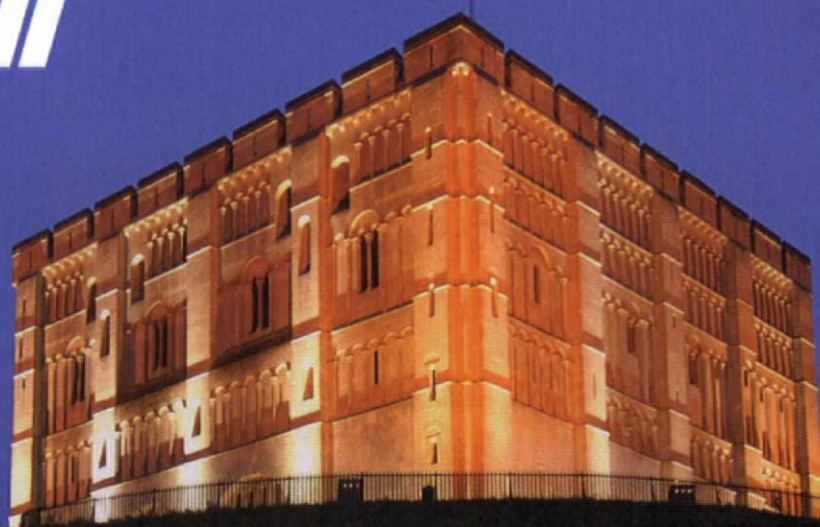
Finally, the court said that, since the statutory scheme does not make provision for a claim to be struck out as being an abuse of process, no such power exists.

Thus, adjudications will still spring up long after the dust has settled, but parties would still be well advised to get proceedings moving expeditiously. Quite

apart from the possibility of claims becoming barred by the Limitation Act, or the parties inadvertently waiving their rights, it will be harder to collect and present evidence as time goes by. They must also consider whether, if time is not the critical factor in the process, adjudication is the most appropriate dispute resolution procedure in any event.

Sarah McNally is a barrister at Crown Office Chambers. Visit www.crownofficechambers.com

Sarnafil



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For over eight hundred years, Norwich Castle has dominated the skyline in the city of Norwich.

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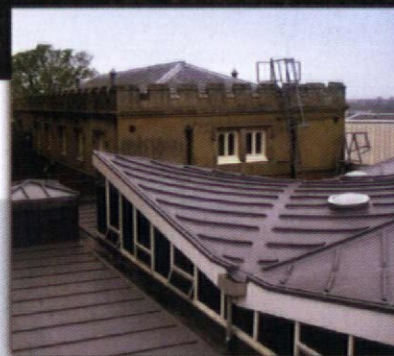
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Detail of the rotunda roof at Norwich Castle, showing Sarnafil Decor Batten Profile and Lead Grey Coloured Sarnafil G410-15ELF membrane.

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I have had this studio at Ruskin Mill in Nailsworth for 12 years. The office is too small for the photo, so we take a walk up through the valley, alongside the mill lake, then over the bridge I built back in 1996 with students and Cliff Dressel, through the water garden with another of our bridges to the grotto we built. Afterwards, I visit a site near Stroud with my assistant Manuela. Our impatient self-build client has hired a machine and excavated a large hole at the rear of his house. We meet our consultant engineer Peter to discuss details of retaining walls and underpinning for the extension. I have nine projects of various sizes actively building in this area and the office is swelled by Ed and Matthew, both architecture students working during their vacation. I have a flexible team and can usually call on extra help when needed or collaborate with other practices. I still enjoy drawing, and my most recent work has been freehand drawings for the Garden Restoration Project for the Makhad Trust around St Catherine's Monastery in Sinai for the Jebeliya tribe.

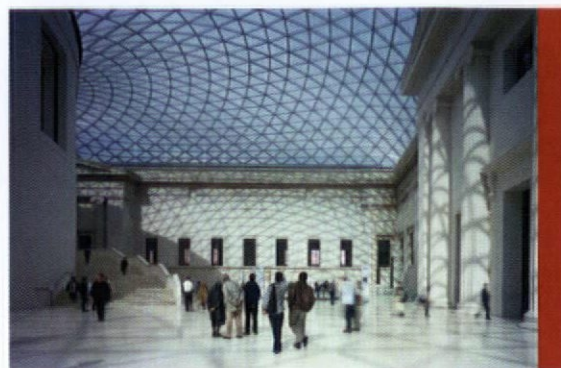
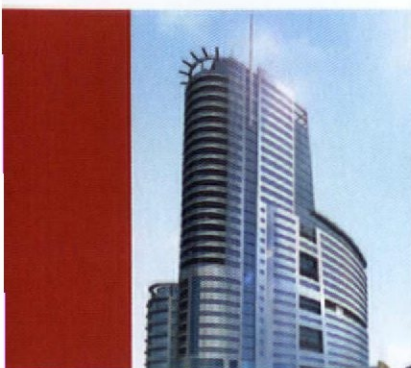
David Austin was photographed by Tim Soar in Nailsworth at 11.06am on 10 August 2004

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BOOK

By Brian Edwards

The Architecture of Scottish Government
By Miles Glendinning et al.
Dundee University
Press, 2005. 400pp. £30

Until recently the history of governmental assembly in Scotland was one of conflict and ambiguity. The dual forces of democracy and power were acted out in buildings where the symbols of authoritarianism and state religion were closely integrated. There was little distinction between secular and church government until well after the Reformation, and little genuine democracy.

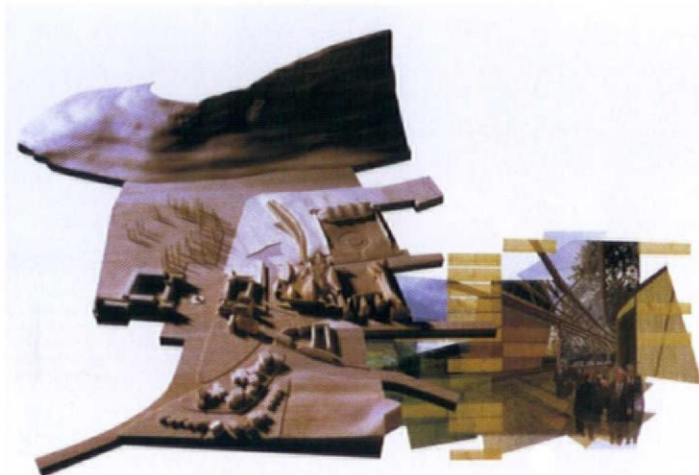
The close links between church and state meant that government business was usually conducted in religious structures. Where it was not, purpose-built accommodation followed the pattern of churches, with their directional (not in-the-round) emphasis. Meetings of clans and their rulers were often held in the open air, but the democratic ideal implicit in the geometry

of these forums failed to survive the institutionalisation of political power – a point Miralles has recently addressed.

Until the 17th century, when norms of government were institutionalised along English lines, the physical setting of Scotland's Parliament was elusive, transient and poorly documented – the national legislature met in a number of buildings dispersed across the country. It was only after 1600 that government became sufficiently institutionalised to require purpose-built structures. The Parliament House, constructed in 1632 alongside St Giles' Cathedral in Edinburgh, led to the domiciling of the national assembly in that city. It was built, under the consolidating rule of Charles I, as an attempt to establish Edinburgh as a Scottish capital.

The main virtue of this book, the first to chronicle Scotland's governmental architecture, is the context it gives to judge the controversial designs for the new Scottish Parliament. With an eye on the past, Miles Glendinning discusses the designs, not just by Miralles but also Viñoly, Meier, Benson, Wilford et al, against the templates of Modernism and national identity. In many ways the architectural types, values and ideals of national legislature are captured as much in the unsuccessful competition entries as in the built project. This discussion of both the institutional and design responses to the new Holyrood building is conducted with a much-needed critical sense of history.

Brian Edwards is a professor at Edinburgh College of Art

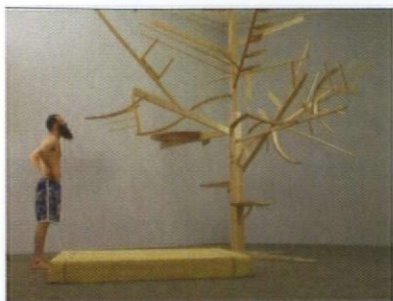


EXHIBITION

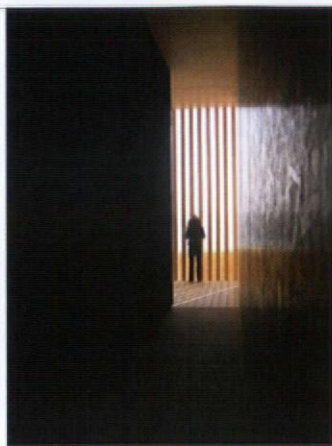
Ettore Spalletti
At the Henry Moore
Institute,
74 The Headrow, Leeds,
until 7 August

At first sight, the HMI's three linked galleries are hung with square monochromes in blue and grey, but Ettore Spalletti's work is subtler the longer you look. Some panels, angled off the wall, are almost sculptural objects that *infect* the space and don't just hang beside it. Edges bevelled more at one end than the other create spatial illusions of projection or recession when panels are combined. Spalletti applies the pigment in layers on top of plaster and then sands it so it no longer looks like a skin; you would think the panels had the same colour *inside* them. A solitary pale-blue column stands in the high central room, and, when you circle it, all the works in the show become an entity – the installation unites the three rooms.

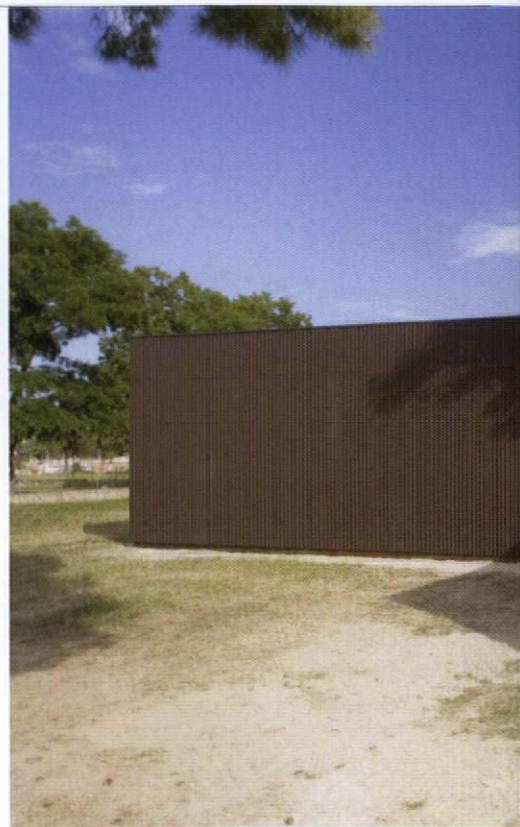
The exhibition catalogue costs £10. Telephone 0113 246 7467



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EXHIBITION

By Emma Thomas

51st Venice Art Biennale
Various venues in Venice
until 6 November

1. Israeli pavilion
2 & 3. Adjaye and
Eliasson's pavilion

Everyone travels to the Venice Art Biennale in search of some form of enlightenment – collectors looking for their next discovery, curators looking for the must-see piece, journalists looking for the hottest story (or hottest party). The idealist is hoping to find a summing up of the art scene as it is now; a state reflected in the title of the show in the old naval buildings of the Arsenale: 'Always a Little Further'.

The reality is a highly diverse collection of different generations and genres. Strongly edited, and very visitor-friendly (outdoor seats and espresso bars abound), this year's biennale is far removed from the 'Death In Venice' incarnation of 2003, with its unbearable heat.

Each pavilion in the Giardini is a microcosm of

the country it represents: an island. In the German one, the tall doors, and even the door handles, feel familiar from trips to that country. Each nation seems to have brought all its own materials, from screws to floor products, to create its pavilion interior. This stimulates different sensations and memories and creates a total experience of the country. You can recognise where you are by a combination of smell and the style of the trestle table. The viewer becomes a tourist in many countries, but all within one city.

Inside the air-conditioned perfection of the Neo-Classical American pavilion, Ed Ruscha holds the fort with paintings that present a bleak but quite wry view of a generic post-industrial world – a kind of lost vision of a capitalist

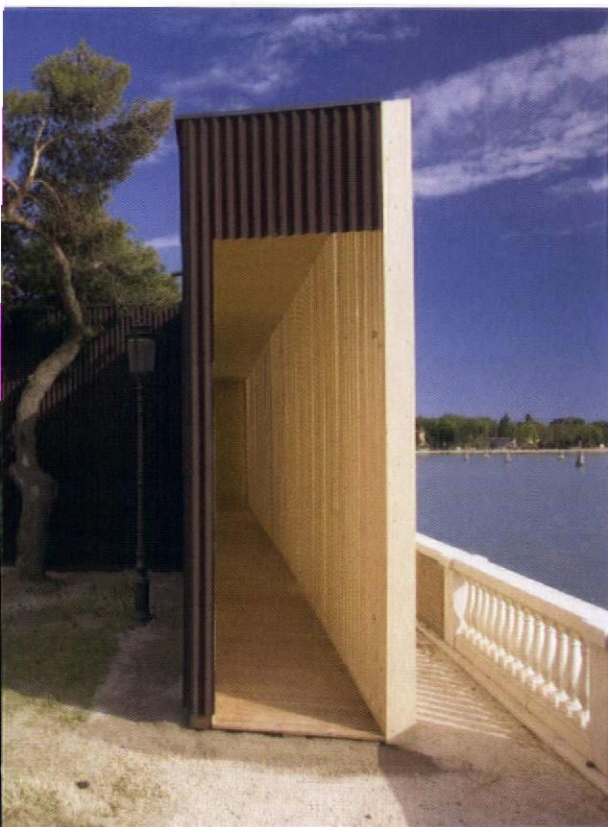
country. Lost dreams recur in Sergio Vega's 'Modernísimo Tropical' in the Arsenale – an exhibition of works inspired by Antonio de Leon Pinelo's 17th-century theory that placed the Garden of Eden in South America. Vega travelled to Brazil in search of Pinelo's legendary paradise, but what he found was the present-day country, with all its blips and flaws. His multimedia essay creates humorous juxtapositions of Brazil's post-industrial and pre-modern realities.

The Israeli pavilion presents Guy Ben-Ner and his brilliant *Treehouse Kit* installation, which consists of a tree made of dismantled furniture and a video in which the artist appears as a sort of Robinson Crusoe character. Discovering that the tree meets all his furniture needs, Ben-Ner

can make his island a domestic paradise, as he combines the idea of the 'readymade' with a sense that objects have a hidden life, beyond what is immediately visible.

Gregor Schneider's proposed replica of Mecca's sacred shrine, the Ka'ba, which would have been in St Mark's Square, was disallowed for political reasons. Instead, a video of his model and the story of its cancellation are showing in the same building in which Rem Koolhaas presents another story of cancellations: seven art galleries that he will now not be building, from the LA County Museum to his proposed extension of the Whitney in New York.

The idea of paradise returns in Olafur Eliasson's project, *Your Black Horizon*, in the windowless pavilion



designed by Adjaye Associates on the island of San Lazzaro.

Eliasson collaborated closely with Adjaye in the creation of this temporary structure in the grounds of the Armenian Monastery.

You enter it through an area interrupted with slatted light and then proceed into a blacked-out room, where a thin horizontal line, directed through a narrow gap at eye level, is the primary source of light.

Based on recordings taken over a 15-hour period from sunrise to sunset, this light constantly changes colour and intensity, running through all the variations of a day in just a few minutes. Here, Eliasson creates the brief moment of sensual paradise that his work always seems to achieve.

Many contemporary art spaces are built as a form of

spectacle, art paradise or artwork in their own right. The curator then has to come to terms with their complex forms and interiors. However, Adjaye and Eliasson's pavilion is a building with a specific purpose, where environment, landscape and concept meet to drive the architecture's agenda. 'A new condition is created, whereby the art, architecture and landscape must complement one another,' says Adjaye. Away from the chaos of the Arsenale and Giardini, San Lazzaro is the island of enlightenment I was looking for in this biennale.

Emma Thomas is a partner in APFEL (designer of the new AJ) with Kirsty Carter. For more information on the biennale, visit www.labiennale.org



CRITIC'S CHOICE

By Andrew Mead

Pictured above is part of the William Turnbull retrospective currently on show in Feilden Clegg Bradley's 'underground' gallery at the Yorkshire Sculpture Park (AJ 19.05.05). Lund Humphries has published Amanda Davidson's *The Sculpture of William Turnbull* (£45), illustrating more than 300 of his works (mostly in black and white – a shame given the bright paint of his minimalist pieces and the patina of his bronzes).

Along with the Smithsons and the Banhams, in the 1950s Turnbull belonged to the Independent Group, and for the *This is Tomorrow* exhibition wrote a text that said: 'Architecture is not just something to keep the rain out, or sculpture a traffic obstacle of a general on a horse. It is a force acting on our lives.' He spent time in Paris, where he met Giacometti, whose influence is clear in Turnbull's bronze reliefs of the mid-1950s, which look like maquettes for urban landscapes. He also met Brancusi and, like him, went on to blur the distinction between plinth and art work, turning the former into parts poised one on top of the other, with a strong feeling for the texture of stone, wood and metal.

In the 1960s Turnbull had his eye on the US and made minimalist works in steel or aluminium, often of several units placed rhythmically across the floor, and two more Americans, Rothko and Barnett Newman, come to mind when one sees the atmospheric monochrome canvases that he continues to paint. But Turnbull looked continually to the past as well – at artefacts from both the East and the West. And, while at times he does not escape his sources, it's the coexistence, sometimes synthesis, of past and present that gives his work – when seen in quantity – its resonance. I doubt it will ever look better than it does now at the YSP.

There are two new shows at The Lighthouse in Glasgow. *Scandinavian Design Beyond the Myth*, until 28 August, aims to question assumptions about post-war Scandinavian design while confirming its significance (www.scandesign.org). *Archiprix International 2005*, until 7 August, is the biennial show of the best graduate work in architecture, landscape and design, selected by 200 schools worldwide. Many projects are on the website (www.archiprix.org).

For forthcoming events visit www.ajplus.co.uk/diary



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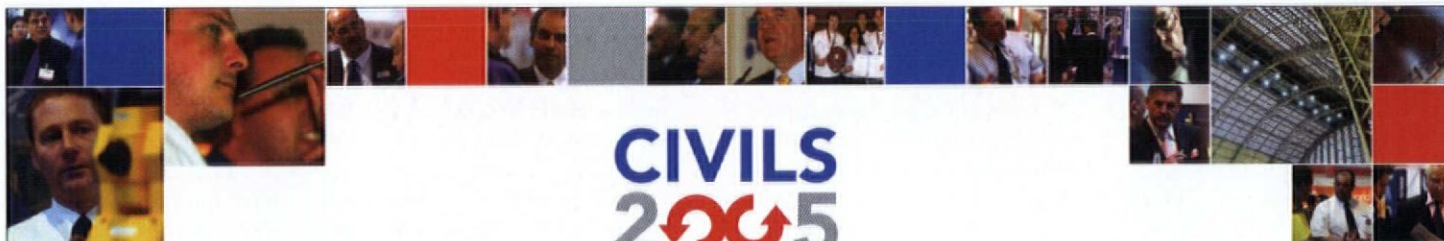


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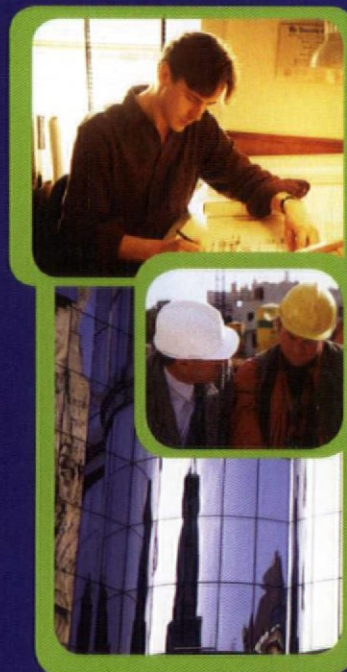
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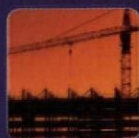
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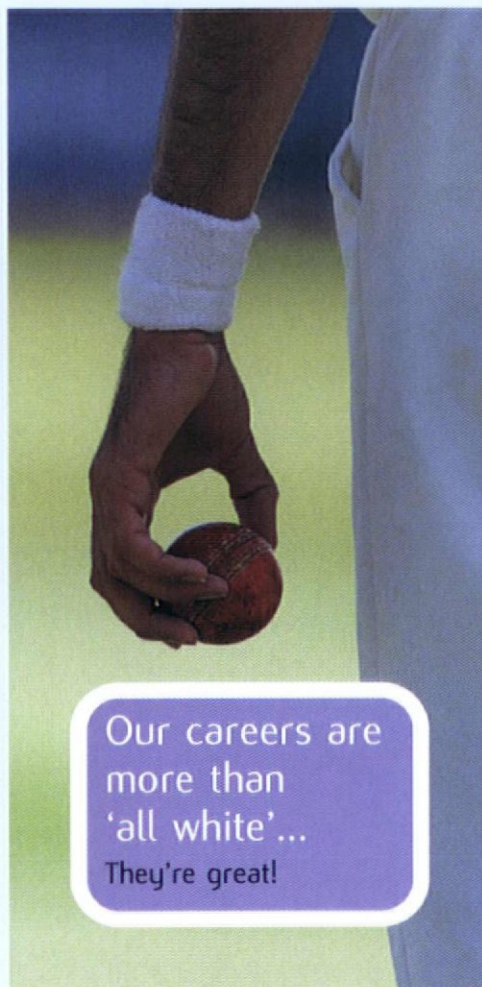
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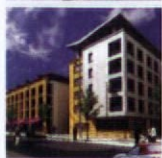
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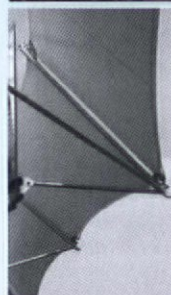


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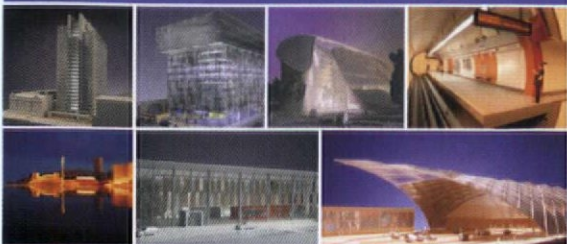
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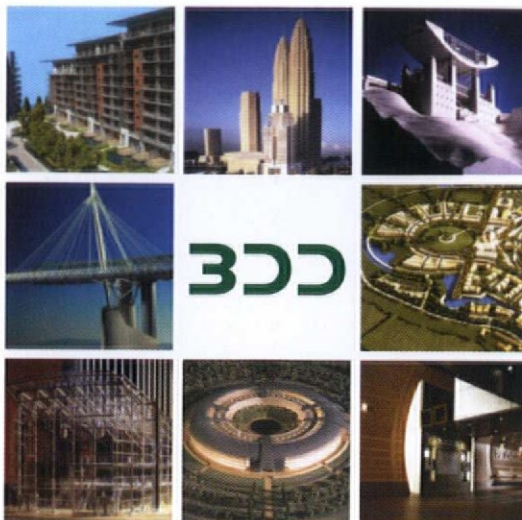
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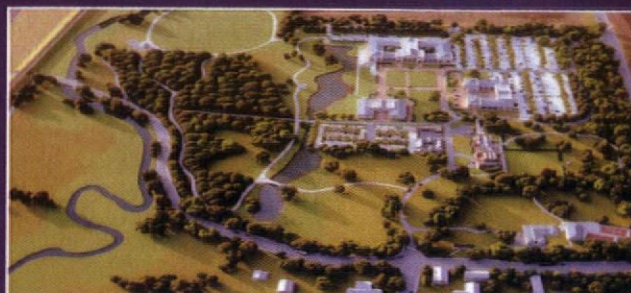
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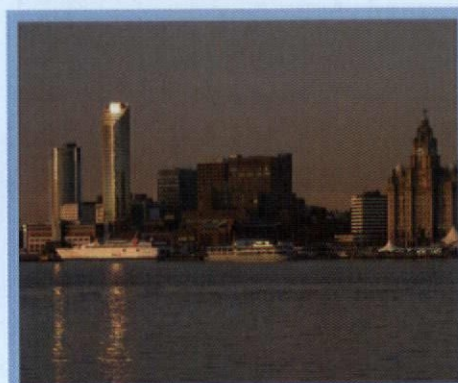
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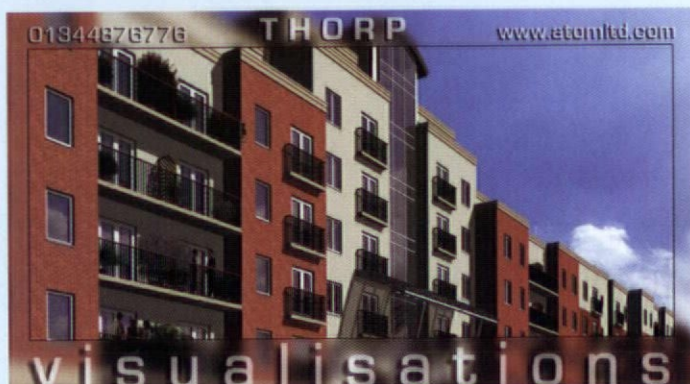
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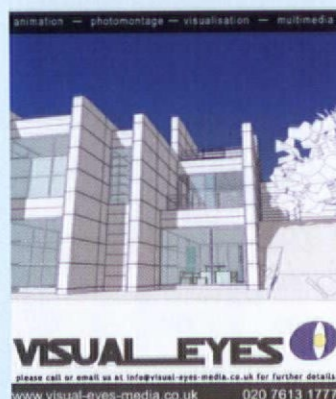
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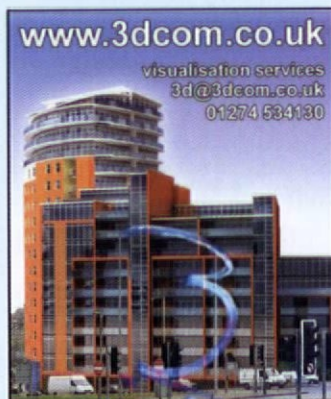
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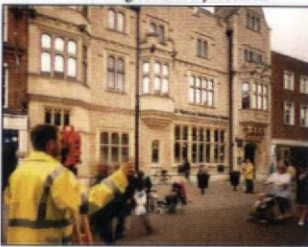
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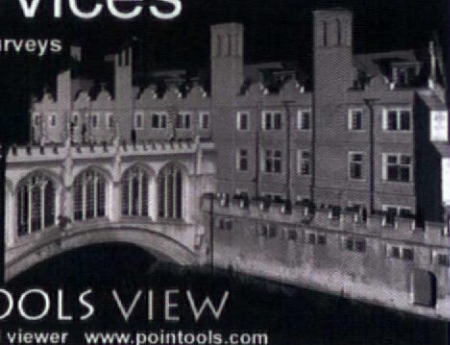
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pointcloud & model viewer www.pointtools.com



Some aspects of St Mark's,
Venice, by Nigel Woolner of
Chapman Taylor. April 2004

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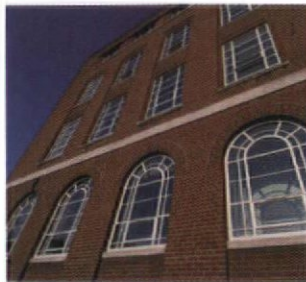
URBAN FRONT



AJ ENQUIRY 201

Urban Front designs and manufactures contemporary exterior solid wood doors – available in cedar, walnut, wenge, iroko, idigbo and oak. Combining stainless steel, glass and wood, the doors are specially designed to suit residential or commercial properties. Fire doors are also available.

METAL TECHNOLOGY



AJ ENQUIRY 202

For the red-brick elevations of Queens University's David Kerr Building in Belfast, replicas of the beautiful 1940s arched steel windows were created in high-performance aluminium and fabricated by Douglas Architectural Systems. System 11 architectural subframes and System 4 casements were ideal.

RINNAI



AJ ENQUIRY 203

Rinnai UK has launched the 1510, which is its highest output fanned-flue gas convection heater yet. It is the first upright oscillating heater in the company's popular range. The 1510 boasts a 13.6kW output and is ideal for heating large open spaces with high ceilings or heavy thermal masses.

PHILIP WATTS DESIGN



AJ ENQUIRY 204

Philip Watts Design offers a bespoke service for the design and manufacture of unique architectural ironmongery. The company's commissions range from the installation of gigantic staircases to creating bespoke handles. The image shown here is a balustrade detail.

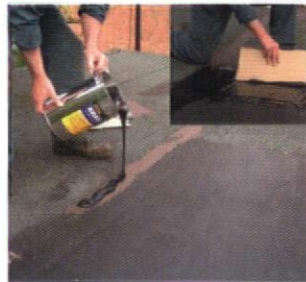
CGL SYSTEMS



AJ ENQUIRY 205

More than 25,000m² of CGL Systems' aluminium rainscreen have been installed on the external elevations of the Russells Hall Hospital in Dudley. Architect Capita Percy Thomas specified the PVdF coil-coated rainscreen because of its low maintenance requirements and performance capabilities.

ADSHEAD RATCLIFFE



AJ ENQUIRY 206

Adshead Ratcliffe's range of durable sealants makes the process of repairing flat roofs quick and simple. The Arbo Flat Roof Seal and Repair Fluid is a silicone coating that is cold-applied and has a lifespan of more than 20 years, taking away the health and safety issues associated with bitumen.

KAWNEER



AJ ENQUIRY 207

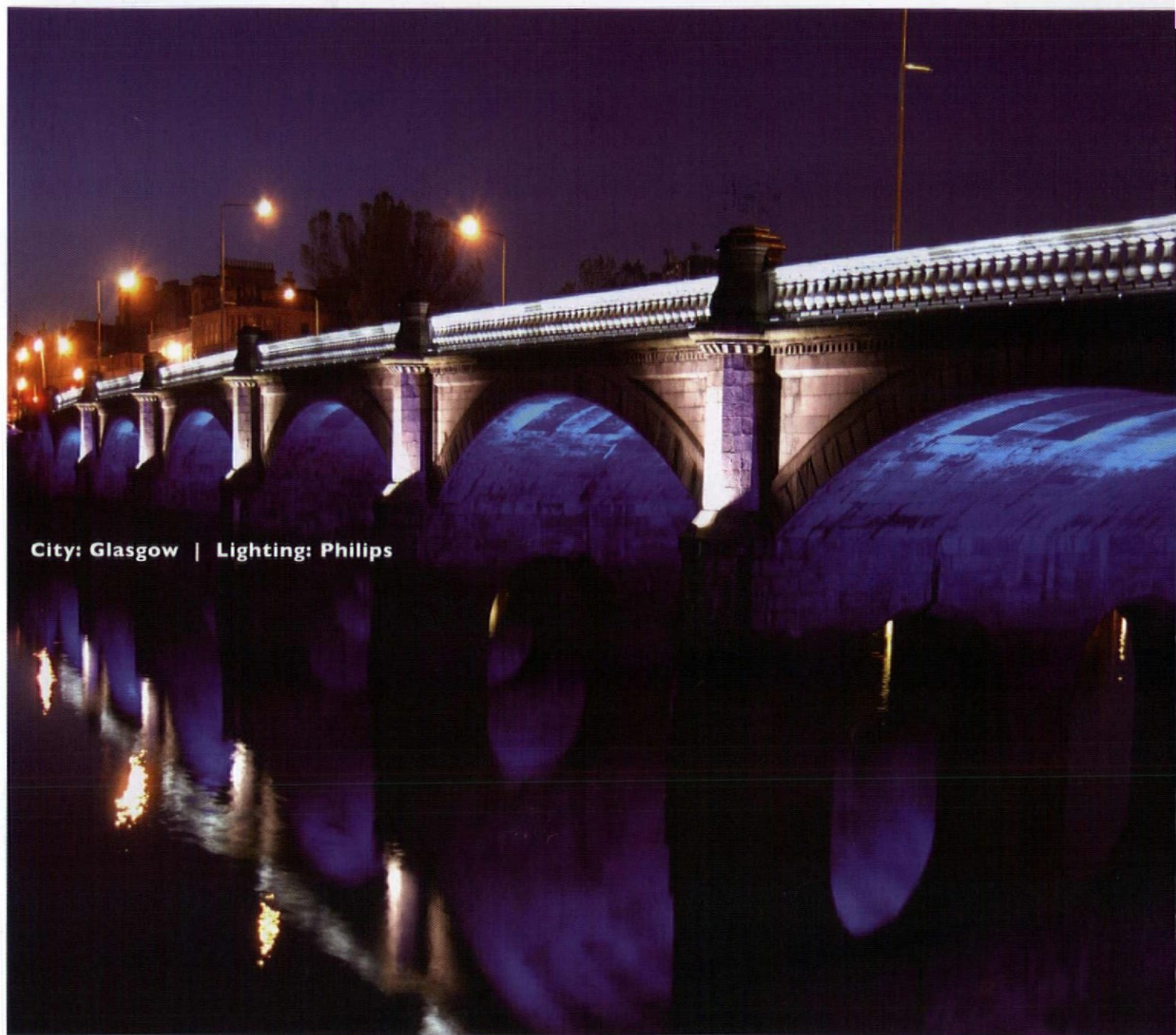
As part of the manufacturer's ongoing commitment to product development, Kawneer has launched the AA120 Sunshade system for new or existing facades, including its AA100 Curtain Wall system. The AA120 offers a wide range of extruded aluminium sections in a variety of shapes and sizes.

JONES OF OSWESTRY



AJ ENQUIRY 208

The new Superintel manual from Jones of Oswestry provides a definitive guide to designers' new responsibility to specify lintel protection based on geographic location and service-life needs. Lintels can be specified with the appropriate galvanised protection to meet new lintel standard BS EN 845-2: 2003.



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