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# I USED TO RAGE AT THE TITLE '100,000,000 BON JOVI FANS CAN'T BE WRONG'. THEY CAN

By Kieran Long

Browsing through a collection of essays the other day, I came across a book review by Australian broadcaster and humorist Clive James, which got me thinking about the standard of criticism in the British architectural press. His review is a brilliant and frequently hilarious demolition of a romantic novel called *Princess Daisy* by Judith Krantz, published in 1980.

James' review (opening line: "To be a really lousy writer takes energy") reveals in meticulous detail the technical problems with the book and their effects, but is never dismissive of people's desire to read this kind of pulp fiction. He writes: "If some of this book's readers find themselves daydreaming of the high life, let us be grateful that Mrs Krantz exists to help give their vague aspirations a local habitation and a name. They would dream anyway, and without Mrs Krantz, they would dream unaided."

*Princess Daisy* earned its author a whacking \$3 million advance and her books have sold 80

million copies worldwide. So what use did James' article serve? It was, I think, a piece that defends certain values in the face of overwhelming consumerism. The book is lazy and sexist, clichéd and confusing, and chronologically dysfunctional. James' review defends technique, but also reveals the political and cultural assumptions that lie at the heart of this bit of mainstream culture.

I am against writers with the kneejerk belief that because millions of people like (for example) Barratt boxes, they attain some kind of legitimacy as cultural products. I used to walk past record shops when I was younger and rage at the album title *100,000,000 Bon Jovi Fans Can't Be Wrong*. They can, and the critic's art is to begin convincing them, one by one. In a sense, this is also part of the architect's role. This profession has knowledge and is trained to make judgements. Architects and critics may not be right all the time, but we're more likely to be so than the average reader of *Princess Daisy*.



## CONTRIBUTORS



Alastair Parvin, who writes the *Technical & Practice* feature about *SketchUp* on pages 102-103, is an MA architecture student at Sheffield University



Patrick Lynch, whose work features on the *Sketchbook* on page 122, is founder of Lynch Architects and has taught at Kingston University and London Metropolitan University



Jas Rewkiewicz, who created the drawings for our *Stirling Prize* cover and feature, is a graphic-design student in Switzerland and was the AJ's summer intern



## CONTENTS



### P.108 CASE STUDIES OF MODERN ARCHITECTURE



### P.33 THE STIRLING PRIZE



### P.107 BARKING: A MODEL TOWN CENTRE

#### NEWS

7

Weekly digest/online news

9

David Cameron says Tories will stick to RIBA policy advice

10 – 11

Stanton Williams' Coventry theatre extension opens

14 – 16

Zaha Hadid joins UK stars on Madrid Campus of Justice

#### AGENDA

18 – 19

Allies and Morrison, Studio Egret West, Proctor and Matthews and PCKO are helping to transform one of the oldest industrial sites in the country – Kirkstall Forge in Leeds

#### BUILDING STUDY & STIRLING PRIZE

27 – 31

Marks Barfield's metal-clad Lightbox cultural centre in Woking

33 – 98

Comprehensive coverage of the Stirling Prize, with Kieran Long's diary of the judging visits, commentary from international experts, and a full assessment of the six finalists

#### TECHNICAL & PRACTICE

101

Update

102 – 103

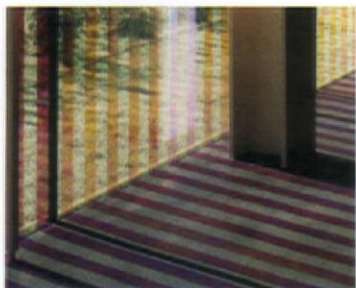
How SketchUp is developing in unexpected ways

104

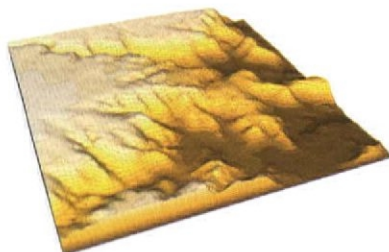
Brian Waters on the information needed for planning applications

106

Legal/Webwatch



## P.27 MARKS BARFIELD'S LIGHTBOX



## P.102 THE FLEXIBILITY OF SKETCHUP

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  - Six breaking stories in a daily email alert



## P.10 STANTON WILLIAMS' COVENTRY THEATRE

### REVIEW

**107**

Exhibition: Barking: A Model Town Centre

**108**

Book: *Modern Architecture Through Case Studies 1945-1990*

**109**

Critic's choice

### REGULARS

**22**

*Astragal and Hellman*

**24**

Letters

**122**

Sketchbook: *Patrick Lynch's* sketches for an office building on a brownfield site

### JOBS & CLASSIFIED

**110**

Top five jobs:

- *PRP* – architect
- *Centurion* – technical co-ordinators
- *Adrem* – associate director
- *Andrew Wright Associates* – senior architect
- *Charcoal Blue* – architect

**116**

Classified advertising

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**THURSDAY 27 SEPTEMBER**

- dRMM tops competition to design Mobile Tate pavilion
- All 77 entries for Cheltenham gallery extension are exhibited
- Mayoral battle heats up as Boris attacks Ken's 'dictatorial' stance on planning (right)
- Architects invited to join Brown's 'eco-town' programme



**FRIDAY 28 SEPTEMBER**

- Ex-BP chief Lord Browne joins Foster + Partners (right)
- Lifschutz Davidson Sandilands' south London tower is called in
- Livingstone reiterates CPO threat in battle of Potters Field
- Urbed submits £400 million Sheffield development for planning



**MONDAY 1 OCTOBER**

- London 2012 Olympic Stadium begins to take shape
- Amin Taha and Block selected in 'global 40 under 40'
- Rumours of Leach Rhodes Walker sale are kiboshed
- Urban Splash releases remaining 'Tutti Frutti' Street plots for sale

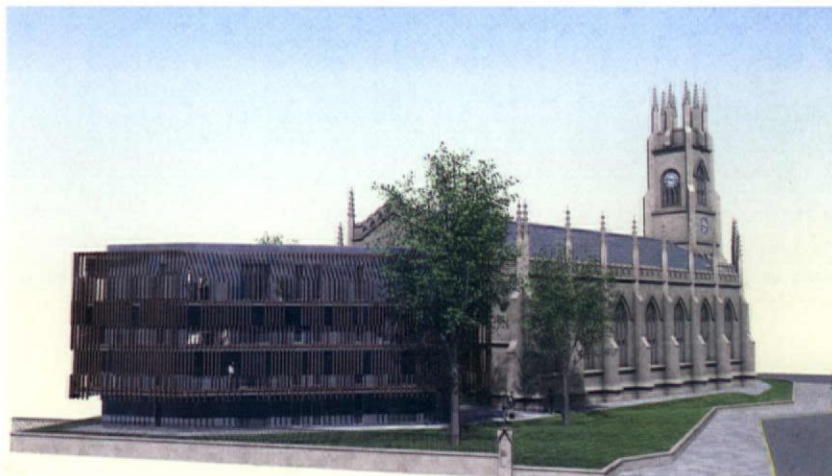
**TUESDAY 2 OCTOBER**

- Revised Code for Sustainable Homes focuses on zero-carbon drive
- Twice-nominated Reiach and Hall aims for glory with Andrew Doolan Award (left)
- Ready, set, go for Olympic Park as plans win the green light
- US firm Perkins + Will starts on its Paddington scheme



**WEDNESDAY 3 OCTOBER**

- Makin Architecture bags Bolton church makeover (right)
- Architects in Residence completes Southwark Parks' Imperial War Museum café/kiosk
- ORMS wins planning for Leicester Square resi-scheme
- Green Party claims chronic lack of recycling facilities in London, as architects eye up wealth of potential work





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Opposition leader David Cameron has told RIBA president Sunand Prasad that the Tories will follow key RIBA recommendations

## CAMERON 'STANDS BY RIBA ADVICE'

By Max Thompson

Conservative Party leader David Cameron has made a personal pledge that he will not ditch key RIBA-backed recommendations set out in the Tories' *Quality of Life* policy document.

The news is a coup for RIBA president Sunand Prasad, who cornered the would-be prime minister at the Tories' conference in Blackpool on Monday (1 October). Rumours had been circulating that the document, which will go on to form the basis of the Conservative manifesto for the next election, had been heavily cut to pander to Tory hardliners.

Despite revealing that two of the document's key proposals – to freeze airport expansion and to charge for supermarket parking – had been dumped, Cameron told Prasad that all the other RIBA-backed

recommendations will 'make it into the manifesto'.

'Cameron dropped into our "Ask an Architect" stall in Blackpool,' said Prasad, 'and I asked him outright which bits of the *Quality of Life* document would make the manifesto.'

Prasad said he was particularly concerned about two recommendations: a call for an 80 per cent reduction in carbon emissions by 2050, 20 per cent more than the Labour Party's target; and a pledge to greatly improve the integration between planning and building.

The 550-page report – one of six policy studies ordered by Cameron – includes a commitment that a Tory government would 'seek a much greater involvement of the [architecture] profession in the decisions about the built environment'.

Also embedded in the hefty tome is a proposal to scrap the 'unnecessary and empire-building' ARB – a clause that Prasad claimed was added at the insistence of the report's author, former environment secretary John Gummer.

'While we contributed to the document, we had no say with the ARB wording. John Gummer has always been clear on where he stands with ARB,' said Prasad.

Cameron's appearance at the RIBA stall and his assurance that the RIBA's main concerns have been spared the axe are a boost for Prasad, who admitted to the AJ that 'in the last 15 years the RIBA was not as effective as it should have been in steering policy.'

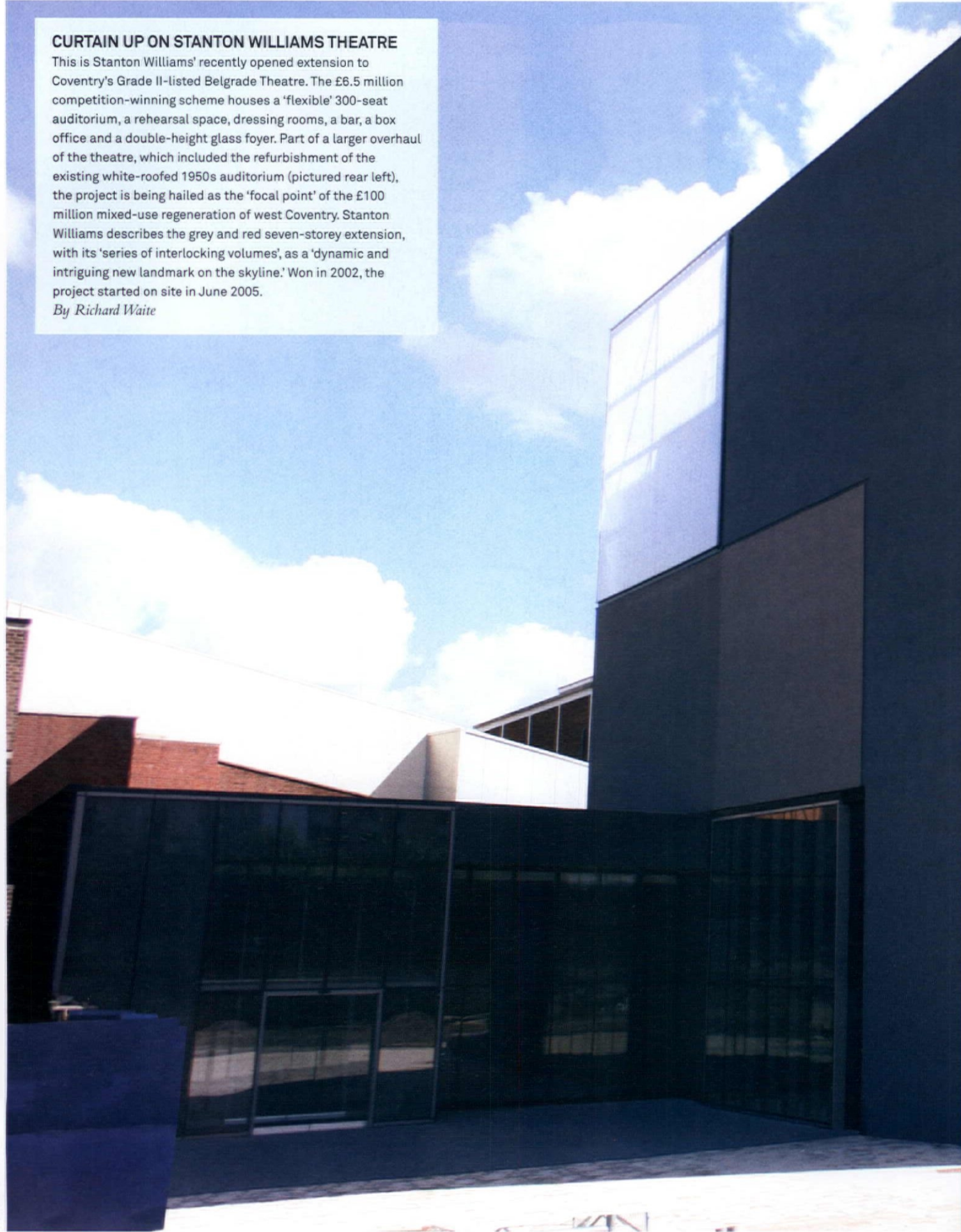
'If the Conservatives adopt these plans I think a corner has been turned,' he added.



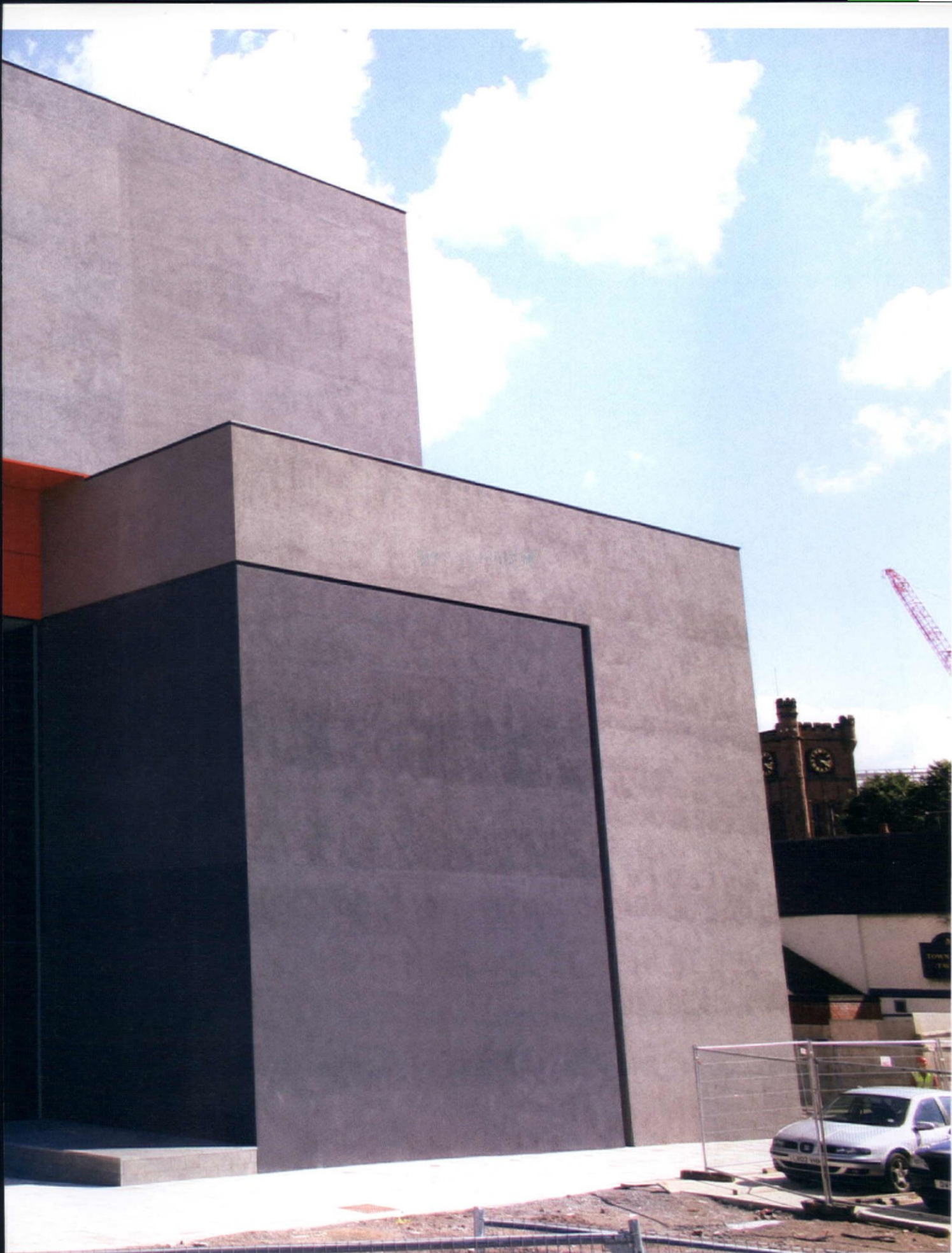
## CURTAIN UP ON STANTON WILLIAMS THEATRE

This is Stanton Williams' recently opened extension to Coventry's Grade II-listed Belgrade Theatre. The £6.5 million competition-winning scheme houses a 'flexible' 300-seat auditorium, a rehearsal space, dressing rooms, a bar, a box office and a double-height glass foyer. Part of a larger overhaul of the theatre, which included the refurbishment of the existing white-roofed 1950s auditorium (pictured rear left), the project is being hailed as the 'focal point' of the £100 million mixed-use regeneration of west Coventry. Stanton Williams describes the grey and red seven-storey extension, with its 'series of interlocking volumes', as a 'dynamic and intriguing new landmark on the skyline.' Won in 2002, the project started on site in June 2005.

*By Richard Waite*



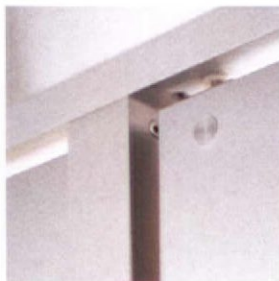




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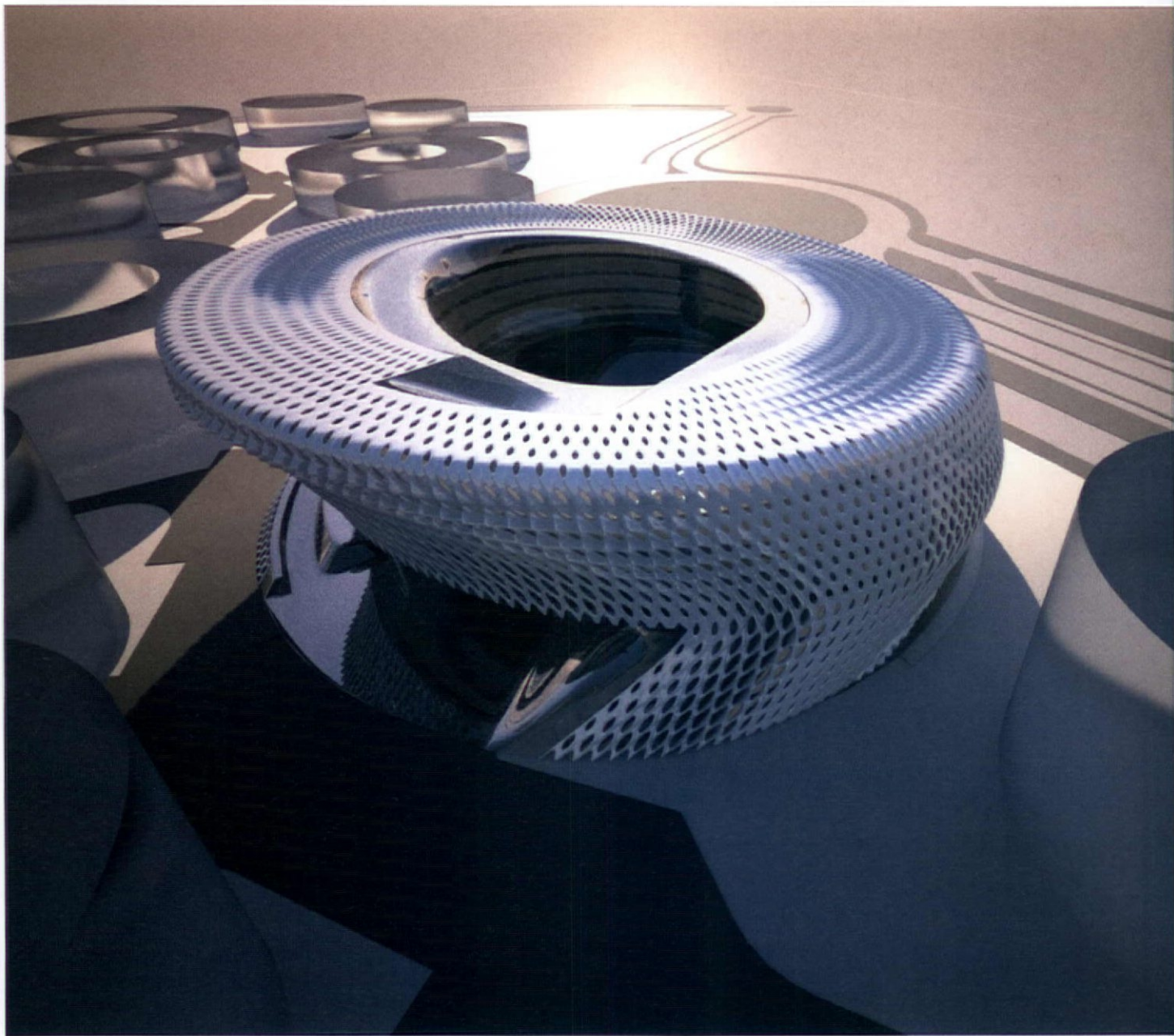
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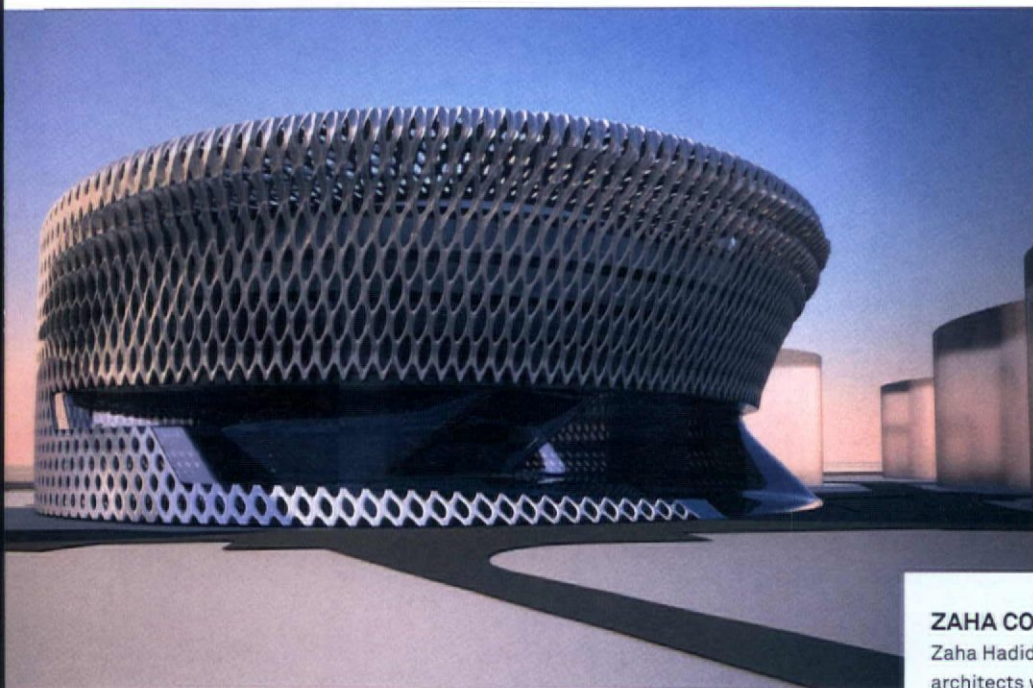




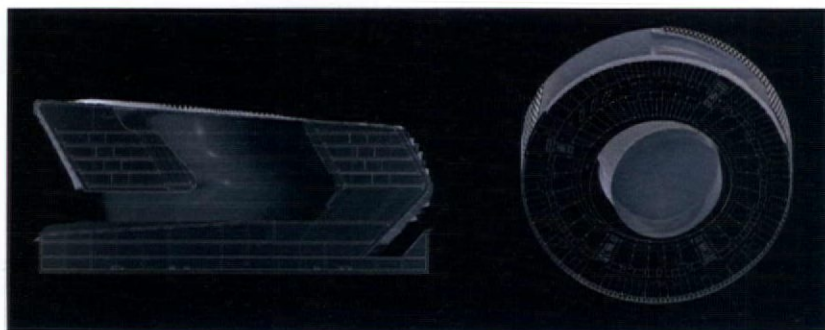
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1, 2, 3, 4 & 5. Zaha Hadid's Civil Courts building is the latest addition to Madrid's Campus of Justice scheme - which requires all buildings to be doughnut-shaped





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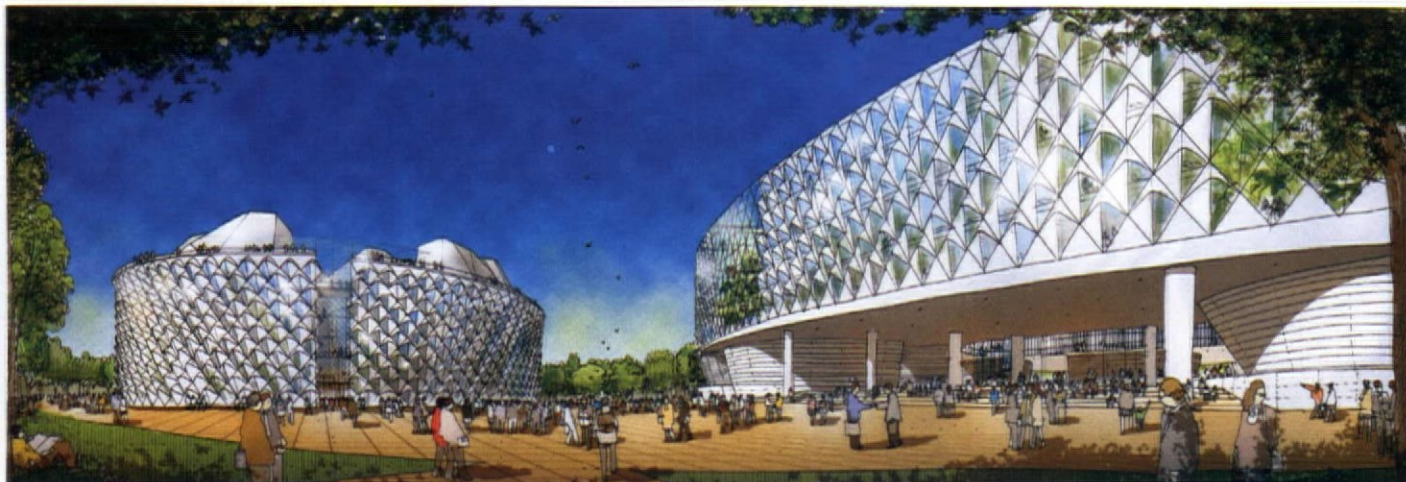
## ZAHA COMPLETES THE CIRCLE IN SPAIN

Zaha Hadid has joined the list of big-name British architects working on Madrid's Campus of Justice after winning the contest to design the new Civil Courts building at the centre of the scheme. Among the UK practices already appointed on the huge, out-of-town complex, for client the Comunidad de Madrid, are Foreign Office Architects (FOA), Foster + Partners and Rogers Stirk Harbour + Partners (RSHP). The masterplan, by Spanish firm Frechilla & López Peláez, requires all the new buildings to fit into an unusual tight circular floor plan (see overleaf). The self-financing development will unite 18 judicial institutions dotted around the Spanish capital together on one site – a project similar to David Chipperfield's City of Justice in Barcelona (AJ 12.07.07). Hadid's 75,000m<sup>2</sup> scheme will house 118 courtrooms behind a double-ventilated facade, wrapped around a central courtyard. Meanwhile, FOA is designing the new 14,000m<sup>2</sup> Institute of Legal Medicine, and Foster the two 'drum-like' regional appeal courts and high-court facilities – the first schemes to start on site, in spring next year. RSHP is drawing up plans for the mixed-use car park and shopping centre at the entrance to the plot – a green-field site close to Rogers' Stirling Prize-winning Barajas Airport. RSHP's Simon Smithson, who is heading up the firm's project, said: 'This is a very big undertaking and we have been impressed how [the Comunidad de Madrid] has gone about it. It's fascinating how fast the scheme is coming along. We won the commission six months ago, but we are already finishing the detailed design, will go on site next month and should be up-and-running in 2009.' Further competitions for the remaining buildings will be launched shortly.

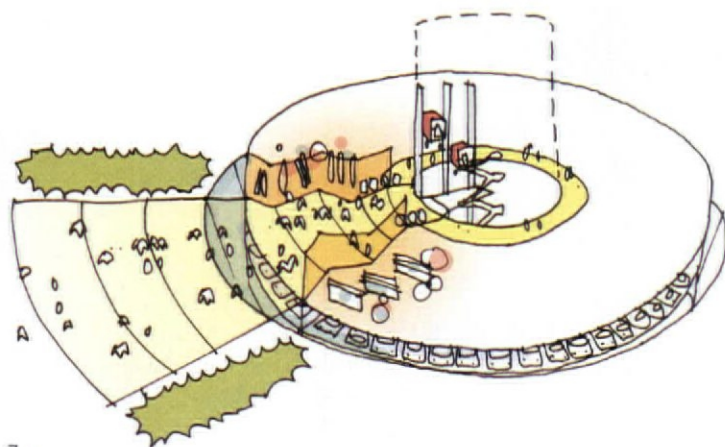
By Richard Waite

*Continued overleaf*





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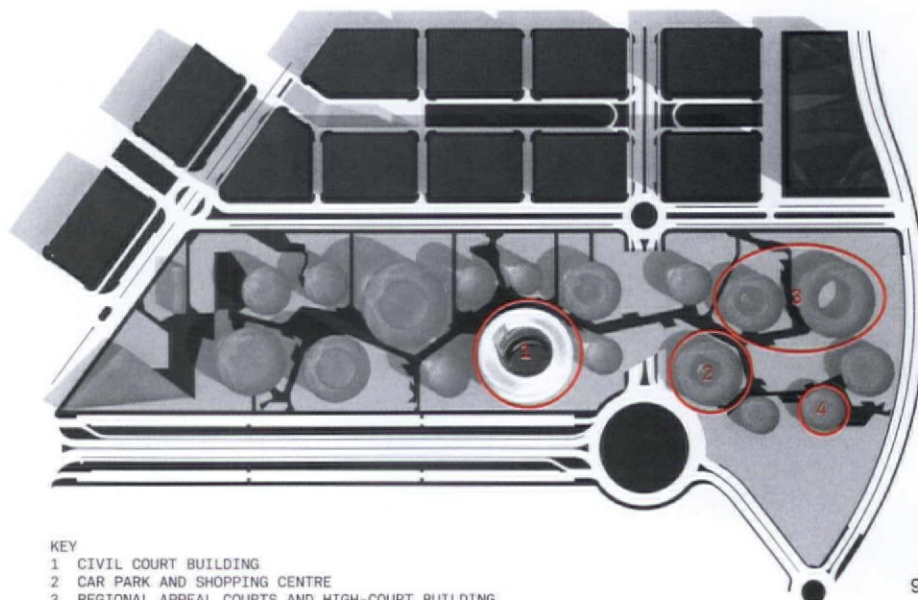
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8.

*Continued from page 15*

- 6. Foster + Partners' regional appeal courts and high-court building
- 7. Rogers Stirk Harbour + Partners' car park and shopping centre
- 8. Foreign Office Architects' Institute of Legal Medicine
- 9. Frechilla & López Paláez's masterplan



- KEY
- 1 CIVIL COURT BUILDING
  - 2 CAR PARK AND SHOPPING CENTRE
  - 3 REGIONAL APPEAL COURTS AND HIGH-COURT BUILDING
  - 4 INSTITUTE OF LEGAL MEDICINE

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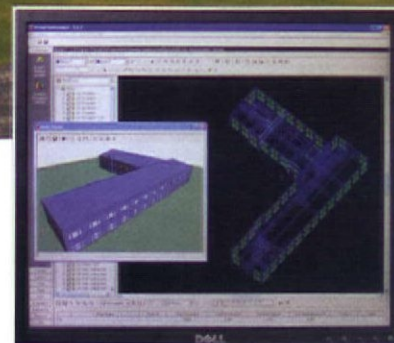
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1.

## FOUR FIRMS IN FORGE FACE-OFF

By Richard Waite

Allies and Morrison, Studio Egret West, Proctor and Matthews and PCKO have unveiled their proposals for part of the £300 million regeneration of Kirkstall Forge in Leeds.

The 23ha residential-led scheme for Commercial Estates Group (CEG) will transform one of the oldest industrial sites in the country and is among the UK's most anticipated developments.

CEG already has outline permission – under an existing, larger Aedas masterplan – to build 1,385 homes on the abandoned site, which still boasts listed mill cottages and industrial forges.

As well as converting these listed buildings, the first phase of the detailed proposals will deliver 230 new-build homes, a new railway station, offices and

shops on the east end of the former forge site.

Located between the River Aire, the main railway line out of the city, and the A65, the edge-of-town former forge has been described as a 'dramatic plot in an amazing setting.'

The four shortlisted firms were selected from a longlist of 22 practices, which included Foster + Partners, S333, John McAslan + Partners and local firm Architecture 2B.

Leeds civic architect John Thorp said Leeds City Council had been closely involved with CEG in the competition process. He told the AJ the council was keen to maintain the 'context and character' of the site, but said the 'style' of the scheme was open for interpretation.

Thorp said: 'I'm really pleased [the proposals are fitting] into the structure of

the city so well. To one degree it is very hidden under the river cliff, but also near neighbouring communities – simultaneously an extension of the local community but also on a remote site.'

More than half the site, which is close to the historic Kirkstall Abbey and was first built on by Cistercian monks in the 12th century, will be given over to green space.

The winner will work with CEG's team of consultants, including Davis Langdon (project management), Aedas, Alan Baxter Associates (highway design) and Randle Siddeley (landscape architect).

The winning design team will be announced this month, and CEG hopes detailed planning can be secured early next year. The first phase is due to complete in 2010.





2.

1. The site for the Kirkstall Forge regeneration scheme sits between the River Aire, a mainline railway track and the A65

2. Allies and Morrison's proposal

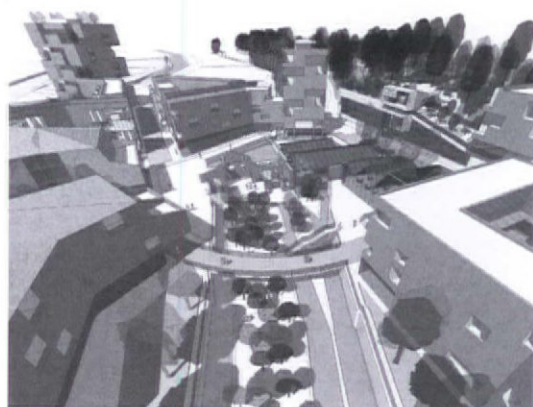
3. Proctor and Matthews

4. Studio Egret West

5. PCKO



4.



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# LEARNING DIFFICULTIES

**SOUND** - A look at the potentially disruptive noise levels of foam insulated composite panels

## RAIN NOISE TESTING FOR METAL ROOFS

Acoustic insulation is becoming increasingly important, particularly in buildings which require reduction of external noise or reduced intrusion from impact noise caused by rain. Buildings used for education, such as schools and university lecture theatres, as well as other large buildings, very often have metal roofs. Metal roofs are used in these buildings because they are lightweight, easy to install and easy to maintain. However, the nature of the activities which take place within these buildings means that noise reduction is a particular concern.

The performance of typical foam insulated cladding panels will provide a significantly lower sound reduction and therefore lesser acoustic performance than a typical built-up system, illustrated by the test results below.

Acoustic performance is measured by assessing the decibel (dB) sound reduction over a frequency weighted to the human ear – 100Hz to 5000Hz (5KHz). The average of this sound reduction is called the SRI, or Sound Reduction Index.

An 80mm foam core composite panel with 0.5mm outer and 0.4mm inner steel faces has an approximate SRI of 25dB. A single sheet of 0.7mm trapezoidal profile steel has an approximate SRI of 24dB. The SRI of a standard built-up roof system is 45dB (based on Euroclad Elite System 2.25, a typical built-up roof system achieving 0.25W/m<sup>2</sup>K U value). In the case of sound reduction the greater

the dB figure, the better the sound reduction and therefore the larger decrease in noise. The decibel difference in this case is 20dB, however bear in mind that a 3dB difference equates to a doubling of power and a 10dB difference is required to double the subjective volume. A 1dB difference over a broad frequency range is noticeable to most people, while a 0.2dB difference can affect the subjective impression of a sound.

The insulation used within metal constructions needs to deal with both external noise sources, such as traffic and aeroplanes, as well as impact noise created by rain. In some situations the potential sound pressure levels created by rain falling on a roof can be in excess of 70dB (similar to street traffic). Historically, there has been very little information available to help specifiers to choose the most effective sound insulation solutions for metal cladding.

With this in mind, Euroclad and Rockwool commissioned the BRE to carry out sound intensity measurements of rain noise on a variety of roof constructions, using ISO/CD 140-18 (ISO TC43/SC2 N 0751) and BSEN ISO 15186-1:2003. The tests compared a built-up profiled metal roofing system against a foam cored composite metal roofing system.

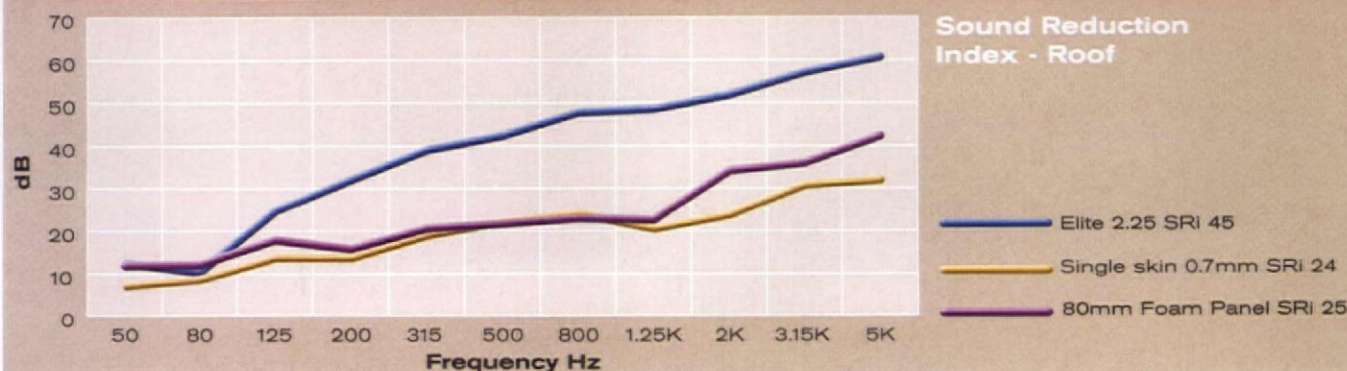
Test 1 used a built-up system which



comprised; Euroclad liner, Eurobar rail and bracket spacer system, Rockwool cladding roll and Euroclad outer profiled sheet. Test 2 used a composite panel with a trapezoidal external profile, PIR insulation foam and a trapezoidal liner. A rig was created to simulate heavy rainfall and the Reverberant Sound Pressure Level (RSPL) beneath each construction was measured.

RSPL is the sound in an enclosed space which results from repeated reflections at the boundaries – a big consideration in a large, empty space like a school assembly hall or gymnasium. Lower reverberant sound pressure levels represent improved acoustic performance. Test 1 using Euroclad's profiled metal roofing and Rockwool insulation achieved a significantly lower RSPL in gymnasiums than the equivalent PIR composite panel (65dB compared to 77dB).

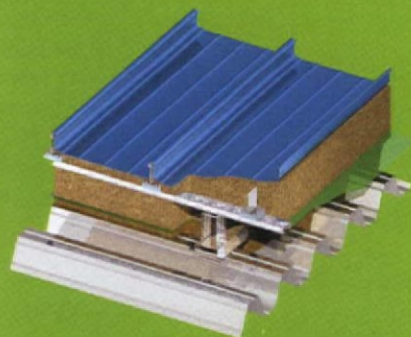
### Acoustic Technical Document



Source: Acoustic testing by Corus UK, Swinden Technology Centre, 2006.



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## EUROCLAD



## ASTRAGAL AT THE PARTY CONFERENCES

*'These are not communities but urban fortresses, worse than anything inflicted on London in the '60s and '70s'*

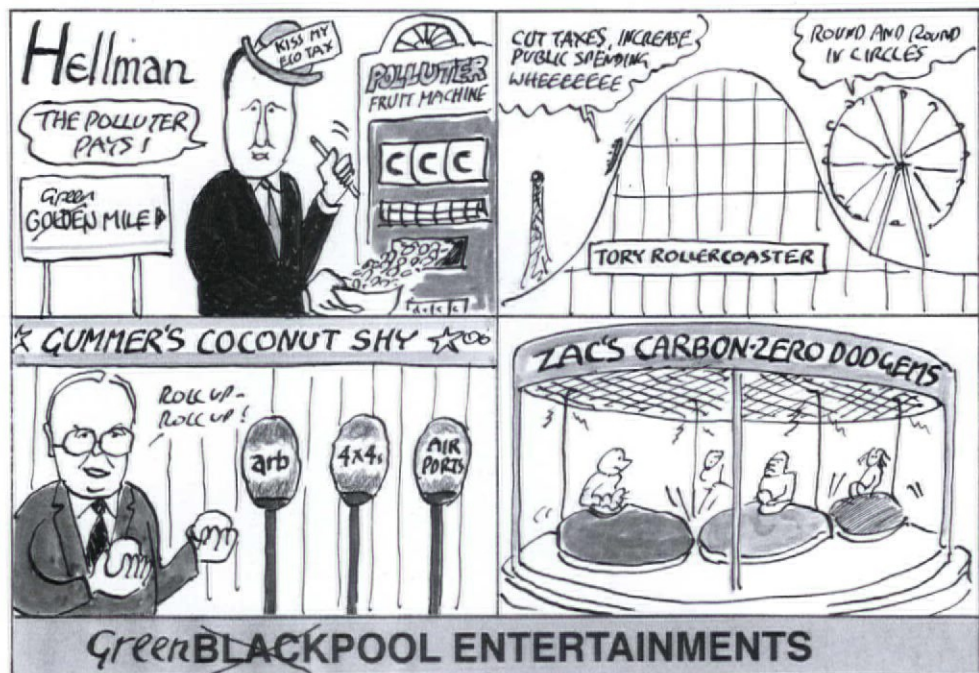
Simon Jenkins on new luxury flat developments by the Thames, *Guardian*, 28.09.07

*'We are all Jane Jacobsites today. To oppose her vision of the world is tantamount to opposing trees and children'*

James Gardner, *New York Sun*, 27.09.07

*'I cannot even see St Paul's from the top of a bus without regretting that I am not an architect'*

Roy Hattersley, *Guardian*, 01.10.07



### A CONFUSED CANDIDATE

By all accounts, **Boris Johnson's** speech to the Tory Party at its Blackpool conference – his first as a London mayoral candidate – was something of a pantomime act. 'The man is very funny but completely shambolic,' one delegate informed Astragal. Our source went on to say that, as skilled as Boris was 'at milking his shambolicness', he wasn't as skilled at getting a clear message across. 'I think Boris was trying to say that he didn't like tall buildings, but I'm not sure,' our man said. Just what London needs then, a man who doesn't know what he wants apart from that he might not want tall buildings.

### A DOG'S LIFE

On arriving in Bournemouth for the Labour conference

Astragal headed for the beach and was mesmerised by the large blobs of blue wax that sealed all the inspection hatches and manholes along the way – a security measure, one presumes. One of the seals had been cracked open and a sniffer dog was being encouraged to investigate. Its handler, clearly on his umpteenth search of the day and bored of the whole charade, couldn't match the unbridled enthusiasm being shown by his dog. Aren't dogs brilliant?

### BROWNIAN MOTION

According to RIBA head of public affairs **Steven Harding**, at the height of the RIBA's party in Bournemouth last Tuesday night, austere Prime Minister **Gordon Brown** 'snuck up behind me and took me by surprise'. Some party!

### COMING UNSTUCK

Before the RIBA's **David Cameron** coup at the Tory Party conference in Blackpool (see page 9), by its own admission the 'Ask an Architect' advice sessions at the Labour shindig in Bournemouth had been a tad on the quiet side. Astragal wonders if this could be down to the ineffective glue the RIBA used on its flyers...







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## LETTERS

### A SLIGHTLY MERRIER VIEW OF ROBIN HOOD GARDENS

Kieran Long states in his editorial (27.09.07) that he worked next door to Robin Hood Gardens for two years, but did he ever actually venture beyond the perimeter wall? I was there a couple of weeks ago. The estate is fully let, there was no litter or graffiti, all the residents we spoke to were happy to be there, and many were growing vegetables round the edge of the estate's very successfully sheltered central space.

The Twentieth Century Society has put the building forward for listing because we feel very strongly that its merits should be objectively assessed before any major decisions about its future are taken. Whatever else may be debateable, its international reputation is undeniable – future generations would surely consider it inexplicable if it were to be demolished without full consideration of its cultural value.

If, as we hope, it is decided that Robin Hood Gardens should be listed, the challenge will be to thoroughly refurbish it – and to maintain the cohesion of the current community during the process.

*Catherine Croft, director, Twentieth Century Society*

### SUBJECTIVITY BEARS FRUIT IN SOUTH LONDON

I have just finished reading your editorial about the rise of subjectivity in architecture in AJ 20.09.07, and it really struck a chord.

I have previously objected to three planning proposals for housing schemes on the land directly opposite my flat. I received a letter last week to say that a new proposal has now been put forward, and duly went down to my local library to look at the eye-sore I was going to have to prepare myself to fight against for a fourth time.

However, this time the scheme has been designed by Austin-Smith:Lord and appears well considered. Perhaps subjectivity can play a good role, because I will be sending my form back to the council with a tick in the support box. I'm really excited to see a well-designed housing scheme planned for south London – I hope it gets through.

*Simone Sagi, exhibitions/press coordinator, the Architectural Association*

### CALL FOR SMALL PROJECTS ENTRIES

Entries are sought for the AJ Small Projects Awards. Submissions must be projects completed between 1 November 2006 and 1 November 2007 with a total project value of less than £250,000. All projects must be unpublished. Send a 150-word description with images and credits to: AJ Small Projects, Greater London House, Hampstead Road, London NW1 7EJ, or email [james.pallister@emap.com](mailto:james.pallister@emap.com) by Friday 26 October 2007.

### SORRY LADIES... THE AJ'S PIN-UP BOY GETS HITCHED

We note that our associate Richard Marks seems to have become the AJ's pin-up of choice. We have seen him from above, askance, in profile on the front cover (AJ 30.08.07) and in social mode.

We thought that to complete the set (and to make his mum very happy), you might wish to publish a photograph from his wedding to his new wife Christine.

*Daniel Rosbottom, DRDH Architects*



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

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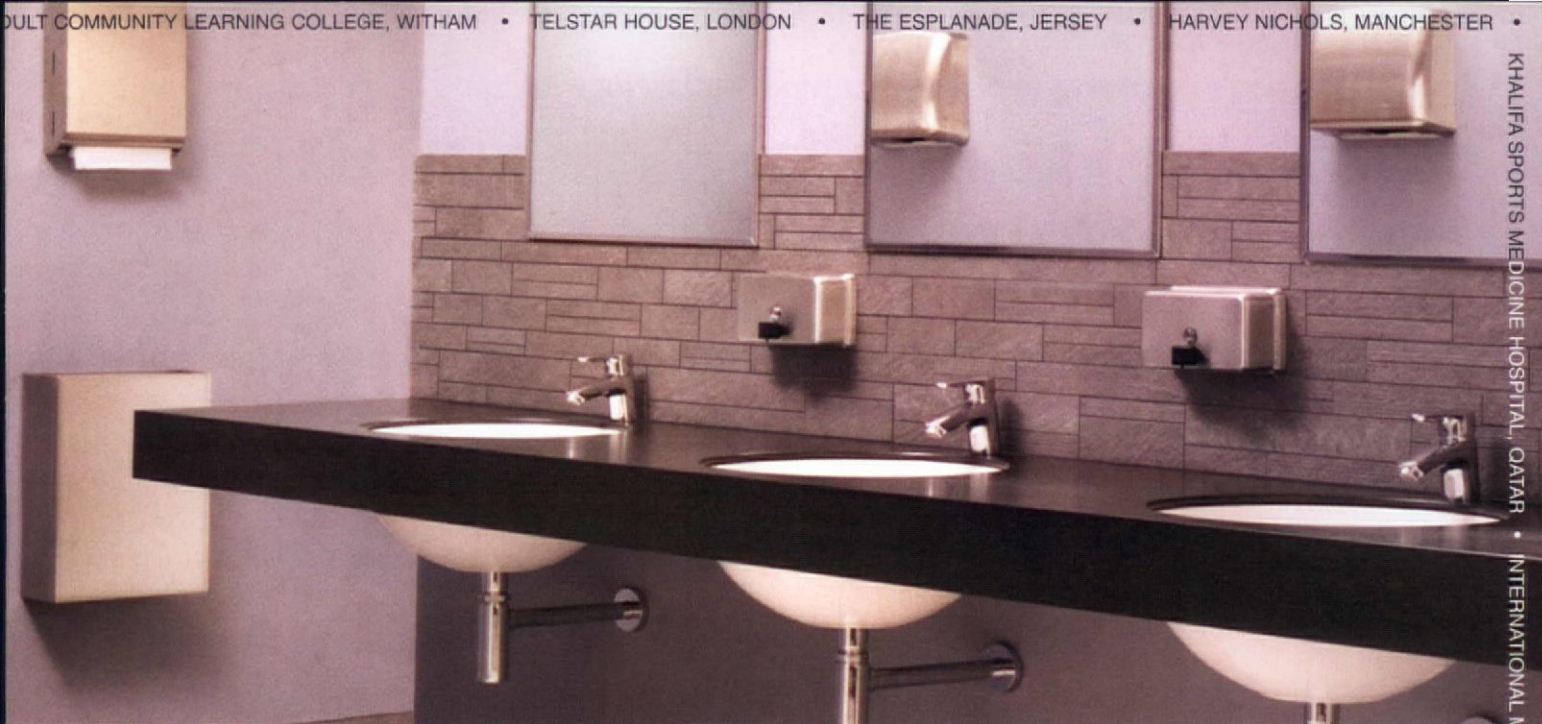
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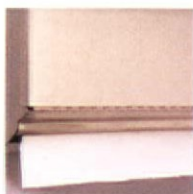
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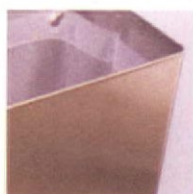
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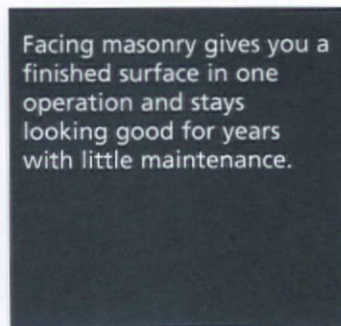
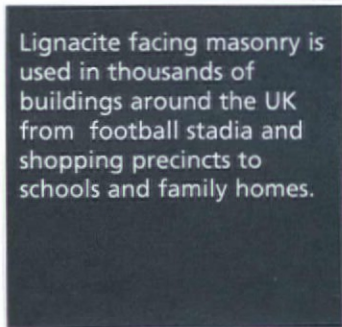
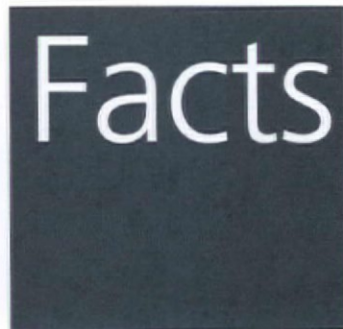
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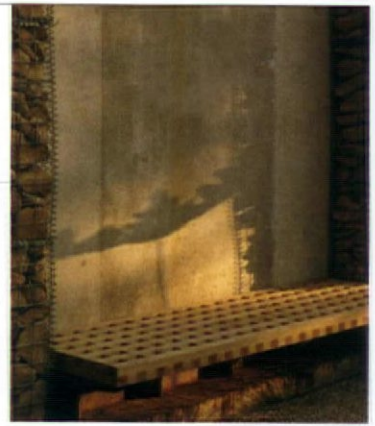


# MARKS BARFIELD/ THE LIGHTBOX



1. Over 40,000 cars on the neighbouring five-lane highway see the Lightbox every day





2. The canal garden has seats built into the wall

## THE METAL-CLAD BOX HAS THE ILLUSION OF MOVEMENT

*By Will Hunter. Photography by Peter Cook*

Though just 37km south-west of the capital, the outbound journey to Woking is one that Londoners have traditionally made only once – in a box. Britain's largest burial ground, Brookwood Cemetery, is 6km west of Woking. In the mid-19th century, daily steam trains began running from Waterloo to a 800ha plot in Surrey, which the ill-fated London Necropolis Company hoped would become the final resting ground for all the capital's dead. Woking was actually developed on the remaining three-quarters of the land after the company's closure post-Second World War. Growing out of a half-failed graveyard can't do much for a town's self esteem, but a new cultural centre is hoping to change that.

The Lightbox began as an idea in 1993, when 70 local residents banded together to create a gallery and museum in Woking. Leading this charge was now Lightbox director Marilyn Scott. Since the project opened in mid-September, Scott has the obvious satisfaction of having effected a sea change in the town. She says: 'Up until [the Lightbox], Woking Borough Council had only been Design and Build, so when we said we were going to do an international architectural competition, its response was: "How on earth are you going to do that?"'

By 2002, the Lightbox group had reached a shortlist of six, which was exhibited in a shop in the town centre to find out whether the people of Woking 'wanted something very contemporary or some sort of Surrey pastiche,' says Scott. It is a measure of the town's ambition that this process produced Marks Barfield, architect of the London Eye, as winner. After community

consultation, the brief was whittled down to the following: two art galleries; a local history gallery (which helped to bring in considerable money from the Heritage Lottery Fund); a high-quality meeting room; an education room; a café; and office space.

'The site is schizophrenic,' says practice director Julia Barfield, showing me around the building with project architect Gemma Collins. Back then it must have looked unpromising, this triangular sliver of land wedged between Victoria Way, a busy five-lane highway to the south, and the neglected Basingstoke Canal to the north. Although the road creates a hostile barrier – to the extent that previously this was described as an out-of-town site – it also means that the building will be seen by up to 40,000 cars every day. With no pavement on the north side of the main road, the vacant site had become a pedestrian route into town. Marks Barfield has maintained this, and designed a strategic adjacent café that can become part of the public realm, creating two fronts to the building (though the main entrance remains located to the west and nearest to the town square).

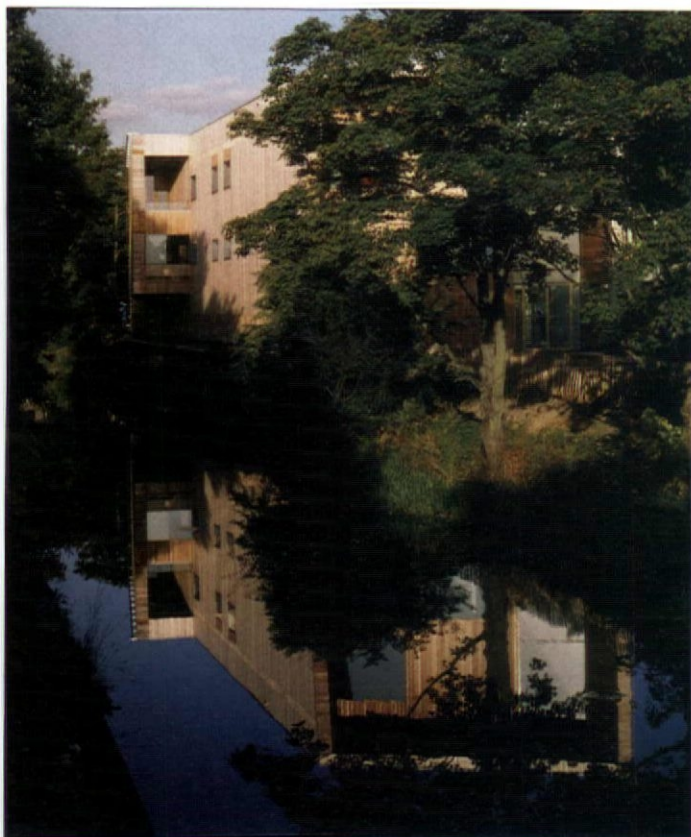
The south, east, and part of the north elevations are clad in silver and gold aluminium panels to enclose all of the upper-level public spaces. Woking is home to the first mosque built in the UK, and the five tones of silver and gold used on the Lightbox, explains the architect, 'were chosen to reflect the varying shades of cultural and ethnic backgrounds of the people of Woking.' No doubt this went down a treat at the consultation stage, but this justification is a bit glib and unnecessary: the optical effect of the



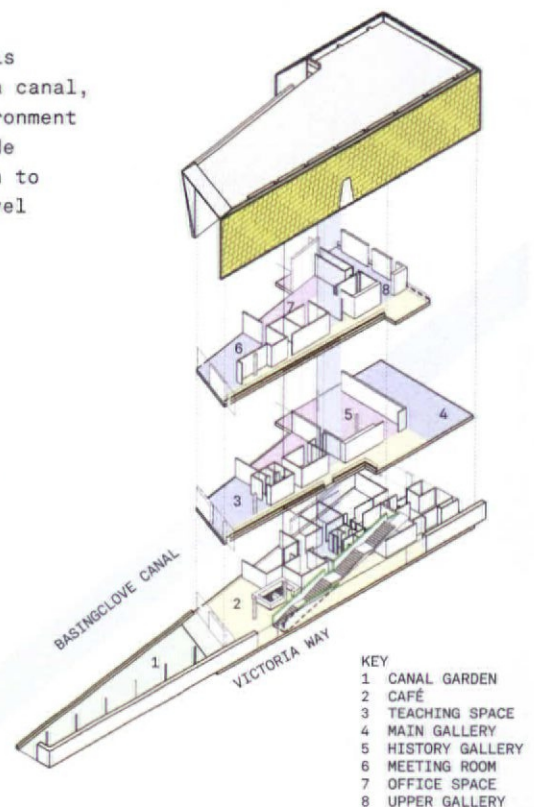


3. The timber-clad north facade responds to housing on the other side of the canal





4. The site is bordered by a canal, but the Environment Agency forbade stepping down to the water level  
5. Exploded axonometric



KEY  
1 CANAL GARDEN  
2 CAFÉ  
3 TEACHING SPACE  
4 MAIN GALLERY  
5 HISTORY GALLERY  
6 MEETING ROOM  
7 OFFICE SPACE  
8 UPPER GALLERY

pixelated cladding is a huge success in itself. This bold response provides a metal-clad box with the illusion of movement.

Fostering a connection with the town centre, a glazed facade is used on the ground-level elevation. Thin strips of reflective dichroic filters create attractive coloured light and spatial depth. This was inspired in part, says Collins, by taxi mirrors: 'It's like when you're in a taxi and you can see yourself and the town behind and also see through.' The glass is further animated at night with a light installation by artist Peter Freeman. Engineer Max Fordham's lighting studies revealed a dark spot in the interior, so the practice cut a keyhole-shaped incision in the aluminium cladding to let in more light.

In response to the housing on the other side of the canal, the Lightbox's north facade is clad in timber, but this aspect creates a less successful relationship with the canal than the other does with the road. To ensure the privacy of neighbouring living rooms, the few windows on this side have been frosted to above eye level (the housing's Right to Light also restricted the building's height, scuppering the client's desire for another floor). To compensate for this, Marks Barfield has pushed the building as far to the east (up to an underground gas main) as the site would allow, creating a secluded canal garden which takes advantage of the evening light and good views.

A 800mm-thick gabion-concrete sandwich wall provides very effective acoustic protection against the hordes of impatient vehicles on the Victoria Lane highway. And yet this relaxing space

suffers from lack of access to the water's edge. The original proposal's garden, by landscape architect Edward Hutchinson, stepped down to the canal, but this was forbidden by the Environment Agency. 'There's some grass over there with a special Latin name that only grows in three places in England,' Collins explains. Barfield chips in, 'the one with the cans lying in it.'

The practice has worked closely with Max Fordham to produce a highly sustainable building. A high degree of thermal mass has been built into the concrete and steel structure: there are concrete soffits to the lower two floors, blockwork for the non-loadbearing internal walls, and four layers of high-density plasterboard for other ceilings. All the concrete was cast in-situ and is often left exposed or, in the case of the floors, simply painted charcoal grey.

Inside the Lightbox, the materials specification is robust; there is an abundance of oak and stair nosings have been sourced from the London Underground. The thoughtful materials strategy and attention to detail makes the building feel civic rather than parochial. The limited budget has been spent wisely so, while back of house is basic yet comfortable, front of house is lifted by bronze elements, from door handles and handrails to bespoke WC signage.

All the building's public spaces are well proportioned and naturally lit and ventilated. The upper-floor gallery will house artworks from the collection of local grandee Chris Ingham, who schooled at the nearby grammar school (before it was turned into a police station). Visiting exhibitions will be in the main gallery on





6.



7.

6. The long, narrow floor plate gets plenty of light from large south-facing windows

7. The southern facade's dichroic filters

8. At night, Peter Freeman's light installation animates the community-oriented central atrium



8.

the first floor, the first of which is a show about the creators of the Oscar-winning Wallace and Gromit, Aardman Animation, who are also ex-local grammar school boys.

While the Lightbox's main purpose is to cultivate a network of local artists, it also has the ambition, as stated on its website, 'to change the cultural landscape of the South East'. Scott admits that Woking has few other attractions: 'We have a fantastic theatre across the dual-carriageway. It has its own car park; people drive in and go up in the lift, they never go outside. After that they just go home because there is nowhere to go.' A car park across the canal, triangulated with the Lightbox and the theatre, is pencilled to become a multiversity (apparently a campus to which a number of universities – in this case Kingston, Royal Holloway and Surrey – contribute courses), which, if it happens, could activate the town centre. 'We hope, together, that we will get to a critical mass where Woking becomes a destination,' says Scott. 'We want people to see a reason to come here.'

In the past few years there have been a smattering of successful new arts venues that have become regional destinations in themselves: Michael Wilford's Lowry in Salford; Caruso St John's New Art Gallery, Walsall; Ellis Williams' Baltic in Gateshead; and, most recently, Erick van Egeraat's MIMA in Middlesbrough. But, while Marks Barfield's contribution to Woking easily competes architecturally with these others, it is perhaps too close to London to offer a real alternative to the capital's gravitational pull. I fear Woking is still a town most Londoners would only be seen dead in.

## Credits

Tender date	Architect
18 April 2005	Marks Barfield Architects
Start on site date	Project manager
5 September 2005	Hornagold and Hills
Contract duration	Quantity surveyor
16 months	Davis Langdon
Gross external floor area	Structural engineer
2,150m <sup>2</sup>	Jane Wernick Associates
Form of contract	Main contractor
JCT 1998 with Bill of Quantities and CDP	R Durnell & Sons
Total project cost	M&E engineer
£7 million	Max Fordham LLP
Client	Exhibition designer
The Lightbox	Real Studios
Funding	Landscape architect
Woking Borough Council, Heritage Lottery Fund, Arts Council, other trusts	Edward Hutchinson
	Lighting artist
	Peter Freeman





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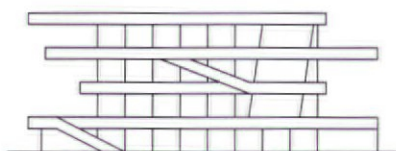
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*These pages contain a insider's account of the judging process, commentary from some of the world's top critics, and full coverage of all the shortlisted buildings. The winner will be revealed on Saturday 6 October, at a ceremony televised on Channel 4.*



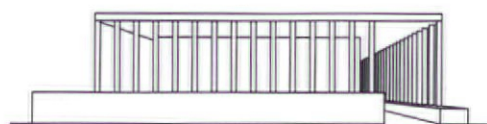
Casa da Música



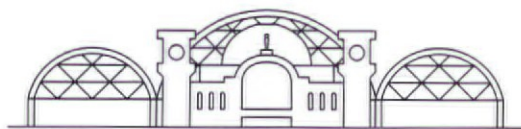
America's Cup Building



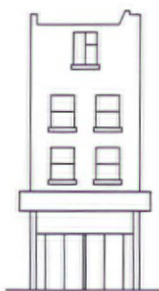
Savill Building



Museum of Modern Literature



Dresden Station Redevelopment



Young Vic

Judging diary p34

Museum of Modern Literature,  
Marbach am Neckar, Germany,  
by David Chipperfield Architects p50

America's Cup Building,  
Valencia, Spain,  
by David Chipperfield Architects p58

Savill Building, Windsor,  
by Glenn Howells Architects p67

Dresden Station Redevelopment,  
Dresden, Germany,  
by Foster + Partners p77

Young Vic, London,  
by Haworth Tompkins p85

Casa da Música, Porto, Portugal,  
by OMA p92



# KIERAN LONG'S STIRLING DIARY

Day #1

10.38am, Friday, September 7  
Gatwick Airport

It's not particularly early in the morning, but I'm running late, sprinting for the only working escalator at Gatwick's north terminal. As I dash upwards, I see a pinstripe suit looming in front of me, with Tom Bloxham's (of developer Urban Splash) unmistakable blond hair at its summit. It might have been the Prada suit bag over his shoulder intimidating me, but I didn't say anything until we reached the top of the stairs. We are the last two members of the 2007 Stirling Prize jury to arrive.

We are all dressed as our clichés. As well as Bloxham's property developer pinstripe, I, the journalist, am in T-shirt and jacket, RIBA president Sunand Prasad wears a sober lounge suit. Best-selling author Alain de Botton looks like a young philosophy professor and Louisa Hutton, (partner of Berlin-based Sauerbruch Hutton) is in her signature Issey Miyake pleats, by far the most stylish of the group. This is the jury that will spend the next five days in intimate conversation, visiting six buildings in four countries, discussing architecture on planes and buses, in taxis and restaurants, and trying to decide which of the finalists will win the RIBA's building of the year award.

As we sit in Gatwick's departure lounge and have our first discussion (about affordable housing) it occurs to all of us at once – it is a real shame that there is no housing or office building on the list. All of the shortlisted works (with the possible exception of Foster's Dresden Station) are leisure architecture, the kinds of building intended to attract punters to a place, to 'culturally regenerate' neighbourhoods, or to cater for a projected rise in visitor numbers. This is a theme we will revisit.

As we head for our gate, and BA flight 2778 to Dresden, Sunand realises he has forgotten his passport. We are one jury member down already. He'll meet us later in Frankfurt and will have to visit Dresden Station on his own.

The conversation on the plane is entirely architecture – each member sizing the others for opinions, some keeping cards close to chests, enquiring, perhaps disingenuously, about the terms of people's engagement with the subject. De Botton and I sit side-by-side and he asks the first of his characteristically wide open questions: 'What is a great building?' I flounder for a while, and



1.



2.

1. Jury members drink a coffee at Gatwick, as we prepare for the off
2. Sunand Prasad attempts to persuade BA staff to allow him to board the plane without a passport. He fails
3. Touchdown in Dresden, with Tom Bloxham and Alain de Botton
4. Louisa Hutton heads for the taxi
5. The mosque-shaped Yenidze Cigarette Factory in Dresden





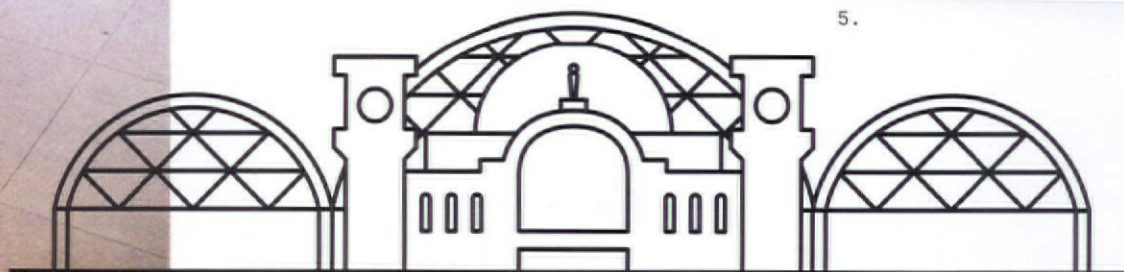
3.



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will learn later that some of these big questions are rhetorical, the beginning of his way of trying to strip the subject back to some kind of fundamentals – a tricky thing in this discipline.

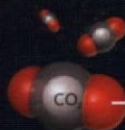
*3.27 pm, Dresden, in a taxi*

A car meets us at the airport, and we, in sustainable style, drive to the station. First impressions of the jury are forming. Bloxham: clearly pragmatic, not given to the cut and thrust of a debate, but bides his time and says what he thinks when he wants to. De Botton: very charming, clearly spoken, and curious – de Botton wants to know the answers to the big, layman's questions about architecture and is refreshingly unafraid to ask them. Hutton is hockeyish, cosmetically scatty, but is intelligent and very high-minded – a characteristic that makes her somehow more German than English. Prasad has an almost boyish enthusiasm for the subject, and is refreshingly undecided about a lot of things. The jury members share in common a brilliant trait – they don't pretend to know answers to unanswerable questions.

*3.45 pm, Dresden Station by Foster + Partners*

I realise we are taking the scenic route, courtesy of a driver who is something of an amateur architecture expert. Unfortunately our first close-up view is of the station's south facade, and it is still in a ruinous state. The building is no more finished than it was when





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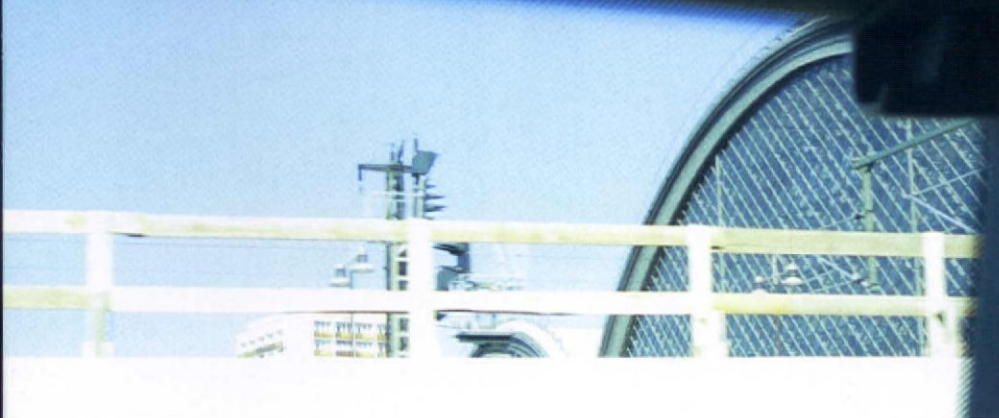


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*A discussion begins about one of the very fundamentals of the architect's role – where you spend the money.'*



6.

6. A first glimpse of Dresden Station, refurbished by Foster + Partners

7. The jury and retinue ascend a stair in the station

8. Spencer de Grey of Foster + Partners explains his strategy to the jury

9. de Grey shows us pictures of the station immediately after the war

10. The train shed with its new plastic roof



7.



8.



9.



10.

I last visited in January. Already the blindingly white roof has hove into view.

The plummy Spencer de Grey, design director of Foster + Partners, is at the head of a phalanx of a welcoming committee, including members of Foster's Berlin office, and two representatives from client Deutsche Bahn.

A discussion begins, prompted by Bloxham, about one of the very fundamentals of the architect's role – where you spend the money. Foster had spent 90 million euros on the train shed, but when I asked why they decided not to decorate the interior of the basilica-like terminus building (it had previously been richly painted with decorative motifs), the answer was 'that would have been lovely, but we didn't have the money'. De Grey said: 'I think on every project they should put a small percentage of the budget in another bank account and spend it at the end. So many buildings would benefit from that.' Foster had a difficult time with this project, with little control over public spaces. As we stand on the balcony looking across the train shed, de Grey shows us a picture of it waterlogged in the severe floods of 2002. The project was still completed within time.

I can't help mentioning (as I did when I wrote about it for the AJ) that this building must have one of the grandest Burger Kings in Europe, with its hugely high ceilings bedecked in frescoes of American Cadillacs and other burger-bar imagery.

Before we leave, we stand in front of the eccentric wedding cake that is the turreted facade of the station. De Botton





11.



12.

11. The jury follows Christian Hallman from Foster + Partners' Berlin office

12. The restored facade of the station

13. The jury arrives at a rainy and grim Marbach am Neckar for David Chipperfield's Museum of Modern Literature

is fascinated that Foster + Partners considered not rebuilding the two castellated turrets on the station's facade (they had been demolished and were restored after pressure from the city's heritage authorities).

*'Day two and we are already exhausted, and cursing the RIBA's travel planning.'*

*Day #2*

*9.22pm, Frankfurt Airport*

All of us are already exhausted, and cursing the RIBA's travel planning. We're flying from Dresden to Stuttgart via Frankfurt. But Sunand's here, so we are a happy quorum once more. We arrive at our hotel, after flashing past James Stirling's magnificent Neue Staatsgalerie. I point it out to de Botton, but we have already arrived at our sensationally ugly hotel, with its faux Art Deco interior and weird blockwork bay windows.

*9am, in a car, on our way out of Stuttgart*

We breakfast early and jump in our silver Mercedes people-carrier, heading for David Chipperfield's Marbach museum with only the sat nav to guide us. The conversation has already begun. De Botton asks: 'Why don't architects ever describe their buildings



13.



# RIBA Stirling Prize 2007

- 
- 2006 **Barajas Airport, Madrid**  
Richard Rogers Partnership
- 2005 **Scottish Parliament**  
EMBT / RMJM
- 2004 **30 St Mary Axe, London**  
Foster & Partners
- 2003 **Laban Dance Centre, Deptford**  
Herzog & de Meuron
- 2002 **Gateshead Millennium Bridge**  
Wilkinson Eyre
- 2001 **agha Centre, Rotherham**  
Wilkinson Eyre
- 2000 **Peckham Library, London**  
Alsop & Störmer
- 1999 **Lord's Media Centre**  
Future Systems
- 1998 **Air Museum, Duxford**  
Foster & Partners
- 1997 **Music School, Stuttgart**  
Michael Wilford & Partners
- 1996 **University of Salford**  
Stephen Hodder



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14.



15.



16.

as fun? Or sweet?' No-one can provide him with a reasonable answer. This starts a riff about architectural language. Why is it that architects have their own words for things? We begin to pitch in with some of the worst of them. 'Programme', I offer. Prasad says: 'Intervention.' 'What does that mean?' asks De Botton. 'Just doing something,' Sunand replies. Bloxham's favourite is 'facade'.

1.30pm, Museum of Modern Literature, by David Chipperfield Architects, in Marbach

When we arrive at the building, the drizzle is a real shame. No building could ever manage to look cheerful in this weather, especially not one as serious as this, with its sombre grey concrete expanses.

To my surprise and intense irritation, another peculiarity about architecture-prize juries strikes me here. At no point do the jury members experience the buildings as a visitor would. As soon as we are inside, we can be found checking out the toilets *en masse*, or examining details. This Chipperfield building is about a journey from the brightness of the terrace to the light filled lantern on the top floor, then to a top-lit room, and then the blacked-out galleries with display cases full of paper. But we get hung up on the dirty laundry halfway through, and this spectacular journey never quite hits home. Somehow, most of the conversation about this ambiguously Classical building becomes about the standard

14. Sunand Prasad and de Botton examine the concrete  
15. A still from a film presenting the museum's history, shown in its auditorium

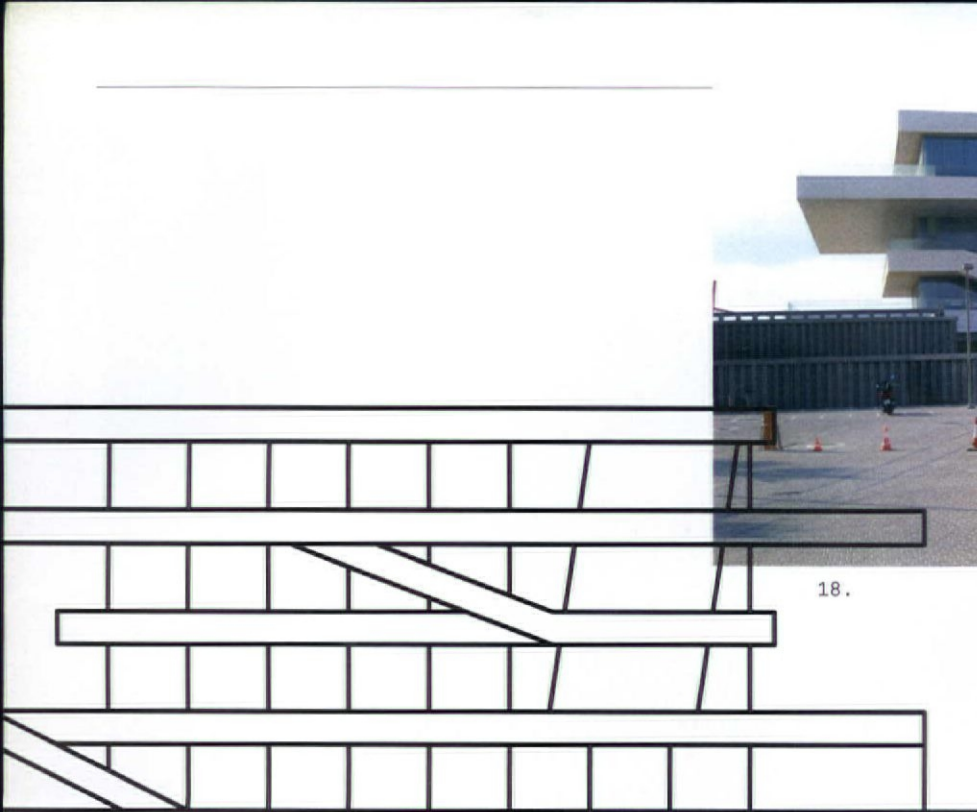
16. The attendant is blissfully unaware of the discussions going on behind him

17. Alexander Schwarz of Chipperfield's Berlin office points out the Ipe window frames



17.





18.



of detailing. As far as I can tell, people either thought it was either perfect, or too perfect.

I must say, though, that Bloxham is rightly amazed when he sees the precast-concrete panels with cast-in niches for the fire extinguishers. Perhaps this building is a little anal after all. We take lunch in a Schwabian restaurant with charming, if glacial, service. Alexander Schwarz, the salt-and-pepper haired architect from Chipperfield's Berlin office, whose project this is, orders us a fine Riesling, and disappears. This is the first really heated debate. Chipperfield's building is really demanding to interpret – there is the conversation about columns, colonnades and pilasters, the argument about neo-Classicism/fascism. De Botton starts a line of questioning that he will revisit elsewhere. 'What would you have done, if you were the architect?' he asks Louisa Hutton. There's a fundamental culture clash here. Alain sees architecture as a process that could lead to many options, Louisa sees, perhaps, more depth and less breadth in the process of making a building. Alain suggests that she might have done something with a little more colour, and she can't help but agree.

### 8:35pm, Valencia

We arrive in Valencia, and eat dinner in what feels like the basement of a shopping centre, although it is actually in the Mercado Colon, recently restored by London architect Burgos Dance. It won't be a particularly late night.

### Day #3

9.30am, The America's Cup Building by David Chipperfield Architects in Valencia.

It's a blindingly sunny day and we are gathering outside a David Chipperfield building for the second time in two days. This is another building we will not experience as the architect intended. That's because this building is for the kind of people who watch the America's Cup yacht race. It is all about sipping champagne, watching massively expensive yachts sail in and out of harbour, and generally doing what rich people do.

The jury is impressed, though, at Chipperfield's most elementary moves. The building is an exclusive one, but the entire ground floor is public, and, Chipperfield tells us, was packed so full of people during the race that he was afraid the minimal glass balustrade might not be sturdy enough (It was).

We take a boat out on the water to see the white building in all its glory. Opinion is divided. Some think it stridently iconic. I think it looks like lines of Tipp-Ex – almost a building that erases itself rather than one that shouts.

The conversation is really difficult. What is this building for, exactly? It is mainly a kind of cultural regeneration, a way of





19.

18. The jury arrives at the America's Cup building in sunny Valencia

19. We wait at another airport – Hutton, de Botton, Prasad and Bloxham examine their respective Blackberries

20. The jury, minus Sunand Prasad, poses at Barajas Airport

21. Ellen van Loon of OMA explains Casa da Música with the help of drawings and a model



20.

focusing attention on Valencia's dockside. In that task it has succeeded. Some people feel that the building is too simple. It was designed and built in 11 months, and is in stark contrast to the labour of love that was Marbach. It is, to Chipperfield, something of a curiosity. The equivalent of a quick sketch from someone more used to using the extent of the palette.

### 1.13pm Valencia Airport

Valencia airport again. We are becoming airport architecture snobs. Louisa Hutton tells me I can steal her description for the super Hi-Tech roofs. 'Bit too much cutlery,' she says drily, as we look up at the way-too-complex exposed-steel structure. Sunand is taking pictures of it and is more cryptic. 'I'm collecting trees,' he says, gazing at the structural columns above our heads.

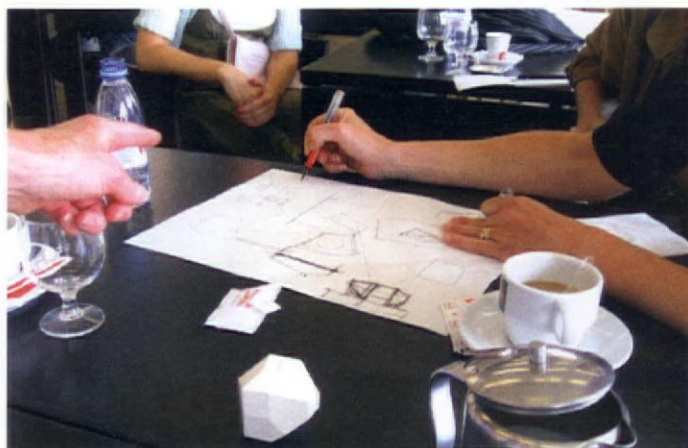
### 3.30pm Madrid Barajas Airport

By coincidence, we change planes on our way to Porto at Madrid's Barajas airport, Richard Rogers' Stirling winner from last year. One jury member says: 'There's nothing on this year's list in this class.' I disagree. This is the architecture of clarity: systems, order, logic. Many of the buildings we are looking at are more complex than that, dealing with semiotics, meaning, and the city.

### 5.30pm Porto

We arrive in Porto, and De Botton, Bloxham and I go for a drink on the beach as a thick sea mist rolls in. Later, we eat sardines,

*'We change planes at Barajas. One jury member says: "There's nothing on this year's shortlist in this class." I disagree.'*

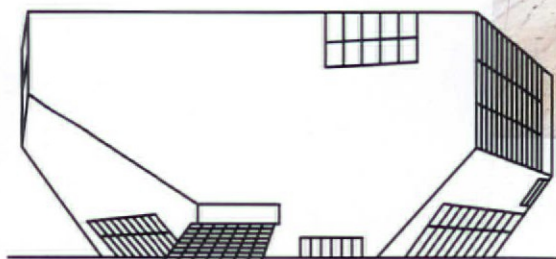


21.





22. Ellen van Loon is surrounded by the jury on the plaza outside OMA's building



turbot and squid straight from the barbecue, and the conversation drifts pleasurably away from architecture, through a growing haze of Vinho Verde.

## Day #4

10.30am, Casa da Música  
by OMA, Porto

I'm late again. Some of the jury awoke early and sampled Álvaro Siza's Serralves Institute before breakfast, but I have only just made it in time to see the Casa da Música. The asteroid by OMA is the fourth European building on the shortlist.

It's an unbelievably seductive experience for the jury. The concrete is perfect, the glass curvy, the decoration charming and humorous, the curtains hand-knotted. It is complex enough to feel like a 'Proper Piece of Architecture', but it's also well-made.

But, but, but. At last there is some kind of conversation about the city beyond the building. Alain feels that this rock in a plaza creates a successful public space. I think it's only successful for skateboarders. Somebody else mentions that the travertine is from China, and asks to see the sustainability statement for the building (it is less than comprehensive).

I get into an argument about the curvy glass walls. They are supposed to be for looking out at the city, but I don't think you

can see through them very well at all. This is one of the more subjective arguments of the week – once we have left the building there is no way to check.

Louisa feels that the orientation of the shoe box-like concert hall gives the building a civic edge. Sunand calls the building 'incredibly inventive' and wonders at OMA's constant ability to find new materials and new uses for them. I wonder out loud whether architects should really be like inventors at all.

## 6.30pm, Heathrow Airport

We're back. A wonderful conversation all the way home with Hutton and De Botton opens up far more questions than it answers. The big question is about Modernism – whether the 20th century is responsible for just too many of our assumptions about architecture. There's a whole series of books in it, to be honest. I hope some of it comes across in the final round of judging.

## Day #5

10.43am The Young Vic Theatre  
by Haworth Tompkins, Southwark

Why am I always the one running late? I wander into the Young Vic just as the client is describing his relationship with the



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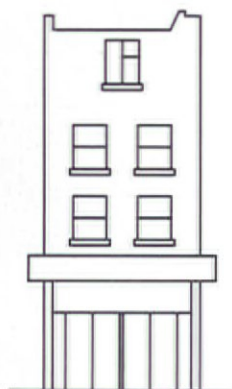
23.



25.



24.



23. The back of Haworth Tompkins' Young Vic Theatre in Southwark, with its customised, canted blockwork wall

24. The street facade in all its messy glory

25. The Savill Building in Windsor by Glenn Howells Architects, seen from the gardens

legendary south London theatre, and talking about the brief which was given to architect Haworth Tompkins for the extension of the building.

I have always enjoyed listening to Haworth Tompkins partner Steve Tompkins talk about buildings. He is the first architect to really mention meaning in an overt way, talking about the two auditoria, one clad in strange curvy bricks and the other in perforated aluminium, as 'events on the street', unapologetic for that.

Haworth Tompkins' Young Vic building is defiantly modest and non-iconic. The back facade is made entirely of blockwork, and Louisa can't help reminiscing about designing blockwork walls for the Smithsons ('we'd spend hours of unpaid design time making sure you didn't have to cut a block'). A blockwork wall is guaranteed to divide a jury made up partly of architects and partly of lay people. I love this one, with its kinked form, but I can also understand why some wouldn't think it too special.

Inside, the building is domestic in scale and a very humane place to work. The conversation about aesthetics here is interesting. I love it for its very thrown-togetherness. There's a feeling that the basic configuration of theatre and bar could be altered without any great work. Tom and Sunand feel that my interpretation is one too far, and that the building doesn't go far enough in the direction of a Half Moon Theatre or a Cedric Price Fun Palace.

12.28pm, in a car en route to Windsor

In the car on the way to Windsor Great Park, we take stock of our opinions on the Young Vic. This building, it is argued, is the only one really dealing with the city around it, and that's worthy of debate. All the others finalists are set-pieces, anti-urban. This one attempts to be part of its surroundings. What should we reward? The desire to be part of the city? Or the ability to build the spectacular?

1.05pm, The Savill Building, Windsor by Glenn Howells

My first glimpse of the Savill Building, is unfortunately of the bin store, glimpsed through a gap in a hedge. We stand around outside for a while, before architect Glenn Howells arrives. This is the only one of the shortlisted buildings I hadn't seen before.

The conversation dives quickly in to the detail of the roof, which is clearly the most amazing thing about this building. I ask a badly worded question about why Howells chose to design a building that pretends to look like a piece of landscape, rather than make his building a piece of culture, but it gets lost. The talk is of the gridshell, how it was laid out and jacked up, how aluminium profiles beneath the timber acts as a rainscreen.

The nature of the building is such that our experienced jury brings down the average visitor age considerably. We wander



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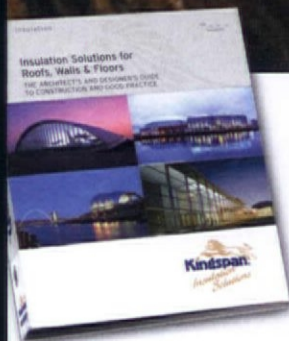
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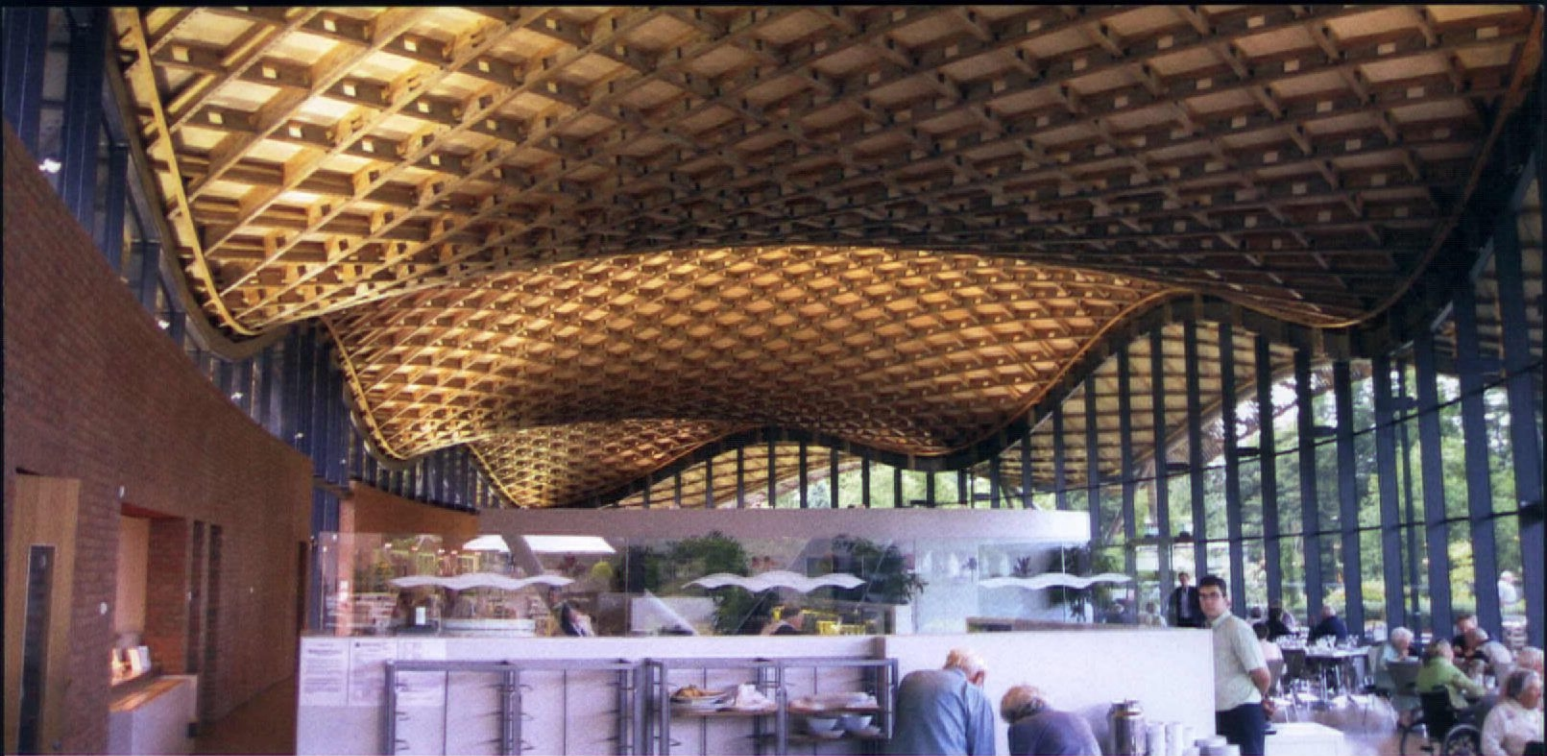
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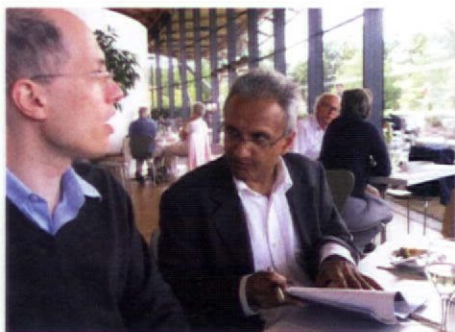
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26.



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28.

round outside, and I ask the client about visitor centre. 'There is an element of keeping up with the Joneses,' he says. These buildings are in demand – people expect to get a cup of tea with their leisure time these days.

Half of the building is a gift shop and garden centre, the other half a café, where the jury eats its last supper together. The rainbow trout is somewhat less appetising than the fish in Portugal, and it occurs to me briefly that whatever the controversy of the European bias of the list, it at least meant we ate well.

There is no great summing up before we go our separate ways. We are all interviewed by Channel 4 in turn, and people begin to drift away. Hutton's interview is by far the longest, but we are out of earshot, and unable to hear her opinions.

The conclusion? Inevitable confusion. There is no way to judge one of these buildings above any of the others unless we can first decide some criteria. That will be the job at the final judges' meeting on 6 October – the night the Stirling Prize is awarded. As the car drops me at AJ's offices in Camden, the strange and intense privilege of spending five days just talking about buildings is already a memory.

26. The spectacular roof of the visitors' centre  
27. de Botton and Prasad square up for the final discussions of the trip

28. Leaving the Savill Building





# MUSEUM OF MODERN LITERATURE

*'The building lies at the point where Classicism meets Modernism.'*

## Building Study – AJ 16.02.06

By Isabel Allen

'At first glance, the Museum of Modern Literature in Marbach am Neckar could have been designed at any time within the last 80 years. A simple orthogonal pavilion executed with the precision and restraint of an era when to be modern, or rather Modern, was a show of defiance itself. The Museum of Modern Literature can be viewed as decidedly Germanic; there are obvious and immediate references to Mies' Barcelona pavilion. The orientation of Chipperfield's building means that both the museum and its extensive outdoor terrace command views of the rolling countryside.

The legacy of Classicism is clearly legible in the symmetry of the plan, the simplicity of the form, and the ordered colonnade, which makes its solemn, steady march around the building's edge. In spirit, it is not a museum in the sense that we have come to understand it so much as a library; a place of scholarship and learning. This is a building about books.

Bookish warmth could all too easily be subsumed by a chilly hauteur. Consciously or otherwise, Chipperfield has embraced the challenge of how to convey bookishness without the books. The solution lies in the dark-wood panelling which lines the exhibition walls, an unexpected counterpoint to concrete and stone.

This is a building which lies at the point where Classicism meets Modernism. It exemplifies Chipperfield's ability to draw on myriad architectural references, pulling them all together all together into a language which is at once effortless, seamless, timeless and new.'



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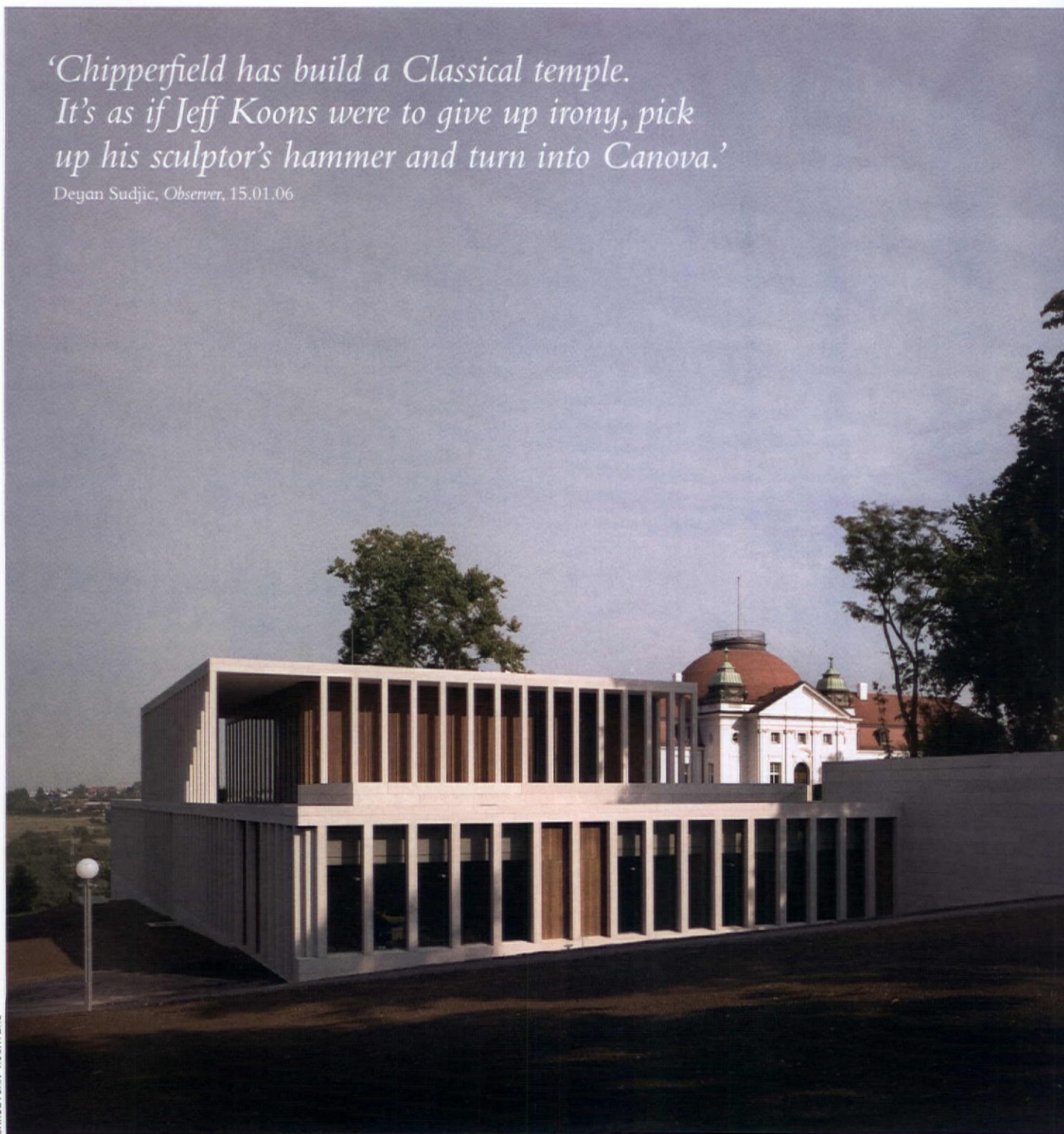
CHRISTIAN RICHTERS



*'Chipperfield has build a Classical temple.  
It's as if Jeff Koons were to give up irony, pick  
up his sculptor's hammer and turn into Canova.'*

Deyan Sudjic, *Observer*, 15.01.06

CHRISTIAN RICHTERS







## Credits

### Architect

David Chipperfield Architects: Martina Betzold, Laura Fogarasi, Andrea Hartmann, Christian Helfrich, Hannah Jonas, Barbara Koller, Harald Müller, Franziska Rusch, Alexander Schwarz, Tobias Stiller, Vincent Taupitz, Mirjam von Busch

### Client

Deutsches Literaturarchiv Marbach

### Structural engineer

Ingenieurgruppe Bauen

### Services engineer

Jaeger, Mornhinweg und Partner  
Ingenieurgesellschaft, Ibb Burrer +  
Deuring Ingenieurbüro GmbH

### Site supervision

Wenzel + Wenzel

### Project management

Drees & Sommer Projektmanagement  
und Bautechnische Beratung

### Competition date

2002

### Completion date

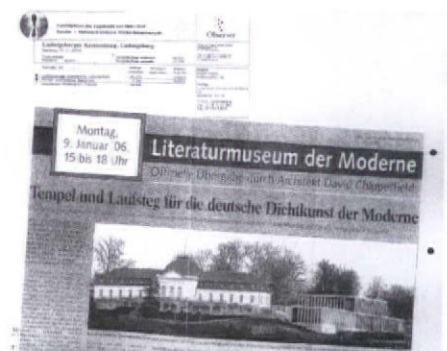
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## 'THE SHORTLIST HAS ALWAYS BEEN A GOOD REFLECTION OF WHAT'S GOING ON AT ANY GIVEN POINT IN TIME'

*Chris Wilkinson, founding partner, two-time Stirling Prize winner Wilkinson Eyre Architects*

'When you start a new award, it's hard to get the world to take note of it. I think Stirling has caught on – it is becoming more and more important and has developed a status and gravity about it. I think this year's shortlist is really strong.

It's important in terms of the award that it remains specific to the UK, but I do think it's a good thing that it has become more international. If you look over the years, it has always been a good reflection of what's going on at any given point in time. I can't remember all the awards, but I do know it's been pretty varied. When we won for our Millennium project (The Gateshead Millennium Bridge, awarded in

2002), it was a time during which there were a number of publicly funded projects on the shortlist.

This year, I think it's great to see David Chipperfield recognised for his projects abroad. I love the idea of them being compared with some of the projects by up-and-coming young firms in the UK, like Glenn Howells.

While I do think that awards could be valuable for a young firm, I also think they should be entirely based on quality and on projects. All said, I'm excited about this year's shortlist and looking forward to seeing who wins.'



## 'THE LITERATURE MUSEUM HAS SOME OF THE SPIRIT OF STIRLING'

*Jonathan Sergison, partner, Sergison Bates*

'David Chipperfield's project for the Museum of Modern Literature in Marbach should win the Stirling Prize. In my opinion, it is the best project on the shortlist and, while I do not believe it is this office's best work, it reminds me of the spirit of the architect the award is named after.

Like Stirling, Chipperfield has a high international standing, but is shamefully overlooked in his native country.'



## 'CHIPPERFIELD'S BUILDING IS QUIET, SOPHISTICATED AND INTERNATIONAL'

*John Pardey, John Pardey Architects*

'My choice is the Museum of Modern Literature in Marbach. Of all those shortlisted, it avoids trends – fashionable curvy shapes, games with surface and materiality, too much attention to structure – to make a building that is quiet, restrained, sophisticated and international.

In a word, Chipperfield has just managed to achieve a little of the Holy Grail in architecture: timelessness. Fantastic.'



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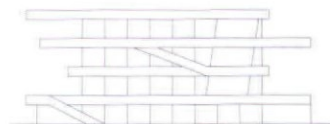
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ROB GREGORY

### 'Layer Cake' – AR August 2006

*By Rob Gregory*

'Until recently, Valencia was dominated by a number of large white edifices of the wedding cake variety, designed by Santiago Calatrava. Now, with the completion of David Chipperfield's hospitality building for the 32nd America's Cup, here is a building for those with a more refined taste.

The building is not only far easier on the eye than Calatrava's flamboyant skeletal creations, but was also far easier to construct. Chipperfield immediately recognised the opportunity to use the building to break down the sort of elitist barriers that often surround sports like sailing. Creating a huge harbourside foyer, the ground and first floors have been made fully accessible to the public.

Prominently located at the heart of an ambitious regeneration plan, the building commands stunning views, to and from, and is at once familiar and unique; part luxury liner and part Modernist slab, but not simply one or the other. As quickly as it was created, the pavilion has become one of the city's most popular meeting points. When considering this simple building, people's minds don't have to make the sort of stratospheric leap that is required, for example, when considering a Calatrava building.


Successfully merging two of Le Corbusier's enduring preoccupations (the Domino model and the influence of the ocean-going liner), without simply referencing their aesthetic, this building reminds us of Chipperfield's Modernist roots.'



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INTERNATIONAL JOURNAL OF ENVIRONMENT & DEVELOPMENT

**VISITA**

El arquitecto dice que era vital que los valencianos sintieran como suya la obra



**Life, Valencia**  
David Chipperfield, arquitecto británico del edificio Veleo a venida del puerto de Valencia, asegura que el concepto con el que fue creado, para que el público pudiera sentir que está dentro de una zona exclusiva, ha superado sus expectativas.

Chipperrfield, que guió una visita para los medios de comunicación acompañado de su codiseñador, Fermín Vázquez, explicó que la principal preocupación en el diseño del Velos e Vento fue «cómo hacer que un edificio VII pudiera ser sentido como uno por los visitantes».

«La idea de que pudiesen un 'sandwich' con plataformas horizontales hizo que la primera planta pudiese ser pública, en vez de la planta baja, y así la gente que en-

■ «A Barberá le preocupaba ver la zona del puerto, pero a mí me gustaba», desvela

*Irura a esa zona de terrazas sentiría que está dentro del edificio exaltado y forma parte de él. Eso es importante para Valencia», explicó. «Me gustaría poder decir que lo hicimos a propósito pero el sentido público del edificio supera las expectativas», agregó el arquitecto londinense, que explicó que los techos aligerados en esa zona pública «dan más sensación de estar dentro del edificio aunque realmente se esté fuera».*

Chippierfield desters el eters

*tiempo» que han tenido para diseñar y construir un edificio de las características del Veles e Vents, su aparcamiento y la zona de alrededor —once meses— y aseguró que está «satisfecho» con el resultado. «Parece mentira que hace dieciocho meses aquí no hubiera nada. Se ha formado de la nada y ha sido muy rápido, así que tiene que madurar», comentó el arquitecto, quien destacó la importancia de que Valencia tenga «la sensación de que la zona donde está el edificio sea una extensión de la ciudad».*

Para los arquitectos, el edificio Veleo e Vento debe ser un referente en el proyecto de la futura marina del puerto de Valencia y al respecto, Vázquez aseguró que «ha de servir de catalizador para una reforma urbana y ciudadana».

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**Los**  
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DOMINGO 24 DE JUNIO DE 2007  
A las 17h. Miércoles 6/2007

El problema para el Team New Zealand no reside en la derrota, sino en la desmoralización que le sigue. El barco neozelandés no comenzó su campaña viciada, simplemente se encontró con el mar de Almiral Pío. El viento no ayudó a los

Durante los primeros días de julio, Valencia ha conocido la agoría y el éxtasis. La Gliceria regala premoniciones de la Copa América de 2007 —que ha servido para inaugurar el edificio emblemático del puerto deportivo—, el trágico accidente del metro, con un balance de víctimas que lo hace el más grave ocurrido en España, y la visita del Papa, con motivo del Encuentro Mundial de las Familias, han hecho de la ciudad mediterránea capital del acontecimiento, el dolor y la santidad.

[illegible]

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[illegible]

to a new industry and with it

forma sencilla de una costumbre  
llevada en su interior desde la ni-  
ñez, el uso de la alfombra de  
petate, que en la actualidad es  
prácticamente efímera y los pre-  
senciales, que en la actualidad  
quiere que ofrezca los mejores  
resultados. El presidente Chávez  
recuerda haber vivido en una  
hoguera, y que por eso se comen-  
zó a hacer el alfombrado de  
petate, y a partir de ahí se ha  
extendido, y se sigue haciendo  
en la actualidad, como un  
símbolo de la cultura venezolana.  
El presidente Chávez, que  
es un hombre sencillo, ha  
hecho de la alfombra de petate  
una de sus señas de identidad.  
En la actualidad, cuando se  
reunía en la Casa del Alcega  
con los ministros, él mismo se  
sentaba en la alfombra de petate.  
En la actualidad, él mismo se  
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cuando se reúne con los minis-  
tros, y cuando se reúne con  
los ministros, él mismo se  
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En la actualidad, él mismo se  
sienta en la alfombra de petate.

...es atrevido decirlo pero según la gente dice el otro... está atento a emprender los casos más pec-

**Abstract**



**AND MEN**  
Valencia

» Unod  
les an

Uno de los ilustres visitantes que ayer acudieron a puerto fue David Chipperfield, arquitecto británico del edificio 'Vele e Venti' quien aseguró que el concepto con el que fue creado para que el público pudiera sentir que está dentro de una zona exclusiva, ha superado sus expectativas.

Chipperfield, que guio una visita para los medios de comunicación, comentó

La idea de que pareciera un "sandwich" con placas horizontales hizo que la primera plaza fuera

la planta baja, y así la gente que entrara a esa zona de terrazas sentiría que está dentro del edificio exclusivo y forma parte de él. Eso era importante para Valencia", explica.

"Me gustaría poder decir que lo hicimos a propósito, pero el sentido público del edificio supera las expectativas", agregó el arquitecto londinense, que explicó que los techos alargados en su zona pública "dan más sensación de estar dentro del edificio aunque realmente se está fuera."

Da igual que no haya viento, ni competición, ni regatas porque el público, día tras día aborota las instalaciones del Puerto de Valencia y es precisamente esta joya arquitectónica, el Velos e Vents, uno de los puntos más calientes del AC Park. Chipperfield apostilla: "Parece que hace dieciocho meses aquí me



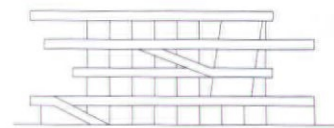


ROB GREGORY

*'Chipperfield has designed and built an "events agenda" project that wants to be part of the city it adorns.'*

Jonathan Glancey, *Guardian*, 24.07.06





DCA

## Credits

### Architect

David Chipperfield Architects: David Chipperfield, Marco de Battista, Mirja Giebler, Jochen Glemser, Regina Gruber, David Gutman, Melissa Johnston, Andrew Phillips

### Associate architect

b720 Arquitectos: Juan Aibar, Clara Bernadás, Antonio Buendía, Anna Caffaro, Amparo Casaní, Amaya Celaya, Jordi Cunill, Georg Kayser, Sebastián Khourian, Christian Koster, Lorena Lindberg, Jaime Luaces, Francisco Marques, Peco Mulet, Magdalena Ostornol, Juan Pablo Porta, Manuel Rivas, Andrea Rodríguez, Yolanda Roma, Miquel Santos, Daniel Valdés, Fermín Vázquez, Francesca Vigano, Alessandro Zanchetta

### Client

Consorcio Valencia 2007

### Structural engineer

Boma (building); Grupotec (carpark)

### Services engineer

Grupotec

### Quantity surveyor

Ana Renieblas

### General contractor

Ute Foredeck (Acciona, LIC, Rover Alcisa)

### Lighting consultant

Artec Luminotecnia

### Landscape consultant

Wirtz International/Teresa Galí y Jordi Nebot

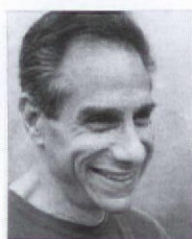
### Gross internal floor area

10,000m<sup>2</sup> (15,000m<sup>2</sup> parking, 100,000m<sup>2</sup> park)

### Contract value

36 million euros (£25 million) (entire project, including car park and park)





### 'THE MEANING OF AWARDS HAS A LOT TO DO WITH THEIR PUBLIC RELATIONS'

*Eric Owen Moss, director, Southern California Institute of Architecture*

'I can't really tell you who wins these prizes. The Pritzker probably gets the most attention internationally; I think public relations may have something to do with the importance associated with awards. This isn't a judgment on whether it's more or less meaningful, but the type of meaning associated with awards has to do with attention. Juries are always quite important in these systems – awards are really just a function of the jury after all.

It's very much about the way the media works – there's such a skewing of priorities. While I don't know if students are particularly influenced by the media, I think that if these awards are plastered all over web, that's when priorities get skewed. The schools that are the most interesting try to downplay that star system – they try to minimise the promotional side of who is teaching and lecturing.

I think the association with James Stirling is important; it's an honour. He was a special guy to my generation. An award associated with him is one I associate with independent thinking.'



### 'THE STIRLING PRIZE INVITES PUBLIC ENGAGEMENT'

*Zoe Ryan, design curator, Art Institute of Chicago*

'I think the Stirling Prize is important not just as a badge of distinction for a particular architect but as a forum for discussing what makes a particular building worthy of recognition. By focusing on one building there is room to discuss process, which is as critical a component of architecture as its final outcome.

To me, the most remarkable thing about the award is its coverage in the media, that it gets on television. This allows the public to engage in the dialogue about buildings.

The prize invites public engagement and encourages people to determine their own opinions of a building as they would a work of art, for example with the televised Turner Prize.

This is often controversial – it can be both negative and positive – but the positive thing is that it makes architecture more public. It's a way of allowing the public to understand more about architecture as a practice that can be impenetrable if you don't speak the language.'



### 'THE RIBA NEEDS TO RETHINK WHERE IN THE PROCESS IT POSITIONS THE PRIZE. IS IT GENERATIVE?'

*Eyal Weizman, director, Goldsmith's University Centre for Research Architecture*

'I think that both David Chipperfield's America's Cup pavilion and Rem Koolhaas' Casa da Música are pretty good. They've both got this kind of robust, but surprisingly clumsy approach that I like. They're projects that are influential before they're even constructed, generating offsprings that may complete before they do.

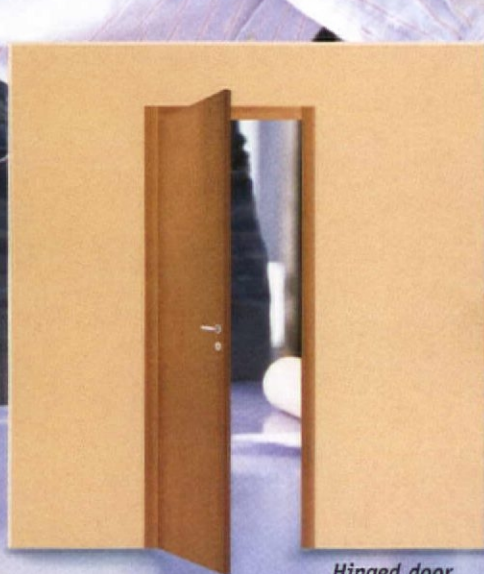
I think it would be interesting to give prizes, in addition to completed projects, to schemes that keep that freshness where the building responds to the cultural and political sensibility of when it is most relevant. There's usually a gap of several years between when the building is completed and when it comes to be regarded as a popular monument. There's a moment when it should be recognised earlier on.

Awards should also recognise and support creativity in architecture, and be firmly rooted in the industry. When they fall between the general public and architecture, they aren't fitting in the

mechanism of architectural culture itself. What this does is popularise architectural culture, concentrating on plasticity and on projective image. But if you think about what awards could do in driving architecture rather than amplifying it, you realise that institutions like the RIBA need to rethink where in the process it positions the prize. Is it generative?

In terms of geographical focus, more than trying to impose some definition of nationalism or 'Britishness', we need to think about the network of architectural education. These networks have come to define a kind of special location of Britishness within a global culture. For me it's enrooted in education. I went to the AA, and it was incredibly international. A network emerges when you graduate that posits a new kind of Britishness that I find really interesting. If someone is educated here, that's incredibly relevant.'





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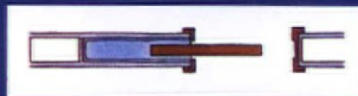
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# SAVILL BUILDING

*'Howells has provided an icon where previously there was only a run-down shop and a car park.'*



## Building Study – AJ 06.07.06

*By Jay Merrick*

'Three domes – ultra slim in elevation – create a seamless canopy whose insouciant curves efface a tortuous construction process. For architect and client alike, Glen Howells' visitor centre within the 2,020ha Windsor Great Park has given the Crown Estates an "icon", where previously there was only a run-down shop and a car park.'

But this is not bling, nor even Duchy Original. The design process was exploratory, the commissioning was an act of faith, and the detailed outcome not predictable.

At stake was an expected increase in annual visitors by a third. Enabled by Buro Happold's expertise and some "interesting" negotiations on site, the client and architect brokered their gamble with an adaptation of a wooden grid shell structure.

The canopy engrosses, the latticework is reminiscent of a giant sheet of tripe – though Howells prefers to compare it to a duvet being fluffed up.

The building's measured combination of materials brings the park – which is characterised by a slightly Edwardian ambience – into the future, with a landmark visitor centre.'



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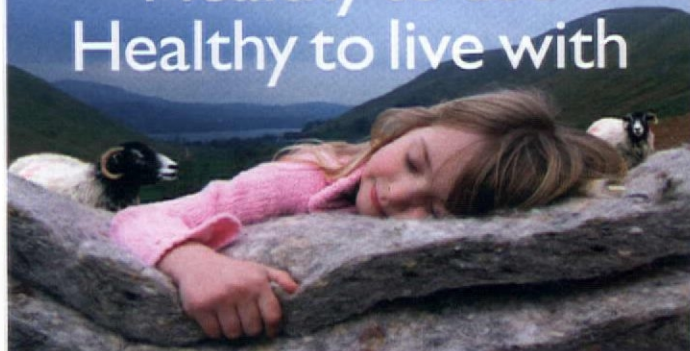
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*'The Savill Building is now the garden's reason for existing'*

*Hugh Pearman, Sunday Times, 25.06.06*

NEIL BRIDGE



## Credits

Architect  
Glenn Howells  
Client  
The Crown Estate  
Structural engineer  
Engineers HRW  
Quantity surveyor  
Bank Group  
Contractor  
William Berry  
Timber engineer  
Buro Happold  
Roof design consultant/subcontractor  
The Green Oak Carpentry Company  
Contract duration  
70 weeks  
Gross internal floor area  
1,700m<sup>2</sup>  
Cost  
£4.8 million



MARWICK SWEENEY



**sustainability** *n. (English trad.)* **1.** maintaining or prolonging the life of a community. **2.** providing for or supporting a community, *esp.* by supplying necessities – homes, schools, health centres, etc. **3.** keeping up the vitality or courage of a community, *as in* ‘sustaining a better quality of life’. **4.** upholding or affirming the level of long-term architectural excellence within the community, *e.g.* the RIBA Sustainability Award.

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\* Drying towards the inside



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The interior of one of Britain's most distinctive buildings has been transformed by Cambridge University. The building, designed by the great architect Sir Christopher Wren, was the seat of the University of Cambridge. It was the first building to be designed by a woman, and it was the first building to be designed by a woman who was not a member of the Royal Academy of Arts. The building was designed by the architect's daughter, Lady Wren, and it was the first building to be designed by a woman who was not a member of the Royal Academy of Arts. The building was designed by the architect's daughter, Lady Wren, and it was the first building to be designed by a woman who was not a member of the Royal Academy of Arts.

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She added, "Try and maximize opportunities out there. And be a customer-focused organization because that has helped us through difficult times."

The project involved working with the Crown Estate on a total budget of £150,000.

Victor, senior manager, Finance, New London, said: "West Driggs has been both professional and inspiring to work with on the design of the new retail unit at the heart of Barking."

Since the opening, feedback from customers has been extremely positive, with comments not only about the products but on the creativity and design of the

By Francis Bacon  
Assistant editor

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**Natural look:**  
Glenn Howells with  
his wood cation in  
the background  
S11196F02

**Natural look:** Glenn Howells with his wood ceiling in the background. \$111.99E9

Longmarch—now home to the British Embassy—has been designated for the Sterling Port Building's most prestigious award for architecture.

The 12-story Sterling Building, a winner of the Pritzker Prize for the Citizen Estate in Windsor, UK, is set against tough competition including the redevelopment of London Station by Foster and Partners, the new headquarters of the Bank of America in Valencia by David Chipperfield Architects.

Controversially, only two of the six awarded buildings are in Britain, the other three being the Bank of America Tower in New York, the new headquarters of Young, Rubicam and Partners in London.

Blackburn's William Hill has made Drees & Partners Architects the winners of the £10-million award. Along with Yee in Munich, Partners, by Office for Metropolitan Architecture at 31, Next come the Serill Building and a modern Londoner, Markham and Necker, Germany, at 51, with the Young Y at 71.

Commenting on the results, RIBA president Sir John Eastman said: "The winning projects are very much in contemporary avanguard, reflecting the work of our members in Europe as well as the UK. The RIBA award is a reflection of the quality of their hard landscaping commitments in their

Europe. But perhaps it's just up to UK clients to make a more realistic representation of buildings in Britain in future years' apartments."

Glen Howards would like to give credit to the Commercial Property Association for its role in the development of the Savoy Hotel, which involves the engineering potential of timber in construction.

"I think that it would have happened without an amazing client who struck with us for two years, until we learned the design," he says. "They realized it was just important building and not just for the client. They were not in a hurry before we even got our planning permission."

"They are over the moon because they regard it as a landmark building," he says.

He added that the striking undulating form of the building was not an architect's whim but had been arrived at as a result of a lengthy process.

As well as in a national RIBA Award awarding timber construction several special awards for timber construction, including Civic Trust and the National Trust.

The overall massing of the Strling Pier will reflect a choice for 250,000, but the percentage of timber is absolutely amazing for worth more than that."

It's absolutely stunning for us," Glen

Other important clients who might have said "What?" when we went in there, will now know who we are. We have completed a great series of the other practices on the "Lose Weight Series." Two lightbulbs are lit, including one which will be Hanneke's name's tallest building, are underway at St. John Hill and it is also working on a mansion for the new development of the Kalamazoo Port Loop site.

He's revealed that one London association who called him "you're very successful" was incensed that he was not a member of the "Lose Weight Series."

"He said 'You're actually born in Birmingham and you live in the United States' and reported it to your newspaper," he said. "I was surprised to hear that you got on the sports with the winner of the Birmingham."

The winner of the KIRK's "Lose Weight Series" was announced on the "Lose Weight Series" from October 5, shows live on Channel 4.

- **America's Cup Building**, Venezuela, Spain by David Chipperfield Architects (idols: 371)
- **Casa da Música**, Porto, Portugal by Office for Metropolitan Architecture (idols: 361)
- **Condor Station Redevelopment**, Dresden, Germany by Foster + Partners (idols: 372)
- **Museum of Modern Literature**, Marbach am Neckar, Germany by David Chipperfield Architects (idols: 501)
- **The Savill Building**, Windsor, by Glynn Mesquita Architects (idols: 561)
- **Young Vic Theatre**, London, by Haworth Tompkins Architects (idols: 271)

All shortlisted buildings can be seen at [www.architecture.com](http://www.architecture.com) and [www.architect.co.uk](http://www.architect.co.uk)

The Duke of Edinburgh opened it in June and thousands of visitors have already passed through, before viewing the thousands of rare

and beautiful plants cultivated in the garden.

The Meet the Architect event last Wednesday gave visitors the chance to quiz Mr Howells about the mental processes that led him to the final design.

The event launched a special exhibition which runs through October in the Savill Building.

including original architectural drawings, photos of construction, early design models and a time-lapse video of the construction process.



## Savill Building shortlisted for award

[illegible]

The entrance to the small building is covered by a green roof, planted with pines. Towards the garden, the terrace is slightly raised and filled with a low wall of green glass curtain wall which opens up spectacular views across the landscape.

Clive Howells said: "We are delighted to be shortlisted for this prestigious award. This is a significant accolade for a young practice and is testament to the hard work of the entire design team and the commitment by our client, The Crown Estate, to push the boundaries in reimagining such an ambitious structure."

The winner of the RIBA Stirling Prize in architecture was the Architects' Journal will be announced on October 6 live on Channel 4.





## 'AWARDS CAN NEGOTIATE THE SPLIT BETWEEN EXCEPTIONS AND RULES'

*Ole Bouman, director, Netherlands Architecture Institute*

'Awards tend to attract attention to exceptions in architecture, prizing unnatural distinctions, exceptional styles and signatures. But architecture is about creating rules – there is a long tradition of the guild system, of learning from the masters. This raises a general question in architecture that occurs on a global level: there is a split between exceptions, high-brow architecture that doesn't want to be repeated, and rules, or the transgenerational model of traditions and learning.

Awards and prizes are a way for us to contribute as media and institutions to negotiate this split. In principle awards highlight talent, or something special. It's not about just giving to an individual

but rather a system of generosity. If they aren't thought of carefully, awards can inflate a system that justifies what we might not want by validating these exceptions. They also raise issues of what inspires architects, clients, and the general public. Is it the responsibility of schools and media to determine which lessons are important? Is it better to take risks?

To this end I do believe that public exposure should be important. It's good to know what the discipline considers exceptional. It's something that can be shared, and it's good for the industry to reward its practitioners.'



## 'STIRLING ENGENDERS DISCUSSION OUTSIDE THE PROFESSION'

*Ben Addy, partner, Moxon Architects*

'We don't often get terribly excited by it, but Stirling is definitely useful and relevant to the profession. It is especially positive in the discussion it engenders among people who are otherwise not connected with architecture – this is helpful for all practices including small ones. In fact, maybe especially small practices as through the TV coverage it appeals to people who are not professional clients.

Stirling encourages people to engage with design and make their own judgments. I reckon the RIBA bronze and silver awards would make more interesting (and mischievous) TV however...'



## 'THERE'S AN ELEMENT OF POPULIST SATISFACTION TO THE PRIZE'

*Joseph Grima, director, Storefront for Art and Architecture, New York*

'With the Stirling Prize in particular, I've found the selection difficult. It gets so much media attention, which transforms it into something different for an architecture prize by capturing the imagination of a percentage of the population that normally takes no interest in architecture. There's an element of populist satisfaction. I don't want to appear patronising, of course, but it is difficult when you earn this degree of attention every year.

Most architecture I've seen in the Stirling Prize has been less than exciting. Britain is huge, but it's not possible to do something stunning every year. The awards seem to go two ways: on the one side, you get this sense of officialdom and pretentiousness, while on the other you see architecture that's a little bit too mannerist and polite. In the end, instead of true experimentation, you get true politeness.'





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**Building Study – AJ 15.03.07***By Kieran Long*

'Foster + Partners' newly refurbished Dresden Hauptbahnhof railway station had its grand opening late last year, and illustrates the practice's ability to roll with the punches of a tricky and unpredictable design process. The station, which was designed by Ernst Giese and Paul Weidner, was originally completed in 1898 and, although heavily damaged, was one of only a few major buildings to survive the Second World War firebombing of the city. It has an unconventional layout: the largest train shed acts as a terminus in the centre, with two smaller halls to the sides accommodating through trains on elevated platforms. The original reception building is a highly eccentric confection with a glass lantern which sits on top of a strange, faintly Art Nouveau facade, flanked by two castellated towers.

Spencer de Grey, senior partner at Foster + Partners, explains that the decision to use a translucent roof was made for both cultural and practical reasons. 'The original roof covering had a lot of glass in it and we wanted to get back to the feeling of natural light,' he says. The roof dips and swoops, almost in defiance of the arches as much as in sympathy, to the point where it seems as if the arches are tethering the fabric down rather than supporting it. Besides the functional justifications, there is a certain circus jollity to this historic building – from the towers to the steel footings of the piers that are decorated with scrollwork.

The project's only failings begin where the work of the architect stopped. The surrounding urban strategy, which was beyond the remit of Foster + Partners' work, is under-resolved. Inside there is a feeling that the building has not quite been finished property. A major problem is night-time lighting. Despite all this, Foster + Partners has succeeded in adding another layer of joyful eccentricity to this building.'

**DRESDEN STATION**

*'The roof dips and swoops – it seems as if the arches are tethering the fabric down rather than supporting it.'*



NIGEL YOUNG



NIGEL YOUNG





PHOTOGRAPHY BY NIGEL YOUNG

*'Norman Foster's renovation of Dresden Station has been greeted as one of the most spectacular additions to this once very beautiful city.'*

Philip Hensher, *Independent*, 28.11.06





## Credits

### Architect

Foster + Partners: Norman Foster, Spencer de Grey, Christian Hallmann, Stanley Fuls, Florian Boxberg, Patricia Fairclough, Anja Flesh, Felix Forthmeyer, Christina Gresser, Klaus Heldwein, Tom Mival, Yohko Mizushima, Virginie Mommens, Uwe Nienstedt, Sven Ollmann, John Prevc, Michael Richter, Axel Rostock, Diana Schaffranek, Marc Schwabedissen, Bernd Treide, Inge Tümmers

### Client

Deutsche Bahn AG Station & Service

### Structural engineer

Buro Happold (membrane roof); Schmitt Stumpf Frühauf & Partner (existing building)

### Main contractor

ARGE Dywidag und Heitkamp (membrane roof), Kaiser Baucontroll (reception building)

### Completion date

November 2006

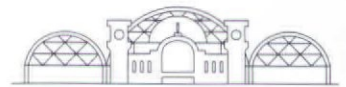
### Gross external floor area

30,000m<sup>2</sup>

### Cost

85 million euros (£57 million) budget for membrane roof; 55 million euros (£37 million) budget for reception building





NIGEL YOUNG





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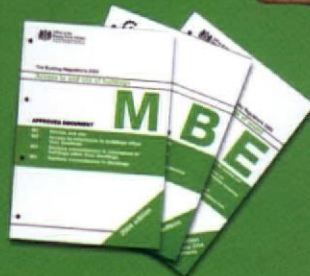
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## 'THESE PRIZES SHOULD GO TO PEOPLE STARTING THEIR CAREER, NOT ENDING IT'

*Andres Lepik, curator of architecture, Museum of Modern Art, New York*

'It seems that it's always the usual suspects who get the prizes – Rem, Herzog & de Meuron, Zaha – one gets the prize this year, the other the next. There are no surprises any more; it's a little boring.

I think that the more awards have a theme, the more they get attention. A couple of years ago, this concrete firm in Switzerland began an award for ecological buildings. Obviously now those issues have received more and more attention, but I like the fact that it had a theme, an argument. And the argument is both political and social. Then there are awards like the Mies van der Rohe Awards that go to European architects and projects. That said, though, trying to define

national architects and architecture is becoming more and more irrelevant. You see these exhibitions that try to create nationalism, but they really can't put together an argument. It's just uninteresting.

These prizes should really be given to people who are starting their career, not ending it. When they're really well known, architects don't need the help they get from winning awards. I think to get there awards have to mix up the juries and bring in younger members. I've sat on a number of juries where architects don't want to hurt each other because they don't want to get hurt later on. It's just too many people thinking in political terms.'



## 'IT'S GREAT THAT IT'S TELEVISED, IT BECOMES ABOUT POPULARISED ARCHITECTURE'

*William Menking, editor, the Architect's Newspaper*

'The Stirling Prize has been getting more important in the US. It's probably a process of familiarity, though apart from a few architects most people don't know what it is.

I was there last year, the ceremony was a lot of fun in it's kind of Hollywoody way, but you didn't feel like it was that competitive. It's great that it's televised – we have nothing like that in the US. The whole show becomes about popularised architecture – it is an incredibly unique and interesting way to promote the industry.'



## 'IT'S SO MEDIA-ORIENTATED THAT IT'S A WEE BIT QUESTIONABLE'

*Alan Pert, partner, NORD Architecture*

'There are so many architecture awards, it's hard to keep up. Stirling is interesting because it's televised, which is a wee bit questionable in itself because it's become so media orientated.

It's funny how architecture has become such an immediate part of public opinion. This can be both good and bad: When EMBT's Scottish Parliament building won there was a backlash because there was so much public opinion. It shows how the architectural community and public can have very different opinions. In that regard, the media-heaviness of the Stirling isn't such a bad thing. They do create controversy and at least people are watching.'





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## Leaderflush Shapland

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**'Young at Heart' – AR July 2007***By Rob Gregory*

The Young Vic has become emblematic of a very particular theatre company. A company that has gained an international reputation for constant reinvention, in a building that had attained what Steve Tompkins refers to as a state of the ordinary. Since its construction in 1970, Bill Howell's temporary building (originally intended to last just five years) had survived as one of the most flexible, durable and robust auditoria of its kind.

From the outset of its renovation, the architect was fully engaged, and there was an intimacy of relationship with the theatre company that gave the client confidence to be able to 'just trust him' when intuitive decisions did not necessarily make clear sense. This hands-on approach was most effective when it came to issues of cost and value, with architect and client pursuing a cost-neutral design where the why was more important than the what.

Through the form and closeness of elements, adjacencies in plan work extremely hard to produce an intensity of activity that extends the original theatre's essential character.

If the popularisation of architecture has resulted in a dumbing-down of architectural commentary, where all that matters is a diagram or a simile, this building is a welcome antidote; subtle, specific, and sophisticated; physically and essentially grounded.

**Credits****Architect**

Haworth Tompkins

**Director in charge**

Steve Tompkins

**Project architects**

Roger Watts, Matt Watts

**Structural engineer**

Jane Wernick Associates

**M&E Engineer**

Max Fordham

**Quantity surveyor**

Davis Langdon

**Main contractor**

Verry Construction

**Completion date**

October 2006

**Floor area**3,150m<sup>2</sup>**Contract value**

£7 million

**YOUNG VIC**

*'There is an intensity of activity that extends the original theatre's essential character'*



STEVE TOMPKINS





## RICHARD BRYANT

## Where there's junk, there's class

Miles Russell, designer of choice for the *Millie* art generation, is the one who pulled out of ultra-endurance mode. In it, for the moment, the end of a line. At the other extreme, you have the \$12.5m *Yin Yang* makeover in Washington. As recently as 1990, the *Yin Yang* was a fairly well conceived in the late 1960s, was going to be knocked down and replaced with a sleekly anonymous glass and timber shoe box, designed by the steel and glass architect, Skidmore, Owings and Merrill. It was to have been expensive and more than a little good-taste-corporate in feel. So the theatre had second thoughts and started again, looking to a younger generation of architects, led by Howard Tinsman, is revisionary.

In an extraordinary, almost alchemical process, the temporary *Yin Yang* lookings, put up by the architect firm of Skidmore, Owings and Merrill, is augmented, enhanced, layered. The place has been taken apart and put back together in permanent fashion. There is much that is new and

still, recognisably the Young Vic, although its transformation is making even more sense when you see the work on this ragged part of the Waterloo Blackfriars quarter, the theatre has kept its necessary rough edges and acquired some new ones. Let's talk in personality, then, shall we?

Go into the administrative offices at the back and you find desks and storage made out of plywood, man and beetle – but done so well, you feel the system is a little more than a little better than DIY furniture product. Graham Hopwood and Steve Tompkins cut their teeth years back on a low-budget conversion of the old Ambassadors theatre for the director of the National Theatre, and then went on to doing the Royal Court for him. They also built two de-rigging company theatres for the Almeida. These boys are jewelers of junk. Their friends inventively use the same materials to make things that are not junk.

But producers? Yes, but as we used to know it. We all remember the excesses of the 1980s. In architecture, 90% of it was produced. It was more than a little bit of a waste.

bits and bobs stuck in at the nature of its art and historical references. From its own early one good promenade building, and one almost good one, was built at the capital, respectively, the big facade of James Loring's No. 1 promenade office building, and the big facade of the offices of Terry Farrell & MB: HQ at Vauxhall. How things have changed.

The monumental decade of 1980s promadenism was punned by the students of the early 1980s, who made such a new generation of climate-control architects and critics — and Howarth Tompkins — emerged. But eventually, even public started going modern. The modernism of the 1980s was not just glass and polished wooden floors, has become every man's affair's stock in trade. And whenever a stylistic modernism gets down to high-level level, you can see it in the architecture of the young.

Thus, Habitat, under its creative director, Tom Dixon, has rediscovered variety and eclecticism: among colours, patterns, textures. On the contrary, level



like a pile of potato chips with Wild About and social learning will change. And although the new generation of young adults are FANT, it is not all they perceive. Others are fast to follow.

The reimagined Young U.S. reminds me of a little of the early Coldwar experience. The young generation of the 1950s was a generation of children of a soldier and a clerk in war. The main reason to claim it in current books, and especially pointed by the artist Chen Zhen, is that it was covered by a screen of political statements. It was a scaled-up version of a chess game. Tompkins explains that this is his expectation of a theoretical game: a paper war between the young and the old with the light behind it. A simple and

effective device that translates between today and the past. But Tompkins also says that she put a chess aesthetic on things with chess materials. You approach embraces and press — such as the old baroque — and you find a chess move in the sense that she is adding new spaces and layers. Tompkins is happy to let the chess aesthetic be a metaphor for social buildings. Not yet, and this is the difference between the young and the old. This has been interpreted, for more to come. Tompkins is now working on an interesting new project.

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## The Young Vic comes home in triumph

THIS was a truly glorious occasion: the inspiring of one of Britain's finest consistently imaginative and daring theatres with a community group of heart-stopping beauty and depth of feeling.

It was a day when the Young Vic moved out of its crumbling, inching premises in The Côt near Waterloo in London. The wonder was that the cheap laminate-black building, quickly incorporating a blue-tinted interior's shop, one which was only intended to last for a few years, suddenly gave sterling service for 25.

For 25 years, the theatre had made magnificent, traditional, to produce work of great quality in a wide range of genres, and their superb theatre

architectural firm Tanglepave seemed to be producing a series of radical transformations. The truth at the Young House stands in comparison with his magnificent work at the New York State Court, and the project has been completed on budget (\$13.5 million, not on time).

There are new open spaces and bars on two levels, a balcony overlooking the street, two new studios: domestic and gallery.

The flexible studio is, however, though technically excellent, remains almost unchanged, and the design of the domestic unit has always worked superbly, whether with three stages, as in the second or transient house, or with the same size room to conventional proportions shown, too.

Peluso and the Angel with the Machine and a room once by Jonathan Dove, and a potent, quiet and moving theatre by the Young House, including artistic director David Lane, the Young House's first "walkabout" show and now it returns to re-organise the building and to launch a company based on

[illegible][illegible]

Immagine: Hachidji Khalil, Bureau Africa

to Holmes and the Angel

continue in the hope that the show that was the most of the Festival, a steady contribution. I have talked to John about the company and I think we will be able to make that in 1985, maybe 1986.

That orchestra has had trouble to have successful experiences in that respect that only in 1985, in that respect, will the orchestra be able to make that in 1985, maybe 1986.

That orchestra has had trouble to have successful experiences in that respect that only in 1985, in that respect, will the orchestra be able to make that in 1985, maybe 1986.

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ARTS

## An exuberant young theatre

**INTERNET MEDIA FUTURE**

**T**he technology is there, the interest is there, the challenge is there. In the Chinese market, the Internet is still in its infancy, but it is growing rapidly. In the United States, the Internet is becoming a major part of the media landscape. In the future, the Internet will become a major part of the media landscape.

The Chinese market is still in its infancy, but it is growing rapidly. In the United States, the Internet is becoming a major part of the media landscape. In the future, the Internet will become a major part of the media landscape.

The new weeks and rehearsal is interconnected to a fascinating complex tapestry.

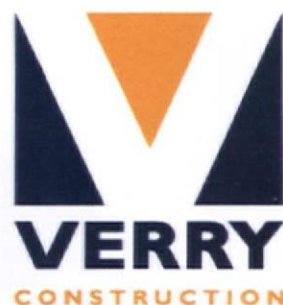
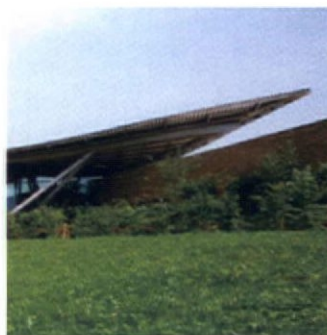
A photograph of a traditional Chinese building, possibly a restaurant or hotel, at night. The building features a dark, tiled roof with ornate details and several lit windows, creating a warm glow. The structure is illuminated by ambient light, highlighting its architectural features. The image is positioned on the right side of the page, partially overlapping the text.

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and between the glowing rays of an enormous sun. The sky is a brilliant blue, and the water is a deep, dark blue. The sun is shining brightly, and the water is sparkling. The sky is a brilliant blue, and the water is a deep, dark blue. The sun is shining brightly, and the water is sparkling.

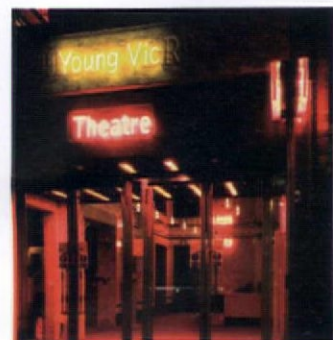
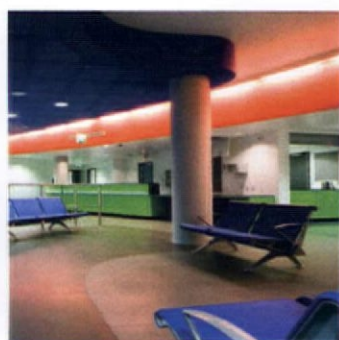
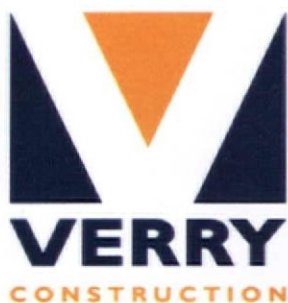
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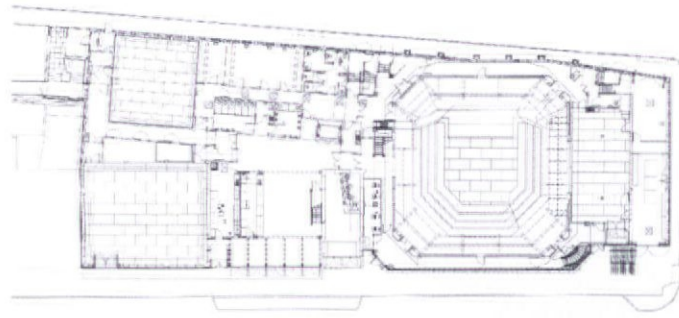
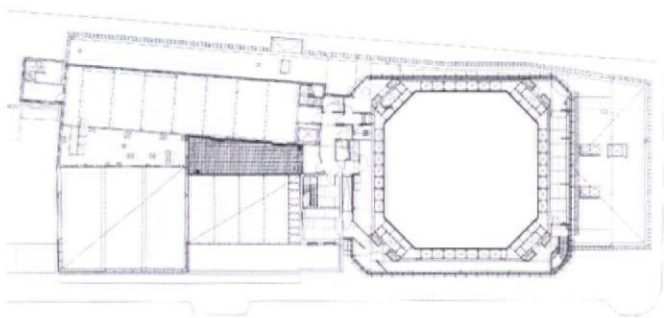
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*'This is a thoughtful, intelligent scheme, which maintains the roughness of the original.'*

Edwin Heathcote, *Financial Times*, 23.06.07



PHOTOGRAPHY BY PHILIP VILE





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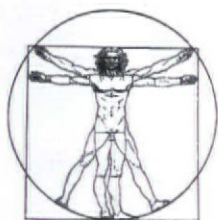
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**'THE YOUNG VIC FEELS  
MADE FOR THE MOMENT  
AND NOT FOR THE TV SHOW'**

*Iain Borden, head, Bartlett School of  
Architecture*

'Haworth Tompkins' Young Vic isn't the most expensive, iconic building on the list, but it's a real people's building.

Full of life and unexpected changes of pace and space, joyful in design, the it feels made for the moment and not for the photograph, magazine, or TV show. A great big dollop of proper urban architecture – I doubt it will win, but it should.'



**'THE FACT THAT STIRLING  
RECOGNISES WORK  
ABROAD IS AMAZING'**

*Qingyun Ma, partner, MADA s.p.a.m., dean,  
University of Southern California School of  
Architecture*

'I think the only value of awards is whether they are for promising young architects. After 15 years of experience, awards stop making as much sense. I would like to see younger practitioners lauded. Awards should probably be based less on buildings that architects do and more on the agenda and creative courage of a firm.

I think it's encouraging that this year's Stirling shortlist contains so many buildings from outside of the UK. More and more, architecture is a globalised phenomena. The fact that Stirling recognises this is amazing and shows how it responds to shifting modes of practice. It's also a great way to encourage young architects to work outside the UK. There's also a serious discussion that has to take place between how criticism has been localised in the country to address works by foreign architects. When architects practice at home there is a certain set of criteria and value systems and references. When they move away from that context, they aren't checked or scrutinised by local critics and media.

Two potential things can happen in this situation: architects can either become increasingly free-minded and creative, or they can become irresponsible and abuse that freedom. If Stirling can encourage new responses by blending a regional focus with international scope, then it succeeds in taking on a difficult new role in the profession.'

**'AWARDS SHOULD  
SUPPORT AND ENLIVEN  
URBAN DESIGN'**

*Ben van Berkel, partner, UN Studio; member of research board,  
Berlage Institute*

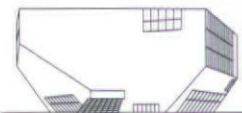


'Awards are good. I think it's good that you're recognised by a group of professionals, though I think it's important to have a mixed jury. I think it's Wallpaper\* that has juries comprising an artist, a fashion designer, and a few architects. If the jury is diverse, you get a reaction from a broader audience. I think this can be more interesting to the public, and you can reflect that it back on to your own work.

I think it's also good in the industry to have several systems of awards. I generally think they should be embraced more positively. Architects need to communicate more, to establish criteria of qualities. I think you need to create an open and flexible system of differential judgments and professional recognition.

Architecture can be particularly difficult to judge – you have to distinguish between public and private; if the project has social merits or not. Hopefully these awards can produce better architecture in general – they should support and enliven cities. In Holland, I love the fact that recently they have begun to award infrastructural projects more. Those types of awards can promote another way of communicating to the public. Politicians, too, give new insight as to what utility means in architecture and introduce issues that we haven't always seen as important in the industry. Awards should have a message; a particular meaning. I think Rem Koolhaas' Casa da Música is a good example – there you can really start to discuss the meaning of quality in design.'





## 'Delirious Porto' – AR August 2005

By Catherine Slessor

So, finally, Delirious Rotterdam comes to Porto; another city ticked off, another destination-label pasted on the well-travelled OMA valise. Posing moodily on its inhospitable travertine plaza, the Casa da Música radiates textbook punk insouciance, its ugly, sub-Breuer geometry, weirdly flat surface and brute scale squaring up purposefully to the city that spawned it under the cosy aegis of the 2001 European City of Culture.

Widely touted as Porto's Guggenheim, the Casa da Música is a similarly incongruous sprinkling of superstar fairydust in a city not given to grand or empty gestures. The Porto school champions less voguish values such as reticence, sobriety and regional nuance. Nuance, you sense, is not in the OMA lexicon.

At the heart of the concrete mass is the 1,300-seat auditorium, with huge vitrines at each of its short ends framing the Porto skyline. The demotic plainness of materials and crudeness of form contrive to enhance its aura of otherness. Marooned on its bleak plaza, the Casa is fashionably disconnected from its surroundings.

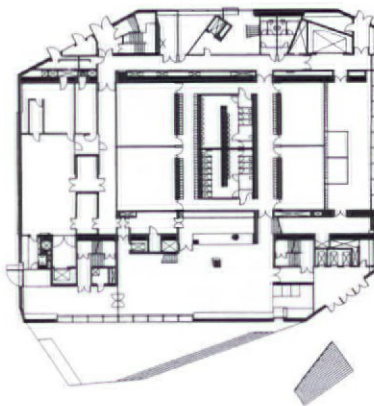
OMA has created a building that is not easy to like. Hopefully such international posturings will not be unthinkingly replicated, rather they will be tempered by the emerging generation of Portuguese architects.

## CASA DA MÚSICA

*'The building is a sprinkling of superstar fairydust in a city not given to grand or empty gestures.'*



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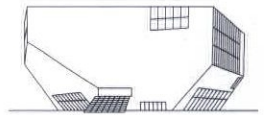
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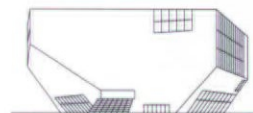


PHOTOGRAPHY BY OMA

*‘Casa da Música shows a new maturity for  
Koolhaas. The building is insane. It is also brilliant.’*

Hugh Pearman, *Sunday Times*, 10.04.07





## Credits

### Architect

OMA, Rotterdam

### Partners in charge

Rem Koolhaas, Ellen van Loon

### Architectural team

Adrianne Fisher, Michelle Howard, Isabel Silva, Nuno Rosado, Robert Choeff, Barbara Wolff, Stephan Griek, Govert Gerritsen, Saski Simon, Thomas Duda, Christian von der Muelde, Rita Amado, Philip Koenen, Peter Müller, Krystian Keck, Eduarda Lima, Christoff Scholl, Alex de Jong, Catarina Canas, Shadi Rahbaran, Chris van Duijn, Anna Little, Alois Baptista, André Cardoso, Paulo Costa, Ana Jacinto, Fabienne Louyot, Christina Beaumong, João Prates Ruivo

### Competition team

Rem Koolhaas, Fernando Romero Havaux, Isabel Silva,

Barbara Wolff, Uwe Herlijn

### Associate architect

ANC Architects

### Client

Porto 2001/Casa da Música

### Structures

Arup London, AFA Lda, Cecil Balmond, Rory McGowan, Rui Furtado

### Competition date

1999

### Completion date

2005

### Gross floor area

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## 'WHY IS STIRLING RESTRICTED TO THE UK? IS THERE ANYTHING TO SEE IN LONDON?'

*By Aaron Betsky, former director of the Netherlands Architecture Institute, current director of the Cincinnati Art Museum*

'The irony of Stirling, of course, is that it's a quintessentially British Award and this year one of the projects isn't even by a British firm – OMA is resolutely set in Rotterdam. That's a bit odd to me. British nationalism is such that the Stirling Prize is basically meaningless outside Britain. The Mies award has a much bigger impact, at least in Europe. To see this year's Stirling nominees, one wonders if and why the award should be restricted to the UK – especially since the man after whom it's named really had little work there. Stirling's best work is in Germany.

Is there even anything new to see in London? Here in the rest of the world, we're scratching our heads. Britain's High-Tech lords make elegant corporate headquarters, certainly. But like Stirling, all of Foster's best work is outside the UK. His buildings in London are boring and clumsy. Looking at the list, it seems like it's Chipperfield's time. He's been improving his way of working; his America's Cup Pavilion is

the best thing by far he's done of late. The Literature Museum in Germany looks good too. In terms of sheer innovation and brilliance, however, nothing should beat the Casa da Música. I bet, though, there would be too much professional resentment if that project was chosen.

Looking at architecture in the UK in a positive light: one of the greatest things about the country is its refinement – the ability to reduce things to their most elegant and poised state. You see this in the neo-Classicism of the 17th and 18th centuries and in the American-originated skin-and-bones buildings of the 20th century. In both cases, the Brits know how to take things to a kind of elegant perfection. Someone like Chipperfield has taken minimalism in this vein. Is it Earth-shattering or parameter-shifting? Not generally. The Stirling Prize has rewarded some pretty great projects in the past. But let's put it this way: It ain't no Booker.'



## 'FAT SHOULD WIN, FOR ITS UN-NOMINATED WOODWARD PLACE'

*By Norman Blogster, web rabble-rouser at [www.partiv.com](http://www.partiv.com)*

'Who should win the Stirling Prize? As some readers may know, Part IV has been running a poll to gauge architects' response on who should emerge victorious. At the time of writing, the Casa da Música is leading by a considerable margin, with around a third of all votes. Interestingly, the number of votes corresponds nicely with the amount of media coverage each nominee has received. OMA's concert hall has by far the most coverage, both printed and online.

This blogster, however, thinks FAT should win for its un-nominated Woodward Place at New Islington, Manchester.

I'm sure that the image in your mind's eye is its kitsch unfashionable facadism, which is just something you either like or don't. Chances are most architects don't. And it doesn't photograph particularly well either.

However, it's not surprising that the scheme has been acclaimed by architecture critics and residents alike. Apparently all 23 families participated in the design process from the beginning – including choosing the architect. Behind the faux-Dutch facades are adaptable spaces for the families' current and future requirements – even so far as the downstairs WC accommodating wheelchairs in case residents lose mobility as they age.

Woodward Place is of a human scale that will play nicely with other schemes as the area develops over the coming years. The spaces are possibly cosy rather than generous, but are interesting and may just be able to revive nostalgic neighbourly chats over the fences as well as accepting the demographic of who will realistically live there. All-in-all, social housing with a re-emphasis on the "social".



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1.

MAYOR OF LONDON



Housing choice for disabled Londoners  
Delivering the London Accessible Housing Register



2.

1 & 2. Two new reports from the Mayor of London's office help architects design housing for disabled people

## DOS AND DON'TS OF DESIGNING FOR DISABILITY

On 27 September, the Mayor of London's office published two reports to promote the provision of accessible homes in the capital. *Wheelchair-Accessible Housing* and *Housing Choice for the Disabled* were launched at the Housing Choice for Disabled Londoners conference, a day-long event targeted at house builders, developers, housing associations and disabled-people's organisations.

*Wheelchair-Accessible Housing* provides guidance on designing homes both for current and future use by disabled residents. The guide is meant to inform designers on how to satisfy the Greater London Authority's mandate that 10 per cent of all new housing be wheelchair accessible. These standards, which were established in the *Wheelchair Housing Design Guide* (2006), are paramount to passing new designs through planning.

The new report contains references to certain design criteria and goals determined by CABE. These include

keeping housing units flexible in order to respond to the needs of specific residents and ensuring wheelchair-accessible units are integrated into larger buildings while retaining ease-of-access to the outdoors. By setting out specific measurements of slope and corridor width, the report should be of particular interest to architects designing accessible accommodation.

*Housing Choice for Disabled Londoners*, meanwhile, sets out what must be done by landlords and stakeholders to deliver the requirements of the London Accessible Housing Register, which includes ensuring that disabled Londoners have information about and access to housing choices. The report also categorises disabled-friendly housing types and correlates them with relevant national standards.

## EVENTS

### *Construction Law*

9 Oct

Presented by David Lock Associates  
RIBA South  
Milton Keynes  
[Vicki.howe@inst.riba.org](mailto:Vicki.howe@inst.riba.org)

### *Sustainable Construction and Green Products*

9 Oct, 2pm

RIBA Wessex, Bath  
[mail@ribawessex.com](mailto:mail@ribawessex.com)

### *How to Deliver Powerful Presentations*

10 Oct, 9:30am-12:30pm

Roundhouse, London NW1  
[riba.london@inst.riba.org](mailto:riba.london@inst.riba.org)

### *JCT Design and Build Contract 2005*

11 October

RIBA South, Southampton  
[amanda.hockley@inst.riba.org](mailto:amanda.hockley@inst.riba.org)

### *One-Day Crash Course in Construction Law*

11 Oct, 9:30am-4:30pm

Building Centre, Store Street  
London WC1  
[riba.london@inst.riba.org](mailto:riba.london@inst.riba.org)

### *Tall Buildings in the London Landscape*

12 October

Institute of Historical Research  
London WC1  
[olwyn.myhill@sas.ac.uk](mailto:olwyn.myhill@sas.ac.uk)

### *Energy Laws and Emissions Training*

15 Oct, 9:30am-5pm

61 New Cavendish Street  
London W1  
[www.energyinst.org.uk](http://www.energyinst.org.uk)

### *Design Excellence/Design-Build*

18 Oct, 9:30am-4:30pm

CIBSE, 222 Balham High Road  
London  
[www.cibse.org](http://www.cibse.org)





## SKETCHUP IS A 'BRIDGE', EASING COLLABORATION

*By Alastair Parvin*

1.

When I first started using Google's 3D-modelling program SketchUp as a first-year architecture student at Sheffield University in 2002, I discovered that students knew about the program before their tutors did. In students, the program (fast, easy and free) had found a perfect user base. Today I find that SketchUp is commonly used in architecture offices. Having spent a considerable part of the past two years at Rogers Stirk Harbour + Partners (RSH), I saw the software being used increasingly by design teams around the office – and on a variety of project types. I heard – from friends in other practices – that this was also the case where they worked.

When early CAD pioneers of the 1960s like Ivan Sutherland and Douglas Engelbart imagined how computers could change the way designers worked, they predicted that architects would be able to work faster, more collaboratively, and more flexibly. In reality, CAD has led to an increase in the quantity and complexity of work, creating a generation of 'CAD monkeys' rather than making it easier for designers.

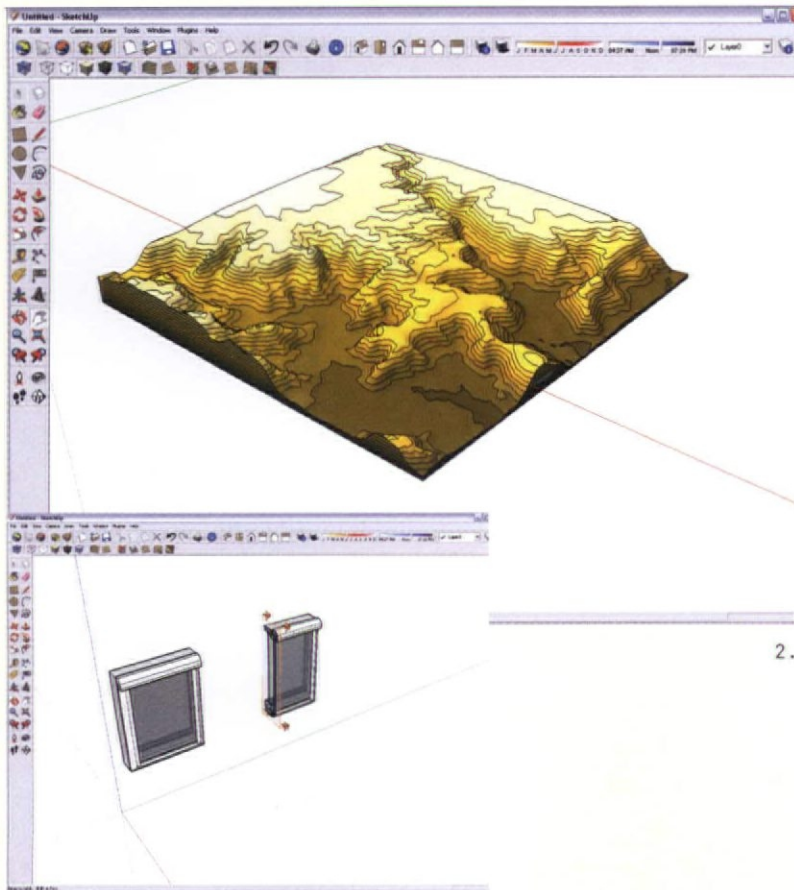
Released in 1991 under the slogan '3D for everyone', SketchUp purported to be intuitive enough for a wider audience. Key innovations included the patented 'push/pull' tool and its availability for free download. Its leap from universities into large practices has come quickly. While some might attribute this to students 'bringing' SketchUp into practice, what is really going on is much more interesting. The key is that SketchUp does not attempt to replace professional CAD software – it cannot compete in terms of technical capability – but operates as a complementary

extra layer in the CAD process. With its web platform, the program enables easier collaboration between architects, consultants and clients. Google spotted this, and bought SketchUp in March 2006, introducing a number of modifications which reveal a new direction.

One of the reasons we found SketchUp so useful at RSH was its fast, easy informality. It enabled us to respond very quickly to a client's request and quickly make changes they could see. The program is clear and easy to edit. Google has developed SketchUp as a 'bridge' – both between people and between the formats used by CAD software and rendering programs. With the advent of the 3D PDF, SketchUp may well come into its own in this capacity, establishing a common language between the architect and the other members of the project team.

SketchUp earns further marks with the ease of its open-source platform, which, like YouTube or Wikipedia, allows users to modify documents (here in a controlled environment) from remote locations. SketchUp includes something called 'Ruby Scripts' – extra tools and functions that include operations like unusual meshes, parametric geometries and cutting tools. These are available to download for free. Secondly, Google has integrated SketchUp with Google Earth, enabling 3D models to be placed on the ground and shared as a Google Earth .kmz or .kml file. Finally, SketchUp Warehouse, a free repository of users' components and including a vast array of items including vehicles, plants and geodesic domes, can be easily uploaded and downloaded.





3.

There is an increasing will to exploit this feature, and manufacturers such as Velux, Klüge and Marvin Windows and Doors are making 3D models of their components and encouraging architects to drop them into their designs, and (hopefully) specify them. One day we might see a cross-breeding with eBay, whereby designs (intellectual property in 3D) or products could be bought, sold or ordered online.

SketchUp's rising popularity represents a completely new development in the use of computers in design. It pushes us away from the idea of CAD as an isolated application and makes us think of it as something like a web-browser, whereby many parties, regardless of location, can share 3D content. This might move us towards an integrated, continuous, three-dimensional approach to information-sharing, rather than an electronic emulation of paper. SketchUp is one of the first such applications that will explore this area, and architectural practices are experimenting in what is still largely uncharted territory. Perhaps the most intelligent attitude for an office to take is to treat the application of design tools as a design project in itself – increasing our 'collective intelligence' by testing out the tools that are sitting in front of us.

*Alastair Parvin is an MA architecture student at Sheffield University*

## HOW TO GET HOLD OF SKETCHUP

There are two versions of SketchUp. Google SketchUp can be downloaded for free, and offers the ability to make and view models, share them in SketchUp Warehouse and place them on Google Earth – although it can only download low-resolution images. Google SketchUp Pro, after a free eight-hour trial, costs £245 and gives users the full ability to import and export other formats, use Layout (a recently added publishing tool for SketchUp models) and access technical support. Both versions can be downloaded from [www.sketchup.com](http://www.sketchup.com). The website also features useful video tutorials, while forums including [www.pushpullbar.com](http://www.pushpullbar.com) connect users keen to share tips, as well as anecdotal triumphs and catastrophes.

2.

1 & 4. Rogers Stirk Harbour + Partners used SketchUp as a development tool its One Hyde Park scheme

2. Manufacturers can design components like these Velux windows for architects to 'drop into' their designs

3. SketchUp Warehouse is a repository for anything users want to upload – from esoteric landscapes to building components



4.





## INFORMATION BALLOONS FOR PLANNING CONSENT

By Brian Waters

The otherwise slow days of August saw the publication of the *Validation of Planning Applications – Draft Guidance for Local Planning Authorities*, a document which will have a dramatic effect on the cost of preparing planning applications.

The guidance demonstrates how the information required to process an application has ballooned over recent years, with a concomitant need for a host of specialist inputs.

It also introduces another delay – the national application form which will be obligatory for online and written applications from 6 April 2008. The new form is to be used for any of the following:

- householder consents;
- outline and full planning permission and approval of reserved matters;
- listed-building consent;
- conservation-area consent;
- advertisement consent;
- consent under tree-preservation orders;

- lawful-development certificates;
- applications for prior notification under the general Permitted Development Order 1995; and
- removal or variation of conditions.

The new guidance follows reports of inconsistencies over how authorities have been validating applications, and particularly their demands for additional information. The governing regulations [T&CP (Applications) Regulations 1988] will remain in force. Regulation Three sets out the bare minimum of information required to make an application valid, while the new Regulation Four provides that planning authorities can request further information following validation so as to enable them to determine an application.

Presently, authorities can simply demand more information before they will validate, and threaten a quick refusal otherwise. Under the

new regime they will be able to demand up to 41 items to make an application valid, provided these items have been included on an adopted list which is published by the authority.

The temptation will be for authorities to throw everything into their local lists as a precaution, putting applicants at the mercy of their discretion when arguing about what is appropriate or proportionate.

Every authority is now invited to consult on its proposed list before adopting it (it will then be subject to three-yearly review). It is therefore imperative that architects and their clients should scrutinise these proposed lists and demand that each item be clearly delineated in the circumstances where it can be demanded, and that the wording be specific rather than 'catch-all'.

The guidance is clear. 'The combined use of the national and local list will afford the authority more certainty when submitting applications and

ensure that the information requested is proportionate to the type and scale of application being made.' Simply for an authority to trot out most or all of the list given in the guidance will not achieve this. The guidance specifically says: 'It is recommended that local planning authorities adopt specific local lists that are linked to the standard application form and tailored to their own context and requirements.'

The need for vigilance should now be clear!

The Association of Consultant Architects has written to all member practices suggesting they monitor authorities and respond as suggested here. Architects might similarly involve and encourage their clients.

*Brian Waters is principal of the Boisot Waters Cohen Partnership and director of planning at HTA*

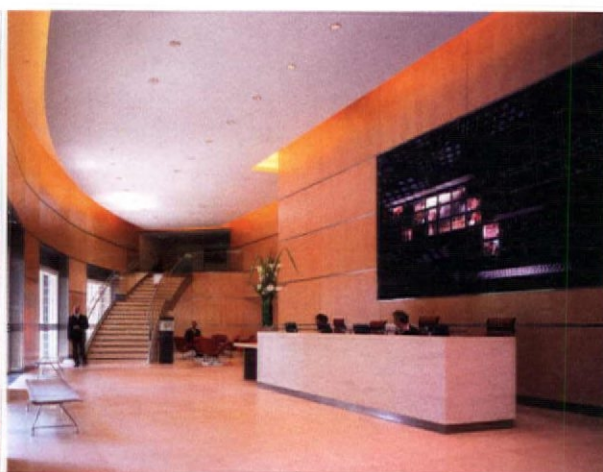


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## BLOGGING CAN BECOME A RACE BETWEEN TIGERS

People who start blogs, especially successful blogs, often find themselves on the back of a tiger. Norman Blogster and his PartIV ([www.partiv.com](http://www.partiv.com)) is a case in point. He used to add text to PartIV when he felt like it, but now he's running a daily feed. Not excellent news and pics like Marcus Fairs' Dezeen ([www.dezeen.com](http://www.dezeen.com)), but mordant, acute commentary about the architectural world: recently he has been running a hilariously acid guide to architecture for students.

Dezeen, as you probably know, is an amazingly up-to-the-minute guide to what's happening in European design and architecture. More random is the wonderful Eye Candy from Kansas architect Eric Morehouse ([eyecandy-webcandy.blogspot.com](http://eyecandy-webcandy.blogspot.com)). Also see spot-on Scots events sites by Edinburgh architect Adrian Welsh and his wife Isabelle Lomholt, [www.edinburgharchitecture.co.uk](http://www.edinburgharchitecture.co.uk) and its Glasgow counterpart.

I don't know how Fairs finances Dezeen but the others run their sites on a shoestring. You ask yourself why. The obvious answer is because they can. You also wonder how long they can continue. The answer to that is until the tiger lets them off. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# JUGGLING BLIND

Architects are in the front line when it comes to operating the provisions of traditional JCT standard forms of contract, writes *Kim Franklin*. Being named in the contract as 'the architect' is all very well for certifying the value of work, but it is not so much fun when the contract is delayed.

The contractors want an extension of time; the employer wants to claim liquidated damages. The role of the certifying architect – to hold the balance fairly between the employer and the contractor – can be likened to a juggling act. And if the delays are particularly complex, the architect may feel that they are juggling with a blindfold on.

But it is worse, far worse, when the delays are such that the employer despairs and wants to throw the contractor off site. Can they do it? How do they go about it? What will be the consequences? Invariably, the employer turns first to their architect with these questions.

Determining a contractor's contract – that is, throwing the builders off site – is a game played for high stakes. If you are entitled to do it, you can bring in a replacement contractor and claim the extra cost of doing so. But if, and here's the rub, the determination was unjustified, the employer has to bear those costs themselves and compensate the wronged

contractor for the profit they would have earned had they remained on site.

Determining a contract is not, therefore, to be undertaken lightly. So when are you entitled to do it? Here, the law distinguishes between an everyday breach of contract – one that can be compensated – and more fundamental defaults, which go to the heart of the contract and demonstrate an intention on the part of the defaulter to have nothing more to do with it.

Fear of the consequences should not, however, paralyse the certifying architect into inactivity. In *West Faulkner Associates v Newham* (1995), the claimant architect pondered over the meaning of the contractual requirement for the contractor to 'proceed regularly and diligently' with the works. The contractor was not 'proceeding diligently' – they were, in fact, hardly proceeding at all, merely turning up 'regularly' with men and materials. On this basis the architect advised against determining the contract and refused to issue the requisite determination notice.

The local authority, desperate for the refurbishment of its housing stock to be completed, sacked the architect, engaged a replacement contractor and brought a negligence claim for all its losses. The judge found that the

contractor's breaches were 'so very extreme' that the architect's failure to issue the notice was negligent. The appeal court agreed, saying that a competent architect should have a general knowledge of the law 'as it applied to the most important clauses of the standard forms of building contract'. Failing which, either they or the client should take legal advice.

So, the short answer to the question 'should I determine the contract?', is: if in doubt, ask a lawyer.

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



## EXHIBITION

By Joshua Bolchover

Barking: A Model Town Centre.

At Barking Library and Learning Centre, Barking Town Square, from 12-27 September



This image of muf's brass ram-topped folly looks across Barking Town Square from Barking Learning Centre, where the exhibition was staged

ASHLEY GILBERT

This exhibition took place in Allford Hall Monaghan Morris' new mixed-use Barking Central – keystone of Barking's regeneration programme (AJ 13.09.07). It faces the newly created public space by muf, whose brick folly forms another edge to Barking Town Square.

The folly is all stage set: a half-ruin of reclaimed brick slapped together with broken stone animals, decorative tiles and topped with a proud brass ram. Stone steps lead to a bricked-in doorway, while the entire facade is propped up by a galvanised-steel substructure that sits in the back-of-house area of the local Iceland supermarket's car park. The thinness of the brick exposes the colourful veneer of 'new' Barking as another type of appliqué, albeit as the fresh face of regeneration.

The folly could be more interactive, with opportunities to enter or climb up it – but its strength is its ambiguity. It is amusing: openly fake, contrary, and, in its anti-slickness, quietly provocative.

By contrast the exhibition, held in the learning centre's ground-floor gallery and curated by muf with AJ editor Kieran Long, opted for a more didactic, information-led approach. It situated the regeneration of Barking within the larger framework of the Thames Gateway and strategies such as the East London Green Grid and the Mayor's 100 Public Spaces programme. The main focus of the exhibition was a table full of architectural models keyed and linked to a pictorial walking map. Some were of future schemes set to transform Barking, while

others showed historical fragments that either are still in existence or have been demolished.

The proposal models were standard client-presentation ones and came directly from the architects. The historical models were specially constructed in laser-cut ply and were 'a factual and fictional representation of historic buildings and places in Barking as they might appear if they had just been built'. So the idea was really to try and create a sense of continuity between the past and present, to hint at the urban forces that may shape the future character of Barking.

The problem was that you didn't get the rich textures of everyday experience or the emerging tensions between new and old that are so well articulated in the folly. And

although the exhibition's buildings are linked by the walking-tour map – which is still available – you don't get a sense of the overall topography of Barking and how the parts may contradict or complement each other. The map is disorientating and hard to follow when you try to trek to the concreted-over lido.

Still, I enjoyed the walk because it showed Barking as it is: messy and fragmented, with an intensely diverse population; a bustling market; and calm, ordered parks. But the model of regeneration here is like many across the UK – it's clean and colourful and attracts investment, but somehow feels like a one-size-fits-all strategy.

*Joshua Bolchover is co-founder of the Newbetter collective ([www.newbetter.co.uk](http://www.newbetter.co.uk))*



## REVIEW

### BOOK

By Murray Fraser

Modern Architecture  
Through Case Studies,  
1945-1990.

By Peter Blundell Jones  
and Eamonn Canniffe.  
Architectural Press,  
2007. £29.99



1.

Peter Blundell Jones holds a particular place among British architectural historians. Anti-establishment by instinct, his work tends to champion the underdog, the unsung hero. In his earlier writings this meant attacking the Modernist orthodoxy formed by Sigfried Giedion and Nikolaus Pevsner, with its fetish for the abstract tendencies of the '*Neues Bauen*' (New Building). In his efforts to show there were other approaches to Modernism, Blundell Jones greatly enhanced our appreciation of figures like Hugo Häring and Hans Scharoun, who'd been unfairly expunged from the canon.

More recently Blundell Jones has concentrated on unpicking the impact of critical theory on British architectural writing since the 1990s. He does this by conducting a

forensic study of completed buildings, using these as the acid test of architects' design ideas and their impact on clients, users and cities. His first volume of case studies looked mainly at examples of inter-war Modernism (AJ 13.03.03); now, helped by a colleague, Eamonn Canniffe, he takes the same approach to post-war architecture.

The polemical intention of both volumes is clear. Rightly sceptical of much current discourse, Blundell Jones and Canniffe aim to show that built architecture, like lived experience, is far more complex and nuanced than generalist theories can account for. 'As so often happens, reality has displaced the neat intellectual models of the academy,' Canniffe observes of one of his case studies.

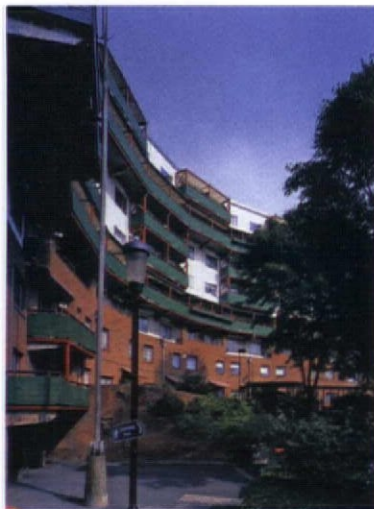
What we are presented with instead are 18 fascinating investigations, beginning with Case Study House No 8 in Pacific Palisades, by Charles and Ray Eames, and travelling through in chronological order to Venturi Scott Brown's National Gallery extension in Trafalgar Square. Blundell Jones generally talks about continental European buildings typified by a softer, 'organic' vision of Modernism, usually set delicately in a historical urban context. Canniffe takes on harder-edged, technologically derived designs which often sit in opposition to their surroundings, including Foster's Willis Faber Dumas offices in Ipswich and Rogers and Piano's Pompidou Centre in Paris.

The book succeeds best with those buildings where

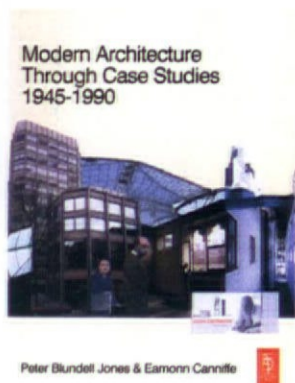
Blundell Jones's sheer knowledge and enthusiasm for the architects shine through. His chapters on Aldo van Eyck's Orphanage in Amsterdam and Gunter Behnisch's Munich Olympics complex are particularly illuminating. The former is especially strong because Blundell Jones doesn't shirk the inherent limitation of Dutch Structuralism; that is, by seeking to design for the role of the user in such prescriptive detail, the approach unwittingly became the handmaiden of the worst institutional tendencies of the welfare state.

Indeed the whole volume carries an unstated theme: a re-examination of an era of social condescension in Britain and Europe – one in which middle-class architects beat their breasts openly so as to appear to be acting





2.



1 & 2. One of the most illuminating case studies in the book deals with Gunter Behnisch's Munich Olympics complex (left), while the 'community architecture' ideals of Ralph Erskine's Byker Wall in Newcastle (above) are 'picked apart'

democratically for a passive working-class constituency. Those twin totems of the 'community architecture' ideal – Ralph Erskine's Byker Wall in Newcastle and Lucien Kroll's Maison Médicale in Brussels – are among the examples picked apart here.

But for all its desire to reject simplistic categorisations, the book has its own problems. The apparent distaste for the contribution of American architects skews the entire selection. For most of the era from 1945–1990, America (harbouring key European émigrés) dominated the world architectural scene, and yet we find only two buildings from the USA, plus one in Britain by an American practice. Frank Lloyd Wright, Mies and Louis Kahn were discussed in Blundell Jones' previous book, but that

doesn't explain the omission here of Eero Saarinen, Gordon Bunshaft, Paul Rudolph, Frank Gehry and Richard Meier.

Including some relatively obscure European architects – like Egon Eiermann, Helmut Stiffler and Karljosef Schattner – comes across like a displacement activity to avoid facing up to the sheer extent of American dominance. Double standards are also in evidence: Charles and Ray Eames get rather a pasting for portraying the jolly face of US commercialism, whereas Eiermann is graciously let off for designing Nazi armaments factories during the Second World War. Forgiveness clearly only travels in one direction, and it isn't westwards.

*Murray Fraser is a professor at the University of Westminster*



## CRITIC'S CHOICE

By Andrew Mead

Just inside the Soane Museum's latest exhibition, housed as usual in the gallery Eva Jiricna designed back in 1995, are some striking sketches. What they picture is a ruin, with shattered masonry and gaping facades above vaults receding into darkness (see above). It's the kind of scene that Official War Artists like Graham Sutherland painted during the Blitz, or that Piranesi drew as he memorialised Ancient Rome.

In fact the sketches – by a forgotten artist, Albert Pile – date from 1936, and their subject is the demolition of the Adam Brothers' most ambitious development, the Adelphi on the north bank of the Thames. It forms the centrepiece of this new Soane show – *Vaulting Ambition: The Adam Brothers, Contractors to the Metropolis in the Reign of George III*.

While the historical material is presented in the Soane's usual scrupulous way – with an absorbing mix of paintings, drawings, prints and documents filling Jiricna's vitrines – the exhibition seems unusually topical, given that its focus is as much on developers as on architecture. With their eye for the commercial main chance, the Adam Brothers (John, Robert, James and William) would have relished the skyline you see on emerging from the Soane, given all the construction that's in progress; and the marketing ploys of Irvine Sellar and the like are anticipated in the lavish promotional drawing for the Adelphi which they commissioned. But it's a cautionary tale of a speculation too far, that had disastrous consequences for the Adams – both financially and for their family relationships.

With the inclusion of other Adam schemes for London, Edinburgh and Bath, I was suddenly reminded of a moment in Peter Smithson's *Bath: Walks Within the Walls* (1980), where he writes: 'In Laura Place looking up Great Pulteney Street one feels a kind of desolation; one is in the grip of continental drift towards abstract space. Street has become route. It is difficult to pause, one longs to escape.'

In several of the schemes featured in this show, there are lessons on how to avoid that sensation – lessons in urbanism. While the Adams couldn't make the sums add up, they could certainly articulate a block.

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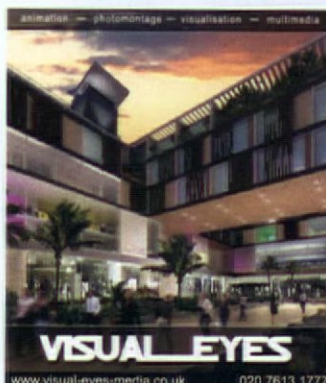
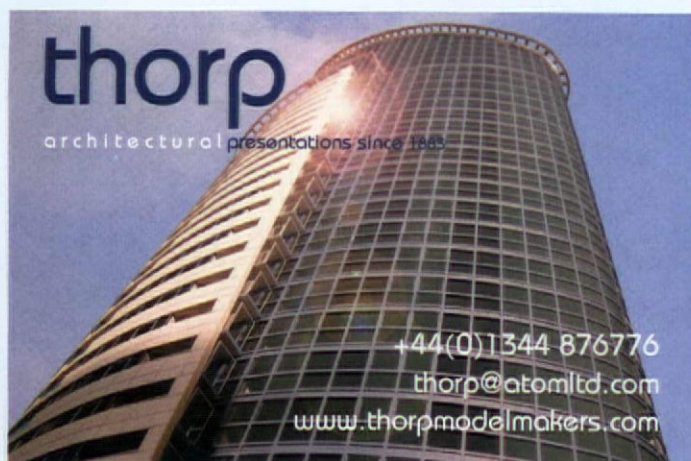


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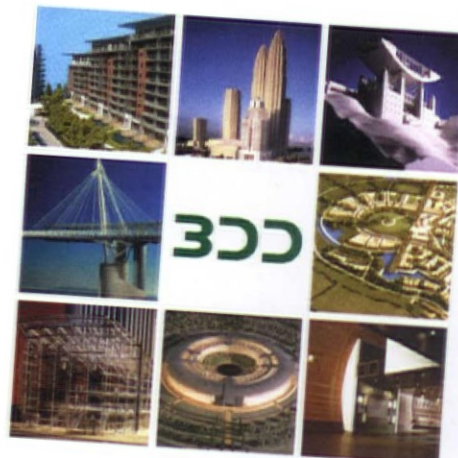
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*Sketch image by Stuart Martin of WAM architects.*

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## GOODING ALUMINIUM



### AJ ENQUIRY 201

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)

## METAL TECHNOLOGY



### AJ ENQUIRY 202

The £3 million Legacy Building in Belfast's Science Park features System 17 and System 4-20 panel adaptors from Metal Technology. The project team was led by Cyril Sweett Project Managers with Harry Porter Architects, contractor Felix O'Hare, and fabricator Douglas Architectural.

## G-SPAN



### AJ ENQUIRY 203

G-Space internal glazing structures allow specifiers to create light, airy office spaces, internal partitioning and other applications from balustrades to stairwells in a range of glass types and sizes. All G-Space toughened glass is heat-soak tested to DIN 18516 and can be screen-printed in-house.

## PILKINGTON



### AJ ENQUIRY 204

Pilkington OptilamTM I has been used to create a stunning roof for a new transport interchange in Manchester. Pilkington OptilamTM I is ideal for providing both impact resistance and security, and is produced by combining two or more sheets of glass with one or more plastic interlayers.

## DRYVIT



### AJ ENQUIRY 205

Roxsulation and Outsulation insulation systems from Dryvit meet Loss Prevention Certification Board accreditations for external-wall insulation after undergoing the highest level of fire testing, and are now listed in the board's 'Red Book'. For more information see [www.dryvit.co.uk](http://www.dryvit.co.uk)

## TROAX UK



### AJ ENQUIRY 206

Troax UK has designed and installed a series of secure solid-steel storage units for use by residents at the Chelsea Bridge Wharf development. The steel enclosures offer a secure storage facility which is conveniently located on site. For more information see [www.troax.co.uk](http://www.troax.co.uk)

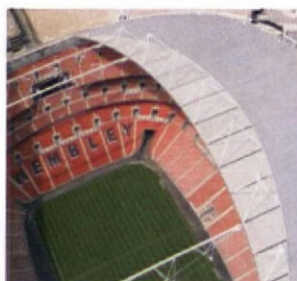
## STORMKING



### AJ ENQUIRY 207

Stormking, the specialist in prefabricated GRP building products, has developed a new coping system with all the benefits of GRP and the look of real stone. The new CopeKing system is lightweight, yet extremely durable and robust and simplicity itself to fix. [www.stormking.co.uk](http://www.stormking.co.uk)

## BRETT MARTIN



### AJ ENQUIRY 208

Over 5,000m<sup>2</sup> of Safelight translucent GRP rooflights from Brett Martin Daylight Systems have been installed on the magnificent new 90,000-seat Wembley Stadium. Safelight rooflights have unrivalled rigidity and safety credentials, and the GRP sheets are engineered for ultimate durability.



Respond to these panels at [www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect). Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Abi Reed on 020 7728 4553.

## BRIGHTWATER



### AJ ENQUIRY 209

Following the success of ZeroFlush waterless urinals, BrightWater Environmental has launched a larger and more comprehensive range of designs for all applications. New ZeroFlush waterless urinal troughs in polished stainless steel are flagship products in the extended portfolio.

## GRADUS



### AJ ENQUIRY 210

A bespoke chandelier lighting scheme from Gradus has shed new light on the decorative features within Durham Cathedral's Prior's Hall. Gradus devised a unique solution based on the refurbishment of the existing chandelier, which now features an upper brass globe with three spotlights.

## STEADMANS



### AJ ENQUIRY 211

Steadmans manufactured and supplied all the building envelope materials for Howie Forest Products' impressive new £15 million Kenmuir Sawmill in Dalbeattie, Scotland. These Plastisol colour-coated materials comprise 10,000m<sup>2</sup> of roofing, cladding and vented cladding sheets.

## JAMES & TAYLOR



### AJ ENQUIRY 212

Facade specialist James & Taylor designed the unique silvery facade for the New Museum of Contemporary Art in New York. The facade uses 3,270m<sup>2</sup> of Expanded Aluminium Veil, which can be produced with up to a 300mm longways pitch, fixed at virtually any angle, and finished in a variety of colours.

## LEVOLUX



### AJ ENQUIRY 213

A new headquarters for China Shipping (UK) Agency and Johnson Stevens Agencies in Felixstowe features western red cedar timber louvres from Levolux to protect from solar heat gain. The solution, which also includes a UK-first series of custom timber support columns, will help to cut energy costs.

## STANNAH



### AJ ENQUIRY 214

Stannah Lift Services has been awarded OHSAS 18001 certification by Bureau Veritas Certification (BVC). Stannah's commitment to health and safety has been officially recognised, meeting standards set by the Occupational Health and Safety Management Systems OHSAS 18001.

## DEVA



### AJ ENQUIRY 215

The new revolutionary Satinjet shower system from Deva can save up to 50 per cent on water and energy while providing a luxurious and rejuvenating cleansing experience. The unique twin-jet technology of Satinjet sets it apart from all other shower systems available in the UK.

## RIDI LIGHTING

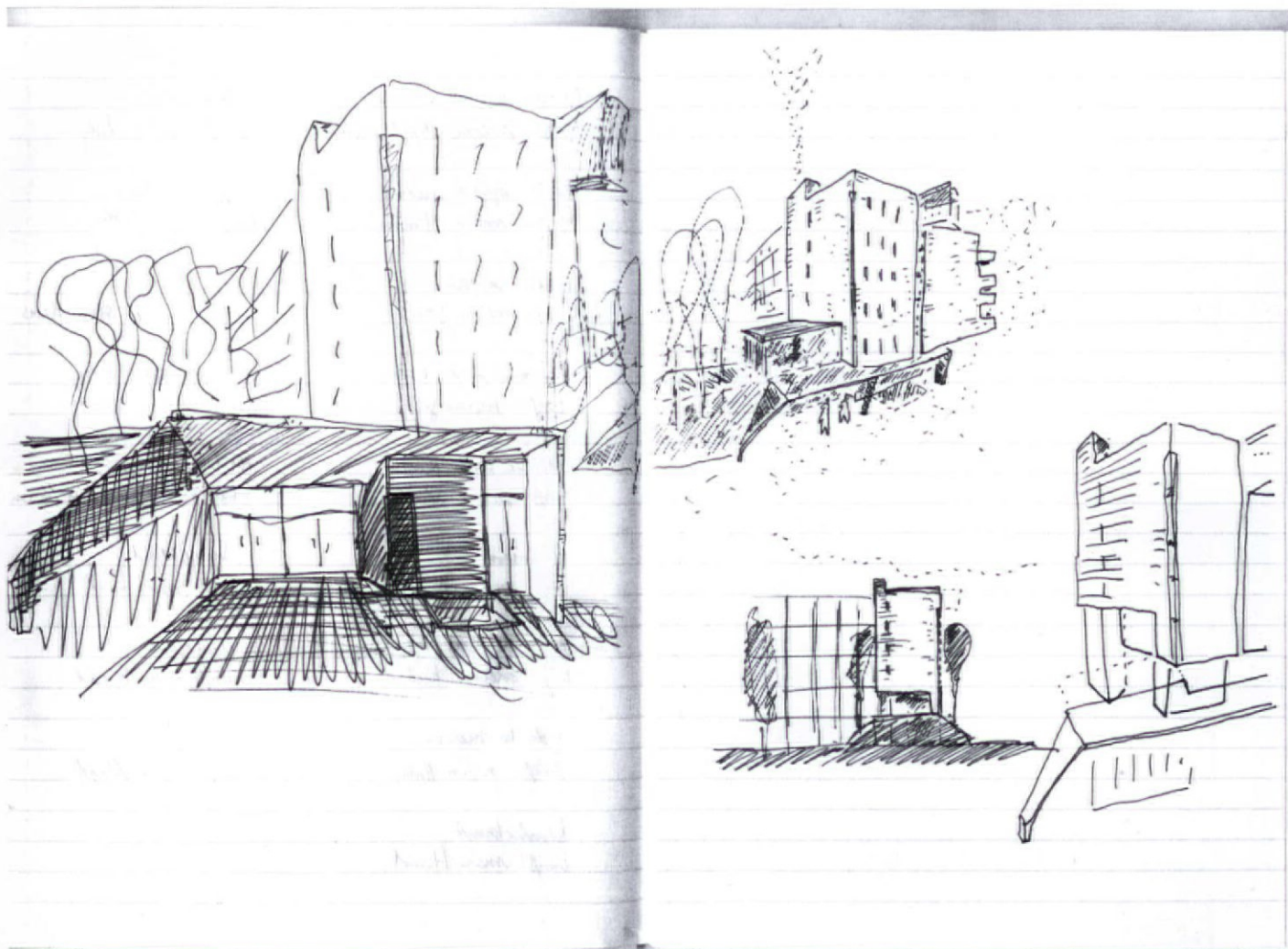


### AJ ENQUIRY 216

A selection of products from RIDI Lighting's suspended F-Line and Vision III range of luminaires has been installed at Stride Treglown's new HQ in south London, enhancing the working environment. Downlighters and gimbal products were also supplied to provide accent lighting.



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Concept sketches for an office building on a brownfield site in Cambridgeshire, which proposes 'recycling' a 19th-century reservoir as the scheme's entrance and as part of the building's cooling strategy. By Patrick Lynch of Lynch Architects





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30th November 2007  
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- Diversity
- Mentoring
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Both individuals and companies are invited to enter. For more information and full entry criteria please visit [www.g4cawards.com](http://www.g4cawards.com)

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