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THE ARTWORKS LOOK LIKE TIPSY PARTY GUESTS AT THE WRONG HOUSE

By Isabel Allen

Isn't it time to put a stop to the myth that architecture automatically benefits from a nice bit of art? Take Brighton's admirable Jubilee Library, shortlisted for this year's Stirling Prize (pages 77-86). The three selected artists have carried out their commissions with aplomb – the random ceramic objects that are glued to the wall in the children's reading room are particularly jolly and are sure to go down a storm with the kids. But you have to question the wisdom of a system that prioritises the liberal provision of public artwork over, say, even halfway-acceptable bookshelves.

The Scottish Parliament (pages 41-50), like royalty, has an extensive art collection augmented by an abundance of official gifts – a burden that has forced it to adopt a wedding present strategy whereby the artwork is rotated depending on which of the donors is expected to call. Miralles' (highly artistic) interiors are left looking a little self-conscious, like an adolescent

dressed in a Christmas jumper in anticipation of a visit from an aunt.

At McLaren (pages 65-74), the client's decision to stage a changing exhibition of work by up-and-coming artists is laudable but somewhat surprising, given its zero-tolerance policy towards anything else that might detract from the purity of Foster's vision. In a place where mechanics have to dress in uniform, the expressive artworks look like tipsy party guests who have turned up at the wrong house.

I can just about buy the argument that public art has a role to play in distracting attention from some of our more depressing public buildings. But even our greatest works of architecture are blighted by the curse of public art. Initiatives such as Percent for Art have done more harm than good. In perpetuating the notion that art enhances architecture, they have reinforced the view that architecture, by implication, is entirely distinct from art.



CONTRIBUTORS



Environmental engineer Max Fordham is one of the judges of this year's RIBA Stirling Prize. Some of his judging notes are featured in this week's Sketchbook



Legendary AJ cartoonist Louis Hellman, whose work appears each week, first joined the magazine in 1967 and has had work published in Private Eye and the Observer

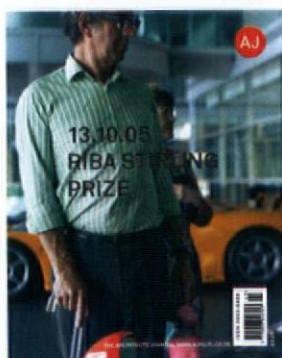


Neil Bridge, who photographed the Stirling Prize judging, shoots fashion for the Independent on Sunday and works for, among others, Vogue and the Guardian

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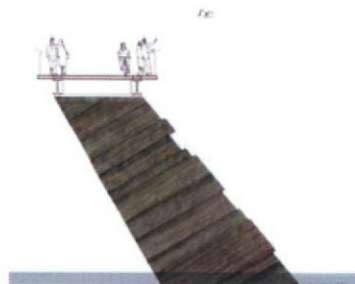
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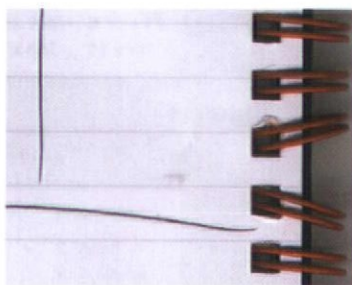
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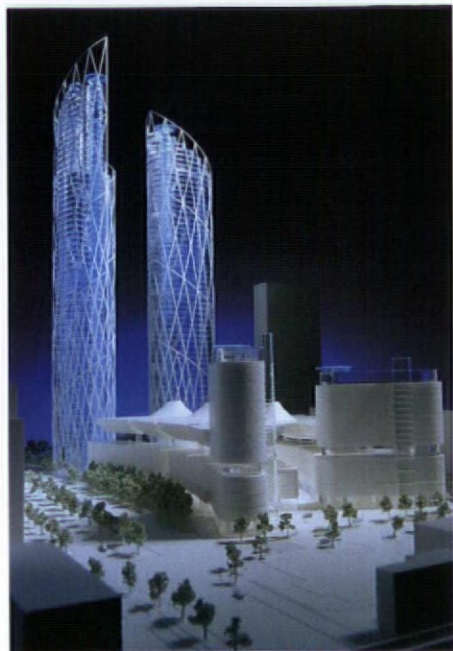
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RRP REACHES FOR THE SKY IN KOREA

The Richard Rogers Partnership has been appointed to design Seoul's tallest towers. The two 270m-high glass skyscrapers will become the showpiece of a £853 million mixed-use retail, hotel and office development on Yeouido Island – nicknamed 'the Manhattan' of the South Korean capital. Work is scheduled to start on site next year.

CAMPAIGNERS RUFFLE MANSER

An influential British Modernist has refused to back campaigners who are objecting to an overhaul of one of his buildings. Ex-RIBA president Michael Manser disagrees with the Twentieth Century Society's (C20's) stance on DLG Architects' changes to his own 1977 extension to Robert Taylor's 18th century Thorncroft Manor.

KOOLHAAS COULD CHALK UP BRITISH FIRST WITH PLANNED CITY BUILDING

Rem Koolhaas has started work on designs for a new headquarters building for the NM Rothschild investment bank in the City of London. Depending on planning, the scheme could become the Dutch international star's first building in the UK. Koolhaas' firm, the Office for Metropolitan Architecture, has been working with property developer Stanhope since April.

C20 GROWS IN INFLUENCE

The government has put the Twentieth Century Society (C20) on a statutory footing, a move that dramatically increases its influence in the planning process. The decision means all local authorities will now be legally obliged to tell C20 of all applications for listed-building consent involving the demolition – or partial demolition – of listed buildings.

RITCHIE GETS THE GO-AHEAD

As predicted by the AJ (AJ 22.09.05), a planning inspector report has recommended approval for Ian Ritchie's highly contentious scheme for the Potter's Field site next to Tower Bridge. The inspector's report, which was made public earlier this week, is highly critical of the position taken by detractor English Heritage on the scheme, slating it as 'completely unclear'.



MCCHESNEY IN THE PARK

McChesney Architects' competition-winning pavilion for Avenham Park in Preston looks set to be given the green light thanks to a huge grant from the Heritage Lottery Fund. Preston City Council now has £2.7million to help restore and revamp both the Grade II-listed Avenham Park and its rundown neighbour, Miller Park.

CONTEST SEEKS AFRICAN EXCELLENCE

A competition has been launched to find an architect to design a new campus for the African Institute of Science and Technology (AIST) in Abuja, Nigeria. The US\$350 million (£198 million) project will be the first in a series of centres of excellence proposed by the AIST for sub-Saharan Africa, aimed at encouraging students to remain on the continent.

CONCERNS OVER COMPETITION CASH CRISIS

One of the most popular competitions in recent years may be fundamentally flawed due to cash concerns, it has emerged. A raft of practices entering the contest to design a new observatory in the hills surrounding Kielder village, Northumberland, have secretly voiced fears to the AJ about the impact of the project's tiny budget.

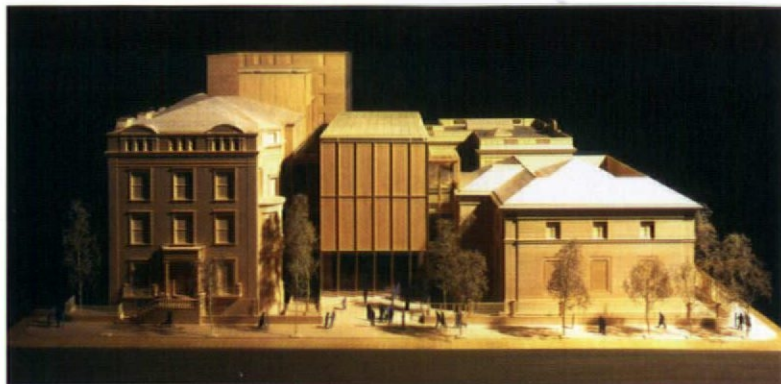
BEST OF BRITISH FOR VENICE BIENNALE

The search has begun to find a design team to draw up proposals for next year's British Pavilion at the Venice Biennale of Architecture. It is the first time that designs have been sought for the pavilion through an open competition since the British began taking part in the architecture biennale in 1991.



BRITISH COUNCIL OPENS UP IN TUNIS

This new facility in Tunisia for the British Council has officially opened its doors to the public after being under construction for 18 months. Designed by the council's London-based in-house architecture team, the information and teaching centre in Tunis includes 13 classrooms and office space for staff members.



PIANO VOICES NEW YORK LIBRARY PROPOSALS

Renzo Piano descended on London late last week to unveil these expansion proposals for New York's Morgan Library. The Pritzker Prize-winner's plans integrate three existing landmark buildings with three pavilions. According to the architect, the modest scale of the building – which doubles as a museum – is respectful to its traditional architecture and the surrounding neighbourhood.

FLOOD FEARS OVER 'CONFUSION'

The London Assembly has voiced fears that the Thames Gateway could be at severe flooding risk due to confusion among the large number of planning authorities at work there. The capital's environment authority said that the melee of planning bodies with interests in the area has hampered the critical work of architects trying to maintain flood defence standards there.

PRESCOTT BACKS EDGWARE BID

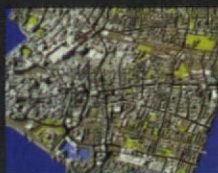
John Prescott has backed plans for a controversial retail and housing development by Squire and Partners at West End Green, close to London's Edgware Road. The secretary of state has recommended the smaller of two proposals forwarded for the site, which includes a 22-storey tower.

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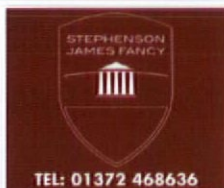
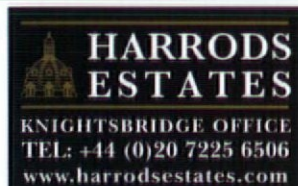
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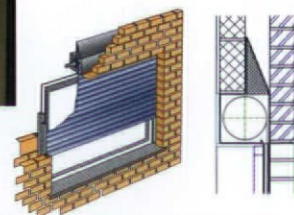
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PATEL TAYLOR THROWN OFF BRIDGE

By Ed Dorrell

The design quality of a massive new bridge and walkway in South Wales by Patel Taylor is under threat amid claims it has become yet another example of 'trophy architecture'.

The London-based architect has been kicked off the £13.5 million project in favour of a design-and-build contract that is 'extremely unlikely' to use the firm.

The practice – which won the project through an invited competition in 2003 – is understood to be furious at the decision and has been warning the client, the Vale of Glamorgan council, that the move will damage the designs.

Patel Taylor, working with Techniker's Matthew Wells, won detailed planning permission for the project in 2003 and has been closely involved with fund-raising.

If it does go ahead in its current form, which seems unlikely, the project will involve the creation of a new 2.1km walkway linking Penarth and Cardiff Bay, located just along the coast from the Welsh capital.

The design involves possibly the longest example of a draped structural steel beam in Britain. This stainless-steel balustrade would be supported by concrete piers designed to blend in with the cliffs.

It is understood that Patel Taylor – described by one source as 'pig-sick' – has long feared that the local authority would go down the design-and-build road.

It is believed that the council's decision was taken under the advice of its project manager, EC Harris.

But Paul Gay, from Vale of Glamorgan council, claimed

Patel Taylor's original contract only took them up to the planning stage and that a design-and-build process was being used because of the project's 'short timescale'.

Both Patel Taylor and Techniker are now bidding with a contractor to stay on the scheme, but do not believe they will be appointed. And Wells, who was working as engineer on the scheme and has also been dropped, attacked the way the project has been handled. 'They [Patel Taylor] came up with this unique design and need to work on it until completion.'

'It is part of the wider concerns about the competition process – but it would be a disaster if Patel Taylor did not finish this job,' he added. 'This scheme is so much more than a bit of lighting and a handrail.'



IRISH EYES ARE SMILING AGAIN

Up-and-coming Dublin practice Heneghan Peng has pulled off another major international coup by snatching the competition to design the new Giant's Causeway visitor centre. Two years ago the firm stunned the architectural world when it won the Grand Museum of Egypt contest (AJ 12.06.03) – and now the practice has done it again by seeing off more than 200 entries from a raft of big-name architects. The competition, which was launched in April this year by Northern Ireland's Department of Enterprise, Trade and Investment, has been one of the most popular in history, attracting an astonishing 800 expressions of interest. It has also been blotted by one of the biggest blunders in competition history (AJ 21.07.05). Although the contest was supposed to be anonymous, a careless official accidentally emailed every entrant with a list of all the other competitors. Run according to UIA rules, second place was awarded to Finnish architect Riina Palva while Portuguese practice Matos Gameiro + Carlos Crespo Arquitectos came in third.

By Richard Waite



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1.

GORST'S MODERN TAKE ON COUNTRY LIVING

This 450m², four-bedroom family home is to become the centrepiece of a two-part development in Lower Ansty, north Dorset. Designed by James Gorst Architects, the building will be formed from two 'rhomboidal concrete pieces' overlaid with strips of oak. The smaller block, or gatehouse, will contain a library and master bedroom, while the main building will house the dining area, kitchen, reception spaces and children's bedrooms. Also included in the project are plans to renovate a Grade II-listed thatched cottage on the site, which will be converted into a two-up two-down house for guests. Practice founder James Gorst said: 'The interesting thing is the confrontation of the idyllic, archaic cob cottage and the quite austere, uncompromisingly modern house.' The scheme, one of four 'contemporary' country houses currently on the practice's books, was given the go-ahead on Tuesday and work is expected to start on site in February next year.

By Richard Waite

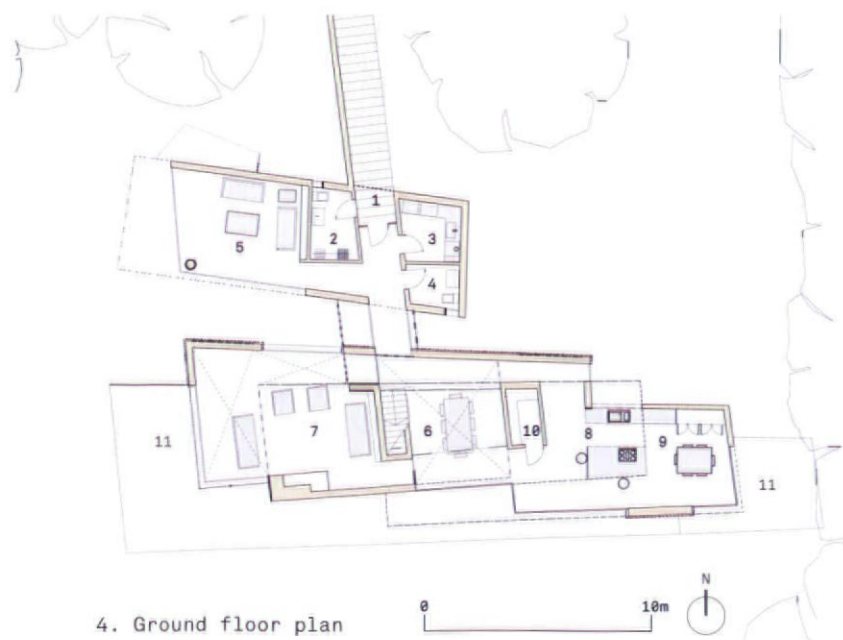


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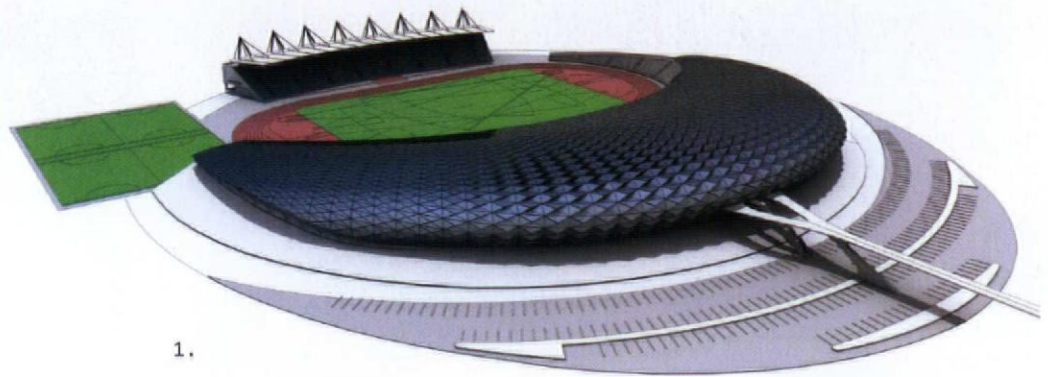
1. The structure is to be overlaid with oak
2. The house will have views over the Dorset countryside
3. The main building (right) will house reception areas and children's bedrooms



3.



- KEY
- 1 ENTRANCE
 - 2 BOOT ROOM
 - 3 UTILITY ROOM
 - 4 CLOAK ROOM
 - 5 SITTING ROOM
 - 6 DINING ROOM
 - 7 DRAWING ROOM
 - 8 KITCHEN
 - 9 BREAKFAST ROOM
 - 10 LARDER
 - 11 TERRACE



LIMBERING UP FOR DEMOLITION?

By Rob Sharp

The National Sports Centre at Crystal Palace is pretty much out of breath, like so many of its punters. Next Thursday, the London Development Agency (LDA) will launch a 'significant' consultation process to show the public its plans to redevelop the Grade II*-listed 1960s sports complex. According to the LDA, a competition to find designs for a new stadium will be launched by the end of the month, with a shortlist of replacement ideas to be announced by early 2006.

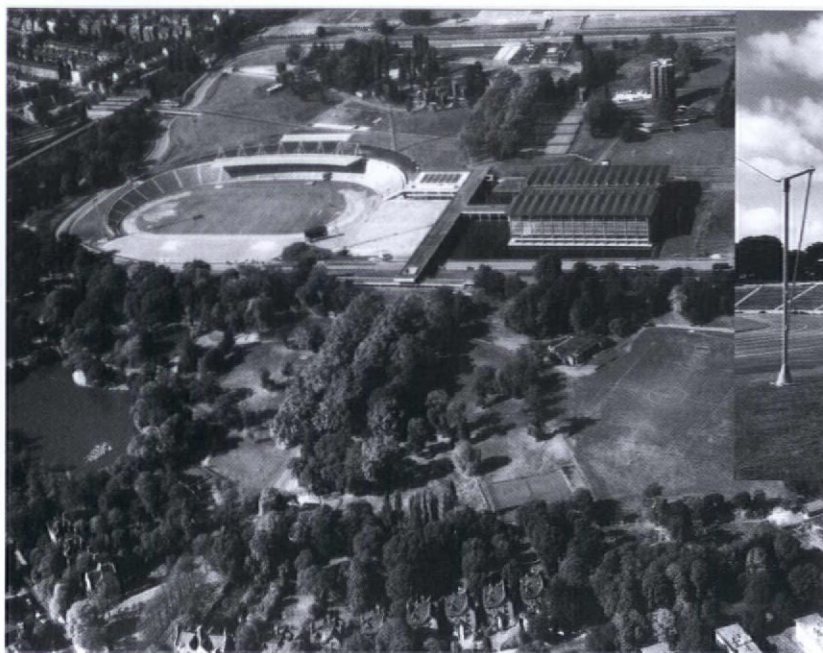
But, unknown to the majority of the inhabitants of Crystal Palace, the zeal to get a new sports centre is allowing the LDA to exploit a little-known listing loophole.

According to current planning guidance, even an architectural treasure can be destroyed if it can be proved that the benefit to the community of a redevelopment would outweigh the importance of the building's architecture.

The 'planning loophole' lies in paragraph 3.19 of the ODPM's Planning Policy Guidance 15, which says that three criteria must be fulfilled before a listed building is demolished. These are that the cost of maintaining the existing building must have skyrocketed; a real effort must have been made to make use of the existing structure; and the merits of a new building to the community 'outweigh

the arguments in favour of preservation'. Thankfully, according to one anonymous English Heritage (EH) professional, all these criteria are rarely met.

Paragraph 3.19, the *bête noire* of the conservationist lobby, is often cited in the 20 or so applications to demolish listed buildings that come across the desk of EH experts every year. Listed buildings are rarely knocked down, and there has to be a strong case in favour of razing something to the ground for it to actually occur. The last high-profile example of a listed building being destroyed was Wembley Stadium. In this case, the building was considered beyond refurbishment. Similar



2.

3.

1. A concept design for the new centre by Arup
2. The London Development Agency plans to redevelop the Grade II*-listed stadium
3. The complex was designed in the 1960s

arguments are being used up and down the country, to try to demolish architecturally interesting public baths and swimming pools by notable architects that are deemed to be no longer doing their job. Coventry City Council (AJ+ 22.08.05) and Reading Borough Council are just two of these malignant pool killers.

But why is the significance of a structure to the community not considered when listing it in the first place? Surely that would be fair? Not so, says Roger Bowdler, head of territory designation with EH. 'Listing is not a preservation order,' he argues, 'it's a much drier exercise and exists to make people think twice about

demolishing buildings of historical and architectural merit.' So, according to him, EH acts as a tiny spanner in the massive redevelopment works of the ODPM machine. In the face of such might, professionals such as Bowdler strive to make cases for reusing buildings as best they can.

As a result of this, the LDA has to put a very convincing case forward for a new sports centre at Crystal Palace to be built (see box). Ideas for an 'eco-friendly, modern' facility are already being mooted. Whether or not this will be enough to convince the planners, public, and conservation lobby remains to be seen.

Roger Frith, senior development manager with the LDA, told the AJ that he aims to make the case for a new sports complex at Crystal Palace, in part using a specific clause in paragraph 3.19 of PPG15. It says the following:

'The merits of alternative proposals for the site [must be considered]. While these are a material consideration, the Secretaries of State take a view that subjective claims for architectural merits of proposed replacement buildings should not in themselves be held to justify the demolition of any listed building. There may very exceptionally be cases where the proposed works would bring substantial benefits for the community that have to be weighed against the arguments in favour of preservation. Even here, it will often be feasible to incorporate listed buildings within the new development, and this option should be carefully considered; the challenge presented by retaining listed buildings can be a stimulus to imaginative new design to accommodate them.'

Frith is keen to stress that, in discussions with stakeholders that have already taken place, there is overwhelming public support to demolish the current sports centre to free up space. 'If we consolidate the athletics facility and sports centre into one building, we'll return around 12ha of parkland back to community use,' he said.

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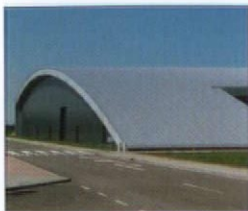
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'They're all architects, just making friendly suggestions, saying "Frank, you can go further"'

Frank Gehry on presenting his Hove scheme to CABE.
Times, 07.10.05

'There's a Venice here and no-one sees it'

Andrew Mawson on the potential of London's Olympics site waterways.
Evening Standard, 06.10.05

'The Gherkin is elegant and interesting but it's got a lot of dark inside, the shape doesn't lay out very easily and it's a branded building'

'A property insider' on Swiss Re's unlet space.
Evening Standard, 07.10.05



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WHERE THERE'S A WILL

The bank manager *will* be pleased. Following last year's financial problems, **Will Alsop** vowed that business would be turned around. This prediction rested heavily on one promise – that his designs would take off in Canada following the success of his stilts in Toronto. He has been proven correct. Not only has he picked up another vast commission in Toronto – for a new film studio – but he's been tipped as the winner of a competition in Edmonton. It will warm your cockles to hear that this wasn't without the help of **Zaha Hadid**, who was also shortlisted. Apparently those behind the city's new art gallery had publicly stated that they wanted the principals of the last four to turn up for the final presentation. But was this enough encouragement for

the diva to make it to the wilds of Canada? It seems not. Astragal also understands that this absence proved a big boost for Will prior to his presentation. Which was nice...

FOREIGN AFFAIRS

RRP directors **Ivan Harbour** and **Graham Stirk** talked to a packed house at the RIBA last Tuesday about several of the firm's key projects, including what is surely a Stirling shortlist tip for next year, the National Assembly for Wales. Titter of the night, though, came from an anecdote relating to a competition in a certain Catalan capital. RRP came second. The mayor, announcing the results, proclaimed: 'The Rogers scheme is what I would have as a girlfriend. The winner is what I would like as a wife.' Doubling up in the

architectural bedroom – just how Astragal likes it.

BLUE IS THE COLOUR...

Astragal is gutted to report the result of a sporting contest of mammoth proportions: the inaugural **AJ** versus **RIBA** table football competition. The clash, organised by the institute's **Caz Facey**, echoed in many ways the Ashes series that so enlivened the summer – truly a battle of the greats. Unfortunately however, the resemblance ends there, with news that the wrong team won. This accusation is not born out of bitterness, but a simple statement of certainty that the institute's two-point margin of victory would never have been achieved without the addition of a ringer or two from **Denton Corker Marshall**. Ok... so there may be a little bitterness.

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WE ARE BUILDING FEWER HOMES THAN OUR ECONOMIC COMPETITORS – EVEN COUNTRIES LIKE GERMANY

Last week I was in an interesting meeting with the chairmen and CEOs of the major housebuilders, together with new ODPM ministers Yvette Cooper and David Miliband (who both seemed extremely bright, interested in housing and very much in a listening mood).

I started the meeting by saying how pissed off I was that I had been in another meeting with ministers who were both younger than me (and indeed younger than anybody else around the table). I remember when I use to be the youngest person in any meeting!

We were discussing the housing shortage and the problems surrounding it. The population is growing; people are marrying later and divorcing sooner (I'm not sure if it's the same people or different ones) but, most importantly, people are living much longer (the NHS must be doing something right!).

This all means that the demand for homes is growing, particularly for one-person or two-person households. At the same time that demand is growing, supply is at its lowest level since the war.

It is estimated that we need about 300,000 new homes a year and we are building fewer

than 200,000. We are building fewer homes than our economic competitors – even countries like Germany, that are supposed to be in a recession.

The housebuilders were adamant that it's in their (and their shareholders') economic interest to build more houses, but that the main barrier is the difficulty and delays in obtaining planning permissions.

On the other hand, the civil servants seem to believe that although the planning system is not perfect, the real problem is that the housebuilders are simply land banking – and a controlled supply actually works in the favour of the housebuilders by increasing prices and allowing them to make a profit from selling fewer homes.

It was a fascinating discussion but, in a way, trying to find who is at fault is not the answer. The following day, on a trip to Amsterdam, I got some ideas on how we might be able to resolve this issue.

In Amsterdam, I was struck once again by the quality of the architecture and the speed of development. The quality of virtually all the housing that I saw was absolutely superb. In particular, I was struck by how quickly the islands of Java and KNSM had been developed.

I went to Amsterdam only a few years ago and saw the masterplan and the first concrete frames going up in the docks. When I went back, the area was filled with thousands of new homes.

When I asked how they enabled such high-quality construction so quickly, I was told that the local authority controlled the land. Planning permission for the overall masterplan, densities, uses and heights of buildings was passed by the elected politicians but then implemented by officers. So, once the plan was passed, there wasn't an issue of 'nimbys' using political pressure to stop development.

By the way we used to have nimbys (not in my back yard), now we have 'bananas', (build absolutely nothing near anybody at all). Maybe leaving the politicians to agree the masterplan and then selecting developers on the quality of their architecture would be a way to keep housebuilders and government happy?

Last month's fee was donated to The Chantelle Bleau Memorial Fund. Any suggestions for this month?

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

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LETTERS

FLYING DUCKS OVER SHEFFIELD FAIL TO CAUSE A SPLASH

I was shocked, if not somewhat amused, to see the image of the 'Urban Splashed' Park Hill Estate in Sheffield (AJ 06.10.05). The lifestyle it portrays is no different to the one that first appeared in Le Corbusier's drawings 80 years ago, with what we now know to be a naive utopian vision. The external activity Urban Splash hopes to generate by introducing various amenities is lazy design which harks back to Lord Rogers' principle of 'insert an urban plaza, complete with café, and they will come'.

Social interaction between residents within the external spaces can only be achieved when the more fundamental issue of the flawed planning of the estate as a whole is addressed. I believe that Park Hill is of considerable merit but dressing it up with flying ducks and hot air balloons is doing it a disservice.

Mark Donaldson, Edinburgh

IT'S NOT ALL GRIM UP NORTH FOR THE RIBA

Contrary to the suggestions in your article 'The RIBA closes its North East office' (AJ 06.10.05), the RIBA commitment to the regions is absolute and it is precisely that commitment that has led to the changes reported in your article. A new head of strategic partnerships for the North region will strengthen our presence there and increase our influence with the public and private sector.

The economies of scale that result from the merger of the Newcastle and Leeds offices will enable us to employ more specialist staff, for the benefit of members in both the North region and Yorkshire.

These changes have been driven by our members in the North, who recognise that new ways of working will deliver an enhanced service. Our North Regional Council will continue to represent its members on RIBA Council and will monitor these new arrangements closely to ensure that the potential of the North region is maximised.

Nicholas Taylor, executive director, RIBA Professional Services

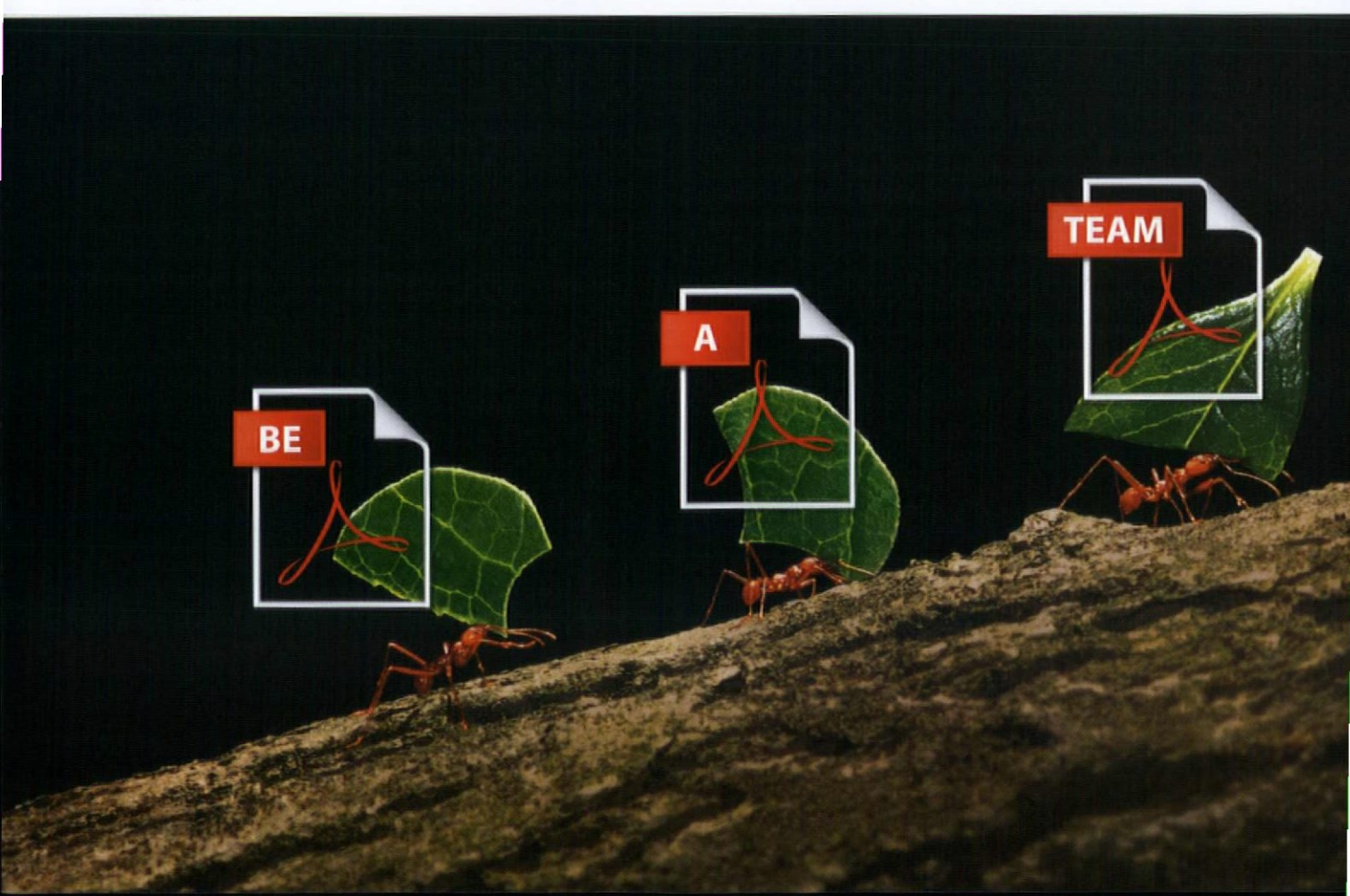
John Devlin, chairman, RIBA North

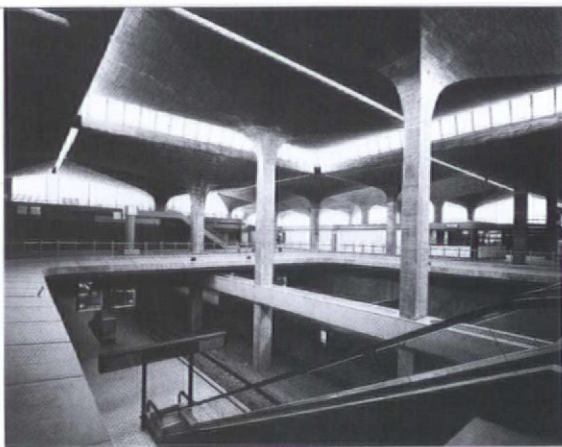
DECORATION DESERVES A CLOSER LOOK

How refreshing to find Philip Webb being cited with such reverence by Caruso St John. (AJ 06.10.05). I have long since thought it a shame that the brightest and best British architects seem so intent on ignoring or burying the rich decorative traditions that are such a key part of our heritage.

I recently visited one of the London schools of architecture and was shocked to discover that 'decoration' seems to have become a perjorative term.

Caroline Murphy, London NW1





HOW INSPIRATIONAL COULD HUDDERSFIELD BE?

Rob Gregory asked (Letters, AJ 15.09.05) who was the architect of the beautiful Casablanca structure he speculated could have been a forerunner to Huddersfield's Queensgate Market Hall. I am indebted to Jean-Louis Cohen (co-author of *Casablanca: Colonial Myths and Architectural Ventures*) for providing the answer. The structure in question, the food market on Rue d'Agadir (1972-75), was the work of Jean-François Zévaco (1916-2003).

This raises the possibility that Huddersfield's market hall (1968-70) by the J Seymour Harris Partnership, with the structural engineers of Leonard and Partners, could have inspired both Zévaco and Paul Andreu in designing his station at Charles de Gaulle Airport, Paris (1972-1976) (pictured above).
Christopher Marsden, Huddersfield

NEW AJ UP FOR TOP AWARDS

The AJ has made the shortlists in five categories of the Press Gazette Magazine Design Awards. The categories are;

- Best-Designed Business-to-Business Magazine of the Year;
- Best-Designed Feature Pages;
- Best use of Typography;
- Business-to-Business Front Cover of the Year; and
- Redesign/Relaunch of the Year.

In addition, two AJ journalists have made shortlists for the Periodical Training Council's Young Journalist of the Year Awards. Richard Waite has been shortlisted in the Online category and Rob Sharp has been shortlisted in the News category.

Please address letters to: The Editor, The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email angela.newton@emap.com to arrive by 10am on the Monday before publication. The Architects' Journal reserves the right to edit letters submitted.

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RIBA STIRLING PRIZE



STIRLING / JUDGES

The winner of the RIBA Stirling Prize 2005 – the tenth Stirling Prize – is to be announced this week. This year's shortlisted buildings are: the Lewis Glucksman Gallery in Cork by O'Donnell + Tuomey Architects; the Scottish Parliament, Edinburgh, by EMBT/RMJM; Fawood Children's Centre, London, by Alsop Design; the McLaren Technology Centre, Woking, by Foster and Partners; Jubilee Library, Brighton, by Bennetts Associates and Lomax, Cassidy & Edwards; and the BMW Central Building and Plant in Leipzig, Germany, by Zaha Hadid Architects. On the following pages we show each of the shortlisted projects along with extracts from the judges' comments.

Photography by Neil Bridge

For more details of the shortlisted projects, coverage of the awards ceremony and an interview with the winner, go to www.ajplus.co.uk/riba2005

The judges, from left to right: environmental engineer Max Fordham, AJ editor Isabel Allen, broadcaster and writer Joan Bakewell, RIBA president Jack Pringle and architect and broadcaster Piers Gough. Tony Chapman, head of awards at the RIBA, sits with his back to the camera







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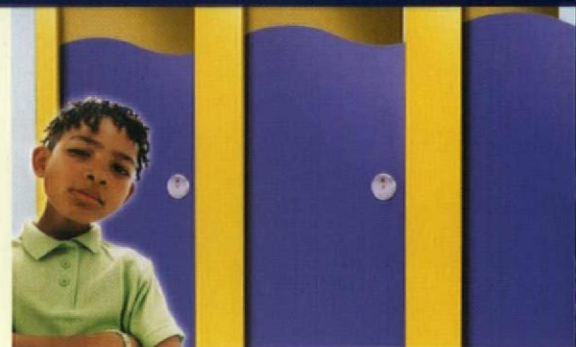
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STIRLING / LEWIS GLUCKSMAN GALLERY, CORK



The Lewis Glucksman Gallery by O'Donnell + Tuomey Architects sits by the River Lee in parkland belonging to University College Cork. Situated by the university's main entrance gates, it operates not only as a destination in its own right but as a gateway to the university. Just as importantly, it enhances the surrounding landscape, elegantly dissecting and framing views of the mature trees and, in turn, providing the parkland with an arresting, but wholly appropriate, focal point.

An outdoor stair leads to a limestone-clad podium, shaded by the overhang of the galleries above. This 'promenade architecturale' forms part of the pedestrian route to the university campus and creates a place of shelter within the park, as well as providing entry to the building itself. From the small entrance hall visitors can go downstairs to a café which opens onto the park, or upstairs to the galleries themselves. The main boomerang-shaped gallery spaces wrap around a core of close-control environmentally conditioned exhibition space. Services are routed in the thickness of the walls and floors. The galleries are clad in the sustainably sourced hardwood Angelim de Campagna, with galvanised steel bay windows positioned to take advantage of strategic views. These upper floors are supported on a concrete table structure which is cantilevered from columns in order to protect the root structure of the surrounding trees.

The architect's intention is that the sawn limestone, galvanised steel and untreated timber will weather, so that the building takes on the colours of the surrounding landscape in time.

Architect

O'Donnell + Tuomey Architects

Client

University College Cork

Structural engineer

Horgan Lynch Consulting Engineers

M&E engineer

Arup Consulting Engineers

Quantity surveyor

AKC Chartered Surveyors

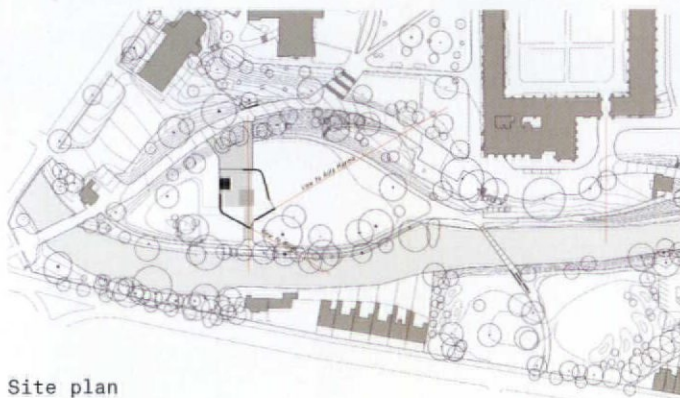
Contractor

P J Hegarty & Sons

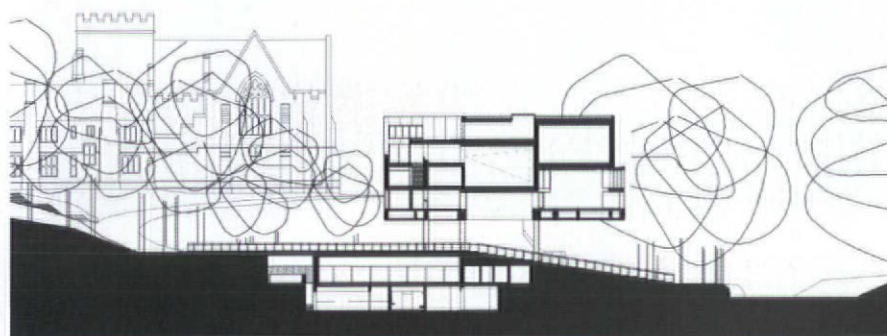
Gross internal area: 2,295m²

Contract value: £7 million

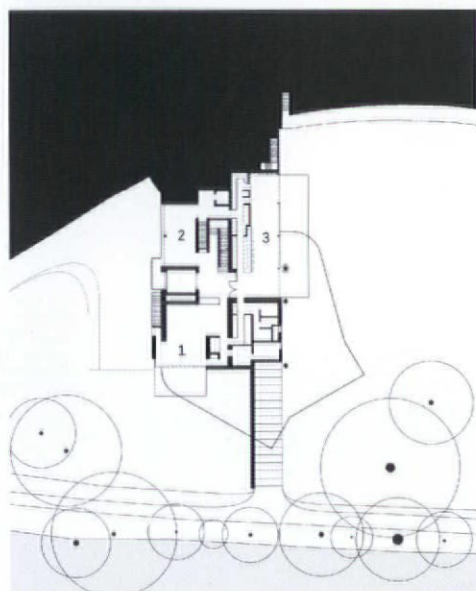
STIRLING / LEWIS GLUCKSMAN GALLERY, CORK



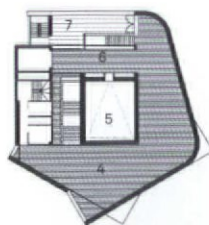
Site plan



Long section



Ground floor plan



Fourth floor plan

- KEY
- 1 RIVER ROOM
 - 2 SERVICE YARD
 - 3 CAFÉ
 - 4 GALLERY
 - 5 VOID
 - 6 READING DESK
 - 7 TERRACE



1996 University of Salford - Hodder Associates • 1997 Music School, Stuttgart -
Michael Wilford & Partners • 1998 American Air Museum, Duxford -
Foster & Partners • 1999 NatWest Media Centre, Lord's - London Future Systems
2000 Peckham Library & Media Centre - Alsop & Stormer • 2001 Magna,
Rotherham - Wilkinson Eyre • 2002 The Millennium Bridge, Gateshead -
Wilkinson Eyre • 2003 The Laban Dance Centre, London - Herzog & de Meuron
• 2004 30 St Mary Axe, London - Foster and Partners • 2005 **and the winner is ...**

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Piers Gough

Look at the sexiness of that soffit – the smooth, smooth concrete of that great overhang. There's a lot of Stirling in this building – the grand route through, the open joints. That two-thirds offset on the tiles is quite a thing.

Jack Pringle

The inside is good – the quality of the workmanship and detailing is astounding. But the outside is what it's really about. It sits beautifully within a hollow and beyond a line of trees. It makes perfect sense of the landscape – the trees act as a veil so it's not in your face. You just see glimpses. The soffit and the external free columns are important; it's like a dancer on points or a building in high heels. It's got mass, but it's got shape and is very elegant.

Joan Bakewell

The vistas matter a lot. There's something that's aesthetically satisfying from almost any point of view. From the curator's perspective, it makes sense that the interior is low-key. The last thing she wants to contend with is dramatic internal space. She wants neutral flexible spaces which don't compete with the art.

Piers Gough

It's as much about looking out at the view as it is about looking at art. Who can blame them? It's a beautiful view. I like the positioning of the shop. You're not presented with it straight away. You get straight to the art, and that's why you're here. But I worry that those two boomerang-shaped galleries would become a little constraining after a while.

Isabel Allen

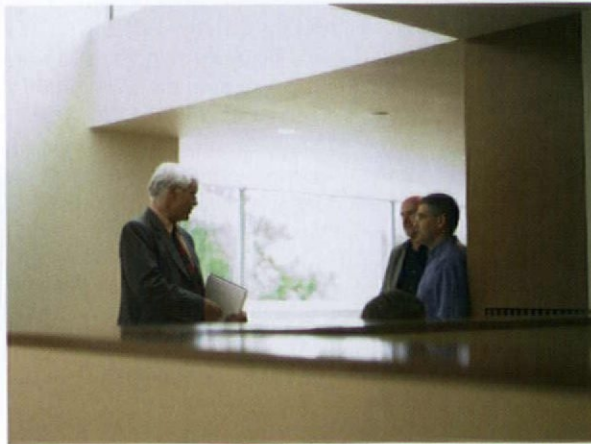
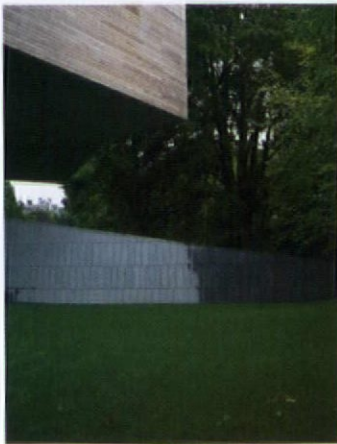
I like the way you can arrive at the art obliquely. In rectilinear spaces you're either in front of the art or you're not, but here there's a much more fluid relationship. If you look at the way the building sits in the landscape, the whole project is about setting up vistas in a highly picturesque way and I think it's great that that's been carried on inside as well as out.


Max Fordham

I'm not sure about the light in the galleries. The tops of the picture frames cast a shadow and that's because the light is only coming from one direction. It should be coming from two directions. And the environmentally controlled gallery space is very small. If it weren't for all that technology those small spaces could be opened up. I've just done a gallery in the Fitzwilliam Museum for very precious objects, and I've assumed that the moisture control can be achieved by a whole lot of fabrics and drapes and absorbent material in the room. It's not that there's anything wrong, it's just that it would be nice if the default position wasn't technological stuff, but if people could think a bit harder about natural solutions.

Piers Gough

I really worry about that timber cladding, and how it will weather. There are often times in the office when we think 'wood would be perfect' but then we think 'we can't do it to them' – we just don't know what will happen in the future. Presumably it will all go a wonderful silver but do we really know?





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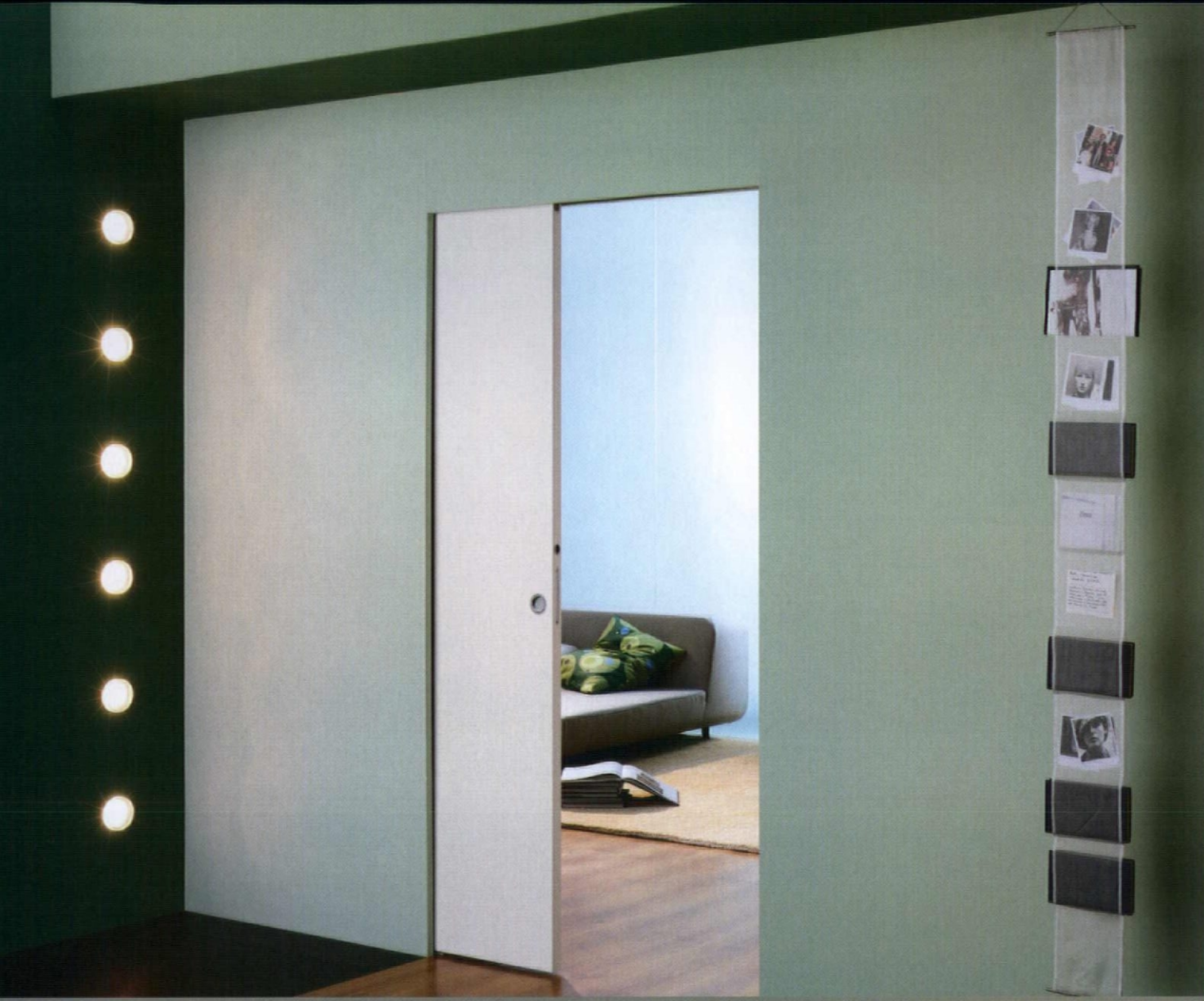
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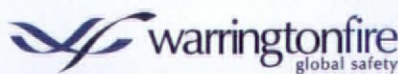
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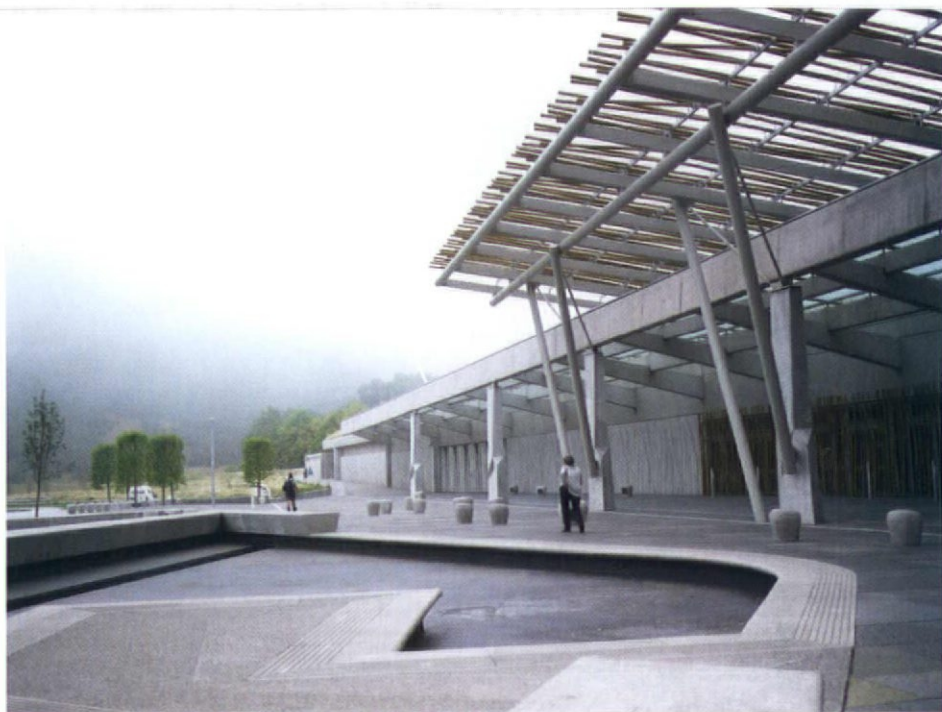
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STIRLING / SCOTTISH PARLIAMENT, EDINBURGH



Enric Miralles famously decreed that the Scottish Parliament 'should be able to reflect the land it represents'. This has been pursued quite literally. Positioned at the end of Edinburgh's Royal Mile and at the foot of Arthur's Seat, this highly organic building mediates between the city and the drama of the Scottish countryside. Its craggy street elevations are reminiscent of rocky outcrops, while those elements which reach out towards the grassy slopes of Arthur's Seat are roofed in shaggy turf. Miralles' love of decoration and multi-layered symbolism is widely in evidence. The building is rich with references to the Scottish landscape, from the timber screens to the MSPs' offices which evoke birch trees, to the fragments of stone incorporated in an external concrete wall.

The eclectic palette of materials is mirrored by a dizzyingly complex set of spatial experiences; the low-ceilinged dimly lit entrance foyer has a monastic 'undercroft' feel; the garden lobby is light-filled and fluid; committee rooms are soaring tower-like volumes, the MSPs' offices are cellular but culminate in the eccentricity of Miralles' highly sculptural window seats.

This highly romantic vision has been executed with ingenuity, rigour and precision. The diverse spaces share a crafted theatricality which is clearly a reflection of a single coherent vision. The apparently organic plan is, in fact, perfectly rational, defining two separate circulation routes: one for members of the public and one for the MSPs. Even its most vocal critics – and there are many – have to acknowledge that the quality of the workmanship is outstanding.

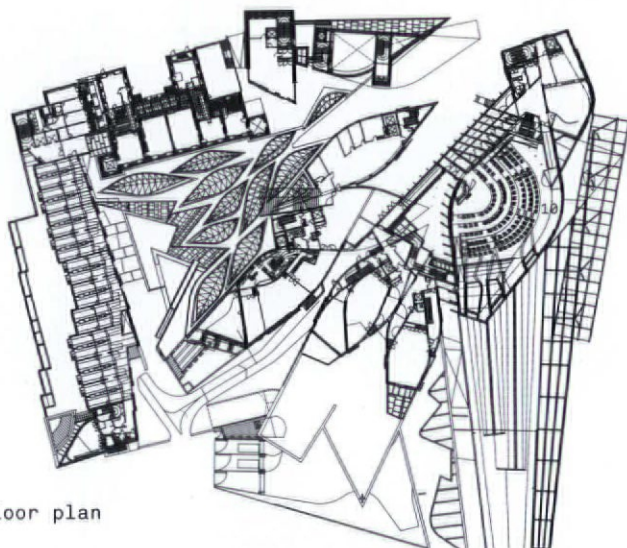
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EMBT/RMJM
Client
The Scottish Parliamentary Corporate Body
Structural engineer
Arup
Quantity surveyor
Davis Langdon
Landscape architect
EMBT/RMJM
Building services engineer
RMJM Scotland
Acoustics consultant
Sandy Brown Associates
Contractor
Bovis Lend Lease

Gross internal area: 29,321m²
Contract value: £250 million

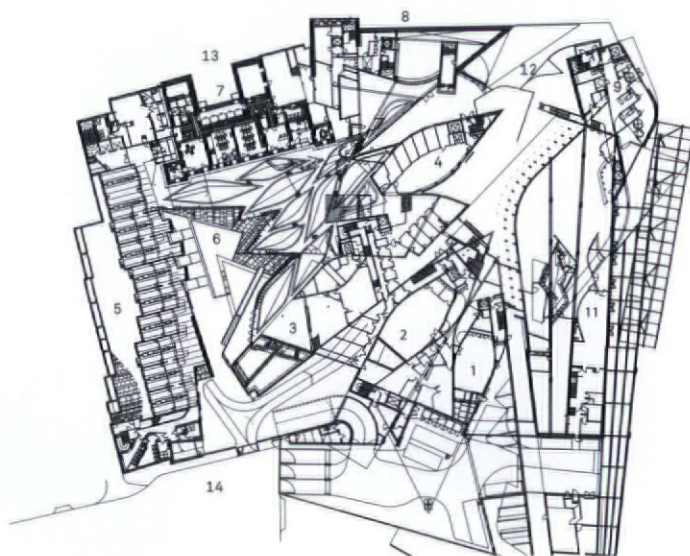
STIRLING / SCOTTISH PARLIAMENT, EDINBURGH



Canongate elevation



First floor plan



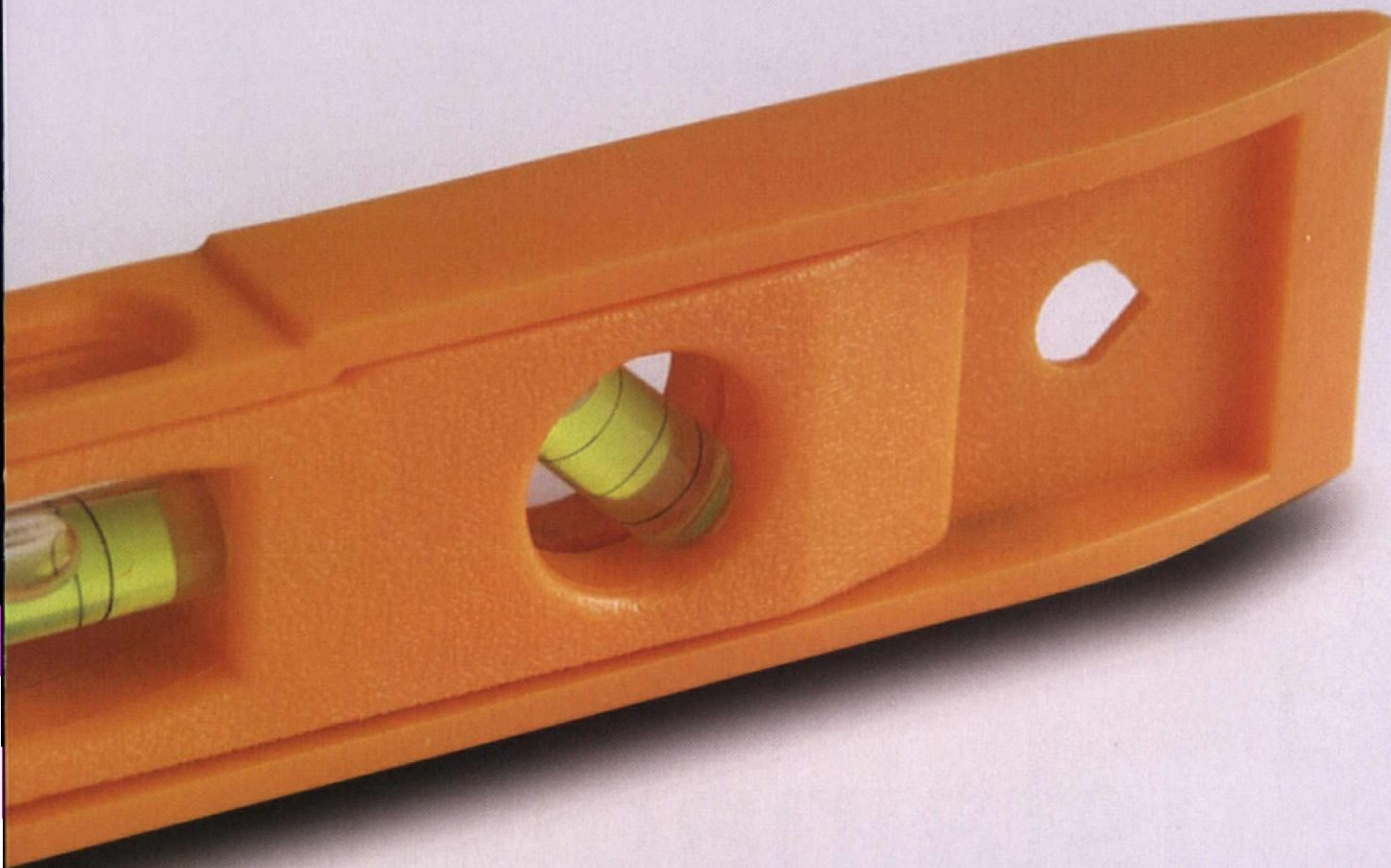
Ground floor plan

KEY

- 1 TOWER 1
- 2 TOWER 2
- 3 TOWER 3
- 4 TOWER 4
- 5 MSP WING
- 6 GARDEN FOYER
- 7 QUEENSBERRY HOUSE
- 8 CANONGATE SPICE
- 9 PRESS TOWER
- 10 DEBATING CHAMBER
- 11 PUBLIC ENTRANCE
- 12 MSP FORMAL ENTRANCE
- 13 MSP ENTRANCE
- 14 CAR PARK ENTRANCE



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Joan Bakewell

There are real issues about democracy here. Is a government which builds a building which its people don't want actually letting them down? Is it letting them down if it doesn't?

Max Fordham

I've worked on a lot of buildings which have been on time and on budget, and one of them was so horrible that after a few months it had to be pulled down.

Jack Pringle

I think we all agree that the budget was a charade. But the budget isn't the issue – because the circumstances are so complicated. The issue is whether the building produces a brilliant parliament for Scotland, and whether it's well-executed. The impression is that Scotland wanted a 'proper' parliament building, not just a converted school. And they wanted it to reflect the poetry of Scotland and the Scots – not just to be a utilitarian debating and office box. If that's so, they got what they wanted.



Piers Gough

Trying to build a crafted building in a non-craft age is very expensive. But in the end, if you get a building like this right, it will pay for itself several times over, by allowing all the right decisions to be made in the future. And it's a feast. It's just a complete feast – for the eyes, for the senses...

Jack Pringle

It's a riot of invention and shapes. Post-Gaudi if not Post-Modern. Despite its care and attention to detail, I do wonder if some key bits really work. The office spaces could be better functionally but I love the window seats. I am concerned about the debating chamber. The arc of seats is less than 180 degrees, so none of the MSPs are looking at each other in the debates. It's more like a lecture theatre. Some of the committee rooms are extraordinary and exquisite, almost rococo in their complexity.

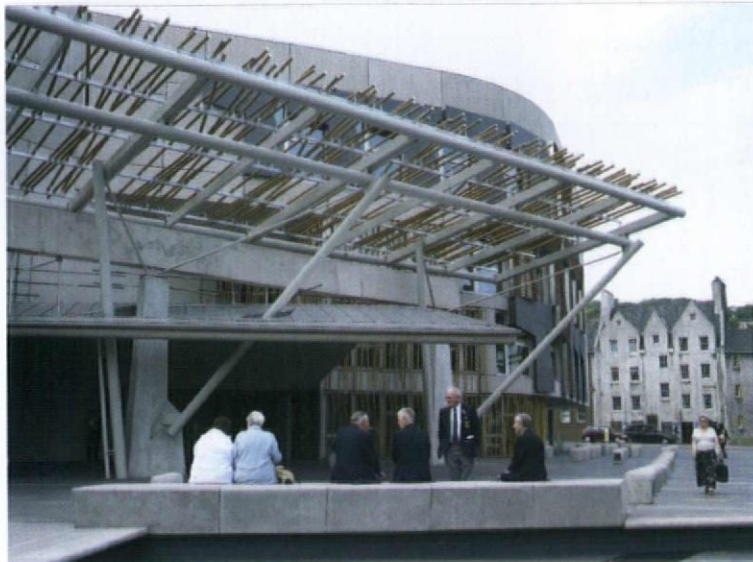
Joan Bakewell

Do those timber louvres across the building obstruct light? It seems a strange thing to do in a country with so much rain. It seems rather heavily detailed. I find it difficult to find a place where I can rest the eye.

Isabel Allen

The only moments of absolute serenity are the views out towards Arthur's Seat – and those are reserved for the support staff. For all its willful self-indulgence, you feel that it is rather considerate of the people who actually work there. People who drop in and out have this incredibly over-whelming, high-energy experience, but the people who work there all the time are able to experience it at a different level.

STIRLING / SCOTTISH PARLIAMENT, EDINBURGH



Max Fordham

All the environmental issues are very understated – but they are all there. The light levels are generally quite low, and that's fantastically important because when light levels are high, people automatically turn on the lights as it always feels lighter with the lights on than it does with the lights off. It's crucial that the electric lights are designed for a low light level because then the natural light is able to compete. And the natural lighting has been shoehorned in so that it's all naturally lit.

Piers Gough

Given that it's been designed by a Catalan who has just gained independence, it's interesting that it is very much about the Celtic of the Old Town rather than the European Enlightenment of the New Town.

Isabel Allen

The folksiness makes it very much an Edinburgh building. It's difficult to imagine it in Glasgow, which is much more industrial.

Jack Pringle

It's actually easier to imagine it in Dundee or Perth than it is in Glasgow.

Piers Gough

In urban terms it makes brilliant sense of this part of Edinburgh; the MSPs' offices are tenemental segueing into the set piece towards Holyrood. It's surrounded by a lot of small buildings but it never dwarfs them. It's very at home with the domestic scale of this end of the Royal Mile.



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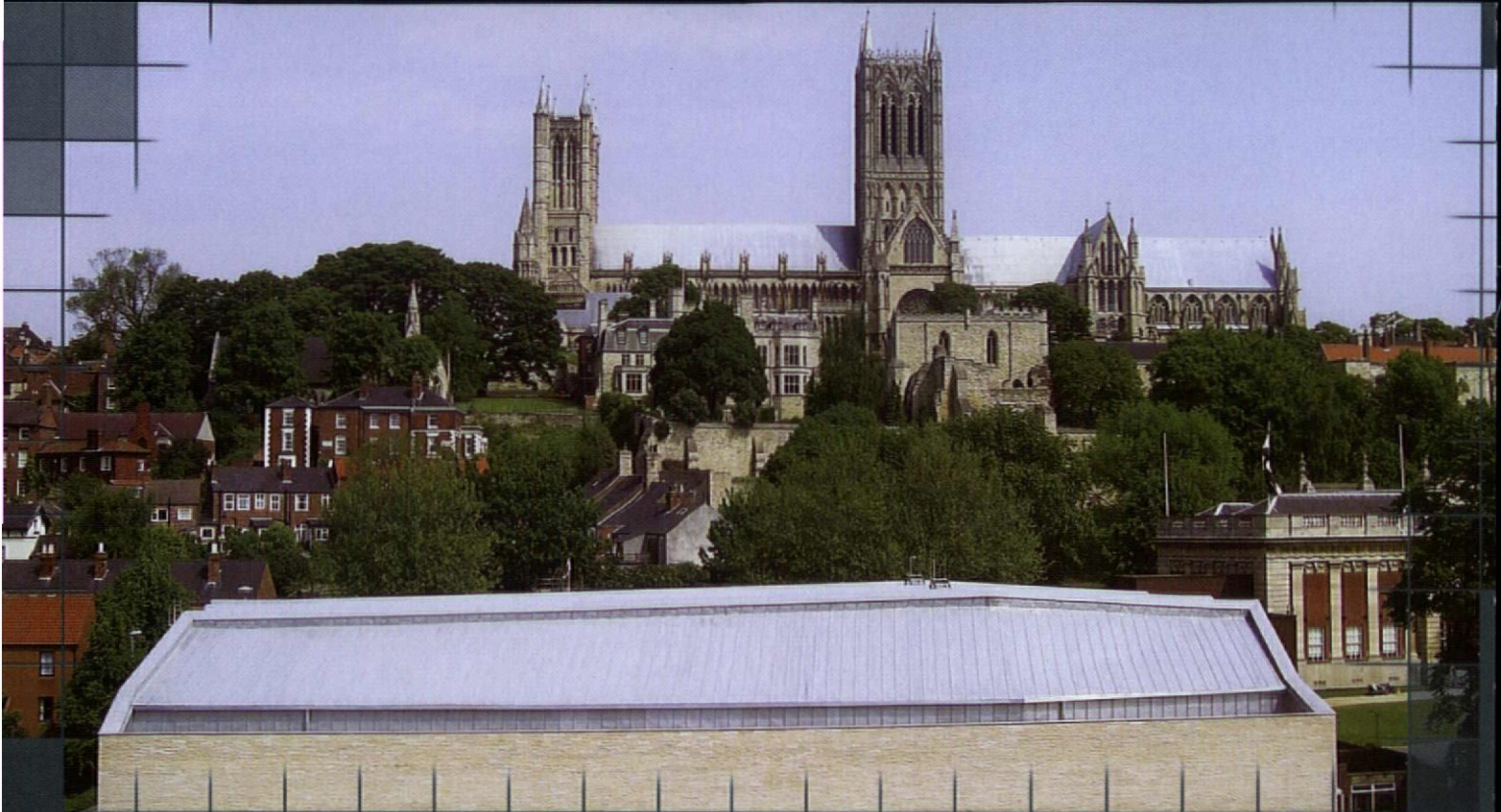
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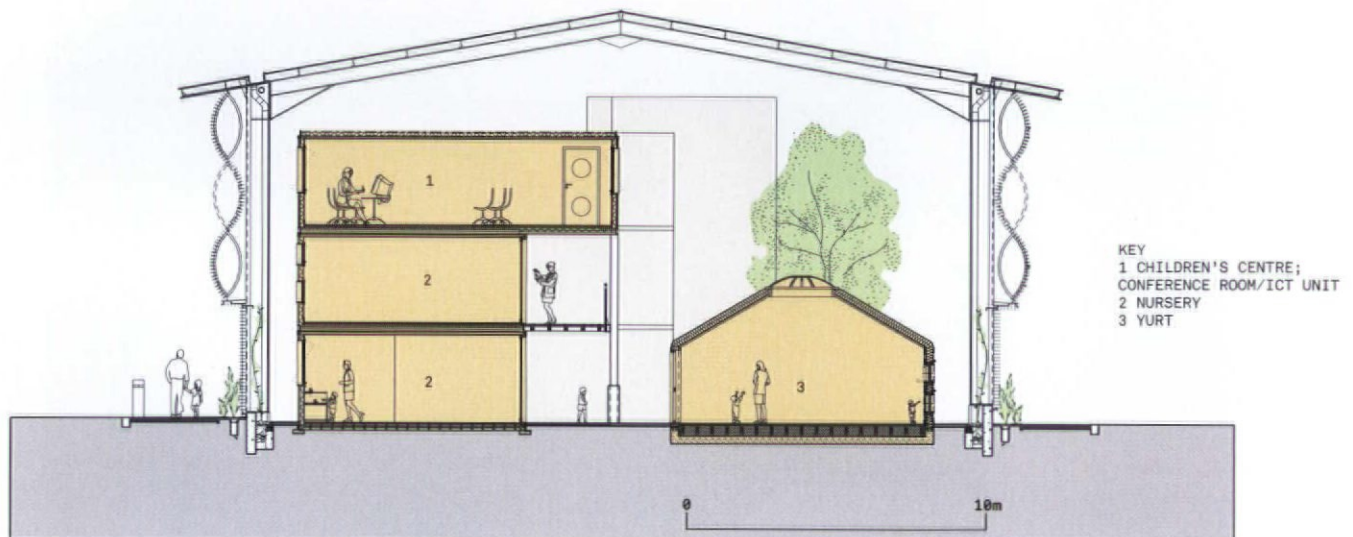
Now that Will Alsop has reached the giddy heights of Stirling Prize winner, broadcaster, and masterplanner extraordinaire, his past experience as an employee of the late great Cedric Price is occasionally overlooked. But the Fawood Children's Centre brings it to mind. Like Price's work, it favours an industrial aesthetic of frames and gantries over the monumental, and challenges preconceptions about conventional building types. Rather than creating a building with subservient outdoor space, Alsop has enclosed all the available space in a large mesh cage with a corrugated metal and polycarbonate pitched roof, creating space that is sheltered and secure but essentially open air. Climatically controlled areas are housed in a three-storey structure of refurbished shipping containers connected by open, steel-framed access decks. A yurt provides a soft play space. Children are free to move at will between semi-outdoor areas and more enclosed space. The solution for managing the difference in temperature is also reminiscent of Price – a bodywarmer is provided for each child.

It is typical of both Price and Alsop that the fruits of such radical thinking are applied to a project designed to improve the lives of some of the least privileged members of society. The project was commissioned by the Stonebridge Housing Action Trust as the initial step in a regeneration programme to revitalise the Stonebridge Estate in Harlesden, north London. Following the government's Sure Start principles, it provides education (and health checks) for three-year-olds to five-year-olds, as well as support for parenting and facilities for children with special needs.

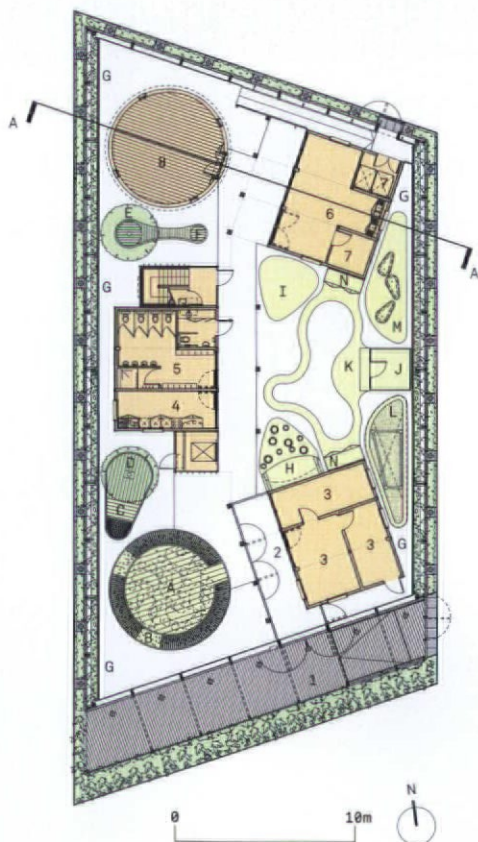
Architect
Alsop Design
Client
Stonebridge Housing Action Trust
Structural engineer
Adams Kara Taylor
Services engineer
Fulcrum Consulting (pre-construction)
and Pinnacle Building Services
(post-construction)
Lighting consultant
Janet Turner
Contractor
Durkan

Gross internal area: 1,220m²
Contract value: £2.3 million

STIRLING / FAWOOD CHILDREN'S CENTRE, LONDON



Section AA



Ground floor plan: nursery



First floor plan: nursery

- KEY
- 1 ENTRANCE DECK
 - 2 RECEPTION
 - 3 OFFICE
 - 4 KITCHEN
 - 5 CLOAKROOM
 - 6 NURSERY
 - 7 STORE
 - 8 YURT
 - 9 IT SERVER/TOY LIBRARY
 - 10 EXTERNAL CIRCULATION DECK
- A PIAZZA
B WILLOW AND HAZEL TUNNEL
C WILLOW AND HAZEL ENCLOSURE
D MAGNOLIA TREE
E SILVER BIRCH TREE
F CLIMBING PLATFORM
G PLANTING TROUGHS WITH CLIMBERS
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K CYCLE TRACK
L SANDPIT
M WATER GARDEN
N OUTSIDE STORE

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Joan Bakewell

To roof a nursery space so that you feel that you are both inside and outside is very clever. As far as I know it's never been done before, which makes it a very challenging building to judge and to understand.

Isabel Allen

What I think is interesting is the way in which it breaks down the boundary between childcare and community watch. There are parts of the building where a child – or teacher – could hide from the rest of the nursery community and could potentially misbehave, but all of these spaces are visible to the outside.

Piers Gough

I worry about this. The diagram is great. But why is there such a tough aesthetic? In spite of the colour, it's too harsh.

Max Fordham

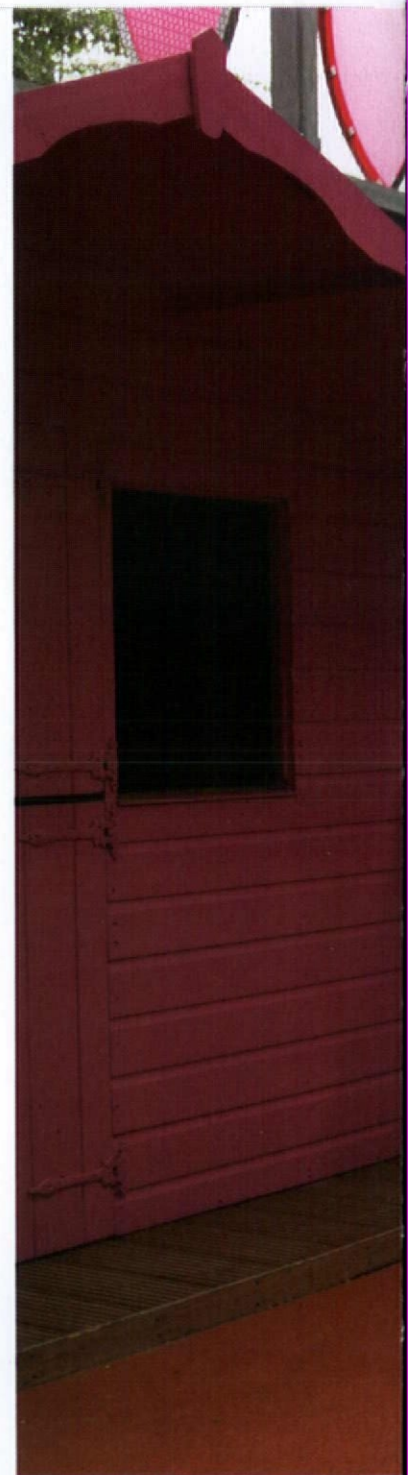
These sort of cabins are not very comfortable because they get hot. And maybe the roof shades them, but I don't really believe it does enough.

Jack Pringle

I love it. The building may be cheap but the ideas aren't. It's safe (and that's important in a pretty mixed area) and gives a free and playful environment for the kids. It's a riot of colour, which may be a bit gratuitous, but it's clearly meant to be fun. I think that's OK. It's also a signal to the community – who can use it out of hours – that Stonebridge HAT cares. But it's not beyond criticism. These containers could have been done a whole lot more cheaply. They've been used more for their iconic status than for economy. They're meant to say 'we're cheap and clever', but actually that's what it's not.

Isabel Allen

They are presented in a way that is very controlled. They're all the same colour and very neatly arranged. If they had played more games in terms of arrangement, and particularly colour, I'm not sure they would have felt the need for those multi-coloured lozenges on the front of the cage.







Piers Gough

I think if you use bright colours wrongly, you can actually end up undermining the notion of colour. It's forced cheerfulness in an environment that, in reality, is very depressing and rather grey.

Jack Pringle

It's a grey day. The quality of light will depend on the weather...

Piers Gough

...mediated by that mesh. We all love the idea of a mesh enclosure, but the fact is that they're ugly. This, to me, is an elegant example of a really good idea really badly carried out.

Max Fordham

It could have been a wire fence with glass on top. It's marvellous that Alsop enabled that roof to be built and the fact that you can't classify what is indoor and outdoor space means that all those really terrible acoustic regulations, which are a straitjacket, are turned upside down, and that's wonderful.



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Subcontractors and suppliers

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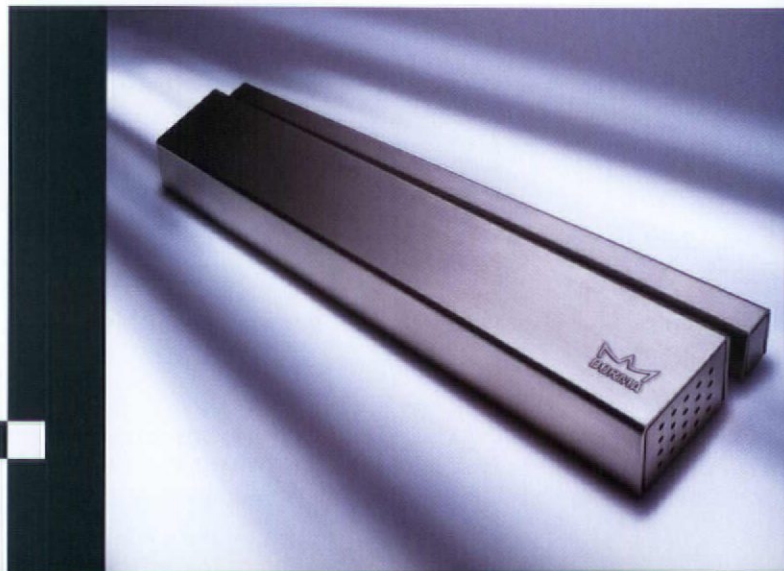
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STIRLING / MCLAREN TECHNOLOGY CENTRE, WOKING



Foster has likened the approach to the McLaren Technology Centre in Woking to the approach to a country house. There is the same symbiosis between building and landscape – the building is roughly semi-circular, the circle completed by a formal lake. There is the driveway that sweeps around the edge of the lake culminating in a gravelled entrance circle. And there is the same distinction between different classes of visitor; the picturesque arrival sequence is strictly for VIPs. The main space is a 200m-long full-height foyer/internal street that enjoys panoramic views, separated from the lake by a continuous curved glass wall developed using McLaren's own technology. The foyer gives access to eight 18m-wide fingers of two-storey-high accommodation, separated by 6m-wide internal streets. The upper floor is given over to office space. The ground floor, which houses the manufacturing facilities, challenges all preconceptions about industrial space. Formula 1 cars are developed and built in super-hygienic brilliant-white laboratory conditions. A subterranean Visitor and Learning Centre is reached by a curved route that is a display space in its own right.

McLaren boss Ron Dennis describes the building as a bid to prove that British construction, like British motor racing, can compete with the very best. Detailing throughout is immaculate and often ground breaking. McLaren developed a system of partnering whereby it worked with key suppliers to develop bespoke products, such as the windblades on the facade and the circular hydraulic lifts. The result is not simply a building, but a showcase for precision execution and cutting-edge technology.

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Foster and Partners

Client

McLaren Group

Project management

Arlington Securities

Structural engineer

Arup

Services engineer

Schmidt Reuter Partner

Quantity surveyor

Davis Langdon

Planning and landscape

Terence O'Rourke

Environmental engineer

WSP Development

Lighting consultant

Claude R Engle Lighting

Services contractor

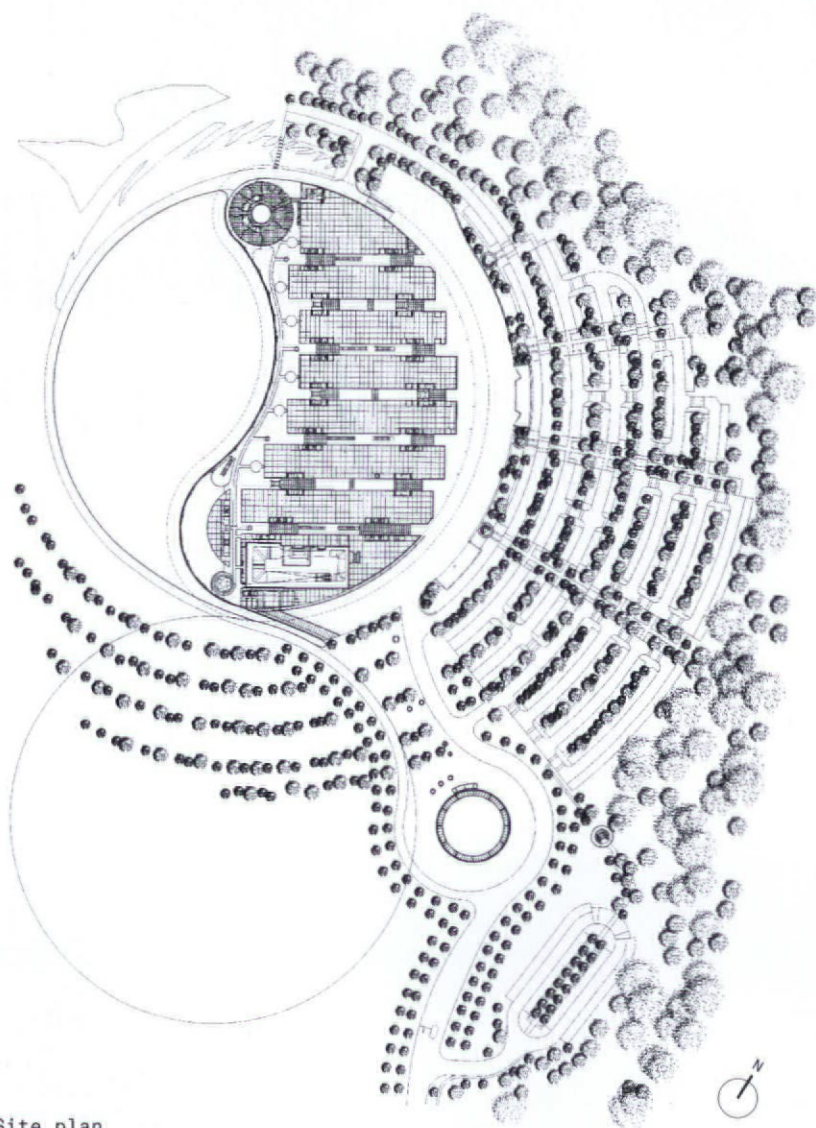
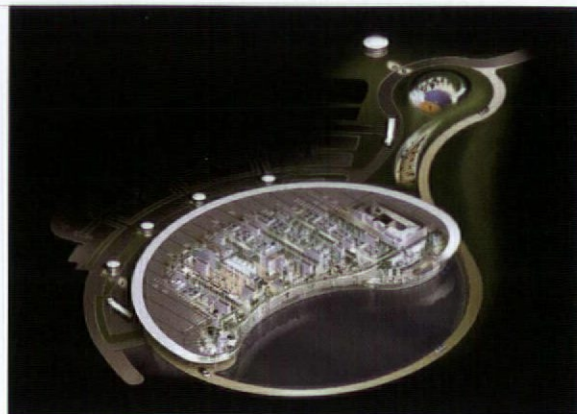
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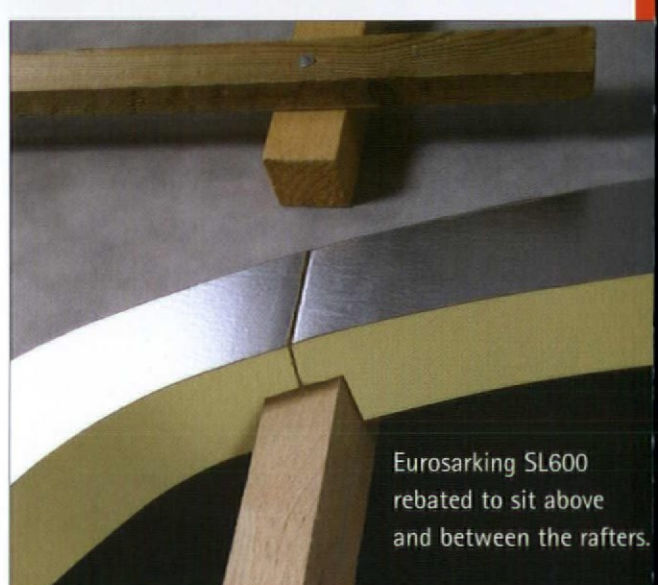
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Jack Pringle

If you want an example of how to win, and how to be absolutely the best in the world, this is it. McLaren and Fosters are the perfect pairing and they have carried this out with a level of attention to detail and the pursuit of perfection that is nothing short of obsessive. That's how McLaren wins F1 races. The diagram is very simple – four operational boxes separated by wide, internal fire streets with a wiggly car showroom stretching across the front. But what cars. And what a showroom. It's a bit eerie; super-organised, super-quiet, a total control environment, a colourless *2001: a Space Odyssey* – like hi-tech serenity.

Piers Gough

I think it's sensational. It is absolutely perfectly done. It's put together like a Swiss watch. It's not just that the joints line up, it's that the joints between materials are all exactly the same width. I love the theatricality of the change in level between the concourse and the factory space.

Max Fordham

I just think the energy aspects are not really very good because the basement is a third of the building and of course it has to be artificially lit. Even on the upper levels that is a lot of artificial lighting, and quite a lot of it is air-conditioned.



Isabel Allen

I think the notion of the street sits a little uneasily with the ethos of the building. If you look at, say, Nils Torp's building for British Airways, the over-provision of staircases and street space is justified in terms of allowing for the chance encounter, encouraging communication between different parts of the business. Yet this is such an ordered environment that people don't move around in that very fluid way. Most of the time we spent in the building, the 'street' space was entirely unoccupied.

Joan Bakewell

I feel it's an immaculately conceived and executed piece of work but I think it's very cerebral. Although it's got curves and beauty, it doesn't seem to have a heart.

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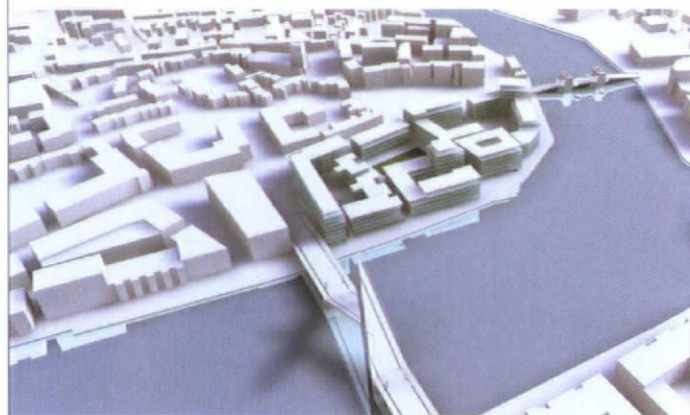


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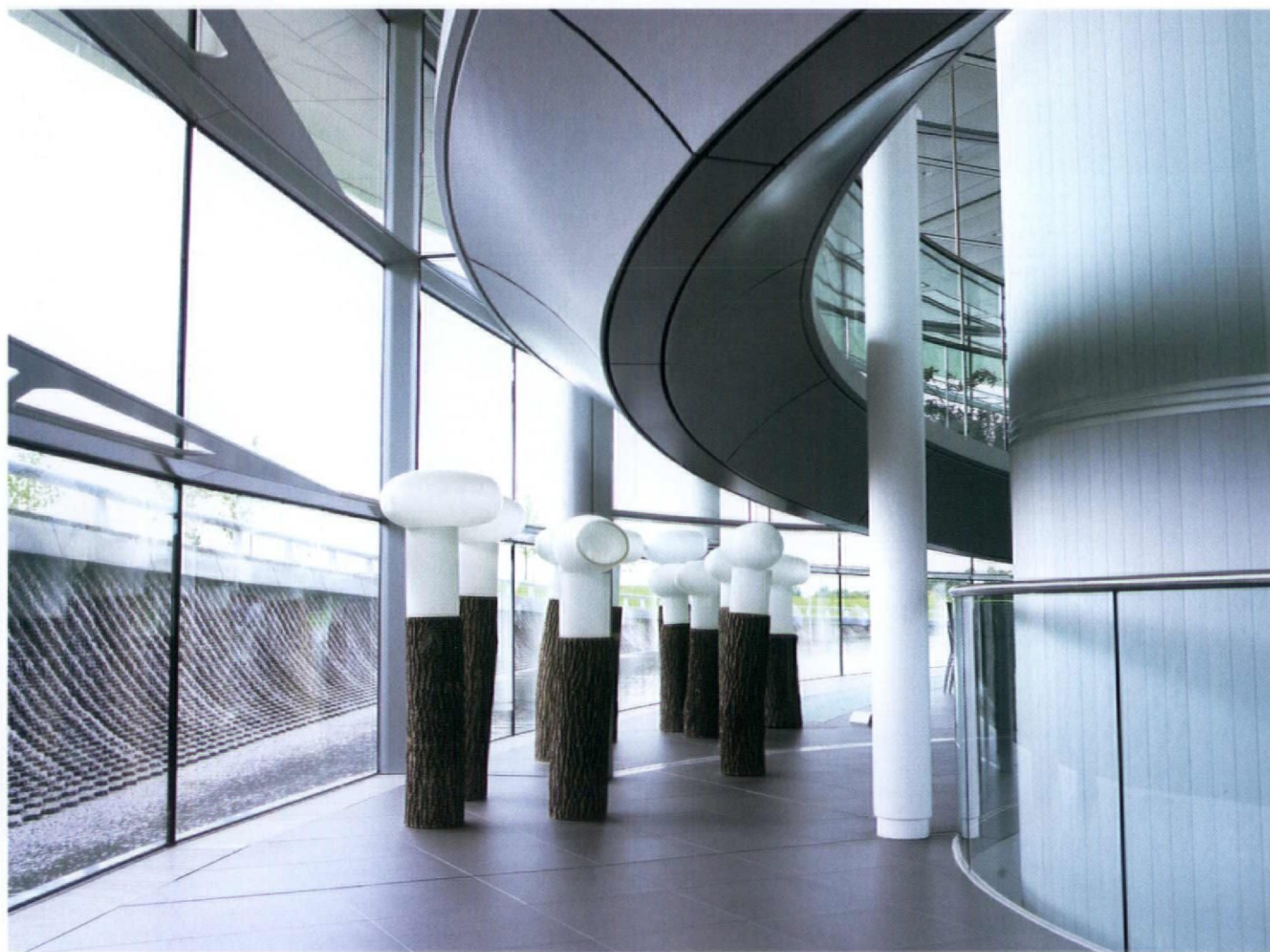


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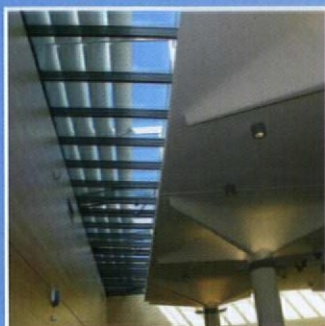
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Brighton Library

Employer: Brighton & Hove City Council

Architect: Bennetts Associates

Contractor: ROK

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Jubilee Library, Brighton, by Bennetts Associates with Lomax Cassidy & Edwards, occupies two sides of a new city square and is the centrepiece of a regeneration scheme that will stitch back the fragmented streets of the North Laines area, close to the city centre. The four-storey main facade is glazed, while other elevations are finished in hand-made glazed tiles in rich deep blues which are reminiscent of the mathematical tiles that are used in many local buildings.

The library has a formal plan, with ancillary spaces arranged around three sides of a main central hall, which accommodates most of the bookstacks and reading areas. The main hall is expressed as a self-contained concrete table structure which consists of two open-plan, double-height floors stacked one above the other and supported on eight elegant free-standing columns with fan-shaped heads. Air is fed through voids in the concrete floor slabs, supplying the perimeter rooms and the main space. The architects have exaggerated the sculptural quality of this central structure by separating it from the timber-clad walls so that it is surrounded by a full-height void on all sides. Bridges link the rest of the building to this central hall. There are three wind towers on the roof.

The essentially symmetrical plan is offset by the entrance lobby which lies to one side of the main facade, and a small café block which completes another side of the public square.

This is a PFI project in which the developer cross-subsidised the building with revenue from other development.

Architect

Bennetts Associates with Lomax Cassidy & Edwards

Client

Brighton & Hove City Council

Structural and civil engineer

SKM Anthony Hunts

Services engineer

Fulcrum Consulting

Project manager

Gleeds Management Services

Acoustic consultant

WSP Acoustics

Landscape architect

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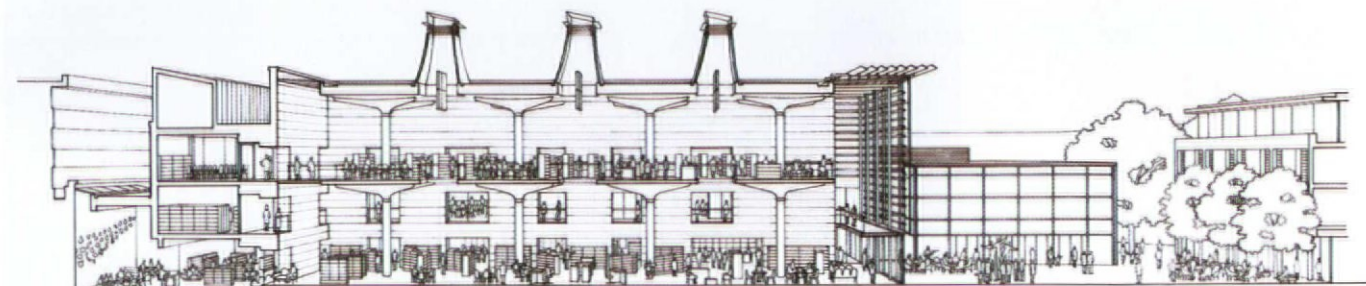
Contractor

ROK

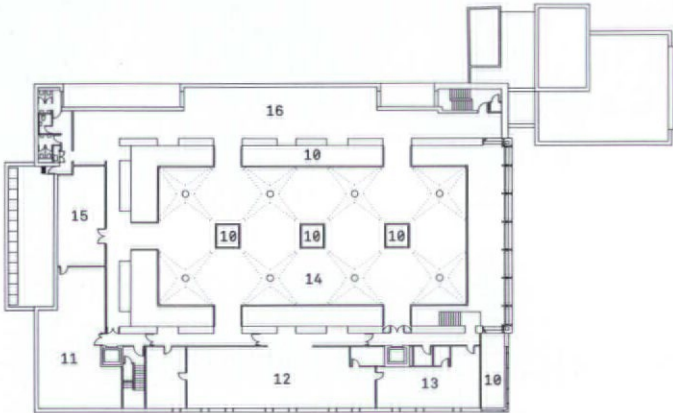
Gross internal area: 6,500m²

Contract value: £8 million

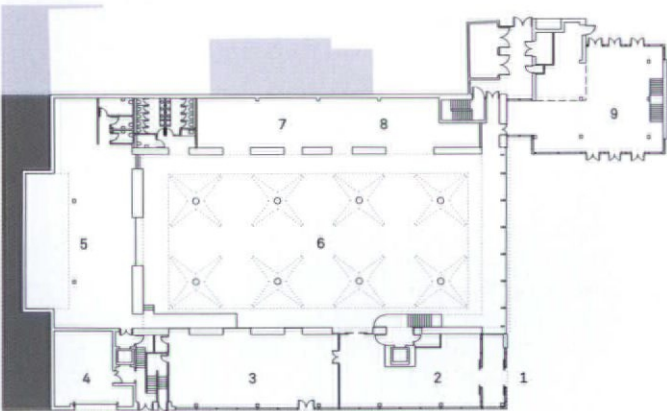
STIRLING / JUBILEE LIBRARY, BRIGHTON



Section

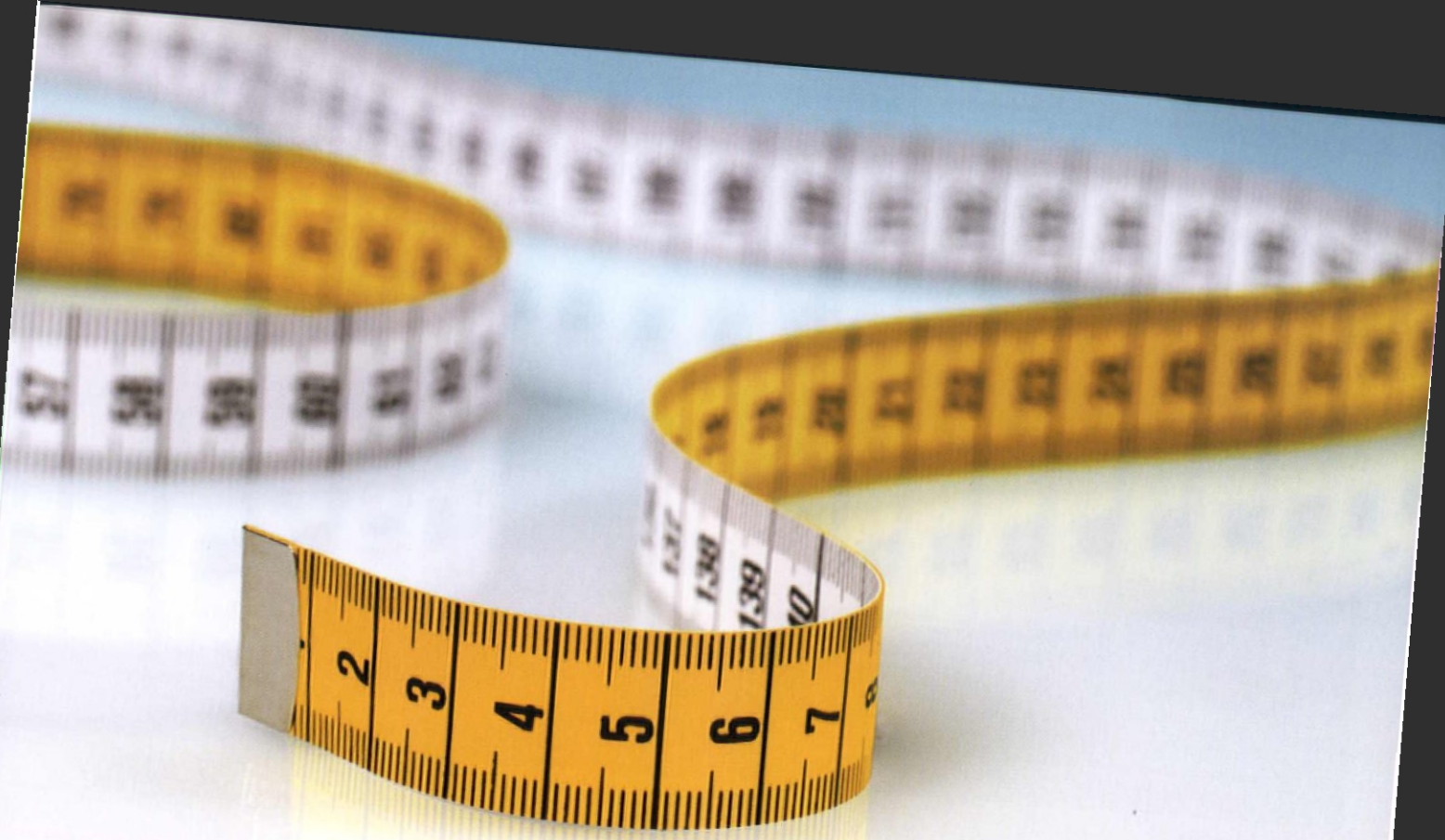


First floor plan



Ground floor plan

- KEY
- 1 MAIN ENTRANCE
 - 2 EXHIBITION/RECEPTION AREA
 - 3 RETAIL
 - 4 LOADING BAY
 - 5 CHILDREN'S LIBRARY
 - 6 LIBRARY HALL
 - 7 CAFE
 - 8 MUSIC/AUDIOVISUAL
 - 9 YOUNG PERSONS' LIBRARY
 - 10 VOID
 - 11 STORAGE
 - 12 OPEN LEARNING CENTRE
 - 13 ICT CENTRE
 - 14 UPPER LIBRARY
 - 15 SPECIAL COLLECTIONS
 - 16 QUIET STUDY AREA



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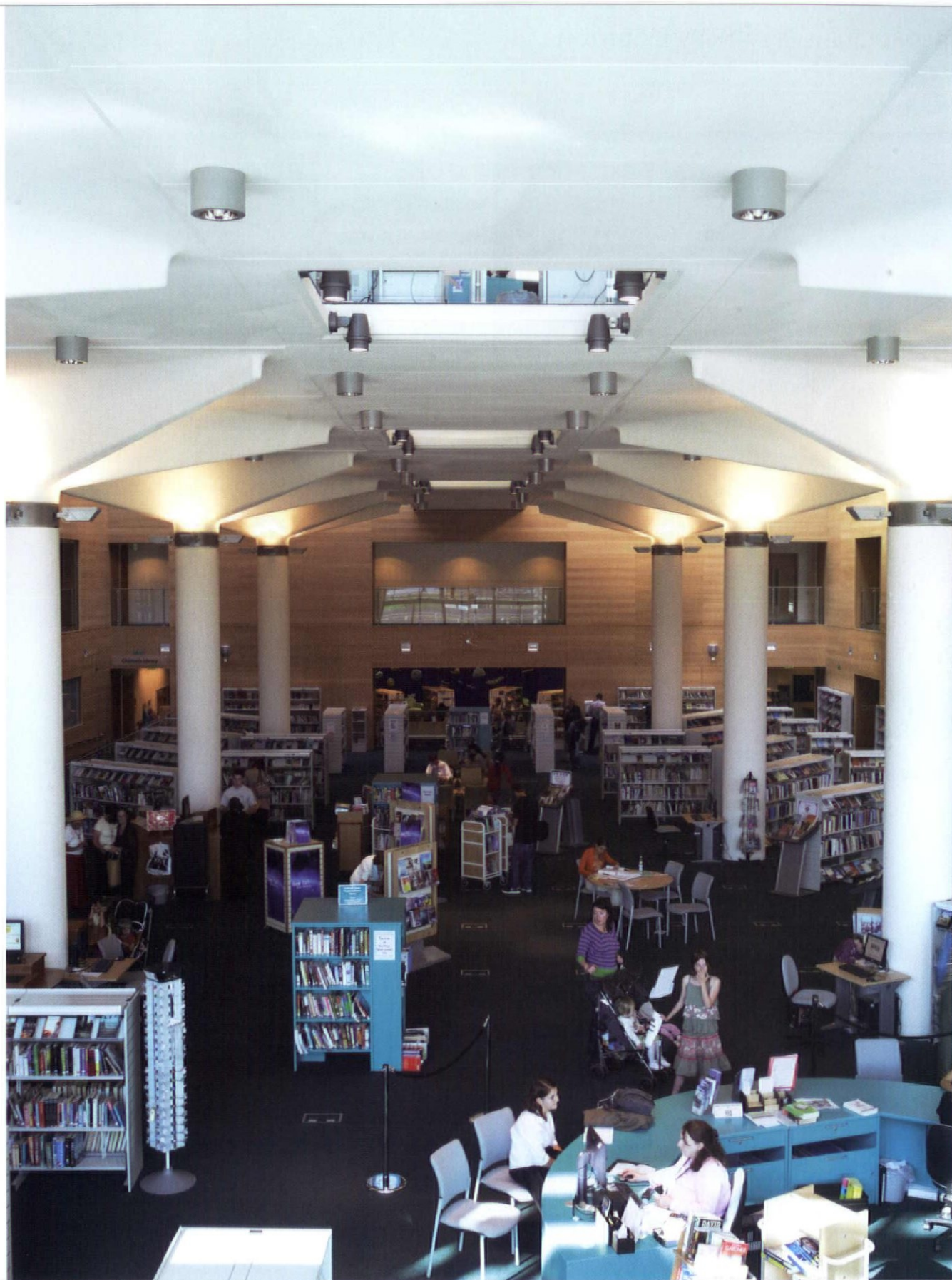


Joan Bakewell

It states a great commitment to the city. It's good and inviting – it allows the community to look in. I think the circulation is very well planned.

Isabel Allen

It's rational and elegant and welcoming and it's got real presence. But the flexibility demanded by the brief has stopped it from being a building which really celebrates books. The librarians love the fact that the bookcases can be put absolutely anywhere, but the random arrangement has been allowed to ruin what is actually a very beautiful space. The upper floor, where the bookcases are still arranged in a herringbone pattern, looks great. The glazed facade is absolutely right in social terms but I'm not sure that it's really appropriate for a building which is designed to house books.





Max Fordham

A lot of passive solar architecture is about getting heat from the sun in the winter. You get three or four weeks of sun in the winter. If you get heat, you get bugger all. What's the glass doing? What the glass is really doing is letting in light. And actually, the electric lights are on and it's a very sunny day. The large areas of glass actually lose heat in the cold weather and you never get it back except in the summer, when it's a nuisance. If you allow there to be too much glass, you run the risk that the building will get too hot. It is a bit hot, but I bet the energy figures are quite good. On the whole, the energy is in the agenda effectively, and that's wonderful.

Jack Pringle

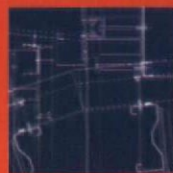
It's a set piece; a very elegant box with a fabulous south-facing window and a huge mezzanine for a first floor, supported on beautiful white round columns with almost classical column heads. A great space for a library. The black rain-screen ceramic tiles on the street façade are a nice homage to Brighton's mathematical tiles.

Piers Gough

It's a very good building, and a very appropriate building. Most architects don't understand buildings. They rely on service engineers and other people to wrap it all up. But I think these architects really understand buildings and make sure it all works together.

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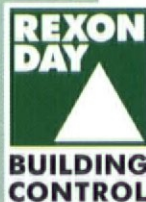
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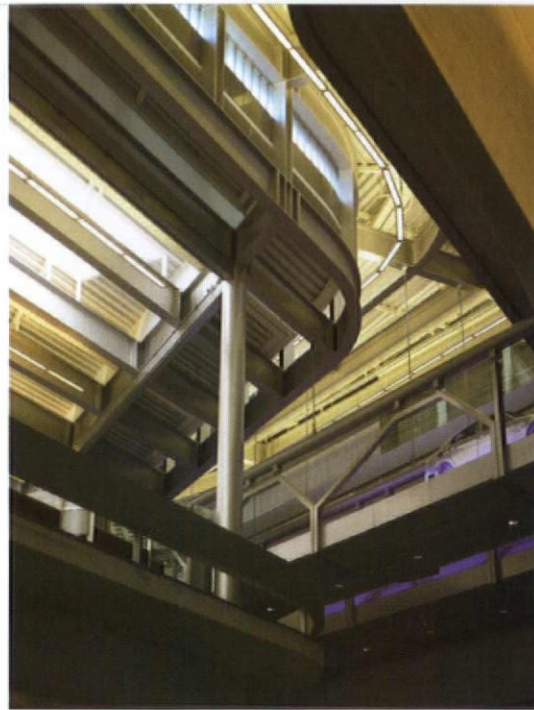
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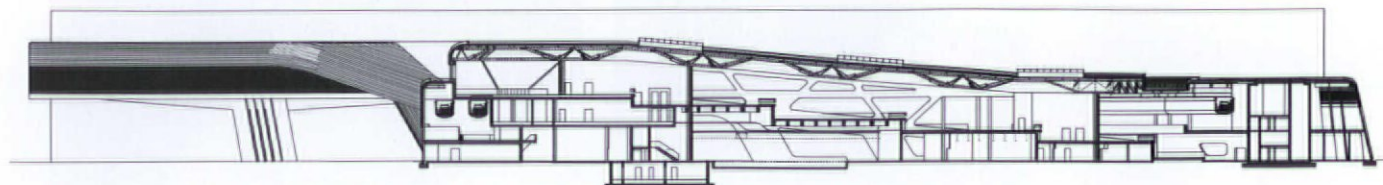
The BMW Central Building and Plant in Leipzig, Germany, is a happy marriage between the project brief and architect Zaha Hadid's mastery of dynamic space. Movement is the building's *raison d'être*. The 27,000m² structure is essentially a link building between the simple industrial sheds that constitute the remainder of the 400,000m² production plant. Cars have to be transported from one shed to another and, in contrast with most German offices, the 500 office and production staff are encouraged to move freely throughout the space. Hadid has addressed both issues with customary theatricality. Where other competition entrants chose to hide the production line from view, or to dissect the plan, Hadid introduced elevated conveyor tracks allowing half-finished Beemers to glide overhead. The result is that the floorplan is left unobstructed. Aside from an enormous reception hall, where 2,000 people can gather at a time, this open-plan space is broken up by multiple level changes – office space is arranged in stepped 'cascades' – and complex geometries, creating an environment which reads more as an interior 'landscape' than as a conventional office space.

The building is expressed in a near monochrome palette of dark-grey stone floors and exposed concrete walls. The self-compacting concrete bears the clear imprint of timber boarding, giving this normally austere material an unusually sensual feel.

Externally it is rather more discreet. Since it is surrounded on three sides, there is just one elevation. Entry is under a flying concrete bridge.

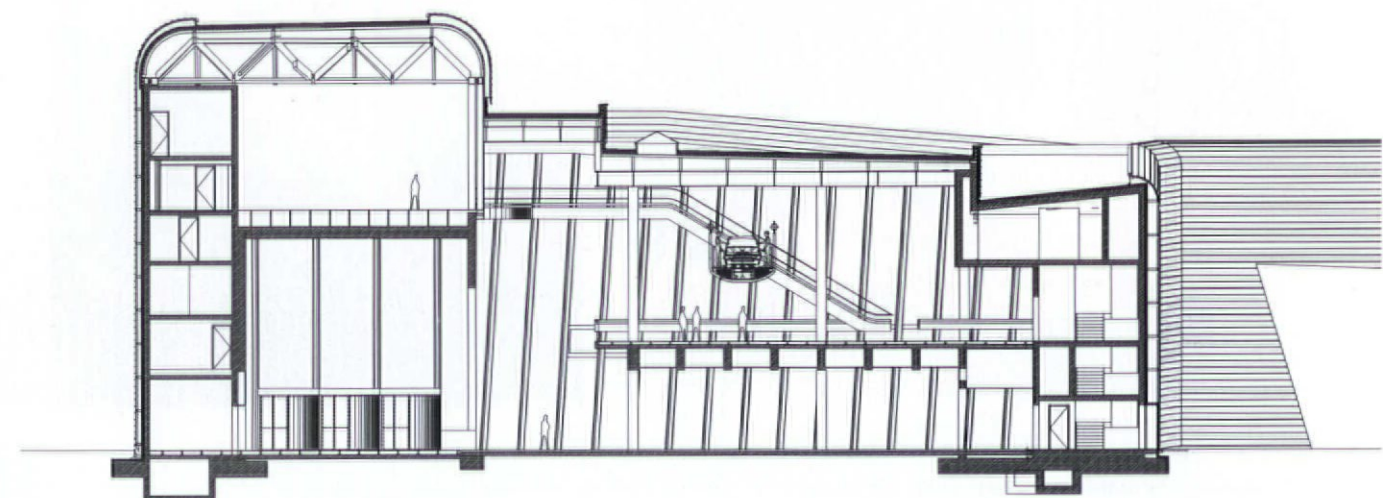
Architect
Zaha Hadid Architects
Client
BMW Group, Munich
Project manager
ARGE Projektsteuerung, Assmann-Obermeyer
Structural and M&E engineer
AGP Arge Gesamtplanung, Anthony Hunt Associates
Landscape architect
Gross Max
Acoustic engineer
PMI
Lighting
Equation Lighting Design
Contractor
Arge Rohbau, Wolf & Mueller with OBAG

Gross internal area: 27,000m²
Contract value: €54 million (£37 million)



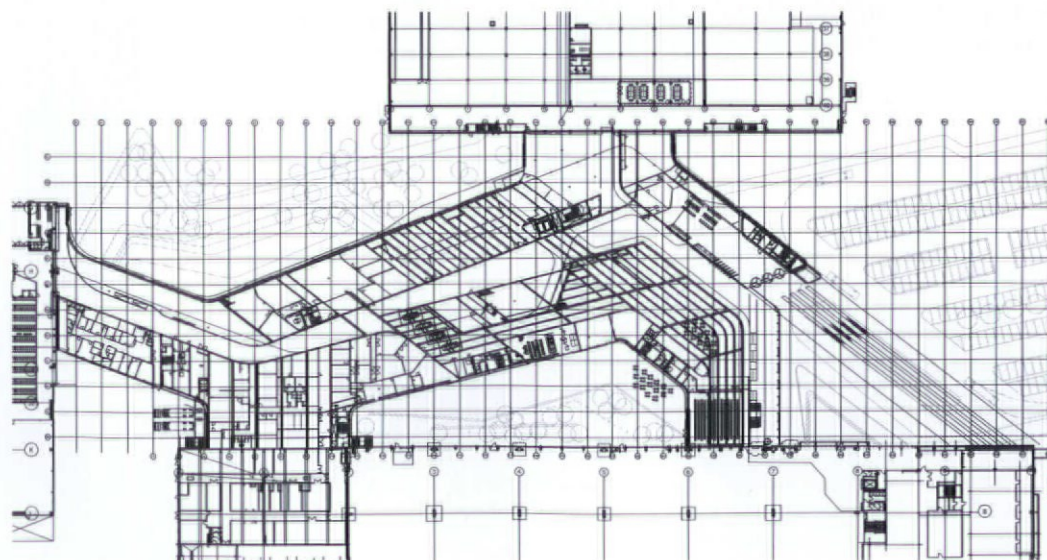
East-west section

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North-south section

0 20m



Ground floor plan

0 20m N



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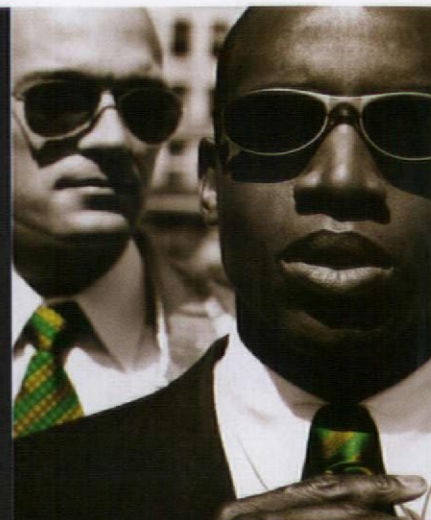


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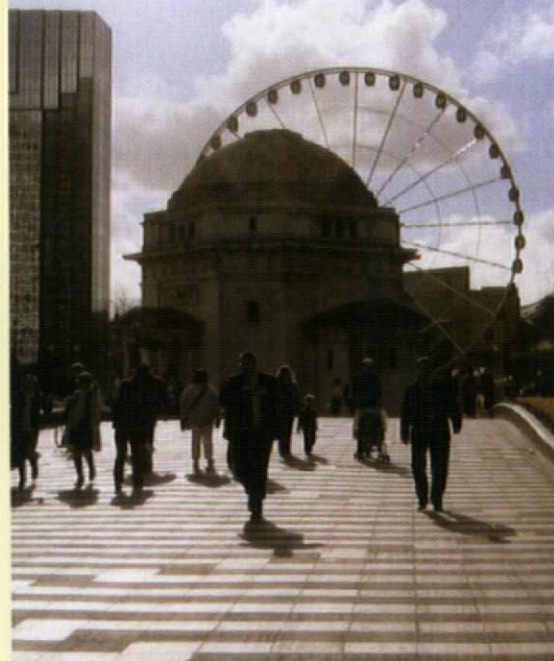
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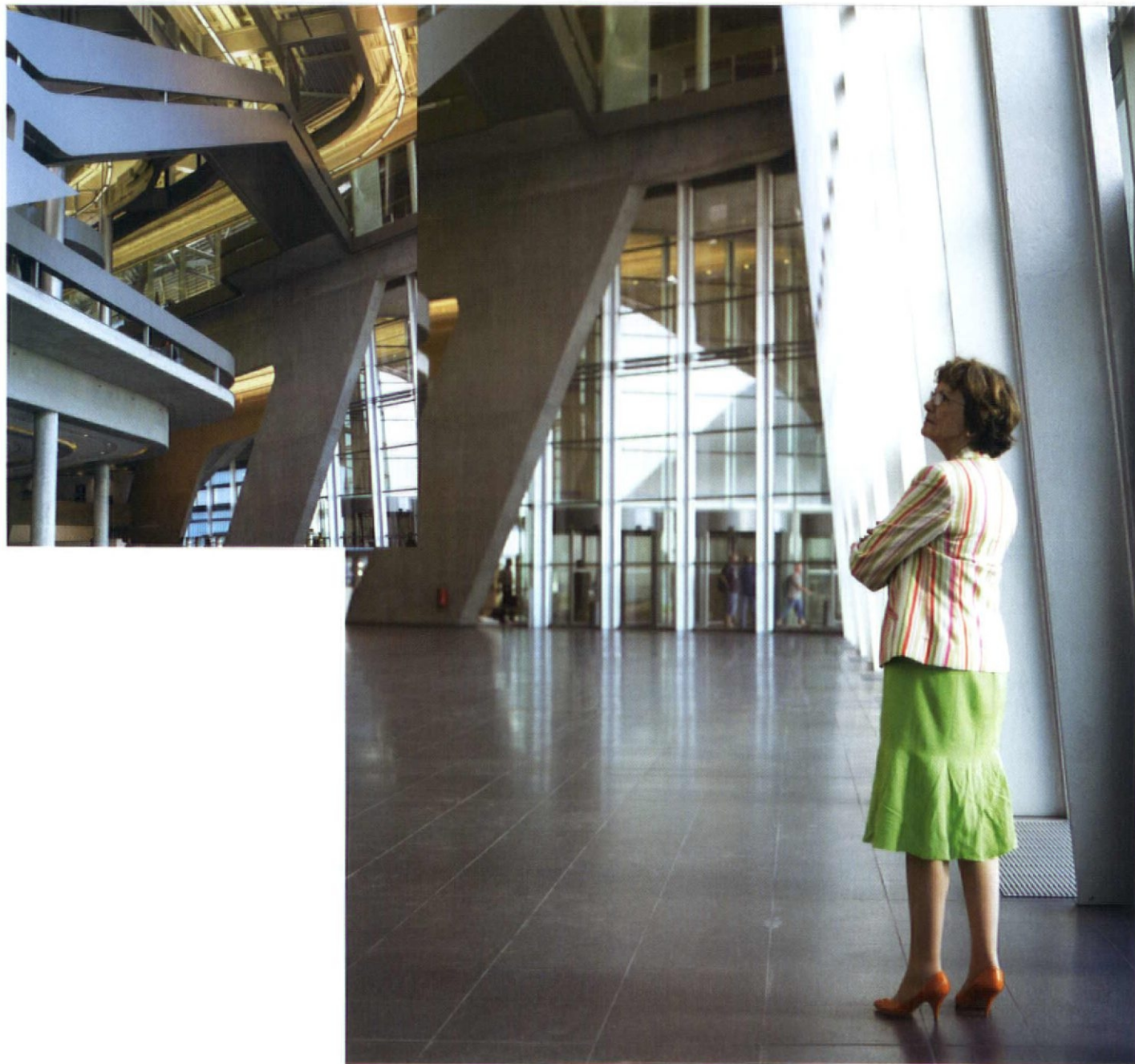
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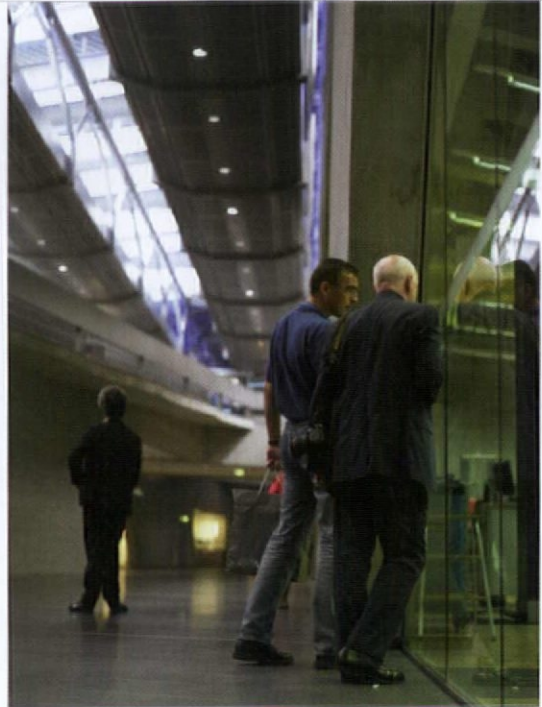


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Jack Pringle

Zaha does italic architecture. It's italic in section, it's italic in plan and it's italic in elevation. It gives the impression of speed. Here, it is very appropriate.

Joan Bakewell

It's both grand and intimate, which is a clever combination. It's intimate in that people feel they belong to it, yet it's grandiose in its celebration of manufacturing. It suggests the most incredible intuition, which seems to merge effortlessly with all that technical expertise. And the vistas are wonderful. I'm always looking for vistas.

Isabel Allen

It's diva architecture – deep sensuality but at this incredibly muscular scale. The fit-out is a disaster, but the building's tough enough to take it.

Jack Pringle

If you don't set up an architecture which is absolutely retentive it can accommodate the odd flaw. The space diagram is good – a café and market/performance space at the foot of a totally connected ramped and cranked set of office floor plates with the cars parading above on their gantries. It's advanced thinking which delivers what BMW wanted: staff interaction and total connection with the product. It's got real energy and excitement.



Isabel Allen

There is something almost cathedral-like about the light. There are places that feel very dark, but once you've set up the sort of game that revels in the movement between gloom and light, it's very difficult to come in and argue, categorically, that the light levels are wrong. There isn't a clear-cut agenda and therefore you can't say she's failed.

Max Fordham

Not all questions need rational answers. In fact, if somebody asked me to point to a building where natural light had replaced artificial light I'd find it very difficult. But I would say that this is about as good as it gets.

Jack Pringle

It's very un-German. The Germans invented *birolandschaft*, yet German offices tend to be all about cellular office space. BMW have moved on from that.

Joan Bakewell

This is all about communication.

Isabel Allen

It's a total contrast to McLaren. The public spaces are full of movement and life. You can immediately see that the relationships are much more fluid.

Piers Gough

It's about movement, speed, excitement – all the things the motor industry ought to be about.



Jack Pringle

The allusions to motoring are all there, but they're a seamless part of the architecture. They're not gimmicks. The curved glass on the facade is windscreen glass. The bridge is like a motorway bridge.

Piers Gough

I think the bridge is the weakest part. It's really very ordinary. Zaha only had one elevation to do and that bridge is clunky. If you think of the Scottish Parliament and all those ravishing elevations...

Isabel Allen

The Scottish Parliament has to engage with the thousands of people who pass it every day. BMW doesn't have any passing trade. You approach it by car and, given that everybody who drives up to it is going to go in, you could say that it's totally legitimate that all the delights are saved for the inside.



High tech - High bay



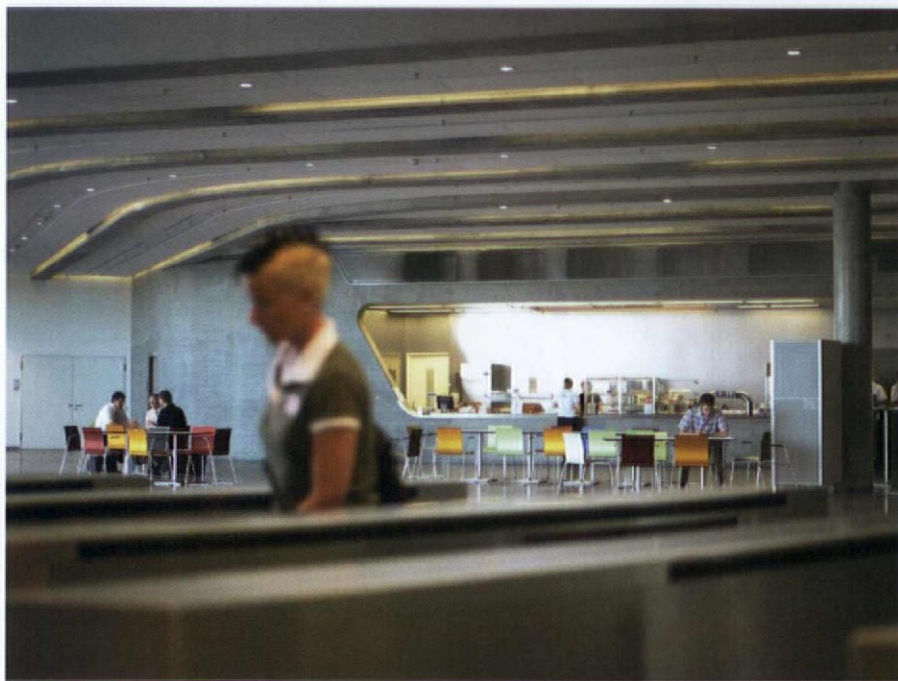
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Detail of the rotunda roof at Norwich Castle, showing Sarnafil Decor Batten Profile and Lead Grey Coloured Sarnafil G410-15ELF membrane.

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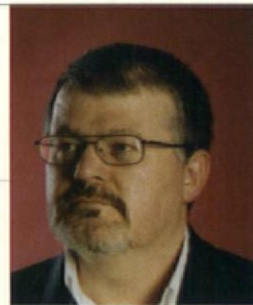
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THE FALL GUYS

By Austin Williams

A few weeks ago I mentioned the problem of risk aversion in the construction industry and the fact that, although the HSE would like us to specify slip-resistant flooring, no floor covering manufacturer worth its premium calls it that any more. Many flooring contractors and suppliers stay heroically silent on the issue for fear of litigation – or perhaps they are simply bemused that anyone thinks that terrazzo, linoleum or ceramic tiles aren't slippery. Those who do label their product, use the weasel expression 'anti-slip.'

With the revised CDM legislation edging ever nearer, the BRE has published a number of documents that address this slippery subject.

First of all, at the end of the month, updated guidance on slip-resistance will be issued¹. Some suppliers, like Dunhouse Quarries in Durham, already provide their products with a full technical specification, including a USRV (Unpolished

Slip Resistance Value). This value is obtained by laboratory testing with a swinging rubber pendulum, which records the 'slipperiness' by virtue of a 'roughness meter.' This might all sound a bit Heath Robinson, but it does give a quantifiable measure that can be compared across materials and locations.

The UK Slip Resistance Group is celebrating its 20th anniversary and is finally being taken seriously now that the climate of risk aversion means specifiers need a benchmark value to satisfy clients, the new CDM coordinator and insurers.

Secondly, 'Proprietary nosing for non-domestic stairs'² is a useful guide that explains the factors necessary for effectiveness and legal duty, including contrast, tactility, size, fitting, etc. Since about 100,000 people every year are injured due to slipping on, or falling down, non-domestic stairs – and there are about 100 fatalities – there is some merit in getting it right.

Not to be outdone, the HSE is running a national initiative this month to raise awareness of fall and trip hazards, focusing especially on the financial risks. Allegedly, 80 per cent of slips and falls result in fractures. The HSE has totalled the cost of these injuries at £500 million, by adding up alleged costs of absence on businesses, the direct and indirect healthcare costs and the effects on a whole range of externalities.

It might have been simpler to suggest that preventable accidents should be avoided because they are unpleasant for the victims. Perhaps they believe that everything needs to be reducible to costs as a way of encouraging businesses to pay attention. But such a profit-and-loss accounting process loses something in translation.

An example of this cost-management approach to hazard avoidance comes from Neath Port Talbot council in South Wales. Statistics show that

the NHS spends more than £1 billion a year treating fractures caused by falls in the home, as well as on badly maintained pavements, etc. In 2003, some 14,000 people in the UK fell and broke their hips. The council is spending £1,500 giving away rubber-soled slippers to the elderly in its area. The slippers are described as having 'good Velcro fastening, so they will not slip off'. It is also cheaper than healthcare.

If this catches on, maybe they could supply pensioners with large overcoats to prevent the incidence – and the troublesome treatment costs – of hypothermia in winter.

1. 'UK Slip Resistance Group (UKSRG) guidelines for the measurement of floor slip resistance' – BRE. This document is being launched at a BRE conference at Garston, Watford on 27 October.
2. 'Proprietary nosing for non-domestic stairs' IP15/03

CAN THE OUTPUT OF 200 YEARS REALLY BE CHARACTERISED BY MULLIONS?

By Jonathan Foyle

In the fourth in our series on the history of architects, Jonathan Foyle explores the Gothic Age (c.1140-1500) and goes behind the tracery to uncover the Masonic tradition.

There is no recorded contemporary English term for the Western architecture of 500-800 or so years ago. It's a pity, because those we use are all slightly cranky. 'Gothic' was a Renaissance term of abuse aimed at those who trashed the Classical inheritance, one which missed its true target by more than seven centuries. The 'German Manner' was the more sober Italian reference for 'Medieval' building. Even that term – the 'between age' separating Classical from Renaissance – is redolent of a stropky, pre-pubescent teenager.

The English work of c.1350-1550 that is regarded as our national style (that which dresses Barry and Pugin's Houses of Parliament) has been called 'Perpendicular' only since Thomas Rickman created the label in 1816. It refers to uncompromising verticality – not spatial or proportional verticality, as the tallest and slenderest of cathedrals were a century old by then, but to the unwillingness of window mullions to bend to an arch.

Can the output of 200 years really be characterised by mullions? Imagine some historian in 300 years' time calling our entire output 'The Cladding Style' for posterity. The issue, of course, is that we like our history with pigeonholes and clear rules, and retrospectively applied categories help to simplify the myriad past. So, unless we accept 'German Manner' (which is authentic but

imprecise), or adopt an alternative 19th-centuryism in 'Pointed Style' (more accurate but less catchy) we're stuck with 'Gothic', and the burden of its confusion with Dracula et al. The V&A's recent 'Gothic: Art for England 1400-1540' exhibition drew mascara-heavy Goths who displayed little obvious interest in master masons. So, 'Gothic period' it is, but suggestions to the contrary are welcome.

Now to another problem with Gothic architecture – the idea that its creators were working to an entirely new programme and that it all started with Abbot Suger's remodelling of St Denis, just north of Paris, in 1140-44. As for many 'Eureka!' moments, a combination of quietly evolving experiments, serendipity and lumbering traditions were really at play.

So what was the point of the pointed arches? At St Denis, Suger basically held a mistaken belief that the martyr Saint Denis was the author of a treatise on transcendent light, a misunderstanding that inspired the replacement of masonry in the building with glass. Occasionally, early attitudes to Gothic architecture are illuminated by a body of surviving documents, but these were often pieces of promotional rhetoric for patrons or institutions that have, by chance, survived into the age of printing. Works accounts are piecemeal. This scant evidential bias naturally draws attention to a select few monuments or particular phases of buildings and more often than not we have hardly any biographical information about those who conceived Europe's seminal houses of God.



1.

1. The west frontage of St Denis, 1140-44
2. Amiens Cathedral interior facing east, c.1221



2.

Documents or not, fully formed Gothic is certainly visually distinctive – but also diverse. In France – particularly Burgundy and the Ile de France – thin walls, skeletal flying buttresses and tracery were first developed and soared to the heavens. Rarely did French methods emerge in England undiluted, but Durham Cathedral's pioneering rib vaults of c.1110 augmented the long-standing native refusal to budge from the horizontality of long, low, thick-walled Norman construction, offering a way into an English manner. Wells Cathedral's nave is Canterbury's contemporary, but it's typically English; the clerestory windows are all hidden behind walls solid enough to have passages carved through them. It's the same story for those 13th-century cathedral masterpieces at Salisbury and Lincoln, the latter introducing a long native tradition of intricate vaulting.

So to the designers of Gothic architecture, those who realised the Heavenly City on Earth. Lest the achievements of French cathedral architects be regarded as being in keeping with the spirit of their age, it must be remembered they didn't meet with universal approval. In 1180, Pierre le Chantre called 'this ever-present passion for building... a sickness... it is a sin to build the kind of churches which are being built nowadays'. But in France, two of the court and cathedral architects of the Paris region, a few generations after St Denis, are celebrated by memorial slabs and their achievements enjoy a vast catalogue of earnest studies.

Robert Luzarches was the designer of Amiens Cathedral in 1221, a giant at 140 feet to the vaults. Luzarches perfected the

geometrical tracery invented at Rheims by c.1211, a method of stone scaffolding to support vast fields of glass which infused Europe. It reached England by c.1240, spreading like wildfire to Westminster, Lincoln and Hereford.

Villard d'Honnecourt is an enigmatic character, whose early 13th-century sketchbook shows Rheims when the stonework was fresh. But he was no architect (his sketches of flying buttresses propping hollow wall-passages promised impending collapse.)

The difference between a skilled architect and an industrious dilettante like Villard is what the guild system is all about. I use the term 'architect' quite liberally, as it was certainly recognised during the Middle Ages, even if it changed its meaning during the Renaissance. Whether or not we use the commoner medieval terms 'devisor' ('*deviseur*' in France), 'ingeniator' (until c. 1300) or 'master mason' (before and after that time), we need to isolate the imaginative and technically competent designer rather than the literate supervisors who were surveyor, clerk, or controller of works. Sometimes the sacrist – or holy furniture warden – was responsible for monitoring works on a great church, such as Alan of Walsingham at Ely.

A critical factor was the division of labour between materials specialists. On Medieval building sites, master masons were among master carpenters, master plasterers, master glaziers and master plumbers, but a great building is far more likely to have been designed around its fundamental masonry skeleton than its subordinate roof structure. The masonic guilds offered training and



3.



4.

3. Santa Maria Del Fiore in Florence, built in 1296

4. The east end of Canterbury Cathedral, 1174

5. The remodelled upper ward at Windsor Castle
(Wykeham as surveyor)

6. New College Oxford Chapel Hall (late 14th century)

trade unionism for native artisans. Youths started as banker masons who worked on tables to shape walling blocks for layer masons to set; some progressed as free masons, who shaped fine grained freestone into interlinking precisely sculpted units according to templates provided by the master. Their lodges held their trade secrets: what is known of them is no more sinister than the recommended means of proportioning pinnacles. The masters were frequently provided with good wages, a fine cloak and a place at the royal table.

The names of architects were increasingly celebrated towards the end of the 'Gothic' age. Arnolfo de Cambio, Giotto di Bondone (the painter) and Filippo Brunelleschi are all indelibly associated with the nave, campanile and dome of Florence Cathedral. One might expect names to echo loudest in Italy thanks to the Florentine Giorgio Vasari championing the native '*Lives of the Eminent Architects* [...]', but in Bohemia we meet with the sculpted portrait heads of the first and second architects of Prague Cathedral, Mathieu d'Arras and Peter Parler.

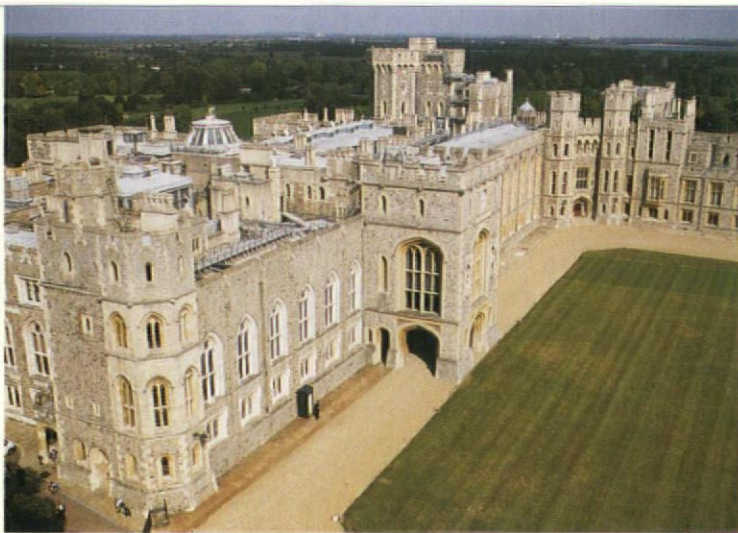
In England we tend to have fewer literary paeans to, and sculpted portraits of, architects. To explain Lincoln Cathedral, one of the most inventive buildings the world has ever seen, the anonymously written *Metrical Life of St Hugh* attributes the whole of the post-1192 building to the bishop himself:

'With wonderful art he built the work that is the cathedral church. For in its erection he not only granted means and the labour of his own servants, but the aid of his own sweat.'

In England, we have a singularly lucid account of an architect's circumstances at Canterbury Cathedral. Following the fire of 1174, which curiously burned the east end (at precisely the same time that pilgrimage funds were building up at Becket's shrine inside), a new east end was raised within the old walls during 1174-78 by the Frenchman William of Sens. So it is remarkable that a named French designer appeared in England before we know much about continental architects on their home soil. It transpired that he was one of very few French designers in medieval England; after falling from his scaffolding and being carried home to die, he was superseded by William the Englishman.

Canterbury Cathedral is blessed with the chronicle of Gervase, the monk who recognised the novelty of the new work. He explains the influence of the monastic community – it was they who wanted the exterior walls retained as a homage to Prior Conrad, who had built his richly painted choir 40 years previously. It is a salient reminder (from a monk's perspective) that the designs of cathedrals and abbeys were affected both by those who paid for them and those who used them, since liturgy and practical expediency of planning were at least as important considerations as the shape of the tracery.

English historians are grateful for the archival legwork in John Harvey's *Dictionary of English Medieval Architects* (1984). Harvey tells us more about architects' careers, as the later centuries yield ever fuller accounts. Some architects cooperated with notable surveyors. William Wynford and William Wykeham were the



5.



6.

double act of the 14th century. Wykeham, who was Bishop of Winchester from 1366–1401, began his career as a royal chancellor and was surveyor for the remodelling of Edward III's birthplace – Windsor Castle – in the 1350s. The remarkably symmetrical facade has been the basis of the royal apartments up to the present day.

The tight planning of Windsor was a foretaste of Wykeham's work at New College Oxford after 1379, set out around a quad and cloister, both of which express a neat geometric approach. He rearranged his episcopal palaces and was surveyor for England's last royal castle – Queenborough on the Isle of Sheppey – where the castle was set in a singular concentric shape for the benefit of the new-fangled artillery, while the adjacent town was planned as a single broad street from quay to church. After building Winchester College from scratch, Wykeham and Wynford went on to remodel the nave of Winchester Cathedral.

Much is debated about the way Medieval architects conveyed their designs. It is a marvel that many astonishing structures survive. But the many tragic collapses – the towers of Winchester Cathedral, Beverley Minster and the 48m-high choir of Beauvais, for example – have been cleared away and rebuilt so that we might forget they ever happened.

There was a science to building a structure that would last – and it was usually the science of supersized walls. In communicating their designs to builders, architects probably had the lot worked out on parchment and some later medieval examples of drawings exist to supplement the famous

Carolingian-era plan copy of St Gallen (e.g. a plan version for Eton College and the facade of Strasbourg Cathedral). Models of wood and paper were also made, presumably for presentations, and sculptures often feature saints and patrons holding small models of buildings pertinent to them.

But architects' design processes are better revealed in the archaeological examination of buildings. In the crypt of York Minster and the top of the north stair vice of the Corona Chapel at Canterbury is the graffiti of architectural mouldings and window shapes. Now, these may or may not have been done by building designers. But a second type of archaeological resource is unquestionably revealing of their processes: the scratches in 'tracing houses'. By scratching their design on a poured plaster table or even on the floor – examples that survive above the chapter-house vestibules at Wells and York – their delicately etched computations of window tracery arcs testify to the dependency on compass and square. As the 13th-century Vienna Bible shows God the architect scribing out Earth from primordial chaos with the same tools, it is no wonder they became the indelible Masonic symbols.

Jonathan Foyle is an architectural archaeologist and TV presenter. He appears in the next series of BBC's Time Team



DIFFERENT STROKES...

Ultimate indignity? Or triumph of the righteous? You decide.

I have just plugged in this neat keyboard. Great. Works first time. No drivers, converters, whatever. Just like that. Note, please, that it is plugged into a PC. The keyboard, however, is one of those lovely minimalist transparent Ives Mac keyboards. Cost, at about £15.00, was astronomical compared with the average £2.50 PC keyboard. But hey, whoever said Ives design was cheap? And anyway, the only desirable PC keyboard I have ever seen was by IBM and comes only with a rather expensive computer attached. The Ives jobbie is really nice to use. There are some keys I don't understand but that is doubly true on the average PC keyboard. Apparently the wireless version (a rip-off at twice the price) is also cross platform – but since the next Macs will all be using Intel chips, you could also say that about the computers as well.

Meanwhile, useless things you learn on the Internet #543. *Architecture in Helsinki* is not the name of yet another dreary Aalto lecture. No. It is the name of a rarity, a successfully touring Australian band, currently in Canada, where they are covering a song by the Toronto locals Zit Remedy. sutherland.lyall@btinternet.com

STRAIGHT TALKING

Mediation is a good thing. There are various advantages to the alternative dispute resolution process: disputing parties can reach a compromise, avoiding the expense of a trial; the scope of any settlement is completely flexible and can include commercial deals or personal apologies; and the whole process is without prejudice, conducted on a confidential basis. So you can say what you like. Or can you?

The cloak of confidentiality protects most exchanges conducted 'without prejudice'. This enables parties to negotiate their differences without fear of their offers, or concessions, subsequently being paraded in front of the court as evidence of weakness. But the banner of 'without prejudice' is not universal in its application.

If the parties strike a deal but then argue about what was agreed, or have second thoughts and dispute the deal's existence altogether, the court would need to hear about the 'without prejudice' discussions in order to sort out the muddle. Nor can 'without prejudice' be used as a curtain behind which acts of perjury, blackmail or what the courts describe as other acts of 'unambiguous impropriety' be conducted with impunity. You can't say, 'pay up, or I'll nail your wife's head to a coffee table' without prejudice.

There is an obvious tension between the get-it-all-off-your-

chest approach to mediation and the don't-overstep-the-mark limits to 'without prejudice' negotiations. This fault line was explored in the recent case of *Venture Investment Placement v Hall* (16.05.05).

The dispute between Hall and Venture Investment went to mediation. The mediation was unsuccessful but something seems to have happened during the course of it. What actually transpired became the subject of hot debate but Hall held a one-to-one meeting with Venture Investment's chairman and subsequently alleged that the chairman had threatened to do unpleasant things to him and his family. The implication is that while the threats may not have included a coffee table, they were no less serious. Hall then took his concerns to the police, who were involved to a limited extent and, as the court observed, with 'rather bad grace'.

When Venture Investments learnt about Hall's allegations, which was probably about the time it was interviewed by the police, it amassed a legal team and applied to the court for an order restraining Hall from recounting what had gone on in the mediation. It had, it said, done no more than put a 'macho face' on its 'hard bargaining'. In any event, without prejudice discussions were sacrosanct and ought not to be made public. The judge

did not decide between the rival versions but found that, as there was a real risk that Hall would continue to repeat his allegations about the mediation, he should be restrained until trial.

This case emphasises the need to protect the confidential nature of mediation proceedings and warns against using the cloak of 'without prejudice' to mask threats and other acts of unambiguous impropriety.

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

EXHIBITION

By Andrew Mead

Ian Stephenson
At the New Art Centre,
Roche Court, East
Winterslow, Salisbury,
until 13 November



A view of the installation in
Munkenbeck + Marshall's gallery
at Roche Court

When Antonioni made his classic 1960s film *Blow Up*, he cast the young David Hemmings as a David Bailey character, but also gave a prominent role to the paintings of Ian Stephenson. In many ways that film is now a period piece, its decor and trappings as dated as a kipper tie. Not Stephenson's paintings, though, which are among the subtlest and most timeless of the decade.

Stephenson went on to have a retrospective at the Hayward Gallery in 1977 but rather fell from view after that. He died in 2000. This substantial show should find him a new audience. The paintings are hung in both of Munkenbeck + Marshall's buildings at Roche Court – the gallery that links the house and orangery and the self-contained Artist's House.

Together, they provide a range of settings for art, allowing works both big and small to appear at their best.

To get an idea of a typical mature Stephenson painting, think of Seurat's pointillism – all those tiny dots of colour – freed from the task of depicting a specific scene to become, instead, an ambiguous abstraction. Spanning the period 1959–74, the works on display at Roche Court show clearly how Stephenson arrived at this solution.

Some of the early paintings are shallow reliefs in which pointillist areas coexist with actual objects (a palette, a set square) and their imprints. In others there are ghostly organic shapes and straight or looping lines. In *Early Diorama* (1962), arresting though it is, there is almost too much going on.

It seems that Stephenson must have thought so too, because he began to eliminate inessentials and let the pointillism take over. The canvases teem with spots of paint, sometimes applied with the tip of a brush as a tangible surface, at other times flicked or sprayed and more blurred and atmospheric. Though one colour, perhaps orange or plum, may dominate part of the painting, there are always specks of other colours interspersed with it.

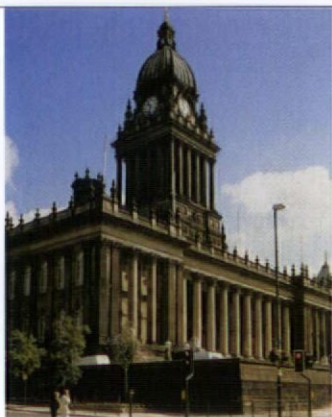
A microphysicist would have one take on these works, an astronomer another; the lay person might think vaguely of nebulae or molecules, of mysteries of space and matter. But when you emerge from the gallery, you find the paintings have sensitised you to minutiae. Looking at the weathered stone on the front of Roche Court,

with its powdery and encrusted lichens, you discover a world of small differences.

In a vivid contribution to the catalogue (£5), the distinguished artist Sean Scully, who was taught by Stephenson, recalls that the word he most used to express appreciation of a painting was 'beautiful'.

The first impression most people will have when entering the gallery at Roche Court is that Stephenson's works are indeed beautiful, but that impression intensifies the more they disclose their detail and expand in the mind. Though they comprise just flecks of paint on canvas, their beauty is not skin deep.

1.



BOOK

By Kenneth Powell

Leeds: Pevsner
Architectural Guide
By Susan Wrathmell.
Yale, 2005. 326pp. £9.99

2.



3.



1. Town Hall, Headrow, by Cuthbert Brodrick, 1852-58
2. County Arcade, Briggate, by Frank Matcham, 1898-1904
3. Roger Stevens Building, by Chamberlin, Powell & Bon, 1967-70

At last, to Leeds – and the magnificent series of Pevsner city guides, underwritten by the Heritage Lottery Fund (inspired patronage), moves towards completion. Leeds was ill-served by the Buildings of England. The 1959 volume covering the West Riding, given a rather basic revision in 1967, had just over 40 pages on the city – this new guide has 326. Nor was Pevsner's account of Leeds especially sympathetic or insightful. For many years, Derek Linstrum's *Historic Architecture of Leeds* (1969) was the best source, though its coverage of the 20th century terminated c.1910.

Linstrum is one of several contributors to this volume, with authoritative accounts of Cuthbert Brodrick's three major works. The book sensibly draws on the researches of a number

of locally based historians, along with an excellent study of the university campus from English Heritage's Elain Harwood. At last, the outstanding work there by Chamberlin, Powell & Bon, the only post-war architecture in Leeds of unquestionable national significance, receives due recognition.

John Minnis gives a swift but authoritative tour of the suburbs. Discoveries include the houses of Bedford & Kitson, the only notable local practice working in Arts and Crafts, and churches such as St Martin, Potternewton, and the fantastic St Bartholomew, Armley.

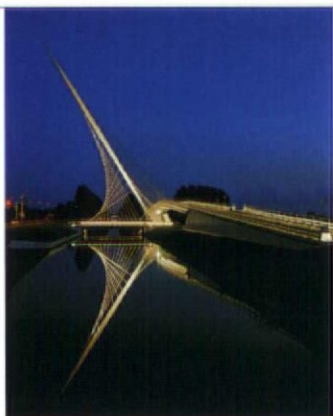
The principal focus is, however, on the city centre, which remains agreeable, spared from the disastrous post-war reconstruction that wrecked Sheffield and Hull.

The large numbers of surviving Georgian, Victorian and Edwardian buildings are properly documented. Leeds has Britain's oldest surviving private subscription library, its most splendid covered shopping arcade, one of the finest Victorian pubs (Whitlock's), and the best Victorian theatre outside London, the latter the work of the Scottish-born George Corson, who is usually ranked only after Brodrick in the local pantheon.

After the usual spate of destruction and mutilation during the 1960s – George Gilbert Scott's Beckett's Bank was perhaps the worst loss – conservation policies have kicked in since the 1970s. The rise of city centre living and the bar and restaurant boom have fuelled a campaign of conversion and refurbishment.

Leeds, though a true regional capital, is not a place where contemporary architecture makes much of a showing – unlike Manchester (or even Gateshead). The city lost out on the Lottery and is currently struggling to rehouse its central museum and art gallery. There is no new concert hall or convention centre. Recent work by noted national practices is thin on the ground – Dixon Jones' Henry Moore Institute (essentially a conversion) is the most significant, along with housing by Levitt Bernstein and Allford Hall Monaghan Morris.

Masterplans by Farrell and Foster have been shelved in favour of piecemeal redevelopment of two key city centre sites. During the 1980s, the planner-imposed 'Leeds look' (first highlighted by the



BOOK

Calatrava Bridges
 Thames & Hudson, 2005.
 272pp. £15.95

AJ) dominated the local scene, with mostly dire results.

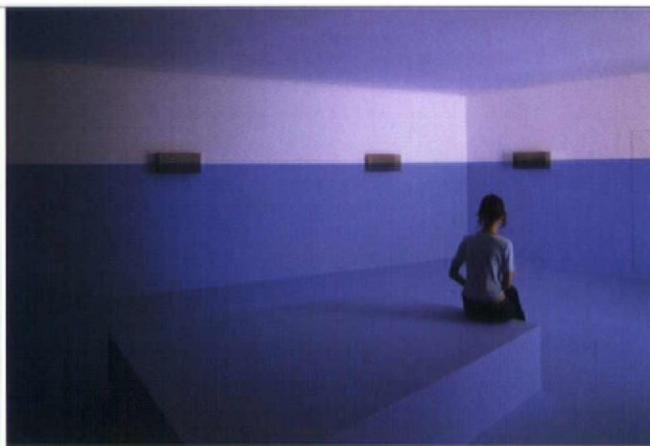
More recently, Carey Jones, the leading local firm, has led the fight back with buildings in a broadly Fosterish mould, essentially derivative but done with conviction.

John Betjeman, writing in the 1930s, said: 'Leeds has no use for aesthetics.' The post-industrial metropolis of the 21st century, while lacking the monumental drama of Manchester or Liverpool, has human scale and a rich urban texture. By injecting high-quality design into the mix – Panter Hudspeth's new theatre on Millennium Square is exactly what's needed – Leeds can start to create the material for a Pevsner or Wrathmell of the future.

Kenneth Powell is an architectural journalist

If bridges were just optimal engineering structures spanning from A to B, then the world would be full of straight lines, writes Austin Williams. Fortunately, engineers have more poetic concerns, and this book presumes to say why Calatrava – possibly the pre-eminent exponent of the 'art' of bridge-making – does what he does. It turns out, in something of a catch-22, that one of his main aims is to express 'optimality'.

This book succinctly tracks Calatrava's development with great photos, sketches and helpful, if slightly leaden, text. But, artistic though he is, there are so many 'tilted pylon' motifs, suspended wishbones and brilliant white gull's wings, that I realised his work has become too self-regarding and visually intrusive.



CRITIC'S CHOICE

By Andrew Mead

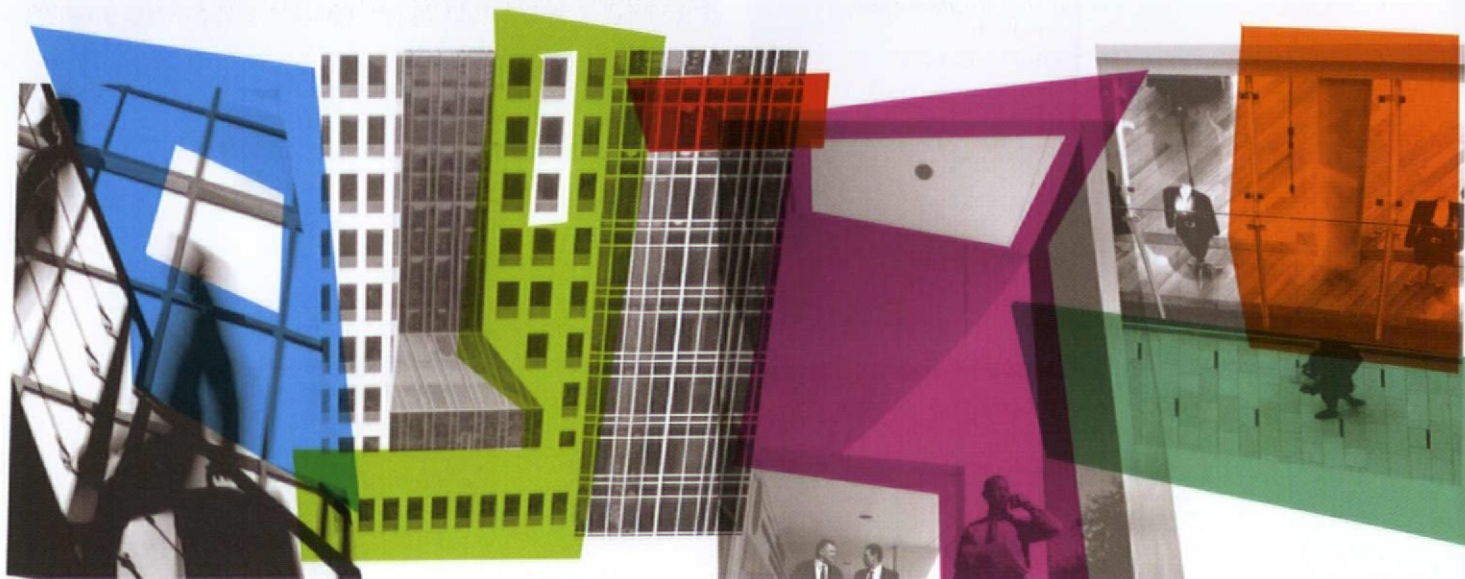
Yuko Shiraishi, who collaborated with Allies and Morrison on the BBC Media Centre, has another building project at present with architect Mie Miyamoto at the Museum Insel Hombroich – that wonderful fusion of architecture, art and landscape near Düsseldorf, with its sculptural brick pavilions by Erwin Heerich, its new gallery by Tadao Ando (AJ 27.1.05), and schemes by Álvaro Siza and Frei Otto in the offing. Shiraishi is working on a group of swimming pools surrounded by a running track: a commission reflected in her striking new installation at Annely Juda Fine Art, London W1, until 15 October (pictured). Shiraishi's paintings, with their oblongs, squares and strips of finely judged colour, grace the adjoining room (www.annelyjudafineart.co.uk).

Tom Lubbock, art critic of the *Independent*, once said that his first thought on finding yet another darkened gallery filled with films or videos was how soon he could decently leave. Some people who feel the same, however, make an exception for the works of Tacita Dean, which are now on show at Tate St Ives – among them, *Fernsehturm*, shot from the revolving restaurant on top of the television tower in former East Berlin, and another Berlin film, *Palast*, based on the GDR's asbestos-ridden Palace of the Republic, due for demolition soon. Hard to understand when visiting the Tate why Evans and Shalev's building was so admired at first, its faults and fussiness being all too obvious (www.tate.org.uk).

Last month saw the premiere of Murray Grigor's film, *Sir John Soane: An English Architect, An American Legacy*, and the Soane Museum now plans to screen an earlier film by Grigor, *Nineveh on the Clyde*, on the architecture of Alexander 'Greek' Thomson. Despite all the efforts of Gavin Stamp during his years in Glasgow, Thomson is still firmly on the World Monuments Watch casualty list, which Stamp is bound to mention when he introduces the film on Thursday 1 December, 18.30 (www.soane.org.uk).

And finally, following John McAslan's restoration, Bexhill's *De la Warr Pavilion* reopens to the public this coming weekend with a performance by the Ukelele Orchestra of Great Britain. Things can only pick up after that. For forthcoming events visit www.ajplus.co.uk/diary

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are seeking an
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must have:

- Part II qualification
- excellent computer skills in
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a professional standard

salary to be negotiated
applications in writing only to:

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SENIOR ARCHITECT (MANCHESTER)

A senior architect is required to work within a multi-disciplinary consulting engineering company based in Manchester. The ideal candidate will have good experience formulating and developing design concepts in the industrial/retail sector and providing best value solutions. The role requires a hands on pragmatic approach, excellent communication skills and a minimum of ten years experience. Chartered status is not a prerequisite.

Please reply in confidence to:

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Please send CV to Nikki or Oliver @
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E-MAIL: cheryl@designcoalition.demon.co.uk

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Cambridgeshire Vacancy

Technician

Vac ref 0510-003 Permanent

My client is seeking a Technician to join them with immediate effect to work on
Residential Construction drawings. To be considered for this permanent position
you will need at least 5 years experience and a good knowledge of the British
Building Regulations

Manchester Vacancy

Sr Project Runner

Vac ref 0510-004 Permanent

My client is a well established Architectural practice which has recently expanded
by opening an office in Manchester dealing with projects in the Commercial and
Leisure sectors. This expansion has lead to a need for a Senior Project Runner to
take control of projects and liaise with clients to ensure their satisfaction. This is
a varied role and as such applicants will need a minimum of five years UK
experience and AutoCAD skills. This is a fantastic opportunity to join a well
established company during an exciting stage in their expansion, and will appeal to
anyone who is interested in making a challenging but rewarding career move.

Northamptonshire Vacancy

Technician

Vac ref 0509-006 Permanent

My client is a medium sized practice in rural Northamptonshire who are seeking to
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development process they are seeking a Technician to design both one-off and
brown field residential projects using AutoCAD.

The work is extremely varied and you will be part of a very team orientated
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The duties will involve producing detail and construction drawings and information and
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The successful candidate will have an Architecture Degree and 18+ months experience
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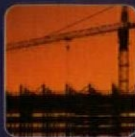
Candidates will have the ability to speak or write in Malaysian and/or Cantonese
and the ability to write Malay Mandarin and/or Malay. Knowledge of Autocad or
Microstation V8, Photoshop 7.0, 3D Studio Max or Rhino are essential.

Please send CV & covering letter to HR Manager

Llewelyn Davies Yeang, Brook House, Torrington Place, London WC1E 7HN
or e-mail at recruitment@ldavies.com.
The closing date for applications is 11th November 2005.

Just Architecture

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Email: register@justarchitecture.com



Architects & Part II Assistants - W London

to £34,000

A small studio based in Hammersmith, with an enviable reputation for creating quality buildings for the public and private sectors, presently seeks a number of dynamic and highly ambitious applicants wishing to work on projects including: an Adult Education College in Camden, a mews property in Westminster and a £4M Housing scheme recently featured the 2005 Housing Design Awards Exhibition of Excellence at RIBA. Projects are now entering detailed design stages and successful applicants will need to demonstrate at least 2 years experience working on projects at similar stages. They will also require the ability to think through problems and sketch them conceptually, and they will need to have a sound level of building construction knowledge. AutoCAD literacy is essential. Ref: 10337 & 10338

Team Architects & No 2s - London

to £34,000 + Benefits

Our client has an impressive record of creating dynamic and inspirational buildings, and are most recognised for their high profile Retail, Leisure and Residential projects. Due to their expanding workload, they presently find themselves needing to complement a number of their highly skilled design teams with like-minded architectural professionals. Successful applicants will have 3-5 years PQE (RIBA/ARB) gained whilst working on similar medium to large sized projects. They will be able to clearly demonstrate a flair for design, will have a thorough understanding of the statutory processes, and will also have a good understanding of building construction techniques and innovation. AutoCAD skills are essential. Ref: 10331

Technical Architect - London

to £38,000 + Benefits

Our client, a multi award winning and leading international design practice, presently seeks application from ambitious and committed technical architects with 4-5 years' post qualification experience (RIBA/ARB). Joining their vibrant London office, you will immediately be working on a range of high quality education, residential and commercial projects (new build and refurbishment). The ideal candidate will be able to demonstrate proven design abilities and experience in production information, specification writing, site supervision and contract administration. Sound Microstation skills are essential for this post. Ref: 10332

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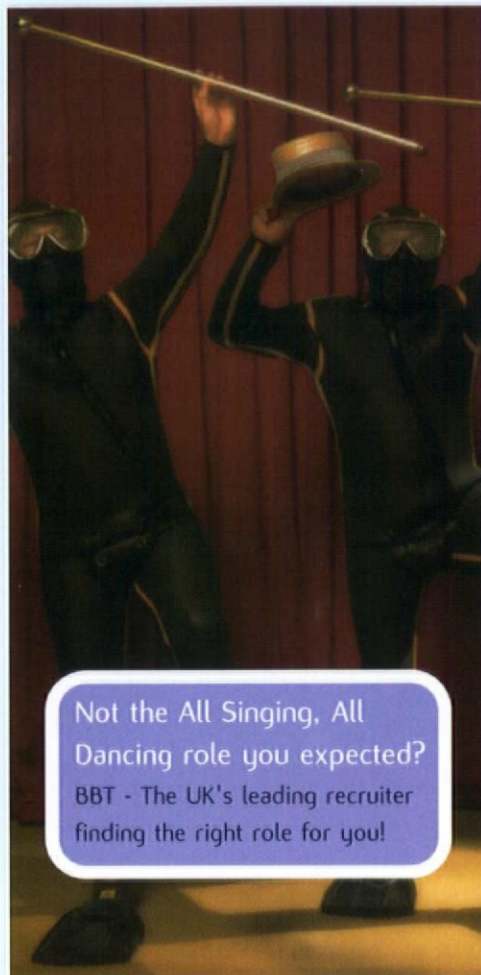
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Ami Wright t. 0141 204 6789
e. awright@bbt.co.uk Ref: AMWR0310/01

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e. adavies@bbt.co.uk Ref: AD01

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Welsh School of Architecture

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For an informal discussion, please contact Professor Phil Jones on 029 2087 4078 or email jonesp@cardiff.ac.uk

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or by email to: sk@nissenadams.com

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Ref: 10054

Architect
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Ref: 10070

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ARCHITECT

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or post to the above c/o
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Norfolk House
31 St James Square
London
SW1Y 4JJ

Closing date for applications:
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Interviews to be held in November.

Stratford City Developments Ltd, a consortium comprising Westfield, Aldersgate, Multiplex and Stanhope, is working in partnership with London & Continental Railways to transform one of the biggest disused inner city sites in London. Stratford City will be a major new urban centre generating 14 m sq ft of mixed uses including 4,500 new homes.

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The Design Review Panel will comprise a core group of six members drawn from the GLA, LBN, CABE and developer teams, together with up to four specialist members. All meetings will take place in Stratford.

The Chair will provide a written summary of the views of the Panel on the proposals presented at the meeting, providing as far as possible a consensus of the views expressed.

Your involvement is likely to entail typically 2 / 3 days per quarter, but more during the early stages of the project. Remuneration is to be agreed. The submission of 'Reserved Matters' for the first phase is anticipated in mid 2006 and completion in 2010.

Architects

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The vision for the regeneration of Arlington House is to provide more generous room standards with a series of smaller individual hostels within the building. The building will also incorporate social enterprise ventures, retail space, community resources, conference, art and exhibition space, learning and employment opportunities.

The overall development of the scheme is in the region of £30million. The feasibility study is currently being prepared by an in-house team.

**For a copy of the information pack, please contact
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Contract Notice

Appointment of a Panel of Architects

Warden Housing, part of Home Group, have published a contract notice in the official journal of the European Union seeking to appoint a panel of architects under a framework agreement

We are seeking to appoint a panel of architects experienced in residential design in the affordable housing sector. We are looking for practices with design flair matched with the ability to deliver cost effective solutions on difficult sites.

Home Group Limited is inviting submissions from suitably qualified organisations using the European Union restricted procedure.

All interested parties are requested to complete and return a pre-qualification questionnaire obtainable from :-

Rizwan Imtiaz Procurement Manager, Warden Housing 281 Field End Rd Eastcote Middlesex HA4 9XQ. Telephone 07921483697 e-mail rizwan.imtiaz@homegroup.org.uk

Completed questionnaires must be returned to the above address by 5pm on 18th November 2005.

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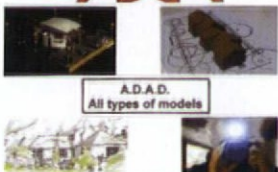
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or visit www.acorn-homes.co.uk/myspace

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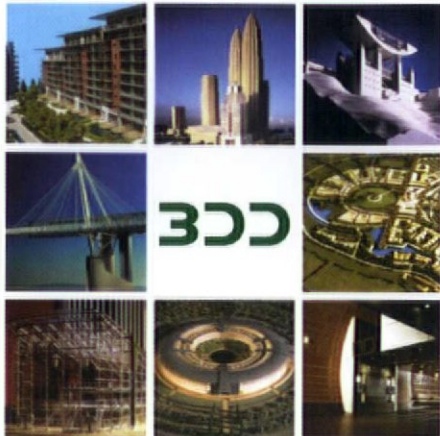
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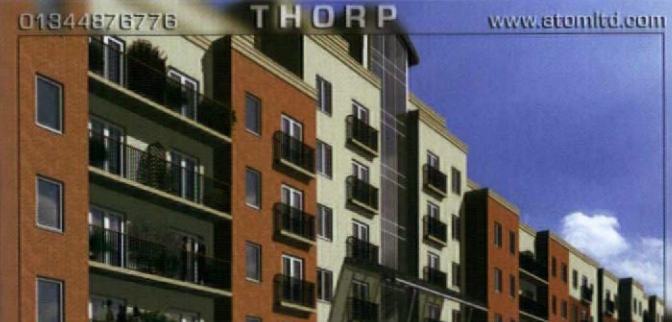


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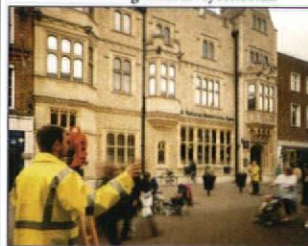
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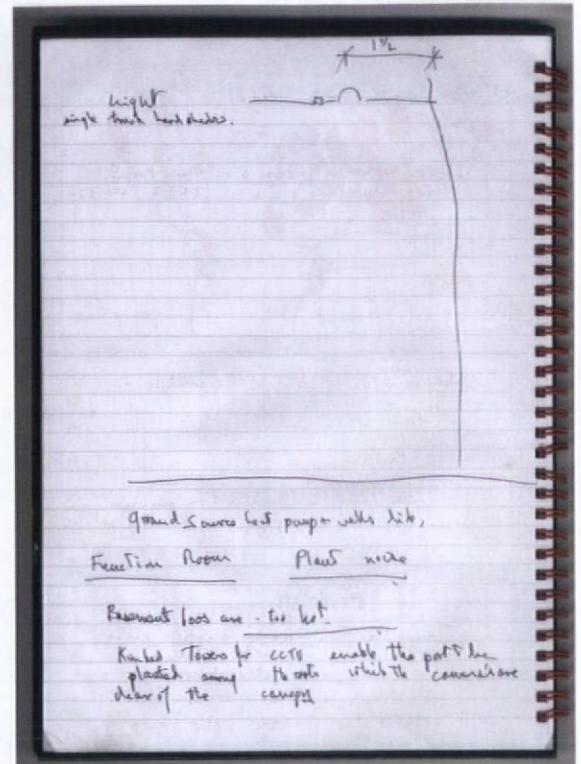
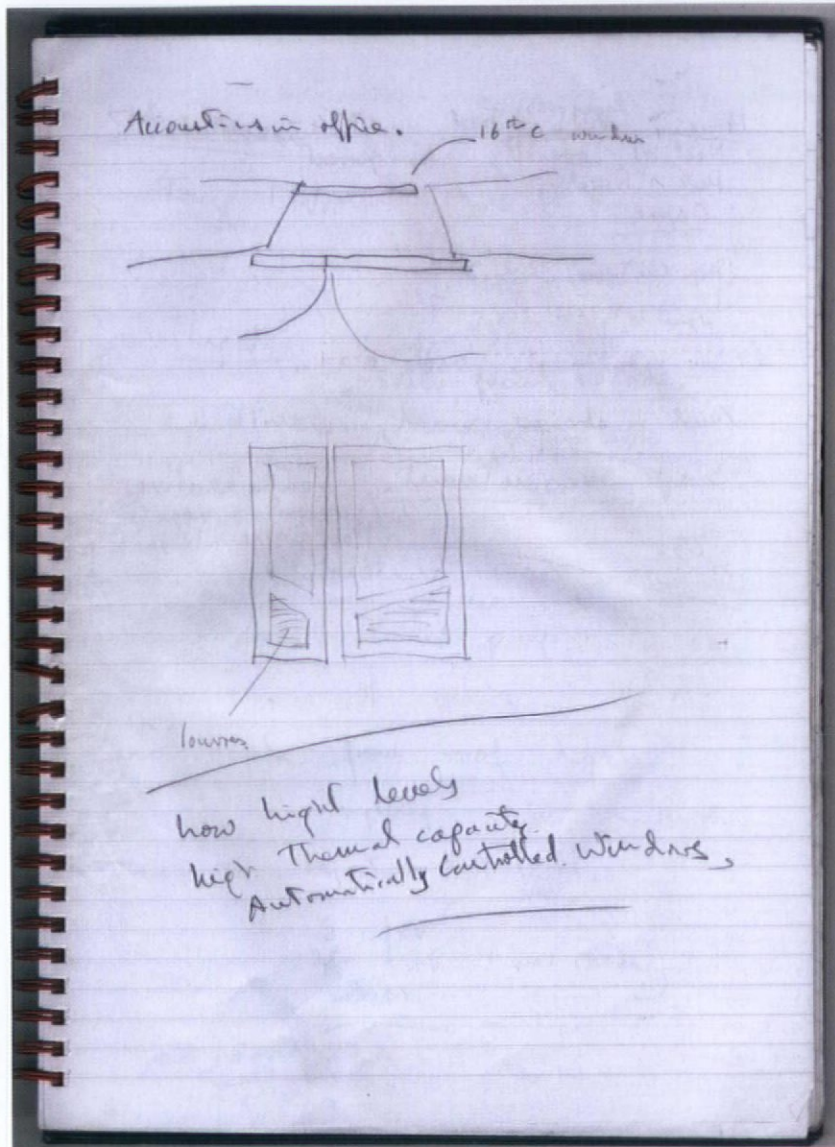
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Notes and sketches on the Scottish Parliament (left) and the Lewis Glucksman Gallery, Cork, made by Max Fordham while judging the RIBA Stirling Prize

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AJ ENQUIRY 201

Wallis Office Furniture is launching two new office furniture collections as it celebrates its 30th anniversary. The 'Scan' collection comes from a group of Norway's leading designers. Wallis has also released the 'Classic' collection, in black leather and chrome, which provides a retro look.

TORMAX



AJ ENQUIRY 202

Tormax, one of the UK's premier automatic door manufacturers, has supplied its ultra-reliable TLP bi-parting automatic sliding-door system to nine retail units at the new Morfa Shopping Park in Swansea. The Swiss-designed TLP operator is noted for its good performance in heavy-use situations.

TROX



AJ ENQUIRY 203

Leading air-movement and air-conditioning specialist Trox has designed an air-conditioning and lighting system for Land Securities' new office complex in London's Cardinal Place. Trox combined air conditioning and lighting into 7,000 multi-service units installed across the two office buildings.

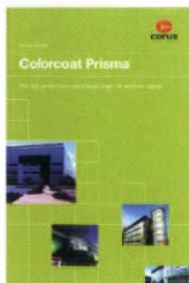
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Victoria Wharf apartments, beside the Grand Union Canal, is one of Metal Technology's most prestigious housing projects. Fabricated and installed by Harley Curtainwall for Columbia Design & Build, the £2.7 million glazing package provided more than 100 high-spec apartments with advanced facades.

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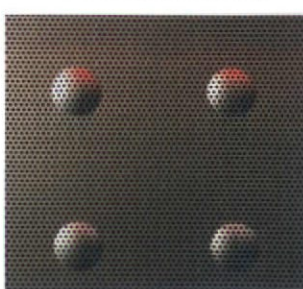
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Levolux' aerofoil fin system allows employees at TTPCom HQ in Royston uninterrupted views over the lake and a light and airy office while protecting them from solar heat gain. Internal roller blinds control light, glare and privacy within the building. For more information visit www.levolux.com

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