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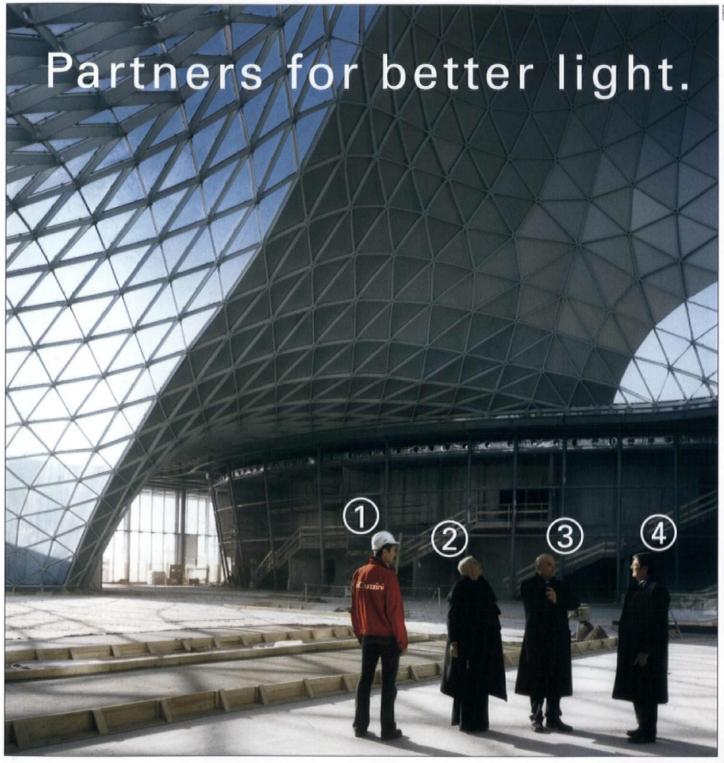
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A MEANS OF WIELDING POWER WITHOUT THE NEED FOR EXPERTISE OR TASTE

By Isabel Allen

It would be tempting to dismiss the Mayor of Warsaw's appalling disregard of architects' work as evidence that foreign institutions have yet to gather pace with the sophisticated system of architectural patronage we have in the UK (see 1, 11). But it is symptomatic of a paradox which walent worldwide. The most important chitectural commissions tend to be in the gate of people who have no architectural experience or knowledge. Political leaders and heads of key institutions are under enormous pressure to demonstrate strong leadership, while being woefully ill-equipped for the task in hand.

Tick-box selection procedures, however convoluted or absurd, are a godsend to the ignorant client. They offer certainty in an uncertain world; a means of wielding power without the need for expertise, discretion, understanding or taste. It is laughable that such international heavyweights as David Chipperfield and Eduardo Souto de Moura

were deemed 'unfit' to compete to design Warsaw's Museum of Modern Art on the basis of spurious 'technicalities'. But is it any more laughable than the countless instances of practices who are blacklisted by British clients because they cannot demonstrate that, say, they are not accredited conservation architects, or they address issues of sustainability in a way which is not directly compatible with BREEAM, or they cannot demonstrate an adequate grasp of KPIs?

We are adept at dreaming up objective measures of quality and skill. But in giving them too much credence we belittle the importance of creative thinking, informed judgement and critical debate. As the Mayor of Warsaw has just found out, expert opinion can be troublesome and embarrassing – much easier to reduce the act of passing judgement to a simple bluffer's guide. Warsaw can at least take credit for appointing jurors with the expertise to exercise sophisticated judgement. It's a shame their advice was ignored.

CONTRIBUTORS



Richard Hyams, who writes the Building Study about Feilden Clegg Bradley's Northampton Academy on pages 35-45, is the director of Aedasstudio



Laurie Chetwood, whose Royal Academy Summer Exhibition submission is featured in the Sketchbook on page 66, is the director of Chetwood Associates



Irina Davidovici, who reviews two books by Peter Zumthor, Thinking Architecture and Atmospheres, on page 53, is writing her doctoral thesis on Swiss architecture

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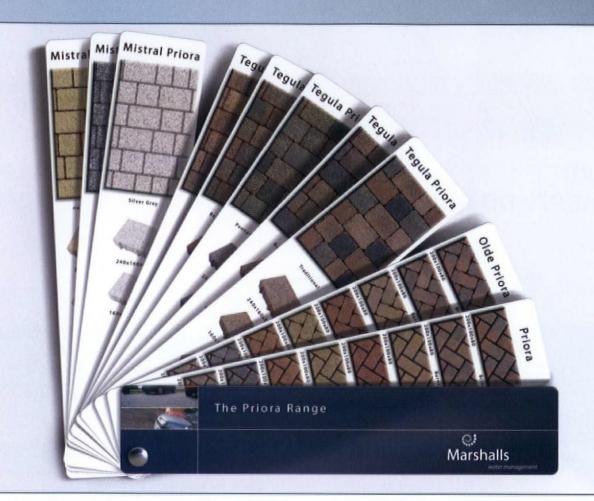
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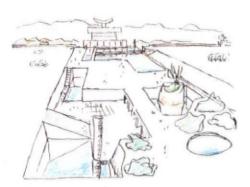
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THURSDAY 8 JUNE

- Renowned American landscape architect Martha Schwartz (right) sets up home in London
- Detailed 2012 London Olympic planning application to be lodged by end of year
- Three-strong shortlist for first-ever international Lubetkin Prize unveiled (see pages 16-17)
- International star Cesar Pelli set to design a 22-storey tower in Liverpool





FRIDAY 9 JUNE

- Le Corbusier's Chandigarh masterwork finally set to be finished (left)
- Last-ditch bid to save Fortress House from bulldozers goes unanswered
- Quinlan Terry to design Poundbury's Queen Mother's Square
- Architect charged over Legionnaires' deaths 'was responsible for deadly air-conditioning unit', court hears

MONDAY 12 JUNE

- Tate Britain launches search for architect to mastermind gallery redevelopment
- More problems for Tony Blair's flagship City Academies as costs spiral (see pages 12-13)
- Cullinan wins consent for turbines in Islington conservation area
- Alison Brooks is sole British survivor in international sustainable steel housing contest

TUESDAY 13 JUNE

- Government report claims controversial design codes increase standards
- MP calls for architectural competition for House of Commons redesign
- Shoreditch furniture warehouse listing welcomed by campaigners (right)
- Five firms make final cut on Coleraine museum competition





WEDNESDAY 14 JUNE

- Famous problem-riddled Brutalist
 1970 Pimlico school to be demolished
- Surface architects sees off big names to win Bedford School competition (left)
- Further row hits ARB over cost of external examinations
- Design work 'starts' on Olympic Yachting centre – but no architects in sight



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Deyan Sudjic is among jurors who left the Warsaw museum competition

JURORS QUIT AS STARS REJECTED

By Ed Dorrell

Four jurors have sensationally walked away from one of the world's most high-profile competitions due to the 'questionable exclusion' of the likes of Zaha Hadid, David Chipperfield and Will Alsop.

The four, who include
Tate Modern director Nick
Serota and Design Museum
boss Deyan Sudjic, resigned
from the jury of the Warsaw
Museum of Modern Art
competition at the beginning
of this week. They are furious
at what they claim are the
'spurious reasons' organisers
used to exclude the group of
architects, which also included
Portuguese star Eduardo Souto
de Moura.

Of the 200 expressions of interest, only 76 were judged to have passed all the bureaucratic hoops. The others are not being allowed to progress.

The four jurors – who also include Christine Binswanger of Herzog and de Meuron, and ex-Domus editor Vittorio Lampugnani – have demanded the organiser restart the competition.

Failing this, the quartet called on those architects that are still included to resign rather than proceed in the current framework.

'There is no way that we wanted to be telling Poles what to do, as Poland is a country that is rightly very proud of its history of cultural innovation,' Sudjic told the AJ.

'But the situation became almost impossible and it soon became apparent that the Kafka-esque set of regulations was making it extremely difficult.'

The problems that Sudjic outlined included a series of

bizarre incidents such as the rejection of David Chipperfield – whose entire submission was in both English and Polish – for failing to produce a letter that handed the power to sign documents to his company secretary.

Another example which Sudjic cited was the rejection of Eduardo Souto de Moura because he had not produced evidence that his other company directors had a clean criminal record. Souta de Moura does not have any fellow directors.

'One would like to imagine that this was just an administrative mistake,' Sudjic went on. 'But it seems to have been hijacked by the Polish Chamber of Architects.

'It is well known that they don't want foreign architects building in Warsaw,' he added.

CITY ACADEMIES FACE EXPULSION

By Clive Walker

Perhaps it is telling that architects working on the government's controversial city academies are remaining tight-lipped about revelations of spiralling costs.

'It would not be appropriate for us to comment on things like costs,' a Foster and Partners spokeswoman told the AJ. Funny that. Maybe it has something to do with Foster's Capital City Academy in Brent, originally estimated to cost £19.4 million, now soaring £7 million over budget, according to new figures released by the Department for Education and Skills (DfES) last week (ajplus 12.06.06).

And Capital City isn't the only academy project struggling with mathematics. In fact, of the 28 building schemes forming the first tranche of Prime Minister Tony Blair's project to transform education in England's inner cities, 18 academies have overrun by a total of £,48 million.

Things have certainly changed since the Bexley Business Academy, also by Foster, was Stirling-shortlisted in 2004. While most architects are keeping their heads down over the embarrassing figures, John Carhill, managing director at west London-based Barnsley, Hewett & Mallinson, is happy to talk. That's because his projects, including the Walsall Academy and Sandwell Academy, are among the handful to come in on time and to budget.

Carhill is bemused by the widespread failure to deliver academies to budget. He says: 'We have been fastidious about building to area and budget because it is taxpayers' money.

One is disappointed to hear that some of these projects have gone significantly over budget, because from our experience we can't see why that should occur.'

The Liberal Democrats

– long-time opponents of
academies – are now
demanding the suspension,
if not the expulsion, of the
schools from the government's
education agenda.

Liberal Democrat
Education spokeswoman Sarah
Teather wants to see academies
tested in the tough state
education system before the
next wave of 23 academies
begins – especially as it seems
they will be even more
expensive to build.

Figures released in a written response from the government to the Liberal Democrats indicate that Thomas Deacon Academy







2

- Capital City Academy, Brent.
 By Foster and Partners
- 2. Foster's Bexley Academy, one of the few to be completed on budget

in Peterborough could become the most expensive school in UK history, with a projected build cost of nearly £46.4 million. Meanwhile The Bridge Academy in Hackney isn't far behind with an estimated budget of almost £35 million.

Teather told the AJ: 'It's not a matter of begrudging pupils nice new buildings, it's about whether spending on academies is efficient and effective in getting the results the government claims. So far, the evidence from the existing academies is that they are not the rousing success ministers would have people believe. The academies scheme is too expensive and not accountable to local people and cannot be the right way forward.'

Obviously the government's political foes are capitalising on the latest body blow to Blair.

But while the academies programme is still upright, it is nevertheless wounded in the public's perception. Surely, then, Teather has a valid point in calling for the government to halt the project and take stock?

Not according to Feilden Clegg Bradley (FCB) – one firm brave enough to go on record despite its academy project in Bristol shooting over budget.

Senior partner Keith Bradley agrees there should be 'a degree of responsibility' over costs but insists state-of-the-art academies are worth every extra penny and should not be halted.

FCB's City Academy in Bristol went £4 million over budget on an initial estimate of £23.9 million. But, as you might expect, Bradley says there is a very good reason for this.

'There are a lot of abnormals on a project of this type. Early budgets are always pretty crude. Bristol's costs went up for a good reason – there was a huge increase in accommodation,' he says.

'Academies are one of the most difficult types of project because they are usually built in phases around existing schools. They are worth paying for and good value if compared to new offices or PFI projects.

Academies have done pretty well in keeping costs under control in terms of building a quality environment,' he added.

Not surprisingly, this view is echoed by the DfES, which stresses costs are being tightly controlled but may 'alter' during building and design for – yes – 'very good reasons'.

A spokesman said: 'Around half of open academies are in

London and most are built on restricted brownfield sites and in some cases unforeseen problems arise which need to be dealt with after building begins. It would be toy-town economics to say that costs are over budget and out of control – you have to look at the details of each individual project.'

'Education, education, education' was the muchrepeated axiom of a more youthful Blair promising things could only get better. Nine years later, with his pet project having received a proverbial black eye round the back of the bike sheds, it's hard to imagine taxpayers stomaching more overspend. The Prime Minister may have little more than a year left at Number 10. The question is, will his beloved academies programme last any longer?

ARCHITECTURE WEEK

It has been 10 years since the very first nationwide architectural 'celebration' was rolled out. Running in tandem with London's Architecture Biennale (see opposite), there are now more than 800 separate events on offer up and down the country. Activities include talks, walks, shows and visits around new buildings. Among the more unusual events is Architecture Week's first downloadable 'podwalk', narrated by Richard Rogers, and an Archi-jog around Newcastle's 'finest contemporary architecture.' Details of all the events can be found at www. architectureweek.org.uk Here is a pick of the bunch... Bu Richard Waite



THE SMITHS IS DEAD: ICONIC IMAGES FROM THE DIRTY OLD TOWN

16-18 June and 24-25 June, 12pm-4pm, Salford Lads' Club, Coronation Street, Salford This exhibition celebrates the significance of Salford's red brick streets and marks the 20th anniversary of Stephen Wright's famous photograph of the '80s pop band The Smiths, taken outside the lads' club. For more information call 0161 8724437. Elsewhere, across the Pennines in Bradford, the 'I Shot Norman Foster' photographic show lands at Urban Splash's Lister Mill redevelopment. The exhibition runs from tomorrow (16 June) until 25 June and is open from 12pm-5pm.



LAUNCH EVENT AND FILM FESTIVAL

16 June, 6-8pm, Fort Dunlop, Birmingham National Architecture Week kicks off tomorrow night with a show headlined by aerial dancers Gravity and Levity at Shedkm's Fort Dunlop development. The former tyre factory will also be the venue for the screening on 21 June of the '60s classic film Dr Strangelove, chosen by Birmingham's Glenn Howells, as part of the week's architectural film festival. Movies selected by the likes of Adam Caruso and Rem Koolhaas will be shown at the city-centre Custard Factory. For more information contact festival organisers Fierce on 0121 2448084.

ARCHITECTONICS

16-25 June, opens 10am, Urbis, Manchester Manchester's architecture is the inspiration for a collection of new jewellery pieces designed by 10 artists from the Manchester Jewellers' network. The show includes this necklace (below) by Lisa Thornton, based on Arup Associates' City of Manchester Stadium. But if you prefer high rise to high fashion why not join the Institute of Urban Dreaming on a tour of the city's towers. You even get to have a cup of tea and a biscuit with a resident. Contact Richard Healy at Cube on 0161 2375525 or richard.healy@cube.org.uk



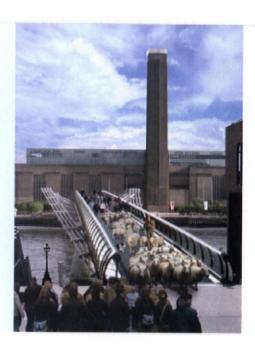
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LONDON ARCHITECTURE BIENNALE

Following the extraordinary success of the first London Biennale in 2004, this year's event promises to be even bigger, better and more colourful. The show, which kicks off tomorrow (16 June), will boast the longest architecture exhibition in the world – a 5km route from King's Cross to Borough Market – and is likely to pull in more than 100,000 visitors. An already sold-out 'sermon' by Renzo Piano at Southwark Cathedral is just one of the highlights of the nine day festival (visit www.londonbiennale.org.uk for a list of all 170 talks, walks, shows and exhibitions). Here are some of the other must-see events.

SHEEP DRIVE

17 June, 10am, between Borough Market and Smithfield Market Don't believe those rumour-mongers: Norman Foster has not had a change of heart. On Saturday you too can see the Stirling Prizewinning architect herd 60 sheep across his Millennium Bridge. The event is not just a shameless attempt to raise the Biennale's profile, it apparently also ties in with this year's theme of 'Change' and harks back to when farmers used to drive sheep across the Thames to Smithfield Market.



SUB URBAN

16-23 June, 11am-6pm, Hayward's Place, EC1R OEU
This exhibition about the world below the capital is free to enter and features previously unseen photographs of secret subterranean locations across London. For a full preview, see Critic's Choice (page 55). Or find out more about how the archaeology under London has shaped today's city on a guided tour: The Below & Above walks cost £7/£5 and can be booked through kpflude@chr.org.uk, or call 020 88063742.

ARCHIOSK

17 June, Smithfield Market
Roll up, roll up. For only £15 you can
have your problematic plans looked at
by former-Alsop hotshots David West and
Christophe Egret (of Studio Egret West)
and engineers Arup. All money raised by
the Archiosk architectural surgery will go
to charity. Meanwhile, on a grander scale,
the 'Big London Brainstorm' exhibition
at Smithfield house, Lindsey Street EC1,
offers up a glimpse of how the capital
could look if architects were given a
totally free reign. Organised by journalist
Tom Dyckhoff, the event runs all week.



NEWS IN PICTURES

INAUGURAL LUBETKIN LIST UNVEILED

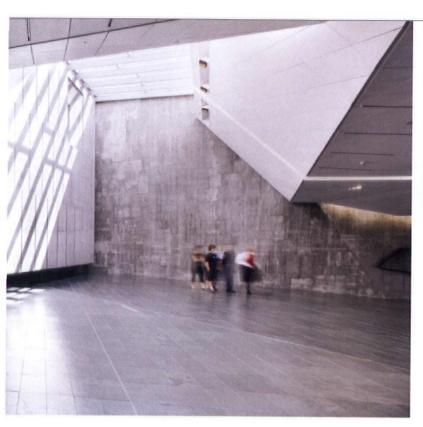
The three-strong shortlist for the first-ever Lubetkin Prize, for an outstanding work of architecture outside the EU by an RIBA member, has been unveiled. The shortlist for the competition, which is backed by the AJ's sister title the Architectural Review, is chosen from the RIBA's International Awards winners. The Lubetkin Prize shortlist is:

- The Canadian War Museum in Ottawa,
 by Moriyama & Teshima Architects/Griffiths
 Rankin Cook Architects in a joint venture;
- The Red Location Museum of the People's Struggle in Port Elizabeth, South Africa, by Noero Wolff Architects; and
- The Terrence Donnelly Centre in Toronto, by Behnisch Architekten with architect Alliance. Among the RIBA International Award schemes that failed to make the final list were Zurich Airport, by Grimshaw, and the Dulnyouk Publishers building in South Korea, by Foreign Office Architects. RIBA president Jack Pringle said: 'I am delighted that the RIBA, in association with the AR, has created the Lubetkin Prize. Not only will the prize highlight the achievements of our members across the globe, but it also honours Berthold Lubetkin, an RIBA member who had a major impact on architecture internationally." The presentation of the prize will form the climax of the RIBA Awards dinner and ceremony on 23 June during Architecture Week. By Ed Dorrell
- 1 & 2. The Canadian War Museum, Ottawa, Canada. By Moriyama & Teshima Architects/Griffiths Rankin Cook Architects in a joint venture
- 3. The Terrence Donnelly Centre, Toronto, Canada. By Behnisch Architekten with architect Alliance
- 4. The Red Location Museum of the People's Struggle, Port Elizabeth, South Africa. By Noero Wolff Architects



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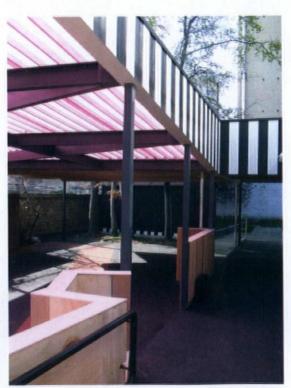
NEWS IN PICTURES





A CLASS SHOW AT BIENNALE

Changing London Schools, an exhibition organised by the Architecture Foundation and backed by the AJ as part of the London Architecture Biennale, is opening this Saturday (17 June). The show aims to create a snapshot of the current developments and concerns in educational design, as well as showing some of the best projects either recently completed or still on the drawing board. The schemes were picked by a jury from submissions from inner London. The chosen projects also attempt to show how a one-size-fits-all approach to school design is unlikely to guarantee success. The exhibition, which will be displayed at BDP's Clerkenwell offices, will be open from 17-25 June, apart from 22 June. For more information, visit www. architectureweek.org.uk/ event.asp?eventURN=2912 By Will Hunter



2.



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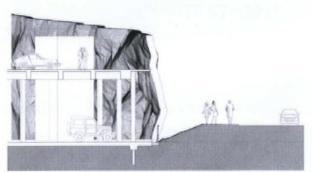
- What Architecture's proposal for a rooftop nursery in Hackney
 AOC's Friar's Primary School, completed in May
- 3. Kinnear Landscape Architects'
 Daubeney School, dating back to 2003
- 4. The Facility Architects' Michael Faraday Primary School, completing later this month

NEWS IN PICTURES



FINE PARKING IN LAKE DISTRICT

Sheppard Robson has submitted plans for this three-storey car park - part of an £80 million revamp of Penrith town centre in the Lake District. The unusual, undulating 250m-long facade is a scaleddown replica of the topography of a 50km stretch between the Cumbrian town and the Irish sea (see map, below right). Made up from 1,622 wooden 'slices', there are plans to preassemble this external structure in 9m panels using locally sourced timber. Sheppard Robson's creative director Tim Evans believes the scheme will up the ante in car park design. He said: 'This building is a unique reaction to the conventional blank concrete face of car parks across the UK.' The £6 million project is expected to start on site early next year. By Richard Waite



2.



- 1. The exterior of Sheppard Robson's Penrith car park will be made from locally sourced wood
- 2. Car park section
- 3. The facade is a replica of Lake District topography

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AJ/BOVIS AWARDS

WINNER: BEST IN SHOW C J Lim Battersea Dogs Home

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Peter Cook, RA
Isabel Allen, AJ
Paul Finch, AR
Jason Millett, Bovis



ACADEMY REWARDS

Bu Isabel Allen

In his review of last year's Royal Academy Summer Exhibition, Kenneth Powell lamented Nicholas Grimshaw's failure to use his position as president of the Royal Academy to secure a decent spot for the architecture room. Either by pulling rank or by subliminal influence, Grimshaw has put that particular wrong to rights this year, giving architecture pride of place in Gallery VI, directly on axis with the main entrance to the academy. But there is room for improvement in other respects.

To the first-time visitor, it will probably make a perfectly adequate impression. Towering models of monumental skyscrapers proclaim that this is Architecture with a capital A, interspersed with a pleasing smattering of back-of-a-napkin sketches and enigmatic concept

models for those whose tastes extend to rather more literal fare. And there is some truly original work. The Bartlett's C J Lim, who won last year's prize for the best first-time exhibitor, wins the £,10,000 AJ/Bovis best in show prize for a section, plan and elevation of Battersea Dogs Home. Part drawings, part models, part origami, they represent a merging of the role of craftsman, draughtsman, modelmaker and architect; an unexpected delight in an exhibition which can at times descend into an unseemly competition to hire the most expensive modelmaker or most accomplished draughtsman. The £5,000 award for the best first-time exhibitor went to Lim's Bartlett colleague Patrick Weber for Journey Through Utopia, an enigmatic

architectural-proposition-ina-box with a Duchampesque quality more akin to sculpture than conventional architectural representation; so much so that the curators of the adjacent sculpture gallery bagged it for themselves. As one might expect from a show co-curated bu Peter Cook, the room is awash with up-and-coming Bartletttypes. But if Cook's protégés and colleagues have done him proud, you can't help but feel that his more famous friends have rather let him down. Mikimoto Ginza 2, the submission by RIBA Gold Medallist Toyo Ito, is frankly baffling (scale model of tower block? Full-size ornamental vase? Who knows?) but is at least undeniably beautiful and lovingly executed. Tadao Ando's sketch of his 4 x 4 House, on the other hand, reminds us of





- 1. Oslo: Eastern Patch, by Peter Cook
- 2. C J Lim's work in situ
- 3. Study model for tower, by Chris Wilkinson
- 4. Villa, by Future Systems





AJ 15.06.06



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the fine line between the charming sang-froid of an effortless hand-drawn scribble, and the veiled insult of simply not truing very hard. And the suspicion that Wolf Prix's sketch for BMW Welt is something he found lying in the back of a drawer is reinforced by the fact that it is dated 2001. Maube it's time to revisit the convention whereby the curators (Cook, Grimshaw and Ian Ritchie in 2006) override the traditional submissions process by proffering invitations to suitably elevated international stars. It gets the big names, granted, but you have to wonder whether a brief which essentially boils down to 'we'd like to have you in our gang, why don't you send us some stuff?' is really going to yield the best work.

The same could apply to the convention that all work by Royal Academicians is automatically put on show. As pointed out by most critics, most years, such unabashed elitism only serves to encourage repetition and inertia. This year, however, both Foster and Rogers have obligingly broken with the tradition of presenting accomplished but predictable work. Whether by accident or design, both practices have fielded a heterogeneous body of work, offering an intriguing insight into how a legendary studio grapples with the business of becoming a secondgeneration practice. All credit to Foster, who addresses the issue head-on by resisting the temptation to take personal credit for his practice's work, presumably as part of his wider strategy of allowing newer talents their place in the sun. Hence the pen-and-ink Vision

for London 2012 is credited to Narinder Sagoo, the Foster Partner and ace draughtsman reputed to sit at Foster's side in client meetings, sketching away as Foster holds forth. It is a shame that Rogers has not followed suit. It is certainly understandable that nobody has put their name to One Hude Park, an uninspiring drawing of one of RRP's more lacklustre projects. But it would be nice to know the driving force behind, say, the multi-coloured plastic and timber model of East Darling Harbour in Sydney, which suggests an exuberant pop-art inspired dissension in the ranks.

In general, though, the submissions by the Royal Academy stalwarts imply that business is very much as usual. Ritchie's etchings are exquisite, of course, but no more or less

so than in any other year. I have always had a soft spot for Leonard Manasseh's drawings, with their idiosuncratic rough-book aesthetic, and it would, of course, be churlish to query the Al's veru own Louis Hellman's apparently inalienable right to have his work on display every year. But a show which remains timeless and essentially nostalgic does seem rather inadequate for the task. There is little indication that this is a profession engaged in, say, reinvigorating cities, or exploring methods of construction; or looking at the way we educate and house our populace. And there is little evidence of excellence in the basic drawing skills which one might presume to be a prerequisite of a decent academy show. It's not often

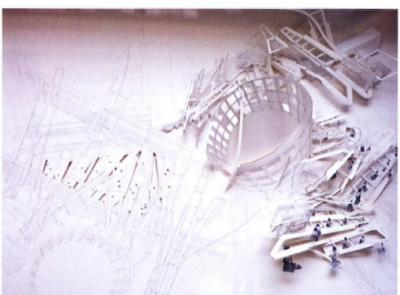
5. Journey through Utopia, by Patrick Veber. Winner of the AJ/Bovis Award for the Best Piece of Work by a First-Time Exhibitor. The work is displayed in the sculpture gallery adjacent to the architecture room

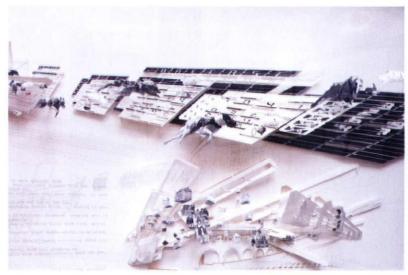
3, 7 & 8. Section, plan and elevation of Battersea Dogs Home, by C J Lim. The three drawings/collages were awarded the AJ/Bovis Grand Award for the best work in the show

you come across this sort of remark in the AJ, but: thank heaven for Quinlan and Francis Terry. You can't help but feel that all is well in the world when there's a measured drawing of a full-size panel for a house in Knightsbridge (ah, Knightsbridge) hanging on the Royal Academy walls.

Those who visit the show every year will leave with the impression that architecture is pretty much as architecture always was: an engaging enough endeavour, but one which remains dominated by a few established names. I suspect that the exhibition would be infinitely more interesting were the selection procedure to be reversed, so that any piece of work by a Royal Academician was automatically disqualified, and anything else automatically put on show.







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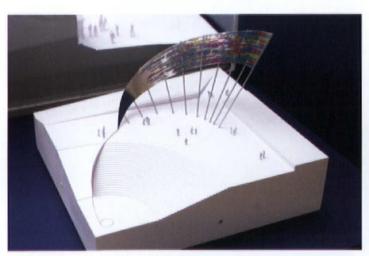


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9, 10 & 11. Key-worker housing; East Darling Harbour, Sydney, Australia; and One Hyde Park, London, all by Richard Rogers Partnership

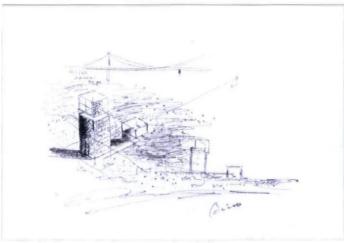
12. 75th Lisbon Book Fair Auditorium and Cafeteria, by marcosandmarjan

13. Topographic Manoeuvres - Strain, Slump, Slip, by Smout Allen



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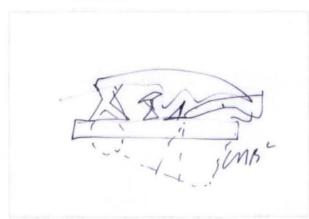






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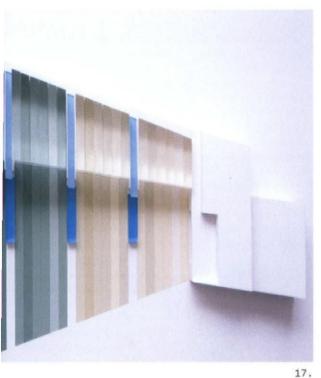


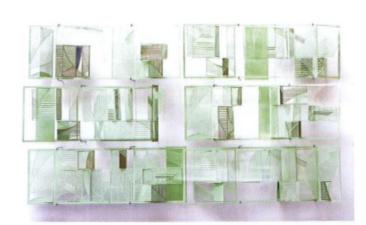
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14, 15 & 16. Global talent: 4 x 4 House, by Tadao Ando; Mikimoto Ginza 2, by Toyo Ito & Associates and Tasai Design Pae; and First Draft BMW Welt, by Wolf Prix

17. Conceptual model for Botanic Garden, Padua, Italy, by Stanton Williams Architects

18. Shutters, House F, by ayarchitects





'I can't stand pastiche Classicism. I don't like the half-heartedness of it all. And why are these things always ghastly brick? I hate bloody brick'

Boris Johnson. Observer, 11.06.06

'MPs who aren't in power make ridiculous statements'

Quinlan Terry. Observer, 11.06.06

'It's a hell of a challenge to relaunch the biggest white elephant in the city... It's an advantage that people's expectations are so incredibly low'

AEG executive David Campbell on the Millennium Dome. Guardian, 09.06.06



A MODERN MARRIAGE

The recent demise of Bruce Shand, the father of Prince Charles' missus Camilla, brought to light a lesser-known royal connection. The Duchess of Cornwall's grandfather, Peter Morton Shand, was a writer for the Architectural Review in the '30s; a leading standard-bearer for Modernism and a close friend of Gropius and Corb no less. Was the founding father of Poundbury aware of this when he got down on one knee? And where does Camilla stand on the architectural style debate? Could she possibly be a closet Modernist? Let's hope so...

CORB'S INDIAN SUMMER

Talking of the golden age of Modernism, **Le Corbusier** would be chuffed to bits to hear his Indian *magnum opus* – the concrete government complex

at Chandigarh - is finally going to be finished (ajplus 09.06.06). A trifling 40 years after the last major construction work on the site, five structures never realised during Corb's lifetime are to be built, based on original sketches. Among them will be the Museum of Knowledge - the most significant scheme. However, Astragal fears Corb would not be so delighted by government plans for a new theme park, complete with a wax museum à la Madame Tussaud's, close to the existing complex. Sorry for having woken you, Corb ...

DRINKING WITH THE DEVIL

Roman Delugan, of Viennese practice Delugan Meissl, whose touring exhibition has reached London's Candid Arts gallery, recently had a disturbing encounter outside a Tube station. He was accosted by a menacing-looking group of skinheads who heard his foreign accent and asked: 'Where are you from?'. 'Well, that's difficult,' he replied. 'My mother comes from Italy and my father from Germany.' 'Ah,' beamed his interlocutor, 'the best of both worlds – Hitler and Mussolini. Have a drink'. It is perhaps not surprising that Delugan told the AJ he has no particular aspirations to work in the UK.

FUSSBALL'S COMING HOME

Astragal was pleased to see so many members of Clerkenwell's German architectural community in hotspot Café Kick to watch their side take on Costa Rica in the opening game of the World Cup. Rumours that some were refugees from Zaha Hadid's office are yet to be confirmed.





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LETTERS

RIBA CANDIDATE REFUTES ARTICLE ALLEGATIONS

I am writing this letter at the last possible moment, after having been given an assurance that it will be uncensored. This was a precondition that I insisted upon if I was not to lodge a complaint with the Press Complaints Commission about last week's article, entitled 'RIBA candidate provokes fury' (AJ 08.06.06).

The article was a travesty. It was largely concocted from a response I gave to the Why Women Leave Architecture report presented to the RIBA Council three years ago, and from things I have neither said nor believe.

The most damaging claim was that I had said that it is 'well known' that women are 'not as spatially aware as men' and 'not as suited to the profession'. That is completely untrue. You will note in that 30-word sentence that there are no less than three sets of quotation marks, all carefully extracted to completely change the meaning of what I had actually said about the report. I have since checked the paper I produced at the time and found that not even the quotes are correct! There is not enough space here to explain the point I was actually making, or my other objections to the report, but my paper is on my election website www.peterphillips-riba.co.uk and I would ask voters to read it for themselves.

The only thing that your reporter did get right was that I believe no pressure groups should have semi-statutory rights over council. But he then went on to say that my plans to cut off these lobby groups (a bit of journalistic exaggeration, but never mind) do not, however, appear in my election manifesto. That is also untrue. As voters will soon see, I say that pressure groups should be kept at arm's length. Space doesn't allow me to elaborate, but I have done so on my website.

The reporter also claimed that I wanted to sever ties with the student group Archaos, which is also untrue. Goodness knows where he got that from as I've never said anything about Archaos.

Having waited to do this hatchet job just before the voting papers go out to members, one must question the reporter's motives.

The AJ used to be *the* highly respected journal of our profession, but sadly, along with the rest of the media, those standards have clearly declined, and I think it is time it put its house in order.

Peter Phillips, by email

AN EVOLUTIONARY DEFENCE OF THE PIGEON

I, and doubtless the pigeons in my garden, are a bit worried about the hostility shown to birds (AJ 25.05.06). Charles Darwin kept pigeons and the discussion of their variation under domestication provides a great deal of experimental support for the theory of evolution in *The Origin of Species*. If pigeons became as extinct as the dodo, Darwin's book would make less sense, the theory of evolution would be less plausible, and Darwin might be forgotten. *Marjorie Kay, Manchester*



PHILATELICALLY MISTAKEN

I know it's prehistory to you all, but your story about the release of the first-ever architectural stamps (ajplus 06.06.06), is not entirely accurate.

Look at what was featured in AJ 20.09.72 (above), or my Leicester University Engineering Building (Phaidon 1994) p.44; fig.116. John McKean, University of Brighton

PUTTING THE ROYAL INTO RIBA

It was great to read on my return from the American Institute of Architects Conference in Los Angeles a superb edition of the AJ (01.06.06).

Here, under the Building Study section, we have a marvellous article from Andrew Mead on the Weissenhoßiedlung scheme in Stuttgart, that focused attention on the recent restoration of Le Corbusier's exceptional double villa. Scholarly, concise and rich in detail, this article represents Mead at his best. And what fabulous photographs by Thomas Wolf.

Then, to contrast this preoccupation with the product of architectural endeavour, we get a glimpse of Jonathan Foyle's extensive research on the professional regulation of architects in the 19th century. Again, the article is scholarly and informative, but Foyle does however skirt around the important issue of when exactly the IBA (Institution of British Architects) became the RIBA. Rod Hackney has long disputed my claims that the first Royal charter went to Dublin. How extraordinary that the Republic's institute is still 'Royal' to this day.

Presumably our dear Irish friends think it worth submitting their rule changes to the approval of the privy council even today, in return for what some, at least, would consider to be the dubious privilege of Royal acknowledgement and 'Royalism'.

Another great issue, for which we thank you all.

Paul Hyett, Ryder HKS





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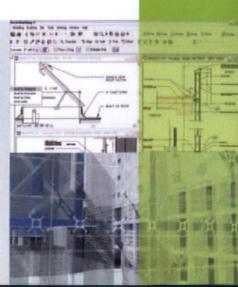
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LETTERS

THE COMMONWEALTH INSTITUTE IS STILL NOT VIABLE

I will leave it to others to comment on the Government's proposal to delist the Commonwealth Institute. However, I would like to take issue with Gavin Stamp's assertion that 'the basic soundness of its construction has not been seriously disputed' (AJ 8.06.06). This is simply not true: it would be difficult to think of another building of its period which has been the subject of so many consultations, reports and remedial works – all to no avail – not to mention two failed Millennium bids and numerous schemes for its reuse.

The study forming the basis for last year's delisting application looked closely at the origins of the building. Davis Langdon discovered that it had been built at a rock-bottom cost (including contributions in kind from the Commonwealth) of, at today's rates, $£807/\text{m}^2$. Equivalent updated costs for office buildings of that period are around £1,500-£2,500 – reasonably consistent with current-day costs. But today's budget for a public building in London is around £2,000/m². In the opinion of Davis Langdon the building 'was cheap... because it was designed for a very specific function and it was not... to a brief and budget that required low cost longevitu.' Our researches confirmed this.

The listing officer, Andrew Saint, pointed out in *Towards a Social Architecture* that Stirrat Johnson–Marshall, the architect with overall responsibility for the project, believed that 'the (Treasury's) short sighted rules... govern capital expenditure for public construction and... by economising on first costs, heap up maintenance problems for the future.' The final, unfulfilled, ambition of his career was, he declared, 'to be architectural advisor on building to the Treasury'. Indeed, one could argue that the real significance of the Commonwealth Institute is that it is possibly the most outstanding example of the achievement of architects and engineers in post-war Britain constructing something for (almost) nothing. But at what a long-term cost!

This is a building with an immense number of serious shortcomings, one being that despite the skilful reroofing of the exhibition hall (described by Austin Williams in AJ 23.05.02), it still leaks; Arup studied this in considerable detail. Part of the problem

relates to the geometry of the hyperbolic paraboloid roof, part to the fact that the downpipes are cast in at a critical point of the reinforced concrete structure, and part to long-term climate change. The initial sizing of the downpipes gave a flow corresponding to a rainfall intensity of 32mm/hr, which now has a return period of only four months. The minimum applicable design standard today is 179mm/hr (and Arup suggests 249mm/hr for an exhibition building). During the recent re-roofing modifications were made to cope with a rainfall intensity of 60 mm/hr – the maximum possible – but the return period is eight months. The resultant flooding in a summer storm is dramatic!

I won't continue – the list of 'defects' is too long – but I can assure the chairman of the 20th Century Society that the 'basic soundness' (and lack of adaptability to current standards) of the Commonwealth Institute building is indeed very seriously disputed.

Peter Carolin, by email

OUT OF TUNE WITH OUR EXHIBITION BUILDINGS

English Heritage (AJ 01.06.06) is concerned that, if the Commonwealth Institute goes, the Royal Festival Hall (RFH) may not be safe. Well now there's a thought. Worthy though the RFH may be as a building, it is not, and never will be, the first-class acoustic experience needed by a world-class city, arguably the (classical) music capital of the world. It cannot compete with the Berlin Philharmonie, Lucerne or Birmingham.

This may not matter too much since the Guardian recently devoted two pages to an interview with the new director without a single mention of music, so maybe the RFH has a different future; in this case, can we have a new hall please.

Alan Kennedy, by email

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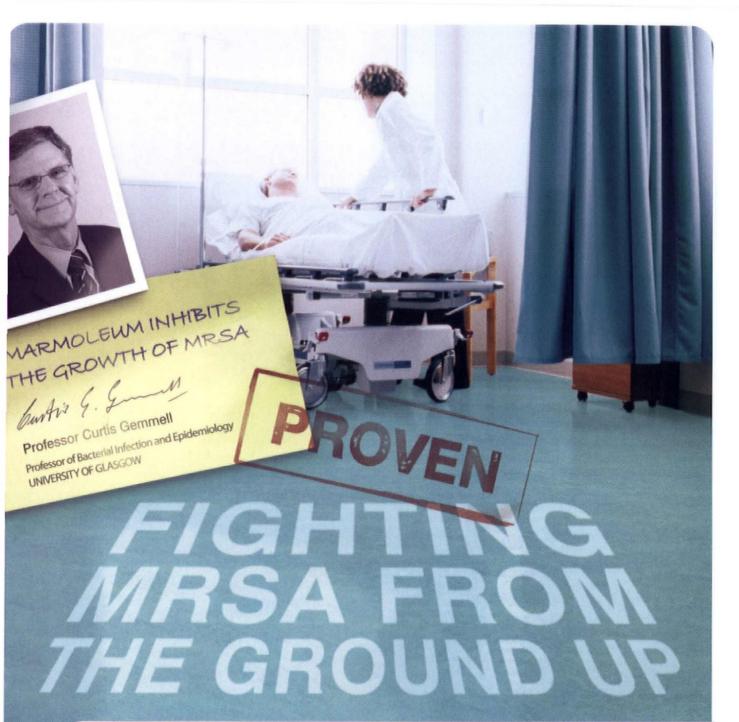
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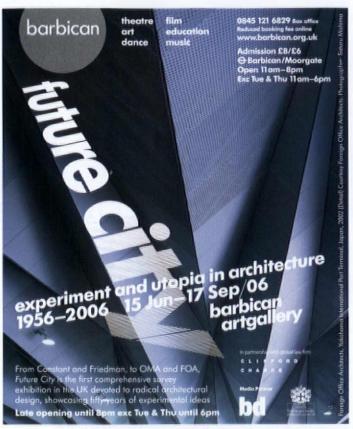
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FEILDEN CLEGG BRADLEY/ NORTHAMPTON ACADEMY



THE EFFECTIVENESS OF THE LANDSCAPED SPACES IS EVIDENT TO ANYONE WATCHING STUDENTS USE THE BUILDING

By Richard Hyams

Feilden Clegg Bradley Architects (FCB) was formed in 1978 by Richard Feilden and Peter Clegg. Keith Bradley joined in 1987, becoming senior partner in 1997. The practice's expertise in environmentally friendly design has earned it a Queen's Award for Sustainable Development and the Civic Trust's Sustainability Award. It has won the AJ100 Sustainability Award for the last two years.

Academies should be high-quality buildings that provide adaptable and challenging learning environments, allowing teachers the flexibility to deliver the curriculum in as positive a way as possible. With Feilden Clegg Bradley's experience and influence I was expecting Northampton Academy to be designed with an emphasis on the flow of spaces and an overall concept that embodied the practice's signature approach to sustainable design, use of natural light and air, and a careful, considered choice of materials.

The academy sits neatly within its surroundings. Its appearance doesn't give away much to the approaching visitor, especially with the car park set in front of the school which reduces the building's impact. Once you enter the building, however, you immediately discover its beauty.

The project's single greatest asset is its location on a gently sloping site that falls naturally towards a dense wood. The architect has oriented the school to lie across this slope, creating varying internal levels that define and break up the interior spaces, framing views of the wood throughout the building. A clever expression of the contours is evident in the

central courtyard, where the natural slope divides the space into small play areas and further defines the building's relation to its site.

The school sits over four levels, with half-level changes that express the topography of the site, and is designed as clustered units of accommodation that wrap around a central open courtyard. The larger and more public spaces are around the main entrance to the building, with the teaching spaces formed into clusters accessible from the ground-level courtyard or the first-floor internal circulation.

The academy has specialisms in business and sports, with the need for extensive sporting facilities. These specialisms have had little impact on the architecture of the building, and it was not clear from my visit that the specialisms are being spread across the curriculum. Instead, the architect has designed a building that provides a blank canvas which the school can claim ownership of and embellish with its own signature over time.

The design clearly demonstrates the benefits of natural light, with the use of north light in larger areas providing a wonderful atmosphere to what is essentially a circulation corridor. The architect also had the foresight to open out these spaces to other functions, enhancing the impression of light and space. Views are cleverly incorporated into the design, especially in the links between clusters which frame views into the courtyard and out to the woods, removing any sense of enclosure.

The flowing connection of the spaces is the most successful aspect of FCB's design. Although the building has a complex plan



1. The natural slope is used to define intimate spaces within the courtyard

and initially looks difficult to navigate, the way the circulation is handled doesn't create any issues with legibility and you are moved successfully from one space to another. Passageways are interspersed with learning spaces and constantly change in width to create a dynamic interior, with an abundance of natural light that further distances this design from the traditional school corridor. Before you know it, you have been led naturally into the next space.

The interior spaces are connected visually too, through the use of clear glazed walls and the half-height changes in level. This openness not only creates an architecturally legible and animated building but, in addition, allows for the passive supervision of pupils.

FCB's design for Northampton Academy maximises the environmental potential of the site's orientation through the generous use of daylight and natural ventilation. Rainwater is drained away through a sustainable urban-drainage system that works in combination with a swale to contain the effects of peak rainfall, reducing the impact of the building on the local drainage network.

Underfloor heating and the sensible placing of windows make good strides towards a low-energy building. Clever Corbusian vertical openings allow the internal control of natural ventilation, and exposed-concrete soffits enable night purging and level the peaks and troughs of temperature change. In addition, a palette of natural materials is well used and detailed.

Although some internal circulation spaces appear overly hot, this issue can be attributed to the occupiers' understanding and use of the sophisticated building they inhabit. (One of the issues with underfloor heating is the lag time associated with turning it up or down, which often results in higher or lower temperatures in the space until the system levels out.) It was also disappointing that, when I visited, the lights were turned on when there was ample natural light. But hopefully once the building has been used over the four seasons, the occupiers will understand how they can tune it better and benefit from its environmentally sensitive design.

The scale of the external central courtyard is well judged, with a half-change in level that emphasises the building's relation to the sloping site. The material treatment of the first floor in timber gives a ribbon-like feel to the building's circulation elements, with simple detailing at the base of the timber cladding adding to the visual impression that these elements are suspended in the air. From this level there are views of the courtyard, which convincingly connects the building to its site. The clustered arrangement of classrooms is visible from this space and helps people to orientate themselves. Very little signage is a clear demonstration that this central space guides users effectively through the building.

Although each of these clusters has a different function, they have a similar architectural treatment. My biggest criticism is that the architect could have had a little more fun expressing





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the different internal functions of these clusters, creating a different atmosphere as you enter each group of classrooms.

Northampton Academy is extremely well designed and offers its users an array of teaching and learning spaces. The use of natural materials and delicate formal treatment have created a soft, flowing building. FCB adopted a sound approach to the budget and an understanding of where best to spend it, and this is visibly demonstrated in the finishes, the central courtyard and the circulation elements that wrap around it.

Northampton Academy exemplifies the important elements of school design, circulation being the most essential of these. The design illustrates the manifold benefits of clear, organised thinking, and the effectiveness of the flow of internal and landscaped spaces is evident to anyone watching students use the building. The academy is well detailed and shows, at times, a juxtaposition of building elements that is akin to that of Behnisch Architects.

The architect visits the school on a regular basis to educate the staff and students on how the building was designed and how it can be operated to achieve the maximum possible benefits. As we continue to develop ever more environmentally sophisticated buildings that utilise the natural potential of their site, such an education is essential – a clever building means nothing if it isn't used as it should be. FCB should be applauded for designing and delivering an exemplary academy and remaining dedicated to educating its occupiers on how best to use their school.

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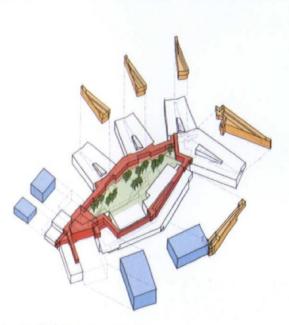
2 & 3. Links between between the clusters frame views into the courtyard and out to the woods
4. Clustered units of accommodation wrap around the open courtyard



5. Timber cladding gives the circulation elements a ribbon-like feel



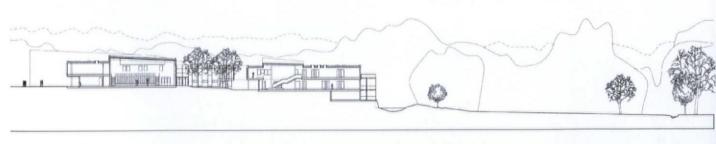
AJ 15.06.06



6. Exploded axonometric

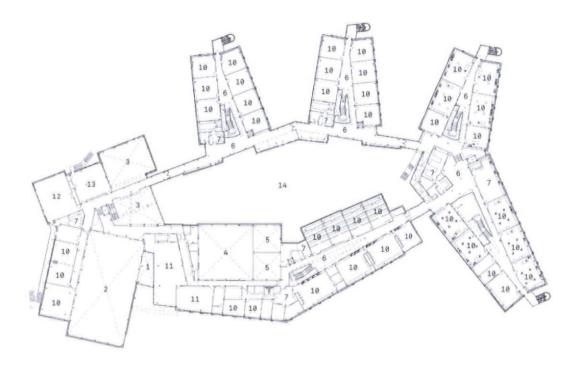


7. Site plan

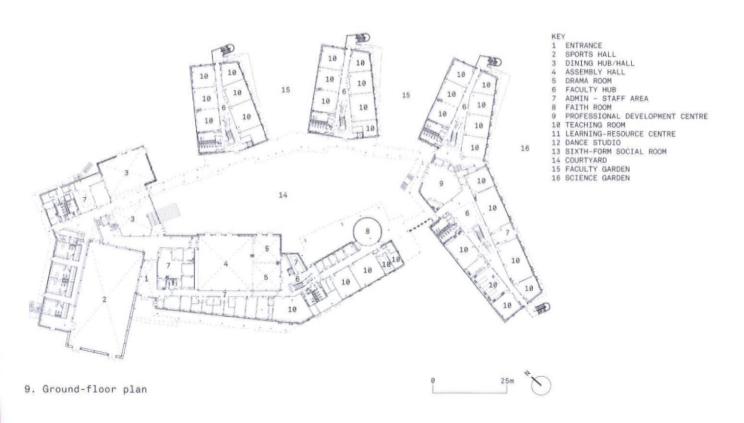


8. Section

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10. First-floor plan



STRUCTURE

From the outset, the academy structure was designed to respond to the organic plan-form of the building. Once a flat slab had been chosen for the primary structure, considerable freedom was given to placement and integration of supporting columns around the building. Early contractor input confirmed that the choice of circular columns and avoidance of shear walls would speed up construction, so a framed solution with 300mm flat slabs, spanning up to 8m and cantilevering up to 3m, was chosen. An exposed concrete, Class B soffit was used, exposing thermal mass to the spaces below. The need for open spaces in the building required the installation of load-transfer downstand beams, left exposed to become a feature. In certain areas the flexibility of the flat-slab design allows the roof to be 'peeled back' to form rooflights. Here the slab is supported by double-height 8m-long inclined steel columns. Longer span structures for the sports and assembly halls, dining room and dance studio are steel-framed structures, designed to be 'pluggedin' to gaps in the concrete frame. Each was designed to have an autonomous stability system, allowing the concrete frame to be completed while these longer lead-in elements were constructed independently. The whole site was heavily profiled during enabling works in order to integrate landscaping as a key component of the academy. The formation of a swale provides both a wildlife resource and surface-water retention to mitigate the rainwater entering a nearby floodplain. Gabion retaining walls adjacent to the swale help accommodate abrupt changes in level. Galvanised-steel escape stairs at the end of the faculty wings cantilever over the swale. The stairs are supported by a series of vertical trusses, the overturning forces from which are resisted by the floor slabs at each level. Vertical loads are thus carried directly to the foundations. Jane Hurd, structural engineer, Buro Happold



11.







14.

13.





11. The roof is 'peeled back' to form rooflights
12. Level changes break up internal spaces and respond to the sloping site
13 & 14. Corridors open out to other functions and enjoy natural light

Credits

Gross external floor area 12.480m² Start on site March 2004 Completion December 2005 Architect Feilden Clegg Bradley Architects: Richard Feilden, Peter Clegg, Ian Taylor, David Saxby, Ray Kearney, Alina White, Amos Goldreich, Jennie Green Walker, Hannah Garlick, Trevor Brown, Jonathan Mitchell, Toby Lewis, Carol James Project management and quantity surveyor CM Parker Browne Structural, civils, M&E service engineer and planning supervisor Buro Happold Fire engineer **FEDRA** Landscape architect Plinke Landscape Acoustic consultant Fleming and Barron Main contractor Miller Construction Approved inspection Approved Inspector Services Educational and project manager Alligan Subcontractors M&E ECG; roofing Rock Asphalt; standing-

M&E ECG; roofing Rock Asphalt; standingseam roofing KGM; internal partitions/light gauge steel Measom/Renaisance; furniture, fittings and equipment Vari-Tech; ironmongery AICS; architectural metalwork Capital Structures and 316 Engineering; acoustic rafts Armstrong; groundworks P J Carey; structural concrete MPB Structures; structural steelwork Barretts; landscape/external works English Landscape; timber cladding LSC; curtain walling/glazing and cladding Alumet/Velfac/Reglit/Schüco; IPS Excelsior; flooring Veitchi; lift Kone; kitchen design/fit-out Moss Trejo Cope

WORKING DETAILS / NORTHAMPTON ACADEMY

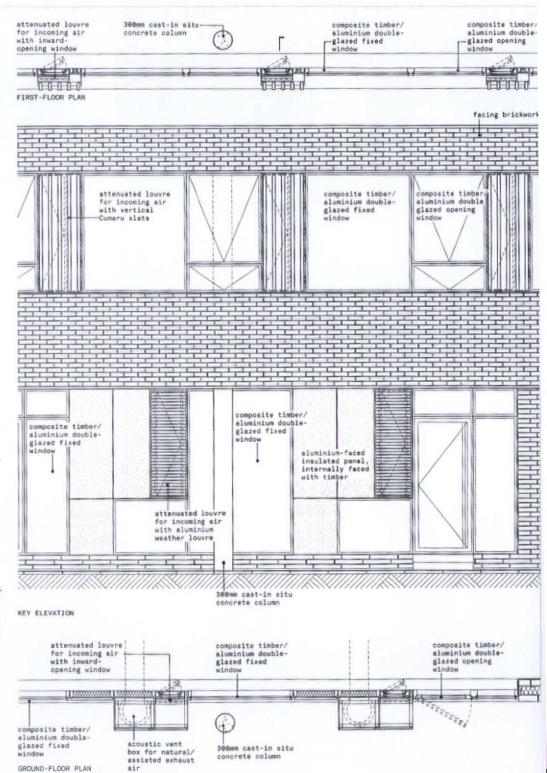
VENTILATION STRATEGIES USED IN A SOUTH-EAST FACING WALL

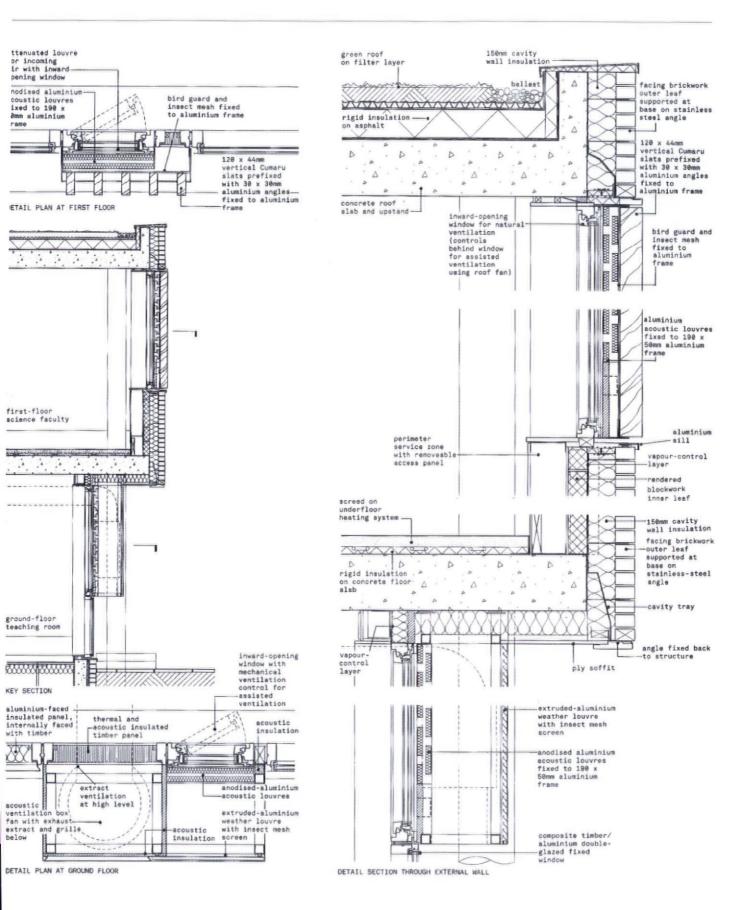
The two-storey teaching blocks have planted sedum roofs and a highly insulated envelope around a reinforced-concrete frame structure. The exposed concrete-slab soffits maximise the concrete's energy potential, cooling rooms at night when windows are closed and the acoustic vent panels left open.

The south-east wall faces a noisy road but is partly protected by the contoured landscape; it is also fitted with natural and mechanical acoustically attenuated ventilation devices. Both floors have composite timber/aluminium double-glazed fixed and opening windows.

Aluminium frame enclosures are used at first floor to house acoustic louvres; incoming air passes through them into the room via inward-opening panels. The enclosure is screened with insect mesh and 120 x 44mm vertical cumaru slats. Behind each panel, controls connected to a mechanical roof-mounted extract vent fan provide additional ventilation.

The ground level has larger aluminium frame enclosures and an adjacent intake fan and louvre assembly provide further ventilation. The intake and extract fans are both housed in the enclosure; the extract is ducted from the rear of the room; the intake, acoustically isolated from the extract, has a screen of insect mesh and extruded aluminium louvres. By Susan Dawson









12th September 2006 / Cavendish Conference Centre, London, W1G

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Dr Sue Roaf, Professor, Oxford Brookes

Assen Gasharov, Consultant, Energy for Sustainable Development



ECHNICAL & PRACTICE

ICT MUST FULFIL THE ASPIRATIONS OF INDIVIDUAL PUPILS

By Stuart Guy

The recent financial injection into the education system has focused on the infrastructure of the school environment, including the development of many new school buildings. The design development in the current education system is considered as part of an integrated approach within the whole community.

The Department for Education and Skills (DfES) has issued a document which illustrates its vision for education. Its new approach to capital investment for school buildings is intended to deliver higher standards of education while transforming learning and working environments in schools; thus modernising the school environment and making it more conducive to learning for both teachers and pupils. The document defines four factors designers and developers of new buildings must adhere to. These are:

- driving reform of the secondary system and improvements in educational standards;
- ensuring schools are good places for teachers to teach and pupils to learn, supported by ICT;
- · ensuring schools are used by the community; and
- ensuring schools are well designed, built on time and at a reasonable cost, and are properly maintained over their lives.

The education space is not only considered as four walls in which lessons are conducted. It must invoke learning, and so provide the ability to use learning methodologies to ensure there is stimulus for all the senses. In this way, it is argued, the maximum number of students should be able to digest a maximum amount of information. There is a paradox here. Has the changing nature of

learning influenced the current need for modernisation, or is it that our progressive technologies have forced changes in education?

The high expectations of young people, and the many demands being placed upon them, are subject to change. The structure of the learning environment and the technologies available will be integral to teaching and learning. ICT will not be a bolt-on, but will instead facilitate community-tailored education to fulfil the needs and aspirations of individual pupils.

The tables overleaf highlight the ways in which technology is used in schools, and the positive or negative impact that their implementation can have on the school environment.

It is essential to get this right, as schools represent the hopes and aspirations of every community. Many more schools are doing a better job of using technology to create a healthy environment for the next generation. But too often they are hampered by buildings that are, at best, inappropriate for new learning styles and, at worst, a real barrier to effective teaching. This is why an understanding of new technology is essential in the design of today and tomorrow.

See overleaf for tables detailing ICT teaching aids and their design requirements.

This series of articles and online briefings, prepared by Gardiner & Theobald, covers various aspects of designing for ICT. To see more, and in particular our new briefing on data storage, visit www.ajplus.co.uk

THE APPLICATION OF ICT IN THE SCHOOL ENVIRONMENT

TEACHING AIDS

WHITEBOARDS

What do they involve?

Touch-sensitive projection screens that allow the teacher to display and control a computer by touching the board (or using a keyboard or mouse). This technology requires a computer, a projector, speakers and the whiteboard. The computer is often connected to the internet or delivers preconfigured classes to the students.

Benefits:

- greater interaction of pictures, moving images, text, speeches, music and other multimedia;
- · fast access to material; and
- lectures developed by others can easily be shared over the internet/network.

Drawbacks:

- poor classroom ergonomics may produce health-andsafety issues. They may exclude students with poor vision or hearing; and
- there may be poor proficiency in ICT because introducing the technology too fast may result in the whiteboard only being used as a projector and there may be difficulties in accessing teaching material.

PERSONAL COMPUTERS

What do they involve? Students have access to personal computers during the lesson (or other study period).

Benefits:

- · greater access to information; and
- computers may help disadvantaged students, for example those with dyslexia.

Drawbacks:

 \bullet ergonomics is a very serious issue. An office may spend £100-400 per chair or desk. Can schools afford such a budget?

DESIGN REQUIREMENTS FOR HOUSING NEW TECHNOLOGY

Design considerations include:

- mitigating screen glare by the control of internal, external, natural and artificial lighting;
- implementing classroom acoustics, including speaker positioning for interactive whiteboards and PC; and
- use of wireless networking (see previous article [AJ 27.04.06])

Classroom ergonomics require:

- appropriate lines of sight from student to teacher, to other students, to computers and to whiteboards;
- desks that cater for learning both with and without a PC and whiteboard;
- chairs that protect students against bad posture and repetitive strain; and
- knowledge systems that reflect the high number of computer workstations; for instance, a library may focus on quiet study and computer-access areas rather than bookshelves.

DESIGN REQUIREMENTS FOR IMPLEMENTING SECURITY SYSTEMS

Schools need a careful balance between providing 'environments that will inspire learning' and providing the safer environment demanded by the community and the Police Commission.

Considering the following design aspects can help balance the level of ICT needed, making it easier to harmonise the learning environment while maintaining the demand for safety:

- · geographical location;
- · minimal number of buildings;
- · minimal number of entrance/exits;
- minimal lines of sight from secluded areas;
- · careful positioning of student gathering areas;
- · minimal distance between parking and school;
- · careful selection of rooms that are lockable;
- · ensure only authorised members can gain access;
- ensure student lockers are robust and easily available;
- · strong communication to enhance security;
- · availability of lockable storage;
- availability and prominence of security alarms and fire protection;
- · availability of exterior lighting;
- · warning signs for trespassers and searches;
- · adequate fencing and gating;
- · single and visible route to building entrances;
- · careful planning of landscape and tree lines; and
- alarm and physically secure equipment, e.g. lockable stands and housing.



Universiteit van Amsterdam Housing Development

EU invitation to compete in the selection of architects for the renovation of the complex of buildings on Roetersstraat 15 – Nieuwe Achtergracht 164 – 166

- 1 Contracting authority: Universiteit van Amsterdam, Department of Housing Development, Amsterdam, The Netherlands. The University is represented by: S@M, stedebouw & architectuurmanagement, Tussen de Bogen 22, 1013 JB Amsterdam tel. 0031 20 4288888 – fax. 0031 20 4288880.
- 2 Category: CPV code: 74222100: 'architectural services for buildings', non-public procedure, European Directive for public procurements 'services', selection via prequalification system. Description of the commission: prepare a design for the renovation of the complex of university buildings, while retaining the original concrete structure. The entire design commission involves the redevelopment of an existing complex of approx. 58,000 m² GFA, in which tuition rooms, research facilities and offices are to be built.
- 3 Location of delivery: Roetersstraat 15 Nieuwe Achtergracht 164 – 166, Amsterdam
- 4 A) Restricted to a specified professional group: Architects (architectural firms) registered with the Dutch Register of Architects or a comparable professional organisation in the service provider's country of origin.
 - B) Relevant or administrative conditions: The Architect's Title Act or a corresponding applicable regulation in the country in which the service provider has its registered office applies. Contracts and other legal aspects are governed by Dutch law and legislation. Dutch social legislation will apply on the building site.
 - C) Obligation to report professional qualifications: Yes, see section 13
- 5 Parcelling out of plots: no
- 6 The intended number of parties invited to tender: Five
- 7 Ban on variations: Variations are not permitted.
- 8 Duration of the outline agreement or term of completion of service: Estimated from November 2006 to mid-2012.
- Legal form of a bidding consortium: Each service provider and/or separate legal entity may apply once only, either as independent service provider or as participant in a bidding consortium, on condition that the core activity of the service provider or the bidding consortium comprises the delivery of the requested architectural services. If the commission is granted to a bidding consortium, this bidding consortium must be registered with the Chamber of Commerce or a similar professional association in the service provider's country of origin. During the rest of the tendering procedure (phase 2), the composition of the bidding consortium submitting the application may not be changed. In a bidding consortium, the service providers are jointly and severally liable for all obligations arising from the commission. If the service

provider is a branch, subsidiary or operating company of a company, a signed declaration stating who is accountable financially and technically must be submitted. For the duration of the commission, the bidding consortium must have a sole main contractor, a sole main point of contact and a sole billing / correspondence address.

- A) Fast-track procedure: no
 B) Deadline for receipt of applications for participation: 10 July 2006, 5 pm. (Dutch time)
 C) Address for submission of tender: Applications for participation including all details requested in the selection guidelines and all answers to questions in this invitation are to be submitted in triplicate to:
 S@M stedebouw & architectuurmanagement bv, attn. Mr M.A. Visser, Tussen de Bogen 22, 1013 JB Amsterdam, The Netherlands
- D) Language used in tender: Dutch, English
- 11 Final dispatch date of invitations to tender: Expected 1 August 2006
- 12 Required security deposits and guarantees: Any contracts concluded between service provider and contracting authority will include terms relating to security deposits and guarantees. The (combination of) service provider(s) must take out professional liability insurance, which must at least provide cover for liability arising from Article 13 of SR 1997 (Standard Conditions Legal Relationship Client-Architect).
- Minimum requirements and selection criteria:
 candidates must meet the minimal requirements as
 defined in the selection guidelines for this commission.
 If more than five candidates meet all minimum
 requirements, a selection will be made on the basis of
 the criteria defined in the selection guidelines for this
 commission. These guidelines are available from:
 S@M stedebouw & architectuurmanagement bv,
 Tussen de Bogen 22, 1013 JB Amsterdam
 The Netherlands, tel. 0031 20 4288888 –
 fax 0031 20 4288880.
- 14 Award criteria: A contract will be awarded on the basis of submission of a tender and a presentation of ideas to the selection committee of Universiteit van Amsterdam, based on predetermined award criteria. These criteria will be provided in writing together with the invitation to present one's views.
- 15 Additional information: Architectural firms invited to tender and present their ideas regarding the design commission will receive additional information about the commission, the location and the contractual conditions. The procedure for acquiring further information will be explained in the invitation.
- 16 Dispatch date of notification: 01/06/06
- 17 Date of receipt of notification by Office for the Official Publications of the European Union: 01/06/06

THE PC FINALLY GETS A MINI-MAKEOVER

Until recently, non-Mac personal computers were the size of large sewing machine cases and designed with lots of cheesy plastic chrome. People traditionally hid them under the desk. But with the early Saint Song Latte and the later Mac Mini we have become nonchalant about computers being the size of a couple of thick bacon sarnies. Plus, of course, all that cabling and power supply stuff out the back.

But look, I have just come across the even smaller Jack PC: a computer, really a thin client terminal, as small as a standard mains wall socket but with standard USB, sound and monitor sockets. You build them into your walls or the back of desks and connect them all to a big server via ethernet cable - which also carries the power. So you won't be wanting one at home. Not sure if it's up for CAD either, but hey, take a look at www. jackpc.co.uk Usual disclaimers about backhanders.

Spooky headline in a recent Google architecture alert: 'The Post-Modern Manifesto'. Not by Charlie Jencks, but a piece about how IT people will/should eventually rule the world. Hey, that's what architects say. When will the ARB start stamping its tiny feet? sutherland.lyall@btinternet.com

PROTOCOL MATTERS

The preaction protocol was one of Lord Woolf's big ideas. conceived as part of his overhaul of the civil procedure rules (CPR), writes Kim Franklin. The subplot to the reforms was the intended reduction in the cost of litigation. The idea was a simple one. Before embarking upon construction litigation the claimant would set out its claim in a letter, the defendant would write a response, and the parties would be obliged to meet to see whether they could resolve the matter, or at least reduce the scope of the dispute before commencing proceedings.

Those adopting the old-fashioned gung-ho approach to litigation – shouting 'I'll see you in court' as the ink dried on the writ, would be sanctioned by the judge when assessing their costs, even if they were successful.

The protocol is great if it works. But if the preaction exchanges do not result in a settlement it is much to be doubted whether it saves any costs at all. Consider the following:

 the costs incurred in complying with the protocol are not recoverable. If no settlement is achieved using this method, the parties are required to rehearse the whole claim-and-defence thing again in formal proceedings, duplicating the time, effort and cost involved;

- while not encouraged, there is little to stop the parties adopting very different approaches to the protocol and the real claim. Extravagant protocol claims and unarguable defences are unceremoniously dropped when proceedings are issued;
- by definition the protocol does not have the impact of a claim form. It plays into the hands of the reluctant defendant, who may treat the protocol as an opportunity for more posturing, waiting until proceedings are issued before taking the matter seriously; and • the tight timescales for
- exchange of information can be extended. Six months down the line the parties can be little better informed and considerably poorer before they are in a position to refer their dispute to the courts.

Little wonder, therefore, that experienced litigators have taken to exchanging draft proceedings for protocol purposes so that they are in a position to issue immediately if the process fails.

Another problem with the protocol was identified in the case of Alfred McAlpine Capital Projects v SIAC Construction (19.12.05). Unfortunate parties who are joined into proceedings once they are under way are denied the luxury of the protocol enjoyed by the claimant and defendant. The claimant's main contractor

and defendant subcontractor had slogged through the protocol during the summer of 2005, but it was not until proceedings were issued that the defendants announced that they wanted to join the architects and engineers into the action.

Should the action be stayed to allow the professionals to play catch-up or should it proceed without further delay? Mr Justice Jackson acknowledged that there was no simple formula to resolve the conflict. He concluded that as it was unlikely that the protocol would have achieved anything, the action should not be held up. This is further evidence, perhaps, that the protocol can be an unnecessary waste of time.

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

EVIEW

300KS

By Irina Davidovici

Thinking Architecture By Peter Zumthor. Birkhäuser, 2006. 96pp £23 Atmospheres By Peter Zumthor. Birkhäuser, 2006, 76pp. £23





'More atmospheric than informative': two of the images that accompany Zumthor's texts

For those who missed the first appearance of Peter Zumthor's Thinking Architecture (1998), Birkhäuser now offers a new edition with three added essays. With it comes Atmospheres, another volume in the same vein - slim, canvas bound, graphically laconic - with the transcript of a lecture given in 2004. In fact, all nine essays contained in Atmospheres and Thinking Architecture are adapted from talks given over the last 18 years which, in sum, reiterate Zumthor's poetic approach to architecture.

There is little detail in either volume about the works themselves. Instead there are elliptical, personal accounts – memories, travel impressions, descriptions of rooms, art, or music – which build up to a set of unequivocal beliefs and help define the sensibility behind

Zumthor's architecture. The accompanying photographs are likewise more atmospheric than informative, awakening the memory of the senses and presenting details or settings that are both dreamlike and deeply familiar.

While the avoidance of particulars is sometimes laboured (referring to Vals as 'some thermal baths we built'), this elusive style has a very specific aim. It creates a distance from the precision of pure theory, making reason secondary to experience, and so seeks to reveal the transcendent dimensions of the seemingly ordinary moments or objects that Zumthor describes. His writing is like his architecture in that it builds upon the simple and seemingly obvious to invoke the universal essence of real things in real settings.

'There are no ideas except in things.' Acknowledging his debts to Heidegger, Zumthor sees the act of 'dwelling' or 'living among things' as the basis of human life - over and above the capacity for abstract thought. As such, he is involved in creating objects that are less about historical reference and the manipulation of form, and more about an emphatic, self-referential materiality that addresses all the senses. For him, beauty is less an aesthetic category than an intrinsic quality in things that are wellmade and well-used, with a kind of luminous self-evidence similar to that found in nature.

If Zumthor advocates the beauty of old utilitarian objects, admiring the lustre of longterm use, I can't help admiring the patina that his older essays have acquired over almost two decades. The difficulty in formulating, in words, Zumthor's search for essence, is that the possibilities of developing the argument much further are limited. The more recent offerings mostly reprise the earlier themes, though preserving a pensive aura.

While Atmospheres retains too many of the lecture's colloquialisms to read as smoothly as the better-edited essays in Thinking Architecture, it's the more elegant (if less substantial) volume of the two. Its illustrations, as significant as the text, are a mix of evocative quotation and alluring glimpses into Zumthor's more recent architecture – signalling further uncompromising explorations into the nature of the real.

Irina Davidovici is an architect and writer in London

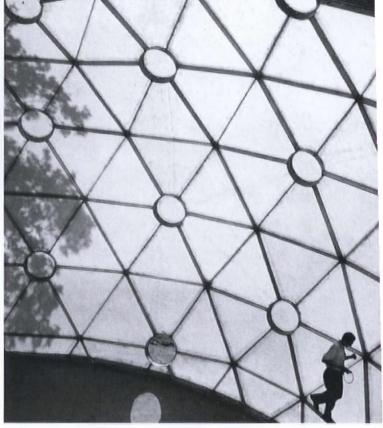


Bucky in action

BOOK

By Robert Thorne

Buckminster Fuller: Designing for Mobility By Michael John Gorman. Skira, 2005. 208pp. £34



A 'Radome', 1955

It is hard to tell Buckminster Fuller's story without repeating his version of events. As those who heard his interminable lectures will recall, he was an assiduous self-promoter. It seemed that everything in his career could be traced to his 1920s vision of the mass-produced autonomous dwelling, capable of being airlifted anywhere.

When indeed a geodesic dome was airlifted by helicopter in 1954, his photograph of the event was inscribed: 'Airlifts have been made possible by the gradual but orderly evolution of Mr Fuller's search, research and development initiated in Chicago in 1927.' When his students claimed credit for their contribution they were sharply contradicted. Unbeknown to them, their work was the product of his 'experience-

fertilised teleological design back-loa'.

Michael Gorman has steeped himself in the Fuller papers at Stanford University, so inevitably this is a work focused on the maestro's point of view. His failures are not denied – why did the Dymaxion Dwelling Machine never go into production despite the receipt of 3,500 orders? – but generally this is a story told as the inevitable triumph of progressive ideas.

The familiar episodes are here, all superbly illustrated. There is Fuller in the naval uniform from the years 1918–19, when he learned all naval architecture could teach about stress and weight. From 1934 there is the trilby-hatted H G Wells in front of his Dymaxion car – an endorsement from a fellow-futurist. And from the

1940s there are the versions of his dynamic map projects – a staging post towards realising the geodesic dome.

If the story had stopped at 1950, Fuller would probably have been regarded as a technocrat who foretold the shape of things to come, but who had achieved little of real significance. But then came the geodesic dome, with which his life entered the mainstream of American history.

That famous 1954 airlift of a dome heralded the military's acceptance of its potential for housing advance facilities in the jungle warfare against Communism, and in protecting the arctic radar stations of the defence line against nuclear attack. Two years later the geodesic dome was also adopted as a weapon in the commercial Cold War,

to be used at trade fairs stuffed with the delights of American consumerism. The first example, erected in Kabul, easily outclassed all other national exhibits; excited locals clambered all over it.

At this point, biography of a narrow kind is inadequate to understanding what Fuller has meant to Americans; and in the 1950s there is still to come the adoption of the dome as a counter-cultural plaything. Gorman keeps the story going, but without that enriching wider context which helps explain why Fuller served America so well. His life cries out for a much broader interpretation, if only to keep in balance the way he liked to present himself.

Robert Thorne is a historian with Alan Baxter & Associates



EXHIBITION

By Andrew Mead

Angus Boulton: Restricted Area At the Wapping Project, London E1, until 2 July

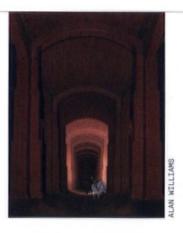
Angus Boulton's three films at the former Wapping Hydraulic Power Station all feature Soviet military installations from the Cold War, which are now abandoned and semi-derelict. With its worn walls and retained machinery, the old power station suits them well.

The films are more about atmosphere than architecture, as Boulton's camera prowls around these once-guarded precincts, almost lost in the forest, that still have an aura of clandestine activity as they moulder and disintegrate.

They lend themselves so readily to film that the person with the camera can hardly go wrong – perhaps the real challenge is to find the sites and negotiate access, which no doubt takes perseverance. But with a mixture of leisurely pans and pauses that explore these

compounds in a careful, measured way, making details tell, Boulton's films are really evocative. Their soundtracks contribute too, though the triumphalist Russian choir in one of them, its song swelling and fading in the empty rooms, is perhaps a little glib.

And Boulton's latest work. The Russian Palette, is very much about architecture after all. It presents a series of redundant gumnasiums, which Boulton describes as 'curious oases of vibrant colour among the routine grey and camouflage of military sites.' Shot from a fixed viewpoint looking down the central axis of each space, they dissolve slowly into one another, with continual permutations of structure, light, colour and the traces of time - as if in a special supplement to Pevsner's A History of Building Types.



CRITIC'S CHOICE

By Andrew Mead

What's pictured above might recall one of the great Byzantine cisterns in Istanbul, but its location is rather less exotic – Honor Oak in south London. It's one of two huge underground reservoirs there. Much enlarged, the image has great impact in a London Architecture Biennale show called SUB urban – a collaboration between photographer Alan Williams and A-EM Architects.

As the title suggests, Williams' subject is what lies beneath the capital's streets: vaults, columbariums, cabling, surveillance centres, wine bars. The basement of Lobb's shoe shop, its shelves crammed with shoe lasts, could be an installation in a Holocaust museum. And A-EM has found the ideal place to exhibit Williams' pictures — the warren-like basement of a former brewery in Clerkenwell, whose dim vaulted chambers and alcoves are kin to the catacombs off the Appian Way. The show runs from 16–25 June at 187–211 St John Street, London EC1 (www.sub-urbancity.com).

In contrast to Williams' subterranean agenda, the Architecture Foundation's new exhibition, Airspace, asks 'What Skyline Does London Want?' With digital images by Cityscape simulating the treats or horrors in store, it's at 350 Euston Road, London NW1, until 14 July. As well as a website which presents five possible London skylines, and invites you to vote for your favourite (www.airspaceweb.com), there are several evening events, including one on 29 June featuring 'passionate advocates' for three different scenarios. And on 23 June at 19.30, Rem Koolhaas, Adam Caniso, Foreign Office Architects and Lee Polisano will debate the subject at the Barbican Centre (www.barbican.org.uk).

That is a probable highlight of the London Architecture Biennale, which begins tomorrow and continues until 25 June. If your idea of the perfect breakfast is one spent listening to Janet Street-Porter or Alain de Botton, then your luck's in; alternatively there's a lecture by Peter Ackroyd—who was a big draw at the last biennale—at Tate Modern on 22 June. Exhibitions include one at the Smithfield Gallery on Zaha Hadid's London projects. All programme details are on the website (www.londonbiennale.org.uk).



THE ARCHITECTS' JOURNAL 151 Rosebery Avenue, London EC1R 4GB

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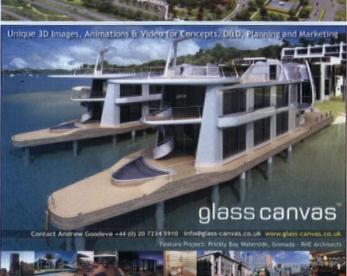
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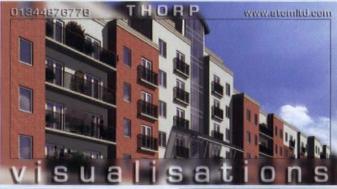


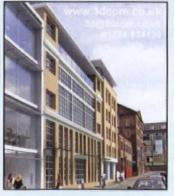




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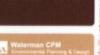


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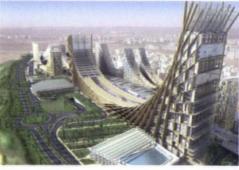
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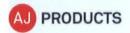


SKETCHBOOK / LAURIE CHETWOOD



Urban Oasis, by Laurie Chetwood of Chetwood Associates. On display at the Royal Academy Summer Exhibition 2006

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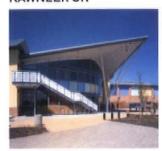
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Incorporating soap-dispensing, hand-washing and drying functions, the Lovair wash station provides a complete hand-washing facility in one slimline unit. With an overall depth of only 102mm, the wash station is designed to fix into an IPS washroom system. Call 0845 130 2907 for more information.

KAWNEER UK



AJ ENQUIRY 202

Kawneer casement windows, doors and curtain walling have been used to great effect at the award-winning £15 million Bishops Park College development in Essex. The concrete and steel-framed project picked up the RIBA Sprit of Ingenuity Architecture for Education Award 2005.

NORBORD



AJ ENQUIRY 203

With the government actively promoting off-site construction and warmer house building, more and more builders are selecting Sterling OSB 3 – the original oriented-strand board from Norbord – for frame construction and wall sheathing. Tel: 01786 812921 or visit www.norbord.net

SAPA



AJ ENQUIRY 204

Sapa Building Systems has subjected its Dualframe window system to a series of acoustic tests to show how the system can minimise noise pollution at sensitive sites. The 55mm Tilt before Turn, 55mm Pivot and 75mm Casement windows were all found to provide high levels of acoustic protection.

EVAC+CHAIR



AJ ENQUIRY 205

Marks & Spencer is equipping all its multi-floor trading stores with Evac+Chairs to comply with the Disability Discrimination Acts. Over 200 chairs have been supplied so far along with appropriate training. The Evac+Chair enables a user to evacuate a person with mobility difficulties quickly and safely.

VORTICE



AJ ENQUIRY 206

The latest range of eco-friendly hygiene products from Vortice – the EcoGreen range – provides the full complement of 'splashproof' equipment for bathrooms and washrooms in all environments. All the materials used to produce the new models can be recycled according to RoHS and WEEE Standards.

ARNOLD LAVER



AJ ENQUIRY 207

Arnold Laver's Reading branch is providing the set materials for Channel 4's The Games and The F-Word. Scenery design specialist, AAJ Sankey, which constructs the sets, is sourcing its construction materials from the Reading branch of Arnold Laver because of the excellent service that it provides.

BILCO



AJ ENQUIRY 208

Residents in one of the UK's largest student accommodation blocks, at Queen Mary, University of London, are being protected by state-of-the-art automatic smoke vents from leading access doors and vents manufacturer Bilco. Architect Feilden Clegg Bradley specified Bilco for the project.



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