

AJ

08.06.06
ARCHITYPE/
GENESIS

2mm gauge mill finish
aluminium coping

Firestone epdm on
18mm wbp ply

bricks at 1:80 fall

air flow thro 100mm
ventilation zone

breather membrane on
Panelvent sheathing

300mm Warmcell
between TJI joists
at 600mm centres.

6mm Paneline and
vapour check

12mm waterboard and
skirt on 50x25 battens
(service zone)

12mm birch ply lining
on 50x25 battens

Paneline and vapour
check

300mm Warmcell insulation
timber structure
94x38 separated studs

cladding
170x20 green Western
Red Cedar; shaped
Douglas batten; 38x38
vertical battens;
breather membrane

lino on 18mm ply
38mm lean mix betw
battens + w/floor hea
vapour check on 18mm

300mm Warmcell insu
between TJI joists;
Panelvent

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22>



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A YEAR OF THE NEW AJ: TAKING STOCK OF OUR READERS' RESPONSE

By Isabel Allen

It's been a year since we launched the new AJ, and it's fair to say that the reaction has been mixed. The Glaswegian architect Jim Cuthbertson delivered the first and most succinct response with the single word 'appalling', and though the letters of complaint have become steadily longer, he has remained true to this verdict ever since. The esteemed architect/academician Peter Cook has taken a particularly dim view of the AJ's fondness for low-key architecture, going so far as to criticise its aesthetic choices in a public lecture. A more recent letter, from a reader who wishes to remain anonymous, implored: 'Please, please, please can you temper your obsession with the architecture of the English puritans. It's depressing, and it's beginning to make me feel ill.'

I wouldn't be reporting this in quite so blithe a manner were it not for the fact that subscriptions are on the up and that the positive responses have far outnumbered the expressions

of disdain. (I'm not going to mention the awards we've won for fear of reawakening the wrath of the reader who brusquely pointed out that 'all manner of worthless rubbish wins awards'.) Support has come from some unexpected quarters: Alain de Botton reports that the arrival of the AJ is one of the high points of his week; the political commentator Jeremy Vine has publicly proclaimed the new AJ to be 'brilliant' and *Grand Designs* guru Kevin McCloud lists the AJ as his favourite reading matter – alongside *Farming Equipment News*.

But architects, of course, matter to us the most. It is a privilege to work on a magazine which engenders such a strong sense of ownership, and architects' feedback is hugely valuable. We are enormously grateful both to those who have taken the trouble to articulate their disquiet, and to the vast majority of readers who have greeted the changes with such enthusiasm and warmth.



CONTRIBUTORS



Sue Barr, whose photographs are featured in the *Building Study* on pages 27-37, teaches at the Architectural Association and is working on numerous book projects



Richard Brown, whose work appears in our *Sketchbook* on page 58, is a former architect and, in retirement, architectural adviser on sustainable development in Poole

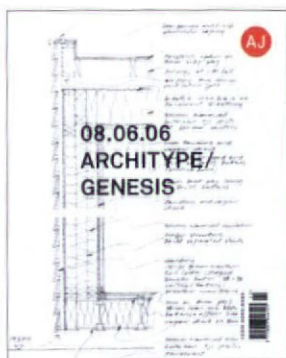


Tom Muirhead, who reviews the new book on Jan de Cock on page 45, is an architect and urbanist in London and teaches at De Montfort University, Leicester

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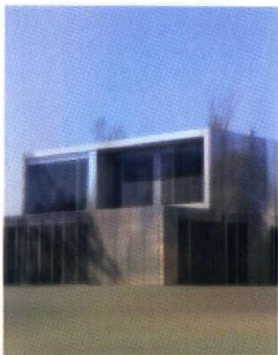
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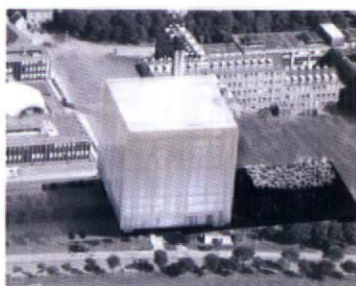
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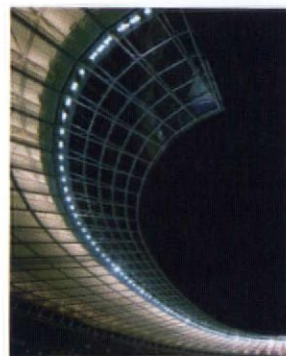
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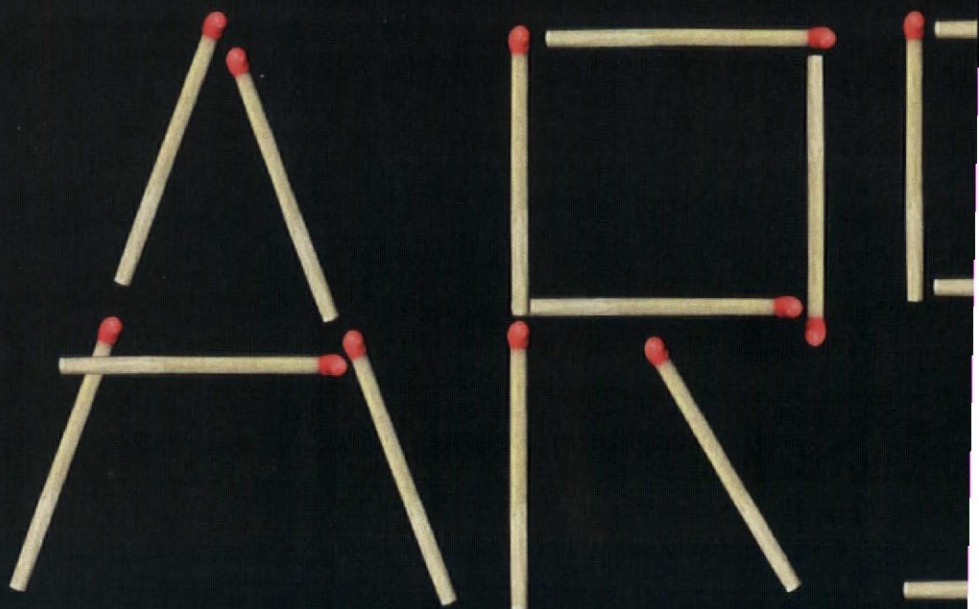
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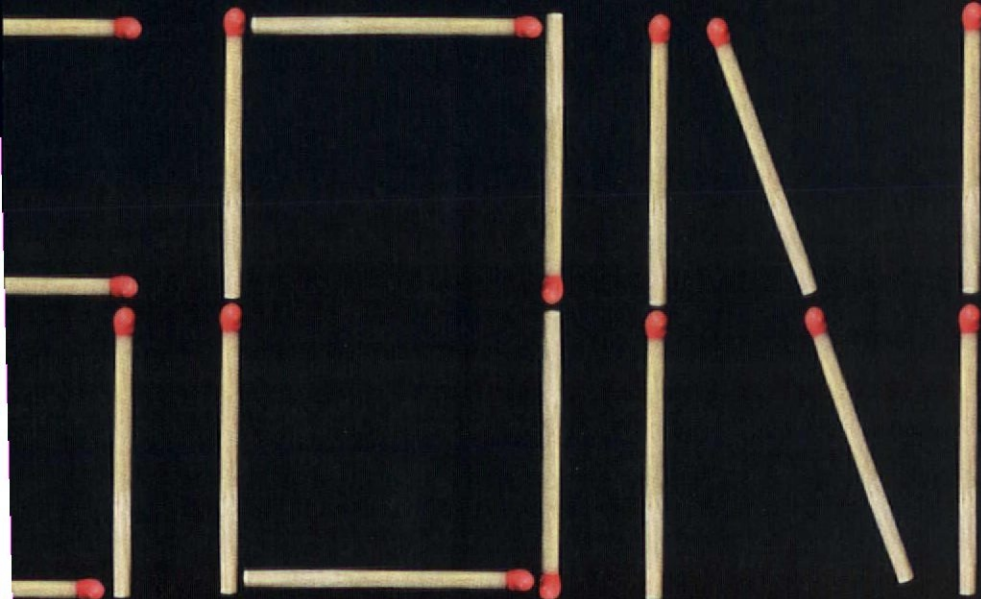
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FRIDAY 2 JUNE

- Big guns line up to condemn controversial plans to delist Commonwealth Institute
- Asplund's Stockholm library launches competition for massive extension project
- EDAW links up with Studio Egret West to win major Manchester scheme
- Masterplan for 2012 Olympics canoe course gets the green light

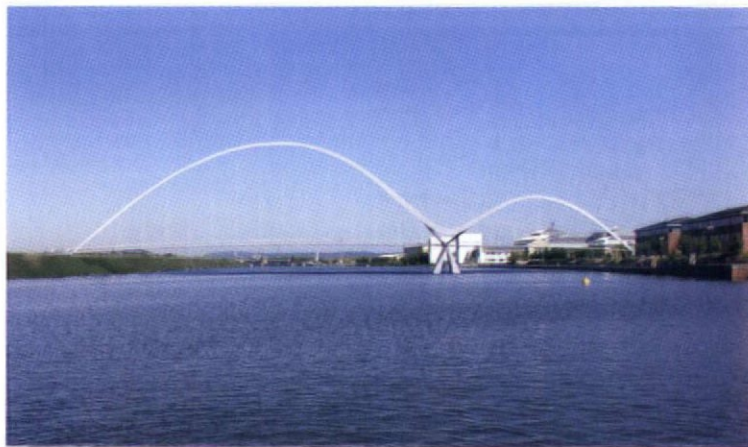


MONDAY 5 JUNE

- Presidential campaign hots up with row over international membership
- MPs to be warned over Crossrail 'sinking buildings' fears
- Judgement favours Multiplex in Wembley High Court battle
- Curtain raised on HLM Architects' new theatre school in Guildford (above)

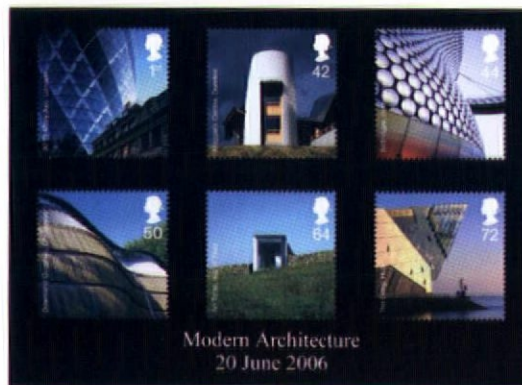
THURSDAY 1 JUNE

- The Prince of Wales wades into debate over development in Edinburgh city centre
- Wembley bosses warn stadium may not open in time for 2007 FA Cup Final
- RTKL to restore Moscow's famous Soviet-era presidential offices in Red Square
- Spence Associates wins planning for extraordinary Stockton bridge (below)



TUESDAY 6 JUNE

- Royal Mail issues first ever collection of stamps featuring modern architecture (below)
- Prescott attacked for 'muddled' water planning in Sustainable Communities
- Hong Kong howler leaves competition anonymity in tatters
- Viñoly commits to Britain despite heavy criticism of his 'Colchester croissant'



WEDNESDAY 7 JUNE

- Shortlist unveiled to replace Snohetta & Spence's doomed Turner Contemporary
- Twentieth Century Society in bid to stump Old Trafford cricket-ground expansion
- Major changes revealed as Olympics masterplan continues to evolve (see page 12)
- Kelly backs campaigners fighting Liverpool Pathfinder (see page 16)



CONFERENCES



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POLICE ATTACK ALSOP'S PRISON PROPOSALS

Will Alsop's 'five-star' prison concept scheme for Birmingham has been branded 'bloody obscene' by the police (ajplus 05.06.06). Paul Tonks, chairman of West Midlands Police Federation, lashed out at the scheme (right) which features tennis, football, swimming and bowls facilities. He said: 'Prison should be a place for people to be incarcerated. What incentive is there for people not to want to go back? I hope this scheme ends up in the shredder. It's because of people like Alsop that we have the kind of society we have today.'



RIBA CANDIDATE PROVOKES FURY

By Ed Dorrell

The race to become the next president of the RIBA has finally sparked into life after the 'outsider' candidate risked the wrath of minority groups in architecture.

Single practitioner Peter Phillips – who is standing against Sunand Prasad and Valerie Owen in the presidential race – was attacked after vowing to cut off funding to groups aiming to increase the proportion of women and ethnic minorities in the profession.

The RIBA national councillor said he wanted to sever ties with Women in Architecture (WiA), the Society of Black Architects, student group Archaos, and collective umbrella group Architects for Change (AfC).

The organisations, which are funded by the RIBA, have

slated Phillips, who has previously infuriated them with comments about the ability of women to design.

'I would want links between these groups and the RIBA cut,' Phillips told the AJ. 'I believe no pressure groups should have semi-statutory rights over council.'

He continued: 'I really do not see why they should have special access to council – any more than other ordinary members.'

Phillips' plans to cut off these lobby groups do not, however, appear in his election manifesto.

Three years ago Phillips triggered a storm of protest when he told council that it was 'well known' that women are 'not as spatially aware as men' and 'not as suited to the profession'.

The groups he wants to exile have attacked his comments. 'He really needs to join the 21st century and reflect modern society,' WiA chair Virginia Newman said.

'It is sad that there are still people around like him. However, I do not believe it reflects the profession as a whole,' she added.

And AfC chair Helen Taylor said that the profession could not afford to 'ignore these kinds of comments any more'.

'AfC believes that the manifestos should set out plans for engaging with diversity and equality issues.'

'Peter Phillips, however, believes that diversity issues, and more specifically AfC activities, should not be supported by the RIBA, and has actively tried to encourage others to adopt a similar view,' Taylor added.



1.

GETTING IN SHAPE FOR 2012

By Ed Dorrell

There are two ways of looking at the latest batch of changes to the Olympic masterplan: you could either claim that the Olympic mandarins are unable to first settle on a design and then run with it; or you could suggest that the people behind the push to 2012 are avoiding dogmatism by sensibly allowing the proposals to evolve.

It seems unfair to suggest anything other than the latter.

As one observer – and attendee at the recent Olympic Delivery Agency (ODA) design review meeting – put it: ‘I have become increasingly impressed by [ODA boss] David Higgins. He seems to completely understand what needs to be done and appreciates the importance of architecture and design in the process of building.

‘Of course we are looking at the designs. Mostly what we

are assessing is the legacy. That will in the end prove to be by far the most important thing,’ the observer continued.

Among the more sensible changes is the decision to revisit the landscaping proposals. The new designs see the park stick far more closely to the existing topography, a move that has two definite advantages – preserving the characteristics of the area and keeping the cost of the earth-moving process down.

Another ODA group member told the AJ that what was happening to the design was ‘sensible in the extreme’.

He said: ‘Of course the masterplan is not going to look exactly the same as when London won the bid; that would be daft.’

Before you dismiss these quotes as platitudes, it’s worth considering that the people on

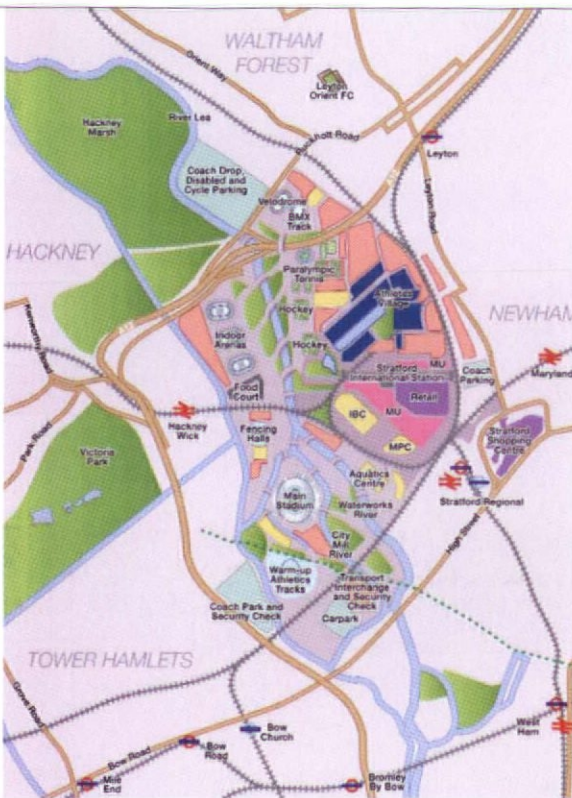
the committee are serious players who are not going to buy into quango propaganda. Among them are Stuart Lipton, Richard Rogers, Higgins himself, members of the design team, CABI deputy chair Paul Finch, and many more.

Not a group to dismiss. And not one to suffer fools gladly.

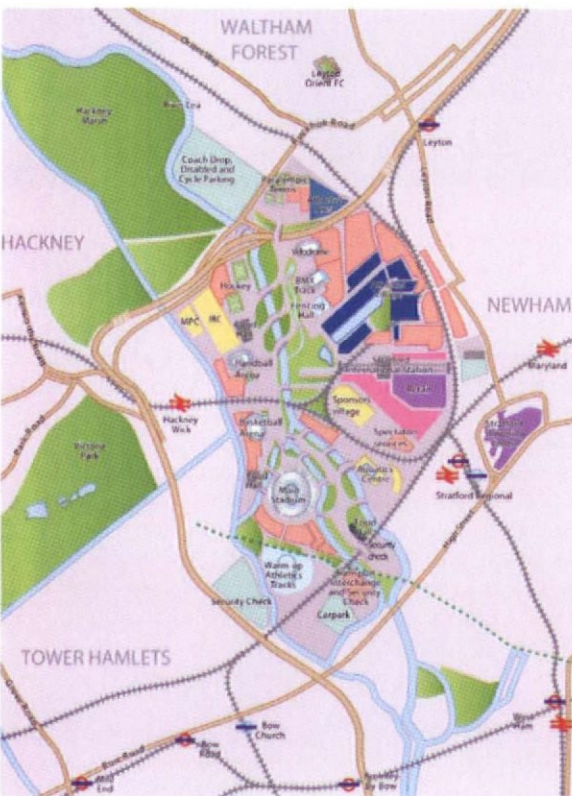
So what does Higgins think? ‘Planning now is worth its weight in gold further down the track,’ he says. ‘This represents a major building block for the project, allowing us to move to the next stage – design and procurement of the different venues and securing planning permissions.

‘When we say we want a culture of no white elephants we mean it. London 2012 will not simply be a sporting celebration,’ he added.

Hear hear.



2.



3.

1. A visualisation of the original proposals for the 2012 Olympic development in east London
2. Site plan for the original masterplan
3. Revised masterplan site plan

FINE-TUNING THE LONDON OLYMPICS

The changes to the Olympic masterplan have been agreed by all involved with the bid-winning designs and will, according to the official line, result in no cost increases or delays.

The most significant changes:

- there is to be a closer alliance between the landscaping and the existing topography of the whole Olympic Park area;
- the broadcast and media centre is moving from the Stratford City plot to a site at Hackney Wick in the north-west corner of the park;
- to accommodate the move of the media centre, the volleyball courts are moved off the site to Earl's Court in west London;
- the temporary basketball courts are moved to a site north-west of the stadium;
- the fencing facilities are reduced to one hall rather than two and moved to a temporary site near Stratford City;
- the hockey pitches are moved to a site nearer the Olympic Village; and
- the cycling velodrome moves south of the A12 to make space for a new Paralympic tennis centre.



1.

MAKE POURS INNOVATION INTO WATER TOWER

Make Architects has won the green light for this unusual scheme – the conversion of a disused 1930s water tower in Huntingdon, Cambridgeshire, into offices. The project will create around 2,200m² of commercial space, nearly 400m² of which will be housed in a three-storey glazed 'lantern' on top of the 24m-tall tower. Overlooking the A14, the development also features a four-storey extension at the base of the original 10,000-tonne concrete structure, which was abandoned in the mid-1970s. The tower itself will become a new lift and stairwell. As well as a geothermal heat pump and photovoltaic cells, the scheme boasts a 6kW wind turbine. Work is expected to start on site by the end of the year and is due to complete by early 2008.

By Richard Waite



2.

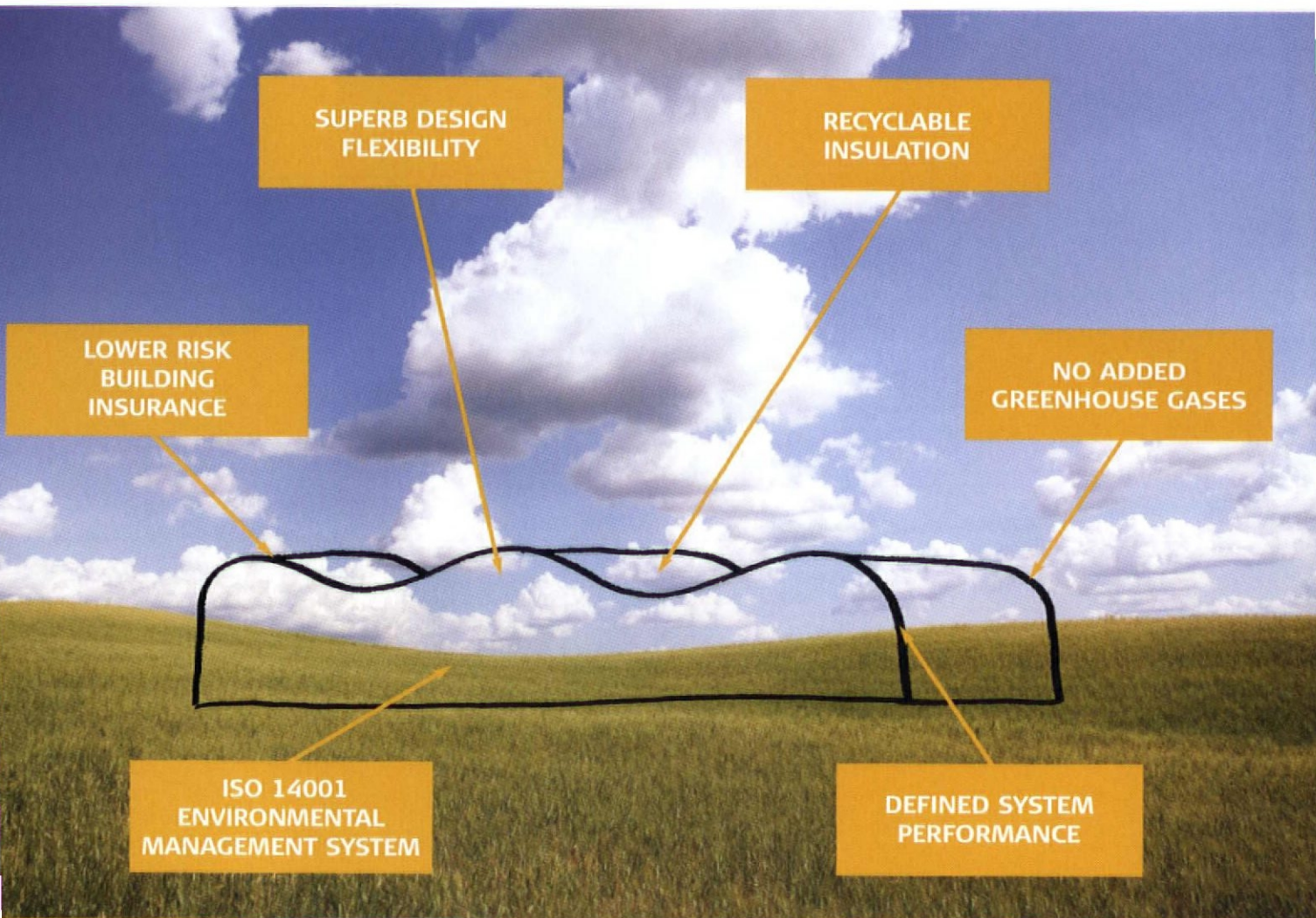
3.



4.

1. Aerial view of the site
2. The three-storey glazed 'lantern' on top of the tower will house commercial space
3. The proposed tower as seen from the A14
4. Concept sketches

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Liverpool's Victorian Prescott Drive has been saved from demolition

KELLY'S NEW WAY FOR PATHFINDER

By Richard Waite

It isn't really a surprise that the government's Pathfinder programme has been so controversial.

The mass house-clearance and refurbishment projects, mainly in the Midlands and Northern England, threaten to change the face of some areas beyond recognition.

Under John Prescott, head of the now-defunct ODPM, any criticisms of the government's proposals were played with a straight bat.

The ODPM insisted it knew what it was doing; that the schemes would go ahead and that they would succeed.

But as soon as Ruth Kelly took charge of the newly formed Department for Communities and Local Government, stepping into the void left by Prescott, tongues started wagging. Would Kelly

continue with these housing-market-renewal initiatives even though there appeared to be no real political gain in doing so?

Earlier this week, the first signs emerged of a slight change in Kelly's stance from that of her predecessor.

It was in Liverpool – where verbal wars have raged over Pathfinder projects in Edge Lane and Bootle – that critics of the government's approach caught an unexpected glimpse of hope.

In a letter to Liverpool City Council, issued through the Government Office of the North West, Kelly ordered the local authority to stop sitting on property which was to be demolished with Pathfinder cash and put it up for sale on the open market.

The property in question is the somewhat ironically named

Prescott Drive, a row of once-impressive Victorian villas (*pictured*) overlooking the historic Newsham Park – houses that have been deliberately left to stand derelict by the council for years.

Because the authority admitted it had no immediate plans for the buildings, a group of local campaigners asked Kelly to make use of a little-known piece of legislation known as a PROD, or a Public Request to Order Disposal.

As a result of Kelly's decision, developers will be able to snap up each of these decaying hulks and renovate them. For the campaigners it was a major victory and will mean the 'demolition by stealth' of the houses has been averted.

Whether other worried residents in places like Darwen, Lancashire, and Gateshead will

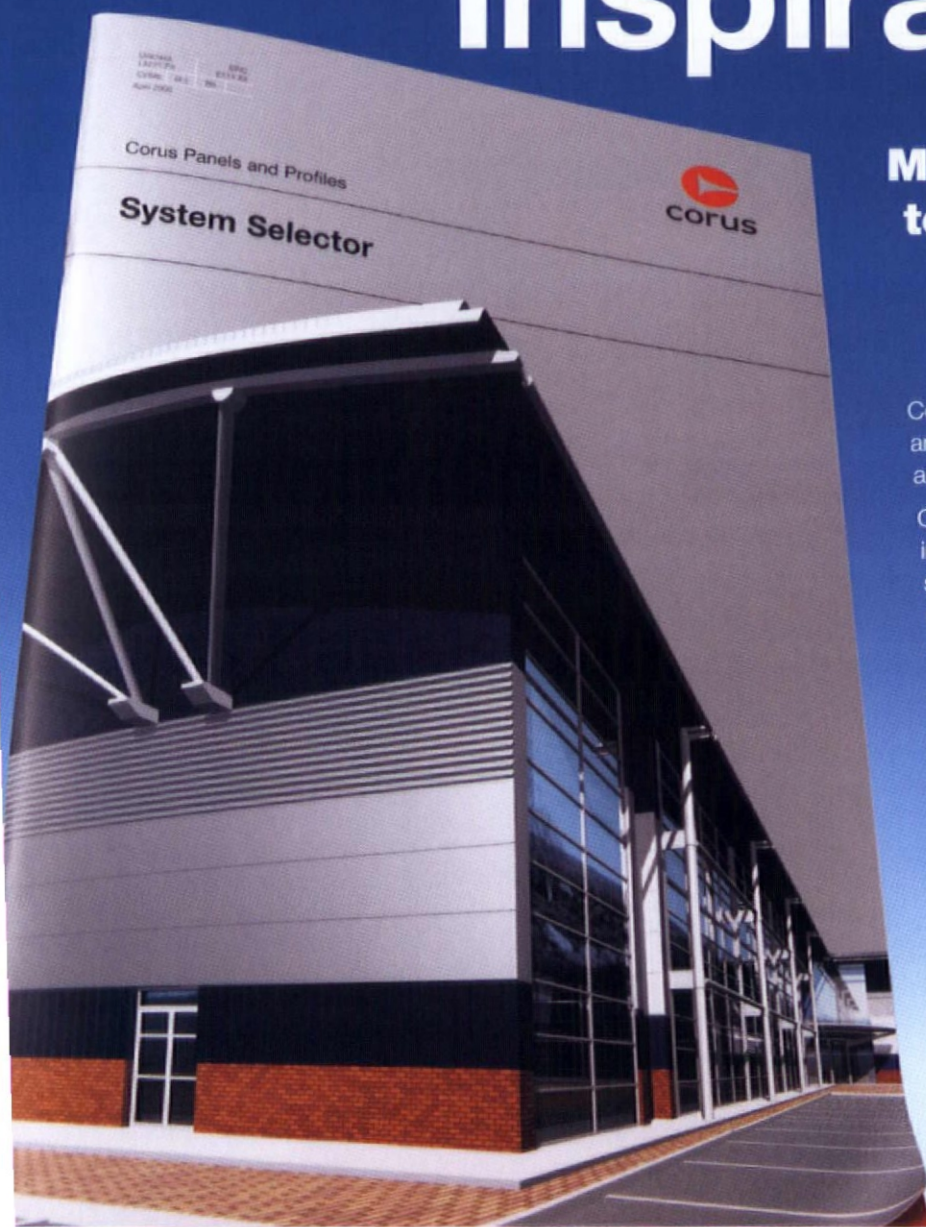
be able to make similar PROD applications to scupper Pathfinder programmes is unclear. Not every authority has banked property like Liverpool.

But there have been other developments signalling a cooling of commitment to Pathfinder. In Sandwell, Birmingham, there have been rumours that the government has withdrawn funding for the local scheme following criticism from the Audit Commission about the success of the programme.

Elsewhere, a public inquiry is about to be launched into Bootle's Bedford Road/Queens Road Pathfinder area – a scheme understood not to have the blessing of CABE.

Perhaps Kelly's Liverpool decision marks the start of a new direction for Pathfinder?

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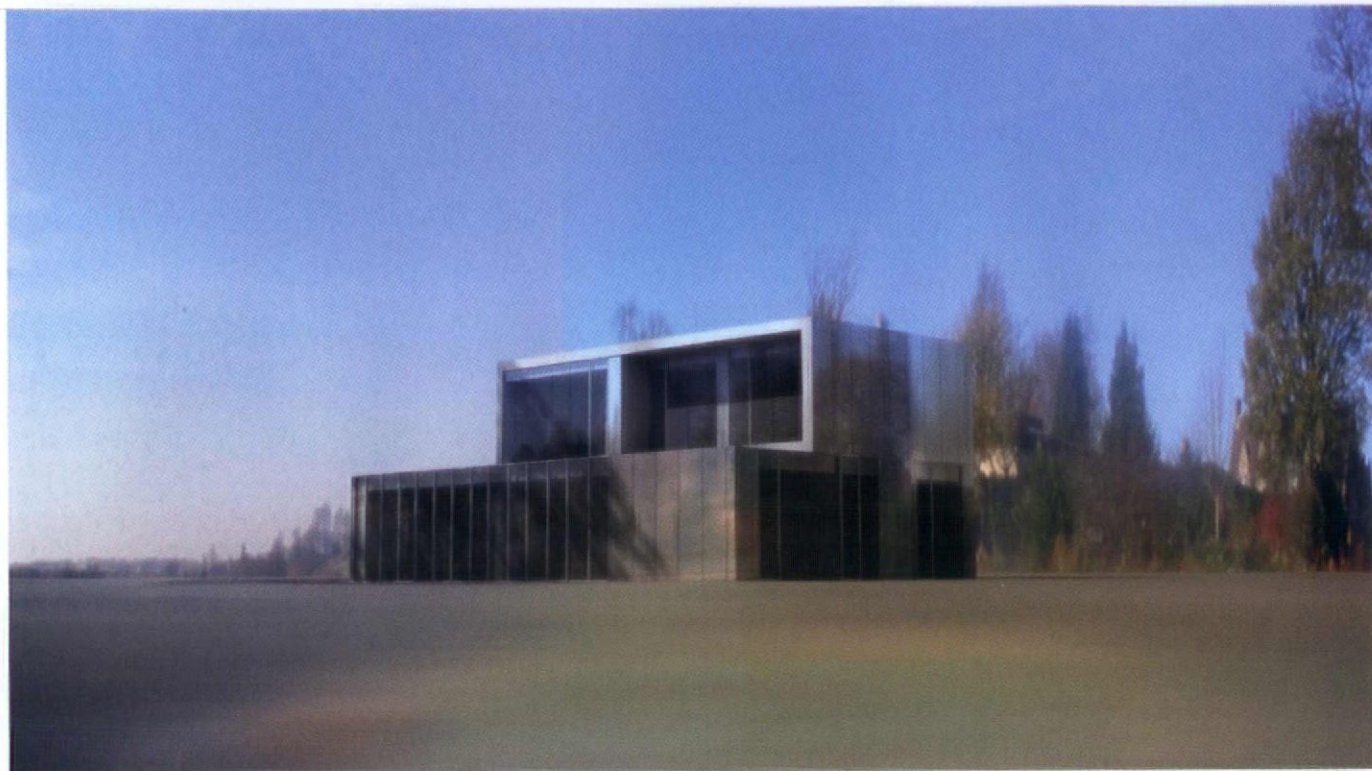
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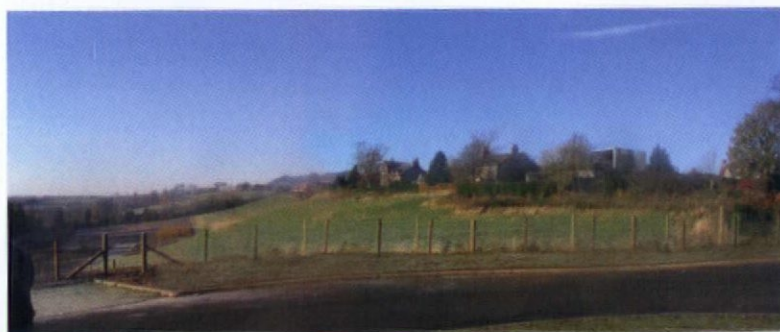
1.

MODERNIST REVAMP FOR BUNGALOW

Reiach and Hall Architects has secured planning permission to dramatically rework a rather mundane 1970s Scottish bungalow into this striking Modernist house. Chapel Loan sits in the beautiful Esk Valley, near Edinburgh, and is the last house passed before reaching Rosslyn Chapel – featured in Dan Brown's blockbuster novel *The Da Vinci Code*. The plan is to clad parts of the existing structure with glass to create 'a crystalline object' in the landscape. The brief, for an unnamed client, involves adding a first floor to give extra space and exploit views of Rosslyn Chapel and the surrounding countryside.

A spokesman for Reiach and Hall Architects said: 'The [bungalow] is not built to contemporary standards and needs work to bring it up to scratch. Despite the poor quality of the built fabric, the existing plan is worthy of retention.' Work on the £250,000 project begins this summer, with completion expected by the end of the year.

By Clive Walker



2.

1 & 2. The Edinburgh bungalow will be reclad with glass to create a 'crystalline object'

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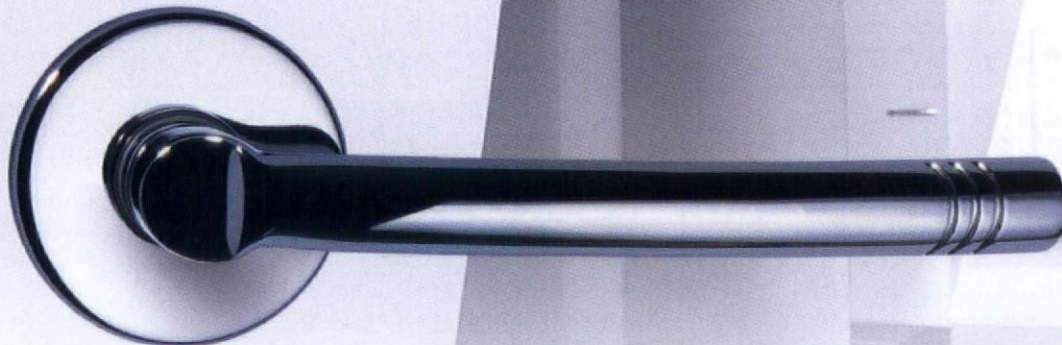
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Tecosur



1.



2.

1. The planned Aberdeen building, in the foreground, will contrast with its surroundings
2. The building's facade will be a greyish transparent colour
- 3 & 4. Aberdeen University's extensive collection of ancient manuscripts and books will be housed in the new project
5. Practice Schmidt Hammer Lassen envisages a 'distinct special sense of openness'



3.

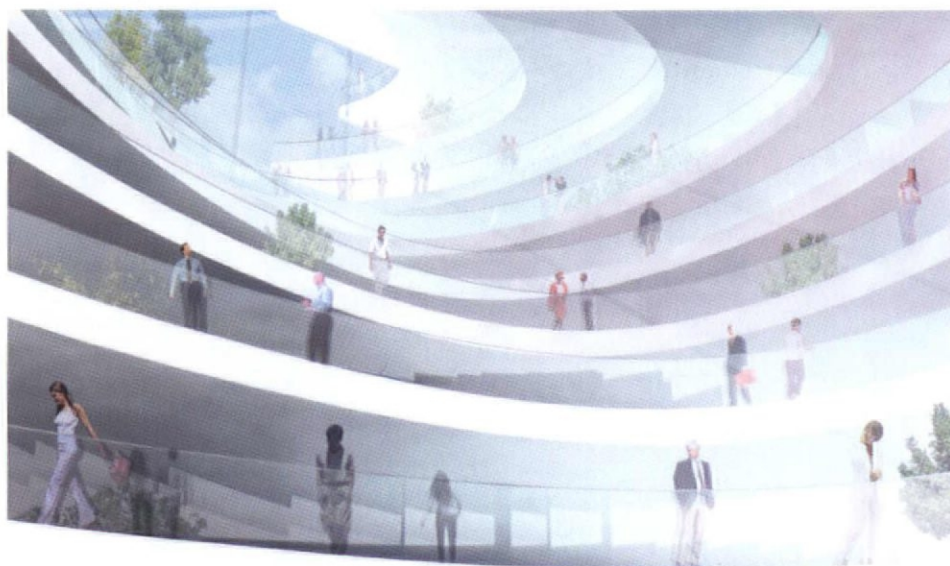


4.

DANISH FIRM WRITES NEW CHAPTER

These are the first images of what Danish practice Schmidt Hammer Lassen hopes will be its debut building in the UK. The Aarhus-based office has submitted the proposals for a new university library in Aberdeen. The firm, which is comparable in size to the Richard Rogers Partnership, has extensive credentials in the library field, having designed the 1999 Royal Library in Copenhagen. The Scottish project, described by Aberdeen University – founded in 1495 – as 'a library for our sixth century', will provide facilities for the entire 13,500-strong student community, far exceeding the 5,000 students the current Queen Mother Library was built to accommodate. It will house the historic collections, comprising more than a quarter of a million ancient and priceless books and manuscripts, amassed by the university since its foundation. According to Morten Schmidt, a founding partner at the practice, the building form will be 'opposite to the crystals of the famous granite that surrounds it. It won't exactly be clear, but it will appear a sort of greyish transparent colour. All our buildings have a major distinct special sense of openness – using them is a democratic and open experience. We are working on the basis of Nordic functionality, we have a functional and simple way of looking at things.'

By Ed Dorrell



5.

'Something like this might have been produced decades ago if Louis Kahn had dropped acid'

Jay Merrick on UN Studio's Mercedes-Benz Museum. *Independent*, 31.05.06

'For those who care about historic buildings, the Blair era is as depressing as any period since the time of Macmillan'

'Piloti'. *Private Eye*, 26.05.06

'In truth, we kind of want Zaha to act like Mariah Carey, and she does not disappoint'

Hugh Pearman. *Sunday Times*, 04.06.06



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SIMIAN SUPPORT

Lazy journalists – not that there are any of those at the AJ – have a habit, Astragal has noticed, of labelling developer **Urban Splash** as 'über-trendy'. But there seems to be a growing dossier of evidence that **Tom Bloxham** and his acolytes have indeed reached that status. News has reached Astragal that chart-busting indie kids the **Arctic Monkeys** have begun to see it too; singer **Alex Turner** was photographed during a major gig in San Francisco sporting a T-shirt with the legend, 'I love you, will you marry me?'. The origin of said item of clothing? An Urban Splash campaign promoting its plans for the Park Hill estate in Sheffield, the Monkeys' home town. And the legend? A famous bit of graffiti on one of the estate's concrete walls. How cool?

DANCE MUSING

One of the dubious highlights of the recent Brighton Festival was a performance by the **Ballet National de Marseille** of *La Cité Radiuse*. This homage to Corb came complete with set designs by **Dominic Perrault**, designer of Paris' *Très Grande Bibliothèque*, who eschewed Corbusian concrete for more manageable mesh screens. This third collaboration by director **Frédéric Flamand** with a high-profile architect (the other two were **Zaha Hadid** and **Thom Mayne**) did not, however, meet with unalloyed approval. As one critic wrote: 'The stage is sufficiently full of activity for the lack of choreographic shape to be less obvious.' Bitchy.

PHILATELY FLATTERY

Future Systems smiler **Jan Kaplicky** was chuffed to bits

to find out that the practice's Selfridges store in Birmingham would be appearing on the new **Royal Mail** 44p stamp. The building is one of six 'cutting-edge' structures that have been selected to feature on the new range of stamps, which is being launched as a postal tie-in with Architecture Week (starting on 16 June and running until 25 June). Kaplicky was particularly delighted to discover that his project's stamp is worth more than **Foster's** Stirling Prize-winning Gherkin, which graces the 32p stamp. Perhaps surprisingly, **Farrells'** massive aquarium building The Deep in Hull is given the most expensive tariff at a whopping 72p. And apparently the Royal Mail doesn't have the capacity to carry anything with the postal equivalent of the Scottish Parliament...

Fig 1

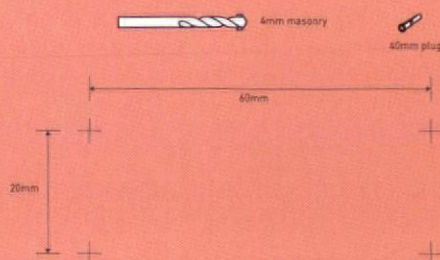


Fig 2

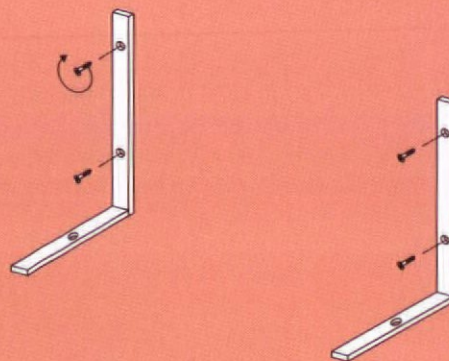


Fig 3

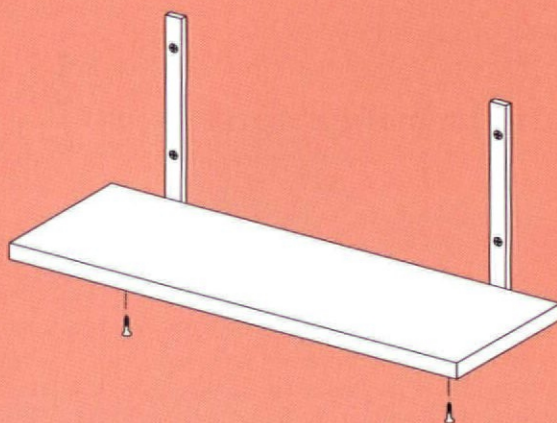
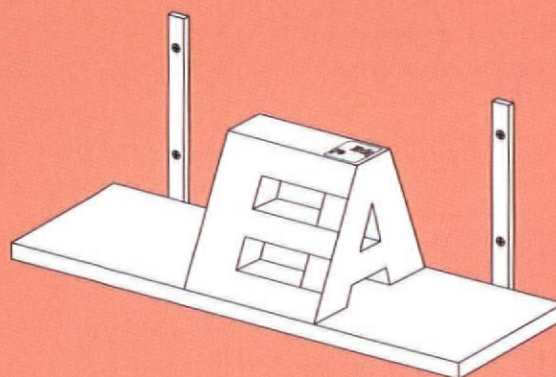


Fig 4



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only set a shining example to their peers, they'll also walk away with a share of over £300,000 to reinvest in on-the-job development. Just imagine how far that could take your employees and your business. You'll also need to find a home for your Edge Employer Award – but that shouldn't be a problem for a place with practical skills like yours, should it?

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TAKING DESIGN REVIEW TO THE REGIONS

In response to Selina Mason's letter 'Local Authorities must ease pressure on CABE' (AJ 25.05.06), many of us involved with CABE as regional reps have been aware for some time of the pent-up demand for design review that is arising from the regions, let alone London. As chairman of Regeneration East Midlands (REM), I have established a comparable and compatible design review in the region (including the South Midlands Growth Zone), similar to that in the South East. The 30 members, selected by an independent panel, are leaders in regional practices (with some coming from outside the region).

Led by Peter Stewart (ex-secretary of CABE's design review panel), the review ensures responses are insightful, considered and balanced. The panel has run successfully for nearly a year and, although busy, we welcome significant projects, large or small, referred by architects, clients or planning authorities anywhere in the East Midlands. (Projects of national significance can still be referred to the CABE review panel.)

We encourage the local authority's design champion and chair of their planning committee to attend, along with their officer. So far feedback has been positive and several regional bodies are considering using the review panel to appraise the schemes they fund.

Other regions are following suit, and hopefully then there will be sufficient forums to accommodate the increasing demand.

Anyone interested should apply in the first instance to the director of Opun (REM's architecture centre), Janet Currie at janet@regenerationem.co.uk

Derek Latham, chairman, Regeneration East Midlands

THE ARB IS CONFUSING THE ISSUE OF CPD

I was interested to read the letter from Alan Crane describing the ARB's close working with the RIBA (AJ 25.05.06). I am reassured, as I had had a somewhat different understanding of the relationship based on my recent reading on the subject. But there seems to be a basic confusion here between 'competence to practise' and CPD.

The RIBA scheme for CPD is an important element in maintaining an architect's competence in that it formalises the necessary business of keeping up to date, but it is only part of the overall concept of professional competence.

In a recent press release the ARB stated that it 'wished to have a scheme that not only provided protection to the public, but was also practical and workable and made the least possible demands on the profession'. And its recommended option for monitoring competence stated that 'applying for retention on the register would be deemed by ARB as confirmation that competence had been maintained in the previous year'.

Fine, I don't think any of us would have a problem with that. So why is the ARB now talking of running its own CPD scheme, duplicating that of the RIBA?

The act defining the ARB's role gives no indication that the board should run its own CPD scheme. Particularly so when, as Alan Crane points out, the RIBA already has a scheme that is perfectly adequate.

George Finch, by email

DON'T KNOCK THE COMMONWEALTH INSTITUTE

Your leader justifying the government's bid to knock down the Commonwealth Institute (AJ 01.06.06) was off target.

Important buildings that are unpopular, that leak or, perhaps most of all, that occupy valuable development sites, are precisely the ones that are most in need of protection.

The system already allows buildings to be delisted if that status is no longer justified, and it is less than a year since the DCMS pronounced that the conditions for this to happen were not satisfied. What the Government is proposing, in order to get around the awkward facts of the case, is an abuse of power – a dodgy wheeze to suit the interests of influential friends.

I enjoyed the article about the Weissenhofsiedlung, though. Lucky it wasn't built in Kensington.

Peter Stewart, Peter Stewart Consultancy, London

LISTING SYSTEM MUST NOT BE IGNORED

Surely Isabel Allen hasn't taken her editorial line from the DCMS (AJ 01.06.06)? We in the Twentieth Century Society have been struck by how many people are rather fond of the Commonwealth Institute – but that is not the point.

Listing is an index of architectural and/or historical importance, regardless of whether the roof leaks, and the correctness of the Institute's listing (or the basic soundness of its construction) has not been seriously disputed.

There is already a perfectly adequate system for deciding if demolishing a listed building can be justified by its intrinsic flaws; it is called a public inquiry (and we can only assume that the Institute's trustees do not care to follow the normal procedures in case they lose the argument). As Ed Dorrell rightly remarks on another page, the nefarious legislation being proposed by government ministers could 'jeopardise the entire listing system'.

For if worthy aims are allowed to override the listing system in favour of realising maximum profit, no historic building owned by charitable trustees – whether the Commonwealth Institute or, say, an almshouse by Wren – will be safe. Where we agree with Isabel Allen is when she says that the government is demonstrating 'a lofty disregard for procedure or precedent' – but we are all getting used to that, in this as in other spheres.

Gavin Stamp, chairman, Twentieth Century Society

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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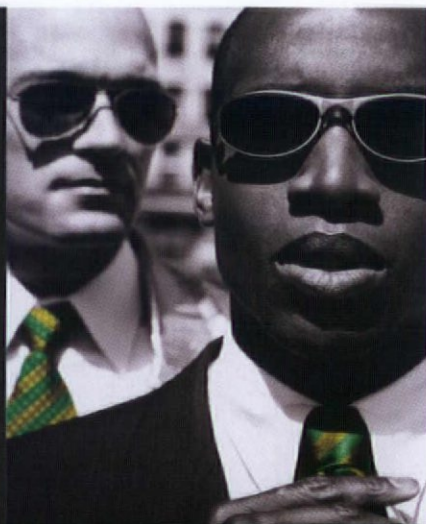


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ARCHITYPE/ GENESIS



1. The cob-block wall is part exposed to show underlying construction and part-finished in a wax-polished earth plaster

CONVENTIONAL CLOTHES WON'T HIDE THE RADICAL TECHNOLOGY FROM PEOPLE IN THE INDUSTRY

By Barrie Evans. Photography by Sue Barr

Architype was established in the mid-1980s, with early projects that included a collaboration with Walter Segal on self-build housing in Lewisham, south-east London. Committed to a socially and environmentally responsible architecture, the practice has worked in the health, education and housing sectors, winning a Civic Trust Environment Award in 2001 for its self-build homes for the Hedgehog Housing Co-op, Brighton.

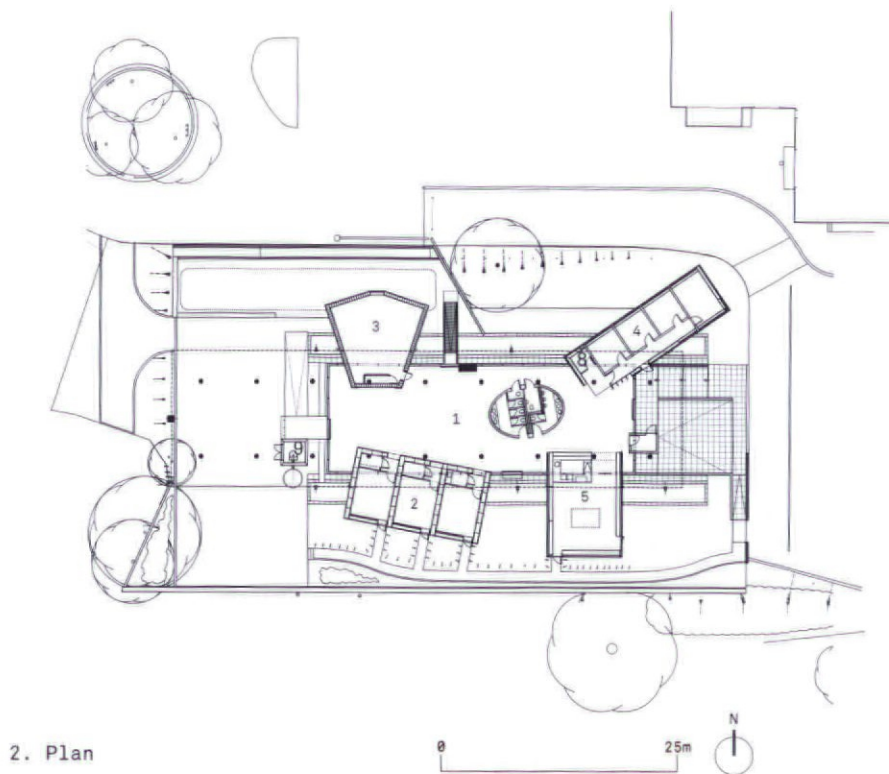
Genesis is an idea first, a building second; it is this that shaped the procurement process. The aim of Genesis is to 'explain, explore and evaluate cutting-edge thinking in sustainable construction by introducing the use of sustainable materials into the mainstream of the construction industry' – at least regionally. Even so, this is a serious ambition for Somerset College of Arts and Technology in Taunton.

It is also an ambition that, on the face of it, doesn't necessarily need a building, an option worth taking seriously following the demise of Yorkshire's Earth Centre. Certainly the Earth Centre's large scale and theme-park aspects are missing here. But the parallels are stronger than might be expected, since despite its campus location, Genesis is not funded by the DfES but by the South West of England Regional Development Authority and the Learning and Skills Council. As a result it has to pay its own way by running courses, visits and exhibitions and hiring out the space to a range of audiences including schools, tradesmen, professional CPD participants, clients and householders, for conferences and other events.

For Genesis' own clients – principally deputy college principal Jo Matthews and head of construction Ian Moore, now the enthusiastic director of Genesis – a building was always on the agenda. But the brief was very open, seeking an exploration of what might be an appropriate built facility. So when Moore says, as he frequently does, that his 'expectations have been far exceeded by the building', these expectations were as much about the architect's ability to develop the brief as to deliver a building.

Genesis was procured through a competition, beginning with nine local(ish) architects, reduced to a shortlist of three: Feilden Clegg Bradley, Gale & Snowden, and Architype, which won in 2002. The final competition presentations, intended in part as information-sharing, had the three teams sitting in on each others' presentations. These were voted on by some 40 stakeholders.

For such an initially fluid project it is uncanny how similar to the initial competition sketches Architype's finished building is; core ideas have been carried through. Various sustainable construction technologies are represented – ones that are felt suitable to join the industry's mainstream. These are expressed in a central main pavilion (called the steel pavilion – though timber and glass set the tone), with four smaller surrounding, interlocked pavilions, respectively of earth, fired-clay blocks, straw bales and timber. Another belief held from early on, informed by client/designer visits to a range of sustainable projects, was that the architecture should look crisp rather than hairy or makeshift; it should look, potentially, mainstream.



KEY

1. STEEL PAVILION: MAIN SPACE WITH GLASS WALLS AND FLOATING ROOF (PAGE 29)
2. STRAW PAVILION: THREE SEMINAR ROOMS WITH STRAW BALE WALLS AND SEDUM ROOF (PAGE 30)
3. CLAY PAVILION: 50-SEAT LECTURE THEATRE WITH SOLID WALL CONSTRUCTION OF CELLULAR FIRED-CLAY BLOCKS (PAGE 31)
4. TIMBER PAVILION: FOUR OFFICES BUILT FROM PREFABRICATED TIMBER PANELS INSULATED ON SITE WITH RECYCLED NEWSPAPER AND CLAD IN CEDAR BOARDING (PAGE 32)
5. EARTH PAVILION: TO HOUSE SHOP SELLING GREEN PRODUCTS AND SUSTAINABILITY DOCUMENTATION. ITS WALLS USE THREE DIFFERENT UNFIRED EARTH TECHNOLOGIES: COB, COB BLOCKS AND RAMMED EARTH. IT HAS A 'BROWN ROOF' OF RUBBLE AS A GROWING MEDIUM (PAGE 33)

As you approach the building's main entrance, the solid smaller flanking pavilions point inwards, emphasising the transparent central space with its glass walls and floating roof. Two rows of CHS columns run the length of the main pavilion and beyond, to the rear, the floating roof extends to become a canopy for sheltered outdoor working. Cost-cutting prevented the realisation of a central spinal rooflight to this main pavilion roof; however, the resulting, simpler legibility of the plain soffit is a visual improvement.

A cost battle which was won resulted in the use of the elegant timber-finned curtain-walling system, which won out over a cheaper, standard metal system. This would have completely changed the atmosphere of the main space, which is open and relaxed, not pinched on quality like so many education buildings. The client found the extra money.

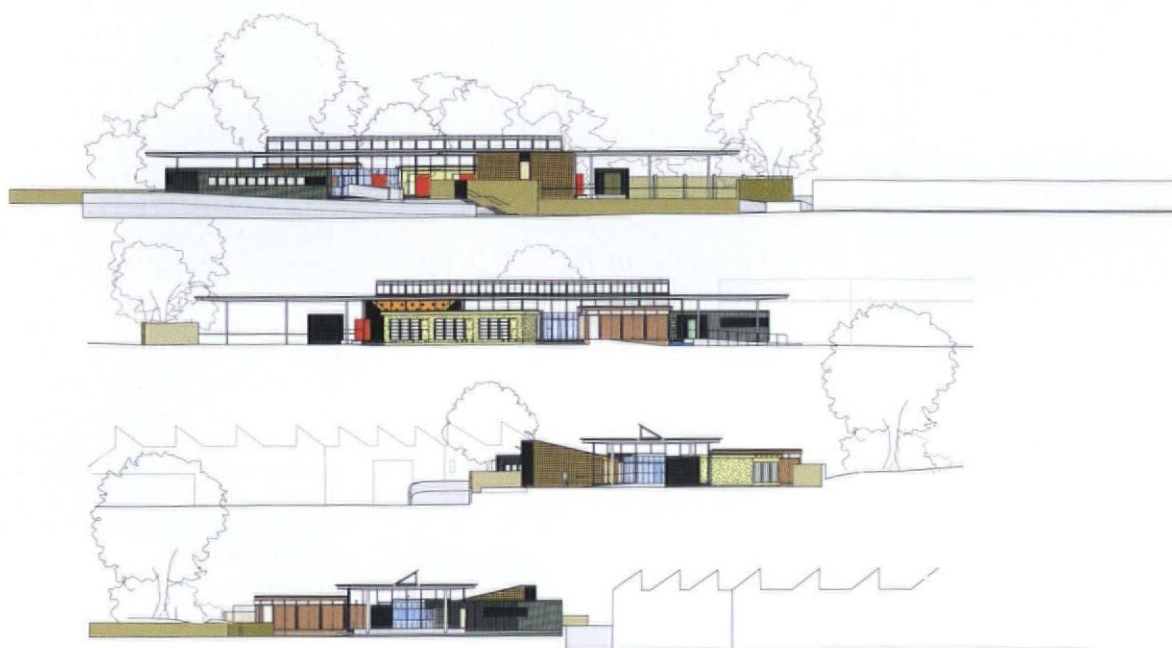
On entering the main space you are confronted by an oval, blue-painted 'water pavilion' housing WCs that acts as a demonstration of water conservation, with air-flush waterless urinals and Corian-like basin surrounds made from recycled yoghurt pots. But this is simply a studwork enclosure, not a construction demonstration. It is questionable whether it should have been a pavilion at all, as it compromises the clarity of the main space. Only when you move beyond this area does the main space open up.

What is not in doubt here is the success of linking the pavilions into the main space. Each is like an exhibit in a gallery,

breaking in through the glazed wall in a plethora of difficult but calm, well-handled detailing. The overall effect is a bit busy – as you would expect with five different construction technologies coming together – but as such it is there to be seen and not subsumed into some broader architectural agenda.

The first three pavilions each have a small cutaway within the main pavilion, showing their wall build-up. In the earth pavilion the cob and the rammed-earth, linseed oil-finished walls are exposed as the interior finish; the cob-block wall is made of part-exposed blocks (to show underlying construction), part-finished in a wax-polished earth plaster. It's a beautiful surface – everyone was looking at it. Yet it also evokes some sense of contradiction in this building, which on the surface looks otherwise conventional – there are some varying render and plaster effects plus timber lining boards, but at a glance nothing unusual. Beneath these surfaces the base building technologies are much more radical. If these conventional surfaces aim to reassure potential occupiers that sustainable buildings can be made to look like any other, they succeed. But these conventional clothes won't hide the radical underlying technology from people in the industry; they will see right through them. So why not be more daring with surfaces too? (Of course, Genesis might still; surfaces could be remade in future to look a bit less mainstream.)

While construction varies from pavilion to pavilion, some systems are common. For example a 37kW biomass boiler drives underfloor heating, which can be fed with a variety of timber fuels



3. The north, south, west and east elevations are linked by a single space

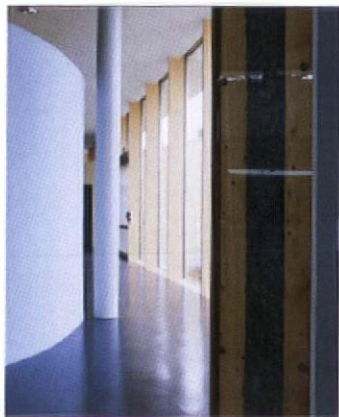
such as pellets and chips, as well as using sawdust and shavings waste from the college workshops. Roofs drain into a continuous open U-plan channel along the south, west and north sides of the main pavilion, running under the four side-pavilions as part of a SUDS (sustainable urban drainage system). This channel is stepped in section with the upper level, to be planted with reeds. Much of the water is expected to be lost by evaporation, but there is also a weir on the north side draining into a gravel bed, and if this becomes overcharged, water runs to the campus drainage system. On the roof, evacuated-tube solar collectors will preheat water (little is needed in this building), and a row of photovoltaic panels provides electrical contribution and a renewables demonstration. The single-storey building is naturally ventilated by opening windows, although there are also discreet wind-catching units on the lecture theatre roof. There is no grey-water recycling – Architype feels that for a smallish building such as this, the equipment and energy costs of collecting the water and pumping it up to tanks would outweigh the other benefits.

Building this mix of construction technologies was inevitably complex and an extended period, some 15 months, was allowed for it. The main contractor, D B Russell Construction, was selected for value, experience and willingness to engage with the strangeness of it all. Site agent Mike Preston began as a sceptic, but has since, he says, become an advocate.

Some work, such as laying the cob blocks and the timber framing, was something different for conventional tradesmen to

learn. The more radically different work, such as the rammed earth and straw bale, came from specialists as subcontractor packages, and the architect sat in on subcontractor interviews. D B Russell's managing director, Paul Kempton, sees these technologies as too expensive to take up currently if cost is the only measure, but the cob blocks particularly were straightforward and the straw bale simpler than expected (*see also cost data, page 35*).

The building has come together and everyone is giving each other a justified pat on the back for getting this far. But sustainability is very much about the longer term. As to whether Genesis will succeed, you can only wish it well. In durability, it should be able to prove itself. In flexibility, what is the future? Director Ian Moore said he would be happy if this building became a victim of its own success; if the now-radical construction technologies joined the mainstream; and if in a few years' time some of the pavilions were dismantled, recycled and replaced with more radical technologies. The building's mixed architecture provides for that aspiration.



4.

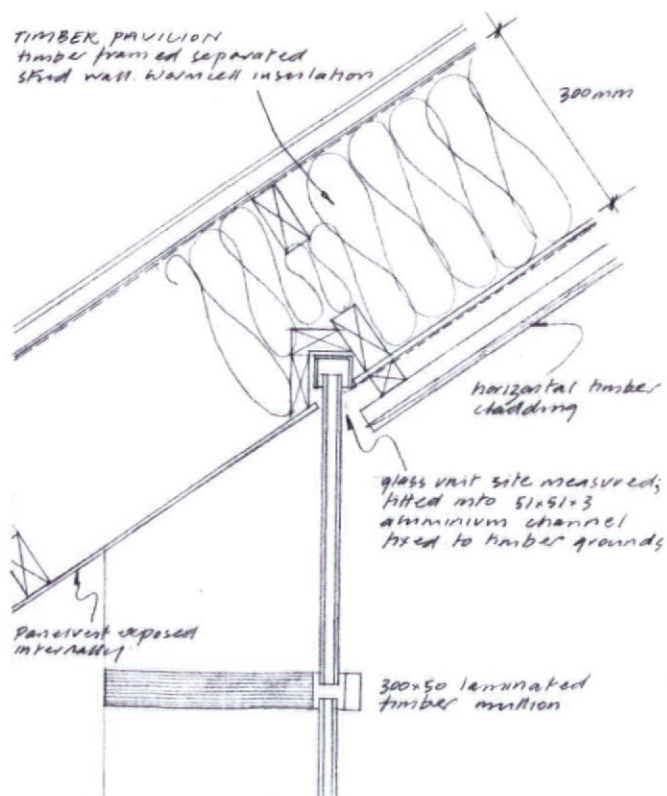


5.

STEEL PAVILION (MAIN SPACE)

This has a concrete floor. Limecrete (cement substitution) was considered, but the greater amount of lime needed to provide the required strength wouldn't have given much embodied energy benefit. The nine pairs of 4.5m-high steel CHS columns are founded on vibrated stone columns using 450 tonnes of rubble from the basic masonry barn that stood on the site. (Of the shortlisted designs, only Gale & Snowden proposed reusing the barn.) The sway frame's lack of bracing maximises flexible use of the space. Frame joints are all bolted for ease of future frame reuse/recycling. The curtain walling is of proprietary LVL fins with external aluminium cappings. There is no shading to the south, but then with the earth and straw pavilions along that side, solar exposure isn't that great. The floor finish is Marmoleum (a greener lino).

4. An elegant timber-finned curtain-walling system defines the boundaries of the main space
5. The steel pavilion is the main space which links the disparate parts



JUNCTION WITH CURTAIN WALLING

6. Plan detail where main pavilion's timber-fin curtain wall meets the timber pavilion

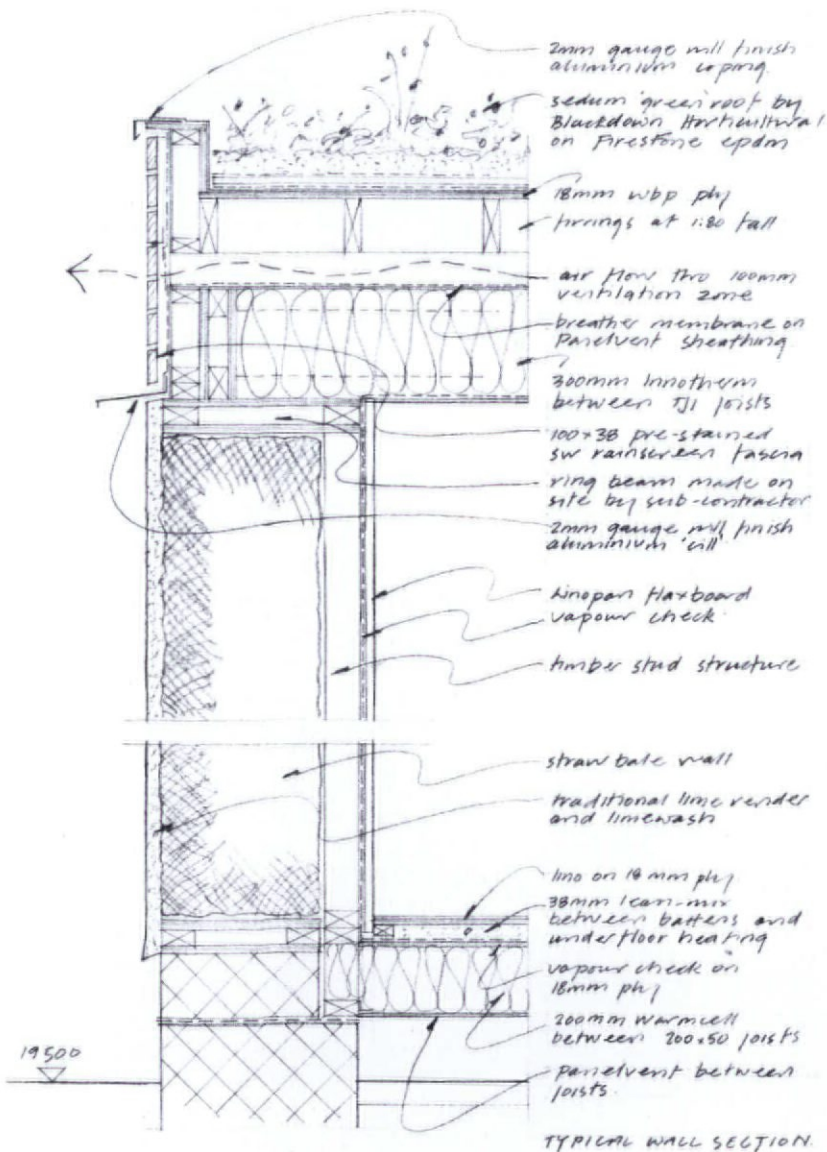


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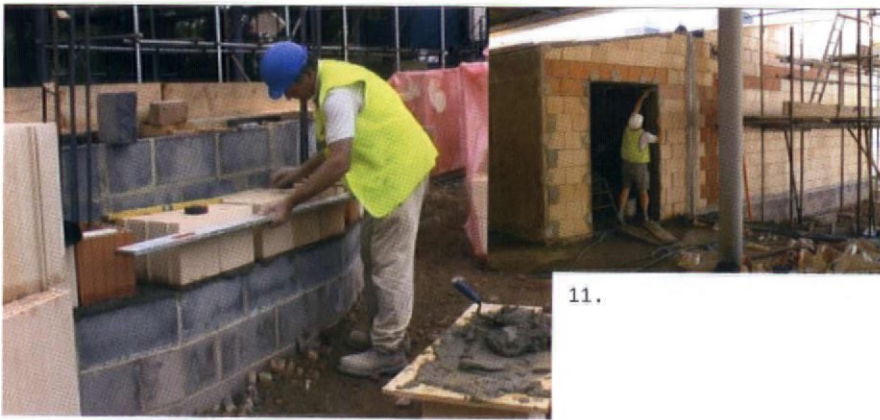
7. Straw bale and stud construction
8. A cutaway shows the straw bales



9. Straw-bale wall with a 'good hat and boots'

STRAW PAVILION (SEMINAR ROOMS)

Both this and the earth pavilion follow the old adage that when you build a wall of such natural materials it needs 'a good hat and boots'. They have bases of concrete block, though not pitched roofs. The straw pavilion's roof build-up – structure, insulation, sedum green roof – is articulated by a boarded edge with a very deep aluminium flashing to throw water clear of the lime-rendered walls. The structure is a timber and straw hybrid, using the load-bearing capacity of the bales while ensuring movement is controlled at the interfaces with the main pavilion curtain wall. Bales of local wheat straw ($U = 0.13W/m^2K$) were laid in stretcher bond and pinned with hazel rods, then precompressed with straps while the roof was added. Internal timber studs were used to provide the exact final wall perimeter dimensions, in case the bales should shrink further. (There are 40 probes in the bale walls to monitor moisture profiles.) A pump-action machine was used to force in the external render to ensure a strong key. Some of the interior surfaces are finished with a quite heavily textured lime plaster. Others, including the external wall within the main pavilion, are finished in flaxboard – a smooth-surfaced sheet.

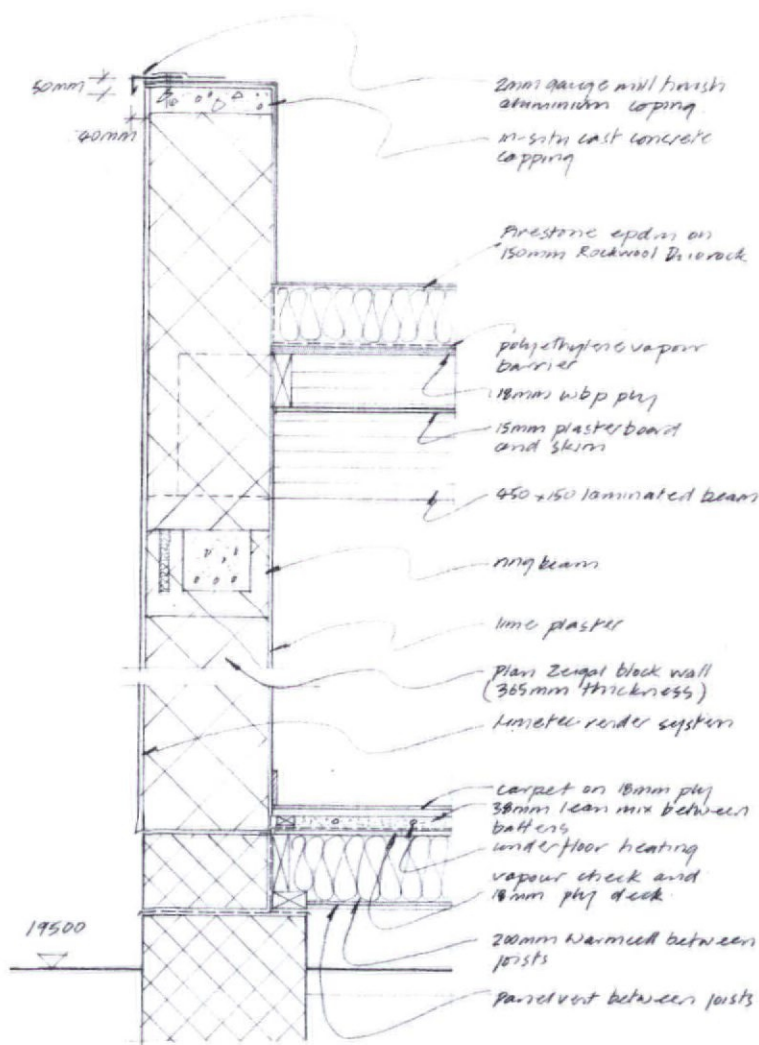


10.

11.



12.



13. Proprietary clay blocks and sprayed render system

10 & 11. The first layer must be precisely level. After that, blocklaying is simple

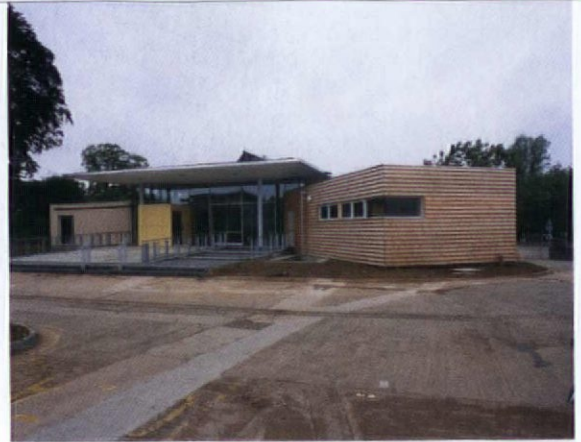
12. The clay pavilion: the architecture is designed to look 'crisp' and potentially mainstream rather than hairy or makeshift

CLAY PAVILION (LECTURE THEATRE)

Cellular fired clay blocks – Ziegel blocks from Germany ($U = 0.31W/m^2K$) – are precise enough to be laid thin-bed and have no mortar in the perpend, though there is some mechanical interlock. They provide a straightforward single-leaf wall, without cavity or added insulation layer. The external lime render is a proprietary sprayed system applied by Ziegel. With the longer spans of this 50-seat (in bent ply) theatre, the roof is supported on Glulam beams. The roof finish is a single-ply membrane (sedum was cost-cut here and for the timber pavilion). Discreet wind catchers and the heavyweight walling are so far keeping room temperature well under control. A clay plaster (Claytec) was used on the exterior within the main pavilion, but was felt to be too soft for the lecture theatre interior itself and lime plaster has been used there.



14.



15.

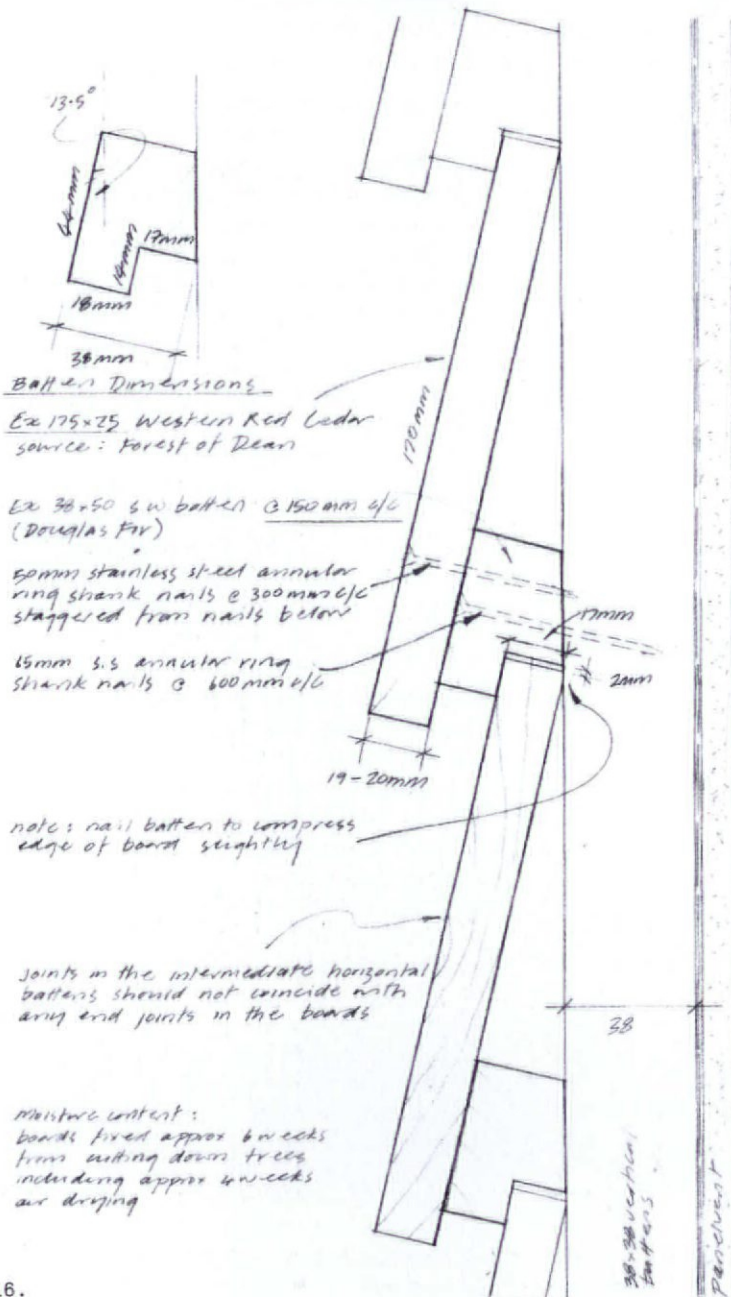
14. Insulating with recycled newsprint

15. The timber pavilion is clad with cedar from the Forest of Dean

16. Specially developed single-nail fixing for green boards. The board head is squashed (clamped) in place, so it can move

TIMBER PAVILION (OFFICES)

Prefabricated timber framing was site-insulated with recycled newspaper (Warmcell) (for separated stud construction, $U = 0.167W/m^2K$). This is the super-insulated, lighter-weight, faster response pavilion. The interior finishes are either plaster or, on the interiors of the external walls, birch-faced ply. It's an odd effect in rooms and corridor, even when you have worked out the logic. Overall it is breathing-wall construction, something Architype has developed. The timber-board cladding detail (developed with the Timber Research and Development Association) is an interesting one, coping with red cedar boards which were cut six weeks before installation in the Forest of Dean, and so will undergo considerable moisture movement. A specially profiled batten allows one-nail fixing; the process of nailing through board and batten pushing this batten against the head of the board below, holding it by friction at that point, so it can move (see detail, left).



16.

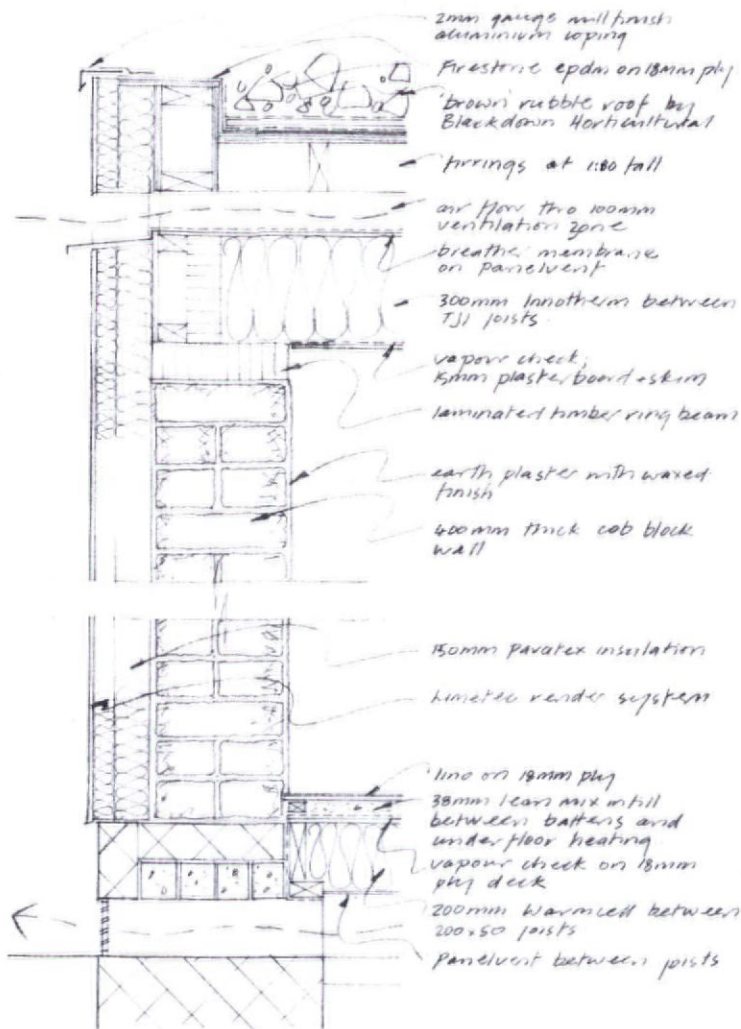


17.



18.

17 & 18. Building up the mass cob wall



19. Cob-block wall with a brown roof of rubble

EARTH PAVILION (SHOP)

This pavilion is open fronted, its three other walls demonstrating three different unfired-earth constructions. (These walls don't meet at the pavilion corners, providing a challenge for the engineer.) The cob (earth and straw) block wall ($U = 0.23\text{W/m}^2\text{K}$ with external insulation) uses earth from within 10 miles. Blocks are hairy (which is good for keying plaster), part left exposed for demonstration, part finished with an earth plaster reinforced with llama hair, with a polished wax finish. The cob wall ($U = 0.21\text{W/m}^2\text{K}$ with external insulation) was built up in lifts of around 800mm without shuttering, by forking on the mix and treading it, then trimming the 500mm-thick wall as it dried, a process which can produce relatively sharp arrises. This has been left exposed. The work was done between the main contractor and artists Jackie Abbey and Jill Smallcombe (whose work includes the cob bus shelters at the Eden project). Here the earth was subsoil from the foundations plus straw and a sharp sand. The third wall is rammed earth ($U = 0.23\text{W/m}^2\text{K}$ with external insulation) formed within steel shutters, without straw and a drier mix. It has been finished with linseed oil. The contractor had to wait for some differential shrinkage before trimming the three walls to height for building the roof. Roof insulation is a recycled cotton quilt – blue from its content of denim, imported from the US, but expected to be available shortly from Sheffield Insulations. The construction is a cold roof and there are slots on the parapet on two sides to ventilate the roof construction. Roof finish is a 'brown roof' comprising 6.5 tonnes of building rubble, a poor growing medium but one that tends to lead to greater species diversity in time.

Credits

Tender date

March 2004

Start on site date

October 2004

Contract duration

15 months

Gross internal floor area

633m²

Total project cost

£1,575,000

Type of contract

GC/Works/1 with Quantities

Client

Somerset College of Arts and Technology

Architect

Architype: Leah Dempsey, Jonathan Hines,
Howard Meadowcroft, James Todd

Project manager, quantity surveyor
Nisbet

Planning supervisor

Nisbet Project Safety

Structural engineer

Whitbybird

Services engineer

Tandy Building Services

Landscape architect

Robert Bray Associates

Main contractor

D B Russell Construction

Specialist Consultants

Elemental Solutions, Bath University,

Energy and Environmental Design

Specialist pavilion subcontractors

Mass cob Abbey Smallcombe; *rammed earth* Pioneer

Environmental Building Company; *straw bale* Dorset Centre
for Rural Skills; *clay blocks* Ziegel UK; *timber* FrameWise

Subcontractors

Joinery/carpentry Kat Carpentry; *groundworks* M&M

Contractors; *steel structure* Melhuish and Bateman; *M&E*

subcontractors Mitie Engineering Services South West; *roof*
membrane Cotteswold Roofing Systems; *external handrails/ramps*

Taunton Fabrications; *sedum and brown roof*: Blackdown

Horticultural Consultants; *Warmcell insulation* Pen-y-coed

Construction and Insulation; *SUDs pond liner* Aqualine

Installations; *SUDs chambers* SEL Environmental; *demolition*

Weaver Demolition; *vibro piling* Pennine Scaffolding; *RAM*

screed H A Bolton; *blockwork* Lyng construction; *landscaping*

Parsons Landscaping; *surveying/setting out* Landsdown

Surveys; *shutter* HAG; *fall arrest* HCL; *ironmongery* Taunton

Lock and Safe

Suppliers

Lecture theatre curved-ply seating Nortek Educational Furniture;
recycled-denim insulation Inno-therm by Recovery Insulation;
wood-fibre external insulation Pavatex Diffutherm by Natural
Building Technologies; *straw bales* local farmer, supplied via
DCRS; *recycled-plastic worktop* Smile Plastic; *sanitaryware* IFO
low water-use toilets and air-flush urinals by Green Building
Store; *biomass boiler* Reso wood-burning boiler by Teisen
Products; *timber glazed curtain walling* Seufert-Niklaus; *high*
performance timber windows Sashless Window Co; *rooflight*
Glazing Vision by Flushglaze; *paints* Green Paints, Holkham
Linseed Paint; *EarthBorn clay paints* The Green Shop; *mineral*
emulsion paint Keim Mineral Paints; *clay plaster* Construction
Resources; *earth plaster hand-mixed* by Abbey Smallcombe;
photovoltaics Solar Century; *cob blocks* Sam Owen; *external lime*
render systems to earth and clay pavilion Bayosan by NBT,
Limetec by Ziegel UK; *external lime render to straw pavilion*
traditional hand-mixed by DCRS; *timber* FSC timber and UK
cedar by Woodstock; *lining boards* Panelvent, Paneline, Linopan
flax board by Panel Agency; *carpet* Renewal Carpet Tiles; *lino*
flooring Marmoleum; *airtightness seals and Pro Clima vapour check*
Fillcrete; *permeable paving* Charcoal Aquapave blocks by
Formpave; *galvanised-steel rainwater goods downpipes* by Lindab,
hoppers by Cotteswold Roofing Systems; *glulam beams*
Lamisell; *engineered timber joists* TJI by Williams and Farmer;
natural ventilation units Mondraught

Costs

PAVILION WALL COSTS

Data for actual wall constructions including insulation where appropriate; internal and external finishes; but excluding scaffolding, preliminaries, overheads, profit, etc.

Wall construction	Cost (£/m ²)
Fired-clay blocks	220
Straw bale	250
Timber	280
Unfired earth - cob blocks	350
Main pavilion curtain walling	400
Unfired earth - rammed earth	450
Unfired earth - cob	500

Cost summary

Cost data provided by Nisbet, for gross internal area, based on final account

	Cost per m ² (£)	% of total
DEMOLITIONS	42.07	1.69
SUBSTRUCTURE	245.71	9.88
SUPERSTRUCTURE		
Frame	91.02	3.66
Roofs	313.16	12.59
External walls	532.73	21.41
Windows and external doors	70.05	2.82
Internal walls and partitions	20.85	0.84
Internal doors	22.03	0.89
GROUP ELEMENT TOTAL	1,049.84	42.21
INTERNAL FINISHES		
Wall finishes	14.63	0.58
Floor finishes	140.98	5.67
Ceiling finishes	18.98	0.76
GROUP ELEMENT TOTAL	174.59	7.01
FITTINGS AND FURNISHINGS	14.37	0.58
SERVICES		
Sanitary appliances, disposal installations/public health	5.70	0.23
Mechanical installations	173.03	6.95
Electrical installations	157.65	6.33
Builders' work in connection with services	23.03	0.93
GROUP ELEMENT TOTAL	359.41	14.44
EXTERNAL WORKS	306.80	12.33
Drainage	33.03	1.32
External services	17.14	0.69
GROUP ELEMENT TOTAL	356.97	14.34
PRELIMINARIES AND INSURANCE	245.18	9.85
TOTAL	2,488.14	100.00

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THE ROOF ITSELF IS TREATED AS A LIGHT OBJECT

By Austin Williams

The Berlin Olympiastadion, designed by Werner March and most famous for US athlete Jesse Owens' Nazi-bashing gold medal performances in the 1936 Olympics, has been renovated at a cost of 245 million euros (£168 million) and is being relaunched as part of 'the first "climate neutral" FIFA World Cup'. Under the banner of the 'Green Goal' the World Cup organisers have set numerous targets for waste recycling; minimising private transportation to the venue; and reducing energy and water use. With the global football tournament scheduled to generate 100,000 tonnes of CO₂ solely through the transport emissions of the 3 million people attending, the neutralisers are certainly going to have their work cut out this summer.

Designed by architect von Gerkan, Marg + Partner, the upgraded and modernised stadium is ready for the start of the World Cup this week (Friday 9 June). The redesign of the architectural landmark incorporates a new 40m-high roof, which spans 68m over the terraced seating and is supported on just 20 columns, giving the venue a sense of enclosure, although the translucent roof membrane ensures that it retains the feel of an open-air stadium. In place of the previous 500 floodlights, the new design uses only 310. Instead of the traditional pole-mounted floodlighting system, which frequently gives out as much light to the surrounding night sky as it does to the playing surface – and hence operates on an extremely inefficient basis – these light fittings have been designed for maximum efficiency in terms of direction, energy used and system management. They have also

been integrated subtly into the soffit of the cantilevered-steel roof canopy.

In most stadia, floodlighting is the biggest source of energy consumption, with FIFA requirements stipulating that 'the whole pitch [be] evenly lit to at least 1,500 lux. An emergency power generator will also be available which, in the event of a power failure, guarantees at least two-thirds of the aforementioned intensity of light for the whole pitch'.

The new floodlighting, which consists of 2,000W metal halide lamps, offers significant improvements over the previous system. Narrow-beam rather than wide-beam bulbs are now being used, and they are positioned at a lower angle than the old lights, which were on towers, with the result that there are no shadows cast by the players. This is less distracting for the players and also enables better viewing both for spectators in the stadium and on television. The lights are designed so that the field is illuminated while the stands remain dark, as in a theatre – a new approach to football viewing.

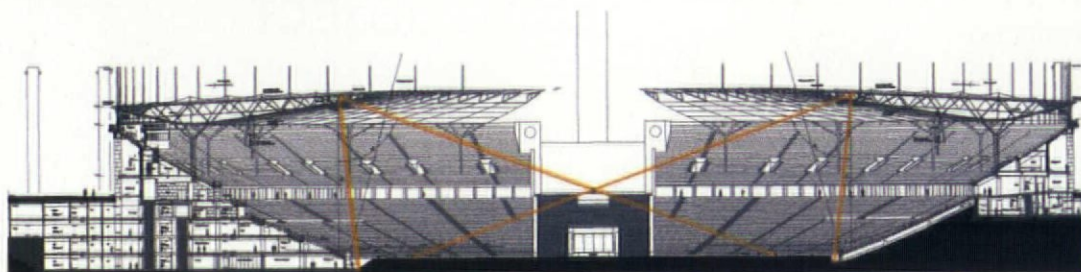
Helmut Angerer, of lighting designer Conceptlicht, explains that bespoke square floodlights were used because they are more 'visually silent' than traditional round fittings. In order to reduce the glare from the floodlights for spectators in the stadium, Conceptlicht developed a light ring of opal glass, which parallels the floodlights and delineates the edge of the stadium roof. Fitted with fluorescent tubes whose milky light softens the contrast between the floodlights and the dark night sky, this 'ring



MARCUS BREDT

1.

1. Interior view of the refurbished stadium, showing floodlights recessed with roof canopy
2. Section of stadium, showing the angular range of the narrow-beam floodlights



2.

of fire', as it has been nicknamed, visually reinforces the oval form of the stadium. Finally, the use of recessed floodlights, rather than lights on masts, reduces ambient light pollution from the stadium to the surrounding area.

The roof itself has been treated as a light object, and the lighting for the terraces and for the roof itself is located between the roof's upper weatherproof membrane and the lower membrane, which is made of a highly translucent open-weave fibreglass fabric. Interior lighting for the stadium is achieved by continuous lighting tubes located on the radial truss structure, which uplight the interior of the membrane, and the reflected light illuminates the stands. These lights can be adjusted to change the luminosity of the roof membrane. The illuminated roof is a dramatic visual feature of the stadium redesign.

Some 4,200 luminaires have been fitted with dimmable electronic ballasts, all controlled from a centralised DALI standard intelligent stadium-management system. This arrangement of Luxmate luminaires is organised in separate groups of four to operate as a pixelated unit, so that the various colours, intensities and shapes created by the lights can be drawn across a given roof area by altering one of the adjustable variables in each pixel and the adjacent pixels.

The operation of the roof lighting can be managed so that when a goal is scored, the lights can be programmed to flash and dim in sequence to create a Mexican wave of light. As if the World Cup isn't exciting enough, this '*lumière*' show is to be

complemented by '*son*' in the form of 'acoustic effects', whereby the light will be responsive to the sounds 'in order to create more atmosphere and excitement in the stadium.' After working the crowd into a stroboscopic frenzy, Zumtobel Staff, the lighting implementation partner, suggests that the Luxmate control technology can be adjusted so that more intense light can be directed onto particular areas of the stands to identify problems. Similarly, the lighting pixels can be programmed to lead people to safety through vaguely subliminal light patterns, intensity and colour palette.

The refurbished stadium has almost doubled the number of seats from the original 1930s arena to 76,000, but still manages to create an intimate atmosphere in most points around its 16,000m² central area. In the course of the redesign, the playing field was lowered by 2.65m and the lower tier of seating in the stadium was rebuilt at an improved inclination to modern sightline requirements. The designers are adamant however that at no point in the arena will spectators be 'blinded' by the glare from the floodlighting.

Each luminaire is individually fitted with an ultra-transparent 'diffuser' that directs 75 per cent of the light emitted onto the pitch, and very little is dissipated (this doesn't mean that the remaining 25 per cent is lost to the night sky – it is spread across the public arena). Because of the efficiency of the lighting design and the improved public and playing areas, the lighting layout is said to require 40 per cent less energy, but this is premised



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MARCUS BREDT

3. Night view of the illuminated membrane roof

Credits

Project
Berlin Olympiastadion
Architect
von Gerkan, Marg + Partner
Lighting designer
Conceptlicht
Contractor
Walter Bau

on the fact that 40 per cent fewer lamps are used than was previously the case. There is not necessarily a direct correlation here, especially given that the new lamps, installed in 155 double floodlight combinations, comprise metal halide lamps, each with a nominal 2,000W rating – that's two-thirds of a million watts, enough to power 15,000 televisions showing the World Cup. To a certain extent the energy used isn't as big a problem as the convoluted means by which the authorities try to justify how green they are.

To that end, the new international broadcasting centre, constructed to house the many journalists and technicians who will attend the tournament from around the world, is being powered by a co-generation (micro-CHP) plant (with a low-carbon-rated energy source) of a type promoted in the latest Approved Document Part L Second Tier Document. Essentially, it is a generator that uses its heat and operates at a higher efficiency (around 97 per cent) than power-station sources, primarily because of its local production and small distribution networks. It will, according to the PR people, virtually eliminate the possibility of any power outages during the tournament. That is because, in the days before environmental spin, this co-generation machine would have been known simply as a 'back-up generator'.

As the environmental claims of this first carbon-neutral football festival spiral out of control, it looks like Sven may well have to pick Green and leave Cole behind.

ILLEGAL ILLUMINATION

While all eyes were on the release of Approved Documents Part L, many missed the fact that 6 April also heralded the introduction of draconian light-pollution legislation in the UK. Now, under the Clean Neighbourhood and Environment Act, light pollution will be treated as a criminal offence. Anyone 'who finds artificial light a nuisance' can complain to their local authority, and those who fail to comply with the new rules could face fines of upto £5,000. Legal test cases have yet to establish whether an architect can be held severally liable for specifying the fittings in the first place.



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EVERY ONE OF US HAS THE RIGHT TO WRITE

In Britain we are subjects rather than citizens, we don't have First Amendment rights to do with freedom of speech and we journalists aren't protected like those in the US. Despite all this, a recent California court ruling against Apple must have some resonance across the Atlantic in this new age of the blog.

Apple's ghastly lawyers were demanding names and particulars of the sources for a bunch of stories about forthcoming Apple products. Naturally their PR people had been having hissy fits. The case was brought because the bloggers were not, Apple said, accredited journalists. The judge basically said, so what? He was hip to the fact that web-based citizen journalism is a rising tide, however much people in my trade are bound to think it a really bad idea – and, very occasionally, envy its freedom from all constraint.

Think of the e-shouts from Injection (with the AJ a couple of weeks ago) and Norman Blogster's <http://partiv.blogspot.com>. On this site, click on 'Discharge of conditions' in the right-hand column. It leads to an apparently authentic email from a planner to an architect. When the day comes, this is one planner who should be spared. sutherland.lyall@btinternet.com

A FAIR FIGHT

Disputes and delay are common in the international construction industry, writes *Cyril Chern*. Until recently, these have not been easily resolved without recourse to lengthy arbitrations or, worse yet, to the courts. This is now undergoing a major change, with new rules relating to dispute boards and procedures.

A dispute board is a panel of (usually) three experienced, respected and impartial members, who are appointed at the outset of the contract and act throughout its performance; visit the project on a regular basis; and are updated regularly on its progress through written reports submitted by one or both of the parties. This is a perfect role for architects knowledgeable in the construction process and is an expanding area of potential revenue.

There has been an increasing need for methods of resolving disputes which will not destroy the working relationship between the parties but will help them resolve their problems while they continue performing the contract, with as little cost and disruption to the contract as possible. With this in mind the International Federation of Consulting Engineers (FIDIC) has used dispute boards in its contracts for some time and its new *Multilateral Development Bank Harmonised Edition (Conditions of*

Contract for Construction) has been adopted as part of the Standard Bidding Documents for any construction funded by the World Bank, the African Development Bank, the Asian Development Bank, the Black Sea Trade and Development Bank, the Islamic Bank for Development, the Nordic Development Fund, and other such institutions. In addition to the FIDIC contracts, the International Chamber of Commerce (ICC) has published its own 'Dispute Board Rules', which provide the framework for establishing and operating a dispute board in a multitude of various projects, not just construction.

The major difference between traditional methods of alternative dispute resolution (ADR) and dispute boards is that the parties set up the dispute board at the very outset of their contractual relationship, when they enter into the agreement. In contrast, ADR methods focus on trying to resolve a dispute after it has already arisen. By the time an arbitrator, mediator or conciliator is brought on board, both sides have generally retained counsel and costs begin to escalate. Frequently, such ADR is attempted only after litigation or arbitration has already begun and the parties are seeking a less expensive way to deal with their differences. They will have

already expended considerable amounts of time and money – not to mention goodwill, which will have all but evaporated.

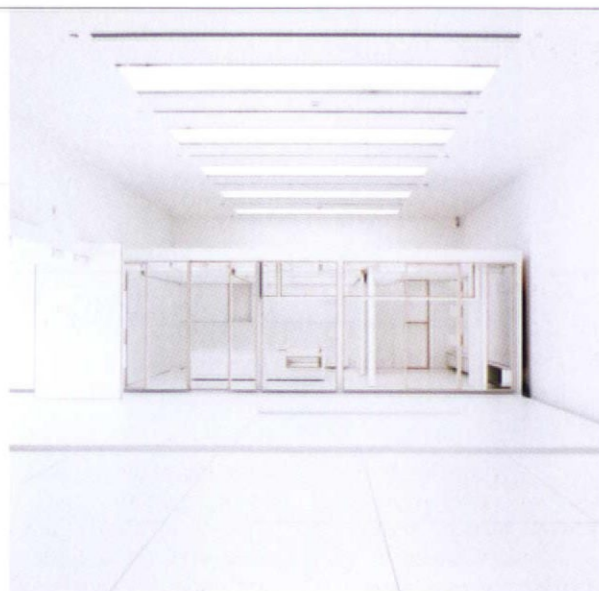
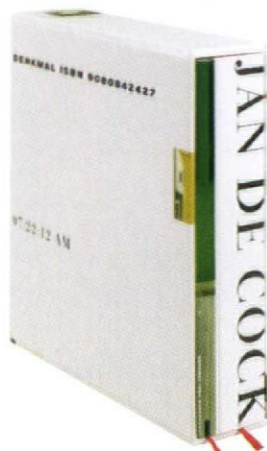
The idea behind a standing dispute board is that its members accompany the contract throughout its duration and can be called upon at any stage to deal with a problem between the parties as soon as it emerges. A board also visits the site at regular intervals and its members are continually updated on the progress of the implementation of the contract. This first-hand information puts the board in a unique position to make determinations about any dispute that the parties bring before it. Dispute boards not only resolve conflicts brought before them, they also provide the parties with a regular forum for discussion of difficult or contentious matters. Architects should support this growing trend in dispute avoidance and should apply their special knowledge to the process.

Cyril Chern is a chartered architect, barrister and chartered arbitrator at Crown Office Chambers, London. Visit www.crownofficechambers.com

BOOK

By Thomas Muirhead

Jan de Cock:
Denkmal ISBN 9080842427
Distributed Art
Publishers, 2006. £70



One of Jan de Cock's installations

Designed by Belgian artist Jan de Cock, whose *Denkmal* installation was at Tate Modern last year, this thick, heavy book is a bibliophile's dream which brings together de Cock's work of the last two years, focusing on the Tate show. It includes many photos of visitors there looking at his installations, which are highly architectural.

The books are composed on the basis of complex grids, within a strictly limited palette of materials and forms: chipboard panels assembled into De Stijl-like functionless buildings; banal office furniture arranged to make arid, rigidly orthogonal, vaguely oppressive interiors; and a colour palette of deliberately characterless mauves and greens.

The book is a compendium which includes carefully paginated layouts of tiny

random illustrations, full-page spreads with photographs of all kinds (de Cock's own installations, remote forests, Capri, the Rietveld-Schröder House), and which challenges attempts to read it in a conventional way. If James Joyce were alive now, perhaps *Finnegans Wake* might have been like this: lots of pictures interspersed with fragmented texts using different fonts in different colours and sizes that run into one another in a clash of styles and modes. Some pages are even left uncut.

This complex structuring of the book as a piece of art in its own right prevents us (intentionally) from any attempt to read logically the essays by Tim Martin, Kirstie Skinner, John Welchman, Jon Wood and Wouter Davidts. Instead, we fleetingly glimpse

fragments of writing and trigger-words like 'Camus' and 'containment', or technical information on manufacturing plywood. At times we think we have found a structure and try to follow it, only to lose ourselves in an alternative that suddenly appears.

Just as the book's graphic aspects use overlaid, intersecting grids to orchestrate this wandering-through-space process, other intellectual grids and frames of reference (by which critics situate de Cock's work in various cultural contexts) are also shifted and superimposed by de Cock himself, who cuts them up and mixes them with the graphics in seemingly random ways. The result is a book impossible to 'read': only fragments of ideas or images can be perceived, and even then they are always

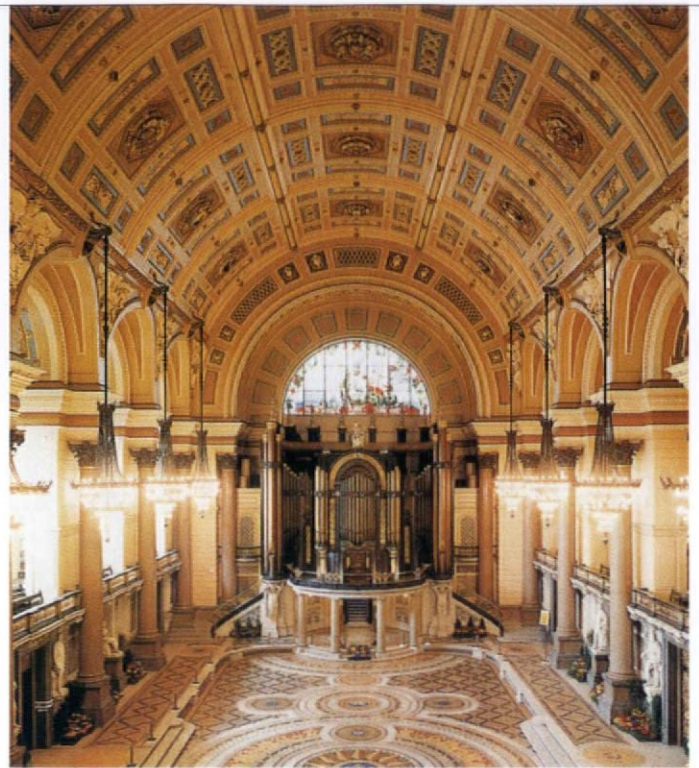
contaminated by other thought processes and perceptions.

Philosophically, the message is that all forms of systematisation and order are artifices that fail. The bearer of this message is a rather special book that has no title, and is identifiable only by its code: ISBN 9080842427. The art market, and trendy names like *Comme des Garçons*, have been investing significantly in this artist, whose success now seems guaranteed. Hopefully his increasing celebrity will not blunt de Cock's edge as thinker, artisan and innovator. Bursting with inspirational visual and critical ideas that interact and renew themselves, this book is bound to intrigue and stimulate any architect.

Thomas Muirhead is a London-based architect and teacher



1.



2.

BOOK

By Deborah Mulhearn

The Buildings of England
– Lancashire: Liverpool
and the South West

By Richard Pollard and
Nikolaus Pevsner. Yale
University Press, 2006.
745pp. £29.95

Richard Pollard may have been daunted by the task of updating Pevsner, but if he was it doesn't show. Pollard doesn't stand in Pevsner's shadow. He steps resolutely out of it and strides up a Lancashire hill to get a vantage point on all he is about to survey.

Lancashire: Liverpool and the South West is the second of a three-volume revision of Pevsner's original two-volume *Lancashire*, published in 1969. South Lancashire has been divided into two (*Lancashire: Manchester and the South East* was published in 2004. *North Lancashire* is due in 2008).

As it happens, Pevsner approached South Lancashire with trepidation. Sleepy market towns and Medieval village churches were one thing, but the grimy cotton and coal towns of the North West

threatened to overwhelm him. Tom Wesley, Pevsner's driver in Manchester, recalls that when he dropped the great man off in the city centre, he was visibly shaking. The iron discipline quickly reasserted itself, but he acknowledged in the foreword that it was 'the most difficult area I have ever had to describe'.

The south-westerly half of the region, Pollard is quick to point out, far from being unrelenting hard red-brick terraced streets and mournful mills, actually has a flat topography and, Liverpool and its environs aside, has much agricultural and rural land.

With the exception of Liverpool, where Pevsner had invaluable help from historian Edward Hubbard, the region was originally treated hurriedly and thinly. So it's not so much

the frenetic pace of change, but the fact that much was omitted, that has necessitated the two volumes. At 800 pages each, this makes the revised *South Lancashire* nearly four times as long as the original.

Of course the south-west Lancashire of this title doesn't really exist, the metropolitan boroughs of Merseyside, Sefton, Knowsley, Greater Manchester *et al* accounting for most of the geographical area it covers. Liverpool dominates – this book includes the condensed and updated Liverpool city guide written by Joseph Sharples (AJ 22.07.04) and extends out to the Liverpool suburbs. The introductory essays are updated, much expanded and a thrilling read – it's a good 120 pages before the gazetteer starts.

Pevsner didn't concern himself overly with industrial

history. Often he didn't get beyond the churches. Pollard had the luxury of time and space to research and reappraise buildings – and indeed whole districts and towns – that Pevsner merely peered into or bypassed completely. Warrington, for example, which had just eight pages devoted to it, now runs to 40, which partly reflects the town's rapid growth but also addresses Pevsner's omissions.

St Joseph's RC Church in Leigh, near Wigan, puzzled Pevsner, who recognised its idiosyncrasy but didn't have time to look further. Pollard has researched its context, discovering that the architect, Hansom, had overreached himself. Completed in 1855, when urban populations were expanding and churches were being built to accommodate



3.

1. Stone Hall, Dalton
2. St George's Hall, Liverpool
3. Wyncote Sports Pavilion

these new congregations, Hansom tried to build a single-span roof but failed, so had to erect columns.

Places like Haydock were dealt with summarily by Pevsner. Haydock itself was not even dignified with an introductory line, merely a few desultory comments on a church and a grudging reference to a (since demolished) mansion house. Pollard goes there and manages to bring this former coal-mining settlement alive.

Even so, most of Pevsner's original text can still be found here, and it's difficult sometimes to see where Pevsner ends and Pollard begins. Pollard can be just as acerbic, but despite his exasperation with the crassness of some of the ubiquitous distribution centre, retail park and 'lottery-cliché' architecture,

it's the fondness that rings out. A native of County Durham, Pollard lived in Liverpool for three years – the time it took to write the volume – and familiarised himself with the area (he is now working on the *Yorkshire: West Riding* volume).

Pevsner was well aware of the limitations of his whistle-stop approach, and always said that it was the second edition that counted. The *Buildings of England* series was a staggering achievement and 'Pevsners' will be cherished long after they have all been revised. 'I'll look it up in my Pollard' may not have quite the same ring, but it could soon be tripping off the tongue in south-west Lancashire.

Deborah Mulhearn is a journalist in Liverpool



MICHAEL HEFFERNAN

CRITIC'S CHOICE

By Andrew Mead

With so much going on nationally in Architecture Week 2006, which runs from 16–25 June, it's a little arbitrary to single anything out, but an event at The Watershed, Bristol, on 21 June catches the eye. Filmmaker Patrick Keiller will present his latest project, *The City of the Future* – an exploration of change and continuity in city life, based on documentary films of a century ago (www.picture-this.org.uk).

In his earlier works, *London*, *Robinson in Space* and *The Dilapidated Dwelling*, Keiller treated architecture and urbanism with an engaging fusion of image and text. 'When viewing archive film for *The Dilapidated Dwelling*, I was struck by a contrast between the familiarity of many of the spaces glimpsed and a feeling of distance from the lives of those who formerly inhabited them,' says Keiller. While the fabric we occupy looks much the same, our worlds are transformed by developments in technology and communications – a disparity that's at the heart of *The City of the Future*.

Among several strands to Keiller's project is the creation of a database of urban space as it's portrayed in films, especially ones from the early 20th century. If you go to www.vads.ahds.ac.uk/collections/CF.html, you can download this database and discover a remarkable range of titles, including an 1899 short, *Across Brooklyn Bridge*, and a 1920s travelogue, *Airplane Ride from Hendon to Brighton*. The aerial views of the Docklands in the latter are a reminder that there's sometimes less continuity than Keiller suggests. Pictured above is a construction scene from 1990, as suits started to replace overalls on the Isle of Dogs.

Two other events in the South West on 21 June complement Keiller's presentation, looking as they do at a period of enforced change in the region. Both are guided walks examining the urban consequences of the Second World War – one in Bristol, the other in Plymouth, with Patrick Abercrombie's town centre as its focus. For details of events across the UK visit www.architectureweek.org.uk. Meanwhile, from 15 June London's Barbican Gallery offers its own take on Keiller's theme with a new exhibition, *Future City: Experiment and Utopia in Architecture 1956–2006*. For forthcoming events visit www.ajplus.co.uk/diary

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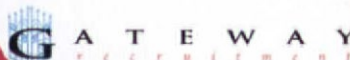
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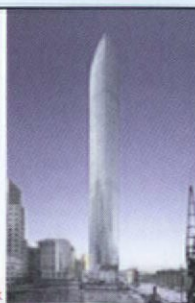
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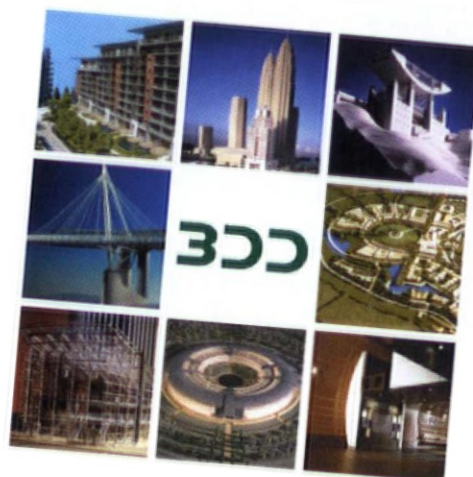
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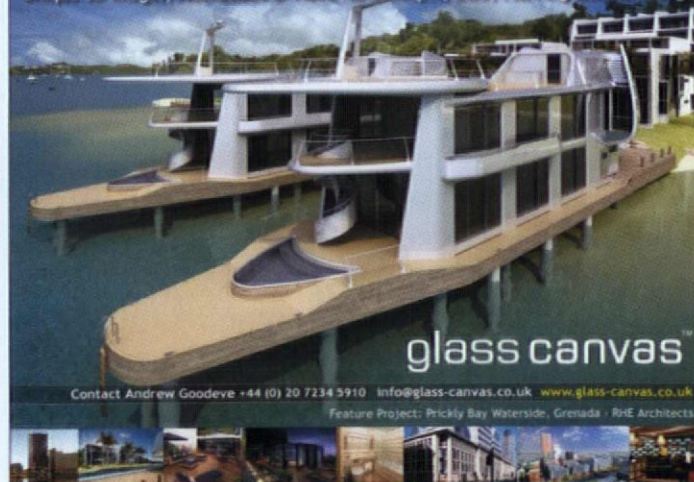


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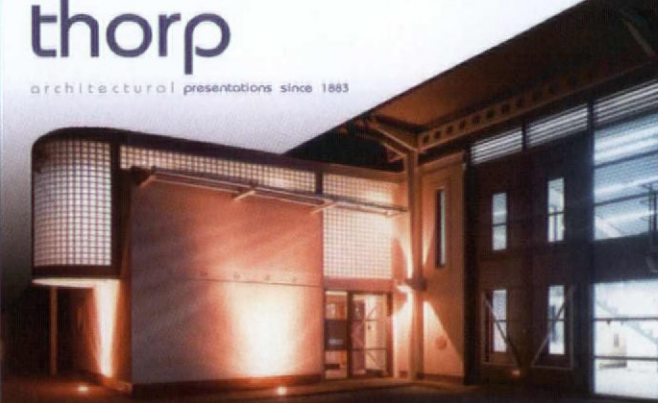
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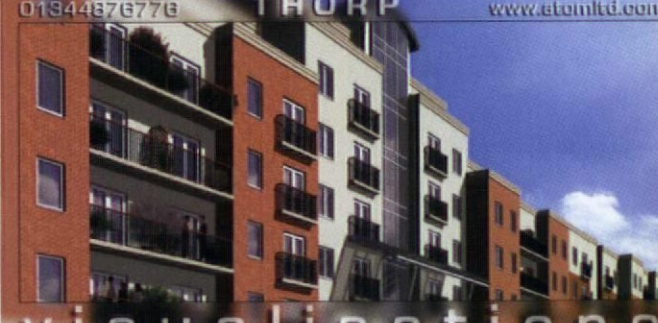
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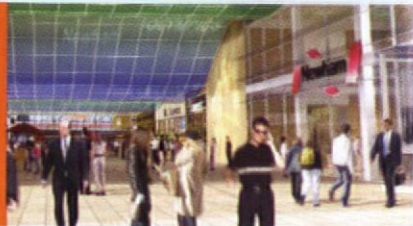


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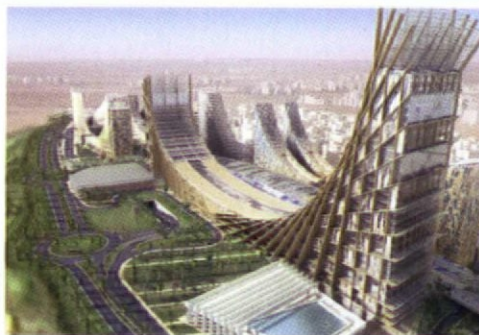
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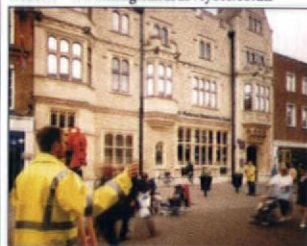
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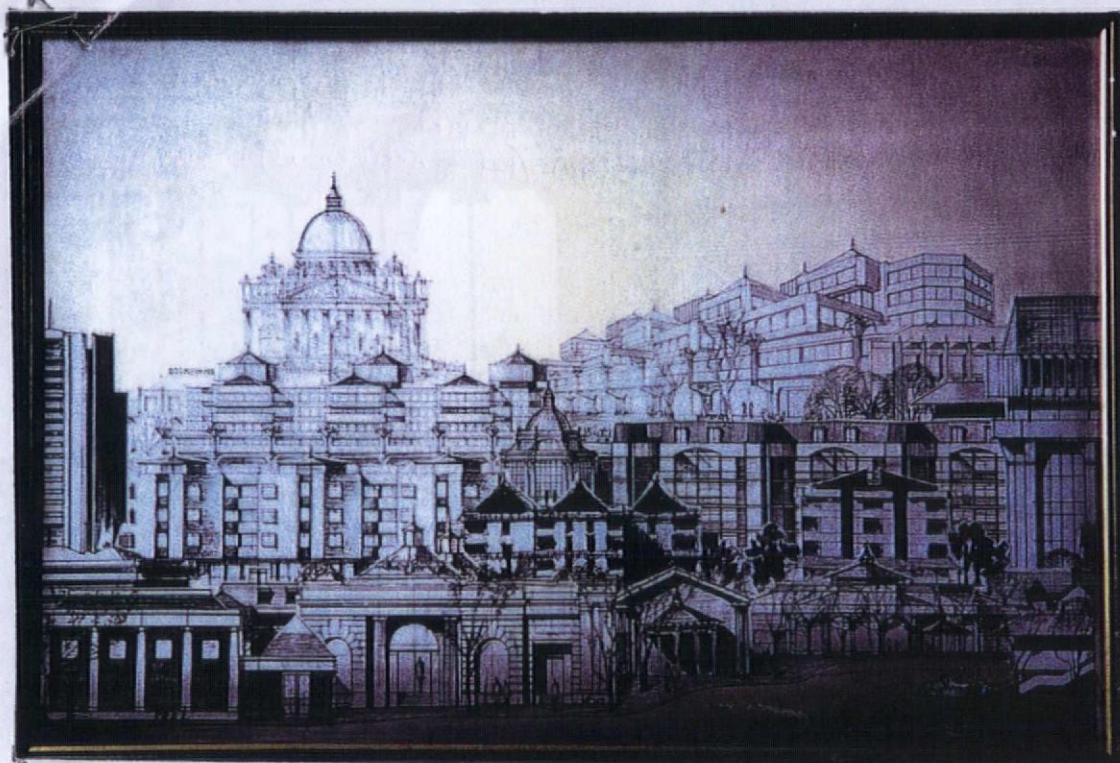
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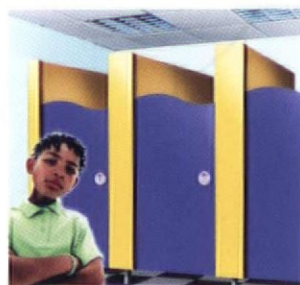
STOAKES SYSTEMS



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This is Pamplona, Spain, and large new offices mixing Kalwall translucent cladding with structural curtain walling. Interesting – no Kalwall reflection or glare compared to the low-light-transmission reflecting glass. Tel 0208 660 7667 or visit www.stoakes.co.uk for more information.

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METAL TECHNOLOGY



AJ ENQUIRY 204

A glazed tower in Latitude curtain walling to house new stairs and lifts has helped upgrade Edinburgh's 1970s Rose Street car park and create a secure building. Fabricator Nortek Aluminium Systems worked with Keppie Design and Morrison Construction on the scheme.

MECHOSHADE



AJ ENQUIRY 205

Mechoshade offers a solution to the problems of solar heat gain and glare, with its range of manual, motorised, automated and computerised solar-shading systems. These energy-saving and shade-alignment systems, with their own fabrics, provide protection in all types of environment.

HÄFELE



AJ ENQUIRY 206

A stylish new generation of automatic glass door hinges by Italian engineering specialist Metalglas, which has just been released, now incorporates spring mechanisms within the body of the hinges, thus overcoming the need for inset floor springs, according to exclusive UK distributor Häfele.

BLANC DE BIERGES



AJ ENQUIRY 207

Blanc de Bierges handcrafted architectural stonework products were chosen for the Express by Holiday Inn, Stevenage, because of their high strength. Morrison Design used Blanc de Bierges heads, sills and jambs for window surrounds, and string-course materials for the first-floor elevations.

CORUS GROUP



AJ ENQUIRY 208

Corus has launched a completely revised version of its Repertoire online product-selection and colour-matching tool, which could revolutionise the way architects select building envelopes. The free, interactive tool allows architects to mix and match different cladding colours and profiles.

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