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IT HAS BEEN ENORMOUSLY REWARDING TO SERVE SUCH AN ENGAGED READERSHIP

By Isabel Allen

This is my final editorial after 11 years on the AJ. In an age in which websites and magazines come and go overnight, it has been a great privilege – and responsibility – to be the custodian of a journal with such a long proud history and such a committed and hugely talented team.

It has also, of course, been enormously rewarding to serve such an engaged and loyal readership. It is hard to imagine another magazine where a change in direction like the one the AJ has been through would be met with such an eloquent and passionate response.

And there have been enormous changes, not just in the AJ but in architecture as a whole. When I joined the AJ as buildings editor, fresh out of Part 2, it felt like something of a triumph simply to have found employment which paid. But now, thanks to a decade without recession, and to the building bonanza of the Lottery years, architects are beginning to enjoy some of the dignity and financial security they deserve.

Millennial extravagance has given way to a more considered approach and British architecture, at its best, is intelligent, idiosyncratic, and sustainable in every sense – but as readers sometimes point out, there is a fine line between considered restraint and banality. And while the AJ has championed the good ordinary, it has, perhaps irresponsibly, tried to turn a blind eye to the ceaseless march of mediocre development projects that are overlooked by the media but which rob our cities of their identity and our countryside of its charm.

I am leaving to become the design director of HAB, a new development company established by Kevin McCloud with the specific aim of creating provincial and suburban communities that are successful, sustainable and enjoyable to live in. Doubtless I am soon to discover that, while it is easy to write about the dearth of decent architecture, it is rather more difficult to see that it gets built.

CONTRIBUTORS



Ptolemy Dean, who reviews a book and exhibition on James 'Athenian' Stuart on pages 48-49, is an architect and author of *Sir John Soane and London*



Nigel Green, whose photographs appear on the cover and in the *Building Study* on pages 23-35, is a photographer whose books include *Dungeness*, published in 2003



Robin Wilson, who writes the *Building Study* on Toh Shimazaki's OSh House, is a London-based writer on architecture, landscape and art

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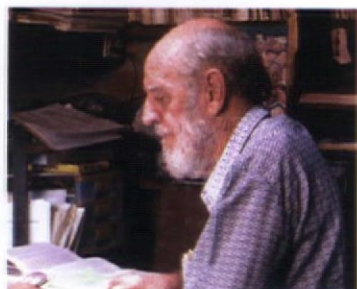
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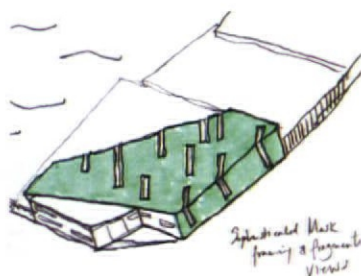
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- *Alan Camp* – various positions
- *BBT* – various positions
- *RIBA* appointments – various positions

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TUESDAY 10 APRIL

- Alsop tower faces reduction after Squire and Partners cuts its city skyscraper down to size
- Gaudi's unfinished Sagrada Família under threat from rail tunnels (left)
- Council cash rescues Page and Park's Eden Court theatre project
- Trevor Horne Architects heading for settlement after suing lawyer for £1.2 million

THURSDAY 5 APRIL

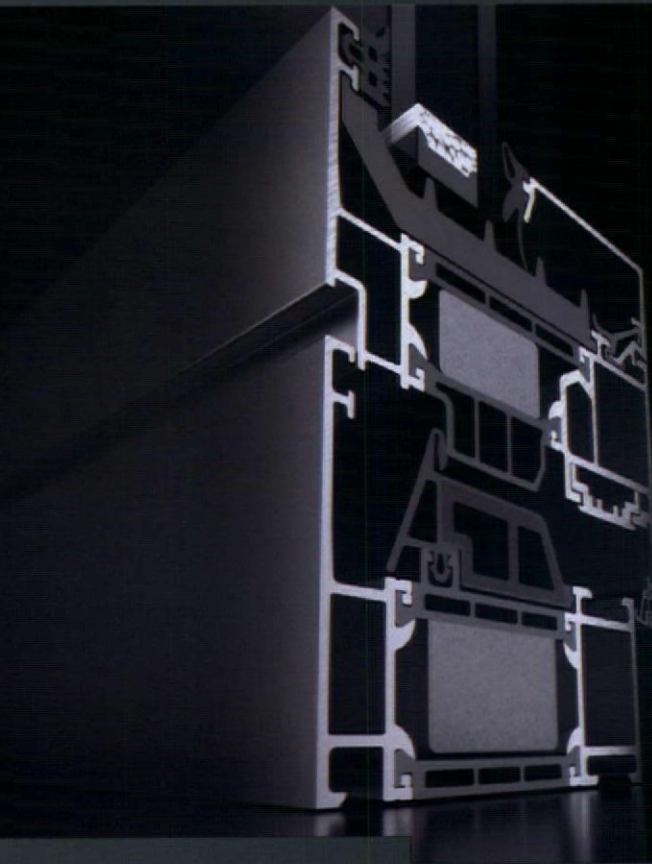
- Glenn Howells Architects unveils world's first revolving tower in Dubai (below)
- Rafael Viñoly sees off Foster and SOM to land Battersea Power Station masterplan
- Victorious Haworth Tompkins to stage Liverpool theatre redevelopment
- New RIBA competition launched to reinvent famous Tinsley cooling towers



WEDNESDAY 11 APRIL

- Design team behind criticised Festival Park development brands CABE review 'flawed'
- Form_art Architects wins green light for reworking of Lubetkin's Highpoint entrances (left)
- Richard Rogers and Candy Brothers handed £650 million Chelsea Barracks overhaul
- Will Alsop unveils redesigned Hudson River power station scheme

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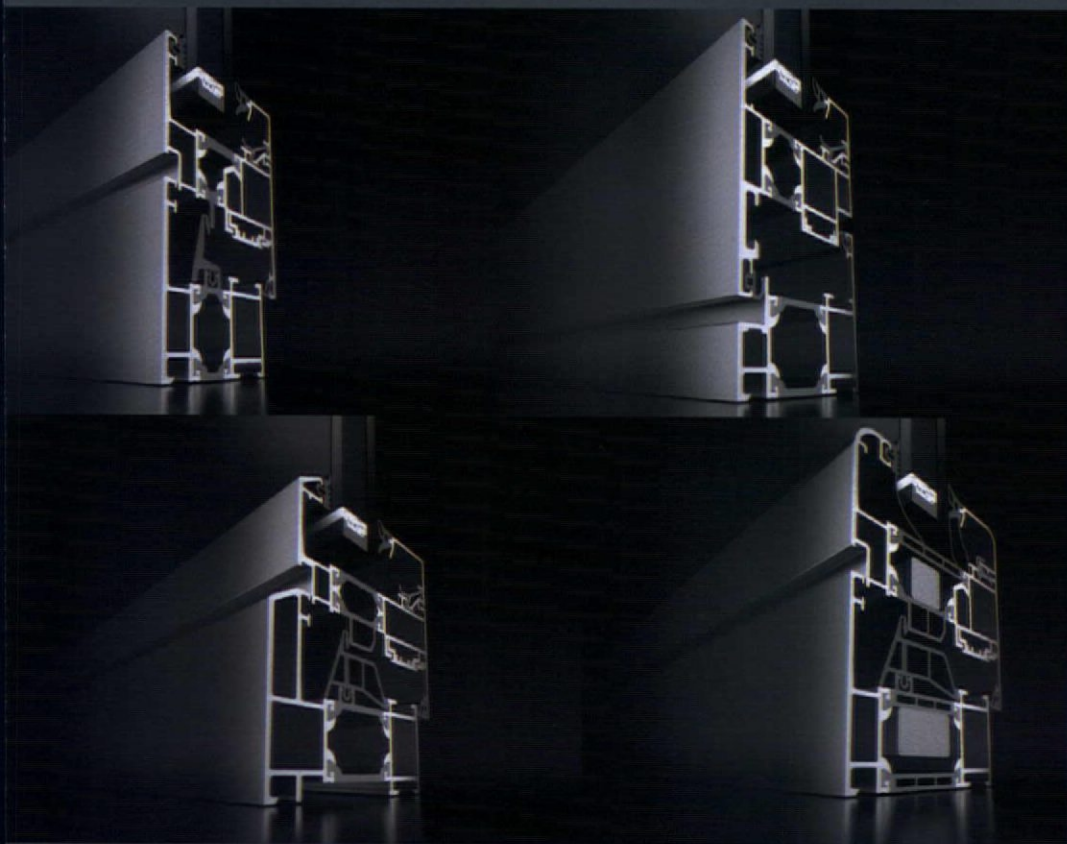
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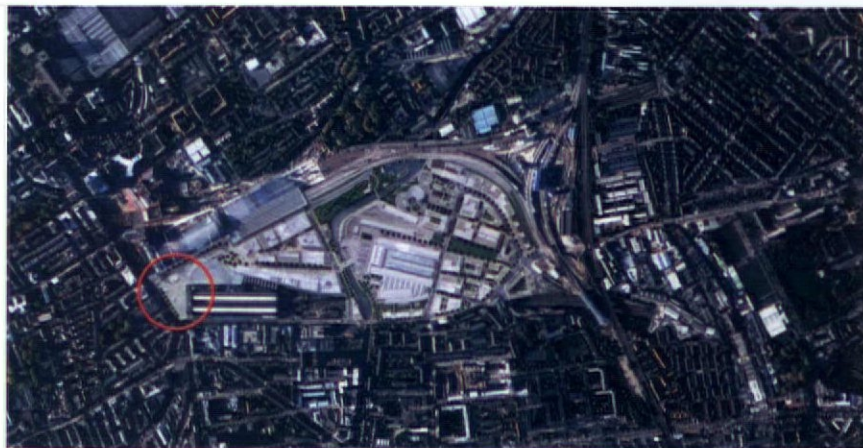
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A design competition is being launched to create London's biggest new square for 50 years in King's Cross (site circled)

CONTEST FOR NEW LONDON SQUARE

By Richard Vaughan

The AJ can exclusively reveal plans for an international competition to design the largest public square to be created in London for more than half a century.

Part of developer Argent's redevelopment of the King's Cross area, the square will become an integral part of the overhauled railway station, and will be bigger than any other new space created in central London for more than 50 years.

The scheme relies on planning approval from Camden Council for a new station concourse, by McAslan + Partners, which will allow for the existing entrance to be demolished, creating space for the new square.

However, it is unlikely that the planning application will meet with a great deal of opposition – King's Cross will

prove instrumental to the London 2012 Olympic Games, with the 'Javelin' train service from central London serving the Olympic Park, and its neighbouring St Pancras station about to begin its new role as a Eurostar terminus.

The new square is yet to become part of London Mayor Ken Livingstone's 100 Public Spaces programme. But Peter Bishop, director of Design for London, said that due to the sheer scale of the square it will only be a matter of time before it becomes so.

Bishop has been involved in the project from the off, and recommended the competition during his time as a senior mandarin at Camden Council.

Bishop says: 'The space is roughly half the size of Trafalgar Square, and it will reveal the front of King's Cross

for the first time in about 140 years. This is a project that needs to be treated with an awful lot of respect.

'Design for London is therefore very keen for a design competition to take place.'

The competition is likely to attract some of the biggest names in architecture, all of whom will be vying for an opportunity to showcase their work when this area becomes the major entry point of visitors to London.

A Network Rail spokesman said: 'We can confirm there will be a design competition. The current 1970s entrance only had 30 years' planning approval, so we have had to renew it every year.

'Once we are able to demolish that structure we will be able to create a great new canvas in the centre of London.'



1.



2.

1 & 2. The National Sports Centre in Crystal Palace Park had faced demolition as part of the park's regeneration

3 & 4. But Arup Associates' plans for the building would see it refurbished and reworked into a dry sports centre

NATIONAL SPORTS CENTRE REBORN

By Clive Walker

The National Sports Centre (NSC) in Crystal Palace, south London – spiritual home of British championship swimming – has received both bouquets and brickbats since it was built in the 1960s. From the turn of this century its future has been in doubt, with the building recently coming within a hair's breadth of demolition. But now this notable example of Modernist architecture looks set to be revamped for the 2012 Olympic Games, and then reworked into a dry sports pavilion.

Arup Associates' sensitive and logical proposal, revealed exclusively to the AJ, preserves the fabric of the building – although the NSC's famous pool will disappear. In essence, the NSC will evolve into a 'naturally ventilated' pavilion dedicated to dry sports,

standing within a rejuvenated Crystal Palace Park masterplanned by Latz + Partner.

The NSC is undoubtedly worth its Grade II*-listed status, not least because it embodies the egalitarian principles of post-war municipal architecture that ushered in such landmarks as the Royal Festival Hall and the Commonwealth Institute.

Designed by London County Council Architects in 1964, the impressive NSC is currently hemmed in by peripheral buildings and walkways. Sadly, it has also been neglected by its former freeholder, the London Borough of Bromley, but still functions as one of few 50m indoor pools in southern England – and the only one in London.

The structure is simple – a vast rectangular concrete frame

with glazed infill, and a gently zigzagged roof supported by a cantilevered central spine. Pevsner sums up the NSC as 'impressive, not least because there is no attempt to impress, no contrived effects.'

The London Development Agency (LDA), the NSC's current owner, has long wished to demolish the building as part of the wider regeneration of Paxton's Victorian Crystal Palace Park – against the wishes of English Heritage (EH) and the Twentieth Century Society (C20) (ajplus 19.07.06). But, in an unexpected change of heart, the LDA has decided to preserve the NSC as an ancillary training pool to Zaha Hadid's Olympic Aquatic Centre. After the 2012 Games, the pool will be decked over for indoor sports such as five-a-side football.



3.



4.

The proposed scheme – which goes in for planning late this summer – is derived from several solutions for the NSC put forward by Arup Associates as part of an extensive public consultation staged in 2005. The solutions ranged from refurbishment to building a new sports complex around an existing athletics stadium opposite the NSC.

The chosen solution – which will reportedly cost a modest £3 million – will initially involve refurbishment of the NSC's plant and services, along with a much-needed revamp of wet changing facilities and improvements to the pool hall in time for the 2012 Games.

Under the legacy scheme to follow, landscaping will be banked up to the height of the existing pool so that interior

and exterior appear on one level. The demolition of peripheral buildings, such as the training pool extension, and ugly elevated concrete walkways, along with the removal of security fences and tarmac slip roads, are intended to enhance the NSC's striking features and surrounding parkland. 'The aim is to reinstate the historic Paxton access to allow people to move freely through the park while maintaining the existing Grade-II* NSC building,' explains Arup Associates lead architect, Lee Hosking.

According to C20, Arup Associates' restoration of the NSC sets a precedent for other endangered buildings from this era. 'Of course it's regrettable that swimming will not be a part of the NSC's long-term future', says C20 case worker

Jon Wright, 'but dry sports is a compromise'.

C20 has long campaigned to prevent the demolition of the NSC, teaming up with Julian Harrap Architects to show how it could be saved by creating new local infrastructure, such as housing, that would subsidise NSC preservation and maintenance.

Both the society and EH worked with Arup Associates in devising the current scheme and do not oppose proposed alterations and localised demolitions. 'Arup Associates is clearly pushing in the right direction,' says Wright. 'This is such an impressive building and we are delighted that there is a future for it.'

For its part, EH describes the proposal as 'balanced' within the realm of the historic Crystal Palace park. '[Arup] is

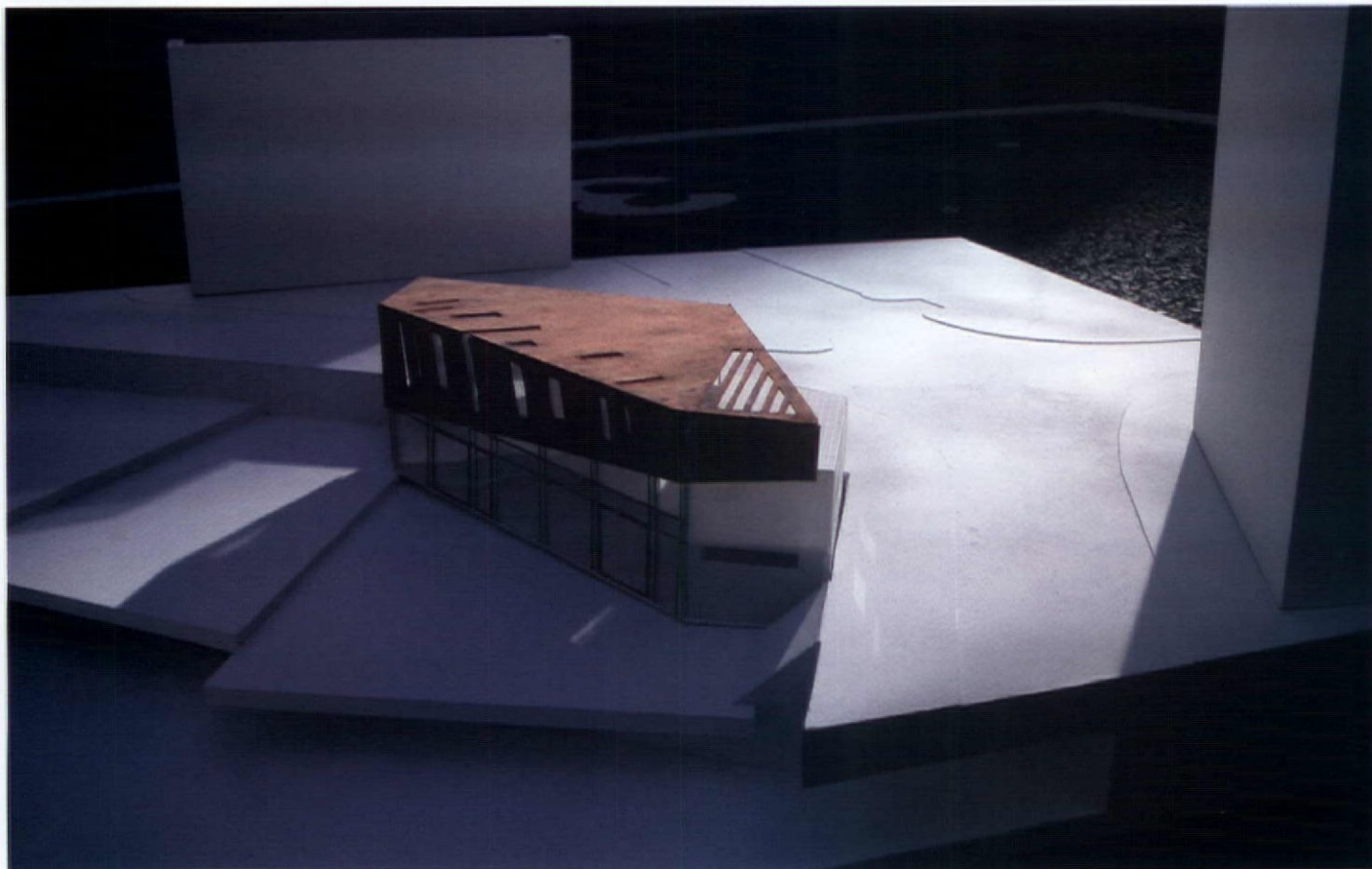
doing what we hoped,' says EH historic buildings adviser, Malcolm Woods.

Ultimately the LDA plans to build a new regional sports facility – including a swimming pool – elsewhere in Crystal Palace Park, and also intends to remodel the athletics stadium opposite the NSC.

An architectural competition may be held and, no doubt, Arup Associates will be among practices jostling for the prize.

The NSC was Britain's first purpose-built sports centre and, when first unveiled, was praised by the *Architectural Review* in May 1967 as the 'finest of its kind' in Britain.

The building's sporting heyday may have passed, but, as a striking example of 1960s architecture, its future appears assured.

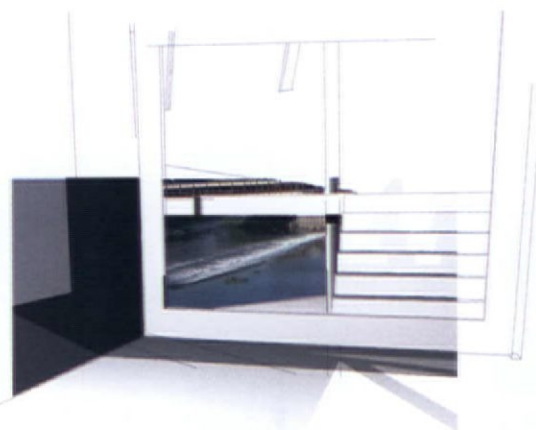


1.

YOUNG FIRM BAGS YORKSHIRE WIN

Budding London-based firm Architects in Residence (AiR) has seen off a raft of up-and-coming designers to win the contest to design a new riverside café-bar in Rotherham, South Yorkshire. AiR beat the likes of Glowacka Rennie, Barker and Coutts and Houghton Budd Architects to win the competition, targeted at young practices with less than three years' experience. The winning scheme, which will have a recyclable steel frame, a dry-stacking block wall system and will be built off-site, is to be the centrepiece of the town's £35 million Westgate redevelopment. More than 100 firms entered the contest organised by Rotherham Metropolitan Borough Council and Yorkshire Forward.

By Richard Waite



2.

1 & 2. Up-and-coming practice Architects in Residence has designed a café-bar in Rotherham



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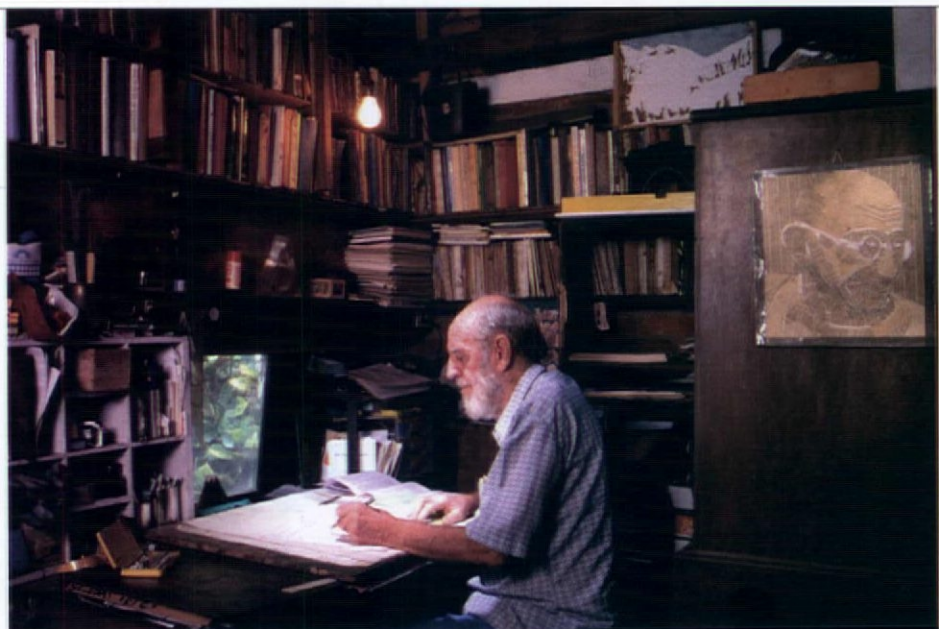
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Laurie Baker at home in Kerala

LAURIE BAKER 1917–2007

By Richard Vaughan

Laurence ‘Laurie’ Baker, who, after a chance encounter with Gandhi became renowned for creating well-designed, affordable buildings in India, has died at the age of 90.

Born in Birmingham, Baker studied architecture at the University of Birmingham’s School of Architecture, graduating in 1937 at the age of 20.

Due to growing political unrest in Europe at the time, Baker’s apprenticeship was cut short and, as a young man and committed Quaker, he looked to India to utilise his skills.

Baker’s first trip to the subcontinent saw the young architect plying his trade in an international mission caring for sufferers of leprosy.

It was during his time in India that Baker realised his architectural education was

inadequate for the materials and challenges he found there. Termite attacks, varied and unpredictable weather conditions – from dry seasons to monsoons – and building materials such as cow dung and mud walls steered him in an entirely new direction.

Baker was left with little choice but to stand back and observe how local tradesmen worked. He saw that indigenous techniques were the only viable ways of building in such problematic conditions.

And an unlikely meeting with Mahatma Gandhi galvanised the architect, giving his learning a philosophy – a meaning he would dedicate the rest of his life to.

The meeting led to friendship, and the mark left on Baker undoubtedly altered his approach.

Speaking to the AJ in 1995, Baker recalled one of his first encounters with India’s spiritual leader, saying: ‘Gandhi told me: “With all the experience you have had in the East, and as an architect, you are the sort of person we would enjoy having. We don’t want you ruling us, but working with us!”’

Baker channelled his efforts into helping the poor through education and local indigenous industry, offering liberation from the crushing poverty in which they existed.

He acted as both architect and contractor, becoming well-known in Kerala, western India, for designing and building low-cost, high-quality homes, with much of his work for those with only a modest income.

His name became synonymous with brick jali walls – a perforated brick

screen that utilises air movement to cool the home’s interior – as he became one of the most prolific architects in the Indian coastal state.

Baker only returned to England on a handful of occasions, and became an Indian citizen in 1988. In 1990 he was honoured with one of India’s top civilian awards, the Padma Shri, and in 2003 he received an honorary doctorate from the University of Kerala.

Laurie Baker died on 1 April 2007, and was buried in his own self-designed vault close to his home in Thiruvananthapuram, Kerala.

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'There's the obvious hope that by giving the city an Armani suit it won't be as quick to puke over itself each Friday night'

Tom Dyckhoff on Gustafson Porter's new Nottingham Market Square. *Times*, 03.04.07

'Dutch housing of the last decade has been held up as the very model of modern design, yet it seems so very glum, a goody two-shoes architecture, just plain dull'

Jonathan Glancey. *Guardian*, 09.04.07

'I rather like my wife. If I built my own house, she'd leave me'

Will Alsop. *Observer*, 08.04.07



"WONDERFUL NEWS, TARIQ, WE'RE GOING TO BE BUILDING THE WORLD'S FIRST SOLAR-POWERED REVOLVING RESIDENTIAL TOWER!"

GONE BUT NOT FORGOTTEN

There were tears aplenty (and boozing aplenty – not to mention some excellent canapés) at the farewell knees-up for award-winning former AJ editor **Isabel Allen** at Clerkenwell's glamorous Ambassador restaurant. But despite her departure from this organ, the world of architecture hasn't seen the last of Allen, who is off to join TV's **Kevin McCloud** at sustainable-housing development company HAB. As Isabel pointed out in her leaving speech, she has successfully managed to move into another job where architects are still obliged to be nice to her...

ORDER OF SUCCESSION

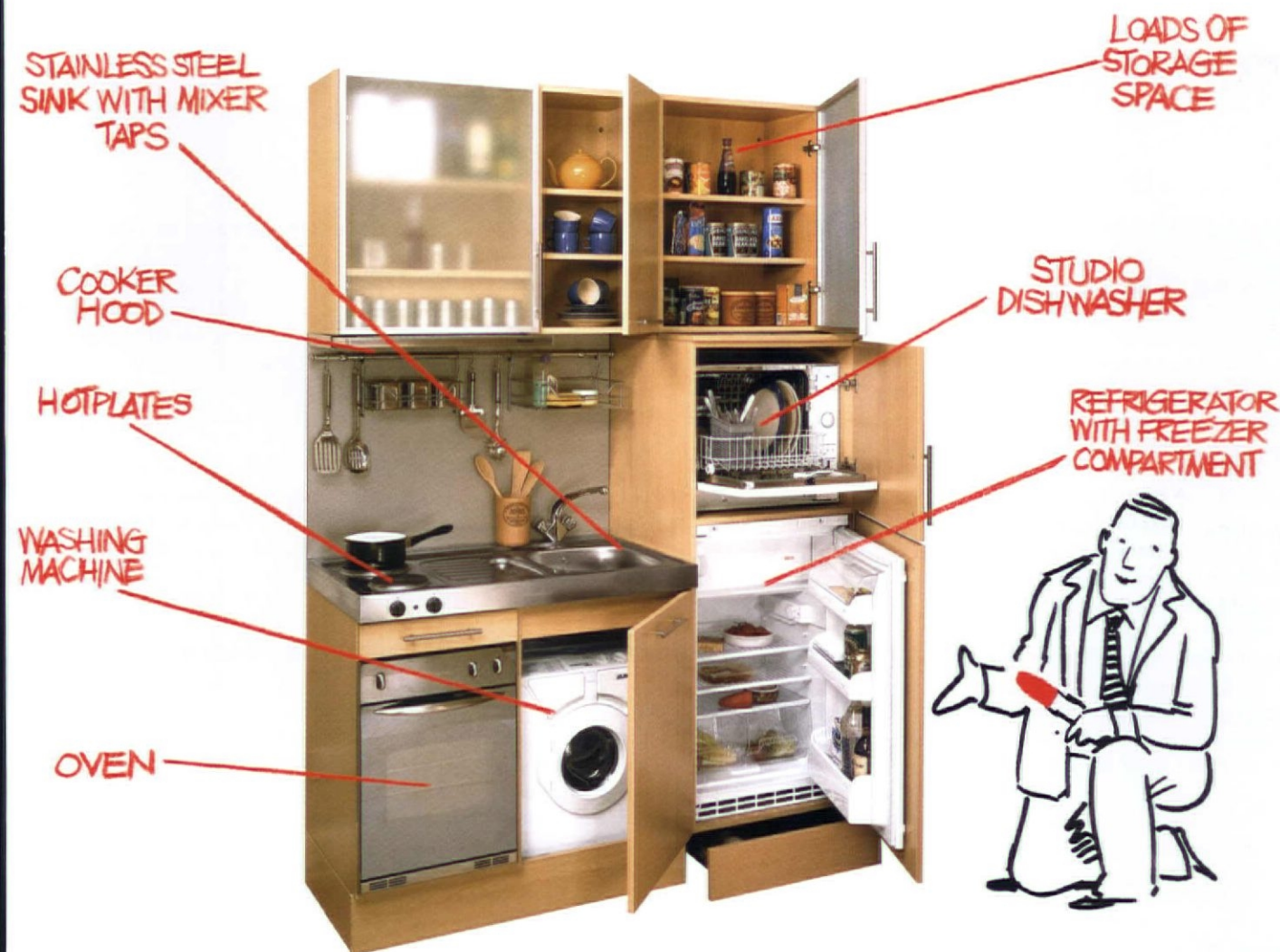
The architectural great and good were, unsurprisingly, out in force at Isabel Allen's leaving

do. Jack Pringle, Sara Fox, Roger Hawkins, Clare Wright, Simon Allford, Paul Monaghan, Max Hutchinson, Keith Williams, Rab and Denise Bennetts and Renato Benedetti were all spotted setting about the wine and nibbles with gusto. But Astragal was keeping an eye out for those practitioners who were looking markedly tense, or who kept nipping out to polish up their CVs. This is because a little bird had told him that no fewer than four 'big-name' architects had thrown their hats in the ring in the search for Isabel's successor.

FAIRWAY TO HEAVEN

Astragal, as one would expect, is something of a traditionalist when it comes to the great game of golf. A sombre Pringle jumper, a restrained cry of 'fore!' and no ladies at the 19th

hole thank-you-very-much. But Astragal's conservative views were completely altered after reading the recent obituary of **Jez Feakes**, architect, designer and pioneer of something called 'urban golf'. This intriguing sport, using a leather ball which won't smash or dent any windows and 'holes' such as mains water valves with a flag stuck in, is apparently all the rage in east London. Competitors at the inaugural annual tournament in 2004 included the hilariously monikered **Tiger Would** and **Puff Caddy**. And after reading about the inspirational Feakes, who also established practice Unit 20, working on a number of east London projects, Astragal is considering switching his Lyle & Scott for some Triple Five Soul and heading off for the first hole in Hoxton Square.



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LETTERS

ARB DEBATE HAS THE PROFESSION ALL AT SEA...

It appears that the journalists are having great fun upsetting the profession through this debate about the title 'architect' (AJ 05.04.07). I attended a Part 3 lecture at Westminster University recently, where Elaine Stowell from the ARB was discussing the role of the organisation. She rather hesitantly suggested that we could all call ourselves architects in a social situation, but that in a professional capacity it is necessary to make the client aware if you are not yet Part 3 qualified.

It was also interesting to hear Elaine talk about the sheer number of complaints received by the ARB about architects every year – and how only 50 or so complaints a year are taken further. From those 50 complaints, only around one architect a year is struck off, following a long consultation process by the professionals at the RIBA. So, 19 full-time staff and 15 board members are set up to strike off one person each year after consultation with the RIBA. This all sounds rather uneconomic to me.

RIBA past president Paul Hyett suggested that if he were leaving the Part 3 process today he would hesitate to sign up for the ARB. Sure, the ARB provides PI Insurance, but what else?

As an aside, Mark Physsas of Archaos seems disgruntled by the fact that he cannot call himself a 'graduate architect'. But doesn't he realise that this sounds so slovenly? If he joined the RIBA he could proudly state that he was a 'graduate member of the RIBA' – much more bang for his buck!

Follie Gioir, by email

...WHILE OTHERS TAKE THE ISSUE MORE PERSONALLY

In his first letter (AJ 08.02.07), Maurice McCarthy accused CABA panel members of harming the credibility of the ARB by using the acronym as an affix to their names. Now, in his second letter (AJ 15.03.07), he refers to a legal ruling from 1860 which constrains statutory bodies in what they are expressly empowered to do.

McCarthy does this to argue against a point made in my letter (AJ 01.03.07) – that neither the ARB nor anyone else has the right to tell registered architects how to announce their registration as long as they do not misrepresent their status. He makes no attempt to explain how this legal ruling supports his argument.

Indeed it would appear that the legal ruling supports *my* position by defining ARB's constraints.

I note that McCarthy freely uses the acronym ARB in the text of his letters but refuses to accept that it could be used as an affix to indicate registration. One assumes that he would not object to the use of the words 'registered by ARB' as an affix. If so, does he really believe that we would be harming the credibility of the ARB by leaving out the words 'registered by', and that in some way the 1860 ruling established this?

Furthermore, he suggests that I risk being involved in an expensive lawsuit for using the ARB affix in the USA. Perhaps he would like to identify one such previous case in the USA, as I'm sure my expat ARB-'affixed' colleagues would be interested to hear about it.

Peter Arnold, Colorado, USA

THE GLOBAL WARMING DEBATE STARTS TO HEAT UP

I have just read Kate Macintosh's conspiratorial letter (AJ 29.03.07) about global warming. As a former technical editor of the AJ and fully paid-up member, along with thousands of others, of the Institute of Ideas, I dread to think of the treacherous plot she could conjure out of that.

The problem is that Macintosh obviously can't bear the fact that people have political differences of opinion. As far as I'm concerned, even if the graphs and science for global warming were unequivocal (which they aren't, by the way) then I'd still be politically opposed to the bilious sanctimony of scaremongers like Macintosh. Instead of throwing McCarthyite accusations of guilt by association, perhaps she might like to convince people by the power of her argument. The fact that she can't, and resorts to uncritically regurgitating George Monbiot's own particular prejudices, speaks volumes.

Austin Williams, director, Future Cities Project

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

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David Wardle, bathsystemuk

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bathsystemuk is just one of the many companies that enjoyed great success at Interbuild in 2006, the home of building. As well as structural products, trucks, tools, internal products and services, it's the place where buyers from every facet of building come to you to see what's new. Some of the hottest topics in 2007 will be sustainability, off-site solutions, energy efficiency and housing regeneration. And, with dedicated show areas, Interbuild 2007 will reflect this.

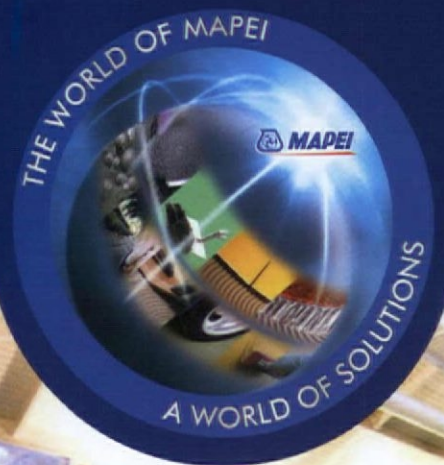
Last year, the show attracted an ABC audited 44,436 visitors, with a combined buying power of at least £16.19 billion, over five days. So if you want to meet your market, make sure you're here. Call 020 7505 6783 now to reserve the stand that suits you best. Space is strictly limited and you simply can't afford to miss out.

For more information and to book your stand now call 020 7505 6694.



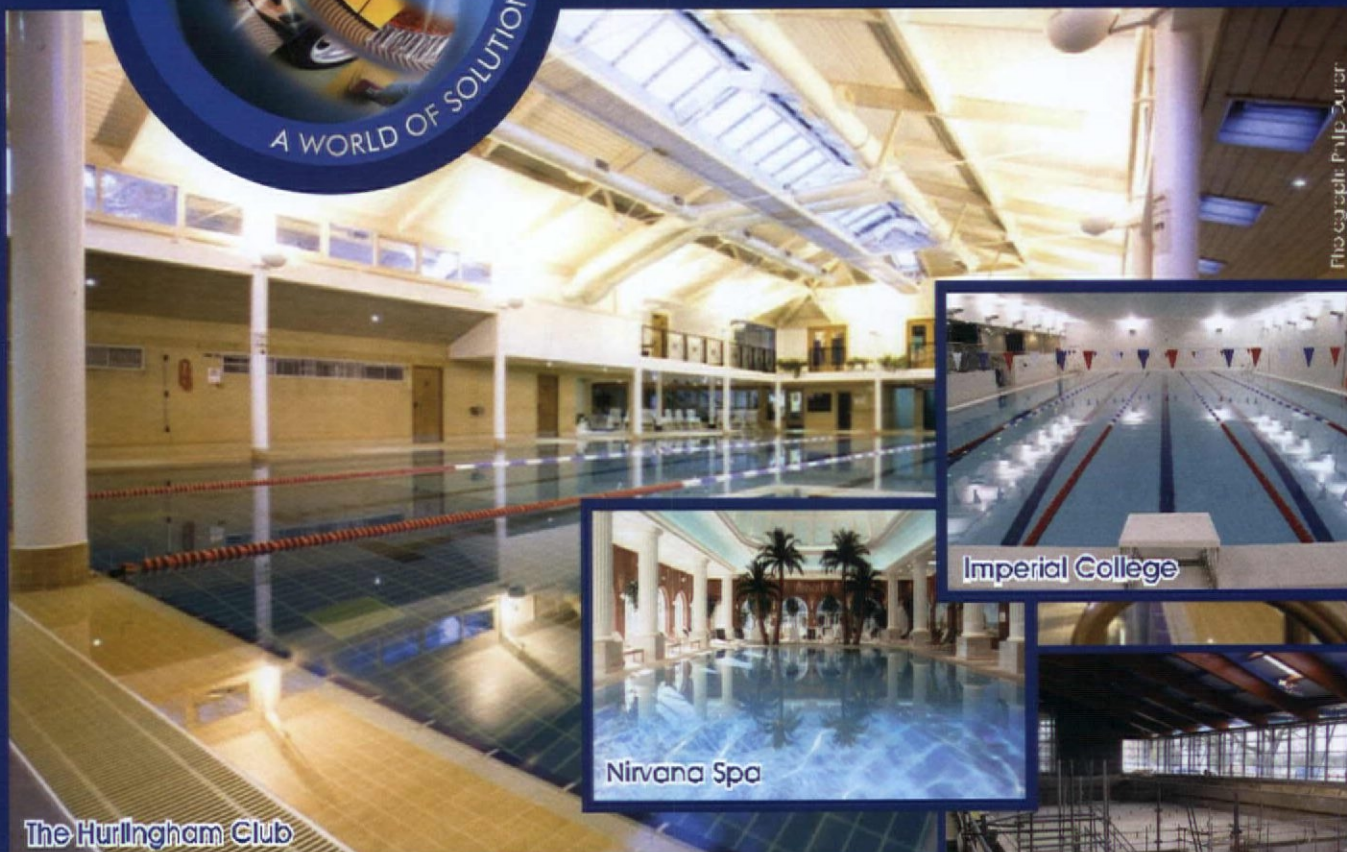
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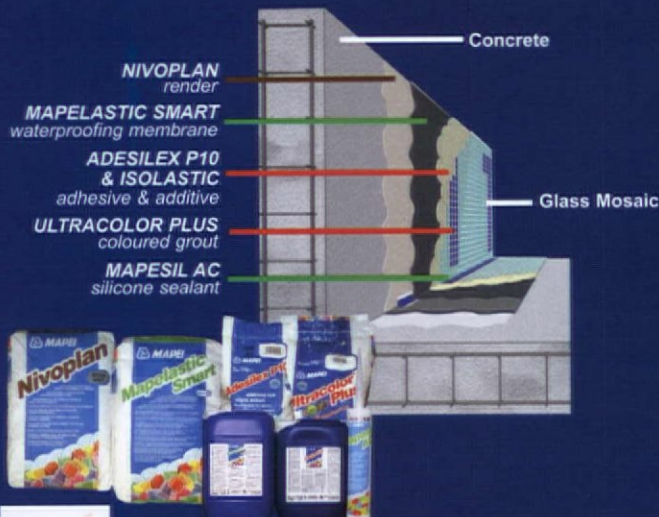


The Hurlingham Club

Imperial College

Nirvana Spa

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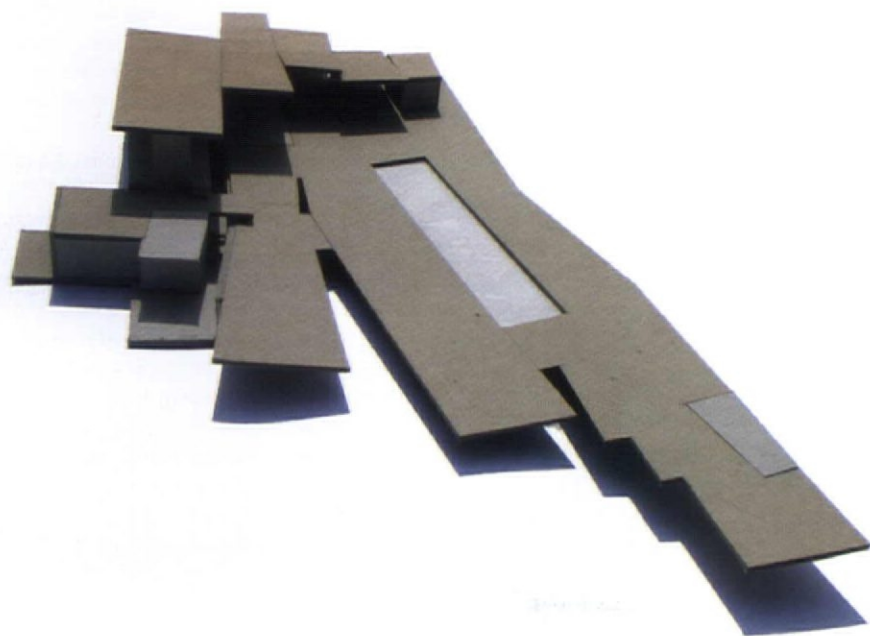
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TOH SHIMAZAKI/ OSH HOUSE



NOT JUST AN ENTRANCE TO THE HOUSE BUT AN ENTRANCE TO THE LANDSCAPE ITSELF

By Robin Wilson. Photography by Nigel Green

Yuli Toh and Takero Shimazaki founded Toh Shimazaki Architecture in 1995, having both worked previously for the Richard Rogers Partnership (RRP). Its mixture of residential, public and commercial projects has included a new multi-use building for Birmingham Heartlands Hospital and a remodelling of RRP's offices. In both its rural and urban schemes, the practice tries to demonstrate 'a feeling for a location and its inhabitants'.

Parkhurst House, a residence for two London lawyers and their family, sits near Dorking in the lightly inhabited landscape of Surrey's 'area of outstanding natural beauty'; a working landscape, a landscape of privilege. The noise of the M25 corridor carries, but faintly, like background static. The project was code-named the Open and Shut house (abbreviated to 'OSh') by Toh Shimazaki Architecture – partly in reference to its status as effectively a country retreat that would, at least initially, see intermittent use.

This project continues a decade-long association between the clients and this young, London-based firm, which previously included the construction of a small guesthouse neatly slotted into the back garden of the lawyers' London home. The OSh project was, by contrast, defined by an abundance of available space and site potential. The task then was to establish priorities, even constraints, within an embarrassment of landscape riches.

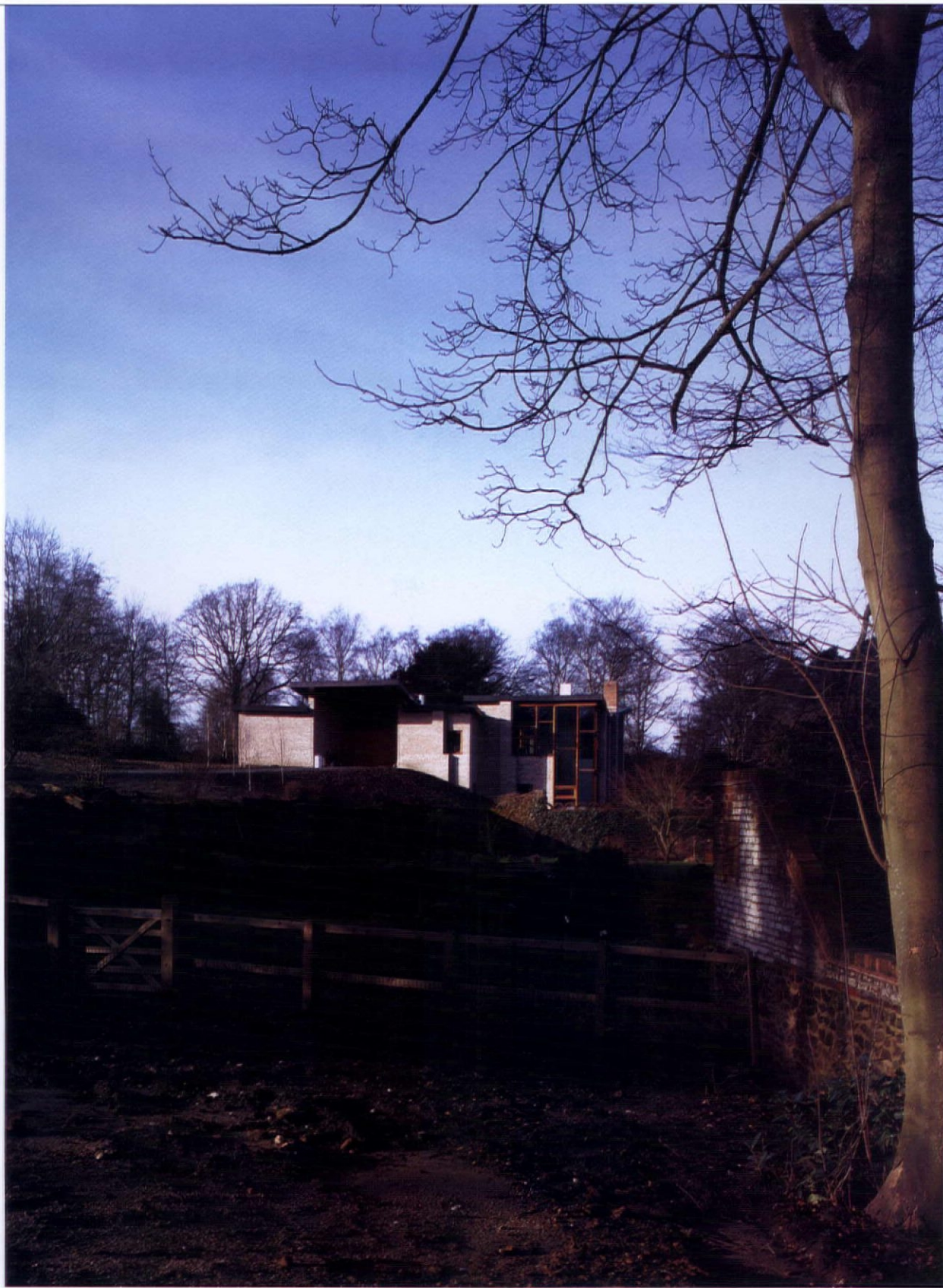
OSh continues a history of development on the Parkhurst site that goes back to the mid-17th century. The new house replaces an unremarkable 1970s villa, which replaced an 18th-century manor house with 19th-century additions. Demolition

of the 1970s building was completed in mid-phase of site work for, in admirable attention to thrift, material from it was carefully salvaged and incorporated into the construction of sheds in the grounds, as well as providing floorboards for sections of OSh itself.

The first view of OSh from the driveway to the east is across the upper section of a small valley, terraced into a stepped series of formal gardens. There is something quite peculiar, even uncanny, about the scene of the new house and surrounding landscape that is a little hard to pin down.

Clearly, the eastern 'frontage', with its oversized features – the cavernous main entrance, huge corner window, and bold rhythm of surface and depth – hardly conforms to expectations of the modern English country house. But what is most surprising about this scene has something to do with a gesture the building makes towards the landscape. The oversized 'front door', created by the projection of a section of the inverted pitched roof, appears not simply as the entrance to the house but as the entrance to the landscape itself. This deep recess seems equally to be a portal into the woodland that forms the backdrop to the scene.

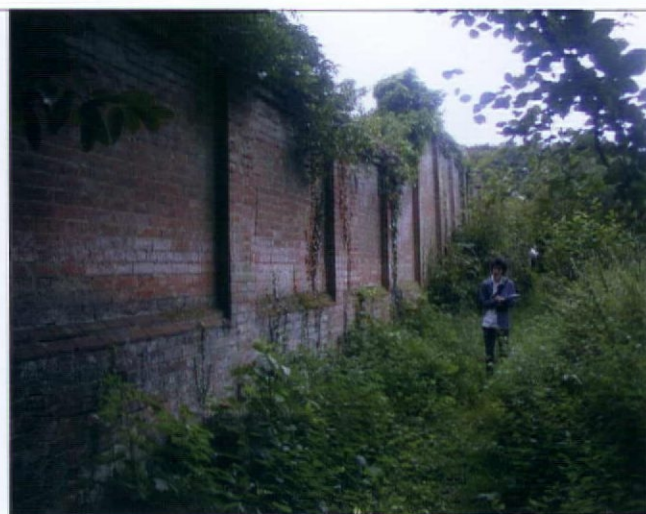
The entrance expresses a desire not just to acknowledge the landscape but to embed the new house in its topography, in dynamic response to the north-south height-rise in the terrain. An extensive array of topographic models, montage and sketch drawings by the architect testifies to this, setting the project apart from much building in the UK in its meticulous reading of the landscape context.



1. View from the east towards the house's cavernous entrance



2.



3.

Chief among the conceptual cues found within the existing landscape was the brick perimeter wall of the property's northern edge. This follows the line of a footpath, and runs east-west in parallel to the house. Initially, the architect thought to attach the new house directly to the wall – a gesture reminiscent of Alison and Peter Smithson's Solar Pavilion in Wiltshire (1962). Planning guidelines prohibited the house being visible from the footpath, so it retreated some 10m south. However, the material influence of the wall remains; in the choice of brick as primary masonry component and in the presence of structural piers on the facade, which introduce a vertical rhythm and relief.

The interior of the house also responds to the landscape feature of wall and footpath. Central to the organisation of the lower section of the house is what the architect calls the 'canyon' – the building's only corridor, which runs east-west at ground level, connecting four bedrooms and a games room. Indeed, the canyon is partly subterranean, its southern wall cut into the terrain at a depth that allows the bedroom windows on the northern facade to meet the ground. Occupants 'descend to the ground to sleep', says Takero Shimazaki.

This preoccupation with the ground, the impulse to carve into the land to produce living space, radically departs from the known architectural history of the site, but it intriguingly echoes the disposition of a nearby archaeological artefact. Approximately a mile distant from OSh at Abinger Manor is a 'pit dwelling', dating from 4,000 BC.

In addition to the footpath, the architect also cites the influence of the road journey to the house. The route from Dorking station became the project's extended site and further source of contextual inspiration. Once one leaves the A25, the route to the house is distinctly a journey *into* a landscape, beneath woodland canopies, roadside thickets, the bare roots of coppice wood banks, and the exposed geology of a section of road called 'Hollow Lane'. In this sense, OSh and its cave-like eastern entrance is intended to be both a destination and a continuation of the landscape journey.

How, then, does that journey into the landscape continue? What mode of habitation does the house promote? A key notion was that it should be, as Yuli Toh says, 'incidental' in the landscape. The ambition was for a house that doesn't simply demonstrate a designed connectedness to the landscape, but also incorporates contingency and happy accident in its relationship to its site.

Permeability is a dominant principle at work in the quest for an 'incidental' mode of habitation, encouraged through the design of the outer skin of OSh and its interior arrangements. The architect has largely dispensed with interior corridors in favour of a staggered series of volumes. Drawings reveal that the new house comprises a simple series of sliding strips of building, running in parallel to the contours of the land.

The divisions produce five principal volumes on the top level, which contain, from south to north, a guest bedroom and bathroom, the entrance lobby and dining room, the kitchen, and then the huge living room, which leads on to the master bedroom



4.

and small office at the extreme north-west corner of the house. (The lower-level bedrooms and games room lie beneath the living room and master bedroom.) The strip-like plan allows for extensive permeability across the interior while preserving a diversity of overlapping spaces, and creates a sheltered sun-trap outside for the terrace and poolside area on the south-west side.

All facades of OSh are extensively perforated, and here again aspects of the Smithsons' work would seem to be influential: specifically, the fenestration of the Sugden House (1956), and the more elaborate Hexenhaus pavilion and porch frameworks, which the Smithsons called 'lattices' (AJ 16.08.01).

The north facade of OSh is particularly dense with the thick iroko wood window framing – an African hardwood favoured by the architects for its warm, 'roasted' colour. It supports no less than three corner windows: one at both ends, and a third at the articulation between the living room and master bedroom. The interior thus promotes through permeability a ready connection (aural or visual) between the occupants of its 550m² interior, as well as constant visual connections to the landscape, with a multitude of framed views, and views within views.

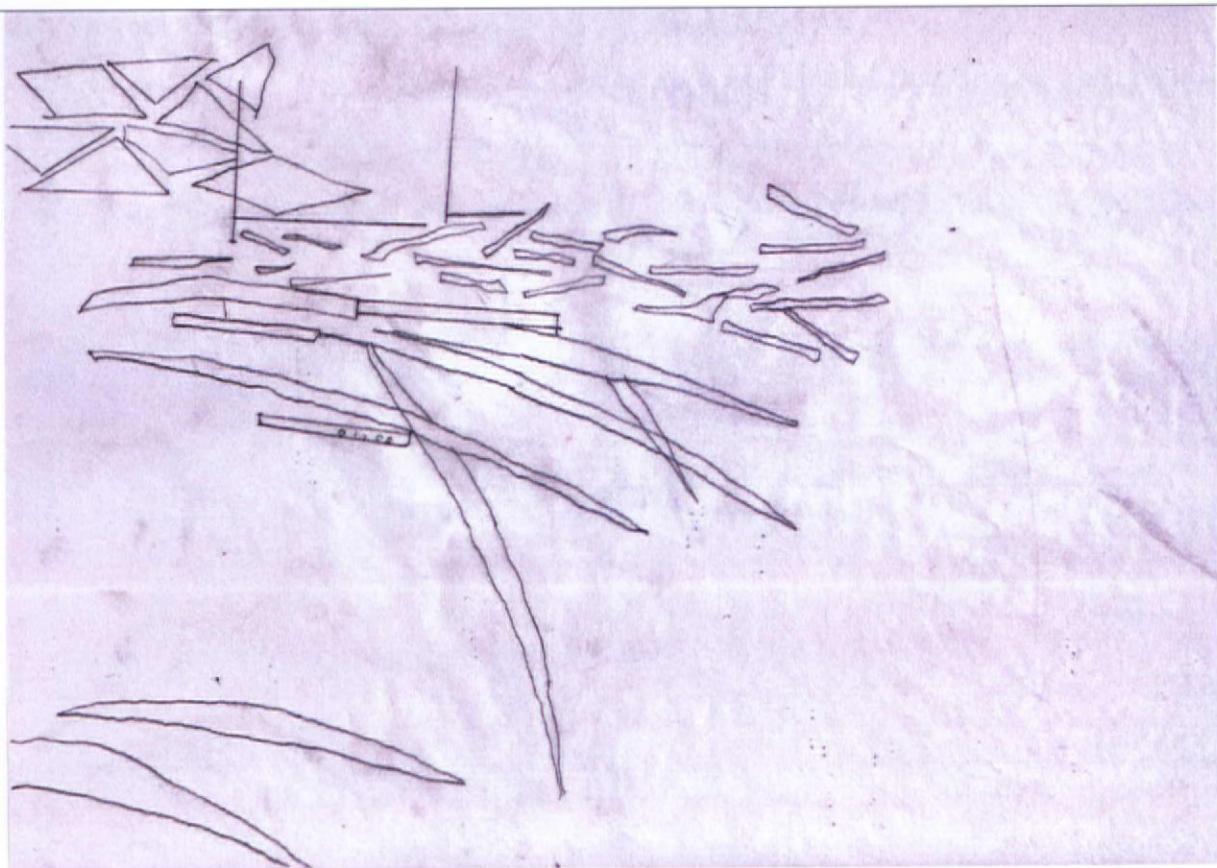
Not surprisingly, life at OSh is at present largely founded on a leisured enjoyment of the landscape. The journey to the house concludes in a carefully crafted vantage point onto Surrey's 'outstanding beauty' as view and backdrop to family life.

At the time of this documentation, the grounds were an intriguing mix of the tail-end of site process and the beginning of

2. Development of the Parkhurst site goes back to the mid 17th century

3. The brick perimeter wall of the property was one generator of the final design

4. Collage exploring the relationship of the house to its landscape



5.

a new regime of gardening: bare sculpted earth at the margins of the house; a huge wood pile towards the western perimeter where the remains of cleared shrubs and trees rot among debris from old and new houses; and the property's stock of mature rhododendrons mercilessly pruned and appearing unfamiliarly menacing. Early evidence of new planting suggests just a decorative approach to gardening at this stage, although there are future plans to revive a kitchen garden and develop an orchard.

The 'oversized' eastern entrance, that 'uncanny' gaping hole in the house-in-landscape scene, is for me a question mark concerning an as yet unresolved set of relationships to the landscape. How might this house function as a platform for permanent dwelling, not simply a weekend retreat? Might it evolve toward an 'incidental' life based on the productivity of the wider landscape, not simply its 'beauty'? As an 18th-century map of the surroundings reveals, the woods that the house's iroko frames 'borrow' for the interior were once active coppice and pasture woods, essential resources of a local economy.

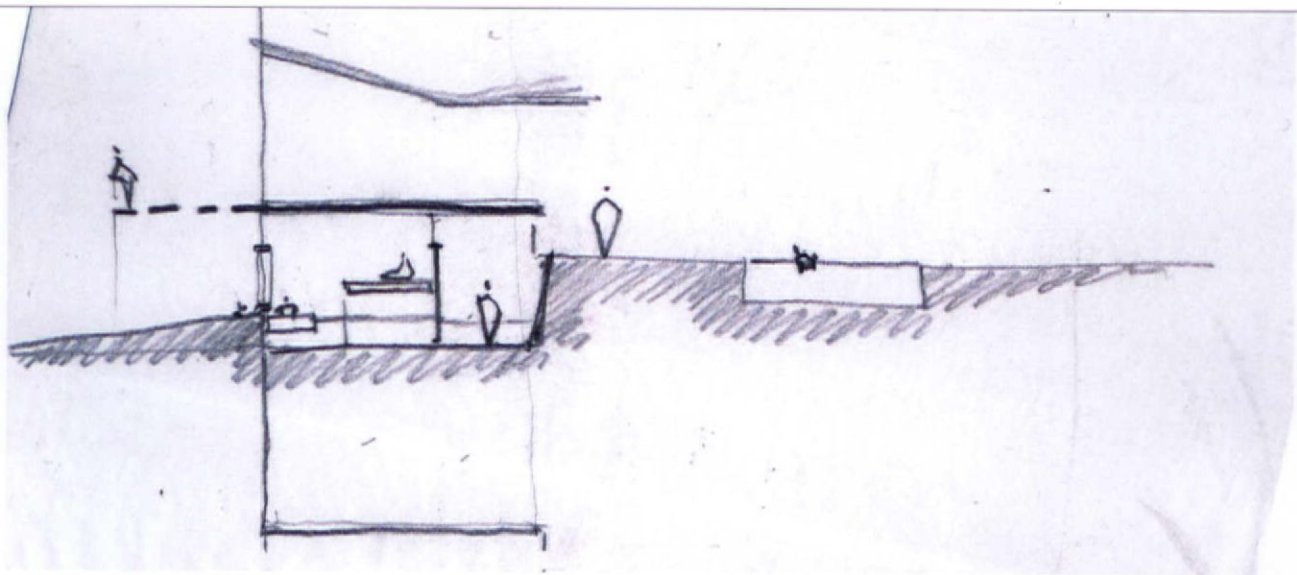
These concerns for landscape process and productivity may seem marginal given the source of wealth behind the scheme – a City-based law practice. However, as the history of Edwin Lutyens' nearby Goddards (1900) reminds us, bespoke country residences can often undergo a surprising change of programme. While Goddards became a private family residence in 1910, it was originally conceived as a communal 'rest home' for professional London women of 'small means'. And famously, Le Corbusier's

Villa Savoye, Poissy (1929–31) shifted between private and communal usage, becoming a youth centre before falling into ruin.

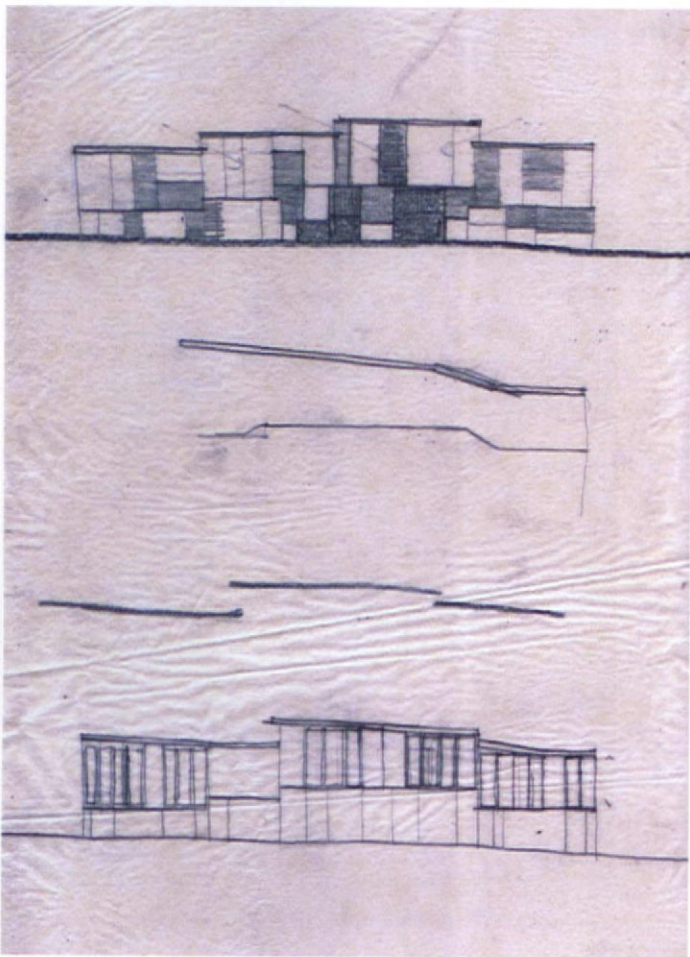
With its strip plan without corridors, and the extensive apertures in its structural masonry, OSh seems above all to be highly adaptable. One can imagine, for instance, a partitioning of its volumes into attached 'cottages', or see how its lower bedrooms might convert into utility spaces with immediate access to the northern grounds – storage, workshops, even small livestock pens.

In this structural openness to adaptation, as well as its fusion with the topography, OSh seems to be designed for longevity. Its 'journey into the landscape', the 'incident' of its future life, may well be taken-on by generations with quite different needs, circumstances and desires.

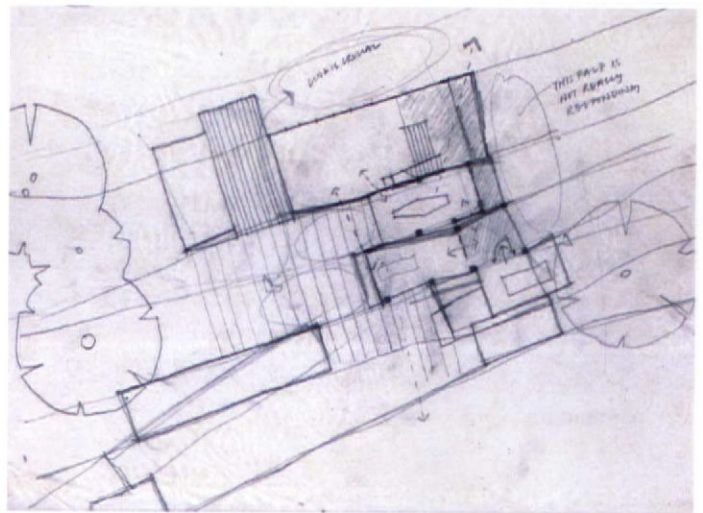
Included in the photography of the OSh project (as seen on the cover) are what photographer Nigel Green refers to as 'fragment photographs'. These are cropped or physically torn fragments of black-and-white photographic images that have been subjected to excessive chemical action during development, leading to discolouration and solarisation. It is a technique that Green has used to document Modernist architecture in sites such as Calais and Dungeness, but this is the first time he has applied it to a newly completed building. He hopes the fragments will emphasise details and relationships between objects that are less evident in standard architectural photography. The fragments also create an ambiguous sense of historical moment, appearing 'aged', as if part of an archive, and might thus enhance the article's discussion of the past, present and future life of the Parkhurst site.



6.



7.



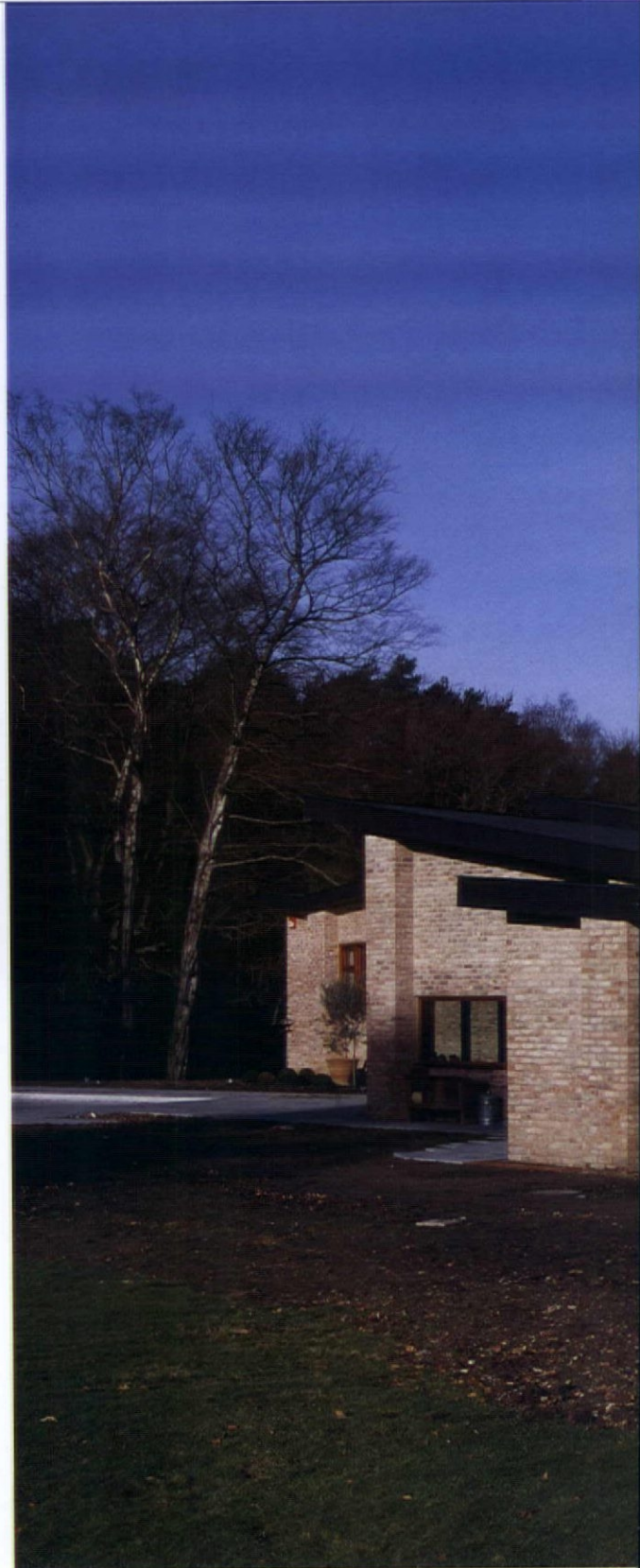
8.

5, 6, 7, & 8. Development sketches focusing on the placement of the house's separate volumes and its planning in section



9.

9 & 10. OSh house is neither a closed box nor a glass box. Its immediate landscape is still quite raw at present as new planting becomes established



10.





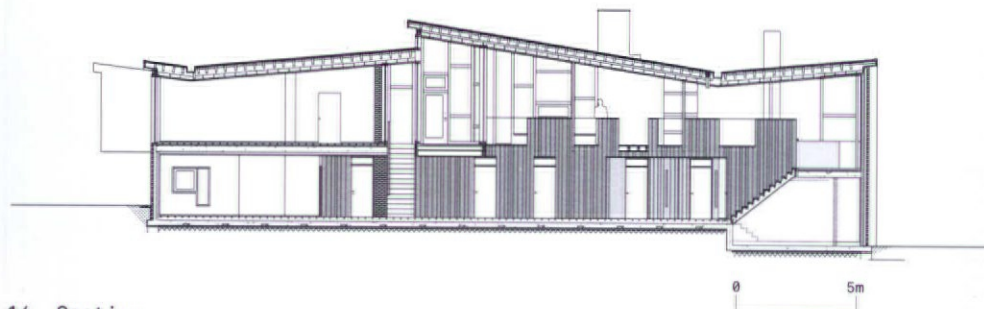
11. The house responds to the 'rhythmic and irregular' nature of the site

OSH HOUSE – ARCHITECT'S ACCOUNT

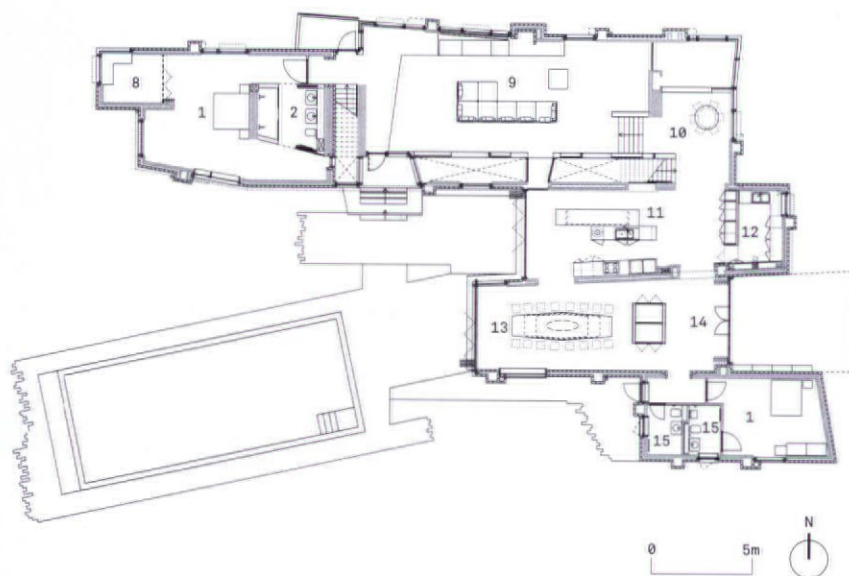
OSh House takes its name from the way the building unfolds into its surroundings. On the long driveway the house can be glimpsed through the trees and, on the final bend, seen set above the terraced walled gardens. The concept for this new house was driven by a wish to repair this fragmented landscape and the belief that the siting of a house with new planting (in spring 2007) could bring together the remnants of an 18th century estate: a grand red-brick estate wall, a public footpath at its base, a series of routes, mature woodland, clearings, a meadow and kitchen gardens. The house is carefully placed to create a new composition from this inheritance and an engagement with the gently sloping land. It was our intention to instigate an architecture of locality and continuity towards a future heritage for Surrey. In the initial design stage, we immersed ourselves in the landscape – working and sleeping on site. We often begin with the small detail characteristics of a location; here, the uneven surface of a 'wonky' brick wall, a carpet of leaves on the forest floor to the last light through the trees. The irregular and rhythmic character of the site has been translated into the arrangement of living spaces as an assemblage of four distinct blocks. Each part rests at its own angle and level, defining, opening and shutting views and connections to the landscape. The character of the house emerges in the joining of these individual spaces that literally shifts the open-plan interior and the views through its wall planes and beyond, making one's experience a journey through the

landscape directed by the house. The finishes are both robust and delicate. A red-brown resin floor is used throughout, creating a constant element linking the changing spaces. Orientation of the house emerged from a study collage, taking in the approach from the east and the reach out to the forest-floor west, the wash of sunlight on the old walls, the suntrap by the pool, the solar panel angles on the roof and the expansive view north. A feeling for sun and shade (verified by an environmental model) controlled the placement of glass and windows so that the house breathes naturally and does not need cooling. It is space (underfloor) heated by LPG and two wood-burning open fireplaces. Solar panels heat the hot water but divert heat to the pool when not required. The structural and architectural language is taken from the local heritage of honest use of materials to respond to a way of living. The family wanted the house to be a social vehicle to explore the landscape. The pale load-bearing brickwork, with its L-shaped piers and specific openings, together with the structural glulam frames, supports the roofs with a light hand. The house is not a closed box (nor a glass box) in the landscape but seeks to float its butterfly roofs, their pitch emulating the hollow of the meadow in the foreground.

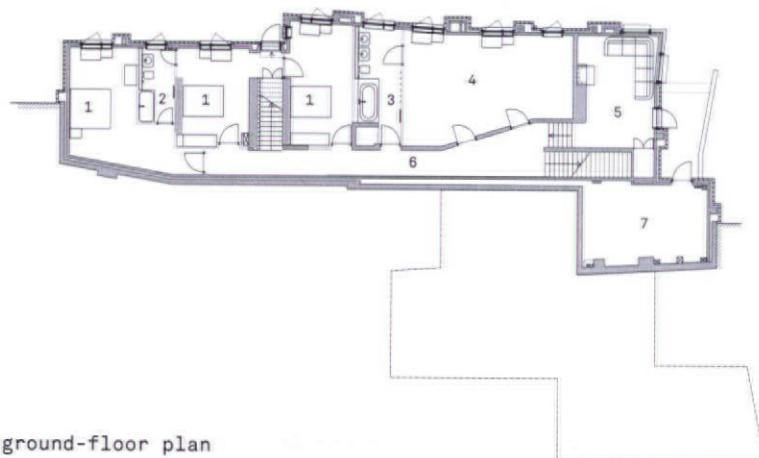
Yuli Toh and Takero Shimazaki



14. Section



13. Upper-ground-floor plan



12. Lower-ground-floor plan

- KEY
- 1 BEDROOM
 - 2 BATHROOM
 - 3 CHILDREN'S BATHROOM
 - 4 CHILDREN'S BEDROOM
 - 5 SITTING ROOM
 - 6 "THE CANYON"
 - 7 PLANT ROOM
 - 8 STUDY
 - 9 LIVING ROOM
 - 10 BREAKFAST ROOM
 - 11 KITCHEN
 - 12 UTILITY ROOM
 - 13 DINING ROOM
 - 14 RECEPTION
 - 15 WC/SHOWER

Credits

Architect

Toh Shimazaki Architecture: Yuli Toh,
Takero Shimazaki, Anna Mansfield, Stefan
Kogler, Egon Hansen, James Lloyd Mostyn,
Tomoyo Arimoto, Anna Maria
Trauttmansdorff, Kenji Suzuki

Structural engineer

Fluid Structures: David Crookes, Geoff
Morrow, Ralph Swallow

Services engineer

En Masse Design: Leon Gadsdon

Quantity surveyor

Bonfield Ltd: Kevin Bonfield

Textile designer

Mina Perhonen

Main contractor

JC Lillywhite

Groundworks and landscaping

SAS

Mechanical

Tugwell

Electrical

SEC

Steelwork

BJ Male & Son

Swimming Pool

Fowlers

Brickwork

Owen Contractors

Solar system

Veissmann System

Glulam

CTS

Zinc roof

GSL

Lighting design

David Atkinson Lighting Design

Feature lighting

Paul Cocksedge Studio



14.



15.

14, 15 & 16. The house offers multiple views of the landscape through frames of varying dimensions



16.

Revit Design Awards 2007



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Scheme under
500m²

The Best Residential
Scheme over 500m²

The Best
Non-
Residential
Scheme over
2,500m²

The Best
Non-
Residential
Scheme
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The Best Conceptual
Project (still at idea stage)

The Best Student Project



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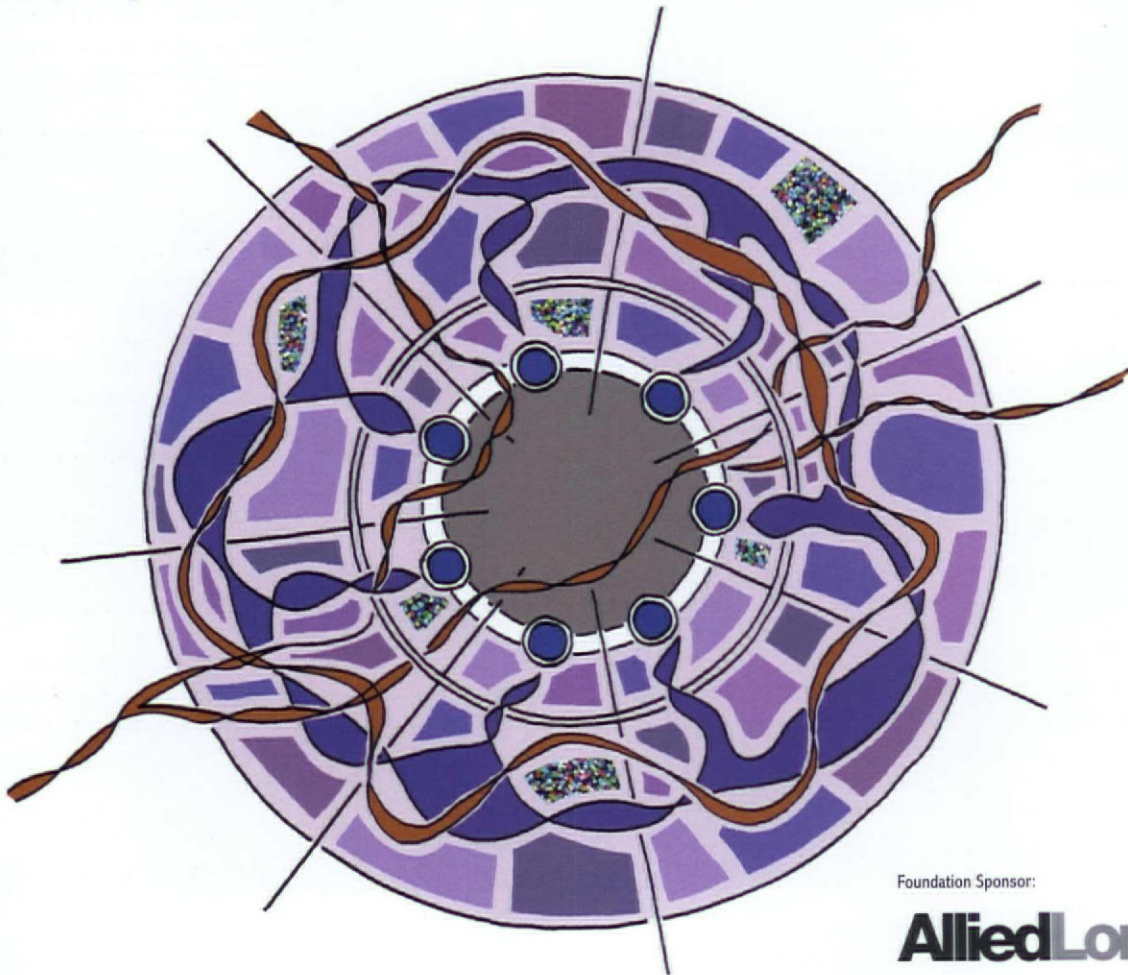
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Tuesday, 5th June 2007
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Content: Spinningfields, Media City, Casino, Sense Of Place And Regional Occupation



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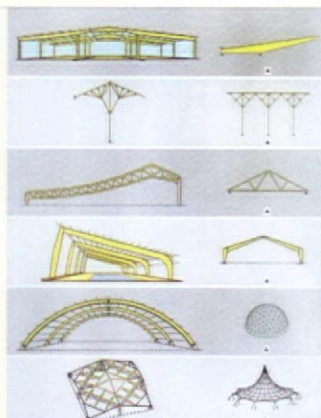
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'Doughnut' illustration © Sheppard Robson

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1.



2.

1. Diagrams of timber structures for wide-span buildings (News)
2. White Design's Kingsmead Primary School (News)

THIS WEEK ONLINE

- The latest addition to our materials coverage is an article called 'Tile Evolution', which covers developments in digital printing on ceramic tiles, the nanotechnology used to develop self-cleaning tiles, and 'demotic tiles' that act as control surfaces in home-automation systems. Visit www.ajplus.co.uk/materials

- Our growing online coverage of materials and components now includes: cladding; doors, windows and ironmongery; flooring; heating and ventilation; landscape; lighting; masonry; and steel. Visit www.ajplus.co.uk/materials

TECHNICAL NEWS

- The British Council for School Environments has published 'Sustainable Schools – Getting it Right', a 15-page brochure full of advice about best practice, and illustrated with recent case studies. The strength of this manual is its joined-up thinking and pragmatic 'Ideas Boxes' which are brimming with practical tips. Download or request a hard copy from www.bcse.uk.net

- TRADA and Wood. for Good have published 'Wide-Span Wood Sports Structures', a 48-page booklet which aims to inspire designers of Olympic sports venues to design in wood, featuring around 20 such buildings from across the globe. www.trada.co.uk
www.woodforgood.com

TECHNICAL EVENTS

The Code for Sustainable Homes – Explained
16 April, half-day (repeated 26 April)
BRE, Watford
www.bre.co.uk/events

Concrete Forum: Reinventing Concrete
17 April 7.00pm
The Gallery, 70 Cowcross Street, London, EC1
www.architecture.com

CDM Regulation 2007 – Designers' Duties
18 April 9:30am–4:30pm
National Water Sports Centre, Holme Pierrepont, Nottingham
www.architecture.com

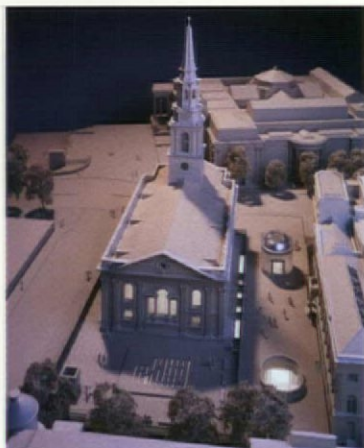
Housing Forum National Conference
18 April
Britannia International Hotel, Canary Wharf, London
www.constructingexcellence.org.uk

Building Regulations Approved Documents B and L
18 April 1.30–5.00pm
Queen Alexandra College, Birmingham
www.architecture.com

Big Problems: Small Practices
19 April
The Guildhall, Surrey
www.architecture.com

Project Management and Architecture
19 April 2.00–5.00pm
London Development Agency, 197 Blackfriars Road, London SE1
www.architecture.com

Designing in Timber
19 April 2.00–5.00pm
Northumbria University, Newcastle
riba.yorkshire@inst.riba.org



1.

EVERY INCH OF SPACE ON THE SITE WILL BE MADE USABLE

By Hattie Hartman

Eric Parry Associates' renewal of the historic and iconic St Martin-in-the-Fields site in Trafalgar Square, central London is currently on site. We look at the different issues the practice has faced on this project.

St Martin-in-the-Fields means different things to different people: local parish, internationally renowned chamber music venue, community-outreach centre, historic landmark, or perhaps somewhere for a quick lunch in the crypt. More than 700,000 people visit St Martin annually. For two centuries, its activities have evolved within the constraints of its site. Changing needs were met incrementally by haphazard partitioning without a strategic overview. Eric Parry Architects is working to change all that and squeeze every square centimetre out of the deceptively extensive site – larger than Leicester Square – by increasing the floor area outside the sanctuary by almost 50 per cent – mostly underground. With a new pavilion on Church Path opposite the National Portrait Gallery, St. Martin will also increase its public presence.

John Nash was the first to undertake a restructuring of the St Martin site in 1826, creating Trafalgar Square on the site of the former Royal Mews, clearing land and widening surrounding streets. He also added the North Range terrace along the northern perimeter of the site and expanded the church yard, which was built over burial vaults – a new concept at the time. Nash's interventions made the church a prominent London landmark.

The work at St Martin today is in fact three major projects rolled into one, with a £34 million price tag. Careful

restoration of James Gibbs' 1724 Church, which will strip away various Victorian interventions, is only the tip of the iceberg. A new L-shaped crypt and basement level, being excavated just over the London Underground tunnels, will wrap around the church occupying the full extent of the available site – both horizontally and vertically – all below grade. This undercroft, which will be accessed through the new entrance pavilion, will house a new hall, rehearsal spaces for musicians, outreach space for the Chinese community centre, a new kitchen for the restaurant and more.

The third piece of the puzzle is the refurbishment of Nash's North Range terrace. This has always housed a mix of vicarage and community activities and will continue to do so. A 3m-wide passage which originally provided access to the school is being infilled for extra space and a mezzanine is being inserted into the top floor for more offices. In short, every bit of space on the site above and below grade will become usable.

Eric Parry Director Robert Kennett, who has been working on the project for five years, explains that innumerable technical aspects of the refurbishment have been challenging. Excavating a basement close to St Martin's shallow foundations and the North Range buildings required temporary retaining across the entire site. Low head heights in Nash's burial vaults rendered them unusable and a decision to demolish was taken early on with full support of English Heritage and the Georgian Society, all intimately involved in this project from the outset, though not always in agreement. Because the church foundations



2.



3.

1. Model showing the widened church path with new entrance pavilion and lightwell
2. Excavation of site for new L-shaped undercroft
3. Temporary retaining between the church and the North Range terrace
4. Secant piling barely cleared Nash's cornices



4.

extended only a few inches below the crypt, the deeper spaces of the new basement were located away from the church.

Standard sheet piles were used against the church, while secant piles were used along the North Range buildings. The secant piling rig had to be carefully located to clear Nash's cornices above. The water table, 3m below the basement, and the close proximity of the Tube tunnels meant vertical dimensions were critical – a 2.7m clear head height was achieved for the basement. The community-outreach activities were rehoused in a temporary building erected on site for the duration of the project.

Services for the new underground spaces are routed through a 1m-deep plenum created between the structural slab and a concrete floor slab which enables all cooling to benefit from the stable underground temperature of 13°C. Max Fordham Associates has estimated that this plenum will generate as much as 4°C of natural heating in the winter. The project also includes bore-hole cooling, another passive system, which takes water from the ground and circulates it through coils to cool the crypt. The only supplementary cooling is some standard units in the upper floor offices of the North Range building. Because the extract for the crypt kitchen could not be discharged into the churchyard above, an 85m-long duct runs horizontally through the new underground building into the North Range building and out through the roof.

The church itself has remained open throughout and will close only from May to December of this year for its own refurbishment programme. The east end of the nave will be

reinstated close to the original Gibbs design by stripping a Victorian podium and choir stalls to make it more flexible for musical performances. Small changes, such as reopening the full-height stair halls at the entrance and adding glazed panels at eye level to the central doors, will transform the entry to the sanctuary.

The linoleum floors will be replaced with Purbeck stone and the plasterwork ceiling will be redecorated in a single tone. Perhaps most significant is the replacement of all the coloured glass which was installed after World War II with clear handmade glass windows, similar to the windows of Gibbs' day. A new east window by artist Shirazeh Houshiary will casually allude to Eric Parry's oculus-like pavilion and lightwell.

Eric Parry's part in the regeneration of the St Martin site has an appealing clarity: restore the church to its Georgian glory, maximise below-grade accommodation and widen the church path to accommodate a new entrance pavilion and lightwells. The entrance pavilion, which is to be made of translucent cast glass, will occupy centre stage on Church Row between Gibbs and Nash. Its kiosk-like form runs the risk of being the awkward newcomer, more brash than Nash, and its success will depend entirely on its proportions and detail design.

The most significant transformation of St Martin may simply be the quality of light. Nick Cramp of Max Fordham Associates observes that new lighting in the sanctuary will make the church 'brighter and more sacred'. 'The key,' says Cramp, 'is lightness of touch'. This could be said of the project as a whole.



8. Section looking west



5.

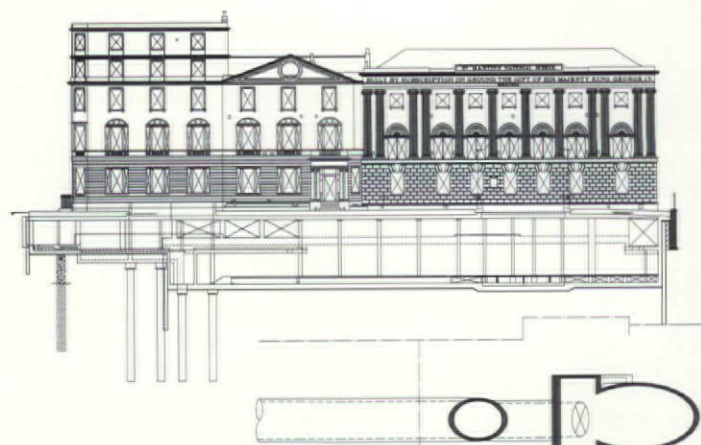
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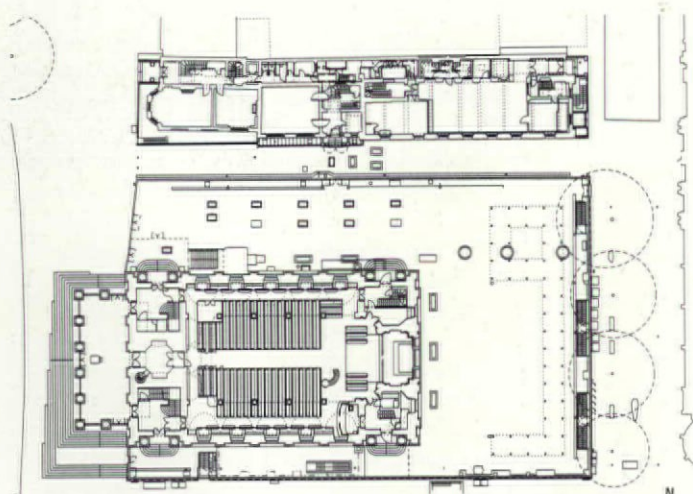
5. 18th Century - Gibbs' scheme

6. 19th Century - Nash's scheme

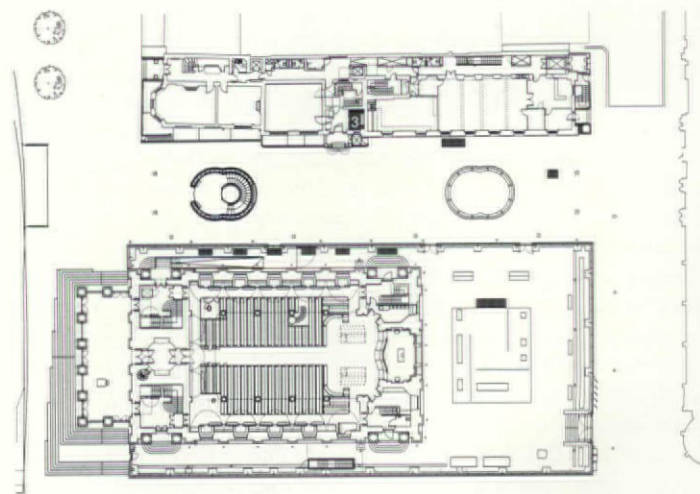
7. 21st Century - as proposed



9. Section looking north



10. Existing ground-floor plan



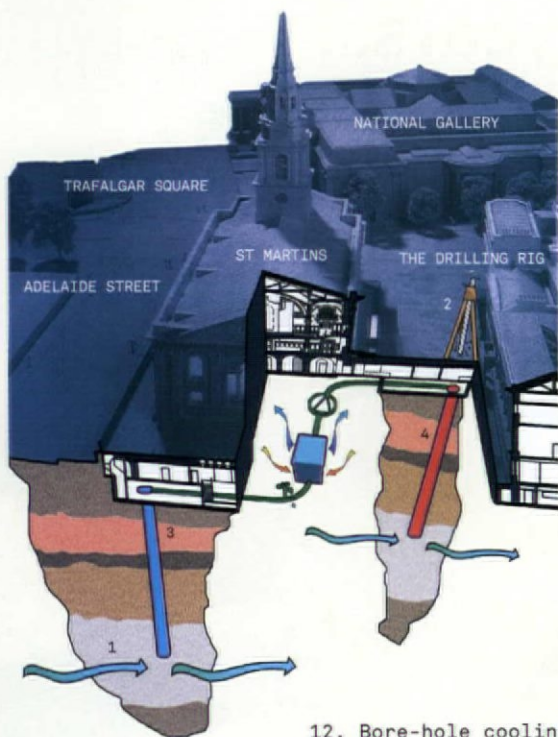
11. New ground-floor plan

A lot can happen in 10 years...



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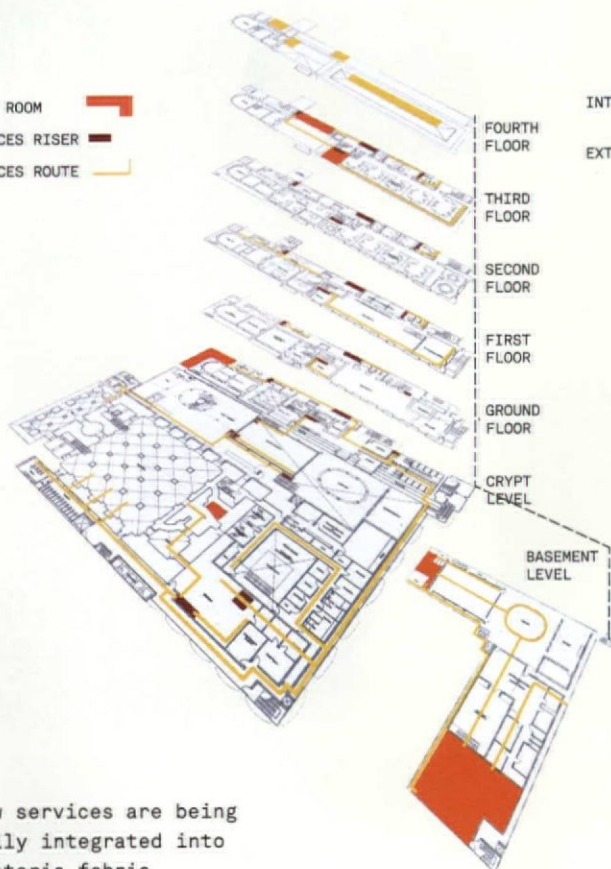


- 1 DEEP BELOW LONDON IS A HUGE BODY OF WATER CALLED THE LONDON AQUIFER, WHERE MOST OF LONDON'S DRINKING WATER COMES FROM
- 2 TWO BOREHOLES ARE BEING DRILLED DOWN 150M INTO THIS AQUIFER
- 3 FRESH WATER FROM THE AQUIFER WILL BE DRAWN UP FROM ONE BOREHOLE INTO THE NEW BUILDINGS UNDER ST MARTIN FOR COOLING
- 4 THE WARM WATER WILL BE PUMPED BACK INTO THE AQUIFER FROM THE OTHER SIDE OF THE SITE

12. Bore-hole cooling system

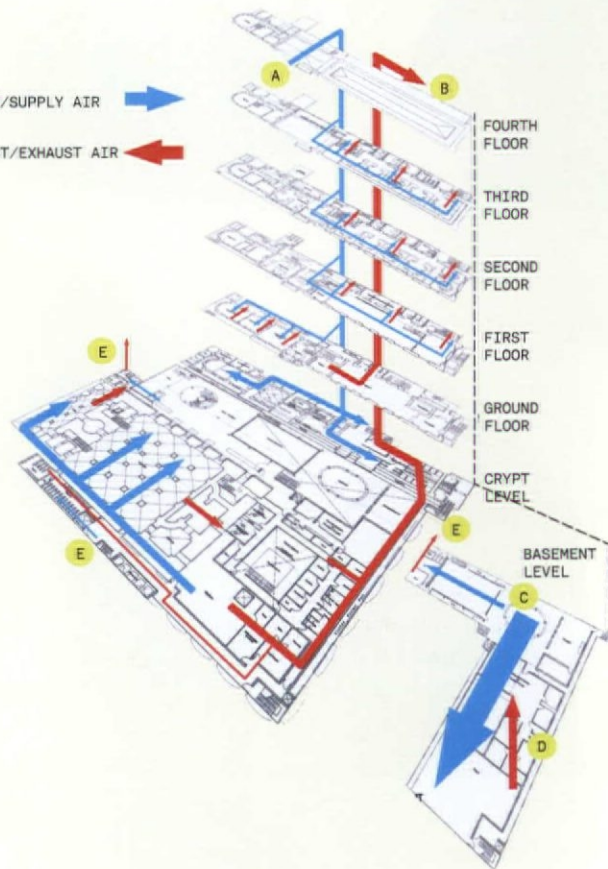
- A INTAKE AIR DRAWN IN FROM OVER CHURCH PATH SERVES NORTH RANGE
- B KITCHEN EXTRACTS EXHAUSTED AT HIGH LEVEL
- C INTAKE AIR DRAWN INTO PLANT ROOM FROM LIGHTWELL SERVES BASEMENT
- D BASEMENT 'CLEAN' EXTRACTS EXHAUSTED OVER CHURCHYARD
- E SMALL-SCALE LOCAL INTAKE AND EXHAUST DUCTS AROUND PERIMETER

PLANT ROOM
SERVICES RISER
SERVICES ROUTE



13. New services are being carefully integrated into the historic fabric

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THE ILLICIT TEMPTATION OF THE DARK SIDE

Last week's new computer word was 'architect'. This week's is 'podslurping'. Podslurping means copying private data from a PC using a portable storage device such as an iPod. I've done it myself with one of those tiny USB pen drives and nobody in the office took the slightest bit of notice. No, I wasn't nicking data. So when someone you think you don't know very well pops in and starts playing idly with one of your computers you know what they're probably up to. And do you really have any data that's worth lifting anyway?

I see that all the mobile-phone people are rushing to incorporate microprojectors into next-generation cellphones. But the word 'micro' is obviously not all that happening because the people from the Dark Side are already tantalising us with 'picoprojector' and 'nanoprojector'. Naturally, we all have a desperate need to project A4-sized movies at the desk from our cellphones. Who needs monitors any more? And what happens when someone rings? A clammy hand gripped my bowels when I read of a likelier use: PR people doing presentations over lunch.

sutherland.ljall@btinternet.com

MAN AND PIG

Adjudication has changed the face of dispute resolution in the construction industry forever, writes *Kim Franklin*. Or has it? It is now nearly 10 years since the 28-day process was first launched to rapturous applause from an enthusiastic industry. Goodbye to antiquated, protracted litigation with a judge who doesn't know his JCT from his elbow. Farewell to ponderous, expensive arbitration with an arbitrator who knows all there is to know about concrete, but wouldn't recognise a breach of contract if it leapt up and bit him. Hello to cheap, speedy, satisfactory justice from the multi-purpose, user-friendly adjudicator. Or so they thought.

A decade down the line and it is clear that adjudications now take longer: very few are dispatched in the statutory 28 days. The procedure has become more elaborate, with most adjudicators holding some form of meeting or hearing. Adjudication is not limited to low-value, cash-flow claims. The truncated process is used for multi-million-pound final-account disputes and complex professional-negligence claims. It is expensive. The across-the-board increase in adjudicators' fees is nothing compared with the money thrown at the process by the parties. And you don't need a lawyer to tell you that employing someone to complete an awful lot of work in a very short time does not

come cheap. But you usually do need a lawyer.

The increased complexity of adjudication – the protracted and elaborate procedures adopted for adjudications and the sheer scale of the disputes to be resolved – have put considerable strains on adjudicators. Not so long ago concerns were expressed at the dwindling pool of suitably qualified adjudicators. Construction arbitrators will have several years of formal training in contract law, evidence and decision making, coupled with a lifetime's experience behind them. While the training requirements for latter-day adjudicators vary, they seldom involve more than a short accreditation course.

This potential gap in the skills market is now being filled by various new adjudicator-training courses. Last year, the College of Estate Management introduced its one-year distance-learning adjudication course in conjunction with its existing arbitration diploma. The Centre of Construction Law at King's College, London has now launched a new part-time programme for those with existing relevant experience, starting in September 2007.

So lengthy, complex and expensive disputes are to be resolved by fully-trained, experienced adjudicators, who will be able to manage an extended evidential procedure

before producing a reasoned and enforceable decision.

If called upon to compare traditional arbitration with modern-day adjudication, we could be forgiven for calling to mind the conclusion of George Orwell's *Animal Farm*. When the hard-pressed labouring animals peered in through the farmhouse window at the pigs, who were to change everything, entertaining the farmers, who were to be done away with for good, they 'looked from pig to man, and from man to pig; but already it was impossible to say which was which'.

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

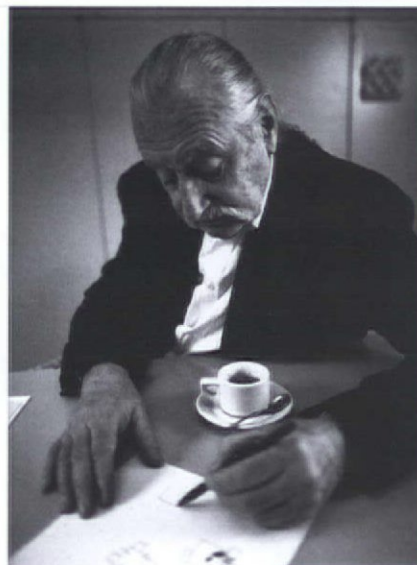
EXHIBITION

By Sutherland Lyall

Ettore Sottsass:
A Life in Design
At the Design Museum,
Shad Thames, London SE1,
until 10 June



1.



LUCA FREGOSO

2.

1. Memphis' Carlton Room Divider
2. Sottsass: 'A talented maverick'

Ettore Sottsass is the bad boy of post-war design. Trained as an architect, he started off well enough in Milan with some cool office design, inspired by a short but decisive time with the famed US designer for Herman Miller, George Nelson.

Sottsass hit the headlines with the brightly coloured, plastic Olivetti Valentine portable typewriter. It wasn't great to type with – not nearly as pleasant or sturdy as its predecessor, Marcello Nizzoli's classic cast-aluminium Lettera 22 from 1950 – but here was a bit of kit in pre-Opec crisis plastic, hinting at *en vogue* disposability, most often seen in bright red and exactly on the stylistic nail for 1970. This was two fingers to the cool of the Ulm School, which had most notably inspired a range of Braun electrical goods of muted

colours and surpassing simplicity.

But then, in 1980, Sottsass went 'crazy': he got involved with Studio Alchimia, started up design collective Memphis, and turned kitsch forms, colours and materials into high-art furniture of outrageous shape. If the Valentine typewriter was two fingers to northern-European restraint, here was that expressive southern-European gesture involving a fist chopping into the crook of the opposite elbow – a *gesto dell'ombrello* to the whole of Modernism. Five years of outraging his peers later, Sottsass dismantled Memphis and concentrated on the more conventional business of running his design practice, Sottsass Associati.

During that brief period, Sottsass was not much of a

form-giver but he rocked the certainties of the Modernist establishment, with its steadfast adherence to the orthodoxies of the right-angle, of monochromy, of self-effacement and well-mannered dullness.

It is arguable that Sottsass (and some of the more extreme practitioners of Po-Mo just then) pulled the plug on stuffiness and enabled architects to start thinking about other ways, not necessarily Memphis-style ones, of creating architecture. Even Grimshaw and Foster eventually started trying out curvy building forms.

The Design Museum exhibition charts Sottsass' well-known story, but it is oddly disappointing. There are perhaps two reasons. One is how little coverage there is about his work *after* Memphis. Exhibitions such as this are,

of course, totally reliant on the subject for material, so maybe this is the show which Sottsass, now in his 90s, wants us to see.

The other disappointment is that there is nothing unexpected. We have seen practically everything in the exhibition, albeit in lavish colour photos, many times before. I think people like shows which offer even a morsel of novelty, a fresh view, an unexpected insight. You might blame the curators but, actually, maybe there isn't much more to the Sottsass story than a much-needed and very talented maverick successfully shaking the pillars of the temple.

Sutherland Lyall is an architectural journalist



1.

BOOK & EXHIBITION

By Ptolemy Dean

James 'Athenian' Stuart
1713-1788 - The
Rediscovery of Antiquity
Edited by Susan Webber
Soros. Yale University
Press, 2007. £60.00
At the V&A, London SW7,
until 24 June



2.

Most architects are celebrated for what they build, but James Stuart's greatest legacy was a publication. His four-volume *Antiquities of Athens* contained measured drawings of the ancient works of the Greek world, all made with his co-author Nicholas Revett. Between them, these four books brought the Greek style of architecture to a new generation of architects, who then supplanted the previously fashionable Roman and Palladian revival with it.

As David Watkin puts it in the handsome and very substantial book that accompanies this exhibition: 'Stuart and Revett's *Antiquities of Athens* might be seen as a very small stone thrown into a very large English pond which nonetheless produced ripples that moved in ever-widening

circles throughout Europe and America for up to two centuries.' Stuart's impact was great indeed.

Born of humble origins in London around 1713, Stuart first worked as an artist copyist and fan-maker. Though responsible for the support of his family after the death of his father, he set off for Rome in about 1740-41, 'on foot' and 'with a scanty pittance in his pocket'. When he eventually reached Rome a year later, he began painting portraits of Grand Tour travellers. His growing social connections brought him contact with influential patrons, as well as fellow artists and architects such as Nicholas Revett and Matthew Brettingham, with whom he visited Naples and Paestum. The Greek temples he saw there may have

encouraged Stuart to plan a trip to Greece, then a somewhat dangerous territory still occupied by the Turks. Travel was awkward but the journey was made, and Stuart and Revett spent the next two and a half years measuring the ruins of ancient Athens.

While any exhibition about architecture is challenged to make its material enticing, Stuart's original gouache paintings of Greece are worth serious study as they immediately bring to life the excitement he experienced on his visit there. For instance, the celebrated Tower of the Winds in Athens appears half-buried and rather charmingly surrounded by pantiled hovels, one of which Stuart reportedly demolished in order to make his measurements. Elsewhere, there is a drawing of the Theatre of

Bacchus, with Nicolas Revett in the foreground dressed as a Turk, presumably to avoid raising alarm with the locals. It is hard not to be moved by the whole sense of adventure that Stuart and Revett must have experienced in charting these important ancient survivals in a remote and occupied land.

Having seen these magnificent Classical buildings in their ravishing and still unspoiled Greek landscape, Stuart unsurprisingly sought to reproduce them in three dimensions on his return to England. The parkland settings of the country houses of Hagley and Shugborough would soon find themselves host to the first scholarly reproductions of Greek architecture since Antiquity. In the oil-painted view of *Shugborough and the Park from the East* (c. 1768-9), Stuart's



BRUCE WHITE

3.

1. Design for a state room at Kedleston Hall

2. Design for the Painted Room at Spencer House

3. The Painted Room after restoration

remaking of the Tower of the Winds appears amid a picturesque cluster of red-tiled roofs and trees, and could almost be the Athenian original.

All too few Stuart buildings remain. The one stand-alone country house at Belvedere in Kent was demolished in 1959, and the image of it on a pub sign across the way from where it stood is inevitably a much poorer painting than anything made by Stuart. Montague House at Portman Square in London (c.1771–81) has also gone, although the very fine and crisp Ionic facade of Lichfield House, St James' Square (1764–6) survives. The important interiors to Spencer House have recently been restored, as has the remarkable Chapel of the Royal Hospital for Seamen in Greenwich

(1779–89). There are tombs, church memorials and furnishings, a number of which would have quite an influence on the decoration and interiors of Robert Adam. Plasterwork is painstakingly detailed, and reveals the serious, academic nature of Stuart's work.

Stuart well deserves this exhibition, even if the inevitable dim lighting combines unhappily with small text captions and rough-textured panels that blur the definition of the photographs. Fortunately, the clarity of Stuart's own drawings, which are all beautifully reproduced in Yale University Press' book, illustrate, if nothing else, the value of the architect's own process of looking and seeing.

Ptolemy Dean is an architect and writer in London



CRITIC'S CHOICE

By Andrew Mead

Perhaps the most distinctive and insightful painter of the urban landscape in the last years of the 20th century was *Prunella Clough*, a niece of Eileen Gray. In the new rehang of Tate Britain's collection there are three rooms devoted to Clough (who died in 1999), and they offer an excellent overview of her work. The show ranges from the harbour scenes, cooling towers and mines she depicted in the 1950s, to the more abstract later pieces in which colour and texture are key, though often with an element you recognise embedded in them – perhaps a drawing of some tangled wire or other discarded fragment that caught her eye.

'I am not interested in fields and woods, even though they are man-made. I prefer to look at the urban or industrial scene, or any unconsidered piece of ground,' said Clough. 'The problem is finding a form for the urban chaos, because visually any scene in a fully urbanised context is overloaded. It is a problem of reduction.' One thing that the Tate's selection proves is how resourcefully Clough dealt with that problem of reduction, seldom lapsing into a formula for making these evocative works. With its weathered grey and brown oblongs, *By the Canal* looks a lot like a Rothko, until you register a few cursory details that return it to the world of its title. The accompanying catalogue profits from a vivid, perceptive essay by *Patrick Heron* (www.tate.org.uk).

Until 27 April, another scavenger of industrial wastelands has a show at Austin Desmond Fine Art, in Pied Bull Yard near the British Museum – *Harry Thubron*, who died in 1985, and whose preferred medium in his later years was collage. In an interview in the Tate catalogue, Clough worried, perhaps unnecessarily, that her paintings weren't quite raw enough to really capture the essence of her urban scenes. This isn't an issue with Thubron. However harmonious the compositions of his collages are (*see above*), there's no disguising the rawness of the material scraps they're made from – their creases, stains, abrasions and ragged edges. Some of the works have Spanish titles but all their constituents could have come from, say, a walk in the Lower Lea Valley before its Olympics makeover began (www.austindesmond.com). For forthcoming events visit www.ajplus.co.uk/diary

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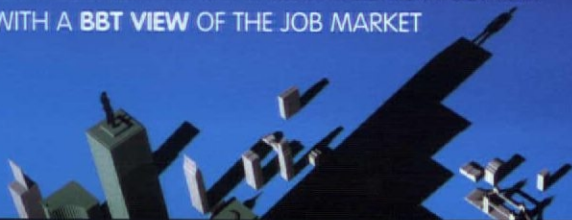
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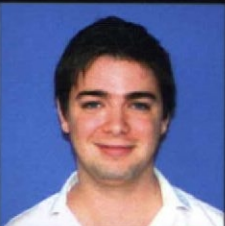
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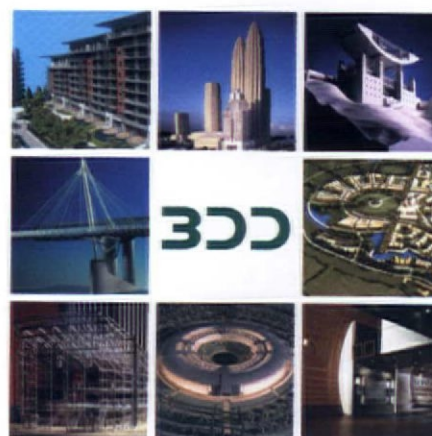
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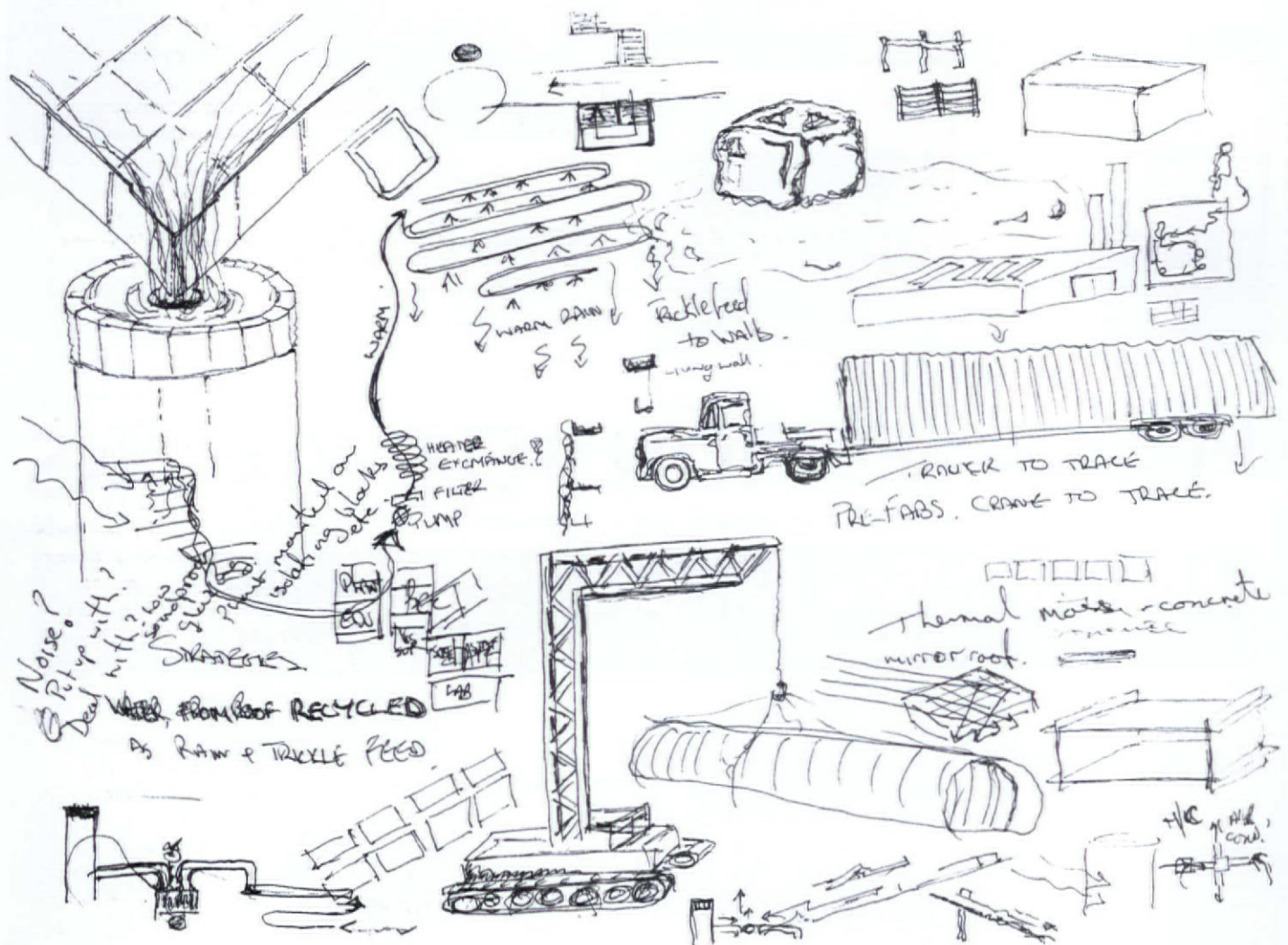
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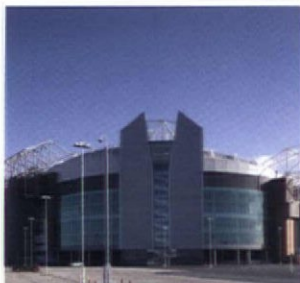


Plans for a sustainable 'displaced environment' for a reptile house on the outskirts of Glasgow. Sketched during a train journey by Mackintosh School of Architecture student Neil Scott

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AJ ENQUIRY 201

The new Quadrants at Manchester United FC have been clad using Colorcoat HPS200 prefinished steel. Corus Panels and Profiles supplied the cladding system. It is a continuation of the Colorcoat product that is already used on the club's world-famous Old Trafford stadium.

STOAKES SYSTEMS



AJ ENQUIRY 202

Increasingly, highly insulating Kalwall, so well known for diffusing daylight in cladding projects, is being specified for roofs – ranging from external canopies (like this hospital), through self-supporting barrel, low-profile and pitched to very large spans. Visit www.stoakes.co.uk or phone 0208 660 7667.

CLAXTON BLINDS



AJ ENQUIRY 203

Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in interior window projects for any requirement. Notable projects include Tower 42, the Canary Wharf Tower and the Citigroup Tower. For more information visit www.claxton-blinds.com

KINGSPAN OFFSITE



AJ ENQUIRY 204

Offsite, rapid-build solutions for steel- or concrete-framed buildings, Kingframe Architectural Facades can be integrated with a choice of finishes. The firm has released a Design and Construction Guide including over 650 construction details to provide complete 'foundation-to-roof' solutions.

GSPAN



AJ ENQUIRY 205

G-Span systems are produced entirely in-house and have been developed to enable construction professionals to create stunning designs to virtually any specification for facades, canopies, atria and roofs in just six weeks from order. They are tested to exceed CWCT and BSEN 13830.

PORTAKABIN



AJ ENQUIRY 206

Leading modular-building supplier Portakabin has won accredited-supplier status with OGC buying.solutions – the major procurement agency for the public sector. Throughout a four-year contract, public-sector organisations will be able to avoid compulsory competitive tenders and turn to Portakabin.

SCHÜCO



AJ ENQUIRY 207

Leading U values and unrivalled design flexibility are just two of the benefits of the new Schüco Window AWS system, launched at this year's BAU exhibition in Munich. A comprehensive, one-system solution, the AWS window delivers superior thermal performance, and enhanced levels of security.

BRETT LANDSCAPING



AJ ENQUIRY 208

Some 300m of Trief Kerbs from Brett Landscaping and Building Products have been used in the design and build of a deep-sea container terminal in Port Polnocny, Poland. Brett's Trief Kerbs are exceptionally sturdy and well known for their redirection and containment properties.

