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## IS LEARNED APPRECIATION MORE IMPORTANT THAN INSTINCTIVE REACTION?

By Ruth Slavid

London's Barbican seemed an ideal venue for last week's AJ conference on green roofs, with lush vegetation in both public and private areas providing a handsome counterpart to the tough but sensuous concrete. An increasingly green and traffic-free oasis in the centre of the city, the Barbican is now widely acknowledged as one of the successes of architecture in the second half of the 20th century.

But not as widely as one might imagine. Several delegates mentioned the ugliness of the building. It boils down to the tricky issue of taste. How much are our responses to buildings, as to other art forms, the result of what we have been taught? Is learned appreciation more important than instinctive reaction? Is having taste a benefit or does it just make us unhappy as we learn to reject what previously we liked?

Architecture is particularly problematic because we experience it whether we choose to or not. The conflict between different types of

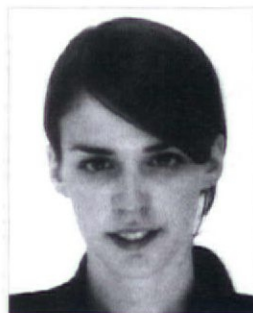
taste was highlighted at a Debate London event on Saturday when John Bird, founder of the *Big Issue* and mayoral hopeful, clashed with Zaha Hadid (ajplus 25.06.07). Bird took the classic position of arguing that architects understand nothing about poverty, with Hadid retorting that he did not respect architects.

Bird is wrong to take as his examples Corb's Unité and Goldfinger's Trellick Tower, both of which are now successful and well-loved by many, as is the Barbican. Not coincidentally, to live in these places you need to be both well-heeled and lucky. Buildings for the poor are more problematic, with those who live in them through necessity not choice the least likely to accept the judgement of others. Providing successful contemporary buildings is a continuing challenge, which requires a combination of architectural insight and non-patronising education. But ignoring all concepts of architectural taste is not clever or helpful.

### CONTRIBUTORS



Neil Deely, whose work appears on the Sketchbook on page 114, is a partner in Metropolitan Workshop and is on the National Panel of CABE enablers



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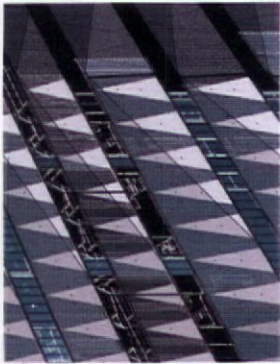
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#### THURSDAY 21 JUNE

- Wilkinson Eyre has foggy idea for New York's Governor's Island
- Pitches sought in Tent London competition
- **TP Bennett wins planning battle over Mitcham development (above)**
- Practices vie for Prime Minister's Better Building Award



#### FRIDAY 22 JUNE

- Nouvel pips Grimshaw to MOMA extension
- Liverpool Council to investigate contentious Pathfinder scheme
- **gm + ad goes for planning with Glasgow community centre (above)**
- Livingstone's green housing policies 'unworkable'



#### MONDAY 25 JUNE

- Grimshaw wins 2007 Lubetkin Prize
- Zaha leaps to Le Corbusier's defence in heated debate (see pages 10-11)
- **Hackett and Hall beats international rivals for Belfast arts centre (above)**
- BCI Awards shortlist unveiled

#### TUESDAY 26 JUNE

- Tower of London and Westminster avoid World Heritage 'risk list'
- **Third time unlucky for Arca as CABE attacks Salford scheme**
- Selfridges dampens reports of flagship store designed by Ito
- East brings larch-clad extension to Kent school



#### WEDNESDAY 27 JUNE

- World Heritage Committee announces Liverpool decision
- Search for 2012 Olympic handball arena launched
- CABE report reveals better street design gives financial boost
- **Austin Smith:Lord unveils taller second attempt for Store Street (left)**



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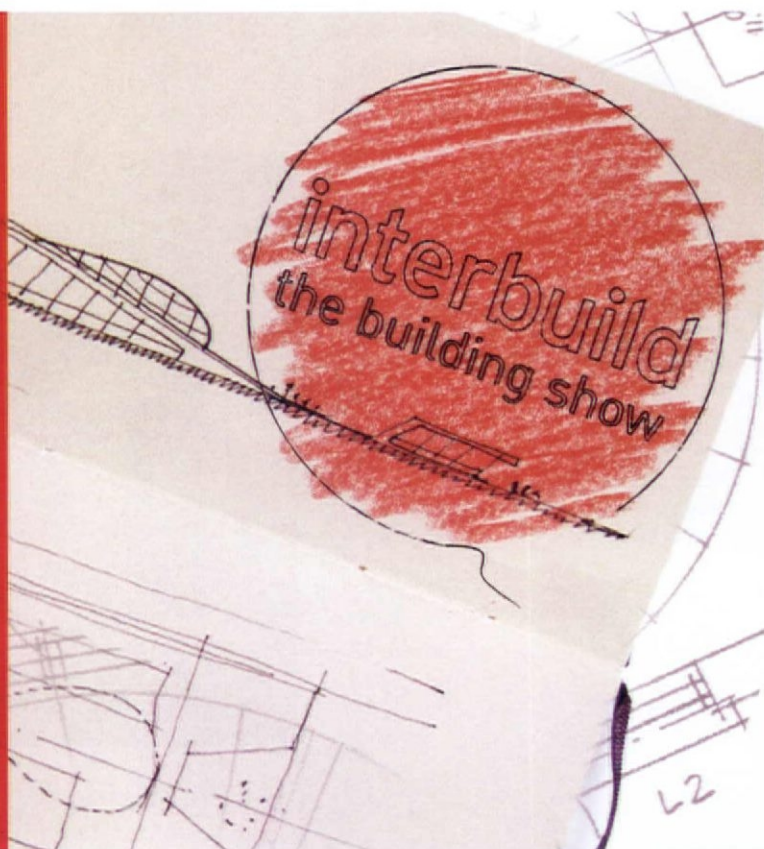
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ANDREW CROHAR

Plymouth City Council has hit out at the decision to list the city's 1960s Civic Centre

## OUTCRY AT 'BAFFLING' LISTING

By Richard Waite

A bitter spat has broken out in Plymouth between the local council and English Heritage (EH) over the 'baffling' decision to list the city's 1961 Civic Centre.

The surprise move by the Department of Culture Media and Sport (DCMS) has torpedoed plans by the city council, the owner of the crumbling complex, to redevelop the building – a key site at the heart of Plymouth's massive regeneration proposals.

However, a spokesman for the authority told the AJ that the council was not going 'to let the matter lie' and was intent on using the 28-day appeal period to ask EH to review its decision to recommend the building for Grade-II status.

The city council wants to flatten the existing centre, with its 14-storey Modernist block

and a lower 'mini Festival of Britain' chamber, and replace it with a new mixed-use development including a library.

After years of delays, the council had only recently appointed a developer – Rok Development – to take on the job, which would also see 1,000 staff move from the tower into a new purpose-built home.

Richard Longford, from Plymouth City Council, said: 'Obviously the decision causes us serious problems and we are very disappointed and surprised. 'We don't consider the building has the merit English Heritage says it has. The tower has changed a lot and was not finished as intended.'

Originally designed in 1954 by H J W Stirling, but completed by a team including Alan Ballantyne and famous landscape architect Geoffrey

Jellicoe, the building is almost universally disliked in the city and has been described by the Civic Society as a 'beast' and by the local economic development group as 'hugely ugly'.

Even Pevsner branded the building, which has suffered from a number of serious structural problems over the years, a 'disturbingly prominent lopsided imposition'.

Yet the listing has been warmly welcomed by the 20th Century Society, which recommended the building to EH for protection.

A spokesman said: 'The council-chamber block is of superb detailing and features artworks of outstanding significance.

'It stands out in terms of style as well as of height and was conceived as an ambitious and optimistic civic symbol.'





1.

1. The Barbican is an example of critically acclaimed high-density design in the capital
2. Richard Rogers hailed the Thames Gateway as potentially a great new city

# LONDON'S FUTURE UP FOR DEBATE

By Clive Walker

London is expanding faster than any European city. Powered by an economic boom, the city is reinventing itself through an array of developments – Stratford City, the Thames Gateway, Heathrow Terminal 5 and the 2012 Olympic Village among them. But is this transformation necessarily changing London for the better? Growth is the signature of economic success, but is it mirrored by design quality, effective density and sustainability? The recent Debate London forum, staged at Tate Modern from 22-25 June, brought leading architects, politicians and critics together to address these very questions.

Perhaps the hottest issue was whether London should build tall in order to address the growing housing crisis. The problem, declared historian

Tristram Hunt, is that architects are still 'in detention' for the mistakes of experimental post-war regeneration, such as Trellick Tower and Alton West Estate. There is, it seems, an ingrained suspicion among Londoners that designers ride roughshod over their social needs. Los Angeles-based architect Fritz Haeg indicated as much by suggesting architects value buildings more than the people in them.

Compared with cities like Paris and Barcelona, London is low-density. The centre alone has the capacity to absorb many more tall buildings to accommodate population growth. But, it seems, Londoners do not have the stomach for more high-rise. Ben Page, chairman of Ipsos MORI Social Research, spelt out the reality: 'Londoners are a

conservative bunch. 60 per cent say they don't want any more tall buildings.'

There is no direct correlation between unhappiness and high density per se. The tightly packed Barbican Centre in the City is one of the most desirable places to live, and commands property prices to match. The challenge then for architects is to somehow overcome Londoners' ingrained suspicion that high density means poor design.

Reconciling Londoners to the concept of a high-rise/high-density city seems remote, however, if the clash between architect Zaha Hadid and independent London mayoral hopeful John Bird, founder of the *Big Issue*, is anything to go by. A staunch campaigner for improved social housing, Bird argued that architects simply do

not understand the needs of people. 'Le Corbusier knew jackshit about people,' declared Bird. 'Unité was a shithole. When this template was applied to Roehampton's Alton West Estate, it quickly turned into a social morass.'

True to form, Hadid did not mince her words: 'There is so much crap in London because people like you have no respect for architects,' she hit back. It seems fair retaliation, given that architects do not make all the decisions for the way sites and buildings evolve. But the venom between Hadid and Bird demonstrated all too clearly Debate London's divided opinions.

So if we don't go up, we have little alternative but to sprawl out beyond the established boundaries of Greater London. The 2012





JASON ORTON

2.

Olympics represents an unprecedented opportunity to expand and regenerate the Lee Valley and Thames Gateway – stretching from Canary Wharf and the proposed Stratford City to the Channel. Meanwhile, Heathrow's relentless expansion – marked by Terminal 5 – is the economic dynamo powering London's march westwards.

Again, the danger is to repeat the mistakes of the past. The key to cogent expansion is the ability to foster a sense of civic pride among Londoners. This was a factor glaringly lacking in earlier attempts to colonise London's hinterland, namely the Thamesmead Estate. Tristram Hunt said the project had been blighted by a lack of public transport and social amenities, among other factors.

Perhaps we have learned from earlier experiments with urban growth though. Richard Rogers, chief adviser to London Mayor Ken Livingstone on architecture and urbanism, cited Canary Wharf as the great London success story, where high-density construction sits comfortably with quality design. Championing the Thames Gateway as potentially a great new city, Rogers stressed the relationship between design and social inclusion was very important and could not be considered an add-on as London spreads itself outwards.

In a rare example of unity, delegates accepted that urban expansion – both geographic and economic – is complicated by the push for sustainable progress. How can London grow while simultaneously reducing its carbon footprint?

Sunand Prasad, RIBA president elect and co-founder of Penoyre & Prasad, suggested growth itself was not the problem, rather it was Londoners' 'fetish' for growth.

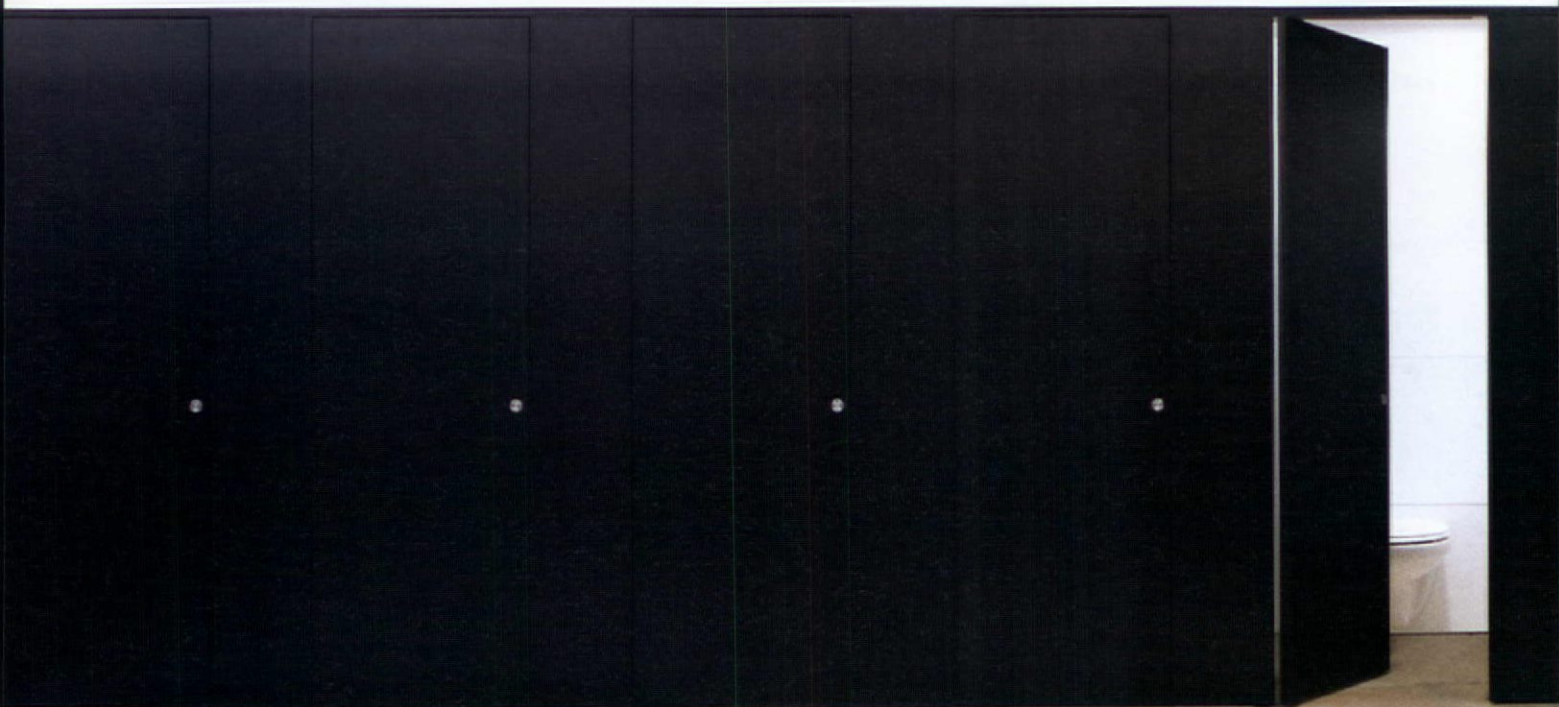
Suggesting London's business community should take responsibility for tackling sustainable development, Prasad recommended a sliding scale of taxation to fund research and development of green technologies. 'If a boom town can't be green which town can?' Prasad said. 'Those that are benefiting most from London's economic boom should contribute most,' he added.

Green Party London mayoral candidate Sian Berry said that a boom town that refuses to be green simply will not function, which means that getting basic urban fundamentals like housing and

transport absolutely right is essential. This, she insisted, includes encouraging as many Londoners to cycle to work as use the Tube. Convincing a Thames Gateway resident to pedal 40km every day to work in central London seems a remote dream, however.

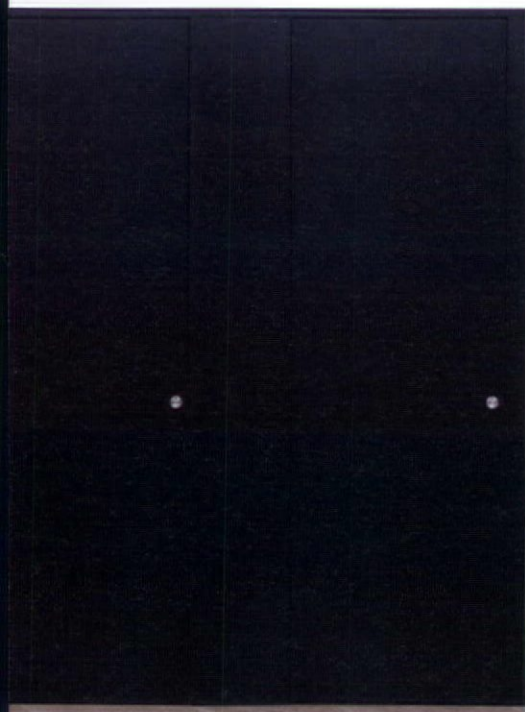
At the close of the four-day debate, an audience member – himself an architect – was heard to complain: 'I feel cheated, I got no answers.' Arguably there is no one solution to balancing good design, sustainability and appropriate density with London's insatiable appetite for living space. But what was strikingly clear throughout the debate was the extreme polarisation of opinion – a sign that London may never agree a coherent strategy for expansion.



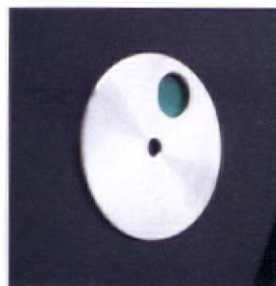


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1.



2.

## AEDAS ESCAPES TO THE COUNTRY

By Richard Vaughan

The name Aedas Architects usually conjures up thoughts of a heavyweight practice – the world's fourth largest, in fact – creating buildings of great magnitude.

A one-off country house, built under Planning Policy Statement (PPS) 7 guidance, located alongside buildings designed by Arts and Crafts master C F A Voysey, does not appear to be typical Aedas fare. Until now.

The architectural behemoth has been handed an unusual commission to design a new country house set in the Malvern Hills in Herefordshire.

According to the practice, it was the chance to work on such a 'different' scheme that proved irresistible. Project architect Dan Barnes said: 'I'm from Malvern and helped to survey the listed buildings some time ago. The

owners of the land, Mr and Mrs Claffey, approached me to design their new house, and the practice was very keen.

'There are obviously the architectural benefits of working on a smaller scheme. If people think of Aedas they usually think of bigger buildings, so this was a welcome change.

'It also gave us a great chance to research how environmental features work on smaller scales, to see if we could bring anything to our larger developments,' Barnes added.

Under PPS7 legislation, planning consent may be granted for the occasional one-off country house, providing it reflects 'the highest standards of contemporary architecture' and offers a 'significant enhancement' of the surrounding setting.

Aedas believes its scheme, Claffey House, achieves this by avoiding any pastiche of the listed buildings surrounding it – the house is a stone's throw away from one of Voysey's listed buildings on the Perrycroft Lodge Estate.

Instead the practice's design responds to its context. Using a stone base, the 900m<sup>2</sup> house is set into the landscape allowing for panoramic views.

Claffey House will replace existing sheds and stables, and will be arranged over two storeys, keeping it in line with the listed houses nearby.

According to Aedas, the building's design 'echoes' Voysey's tendency towards 'linear emphasis and banded windows,' while incorporating a contemporary edge with its glazed entrance and floor-to-ceiling windows.

The scheme has triple glazing, making the building 'super insulated', while overhanging eaves provide shading from the sun, enabling the house to use solar gain and regulate temperatures throughout the day.

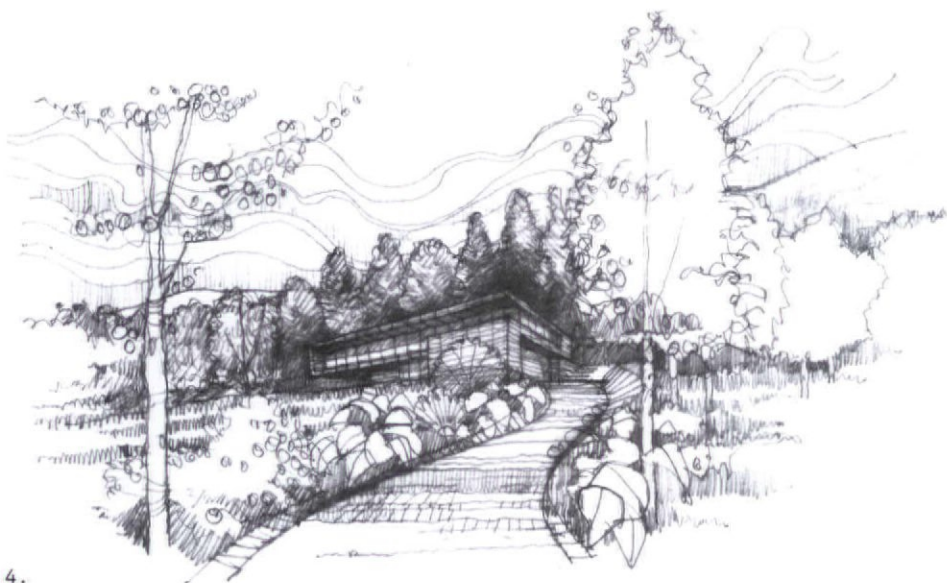
A ground-source heat pump will provide the house's primary means of heating, and will also supply pre-warmed water through a boiler when needed.

Should the scheme be granted planning permission, it is hoped work will start on site next March, and Aedas expects the scheme to complete in spring 2009.





3.



4.

1. Site plan  
2, 3 & 4. Aedas' Claffey House will be set into the landscape and have panoramic views across the Herefordshire countryside





1.



2.

1 & 2. Grimshaw's Mark Middleton (left) and Keith Brewis (right) after bagging the Lubetkin Prize

3. The award-winning Southern Cross Station in Melbourne

## STAR TURN FOR SOUTHERN CROSS

By Max Thompson

*Last Friday (22 June) Grimshaw Architects won the 2007 Lubetkin Prize for its Southern Cross Station in Melbourne, Australia. Grimshaw partners Mark Middleton and Keith Brewis talked to the AJ moments after collecting the prestigious award.*

*Southern Cross Station pays homage to Waterloo International, but to what extent is it evidence of an up-and-coming new Grimshaw generation?*

Mark Middleton: The ownership of the company has changed and Keith and I are now partners. There are a lot of young people in the practice and the project, in terms of the future, is an interesting story.

Keith Brewis: Southern Cross is absolutely a Grimshaw building, but the energy for it has been derived from the next surge of people coming through,

and Nick [Nicholas Grimshaw] is also energised by that.

*The station's wave-like roof is striking but also functional. Can you explain the basics?*

KB: It's difficult to extract diesel fumes, but if you create a dome, they can't move laterally. As the wind speed increases across the roof, the wind goes up the side of the domes and across the Venturi caps, which either allow some air through, or suck it [and the diesel fumes] up.

MM: We have created an out-of-synch landscape, over which the wind goes really, really fast. It's like going through a valley.

*How tough was the project, considering the Spencer Street Station (which preceded Southern Cross) kept operating throughout the three-year build?*

KB: We built a major piece of infrastructure over another major piece of operating infrastructure. To go into that assuming that the construction will be straightforward is to go into it being very, very naive. Leightons [the Australian contractor] completely bought into the design ambition for the project. Their workers loved what they were building and ended up protecting it. Even if it was difficult to build, they wanted to build it. It was an amazing testament to them.

*The scheme was drawn up with Australian firm Daryl Jackson Architects and you have mentioned Leightons. How did the working culture compare with UK firms?*

MM: Part of the Australian psyche is that they really get into something. They supported the building and wanted it to





3.

succeed, which perhaps isn't always the case in England. Something in the Australian mentality meant they were far more optimistic.

KB: All the workers said the station was Melbourne's Opera House, and they wanted to be part of it.

*The project was financed through a Public-Private Partnership (PPP). Tell us how this worked.*

MM: The competition was won by the Civic Nexus consortium, which was led by ABN Amro and also included Grimshaw and Leightons. It was the first in Australia and, although PPP has got a bad name in the UK, it gave us a good basis for our work there. The design included the naturally ventilated roof and rainwater capturing. All these sustainable things may

have had a capital cost at the beginning, but the running costs for the next 30 years, while Civic Nexus is still involved, will be the payback. They took the longer view and that was visionary.

*Keith, you are based in Melbourne now, but initially was it tough being so far from home?*

KB: In order to craft the building you need to work with the local subcontractors and you can't do that from a distance. On this project we spent as much time in steelyards as we did at our drawing boards.

MM: You can't design something in London and expect the local manufacturing workforce in Melbourne to buy into or to understand what you are doing.

*You worked with engineers Kevin Winwood and David Dexter. How integral was Grimshaw's relationship with the engineers?*

KB: A lot of what we look to design comes out of an engineering-led basis. There were two key pieces of engineering. Firstly there had to be a naturally ventilated roof which involved a lot of testing. A Sydney-based company, AEC, looked at how different gases work at different temperatures. We then adjusted the geometry of the roof. The engineers effectively moulded the form of the building.

MM: Once we got that to work, we moved on to the structural engineering. We needed the greatest degree of onward flexibility with the fewest number of columns touching the ground. We also

wanted the fewest number of construction lifts.

*How much work could be carried out during each shift?*

MM: Each shift was two-and-a-half hours long, with an hour to set up and an hour to set down. It was easy for me as I would be in English time. I'd stay and watch them lift a few bits until four or five in the morning, then go back to bed.

*Will your partnership continue?*

MM: Keith and I have worked together for many years.

KB: We are inextricably linked whether we like it or not. In fact, I've moved 11,000 miles to get away from him but, hey, the bond continues.

MM: Just pour me some water and shut your mouth!





1.



2.

## KAZAKH SCHOOL IS AN EDUCATION FOR HOK

HOK is preparing to start construction work on this school – the Haileybury Almaty – in the far south east of Kazakhstan. Like its role model – the Haileybury School in Hertfordshire, which was built in 1806 and which includes gardens designed by Humphry Repton – the Almaty school will prepare its pupils for British GCSE exams. The 960-pupil school, construction of which is expected to start in September 2008, includes four teaching-accommodation blocks joined by three atria which will house 'non-educational spaces'. The concrete teaching blocks will be linked by a series of rhomboidal spaces under an undulating timber and ETFE roof. HOK head of education, Stefan Jakobek, said the region's seismic activity and the climate were not his only headaches: 'I am used to UK regulations and codes, building in another country is quite different.'

*By Max Thompson*

1, 2 & 3. HOK's new school in the Kazakh city of Almaty will feature concrete teaching blocks linked by an undulating timber and ETFE roof



3.



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*'Your first thought on approaching Philip Johnson's Glass House is that it has the same problems as a very small bikini. Would my life look good in this?'*

Philip Kennicott, as the Glass House opens to the public. *Washington Post*, 22.06.07

*'A laughing, scowling, very loud and exotic earth mother in a hard hat'*

Stephen Bayley on Zaha Hadid. *Observer*, 24.06.07

*'I'm a dinosaur. Although we've got the most sophisticated software, the longest I've spent developing an idea on screen is 3.5 minutes'*

Frank Gehry. *www.telegraph.co.uk*, 22.06.07



#### EXIT STAGE RIGHT

The good and the drunk bedded down in central London's Hilton Hotel bunker last Friday to toast this year's RIBA Award winners. The extravaganza, which was apparently a curtailed version of previous ceremonies, was hosted with panache by BBC broadcaster **Mark Lawson**. The *Front Row* front man was particularly taken by **Ian Ritchie**'s victorious Courtyard Theatre in Stratford-upon-Avon, where he admitted he had seen legendary thespian **Sir Ian McKellen**'s penis. It turned out Lawson had got an eyeful during a performance, rather than in a lewd behind-the-curtain encounter. However, Ritchie's winning team became victim to its own backstage incident when members of the unusually large client/architect

squad fell off the rear of the podium en route to pick up their award. One of three Health and Safety announcements followed.

#### NORTHERN LIGHTS

They certainly know how to throw a party in Leeds. Last year's launch for **Ian Simpson**'s Lumiere skyscraper came with an assortment of fire-eaters, tuxedoed dwarves and **Del Boy** lookalikes. **Stephen George**'s bash to celebrate moving into a new office in Park Place was no less spectacular. The Space-themed shindig featured a jazz band dressed as aliens, a 1980s Space Invader arcade machine, an astronaut and hostesses clad in silver. One architect admitted it was a 'shameless ploy' to get people talking about the burgeoning practice. Mission accomplished.

#### SWINGING SIXTIES

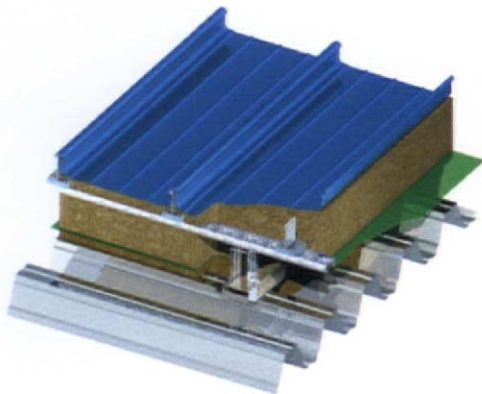
Astragal met up with Davis Langdon specification guru **Nick Schumann** last week. Schumann and his 50-strong team have worked with just about every architectural practice worth their salt. Schumann's job, he says, 'is to deal with the spec so that architects can get on with drawing pretty pictures'. To do this, he has to be right up to date with materials and innovations – which is more than can be said of one very large, but unidentified, American firm of architects. 'A very big US practice called us in and when we examined their spec we discovered it hadn't changed since 1966,' said Schumann. Shame on you Americans. Whatever next? 'Architect advises QS on cost-breakdown horror'?



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## LETTERS

### NEW ISLINGTON IS PART OF A LONG-TERM MASTERPLAN

In response to Andrew Kenyon's letter (AJ 07.06.07), please note that the residents of our New Islington scheme love their generous, bright new houses and fully understand, as Kenyon perhaps does not, that the scheme is part of an ambitious long-term masterplan.

Contrary to his assertion, the houses exceed all the standards set for this type of social housing in terms of size and performance. When the masterplan is complete, back gardens will open on to a communal garden designed by Grant Associates and front gardens will adjoin a fully landscaped pedestrian street facing a fantastic new building designed by Will Alsop. The context to which Mr Kenyon refers is simply a building site.

*Julian de Metz, dMFK Architects*

### OLYMPIC BRIDGES WILL IMPOSE UNIFORMITY

Regarding 'Bishop blasts "identikit bridges"' in AJ 07.06.07, there's something we need to avoid – uniformity. This article indicates sadly what we do best: impose uniformity and replica to the lowest common denominator.

Instead of grabbing an opportunity to surprise we fall into a Health and Safety mindset and standardise. Do we have to produce 32 similar solutions for the Olympic Park bridges? Couldn't we make it an opportunity for a theme, which could be

given a basic framework and then worked in several forms? Jorge Schlaich has produced many cable-type bridge structures using similar technologies but inspiring forms. Or what about similar theme packages around a particular structural system or idea?

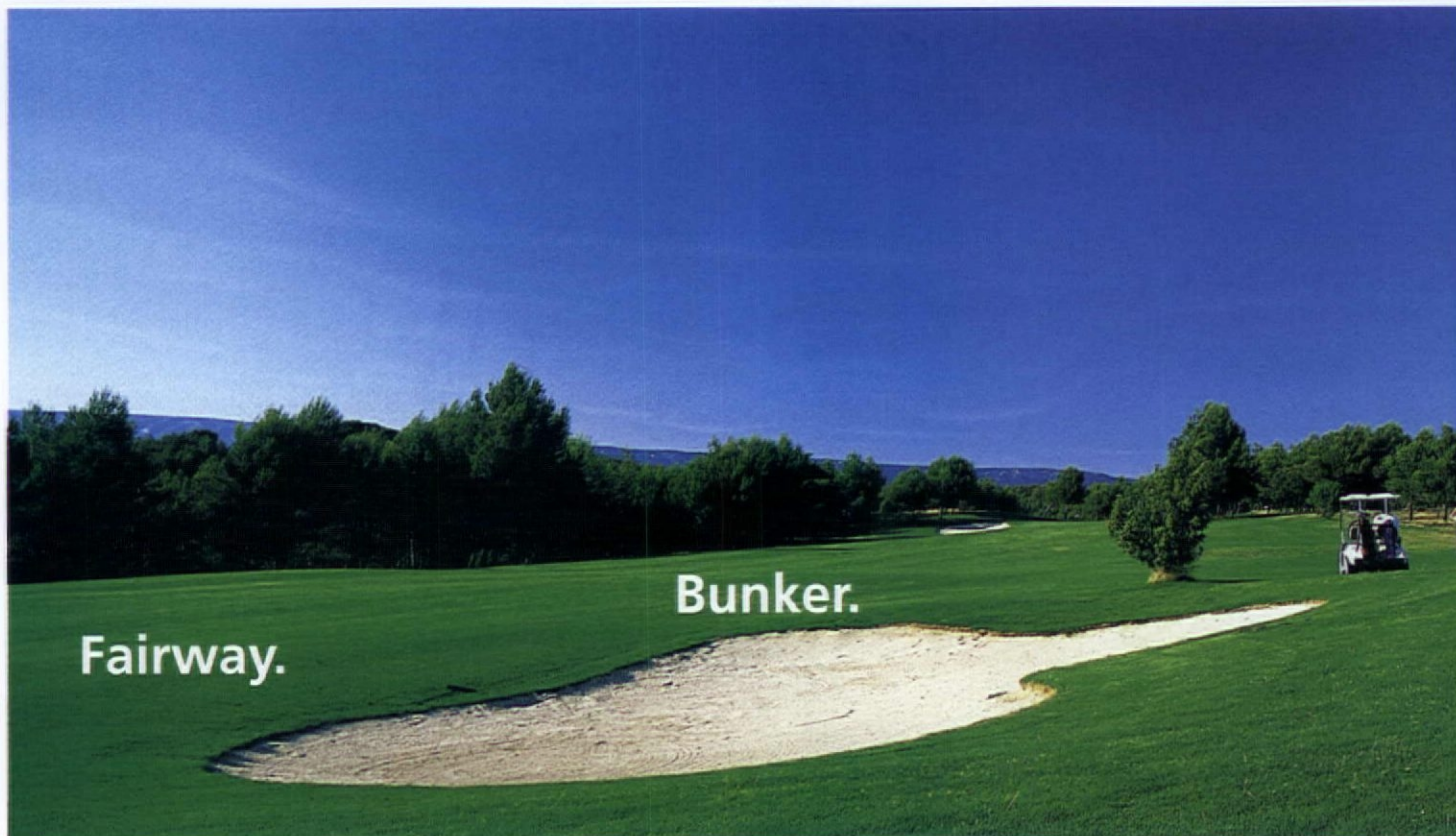
Living abroad, I often look at recent eccentricities of the UK architecture scene and have seen a hopeful change of emphasis based on introducing risk. Alsop, Cook, even Cecil Balmond with Arup, have produced innovative and inspiring work mainly outside the UK. Look at Balmond's bridges in Portugal and the USA.

I can sense a Millennium Dome muddle mentality creeping into the Olympics and the event being directed by accountants. That would be such a shame. We should stand on our heads more and surprise the world. There seems to be a culture of unnecessary rules and regulations with everyone more concerned with safety and getting home early and less with risk.

*John Chamberlain, by email*

### A MOVE TO ELECTRONIC EXPENSE CLAIMS IS ESSENTIAL

The fact that HMRC insists upon the six-year retention of paper receipts is a disincentive to organisations to adopt a wholesale electronic strategy for expense claims, despite the financial and productivity benefits. The technology is proven and organisations are keen – so what is the government waiting for?





From streamlined procurement to self-service human resource systems, the majority of organisations are using online technologies. Yet one area remains as inefficient as ever. Manual, paper-based processes for collecting and collating expense information form a significant overhead, especially in service industries. The business cost of such outdated processes is significant. I estimate the cost of producing an expense claim is between £65 and £70, considering time, materials and paper-storage costs.

While increasing amounts of information, from reports to blueprints, are now scanned and held online, just how much storage space and administrative overhead is currently being wasted with paper-based expense claims and receipts?

*Michael Sheehan, managing director, systems@work*

#### CONCRETE ADVERT MISLEADS OVER SUSTAINABILITY

The Advertising Standards Authority (ASA) has judged that an advert promoting concrete construction is untrue and misleading. This follows an earlier, similar judgement regarding an advert on the safety of concrete construction compared to steel construction.

The latest advert for the British Association of Reinforcement, which appeared in a national press supplement about concrete and in trade magazines, featured a picture of a globe with a dotted line between the UK and South America. It

was headed 'You decide' and stated: 'Reinforcement: manufactured sustainably from 100 per cent recycled scrap metal that is locally sourced. Or steel sections: unsustainably manufactured from natural resources imported thousands of miles away?'

The ASA said the advert was misleading because a large proportion of reinforcing steel sold in the UK is manufactured outside of the UK from raw materials which have travelled thousands of miles. Hence, the ASA considered that the advert misrepresented the sustainability of reinforcing steel and was likely to mislead. The advert breached Code clauses 3.1 (Substantiation), 7.1 (Truthfulness), 19.1 (Other Comparisons) and 49.1 (Environmental Claims).

*Derek Tordoff, director general, British Constructional Steelwork Association*

#### CORRECTION

The contract value for David Chipperfield's America's Cup Pavilion in Valencia was 36 million euros, not 360 million euros as stated in this week's RIBA Awards feature.

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



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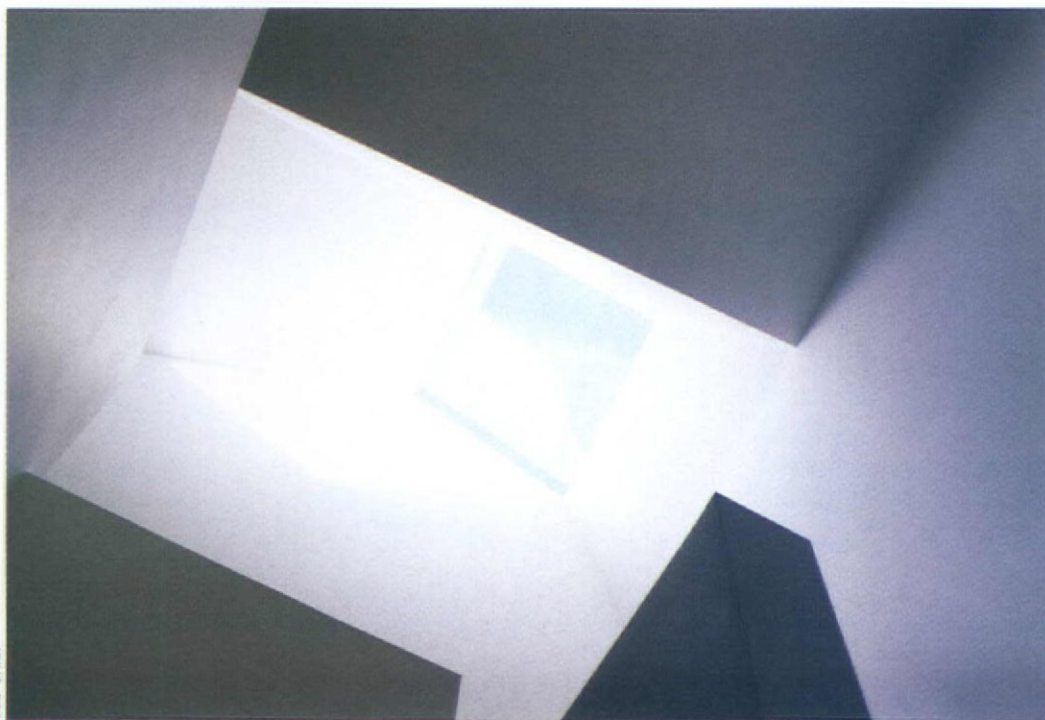
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The RIBA Awards have a new format this year. First, a total of 63 UK buildings have received RIBA Awards, which were announced regionally on 16 May. Then the RIBA International Awards, for projects outside Europe by RIBA members, were announced on 7 June.

These eight international award winners include three projects, further selected by the judges, as the shortlist for the Lubetkin Prize – the prize for the best of international projects. The shortlisted buildings, all by UK architects this year, are: Des Moines Public Library, USA, by David Chipperfield Architects; Hearst Tower, New York, by Foster + Partners; and Southern Cross Station, Melbourne, Australia, by Grimshaw (working within the Grimshaw Jackson Joint Venture). The Lubetkin winner is announced at the RIBA Awards dinner on 22 June.

The jury for these international awards is also judging this year's RIBA European Awards, announced at the 22 June dinner. These are for buildings beyond the UK but within the EU designed by RIBA members.

All these winning projects are presented in full here, based on the entrants' texts and recent photography. We also include details of the commended entries and winner of the Client of the Year Award.

This sequence of awards is also working towards the Stirling Prize. The 'midlist' of Stirling contenders comes from two sources. One is the National Awards winners – the 14 projects that have now been selected as best from the 63 RIBA Awards by the 14 jury chairs and the RIBA Awards group. The other source of Stirling contenders is a selection of five chosen from among the European Award winners. These are: the Museum of Modern Literature in Marbach and the America's Cup Building in Valencia, both by David Chipperfield Architects; Antwerp Law Courts, by Rogers Stirk Harbour + Partners; Dresden Station redevelopment, by Foster + Partners; and Casa da Música, Porto, by OMA.

This midlist will be reduced to a shortlist of six after further judging. And then the final judging of the Stirling Prize happens at the event, being held again at London's Roundhouse, itself an RIBA Award winner, on 6 October.

All these RIBA awards are a true celebration of work by UK architects operating across the globe (not forgetting international RIBA members), covering every type of building, from tiny spaces to megastructures. It is a pleasure to have so much to celebrate; this supplement provides a snapshot of the very best of UK architecture in 2007.

*Ruth Slavid*

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**RSPB ENVIRONMENT AND EDUCATION CENTRE,  
RAINHAM MARSHES, ESSEX**

Architect: van Heyningen and Haward Architects

[www.vhh.co.uk](http://www.vhh.co.uk)

Client: RSPB

Sited on an important wetlands area in the Thames Gateway, this education centre, featuring a viewing platform, is designed to meet the BREEAM Excellent standard. The project runs relatively autonomously by incorporating ground-source heat pumps, photovoltaics and rainwater harvesting.

Contract value: £2.2 million



JAMES BRITTAIN



JAMES BRITTAIN





CRISTOBAL PALMA



CRISTOBAL PALMA

**PRIVATE HOUSE, ST LAWRENCE BAY, ESSEX**

Architect: Alison Brooks Architects

[www.alisonbrooksarchitects.com](http://www.alisonbrooksarchitects.com)

Client: Private

This contemporary seaside house is a site-specific response, yet explores the Modernist tradition. The undulations of the timber-clad facade follow through into a faceted, rather than orthogonal, partitioning layout.

Contract value: Confidential



**ROOFTOP NURSERY, HACKNEY, LONDON**

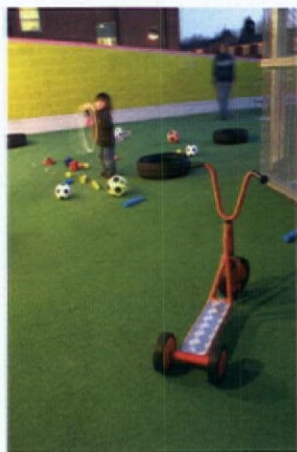
Architect: WHAT\_architecture

[www.whatarchitecture.com](http://www.whatarchitecture.com)

Client: Rooftop Nursery

This project provides childcare to allow mothers to return to work and had to be completed to a low cost – £315,000. The nursery features the UK's first rubber safe-play roof and provides a plan that can be reconfigured to respond to changing demographics.

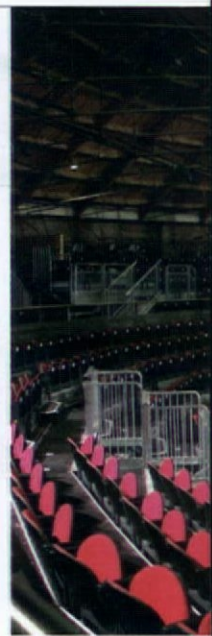
Contract value: £315,000



IGNACIO ACOSTA

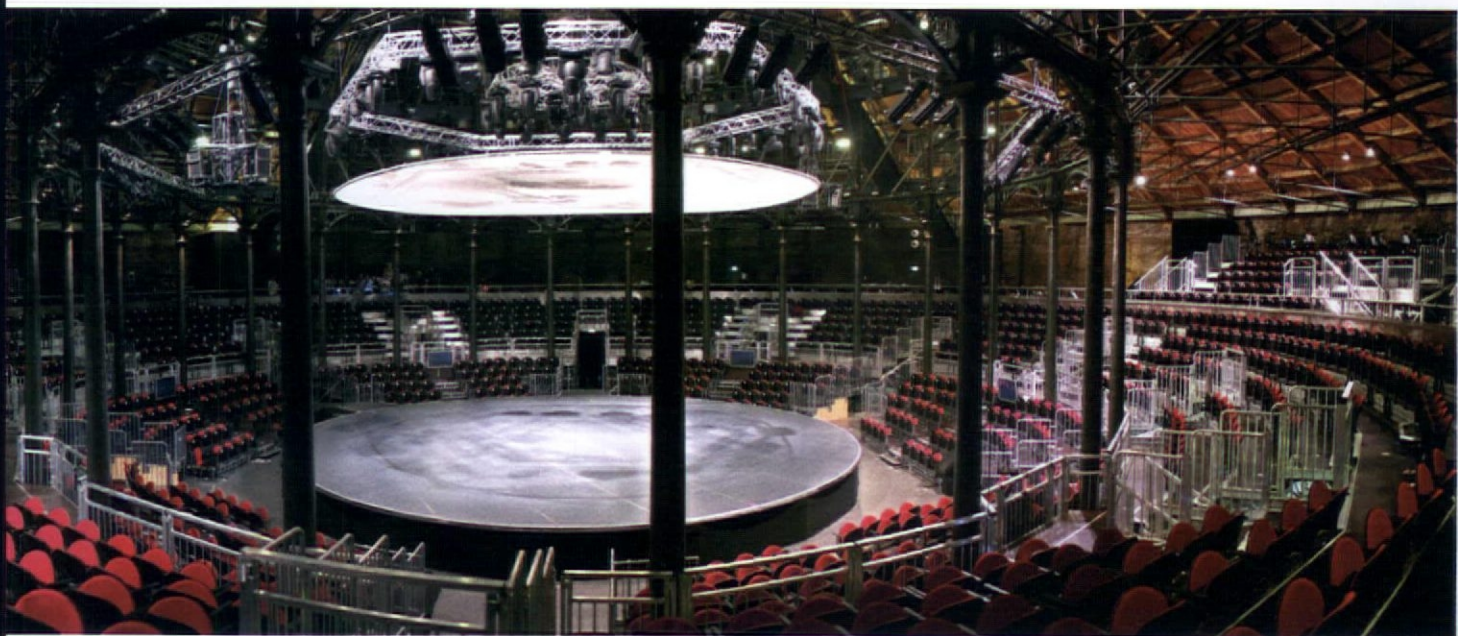


DAVE COWLAND



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#### THE ROUNDHOUSE, CAMDEN, LONDON

Architect: John McAslan + Partners

[www.mcaslan.co.uk](http://www.mcaslan.co.uk)

Client: The Roundhouse

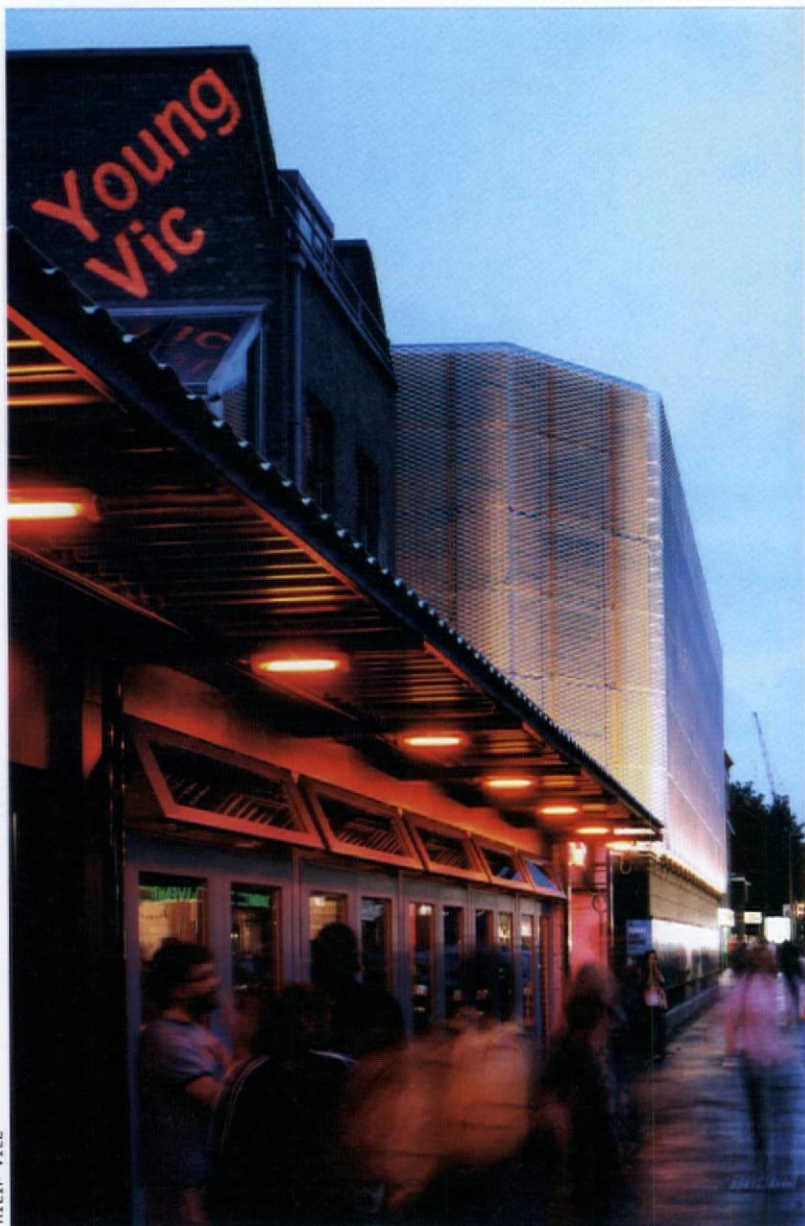
The scheme transformed a building with a chequered history into a highly flexible performance hall for up to 3,500 people standing or 1,300 seated, inserting a new gallery around the perimeter. A newly added wing contains a studio theatre, hospitality and support spaces. The basement has become the Roundhouse Studios.

Contract value: £30 million



RICHARD BRYANT





PHILIP VILE



PHILIP VILE

**YOUNG VIC THEATRE, WATERLOO LONDON**

Architect: Haworth Tompkins

[www.haworthtompkins.com](http://www.haworthtompkins.com)

Client: The Young Vic Theatre Company

Built for only £60,000 35 years ago, the Young Vic Theatre was ground-breaking, much-loved, ad-hoc and basically built. The rebuilding scheme seeks to keep the Young Vic's identity while radically expanding its facilities and improving its quality.

Contract value: £6.9 million





CHRISTIAN RICHTERS

# PALESTRA, SOUTHWARK, LONDON

Architect: Alsop Architects

[www.alsoparchitects.com](http://www.alsoparchitects.com)

Client: Blackfriars Investments

This 37,500m<sup>2</sup> speculative development is characterised by three separate, stacked volumes, breaking down the mass of the building. On the ground floor is a public exhibition pod. With its use of colour and distinctive form it aims to be a regenerator for business in the Southwark area of south London.

Contract value: £70 million



CHRISTIAN RICHTERS





**FORMBY POOL, FORMBY, LANCASHIRE**

Architect: Feilden Clegg Bradley Architects

[www.feildenclegg.com](http://www.feildenclegg.com)

Client: Formby Land Trust

The new public swimming pool and park in the centre of Formby occupy a former football ground. The building provides a 25m, five-lane pool, a fitness suite and café, which also serves the park. The timber-framed building is clad in oak and copper, planned to weather sympathetically into its parkland setting.

Contract value: £6 million



DENNIS GILBERT/VIEW





#### THE SINGING RINGING TREE, BURNLEY, LANCASHIRE

Architect: Tonkin Liu

[www.tonkinliu.co.uk](http://www.tonkinliu.co.uk)

Client: Mid-Pennine Art

The tree, which has replaced two radio masts, has a profile visible from Burnley, appearing and disappearing in the mist. It is made of differing lengths of pipe and as the wind passes through them the tree 'sings' different chords.

Contract value: £70,000



**UNITY BUILDING, LIVERPOOL**

Architect: Allford Hall Monaghan Morris

[www.ahmm.co.uk](http://www.ahmm.co.uk)

Client: Rumford Investments

The Unity building is a mixed-use scheme of 15,000m<sup>2</sup> of offices plus street-level shops, parking, and 161 flats. Liverpool was named City of Culture for 2008 during the design phase of the project, and it became a symbol of the city's renaissance.

Contract value: £60 million



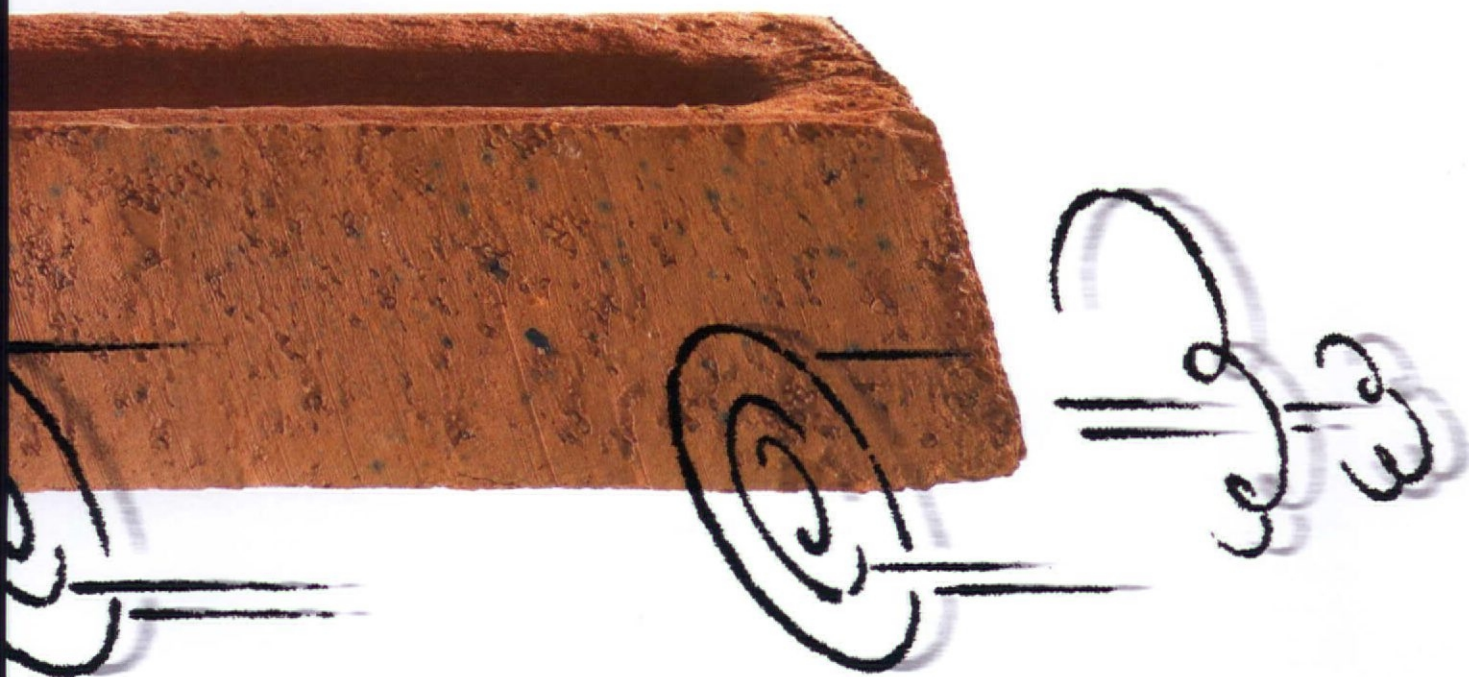
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DAVID BARBOUR



**MARLOWE ACADEMY, RAMSGATE, KENT**

Architect: BDP

[www.bdp.co.uk](http://www.bdp.co.uk)

Client: Roger De Haan

This new City Academy is organised into faculties for performing arts, business and general teaching, wrapped round the communal spaces of the gym, auditorium, library and arena. The latter integrates with the auditorium for whole-academy assemblies and performances.

Contract value: £21.5 million



DAVID BARBOUR





ANDREW LEE

# THE BRIDGE ARTS CENTRE, GLASGOW

Architect: Gareth Hoskins Architects

[www.hoskinsarchitects.co.uk](http://www.hoskinsarchitects.co.uk)

Client: Glasgow City Council

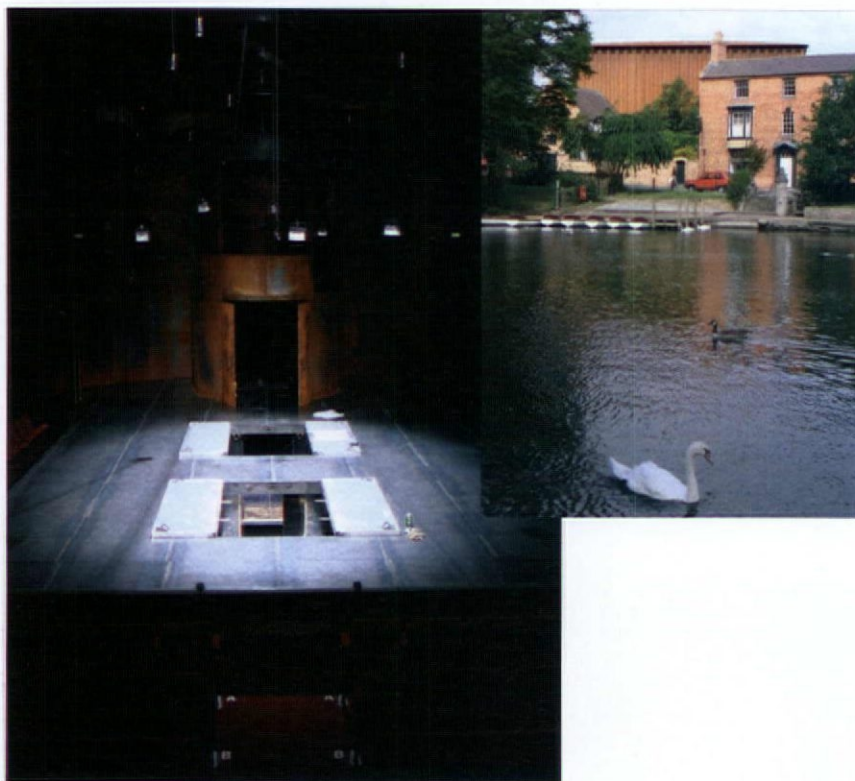
The arts centre features a multi-functional auditorium, a dance studio, recording and practice suites, AV and media suites, education and gallery spaces, a library and a café, plus offices for the National Theatre of Scotland. Three entrances encourage people to come in and participate.

Contract value: £8.5 million



ANDREW LEE





**THE ROYAL SHAKESPEARE COMPANY  
COURTYARD THEATRE, STRATFORD-  
UPON-AVON, WARWICKSHIRE**

Architect: Ian Ritchie Architects

[www.ianritchiearchitects.co.uk](http://www.ianritchiearchitects.co.uk)

*Client: The Royal Shakespeare Company*

This temporary, 1,050-seat theatre was built in just 12 months, with the design and first tender supplied within six weeks. The Other Place studio theatre has been transformed into foyer spaces, dressing rooms and band rehearsal space. The theatre, built mainly of Cor-ten steel and ply, is designed to be easily moved to another location or entirely recycled.

*Contract value: £6 million*



SIMON HARPER/RSC





MARWICK SNEENEY

**THE SAVILL BUILDING, WINDSOR GREAT PARK,  
WINDSOR, BERKSHIRE**

Architect: Glenn Howells Architects

[www.glennhowells.co.uk](http://www.glennhowells.co.uk)

Client: The Crown Estate

The Savill Building is a landmark structure reflecting the character and quality of Windsor Great Park. All visitor facilities are linked under a spectacular, undulating roof. This gridshell was constructed from timber recycled from the park, to harmonise with the skyline of mature trees.

Contract value: £5 million



MARWICK SNEENEY



**SINCLAIR'S BUILDING, SHEFFIELD**

Architect: Project Orange

[www.projectorange.com](http://www.projectorange.com)

Client: Cristian Sinclair

This mixed-use development of 22 flats, two self-contained offices and two shops replaces the client's former store on the site. Partially glazed two-storey spaces sit beneath a more visually solid brick-clad residential block. On plan it almost encircles a central court, which provides daylight to all levels and deck access to the upper flats.

Contract value: £3.8 million



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**EUROPEAN & INTERNATIONAL JURY**

Cany Ash – *Ash Sakula Architects*

Emily Campbell – *The British Council*

Tony Chapman – *RIBA*

Peter Clegg – *Feilden Clegg Bradley Architects*

Paul Finch – *Emap Construct*

Richard Griffiths – *Richard Griffiths Architects*

Rachel Haugh – *Ian Simpson Architects*

Glenn Howells – *Glenn Howells Architects*

Edward Jones – *Dixon Jones*

Niall McLaughlin – *Niall McLaughlin Architects*

Paul Monaghan – *Allford Hall Monaghan Morris*

Sheila O'Donnell – *O'Donnell + Tuomey*

Alan Stanton – *Stanton Williams*

**DRESDEN STATION REDEVELOPMENT, DRESDEN, GERMANY**

Architect: Foster + Partners

[www.fosterandpartners.com](http://www.fosterandpartners.com)

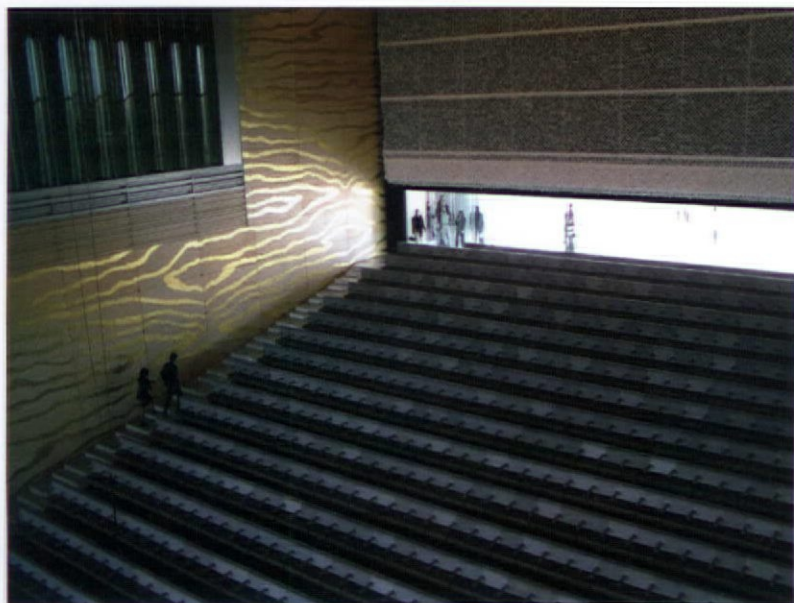
Client: *Deutsche Bahn Station and Service AG*

The redevelopment of Dresden Station provides an extensively repaired and improved terminus and replaces the existing fragile shell with a spectacular, translucent glass-fibre roof, reiterating the finesse of the original arches but providing adequate shelter and allowing for future links to a high-speed train network. As part of a masterplan for the surrounding area, the new station provides a clear circulation strategy to allow for easy way-finding. The new station respects its heritage as one of Europe's most impressive late-19th-century stations.

Contract value: 148 million euros (£100 million)







# CASA DA MÚSICA, PORTO, PORTUGAL

Architect: Office for Metropolitan Architecture

[www.oma.eu](http://www.oma.eu)

Client: Porto 2001 SA/Casa da Música

The Casa da Música emerged from a restricted competition in 1999, which was launched after Porto was selected as one of the two European Cities of Culture 2001. The solitary building – in the historical centre, the Rotunda da Boavista – stands on a new, more intimate, square connected to a park and enclosed by three urban blocks. The concert hall has two auditoria, eight rehearsal rooms with recording facilities, a music shop, educational facilities, a restaurant and a roof terrace.

Contract value: 100 million euros (£68 million)



PHILIPPE RUHAULT

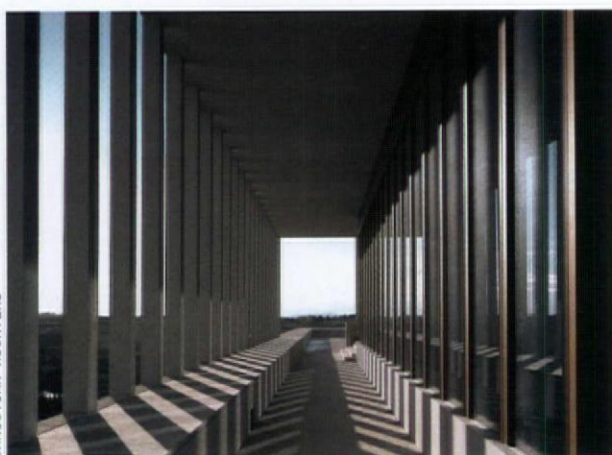


JÖRG VON BRUCHHAUSEN



CHRISTIAN RICHTERS

CHRISTIAN RICHTERS



**MUSEUM OF MODERN LITERATURE,  
MARBACH AM NECKAR, GERMANY**

Architect: David Chipperfield Architects

[www.davidchipperfield.co.uk](http://www.davidchipperfield.co.uk)

Client: Deutsches Literaturarchiv Marbach

The museum exhibits 20th-century literature from the Archive for German Literature and is in Marbach's scenic park, on a plateau overlooking the Neckar River. Dark timber-panelled exhibition galleries are illuminated by artificial light because of the fragility of the works. Each of these spaces borders onto a naturally lit gallery, balancing the composed, internalised world of texts and manuscripts with the scenic valley outside. Materials such as fair-faced concrete, limestone, wood and felt give the calm, rational architectural language a sensual, physical presence.

Contract value: 11.8 million euros (£8 million)



**ANTWERP LAW COURTS, ANTWERP, BELGIUM**

Architect: Rogers Stirk Harbour + Partners

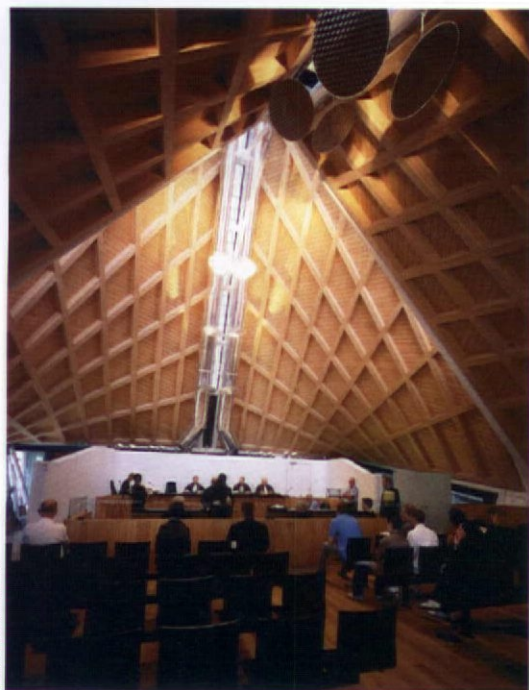
www.rsh-p.com

Co-architect: VK Studio

Client: Regie der Gebouwen

The building was designed as a sustainable, environmentally efficient gateway to the city, while acting as a catalyst for the long-term masterplanning of the south of Antwerp. It houses eight separate courts and includes 36 courtrooms plus offices, chambers for judges and lawyers, a library and café, with a public hall linking six radiating wings of accommodation.

Contract value: 86 million euros (£58.5 million)



KATSUHIISA KIDA

GRANT SMITH





RICHARD NALCH

**AMERICA'S CUP BUILDING 'VELES E VENTS'**  
**VALENCIA, SPAIN**

Architect: David Chipperfield Architects

Associate architect: b720 Arquitectos

[www.davidchipperfield.co.uk](http://www.davidchipperfield.co.uk)

Client: Consorcio Valencia 2007

The building forms a VIP base for all America's Cup teams and sponsors, as well as a venue for the public to view the races. It is a four-floor, concrete structure composed of stacked and shifting horizontal planes providing shaded and uninterrupted views of the racecourse. The building has a reduced palette of materials: the edges of the structure are trimmed in white steel; a white metal panelled ceiling incorporates recessed lighting; the external floors are timber decking; and the internal floors are white resin.

*Contract value: 360 million euros (£245 million)*



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**CHERRY ORCHARD PRIMARY SCHOOL,  
DUBLIN, REPUBLIC OF IRELAND**

Architect: O'Donnell + Tuomey

[www.odonnell-tuomey.ie](http://www.odonnell-tuomey.ie)

Client: Board of Management, St Ultan's  
Primary School/Department of Education  
and Science

This primary school for 500 children is a pilot project for the Irish Department of Education. Set in a large housing estate, it will be open throughout the day to play a role in the community, incorporating welfare facilities and an after-school care unit. Given the neglected condition of the public open space and the lack of amenities in this area, the architectural intervention was to treat the school as a haven, enclosed by walled gardens and vaulted roofs.

Contract value: 11.8 million euros  
(£8 million)



DENNIS GILBERT

**'ALSION' DANISH UNIVERSITY SOUTH, SCIENCE PARK  
SOUTH AND CONCERT HALL, SØNDERBORG, DENMARK**

Architect: 3XN

[www.3xn.dk](http://www.3xn.dk)

Client: Danish National Education Buildings/  
Foundation for Science Park South/Municipality of Sønder-  
borg/Realdania Foundation/Foundation for Concert Hall in  
Sønderborg

The complex is a unification of culture, education and private research companies in Sønderborg, southern Denmark. The aim is to encourage collaboration between the public university and private research companies. A symphonic concert hall, libraries and meeting rooms offer a variety of cultural events. Buildings with short gable ends alternate with atria, providing transparency and daylight, and reflecting the harbour typology.

Contract value: 67 million euros (£45.6 million)



ADAM MØRK



**NEW CIVIC OFFICES FOR CORK CITY COUNCIL,  
REPUBLIC OF IRELAND**

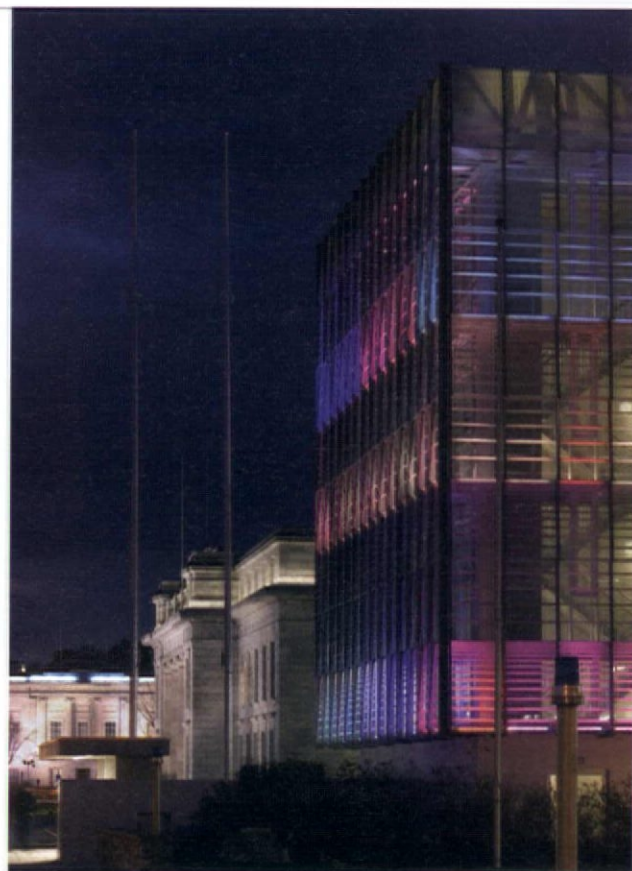
Architect: ABK Architects

[www.abk.co.uk](http://www.abk.co.uk)

Client: Cork City Council

The project consists of around 9,200m<sup>2</sup> of administrative offices and support space, together with ancillary accommodation including a 150m<sup>2</sup> crèche and roof and basement parking for 140. It comprises two articulated volumes: a marble-clad/ rendered 'service' volume, which forms a link to the existing, Classical city hall; and the new, crystalline volume, which contains the bulk of the office space. The project is structured around two key internal spaces: a dramatic, top-lit new civic hall and a narrow private stair hall. It includes exposed, chilled-concrete slabs and wind-assisted ventilation.

Contract value: 26 million euros (£17.6 million)



DENNIS GILBERT

**SINT LUCAS ART ACADEMY,  
BOXTEL, NETHERLANDS**

Architect: FAT

[www.fat.co.uk](http://www.fat.co.uk)

Client: SintLucas

The project comprises a major reworking of the campus of Sint Lucas Art Academy, involving the reorganisation of exterior and interior spaces and the creation of a powerful external identity. This has been achieved through a number of extensions and surgical demolitions to create a new sense of connection within the interior, combined with the construction of a series of spectacular concrete screens, which unify the buildings and create a new hierarchy of public spaces on the exterior. These include a new piazza and garden terraces as well as car parking.

Contract value: 5 million euros  
(£3.4 million)



FRANS BARTEN





MICHAEL MORAN



MICHAEL MORAN

**ENVIRONMENTAL RESEARCH INSTITUTE, CORK, IRELAND**

Architect: Bucholz McEvoy Architects

[www.bmcea.com](http://www.bmcea.com)

Client: University College Cork

The Environmental Research Institute is the first naturally ventilated laboratory building in Ireland. Funding by the HEA was supported by Sustainable Energy Ireland. This low-energy building optimises solar power, cross ventilation and daylight and draws heat from a local aquifer. The building is the subject of an ongoing environmental performance study and achieved a BREEAM Excellent rating.

Contract value: 7 million euros (£4.7 million)

**VILLA IN THE VAR, BARGEMON, FRANCE**

Architect: Dixon Jones with John-Paul Radigois

[www.dixonjones.co.uk](http://www.dixonjones.co.uk)

Client: Margot and Edward Jones

The combination of 'Les Adrets' (sunny side of the mountain), once terraced for the cultivation of olives, with spectacular views of the village of Bargemon and the Mediterranean, presented an ideal site. The building is linear, following the terraces. Its enfilade plan, with a 60m pergola, provides a series of frames to view the landscape, some accidental, others considered.

Contract value: 450,000 euros (£306,112)



MORLEY VON STERNBERG



# TIETGENKOLLEGIET, COPENHAGEN, DENMARK

Architect: Lundgaard & Tranberg Arkitektfirma

www.lt-ark.dk

Client: Fonden Tietgenkollegiet

The main inspiration for the project is the meeting of the collective and the individual, a characteristic inherent to dormitory buildings. The simple circular form of the Tietgen Dormitory is an urban response to the context, providing a bold architectural statement in the newly planned area. The circular form – symbol of equality and the communal – is contrasted by projecting volumes expressing the individual residences. Upper levels are organised with residences along the perimeter and communal functions orientated toward the inner courtyard. Facilities common to the entire dormitory are grouped at ground level.

Contract value: Confidential



PETER THORSEN



PETER COOK/VIEW

# CAMPUS DEVELOPMENT CORK INSTITUTE OF TECHNOLOGY, CORK, REPUBLIC OF IRELAND

Architect: de Blacam and Meagher, Boyd Barrett Murphy-O'Connor Architects

www.deblacamandmeagher.com

Client: Cork Institute of Technology

The campus forms an entrance for Cork Institute of Technology, with this and other new buildings forming a quadrangle. All rooms and corridors in the tourism and hospitality building are naturally ventilated and daylit. The administration building's north and south facades reflect concern for orientation and natural ventilation. The student centre provides for every sort of activity, from hanging out to graduation.

Contract value: 27 million euros (£18.3 million)



## RIBA AWARDS / LUBETKIN PRIZE

The Lubetkin Prize is awarded to an outstanding work of architecture outside the EU by an RIBA member. It is judged by the European and international jury.



FARSHID ASSASSI

### DES MOINES PUBLIC LIBRARY, USA

Architect: David Chipperfield Architects  
Architect of record: Herbert Lewis Kruse  
Blunck Architecture  
[www.davidchipperfield.co.uk](http://www.davidchipperfield.co.uk)  
Client: Des Moines Public Library

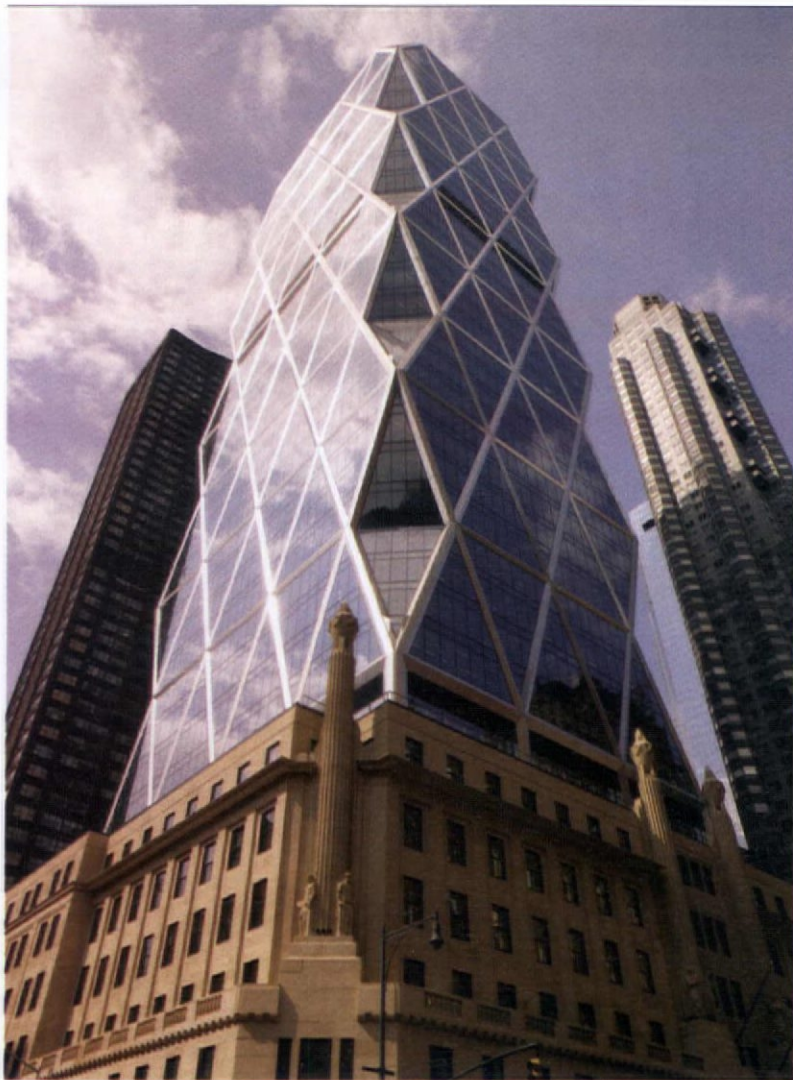
The building opened in April 2006. More than a repository for books, the library acts as a meeting place and community centre, providing a café and range of conference and educational spaces. The two-storey building is wrapped in an energy-efficient glass and metal skin. A layer of copper mesh laminated between three glass surfaces reduces glare and solar gain, cutting energy costs. The mesh is the only sun-shading device necessary, ensuring that the view into the new Western Gateway Park is maintained.

Contract value \$22.5 million (£11.3 million)



FARSHID ASSASSI





NIGEL YOUNG

#### HEARST TOWER, NEW YORK, USA

Architect: Foster + Partners

[www.fosterandpartners.com](http://www.fosterandpartners.com)

Client: Hearst Corporation

The striking, 46-storey Hearst Tower establishes a creative architectural dialogue between the original Art Deco building and the elegant faceted form above. Its highly efficient structure uses 20 per cent less steel than its conventional counterpart and, with the use of 85 per cent recycled steel that consumes 26 percent less energy than its conventional neighbours, it is the first new office building in New York City to be given a gold rating under the LEED programme.

Contract value: Confidential

#### SOUTHERN CROSS STATION, MELBOURNE, AUSTRALIA

Architect: Grimshaw

(working within the Grimshaw Jackson Joint Venture)

[www.grimshaw-architects.com](http://www.grimshaw-architects.com)

[www.daryljackson.com.au](http://www.daryljackson.com.au)

Client: Leighton Contractors and Civic Nexus

Grimshaw was appointed to work with local practice Jackson Architecture on the expansion of Southern Cross Station. The key design aims were practical performance, ease of circulation and an improved working environment. The design focus is the dune-like roof covering an entire city block: it forms a visual bridge between the city centre and docklands, while uniting the interchange's elements. The roof was developed in response to the hot climate as well as the need to extract diesel emissions.

Contract value: Confidential



JOHN GOLLINGS



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## L5 BUILDING, SYDNEY, AUSTRALIA

Architect: Bligh Voller Nield

[www.bvn.com.au](http://www.bvn.com.au)

Client: University of New South Wales

The 12,400m<sup>2</sup> building is organised in three parts, defined by a central landscaped courtyard. Teaching spaces are located in a two-level podium below the courtyard. The classroom modules' walls can be reconfigured to suit different requirements. The ventilated cavity facade is the main articulation in a structural concrete frame, developed in response to both its urban expression and environmental performance. The structural brises soleil support the full-height glazed panels, creating a facade that changes over the day in its degree of reflection, transparency and shadowing.

Contract value: \$AU 30 million (£12.5 million)



JOHN GOLLINGS

## SCHOOL OF ART AND ART HISTORY, UNIVERSITY OF IOWA, USA

Architect: Steven Holl Architects

[www.stevenholl.com](http://www.stevenholl.com)

Local architect: Herbert Lewis Kruse Blunck Architecture

Client: University of Iowa

The building, a hybrid of open edges and open centre, seems like a 'formless' instrument instead of a built object. Flat or curved planes are slotted together or assembled with hinged sections. The main passages are meeting places, with interior glass walls revealing work in progress. The interplay of light is controlled through shading created by the overlapping planar exterior.

Contract value: Confidential



ANDY RYAN





PETER COOK/VIEW

**BRITISH EMBASSY, SANA'A, YEMEN**

Architect: Design Engine Architects  
[www.designenginearchitects.com](http://www.designenginearchitects.com)  
 Client: Foreign and Commonwealth Office

The building's design addresses the dichotomy between the embassy's diplomatic and security functions. It is a concrete box bedded into the sloping site and eroded at the north-west corner to create a welcoming public face. The concrete's reassuring solidity is tempered by a delicate weathering-steel brise-soleil and extensive use of traditional elements in the landscape. Energy-saving measures include a low-tech, below-ground labyrinth that exploits day/night temperature swings to pre-cool incoming air.

Contract value: YER 2.2 billion (£5.5 million)

**EDITH COWAN UNIVERSITY,  
 JOONDALUP, PERTH, AUSTRALIA**

Architect: JCY Architects and Urban Designers  
[www.jcy.net](http://www.jcy.net)  
 Client: Edith Cowan University

The building is a 'place' as well as a market for learning and communication – it contains more than just books. A bookshop, e-lab, coffee shop and Japanese-inspired courtyard bring life to the heart of the building. The exterior is an elegant, ephemeral fabric of coloured aluminium shading fins. Its colours, extracted from pixelated photos of surrounding vegetation, shimmer, meld and morph in response to the changing light and setting sun, just like Australia's landscape.

Contract value: \$AU 29.3 million (£12.2 million)



PATRICK BINGHAM HALL





ANDY RYAN

#### NEW RESIDENCE AT THE SWISS EMBASSY, WASHINGTON DC, USA

Architect: Steven Holl Architects & Rüssli Architekten

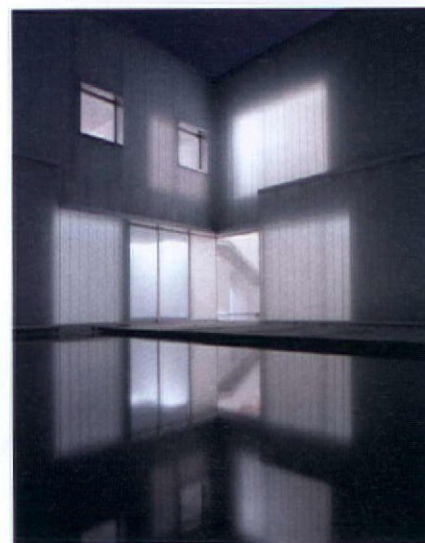
[www.stevenholl.com](http://www.stevenholl.com)

[www.ruessli.ch](http://www.ruessli.ch)

Client: Swiss Federal Office for Building and Logistics

This residence is not only a private house but also a cultural gathering place by which the standards and self-image of a country are measured. The conceptual starting point was a diagonal line of overlapping spaces drawn through a cruciform courtyard plan. Official spaces are connected along this line on the first level, with living quarters above. The building conforms to the Swiss environmental standard.

Contract value: \$14 million (£7 million)

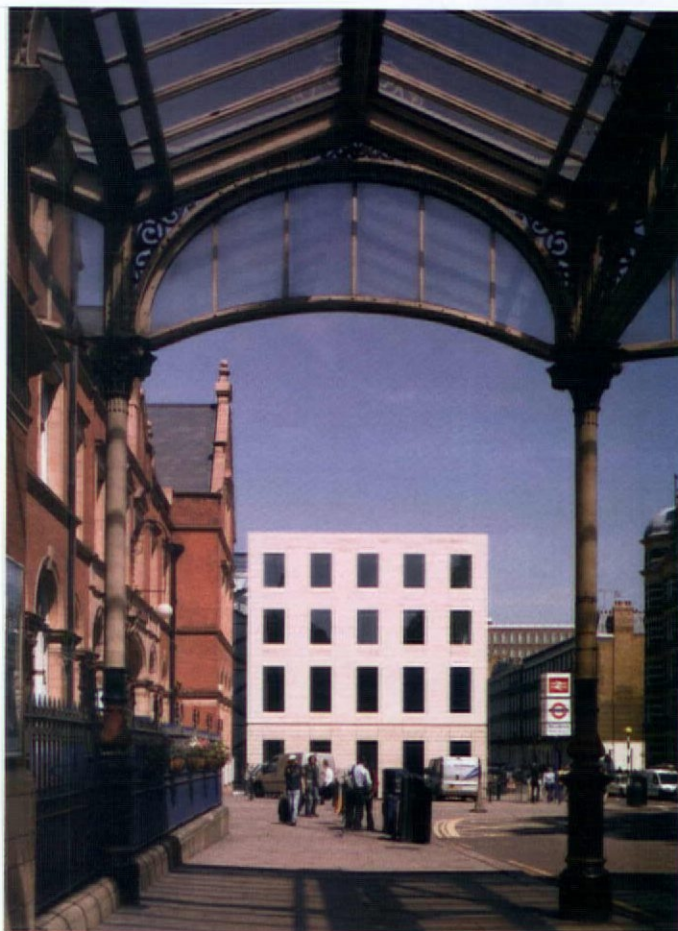


ANDY RYAN



**WINNER: DERWENT LONDON**

Derwent wins this award for commissioning established and up-and-coming architects to deliver a mix of refurbished and new-built offices all over London, including the RIBA Award-winning Broadwick Street building by Richard Rogers Partnership in 2003; the Davidson Building in Covent Garden by Lifschutz Davidson in 2004; and Dorset Square by John McAslan + Partners in 2007.



Dorset Square

RICHARD BRYANT



PETER CAMPBELL

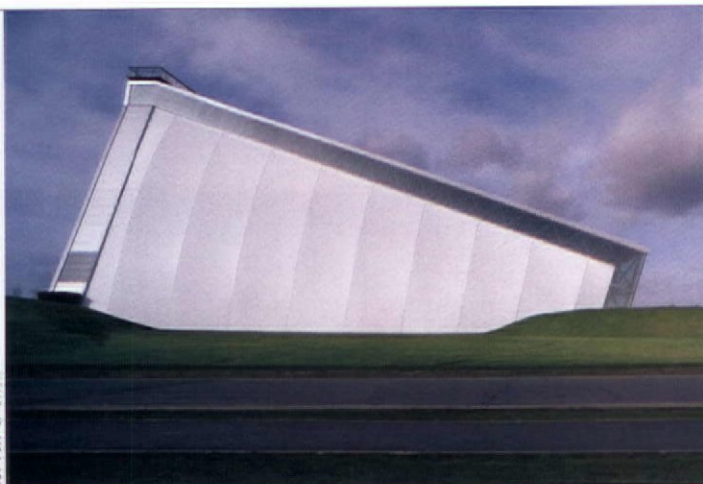
Broadwick Street



RICHARD BRYANT

Davidson Building





# **COMMENDED: THE ROYAL AIR FORCE MUSEUM**

The Royal Air Force Museum has commissioned two major projects in recent years: the 2007 RIBA Award-winning Cold War Museum at RAF Cosford, Shropshire, by Feilden Clegg Bradley, who also designed the Milestones of Flight Museum at the RAF Museum at Hendon, north-west London, which was shortlisted for a RIBA Award in 2004.

# **COMMENDED: THE BARBICAN**

For the work done by AHMM not only in upgrading and renewing the original fabric of the centre but also in making sense of a notoriously difficult space for people to find their way around.



# **COMMENDED: THE CROWN ESTATE**

The Crown Estate was nominated for its good work over the past 20 years, culminating in the 2007 RIBA National Award-winning Savill building in Windsor Great Park, by Glenn Howells Architects. For 10 years, head of retail portfolio David Shaw has promoted good architecture taking a lead from chief executive Roger Bright.

# **COMMENDED: THE ROUNDHOUSE**

The refurbishment of this remarkable former engine shed was carried out by the Norman Trust. Torquil Norman saw the project through from beginning to end, restoring a major venue to the London scene and home for two successive Stirling Prize presentations in 2006 and 2007.





Jury chair – *John Pringle*  
Lay assessor – *Jay Merrick*  
Regional representative – *Jonathan Ellis-Miller*

**BEDFORD MUSIC SCHOOL, BEDFORD**

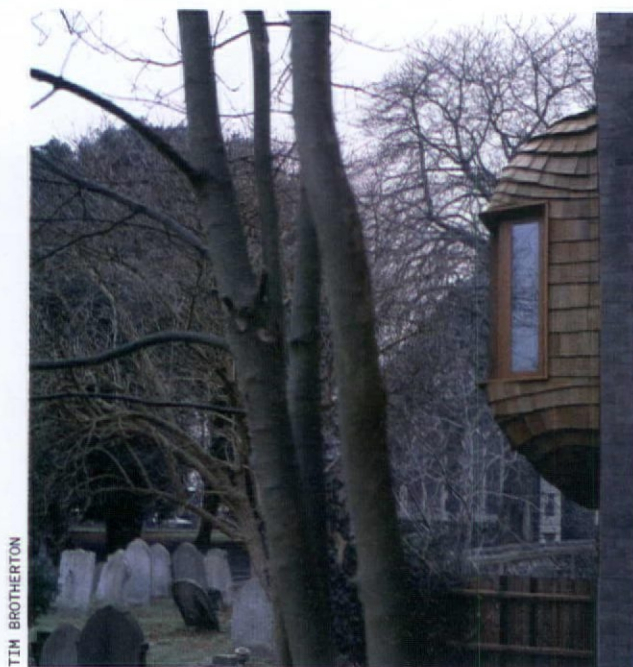
Architect: *Eric Parry Architects*  
[www.ericparryarchitects.co.uk](http://www.ericparryarchitects.co.uk)  
Client: *Bedford School*

Bedford School's new music school comprises a recital hall plus rehearsal rooms connected by a glazed street to the teaching and practice wings. The 140-seat recital hall faces on to the playing fields, with a facade of alternating stainless-steel and glass panels stretching the full height of the building.

Contract value: *£2.2 million*



HELENE BINET



TIM BROTHERTON

**SOUTH ESSEX RAPE & INCEST CRISIS CENTRE (SERICC), GRAYS, ESSEX**

Architect: *Featherstone Architects*  
[www.featherstone-associates.co.uk](http://www.featherstone-associates.co.uk)  
Client: *SERICC*

Discussions with counsellors and women led to the development of emotional diagrams that inspired the new design. Private and public circulation wind around a central ribbon wall. Pod-like windows, which include seating, provide both light and privacy in counselling rooms.

Contract value: *£150,000*



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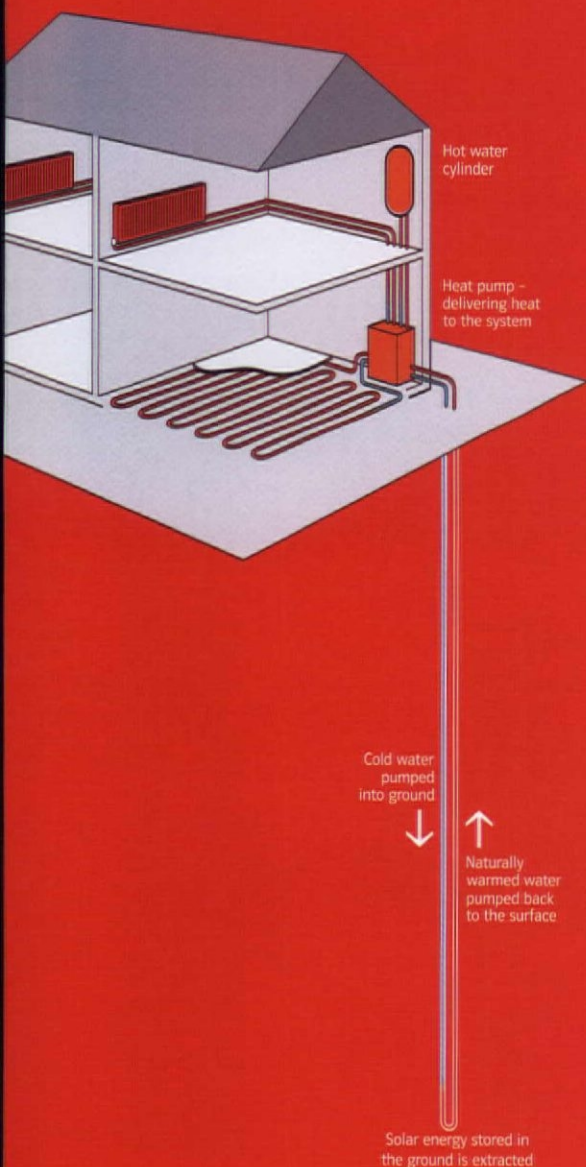
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Jury chair – *Simon Henley*  
Lay assessor – *Linda Payne*  
Regional representative – *Hannah Minton*



PETER COOK/VIEW



CHARLOTTE WOOD

**PORTLAND COLLEGE NEW LEARNING  
CENTRE, MANSFIELD, NOTTINGHAMSHIRE**  
Architect: Patel Taylor  
[www.pateltaylor.co.uk](http://www.pateltaylor.co.uk)  
Client: Portland College

This centre was designed for people with varying disabilities and its use ranges from retraining people injured in accidents to helping the post-secondary education of profoundly disabled young adults. A double-height reception area and two linear wings, with gently undulating way-finding walls, help to increase legibility.

Contract value: £2.4 million



**LONDON - EAST**

Jury Chair – *Sarah Wigglesworth*  
Lay Assessor – *Lady Susie Sainsbury*  
Regional Representative – *Gianni Botsford*

**LONDON - WEST**

Jury Chair – *Stephen Hodder*  
Lay Assessor – *Lucy Musgrave*  
Regional Representative – *Ptolemy Dean*

**LONDON - SOUTH**

Jury Chair – *Simon Allford*  
Lay Assessor – *Tom Dyckhoff*  
Regional Representative – *Alison Brooks*

**LONDON - NORTH**

Jury Chair – *Richard Burton*  
Lay Assessor – *Charles Saumarez Smith*  
Regional Representative – *Andrew Budgen*



TOAMA MARTINESCU

**THREE SMALL HOUSES, BETHNAL GREEN, LONDON**

Architect: *Stephen Taylor Architects*  
[www.stephentaylorarchitects.co.uk](http://www.stephentaylorarchitects.co.uk)  
Client: *Rebecca Collings*

This terrace infill of three houses replaces a post-war shed. Three storeys high on a tight site, the houses open onto the pavement and each has a substantial lightwell at the rear to help illuminate the depth of the plan.

Contract value: *£638,000*



TIM SOAR

**BARBICAN CENTRE, BARBICAN, LONDON**

Architect: *Allford Hall Monaghan Morris*  
[www.ahmm.co.uk](http://www.ahmm.co.uk)  
Client: *City of London Corporation*

This project addresses the problem of the Barbican's famously confusing circulation. The creation of a new grand route, with main entrances at either end, involved stripping away decoration and signage, reinforcing the original essential qualities and clarifying access.

Contract value: *£12 million*





HÉLÈNE BINET



JAMES MORTIMER

#### WILLIAM KENT HOUSE - THE RITZ HOTEL, LONDON

Architect: Ettwein Bridges  
[www.ebarch.com](http://www.ebarch.com)

Client: Ellerman Investments

Designed by Kent during 1743-54, it is listed Grade II\* like the Ritz. The brief was to seamlessly add its fine 18th-century rooms as function suites for the hotel. Connections are through a lightwell once filled with plant, and to the second-floor hotel bedroom corridor.

Contract value: £4 million

#### V&A MUSEUM OF CHILDHOOD, LONDON

Architect: Caruso St John Architects  
[www.carusostjohn.com](http://www.carusostjohn.com)

Client: V&A Museum of Childhood

From a masterplan in 2002, reorganisation, refurbishment including radical surgery of the Grade-II museum and its collection led to reopening in December 2006. Most dramatic is the new two-storey entrance structure providing much improved front-of-house facilities and connections to other parts of the building.

Construction: £3 million

Gallery installation: £1.2 million





MORLEY VON STERNBERG

#### TANNER STREET GATEWAY, BARKING, ESSEX

Architect: Peter Barber Architects and  
Jestico + Whiles Architects  
[www.peterbarberarchitects.com](http://www.peterbarberarchitects.com)  
[www.jesticowhiles.com](http://www.jesticowhiles.com)  
Client: East Thames Group

This dense, mixed-use, mixed-tenure quarter is laid out as a network of intimately scaled streets, with the 165 flats and houses forming a hard pavement edge. At the heart of the scheme is a new tree-lined public square and 10-storey landmark building

Contract value: £18 million



PETER COOK/VIEW

#### FOCUS HOUSE, FINSBURY PARK, LONDON

Architect: Bere Architects  
[www.bere.co.uk](http://www.bere.co.uk)  
Client: Private

A compact, low-maintenance, low-energy house shifts the traditional Victorian space allocations in favour of greater living space. The highly insulated timber building incorporates heat-recovery ventilation and solar-thermal water heating.

Contract value: £380,000



## PROMENADE OF LIGHT, OLD STREET, LONDON

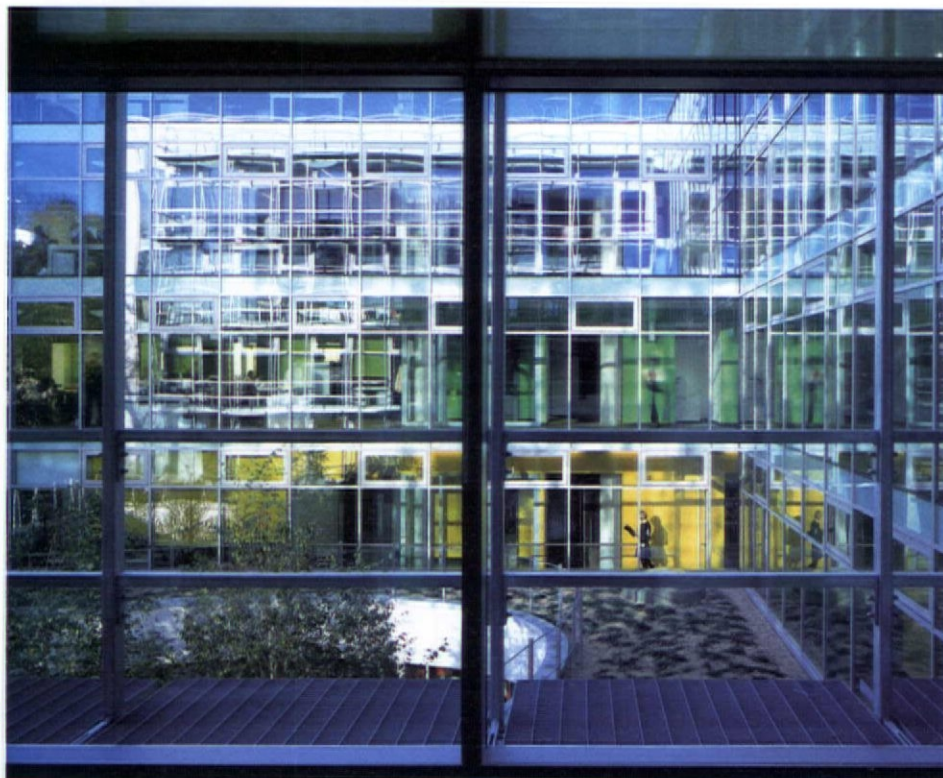
Architect: Tonkin Liu

[www.tonkinliu.co.uk](http://www.tonkinliu.co.uk)

Client: London Borough of Islington in partnership with EC1 New Deal for Communities

The brief was to improve the grassed area in front of shops, with strategic proposals for the area surrounding Old Street roundabout. The presence of 21 mature plane trees 'walking together' suggested the creation of a promenade and 18 new trees were added. Back-lighting of leaves, projected light circles and spotlighting were developed to cast shadows of people and trees.

Contract value: £1 million



## KALEIDOSCOPE, LEWISHAM, LONDON

Architect: van Heyningen and Haward Architects

[www.vhh.co.uk](http://www.vhh.co.uk)

Client: Lewisham PCT

A new primary and social care centre provides a range of services for children, young people and their carers under one roof. The C-plan building focuses on a central garden.

Contract value: £8.4 million





ALAN WILLIAMS

**JASMINE STUDIO, SHEPHERD'S BUSH, LONDON**

Architect: A-EM

[www.a-em.com](http://www.a-em.com)

Client: Private

Three photographic studios have been created through new-build and refurbishment, starting from a Victorian schoolhouse and adding an L-shaped block. The sawtooth roof can provide north and south light. A folding wall allows two studios to be used as a single room.

Contract value: £2.1 million



ALAN WILLIAMS



RICHARD BRYANT

**28 DORSET SQUARE, MARYLEBONE, LONDON**

Architect: John McAslan + Partners

[www.mcaslan.co.uk](http://www.mcaslan.co.uk)

Client: Derwent London

This Georgian house was converted to office use in the 1960s, when a concrete extension was added at the rear. The project combines restoration of lost original features with upgraded office equipment standards, as well as making the 1960s block a distinctive office building.

Contract value: £4.4 million



**BROADWATER FARM CHILDREN'S CENTRE,  
HARINGEY, LONDON**

Architect: Gollifer Langston Architects

[www.gollifer.co.uk](http://www.gollifer.co.uk)

Client: London Borough of Haringey Education,  
Property & Contracts

This 120-place nursery and drop-in centre is the first phase of a new learning campus. It comprises a timber and glass box and a decked terrace opening onto landscaped play areas for three to four year olds. A green roof covers the play areas for younger children. A central, glazed-roof space links these to the reception.

Contract value: £1.6 million



**KANDER HOUSE, HAMPSTEAD, LONDON**

Architect: Jamie Fobert Architects

[www.jamiefobertarchitects.com](http://www.jamiefobertarchitects.com)

Client: Verity & Nadav Kander

A structurally unsound Victorian townhouse has been reconfigured to provide contemporary family accommodation, in particular addressing the garden terrace. The focus throughout is on volume, materials and light.

Contract value: £750,000



NICK GUTTRIDGE



**31 VERNON STREET, HAMMERSMITH, LONDON**

Architect: Terry Pawson Architects

[www.terrypawson.com](http://www.terrypawson.com)

Client: Thomas Gatacre (Vernon Street Property)

This new office building sits alongside an Edwardian courthouse. It is built predominantly of white cast stone and bronzed steel. The overtly sculptural walls are punctured with large frameless windows set within deep reveals, accentuating the building's mass. Offices are grouped around enclosed courtyards.

Contract value: £3.5 million

**WOOLFSON WING, JODRELL  
LABORATORY, ROYAL BOTANIC  
GARDENS, KEW**

Architect: Wilkinson Eyre Architects

[www.wilkinsoneyre.com](http://www.wilkinsoneyre.com)

Client: Royal Botanic Gardens Kew

This extension is an exemplar of sustainable construction and provides improved facilities for plant-based research. To help create an overall collegiate feel, the new wing frames a three-sided courtyard focused on the Aquatic Garden. The cedar cladding and brise soleil of the facades respect this UNESCO World Heritage Site.

Contract value: £5.2 million



JAMES BRITTAIN





**HEATHROW AIR TRAFFIC CONTROL TOWER,  
HEATHROW AIRPORT, LONDON**

Architect: Rogers Stirk Harbour + Partners

[www.rsh-p.com](http://www.rsh-p.com)

Client: BAA Heathrow

This project is a consequence of the construction of Terminal 5, which meant that a higher, improved control tower was needed. The design challenges were to meet strict planning guidelines and to provide an elegant and memorable building, without dominating the skyline.

Contract value: £50 million

**PRIVATE HOUSE, RICHMOND, LONDON**

Architect: David Mikhail Architects

[www.davidmikhail.com](http://www.davidmikhail.com)

Client: Private

This project involved an area that was originally the library of the house next door, but had been sold and converted into a long, thin space with poor light. The front was retained and upgraded and the rear and roof were rebuilt. The key was raising the basement and lowering the garden to meet it.

Contract value: £430,000



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Jury Chair – *Andrew Taylor*  
Lay Assessor – *Andy Paton*  
Regional Representative – *Dolan Conway*

#### YORKSHIRE

Jury Chair – *Andrew Taylor*  
Lay Assessor – *Emma England*  
Regional Representative – *Jonathan Adams*



CHRISTIAN RICHTERS

#### THE RIVERGREEN CENTRE, DURHAM

Architect: Jane Darbyshire and David Kendall  
[www.jddk.co.uk](http://www.jddk.co.uk)  
Client: Rivergreen Development

This serviced office and conference development on the edge of Durham has a minimised impact on its immediate surroundings. It provides accommodation for up to 300 people in offices ranging from one person to 100 open plan. The conference facility can accommodate 200.

Contract value: £6.4 million



ALLAN MUSHEN

#### MIDDLESBROUGH INSTITUTE OF MODERN ART, MIDDLESBROUGH

Architect: Erick Van Egeraat associated architects  
[www.eea-architects.com](http://www.eea-architects.com)  
Client: Middlesbrough Council

The gallery, sitting alongside a redesigned public square, is part of the town's renewal. Limestone and glass are striking, with an inviting openness. The front glass wall encloses a foyer with stairs to various gallery levels.

Contract value: £13.8 million



MORLEY VON STERNBERG

#### DANCE CITY, NEWCASTLE UPON TYNE

Architect: Malcolm Fraser Architects  
[www.malcolmfraser.co.uk](http://www.malcolmfraser.co.uk)  
Client: Dance City

Studios, a dance-lab and offices are arranged around a social atrium. A café by the front door looks on to a new urban square. Studios and theatre are contained in heavyweight brick-diaphragm box wings, with open-plan offices in frame-and-glass spaces.

Contract value: £4.7 million



Jury Chair – *Shane O'Toole*  
Lay Assessor – *Graham Anderson*  
Regional Representative – *Ciaran Mackel*

**NEW DWELLING, RANDALSTOWN, ANTRIM**

Architect: Alan Jones Architects  
[www.jonesarchitects.com](http://www.jonesarchitects.com)

The context is a graveyard and chapel, in dark stone and slate. The response was to be ambiguous. From the front, tall narrow windows and lack of detail hardly suggest a dwelling. Internally, there are few defined borders between spaces.

*Contract value: £200,000*







#### **DOWLING HOUSE, CULTRA, DOWN**

Architect: Hackett + Hall

[www.hackett-hall.com](http://www.hackett-hall.com)

Client: Private

Sited in a mature Victorian suburb, the building acts as a deep wall between forecourt and garden. There are framed views to garden trees and to the distant sea. A 'public' internal stair connects ground and first floor. 'Backstage' a more private stair connects all three floors.

Contract value: £240,000

#### **HOUSE ON BELFAST LOUGH, HOLYWOOD, DOWN**

Architect: Robinson Patterson Partnership

[www.robinsonpatterson.com](http://www.robinsonpatterson.com)

Client: Private

The client's main home is a country estate. This coastal retreat was to be the antithesis of the traditional and formal. The modern architectural brief was open, although lifestyle requirements were specific. It is sited on a west-facing hill with a transparent elevation.

Contract value: £1.9 million



CHRIS HILL



Jury Chair – *Greg Penoyre*  
Lay Assessor – *Suzanne McCarthy*  
Regional Representative – *David Simister*

**BUDENBERG HAUS PROJEKTE,  
ALTRINCHAM, MANCHESTER**

Architect: Foster + Partners  
[www.fosterandpartners.com](http://www.fosterandpartners.com)  
Client: Urban Splash Group

This block of flats steps down seven storeys from the nearby industrial buildings to the local housing, with 290 flats facing on to the waterside. Prefabrication is used extensively and carbon emissions are reduced through the use of combined heat and power.

Contract value: £30 million



URBAN SPLASH

**MANCHESTER TRANSPORT INTERCHANGE,  
SHUDEHILL, MANCHESTER**

Architect: Ian Simpson Architects  
and Jefferson Sheard Architects  
[www.iansimpsonarchitects.com](http://www.iansimpsonarchitects.com)  
[www.jeffersonsheard.com](http://www.jeffersonsheard.com)  
Client: GMPTE

The interchange between buses, the Metro and car parking is integrated to form a single, cohesive entity. Horizontal bands of fritted glass to the car park animate the facade.

Contract value: £19.8 million



DANIEL HOPKINSON





JAMES BRITAIN

#### LIVER STREET CAR PARK, LIVERPOOL

Architect: Wilkinson Eyre Architects

[www.wilkinsoneyre.com](http://www.wilkinsoneyre.com)

Client: Grosvenor

Part of the Paradise Street Development Area masterplan, this essentially orthogonal building has brightly coloured ramps cantilevered out of the building to add dynamism to the facade, which is of fibreglass panels.

Contract value: £9.6 million

#### DEVONSHIRE PRIMARY SCHOOL, BLACKPOOL

Architect: BDP

[www.bdp.co.uk](http://www.bdp.co.uk)

Client: Blackpool Borough Council

This building adopts the government's 'beehive school' concept of school projects and has an internal street running east to west, with learning houses facing north for good daylight. Playdecks face south. The roof of the main hall is fully accessible as a landscaped technology garden.

Contract value: £6.5 million



DAVID BARBOUR



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Jury chair – *Rab Bennetts*  
Lay assessor – *Marjorie Althorpe Guyton*  
Regional representative – *Andrew Wright*

**PRIVATE HOUSE, EDINBURGH**

Architect: Richard Murphy Architects  
[www.richardmurphyarchitects.com](http://www.richardmurphyarchitects.com)  
Client: *Lesley and Brian Knox*

This new-build mews house occupying a former garden in the New Town has front and rear facades of overlapping steel, glass and timber planes, framed by rubble stone walls. The bedrooms and garage are at ground level, with an open-plan living/dining/cooking space above.

Contract value: £400,000



PETER GUTHRIE



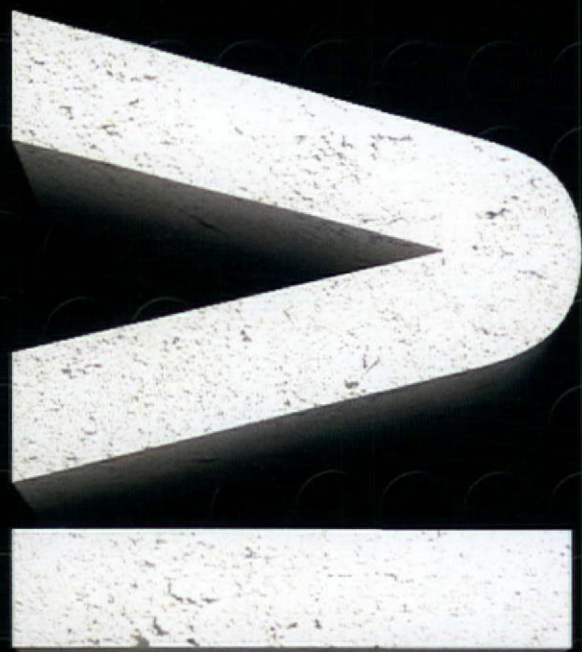
**THE SCOTTISH STORYTELLING CENTRE, EDINBURGH**

Architect: Malcolm Fraser Architects  
[www.malcolmfraser.co.uk](http://www.malcolmfraser.co.uk)  
Client: *Church of Scotland*

A storytelling court at the heart of the building connects to the city through the front window, the natural world through the rear window and the sky through finned skylights. The building also includes a theatre and a tower marking the historic city gateway into Edinburgh.

Contract value: £2 million





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Jury Chair – John Allan  
Lay Assessor – Tom Neville  
Regional representative – Sean Albuquerque

**THE FOUNDATION CENTRE, THE CASS  
SCULPTURE FOUNDATION SCULPTURE ESTATE,  
GOODWOOD, SUSSEX**

Architect: Studio Downie Architects  
[www.studiowdownie.com](http://www.studiowdownie.com)  
Client: Wilfred Cass CBE

The new visitor centre, archive, and gallery, including external display area, within an area of outstanding natural beauty, aims to become the architectural centrepiece of the sculpture park. Fitting a trapezoidal clearing, the lower floor's green roof is level with the surrounding land, only the upper floor with its rooflights showing in the wooded panorama.

Contract value: £760,000



TINA WHITTAKER

**ROSEVILLE HOUSING, ST PETER PORT, GUERNSEY**

Architect: Design Engine Architects  
[www.designenginearchitects.com](http://www.designenginearchitects.com)  
Client: Guernsey Housing Association

On a granite hillside overlooking the sea are 37 homes plus communal facilities, arranged along the contours. Two-level parking is set into the foot of the hill and pedestrian routes weave through the scheme. Each unit has a small private garden.

Contract value: £5.1 million



PETER COOK/VIEW

**PALLANT HOUSE GALLERY NEW  
WING, CHICHESTER, SUSSEX**

Architect: Long & Kentish Architects  
with Colin St John Wilson  
[www.longkentish.com](http://www.longkentish.com)  
Client: Trustees of Pallant House Gallery

An extension to the Grade I-listed Georgian Pallant House provides three levels of gallery space, plus a café and courtyard, for displaying the gallery's Modern British art collection.

Contract value: £4.6 million



PETER DURANT



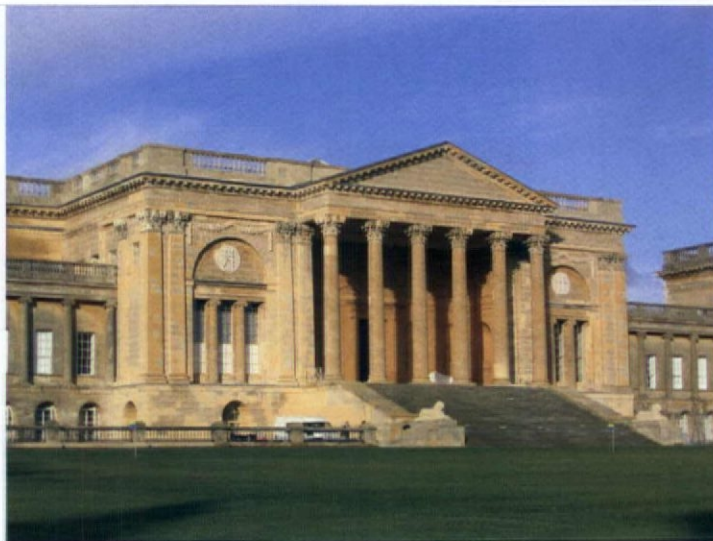
Jury chair – *Clare Wright*  
Lay assessor – *Linda Mills*  
Regional representative – *Robin Hadow*

**RE-ERECTED FORMER PORTABLE AIRSHIP  
HANGAR, FARNBOROUGH BUSINESS PARK,  
HAMPSHIRE**

Architect: Julian Harrap Architects  
Client: SEGRO

The former portable airship hangar dating from around 1912 has been re-erected in the business park's public square close to its original site, reusing steel frames salvaged from two demolished sheds. New purlins and tension members support the parabolic arches on raised, precast foundations.

Contract value: £1.6 million

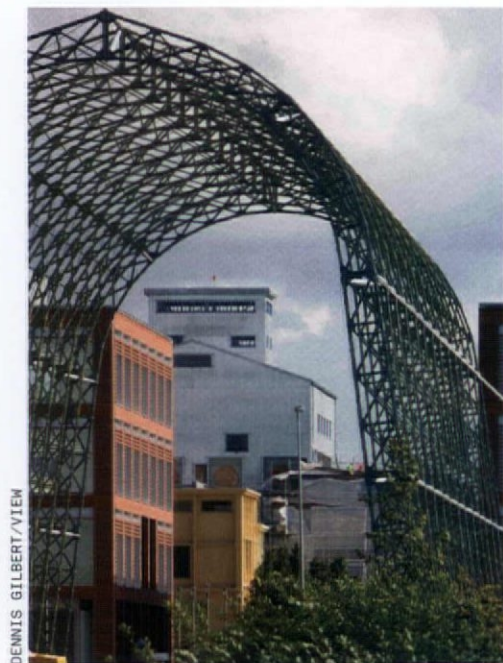


**STOWE HOUSE RESTORATION,  
PHASE 2, BUCKINGHAM**

Architect: Purcell Miller Tritton  
[www.pmt.co.uk](http://www.pmt.co.uk)  
Client: Stowe House Preservation Trust

Phase 2 involved completing external repairs to the central mansion, reinstating historic roofs and repairing and conserving stonework and render of the elevations. The project also restored the magnificent elliptical Marble Saloon with its fine plaster domed ceiling.

Contract value: £5.8 million



DENNIS GILBERT/VIEW



ARCHITECTS DESIGN PARTNERSHIP, MORLEY VON STERNBERG



**RICHARD DOLL BUILDING,  
UNIVERSITY OF OXFORD, TRIALS &  
EPIDEMIOLOGY BUILDING, OXFORD**

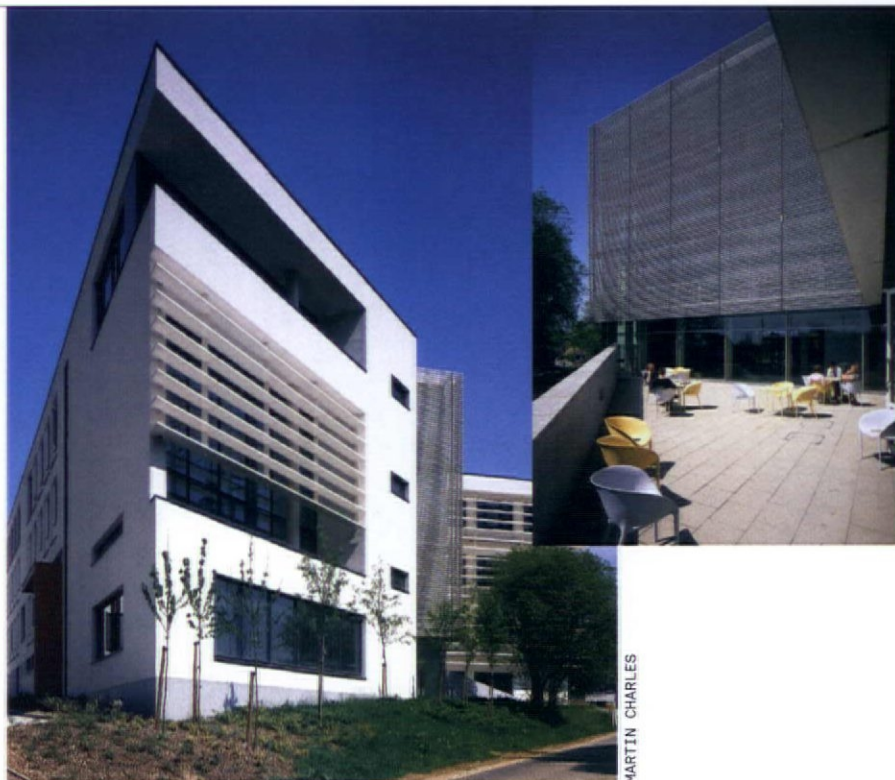
Architect: Nicholas Hare Architects

[www.nicholashare.co.uk](http://www.nicholashare.co.uk)

Client: University of Oxford

Located on a sloping site, the building provides 9,000m<sup>2</sup> of offices and laboratories. It comprises four discrete blocks linked by a series of bridges and staircases across the glazed atria.

Contract value: £17.2 million



MARTIN CHARLES

MARTIN CHARLES



**OXFORD CASTLE HERITAGE PROJECT, OXFORD**

Architect: Architects Design Partnership with  
Dixon Jones, Jestico + Whiles, Panter Hudspith,  
Richard Griffiths Architects

[www.adp-architects.co.uk](http://www.adp-architects.co.uk)

Development partners: The Trevor Osborne  
Property Group, Oxfordshire County Council,  
Oxford preservation Trust, South East England  
Development Agency, English Heritage

Formerly a prison, the 2ha site in the heart of the city has been closed to the public for 200 years. The brief was to restore the building, maximise public access and consider appropriate other uses of the site. New building and interventions in the historic fabric allowed hotel use.

Contract value: £35 million





MARTIN CHARLES

**STUDENT SERVICES CENTRE, GEORGE THOMAS BUILDING, UNIVERSITY OF SOUTHAMPTON, HAMPSHIRE**

Architect: Nicholas Hare Architects

[www.nicholashare.co.uk](http://www.nicholashare.co.uk)

Client: University of Southampton

The centre provides around 2,000m<sup>2</sup> of space in an atrium and open-plan offices. Sustainable elements include predominantly natural ventilation, building-integrated photovoltaics, roof rainwater collection, high thermal mass, BMS-controlled lighting and heating, and extensive engineered timber.

Contract value: £4.1 million



MARTIN CHARLES



DAVID GRANDORGE

**ASPEX GALLERY, PORTSMOUTH**

Architect: Glenn Howells Architects

[www.glennhowells.co.uk](http://www.glennhowells.co.uk)

Client: Aspek Gallery, Visual Arts Trust

The gallery is in the Vulcan Building, a scheduled monument at Gunwharf Quays adjacent to Portsmouth's historic dockyard. The gallery facilities are contemporary insertions into the historic fabric. Existing materials are left exposed where possible and new elements defined by simple, modern materials.

Contract value: £650,000





DENNIS GILBERT

**FARNBOROUGH DBA, FARNBOROUGH  
BUSINESS PARK, HAMPSHIRE**  
Architect: Allies and Morrison  
[www.alliesandmorrison.co.uk](http://www.alliesandmorrison.co.uk)  
Client: SEGRO

As part of the business park masterplan, a 1930s research building on the north side of the Development Brief Area has been restored and converted to a variety of uses. The development plot is planned to provide a direct connection from this central square through to the town's historic quarter.

Contract value: £2.7 million

**PRIVATE HOUSE, HENLEY-ON-THAMES, OXFORDSHIRE**

Architect: Avanti Architects  
[www.avantiarchitects.co.uk](http://www.avantiarchitects.co.uk)  
Client: Private

This new house adjacent to a listed house built in 1960 has wings in three orthogonal directions. The section is on descending levels to follow the landform and address views.

Contract value: £607,000



NICK KAME



Jury chair – *Robert Dye*  
Lay assessor – *Sarah Langton-Lockton*  
Regional representative – *Michael Wigginton*



JOAKIM BOREN



JOAKIM BOREN

**WOODA, NORTH CORNWALL**

Architect: David Sheppard Architects  
[www.davidsheppard-architects.com](http://www.davidsheppard-architects.com)  
Client: Max Burrows, Wooda Farm

A barn has been converted into an adaptable workspace for music, art, drama, educational projects and development meetings. A rise-and-fall floor system was created. The building can be used as one large space, or form five levels of curved-tier seating for events.

Contract value: £150,000



Jury chair – *Fred Pilbrow*  
Lay assessor – *Paul Harron*  
Regional representative – *Bob Ghosh*

**NATIONAL COLD WAR EXHIBITION, RAF MUSEUM  
COSFORD, SHROPSHIRE**

Architect: Feilden Clegg Bradley Architects  
[www.feildenclegg.com](http://www.feildenclegg.com)  
Client: Royal Air Force

The museum's two curvilinear triangular volumes meet to give expression to the Cold War struggle. The building houses 17 aircraft plus missiles, historic artefacts, models and interactive displays. The humidity-controlled environment has low-energy conservation heating and natural ventilation.

Contract value: £12.5 million



DCAE PHOTOGRAPHIC

**REDBROOK HAYES SCHOOL,  
RUGELEY, STAFFORDSHIRE**

Architect: Walters and Cohen  
[www.waltersandcohen.com](http://www.waltersandcohen.com)  
Client: Staffordshire County  
Council, Children and Lifelong  
Learning Directorate

This one-form-entry primary school, nursery and public branch library is on the site of an existing school. It develops the practice's ideas from its exemplar school design, adapting them to the site. A communal space and hall align, with classrooms either side, making this a school without corridors, beyond the protected entrance and office.

Contract value: £3.3 million



DENNIS GILBERT/VIEW



LEIGH SIMPSON

**UPPER TWYFORD, HEREFORD**

Architect: Architype  
[www.architype.co.uk](http://www.architype.co.uk)  
Client: Duchy of Cornwall

A pair of derelict farm buildings has been transformed into contemporary workspace for the architect's use. The design was inspired by the rural setting and the character of the existing building, to express the architect's philosophy. It is daylight, naturally ventilated, heated by local biomass and has exceptional views.

Contract value: £450,000



Jury chair – *Robert Dye*  
Lay assessor – *Sarah Langton-Lockton*  
Regional representative – *Peter Kent*

**SS GREAT BRITAIN AND HISTORIC DOCKYARD, BRISTOL**

Architect: Alec French Architects

[www.alecfrench.co.uk](http://www.alecfrench.co.uk)

Client: SS Great Britain Trust

The project preserves and restores the *SS Great Britain* in its original dry dock. A glass waterline plate and dehumidification below protect the iron hull. Internally the hull is accurately restored and made fully accessible. Dockside workshops have been converted into a museum with a bridge connection to the ship.

Contract value: £11.5 million



JAMES MORRIS

**DAIRY HOUSE, SOMERSET**

Architect: SCDLP

Client: Private

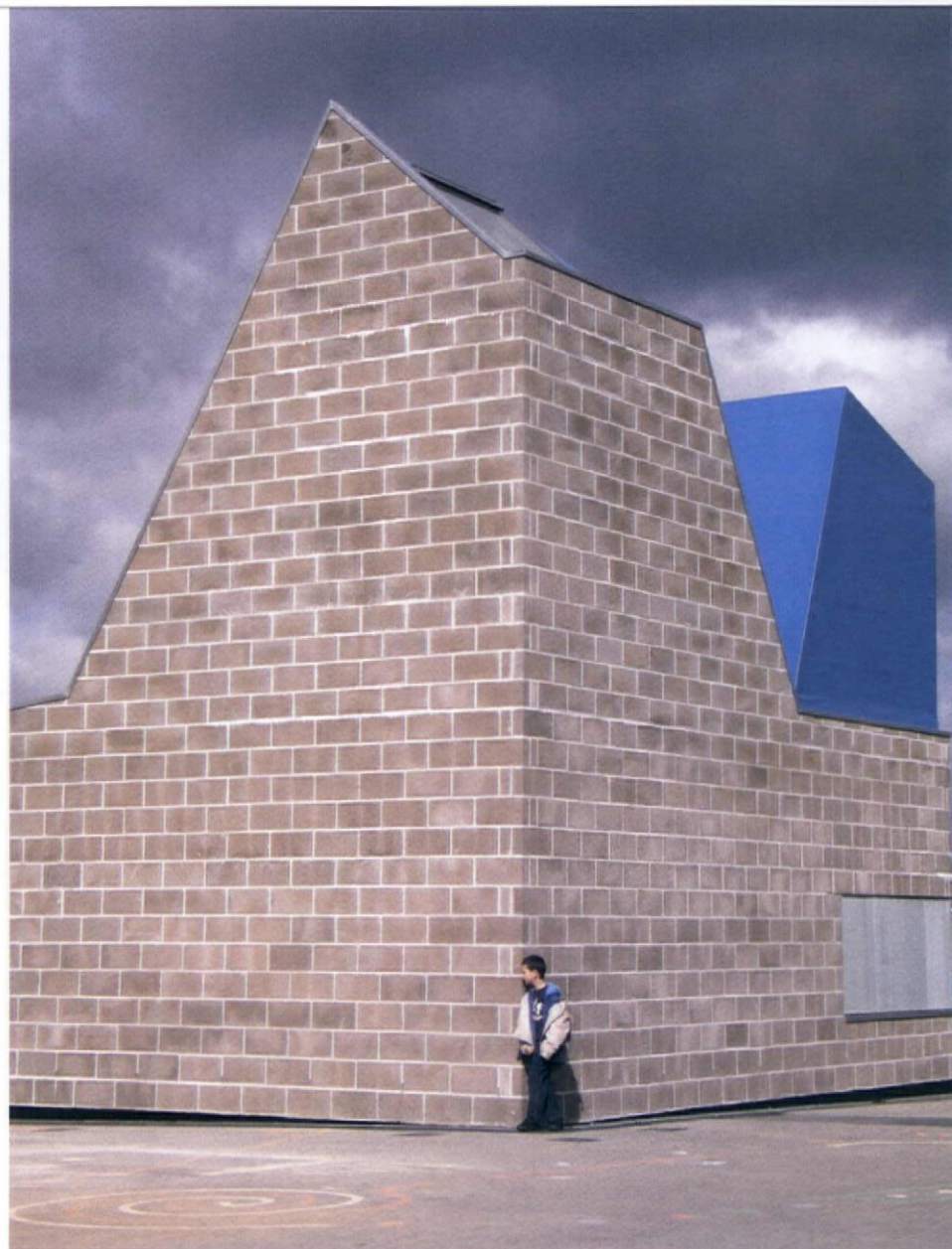
A dairy on a 250ha estate was converted and extended as a five-bedroom house. The extension has retaining walls of massive stone blocks excavated on the site. Its envelope is of oak planks, dried on the estate, separated by spacers to allow air circulation.

Contract value: £478,000



LANE MCULTY





### ROOM 13, BRISTOL

Architect: Mitchell Taylor Workshop

[www.mitchelltaylorworkshop.co.uk](http://www.mitchelltaylorworkshop.co.uk)

Client: Hartcliffe Primary School

This 100m<sup>2</sup> primary school building provides space for pupils to run their own studio alongside resident artists. While it is simply built in timber frame, lined in fairfaced blockwork, the two rooflights are striking. The studio is superinsulated and heated by a ground-source heat pump with earth tubing below the playground.

Contract value: £130,000





Buro Happold

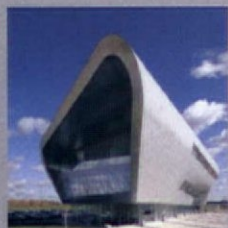
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Architect:  
REID Architecture

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**Evelina Children's Hospital**  
London

Architect:  
Hopkins Architects

### Whole life value

Achieving long term value through sustainable design

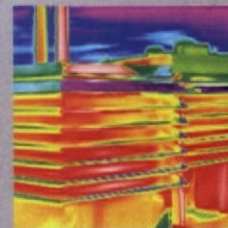


**Limerick County Hall**  
Limerick

Architect:  
Bucholz McEvoy Architects

### Future technology

Developing new and innovative technology solutions

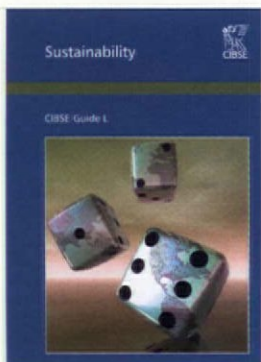


**Genzyme Building**  
Boston, USA

Architect:  
Behnisch Architects

To find out how Buro Happold Specialist Consulting can help you realise the full potential of your project, email us at: [specialistconsulting@burohappold.com](mailto:specialistconsulting@burohappold.com)





1.



HUT DEPARTMENT OF ARCHITECTURE

2.

1. Second installment of CIBSE's Sustainability Toolkit (News)
2. The timber Kor Kea Saar Lookout Tower, Helsinki Zoo (Events)

## THIS WEEK ONLINE

- Rainwater harvesting, greywater recycling, reed beds, sustainable urban drainage, water-efficient fittings, green roofs – after years in the background, plumbing and drainage is suddenly becoming interesting. Our Materials section brings together AJ Specification articles, cost data and a guide to online resources.

- The new plumbing and drainage area in our Materials section complements existing information on cladding; doors, windows and ironmongery; fire; flooring; heating and ventilation; landscape; lighting; and masonry, timber and steel. See [www.ajplus.co.uk/materials](http://www.ajplus.co.uk/materials)

## TECHNICAL NEWS

- As part of its Sustainability Toolkit, CIBSE has published 'Guide L: Sustainability' – an in-depth look at the project lifecycle from design through to building handover and operation. This is accompanied by a new online database of good-practice guidance, which enables users to select features that are relevant for a particular project. [www.cibse.org](http://www.cibse.org)

- AEC Software has released FastTrack Schedule 9.2, an update to the project-management software for both Windows and Mac. Version 9.2 is Vista-certified and enhances data exchange with Microsoft Project and Mindjet MindManager. Particularly geared to small-business users. [www.fasttrackschedule.com](http://www.fasttrackschedule.com)

## TECHNICAL EVENTS

*Negotiation Skills Taster Evening*  
**5 July, 5.45pm**  
 Centrepoint Tower, London WC1  
 Negotiation and presentation skills sampler from a RIBA-approved training and coaching consultancy. Free, but booking is required. [info@speakefirst.co.uk](mailto:info@speakefirst.co.uk)

*Scratching the Surface: Facade Technology, Pavilions at Potters Fields*  
**4 July, 8.30am**  
 Building Centre, 26 Store Street, London W1  
 Deborah Saunt, DSDHA  
[www.buildingcentretrust.org](http://www.buildingcentretrust.org)

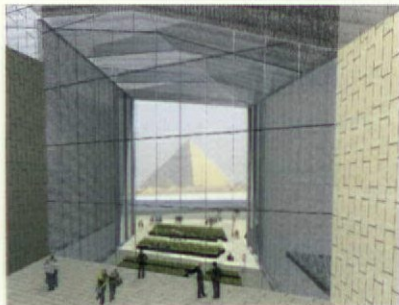
*Inspiring Futures: European Timber Architecture for the 21st Century*  
**7 July-16 September, Tuesday-Sunday, 10.00am-5.00pm**  
 Centre for Contemporary Art and the Natural World, Haldon Forest Park, Exeter, Devon  
 Exhibition of 12 European projects which demonstrate innovative use of timber as a sustainable material  
[www.ccanw.co.uk](http://www.ccanw.co.uk)

## BOOKS

*The JCT Design and Build Contract 2005*  
 David Chappell  
 Blackwell Publishing, third edition, 2007, £59.50  
 Chappell has updated his 1999 book to reflect the new contract terms of the JCT Design and Build contract, including more than 70 additional cases. Chappell explains problems – such as allocation of design responsibility, discrepancies and approval of drawings – in accessible language.

*Understanding the CDM Regulations*  
 Owen Griffiths  
 Taylor & Francis, 2007, £24.99  
 The chapter on 'Designers' in this overview of the CDM Regulations clearly sets out the duties facing an architect when it comes to CDM, including a lengthy discussion of risk assessment and answers to 'frequently asked designer questions'.





1.

## THE ACOUSTIC DESIGN HINGES ON THE DEPTH OF THE VOID

By Hattie Hartman

*Heneghan Peng's Grand Egyptian Museum in Giza presented an acoustic conundrum for engineer Buro Happold. But clever detailing served to diminish the 'cocktail-party effect'.*

At first sight, the gallery design for Heneghan Peng Architects' Grand Egyptian Museum in Giza seems like an acoustician's nightmare. When it opens in 2011, the museum is projected to receive up to 3,800 visitors per hour. Most will be in groups of 20 to 40 accompanied by personal guides, similar to the Cairo museum's existing system. Cathedral-like dimensions and materials – stone walls and floors – and a large proportion of stone artefacts make for a highly reverberant environment. But the artefacts themselves, in particular the taller statues, columns and display cases, form part of a complex acoustic strategy in the main gallery.

Acoustical engineer Lawrence Hughes of Buro Happold, which has been involved in the project since competition stage, describes the museum's acoustic environment as a sequential experience which parallels the museum-goer's path through the building. After passing through airport-like security at the site entrance, visitors will approach the building's translucent stone facade on foot to experience a grandeur similar to Egypt's temple complexes. They will then pass into an internal courtyard where a travelator will lead up to level three, and one of the museum's **panoptic views of the Giza pyramids**.

These views were the point of departure for Heneghan Peng's **2004 competition-winning scheme**. **From this point**, visitors

will pass through a set of wide double doors – which act as an acoustic and environmental barrier – into the 24,000m<sup>2</sup> main gallery space, where it is estimated that roughly 80 per cent of the visitors will opt for a 90-minute guided tour of the museum's highlights, which include a timeline of artefacts through the Early, Middle and Late Kingdoms of Egypt; Tutankhamen's tomb; and a solar boat from Cheops.

Audio headsets might seem like an obvious solution to this acoustic conundrum, but they were initially rejected by the museum in favour of guides, because of the desire to retain an important source of local employment and also because of a maintenance concern about how to keep more than 3,000 headsets an hour in constant working order. Yet the acousticians were concerned about controlling the 'cocktail-party effect', where each guide would have a tendency to speak 10dB louder than the background noise level, replicating the noisy environment of the existing Cairo museum.

One early solution drew on the cathedral precedent of the pulpit. The architects developed a design for raised niches within the gallery walls where guides could stand to speak to a small group. This was eventually rejected due to lack of flexibility. Another solution looked at the use of tent-like canopies which could recreate the imagery of an archaeological site and provide acoustic absorption, but this approach was ruled out due to issues of dust and maintenance. **A variation on the conventional audio headset has now been adopted**: guides will speak with microphones





2.



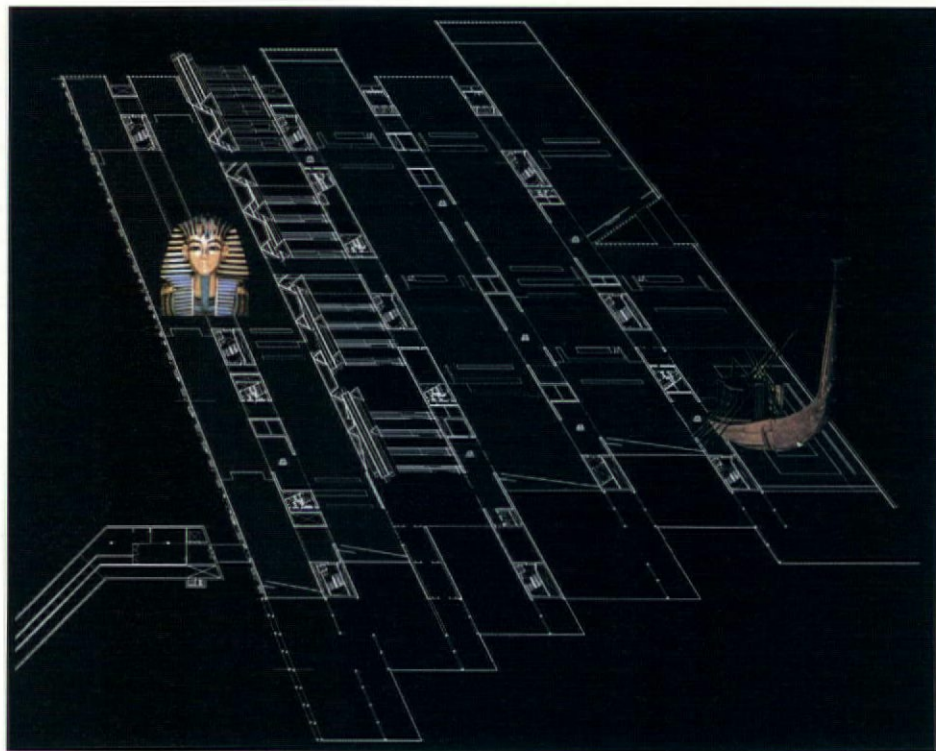
3.

1. Panoptic view from the main gallery level

2. Entrance courtyard with grand stair and travelator

3. Early design of acoustic niches for guides - now discarded

4. Diagrammatic plan of main gallery

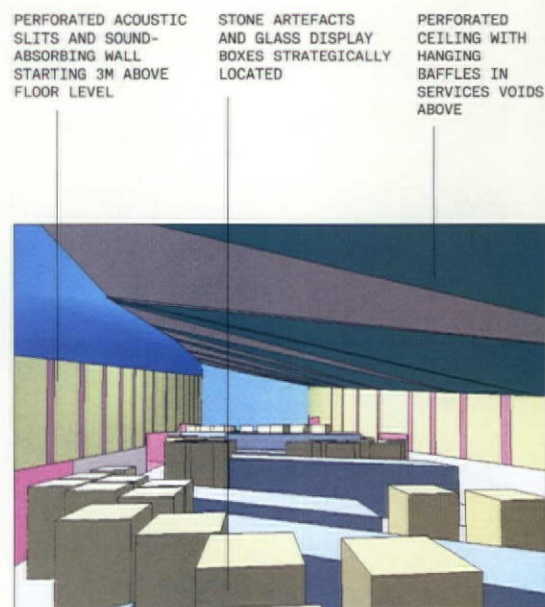


4.



ELEMENT	Absorption coefficients by frequency (Hz)					
	125	250	500	1,000	2,000	4,000
Wall gaps	0.2	0.35	0.65	0.85	0.90	0.90
Perforated ceiling	0.79	0.87	0.92	0.95	0.98	0.99
Wall absorption	0.12	0.06	0.02	0.02	0.02	0.02
Adaptation screen	0.10	0.10	0.30	0.30	0.30	0.20
Roof triangle acoustic lining	0.6	0.7	0.9	0.9	0.9	0.8
Baffles in the ceiling (measured with up to 1m air space behind)	0.5	0.7	0.9	0.85	0.95	0.85

Absorption coefficients at differing frequencies for various elements of the acoustic strategy



5.

which will communicate directly to visitor headsets – supplied and maintained by hotels rather than the museum.

Headsets aside, another critical early decision for the acoustic design was determining an acceptable Reverberation Time (RT) for the main gallery, which would maintain enough reverberation to create a sense of grandeur without compromising the intelligibility of the public-address system. Initial modelling indicated an RT of over 13 seconds – way above the accepted range of 1 to 2. An RT of 2.5 seconds was agreed, but the next challenge was how to achieve this.

Due to the gallery's vast scale and spatial complexity, the design approach was similar to that of a Tube station or airport. The gallery was divided into subsections to define a strategy which could then be applied to the whole, and the design was developed in 'bays' through a process of iterative 3D computer modelling, using CATT (Computer Aided Theatre Tool). Acoustic modelling with the artefacts in place showed that locating key objects to serve as sound barriers at critical points could reduce RT to about 8 seconds through specular diffusion – similar to the refracted reflection created when you crush aluminium foil.

The next task was to introduce as much absorbent material as possible to reduce the RT from 8 seconds to 2.5. Absorbent panels were put at high level in the 'Toblerone' space above the open metal mesh ceiling of the galleries, but this is not where it was most needed and was an inadequate solution. A modelling exercise which looked at the entire surface of the gallery

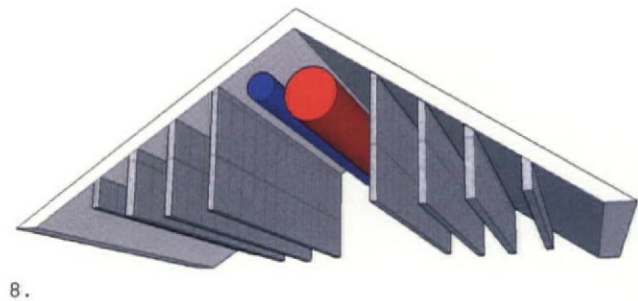
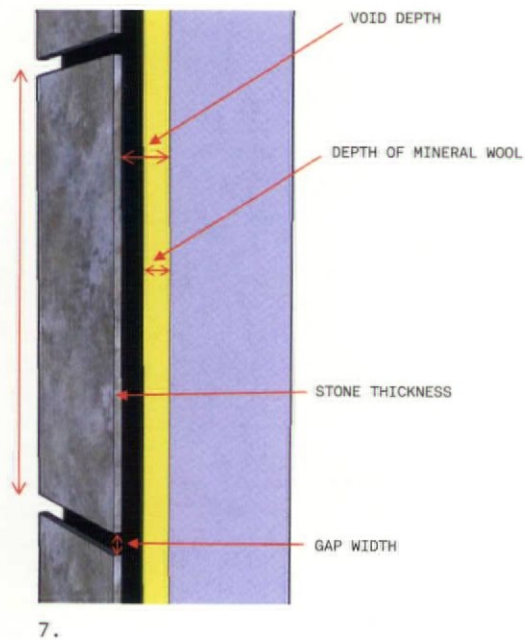
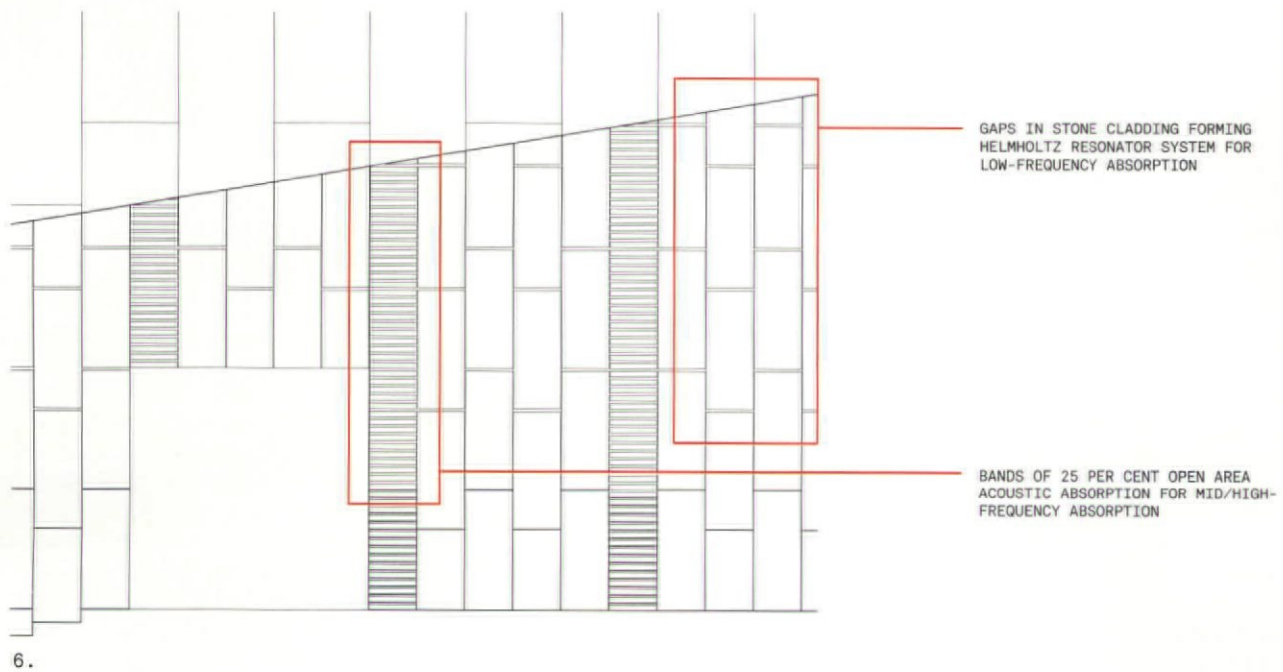
walls showed that all the stone would have to be covered to achieve the desired acoustic control, clearly unacceptable because of the architectural imperative of exposed stone walls.

The solution involves using the void between the stone facing and the concrete wall behind to introduce slabs of blackfaced Isowall. The acoustic design hinges on the depth of that void and the width and spacing of the joints between the stone slabs. Joints had to be kept to a minimum at low level to avoid maintenance problems, but at high level a 'banding' of joints was developed to meet the acoustic requirements.

CATT modelling showed that, in fact, the joints provide little overall absorption, but there was an unanticipated serendipity which Hughes says proved to be 'magical' for establishing the acoustic performance for the gallery. The gaps in the stone, together with the Isowall, were able to absorb low-frequency sound in the 100–125Hz range – the most troubling for acoustic comfort in the gallery. Iterative CATT modelling was used to determine the optimal depth of the cavity and spacing of the joints until the 2.5 seconds RT could be met.

But will it work? There is a possible plan to limit the number of guides and people in any one bay at a given time. Stephen Greenberg of Metaphor, responsible for the exhibition design, observes that the Egyptian guides are 'extremely clever and will quickly adopt shortcuts and find the best spots'. Much will depend on how the gallery is used, and human behaviour is difficult, if not impossible, to model.





5. Visualisation of different acoustic strategies
6. Acoustic absorption on gallery sidewalls
7. Modelling parameters for acoustic absorption
8. Hanging baffles in typical service-void sections (75mm-thick mesamine foam at 600mm centres)





## DIGGING OUT THE ANSWERS FROM THE MOLE

I was filled with apprehension at the prospect of looking at Mole Architects' website, [www.molearchitects.co.uk](http://www.molearchitects.co.uk), on the occasion of the practice entering its second decade. An old mate of mine lives just down the road from Mole's Black House in Cambridgeshire and is pretty enthusiastic about them. So this is a kind of declaration of conflict of interest.

Happily it's a pretty good site – but it has one oddity. The home page has a big image of one of the practice's buildings. Nothing new there. But as soon as you land on the page the image is steadily wiped out from the left, leaving only the practice name and those four essential headings: Projects, Practice, Contacts and News. What's that about?

OK, so you click on Practice. The image here is a pale grey, rather rough sketch of a building. 'Ho hum', you snigger to yourself. 'Practice? Drawing, is that?' But among quite a lot of yadda yadda about philosophy and the construction process which will doubtless remain unread, there are proper credits for pictures and for the site designer, Nick Cheek. The simple images of Mole's cheerful architecture are matched by helpful, brief, non-gush descriptions. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# DOUBLE OR QUILTS

'At the end of the day the tribunal will apply the general principle that costs should follow the event.' This well-worn adage is usually trotted out by lawyers in response to the reasonable enough question, 'what is this going to cost me?' writes *Kim Franklin*. But what are these 'costs' and what 'event' will they follow?

The fact that the lawyers may have been speaking in code occurred to those drafting the Construction Industry Model Arbitration Rules (CIMAR), designed to operate in conjunction with the 1996 Arbitration Act. The act trotted out the mantra that the award of costs should follow the event. CIMAR obligingly translated this into 'costs should be borne by the losing party'.

When Lord Woolf came to rewrite the Civil Procedure Rules, studiously avoiding Latin and other lawyers' codes, he explained that the general rule was: 'The unsuccessful party will be ordered to pay the costs of the successful party.'

By now you are probably getting the idea. Unlike other jurisdictions, where the parties bear their own costs irrespective of the outcome, the award of costs makes litigation something of a gamble. And the game is double or quits. If you win the litigation you recover your reasonable costs. If you lose, you bear your own costs and pay the victor theirs. Of

course, you can only guess at the final figure, as you have no idea of the size of other side's stake. And if you factor in any uncertainty as to the outcome, the game looks less like dice and more like roulette.

Lord Woolf, recognising that this could put punters off, introduced various innovations designed to even out the odds. He was particularly keen to move away from the notion that any success, however small, would be sufficient to hit the costs jackpot.

Now, when deciding who should pay, the courts can weigh in the balance of the reasonableness of the allegations and the extent of the success. They also have more flexibility when deciding how much, and can reduce the overall prize or penalise bad gamesmanship.

All this came into play in the case of *Hooper v Biddle & Co* (Judgment 11.10.06). The claimant sued its solicitors for £3.75 million. By the time the action came to trial it was claiming £350,000. The day before the trial the claimant settled for £38,000. It claimed victory and wanted its costs prize of £120,000.

The defendant argued that the claim was grossly inflated and fundamentally flawed. It had settled for such a tiny fraction of the claim that it considered it should not count as a victory at all.

The judge agreed that the claimant was not the effective winner. In fact, when viewed in the light of the costs incurred to achieve it, the settlement for only 1 per cent of the claim could be seen as a failure. In order to reflect this measure of the claimant's success, the court made no order as to costs. The claimant did not win the jackpot. Instead, it lost its stake.

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





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**For full details of the updated programme and speaker line-up please visit the website.**

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## BOOK

By Barrie Evans

### Conversions

By Emma O'Kelly  
and Corinna Dean  
Laurence King, 2007.  
208pp. £25

'Conversions' here means adapting non-residential buildings to residential use. The introduction is a travelogue, noting whether such conversions of lofts, churches, '60s offices, etc, are variously 'in' or 'out' around the world, mainly in large cities. In passing it notes that issues are raised by larger-scale reuse (regeneration and gentrification), though doesn't explore them.

After this globetrotting, the book abruptly changes subject. With a couple of exceptions, it presents 36 case studies of upmarket single-dwelling conversions, focused on the interiors. Not only are issues like urban mixed use and tenure, or the effects of such conversions on the affordability of rural housing, now ignored – so too are key aspects of conversion.

In many of the projects glossed in the introduction, like those of Urban Splash, the hard jobs often include relating the building to its immediate surroundings, respecting existing fabric, creating an entrance and circulation that feel like home, or bringing light into deep plans. Fit-out of individual apartments and dwellings, the focus of the book's case studies, is often less taxing, if more architectural fun.

The level of 'criticism', such as 'to give the extension a contemporary look the architects chose not to paint the (timber) cladding', suggests a wide target audience. But if you are doing this sort of interior work, the images and drawings of these varied projects do provide an interesting range, more Scarpa than SPAB, more Alsop than Pawson.

## EXHIBITION

By Sarah Jackson

Edmund de Waal  
At Kettle's Yard,  
Castle St, Cambridge,  
until 22 July, and at  
Mima, Middlesbrough, from  
10 August to 11 November



Edmund de Waal's exhibition explores the grouping, containing and placing of his porcelain vessels. The pot itself is not unimportant – each one, showing marks of his hand or tool, has the character to stand alone – but grouped together they are more than the sum of their parts.

De Waal uses his craft to make you think about the beauty of ceramics and how you engage with everyday domestic objects (plates, jars and bottles) at home.

Although you are forced, either through the physical placing of the pots or their narrative titles, to look at the works in a certain way, you can nonetheless ponder and dream. In *Attic*, pots are crammed up above, as if waiting to be rediscovered on a rainy day; in *A Change in the Weather*,

365 gorgeous multi-hued, cloud-coloured thumb pots are lined up like spice jars, suggesting the vagaries of the British weather.

In contrast to the formality of the gallery, the works in the house appear more relaxed, casually displacing the familiar Jim Ede objects. Pots are squeezed into bookshelves and placed on furniture and shelves, mixing the expected with surprise.

This exhibition is a delight but that said, I do find the gallery works slightly uncomfortable. They are too knowing, with too much deference to the aesthetics of the likes of Donald Judd. These beautiful pots can stand easily on their own.

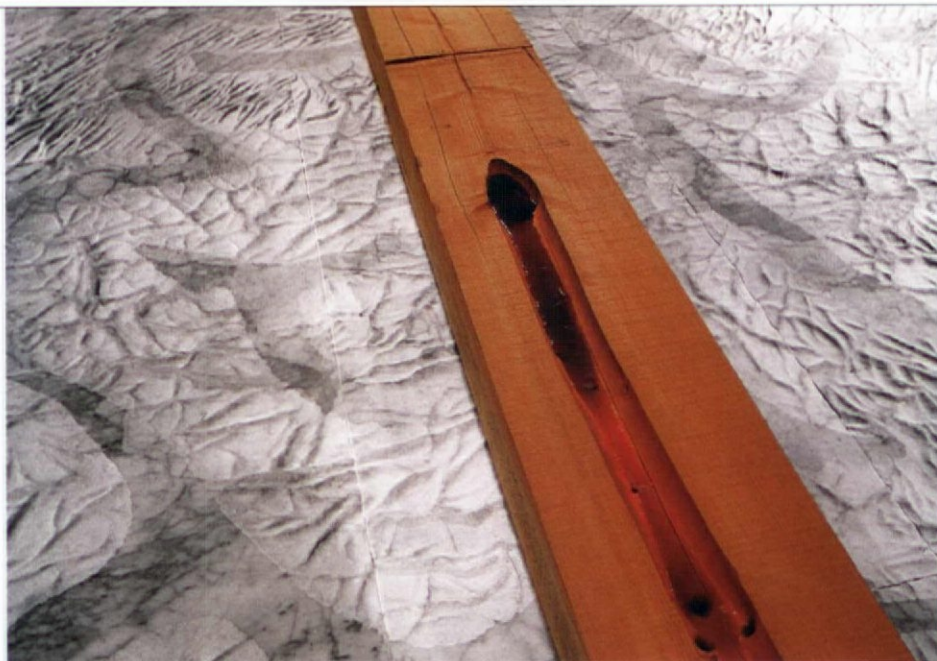
*Sarah Jackson is head of design review at C&E*



## EXHIBITION

By Kirsty Carter

The 52nd Venice Art Biennale  
At the Arsenale, the Festival Gardens, and other Venetian venues  
until 21 November



1.

1. Details of Giuseppe Penone's *Sculture di Linfa*
2. Monika Sosnowska's installation in the Polish pavilion

This year's artistic director of the Venice Biennale is American critic and curator Robert Storr. He says his intention is to create 'a biennale not based on an all-inclusive ideological or theoretical proposal... Each work will be there to speak for itself, stimulate the public's attention to the diversity of feelings, materials, topics and ways of involving visitors that distinguishes these art works.'

Seventy-seven countries are represented (a record), and as usual the works are split between the national pavilions in the Festival Gardens, the old naval complex of the Arsenale, and other sites in Venice.

Put bluntly, Storr's overall message seems to be that the present world is somewhat bleak, tomorrow may be worse, but there's always hope in the future.

Few of the national pavilions captured my attention, with the exception of the Polish one, featuring the work of Warsaw-based Monika Sosnowska. The building is filled with a black-painted metal armature titled *1:1*, which on first impression looks as if it represents the 1930s architecture of the pavilion itself. But Sosnowska's rational structure is crumpled, as if it were a tin can, and is primarily a metaphor for architecture (perhaps a housing block) in an Eastern European landscape.

It is not a nostalgic return to communist Poland's architectural solutions – more a reflection of the forces of capitalism currently altering Polish society. *1:1* supplants the functional with the absurd. It's a parasite inside the pavilion, forcing the 70-year-old building

to wrestle with this other construction growing out from inside it. In Sosnowska's own words: 'What I do is somehow in opposition to what architecture stands for. I also think that my art is a completely different discipline, even though I focus on the same problems as architecture does: the forming of space. Utilitarianism is architecture's fundamental attribute. My works introduce chaos and uncertainty instead.'

At the end of the lengthy brick halls of the Corderie (the former ropeworks) at the Arsenale, there is the work of Giuseppe Penone, in some stunningly dramatic installations. His *Alberi di Cuoio* (Leather Trees) presents two large tree trunks lying on the ground with animals skins stuck to the bark. Disparate elements

are conjoined, as one would only see in fantasies of myth and art. The carved marble of *Pelle di Marmo-Cervello* (Marble Skin-Brain) is the shape of the brain, with a surface similar to that of human skin.

In their play of resemblances, these works focus on the possibility of making sculpture by exploiting the fluid state of matter. *Sculture di Linfa* (Lymph Sculptures) does this literally and is mesmerising. From a cavity in a long piece of timber lying on the floor, resin oozes and coagulates like blood.

On the island of San Giorgio Maggiore is Thomas Demand's *Processo Grottesco*, which is truly stunning. Demand has decided to reveal the inner workings of the photographs he makes from cardboard and paper models – in particular the recreation





2.

of a stalagmite-filled grotto derived from a postcard of a grotto in Majorca.

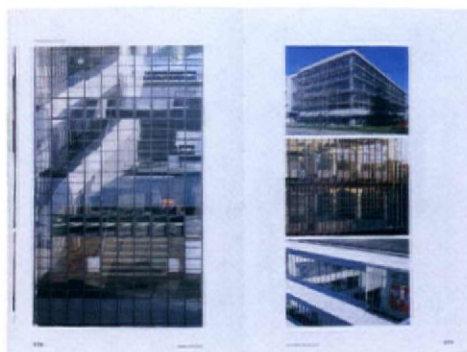
We see all his research: the multiplicity of vintage postcard images, pictures of the Playboy Mansion's grotto, and computer drawings of the natural forms. But the jaw-dropping moment comes with the sculptural paper stage-set of the grotto itself – constructed using 30 tons of greyboard, shaped and measured by computers and divided into 900,000 different parts which are placed on top of one another to recreate the cavities, stalactites and stalagmites visible on the postcard.

You would normally view Demand's work in the form of a photograph: he translates the raw material (postcard) into a construction, which he re-photographs for the final piece.

By adopting an impersonal tool like a camera, he arrives at a subjective reading of the image; the truth can only be reached by a virtual process. Through this exchange of functions between real and virtual, Demand raises questions about the authenticity of an image: is the original or the reconstruction more 'real'?

His work is half-technical, half-archaeological; which can be experienced in this piece, once as two-dimensional image and then as three-dimensional object. It is a real world becoming an artificial one and vice-versa. Which suits Venice perfectly – a picture postcard city where the real and artificial are thoroughly entwined.

*Kirsty Carter is a partner in graphic design firm APFEL*



## CRITIC'S CHOICE

*By Andrew Mead*

It's odd to think that just when Lutyens was building a fantasy castle on the edge of Dartmoor for his client Julius Drewe (AJ 14.06.07), Gropius' Bauhaus was taking shape in Dessau – one a granite-walled echo of the past, the other a glass-walled proclamation of the future. But however different their agendas and ethos, both Castle Drogo and the Bauhaus have had chequered later histories, and both buildings have required lengthy restoration or renovation.

A new book edited by Monika Markgraf, *Archaeology of Modernism* (Jovis, 29.80 euros (£19)), gives a meticulous account of the renovation of the Bauhaus – now a UNESCO World Heritage Site – which was carried out from 1996 to 2006. The term 'renovation' is meant to include 'reconstruction, restoration, repair, upkeep, maintenance and new elements', taking account of an earlier 'reconstruction' in 1976, whose work it both incorporates and corrects. The curtain wall, for instance, is a retained replacement of 1976.

*Archaeology of Modernism* reflects changes in thinking since 1976 – a greater stress on keeping original material substance, for instance – and documents the renovation in a very thorough, accessible, well-illustrated way (see picture). It can be compared with two other accounts of renewing Modern classics – volumes on Loos' Villa Muller and the Van Nelle Factory (AJ 15.12.05) – but while those books are rather lavish and monumental, you can imagine writing notes in the margin of this one, making it a really practical tool. A surprise is the amount of colour that we now see in the Bauhaus: here's another early Modern building that is far more polychrome than myth would have it.

Since its restoration by John McAslan, Mendelsohn & Chermayeff's De La Warr Pavilion in Bexhill-on-Sea has staged some fine exhibitions, the latest of which turns the focus on the building itself. In *It Starts From Here*, which continues until 9 September, 20 artists – including Richard Wentworth and Alex Hartley – present ideas for 'new temporary interventions' at the De La Warr, and their proposals are shown alongside some of Mendelsohn's original drawings ([www.dlwp.com](http://www.dlwp.com)).

For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)



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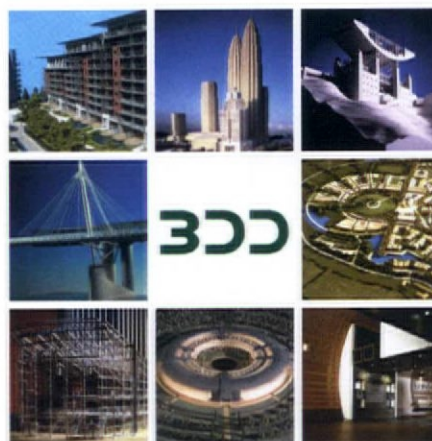
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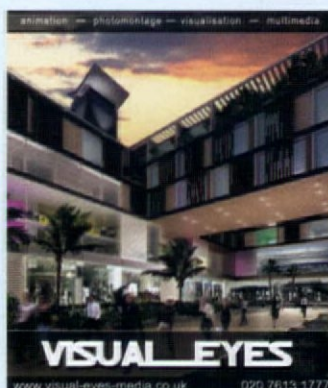
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## CLAXTON BLINDS



### AJ ENQUIRY 201

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

## CORUS



### AJ ENQUIRY 202

Colorcoat HPS200 prefinished steel from Corus has been used on this large distribution building as part of a Euroclad SF500 roof-cladding system. Colorcoat HPS200 is the most durable prefinished steel in Europe and is guaranteed to be maintenance and inspection free for up to 30 years.

## ROCKFON



### AJ ENQUIRY 203

Rockfon's Pacific stone-wool semi-concealed ceiling system has been installed throughout the refurbished Mercedes Benz showroom in Blackpool. Rockfon Pacific is easy to install and has a light reflection of 83 per cent, diffusing light in an optimum way to make spaces bright and inviting.

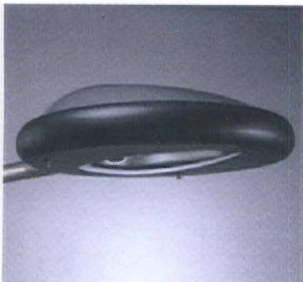
## GOODING ALUMINIUM



### AJ ENQUIRY 204

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)

## AQUILA DESIGN



### AJ ENQUIRY 205

The new Cito from Aquila Design provides a stylish solution for any urban lighting challenge. Aerodynamic, stylish and durable, the Cito is a high-performance lantern with tool-free maintenance which is available in two sizes and in a range of RAL and British Standard colours.

## TARKETT-MARLEY



### AJ ENQUIRY 206

Wilkies, an established flooring distributor based in West Yorkshire, has used Tarkett-Marley's Granit flooring at its new premises. The Granit range, a low-maintenance, durable, homogeneous vinyl floor covering, was the ideal flooring choice for its new customer-facing trade counter.

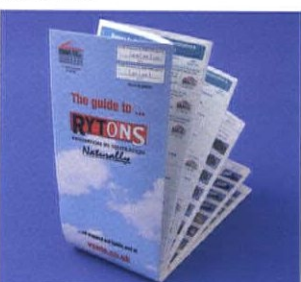
## WARD



### AJ ENQUIRY 207

Ward Topdek, the all-in-one single-ply roofing system, has been installed on a luxury apartment project in Cheltenham. The curved building required tapered roof panels to accommodate the curves. Topdek's versatility and ease of use allowed the project to finish on time and on budget.

## RYTONS



### AJ ENQUIRY 208

The 2007 edition of Rytons Product Guide is out now, containing 46 new products, including ventilators for heat-producing appliances and a range of acoustic background ventilators. The pocket-size guide opens out like a map, enabling you to compare complete product ranges.





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