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GOOD CLIENTS GET THE BEST FROM THEIR BUILDINGS AFTER THE AWARDS

By Isabel Allen

As Alvar Aalto so astutely said, it isn't what a building looks like on its opening that matters, but the way it looks after 30 years. Viewed in this light, the RIBA Awards are an imperfect measure of quality, a transitory judgement which can only be validated with the passage of time.

But the assessment of a building's long-term 'success' is equally subjective; an amalgam of user experience, professional approbation and public taste. Foster's Sainsbury Centre (see pages 87-91) is currently approaching its 30th birthday. Viewed through the eyes of a less benevolent client it could have been regarded as an albatross. Ostensibly an exercise in flexible extendable architecture, it proved so stubbornly resistant to expansion that the Sainsburys opted to extend its undercroft rather than 'spoil' the building's perfect lines. The recent £10 million improvements to the circulation and technical performance could be cited as further evidence of its inability to keep pace with evolving demands.

But the Sainsburys remain enamoured of their building, and enamoured of their architect – so much so that they have remained loyal to Foster and Partners for all successive works. In so doing, they have been able to realise the building's full potential. There have been none of the calls to have the Sainsbury Centre listed that might have erupted were the alterations to be trusted to anybody else. The building has remained very much 'live'; true in spirit, if not in form, to High-Tech's original mantra of flexibility and change; a triumph not only of architectural vision, but of architectural custodianship at its best.

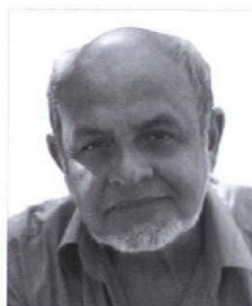
The buildings honoured in this year's RIBA Awards are infinitely more likely to survive over time if they are allowed to evolve, and if the process of evolution is managed with integrity and care. A truly successful client/architect relationship is worth cultivating over time.



CONTRIBUTORS



Andrew Holt, who photographs the Welsh Assembly Building on the cover and in the RIBA Awards feature on pages 25-86, is a London-based photographer

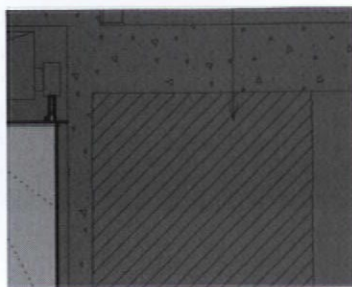


Cecil Balmond, whose work features in the Sketchbook on page 106, is a structural engineer, specialising in innovative structures, and writer. He is the deputy chairman of Arup



Penny Lewis, who reviews the Marcel Breuer exhibition on pages 94-95, is the editor of Prospect, the Scottish architecture magazine, and a journalist based in Glasgow

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- *Purcell Miller Tritton: architects;*
- *Heathmill: senior positions;*
- *Roger Coy Partnership: project architects; and*
- *Peter Hale: part 3 architects*

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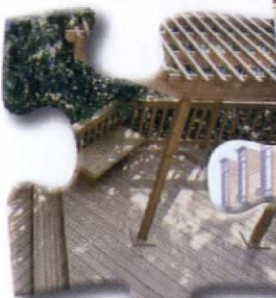
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THURSDAY 15 JUNE

- RIBA presidential candidate admits BNP membership (see page 12)
- Norman Foster pulls out of biennale sheep stunt at last minute
- Tories back Michael Aukett's contentious Croydon Gateway project
- Bennetts Associates reveals plans for £100 million RSC overhaul

FRIDAY 16 JUNE

- Biennale sheep drive threatened by animal rights activists
- SOM finally restarts work on troubled Belgium NATO building
- BBC chooses £400 million Salford scheme as new Northern home (right)
- Peter Phillips presidential election win 'could cause RIBA strike'



MONDAY 19 JUNE

- Culture Minister David Lammy slams housing-design quality (see page 14)
- Crowds flock to watch sheep herded through central London (below)
- Conservatives claim Foster's City Hall is 'falling apart'
- Dixon Jones' Ottawa portrait gallery on hold following cost jump



TUESDAY 20 JUNE

- BDP chairman Nick Terry replaced
- London's architecture and design quangos face radical overhaul
- Organisation behind Milton Keynes growth in demolition U-turn (right)
- Jestico + Whiles slams campaigners opposed to Thames island development



WEDNESDAY 21 JUNE

- Schmidt Hammer Lassen to set up London office to handle UK work
- Commonwealth Institute appoints Foster to assess site-development plans
- Edward Cullinan Architects unveils first images of National Forest masterplan (left)
- Prince's Foundation reveals proposals for latest New Urbanism settlement in Manchester

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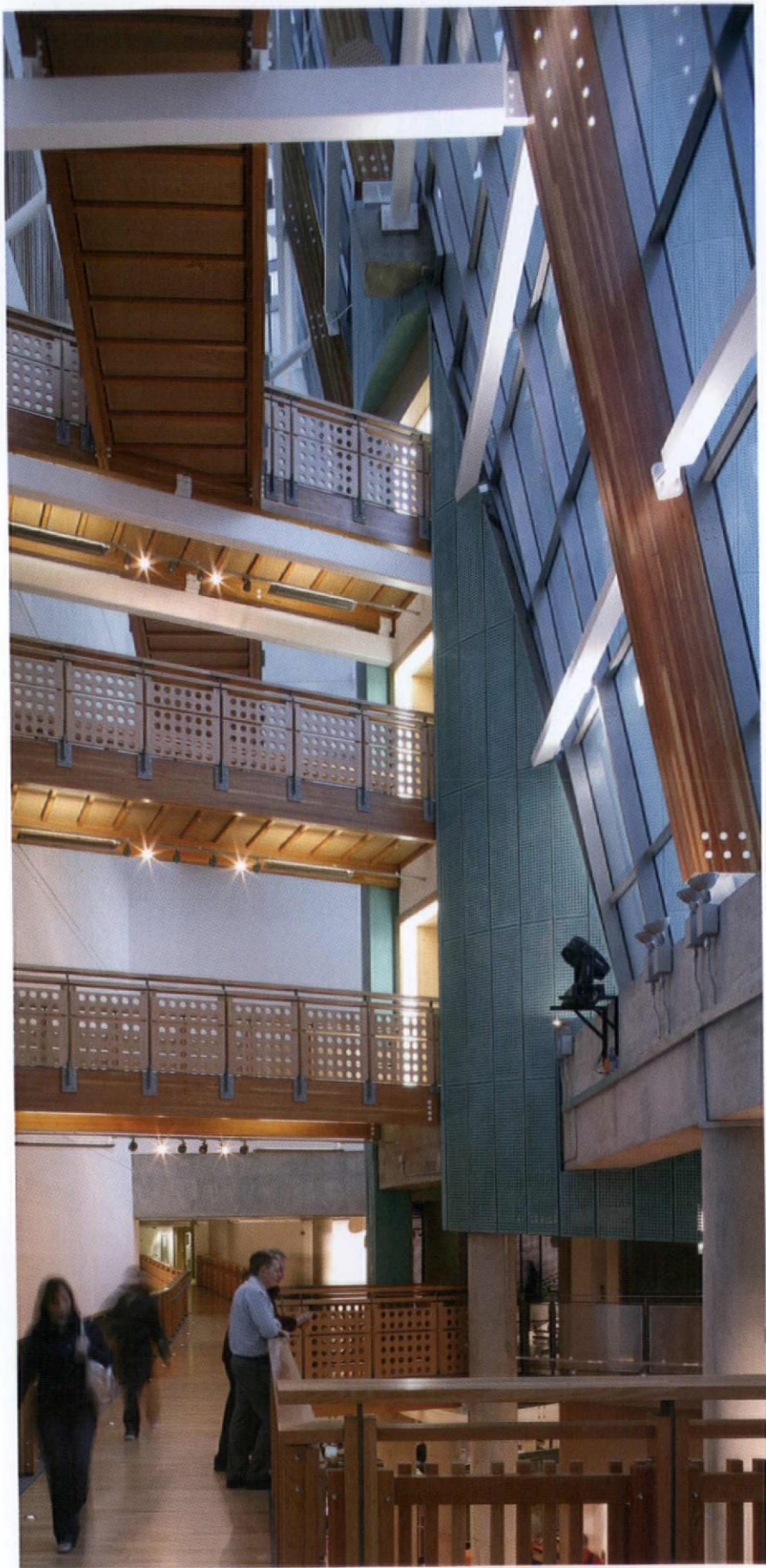
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Three leading firms have been ditched from the award-winning Cambridge scheme in a value-engineering exercise

ACCORDIA ARCHITECTS CAST ASIDE

By Clive Walker

The designs for Cambridge's flagship Accordia housing project are being value-engineered and the architects sidelined.

Plans by some of Britain's best architectural talent for phase two of the award-winning scheme are being dumbed down as the developer prepares to offload the site.

Landowner and developer Countryside Properties has confirmed that Accordia is on the market and that a fresh team of architects has been recruited for value engineering.

Countryside also revealed that lead architect Feilden Clegg Bradley (FCB) has not been appointed to the second tranche of the 382-home development.

Chris Crook, managing director for Countryside Properties' southern operations,

denied the scheme – shortlisted for the AJ-sponsored National HomeBuilder Design Awards – was being cheapened to enable a quick deal with a new developer to be struck.

'Our consultants feel we are legitimately value-engineering without compromising the scheme's concept,' Crook said.

A source close to Alison Brooks Architects – who, alongside FCB and Maccleanor Lavington, designed sections of the 9.7ha city-centre estate – said that the practice had received a courtesy letter from the architect taking on the project. '[Brooks] is disappointed and worried about the scheme,' the source said.

This concern is shared by Maccleanor Lavington, which suggested a veil of uncertainty had descended on the scheme.

'We just don't know what is going to happen,' partner Richard Lavington said.

According to FCB, Countryside has been pressurised into ditching Accordia by its funding partners following expensive delays caused by main contractor Kajima, who left the project earlier this year.

Keith Bradley, senior partner at FCB, said Kajima had not performed well on the project and had caused an 18-month delay in the marketing and business planning of the first phase.

'Kajima caused huge problems and this was incredibly disruptive. It was like Wembley,' Bradley said.

'Countryside would be stupid not to continue with the existing architects for the next phases to ensure commercial

quality. Dumbing down Accordia would not generate the level of sales we experienced in phase one,' he added.

FCB was originally appointed masterplanner and lead architect for about two-thirds of the project, which ranges from luxury villas to affordable houses and flats. Part of Accordia's appeal stems from the designers' thoughtful use of space and distinctive architecture.

But a source at FCB said the innovative designs could be weakened if Accordia is sold to another developer.

'We are not being given the full picture,' they said. 'Accordia has been designed to a very high specification. This is not a formula to mess around with. But while we would like to be further involved we are not precious about our involvement.'

PETER PHILLIPS' MINORITY VIEW

By Ed Dorrell

Think back to the French presidential election of 2002. I know, I know... it's boring. And if politics in this country is dull, what would that make *la politique Francaise*? Just short of watching concrete dry?

But the point is that the French 2002 election was interesting. And very important. The reason was that Jean-Marie Le Pen, of the far-right Front National, made it into the two-strong final run-off with Jacques Chirac.

The French were shocked. A veteran right-wing extremist had knocked out the mainstream socialist Lionel Jospin to make it further than anyone could have guessed. The result? An extraordinary coalition behind Chirac saw Le Pen crushed by an overwhelming majority. The electorate – including

the Communists – had mobilised behind the loathed but moderate Chirac and thrashed the right-winger.

What's with the history lesson, you ask? In case you hadn't heard, there is a member of the British National Party campaigning against just two other candidates for the presidency of the RIBA. The BNP. That's right. One Peter Phillips is a member of Britain's biggest far-right party and wants to be the leader of your profession.

Picture it. Phillips being grilled by John Humphreys on the *Today Programme*. Phillips on Channel 4 handing over the Stirling Prize. Phillips writing a column in the *RIBA Journal*. And all the while contributing to the objectives of BNP leader Nick Griffin and his far-right party acolytes.

Phillips would be your representative to the world – the representative of British architects everywhere.

And just in case you're thinking this might all have been just an innocent dabble in one of the more un-PC parties; it isn't. Phillips is not a silent member like you might be in the Labour or Conservative parties. He's been active ever since joining the BNP five years ago. In 2004 he stood as a councillor; this much is official. The AJ also understands that he was keen to stand as a member of parliament in the 2005 general election, before his candidacy was killed off for personal reasons.

Here are Phillips' thoughts, on his website, on being exposed as a BNP member:

'I am not standing on behalf of the BNP. No-one



Peter Phillips and associates, including former National Front member Richard Edmunds and BNP campaigner 'Pissy Dave', pictured in Eltham, south London, in 2004

THE LIFE OF PETER PHILLIPS

- 1945** Born
- 1970** Qualifies as an architect at Newcastle University School of Architecture
- 1971** Voluntary Service Overseas in Kenya
- 2001** Joins the British National Party (BNP)
- 2003** Stands as BNP candidate for Reigate and Banstead council, knocking Labour into fourth place
- 2003** Wins election to RIBA council as a national councillor
- 2005** Reportedly attempts to stand as BNP candidate for parliamentary seat
- 2006** Announces intention to run for the RIBA presidency

in the BNP knew I was standing until about 10 days ago, so there is no question of it being underhand 'entryism' by the BNP, as the media is also claiming. I am standing on behalf of practitioners at the coalface.'

Fair enough. But then scroll further down his website, to his views on the neutral and perfectly reasonable survey into the reasons behind the small proportion of females in the profession: the 2004 *Why Women Leave Architecture* report:

He says: '[The report's] remit is nothing more than social engineering. That it is certainly not the role of the RIBA and it is Portland Place indulging in this and other irrelevancies that, I believe, has led to further disillusionment of many practitioners with the RIBA.

'I challenged the rigorousness of the academic research on which it was based, and the validity of its 114 "recommendations", many of which I considered, and still consider, to be racist, sexist, and ageist,' he added.

And there is more. Printed above is a photo of a rally featuring BNP organisers campaigning during the 2004 London mayoral election. Phillips is circled. Also featured in the photo is BNP mayoral candidate Julian Leppart (in the white jacket). Visible over Leppart's left shoulder is Richard Edmunds, a former National Front leading light, who was once convicted of grievous bodily harm. And standing behind Leppart's right shoulder is Richard Barnbrook, the BNP's London leader, who made headlines recently after it

emerged that in a previous guise he had produced and directed a male-only erotic film (which he denies was gay porn). Others pictured include a long-term BNP activist known as 'Pissy Dave'. These are the people with whom Phillips has chosen to associate himself.

It is also worth taking the time to consider a few of the things the BNP stands for. This is from their 2005 manifesto. On immigration: 'Figures for unemployment, welfare dependency, educational failure, and other social pathologies tell a similar story for most other foreign ethnic groups. There is simply no escaping the fact that choosing to admit such persons into the country in significant numbers means choosing to become a poorer, more violent, more dependent and worse-educated society.'

It is very clear that this situation is not a joke; this is an emergency. Go and rummage through the unopened RIBA post in the recycling pile and find your ballot paper. Scrawl a cross next to either Valerie Owen or Sunand Prasad. It doesn't matter which.

Let's prove Prasad right when he says that Phillips' views are shared by 'just a minuscule minority of the profession'.

The three candidates' websites:
www.sunandprasad.co.uk
www.valerieowen.com
www.peterphillips-riba.co.uk

The AJ has contacted both Sunand Prasad and Valerie Owen to enquire about their political affiliations. Both say they do not have any.



David Lammy was speaking during a visit to the RIBA

'WE NEED TO GET HOUSING RIGHT'

By Ed Dorrell

David Lammy, Minister for Culture (with responsibility for architecture) was at the RIBA last Friday to launch 'Laying the Foundations', a document encouraging teachers to 'use the built environment as a teaching tool'. After Lammy had finished his rambling speech, Ed Dorrell took the opportunity to catch up with the 33-year-old MP for Tottenham.

First things first, what do you make of the state of modern British architecture?

There are some really good examples of excellence at the high end of architecture. But in housebuilding you see real mediocrity and a complete lack of imagination. This is what people are telling me all the time. Against the backdrop of housing towers we need to get this right. That is what we believe in.

Is the government taking housing seriously?

I believe so. We realise how important housing design is. But architects also tell me that it is the commissioners [the clients] that are all important. A good commissioner makes a big difference to whether a building is good or not.

Do you feel comfortable with the celebration of government buildings that go over budget?

It is not for me to pick out individual buildings. That would not be helpful for me to do at the moment. I would rather talk about the wider issues.

You still won't comment if they go 10-times over budget like the Scottish Parliament?

[Walking away] I've said what I've said. You understand that.

I have nothing more to say on the matter.

Hold on. Just a minute or two more, please.

[Stopping] Look, I'm here to comment on what's happening now. Not on what happened in 2005, 2004, 2003, 2002 or in the '90s, '80s or '70s. Ok?

OK. So, when you look around at the beat that you cover, do you have a favourite architect?

I am really impressed by the buildings of Adjaye, Chipperfield and Foster. Also, when I was in New York recently I visited the extension of the Museum of Modern Art [by Japanese architect Yoshio Taniguchi] and thought it was amazing. It was a wonderful example of Modern architecture. There is such a light touch.

One of the questions that we frequently ask our interviewees is whether they have a favourite building? Do you?

Where I grew up in Tottenham, the Alexandra Palace was really important to the surrounding area. I think that this is probably my favourite.

It's probably an obvious question because of where you are from, but do you have a favourite city? [Laughing] Of course I do. It's London. It's where I'm from. It's a wonderful city.

Thanks for your time Mr Lammy. No problem.



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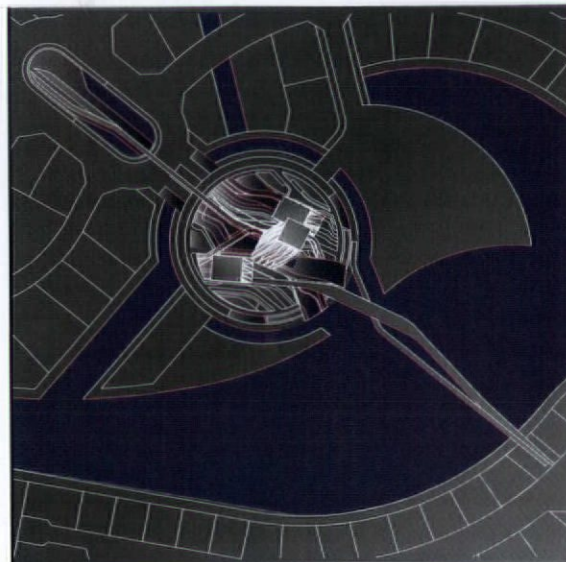
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ZAHA GETS IN A SPIN WITH DANCING DUBAI TOWERS

Zaha Hadid has unveiled these images of her competition-winning Business Bay project in Dubai. The massive 560,000m² scheme, which features three intertwined skyscrapers, was chosen ahead of designs by Morphosis Architects, New York's RUR Architecture and Rem Koolhaas' Office for Metropolitan Architecture. Named the 'Dancing Towers' by Hadid, the development will sit on a circular island site in the heart of the rapidly expanding Business Bay commercial district. The waterside skyscrapers will house apartments, a hotel, and office space and will be 'stitched' into their surroundings by two new bridges and an elongated park to the east. Describing the scheme, a spokesman for the practice said: 'The towers' striking design creates a new presence, that punctures the skyline with a powerful, recognisable silhouette.' The project is being backed by competition organiser and developer Dubai Properties – an arm of business giant Dubai Holding.

By Richard Waite



1.

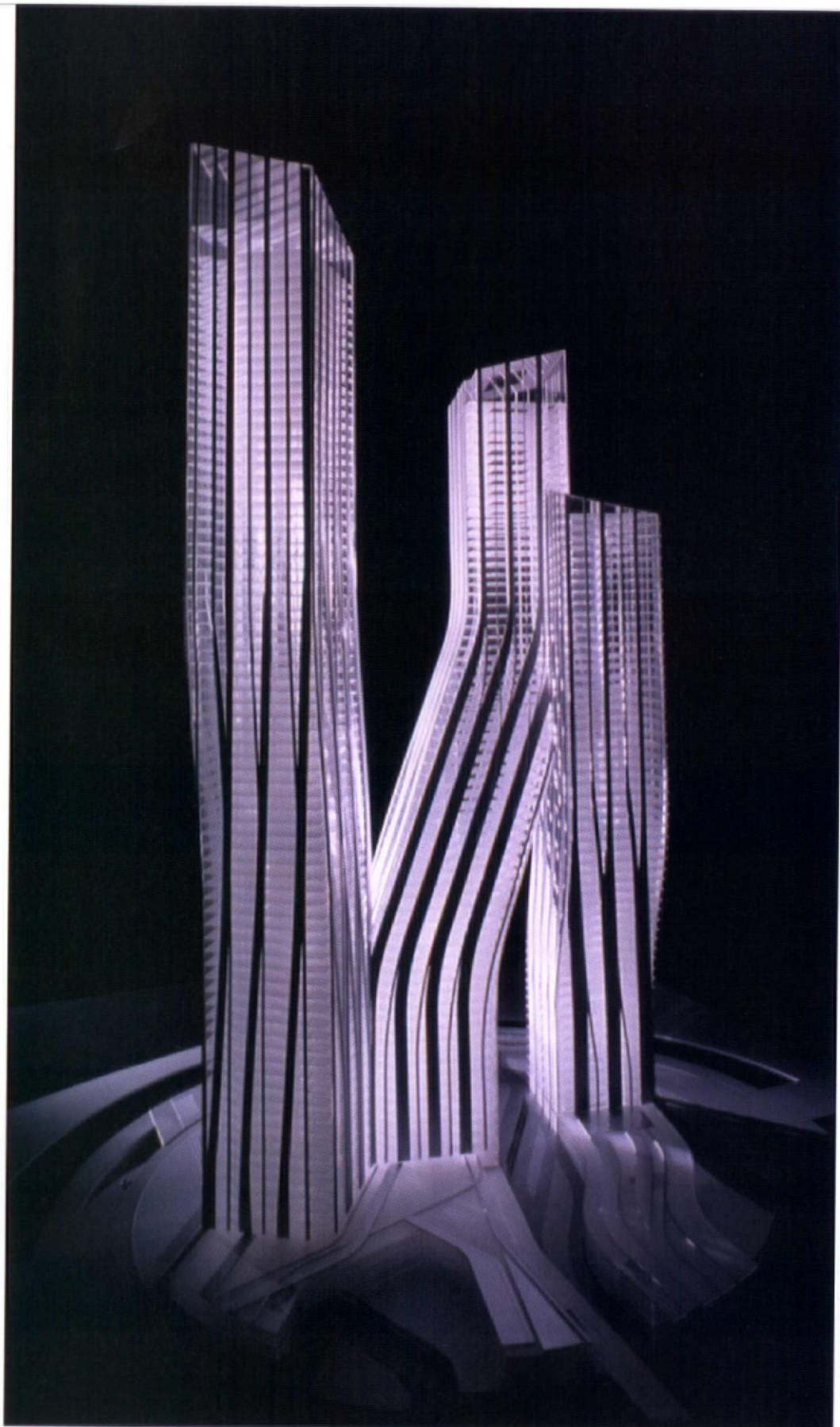
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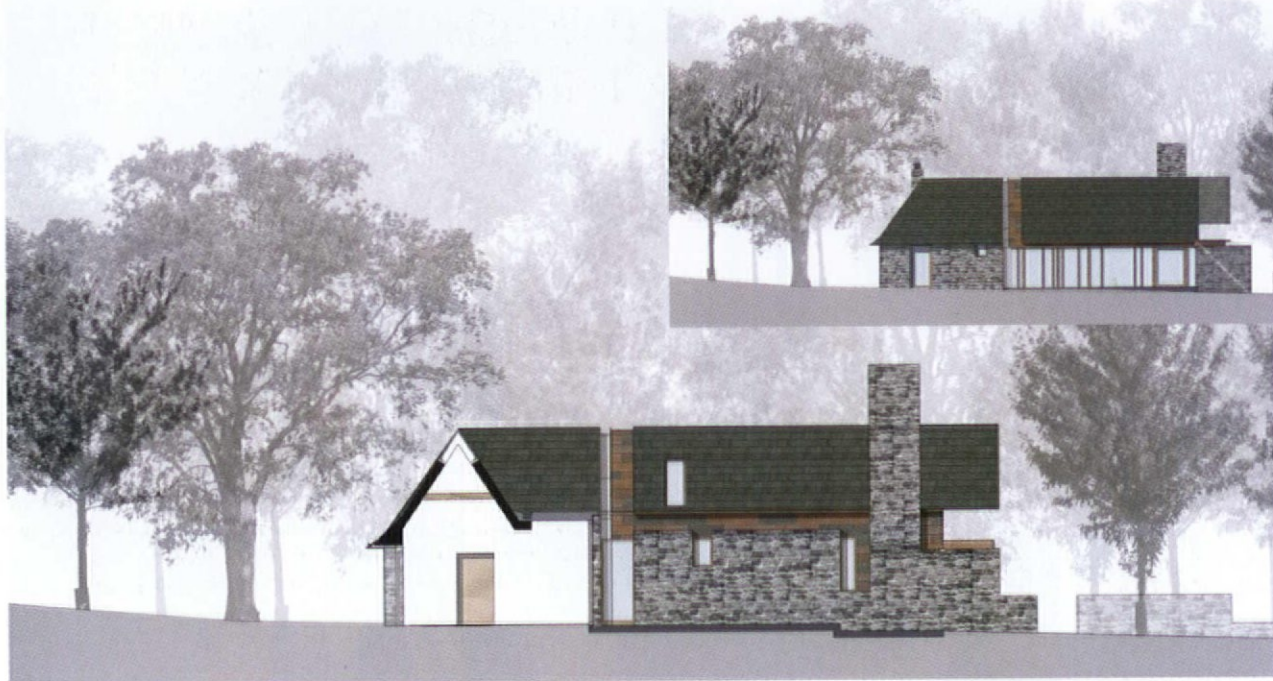


1. Site plan showing
the circular island plot

2 & 3. The intertwined
skyscrapers will provide
an instantly recognisable
silhouette

3.





1.

2.

1 & 2. GM+AD's design retains Robert Lorimer's unfinished Arts & Crafts cottage and garage
3. The original 2004 proposal was considered 'too modern'



3.

SECOND TIME LUCKY FOR GM+AD

Gordon Murray + Alan Dunlop Architects (GM+AD) has been given the go-ahead – at the second attempt – for this artists' retreat in the grounds of Dunderave Castle, near Loch Fyne in Scotland. The practice's original competition-winning concept (pictured left), which was submitted for planning in late 2004, was rejected by Argyll and Bute Council planners, who felt the proposals were too modern. However, the architect came back with a reworked scheme for the headland site. This new studio and artists' residence will now incorporate the remains of an unfinished cottage and garage development, designed by Scotland's Arts & Crafts master Robert Lorimer. Construction work on these buildings had been abandoned during the First World War. The £250,000 project for the castle's current owner – a keen art collector – is expected to start on site in the autumn.
By Richard Waite



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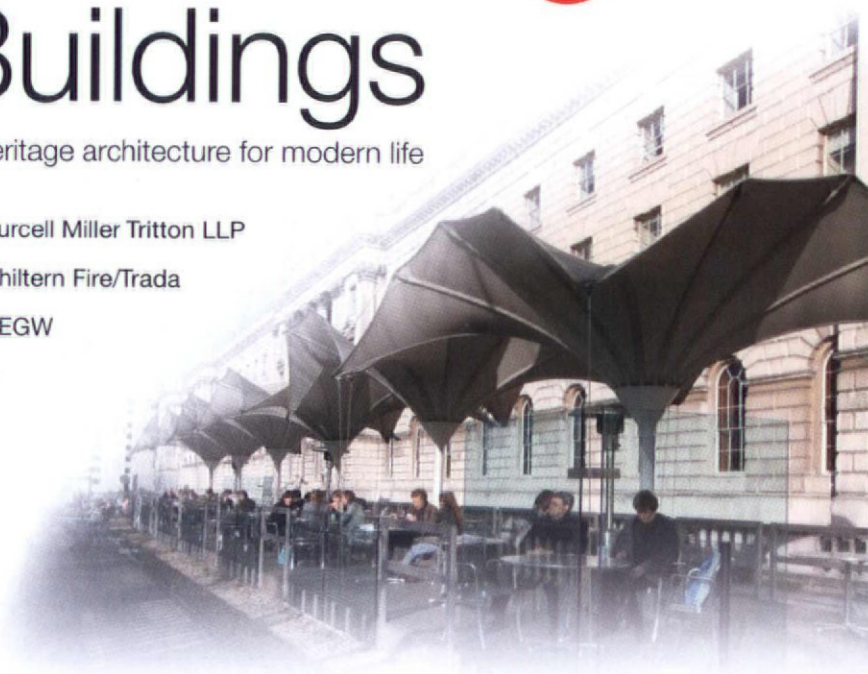
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'Suddenly renowned, Hadid is worrisomely in demand as an urban planner'

Justin Davidson. *Newsday*, 18.06.06

'A badly placed tall building is like architectural Leylandii'

English Heritage chief executive Simon Thurley. *Evening Standard*, 13.06.06

'Buildings are saved, but at what cost? They are no more allowed to wither than are septuagenarian former starlets'

Jonathan Meades on 'the absurdities of the conservation movement'. *IoS*, 18.06.06

'I think of it as being Warhol's Factory without the dissipation'

Serpentine gallery curator Hans Ulrich Obrist on Rem Koolhaas' OMA. *IoS*, 18.06.06



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WORTH EVERY PENNY

Gordon Brown was on sparkling form when he introduced Zaha Hadid at an 11 Downing Street reception last week. The event was in aid of the latest Maggie's Centre for cancer patients – located in the chancellor's Scottish constituency of Kirkcaldy and Cowdenbeath. Gordon thanked Zaha for flying over here to give time and energy to the project (without fee). She gently reminded him that she lives in London. Nice to hear the Treasury's view that good architecture is worth paying for – we hope this applies to the Olympics, including Zaha's aquatic centre...

PRESIDENTIAL? PARDON?

And on to the bash of the week, if not the year, the London Architecture Biennale launch

party in Clerkenwell. Among the vast number of names there (it's easier to mention the absentees – including Richard Rogers and Norman Foster) was author and raconteur Peter Ackroyd. Wandering over to a group that included Astragal, Ackroyd's opening gambit was 'I'm president of this f*cking thing... this, hmm, *biennale*'. The great man went on to explain his approach to earning a crust. 'I'll write anything for anyone, dear boy,' he said. 'I'm nothing more than a whore.' Overhearing Ackroyd in full flow, one wag referred to him as 'Uncle Monty', a reference to Richard Griffiths' famously fruity turn in *Withnail and I*.

TROUBLED WATERS

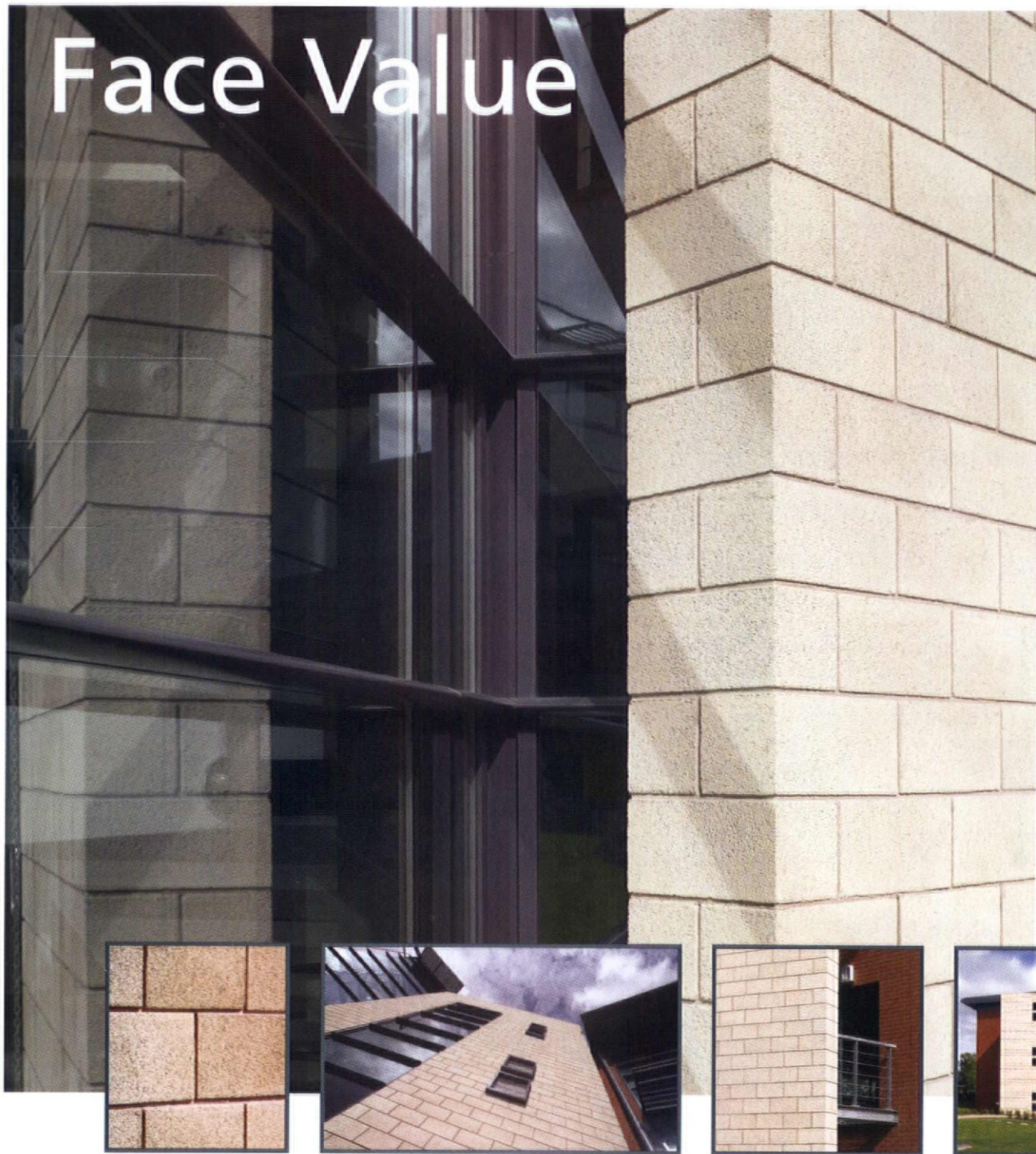
A Thames Landscape Strategy event to celebrate Kim Wilkie's restoration of the 18th-century

view of the river from Richmond Hill brought out a classy crowd, including national treasure David Attenborough and former model Jerry Hall. A pale sun and a high tide conspired to cement the 18th-century illusion, while Jerry's blonde locks added lustre to the scene. The *Evening Standard* had earlier reported that 1.4 million tonnes of raw sewage had landed in the Thames after storms – downriver, thank goodness.

NO PLACE LIKE HOME

Just one more thing. It was brought to Astragal's attention at James Gorst's oh-so-civilised summer party that the civil servants battling away in Farrells' new Home Office building have given the PFI scheme a new nickname – 'Ikea Towers'.

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POLAND MUST SHOW MORE INTEGRITY

The jurors were right (AJ 15.06.06) – the behaviour of the organisers of the Warsaw Museum of Modern Art contest is disgraceful. Despite having met all technical criteria and the requirements for translation into both English and Polish, we were also rejected on an unfathomable technicality and we will protest.

The whole exercise appears to be a sham and an insult to international architects. Poland is a member of the UIA and should do these things properly.

Keith R Williams, Keith Williams Architects, London

EDINBURGH NEEDS TO STRIKE A BALANCE

I ought to correct a view mistakenly attributed to me regarding the future of Edinburgh (AJ 01.06.06). Edinburgh's future rests on achieving a balance between preserving its historic environment and allowing new development. If the desire for conservation leads either to mediocre or no development, we will do a disservice to the World Heritage Site and to its future inhabitants. Achieving informed change is essential for protecting the historic environment without stifling the creation of innovative buildings which will eventually become listed buildings themselves.

In the case of Caltongate, I certainly do welcome the decision to seek regeneration in this area and a masterplanning approach seems entirely appropriate for this sensitive location within the World Heritage Site. But to imply that I entirely support the content of the masterplan is not correct. We have serious concerns about elements of the plan which we have raised directly with the local authority and stand ready for further discussion once the consultation phase is complete.

Malcolm Cooper, chief inspector, Historic Scotland

NO FOUL PLAY IN ARB EXAM REFORM

Your article on reform of the ARB exam system (ajplus 14.06.06) contains many inaccuracies and some fanciful rhetoric by Ian Salisbury.

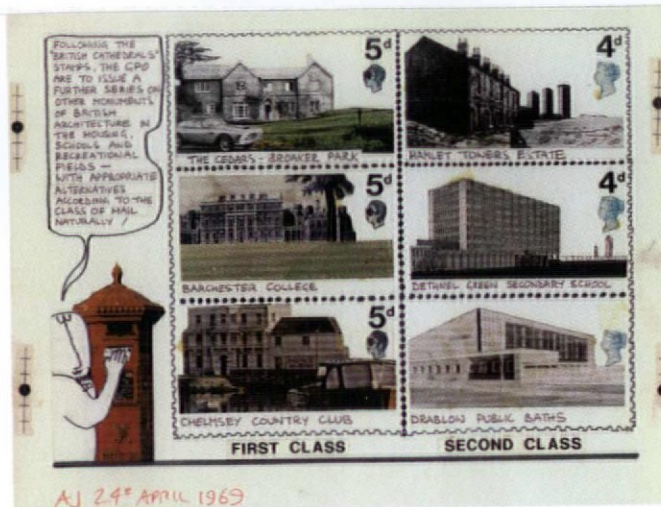
Firstly, the exam is not a two-day procedure. It consists of a 45-minute assessment of a portfolio of work and a 30-minute interview. For candidates who require both Parts 1 and 2 these timescales are doubled.

Secondly, the cost is not £2,000 per student, but £998 per part. For some students the total fee may be £1,996, but many candidates do not need to be examined for both Parts 1 and 2.

Thirdly, the ARB has no 'reciprocal deals' with any country, nor any power to make them. The ARB does automatically recognise qualifications from EU states, but this is a matter of law – not reciprocal deal-making by the ARB.

Finally, not unsurprisingly, we have had no complaints from the EU that the ARB exam acts as a stumbling block to establishing reciprocal agreements with other countries, or from the Government that UK exports are suffering.

Jon Levett, Head of Education, ARB



HELLMAN PUSHES THE ENVELOPE EVEN FURTHER

Sorry John McKean (AJ letters 15.06.06), I go back even further regarding the first-ever architectural stamps – see AJ 24.04.69! (above) By the way, I never knew you designed the Leicester Engineering Building; Stirling & Gowan must have pinched the idea from you. Scumbags!

Louis Hellman, London

LET'S GET THE PRESIDENTIAL CAMPAIGN BACK ON TRACK

Peter Phillips started his 10-minute speech at this week's Presidential hustings hosted by RIBA London, stating that he did not plan to stand in the race for the top job at RIBA, and certainly did not expect to win. He does, however, feel that there are issues that need to be addressed. While we do not have to agree with him, we should challenge and win over his ideas and issues through constructive debate. Immediately after the hustings, Archaos spoke with Peter Phillips regarding his views. We found his opinions and manifesto, particularly with relation to education and students, to be outdated and unrealistic.

Archaos supports the right of any person to express their opinion: that is part of the essence of democracy, as, crucially, is protection for minority groups. Archaos represents all architecture students in the UK and welcomes greater ethnic, gender and age diversity in the profession. We don't agree with Peter Phillips' views but we would never want to find ourselves in a position where a minority is not heard.

Let's start some interesting and engaging debates about the candidates' visions for the institution and the profession, and get back to the issues that matter to the election. Archaos would therefore like to begin with the following question for the candidates: what strategy would they take to tackle the issue of student pay in architectural practices?

Statement from Archaos Executive

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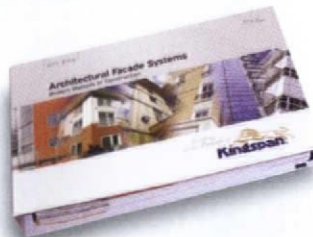


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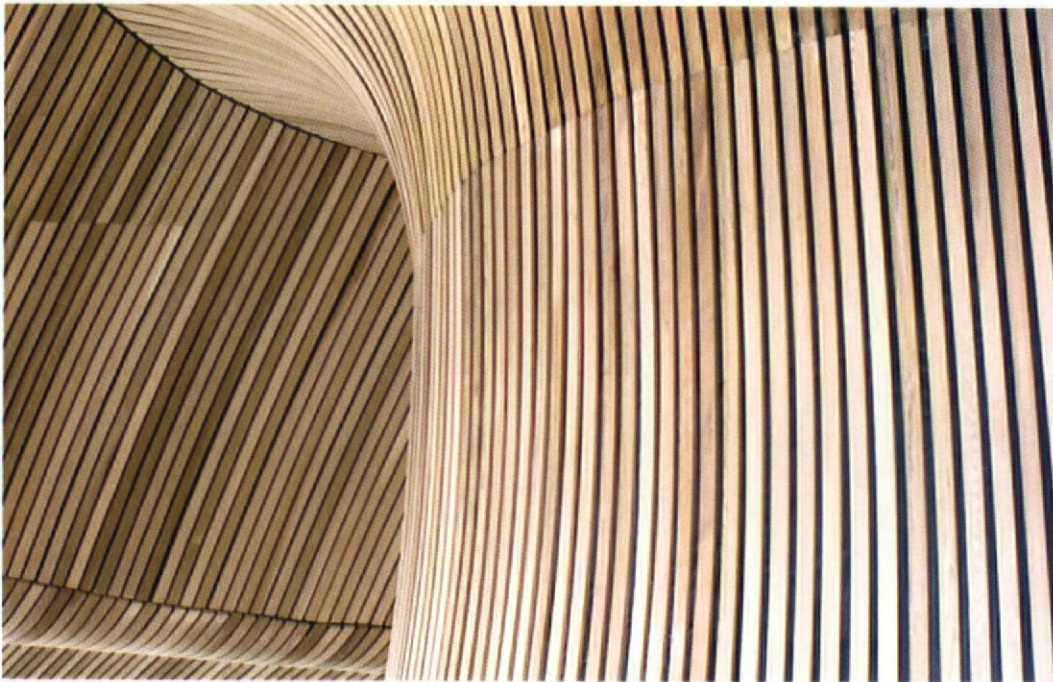


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Regional representative: Peter Goodwin
Lay assessor: Bryan Appleyard



DENNIS GILBERT/VIEW



GIRTON COLLEGE LIBRARY AND ARCHIVE

Allies and Morrison

Client: Girton College

This is an extremely difficult piece of integration into a Neo-Gothic setting, providing additional library facilities, and it has been carried out in an uncompromisingly Modern style. The work respects the existing library while managing to create a beautiful courtyard by using the side of the chapel. The quality of light is extraordinary.

£1.6 million. 400m²

HOLLY BARN, REEDHAM

Knox Bhavan Architects

Client: Alan & Jenny Rogers

This beautiful house sits on a slight rise and takes advantage of typical Broadland scenery. The living area is primarily on the first floor behind large sliding screens which allow the summer to enter the space. It is fresh in detail, with well-integrated special-access features for its disabled owner.

£500,000. 260m²

Chair of jury: Jonathan Ellis-Miller
Regional representative: Kanti Chhapi
Lay assessor: Kester Rattenbury

THE COLLECTION, CITY & COUNTY MUSEUM

Panter Hudspith Architects

Client: The Collection, Lincoln

The building is broken down into five geologically inspired forms that are a direct response to the scale and character of a medieval city. The Collection is popular with visitors and staff. It works as a piece of urban design, as a catalyst for regeneration and as a museum and exhibition space; it is a triumph of detailing and craftsmanship.

£7.8 million. 4,030m²



HÉLÈNE BINET



JOSÉ LASHERAS



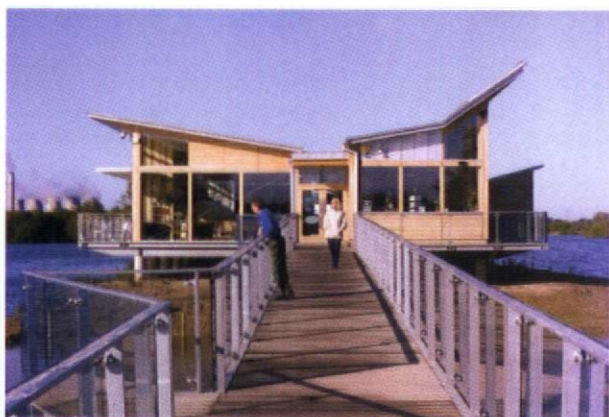
NORTHAMPTON ACADEMY

Feilden Clegg Bradley Architects

Client: United Learning Trust (ULT)

The Northampton Academy has taken design for schools to a new level of excellence; it works as a place that inspires pupils and staff alike. It gives them a safe, secure, stimulating, vital and democratic environment in which to work. Coupled with excellent environmental credentials and fine detailing, the whole building has been delivered with quality and panache.

£19.5 million. 2,480m²



VISITOR CENTRE, ATTENBOROUGH NATURE RESERVE

Groundworks Architects

Client: Nottinghamshire Wildlife Trust

This flagship sustainable building was placed on a small peninsula of land jutting out into a lake and cut adrift by slicing through the peninsula to form an island. The building is secured when not in use by means of a drawbridge that can be raised to make a formidable vandal-proof security barrier.

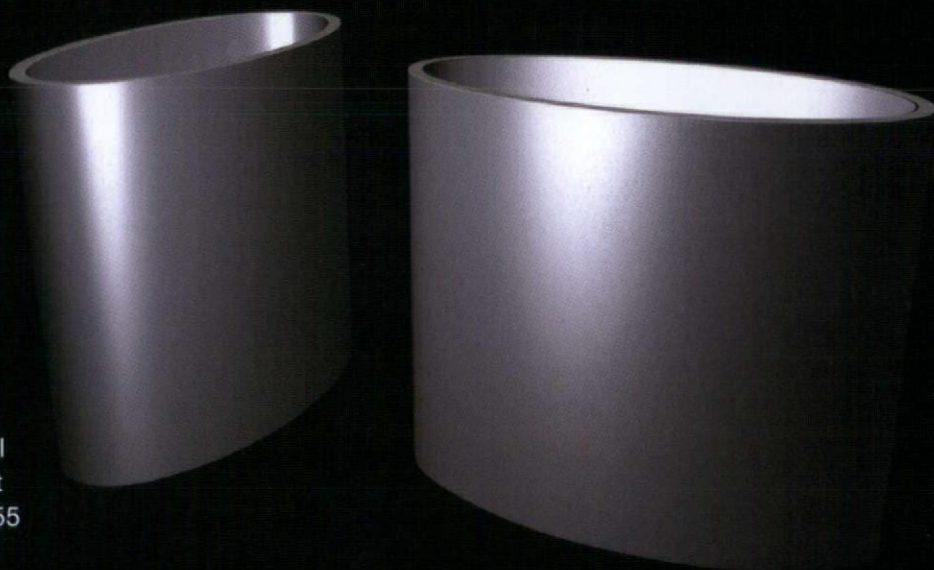
£1.29 million, 410m²

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RIBA AWARDS / LONDON

London East

Chair of jury: Alan Johnson/Andrew Hanson

Regional representative: Annalie Riches

Lay assessor: Marcus Fairs

London North

Chair of jury: John Miller

Regional representative: Phyllida Mills

Lay assessor: John Smith

London South

Chair of jury: Graham Morrison

Regional representative: Henning Stummel

Lay assessor: Colin Henderson

London West

Chair of Jury: John Assael

Regional representative: Terry Pawson

Lay assessor: David Rosen



MORLEY VON STERNBERG

DONNYBROOK QUARTER

Peter Barber Architects

Client: Circle Anglia

Donnybrook Quarter was commissioned by Circle 33 Housing Trust in 2003. Termed a 'Mediterranean village' by the architectural press, with its wide, open walkways and white buildings, Donnybrook Quarter uses the edges of the buildings to celebrate the public life of the street.

£4.5 million. 2,618m²

CHRIST CHURCH SPITALFIELDS

Purcell Miller Tritton Architects

Client: Friends of Christ Church, Spitalfields

Hawksmoor's Christ Church in Spitalfields was designed on the scale of a small cathedral. By 1957, the church was nearly derelict. The seamless interior restoration complements the external fabric, which was cleaned and restored in the 1990s. The galleries have been restored at first-floor level in what could only be described as a 30-year 'labour of love'.

£4.7 million. 1,100m²



S R B HUMPHREYS



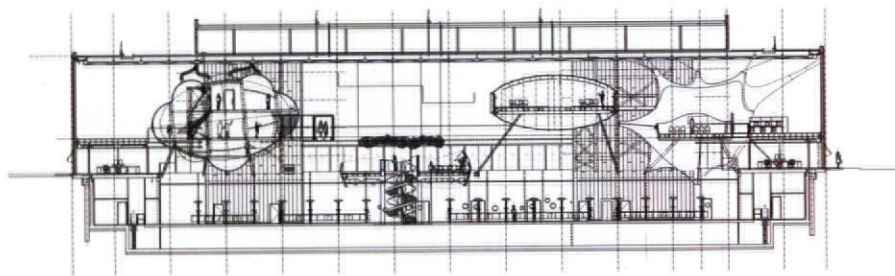
TIM SOAR

IDEA STORE WHITECHAPEL

Adjaye/Associates
Client: London Borough
of Tower Hamlets

The idea of the Idea Store is to make the library a part of the community. The ivory tower has become one of glass, taking its scale from the nearby hospital, a sorting office and an old brewery. But its colourful character is derived from the small shops, and particularly the market stalls of the Whitechapel Road that hem the building in.

£12 million. 3,440m²

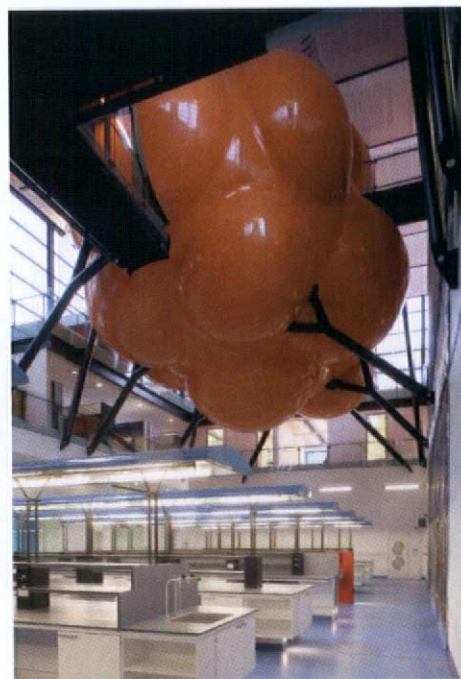


INSTITUTE OF CELL + MOLECULAR SCIENCE, 'THE BLIZZARD BUILDING'

Alsop Design & Amec Design + Management
Client: Queen Mary University of London

The institute does everything that is asked of it. It is a logical response to a laboratory building which adds a layer of sparkle on the top. This building is 'science as theatre' with the operational on display and all the props on show – rows of laboratory coats, banks of sterilised jars. Science has suddenly become glamorous and interesting.

£34 million. 9,000m²



MORLEY VON STERNBERG



HELENE BINET

JOHN PERRY CHILDREN'S CENTRE
DSDHA

Client: Children's Services, London Borough of Barking and Dagenham

These two single-storey nursery buildings are intelligent, responding well to the client's brief and to the needs of the local community. The industrial brick facades of the buildings work well both in the formal landscape and in reflecting the changing environment. Interior glazed walls offer visual connection to the front entrance without compromising security or privacy.

£495,000 (phase one) £1.2 million (phase two). 665m²

NILE STREET

Munkenbeck & Marshall
Urbanism

Client: Peabody Trust

In this mixed-tenure housing project, the architect has shown great skill in accommodating a high-density building on the site while retaining privacy for the individual flats. Affordable flats for rent are indistinguishable from the other tenures. The architect has also managed to promote a sense of community through careful use of shared space and place making.

£17.3 million, 11,450m²



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MORLEY VON STERNBERG



KILTAN O'SULLIVAN

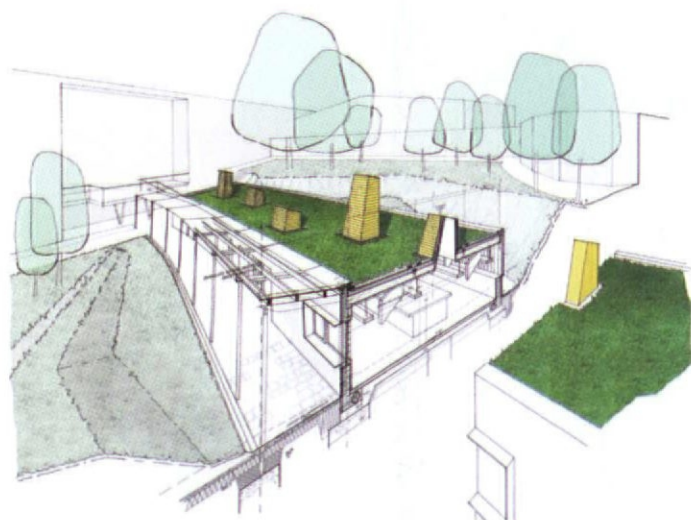
LOCK-KEEPER'S GRADUATE CENTRE

Surface Architects

Client: Queen Mary University of London

The crazy geometry of the Graduate Centre lends itself well to the small scale – it is only 249m². The architect has exercised a degree of bravado with this tiny building, particularly in its adjacent relationship with the existing structure.

£644,509. 249m²



PARLIAMENT HILL SCHOOL

Haverstock Associates

Client: London Borough of Camden

The new building is slightly serpentine, to mediate between the misalignment of the entrances to the two early- and mid- 20th century buildings. The design has evolved with sustainability in mind. Internal temperatures are regulated by the thermal mass, and a heat-recovery system has led to a virtually self-heated building.

£1.6 million. 500m²



HELENE BINET

GAGOSIAN GALLERY, BRITANNIA STREET

Caruso St John Architects

Client: Gagosian Gallery

Former municipal garages near King's Cross station have been converted into gallery use. The quality of daylight, supplemented artificially when necessary, is universally effective. Detailing is inventive and simple and fits well with the purity of the spaces. The architecture does not seek to upstage the art it contains. Yet, in complementing it, a strong architectural context has been created.

Cost: confidential. 1,800m²



HELENE BINET



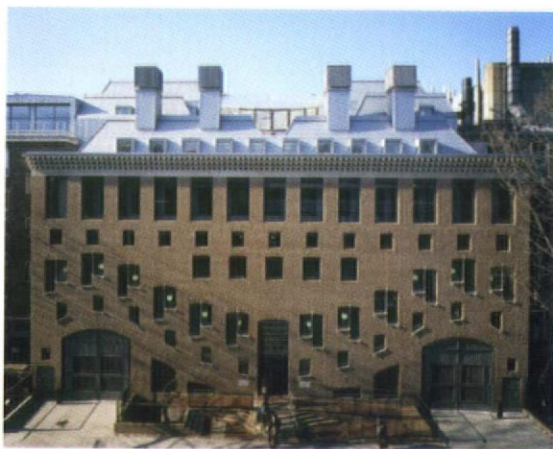
NEWINGTON GREEN STUDENT HOUSING

Haworth Tompkins

Client: Shaftesbury Student Housing

The site originally contained the Alliance Building of the China Inland Mission. The old mission building has been restored and converted to hostel use and forms a gateway to the four new blocks. The tranquility of the overall environment created is enjoyable and has been achieved at the modest cost of a little less than £1,400 per m².

£7.67 million. 5,324m²



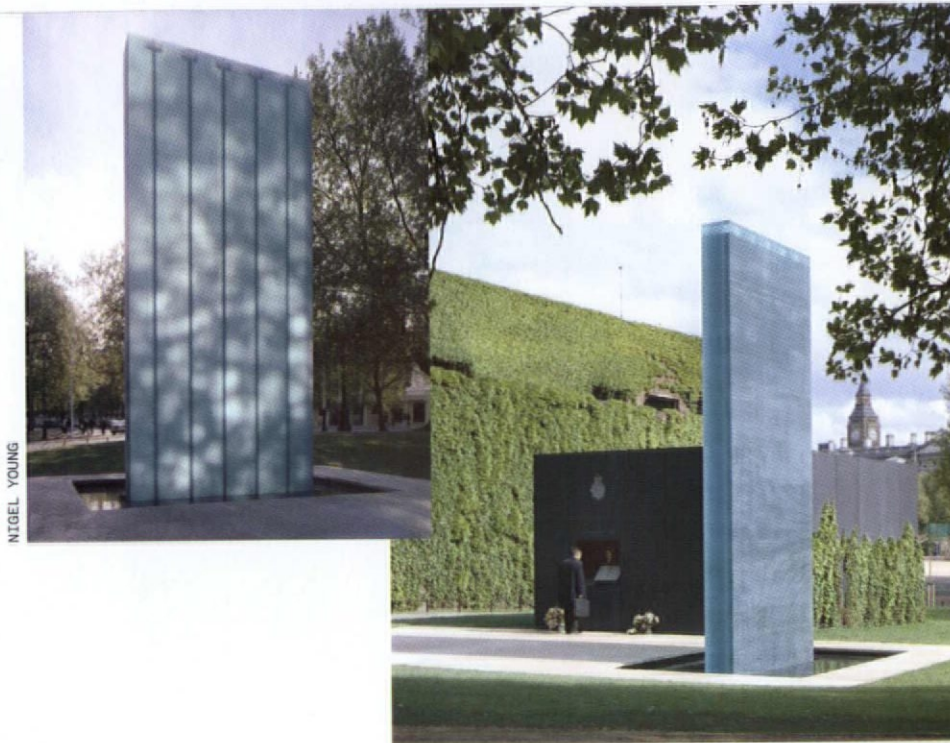
UCL SCHOOL OF SLAVONIC AND EAST EUROPEAN STUDIES

Short and Associates

Client: UCL

The brick facade of this new academic building challenges the ubiquity of glass elevations and sun screening. It also expresses the ascending staircases. The design has been underpinned by the principles of sustainability. The concern for energy conservation together with an accommodation of history has produced a building which is engagingly idiosyncratic, reminiscent of a small palazzo.

£10.05 million. 3,800m²



NIGEL YOUNG

NATIONAL POLICE MEMORIAL

Foster and Partners

Client: National Police Memorial Trust, Michael Winner

A 7m-tall tower made from single sheets of glass laid one on top of the other stands in a rectangular pool and is lit by a dim blue light that touchingly recalls the traditional sign of safety and help used by the police in past times. It succeeds as a memorial, evoking a sense of past and future, sadness and pride.

Cost: confidential

HOUSE AND STUDIO, DEPTFORD

DSDHA

Client: private

In an area where it must have been tempting to turn one's back on the outside world, this workspace and house seeks to be part of the city in which it finds itself. It is carefully built, the detailing is uncompromising, and the choice of materials is restrained. It is an exemplary response to its urban setting.

£225,000. 115m²



HÉLÈNE BINET





NEW CLASSROOMS AT HALLFIELD SCHOOL

Caruso St John Architects

Client: Westminster City Council

The project involves the insertion of two new classroom blocks into the original school, designed by Drake and Lasdun as part of the Hallfield Estate, master-planned by Lubetkin in the late 1940s. The design and choice of materials has been a subtle reinterpretation of the original school and has been developed with an empathy that is neither too reverential, nor too assertive.

£1.75 million. 1,000m²

EVELINA CHILDREN'S HOSPITAL

Hopkins Architects

Client: Evelina Children's Hospital

An entrance on Lambeth Palace Road stands at one end of an internal street, illuminated by shafts of light from the spectacular atrium above. The technical facilities, normally so associated with fear, are made pleasant and inviting, and daylight reaches every hospital bed. Here it is the patient rather than the institution who has priority.

£41.8 million. 16,500m²



PAUL TYAGI



NICK GUTTRIDGE

**THE DAVIES ALPINE HOUSE,
ROYAL BOTANIC GARDENS, KEW**

Wilkinson Eyre Architects

Client: Royal Botanic Gardens, Kew

For a small building, this is a powerful form. A glass-clad symmetrical steel structure stands over a labyrinth of ducts through which cooled air is gently blown over the Alpine plants, mimicking their native habitat. The synthesis of structure, surface and environmental control provides an enclosure worthy of the history of great botanical structures at Kew.

£850,000. 144m²



UNICORN THEATRE

Keith Williams Architects

Client: Unicorn Children's Centre

This is a building that puts the Unicorn Theatre firmly on the map with much-needed new facilities. During the day, the exterior is powerful in its volume, but polite in its detail. At night, the interior connects dramatically with the outside world, making Tooley Street now a place to go to rather than simply pass by.

£9.25 million. 3,640m²

WRAP HOUSE

Alison Brooks Architects

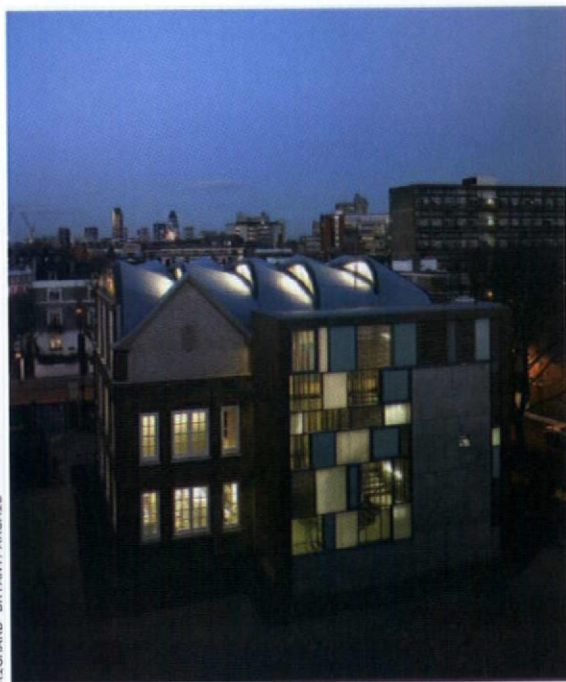
Client: private

The idea of a dining room extension has been broadened to create a complex series of spaces that colonises the garden. It is separated from the Edwardian house by a glazed link, giving the impression that it is a pavilion in its own right. The design is exquisite and inspiring, creating complexity out of a simple proposition; ethereal and outstanding.

£161,000. 65m²



CRISTOBAL PALMA



SHOBHAN DAVIES STUDIOS

Sarah Wigglesworth Architects

Client: Dancers' Studio Trust

The occupation of the existing Victorian school buildings is straightforward, robust, and unsentimental. Existing rooms are stripped out and the space between the buildings becomes a galleried volume leading to a new stair and core at the back of the building overlooking the existing school playground. The outcome, far from being precious, leaves plenty of room to think.

£2.4 million. 770m²

RICHARD BRYANT/ARCAID

RICHARD BRYANT/ARCAID



LIGHT HOUSE

Gianni Botsford Architects

Client: private

The project is a large house inserted into a backland site in Notting Hill. It is entirely surrounded by other buildings and is accessed through a small arched entrance. This outstanding piece has ingeniously resolved the challenges of providing privacy and light for a family home surrounded by neighbours. This is Modern architecture at its best.

Cost: confidential. 800m²





HÉLÈNE BINET

BRICK HOUSE

Caruso St John Architects

Client: private

The project comprises the insertion of a new house, accessed through an archway at the end of a city-centre street. This is a brave, intelligent, original study in the use of ordinary materials, developed in both a simple and a sculptural way. The warmth and subtlety of the interiors and the varying planes and use of light are all handled masterfully.

Cost: confidential. 380m²

NATIONAL GALLERY LONDON EAST WING + CENTRAL PORTICO PHASE ONE

Dixon Jones with Purcell Miller Tritton Architects

Client: National Gallery

The modifications to the entrance now provide direct access to and from Trafalgar Square; this has greatly enhanced the movement of visitors to gallery and ancillary spaces. The colonisation of the service court gives the gallery essential breathing space for the visitor. The interiors are an understated, Modernist fusion of the old with the new.

£14.5 million. 3,500m² (renovation of existing); 1,000m² (new build)



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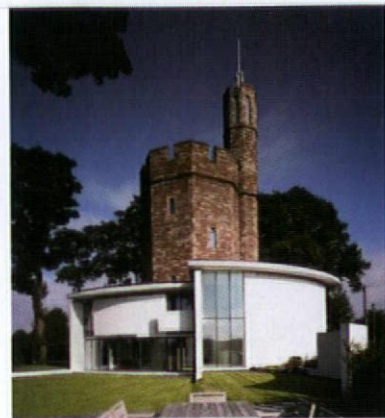
architectural career management

*Chair of jury: Paul Hyett
Regional representative: David McCall
Lay assessor: Simon Calder*

LYMM WATER TOWER
Ellis Williams Architects
Client: the Harris family

This conversion and extension to a Grade II-listed structure is a project where ambition, patience and determination have triumphed over adversity. Light, water and materials are managed to great effect to produce an accomplished and confident piece of work. So much is possible when designer and client work closely and confidently together – especially when they enjoy themselves.

£500,000. 500m²



JEREMY PHILLIPS

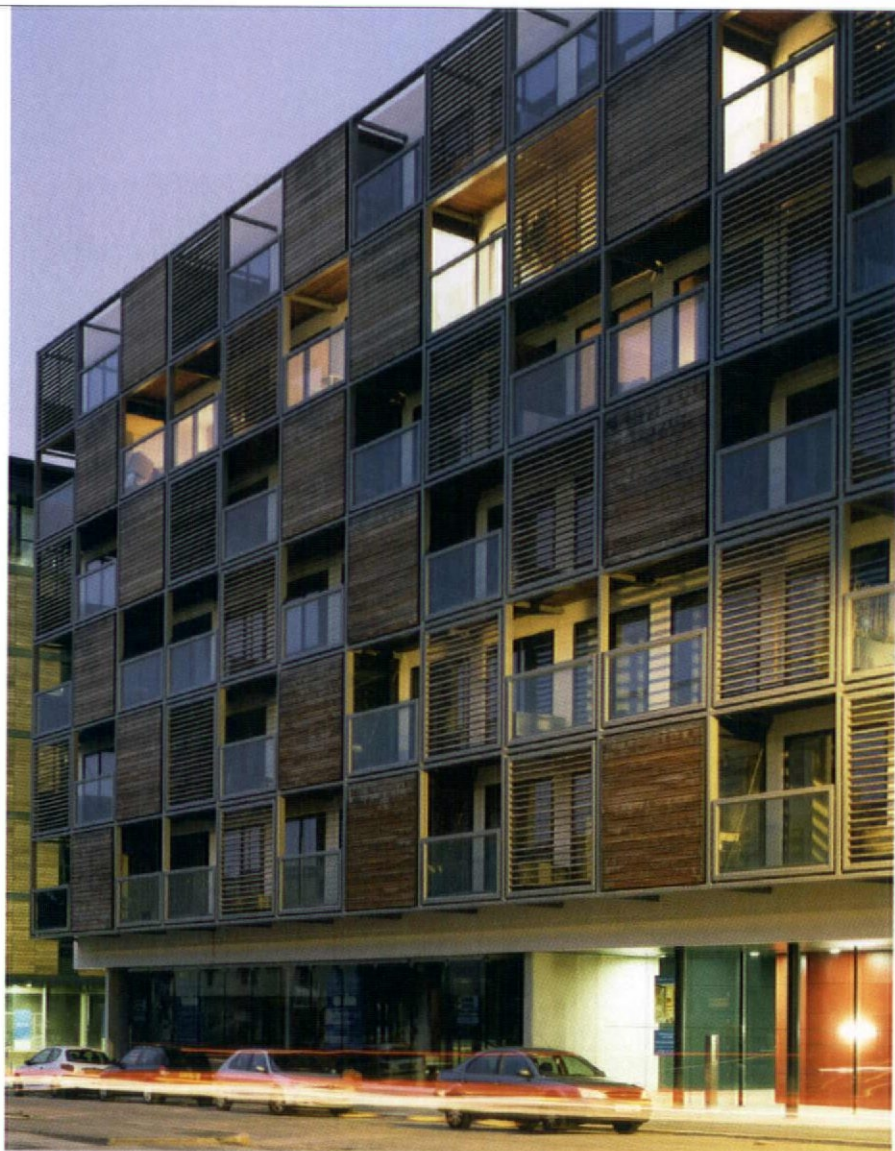


DANIEL HOPKINSON

RESEARCH AREA FACILITY
Amec Design & Project Services
Interior design of atrium:
Stephenson Bell Architects
Client: AstraZeneca

A major drug company required state-of-the-art research laboratories in the form of a 20,000m² extension to existing buildings, so this was inevitably a highly complex and demanding brief. The result is an exemplary translation of that complex proposal into a clear, functional and intelligent diagram, the simplicity of which eloquently masks the enormous sophistication of the planning.

£65 million. 20,000m²



MOHO

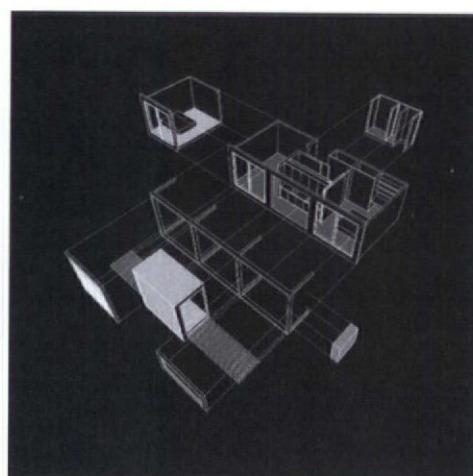
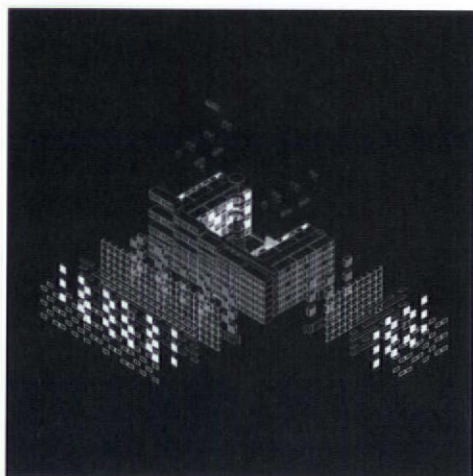
Shed KM

Client: Urban Splash

Sixty years after the first post-war implementation of prefabricated housing, Urban Splash has developed a new, sophisticated form of factory-produced residential work. MoHo – a development of 102 apartments – shows that there really is a role for factory-formed accommodation for dense urban living, and it offers the adventurous marketplace, young or old, a wonderful, robust and economic alternative.

£8.9 million. 10,205m²

SHAH + SHAH



*Chair of jury: Gordon Murray
Regional representative: Alan Jones
Lay assessor: Hank Dittmar*

TRIPPLICATE – OFFICE FIT-OUT

Hackett + Hall

Client: Triplicate

The project takes an existing loft space as an envelope that remains untouched, and inserts within it a series of objects to delineate spaces. The most significant of these is in effect a small building which one could easily imagine as a pavilion in an open landscape. This is a mature piece of work.

£110,000. 380m²



GARY PARROT

THE ARCHES CENTRE – HEALTH & CARE FOR EAST BELFAST

Penoyre & Prasad in partnership with Todd Architects

Client: South and East Belfast (Health & Social Services) Trust

A committed client – John Cole and the Department of Health in Northern Ireland – working with a skilled design team has redefined healthcare buildings. This unique scheme will be much visited as a guide for the future, not to be copied but as an inspiration on how to create architecture by continually pushing boundaries and challenging preconceptions.

£8.6 million. 6,300m²



DENNIS GILBERT/VIEW

Creative design on the outside

Safe design on the inside



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Chair of jury: Robert Adam
Regional representative: Riccardo Marini
Lay assessor: Dennis Gilbert

DAVID BARBOUR



THE SALTIRE CENTRE, GLASGOW CALEDONIAN UNIVERSITY

Building Design Partnership

Client: Glasgow Caledonian University

This complex building acts as a focus for student activity and adds drama and spatial excitement at a crossroads between existing buildings. A high, sloping fritted-glass wall that shelters criss-crossing access bridges intersects with a pierced metal drum that clads a wide circular stair and lift and creates a powerful abstract image for the centre. This building is a dynamic spatial experience.

£15.5 million, 10,500m²



LES WATSON

MAGGIE'S HIGHLANDS CANCER CARING CENTRE

Page\Park Architects

Client: Maggie's Cancer Caring Centres

Maggie's Centres are becoming a phenomenon that sets the architect an unavoidable precedent for virtuoso design. The plain plywood interior opens up to a surprisingly large complex of volumes ascending into the spiral and creating a series of discrete but linked spaces. This little building is an extraordinary miniature monument that contrasts with the prosaic background of a conventional hospital complex.

£860,000. 225m²



KEITH HUNTER



KEITH HUNTER



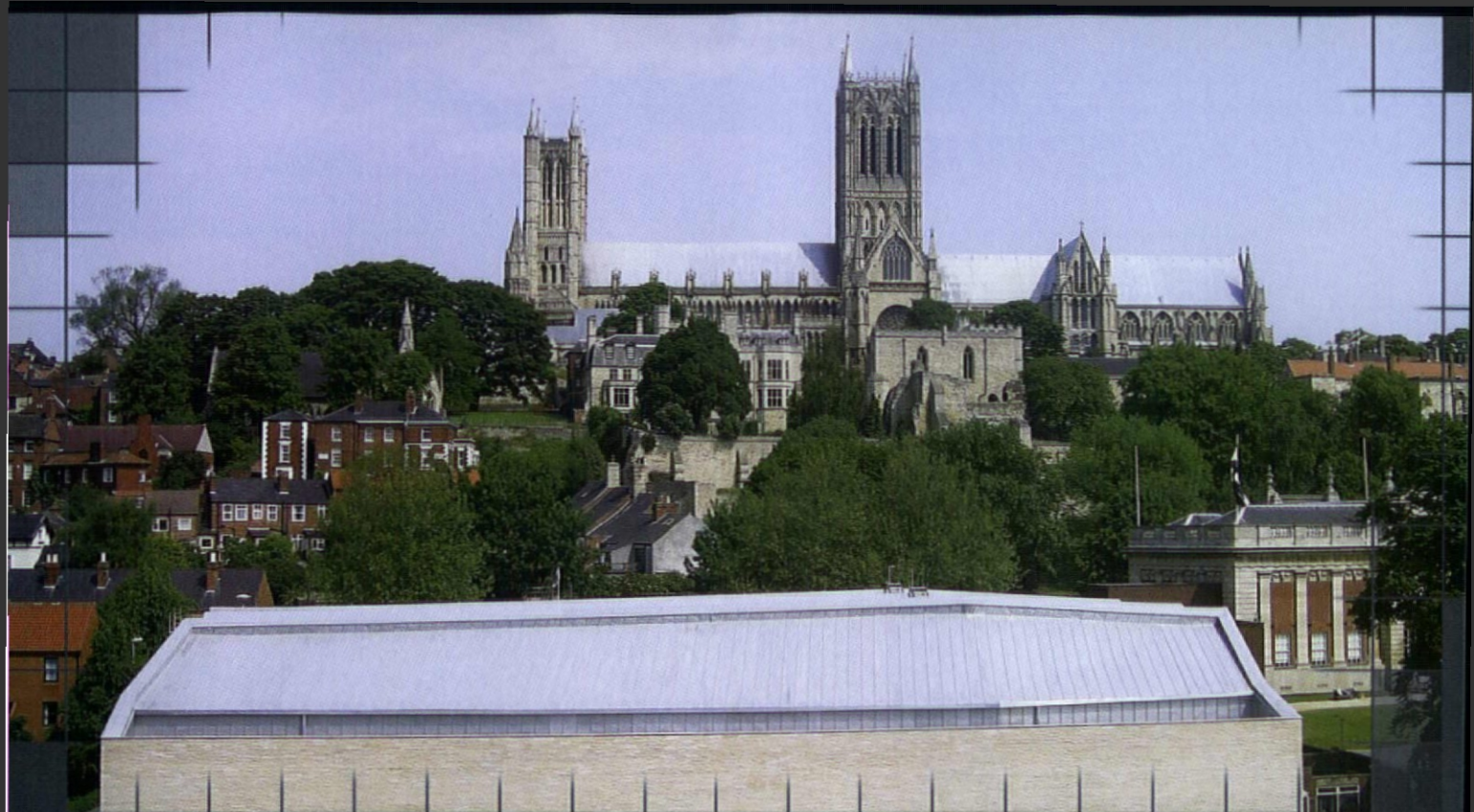
JKS WORKSHOPS

Gordon Murray + Alan Dunlop Architects
 Client: Clydebank Rebuilt

There can be no more basic building than a windowless top-lit light-industrial shed. But put a series of industrial units together, consider the whole as a large cubic composition, add a talented designer, and this most unpromising type can become good architecture. This is a pioneering design in many senses and gives distinction to the most practical of functions.

£1.7 million. 1,700m²





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*Chair of jury: David Adjaye
Regional representative: Andrew Salter
Lay assessor: Edwin Heathcote*

CHRIS GASCONE/VIEW



PINIONS BARN
Simon Conder Associates
Client: private

This conversion of two linear stone barns into a weekend retreat succeeds in raising the ubiquitous 'barn conversion' to a new level. The two structures are kept as simple discrete blocks defining a courtyard between them. The building is innovative and daring yet at the same time remains understated, thus not undermining the quality of the existing structures but transforming them.

£656,000. 378m²

SENIOR COMMON ROOM, ST JOHN'S COLLEGE
MacCormac Jamieson Prichard
Client: St John's College, Oxford

The architect has managed to maintain a clear concept for the building from design to completion to create a sensitive and cohesive addition to the college, while adding distinctive new spaces. The use of electrically operated timber louvres to transform the main dining space and its links to the garden beyond gives the building an enjoyable sense of play and dynamism.

Cost: confidential. 90m²

PETER DURANT



PETER DURANT

MARTINE HAMILTON KNIGHT



ST CATHERINE'S COLLEGE OXFORD, PHASE TWO

Hodder Associates

Client: Fellows of St Catherine's College

The architect has managed to create a sensitive addition to the campus of the Jacobsen buildings (previously added to by Stephen Hodder in 1994) which, while being compliant with the original masterplan, maintains its autonomy and coherence on the site. In this, it follows in the tradition of evolutionary development of the design principles that underlies everything that happens in the college.

£8.7 million. 4,274.5m²

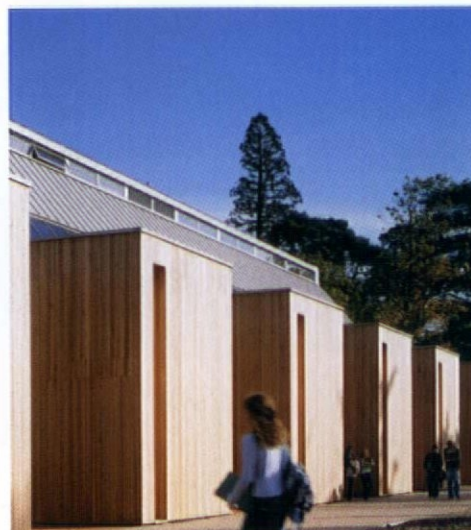
TEACHING AND ADMINISTRATION BUILDINGS, BEDALES SCHOOL

Walters and Cohen

Client: Bedales School

The architect has created a well-detailed addition to the school which functions well for teachers and students alike. The intelligent control of the external environment to create well-lit classrooms is to be applauded, while the robust detailing gives the building a relaxed atmosphere particularly appropriate to the school's teaching philosophy.

£7.5 million. 3,900m²



DENNIS GILBERT/VIEW



NICK HUFTON



NICK HUFTON

NEW TERMINAL / OPERATIONS BUILDING

REID Architecture

Client: TAG Farnborough Airport

The architect has managed to create an innovative and high-end building without a high-end budget. The intelligent use of a stainless-steel shingle cladding system to cope with the dynamic form of the building is well detailed and appropriate to its context, the building users and the client.

£10.2 million. 4,570m²

RIBA  Trust

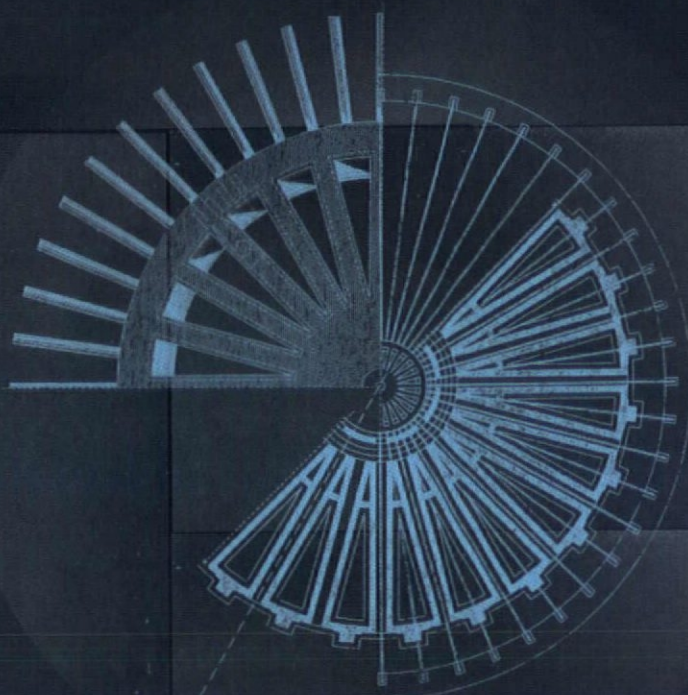



Fig. 2.

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Image: Roundhouse. Designer: Dockray, Robert Benson (1849).
RIBA Library Photographs Collection
Design: Why Not Associates

*Chair of jury: David Marks
Regional representative: Sean Albuquerque
Lay assessor: Robert Smith*

ESHER HOUSE

Wilkinson King Architects

Client: private

The architect modestly describes this house as a box, but its design provides a masterful and spatially rich solution. The building has a clean and punchy plan based on simple concepts, that belie its richness and sophistication. This is one of those rare projects where you couldn't really add anything or take anything away; it is a total design.

£1.6 million. 448m²



PAUL TYAGI



HARBOUR MEADOW

Avanti Architects

Client: private

This is an ambitious restoration of a wonderful Grade II-listed house originally designed by Peter Moro and Richard Llewelyn in the late 1930s, which has rediscovered most of its original features and details. The new interventions are sensitive; where materials were too damaged to be retrieved or repaired, the architect has provided suitable and sensitive alternatives.

£1.8 million. 644m²



THE MENUHIN HALL

Burrell Foley Fischer

Client: The Yehudi Menuhin School

Set in the green belt and within earshot of the M25, this building has been delivered on an exceptionally tight budget but is none the poorer for that. Externally, it is simple, economic and restrained. A glazed timber structure confidently wraps around the brick- and zinc-clad hall, masking its scale. Inside, the hall is magic in maple.

£2.8 million. 1,100m²



DENNIS GILBERT/VIEW

DENNIS GILBERT/VIEW

*Chair of jury: Robin Nicholson
Regional representative: Michael Wigginton
Lay assessor: Jane Mann*



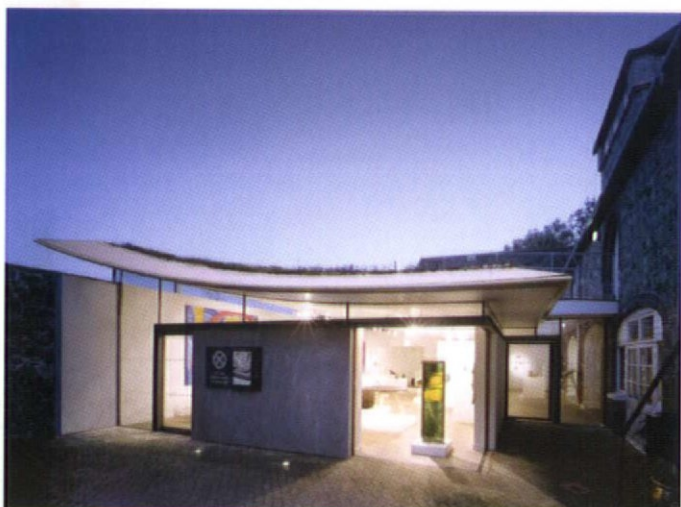
JOSEPH BURNS

THE DEVON GUILD OF CRAFTSMEN
Softroom

Client: Devon Guild of Craftsmen

Chosen through a mini-competition, architect and client have created a stunning gallery in which the ceiling is swept up like a magic carpet to float over the wall defining the courtyard; this is held on the daintiest of stub columns imaginable. The swept roof is planted with sedum into which is set a comfortable timber deck terrace for the café.

£500,000. 150m²



JOSEPH BURNS



JOSEPH BURNS

**BREWHOUSE AND CLARENCE BUILDINGS,
ROYAL WILLIAM YARD**

Acanthus Ferguson Mann Architects
with Gilmore Hankey Kirke

Client: Urban Splash

The genius of the development and its design is the understanding of the scale of the former Navy Victualling Yard built by Sir John Rennie in the 1820s; it realises the essential concept that the accommodation is of a scale appropriate to the building. Together, the client and the architects have pulled off a highly sophisticated act.

£15 million. 16,187m²



LIONHEART



URBAN SPLASH

Chair of jury: Dominic Williams
Regional representative: Jonathan Adams
Lay assessor: Steven Rose

NATIONAL ASSEMBLY FOR WALES

Richard Rogers Partnership

Client: National Assembly for Wales

This exceptional public building – with its excellent environmental credentials – was delivered within a design-and-build contract. It is already popular and clearly works on the many levels intended by the designers, with visual connections linking context to the assembly processes, all reiterated by a confident and open internal organisation.

£41 million. 5,030m²



ANDREW HOLT

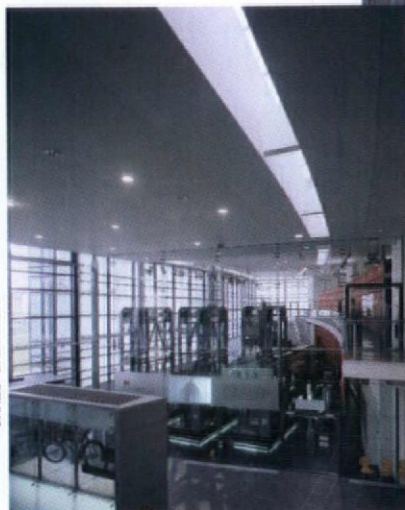
NATIONAL WATERFRONT MUSEUM

Wilkinson Eyre Architects

Client: National Waterfront Museum, Swansea

In this project, the architect has engaged with the site's unique historic placing in Swansea's docks, retaining the warehouse as a series of controlled exhibition spaces, and forming a new contrasting open gallery building that follows the arc of the original railway tracks in a series of interlocking stages. New and old are then linked seamlessly by a foyer space.

£15 million. 6,080m²



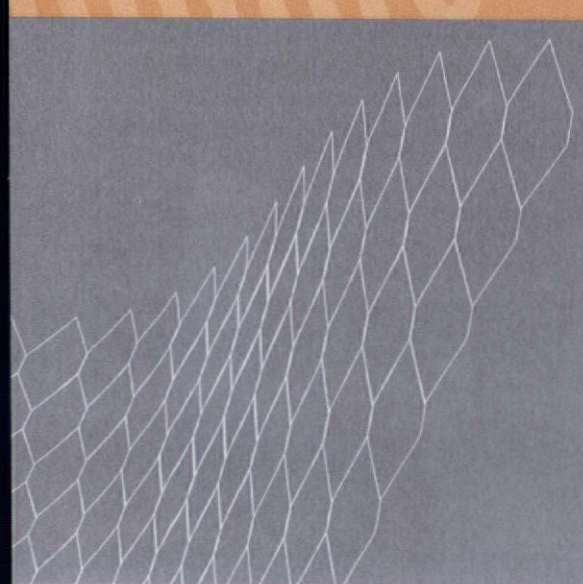
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*Chair of jury: Robin Nicholson
Regional representative: Jonathan Platt
Lay assessor: Jane Mann*

BLAISE CASTLE CAFÉ

CODA Architects

Client: Bristol City Council

This modest project is a sophisticated exercise in how to design out vandalism by getting a good architect and applying proper resources. It is a model and very popular project, procured outside the straitjacket of council procedures, with an intelligent client which has got what it wanted: an open and free space by day that turns into Fort Knox at night.

£624,000. 150m²



JOAKIM BÖREN



PHILIP VILE

HEELIS

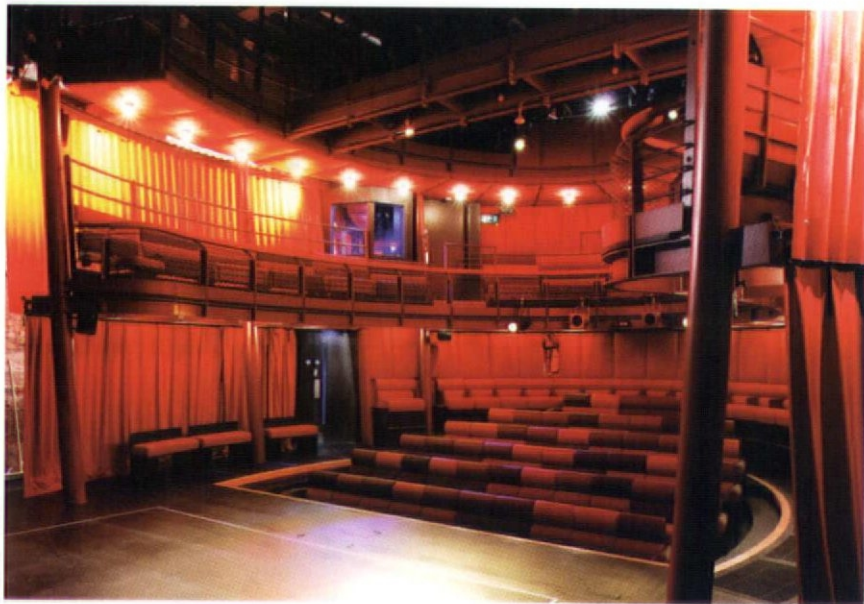
Feilden Clegg Bradley Architects
Client: The National Trust/Kier Properties

Won in a design competition, this striking building is the very antithesis of what one might expect the National Trust to provide for itself. The beautifully restrained project has more than fulfilled the client's expectations for 400 initially sceptical but now enthusiastic users and is a model low-energy office on a brownfield site.

£14.5 million. 7,260m²



SIMON DOLING



PHILIP VILE

THE EGG, BATH

Haworth Tompkins
Client: Theatre Royal Bath

This delightful small-scale children's theatre has been inserted, as two thirds of a red egg both in plan and section, into the shell of a former parish hall. The Bath stone exterior has been restored and the remains of the interiors are left untouched. The whole is full of carefully detailed child-centred incident.

£2.3 million. 854m²

Chair of jury: Keith Williams
Regional representatives: Chris Cronin and Alan McBeth
Lay assessor: Mike Hayes



PETER DURANT



PETER DURANT

THE SPIRAL CAFÉ

Marks Barfield Architects

Client: Hammerson UK Properties on behalf
of The Birmingham Alliance

Part sculpture, part architecture, the building form is inspired by the discoveries of Fibonacci and is a bold, adventurous response to the challenge of providing a small, free-standing building within a retail complex. It demonstrates architecture's ability to enhance quality and richness in the public realm, at the same time raising a slight smile.

£650,000. 60m²

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Chair of jury: Tony Kettle
Regional representative: Carl Meddings
Lay assessor: Jane Wernick

SIMON MILES



BROUGHTON HALL PAVILION
Hopkins Architects
Client: Broughton Hall

This is an extremely fine example of a contemporary pavilion set within a historic walled garden. The building is beautifully understated with a simple democratic roof plane defining the central function space, framed by symmetrical pods north and south. The detailing is similarly subtle and benefits from the highest quality of materials and workmanship. The result is sublime and complete.

Cost: confidential. 240m²

ARC

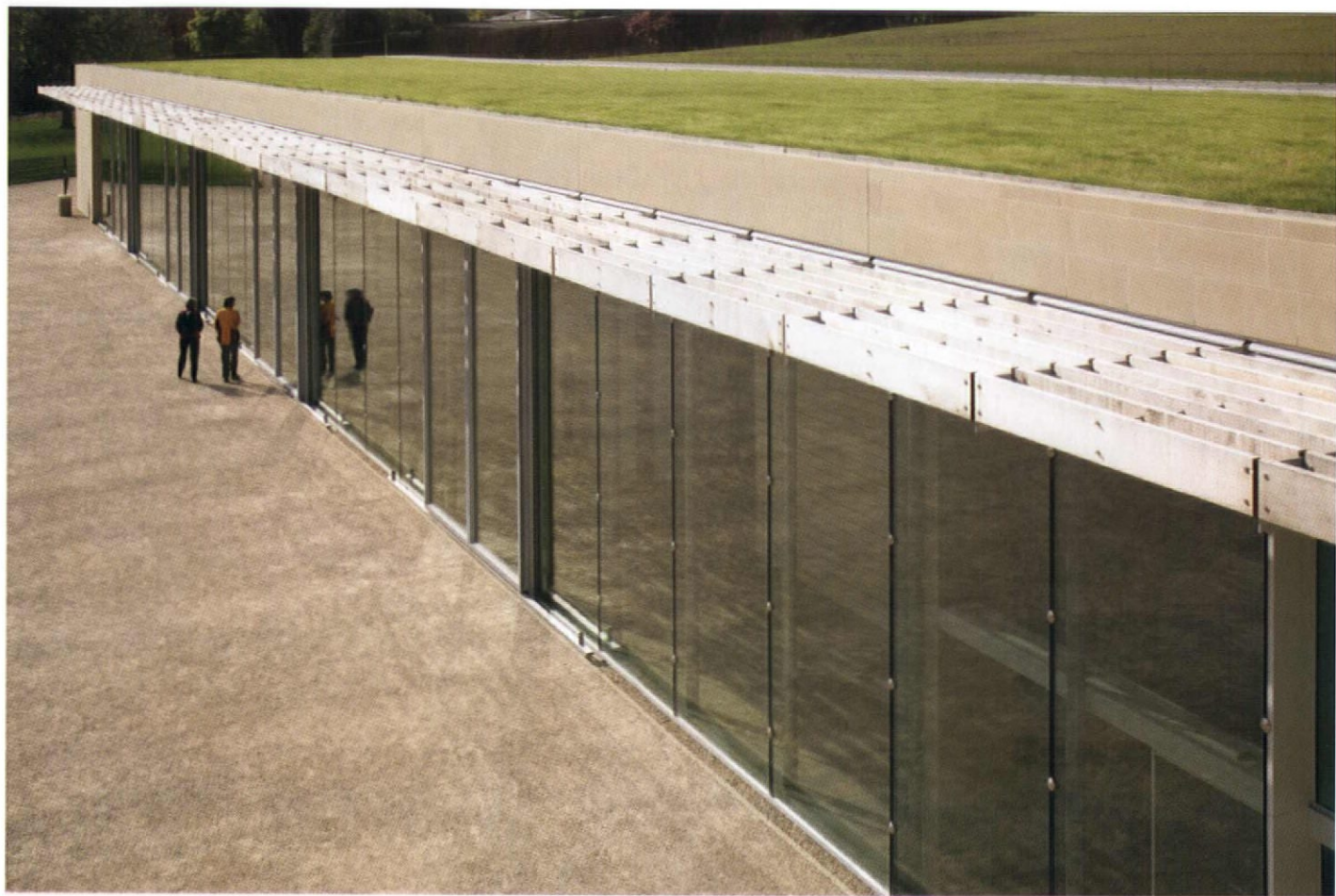
Niall McLaughlin Architects
Client: ARC

A challenging brief has led to a highly innovative moveable structure, flexible enough to provide for a variety of cultural uses. The identity of the architecture is complemented by a series of renewable-energy services which forms a technological artwork, symbolising the importance of sustainable design while at the same time reducing the running costs of the building.

£570,000. 220m²

NICK KANE





JONTY WILDE

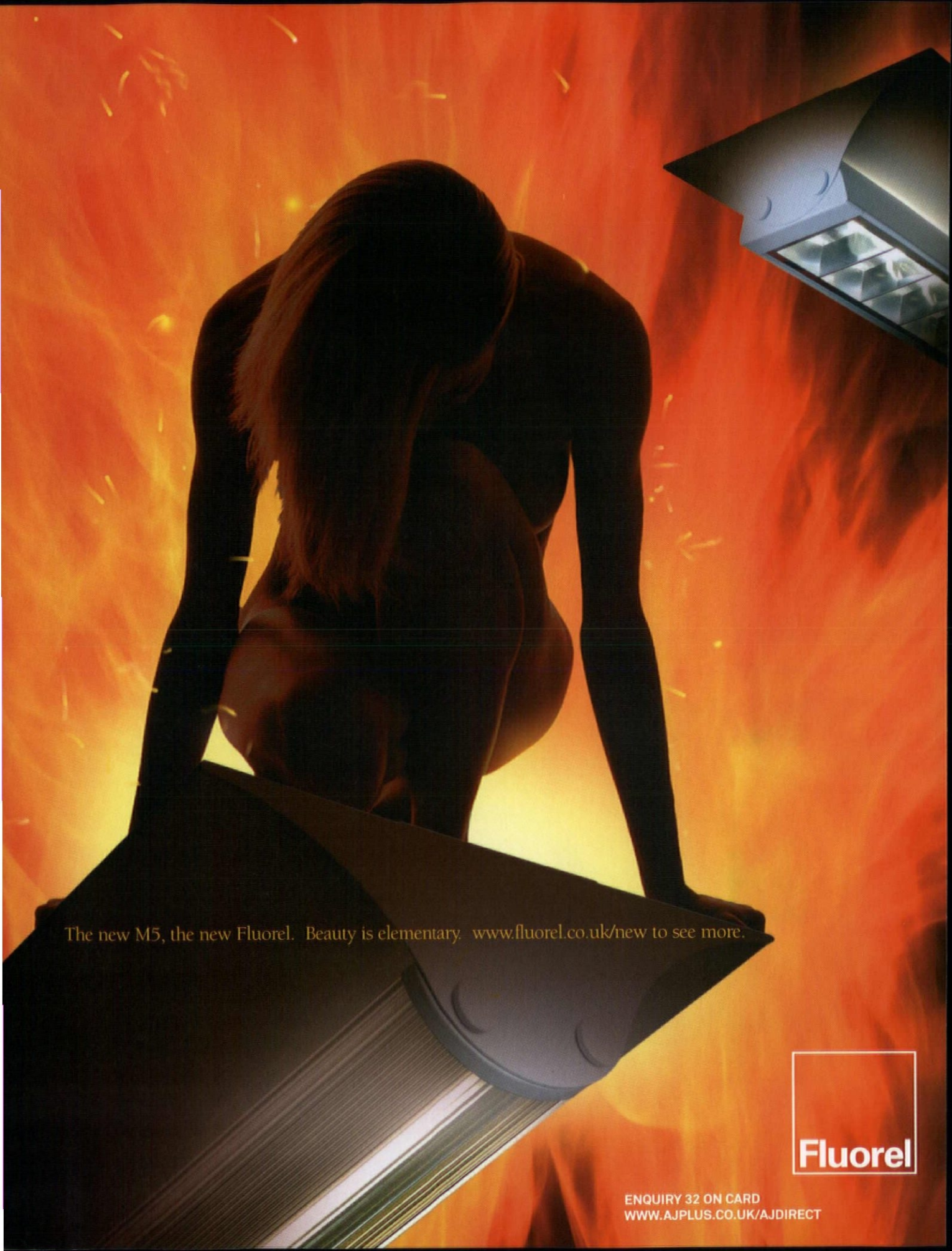


JONTY WILDE

**UNDERGROUND GALLERY,
YORKSHIRE SCULPTURE PARK**
Feilden Clegg Bradley
Client: Yorkshire Sculpture Park

The new building is simple; so simple that it is almost invisible. It complements the previous phases of development with an understated design that is the embodiment of elegance. It is carefully assembled from robust and beautiful materials, responding to its setting so subtly that the work on display in the galleries is quietly enhanced by the architecture.

£2.75 million. 1,056m²



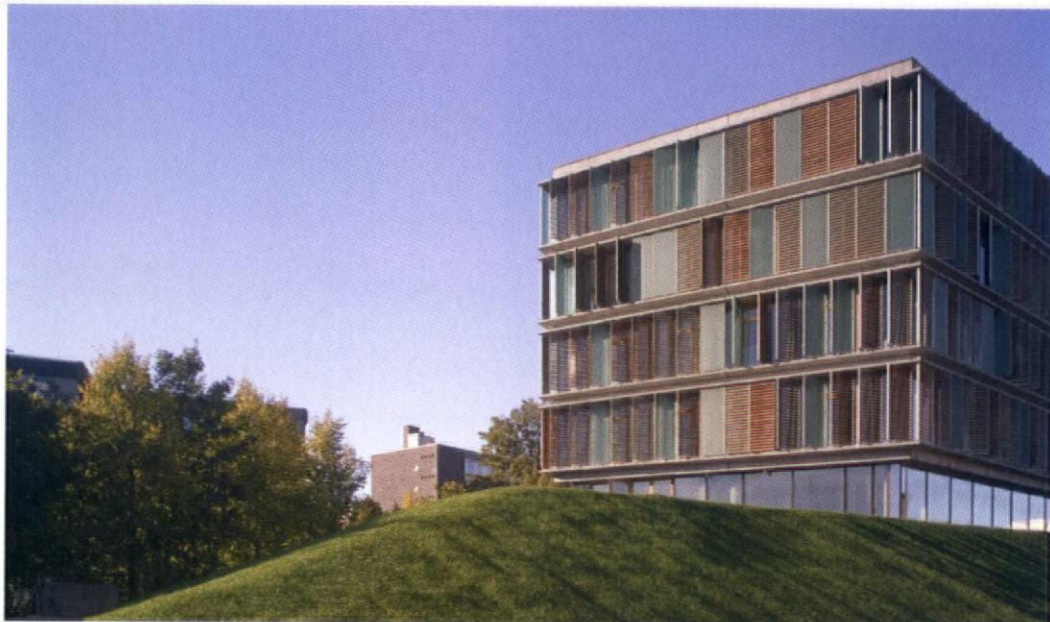
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Judges:

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Emily Campbell
Tony Chapman
Richard Griffiths
Rachel Haugh
Glenn Howells
Edward Jones
Niall McLaughlin
Paul Monaghan
Sheila O'Donnell



JENS LINDHE



JENS LINDHE

KILEN, DENMARK

Lundgaard & Tranberg Arkitektfirma A/S

Client: Copenhagen Business School

This new faculty of business studies comprises lecture theatres on the ground floor with smaller meeting and teaching areas on the upper four floors. The internal spaces are linked visually by an atrium that extends the full height of the building. The success of the project lies in the quality of detail and execution evident throughout.

DKK191 million (£17.5 million). 13,100m²



ANETTE KISLING



BITTER BREDT

FEDERAL ENVIRONMENTAL AGENCY, GERMANY

Sauerbruch Hutton Architects

Client: Federal Environmental Agency

Built on heavily polluted land in an area of Dessau that still looks desperately abandoned, this project has a surreal polish. The well-controlled and consistent detailing gives it a homogenous character. The central atrium is a calm and quiet place that is enlivened by the use of coloured-glass panels applied to the outside of the timber-framed windows.

68 million euros (£46.5 million). 39,800m²



ANETTE KISLING



WERNER HUTHMACHER



HÉLÈNE BINET

PHAENO SCIENCE CENTRE, GERMANY

Zaha Hadid Architects and Mayer Bährle Freie Architekten
BDA, Germany

Client: Neuland Wohnbaugesellschaft mbH

The building is like an undulating earthwork. There is an undercroft; a dark grotto carved out of looming dreamlike forms. The paved surface of the town becomes a meandering series of ramped routes through elevated exhibition spaces. It is a fascinating realisation of the abstract images we know vividly after 20 years of design.

40 million euros (£27.5 million). 12,000m²

THE FRIEDER BURDA MUSEUM, GERMANY

Richard Meier & Partners

Client: Stiftung Frieder Burda

This new gallery makes the case that a Modern pavilion is not incompatible with its setting in an 18th-century park. The interior in particular is a triumph. While the same spatial language applied to Meier's private houses on Long Island in the 1970s was over-rhetorical for their domestic function, it finds its fulfilment here in a public building of great quality.

Cost: confidential. 2,000m²



ROLAND HALBE

ÁRAS CHILL DARA, DEVOY PARK, IRELAND

Heneghan Peng Architects in association
with Arthur Gibney & Partners

Client: Kildare County Council / Naas Town Council

Heneghan Peng is the master of the competition win; since bagging this one it has landed The Grand Museum of Egypt and the Giant's Causeway Visitor Centre. Here a footpath leads directly into an interior dominated by a switchback ramp that leads you up to all of the available services on different levels. For a first building, this project has been developed with singular confidence and brio.

42 million euros (£29 million). 11,300m²

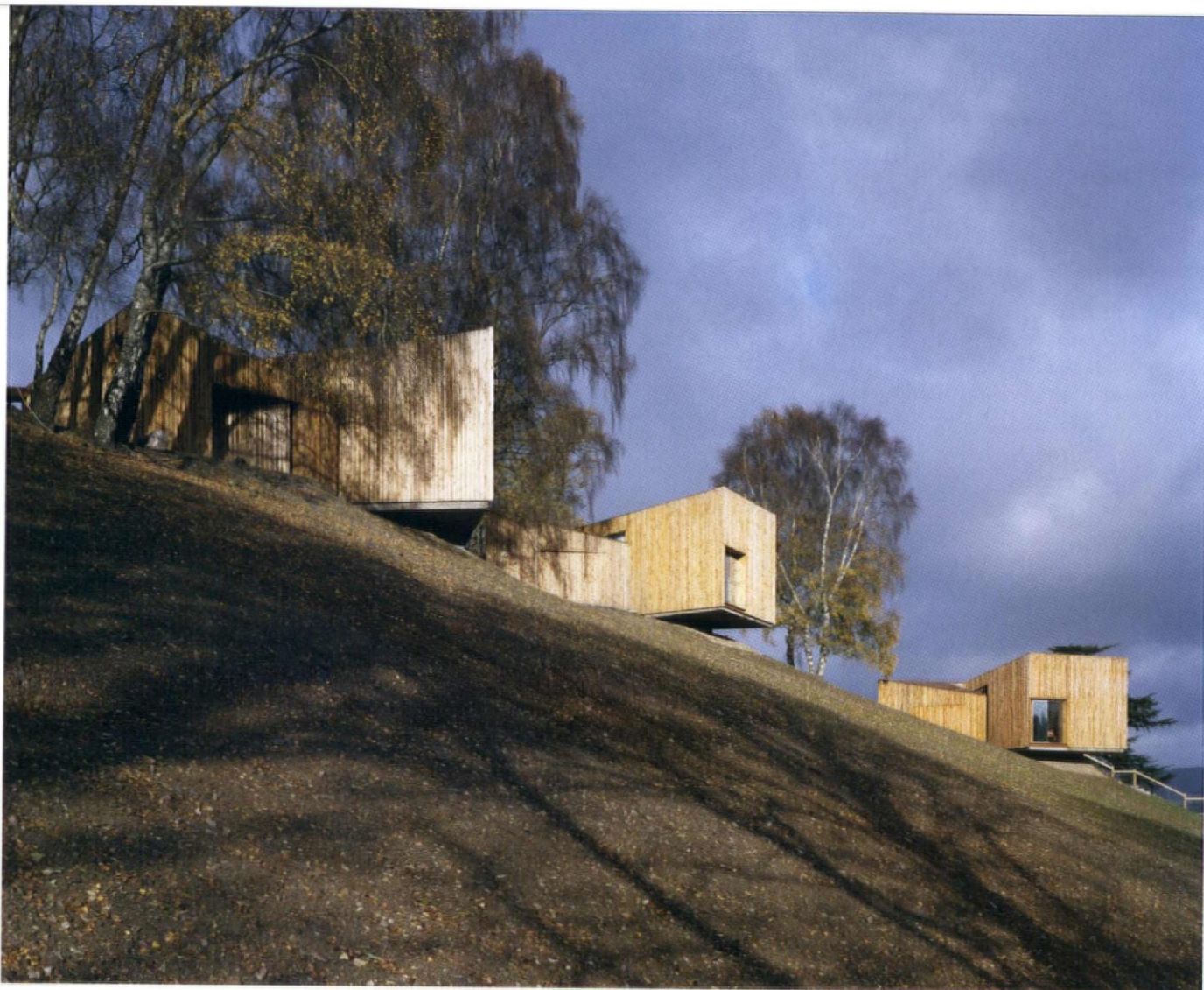


HISAO SUZUKI



HISAO SUZUKI





POUSTINIA, IRELAND

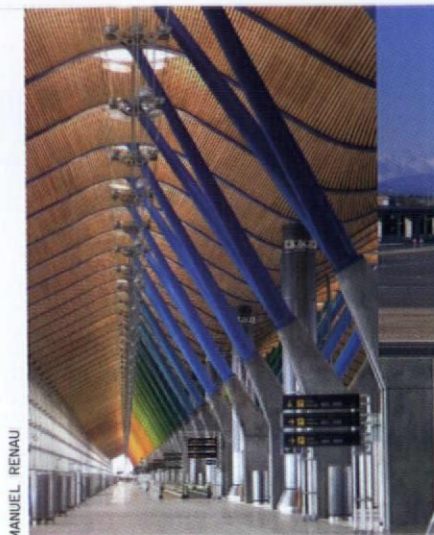
Architects Bates Maher

Client: Rosminian Order

Poustinia is a Russian word meaning a small cabin set aside for silence and prayer. Here at a retreat in the Comeragh Mountains, three such exquisite cabins have been partly built into the hillside above the big house, and partly cantilevered over the slope of the hill. The interiors, with their carefully framed views, though minimally detailed, are surprisingly rich in feel.

500,000 euros (£342,880). 160m²





MANUEL RENAÚ



AMPARO GARRIDO

NEW AREA TERMINAL, BARAJAS AIRPORT, MADRID, SPAIN

Richard Rogers Partnership

Co-architect: Estudio Lamela

Client: AENA

The sheer scale and complexity of what has been tackled here cannot be over-estimated. The 1.2km-long terminal and associated 1km-long satellite accommodate 36 and 26 aeroplane stands respectively, handling up to 35 million passengers annually. The restrained and functional approach to both detailing and the use of materials is consistently applied to great effect, resulting in a visually clean, remarkably uncluttered and soothing environment.

1,805 million euros (£1,238 million). 760 million m²

CAIXA GALICIA ART GALLERY, SPAIN

Grimshaw

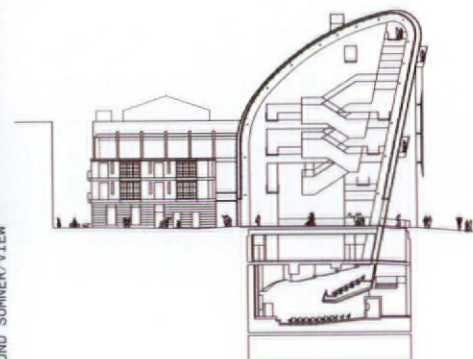
Client: Caixa Galicia

The Caixa Galicia Art Gallery in La Coruña is lavishly funded by a 25 per cent levy imposed by the government on all financial institutions. The building is best understood in section, which is a tilted paraboloid whose apex peaks on the front elevation before falling steeply down at the street facade on an inverse incline, allowing light to flood into the basement areas.

Cost: confidential. 7,639m²



EDMUND SUMNER/VIEW

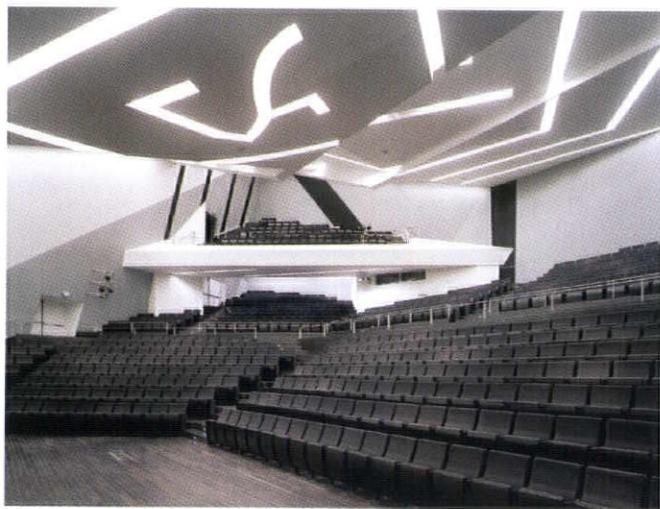


Judges:

*Cany Ash
Emily Campbell
Tòny Chapman
Paul Finch
Richard Griffiths
Rachel Haugh
Glenn Howells
Edward Jones
Niall McLaughlin
Paul Monaghan
Sheila O'Donnell
Alan Stanton
Jeremy Till*



BITTER BREDT



BITTER BREDT

THE WOHL CENTRE, RAMAT GAN, ISRAEL

Studio Daniel Libeskind with local architect

The Heder Partnership

Client: Bar-Ilan University

Another bravura performance from Libeskind brings scale, humanity and a sense of new possibilities to an otherwise workaday university campus. Clearly built to a budget, the building makes a virtue of stark surfaces and uncluttered interiors, and a simple programme – a convention centre – is imbued with enigma and a sense of the numinous.

ILS43 million (£5.2 million). 3,900m²

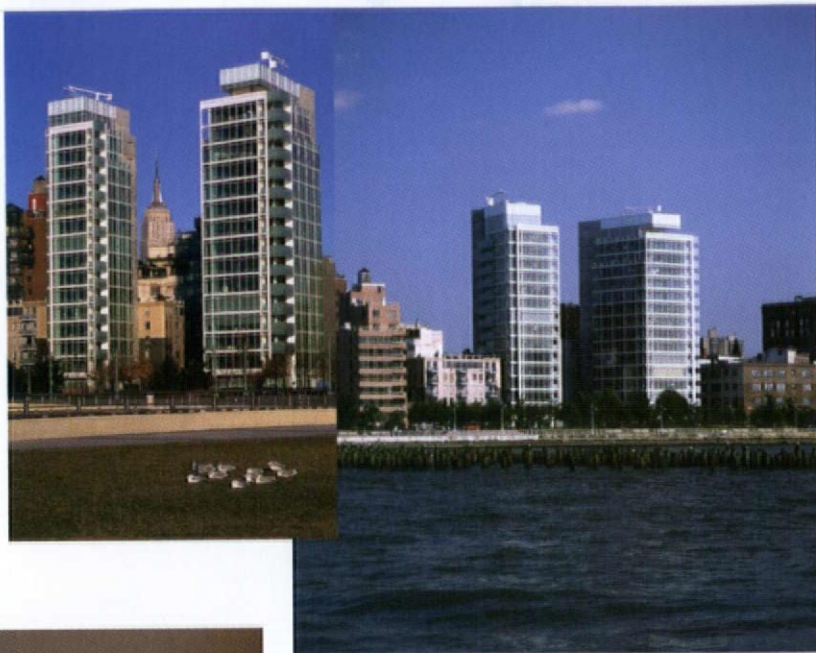
173-176 PERRY STREET, NEW YORK, USA

Richard Meier & Partners

Client: West Perry, LLC

These residential towers in Greenwich Village face the Hudson River. Their reductive elegance and stylistic understatement have given luxury urban living a new benchmark. The plan is a combination of Le Corbusier's Domino Frame and the Farnsworth House, stacked on 15 floors. The buildings stand as a timely rebuke to almost all recent riverside residential development in London.

Cost: confidential. 36,620m²



SCOTT FRANCES



SCOTT FRANCES



DAVID SOUTHWOOD



DAVID SOUTHWOOD

**RED LOCATION MUSEUM OF THE PEOPLE'S STRUGGLE,
NEW BRIGHTON, PORT ELIZABETH, SOUTH AFRICA**

Noero Wolff Architects

Client: Red Location Museum of the People's Struggle

To build a museum of the apartheid era in the midst of a township that acted as a crucible for the struggle is an extraordinary achievement. The Red Location Museum brilliantly rises to the challenge, using architectural skill of the highest order to produce an unforgettable experience that is both viscerally and intellectually moving.

ZAR24.8 million (£2 million). 3,600m²

A BRIDGE IN MAOSI VILLAGE, GANSU, CHINA

Professor Edward Ng of Chinese University of Hong Kong

Client: Maosi Village Government

The typical 'architectural' bridge is one that solves the problem of span, context and load in as elegant a manner as possible; a Bridge in Maosi village is modest and chunky but nonetheless brilliantly answers the demands of the context. It is a wonderful example of how inventive architectural and design thinking results in something both delightful and socially empowering.

516,680 yuan (£35,000). 70m long



EDWARD NG



EDWARD NG

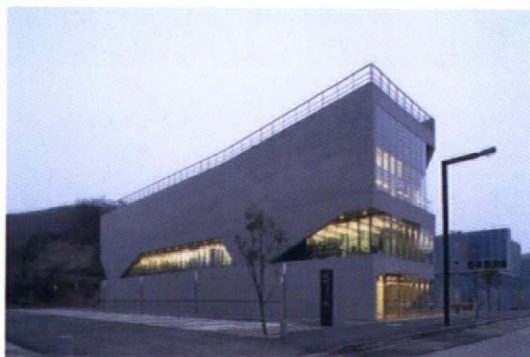




KIM JAE-KYUNG



KIM JAE-KYUNG



KIM JAE-KYUNG

**DULNYOUK PUBLISHERS, PAJU BOOK CITY,
SOUTH KOREA**

Foreign Office Architects

Client: Dulnyouk Publishers

The success of the project lies not only in the clear diagram that brings landscape into the building, but also in the clarity with which spaces and structure have been organised. The exterior of the building is also intriguing, revealing the split personality of the diagram through the timber-faced garden facade contrasting with the concrete car-park facade.

KRW3,174 million (£1.8 million). 1,800m²



JIRI HAUVEN

KASTELLET SCHOOL, OSLO, NORWAY

div.A arkitekter as

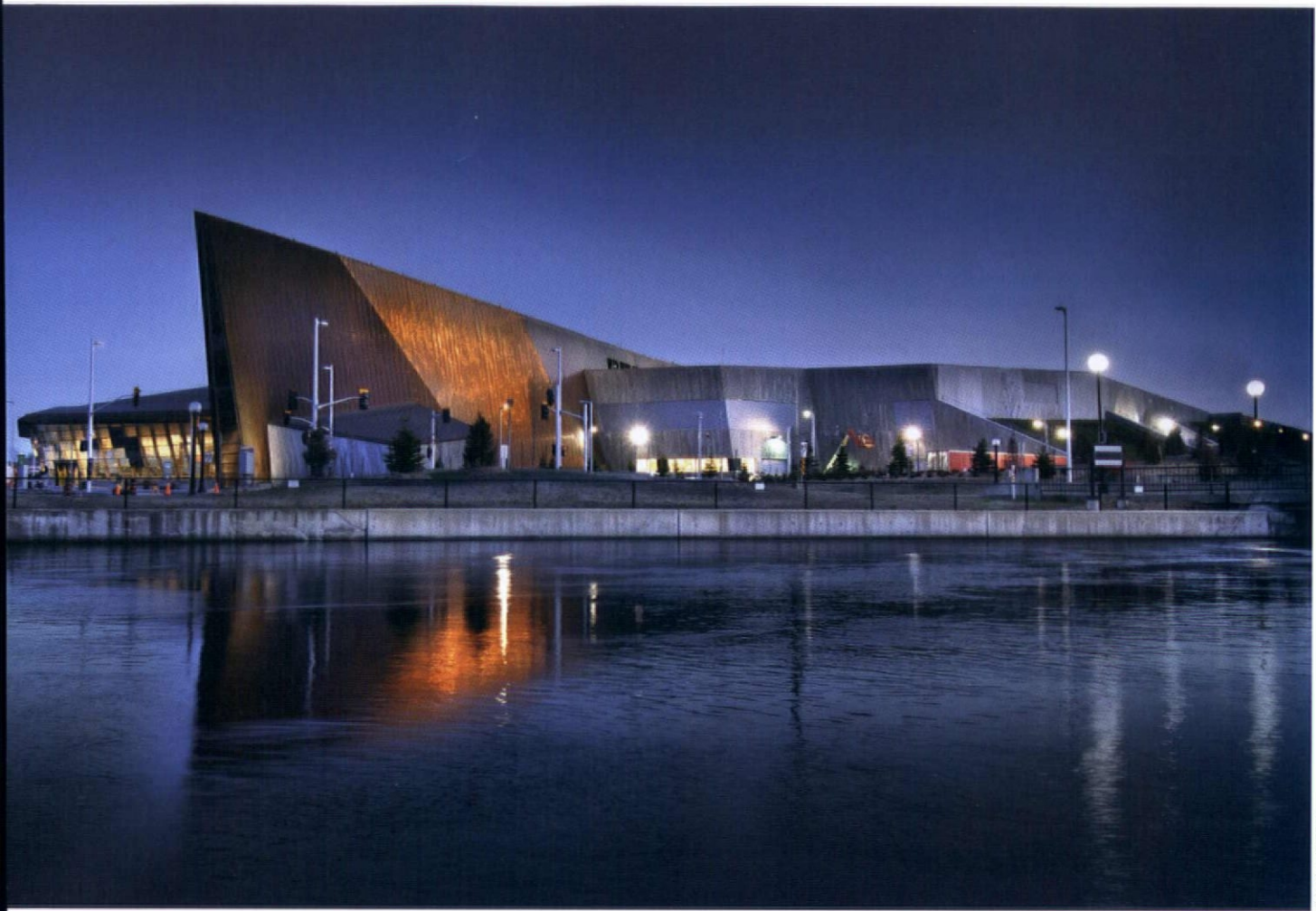
Client: Kastelet School

Kastelet School brings the forest that surrounds it into the children's daily lives: in the timber vertical brises-soleil and the wooden decking between the classrooms. A hierarchy of indoor spaces reflects the latest thinking in education in Norway, allowing for teaching in large lecture halls or small tutorial groups. This is an exquisite place in which to grow up.

NOK177.5 million (£15.6 million). 6,700m²



JIRI HAUVEN

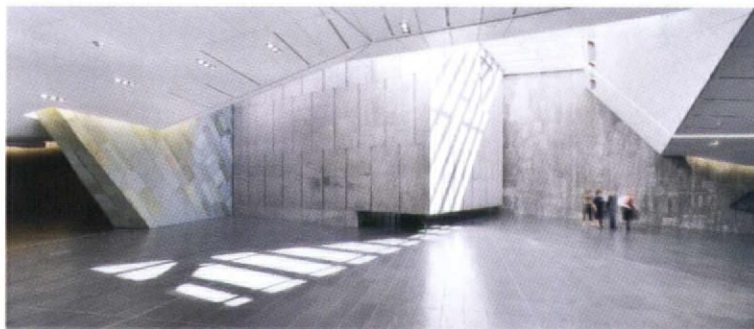


HARRY FOSTER

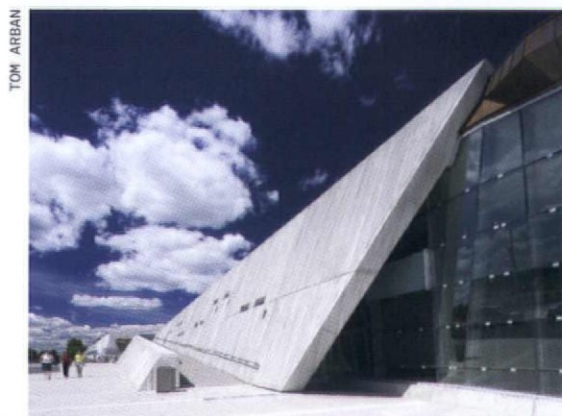
CANADIAN WAR MUSEUM, OTTAWA, CANADA
 Moriyma and Teshima/Griffiths Rankin Cook
 Architects
 Client: Canadian War Museum

This building takes a number of contemporary architectural tropes and fuses them in a remarkably coherent manner. The wondrous routes over and through the structure set up a series of poignant and thrilling relationships between past and present, inside and outside, the brutal and the human.

CDN\$96 million (£77 million). 40,860m²



TOM ARBAN



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**TERRENCE DONNELLY CENTRE FOR CELLULAR
AND BIOMOLECULAR RESEARCH, TORONTO, CANADA**

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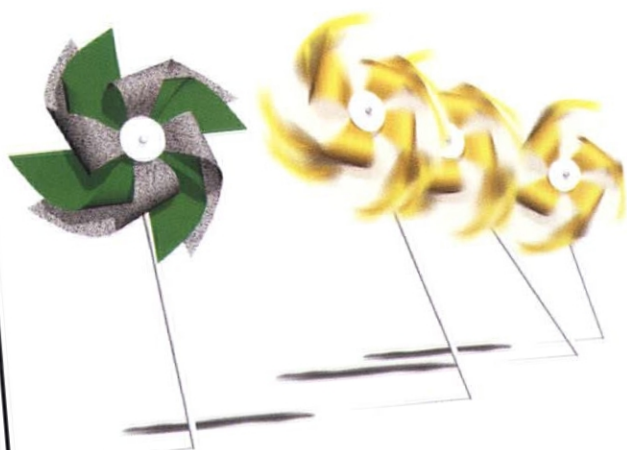
Client: University of Toronto

The new sciences demand new spaces and this building dexterously provides them. Airy laboratories; a multitude of informal break-out spaces for those snatched conversations in which 80 per cent of breakthroughs are made; a connection back to nature and an entrance sequence to die for – together these summon up the dynamism of discovery.

CDN\$65 million (£32 million). 20,500m²



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DAVID GRANDORGE

BRITISH COUNCIL, LAGOS, NIGERIA

Allies and Morrison

Client: British Council

The client needed a building that conveyed openness, transparency and accessibility, while providing high security arrangements for its occupants. The material palette of white rendering, exposed concrete and locally sourced iroko timber, combined with the majestic height of the facade, helps to evoke both vernacular informality and the authority proper to a quasi-diplomatic institution.

NGN189.5 million (£800,000). 750m²

ZURICH AIRPORT, SWITZERLAND

Grimshaw

Client: Unique (Flughafen Zürich AG)

These new buildings at Zurich Airport put the style that has been largely lacking for half a century or more back into air travel. Eight years in the building, the new airside and landside centres link and make sense of the two existing terminals, instead of replacing them with one; this environmental sensitivity is typical of the entire project.

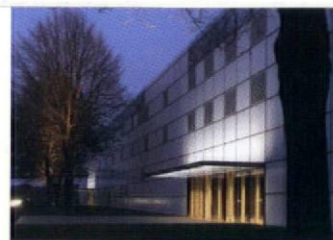
CHF657 million (£289 million). 800,000m²



EDMUND SUMNER/VIEW



1.



2.

FOSTER'S PERIOD PIECE HAS BEEN BROUGHT INTO THE 21ST CENTURY

By Hattie Hartman

1. Stair extended to lower level with shop below
2. Entrance with new illuminated canopy

How often does an architect get the chance to revisit and update a project not just once, but twice? This is the second opportunity for Foster and Partners to reconsider its Sainsbury Centre for the Visual Arts (SCVA), with £10 million of improvements marking the 90th birthday of Lady Sainsbury who, with the late Robert Sainsbury, was the building's original benefactor when it opened in 1978 to house their bequest of modern and world art to the University of East Anglia (UEA). Completed one year after the Pompidou Centre, it was an equally radical departure for museum architecture because of its shoebox form, which Foster viewed as 'a sublime shed', and its mixed programme. The building was also home to the UEA Fine Arts Faculty, today the School of World Art Studies and Museology.

In 1991, Foster and Partners added the Crescent Wing, an underground extrusion of the building's rectangular plan with a crescent-shaped skylight facing the lake, housing the study collection, the conservation department, teaching rooms and offices. Because of their discrete functions, there was no public connection between the two buildings. This separation posed practical problems which have been righted by Foster's latest interventions; not an easy feat given the physical distance between the building's entrances. The temporary exhibition space has also been upgraded to meet the standards required by today's insurers.

In addition to providing an 85m-long gallery linking the two buildings, the architect has taken the opportunity to rethink the building's entrance and provide a café and shop to meet the

expectations of today's museum-goers, as well as an education area and an expanded reserve collection. Interior finishes have been renewed, as well as the lighting and services. Thin glass canopies, internally illuminated at night, are cantilevered over the building's two entrances (one for the gallery and one for the school), and two approximately 4 x 6m holes have been cut out of the floor to insert a lift and stair, from where visitors immediately catch a glimpse of the new shop below. As one would expect from Foster, these are subtle moves, yet their summation results in an improved building. This still leaves the question of whether a cavernous rectangular volume 130m long, 35m wide and 7.5m high is the best place to view art, but the latest changes do set the building off to its best advantage. If more buildings were to undergo a 15-year update by their original architects, they would be much better for it.

Escorting the press through the newly refurbished spaces, Foster deputy chairman Spencer de Grey observed that the original building was designed with 'rapidographs on vellum'. Interestingly, in the intervening 28 years, building technology has not progressed as much as architects' working methods. Foster partner Chris Connell, a member of the design team for the Crescent Wing and responsible for the current project, describes the changes to the building as 'more of an evolution, than a revolution'.

For this recent phase of work, the gallery was closed for 20 months, and the building interior was stripped back to its tubular-steel structure. The rooflight glazing, the louvres located



3.



4.

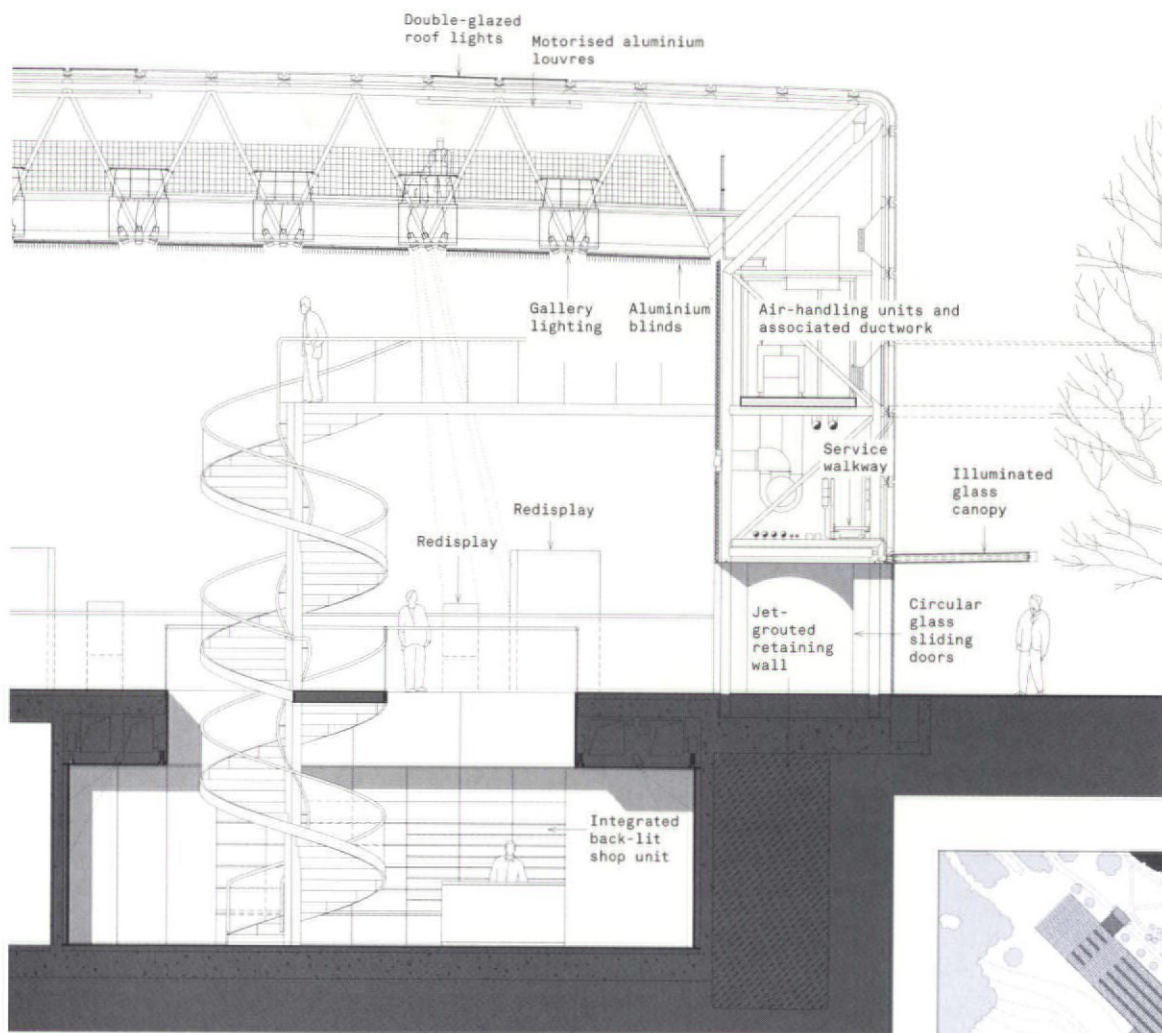
3. New layout of exhibition area with central spine and new louvres, lighting and blinds
4. Interior stripped back to steel structure

below the rooflights and, equally important, their motors, as well as the blinds which line the ceiling and walls – 75km worth – have been replaced. The refurbished Sainsbury Centre seems brighter and lighter than the old gallery. Connell explains that, prior to the recent work, the louvres and blinds often remained closed because they were too labour intensive to operate and because, when the operating motors failed, they were not replaced. The university did not have an ongoing maintenance programme equipped to deal with the complexity of the building. Those motors have been replaced by electronic controls so the louvres and blinds are programmed to respond to climatic changes. The building has been divided into zones to enable more precise control. The concept is the same as the original design, but the operation has been fine-tuned. The nylon clips on the old louvres had failed from UV exposure and have been replaced by UV-resistant plastic clips. The overall effect is a greater play of light throughout the space.

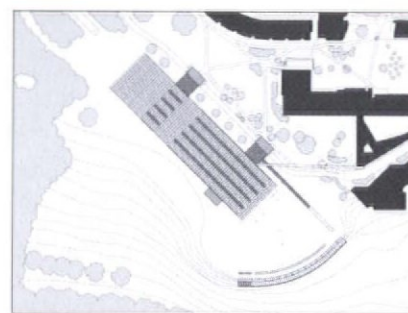
The building's 360 rooflights have been replaced with double-glazed units that control light transmission more precisely than those of a generation ago. A high-performance coating enables 100 per cent filtering of UV light, critical particularly in the temporary exhibitions area where insurance requirements often dictate precise levels for damaging UV light. The double-glazed units also incorporate a protective coating, reducing both solar gain and heat loss. The body-tint in each rooflight varies according to the area below, with a maximum over the temporary exhibition area and none over the school.

The lighting of the gallery has also been completely replaced, though George Sexton, designer of the original system (and still on the project 30 years on, having designed lighting in museums around the world for the likes of Ando and Calatrava), insists the concept is the same – a highly flexible system which can be adapted to changing exhibitions. All adjustment and maintenance is done from high-level walkways in the roof space. Adaptations have been made to help maintenance and increase energy efficiency, and improvements in technology over time are notable. Today's low-voltage fittings have integrated transformers, a 10th of the weight of the previous ones. Sexton Associates has designed a frame with three gimbal rings, housing bespoke fittings of various types located at each intersection of the blinds and the structure. In the past, four weeks was needed to install lighting for every new exhibition; now a fraction of that is required.

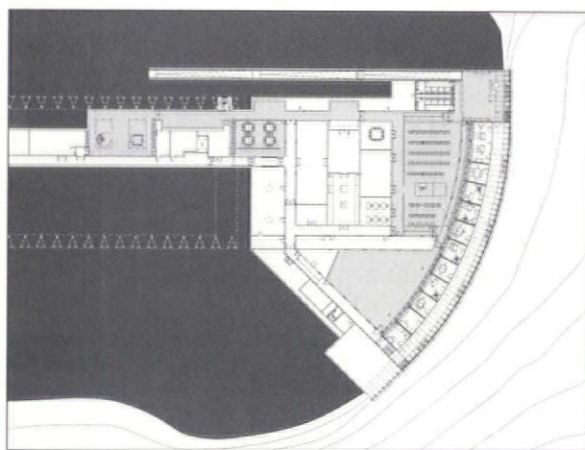
Changing lightbulbs is also easier today because the fittings can be lifted out of the gimbal ring from the gantry and dropped back into place without refocusing; a significant timesaver. Health-and-safety requirements necessitated improvements to the gantries, provided by a bespoke netting which adapts to the shape of the human body and therefore does not restrict movement while changing bulbs. Another improvement is the provision of a system of fluorescent security and maintenance lighting for use when the gallery is closed and general lighting is required. The fluorescent bulbs have twice the life and use a third of the energy of the tungsten halogen low-voltage lighting used for the artwork.



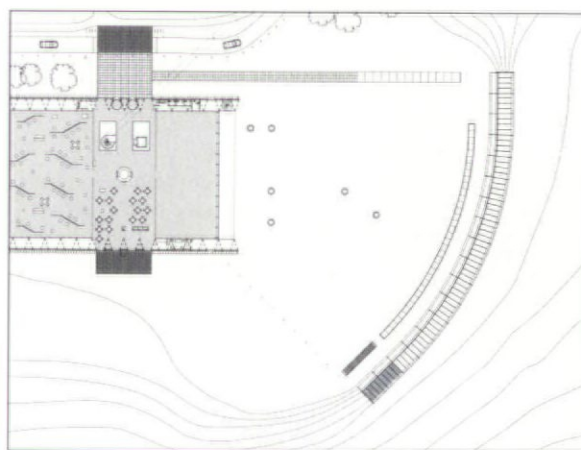
5. Section through new entrance



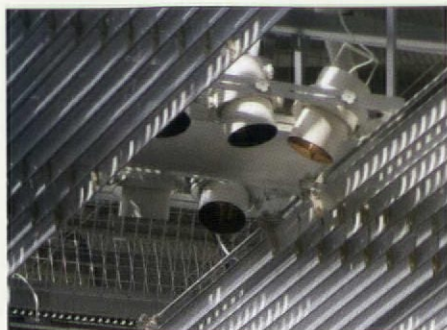
6. Site plan



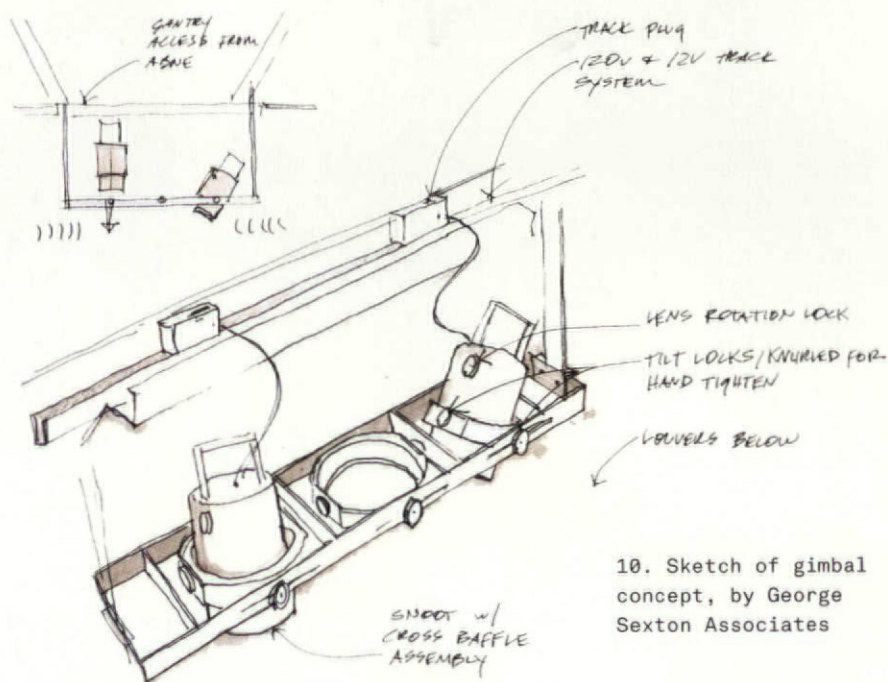
7. Lower-level plan



8. Ground-floor plan



9. A gimbal frame housing three light fittings is on either side of the bottom chord of the steel truss



10. Sketch of gimbal concept, by George Sexton Associates

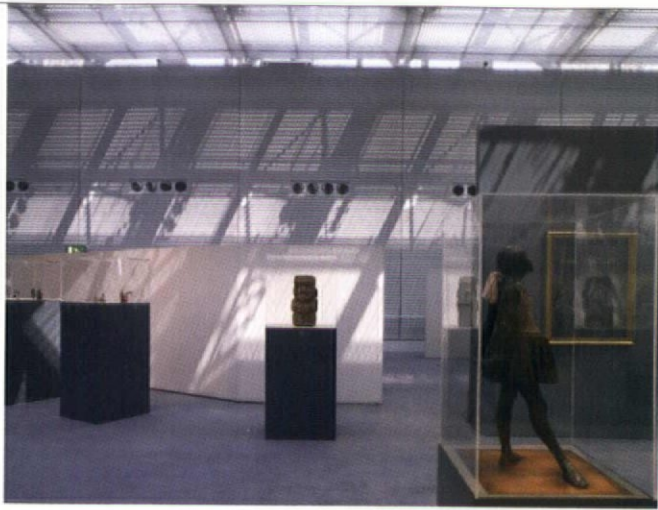
Sexton Associates is also responsible for updating the gallery's display screens and cases, as well as significantly altering the layout of the permanent exhibition area. The display screens were replaced by a new system which eliminates the previous 1,500mm joint and enables more flexible hanging. The display cases were refurbished to achieve an inert environment inside the boxes so that all the materials and the paint eliminate potentially harmful off-gassing. Flexibility was also an important design parameter so that the bases could be easily adaptable to display changes. The display deck is made of high-density polyethylene, similar to that used for chopping boards in commercial kitchens, lined with a thin aluminium tray which is painted with a custom matt-textured paint by Dupont.

More apparent to the visitor is the new axial layout of the permanent exhibition area, which is still called the Living Area to evoke its former incarnation in the Sainsburys' home. This new arrangement has several advantages over the previous asymmetrical route. It serves as an orientating device and enables a third more art to be displayed. Table display cases for small objects are another new feature. One of the great appeals of the SCVA is the opportunity to get close to the art and see the three-dimensional objects in the collection from all angles. The new layout and the increased amount of daylight from the operable louvres and blinds add to that pleasure.

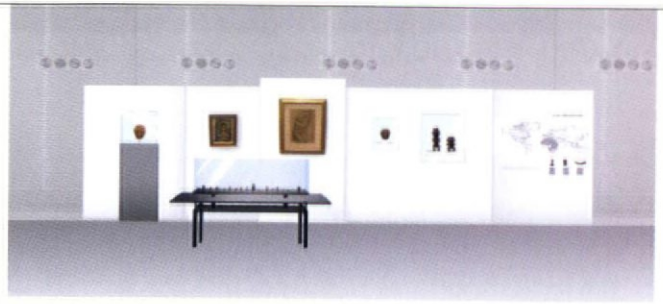
Designed before sustainability was in vogue, the building was green for its day, with no provision for air-conditioning the

galleries, following the Sainsburys' desire to replicate the experience of viewing art in their home. Neil Billot, of Buro Happold, explains that the double-wall construction creates a stabilising buffer zone between the exterior and the gallery, minimising damaging temperature swings and, in a way, replicating in lightweight materials the stable environment in traditional museums protected by massive masonry construction. Because the building has one large interior volume, it relies largely on recirculated air so that the need for fresh air, which requires heating and cooling, is minimised. Nevertheless, occupants of the building had complained of hot and cold spots. Electronic controls, which are easier to programme and have a quicker response time, have replaced the previous pneumatic system. The service plant has also been renewed and, interestingly, requires a larger area as today's more stringent insulation and acoustic requirements call for air-handling units to be bigger. Fortunately, there was spare capacity in the double-skin service zone that runs the full length of the exterior walls.

An area where technology has changed is in the manufacture of curved glass. Foster's original spiral stair, an unusually whimsical feature of the original design which links the SCVA via a high-level walkway to the Lasdun blocks to the north east, has been seamlessly extended downwards to serve the new basement. Connell explains that Foster wanted the original curved balustrade to be made of glass, but the lack of available technology at the time meant that it was done in polycarbonate. Today, the entire new balustrade is curved glass.



11.



12.

11. Play of light and shadows
through blinds and louvres

12. New screens and table display

One particularly challenging aspect of the construction was the excavation of the basement, very close to the existing front wall of the building which required underpinning. The use of a traditional piling rig within the existing structure proved difficult because of its size. A grout-injected system, which relies on smaller machinery, was used to inject cementitious grout into the sand and gravel soil which, when cured, hardens into a concrete-like retaining wall. This technology resulted in substantial time savings to the programme as the need for sequential casting and excavating was eliminated. The entire underpinning was completed in approximately two weeks.

The SCVA has capitalised on the building's refurbishment to rebrand itself in order to compete more effectively in the current environment, where museums are outdoing each other to attract an increasingly sophisticated audience. The SCVA's unique advantage is the synergy between school and gallery, put in place by the Sainsburys 28 years ago, and symbolised today by the joint direction of the two institutions by Nichola Johnson, who came to the School of Museology in 1993 and became gallery director five years later. Johnson explains that the new aesthetic involves 'lightening up a little bit' in order to be more 'popular, but not populist'. One aspect of the new look involves a limited introduction of colour, such as cheerful menus on the new café tables and an almost-invisible colour-coding of the display case bases. An example of Johnson's lateral thinking is her creative approach to staff development throughout the museum's

closure during construction. Job-swaps and secondments were complemented by art outreach workshops in Norwich schools, reaching approximately 2,000 schoolchildren.

The new SCVA is a familiar update of its former self with the big bonus of more art on view. It will be worth watching to see how this is reflected in visitor numbers both from the local area and from further afield. Those who do make the trip will not be disappointed; if the building fails to delight, the art certainly will. The building is fascinating as a period piece which has been sensitively brought into the 21st century.

A discreet explanatory panel has been added at the entrance to the permanent collection, reading: 'It was Sir Robert and Lisa Sainsbury's intention that visitors should enjoy the objects very much as he and Lady Sainsbury had done in their own home. There are no lengthy text panels or extended labels, neither is there a "right" way for approaching the collection. Instead, you are invited to explore the [collection] guided by your eye, your curiosity and the power of the objects themselves.'

It is refreshing to wander at will and a revealing reflection of both the museum's layout and visitors' expectations that we need to be told to do so.

The inaugural temporary exhibition, Pacific Encounters: Art & Divinity in Polynesia 1760–1860, is on display until 13 August 2006.



LINUX IS 'CHEEP' BUT NOT CHEERFUL

Time for the annual installation of Linux. As last year it's Mandriva, formerly Mandrake. Unlike Windows and OSX, there are dozens of Linuxes – distributions they are called – which come in all sizes and with different graphic user interfaces, although Gnome and KDE are the two most popular – actually one too many.

For a tenner I ordered DVDs for Mandrake, and for a new distribution called Ubuntu, from Cheeplinux. And that is exactly what I got: two DVDs. No helpful or otherwise instructions. Just great, especially if you are a complete newcomer to Linux. A terse email exchange later and I was watching Mandriva install itself – it having taken over a spare bit of my hard drive. Pretty much a no-brainer – until I tried to install two monitors: one for writing on, the other for images or research material.

Once you start using two monitors you can't stop, and with Windows and OSX it's done with a few clicks of the mouse (and another monitor). Not with Mandriva, or any Linux distribution. It's so complicated, uncertain, relies on relentless Googling, and searches through obscure techie chatrooms that after a day I gave up. Maybe next year. But not with Mandriva – or from Cheeplinux. sutherland.lyall@btinternet.com

LOFTY AMBITIONS

The RICS has recently proposed changes to the UK's stamp duty land tax, writes *Kim Franklin*. Jeremy Leaf, the chairman of its residential faculty, describes the structure of stamp duty as 'antique'. He says the tax, which is levied on a 'slab' basis calculated with reference to the value of the property, urgently needs to catch up with house prices. Under the current structure purchasers of property between £120,000 and £250,000 pay 1 per cent of the value of the property in stamp duty. For property between £250,000 and £500,000 it is 3 per cent, and for property over £500,000 it's 4 per cent. The RICS points out that as the average UK house price is £185,788, the upfront costs to first-time buyers are keeping many of them in the rental market. The RICS proposes that the 0 per cent band should be raised to £150,000 and that a marginal rate of 5.5 per cent be applied thereafter.

The current rate of stamp duty on houses over £500,000 has had an unexpected effect at the other end of the market. The increase in house prices has resulted in a large number of people owning houses worth over £500,000. In London, family homes routinely cost more than £1 million, 4 per cent of which is, of course, a tidy sum. When faced with the need for more space, many

are deterred from moving by the prospect of handing a large chunk of their savings over to the Treasury. Instead they stay put and use the money to fund house improvements, extensions and – particular favourites – loft conversions. The upshot is that the few family homes coming on the market are snapped up at overheated prices – and that business is booming for loft companies.

But before you rush to snub the Treasury and move into your loft, you might want to consider the case of *Munt v Beasley* (Judgment 04.04.06) and be sure that you own it first. Mr Beasley, who owned a two-storey house on the Isle of Wight, converted it into two separate self-contained flats and granted a long lease on the first-floor flat which was sold, ultimately, to Mr Munt. Unfortunately, the lease mentioned nothing about the loft. Upon moving in, Munt installed a velux rooflight and decking to the loft floor. When Beasley finally objected, Munt carried on with his plans for the loft and Beasley took Munt to court.

The Court of Appeal recognised that this apparently simple case raised numerous complex legal arguments as to what the lease meant, whether Beasley had in fact consented to the works or had stood by for too long before objecting, and whether Munt's actions

amounted to trespass. Ultimately the court held that the lease ought sensibly to have included the loft space and that as Beasley had known about the works from the outset he ought to have objected at the time. So Munt was entitled to treat the lease as if it included the loft. But he would have saved himself a lot of trouble if he had found that out first.

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

INSTALLATION

By Dean Hawkes

James Turrell: Skyspace
At the Yorkshire Sculpture
Park, Bretton Hall, near
Wakefield



Earlier this year I reviewed an exhibition of three major light works by James Turrell in the underground gallery at the Yorkshire Sculpture Park (YSP) (AJ 19.01.06). These will be on display until 3 September and are now complemented by the opening of a permanent 'Skyspace' by Turrell, housed in the remains of a 19th-century deer shelter there.

In 1993 Turrell lived at the YSP for three weeks. It was then that he discovered the shelter and conceived the idea of turning it into a Skyspace.

It originally took the form of a paddock, lined with drystone retaining walls, excavated into a south-facing hillside. At the north end of the enclosure a three-bay brick-and-stone arcade provided some additional protection to the deer herd.

The Skyspace is carved from the hill beyond the arcade and its upper part is enclosed within a square drystone wall. Geometrically and materially, it is of the greatest simplicity. The chamber is 30 ft square in plan and 20 ft high – Turrell works in imperial units – while the feather-edged opening in the roof is 15 ft square. A high-backed concrete seat runs around the perimeter, above which the walls and soffit are painted white. Concealed artificial lighting is set behind the seat, which has embedded heating elements to mitigate some of the rigours of the Yorkshire winter.

From the outside enclosure you approach through a short dark passage leading from the arcade. This serves to disconnect you from the naturalism of the park in

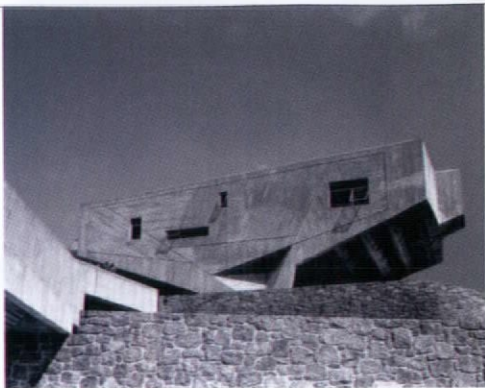
preparation for the experience ahead. Once inside the Skyspace you are beguiled and challenged by the complex perceptions of light you encounter. The patch of sky captured by the aperture is ambiguously experienced as both surface and infinite space. Passing clouds are dramatised by the opening and affect the quantity and quality of light within the chamber.

On my visit at the beginning of May, I watched a parallelogram of projected sunlight slowly track across the white wall during a long, cloudless period. In the stillness of the space it is possible, almost uncannily, to observe the movement of the sun. As the seasons and years pass, the infinite variability of the light will project other patterns and experiences onto the space.

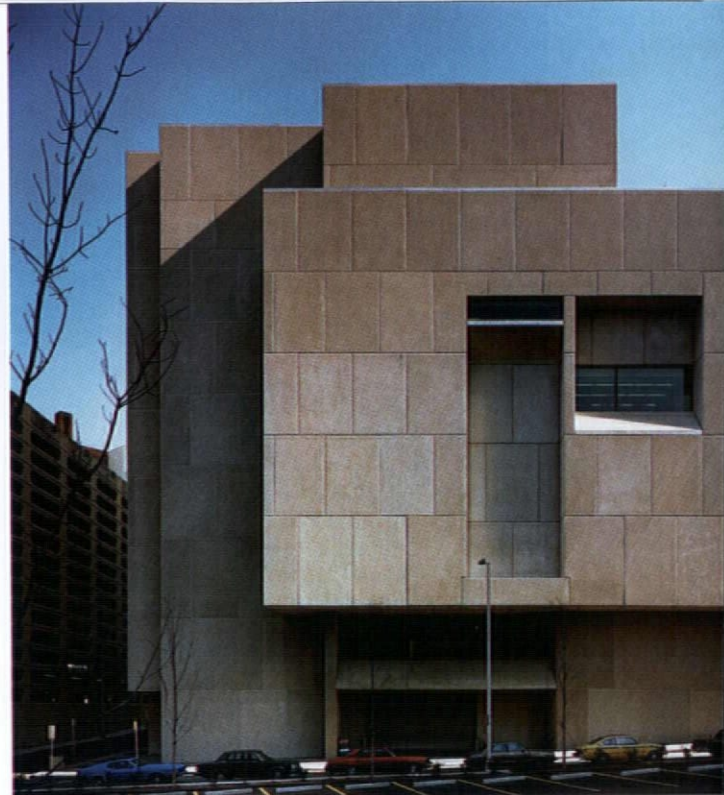
The transitions at dawn and dusk, from night to day and day to night, will be particularly powerful experiences and I understand that the YSP plans openings at these hours.

From now until September there is a rare opportunity to see something of the full scope of Turrell's works in the UK. This should not be missed. Thereafter we will have the permanent delight of the Skyspace as it takes its place among the many other pleasures offered by the YSP.

Dean Hawkes is an architect in Cambridge. The YSP's future programme includes a study day on Turrell (with special attention to his Skyspaces) on Saturday 25 November



1. University Heights, New York, 1961



2. Central Library, Atlanta, Georgia, 1977

EXHIBITION

By Penny Lewis

Marcel Breuer: Design
and Architecture
At the Lighthouse, 11
Mitchell Lane, Glasgow,
until 27 August

We all know Marcel Breuer, the Bauhaus young master who invented tubular-steel furniture, but we are less familiar with his subsequent architectural career in the USA – apart perhaps from remembering that he eventually suffered the scorn of the Post-Modernists, with Michael Graves even trying to rework his Whitney Museum in New York.

The purpose of this retrospective, mounted by the Vitra Design Museum, is to establish a new balance in the assessment of Breuer's career on both sides of the Atlantic. The show, which includes chairs, tables, photos, drawings and a 450-page catalogue, is given extra weight by 12 scale models showcasing Breuer's most important buildings – four key houses and some major public schemes such as the Whitney.

In an attempt to bring together the two stories, Breuer the Bauhaus furniture designer and Breuer the American architect, the work is organised in themes. Concepts such as 'cantilever' draw links between the 'chair with no back legs' and the Begrisch Hall in New York – the latter is a spectacular concrete box supported on an unbelievably slender base. 'Lying Rectangle' makes a parallel between the furniture designed for Piscator in Berlin in 1927 and the strip windows on the elevation of the Tompkins House in Long Island in 1946. The thematic approach is thought provoking but the strength of the history and the unique character of the early furniture has a greater pull on the imagination.

Breuer studied at the Bauhaus in Weimar and

was invited by Gropius to return when the school moved to Dessau in 1925. He designed the furniture for the new campus and became head of the furniture workshop. The chairs, tables, Standard Mobil drawings and Thonet catalogues in the Vitra exhibition illustrate the evolution of his radical ideas.

The tubular steel *Wassily* chair (also known as the 'abstract chair') was developed in conjunction with the manufacturer Junckers, and took its name from Wassily Kandinsky, whose rooms it graced. This simple and witty chair exemplified the outlook of the school. 'The creation of standard types for all practical commodities of everyday use is a social necessity. The home and its furnishings are mass consumer goods, and their

design is more a matter of reason than a matter of passion,' said Gropius in 1926.

By 1937 Breuer was teaching and practising alongside Gropius at Harvard, but in the early 1940s he left to set up a practice in New York, and during that decade designed and furnished more than 70 private homes and college dormitories. He went on to win more prestigious projects, such as the UNESCO HQ in Paris, designed with Pier Luigi Nervi, the Whitney, and the IBM buildings in Florida and the South of France.

In the exhibition, photographs of Ise Gropius and others socialising in the Breuer family's two-storey living space provide an insight into the joy of Breuer's early houses, while photographs of his later work with sculptural in situ concrete



Patterns in the sand



BOOK

Lexicon of Garden and Landscape Architecture
By Meto J Vroom.
Birkhäuser, 2006.
352pp. £28

Reviewing Robert Cowan's *The Dictionary of Urbanism* (AJ 28.04.05), Joe Holyoak said how easy it was to get waylaid, as one entry after another lured you from the term you first sought. Here's another reference book that encourages such browsing – the kind of winding route you might take on an 18th-century estate before reaching the house at its heart.

That's helped in this case by many well-chosen illustrations, which range from Renaissance paintings to schemes by West 8 and supply a visual appeal few lexicons have. But veteran Dutch landscape architect Meto Vroom's text is measured and his entries often more like essays than simple definitions, with bibliographies and cross-references to expand each theme. This is a book for every office library.

CRITIC'S CHOICE

By Andrew Mead

In the grounds of William Cecil's Elizabethan showpiece, Burghley House, on the Lincolnshire-Northamptonshire border near Stamford, is a 5ha sculpture garden. The latest exhibition there, continuing until 29 October, is called *Heavenly Bodies*, and with a few exceptions – one being Nick Horrigan's ramshackle timber ziggurat, lit inside by fibre optics – the contents are pretty dire.

Nonetheless there's a good reason for visiting Burghley just now – apart, of course, from the house itself. *Richard Griffiths Architects* has just completed an education and visitor centre there, comprising a new entrance pavilion linked to an adapted and restored Grade-I listed brewhouse designed by Capability Brown. With the exposed steelwork and structural clarity of Mies or a Case Study building, tempered by a judicious use of oak, the pavilion brings well-mannered Modernism into Burghley's historic precincts (above). Brown's building, designed while he worked on Burghley's landscape in the 1750s, combined a brewhouse with a bakehouse and slaughterhouse, and there's enough evidence of this former activity to make it a characterful backdrop to the audio-visual presentations and temporary exhibitions that are now its *raison d'être* (www.burghley.co.uk).

It's not far from Burghley to Corby New Town – the former steelworks town that fell into decline in the 1980s and which is now awaiting redevelopment as part of the so-called Nene Valley Corridor (what a nasty example of planning-speak). At 15 Corporation Street, Corby, until Sunday 25 June, there's a chance to see *Newtopia*: a collaboration between photographer Jason Oddy and Cordula Zeidler and Patrick Duerden of the Twentieth Century Society.

Oddy's photographs are of three New Towns – Corby, East Kilbride and Cumbernauld (much in the news of late given its council's dismal ambitions). There's a view down an endless enfilade in Cumbernauld's troubled megastructure; a detail of the brick walls of Gillespie, Kidd & Coia's St Bride's Church; a Weetabix factory looming behind some twee Corby housing. We get a warts-and-all picture through unprejudiced eyes (www.fermywood.co.uk).

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

are compelling. In the catalogue Barry Bergdoll explains how both Sigfried Gideon and Henry-Russell Hitchcock championed Breuer's work (described as 'Modernised Americanism' rather than 'American Modernism') because it combined the ease and simplicity of the American vernacular with the technical imagination and aesthetic purity of the modern.

The Lighthouse doesn't have enough space to exhibit the entire Vitra show, but it is using its two biggest galleries. Even in its cropped form this is a world-class exhibition and Scots are fortunate that its only UK venue is in Glasgow. Breuer's work, on both sides of the Atlantic, is a continuing inspiration.

Penny Lewis is editor of Prospect

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Mobile: 07810 624036
email: dave.smith@dgservice.co.uk



Northamptonshire Vacancies
Architect and a Senior Technician Vac ref 0606-003/004 Permanent £to £40k

My client is a medium sized, well respected practice specializing in the Commercial, Industrial and Office sectors along with some Residential work. They are currently planning for the future and are seeking both a Senior Technician and an Architect to join them with immediate effect. If you are keen to work for a company that can offer you challenging work in an exciting environment, coupled with outstanding opportunities for career advancement call Dave Smith now for further details.

Leeds Vacancy
Architect Vac ref 0606-006 Permanent £40k

My client is a medium sized, well respected practice with a fantastic reputation gained through their expertise within the residential sector. They are now seeking an Architect to join them and help in the development and management of a team dealing with high value "one-off" residential projects along with work for house builders. This is a great opportunity for an enthusiastic architect to take control of a keen young team and help develop the future of this ambitious company.

Newcastle Vacancy
Technician Vac ref 0606-007 Permanent £25k

My client is one of the larger practices in the North East dealing with a wide range of projects within the Residential, Commercial and Leisure sectors. They are now seeking a Technician with a minimum of one years UK experience to join them. The successful candidate will be expected to progress to full CIAT status as soon as possible, and the firm will offer all the support and encouragement that you will need to achieve this. Your experience may have been gained in any sector, what is important is your skill in cad design. Ideally gained using Autocad.

Devon Vacancy
Technician Vac ref 0606-008 Permanent £25k

My client is a small agency based in the idyllic Devon countryside. They have enjoyed a number of years of success within the Residential sector and have now decided that the time is right to expand the team with an extra Technician. The ideal candidate will have a minimum of 6 months "in-practice" experience gained within any sector and be conversant with Autocad software. This is a great opportunity for a young, enthusiastic Technician or Assistant to join a company that can offer exciting projects and career development within a supportive, friendly framework.

Lincolnshire Vacancy
Sr Technician/Job Runner Vac ref 0606-009 Permanent £38k

This client is a medium sized practice, currently employing 22 staff. They are seeking to expand the team by taking on a Senior Technician/Job Runner with at least 5 years UK experience gained in the Residential or Commercial sectors. This is a great opportunity for a Technician/Job Runner to take the next step in their career and move into people management whilst retaining a hands on interest in projects.

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Award winning International Practice with one of the highest proportions of women architects in the UK. A wide range of design projects, in house training and regular CPD opportunities. Microstation skills would be an advantage but not essential. Ref 3429 (Philip / Mark)

Architects / Technicians Surrey Temp or Permanent posts
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Please supply CV's to: simonlevy@slasurveyors.demon.co.uk
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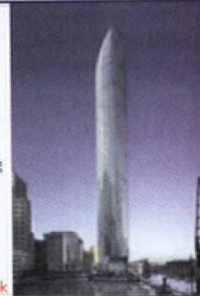
We are seeking talented, energetic **Qualified Architects** and **Architectural Assistants** to assist with design and production work on our growing portfolio of projects in the UK, Europe, USA and UAE.

Prior experience with residential, hotel, commercial, mixed use and or high-rise developments would be a benefit.

Applicants must have good design, technical, and management skills along with a high proficiency in AutoCAD. 3D modelling and computer generated visualisations skills would also be a plus.

Please send current CV along with representative samples of work to: Ms. Susan Smith, Weintraub Associates, Britannia House,

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One of London's biggest, most successful design practices are looking for a highly experienced architect to join their long-established, award-winning practice in EC1. Currently designing an average of 2% of the UK's non-residential buildings per year, this is a rare career opportunity to join a high-profile, high-design practice with an ever-increasing workload of major projects in Central London & Europe.

Senior roles with bright young things! £40,000 - £60,000 p.a.
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Ref: 0606 - 75
Qualified Architect & Technologist £30K+ DOE
Leicestershire
Permanent

My client is looking for a Qualified Architect & Technologist, with +3 years UK experience. They operate ArchiCAD; so, whilst experience is desirable, it is not essential as training will be provided. The office is friendly, informal but busy and is located within a 10 minute walk of the City Centre & Railway Station. Current workloads include Retail, Community, Residential & Healthcare Projects and both salaries are negotiable.

Ref: 0606 - 74
CAD Technician Up to £15p/h DOE
Midlands
Temporary

My client, a Blue Chip Company in the UK's Housing Sector is seeking a CAD Technician with good AutoCAD skills. You will have some experience gained with a Developer or Private Practice, but need not have Building Regs knowledge as the main body of work will involve producing Street Scenes, Elevations and Site Layouts. The initial Contract is for 3 months, although it could extend into more.

Ref: 0606 - 61
Part 2/3 Architect £20-30K DOE
West Midlands
Contract

My client's Practice was formed in 1998 by 2 Partners, who had previously been partners in other Practice's for many years. Since its inception, they have developed a committed team of architects, technicians and support staff. They are now looking for a Part 2/3 Architect of 3-5 years experience in Industrial/Commercial projects that is proficient in AutoCAD to compliment the team and ever expanding workload.

your next career move

Architectural Technician Chichester
to £35k

Career opportunity with this award-winning Architectural practice. Our client is a well respected, medium-sized company, that has recently been specializing in the design and build of residential apartment blocks and housing. Candidates should be proficient with AutoCAD and fully up to speed with the UK Building Regulations Ref:95704

Architect London
to £45k p.a.

Exciting opportunity to be involved with one of the UK's most ambitious construction projects - Crossrail. Our client is a small concept/design led practice, who has won an assignment to design one of the stations for the project. They are also working on some high-spec residential projects. Rail experience helpful, Microstation essential.

REF: I08235

Technicians Sligo, Ireland
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Director of Design for London



Image courtesy of Phil Sayer

Salary in the region of £100k

London is a global architectural and design capital and is enjoying a period of exceptional growth, regeneration and new building. The Mayor wants to extend this reputation and promote London's continuing urban renaissance. He is therefore launching a new unit, Design for London, to promote his vision of inspiring and innovative architecture, urban design and sustainable development in the capital's buildings and public spaces.

We are looking for an exceptional and energetic leader to set up this new unit, and quickly establish its reputation as a facilitator of projects, an influencer of policy and a forum for exhibition, debate and discussion.

Design for London will integrate the work of the existing design teams from the Greater London Authority's Architecture and Urbanism Unit, the London Development Agency and Transport for London. It will be based at the LDA, in their brand new headquarters, the Alsop designed Palestra building in Southwark.

Working with Richard Rogers, the Chair of the Mayor's Design for London Advisory Group, the director will have the passion and practical knowledge to lead this high profile new initiative. You will be a great communicator and team builder, a first class resource manager, and thrive under pressure.

To find out more about this role please visit www.lda.gov.uk

For an application pack, available in various formats, please contact LDA recruitment consultants, TMP Response T: 020 7649 6033 E: LDA@tmp.com Minicom: 020 7406 5790. Please quote reference DRD53.

The closing date for the receipt of your application is 21 July 2006.

Interviews for shortlisted candidates will be held at City Hall on 13 September 2006.



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Please contact Katharine Heron on 020 7911 5000 ext 5864 for an informal discussion of the post, or visit our exhibition open from 23rd June 2006 to 7th July 2006 at 35 Marylebone Road, London NW1 5LS

Candidates should apply via our website at http://www.wmin.ac.uk/personnel_jobs/usrjobslist.asp under the appropriate reference, which includes full job description and an online application form. Please note that CV's in isolation will not be accepted.

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Katherine Jones t. 0161 831 5204 e. kjones@bbt.co.uk Ref: KJ2206

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We are looking for an experienced architect to work in the Oxford area on a variety of prestigious projects. An interest in historic building work is essential and some previous experience of working on grade II or II* buildings an advantage.

We have an expanding workload in Oxford and the surrounding area. If you are looking for a career move and would relish the challenge of setting up a new office within the framework of this established practice we will be most interested to hear from you.

London Canterbury Colchester Ely Norwich Liverpool Sheffield York



Please email your CV to:
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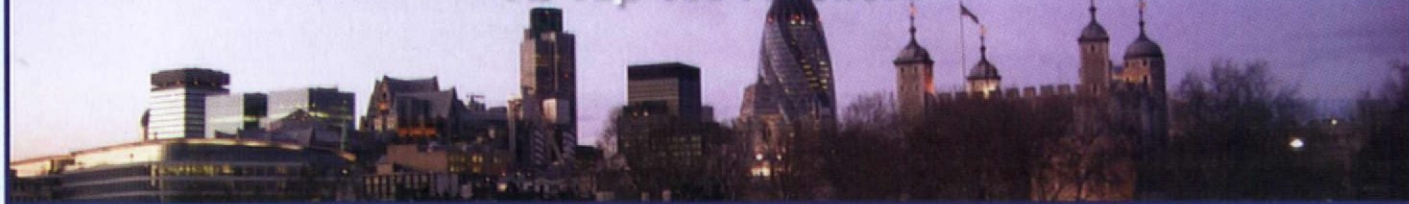
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There is strong involvement in the Middle East, the Far East and some former Iron Curtain countries. Workforce migration into London also means there is a shortage of staff outside the M25.

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Please contact:

Wei Lim | 02073301143 | wei@aps-recruitment.co.uk

Stephen Ramsden | 02073301140 | stephen@aps-recruitment.co.uk
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Kevin Steventon | 01223 464 040 | kevin@aps-recruitment.co.uk



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At least 5 years experience preferably MCIAT or working towards it. CAD skills and experience of working on multiple projects is essential.

Both positions will require an ability to manage projects, workloads and work with a range of clients, running projects from inception to completion.

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Technicians Bedfordshire / Bucks £26-33K

5-7 years experience and an in depth technical/construction knowledge is required by 2 large practices with an exciting range of commercial / retail and residential projects. You will be required to work on your own initiative in the production of working drawing packages, details etc, meet clients and attend site meetings. Autocad skills are essential.

Architects / Technicians Kent £25-40K

Our client requires you to have experience of commercial and private residential projects. Architects are to have strong all round skills and technologists to have a strong technical / construction knowledge. These are excellent opportunities in a contemporary, design-led and professional outfit based in beautiful offices. Great salaries are on offer.

Senior Architects Bristol / Gloucestershire £35-40K

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For further information please contact

Claire Gladdis: claire@magrec.co.uk or visit: www.magrec.co.uk

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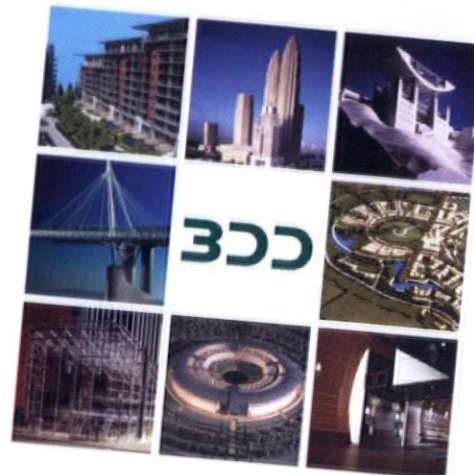
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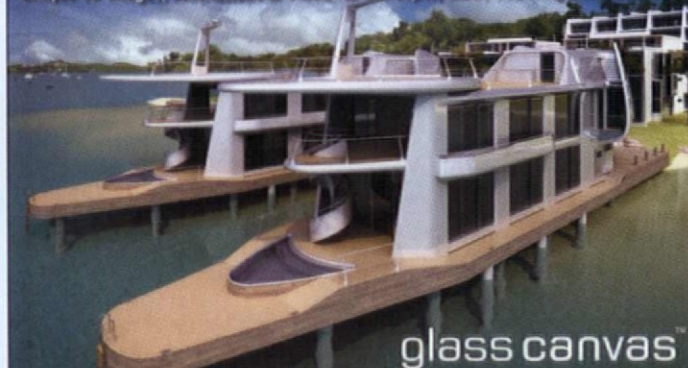
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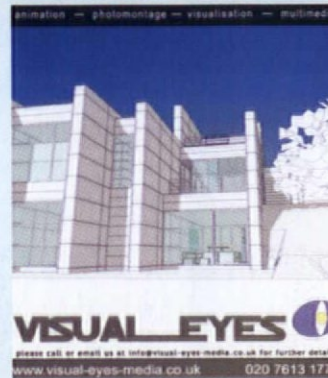
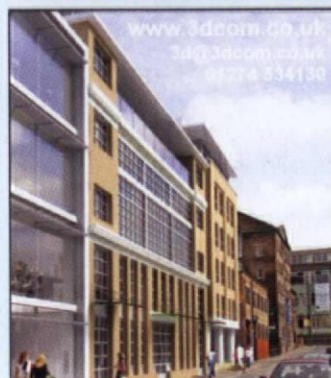
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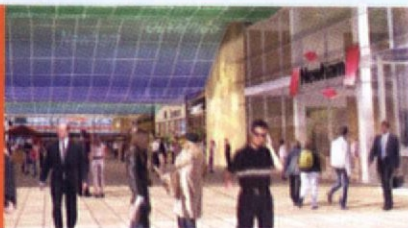


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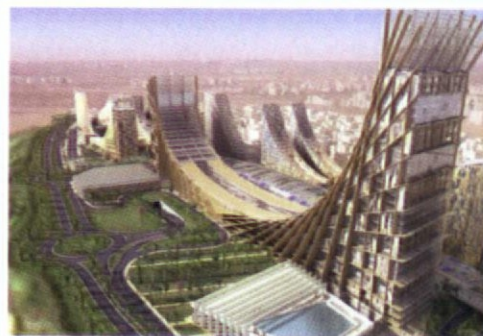
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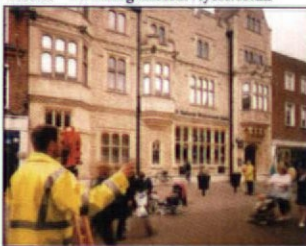
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		Made by	Date	Chd.

The sketches are hand-drawn in red and black ink. The top sketch is a long, horizontal, curved line with a central dip, resembling a bridge arch or a long span. Below it is a more complex sketch showing a bridge structure with two large, rounded, bulbous ends and a central section. The bottom sketch is a detailed, somewhat abstract drawing of a bridge structure, showing various lines and curves that suggest a complex design.

Sketch for a bridge in Coimbra, Portugal. By Cecil Balmond of Arup

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ASH & LACY



AJ ENQUIRY 201

The Deri View Primary School in Abergavenny has a striking curved Ashzip standing-seam roofing system that provides the thermal performance and airtightness essential in this exposed location. Part of it was roll-formed on site. Ash & Lacy also designed and engineered a bespoke framing solution.

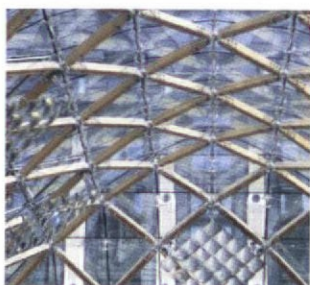
STOAKES SYSTEMS



AJ ENQUIRY 202

Everything is football so, AJ readers please excuse, this may remind you of the Chelsea Football Sports Club. This stunning Kalwall building, designed by architect Fletcher Priest, is flooded with museum-quality diffused daylight. Tel 0208 660 7667 or visit www.stoakes.co.uk

AMERICAN HARDWOOD



AJ ENQUIRY 203

American oak was one of the subjects presented by the American Hardwood Export Council (AHEC) at the TRADA seminar series in the Timber Zone at Interbuild in April. AHEC gave full details as to how BRE tested four American hardwood species and the results were reported by Arup.

CORUS



AJ ENQUIRY 204

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.

AGGREGATE



AJ ENQUIRY 205

Charcon's premium Andover block paving is in its element at Bristol Harbourside. The paving was a popular choice due to its strong visual appeal, excellent skid resistance and heavy-duty load-bearing capabilities. The silver-grey colour was chosen for the clean, contemporary appearance it provides.

TROAX



AJ ENQUIRY 206

Modular-steel partitioning systems, supplied by Troax UK, have been used to create a series of offices, conference rooms and production facilities at the Newcastle-under-Lyme plant of Leoni Wiring Systems UK. Troax's Excalibur range of double-skin steel partitioning was used to construct the new facilities.

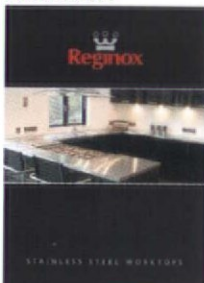
ARMSTRONG



AJ ENQUIRY 207

Armstrong World Industries, one of the world's leading manufacturers of suspended-ceiling systems, has launched its new 'canopies' range of design-focused products, which offers a flexible range of aesthetic solutions to architects, interior designers, specifiers and end users.

REGINOX



AJ ENQUIRY 208

Reginox UK's new brochure introduces its contemporary made-to-measure stainless-steel worktops. Featuring optional anti-drip edges and a high-quality timber subframe, they are custom made to personal specification. For more information call 01260 280033 or visit www.reginox.co.uk

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