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THOMAS FORD/
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BOLD DESIGN HAS ITS PLACE, AND IT SHOULD PREVAIL AT THE OLYMPIC PARK

By Hattie Hartman

The story of All Saints Dulwich (*see the Building Study on pages 23-35*) is a heartening one, though it might cause Fellowes Prynne, its Victorian architect, to turn in his grave. After a massive fire in 2000, the church has been brought back to life with a sensitive reworking of its interior and an unashamedly contemporary west entrance – an approach endorsed by English Heritage and in keeping with its recent consultation paper (*see Planning on page 43*).

A reconfiguration of the chancel, the relocation of the choir to a new mezzanine, the introduction of a steel access gantry, and a sophisticated lighting system combine to create an up-to-date and flexible liturgical space. Careful choices about what to restore after the fire – the chancel extensively and the nave minimally – show the kind of intelligent prioritisation inherent in this type of project, and the creation of a column-free space in the crypt for a nursery extends the life of the church.

All Saints' new west entrance does not live up to the careful reworking of the interior and provides a discussion point for future projects of this type. Perhaps the sheer force of Prynne's original structure demanded a bold architectural gesture, but the new grand entrance screen competes with, rather than complements, the Victorian building. A degree of subservience is missing here. This is architecture for architecture's sake, where it was not needed.

It is needed, however, at the Olympic Park, where bold design-led proposals should prevail. As Barcelona's waterfront illustrates particularly well, a high-quality public realm is fundamental. The news (*see page 9*) that 31 of the 32 bridges proposed for the Olympic Park will be embellishments of an Arup template is alarming, no matter how brilliant that template may be. The Olympic Park must use every tool available, placing design first and foremost, to create a memorable new quarter for London.



CONTRIBUTORS



Ken Powell, who writes the *Building Study* on All Saints Dulwich on pages 23-35, is an architectural critic, author and historian



Corinna Dean, who reviews the *Third International Rotterdam Architecture Biennale* on pages 46-47, is programme director at Kent School of Architecture

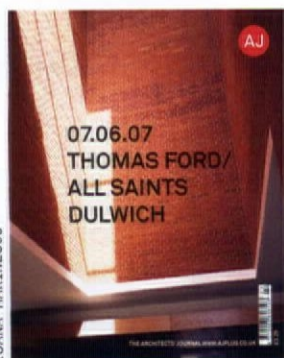


Ioana Marinescu, who photographs the *Building Study*, is a photographer in London and has worked for Elle Deco, Baumeister and the Observer

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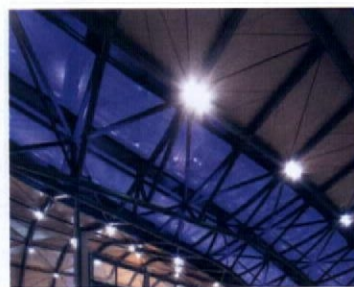


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IOANA MARINESCU

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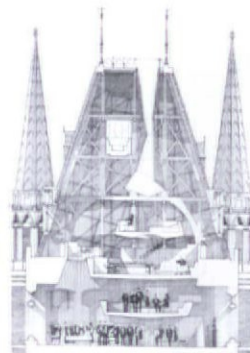
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FRIDAY 1 JUNE

- Urban Initiatives announces plans to stage the UK's first Expo in Newcastle
- Farrell reveals images of its £25 million Ouseburn Gateway scheme
- Woolwich's squares to be revamped under Livingstone's Public Space programme
- Dexter Moren wins planning permission for new Westminster apartments (left)

TUESDAY 5 JUNE

- Battle heats up over Eric Parry's controversial extension plan for Bath's Holburne museum (right)...
- ...while city campaigners mourn demolition of Churchill House
- Designer sought for memorial to 7 July bombing victims
- Clash Architects unveils new art centre for disabled people in Derbyshire



WEDNESDAY 6 JUNE

- Finalists in Spaceport design competition named
- Gollifer Langston proclaimed winner of Urban Splash bridge contest (right)
- Norwich City Hall – 'foremost interwar English public building' – faces overhaul
- Markland Klaschka on Belfast Old Museum Arts Centre shortlist



THURSDAY 31 MAY

- SMC founder Stewart McColl sensationally quits after poor trading review (see page 16)
- Olympic bosses put call out for 'world's best architects' to design 2012 Athletes' Village
- Edinburgh City Council leader Jenny Dawes throws stones at city's 'glass boxes'
- Make unveils latest stage of its plans for central London's Grosvenor Docks (right)



MONDAY 4 JUNE

- English Heritage agrees to demolition of Grade II-listed Royal Observer Corps HQ in Winchester
- Carey Jones issues trading figures showing yet another solid year of profits growth
- Architect cleared of 'unauthorised alterations' to historic mill
- Edaw and Studio Egret West submit Manchester's Holt Town Waterfront development for planning

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BISHOP BLASTS 'IDENTIKIT BRIDGES'

By Max Thompson

The director of Design for London has attacked the Olympic Delivery Authority's (ODA's) proposal to use a single Arup design as the template for all but one of the 2012 Olympic Park's bridges.

Peter Bishop warned that the ODA's decision to hold only one design-led competition – for the Carpenter's Lock footbridge on the River Lee waterway – and to rely on a 'one-bridge-fits-all' strategy for the remaining 31 bridges would have serious ramifications.

Bishop said: 'The Olympics is also about providing something amazing for London – a legacy for the future – and you can't separate out the design for bridges. You can't divorce that from the overall design strategy of the park.'

'We must not be left with something that constrains us

unnecessarily. A bridge should be a beautiful, joyful structure in the park and it is important we don't lose that opportunity,' he added.

Aside from the Carpenter's Lock bridge, the park's 13 remaining footbridges, five land bridges and 14 road bridges have been lumped together in seven lots according to function and geography.

Referring to those lots, an ODA spokesman defended the decision to use a single design.

He said: 'Each bridge will be designed on its own merits and worked up by the team that wins each lot.'

'But it is fair to say that the design of the park's infrastructure will be by a construction-led consortium. The logistics of having design competitions for 30-plus bridges is just not feasible,' he added.

The fact that Bishop – who has the final say on all design decisions taken by the London Development Agency and Transport for London – has expressed concerns over the ODA's single-bridge policy adds considerable weight to concerns expressed by CABI at a design review last month.

The quango issued a lukewarm response to the Arup design, and said: 'There is a case for extending the scale parameters that currently limit the bridges to flat structures to allow for a vertical expression of the design.'

Despite the ODA's assertion that the Carpenter's Lock footbridge 'underlined [its] commitment to design and innovation,' Bishop remained unconvinced. 'It is never acceptable that time constraints should preclude design,' he said.

ALL-BRITISH SHORTLIST FOR LUBETKIN PRIZE

The shortlist for this year's Lubetkin Prize has been announced – and all three finalists are British. David Chipperfield Architects, Foster + Partners and Grimshaw Architects have been singled out from the RIBA's International Award nominees to vie for the coveted prize. Chipperfield makes the shortlist for its Des Moines Public Library in Iowa, USA, which opened in April 2006. As well as being a library, the two-storey building, which includes a café, is a meeting place and community centre. The exterior is wrapped in energy-efficient glass that reduces solar gain through a copper mesh laminated between three glass surfaces. Foster's 46-storey Hearst Tower in New York also makes the list. The striking building establishes an interesting architectural dialogue between the original Art Deco headquarters and the glass faceted form above. It also uses 20 per cent less steel than a conventional skyscraper. Grimshaw, meanwhile, is singled out for its Southern Cross Station in Melbourne, Australia, on which it worked with local practice Jackson Architecture. The focus of the vast building is a dune-like roof covering an entire city block. According to Grimshaw, this works as a visual bridge between the city centre and a new docklands area. The winner will be announced on 22 June. The prize's current holder, Noero Wolff Architects, won last year's inaugural competition for its Red Location Museum of the People's Struggle in South Africa.

By Richard Vaughan



NIGEL YOUNG

1.



FARSHID ASSASSI

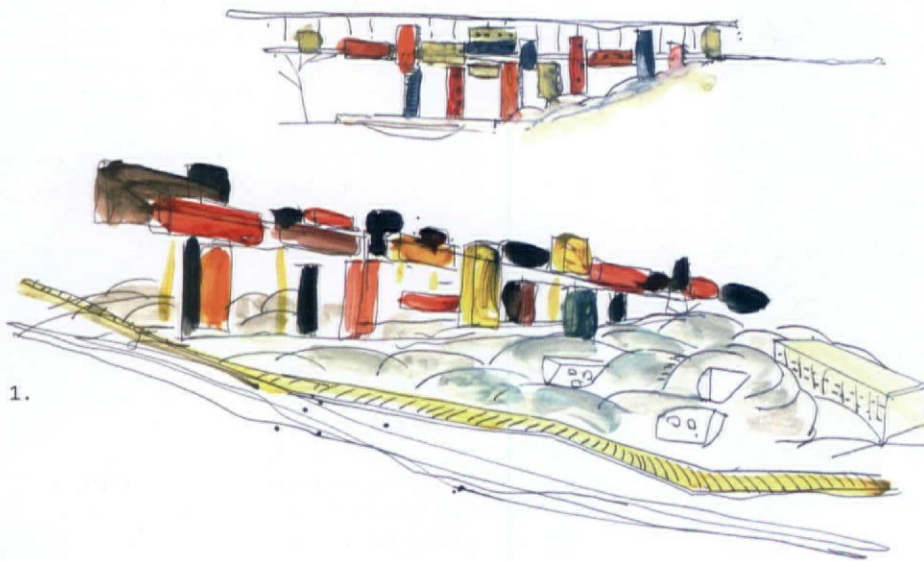
2.



JOHN GOLLINGS

3.

1. The Lubetkin judges said Foster's Hearst Tower 'has raised the bar in terms of formal expectation'
2. Chipperfield's Des Moines Library embodies 'rationality and simplicity'
3. And Grimshaw's Southern Cross Station 'engenders pride in the city of Melbourne and its rail system'



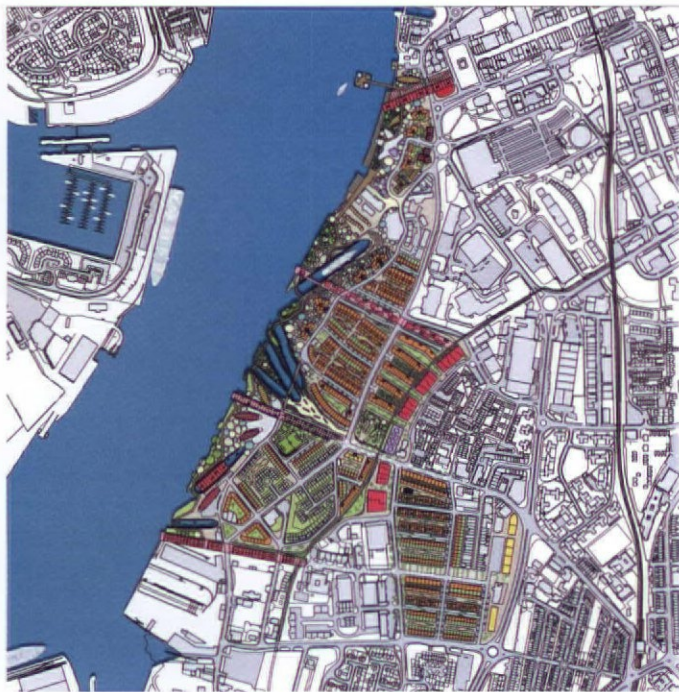
1. Concept sketch

2 & 3. The South Shields masterplan will create 1,300 new homes and feature the UK's first 100 per cent-recycled park

4. Site plan



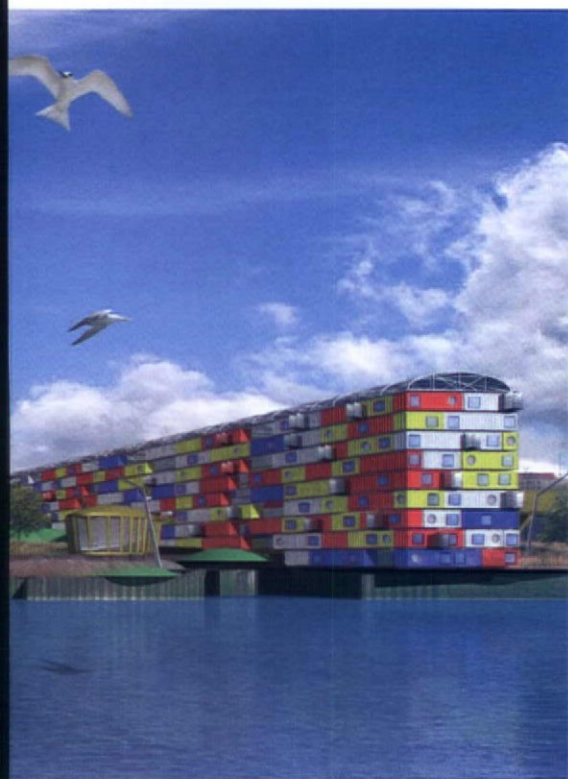
2.



STUDIO EGRET WEST IN TYNESIDE RENEWAL

Studio Egret West has unveiled its masterplan to transform an area of abandoned former industrial land next to the River Tyne in South Shields. The massive mixed-use proposal will create five new neighbourhoods – with more than 1,300 new homes – on the 35ha brownfield site. Adopted by South Tyneside Council as its Strategic Development Framework, the scheme will reopen the waterfront to South Shields town centre and aims to generate around 3,400 jobs. Commercial space will be housed in four 'groynes', described as 'inland piers', and it is hoped the area will become a 'catalyst and test bed for new employment opportunities'. The scheme will also feature a new riverside park, dubbed New Shore, which is to be made from reclaimed glass, metal, tyres and wood, and is being hailed as the UK's first 100 per cent-recycled park. Practice founder and urban designer David West said: 'Some 20 years of rediscovering industrial waterfronts in the UK has, for the most part, led to privatised enclaves. This strategy seeks a more sustainable, longer-term view that balances the desire for an employment-creating, entrepreneurial waterfront with the ambitions of a growing residential community.' The project is the second major masterplanning commission in the North East for the ex-Alsop duo. The pair also worked on the award-winning Middlehaven Regeneration masterplan in Middlesbrough, while at Alsop Architects. Backed by development agency One NorthEast, the £500 million scheme has been developed with architectural planners AZ Urban Studio and RPS Planning.

By Richard Waite





TOM HOWARD

'CRAZY' FIGURES CLAIM HITS SMC

By Richard Vaughan

Concerns have been raised that the SMC Group misled its stockbroker as to the firm's profit-making potential.

London-based stockbroker Numis Securities has been an adviser to the SMC Group since last summer and, according to a source close to SMC, profit projections posted to the City were too ambitious.

The allegation comes in the wake of founder Stewart McColl's shock departure from the firm following disappointing trading results.

McColl's right-hand man, business-development director Gordon Watson, also stepped down from the company's board in the shake-up.

The source told the AJ: 'The projections we made on our profits were just crazy – that's why we were crucified when we didn't deliver.

'We misled the broker with the profit projections that we had established – that must have been what happened. We should have been more sensible with the figures we were projecting.'

In June 2005, SMC became only the second UK architecture firm to be listed on London Stock Exchange-subsidary the Alternative Investment Market, joining Aukett Fitzroy Robinson.

SMC had a record first year as a quoted company, prompting the firm to acquire nine businesses, including Will Alsop's practice.

The firm captured the attention of the profession, suggesting that big business could be applied to the world of architecture.

But, according to the insider, by adding the profits

of the nine acquired firms to SMC's own, the group gave an over-ambitious projection of potential profits.

Under McColl's leadership, SMC became the second-biggest architecture firm in the UK, ranked below only BDP in this year's AJ100, which measures firms on the number of architects they employ.

'There was nothing wrong with the strategy,' the source said. 'What we established was a very solid business plan. The strategy of consolidation in architecture practices can be a successful model.'

'But it transpires that there has to be a scapegoat, and he [McColl] has been made that scapegoat.'

The insider also said there are rumours that SMC's low share price may now prompt a takeover bid.

McColl is said to be 'gutted' by his departure from the company he founded in 1996. He refused to comment on his resignation but said he planned to return to the industry.

'I am definitely not retiring,' said McColl. 'There is no doubt that I will be returning to architecture.'

SMC and Numis have rejected claims that anyone was misled. A spokesman from their public relations firm, Bell Pottinger, said: 'Both parties believe that there is no truth to this at all. It is completely unfounded.'



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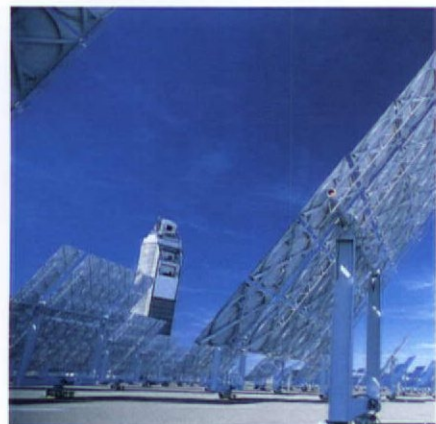
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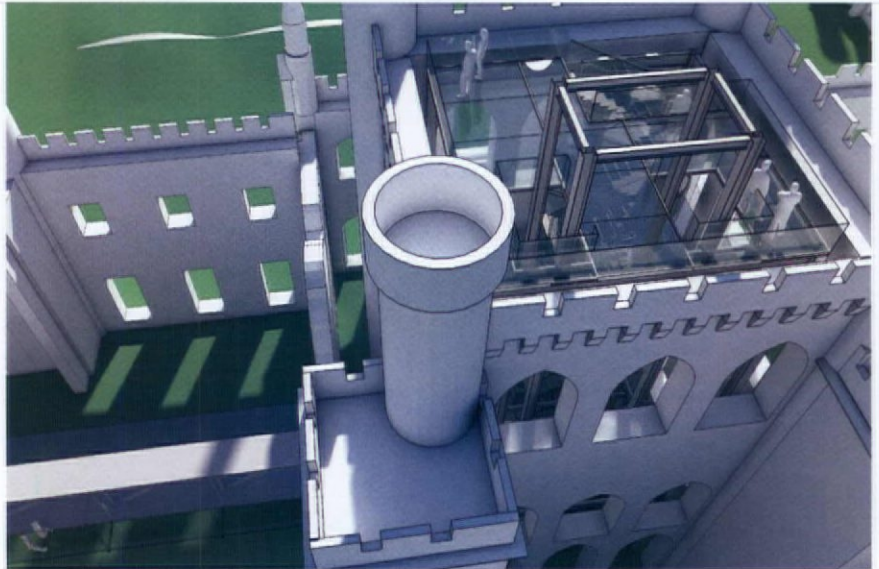
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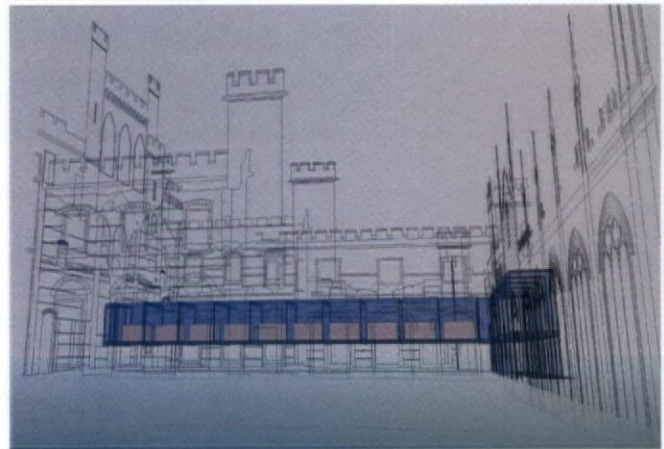
CASTLE COULD RISE FROM RUINS

Sheppard Robson has released these images of its £85 million proposal to breathe life back into a ruined castle in Cumbria. Built between 1804 and 1811 by Sir Robert Smirke – the architect behind the British Museum – Lowther Castle is one of 29 schemes vying for Lottery cash to be handed out as part of the £140 million Living Landmarks programme. Tim Evans, creative director of Sheppard Robson, said the scheme is broken up into three main packages: the restoration and stabilisation of the decaying castle; the preservation of its atmospheric, overgrown grounds; and the creation of 'contemporary modern insertions', both on the castle itself and in its grounds. Those 'modern insertions' will include a new 1,500-seat amphitheatre, an underground gallery and new lifts and walkways, so visitors will be able to enjoy the panoramic views from the castle's ramparts and its central tower. Evans said the client, the Seventh Earl of Lonsdale, Jim Lowther, was also hoping to receive backing from the Heritage Lottery Fund. He added that 'if all goes to plan' work on site would start towards the end of 2008.

By Max Thompson

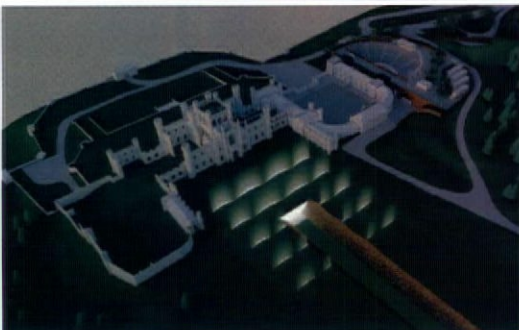


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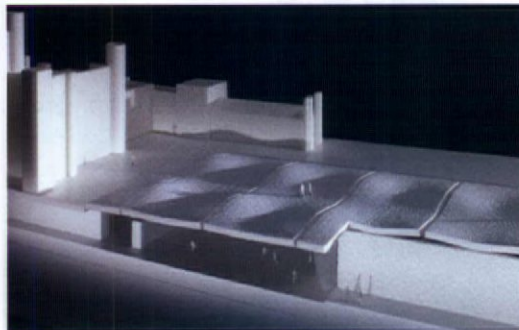


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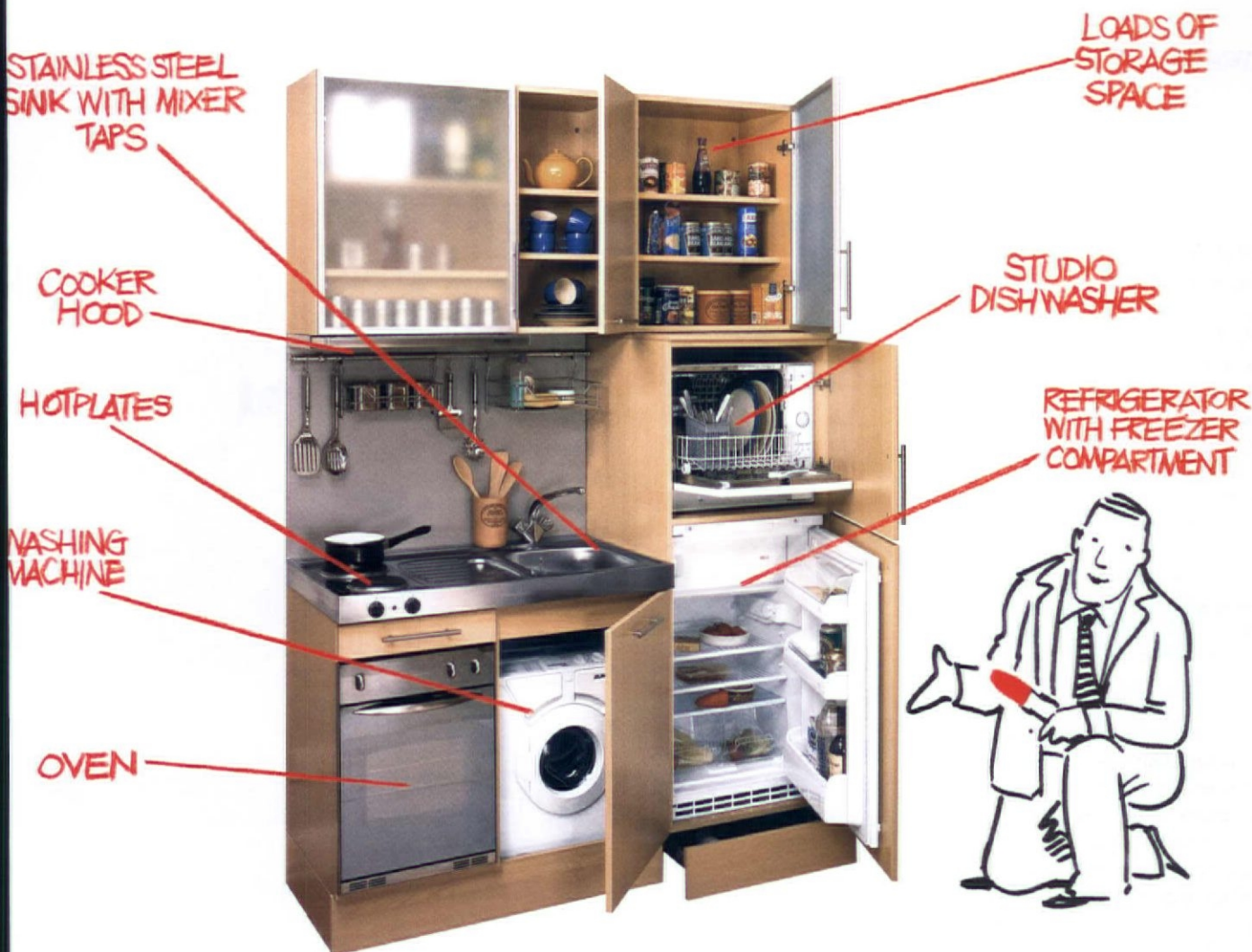
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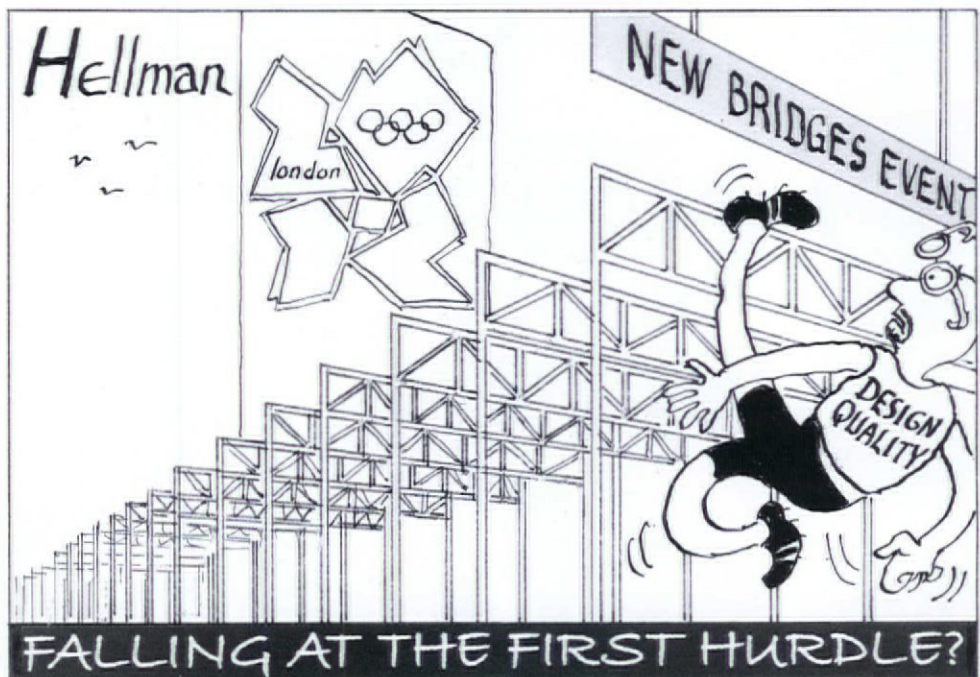
Peter Mandelson on the newly refurbished Royal Festival Hall. *Observer*, 03.06.07

'What did we do wrong? Unpaid parking tickets? Wrecking the environment? It's hard to know why we're treated to exposed screw heads on thin drywall'

Lisa Rochon on Libeskind's new Royal Ontario Museum addition. *Globe & Mail*, 01.06.07

'The first year that the buildings are built I go through hell because I see all the things I should have done differently'

Frank Gehry. *The Times*, 29.05.07



HITTING THE FAN

There's a cracking ding-dong brewing up down under. In one corner is 'the violated' – Australian god **Glenn Murcutt**. In the other is New Zealander **Mark Banning-Taylor** – developer behind the multi-million dollar Moonlight Head luxury villa and eco-hotel scheme on Victoria's Great Ocean Road. Things have not gone well. Technically it is Murcutt's largest-ever project since setting up in 1969. However, Mr M is trying to disassociate himself from the scheme, claiming the final product is riddled with 'deviations from the original'. Banning-Taylor has hit back, moaning about Murcutt's supervision. The 'debacle' has become a maelstrom of innuendo, blame and counter-argument. Or, as Antipodean builder Charlie Robinson

eloquently put it: 'It's been a bit of a shitfight.'

SHEER INDIFFERENCE

Astragal had the pleasure of attending a seminar on tall buildings last week, which saw Uruguay's favourite architectural son, **Rafael Viñoly**, give the audience the inside track on his latest 'masterpiece': the Walkie Talkie tower. As time began to run out, Viñoly was given the two-minute signal, prompting him to skip through his work. 'Boring', he said, as slide after slide of his proposals for 20 Fenchurch Street flicked up. 'Boring... boring', he continued, until finally he came to his last slide, and thanked his audience for listening. Boring, Rafa? Well, Astragal can certainly think of a few other words to describe that particular building.

SILENT WITNESS

East Riding of Yorkshire Council cited **David Neave** – co-author of Buildings of England's East Ridings tome – as its expert witness in a case recently heard at Bridlington Magistrates' Court. The defendant in the hearing was **John Hobson** of Beverley-based practice Ingleby + Hobson, who was charged with unauthorised alteration of the Grade II-listed Old Mill in nearby Wansford. Hobson, who went on to win the case (ajplus 04.06.07), also had an expert witness, wait for it... David Neave. The difference between the two Davids? Well, Hobson's expert witness was a living, breathing author and the council's was, you guessed it, a medium-sized book, quite possibly borrowed from the local library.



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Grand Museum of Egypt
Cairo
Architect:
Heneghan Peng Architects

Safe and secure

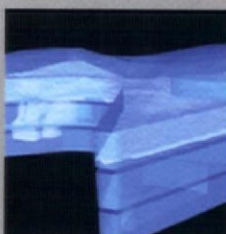
Ensuring the safety and security of people and assets



Arsenal's Emirates Stadium
London
Architect:
HOK Sport Architecture

Whole life value

Achieving long term value through sustainable design



Thomas Deacon Academy
Peterborough
Architect:
Foster + Partners

Future technology

Developing new and innovative technology solutions



Nykredit
Copenhagen
Architect:
Schmidt Hammer Lassen

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RADICAL DESIGN ISN'T THE ONLY WAY FOR EDINBURGH...

Your article on Edinburgh council leader Jenny Dawe's comments on architecture (AJ 31.05.07) is based on the assumption that innovation, risky design or radical buildings are the only way to be modern or progressive, and that to do anything else will inevitably bring about mediocre or lacklustre architecture.

This piece of nonsensical Modernist dogma is accompanied by the ridiculous and unsubstantiated assumption that it is only with such out-of-context buildings that Edinburgh can become 'a progressive, business-orientated metropolis'.

It seems that if an elected politician dare express the rather widely held and reasonable view that it is possible to create good contextual buildings in traditional materials that respect and enhance historical character of a place, they are immediately savaged by a profession which is hell-bent on doing just what its discredited avant-garde theory says it should do – and sod the public or any historic place that stands in its way.

Robert Adam, Robert Adam Architects

...BUT BLOCKING INNOVATION MAY BE SHORTSIGHTED

Oh dear, more myopia from our elected guardians in Edinburgh. Such irony, when just yesterday – well, 1767 – more autocratic politicians with knowledge, conviction and taste achieved the Edinburgh New Town, which was such a revelation both in planning and in built design.

They weren't just after votes, and they knew their stuff – surely the Appleton Tower is the eyesore at Edinburgh University, not the elegant Hume Tower? If only designers and architects were allowed to speak as candidly about politicians in the press.

David Gerrard, Edinburgh

NEW ISLINGTON PROVES A BLAND DISAPPOINTMENT

I am writing to express my disappointment that the AJ would even contemplate publishing dMFK's New Islington (AJ 10.05.07). Never have I seen such bland and unimaginative architecture. Instant slums come to mind. Where is the joy, the pleasure and the comfort of home? Where is the softness and landscape? It's probably the most unwelcoming, hard-edged, cell-like building I have seen for a long time. I feel truly sorry for the residents forced to live in this substandard accommodation. How on earth did it get past the planners? The despair, the banality.

Even the captions to the photos are struggling. 'Rendered finishes contrast with the brickwork' – well, there's something new! 'The simplicity and size of the windows put residents in touch with their external environment' – yes, a depressing view of wasteland! No more projects like this please AJ, and a little more good taste.

Andrew Kenyon, by email

RIBA AWARDS FAVOUR 'NAMES' OVER SUPER-PRACTICES

Regarding the RIBA Awards 2007, it seems it is not design but the 'name' that matters most. In the rarefied circles of architectural

lurvies, Capita is a name they'd prefer not to vote for, regardless of the quality of our architecture. Are the RIBA Awards just an excuse for the 'archistocracy' to pat each other on the back and pass around gongs for their trophy cabinets?

Take the St Francis of Assisi Academy in Liverpool. This year the North West was a particularly strong region, but how this academy failed to win is beyond me. Perhaps if it had had a 'proper' architect's name on it, it would have been a dead cert?

The academy ticks all the boxes in terms of creativity, sustainability and innovation. It is one of the most sustainable education facilities in the UK, held up by the government as an 'eco-pioneer' and template for 200 carbon-neutral eco schools. The school's principal referred to the building as having 'a dramatic impact upon standards of achievement', and it has received rave reviews from a number of architectural commentators. If you're looking for a definition of what 'good architecture' is – surely what the RIBA Awards should be about – then this is it.

But there was no sign of the academy when the RIBA Awards were announced, and I am convinced that this has nothing to do with the quality of the building, but rather our name. There's a lot of snobbishness in our profession about the so-called 'super-practices' that have grown in the past few years, and swallowed up smaller practices. We're accused of being profit-driven and of compromising the creativity of the profession.

Since when has size had anything to do with it? Do we employ less talented people than smaller outfits? Of course not. This is a ridiculous head-in-the-sand attitude and it's why practices like Capita don't win RIBA Awards. Funnily enough, we win awards everywhere else. Perhaps the RIBA is becoming less relevant for larger practices?

Rob Firth, Capita Percy Thomas

THE BARTLETT'S PREVALENCE MAY HAVE SKEWED AJ100

As a Bartlett graduate I have no interest in challenging the findings of your AJ100 Education survey (AJ 24.05.07). However, being one of the largest schools in the country, is it possible that these figures are skewed by the not unbiased views of the many former Bartlett students now working in the profession?

Ben Flatman, by email

FOSTER'S MANOR REACHES FAR AND WIDE

I thought Lord Foster lived over the shop at his offices in Battersea, so I am rather surprised that Astragal reports that he claims to live in Chelsea (AJ 24.05.07). Does his lordship still subscribe to the 1970s notion that Chelsea extends south of the river?

Alan Kennedy, London SW12

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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Within Waterside Blueprint is seeking to deliver an exemplary 4 hectare mixed use development - to provide a focus to the wider Waterside and its surrounding communities, to accelerate the pace of regeneration, and not least, to 'raise the bar' in the approach to environmental sustainability and design - not only in terms of Leicester but nationally.

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For an initial brief and invitation to submit an Expression of Interest, please email: john.long@blueprint.gb.net

All requests should be with us by close of play 15th June 2007. Further information regarding the selection process will be contained within the initial brief.

If this sounds like the type of work which would interest you and more importantly you think you could inspire us - we'd love to hear from you.

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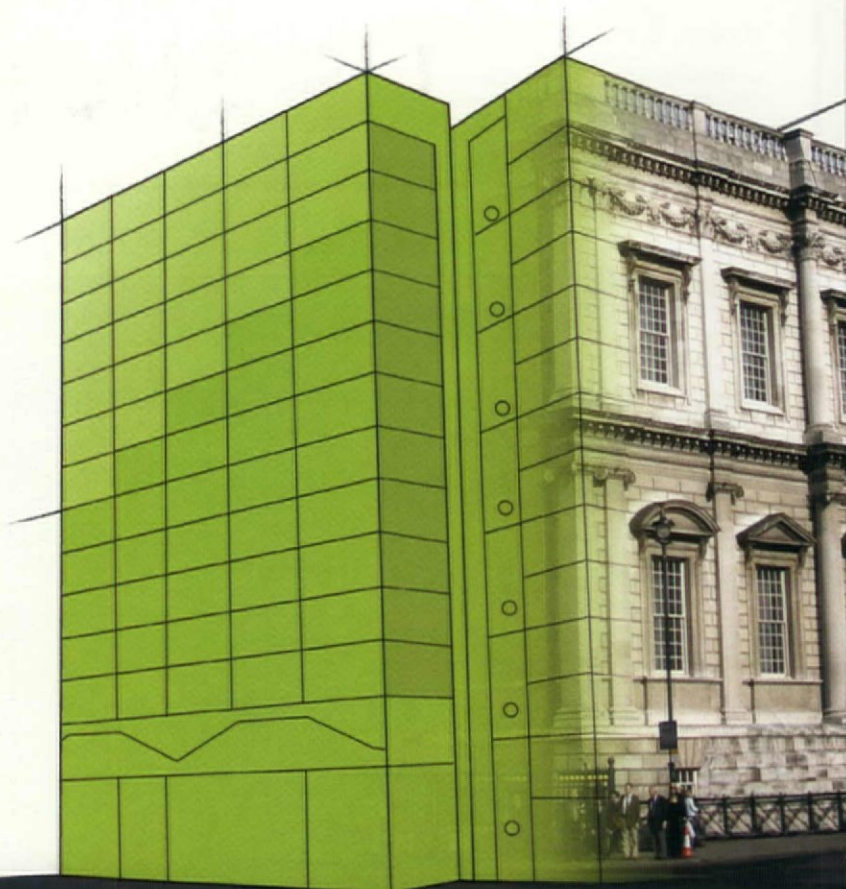
Hazel Rounding, Director
SHED KM

Tim Leach, Director of Architecture
Historic Buildings Group
BDP

Nick Thompson, Senior Partner
COLE THOMPSON ANDERS
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John Hopkinson, Regional Director Fire
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THOMAS FORD/ ALL SAINTS DULWICH



THE BUILDING STILL BEARS THE SCARS OF THE BLAZE AND THESE HAVE BECOME PART OF ITS HISTORY

By Kenneth Powell. Photography by Ioana Marinescu

Thomas Ford & Partners is a 25-strong architectural practice based in London. Established in 1926, projects include extensions to Chelmsford Museum and West Malling Abbey, reception facilities for the National Trust at Polesden Lacey, Surrey, works for London South Bank University, and the repair of historic churches, including St Mary's Ealing (AJ 11.09.03).

'From Bermondsey to Wandsworth, so many churches are/Some with apsidal chancels, some Perpendicular,' enthused John Betjeman more than half a century ago. Though the post-war period has seen too many churches closed, some converted (generally uninspiringly) to new uses and others demolished, south London remains a fertile hunting ground for lovers of Victorian ecclesiastical architecture.

All Saints in Rosendale Road, West Dulwich, remains a fortress of the faith among the suburban villas, but this majestic – if incomplete – example of late Victorian church design came close to being erased from the skyline. On the night of 8 June 2000, a fire caused by an electrical fault gutted the entire building. Everything inside was destroyed, leaving only a roofless shell.

Prior to the fire, Thomas Ford & Partners – the practice responsible for the £6.9 million reconstruction project at All Saints completed late last year – had been contracted to work on plans for a new west end. This meant, fortunately, that it was on hand to dissuade the fire service from demolishing substantial sections of masonry. As Paul Sharrock of Thomas Ford recalls, though the stability of the building was initially in doubt, most of the structure

turned out to be sound. The building still bears the scars of the blaze, and these have become part of its history.

All Saints boasts one of the grandest apsidal chancels in London. From the east, where the ground falls away sharply, the church has something of the character of a minor French cathedral, albeit realised mostly in red brick. It was built in 1888–91 to designs by George Fellowes Prynne, on land provided by Dulwich College. Fellowes Prynne (1853–1927), the son of a Plymouth parson, had tried his hand at farming in the American West before returning to England and securing a place in the office of G E Street, one of the leading church architects of the day.

He established his own practice in 1880 and, according to one of his obituaries, 'ecclesiastical work occupied the greater part of his time'. Though influenced by Street, Fellowes Prynne developed a distinctive style of his own, drawing on 13th-century French and English exemplars. At West Dulwich, he planned a church of cathedralesque proportions, seating 1,400 worshippers, with a seven-bay nave, transepts and lofty chancel; the whole set on a vast undercroft which, because of the fall of the site from west to east, was largely day-lit.

Money ran out when only the east end and half the nave were complete. No funds remained for the elaborate fittings that Fellowes Prynne envisaged, apart from the elaborate stone chancel screen – a distinctive feature of his work – which was installed. The west end remained unfinished, a lean-to narthex and mean porch forming an incongruous preface to the splendour beyond.





1.



2.



3.

Sharrock and project architect Simon McCormack faced a task similar to that confronted by many architects charged with rebuilding bomb-damaged churches in the years after the Second World War. Should the aim be to recreate a version of what had been lost, or, while respecting the integrity of what survived, to produce an interior contemporary in visual and liturgical style?

In 1950s Britain, the former imperative was generally dominant, while in Germany, for example, a more innovative approach prevailed. It was this philosophy that drove the All Saints project. Since the church was Grade-I listed, English Heritage had a consultative role and supported the architects' proposals, which were backed by a conservation plan. While the insurers, engineers, and architects discussed the mechanics of the reconstruction, the parish considered what it needed from its building. Some conclusions were surprisingly radical.

Fellowes Prynne's magnificent chancel screen had survived the fire but its calcined stonework was extremely fragile and had to be demolished, so removing the barrier that had separated the chancel and high altar from the congregation – a portable nave altar had actually been in use for some years. A decision was made to locate the new altar – the only one in the rebuilt church – at the western end of the chancel, which is otherwise left free of furnishings to allow maximum flexibility for the liturgy. The choir, which had previously sung from stalls in the chancel, was relocated at the west end of the building in a new gallery, where it is planned, once funds are raised, to install a new pipe organ.

Simple but sturdy wooden chairs provide seating for the congregation and can be rearranged as the occasion demands. Floor levels have been simplified. The overall effect of the rebuilt interior is undeniably austere and there is scope for commissioning works of art that would animate the space and relieve its somewhat Calvinist purity.

The ferocity of the fire caused extensive damage to internal masonry. In the body of the church, brickwork and Bath-stone dressings have been left much as found, with badly damaged surfaces cut back and minimum reinstatement. The chancel, in contrast, was carefully restored, with new stone shafts from which a timber vault of distinctly Gothic character springs.

The remainder of the building is covered by a simple steel roof structure, externally clad in lead rather than the slate used by Fellowes Prynne, with the steel trusses clearly exposed internally. The American white oak that lines the ceiling, which follows the line of the original timber vault, is also used extensively as a flooring material, combined with German limestone.

A new access and lighting gantry, fabricated of steel with timber floor, forms a gallery level between the nave arcades on the north and south, lit by clerestory windows. This is a forceful and unapologetic insertion. In functional terms, it provides easy access to the lighting – a sophisticated system providing a range of settings. Visually, it has the effect of reducing the apparent scale of the internal space, and giving it a somewhat theatrical quality – not inappropriately, since liturgy is closely akin to drama.



4.



5.

- 1 & 2. Archive photos of the original building
- 3. Aftermath of the fire in 2000
- 4. Aerial view showing fire damage
- 5. Site plan

Fellowes Prynne's extensive undercroft served as an on-site church hall, but the utility of this valuable asset was restricted by its limited access. The space was entered through a narrow subterranean passage, after descending a steep spiral stair located in the north-east corner of the building, with access from the street. The integration of the undercroft with the worship space above, making it both accessible and inviting to the wider local community, was an important part of the client brief.

Thomas Ford & Partners had been working on designs for a new west end for the church, including a new point of entry to the undercroft, before the fire transformed the scenario. Fellowes Prynne's original designs would have taken the church right up to the edge of the street, making it a dominant presence. What has now been built has the role, in the architect's view, of mediating between the scale of the modest semis across the road and the great bulk of Fellowes Prynne's building.

This new west end is defiantly unhistoricist, a bold composition in stone and brick: the brickwork, in loadbearing English bond, matching the gauge of the original masonry; the curved entrance screen constructed of concrete faced in Bath stone. In place of the lean-to roof that covered the previous 'temporary' west end, the new nave roof has been extended westwards to terminate in a dramatic gable that has echoes of Inskip + Jenkins' memorable new church of St Paul, Haringey, of the 1990s.

The new narthex area contains a parish office on the ground floor with an office for the parish priest and practice room

for the choir upstairs. At crypt level, it incorporates a new social space with kitchen linked to a large central hall enclosed by glazed screens. Spaces at the east and south sides of the undercroft are let to a nursery school, providing income for the parish as well as a valuable amenity for parents in the area. All levels are linked practically, by stairs and a lift, and visually: an 18m-high void provides a striking connection, allowing daylight to penetrate the new undercroft space.

English Heritage and other relevant bodies (the Southwark Diocesan Advisory Committee, for example) endorsed the boldness of the design. Short of actually completing the Fellowes Prynne scheme – not viable a century ago, let alone now – a contemporary approach was inevitable. The interior of the new west end is a success on virtually every level, not least for the way in which new and old work are interlocked yet clearly demarcated. The entrance screen has too many memories of 1980s Post-Modernism, but it is a courageous civic gesture, 'embracing the street' in the way its designers envisaged.

In the immediate aftermath of the 2000 fire there were fears that All Saints would suffer the same fate as the nearby Victorian church of St Barnabas – burned beyond repair in 1992. But All Saints has been retrieved from ruin by a project that fuses – sensitively but without timidity – repair and new design. The fire must have seemed for a time the tragic end to a great Victorian venture, but it has proved, by all reports, the beginning of a new and expansive chapter in the history of the parish.



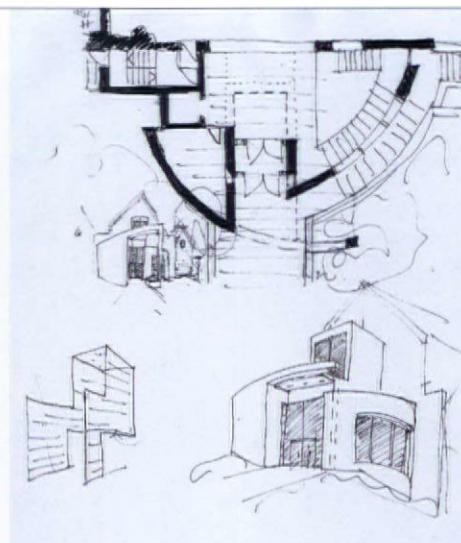
6. A new access and lighting gantry forms a gallery above the nave arcade



7. The choir has been relocated to a new gallery at the west end of the church



8.



9.

8 & 9. The new west end is 'defiantly unhistoricist' though perhaps too reminiscent of 1980s Post-Modernism

STRUCTURAL CONCEPT

The first requirement was to carry out an assessment of the retained structure and determine whether the surviving elements were suitable for reuse in the proposed reconstruction. The fire damage added another aspect to structural considerations, meaning that loadbearing masonry walls and piers had to be checked for vitrification. As is often the case in historic structures, opening up of the fabric and in-depth investigation revealed further areas where repair or making good was necessary. Extra care was needed while carrying out the assessment as we were dealing with a very fragile structure of questionable robustness. The aim throughout the project was to construct a new structurally sound design and to repair without further damaging the original structure. Areas of collapsed roofs and floors had to be replaced, the challenge being to restore the integrity of the damaged items of principal structure without incurring further damage. The contemporary new-build design of the west end needed to be incorporated in a way which did not compromise the original structure. The reconstruction of the collapsed sections of roof structure was of exposed steel frame and of contemporary design. A walkway and lighting gantry are included in the main nave, suspended from the main nave roof trusses. The roof trusses sit on a new reinforced-concrete ring beam which limits

any undue stresses in the surviving masonry walls and effectively spreads the load. The restraint of the surviving walls was carefully considered where new internal structure was connected to existing fabric. The nave floor slab was also replaced and existing crypt-level columns removed, allowing the new nursery to have a fully open floor area. The west end of the site slopes up and so the new crypt under the extension is predominantly below ground. A contiguous piled wall was constructed to form the temporary excavations. The west extension is a loadbearing masonry structure based on the same philosophy as the original design. The floors are reinforced concrete with integral beams to support the gable infill and the restrain the exposed inverted-V gable truss. The curved outstand wall is of reinforced concrete clad with Bath stone.

Peter Corcoran, The Morton Partnership

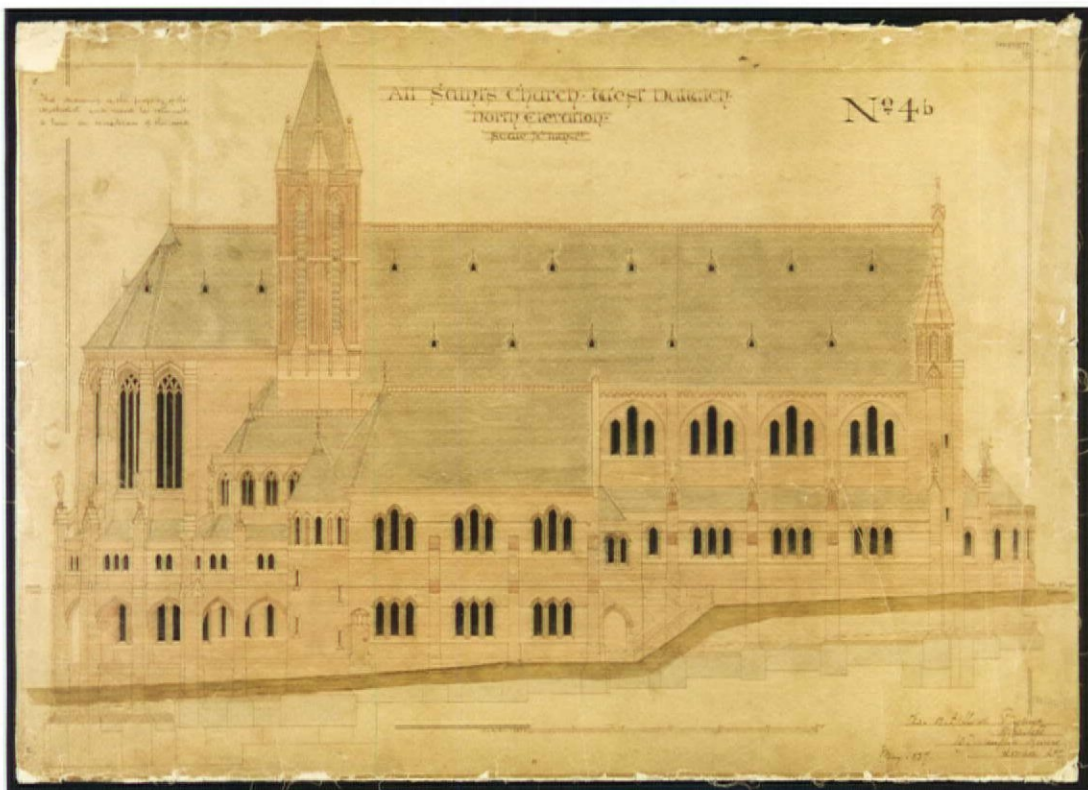


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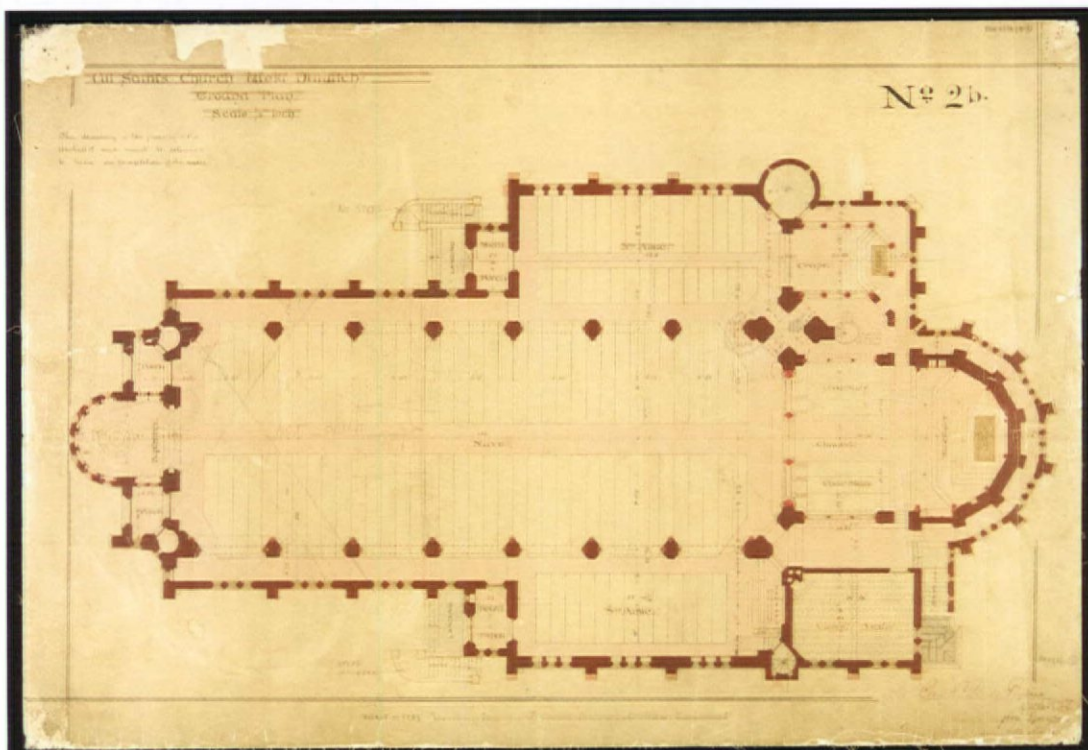


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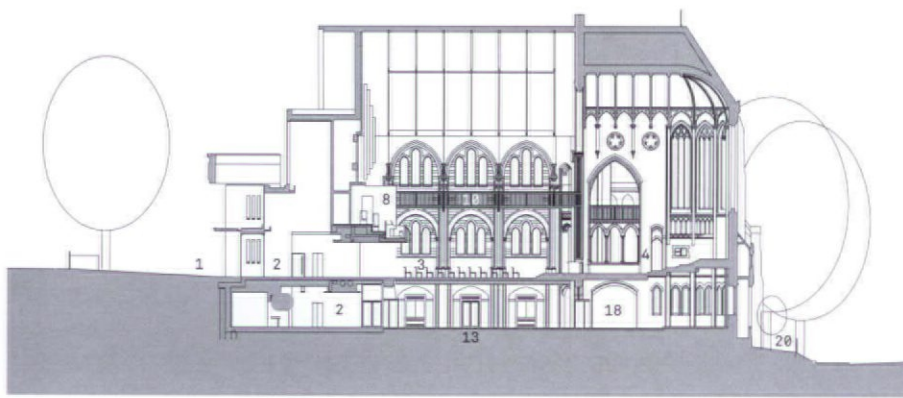
10 & 11. Community uses of the building include a nursery school, providing income for the parish



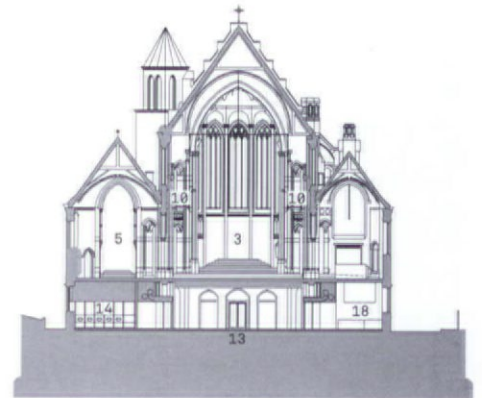
12. Original north elevation



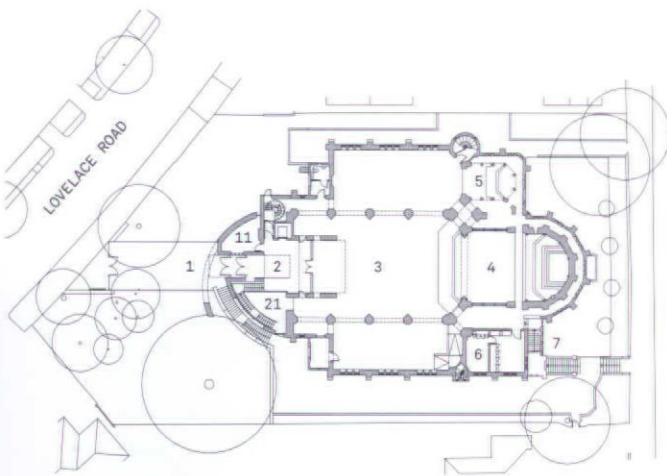
13. Original ground-floor plan



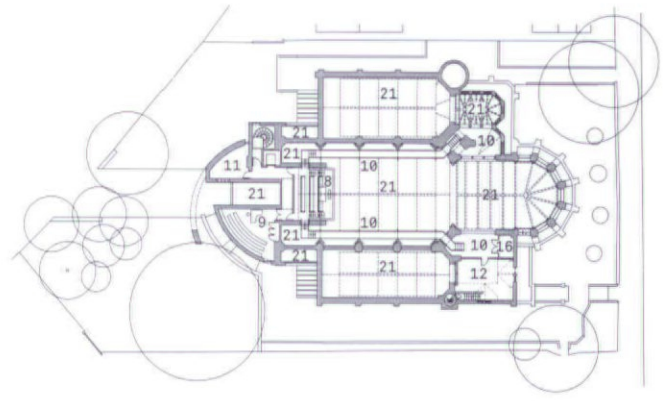
17. Section looking north



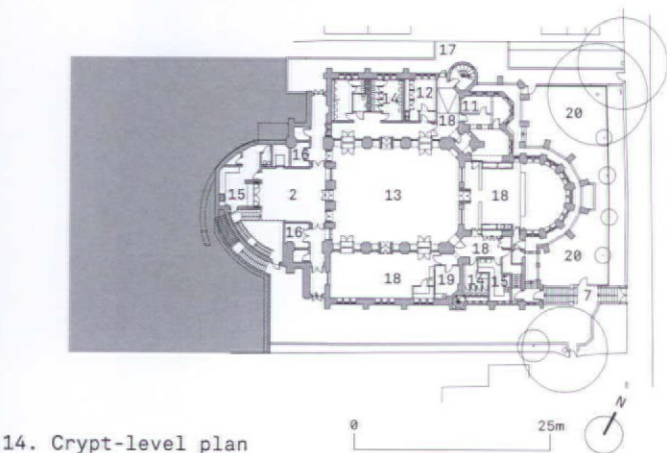
18. Section looking east



15. Nave-level plan



16. Choir-level plan



14. Crypt-level plan

- KEY
- 1 ENTRANCE
 - 2 NARTHEX
 - 3 NAVE
 - 4 CHANCEL
 - 5 LADY CHAPEL
 - 6 VESTRY
 - 7 BISHOP'S STAIR AND ENTRANCE
 - 8 CHOIR GALLERY
 - 9 CHOIR PRACTICE ROOM
 - 10 ACCESS AND LIGHTING GALLERY
 - 11 OFFICE
 - 12 MEETING ROOM
 - 13 HALL
 - 14 WC
 - 15 KITCHEN
 - 16 STORE
 - 17 NURSERY ENTRANCE
 - 18 NURSERY
 - 19 NURSERY STAFF ROOM
 - 20 NURSERY PLAYGROUND
 - 21 VOID

Costs

SUBSTRUCTURE

Foundations/slabs	£59/m ²
Contiguous bored cast-in-place piles to extension; minimal underpinning work to existing ground-bearing slab	

SUPERSTRUCTURE

Frame	£24/m ²
Steel frame within existing building, including trusses and girders	
Upper floors	£74/m ²
Reinforced in-situ concrete slabs with attached beams/upstands; prefabricated mild-steel gantries at high level	
Roof	£235/m ²
Lead sheet roof to main roofs, slate roofing to ancillary roofs including timber structure; aluminium and lead rainwater goods	
Rooflights	£38/m ²
Staircases	£23/m ²
Includes circular steel staircase with timber open treads	
External walls	£559/m ²
Brick and stone repairs/replacement; new ashlar stone and facing brickwork to extension	
Windows	£49/m ²
Purpose-made aluminium windows; repairs to lead windows	
External doors	£41/m ²
Aluminium and hardwood external doors, including all ironmongery	
Internal walls and partitions	£121/m ²
Predominantly facing brick walls in exposed areas, blockwork and minimal metal studwork; proprietary toilet cubicles	
Internal doors	£42/m ²
Pre-hung timber door sets, veneered face with lacquer finish; ironmongery; some aluminium doors	

INTERNAL FINISHES

Wall finishes	£25/m ²
Plaster finish in two-coat work to ancillary areas; lightweight plaster in two coats to plasterboard base; decorating; wall tiling to splashbacks in WC areas	
Floor finishes	£97/m ²
Oak and natural stone flooring to main areas (nave and aisles); tiling and vinyl-sheet flooring to ancillary areas (WCs and wet areas)	
Ceiling finishes	£68/m ²
Structural aluminium ribs and timber ceilings to main areas; suspended ceilings and plastered concrete soffits; emulsion paint finish	

FITTINGS AND FURNISHINGS

Furniture	£35/m ²
Fixed built-in furniture – wardrobes; sundry fixed furniture items	

SERVICES

Disposal installations	£6/m ²
Above-ground drainage installation	
Space heating/air treatment	£120/m ²
Boiler plant, including pumps, valves etc; automatic control system; gas supply; heating pipework and thermal insulation; underfloor heating and radiator heating; domestic hot- and cold-water services; heat-recovery air-handling unit installation; ductwork system with heat-recovery system, acoustic lining and grilles; mechanical-extract ventilation systems; testing and commissioning	
Electrical services	£208/m ²
Switchgear, distribution boards and submain distribution; lighting and small power installations; fire, CCTV and intruder alarm systems; data and telephone wiring; induction-loop system; TV distribution system; lightning protection; testing and commissioning; earthing and bonding	
Lift installations	£16/m ²
Hydraulic passenger lift	
Builders' work in connection	£25/m ²

EXTERNAL WORKS

Landscaping, ancillary buildings	£146/m ²
Includes demolition and underground drainage: brickwork retaining walls; natural stone paving; cast-iron boundary fencing; soft tarmac play surface to nursery	

PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profit	£297/m ²
-------------------------------------	---------------------



19. The curved entrance screen

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	59	2.54
SUPERSTRUCTURE		
Frame	24	1.03
Upper floors	74	3.18
Roof	235	10.11
Rooflights	38	1.64
Staircases	23	0.99
External walls	559	24.05
Windows	49	2.11
External doors	41	1.76
Internal walls and partitions	121	5.20
Internal doors	42	1.80
GROUP ELEMENT TOTAL	1,206	51.89
INTERNAL FINISHES		
Wall finishes	25	1.08
Floor finishes	97	4.17
Ceiling finishes	68	2.93
GROUP ELEMENT TOTAL	190	8.18
FITTINGS AND FURNITURE	35	1.51
SERVICES		
Disposal installations	6	0.26
Space heating and air treatment	120	5.16
Electrical services	208	8.95
Lift installation	16	0.69
Builders' work in connection	25	1.08
GROUP ELEMENT TOTAL	375	16.14
EXTERNAL WORKS	146	6.28
PRELIMINARIES AND INSURANCE	297	12.78
TOTAL	2,324	100

Credits

Tender date
 20 October 2003
 Start on site date
 23 February 2004
 Contract duration
 112 weeks
 Gross internal floor area
 2,981m²
 Form of contract
 JCT 98 Standard with Quantities
 Total cost (tender)
 £6.88 million
 Client
 Parochial Church Council, All Saints Church, West Dulwich
 Architect
 Thomas Ford & Partners: Liz Headrige, Michael Mason, Simon McCormack, Jessica McGarry, Robin Moore, John Richards, Paul Sharrock, Richard Wilson
 Emergency works
 John Bailey, Chris Phillips
 Structural engineer
 The Morton Partnership
 Mechanical and electrical services
 Martin Thomas Associates
 Quantity surveyor
 Gleeds
 Planning supervisor
 DE Hicks & Associates
 Selected subcontractors and suppliers
Acoustic consultant Sandy Brown Associates; *stone consultant* Harrison Goldman; *furniture designer* Declan O'Donoghue; *insurer* Ecclesiastical Insurance Group; *temporary works contractor* DML; *main contractor* Killby & Gayford; *masonry repair subcontractor* PAYE Stonework; *stone cutting and carving* Wells Cathedral Masons; *electrical services subcontractor* SJ Martin; *mechanical services subcontractor* Austins; *carpentry and brickwork* Millennium Joinery; *timber flooring* Rainleaf Flooring; *stone paving* Stone & Ceramic; *lead roofing* T&P Roofing; *leaded lights* Goddard & Gibbs; *steel doors and windows/glazed screens* Stewart Fraser; *conservation of ironwork* Rupert Harris Conservation; *ironmongery* Higrade; *WC cubicles* Thrislington; *timber doorsets* Shadbolt; *door-control system* Woodwood; *brick manufacturer* Sussex Bricks; *smoke detection systems* Airsense Technology

A CURVED ENTRANCE SCREEN OF ASHLAR BATH STONE BLOCKS

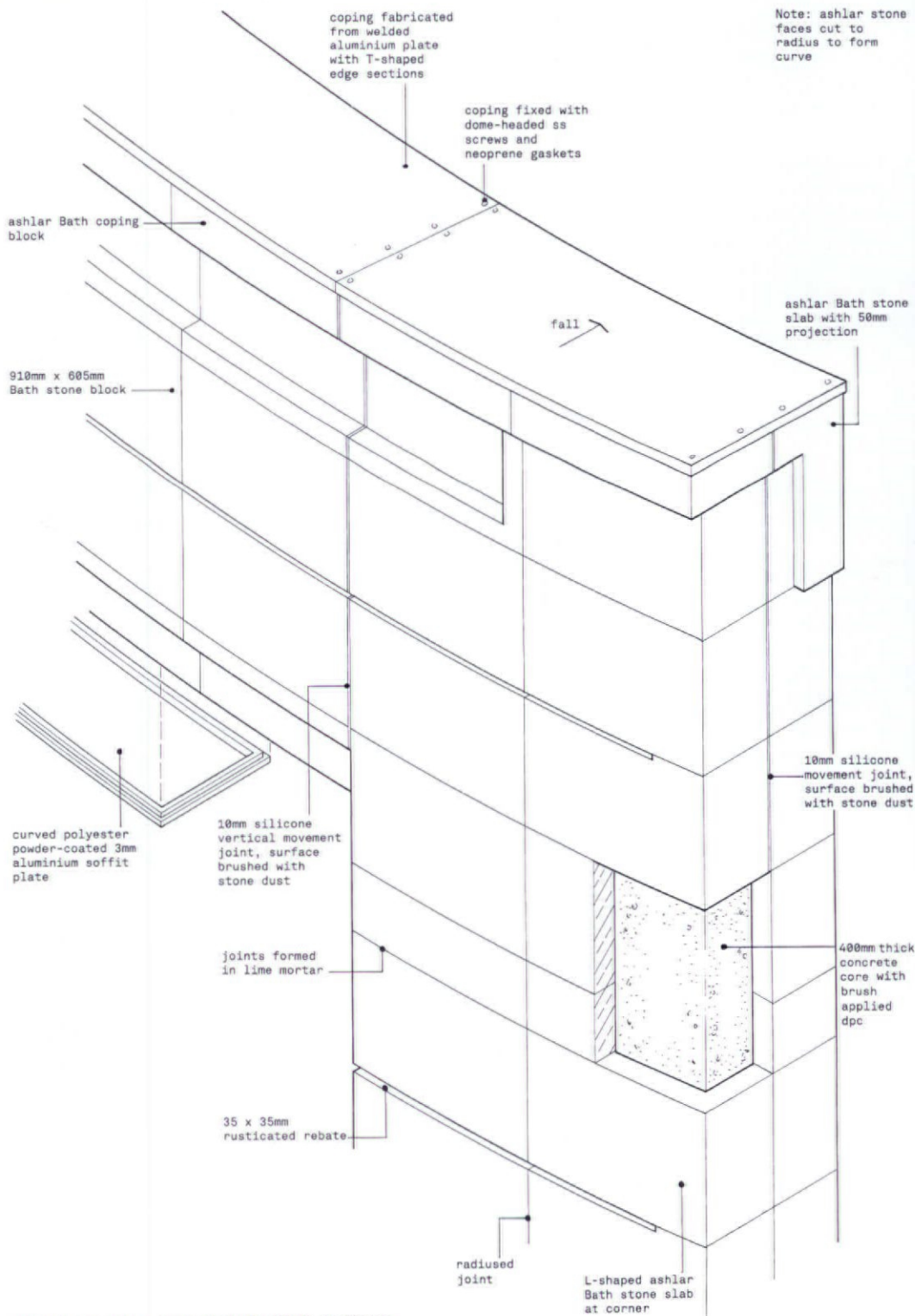
The Victorian church, damaged by fire in 2000, has been rebuilt and extended. The main walls are of brick laid in English bond and the main entrance has a new curved screen of ashlar Bath stone – a material matching the original building's dressings and string courses.

The curved entrance screen, freestanding on the south and west side and acting as the external wall to a wedge-shaped office on the north side, is designed to reduce the huge scale of the gable wall behind. It also directs the congregation towards the main entrance: from the west they walk directly through the screen opening; from the south and east they ascend a curved staircase partly enclosed by the screen.

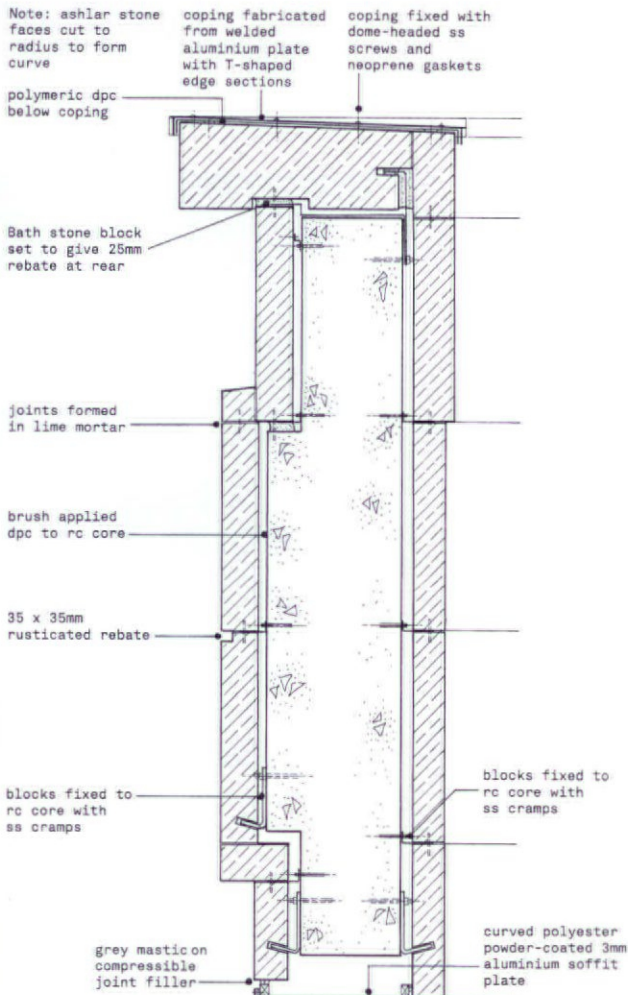
The screen is curved to a radius of around 9.5m with a recessed band of stone below the projecting coping and a series of 35 x 35mm rusticated rebates that run horizontally, stopping short of the ends.

The screen is formed of ashlar Bath stone blocks, self-supporting and fixed with stainless-steel cramps to a core of 400mm concrete. The blocks – generally 910mm x 605mm, the largest size that could be quarried – were wire-cut to form the curve. They are jointed with 5mm lime mortar. Movement is accommodated by pockets in the undersides of the coping blocks, plus 10mm vertical silicone joints, their surfaces brushed with stone dust.

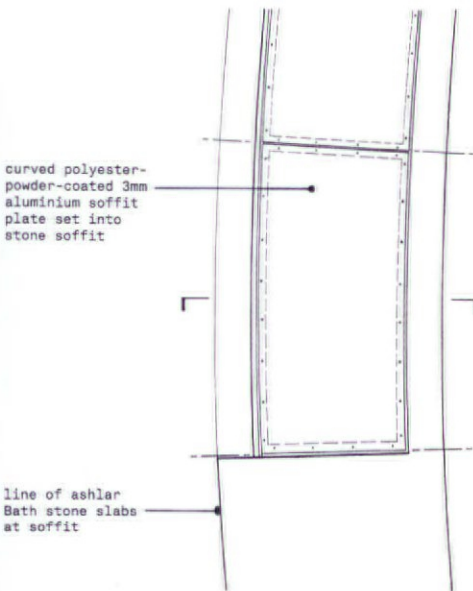
By Susan Dawson



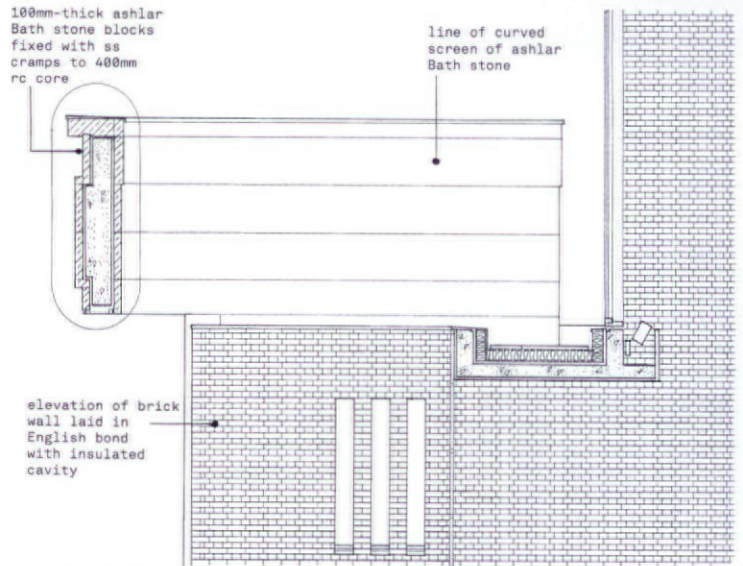
ISOMETRIC OF CURVED STONE ENTRANCE SCREEN AT OPENING



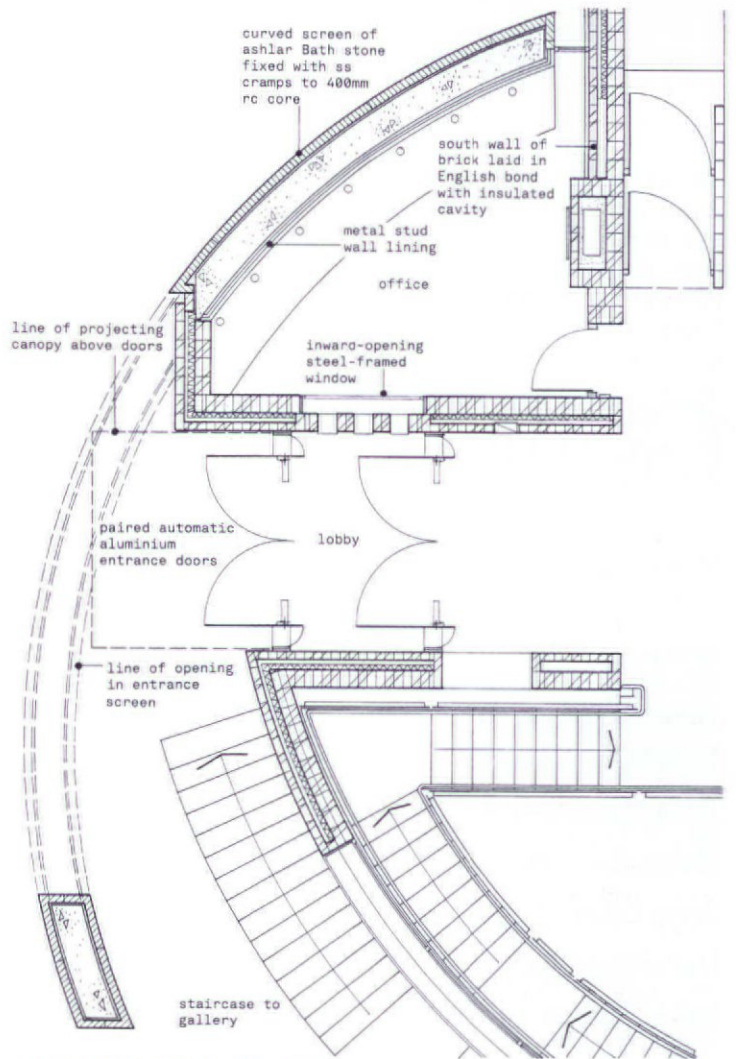
DETAIL SECTION THROUGH CURVED STONE ENTRANCE SCREEN AT OPENING



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SECTION THROUGH CURVED STONE ENTRANCE SCREEN AT OPENING



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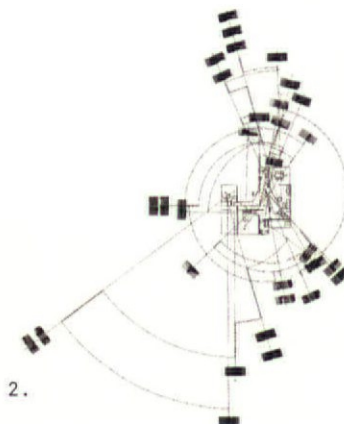
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1.



2.

1. Popular guide to Document M (News)
2. Another take on digital imagery (Books)

TECHNICAL NEWS

• The Door & Hardware Federation's *Guide to Approved Document M*, released last August, has been extremely popular, with downloads averaging 16 a day. The guide's success is due to the fact that it summarises information contained in different documents, enabling correct specification of both doors and door ironmongery in a single reference.
www.dhfonline.org.uk

• Autodesk has acquired Sheffield-based NavisWorks, whose 3D software enables better coordination and sequencing in design and construction, augmenting the Revit platform for Building Information Modelling (BIM).

• The latest version of Gehry Technologies' digital project software, DP R3, has been launched in the UK. DP R3 combines the power of 3D parametric modelling with Building Information Modelling (BIM).
www.dte.co.uk

• Coal is still an important fuel for the UK, providing 35 per cent of baseload electricity. And for an increasing number of people, 'clean coal' is the future. Unlike standard coal, it can be processed efficiently through gasification, which also allows 90 per cent of the CO₂ to be captured for sequestration, typically underground. See the 'Clean Coal' publication, available from www.cps.org.uk

TECHNICAL EVENTS

Bentleys Conference Europe
10-14 June
Hilton London Metropole,
London W2
www.be.org

Part L Update
11 June, 2-5pm
Roundhouse,
Chalk Farm Road,
London NW1
www.architecture.com/ribalondon

Designing an Ecohouse
12 June, 5-8pm
Church of Christ the Cornerstone,
300 Saxon Gate West,
Milton Keynes
www.architecture.com

Fire Health and Safety and Part B
14 June, 2-5:30 pm
Bath Racecourse, Bath
mail@ribawessex.com

London Heat Island Conference
19 June, 9:30am-4:30pm
RIBA, 66 Portland Place,
London W1
www.architecture.com/ribalondon

BOOKS

Cinemetrics – Architectural Drawing Today
Brian McGrath and Jean Gardner
Wiley, 2007, £26.99.
The premise of the authors, who teach in New York at Columbia and Parsons, is that computers are changing the way we perceive and design space. Brunelleschi's geometrical system of perspective is being replaced by cybernetic systems to depict built form. Drawing on cinematography, this book presents a range of techniques for framing images using digital technologies, culminating in fluid space. This is an interesting take on simulation generally, and on how we can control 3D imagery rather than letting it control us, but black-and-white graphics do not do justice to the interesting content.



1.

A 1:1 PROTOTYPE IS AN ENACTMENT OF A THOUGHT

By Hattie Hartman

Several architecture courses in the UK stretch the boundaries of design studios with hands-on construction experience to enhance students' understanding of technology and materials.

A source of endless debate in architectural education is how to teach architects about technology and the rudiments of construction. Many schools have abandoned their workshops in favour of CAD suites, but a few still include hands-on experience to inform the design process. University technology workshops can be the source of materials innovation and the best courses have a lively interchange with practitioners and industry.

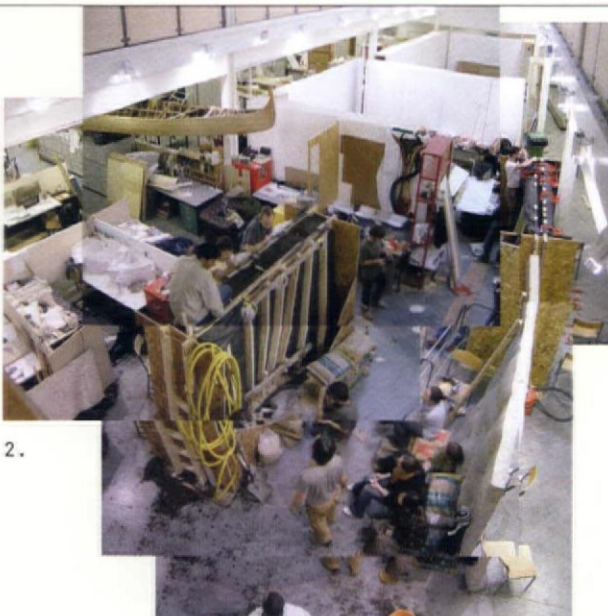
For example, Alan Chandler, course tutor for the University of East London's (UEL's) MSc Material Matters course, now in its second year, has been approached by Zaha Hadid about his research into fabric formwork for concrete. Chandler calls his approach 'a philosophy of engagement' between teaching and practice. It keeps teaching relevant and takes advantage of the freedom to experiment that academia enables. Chandler argues that risk – so prevalent in architectural practice today – needs to become 'a focus of activity, not a pariah to be avoided'. He wants to equip architects to use judgment in design and production, and not to assume that mastery of materials is the domain of others.

Chandler's approach, as well as that of professor Remo Pedreschi at the University of Edinburgh, is based on constructing 1:1 prototypes. Building at full scale calls on lateral thinking and intuition, and students must develop safe ways of working, getting

to grips with basic health and safety. Michael Stacey at the University of Nottingham – which has plans to develop a prototype hall and where some students already build prototypes as part of their thesis projects – says hands-on materials experience complements computer work, because so much design is now virtual. The basic premise of a prototype is to enact a thought process by testing an idea, which can then be refined.

Chandler says that rather than being a response to increased use of computers, the UEL course 'acknowledges what we have done for years and makes a proper course out of it'. The influence of ex-head Peter Salter through the Architectural Association still pervades the school and students are sensitive to the sensuous use of materials and craft techniques. Architect Peter Zumthor also has a following at the school. One of the precursors to the course was a trip to Venice, where students built a gondola. Prototypes also contribute to a lively visual culture. 'Producing only an image of architecture is not enough,' says Chandler.

With a nod to Aldo Van Eyck and Buckminster Fuller, the prototyping carried out at UEL is based on the premise that the 'detail is the measure of the architecture'. Fuller's notion of 'tensegrity', which relates to the resolution of forces with the structure, pervades UEL's design work, while an understanding of tolerance, loose fit and flexibility comes through from a reading of Van Eyck. Many of these themes were explored in a two-day symposium which was held at UEL in 2004, whose proceedings have recently been published in book form as *Material Matters*:



2.



3.



4.

1. Detail of fabric formwork concrete at the University of East London (UEL)
2. UEL studio with gondola and fabric formwork
3. Fabric formwork panel at UEL
4. Fabric casting at the University of Edinburgh

Architecture and Material Practice, edited by Katie Lloyd Thomas (Routledge 2007).

Prototyping is part of a five-week introductory module for Edinburgh's MArch students. Pedreschi, like Chandler, works with fabric-cast concrete, focusing on building components such as columns, beams and panels. 'Building is a verb, not a noun,' Pedreschi tells his students. He pushes them to explore materials' surface texture and reflectivity, as well as how they are made. The notion of accuracy and tolerance runs through the work. Each year the studio is based in a different city – this year Cádiz, whose vernacular architecture inspired students to cast concrete screens.

The UEL MSc degree course (around a third of students are ex-diploma) starts with a conference day including speakers such as Ian Pritchett on lime hemp, Roland Keable on rammed earth, Tom Makin from Buro Happold on gridshells and Chandler on his own fabric formwork. An underlying theme of sustainability pervades the course in the choice and economy of materials and their reuse. Students work in teams to develop a fabric formwork concrete prototype, which they summarise in a report – a reflection on the construction process and their own participation.

The challenges of working with fabric formwork concrete highlight issues of construction and its iterative decision-making process. Chandler, who has received support from the Concrete Centre, is an admirer of concrete's structural and thermal qualities and is seeking to improve its environmental credentials through the use of recycled aggregate and the minimisation of waste in the

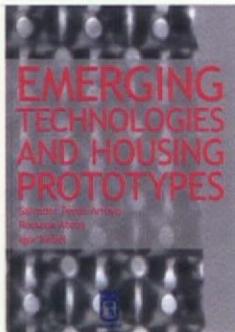
casting process. He is drawn to fabric because it is a responsive shuttering technique.

Geotextiles such as polypropylene weaves are the most effective because they are elastic, tear-resistant and allow walls to sweat out excess water. They are also inexpensive and lightweight. Students experiment with the tension and spacing of fixings such as bolts and plywood discs. The elasticity of the fabric introduces an element of unpredictability to the process, which appeals to Chandler – and most certainly to Zaha as well. This process will be documented in a book, *Fabricformwork*, by Chandler and Pedreschi, which is to be released by RIBA Publications in the autumn.

After the team projects in formcast concrete, UEL Masters students move on to develop a prototype from their own studio project, a detail that communicates the particular nature of the design. Chandler warns students against the seduction of the 'overly complex' or the 'mute' detail, either of which can be 'a smokescreen for incomplete thinking'. He asks his students provocatively: 'Who does the detail serve – the architect, the user, or both?'

The richness of this approach to architectural education is that it ranges from the mundane to the technical to the philosophical. It gives students an introduction to the act of building and it may even lead to innovation in materials.

These themes will be explored at Concrete Extravaganza, a workshop organised by the Concrete Centre and ARCHAOS at the University of Edinburgh on July 5-6. See www.concretectre.com



1.

THERE IS MORE TO ARCHITECTURE THAN SPIN AND SHOPPING

By Michael Stacey

Emerging Technologies and Housing Prototypes
Salvador Pérez Arroyo, Rossana Atena and Igor Kebel
Black Dog Publishing, 2007, £24.95

Ken Livingstone would do well to take a cue from this book and commission cutting-edge research to inform the housing proposed for the Thames Gateway. Sponsored by Madrid City Council and written by a faculty member and postgraduates at Rotterdam's Berlage Institute, this book is part new-product catalogue and part design work from the institute's Domesticating Technology Transfer unit. Technology transfer is not a new concept – Renzo Piano has worked with the industry since the 1970s – but the construction industry would benefit more from dedicated research and development expenditure than relying on technology transfer.

The more useful first half of this book, which aims 'to reduce the technical and cultural distance between materials, producers, designers and consumers', is dedicated to emerging technologies, but is uneven. Product descriptions often include terms assuming a higher level of material science knowledge than is presumed in the introduction. Some examples are oddly specific: for example, wet lay-up for GRP is ascribed to SP Systems from the Isle of Wight – one of many GRP fabricators. The example of phase-change material does not include specifiable board products incorporating the benefits of PCMs – i.e. mimicking thermal mass.

The book suffers from a lack of clarity on what is meant by 'emerging'. Each product's introduction year is listed and some

1. Part product catalogue and part design work
2. Useful info on 'new' products



2.

are yet to be released, while others date back to the 1930s, and in too many cases, the listing states that this information is 'not available'. And is it appropriate to describe Kapilux by Okalux – acrylic capillary tubes sandwiched between glass sheets – as an emergent technology?

One student case study refers to eminent mechanical engineer Michael Ashby, whose graphical depiction of material qualities achieves far more than this catalogue of suppliers, which could date very quickly. Potentially the most interesting case study is a high-rise adaptive housing system by Lorena Franco, but neither context nor habitation are addressed.

The book's greatest strength is the provision of contact details for manufacturers. The authors note the recent emergence of material brokers who stand between the industry and specifiers. This book is a welcome attempt to put architects directly in touch with the makers of products.

Appropriate specification and adoption of construction materials is a critical battleground for creating a sustainable built environment. Quality of information is vital, yet too many books on materials are catalogues of images with few words. There is more to architecture than spin and shopping. I recommend J E Gordon's *The New Science of Strong Materials* or Nicola Sattmann's *Ultra Light-Super Strong*, rather than this enterprising but muddled endeavour.

Michael Stacey is a professor of architecture at the University of Nottingham and director of Michael Stacey Architects



THE EH PAPER SHOWS A VALUES-BASED APPROACH

By Brian Waters

The contribution that the historic environment can make to regeneration and its value to sustainability are increasingly being recognised. The recent White Paper *Heritage Protection for the 21st Century*, and English Heritage's (EH) consultation paper *Conservation Principles, Policies and Guidance*, suggest a more constructive approach to development involving listed buildings or conservation areas.

The EH paper introduces a values-based approach to help decision-makers consider the ways in which people value the historic environment. Justifiable decisions about change in the historic environment depend upon understanding who values a place and why they do so.

'Every reasonable effort should be made to eliminate or minimise adverse impacts on significant places,' says EH. 'However, it may be necessary to balance the public benefit of the proposed change against the harm to the place. The

weight given to heritage values should be proportionate to the significance of the place and the impact of the change upon it'.

Under the new EH approach, 'changes that would materially harm a significant place's heritage values' should be unacceptable unless the following criteria are met:

- the changes are necessary to make the place economically sustainable or to meet another public policy objective;
- it is either not practicable to avoid the harm by achieving the conflicting objective in a different way, or the harm has been reduced to a minimum; and
- it has been demonstrated that the public benefit decisively outweighs the unavoidable harm to the values of the place'.

Architect Robert Adam has called for a re-examination of conservation in planning, which, he says, 'has a deadening effect on the historical environment with often bizarre consequences' (*Planning in London*, April 2006).

The number of listed buildings has risen dramatically in the last 30 years, as has the number of conservation areas. Adam says this has created a new breed of administrator from an archaeological and historical culture, leading to an overriding concern for historic authenticity. Adam says this is like 'studying wildlife through taxidermy'.

According to Adam, EH's *Conservation Principles* recognises that changing attitudes to our historic environment 'reflect the evolving knowledge, beliefs and traditions of multiple communities' and that 'changes in the historic environment are inevitable'. He adds: 'Judgements about values are specific to the time they are made'.

Adam suggests that this could have far-reaching consequences in a system that relies on a default position of preservation. There may be heated debate about the criteria for the justification

for 'irreversible intervention', but the fact that the principle is recognised is important.

In seeking to relate conservation to sustainability, 'Conservation Principles' states that the use of the historic environment should 'not compromise the ability of future generations to do the same'. But, Adam asks, how can you decide without a return to simple preservation?

The heritage White Paper aims to simplify the regulatory regime, merging planning and conservation area applications, integrating the classification of monuments and listed buildings, and improving listing procedures that are now in the hands of EH.

Brian Waters is principal of the Boisot Waters Cohen Partnership. Visit www.bwcp.co.uk

The AJ is holding a conference on *Refurbishing Existing Buildings: A Sustainable Approach* on 28 June. Visit www.ajrefurb.co.uk



ONLINE MIES ANTHEM VAN DE ROCKKES

First a terrific Mies site, even if some people are going to be very cross with me. It's at www.youtube.com/watch?v=x5Ujve7PuWk. A rough transliteration of some of the soundtrack runs: 'Mis, Mis, van der Rockke... From the rubble of a war/he said less was more... When the Nazis came to power/the Bauhaus was fallen dower... He came to Illinois/where he was the vander boy... Mis, Mis, bander Rockke.'

'Deconstruction drooling a go go,' opined one commentator. Actually it's quite friendly. But hold it there. Stay on this YouTube site and take a look at Mies on Architecture Island (<http://tinyurl.com/21y3na>) and then look at any of the other stuff set on Second Life's Architecture Island. 'Sadville', as online IT magazine the Register described the virtual environment in a story about Spanish politicians attempting to burn down each other's Second Life headquarters.

'Architecture Island?' I hear you ask. Apparently it's the creation of the proprietor of last week's blog, the Arch. Whatever, I have just joined up and so far it's like playing early versions of Tomb Raider. The best bit so far is riding a Segway over Second Life rats. Architecture Island awaits. sutherland.lyall@btinternet.com

NUISANCE CALL

For construction lawyers, versed in claims for breach of contract and professional negligence, the law of nuisance hovers out there on the periphery, writes *Kim Franklin*. When it does crop up it tends to be for disruptive or intrusive building works, or with the (literally) perennial damage caused by tree roots.

The essence of an actionable nuisance is an activity that interferes with the use of land, and there is a whole world of nuisances out there that can – and do – give rise to court action. So vast is the range of potential actionable nuisances that it is necessary to divide them into three groups: those causing an encroachment or trespass on to neighbours' land; those causing physical damage to neighbours' buildings; and those that interfere with neighbours' enjoyment of their land.

Nuisances of the last kind are particularly colourful and range from the commonplace, like causing smoke or noxious fumes, or making unreasonable noises or vibration; to the unusual, perhaps causing crowds to gather on the land or passing excessive heat through the building; and on to the frankly bizarre, such as reducing premises to arctic conditions by abstracting heat, and even building a hospital for infectious diseases so as to place the neighbours in perpetual fear of infection.

If you suspect that these cases have a distinctly 19th-century ring to them, you are right. Legislation in the 20th century put paid to, or at least provided a statutory remedy for, many forms of Victorian nuisance. But this was little comfort to the residents of Drinkstone in Suffolk, in their protracted battle over the nasty smells emanating from Rookery Farm, where John Clarke boiled animal and vegetable waste to fatten his pigs. The local council took steps to limit this 'nuisance by smell' in 1976 and began court action in 1993.

After an inconclusive five-day trial in 1999, Clarke agreed to carry out improvement works to the plant and, in the meantime, gave an undertaking to the court to cease the nuisance from May 2000. Clarke installed his new cooking plant and resumed boiling on an industrial scale. Breach of an undertaking is a serious matter punishable by fine or imprisonment.

When the council took Clarke back to court in 2005, he argued that the undertaking had been overtaken by new legislation, was too restrictive and ought to be limited in time or varied. The judge agreed that the obligation should expire in 2007.

In *Mid-Suffolk District Council v Clarke* (Judgment 15.02.06) the appeal court held

that an undertaking is the same as an injunction: it creates an obligation to the court that can only be displaced by appeal. Clarke's obligation to stop causing a nuisance by smell was not too draconian, nor had it been overtaken by events. The judge ought not to have varied it. Clarke was obliged not to cause a nuisance of this third kind, 'whether by himself, his servants or agents or otherwise howsoever'.

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

BOOK

By Robert Thorne

Man-Made Future

Edited by Iain Boyd Whyte.

Routledge, 2007. 256pp.

£24.99



Drawing by Gordon Cullen for development of London's South Bank

The received view of post-war British architecture is one of the inevitable triumph of Modernism, thanks to the advocacy of certain key individuals and the lessons of wartime. Modernism, based on research, collaboration and industrial production, brought to the rebuilding of British towns the lessons of the boffins' war: technology and planning were to reshape society.

The virtue of this collection of essays is that it scrutinises some major aspects of this story, though its coverage is arbitrary and uneven. In chronological terms it starts before the war, not with the pioneering Modernist houses of Connell, Ward & Lucas and the like, but with the struggle for control of the Architectural Association.

There the gentlemanly H S Goodhart-Rendel failed to stem

the students' conversion to the new ethos of group working and research-based design, articulated by the young Richard Llewellyn-Davies. The students' scheme for Faringdon in Berkshire, published in 1938, was a harbinger of the ruthless confidence of post-war planning.

Moving on through the war years, other essays deal with the graphics of the town plans which proliferated after 1945, most of them unconvincing except for the brilliant diagrams and drawings of Otto Neurath and Gordon Cullen. Predictably, Donald Gibson features in two essays, because as city architect at Coventry from 1938 he had prepared radical redevelopment plans well before the bombing started, and what he achieved was the most complete, and

certainly the most well-publicised, of the schemes based on pre-war ambitions. Louise Campbell describes him as 'an idiosyncratic blend of the technocrat and the idealist'.

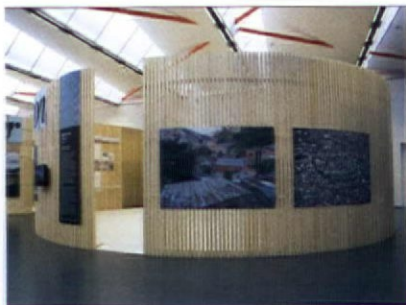
More than any other contributor it is Jules Lubbock, writing on the genesis of the 1947 Planning Act, who catches the mood of the time and the way in which a consensus emerged in favour of a scientifically planned society led by the experts from Whitehall. For Lubbock, land-use controls and zoning, paving the way for Modernist planning, were at odds with how most people wanted to live. But the strength of the wartime ethos allowed their introduction almost without a murmur.

The book takes us to the brink of the New Towns movement but says not a word

on that. Instead it concludes with essays on the new universities of the 1960s and a military barracks of the same era (Spence's Hyde Park Cavalry Barracks); both of them planned environments but surprising choices in a collection which sidesteps bigger issues.

The most disheartening aspect of this collection, written mainly by academics, is that few of the authors seem to have ever visited the places they are writing about. Perhaps they would argue that their focus is the intellectual environment of Modernity rather than the built results, but this lack of critical engagement with what was actually achieved leaves half the story untold.

Robert Thorne is a historian at Alan Baxter & Associates



1.

EXHIBITIONS

By Corinna Dean

Third International
Rotterdam Architecture
Biennale
At various Rotterdam
venues until 2 September



2.

Rotterdam saw a growing transformation during the 1990s. In tune with its desire to redefine its identity and create a clear cultural agenda, the city is now staging its third architecture biennale, under the title 'Power: Producing the Contemporary City'.

The appointment of the Berlage Institute as the event's curator underpins its academic base. On the premise that the biennale is not about promoting star architecture, the Berlage invited 15 young international architecture practices to carry out six months' research on themes of fear, migration, representation, tourism, commerce and migration; their findings constitute the main exhibition, 'Visionary Power', held in OMA's Kunsthal.

At the biennale's opening ceremony, Herman Hertzberger

responded to the question 'what role does the architect have in designing the contemporary city?' After expressing his disdain for Dutch urban planning – myopic at present – Hertzberger spoke of the need to provide a democratic structured planning system, a framework which people could 'fill in later as they saw fit'.

Edi Rama, mayor of Tirana in Albania, talked of the total breakdown of community and collectivism there after 50 years of Communist rule. A striking figure, with a background in the arts rather than politics, Rama gave a hard-hitting speech about how he managed to restore a sense of civic pride by having Tirana's motley facades painted with bright compositions of colour – an instant talking-point in the city's cafes and bars.

Rama's modest intervention seemed to resonate with the scale of the architects' propositions in 'Visionary Power'. Their work, which attempts to provide counter-strategies to the dominant global forces that impact on urbanism, explores cities such as Astana, Johannesburg, Beirut, Caracas, Ceuta and Rome, dealing mainly with the disenfranchised. But dominated by diagrams, photos and drawings, with little explanatory text, the show leaves viewers wondering what is real and what proposed.

'The New Dutch City', installed alongside 'Visionary Power', provides a local focus. It presents projects by Dutch practices that try to stem the overspill into the green heart of the Netherlands' Randstad, which is ringed by major cities.

But the real visual excitement at this biennale is across the park from the Kunsthal at the Netherlands Architecture Institute (NAI), whose exhibition 'Le Corbusier, The Art of Architecture' is likely to be seen as a benchmark display of his work. Realised in collaboration with the Vitra Museum, the Fondation Le Corbusier, and the RIBA (it comes to the UK next year), it's timely too; the last major retrospective was at London's Hayward Gallery in 1987.

The show mixes models, furniture, sketches and film to fascinating effect. Invited by Philips to design its pavilion at the Brussels World Fair in 1958, Le Corbusier created an audio-visual spectacle which merged sci-fi images with existential angst: a 1:6 scale model of the tensile structure with concrete



3.

1. Part of the 'Visionary Power' exhibition
2. One of the featured cities is Caracas
3. Le Corbusier's Unité d'Habitation, Marseilles

panels is displayed at the NAI along with original film footage. There's also a prototype kitchen for the Unité d'Habitation at Marseilles.

Other gems include a photo of Le Corbusier smiling as he stands next to Josephine Baker on board a cruise liner on his first trip to Brazil, and film of a party in full swing at the Champs Élysées apartment he designed for Charles Beistegui, with Salvador Dalí and his wife Gala sliding down the banisters. Urban planning themes are documented but don't dominate the exhibition; they're explored more fully in the extensive catalogue, with essays by academics such as Beatriz Colomina.

Extending the biennale's theme under the title 'A Better World – Another Power', the NAI also presents the work of

four groups who aim to sidestep conventional methods of practice. The Spanish architect/artist Santiago Cirugeda displays a witty installation to illustrate his 'guerrilla' housing techniques, while Dutch practice FAST provides an alternative urban design framework for the 'illegal' Palestinian village Ein Hud in the West Bank, returning autonomy to the residents.

Overall, the Berlage Institute has set its sights well. Eschewing the dazzling and daunting data of last year's Venice Architecture Biennale, it has chosen to identify with emerging practices, beginning to unravel the breadth of their approaches in tackling the contemporary city.

Corinna Dean is programme director at Kent School of Architecture



CRITIC'S CHOICE

By Andrew Mead

'Architects who go to Chicago don't really expect to see Mies' architecture – they expect to see Ezra Stoller's or Hedrich-Blessing's photographs. Here is a picture of Lake Shore Drive apartments not taken by either of them...Reality can be quite demoralising.' So said photographer *John Donat* in a lecture at the RIBA in 1967, screening a slide in which Mies' two towers looked decidedly mundane. Donat took issue with what he called 'the photogenic conspiracy', arguing that 'one scruffy live picture is worth 10 dead ones'. Architects, seduced by image, were partly to blame, but so were magazines. Keen to beat their competitors in featuring a project, they despatched photographers when contractors were still on site and the building was 'as empty of life as a tomb'.

Donat died in 2004 and his substantial archive is now part of the RIBA British Architectural Library Photographs Collection. Hung densely on the walls of the RIBA until 4 July are some 80 images from it, with Willis Faber, the National Theatre, and ABK's Keble College extension (*see picture*) all showing signs of life. There's evidence too of Donat's range: his 1960s street scenes in the spirit of TV dramas such as *Cathy Come Home*; his photographs of Cretan churches with their mouldering frescoes.

Not all his pictures are populated and some seem quite conventional – just competent records that several of his contemporaries might have taken. But these 'empty' ones can be deceptive. A shot of Le Corbusier's Salvation Army Cité de Refuge, Paris, looks at first like one of the near-abstractions Donat supposedly abhorred – a vertical strip of red-painted wall on the left, an area of glass bricks on the right. Examine it closely, however, and you see many traces of wear and damage: it's a study of how the building has fared over time.

There's a cheap well-illustrated catalogue to the show, *Image and Experience* (RIBA, £9.95). It includes an informative overview of Donat's career from curator Robert Elwall and a revealing memoir by one of his longstanding clients, ABK's Peter Ahrends, who remarks on 'the unforeseeable insights that emerged in John's work'.

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



1.

BOOK

By Neil Cameron

Inigo Jones and the
European Classical
Tradition

By Giles Worsley.
Yale University Press,
2007. £40.00



2.

1. North front of the Queen's House, Greenwich, 1632-8
2. Stoke Park, c.1629

Expanding ideas presented in his *Classical Architecture in Britain: The Heroic Age* (AJ 17.08.95), this book was driven by Giles Worsley's conviction that the existing historiography has been unkind to Inigo Jones (1573-1652), architect of world-renowned buildings such as the Queen's House, Greenwich, and the Banqueting House, Whitehall – designs of exceptional formal purity and sophistication.

A problem I have with Worsley's central thesis is that he insists that Jones has been presented as an isolated, old-fashioned figure within European architecture, and then goes on to claim that the great architectural historian John Summerson could never make up his mind on this point. In fact, Summerson was absolutely convinced of Jones' wider

importance, as in the following quotation, which does not appear in Worsley's book: 'One must think of him not in an English but a European context... His architecture challenges not merely the English but the European achievements of his time.'

As well as emphasising the importance of iconography in architectural design of this period, a substantial portion of Worsley's book highlights the richness of the restrained and often astylar Neo-Classicism of northern Italy, Germany, Holland and France in the early 17th century. This is especially valuable in bringing material to an English-speaking readership that can only otherwise be accessed haphazardly.

Nevertheless, it seems curious to have a chapter, 'Jones

and Southern Germany', when there is no concrete evidence he ever visited Germany. Indeed, many buildings that Worsley suggests merit comparison with works by Jones often possess quite limited formal and qualitative points of similarity.

Rather than establishing unassailable causal connections between Jones and continental contemporaries, Worsley succeeds in demonstrating that the hegemony of Roman Baroque was not absolute. This is hardly revelatory. It is particularly unsurprising in Protestant England, a country where Baroque was indissolubly connected with what were perceived to be the worst moral and aesthetic excesses of Roman Catholicism. Unfortunately, Worsley does not give sufficient consideration to such wider cultural issues in

what is primarily a work of traditional formalist analysis.

Worsley wrote this book while suffering from the cancer that eventually killed him, yet despite such difficulties it is vastly informative, engaging and full of persuasive enthusiasm. It is clear, however, that Summerson was absolutely right. Although this study makes a tremendous contribution to greater understanding of the full range of styles and approaches in early 17th-century European architecture beyond the Baroque, rather than reducing the perception of Jones as an isolated figure, it actually does the opposite. Even within the context of the European Classical tradition, Jones was absolutely singular.

Neil Cameron is an Edinburgh-based writer on architecture and art

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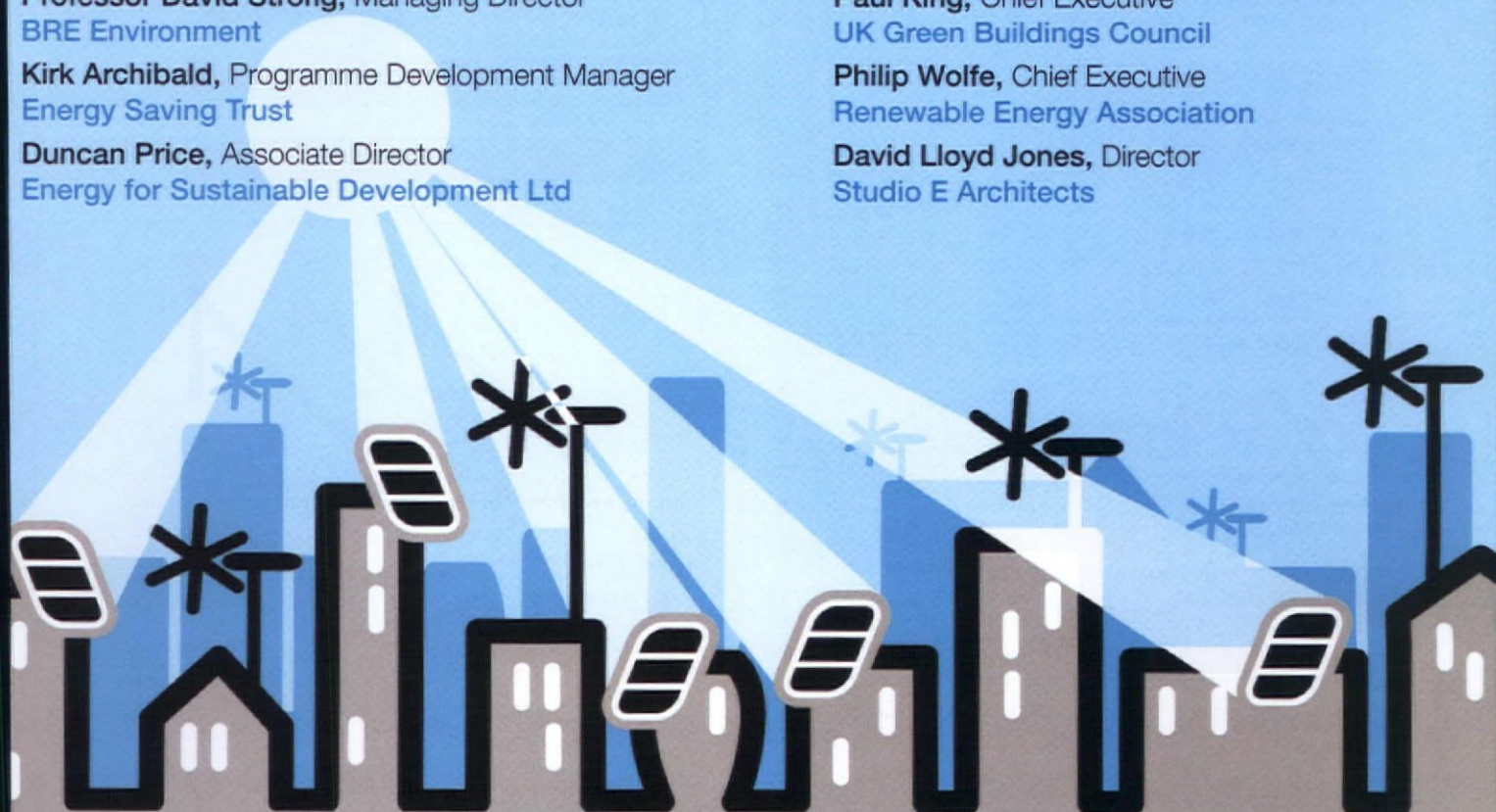
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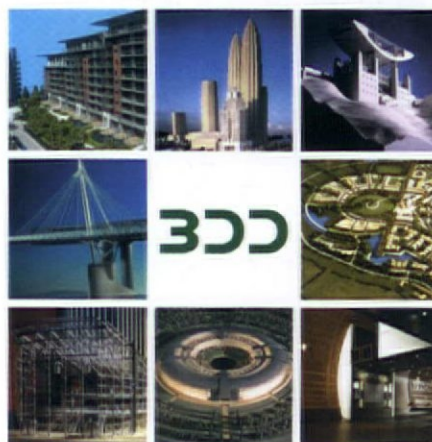
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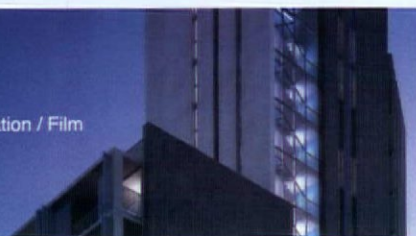
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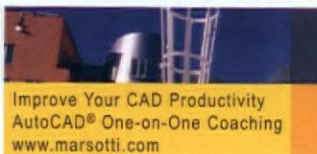
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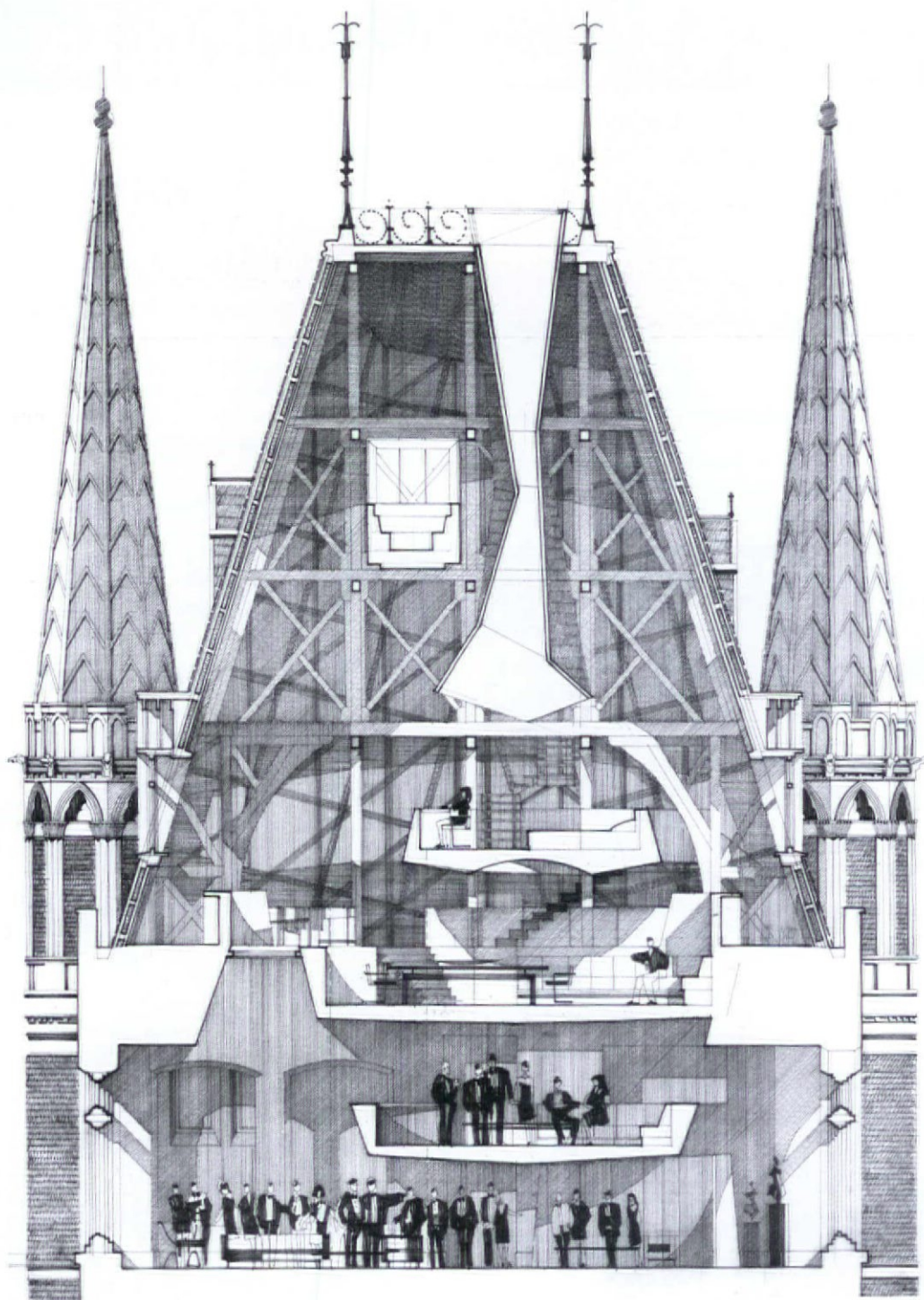
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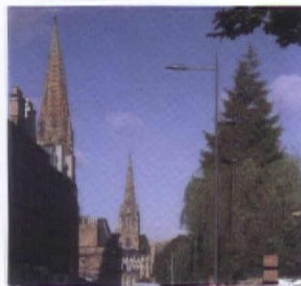
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STORMKING



AJ ENQUIRY 208

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