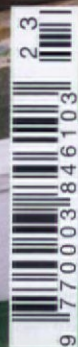




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## A PILGRIMAGE A FEW YEARS HENCE WOULD YIELD FASCINATING INSIGHTS

By Hattie Hartman

The intelligent open-ended architecture of Florian Beigel's Architecture Research Unit (ARU), which can accommodate changing patterns of human occupation over time, is a sophisticated antidote to today's tendency to see buildings as objects. Who would be anything less than ecstatic to be an employee in the offices of Positive People Inc. publishers – Beigel's second completed building in Paju Book City, 30km north of Seoul – with its carefully proportioned and sensitively daylight spaces (*see the Building Study on pages 29-41*)? The elegant simplicity and detailing of the interiors – exposed concrete walls and ceilings, timber floors and han-ji rice paper wall panels – invite human occupancy.

The wedge of exterior space at the building's entrance, which Beigel makes much of and likens to the outdoor public space at the Smithsons' Economist Building, is more difficult to judge. From early on, the scheme was conceived as an ensemble of two buildings which responded to

the differing directionalities of the site. This space, like the interiors, calls for human habitation, but the handsome austerity of the building's exterior, which borders on monolithic at street level, makes this a more questionable proposition. This building, more than most, needs to be judged in use. A pilgrimage to Paju Book City a few years hence would yield fascinating and instructive insights into how habitable and versatile this architecture really is.

The stepped massing of the Positive People building, driven by the urban-design framework developed by ARU, is a sensitive response to the site and lends itself easily to the creation of a roof terrace. Architects designing green roofs in response to the Greater London Authority's Living Roofs campaign, the initial results of which appear in this issue (*see pages 51-58*), would do well to take note of the ingredients which make for truly habitable rooftops, and not opt merely for green for green's sake.



### CONTRIBUTORS



Jonathan Lovekin, who photographs the *Building Study* on pages 29-41, is based in London and was the photographer for Nigel Slater's *Kitchen Diaries* book



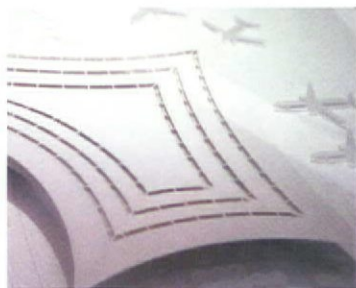
Kim Jong Kyu, who writes the *Building Study*, is an architect in South Korea who worked on the Paju Book City design framework alongside Florian Beigel



John Chapman, whose work appears on the *Sketchbook* on page 74, is founding director of JAC Architects and previously worked for Kajima Design



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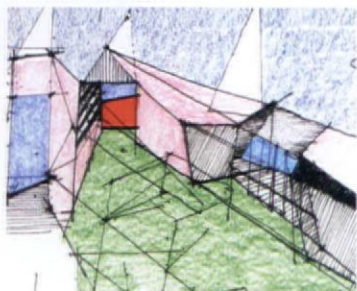
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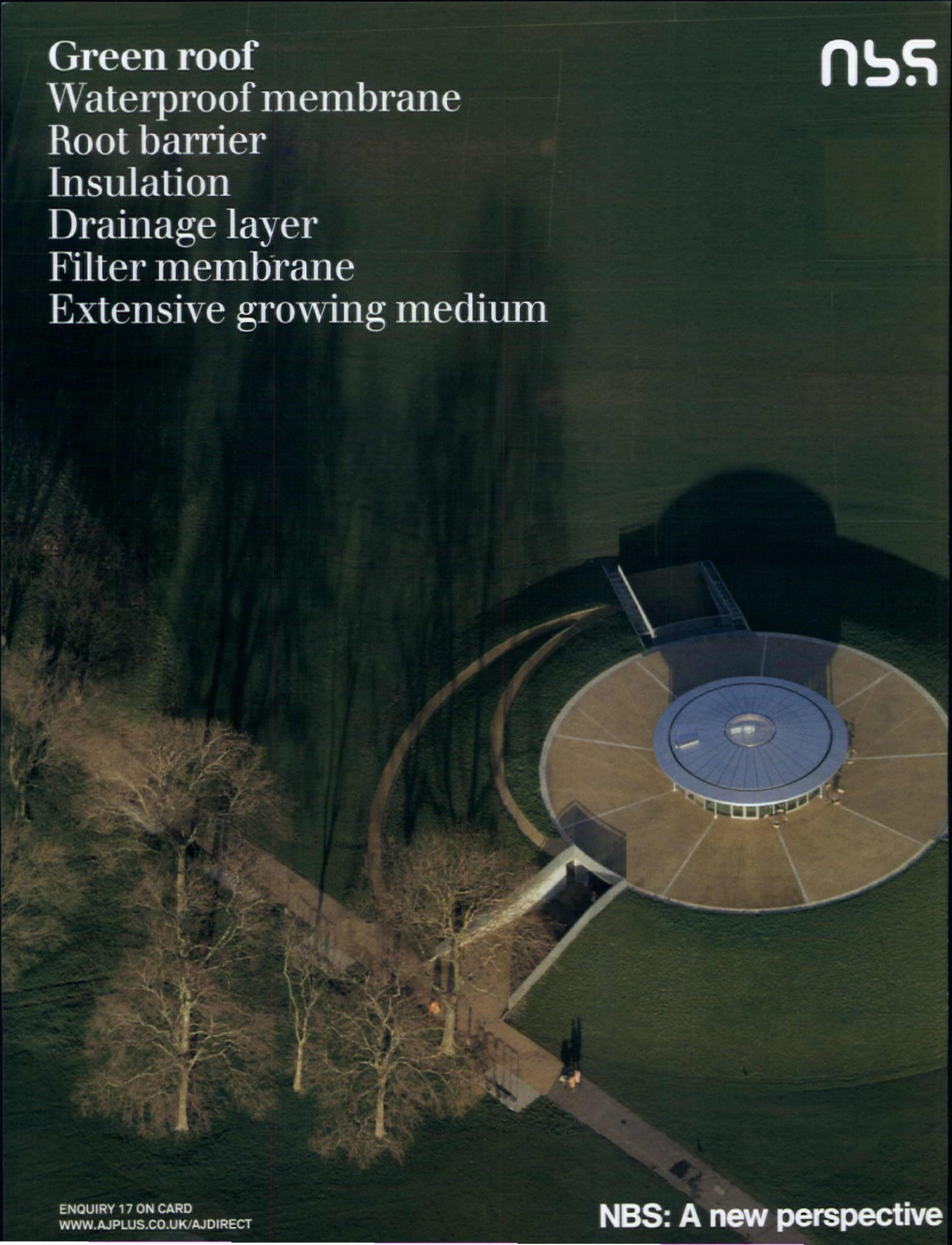
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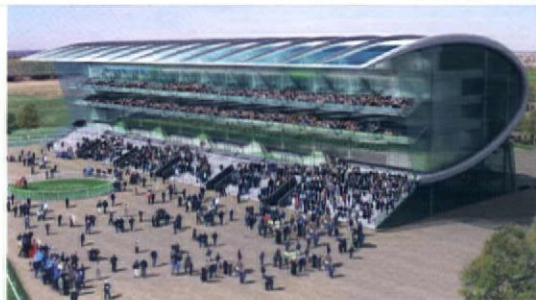


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#### FRIDAY 8 JUNE

- Reid and 3D announce merger to create **3DReid**, headed by Charles Graham-Marr (left)
- Knight Architects steps forward with winning footbridge design for north London
- Preston's Brutalist bus station is spared wrecking ball – temporarily
- Levitt Bernstein Architects' care centre for Southwark's Aylesbury Estate wins blessing from the council



#### THURSDAY 7 JUNE

- Atherden Fuller Leng 'off' Liverpool stadium project
- Design competition launched for Maze prison masterplan in Northern Ireland
- **Frank Whittle Partnership (FWP) submits designs for £100 million racecourse in Salford (above)**
- Foster's intergalactic vision alive after firm lands place on coveted Spaceport shortlist

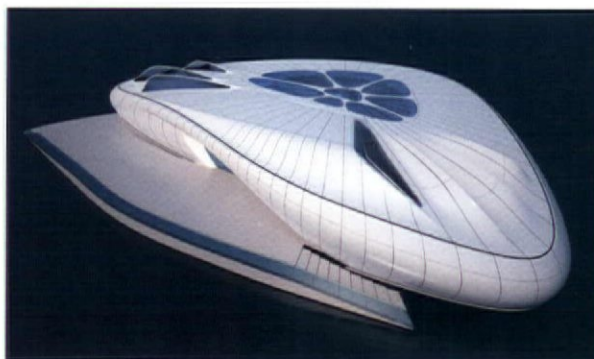
#### MONDAY 11 JUNE

- Costs go up by £125 million on Rogers' Cambridge station
- European organisers extend deadline after competition blunders exposed
- **Avanti pushes ahead with facelift for run-down Kilburn High Road (right)**
- Profit bonanza at Aukett Fitzroy Robinson as firm defies market expectations



#### TUESDAY 12 JUNE

- Simpson's Tower Bridge scheme goes in for planning
- Costs soar on Hadid's troubled Glasgow transport museum
- SMC Alsop wins green light for 27-storey Salford 'gateway' project
- Foster + Partners unveils 'cut diamond' observation tower for deepest Siberia



#### WEDNESDAY 13 JUNE

- ODA bridge competitions derided as 'convoluted and incomprehensible'
- Gaunt Francis bags wins on Centre Point and Lutyens' Britannic House
- **Zaha reveals her Chanel pavilion at Venice Biennale (left)**
- ARB lays down the law as three architects face disciplinary panel



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1.



2.

1 & 2. RIBA president Jack Pringle and government minister Angela Smith met to discuss possible reform of the Architects Act

## PRINGLE IN SECRET TALKS OVER ARB

By Max Thompson

A letter leaked to the AJ has revealed that outgoing RIBA president Jack Pringle has been engaged in secret talks with the government about 'possible amendments' to the 1997 Architects Act.

In the letter, dated 8 June, Pringle thanks Department for Communities and Local Government (DCLG) minister Angela Smith for an 'extremely useful and productive meeting' during which 'concerns about the relationship between the RIBA and the Architects Registration Board (ARB)' were discussed.

Pringle added that the RIBA looked 'forward to further productive discussions' which he hoped would 'clarify [the RIBA and the ARB's] respective roles in relation to architectural education and professional conduct'.

These 'roles', particularly the education element, have been muddled since the 1997 Act gave the ARB (formerly the Architects' Registration Council UK) the statutory power to prescribe architectural education qualifications, and so muscle in on what was traditionally regarded as RIBA territory.

In the letter, which refers to a forthcoming meeting on 10 June, Pringle wrote: 'My colleagues and I were pleased that you would be prepared to consider such amendments to the Act in the event we can find agreement which not only satisfies the RIBA and the ARB, but also schools of architecture.'

Smith's apparent openness to discourse regarding the future of the 1997 Act will be regarded as a U-turn by ARB hardliners, who had been led to

believe that Smith was keen to maintain the uneasy status-quo that exists between the ARB and the RIBA.

This belief stems from an earlier letter from Smith to then ARB chairman Humphrey Lloyd, leaked to the AJ less than six months ago (*ajplus* 14.12.06), in which Smith said that architects should not '... disassociate themselves from their chosen model of regulation'.

RIBA head of public affairs Steven Harding said the meeting was evidence of a 'change in the weather' between the two bodies. 'The signs that there is a willingness to solve this long-running dispute are more encouraging than for some time,' he added.

Speaking of the clandestine meeting and RIBA's call to clarify ARB's educational role,

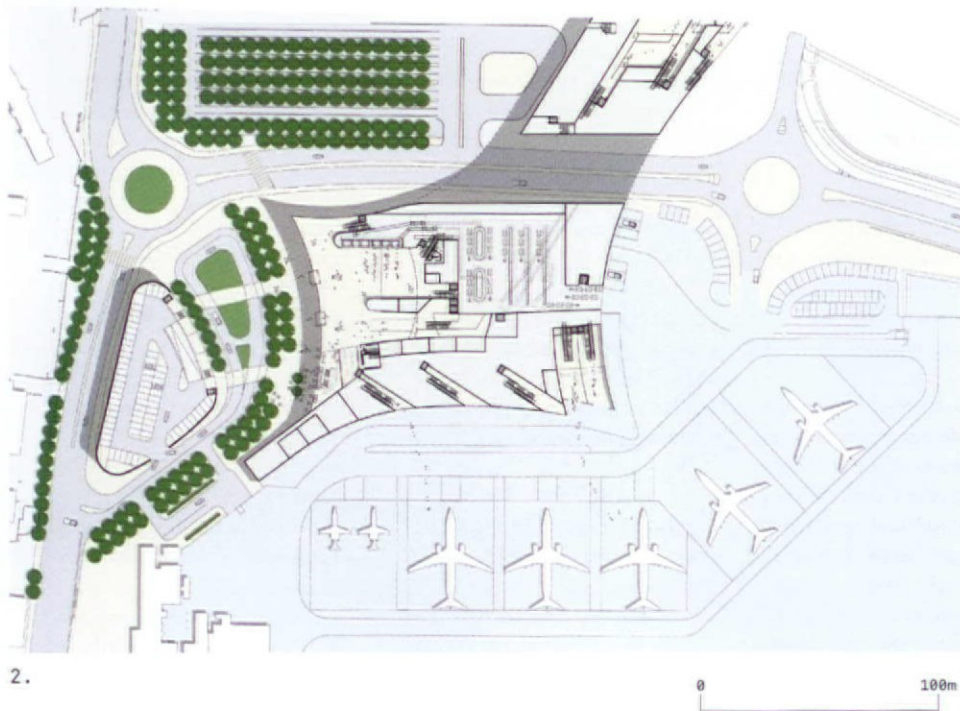
Assael Architecture director John Assael was more forthright. He said: 'I am delighted [Smith] is taking this issue seriously. It is about time that the government realise that this is an area of grave concern.'

'I value the ARB, but it should deal with clerical and code of conduct issues and keep its nose out of education. It is not qualified to deal with education,' he added.

But Alison Carr, ARB registrar and chief executive, defended what she described as the ARB's 'narrow remit' and added: 'We deliver on the Act under which we are required by the statute to prescribe qualifications. There is always room to improve, but that is what we deliver.'

See the leaked letter at [www.ajplus.co.uk](http://www.ajplus.co.uk)



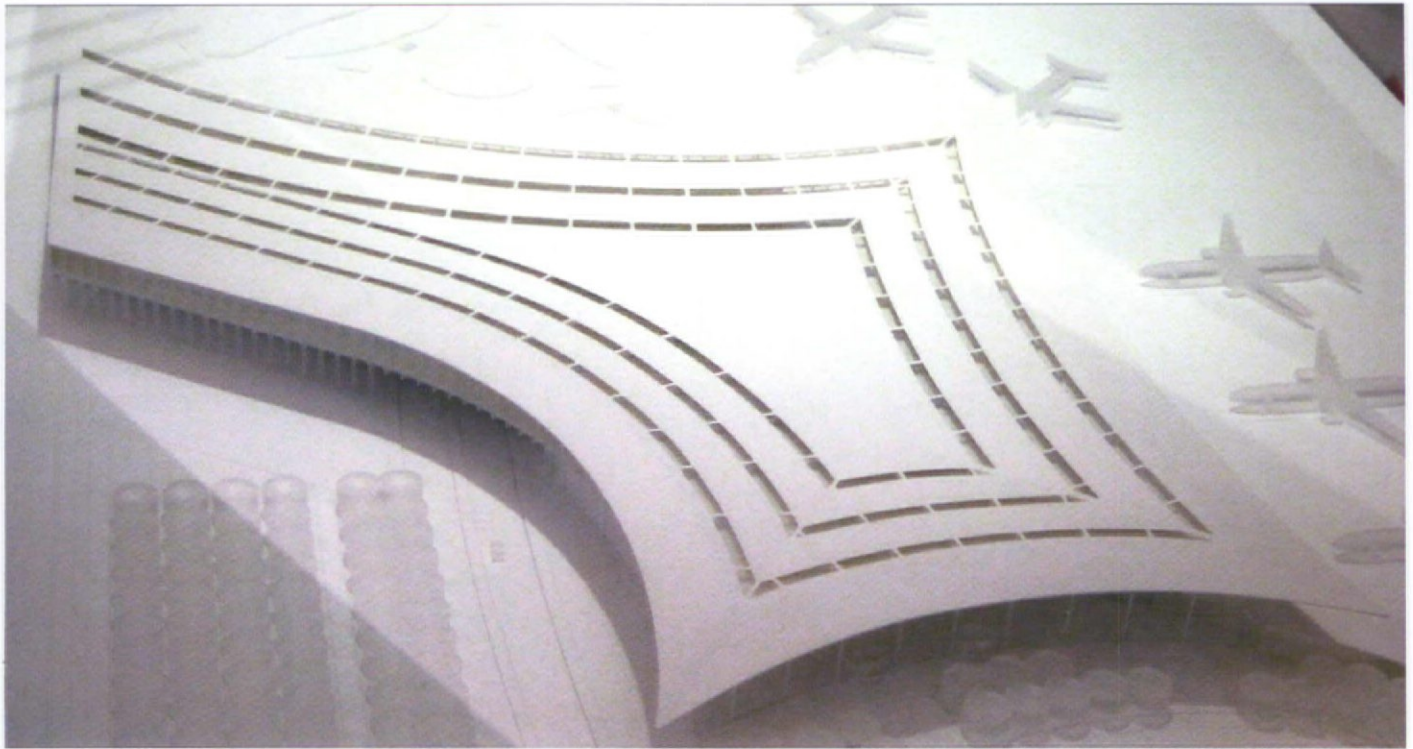


1. Reid's airport terminal will stretch to the border between Gibraltar and Spain

2. Site plan

3 & 4. The design will house separate passenger flows for different nationalities



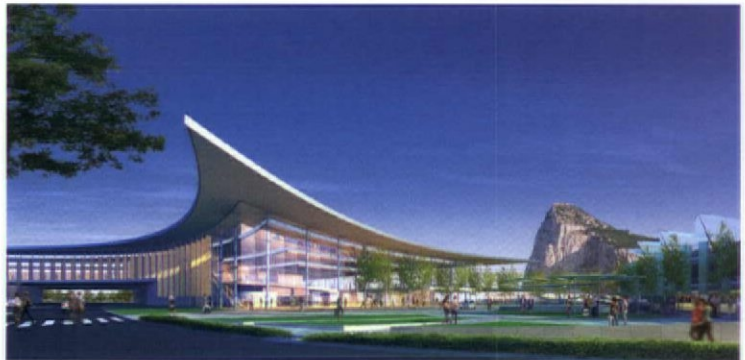


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### REID CREATES CONCORD IN GIBRALTAR

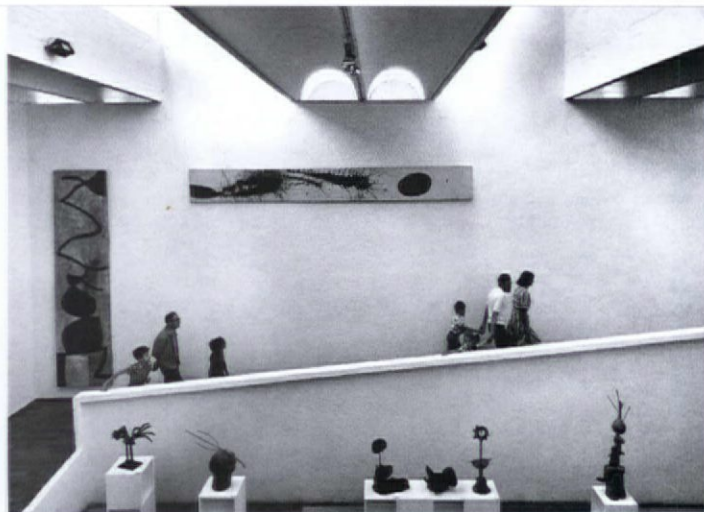
Reid Architecture has revealed these designs for a new terminal at Gibraltar Airport. The scheme was born out of the Córdoba Agreement of September 2006 between Gibraltar, Spain and the UK, which calls for the construction of a new terminal for passengers from both Gibraltar and Spain. The terminal has been a political hot potato for both the Gibraltarian and Spanish governments, and the subject of much political wrangling. The building will stretch to the international border and accommodate different passenger flows for the separate nationalities. According to the practice, the project will create a 'new gateway to Gibraltar', while throwing up challenges such as the housing of Spanish officials in the same building but on the Gibraltar side of the frontier line. The designs are currently the subject of a public exhibition in Gibraltar. Work is expected to start on site later this year and is scheduled for completion by the end of 2008. The scheme will be one of the final projects that Reid will work on under its current name – the practice becomes 3DReid next month after its merger with 3D Architects (ajplus 08.06.07).

*By Richard Vaughan*



4.





1.

1. Josep Lluís Sert's Joan Miró Foundation
2. Louis Kahn's Salk Institute

## MODERN ICONS UNDER THREAT

By Clive Walker

The triumvirate of war, aggressive development and global warming is, says the World Monuments Fund (WMF), conspiring to deprive us of some of the world's finest architecture.

The 2008 WMF watch-list of 100 endangered sites (revealed on 7 June), illustrates that buildings as diverse as Scott's Hut in Antarctica, the Church of the Holy Nativity in Bethlehem and even Machu Picchu in Peru are threatened by human folly.

Assembled every two years, the inventory acts as a clarion call, focusing attention on endangered architecture and galvanising rescue plans. This year, for the first time, Modern architecture has its own category, demonstrating that 20th-century buildings continue to be misunderstood and

neglected, which places them at high risk of demolition around the world.

Arguably the most high-profile British case is that of St Peter's Seminary at Cardross, on the west coast of Scotland which, after 27 years of weather erosion and vandalism, is close to ruin (AJ 14.09.06). The RIBA Medal-winning building – designed by Gillespie, Kidd and Coia – was built between 1962 and 1968 as a training college for Catholic priests, but shut abruptly in 1980 and has remained empty ever since.

According to the influential Twentieth Century Society, which nominated the category A-listed building for inclusion in the watch list, St Peter's is as sacred as Edinburgh castle. 'This is a world-class building yet public appreciation of post-war architecture just hasn't

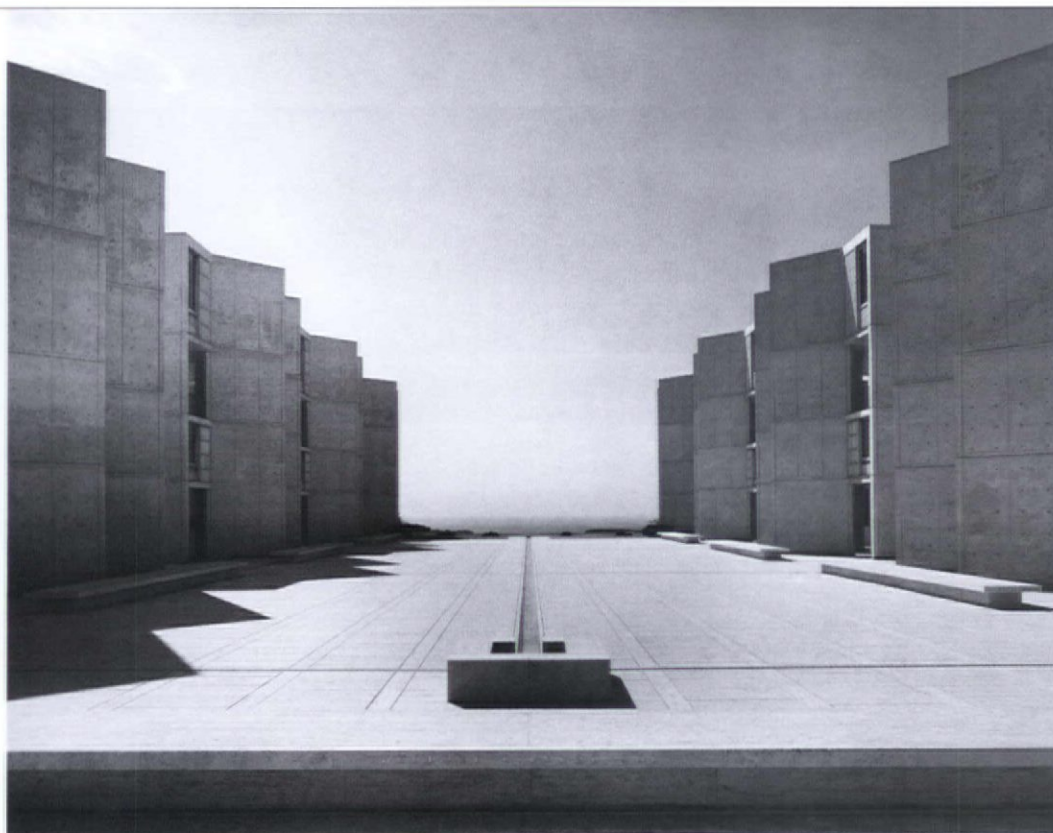
happened,' says caseworker Eva Branscome.

This view chimes with that of Gordon Murray, who runs a partnership with Alan Dunlop, and is an active member of St Peter's Building Preservation Trust. For Murray, Cardross encapsulates the best period of Modern architecture in Scotland – a time at which the nation produced work as individual (and controversial) as Cumbernauld New Town in Lanarkshire.

'Its loss would be tragic,' says Murray. 'WMF listing will draw attention to the significance of Cardross and may stimulate people to wake up and pay attention to it as an example of world heritage architecture the same as Edinburgh Old Town.'

Only four countries have more endangered sites than the





2.

UK – which also has Mavisbank House, Midlothian, Wilton's Music Hall, London, and Richhill House listed by the WMF.

The biggest offender, according to the WMF, is the United States, with seven threatened locations, although Peru isn't far behind with six, while India and Turkey both have five listings.

Sadly yet another Frank Lloyd Wright classic is among the buildings at peril in the United States.

The historic campus of Florida Southern University (FSU), featuring the largest complex of integrally designed architecture by Wright, is suffering both from neglect and the breakdown of some of the materials – principally concrete – which were used to create it.

The listing of FSU has come as a bitter disappointment to John McAslan, of John McAslan + Partners, which, along with Arup's New York office and local practice Lunz Prebor Fowler, drew up a far-reaching masterplan for the repair, reuse and expansion of the campus in 2001. Part of the recommended strategy involved renovating and replacing defective blockwork with rubber-polymer-infused concrete and stainless-steel reinforcing rods.

'I'm surprised and disappointed to hear this listing has happened since we were working there,' says McAslan. 'We drew up a masterplan between the mid-1990s and 2000 which alerted the need for a repair regime. It seems our recommendations have not been taken forward.'

Two other Modern icons leap out from WMF's roll-call of shame: Louis Kahn's Salk Institute in California, USA, and Josep Lluís Sert's Joan Miró Foundation in Spain.

Stark but elegantly detailed, the formal geometry of the Salk Institute is threatened by new development. The iconic central courtyard, framed by two parallel rows of laboratories and providing spectacular views of the Pacific Ocean, could soon be blighted by fresh construction.

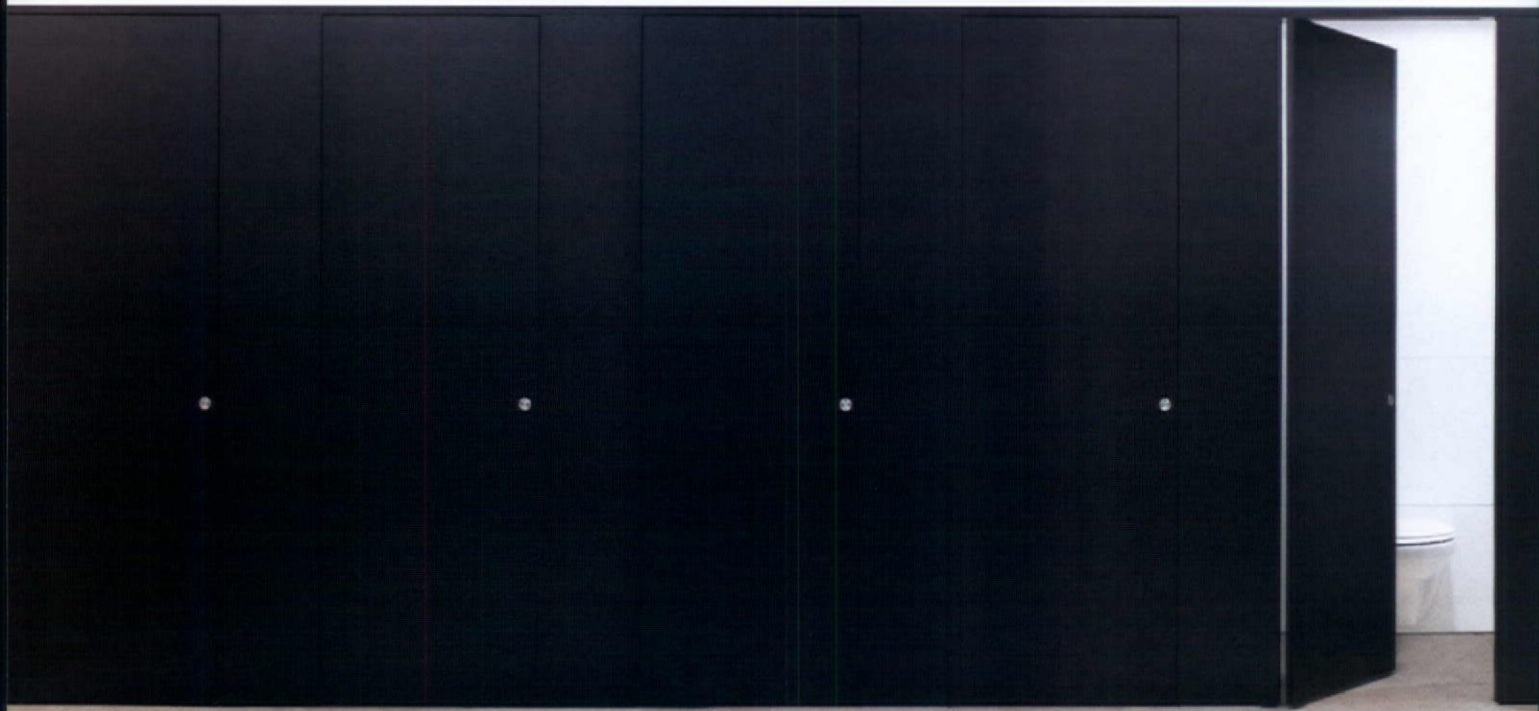
Such cultural vandalism would be an affront to Pritzker Prize-winner Luis Barragán who, on first seeing the courtyard, remarked: 'I would not put a tree or blade of grass in this space. This should be a plaza of stone.'

The Joan Miró Foundation in Barcelona, the most recent

building on the list at just 32 years old, is carefully proportioned, featuring different ceiling heights, sources of light and degrees of openness, to show Miró's paintings and sculptures at their best.

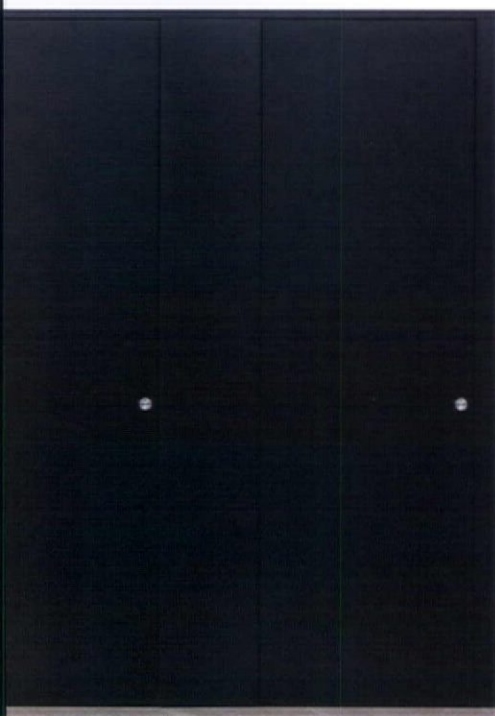
Since 1965, the WMF has helped to protect 420 irreplaceable sites around the world, including the ancient Buddhist temple of Preah Khan at Angkor, Cambodia, built in 1191, and Wright's Ennis House in Los Angeles, California. The watch-list is one of the best, and sometimes the only, hope for survival of these sites. Sadly, it seems inevitable that the WMF's workload is only ever going to expand. For more information visit: [www.wmf.org](http://www.wmf.org)



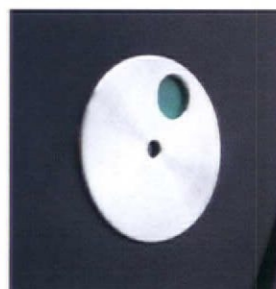


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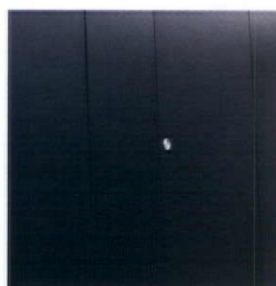
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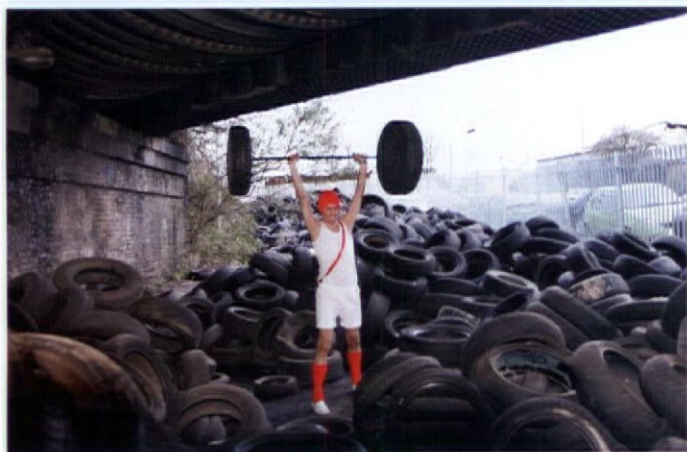
## ARCHITECTURE WEEK

Running from 15-24 June, Architecture Week gives people up and down the country the chance to get under the skin of design. This year sees a focus on sustainability, with a range of activities from carbon-footprint measuring at the RIBA's London headquarters to the chance to build a model city from recycled materials. There will be lectures galore, including a wallow through the merits of mud and a talk by Frank Gehry. Visit [www.architectureweek.org.uk](http://www.architectureweek.org.uk) for details. Here's Richard Vaughan's pick of events...

### THE GAMES

15-24 June, British Film Institute, London

A short film which is part of the British Film Institute's London Calling programme, *The Games* is a tongue-in-cheek look at the 2012 Olympics, as if it were taking place on the Olympic Park as it stands now. Shot by Hilary Powell, the film is part of Mediatheque's 100-title guide to the capital. A talk on the making of the film, along with a viewing, will be held at the Building Centre at 7pm on 20 June.



### BATHING BEAUTIES

15 June-2 September,

Hub National Centre for Craft and Design, Lincolnshire

This exhibition looks at the reinvention of the beach hut at Sleaford, near Lincoln. It has evolved from a project conceived by Michael Trainor with the aim of making a dramatic series of architectural structure for a largely forgotten 16km stretch of Lincolnshire coastline. It offers pupils a chance to learn about 'the purpose of shelters' and to make a 'linear gallery of bold new architecture'. A drop-in event at 6.30pm on 21 June goes behind the scenes.



### SUNNISIDE – A GUIDED TOUR

21 June, 6-7pm, Sunderland

Sunnyside, the forgotten merchant city of Sunderland, is currently being revived and transformed into a thriving mixed-use urban quarter – conserving its 160 listed buildings while adding new contemporary architecture. Officers from Sunderland City Council will be giving a guided tour from 6pm.







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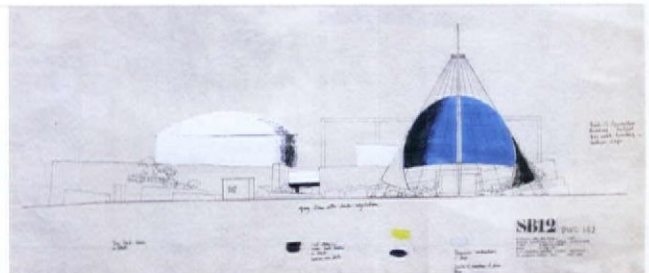
Neil Deely  
Caela Floreasca, Bucharest

### WINNER: STUDENT PRIZE

Tobias Klein

## JUDGES

Paul Finch, Chair  
Ian Ritchie RA  
Chris Wilkinson RA  
Murray Coleman  
and Nigel Hugill,  
Bovis Lend Lease



1.

# ARCHITECTURE ROOM WITH A VIEW

By Kenneth Powell

Year by year, the Architecture Room at the Royal Academy Summer Exhibition offers a snapshot of the current British scene through the media of models, drawings, paintings, photographs and animations. The big names are here, along with invited works by a handful of leading foreign architects – this year Frank Gehry, Tadao Ando and Lebbeus Woods are featured. More significant, however, is the light the show throws on younger practices and students who may be the stars (and RAs) of the future. The AJ/Bovis Awards, to which the AJ has contributed £10,000 of prize money, recognise the excellence of new exhibitors.

This year architecture has a prime position in Gallery VI, immediately behind the central hall and halfway through the exhibition – at a point where

punters who have come to lap up mainstream painting might be persuaded to look at something different. It helps that Gallery VI has been given a distinct and engaging character through the overall blue décor devised by Ian Ritchie RA who, with fellow Academician Chris Wilkinson, selected the 150 works on display. Ritchie has placed models on low plinths so the room looks less cluttered than usual and can be seen as a whole. The theme is the use of light in architecture, though this isn't always evident.

Perennial problems remain. Some drawings are so high they can hardly be seen – but the alternative was reducing the number on show. As elsewhere in the exhibition, there are no captions, but simply numbers referring the visitor to the catalogue, which contains no

information as to the status of projects shown. Paintings and sculptures speak for themselves but most architectural drawings and models, though sometimes works of art in their own right, are means to an end.

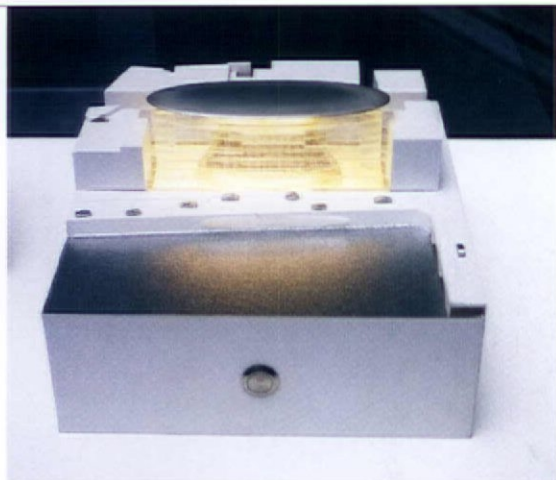
Ritchie and Wilkinson, like RA President Nicholas Grimshaw, are architects whose work has its roots in 1970s High-Tech (though all three have since moved on). The selection of work, however, is extremely diverse.

Back in the 1960s, Raymond Erith was a regular exhibitor at the Academy, representing a Classical tradition then very much in retreat. After Erith's death, his place was taken by Quinlan Terry, and this year it is the latter's son and partner, Francis, who carries the traditionalist torch with a superbly executed

pencil drawing, a full-size elevation of a fireplace.

Though not in any sense traditionalists, Edward Cullinan and Richard MacCormac represent a strand in British architecture which has strong roots in the vernacular. Cullinan's pencil drawings are a delight, as is MacCormac's rendering of the interior of his projected Maggie's Centre in Cheltenham – for once, this looks like a building designed to comfort. MacCormac shows a model of his latest phase of building at St John's College, Oxford. His proposed office building in Jersey is represented by a fine drawing by Peter Hull. Piers Gough, whose work defies categorisation, exhibits a zany model of a housing scheme for the banks of the River Tyne, right next to Wilkinson Eyre's Millennium Bridge.



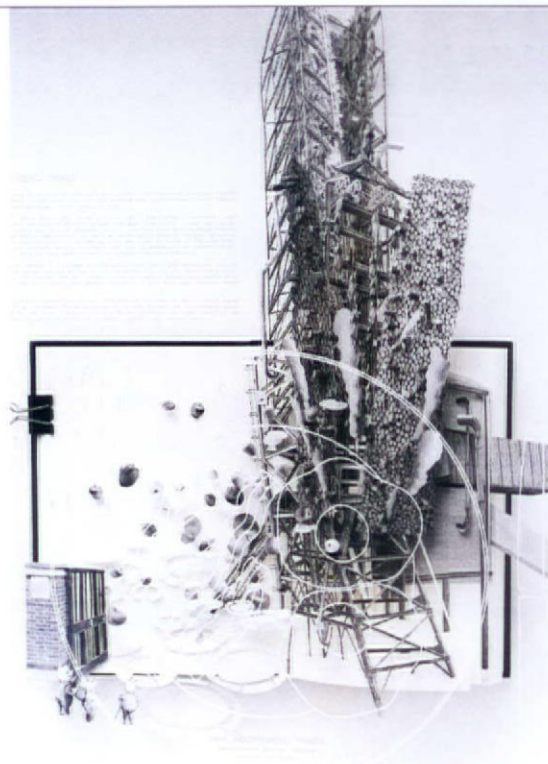


2.

1. Festival of Britain, South Elevation to Upper Concourse, by H T Cadbury-Brown

2. Model of Clarence Hotel, Dublin, by Norman Foster

3. Nocturnal Tower, London, in paper, wood and perspex, by C J Lim



3.

PHOTOGRAPHY BY JAMES BOLTON

Like cardinals in the Catholic Church, Academicians never retire. The veterans showing this year include Leonard Manasseh and Trevor Dannatt, while the redoubtable H T 'Jim' Cadbury-Brown's drawings for one of the structures at the 1951 Festival of Britain have all the vigour of youth, and entirely lack the whimsical flavour of much of the Festival's architecture.

It's hard to imagine how Norman Foster decides what to send in, given the range of his practice's work. In 2007, one might have expected to see Wembley Stadium but instead we have models of the Campus de la Justicia in Madrid, the Central Market in Abu Dhabi and the Clarence Hotel in Dublin, a new structure behind a retained period facade. The model of this is beautiful and

informative, showing the way the hotel is configured around a dramatic central atrium; this is Foster on top form.

Richard Rogers, now in partnership with Graham Stirk and Ivan Harbour, is riding equally high this year. The terminal at Madrid's Barajas Airport was the 2006 Stirling Prize winner and is represented here by a genuinely informative assemblage of drawings and photographs that underline the place of this project in the Rogers catalogue – particularly its relationship to the Centre Pompidou. As RA President, Nicholas Grimshaw very properly has a modest presence: two animations. Explaining the genesis of Grimshaw's Southern Cross Station in Melbourne, they are as entertaining as they are informative. The last of the big names in the High-Tech

tradition, Michael Hopkins, made his reputation with projects for great British institutions, but his practice is now decidedly international – reflected here by his Cyprus Cultural Centre.

Animations and other digitally generated exhibits will undoubtedly feature increasingly in the Architecture Room in years to come. For the moment, models are probably the medium that non-architects find most helpful in explaining the workings of a building. Few recent projects of conservation/re-use can rival John McAslan & Partners' transformation of the Roundhouse at Chalk Farm, seen here in Richard Armiger's wonderfully crafted and accessible wooden model.

Another approach to model-making is reflected in the work of C J Lim. The model

of a Nocturnal Tower in London is supplemented by his extraordinary *Madame Delia's Suburban Roost*, holding its own within a miscellany of paintings and pieces of sculpture in Gallery V. Two very different approaches among the younger generation are reflected in Tobias Klein's *Synthetic Syncretism\_M*, flavoured with memories of Gaudí, and Safia Qureshi's *Holy Trinity: Mgarr Launderette, Car Wash House and Slaughter House Annexe*. The latter is an enigmatic work, lovingly made. Neil Deely's model of the development of Caela Floreasca in Bucharest (designed by Metropolitan Workshop) is a winner, a clear exposition of a project that one longs to know more about.

Miniature models have been in fashion in recent years. Gordon Benson's exquisite





4.

4. Neil Deely's winning model of the Caela Floreasca development in Bucharest



5.

5. A proposal for Astley Castle, by Sanei Hopkins

boxed presentation, depicting work on three projects in London and Dublin is an outstanding example. Equally appealing are Keith Williams' model of proposals for the RCA, Squire and Partners' presentation of a housing scheme in Deptford, and Sanei Hopkins' captivating, jewel-like presentation of proposals for Astley Castle. The scheme appears to involve bold but sensitively handled interventions into a country house, but there is no information on either the castle or the brief.

Just as enjoyable as a finely made object is Amin Taha's Footbridge 2, constructed from perspex and brass by A Models. David Chipperfield's model of the Anchorage Museum is a lovely piece of sculpture, though reduced here to a series of rectangular aluminium blocks,

so the nature of the building is not made clear. The two models shown by Will Alsop don't tell us much about the projects in question: he explains his work most persuasively with his paintings; formal models are not his thing. One of his works in acrylic is shown, a striking piece that could find a place in one of the other galleries in the summer exhibition.

In contrast to Alsop's expansive poetry of colour, Eric Parry's manner seems almost reticent, but the pencil drawing of the elevation of his 30 Finsbury Square project is a fine thing, while the model of Parry's project for St Martin-in-the-Fields, showing a small part of a very large scheme, appears superfluous. Eva Jiricna eschews models altogether, showing a stair tread, the only building component in the show.

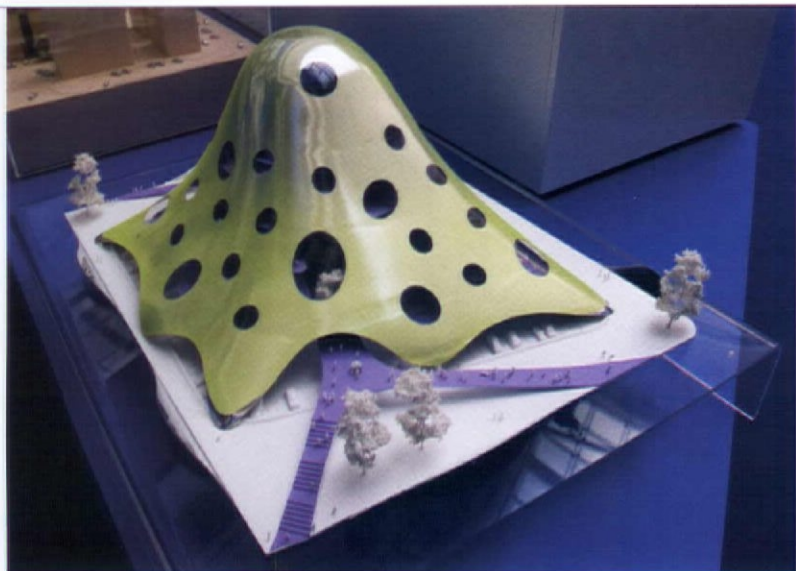
Fellow Czech architect Jan Kaplicky (of Future Systems) was the winner of the recent competition for a national library in his native Prague. The project has proved controversial, but it is reassuring to learn that the librarians in Prague, if not all the politicians, like it. Kaplicky's model is sensational but the completed building should be the major work of a man whose influence is far in excess of what he's built. The latter remark extends equally to Peter Cook and it is good to see his model – a colourful affair – for housing in Madrid, a city that is kind to British architects.

Another architect of major reputation, Tony Fretton, is represented by drawings for the new British Embassy in Warsaw and his proposal for the Leventis Gallery in Nicosia, Cyprus. Also welcome is the contribution of

another under-built British practice, Birds Portchmouth Russum (a model of a 'nursery for the future' project). Stanton Williams continues to thrive, despite the abandonment of its plans for Sloane Square. The design of public space is an important aspect of the firm's work, represented here by a competition-winning scheme for the new St Giles Plaza, close to London's Centre Point.

Other familiar names feature: Allford Hall Monaghan Morris shows a project for the University of Amsterdam, Kohn Pedersen Fox exhibits a theatre in Perth, Penoyre & Prasad display its children's centre at the Moorfields Eye Hospital, O'Donnell + Tuomey shows delightful watercolours. One particularly arresting exhibit is the City Dress, submitted by highly regarded Sauerbruch



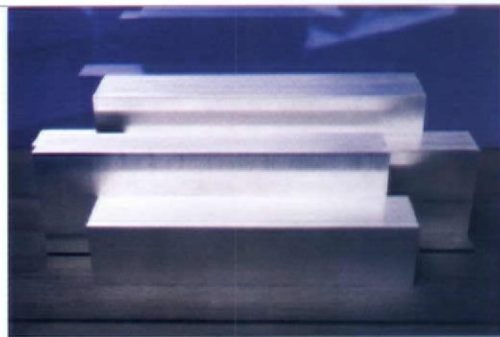


6.

6. Future Systems' Prague National Library model

7. An aluminium model of the Anchorage Museum, by David Chipperfield

8. Tony Fretton's digital inkjet print of the British Embassy in Warsaw



7.



8.

Hutton. Its approach to the design of glazed facades, incorporating both low-energy devices and the use of colour, has influenced many other architects, and this can be detected in several projects in this year's Architecture Room.

One innovation in the 2007 show is the fact that a number of the works are available for sale. You can buy an etching by Ian Ritchie, in an edition of 10, for £180, or one by Chris Wilkinson for £170. A drawing by Laurie Chetwood is going for a mere £120, or the Piers Gough Gateshead model for £5,000. A recommendation is the C-type prints by Gillian Lambert of the house at Gallions Reach, for £380. She enjoyed spectacular success in the recent RIBA President's Medals and is clearly a talent to watch. And as ever there are

prints of drawings by the ever-popular, ever-prescient Louis Hellman (just £138 each), while two drawings by Paul Koralek of an extension to the Berkeley Library, Dublin look like a bargain at £450 apiece.

The Summer Exhibition has long been pilloried for its failure to reflect the contemporary scene and its tolerance of mediocre work by amateurs. With Tracey Emin, Gary Hume and Michael Craig-Martin now among the recently elected Academicians, these criticisms carry less weight (though the Academy may just be catching up with yesterday's fashions). The Architecture Room, in any case, always seemed out of kilter with the rest of the exhibition in that Foster, Rogers, Grimshaw and the like have been part of the Academy scene for years.

This discontinuity is no longer so evident: the work of Zaha Hadid, C J Lim, Will Alsop and others can be read as sculpture.

Given that the basic format of the Summer Exhibition – still popular – is unlikely to change radically, there are a number of ways in which architecture could feature in it still more meaningfully. A real theme for the Architecture Room each year – sustainable design, new design in historic contexts, the innovative use of materials – is one possibility, giving more coherence to what is shown. It is good to see work by leading international figures like Ando and Gehry, but both are widely published: examples of the work of younger foreign firms and British practices outside London would be more revelatory. Couldn't some of the work shown at Burlington House

travel to provincial venues? The RA is not a closed shop but it does, perhaps inevitably, have a bias towards the London-based establishment.

It can't be accused of neglecting architecture. It has a fine programme of lectures and symposia, and its next secretary and chief executive, Charles Saumarez Smith, is an architectural historian who commissioned excellent architecture during his time at the National Gallery. But there is still scope to make the architectural element in the Summer Exhibition a better vehicle for communicating with a broad, culturally aware public. For the present, the 2007 show is there to be enjoyed and studied, with an Architecture Room that has certainly set a new standard of clarity and elegance – and inclusivity.





9.



10.

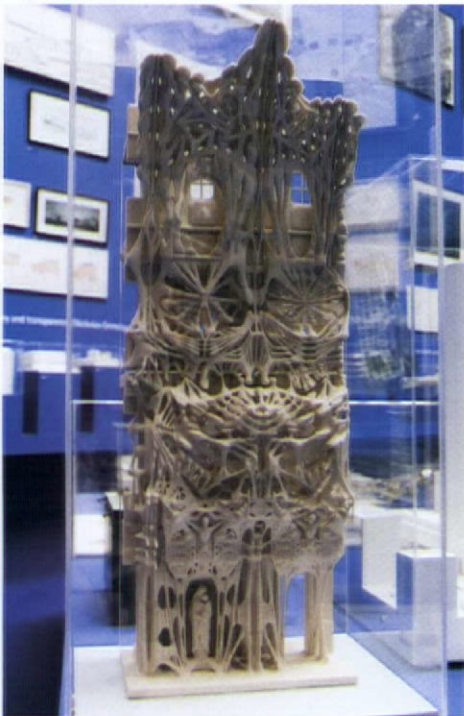
9. Will Alsop's 'Fog is an Urban Experience'

10. John McAslan's Roundhouse

11. Synthetic Syncretism\_M, by Tobias Klein

12. House at Gallion's Reach, Site Works, a digital C-type print by Gillian Lambert

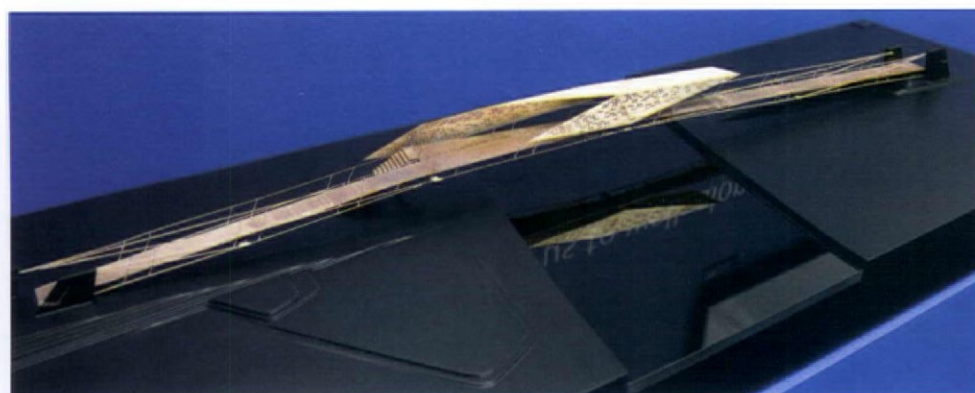
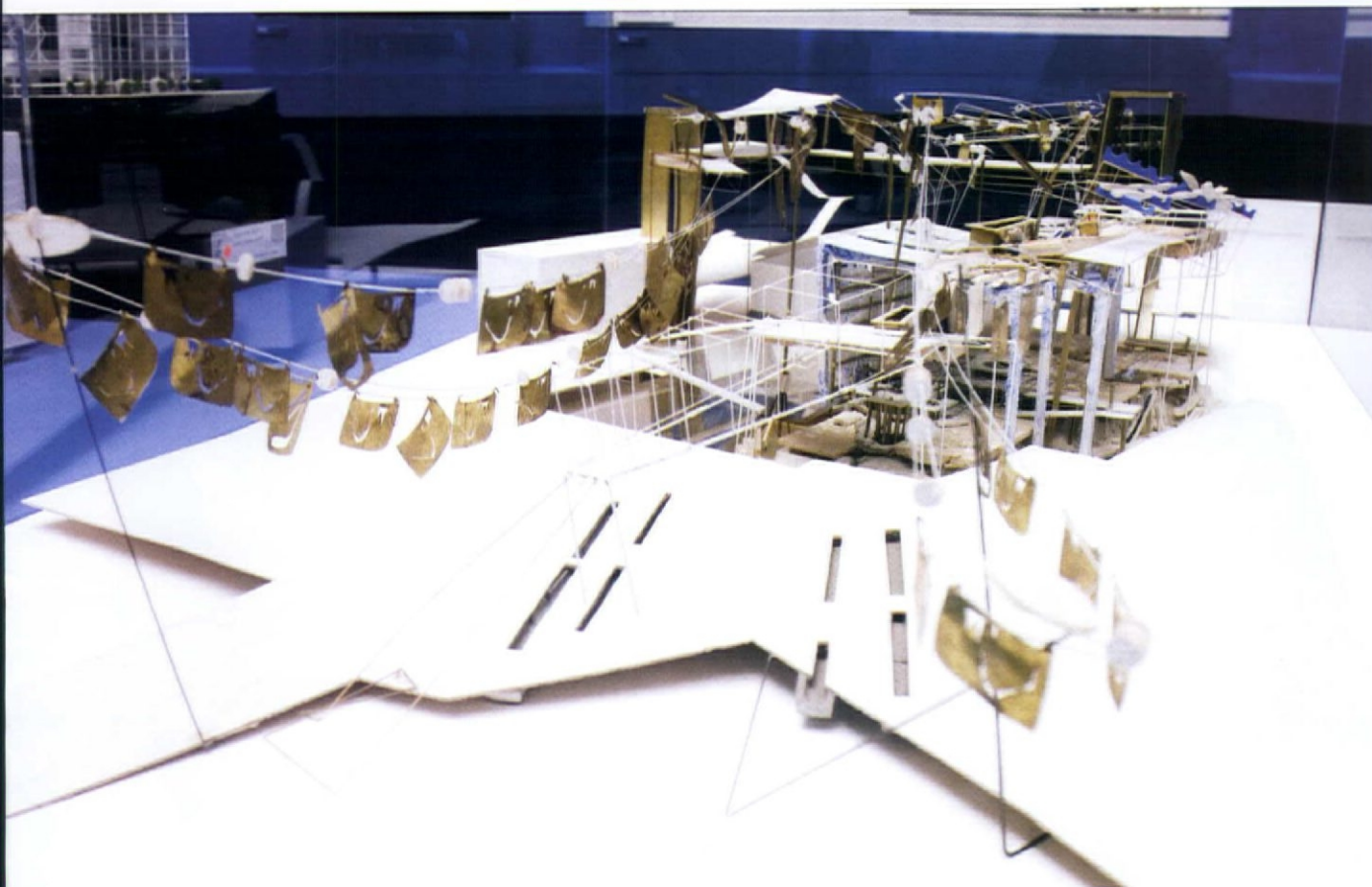
13.



11.



12.



14.

13. Safia Qureshi's Holy Trinity

14. Footbridge 2, by Amin Taha

15. City Dress, by Sauerbruch Hutton



15.



'Obviously there are setbacks. I feel very sad that we lost the West Pier at Brighton – and Greenside – on my watch'

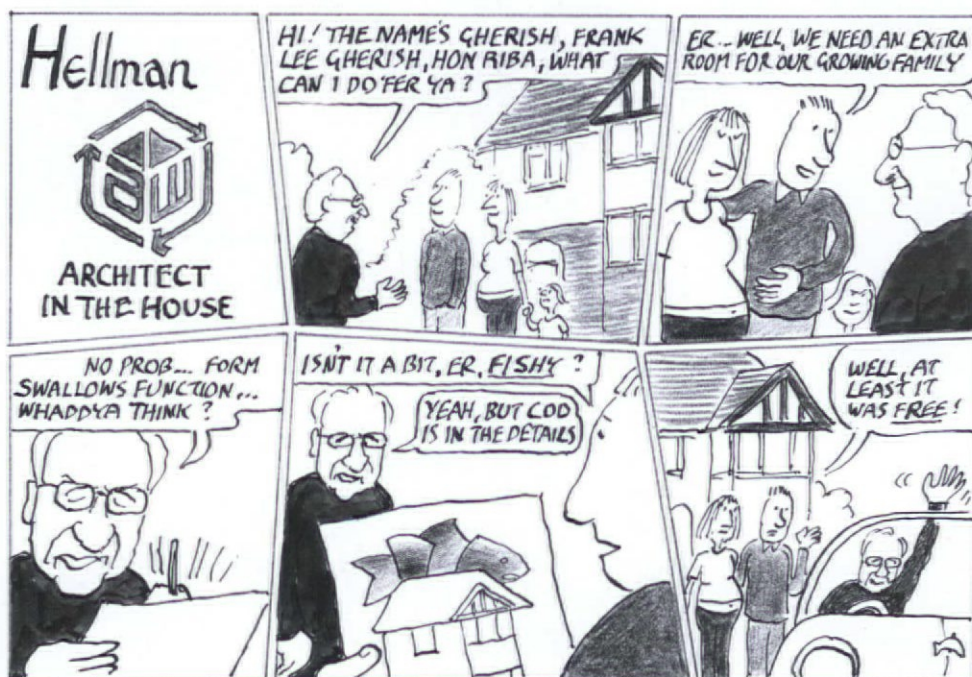
EH chief executive Simon Thurley. *Cornerstone*, Vol. 28 No. 2, 2007

'When Littlehampton embraces the radical, you suddenly appreciate that we really have had a design revolution in this country'

Stephen Bayley on Thomas Heatherwick's East Beach Cafe. *Observer*, 10.06.07

'He's the counter-argument to Philip Johnson's witticism, "Architects are high-class whores"'

Jonathan Glancey on Peter Zumthor. *Guardian*, 11.06.07



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#### HANDSOME LOT

Last week Astragal attended The Big A – an auction in aid of the Architects Benevolent Society. The event raised the handsome figure of £70,000, £700 of which came from two **Louis Hellman** cartoons – a sum that the poor chap could only dream of squeezing out of the AJ. An original pencil-and-wash picture by **Massimiliano Fuksas** proved to be the most coveted lot, eventually snapped up by **Jack Pringle** for £4,800. The bargain of the night? A print of the west and east elevations of Wembley Stadium signed by HOK Sport's **Rod Sheard** and **Norman Foster**. The first lot of the evening, it was supposed to set the auction off to a flying start, but in the end it sold for the relatively paltry sum of £600. Either the booze hadn't loosened up the bidders

enough or the curse of Wembley had struck again.

#### WORD PLAY

Astragal was happily snoozing in his den one afternoon last week until rudely awoken by the telephone. Balefully staring at the source of his annoyance, Astragal reluctantly picked up. Expecting yet another invitation to a gin-drinking session from his old pals at the Chelsea Arts Club, Astragal was surprised to hear the voice of an elderly lady requesting help with her last crossword clue. An accomplished wordsmith, Astragal gallantly came to the assistance of the charming **Miriam Bailey**, 89, of London, who was stumped by two down in the *Mail on Sunday* crossword. Clue: architect, six letters, \_o\_e\_s. Astragal's hint: he's no spring chicken himself...

#### QUIET PLEASE

It seems the furore surrounding the ill-received 2012 Olympic Games logo may have a more serious impact on the architectural world than first thought. The epilepsy-inducing motif – variously described as 'a broken swastika' and 'a toileting monkey' – is the brainchild of a design team led by Wolff Olins chairman **Brian Boylan**. Following the uproar, Boylan has gone into hiding, with enquiries from the press being met with no response. His reticence is unexpected for one in the public-relations world, and poses a dilemma for CABA. Boylan is a board member at the quango, where he uses his skills to advise the body on erm... communications. Does this mean a Garboesque wall of silence is about to descend on the watchdog?



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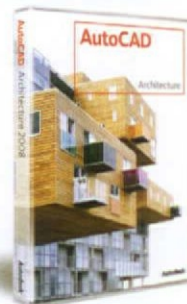
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## PRACTICE SIZE IS NO MEASURE OF SUCCESS OR QUALITY

Small practices are not the only ones with misgivings about the AJ100 (Letters, AJ 31.05.07). Bennetts Associates is one of several larger firms that does not take part in the survey because of the emphasis on size – in our view no guide to quality or success. Moreover, the figures in the survey are misleading. Foster + Partners, for example, declares only 236 UK-registered architects, so what do the other 700 employees do?

Even more misleading is the idea that the total income of the firm is then attributed to the UK-registered architects as if they are the only fee-earners, resulting in £300,000 fee income per architect. In addition, the survey tells us that so-and-so has plummeted 10 places since last year, the implied failure being as unwelcome as it is irrelevant to architectural practice.

Many architects have chosen to limit the size of their firms or the speed of their growth to ensure that architectural quality remains the dominant force within their businesses. Surveys such as the AJ100 would do better to recognise the importance of the awards, repeat business, low staff turnover and other characteristics that mark out those architects who really are the most successful.

*Rab Bennetts, Bennetts Associates*

## COASTAL CONTEXT IS AN ESSENTIAL ELEMENT

Hailing originally from the West Country, I was intrigued by your report on m2r and Hohenzollern Architekten's struggles to obtain planning approval from Caradon District Council for holiday houses on the coast of south-east Cornwall (AJ 31.05.07). Could the planners have been bemused, if not confused, by the architects' images of the houses set in unfamiliar landscapes? I'm not aware that the view down Finnygook Lane of Portwrinkle and the coast west towards Looe has much in common with the architects' view north from Hurricane Point, on California's Route 1, toward Bixby Creek Bridge on the Big Sur coast.

Good architects don't necessarily make good geographers, but doesn't context figure in good architecture? Or was your piece held over from April Fool's Day?

*Robert Wakeham, Lochgilphead, Argyll*

## UNFINISHED BUILDINGS POSE A REAL FIRE THREAT

Late April's fire in central Manchester (ajplus 08.05.07) brings into question the way we provide fire safety in buildings that are incomplete or under renovation. Other recent devastating blazes such as Colindale, where an adjacent building was also affected, and the Windsor Tower fire in Madrid, where renovations were in progress, illustrate the need to address this situation.

It is clear that incomplete buildings present a particular problem. Fire precautions and protective measures are not finished, therefore any fire is likely to be unrestricted. It is up to site contractors to be aware of the risk of fire spread. Should such an incident occur, the materials used for temporary barriers must be capable of providing some level of compartmentation.

There will be an investigation into the circumstances surrounding the fire, and the fact that burning debris appears to have ignited an adjacent, yet apparently unconnected building, will not be lost on the investigators. Indeed, this is something Approved Document B of the Building Regulations attempts to prevent.

Fire spread in very tall buildings could prove catastrophic in the crowded streets of a modern UK city. The investigation into this incident must ask the same questions that have arisen from the Colindale fire, and bear tall buildings in mind. We simply cannot continue to ignore the danger from fire in incomplete buildings.

*David Sugden, chairman, Passive Fire Protection Federation*

## CONSTRUCTION HEALTH AND SAFETY MUST MODERNISE

Geoffrey Podger, chief executive of the Health and Safety Executive, recently warned of increased Health and Safety inspection campaigns for 2007/08 to counter the estimated 10-15 per cent rise in the rate of fatal accidents. It is imperative for construction companies to keep abreast of the latest Health and Safety regulations and requirements, and to ensure that guidelines, records and policy information are communicated to all staff.

One of the major problems in the construction industry is that too many firms are relying on a manual paper-based system to meet their Health and Safety requirements. Yet this approach does not provide the level of sophistication needed if employers are to fulfil their legal obligations and protect their liability. A fully automated, centralised approach to Health and Safety information management is necessary, which enables company directors to stay up to date with all the latest regulations, and distribute the correct information to their staff via a knowledge portal.

As the number of Health and Safety inspections increases, construction firms must be able to show legislative compliance, a commitment to Health and Safety, improved standards in management and control of risk within their organisation.

*Trevor Cole, director, Datum International*

## THE ARB OPENS ITS DOORS TO DEBATE

I would like to issue an invitation to all those with an interest in ARB to come and visit us at Weymouth Street on our Open Day on 19 June 2007 from 10.00am-4.30pm, part of Architecture Week.

This 'open house' is an opportunity for anyone who has issues or concerns about ARB, or who would simply like to know more about our work, to come and meet us. Staff will be on hand to provide information and to answer any questions. We very much hope that the occasion will help to create a level of understanding of our work, and help us to improve our service to all who use it.

*Alison Carr, registrar and chief executive, ARB*

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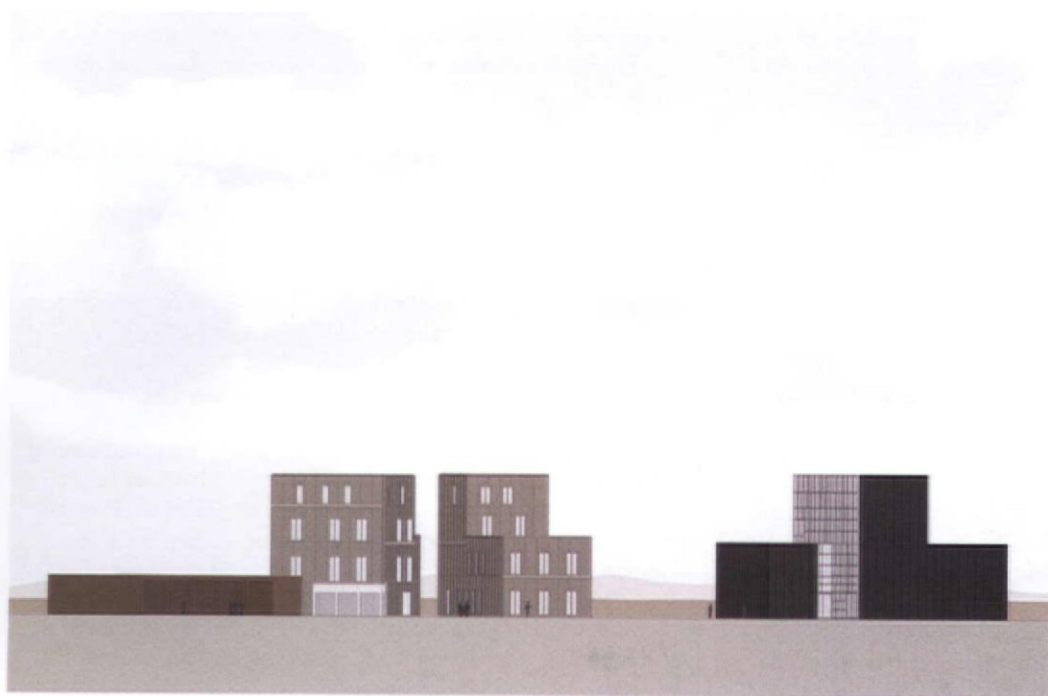
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## HE VALUES THE EXPERIENCE OF ARCHITECTURE THROUGH TIME RATHER THAN EYE-CATCHING OBJECT MAKING

*By Kim Jong Kyu. Photography by Jonathan Lovekin*

*Florian Beigel has been director of the Architecture Research Unit (ARU) based at London Metropolitan University, formerly North London Polytechnic, since the 1980s, working in partnership with Philip Christou. Projects by Beigel + ARU include the Pojagi Building in Heyri Art Valley (AJ 05.05.05) and the Youl Hwa Dang Publishing House in Paju Book City, both in South Korea, and the redevelopment of post-industrial and military sites in the former East Germany (AJ 03.04.03).*

The new building for a publisher in Paju, South Korea, which Florian Beigel + ARU have just completed, marks the latest stage in developing a city there, on a site 30km north of Seoul. After lengthy preparations beginning in 1988, Ki-Ung Yi and a number of other Korean publishers decided to establish a working settlement for publishing companies in Paju. As well as undertaking extensive land and planning negotiations with government authorities, they went on a number of international architectural tours and had many discussions, in order to create a community spirit for founding the city.

A decisive moment came when the publishers began talking about a city built to a design manual, rather than through the development of each building individually. Generally, the government-led 'urban planning' of new cities in South Korea lays down functional road networks first, then divides the fields according to the designated types of uses. Unfortunately, there are practically no planning controls that integrate the individual developments at the urban scale. Although there are basic

development rules and minimum guides, they aren't specific enough to generate clear and strong urban characteristics. By contrast, the design manual of Paju Book City was meant to be a framework that would hold the individual developments together. Even though the exact content of the developments could not be defined in advance, it would supply the urban spatial orders to integrate them.

Based on the strategic urban and landscape design plan entitled 'Paju Landscape Script', which was created by Florian Beigel and ARU in London, the design manual was produced in 1999 by a team including Beigel, three South Korean architects and me. 'The Paju Book City project is not a landscape-design project, nor is it an urban-design project. It is an infrastructural architectural project on a large scale – just as the table is on a small scale,' says Beigel.

Prior to the Paju Book City design, Beigel first tested his concept of 'architectural infrastructures' in a proposal for regenerating the Brikettfactory Witznitz, in a former coal-mining region near Leipzig in eastern Germany. In *Time Architecture: Selected Architectural Works*, by Florian Beigel and Architecture Research Unit, Iñaki Ábalos explains: 'The conception of their work as "landscape infrastructure" is designed not to anticipate the final picture but to make possible or rather to stimulate development processes, creating guidelines that allow us to interpret land as a medium for laws of change and transformation that it is not the project's concern to predict or specify.'





1. The scheme has been conceived as an ensemble of two buildings

Based on his experience of the Witznitz project and several other large urban design projects in Germany in the late 1990s, Beigel was asked by Korean architect Seung H Sang to design the strategic urban and landscape plan for Phase One of Paju Book City. He and I were then commissioned in 2000 to design the Youl Hwa Dang publishing house in Paju Book City. Beigel said at the time: 'This building is a test case for the new methodology of the landscape infrastructure plan.' Beigel was subsequently asked to design premises for the publisher Positive People Inc. on a site adjacent to the Youl Hwa Dang building, near the very beginning of the street of publishers.

The Positive People offices not only signal the beginning of the street but acknowledge the street's change of direction by being conceived as two buildings rather than one. From the beginning of the design process, Beigel used the term 'urban ensemble' to describe his proposal. The North Building keeps the order and directionality of the street, whereas the South Building works as the starting point of the street, as well as the focal point – it tilts away from the street edge at such an angle that it discreetly creates an in-between space with the other building. When Beigel discusses Giorgio Morandi's paintings, he stresses the importance of the leftover space between the objects (AJ 03.04.03). The offices for Positive People contain such a space in between two L-shaped buildings, which are different in volume.

In Korea, the large void space between buildings is called 'Ma-Dang', and is perhaps the most essential characteristic of

Korean architecture. Traditionally the 'Ma-Dang' was deliberately created between buildings to accommodate various domestic activities and act as an 'outdoor living room', whereas the patio sited between the Positive People buildings is simply an in-between space. This subtle difference is similar in nature to the difference between Morandi's paintings and traditional Korean painting. The true sense of 'Ma-Dang' has not been realised in modern-day Korean architecture, mainly (and unfortunately) due to the modernisation of the Korean lifestyle. 'We are bored with object fixation. Instead we are interested in what happens between objects, in the void, in emptiness. We still think the *raison d'être* of architecture is space not object,' says Beigel, – a point that is a meaningful enough one to ponder whether one is in the East or in the West.

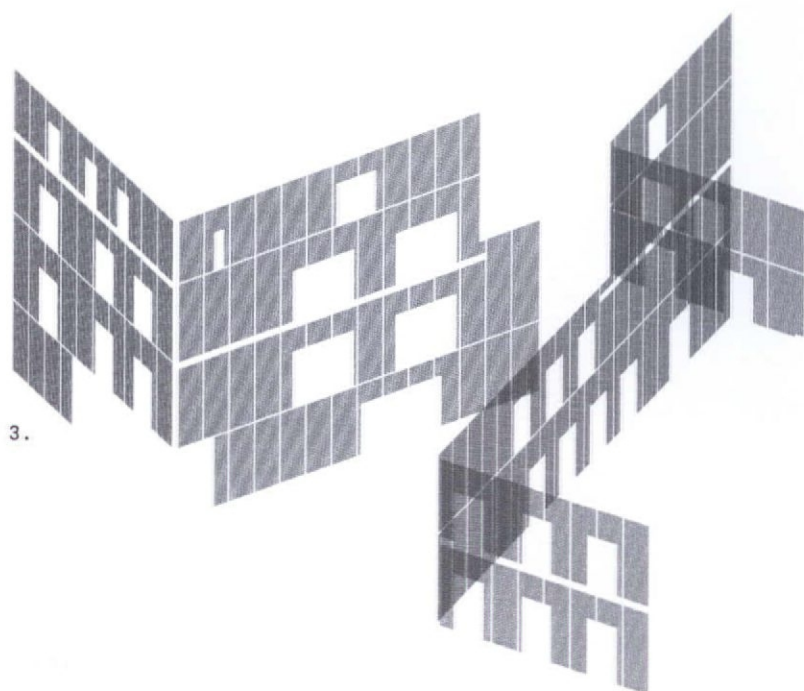
Examining Spanish architect Ábalos & Herreros' Casa Mora project, which eliminates corridors and treats the house as an assembly of juxtaposed rooms, Beigel says: 'Programme is not allowed to dominate design. The programmatic descriptions are put into the plan of rooms as a testing procedure of a construct of architectural character achieved by considerations of proximity. The architectural character of this house is a complex matter. But the complexity is not manifested in the technology. It never becomes a matter of the architects expressing more than there actually is. It is calculated architecture, a bit like a Bach fugue. This is an exciting house. It would make one go on one's toes, any moment expecting the unexpected, a room-by-room discovery,





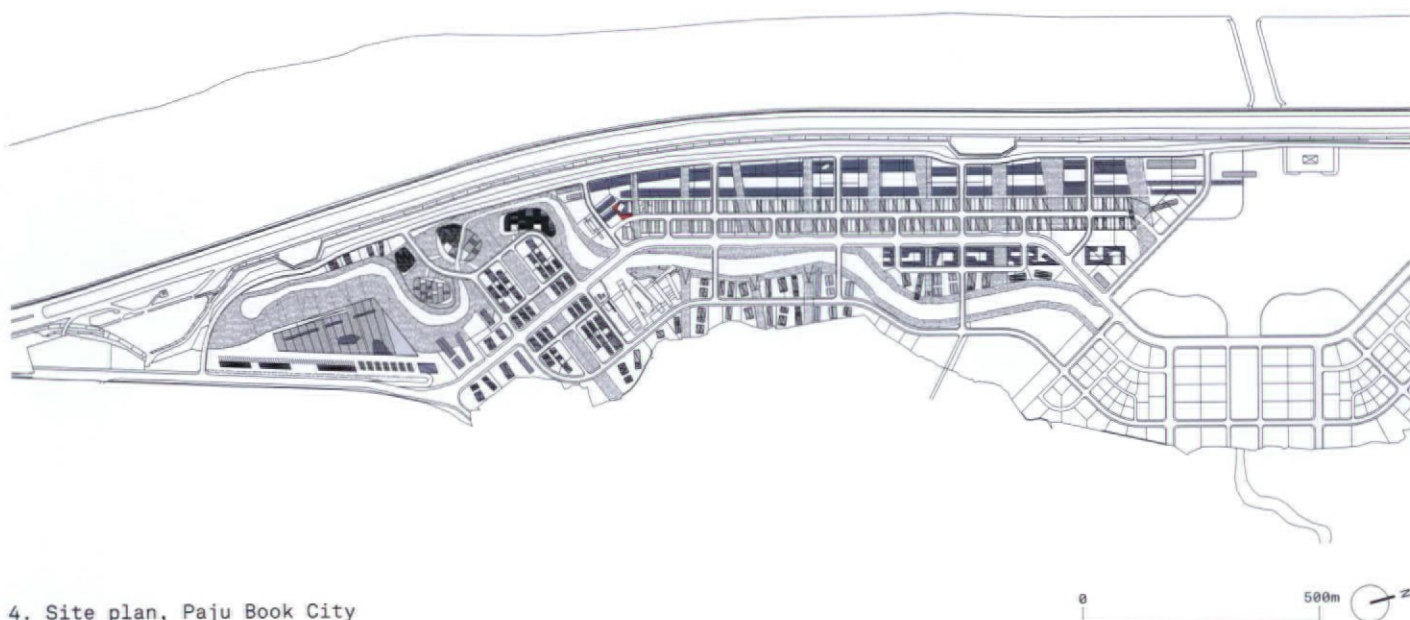
2.





2 & 3. The two buildings are situated at a point where the street in Paju changes direction. The South Building (on the left) makes a half-turn to acknowledge this, while the North Building remains firmly aligned with Bookmaker Street and the adjacent Youl Hwa Dang publishing house (as seen in the drawing on page 29). Beigel stresses the importance of the void between the North and South Buildings, comparing it to the public space created by the three elements of Alison and Peter Smithson's Economist Building





4. Site plan, Paju Book City

featuring escapes and encounters, including slightly awkward, even irritating ones. [It is] a cultural condenser.'

Beigel's attempt to realise his own 'cultural condenser' can be seen in his Positive People offices. The earlier Youl Hwa Dang project contained some of these ideas, but this scheme is mostly composed simply as a vertical arrangement of spaces, whereas the Positive People offices utilise both horizontal and vertical arrangements.

Beigel had intended to use a structural loadbearing brick-wall construction for the whole building, but this changed during the design process because new seismic standards came into effect in South Korea. To continue with a solid masonry building would have resulted in a substantial rise in cost, so Beigel opted for a reinforced-concrete wall with brick and steel cladding.

Brick was deliberately chosen to give a feeling of 'solidity' and a 'monolithic' quality, intensifying the experience of the in-between space. The steel framework around the brick panels was chosen for 'tectonic' reasons, while the various types of windows are positioned to be independent of the module of the facade steelwork, further stressing the building's 'solidity'. As perforations in a solid mass, they project the characteristics of the interior space, forming a 'family of windows'. In his book *Constructing Architecture*, Andrea Deplazes writes: 'The character of the architectural space depends on how things are done and for that reason it is determined by the technical realisation and by the structural composition of the substances and building materials used.'

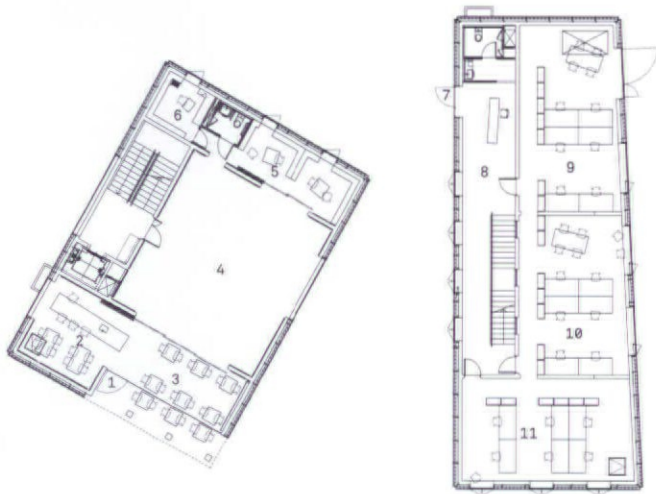
The charm of Beigel's design lies in the fact that it was built to fundamental rules of construction and realised with delicate details. Mentioning architect Walter Segal, a pioneer of self-build housing, Beigel says: 'He liked to use a few good things. His timber houses were gazelles compared with some of the clumsier versions of his followers. Segal, however, never felt the need to "express" this efficiency. It remained at ease with itself. It never shouted about itself.'

The same is true of the works of Beigel. They feel natural, as if they have always been standing. The interiors are a series of neutral spaces, their relationships diverse but not complicated. The spaces are waiting to embrace the occupants' daily activities while retaining an open-ended use.

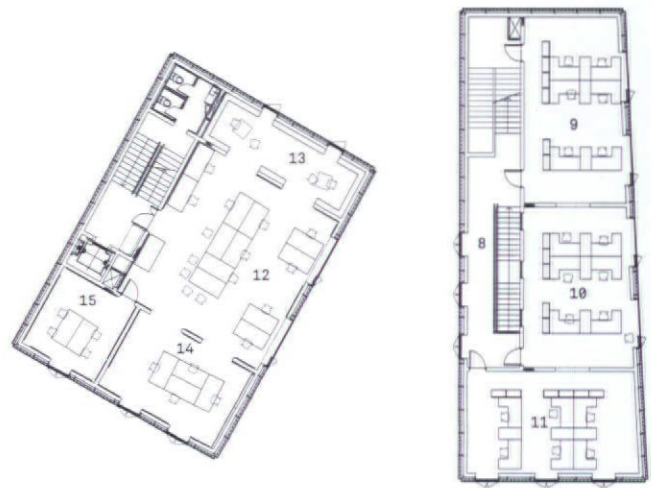
The han-ji rice paper internal walls which are mounted on the reinforced-concrete structure look like an art installation, and they work as a calculated 'interior infrastructure'. The spaces between the han-ji wall panels are tailored to be filled with bookshelves for the publishers. Therefore, each space will be able to change through time to meet the specific requirements of the users, leaving the original intention of the architect intact. This can truly be called 'specific indeterminate space'. For this, Beigel proposes an 'inhabitation strategy', which also exemplifies his affection for daily life.

To me, Beigel's work can only truly be understood by experiencing its result rather than just by reading a description of it. His affection for architecture cherishes the experience of the





5. Ground-floor plan



6. First-floor plan



building through time rather than simply creating eye-catching objects. Despite the fact that Beigel's work process is extremely calculated and precise, dealing with a huge number of inter-related elements within the given circumstances, his genuine concern about the people who will use the building remains at the heart of it.

The resulting construction is extremely well executed, particularly when one considers that in South Korea we often still suffer from a lack of high-level architectural workmanship based on a fundamental understanding of the intentions of the architect. While the pace of technological development is extremely fast in this country, unfortunately because of the shortness of its modern history, building workmanship is often not quite up to the level it should be. I would like to note, however, that a tremendous effort has been made on this scheme by Jong-Hoon Choi of Network in Architecture, ARU's partner architect in South Korea, to realise Beigel's delicate design intentions within the constraints of the local building industry.

- 1 SOUTH BUILDING PORTICO ENTRANCE ON BOOKMAKER STREET
- 2 SMALL SQUARE ROOM, BOOK CAFÉ BAR, WITH VIEW TO BAMBOO GARDEN
- 3 SMALL RECTANGULAR ROOM, BOOK CAFÉ, WITH VIEW TO MOUNTAIN
- 4 LARGE SQUARE ROOM, BOOK GALLERY, WITH VIEW ACROSS TO NORTH BUILDING
- 5 SMALL RECTANGULAR ROOM, BOOK LIBRARY, WITH VIEW TO CHERRY TREE
- 6 SMALL DOUBLE-HEIGHT ROOM, BOOK TOWER LIBRARY, WITH VIEW TO CHERRY TREE
- 7 NORTH BUILDING ENTRANCE
- 8 LONG THIN ROOM, STAIR GALLERY ROOM, WITH VIEWS ACROSS TO SOUTH BUILDING AND THROUGH INTERNAL WINDOWS INTO ADJACENT ROOM
- 9 LARGE RECTANGULAR ROOM, OFFICE STUDIO, WITH VIEW ACROSS TO YOUL HWA DANG
- 10 LARGE RECTANGULAR ROOM, OFFICE STUDIO, WITH VIEW ACROSS TO YOUL HWA DANG AND THROUGH INTERNAL WINDOWS INTO THE ADJACENT ROOM
- 11 LARGE RECTANGULAR ROOM, OFFICE STUDIO, WITH VIEW TO MOUNTAIN
- 12 LARGE SQUARE ROOM, OFFICE STUDIO ROOM, WITH VIEW ACROSS TO NORTH BUILDING
- 13 SMALL RECTANGULAR ROOM, BOOK LIBRARY, WITH VIEW TO RIVER
- 14 MEDIUM RECTANGULAR ROOM, MEETING ROOM, WITH VIEW TO MOUNTAIN
- 15 SMALL SQUARE ROOM, OFFICE ROOM, WITH VIEW TO MOUNTAIN





7.



8.



9.





10.

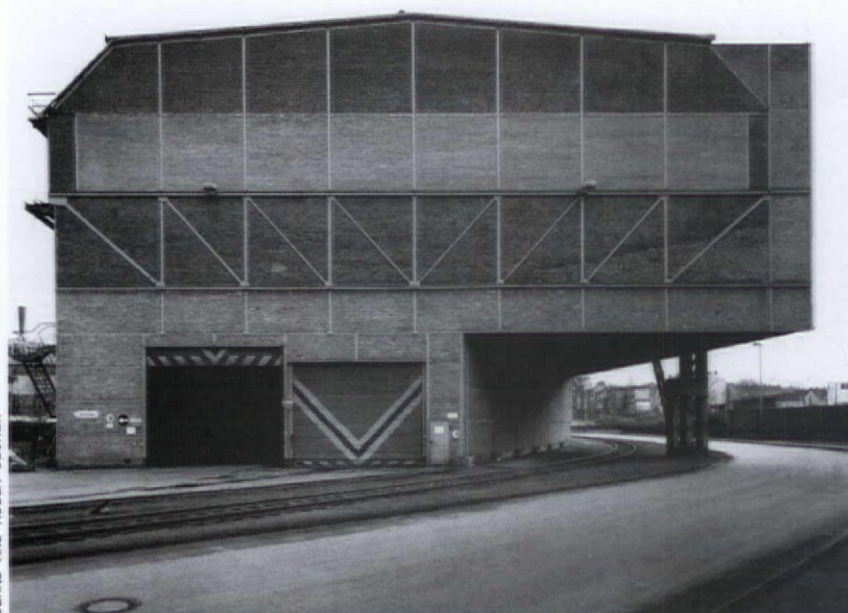
7. View from large square room on the first floor of the South Building, looking west through the small rectangular room towards the river. The han-ji paper lanterns were designed by Beigel + ARU

8. Small rectangular room on the first floor of the South Building, due to be used as a library

9. Large square room on the ground floor of the South Building, looking across to the North Building

10. View down the length of the first floor of the North Building, looking east towards Bookmaker Street





11.

11. One of Bernd and Hilla Becher's photographs of industrial buildings



12.

12. Public space at the Economist Building

## ARCHITECT'S ACCOUNT

The design has a number of distinctive features that question some of today's widely accepted architectural expressions. It teases some of the holy cows of Modernity, such as horizontality and object fixation and the idea of the infinitely flowing space of the open-plan office. We are very fortunate that our partner architect in South Korea, Jong-Hoon Choi, has appreciated and supported these things. A wonderful sense of mutual respect has developed between us.

### URBAN STRATA AND VIEWS

We think the building should tell a story about the place and the landscape in which it is situated. The urban landscape structure of Paju Book City has been shaped by the character of the place: by the views of the Han River and the mountain ranges on the horizon; the Sim Hak Mountain next to Paju; and, perhaps most importantly, by the 10m-high flood-protection dam on the motorway that runs between the site and the river's edge. Paju is an urban wetland – with reeds and urban structures. The Paju Design Guide specifies an urban datum made by the existing 8m-high motorway embankment (particularly on Bookmaker Street). The buildings have two-storey podia lining the street, making a higher-density city below the urban datum level, and a further two storeys placed on top as a lower-density strata with views of the horizon. In the design for Positive People, one can find these landscape imprints again, in the buildings' stepping forms.

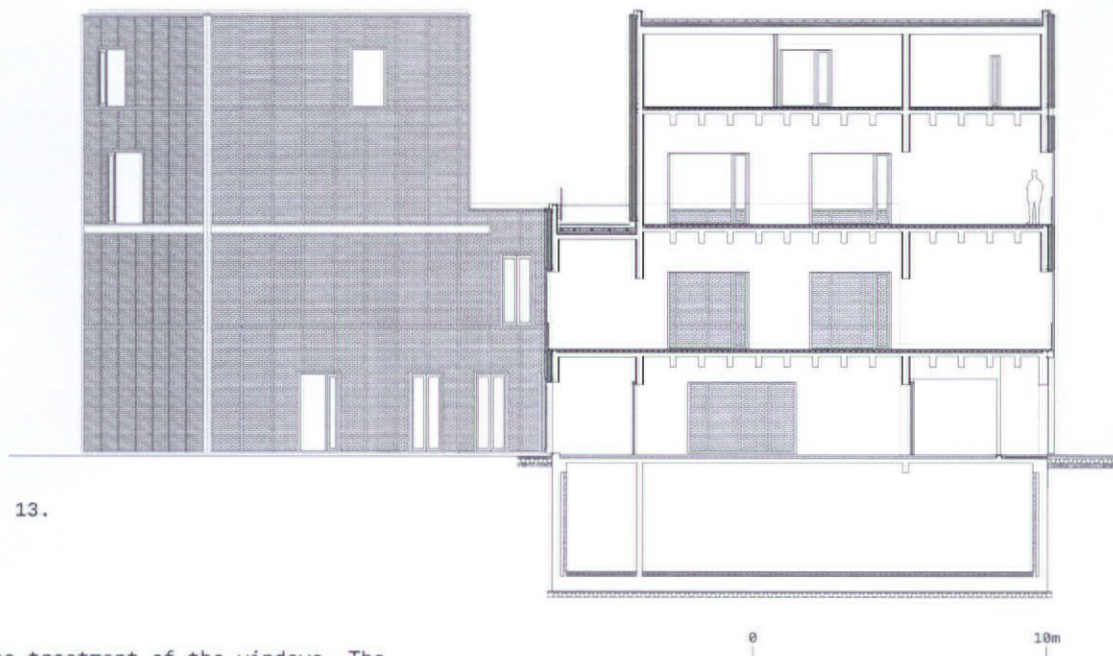
## AN ENSEMBLE OF BUILDINGS

Positive People is an ensemble of two buildings, rather than one. It offers an extension of the street's public space in front of the temporary café (now a museum of book printing). The Smithsons' Economist Building in London comes to mind: a family of three buildings each with a similar external treatment, making a powerful and generous public place in the voids left between them. The North Building aligns with the Youl Hwa Dang Building to the north and the directionality of the street, while the South Building turns halfway towards the geometry of the 'Urban Island', the dense part of Paju Book City. We wanted the buildings for Positive People to be delicate and gentle figures, with a sense of dignity and quietness.

### STEEL AND BRICK CURTAIN WALLS

This is a wall building with windows, not a glass building. The building is composed of a main structure of reinforced concrete walls and floors with external curtain walls of steel and brick. Today, brick buildings usually give an impression of solidity and timelessness. This is an illusion. In most cases a single thickness of brick is used as an external veneer that is tied invisibly to structural walls or frames made of other materials. The curtain walls of the Positive People buildings are made of steel frames attached to the structural concrete walls behind with brick infill. The frames are too thin to support the floors and the roofs of the buildings. The vertical modulation comes from a desire to avoid the use of brick ties or





13.

13. Note the treatment of the windows. The basement room in the South Building will probably be used for lectures

expansion joints. In essence, this construction is not unlike that of a conventional curtain wall of glass supported with steel frames. This concept is similar to Mies' Illinois Institute of Technology campus in Chicago, and Bernd and Hilla Becher's photographs of industrial buildings with steel and brick curtain walls were also an inspiration for this scheme.

#### COMPOSITION OF WINDOWS

The various arrangements of windows played an essential part in forming the character of the building. They are designed in relation to the proportions and qualities of the room interiors, as well as the composition of the exterior walls of the buildings. We think of the windows as large pictures of the outside world that stand on the floor, offering specific views of the mountain, river and the patio space between the buildings. They have a figurative quality, standing on the floor and never reaching the ceiling. There are two general types: the large, almost square studio windows, and the tall outward-opening portrait-like French windows. The external facades are composed of groups, or families, of windows. The sizes and proportions are varied. Window groupings are generated in relation to urban landscape spaces at different scales, and by considerations of formality to the public space and informality to garden and patio space. Window openings occupy a relatively area, to maintain the wall's integrity. We think it is important that the compositional order of the windows remains independent of the order of the brick and

steel curtain. The windows should not be 'framed' by the facade steel, but, as they are part of the fabric of the curtain, they are in the same plane as the brick. The facade is divided by wider lines of horizontal steel, making houses on top of houses, such as double-storey facades on top of each other or a single-storey facade on top of a three-storey facade.

#### NOBLE FLOOR

The Positive People buildings are like large city houses. They are designed as a plan of rooms of varying proportions, directly connected without corridors. When the client came to London to discuss the design, we visited the Georgian houses in Bedford Square. The floor-to-ceiling heights in the Positive People buildings are similar to those proportions of an English Georgian house, the first floor being the noble floor with good views of the public life of the street and the city below. It can be used for ceremonies, lectures and meetings. Tectonic rice paper (han-ji) figures are arranged on the interior of the exposed, cast in-situ, concrete walls of the building. Similar to the window openings, they stand on the floor and do not reach the fair-faced concrete ceiling with its regular array of beams. The han-ji figures are like an inner shirt to the concrete, giving the cast concrete wall a renewed dignity. As a complement to the han-ji figures, special han-ji paper lanterns were designed for the noble floor, visible from the street at night.

*Florian Beigel and Philip Christou, ARU*





14. Looking towards the North Building from the large square room on the second floor of the South Building



## PARTNER ARCHITECT'S ACCOUNT

This story is not about the building but about the people, the episodes and the valuable memories I have had during the building process. The client is the owner of a book company that publishes a magazine called Positive Thinking, which tells touching stories of the lives of ordinary people. The editor and his staff make the magazine with the belief that positive thinking makes people beautiful and their lives peaceful. I thought this philosophy might be key to understanding the building, and this proved very important in the end. I think the process of bookmaking is very similar to the process of building-making. In fact, the framework of thinking and the methods of working are also similar. This helped the client and architects to understand and treat each other in a kind and generous manner. It was possible to maintain the fundamental concepts of the original design despite many unexpected changes, thanks to this well-established bond and the trust there was from the beginning between the two parties. The same type of mutual understanding was also important for the collaboration between the design architects in London and us, the local architects in Seoul. Active and regular communication between the architects continued throughout the design stage as well as the construction stage. The architects in London fundamentally understood the conditions of the building site, Paju Book City, and they wanted the completed building to make kind and gentle relationships with its surroundings. It was made possible because the design architect truly understood the local culture and sentiment, in some ways better than a local architect could. There are a number of cherishable memories in my mind regarding the work process: the moment the client was so delighted at our first presentation; the moment the design architects got so excited when first seeing the structural concrete buildings on site; and the many exchanges of useful opinions communicated over the Internet with the design architects in London. Now this architectural experience remains not only as a built product and the stacked piles of documents and drawings, but also in our memories of exchanges and conversations, and in the mutual respect that has grown between us. The architectural process has not ended.

*Jong-Hoon Choi, Network In Architecture*

## Credits

Tender date  
April 2006  
Start on site date  
12 May 2006  
Contract duration  
52 weeks  
Gross internal floor area  
1,734 m<sup>2</sup>  
Main contract arrangement  
South Korean standard contract  
Total cost  
1,620,000,000 Korean won (₩880,000)  
Client  
Positive Thinking  
Architects  
Architecture Research Unit (ARU), London: Florian Beigel, Philip Christou, Ahn Jong Hwan, Nicholas Lobo Brennan, Stefano Ciurlo Walker, Thomas Gantner, Kalle Soderman. Network in Architecture (NIA), Seoul: Jong-Hoon Choi, Yang Ki Wook, Ryu Sam Yeol, Kim Eun Ah  
Structural engineer  
TNI Structural Engineering  
Building technology consultant  
Professor Dr Ing Helmut F O Müller, University of Dortmund  
Services consultant  
BOW MIE Consultants (facilities), Chung Song ENC (electrical)  
Specialist consultants  
Kwon Nia (landscape), Sunjin Engineering (window system)  
Contractor  
DongNyok Construction  
Subcontractors and suppliers  
*Han-ji interior lamps* ACE Lighting; *fluorescent steel channel lights* AL Electric; *internal precast-concrete floor* ST Lite; *external hanging lights* Disano; *windows* CNK System; *window hardware* Häfele Korea; *brick manufacturer* Hankook Toheong Wajon; *elevator* Mitsubishi Elevator Korea; *concrete pigments/external works* Wooshin Pigment/Bayferrox



## AN INTERIOR LINED WITH HAN-JI-COVERED WALL PANELS

Both the North and South Buildings are constructed of cast-in situ concrete floor slabs with exposed soffits and beams, cast-in situ concrete structural walls exposed on the inside with a steel and brick curtain wall.

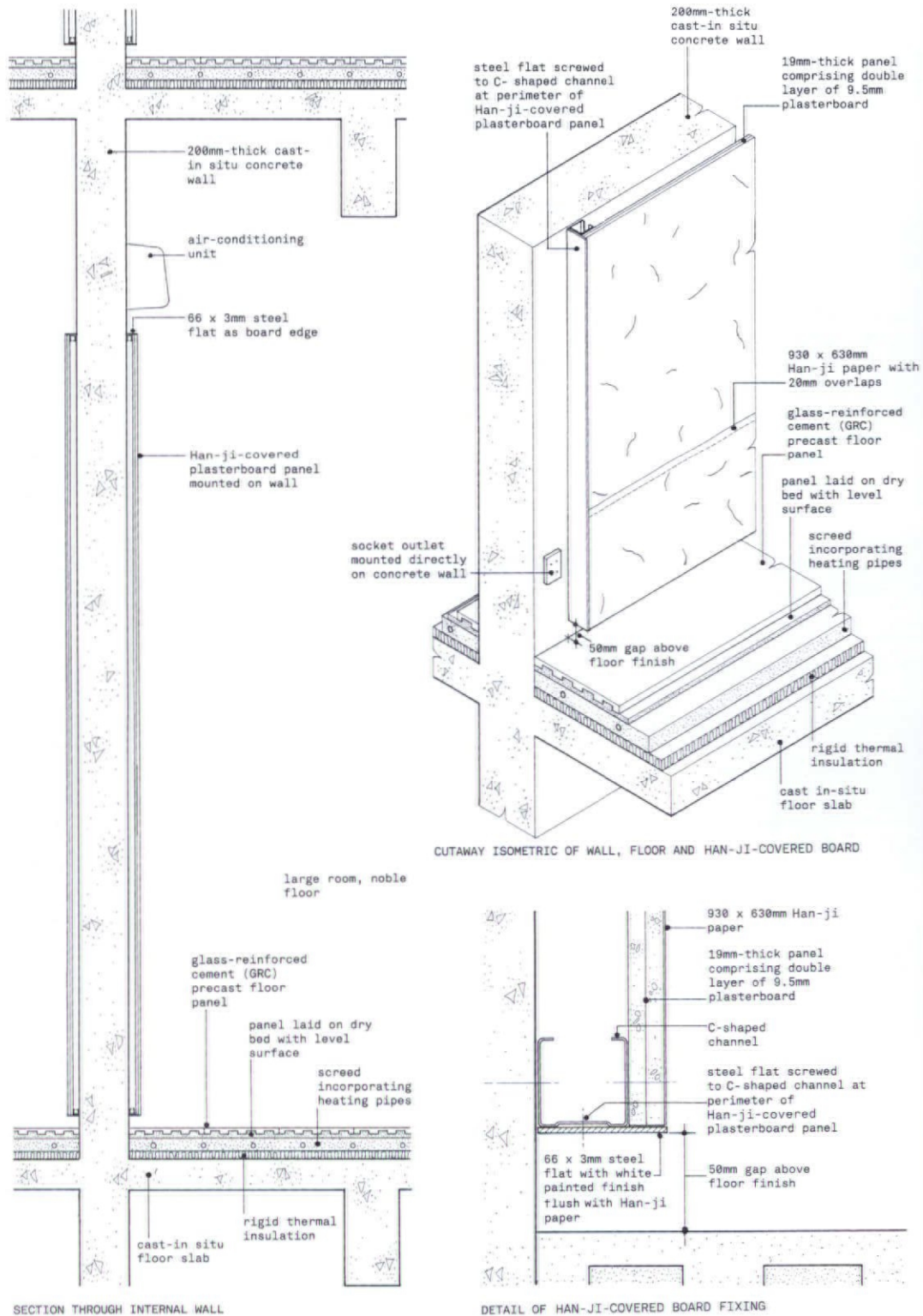
The first floor of the South Building, the 'noble floor', has, like its namesake the piano nobile, the highest ceiling. The largest room is about 8 x 9m, with three smaller rooms opening off it. The interiors feature han-ji paper, a finely textured rice paper which was used in the past to line the walls and ceilings of traditional Korean houses.

The rectangular 930 x 630mm sheets of paper are laid, with a 20mm overlap at the edges, on double-layer plasterboard panels, fixed to the walls with C-shaped steel channels. The boards are edged with 66 x 3mm steel flats to protect the edges and conceal the channels.

The panels form shapes over and around doors and windows. As the han-ji paper is so delicate, switches and socket outlets are mounted directly on to the concrete walls in gaps between the panels. The large ceiling lamps, reminiscent of upside-down buildings, are also made of han-ji paper, here fixed to delicate timber frames.

The floor is covered with glass-reinforced cement precast panels bedded on sand and laid on screed with underfloor heating pipes.

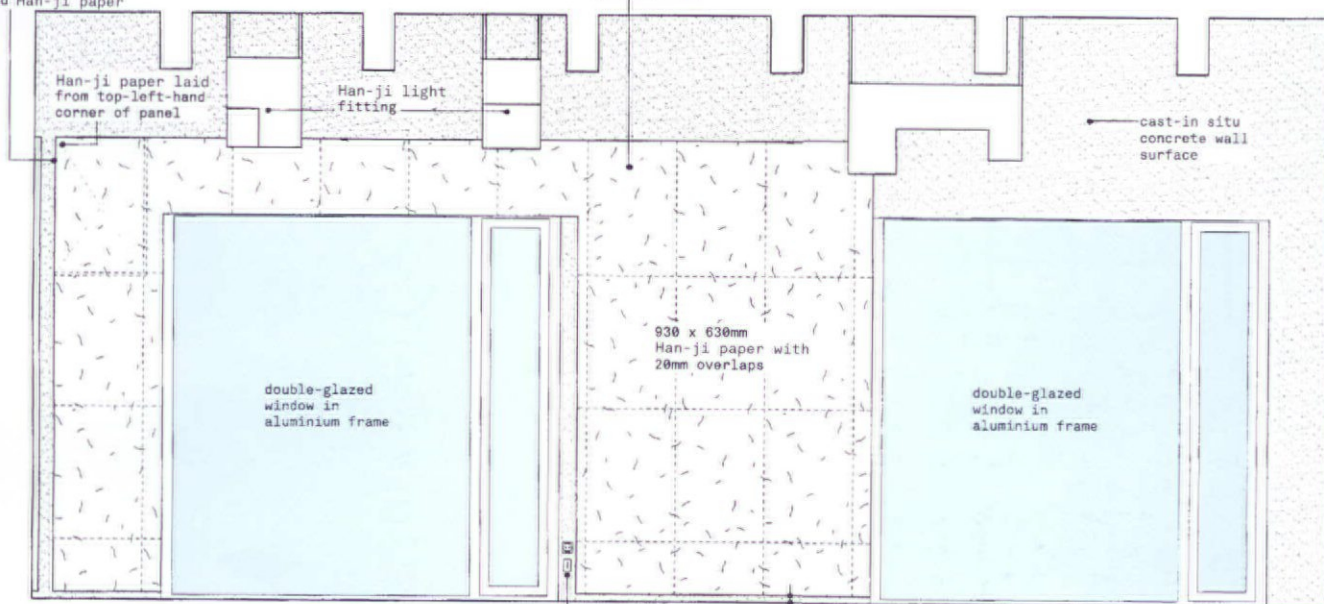
By Susan Dawson





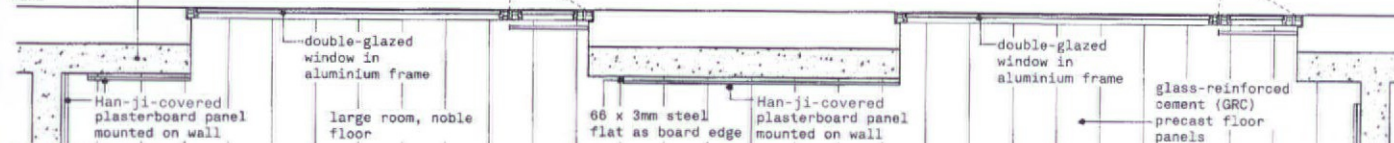
66 x 3mm steel  
flat as edge to  
protect  
plasterboard  
and Han-ji paper

19mm-thick panel  
comprising double  
layer of 9.5mm  
plasterboard

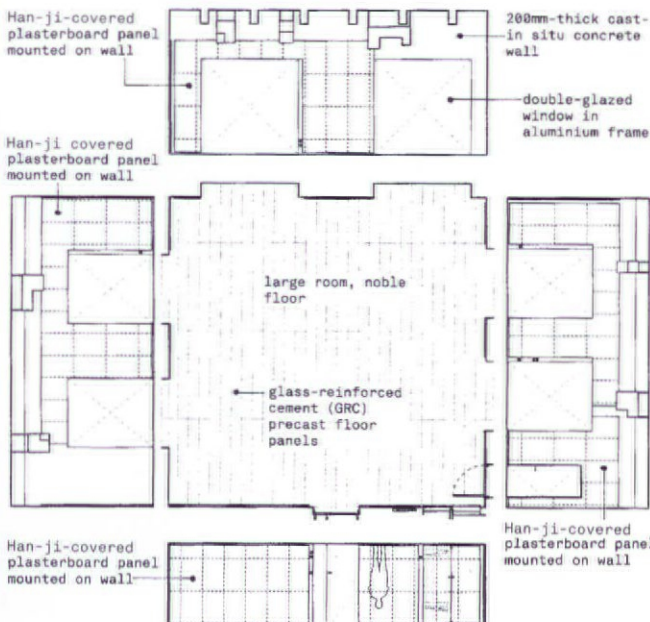


ELEVATION OF INTERNAL WALL

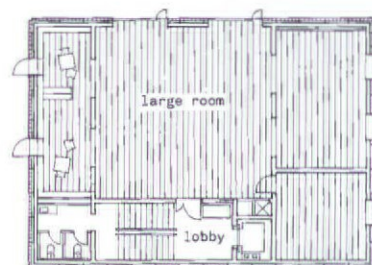
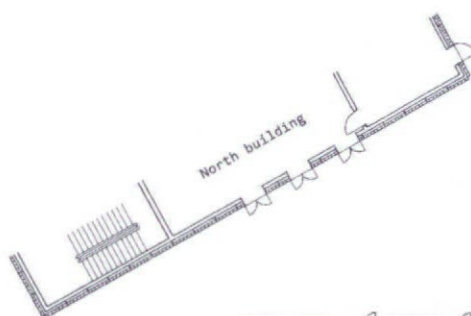
200mm-thick cast  
in-situ concrete  
wall



PLAN OF INTERNAL WALL



KEY PLAN AND ELEVATIONS OF LARGE ROOM, NOBLE FLOOR



KEY FIRST-FLOOR PLAN OF NOBLE FLOOR, SOUTH BUILDING



Tuesday 19th June 2007  
The Barbican Centre, London, EC2



# Green Roofs 2007

Opportunities for Architects in the UK Green Roofs Industry

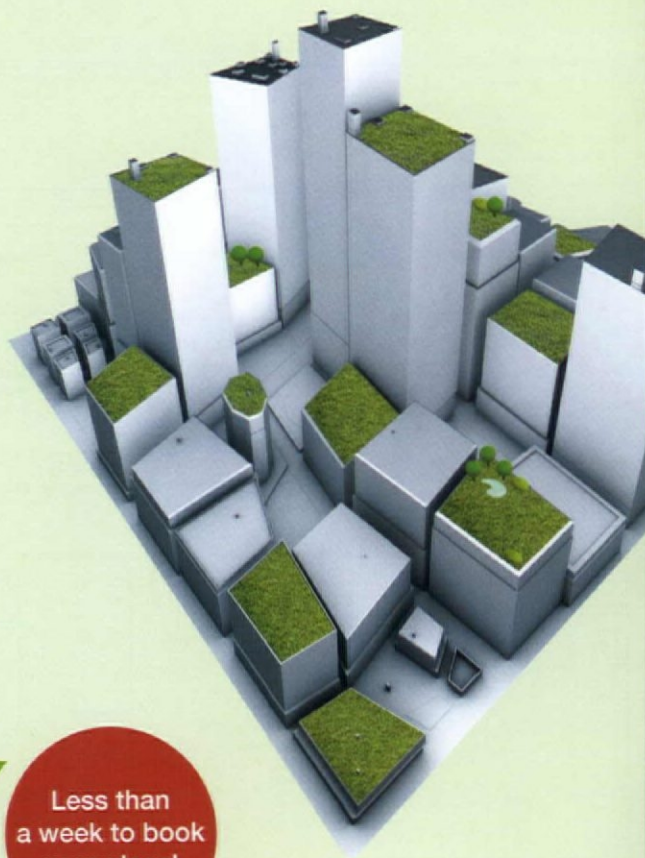
Featured speakers include:

- **Dusty Gedge**, Founder, **Living Roofs**
- **Liam Foster**, Senior Hydrologist, **Hyder Consulting**
- **Jonathan Hines**, Director, **Architype**
- **Dr Mike Wells**, Director, **Biodiversity By Design**
- **Jim Hooker**, Secretary, **Single Ply Roofing Association**
- **Dr Alun Rhys-Tarr**, Director  
**Blackdown Horticultural Consultants**
- **Paul Collins**, Head of Designed Environment  
**Nottingham Trent University**

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Tel: 0845 056 8069

Email: [constructconferences@emap.com](mailto:constructconferences@emap.com)

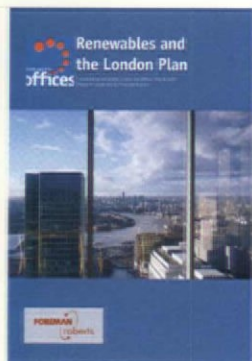
Sponsored by:



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1.



2.

1. The BCO on renewables (News)
2. Behnisch and Transsolar's travelling show (Exhibition)

## THIS WEEK ONLINE

- This week there are new additions to our materials and components section. Find tips for the more sustainable specification of cladding, and information on creating accurate visualisation of lit effects as part of the lighting-design process. See [www.ajplus.co.uk/materials](http://www.ajplus.co.uk/materials)

- Our selection of sustainable buildings has also been expanded. We now feature around 60 buildings (from our database of over 575 building studies) which demonstrate ways of pushing the boundaries of sustainable design. See [www.ajplus.co.uk/sustainability](http://www.ajplus.co.uk/sustainability)

## TECHNICAL NEWS

- The British Council for Offices (BCO) has just released 'Renewables and the London Plan', which argues that the 2008 mandate for 20 per cent renewables is a 'professional straightjacket,' and that a mix of approaches is a more effective way of reducing carbon emissions. The paper is available to download at [www.bco.org.uk/research/detail.cfm?rid=90](http://www.bco.org.uk/research/detail.cfm?rid=90)

- A new Part 2 Diploma, validated by the University of East London, will start in September 2007 at the Centre for Alternative Technology (CAT) in Wales. The course's structure will be similar to the extremely popular MSc course where students spend one week/month at CAT and prepare the rest of the work at home. Tutors will include Tom Woolley, Grimshaw's Michael Pawlyn, David Lea and Pierre D'Avoine. The programme is currently in the final stages of RIBA and ARB approval. [www.cat.org.uk](http://www.cat.org.uk)

## TECHNICAL EVENTS

*Fire Health and Safety and Part B*  
**14 June, 2-5:30pm**  
 Bath Racecourse, Bath  
[mail@ribawessex.com](mailto:mail@ribawessex.com)

*Concrete Solutions for Sustainable Housing*  
**19 June, 1:30-5pm**  
 WMCEE, 60 Church Street, Birmingham  
[sue.spencer@inst.riba.org](mailto:sue.spencer@inst.riba.org)

*Facades in the City*  
**19 June, 5pm**  
 Tour starts at: Allies and Morrison, 85 Southwark Street, London SE1  
 Society of Facade Engineering  
[sfe@cibse.org](mailto:sfe@cibse.org)

*Shades of Green in Material Specification*  
**20 June, 2-5pm**  
 The Business Centre, Reading  
[amanda.hockley@inst.riba.org](mailto:amanda.hockley@inst.riba.org)

*Damp and Decay in Buildings: A Review of Changes in Thinking Over the Last 100 Years*  
**21 June, 1:15-5pm**  
 New Hall, Huntingdon Road, Cambridge  
[jayne.ransom@inst.riba.org](mailto:jayne.ransom@inst.riba.org)

## EXHIBITION

*Ecology. Design. Synergy: Behnisch + Transsolar ClimateEngineering*  
**20-29 June, Mon-Fri 12-5:30pm, Sat 12.00-5.00pm**  
 Cube Gallery, 113-115 Portland Street, Manchester

Behnisch partner David Cook says that sustainability is a word that has been 'bastardised', but this thoughtful exhibition is the real thing. If you missed it in London last week, make time for that trip to Manchester you've been planning. The show is structured around six themes: temperature, air, sound, light, material and human scale. It may sound like you've heard it all before, but this is an intelligent presentation of the subject, illustrated with inspiring projects which are the result of a 15-year collaboration between architect and engineer – integrated design at its best. En route from Berlin to the USA, Zumtobel got wind of this show and brought it to the UK. However, commendably, there is not a single Zumtobel product on display.



## COPYRIGHT IS COMPLEX AND TERMS OF USE MUST BE SET OUT CLEARLY

By John Halton

*Copyright is a critical issue for architects. It is the most important – and often the only – right protecting their work from unauthorised reproduction and use. Often the respective rights of architect and client in relation to the ownership of architectural designs are not clearly defined, which can lead to uncertainty, disputes, or lost revenue for the architect.*

### SCOPE OF PROTECTION

The Copyright, Designs and Patents Act 1988 specifically identifies 'works of architecture' as copyright works. Copyright in a work of architecture may be infringed by copying the design documents themselves, known as '2D to 2D' copying, or by constructing the building or model according to that design – '2D to 3D' copying.

Sometimes the architect's involvement extends to the design of elements within the building, for example Arne Jacobsen's cutlery for St Catherine's College, Oxford. Design features that fall short of being works of architecture usually attract 'design right' protection rather than copyright. Design right is a reduced form of copyright that protects the outward configuration of an article. Copyright and design rights arise automatically, without any requirement for registration or other formalities.

### OWNERSHIP OF COPYRIGHT

The first owner of the copyright in a work is generally the author of that work. The main exception is where the author creates the work in the course of employment, in which case the employer owns the copyright. Therefore, it is the architect (or employer)

who owns the copyright, in the absence of any agreement to the contrary. This frequently comes as an unpleasant surprise to clients, who work on the principle: 'I've paid for it, so I own it.'

The client normally has at least an implied right to use the work for the purpose for which it was commissioned. However, this can itself be a point of dispute, particularly where preliminary designs are concerned. On the other hand, if any design rights are involved, then these belong to the client as 'commissioned works'. There is considerable scope for confusion and argument here, so it is advisable to ensure that ownership and rights of use are clearly set out in the architect's terms of engagement with the client.

### SCOPE OF USE

The RIBA's standard Conditions of Engagement (1999) provide a good example of a balanced approach to ownership and use. The architect retains the copyright, and any design rights, in their work – essential if the design incorporates the architect's 'signature' elements – and grants a site-specific, project-specific licence for use.

If the client wishes to use the designs on another site, for a different project, or to build an extension to the building, they will need the architect's permission, for which the architect can, of course, charge a further fee. Other standard terms, such as the JCT 2005 Design and Build contract, contain similar provisions.

However, some clients may seek additional rights. For example, a housing developer may wish to use 'house types' for other projects, which may lead them to seek an assignment of the

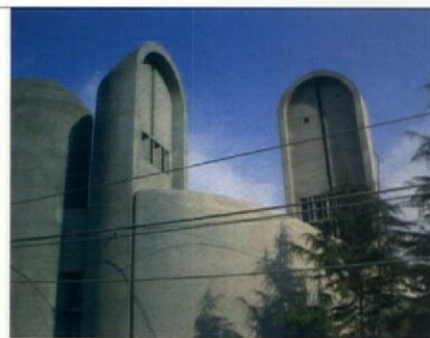




1.

1. Le Corbusier's Notre Dame du Haut chapel in Ronchamp

2 & 3. A copy in Zhengzhou, China, demolished in 2005



2.



3.

copyright rather than a licence. In some cases, the architect may be willing, or consider it commercially necessary, to agree. A well-drafted licence can give the client everything they require, while ensuring that the architect retains the underlying copyright.

## PRELIMINARY DESIGNS

Preliminary designs are a common source of copyright dispute. One architect may be engaged to produce initial designs for a planning application, funding round or tender document, but another engaged to prepare the detailed plans. A dispute can arise over whether the originals have been copied by the final plans.

Sometimes the preliminary design is copied directly in the final plans and proving copyright infringement is straightforward. However, in many cases the position is less clear, as the final designs may bear only a 'conceptual' resemblance. Copyright protects only the particular expression of an idea, not the underlying concept, and drawing a line between these may be far from simple. A design that recreates the general concept, rather than directly copying earlier plans, will not infringe copyright.

A 2001 case, in which an architect sued Tower Hamlets Council for infringement of his original designs for a block of flats, illustrates the complex nuances that can arise. The court dismissed most of the claimed infringements as either related to constraints imposed by the site, such as the precise width of the flats, or involving common architectural features, such as building flats over an archway. However, the council was held to have infringed the

architect's design for the bathrooms, which included a space-saving wraparound partition clearly copied from the original design.

## PRACTICAL STEPS

Copyright's complexity means that it is essential to have express agreement on ownership and rights of use. At a minimum, the architect will want to assert ownership of the copyright and other rights in their work. The main discussion will focus on the extent of the client's rights of use, particularly the extent to which the client can reuse material beyond its original purpose.

When proposing these terms, it is worth considering how to enforce the contract. Highly restrictive contract terms may be useless in practice, since the reputational damage from enforcing the letter of the contract will outweigh the benefit of the provisions. It may be better to include a basis for charging additional fees for further use, rather than attempting to prohibit it outright.

It is often inappropriate to introduce detailed contractual terms – for example, where preliminary work is done 'as a favour' in the hope of securing the full contract. In the absence of an agreement, the courts look at the circumstances in which the work was carried out – and a letter or copyright notices stating that drawings cannot be reused without permission can carry a lot of weight. The golden rule is: never leave copyright issues unspoken.

*John Halton is a partner with law firm Cripps Harries Hall, specialising in intellectual property and technology law*



## THERE IS A TRNED FOR SMALLER HEALTHCARE DEVELOPMENTS

By Paul Ryder

*Hospitals and other healthcare developments in the UK are beginning to embrace a 'piecemeal' development model, as opposed to wholesale redevelopment. This process is being driven by a number of funding streams now available to developers.*

There is an emerging trend for hospitals to be developed step by step in a number of smaller projects, rather than through the wholesale re-provision of healthcare facilities. There are four main sources of funding for new healthcare premises: PFI (Private Finance Initiative); LIFT (Local Improvement Finance Trust); conventional capital or 'prudential' borrowing for foundation trusts; and charitable donations.

PFI is generally considered appropriate for schemes with a value of more than £25 million. Finance is raised on the open market, usually through a bond issue, with a guaranteed return for the investor over a fixed term. The trust enters into a contract for a set period, usually between 25 and 35 years, and makes an annual payment to the concessionaire, or special purpose vehicle for a serviced building. Risks associated with construction costs, overruns, availability and (if included) facilities-management services such as catering, laundry and security are transferred to the private sector, thus assisting the project's risk transfer/value-for-money evaluation. Through PFI, there has been substantial investment in acute hospital care, with more than £3.2 billion of schemes operational and £4.1 billion under way. Recently there has been a shift towards more PFI-funded mental health facilities.

LIFT is a process similar to PFI, but is used for schemes of less than £25 million, generally in the primary healthcare sector. More than 50 primary care facilities have been built in England using LIFT. Schemes are now emerging that combine primary care trust buildings and local authority schools.

Conventional capital from the Treasury is used mainly for smaller capital schemes, while 'prudential borrowing' is used by foundation trusts to fund schemes of an intermediate size, typically up to £40 million. The charitable sector continues to make a very significant contribution to healthcare, by funding capital projects as well as specific items of hospital equipment.

The recent trend towards smaller projects involving piecemeal development of hospital sites is driven by several factors. The introduction of payment by results – a fixed tariff reimbursed to trusts for completed patient care – is predicated in part on the typical lifespan and costs of healthcare buildings, most of which are non-PFI facilities. Allied to this is the perception that PFI costs are inflated because finance is borrowed at a higher rate than the Treasury rate and the view that healthcare facilities will be maintained and returned to the NHS at the end of the concession period in a better condition than would non-PFI facilities. The argument then follows that PFI is potentially 'unaffordable' under the payment by results regime.

Traditionally the revenue stream for a new facility is underwritten by the regional or strategic health authority. However, foundation trust status brings with it new financial





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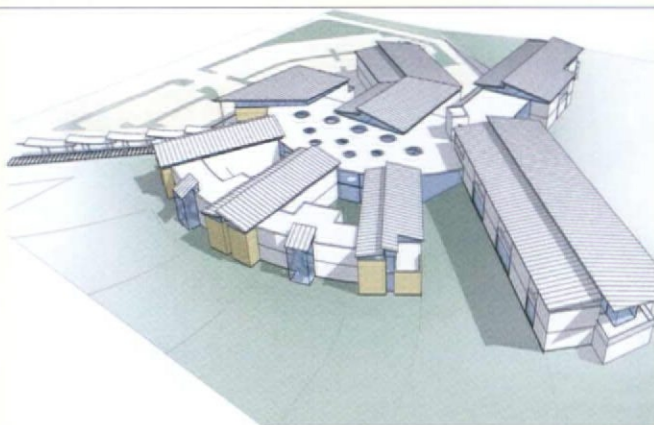
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1.

1. RyderHKS' St Andrews Community Hospital is being procured under a public-private partnership scheme

2. St John's Therapy Centre is a south-west London NHS LIFT project



2.

freedoms and associated financial risks. Because foundation trusts are more exposed financially, they are less interested in PFI and its associated long-term tie-in to what some perceive as expensive financial deals. A related factor is health secretary Patricia Hewitt's recent announcement of the very high priority being given to the NHS balancing its books in the financial year 2006-07 and even generating a surplus in 2007/08.

Foundation trust chief executive officers and prudent finance directors are attuned to this cost-conscious environment and when, in addition, there may be local opposition to PFI deals from staff and patients, it comes as no surprise that trusts are now tending to go for site developments in chunks – around £20 million to £50 million – using 'prudential borrowing' rather than PFI.

Some of these developments on hospital sites – and certainly the first four community hospitals – are being built using the Procure 21 framework, a government initiative that established approved suppliers and guaranteed maximum prices, sometimes with a profit share component should the scheme be completed at below the guaranteed maximum price. Once a successful development has taken place using P21, trusts are likely to continue to use their P21 partner for future schemes.

However, this does not signal the end of PFI. As the payment-by-results process is refined to be a more equitable reflection of patient care costs, and as the financial regime of foundation trusts matures and is better understood, confidence is likely to return to the market and the number of large, PFI-

funded healthcare projects may increase. The outcome of the case-by-case review of PFI schemes by Richard Glenn, now under way at the department of health, will help clarify the financial environment for PFI. A PFI-funded healthcare programme is arguably the only way to achieve the cash injection required to address the state of many of our healthcare premises, which are antiquated, poorly maintained and clinically inappropriate.

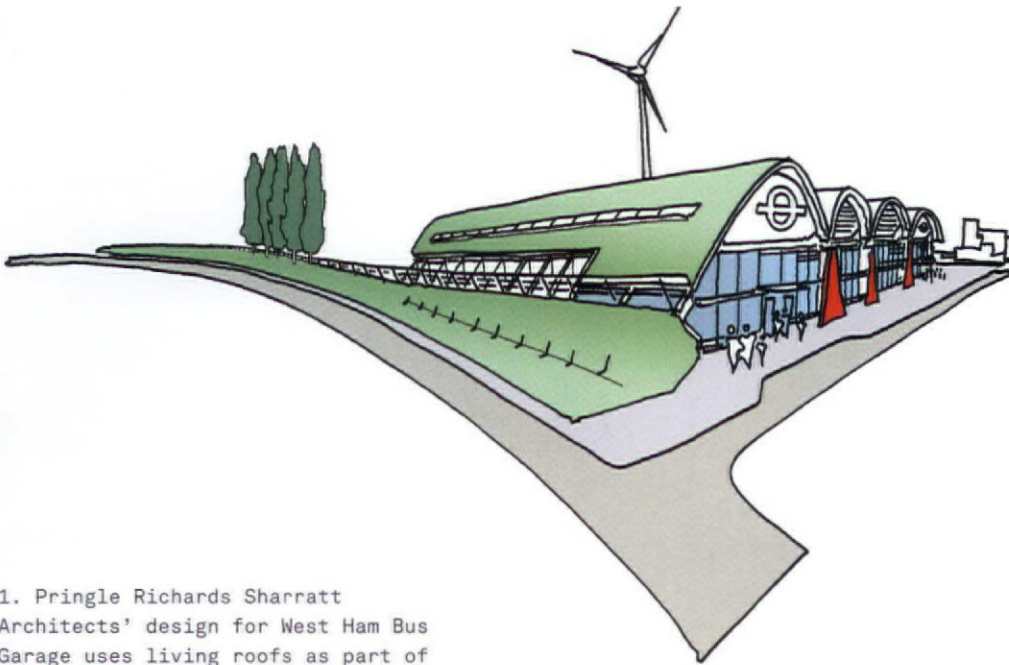
So what does this mean for the designers and builders of our new hospitals? The implications for architectural practices are clear. In the short to medium term, hospital construction opportunities will be for smaller schemes on existing, functioning hospital sites. The challenges of building on a live hospital site are vastly different and far greater than on a greenfield site. For architects, it places a premium on effective site master planning to ensure that hospital building projects take place in the context of a clear overall strategy, to avoid piecemeal development.

Finally, it is essential that NHS trusts are given an incentive to produce meaningful, comprehensive post-project evaluation reports if we are to improve the design quality of new hospitals.

*Paul Ryder is healthcare group leader at architect RyderHKS, whose current healthcare portfolio in the UK exceeds £350 million*



# LIVING ROOFS



1. Pringle Richards Sharratt  
Architects' design for West Ham Bus  
Garage uses living roofs as part of  
a rainwater-harvesting strategy

**MAYOR OF LONDON**  
Design for London



## LIVING ROOFS

LIANE HARRIS



When the Greater London Authority launched the Living Roofs campaign in November 2003 we wanted green roofs, roof gardens and roof terraces to be as common in London as they are in other European cities.

Living roofs create new outdoor spaces, enhance biodiversity, reduce flood risk, provide insulation and improve the appearance of our cityscape. New construction techniques allow for different types of living roofs, from meadows and other wildlife habitats to allotments, formal gardens and even golf courses. Yet the construction industry has been slow to embrace their benefits.

Design for London is working across the Greater London Authority Group to ensure that our property portfolio leads by example, with projects such as the West Ham Bus Garage, which incorporates a sedum roof and rainwater harvesting, and our zero-carbon development at Gallions Reach. We have also been working with the London boroughs to develop a more supportive policy framework and to raise awareness of the advantages of living roofs.

One of the central aims of the London Plan is to make the capital a better place to live as its population continues to grow. As the city becomes denser, access to outdoor space is at a premium.

This supplement is part of our campaign to support and showcase successful projects in London. The following pages illustrate how developers and designers are finding imaginative ways of responding to the fundamental human desire for sunlight and outdoor space within the confines of the contemporary, compact city.

*Ken Livingstone, Mayor of London.*

*Richard Rogers, chief adviser to the Mayor of London on architecture and urbanism*



2.



3.

2. Allford Hall Monaghan Morris has used a green roof sedum system at Clearwater Yard, Camden

3. Cullinan and Buck Architects has converted Springbok Works, Dalston, into apartments, turning the 90m<sup>2</sup> roof into a playground and garden



## NEW PROVIDENCE WHARF

Architect: SOM

Landscape architect: Urban Land Studio

Client: Ballymore

Designed by SOM, New Providence Wharf is a multi-phase project of largely medium-rise buildings in east London's Docklands, which is intended to form an 'urban village'. It features 1,000 flats facing the river, with green roofs forming part of the landscaped setting.

From the beginning, planted roofs were a vital part of the proposition. However, when the project started the concept of green roofs and biodiversity was in its infancy in the UK. English Nature suggested that some living roofs should be included to provide habitats for endangered species such as the black redstart. But in those days, explains Phil Blackshaw of landscape architect Urban Land Studio, 'brown roofs were about taking aggregate and concrete debris from the site'.

Developer Ballymore was worried about the visual impact of this approach, so the designers came up with a compromise. The roof of the crescent-shaped block is stepped up from 12 storeys at one end to 19 storeys at the other. Intensive gardens were built on levels 12-18, featuring small pools as amenities for the penthouse residents. Protrusions for lift-motor overruns had their roofs planted with a mix of sedums and wild flowers.

On building B, an S-shaped residential block with a mix of social housing and housing for sale, Ballymore was again concerned about appearance and overlooking. It went for a pure sedum approach, this time plumping for plugs instead of the mats used on the original building. However, this was not entirely successful, as many of the plugs on the edge of the development were blown away by the high winds that surge up the Thames.

Therefore, on the most recently completed building, a hotel attached to the Ontario Tower, a different approach was adopted, developed in consultation with ecological consultant RPS. This consists of a 1.5m-wide strip around the edge of sedum mixed with wild flowers. In the centre is a substrate of varying depth planted with wild-flower plugs. By including a pond, it has been possible to give the project a range of habitats, suitable for the black redstart and also for invertebrates. As a follow-up to this project, Ballymore, along with its experts, is monitoring the development at every stage and learning important lessons.



4.



5.

4. Green roofs have been carefully integrated to promote biodiversity while minimising visual impact

5. Ontario Tower is pioneering a mixture of sedum and wildflower plugs to create a range of habitats



## LIVING ROOFS

### PADDINGTON WALK ROOF GARDENS

*Architect: Munkenbeck + Marshall*

*Landscape architect: Gillespies*

*Client: Chelsfield*

Forming part of the massive redevelopment of Paddington Basin, Paddington Walk is a residential scheme which uses fifth-floor roof gardens as one of its key selling points. The three gardens are places for relaxation and social gatherings, and each has a different geographic theme: Japanese, Indonesian and Moroccan.

Designed by landscape architect Gillespies, they offer a mixture of hard surfaces and planting. Intended to offer a sense of exoticism, the gardens also satisfy some demanding constraints. Loadings are kept to a minimum by careful control of water and some visual tricks. Some relatively large trees have been used – for instance a rhus at the centre of the Indonesian garden and an olive in the Moroccan garden. These are in large planters filled two-thirds with foam and one-third with soil, minimising the weight.

Having accessible gardens in the air also introduces Health and Safety issues. The 1.1m-high surrounding walls satisfy Building Regulations and the furniture is fixed so it cannot be lifted and thrown by people or freak winds. The designer and the developer, Chelsfield, have worked on an assumption of reasonable behaviour by residents. It was decided not to fix the pebbles using resin binding because this would have been visually unattractive. There is a fixed irrigation system that can be turned on or off manually. A filtration layer and container beneath the planting bed harvest rainwater, which is later used for irrigation.

With intense development in the surrounding area, these gardens, while chiefly intended as an amenity for residents, should also give visual pleasure to users of nearby buildings.



6. The Japanese garden is one of three gardens, each with a different geographic theme







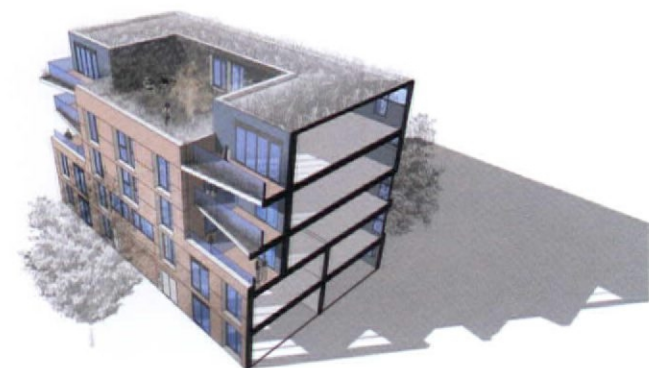


7.





8.



9.

7. Green roofs at One Gallions are an integral part of Ken Livingstone's zero-carbon policy for London

8. Biodiversity will be enhanced through planting at ground level

9. Four different types of balcony planting encourage the growth of a variety of plant species

## ONE GALLIONS

*Architect: Feilden Clegg Bradley*

*Client: BioRegional Quintain*

For many projects a green roof can be an enhancement, but at One Gallions, a planned development for London's Docklands, they are a keystone of Ken Livingstone's zero-carbon policy. Architect Feilden Clegg Bradley won a competition for the scheme – which is being carried out with preferred developer BioRegional Quintain – with a design that aims to produce a sustainable lifestyle for residents, using living roofs as a key part of its strategy for the 200 homes on the 1.2ha site. The design takes biodiversity seriously, both through planting at ground level and the specification of green roofs.

The project will include both biodiversity roofs and amenity roofs. The roofs on the landmark tower, the northern block and parts of the eastern block will be in the former category. Built up from rubble and gently contoured, these roofs are intended to provide habitats for black redstarts and invertebrates including the brown-banded carder bee. Stonecrop or sedum planted on the western block is intended to provide another habitat and help with water attenuation.

By contrast, the amenity roofs on several of the other blocks will include a communal greenhouse and mini-allotments. The allotments are based on the 'square foot principle', which recognises the possibility of growing up to 14 different crops in an area only just over 1 x 1m. On the oval roof of the project's energy centre, a children's playground is proposed. Safety fencing will be set back from the edge of the roof and disguised with climbing plants. Slides will take children from the rooftop down to the communal gardens at ground level.

There will also be four different types of planting on balconies: winter-garden balconies will have a glass enclosure, allowing ornamental flowers, vegetables and fruit to be grown; dry-garden balconies will use containers to grow drought-resistant Mediterranean plants that can cope with climate change; natural-garden balconies will feature contained mini-meadows; and art-garden balconies will use plants to create artwork.

The project is still at an early stage and living-roof designs are likely to evolve during detail design.



## LIVING ROOFS

### BARKING TOWN CENTRE

*Architect: Allford Hall Monaghan Morris*

*Landscape architect: Andrew Grant Associates*

*Client: Redrow*

The centre of Barking in east London is undergoing a thorough makeover, with the first phase nearing completion and the second about to start. Both phases, designed by Allford Hall Monaghan Morris, with muf working on the public realm, include intense development accompanied by the creation of new civic spaces, surrounded by buildings with boldly coloured facades.

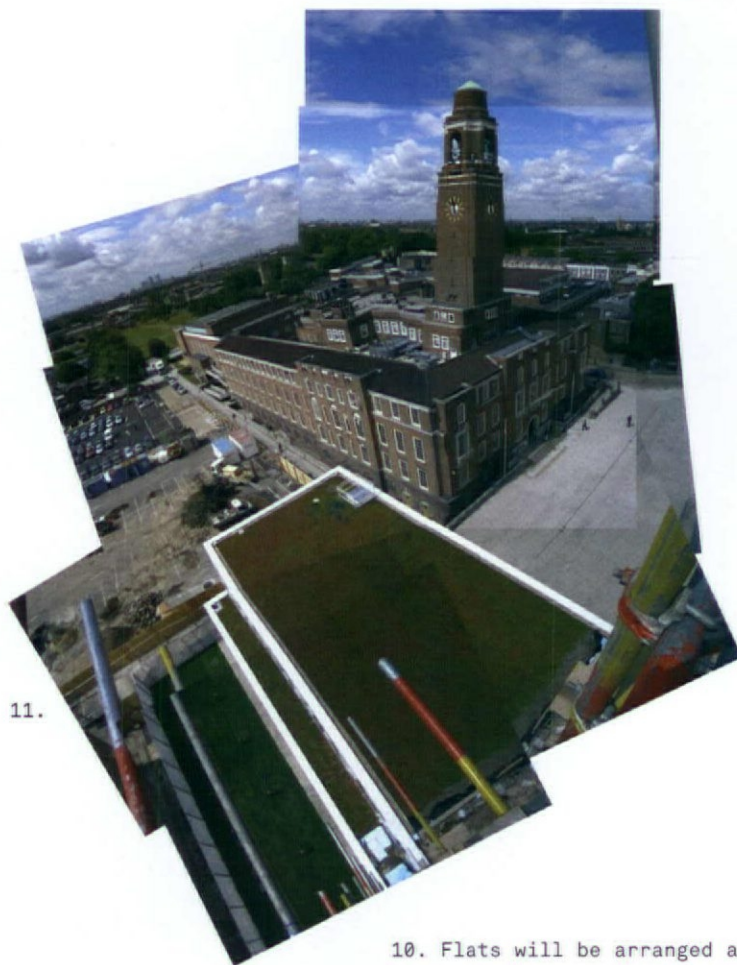
The centrepiece of the first, £27 million, phase is the transformation of an existing library into that modern equivalent, a 'lifelong learning centre', with a living roof by Andrew Grant Associates. Over the library will be 200 flats, arranged in a U shape around an elevated, planted courtyard – the living roof of the library building.

At the centre of the garden will be four 'planted hills' of different sizes, consisting of steel discs with integral drainage, containing topsoil, which is then planted with sedum ground cover interspersed with annuals. These 'hills' sit among a half metre of gravel cover to the underlying building.

At either end, where the living roof is over a new structure and so the constraints were fewer, there will be a mixture of timber decking, specimen trees and planting, such as bamboo. Again, sedum cover will be used over the tree pits. Glass balustrades at either end will satisfy safety requirements, while enabling visual continuity. On the top of the flats will be green roofs for biodiversity, inaccessible to residents. The planned second stage will include a sedum roof.



10.



11.

10. Flats will be arranged around a planted courtyard

11. Green roof for biodiversity



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We are seeking to appoint an architect, a designer or a team, including an engineer and artist, initially between July and November 2007, to work with us on outline design ideas and to help us to develop the project concept through a feasibility study.

To express an interest and to receive a project brief and timetable, please contact Elinor Wyman, PA to Caroline Collier, Director, Tate National, Tate, Millbank, London SW1P 4RG. Deadline for expressions of interest: Monday 2 July 2007.

# TATE

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## CHARGING RHINO TRAMPLES THE WEBSITE RULES

You've got to look at this website: [wam.ravenbridgehosting.co.uk](http://wam.ravenbridgehosting.co.uk), which belongs to Clerkenwell practice Walker and Martin. How could you not like a site that has its designers' names on the home page, rather than the architects'? It simply urges you to click the slightly fragmented rhino resting in the frame.

Naturally, you do, and after a bit of animation involving (presumably) the partners on motorbikes, you end up in their reception area where there are two more rhinos, a tall receptionist with a waving arm, flashing pictures on the walls, a pile of books and a cactus. The cactus is the only thing that doesn't lead somewhere else if you click on it. I won't go on because it might spoil the pleasure.

Naturally it breaks all the basic rules with which you try to help stuffed-shirt practices, with its prevailing frenzy, its espousal of the excellent cause of saving the world's rhino population, the way the images shatter and reform themselves, and the general cheerful jumble.

OK, so the sound is seriously crap – it needs another variation and maybe a rock drum beat – and I never did find the hidden rhinos. But hey.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# RANSOM NOTES

In response to my eight year old's request for a more sophisticated joke, I asked: 'Why do the goblins have big ears?' The answer: 'Because Noddy wouldn't pay the ransom' provoked an unexpectedly challenging debate about the meaning of the word 'ransom', writes Kim Franklin.

While it seems that my children had an innate understanding of the concept of 'blackmail' long before they knew the word for it, they struggled with the notion of holding someone to ransom. Their follow-up questions – including: 'How much did the goblins want?' and 'Why wouldn't Noddy pay?' – prompted ideas for a story considerably beyond the scope of traditional Enid Blyton fare.

The concept of ransom also troubled the courts in a case concerning the development of a derelict site within London's Paddington Conservation Area. The scheme involved buildings of up to 22 storeys, including a supermarket and 300 flats. On the corner of the site, but outside it, was No. 283 Edgware Road, owned by MR Dean & Sons. Dean believed that No. 283 was effectively a 'ransom strip'. This belief was supported by both the developer and Sainsbury's, who were vying with each other to pay £5.6 million – twice the market

value – for the property. Dean had every justification for believing that if the developer wanted to proceed it would have to pay a king's ransom.

Dean was not surprised, therefore, when, following an inquiry, the planning inspector found that retaining No. 283 would diminish the proposed scheme by its incongruity, screening the supermarket and leaving the shops removed from the face of the development. However, Dean was far from pleased when, on appeal, the Secretary of State found that it would nevertheless be possible to tolerate No. 283 remaining, particularly if it was likely to be acquired and demolished in the foreseeable future. The Secretary of State agreed that the potential ransom value disappeared with the grant of planning permission, but went on to grant permission all the same.

Dean challenged this decision in *MR Dean & Sons v First Secretary of State* (Judgment 11.01.07), arguing that ransom value does not only arise where land is required for access, but also to make a development more acceptable in planning terms. It was therefore entitled to expect the ransom to be paid. The Secretary of State had deliberately acted to make the ransom disappear and therefore improve the likelihood of No. 283 being acquired. This, it argued, was an improper

purpose and a breach of its human rights.

While the judge accepted that ransom value was relevant for valuation purposes, he refused to accept that planning decisions must maximise or preserve ransom value. Financial considerations could be relevant to planning decisions only if they related to the character and use of the land. Any loss of value did not affect Dean's peaceful enjoyment of No. 283. The decision to tolerate No. 283 was therefore a planning judgment with which the court could not interfere.

So one answer to the question: 'Why wouldn't Noddy pay the ransom?' could be 'because Big Ears wasn't worth it after all'.

*Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers in London. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



## BOOK

By Adam Wilkinson

Russian Architecture  
and the West

By Dmitry Shvidkovsky.  
Yale University Press,  
2007. 434pp. £50.00



1.



2.

1. Church of the  
Intercession, 1165  
2. Palace, Pavlovsk, by  
Charles Cameron, 1782-87

Dmitry Shvidkovsky's handsome, beautifully written volume (expertly translated by Anthony Wood) is a must for scholars and browsers alike.

Sensibly, the book is limited geographically to Russia as it developed before the 19th century, not taking in the Asiatic states. The author's scholarship is broad, marshalling examples and the wider historical context to his thesis that Russian architecture is the product of waves of European influence filtered through Russian conditions – a brave move, given Russia's proud architectural historical tradition.

Shvidkovsky stands on the shoulders of giants: his generous acknowledgements are a Who's Who of European and Russian architectural historians. The result is a thrilling architectural grand tour, not dry scholarship.

The study highlights the gaps in the past 10 centuries where European influence on Russia's architecture was minimal, when the eternal question of 'whither Russia?' emerged, before the country turned again to Europe. Shvidkovsky notes that this question is topical once more, while perhaps not realising that in placing Russian architecture in a Western European context, he indicates an answer to it.

Much of the early architectural history covers the period after the introduction of Christianity, the influence of Byzantine culture providing the foundation for church architecture. Tartar invasion meant that Russia almost entirely missed the Gothic period, but Constantinople's fall led to the flourishing of the Third Rome, Moscow.

Early churches such as the Church of the Intercession on the Nerl (1165) show the influence of Lombard craftsmen sent by Frederick Barbarossa, bearing direct comparison in this case with Modena Cathedral – there is much that is strangely familiar to western eyes about Russian architecture.

The European influence brought to bear by the Romanovs is shown to be far earlier and greater than Peter the Great's created city in the north, with English master-craftsmen at the court of Ivan the Terrible. Earlier residential buildings such as the Venetian-style Faceted Palace in the Moscow Kremlin (by Mark Fryazan and Pietro Antonio Solari, 1487-91) illustrate that direct and yet diverse influence.

The Western influence on Catherine the Great's

Enlightenment has been well documented, but Shvidkovsky also looks at its effect on the country estate of the 18th and 19th centuries, while Yekaterina Shorban's excellent photographs reveal the desperate plight of many of these treasures.

Shvidkovsky makes it clear that his country's culture was confident and able to accept the influence of the West without having to meekly imitate (as, for instance, the Russian avant-garde of the early 20th century shows). He rightly bemoans architecture of the past decade, but Russia's ability to delight and surprise is as endless as its bounds: perhaps a new generation of inspired architectural patrimony will soon emerge.

*Adam Wilkinson is secretary of SAVE Britain's Heritage*



## BOOK

*By Robert Harbison*

Britain: Modern  
Architectures in History  
By Alan Powers.  
Reaktion, 2007.  
304pp. £16.95



1.

This book forms part of an ambitious series treating modern architecture around the world in 13 volumes – one per country. You can read too much into titles, but the series' subtitle, 'Modern Architectures in History', suggests a love of fractures. The task of turning the confusion of the world into a single, meaningful narrative is seen as hopeless from the start. As for history, the attitude here is that we're not part of it, but are mistrustful occupants who question our right to be here.

So this isn't architectural history in any ordinary sense of the phrase, but a kind of metanarrative that pays unusual attention to contemporary responses to buildings and their theoretical background.

It is probably primarily aimed at readers who already know the standard history and

would like it enriched with new examples and ancillary material usually left out.

For such readers the uneven coverage is a stimulus, not a series of omissions, although some may find too many designers and projects are just names in lists, with long stretches where no single building is examined at length. Alison and Peter Smithson stand out as glaring exceptions to the rule that only one project per designer is treated, and briefly. No other career is lingered over in this way.

But there are substantial compensations for the missing concentration on buildings. Maybe Alan Powers feels that he has already 'done' the buildings in his impressive previous publications, so can safely turn now to their surrounding social, political

and cultural background. The relation between theory and practice is a continuing theme. Theory often appears in the form of a book that everyone was reading, most of them works of urban or architectural criticism, but not all.

Occasionally we spread out into film and television: a TV series about landlords, for example, is credited with influencing the course of council housing. These wider cultural references are sometimes put forward in the spirit of suggestive collage, without detailed attempt to pin down their relevance.

One of the best moments, a description of the treacherous allure of US popular culture in the 1950s, is left hanging in this way, its implications for architecture strongly hinted but not precisely defined.

Many of the most memorable passages are non-architectural, or stretch the notion of what belongs in an architectural history. Thus the topic of motorways, ring roads and the presence of cars in cities widens the discussion beyond the edge of the individual architect's work. Powers is at his best on subjects such as the Crittall window system, the Festival of Britain or the fight to save Covent Garden from comprehensive redevelopment. These seemingly disparate topics each represent, on their different scales, occasions when design questions are swallowed up by wider social concerns.

I suspect that Powers' ideal history would not be a story of individual designers bending the world to their will, but something less neatly resolved, like his account of how





2.

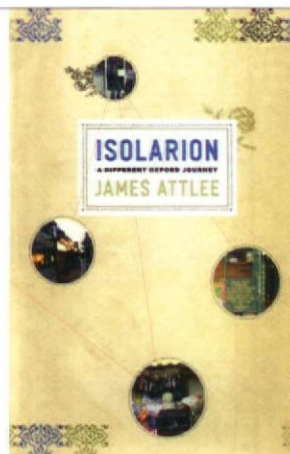
1. The Smithsons' Economist Building
2. Denys Lasdun

the high-rise passed in and out of favour as a form of housing. In this case the arguments were twisted to come out where the protagonists needed them to come out. Cost and efficiency should have lined up on the other side of the debate, but strong passions took things to illogical conclusions. These arguments come round again, not in housing this time to be sure, and are resolved just as blindly as ever: it turns out that even the Smithsons' Economist complex was powered in part by the editor's desire for a 10th-floor penthouse.

The book covers the 1950s to 1990s in England, rather than Britain. A single last chapter for Scotland, Wales and Northern Ireland is an easily seen-through disguise. Defining what counts as English isn't so

easy, either. Sometimes English work in Germany is included and at other times foreign architects working in England. It's not taboo to mention non-English designers: Lasdun is illuminated by the comparison with Kahn; Caruso St John less so by a link with Loos. Powers' book packs in so much that it seems unreasonable to bring up omitted subjects, but whether country-by-country division really works for 20th-century architecture remains an almost unasked question.

*Robert Harbison is a professor at London Metropolitan University*



## CRITIC'S CHOICE

*By Andrew Mead*

'I live in a famous city, a city that has been sold to you in a thousand ways. A myriad of writers have set their dramas upon its ancient streets, discoursed upon its architecture and provided guides to its quads and colleges. Few even mention the Cowley Road, let alone the people who live and work there.' So says James Attlee early in his *Isolarion: A Different Oxford Journey* (University of Chicago Press, £12.50) and he then sets out to remedy the omission.

The book is episodic: a series of brief chapters often centred on one of the many diverse businesses that Cowley Road supports – a robemaker keeping lawyers and clerics in sartorial shape, a Moroccan butcher's, a jeweller's, a sex shop. As these vignettes accumulate to reveal the cultural complexity of the area, so another theme emerges. Attlee gets caught up in local planning debates – specifically, the council's wish to bracket Cowley Road with 'gateways', inflict uniform street furniture and public art on it, and generally sanitise, regulate and market it.

Eventually the council drops the 'gateways' idea, but by the end of the book Cowley Road – and streets like it elsewhere – seem to be an endangered species, with new paving 'reminiscent of a thousand pedestrianised city centres' in place, and businesses priced out of the area by rent rises following the 'improvements'.

It's a now familiar story of the local versus the global: the tide of increasing uniformity as chains proliferate and streets succumb to banal prescriptions from the same hard-landscape catalogues. But Attlee tells the story vividly and well, and it's a book that anyone concerned for the future of their own town's Cowley Road could read with profit.

Oxford is the site of several contributions to *Architecture Week 2007*, which starts today and continues across the UK until 24 June. While some of the week's events are quite high-profile, others are truly 'local', and happily they don't all feel bound to subscribe to this year's theme, *How Green Is Our Space?* There are, after all, some other dimensions to architecture ([www.architectureweek.org.uk](http://www.architectureweek.org.uk)). For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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### Key dates are as follows:

Closing date for initial applications	Thursday 12 July 2007
Short list promulgated	mid-August 2007
Closing date for further submissions	late September 2007
Interviews and final selection	November 2007

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# WANDSWORTH BOROUGH COUNCIL

## EXPRESSION OF INTEREST FOR A COMMISSION TO UNDERTAKE FEASIBILITY WORK FOR THE COUNCIL'S BUILDING SCHOOLS FOR THE FUTURE (BSF) PROGRAMME

Building Schools for the Future (BSF) is a government initiative to transform education in England. BSF aims to provide innovative buildings, which facilitate and inspire learning through imaginative designs and cutting edge technology.

Every Wandsworth Secondary School will receive investment in new or remodelled buildings and Information Communication Technology (ICT) in the next few years. There will be new buildings on some sites and we are consulting on a proposal to build a new Roman Catholic School.

At this stage, we do not know the value of the overall investment and to assist us in developing proposals for an affordable project, the Council is seeking to commission a number of Consultancies to work with the 'BSF Project Team' to develop strategic investment proposals to support the 'Strategy for Change' submission. It is intended to develop a feasibility study for each site to RIBA stage B, which will feed into an assessment of affordability and be the basis of a brief that will enable the Council to develop the Outline Business Case proposals.

The feasibility schemes will derive from the Council's Strategic Vision, the individual visions of schools and their investment priorities, in the context of the best practice principles contained within the design guidance available from the DfES, Partnership for Schools and CABE.

It is intended that the commission will be procured via a selective, competitive fee tender process of which the expression of interest is a preliminary stage. The term of the commission is expected to be for a period of six months starting from the end of July 2007. It is proposed to select up to three practices to work on packages of up to 4 schools.

Practices/Consultancies who wish to be considered will need to provide the following information on which the selection of the final tender list will be based:

- Evidence that you are an architect-led practice with a proven track record of design excellence in complex building projects or the education sector.
- Organisation, management structure, resources and personnel, include Project Staff CV's.
- We are looking for evidence that you can provide creativity that adds value to projects through better design solutions, while staying within the budget. Please provide an example of a well-designed project that offered the best value throughout the design life of the building. Include the price per square metre and demonstrate how the design would perform under the CABE's 10 points for a well-designed school.
- As the majority of the schools are to be remodelled and may have elements of new build that will need to be integrated into the school site, provide an example of a building that has been reinvented and show how it promoted a transformational change for the organisation occupying it.
- As the brief for the building will stem from the Education Visions, provide evidence of a knowledge and understanding of recent Education trends and developments and show how you have used this type of briefing to inform your designs.
- Evidence to demonstrate how you would encourage the school community and stakeholders to generate ideas and engage with the process of improvement.
- Details of your practice's philosophy and approach to sustainable, low energy, designs.
- As we are looking for a whole school approach to the buildings and grounds, provide evidence of how you have achieved a holistic design, integrating buildings and landscape with good connections between the two.

Please include in your submission, named and addresses of three referees and three years sets of audited accounts and a copy of equal opportunities and health and safety policies.

Expressions of Interest should be submitted to: Tracy Sacks, BSF Project Officer, London Borough of Wandsworth, 2nd Floor Executive Suite, Town Hall Extension, Town Hall, Wandsworth High Street, London SW18 2PU, either on a CD or in hard copy by noon on 5th July 2007. The Consultants who have been shortlisted for fee tender will be notified before 16th July 2007.

For a copy of the brief and evaluation criteria please email: [bsf@wandsworth.gov.uk](mailto:bsf@wandsworth.gov.uk)

G. K. Jones  
Chief Executive and Director of Administration  
Wandsworth Borough Council



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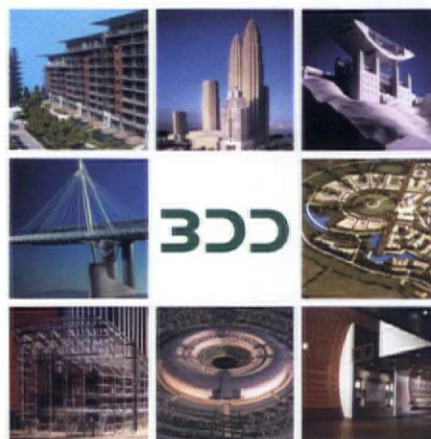
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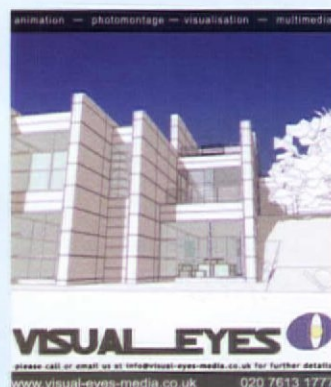
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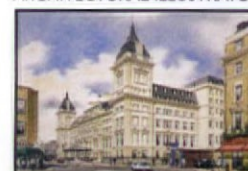


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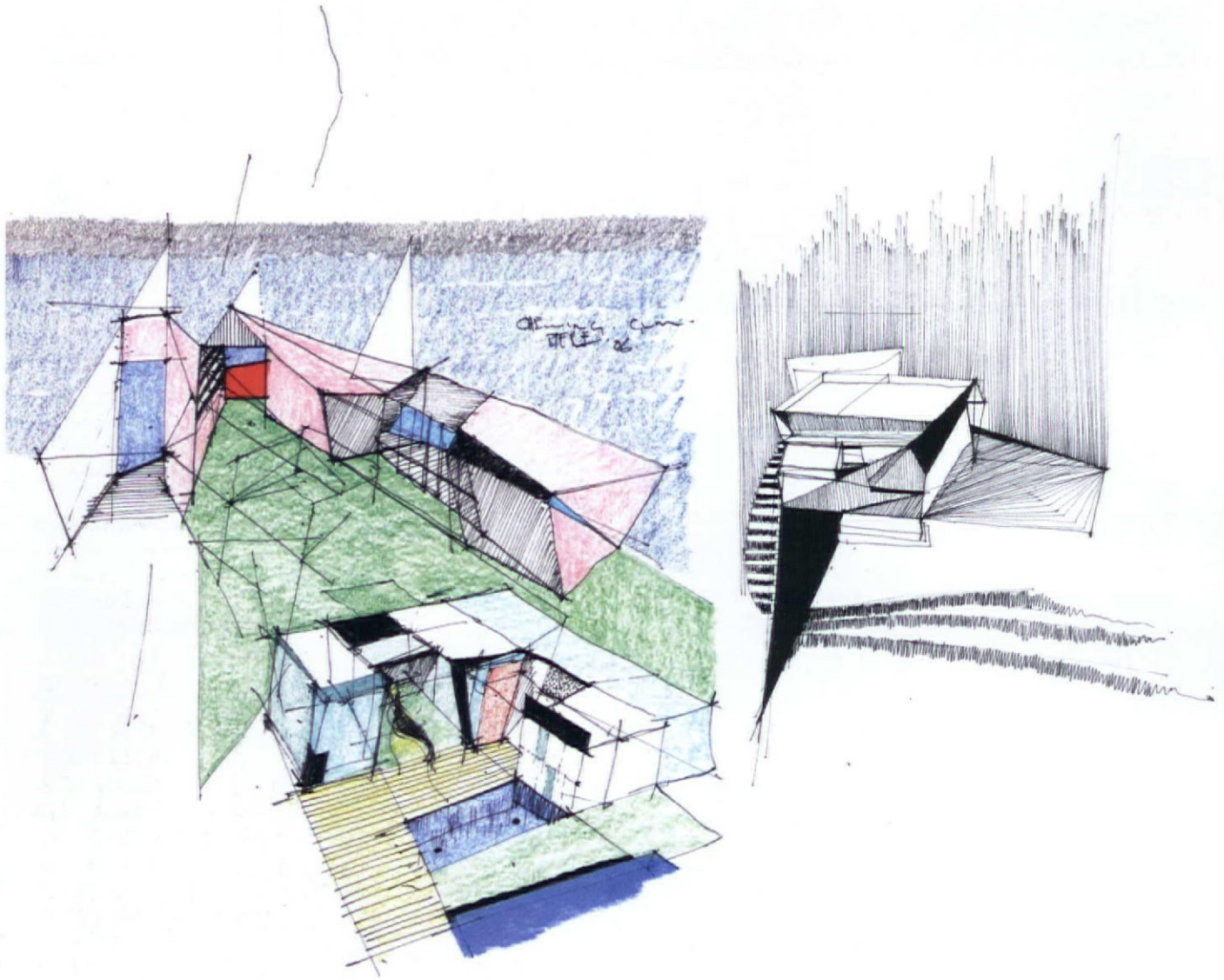
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Hill Top House - influenced by 'Flatland: A Romance of Many Dimensions' by Edward A Abbott (published 1884) and the houses of Serge Chermayeff and Marcel Breuer in Wellfleet, Massachusetts. By John Chapman of JAC Architects



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## CORUS



### AJ ENQUIRY 201

New quadrants at Manchester United's Old Trafford stadium have been clad using Colorcoat HPS200 prefinished steel. Colorcoat HPS200 was specified to ensure a robust and aesthetically superior finish for the stadium, while Corus panels and profiles supplied the cladding system.

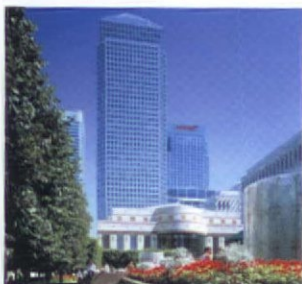
## METAL TECHNOLOGY



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Offered in sizes of up to 2,000 x 1,200mm and with security locking, Metal Technology has developed new System 4-20 profiles with additional espagnolette locking, a wraparound multi-point for larger vents and a twin-cam security with two adjustable biparting cams per locking point.

## CLAXTON BLINDS



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Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in interior window-blind 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](http://www.claxton-blinds.com)

## KINGSPAN OFFSITE



### AJ ENQUIRY 204

The Kingframe Architectural Facade system was integral to rapid weather-proofing of the new science building at the University of Manchester. Unitised through-wall panels featured hot-rolled box sections to support ribbon windows which complement the zinc-ingot rainscreen finish.

## GOODING ALUMINIUM



### AJ ENQUIRY 205

Gooding Aluminium's new 172-page 'Let There be Aluminium' handbook is packed with new-generation aluminium products, fixing solutions and materials, as well as photographic examples of built projects. Specifiers can apply now for their free copy at [www.goodingalum.com](http://www.goodingalum.com)

## NORBORD



### AJ ENQUIRY 206

Norbord's Sterling OSB facings are being used in Siptec's high-tech Structural Insulated Panels (SIPs). SIPs are composite sandwich panels with a foam core that provides high thermal efficiency and ensures that the OSB facings remain rigid in shear. The result is a strong, rigid panel which is extremely light.

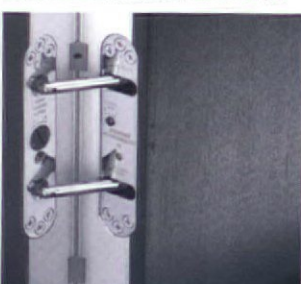
## SCHÜCO



### AJ ENQUIRY 207

Schüco International, Europe's leading building envelope specialist, has launched Schüco Engineering Services, which aims to provide a professional, cost-effective technical design and drawing service for architects, contractors and fabricators involved in the facade market.

## SAMUEL HEATH & SONS



### AJ ENQUIRY 208

An Instastop continuous geared hinge and Perko Powermatic concealed door closer combination from Samuel Heath & Sons has been used to enhance accessibility and create a safer, more comfortable environment in a specialist mother and baby unit at St Luke's hospital, Middlesbrough.



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