

01.11.07

'His pencil never slept'
*Selections from the
Basil Spence archive*

Open house
*William JR Curtis visits
Aalto's legendary Maison
Carré in France for the
first time*

Glazing
*Barkow Leibinger's
curtain wall for
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THE MØLLER CENTRE

*A look at DSDHA's music hall in Cambridge and
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Back issues: 01344 328000

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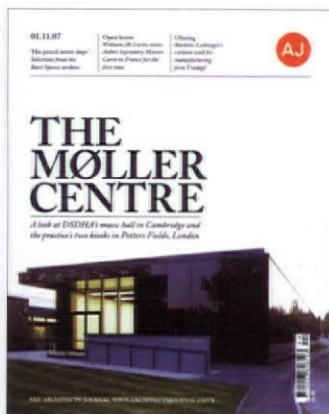
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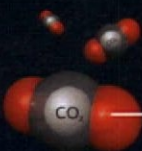
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END OF THE LINE?

Review leaves architects sweating over future involvement in Crossrail

CROSSRAIL'S NEW STATIONS

Paddington

John McAslan + Partners

Liverpool Street

Wilkinson Eyre

Tottenham Court Road

Arup/Atkins took over design
of Crossrail platforms in 2006
from Hawkins\Brown

Bond Street

Tony Meadows Associates
replaced by Arup in 2006

Farringdon

Weston Williamson/Aukett

Fitzroy Robinson

Isle of Dogs

Ian Ritchie

Whitechapel

Weston Williamson

Woolwich (added October 2007)

To be developed by
Berkeley Homes

Architects' involvement in Crossrail could be in jeopardy after the body admitted that it was reviewing which practices will work on the stations.

Crossrail refused to confirm whether the architects who worked on the 2004 proposals (see left), including John McAslan, Wilkinson Eyre and Ian Ritchie, would continue to do so.

A spokesman for Crossrail said: 'We are undergoing a review of station designs and details in relation to which architects will be working on what stations.'

Designs were drawn up in 2004 by a host of architects in parallel with engineering giants Arup and WS Atkins, which are leading one of the four multi-disciplinary teams appointed to oversee the development of the project along different stretches of the line.

Although these consortia are currently continuing work, some 2004-appointed architects have downed tools.

One of the practices working on a Crossrail station told the AJ that it had stopped working on

its station six months ago, and added: 'We don't know when it will restart.' Another admitted: 'It's all a bit complicated.'

A Crossrail insider admitted that the practices' involvement was 'currently under review', and added: 'We currently have in-house architects and multi-disciplinary teams working on it. It's all up in the air.'

In 2006, Arup took over the design of Bond Street Crossrail station from Tony Meadows Associates, and there are questions whether the four consortia will bring more design work in house, with further rumours of cost-cutting.

Last week, Doug Oakervee, chairman of Crossrail developer Cross London Rail Links

(CLRL) told a US magazine that the precise contractual arrangements were still uncertain. One of Oakervee's remits when he was appointed in February 2006 as chairman was to reduce project costs and make the project viable.

Nick Raynsford, former construction minister and Labour MP for Greenwich and Woolwich, said: 'We want stations of the quality of the Jubilee line but without its procurement disasters.'

The Crossrail Bill, which would ratify the development, is currently going through parliament and is expected to gain Royal assent in Summer 2008.

None of the architects selected in 2004 would go on record about their designs. *James Pallister*



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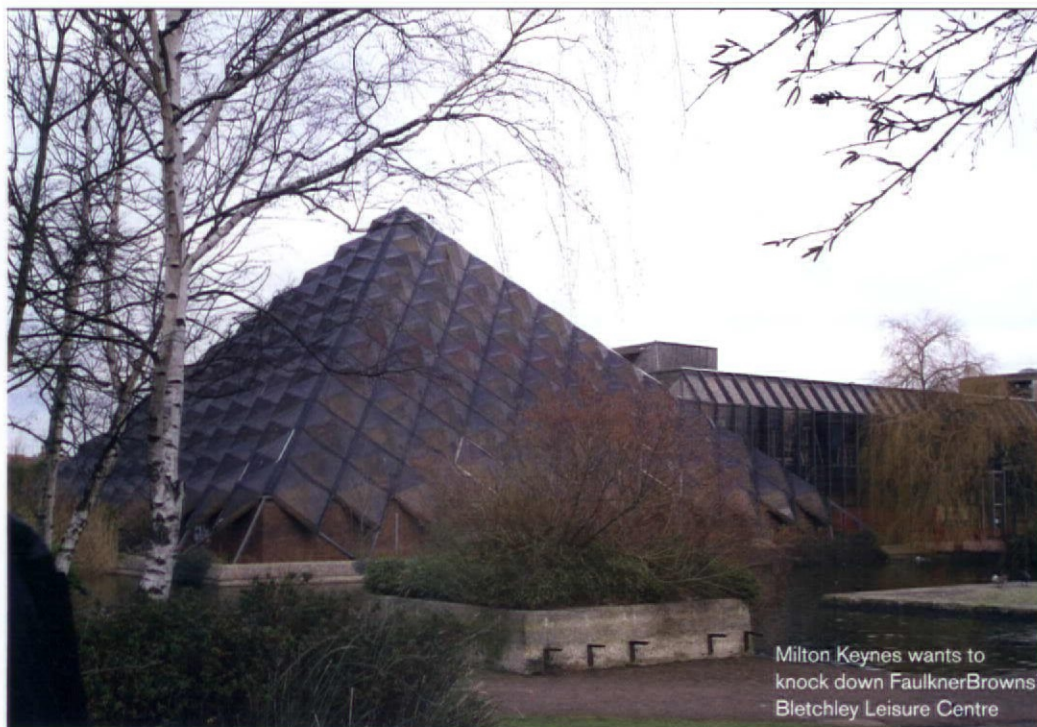
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Milton Keynes wants to knock down FaulknerBrowns' Bletchley Leisure Centre

COUNCIL HITS BACK OVER CABE REVIEW

Milton Keynes retaliates after pyramid demolition plans dismissed

Milton Keynes Council (MKC) claims CABE 'refused to play ball' over the local authority's proposed redevelopment of FaulknerBrowns' 1970s Bletchley Leisure Centre.

Last week, the AJ reported that CABE had published a crushing design review of a Holder Mathias plan which called for the demolition of the building.

The watchdog said it could not back the scheme and called for the FaulknerBrowns building to be saved.

MKC assistant director of leisure and culture Paul Sanders said: 'At every RIBA design stage, from A to F, we have tried to engage CABE.'

'But it wasn't until the very last possible moment that they decided to comment, and then they fundamentally disagreed with our scheme.'

Sanders also claimed that CABE sent a letter to the council outlining its concerns the night

before the planning committee was due to make a decision.

The CABE review described the FaulknerBrowns building as being 'of considerable quality' and Holder Mathias' scheme as 'distinctly poorer'.

A CABE spokesperson said: 'Since April 2006, at both an Enabling and Design Review level, CABE has consistently raised its concerns about the proposed redevelopment of Bletchley Leisure Centre.'

'In June 2006, CABE reviewed the outline planning application and recommended a fundamental rethink of the project. Between the submission of the outline and reserved matters applications, CABE advised Milton Keynes that, as no significant changes had been made, there were no further comments to make.'

'The serious reservations we noted then have not been addressed in the reserved matters application.' *Richard Vaughan*



The proposed Holder Mathias replacement

THIS WEEK ON THE WEB

BRUM DROPS COMP

Birmingham City Council has scrapped plans for an international competition to decide who will design the city's £193 million central library and theatre scheme. Due to the project being fast-tracked through an intensive 26-week period, city bosses decided against a contest.

FIRMS ON BSF SCHEMES

BDP and Napper Architects have teamed up with Kier Group and Balfour Beatty respectively to deliver four academies under the Building Schools for the Future programme. BDP will be giving design advice on the Milton Keynes Academy, while Napper will help deliver three academies in Sunderland.

KEN TACKLES WATERLOO

London Mayor Ken Livingstone has published planning guidelines for Waterloo which he says will turn one of the capital's biggest transport hubs into one of the 'world's leading cultural destinations'. Livingstone said the Waterloo Opportunity Area Planning Framework will reverse decades of 'poor planning and design' in the area.

LUDER BLASTS CRITICS

Owen Luder, the architect behind the much-derided Derwent Tower in Gateshead, has attacked 'the lynch-mob mentality' of the building's detractors. The 29-storey tower, faces demolition, and Luder said: 'It staggers me that at a time when we need affordable housing, officials consider pulling down a perfectly good block of flats. It's the lynch mob mentality of "bring it to the ground" without considering its importance.'

Read all these stories and more at WWW.ARCHITECTSJOURNAL.CO.UK

CONFUSION AT ATHLETES' VILLAGE

Shortlisted practices call for more guidance over future of Olympic scheme

Practices selected to develop the £2 billion Athletes' Village for the 2012 London Olympics say they are confused and unsure how developer Lend Lease expects them to proceed.

The site in East London's Olympic Park, which will provide 4,000 homes after the Games, is being developed by Lend Lease Europe, but many of the 47 practices involved are baffled by how the work will be split up.

Lend Lease divided the firms into small, medium and large categories and, in a letter seen by the AJ, smaller firms were encouraged to join up with larger practices if they thought this

might give them a better chance of winning work.

But a source told the AJ: 'We have been told to form ourselves into teams, but why do we need to do that? Surely someone like Feilden Clegg Bradley or Allies and Morrison can design a building by themselves without the help of a smaller practice?'

'If they wanted us in teams why didn't they place us in teams in the first place? And who's to say a smaller firm can't design a building just as well as a larger firm? There's every chance a small firm would design a better one.'

Another source, from one of the smaller practices, believes

Lend Lease could do more to keep the firms in the loop.

The source said: 'We received a document outlining the scope of works and a letter, but otherwise we've heard nothing. We are ready to go but we need guidance on how they see the role of the smaller outfit in the overall build.'

Nigel Hugill, chairman of Lend Lease Europe, claims he is committed to keeping practices informed, but urged them to appreciate the scale of the project.

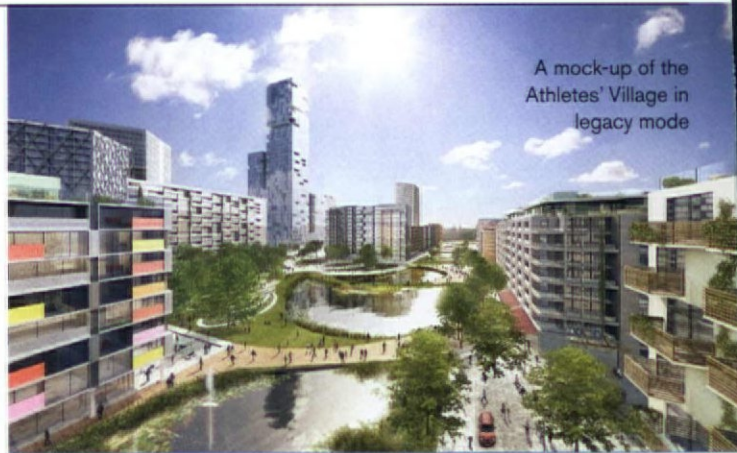
He said: 'We never advised small firms to team up with anyone but merely said if they wanted to then that is fine by us. We are delivering 400,000m² of

mixed-use space in just four years, so we have put the biggest projects as the highest priorities.

'I think there is a presumption that the largest firms would get the big jobs, and I don't think any of the smaller firms would reasonably think otherwise. Once we have more momentum, then we will be able to be more playful.

'So if you ask me, will there be a bias to larger practices at the beginning, then the answer would be yes. But will there be a bias later down the line? Absolutely not.' *Richard Vaughan*

Read more about the Olympics at WWW.ARCHITECTSJOURNAL.CO.UK



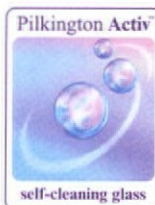
A mock-up of the Athletes' Village in legacy mode

DLA PLANS 'MODERN ARK'

DLA Architecture has revealed plans to turn a Grade-II* Catholic church in Leeds into flats. The nave of Mount St Mary's will be razed and replaced with a similar-shaped building clad in copper. This 'modern-day ark' will join on to the north and south transepts, built in 1866 to Edward Pugin's designs.



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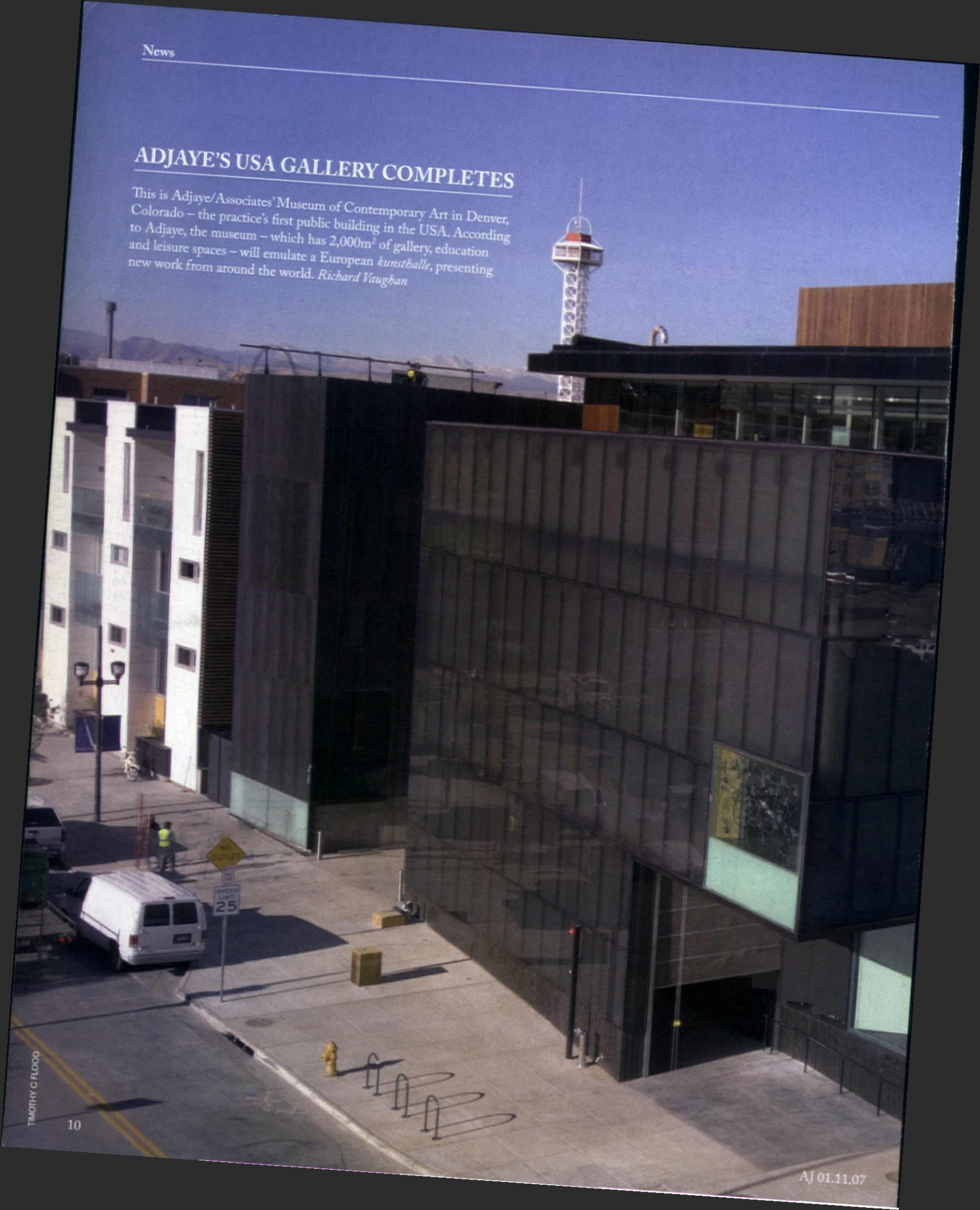
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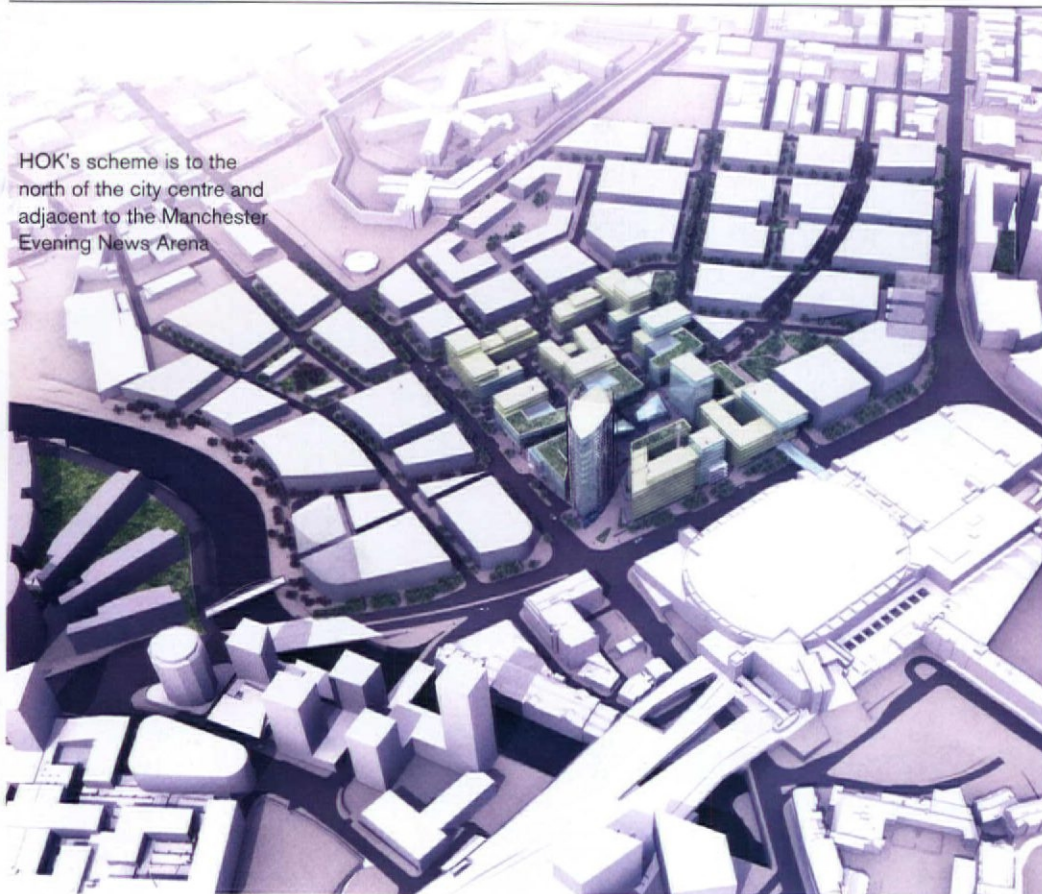
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ADJAYE'S USA GALLERY COMPLETES

This is Adjaye/Associates' Museum of Contemporary Art in Denver, Colorado – the practice's first public building in the USA. According to Adjaye, the museum – which has 2,000m² of gallery, education and leisure spaces – will emulate a European *kunsthalle*, presenting new work from around the world. *Richard Vaughan*







HOK's scheme is to the north of the city centre and adjacent to the Manchester Evening News Arena

HOK REVEALS FUTURE OF BREWERY SITE

More than 480 new homes and a 20-storey tower to be built on the site of the former Boddingtons Brewery in Manchester

HOK Architects has unveiled its development framework and masterplan for the Boddingtons Brewery site in Manchester.

The 7.3ha Strangeways Boddingtons Brewery plant, which was controversially closed in 2005 when beer production was moved to South Wales, is in line for a £250 million mixed-use redevelopment, which will provide more than 480 new homes and a college.

The scheme – backed by Ask Developments and Realty Estates – will also include a 20-storey tower, as well as a series of low-rise blocks, from five to eight stories in height, to be located around a new public square.

HOK has retained the much-loved Boddingtons chimney, and the water wells used to brew the beer, which will be incorporated into the development's heating and cooling system.

HOK vice president Steven McGrane said: 'It is an area which was earmarked for regeneration and needed to be reconnected back to the city. The idea is to bring the wealth of the city centre northwards.'

'We want to create a new business density, moving the area into the 21st century but not ignoring the industrial past.'

The project is yet to be submitted for planning.

Richard Vaughan

UNIVERSITY DRAFTED IN TO DECIDE ARCHITECTURE WEEK'S FATE

The Arts Council has appointed Leeds Metropolitan University to help determine the future of Architecture Week.

Earlier this year, the AJ revealed that the 2008 festival had been cancelled after the Arts Council withdrew its £600,000 funding (AJ 05.07.07).

'We have appointed Leeds Metropolitan University to conduct an evaluation of Architecture Week,' said Vivienne Bennett, director of visual arts strategy at Arts Council England.

'No decisions about its future will be made until after the evaluation findings are presented in spring 2008.'

Bennett continued: 'The visual arts are one of the Arts Council's priorities for 2008-2011 and this will be reflected in our levels of investment in the sector over the next three years.'

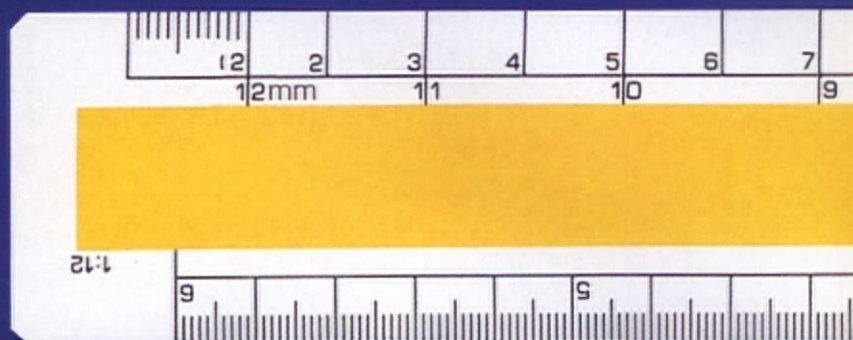
Speaking at the time of the cancellation of the event, Richard Rogers, who has been involved in many Architecture Week events, said: 'I can't tell you how strongly I feel about this. We must see Architecture Week continue.'

Architecture Week is the only nationwide festival celebrating the built environment. This year the festival – hailed by the Arts Council as the most successful to date – included more than 800 events, including favourites such as the 'Architect in the House' programme. *Max Thompson*

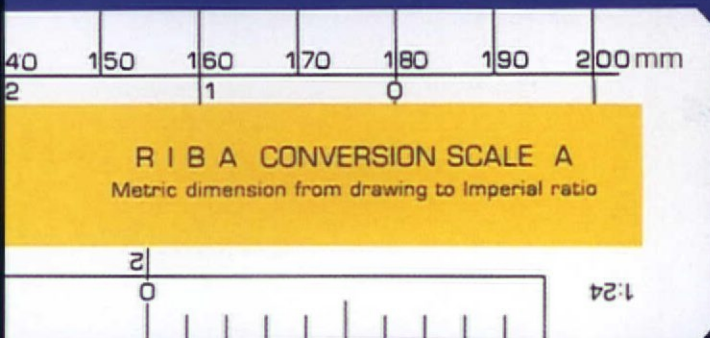
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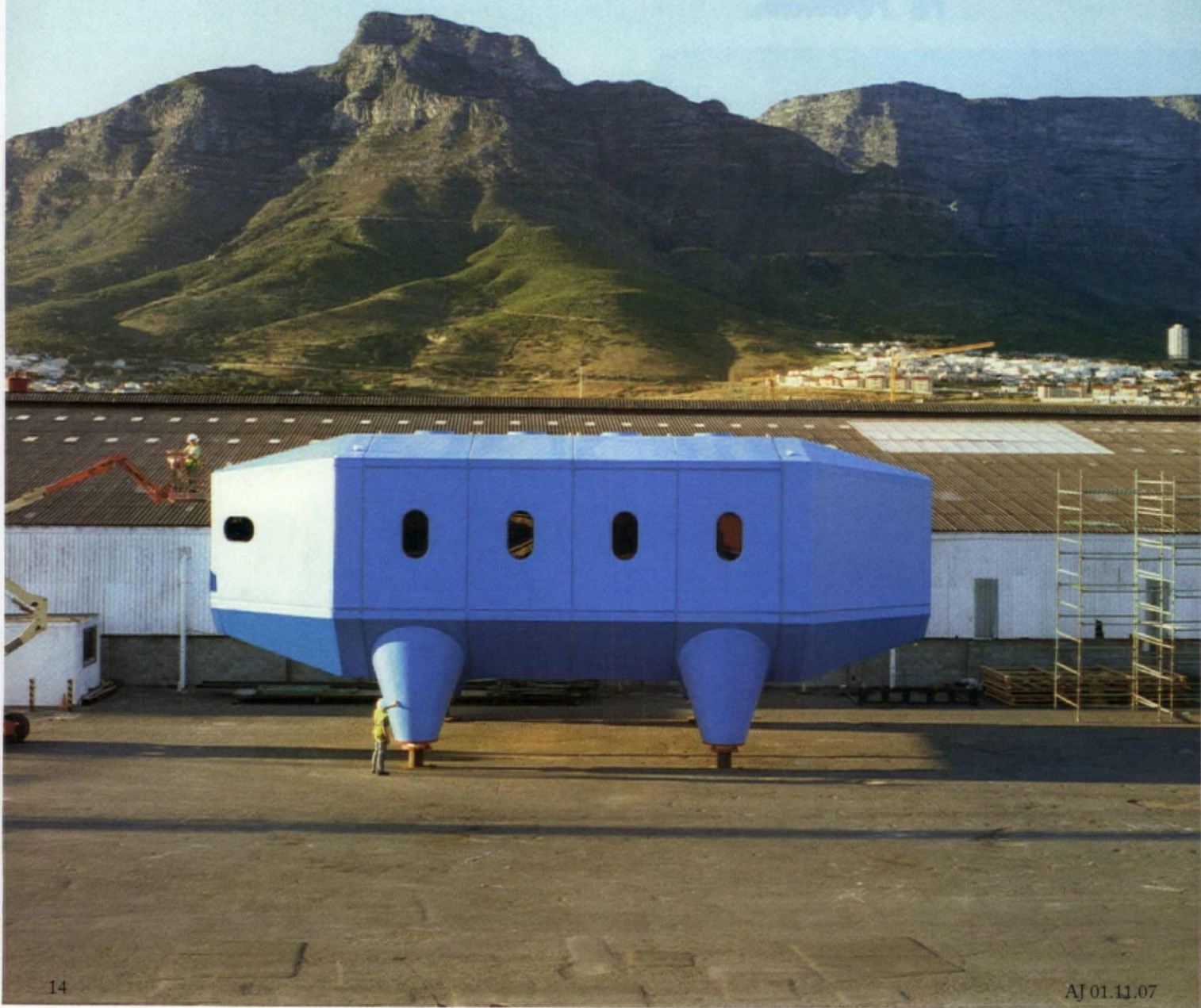
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RESEARCH STATION MADE READY FOR VOYAGE TO ANTARCTICA

This alien object on the dockside in Cape Town, South Africa, is the Halley VI Research Station, designed for the British Antarctic Survey by Hugh Broughton Architects with Faber Maunsell. Following trial assembly, it will be dismantled for shipping to Antarctica on 8 December. So complex is the assembly in that harsh environment that it will not be ready for occupation until January 2010. *Ruth Slavid*





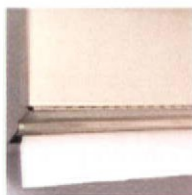
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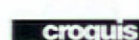
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SMITHFIELD CLASH LOOMS

Hazel Blears has to decide whether Smithfield should be dominated by KPF's modern office block (*right*) or if it should be rejuvenated under English Heritage's terms (*below*). Which would you choose? *Max Thompson* investigates



Next Tuesday (6 November) English Heritage (EH) will go head-to-head with developer Thornfield Properties at a public enquiry to determine the fate of Kohn Pedersen Fox's (KPF) proposals for the abandoned Smithfield General Market.

The showdown comes just days after CABE posted its third design review of the proposed mixed-use scheme, which would see the demolition of the General Market, which adjoins the famous Smithfields meat market and lies in the heart of the Smithfields conservation area.

In its latest report, the watchdog concluded: 'While overall we support the basic

principles of the scheme – the use, the massing and the general approach – we feel that [it] would benefit from a more rigorous approach.

'An intelligent simplification of the architectural language would lead to a higher quality, and ultimately richer, result.'

Despite the caveat, KPF president Lee Polisano has chosen to take heart from the review – describing its conclusions as 'supportive'. But then he would, as this is the £200 million scheme's third and final application.

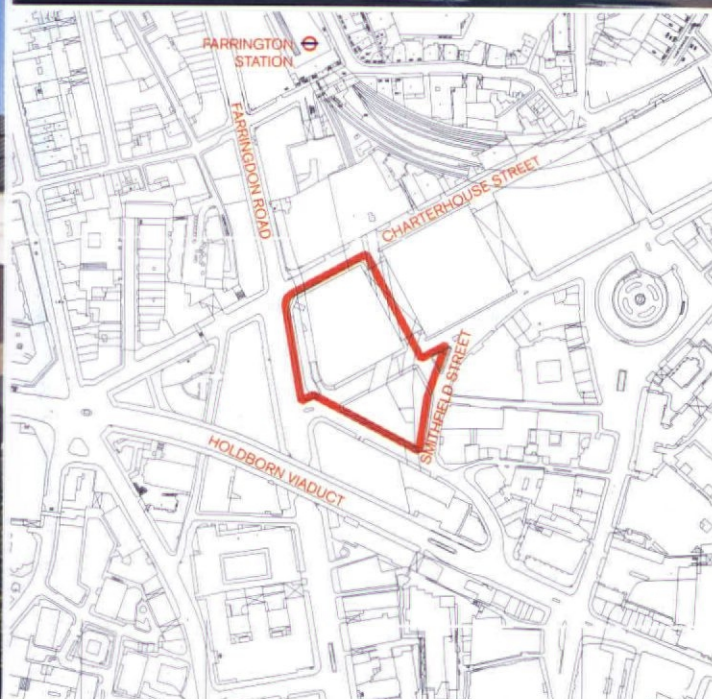
Just as it was with the two previous reviews, CABE remains unconvinced about KPF's new

trussed-box design, claiming that there is 'simply too much going on'.

The watchdog added: 'We do not think that a successful balance between design thinking, structural expression and architectural language has been reached.'

But, design issues aside, Thornfield Properties and the City of London will have taken this latest CABE review as an affirmation of their vision for the future of the General Market, which was built in 1883 but has been disused for 15 years.

But it is not CABE's reluctant support, nor the City of London's desire to pepper the area with



Clockwise from far left English Heritage's concept design to retain the General Market, seen from Farringdon Street; KPF's design, from the same angle; site plan

high-yield office buildings, that Thornfield regards as its trump card.

Instead, the developer is relying on the network of decaying Thameslink service tunnels beneath the site.

The tunnels are in a state of disrepair and require stabilisation – work that Mike Capocci, chief executive of Thornfield, says cannot happen unless the General Market is demolished.

Capocci says: 'The Thameslink tunnels that are an integral part of the [building's] structure need to be replaced soon, not least because of the impending upgrade of the Thameslink, which is starting as we speak.

Network Rail and Crossrail have provided formal written support for our proposals.'

The work needed, says Capocci, is 'an enormous financial and engineering undertaking, as well as a design challenge, and there is little point in pretending that this is just another cliché warehouse conversion scheme. I feel that it is disingenuous to do so.'

General Market defender Adam Wilkinson, of SAVE Britain's Heritage, also acknowledges that 'it's all going to come down to the tunnels.' But he describes the argument that the building should be razed to carry out the works as nonsense.

'It's a complete red herring,'

Wilkinson says. 'The whole of the Central Line is built on top of tunnels like this so I'm not really sure what the problem is.'

Paddy Pugh, EH's London region director agrees: 'The tunnels do need some repair, but there is no reason that cannot be done in situ.'

Pugh will also tell the enquiry – which will conclude in January – that any scheme should be sympathetic to the area, and will call on Eric Reynolds of Urban Space Management, who has undertaken schemes at Camden Lock, Spitalfields and Greenwich Markets, to explain why.

Reynolds says: 'Space such

as that offered by the General Market building, and the areas around it, can easily accommodate a diversity of uses, with enormous scope for flexibility.'

Smithfield has survived Second World War attacks, fires and even criticism from Charles Dickens, who thought having livestock so close to the city was 'too French'. But in the end its fate rests on the stroke of a pen held by communities and local government secretary Hazel Blears.

If she finds in favour of Thornfield, Pugh concedes that, as far as EH is concerned, 'that will be the end of the story'.

See Hellman's take on page 66

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VOLUME 226, ISSUE 16
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Leader Clients on large-scale projects must show a little more faith in their architects, says **Kieran Long**, otherwise unspectacular designs will abound

The capital's two highest-profile construction projects – the Olympics and Crossrail – both made gestures at their inception towards architectural quality, with flashy images from high-profile architects. But two stories this week raise question marks about the delivery of that aspiration and the clients' commitment to the practices engaged.

Schemes like the Jubilee Line Extension of the late '90s, with its cost and procurement nightmares, have left a legacy of caution among clients of large-scale projects. But the result of that is, for example, that Portsmouth's football ground (by Herzog

& de Meuron) will be more spectacular than the Olympic Stadium (by HOK). That hurts me, speaking both as an architecture lover and a Southampton-raised football fan.

This caution exists everywhere. I recently sat on the jury of a competition for a housing masterplan. There was a practice that some felt should win, but politicians raised doubts about the youngish firm's ability to deliver. This practice had 15 employees and at least one job of £30 million in the office. There seemed little doubt to me about its capacity.

Many large commissioning bodies and public clients are now so far from

understanding the architectural profession that they think that firms with partners of 20 years experience and 15-20 employees are too small or unreliable to deliver large projects to time and budget. Rubbish. Of course they can.

YOUR REDESIGN LETTERS

Thanks to everyone who sent emails and letters about our redesign. I am very heartened that the reaction has been so positive, and we at the AJ look forward to improving it even more to give you more of the content you want. Keep the letters coming!

kieran.long@emap.com



Opinion London's primary schools are about to become much more welcoming places, says **Simon Innes**

The public face of the typical primary school in London is about to change dramatically. Up until now the typical school has been open only to its pupils. But now the government's Extended Schools agenda (which requires all primary schools to offer more services over a longer day by 2010) and the second wave of Children's Centres (venues offering care for 0-5 year olds and part-funded by Sure Start) are going to unlock these schools to outsiders. The new services offered by these two separate initiatives extend to health and social care.

The typical Victorian London primary school is a handsome three-storey structure sitting in a tarmac lake and surrounded by a (sometimes beautiful) 3m-high brick wall. Some of the nine new Children's Centres in Southwark – a pioneer borough for the

initiatives – will be in buildings that cut through these brick walls and occupy the gap, facing outwards. A new bird is about to nest in the fortress wall. HKR's Ivydale School is typical of these new projects, and will create a new public space outside the front entrance of the existing school. Southwark is an imaginative borough and is using a variety of architects for this work: HKR, Architype, Eger Architects and Alexi Marmot Associates among them.

The shift in thinking about primary schools is radical. While security remains a priority, the new urban school can be an outward-facing development providing accommodation for a wider range of people. It can extend to its own boundary, contribute to a street frontage and even occupy part of a commercially successful development (like the Dog Kennel Hill School by Alan Camp Architects, also in Southwark). It can, in short, behave like other kinds of buildings if it wants to.

This is significant news for the government's Primary School Capital Programme. The programme is the largest source of funding for new primary schools in the UK over the next 15 years. Projects funded under the initiative will be encouraged to follow the

government's new agenda. If primary school sites offer more than education there will be more possibilities for the funding and design of these buildings.

I think Southwark's Children's Centres will be successful and we will shortly view these sites in a very different light. Even if the Victorian buildings in Southwark – more than half of the borough's primary schools – are still there after 15 years their uses may have changed. New schools are being built to respond to significant demographic changes. I look forward to being surprised by what future primary schools might look like.

Simon Innes is an architect director at HKR London



Opinion Does the NHS know its future depends on good architecture?

Phil Gusack enquires

The current UK financial slow-down and its potential impact on the government's spending capacity can only raise the clamour for better value from publicly funded schemes, and raise the bar for architects.

With close to £30 billion spent on capital investment since 1997, rebuilding the NHS is the biggest game in town. When I joined the then Department of Health and Social Security design team in 1971, it pursued innovation and involved doctors, nurses and managers at every stage. After a 25-year sabbatical, I returned to find that the money is still there, but everything else has changed.

Now most big hospitals are designed, built, equipped and maintained by PFI consortia. To win a place on a PFI team, architects play to the contractors as if playing to the cameras in the *Big Brother* house.

The £30 billion has generated less than its fair share of innovative and exciting buildings. One obvious exception is Hopkins' Evelina Children's Hospital at Guy's and St Thomas' in London. When it won the Stirling Prize public vote in 2006, it should have given a huge adrenaline shot to the hospital architects who argue that hospitals should be low-key. But they dismiss Evelina as a fluke, saying Hopkins forced function to follow form.

Superbugs don't care about architecture either. They kill in hospitals old and new. So when Ted Cullinan and I competed in Latvia last year, our scheme for a teaching hospital put all inpatients in single rooms, each with its own infection-control lobby, in a highly adaptable aerodynamically active superstructure flanking a winter garden.

The need for safer flexible hospitals with expansion and exit strategies has been obvious for decades, but the supreme irony is that the 1968 DHSS innovation flagship in Greenwich has already been demolished and Llewelyn Davies Weeks' Northwick Park Hospital, the biggest Brutalist building of them all, may also have its life-support pulled.



Evelina Children's Hospital – winner of the 2006 Stirling public vote

Office and retail developers have their own ways to build in flexibility – they know that good design is good for business. The inconvenient truth is that NHS hospitals are businesses too – typically their £200 million turnover equals Arsenal FC's. In the new era of patient choice, the question is: does the business really understand that its future depends on its architecture?

Phil Gusack has designed hospitals, offices and retail developments for a number of practices



Opinion The Merton Rule could lead us down a blind alleyway as we aim to go green, says

Peter Fisher

The Merton Rule, pioneered by the London Borough of Merton, requires schemes to use renewable sources to produce at least 10 per cent of the energy used on site.

But the most effective way to reduce CO₂ emissions is simply to not use energy. In new buildings this is most effectively done through better passive design rather than through bolt-on renewables.

CO₂ emissions can be reduced at little cost by using intelligent, passive and importantly inherently good design – which in large part means keeping glazing ratios down.

The danger of Merton for architects is that it removes the emphasis from good inherent design and instead concentrates effort on the

least effective and most expensive way of reducing CO₂ emissions. A few token wind turbines placed on the top of a fully glazed office building will save only a fraction of the energy that a sensibly designed facade will.

However, the issue is muddled slightly because it is often hard to tell whether or not installed renewable technologies and passive design measures are delivering the savings they claim to. This highlights the urgent need for much more objective post-occupancy data on actual performance, so that informed and objective decisions can be made.

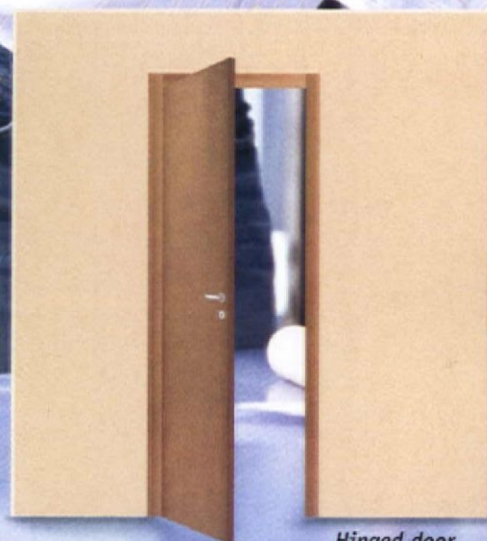
This, in turn, requires national post-occupancy standards rather than prescriptive technical solutions, and a separate renewable feed-in tariff. The first will drive the most effective reductions in emissions from new buildings – be they delivered through passive design or renewables – while the second will make renewables more feasible across the whole building stock rather than just on the small number of new buildings.

The key in any post-Merton debate is understanding that there is a fundamental difference between industrial policy and standards for new buildings.

In the absence of any other wide-scale policy mechanism, Merton has been Britain's most successful policy driving renewables. It has unquestionably had a huge positive impact, but changes are needed. More ambitious CO₂ emission reductions are required across new and existing buildings.

Renewables have a role in new buildings, but the energy savings that can be made by using good passive design need to be considered before they are used.

Peter Fisher is an associate at Bennetts Associates



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Letters

Please address letters to: The Editor, *The Architects' Journal*, Greater London House, Hampstead Road, London NW1 7EJ, fax 020 7391 3435, or email kaye.alexander@emap.com to arrive by 10am on the Monday before publication. The AJ reserves the right to edit letters.

'NOT MY HULL'

I find myself disappointed at the not-very-positive tone of your article about Hull (AJ 11.01.07) and I am concerned that this puts my comments in the article into a different and unintended light. I said what I said, but in the course of the interview the positives seem not to be emphasised. Indeed they were ignored.

The Hull in the article is not a Hull that I recognise. Yes, Hull has its problems, but reinforcing the image as portrayed in TV programmes such as *Location Location Location* is to ignore the city's good points, and some of them are very good. Get off that dual-carriageway and into the quiet lanes of the old town or along the marina promenade to the waterfront and a different Hull becomes apparent.

Hull is on the verge of great change, and the role of Citybuild in helping develop a clear vision for the city centre has been crucial. The key now is to make

sure that this change is for the better by ensuring we get the right development in the right places and that the quality is exceptional. This is where the combined roles of the Humber Design Panel – hosted by Arc for the city council – and the planning committee are crucial.

The design panel has worked particularly well when developers and architects have brought their emerging proposals along and been given constructive criticism to help the evolution of their schemes. The planning committee has taken a lead in ensuring that new development in Hull is of the highest possible quality. As chairman I have pioneered an open-door policy to developers and new development, encouraging them to meet with the committee at pre-application stage to iron out any potential problems. This has been very successful in improving the design quality of development in Hull. Equally, the high importance I place on design is reflected in ensuring the

committee are offered training and coach trips to see best practice here and abroad.

I agree that some schemes can be dumbed down – we live in a commercial world. However, I do not agree that this happened at St Stephen's – Holder Mathias took Foster's early concepts and made them its own, improving on the design, with some nudges from the planning committee. St Stephen's has been very well received. However, proposals at outline stage can become firmly established as the iconic image for a site, and when later changes are made it can prove difficult to move on from those early images. This is what happened at the Boom – the detailed design simply was not as good as the early concepts. Nevertheless, as the planning committee we are currently working with the architects to push the scheme forward, and we will get a good development in the end.

So my comments about Citybuild and the Arc were not meant to be negative. If anything

they arose from frustration that things are not changing quickly enough and that design quality is not rising as fast as I and the planning committee would like. It has been too easy for too long to say 'It's only Hull,' and that as a 'back water of a back water' we couldn't expect anything else. If we do not get top-flight architects on every scheme, we must make sure those we do get produce the highest quality design. Only the best will do!

John Fareham, chairman, planning committee, Kingston upon Hull City Council

CORRECTION

A letter from Peter Arnold (AJ 30.08.07) inaccurately stated that Maurice McCarthy was not an architect. In fact, although he is not a registered architect, not having practised since 1991, Mr McCarthy holds a Diploma in Architecture and is a member of the RIBA.

More critically, the letter also stated that Mr McCarthy was holding himself out to be an architect in business or practice, by virtue of being on the RIBA's membership database, implying a contravention of the Architects Act 1997. Mr McCarthy strongly disagrees with Mr Arnold's opinion on this issue.

Mr McCarthy's project management company Quasar Management does not hold him out to be an architect and he does not hold himself out to be an architect in business or in practice in breach of the Act.

We are happy to clarify the letter in this way and we apologise to Mr McCarthy for any misunderstanding or embarrassment caused.

St Stephen's shopping centre in Hull – 'not dumbed down'



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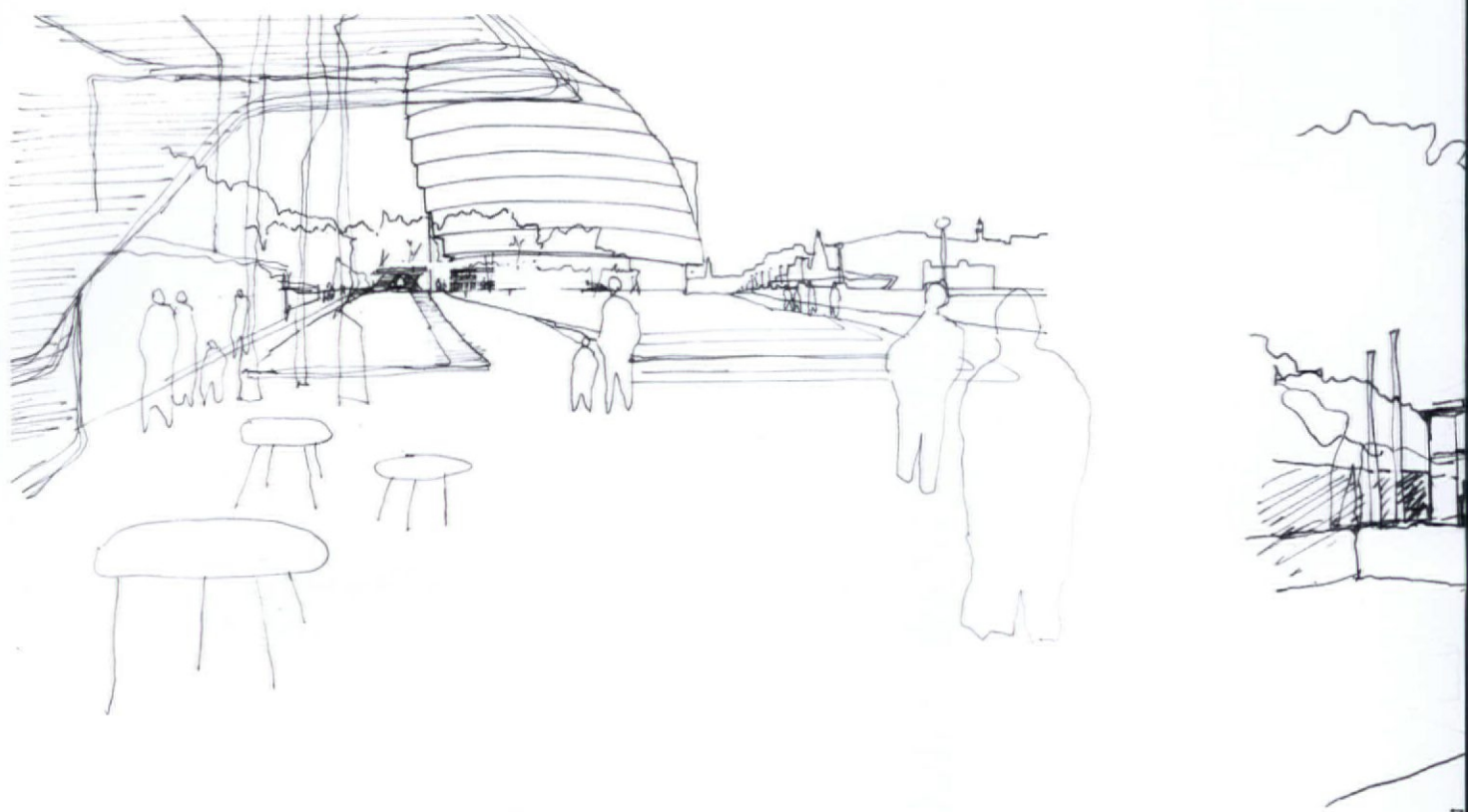


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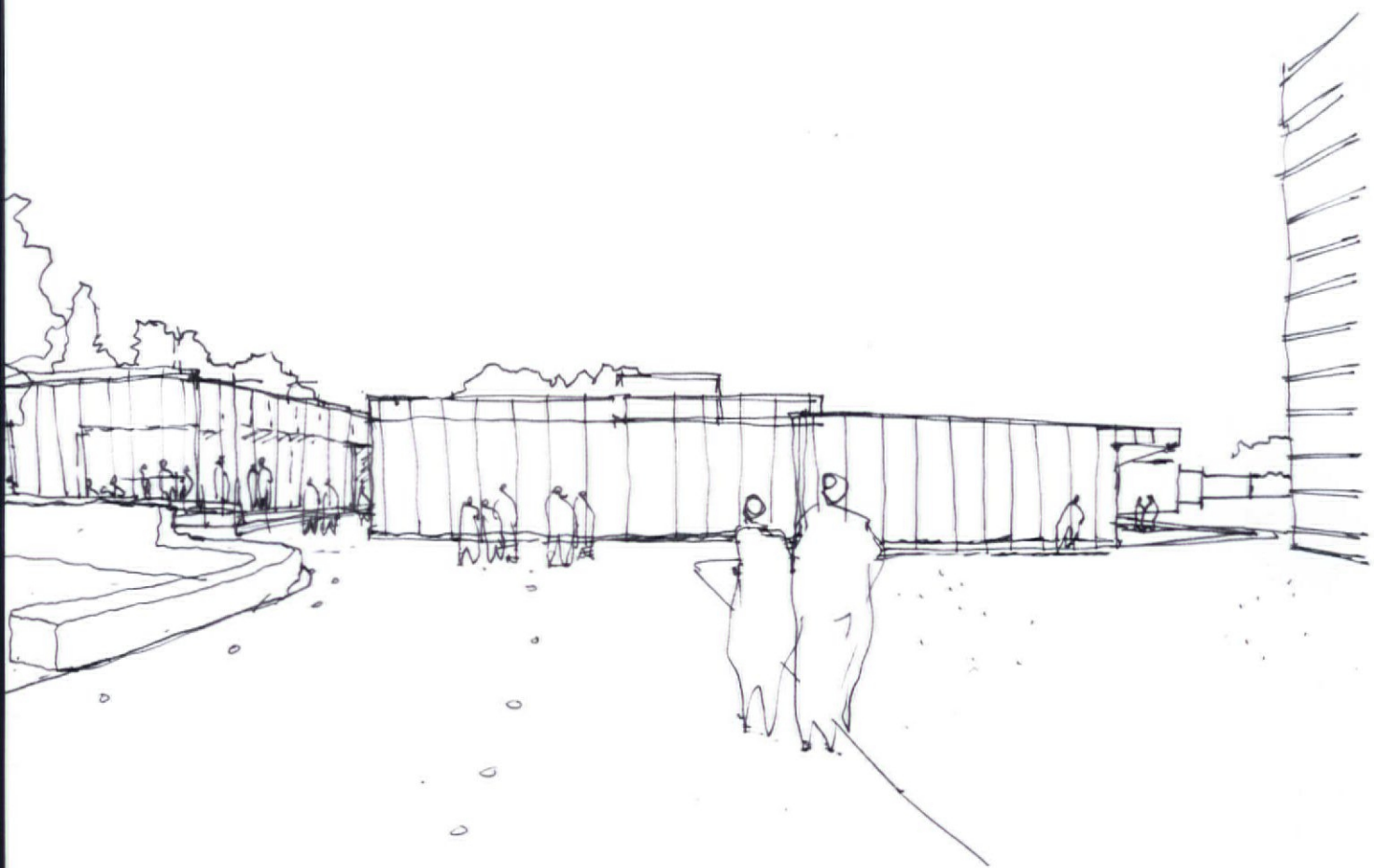
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THEORY IN PRACTICE

Two very different projects by DSDHA both demonstrate a commitment to research techniques pioneered by Australian academic Leon van Schaik. *Jaffer Kolb* sees the results. Photography by *Cristobal Palma*.



At a recent symposium at the RIBA entitled 'Reflections on Practice', Deborah Saunt of DSDHA presented her kiosks at Potters' Field Park – one at the base of City Hall, one next to Tower Bridge. She described how, early in her career, she went to Australia with fellow practice founding partner David Hills to write a magazine piece about young practices. 'We arrived in Melbourne and phoned up five or six firms,' she said. 'Within hours we were sharing drinks with a group who were all combining research and practice.'

'Again and again we heard about the impact Leon van Schaik was having in the city', she tells me. Van Schaik, a once-practising architect who now runs a research masters program at the Royal Melbourne Institute of Technology, has become increasingly important in architectural circles as his rigorous research program is adopted round the world.

The programme, established in 1987 seems potentially simplistic – researching a project, you might be thinking, is hardly novel. But van Schaik's work is specific in both its realisation and in its goals. Firms that have practised for between five and 10 years study their own projects and submit their work to a semi-annual peer review.

The idea is that introspection and conversation will encourage practices to explore new ideas and, ideally, innovate. Drawing from research done in the US by Howard Gardner at Harvard University and Ernest Boyer at the Carnegie Institute, van Schaik established a kind of network model of collaborative learning.

Two recently completed projects by DSDHA – studied in detail over the following pages – reveal a dedication to intensive research that parallels van Schaik's values. Working with students at the AA, the

architects devised projects around mapping movement, focusing in particular on how pedestrians use space.

In both the Møller Centre in Cambridge and the Potters Fields kiosks, the practice used this research and the work it had carried out with students to analyse each site in order to react to and frame the surrounding landscape. Though the focus remained constant, the two projects are quite distinct: the rough, angular Potters' Fields kiosks contrast strikingly with the slick, black-glass-glazed Møller Centre.

Van Schaik told me recently: 'After Deborah's lecture [at the RIBA], a colleague asked me how a practice so obviously engaged in its work and research could produce such very different buildings. But conditions change every time, and so it almost makes sense for a practice to produce quite different work.'

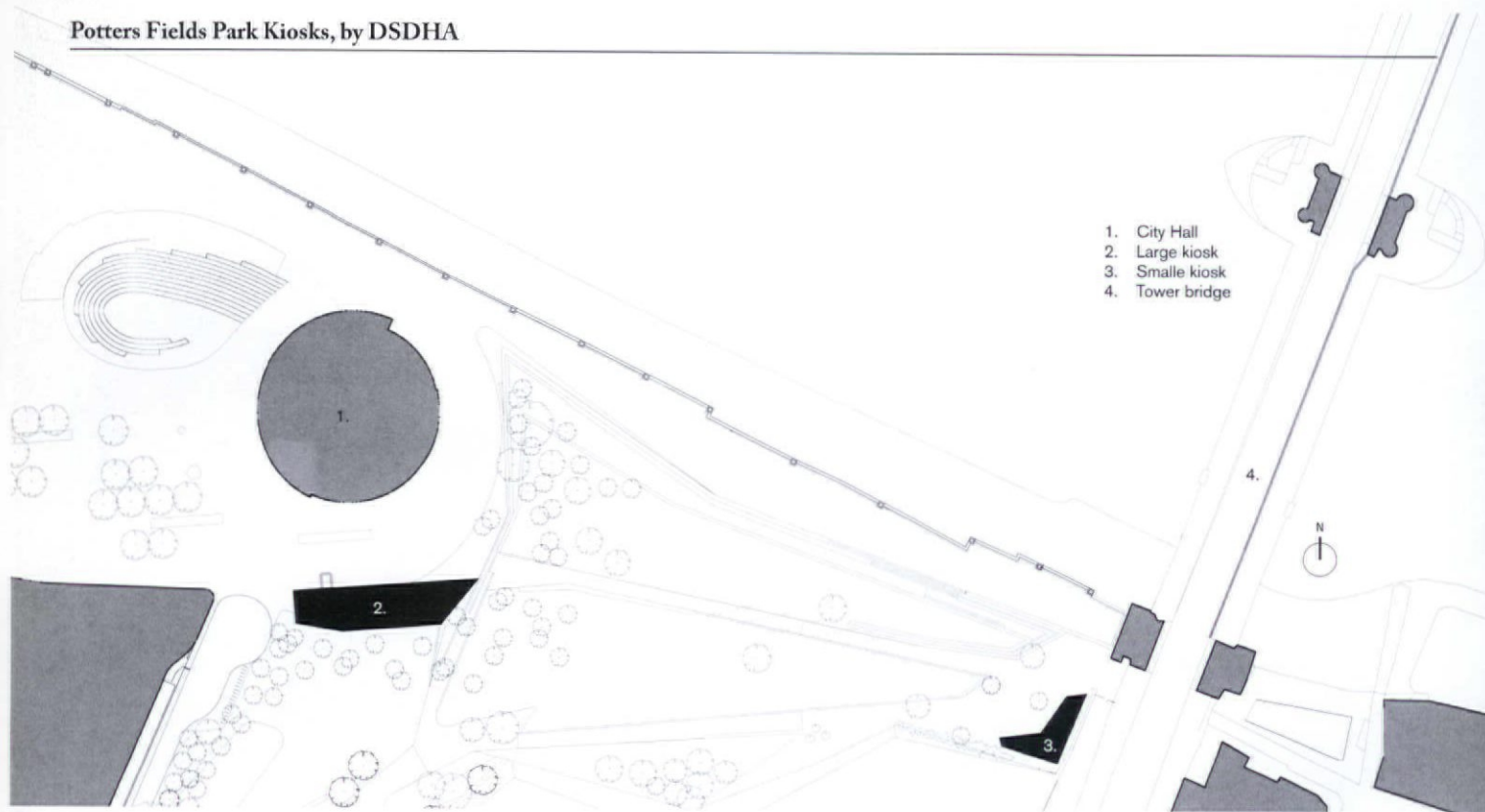


POTTERS FIELDS PARK KIOSKS

Potters Fields Park stands amid heavy-hitting company. Located on the south bank of the Thames, the park touches Tower Bridge to its east and Norman Foster's City Hall stands on its north-west corner. It also faces the Tower of London across the river. It's a dramatic backdrop to two recently completed shed-like kiosks by DSDHA for developer MoreLondon, part of a Foster + Partners masterplan.

'What do you do when you're at the foot of a building like City Hall? We ignored it completely', says DSDHA partner Deborah Saunt. It was a good decision, if a little hyperbolic. Potters Field Park was developed under a Section 106 agreement, which required new community-oriented kiosks and the long-term maintenance of the grounds. The larger, 324m² kiosk, clad in burned wood and >>





standing in the shadow of City Hall, contains a number of services for its neighbour, including three vents that bring up exhaust fumes from City Hall's underground plant room. The building also shelters a 5m-high and 12m-long cherry picker used to clean the building's windows and contains a cashpoint, WC, and café.

The second kiosk, which is sited across the park and leans up against Tower Bridge, replaces an ice-cream vendor that had occupied the site, and will create a shop-front exterior which will be able to accommodate up to three separate vendors and a seating area outside. It is smaller, at 75 m² and 3.9 metres tall, and its cladding is less dramatic – its non-descriptive finish keeps the natural colour of the wood. The location of the pavilions came from a plan for the park by landscape-design firm Gross Max.

Once the programme was clear, DSDHA started to determine a research methodology. Saunt and fellow DSDHA partner David Hills were teaching at the AA at the time, working on a project called Personal

Landscapes. Saunt says: 'We put the students out as though they were conducting a survey, and they measured that by standing in key areas most pedestrians would swerve out of their way to avoid interacting with them'.

At Potters Fields, the firm worked with students to map diagrams of views in and around the GLA building and adjacent structures. 'Researching this project, we were reminded of the work of [sociologist] Saskia Sassen and her idea of micro environments with global span' [places that could belong as

much to New York as Tokyo]', says Saunt. Directing the attention of pedestrians toward the Tower of London became paramount to the kiosk. And this goal has been achieved: every corner you turn introduces new and spectacular views of the park's impressive neighbours.

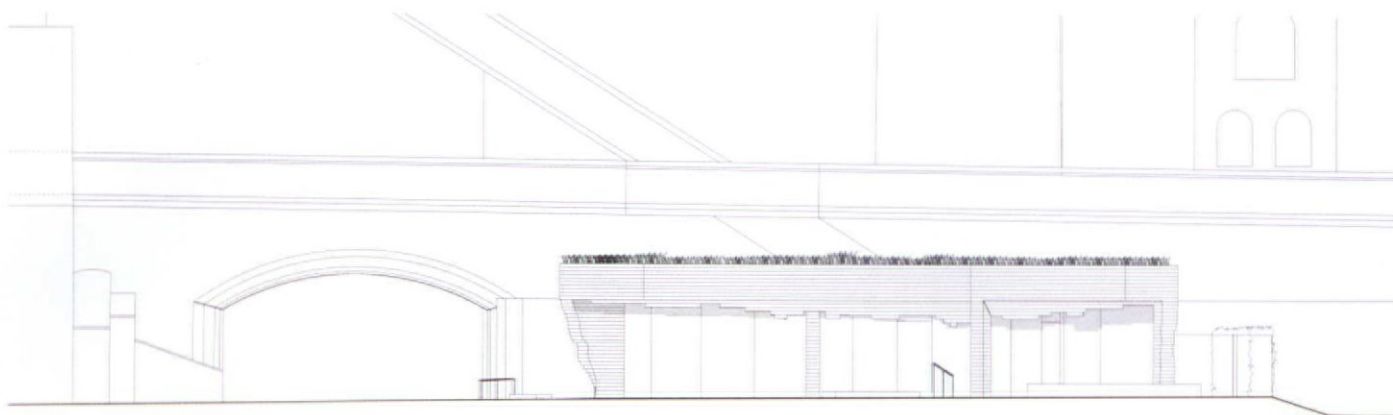
Additionally, the practice wanted to reveal the site's history. Saunt says 'When we first got the call about the project, David and I jumped in a car to head to the site. We had this driver called Roy, and when we told >>

*'Our driver said:
"Potters Fields Park?
We used to play there
on the bomb-sites"'*





Clockwise from
above The striking
burned-wood facade
of the larger kiosk; the
kiosk in the shadow of
City Hall; the second,
smaller kiosk; site plan



him where we were going, he said: 'Potters Fields Park, bleeding heck, we used to play there as kids on the bomb-sites'. Saunt and Hills found Second World War bomb maps that confirmed the site's past; the architects allude to this through their use of a charred-wood exterior on the larger kiosk.

DSDHA experimented quite a bit with the process of charring the wood, trialling various types of timber and ultimately settling on Siberian larch. The architects did much of the burning themselves before leaving the rest with contractors, and even then when the wood was undercooked, they returned and burned on site.

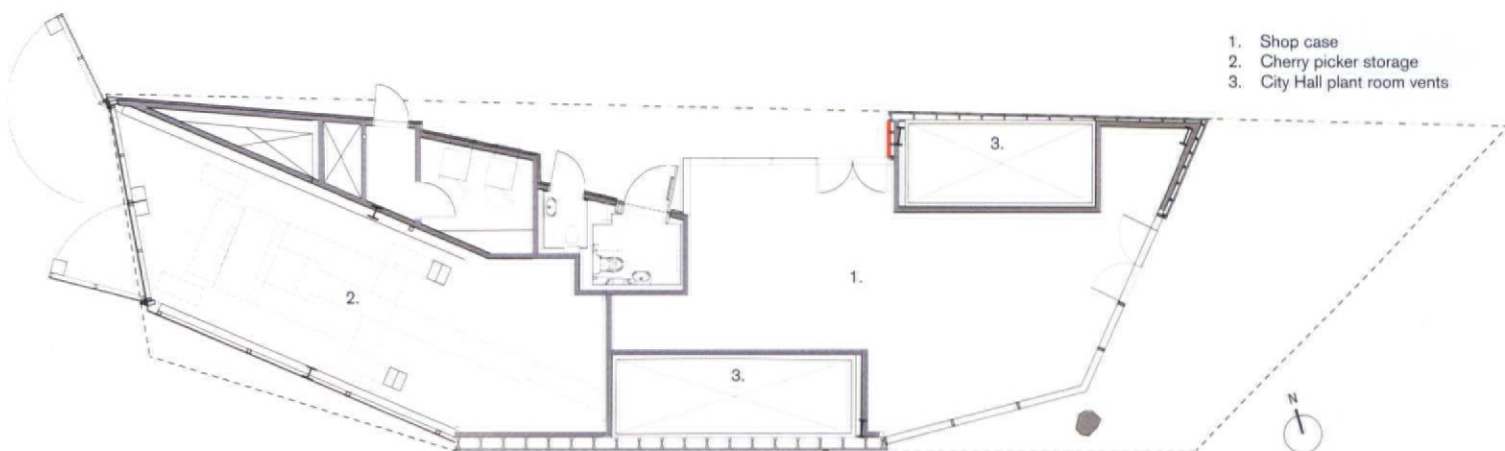
From afar, the effect is a bit lost. You almost long for the wood to appear more burned. The message could be clearer—signalling more violence and destruction. But up close the effect works better. It's shiny and charred, reflecting a rainbow sheen when the light is right. The material also deteriorates on your hand when you touch it.

It was a good decision, too, to keep the second pavilion a more modest, unstained colour. It will probably turn grey as it ages, and with tall grasses planted on its roof, could fit in nicely into a seaside town. The cladding on both kiosks emphasises how shed-like they are, like something your father might have

built by hand on a lazy weekend. I'm not sure if this effect is intentional, but the rough appearance works as a counterpoint to the rather overly polished corporate park next door.

The two kiosks share irregular plans marked by sharp angles and grotto-like overhangs (shapes that were chosen based on experimentation with small-scale study models), but their different cladding succeeds in creating something more multivalent. In a site dominated by steel-and-glass office buildings and stone monuments, the kiosks provide a moment of small-scale and diverse materials – a nice change of scenery. ■





Above left section
of the larger kiosk
Above Plan for the
larger kiosk

Start on site date December 2006

Contract duration 10 months

Gross external floor area (for both schemes)
295m²

Form of contract JCT 98 without quantities

Cost £956,100

Client More London

Architect DSDHA

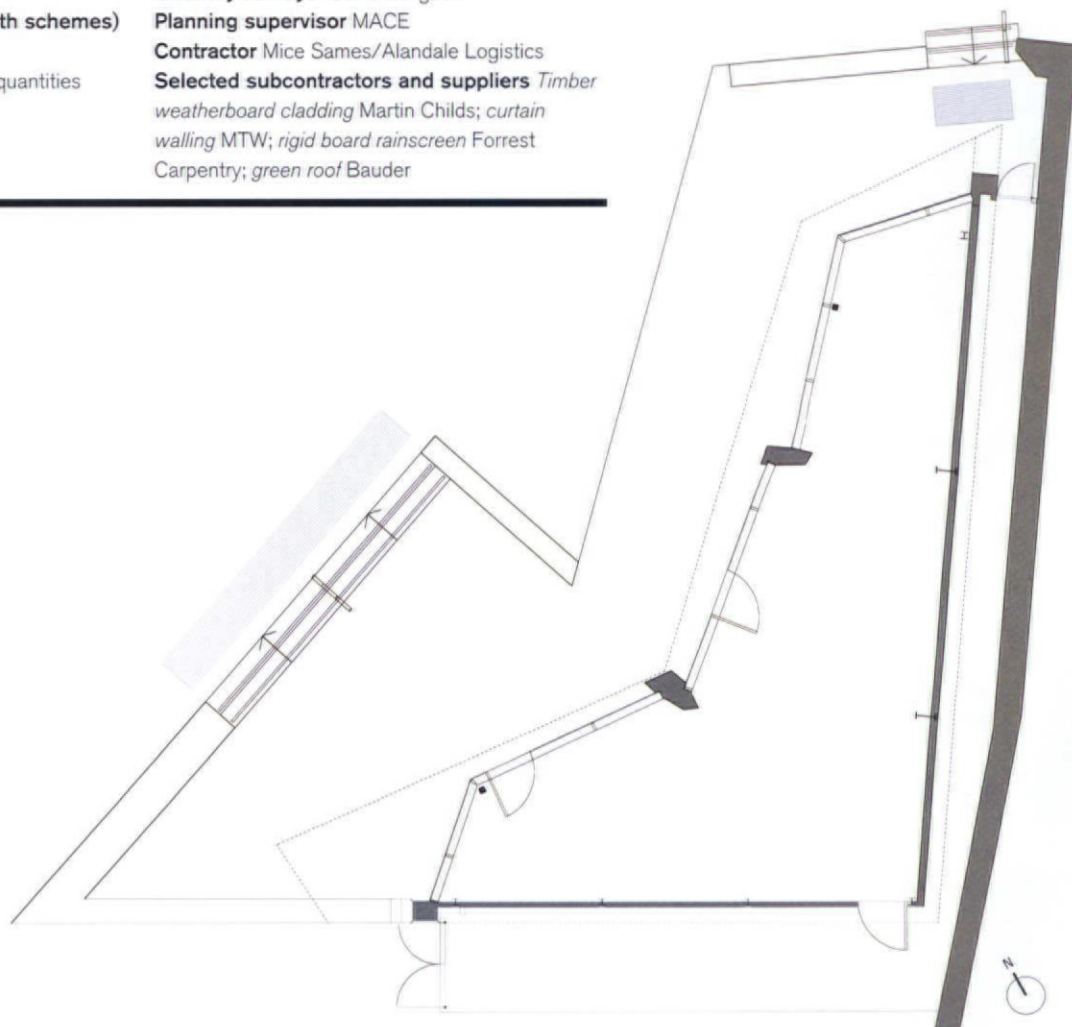
Structural engineer Jane Wernick Associates

Quantity surveyor Davis Langdon

Planning supervisor MACE

Contractor Mice Sames/Alandale Logistics

Selected subcontractors and suppliers *Timber weatherboard cladding* Martin Childs; *curtain walling* MTW; *rigid board rainscreen* Forrest Carpentry; *green roof* Bauder



Left and far left
framed views from the
interior of the kiosks
are the result of
intensive sightline
research

Right Plan for the
smaller kiosk

THE MØLLER CENTRE



At first impression, the Møller Centre looks like a run-of-the-mill Miesian glass box. But it's a building designed to manipulate perception, and first impressions are deceptive. Finished in July of this year, the building is a 700m² extension of an existing building at Churchill College designed by Henning Larsen in 1992 and part of the campus designed by Richard Sheppard, Robson & Partners in 1959.

For the expansion, the college invited a shortlist of firms to submit proposals for the

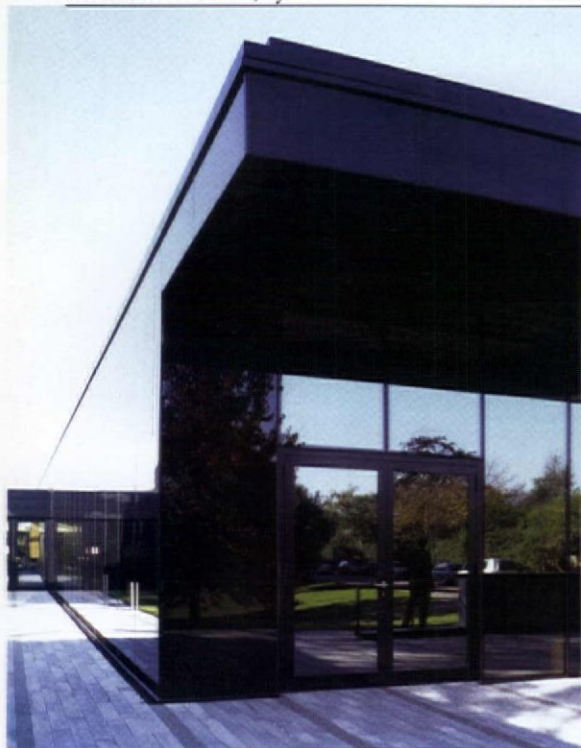
collaborative learning centre in 2004. DSDHA offered a simple strategy: to create a discrete pavilion that would meet the existing building with a single glazed connection. This would minimise disruption and allow the building to continue functioning during construction. The client was sold on the idea and awarded the commission the following spring.

The brief was straightforward: to design flexible training spaces and classrooms as well as a music recital space. DSDHA began by

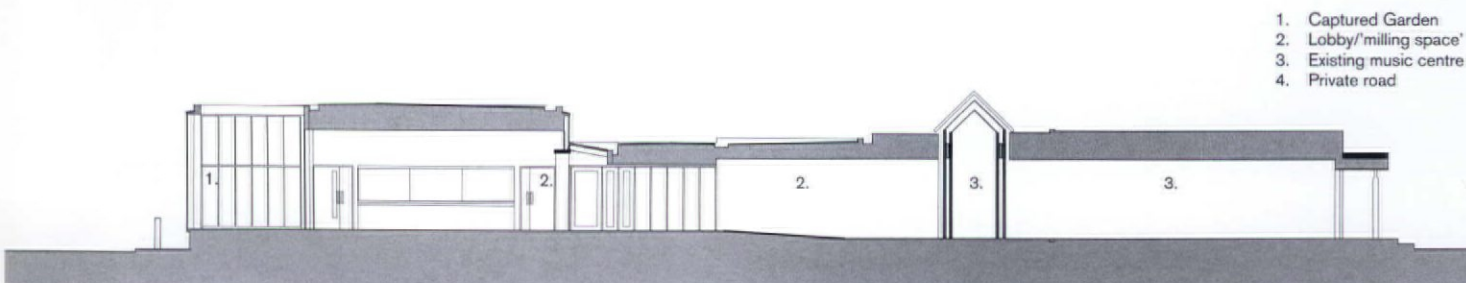
working with academic and musician Garrick Jones, a member of the London School of Economics' social psychology department and who collaborated with Churchill College to develop the project brief.

Through these conversations, the practice began thinking about how the building would integrate into the surrounding landscape. Saunt says: 'Normally in this type of setting you have to bring attention to the teacher, but here we learned room-based on their views. When you're in the classroom you're





Above and above
right the reflective
cladding reinterprets
the building's
surroundings,
creating ambiguity
Below section



1. Captured Garden
2. Lobby/'milling space'
3. Existing music centre
4. Private road



encouraged to look outside – it's good for students to let their attention wander and not focus on one thing exclusively.'

This type of non-traditional pedagogy represents the ideas that the centre and Garrik Jones had about creating a learning environment rather than institutional structure. DSDHA realised another spatial manifestation of these aims with the inclusion of 'milling spaces' – areas for students to meet. How these differ from standard lobbies or common areas in most university buildings I'm not sure, but both the architect and client use a descriptive lexicon that suggests they aspire to something more worthy: these areas are about exchanging ideas and informal learning rather than pedestrian conversation.

Like the Potters Fields Park kiosks, DSDHA had a particular interest with

mapping sightlines and movement patterns around the site. Where in that project there was a particular importance in framing views to the landscape of historical and contemporary buildings, here the goal was to keep the natural landscape the centre of attention. Says Saunt: 'At any college, you're always aware of the landscape; here we wanted to create a whole journey described by light and views.' Thus windows and rooms were designed to optimise views both outside and through the building.

Additionally, as a means to elevate the role of the surrounding landscape, the designers tested out numerous reflective curtain wall panels, finally settling on a mixture of black ceramic-fritted panels and semi-reflective transparent glass. The firm used 1,200 x 4,350mm panels from system >>

Saunt describes the intended effect of the building as melting into the landscape



This page, clockwise from above site plan; detail section of curtain wall, DSDHA used engineered

timber curtain walling with flushed glazed vertical joints and pressure plates to horizontal joints

'Students are encouraged to look outside – it's good to let their attention wander'

manufacturer Seufert-Niklaus, which, when paired with the dark colour, render the scale of the project ambiguous.

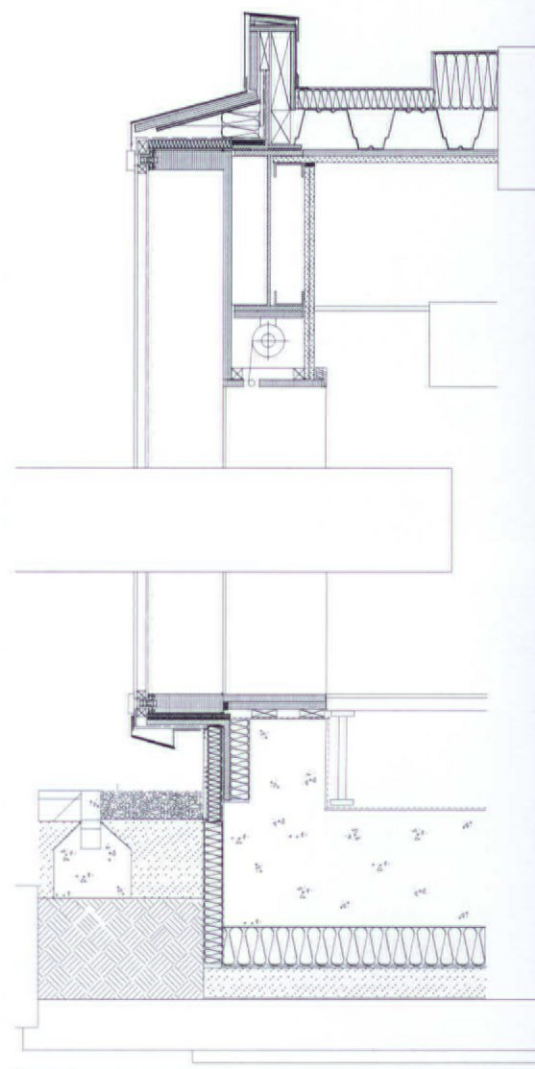
The Møller Centre's structure and materials lend a distinctly Modernist tone, but the glass itself seems to mark a meaningful departure from the Modernist discourse. If Modernist architects used transparency to advance a kind of metaphorical agenda, here the use of black glass and reflection suggests an interesting reinterpretation.

Concluding *The Architectural Uncanny* (MIT Press, 1994), Anthony Vidler explains how shifting from transparency to translucency and reflection moves beyond the basic idea of the Modernist ideology. By manipulating perspective, the interface between the subject and the building becomes alien. The Møller Centre reinterprets its surroundings

through the very act of reflecting them, and doubly so as that reflection is distinct and impure, tainted by the coloured glass.

While Saunt describes the intended effect of the building as 'dissolving' or melting into nature, I think it does something even better. By reflecting its surroundings through a dark lens, it reformulates the landscape. Vidler refers to a particularly creepy moment of Guy du Maupassant's novella *Le Horla* (1887) where the narrator looks into a mirror and can't see himself until 'suddenly I saw myself in a mist in the center of the mirror, through a sort of watery veil'.

The Møller Centre's effects might be far less dramatic, but when the light is right, it reacts to the landscape, becoming a kind of kaleidoscope that simultaneously redirects sightlines and reframes nature. ■



Client The Møller Centre, Churchill College, Cambridge

Architect DSDHA

Structural engineer Jane Wernick Associates

Environmental engineer Max Fordham

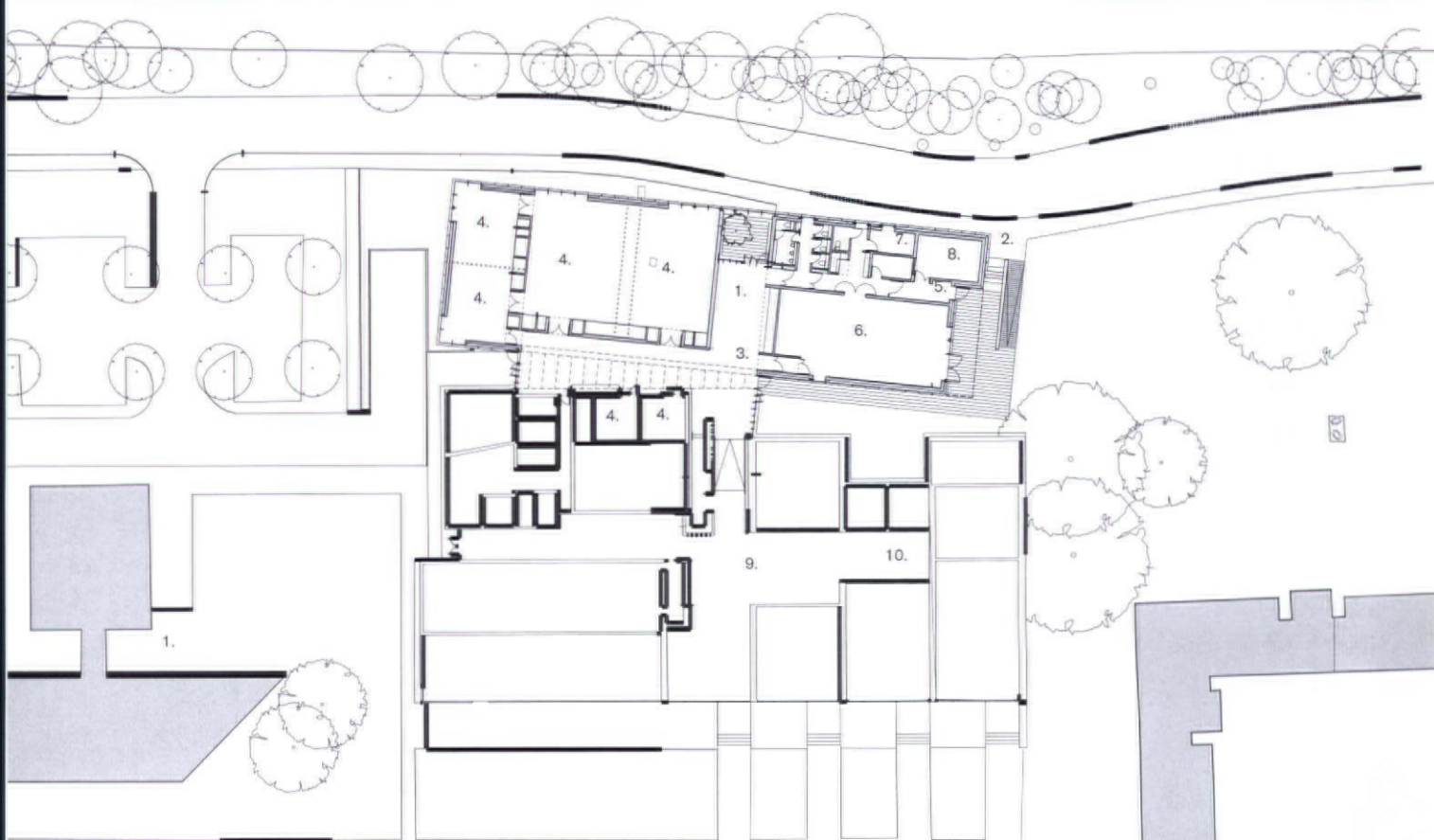
Quantity surveyor/project manager

Gardiner & Theobald

Acoustic consultant Arup Acoustics

Contractor Haymills

Annual CO₂ emissions 40kgCO₂/m². Typical lecture theatre 50kgCO₂/m². Typical concert hall 150kgCO₂/m²



Above left Interior spaces look out on to Cambridge's lawns
Above right Students can meet and share ideas at 'milling spaces'
Above site plan

1. Captured garden
2. Music centre entrance
3. Lobby/'milling space'
4. Training room
5. Music centre lobby
6. Recital room
7. Rehearsal room
8. Studio
9. Existing music centre
10. Private road
11. Moller centre



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Architect:
Alsop Architects

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Ensuring the safety and security of people and assets



Museum of Transport
Glasgow
Architect:
Zaha Hadid Architects

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BRIDGE OVERVIEW

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BAMBOO SUPERSTRUCTURE

200-300 CM TOWER (DIAMETER)

SUBSTRUCTURE MADE OUT OF ROUND STAMBUK

RAMPING BRACE TO RESIST HYDRAULIC LOADING

ANNUAL FLOOD

CENTRIFUGAL PLOTT (CIRCULAR)

RIVER BED LEVEL

TYPICAL TOWER SUPPORT (CROSS)

BAMBOO TRUSSES BRIDGING BETWEEN TOWER TRUSSES

SIMPLE JOINT SUPPORT

UPPER BANK

RAILWAY / LOWER BAMBOO BALUSTRADE

HIGH WATER LEVEL

LOW WATER LEVEL

CHANNEL 1

CHANNEL 2

80-90' OVERALL

SPAN LENGTH (SHORT CUT TO AVOID BE 10-15) TO AVOID OBSTACLES ON GROUND

CENTRAL BRIDGE "STABILITY CORE"

41

LASER-GUIDED PRECISION

Barkow Leibinger's Gatehouse at the Trumpf manufacturing plant is the product of laser-cutting technology and algorithms, says *Hattie Hartman*

'Zaha Hadid is building 21st-century buildings with 19th-century steel,' said Frank Barkow of Berlin-based practice Barkow Leibinger when I met him recently at the Architectural Association.

By contrast, Barkow Leibinger's work is rooted firmly in 21st-century technologies, as exemplified by its Gatehouse for manufacturing company Trumpf on the outskirts of Stuttgart, Germany. The 130m² building is made up of a bespoke glazed curtain wall which is filled with stacked plexiglass tubes and capped by a dramatic steel roof which cantilevers 22m over the adjacent road. This shimmering

wall serves as a privacy screen between the interior reception area of the small pavilion and the exterior environment of the factory campus. When illuminated at night, the effect is extraordinary.

A fascination with pattern permeates Barkow Leibinger's work and evident in the creative use of plexiglass tubes in the Gatehouse's curtain wall. Plexiglass was specified in place of glass for cost reasons and its greater transparency. The tubes vary in diameter from 40mm at the bottom to 140mm at the top, which means the wall is more transparent above, permitting oblique views of the 'floating'



roof. The play of shadows across the pavilion's interior changes with the weather.

Bespoke cladding panels, 1.4 x 4.3m high, are made of double-glazed argon-filled insulated glazing units with a low-E coating facing outwards on the inner leaf; a 14mm cavity for the plexiglass tubes; and a single-glazed internal panel. The plexiglass tubes were hand-assembled in horizontal panels with transparent capillary glue and bound with metal cables for transport to site.

Plexiglass fins – made up of six laminated plexiglass sheets which were cheaper than a block of plexiglass and, unlike glass, are

characterised by invisible joints – hold the cladding panels in place.

Careful detailing meant that the depth of the aluminium clips needed for the glazing was minimised, enabling a seamless joint on the exterior. Two 3mm-diameter horizontal stainless-steel dowels are drilled into the plexiglass fins to prevent distortion of the plexiglass towers and hold the stacked tubes in place. The entire lot is sealed with a gasket to prevent dust from spoiling the overall effect.

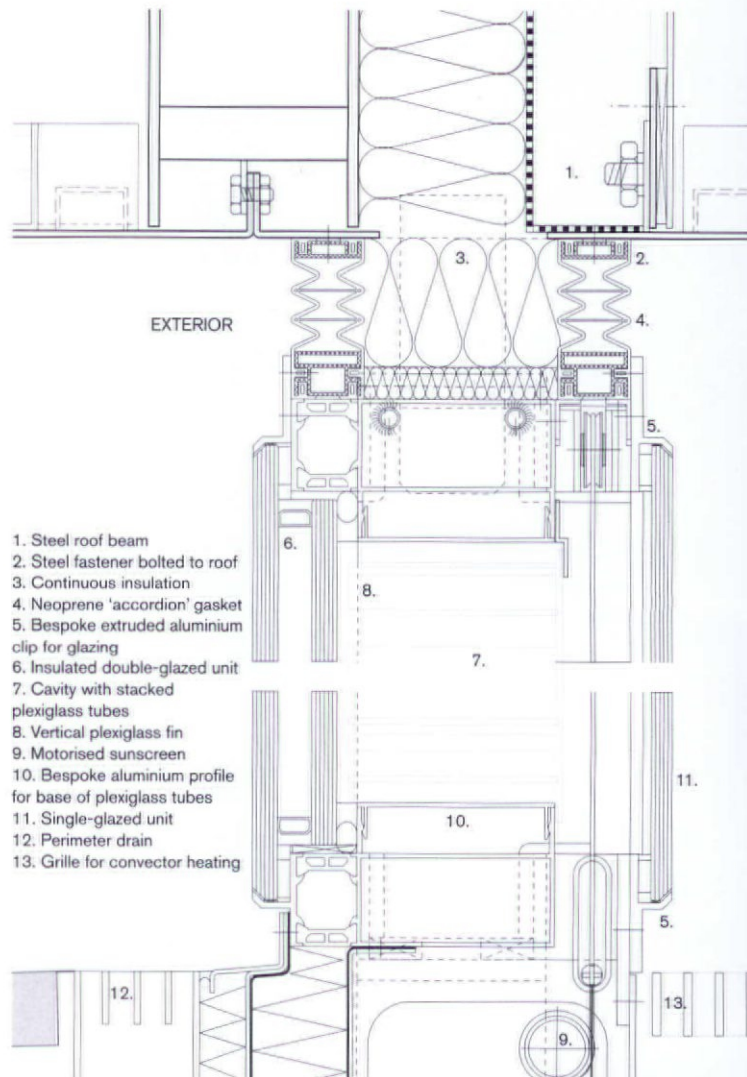
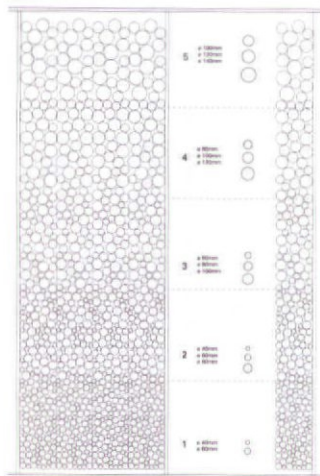
The Gatehouse's roof is supported on four internal columns and the cantilever is counterbalanced by a 20-tonne foundation under the rear wall.

The pavilion's design hinges on one key detail: a continuous 'accordion' expansion joint at the top of the glass wall which allows the roof to deflect up to 15cm at the extremity with maximum snowloads, and approximately 3–4cm at the location of the glazed wall – without damaging the glass.

Trumpf's own five-axis rotating-head laser-cutting tools were used on the roof. Fenders for Harley Davidson motorbikes are a more typical Trumpf product, though the company did supply the soffit for Herzog & de Meuron's Barcelona Forum (2004), its first major foray into architecture. >>



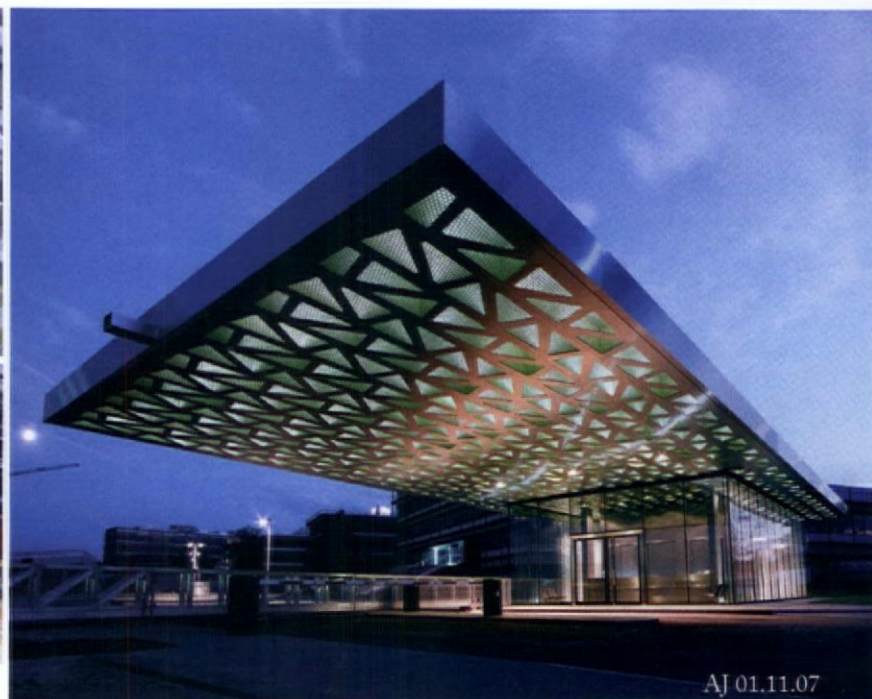
Clockwise from right elevation showing density of stacked plexiglass tubes; detail at junction of glazed curtain wall and roof; the steel roof cantilevers 22m over the glass reception pavilion; hand assembly of plexiglass tubes with capillary glue; detail of curtain wall with screen of flexiglass tubes



Describing the Gatehouse's steel roof, Barkow talks of 'the ephemeralisation of structure'. The 'random' pattern of the 60cm deep triangulated hybrid steel structure initially appears to be ornamental but is in fact derived from computer algorithms which were scripted on the basis of structural vector plot loading diagrams. Barkow Leibinger has a constant stream of students coming through the office who script programs for prototypes in on-going research that is not project-specific, but serves as a knowledge bank for future projects. Barkow views his working method as mass

customisation, rather than one-off and bespoke.

The Gatehouse is the fourth in a series of Barkow Leibinger buildings on the Trumpf campus which to date has included a factory, an office building, and a factory refurbishment. The Cantina, a fifth project which is currently on site, will provide a restaurant and social hub for the facility. A pilgrimage to the industrial suburbs of Stuttgart may well be in order to experience first-hand the beauty and creativity of the marriage of computer algorithms, laser-cutting technology and architecture. ■





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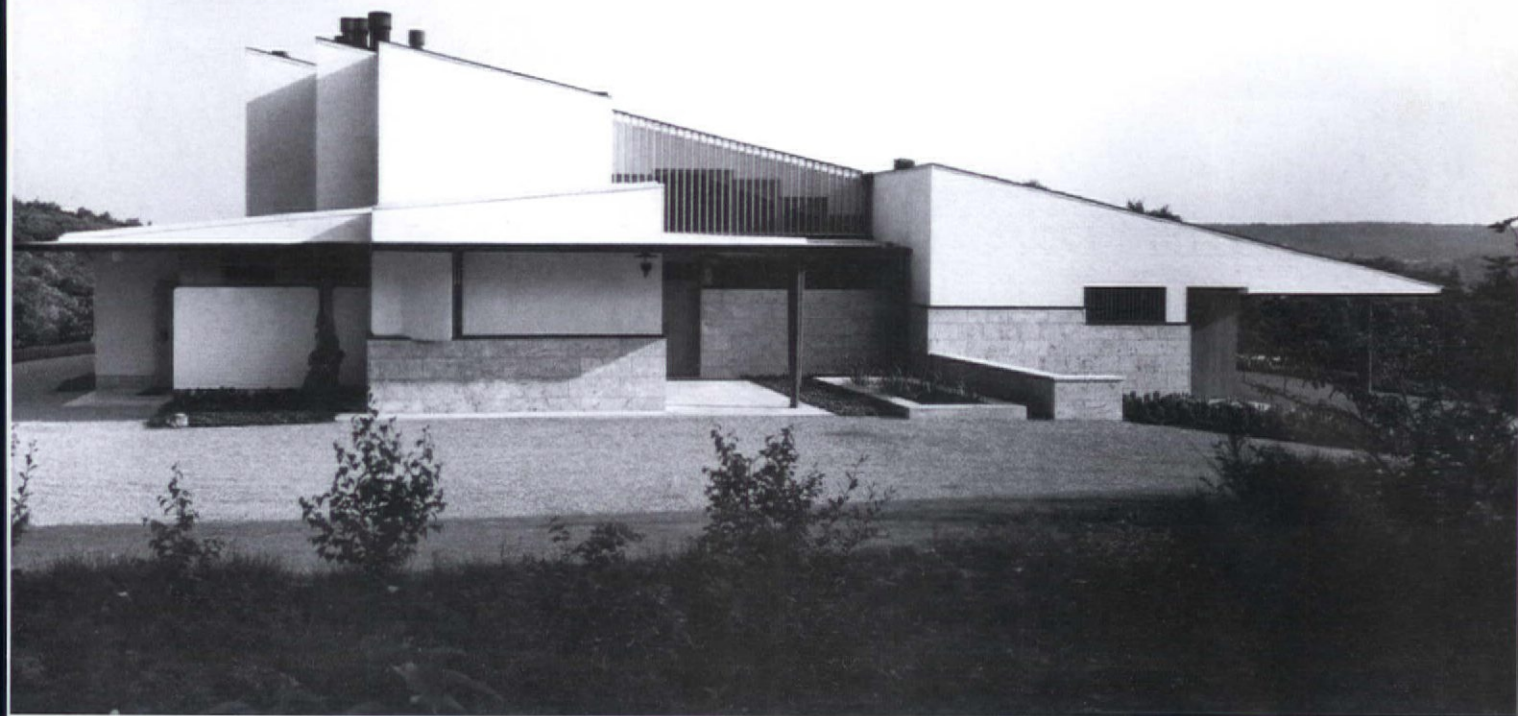


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In this section // *Aalto's Maison Carré* // drawings from the Spence archive // *Tadao Ando speaks at the RA* // a Vitra retrospective // very small buildings // diary

The Critics

Maison Carré,
Bazoches-sur-Guyonne



BUILDING

Aalto in a Box

William JR Curtis' first visit to the Maison Carré lives up to his expectations

Maison Louis Carré, Bazoches-sur-Guyonne, France, open Saturdays and Sundays, 1-6pm. www.maisonlouiscarre.fr

The Maison Carré (1956-59) is one of those Alvar Aalto buildings I visited many times in imagination long before going there for the first time a year ago. The image which stuck in my mind was the view from the east, with the cascade of grassy steps and the strong profile of the sloped roof following the landscape.

The drawings I saw suggested a dynamic curved section. The use of different sorts of specially designed lamps struck me as almost obsessional. It was obvious that the Maison Carré was moulded to its site, but it was hard to grasp the overall organisation and imagine the experience of approaching the building, then passing through it.

I had no idea where the building was in France and tended to place it much further to the south. In fact, the Maison Carré is only about 40km south-west of Paris in the direction of Rambouillet, in a region of rolling hills, picturesque villages and occasional long views. You approach the house through an elaborate gate structure. The driveway rises up the slope in a wide curve punctuated by some of Aalto's fantastic lamp-posts, and thus affords a diagonal view of the north-west entrance facade.

The eye is drawn by a sculpted column under the entrance canopy. The sectional organisation is spelled out on the exterior by

glimpses of the sinuous ceiling structure through wooden slats. You enter the main hall on a cross axis, but the curved wooden ceiling (a long-distant descendant of the acoustic ceiling in Aalto's Viipuri Library of the early 1930s) propels you almost physically to the right, down over a wide flight of stairs to the main lounge a half-level lower.

Aalto's client Louis Carré was a collector of modern art, and the house was conceived as a sort of gallery as well as a place to entice potential clients and impress friends. In the main hall opposite the entrance are two rectangular partitions which do not rise to the ceiling and which were used for displaying >>

EXHIBITION

Sketches of Spence

Doodles abound, but Spence exhibition lacks historical context, says **Neil Gillespie.**

Dean Gallery, National Galleries of Scotland, Edinburgh, 19 October 2007-10 February 2008, The Archive Project: www.basilspence.org.uk

In an obituary of Basil Spence, who died in 1976, Hugh Casson is quoted as saying: 'His pencil never slept'. Spence's evocative skill as a draughtsman was ideally suited to many of his early commissions for exhibition and trade shows, as well as established architects who used his services to illustrate their projects. These included Edwin Lutyens, for whom Spence worked on the Viceroy's House, New Delhi, India.

Two commissions in the early 1950s, however, dramatically established Spence's presence on the international stage: the winning of the competition to design a new Coventry Cathedral; and the Sea and Ships Pavilion for the Festival of Britain. Spence was brilliantly placed to represent a new architecture for post-war Britain – he cut a suitably dashing figure with his manicured moustache and had a facility for communica-

tion both visual and verbal, as fragments of archival Pathe News footage reveal. In her essay 'Spence as Church Builder', academic Louise Campbell talks of him as giving 'a glimpse of the future, a world of light, modernity and fun' and as a 'glamorous moderniser'.

But what of his position in the architectural constellation? Too young for the heroic period of Modernism and too old for the Post-Modern era, Spence occupies a somewhat ambivalent position; known famously for Coventry Cathedral, and infamously for Glasgow's ill-fated Hutchesontown C housing block in the Gorbals. While Coventry Cathedral (1951-1962) propelled him into the nation's hearts and imagination, Hutchesontown C (1958-1966), reviled by its occupants, suffered ignominious demolition in 1993.

The current Spence exhibition at Edinburgh's Dean Gallery reveals much more than these two diametrically opposed achievements, but it does little to place Spence in the context of architectural history. Predominantly and inevitably comprised of Spence's own drawings – and what drawings they are – what the exhibition does reveal is Spence's consummate graphic skill and his prodigious output.

The result of the generous gift of the Sir Basil Spence Archive to the Royal Commission on the Ancient and Historic Monuments of Scotland (RAHMS), the exhibition and accompanying publication are part of the greater Sir Basil Spence Archive Project, run by the RAHMS, an endeavour that includes a travelling exhibition, education and outreach programmes, and a concerted and well-resourced effort to re-establish,



Above Alvar Aalto (left) with his client, Louis Carré
Right inside the Maison Carré



re-evaluate and consolidate Spence's career and work.

As well as the amazing interior perspectives of Coventry Cathedral, there are drawings from all periods of his career at the exhibition, including seductive sketches for The Design for the Enterprise Scotland Exhibition of 1947, and the brooding design for the Hall of the Future at the Britain Can Make It exhibition, 1946.

The exhibition catalogue, through a number of intelligent essays, most notably Miles Glendinning's 'Building for Modern Ceremony' and 'From Genius Loci to the Gorbals: Spence as Architect of Mass Housing', explore Spence's legacy in a more enquiring way. Glendinning begins to place Spence in the context of other architects of the period, drawing parallels with Philip Johnson who, in 1959, attempted 'to look away from the international style toward enriched forms'.

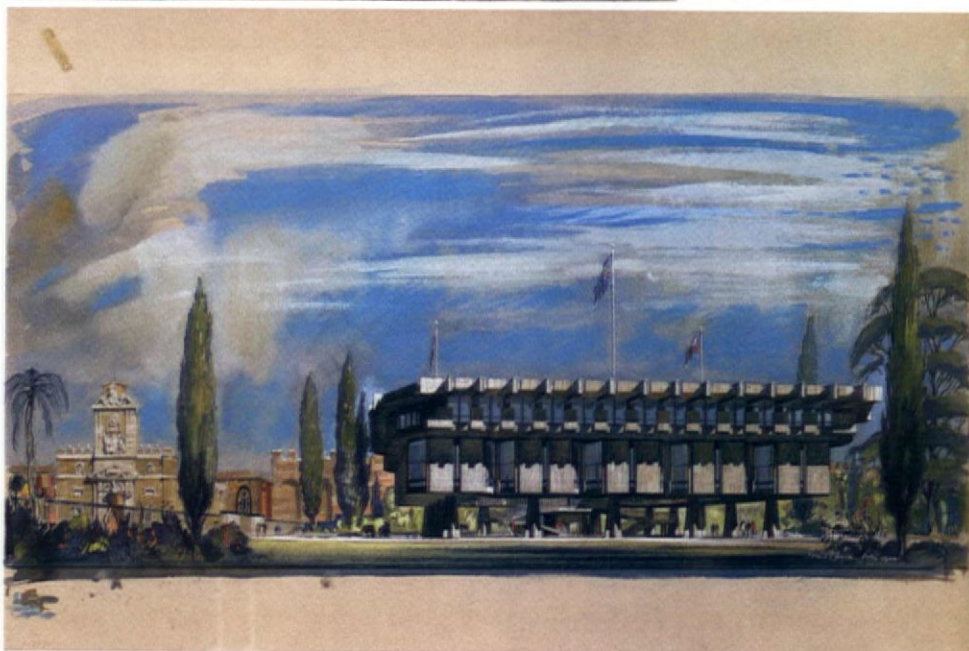
Glendinning claims Spence attempted to 'reconcile modernity and tradition... offsetting the everyday with touches of the theatrical'. This rings bells with many of today's preoccupations, making a more rigorous exploration of Spence seem worthwhile.

Resume: Nice cathedral, great moustache, shame about the Gorbals



Left Southern Motors petrol station, Edinburgh (1933)

Below British Embassy, Rome



Aalto continued from page 47

paintings. The same partitions are separated from each other by slender wooden gates made up from slats, and these subtly divide the main areas of the dwelling from each other: the public hall and lounge, the quarters of Louis Carré and his wife Olga, and the kitchen and service areas to the rear.

Part of the strength of the interior arises from the interplay between the wave-like ceiling, which establishes different zones, and the rectangular walls and partitions. As one follows the stairs, the rhythm of the ceiling changes as it gradually unfolds from a curved geometry to one of horizontal stratification. It descends to blend with the point of the roof.

It was Le Corbusier who suggested that the plan should be the 'generator' of a project. In the case of Maison Carré, the ideas are best understood through the section. The section also resumes Aalto's earlier researches into such themes as: angled roofs responding to

the terrain; buildings as landscapes; hovering, curved ceilings moulding light and sound; and stepping as an organising principle.

More than just a house, this section represents an entire architecture, and may be thought of as a microcosm of Aalto's world view in which a pact was to be found between Modernity and nature. Of all the architects to have been influenced by Aalto, it is surely Jørn Utzon who understood his sections most profoundly. One thinks of Utzon's various projects, from Sydney Opera House to the Church at Bagsværd, in which a wave-like section is set off against the horizontality of platforms or the ground plane.

The Maison Carré is a late work in Aalto's oeuvre, and has a slightly retrospective air, as if the architect had got the feeling that Carré wanted to add an 'Aalto' to his collection. In some areas, especially the dining room, the building transmits an air of bourgeois comfort somewhat remote from the social challenge of

Aalto's early works. No expense was spared in the use of materials and the design of fixtures.

At the time of the commission, Carré was middle aged and had just married again and probably wished to have a fresh start. He already had an apartment in the building designed by Le Corbusier on Rue Nungesser et Coli in Paris. Here he wanted a weekend country house, and it was very likely he who insisted on the introduction of local Chartres stone alongside the whitewashed brick, the copper pipes and lamps and the wood. The Maison Carré belongs in a long tradition of villa architecture – a villa as a place where urbane visitors come to enjoy views of the countryside in a convivial setting which also allows for the contemplation of art. ■

Resume: Take Aalto, blend well, garnish with art, serve chilled: Maison Carré

William JR Curtis is an architectural historian and author



Critic's Choice

Whatever the show, Desai's gallery is worth a visit, says **Andrew Mead**

The eastward drift of London's modern art galleries continues with a new building by Bobby Desai of Clarke: Desai for Anthony Wilkinson in Vyner Street, Hackney. Wilkinson's previous premises were quite close by, but he must have prospered there because his new base is much more spacious. It keeps the scale of its two-storey neighbours but its black painted facade and projecting first-floor window suggest there's something worth investigating within: in this case, a show by David Batchelor which extends over the gallery's two floors.

'Like a lot of artists I see stuff in the street and drag it back to the studio like a deranged hunter-gatherer,' says Batchelor, and a clever recycling of found materials is one of his tactics. But as author of the flawed but provocative *Chromophobia* (AJ 21.09.00), he's also fond of in-your-face colour, so on the gallery's ground floor there's a grove of vertical metal angles, bristling with assorted bits of plastic in vivid chemical hues.

But whatever was on view here, the gallery would be worth a journey, a statement that becomes clear once you leave the orthodox 'white cube' at ground level and climb the concrete stair. The roof above is largely glazed, so space expands abruptly, and then on the first floor comes a connection to the city through the big projecting window, and a pitched-roof room of generous dimensions, that should suit a wide range of work. Desai has pulled off a difficult trick here, creating an out-of-the-ordinary gallery that doesn't upstage the art. www.wilkinsongallery.org



LECTURE

Christine Murray hears *Ando discuss trees and art*

Tadao Ando: Creating Dreams, RA, London W1J, 26 October www.royalacademy.org.uk

Tadao Ando made much of his beginnings as a professional boxer, his lack of formal architecture training and his new incarnation as an environmental activist at his Creating Dreams lecture at the Royal Academy of Arts, London, last Friday (26 October). Much of the speech focused on Ando's effort (backed by friends Bono, Jacques Chirac and Jodie Foster) to regenerate landfill and industrial sites by planting trees. At the close of his lecture, Ando said he wanted to pass the hat for his cause, but the RA 'didn't like the idea'.

In the following excerpt, as translated consecutively by interpreter Yuko Yasutake, Ando describes how Japanese artists of the 1960s inspire his work.

'From my late teens, I started a close relationship with the artists of the Gutai Group. Their members are real outsiders. For instance, Shiraga is known for using his feet to paint, and at the age of 85, he is still hanging himself from the ceiling for his work.

'Mastake lives in France and since 1965 he has been using this single canvas. From nine in the morning until six in the evening, he simply paints it black. He puts all his philosophy and spirit into the black paint.

'Actually, these people really make me think whether we're doing our utmost, just as these artists are doing, or not. I saw Jackson Pollock at work in 1957. He was painting outside the canvas, and he really taught me that we have to work outside the box, or beyond the boundary. I had no academic background, I had no social connections; that meant that I had to create my own work; to search and go after work myself.'

Ando also discussed a number of his current projects, including a small gallery in Aix-en-Provence, France for Irish developer Patrick McKillen, and the expansion of the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. He is also masterplanning Tokyo's bid for the 2016 Olympics, which includes his 'Forest on the Sea' eco-effort to replant an island of garbage in Tokyo Bay with trees, ultimately making it



the site of the main Olympic stadium. Ando also revealed that he has been asked by U2 frontman Bono to design a house and a museum in Dublin, but details were vague.

Resume: Ando says, never give up on your dreams – you too could be pals with Bono

BOOK

This image-heavy overview of Vitra is pure eye-candy, says Christine Murray

Project Vitra. Edited by Rolf Fehlbaum and Cornel Windlin. Birkhäuser, 2008

Retrospective publication Project Vitra primarily comprises drool-worthy photo spreads of geometrically arranged iconic chairs. There's also a look at the architectural funhouse of Vitra Campus, the company's corporate base in Weil am Rhein, Germany. An eclectic collage of buildings by Nicholas Grimshaw, Frank Gehry, Tadao Ando, Zaha Hadid, Álvaro Siza, Buckminster Fuller and Jean Prouvé, new works by Herzog & de Meuron and SANAA will open in 2009.

Resume: A coffee-table book for the discerning owners of iconic coffee tables

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1 November, 7pm, at Iniva, Rivington Place, London EC2A. www.iniva.org

2 *Bloomberg New Contemporaries*

See the best work of recent art graduates from across the UK, as selected by Michael Landy, Nigel Cooke and Linda Norden.

Until 4 November, at Club Row, Rochelle School, London, E2. www.newcontemporaries.org.uk

3 *Eva Rothschild*

Marvel at the leather, wood and perspex forms made especially for this solo show.

Until 4 November, at the South London Gallery, London SE5. www.southlondongallery.org

4 *Making 30 Years: Architecture in 1977*

Catch the RA's anniversary exhibition before it closes, featuring projects done in and around 1977.

Until 6 November, at the Royal Academy, London W1J. www.royalacademy.org.uk

5 *1973 sorry, out of gas*

Ponder the architectural and urban design concepts developed during the 1973 oil crisis.

7 November 2007 – 20 April 2008 at the CCA, Montreal, Canada. www.cca.qc.ca

BOOK

Alex Haw reviews a bigger book about the very small

Micro: Very Small Buildings. By Ruth Slavid. Laurence King, 2007. £19.95

Ruth Slavid's *Micro* expands on the research published six years earlier in Phyllis Richardson's smaller reader, *XS: Big Ideas, Small Buildings*. Though Slavid's investigation is smaller still, this book is larger.

Micro offers a diverse compendium of new and lesser known works that occasionally struggle to attain the status of being 'very' anything at all. The conceptualisation behind each building, like some of Slavid's text, can be pretty light. I wish she'd have written more.

The book cleaves the collection into five loose and overlapping categories: Public Realm; Community Spaces; On the Move; Compact Living; and Extra Space.

Slavid unearths some compelling eccentricities: Colani and Haus's Rotorhaus with its rotating injection-moulded kitchen, bedroom and bathroom in turn, or Gilles Ebersolt's Solvinpretzel, its loopy inflatable loops hovering above the forest canopy. The majority of projects offer more conventional takes on smallness.

The overall impression is of robust little timber houses, more DIY than future thinking, but little sense of what 'very small' really means and requires. The chapter introductions give overviews of much more stimulating precedent work – nothing in the book rivals the elegantly radical Haus-Rucker'Co's inflatable office.

None of the older projects pictured at the start of each chapter are offered serious competition by the contemporary projects. The ghosts of Archigram's work are missed.

Prefab predominates. Garden shed enthusiasts will be delighted. Those seeking more experimental ideas will have to go elsewhere.

Resume: Boxes beat pods hands-down in the war of the small

Tadao Ando's
Chichu Art Museum,
Noashima



Eva Rothschild's
*The Rock and
the Arch*



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RIBA Part II, or recently qualified RIBA Part III Architects with good creative skills required for design development on mixed use schemes WC1 in the range £1.5M- £5M.

Apply with samples of work to Zoe Roberts, Christian Garnett Partners LLP, Holborn Hall, 195 High Holborn, London WC1V 7BD
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Project Architects / Technicians Clerkenwell / Glasgow Circa £48k + Bens

Highly recognised & skilled practice, whose market sectors cover Healthcare, Education & Biomedical / Biological fields with a particular specialism in complex highly serviced buildings. This lucrative area in the industry is now looking for experienced individuals who can show an eye for design & detail, respecting the nature of the buildings on which they are working, & paying particular attention to the complexity and the environment they will create.

Ref: L463 (Hannah)

Architectural Design / Manager Near Battle Outstanding Salary & Benefits

A career opportunity, to head up a new design department within a well-respected and established construction company. Would you like to take on new challenges in an interesting and exciting environment with a generous salary and benefits package and opportunities for growth and personal development?

Ref: 3668 (Philip)

Architectural Design Managers Canary Wharf / Docklands c£50k - £75k +

Blue chip, distinctive, integrated property development and investment group focused exclusively on Grade A office space and high quality residential and retail facilities in the Docklands. Ideally candidates will have experience in these field & project types and be seeking a long-term commitment to their career & employment.

Ref: L438 (Hannah)

Architects/Assistants Winchester / Chichester Excellent Salary + Car Options

Architects required to join this rapidly expanding practice to play key roles while developing your experience and skills. You will be involved in all aspects of the build process from inception to completion on a wide variety of projects. AutoCAD. In return you can expect a comprehensive remuneration package and excellent career potential.

Ref: 3663 (Philip)

Also opportunities in Worthing and Eastbourne (Sussex)

Architects Covent Garden / London Bridge / Oxford Circus £30-£45k + Bens

A prestigious, multi-skilled European practice, with a well established & retained client base & a range of commercial, residential, hotel, hospitality & education projects. Team Work is central to their approach, providing an optimum combination of expertise, innovation and flexibility to achieve and deliver vital solutions for all their clientele requirements. To become a key part of this successful and creative driven team, please contact Hannah for more information. Microstation

Ref: L461 (Hannah)

Architects Wallingford, Buckinghamshire Circa £45k-£55k

Established in 1998 and operating from offices on the outskirts of Wallingford. They use both traditional drafting skills and state of the art Three Dimensional CAD technology to present their projects. The design practice handles a wide range of projects including residential, hotels, leisure and nursing homes and regularly handles schemes up to and in excess of £20m. Also opportunities in St Albans & Watford

Ref: 3667 (Philip)

Brighton	Technicians	(AutoCAD / ArchiCAD)	£18 - £23hr	Ref: 3600
Highgate	Part 2's	(AutoCAD/Vectorworks)	£14 - £19hr	Ref: L450
Surbiton	Architects / Technicians	(AutoCAD)	£18 - £28hr	Ref: 3393
Oxford Circus	Technicians	(Microstation)	£20 - £30hr	Ref: L438
Pimlico	Technicians / Architects	(Microstation)	£18 - £28hr	Ref: L359
London Bridge	Architects	(Microstation)	£22 - £28hr	Ref: L415
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A large design-focused property development company in central London are looking to appoint a Studio Director with excellent design, presentation, management, co-ordination & client facing skills to work on very high-profile residential & resort developments internationally. Great opportunity to become part of a team that pride themselves in transforming buildings into icons of modern living! AutoCAD preferred.

Top architects for UK & abroad! £35,000-£45,000 p.a.

A well established, medium sized practice with a distinguished track record based in leafy west London are looking to appoint qualified Architects & Part II Assistants to work on high profile residential projects in the UK & abroad. Successful applicants must have plenty of ambition & excellent technical skills. Fantastic opportunity to contribute on varied projects in a stimulating & rewarding environment! Microstation preferred.

Take control of your career in EC1! £40,000-£50,000 p.a.

A forward thinking practice of 35 in the heart of Clerkenwell are looking to appoint Design & Project Architects to work on a diverse range of exciting projects. Successful candidates will have excellent all-round design & technical ability with experience in office & mixed-use projects. Superb opportunity to join a practice that pushes innovation & high quality design & to work on high-profile schemes! AutoCAD/ Microstation.

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Further information and a job description can be obtained from Mrs Miriam Darke, Church House, Crane Street, Salisbury, SP1 2QB

Tel: (01722) 411922.

Email: miriam.darke@salisbury.anglican.org

Closing date for applications: 9 Nov 2007

Interviews will be held on 27 Nov 2007



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AJ Specification is a magazine about new products and technical innovations for the working architect. It has a very close relationship with advertisers and the editor has a key role in working with our commercial team and our advertisers.

Please send CVs and covering letter to Kieran Long, Editor, The Architects' Journal, Emap, Greater London House, Hampstead Road, London NW1 7EJ / kieran.long@emap.com

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Downing Professor of Sustainable Architecture

Competitive Salary + Benefits

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Please contact Chris Royffe, Head of School, for a confidential discussion, on 0113 812 3192 or email c.royffe@leedsmet.ac.uk

Application forms and further details can be downloaded from <http://jobs.leedsmet.ac.uk>
Alternatively, please telephone HR Services on 0113 812 3009 or e-mail HR.jobs@leedsmet.ac.uk.

Closing date: Noon, 8th November 2007.

Interviews are expected to take place on: 10th December 2007.



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Architect Nottingham

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Ref: TL-0710-107
To £35,000 per annum

Architectural Technician Hertfordshire

My client, a well established team of 15, currently have a vacancy for a qualified Architectural Technician preferably with excellent design skills, and sound technical and construction knowledge. Successful candidates must be able to demonstrate enthusiasm, motivation and good organisational skills, together with the ability to work under pressure either as part of a team or solo. A sound working knowledge of AutoCAD is essential. At least 3-5 years experience in the residential and/or commercial sectors is a must. For your hard work, you will receive a very competitive salary, and be welcomed by a friendly & close-knit team.

Ref: TL-0710-81
To £29,000pa

Architectural Technician Essex

My Client, a well established Architectural practice in Essex, currently seeks a hardworking Architectural Technician. They specialise in the design of small/medium scale residential and commercial projects. Ideal candidates will be fully up-to-date with UK building regs and have the ability to produce high quality working drawings using AutoCAD. The role will also involve client liaison and on-site meetings, you will become a big player in a smaller practice. The company has a very welcoming feel, and constant career progression will be on offer.

Ref: TL-0710-50
To £35,000 per annum

Part II Architectural Student Nottingham

An outstanding, design led practice currently seeks a talented Part II Architectural Assistant. Successful candidates will have a promising portfolio gained in any sector, as my client works in all Architectural sectors. They can offer you great training and financial backing towards your Part II qualification, and you will get the chance to work on an exciting range of projects to add to your growing folder. You will be expected to produce error free project documentation with relevant input from the project staff, within time and budget constraints. You must also learn to develop and implement tasks to accomplish the project, coordinate with others involved in the project and deliver your assigned portion of the project on time and within the prescribed budget. If you are looking for the best possible start to your career as a Qualified Architect. This is the practice for you!

Ref: TL-0710-105
To £26,000 per annum

Interior Designer / Office Manager Warwickshire

My Client, an exciting Architectural Practice with offices in the U.K and Dubai, currently seek a talented Interior Designer to join their successful office based in Warwickshire. The practice has a portfolio full of interesting and bespoke projects in the Leisure sector and a large client base full of well known restaurant, hotel, pub and club chains, who offer a lot of repeat business. With their recent expansion over to Dubai, they also offer foreign projects with very contemporary design to work on. Ideal candidates will have previous job running experience, be very organized and also be able to run the office while the owner is out. Don't miss this chance to join an office with a very modern outlook and ambitious growth plan. AutoCAD literacy is desirable but not essential.

Ref: TL-0708-48
To £32,000pa

Architectural Technician x2 Manchester

This client is an expanding vibrant firm of Architects based in Manchester City Centre concentrating on Retail and Commercial projects with values up to £6m along with some Residential work. Their current growth has led to a requirement for 2 Technicians with at least 5 years experience to join them as soon as possible. The successful applicant will display a wide ranging knowledge of AutoCAD and an enthusiastic approach to their work. In return the client will offer a salary and benefits package that is second to none and the chance to advance your career within a vibrant exciting company.

Ref: RTL-0710-71
To £30,000

Senior Architectural Technician Newcastle upon Tyne

My Client, based in Newcastle upon Tyne, is renowned for their bespoke Residential projects and regeneration schemes. They are a small, close-knit team of 12 talented staff, who pride themselves in the quality of their Architecture. To be successful, you will have excellent technical drawing skills, with the ability to operate as a team player. You will be working on high-spec Apartments, regeneration and marina schemes. Don't miss this exciting opportunity to join a vibrant, forward thinking practice!

Ref: TL-0710-38
To £32,000pa

Senior Architectural Technician/Technologist London (Permanent)

This is a fantastic opportunity to join a forward thinking practice who have built up a desirable reputation in dealing with high-spec projects. The successful candidate will be accountable for the production of drawings, layouts, detailing, design schemes and specifications and meeting with contractors on a regular basis. Candidates must be fully conversant in AutoCAD and current U.K Building Regulations. Experience working on large scale commercial/healthcare/education projects would prove a benefit. An opportunity to join a genuinely friendly and relaxed office environment. The successful individual will be rewarded with a highly competitive salary plus benefits package.

Ref: TL-0708-128
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This is a key post aimed at driving up the quality of development in the Borough. You will take responsibility for addressing urban design and implementation issues across the whole range of planning services. You will lead on the development of urban design policies to promote standards for good urban design throughout the Borough. You will also identify and drive forward major regeneration and environmental improvement projects including seeking out innovative ways for funding and delivery.

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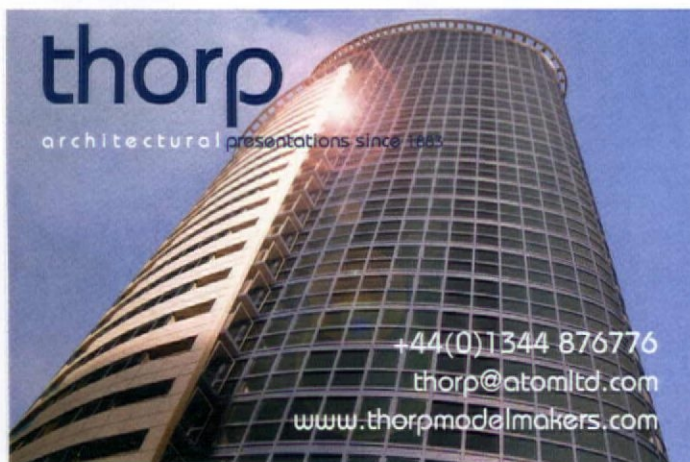
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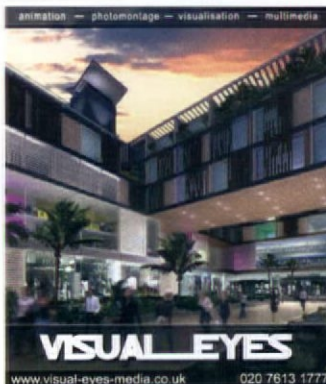
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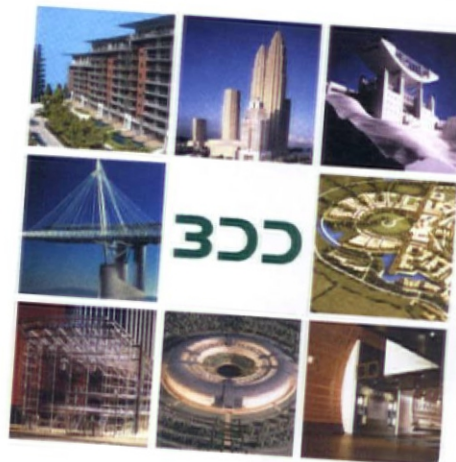
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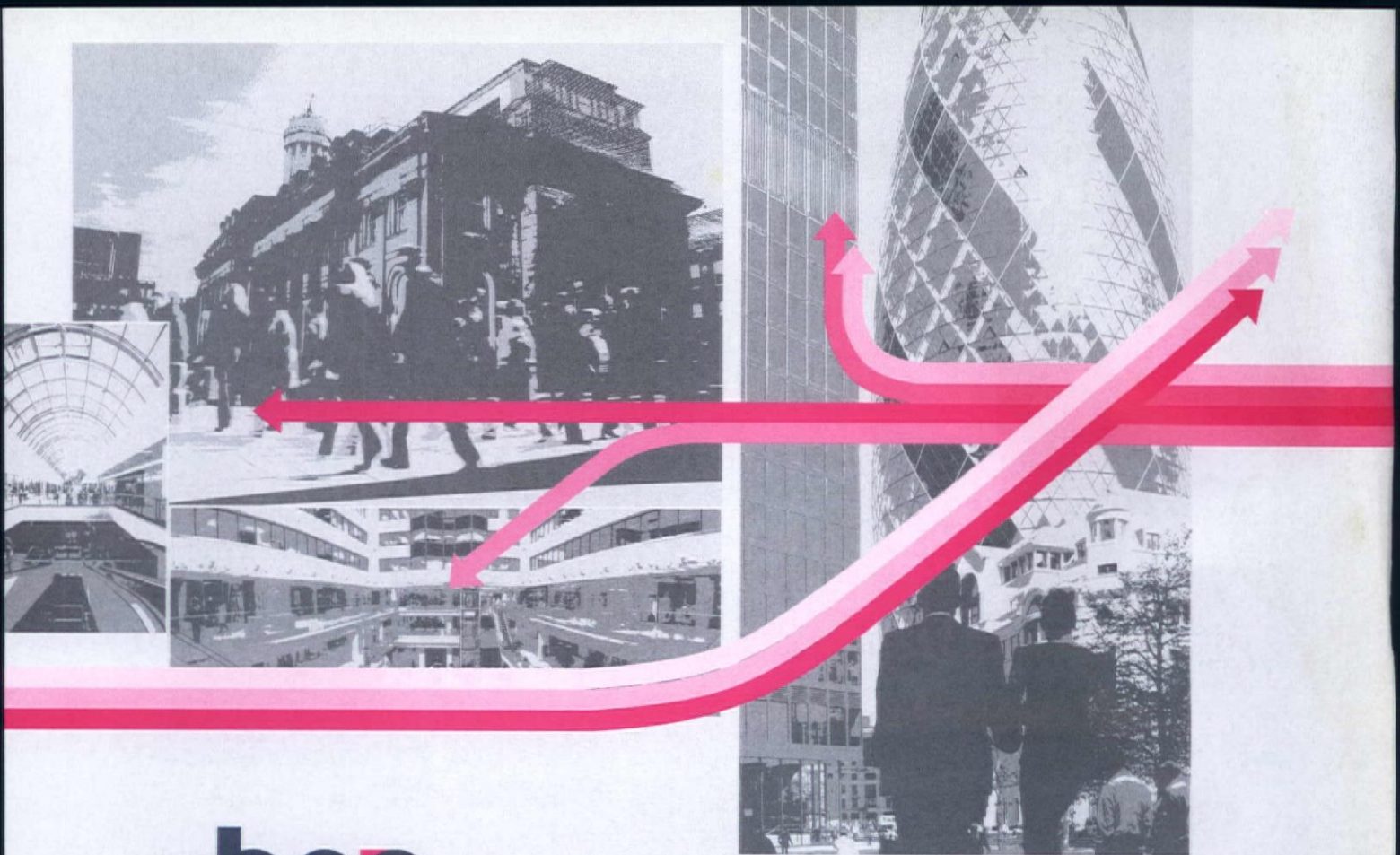
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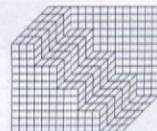
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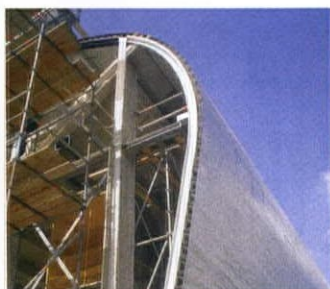
METAL TECHNOLOGY



AJ ENQUIRY 202

High-spec acoustic glazing was used to enhance a new luxury apartment building in east London. Designed by Osel Architecture. Fabricator BSF supplied and installed Metal Technology's System 5-20 storey-height, composite windows as the main glazing element, with blue/grey aluminium panels to the lower panes.

PHOENIX



AJ ENQUIRY 203

Alutrix is a cold-applied, self-adhesive vapour barrier. It is suitable for all insulation types and can be used beneath metal sheeting, felt, asphalt, single-ply, and liquid waterproofing systems. Alutrix gives tenacious adhesion on to metal, timber, concrete and brickwork substrates and provides extremely high vapour resistance.

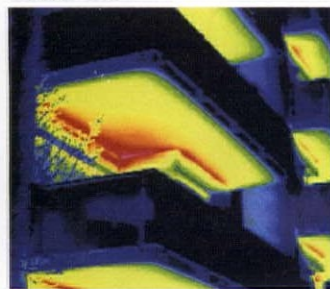
SAS



AJ ENQUIRY 204

Senior Aluminium Systems' (SAS') high-performance systems have put a roof over the head of the Aldwyck Housing Group's environmentally friendly HQ in Bedfordshire. A range of SAS products was installed, including the high-performance SCW curtain wall and patent glazing, to create the impressive glazed entrance on the new-build project.

SCHÖCK



AJ ENQUIRY 205

The Isokorb thermal-break range from Schöck comprises innovative, high-performance thermal-break modules, designed to help designers, engineers and contractors solve cold-bridging problems and meet Building Regulations Part L while transferring load and maintaining full structural integrity.

MILLER



AJ ENQUIRY 206

Miller from Sweden has launched a new compact Corner Vanity Unit in its Oakland furniture range. Designed to provide luxury where space may be limited, the unit offers a neat solution without compromising quality. Made from solid oak, the unit includes a one-taphole quadrant basin vanity top in white vitreous china, with optional monobloc mixer.

SANDTOFT ROOF TILES



AJ ENQUIRY 207

Construction firms can reduce the carbon footprint of a building's roof while reducing its financial cost by selecting natural, well-designed roofing solutions. A design using an interlocking natural clay roof tile, such as Sandtoft's 20/20 product, will need 40 fewer tiles per square metre than clay plain tiles, using on average 35 percent less energy.

JAMES & TAYLOR



AJ ENQUIRY 208

A striking Expanded Aluminium Veil (EAV) developed by facade specialist James & Taylor has been used to clad a 984-space multi-story car park for Milton Keynes Hospital. The facade material is breathable – vital for a car park – and greatly enhances security and safety by preventing unwanted entry and reducing the risk of a fall.

Respond to these panels at WWW.ARCHITECTSJOURNAL.CO.UK
Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Abigail Reed on 020 7728 4553.

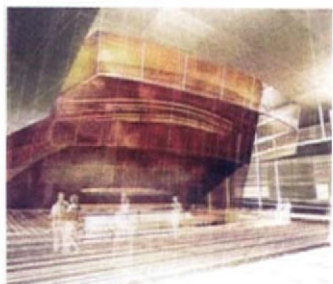
INTEGRATED DESIGN



AJ ENQUIRY 209

The Fastlane Entrance-Control range is designed to balance the aesthetics and security requirements demanded by today's architects and modern building design. The range includes optical turnstiles, tripods, entrance gates, barrier-arm optical turnstiles, speedgates, passgates and tailgate-detection systems.
www.idl.co.uk

RESPONSIVE



AJ ENQUIRY 211

Responsive Engineering Group has been responsible for the development and manufacture of several prototype ceiling and upper wall acoustic panels for the new House of Letters and Arts in Athens. The project involves high-specification internal finishes, including the use of specially designed and engineered bronze-effect wall and ceiling panels.

EUROCLAD



AJ ENQUIRY 213

Euroclad continues to lead the metal cladding industry with further product innovation in its spacer bar systems and the launch of Eurobar Extra Mast, the first adjustable spacer system which allows for greater insulating flexibility. The spacer system is used to separate the outer weathering skin from the internal liner sheet.

GRADUS



AJ ENQUIRY 215

Add sophisticated splashes of colour and texture to contemporary hotel interiors with the new collection of Serenity weaves from fabrics specialist Gradus. Ideal for accenting fresh, clean interiors with on-trend hues, the range includes three distinctive patterns in seven stylish colourways that can be mixed and matched to create a luxurious feel.

TARKETT MARLEY



AJ ENQUIRY 210

Tarkett Marley provides sustainable, high-performance flooring solutions. Veneto xf was selected for use in Miller Primary in Glasgow – a new generation linoleum which marks a new chapter in sustainable flooring and receives an 'A' rating in BRE's Green Guide to Specification. Veneto xf is an extremely hardwearing and durable flooring solution.

TROAX UK



AJ ENQUIRY 212

Partitioning specialist Troax UK has used its Caelum wire mesh partitioning to construct a series of new animal enclosures at the Bath Cats and Dogs Home. The new state-of-the-art circular kennel blocks are part of a major redevelopment programme at this centre, one of the largest animal rehoming facilities in the country.

GRADUS



AJ ENQUIRY 214

Two exciting ranges of random-lay carpet tiles are now available exclusively from Gradus, offering easy installation and a choice of contemporary colourways. Jaku and Kata are ideal for introducing a modern look to office and education environments. Random-lay caret tiles offer the opportunity to create interesting design alternatives.

DESSO



AJ ENQUIRY 216

Desso has supplied Libra Planks and Pallas carpet tiles to the new Harborough Field Surgery in Northamptonshire. The brief specified a durable floorcovering to cope with the volume of foot traffic passing through the surgery. Libra Planks and Pallas are structured loop-pile carpet tiles suitable for heavy contract applications.

Astragal

WWW.LOUISHELLMAN.CO.UK

Hellman



THE SMITHFIELD VICTORIAN GENERAL MARKET BUILDINGS ARE OF LITTLE HISTORIC IMPORTANCE OR ARCHITECTURAL MERIT—



WE PROPOSE TO REPLACE THEM WITH A MODERN OFFICE BLOCK OF LITTLE HISTORIC IMPORTANCE OR ARCHITECTURAL MERIT

THAT'S PROGRESS!



BALD AMBITION

Picture the scene: a Sunday evening near the river in Battersea, and a young architect is wandering around **Norman Foster's** riverside office, admiring the curtain wall. Without warning a bald-pated man vaults over a wall and runs off down the road. A cat burglar? No, Normski himself out for a late-night jog, wearing what Astragal's spy describes as '1970s-style running shorts'.

WHAT'S ON JOHN SOANE'S IPOD?

Think of that much-loved institution Sir John Soane's Museum, and what comes to mind is a charmingly old-fashioned place. It is ironic, then, that it is apparently the first national museum to launch a complete tour of its building and contents by podcast. Pioneered, appropriately, with a group of schoolchildren, they are very classy podcasts indeed:

introduced by none other than national treasure **Stephen Fry**, they are narrated by the Soane museum's dapper director **Tim Knox**.

HEAVY CONCEALER

That much-loved children's illustrator **Quentin Blake** – who illustrated the books of **Roald Dahl** and managed, in his imaginings of classic character Mr Twit, to create a beast remarkably similar to Astragal himself – has, rather unexpectedly, been given a role in Argent's King's Cross regeneration masterplan. Blake is working with the developer to create a massive drawing to cover up a dilapidated building, Stanley Building South, on the edge of the masterplan site. Argent told local planning officers that the building 'detracts from the quality of environment and world-class gateway now being put in place,' so Blake has been asked to create an artistic screen featuring an 'imaginary welcoming committee'

in the midst of celebration. So Astragal wonders – which buildings would you like 'to Quentin'? Let us know at WWW.ARCHITECTSJOURNAL.CO.UK/ASTRAGAL.

URINE SANE

Is Architects for Aid taking the piss? This eminently worthy organisation is organising an event, in conjunction with Sheffield University, on the rather unsavoury subject of 'using human urine in mud brick construction'. The result of a research project, it will be introduced by Sheffield's head of school **Jeremy Till**, and hosted by the London office of his partner

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Sarah Wigglesworth. And Astragal always thought it was straw that they used to make bricks...

THE 'ITALIAN' JOB

One of Astragal's many moles enjoyed lunch at home with **Richard and Ruth Rogers** recently. While our mole was tucking in to the fine spread, a delivery arrived with the Rogers' weekly groceries. And it turns out that Ruth (of River Café fame) gets her traditional rustic ingredients not from an Italian 'down the market', but from Harrods home delivery. It's alright for some eh?

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ENQUIRY 11 ON CARD WWW.AJPLUS.CO.UK/AJDIRECT



Create all-glass doors with no visible fittings

Meet VISUR, a system patented for DORMA that secures double-action glass doors without the need for any visually disruptive fixings.

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