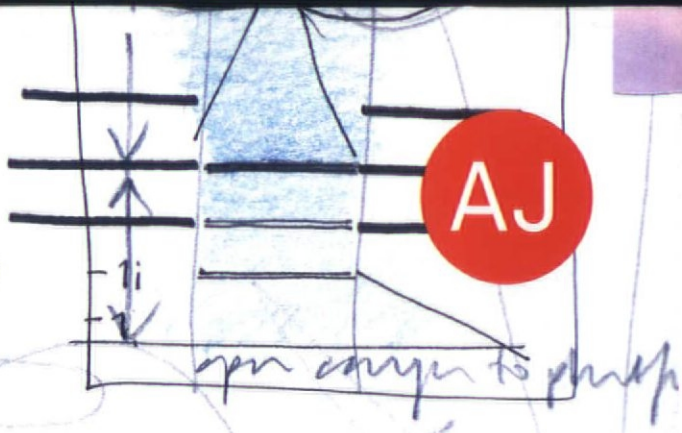


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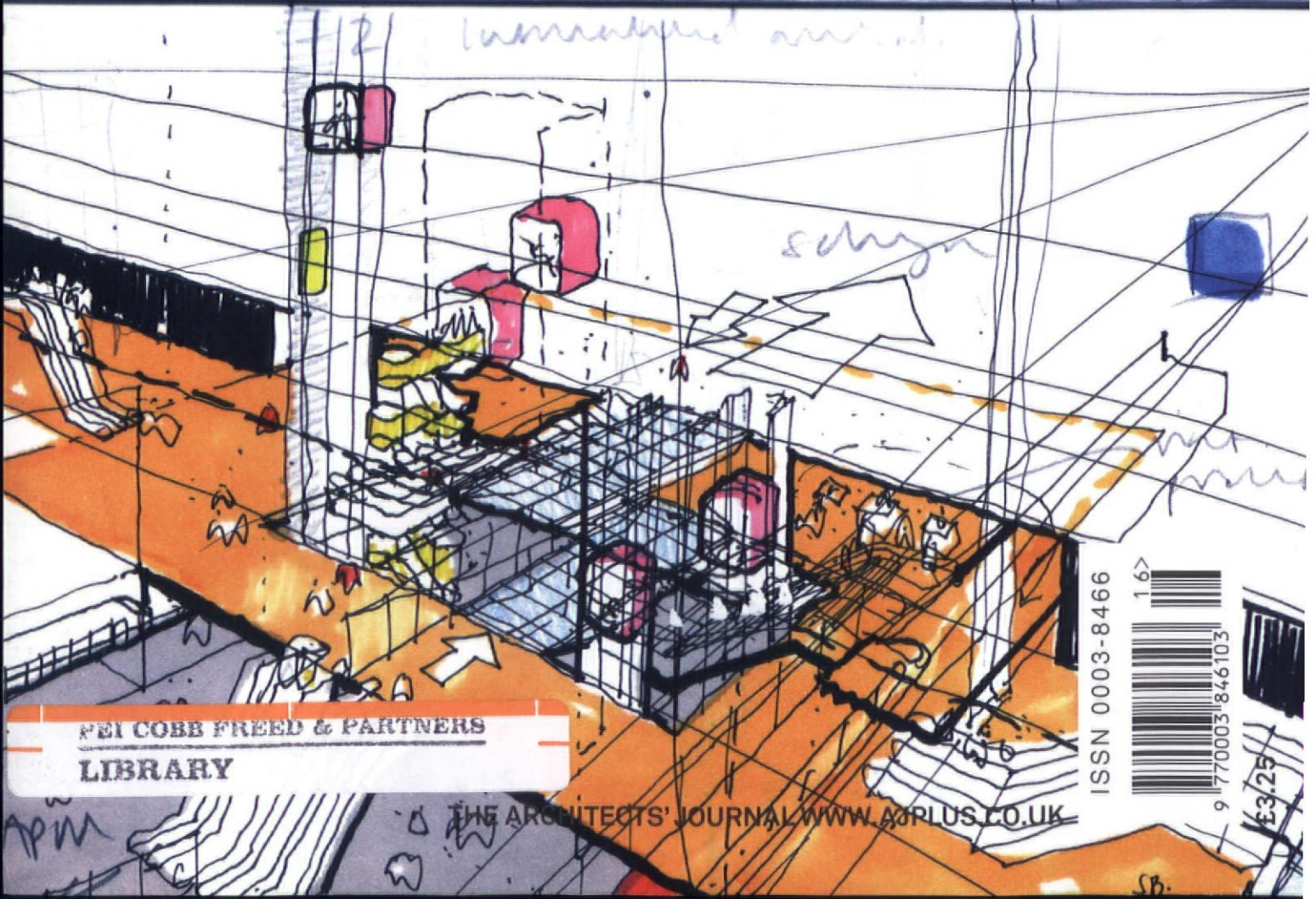
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- arriving
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MADRID AIRPORT



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IGNORING THE MODERNIST LEGACY OF CUMBERNAULD IS THE EASY OPTION

By Isabel Allen

Writing in defence of the retail building Keppie Design has designed for Cumbernauld, the practice's managing director, David Stark, points out the difficulty of creating attractive civic spaces when there is no historic fabric to 'knit back into', adding that Cumbernauld town centre never had 'an acceptable sense of place or style' (see page 25). 'Acceptable' or otherwise, Cumbernauld certainly has a sense of place. Perhaps more than any other British town, its architecture and civic identity are inherently intertwined. Ignoring its Modernist legacy is the easy option. It allows for quick decisions to be made about stand-alone buildings. It sidesteps the difficulty of liaising with the public and private bodies who have an interest in the town. It obviates the need for any overarching ambition regarding the quality of the urban realm.

Fortunately, Cumbernauld's residents appear to be more interested in the town's strategic development than in the instant thrill of added

retail space. On Saturday, 60 or 70 local residents attended the Cumbernauld Community Forum workshop on the future of the town centre, where they scrutinised design proposals presented by Gordon Murray and put together by students at the University of Strathclyde, and explored the potential to engage with, develop, and improve on the existing architecture, and to unlock the potential of what has long been written off as an unworkable site.

It is, however, hard to know whether the day will prompt any real results, since the decision-makers were conspicuous by their absence. The councillors and planners from North Lanarkshire Council stayed away, as did the private companies that collectively account for the ownership of the majority of the town-centre land. Architecture and Design Scotland also failed to attend. Cumbernauld has been let down by its decision-makers in the past. Why is it happening again?



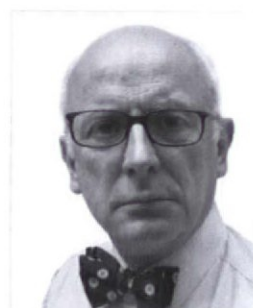
CONTRIBUTORS



Henry McKeown, who reviews the *Defining Place: Architecture in Scotland 2004-2006* exhibition on pages 46-47, is an architect with JM Architects in Glasgow



Alain de Botton, who writes about the power of architecture on pages 16-17, is an author whose latest work, *The Architecture of Happiness*, is published by Penguin



Peter Murray, whose work is featured in this week's *Sketchbook* on page 58, trained as an architect, worked as a writer, and is the chairman of consultancy Wordsearch

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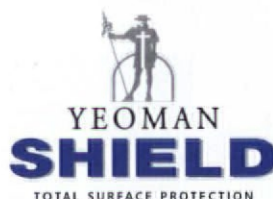
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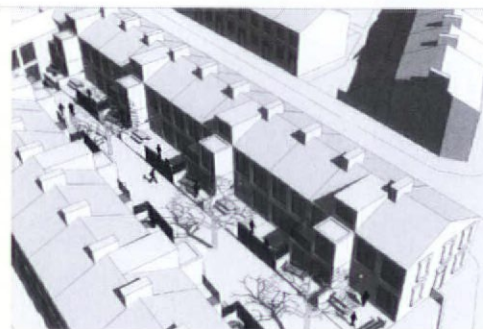
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THURSDAY 20 APRIL

- AHMM snatches victory in the competition to revamp Runcorn's Canal Quarter
- European heritage chiefs to meet for the first time to debate historic environment
- Leading black British architect Elsie Owusu joins Feilden Mawson in shock move
- **Dutch-based Maccreanor Lavington Architects wins high-profile Pathfinder housing scheme (right)**



FRIDAY 21 APRIL

- **Future of strife-hit 3XN project (right) safe after the Museum of Liverpool secures cash**
- Prince refutes 'self-gagging' claims over select committee no-show
- Norman Foster pooh-poohs rumourmongers and agrees to London sheep-herding stunt
- English Heritage ploughs into 20-year planning battle over historic Newmarket building



MONDAY 24 APRIL

- James Stirling's Sackler building threatened by redevelopment plans
- Will Alsop takes Tuscan hill town idea to Nottingham suburb
- **Plan to build bungalows on Capability Brown garden meets wall of opposition**
- Atkins' Lea Valley regeneration back on track after potential Olympic stumbling block

TUESDAY 25 APRIL

- **Prince's Foundation to submit scheme to dwarf Poundbury (see page 14)**
- Rem brings in Allies and Morrison to work on City of London scheme
- Woods Bagot shrinks Liverpool tower in face of fierce opposition
- Park planners court controversy by rejecting earth-sheltered house plans



WEDNESDAY 26 APRIL

- Corporation gives DIFA Tower planning permission
- **Glen Howells reveals Bradford's competition-winner (left)**
- Piers Gough objects as Bankside Apartments 'squashed hat' addition goes to appeal
- RMJM jointly lands massive new Egyptian city commission

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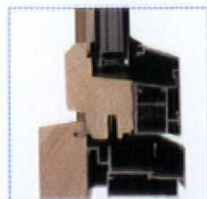


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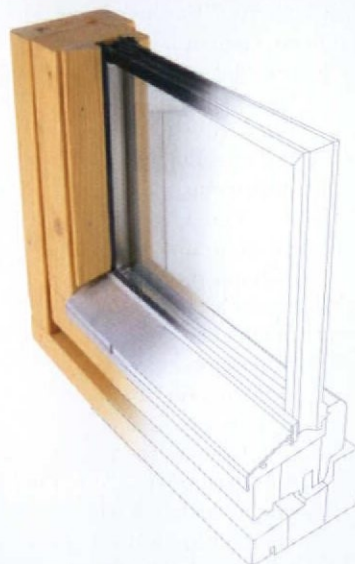


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The ManuBuild scheme will work up prefab designs, like Horden Cherry Lee's micro-compact homes in Munich

'AIRBUS' ARCHITECTURE IS BORN

By Richard Waite

Some of Europe's brightest architectural lights have been brought together to design the next generation of prefab housing – an initiative that has already been dubbed architecture's answer to Airbus.

The unique pan-European programme will see a number of hand-picked practices team up with manufacturers and academics across the continent to develop new modular construction methods, the AJ can reveal.

Funded by the European Commission, the ManuBuild project kicks off with an ideas competition stage with the aim of producing new 'integrated' schemes which can reduce construction costs by half and cut time on site by 70 per cent.

The proposals also have to be affordable, flexible and 'architecturally rich'.

This combined research will form the starting point for a new, exemplar 'industrialised' residential scheme for Madrid's housing department which will, if successful, be rolled out across the globe.

The final schemes to be taken forward will be revealed in Amsterdam on 9 May.

Among the five British practices specially selected to work on the project are three of the AJ's 40 Under 40 starlets – Surface Architects, Piercy Conner and Amin Taha Architects. The others are Feilden Clegg Bradley and Llewelyn Davies Yeang.

Some major players from British construction have also signed up. Taylor Woodrow, steel giant Corus and CIRIA are involved in the scheme.

France's Lacaton & Vassal, Spain's Carlos Ferrater,

Francisco Jurado and José María De Lapuerta as well as Austria's Baumschlager-Eberle ZT and Dutchman Kees Christiaanse are also expected to participate.

'It's very useful for us to be invited on to this "paid-for" research in the guise of a competition,' said Taha.

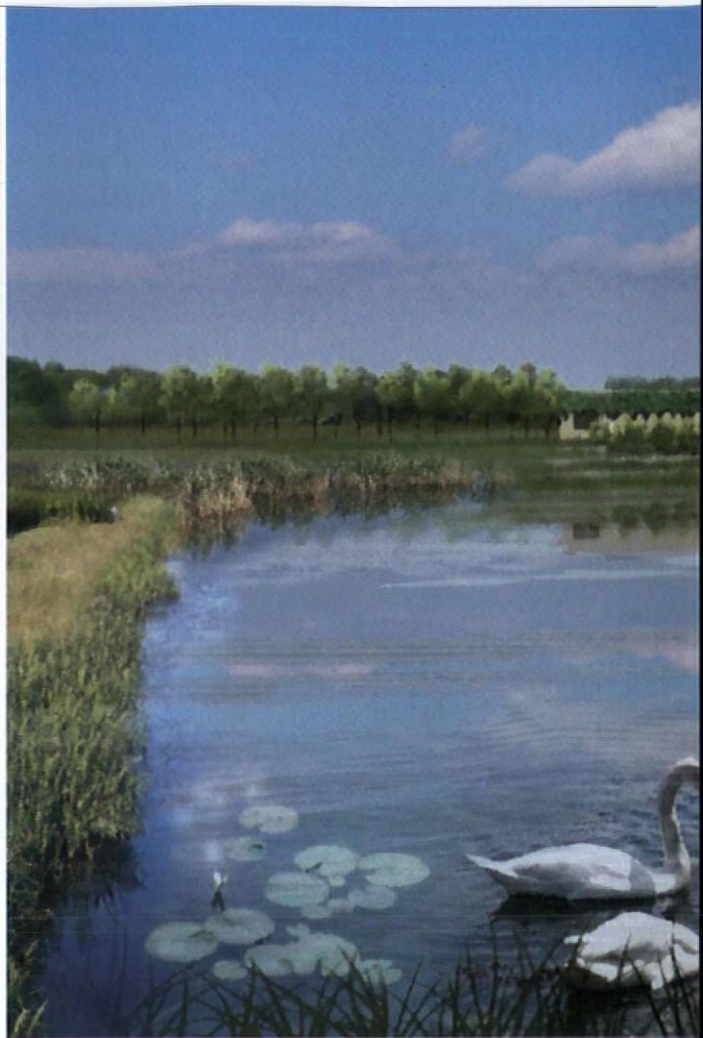
'We have been looking at a number of prefabrication systems for timber, steel and concrete, and this allows us to rationalise those for a site in Madrid with the intent of pursuing a construction method that is predominantly dictated by a closed manufacturing system'.

Matthew Teague, of Corus, said the scheme could lead to true Airbus-style pan-European collaboration. He said: 'There's no reason why we couldn't build the wings and somebody else build the fuselage.'

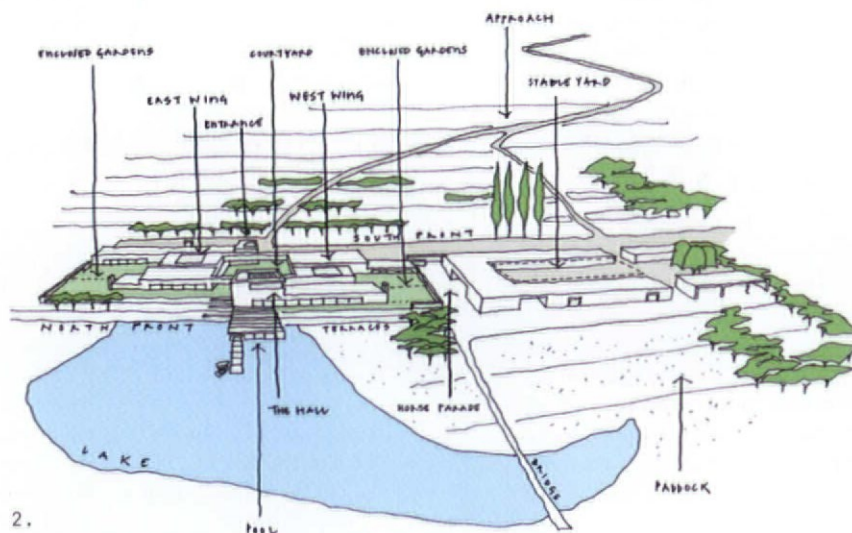
FCB WINS LANDMARK COUNTRY HOUSE CONSENT

Feilden Clegg Bradley Architects (FCB) has won planning permission for this new country house, the first development to receive the green light under the PPS7 planning exception. The London and Bath-based practice learned earlier this week that the local government office has decided against calling in the CABE-backed scheme – a project that will become the largest new country house for several decades. The decision to back the proposals will come as a relief to activists, including this magazine, who campaigned two years ago to force the government to retain the clause, which allows for the building of one-off houses in open countryside. It permits the occasional new country house providing it reflects 'the highest standards of contemporary architecture' and provides 'significant enhancement' of the surrounding setting. FCB's scheme, in the north-east Lincolnshire countryside, won planning permission from the district and parish councils, despite being contrary to the local plan. The 3,500m² development, which sits within a vast 82ha site, is mammoth compared to any other country house approved in recent years. The extraordinary scale of the ambition is comparable to Blenheim Palace. The house, which has major environmental credentials, takes in an equestrian centre with the capacity for 20 horses, and may well be used as a training facility in the run-up to the 2012 Olympics. FCB senior partner Keith Bradley said he was delighted to win planning for the 'Frank Lloyd Wright-inspired plans'. 'This is a wonderful opportunity to take forward Lincolnshire's country-house tradition using natural resources and new technologies to make this a truly exemplary project,' he said.

By Ed Dorrell



1.



2.



3.

1. FCB's country house in north-east
Lincolnshire is the first to get planning
permission under the PPS7 exception

2. Aerial perspective

3. Front elevation



The plan of the entirely new traditionalist town of Sherford

CHARLES' CLASSICAL CONURBATION

By Ed Dorrell and Rob Sharp

The traditionalists and Classicists are in fine form. If you drop in to any of their offices – be it Robert Adam, Quinlan Terry or John Simpson – they seem all-too chipper.

They seem to have a sense that they are on the march and, like it or not, they do seem to be making headway, at least in government. There can be no doubt, for example, that John Prescott is at the least a sympathiser.

It emerged this week that later this year they are going to receive another significant boost – the Prince's Foundation will apply for outline planning permission for a traditionalist settlement that will put Poundbury in the shade.

This scheme, for an entire new settlement in the Sherford Valley, just outside Plymouth, is by far the biggest undertaking

the Prince's mob has ever undertaken.

Designed by Ben Bolgar, the foundation's design director, and heavily backed by its American director Hank Dittmar, the development shows the extent of the traditionalists' ambition.

With 4,500 new homes and 5,000 new jobs this isn't some model village – this is a whole new town. It will take in shops, a hospital and schools. This will truly attempt to show how the Prince of Wales and his acolytes would have normal people live.

Poundbury will seem to have been simply a warm-up exercise.

There can be no doubt that there is a lot riding on the Sherford experiment. Dittmar himself, a former director of North America's Congress

for a New Urbanism, makes no bones about how seriously he takes the project.

Dittmar made it explicitly clear when he joined the Foundation back in 2004 that working on major new development opportunities was one of the top priorities. But none so far have got close to the scale of Sherford.

'The Prince's Foundation is pushing the envelope even further at Sherford,' he has said previously, 'where we are integrating traditional urbanism, modern construction methods, and new approaches to sustainability.'

And according to Bolgar, the foundation is now exceptionally confident about the future of the project. With the tacit support of Plymouth Council already in place, this is hardly surprising. 'We are

writing the design codes at the moment that will define the [design] process,' he told the AJ.

'It's fair to say we are doing something pretty large and complex. We are trying to do things that we know work. It will be using the logic of a traditional village, and will certainly have legible streets.

'It is the first time we have taken this scale of development to outline stage. It's the biggest scheme we've taken to outline planning permission,' he added.

No wonder those traditionalists are feeling pretty pleased with themselves.



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1. Louis Kahn's Kimbell Art Museum

THE POWER OF ARCHITECTURE

By Alain de Botton

I was surprised to pick up my copy of the *AJ* last week and find myself described as someone who hates architects. If only. The truth is embarrassingly to the contrary: I belong to that large group of people (often to be seen emerging from architectural bookshops weighed down by tomes) whose days are consumed by a maniacal admiration for architecture, even though they cannot themselves create – and so belong to that barren category Proust referred to as ‘the celibates of art’.

The one compensation for not knowing how to build is the greater amount of time it leaves to reflect on the value and importance of building. The belief in the significance of architecture is premised on the notion that we are, for better

and for worse, different people in different places – and on the conviction that it is architecture’s task to render vivid to us who we might ideally be.

Our sensitivity to our surroundings can be traced back to a troubling feature of human psychology: to the way we harbour within us many different selves, not all of which feel equally like ‘us’, so much so that in certain moods we can complain of having come adrift from what we judge to be our true selves. Unfortunately, the self we miss at such moments – the elusively authentic, creative and spontaneous side of our character – is not ours to summon at will. Our access to it is, to a humbling extent, determined by the places we happen to be in, by the colour of the bricks, the height of the

ceilings and the layout of the streets.

We depend on our surroundings obliquely to embody the moods and ideas we respect and then to remind us of them. We look to our buildings to hold us, like a kind of psychological mould, to a helpful vision of ourselves. We arrange around us material forms which communicate to us what we need – but are at constant risk of forgetting we need – within.

In other words, our buildings present us with ideals. A great work of architecture (to take an example, Louis Kahn’s Kimbell Art Museum) will speak to us of a degree of serenity, strength, poise and grace to which we, both as creators and audiences, typically cannot do justice – and it will for this very reason



JAMES MORRIS

2. John Pardey's Duckett House

beguile and move us.

Architecture excites our respect to the extent that it surpasses us.

All works of design and architecture, from a parliament to a fork or cup, talk to us about the kind of life that would most appropriately unfold within and around them. They tell us of certain moods that they seek to encourage and sustain in their owners. While helping us in mechanical ways, they simultaneously hold out an invitation for us to be specific sorts of people. They speak of particular visions of happiness.

So to describe John Pardey's Duckett House as beautiful suggests more than a mere aesthetic fondness; it implies an attraction to the particular way of life this structure is promoting, through its roof, door handles, window frames, staircases and

furnishings. A feeling of beauty is a sign that we have come upon a material articulation of certain of our ideas of a good life. Pardey's building is a reminder of the truth in Stendhal's aphorism 'beauty is the promise of happiness'.

This doesn't of course mean that the owners of the house will never suffer. They may get fed up, shout and be overwhelmed by anxiety, but at least their building speaks to them of honesty and ease; of a lack of inhibition; a memory of the rural past; and a faith in the future.

Our public buildings, too, can be repositories of ideals. Herzog and de Meuron's Tate Modern appears to me to sketch out an ideal contemporary Englishness. Its elements speak of a society which has succeeded in

perfectly reconciling the opposing elements of male and female, modernity and history, technology and nature, and luxury and democracy.

Taken as a whole, the museum comprises an austere beautiful promise of a dignified and graceful life. The fact that Britain is beset by all kinds of political and social problems should not dissuade us from putting up buildings that present alternatives. The problems merely underscore the need for idealised buildings to stand as a defence against what is corrupt and unimaginative within us.

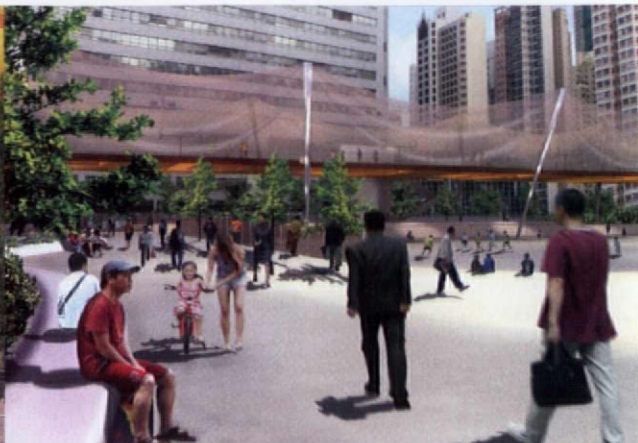
Behind a practical facade, the best contemporary architecture tries to reflect back to its audience a selective image of who they might be, in the hope of improving upon, and moulding, reality. No wonder

if great buildings can make us sad: they remind us of how incomplete and compromised the rest of our lives are. A good building, like a good piece of music, should have the power to bring us to tears.

Alain de Botton's book on architecture, The Architecture of Happiness is published by Penguin. An accompanying documentary will be broadcast on Channel 4 on 6 May at 7-9pm.

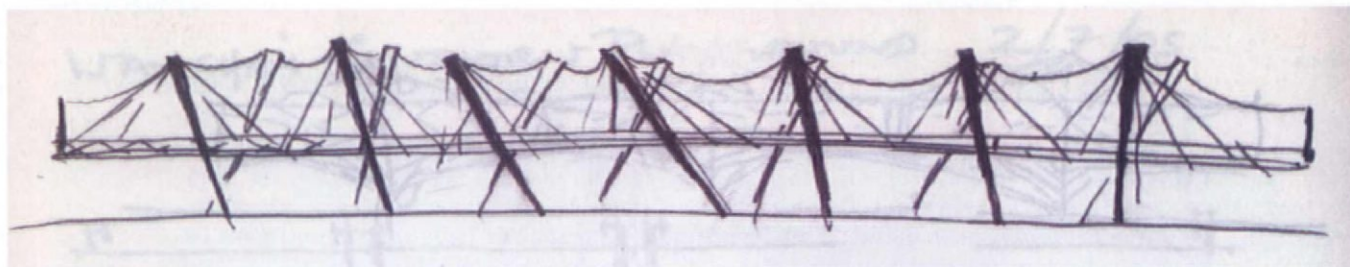


1.



2.

1 & 2. The refurbished playground will feature sunken football pitches and floating basketball courts
3. Concept sketch



3.

HEATHERWICK IN A PLAYFUL MOOD IN HONG KONG

Thomas Heatherwick has revealed these exclusive pictures of plans to overhaul a run-down playground in the Wan Chai area in the heart of Hong Kong. Backed by the British Council, the scheme has been developed with regeneration specialist Fred Mason and includes proposals for sunken football pitches, a new 400m-long stone sculpture, and floating basketball courts. The courts, which will be raised 8m off the ground, will boast a translucent glass and resin deck and a transparent mesh screen. If funding is secured, the proposals will create an additional 1,700m² of space for the users of the Southern Playground.

By Richard Waite



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Market consultation



Tyne and Wear Metro system

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A Prior Information Notice (PIN) will be published in the Official Journal of the European Union (OJEU) in late April inviting the market to participate in a consultation exercise to enable us to develop an appropriate procurement and delivery strategy.

Our 20 year plan has identified the need for £0.5bn of capital investment to maintain and improve the system (including ticket machines, station improvements, new Metros, signalling and track renewal). This, combined with a need to demonstrate value for money in the way in which we manage and deliver the service, are the key drivers in this market consultation exercise.

Nexus is asking the market for views on how they think they can contribute towards the efficient provision of capital investment and service delivery for Metro. We are interested in responses which describe areas of work where the private sector believe

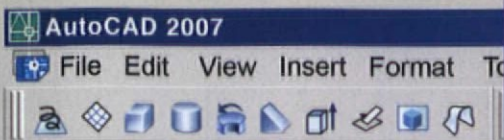
they can add value. We are also interested in understanding how best to package work to gain the best response from the market.

Although this is a market consultation exercise and will not lead to the immediate award of a contract, the results will inform the procurement strategy Nexus will be drawing up, to ensure the efficient and effective delivery of the Metro service.

Nexus will be holding an open day on 23 May 06 to provide interested parties with further information and to answer questions on our plan. A Memorandum of Information describing our requirements is available on request.

For further information please contact:
George Merrylees, Company Secretary
Tel 0191 203 3243
E mail george.merrylees@nexus.org.uk

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-12.3385,-48.1587,0.0000 SNAP GRID

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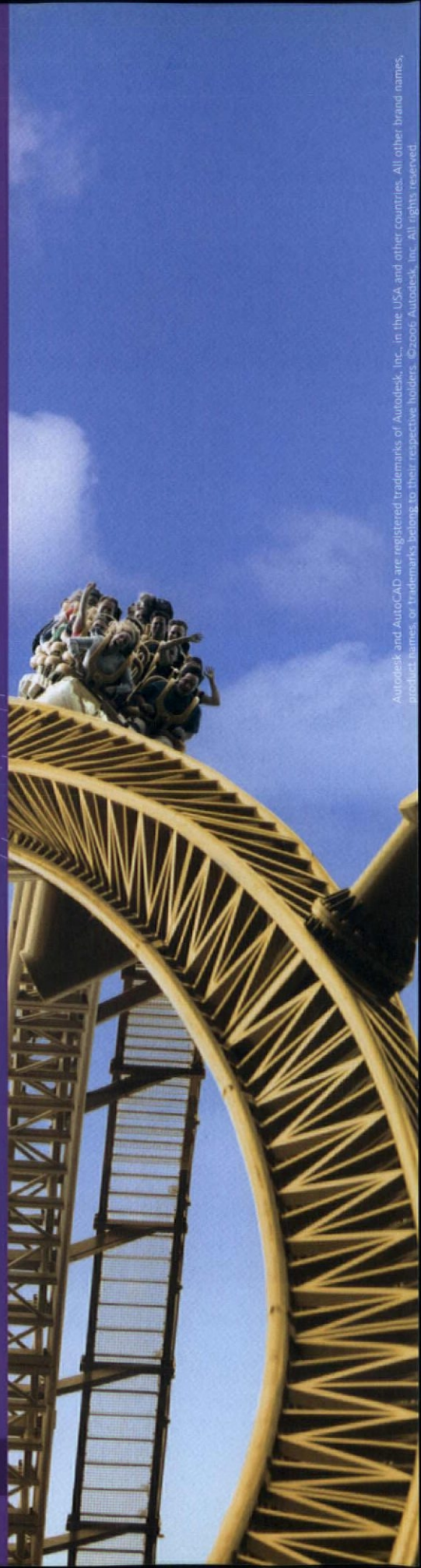
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'It builds seemingly before lunch every day what New York City can't accomplish in a generation'

James Russell on Barcelona. www.bloomberg.com, 12.04.06

'Exit Meccano; enter texture and variable luminosity'

Jay Merrick likes Grimshaw's new Caixa Galicia Art Foundation. *Independent*, 19.04.06

"'You have to pay for the public life," the late architect Charles Moore said in 1965. But even he might be surprised how steep the price has become'

Christopher Hawthorne. www.latimes.com, 24.04.06



WWW.LOUISELLMAN.CO.UK

NOT KEANE ENOUGH

Rumour has it that up-and-coming designer **Patrick Lynch**, one of the AJ 40 Under 40 famed for his private house in east London, was in the running to design a stage set for the forthcoming world tour of mild-mannered rockers **Keane**. Unfortunately, the architect was narrowly pipped at the post to win the work by a team thought to be led by the designer behind **Peter Gabriel**'s iconic '80s *Sledgehammer* video. A narrow escape for Lynch though. Not the kind of band any self-respecting macho architect need associate themselves with. Unlike **Status Quo** for example.

NOT JUST ANY OLD IRON

Not that we'd want to be seen taking the Michael out of those with 'specialist interests' in

particular construction materials, but a very entertaining website has been brought to Astragal's attention – www.corrugated-iron-club.info. This is a great example of eccentricity of the kind that long-term observers of the architectural menagerie can only admire. Containing such essays as *Corrugated Iron – Down the Deep Lanes* and *Corrugated Iron – A Personal Interest*, this site truly is a gem that can't be missed. But as mentioned earlier, Astragal doesn't want to be seen as hypocritical on this one – God knows; we may not be besotted by corrugated iron, but we do love a nice bit of concrete.

CAMDEN CAVEAT

More news from Astragal's old friend, that old lefty

Chris Roche. The Tower Hamlets-based architect, who, let's be honest, seems to have a little trouble dealing with authority, is at it again. The maverick socialist decided some months ago, having pulled out of the last RIBA presidential elections, to stand for election as a Labour candidate for a ward in Camden, north London. But now he's having second thoughts. In his words, 'if you thought RIBA politics are bad, you should see Camden'. In fact, so disillusioned is Roche that he tried to pull out at the last minute, only to be told that it was too late. Not to worry though – it seems that the seat is quite unwinnable. Don't expect Roche to slip in to a quiet retirement however. It's simply not in his DNA.



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LETTERS

ALL CHANGE IN OPINIONS OF TRANSPORT INTERCHANGE

It is rare that I get a laugh out of AJ these days, so I'm grateful for Austin Williams' dyspeptic piece on Manchester Transport Interchange (AJ 06.04.06), and doubly delighted to read your contorted editorial attempts to distance the magazine from it.

I am amused by Williams' take on Manchester. Clearly, the director of the Future Cities Project doesn't get out much. Places outside Manchester also have unhelpful cabbies, breezy spring mornings, tattoo parlours and abandoned bookshops. Mancunians treat them as brothers, and travel politely.

I myself have seen discarded kebabs on the streets of London and refuse to recognise them as anything but gold.

Might you reconsider your 'people's photography' policy? It is one thing to attempt to correct the distortions of architect-commissioned people-less images, it is quite another to publish badly executed, wilfully prejudicial images of Northern townscapes. You did it before, in an equally patronising study of the MBLC-designed Lock apartments, also in Manchester (AJ 24.11.05).

Which M&S is not 'mundane'? 'Anodyne' though Selfridge's may be, Manchester does have two of them. The Arndale is 'dated'; now there's a surprise. Many would agree that Urbis is 'monstrous'. Many would also agree that it is striking, magnificent and memorable. Williams is, of course, entitled to

his opinion, as I am equally entitled never to trust the opinions of a man with facial hair.

I contest that the Manchester Transport Interchange, misplaced as it may be by the transport planners' view of things, is more striking and better achieved than we might have expected. 'We' being the people of Manchester, who take great pleasure in our city and in the progress it is making.

Phil Griffin, Manchester

FMB SHOWS ITSELF TO BE RATHER LESS THAN FAB

I have experienced serious difficulties with a contractor, now in liquidation, that was a member of the Federation of Master Builders (FMB), and a phoenix company with the same directors, which has been allowed to succeed it as an FMB member.

I have now spent more than a year in time-consuming negotiations, but the FMB warranty, which should have provided protection, has so far failed to deliver and enable the building in question to be completed.

I am interested to know if I am alone in experiencing such difficulties and would be keen to find out if any other readers who had also problems with FMB-registered contractors or the FMB warranty scheme.

Sue Glass, West Malling



RETAIL IS JUST THE FIRST STEP TO REDEVELOPMENT

It is all very well for Ed Dorrell and Penny Lewis to dislike the retail box we have designed for our clients at Cumbernauld (AJ 20.04.06), but no matter the aesthetics of the building, it would not in itself have cured all the ills of the town centre. Ever since Healy and Baker's masterplanning studies of the late 1970s defined the problems with infrastructure and built form, ideas for remedial action in Cumbernauld have come and gone, most recently from the *Demolition* programme contributors. Commentators often infer that architecture is about celebrity designers going round solving problems with grand statements, but socially inclusive, sustainable and economically practical solutions are, in reality, much more difficult to achieve.

Demolition cited Birmingham as an example of how a city centre could regain its sense of place and style. Our own scheme in Dundee replaced the city's nasty 1960s Overgate Centre and created an attractive civic space centred around an old church. However, these cities had the real advantage of a historic fabric to knit back into during regeneration. Cumbernauld town centre never had an acceptable sense of place or style. It was modelled on an Italian hill town – but clearly Scotland does not have Italy's climate. Enclosed shopping malls are a more practical model in this instance.

The retail offer has been eroded over recent years and, like all new town centres in Scotland, currently needs to be refreshed. The Antonine Centre was designed to link into future development of the centre, and the renewed commercial confidence it brings allows the main owner of the centre to consider a more radical redevelopment masterplan. A quick, magic-wand solution is unlikely, but there will be no shortage of 'architecture talent' on the case, nor critics on the sidelines.

TD Stark, managing director, Keppie Design

CORRECTIONS

In the Building Study on Studio Downie's Cass Foundation (AJ 20.04.06) we failed to include landscape designer Hilary Harris of Russell Hanslip Associates on the credit list.

In our news story 'Terry Pawson hits the right notes' (AJ 20.04.06) we said that the music theatre in Linz, Austria, was Pawson's first project outside of the UK. In fact, the first was the Carlow Arts Centre in Ireland.

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.

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Liverpool &
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Loyd Grossman
Deputy Chairman, Liverpool Culture Company and Chairman of National Museums Liverpool



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Robert Cook
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George Ferguson
Partner Acanthus Ferguson Mann, RIBA President (2004-06) and Co-Presenter Channel 4's 'Demolition'

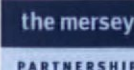
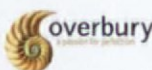


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MADRID AIRPORT



1. The car parking confronts drivers on arrival, obscuring the terminal beyond

IT INTRODUCES AN ELEMENT OF LEVITY INTO THE SERIOUS BUSINESS OF AIR TRAVEL

By Kenneth Powell. Photography by Manuel Renau

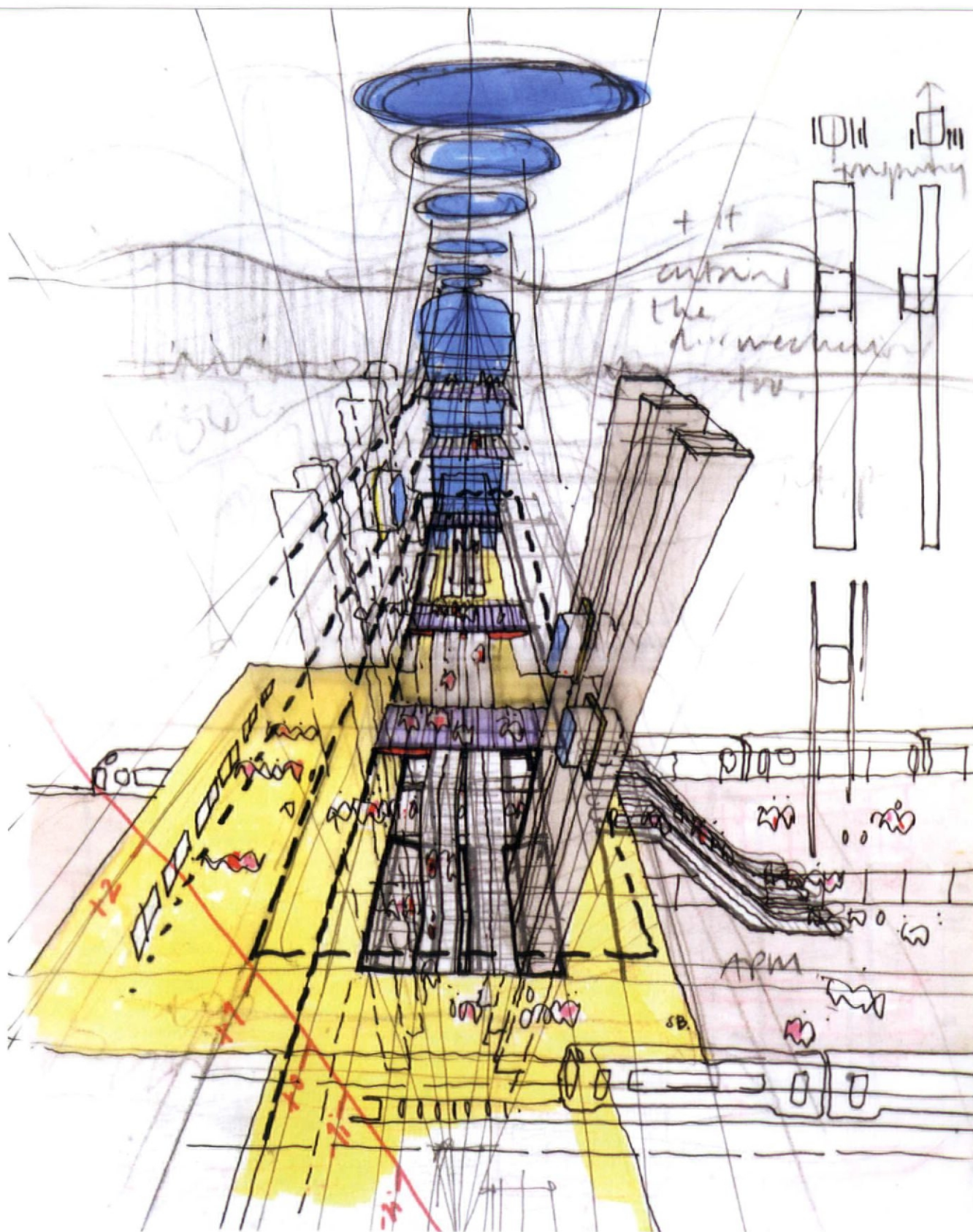
'An airport that is fun, with lots of light, great views and a high degree of clarity': this was Richard Rogers' vision of the new terminal at Madrid's Barajas airport, which finally opened to the travelling public in February. It is a vision that has been realised to a remarkable degree in the completed building. The New Area Terminal, as it's formally known, was the subject of a competition 10 years ago, won by a consortium that included not only Richard Rogers Partnership (RRP) but also leading Spanish architectural practice Estudio Lamela (usually credited with the authorship of the scheme in the Spanish media), specialist engineering consultant INITEC and Tarmac Professional Services (TPS). The terminal – construction, of which began in 2000 and was in effect completed in little more than four years – occupies a site 2km to the north-west of the old terminal complex (the third terminal there opened in 1977), flanked by two new runways, and is intended to consolidate Madrid's position as a major European and intercontinental hub and the focal connection between Europe and Latin America. The buildings, providing for up to 70 million passengers annually, account for only a third of the total cost of the Barajas expansion, which includes the runways and new road and rail links.

For a project of this scale and complexity – the terminal and the satellite building (connected by an automated transit system, with provision for a second satellite in the long-term future) and associated structures contain a total of 1.2 million m² of accommodation – 10 years from competition to opening seems

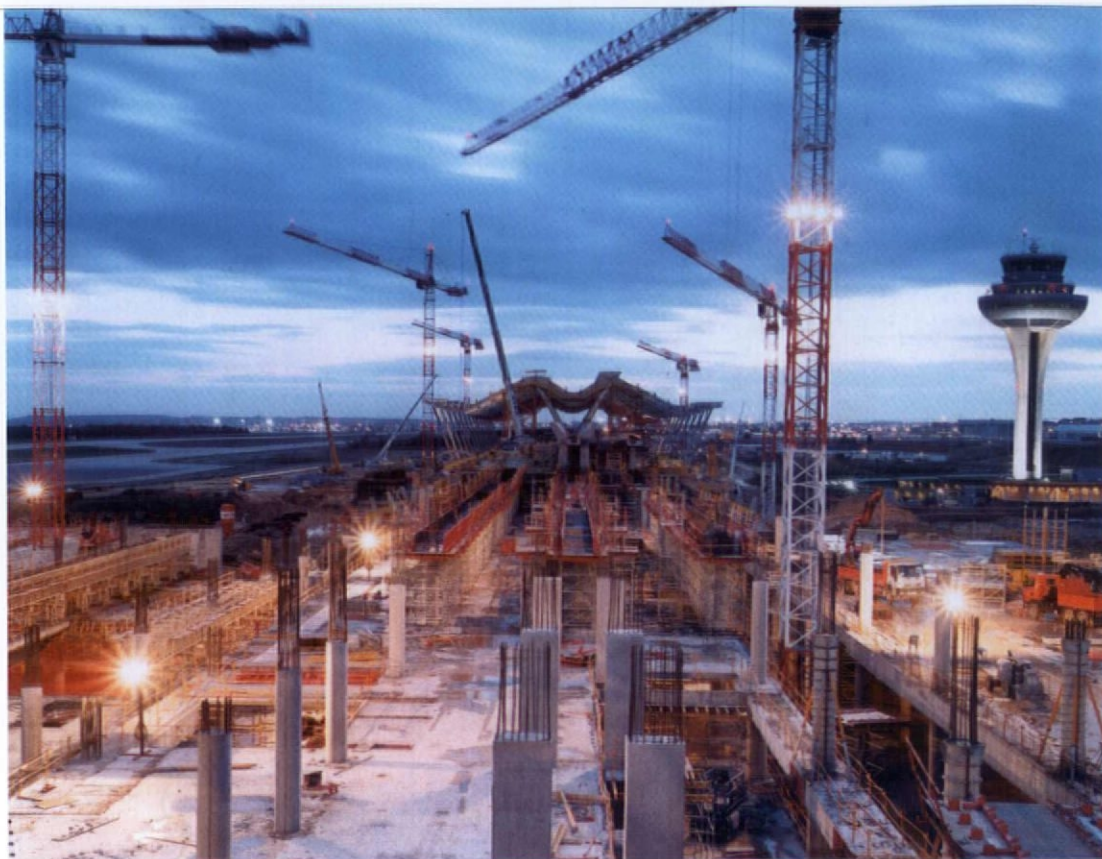
quite an achievement. Rogers' other great airport project, Terminal Five Heathrow, still has several years to run but was won in competition as long ago as 1989. Moreover, Terminal Five has been the subject of several redesigns in the last decade, while the Madrid terminal, as completed, retains most of the distinctive features of the competition scheme. The sheer impetus behind the project, according to RRP's project director Simon Smithson, ruled out radical rethinks – all construction drawings had to be done in five months, for example.

Airport design over the last couple of decades (during which time there has been phenomenal growth in passenger numbers) has been characterised by the quest for clarity and legibility – Foster and Partners' Stansted was an influential model in this respect, though its single-level diagram proved impractical for larger terminals, including the same practice's Chek Lap Kok.

The original competition scheme for Terminal Five, developed with the late Peter Rice of Arup, included a 'magic carpet' roof rising high over the main public spaces and swooping low at the perimeter of the building. The roof at Barajas, a repeating sequence of waves formed by great wings of prefabricated steel, supported on slender concrete 'trees' (which carry well-integrated lighting and public-address systems), draws on the Heathrow proposals, though the structural engineering input to the Madrid project came from Anthony Hunt Associates, a practice that worked with Rogers back in the 1960s. The roof, kept free of all services, covers a series of three parallel bars of



2. Sketch showing the integration of the railway station into the terminal



JOSÉ ANTONIO CARRERA

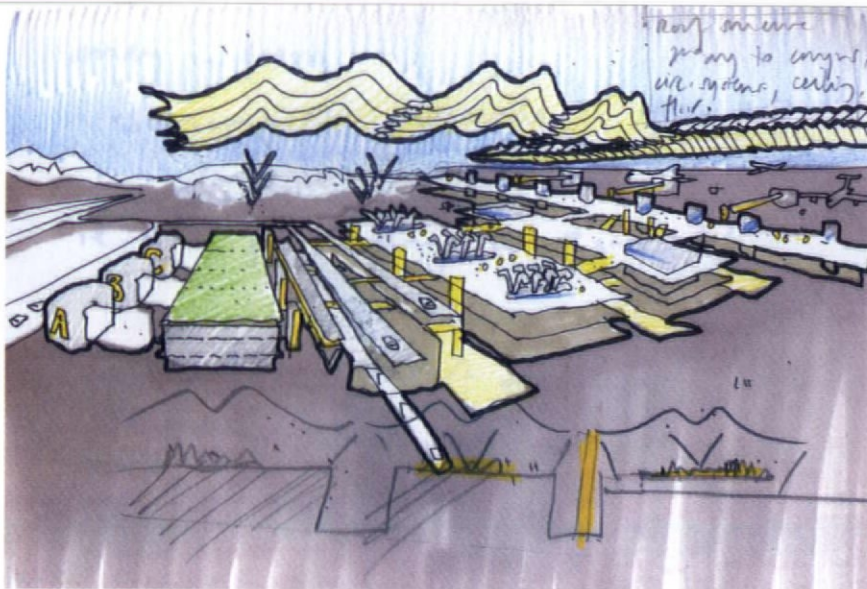
3.

accommodation that mark the various stages in transit through the airport from point of arrival; through check-in and passport/security controls to departure lounges and finally to the aircraft. The boarding pier that forms the third of the bars is an awesome 1.2km long, with 38 stands for aircraft. The bars are separated by 'canyons' – full-height spaces spanned by bridges that act as directional markers for arriving and departing passengers (who are separated vertically) and as sources of natural light, which is channelled into every level of the building. The integration of the railway station, which benefits from the daylighting strategy, is particularly impressive – it is integral to the terminal, not an adjunct. A huge multi-storey car-park next to the terminal provides 9,000 parking spaces.

The Barajas project was undertaken by AENA, the public agency that runs Spain's major airports, and is seen as a prestigious national undertaking. Even so, Barajas is subject to the same commercial pressures as those that have reshaped (and in some respects weakened) the Terminal Five proposals. The canyons have proved extremely useful in accommodating rather more retail space than was contemplated at the time of the 1996 competition, without compromising the original concept. The clear progression of spaces inside the terminal provides a stark contrast to the blank corridors that confront those arriving at airports of an earlier generation. Air terminals cannot be naturally ventilated – and Madrid has perhaps the most intemperate climate of any European capital – but the skilful use of natural light, as well

as ample shading, has reduced the energy demands of the terminal – a low-energy displacement ventilation system suffices in the pier area, with a more conventional air-conditioning system installed elsewhere.

The roof is the defining feature of the completed terminal, a really grand structure that combines monumentality with lightweight elegance and which floats across the internal spaces. The design of the glazed facade was the subject of intense debate and technical study – it hangs from the roof on a series of tensioned 'kipper' trusses with high-performance 36mm glass fixed on stainless-steel rods. Vertical support members are avoided and the whole facade has a sleek and seamless look that is fundamental to the aesthetics of the scheme. External shading consists of panels of steel tubes designed to baffle solar gain without obscuring views out. Internally, the use of laminated strips of bamboo, a readily renewable material, as a lining material unifies the spaces. It provides the desired smooth and sensuous finish; is acoustically benign; and has a natural warmth that adds to the sense of texture and integrity generated equally by the use of natural stone rather than carpet as a flooring material (the Spanish client does not share BAA's preoccupation with carpet). Below ground, in the areas containing baggage-handling facilities and services, some of them 20m deep, where the public does not generally penetrate, the structure takes on an altogether more heavyweight character; that of a massive concrete base on which a lightweight glass and metal pavilion sits.



For a detailed Construction Study of Madrid Airport, including in-depth structural information, specification details and cost analysis, see www.ajs specification.com/Buildings/B_Home_Page/?CI_Building_ID=399

4.

3. Roof under construction, supported by central trees and Y-shaped props at edges
4. Concept sketch of the 'magic carpet' roof

The use of modular construction, on an 18m x 9m structural grid, was fundamental to the project, allowing the demanding construction schedule to be met: this is a building put together, at least above ground level, with prefabricated components in the tradition of the Pompidou Centre and the Millennium Dome. There is a tension in Rogers' work between the highly flexible and the extendable – Pompidou and a number of early works – and the monumental object (the Lloyd's Building and Channel 4). Barajas certainly falls into the former category – it's a flexible, potentially extendable – in theory – shed in the great tradition of RRP, and a Rogers building to the core (though the collaboration with Estudio Lamela was both cordial and productive, a real partnership). The nature of the project, as an assembly of components, can be read in the finished building. And for all its scale, the new terminal (and the 300,000m² satellite, a structure in a similar vein) is remarkably legible – its structural and operational agenda can be readily understood. The use of strong colour is hardly novel to Richard Rogers' architecture – it was a feature of his work four decades ago – but the kaleidoscope of colours applied to the structural columns in the main pier at Barajas is something of a departure, strongly backed by Rogers but not to the taste of some members of the project team. Against the odds it works, introducing an element of levity into the serious business of air travel.

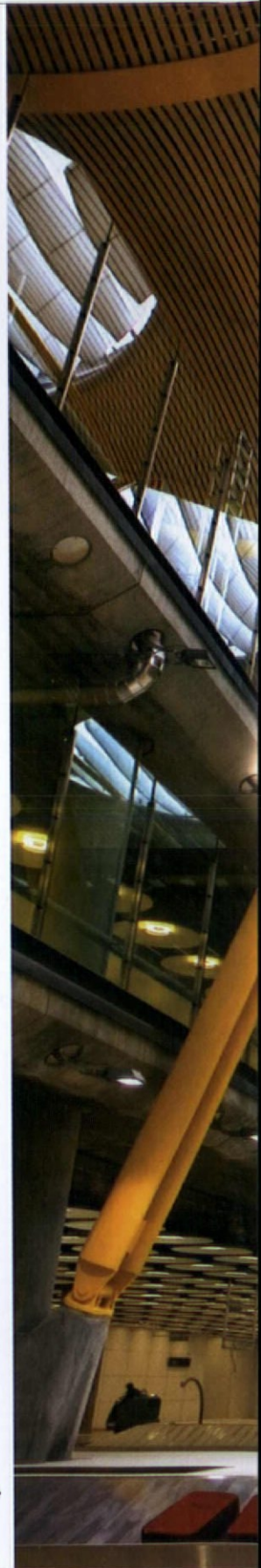
Barajas reflects a movement towards the expressive and shapely, the light and the fluid, in the work of RRP which has

gained momentum in recent years, too often in unrealised projects. Perhaps the most dramatic of these was the 2004 competition scheme, designed with Arup, for the second terminal at Shanghai Pudong airport, where the wave roof idea seen in the first scheme for Terminal Five and at Barajas was carried to new extremes. In the end, Rogers lost out to the Americans, following a visit to China by US vice-president Dick Cheney, but the project remains one of RRP's great 'unbuilts'. Where the Shanghai terminal was designed as a consciously iconic landmark, the Barajas terminal, for all its structural exuberance, remains a fundamentally rational and highly practical building, in which terms such as 'loose fit' and 'kit of parts' that were commonly applied to classic High-Tech architecture gain a new currency. It is too soon to critically judge user reaction to the building, though the old terminal complex at Barajas was a conspicuously shabby point of entry to a European capital city. The impression so far is that the new terminal is convenient, enjoyable and inspirational. Spain is a country with a dynamic architectural culture of its own, yet no Spanish practice could have come up with the goods on this project. Conversely, the Madrid project has fed back into Terminal Five, though BAA firmly rejected the idea of naturally lit 'canyons'. As a major work of British architecture and an excellent example of European collaboration, Barajas is a winner – and a dead cert, hopefully, for the Stirling Prize shortlist.



5.

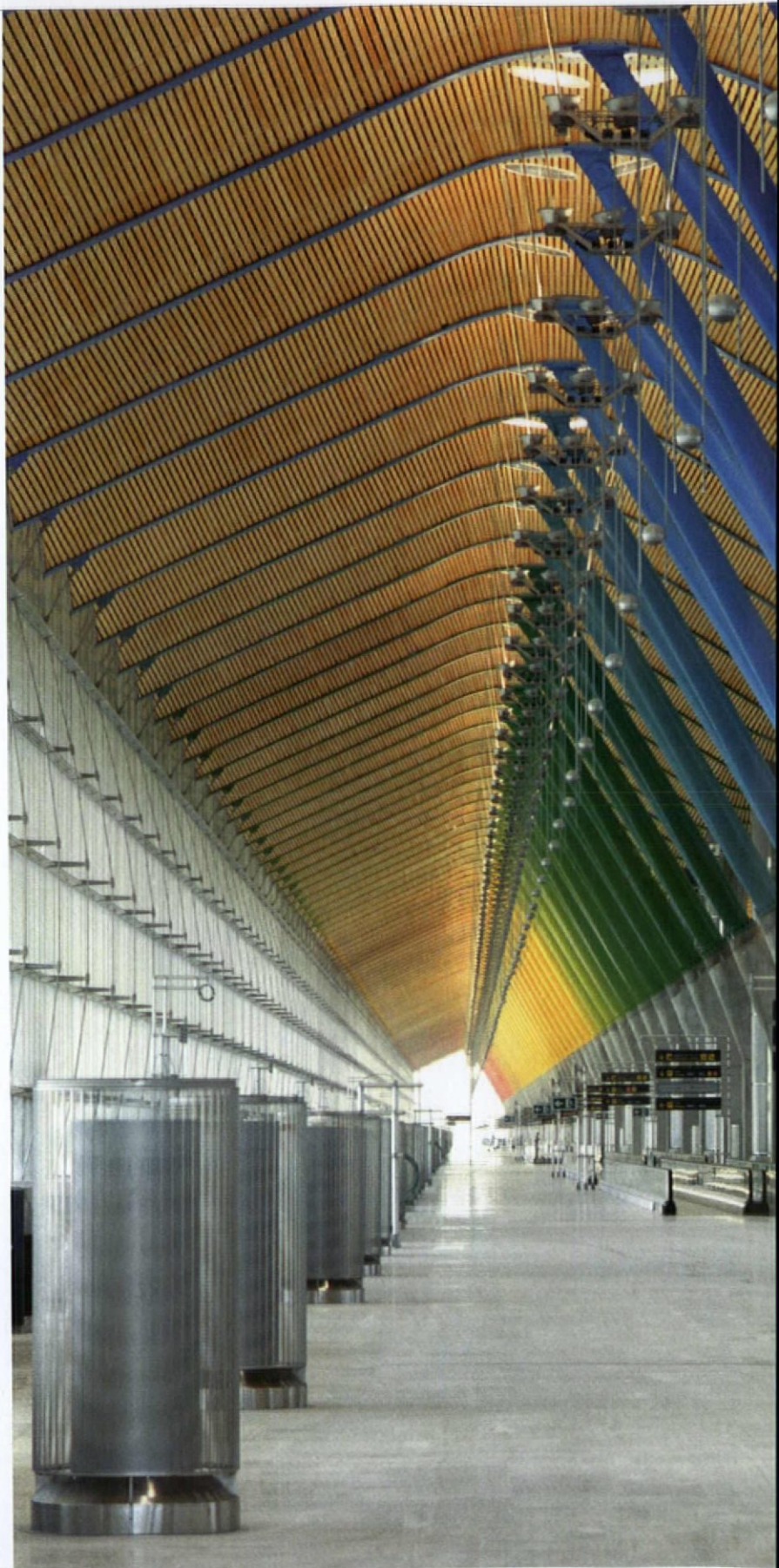
- 5. The railway station is integral to the terminal, not an adjunct
- 6. Canyon, providing legibility and avoiding the enclosed corridors of earlier airports



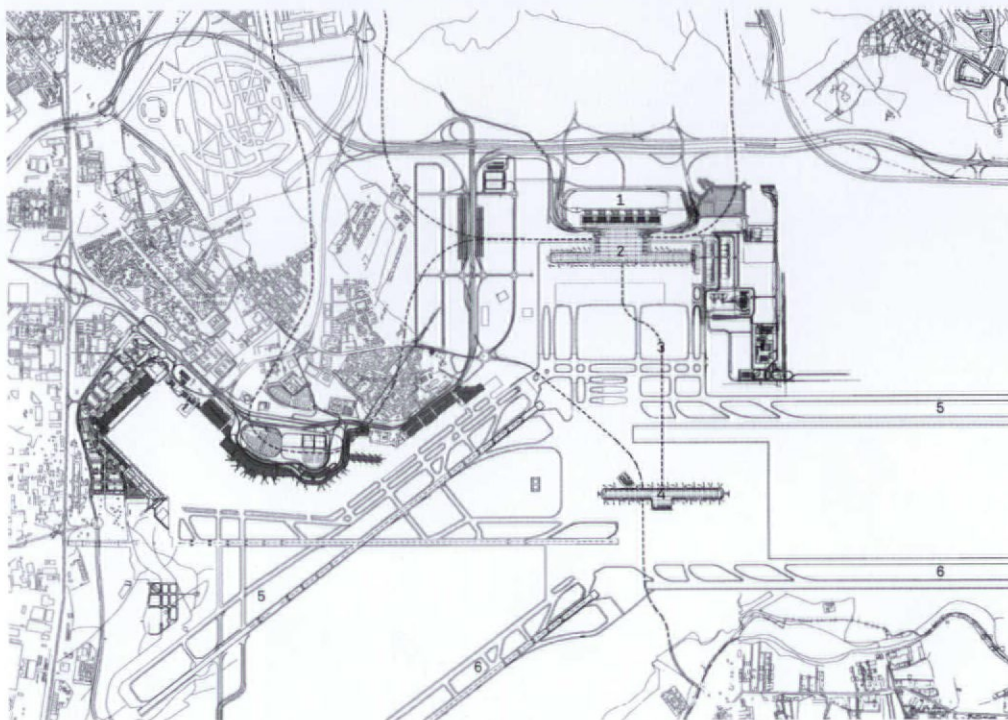
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7. The wave-form roof swoops down to the perimeter of the building

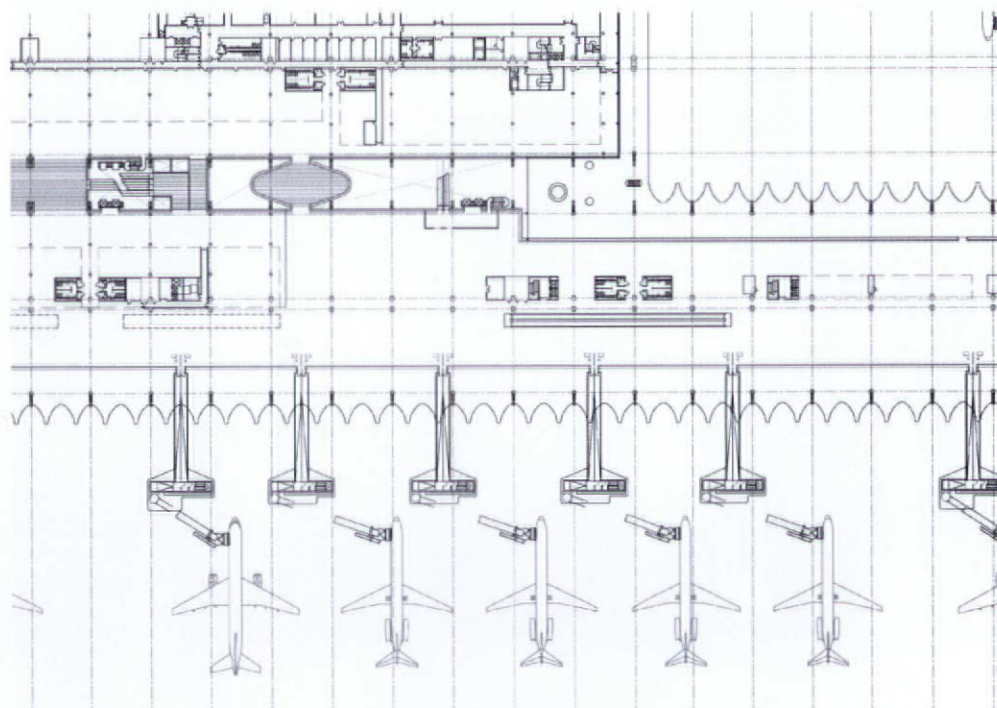






- KEY
- 1 CAR PARK BUILDING
 - 2 TERMINAL BUILDING
 - 3 SERVICE TUNNEL
 - 4 SATELLITE BUILDING
 - 5 EXISTING RUNWAYS
 - 6 NEW RUNWAYS

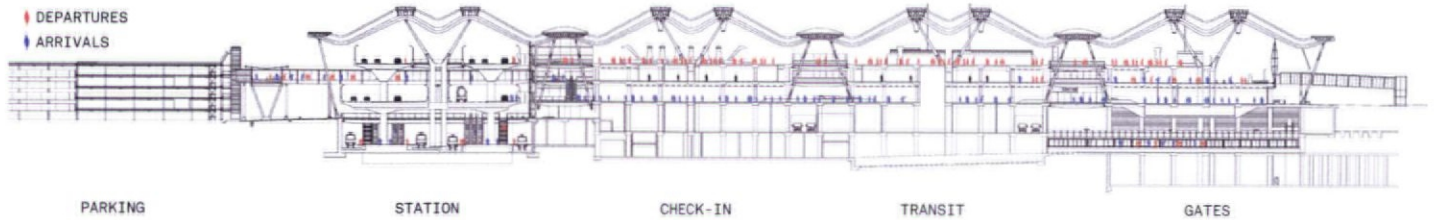
8. Site plan 0 1000m



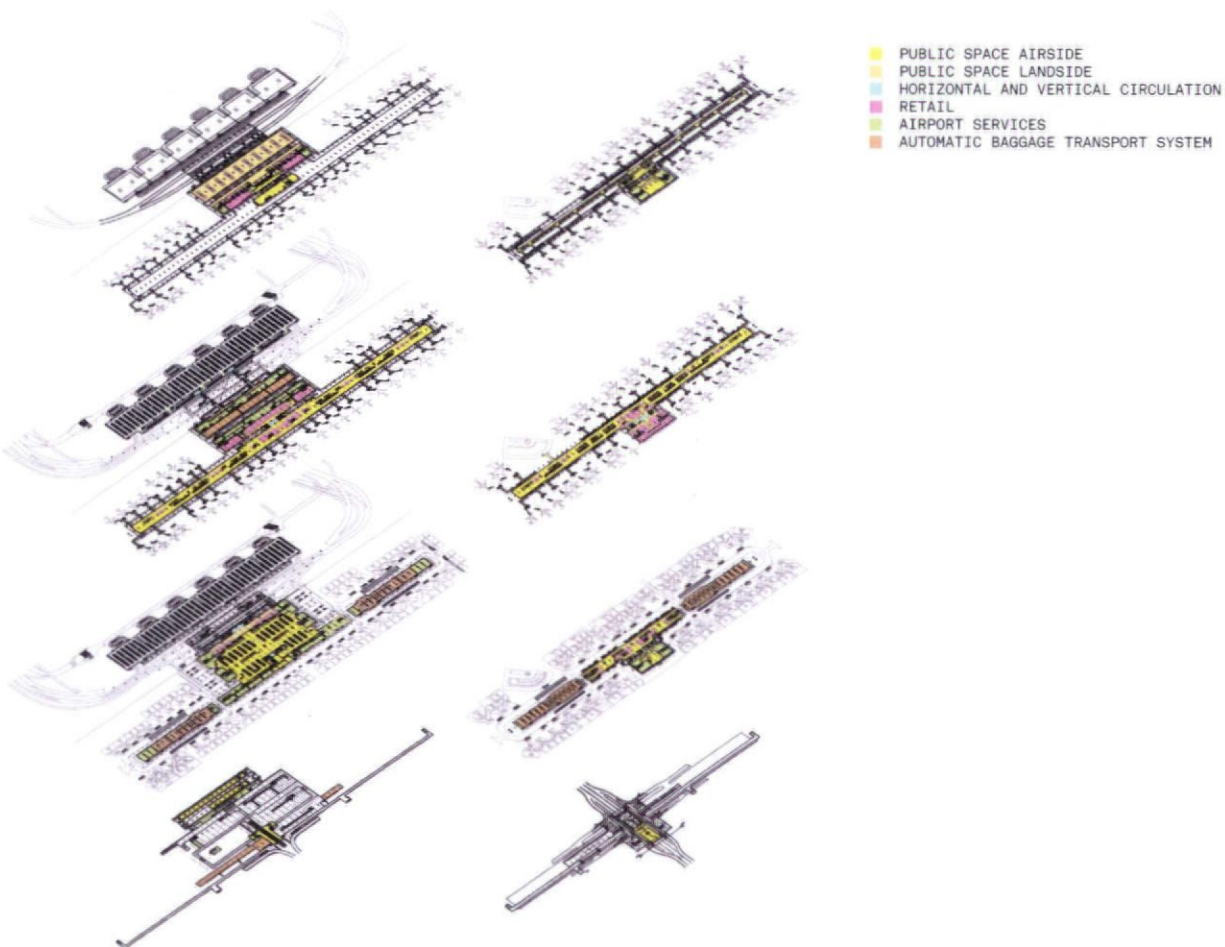
9. Terminal plan 0 45m



10. South elevation



11. Sections showing the multi-level public realm above servant spaces



12. The build-up of the terminal

Credits

Built area	
Terminal	470,000 m ²
Satellite	290,000 m ²
Car park	309,000 m ²
Access roads	64,000 m ²
Total	1,100,000m ² aprox

Tender date

1997

Design stage

1998-1999

Construction

2000-2005

Airport open

2006

Full operation

2010

Client

AENA (Aeropuertos Españoles y Navegación Aérea)

Architect

Estudio Lamela and Richard Rogers Partnership

Structural engineer

INITEC and Tarmac Professional Services

Construction manager

AENA

Structure

OTEP, HCA, AHA

Services

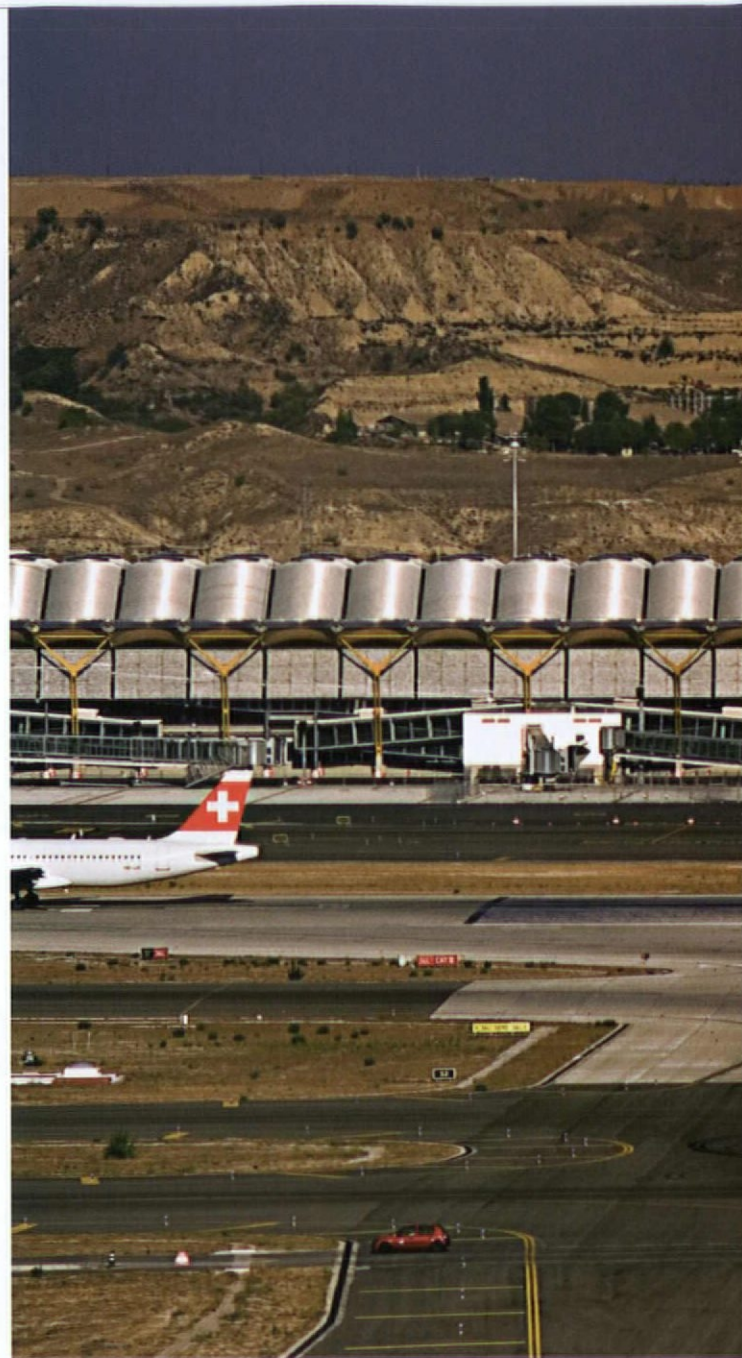
INITEC, TPS

External collaborating firms

Main structure design Anthony Hunt; *structural engineering* OTEP Internacional, HCA; *main facade design* ARUP Facades; *fire engineering* Warrington Fire Research; *quantity surveyor* Hanscomb y Gabinete de Ingeniería; *acoustics consultant* Sandy Brown; *lighting consultant* Jonathan Speirs; *natural lighting consultant* Ove Arup, Biosca & Botey; *Landscape consultant* dosAdos; *Models* 3DD, J Queipo

Contractors

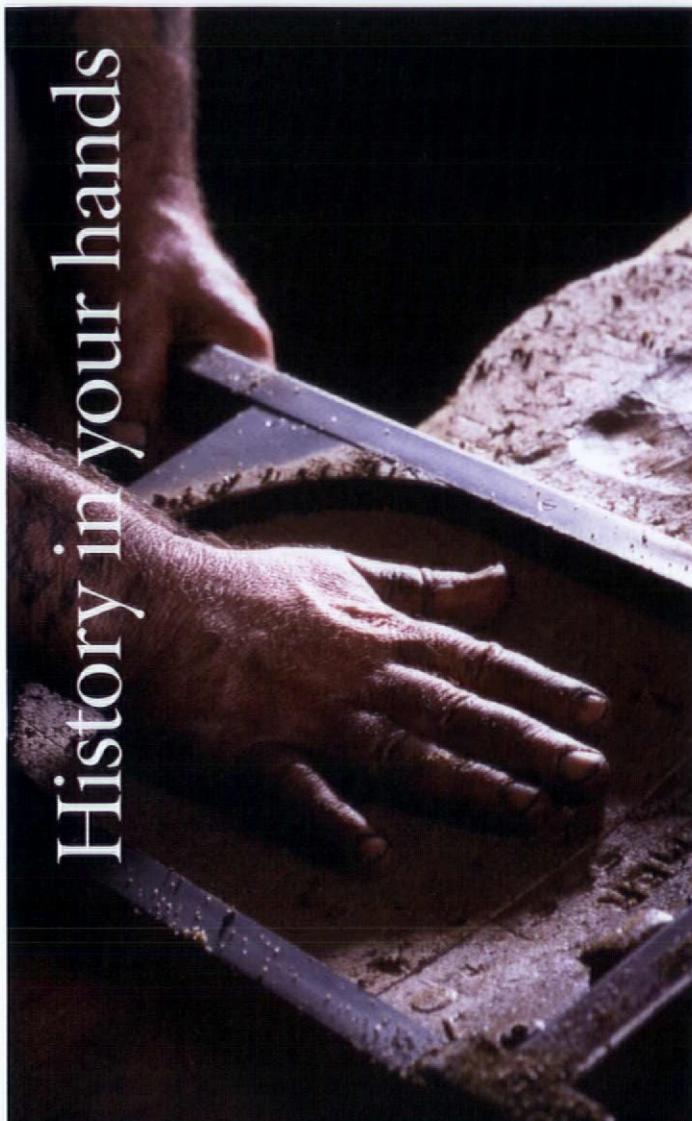
Terminal JV Ferroviario, FCC, ACS, NECSO, SACYR; *satellite* Dragados, OHL; *car park* Dragados



12. A flexible, potentially extendable kit of parts: a Rogers building to the core



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OPERATIONAL EXPENDITURE IS REDUCED AS THERE ARE FEWER DEVICES TO MAINTAIN

By Stuart Guy

Following on from last month's article (AJ 16.03.06), Gardiner & Theobald's Information Communications and Technology (ICT) specialists provide an overview of wireless technology and the important factors that the architect needs to consider when designing a building.

The main difference between a 'wired network' and a 'wireless network' is that a wireless network uses high-frequency radio waves rather than wires to transmit data, minimising the amount of hardwiring required.

HOW DO THEY WORK?

Electromagnetic radio waves are used to transmit data between devices. The data is translated into radio waves and then reconstructed at the receiving end back into data. In a typical office network configuration, a radio transmitter/receiver (a 'wireless access point') is attached to a standard data outlet fed by Cat 5 or Cat 6 cabling as part of the cabled local area network (LAN), which acts as a radio gateway on the cabled LAN.

The end device, normally a desktop PC or a laptop, will have a radio network card that replaces the wired network card. The only physical difference between wireless and cabled networks is the link between the end devices and the network.

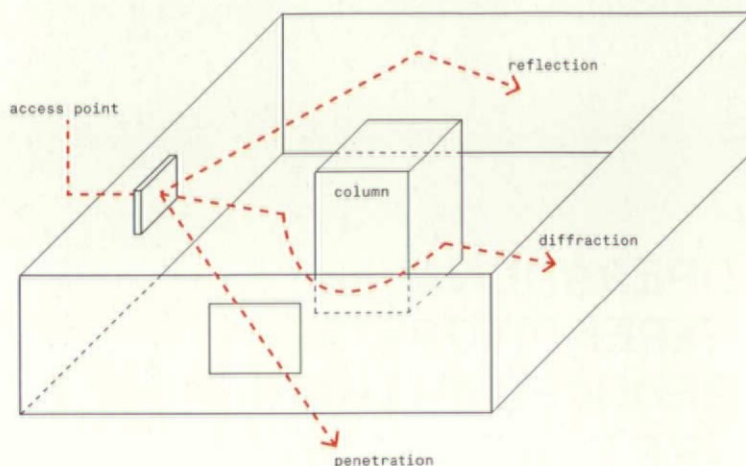
The bandwidth (the amount of data that can be transmitted over communications lines at one time) offered by each access point is shared among all the connected users in much the same way that old Ethernet hubs provided shared network

bandwidth. This means that as the number of connected users increases, the throughput performance decreases. An 802.11b access point with an effective maximum bandwidth of 6Mbps could support 12 users at broadband speeds of around 512kbps in ideal circumstances. An 802.11g access point offers the potential to support more users at comparable speeds as long as all users have devices that can connect with the 802.11g standard; if any of the users sharing the access point connects at only 802.11b then all other users are also restricted to a lower performance level – that is how the wireless technology maintains compatibility with both standards.

Throughput performance also decreases as the radio signal attenuates or weakens. This happens as the distance increases between the client device and the access point. In a clear line of sight, the throughput will fall to about half of the effective maximum at 30m, and will fall to about 10 per cent of the effective maximum at distances approaching 100m.

PROS AND CONS

Wireless networks offer greater flexibility, as end devices (PCs, laptops, printers, etc) are not restricted to physical network points. Office-based wireless employees can be networked without sitting at dedicated desks/PCs. There is a reduction in capital expenditure because of a reduction in cabling and associated installation time; also operational expenditure is reduced as there are fewer devices to maintain. This type of networking can be easily retrofitted into an existing office with minimal disruption.



The effect of building materials on high-frequency radio waves

The main issue with wireless networks is security. They are more vulnerable than traditional wired networks, as radio waves are easier for hackers to intercept. They are also susceptible to interference from other third-party radio waves (police, emergency services, mobile-phone operators, etc), people and objects. System range can be affected by building materials – for example metal studs and steel reinforcement bars.

EFFECT OF BUILDING MATERIALS

Materials will either reduce the signal strength, reflect the signal, or diffract the signal (*see diagram above*).

Some of the most common materials used in construction are listed below, together with their radio-magnetic absorption properties:

• aluminium	<50 per cent absorption
• drywall (two layer)	50 per cent absorption
• dry plywood	50-70 per cent absorption
• brick/poured concrete	50-70 per cent absorption
• steel	>70 per cent absorption.

These materials will reduce the range of the wireless network and decrease data-transfer rates for any devices connected to it. This can result in intermittent signal reception and a reduction in performance. It is important that the network is designed by a professional company to ensure that adequate transmitters are purchased and located evenly around a building at optimum locations.

Part L of the Building Regulations now includes regulations covering the new window energy ratings (WER). Metallic coatings on glass are commonly used to meet these guidelines, which are useful for the security of wireless networks, but cause problems with wireless LANs (WLANs). The glass basically acts as a layer of screening between the office and the outside world. This will not prevent all signals from transmitting through the glass, but will greatly reduce the signal strength and will make it much more difficult to receive signals inside the intended area.

One downside of this is that wireless 'hot spots' cannot be created outside the fabric of the building without using external access points. This may be a disadvantage if wireless coverage is required across a company campus with open grass areas that may be used during the summer as breakout spaces.

The number of users will determine the minimum number of access points required. Since each access point transmits equally in all directions, consideration needs to be given to the following:

- redundancy to avoid black spots (an area where reception is extremely weak or non-existent) if an access point goes offline;
- corners (especially those less than 90°);
- pillars (these will create 'shadows' in the coverage); and
- volume of data (for example, architects' drawings require a higher bandwidth [speed] because of the size of CAD files).

A useful analogy is to consider each access point as a lightbulb. However, each user/end device connected to the

Component	Wired network			Wireless network (wi-fi)		
	Quantity	Unit £	Total £	Quantity	Unit £	Total £
Switches, including cabinets etc	167	4,461	744,987	25	5,461	136,525
Cabling, including frames	4,000	180	720,000	430	250	107,500
Wired network card/adaptor	2,500	28	70,000	-	-	-
Wireless network card/adaptor	-	-	-	2,500	45	112,500
Wireless access points	-	-	-	250	540	135,000
Power over Ethernet adaptors	-	-	-	40	35	1,400
Wireless network-management software	-	-	-	1	50,000	50,000
Total cost (£):	Sub (A): 1,534,987			Sub (B): 542,925		
Cost per user (£):	£614			£217		

Cost comparison of typical wired and wireless networks. The total saving in installing a wireless network in place of a wired one in this instance is £992,062.

network will absorb the 'brightness' of the closest lightbulb by about 10 per cent.

WHAT ARE THE COST DRIVERS?

The main cost drivers include:

- number of end users (assume a maximum of 10 per access point);
- type of construction material used in the building;
- bandwidth required for users;
- size, shape and layout of the building; and
- floor/desk layouts.

The standard colours of access points are grey, cream and black. Other colourings will add to the time and expense.

The table (*above*) provides a simplistic method of costing a wireless network (excluding servers and desktop equipment); it also provides an indication of the cost differential between a fully hardwired network and a partial hardwired network with wireless networking.

CONCLUSION

- Going wireless may require upgrading of all end devices if installing to an existing building.
- Visiting guests may not have wireless-enabled devices.
- Building architecture may not be suited for wireless networking.
- Security risks may mean data is too sensitive to risk transmitting over the open airwaves.
- Wireless networking still has a long way to go to beat the speed of a wired network.

• The optimum building design for wireless networking at the moment is square, with no internal walls or columns, and made entirely of plastic...

This series of articles and online briefings will cover various aspects of designing for ICT. Visit www.ajplus.co.uk/ict

Forthcoming articles in the AJ will cover:

- health buildings;
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- networks;
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- data storage;
- desktop technology; and
- future technology.



THE LONG AND SHORT OF IT

You may recently have noticed web addresses which include the word tinyurl. I did and, mea culpa, didn't bother to check it out. Until now.

Easy enough to do. Just type tinyurl in your browser's address box and up comes the tinyurl site at <http://tinyurl.com> with a request to type or paste in one of those long addresses with which this column has been littered. Up comes a shorter address – which you might be more inclined to follow up. So, as an example, the full url a few lines down is rendered <http://tinyurl.com/qxhgy>. Magic. And it's free.

And so to the never-rains-but-it-pours department. Guerrilla Mac fundamentalists have been running Windows on Macs for more than a month. Then Apple puts out Boot Camp to do the same, only officially. Then Parallels brings out Workstation for running Windows within Mac OSX (rather than side by side) and now OnMac reports a procedure that adds Linux, so you can triple boot your pet operating system. I don't know why you should want to do this but the how is at http://wiki.onmac.net/index.php/Triple_Boot_via_BootCamp (or <http://tinyurl.com/qxhgy>)

And what next? Mac OSX on inexpensive PCs? Just joking.
sutherland.lyall@btinternet.com

ARMAGEDDON TIME

'Armageddon' – now there's a word for a columnist to conjure with, evoking as it does unsettling images of the end of the world, writes *Kim Franklin*. The reference to Armageddon in the Book of Revelation is, in fact, to the more prosaic 'hill of Megiddo' which, popular perception has it, will be the site of the last, climactic battle between the forces of good and evil to be fought at the time of Christ's return.

It is hard to imagine that such powerful imagery could possibly be evoked in the name of construction law. But the 'Armageddon scenario' was a central element in the recent case of *Scheldebouw BV v St James Homes (Grosvenor Dock) Ltd* (Judgment 16.1.2006). What could have so concerned the parties that the court agreed it could be likened to doomsday?

The claimant, a cladding contractor, carried out work on the defendant's Grosvenor Waterside development. It was engaged under trade management contracts with Mace acting as the construction manager. Mid-contract the developer and Mace parted company by mutual agreement. Rather than appoint a replacement, the defendant decided to take on the mantle of construction manager itself. Scheldebouw cried foul, saying this amounted to a fundamental breach, entitling it to determine

the contract and claim consequential losses.

The judge distilled the duties of a construction manager into two main functions. The first was to act as the developer's agent and implement its instructions. The second was quite different, as it required the construction manager to act as 'decision maker' on matters where the contractor and employer have opposing interests. When making decisions, the construction manager is required to be independent, impartial, fair and honest. Decision-makers use their professional skills to reach the right decision, not one which favours the interests of the employer.

The judge in this case gave several reasons as to why the developer was not entitled to appoint itself as construction manager:

- it was unusual for the employer to act as certifier. It could only be done if the contract provided for it;
- the contractual structure required the employer and construction manager to act as separate entities. Endless anomalies arose if they became one and the same;
- while it was not impossible for the employer to make decisions contrary to its own interests, it is easier for a professional person to put their employer's interests to one side;

- while it is in both parties' interests for the construction manager to make the right decision, property developers are in business to make profit and do not always welcome large financial awards to contractors, however well merited; and
- in previous cases where the certifier was a direct employee of the employer, the contractor knew of the situation beforehand and went in with open eyes.

Ultimately, if the developer could appoint itself as contract manager it could also dismiss the entire professional team and act not only as construction manager but also architect and cost consultant. This, the judge acknowledged, could amount to Armageddon for Scheldebouw, utterly transforming the contract it entered into.

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

BOOK

By Andrew Mead

The Daily Telegraph Guide
to English Parish Churches
By Robert Harbison.
Aurum Press, 2006.
256pp. £16.99



St Peter, Gayhurst,
Buckinghamshire:
'lavish but ignorant
in its Classical detail'

If you're going to recommend just 500 of England's 16,000 parish churches, how do you go about it? Robert Harbison lays his cards on the table right at the start of this guidebook, an update of one published in 1992. He likes buildings that have evolved over centuries to become 'palimpsests', melding different styles, tastes and degrees of grandeur; has a Ruskinian preference for the unrestored, for 'mottled surfaces' and stone that shows its age; and admits to being 'heavily influenced by setting', drawn especially to places off the beaten track.

So churches like those at Saltfleetby and Theddlethorpe in the 'archaic'-seeming landscape of the Lincolnshire marshes suit him down to the ground – the first with its leaning walls and mixture

of greenstone and faded bricks, the second with its 'dappled stonework' and 'good Renaissance motifs in the screens'. But what also emerges in his (mostly 100–150 word) entries is a pleasure in spatial intricacy – for instance, at All Saints, Burton Dassett, with its seven different floor levels, where 'the whole is so irregular that... touring the building you feel you've been in many places at once'.

A few inclusions are less Harbison's personal preference, one feels, than insistent oddities: for example, he finds Joseph Bonomi's Ledoux-like St James, Great Packington, 'a work of the grimmest consistency' whose interior is 'monumentally bleak'. Unlike Pevsner's sometimes cryptic catalogues in the Buildings of England (BoE), there's no doubt in

these entries exactly where Harbison stands.

Of course everyone will find favourite churches missing. Given Harbison's liking for atmosphere and for the out-of-the-way, I was surprised to see no mention of the little church at Up Marden on the South Downs: 'the remotest place on the Downs... one of the loveliest interiors in England,' wrote Ian Nairn in the Sussex BoE. And there's no reference to Nairn in the guide to further reading (otherwise spot-on), though his contributions enriched the Surrey as well as Sussex volumes of the BoE.

And, although Harbison refers to changes that have occurred since the guide was first published, he doesn't say whether the remoteness he values is now more under threat – whether, at this time of the

year, you still just hear larksong overhead without a constant hum of traffic.

Harbison thinks that St Mary the Virgin, Ketton, in what used to be Rutland, has 'one of the most perfect situations of any church in England', so it's a little perverse that the 300 new colour photos that enhance the book don't include it. All the more reason to go there, perhaps. Otherwise, the only slight frustration is the sense that, in confining himself to such concise entries, Harbison has had to clip his wings. Admirers of his works such as *Thirteen Ways* and *Reflections on Baroque* know that when Harbison follows a train of thought it leads to unexpected places. But, to the actual places featured in this book, he's an astute, engaging guide.



EXHIBITION

By Henry McKeown

Defining Place:
Architecture in
Scotland 2004-2006
At The Lighthouse,
Glasgow, until 5 June



What is really refreshing about this exhibition is the rejection of the traditional showcase format for exhibiting the best architectural projects the country has produced over the past year or two. It's a kinetic exhibition: the work is shown on TV monitors on a loop, giving a really comprehensive explanation of each piece, backed up by a commissioned soundscape and voice over.

Still more refreshing is that the exhibition challenges visitors to enter into an important debate that is central to the current situation of contemporary architecture; urbanism – and in this case, suburbanism. It is not a local debate but a universal one.

As an exhibition, 'Defining Place' is as much about defining 'non-place' as it is about defining a 'good place' and,

more to the point, it asks whether the featured projects really offer an answer to the questions it raises. They're deliberately intended to be a catalyst for debate, rather than necessarily a selection of the best architecture Scotland has produced in the last two years. (Perhaps they are both?)

It's notable that not one of the chosen schemes is located in a Scottish city. The nearest we get to that is Clydebank, an industrial town on the edge of Glasgow – shipbuilding country. The selection includes projects for single family dwelling in Longniddry (Paterson Architects); private housing in a rural setting at Bo'ness (Malcolm Fraser Architects); an 'environmental animation' at The Storr, Isle of Skye (by NVA); an arts centre, not yet completed, in Stromness,

Orkney (Reiach and Hall); a children's hospice near Balloch (Gareth Hoskins Architects); an 'urban' scaled social housing project in Rothesay with an environmental agenda (Gokay Deveci); and some workshops near Clydebank (GM+AD Architects).

So it's a diverse range of building types, most located in a rural context or by the sea. The odd ones out are GM+AD's workshops in Clydebank (if not a 'non-place' then clearly an unremarkable one) and NVA's 'animation' in Skye. Apart from the workshops, I would argue that all the other projects are set in established places – their individual contexts are already 'good places'.

I want to stay away from making any quality judgements about the content of the

exhibition, but can't resist suggesting that the Clydebank workshops highlight the issue of 'place-making' in an unpromising context. Through its design qualities – its empathy for both the context and the building programme – this project has now become a 'place' (AJ 02.02.06).

The work is not strident either aesthetically or formally, its programme is modest, yet the design solution is referenced to the location and its history. It provides a workplace of distinction and, as a little collection of buildings, is aiding the rebranding of Clydebank, where Clydebank Rebuilt is currently commissioning good architects in the vanguard of a major urban regeneration of the town.

As exhibitions go, this is quite sophisticated – it presents



BOOK

Cooling Towers
By Bernd and Hilla Becher.
MIT Press, 2005. £48.95

contemporary Scottish architecture in a non-provincial way. The Lighthouse is very good at this. The design of the exhibition, by Nord/ISO, is clear and distinctive, including a really engaging wall of text. The accompanying publication is very attractive, and for me sets up the real polemical arguments about place-making more than most of the chosen works – the exceptions being the workshops and the animation project (which would need an article of its own in terms of this debate).

The entire ensemble has been brought together with great clarity and vision by Moriag Bain of The Lighthouse. If you're in Scotland don't miss this one.

Henry McKeown is an architect with JM Architects in Glasgow

Here is the latest instalment of the Bechers' 40-year quest to document the industrial landscape of Europe and America in structures that are often endangered or due for demolition. Impeccably produced, *Cooling Towers* follows the same format as the earlier volumes in the MIT/Schirmer Mosel series: an *oeuvre complète* that is an extraordinary catalogue of building types and the myriad small differences that distinguish one example from another. By now the Bechers' approach is familiar, but their books always have surprises in store, as you journey from the Ruhrgebiet to New Jersey via the brownfields of Belgium. The sculptural form of these cooling towers, whether in reinforced concrete or wood, particularly lends itself to their 'objective' eye.

CRITIC'S CHOICE

By Andrew Mead

Jonathan Meades' TV programmes on architecture are always entertaining and distinctly personal, and the one being shown on BBC2 this coming Saturday, 29 April, at 10.30pm – *Joe Building: The Stalin Heritage Trail* – is among his best. The subject is what happened to Soviet architecture after the Modernist excitements of the early 1920s, when Stalin – 'glorious godfather of Post-Modernism' as Meades calls him – prescribed populism and monumentality as the way to go.

Some of Meades' past programmes have suffered from distracting visual gags, when what he really needs to do is just stand there and speak, for what he shows us and says is interesting enough. This new programme is less self-indulgent, and is full of good lines – Baroque is 'demob-happy Classicism'; garden cities are 'the sort of answer that turns its back on the problem'; while Stalin's schemes were hatched 'in the psychopathic playground of the Kremlin'. Meades' earlier programme, *Jerry Building*, on the 'unholy relics' of Nazi Germany, will be repeated on BBC2 on Wednesday 3 May at 11.20pm, and he has just finished filming a new series, whose topics include suburbia and architect Cuthbert Broderick (of Leeds Town Hall fame), which should be on TV before long (www.jonathanmeades.com).

What happened to Modernism under dictators is a theme which the V&A's big Modernism show begins to explore but stops short – the section towards the end on Italy, for instance, is perfunctory. So it's a good moment for the RIBA to raid its photo archive for a 1930s show called *Italian Modern* at Max Mara, 19–21 Old Bond St, London W1, from 4–13 May (above is Pietro Lingeri's Amila clubhouse). John McAslan + Partners, architect of Max Mara's Italian HQ, is designing the exhibition (www.architecture.com).

For anyone who missed the RIBA's fine show of Czech Modernist architecture, one of the best things at 66 Portland Place for a long time, Scalo has published *The New Vision for the New Architecture: Czechoslovakia 1918–1938* (£35). All the photos from the exhibition are there, mostly well reproduced, with much more explanatory text than was possible at RIBA (www.scalo.com).

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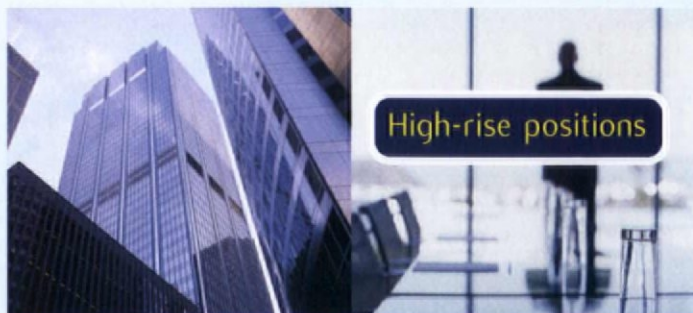
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For further information please contact Professor José L Torero (e-mail: j.torero@ed.ac.uk) or Professor Michael Rotter (e-mail: M.Rotter@ed.ac.uk).

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Ref: G2075 Gemma

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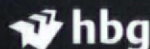
Project Architect to £40k p.a. London

Our client is a rapidly growing architectural practice, with a number of large, mixed use projects in London. Candidates should be fully RIBA qualified, fluent with AutoCAD and happy working in a job-running capacity. As the practice outsources much of the draughting work there is a greater emphasis on design and management. An excellent opportunity to progress with a growing and ambitious company. REF: 105321

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To apply, please send your CV and current salary details, to Nicola Winrow, Personnel and Training Manager, HBG UK Limited, New Court, Regents Place, Regent Road, Salford, Manchester, M5 4HB or e-mail nbwinrow@hbgc.co.uk

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Contract For Ray House Visitors Centre & Community Building Restricted Tender Procedure

Notice is hereby given by the London Borough of Redbridge that:
The Council invites expressions of interest from suitably experienced and qualified architects to source and coordinate services in the delivery of the above contract.

The contract comprises the innovative design of a new visitors centre/community building on the footprint of an existing, locally listed, derelict building. The site is located in Ray Park; an 11.74 hectare open space. The work is primarily funded through a grant from the Office of the Deputy Prime Minister's Growth Areas Fund and therefore all works will be carried out in accordance with their requirements. The contracted works will include:

- Design of the building from conception to Stage D;
- Tender Action at RIBA Stage D to procure Design & Build team;
- Novation at Stage D onto the Design & Build Team, to oversee works to completion;
- Provision and coordination of Mechanical & Electrical and Structural Engineering Services and Quantity Surveyor to Stage D and potentially beyond to completion.

Those expressing interest will be asked to complete a Pre-Qualification Questionnaire in order to evaluate the extent of their previous experience, technical ability, quality of performance, and provide satisfactory references as well as compliance with the Council's policies on Equal Opportunities and Health & Safety. This information will be used to generate a shortlist to be invited to tender.

At the second stage, those short-listed and invited to tender may be called for interview and asked to present detailed proposals for public consultation and community engagement and offer initial ideas and concepts for the new building.

The Award criteria will be based on the most advantageous tender having regard to Price 60% Quality 40%.

It is envisaged that the contract will commence in June 2006.

Pre-qualification questionnaires are available from:

Mr John Harrington, London Borough of Redbridge, Strategic Services, Town Hall (ROOM 19), P.O. Box 2, High Road, Ilford, Essex IG1 1DD. (Tel 020 8708 2374. Fax 020 8708 2976) E-Mail: john.harrington@redbridge.gov.uk

Further information may be obtained from Gary Meeds, 8th Floor, Lynton House, 255-259 High Road, Ilford, Essex IG1 1NY (Tel 020 8708 3042. Fax 020 8708 3178).

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Deadline for receipt of completed Pre-Qualification Questionnaire is 12.00 noon on Monday 15 May 2006

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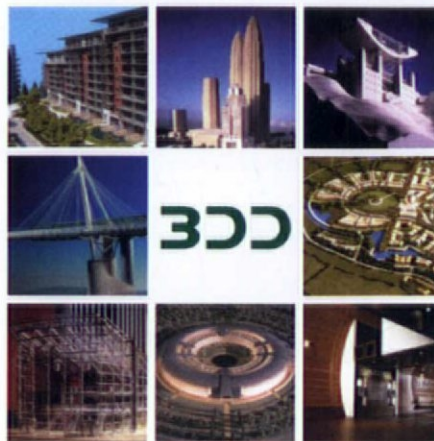
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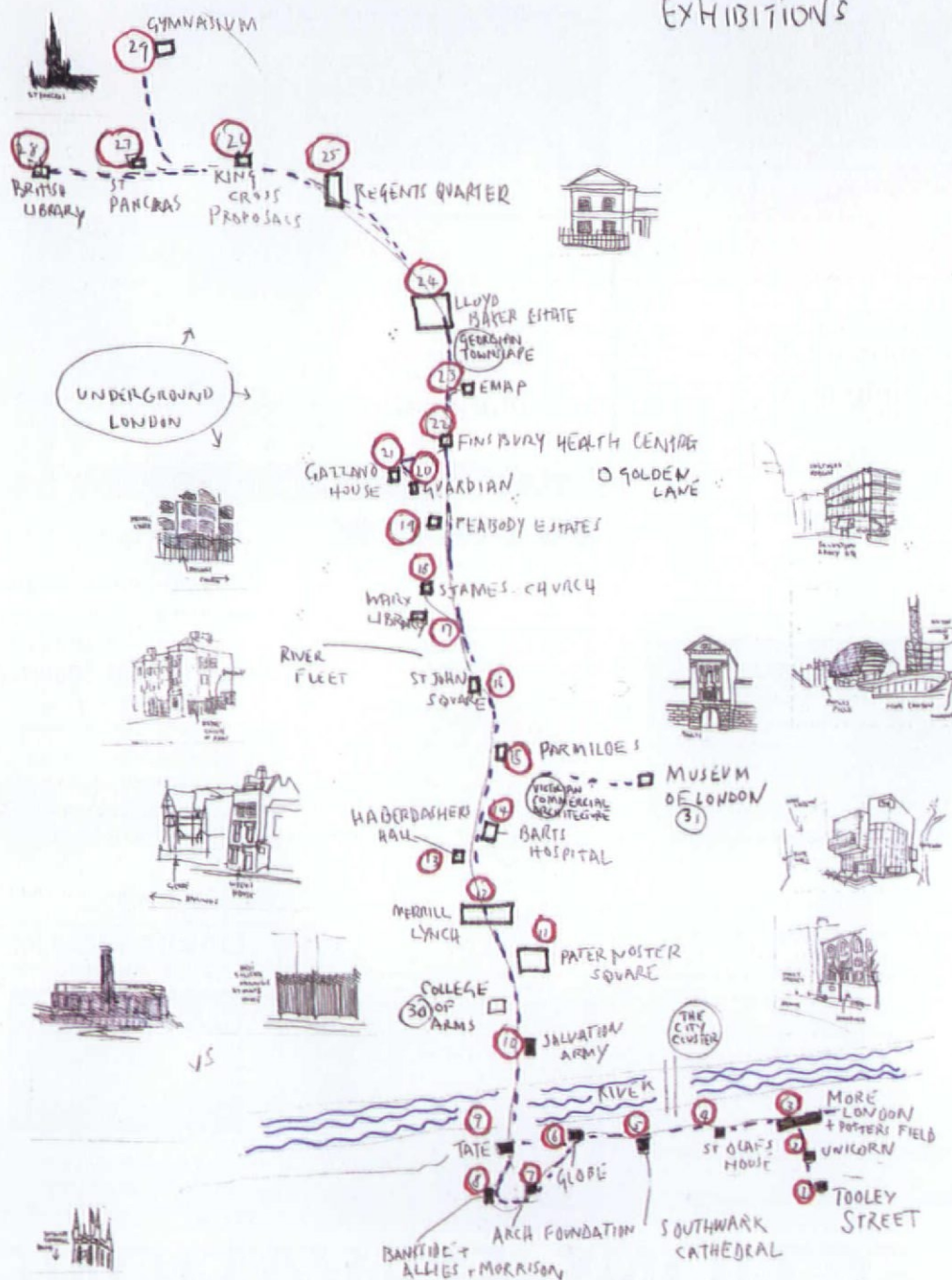
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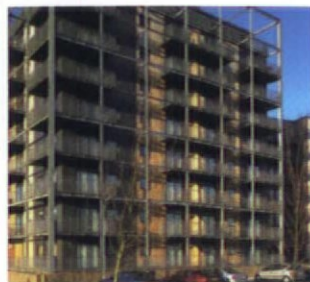


Sketch showing exhibitions along the London Architecture Biennale walk route (16-25 June). By Peter Murray, chairman of Wordsearch

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SWS



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