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AFTER DECADES OF IGNOMINY MILTON COURT IS IN SYNC WITH CONTEMPORARY IDEAS

By Isabel Allen

The Independent's obituary in 1999 of Geoffrey Powell, of Barbican architects Chamberlin Powell and Bon, made the poignant observation that, having witnessed the general disaffection with mega-projects and the end of the great post-war love affair with concrete, 'Powell lived long enough to witness the Barbican's return to favour'. Not quite long enough, however, to witness the latest twist in the Barbican's fortunes, the proposal to demolish its utility building, Milton Court (pages 12-13).

Having survived decades of ignoming, Milton Court, with its combination of mixed-use space at lower level and key-worker housing above, finds itself in sync with contemporary thinking about urbanism. But it's not to the tastes the Corporation of London, which plans to replace it with facilities for the Guildhall School of Music and Drama and a residential tower.

Milton Court's residents argue that the building's spacious and partially vacant interiors

would provide ample accommodation for the Guildhall. But they are missing the point. The Guildhall does not want just space *per se.* It wants bespoke space.

The government's politic but hasty splurge on education buildings has added credence to the belief that educational establishments deserve buildings which are purpose designed. Who cares if it's substandard and cut-price, as long as it represents the latest thinking about education and reflects the client's needs? What self-respecting institution would willingly opt for the adaptive reuse of an existing building rather than a flagship building of its very own?

But trends in education are as fickle as fashions in architecture. That once-bespoke building is soon tailored and tweaked – fashion is no substitute for lasting quality. The Corporation would be rash to embark on a new building unless it can surpass the robustness, endurance and quality of the one it plans to replace.

CONTRIBUTORS



Ian Ritchie, whose sketch of the Stirling-shortlisted Barajas Airport in Madrid is featured on the Sketchbook on page 122, is chair of this year's Stirling Prize jury

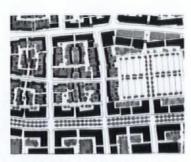


Penny Lewis, who writes on New Urbanist Andrés Duany's proposals for Tornagrain on pages 101-103, is editor of the Scottish architecture and design magazine Prospect



Dominik Gigler, who photographs the Stirling Prize judging on pages 25-98, is a photographer whose clients include brand eins, Vogue and the Wire

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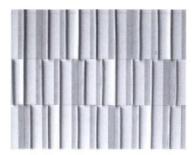
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JOBS & CLASSIFIED

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- Marks Barfield Architects practice manager
- Haworth Tompkins architect
- · Jack Cruickshank Architects
- Part 2/3 students
- George F Johnson Architects –
 architectural assistant/technician

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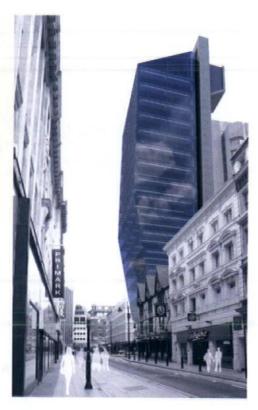
THURSDAY 5 OCTOBER

- Threat of 'civil war' rocks RIBA regional-spending overhaul
- Allies and Morrison rethinks controversial Winchester scheme in face of local pressure
- Winning designs for Bathing Beauties beach hut competition unveiled (Feix Merlin pictured right)
- Bookmaker William Hill makes Zaha's Phaeno Science Centre Stirling Prize favourite



FRIDAY 6 OCTOBER

- Allan Murray Architects' revised masterplan for central Edinburgh approved
- Stephenson Bell scoops central-Manchester tower contest (right)
- Gehry's redesigned 'tin-can towers' in Brighton win fresh support from council
- English Heritage rejects calls to list famous Merseyside roller coaster



TUESDAY 10 OCTOBER

- Architects brought in to construction site safety scheme
- · Tesco and BDP have another go with huge Surrey development
- Satellite Architects wins permission for River Cottage scheme
- FLACQ faces global starchitects in competition for hush-hush Bahrain project

MONDAY 9 OCTOBER

- Government forced into major Part F U-turn over 'trickle ventilators'
- English Heritage comes up with cash to save east London town hall
- Shares in Aukett Fitzroy Robinson jump 22 per cent after 'good' results revealed
- Austrian boffins claim 'revolution' as they bring sunlight inside (below)



WEDNESDAY 11 OCTOBER

- Chamberlin, Powell and Bon school faces partial demolition for Future Systems academy (see pages 12-13)
- Broadway Malyan Fourth Grace deferred pending World Heritage Site decision
- New debt-buster scheme opens way for architecture student cash windfall (see pages 14-15)
- Raw sewage delayed Olympic work over the summer, ODA admits



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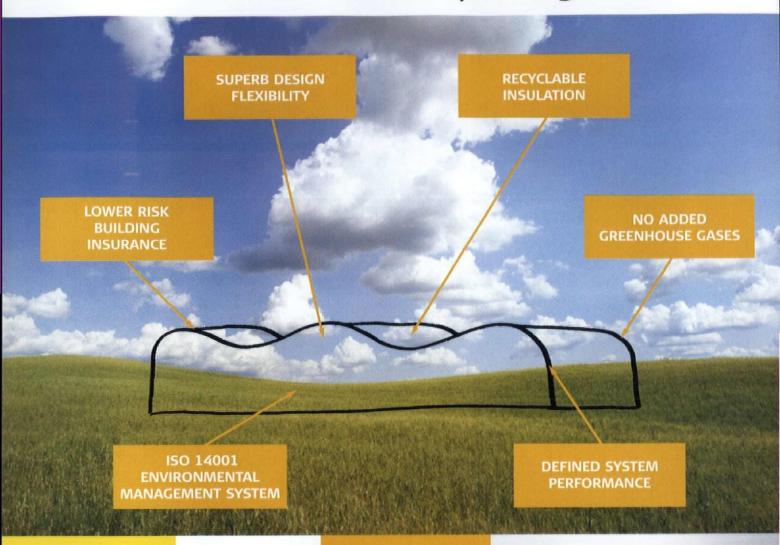
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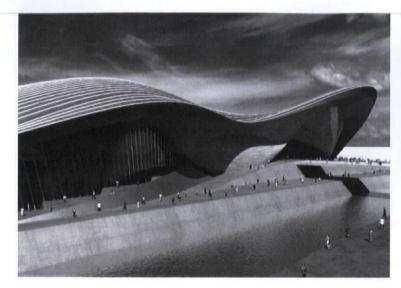
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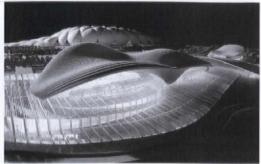
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ZAHA FACED 'TWO-WEEK' THREAT

By Richard Vaughan

Zaha Hadid came just two short weeks away from losing one of the biggest contracts in the 2012 London Olympics – the Aquatics Centre.

Two months ago, the Pritzker Prize-winner was given 14 days by the Olympic Delivery Authority (ODA) to get the centre's design right, after two previous attempts were ruled unacceptable.

Details of this extraordinary incident have emerged 10 days before a document revealing further aspects of the swimming complex will be released to the public by the ODA.

And the revelation comes almost a year after Olympics minister Tessa Jowell publicly stated she had sent Hadid back to the drawing board amid false claims over spiralling costs of the scheme. In that incident, the minister wrongly claimed that the price of the £75 million project had doubled due to 'changes in specification'.

Jowell subsequently wrote a letter of apology to Hadid following the claims (AJ 13.04.06), and the matter was dropped, with Hadid continuing to keep up a united front with Jowell's Department for Culture, Media and Sport.

But it has now emerged that the international superstar's firm was asked this summer by the ODA to refine the designs of the 20,000-seat pool complex.

Hadid's original two attempts were sent back, and she was given just two weeks to appease the Olympic body, but got it right just in time.

Since then, ODA chairman Jack Lemley has held Hadid's designs up as an example for other architects hoping to get involved in the Olympic Park development.

He said: I hope all of the designs put forward for the Olympic Park are as creative as those of Zaha, who has produced a magnificent scheme for the Aquatics Centre.'

Lemley's comments followed a reaffirmation of his intent to stick with Design and Build contracts elsewhere throughout the development.

He acknowledged the need for high design, but was also clear the project had to stay on target and on budget.

He said: 'We intend to use all our best judgement and our experience to ensure design standards are maintained, and we want designers and contractors to engage in a meaningful way.'



1.

THE WRECKING BALL LOOMS

By Ed Dorrell

Two significant buildings from the body of work produced by Chamberlin, Powell and Bon (CPB) in the 1950s and '60s are under threat of demolition.

Milton Court, a 1966 adjunct to the practice's vast Barbican Estate in the City of London, and the Geoffrey Chaucer School in Elephant and Castle, built in 1958, are both expecting visits from the demolition contractors.

CPB – most famous for its work at the Barbican Estate – is considered to be one of the most significant private offices to have emerged in post-war Britain, and was responsible for many of the more memorable Modern buildings of this period.

Milton Court, which unlike the rest of the Barbican is not listed, is currently under threat due to proposals for a City of London-backed scheme to replace the building with a 44-storey tower designed by David Walker Architects.

The structure, which Barbican residents are battling to rescue, was developed before the rest of the estate, and included a fire station, a coroner's court, an office of weights and measures, a civil defence school and a mortuary.

John Assael has even stepped in to the growing row, drawing up a scheme which he claims proves that demolition of the building is unnecessary.

CPB's Geoffrey Chaucer School in Elephant and Castle appears to be under an even greater threat of demolition – at least in part. The building looks likely to face partial flattening, this time to make way for a new City Academy, being designed by Future Systems.

This is a very different case from Milton Court, however. There is a strong argument for the demolition of parts of the school, which is regarded by the local authority as failing and has been placed in 'special measures' by the government.

Future Systems is nonetheless attempting to retain some of the best elements of the school, including the pentagonal assembly hall, which will be restored as part of the construction work.

This part of the project (above and above-right), has an unusual engineering solution which allowed for the creation of 1,300m² of space free from central supports, covered by a hyperbolic paraboloid roof made up of five concrete shells.

But CPB's other buildings on the site, including a fourstorey classroom block and another four-storey building of 'practical rooms', are facing the wrecking ball after being approved for demolition.

And it seems that English Heritage is sympathetic to the need to send in the bulldozers – and the move has even won the support of former CPB partner Frank Woods.

What is certain is that these two historic sites will not remain in their current form for much longer.

No doubt there are those who will shout from the rooftops that both the City and Walker should take a leaf out of Future Systems' book and at least consider the retention of Milton Court — one of the key parts of London's limited Modernist heritage.



2.

1 & 2. It is hoped that the pentagonal assembly hall will be retained in the redevelopment of Chamberlin, Powell and Bon's Geoffrey Chaucer School...

3 & 4. ...But the practice's Milton Court looks set to face complete demolition



3.



4.

GIVING STUDENTS SOMETHING BACK

By Richard Waite

It's about time architecture students had some good news. So here it is: there's a goldmine of hard cash out there just waiting to be shovelled into your threadbare wallet.

Obviously it is not quite that simple and, at least initially, it will only be available if you are studying in the North West.

However, if a new pilot scheme is successful, wannabe architects across the country might find the burden of student debt eased considerably.

In theory, the all-new Academic Allowance initiative could effectively double the pound-for-pound 'earnings' of Part 2 students while they are gaining their requisite in-practice experience.

The exact details have yet to be ironed out, but if a student's learning 'benefits' the practice, he or she could earn up to £15,000 over the academic year − without losing any of it to the Inland Revenue.

Not only will the student avoid National Insurance and income tax, but the practice funding its student-cumemployee will be able to set this amount off against its corporation tax liabilities.

A further tax-free lump sum of £3,000, payable from the practice, can also be snaffled up by the student to cover tuition fees.

The notion of tax breaks for businesses wanting to help employees/students is not new. The concept of the new scheme originated in the minutiae of Chancellor Gordon Brown's previous budget, but the link to the architectural world was not initially picked up.

Indeed, if the scheme is a success it will, in the main, be

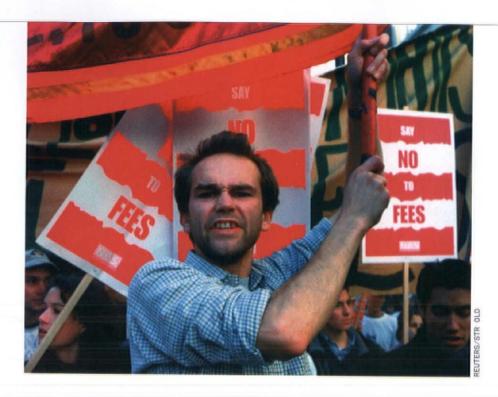
down to the lateral thinking of John Hickey, the education chair for RIBA North West.

Hickey first became aware of the financial plight of architectural students two years ago, following a presentation by student body Archaos. The group revealed figures showing the average debt of architecture students reaching £35,000 by the time of qualifying.

Today that sum is nearer to £40,000 and, with the rejection of a cap on top-up fees, the mountain of debt facing new architects can only increase.

Hickey was spurred on by a remark from a Treasury minister about tax-efficient ways of involving businesses with education. In his words, he 'started to dig around'.

He discovered tax breaks were available for businesses which sent employees on



full-time educational courses, and the Chancellor then announced a £15,000 tax-free golden handshake.

Unsurprisingly the idea has been seized upon by Liverpool's architecture schools and Manchester School of Architecture (MSA). It has also got the much-needed backing of the RIBA's vice-president for education, Simon Allford, and president Jack Pringle, who ensured the funds were available to research the practicality and delivery of the scheme.

And the initiative already has the Inland Revenue's authority to proceed 'provided the guidelines are observed'.

Hickey said: 'Tax and National Insurance can amount to 45 per cent of your gross earnings.

'This has got to make a real difference and could go a long way to resolving the problem of student debt.'

He added: 'I'm pretty sure one way or another we will see this in place.'

While the initiative will work out as cost-neutral for the architectural firms, the benefits of keeping a student for an extended period are obvious.

Naturally there are 'all sorts of rules and regulations' and if the amounts paid to the student exceed £15,000, the tax advantages could be withdrawn. The scheme also raises questions about how loyal students will have to be towards practices which have paid their allowance – though some sources reckon the initiative could mean the end for the classic sponsorship arrangement.

Yet for students turning to more flexible approaches to Part 2, such as MSA's new course where 'learning' is encouraged while working in practice, the prototype allowance scheme will become increasingly valuable.

MSA's head of schools David Dernie – the first to pilot the initiative – said: 'In effect we are delivering a course which meets the Inland Revenue's definition of a full-time course of 20 hours per week.

'We will need agreements with practices on how best to integrate students, but we're thinking beyond the old models. Anything new needs a sound economic basis – and we already have this.'

The MSA students who opt to combine three years of study with employment are going to be better off than students who take a year out before returning for another two years in school. Dernie said: 'Students at these schools could run up another £15,000 of debt over the two years.

'The difference between this, and a student under [the new] system who is getting paid more than their living costs, is huge.'

He added: '[What's more], practices will see this initiative as opening a new door – at the moment they are gagging for students and this will certainly help.'

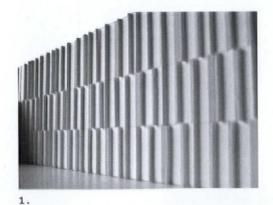
It is understood that Manchester-based firms Stephenson Bell, MBLC and Downs Variava are already interested in the initiative, which could be rolled out as early as January 2007.

It just goes to show that everyone loves to take from the tax man – and broke students will be no different.

NEWS IN PICTURES

SENSITIVE SCHEME FOR SALISBURY

Stanton Williams has been given the green light for this competition-winning scheme for new offices for Salisbury District Council on the edge of the Wiltshire city's medieval centre. The practice was chosen to carry out the project on the historically sensitive Bourne Hill site back in February 2004, after seeing off more than 70 other practices. As well as revamping an existing 18th-century Grade II-listed building, owned by the council, the scheme includes the addition of a new 4,000 m2 administrative block. Linked to the original building by two 'delicate' glazed structures, these offices will boast a colonnade of 12m-high vertical, Portland Roach stone fins. Building work is due to start next year. By Richard Waite



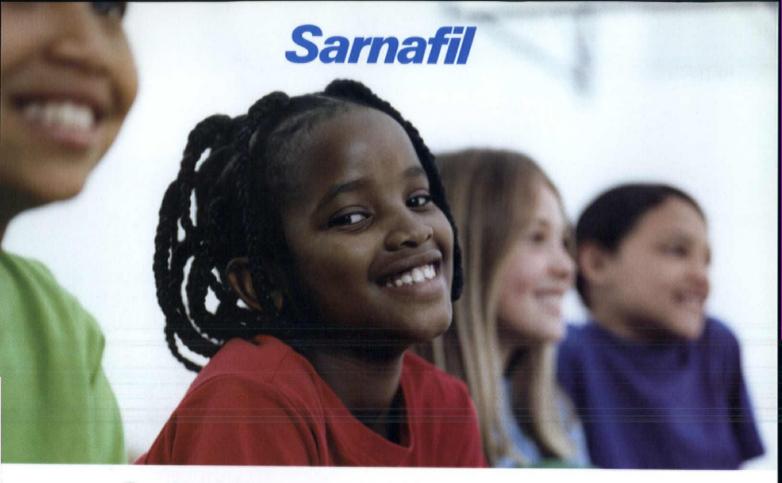
- 1. Stanton Williams' concept for the facade
- 2. A glazed link connects an existing 18th-century building to new offices
- 3. The historic site is on the edge of Salisbury's medieval city centre



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'God will have to come to terms with Mammon – not that the Tesco logo should glow neon-bright over Westminster Abbey'

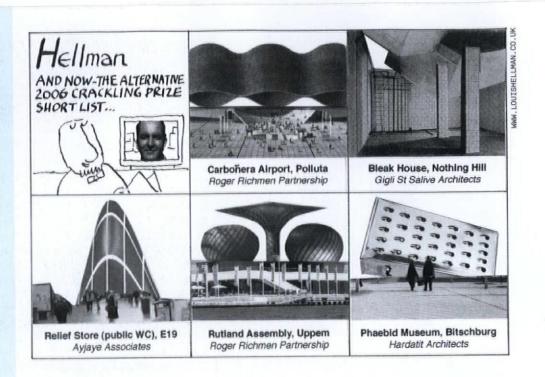
A leader on the Church's urgent need for funds to restore its cathedrals. Daily Telegraph, 07.10.06

'As a woman,
I'm expected to
want everything
to be nice, and
to be nice myself.
A very English
thing. I don't
design nice
buildings —
I don't like them'
Zaha Hadid. Guardian,

'The least congenial galleries since the gruesome Ludwig Museum in Cologne'

09.10.06

Christopher Knight on Libeskind's new Denver Art Museum addition. Los Angeles Times, 30.09.06



STARCK REALITY

'I've never seen anything chuffing like it,' said one reveller in Leeds at the launch party for lan Simpson's twin-tower Lumiere scheme. He wasn't wrong. Philippe Starck's supercool development company Yoo, which is working its magic on the interiors of the project, certainly knows how to put on a bash. The crowd - an estimated 1,000 strong - was greeted by a kettle band, fireeaters, a woman on stilts and the ubiquitous tuxedoed dwarf. Once inside, Del Boy lookalikes mingled with Yorkshire's architectural glitterati, including the likes of silver-haired merrymaker Gordon Carey. The highlight was the ever-charming Starck who, after describing the project, told the crowds he had to leave because he'd rather be with his

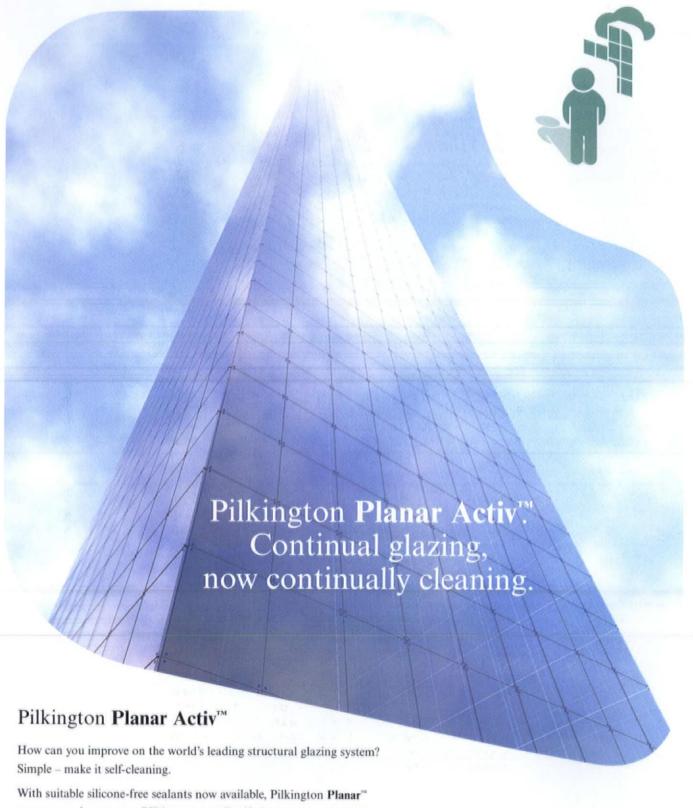
girlfriend in Paris. Fair enough. As for other gossip, best not to tell the makers of the £30,000 model of the scheme that the top of the highest tower was knocked off (and Sellotaped back on) just before guests arrived. An omen, perhaps?

EXTREME HERITAGE

English Heritage - whatever one may think of it (one tries not to think of it at all) - has shot up in Astragal's estimation. Its website is promoting the world's biggest-ever Battle of Hastings re-enactment, and what's really great is the online footage of last year's event. If you like to snigger at men with big beards and ponytails running around a field with stupid helmets on, then check it out - it's a guaranteed laugh. And people think English Heritage is stuffy...

FAHRENHEIT 451

The roles of an architectural historian may be many and varied, but they rarely include giving evidence at a UN war crimes tribunal. This, however, is what Dr András Riedlmayer, director of Islamic architecture at Harvard's Fine Arts Library, has been doing. The tribunal that found Bosnian-Serb leader Momcilo Krajišnik quilty of crimes against humanity relied partly on Riedlmayer's evidence. As Riedlmayer told Australian local radio, his testimony was concerned largely with the deliberate bombing of the Bosnian National Library in Sarajevo. 'In an increasingly secular age, the burning of books may be the last act that evokes in people the same reaction an act of desecration does,' Riedlmauer explained.



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LETTERS

PALESTRA IS TOO BIG AN ISSUE FOR SOUTHWARK...

I was alarmed to read that Alsop's Palestra is seen as setting the scale for development in Southwark (AJ 05.10.06). Aesthetics aside (what is it but a dumb glass box with a few trademark add-ons?), this cannot go unchallenged in case planners get the wrong idea.

It's precisely its scale that gives the wrong message – the more so because of that cantilever looming oppressively over the pavement. While new buildings on Blackfriars Road can have a fair degree of presence (it is a broad, busy road), what lies behind them is mostly residential and they need to acknowledge that. Perhaps when the next site near Palestra comes up for grabs, we might see a more responsible model?

Don Livingston, Kettering

... BUT ITS PROVENANCE NEEDS CLOSER ATTENTION

While your interesting feature (AJ 05.10.06) correctly states that planning permission for Palestra was achieved in 1999, the client was in fact a pension fund, landlord to the British Library and my client, which sold the site to Alsop's client, Blackfriars Investment.

Permission was for a mixture of offices, flats, live-work units, a supermarket and hotel and, I'm afraid, it established the height that could be achieved on the site.

At the time office rents were $£81/m^2$ rather than the reported £377/m² now to be paid by London council-tax payers! Brian Waters, The Boisot Waters Cohen Partnership, London

THEATRES USE DIFFERENT READINGS OF SHAKESPEARE

The review of Ian Ritchie's Courtyard Theatre (AJ 07.09.06) states that its footprint 'echoes that of the Rose of Kingston in London'. A pair of same-scale drawings of the two suggests that they do not match in either form or scale.

This is more than academic. The Rose of Kingston opens in April 2008, under the direction of Peter Hall. This modern theatre is modelled in plan on the Rose of 1587. It will have a similar capacity to the Courtyard.

Thus there are two groups, each with their artistic directors and their architects. Both claim that their contemporary theatres are of a pattern 'that Shakespeare would recognise'. Michael Boyd and his colleagues at the RSC like the square stage, as depicted in the Swan drawing of 1596 and in the building contract for The Fortune theatre of 1599. Peter Hall, supported by Trevor Nunn, prefers the shallow thrust of the Rose theatre, which scholars (as well as Hall), now suggest was more likely to be the form of stage for Shakespeare's Globe of 1599, rather than the square stage installed in Wanamaker's 1995 Globe Theatre.

Both Shakespeare and fine architecture are for all times. Architects today would be unwise to assume a consensus on Shakespearian stage form. There exist two very different approaches. Each have their advocates and each have different resonances today.

Iain Mackintosh, chairman emeritus, Theatre Projects Consultants



OFFICIAL FUEL CONSUMPTION FIGURES FOR SAAB 9-3 SPORTWAGON RANGE IN MPG (LITRES/100KM): URBAN 16.4 (17.2) - 39.2 (7.3), EXTRA URBAN 38.2 (7.4) - 62.8 (4.5), COMBINE going to press. ¹Charge for text v

AJ 12.10.06

BOYNE'S IMPACT HAS BEEN UNDER-APPRECIATED

In today's climate of every job a conspicuous display, much of Colin Boyne's 20th-century legacy is already long lost in the dustbin of history. Peter Carolin's whole-page appreciation (AJ 05.10.06) might read as generosity, but couldn't the straitjacket margins have been squeezed (as for advertisers), and the portrait bled so as to fill some gaps in an over-slimmed record?

Firstly, the marking of such a sustained and wide-ranging achievement by an RIBA Honorary Fellowship in 1969, and the 1977 CBE, both ignored in the AJ's centenary issue (AJ 09.03.95).

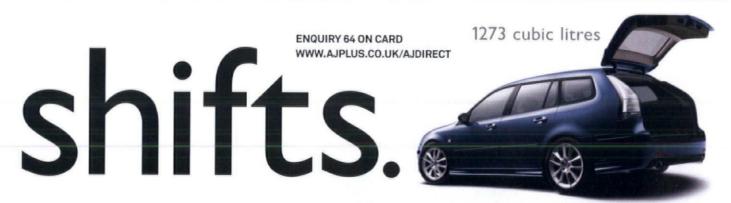
Then, the grief for social architecture, the feuding and selling-off of Architectural Press, sharpened by Robert Maxwell's plundering of Boyne's pension; a working life's deferred earnings.

Within all the inspired campaigning and many series of 'hugely successful' guides, the emergence of 'the A4 system' (AJ 12.07.56) was in fact the first-ever proposal in print, or anywhere else, for British adoption of that whole rational format range, as a tidying convenience and money-saver to every business, man, woman and child, far beyond the AJ itself. Some 50 years on, it's being scrapped in some places; as wantonly, extravagantly and incomprehensibly to some surviving 20th-century minds as was 1930s social architecture's hated modernismus to the outdated Blomfield & Co inheritor gang from Edward VII's era of historicist bombast and muted social squalor.

Vivian (aka Dan) Levett, West Dulwich, London

THE AJ APOLOGISES TO IAN RITCHIE

The AJ unreservedly apologises for the total misrepresentation of facts contained in the www.ajplus.co.uk article 'Ritchie rejected in Thames Gateway', published on 6 October and since withdrawn. It related to another design proposal by another firm of architects which was also in front of the Inspector and the Secretary of State. The Secretary of State [Tessa Jowell]. commenting upon the illustrated schemes prepared by lan Ritchie Architects on behalf of George Wimpey UK, 'agreed with CABE that they had the potential to improve the character and quality of the area, and to deliver a sustainable community... [the scheme] offers a strong and clear vision, in particular in how views to the river from the flats and roof gardens inform the design of the buildings and their arrangement on the site. This approach would also allow views through the site from the river and the landward side of the development. She also considers that the car park is successfully integrated into the scheme... The Secretary of State concludes that given the site's location by the river and a context that includes large structures and buildings, there is no reason why development of a scheme of this scale and height would be unacceptable'. The AJ has agreed to pay Ian Ritchie Architects £750 in compensation to its nominated charity, Médecins Sans Frontières.



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LETTERS

RESTORATION SHOULD BECOME A PRIVATE MATTER

So Chedham's Yard, Wellesbourne, wins this year's *Restoration Village*. At some point in the 1970s its owner, William Chedham, decided to stop trading as a wheelwright and blacksmith. He simply walked away, leaving all his equipment behind. And here lies the fascination: Chedham represents the chance to bring back to life a ghost workshop of a forgotten age of individual craftsmen.

Thanks to Griff Rhys Jones, the BBC, the voting public and various heritage initiatives, the yard will be restored to become a working museum with a blacksmith providing an educational role for schools. And this is where I have a problem.

On one level I am right behind Rhys Jones in his campaigning. He is right to highlight the perilous state of our heritage, especially when you consider that to restore all the properties featured in the series would cost less than one Eurofighter jet (£35 million). I also support any attempt to highlight the un-joined-up thinking of our government in not reducing VAT on materials used for restoration projects to the same level that new construction projects enjoy.

But (and it's a big but), why must all the buildings profiled become training facilities, cultural centres, public amenities or craft museums, without so much of a whisper of debate? Allow me to be gloriously un-PC and question our need for another 'pretend' workshop to teach kids what it used to be like when Britain had a vibrant manufacturing industry. I fear that within a few years most of these buildings will be back on their knees, begging for funds.

Buildings need to pay their way, and nowhere in the Restoration series has there been any focus on how the private sector can play a role in saving these wrecks. Surely it is better that a building is restored to fulfil a commercial or residential purpose, if the alternative is to lose it forever?

If local government is unwilling to support these buildings, they must be put to commercial use as homes, offices, restaurants or hotels. These are more likely to be maintained by their owners and also help the local economy, providing new jobs and wealth, rather than simply reminding us of the jobs and culture we have lost.

An example of this is Dalquharran castle in Scotland. Little is left of this magnificent Adam building, since the owners were forced to take the roof off in 1967 in order to help pay the rates. My practice is involved in restoring the castle to become a hotel. To the minds of purists, the only restoration Dalquharran should enjoy is its return to a country house, open to the public as a museum. But without commercial investment and usage it is likely that within a few years the castle remains will be lost forever.

So surely better the devil you know in commercial development than the complete loss of a fine building? We need only so many cultural training facilities – but the demand for homes and businesses is real. Maybe we should follow William Chedham and recognise when it's time to put the past behind us. Richard Hywel Evans, RHE Architecture & Design, London

NLA OFFERS CRITIQUE AS WELL AS REPORTAGE

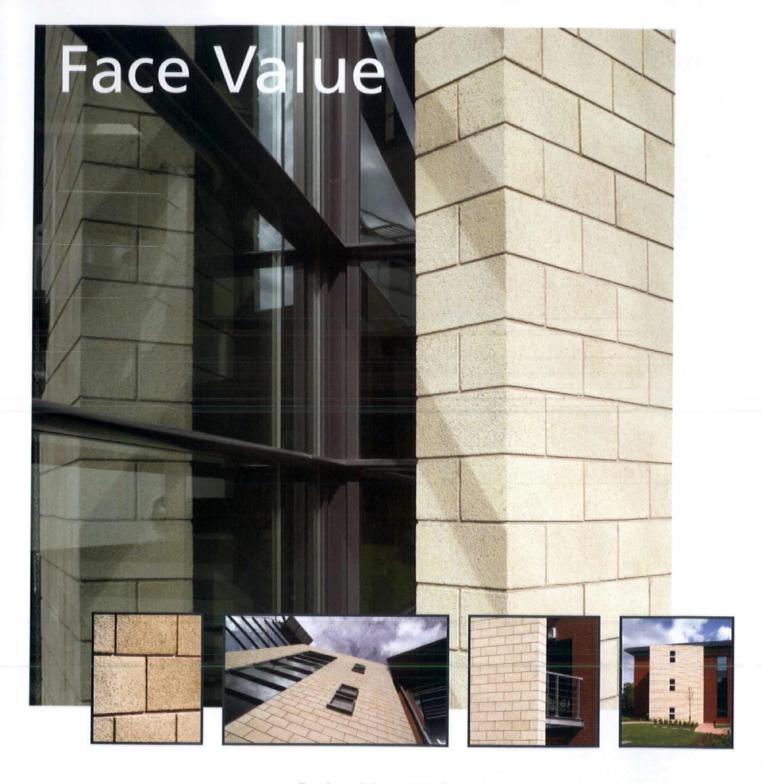
I am very flattered that Jaffer Kolb should compare the 'The Office' exhibition at the NLA (AJ 05.10.06) with Paola Antonelli's Workspheres MoMA exhibition; but they are shows with different ambitions. The aim of the NLA is to inform both a professional and public audience of what is happening in London in terms of planning, architecture and design. Our exhibitions could be described more as reportage than critique, but critique does happen in a series of debates and discussions that are part of the interactive nature of the NLA. I am not sure Mr Kolb has yet attended this part of our activities.

Visitor numbers have grown dramatically as our new lecture and seminar spaces are completed, so I think we have got the ambition and tone about right. I hope Mr Kolb will come to some of our events to keep us on our toes.

Peter Murray, director, New London Architecture

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





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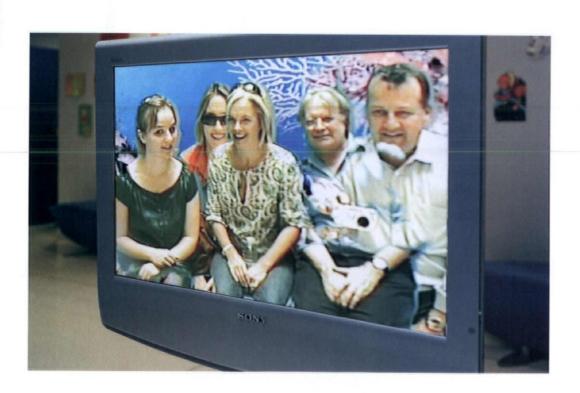
 Cyril Sweett Benchmark Study, August 06

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STIRLING JUDGING



STIRLING JUDGING

The winner of the RIBA Stirling Prize is to be announced on Saturday 14 October. This year's shortlisted buildings are:

- Phaeno Science Centre, Wolfsburg,
 Zaha Hadid Architects
- Barajas Airport, Madrid,
 Richard Rogers Partnership
- Brick House, west London
 Caruso St John Architects
- Idea Store, Whitechapel
 Adjaye/Associates
- Evelina Children's Hospital Hopkins Architects
- National Assembly for Wales
 Richard Rogers Partnership

The Judges:
Isabel Allen, AJ editor
Stefan Behnisch, architect
Mariella Frostrup, writer and broadcaster
Ian Ritchie, architect
Martha Schwartz, landscape architect

Photography by Dominik Gigler

For more information on the shortlisted projects, coverage of the awards ceremony and an interview with the winner visit www.ajplus.co.uk/riba2006

The judges, from left to right: Isabel Allen, Stefan Behnisch, Martha Schwartz, Mariella Frostrup



and Ian Ritchie



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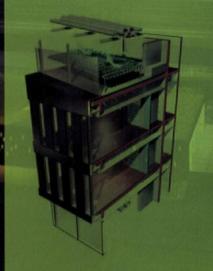


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The Phaeno Science Centre, by Zaha Hadid, is in a key position beside the railway station and opposite the original Volkswagen car plant and is a high-profile addition to the central German city of Wolfsburg. Conceived as an 'experimental landscape', the building is composed of internal spaces described as 'craters, caverns, terraces and plateaux'.

Phaeno is the largest European building to use self-compacting concrete. The continuous structure is based on a distorted 150 x 90m grid and spans up to 50m between 10 irregularly-shaped conic supports with cantilevers reaching out to the trapezoidal perimeter. The design of the cones was intended to be entirely fluid, but the engineer, Adams Kara Taylor, redefined them so that each was either a triangle or quadrilateral in plan, with rounded corners of fixed radii. Although the shapes change from ground floor to concourse level as the cones flare out, they remain as either triangles or rectangles.

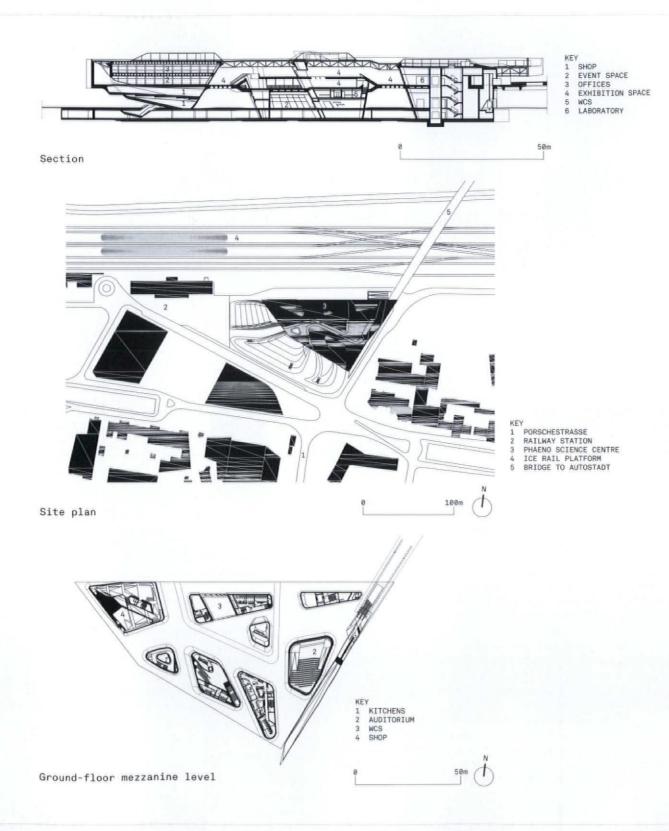
The exposed-steel roof, supported on five of the cones, is a two-way spanning Vierendeel system housing the services, offset by a pale-grey epoxy resin floor. The monochrome palette acts as a foil to the 250 interactive 'experimental stations' which cover an area of 9,000m².

By doing away with a rigid hierarchy of spaces, the building allows visitors to interact with the exhibits in the order that they choose, rather than being given prescribed routes. There are also three 'visitor laboratories', a science theatre, a show crater, an 'ideas forum' and the obligatory restaurant and shop.

Architect
Zaha Hadid Architects,
Mayer Baehrle Freie Architekten BDA
Client
City of Wolfsburg
Structural engineers
Adams Kara Taylor,
Tokarz Freirichs Leipold
Services engineers
Buro Happold, NEK
Cost consultant
Hanscomb GmbH
Lighting consultants
Office for Visual Interaction,

Contract value: 40 million euros (£27 million)
Date of completion: November 2005
Gross internal area: 12,000m²

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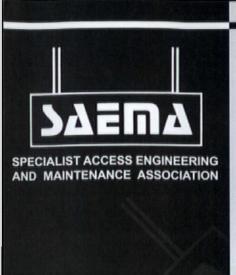
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Stefan Behnisch

If it were an award for client courage, this would be a clear winner. It was very brave of Wolfsburg to go for it; to choose Zaha in the competition. Because, after all, this isn't for BMW or Volkswagen; this is for the public. It's a good building, a good sculpture. But it is a little off-target. It's architecture for architects. But it contributes to the city. It's sculptural in a city which is very functional, and that's an asset.

Martha Schwartz

The building is heroic, fluid and sculptural. It takes my breath away. It truly is worth the trip and worthy of a pilgrimage. In this sense, and because of the bravery of a great client, it deserves the highest praise.

Isabel Allen

It contributes as sculpture, but not so much in terms of public realm. If you compare the undercroft to, say, the rolling ground plane of the Hong Kong and Shanghai Bank, which encourages people to sit and to claim a particular patch as their own, there is nothing to invite inhabitation at all. I can see that the underside of the building would work as an umbrella — a staggeringly beautiful umbrella — for big formal gatherings, but it's hard to imagine it being used in a more informal way.

Ian Ritchie

It's Melnikov meets Corb. I think it's better than Zaha's BMW building. But for me there is a very strong element of artifice about the topography. It sets up a language of movement, but it doesn't actually take you anywhere. You imagine it is going to take you up and over the railway line, but it doesn't. But I enjoyed moving around the building – I like the flow. The urban impression is a ship on a sea of asphalt. And the shop is the best I have ever seen in a museum.

Mariella Frostrup

You feel like a bird; lifting and swooping, which is fabulous. I love Zaha's complete disregard for everything you think of as normal. But it seems odd to want to add to the greyness of a place that is grey all the time. I can see it working in a beautiful bucolic landscape, or somewhere with a wonderful climate. But in Wolfsburg? In November?

Stefan Behnisch

I think the concrete is very beautiful. But I don't see why Zaha couldn't go all the way and use concrete instead of that cheap metal ceiling. I think it's a good building, don't get me wrong. But I have a feeling the communication between the exhibition people, the client and Zaha was not very open. I don't know that there is any real relationship between the building and the exhibits. If somebody wanted to put a fashionable club in here, a disco – then great.

Martha Schwartz

The interior is beautiful, and either must be completed entirely by Zaha or float quite independently of the building. In this case, it is the latter, and as such, I believe it works. My greatest concern is (perhaps predictably) with the treatment of the landscape. I am anguished. Zaha forcefully claims the territory, and then either because she is not able to lead the client, fight hard enough for it, or care enough for it, drops the ball here. The surface lacks tension and misses sculptural and space-making opportunities, and the material is poor and badly applied. It's too big a part of the overall to brush aside. I feel that the landscape portion delivers only half of what it could have delivered to the city. I suggest they fix the problem and try again. It could be one of the world's best building/landscapes.

Stefan Behnisch

Architecturally, I think the building is very interesting. The handling of the facade, and the approach to the columns, I think is intellectually very interesting. The public space I think is not very interesting. But I would say it serves its purpose by attracting people to a very dull city.









sustainability n. (English trad.) 1. maintaining or prolonging the life of a community. 2. providing for or supporting a community, esp. by supplying necessities – homes, schools, health centres, etc. 3. keeping up the vitality or courage of a community, as in 'sustaining a better quality of life'. 4. upholding or affirming the level of long-term architectural excellence within the community, e.g. the RIBA Sustainability Award.

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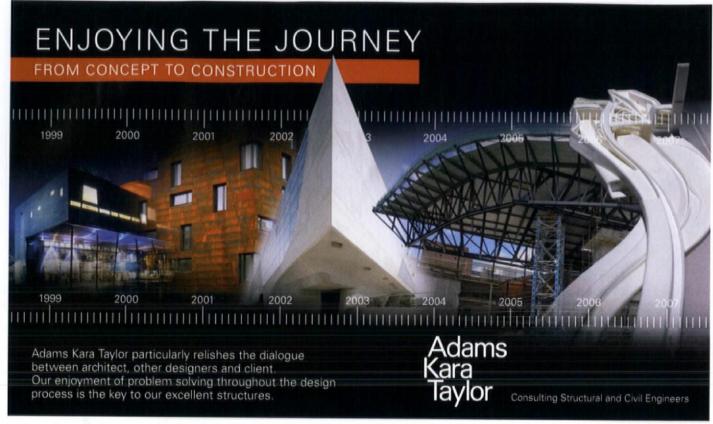


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Richard Rogers conceived Barajas Airport as 'an airport that is fun, with lots of light, great views and a high degree of clarity'.

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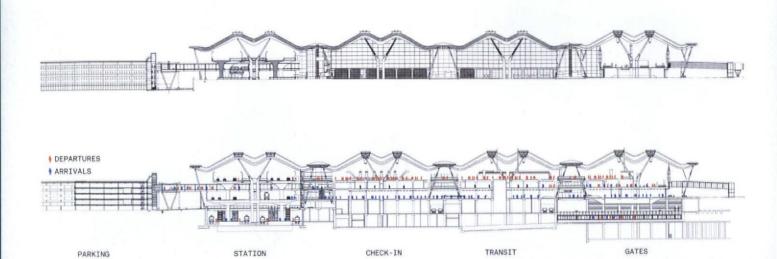
Architect Richard Rogers Partnership, Estudio Lamela Client Aena Internacional Structural engineers Anthony Hunt Associates. TPS with OTEP, HCA, Initec Facade engineer Arup Quantity surveyors Hanscombe, Gabinete Acoustic consultant Sandy Brown Associates Artificial-lighting consultants Spiers & Major, Biosca y Botey Fire engineering Warrington Fire Research Centre Landscape consultant dosAdos

Contract value: 1,826 million euros

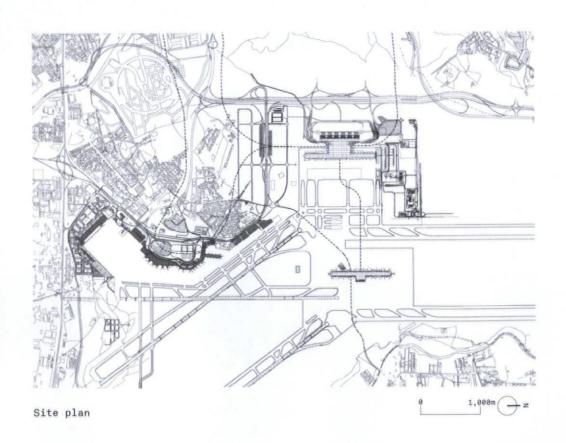
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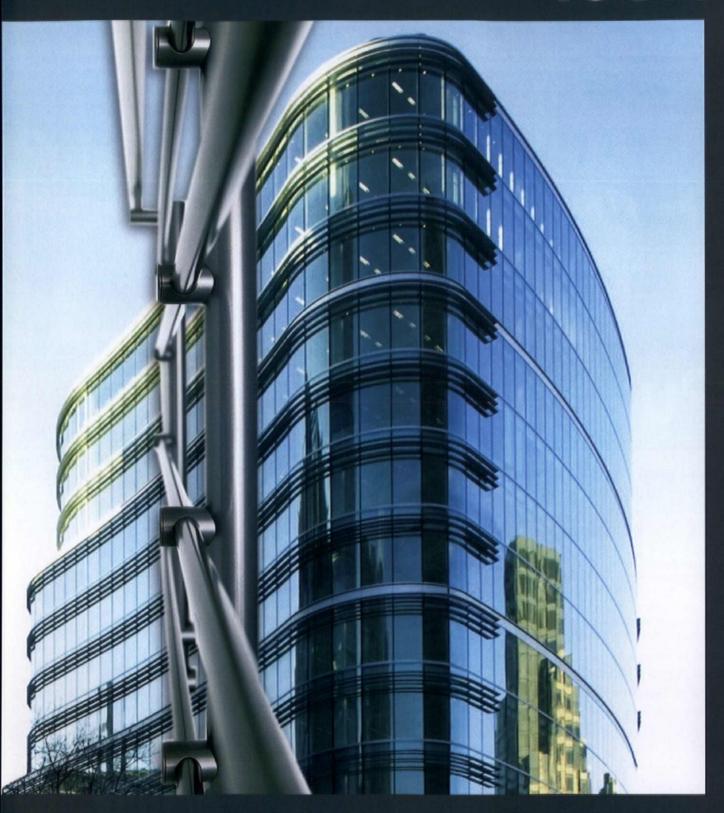


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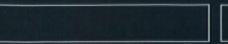


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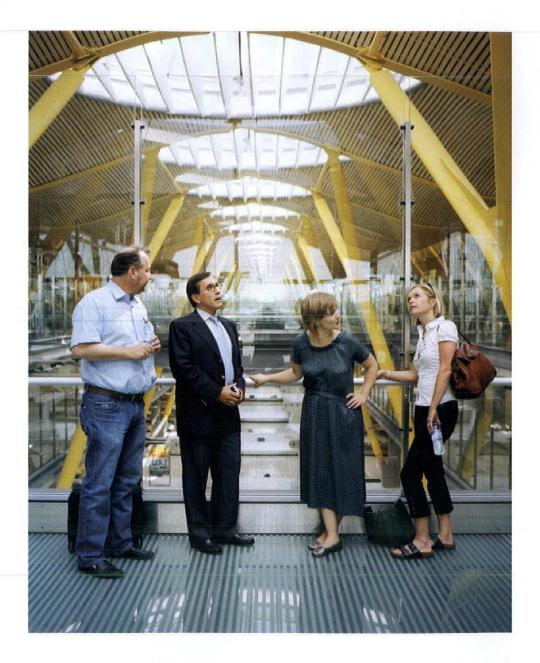
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STIRLING JUDGING / BARAJAS AIRPORT, MADRID



Mariella Frostrup

You arrive at the airport, and immediately you feel excited about the city. It's actually an anticlimax when you leave.

Ian Ritchie

You know you are in Spain (though not necessarily Madrid) simply by the exuberance of the rainbow – a stunning and warm space. The cross section is more interesting than the long section. The long section is very simple. It's just about the vista. It's an extrusion; how much do you want – how many planes and gates?

STIRLING JUDGING / BARAJAS AIRPORT, MADRID



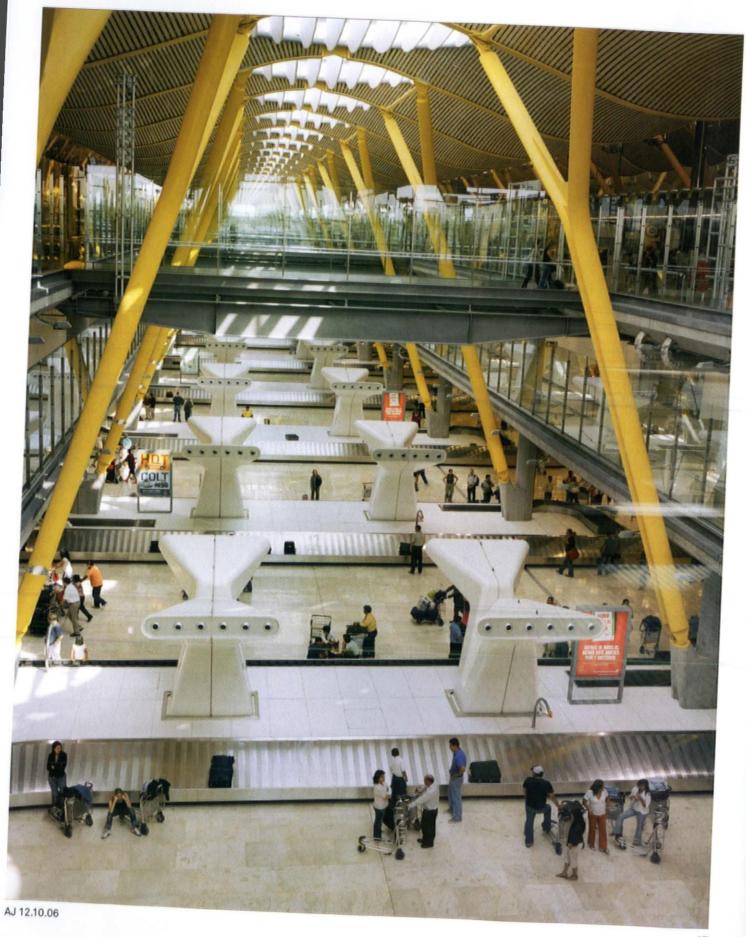


Isabel Allen

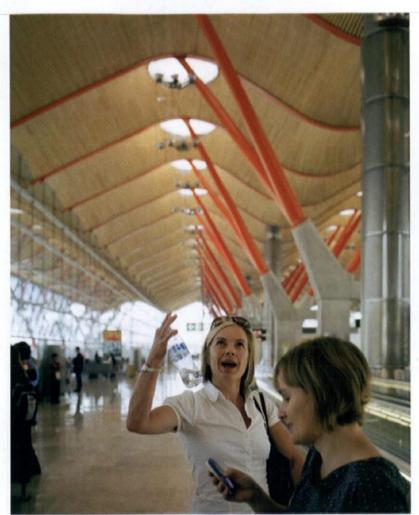
But the great thing is that it works at any scale. It's a showstopper when it runs the full length of the main airport, but it doesn't read as truncated at a more intimate scale. The satellite building doesn't seem in any way unresolved. Presumably everything is there – the sock shops, the coffee bars and so on, but the architectural expression is so strong that you don't read it as clutter. You come away with the memory of that great curving roof.

Martha Schwartz

For me what's incredible is that it's intimate despite being so vast. The timber of the roof mediates between the enormity of the building and the human scale. It creates a new feeling and series of expectations about Madrid, and therefore fulfils the hopes of the client.



STIRLING JUDGING / BARAJAS AIRPORT, MADRID





Ian Ritchie

When you arrive at the satellite (from the plane) you turn through more than 360° in negotiating your way to the transit train; maybe the passport line was too wide to fit. Not brilliant for orientation, but fortunately the signage is really clear. I don't like unglazed terracotta (in the satellite transit station area). It sucks light. There is some evidence of cost-cutting. A feather duster is going to be needed for the oceans of lampshades – they're already covered in dust. Apparently the original design proposed glass surrounds as protection, but they were cut out at some point.

Mariella Frostrup

If Zaha's building felt like the work of a brilliant student, this is the work of an architect at the height of his powers. I'd visit again just for pleasure. I never thought I'd say that about any airport.

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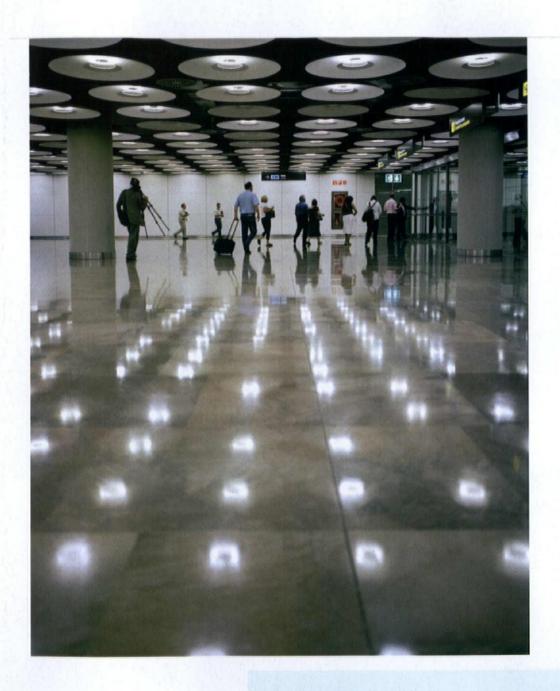
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Brick House, London W2 Caruso St John Architects Shortlisted for the RIBA Stirling Prize 2006



ARC, Hull Niall McLaughlin Architects Shortlisted for the RIBA Sustainability Award 2006



Wrap House, London W4 Alison Brooks Architects Shortlisted for the Manser Medal 2006

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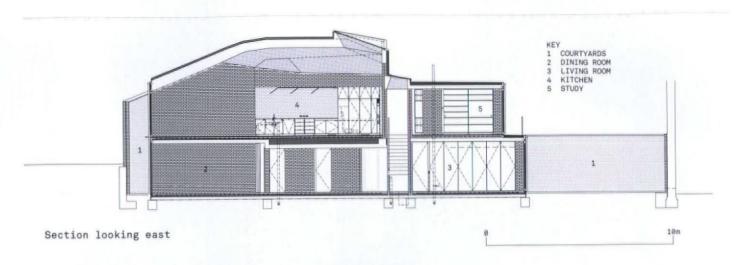
Brick House has been likened by its architect, Caruso St John, to 'a Baroque chapel locked up behind a Roman street'. Shoehorned into an awkward back-land site at the end of a west London street, the Victorian entrance gives way to a rendered corridor that rises gently up to the house itself, an austere but poetic building crafted from concrete and brick.

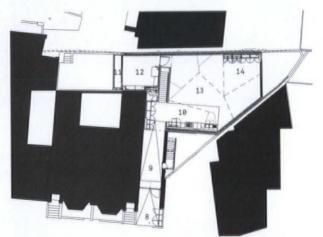
The client, a family with two children, wanted a home which would afford privacy, while providing the largest possible entertaining and living space. The ground level contains a study and a roomy kitchen/dining/living area which is both playful and sculptural. A complex folded concrete ceiling maximises the volume while complying with the neighbours' rights to light, but also gives definition to the different functions carried out in the ground-floor kitchen/dining/living area: the low horizontal plane above the dining area gives way to a high, domed profile above the main living space.

Bedrooms are on the lower-ground level (planning restrictions allowed for only a single storey above ground) where a generous corridor doubles as a library space. The combination of the exposed brick and the intimate scale of the cellular spaces creates a monastic feel which is entirely different from the extravagance of the upper floor. The three bedrooms are modest in size. But each one has a fully glazed wall which opens onto a small private courtyard of its own, effectively doubling the space and exploiting every corner of the triangular site.

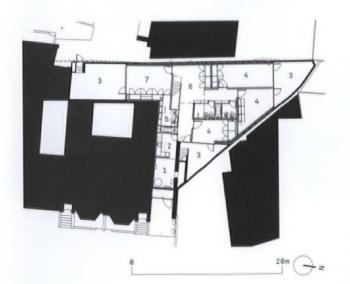
Architect
Caruso St John Architects
Client
Private
Quantity surveyor and
planning supervisor
Jackson Coles
Services engineer
Mendick Waring
Structural engineer
Price & Myers
Contractor
Harris Calnan Construction

Contract value: confidential Date of completion: May 2005 Gross internal area: 380m²





Ground-floor plan



Lower-floor plan

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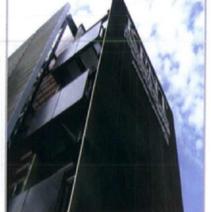
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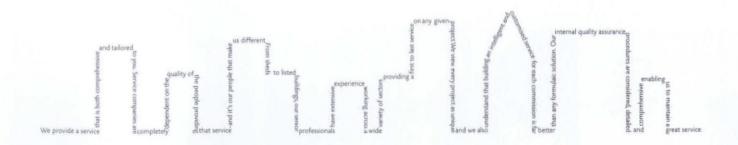
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Jackson Coles are delighted to have collaborated with Caruso St John Architects as Cost Consultant, Planning Supervisor and Party Wall Surveyor on their 64,638 Brick House.

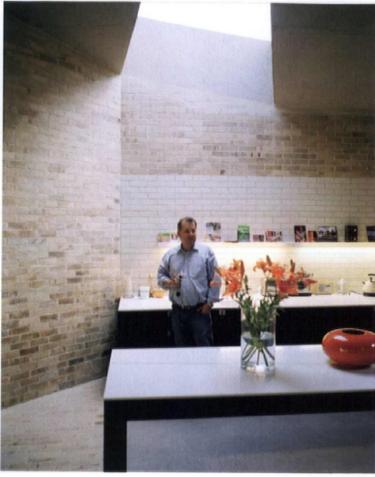


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AJ 12.10.06

Martha Schwartz

I really like this. It has a very solid, peaceful feel to it, and there are a lot of satisfying moments. It seems complete. It's tight and compact. It's very controlled. Decisions have been made that make sense. Nothing seems random. Nothing is flying off the handle. It's very private, like going into a haven or a cave. I lived in New York for a long time and I really appreciate being able to go into a space that is private and quiet.

Ian Ritchie

I love the threshold – the journey from the street to the main living space is very special. Where the upper level enjoys geometry, the lower level buries it.

Stefan Behnisch

It is an interesting piece of architecture. I like the way the ceiling is done, and how the light comes into it. But for me it seems intellectually driven, a bit academic, and I can hardly imagine a joyful family life with kids laughing in this building.

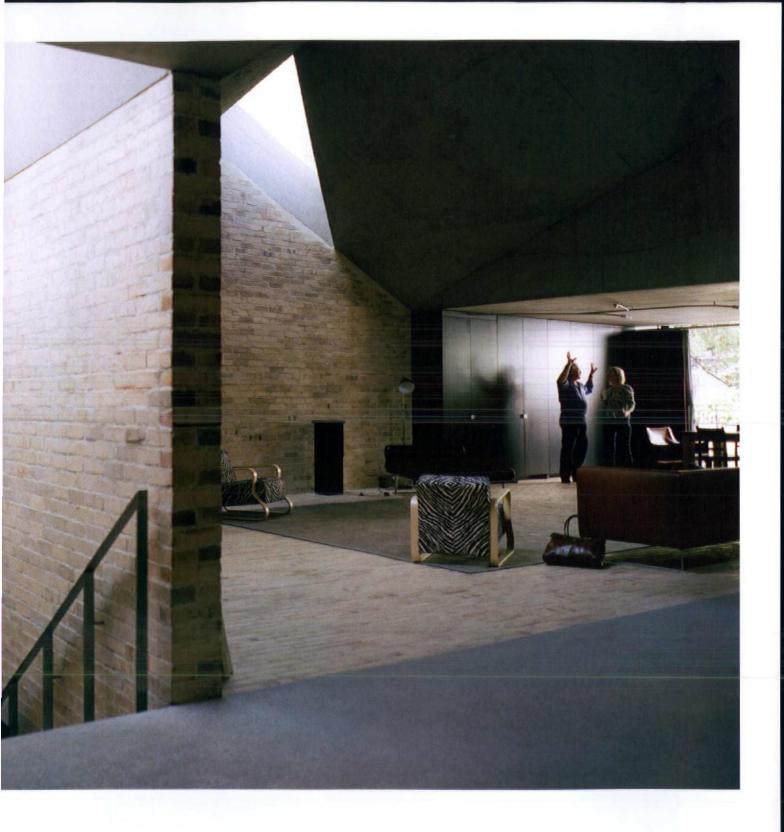
Mariella Frostrup

It feels as though it was rather pedantically steered by the architectural vision. But there are some very nice touches, and it is a really beautiful tranquil oasis in a busy urban environment.

Ian Ritchie

What would I do if I had 30,000 bricks and several cement mixers turn up? Where would one start and the other begin? If I only played with the moving cloud and the occasional ray of sunshine I'd make the bricks dance.













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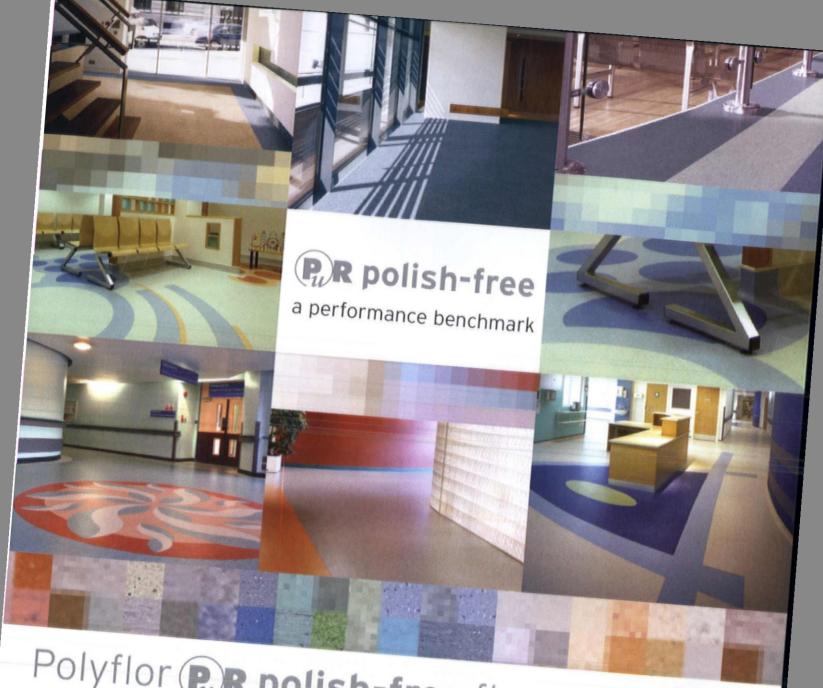
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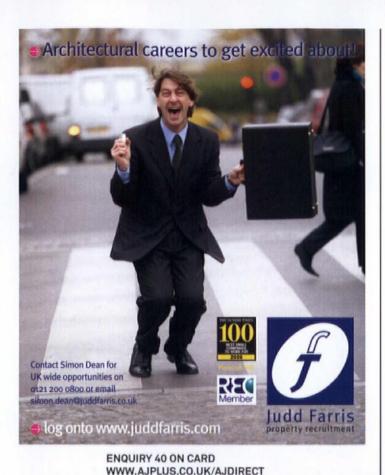
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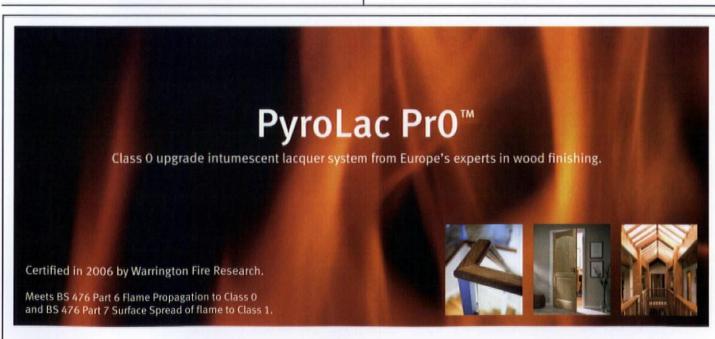
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The Whitechapel Idea Store is the second of seven buildings commissioned by the London Borough of Tower Hamlets in a bid to create a more accessible and popular alternative to the traditional library. Whitechapel builds on the architectural language of the first project in Bow, also by Adjaye/Associates. Very much a community building, it houses a nursery school, dance studio, seminar spaces, internet facilities and physiotherapy training classrooms as well as more conventional library facilities. The generous café, located on the top floor in order to draw people up through the building, offers stunning views of the City.

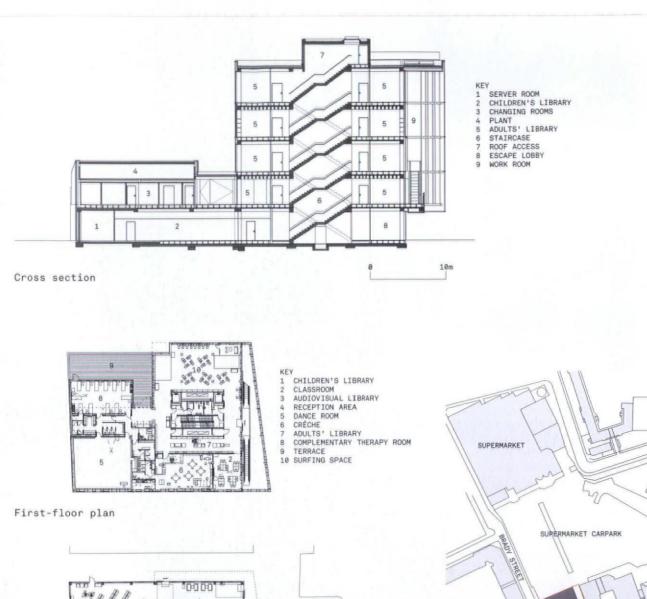
In keeping with its social remit, it is a highly permeable building; its two ground-floor entrances are supplemented by an escalator which sweeps visitors directly up from the pavement to the first and second floors. The facade, which, on the main Whitechapel Road elevation, literally hangs over the pavement below, is composed of overlapping layers of green, blue and translucent glass. Although the composition appears to be random, there is a clear reference to the colours and the freneticism of the striped awnings of the market stalls which stand in front of the building along Whitechapel Road.

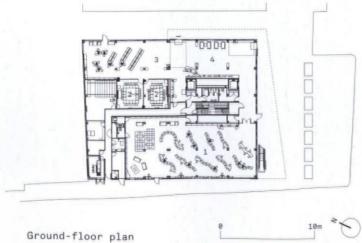
The facade is supported by deep timber mullions which incorporate shelving, seating and desk space. Free-standing shelving, which is in a zig-zag arrangement, was also designed by the architect, and is mirrored by the layout of the fragmented bespoke strip lighting above. The ceiling's exposed structural concrete fins contrast with the red rubber floor.

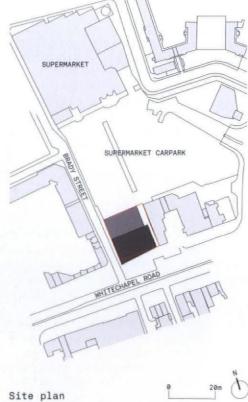
Architect
Adjaye/Associates
Client
London Borough of Tower Hamlets
Engineer
Arup
Graphic designer
Mode
Quantity surveyor
Miller Mitchell Burley Lane
Main contractor
William Verry

Contract value: £12 million Date of completion: September 2005 Gross internal area: 3,440m²

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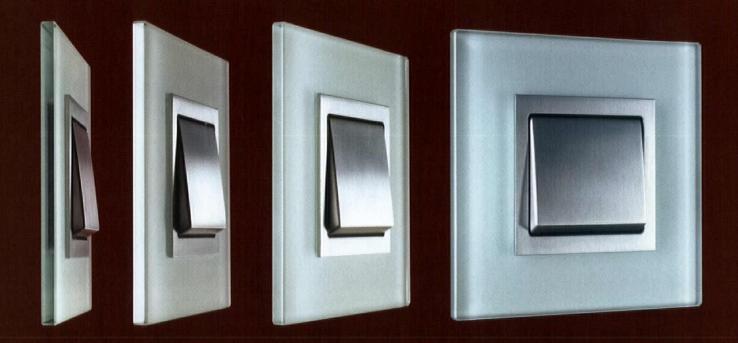












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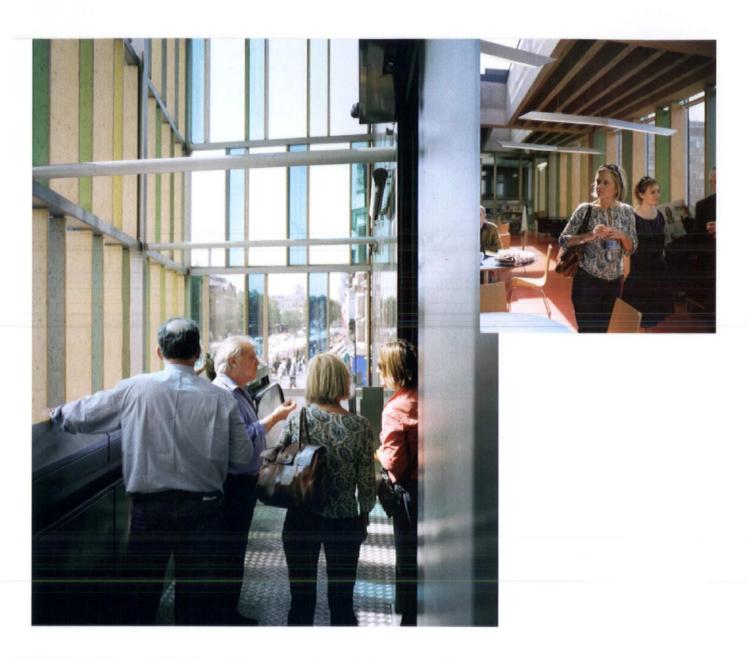
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Martha Schwartz

The building is either too eclectic or not eclectic enough. You have to decide if you're going to have a minimal building, a funky minimal building, or if you're going to be very expressive and have lots of stuff going on. The colours are difficult for me. I don't understand the idea or impulse behind their use.

Mariella Frostrup

I just feel there is too much stuff going on. A cacophony. The green glass, the red floor, the angled light fittings... I find it all rather exhausting. But I like the escalator at the front, and the way the facade of the building splits to accommodate it.





Isabel Allen

The facade is clever in that it makes a view where there is no view. If you look at the view of the Sainsbury's car park, it would be totally anonymous without the coloured glass. But the facade frames it and divides it and imposes order on it.

Ian Ritchie

The view down Whitechapel Road doesn't gain anything from being seen through coloured glass. Perhaps a more mature architect would have celebrated the view by framing that portion and leaving the glass clear.

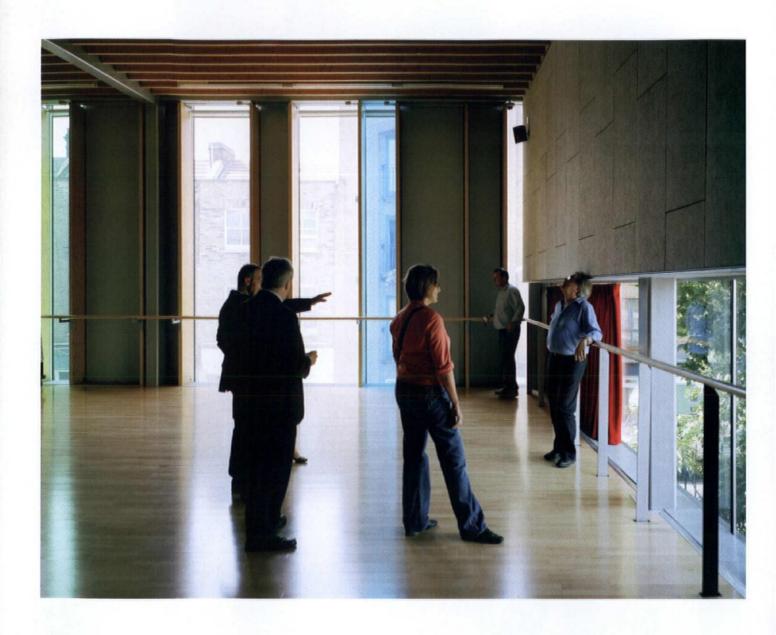
Stefan Behnisch

The escalator from the street is good, but then it is not a good entrance. It dumps you in the corner of the building.

Ian Ritchie

The plan concept is simple – a core and space around it – an office typology that, even with its coloured facade, never succeeds in escaping its straightjacket. It's wonderful if you're walking down Whitechapel Road – it pulls you in. As long as you're walking in the right direction.





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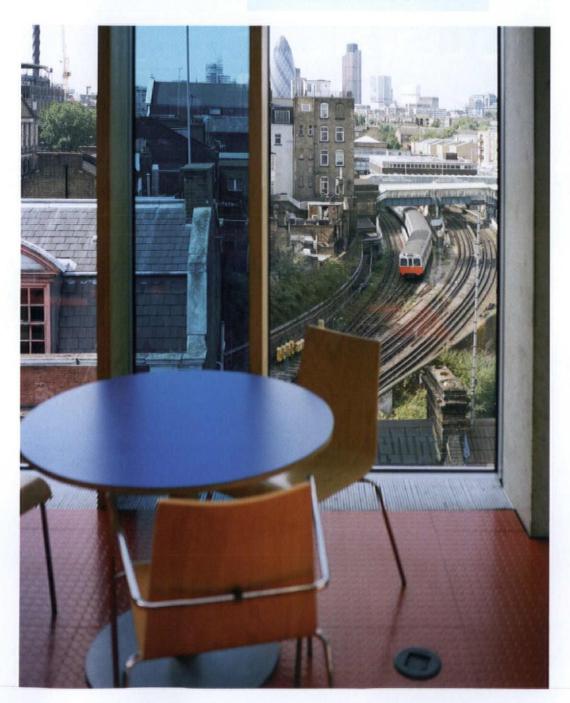
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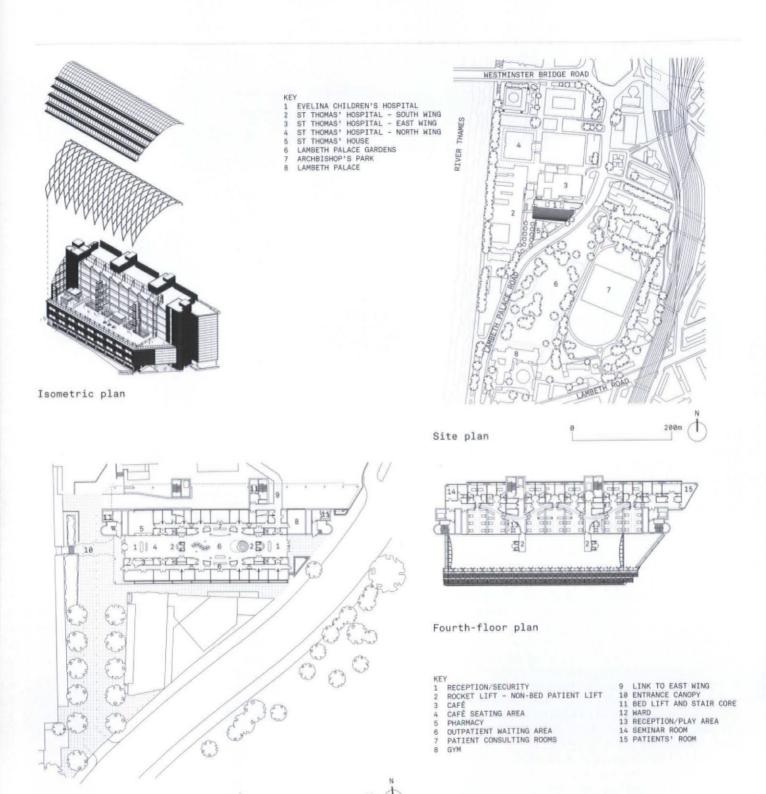
The entrance opens on to an internal street enlivened with waiting areas, cafés and bright red 'rocket lifts' and illuminated by shafts of light from the spectacular four-storey glazed atrium above. Shared play areas are both visible and inviting. Pharmacy and outpatient facilities are housed in the perimeter rooms.

The wards themselves, with 120 beds in total, are linked by colourful, gently winding paths – the brief asked for a 'hospital that doesn't feel like a hospital', devoid of 'long scary corridors'. Services have been organised in such a way that the normal access ceiling has been replaced by a more intimate child-friendly plaster. Patients inhabit intimate wards of four or six, arranged so that one nursing station can cover two 'twinned' wards. For visiting parents there is a pull-down bed adjacent to every child's bed, and wards are arranged to take maximum advantage of the generous natural light.

The natural/assisted ventilation system, including opening louvres, prevents the building from 'smelling' like an institution, while high ceilings and large windows create a strong relationship with the outside world.

Architect
Hopkins Architects
Client
Guy's and St Thomas' NHS Trust
Structural engineer
Buro Happold
Quantity surveyor
Davis Langdon
Services engineer
Hoare Lea & Partners
Main contractor
MJ Gleeson

Contract value: £41.8 million Date of completion: January 2005 Gross internal area: 16,500m²

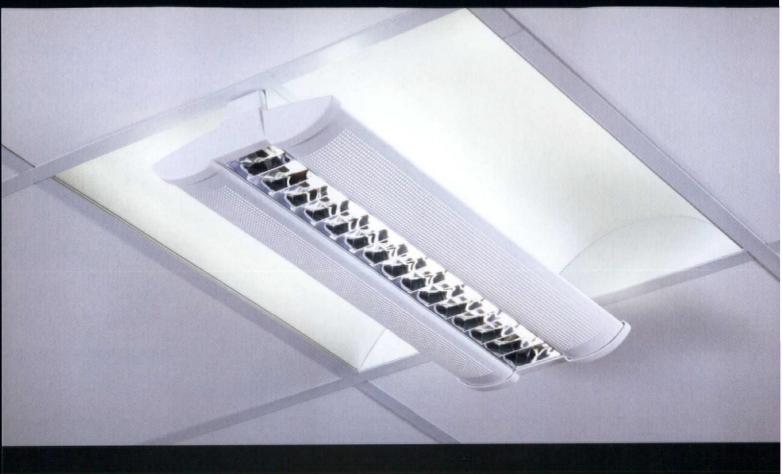


Ground-floor plan



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Mariella Frostrup

It's the nicest hospital I've ever seen – I'd fight to get my kids to this hospital if they were ill. It's a brave attempt at reinventing a hideous form – the way it embraces and takes advantage of the greenery outside is exemplary. There is a cheerfulness because of the light. The greenhouse is big and empty but I like the fact you could look down into the school and on to a performance.

Stefan Behnisch

I think it's nicely done. They really looked at what makes a good hospital, and tried to avoid the hospital experience. But they went a little bit too much towards the office approach. The building is not very playful in its detailing. The sustainable approach to energy is very important, so it has many assets. I'm not sure it's an architectural miracle, but I think that it's well done for this purpose, and it's sensibly done.







Ian Ritchie

It's an elegant metamorphosis of an office building. I like the intimate scale of the spaces – the entrance route as playground, the sinuous corridors, and the wards – there is no spatial anonymity anywhere; everywhere has a sense of well-being. It has deinstitutionalised the hospital. The environmental intentions may have come a little unstuck during the long hot July, but there is bravery in the design, the client's ambition and, thank goodness, the PFI virus was kept away through the power of clarity. The glass enclosure facing the archbishop's garden and setting sun does not have the delicacy one would have expected, but music and laughter permeate from those using the space.

Isabel Allen

You can see that a lot of time and care has been spent getting the arrangement of the wards absolutely right. It's a very straightforward plan, but it's been manipulated incredibly well. There is a good balance between the need for surveillance and privacy, and it's wonderful for the patients to enjoy so much natural light. The atrium is surprisingly static; the detailing is clunky — well-executed but not elegant. I find the structure of the atrium roof very heavy, so that what should be a liberating, soaring space is actually rather oppressive.

Martha Schwartz

I think the concept of the greenhouse is good, it does change a child's vision of being here. It's light, they can play around. This is a great place. It would have been wonderful if the landscaping on the outside terrace had been brought into the interior under the roof, to create a more interesting and inviting space and help to relieve the 'fishbowl' problem. But the landscape elements have been valued out. It's like doing Trafalgar Square and pouring concrete over it and then wondering why people don't use it.

Mariella Frostrup

I love the wards. They make me feel optimistic about the future of hospital buildings. It is a significant paradigm shift – I hope more healthcare providers take it on.





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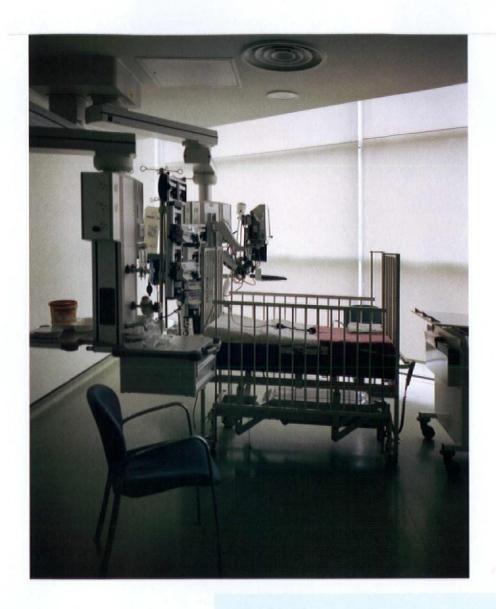
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The National Assembly for Wales by Richard Rogers Partnership, which looks out over Cardiff Bay, is defined by two bold architectural moves: an undulating overhanging roof with a red-cedar slatted timber soffit, and a Welsh-slate plinth.

Glazed facades encourage members of the public to wander into the main public space, where they are free to use the café, attend informal meetings or presentations, watch the goings-on of the assembly chamber via television screens, or simply enjoy the space. Entry is via a side pavilion which was added to the design when increased security fears ruled out the simple central entrance which was originally planned.

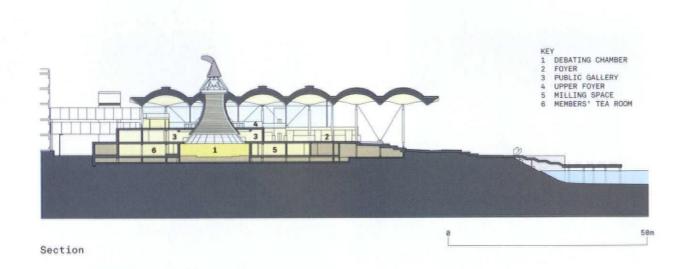
The public space is dominated by a central timber-clad 'tree' or 'bell', which allows natural light down into the assembly chamber. The bell is partially glazed so that visitors in the public area can look down on to assembly proceedings, and there is also a public gallery over the chamber. This was originally designed to be open but has been glazed in because of security concerns.

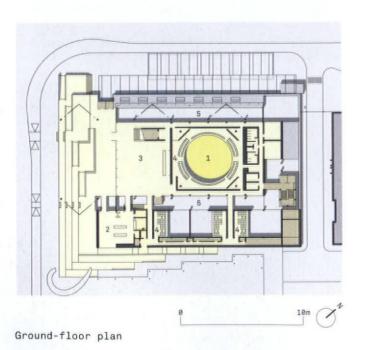
The lower-ground floor houses meeting rooms, a staff coffee bar and three double-height, glazed-wall committee chambers, as well as the assembly chamber itself. Glass bridges link the new building to the existing office building next door, where members and staff have permanent facilities.

All materials were reviewed in terms of embodied energy and long-term design life. With services including a biomass boiler, ground-source heat pumps and water harvesting, this has resulted in an excellent BREEAM rating.

Architect Richard Rogers Partnership Client National Assembly for Wales Project manager Schal Cost consultant Northcroft Structural engineer Arup Landscape architect Gillespies Fire engineering Warrington Fire Research Environmental consultant BDSP Partnership Main contractor Taylor Woodrow

Contract value: £67 million
Date of occupation: February 2006
Gross internal area: 5,308m²





First-floor plan

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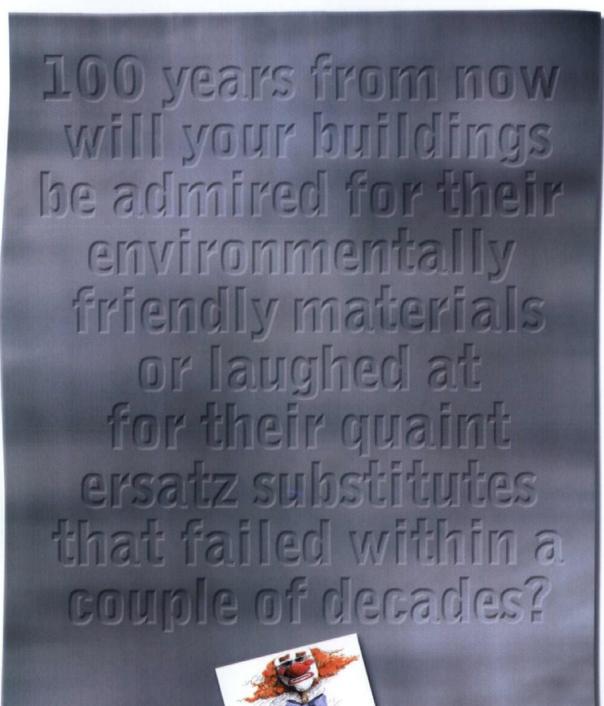
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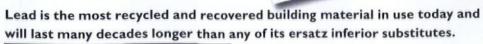
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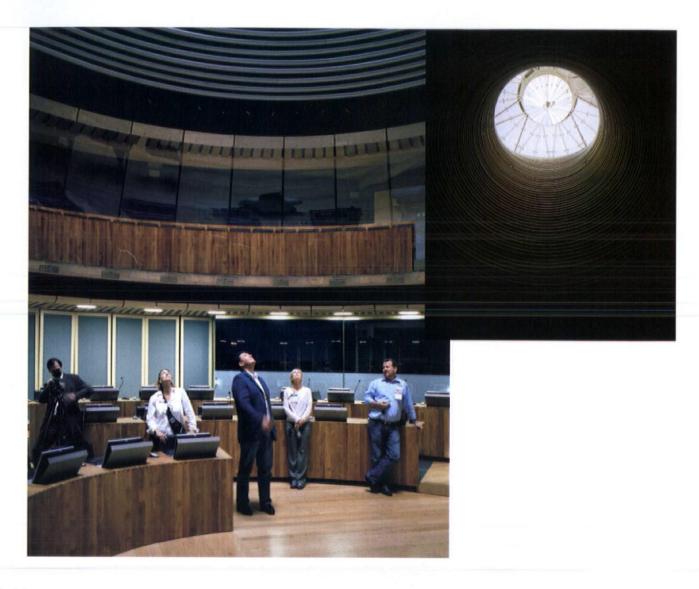




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Ian Ritchie

I think this is the most successful democratic space Rogers has done since Pompidou. Traditionally in Wales they put the slate on the roof and the timber on the floor. Rogers reverses the habit. As a concept diagram it's very strong. But then I would say that, because I was on the competition jury which selected it. The children are not overawed by the civic foyer – it is remarkably social.

Isabel Allen

I think there are two concept diagrams, and they are both very strong, but I am not sure how well they work together. I love the idea of this great timber funnel bringing natural light down into the debating chamber, and of the public being raised above their politicians in a raised glazed box. But the reality is that one compromises the other. The funnel means that the views across the pavilion are always obscured.

Ian Ritchie

I think it works, because the light collector – presented like a bunch of daffodils – flows downwards from its timber sky; a permanent reminder that the real business is happening in the debating chamber below. But the timber suffers from the staple-gun approach to fixing, which leaves this dark tidemark rather than a beautiful ribbon holding it together as a present for the nation. The concrete quality is excellent – though the designer's pain of design and build is too often and easily recognised.

Mariella Frostrup

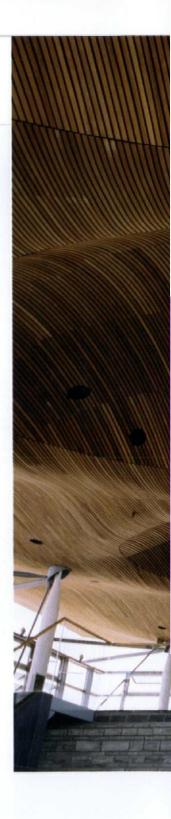
I love the way the ceiling is dragged through into the chamber. It feels at once a part of the building and a separate space. And I love the materials — glass and wood. The entrance area had a lovely feel to it, but I'm not so sure about the lower spaces. The areas outside the chamber feel like an afterthought — like ripples on a lake. But it's very professional and well thought—out. And for a parliament building it's unusually embracing.

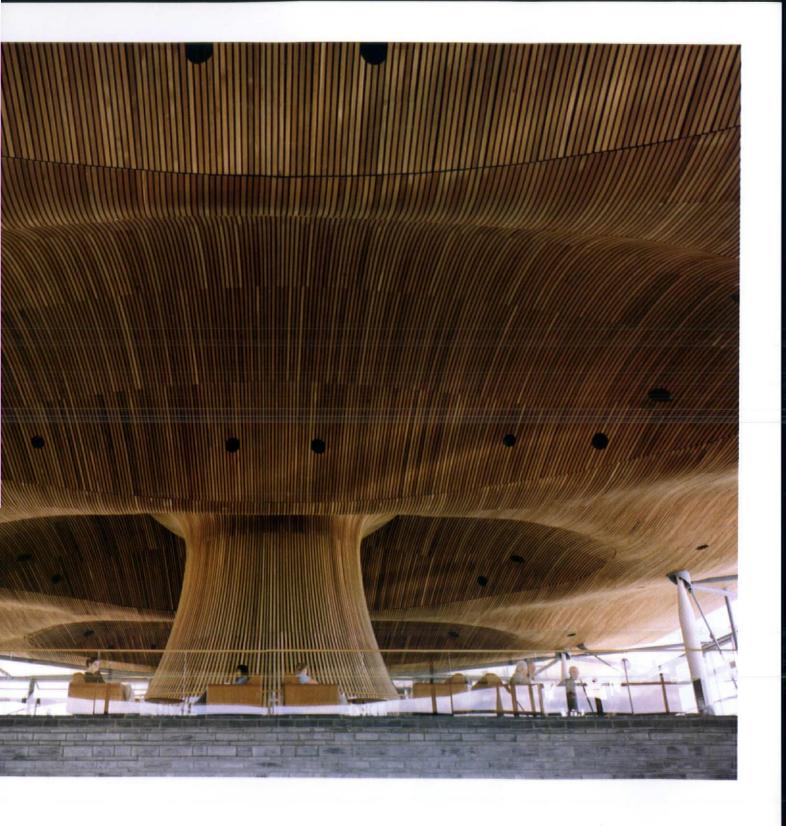
Ian Ritchie

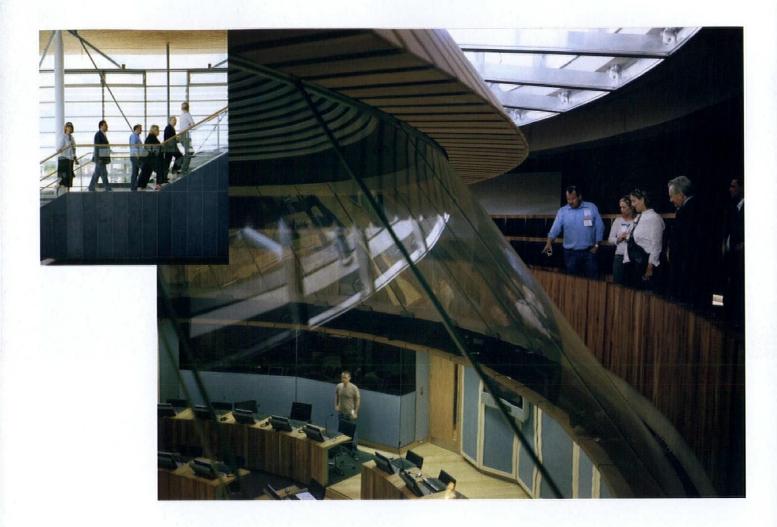
Once down below, the height enables a quiet dignity to be achieved, though I found the chamber itself too small and too intimate. Other than that, I think they have the scale exactly right – reflecting the size of Wales' population and territory, although it's a tragedy that it has such a gross neighbour alongside it.

Isabel Allen

It's one of the most successful public spaces I've seen. It's interesting to compare the way visitors use this building to the Scottish Parliament. At Holyrood they come to marvel – or cringe – at the architecture. They go on guided tours. Here, it is much more relaxed. They're inhabiting it rather than viewing it; reading the papers, meeting friends.







Martha Schwartz

The overall parti – the stone plinth and the almost female form hovering over it – is brilliant, it keeps everything glued together. It would have been wonderful to have daylight through the roof to model it – as it is it's a bit dead. Light would have brought that ceiling to life. But it probably looks better at night.

Stefan Behnisch

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It's a bit disturbing for me because I know too much about these parliament buildings – I have worked on Bonn. The sustainability is very good. It was in the design brief, but they have pulled it off. I don't like the chamber here – too grey, the black chairs; if you want to do art, do it here. This is too like Foster's corporate grey in Berlin. If this building was bigger it would have been brilliant; if they zoomed it up a bit. As it is, it's too much money per square metre. The structural scheme is great – good at roof- and aboveground level, but not below. That is what Piano calls the kingdom of darkness. It's the result of design and build – the likes of Foster and Rogers should refuse to do it.



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The Assembly are delighted with the completed project which has attracted much critical acclaim.

Richard Wilson, Head of the Project Team, National Assembly for Wales

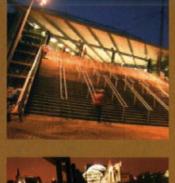




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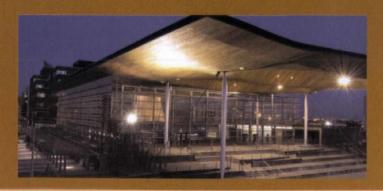








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Politics of Place The Death of Common Sense

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The sub-title of this event is the title of a book by American lawyer, Philip K. Howard which has the sub-title of, How law is suffocating America. The relevance of this to the current sustainable agenda is not lost on The Prince's Foundation Senior Fellow, Paul Murrain, who suggests that, for good urbanism, we should 'learn from the past and from generations of refinement and experience, because urbanism and locale mattered more and were more in the collective consciousness than they are today, certainly when contrasted with those who produce and sanction our contemporary built environment.'

Speakers will include renowned political theorist and Professor at the University of Maryland, Benjamin Barber. He will be joined at the conference by Paul Murrain, who is also the co-author of Responsive Environments and a pioneer of the public participation process, Enquiry by Design.

Other speakers at the event will be Andy Cameron; Alan Baxter; Hank Dittmar; Rosi Edwards and Jonathan Smales.

To be held at The Prince's Foundation 19-22 Charlotte Road, London EC2A 3SG

The registration fee for the conference is £80. Limited scholarship places are available on application.

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TECHNICAL & PRACTICE



1. Proposed streetscape in Tornagrain, a new town near Inverness

IN 30 YEARS WE WILL DEVELOP A NEW VERNACULAR

By Penny Lewis

Duany Plater-Zyberk & Company (DPZ) is best known for the creation of Seaside, the Florida resort that has become emblematic of the values of the New Urbanism movement and famously provided the set for The Truman Show. The profile of DPZ rocketed last year when it fronted a team of New Urbanists involved in masterplanning devastated areas of Mississippi and Louisiana in the aftermath of Hurricane Katrina.

In September this year Andrés Duany captured the imagination of the UK media when he ran an 11-day workshop in Inverness to draw up a masterplan for a new settlement, to be called Tornagrain. Duany's debut in the UK came about because DPZ has always had strong links with the Prince's Foundation. Following Katrina, the Prince of Wales sponsored the foundation's Ben Pentreath and transport expert Andrew Cameron, who worked for 10 years on the layout and street design of Poundbury, to participate in the reconstruction.

The practice, led by Duany and his partner Elizabeth Plater-Zyberk, was set up in 1980. It has about 50 staff (architects, landscape architects and IT specialists), three offices in the USA (Miami, Washington DC and Charlotte), and a number of satellite organisations in Europe and Asia. It is currently working on 70 projects across Latin America, the Caribbean and Europe, often on regional strategies.

The proposed Scottish new town, on land owned by the Moray estate, will occupy a 223ha site south of Inverness Airport on the main A96 route to Nairn. It will take 30 years to build

and will house 10,000 residents. Tornagrain is one of several new schemes aimed at providing homes for a projected regional population growth. Terry Farrell is working on plans for a new settlement at Whiteness to the north and the Earl of Cawdor is planning an extension to the west of Nairn.

The distinctive feature of the Moray estate proposal is its design process. DPZ is using the method of public consultation which they define as a charette. This is a public consultation process with a difference; the significant principles of a proposed settlement are drawn up in a protracted public workshop in which all of the relevant consultants and stakeholders are brought together under one roof. Members of the public are invited to participate in the process in any way they choose — and their local expertise is considered a crucial part of the proceedings. It is a fusion of politics and planning.

This kind of charette is not new to the UK. Practice John Thompson and Partners has been running public design workshops, much like Duany's process, in the UK and abroad for over a decade. Enquiry by Design is a similar process promoted by the Prince's Foundation. However, in an age when public participation in the national political process is at an all-time low, the concept of the charette is currently being embraced with new enthusiasm.

The Tornagrain charette involved 28 consultants camping out in Inverness' Drumossie Hotel and running a packed programme of workshops and presentations to the public.





3





- 2. Duany summarises charette findings
- 3. Charette in progress
- 4. Partial masterplan

The design team included 10 DPZ staff, mainly architects and urban designers; three Scottish architects (Niall Murphy from ASL in Glasgow, Mark Sidgwick from LDN in Edinburgh and Lachie Stewart from ANTA in the Highlands); an ecologist; Scottish landscape architect Horner + Maclennan; two cost consultants; a utilities expert; and three transport experts. It also included two consultants from Germany, the Prince's Foundation's Pentreath and Paul Murrain – formerly of the Prince's Foundation and probably the UK's best known advocate of New Urbanism. DPZ also had two consultants working from the USA.

For the client the investment in the process of the charette was significant. Consultant Turnberry, which was acting as a client's adviser, worked with the Moray Estate for four months prior to the event, compiling studies of other towns, socio-economic material, a transport study, ecological research, landscape and archaeological surveys, and studies on land engineering looking at sustainable drainage and topography.

The week before the charette, DPZ and consultants visited Belgravia, Hampstead, Poundbury, Edinburgh and Dunkeld. This early intensive investment made the process costly. 'It appears to be very expensive,' says Murrain. 'But then there is a considerable output in 11 days and you can talk to the chief planner and sort things out in six days that it might take two years to resolve under normal circumstances.'

Day one of the Tornagrain charette consisted of an opening address by Jim Mackinnon, the Scottish Executive's chief

planner, and a mass tour of the site. Meetings with local planners, Scottish Water and highway engineers followed. Throughout the period the design team gave pin-up demonstrations to locals. The mid-term and final presentations were attended by more than 100 people. At the end of each session the group drew up action points, which informed the next day's work.

DPZ's team has now returned to the US to develop the plans. The client will visit them to discuss the detail of the scheme and in October they will be presented with a full report which will provide enough material to produce a planning application. The current proposal includes a controversial plan to shift the existing A96 to the top of the site so that it runs along the edge of the airport business park. This would mean the principal street through the new settlement could be turned into a traffic-calmed boulevard.

DPZ proposes a strong urban core to the settlement, which will be close to the business park, and all the facilities required by the business park, such as shops and restaurants. The proposal is a fusion of two options discussed throughout the process.

At the heart of the charette is a temporary studio, a suite in the hotel with sheets of paper everywhere and a soundtrack of buzzing electronic erasers. 'We find the design work is still best done through drawing. It suits the nature of a charette; you are responding to inputs in real time,' says Senen Antonio, the DPZ business development director managing the Tornagrain charette. 'You have got to be able to react quickly to anything that comes up. We are CAD savvy but drawing is a lost art.'



5. Differing approaches to density

Those involved in the charette liken the experience to their student days – late nights and passionate debates. For many of the participants, the process of a charette is closely linked to the product. Process and product have a lot in common. It is about negotiating conflicting freedoms. From a professional point of view the process makes you more relaxed and willing to think about sharing rather than competing, says Murrain.

His position is supported by Niall Murphy, attending his first charette, who says: 'The process was very adaptable and fluid. I was surprised at how quickly it embraced ideas thrown up by the local people and how it stopped being adversarial.'

While some argue that the charette is a forum in which architects are forced to relinquish any sense of egotism, it does rely heavily on Duany as the ringmaster. 'There's a certain set of skills necessary to lead a charette, and Andrés' skills are exceptional,' says Murrain.

One of the high points of the Inverness charette was the mid-term pin-up process. Duany talked for an hour-and-a-half in a style reminiscent of both a stand-up comedian and an evangelical preacher. He talked about the diversity of opinion within the design team and was keen to stress that Tornagrain will not look like Seaside. 'Perhaps the first generation will look like Mackintosh. In 30 years' time we will have got it right – we will develop a new vernacular,' he says. The architectural language that will develop will be the outcome of working with many different architects.

The images produced at the end of the charette suggest that Tornagrain will be populated by whitewashed houses that evoke the atmosphere of a Cumbrian village circa 1939. It's the Highlands equivalent of Seaside; it's romantic and projects an idealised view of rural traditional living. There may be debate and disagreement among the network of people brought together at the charette, but they all seem to agree on certain principles. One is that traditional house forms, tweaked a little to allow for modern lifestyles, are best.

When asked how he could be sure future developers would not ignore his plans, Duany said planning permission would be conditional on a commitment to the masterplan.

'When we produce a masterplan it comes with a set of deliverables and there is a regulating plan. It is about form and density, it will define the character of development.' Delivery of the masterplan is now the big challenge for the client. DPZ's role in the next stage of the process is not yet clear.

'There is always a risk of PCDS (post-charette deficiency syndrome),' jokes Antonio. 'The codes are critical. We can set out what will happen and then there is predictability.'

Penny Lewis is editor of Scottish architecture magazine Prospect



HOUSEHOLDER APPLICATIONS WEIGH DOWN THE ENTIRE SYSTEM

By Brian Waters

The Department of Communities and Local Government (DCLG – the successor to the ODPM) Steering Group report on the Householder Development Consents Review (HDCR) was slipped out on the same day as the interim Barker Review of planning in July.

That over half of all planning applications – some say more than 80 per cent – are not made by architects has long been a cause for comment. Householder applications represented 340,000 of 645,400 made in 2004-05 and increased by 114 per cent against 7.6 per cent for the others over the previous decade.

A very high proportion – 87 per cent – get permission. They weigh down the whole system and, in the view of the Association of Consultant Architects (ACA), could be largely taken out of the hands of local authorities, being treated as agreements between consenting neighbours.

The ACA steering group contributed to the HDCR and concluded that it should be easier for people to improve their homes, and that this could be achieved by simplifying the system of regulation and removing household developments which have little impact on neighbours or the local environment.

The recommendations fall under three headings: · making regimes more proportionate - a new Permitted Development Order for Householder Developments should be prepared. This would move from the current volumebased approach towards one based on impact. The DCLG should develop model Local Development Orders to illustrate how they can help planning authorities extend permitted development rights. A streamlined process should be developed for cases where planning consent is required but neighbours do not object, although scope should be

retained for councils to refuse permission;

· making regimes more user-friendly - to improve the customer experience, a working group should be established to collate best practice in customer care. The immediate priority is to improve the interface between planning consent and building control. This should include a standard application form and consideration of ways bu which presentation and coordination of the two processes could be improved. In the long term, the feasibility of merging these regimes should be examined; and

• introducing alternative service providers and working methods – providing greater choice and raising standards through alternative service provision was also considered. In the short term, the DCLG, the Planning Advisory Service and the Regional Centres of Excellence should examine the overall demand for and supply of temporary planning staff.

They should consider options for increasing efficiency and competition. In the longer term, the DCLG should build on the work being done in partnership with the Planning Advisory Service, the Local Government Association, the Association of London Government, the Royal Town Planning Institute and other bodies to encourage the recruitment of planning staff in planning authorities.

The wholehearted introduction of these proposals should result in a freeing-up of development-control departments, a rapid growth in the involvement of architects in householder developments and, ultimately, similar innovations feeding into the processing of larger schemes.

If the DCLG holds back, HM Treasury's move on planning under the Barker Review could turn into a rout.

Brian Waters is principal of the Boisot Waters Cohen Partnership. Visit www.bwcp.co.uk Thursday 26th October 2006 CBI Conference Centre, London WC1



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WHO'S WHO IN A POTENTIAL PERV-SHOW

You quite often come across architectural websites with a 'Who We Are' section. Before you is a grid of mugshots. Sometimes they have names, sometimes the names come up when you click on them and, although this is mostly restricted to partners/directors/associates, sometimes a short biography.

The best of this type is the Australian site of big Sydney practice Rice Daubney at www.ricedaubney.com.au. Unlike the UK trend it has a staff list. Click on a name at random and up comes their mugshot. Better, you hear the staffer say who they are.

But there's even more.
Quite often when you are searching around the site you get a plan view of a floor of the Rice Daubney office with Letraset-style figures marching around randomly. You eventually pin one down. Click, and it turns out to have a personality with, as before, mugshot and spoken name. Great fun and great for staff-boss relationships.

But the mugshot and name thing worries me a tad – just as people worry about kids in chatrooms giving out names and details. OK, so an architectural website isn't exactly a known grazing ground for pervs. But the point is it could be. sutherland.lyall@btinternet.com

FIRST PRINCIPLES

Since the Court of Appeal's decision in *Devonport v Carillion* at the end of last year, the prospects of resisting enforcement of adjudicators' decisions have looked bleak, writes *Sue Lindsey*. But, bucking the trend, over the summer H H J Havery QC declined to enforce an adjudicator's decision that Brookdale Healthcare paid Redworth Construction some £200,000.

The decision reminds us to start from first principles. The Housing Grants, Construction and Regeneration Act 1996 only makes adjudication compulsory in certain circumstances. The judge decided that the Brookdale/ Redworth agreement did not fall within Section 107 of the Act, that adjudication only applies to contracts in writing. As a result the adjudicator (who had concluded it was a contract in writing, and had continued to give a decision) had no jurisdiction and his decision was of no effect.

The judge concluded on the evidence that a passing reference to a JCT contract in a document outlining the works was not enough to incorporate the standard form. At most it showed a mere intention on the part of the parties to enter into a JCT form.

As there was no JCT form, the judge had to consider the extent of the terms that were agreed in writing.

The key guidance on what is and is not a contract in writing for the purposes of Section 107 of the Act is the Court of Appeal's decision in RJT Consulting Engineers Ltd v DM Engineering. In that case the majority of the court decided that all the agreement, apart from trivial terms, has to be in writing. The third judge held that only terms material to the issues in dispute had to be in writing. As the Brookdale/Redworth agreement did not record the completion date, and that was relevant to the claim before the adjudicator, the judge concluded that applying either of the tests in the RIT case it was not a contract in writing.

It seems that finding such a 'threshold' point is now more likely to defeat an enforcement action than trying to open up and complain about the adjudication process itself. But the prudent respondent should spot and raise the point early, then participate in the adjudication having reserved their position on the objection.

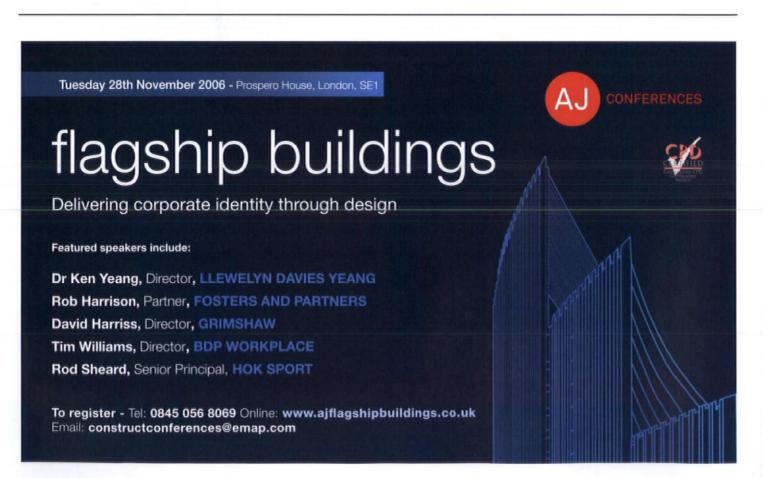
Furthermore, they should consider the point thoroughly. Redworth, in arguing before the adjudicator that there was a contract in writing, had relied only on the document with the reference to the JCT terms. Before the court, Redworth wanted to rely on more documents. The judge would not allow it. He decided

Redworth had opted to put its case as it had before the adjudicator with a view to getting him to decide in its favour, both as to the contract in writing point and on the substantive claim. The adjudicator decided for Redworth, and it had had the benefit of that. So having elected to pursue the point in the way it had, it could not change tack before the court.

So anyone facing an adjudication should start at the beginning and look at Sections 104 to 107 of the Act. Is it a construction contract? Is it in writing? Is the respondent a residential occupier? Then, if there is a threshold point, make it out clearly and thoroughly in the adjudication.

Sue Lindsey is a barrister at Crown Office Chambers in London. Visit www. crownofficechambers.com





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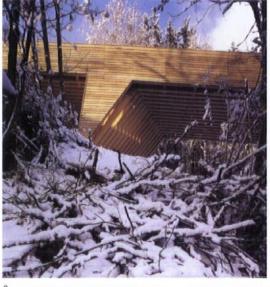
воок

By Ruth Slavid

Developments in Timber Engineering: The Swiss Contribution By Anton Steurer. Birkhäuser, 2006. 336pp. £39.90



1.



2

- 1. Saldome, Schweizerhalle
- 2. Val Tgiplat road bridge

When the Building Research Establishment conducted tests at its Cardington Laboratory in 2000 that showed that sixstorey timber buildings could be structurally stable and survive in cases of fire, this was rightly hailed as a breakthrough for timber construction. Yet 250 years ago Swiss carpenters were building multi-family log homes that were up to five storeys high, and some of them are still standing.

As Anton Steurer's book shows, Swiss tradesmen and, more recently, engineers, have made major advances in the understanding of timber and its behaviour. This is complex because of the material's heterogeneous nature and the fact that it behaves better in compression than in tension.

Steurer is writing for a non-technical audience, and

so he demonstrates engineering rather than explain it. He tells you what has been learned, rather than laying out the mathematical proof – a tendency that is exacerbated by the fact that when he employs diagrams showing tensile and compressive forces, it is not always clear which is which.

But he has a fascinating story to tell, showing some of the detailed research that used both empirical methods and analysis to make the behaviour of timber more predictable and hence allow it to be used more boldly. Development of laminated timber, of trusses and of connections all figure in this book, and there are photos of appealingly Heath Robinson apparatus, testing timber to failure in every possible way. Engineers even took stressed glulam beams apart layer by

layer after five years to measure the residual stresses.

The initials of various Swiss research institutes feature widely, and if sometimes the attempt to bring international efforts back to Switzerland is a little contrived, their contribution was clearly vital. This is a country which produced not only skilled carpenters but also mathematicians such as Euler and Bernoulli. And the Swiss railways played a key role in the adoption of laminated construction in their search for an inexpensive and low-maintenance alternative to iron, which was corroded by locomotive emissions.

Steurer's 'memorable buildings' were definitely chosen for their engineering rather than their architectural qualities, which are variable. But the last section, which shows developments in bridge design, is fascinating. There seems to be a clear affinity, for instance, between the earlier pioneering work of the Grenmanns in the 18th century and the Selgis road bridge, completed in 2001, both because of and despite the technological advances that went on over more than two centuries.

Although this is certainly not a glossy architectural book, it has a reassuringly low ratio of words to images. Photos of buildings are complemented by shots of laboratory tests, graphs and drawings. This is a godsend, since the English translation is not always impeccable. As it says at the beginning, 'This book is also in a German language edition available'.



Coychurch Crematorium, Bridgend, by Fry, Drew, Knight & Creamer

BOOK

By Ken Worpole

Death Redesigned: British Crematoria: History, Architecture and Landscape By Hilary J Grainger. Spire Books, 2006. £34.95

'A rather lonely building in a lonely place,' was how one historian described Britain's early crematoria. The rise to dominance of cremation in the 20th century – partly from concerns over land supply – has not, until now, led to a proper study of this most culturally complex of 20th-century building types and settings.

There are 250 crematoria in Britain, but little consensus on what public and spiritual values their designs seek to embody. There is a cultural ambivalence at the heart of much crematorium design. Are these sacred places, or the final outposts of municipalism in a state of awkward grace?

Hilary Grainger doesn't avoid these questions, though in the end she seldom raises serious objections to the inconsequential architecture of many. Those using them often find their design uninspiring. In *Untold Stories*, Alan Bennett describes municipal crematoria that give the impression of 'the reception area of a tasteful factory or the departure lounge of a small provincial airport confined to domestic flights'. On leaving a 20-minute committal service at the local 'crem', many ask, 'Was that it?'

The first modern crematoria in Europe adopted a Neo-Classical style suggesting a return to pre-Christian burial practices. In Britain this quickly turned to Gothic, then Domestic Revival, before settling on a style described as 'to Poplar from Lombardy, via Sweden.' Some 60 per cent of British crematoria date from the 1950s and 1960s, in which the social architecture of 'Scandinavian Welfare

Modernism' prevailed. It would be wrong to suggest that there are no accomplished buildings. Mortonhall in Edinburgh by Sir Basil Spence, Glover and Ferguson (1967) and Coychurch, Bridgend, by Fry, Drew, Knight & Creamer (1970) both have a degree of monumentality and power of place that the marking of death has historically required.

Many design problems remain unresolved, however. Should the catafalque remain at the centre of the proceedings, and what should be the last public view of the coffin? Should mourners be able to look out to the landscape beyond during the service, or should their minds be concentrated by a wholly enclosed chapel interior? Does the use of separate entrances and exits only exacerbate the

conveyor-belt criticism, and why are some architects still intent on disguising the chimney? Is the use of a cross now wholly unacceptable, or does it – as Asplund and Lewerentz argued in Stockholm – now have a non-religious hold on the public imagination? On landscape matters the book is at its weakest.

Death Redesigned contains many (rather gloomy) archive photos but few building or landscape plans. Nevertheless, Grainger's study is a major achievement. It can only stimulate further discussion as to how to design meaningful places for death in an increasingly ahistorical and individualistic society.

Ken Worpole is the author of Last Landscapes: The Architecture of the Cemetery in the West



Ibos and Vitart's Museum of Art, Lille

BOOK

By Barrie Evans

New Glass Architecture By Brent Richards; photography by Dennis Gilbert. Laurence King Publishing. 2006. 240pp. £35

The main proposition in Brent Richards' short essau and selection of 25 case-study buildings is that over the last 15 uears the dominant interest of mainstream Modernism in the use of alass - the pursuit of absence, the disappearing wall - has been supplemented by a glass architecture of presence: of making the glass surface a palpable piece of architecture. This is not without precedent, of course. He cites a brief interwar flowering in such buildings as Mies' glass skyscraper designs and the Maison de Verre, and Ronchamp gets a mention later. But the general point stands up.

Case studies show different approaches to this constructing with light since 1990, such as Gehry or van Egeraat's swooping facades, whose curvature greatly reduces inward transparency, and which can spiral into the building as funnels and freestanding planes; indirect light fed in through coloured niches from Holl; use of frits (Ibos and Vitart's Museum of Art, Lille) and screenprinting on glass (Alsop's Colorium); curved or translucent individual glass panels – both found in Moneo's Kursaal Centre; and the promise of computer display facades glimpsed in Fournier and Cook's Graz Kunsthaus.

The book also includes a few Modernist case study essays in transparency (why?), one example of 'presence' in polycarbonate (the Laban Centre), but no ETFE.

The studies give thorough project descriptions but, surprisingly, not always that much about the glazing. It's essentially a book to look at.



CRITIC'S CHOICE

By Andrew Mead

The early 1960s Royal College of Art in London's Kensington Gore (above) is attributed to three people: Hugh Casson, RY Goodden, and HT Cadbury-Brown – but the design is really Cadbury-Brown's. He's the subject of an exhibition, Elegant Variation, which has just opened at the Royal Academy, where it continues until 21 January. Cadbury-Brown made his mark with designs for the Festival of Britain, but he was already practising independently before the Second World War, after a spell with Ernö Goldfinger.

The exhibition catalogue includes an illuminating essay on the RCA building (pictured above) by James Dunnett, who stresses its urban contribution, not just as a backdrop to the park – a vigorous silhouette – but as a foil to the Albert Hall and Norman Shaw's big red-brick Albert Hall Mansions. On the evening of 3 November, Cadbury-Brown will be in conversation at the RA with John Winter (they have Goldfinger and much else in common), in the first of several events with 'senior architect academicians'. Leonard Manasseh (24 November) and Trevor Dannatt (26 January) appear later.

And there's a promising series of RA Forums this autumn, partly focusing on buildings' facades. On 16 October Farshid Moussavi and Sean Griffiths discuss how 'expressive' a facade can be, conveying something other than the facts of its construction, while on 13 November Richard Rogers and sculptor Richard Deacon will respond to a screening of the 1986 film, Wall of Light, in which Chareau's Maison de Verre is the star. Then on 4 December there's 'The Story of the City' – the first of three forums examining the legacy of Jane Jacobs (www.royalacademy.org.uk/architecture).

It's city development — specifically Liverpool's supposed 'renaissance' — that figures in Anu Pennanen's video, A Day In The Office, at FACT, 88 Wood Street, Liverpool, until 26 November. There are related talks by people involved with Liverpool's architecture, art or urban future: among them, Beatriz Garcia, director of Impact 08, which is researching the impact of Liverpool becoming European Capital of Culture in 2008, and Toby Siebenthaler, director or urban think tank Downtown Liverpool (www.fact.co.uk).





BOOK

By Elain Harwood

Building a Masterpiece: The Sydney Opera House Edited by Anne Watson. Lund Humphries, 2006. 192pp. £35

If you think of Australia as a big country, with cricketer Don Bradman and songwriter Nick Cave among its cultural ambassadors managing to put British efforts to shame, then pay a visit. If you do, you begin to understand why the Sydney Opera House is so important. It symbolises Australia's economic boom of the 1950s and 1960s – and its struggle to retain its world-famous position today.

Jørn Utzon won the competition for the opera house in 1957 and it finally opened in 1973, after a new regional government, rather than negotiate, accepted Utzon's resignation in 1966. He had already been forced to redesign the shell roof because his original proposal, though admired, proved unworkable; in 1961 he produced a new

concept of interconnected precast ribs based on segments of a sphere.

The interior is largely designed by local architects led by Peter Hall, who maintained some communication with Utzon in the dispute over his resignation. Only in 1999 was Utzon re-engaged as design consultant, with the upgrading of the interior entrusted to his son, Jan, and the Sydney architect Richard Johnson.

So the Opera House is a flawed masterpiece, and perhaps the more interesting for it, if one believes the surrounding hagiography of which this collection of essays is part. Australia may be a young nation, but it has turned the philosophy of conservation into a movement of its own. These essays are part of a wider bid to have World Heritage

status conferred on the opera house.

The definitive account of the building remains that by Richard Weston in his mammoth biography of Utzon (AJ 04.04.02). In comparison, much of this collection is puff, and there's considerable duplication. The good parts are the stories about how the building and, in particular, that roof, was made.

The early 1960s saw a sea change in the construction industry as it became able to take on larger and more complex commissions: 10,000 men of 32 nationalities worked on the opera house. John Nutt, the Australian member of Ove Arup's young and very international team, sets out the major engineering difficulties. Most interesting of all is the essay on early computers: the

complex design of the roof was supported by unprecedented computer testing, with vast machines at City and Southampton universities supporting Arup's own machine.

The photographs, many showing the opera house under construction, are also wonderful. That the building is a masterpiece is thanks to the way it sits perfectly on its dramatic promontory, the sails of its roof reflecting those of the boats around it. It helps that it is also fantastically photogenic - the sun as dazzling on its white tiles as on the surrounding water. But the collection reads like a series of conference papers, offering individual insights rather than a coherent story.

Elain Harwood is a historian with English Heritage



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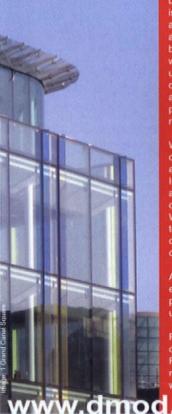
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CVs should be sent by post or email to: HR Department Kohn Pedersen Fox Associates (International) PA 13 Langley Street London WC2H 9JG Email: careers@kpf.com

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Apply online at: www.lancashire.gov.uk/vacancies or email: rd.personnel@css.lancscc.gov.uk. Tel: 01772 533383, 24hr answerphone. Closing date: 27 October 2006.

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EXPRESSIONS OF INTEREST

Southend-on-Sea Borough Council Expressions of Interest



Southend-on-Sea is a vibrant coastal town making clear progress in regeneration and physical renewal. Recent projects include the renewal of the Pier Entrance, Pier Hill, Travel Centre, University and College Campus Buildings and regeneration of Shoebury Garrison, many receiving Regional and National acclaim.

The Council intends to further develop this programme and embark on a series of interesting architectural projects ranging from re-modelling and adding to the Grade I Listed ancient scheduled monument Prittlewell Priory, reinstating fire damage on the Grade II Listed World Famous Pleasure Pier and providing a new 25 metre swimming pool and 10m World Class diving pool at Garons Park.

The Council is therefore seeking to appoint architects for each of these projects for a variable of work stages

Project 1

Reinstatement of decking, station and ancillary buildings on Southend Pier, Southend-on-Sea. Estimated Value £2.5M

Remodelling and additions to Grade I Listed ancient scheduled monument Prittlewell Priory Museum, Priory Park, Southend-on-Sea.

Estimated Value £1.5M

Project 3

Southend Leisure & Tennis Centre, Garons Park, Southend-on-Sea, new 25 metres swimming pool and 10m World Class diving facilities.

Estimated value £5M

Expressions of interest are therefore invited in whole or in part with a proven track record in the area of historic buildings, leisure facilities and public buildings.

Expressions of interest should be submitted in writing to the address below no later than Friday 27th October 2006. Any received after that deadline will not be accepted.

The Expressions of Interest should be sent to the Chief Executive & Town Clerk, Southend-on-Sea Borough Council, Civic Centre, Victoria Avenue, Southend-on-Sea, Essex SS2 6ER.

Expressions of Interest - S Kearney/bj

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Applicants should be RIBA part III qualified or equivalent, have specialist knowledge and experience of historical conservation, and familiarity with vernacular mud brick building techniques. Applicants also require strong leadership skills, a sensitivity to, and knowledge of, Islamic culture and a willingness to live, to travel and to work

1 year fixed term contract, starting October 2006, salary commensurate with experience.

Apply in writing with CV to: Dr. Victoria Harris at 10 Bonhill Street, London, EC2A 4QJ, or call +44 (0) 207 466 1222, or vicky@architectsforaid.org





TENDERS

SEFTON COUNCIL



merseywaterfront

PLANNING & ECONOMIC REGENERATION DEPARTMENT SEFTON WATER CENTRE, MERSEYSIDE EXPRESSION OF INTEREST

Sefton Council seeks expressions of interest from suitably qualified design consultants to produce detailed design, production information, Bills of Quantities, Tender Action, and supervision of construction and completion of the Sefton WATER Centre.

The Centre is to be located at the Crosby Marine Lake in Waterloo immediately north of Liverpool Freeport and is adjacent to beaches providing the current setting for Antony Gormley's exhibit 'Another Place'. It will be a new facility incorporating a watersports centre for use by all but with provision for people with disabilities, health assessment, conference/education, café/restaurant, space for training and coaching, accommodation to 'Grade 3' standard, and landscaping. The Centre is a flagship project within the Mersey Waterfront Regional Park and will have at least a regional impact.

This is a challenging project and consultants will have to show a record of achievement and commitment to creative concepts, innovative solutions and environmental sensitivity. They will be expected to consult with project partner groups, organisations and stakeholders when producing the detailed design.

Please e-mail or fax the contact below no later than 4.00 p.m. on 27th October 2006 in order to receive further information about the commission and details of the requirements for submission of an expression of interest. Submissions should be received no later than 4.00 p.m. on 2nd November 2006.

Neil Ash, Planning & Economic Regeneration Department, Pinnacle House, Trinity Road, Bootle, Merseyside L20 7JD. e-mail: neil.ash@regen.sefton.gov.uk Tel. 0151 934 3473 Fax. 0151 934 3449

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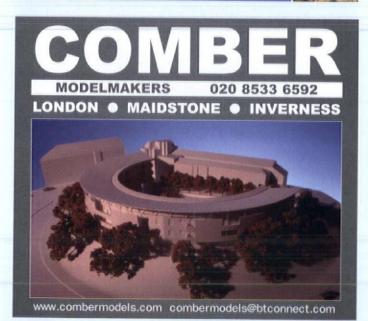
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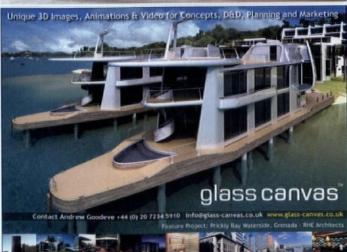


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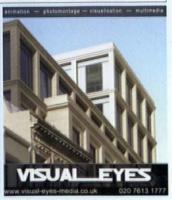
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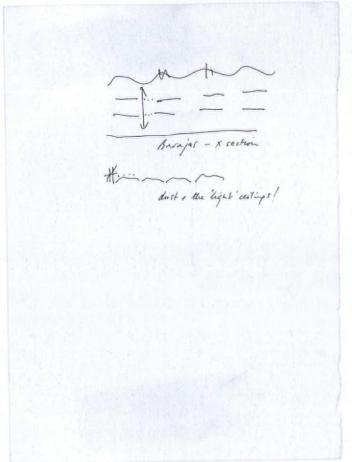
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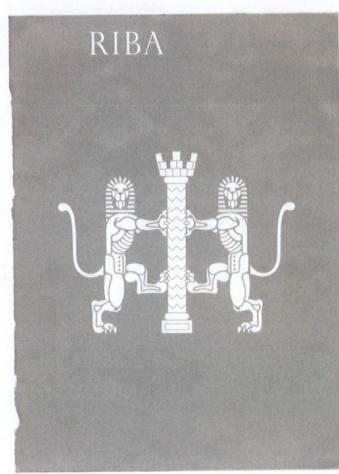
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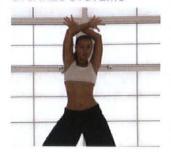
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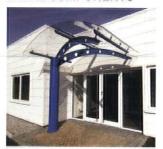
STOAKES SYSTEMS



AJ ENQUIRY 202

Pools & Halls and Kalwall for Schools are new publications which focus on projects where Kalwall diffused daylighting system was specifed. They include interesting comments from architects/clients on how Kalwall can save energy, change interiors and improve health. Visit www.stoakes.co.uk

CADRE COMPONENTS



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Cadre Components has introduced Contract Cladding, a new cladding system in cassette-type form that offers a clean, modern finish as an alternative to traditional 'plank'-effect cladding or render finishes. Available in a range of finishes, the panels are easy to fix, lightweight and durable.

CORUS



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Colorcoat HPS200 prefinished steel from Corus was chosen for the roof and wall cladding of the Carton Le Vert house and design studio in Donegal. The scheme won the 'best building in the landscape' award from the Royal Institute of Architects in Ireland (RIAI). HPS200 comes with the leading Confidex guarantee.

TROAX



AJ ENQUIRY 205

The new Cetus modular storage system from Troax offers a flexible solution for apartments. It provides secure yet easily accessible storage, typically in basements, for personal items, from bikes and sports equipment to furniture. It offers varying levels of security according to requirements and budget.

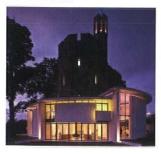
INTEGRATED DESIGN



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The Fastlane Entrance Control Range is designed to balance the aesthetic and security requirements demanded by architects and modern building design. The range includes tripods, entrance gates, optical turnstiles, speedgates and passgates. For detials visit www.fastlane-turnstiles.com

ROCKWOOL



AJ ENQUIRY 207

Rockwool provided more than 1,500m² of insulation to the RIBA Award-winning Lymm Water Tower in Cheshire. Rockwool insulation was chosen early on in the project because of its unique combination of thermal and fire resistance and acoustic properties. For more information visit www.rockwool.co.uk

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Daedalian glass designs were chosen for the spa refubishment at the Aghadoe Heights Hotel, Killarney, voted best destination hotel spa in Ireland in the Irish Professional Beauty Awards. Its range of sandblasted designs are etched on to glass to create 3D effects. Designs may be applied to any shape of glass.



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