

AJ

FUNCTIONALIST RHETORIC

*Grimshaw's Museum of Steel
in Monterrey, Mexico*

25.10.07

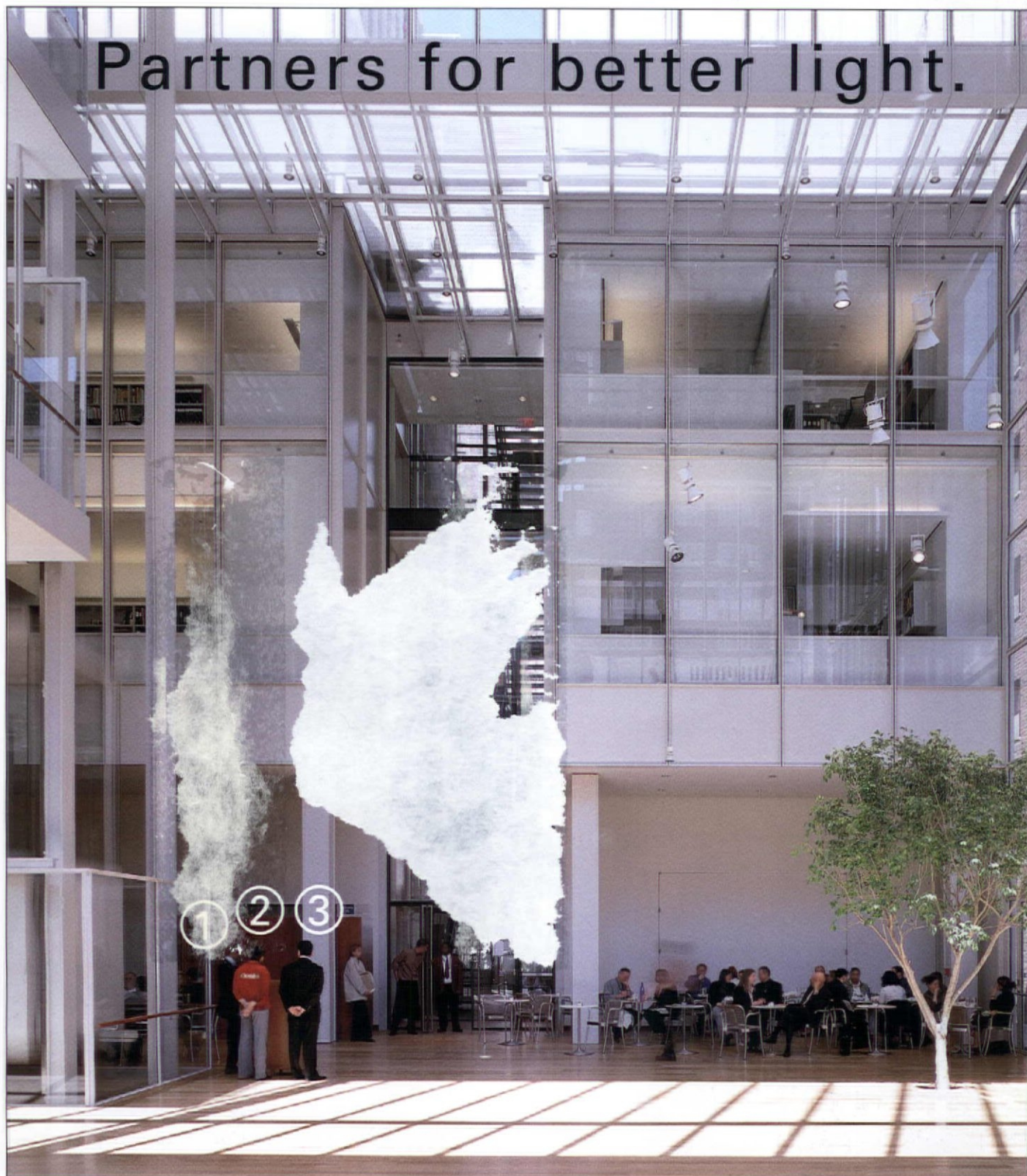
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'You find a form
and stick with it'
*Brett Steele and Richard
Meier in conversation*

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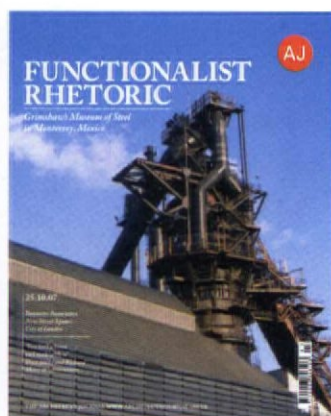
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Cutty Sark could be scuppered as cost storm breaks out p.6

Robert Adam blasts 'insulting' cash boost to EH p.16

Architectural terror group strikes again with attack on village hall p. 18

News

DLA LATEST VICTIM AT TROUBLED NORTHERN BALLET

Firm follows in the footsteps of Chipperfield and Carey Jones and is dropped from strife-hit Yorkshire scheme

DLA Architecture has been shown the exit door from the prestigious Northern Ballet project in Leeds.

The Northern Ballet Theatre (NBT), with the Phoenix Dance



Centre, has ditched Rushbond, the developer behind DLA's project, and is working on a completely new scheme with Leeds City Council.

The revelation is the latest twist in the long-running saga surrounding the design of the dance company's new home in

West Yorkshire – a turbulent 10-year tale which has already seen schemes by Carey Jones and David Chipperfield sidelined.

DLA had only been on the scheme at the Quarry Hill site for a few months after being brought in last autumn as part of the developer-led team to design a replacement for Carey Jones's over-budget scheme (*pictured*).

Carey Jones had itself replaced Chipperfield, who had drawn up a scheme for a new base in Huddersfield.

A spokesperson for NBT said: 'We were very disappointed that it became impossible for us to continue working with Rushbond to develop a new purpose-built home for NBT and Phoenix Dance Theatre in Leeds.'

'We are extremely grateful to Leeds City Council who have

reviewed the delivery options and agreed to take responsibility for the development.'

It is understood the council's Strategic Design Alliance – a collaboration with engineer Jacobs – is reappraising the site to see how the £11.7 million scheme could be split. Part of the land will have to be sold or given to a developer to fund the scheme. DLA practice director Richard Nash said: 'Due to the involvement of the council as funder, the services of a Strategic Design Alliance architect [from within LCC] had to be engaged under their standing orders.'

'We are certain the scheme will be a huge asset for Leeds and wish the project every success.'

The NBT, based in West Park, Leeds expects to move into its new home in 2010. *Richard Waite*

BARRATT DROPS INNOVATIVE FLUID SCHEME

Housebuilder Barratt Homes has ditched an innovative pilot housing scheme by architect Fluid within the South Yorkshire Pathfinder area.

It is understood the building giant pulled the plug on the 40-home project in Penrith East, north Sheffield, because of a decreasing margins – echoing rumours of plummeting profits across the housing sector due to rising construction costs.

The scheme was to sit on eight infill sites in a Housing Market Renewal (HMR) zone and feature a number of 'hybrid' prototypes appropriate for a contemporary garden city.'

Barratt refused to confirm profit margins had played any part in the decision to drop the development. But a spokesman told the AJ: 'We have looked very carefully at this project and after thorough research decided not to proceed further.'

If it had been built, the proposed development would have sat alongside a clutch of ambitious housing projects by leading architects assembled in the HMR area north of the city centre. Among those already working on projects are FAT and Dutch practice Mecanoo.

Speaking about Barratt's withdrawal, Miranda Plowden, the programme director of the city council's north Sheffield regeneration team, added: 'We were disappointed that between us we couldn't make the scheme work. We are now exploring other options to redevelop the site.'

No-one from London-based Fluid was willing to comment.



Youmeheshe had planned to raise the Cutty Sark and surround the hull with a 'glass bubble'

CUTTY SARK SAILS INTO COST STORM

A planned Youmeheshe scheme at the fire-hit Cutty Sark in south London faces delays and cutbacks due to a £16m funding shortfall

Youmeheshe has warned that the *Cutty Sark* the world famous tea clipper based in Greenwich, south London, could once again be in jeopardy.

In May the practice was nearing completion of tender drawings for a radical new visitor experience at the 19th-century ship – once the fastest in the world – when it was set on fire by arsonists and nearly destroyed.

Although the ship was saved, the cost of the project has now soared to around £35 million and the Cutty Sark Trust (CST) – the organisation raising funds for the scheme – has said it is £16 million short of that target.

Project architect Christoph Klemmt said Youmeheshe had not 'had much to do' with the scheme since the fire because the ship has been out of bounds as fire investigators and forensic officers hunted for clues.

Klemmt said that he was 'depressed' about the scheme's progress and added that he 'didn't know' when the firm's designs – which include lifting the ship into the air and surrounding its hull with a 'glass bubble' exhibition space – would be realised.

'Sure we would like the project built as soon as possible, but if they [the CST] do not have the money, they don't have the cash.'

Despite the cash shortfall, Stephen Archer, CST communications director, said the project would proceed, but conceded that there 'was a risk' that the architect's proposals could be scaled back if adequate funds were not found.

Archer said: 'In theory the project could be scaled back, but to do so would be a major decision and would also be a step back from what everyone involved was promised and what they expect.'

'It would be a decision not taken lightly and Youmeheshe would be involved at every stage,' he added. *Max Thompson*

NEWS IN BRIEF

FCB IS 25 YEARS OLD

Feilden Clegg Bradley (FCB) has marked its 25th Birthday by changing its name to FeildenClegg Bradley Studios. The move, announced at a party held at the RIBA headquarters last week, will see the creation of working groups, each with dedicated specialism.

PM TARGETS SLAMMED

A host of sustainability experts has launched a stinging attack on Prime Minister Gordon Brown's alleged decision to lower Britain's 2020 renewable energy target. The *Guardian* this week claimed to have seen a leaked government document spelling out plans to 'effectively abolish' the European target that 20 per cent of all energy will come from renewable sources. Ian May, chief executive of Renewable Energy Systems (RES) Group said: 'The government simply cannot back away from this issue.' To read the full article visit

WWW.ARCHITECTSJOURNAL.CO.UK

NEW BOOM UNVEILED

Chetwood Architects has revealed its reworked proposals for a large residential and hotel development on the East bank of the River Hull. Dubbed the Boom, the £100 million scheme was turned down by Hull City Council last month after councillor's said the designs 'lacked flair.' This is the practice's third attempt at drawing up an acceptable proposal.



CONVICTED TERRY COULD BE STRUCK OFF

Quinlan Terry could be struck off as an architect by the ARB's professional conduct committee (PCC) following his £25,000 fine for demolishing a listed building.

According to ARB sources, the Colchester-based architect is 'likely' to be reported to the PCC for breaching the Planning Act when he allowed contractors to illegally flatten parts of a Grade II-listed lodge by John Nash in Regent's Park, London.

Terry was fined £25,000 after pleading guilty to breaches of the Planning Act at the City of Westminster Magistrates' Court.

Worryingly for the 70-year-old Terry, the board's committee has

the power to fine, suspend or even 'erase' an architect from the register where it is found they have been convicted of an offence with 'material relevance to his fitness to practise as an architect'.

In recent years the PCC has suspended a handful of architects for similar offences, including Ingrid Morris who in June was removed from the register for two years after also being convicted of breaching the Planning Act and for practising without professional indemnity insurance.

And in July 2006, architect Peter White was 'erased from the register' following a conviction for theft.

Long-term ARB observer Ian Salisbury believes the ARB has no alternative but to launch an investigation into Terry's case.

He said: 'I would be the last person to wish that upon him, but the Architects Act is clear.

'A criminal conviction which has material relevance to his fitness to practise will, prima facie, lead to the imposition of a disciplinary order. That, I suggest, will leave the Registrar with no option but to cause the matter to be investigated.

'It seems to me that the process will be more or less automatic.'

Terry refused to comment.
Richard Waite

3XN'S SALFORD SCHEME ON THE SCRAPHEAP

Danish practice 3XN has claimed its competition-winning Faculty of Arts, Media and Social Sciences scheme for the University of Salford has been tossed on the scrapheap.

Practice founder Kim Nielsen told the AJ that he had received confirmation that Sheppard Robson would look at a fresh project to relocate the whole facility to a plot within the purpose-built £400 million Mediacity:UK overlooking Salford Quays.

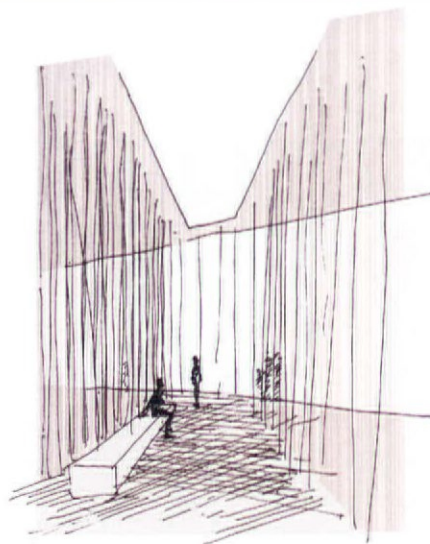
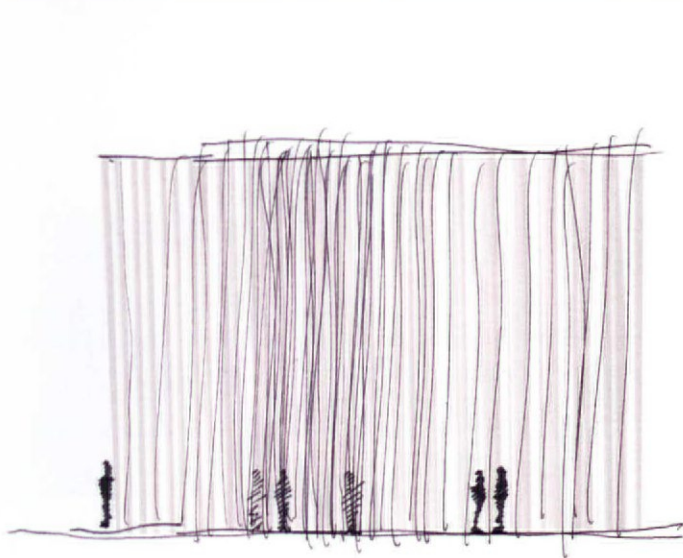
This decision effectively spells the end for 3XN's ambitious proposals to create a 280 seat theatre, dance studios and a 'performance research laboratory'.

FLETCHER PRIEST UNVEILS SCHEME FOR NORTH BANK OF THE THAMES

Fletcher Priest has revealed the first images of its new Watermark Place development on the north bank of the Thames next to the Grade II-listed Cannon Street station.

The scheme is being described as a 'new small-scale urban quarter for the City', and will open up the walkway along the north of the river. The development, which will house 50,000m² of offices and shops, will step down in height from 12 to five storeys.





Carmody Groarke's pavilion for Osnaburgh Street scheme in Camden, north London, is made up of a field of rods which can be cleared to create pathways

CARMODY GROARKE WINS PART IN FARRELL MASTERPLAN



Carmody Groarke has won an Architecture Foundation competition to design a new 'pavilion' in the heart of the Terry Farrell-masterplanned Osnaburgh Street development in Camden, north London.

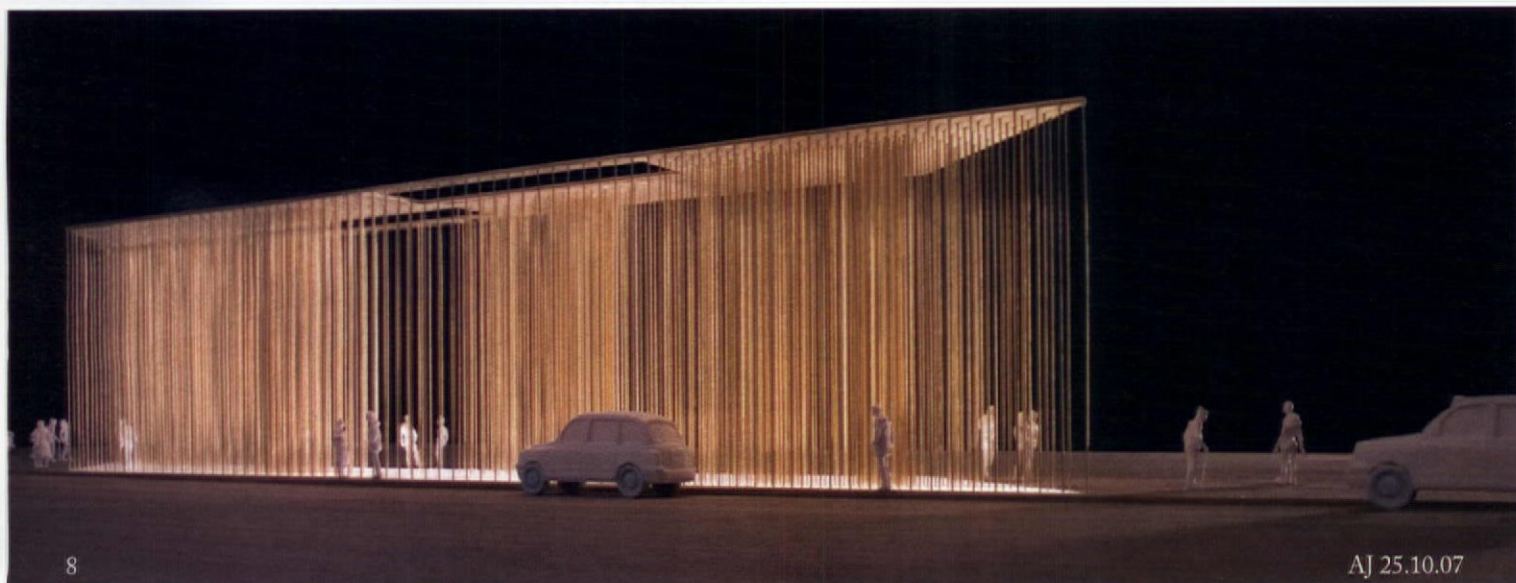
Organised on behalf of the scheme's developer, British Land, the competition brief called for a 'new pavilion to beautify and intensify' the entrance to the new east-west connection to Osnaburgh Street.

London-based Carmody Groarke's pavilion will feature 'an ornamental field of

stainless-steel rods supporting a canopy 8m above the streetscape'. Clusters of the rods can be removed from the pavilion to create 'shimmering' pathways, spaces and seating areas.

The building – which Carmody Groarke described as a 'folly' – will become part of Farrell's masterplan, alongside schemes from Munkenbeck + Marshall and Wilkinson Eyre.

Five other practices – Ian McChesney, Niall McLaughlin, Newbetter, Proctor Rihl and Surface – were invited to take part in the contest. *Max Thompson*



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LEARNING DIFFICULTIES

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

RAIN NOISE TESTING FOR METAL ROOFS

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

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

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

An 80mm foam core composite panel with 0.5mm outer and 0.4mm inner steel faces has an approximate SRI of 25dB. A single sheet of 0.7mm trapezoidal profile steel has an approximate SRI of 24dB. The SRI of a standard built-up roof system is 45dB (based on Euroclad Elite System 2.25, a typical built-up roof system achieving 0.25W/m²K U value). In the case of sound reduction the greater

the dB figure, the better the sound reduction and therefore the larger decrease in noise.

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

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

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

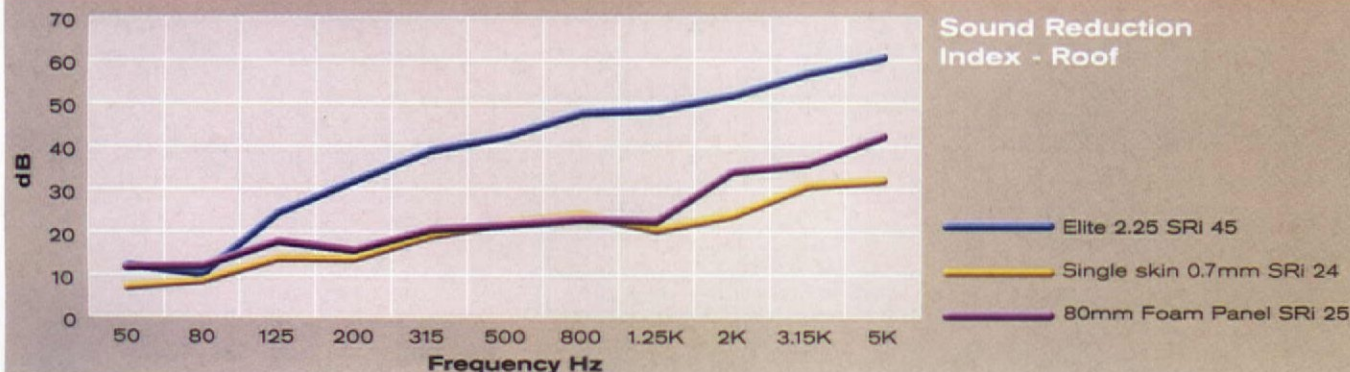
Test 1 used a built-up system which

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

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

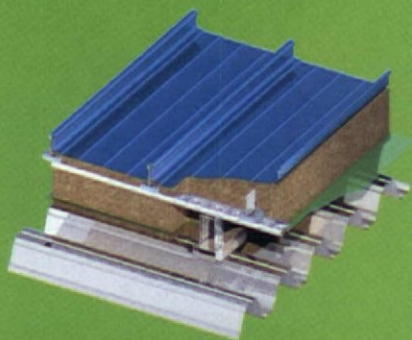


Acoustic Technical Document



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

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FOUR LINE UP FOR TV LOTTERY SHOWDOWN

Moxon Architects and Knight Architects' urban park is a surprise inclusion in the TV battle against Grimshaw and Make for a £50 million lottery jackpot

Make's Sherwood Forest project has been named among the final four schemes vying for a £50 million Big Lottery fund.

The London-based firm will battle it out with Grimshaw's Eden Project extension, Moxon Architects and Knight Architects' urban park project in Dudley and the Sustrans Connect2 scheme – a UK-wide project to improve local travel which includes 36 new bridges and three viaducts.

The four were chosen from a longlist of six, and will now go to a public vote – the People's £50

million Lottery Giveaway – that will be televised on ITV1 in December.

A 'delighted' Martin Knight, director of Knight Architects, said 'it was a bit of a surprise' to learn that the firm's subterranean visitor experience had been shortlisted. 'It's a real David and Goliath battle now,' he said.

The competition was launched in June 2005 and attracted 33 entries. The public can vote for their favourite at www.peoples50million.net from 26 November. *Richard Vaughan*

Make's Sherwood Forest scheme



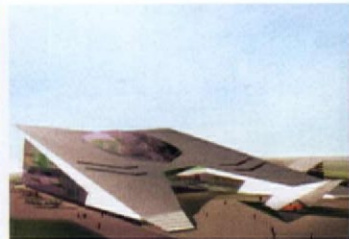
TITANIC VISITOR SCHEME SINKS IN LIVING LANDMARKS GRANT BATTLE

The Big Lottery's subsidiary, Living Landmarks – which funds smaller cultural schemes – has also drawn up a shortlist of 10 projects that are contending for grants of between £10 million and £25 million.

Living Landmarks chopped down a list of 23 hopefuls to reach the shortlist, forcing some high-profile projects to look elsewhere for funding.

Among the losing schemes were Eric Kuhne's £90 million Titanic Visitor Centre in Belfast, Sheppard Robson Architects' Lowther Castle redevelopment, and the Landmark Wales projects which included work by Tonkin Liu, Marks Barfield and Ian Ritchie.

Follow this story's progress at WWW.ARCHITECTSJOURNAL.CO.UK



The Flying Start (top) and the People's Playground have both made the shortlist contending for Living Landmarks grants

SHORTLISTED

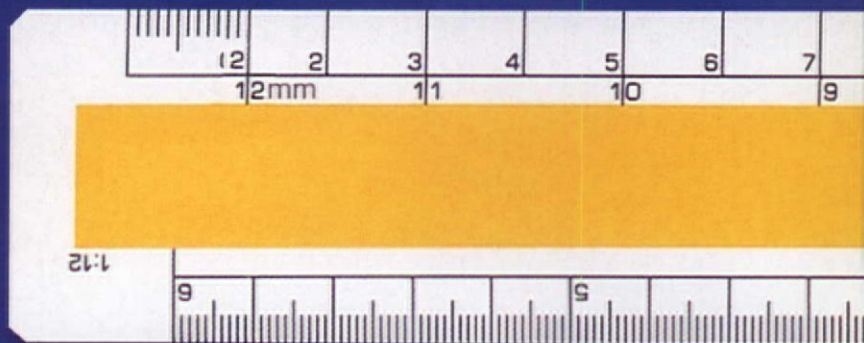
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Shakespeare North Knowsley Council
The Helix Falkirk Council
The Flying Start Sheppey Heritage Trust
British Waterways Community Challenge
Bradford Mirror Pool Park Bradford Council

THE LOSERS

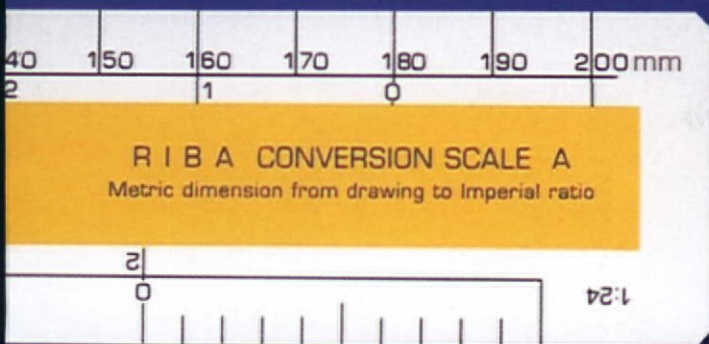
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FEILDEN CLEGG BRADLEY STUDIOS FINISHES LAKESIDE 'SCITEC' BLOCK

The renamed Feilden Clegg Bradley Studios has designed the SciTec facility – an addition to the 1,000-pupil independent Oundle School in Northamptonshire. The £11 million building – a centre for science, art, design and technology, which sits on the banks of a newly created 560m² lake – boasts laboratories, art and design studios, and a 260-seat lecture theatre and library. *Max Thompson*



Robert Adam has described the government's funding increase as 'desultory'

EH CASH BOOST AN 'INSULT' SAYS ADAM

The government pledges a £7m funding hike to English Heritage, but architects tell the AJ the 'below-inflation' increase is not enough

Classicist architect Robert Adam has labelled the government's 'below inflation' increase in funding to English Heritage – the first investment boost for the watchdog in a decade – as 'insulting'.

Last week, Culture Secretary James Purnell announced a £7 million heritage spending boost to the baseline grant, from £123.7 million to £130.7 million by 2011.

Despite English Heritage's grudging welcome of the announcement as 'a reversal of 10 years of flat cash allocation', Adam, a former advisor to the organisation, said: 'It amounts to less than 5 per cent over the next three years, and in real terms it's a

reduction because it's less than inflation.

'Given the fact that the government has not increased its spending in 10 years it's desultory – it's insulting. What the government is really saying is we care more about bombing people in Iraq than our own cultural heritage.'

Adam's criticisms were echoed by Paul Davis + Partners director and historic buildings specialist Calvin Bruce, who said: 'No doubt English Heritage will be out celebrating their windfall, but a pay rise spread over three years after a 10-year run with no increase smacks a little of "jam tomorrow" – and rather thinly spread too.'

Bruce added: 'If we are to value our built environment and the places we live in we need credible, informed and authoritative guidance and advice. An English Heritage starved of resources cannot fulfil the role it should have.'

But Alan Stanton, director at Stanton Williams, said the extra cash could spur a more positive relationship between the heritage body and architects.

Stanton said: 'It would be nice to think that English Heritage will use some of this extra funding to improve its resources and promote a more creative engagement with the architectural profession.'

Richard Vaughan

SMALL PROJECTS DEADLINE FAST APPROACHING

This year's AJ Small Projects Awards, sponsored by Rambøll Whitbybird, will close for entries on Friday 2 November. The awards will go to the best small projects completed in the last 12 months, which are previously unpublished.

Last year's winner was Paul Archer for an extension to a north London house (*pictured below*). An outdoor WC, designed by students at Sheffield School of Architecture, was runner-up.

Other entries included a footbridge in the Scottish Highlands by Moxon Architects, and a theatre set by Avc Architects for *The Goat, or Who is Sylvia?* – a play about an architect who embarks on a love affair with a goat. Budgets for entries ranged from £240 to £250,000.

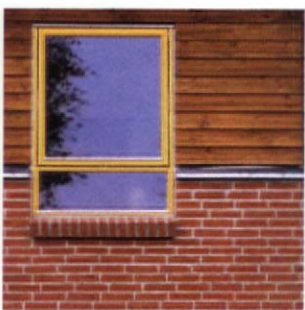
Shortlisted entries for the awards will be published in the AJ in January, and then displayed in an exhibition at New London Architecture at the Building Centre, Store Street, London WC1. There will be up to £2,500 of cash prizes for the best work.

To enter, send details and images to the usual AJ address or email james.pallister@emap.com

See all of last year's entries at WWW.ARCHITECTSJOURNAL.CO.UK



Paul Archer's house extension won last year's AJ Small Projects Awards



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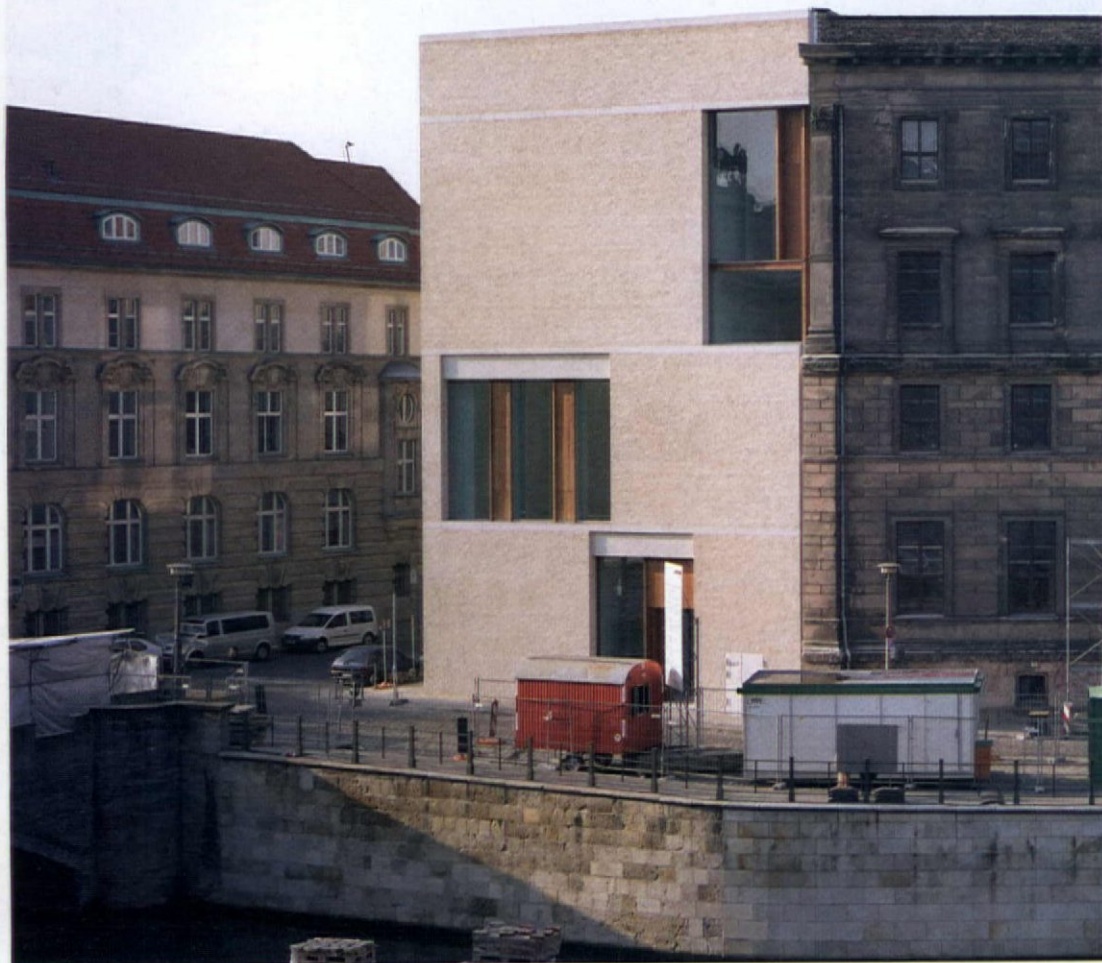
Photographs courtesy of The Wood Awards, Mumford & Wood and JELD-WEN.

The **Wood Window** Alliance

ENQUIRY 16 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

CHIPPERFIELD ADDS FINAL TOUCHES TO BERLIN GALLERY

Stirling Prize winner David Chipperfield's Am Kupfergraben 10 Gallery, opposite Berlin's Museum Island, will open on 10 November. The gallery, which Chipperfield describes as a 'townhouse dedicated to the arts', is built of salvaged bricks pointed with cement slurry.



ARCHITECTURE TERROR GROUP STRIKES AGAIN

Architecture's only known terror organisation, the Historic Buildings Liberation Front (HBLF), has restarted its campaign, days after the AJ received a letter from the group warning of further attacks.

The HBLF, which has vowed to target anyone threatening old buildings, has been quiet since claiming responsibility for vandalising three new houses in the village of Langford, Bedfordshire, in November 2006.

But now a spokesman for Bedfordshire Police Force has confirmed that the windows of Langford village hall have been scratched with the letters HBLF.

The HBLF letter to the AJ, written using stencils, said Bedfordshire Council's buildings would be targeted, and that the cost would 'run into hundreds of thousands of pounds'.

The police said they believe the HBLF is a one-man vendetta, adding: 'An arrest in connection with previous damage has been made, but there was not enough evidence to support a charge.'

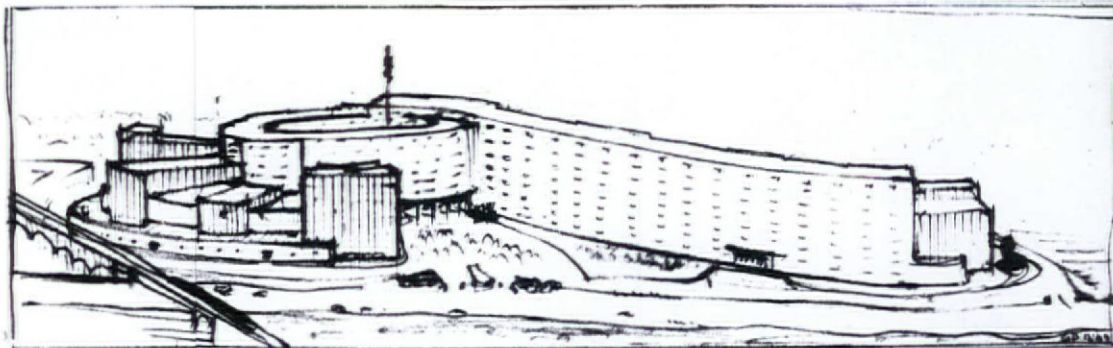
Anyone with information should contact DC James Panter on 01234 271212. *Max Thompson*

Find previous HBLF stories at WWW.ARCHITECTSJOURNAL.CO.UK

BEEB PLANS TELEVISION CENTRE SALE

The BBC has announced plans to sell off Television Centre, seen in this sketch, drawn in 1949 by Graham Dawbarn of Norman and Dawbarn (now part of Capita Architecture), the firm that designed the building.

Read the full story of the sale at WWW.ARCHITECTSJOURNAL.CO.UK



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Alexander Schwarz

Design Director, David Chipperfield Architects, Berlin

The Museum of Modern Literature is winner of the 2007 Stirling Prize.



Project

Museum of Modern Literature,
Marbach am Neckar, Germany

Client: Deutsches Literaturarchiv, Marbach

Team

Architect: David Chipperfield Architects

Structural Engineer: Ingenieurgruppe Bauen

Project Management: Drees & Sommer and
Bautechnische Beratung

Services Engineers: Jaeger, Mornhinweg
& Partner Ingenieurgesellschaft; Ibb Burrer &
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Leader Welcome to the new Architects' Journal, home of the most incisive architectural coverage in the UK. Editor *Kieran Long* unveils the changes

Since I became editor of the AJ it has become clear that the professional landscape for architects has never been richer or more complex, and that the AJ needs to offer you more – more depth, more critique, more information and more images – in response.

So we have redesigned the AJ to pack more in and give you the most complete all-round publication for the architect in the UK.

You will find more news in the magazine to complement our unrivalled online service, and a new comment section which will inform you about cutting-edge debates. We have retained our strengths in building studies

and technical coverage, and will be providing our legal and practice coverage in less frequent, but more in-depth sections. We have also added an exciting section – The Critics – to host the finest writing about architectural culture and entertainment.

To add to the AJ editorial team, which has years of teaching and many books and publications behind it, we will introduce a host of new contributors from which I hope will emerge a new generation of architecture writers of stature and authority.

This new focus will, I hope, make the AJ central to the British architectural community.

We are more open than ever to submissions of projects, letters and commentary. The AJ is a broad church, and everyone, from student to senior architect, should find something here.

This is a redesign, conceived by our art editor Cecilia Lindgren, that delivers the information that you want, with depth and quality. It is complemented by a new website, www.architectsjournal.co.uk, launched today, which we hope will develop into the finest online hub for architects in the UK. Please let us know what you think, and continue to contribute to this 112-year-old institution.
kieran.long@emap.com



Opinion The AJ will wade through the greenwash to bring you the hard facts. *Hattie Hartman* explains how.

With this relaunch issue, we at the AJ aim to move the sustainability debate on and cut through the influx of greenwash which fills our in trays daily. Starting this week, we will publish CO₂ emissions figures alongside cost data with our Building Studies (the first can be seen on the Bennetts Associates New Street Square Building Study on pages 34–39). These units, such as kgCO₂/m²/year, must become common currency in our understanding and judgement of buildings.

The Stirling Prize in early October showed just how far our understanding of sustainability has to go. The good news is that for the first time the RIBA required all candidates to submit a sustainability statement – a one-page form drafted by Feilden Clegg Bradley Studios' Peter Clegg. The bad news is that

an AJ review of the submissions by the six finalists reveals a shocking disparity of information. In one case there was a gross inaccuracy in the key carbon emissions figure and in another no carbon emissions figure at all. It is worth noting that the statements which accompanied the two British entries, the Young Vic (with Max Fordham) and the Savill Building (with Atelier 10) were by far the most thorough.

This suggests that energy efficiency is still discretely swept under the table when it comes to serious architectural debate. The AJ's CO₂ efficiency code will attempt to address this failing. We will make every effort to interpret a building's carbon efficiency by comparing it against standard and best practice for a given building type and to explain the particular features of a given project which may influence its energy efficiency. Architects must go beyond simply listing a building's green features, and must provide a quantitative guide to how environmentally friendly a project is.

My recent conversations with architects, engineers, lobbyists and policy-makers on the forefront of the environmental agenda have highlighted the complexity of this task, but we have to make a start and make the

assumptions behind the numbers as explicit as possible.

Although it may not always be possible to compare like for like, and a lot of the buildings we feature are one-offs, we cannot shy away from reporting these statistics, and also from discussing what they represent.

Equally urgent is the need for systematic collection of post-occupancy energy consumption data. Design teams spend years seeing a project to completion, and then walk away without the benefit of a knowledge feedback loop.

Now formally recognised as Stage M in the RIBA Plan of Work, architects must urge clients to commit to the essential task of gathering feedback, even though it involves a rather thankless two-to-three year process of analysing meter readings and ongoing adjustments to building operations.

Architectural meaning, the genesis of form, civic mindedness and fitness for purpose may be more exalted topics for discussion, but there must be a new baseline of environmental responsibility. Publishing CO₂ emissions figures represents a step in this direction.

hattie.hartman@emap.com

Hattie Hartman is the AJ's technical editor



Obituaries

Following their deaths, *Charles Jencks* remembers OM Ungers and Kisho Kurokawa

I met Kisho Kurokawa and Oswald Mathias Ungers in 1966 at a Team 10 meeting organised by Giancarlo de Carlo in Urbino, Italy. Both became friends whom I would see every so often at international gatherings, or in their countries. Because of this friendship I will limit myself to a few comments mostly of a personal nature, and not attempt an overview of either's life work.

Both were forceful polemicists and creative artists who saw their work in a wider historical perspective. Both were passionate advocates: Ungers for the logic and beauty of basic types; Kurokawa for the philosophy of life and symbiosis. At that Team 10 meeting I watched Kurokawa give a dazzling display of his Metabolist theory and Ungers take on the Dutch Modernist Jacob Bakema. The older Team 10 members – Revisionists of CIAM (International Congress of Modern Architecture) to give them a '60s label – were outflanked in their critique of Modernism and annoyed at these two upstarts both for their theory and obvious competence.

Ungers went on to develop a coherent theory of architecture based on geometry and the reduction of building to abstract themes and the familiar archetypes of Euclid. In 1982 I asked him to summarise this theory as the New Abstraction, and it became an influential part of the Post-Modern Movement, including architects in Japan, America and Italy, especially Aldo Rossi. Ungers loved historical artefacts and had the most comprehensive private collection of architectural books anywhere. This confirmed his theory of form as autonomous and based on fundamental themes. Perhaps because he was conscripted by the Nazis as a youth, he had an intense dislike of Expressionist aesthetics, which he connected to fascism. This did not keep him from collecting such literature – the only magazines of architectural Dadaism and sex I have seen from the period.

Sometimes we would meet in Frankfurt at Ungers' Museum of Architecture, where

Ungers disliked Expressionism, but had the only magazines of architectural Dadaism and sex I have seen from the period

Heinrich Klotz had assembled an outstanding collection of Post- and late-Modern work. Ungers' building, and its 'house within the house', remained the primary exhibit – a stunning reduction of the basic house form to

its square essentials and pitched roof. Even if one were not religious, not romantic, not a minimalist, and didn't believe in archetypes as the answer, inside the 'house within the house' one was entirely convinced of the vision. That is also true of some other small-scaled work, particularly Haus Ungers III in Cologne, based on fundamental proportions.

Ungers sent me, several times, his white square book, called *U* after the first letter of his name. It was shaped like a single white building block, 6 x 15.5 x 15.5cm. Clearly it was a bible of historical work leading to his own codex. It had echoes in its 10 chapters of Vitruvius, plus the new holy writ, all carried through in pristine line drawings. One could literally build a 'house of books' from this volume. Architecture and the written treatise were fused as one, as if the tablets of Moses were themselves constructional archetypes. I urged Ungers to go to Egypt to see his antecedents, and the origin of Euclidean types, but he resisted the idea in fear of death.

Noriaki 'Kisho' Kurokawa was in some ways complementary to Ungers, but also driven by theory, the written word and building. In a world of workaholic architects he outperformed Norman Foster and, it was noted in the press, even slept one hour less than Napoleon (five per night). Indefatigable as a publicist and performer on the stage of power, with emperors and prime ministers in his thrall, Kurokawa also had a voracious intellect, devouring material with an insatiable appetite for ideas. He wrote over 50 books, among them two bestsellers, and translated another 20, including those of Jane Jacobs and several by me. In the 1970s, when I first came to know him well, Kurokawa was famous to the point of absurdity in Japan, having his own TV show and being the attention of weekly newspaper gossip. After the emperor and the prime minister, he was said to be the third most popular Japanese, something that got him into trouble with other intellectuals for whom popularity was unforgivable. He often said, 'the Japanese bang in the nail that sticks out,' and because he was a non-conformist in many ways he took lots of hits.

Like his almost-namesake, the great director Kurosawa, he could be considered in the venerable tradition of Japanese eccentrics and, like the author Mishima, one who used tradition as a contrarian. When I last saw him

Kurokawa's Nakagin Capsule Tower (1972)



BILL TINGEY/ARCAID

in January, Kurokawa and his wife, the famous actress Ayako Wakao, welcomed the emperor and empress of Japan to the opening of his new National Art Centre in Tokyo. The Kurokawas were dressed in stunning 16th-century regalia and, surrounded by 1,000 worthies and businessmen in black suits, they looked like the true royals. I don't know if this was considered *lèse majesté*, but I admired Kurokawa's aplomb, brilliant style and its implicit critique of conformity. Because we were close enough friends, he always joked about the absurdity of his worldly power and, at the same time, worked hard at it.

The phenomenon of Kurokawa will wait some time to be fully appreciated and I wouldn't presume to probe its complexities

In the 1970s, Kurokawa was famous to the point of absurdity in Japan, even having his own television show

now. I will say he produced many good and original built ideas. His plug-in capsule work for Expo 70 and the Nakagin Tower (1972) took the Metabolist ideas of 1960 and Archigram notions of 1965 to first fruition. Kurokawa's many museums – notably in Hiroshima, Wakayama and Ehime – are stellar versions of Post-Modern architecture. Kuala Lumpur Airport (1998) is an international terminal whose space, joints, columns and use of greenery is superior to the attempts of Foster, Rogers and others in the same genre. He had just finished designing a Maggie's Centre for Swansea when he died – a rotating galaxy of a building. I count at least 16 very good buildings to his credit: a high batting average for the superstar so overstretched today.

Because Kurokawa was so generous, and we spent many hours laughing together on bullet-trains and over sake, I miss his presence greatly. He said to me once *à propos* death, 'I can be Buddha, but you can't be Christ', and he said this with the characteristic explosion of mirth, between long moments of serious philosophy, which I came to realise was a particular Japanese quality and attractive part of his character.

Charles Jencks is an architect and architectural theorist



Opinion Giving CABE more power could improve design quality in the UK, says Ed Vaizey

A few of our most eminent architects had lunch recently with the country's most senior politician, to discuss the nation's need for great architecture and design. Unfortunately, the politician in question was French president Nicolas Sarkozy, not prime minister Gordon Brown.

Good-quality contemporary architecture has yet to take centre stage in the UK. We need to permeate good design practice down to as many local communities as possible. How one goes about achieving this is a difficult question to answer, although the recent report by the Conservatives' Quality of Life group did put this issue centre stage.

I'm a strong supporter of CABE, which recently took me round a development in my own constituency in Wantage, Oxfordshire. This was a development which they regarded as the classic curate's egg – good in parts, bad in others. I saw exactly what they meant. A promising and careful start gradually petered out as the development physically progressed, until you came across French doors opening directly on to footpaths and the like. Now the development is a magnet for anti-social behaviour, because the developer plonked a play area in the furthest corner (they had to build a play area, but did not think about where to site it) and designed the development so it can be used as a cut through.

All this is intensely, intensely depressing. But I think we can look on the issue with fresh eyes. Developers have no links with the communities in which they build. They go through a box-ticking consultation exercise, and are usually dealing with councils which simply do not have the resources to take them on. My own local council, Vale of White Horse District Council, has to supervise a development of 2,500 houses, other large developments, and a possible reservoir. As a small district council, it cannot cope. We need to find a way to incentivise developers to build quality designs – suggestions welcome.

Perhaps CABE-approved developments could face a less onerous planning procedure, or CABE approval could form part of Section 106? We also need to strengthen CABE's resources and powers so that more developers are held to account for the quality of their design. I am delighted that I have persuaded one notoriously problematic developer to

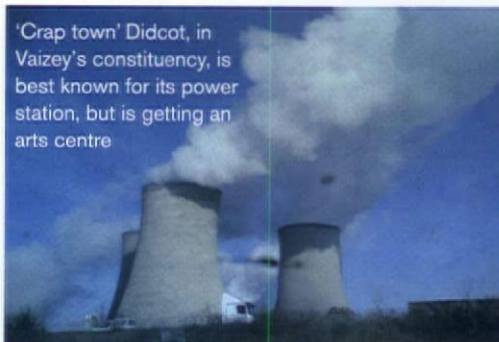
There is a terrible, patronising assumption among many developers that ordinary people don't understand good architecture

submit its designs to CABE for the first time. We need to look urgently at the planning laws, so that we can find a way to embed design into the planning process. And we need to strengthen local planning departments, both in terms of training and development. It would be good, for example, if smaller local councils could combine to fund posts that subjected large proposed developments to a design review.

It's not as if communities don't want good design. There is a terrible, patronising assumption among many people – and many developers – that ordinary people don't understand good architecture. In fact, scratch the surface and most people want iconic buildings in their area, both for their identity and their pride. Look at Walsall, Middlesbrough, Gateshead. Didcot, in my own constituency, is often unfairly maligned as a 'crap town', but its population is getting an arts centre and looking at proposals for public art. We need to give local people a real say in how their landscape is built and designed if we are going to make a real impact.

Ed Vaizey is Tory culture minister

'Crap town' Didcot, in Vaizey's constituency, is best known for its power station, but is getting an arts centre



Letters

ROBIN HOOD IS NO DEAD DUCK

Robin Hood Gardens can be refurbished for £70,000 per unit, says Stephen Cherry of Horden Lee Cherry ('Robin Hood faces execution', AJ 27.09.07). This compares with £107,132 per unit at New Islington (AJ 10.05.07); £102,673 per unit at Barking (AJ 13.09.07); and £150,181 per unit at Bourbon Lane (AJ 20.09.07).

On this basis, Robin Hood Gardens is far from a dead duck economically and, as we know, too many of the problems of mass public housing are the result of poor maintenance and worse management. If the economics aren't killing the scheme, what is needed is imaginative design to make a project a success.

Alec Dirks, property management, Hampshire County Council

THE WAR OF THE WORD

It's not really our style to be drawn into a war of word [sic], but it's a sporting challenge to be called 'expedient', albeit only 'a little bit' ('Chatting with Chipperfield', AJ 11.10.07).

Of course, we might prefer 'expeditious' rather than 'expedient', but game on! So what to lob back over the net? Orthogonal! Skogskyrkogarden! 2-1! Perhaps not. Still, to repair undamaged relations and show due respect, I have arranged for Gateshead Bridge to perform a deferent bow and a knowing wink in honour of the newest engraving on the tectonically challenged box. Well played.

Keith Brownlie, director, Wilkinson Eyre Architects

TERRACED HOUSING WILL CONTINUE TO REINVENT ITSELF

I was encouraged to read your article on 'Contemporary Terraced Housing Types' (AJ 18.10.07). The debate on housing should concentrate on the macro and micro elements of density, given that both ends of the spectrum inform each other. It would be easy to concentrate on the large and glamorous.

Hawkins\Brown has designed one of the highest density schemes in London, Poplar High Street (pictured below), at 2,556 hab rooms per hectare, along with individual houses providing 12 hab rooms per hectare. Both projects were of value to the practice and were assessed on their own merits.

I am cautious of density calculators and a formulaic

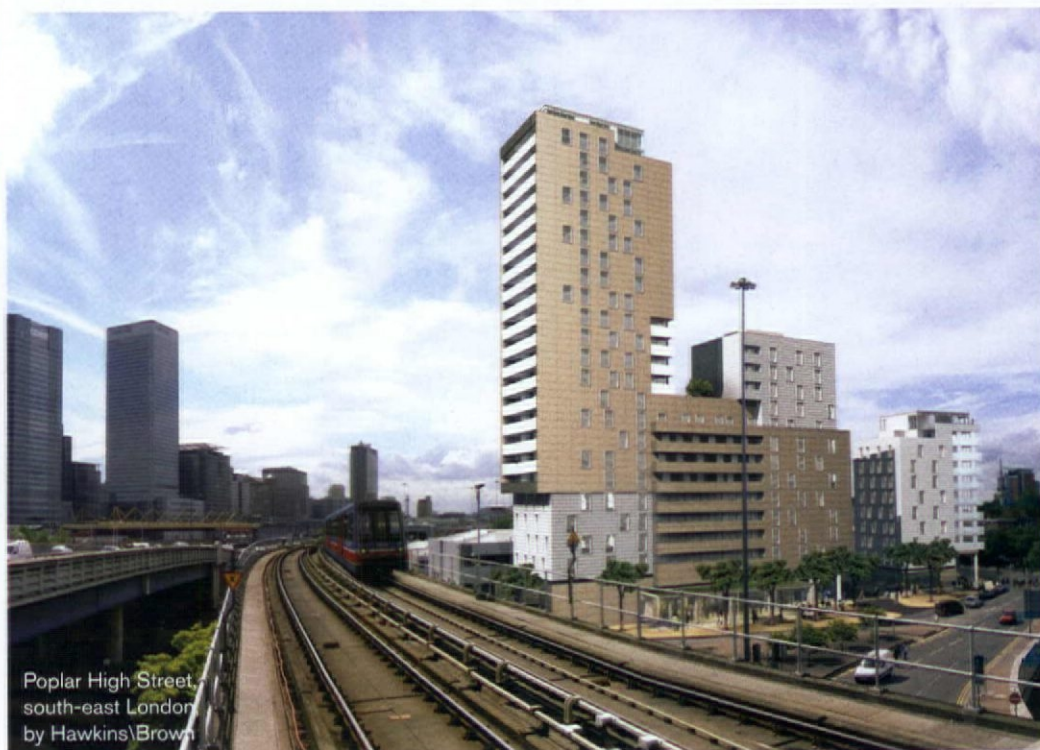
approach to housing. The constraints of Secured by Design standards and the Housing Quality Indicator system seek to rely on housing as an activity, not as a place. When engaging with these standards I remind myself of this regularly. The selection of terrace types in your article sought understandably to give rise to expression elsewhere, as the formal spatial arrangements were to a large degree prescribed.

I remain mindful of the heritage of the terraced house: the two-up-two-down house of multi-occupancy, not to mention its reinvention as the Georgian townhouse. The development of this housing type began to hesitate around the 19th century.

The late Robin Evans in his essay 'Figures, Doors and Passages' (1978) began to question the development of domestic architecture since the 19th century, concluding that little had changed in terms of internal space planning.

Evans went on to suggest that measures employed for security and segregation (of space) could result in another definition, another architecture: one that seeks to promote the things that have been suppressed and that 'give full play to the things that have been so carefully masked'. As a result I have faith in the ongoing development of the terraced house.

Wayne Glaze, director, Hawkins\Brown Architects



Poplar High Street, south-east London, by Hawkins\Brown



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HEART OF STEEL

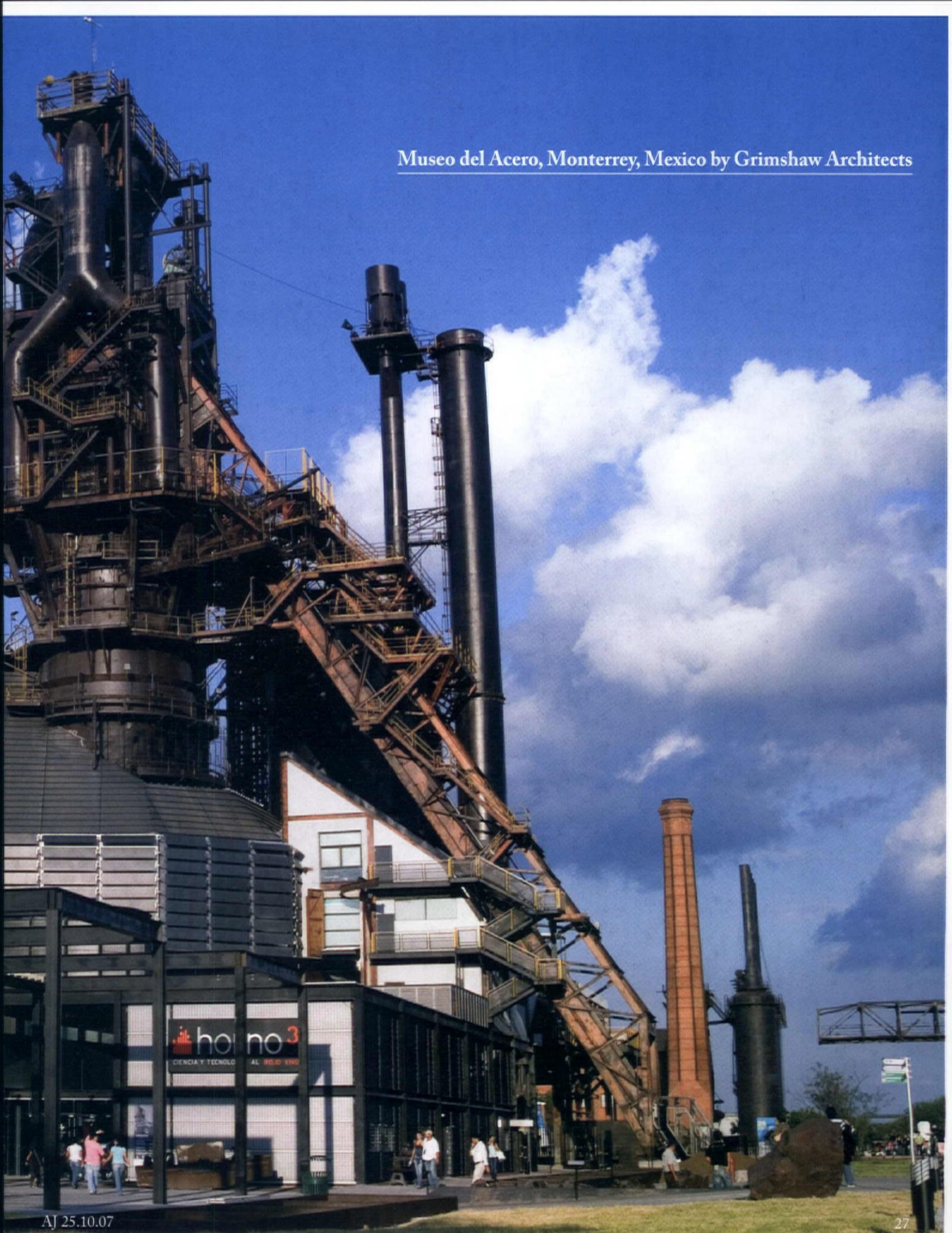
What happens when a British High-Tech knight goes to work in the imposing shadow of Mexico's industrial past? *Jaffer Kolb* finds out. Photography by *Miguel A Fuentes*

'Modernism's monuments', writes Reyner Banham in the final paragraph of *Theory and Design in the First Machine Age*, 'were built in the first machine age, and Modernists expressed an attitude to machinery in the sense that one might stand on French soil and discuss French politics, and still be speaking English.' This would be an apt description of Modernist Nicholas Grimshaw's Museo del Acero (Museum of Steel).

The museum, located in the northern-Mexican city of Monterrey, abuts a disused, 63m-tall steel blast furnace that was once one of three all serving a large steel mill. Two >>



Museo del Acero, Monterrey, Mexico by Grimshaw Architects



of these date back to the turn of the century; one has been dismantled and sent to China, where it still functions, and the other remains on site, near the museum.

The third, to which the new museum is affixed, was built in 1968. At the end of the 19th century, railway tracks were laid, connecting Monterrey to Texas to the north and Mexico City to the south. Industry flourished, with steel a dominant sector, alongside glass, cement, and beer production. The mill was closed in 1986, as industry declined and steel companies were privatised.

Since then, the site has sat empty. Several years ago, a group of businesses, including several from the steel industry, formed under the name Museo del Acero and decided to build a \$35 million (£17 million) museum on the site to celebrate the city's industrial past.

In July 2005, Grimshaw won an invited competition and was given a tight deadline of Autumn 2007 for completion, to coincide with the UNESCO-sponsored Universal Forum of Cultures festival which opened in the city on 20 September.

The festival, which runs until 8 December, takes place in the Parque Fundidora, a 120ha park upon which the museum sits. The surrounding area was converted to public space and features a racetrack. Industry is dead. Long live leisure.

In order to maximise the drama of the existing blast furnace, the architect created a berm to lift the grass up and over the gallery space to meet the rebuilt cast hall – the steel-clad barn-like structure to the north of the entrance building. Leading to the entrance are several Miesian steel boxes. 'We wanted to

show that the existing building, with the exception of the cast hall, follows a grid,' says project architect Christian Hoenigschmid.

Inside, Grimshaw keeps all eyes on the furnace, which is exposed on all sides. Visitors pass it to reach the ticket counter and again to visit the two main galleries. To the west (and under the berm) is the Steel Gallery, a doughnut-shaped exhibition space surrounding a lecture area and encased by 12 triangular steel columns peeling down from the ceiling.

The history gallery is separated by a public walkway and is on the lower floor of the cast hall. Upstairs, there is an 800m², 20m-tall (measured to the apex of the roof's pitch) hall and performance space, which maintains the blast furnace as its backdrop. In plan, the cast hall pivots around the rest of the building at a roughly 60° clockwise angle. >>



This image:
The rear of the rebuilt cast hall
Above and right:
Grimshaw designed a series of stairs and pathways around the blast furnace and 40m-high stoves



This image: A publicly accessible catwalk 7m above ground between the stoves
Below: Vancouver-based Aldrich Pears Associates designed the exhibition spaces and lighting



MUSEO DEL ACERO

'We didn't want pastiche, but wanted to keep with the power and majesty of the original. We had a perfect found space'

This image and
opposite: Internally,
the blast furnace is
the centre of attention,
and forms the
backdrop to the
upper-floor
performance space





This is less a testament to the past triumph of steel and more a sad proclamation of the industry's demise

The new cast hall is the same shape as the original. 'We were adamant that that volume should be preserved,' says Grimshaw partner Vincent Chang. 'We didn't want it to be pastiche, but wanted to keep with the power and majesty of the original structure. We had a found space, and it was perfect.'

With the shape determined, Grimshaw turned to the cladding. Initially, the architect hoped to reuse exterior panels from the original, but rust to these meant that a similar-looking facing, made up of steel louvres shading a glass wall, was used instead. Inside is another wall enclosing the light-free galleries.

Clever detailing aside, the most striking thing about the project is its conception: a faithful reincarnation of its previous form. The architect sought to create a palimpsest through the building, layering its history to show a progression between past and present.

Yet an eagle-eyed reader would have picked up from an earlier paragraph that this rusting industrial relic was built in 1968. 1968! And decommissioned just 18 years later. According to Hoenigsmid, the typology of the blast furnace has seen little change in the past 100 years, so the '60s furnace resembled its neighbours that dated from the turn of the 20th century.

Is the building, then, a testament to the past triumph of steel? No, it's more a sad proclamation of that industry's demise. Its monumentality and sacred decrepitude have nothing to do with an era of extreme prosperity. Yes the blast furnace was built as the steel industry in Mexico boomed, but it was the last to arrive at a party everyone else had left, glassy-eyed and giggling. It's pure artifice – and a story the building neatly glosses over.

This is a history revised and reimagined with wide-eyed romanticism. While the blast furnace itself may be a punchy artefact, with just the right mix of complexity and grit, its story is more sordid. When the steel mill shut in 1986, operations were turned off virtually overnight with no warning to the employees, who came to work the next day to a boarded-up factory. Monterrey itself is a stratified city, dividing those who operate industry and those who own it. Its GDP might be the highest in Mexico, but the wealth certainly isn't well distributed.

KENNETH POWELL, IN HIS INTRODUCTION to *Structure, Space and Skin*, a Grimshaw monograph published by Phaidon in 1993, writes: 'Grimshaw's architecture makes no

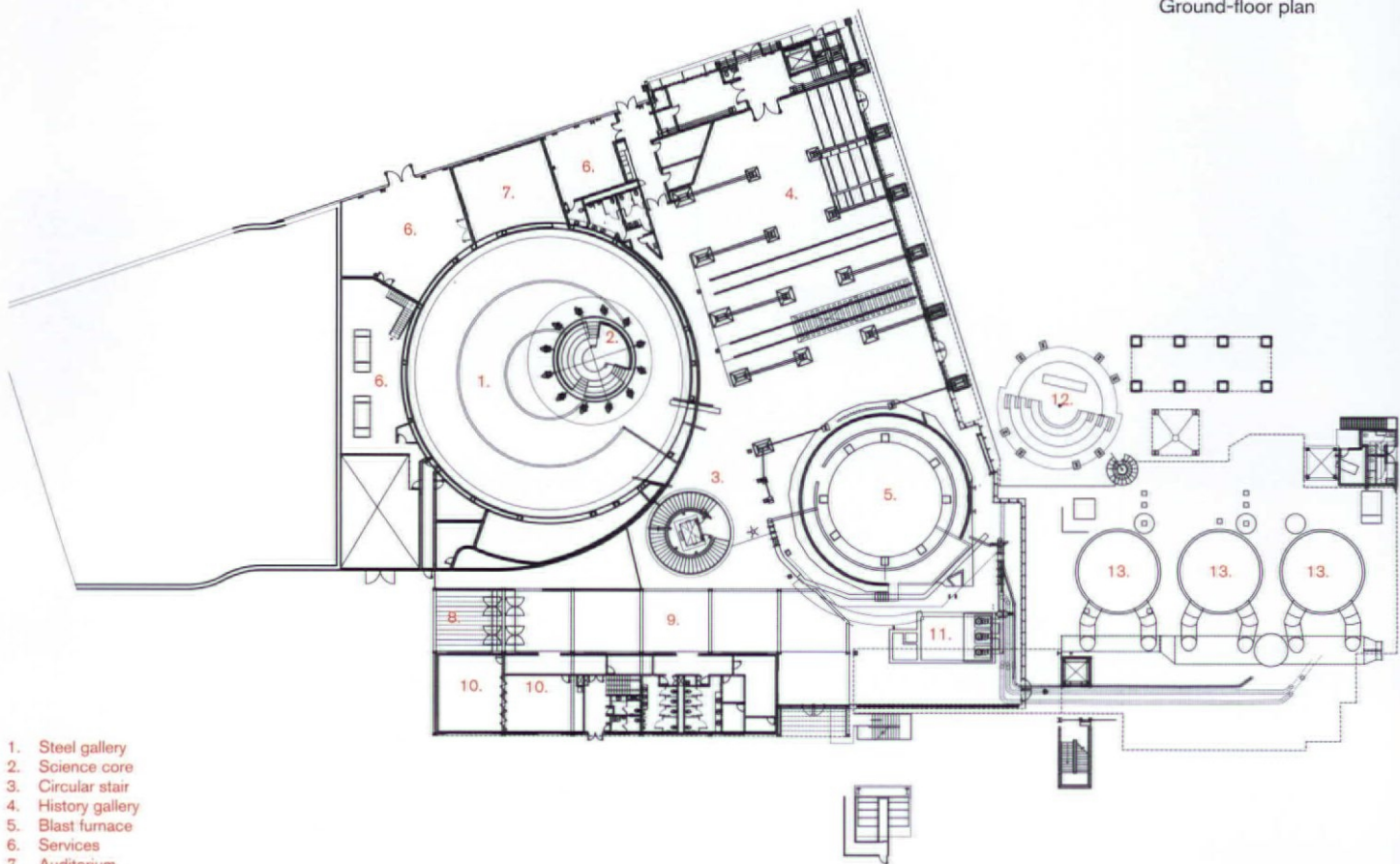
pretence of pure Functionalism, any more than does that of Foster or Rogers'. Some of Grimshaw's most famous projects are cases in point. Its British Pavilion from Expo 92 in Seville is a catalogue of new materials and architectural components; later buildings, like the Frankfurt Trade Fair Hall, are technology-laden peacocks, showing all their cards and hiding little.

The functional/ornamental argument is important for the Museo del Acero, as the ornament looms so large (literally). Despite its power to arrest visually and despite its scale, the blast furnace speaks most powerfully about industry. Later in his essay, Powell says: 'Grimshaw was never really a High Tech architect, his earlier works do not so much celebrate technology as make use of it in >>



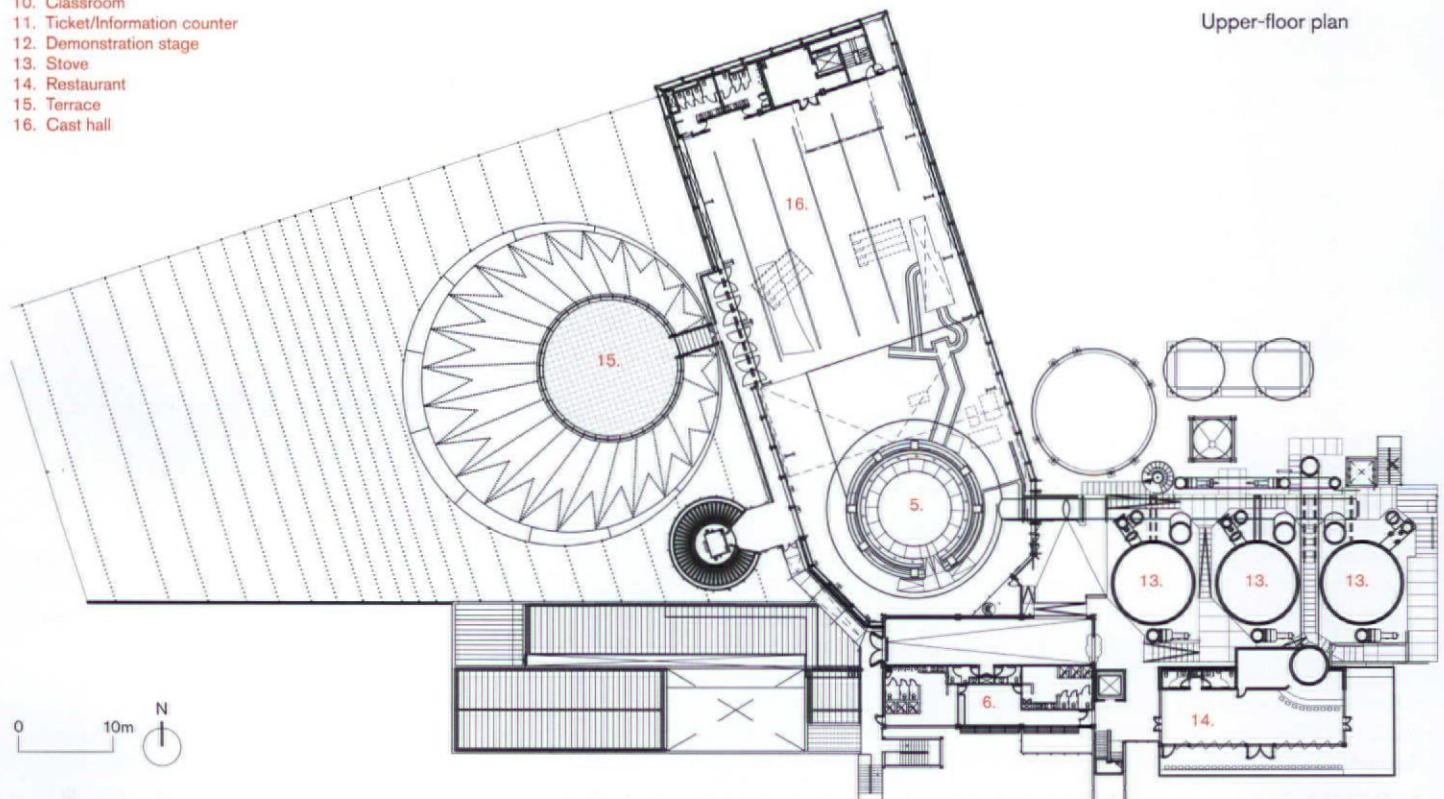
This image: A circular stair takes visitors to the first storey, where the cast hall, restaurant and administrative offices are located

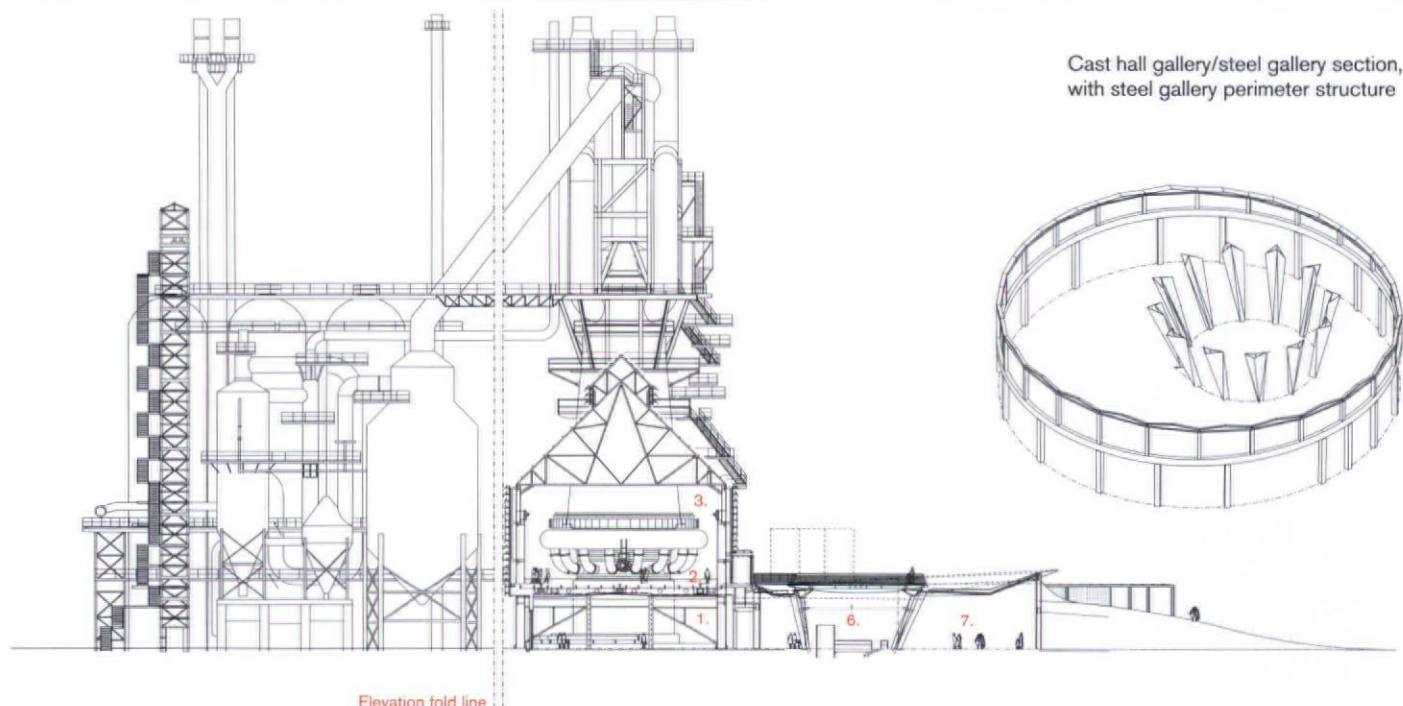
Ground-floor plan



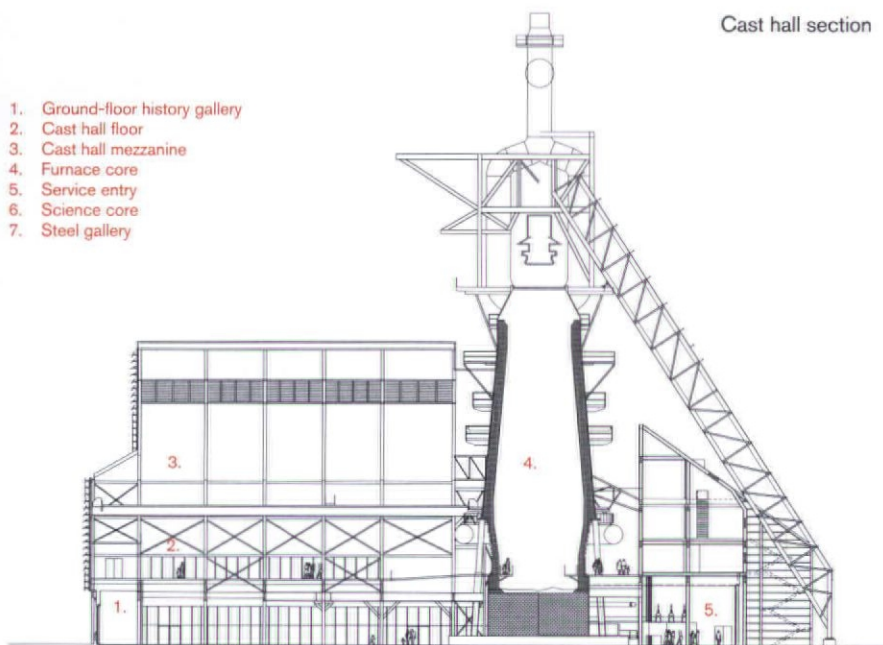
1. Steel gallery
2. Science core
3. Circular stair
4. History gallery
5. Blast furnace
6. Services
7. Auditorium
8. Main entrance
9. Main lobby
10. Classroom
11. Ticket/Information counter
12. Demonstration stage
13. Stove
14. Restaurant
15. Terrace
16. Cast hall

Upper-floor plan





- 1. Ground-floor history gallery
- 2. Cast hall floor
- 3. Cast hall mezzanine
- 4. Furnace core
- 5. Service entry
- 6. Science core
- 7. Steel gallery



an efficient, honest way'. This building not only celebrates, but is a monument to technology, and for those who were devastated by its closure, a monument to the ills of the industrial class system.

The Museo del Acero throws a rhetorical wrench into the easy discourse of 'new technology equals new architecture'. What's disappointing about the museum is that the High Tech knight ultimately kowtows to the defeated captains of industry. There are examples of more critical engagements with post-industrial landscapes. Two projects in Germany – the OMA-masterplanned 100ha site at a former colliery in Zeche Zollverein in Essen and Latz + Partner's Landschaftspark in Duisburg-Nord, which was previously a steel-processing plant – are of much larger scale and use landscaping and wilderness to give the sites a haunting, overgrown appearance. They are rather obvious metaphors of industry's demise, but powerfully realised.

If the intersection of technology and architecture has provided fertile ground for British architecture, what we have here is the final admission of a historical industrial fetish. The project succeeds in maintaining the integrity of the blast furnace and creates a museum that many will want to see in person, but puts forth no clear argument or position regarding the complex history of the site.

Here there's no imposition but rather placation. It's hero worship... albeit a hero with a crooked smile, cane and top hat. And Grimshaw's building nudges up against its feet like an affectionate pet to its master. ■

Tender date January 2006–April 2007

Start on site date March 2006

Contract duration 22 months

Gross external floor area 5,600m²

Form of contract AIA Document B151-1997

Abbreviated Standard Form of Agreement
Between Owner and Architect

Project budget \$35.9 million (£17.5 million)

Construction cost \$17.6 million (£8.6 million)

Client Museo del Acero

Lead architect Grimshaw (New York)

Architect of record Oficina de Arquitectura

Structural engineer Werner Sobek New York

Environmental and sustainability consultant
Atelier 10

Exhibition designer Aldrich Pears Associates

Initial cost estimating Davis Langdon
and Everest

New Street Square, City of London, by Bennetts Associates



MAKING SENSE OF THE CITY

Bennetts Associates' £200m New Street Square scheme in the City of London is influenced as much by medieval Europe as it is by 20th-century New York. *Henrietta Thompson* investigates.

New Street Square in the City of London is possibly the most significant urban-scale project in the capital's financial heart since the Prince Charles-inspired Paternoster Square was completed in 2003. The Bennetts Associates-designed project for Land Securities is made up of five buildings that attempt to sort out a mess made of a city block in the 1960s, while providing over 100,000m² of office space.

The £200 million scheme on New Fetter Lane, near Holborn Circus, includes a high-rise tower, two medium-rise buildings, a

low-rise block and a pavilion in the square that the practice calls a management suite. All this is arranged in a way that redraws the street map, resurrecting a square that was on maps dating from shortly after the Great Fire of London of 1666, but that had been pushed out by later development. The project also has an impact on the horizon. 'This is the first time we have changed the London skyline, which is exciting,' says practice co-founder Rab Bennetts. 'And incredibly frightening.'

Most of the interest of this project, though, is not in its verticals, but in its attitude to >>



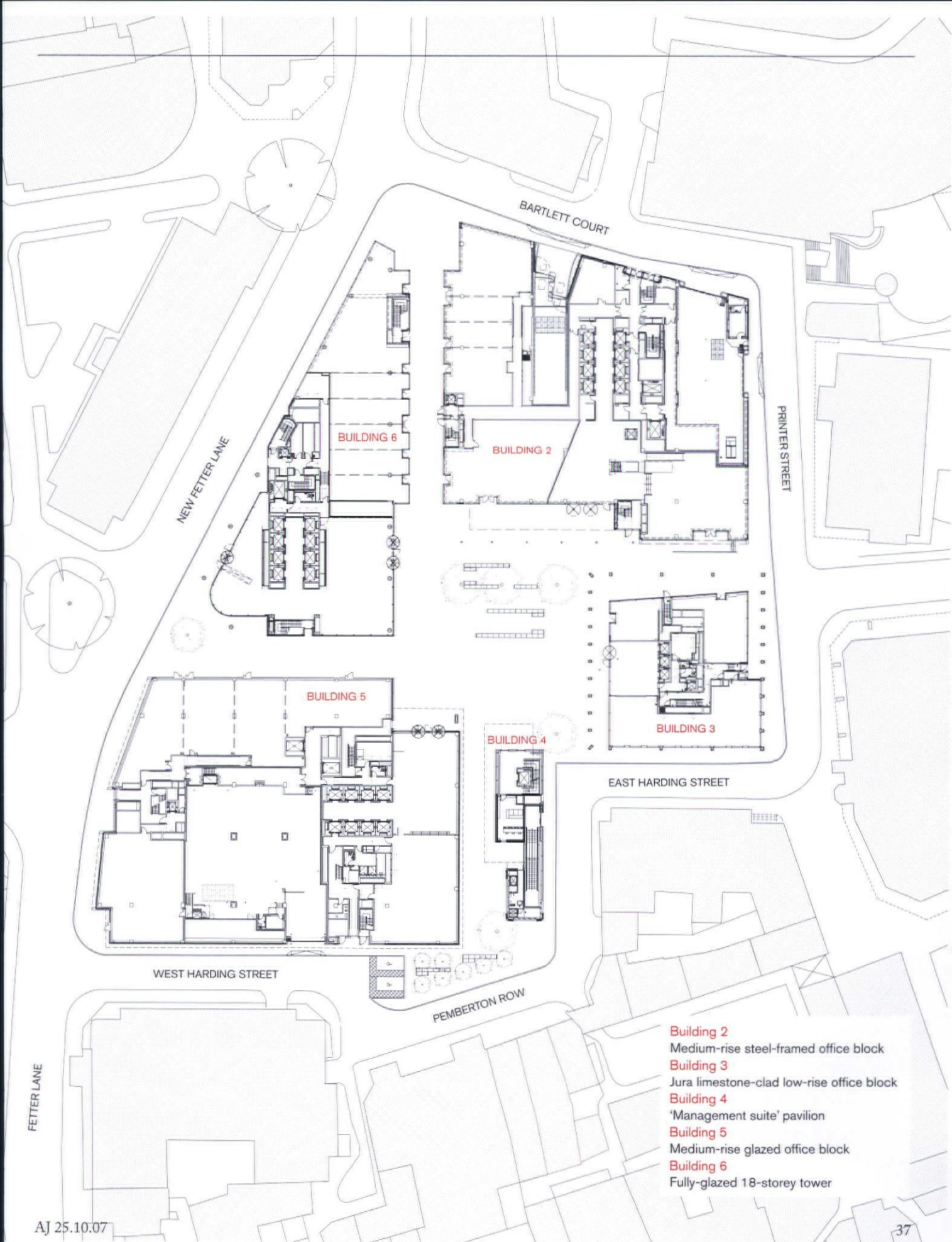
The sharp corner and full-height glazing of Building 6 provide a compelling first view of the scheme when seen from the north

(left), while the building lowers in height from north to south to ensure light reaches the square (above)

The drama comes with the fully-glazed splinter of the 18-storey tower

the streetplan. The site is on a key pedestrian route between Chancery Lane Tube station and Fleet Street and St Paul's. It is also the edge of the area affected by the Great Fire; so to the west of New Street Square there are buildings that predate the fire. To the south side is a conservation area that includes Dr Johnson's house on Gough Square (1700), and the characterful alleys and pubs bordering Fleet Street.

However, brutal post-war planning had ruined the grain of this part of town. Before the Bennetts scheme started, there were five buildings on the site, one of which was by arch capitalist/Modernist Richard Seifert, and all of which Bennetts removed. Project architect David Laing says: 'The 1960s slab blocks didn't have any street pattern, because the whole site was a plinth at ground-floor level. We did some pedestrian studies, and although the individual buildings were on stilts, people were walking around the perimeter of the site to get to the alleyways of Gough Street or Gunpowder Court.' Also, the frontages of the buildings did not follow the street pattern, something that Bennetts' scheme puts right, particularly on the strident glass facade facing New Fetter Lane. >>



- Building 2**
Medium-rise steel-framed office block
- Building 3**
Jura limestone-clad low-rise office block
- Building 4**
'Management suite' pavilion
- Building 5**
Medium-rise glazed office block
- Building 6**
Fully-glazed 18-storey tower

Having won the project in 2002 on the back of 'a brief sketch and a rough model', the practice carried out urban-design studies in collaboration with Ricky Burdett and Catherine Firth of the London School of Economics (LSE). This research concentrated on precedents for squares from medieval European streetplans, where very intimate spaces were arranged in non-axial relationship. For the retail arcade, Bennetts replicated the 6m width of the Burlington Arcade in Mayfair, an optimum distance which allows you to 'shop without going over to each shop window to look,' according to Laing. The reinstated New Street Square does not exactly replicate its forebears, though, and in fact its proportions are closer to one particular very 20th century public space. 'We looked at other squares with the LSE, and the one square that we really loved was in New York – the sunken square in the Rockefeller Center. It is very similar in proportion to New Street, and it was one of the areas we identified as being a calm space,' says Laing.

Rab Bennetts says that the aim was 'to recreate the streets again and to increase density at the same time. With this scheme we felt that we could bring a little bit of life back into the area and give it its own identity.' Bennetts' scheme generated four plots around the square for four major buildings, plus the management suite. The blocks follow New Fetter Lane to the east, and increase in height as the road snakes north. The drama comes with the glass splinter of the tower – Building 6. Viewed from the busy High Holborn, it frames views of the new square. But the square is different to recent city public spaces, like Broadgate or Paternoster Square, in that the entrances are narrow and not axial, meaning that you see into the square rather than across it.

The square has similar proportions to the sunken square in the Rockefeller Center

With the tallest (18 storeys) to the north and the lowest (six storeys) to the south, the buildings' heights are modulated to ensure a sunny square. Each is different in scale, colour, and materials – what Bennetts describes as 'a family' of buildings. Building 3, for example, on the east side of the square, is clad in Jura limestone and follows a 3m-centre column grid, blending with the existing building behind it. By contrast, the south (square-facing) facade of Building 2 has a steel frame and curtain wall of glazing and sunshading.

Generally, the buildings are characterised by a great deal of glazed curtain walling (from Italian firm Permasteelisa), with various kinds of spandrels and solid vertical panels distinguishing one from the other. Building 6 is fully glazed, while Buildings 2 and 4 have overhangs and colonnades facing the square. In addition to its glazing, Building 6 has fritting and solar-control glass on its unshaded east side, to cut down morning solar gain, while elsewhere external solar-control fixed louvres are generally cedar, with variations in the pitch and angle in response to varying sun conditions around the site.

An extensive sustainability policy is a Bennetts Associates staple, and the buildings have three options for 'internal comfort control'. Fan-coil air-conditioning with a suspended ceiling is the norm for City buildings, and is being used by most New Street Square tenants at present, but the other options are either air supplied from the floor void in tandem with a passive chilled beam, or air supplied at high level through an active chilled beam. Tenants could easily turn to these technologies as energy regulations tighten up in future. The concrete slabs are of sufficiently high quality to be exposed to view, so that the chilled beam options can have taller spaces with no suspended ceiling. The development has been awarded an 'Excellent' BREEAM rating.

New Street Square is a worthwhile addition to City of London urbanism, perhaps deriving a certain authenticity from punctuating maximised floorplates with alleyways and arcades. Developers today might build larger buildings, but their net-to-gross concerns are perhaps not dissimilar to those of medieval city-builders. ■



Tender date December 2004-January 2005
Start on site date Demolition: September/October 2004; construction: summer 2005
Finish date Spring 2008
Gross internal floor area 102,200m²
Form of contract 2 Stage Guaranteed Maximum Price Design and Build with Novation
Total cost £200 million
Client Land Securities
Architect Bennetts Associates

Annual CO₂ emissions (predicted, per building)
 46-66kg CO₂/m² (with fan coils);
 40-60kg CO₂/m² (with active chilled beams)
 (Source: Bennetts Associates). Typical City office:
 134kg CO₂/m² (Source: Carbon Trust)
BREEAM rating Excellent



Clockwise from left: The Jura limestone-clad Building 3, which blends with the existing building behind; the full-height steel frame of Building 2; Building 5 under construction, from the south; Building 3 and the smaller 'management suite'





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PIONEERING WHEEL POWERS MILL

One of the more intriguing category winners at the British Council of Offices (BCO) Awards, announced on 2 October, is an updated 18th-century flour mill in Hampshire.

The £2.5 million Lemsford Mill scheme, by Aldington Craig and Collinge, scooped the BCO's Best Small Project in the South of England Award.

The mill has been renovated to house the headquarters of Ramblers Holidays, and a state-of-the-art German water wheel, never used before in the UK, supplies all its electricity.

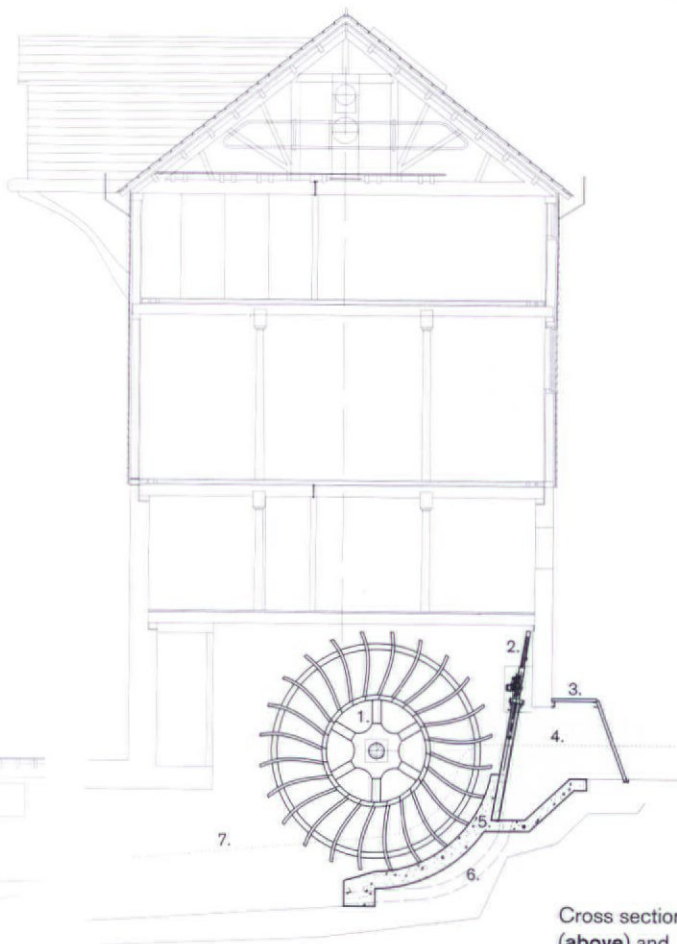
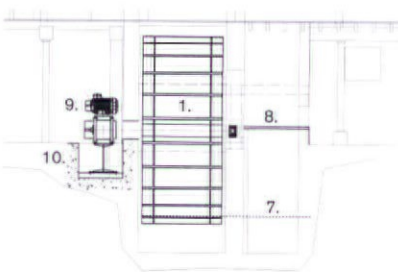
The team specified the £70,000 wheel – which is 4.2m in diameter and made of larch paddles attached to a mild-steel frame – from water-wheel manufacturer HydroWatt.

This is the first time a breastshot wheel – where the water strikes the paddles just

above the water level – has been used to generate electricity in the UK. The output in optimum conditions is 15kWh, enough for electricity to be sold back to the National Grid.

The BCO judges described the 'quaint, immaculately refurbished' mill building as 'a rare joy'.

- | | |
|-------------------------|--------------------------------|
| 1. Water wheel | 7. Downstream water level |
| 2. Inlet sluice | 8. Cover |
| 3. Protection grating | 9. Generator and drive system |
| 4. Upstream water level | 10. Area dug out for generator |
| 5. Concrete | |
| 6. Drainage | |



Cross section (above) and longitudinal section (left)

EVENTS CALENDAR

RIBA Conference 2007 The Secret of Successful Collaboration

Speakers include Jean Nouvel, Rafael Viñoly and Will Alsop
26-27 October

Headquarters of the French National Communist Party, Paris

www.architecture.com

College, Birmingham
sue.spencer@inst.riba.org

Technical Day: Insulation
A focus on new standards and technologies in insulation
30 October, 10am-4pm
Woodland Enterprise Centre
Flimwell, East Sussex
cpd@ribasoutheast.org

Make Low-Carbon Housing a Reality

A workshop run by the Energy Saving Trust

30 October, 10am-5pm
RIBA West Midlands/Energy Saving Trust, Queen Alexandra

Green Roofs and Building Services

The latest information and inspiration on green roofs
31 October, 9.30am-5.15pm
CIBSE, London SW12
www.cibse.org

Architecture Pavilion, Interbuild 2007
28 October-1 November
NEC, Birmingham

The Architecture Pavilion will be the ideal venue for meeting colleagues or taking a break between stands at Interbuild, the UK's annual building show. Stop by for a drink at the bar and visit the two exhibitions hosted by the AJ: 'Scratching the Surface', which presents a series of case studies of contemporary facade design utilising innovative technologies and materials; and 'In Your Backyard' – curated by AJ editor Kieran Long – which looks at four different housing types. RIBA CPD seminars will also run daily. Highlights include: The Use of Mapping by Architects in the 21st century; Innovations in Concrete, Integrating Photovoltaics; and Control of Air Leakage – Part L. BRE seminars on a range of sustainability topics will repeat daily, with low-carbon briefings and an overview of the BRE's *Green Guide to Specification*. Visit www.interbuild.com

FORM AND FINISH

Manufacturing Processes for Design Professionals, a book by designer Rob Thompson, details some of the most exciting and futuristic developments in processes, technologies and materials. The AJ presents exclusive excerpts here.

FORMING TECHNOLOGY

VACUUM CASTING

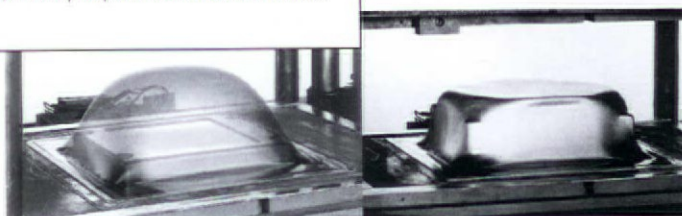
This is used to mould thermosetting polyurethane (PUR) plastic for prototyping and one-off production, and can replicate almost all the qualities of injection moulding. It is widely used in the automotive, consumer electronic and toy industries.

SUPERFORMING

Superforming is a hot metal forming process that uses similar principles to thermoforming plastics. A sheet of aluminium is heated to 400-500°C and then forced into a single-surface male or female tool using air pressure. Simple or complex three-dimensional sheet geometries can be manufactured as a single piece with 'A-class' surface finish, making the process particularly suitable for automotive, rail, architectural and marine applications.

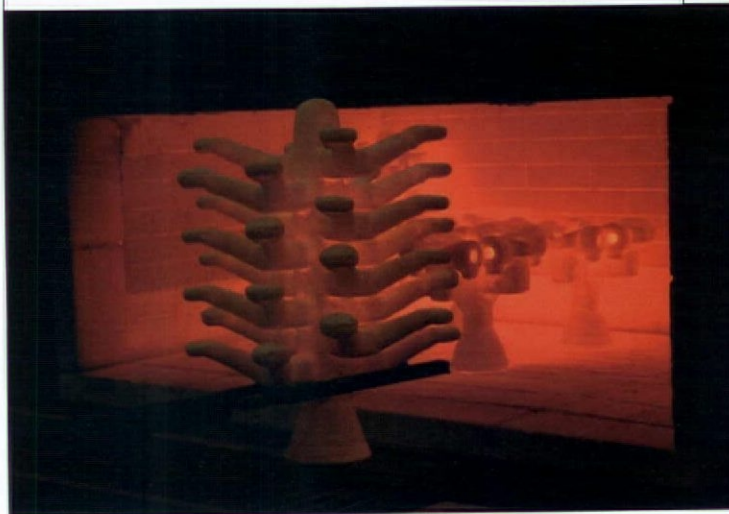
3D THERMAL LAMINATING

This technology, which uses continuous fibre reinforcement over the entire surface of a yacht's sail, has been adopted by nearly every racing boat in the Volvo Ocean Race and the America's Cup. In traditional sailmaking, cut patterns are stitched together to produce the optimum shape. In 3D thermal laminating, the sails are moulded in the optimum flying shape.



INVESTMENT CASTING

Liquid metals are formed into complex and intricate shapes in this process, which uses non-permanent ceramic moulds. The process is made up of three elements: expendable pattern, ceramic mould, and metal casting. Investment casting does not have the same shape limitations as other casting techniques; it is possible to cast shapes with undercuts and varying wall thicknesses that are not feasible with other liquid forming processes.



The AJ has two copies of *Manufacturing Processes for Design Professionals*, by Rob Thompson, to give away. Write to *The Architects' Journal*, Greater London House, Hampstead Road, London or email james.pallister@emap.com, and the two winners will be picked at random.



COMPOSITE LAMINATING

Strong fibres and rigid plastics are amalgamated to form ultra-lightweight and robust products using composite laminating. The process is used in the construction of racing cars, aeroplanes and sailing boats. Until recently, composite laminating was limited to low-volume production, but since the development of resin transfer moulding, which accelerates production using split moulds, heat pressure and division of labour, it is possible to make thousands of identical products.

CUTTING TECHNOLOGY

PHOTOCHEMICAL MACHINING

Unprotected metal is chemically dissolved, with masks designed so that components can be cut out and engraved simultaneously. The cutting action is precise to within 10 per cent of material thickness, and so is suitable for technical application.

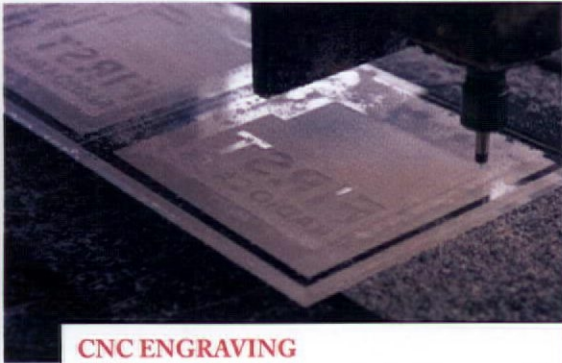
WATER JET CUTTING

A high-pressure water jet can cut through almost any sheet material. In water-only cutting, the supersonic jet of pure water erodes the materials. In abrasive water jet cutting, small particles of sharp material are suspended in the water to aid the cutting process in hard materials.



POWER BEAM WELDING

Power beam welding joins materials by heating and melting the joint interface, which solidifies to form a high-integrity weld.



CNC ENGRAVING

This is a precise method for engraving 2D and 3D surfaces. It is carried out on a milling or routing machine, which operates on a minimum of three axes: x, y and z, and can engrave down to 0.1mm. Almost every industry uses engraving in some form, and it is commonly used for trophies and signage.

MATERIALS

BIOCOMPOSITES: INJECTION-MOULDED WOOD

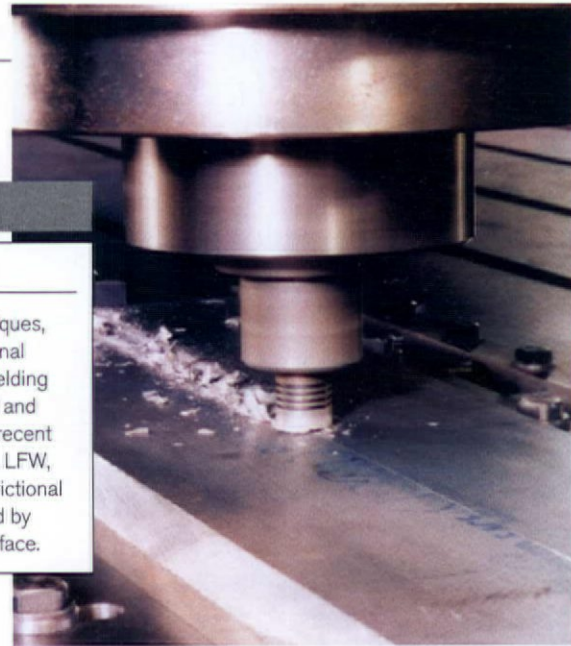
Biocomposites are mouldable materials made up of natural fibres (commonly wood) bonded with either natural or thermosetting adhesives. Treeplast is a biocomposite of wood, corn and natural resins that can be injection moulded to create various products.



JOINING TECHNOLOGY

FRICITION WELDING

There are four friction welding techniques, separated into two groups: conventional techniques including linear friction welding (LFW), orbital friction welding (OFW) and rotary friction welding (RFW); with a recent derivative, friction stir welding (FSW). LFW, OFW and RFW weld materials with frictional heat, while in FSW the weld is formed by mixing two materials at the joint interface.



FINISHING TECHNOLOGY

HYDRO TRANSFER PRINTING

Hydro-transfer printing is used to apply decorative finishes to 3D surfaces. A range of vivid graphics can be digitally printed on to the transfer film, which is wrapped around the product with water pressure.



SELF-HEALING PLASTIC

The Beckman Institute in the USA has developed a plastic with self-healing properties. The breakthrough was made possible by the development of microcapsules of dicyclopentadiene, which acts as a healing agent. The microcapsules have a wall thickness which ruptures when the parent material begins to crack. The healing agent is catalysed and drawn into the crack, where it bonds with the parent material.

FOAMED METAL

Metal foam is produced when a foaming agent is mixed with the metal and is triggered at a specific temperature in the mould to produce an open or closed cell structure. There is a wide range of alloys, densities, porosities and shapes. The cells can be less than 1mm across, or very large and giving a foam that is up to 95 per cent air. It can be used as a core material, either skinned or foamed inside a hollow metal profile to produce lightweight panels and tubes. The foams are lightweight, rigid and impact absorbing.



Kings Cross St. Pancras International
Rail Link

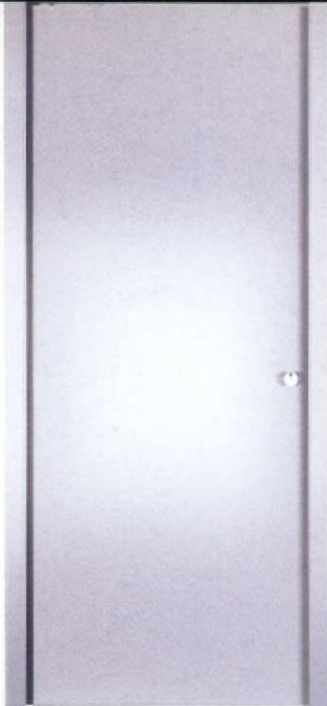
some nice jobs thrislington have completed over the last year or so

We wanted to show some projects that give you an idea of how we work with designers, clients and architects in being flexible with our products to work towards achieving their overall design objectives. Some nice stories: some huge for us like the New St. Pancras Euro main terminal or lovely small details like on the Dion Champagne Bar, where Architects Spence Harris Hogan wanted the overall solid feel of Flow in black laminate on the outside of the cubicle, but a warm veneer on the inside.



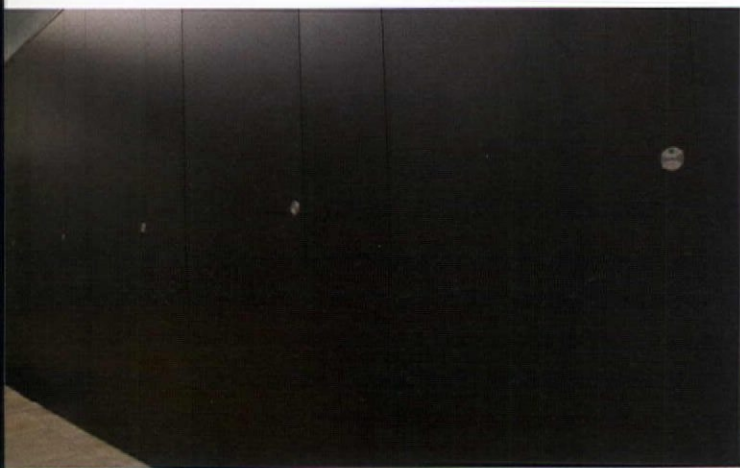
thrislington cubicles

advertisement feature



kings cross st pancras international

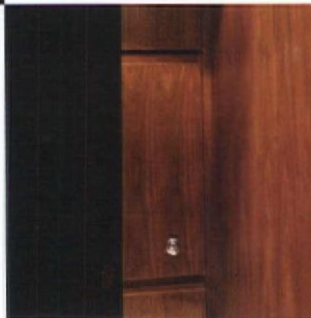
Originally our brief was to design and build cubicles to the back of house, using our Icon system. Following collaboration with the design team, with mock-ups built at our factory, we eventually were specified to provide the customer toilets as well, in full height Oasis Stainless with stainless sleeved posts. Due to the weight of the doors, exhaustive testing had to be undertaken.



Flow and Sentry at Dion

dion champagne and wine bar

The architect's, Spence Harris Hogan, wanted to provide a built in feel for the bar, but did not have the space for stud walls. So they used our new Flow system, with a twist. They wanted a warm space to the inside of the cubicle. Our solution- Sentry with a walnut veneer.





Icon Aluminium at O2



O2 Arena
HOK Sport

o2 arena

It was great to get this job because we were specified on the original Millennium Dome, but they couldn't afford us! (See the article on tower 42, re affordability..) Anyway, it was nice for us to see the other product ripped out and us finally getting an opportunity with our products. HOK wanted to use a cubicle that was good looking but tough enough to withstand heavy traffic, so they used Icon, which had already proven itself in arenas such as Camden Roundhouse and Wembley Arena. O2 wanted to go to another level, HOK used Icon Aluminium and aluminium Sentry in the public areas and Oasis in the sponsors lounge.



Icon at Lords

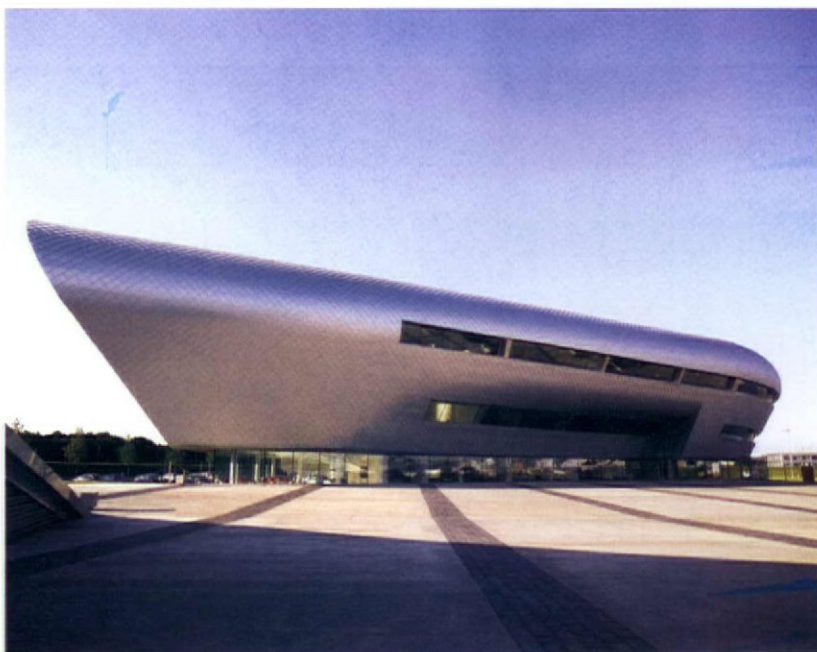
lords cricket ground

Durability and looks were obviously very important to architects Manalo and White as they developed a design for the refurbishment of all of the toilet facilities at Lords, which is to be implemented progressively across each block. We're quite proud that the above photograph was taken after their first full season of action and the cubicles still look and work as new.



Lords Cricket Ground
Manalo & White

TAG Aviation Terminal
Reid Architecture



Oasis Full Height at TAG



tag aviation

We had previously fitted our Oasis system in TAG McLaren's HQ, specified by Foster and Partners. For the new executive terminal at TAG London Farnborough Airport, which was designed specifically for business use, Reid Architecture wanted to use Oasis with an aluminium finish to reflect the modern approach to the overall scheme. They were keen to maintain privacy in the cubicles for this level of client, so we adapted Oasis Full Height to be compatible with this aluminium finish.



Full height Oasis Glass at Tower 42

tower 42

Talk about sustainability... in 1995 we installed over 40 floors of our Alti cubicles and Sentry ducting system in the refurbishment of the then Nat West Tower for architects GMW. When asked to survey the building for another refurbishment by architects Atisreal, they and the client asked if we could replace only the panels on the Sentry system, as the Sentry aluminium framing system was still in great condition. This along with Oasis Glass completed the refurbishment.



Tower 42
Atisreal

and finally... architects are specifying thrislington for themselves



When Grimshaw came to fit their new offices, it came as no surprise that they applied the same quality to their own building as to their clients'... by specifying and fitting Oasis Glass.



thrislington cubicles

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w www.thrislingtoncubicles.co.uk
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THE ARCHITECTURAL REVIEW

8th November 2007
CBI Conference Centre
Centrepont, London WC1

WORKPLACE DESIGN

CREATING SPACES
FOR THE MODERN
WORKFORCE



Featuring:

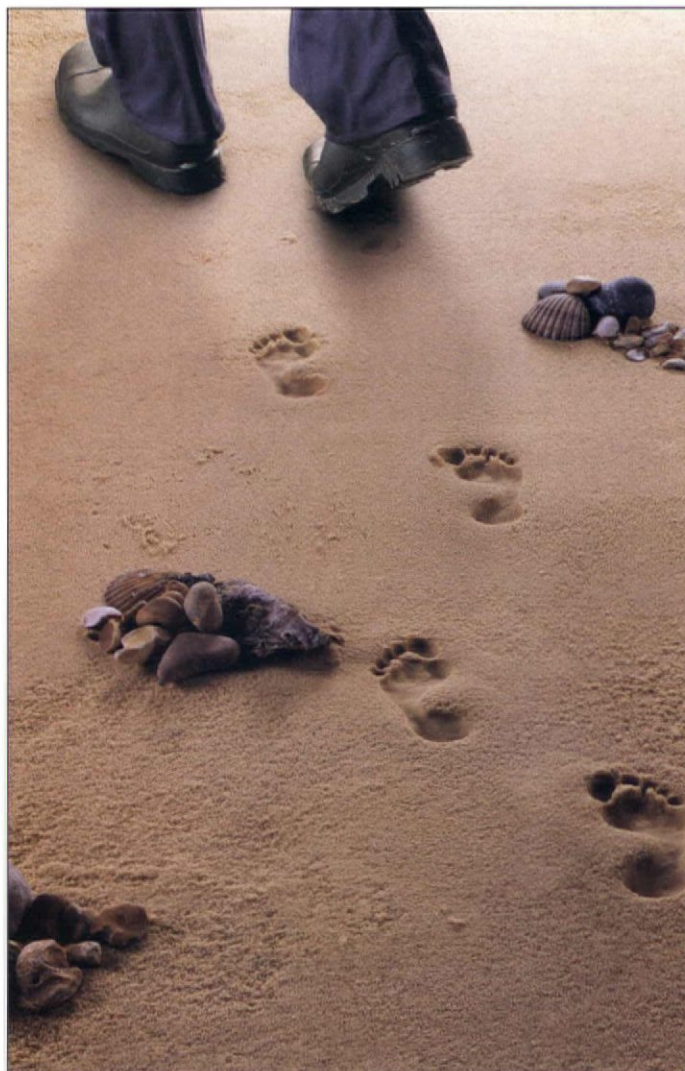
Jack Pringle, Immediate Past
President, **RIBA**
and Partner, **Pringle Brandon**

Clive Wilkinson, President
Clive Wilkinson Architects

Richard Kauntze, Chief Executive
British Council of Offices

Chris Kane, Head of Corporate
Real Estate, **BBC**

Gary Wheeler, Principal, **Gensler**



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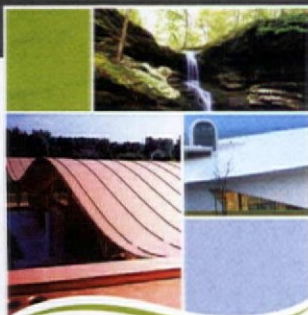
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The Critics



Andy MacMillan (left) and Isi Metzstein, photographed recently in Gillespie, Kidd & Coia's St Patrick's Church, Kilsyth (1963)

EXHIBITION

The Holy Alliance

As a major Gillespie, Kidd & Coia show opens, we present an excerpt from Colin St John Wilson's reminiscences of the practice's Andy MacMillan and Isi Metzstein

Gillespie, Kidd & Coia: Architecture 1956-87, at the Lighthouse, Glasgow, 3 Nov 2007-10 Feb 2008. www.thelighthouse.co.uk

Forty years on, I clearly recall seeing in one of the architectural journals a presentation of a church at Glenrothes New Town (1957) and a project for a magnificent parish complex at East Kilbride – Andy MacMillan and Isi Metzstein had announced their presence, albeit flying under the colours of Gillespie, Kidd & Coia.

So Leslie Martin and I invited them to come and see us in Cambridge. We were just completing construction of Gonville & Caius College's Harvey Court. Then, all over the world, all-glass parallelipipeds of sub-Lever

House provenance were sprouting up like mushrooms; and the buzzwords were 'flexibility' and 'indeterminacy'. It was, therefore, rather in the spirit of fellow conspirators that we met.

At that time, the major challenge to the Lever House contagion came from Corb's Maisons Jaoul and Aalto's Saynatsalo Town Hall; and that challenge was the inspiration for a sprinkling of outstanding inventions in outposts far from the supposed centres of action. Preeminently, they were the two Sigurd Lewerentz churches in Sweden, the

seminary of Lund & Slaatto in Oslo, and the churches of Aarno Ruusuvaori in Finland.

The church and campanile of St Bride's, East Kilbride (1963), was of that company. The masonry wall was a match, dare one say, even for Corb himself. The composition of courtyard and campanile was carried off with unhesitating assurance. The same quality of carved mass and ebulliently unpredictable detail is present in Cardross seminary (1966) and Robinson College, Cambridge (1980).

Andy MacMillan would address with equal gusto a grand issue of urban policy >>

or the smallest detail of building construction: and both with the same combination of strictness, yet freedom from convention. You could learn a lot from his discussion of a working detail, of how two materials should come together – technique fired by impudent imagination.

You quickly realised you were listening to someone who had been in the business of building from the start, for all of Andy's training was done not in school but as an apprentice. He was a born teacher, who made his mark not only in Glasgow but in Yale and Cambridge. It is a cliché (but nevertheless irresistible) to claim that the mantle of Charles Rennie Mackintosh descended upon the shoulders of Andy. On the other hand, there is nothing parochial about the relationship to Glasgow and he looks equally at home arguing the toss with Herman Hertzberger in Amsterdam.

When it comes to buildings, it is impossible to separate MacMillan and Metzstein. We are all familiar with the refrain 'Andy and Isi' as if it were a single name. It must have been difficult for them that, although they won the RIBA Gold Medal in 1969, they did so under a sobriquet (Jack Coia). Certainly, they have not received the number of commissions that their talent deserved.

Worse still has been the fate reserved for two of their masterpieces. The seminary at Cardross, like Le Corbusier's monastery at La

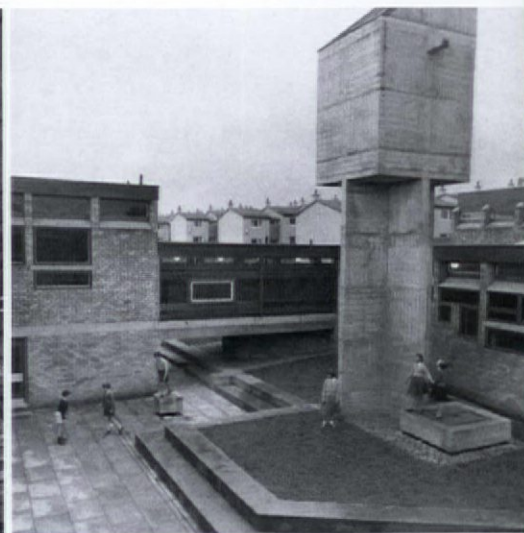
Tourette, suffered from the same change in occupational policy; but where the fabric of La Tourette has survived desertion by the monks, Cardross has shamefully been allowed to rot in disuse (AJ 14.09.06). As for East Kilbride, the news that the campanile was demolished because it would have cost £400 more to repoint the brickwork than to knock it down, is hard to match with the statement that the church itself is still in thriving occupation.

Architects often work together in pairs that complement each other's gift. It is not difficult to imagine that the quick-fire exchange of ideas between Andy and Isi must have been rather like their famous Box-and-

Cox conversational mode that could have brought them stardom on the stage (imagine them in *Waiting for Godot*). While Robinson College was under construction, it is said that the beer-mats in many a Cambridge pub were scrawled with the graffiti of architectural debate. Maybe so. What matters in the end is that the buildings were serious, passionate and utterly memorable. ■

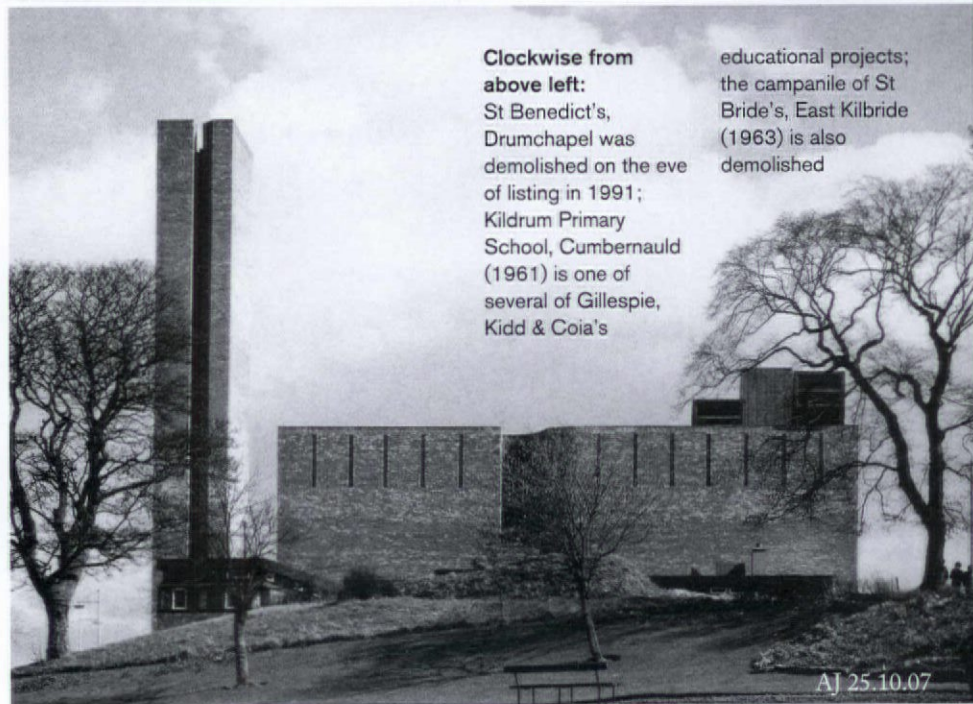
Resume: Sandy Wilson praises two kindred spirits who prove there's more to post-war Modernism than corporate curtain walls

This piece was first published in the Mac Journal (1994) and is reprinted in the exhibition catalogue



SHINING THE SPOTLIGHT ON SCOTLAND'S MASTERS OF MODERNISM

'This exhibition, and the catalogue that goes with it, have a simple aim – to give the work of one of Scotland's leading practices the recognition it deserves,' says Nick Barley, director of the Lighthouse in Glasgow. Both the show and the book (available at £15 from the Lighthouse shop) draw heavily on the Gillespie, Kidd & Coia archive, which is now in the care of the Glasgow School of Art, where Andy MacMillan taught from 1973–1994. Also on view at the Lighthouse exhibition are two films by Saul Metzstein, one of which (*Lessons in Architecture*) was shot at the practice's last major built work – Robinson College, Cambridge.



Clockwise from above left: St Benedict's, Drumchapel was demolished on the eve of listing in 1991; Kildrum Primary School, Cumbernauld (1961) is one of several of Gillespie, Kidd & Coia's

educational projects; the campanile of St Bride's, East Kilbride (1963) is also demolished



Brett Steele (right) gets a private view of Richard Meier's exhibition, guided by the man himself

KATE ALEXANDER

EXHIBITION

Brett Steele meets Richard Meier

The AA's director is taken round the American legend's first exhibition in the UK

Richard Meier: Art and Architecture, at the Louise T Blouin Institute, London W11, until February 2008. www.ltbfoundation.org

Brett Steele Tell us about the exhibition.

Richard Meier Well, it's a little bit of everything; something old and something new. Here, of course, is the Getty Center – I must have 50 models of it.

BS I remember one you had at the Netherlands Architecture Institute a few years ago, like the size of a room. [Points] Wow, I haven't seen these ones. Are these recent?

RM Yeah. These are three-dimensional collages. These are pieces that are discarded from Getty models (*pictured above, foreground left*), which were made in wood, and then cast in stainless steel. It's like a collage sculpture.

BS A lot of materials, a lot of models. It's seriously reworking the history of a project. Have you done that before?

RM No.

BS So which is your favourite?

RM They're all OK. I found a sketchbook years ago in Paris. 9.5 x 12". The paper's not terrific, but it's OK. I now have 109 books done. All the same size. You can put them away on a shelf.

BS It's a bit like the collages. You find a form and stick with it. It sets a frame you play against, over and over again.

RM If you look carefully these collages are all different sizes.

BS But I can see a pencil line. What it tells me is that you draw a frame and then work within it. It's very like architecture; it's like having a site.

RM I sit there, and I think, well, I've done 5 x 7", I've done 4.5 x 6", now let me try something else. I think about those things – 'I am going to use colour, I'm not going to use colour.'

BS For me your books are how many of us get to know you. I remember when I read your first book in 1984. That was after 20 years of work as an architect. What was that moment like for you?

RM I was very fortunate because the designer was Massimo Vignelli, who had been a friend for a long, long time. Sitting with him and selecting the images... that dialogue was great. The whole process made you look at how to present work. Not how you do it but how you show it. *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, and Meier* took five years. >>



Meier and Steele study works including *Liberty Tags-Forms* (below)



BS I can imagine, with those personalities.

RM It would be John Hejduk saying 'I want colour,' then Peter Eisenman would say 'I want colour too!' For my second monograph we set up a format that seemed to work. On the third book, I wanted to change the grid and Massimo said no. Since then, we've kept the same grid.

BS That's one of the striking features, through all four. The other person you worked with then was the photographer, Ezra Stoller. What was that relationship like?

RM It was great. He liked the work. I would go with him to photograph the building. We spent time together while we waited for the right light.

BS In the first book, in the introduction by Joseph Rykwert, he has a nice line about how style discovers you to a degree. Obviously you then take it through a filter. For me a huge part of that was always through an American construction technology: first with the lightweight wood structures in housing, but then even later with the panelised systems. Did you ever think of it in terms of the building, or did you think of it in terms of spatial...

RM It was more spatial. But I do remember shortly after the Smith House was finished, Jim Stirling was teaching at Yale. He used to come to New York and stay with me. One weekend he came and said, 'Let's see your house in Connecticut'. He came up and his first reaction was: 'It's wood! I thought it was concrete.'

BS So what do you think about architecture today?

RM It's very different now. There are more public events, more public discussion, more public involvement. There's also greater knowledge and more communication in various forms. The number of architectural publications is far greater now than back then.

BS Architects tend to not have the patience for 20 years of work before they do a book. Mies worked 40 years before his first book in 1946, you worked 20 years, but students today leave school and two years later have a book of their complete works.

RM That's crazy. You go to the bookstore, you look around, and you can't believe the number of monographs of people you've never heard of.

BS I've always thought the nicest thing, Richard, is that when you brought your work to Europe and to Germany you brought the avant garde back through a set of American eyes.

RM It was. I remember, especially German architects came to me and said it wouldn't be possible to do what we're doing now if you hadn't been there.

BS So what would be the greatest challenge for you now, after 40 years of practice?

RM Building here. Building in London. ■

EXHIBITION

Kieran Long finds the AA's notion of inquiry rather too inward-looking

Forms of Inquiry, at the Architectural Association Gallery, London WC1B, until 31 October.
www.aaschool.ac.uk

I often enter the AA gallery and feel as though somebody has told an in-joke that everybody knows the punchline to but me. Well, this new exhibition about graphic design and architecture is exactly like that. When you enter, the first things you see are four softwood trestle-like objects, seemingly randomly placed. I think (although I can't be sure) that when you look at them from a certain angle, they form letters. This *trompe l'oeil* (or maybe not) is a typical AA strategy. If you know exactly where to stand, you might be able to divine some message. If not, you're in the dark.

The show, curated by Zak Kyes (last year appointed art director of the AA) and designer Mark Owens, consists of a series of specially commissioned posters and installations by graphic designers, presenting their relationships with architectural and spatial questions. So, for example, we get Will Holder of the Jan van Eyck Academy in the Netherlands riffing on photos of grain elevators in books by Gropius and Le Corbusier, and Julia Born's beautiful (if not particularly original) project *Secret Instructions* exploring the language of theatrical stage directions.



There is no place for the most important architecture journals of today because they aren't graphically interesting enough. But there is room for *Sexymachinery*, the magazine designed by London-based graphic design practice Åbåke and edited by the AA's very own Shumon Basar, the man in charge of the AA's cultural programmes. Basar's presence in this show makes me sceptical and is typical of the AA. The conversation at the UK's premier architecture school may be cosmopolitan, but it is exquisitely inward-looking.

Resume: Graphic design and architecture in a mystifyingly introverted embrace

EXHIBITION

The message behind Salcedo's Shibboleth is frustratingly elusive, says Andrew Mead

Doris Salcedo: Shibboleth, at Tate Modern, London SE1, until 6 April 2008. www.tate.org.uk

Back in 1999, when Tate Modern was still under construction, the Colombian artist Doris Salcedo had a show in the Tate's Millbank building, and it generated a real sense of disquiet. A long wooden table, which at first seemed suited to an austere display of minimalism, was threaded with human hair – in Salcedo's world, the domestic quickly turns nasty. Another of her works was a wardrobe filled with concrete, which brought to mind Rachel Whiteread's casts of mundane space and objects – casts that often look like tombs.

But while you couldn't miss the disquiet in that 1999 show, you would never have guessed Salcedo's supposed subject – the effects of civil war in Colombia. You would have had to read the catalogue to find that out.

Eight years on, that's still the case now Salcedo has filled Tate Modern's Turbine Hall with her installation *Shibboleth*: a fissure that begins just inside the entrance, deepens and widens as it proceeds diagonally down the ramp, forks right to miss the main staircase, then surges erratically to the end. Seen from above it looks like the quivering line of a seismograph; close up the sides of the cleft are uneven, like a rockface, and embedded with bits of chain-link fence. Of course you wonder how it's all been done, but Salcedo and the Tate are keeping coy – a decision that's good for publicity, as three inconclusive pages in the *Guardian* (10.10.07) and many column inches elsewhere confirm.

The piece does have a real visceral impact. You think of earth tremors, threats of collapse, perhaps the ponderous shifting of tectonic plates. But unless prompted by the handout that explains Salcedo's intentions, would you ever conclude that 'this negative space represents the area occupied by those that have been left out of the history of modernity'? I doubt it.

Still, at least *Shibboleth* has some seriousness to it – badly needed after the last installation in the turbine hall, when Carsten Holler's slides turned the Tate into a raucous playground.

Resume: Doris Salcedo's installation is certainly effective – but probably not in the way that she intends

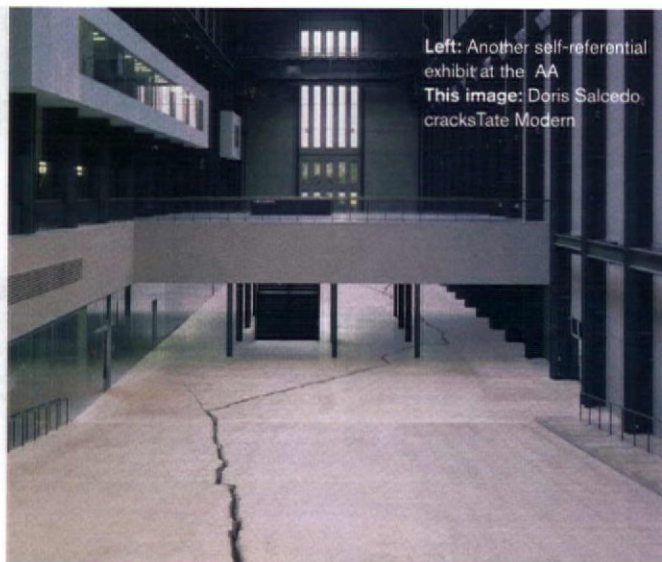


Critic's Choice
Will pre-Olympics east London survive only in photos? asks *Andrew Mead*

In east London now there's a 17km-long blue fence around the site of the 2012 Olympics, studded with 'Road Closed' signs and patrolled by security guards. Maybe not quite the Wall in Palestine, but a strong sense of exclusion nonetheless for people in its vicinity, or for anyone who previously had one of the small businesses, artist's studios or caravan sites inside its perimeter. It brings to mind an essay that Witherford Watson Mann Architects (WWM) wrote for *Scroope 15* (2003), which relished the present character of this landscape – its patches of wilderness and benign neglect – and concluded: 'Any intervention will need to combine strategic clarity with great tactical attentiveness.'

Does the Olympics site do that? It seems unlikely that the qualities admired by WWM will survive the earth-movers, and a new book of photos by Stephen Gill, *Archaeology in Reverse* (Nobody, £30), adds to such doubts. It intersperses scenes of clearance and construction with miscellaneous shots of the area – unkempt and rubbish-strewn, but with enclaves where water and foliage combine to mimic somewhere much more rural. Gill takes his photos with a 50p camera from Hackney Wick market, so there's a consciously amateurish look to them, which he rather overplays – as if thinking artlessness equates to truth. But he neither trashes nor romanticises this scruffy bit of London, and his images create a real sense of place.

In a featured essay, Iain Sinclair is blunt: 'It's a wilderness that is not so much threatened as condemned'. When the blue fence comes down, it's books like this, and essays like WWM's, that will keep the memory of what's been erased. (www.stephengill.co.uk).

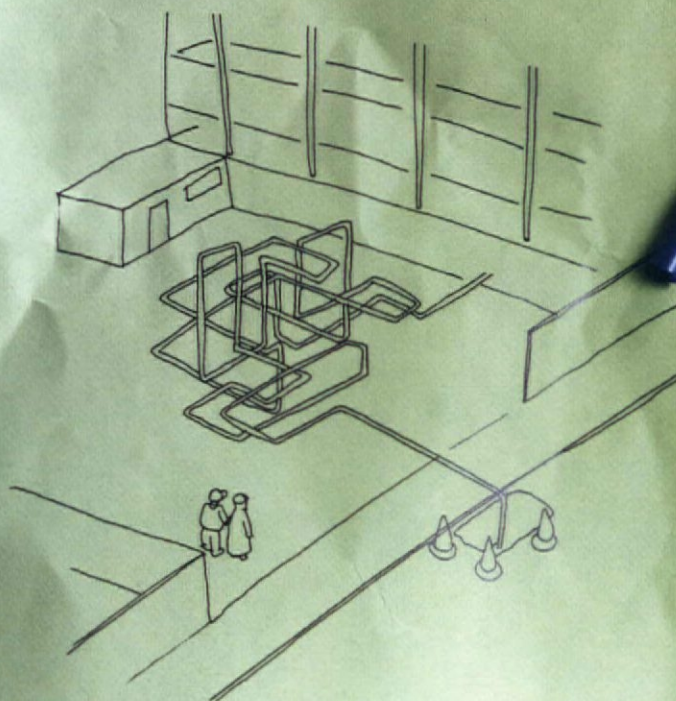


Left: Another self-referential exhibit at the AA
This image: Doris Salcedo cracks Tate Modern

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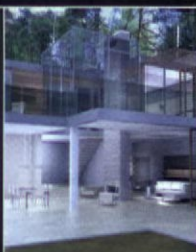
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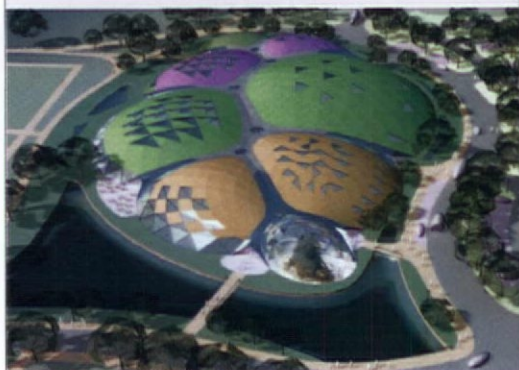


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Small London practice working on residential projects; candidates must have: minimum 3 years post-qualification using ArchiCAD, familiarity with modern and historic UK building construction, and fluent English. Salary circa £25k; Please email CV applications with examples of work to: mail@ambo.co.uk; closing date: 5th November 2007.

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Due to an increasing workload in China, we are looking for architectural assistants with Mandarin language capacity and local construction experience. Applicants must demonstrate excellence in design and be highly skilled in Autocad 2D and 3D. Experience in Rhino and Top Solid would be an advantage.

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Office Manager (Associate / Director Opportunities) Ireland Outstanding Salary & Benefits

This top design practice seeks a proactive, career driven Office Manager (Associate / Director Potential) with excellent experience in team delivery of construction projects; who is now looking for a higher level management challenge, working within an architectural led multi-disciplinary practice as Office Manager in Ireland. Ref: 3666 (Philip)

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Architects/Assistants Winchester/Chichester Excellent Salary + Car Options

Architects required to join this rapidly expanding practice to play key roles while developing your experience and skills. You will be involved in all aspects of the build process from inception to completion on a wide variety of projects. AutoCAD. In return you can expect a comprehensive remuneration package and excellent career potential. Ref: 3663 (Philip)

Architectural Project Manager / Design Assistant Waterloo Circa £50k + Bens

A recognized leader in the planning & design of healthcare & technological schemes, having secured even more commissions with their ever increasing work load, new opportunities have now arisen with their London office. Your skills & experience will reflect your role relevance to the post, with preferable project history in schemes within this lucrative sector. Ref: L457 (Hannah)

Architects Wallingford, Buckinghamshire Circa £45k - £55k

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 residential, hotels, leisure and nursing homes and regularly handles schemes up to and in excess of £20m. Ref: 3667 (Philip)

Technical Co-ordinators/Managers Stratford £65k + Car/Allow + Fuel Card + Bens

With a reputation for commitment to quality, this major award winning developer has an exciting and continuous workload, allowing for new and much sought after technical, design and commercial positions for various sites. A working history within residential developments would be beneficial, and in return you will receive an attractive salary and financial benefit rewards that are above industry norms! Ref: L458 (Hannah)

Brighton	Technicians	(AutoCAD / ArchiCAD)	£18 - £23hr	Ref: 3600
Highgate	Part 2's	(AutoCAD/Vectorworks)	£14 - £19hr	Ref: L450
Surbiton	Architects / Technicians	(AutoCAD)	£18 - £28hr	Ref: 3393
Oxford Circus	Technicians	(Microstation)	£20 - £30hr	Ref: L438
Pimlico	Technicians / Architects	(Microstation)	£18 - £28hr	Ref: L359
London Bridge	Architects	(Microstation)	£22 - £28hr	Ref: L415
St Albans	Technicians / Assistants	(AutoCAD)	£18 - £24hr	Ref: 3437

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ARCHITECTURAL TECHNICIAN

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Further information and a job description can be obtained from Mrs Miriam Darke, Church House, Crane Street, Salisbury, SP1 2QB

Tel: (01722) 411922.

Email: miriam.darke@salisbury.anglican.org

Closing date for applications: 9 Nov 2007

Interviews will be held on 27 Nov 2007

TENDERS



Expressions of Interest

Art and Architecture at Kielder, the Kielder Partnership's visual arts programme, is seeking expressions of interest from architects who wish to be considered for commissioning opportunities to be offered at Kielder, Northumberland, between 2008-12.

Following on from the current Kielder Observatory project, opportunities to design a number of pavilions and sculptural works will be progressed in 2008. Further projects on a range of themes are planned for succeeding years. Selection for all projects will use the database compiled from this callout.

Please send a practice statement, summary CV and no more than 8 images in the form of a Powerpoint presentation (N.B. ensuring that you supply clear supporting information - title, date, descriptor etc. for each of the images you provide) to:

Peter Sharpe, Curator
Art and Architecture at Kielder
Tyne House, Mill Way
Horsley, Newcastle upon Tyne NE15 0PA

Shortlisting for 2008 projects will be in early December.

Deadline for submission: Friday November 16th



SPECIFICATION

Editor, AJ Specification

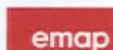
We need an organised, dedicated journalist or a literate architect to edit the monthly sister magazine of The Architects' Journal. The successful candidate should have a knowledge of architecture and a passion for technology and new products.

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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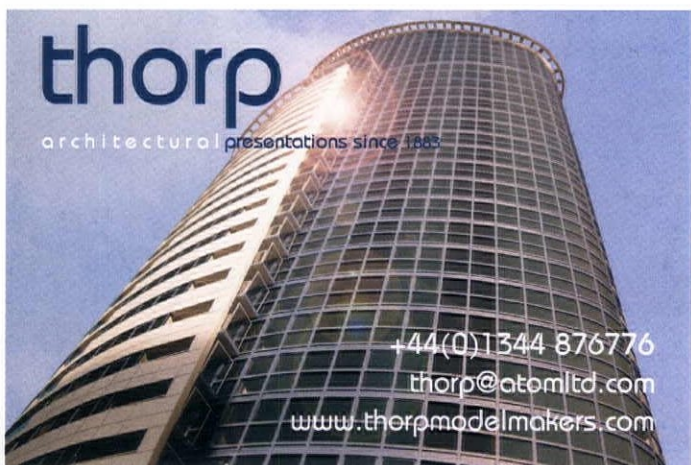


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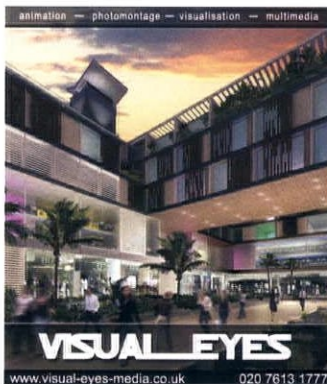
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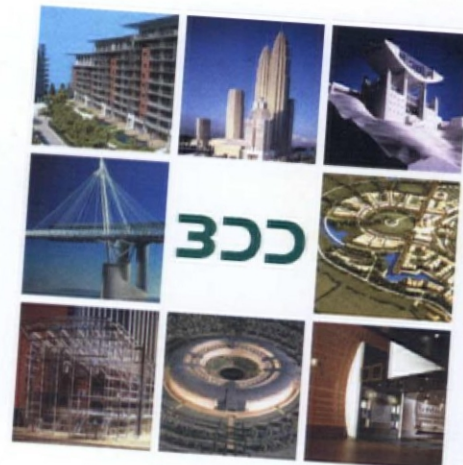


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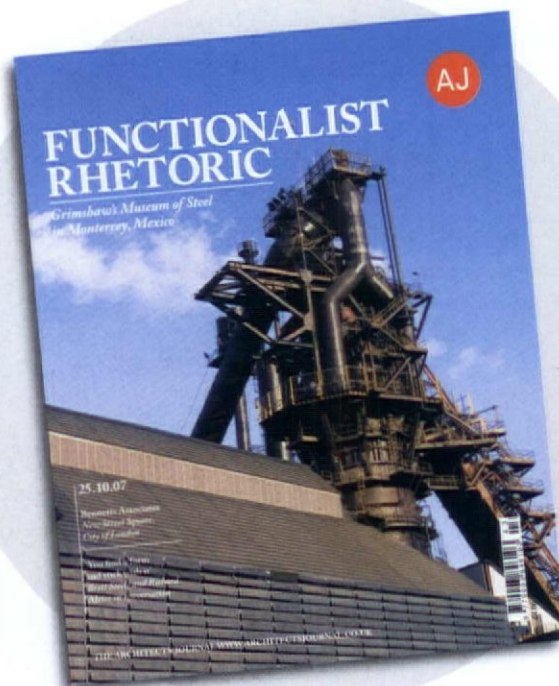


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AJ ENQUIRY 201

Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in interior window projects for any requirement. Some notable projects from Claxton Blinds include Tower 42, the Canary Wharf Tower and the Citigroup Tower. For more information visit www.claxton-blinds.com

ASH & LACY



AJ ENQUIRY 203

The technology of an Ash & Lacy Building Systems' Ashwall has been used in the iconic Chill Factor Alpine ski village in Manchester. Ash & Lacy's Ashwall system was recognised as the ideal solution to meet the technical performance demanded for this landmark structure. For more information visit www.ashandlacy.com

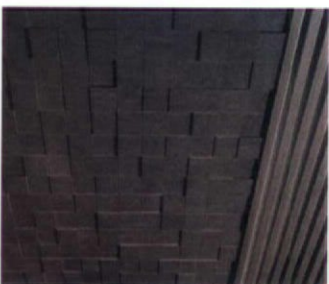
MAPEI



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Topcem from Mapei replaces the cement in sand-cement screeds. Its fast-drying properties mean that ceramic tiles can be laid after just 24 hours, stone materials after only three days, and resilient materials after four days. The manufacture of Topcem produces less CO₂ and uses less energy than that of traditional screeds.

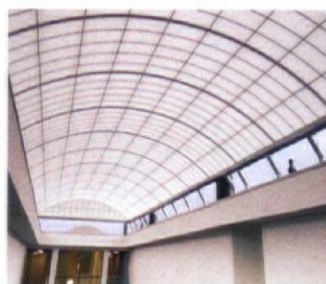
TILE OF SPAIN (VIVES)



AJ ENQUIRY 207

Vives has launched a number of new products as a celebration of its 50th anniversary. These include Elbrus, which revolutionises 3D relief-pattern building; Vetro, a coloured-glass brick-effect tile; a new mosaic range called Vanguard; and a new 20 x 50cm size. For more information visit www.spaintiles.info

STOAKES SYSTEMS



AJ ENQUIRY 202

This is highly insulating Kalwall from Stoakes Systems in a self-supporting 5m-wide low-profile vault at Gloucester's Barge Arm development – just one of several projects in the new *Kalwall on the Roof* publication. Kalwall diffuses daylight without shadows or glare. For more information visit www.stoakes.co.uk

CORUS



AJ ENQUIRY 204

According to Eddie Conroy, senior architect for South Dublin County Council, it is the Black Colorcoat HPS200 prefinished steel from Corus in Tegral's sinusoidal Fineline profiled cladding system which adds drama to the new Enterprise Centre at Bawnogue. The centre provides offices, a crèche, art rooms and workshops.

CABOT



AJ ENQUIRY 206

Kalwall translucent cladding, insulated with Nanogel aerated silica, has provided thermal insulation equivalent to a solid wall for an extension at Highcrest Community School, Bucks, while allowing natural light to enter. Some 250m² of Kalwall/Nanogel panels was installed quickly, without mechanical handling equipment.

AIRSENSE TECHNOLOGY



AJ ENQUIRY 208

Following a devastating fire in 2000, All Saints Church in Dulwich, south London, was fitted with three Stratos-HSSD (high sensitivity aspirating smoke detection) systems from AirSense Technology. During reconstruction of the church, the Stratos-HSSD system was selected as being able to provide the earliest fire detection possible.

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NIGHT ATTIRE

Astragal is honoured to have received an invitation to teach at Yale University later this term, but his spy there says that intimate contact is the norm between tutors. The source writes: 'An amusing story. When you come over you'll probably stay in the Omni Hotel. All the visiting lecturers and tutors do. Last week there was a fire alarm at six in the morning and everyone had to evacuate the building and stand out on the pavement in their pyjamas. Amusingly, **Leon Krier** was to be seen wearing nothing but a raincoat and loafers. A good look. **Massimo Scolari** on the other hand was wearing a suit, tie, perfectly ironed shirt and carrying a briefcase. He's quite a suave guy.'

RED CARD

Readers will be aware that Astragal likes to keep firmly abreast of all the ups and downs in the world of Association

Football. The unmistakable silhouette of **Gary Neville** sitting in AEW Architects' Manchester office was never, therefore, going to elude the eagle-eyed *bon viveur*. Apparently the Manchester United defender had popped in to talk about why his house was starting to fall down. Perhaps it had taken a dive.

WEDDING BELLS

Astragal was surprised to hear that Future Systems' 70-year-old founder **Jan Kaplicky** has tied the knot again. Congratulations Jan. What is more unusual is that the ceremony took place just eight days after Kaplicky's ex-wife **Amanda Levete** got hitched for a second time. The question is, was the brown envelope for the Future Systems office collection quite as heavy the second time around...?

WHAT A LIBERTY

The RIBA had hoped its annual conference in Paris, which starts

tomorrow (26 October), would help nurture a growing rapport with our French friends across the channel. However, Astragal's spies hear that the title of the ideas-sharing convention/booze-up, namely 'The Secret of Successful Collaboration', has raised a few eyebrows in France. Apparently, to avoid any possible negative Second World War connotations, the word 'co-operation' is being used when the title is referred to in French.

GENTLEMAN'S INTEREST

He used to drive a Maserati, is a former journalist, wears his Prada trousers slim and is not averse to

mystical experiences. No, it's not Astragal – it's OMA's loveable **Rem Koolhaas**. Astragal was treated to these and other insights when he settled down to read gentleman's style journal *Fantastic Man*. The magazine joins a slew of others that have eked out 'cool' points from the architectural profession. But, unlike the other vulgar try-hards, *Fantastic Man* is well-suited to Astragal's refined tastes. Alongside the piece on the Dutchman were features on how to have 'Great Hair', 'Hosiery' options – what colour socks should be worn for a funeral or court appearance – and glamorous photographs of 'Interesting Eveningwear for Outdoors'.

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