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STERILITY WOULD DESTROY ALL THAT IS WORTHWHILE AROUND CENTRE POINT

By Kieran Long

The area at the foot of the Centre Point building in the West End of London can accurately be described, as it has been by Design for London this week, as a dysfunctional piece of city.

Tottenham Court Road station is one of the busiest on the Underground, but most users' experiences of it will be defined by the illegible relationship between Covent Garden and Bloomsbury engendered by the Seifert-designed landmark. Now Design for London and Terry Farrell are aiming to solve the problem through consensus between landowners and a new strategic design study (see page 9).

Everyone has known for years that this piece of city was broken, but, just as at the South Bank, Modernist urbanism has proven the most difficult problem to unpick in London.

Speaking as someone who has been mugged on Denmark Street, I'm left wondering where Centre Point got it so wrong. After all, it addresses the street with the block to its east (slated for potential demolition), and gestures to a plaza to its west with its listed fountains.

But it seems as though the massive concrete column has cowed its surroundings into grubby submission. To Centre Point's south, there is a wafer-thin empty site. To the north, the Dominion Theatre sports a gigantic sculpture of Freddie Mercury as its principal decorative feature. The context is debased; this is a place where the messy city exists in all its awful glory.

What can Farrell do to mitigate this? There is much talk of avoiding the creation of a sterile piazza, and this is to be applauded. But if rents are driven skywards it will threaten the only things that make the area worthwhile – the guitar shops of Denmark Street, the bookshops of Charing Cross Road. Just look at the tenants of the glass retail development on Tottenham Court Road itself: they are as generic as they come. Let's see if Terry and the Mayor can leave a bit of dirt around the foot of Seifert's monument.

CONTRIBUTORS



Louis Hellman trained and practised as an architect, and this year celebrates his 40th anniversary as the AJ's resident cartoonist (see page 20)



Daniel Rosbottom, who writes about the issues around designing terraced housing in our feature on pages 25-45, is co-director of DRDH Architects



Joshua Bolchover, who reviews 'WiMBY! Hoogvliet: Future Past and Present of a New Town' on pages 48-49, is co-founder of the Newbetter collective

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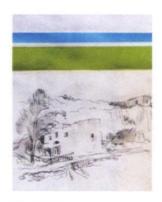
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The AJ looks at the renaissance of the terraced house in the UK, and the impact new standards and regulations are having on design



P.18 HOK'S FRENCH STADIUM



P.62 SKETCHBOOK: BASIL SPENCE

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- · Six breaking stories in a daily email alert



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- Kingston University director of architecture
- Bespoke site architect
- · Sheffield Hallam University
- principal/senior lecturer

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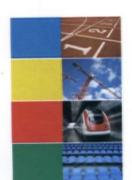






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MONDAY 15 OCTOBER

- Austin-Smith:Lord wins Greater Manchester's Building of the Year award
- · Rumours of BSF suspension are quashed
- · Foster bags Dublin's U2 Tower scheme (above)
- International Birmingham library competition to be launched

TUESDAY 16 OCTOBER

- Colour clash as row breaks out over hue of New York's restored Guggenheim
- RIBA calls for design to be 'entrenched' into housing policy
- Rumour of Pathfinder funding cut is quashed
- Broadway Malyan to clean up '70s office block in Edinburgh

THURSDAY 11 OCTOBER

- Stanton Williams reveals first building in King's Cross masterplan
- Moscow's Melnikov House to be preserved as a museum
- · Olympic Park design instructions issued
- Terry Farrell's Founder's Place in south London finally wins approval

FRIDAY 12 OCTOBER

- Quinlan Terry fined for damage to listed buildings
- AHMM completes
 Westminster school (below)
- Japanese star Kurokawa dies aged 73
- Aukett Fitzroy Robinson halts SMC Group merger talks







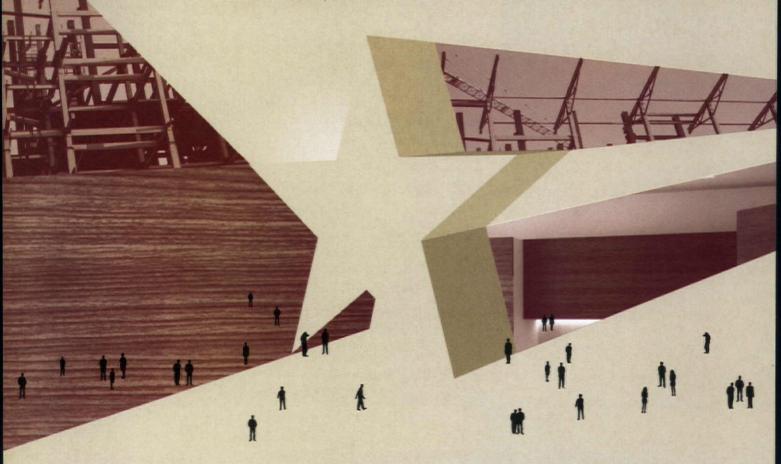
WEDNESDAY 17 OCTOBER

- Livingstone backs Rogers' 'Living Roofs' London Plan
- HOK masterplan to become the 'jewel in the crown' of UAE state of Ajman
- Take two for Chipperfield as Turner Contemporary saga takes another twist (left)
- Koolhaas among six finalists vying for Olympic legacy masterplan



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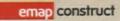
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We look forward to seeing you there!

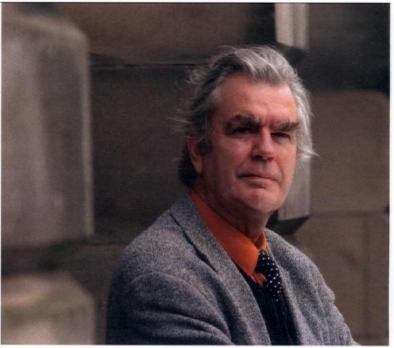


NEWS



1.

 St Giles Circus fans out from Richard Seifert's Centre Point in central London
 Terry Farrell has been charged with creating an area 'like Picadilly Circus'



2

FARRELL TACKLES 'SQUALID' ST GILES

By Max Thompson

Terry Farrell has been appointed to mastermind the transformation of the 'dysfunctional' St Giles Circus – one of central London's most-visited areas.

Farrell was commissioned by Design for London (DfL) to overhaul the area – described by London Mayor Ken Livingstone as 'squalid' – which extends from Richard Seifert's iconic Centre Point building on New Oxford Street to Covent Garden in the south and Berners Street in the west.

Farrell told the AJ that London's 'most critical urban planning problems were around St Giles Circus', and announced that he would prepare 'an holistic integrated strategy for the area'.

DfL director Peter Bishop said he was 'delighted to have Terry on board' and added that the London-based architect was expected to complete 'a substantial amount of his work by Christmas'.

That work will include a series of rapidly convened meetings with landowners, including Land Securities, Targetfollow, Consolidated Developments, Legal & General and Axa – all of which have key sites in the area at various stages of development.

Farrell will also meet design teams already employed by the landowners – among them Renzo Piano, who has drawn up Legal & General's St Giles Court 'Groundscraper' scheme, currently on site.

According to Bishop the schemes will be 'knitted into' Farrell's design study, which he said would also integrate London Underground's new Tottenham Court Road station and the swathe of work required for the Crossrail railway scheme, approved by Prime Minister Gordon Brown on 5 October.

But Bishop urged people to be realistic in their expectations, describing St Giles as 'dysfunctional' and a 'very hard, tough London place'.

He said: 'Nobody envisages a grand piazza where you sip cappuccinos and take pictures of pigeons while orchestras play in the background. It can still be beautiful though.'

'The most likely outcome,' Bishop added, 'would be a bit like Piccadilly Circus. But I think that St Giles could do it a lot better. You would arrive by Crossrail, Tube or bus, orientate yourself and go to Bloomsbury, Covent Garden or Soho'.

Farrell's study is due to be completed in the new year.

OLYMPIC WIN FOR HENEGHAN PENG

By Max Thompson

Heneghan Peng Architects (HPA) has won the competition to design the London 2012 Olympic Park's Carpenter's Lock footbridge.

The victory is another coup for the Dublin firm, which has won several major competitions, including the Grand Egyptian Museum in Cairo (AJ 28.06.07) and the (now shelved) Giant's Causeway visitor centre scheme in Northern Ireland (AJ 13.09.07).

The practice teamed up with engineer Adams Kara Taylor to beat five shortlisted entries (see below) for the bridge, which will cross the River Lea in East London and link the Olympic Stadium to the Aquatic Centre and Basketball Arena.

The bridge will have two 6.5mwide spans 41m apart which, during the Games, will be infilled with 'material made up of groundup, recycled trainers'.

An Olympic Delivery Authority spokesman said HPA's concept design was singled out for 'making the bridge a spectacle in Games mode by using the landscape for colour and activity'.

'In legacy mode, the jury was impressed by Heneghan Peng's plan to open up the Carpenter's Lock area, creating links between the bridge concourse and riverside levels,' the spokesman added.

HPA directors Roisin Heneghan and Shih-Fu Peng issued a joint statement saying they were 'thrilled' at the prestigious win.

The footbridge is one of more than 30 bridges that will crisscross the Olympic Park. But, controversially, it is the only one to have been put out to competition - the others will all be based on a template by Arup (AJ 07.06.07).





AND THE RUNNERS UP WERE...

- 1. McDowell + Benedetti with Jane Wernick Associates, Craft Pegg and Sutton Vane Associates
- 2. Future Systems with Adams Kara Taylor
- 3. Tonkin Liu with Atelier One, Grant Associates and BDP Sustainability.
- 4. Softroom with Eckersley O'Callaghan
- 5. Ron Arad Associates with Buro Happold and BBUK Studio
- All are shown in Games mode on the left and legacy mode on the right









5.



6.



6 & 7. Heneghan Peng's winning design for the Carpenter's Lock bridge in the 2012 Olympic Park will be infilled with recycled trainers during Games mode (above) and opened up during legacy mode (left)

7.



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THE DCLG'S NEW DEFINITION OF A ZERO-CARBON HOME OUTLAWS A PERFECTLY GOOD DESIGN STRATEGY

The Department for Communities and Local Government's (DCLG) new technical guidance for the Code for Sustainable Homes, published on 2 October, includes a new definition of what constitutes a zerocarbon home.

The guidelines are a response to industry criticism that there were two conflicting definitions of a zero-carbon home – one from the DCLG in defining Level 6 of the Code, and one from HM Revenue and Customs (HMRC) in specifying the criteria for Stamp Duty relief.

The government, rightly, wants to settle on one 'official' definition. Unfortunately, it looks like it might have chosen the wrong one – the DCLG's new definition of a zero-carbon home is hugely controversial.

Let's remind ourselves of the situation before the new DCLG quidance appeared.

Yes, there were indeed two definitions, and while both the DCLG and the HMRC versions required the same high levels of insulation and airtightness, their treatment of renewable energy differed significantly.

The DCLG, in the section of the Code known as 'ENE1', recognised that at Level 6 it is

a challenge to provide all of a dwelling's cooking and appliance energy from on-site renewables. For example, a typical mid-terrace home built to the PassivHaus standard and heated with biomass would still need some 25m² of photovoltaics on its roof. This is clearly not feasible in apartment blocks, so the DCLG very sensibly allowed a renewable supply to come from off-site sources via the grid, provided that:

- · it is properly certified;
- it creates new installed generation capacity; and
- it is additional to capacity required under the Renewables Obligation (a mandatory requirement for UK electricity suppliers to source a growing percentage of electricity from renewable sources).

HMRC, on the other hand, in the version of the Statutory Instrument legislation put out to consultation, implicitly forbade grid-connected off-site renewables. The justification was that any other arrangement is open to abuse, and indeed it's not unreasonable to argue that forbidding off-site renewables is the only way to be really sure that a zero-carbon scheme is credible. But surely it also implies a lack of belief (or trust) in the

well-established Renewable Energy Guarantee of Origin certification system, overseen by watchdog Ofgem, and perhaps even in the whole concept of energy trading in general. One thing is for sure - it makes the challenge of delivering zero-carbon homes look like a challenge too far.

Perhaps HMRC's
definition is simply a ruse
to ensure that few, if any,
developments can claim the
costly Stamp Duty relief...
You decide.
Now to the current

ituation. In its new guidance, DCLG has changed the C de Level 6 definition to r lect the HMRC definition, forbidding off-site renewables unless they are 'directly supplied to the dwellings by private wire arrangements'. This means that a perfectly good design strategy has been outlawed and, perhaps even more importantly, an incentive which previously helped to make marginal wind or tidal generation sites viable (thanks to an increase in demand for grid-connected renewable energy sources) has been ruled out.

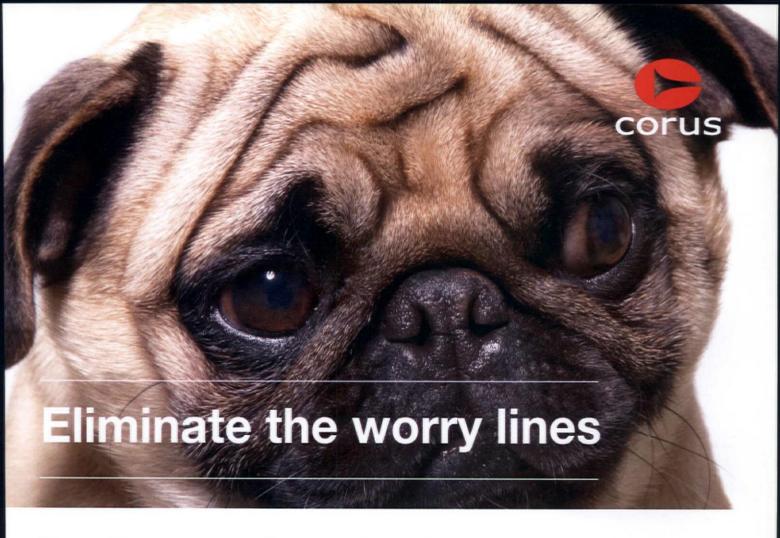
We can only speculate that the DCLG has performed a U-turn because HMRC refuses to change its own definition in the yet-to-bepublished final Statutory Instrument – but for that we must wait and see.

Incidentally, a final twist is that the later 'ENE7' section of the DCLG's Code still permits grid-connected off-site renewable energy as long as (you guessed it):

- · it is properly certified;
- it creates new installed generation capacity; and
- it is additional to current capacity under the Renewables Obligation.

What is going on?

Neil Cutland is director with responsibility for housing at the RES Group's new sustainable buildings consultancy 'Inbuilt'. He previously led the low-/zero-carbon housing centre at BRE.



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AGENDA



RIBA president Sunand Prasad has warned young practices about the effects of a potential recession

IS ARCHITECTURE'S BOOM OVER?

By Richard Vaughan

As the UK faces a potential recession for the first time in 20 years, members of the construction industry are beginning to panic. Concerns are growing following the recent 'credit crunch' that hit the US and quickly spread to the rest of the world's markets.

This manifested itself most noticeably with the Northern Rock fiasco last month. The UK's fifth biggest mortgage lender nearly went under when the money markets dried up, resulting in customers queuing up to demand their cash back.

Hugh Mulcahey, consultant director with Gensler, is particularly concerned by this, and the number of contributing factors that could result in a recession.

He says: 'Sooner or later it happens, and there seem to be the ingredients for this "perfect storm". Looking at the banking sector, the sub-prime loans issue hasn't worked its way [from the US] yet, and we are seeing a dip in demand in the City.'

The credit crunch has coincided with the slowing of the world's major economies and has led to the International Monetary Fund cutting its 2008 world economic growth forecast from 5.2 per cent to 4.8 per cent, which, according to the *Independent's* economic editor, Sean O'Grady, is equivalent to losing £100 billion in output.

And last week, Chancellor of the Exchequer Alistair Darling gave his Pre-Budget Report, which stated that GDP for the first half of this year was 3.25 per cent, while the forecast for the whole of 2008 is 2.25 per cent – a drop of a full percentage point.

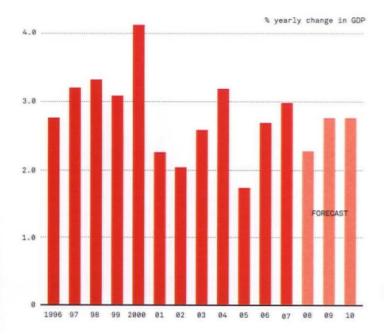
Ewan Jones, a partner at Grimshaw Architects who works in the commercial offices sector, says all of this has had a direct impact on the sector.

He says: 'It has certainly affected the availability of the tenants – US tenants, for example, have become scarce.'

RIBA president Sunand Prasad says that the younger generation of architects in particular should be wary of the turbulent financial market, and warned that the sustained period of growth will come to an end.

He says: 'There is a generation who may not remember the last recession, and after such a long period of growth it is understandable to think that it is a myth.

'It's certainly worth thinking about where we are,' Prasad added. 'Alan Greenspan



UK ECONOMIC GROWTH - PERCENTAGE YEARLY CHANGE IN GDP Data provided by OECD, HM Treasury

[former chairman of the US Federal Reserve Board] is saying the current situation is 50/50, and there is a lot of nervousness around the City.

'I remember the last recession in the 1990s very vividly. The public sector was diminished and it hit architects incredibly hard – 40 per cent lost their jobs.'

Meanwhile, business and financial advisor Lenka Hennessey, from chartered accountant Grant Thornton, believes all architects should concentrate on 'billing and getting paid' in anticipation of the worst-case scenario.

She says: 'Although it is not all doom and gloom, if there is a slow-down it will hit the property developers first. Architects need to protect themselves and their businesses as well as their staff. 'Architects need to avoid billing just at the end of a job and make sure they are invoicing regularly and getting payment on account.'

However, if developers are feeling any signs of a recession they are not showing it. Instead, Stephen Hester, chief executive of British Land, is bullish about the current situation, claiming that any talk of a recession is well wide of the mark.

He says: 'This is a price correction and not a drama. After about 10 years of growth it is not a surprise that this happens. The turbulence in the financial markets has accelerated the correction.

'How long that lasts is unknowable, but in the medium term the outlook looks just fine for commercial property prices.'



GRAHAM WISEMAN

Managing director of SOM
'I've never known an office, hotel
and leisure and residential boom
to hit at the same time such as
the one we're experiencing. It's
difficult to say we're heading for
a recession when you're in a time
of super-activity. It certainly isn't
doom and gloom.'



CHRIS LACEY

Executive director — national development, CBRE
'There is still a good appetite for mixed-use sites, which spread risk over different cycles and uses. Where there might be an effect is where there's speculative money in pure commercial schemes.'



JACK PRINGLE

Former RIBA president and head of Pringle Brandon
'The alarm bells are going. The warning may not be on red, but it is definitely on amber. Architects certainly need to keep a beady eye on the economy. Any recession hurts architects more than any other profession.'



STEPHEN HESTER

CEO of British Land

'Prices have risen by 20 to 30 per cent annually in recent years. We are now just coming back to normal. I expect financial market turbulence to be over by around Christmas. One could compare it to 1998 when LTCM (the hedge fund) almost collapsed.'

NEWS IN PICTURES

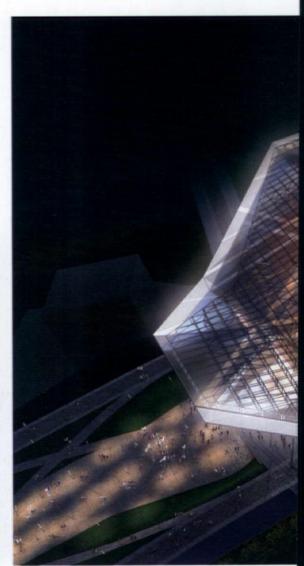
HOK SPORT UNVEILS 'ENERGY POSITIVE' STADIUM

These are the first pictures of HOK Sport's new 60,000-seat stadium in Lyon, France. The scheme will be the home of football team Olympique Lyonnais, and will boast a large 'tree-like' canopy supported by steel legs which will float over the seating, parts of the parkway approach, and the public space around the arena. Inspired by the nearby forests, this 'dramatic' roof will be lit up on match days and could be made, in part, from timber. The firm has been working on the project 'in different guises' for almost a year, but only began drawing up this latest design for the plot, which is 7km outside the city centre, in the summer, Project architect Nick Reynolds said: 'Olympique Lyonnais is trying to create a bespoke icon - a symbol for the city, not just the club. The extending roof unifies the larger masterplan [designed by French practice Buffi Associés] and, while the stadium can be iconic at key times, it can also integrate back into the landscape.' To meet French government demands, the stadium has to be 'energy positive', producing electricity through photovoltaics all year round. The scheme will also incorporate 3,000 m2 of club offices, a 1,000 m2 store, a museum and a 4,000-space car park in an adjacent podium. Before going in for planning in April, the project will have to go through an enquiry and full public consultation. The arena is expected to open in 2010. By Richard Waite

1 & 2. HOK Sport's 60,000-seat stadium in Lyon, France, will have a 'tree-like' floating canopy and will be 'energy positive', producing power through photovoltaics

3 & 4. Concept sketches showing the steel legs which will support the canopy

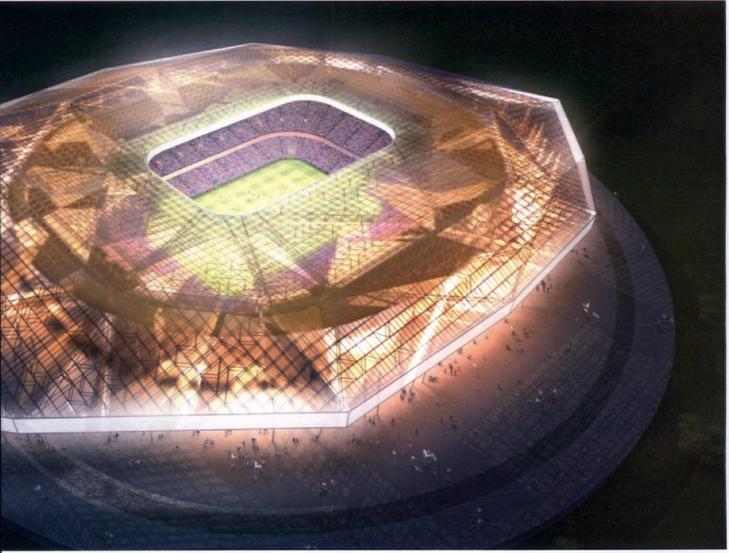




2.

1.





'It is odd, this listing business – the more so when you have to apply for special permission to alter your own house'

Royal Gold Medal winner Ted Cullinan, Guardian, 15.10.07

'I won't visit it – not until I get an apology from the BBC'

David Chipperfield on his BBC Scotland HQ, completed by Keppie Design. *Times*, 10.10.07

'High-tech with day-glo highlights, like Norman Foster in a Hawaiian shirt with flip-flops'

Tom Dyckhoff on the architecture of Denton Corker Marshall. *Times* 08.10.07



COUSTEAU-DA

God will smite anyone who claims London's 2012 Olympic Delivery Authority is, in any way, a sinking ship. Didn't Astragal chuckle then when the ODA's own press officers equated the tonnage of earth to be shifted from the East London Olympic Park to the weight of 37 submarines? Dive, dive, dive.

UNDER THE INFLUENCE?

The London Evening Standard doesn't appear that keen to make friends with those named in its London's 1,000 Most Influential People supplement, which appeared last week. Apart from the disgraceful omission of Astragal (an administrative error, we are assured) there is the quite bizarre biog of Astragal's old mucker Paul Finch, AR editor and former CABE deputy chair.

Finch is listed alongside such luminaries as Norman Foster, Ken Livingstone and Zaha Hadid in the property section of the supplement, but the editors obviously had reservations about whether he really belonged in such glitzy company. 'Aside from the twinkle in his eye', the article read, '[Finch] looks more like a rough sleeper than a design guru'.

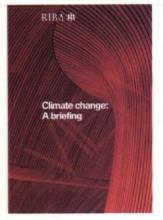
LOOKING RATHER DRAWN

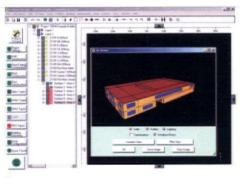
Doodler extraordinaire Louis
Hellman has now graced the
pages of this magazine with
his bitingly satirical cartoons
for 40 years, on and off, and
this anniversary was marked
with a delightful lunch held at
a Covent Garden restaurant last
week. Editors and former
editors galore (and not just of
the AJ) made an appearance –

Paul Finch, Peter Carolin, Peter Davey, Hugh Pearman and Louise Rogers among them. There were even a few architects in attendance, including Maxwell Hutchinson, David Rock and Angela Brady, who won an original version of last week's AJ Hellman cartoon as a memento of the occasion.



TECHNICAL & PRACTICE / UPDATE





1 & 2. The RIBA's new climate change guidance includes a review of thermal-modelling software such as Carbon Checker

1.

RIBA RELEASES TOOLKIT FOR LOW-CARBON DESIGN

The RIBA has released the first part of its Climate Change Toolkit, three of an eventual set of six documents, available online, which focus on reducing carbon emissions in buildings. The toolkits - prepared by energy and environmental consultancy Rickaby Thompson Associates under the direction of the RIBA's Sustainable Futures Committee - are a useful summary of this rapidly changing field, and include many links to other guidance and reports. They are a one-stop shop for information on the growing plethora of mandatory regulations and voluntary guidance on sustainabilitu.

The first three Climate
Change Tools to be released are:
• Climate Change, A Briefing.
Aimed at non-professionals
as well as architects, this is a
general introduction to the
subject.

• Low-Carbon Standards and Assessment Methods. This covers relevant planning requirements (including the Merton Rule) and Building Regulations, as well as a range of standards including the Energy Saving Trust's Best Practice Standards; the Code for Sustainable Homes; a set of guidelines first developed and standardised bu the Passivhaus Institut in Germany, which mitigate energy use, particularly through passive heating and cooling measures; and the Association for Environment-Conscious Building's Carbon Lite programme. The report also includes assessment methods for domestic buildings (the Building Research Establishment Domestic Energy Model; National Home Energy Ratings; the Passive House Planning Package; and EcoHomes XB) and nondomestic buildings (the EU's Energy Performance Building Directive; BREEAM).

• Low-Carbon Design Tools.
This guide summarises
different types of design tools
for both domestic and nondomestic buildings which are
useful at different stages of the

design process: for example, calculation tools (for thermal transmission and conductivity); simulation tools (for predicting building performance); and sizing tools (for services and renewable energy). There is also a list of bespoke software programs for low-carbon design.

Three further Climate Change Tools will be released over the next six months. They are: Carbon Literacy Briefing; Principles of Low-Carbon Design and Refurbishment; and Low-Carbon Skills and Training.

The Climate Change Toolkit can be downloaded as a PDF from www. architecture.com/climatechange. Copies are also available on request from ewan.willars@inst.riba.org or by calling the RIBA Members' Information Line on 020 7307 3600.

EVENTS

Deconstructing Building Stone
23 October, 9.30am-3.30pm
James Watt Conference Centre,
East Kilbride
(repeated 8 November,
Inverness; 28 November,
Watford; and 22 January,
Port Talbot)
www.bre.co.uk/events.jsp

The Great Refurbishment Event 24 October, 9.15am-4.30pm Royal Society, Carlton Terrace, London SW1 Looking at energy efficiency in commercial buildings www.cibse.org

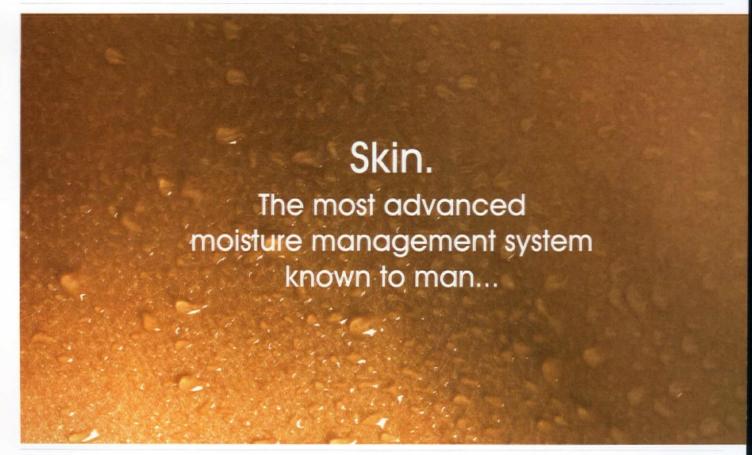
How to Network and Generate Business 25 October, 9.30am-12.30pm RIBA, 66 Portland Place, London W1 riba.london@inst.riba.org

Sustainable Construction and Green Products 25 October, 1.30-5.30 pm Dorset Centre for Rural Studies, near Blandford mail@ribawessex.com

STUDENTS WIN BAT HOUSE CONTEST

Two fourth-year students at the Architectural Association have beaten 119 professional entrants to win a RIBA competition to provide a new home for bats at the London Wetland Centre in Barnes, west London. Jorgen Tandberg and Yo Murata created the design using computer numerically controlled technology. The jury - which included Future Systems' Amanda Levete and Rowan Moore of the Architecture Foundation - said the bat house will provide attractive roosting opportunities for London's 10 species of bat. The Bat House Partnership - supported by Arts Council England, the Bat Conservation Trust, the Mayor of London, art/business agency PlusEquals, the Royal Society of Arts, and the Wildfowl and Wetland Trust - has a budget of £120,000 to build the project. The competition was the brainchild of Turner Prizewinning artist and bat enthusiast Jeremy Deller. To see more entries visit www.ajplus.co.uk By Ruth Slavid





22

LETTERS

RIBA'S CARBON FOOTPRINT MUST BE PUT INTO CONTEXT

Regarding reports on the audit of the carbon footprint and use of resources at the RIBA's London HQ (Research Reveals RIBA's Extensive Carbon Footprint, ajplus 10.10.07) – some key points may need clarification.

The audit's conclusion – 'definite room for improvement' – was absolutely right and why the audit was needed: to provide a baseline for improvement. Your report that there is high water usage per head is incorrect. The total figure is for staff occupancy, plus 100,000 people a year for catered events, plus all visitors to the café and lectures etc. So the denominator of just 90 RIBA staff produces an interesting contrast with a straight office benchmark, but we still need a good 'public building' comparator for a real test.

RIBA president Sunand Prasad's comment, 'not doing too badly', referred only to energy use, which is reasonable against office benchmarks and will be improved in response to our forthcoming energy audit by the Carbon Trust. This first audit was a snapshot, and the report a basis for action.

The staff, boards, and council of the institute are now informed and engaged. Like all RIBA members in their practices, we are determined to play our part in reducing waste and carbon emissions.

Richard Hastilow, chief executive, RIBA

ADDENDUM

I write to clarify errors that were included in the credit list for the Bernie Grant Arts Centre Building Study, which we sent to *The Architects' Journal* (AJ 11.10.07).

The client for the project was the Bernie Grant Centre Partnership. However, it is an organisation with members from the London Borough of Haringey, the College of North East London and the Bernie Grant Centre. The client representative for the project (up to 2006) was in fact Sarah Ebanja and not the London Borough of Islington as we stated.

The list of funders for the project was also erroneous. The correct list of funders for the project is: Millennium Commission; London Development Agency; European Regional Development Fund; Arts Council England; and the London Borough of Haringey. Davis Langdon, who acted as the quantity surveyor on the project, was also wrongly credited as Davis Langdon Everest.

We wish to apologise for any confusion caused. Dionne Griffith, Adjaye/Associates

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 to arrive by 10am on the Monday before publication. The AJ reserves the right to edit letters.



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Sketch image by Stuart Martin of WAM architects.

CONTEMPORARY TERRACED HOUSING TYPES

Produced by Andrew Mead

The terraced house flourished in the UK in the 18th and 19th centuries and is now enjoying a renaissance. Architects of modern terraced houses have to take into account a complex range of standards, and the AJ wanted to see the effect this was having on design. As the standards impinge most obviously on planning, we have focused on plans and sections – putting a range of schemes side-by-side, almost in the manner of a Georgian pattern book, to see how repetitive or individual they are.

The impact of Lifetime Homes standards and Secured by Design are obvious in many, for they tend to mean dwellings are larger on the ground floor than above. One distinguishing factor is the extent to which the schemes have been conceived in section, and some are quite ingenious in this respect. A historical prelude, presenting a typical Georgian plan and four 20th-century examples, puts the current projects in context.

On pages 22-26, Daniel Rosbottom of DRDH Architects explores the problems and possibilities in terraced house design. On page 41, Andy Jobling and Julia Park of Levitt Bernstein Associates spell out the current regulations.

Additional schemes are featured on the AJ website (www.ajplus.co.uk), where you are invited to post your own terraced-house projects – just in plan and section.

WE NOW HAVE AN OPPORTUNITY TO REFLECT UPON HOW TERRACED HOUSING CAN BE REINVIGORATED

By Daniel Rosbottom

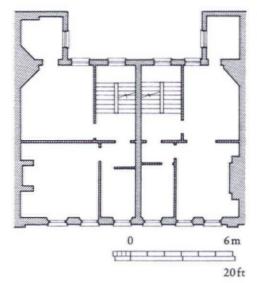
The rehabilitation of the street as an idea has, in recent years, prefaced the return of the terraced house. It has become clear that providing high-density, small-scale apartments in existing town centres does not reflect the diversity of housing need. In our peripheral vision stands the family house, and beyond that suburbia. It is to these conditions, too long ignored by architects, that we need to turn our attention.

Minimum legislated densities, as specified in Planning Policy Statement 3, stand at 30 dwellings per hectare (dph) as the government struggles to create 240,000 new housing units per year, to meet goals set out in the recent Housing Green Paper, Homes for the Future: More Affordable, More Sustainable (AJ 20.09.07). For a large suburban housing masterplan in the West of England, which my practice DRDH is working on, both client and planners propose a density of between 50-60 dph. This mirrors our experience elsewhere and suggests, at least, that the codified rash of the Essex Design Guide, regarded as required reading for designers of low-density schemes, is destined for consignment to a particularly gloomy corner of our island's architectural history. As densities rise, it seems variations on the terrace are likely to dominate, muscling out the bungalows, semis and detached houses that have characterised suburbia for the last century.

Recently, polemical projects have emerged, investigating the terrace as a type. Chance Street, a small infill terrace of three houses in Tower Hamlets, East London, by Stephen Taylor Architects (see page 40), offers an interesting and perhaps extreme

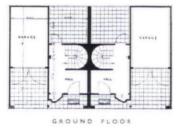
response to the current shift in attitudes to density. In a number of recent projects Taylor, like many of his contemporaries, has looked back past modernity to Georgian precedents for inspiration, and indeed the Chance Street project bears a marked affinity with those illustrated in Peter Guillery's excellent book The Small House in Eighteenth Century London. A flat brick frontage, punctured by generous windows, presents itself to the street, with metal gates against the pavement opening up to a relatively large threshold and a ground-floor room of flexible use. This belies the fact that the party walls stand at only 3.8m centres and that the outside space at the rear is the vertical shaft of a lightwell. In the face of such restriction these houses, in the hands of a skilful architect, still manage to offer attractive, well-designed and flexible interior spaces - even including an informal amenity space on the roof. However, the high density at Chance Street (96 dph) should be considered dangerous as a model.

Mass housing typologies tend to reflect the legislative, economic and, one would hope, social demands of their time. Given the long-standing desire to escape from the terrace and the inner city to the freestanding house in its own garden plot, there seems a danger that this return to type is counter to the aspirations of the public. Across Northern cities such as Manchester and its surrounding conurbation, new estate developments by volume housebuilders, of a kind usually derided by architects, remain popular. This is in stark counterpoint to the swathes of decaying terraces in neighbouring Housing Market Regeneration (HMR)



18TH CENTURY

- Two adjacent houses in Soho, central London: cited in Isaac Ware's A Complete Body of Architecture (1756) as a typical urban Georgian type.
- Georgian densities were 70-90 dph (dwellings per hectare) on 4.5-6m wide plots.







1934

 Houses at Plumstead, South London, by Lubetkin and Pilichowski.

areas. There are of course many other issues at work here, but what generally characterises the latter in physical terms is the uniformity and homogeneity of the housing stock; basically, long lines of two-up, two-downs set directly on to the pavement on gridded streets. Although I must admit to an aesthetic affinity with those strong, hard geometries and surfaces of glimmering Accrington brick, which I recall from my own childhood, they have not endured in the affections of house-buyers.

In 2006 Mæ Architects, a practice that has concentrated on issues of housing and housing policy, undertook a study on such an area, Whitefields in Nelson, Lancashire, responding to a controversial proposal for mass demolition. Mæ's project included some selective demolition but primarily focused on adjustments to the existing houses. The practice suggested longitudinal and transverse conversions, creating more varied accommodation. Extensions to the rear contained the more highly serviced elements required by modern domesticity and offered private amenity spaces above. The project is interesting in that it reassesses and adapts, rather than simply rejecting an unloved typology. This approach is too often dismissed in the tabula rasa economics of modern housebuilding. Interestingly, Urban Splash's recent Chimney Pot Park development in Salford, designed by Shed KM, employs just such a model in relation to existing terraces, even if the retention of the original houses does not appear to go far beyond the facade.

Other historic examples of terraces have fared far better in the public consciousness. The aforementioned Georgian

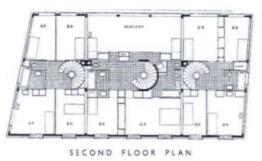
example being, in particular, a much sought after type. Whatever the period and however large the house, though, whether it be a Nash terrace on Regent's Park or workers' housing in the East End, the strength of the typology is derived from repetition rather than variegation; informing a collective urbanism where the identity and scale of individual homes is suppressed in relation to that of the street, neighbourhood or city. I recently met with Jonathan Sergison and Stephen Bates of Sergison Bates, a practice which has produced a number of interesting prototypes and variations on contemporary terraced housing. They suggested that this is a conception that sits uneasily in relation to a culture increasingly built around expressions of individuality.

It is tempting to ask why we cannot simply reiterate a successful prototype, such as the Georgian terraced street; but if the terrace has stood still at a cultural level, it is now undergoing a process of rapid transformation at the level of legislation.

Frustratingly, this is a process where, as architects, we largely appear to be occupying the role of passive recipients; making it work, rather than setting the agenda. Nonetheless, from a plethora of codes, new patterns are emerging: parking; refuse and recycling; means of escape and access; security; acoustic separation; relationships to private external amenity space; and of course issues of energy use and sustainable construction are all shifting the typology.

A current project in my own office, for a mix of terraced house conditions within a much larger suburban masterplan,

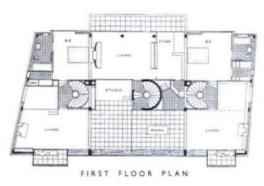




1939

 Terrace of three houses at Willow Road, Hampstead, north London, by Ernö Goldfinger.





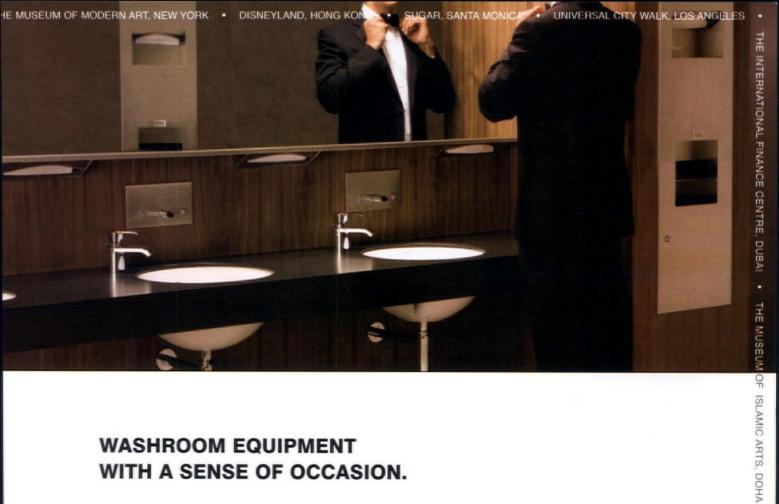
illustrates our own emerging awareness of this. In line with received good urban-design practice, the project places parking within the curtilage of the property, in order to limit the need for on-street parking. The adoption of the Joseph Rowntree Foundation's Lifetime Homes standards (housing standards that aim to provide the flexibility to meet the changing needs of residents as their personal circumstances change) thus requires a 3.3m-wide covered parking space with connection to the front door. The desire to keep a continuous street line brings these into the volume of the building, creating very wide, perforated frontages. A habitable room on the ground floor facing the street is required under Secured by Design (police guidelines for 'designing out crime'); while Lifetime Homes requires a entry-level WC, large enough to accept a shower. The consequence of all these factors is that the ground floor is much larger than the upper floors, leading to an L shape in both plan and section. Given this, it came as little surprise, when Mæ's Alex Ely, writing in a recent AJ piece on the Housing Design Awards (AJ 16.08.07), suggested that 'family housing of the early part of the 21st century may come to be characterised by the courtyard or what could be termed the L house'.

Experience of working with these issues is teaching us to think critically in relation to codes. A good example of this is in relation to the Lifetime Homes requirements for disability access. This calls for an ambulant disabled stair, capable of accepting a stairlift, the aforementioned downstairs WC and shower; and a position for a future lift. Although the issue from which these

requirements are derived is a fundamentally important one, it is worth considering whether all elements of this provision are simultaneously necessary, as the code requires. The average household in the UK moves once every seven years – hardly a lifetime – and it may be that, as a society, we should rather be trying to provide a diversity of property types, rather than relying on a single model. My own grandmother has both a stairlift and downstairs facilities but, ultimately, would rather have the opportunity to move to a bungalow – unfortunately a scarce commodity in her neighbourhood.

As a practice, our attitude has been to favour those elements which 'civilise' the house. The 900mm-wide, shallow stair becomes a generous moment in a tight plan, whereas the lift would destroy the volume of the room. The large downstairs sanitary facilities are designed to double as a utility space, and so on.

Another concern stemming from the provision of such amenities is that their impingement upon overall space requirements is not accounted for by the agents who 'advise' clients. New UK housing boasts the highest number of rooms per dwelling of any country in Europe but simultaneously offers the smallest floor areas (see www.designforhomes.org) — larger stairs and the proliferation of sanitaryware only exacerbates that problem. Paradoxically, the Joseph Rowntree Foundation's research into housing need determined that 'when faced with trade-offs consumers show that they strongly prefer additional bedrooms or larger rooms sizes to additional bathrooms.' Of course, sizes



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1952 - 1965

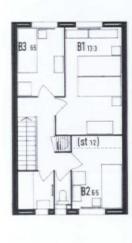
 Development of T1 to T2Y terrace house types, by Eric Lyons and Span. (From Eric Lyons and Span, RIBA Publications).



1977

 Dual-aspect house, from Greater London Council Preferred Dwelling Plans.





in plan predominate in such discussions, but we should not forget volume, with room height being one of the other great attractions of older housing. On one current project, we are manipulating the section to allow the principal room of each type to have a 3m rather than 2.4m ceiling height. It remains to be seen whether this will make it through the 'value engineering' process.

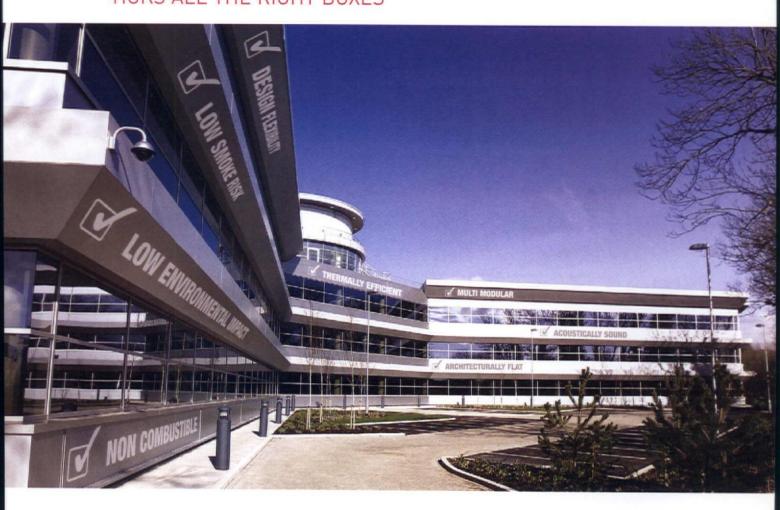
Thinking beyond the individual terraced dwelling raises other issues. The plan's width and the need to meet density requirements places pressure on the plot's depth. This can result in a smaller back garden, minimal overlooking distances and small buffer spaces in front of the houses, against relatively narrow streets. These frontages have, in any case, to be small – so there is no chance of the future occupant paving over and parking a car on them. Collectively, these proximities, along with the need for level access under Part M, mean clever design is needed to offer required levels of privacy, something a volume housebuilder cannot automatically be expected to engage with. More fundamentally, they offer a vision for suburbia that is in fact distinctly urban.

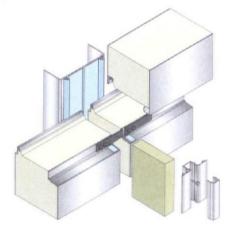
We may breathe a collective sigh of relief that urban-design guidance from institutions like CABE has been instrumental in undermining planning authorities' insistence on minimum overlooking distances. These have often denied the opportunity for density and for sensible relationships with the historic street pattern. However, we now appear to be in freefall, and serious research on what is, in reality, acceptable is necessary if we are not to simply arrive back in the 19th century.

If the space between us all is diminishing, then what occupies it also comes under threat. In contrast to strictly defined internal requirements, where the Housing Corporation's Scheme Development Standards can tell you all the requirements for wo-person room down to the size of the dressing table, no le islation or local authority guidance defines the provision of enenity and garden spaces.

As a profession we were vilified for decades over the mistakes made in the provision of housing after the war, and we cannot afford to make them again. After the dogma of Modernism and the many irrelevancies of Post-Modernity, we now have a moment of opportunity to reflect upon how strong historically successful models, of which terraced housing is a primary example, may be reinvigorated and redefined. Whether we are successful or not, our efforts will, nonetheless, shape and define our settlements, our social relationships and the views across our countryside for decades to come.







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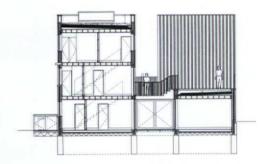
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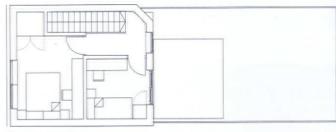
AOC

- Crown Terrace at Elephant and Castle, south London.
- Five units at a density of 109 dwellings per hectare (dph).

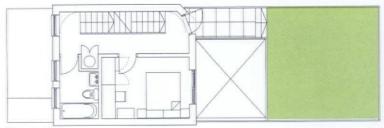
'It reconciles the DIY desires of the occupier with the civic demands of a public street. It actively encourages residents to adapt their homes to fit their needs and aspirations.'

- Geoff Shearcroft, AOC

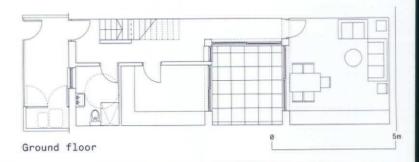


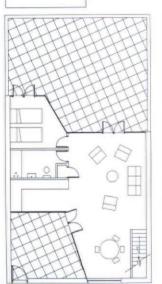


Second floor



First floor





Ground floor First floor

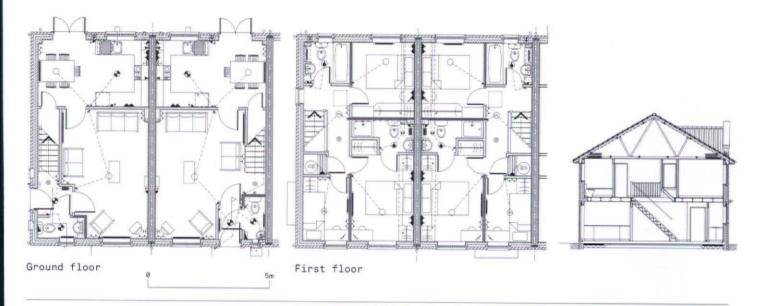
PETER BARBER

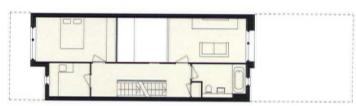
- One of several house types for a development in Milton Keynes.
- This type allows a density of 75 dph, but the overall density will be in the region of 100 to 120 dph.



BARRATT

- 2006 Maidstone Statesman House: one of Barratt's standard house types intended for a wide range of sites.
- The plan shows end- and mid-terraced units.





First floor

JULIAN COWIE

 Melody Lane, Islington, north London: 14 units in two parallel terraces at a density of 48 dph



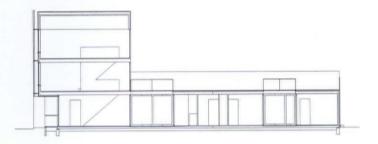


'The scheme is built to Lifetime Homes and Secured by Design standards, but provides drama and daylight at the centre of the plan.'

- Julian Cowie

PIERRE D'AVOINE

• Slim House 2: a model terrace scheme which can achieve densities of up to 92 dph.



'It offers a new urban pattern that combines the best aspects of modest traditional urban terraces with a new elevated garden cityscape.'

- Pierre d'Avoine



Ground floor First floor

DMFK

• New Islington, Manchester: 14 units at a density of 70 dph

'It's led by good sense rather than code, but still achieves Secured by Design and Lifetime Homes standards.'

- Julian de Metz, DMFK



First floor

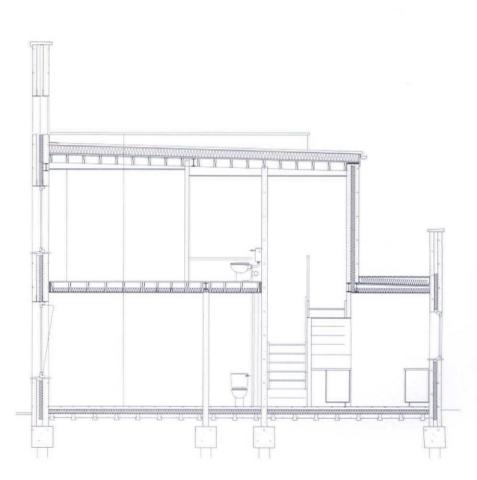


• New Islington, Manchester: a development of 23 units at 70 dph

'We like to think that the design incorporates but transcends the fairly onerous statutory targets we had to achieve. We wanted to reinvent the popular home for the 21st century.'

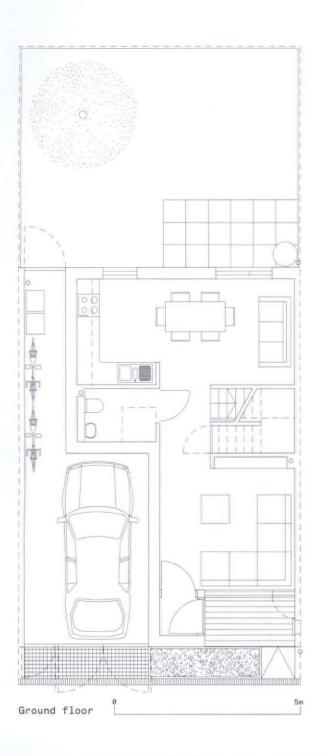
- Charles Holland, FAT



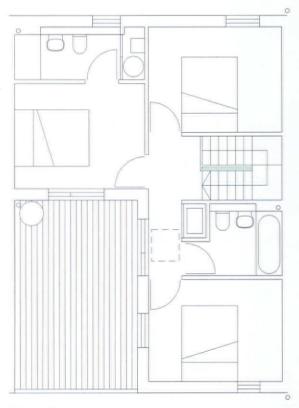


FEILDEN CLEGG BRADLEY

• Street, Somerset: one of eight types of dwellings in a development of 400 homes at a density of around 41 dph.



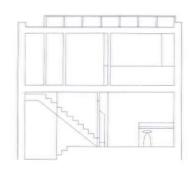




First floor

MALCOM FRASER

• Princess Gate, Edinburgh: 23 units at a density of 28 dph.







First floor

LEVITT BERNSTEIN

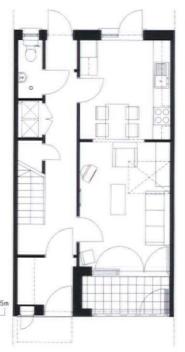
 Holly Street, Hackney, East London: a development of terraced houses and apartments at an overall density of 125 dph.

'Key issues driving the design were flexibility and adapting the home to the changing needs of the resident and the demands of modern living.'

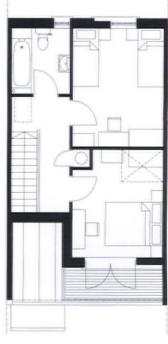
- Jo McCafferty, Levitt Bernstein



Ground floor

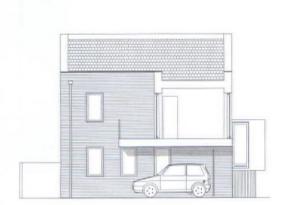


First floor



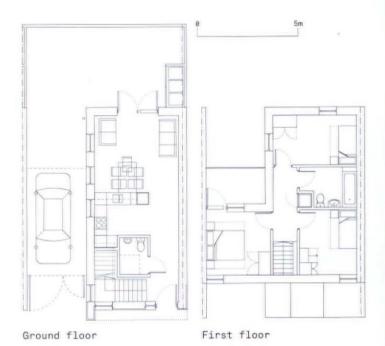
'The challenge was to deal with the contrasting demands of family housing and high densities by offering outdoor space for DIY and leisure, a flexible interior layout, and light and privacy.'

- Alex Ely, Mæ



MÆ

• Luton, Bedfordshire: a development of 40 units at around 57 dph.



MACCREANOR LAVINGTON

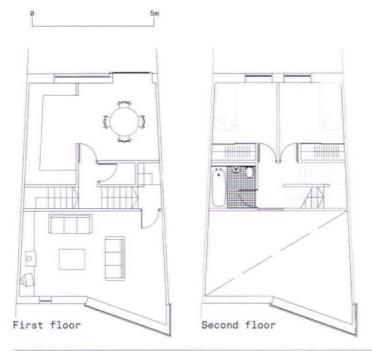
 Accordia, Cambridge: a terrace of 13 studio and five deck houses at a density of 63 dph.



'The organisation of the plan and location of the stair maximises the width of the living spaces on a relatively narrow plot. Fire escape was an important consideration.'

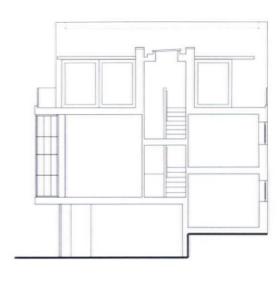
RICHARD MURPHY

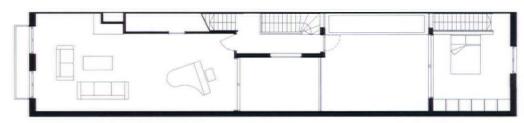
 Westport, County Mayo, Republic of Ireland: 23 units at a density of 40 dph.



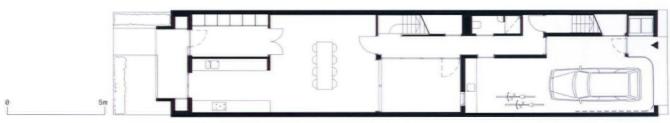
'In Ireland this degree of density is revolutionary. Normally there'd be half a mile of bungalows strung out down the road.'

- Richard Murphy





First floor of Studio House



Ground floor of Studio House

NORD

Ground floor

 Highland Housing Fair, Inverness: four units at a density of 56 dph. 'Our design explores the building mass in relation to public aspects of the home.'

– Brian McGinlay, NORD



First floor



PROCTOR MATTHEWS

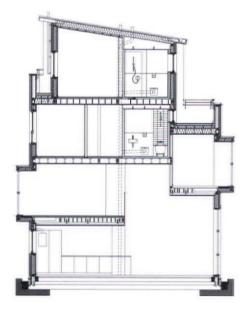
 South Chase, Newhall, Harlow, Essex: three-bed unit in a development of apartments and houses at an overall density of 52 dph.







First floor



PRP

• Sigma Home: project for two adjacent houses on a 9 x 9m site.

'A contemporary update of the traditional terraced town house. It's designed to Lifetime Homes standards, achieves Code 5 for sustainability, has an openplan layout, and is flexible.'

- Alan Budden, PRP

RICHES HAWLEY MIKHAIL

 Duncan Street, Liverpool: one of several housing types in a 10-unit development at a density of 75 dph.

'We have to conform to a long list of design standards. It can be a struggle to design anything beyond a normative box'

- Annalie Riches





Ground floor

First floor



ROGERS STIRK HARBOUR

 Oxley Woods, Milton Keynes: one of 10 different house types in a 145-unit development at an average density of 40 dph.

'Working closely with George Wimpey, we've developed a joint approach linking house design to construction.'

- Ivan Harbour



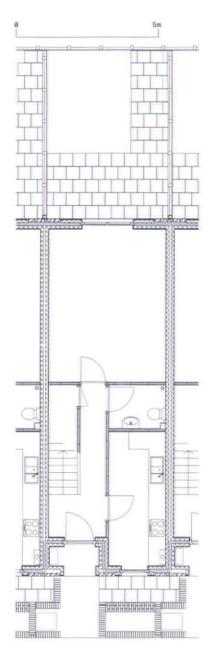


First floor

SERGISON BATES

 Canning Town, East London: a mixture of terraced houses and apartments at an overall density of 113 dph.

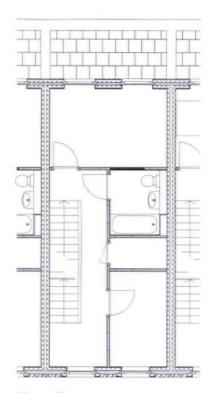




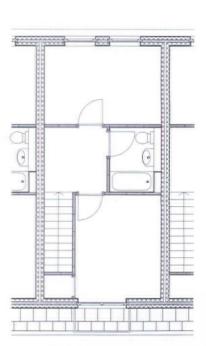
Ground floor

'Despite the density requirements, it is still possible to design a strongly articulated section providing a variety of external space and reasonably proportioned rooms.'

- Stephen Bates



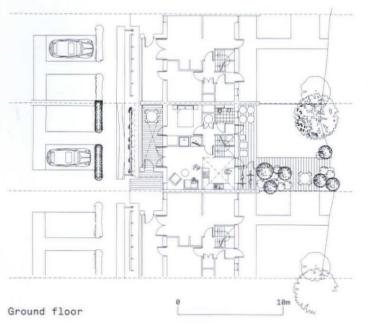
First floor



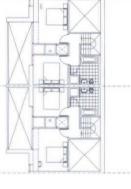
Second floor

STRIDE TREGLOWN

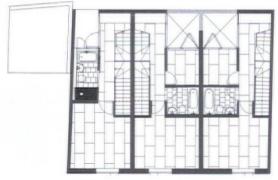
• Letchworth, Hertfordshire: 60 units at a density of 36 dph.



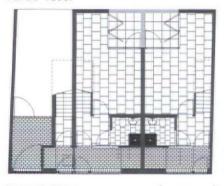




First floor



First floor



Ground floor

STEPHEN TAYLOR

 Chance Street: a terrace of three houses in Bethnal Green, East London, at a density of 96 dph.



TERRACED HOUSING / REGULATIONS

The traditional terraced-house plan is as relevant today as it was 200 years ago, but modern designs are heavily influenced, both in terms of footprint and internal layout, by extensive regulations and guidance. The principal national standards, both regulatory and advisory, which affect the design of terraced homes, are outlined below.

BUILDING REGULATIONS (DCLG)

www.planningportal.gov.uk

PART B can be onerous for three-storey houses, because a protected staircase route to the main exit must be provided unless there is an approved means of escape from the top floor. This can rule out open-plan layouts and make loft conversions problematic. The latest revision to Part B (April 2007) encourages a fire-engineered approach using a combination of fire-detection, warning and sprinkler systems which allow more flexibility in open-plan layouts.

PART E lays down clear requirements for the acoustic performance of the party wall and impacts wall construction, which in turn influences street frontage between dwellings. The latest revision to Part E (April 2003) changed the range of frequencies that are tested in an attempt to control bass frequencies from loud music.

PART L limits glazing areas, making it difficult to achieve adequate daylighting when deep plans are combined with narrow frontages.

PART M requires the entrance level to be accessible to a wheelchair user. It governs the widths of entrances and corridors and the location of WCs. The entrance and internal doors on the entrance level must have a clear width of 775mm or more. A wheelchair-accessible WC must be provided at entrance level or on the principal storey. WCs must be at least 1,000mm wide internally, with a clear space of 750mm deep outside so that the door can open outwards. This makes it difficult to locate the WC beneath the stairs, leaving little option but to locate it next to the front door, or between the two ground-floor rooms, or at the back of the house blocking a through-route to the garden.

SECURED BY DESIGN

www.securedbydesign.com

The rigid recommendations of this non-statutory accreditation have been the source of disagreement between the police, the DCLG and CABE. One recommendation – street access only to terraced houses and back-to-back gardens – means access to the garden has to be through the kitchen or living room.

DESIGN AND QUALITY STANDARDS (THE HOUSING CORPORATION)

www.housingcorp.gov.uk

These establish requirements and recommendations for all new homes that receive Social Housing Grants. Since April 2007, new

schemes are assessed according to Housing Quality Indicators under three headings: location; site and unit design; and external environment. The requirements for unit size and layout rely on the National Housing Federation (NHF) Standards and Quality in Development. While the requirements are broadly compatible with Part M and Lifetime Homes, the NHF standards are in some cases stricter – requiring, for example, that entrance doors be at least 800mm clear.

LIFETIME HOMES (JOSEPH ROWNTREE FOUNDATION)

www.lifetimehomes.org.uk

Lifetime Homes standards are increasingly being applied by local authorities to all new homes. By requiring a 300mm-wide space besides the leading edge of doors, the width of the internal entrance area grows to 1.3-1.4m. The standards also require a future shower provision for the entrance-floor WC, which means this needs to be at least 1.4 x 1.8m.

The main living room has to be at entrance level and while a kitchen/diner is sometimes regarded as acceptable for the 'hospitality' aspect of this requirement, it would not satisfy the need for a temporary bedspace. The bathroom must be suitable for use by a person in a wheelchair and there is a need to plan for the provision of a hoist from bedroom to bathroom.

CODE FOR SUSTAINABLE HOMES (DCLG)

www.planningportal.gov.uk

Since April 2007, publicly funded new housing has been required to meet Level 3 of the Code for Sustainable homes, a six-level environmental performance standard for new homes.

Solar orientation is a key aspect of the code which impacts terraced housing. The need to optimise passive solar gain is difficult to reconcile with urban-design considerations of streetscape. Similarly, as the installation of renewable technologies such as solar panels and photovoltaics becomes commonplace, the built form of terraced houses will need to incorporate the need for south-facing roof slopes. A secondary concern is provision for recycling, cycle stores and individual metering, all of which impact the design of semi-private space.

BUILDING FOR LIFE (CABE/HBF/CIVIC TRUST)

www.buildingforlife.org

This is intended to be the national benchmark, encouraging housebuilders to provide new housing that demonstrates a commitment to high design standards and good place-making. Question 8 (Is car parking well integrated so it supports the street scene?) and Question 15 (Do internal spaces and a layout allow for adaptation, conversion or extension?) deserve particular attention in relation to terraced housing.

By Andy Jobling and Julia Park, Levitt Bernstein Associates

The Best

The Winners of the construction industry's Oscars for 2007 were announced at a Gala Awards Dinner at the Grosvenor House Hotel, London on Wednesday 10 October

	_	
The Prime Minister's Better Public Building Award WINNER: Dalby Forest Visitor Centre, Yorkshire	sponsored by CABE and OGC	
The British Construction Industry Small Building Project Award WINNER: Cass Sculpture Foundation Centre, Goodwood	sponsored by AJ	
The British Construction Industry Small Civil Engineering Project Award WINNER: Tilford Bridges, Surrey	sponsored by Civils 2007	
The British Construction Industry Building Award WINNER: National Cold War Exhibition, RAF Museum Cosford	sponsored by NEC	
The British Construction Industry Civil Engineering Award WINNER: RNLI Padstow Lifeboat Station	sponsored by Autodesk	
The British Construction Industry Major Project Award WINNER: Emirates Stadium, London HIGHLY COMMENDED: Channel Tunnel Rail Link (Section 2) London	sponsored by VINCI	
The British Construction Industry International Award WINNER: Hearst Tower, New York	sponsored by Mott MacDonald	
The British Construction Industry Local Authority Award WINNER: Paradise Park Children's Centre, London	sponsored by Thomas Telford Ltd	
The British Construction Industry Environmental Award WINNER: Innovate Green Office, Leeds	sponsored by Atkins	
The British Construction Industry Regeneration Award WINNER: The Bridge Arts Centre, Glasgow HIGHLY COMMENDED: Rooftop Nursery, London	sponsored by Gifford	
The British Construction Industry Conservation Award WINNER: The Roundhouse, London	sponsored by Hyder Consulting	
The British Construction Industry Judges Special Award WINNER: Camp Bastion Military Base, Afghanistan	sponsored by Arup	
The British Construction Industry Best Practice Award WINNER: Lower Witham Flood Defence Scheme, Lincolnshire HIGHLY COMMENDED: Cleveley's Coast Protection Phase 2	sponsored by May Gurney	
The British Construction Industry 20th Anniversary Building Award WINNER: Eden Project	sponsored by Emap Construct	
The British Construction Industry 20th Anniversary Civil Engineering Award WINNER: Channel Tunnel	sponsored by Emap Construct	

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REVIEW



The Rotterdam suburb of Hoogvliet before and after the six-year programme that sought to make it 'hip'





BOOK

By Joshua Bolchover

WiMBY! Hoogvliet:
Future Past and Present
of a New Town, or The Big
WiMBY Book.
Edited by Michelle Provoost
(Crimson Architectural
Historians).
NAI Publishers, 2007,
42 euros (£29)

This book chronicles the WiMBY project, which aimed to transform one of Rotterdam's less desirable districts, Hoogvliet, into a viable new suburb. It's been compiled by Rotterdam-based collective Crimson Architectural Historians and journalist/politician Felix Rottenberg, who were commissioned by Rotterdam City Council in 2001 to make Hoogvliet hip.

A counterpoint to
NiMBY (Not in My Backyard),
WiMBY stands for Welcome
into My Backyard. Crimson
coined the term as a statement
of its intent to take a groundup, rather than top-down
approach – using participatory
techniques of urbanism to work
with the physical/social
infrastructure that was there.

Hoogvliet had an all too familiar history of 1960s

optimistic town planning, compromised realisation, industrial collapse and remedial planning blunders. By the 1990s, white middle-class residents had fled, leaving empty properties, migrant qhettos and no-go areas.

In 1999 the Dutch government called for Hoogyliet's complete reconstruction, planning to demolish one third of all the dwellings and replace them with single-family homes. At the same time, Rotterdam's city officials thought of creating an International Building Exhibition (IBE), along the lines of Germany's acclaimed 1990s Emscher Park, hoping to bring some pizzazz to the programme and put Hoogyliet on the architectural map.

Appointed to test the feasibility of the IBE, Crimson

argued for a strategy that would nurture the 'urban processes that could contribute to the future quality and vitality of Hoogvliet – especially education, alternative housing forms, recreation and entertainment'. Crimson believes in a form of 'contextual urbanism' as opposed to 'technocratic urbanism', encouraging collaboration between stakeholders, architects and community groups.

The book describes the project's six-year period in detail. What's clear is that top-down planning is so much easier and faster. Collaboration is hard: a constant negotiation process involving internal politics, personal disputes, and stakeholder disinterest as well as inevitable funding problems. Interviews with key

protagonists are interspersed with blow-by-blow accounts of each project, shown through cartoons, timelines, drawings and photo-essays. The projects range in scale from small insertions such as a light installation to more ambitious ones, such as a plan for a tidal ecological channel.

Some show clearly how collaborative processes can foster innovation. The School Parasite project commissioned young architectural practices to design a unique space for overburdened schools as an alternative to the curse of the prefab hut (all for under 100,000 euros (£70,000)). The Trial Factory, conceived by NL Architects with futurologist Rudolf Das, tried to invigorate a new relationship with oil company Shell through the design of a prototypical



building that was partpetrochemical plant and parteducational training facility for new employees.

FAT's Park and Villa de Heerlijkheid is an ambitious attempt to create a new symbolic parkland and community space. Despite endless rounds of cuts, it looks as though the scheme will be realised (albeit in a reduced form), which is partly thanks to the community participation exercises that were carried out.

So the WiMBY project has good intentions and grapples with many issues that British cities face today. It attempts to deal with complex urban agendas and realise engaging, innovative projects. But the book is pretty unfathomable. Its desire for completeness is a hindrance – the potential usefulness of the projects gets

lost. It's almost as if the process of making the book has been therapy for the authors, but, like other people's problems, this soon bores the reader.

The format and organisation of the book don't help things, with little hierarchy to its contents. It would have benefited from a stricter editing process and from graphic techniques that could make some of the complex information more accessible in diagrammatic ways.

The content of this project, if distilled, could provide real insights into alternative methods of planning. But as it stands, The Big WiMBY Book is just too big, and, like the term WiMBY itself, too self-obsessed.

Joshua Bolchover is a co-founder of the Newbetter collective (www.newbetter.co.uk)



CRITIC'S CHOICE

By Andrew Mead

In his Cambridgeshire volume of the Buildings of England (1970), Pevsner describes Richard Sheppard, Robson & Partners' Churchill College, Cambridge, completed in 1968, as 'an outstanding conception'. In the same edition he refers to James Stirling's Cambridge University History Faculty as 'anti-architecture' – Pevsner's judgments here aren't in code, as is sometimes the case. A fascinating exhibition at Churchill until 26 October lets us reconsider Pevsner's verdict, focusing as it does on the invited competition for the college in which Sheppard eventually triumphed.

Remarkably, the 20 competing practices were all Modernists (some tamer than others), with Ernö Goldfinger, YRM, Denys Lasdun and the Smithsons among those who failed to reach the shortlist, on which Sheppard was joined by Howell, Killick and Partridge (HKP); Chamberlin, Powell and Bon; and Stirling and Gowan. HKP's scheme was seen as the runner-up at the time, and some critics preferred it to Sheppard's, but today its restless chamfering looks mannered.

Whereas Sheppard's college still impresses. Offering a degree of monumentality (the gateway and the hall) and some no-nonsense Brutalism (the boiler house), it's above all distinctly humane in the way it reworks familiar collegiate courtyards. Its language owes a lot to Le Corbusier's Maisons Jaoul, but not so much that it forfeits its own character, and patches of attractive planting ease it into the landscape.

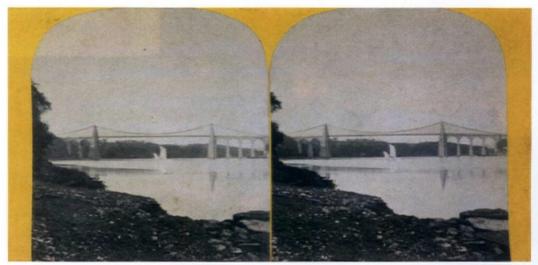
Accompanying the exhibition is an excellent booklet by Mark Goldie – Corbusier comes to Cambridge: post-war architecture and the competition to build Churchill College (£6.95 from the college) – which reproduces all the submitted schemes, carefully assesses Sheppard's built design, and puts Churchill in its post-war context of Corbusian influence and new university building.

If you go to see the show, be sure to walk to the far end of Churchill's site, where Sheppard's impressive chapel and married fellows' housing are located. On the way you'll pass Henning Larsen's Møller Centre (1992) and how bland it looks by comparison – a clear failure of nerve by a college that built boldly 30 years before (www.chu.cam.ac.uk). For forthcoming events visit www.ajplus.co.uk/diary

EXHIBITION

By Neil Cameron

Telford: Father of Modern Engineering. At the Scottish National Portrait Gallery, Edinburgh, until 25 November



Telford's work became a tourist attraction and a source of souvenirs, such as this stereoscopic photograph of the Menai Suspension Bridge by H Petschler & Co

If you ever doubt that civil engineering can be beautiful, just look at the work of Thomas Telford (1757-1834), whose 250th anniversary is being celebrated this year. The extraordinary Menai Suspension Bridge in north Wales (1826) combines innovative engineering with an elegant balance and simplicity of design which seems more Modernist than Regency.

Yet not only did Telford create some of the most visually arresting works of engineering design the world has ever seen, he was also responsible for some of its greatest technical advances, such as the building of the Göta Canal in Sweden which linked seas more than 370km apart.

Such achievements are all the more impressive given that Telford was brought up in poverty, born the son of a shepherd in a Borders bothy. Trained as a stonemason, his early years were spent working on buildings in Edinburgh and London before he became Surveyor of Public Works in Shropshire, where he developed skills in architectural design. But it is his profoundly practical understanding of how to build – as someone who had done so with his own hands – that made his engineering designs so successful.

This exhibition sets out to illustrate Telford's remarkable career through some 200 items, including measured drawings and engravings, manuscripts, books, models and paintings. Perhaps surprisingly, it's the plans and elevations that really bring his work alive, reducing his forms to images of emblematic simplicity and

thereby enhancing their pure, visual power.

The elegance and linear precision of a design such as Edinburgh's Dean Bridge (1831) - its hollow stone-built structure defined by an exact understanding of the differential weighting on its inner and outer arches - is undeniable. Telford also showed the structural potential and lattice gracefulness of cast-iron as used in bridge designs such as Craigellachie (1815) and Conway (1826). The scale of his output is hard to encompass - he was responsible for over 2,000km of road, 1,000 bridges and over 30 churches in northern Scotland alone.

Despite numerous fascinating items in the exhibition, it does not include present-day images of Telford's work, nor is there an

accompanying publication. It's regrettable, then, that the display is broken up by a number of large-scale digital photographs of Scottish landscapes by a German artist, Michael Reisch, commissioned to create a contemporary aura around Telford's work. This attempt at a challenging intervention is misplaced and does nothing to highlight one of the latent themes of the exhibition - the potential of civil engineering as an art. The continuing relevance of Thomas Telford is best illustrated by the fact that so many of his works, products of a mind of singular genius, are still in use today.

Neil Cameron is an Edinburghbased writer on architecture and art



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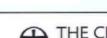
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Specialist Recruitment hays.com/architecture



Editor, AJ Specification

We need an organised, dedicated journalist or a literate architect to edit the monthly sister magazine of The Architects' Journal. The successful candidate should have a knowledge of architecture and a passion for technology and new products.

The post is part-time - three days per week - and the successful candidate will have responsibility for coordinating all aspects of content, design and production in collaboration with the editor of The Architects' Journal.

The editor is the only dedicated member of staff, managing a small in-house team. Duties include deciding on content, writing, editing and proofing copy and a responsibility for developing and promoting the editorial values of AJ Specification.

AJ Specification is a magazine about new products and technical innovations for the working architect. It has a very close relationship with advertisers and the editor has a key role in working with our commercial team and our advertisers.

Please send CVs and covering letter to Kieran Long, Editor, The Architects' Journal, Emap, Greater London House, Hampstead Road, London NW1 7EJ / kieran.long@emap.com

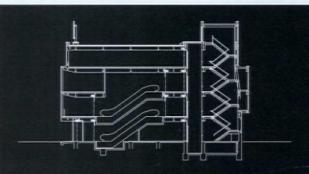
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ZARA

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The Zara Architecture Studio and the international Building department manage store opening and reform projects for each and every one of the company's stores. Each store is thought of as a unique, one-of-a-kind project, an opportunity to develop new solutions that respect the identity of the building and its surroundings. Every year, we carry out more than 400 projects, ranging from ground-up construction to the renovation of historical buildings and reform projects on existing stores.



Based in our International Building Department, within Head Office in La Coruña (Spain), we are seeking to recruit a:

JUNIOR ARCHITECT

The successful applicant will be responsible for:

- Assisting with the creation of the online specification manuals, which are used to convey all necessary construction information to suppliers and internal departments regarding the development and construction of stores.
- You will also assist the department in locating new construction suppliers worldwide and update the manual with the correct technical information and terminology.

We require:

- A recent graduate who has studied any Architecture related degree. Construction Engineering Management, CAD & Construction or Civil Engineering degrees are also suitable.
- Work experience is not necessary; this is an entry level position with training.
- You must be a strong communicator in English. Spanish is valued but not essential.
- Ready and prepared to relocate to Spain and open to further travel.

- Knowledge of AutoCAD 2000 is valued.

If you are interested, please send your CV to: Success Appointments York House, 23 Kingsway, London WC2B 6UJ Email Miss Bey Ali: b.ali@successjobs.co.uk

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You will contribute to the strengthening of the design profile in the areas of architecture and architectural technology at postgraduate and undergraduate levels and to the further development of our postgraduate programme. A passion for teaching is essential as you will also be expected to provide leadership and teaching in the design studio.

Candidates should have a proven background in design theory and a significant track record in research output and scholarly activity. Experience of teaching in Higher Education in architecture is essential, as you will be expected to play a key role in the teaching activities and lead the delivery of the architectural history and theory curriculum. This offers a unique opportunity to the appropriate individual to work with an enthusiastic and committed team.

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Further information and application forms are available at www.shu.ac.uk/jobs email: recruitment@shu.ac.uk or telephone: 0114 225 3950. Closing date: 2 November 2007 by 3.00pm. Please quote Ref: DS508/07.

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Ref: 3663 (Philip)

Principle / Associate Mayfair Substantial Salary, HC,P,Car Allowance, B/S Key post in a truly global company with 12 UK offices and operations in 20 other countries. With a turnover of 114M last year and 15M paid to staff in bonus's. The role is leadership of the urban design team, to undertake existing and future urban design commissions and to generate new work-streams from existing and new clients. Your skills & experience will reflect the importance of the post, which will offer a very substantial salary & package. Ref: L460 (Hannah)

Wallingford, Buckinghamshire Salary c £45k - £55k Architects Wallingford, Buckinghamshire Salary C 145K - 155K
Established in 1998 and operating from offices on the outskirts of Wallingford. They use both traditional drafting skills and state of the art Three Dimensional CAD technology to present their projects. The design practice handles a wide range of projects including private housing, affordable housing, nursing homes, hotels, and leisure projects and regularly handle schemes up to 120m.

Ref: 3667 (Philip)

Architectural Design Managers Canary Wharf / Docklands c£50k - £75k + Blue chip, distinctive, integrated property development and investment group focused exclusively on Grade A office space and high quality residential and retail facilities in the Docklands. Ideald, candidates will have experience in this field & project types and be seeking a long-term commitment to their career & employment.

Ref. L438 (Hannah)

rchitects / Technicians / Assistants Hitchin / St Albans / Cambridge c£25k - £46k + Several well-established multi disciplinary practices based in the Hertfordshire and Cambridge areas are currently looking to expand their design teams. With projects in the Commercial and Residential sectors this will give you the chance to express your creative ideas and skills. Ideally some project management & client skills will be advantageous.

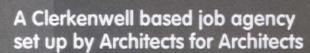
AutoCAD. Contract or Perm options for St Albans. Ref: 3655 | Philip)

Part 3's and Assistants Covent Garden ESS Perm or Temp ESS International architectural practice the practice has consistently been rated in the top 20 of the UK's top 100 practices and has worked on some of the UK's largest projects. With four offices in the UK and an office in Cyprus, they are a design-led practice with interests in public sector, business space, large mixed use, residential, education, transport productions and the proposed programments. education, transport, Ref: L459 (Hannah) hospitality, retail and industrial developments.

(AutoCAD / ArchiCAD) (AutoCAD/Vectorworks) Brighton Technicians Ref: L450 Part 2's £14 - £19hr Architects / Technicians Technicians Ref: 3393 Ref: L438 (AutoCAD) (Microstation) Oxford Circus Technicians / Architects (Microstation) Ref: L359 ondon Bridge Technicians / Assistants (AutoCAD) £18 - £24hr Ref: 3437

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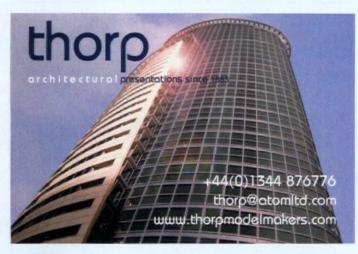


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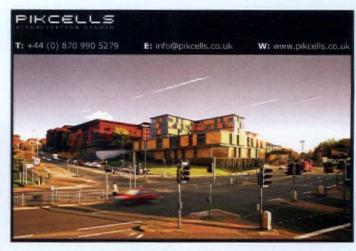
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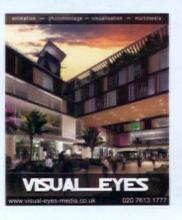








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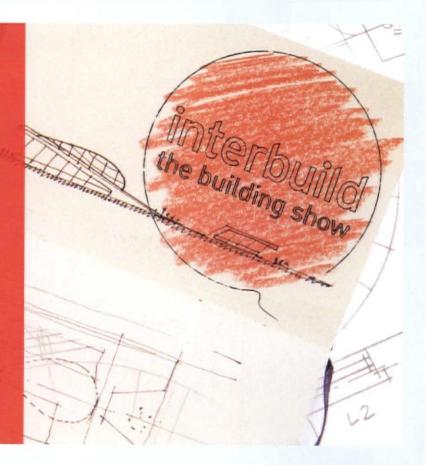
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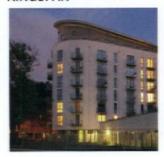
GOODING ALUMINIUM



AJ ENQUIRY 201

Gooding Aluminium's new 172page 'Let There be Aluminium' handbook is packed with newgeneration 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

KINGSPAN



AJ ENQUIRY 202

Kingspan Insulation
Thermataper TT47 highperformance rigid urethane
insulation was installed at
the Artesian Building in London.
It provided a lightweight and
practical alternative to timber
firrings when creating the falls
for the roof-water drainage, and
met the required U-values.

VELFAC



AJ ENQUIRY 203

Velfac now provides a service for domestic or small commercial projects. Each window is made bespoke to specifications for design, colour and size, allowing you freedom of imagination. The display is at the Kettering showroom. Telephone 01223 897100 or visit www.velfac.co.uk

INTEGRATED DESIGN



AJ ENQUIRY 204

The Fastlane Entrance-Control Range is designed to balance the aesthetic and security requirements demanded by today's architects and modern building design. The range includes tripods, entrance gates, barrier-arm optical turnstiles, speedgates, passgates and tailgate-detection systems.

SWS



AJ ENQUIRY 205

Oslo laminated-timber windows from Scandinavian Window Systems (SWS) have been specified for a school for children with sensory impairments in Glasgow. SWS' Oslo range was chosen for Hazelwood School because of its environmental credentials and high performance.

STANNAH



AJ ENQUIRY 206

As part of its 'access for all' policy, Eastwood Park Theatre has installed a new 13-person Stannah lift. Features such as speech synthesisers, tactile buttons and digital display units ensured compliance with DDA requirements and EN81-70. For more information visit www.stannah.com

HÄFELE



AJ ENQUIRY 207

New from Häfele's leading Swiss supplier HAWA is Frontslide 60/matic-Telescopic, designed for automatic shading of large window areas using timber or metal shutters. The system is designed to shade buildings from both heat loss and gain. For more information visit www.hafele.co.uk

LEVOLUX



AJ ENQUIRY 208

Levolux has installed solarshading fins on the UK's first Olympic building. Designed by David Morley Architects, the Lee Valley Athletics Centre is the first key Olympic training venue to be completed. Levolux's solarshading fins help provide a cool internal environment for aspiring athletes to compete in. Respond to these panels at 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.

DUPONT CORIAN



AJ ENQUIRY 209

Restaurant Scott's of Mayfair has recently enjoyed a stylish interior face-lift, including a spectacular centrepiece fashioned from DuPont Corian to display the daily catch. Corian is non-porous and offers a thermal inertia ideal for holding the vast quantities of ice required to keep the seafood fresh.

STORMKING



AJ ENQUIRY 210

Specialist GRP building products manufacturer Stormking has introduced its own fleet of delivery vehicles to ensure a quicker and more efficient service for its customers. The fleet has images of in situ products which represent the Stormking range of high-quality prefabricated building products.

IES



AJ ENQUIRY 211

IES is the only commercial software provider to offer compliance solutions for the whole of the UK. Addressing reductions in energy and carbon emissions, the accredited VE Compliance module now offers routes for compliance with Building Regulations Part L. www.iesve.com

3M



AJ ENQUIRY 212

3M creates innovative products that help make the world smarter, faster, healthier and safer. 3M has applied its expertise in RFID technology to deliver biometric passports and it is using its understanding of the healthcare industry to provide hospitals with infection-prevention solutions.

SERVACCOMM



AJ ENQUIRY 213

Servaccomm Redhall, one of the UK's leading modular design and build experts, has worked in partnership with Creative Consulting to plan and design detailed drawings for a modern café for the British Library in London. A one-storey building with suspended ceilings was manufactured.

VICTORIAN WOODWORKS



AJ ENQUIRY 214

The Flooring Studio has provided a contemporary flooring solution for the main meeting room of Kaupthing Singer and Friedlander's new London HQ. The Flooring Studio specified an innovative solution – soft leather floor tiles that will age beautifully and develop a rich patina over time.

GRADUS



AJ ENQUIRY 215

Gradus Accessories has supplied stair edgings from its innovative XT range for installation at Macclesfield College, High School and Sixth Form College. The XT stair edgings were fitted onto 11 staircases as a superior safety measure to reduce the risk of slips, trips and falls.

GRADUS

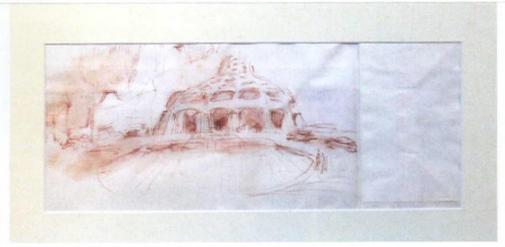


AJ ENQUIRY 216

Accessories specialist Gradus' new specification guide details its extensive portfolio of stair edgings, floor trims and skirting products, including its new high-performance XT range. The guide has information on the very latest legislative requirements, specification guidelines and product-testing standards.

SKETCHBOOK / BASIL SPENCE

If you would like your work to feature in Sketchbook please email cecilia.lindgren@emap.com or write to the usual AJ address.





1.



2.



1 & 2. Bahrain Arts Complex, 1975. Drawn en route to Bahrain for a site visit. Spence fell ill on this trip and died a year later

3 & 4. The House of the Cave, 1973. Sketch for Spence's Maltese holiday home. Drawn en route to Rome for a site visit to the British embassy, the sketch shows a house and a cliff-top studio

Both drawings are taken from the Spence/Blee family archive

3.

4.

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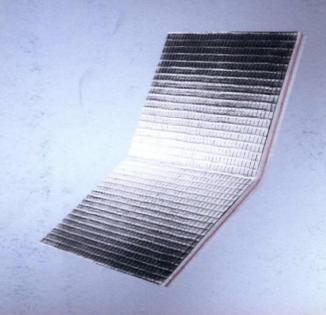


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