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Building a better home Architect/developer Crispin Kelly's manifesto

'I can say more critical things – my livelihood doesn't depend on this' Art critic Hal Foster wades into architectural discourse



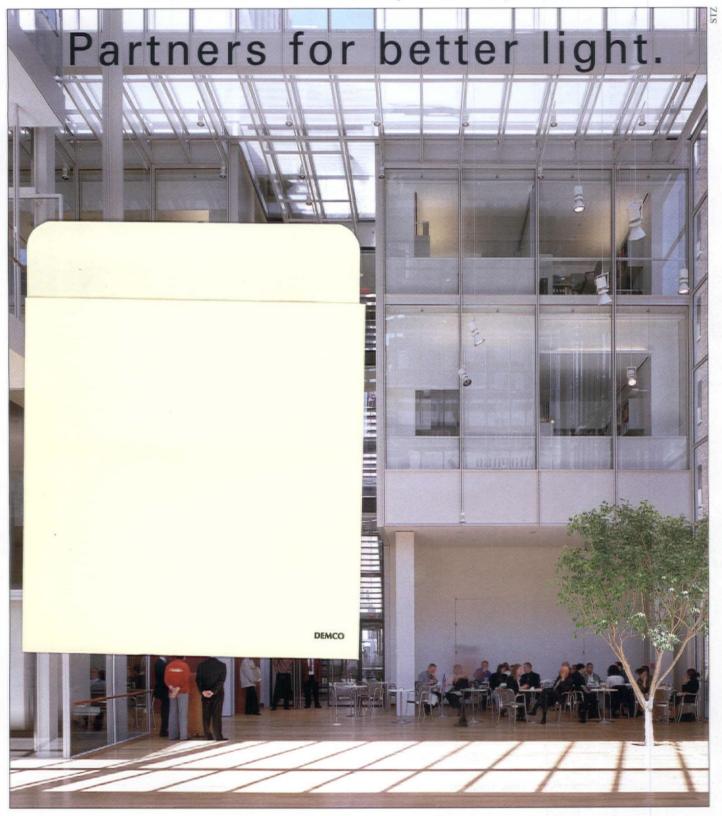
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The Stirling winner completes the Am Kupfergraben 10 gallery

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24-27, is an architect and chief

executive of Baylight Properties

by Norman Foster's new book on

page 47-49, is a director of Lynch

Richard Simmons, who lays

out CABE's future plans as the

watchdog celebrates its 100th design

review, is chief executive of CABE

Architects

News & Comment

05 3XN parts company with the Museum of Liverpool

07 Piers Gough and English Heritage cross swords

08 – 09 Will Alsop unveils his massive Croydon masterplan

10 Bath's World Heritage status is threatened by scheme

12 Squire and Partners' new London store's illuminated facade

14 Living Landmarks initiative reveals three winners

17 The refurbished London Transport Museum

18 – 19 Just how successful has Pathfinder really been?

20-21 Leader and comment

Features

24–27 Developer Crispin Kelly on how suburban housing doesn't just have to be 'noddy' boxes

28 – 37 David Chipperfield's Berlin 'townhouse for the arts' is a forerunner to the practice's work on Museum Island

Technical & Practice

41 Measuring a building's success using post-occupancy evaluation

42-44 A new gallery looks behind design to make art out of mathematics

The Critics

Contents

47 Norman Foster's new book throws its weight around

48 Critic Hal Foster on the trouble with archi-tainment

49 Fourth Plinth's latest Trafalgar Square installation

50 Critic's Choice; Anya Gallaccio turns wine into art

51 A new book documents the Yale Building Project

Regulars

22 Letters

66 Astragal and Hellman

Jobs & Classified

54 Top five jobs: Bespoke – project managers London Development Agency – senior urban designer ECD Architects – designers Centurion – assistants/ technicians Elevations – senior architect

60 Classified advertising

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ENQUIRY 13 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

It's towers galore as Will Alsop outlines his vision for Croydon p.8 Scheme could cost Bath its World Heritage status p.10 As Pathfinder comes under fire, what is the future for the housing renewal scheme? p.18



MUSEUM AND 3XN SPLIT

Practice boss Kim Nielsen 'truly saddened' as Danes are usurped in Liverpool

Danish practice 3XN has been dropped from the controversial £50 million Museum of Liverpool project – an under construction flagship scheme earmarked for completion during next year's Capital of Culture celebrations.

The AJ has discovered that Manchester-based AEW, which has been working as executive architect on the scheme, will take over its delivery.

The departure of 3XN, amid rumours of friction between the Danes and client National Museums Liverpool (NML), is the latest twist in the saga surrounding the museum – itself a replacement for Will Alsop's doomed Cloud proposals on the so-called Fourth Grace site.

A spokesman for NML said: '[We] have recently contracted AEW to deliver the detailed design for the Museum of Liverpool.

'They take over from 3XN. The trustees believe this development represents the best value for money, ensuring the project remains on schedule and to budget. AEW will be working to the original designs.'

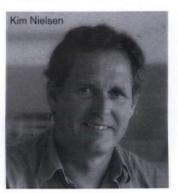
Doubts about the scheme's financial viability have dogged the project almost from the start when 3XN won a design contest ahead of Zaha Hadid and others back in January 2005.

Museum chiefs took two attempts to secure Heritage Lottery Funding, and the proposed travertine stone facade has already been dropped, alongside 'a number of other changes', for a cheaper Jura limestone replacement. However 3XN's principal architect Kim Nielsen (*pictured*) played down fears the scheme was spiralling over budget. He said: 'Throughout the complicated process, we have ensured that all architectural solutions were kept within the economic framework.'

He added: 'The client now wants significant architectural changes, and as a consequence we have recognised that the collaboration cannot continue. We are truly saddened, and we believe that this situation is very regrettable to the project and to the city of Liverpool.'

3XN approached AEW to help with building regulations and contract administration through Christian Wewer – AEW's managing director and an honorary Danish consul. A 'shocked and disappointed' Wewer said: 'As subcontractors to 3XN, we found ourselves in an awkward position. Even though we were unhappy 3XN were no longer involved and we were comfortable and confident we could see it through... We will do everything to realise the original scheme within the budgetary constraints.' *Richard Waite*

News



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GOUGH AT TACKS ENGLISH HERITAGE

Spat breaks out after CZWG partner slams EH design reviews and claims the watchdog 'is not a good judge of architecture'

Piers Gough and English Heritage [EH] chief executive, Simon Thurley, have clashed after Gough claimed that EH was 'failing' and had 'lost the ability to judge the settings of listed buildings.'

Speaking at the City of London Planning Committee dinner last Wednesday (7 November), Gough cited EH's 'consistent failure to persuade inspectors of the negative impact of towers in London'.

Gough, who was an EH commissioner for seven years, said: 'EH has lost a number of recent London appeals. On Heron Tower [a Kohn Pedersen

Fox scheme in the City] the inspector praised the presentation by EH but didn't agree with it.

'And the most recent inquiry on [Rafael Viñoly's] Walkie-Talkie tower in the City is pretty contemptuous. The inspector questioned EH's ability to judge the setting of listed buildings, which is what they are all about.'

'EH', Gough continued, 'is not a good judge of architecture they do not understand Modern architecture because they recruit

But Thurley hit back and claimed that Gough's rant was down to EH's failure to back the Cardinal Wharf scheme at

Ipswich Docks, by Gough's practice CZWG.

Thurley said: 'Piers is understandably not wild about that, especially as a former commissioner. My suspicions are that his remarks come out of frustration'.

He also dismissed Gough's claim that EH was reeling from its failure to convince inspectors of its case on three consecutive London tower schemes - the Heron, Renzo Piano's Shard and the Walkie Talkie.

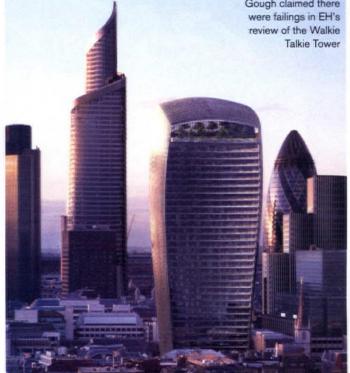
He said: 'The press doesn't report on our wins outside of London. We feel pretty confident and the government is pleased with us.' Max Thompson

Gough claimed there

conservationists."

Simon Thurley





THIS WEEK ON THE WEB

TP BENNETT ON BSF

TP Bennett Architects is to design five secondary schools under the London Borough of Haringey's Building Schools for the Future (BSF) programme. The firm will refurbish or rebuild five out of the 11 schools in Haringey's BSF scheme.

2012 FINALISTS NAMED

Adjave/Associates, Stanton Williams and David Morley Architects are among seven practices shortlisted to design the Eton Manor section of East London's 2012 Olympic Park. Bennetts Associates, Opus International Consultants, S&P, and Sport Concepts are also in the running for the site, which will house gymnastic, athlete training, archery and wheelchair tennis facilities.

BRUM PARK REDESIGNED

The Big Lottery's Living Landmarks competition has had its first casualty, after a Birmingham councillor said Patel Taylor Architects' Eastside City Park will have to be redesigned and the cost cut. Neville Summerfield said park would have to be value engineered to reduce the cost from £18 million to £12 million. See page 14 for more on Living Landmarks.

PATHFINDERS SLAMMED

The National Audit Office (NAO) has labelled the government's controversial and heavily funded Pathfinder housing programme 'a high-risk approach' and has questioned if it is even working. Released last Friday (9 November), the in-depth report into the success of the £2.2 billion Housing Market Renewal scheme claims 'it is unclear whether intervention has led to improvement in the problems of low [housing] demand,' and adds that in some areas the programme has 'exacerbated problems'. See pages 18-19 for an in-depth look.

Read all these stories and more at WWW.ARCHITECTSJOURNAL.CO.UK

THIS IS THE FUTURE OF CROYDON – IF ALSOP HAS HIS WAY...

Will Alsop lived in Croydon in the 1970s. Now, 35 years later, the architect has returned to unveil his ambitious multi-billion pound masterplan for the south London borough. *Max Thompson* takes a look Will Alsop tells me that in the '60s and '70s 'Croydon was the English version of Manhattan'.

While today that comparison seems amazing, Alsop is adamant that Croydon's proximity to London – it is 19km from Charing Cross; the planned arrival of the East London Line in 2010; and the burning ambition of Croydon Council will at least make it London's 'third city' after Westminster and the Square Mile.

But before that dream can be realised Alsop sets out a number







of prerequisites. The most pressing of which is the creation of greater permeability across the five north-south barriers that currently stifle movement eastwest across Croydon.

SMC Alsop project architect Amanda Marshall describes Croydon's Wellesley Road, the four-lane Roman Way, the Croydon Flyover, East Croydon Station's railway tracks, and the imposing mass of the Whitgift Shopping Centre as 'catastrophic'.

She says: 'People cannot reach their parks. They can only cross Wellesley Road in three places and at the moment you can only exit East Croydon Station at its south end.

'The Whitgift Centre,' adds Marshall 'is closed at night, which creates another barrier'.

The masterplan would see the Whitgift Shopping Centre bulldozed to make way for blocks of 'permeable' retail, on top of which will be a 'living layer' of residential towers. However, the Whitgift – a mainstay of Croydon's retail district – could prove to be Alsop's Achilles heel.

The sprawling centre is partowned by Howard Holdings (HH), and despite Alsop's claim to the AJ that 'they know it has to come down', the firm's investment director, Geoff Sparrow, says HH has no intention of seeing its prize asset turned to dust.

Sparrow says: 'Will Alsop and the council do not own the shopping centre. He may say it as a barrier, but the rent rolled out on the centre is £26 million a year and it is the heart of Croydon's shopping. Its demolition is not an easy commercial argument to make. It will take five years to develop and in the mean time people will go to Bromley and Kingston. Will they come back?'

Alsop's bold vision also includes the bridging of East Croydon railway tracks with a huge pipe-like building and a transparent tower described as a 'vertical Kew Gardens'. And an Alsop commission for New York also makes an appearance on the masterplan, although the architect says the real thing will only be built in Yonkers. 'I don't like to repeat myself,'he says.

Jon Rouse, the chief executive of Croydon Council, accepts that many will scoff at Alsop's vision and is aware of the problems that have beset the architect's previous masterplans for Bradford and Barnsley, the latter of which has almost certainly been sidelined.

But, Rouse says HH cannot predict the future and that forthcoming schemes, including Minerva and Lend Lease's Park Place retail scheme, due to be Far left The masterplan, looking northeast from Duppas Park Left Whitgift Shopping Centre

Below The 'live/ work area' on the edge of the Croydon's flyover, with Alsop's Yonkers Tower in the foreground Below left Alsop's overview of his masterplan for Croydon



built next to the Whitgift, will change Croydon's prospect.

He says: 'Alsop's masterplan is a vision. There is nothing wrong with it being ambitious and I do expect that a significant part of it will be developed out over the next 20-25 years.

'Will has created a construct for the urban grid and brought back some green spaces into the town centre; he has also reconnected Croydon to its hinterland in an east-west direction.'

Alsop has called for a treelined 'emerald necklace' linking the afore-mentioned parks and will also 'bring water back into Croydon', a feat that will be achieved by the exhumation of the River Wandle in four places. One of those places is the Old Town area next to its St John the Baptist Church, a building Marshall says that at present 'has its face pressed against a pedestrian underpass and a fourlane highway [Roman Way]'. Under the masterplan the Roman Way will be sunk and the Wandle brought to the surface.

The masterplan will form part of the Croydon Metropolitan Centre Area Action Plan, which is due for completion mid 2008 and which will form the basis of Croydon's Development Plan Document. And, with 32 schemes currently in planning – including Make Architect's four-tower scheme for Menta in the east of the town – Croydon is already demonstrating ambition.

That ambition, says Alsop is why Croydon reminds him of Manchester, which he says Croydon should emulate: 'Not visually, but there is a real will among [council] officers and politicians to realise the vision'.

As Sparrow says, 'if it's about profile, there is no better architect than Will Alsop to give you that'.

'But is that enough?' he asks. Residents of Barnsley and Bradford may think not.

SCHEME 'COULD COST BATH **ITS WORLD HERITAGE STATUS'**

Bath will risk its World Heritage status if it approves Feilden Clegg Bradley Studios' (FCBS) Western Riverside project (pictured right), an international heritage watchdog has warned.

The International Council on Monuments and Sites (ICOMOS), which is special adviser to UNESCO on World Heritage sites, has written a letter urging Bath and North East Somerset Council, urging it to reject the scheme.

The letter, from ICOMOS-UK secretary Susan Denver, says: ICOMOS-UK considers that the current proposals would impact adversely on the Outstanding

Universal Value for which the city of Bath was inscribed on the World Heritage list.

'Any indication that this scheme be approved could be a reason for the UNESCO World Heritage Committee to consider the possibility Bath being added to the World Heritage Site in Danger list. We urge the council to reject this application.'

ICOMOS-UK previously wrote to the council in December 2006, demanding that the scheme be called in by then Communities Secretary Ruth Kelly, just weeks before the council gave outline planning permission in January 2007.

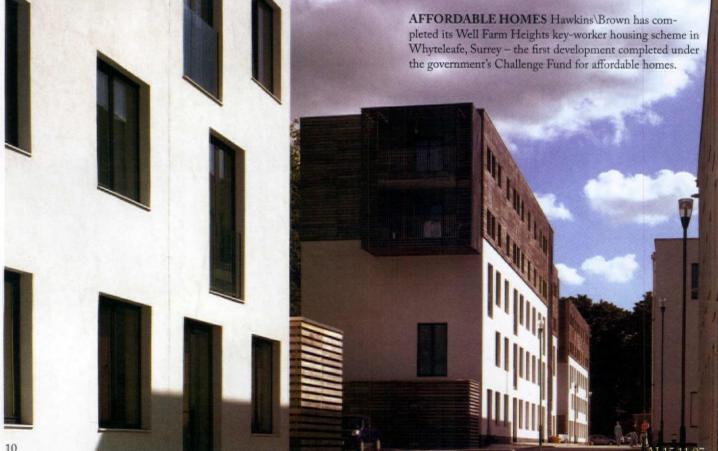
Backed by developer Crest Nicholson, FCBS' proposals include 40 buildings between six and nine storeys in height, which will provide more than 2,200 new homes as well as shops, restaurants, student accommodation, a surgery, a primary school and a new bridge over the River Avon.

Debbie Aplin, managing director of Crest Nicholson South West, said: 'How they can say it is detrimental to the World Heritage Site when it is improving a brownfield site currently occupied by disused gasholders with residential property is staggering.



'We have one of the best residential architects in the country, who happen to be local to the area, and given that the government is calling for an increase in housing numbers, this opposition needs to end."

FCBS refused to comment. Richard Vaughan





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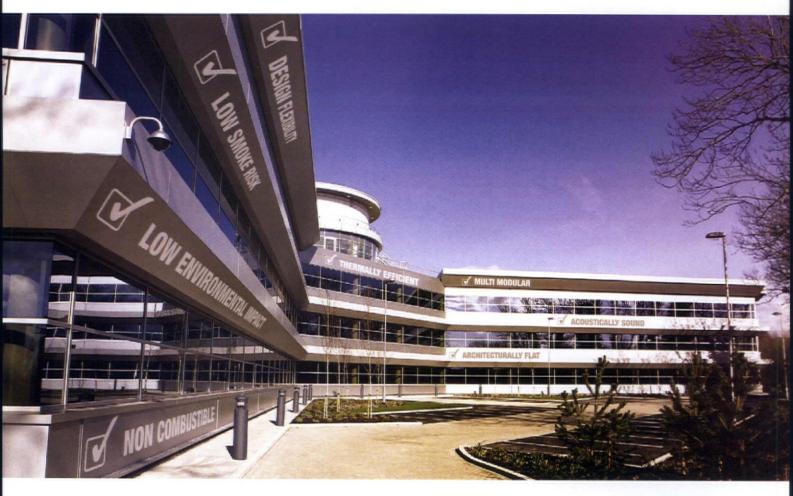


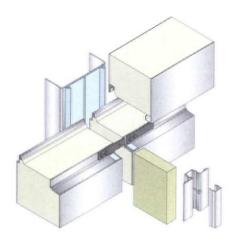
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SQUIRE FASHIONS STORE

This is Squire and Partners' £16 million flagship store for clothing retailer Reiss on central London's Barratt Street. The facade consists of an outer layer of illuminated acrylic and an inner layer of structural silicone glazing. *Max Thompson*













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WINNERS UNVEILED IN BATTLE FOR LIVING LANDMARKS CASH

Regeneration schemes scoop £70 million, but decision could spell the end for losing projects

Living Landmarks – The Big Lottery initiative which funds cultural schemes under £50 million – has announced its three winners, with projects in Cornwall, Scotland and Northern Ireland landing more than £70 million in lottery cash.

Cornwall's Heartlands Project in Kerrier was awarded £22.3 million; the Connswater Community Greenway scheme in Belfast bagged £23.5 million; and Falkirk's The Helix development was handed £25 million.

The winning schemes aim to regenerate local communities and are similar in their treatment of currently unused land. The Heartlands scheme, designed by Kerrier Council's inhouse architects aims to transform 7.5ha of former mining land into a World Heritage Site and parkland.

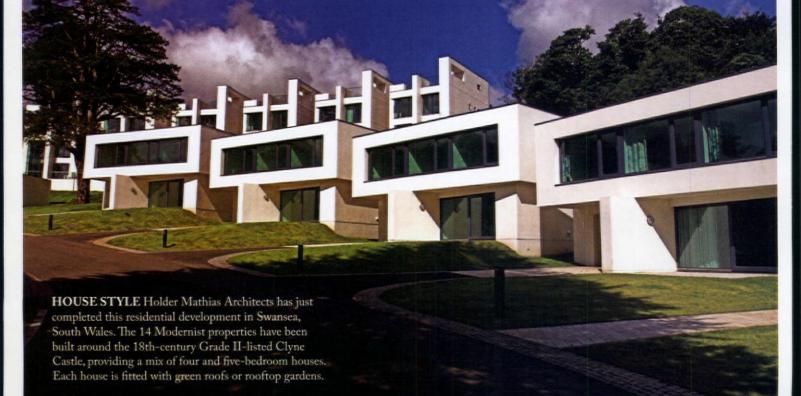
Falkirk's The Helix project hopes to regenerate 300ha of urban scrub by planting new trees, adding paths, and introducing local artwork.

The Connswater Greenway will spend its grant connecting 152ha of public space via bridges, cycle paths and walkways.

Clive Booth, chairman of the Big Lottery Fund, said: 'After lots of hard work from the projects and some extremely tough decisions taken by the Living Landmarks committee, we are delighted to announce the three successful initiatives.

'I'm looking forward to seeing these ground-breaking projects come to life, capturing the imagination of communities and individuals across the country.'

However, the announcement could spell the end for schemes missing out on the funding, including Bradford's Mirror Pool Park, designed by landscape architect Gillespies; Nick Helm Architects' Shakepeare's Globe in Knowsley; and LDA Design's People's Playground in Blackpool. *Richard Vaughan*







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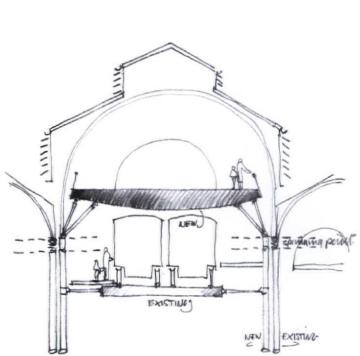
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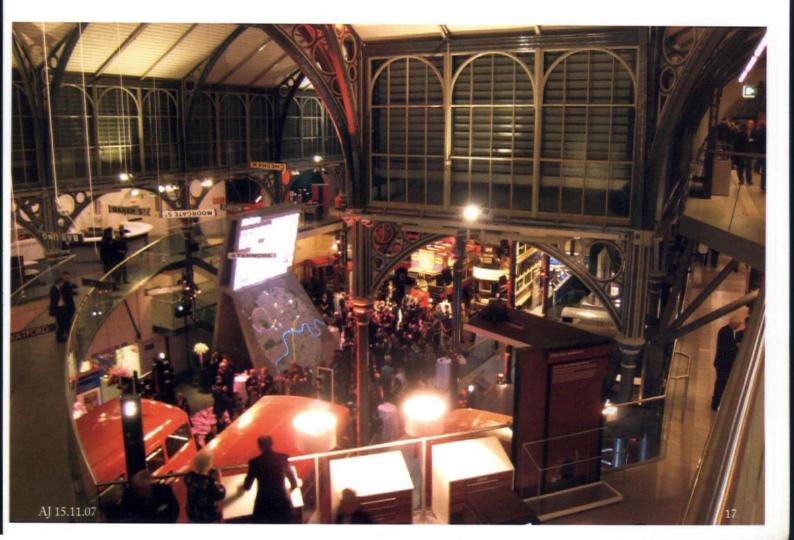
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ALL CHANGE AT TRANSPORT MUSEUM

Avery Associates has completed its £22 million, two-year refurbishment of the Grade II-listed former flower market which houses Covent Garden's London Transport Museum. The museum opens to the public on 22 November. *Max Thompson*





PATHFINDER'S PROMISES LIE BROKEN

The government's flagship housing renewal initiative was meant to spell the end for neglected housing in the North. But five years since it started, things haven't quite gone to plan. *Richard Waite* investigates

'It is hard to think of another programme which was trumpeted with such a fanfare, but which has hit so many wrong notes.'

Edward Leigh, the chairman of the House of Commons' public accounts committee, pulled no punches in summing up the recent National Audit Office (NAO) report into the government's £2.2 billion Housing Market Renewal (HMR) initiative – AKA Pathfinder.

Unveiled last Friday (9 November), the study is the largest look at Pathfinder to date. And it is highly critical of the programme, which has become synonymous with demolition.

Pathfinder was set up in 2002 to tackle neighbourhoods with 'acute low housing demand' in nine areas across the North and Midlands. It aimed to improve stock, stem population loss and boost housing values.

The programme has already delivered 40,000 refurbished homes and 1,000 new properties.

However according to the NAO report, Pathfinder is too 'high risk', causes stress among communities affected and does not tie in with regional policies.

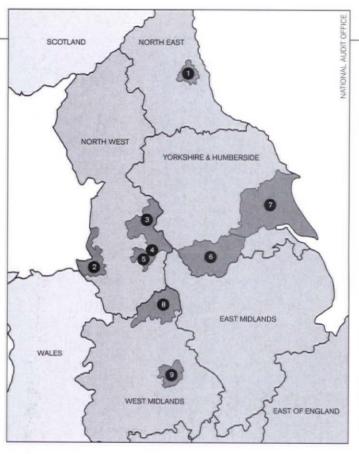
More worrying for the government, which is set to release the latest £1 billion of funding into the nine Pathfinder zones, the NAO said it could find little or no 'causal link' between progress in these areas and the arrival of the Pathfinders.

Agenda



Gauging this success, in part, on how much Pathfinder properties have gone up in value, the report reads: '[It] is difficult to identify the extent to which the increases in house prices [and housing demand] in Pathfinder areas have been due to intervention by the Pathfinders or due to trends in the housing market.'

Steve Radford, the leader of the Liberal Party Group in Liverpool and a campaigner against the city's New Heartlands Pathfinder says: 'At last somebody in authority has refused to have the wool pulled over their eyes as they have seen what Pathfinder, alias Housecrusher, for what it is: an enormous waste of tax-payers' funds to inflate house prices.'



So where now for Pathfinder?

Architects working in the HMR areas admit there needs to be a shake-up. Ian McHugh, of Manchester-based Triangle Architects, is working in five Pathfinder areas, including on a 192-home scheme just north of Oldham town centre. He says: 'So much money has gone into the demolition and compulsory purchase order phases that there is insufficient support funding left to bridge the gap between the values expected and the costs required to meet the quality standards that are being set.

He adds: 'The programme needs to stick to its quality thresholds to maintain its viability, so it needs more funding going into the new buildings.

'Whatever new direction the Pathfinders take needs to retain and build on the local intelligence gathered over the last five years.'

McHugh's concerns, especially over project hold-ups, are backed up by Gill Robinson, of Stride Treglown Chapman Robinson. She is designing what she describes as an 'exemplar regeneration project' as part of the Elevate East Lancashire Pathfinder, covering Blackburn, Burnley, Hyndburn, Pendle and Rossendale. This Pathfinder has produced only 16 new houses to date. She says: 'Progress is painfully slow. I think the next two years will reveal the success, or otherwise, of HMR in view of its long gestation period.'

And perhaps things are already starting to change. Despite widespread fears over demolition the audit office actually found there had been a shift in emphasis away from wholesale bulldozing in recent years. In the original plans, 90,000 so-called 'unfit' properties had been earmarked for demolition, but that has now been reduced to 57,100

Indeed, many of the main mistakes, including the poor consultation, were made in the early days when the John Prescott's ODPM, then in charge of the scheme, before control was handed to the DCLG, urged the Pathfinders to take action. Projects began before proper urban planning and heritage reports had been drawn up. Main image Houses in the Burnley Wood area, to be demolished under the East Lancashire Pathfinder scheme

Agenda

- English region
- Local authorities involved in Pathfinders. Areas of Pathfinder intervention are smaller
- 1. Newcastle Gateshead (Bridging NewcastleGateshead)
- Merseyside (New Heartlands)
 East Lancashire (Elevate)
- East Lancashire (Elevation)
 Oldham and Rochdale (Partners in Action)
- 5. Manchester Salford
- South Yorkshire (Transform)
 Hull and East Riding
- of Yorkshire (Gateway) 8. North Staffordshire (Ren
- North Staffordshire (Renew)
 Birmingham and Sandwell

(Urban Living)

More recent delays and holdups have, the NAO maintains, resulted from 'a local perception the DCLG has not been committed to the programme over the long-term.'

And the uncomplimentary NAO report may add further fuel to this fire, despite the government's recent funding pledge. The proposed handover of strategic leadership from the DCLG to the all-new, untested Housing and Communities Agency (a merger between English Partnerships and the Housing Corporation) in 2009 will add further uncertainty about Pathfinder's future.

Meanwhile the battle for design quality, according to CABE, has 'still not been won'. A CABE spokesman said: 'We believe that design quality must be at the heart of the HMR programme if it is to be a success.

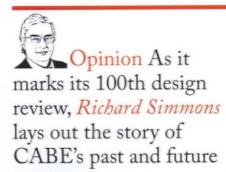
'[This] must be reflected at the outset in the targets, [which] need to be much more stringently linked to national planning policy documents. [The] recent NAO report does not sufficiently address some of these key points.'

Leader & Comment

Leader The product of Will Alsop's imagination might be a step too far, writes *Kieran Long*, but our towns and cities are still in need of a magic touch

When a local authority in Britain wants a 'vision', they appoint someone they consider to be a madman/mystic. Croydon is the latest, giving Will Alsop the job of reimagining the '60s town centre as a carpet dotted with dolly-mixture buildings (*see pages 8–9*).

In the press material, Croydon talks about meeting Alsop in his studio, with him smoking cigarettes, drinking wine and allowing his mind to wander and 'create'. In a blizzard of mixed metaphors, Alsop is painted as a magician. Under the heading 'Alchemy' the authority writes: 'Alsop has taken up [the] baton of dreams and run with it – moving the dreams, through a process of design and research, towards reality.'This baton sounds remarkably like a magic wand to me.



As Roger Zogolovitch has observed, it is better to give a client the architectural equivalent of the best kipper they have ever tasted, rather than third-rate lobster thermidor. Kipper or lobster, everyone dines at the architect's table and the aftertaste of a badly cooked scheme can remain.

CABE celebrated a new milestone last Wednesday (7 November) – the 100th session of design review's presentation panel. It was observed by Culture Secretary, James Purnell. You may be thinking that design review is a rather obvious object of political endorsement – the provision of free advice to encourage the creation of buildings and public spaces which Why is it, in these pathologically riskaverse times for public clients, that the urban scale needs irrational visions? One cynical hack in this office suggested that making these visions outlandish means that it's much easier to dismiss the plans later. If it's just a 'vision', then no-one can hold you to it, or expect too much.

I think this irrationality is an admission of a need for something more than the measurable, a longing for identity rather than solutions. This trend is also demonstrated by one of the other dominant forms of urbanism in this country – Prince Charles-inspired New Urbanism. This attempts to give shape to dreams of an 18th-century Arcadia, an instinct far too strong to dismiss as whimsy.

work well and look good, regardless of their style. Actually, it has not always been so forthcoming. Our criticism of the Royal London Hospital, for instance, did result in a vital redesign but not without a few political headaches. The government audit into public perception of conflicts of interest at CABE during 2004 resulted in two years of work to establish absolute transparency.

Since 1999, CABE's design review has advised on almost every major strategic project to come forward in England. We have reviewed over 2,000 schemes. The recipients tell us that eight out of 10 schemes are improved as a result. Hard truths are told when necessary. Some people have even been big enough to say publicly that their review amounted to a fair cop, such as the developers of King Alfred in Brighton and the Royal Arsenal in south-east London.

What CABE's design review brings to the drawing board is free, expert and practical advice. You get a lot of experience of comparable projects, and a focus on active collaboration between the parties involved. We have no axe to grind beyond design quality. The worrying thing is, Alsop might be one of the few architects in the UK any good at these big-picture visions. The development director of a prominent Urban Development Corporation I met this week told me that he was thinking of commissioning a Dutch architect to carry out a large-scale plan, because he couldn't think of anyone in the UK to do it.

I think this desire for magic is a good sign, an admission that city-making begins in the imagination. It should also encourage architects – who better than this profession to come up with visions? But we might all have to become a bit more in touch with our supernatural sides first. *kieran.long@emap.com*

The UK has some real design achievements to toast this month as well as reasons to be very worried. Yes, the fabulous St Pancras International has opened. But further up the line, Corby railway station, a disappointing design which bodes ill for our future stations, has been granted planning permission. Our aim remains to make the best possible – and stop the worst from happening, especially when it is due to bureaucratic expediency or financial inflexibility.

So what are we hoping for from the next 100 sessions? More major housing schemes with real ambition for sustainability please. Well-informed, ambitious clients. More than one great hospital. A complete absence of single-aspect north-facing apartments. And more design review panels. We don't mean local ones – we mean well-resourced, independent regional panels. Because every scheme, whether it is a public space in a city centre or a local community centre, should be well designed. By which we mean, it should be as it is because that is how it needs to be.

Richard Simmons is chief executive of CABE

Opinion A Dutch architectural invasion might be the best thing for the British suburbs, *Irénée Scalbert* believes

In no country can there be a stronger prejudice against suburbia than in Britain. One need only recall the special issue of the *Architectural Review* from the 1950s, called Outrage, which described a country steamrolled into uniformity by private house builders. This is odd. After all, the British have been instrumental in the invention of the suburb. (*For another take on contemporary suburban housebuilding, see the Crispin Kelly essay on pages 24-27*).

In the 20th century, however, the contribution made by British architects to the suburbs has been almost unnoticeable. The mere mention of names like Wimpey or Barratt is enough to get architects to run to the cities.

Approximately half of the population of Britain live in suburbs. But influential architecture firms have consistently stayed away from them. The British response to low density has been to wheel out the cart of the Picturesque. The Picturesque, it is felt, will introduce quality where there was none. It might just do this in a few chosen places, like it did in Hampstead and Turnham Green. But while it was well-suited to the estates of the gentry, it can make little difference in the boundlessness of suburbia. This point was made by Adriaan Geuze of West 8 and his students when, in 1995, they laid a Sea of Houeses, one million Monopoly-size homes, at the arcade of the Netherlands Architecture Institute (NAi). Design in the suburbs resides at the intersection between quality and quantity, between architectural design and urban planning, between taste and statistics.

The resulting conflict defines the pathos of the suburb. Of this, no nation has shown a better understanding than the Dutch. Not because Dutch architects were able to bring design quality to bear upon the crushing anonymity of numbers but, to the contrary, because they were able to supplement quality with a willingness to understand the logic of numbers. In short, they had a desire to engage with the brief. This, surely, must be the reason why several Dutch practices are currently working in the Thames Gateway.

But can one refer to a 'Dutch invasion'? Within the next 10 years, the British government plans to build some 240,000 homes per year – or 2,400,000 within the next 10 years. Given this context, the 15,000 homes planned at Stratford and Barking with some Dutch involvement (KCAP, Maccreanor Lavington, Maxwan, West 8) could hardly be described as an invasion.

These projects are the outcome of a 10year long process, starting in the mid 1990s with the promotion of Dutch architecture by the NAi and think tank Archis. Influential figures took notice, among them Richard Rogers and Ricky Burdett, who became advisors to the Mayor of London. It is hardly surprising that this should have resulted in a appointments of Dutch architects.

The problem is not that there are too many Dutch architects working in the UK, or too few, but that the infrastructure that permitted their success at home is hardly in place in Britain. There is plenty more that can be learned from the Netherlands.

Irénée Scalbert teaches at the Architectural Association

Opinion The pomp and ceremony are over, so what changes will the Queen's Speech bring? Stephen Harding enquires

November, and with the fall of leaves comes the clatter of hooves as the Queen makes her way to the Lords to deliver her annual speech. This year's speech contains five pieces of legislation that impact on architectue.

The Climate Change Bill will fix the government's target of reducing the UK's



carbon dioxide emissions by at least 60 per cent by 2050 on the statute book . While this is an encouraging step, the RIBA suggests 80 per cent.

Achieving carbon targets relies on a new committee to advise on government policy. With the construction industry responsible for around 50 per cent of CO_2 emissions, it's essential the sector has a place at the table. The Climate Change Act 2008 will direct government policy for years to come, so it has to be right.

The Planning Reform Bill will set up a new planning commission to make decisions on national projects, and deregulate the smaller things like loft extensions. It's an opportunity to get design quality properly entrenched in the planning system, and the RIBA will use the passage of the Bill to promote the systematic use of local designreview panels.

The Housing and Regeneration Bill will give life to the Homes and Communities Agency by merging the Housing Corporation with English Partnerships (EP). We want to see this agency build on the success of its predecessors.

Only time will tell if the draft Heritage Protection Bill ever becomes law. Almost eight years after the heritage protection review is it really that difficult to merge the listing and scheduling systems? But even this delay is piffling compared with the draft Cultural Property (Armed Conflict) Bill to protect historic buildings in wartime. It ratifies the 1954 Hague Convention – signed two years after the Queen came to the throne.

Steven Harding is head of public affairs at the RIBA

Letters

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

CREATIVE SPACE

Regarding the AJ's coverage of our scheme for the Møller Centre, Churchill College, Cambridge (AJ 01.11.2007), DSDHA is keen to clarify a number of points which might not have been clear from the article.

While the architect of the original Møller Centre building was Henning Larsen, the new building is linked to the existing study centre. This was the work of local practice Thurlow Carnell and Thornburrow in 1993.

The building's purpose is as a professional training and conference facility for the Møller Centre, as well as a music centre

Gillespie, Kidd & Coia's Robinson College, Cambridge for Churchill College. The Møller Centre is Cambridge's only dedicated training and conference venue. The collaborative learning environment is used by delegates rather than college students.

Finally, while the design of the new training rooms might encourage delegates to 'let their attention wander,' we would like to emphasise that the design has always been envisaged as a place where concentration can flourish without distraction as well as engaging users with the natural environment.

Above all, the main architectural ambition of the collaborative learning environment is to foster creative thinking while benefitting from controlled stimulation from the surroundings. Deborah Saunt, DSDHA Architects

TRUE BEAUTY

Moritz Leuenberger, former Swiss president, exclaimed recently: 'We are living in a time of trend, but a time of *Wahrheit* [truth] will come!'

The post-war architecture of Andy MacMillan and Isi Metzstein from the Glasgow office of Gillespie, Kidd & Coia (AJ 25.10.07) is gradually, at least in Great Britain, being realised as an important impulse for the organic continuity of architecture. The sparkle of delight, of ingenuity in design and of ethical principles inherent in the architecture of the Jack Coia office paved a way for the future. Only slowly is the fact being acknowledged.

On the continent, Isi and Andy and their dynamic, brilliantly proportioned architecture is almost unknown. The exhibition which is currently on show at the Lighthouse in Glasgow should be shown elsewhere, for example at the Basel Architecture Museum in Switzerland.

Andy and Isi's Robinson College, Cambridge (*pictured*), is an architectural masterpiece built almost entirely of red brickwork. In the backside courtyard the bricks shine in the sun and the brook trembles its watercourse under and through the building structure, reminding that only poetry, in the full sense of the word, can save the world. All we need is architecture, the mother of the arts.

Bryan Cyril Thurston, Uerikon, Switzerland

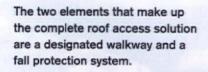
TALL ORDER

There is an alternative to designing office towers, which risk overshadowing the architectural heritage of our cities ('HOK reveals future of brewery site', AJ 01.11.07).

In the 1980s, British Telecom's new head office building in London was constrained to a maximum height limit of 30m from pavement level due to the proximity of St Paul's Cathedral.

As the AJ said, 'The net floor area of British Telecom is almost the same as that of the National Westminster Bank tower on a site of similar size' (AJ 11.05.83). *Marjorie Kay, Manchester*

think twice



These two thoughts form the basis of the Latchways complete roof access solution. CDM says the designer must eliminate risk and if that's not possible it should be protected against. Latchways offers a complete design service incorporating a risk assessment which highlights any hazards and will provide a walkway and fall protection solution ensuring you comply with the necessary regulations. You only need to think about Latchways for the right solution.

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HOW TO BUILD A GOOD ORDINARY HOUSE

After 25 years developing commercial and mixed-use properties with an emphasis on design, architect *Crispin Kelly*, chief executive of Baylight Properties, is turning his attentions to suburban homes. Here he lays out a new manifesto for housing The greatest damage being done to our environment is the rash of new housing around our villages and small towns. We have perhaps got a bit better working in cities, because of the need for high-density development, but wherever the noddy boxes can go, they do go. So the great challenge is: how to deliver a good house.

Peter Salter's project for four houses at Walmer Road in west London should start on site in the new year (*for a detailed account of this project, see this month's AJ Specification, pages 16–29*). Ever since surviving two years with Salter as my diploma tutor at the AA 15 years ago, I've wanted to see what he might produce given the right opportunity. This one-off scheme doesn't represent the sort of business we are currently preoccupied with – building better ordinary houses outside London – but I hope that Salter's ambition for design quality will set a high standard that other housing projects can follow



Economy isn't a major consideration at Walmer Road. For the project I needed to find a site which would support very high building costs: we are going to have to pay more than £3,000 per square metre rather than the volume housebuilder's £800. I also wanted to find an urban, hemmed-in site that would challenge this magician.

Most architects, like most members of all professions, are not particularly accomplished artists. The bulk of them are earning a living, and might possibly have taken up a different career (particularly after finding out about the poor pay in architecture). At best, the majority are 'problem-solving', not producing architecture of lasting merit. It would be strange if it were any other way.

All volume housebuilders employ architects. Somewhere in those organisations there are 'layout' architects, experts in fitting well-worn housing models on to any number of sites. Maybe next door are designers who update the house types every year or so, with new wink points or gob-ons.

The more such designers try, the worse it gets. Blocks of flats from their imaginations are probably more damaging even than the terraces of suburbia. Projects like King's Reach in Reading, developed by Kings Oak, exemplify this trend. The great and the good of the profession wouldn't be seen dead in such company. Regeneration through icons is more their game. We know the guilty parties here. For me, this icon building has just as little to offer the buyer of an ordinary home.

This brings me to a fundamental problem of urban prejudice in the profession. There are a few honourable exceptions – Richard MacCormac's work stands out – but generally the purveyors of exemplar housing are in love with the city and the idea of the citizen. At a profound level there is a lack of sympathy for punters who insist on having a home of their own with a garden and a place to park two cars. Such ambitions really need reforming in favour of the urban community.

I'm interested in how to build a better ordinary house.

Budget is the first limitation. We have to stick to the volume housebuilder's budget and floor area. Otherwise schemes will lose money. Immediately, with no great chance to build with more expensive materials or in great scale, this means that architectural intellectual capital needs mining. But great talent must not be confused with the dangerous tendency to assess architectural skill in terms of originality. My nightmare would be a signature housing estate.

So what are we planning to offer our punters? It is perhaps easier to say what's not on offer. The green agenda is not a primary concern, although it is naturally present. We can't afford to be too green without losing money, and I suppose I am more interested in how our houses look and work together.

The most reliably economical way of building for the moment is brick and block, particularly as we want our product to be solid and home-like.

I have been writing for the *Telegraph* about one of our schemes, in Aldershot, being designed by Sergison Bates. One reader responded with her version of a dream >> Above Model of Stephen Taylor Architects' Craddock Cottages in Guildford, for Crispin Kelly's Baylight Properties

Below (from top)

Peter Salter's Walmer Road; King's Reach in Reading; the Kennet Heath development in Berkshire



The green agenda is not a primary concern; we can't afford to lose too much money

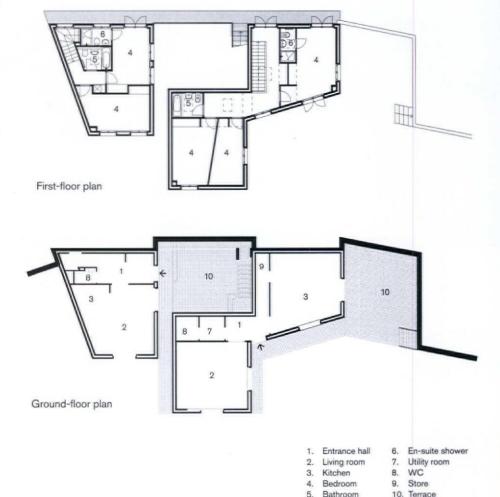
home: 'Outside: a fence, or preferably a wall high at the back and low at the front; a view of something other than another front door; no horrible car park/parking spaces where youths can congregate; a front gate to my front door – not just a drive entrance. Inside: a porch to dump shoes in; a downstairs WC; a downstairs study/playroom – if I bring home a stack of work it ends up dumped near the front door; storage!; sensitive plasterwork, cornice but not swirly ceilings; solid-wood internal doors; kitchen units and cupboards; wooden windows and doors with top-class double glazing to eliminate drafts and noise. All this at a price I can afford – any chance?'

I have a feeling too that the houses we build should look like houses – they should remind us of houses we have known rather than spaceships. The art is to turn such familiar elements into something special, but not too special.

We are heirs to a much-envied tradition in housebuilding: the culturally marinated types of the cottage and the manor house which continue to have meaning for many of us. Even the oft-disparaged second half of the 20th century has much to offer from experiments like Span – they realised the vision of Modern architecture and made successful housing developments – and can teach us lessons based on what housebuilders tried and abandoned.

We also have an obligation to make the most of our sites – to use a hackneyed phrase: to make places. Housebuyers I have collared tend to say they can't really distinguish one phase of Berkshire development Kennet Heath from another. The same is true for Swindon. The most distinctive feature recalled was a water fountain. It is surely in this placemaking that we hope to move gently from the individual home to the community, without overly intruding.

But what can our housebuyer expect after our platitudes?



Still in Salter's gravitational pull (getting him to say I had done enough testing to put my building on a particular spot took me to Easter in my fifth year) I have a list, nothing original to any architect, but our guide.

• An eye for proportion, even if the result is carefully careless or a clumsy nobility.

 A hierarchy of spaces: what is grim about much volume housebuilding is that all rooms are the same, with a banal connection of room to corridor to room.

• A sense of thresholds: thresholds are an obsession for Salter, both literally and metaphorically. Clear transitions between spaces are crucial to good housing.

• Manipulation of light: the volume housebuilders stick in their standard windows, ordered by the tens of thousands. Peter stood his students in the ruins of Humphrey Stafford's Kirby Hall, Northamptonshire to learn how the light from the bay window never quite reaches the great hearth beyond. • Materials: we are looking for bricks which are beautiful and cheap. We are also looking at how they are to be laid, the mortar, and how joints are to be struck; lots to discuss at little cost. My colleague Stephen Dodd, who is managing our Craddock Cottages scheme in Guildford by Stephen Taylor Architects, has been experimenting making lintels from broken bricks and tiles from site.

Volume: all our research repeats and reinforces the need to build the same volume as our competitors, but make better use of it – the roof voids, but also porches and garages.
We are working with Tony Fretton on a

development of single-storey houses in Pusey, Berkshire, which can have lots of roof.

Goodness knows what we'll achieve. We are certainly beginners. Left over from my time with Peter I have a vision of the stillness of a Giorgio Morandi painting and the textures of an Édouard Vuillard. They offer suggestions of something quiet and capable of delight. At the same time our passion has to be to make money. If we simply build another exemplar scheme, we are offering nothing the volume housebuilders can learn from.

In due course I want to put together a new pattern book so that our present process may be abridged in the future. Perhaps we can then build again, as with the pattern books of the 18th and 19th centuries, with confidence in generous designs. They need enough thickness and life so they can be reused and represent something larger than our private hopes and our mortgages.

Our buyers should at least have a choice, and a chance to walk round a house and an estate which shows what good design can offer. We hope there will be something sustainable and profitable to be learnt from the experience for all of us.

The weary cynicism with which this ambition for modern classics is usually greeted gives me and our collaborators great determination.

Crispin Kelly is chief executive of Baylight Properties and a former president of the Architectural Association. Visit www.telegraph.co.uk/grandplans We should build houses to look like the houses we know – and not like spaceships

Far left plans for Stephen Taylor's Craddock Cottages Above Model showing Tony Fretton's Pusey development, featuring single-storey houses which, says Kelly, 'can have lots of roof' Am Kupfergraben 10, Berlin, by David Chipperfield Architects

When David Chipperfield builds in Germany, the nation sits up and listens. In the Germanlanguage version of *Vanity Fair* magazine, his practice's latest project, on Am Kupfergraben in the historic heart of Berlin, is pictured under the headline – 'The most beautiful house in Germany'.

The curious thing is, no-one lives here – it is an art gallery. The headline trades on an ambiguity in German – a building is always a *Haus*. Something lives there, even in a *Kulturbaus*, a *Rathaus*, etc. A museum, though, has the same name as it does in English – *museum*. A place not for living in, but a shrine to the muses. A museum is a place to reflect on life rather than to live it.

Alexander Schwarz, the principal designer in Chipperfield's Berlin office and the man invited on stage with the practice founder to receive the Stirling Prize for the Museum of Modern Literature in Marbach am Neckar at the beginning of last month, tells me as we stand outside the new building that his client was keen that this would be more like a very grand urban house than an institution, with galleries side-lit from full-height windows. Chipperfield has called it 'a townhouse dedicated to the arts'.>> I

ARTISTIC HOUSEHOLD

David Chipperfield's 'townhouse for the arts' has found its place in Berlin and is a promising preface to the practice's work on neighbouring Museum Island, writes *Kieran Long*



The client, Heiner Bastian, has worked with nearly everyone in the 20th-century artistic canon

The building was commissioned by the near-legendary Berlin gallerist Heiner Bastian and his wife Celine, who acquired the site from the Humboldt University. Bastian has worked as a secretary, assistant or gallerist with pretty much everyone in the 20thcentury artistic canon: Andy Warhol, Robert Rauschenberg and most significantly German legend Joseph Beuys. Bastian's gallery is on the second floor of the building. The ground and first floors are occupied by noted Berlin gallery Contemporary Fine Arts, whose first show is paintings and sculpture by Austrian artist Walter Pichler. The top floor (which was designed to be lived in potentially) has been taken by businesswoman and collector Christiane Zu Salm.

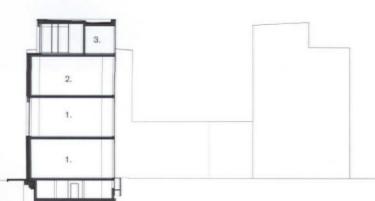
When I run in to Bastian in his new gallery, he is supervising the installation of the opening show – Damien Hirst is the lucky incumbent, and one of the British artist's mirrored cabinets full of pills occupies a entire wall. Bastian tells me that this building, for him, acts as a bulwark and reaction against architectural mediocrity in the German capital. 'Whatever has been built in the last 50 years in Berlin is totally mediocre; it doesn't deserve the term architecture,' he says. 'Architects go too far for taste and fashion. They make a false emotional and intellectual relationship. This city is known for things that won't last.'

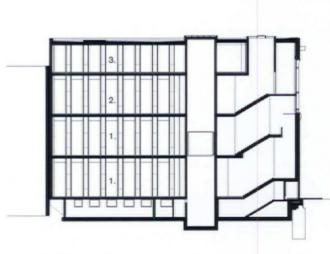
Bastian also claims that 'provincial discussions' have hampered architectural quality in the German capital. One piece of architecture that has provoked a great deal of national commentary is Chipperfield's proposals for World Heritage Site Museum Island, which is directly opposite this building. Am Kupfergraben 10 faces the island, on which sit the city's cathedral, Karl Friedrich Schinkel's Altes Museum, Friedrich August Stüler's Alte Nationalgalerie and three other institutions, (including the Neues Museum, currently under restoration to Chipperfield designs). It is an intimidating context.

Schwarz says: "The question with this project is: "What is the context? Is it the sanctuary of the Museum Island or the [city-]block structure of Berlin coming to a special end?" The sense of one urban condition ending and another beginning is strong here (*see site plan on page 33*). >>



- JÖRG VON BRUCHHAUSEN
- Contemporary Fine Arts Gallery
 Heiner Bastian's Gallery
 Top-floor apartment/gallery





Cross Section

Long Section





PERGAMONYMUSEUM PERGAMONYMUSEUM NEUES MUSEUM NEUES MUSEUM BODES PUSSE BODES PUSSE UNSTRATEN BERLINER ALTES MUSEUM BURGARTEN BERLINER ALTES MUSEUM

Far left Chipperfield's gallery responds to its eastern neighbour with an adjoining window and concrete lintels Left Site plan, showing Museum Island Above Chipperfield's planned entrance building to the Neues Museum, with Am Kupfergraben 10 on the left

The exterior of Am Kupfergraben 10 is an essay on this question. In one sense, the form is absolutely conventional. It just occupies the boundary of the site, completing the perimeter block that it is part of, occupying the footprint of the building that stood on the site before.

But look more closely and you will find other motivations. On the eastern facade, adjoining the bullet hole-ridden exterior of the former tax office (now occupied by the Humboldt University), Am Kupfergraben 10 responds to the scale of the grandiose hulk of its neighbour. The adjoining building just turns the corner with a giant pilaster on its facade – the last remaining suggestion of a lost building. Chipperfield's gallery picks up on that scale, replicating it in the window at the north-east of the building, and also with the concrete lintel that runs across the east facade (*see elevations on page 37*).

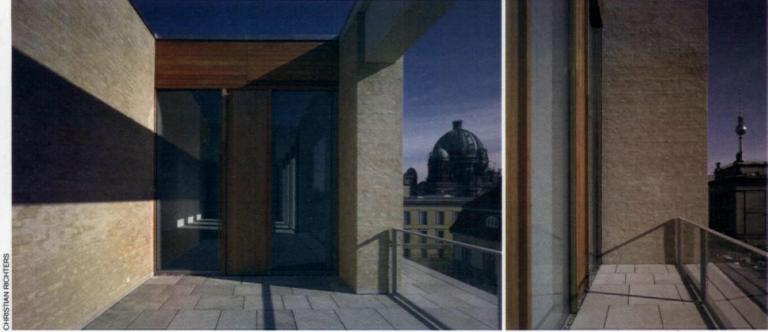
A similar strategy is used to relate to the building's western neighbour, with the lintels relating to the cornice height. But mostly, on this south facade, there is just a clear expression of the 6m floor-to-floor height and a composition of windows.

The articulation of the shifting scales of the south and east facade is achieved through the grand balcony. This beautiful viewpoint is reserved for Bastian's own gallery on the third floor, and is a grand and bourgeois gesture. The balcony overlooks the Lustgarten towards the building site formerly occupied by the GDR's Palast der Republik that will one day house Berlin's rebuilt baroque palace. When I visited, the building was abuzz with the installation of the first exhibitions. I was one of the last journalists to see the building before it opened to the public, but this reticence to early visitors, though understandable, is made ironic by the most striking aspect of the building. This is an installation going on in full view of the city. Walk west along Bodestrasse, across the Museum Island, and you can't help but look straight through the window in the east facade and into the gallery. The only shame about the first exhibition is that the Pichler sculpture on display in this room is so insubstantial.

The materials of the building are familiar somehow – the same ipe timber used on the Museum of Modern Literature, and a >>



Right The galleries use conventional hanging systems with white walls that can be easily replaced or fixed Below A grand balcony provides views of the building's historic context



similar tonal quality of the masonry. But this is far from concrete: here, loadbearing brick walls with a slurry pointing washed across make the building ambiguous in age. Schwarz tells me that this concrete slurry technique was used in Potsdam in the 19th century, and has also been used on the nearby Neues Museum, but to me it had something even more ancient, somehow Roman, about it. One passer-by was overheard to say of the just complete gallery: 'It's amazing how modern old buildings can look.'

The surface use of the slurry means that, like at the Museum of Modern Literature in Marbach, the building comes across as duller in photographs than it does in reality. To visit the building is not to be struck by the beige surfaces, but by the huge windows, that reveal the life of the building inside to the city which surrounds it in dramatic fashion. The slurry will gradually wash off (over perhaps decades) and can be repaired. The building has a temporal life, despite it's extreme solidity and mass.

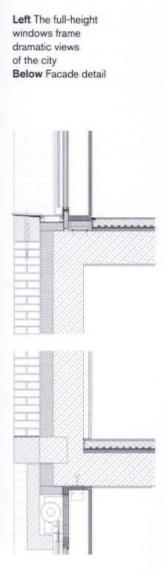
Externally, the placement of windows is about composition. Inside they create unconventional gallery spaces, all lit from north and south by full-height windows, and all with differing characters. Light can be blacked out with timber shutters, but that would be against the grain of this architecture. Beuys' idea of lighting a gallery, according to Schwarz and Bastian, was that the room should be lit first, and the art placed inside it. So, there are no spotlights here at all, just fluorescent tubes augmenting the natural light. These can be replaced, if required, with spotlights, but this is clearly not the architect's preference.

The galleries, Schwarz says, are not about materials, and employ conventional gallery hanging systems with white walls that can be easily repaired and replaced and a concrete floor. The character of these spaces comes from the inflexible and studied proportions >>

The windows create unconventional gallery spaces, with differing characters







CHRISTIAN RICHTERS

This is a beautiful sideshow to the work on Museum Island

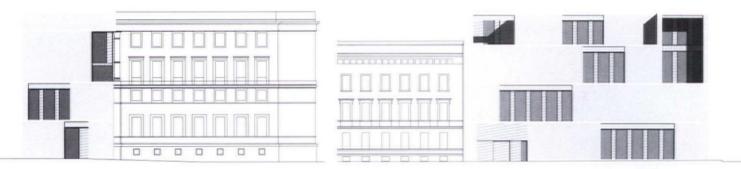
of the rooms. Each floor of the gallery is divided into three: with an office space at the western end, a large gallery in the middle, and a smaller gallery to the east. This layout is not changeable – the concrete structure has cores that run through the building. Is this a problem? The septuagenarian artist Pichler, who was supervising the installation of his work at the gallery, walked past and said: 'You can work with it.'Which must be a compliment.

The other significant aspect of the gallery

is the spectacular staircase, which has an everchanging character due to the modulation of daylight as you ascend. This is the most characteristically Chipperfield part of the interior somehow – indirect light washing across white surfaces, and surprising views of the surroundings.

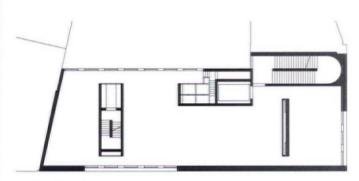
To be in Berlin and talking about Classicism is a wonderful thing, and this project is a beautiful sideshow to the serious work Chipperfield's office it undertaking on the Museum Island itself. Clearly that work is the main event, but this gives us a clue as to the office's intentions – trying to make architecture that understands the character of the city it is in through proportion, form and material. Client Céline and Heiner Bastian Competition February 2003 Completion 2007 Gross floor area 2,000m² Architect David Chipperfield Architects Site supervision BAL Bauplanungs- und Steuerungs GmbH Structural engineers Ingenieurgruppe Bauen

Structural engineers ingenieurgrouppe Baden Service engineers JMP Ingenieurgesellschaft; KMS Beratungs und Planungsgesellschaft Quantity surveyor Nanna Fütterer, Stuttgart Shell construction Dreßler Bau GmbH, Carbon emissions 126kgCO₂/m², of which 9.2kgCO₂/m² is heating and the remainder is electrical. Electrical loads are high due to gallery lighting. (source: JMP Ingenieurgesellschaft mbH)



East elevation

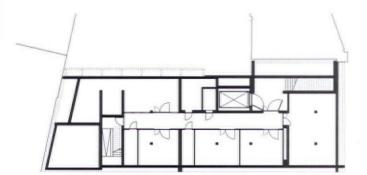
South elevation



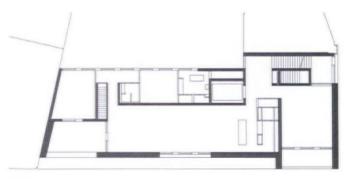
First-floor plan



Ground-floor plan



Lower-ground-floor plan



Third-floor plan



Second-floor plan

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ENQUIRY 20 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Building new perspectives for our future

The second Holcim Awards competition to promote sustainable construction worldwide is now open. With a total prize fund of \$2 million, the competition, will showcase sustainable responses to technological, environmental, socioeconomic and cultural issues affecting contemporary building and construction, and is open for entries until 29th February 2008. The Awards, which are open to anyone involved in a sustainable construction project, are the initiative of the Swiss-based Holcim Foundation to encourage and inspire a built environment that goes beyond convention to address the challenges of sustainability.

Measuring up to target issues for sustainable construction.

Submissions in the Awards competition are evaluated by independent juries in five regions of the world using a five-point definition of sustainable construction. These 'target issues' serve as a yardstick to measure the degree to which a building contributes to sustainable development.

Of the five target issues, three align with the primary goals of the Rio Agenda: balanced environmental, social and economic performance. One target issue applies specifically to building: the creation of good buildings, neighbourhoods, towns and cities. A further target issue recognises the need for significant advancements that can be applied on a broad scale: Ecological quality and energy conservation; economic performance and compatibility; ethical standards and social equity; contextual and aesthetic impact; and quantum



change and transferability.

Any sustainable construction project may be submitted for the Awards, providing that construction did not begin before 1st June 2007. In addition to construction projects at an advanced stage of design, the Awards competition also seeks visions and ideas at a conceptual level. This special "Next Generation" category is open for professionals less than 35 years of age at February 29th 2008.

Supported by world-renowned technical universities.

The Holcim Foundation works very closely with leading technical universities, and it is these universities that lead the independent juries in their regions. The juries will be headed by internationally-renowned architects and academics, and a full list of all members of each jury, and the universities involved, are available on www.holcimawards.org

The Awards are being supported in the UK by Aggregate Industries through its Charcon, Bardon Aggregates, Bardon Contracting, Bardon Concrete, London Concrete, Masterblock and Fyfestone businesses.

Entries must be submitted on-line by 29th February 2008. Detailed information on the competition and how to enter is available at www.holcimawards.org

REWARDING YOUR VISION FOR A SUSTAINABLE FUTURE.





The global Holcim Awards competition offers a total prize fund of \$US 2 million and is open to anyone involved in sustainable construction projects - architects, planners, engineers, or project owners. Construction projects of any scale are eligible for the competition if work had not started before 1 June 2007. Entries must be submitted by 29 February 2008. For further details visit **www.holcimawards.org**



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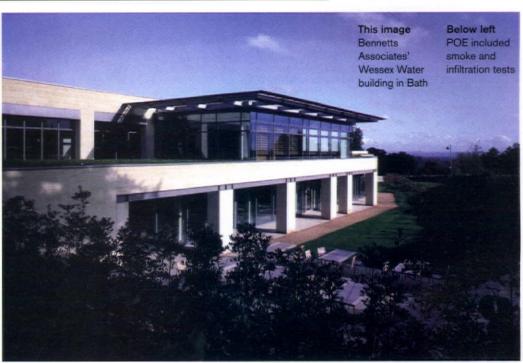
Technical & Practice

MEASURING A BUILDING'S SUCCESS

Post-occupancy evaluation (POE) rarely happens. It's hard work, and requires collaboration between client and design team for up to two years after a building is handed over. But while it remains underused, industry experts acknowledge POE's paramount role. On 8 November, the British Council for Offices published a guide to POE by Swanke Hayden Connell Architects, which encourages testing to guarantee performance and energy efficiency.

Additionally, The Green Register held a conference, Sustainable Construction: Moving on Up, at the Eden Project on 5 November. Experts assessed several 'green' buildings in order, said Green Register director Lucy Pedlar, to 'learn what works and what doesn't.'

One featured project, Bennetts Associates' Wessex Water near Bath, was completed in 2000 and is committed to measuring POE. After handover, thermal imaging, infiltration and smoke tests were used to identify problems, which were then corrected. The interface between trades was the most common point of failure. After the physical improvements to the building, the building-management system was reconfigured to optimise performance. By year four, energy consumption was brought in line with design targets. Simon Wright of Buro Happold said POE is 'not hard, but there is a fear of what you might discover.' It's time design teams and clients overcame that fear. The British Council of Offices' Guide to POE is available from www.bco.org.uk Hattie Hartman







EVENTS CALENDAR

Water Management, Efficiency and Sustainability

15 November, 1.15-5.00pm New Hall, Huntingdon Road, Cambridge jayne.ransom@inst.riba.org

Legal Update 1

Seminar covering the rights and liabilities of architects with respect to appointment issues and fee recovery

15 November, 9.30am-12.30pm Kingston University, London SW15 **riba.london@inst.riba.org**

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Environmental Good Practice on Site CPD training event 20 November, all day

Glasgow www.ciriatraining.com

Designing Academies: Options and Strategies Breakfast talk. Speaker: Paul Kalkhoven, Foster + Partners 21 November, 8.30-9.30am New London Architecture, Store Street, London WC1 www.newlondonarchitecture. org

Cutting Carbon in Homes via Technology

How technology can help deliver zero-carbon homes and technical solutions for new/existing homes 21 November, all day Oxford University www.ukgbc.org

CALCULATED BEAUTY

Kaye Alexander visits a gallery that exhibits the mathematical workings of the design process

'Scripting', 'code' and 'algorithm' are words that are now as relevant to practising architects as they are to mathematicians and computer geeks. They have become increasingly important as designers look to move beyond traditional CAD software. In response to this growing trend, curator/director Melissa Woolford and Paul Coates, who teaches computing and design at the University of East London, founded the Nous Gallery in King's Cross, London, as a platform to gather and share programs created by architects for specific projects.

The gallery opened last month, and the inaugural exhibition

includes work by the Centre for Evolutionary Computing in Architecture (CECA) and ecoLogic Studio, which aim to showcase the process, rather than the results, of architectural experiments.

From the beginning of next year, visitors to the gallery will be able to access a digital archive of submitted work. 'It will be an open-source directory of people and projects', says Woolford. Nous Gallery will also publish a monthly e-zine (available from www.nousgallery.com), featuring articles on emerging technologies and trends.

Christian Derix, who cofounded CECA with Nous' Paul Coates, says: 'We are frustrated by practitioners who are keen to show you the outcome of their work but will never tell you how or why they got there – probably because they don't know. People are keen to use these tools but don't look beneath them.'

This is compounded, Derix says, by the 'don't know won't know' mentality of onlookers: anything 'unseen' is regarded with suspicion; architects tampering with devices that do not concern them.

'Lifting the bonnet of architecture – looking at the engine beneath the standard software – allows architects to define their own parameters and revisit the algorithm to fine-tune and explain the results,' he continues.

But Derix stresses that exposing code as something anyone can learn to write and adapt does not undermine the



role of the architect. He explains: 'You cannot code experience into the equation or replace creativity.'

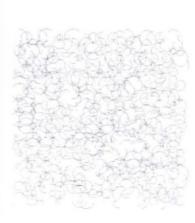
The current Nous show is a graphic expression of the algorithm, in an attempt to demonstrate code as a working method rather than a technical issue. It aims to communicate that the algorithm is a highly economical tool for design, but it must also be viewed as a conceptual approach which is not necessarily digital.

The Nous Gallery highlights that, in a society of social and hardware networks, it makes sense that architects should apply their education and way of thinking to designing the mechanisms which lie beneath their work, reclaiming them as part of the design process.

Nous Gallery, 100 Gifford Street, London N1 0DF www.nousgallery.com

MOVING ARCS

This project shows generative modelling in the abstract rather than in architecture and demonstrates how algorithms can yield surprising results. The algorithm classifies arcs of differing size and orientation into clusters, forming a selforganising features map (the process can be seen on the right). It was expected that similar arcs would be clustered together, but the algorithm associated completely closed and completely open arcs next to each other, as completely enclosed and completely open space cannot be differentiated.





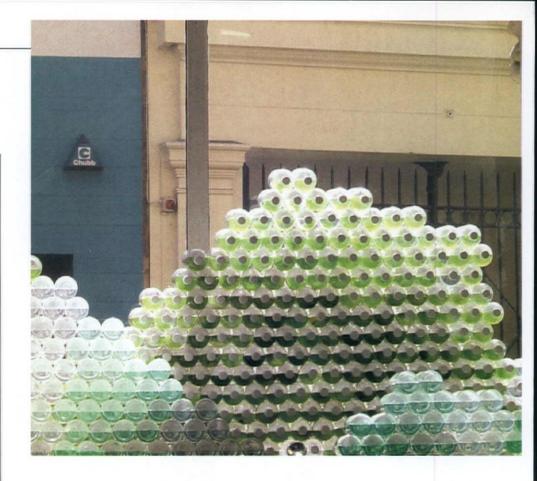


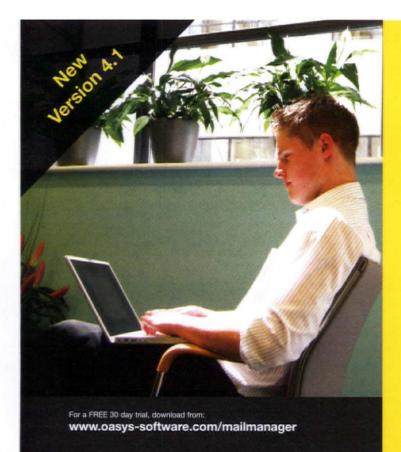


CONTINUED OVERLEAF >>

ALGAE BLOOM

ecoLogic Studio's STEMCloud project develops the use of algae as a building block. The project began as a shading system made from clear plastic bottles filled with water and algae. Areas where more shading is required are shown by bottles with a higher algae content (right). This was developed into a furniture system, which uses building blocks made of algae and card, with the two materials used in varying proportions as required (centre). Using mapping of pedestrian flow, solar radiation and CO2 emissions, the modules were formed into a 'cloud' habitable shelter (bottom), being developed for a site in Shoreditch, which was selected as a finalist for the Urbantine Competition at this year's London Design Festival.







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Palestra London Architect: Alsop Architects

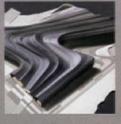
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ENQUIRY 26 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

In this section // Norman Foster // Hal Foster on criticism // Schütte's Fourth Plinth // Critic's Choice // Art and wine // Yale Building Project // Diary

The Critics



BOOK

'Self-serving twaddle, at best'

Patrick Lynch throws the book at Norman Foster (or would, if it wasn't so damn heavy)

Norman Foster Works 3, edited by David Jenkins, Prestel, 563pp, £65

Norman Foster Works 3 is 24.5 x 30.3 x 5cm, and so heavy that it just overloaded our franking machine when I attempted to check its weight, to see how much it must cost Lord Foster to post it to his clients. The cover is shiny grey and clear plastic with identical text on the front and the back. Everyone I've seen open it has opened it upside down. It is too heavy to read in your lap, or to hold; presumably it works best at a lectern or across the

table from a client, although I don't think you're supposed to read it, because if you do, you feel dizzy and nauseous. Not only is it physically imposing, the 'writings' are so self-congratulatory and the sentiments so contradictory that you feel as confused as someone trying to find the entrance to a bad Modernist building.

This volume presents Foster's built projects since 1991 as case studies, accompanied by interviews with the project architects and some sycophantic and pretentious promotional essays that deal with 'Poetry and Prose' for example, from the point of view of those who don't have the time to find out anything about either. The essays are arranged beneath a frieze of quotations that almost relate to the points being made below, but are mainly just boasts or garbled epigrams from the hundreds of interviews Foster has given. When you >>

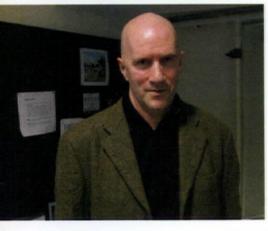
LECTURE

Outsider criticism

American art critic Hal Foster discusses his forays into architectural criticism with James Pallister

Hal Foster: Chat Rooms, Archival Spaces and Other Conundra in Contemporary Art, Architectural Association, London WC1, 30 October

Pushing 6' 4", Hal Foster is folded into a chair in a room at the Architectural Association, London. In a half an hour he's due to give a lecture as part of the AA's Curators and Critics series, discussing 'Chat Rooms, Archival Spaces and Other Conundra in Contemporary Art'. But for now the art critic is happy to discuss the 'promiscuity of collaboration' between art and architecture.



architectural criticism, with articles for *ArtForum* and the *London Review of Books*. This extends an interest he originally formed in the late 1970s. 'When I first came to New York some of the first people I met were Peter Eisenman, Kenneth Frampton, Bernard Tschumi, and so on,'he says. Foster was led to architecture through art.

Foster, an art and archaeology professor at Princeton, has recently turned towards

'In the public imagination, architects have taken over the positions of form- and imagemakers, and the attention, good and bad, that artists used to receive has been given to them'. He dates the origins of this crossover to the mid 1980s. As art expanded as a branch of the culture industry, the demand for new galleries increased. This demand for signature buildings for art's sake came at a time when Western Europe was retooling old industrial sites for new economic climes.

The absorption of art into the culture industry, and architecture's collusion in this, is his concern – with the concurrent creeping

admitting to an almost socio-pathological

desire 'to be able to blank off views which are busy or disturbing'. He says: 'To be able to focus on a big view, is about a certain attitude

focus on a big view, is about a certain attitude towards the way things might feel, or look, which is quite sensitive. This evidently goes down well with clients who want to maximise their yield on edgy sites (which is nice). Foster seems very impressed by the cleanliness of Japanese building sites, and hygiene and organisation are compared to efficiency and thus to quality. Lurking within this Calvinistic celebration of neatness, I found just one moment of honesty that might offer us a clue to the value of this architect. He declares a ubiquity of entertainment encroaching on the art world and eroding the critical faculty. I have been out with younger friends, and after discussing the pitfalls or failings of a museum they have interjected, 'But wasn't it fun?', as if that is enough. Well, it isn't, 'he says.

In his articles on Norman Foster, Renzo Piano and Zaha Hadid, Foster explores his fascination with what he refers to as a 'new wave of modernity'. What is this new modernity? 'What I had in mind was the sense of a secondary or reflexive modernity,' says Foster, expanding on a concept coined by sociologists Ulrich Beck, Scott Lash and Anthony Giddens. 'Industrial modernity is an archaeological past that contemporary modernity wants to renovate,'he continues.

'At the same time architects like Foster and Piano are working out a global style of new infrastructure with extraordinary transportation hubs, such as Calatrava's World Trade Centre and Piano's Osaka airport, which embody the new modernity'

Foster feels a critical environment is lacking in architecture. He says: 'It is too small an ecology for critical discussion. Too much architectural discourse is really theoretical publicity.' He also believes he occupies a privileged position. 'Even though I'm not an outsider, I am an outlier: my livelihood doesn't depend on this. So I have a little more license to say critical things.

'I'm a bit of an amateur,'he adds, 'and to be honest, I want to remain an amateur. It's too important to be left to the professionals.' **Resume**: The other Foster objects to archi-tainment

serious belief in the 'moral responsibility to design well – to design responsibly', continuing, 'If I were to attempt to define how the design process works I suppose I would say that it has a lot to do with listening and

Foster makes sense for a short period, before lapsing back into 'lift the spirit' clap-trap

asking the right questions... that holds true for a city, its infrastructure, buildings, public spaces, services, furniture and equipment'. He makes sense for a short period, before lapsing back into 'lift the spirit' clap-trap.

Norman Foster continued from page 47

finally find the way into his 'attitudes towards the process of design', you emerge disorientated. We learn that he was a trainspotter; that unlike his classmates at Manchester University he made measured drawings of barns rather than temples; that everyone thinks he's a 'visionary', or a 'revolutionary', 'extraordinary' and/or 'passionate'. Any number of self-publicising, and meaningless clichés are presented in lieu of critique, and you despair at the lack of an argument.

Speaking to Japan Architect, Foster reveals more than a repressed desire to preach,



SCULPTURE

Fourth Plinth's latest is a failure, says Maria Fusco

Model for a Hotel 2007, by Thomas Schütte, Trafalgar Square, London, until May 2009

German artist Thomas Schütte's *Model for a Hotel 2007* in London's Trafalgar Square is a glassy disappointment, succeeding only in referencing the scaffolding on the nearby spire of St Martin-in-the-Fields by asking to be looked through, rather than looked at.

The latest in a series of commissioned sculptural works for the Fourth Plinth, the

It is clear that Foster thinks that architecture is not just branding (despite the evidence of this PR pamphlet pretending to be a book), and in certain projects that deal explicitly with function and flow – Stansted is the apogee of this arc – he has clearly reinvented a modern building type, making it (as much as possible) an easy and pleasant building to use.

The trouble starts, I think, when what Foster calls his 'tendency to challenge established solutions' translates into the avoidance of any architectural problems that preoccupied architects before airports and office buildings. Therefore his work suffers, for

sculpture is a rhomboid architectural model of a 21-storey building, constructed in specially engineered red, yellow and blue glass, and weighing over eight tonnes. Schütte's use of colour in an area so densely dominated in stoney taupe, is in itself a welcome gesture, declaring the potential for a visual disruption of weighty historical urban space. This, together with a horizontal bias of its construction, could have favourably set Schütte's contribution apart from its four monochromatic predecessors. However, when I saw the work, daylight was fading and even the glare of a trained spotlight couldn't penetrate or activate the glass sheets. Rather, their opaque density appeared to be sucking in the light and snuffing it out.

all of his attempts to avoid it, from too much modernist rhetoric and not enough study of use, decorum, orientation, inhabitation, materials and construction. The houses are like film sets, as focused on distant views as temples; The Sainsbury Centre in Norwich, with its noisy hovercraft air-con on display above the entrance, seems to borrow so literally from aircraft design that the building's inhabitants are an afterthought (one of my clients, whose office is a window-less hutch in the centre, tells me that he wants to punch Foster); The Cambridge Law Library deservedly won *Private Eye*'s Piloti's worst building of the year Perhaps the weight of history around Trafalgar Square is unfairly set against Schütte's work. Previous sculptures have been much more self-reflexive in their stratagems (such as Marc Quinn's *Alison Lapper Pregnant*) by relying upon the subversion or reworking of traditional figurative sculpture, positioning creative and political imperatives upon the materiality of the disused plinth.

Model for a Hotel 2007 refers to something that is outside of itself (in that it is referred to as a 'model'), and thus distances its audience from a contemporary experience of history.

Resume: Fourth Plinth's new sculpture is a mediocre piece of Schütte's

award in 1996 for its innovative abolition of quiet, etc.

A critical editor and a confidant are needed perhaps. There is something troubling in this confusing book: are we considering a powerful collaboration between talented architects and engineers, or simply the heroic 20th-century insistence upon individual genius? The shameful erasure of Ken Shuttleworth from these pages is a symptom of this animus, and is quite at odds with the listening architect who let his guard down, and made even flying enjoyable. **■ Resume:** Foster's tome would make a great doorstop, if it wasn't so full of hot air

Critic's Choice Paintings of interiors should not be taken at face value, says Andrew Mead

When Purcell Miller Tritton was restoring Robert Taylor's ruined Palladian villa, Danson House, in south-west London, the discovery of some early 19th-century watercolours proved decisive. They showed the interiors of the house before Victorian alterations and clinched the case for reconstituting an 18thcentury scheme (AJ 18.11.04). But a new show at London's Geffrye Museum, 'Home and Garden: Domestic Spaces in Paintings from 1960 to the Present', suggests that such visual records must be interpreted with great care (www.geffrye-museum.org.uk).

In creating its series of historic rooms, the Geffrye has made frequent use of paintings as evidence for how things looked; they accompany the displays as a reference. But no future curator at the Geffrye would treat the Howard Hodgkin painting in the current exhibition as a basis for recreating a decorative scheme, given how heightened Hodgkin's use of colour is. By contrast, Frank Stanton's Front Room, Islington, with its careful depiction of patterned rugs and wallpaper, looks more reliable (pictured below). The caption to a portrait of architect and Victorian Society founder Ian Grant and his partner Paul Taylor tells us that the room they're in is a fiction, but one that fuses elements of their actual sitting room and drawing room. So if picture and caption don't part company, they'll serve as a historical record. But almost nothing here is conspicuously of its period. No-one is striving to be up to date, to have a 1960s or '70s 'look'. We seem to prefer making piecemeal adjustments to inherited rooms.





ART Plonk, bottled and sold – but what does it mean? wonders Michael Howe

Motherlode by Anya Gallaccio, at the Thomas Dane Gallery, Frieze Art Fair 2007

Anya Gallaccio's *Motherlode* consists of six bottles of six distinct Zinfandel wines housed in a pine or redwood box. A limited edition of 400, the resultant family of wines does not represent a work of viticulture and is not intended to be comprehended as such.

Produced in collaboration with winemaker Zelma Long, *Motherlode* is the result of an invitation by San Francisco's New Langton Arts to create a site-specific work in Sonoma County, California. Gallaccio harvested a tonne of grapes from five different appellations running the length of the county, with the addition of one appellation blend. The six wines represent a portrait of the Sonoma County landscape. Five bottles are sealed with wax the colour of the soil where its grapes grew, while the blend's seal is blue.

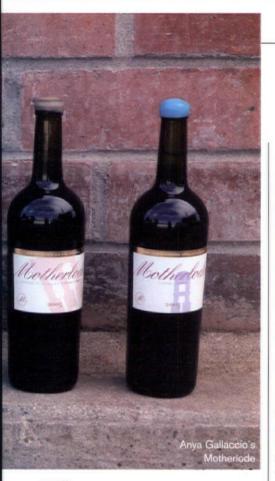
At first glance, *Motherlode* appears to be a critical essay on the relationship between art consumption and market (revealed by high-end consumables such as wine). It is assumed

that the work could be experienced sensually, by consumption of the wine (which might lead to an unfortunate drop in the market value of its vestigial carrying vessels), or through an understanding of its rules of production.

By producing a consumable, Gallaccio would appear to have little truck with viewers of her career who privilege her installation works which cannot become commodity (such as 1993's *Blue*, where she positioned salt bricks on Bournemouth beach, allowing the waves to dissolve the intervention overnight) over work which is robust, portable and therefore exchangeable.

Gallaccio's theatre of decay, chance and change is fused with works or activities such as *Couverture* (1994), a chocolate-painted room that decayed over time, or the direct casting of organic entities, such as trees, in time-resistant bronze – a process which requires the destruction of the cast subject in the creation of a doppelgänger.

The editions of *Motherlode* would not, therefore, appear to be commodity as critical object, although the issue of 'gettability' (Gallaccio's construct, not mine) would seem a factor in the context of some readings of her career. *Motherlode* cannot be made to seem an inadvertent critique of stable (as opposed to fugitive) art production, because ultimately the work holds both meanings. **Resume:** Corking work, but will it age well?



BOOK

Joe Holyoak thinks this book does justice to an admirable Yale building tradition

The Yale Building Project: The First 40 Years. By Richard Hayes. Yale University Press, 2007. £35

Richard Hayes tells the story of an educational tradition: the annual project of the first year of the graduate programme at Yale School of Architecture. Teams of students design a building for a client, one design is selected, and the whole cohort constructs it.

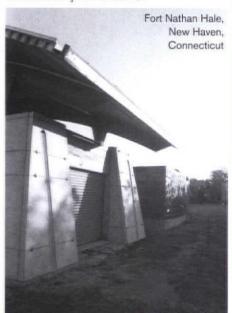
The story illustrates a continuing divide in the culture of architectural education, between architecture as an intellectual idea and architecture as a social instrument. The Yale project was generated not merely as a vehicle for teaching building construction, but primarily as an expression of the belief that architecture is a socially useful art.

This was the intention of the project's creator, Charles Moore, who was appointed chairman at Yale in 1965. Perhaps few of Moore's buildings, apart from Sea Ranch in California, will survive the test of time, but he was one of the most provocative thinkers in 20th-century American architecture, and is still influential as a writer and a teacher. Like Robert Venturi, he saw the limitations of a reductivist Modernism, and promoted an architecture that understood both the Classical tradition and a homely American vernacular: one that could be both learned and vulgar; plywood, as well as travertine.

At Yale he succeeded Paul Rudolph, an arch-formalist, and immediately made changes. His ex-student, now Yale dean, Robert Stern, observes that under Moore the Yale programme 'swung from an emphasis on shape elaboration towards a concern for the usefulness of architecture in relation to the problems of life in our less advantaged areas, in our cities, and in our backwater locales'.

Moore began the first building project in 1967. The project stemmed from his architectural and social concerns, but the time was also right politically. All over the western world, students were straining to find relevance for their studies beyond the walls of academia.

The initial projects were community buildings for the poor areas of Appalachia; the first (and best) being the New Zion Community Center in Kentucky. Displaying familiar Moore tropes (sharp-edged geometry, plain timber sheathing, eccentrically placed windows and clerestories), they formed the first of three phases of architecture in the project so far. These gave way to more modest pavilions and park shelters, and since 1989 the project has been building single houses in the poorer parts of New Haven, Connecticut (*pictured below*).



Hayes' book documents each of the 40 projects in words and images, with much evidence of the profound effect they had on students' later development. Moore himself said: 'Of all the memories of Yale, the Building Project is the strongest, and for me, the one that I am most proud of.' My one criticism of this fine book is that it says little on the practical (but vital) processes of obtaining funding and approvals. We only glean fragments of information between the lines.

Resume: Goodness lurks behind Yale's Gothic architecture and snotty students

5 things to do this week

1 Maison Jaoul B (Momento Mori)

Listen to Flora Samuel talk about 'savoir habiter' and Le Corbusier's 'most delightful' Parisian house.

15 November, 6.30pm at The Gallery, London EC1. www.c20society.org.uk

2 Pollock (2000)

Revisit Ed Harris' Oscar-nominated portrayal of Jackson Pollock. A glass of wine is included with the £8 entry fee. 15 November, 5.30pm at Pallant House, Chichester PO19. www.pallant.org.uk

3 Shrinking Cities

Investigate urban shrinkage through the work of over 200 international artists, architects, filmmakers and academics. Opens 16 November at CUBE, Manchester M1. www.cube.org.uk

4 Never Endings

Experience Cornelia Parker's art installations, such as *Heart of Darkness*, composed of charred timber from a Florida forest fire. Until 18 November, at Ikon Gallery, Birmingham B1. www.ikon-gallery.co.uk

5 Evening Lecture: The Road to Gogolin

Watch museum director Alexander Sturgis in conversation with artist Andrew Mania about 'Gogolin', Mania's current exhibition. 21 November, 6pm at The Holburne Museum of Art, Bath. www.bath.ac.uk/holburne Wednesday 5th December 2007 The Brit Oval, London SE11



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Design for London

Invitation to Tender: Mayor's Housing Design Guide

Design for London, with the Greater London Authority and London Development Agency, is inviting consultants to tender to produce a Housing Design Guide for publication alongside the final Mayor's Housing Strategy in 2008.

The Mayor will provide clear strategic leadership on housing design and link investment decisions to quality of design. The Housing Design Guide will sit as a companion to the Mayor's Housing Strategy and is therefore aimed at public sector investors across London.

It will set out a comprehensive range of standards for new homes and their surrounding environment, along with practical guidance on their implementation.

The ambition is to create the 21st century equivalent of the Parker Morris standards, tailored to meet today's requirements of living in London.

A design-led, multidisciplinary team is required with particular expertise in housing design and delivery and excellent written and visual communication skills.

It is not expected that one consultant will have all the necessary skills and tenders from design-led consultant teams are welcomed.

To receive details of the brief please contact Debbie Mathieson at Design for London (deborah.mathieson@designforlondon.gov.uk) **before 5 December 2007**.

The tender closing date is 4pm on Friday 14 December 2007.







Design Team for Redevelopment of New Covent Garden Market

New Covent Garden Market is the UK's largest fresh produce market. Based in Vauxhall, it plays a vital role in supplying London's hospitality and food service sectors with fresh fruit, vegetables and flowers.

With the support of Government, Covent Garden Market Authority (CGMA) is now leading a comprehensive redevelopment programme for the 57 acre New Covent Garden Market site to provide the best facilities for tenants, their customers and suppliers.

CGMA is seeking an integrated multidisciplinary design team (space design, food handling, logistics, etc) to develop a working design brief and provide ongoing design expertise to the client team for the redevelopment of the Market.

The chosen design team will be asked to produce a design brief and performance specification that will make the most efficient use of the Market space with the possibility of extension for two additional stages.

For further information and Pre-Qualification Questionnaire, email: Project.Chrysalis@cgma.gov.uk

Further details about the project are available at Covent Garden Market Authority's website www.cgma.gov.uk

Completed Expressions of Interest (PQQ) must be received by 31 January 2008.

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Architects /Assistants Winchester/Chichester ExcellentSalary+CarOptions 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. Opportunities in Worthing / Eastbourne / Brighton (Sussex). Ref:3663 (Philip)

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For an application pack, available in various formats, please contact LDA recruitment consultants, TMP Response T: 020 7649 6033 E: LDA@tmp.com 🗗 Minicom: 020 7406 5790. Please quote reference OPL28

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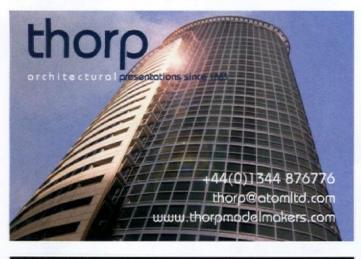
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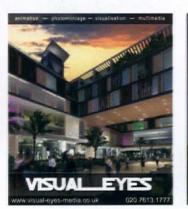
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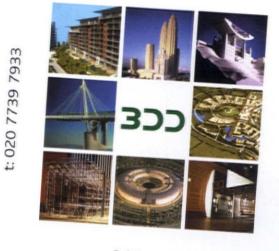
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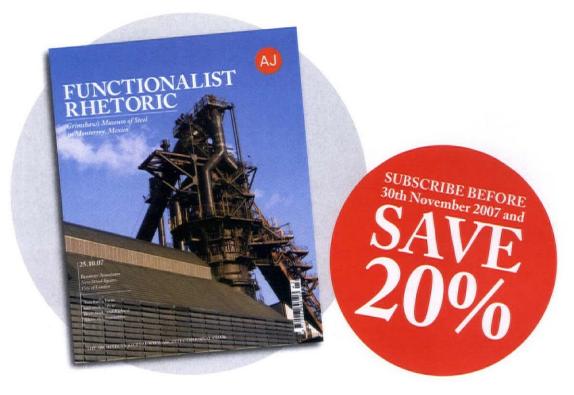


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AJ ENQUIRY 203

Waverley Court, the new administration building for City of Edinburgh Council, is making efficient use of 7,000m² of Kooltherm K10 Soffit Board from Kingspan Insulation. A clever system of exposed concrete soffits insulated with Kooltherm K10 Soffit Board stabilises the internal environment of the building, providing free cooling in summer.

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B-Line fluorescent light fittings from Activa have been fitted at HM Treasury. B-Line luminaires are available in lengths of 700-1,600mm and up to 80W, but may be cut to special lengths. Integral ballast, ceiling and wall mounted, bookshelf, workstation and reading desk versions are available in a range of finishes. www.aktiva.co.uk

FULLFLOW



AJ ENQUIRY 207

Fullflow has recently completed the design and installation of a combined syphonic and gravity rainwater system as part of the refurbishment of the Grade I-listed St Pancras Railway Station in central London. The building required meticulously accurate restoration, making the project one of Fullflow's most challenging to date. SWS



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AJ ENQUIRY 202

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

AJ ENQUIRY 204

Häfele has launched a new 224page Electronic Security and Access Control catalogue. The security product and systems portfolio from Häfele covers applications such as furniture-based security to CCTV and audio/video entry systems. It also covers the exciting new field of biometrics, which promises to revolutionise entry systems.

AJ ENQUIRY 206

Lower Mill Estate in Somerford Keynes has used specially developed sustainable building products from Bradstone Structural. Bradstone Structural supplied its conservation slates for over 60 per cent of the roofs – these have been specifically developed to meet the stringent demands of Conservation Planning Areas.

AJ ENQUIRY 208

Dorma, the world leader in doortechnology systems and allied products, has installed nine sets of automatic doors as part of the major refurbishment programme at the University of Bradford. Dorma's ES200 sliding doors and RST-R space-saving doors are used across the site. For more information see www.dorma-uk.co.uk

Astragal



TREE HUGGER

Taking a much-needed breather from the architectural openings scene, Astragal missed the kickoff of 'Green Works', a new exhibition at New London Architecture declaring RMJM's sustainability agenda. His absence didn't go unnoticed. Just a few days later he found on his desk a pitiful baby tree with a note acknowledging his delinquency. After attempting unsuccessfully to get rid of said orphan, Astragal's heart has warmed and he's now making room for it in his arboretum.

NATIONAL DRESS

While dining on North African food in Stockholm last week, who should Astragal run into but **David Lewis**, one of the main men at engineer Arup. Lewis is working with Foster + Partners in Kazakhstan on the good Lord's Khan Shatyry Entertainment Center, and regaled Astragal with tales of extreme drunkenness in the oil-rich former Soviet state. One vodka-fuelled 'client meeting' culminated in Lewis being dressed in a traditional Kazakh robe to commemorate his birthday. He kept hold of it, too. 'Great for fancy dress parties,' he reckons.

PARTING SHOTS

With the videos set to record Coronation Street, the good and the great turned out for the Manchester Society of Architects' (MSA) annual dinner in Ian Simpson's Beetham Tower last Friday (9 November). The boozy black-tie bash was dotted with local heroes such as Roger Stephenson from Stephenson Bell, MBLA's Ian Beaumont, Rachel Haugh from Ian Simpson Architects, the HKR crew, and Gill Robinson from the firm whose name just keeps on growing: Stride Treglown Chapman Robinson. MSA's outgoing president Ian Bright took the opportunity to fire off a few farewell salvos, hitting out at 'cheapskates' 3DReid for not

taking a table and at recruitment agencies in general ('greed-ridden parasites').

SHOE SHOW

When Astragal hosted a dinner party last weekend, he was amazed by the shoes sported by one of the guests. In theory quite high-heeled, they in fact had no heel at all and were supported on a metal cantilever coming back



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from the sole. This feat of engineering was, it turns out, from a company called United Nude, And Astragal was not entirely surprised to discover that the inventive hand of Rem Koolhaas was behind the gravity-defying design. He jointly owns the company, which is based in China, with the marvellously named Galahad Clark, scion of the sensible shoe company. The name of the shoe is Eamz - perhaps a deliberately misspelled architectural reference there? And Rem is far from a detached superstar, just lending his name to the project. When Astragal asked for an image of the shoe for publication, it was sent from the inbox of the great man himself.

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