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151 Rosebery Avenue,
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Editorial enquiries
Angela Newton/Anna Robertson
020 7505 6700
Editorial fax
020 7505 6701
Email
firstname.surname@emap.com

Editor
Isabel Allen
News editor
Ed Dorrell (020 7505 6715)
Senior reporter /
Northern correspondent
Richard Waite (07918 650875)
Reporter
Richard Vaughan (020 7505 6770)
Working details editor
Susan Dawson (015242 21692)
Reviews editor
Andrew Mead (020 7505 6717)
Technical editor
Hattie Hartman (020 7505 6711)
Art editor
Sarah Douglas (020 7505 6705)
Assistant art editor
Eriko Shimazaki (020 7505 6704)
Chief sub-editor
Angus Montgomery (020 7505 6708)
Editorial assistant
James Pallister (020 7505 6713)
Editor, AJ Specification / Online
Ruth Slavid (020 7505 6703)
Assistant editor, AJ Specification
Will Hunter (020 7505 6716)
Managing editor online
Barrie Evans (020 7505 8609)
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Sarah Mieny (020 7505 6741)

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ROGERS' ACHIEVEMENT HAS BEEN TO DESIGN A PRACTICE CAPABLE OF EVOLVING

By Isabel Allen

The announcement that Richard Rogers Partnership (RRP) is to change its name (ajplus 16.10.06) could not be better timed. With Madrid's Barajas Airport, the newly anointed Stirling Prize winner, firmly in the limelight (see pages 12-13), the show of power-sharing, or more accurately credit-sharing, can only be interpreted as a statement of confidence from a practice at the height of its powers.

Barajas marks the culmination of a lifetime of architectural enquiry. As a building type, the airport brings a certain intellectual credence to some of RRP's more whimsical conceits. The 'production line' aggregation of identical parts – little more than a polemical game when the project is too small for repetition to yield significant economies of scale – represents the height of rational efficiency when employed at such a mega scale. The colour coding which Rogers enjoys so much can seem a little wilful on a building of any conventional size, but makes

perfect sense on a project where an essentially uniform structure is rolled out over such a vast tract of land. Similarly, the transparency which is deemed to equate with Rogers' egalitarian agenda seems positively perverse at, say, the Welsh Assembly, where the views to three sides would be best blanked out, but makes perfect sense when it reveals the arid beauty of the Spanish countryside punctuated by the high drama of aeroplanes coming in to land.

It is, perhaps, the quintessential Rogers building. The precise issue of authorship is neither here nor there. Rogers' personal achievement has been to design a practice which is capable of evolving and perfecting his signature oeuvre; where staff turnover is famously low, talent is allowed to flourish, and credit is given where credit is due. The message to his fellow superstars is that the secret of successful succession is to keep your lieutenants loyal and to keep them by your side.



CONTRIBUTORS



Neil Gillespie, who writes about NORD's Sawmills scheme in the *Building Study* on pages 27-35, is an architect with Reiach and Hall in Edinburgh



Spencer Murphy, whose photographs feature in the *Building Study*, is a photographer whose work has been exhibited in shows in London, Germany and the USA



Harshad Patel, whose sketches for a residential development drawn on demolished plasterboard feature in this week's *Sketchbook* on page 58, is a director of PA Architects

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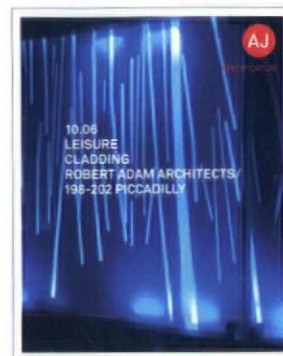


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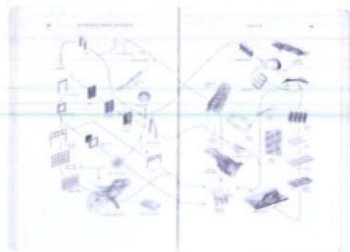
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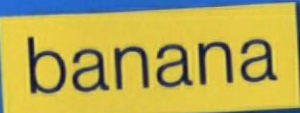
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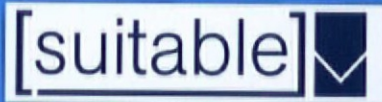
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Top five jobs:
• *Michael Phillips Architects* –
architectural technicians
• *Nash Partnership* – surveyor
• *Richard Bosson Architects* –
Chinese translator
• *KCA International* – interior
designer
• *Paul Brookes Architects* –
Part 1 architectural assistant

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FRIDAY 13 OCTOBER

- HOK Sport lands 2012 Olympic Stadium commission
- Rem to build next to Wren church in London
- Libeskind (right) to bring rainforest to Blackpool
- Tate Modern extension's planning deadline cast into doubt



TUESDAY 17 OCTOBER

- Honorary RIBA members 'could face court over title abuse'
- Stirk and Harbour join Rogers in practice title
- Second World War building saved despite overwhelming opposition
- Shephard Epstein Hunter to finish Lasdun's work in London (below)



THURSDAY 12 OCTOBER

- European Commission drops Scottish Parliament procurement inquiry
- Planning 'a crumbling profession', warns London's new design director
- Dyson one-off house plans backed by Farrell and Wilford
- Bauman Lyons invited to bid for Carlsberg masterplan international competition

MONDAY 16 OCTOBER

- Rogers lands Stirling with Barajas (below, see pages 12-13)...
- ...Leaving bookies laughing all the way to the bank
- BBC's move up North hangs in balance over licence-fee talks
- Latest look at Gensler's super-casino for en-vogue Blackpool



WEDNESDAY 18 OCTOBER

- British Architectural Library secures important selection of Lutyens drawings
- New Foster tower for New York faces heritage opposition (see pages 16-17)
- SMC sets sights on international growth in Far East
- Survey shows surprisingly low opposition to new houses



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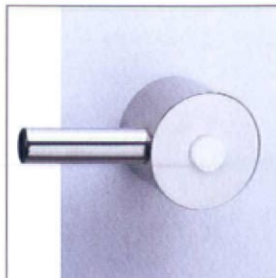
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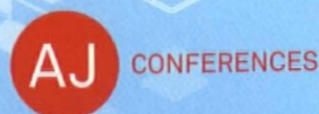


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BARKER CALLS FOR LESS PLANNING

By Ed Dorrell

Kate Barker has hinted heavily at the conclusions of her report into planning reform – and has said she would be keen to see ‘less planning’ in some areas.

The Bank of England economist, commissioned by Chancellor Gordon Brown and Deputy Prime Minister John Prescott, has revealed that she will propose an overhaul of much of the planning system.

Unlike the authors of many government reports, Barker is known to have the ear of the Chancellor and whatever her Review of Land Use Planning concludes could have serious repercussions in Labour policy in the years to come.

Speaking at the AJ100 Breakfast Club on Tuesday (17 October), the member of the Monetary Policy Committee said would like ‘less planning’ in small domestic schemes.

Among the areas her report – expected at the end of the year – will focus on will be planning department targets for processing large applications.

The author of the Barker Report into the Delivery of New Housing, published in 2004, said she was unconvinced by the effectiveness of the current 13-week objectives.

Barker’s comments come at a time that architects are increasingly of the opinion that the targets dumped on local authorities for the processing of applications are resulting in a slower system.

Up until now these targets have been key government policy for improving efficiency in planning departments.

Barker said: ‘This is more about outcomes and less about process. I wouldn’t want to

get rid of targets for minor applications, but we can ask whether they help others.

‘Also, appeals have got slower as a result.’

In addition, Barker said there was a greater need for more strategic planners. ‘I would certainly rather have two excellent special planners than three average ones,’ she said.

Barker went as far as to suggest that local authorities should club together to employ teams of ‘spatial planners’ to work on major planning applications.

Barker – who has admitted she knows nothing about architecture – also questioned the prevailing orthodoxy on density of new housing.

‘With global warming there will be the need for more green space, as cities become hotter,’ she said.



1.



2.

ROGERS IN FULL FLIGHT

By Ed Dorrell

As the whooping that greeted the announcement that Richard Rogers' Barajas Airport had won the 2006 Stirling Prize died away to a gently satisfied murmur, the AJ was granted an extraordinary interview.

Rogers himself; Ivan Harbour, one of his anointed successors; and Simon Smithson, the head of his Spanish office, were swept upstairs with me for a quiet chat.

To be honest, a combination of euphoria, a few glasses of red and a very healthy working dynamic between Rogers and his two acolytes meant that it was more a rambling conversation than a formal interview.

'I am very, very pleased to have won it,' the great man stated at the outset. He is rightly proud of the building.

In fact, all present were clearly deeply chuffed to have scooped the big one. After 11 years of Stirling it was time the prize went to the most consistently brilliant large practice of the last two or three decades.

Chipping into the conversation, Harbour deployed what must be a standard anecdote about the airport. 'Our commercial director was out there with some Arsenal fans going to an away match some time ago', he said. 'The conversation changed to the amazing architecture the moment they got off the plane. That's a real achievement'.

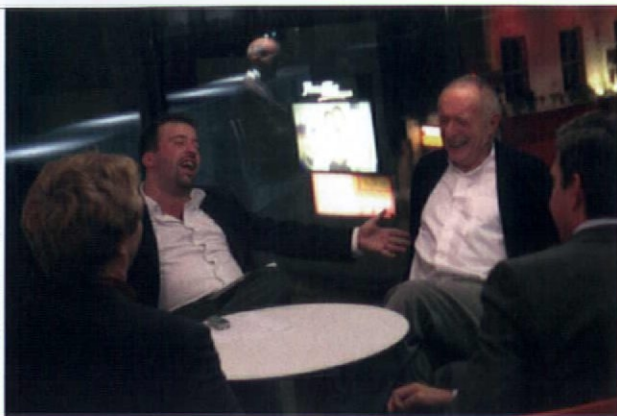
And it was not just the design that Rogers and his colleagues were proud of, but the speed at which the project was completed. There seemed to be some confusion over exactly how long Barajas had taken,

however. Was it eight years or 10? (In fact it was nine.)

Who could blame the architects for this confusion? After all, if you'd been working on Heathrow's Terminal 5 since the early '80s, a year or two would surely seem neither here nor there.

The Rogers team also made a fascinating, and pertinent, point about the Spanish planning system. Over there, dull but important questions of transportation, site and requirement are settled in a public inquiry before the design work commences – and the conclusions then inform the design brief.

This revelation brought about a huge praising session of Spain. To say the three Brits are major Ibero-philes would be a massive understatement. 'The country suffered 40 years of



4.

3.

1. AJ editor Isabel Allen and RIBA president Jack Pringle prepare to announce the winner

2. The victor takes to the stage

3. Ed Dorrell entertains Richard Rogers

4. The Barajas team: (from left to right) Carlos Lamela, of Estudio Lamela; Ivan Harbour; client José Manuel Hesse, of AENA; Richard Rogers; and Simon Smithson

fascism and now you have this explosion of joy,' Rogers said with real passion. Smithson, a Madrid resident, then made the amazing statement that 'Spain is better for architecture even than Holland,' which was greeted with widespread nodding. Consider the importance that Dutch architecture has for architects in Rogers' circle, and you will see what a declaration this is.

Unfortunately your correspondent had to bring a hint of negativity into the conversation by asking the question on everyone's lips after Rogers' amazing win. Are you retiring, Richard? 'I'm not dead yet,' he said sharply, although he admitted, 'there is a new generation and we are looking at the practice and the succession.' Just 48 hours later Rogers revealed that Harbour

and his contemporary Graham Stirk would be adding their surnames to the practice's name (ajplus 16.10.06).

As our time drew to a close, there was suddenly a glimpse of Rogers' inner politician. 'The question that needs to be asked is where is England at the moment in design terms?' he said. 'The simple fact is that while Spain is great, London has never been better.'

And with that it was time for Rogers to go. His name might no longer be the only one up in lights at his practice, but on Saturday night he was the person the waiting media all wanted a piece of.

For full coverage of this year's Stirling Prize visit www.ajplus.co.uk/riba2006

'It's the same old stuff... it's all so bloody boring'

Robert Adam, Robert Adam Architects

'There was something about Zaha's undercroft that I kinda fancied'

Dennis Gilbert, architectural photographer

'Lovely, lovely, lovely. I just love the drainpipes'

Mark Whitby, Whitbybird

'The award questions the RIBA's commitment to climate change'

David Rudlin, URBED

'I'm disappointed. But thrilled for Richard'

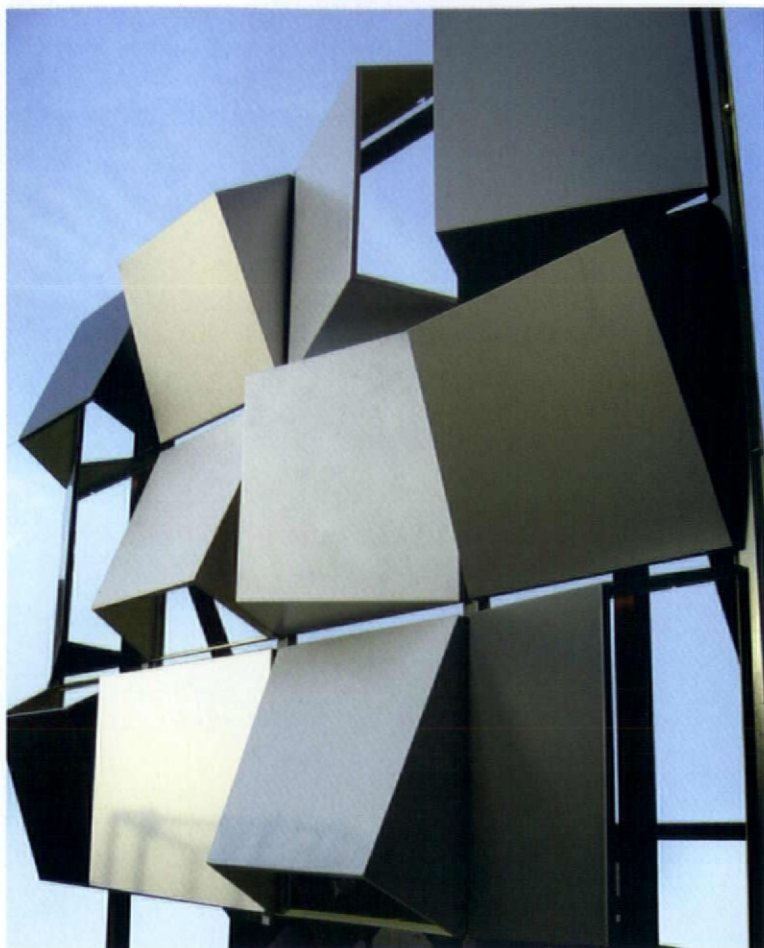
Josh Carver, Adjaye/Associates

'My favourite won, and it bagged me £10! It's a great achievement'

Glenn Howells, Glenn Howells Associates

'No comment'

Ricky Burdett, head of the GLA's Architecture and Urbanism Unit

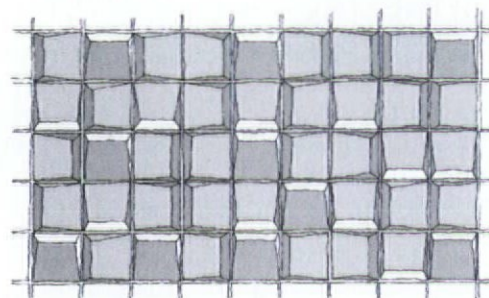


ALLIES AND MORRISON IN PANEL GAME

This is the first glimpse of Allies and Morrison's multi-storey car park scheme, part of a wider masterplan by the practice in Sheffield's city centre. The 12-storey building will house 520 parking spaces, accommodation for a casino in the ground and basement levels, and retail space leading on to St Paul's Place. The design of the cladding on the car-park levels creates an undefined, patterned surface by using square aluminium panels with two folded triangular sides to produce a tilted face. This will produce a varied pattern of light and dark, with each panel providing a different reflection. The tilted faces also aim to transform the building's appearance at night, with internal light bleeding between each panel, creating a non-uniform composition on the surfaces. The scheme will go on site in November, with completion due in Spring 2008.

By Richard Vaughan

1.

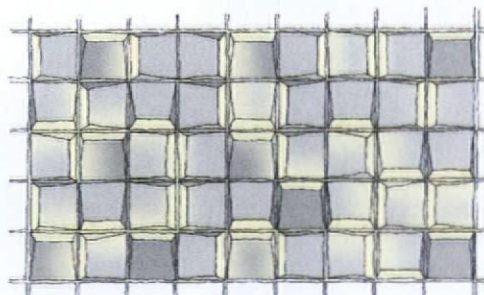


2.

1. The cladding panels on the Sheffield car-park scheme create an undefined, patterned surface

2 & 3. Concept sketches showing internal light bleeding through the facade

4. The building will house 520 parking spaces, a casino and retail areas



3.



4.



1.

HAS FOSTER GONE TOO FAR?

By Richard Waite

Norman Foster has become the darling of New York. His recently completed Hearst Building on Eighth Avenue was welcomed with almost unanimous approval, while his Ground Zero proposals met with appreciative nods.

Even his plans to build a 62-storey tower behind Mies van der Rohe's untouchable Seagram Building did not provoke the storm of protest which usually follows such a potentially 'threatening' scheme.

However, if the initial response to his new 980 Madison Avenue skyscraper scheme is anything to go by, Foster has a bit of a fight on his hands this time.

The 25-storey development on the Upper East Side is actually the practice's shortest skyscraper project in New York to date.

But whereas the other schemes have sidestepped any real controversy, Foster's proposal to build a residential tower above the former Parke-Bernet Gallery has not gone down well with residents.

It was the same super-rich locals who fought a vigorous and well-organised campaign to try and stop Renzo Piano's Whitney Museum extension just two blocks away.

At a recent public meeting, one outraged Upper East Sider described the scheme as a 'glass dagger plunged into the heart [of the area]'. Another told the *New York Times* the building was like 'an uninvited intruder'.

A local community board committee, which will be consulted by both the Landmarks Preservation Commission (LPC) – the US equivalent of English Heritage

– and the city's planners, has already rejected the proposals this week.

And, although developer Aby Rosen, the same client behind Foster's Seagram scheme, has promised the development would lead to the restoration of the original building and increase exhibition space, conservation organisations aren't happy.

The Historic District Council (HDC) has released a call to arms to in a bid to block the scheme. A spokesman said: 'Regardless of its architectural merit [we] feel strongly that the tower is entirely inappropriate to the protected character of the...Historic District.'

Yet project architect Brandon Haw is unconcerned by the criticism.

He believes the scheme will not only bring the existing 1947

late-Modern building on the site back to its former glory but, with its new roof terrace and gallery space, it will also help re-energise the art scene in the area.

Haw says he also understands the strong reaction against the tower which has emerged.

He said: 'At the recent meeting everybody was saying how wonderful the building is – but they just don't want it here.'

'The question is how you stop an area from becoming atrophied and stop an area from dying if nobody can build anything exciting.'

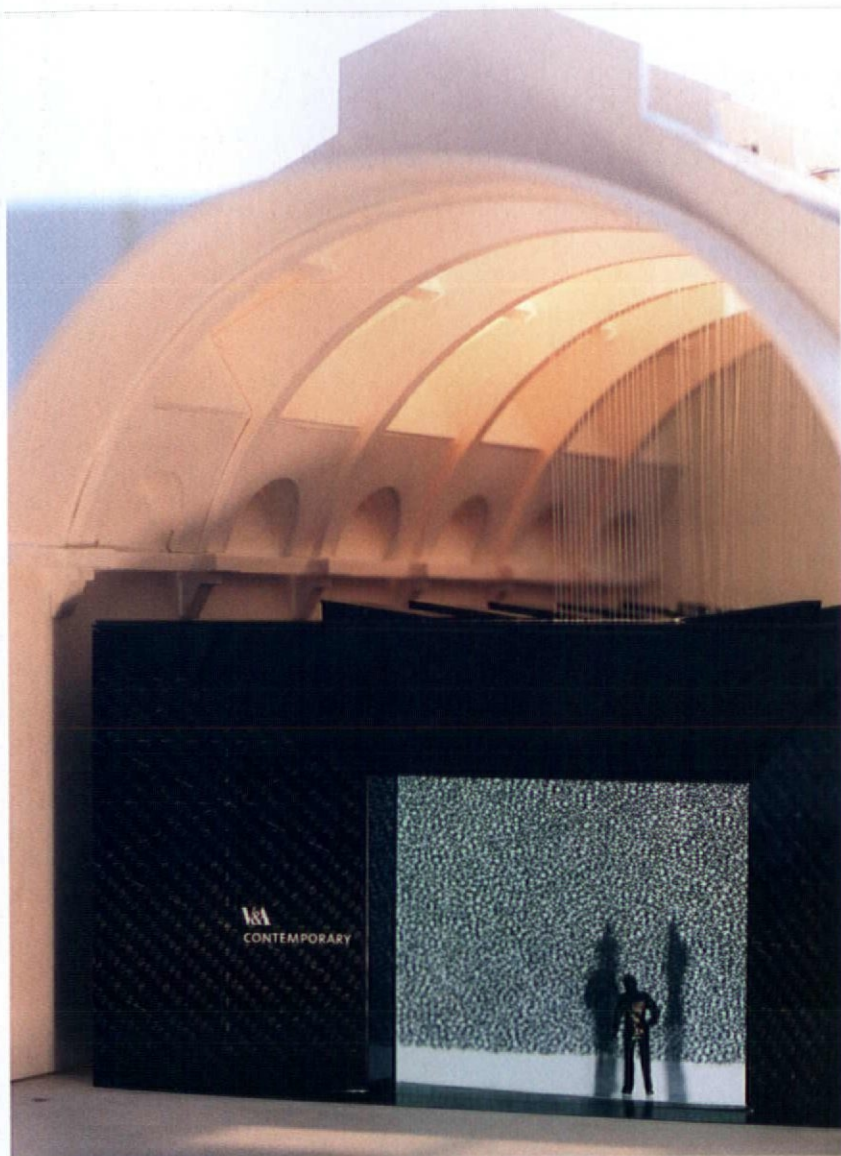
'New York is always changing – it is not a city cast in aspic.'

The next big obstacle for the scheme is clearing the hurdle of the LPC meeting on 24 October.



2.

1 & 2. Norman Foster's skyscraper proposals for New York's Upper East Side have met with criticism from locals



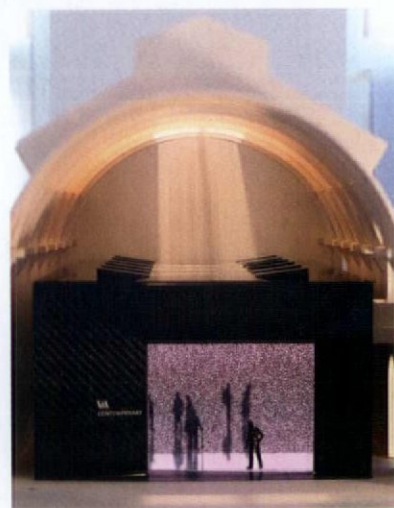
1.

1 & 2. The 'building within a building' will house a contemporary art exhibition space at the V&A

BLOCK GETS INSIDE V&A MUSEUM

Block Architecture has won a battle of the starlets with these designs for a new contemporary art exhibition space at the V&A Museum in west London, seeing off three other AJ/Corus 40 Under 40 practices in the process. Block faced stiff competition from a shortlist which included Moxon Architects, Surface Architects and Francesco Draisci – all of whom exhibited at the AJ/Corus 40 Under 40 show in 2005. The brief was to design a 'neutral envelope for expression' within the existing Aston Webb interior of the museum's Cromwell Road building, which presented Block with a number of structural challenges. The entrance was particularly important, allowing the practice to 'shift the perception from the V&A proper to the contemporary exhibitions'. According to the firm, the entrance also started to be seen as an aperture or 'viewfinder' through which the collections were seen, giving the exhibitions a context. The proposal is essentially a free-standing envelope – 'a building within a building', says Block. The shell is a lightweight structure clad in black carbon-fibre sheeting. The project should complete by September 2007.

By Richard Vaughan



2.



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'I am ashamed to associate with a profession which is so self-obsessed at a time when architects have a duty to offer leadership in the fight against global warming and the problems of cities'

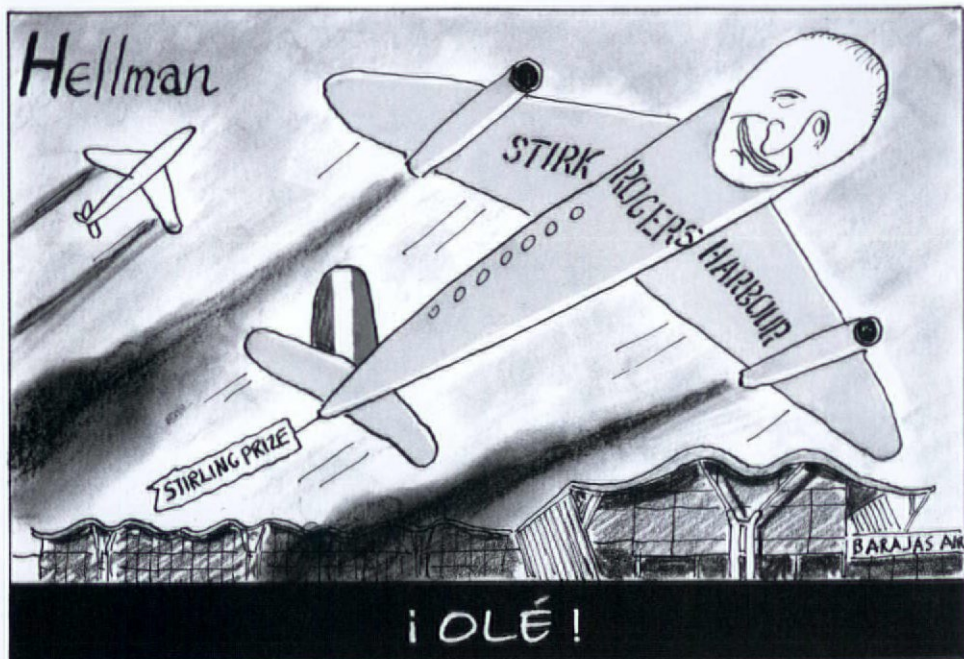
Paul Latham, director of The Regeneration Practice. *Guardian*, 16.10.06

'Looking at the Branly, we should get off the media bandwagon and admit that once again the emperor has no clothes'

Robert Campbell on Nouvel's new Quai Branly Museum, Paris. *Boston Globe*, 15.10.06

'I can get so upset by a door handle that is horrible and mean-spirited'

Alain de Botton. *LA Times*, 11.10.06



FROSTRUP'S FANCY

John McAslan's refurbishment of Camden Town's Roundhouse won unlimited praise from the audience at the Stirling Prize on Saturday night, with older members of the crowd growing misty eyed about their misspent youth in a venue which, among other things, saw the only UK appearance by **The Doors**. But celebrity judge and compère **Mariella Frostrup** said that not only was she too young for such shenanigans, she had never really cared about pop stars as a youngster anyway. Instead she had really fancied architecture students. Cue wistful sighs.

STAR GAZING

Stirling of course produces its own stardust, with such luminaries as **Zaha Hadid** and, of course, winner

Richard Rogers at the awards bash. There were also some big names from outside the grubby world of architecture. Those included designer **Wayne Hemingway** and ICA director **Ekow Eshun**, who both joined presenter **Kevin McCloud** for a very brief and, to the audience, largely inaudible, televised sofa chat after the winner had been announced. Also, there was '60s fashion genius **Mary Quant** and, most loudly, TV presenter and gossip-column regular **Ulrika Jonsson**. She jumped up and down and whooped when McCloud announced that the public vote had gone to Evelina Childrens' Hospital, where Jonsson's child had been treated.

COLOUR CLASH

The fact that Stirling is not a black-tie event allows a certain peacock tendency to emerge in

some of the male guests. So to contrast with **George Ferguson's** trademark red trousers, **Christophe Egret** was sporting a pair in a ravishing lime green. This was also the colour of the shirt **Richard Rogers** was wearing when interviewed on the Channel 4 broadcast. On the night, he settled for a more restrained black jacket and white shirt.

STATE OF UNDRRESS

The most surprising scene of the night must have been that witnessed by one guest who ventured out of the non-smoking Roundhouse on to the balcony for a cheeky snout. There he was greeted by a bevy of waiters, all of whom seemed to have removed their trousers in unison – in preparation, we hope, for putting on their jeans and heading home.



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ZAHA'S AQUATICS CENTRE WILL CAUSE A BIG SPLASH

The tone of your article 'Zaha Faced "Two-Week" Threat' (AJ 12.10.06) gives a misleading impression of the excellent working relationship the Olympic Delivery Authority (ODA) has with Zaha Hadid Architects.

The ODA has worked through a design development stage with Zaha Hadid Architects in recent months to ensure the Aquatics Centre design better reflects the site constraints of its location in the Olympic Park. It has been very productive and has led to significant improvements to the scheme which will be made public later this autumn. Challenge, discussion and debate between designer and client are always part and parcel of any healthy development process and this has been no different.

The result, as ODA chairman Jack Lemley is quoted as saying in your piece, is a magnificent scheme which we hope will set the standard for other designs in the Olympic Park.

David Higgins, chief executive, Olympic Delivery Authority

THE PATH FORGED BY CARDROSS MUST BE FOLLOWED

Congratulations to Andrew Mead for an authentic article about the ruin of Gillespie, Kidd & Coia's Cardross Seminary (AJ 14.09.06).

In my opinion it is of vital importance that the contemporary architectural scene (worldwide) realises that the architecture of the Coia office, with Isi Metzstein and Andy MacMillan, opened a pathway for architecture. We have to start where Robinson College, Cardross Seminary, Hull University etc. stopped; a fact that apparently the so-called architect stars have not yet realised! Four factors – creativity, ethics, social aspects and ecology/economy – must again become the overriding elements (the architect's strife).

It is important that the avant-garde stands in the continuity of, at the long run, a timeless statement. In this direction my work here in Switzerland (in exile) has sorely been undertaken.

Bryan Cyril Thurston, Uerikon, Switzerland

OUR 'WONDERS' MUST HAVE GOVERNMENT PROTECTION

For the government to further reduce the funding of English Heritage could be disastrous ('A Heritage Facing Hard Times', AJ 21.09.06).

Consider what happened to the ancient seven wonders of the world without governmental protection and funding; only the Pyramids of Giza still remain substantially in existence.

Marjorie Kay, Manchester

RITCHIE HAS THE WRONG IDEA ABOUT ADJAYE

I have to confess Ian Ritchie's published comment on David Adjaye's Idea Store made my blood boil (AJ 12.10.06). As a member of the Tower Hamlets selection panel which appointed David over, amongst others, Alsop, Hawkins\Brown and RHWL Architects, a few words in his defence are required.

'Perhaps a more mature architect...' oh come on Ian, since when was age one of the qualities to be judged in awarding the Stirling Prize? The insinuation behind this comment is clear and completely inappropriate. As a profession we should bend over backwards to support new blood and talent and not attempt to stigmatise youth.

The Idea Store Whitechapel is my favourite all time building. It isn't just because of Adjaye's inspired use of colour, light and shade, tools which he uses with his unusual skills, and which mark him out as one of our leading architects. But because the building is about real architecture. By that I mean it is architecture which works for society and the environment as a whole and not just to please a few architects.

The Idea Store programme set out with ambitious social and environmental goals. It aimed to create attractive, sustainable retail buildings in shopping parades to literally rebrand skills, learning and library services away from the archaic image of the 19th-century library. It aimed to use architecture as a tool to build new malls of learning amongst the high street brands – nothing less than the high ideals of Andrew Carnegie, who founded the Carnegie Library – the forerunner of public libraries – more than a century ago.

To undertake a critique within the narrow boundaries of space is to miss entirely the point of the flagship Idea Store at Whitechapel, and it brings into question the validity of prizes like Stirling which aim to honour the best in architecture, completely ignoring its wider social and environmental impact.

The Mayor of London has recently banned thin models from a London Development Agency-supported fashion show – recognising the wider social impact of a narrow focus on beauty. Perhaps the Stirling Prize should be issued with a government health warning given the potential damage it does to encourage the profession to obsess over beauty and ignore the vast impact architecture has on the sustainability (or not) of the planet.

Paul Latham, The Regeneration Practice

PLAUDITS FOR AN ARCHITECTURAL BEAUTY CONTEST

Welcome coverage of the Stirling judging (AJ 12.10.06) – and some nice backdrops on show for your good self and the mouth-watering Mariella!

M P West, West & Partners, London SE1

CORRECTION

The architectural lighting concept for SMC Alsop's Palestra was designed by Pinniger and Partners, not Janet Turner, as stated in the Building Study credits list (AJ 05.10.06)

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.



Architects Registration Board

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ARB 2007 Annual Retention Fee

This notice is given under the terms of
Rule 16 of the General Rules made by the
Architects Registration Board.

The annual retention fee for 2007 will be £78,
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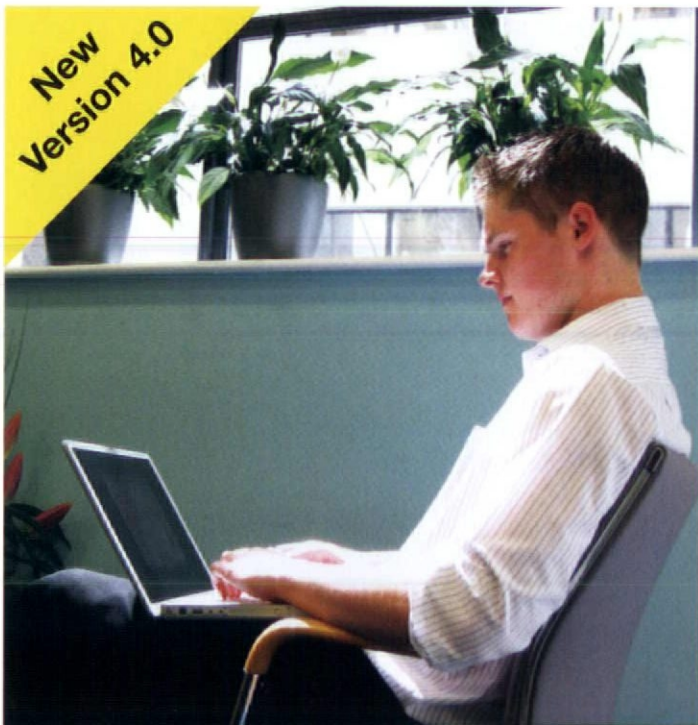
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The MIPIM/AR Future Project Awards are sponsored by Atkins.

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NORD/ SAWMILLS



1. The building is a temporary showroom and office to replace one which was destroyed by fire

THE FOREST HAS BEEN BROUGHT INTO THE CITY IN A MANUFACTURED WAY

By Neil Gillespie. Photography by Spencer Murphy

NORD Architecture (Northern Office for Research and Design) was formed in June 2002 by Robin Lee and Alan Pert, who had previously worked together at Zoo Architects. NORD won the AJ small projects award in 2005 for its extension to Bell House in Stirlingshire and is one of the AJ/Corus 40 Under 40 architects. Pert was also selected as Young Scottish Architect of the Year for 2001-2002. Other projects include a set of 10 dwellings for Havelock Street Mews in Glasgow's West End.

Dalmarnock Road is an arterial route into the centre of Glasgow from the south east. The urban scene is one of 'dross space' – i.e. a space of low intensity – as coined by Lars Lerup in 'Freeway City: From Theatre of Conflict to Public Domain'. The territory has been shaped by the relentless progress of transport routes into the city. A community once clung onto the vigour and potency of these connections to the city centre, now all that seems to remain are the indelible marks made by the road and rail tracks; a redundant high-level railway sweeps over Dalmarnock Road; a live, low-level rail connection to Central Station has an exit at Dalmarnock Station. Grafted on to this intersection is a typical industrial shed complex: the East End Sawmills. A surprisingly and refreshingly small extension by NORD has recently been added, forming a new, fresh addition to the industrial accumulations of the sawmill site.

In January 2006 the East End Sawmills suffered a fire which destroyed the showroom and office that once fronted directly onto Dalmarnock Road. NORD was commissioned

to replace the lost facilities with a temporary building (the new extension has to renew its planning approval on a yearly basis). Courageously, given the way the original showroom building was lost, the new building is constructed entirely of timber. But – phoenix-like – the fire has actually encouraged new growth in this disturbed area. The new building is constructed from products and materials sourced from the sawmills behind; the mills themselves were only saved from the conflagration through the integrity of a single fire shutter.

From its expression and delicate constitution, the new building looks as though it should be located in some wooded Highland estate, in a landscape of birch and Scots pine. Its form suggests a building conceived as an abstracted cuboid, grounded and crafted in the very landscape and elements from which it was made; an orthogonal rendering of timber components both in form and assembly that contrast with and reveal the natural forest.

It recalls the fine Landmark forestry visitor centre in Carrbridge in the Highlands, built c.1970 by John L Paterson and sadly now engulfed and overtaken by the trappings of the entertainment industry. The Landmark Centre had a direct relationship to the forest; its low, elegant and considered timber structure located on the margins of hushed, dense Scots-pine trees. The forest is now filled with screaming rides and amusements for a generation incapable of enjoying silence. Within the Landmark attraction there is, however, a working steam-driven sawmill. Like the main visitor centre, it is a long, low, timber structure.



2. The western red cedar louvres act as a symbol of the works behind

The sawmill reveals a linear process from log to plank, and it is given a simple sheltering roof. There is something apposite in the ground-hugging linear plan and elevation that is common to all these structures: the once singular vertical tree, now felled and split into many timber products, is reconfigured in a remarkable horizontal linear form.

Meanwhile, back in a clearing of a once-urban area of Glasgow, the forest has been brought into the city, albeit in a manufactured way; the smell of sawn timber fills the air. Although, optimistically, the bed of the high-level railway has been colonised by the indefatigable pioneering tree species of birch and alder, a new kind of urban forest now snakes above the traffic into an uncertain future.

The overall intention behind the proposals was that the new building should somehow signal to passing traffic the nature of the business it fronted. The building itself acts as a physical sign for the sawmill. Its western red cedar louvres, as well as being solar screens and providing physical protection to the large expanse of glass, have become a symbol of the works. There is a certain courage in the delicate selection of material and the use of a veiled, obscured expression for what is, in effect, a shop window.

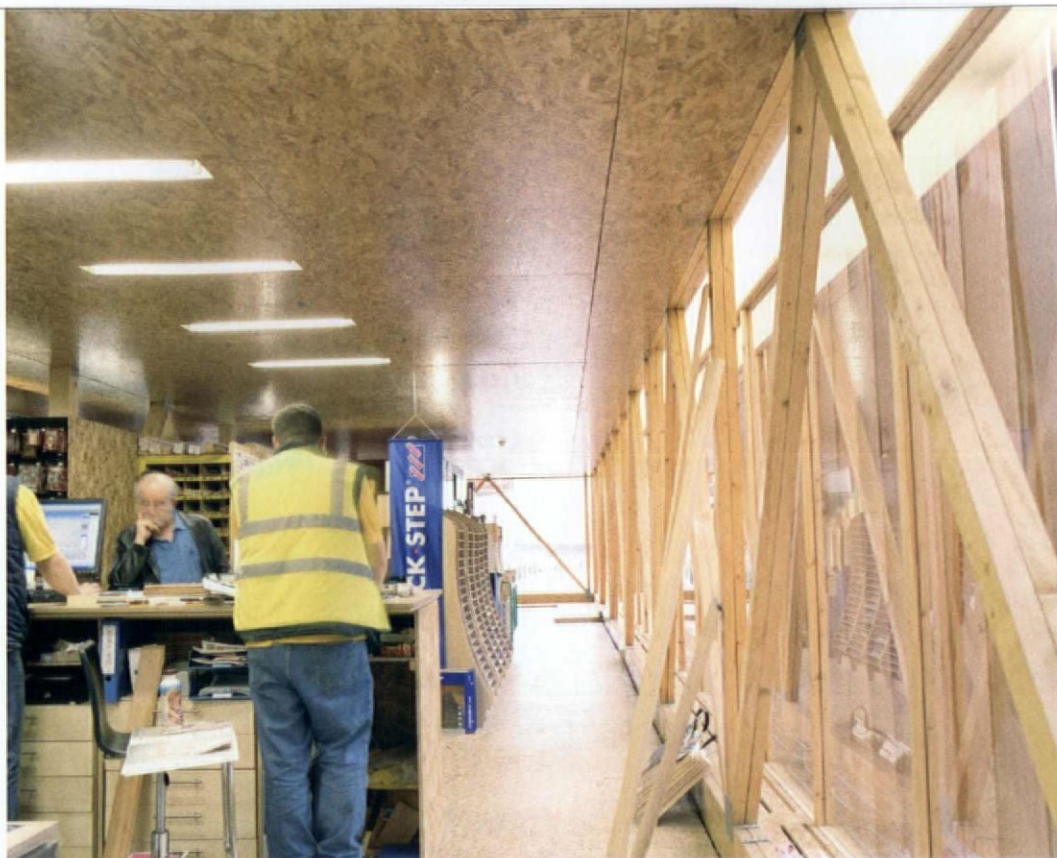
The facade consists of three layers: the external cedar louvres, a layer of glass and a line of diagonal trusses. The louvres effectively give the facade its expression during daylight hours, but as the light fades the facade, now artificially lit, is transformed, with the diagonal framed interior taking over.

NORD was recommended to Stewart Frew, the owner of the East End Sawmills, through its reputation for directness and its capability of realising striking solutions on a budget.

Within a couple of days of the original building being destroyed by fire, the sawmill was operating once more, initially from a couple of temporary Portakabins. The sawmills employ more than 40 people, many local, so the business needed to get back on its financial feet very quickly. With the help of the local authority's planning and building-control departments, the new building was operational by May 2006 – three months from fire to completion, with two weeks of intense production from NORD.

The brief called for the building not only to be economic, but also to be capable of being resited in the future. It had to express the use of timber in its structure and finishes. Both designer and client were very keen on the direct use of the material available from the sawmills themselves. The construction of the building is as candid as its expression. Brick piers were constructed off an existing in situ concrete slab. Diagonally braced trusses form the perimeter walls and also run down the centre of the plan. The timber joisted roof and floor planes act as horizontal diaphragms. Orientated strand board (OSB) was chosen for floor, wall and ceiling linings.

The plan could not be more straightforward: a rectangular space, simply articulated by a core containing WCs and a store. Fronting the core is the administration area and reception desk, with a flexible office space divided by three sliding doors.



3.

The sales area has a large single-glazed shopfront to the south, with the layered facade to the south west. The detailing throughout is honest and simple – for example, the OSB sheets are simply routed to form floor-heating grilles.

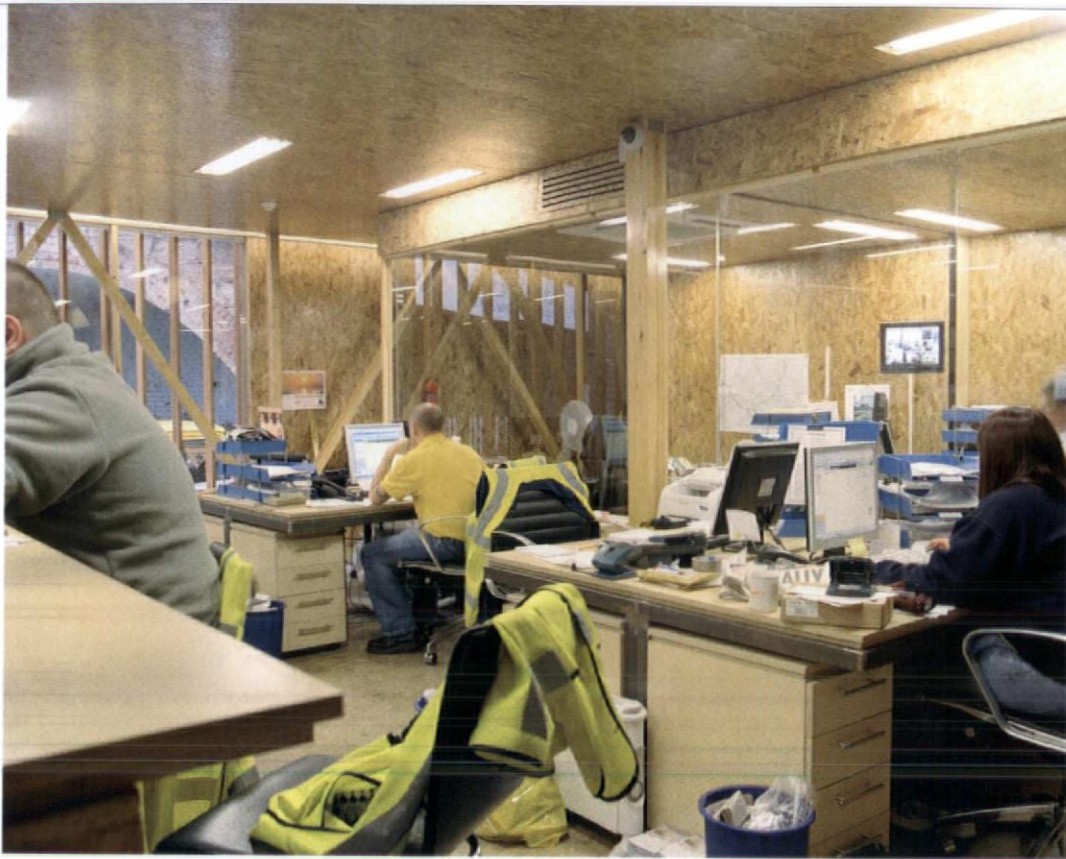
The palette of materials is highly controlled and consistent, creating a sense of material that is palpable. The pre-occupation photographs show an interior space devoid of people and merchandise – the floor and ceiling planes seem to shimmer. The shifting texture and pattern of the OSB sheeting cause the air itself to almost hang with motes of sawdust. The combination of the smell of sawdust and the optical effect of the internal surfaces makes the space seem almost claustrophobic.

The effect brings to mind the work of Kengo Kuma, who constantly divides and cuts to make his material – be it stone, timber or glass – more vivid. Kuma's intentions, however, are the opposite of NORD's. Kuma diffuses the effect of the object to 'erase architecture.' NORD uses similar strategies of layering and a restricted range of finish and material, but the intention is to establish a stronger character for the object.

European connections are strong. There are shades of Austrian practice Baumschlager and Eberle, notably of its Kern House, Lochau (1996) and the Birch Factories in Bavaria. This is a practice which plies its craft with an enviable lack of anguish and an almost graphic ease. NORD's Alastair Forbes acknowledges the influence of the Swiss, and the work coming out of the Vorarlberg – he himself is a student of the influential ETH in Zurich.

While the building is indeed arresting and while its design currency is of the moment, the veiled facade conceals a project of ambition and social awareness. The temporary nature of the building is down to the entire site having been designated with a compulsory purchase order which imagines a reconfiguration of the road and rail intersection and a related redevelopment of the surrounding areas, presumably for the ubiquitous speculative housing market. The East End Sawmills finds itself out of sync with this urban sprucing up; the authorities would prefer it if they moved further out of town. This is surprising, given the area's sense of emptiness and the crucial role the sawmills currently play as the one focus of meaningful employment and activity.

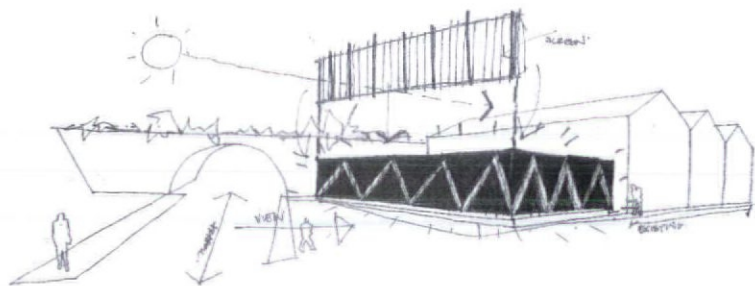
However, East End Sawmills would prefer to stay, and to that end NORD has prepared studies that envisage a more fundamental reworking of the entire site that accounts for the new intersection, while retaining remodelled and reconfigured sawmills. The bigger plan sees the removal of the modest temporary showroom, its job done in raising the game. So while the design of this modest building is in itself notable, its role as a possible step towards a more comprehensive reworking of the area is architecturally even more significant.



4.

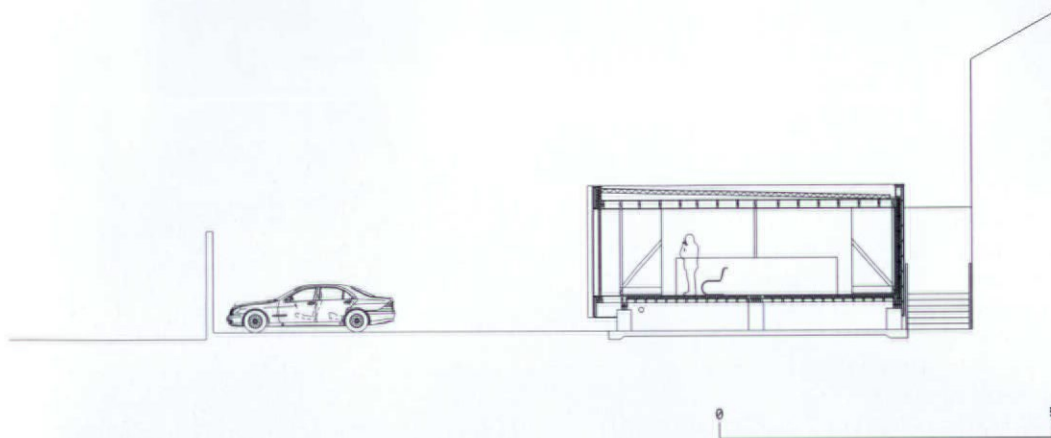
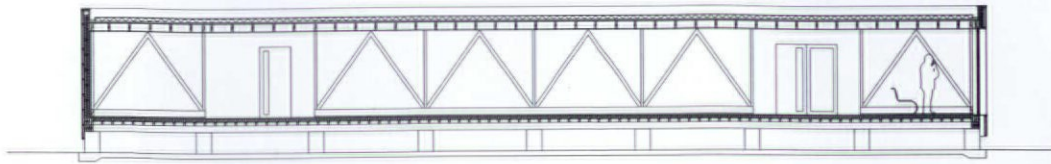


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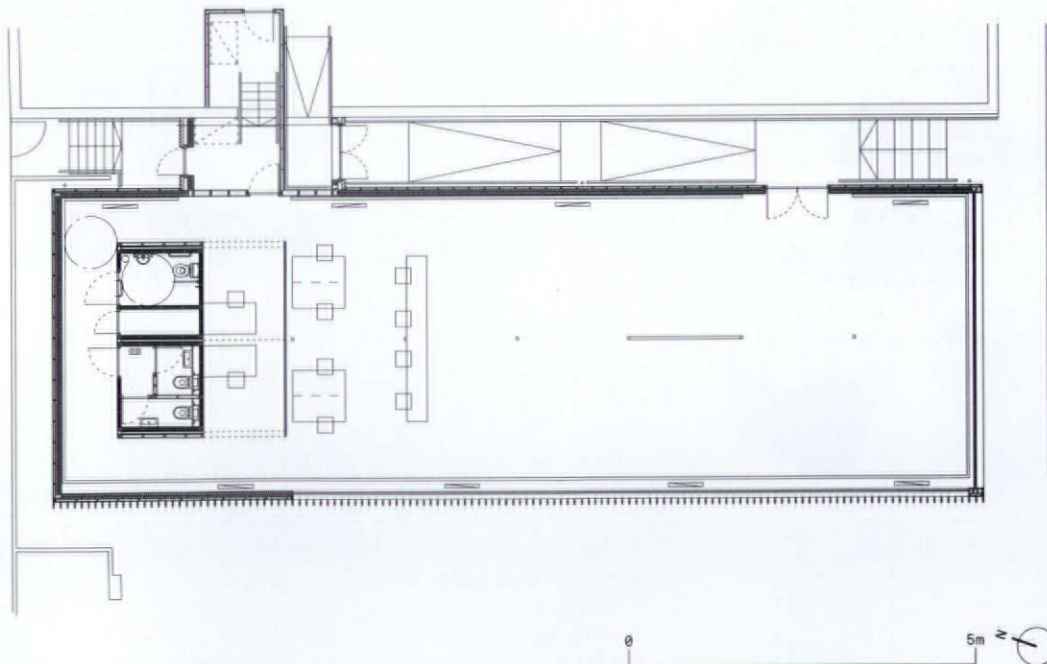


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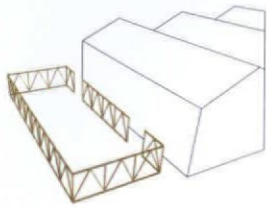
- 3. The office with the showroom behind
- 4. Construction techniques used on the building are revealed candidly
- 5. Site plan
- 6. Concept sketch



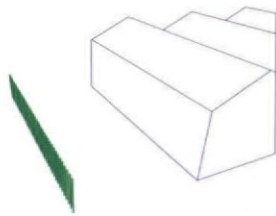
7. Sections



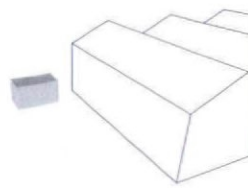
8. Plan



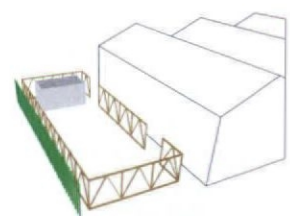
STRUCTURE



SCREEN



CORE



PRIMARY ELEMENTS

9.

STRUCTURE

The client requirement was for an office and showroom facility to replace a previous building destroyed by fire. The brief was to provide a structure which could be erected quickly; would use wood products as much as possible; and would have the potential to be dismantled and rebuilt on a different site. The concept proposed by NORD was to make a feature of the structure by using diagonally braced trusses to form the perimeter walls, utilising proprietary manufactured members designed to accommodate both horizontal and vertical loads. To avoid time-consuming and expensive substructure works the foundations were designed as a series of masonry piers built off the existing formation, which comprised a concrete ground-bearing slab. This also simplified the dismantling procedure in the event of the structure being relocated in the future. The roof and floor were typical suspended timber joist layouts overlaid with timber boarding, enabling these units to act as horizontal diaphragms to distribute lateral wind loads to the foundations. This load was transferred from the roof diaphragm to the side trusses, which distributed wind through the bracing arrangement to the foundations. Resistance to sliding and uplift was provided by the weight of masonry blocks built between the pier supports. Steel strap connections ensured interaction between the superstructure and the foundations.

Jim Young, Ramage Young



10.



11.

- 9. The small building is assembled from a few simple elements
- 10. Diagonal braces sit behind the glazing
- 11. All timber elements were standard units from the sawmill

Costs

Costs refer to the gross internal floor area of 243m² and do not include professional and statutory fees, nor VAT on both work and fees

DEMOLITION/ALTERATION £8.23/m²
Demolition of existing building damaged by fire

SUBSTRUCTURE £75.25/m²
Excavation, concrete-strip foundations to walls; blockwork walls to raise floor level

SUPERSTRUCTURE
Frame £30.86/m²
Roof trusses utilised as building frame
Upper floors £54.07/m²
Timber raised ground floor; 18mm OSB finish
Roof £73.27/m²
Single-ply membrane on rigid insulation; 100 x 50mm TSW cut to fall on 225 x 50mm on 18mm OSB
External walls £77.98/m²
Insulated timber-frame walls; ply finish; feature-wall vertical timbers
Windows and external doors £65.84/m²
6mm glazed panes fixed into timber frames
Internal walls and partitions £16.46/m²
Timber stud walls; OSB finish to WCs
Internal doors and screens £4.94/m²
Standard-size doors by East End Sawmills

INTERNAL FINISHES
Wall finishes £8.2/m²
18mm OSB
Floor finishes £12.35/m²
18mm OSB
Ceiling finishes £12.35/m²
18mm OSB
Decorations £22.63/m²
General decorations

FITTINGS AND FURNISHINGS
Furniture £14.40/m²
Reception desk and sales desks; OSB

SERVICES
Sanitary and disposal installations £10.29/m²
Water installations £4.12/m²
Heating and ventilation £12.35/m²
Space-heating system
Electrical installations £24.69/m²
Electrical supply, mains distribution, lighting
Communication installations £2.88/m²
Computer wiring

EXTERNAL WORKS
Site works £14.40/m²
Forming ramp and handrails
Drainage £6.17/m²
Connection to existing system

PRELIMINARIES AND INSURANCES
Preliminaries, overheads and profit £12.35/m²



12.



13.

Cost summary

	Cost per m ² (£)	Percentage of total
DEMOLITION	8.23	1.46
SUBSTRUCTURE	75.25	13.34
SUPERSTRUCTURE		
Frame	30.86	5.47
Upper floors	54.07	9.59
Roof	73.27	12.99
External walls	77.98	13.82
Windows and external doors	65.84	11.67
Internal walls and partitions	16.46	2.92
Internal doors and screens	4.94	0.88
GROUP ELEMENT TOTAL	323.44	57.34
INTERNAL FINISHES		
Wall finishes	8.23	1.46
Floor finishes	12.35	2.19
Ceiling finishes	12.35	2.19
Decorations	22.63	4.01
GROUP ELEMENT TOTAL	55.56	9.85
FITTINGS AND FURNITURE	14.40	2.55
SERVICES		
Sanitary appliances and disposal installations	10.29	1.82
Water installations	4.12	0.73
Heating and ventilation	12.35	2.19
Electrical installations	24.69	4.38
Communication installations	2.88	0.51
GROUP ELEMENT TOTAL	54.32	9.64
EXTERNAL WORKS	20.58	3.65
PRELIMINARIES AND INSURANCE	12.35	2.19
TOTAL	564.12	100

Cost data provided by Building Cost Consultants

Credits

Site start date
 March 2006
 Contract duration
 10 weeks
 Gross external floor area
 258.25m²
 Gross internal floor area
 243m²
 Total cost
 £137,000
 Client
 East End Sawmills
 Architect
 NORD Architecture
 Structural engineer
 Ramage Young
 Quantity surveyor
 Building Cost Consultants
 Main contractor
 Bridgewater Group
 Subcontractors and suppliers
Air conditioning and heating SL Services; *decoration and fire coatings*
 Ross Decorators; *electrical installation* Brodie Electrical; *glazing*
 Forsyth Glazing; *plumbing* BWPH; *metalwork/furniture* Parkhead
 Welding; *roofing* Morrison Roofing; *structural frame/roof trusses*
 Pasquill Roof Trusses; *Canadian western red cedar/doorsets and*
ironmongery East End Sawmills



14.

12. OSB has been used for internal finishes
 13. Trees on the adjacent high-level railway
 could form the start of an urban forest
 14. View from inside the 'veiled facade'

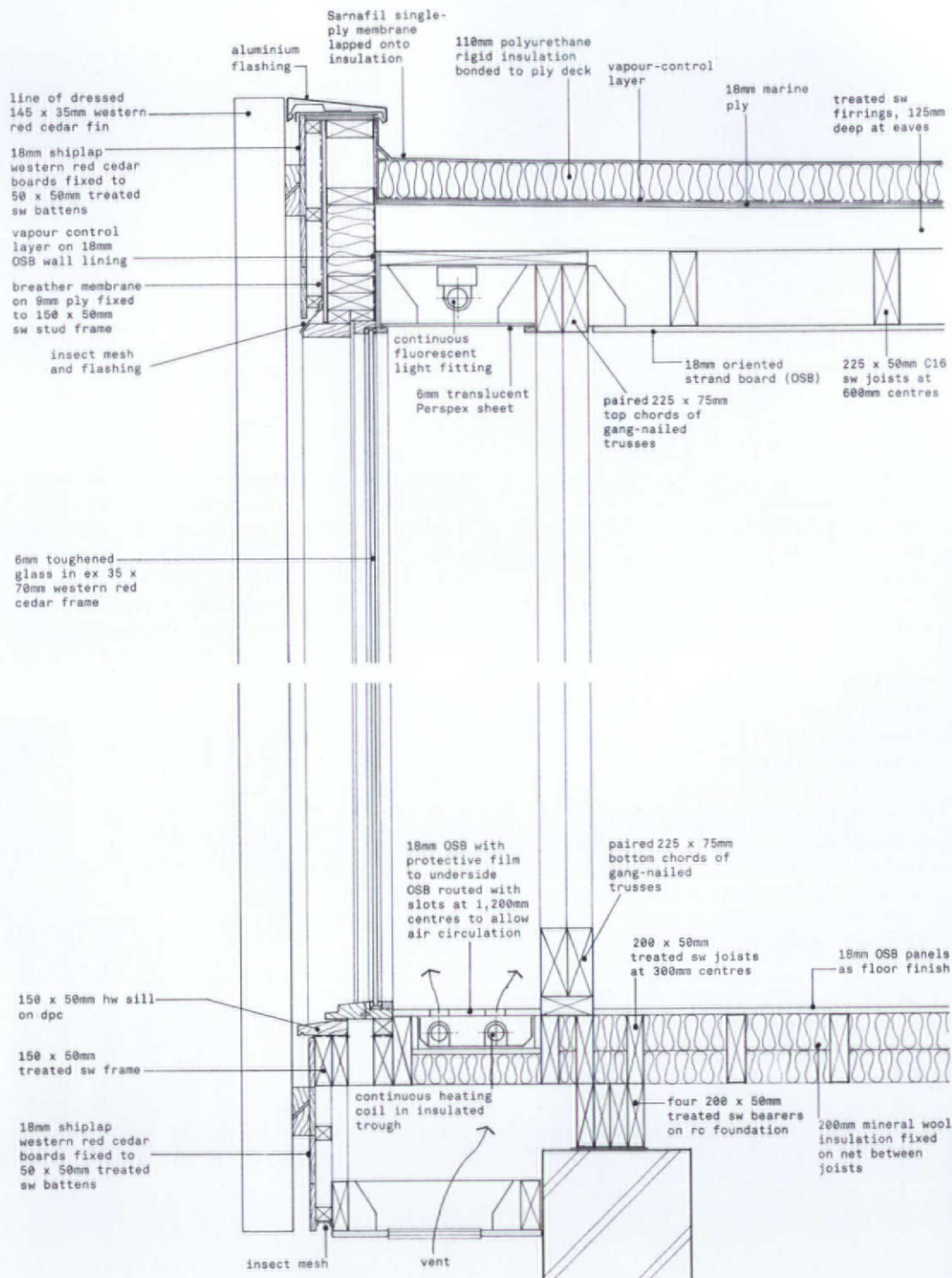
A TIMBER BUILDING WITH A 'LAYERED' FACADE

The new showroom/reception, a 26.5 x 9m single-storey extension on the south wall of the sawmills, was designed to make maximum use of its own timber products.

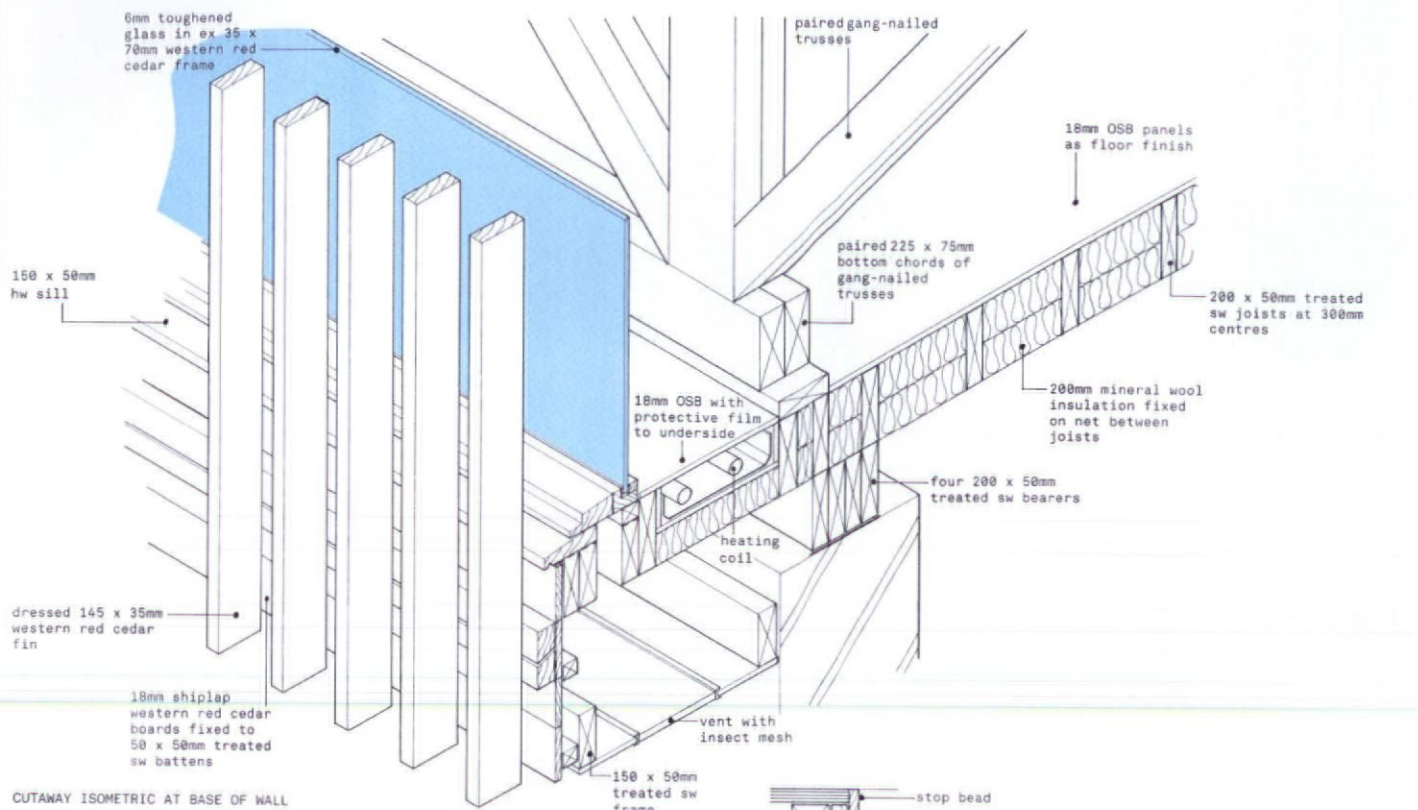
The facades are 'layered' to articulate the elements from which they are composed. On the main, south-west elevation, the outer layer is a series of vertical, western red cedar fins, which run in front of the glazed wall: during the day, they help to reduce solar gain and glare, and create a changing pattern of reflections inside; at night they add security and make an attractive screen through which the illuminated interior is seen. The 145 x 35mm fins are fixed by 'gravity' rails; a set of eight fins, connected by a horizontal timber fillet at top and bottom, and screwed to an interlocking fillet which is fixed to the wall. The structure (pairs of standard prefabricated gang-nail trusses) is exposed and runs just inside the glazing. Roof joists span between top chords of trusses and support timber firrings.

The solid walls which flank the glazing consist of insulated timber studwork, lined on the inside with 18mm oriented strand boards (OSB) and on the outside with horizontal 18mm shiplap western red cedar boards. Floor and ceiling are made of OSB panels, finished with a clear and fire-resistant coating. Sill-level heating emerges through slots routed in the OSB floor strip between the glass and the trusses.

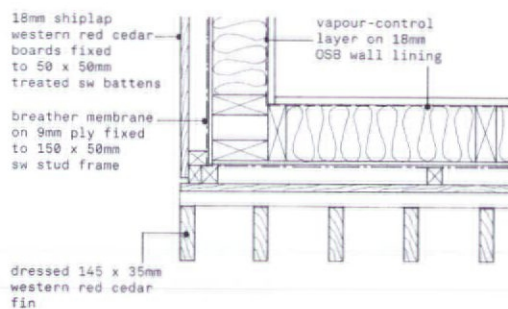
By Susan Dawson



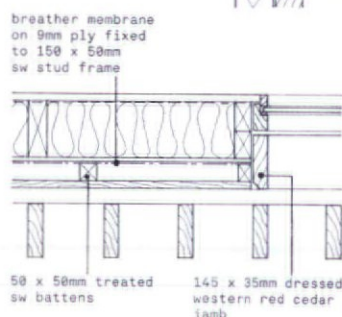
DETAIL CROSS SECTION THROUGH WALL



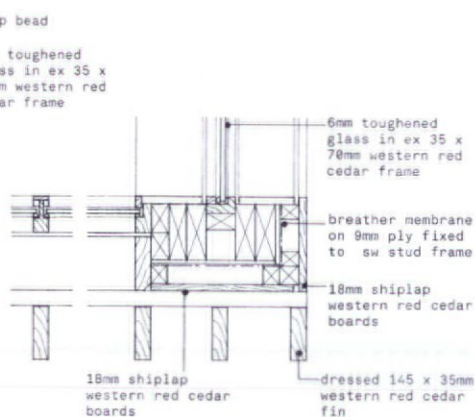
CUTAWAY ISOMETRIC AT BASE OF WALL



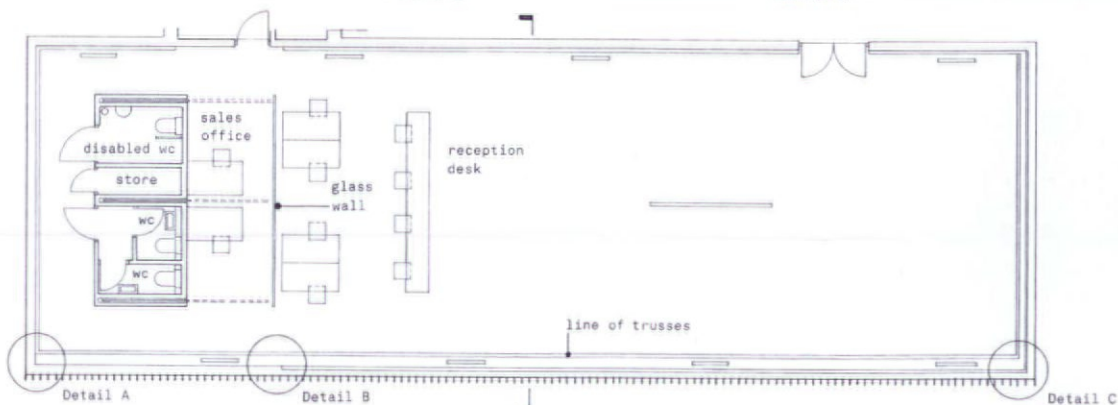
PLAN AT A



PLAN AT B



PLAN AT C



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ARCHITECTS CAN NOW PUSH THE BOUNDARIES OF HOUSING DESIGN

By Simon Goodhead

Arup Fire has recently obtained a National Type Approval from Local Authority Building Control (LABC) for 15 apartment design principles which have the potential to radically change apartment layouts and streamline the approvals process.

Fire engineering has been used to enhance the common areas of residential buildings, as in the case of the introduction of an atrium to an entrance foyer, or longer single-direction travel distances. But apartment layouts have remained static, largely due to the guidance requirement for an enclosed entrance area inside the front door of each flat. As internal apartment layouts are often predesigned and sold to generate capital for construction prior to Building Regulations submission, architects and developers have been reluctant to push the boundaries of apartment design, because of the perception that the approvals risk is higher when moving away from the guidance documents.

Arup Fire found itself in the position of presenting the same layouts to authorities in various locations and receiving different responses each time. An increasing demand from private developers led Arup to attempt to clarify the ambiguities in the approvals process. Arup Fire, together with Arup Associates (architects), sought an LABC National Type Approval to ensure that design requirements would be consistent nationwide.

Arup met with three local authorities to discuss a series of apartment layouts which had been developed by Arup Associates. During several meetings over many months, possible layouts were

discussed in detail. Solutions and appropriate provisions for each layout progressed and were agreed. Arup made the submission to LABC, with Flintshire County Council as the approver, and two third-party reviews were carried out by Warrington Borough and Liverpool City councils.

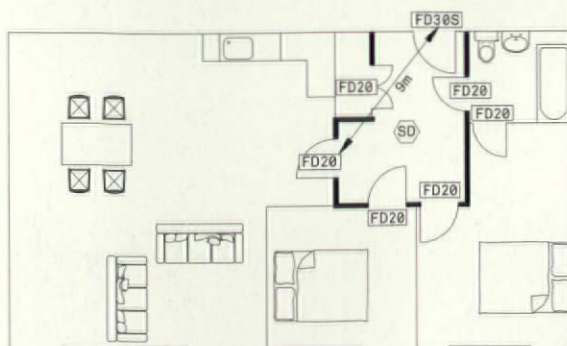
Instead of specific layouts, a series of 15 rules has been approved, to give architects much greater flexibility in residential design. Each of these 15 principles provides an individual twist on the requirements of the residential market. By increasing fire detection with devices such as heat detectors and smoke alarms, open-plan apartments can achieve the same fire-safety standard without the 30-minute fire lobbies which were required in the past. For example, if a smoke alarm and a sounder are installed in a bedroom, and a heat detector is added to a kitchen, an open-plan layout is permitted with a bedroom opening directly off the lounge. Using this approach, Cartwright Pickard is currently working on a 121-unit project in Sheffield for developer Urbani.

Although Type Approval is not legally binding, according to LABC, it facilitates 'a consistent approach with a fast track through building regulation approval'.

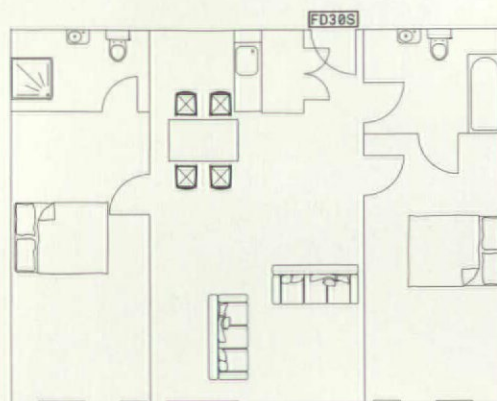
Most local authorities will accept plans which follow the new Type Approval because they have been checked and deemed to meet the spirit of the regulations.

Continued on page 38.

Simon Goodhead is a fire engineer with Arup Fire in Manchester

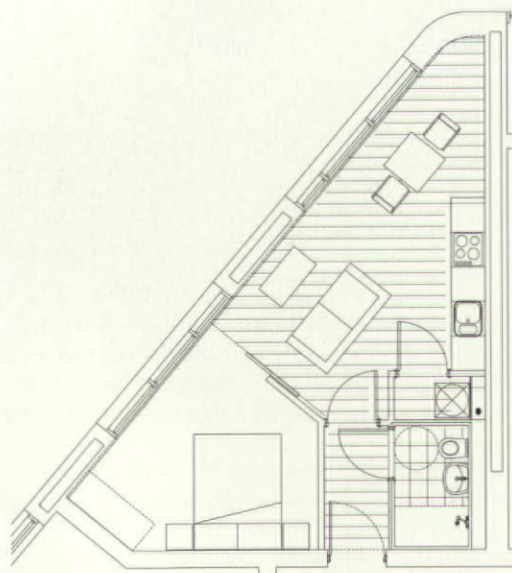


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2.

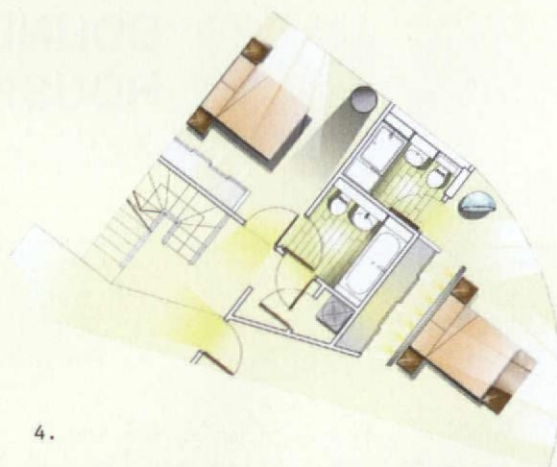
1. Illustrative code-compliant plan (Arup Fire)
2. Illustrative layout which has received National Type Approval (Arup Fire)



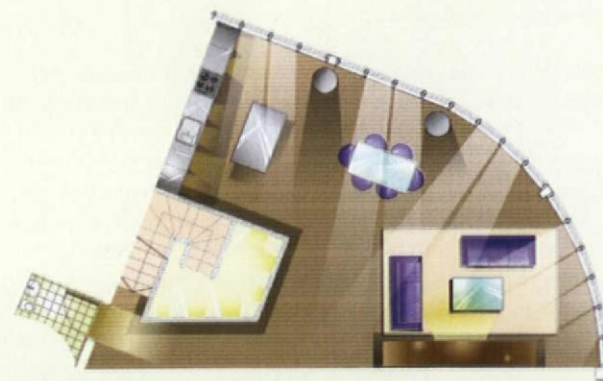
3.

'We have worked closely with Arup to develop a strategy which meets Building Regulations by improving fire protection rather than creating barriers. This allows us to design more flexible, open-plan spaces... There are no dark entrance spaces or lobby areas. Instead, we are able to bring light up to the apartment entrance and provide the occupiers with a more effective use of space'

Peter Cartwright, director, Cartwright Pickard Architects



4.

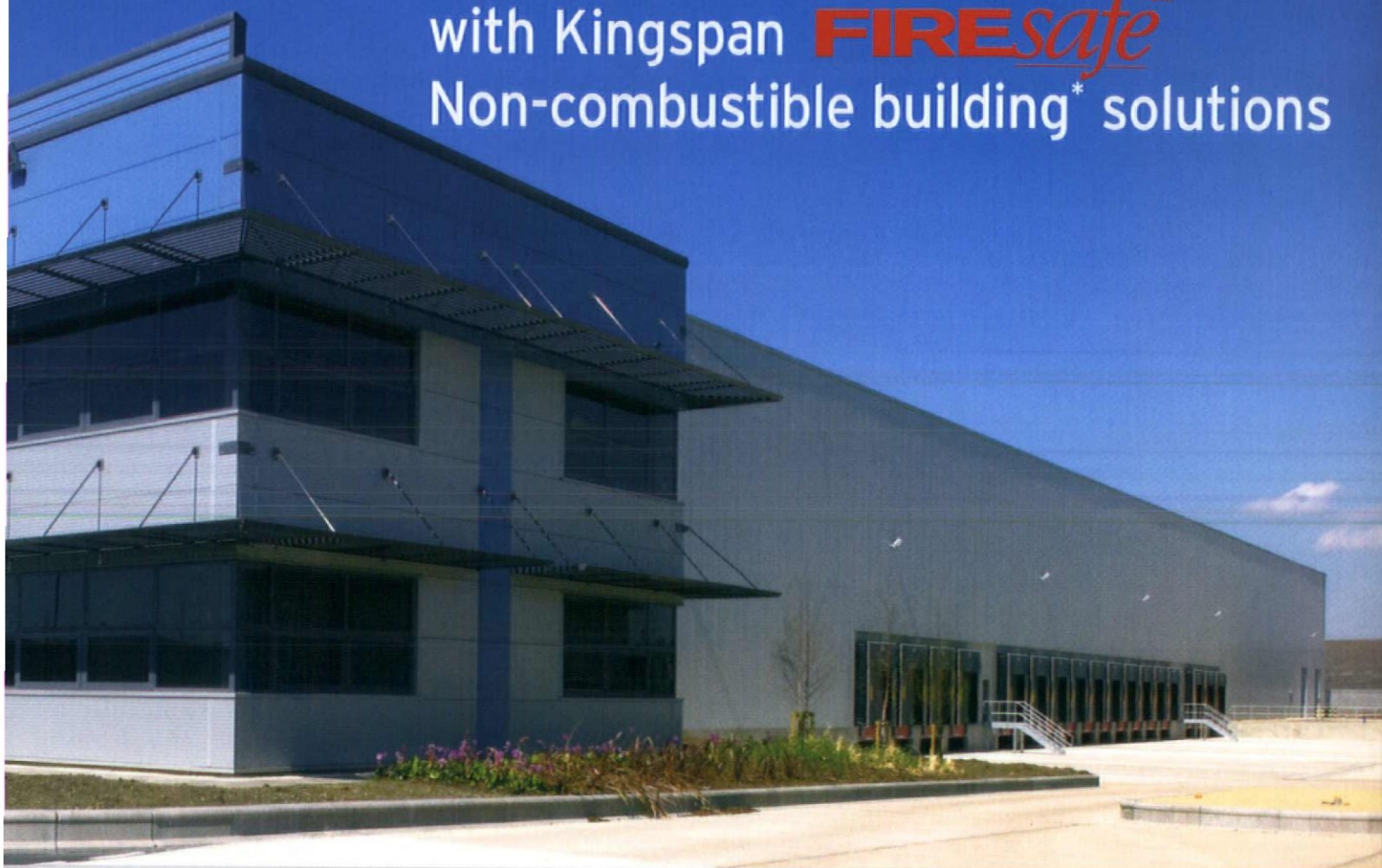


5.

3. One-bedroom apartment plan using new guidelines in Sheffield's IQuarter, which has recently received planning approval
- 4 & 5. Duplex apartment in IQuarter using new guidelines

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IGNORING THE NEW RULES MAY INCUR GREATER LIABILITY OR LOSSES

By Tim Hill and David Webster

THE REGULATORY REFORM (FIRE SAFETY) ORDER

All businesses must review fire safety in light of the new regulations introduced on 1 October. Designed to simplify and streamline the system, the new rules replace or amend more than 70 pieces of existing legislation. For architects, this is likely to impact far more on their businesses as owners/occupiers of non-domestic premises than on their professional obligations when designing buildings.

The main aim of the new regulations is to shift the nature of fire legislation away from a prescriptive set of rules to a risk-assessment-based approach, specific to particular premises. A key change is that the obligation to comply with the rules will now rest with the 'responsible person' who, in most cases, is the employer or the person who has control of the premises. For many businesses, responsibility resides with managers or the health-and-safety officer, but this will now extend to others; for instance, third-party occupiers of individual units within multi-occupancy premises.

Clearly, it is imperative that companies ensure their responsible person has been trained and is fully aware of the new regulations, and that other employees are clear about what is required of them. If responsibility has not been assigned and a fire occurs, businesses could find that they are facing greater liability or losses. Organisations should ensure that their fire-risk assessment procedures comply with the new requirements and guidance.

Tim Hill is an associate in the regulatory group at Eversheds LLP solicitors, Newcastle

INTERPRETING THE NEW PROCEDURES

The new regulations introduced on 1 October were the most dramatic change in fire-safety legislation in 50 years, with more than 100 pieces of legislation withdrawn from the statute books. It is a positive step for fire safety in the workplace.

A major alteration with this shift in legislation is that organisations must now appoint an individual who is accountable for fire safety, known as the 'responsible person'.

Previously, once a building owner had submitted an application for a fire certificate (a process which could take up to two years), the onus rested on someone else's shoulders. Now, the 'responsible person' must ensure General Fire Precautions are implemented to safeguard those who occupy a premises.

The use of the words 'fire precautions' in the act has a wide and varied meaning, covering more areas in fire safety than it implies. It is therefore wise for business owners to ensure that their actions are compliant with the act. One route is to engage a fire-safety consultancy to perform an assessment of the premises, which should include a fire risk assessment, a fire strategy, the creation or updating of fire plans, remedial specifications and a review of existing fire procedures. A fire-safety professional should also liaise with the local fire authority and negotiate with insurance companies.

David Webster is sector director of health and safety and fire-risk management (business units) at AYH

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ARCHITECTS IN THE FACE OF AN IMAGE PROBLEM

There I was last week worrying about staff mugshots on websites leading to stalking and other nuisances (AJ 12.10.06). I recognise it can be good for office human relationships to put staff members' details up on the web. It's a way of saying 'you are one of us and we value you'. Remember, though, that this also means that it is quite difficult for a staffer to decline.

There is another side to this mugshot thing – it's the vanity of directors, whose argument runs: 'The practice is as strong as its people. Here's a lengthy script about the smashing track-record of the office big guns, plus their portraits.' I have seen more than a few of these and the common thread, apart from closely shaved heads (presumably in imitation of Hedgehog and deLorean) is the sheer bruising ugliness. And shiftiness.

You may be comfortable with your face. But if the website version of it scares the bejeezus out of prospective clients, maybe you should think again. Don't trust the staff opinion on this. Take my advice and, if you really want to do this stuff, guys, grow some hair, hire a stylist and find a competent portrait photographer. Better still, just forget it.

sutherland.lyall@btinternet.com

LIGHT FANTASTIC

The vagaries of how buildings are used continue to pose occasional challenges to the venerable topic of rights of light, writes *Sue Lindsey*. Last year the court heard arguments about whether it was relevant that a modern office block was continuously artificially lit (*Midtown v City of London Real Property Company*; AJ 17.02.05). This year a claimant argued that it had the right of light through windows in an entrance lobby, even though the fitting-out of the lobby meant that the windows had been obscured by panelling throughout the 20-year prescription period.

The building with the blocked entrance-lobby windows stands in Vincent Square in Westminster, facing on to an open space used as playing fields by Westminster School. Its neighbour, owned by the defendant, is a three-storey building which replaced the single-storey Rochester Row Magistrates Court and Police Station. The evidence was that light 'streams' into the entrance lobby by means other than the blocked windows.

The claimant argued that a right to light had been acquired by light entering the windows and illuminating the back of the panelling that lines the lobby. Disagreeing, the judge focused on the precise terms of Section 3 of the

Prescription Act 1832, that light 'shall have been actually enjoyed therewith...'. The judge concluded that while the claimant's land could have used the light that would have come through its windows, it had not used it at all, and so no right was acquired.

Although that disposed of the claim, the judge went on to consider whether, if there had been a right, the new three-storey building infringed it. The claimant ran two arguments, both of which were rejected by the judge, to try to overcome the fact that the lobby was otherwise very well lit.

The first was that there might in future be an alternative arrangement of the lobby, such that the windows (if unblocked) would become a crucial rather than subsidiary source of daylight. The judge agreed with the claimant that the proper test was what might objectively be expected as a reasonable future use on the basis of what could be deduced by looking at the outside of the building. However, he rejected the claimant's proposed alternative future arrangements because he found that they were speculative, and not backed up by evidence.

The claimant's second argument was that in deciding whether there was an infringement, the court had to take into account the possibility

that the playing fields in front of the building might one day be built upon. The defendant's expert had shown that a building on the playing fields would not adversely affect the blocked windows. So the claimant went further, and asked the judge to consider the potential infringement on the basis that the owners of the open space might build right up to the middle of the road, separating the building from the playing fields; the presumption being that the adjoining owner's land extends that far. The judge dismissed this possibility as far-fetched and utterly remote.

The telling aspect for experts to note on these examples of future use is that the judge focused on what were real possibilities supported by cogent evidence. He also reminded experts that it was his job, and not theirs, to comment on what was, and was not, an actionable loss.

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

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BOOKS

By Robert Harbison

SANAA: Kazuyo Sejima
+ Ryue Nishizawa
Electa, 2006. 267pp.
£39.95
Kengo Kuma
Electa, 2006. 248pp.
£39.95

Here are two Japanese practices whose principals are in their 50s, and who have already had books written about them, which are appearing in print again with lavish documentation of the last 10 years' work; lavish, but not necessarily informative.

In both books there are too many photos of the same feature, often reproduced too small to convey much. In both, there are plans which cannot be read, presumably included for graphic effect. Page 111 of SANAA is devoted to two sections and three elevations of a museum annexe in Ohio, all five nearly identical and, like the practice's typical building, long, low and featureless.

SANAA favours materials and surfaces that impinge minimally on the senses – glass and its substitutes above all;

water sometimes, which seems to lap against the building with nothing much to stop it from pouring in. The space of its café is congested with white metal poles – an 'artificial forest under a roof' – while other low undifferentiated facades are punctuated by skinny posts, tending to immateriality. Immateriality appears towards the end in the form of six projects, four in Europe, one in the USA, one in Japan, all unbuilt and presented entirely in colourless models and diagrammatic drawings.

Kengo Kuma has written a good deal about wanting to dissolve architecture, which he initially undertook by trying to embody chaos, but more recently by making architectural effects disappear into their background, presumably an almost

antithetical procedure. So he suspends a glass pod, reached by a glass passage, over an extensive sea view. Lighting for both spaces is contained in the glass floor and makes extremely dramatic effects at night when no one is there. This seems more like SANAA's attitude to materials, to treat them as ideal substances which retain the featurelessness and smoothness they have at the start.

Otherwise, Kuma is a devotee of wood, bamboo, stone and mud bricks, who creates some beautiful effects that are occasionally more like gardening than architecture. This seems the case in the Great (Bamboo) Wall, a vacation house near Beijing. The writer doesn't say much about the client for this work, part of a compound of 11 dwellings by 11 Asian architects. This house

is treated by Kuma as if it sat in the middle of nowhere and connected with nothing; all that matters are the exquisite light effects he can coax from thin shafts of bamboo.

Both practices seem in their different ways to fetishise architecture and avoid reality; SANAA through a variant of Modernist colourless transparency, Kuma by paying so much attention to substances that he forgets use. The two come nearest to each other in designs for apartment blocks, the only really subdivided spaces either of them has to deal with, where both of them employ cell-like monotony that brings to mind Bentham's Panopticon.

Robert Harbison is a professor at London Metropolitan University



1.

1. Kuma wraps vine shoots around metal gratings
2. SANAA 'favours materials that impinge minimally on the senses'



2.



WADDINGTON GALLERIES

New York, Silvercup, 2006

EXHIBITION

By Jaffer Kolb

Axel Hütte: After Midnight
Waddington Galleries, Cork
Street, London W1, until
28 October

German photographer Axel Hütte's first solo exhibition in the UK was well worth the wait. In 'After Midnight', Hütte transforms major American cities – Las Vegas, Chicago, Los Angeles, etc – with his stark, precise style. The exhibition comprises 11 large Duratrans – colour transparencies printed on reflective metal surfaces that produce a dark, shimmering effect.

Best-known for his landscape photography, Hütte is famous for disregarding formal conventions like deep-space composition, as well as withholding grounding elements such as the horizon line, using these devices only when they become the main subject of the photograph. In *Las Vegas, Mandalay I*, the simple composition, contrasting singular foregrounded buildings

and the city beyond, has powerfully solitary results.

Hütte furthers this sentiment with his use of light, the subject of his 2001 exhibition in Amsterdam titled 'As Dark as Light'. Intermixing light and dark in cities such as Dallas and Chicago, Hütte creates voids of ribbons and planes in dense urban spaces.

In *Las Vegas, Rampart*, the city is bound, like the farmers in Jean-Francois Millet's famed *Les Glaneuses*, by the horizon line. One building, despite its small size, breaks the line and stands proudly in the lower right corner of the 237cm-wide photograph. It is a symbol of vanity and isolation, much like the American landscape that Hütte portrays with terrifying accuracy.

Jaffer Kolb is a writer in London



HELENE BINET

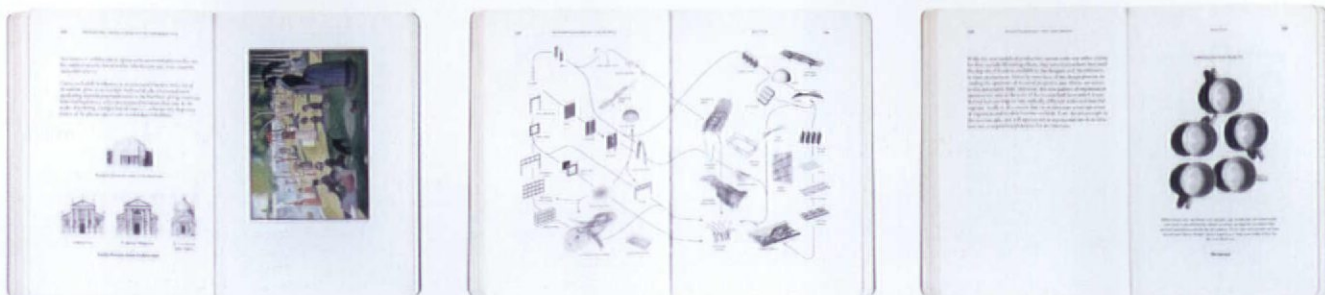
CRITIC'S CHOICE

By Andrew Mead

A figure who often crops up in interviews with RIBA Gold Medal-winners Jacques Herzog and Pierre de Meuron is the artist *Joseph Beuys*. They collaborated with him in the late '70s and cite especially his way with materials – copper, felt, fat, etc. There have been many opportunities to see Beuys' work here, but not that of one of his best-known students, Imi Knoebel, so a new show at Leeds' Henry Moore Institute, *Imi Knoebel: Primary Structures 1966/2006*, certainly fills a gap (www.henry-moore-fdn.co.uk).

The exhibits at the HMI allude to painting, sculpture and architecture without quite becoming fully fledged examples of any of them. As with Beuys, materials are central and deliberately mundane – hardboard, plywood, aluminium and household paint – but Knoebel treats them matter-of-factly, not fetishising them like Beuys. A work in the foyer, *Red Red*, sets the tone. Two oblong aluminium panels, painted different shades of red, are propped side-by-side on an aluminium section halfway up the wall. They mask almost completely two further oblongs on plastic film behind them, one yellow, one blue; just their top edges show. But the vertical division between the blue and yellow doesn't quite align with that of the two red panels, the blue oblong is broader – a matter of millimetres that is the crux of the work. What first looks to be casual must be highly calculated; which is true both of specific pieces here and of their placement overall.

That's certainly the case with the main exhibit, *Room 19 III*, (above). An assembly of some 300 variously shaped and sized wood and hardboard elements – sheets, stretchers, boxes etc – it occupies all of the last room at the HMI and part of the high adjacent one, like the contents of a warehouse invading the gallery. It's a kit-of-parts with no definitive arrangement; these bits and pieces can be compressed, store-like, as they are at the HMI, or expand to colonise much larger spaces if opportunities arise. Like the templates in architects' pattern books, they're a source of possibilities, of new configurations. And there's a neat complement to *Room 19 III* in *Frederico Cámara's* photos, also at the HMI, which touch on some of Knoebel's themes. For forthcoming events visit www.ajplus.co.uk/diary



BOOK

By Sutherland Lyall

Atlas of Novel Tectonics
By Reiser + Umemoto
Princeton Architectural
Press, 2006. 256pp. £15.99

It is extremely difficult not to quite like this book by *en-vogue* New York architects Jesse Reiser and Nanako Umemoto. Roughly A5 in size with rounded corners, its cover at a distance is vaguely moleskin but, close up, a nice dull black plastic, with a lightly embossed woodgrain pattern – a purposeful but unclear design. A bit like the book's contents. Inside, the black and white illustrations are as you might expect, but the colour plates are pasted in as they were in art books a century ago. *Pasted*. So, from the beginning, it's tactile and retro.

Here is a very serious attempt to grapple with current modes of architectural thought, problems of geometry, and those old demons to do with materials, non-orthogonal form, structure and content. But you

feel you should *not quite* like the book because its mode of argument is sloppy and inconclusive and, in that bad old academic tradition, often deploys whole paragraphs when a few descriptive words would do. And the argument is not *sustained* – merely a lot of little one- and two-page aperçus and propositions. Nothing wrong with that – a kind of *Aesop's Fables* for architecture grouped under sections headed Geometry, Matter, Operating, Common Errors to Avoid, and The World. The trouble is that, at the end, you realise you have forgotten too many of them for the whole thing to readily cohere.

The choice is to go back through the text or down the pub – where you'll find a lot of people arguing in the same bits-and-pieces, disconnected

way. But there you get the general drift of the argument because you can act as interlocutor and tease it out. In a book it doesn't really work that way unless you, the reader, have a photographic memory, or the text contains really exciting insights, or is interactive, or at least can be interrogated. Or if the authors decide to collect their strands together and come clean about what they really mean about everything.

So what is there left to like? Well, this seems to be an attempt to do a *Complexity and Contradiction* for the modern architectural age. As with the Venturis' book, some of the propositions are attractive, but while *Complexity* had really novel insights, *Atlas of Novel Tectonics* has, mostly, fairly well-discussed ideas which

are expounded full-on but then simply trickle away.

Quite at random, Reiser + Umemoto raise Deleuze's notion of exact, inexact and *anexact* geometries. It is an interesting preliminary proposition. But it leads, after a few more paragraphs, to no more than a set of slightly portentous generalisations. What the Princeton editor has consistently failed to do is ask the authors exactly what they mean and, with this established, how and why it could be true. And whether it matters.

Sutherland Lyall is a freelance architectural journalist

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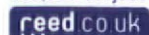
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DuPont is constantly developing new products and applications including Teflon®, Corian®, Kevlar®, Tyvek® and CoolMax® and will be launching a radically new product into the UK construction market that will significantly decrease the energy consumption of buildings whilst simultaneously decreasing the environmental impact. To support this launch, DuPont is looking to bring a Technical Consultant into the Building Innovations division of their business.

The Role:

- Supporting the specification of the new product with the major Architects, Mechanical, Electrical, Environmental & Sustainability Engineers.
- Actively developing the market of new specifications and prospects through the identification and development of leads and projects.
- You will be expected to offer technical support with reference to the thermal behaviour of buildings and the subsequent installation of the new product.
- Effective management of the key accounts through project delivery and quality of service.
- Analysis and reporting of the New Product's Development within the marketplace to formulate relevant feedback for the division as well as remaining up to date with market trends and development.

Experience:

- Ideally, you will possess a degree in Mechanical & Electrical Engineering or be a qualified Architect with a minimum of 5 years' experience within a Mechanical & Electrical Engineering, Building Services or Architectural Environment. Knowledge of building science, with focus on the thermal behaviour would be advantageous to the role.
- As a key liaison for DuPont Building Innovations in the UK, you will be expected to demonstrate excellent communication and interpersonal skills. Working well in a team will be critical as much of your time will be spent in a project environment.
- You should demonstrate a strong understanding of the commercial potential of the role and display excellent technical skills, especially with regards to Building Services Science, Building Structure and HVAC.
- A knowledge of CAD, SAP/SBEM and TRNSYS would be advantageous.

DuPont is committed to developing your professional and personal skills in order to enhance a supportive, multicultural working environment that pursues and embodies excellence.

The role is offered on a consultancy basis but offers the potential to enter permanent employment with DuPont at a later stage. In the first instance please email: response@ndksearch.com quoting reference NDK BI/001 and include your full CV and remuneration details. For a confidential discussion please contact NDK on 01925 813888.

**A Clerkenwell based job agency
set up by Architects for Architects**

bespoke

Unique design in EC11: £35,000-40,000 p.a.

A refreshingly different practice of 15 in the heart of Clerkenwell are looking to appoint architects with 3 years PQE and a number of assistants to join their hugely talented & motivated team. Current projects include numerous high-spec, new-build hotel & residential schemes. Successful applicants must be able to work well within a team & take projects from design development through to completion. Fantastic opportunity to join a progressive practice with excellent career prospects.

South coast design with major player! £32,000-£38,000 p.a.

One of Europe's leading, award-winning practices, who are responsible for 2% of all the new, non-residential building in the UK each year, are looking to appoint architects with 5+ years PQE. Successful applicants will have the opportunity to work on a number of new-build education, health & residential projects in their Southampton office. Amazing opportunity to join a well-known & hugely successful practice with great working environment & fantastic remuneration package. Autocad an advantage.

Join an imaginative Clerkenwell practice! £35,000-£40,000 p.a.

A medium sized practice of creative, commercial architects & designers are looking for a talented project architect with 3+ years PQE. Current projects include a number of prestigious new-build residential & mixed-use schemes in central London. Successful applicants will have experience running large projects and have strong client facing skills. Excellent opportunity for career progression with fantastic practice! Autocad essential.

To view a comprehensive list of vacancies & to register with us please visit www.bespokecareers.com or call us on 0207 24 24 909.

Tailored Resourcing

Our immediate vacancies include.....

Senior Architects x 3 - SHEFFIELD - £40k

Experienced architects required with strong man management skills together with a hands on approach to run projects and lead teams- Minimum 5 years Post Part III, AutoCAD literacy essential. Ref: JR/216/shef - contact jane@tailoredresourcing.co.uk

Technicians x 4 - SUSSEX - £25k - 35k

Senior & junior technicians required. Strong technical drawing skills, ability to prepare planning and Building Regulation applications, strong AutoCAD skills essential - Ref: TR/22/suss - contact tim@tailoredresourcing.co.uk

Senior Architects, Architects, Senior & CAD Technicians - LIVERPOOL - £25k - 45k

Ref: TR/678b/Liv - contact tim@tailoredresourcing.co.uk

Architects & Part 1&2 Assistants - BROMLEY - £20-35k

- Ref TR/ 67k/bro - Contact jane@tailoredresourcing.co.uk

ALSO "LIVE" requirements across UK so please contact for details.

Architectural Recruitment Specialists

www.tailoredresourcing.com

Tel: 020 8325 1777

E Mail: mail@tailoredresourcing.co.uk

R D RECRUITMENT (RUGBY) LTD

T: (01788) 572841
E: tom.lepreux@rdrecruitment.co.uk
W: www.rdrecruitment.co.uk



Qualified Architect

Plymouth To - £35,000
My Client, A well renowned Architectural practice, with offices in Plymouth and Exeter, currently seek a qualified Architect. To be successful, you must:-
- Have 3 years+ experience
- Be highly motivated - preferably with genuine education or commercial experience.
- Have good IT and CAD skills (ideally Microstation but not essential) Sketch up etc + good hand drafting skills
- Be a Fluent designer - looking for a challenge
- Be able to work as a team player
- Be a good communicator in drawn, written and verbal forms
- Be a good understanding of construction and ability to detail

Architect

Lincolnshire To - £35,000pa
My Client is a large well established Architectural Consultancy who specialise in high-spec Residential and Commercial projects. They currently seek a talented Architect with 3yrs+ experience to join their already successful team. To be successful you will have a solid design portfolio, with the ability to turn your hand to more technical issues. AutoCAD literacy is preferred, but not essential.



Haworth Tompkins

We are looking for suitable candidates for the following vacancies:

- Architect with 3-5 years post part 2 experience
- Project Architect with minimum 5 years post part 2 experience

Haworth Tompkins is an equal opportunities employer

Please apply in writing with CV and examples of work to: Natalie Land, Haworth Tompkins, 19/20 Great Sutton Street, London EC1V 0DR no email cvs please

www.haworthtompkins.com

A 4-star council

Awarded top marks by the Audit Commission



Resources

Principal architect

Ref: RD/06/141

£34,986 to £37,476 a year.

37 hours a week at Property Group, County Hall, Preston.

We have a new opportunity for a principal architect in our busy, multi-disciplinary design office. We have an expanding workload of diverse projects from multi-million pound programmes of work, to historic building projects for both the public sector and private clients - one of which recently featured on the BBC. All our high speed workstations operate the latest versions of AutoCAD software and the practice is currently based in our head office at County Hall, Preston.

You will demonstrate a high level of design expertise, and will also organise and coordinate staff and projects, including all activities which comprise the professional services of registered architect and interior designer, on a commercial basis in accordance with our business plan. You will lead the work of a key section of the team, and this will be a primary role.

Essential: You must have 5 year's post registration experience, and be able to create exciting new buildings and interiors.

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.

Lancashire County Council is an equal opportunities employer welcoming applications from all sections of the community. Applications from ethnic minorities are welcome. You must be committed to equality and diversity in the workplace.

Lancashire County Council are currently undergoing an equal pay review and the grades of some posts advertised may be subject to review in future months.



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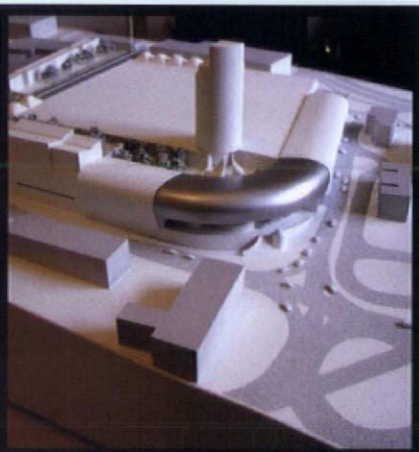
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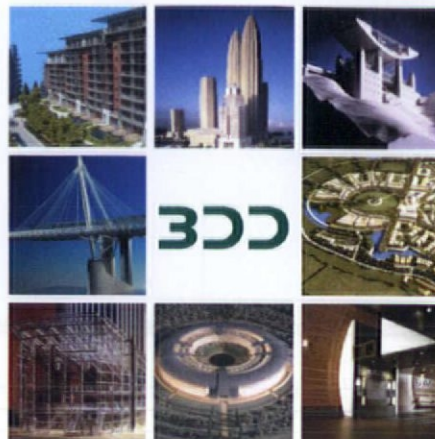
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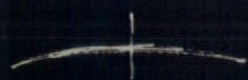
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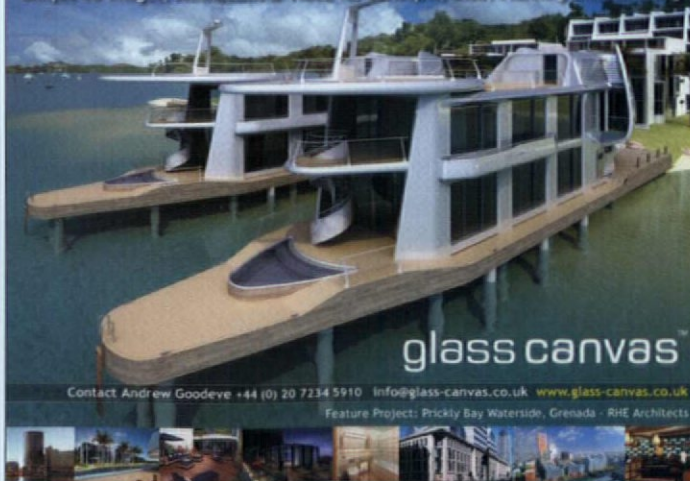
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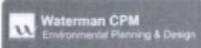
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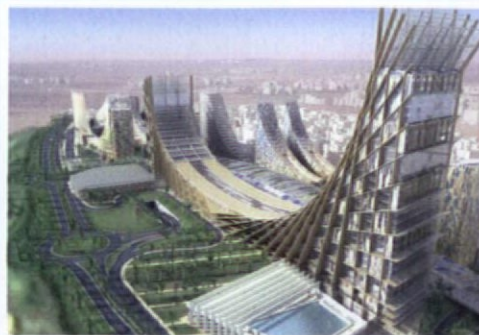
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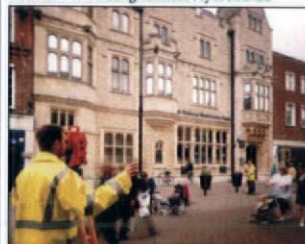
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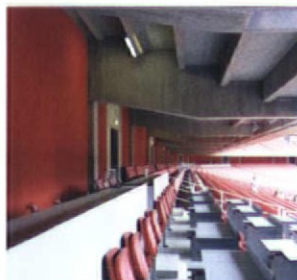
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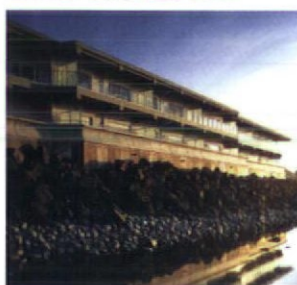
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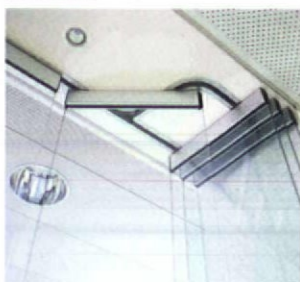
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