

22.11.07

Size matters

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work more efficiently*

Room 13

*Mitchell Taylor Workshop
designs a school art studio
in Bristol to be managed
by the pupils themselves*

The worst of times,
the best of times?

*'70s heavyweights give
their take on the decade*

AJ

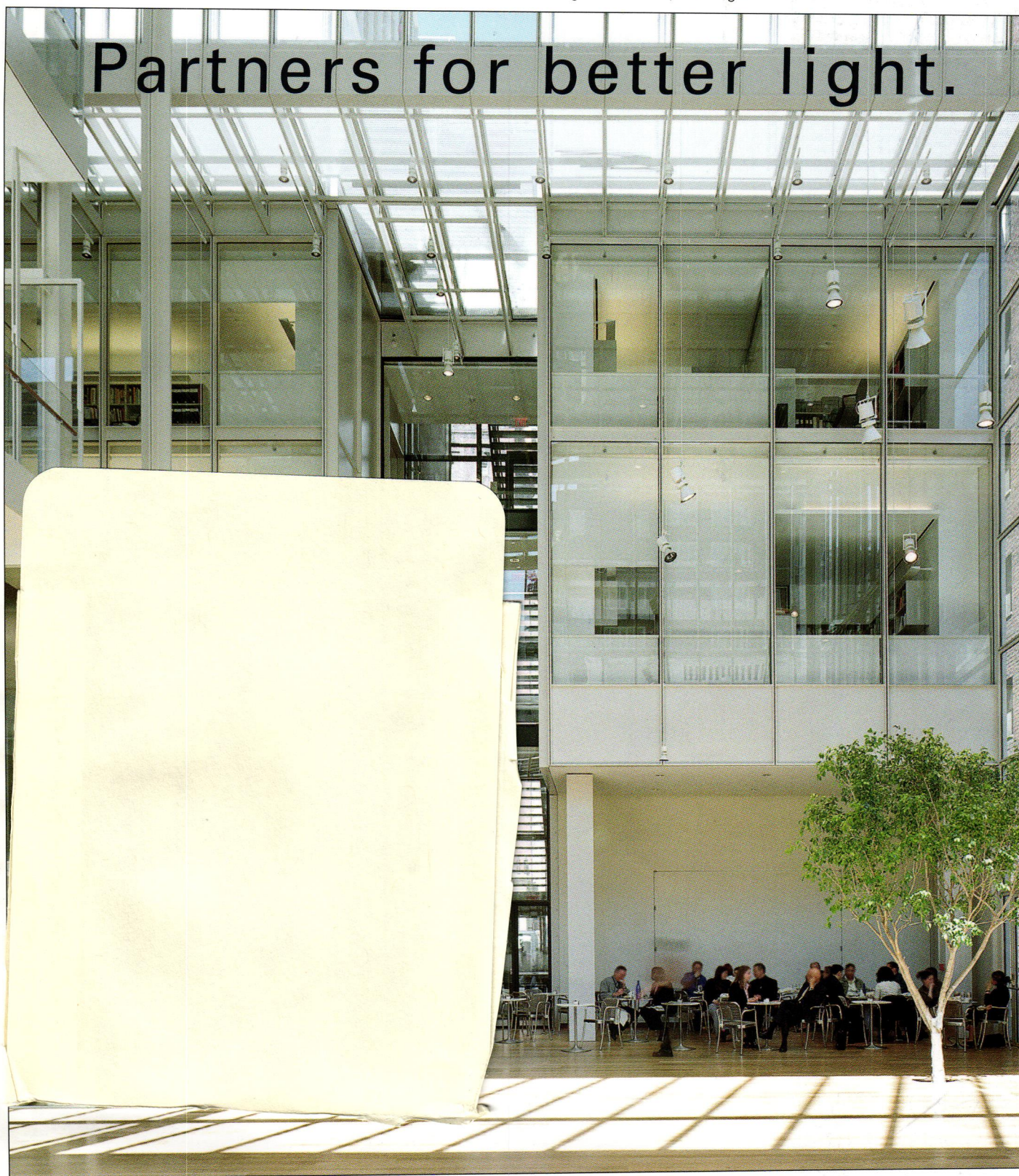
ALPINE RAILWAY

*First she designed a ski jump for Innsbruck. Now the
Austrian city has four stations and a bridge by Zaha Hadid*



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Back issues: 01344 328000

A subscription to the AJ (47 issues):

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The Architects' Journal is registered as a newspaper at the Post Office. ©2007. Published by Emap Construct, a part of Emap Communications Ltd. Printed in the UK by Headley Brothers Ltd

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CALLCUTT DEMANDS DESIGN REVIEW PANELS

The author of the government's housing report predicts industry 'shockwaves'

The Callcutt Review of Housebuilding Delivery, published today (22 November), has called for the creation of a nationwide network of independent design review bodies.

John Callcutt, the report's author and former head of Crest Nicholson and English Partnerships, said the independent inspectors would influence the fate of 'all but the very smallest projects – from residential to gigantic projects'.

The recommendation is one of 37 made in the review, which was commissioned in 2006 by then communities secretary Ruth Kelly to examine how the government could achieve the delivery of 240,000 homes a year.

Callcutt, who handed the report to minister for housing and planning Yvette Cooper, said the formation of design review panels would 'send shockwaves through the industry'.

'Already there are too many sub-standard estates around our cities, and the sooner we improve the quality, the better. It can't happen too quickly'

Callcutt confirmed he had approached the RIBA, the Royal Town Planning Institute (RTPI) and CABE to discuss his plans.

'Whether this is a CABE extension – a network of beefed-up and better resourced regional

design bodies – is for future debate,' Callcutt said.

RIBA president Sunand Prasad said the institute welcomed the initiative, and added: 'We suggest that developers engaging with design review could be incentivised by a presumption in favour of development where they had taken a scheme to review and, if necessary, heeded its advice.'

Asked when he thought the design review panels would be up and running, Callcutt said: 'Already there are too many ugly sub-standard estates around our cities, and the sooner we improve the quality, the better. It can't happen too quickly.'

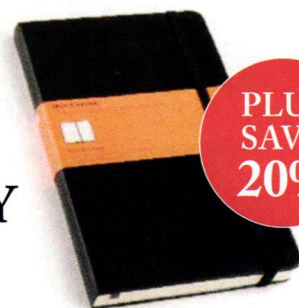
Matt Bell, director of campaigns and education at CABE,

which has around 20 design review advisers and carries out 350 reviews a year, said: 'As the statutory body charged with delivering it, we are very open to a conversation about how design review can be extended.'

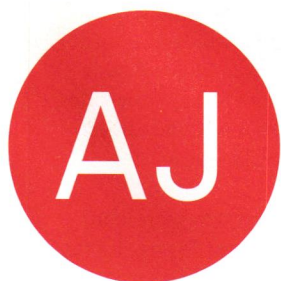
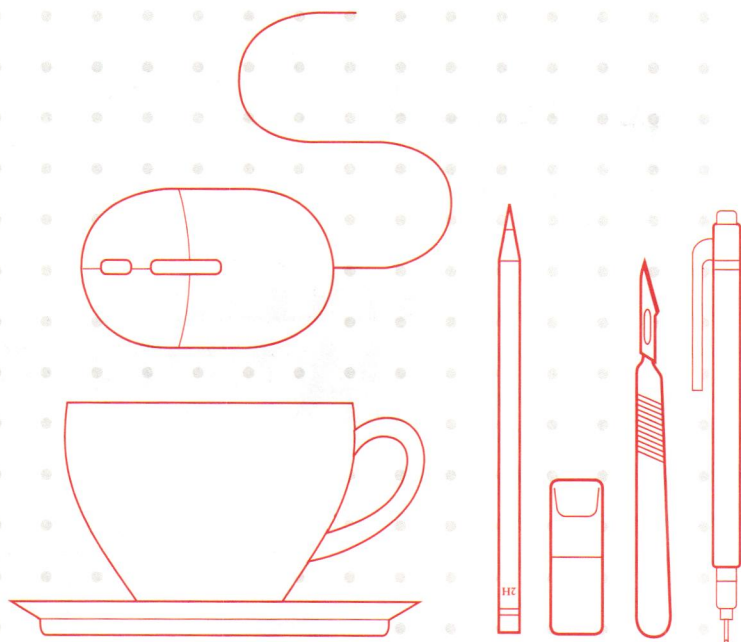
Among the recommendations in the report – which concludes that the UK housebuilding industry is capable of delivering the government's housing targets, providing enough land is made available – is a call for local authorities to form partnerships with developers at the earliest stage. *Max Thompson*

[Read an interview with John Callcutt on page 16, and Kieran Long on the report on page 18](#)

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ARTS FACULTY SPURS PROTEST IN PLYMOUTH

Arts students at Plymouth University's new Roland Levinsky building, by Henning Larsen Architects (HLA) and BDP, have protested against the design of the building.

The £35 million copper-wrapped building only opened in September, but students and staff are so aggrieved at the 'cramped and inadequate' conditions that last Saturday several fine art students organised a protest.

Andy Klunder, head of fine art at the university, said: 'The protest stems from a whole range of issues coming to a head. Three departments – fine art, 3D design and graphic design – moved here from Exeter to consolidate Plymouth's Faculty of Arts, but the building wasn't equipped to accommodate the extra students.'

'The students are up in arms because they can't do their work

and nothing was ready for them when they moved in. The architecture department is also cramped – there's just not enough room to house the students.'

The building was designed by HLA up to RIBA stage D, when BDP took over as executive architects working on a Design and Build contract. It has since won two local architecture prizes – it was named best new building and people's choice at Plymouth's Abercrombie Awards.

James Eden, a first-year fine art student at Plymouth, said: 'It's a beautiful example of modern architecture, but sadly, it's unfit for purpose.'

'The studio space is far smaller than was previously provided, leaving students to fight for valuable space, and leaving some students with no space at all. Architecture students are left to

book workspaces and not given any as standard.'

He continued: 'The building cannot be used to paint in, as the ventilation system makes oil-based paints hazardous to use. What kind of arts building doesn't allow for the use of paint?'

But BDP put the blame on the university. Project architect John Palmer claimed the building was never designed to accommodate so many departments.

'It was never intended that all the arts faculties would be in the building – it just isn't big enough,' he said. 'But here are some teething problems, and there is always some fine-tuning to do, which can often only be done once people are using it.'

'I believe the university has been given some money to sort the ventilation issues,' he added. *Richard Vaughan*

THIS WEEK ON THE WEB

2012 ARENA TEAM NAMED

Wilkinson Eyre and KSS Design Group have been named as lead designers for the 2012 Olympic Games Basketball Arena. The team saw off Grimshaw, David Morley Architects and 3D Reid to clinch the 12,000-capacity stadium.

REPOSITORY IN DOUBT

Scott Brownrigg Architects' £29 million Bodleian Library book repository scheme has been thrown into doubt after Oxford councillors voted 26 to 15 against the repository being built in west Oxford. The university will now be forced to either move to an appeal or to look for an alternative site.

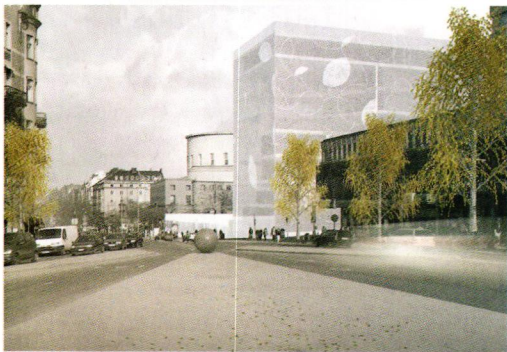
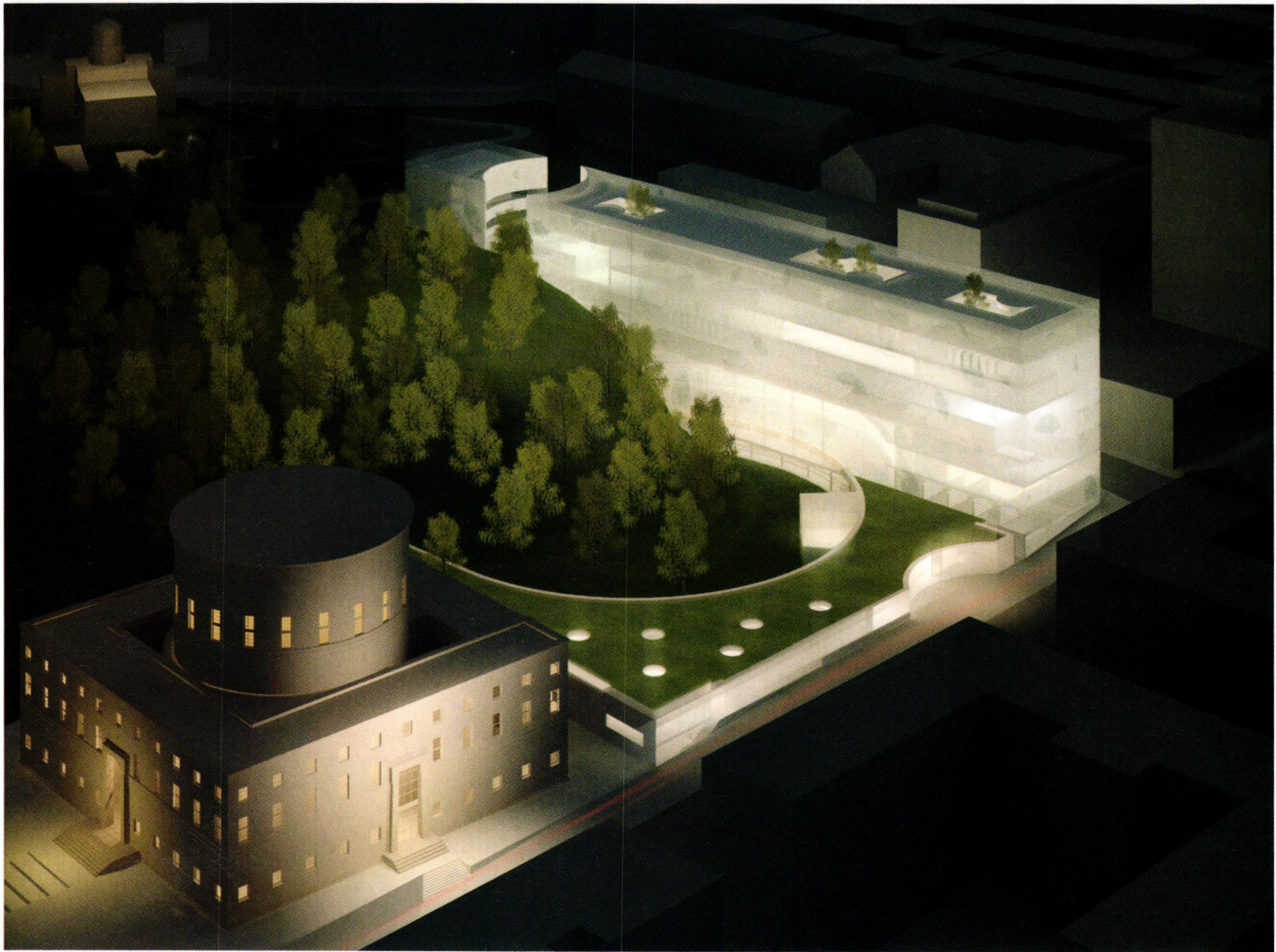
MAYOR PROTECTS SPACE

Mayor of London Ken Livingstone will put forward policies that prevent developments on back gardens and protect family homes in his next review of the London Plan. The mayor vowed this week that he would 'improve the quality of life for Londoners' by preventing 'vital open spaces' being built on, and bring in new measures to stop 'attractive single houses' being demolished to make way for blocks of flats.

CABE SLAMS STRATFORD

CABE has again savaged Stock Woolstencroft's high-rise Stratford High Street scheme, sited next to the Olympic Park, claiming it still has 'fundamental concerns' about the revised proposals. The commission's review panel reiterated many of its original criticisms about the large housing-led development, in particular the design quality of the 'generic' 43-storey tower at the heart of the project. The practice has lowered the height of the skyscraper by two floors since the initial review in August, but CABE said the 'minor refinements' did not allay its fears.

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



BAUHAUS TEACHER WINS ASPLUND COMPETITION

Heike Hanada, 43, a teacher at the Weimar Bauhaus in Germany, saw off more than 1,100 practices to win the international competition to design an extension (*pictured top and above*) to Erik Gunnar Asplund's iconic Stockholm Public Library.

A scheme by British practice Stephen Taylor Architects (*pictured right*), which is based in east London, came an impressive fourth in the high-profile contest, launched in June 2006, to overhaul Asplund's 1928 masterpiece. *Richard Waite*



FCBS SCHEME COLLAPSES

Feilden Clegg Bradley Studios (FCBS) has abandoned its fight to build the £53 million Mildmay Urban Village in Shoreditch, east London.

The consortium behind the high-rise scheme, hailed as a social experiment in 'supportive housing', has decided not to continue with an appeal against the surprise rejection by Tower Hamlets Council last October.

Homeless charity Crisis UK, working with Mildmay Mission Hospital, the Genesis Housing Group, Shoreditch Tabernacle Baptist Church and English Partnerships, had wanted to build a 400-home social and private development, featuring a controversial 23-storey tower.

The scheme had received backing from CABE, the Greater

London Authority and the council's own planners. However, the authority's planning committee claimed the innovative development would have an 'adverse impact on the residential amenity, particularly in terms of daylight and sunlight' and was 'insensitive' to the area.

FCBS admitted it 'regrettably supported' its clients' decision to withdraw their appeal, claiming 'issues presented by other parties against the scheme could have been too difficult to overcome'. The practice is now looking at alternative proposals for the site.

Meanwhile, Crisis has walked away from further involvement in the Shoreditch scheme and is looking at 'other opportunities in other locations'. *Richard Waite*



Mildmay Urban Village was deemed 'insensitive' by planners



CPMG'S 'LITMUS' BUILDING NEARS COMPLETION

Nottingham-based CPMG Architects will complete this £28 million, 13-storey apartment complex in its home town early next month.

The 294-flat block in Huntingdon Street for Lace Market Properties also houses a residents' leisure club with a swimming pool and sauna, a business centre and visitor apartment for 'occasional stop-overs'. The scheme has been dubbed the Litmus Building due to the spectrum of colours used on its facade. *Richard Waite*

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MANCHESTER BAR FALLS FROM STIRLING GLORY TO DEMOLITION

Stephenson Bell's Quay Bar in Castlefield, Manchester, has been demolished, less than nine years after being shortlisted for the Stirling Prize.

In September the AJ revealed that the bar had been earmarked for demolition to make way for a 15-storey residential project by Ian Simpson (AJ 06.09.07).

Roger Stephenson said: 'The battle to deliver the building took a few years off my life, and it was the only bar to ever reach the Stirling Prize shortlist, so it's doubly upsetting to see it ripped apart.'

Completed in 1998, the bar won a hatful of awards, but closed in 2005. *Richard Waite*

GOVERNMENT AGENCY UNITES EP AND HOUSING CORPORATION

Homes and Communities Agency to tackle regeneration and housing throughout UK

The government's new Housing and Regeneration Bill, published last week, has replaced the Housing Corporation and English Partnerships (EP) with the new Homes and Communities Agency (HCA).

The move brings housing development and regeneration back to a central government-controlled agency.

The HCA will manage the land associated with the delivery of new housing and oversee regeneration – a move that will also see the abolition of the Urban Regeneration Agency and Commission for the New Towns,

both formally part of EP.

The new body has the power to identify and claim public and brownfield land, using compulsory purchase orders if necessary.

But Merron Simpson, head of policy at the Chartered Institute of Housing, said: 'There's nothing new in the powers of the HCA; they've combined those of several different agencies under one bill.'

'This is the first time that the government has formed one body to coordinate regeneration and housing at national level, but the HCA must not act as a steam roller for local authorities.'

Jackie Sadek, senior director of regeneration at CB Richard Ellis and chair of the British Urban Regeneration Association, said she was concerned that the regeneration elements in the bill would not later be watered down when passing through the Houses of Parliament.

'It's a programme that has been repeated in Britain in the past. Every time we start to make progress with one initiative or agency, we start over with another new body,' she said. 'All told, I'm a bit underwhelmed.' *Jaffer Kolb*

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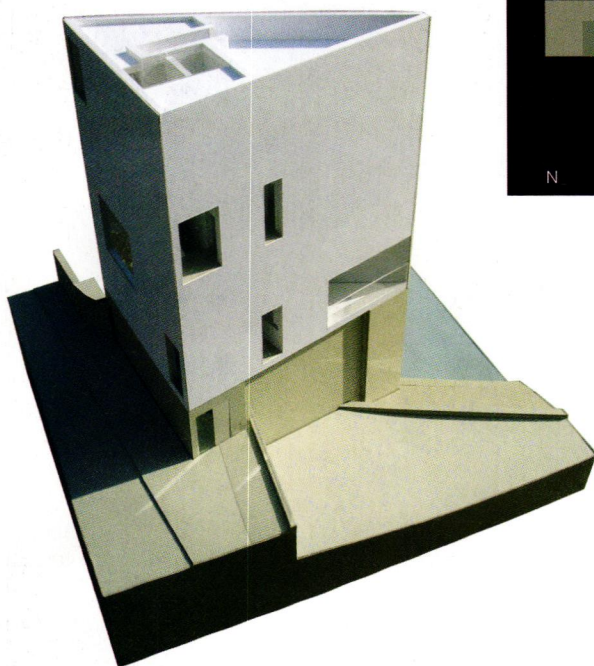
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*The Arndale, Manchester
Architect: Chapman Taylor*

Roofing Contractor: Speedwell Roofing & Cladding Ltd



HOUSE ON A PLINTH

PH Plus Architects has submitted this scheme for planning approval, on one of the tightest brownfield sites in London.

The four-bedroom house in Limehouse, east London, sits on the brick plinth of a former industrial railway bridge, which once spanned the Regent's Canal.

The practice, also based in east London, says the unusual site and

general mass of the scheme led the building to take a sculptural form, giving the impression it has been 'carved'. The southern elevation of the building is just 300mm wide.

The 206m² scheme is being developed by Plinth Properties, and is expected to go on site in March next year.

Richard Vaughan



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CITY OF LONDON SEALS FATE OF UNLISTED BARBICAN BLOCK

The battle to save Chamberlain, Powell and Bon's (CPB) 1966 Milton Court building, part of the Barbican Centre in London, has finally been lost.

On Tuesday (20 November) the City of London's planning committee unanimously approved plans by David Walker Architects to redevelop the site (*see left*) and replace the existing Modernist block (*below*) with a 127m-tall tower and a 13,000m² facility for the Guildhall School of Music.

The City ignored objections to the contentious scheme from the Twentieth Century Society, the City Heritage Society and John Assael, who had designed alternative proposals that retained the CPB building.

Unlike the rest of the Barbican, Milton Court was never listed, and the City of London – the client behind David Walker's proposals – secured a Certificate of Immunity against listing last month. *Richard Waite*



PRASAD SETS OUT HIS PATH

In his inaugural speech as RIBA president, Sunand Prasad vows to forge creative dialogue with architecture schools and link professions to tackle climate change

RIBA president Sunand Prasad outlined his objectives for the next two years of his term in his inaugural speech on Tuesday (20 November).

Speaking at Studio E's City of London Academy in Bermondsey, Prasad said he will push the RIBA to work with the construction industry to tackle climate change: 'I want to join the professions, from inside and outside the industry, together on climate change. Ideally, they

would agree to press governments to set equitable limits on emissions.'

'The professions are international communities, which have a remarkable unity of practice, despite diversity, and are uniquely placed to press for a global solution to a global problem.'

'Schools of architecture could have a significant role in providing guidance and skills at design review'

Prasad said he also wanted to start a 'new relationship' between the RIBA and architecture schools, adding that the schools could be used in design reviews.

'Schools of architecture are the specialists in design review,' he said. 'They could have a significant role in providing the intellectual guidance and skills for design review, working in partnership with local authorities.'



FAT FACADE Work is expected to finish early next year on FAT's villa-cum-community-centre, with its '3D billboard facade', at the heart of a new 'hobby park' in Hoogvliet, near Rotterdam. *FAT's Sean Griffiths comments on Will Alsop's plan for Croydon on p19*

'I want to see a new relationship between the schools of architecture and the RIBA, where regulation of education is only the core part of a much wider and more creative dialogue.'

Prasad added that he will be proposing the creation of new 'knowledge communities' at the RIBA council in December, groups of practitioners from different backgrounds who will 'generate policy responses that are coherent across professions'.

He continued: 'At the council meeting the emerging model of knowledge communities will be debated and, I expect, adopted – no doubt with some tweaks and revisions.' *Richard Vaughan*



ROBERT LESLIE

'GOOD DESIGN COSTS'

The Callcutt Review of Housebuilding Delivery is released today. Its author, John Callcutt, former head of housebuilder Crest Nicholson and English Partnerships, tells *Max Thompson* that the government's housing targets are achievable – but at a price

Is the government's target of building 240,000 new homes a year achievable and, if so, how?
The UK's building industry is in good shape and is perfectly able, with some provisions, to build 240,000 new homes a year. We can make the numbers provided we have the land supply. Planning Policy Statement 3 provides a good background, but do we build on the edge of town, in urban sprawl, on the green belt or in new settlements in the countryside? The Callcutt Review of Housebuilding Delivery has concentrated on how we might



This image John Callcutt (left) talks to the AJ's Max Thompson

help make the majority of supply within the urban fabric or on previously developed land.

Crucially, the review proposes a new, mature relationship between the people who are prepared to take 'the risk' – housebuilders, commercial developers, housing associations and even contractors – and the planners.

Currently developers are not brought in right at the very beginning: bids are made, then developers try to maximise their profit and end up in conflict with the planners. The review is saying, on land that is currently non-

viable and which may never be developed, take all that out of the equation by having an open book and a fixed commercial contract right from the beginning.

We are not saying that sites of no value will be worth millions of pounds per acre. What we are saying is that if you work with a partner with a mutuality of interest, you are either going to get more money out of it or your subsidy will go further. I am offering relative improvements.

How important is design to you?

Very important. I was a house-builder for 30 years, chief executive of Crest Nicholson for 15 years, and my company was the only one to win the CABA Gold Award four years in a row.

We produced beautiful developments but I felt sad that we really didn't get the benefits that we and other developers deserved. It is almost done as a moral thing, but it ought to have been more a commercial thing. What we really want is for people to see that it is in the interests of shareholders to deliver quality.

Which is more important: aesthetics or achieving 240,000 new homes a year at all costs?

An interesting question, but not an easy one. First of all, if houses are not of good quality and not to a minimum aesthetic standard we will be pulling them down again in another 30 years – and that is not sustainable. It is absolutely essential that we re-house people in structures and in societies that have a permanence.

However, what is the compromise between efficiency of production and aesthetics? Clearly there will have to be some compromise to mass-produce homes on the scale that is needed.

My mother-in-law is French and lived in a ZUP (*zone à urbaniser en priorité*) – a system-built high rise – which was more Le Corbusier than Thamesmead. I bought her a nice flat by the sea but after three years she said she wanted to go back to the ZUP. Why? Because she was bored. So, I went back and bought a flat on the edge of this concrete jungle. The buildings were as bad as anything we have in this country, but when you looked closely they were beautifully maintained and all the shops and bars were open. It was an absolutely thriving community because it was mixed-use and brilliantly managed.

'The review proposes a new, mature relationship between housebuilders and planners'

This had a massive impact on me. I realised that the quality of management and social mix is as least as important as quality of build and the architecture. If they don't go hand in hand architecture by itself cannot succeed.

You propose to create independent design reviews (see *News*, page 5) – will CABA's nose be put out of joint?

CABA does not really carry out that kind of iterative discussion and recommendation on many large housing projects. It can't – it hasn't got the resource. CABA has done so with regional design panels, but the trouble with regional panels is that they do not have the teeth.

Why are we not mass-building better quality homes already?

Many housebuilders put in standardised construction, since there is absolutely no profit to be

made in more thoughtful or better quality design. If, through my suggestions, developers can see a positive commercial advantage in better quality design and layout they will take it on.

We need to bring about a realignment so well-designed developments go through the planning system faster and more reliably than the badly designed.

Better design does cost something, I can't escape that. We accept there is going to have to be mass production, but there is no reason why standardised products can't be designed to be aesthetically attractive – especially in an urban environment. These two things are not irreconcilable.

What role will the government play in ensuring your suggestions are realised?

The Department for Communities and Local Government and English Partnerships – soon to be the Housing Communities Agency – will play an absolutely pivotal role in facilitation of the commercial agreement. It will be ring master.

How do you achieve your targets without compromising the government's zero-carbon targets?

You simply say zero carbon will cost money. The actual costs will come down significantly, but the probability is that there will be a real cost to achieving zero carbon. That is why the creation of viabilities I have discussed is even more compelling.

John Callcutt will speak at the AJ100 Breakfast Club at Claridge's, London W1, on 7 December

To read the whole interview visit WWW.ARCHITECTSJOURNAL.CO.UK



Leader & Comment



Leader We still need to improve our sustainability supply chain, but can we risk leaving it to demand alone? And where does design fit into this? asks **Kieran Long**

John Callcutt (*interviewed on pages 16-17*) is a housebuilder and his new report for the government on housing delivery is a housebuilder's response to a crisis. The industry will take care of itself, he says – new construction methods will be created by the market as and when it needs them. Callcutt adds that it's not the housing industry's responsibility to deliver government targets; it's the government's responsibility to cajole and caress it into building houses fast and well.

This contrasts with a few years ago, when Prescott and Rogers toured the Netherlands and advocated a future of tunnel-form concrete houses, a new, more efficient supply chain, and quality in the design of low-budget housing. We were told that we could have

German or Swedish modular systems, if we were willing to invest in manufacturing. That investment never came, and our supply chain still does not match those of other European countries when it comes to energy-efficient construction products.

Callcutt freely admits the cost of making housing zero carbon could hamper profitability and hence housebuilders' desires to build. However, he does nothing to suggest how the sustainability supply chain can be ramped up.

He believes demand alone will reform the supply chain, but this Adam Smith-ian piece of thinking is not borne out by the countries in Europe leading the charge on sustainable construction. Germany and Sweden have heavily subsidised their sustainable energy

industries, and become global leaders.

Callcutt's vision for the UK is contrastingly pragmatic, and adds to the feeling that the housing targets set by government are on a collision course with sustainability aims.

And design in all this? Design review committees are the great safety net proposed by the report, although it is unclear who will be responsible for this. CABE and the RIBA have been mentioned. The RIBA would be a strange choice. It would create the situation of architects judging their colleagues, and a professional body judging its members. Design review should remain with CABE, and regional committees should draw on the expertise of architects for their personnel.

kieran.long@emap.com



Opinion Gifting the development of cities to heritage groups is dangerous and restrictive, argues **Alan Dunlop**

'Embracing the past; enhancing the future' is the tag line of Edinburgh World Heritage (EWH). A more honest description would be 'embracing the past, endangering the future'.

According to the charter of EWH, its purpose is 'to enhance the outstanding universal values' of Edinburgh as a World Heritage site. This means that any building proposed within the site – that includes all of the old town and much of the new – faces additional challenge. EWH has no statutory power, but boasts the support of Historic Scotland, which does. Although it is part-funded by City of Edinburgh Council, the city's planning department is the target of its

letter writing. Usually, the letters say that giving the go-ahead to new projects which EWH doesn't like will cost Edinburgh its World Heritage status.

Like most quasi-governmental organisations who 'champion' the public cause, EWH is unelected and its board made up of accountants, consultants, retired planners and conservationists. There is also talk of Glasgow applying for its World Heritage badge – this would be unfortunate, as the city supports much sound contemporary architecture.

In Bath, a new development proposed by Feilden Clegg Bradley Studios (FCBS) has incurred the wrath of ICOMOS-UK, a local chapter of the International Council on Monuments and Sites; yet another unelected heritage body attached to UNESCO. It objects to a scheme to build 2,200 much-needed new houses with shops and restaurants on a brownfield site currently occupied by redundant gasholders (AJ 15.11.07). FCBS has an international reputation for well-crafted contemporary architecture on sensitive sites. Nonetheless, ICOMOS-UK suggests that if the scheme gains planning permission,

it will cost Bath its World Heritage status. Where have we read that before?

Who are these people? ICOMOS-UK describes itself as a 'forum for 7,000 conservation professionals, which promotes the conservation of our cultural heritage'. Its UK members include archaeologists and conservation architects. Like EWH, it has no legal powers but is supported by English Heritage.

What is extraordinary is that such self-selected groups are permitted to quality assure our built environment in the face of statutory, democratic and architectural principles.

By focusing only on the need to protect heritage and seeming to disregard all else, these organisations inhibit the proper functioning of the planning process. Their drive to preserve specific buildings or areas in aspic is insular, self-seeking and regressive. Cities are living organisms. They need to change and adapt to different times. It is inherently dangerous to gift their development to small coteries who aim to restrict their growth to the shape of the past.

Alan Dunlop is a director of gm+ad Architects



Opinion Brash, bold and vulgar – we should salute Alsop's vision for Croydon, writes *Sean Griffiths*

Croydon is a place close to my heart. Twenty years ago I did a year out there, making my mistakes at the taxpayers' expense in British Rail's architects department. My immersion in the culture of Croydon was completed many years later when FAT was commissioned to design the Museum of Croydon. This experience reminded us that, as well as being the birthplace of at least two cultural icons in Captain Sensible and Kate Moss, it was also home to the realisation of two of the 20th century's most potent fantasies: manned flight and the moving image. Yes, Croydon was the site of Britain's first airport and the birthplace of our film industry. It is a place that dreams. It could have been Hollywood, and in the 1960s it dreamt it was Manhattan.

'Dream' is a word that appears frequently in Will Alsop's new vision for Croydon (AJ 15.07.07). In it, Croydon dreams of becoming London's third city (after London and Westminster), replete with lakes on top of dual carriageways, vertical botanic gardens and iconic buildings on the horizon. Alsop encourages its residents to dream further: of surrealistic markets and business parks under fly-overs, crystalline skyscrapers and worm-shaped office buildings. Alsop's call to dream is both a cry for our urban futures to be driven by boldness and imagination and, it seems, a desire to create a Dali-esque dreamscape of vibrant clashing colours and weird forms.

It's this kind of stuff that infuriates Alsop's detractors. For them, Alsop is a self-indulgent egotist, creating irrelevant visions whereby old, decrepit mining towns are recast as Italian hill towns. For his supporters, Alsop is a visionary, whose painterly approach to architecture and urban planning has the potential to completely reinvent and reinvigorate whole places, sometimes with single buildings. Both Peckham and Toronto would willingly testify to the potent force of the Alsop effect.

FAT has designed buildings as part of the realisation of two previous Alsop visions at New Islington in Manchester and Middlehaven in Middlesbrough. In both cases the reality is very different from the myths of strident egotist and painterly visionary. For one thing, Alsop is rather good at listening. In Manchester, he listened very carefully to local people, with the result that they bought into an ambitious masterplan that could so easily have been rejected in favour of something more anodyne. In Croydon he is doing the same thing. What appear, to prejudiced eyes, to be flights of fancy are actually grounded in responses to the concerns, suggestions and ideas of real people.

Alsop is also something of a pragmatist. His Manchester scheme incorporated a new canal, which allowed for the creation of south-facing waterside bars and restaurants and east/west orientated apartments. Similar sensible ideas form part of the Croydon vision, including the replacement of vehicular underpasses with lakes and the re-introduction of the culverted river as a positive urban element in the town.

Alsop's 'flights of fancy' are actually grounded in responses to the concerns, suggestions and ideas of real people

However, there is still the architecture – brash, bold, vulgar and hard for the sensitive souls of architects to take. To me (no fan of the endless tasteful, polite blandness that seems to constitute 'good design'), this is a positive attribute. For those of you who disagree, it's worth recalling the generosity of spirit that informs Alsop's approach.

I often hear architects complaining we no longer think about 'The City'. These are often the same people who think the answer to our urban problems can be solved by ideas coming out of Holland, Germany and Switzerland. And yet here is an English architect working in a peculiarly English way to think about English towns and cities. Whether or not the particularities of his approach are to your taste, I think this should be cherished.

Sean Griffiths is co-founder of FAT



Opinion We don't have to build windowless, concrete monoliths to be protected from terrorist attacks, says *Keith Crowdy*

Gordon Brown has announced plans to turn Britain's airports, stations, shopping centres and sporting venues into impregnable fortresses against terrorist attack (see WWW.ARCHITECTSJOURNAL.CO.UK). This need not result in a swathe of huge, windowless concrete monoliths. Collaboration between the security and creative industries can still result in buildings with flair and imagination.

Even with stringent cost limitations, it's possible to design features into a building that make it more resistant to attack. For example, large expanses of external wall glazing are usually the biggest source of injury in a bomb blast, so glazing needs to be properly laminated with balanced framing so windows deform in their frame rather than being blown out. Flat or circular facades disperse the effects of a blast, whereas overhanging designs like balconies can magnify its effects. If stone cladding is used, any blast can cause a building's steel frame to flex, cracking or weakening the cladding.

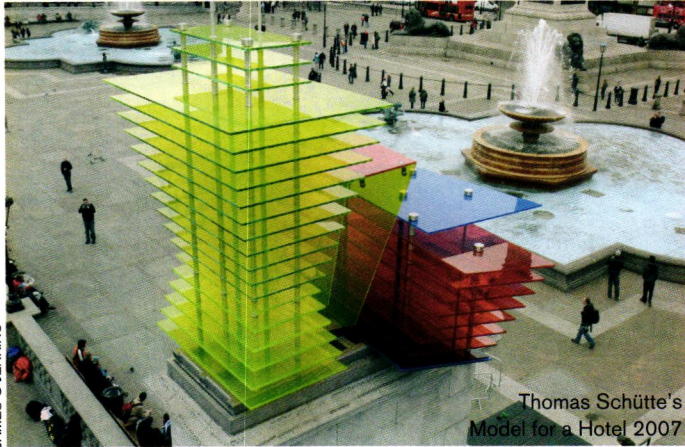
Framed buildings can cope much more effectively with a blast than loadbearing masonry (for maximum in-built survivability, design the frame joints for upward as well as downward loads); and one of the best ways of incorporating a 30m blast zone is to surround a building with a controlled-access car park. Furthermore, rather than specifying expensive CCTV systems at a late stage, collaboration at the design stage can produce safer, more cost-effective solutions simply from a minor change in layout or material specifications.

Architects and designers are used to managing risks and adapting to industry trends, but the threat the UK faces from terrorism means planning for security risks is fast becoming an inescapable concern.

Keith Crowdy is associate director of security at Capita Symonds

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.



JAMES O JENKINS

Thomas Schütte's
Model for a Hotel 2007

REAL SCULPTURE

Maria Fusco is wrong to dismiss Thomas Schütte's *Model for a Hotel* 2007 (pictured above) as a 'glassy disappointment' that refers only to 'something that is outside of itself (in that it is referred to as a "model")' (AJ 15.11.07).

It is unfortunate indeed that we Brits are so bird-brained as to necessitate the changing of the title of the sculpture on the Fourth Plinth from its original name *Hotel for the Birds*, because too many critics understood it to be a respite for Trafalgar Square's long-suffering pigeons! The original title actually referred to the German phrase 'for the birds', meaning 'for the daft'. It is in actuality a daft architectural structure, raising questions about the nature of monumentality and architectural identity in response to a prevailing style today of arbitrary iconicity.

Thomas Schütte has the courage to make us doubt the sort of architectural sculpture created for us by Hadid, Gehry, Libeskind *et al* by a work of real sculpture that, rather than 'distancing its audience from a contemporary experience of

history', instead brings its more astute audience closer to an understanding of contemporary society through a subtle subversion.

Whether the coloured glass is activating or snuffing out the light that shines upon it is a sideline to the real story of what the sculpture has to say about the cultural situation it is trying to reflect; and in comparison to Marc Quinn's rather blatant *Alison Lapper Pregnant*, it is perhaps a work of meaning many in the artistic and architectural mainstream in Britain today could learn from.

Ranald Lawrence, Cambridge

DISGRACED CITY

I hate to hear my city brought down in the press, but I have to applaud the AJ for breaking the news that 3XN are off the Museum of Liverpool project (AJ 15.11.07). We in Liverpool now await the battle for copyright custody on what was supposed to be the flagship icon of Liverpool's Capital of Culture 2008: a museum of Liverpool life that nobody wants and its annexe of 300 stick-a-brick granite

apartments taking out some of the best views in the country – World Heritage views. To use your best asset as a gimmick shows just what a lack of culture exists in the hometown that I love and cherish.

This misguided land grab started when Alsop's glass pie in the sky won a competition with 925 public votes – yes 925. The other designs were no better. In fact they were appalling for the famous Liverpool skyline, so they used the old iconic status trick and spent £5 million on a campaign to turn the inner core of Liverpool's World Heritage site into a feeding frenzy for 'cosy' developers to build glass shoe boxes stacked vertiginously with no planning guidance on tall buildings. Alsop was sacked by the power-broking oligarchs of the city. Sounds familiar.

The UNESCO World Heritage inscription for Liverpool is clear that any new construction must compliment the architecture of Pier Head and under no account should it dominate. So we had Alsop's Fourth Grace, and then next to our three gently ageing Edwardian beauties they give us a trashy tart, a fifth grace so out of keeping it's from another planet – a Scandinavian retro design already 40 years out of date. Oh, and there was an international competition – we thank the AJ for reminding us because we, the public, were never informed of the plans for the ruination our iconic Pier Head. And they use the old 'we don't want pastiche' routine to sell it.

Are we the public to be treated as plebeians forever by a regime that then takes us to the very brink of being put on the 'at risk' register by UNESCO?

We now hear, again via the AJ, that a less durable Jura limestone is to replace the travertine marble cladding – the very selling point that swung it for the architects at planning committee. I advised the committee that, when the Cunard buildings were built, the cut stone was laid on Portland beach for four years to test its integrity and ability to withstand the treacherous weather. To use inferior materials is foolish.

I hate out-of-towners slating my city, so I will do it for them. This is another example of the ruination of Liverpool's waterfront. We, as a city, almost had a

To use your best asset as a gimmick shows what a lack of culture exists in Liverpool, the hometown that I cherish

blank canvas on which to paint a new horizon, and instead we have squandered the integrity of those greats who worked here at the turn of the century and later between the wars: Gilbert Scott, Lutyens, Sir Charles Reilly and his pupils; the greats who made Liverpool what it is today, who gave us a World Heritage site, who gave us our icons.

Meanwhile, Liverpool School of Architecture, made world famous by Reilly, watches while an out-of-control planning department litters the skyline with more empty apartments and kids us we are back on centre stage.

We thank the AJ for its unbiased honesty, and declare the Emperor is not wearing any clothes. The trashy tart has been stripped of its fancy pants and now stands there naked in the ill wind of uncertainty. Disgraceful.
Wayne Colquhoun, Liverpool Preservation Trust

[Between us, ideas become reality.]

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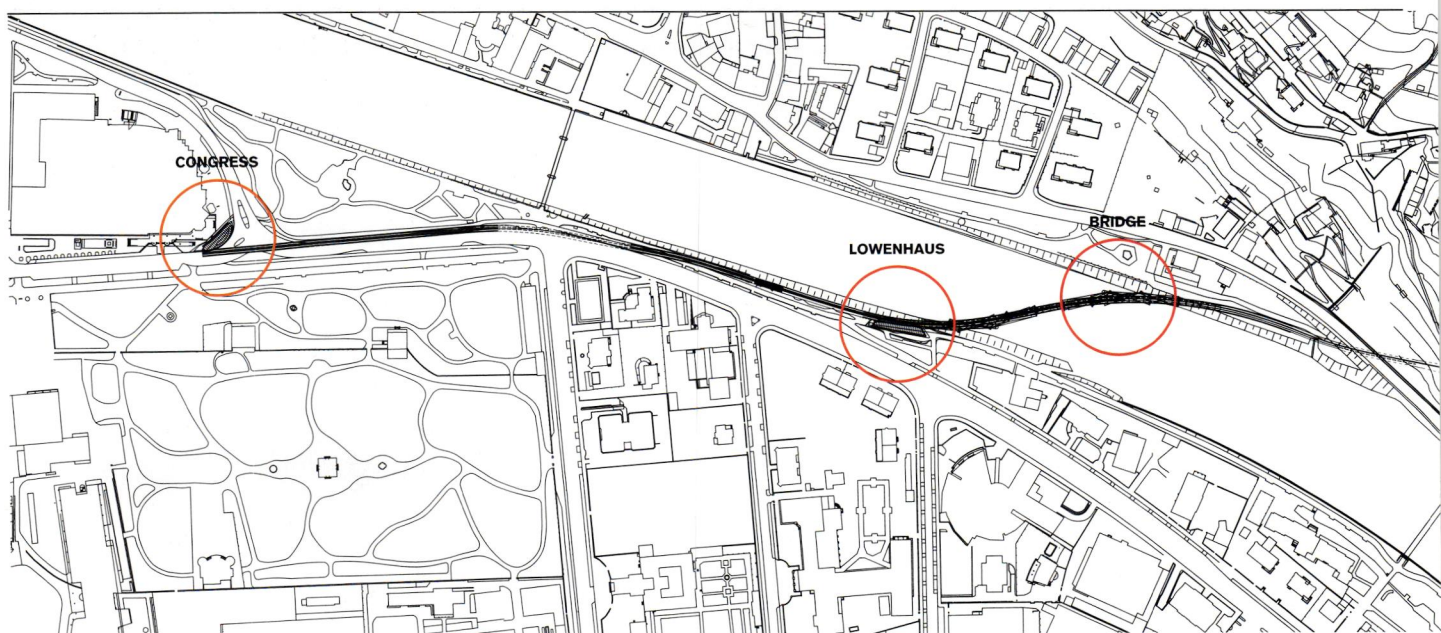
GLACIAL FORMS

Back in Innsbruck, Zaha Hadid has folded four cable-car stations into the Austrian Alps. *James Pallister* visits.
Photography by *Werner Huthmacher*



Nordpark Cable Railway, Innsbruck, Austria, by Zaha Hadid Architects





CONGRESS LOWENHAUS BRIDGE ALPENZOO HUNGERBURG



JAMES PALLISTER

Zaha is back in town. Next week the great and the good of Innsbruck, Austria, will gather for the opening of the city's major new infrastructure project, the Nordpark Cable Railway. The new funicular railway will link the city centre to Hungerburg, a village perched 288m above Innsbruck. It is Zaha Hadid Architects' (ZHA) second project in the area after the Bergisel Ski Jump completed in 2002.

The project comprises four stations and a bridge. The first station, called Congress, is located underground in Innsbruck's city centre, and is followed by Lowenhaus, on the city side of the new bridge; Alpenzoo, which is further up the mountain; and Hungerburg at its terminus.

Innsbruck sits in the valley between the Brenner Pass and the Nordkette mountain

range. At first glance it's an über-conservative town, and one obsessed with hunting. One local shop displays a stuffed fox, jazzed up with owl wings fixed to its torso, antlers on its head and, for good measure, some tusks.

ZHA won a competition for the scheme with contractor Strabag in 2005, partly thanks to the success of the ski jump. According to project architect Thomas Vietzke, the ski jump has appeared on postcards and has become a mini icon for the alpine town. But

The building's roof is an elongated sleeve that wraps around the platform

ZHA's roots in the city extend even deeper, as both Vietzke and ZHA director Patrick Schumacher teach at the University of Innsbruck's Institute for Experimental Architecture.

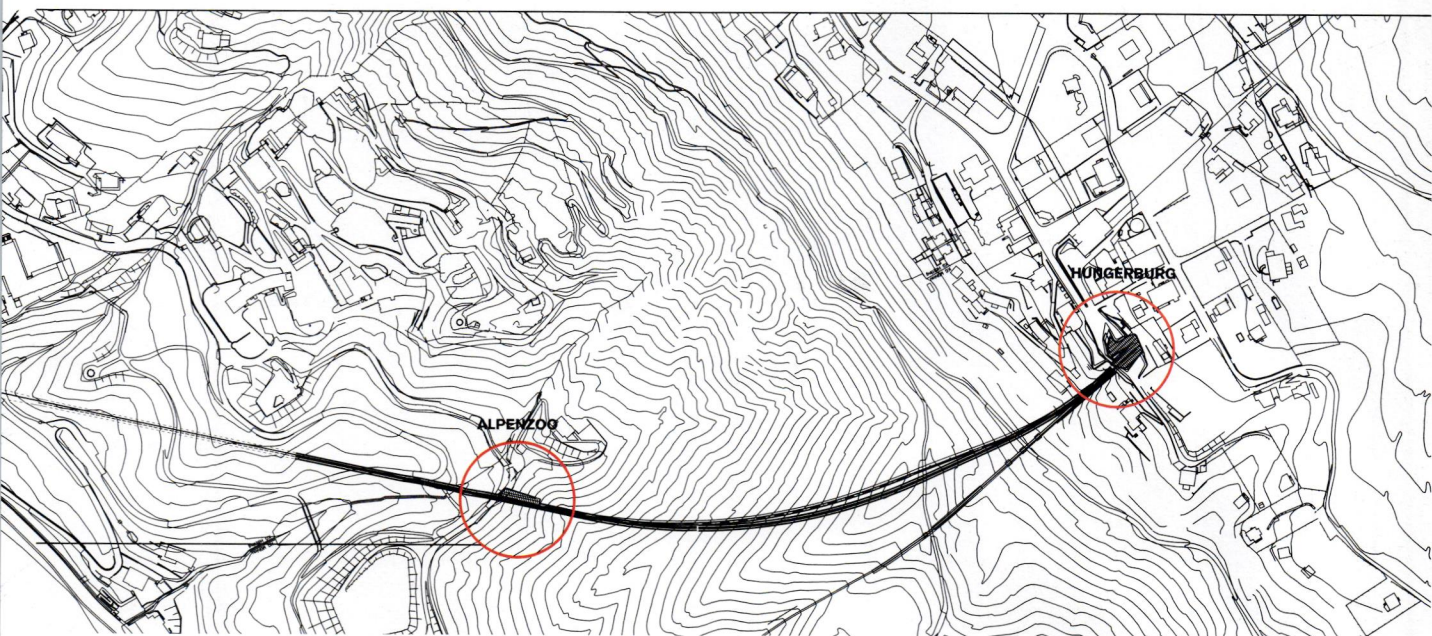
CONGRESS TO LOWENHAUS

My journey from the city to Hungerburg begins on a gloomy note: the Congress station is still a building site when I visit. Perhaps because of this the underground space feels cramped as I head down the escalators beneath the vaulting roof. Little daylight makes its way into the building.

From the city centre the train emerges above ground 20m from the next station, Lowenhaus. The station stands on the east bank of the river, looking over the new bridge and near a bus interchange. Its roof is an elongated sleeve which wraps around the length of the platform.

Due to the climate, the architect designed the distinctive glass roofs of the stations to prevent snow build-up and optimise drainage. Gutters preserve the station's smooth lines: a recess is moulded into the roof's shell around its perimeter – a kind of haha for a roof – which drains water neatly into pipes running down each of the supporting legs.

The roof's structure is similar to an aircraft wing, with a series of steel plates forming a basic frame. This structure is clad with glass panels, the backs of which are painted in opaque white epoxy. Joining the glass panels to the frame are CNC-milled carbon fibre

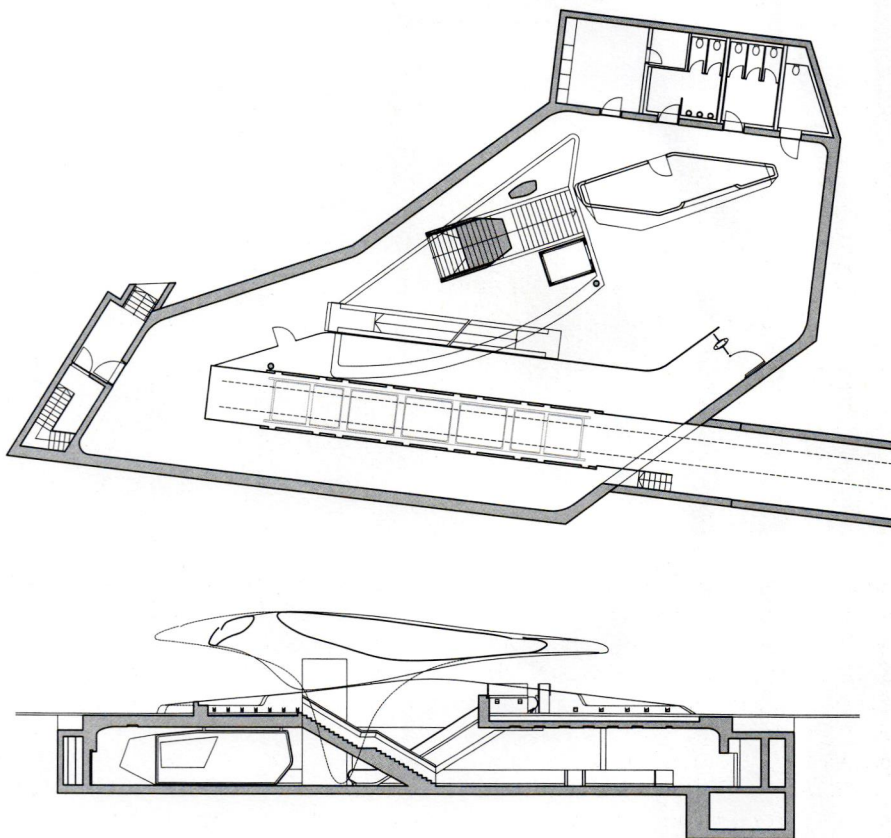


profiles, which are screwed to steel fixings glued to the back of the glass panels. These Invisible fixings mean that the complex curves of the roof are uninterrupted.

Vietzke says: 'There has been a real ambition on this project; this method of fixing has never been used before on a double-curved surface'.


But what about the colour? Against the dark greens and browns of the autumn forest which encircles the town, the roof appears slightly sickly. The pale emerald tint is a result of white epoxy behind the slightly green glass. The architects experimented with several shades before settling on one; Vietzke compares it to an iPod. 'It's similar to the colour of some of the buildings in Innsbruck', he says, and points to the similarity in colour to 'glacier milk' – mineral-rich water that flows from melting glaciers and runs through the fast-flowing River Inn. The roofs are impressively detailed but perhaps lack the cool elegance of the stations' concrete bases.

ZHA worked with railway and train manufacturer Leitner to ensure a feeling of openness between platform and train. While similar funicular railways use an opening partition to separate train from platform – similar to that used on the Jubilee Tube line in London – these stations have a waist-high partition that emerges from the ground. Recessed BEGA light fittings punctuate the stripped-down material palette; doors to the plant rooms are in gun-metal grey. >>



Top The funicular railway runs from Congress station in Innsbruck to Hungerburg, 288m above

Far left Congress, the only underground station, suffers from an awkward mix of daylight and natural lighting



This picture
Lowenhaus station sits
on the west side of the
River Inn with the city
centre behind
Far right Plan and
section of the narrow
station shows how it
brings passengers
from the bridge

to street level
Below right The soffit
is used as a source of
reflected light
Bottom right The
view from Lowenhaus
toward the mountains
showing the retract-
able barrier between
track and platform

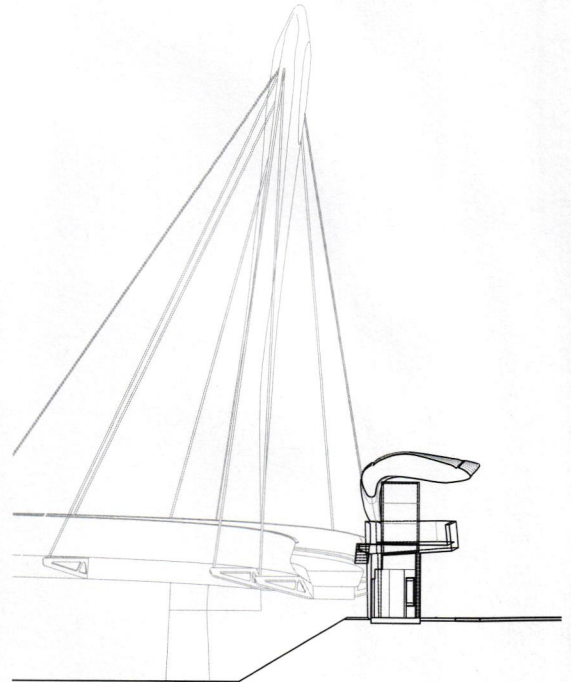
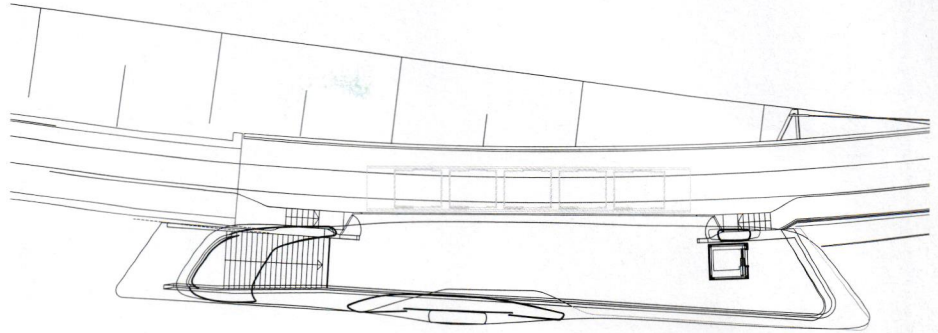
CONGRESS LOWENHAUS BRIDGE ALPENZOO HUNGERBURG

OVER THE BRIDGE TO ALPENZOO

Just beyond the station snakes the bridge, which is a stretched S-shape in plan. The parameters of the bridge – the placement of supports, its shape – were determined by engineer ILF Beratende Ingenieure ZT, though ZHA designed its profile and the suspension towers.

On the other side of the bridge, the train goes back underground, climbing steeply up to the Nordkette. The trains were designed to cope with sudden changes in gradient, which elevate from zero to 42° quickly. Rotating cabins hang from an external frame to keep the cabin floors horizontal.

Trains re-emerge at Alpenzoo station, within walking distance of a nature reserve that is home to wolves, lynx, and an aquarium boasting the world's largest collection of Alpine fish. This station is on a very steep >>

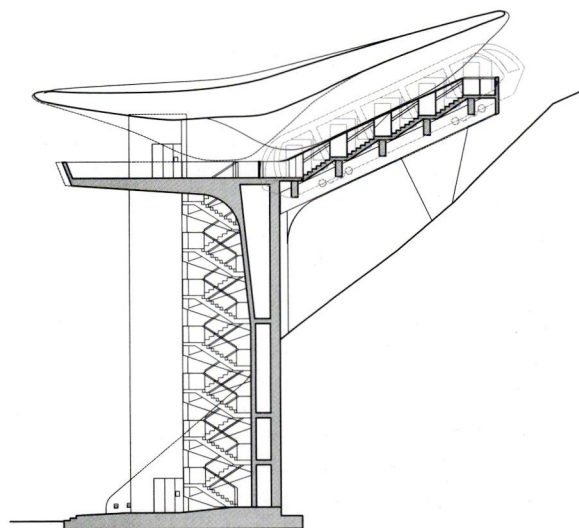
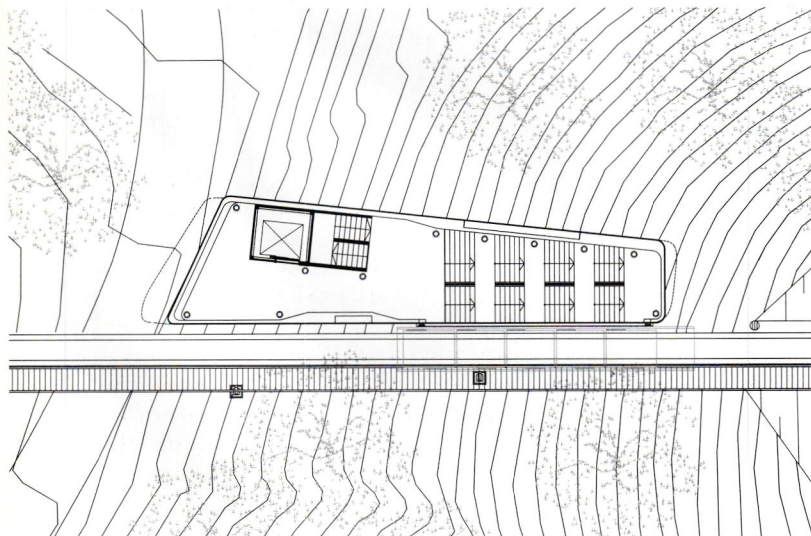


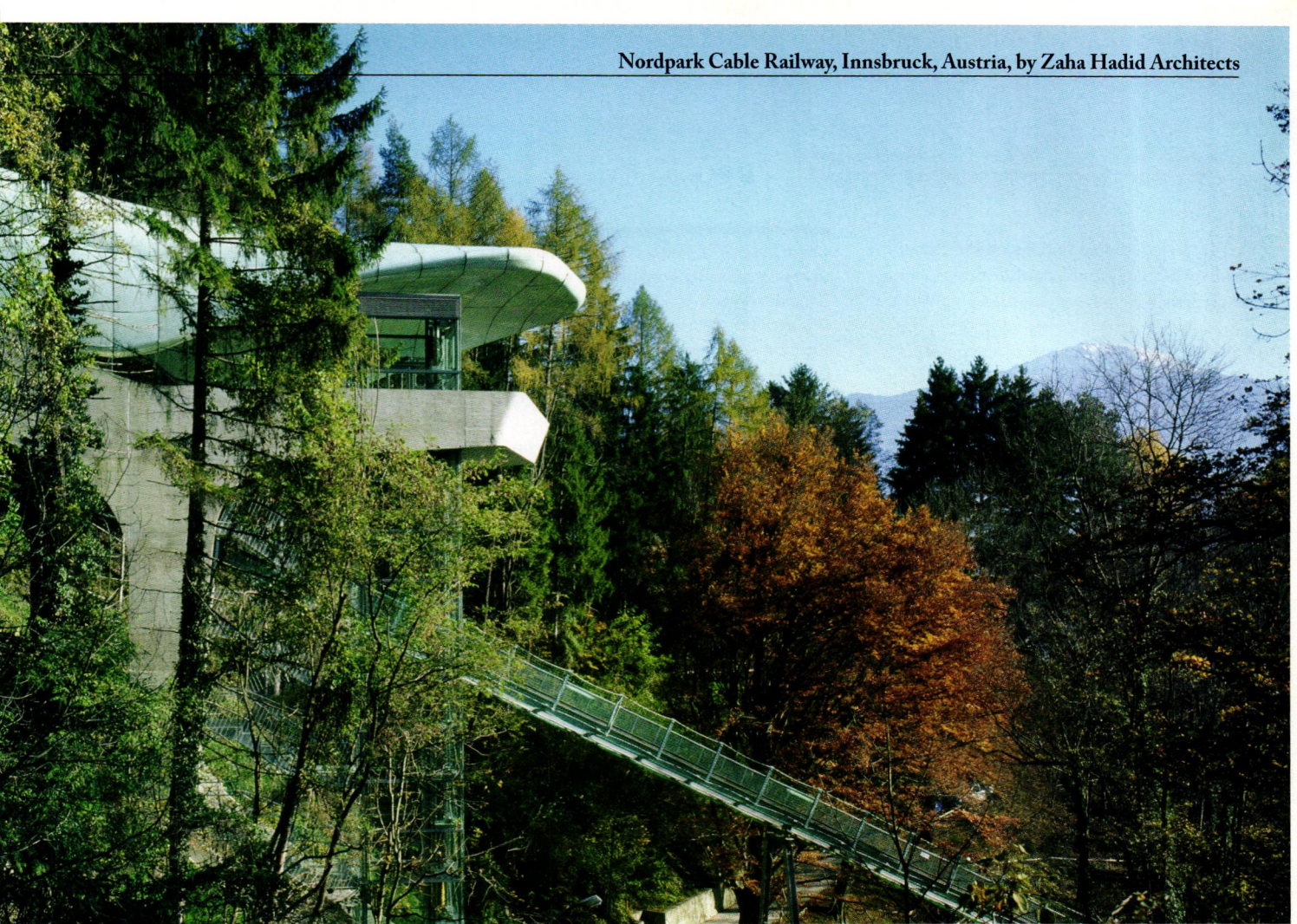
CONGRESS LOWENHAUS BRIDGE ALPENZOO HUNGERBURG



Left The platform to this steep section of track is seven storeys high
Above Alpenzoo station had to be

positioned away from the sightline of a domestic house, which is to the left of this picture





incline and a seven-storey lift accesses the platforms. Its siting was predetermined – the funicular's pulley system requires the stations to be equidistant.

LAST STOP: HUNGERBURG

Hungerburg, the final stop on the line, brings together many of the elements used on other stations, and is perhaps the most successful. ZHA dealt with the challenge of designing four stations with very different demands, through an exercise in theme and variation.

The village of Hungerburg has the advantage of the most scenic location: its south-east aspect overlooks the valley and the village has sun throughout the day. It's a popular destination with hikers, who use it as a jumping-off point for the ascent up the Seegrube Mountain.

Approaching by car, one rounds a corner to see Hungerburg station's curvaceous green-tinted roof apparently launching itself from behind a concrete bulkhead. A pedestrian area provides views out on to the valley below – due south the Bergisel Ski Jump can be made out.

Inside, the station is organised around a stair that brings passengers from ground level down shallow steps to an excavated volume which houses train and platform. Concrete walls curve out from the side of the mountain and double as supports for the roof. At the base of the stair stands the ticketing space, where the back wall curves to bring passengers back round to the train platform.

Descending into the ticketing area, my irritation at the rhythm of step caused by the low riser is diverted by the excellent detail of the banister. The kidney-shaped extrusion is moulded to snugly fit a hand, and floats within a recess cut out from the concrete. The aluminium banister, manufactured in partnership with Zumtobel, has a row of white LEDs along its bottom edge. It's an elegant touch and a motif that is repeated throughout the stations.

The concrete is high-quality, its off-white colour catching the daylight. The building's curves (right angles are rare apart from where a wall or balustrade meets the ground) meant that the formwork required skillful carpentry. All the stations display the memory of the shuttering from the concrete, with the ghost

of the 15cm-deep uniform horizontal banding appearing throughout.

In a reminder of the pine trees that surround, the concrete appears slightly rougher in Alpenzoo station, with the grain of the timber shuttering clearly visible. Out of the two main elements – the swooping roof and the concrete work grounding the station to the mountain – the latter is definitely the star. Concrete aficionados will enjoy the project, and from certain angles the concrete of the plant rooms at Hungerburg is reminiscent of Le Corbusier's Church of Saint-Pierre at Firminy.

Regarding the roofs, Vietzke alludes to this theme and variation. 'We think of it as having one genotype with differing phenotypes executed along the track,' he explains. The roofs are designed to bring in light in the day and reflect it at night, while protecting it from the elements. This lightness creates a sense that, rather than being supported by the four legs, they are being tethered down by them. 'The glass is one large reflector – all the light that comes up from the ground is reflected by it,' says Vietzke, which meant additional fixtures were unnecessary. >>

CONGRESS LOWENHAUS BRIDGE ALPENZOO **HUNGERBURG**

It was a national holiday on the day of my visit (All Souls') and lots of healthy-looking Austrians were out on day trips, inquisitively snooping around this new addition to the hillside. 'It's a big contrast to surrounding buildings, so people are very surprised by it,' explains Vietzke. 'They come here and discuss it; at first it's an alien object but I think it becomes less so as they realise it works with the landscape and is informed by the natural phenomena.'

He adds: 'This project is part of an international discourse in digital design and fabrication.' Not idle hyperbole; his words ring true. Innsbruck is a vigorous town in terms of architectural academia and production, and has been at the cutting edge of the development of new digital design techniques. The presence of the ski jump and this new railway has given Innsbruck two tourist icons but also evidences its high tech credentials. ■

Client NKB (Innsbrucker Nordkettenbahn GmbH)

Planning advisor/local partner office Malojer

Baumanagement/ILF Beratende Ingenieure

Project start date December 2004

Start on site date 2 December 2005

Date of completion December 2007

Form of contract Public Private Partnership

Total cost Undisclosed

Total roof surface area (all stations inclusive) 2,500m²

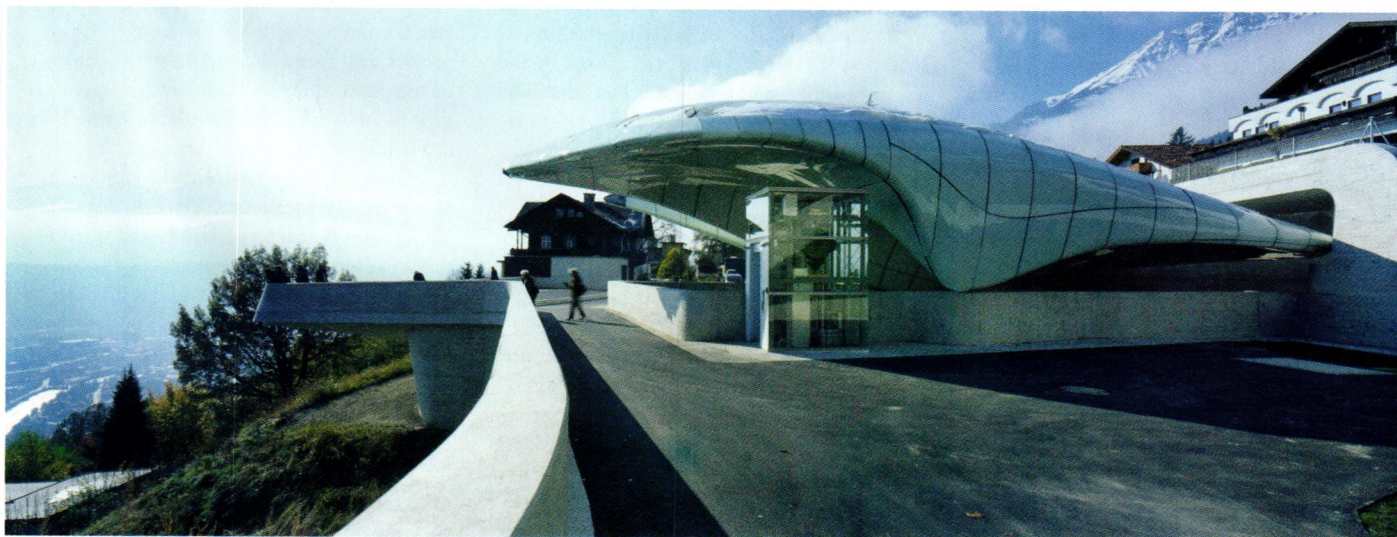
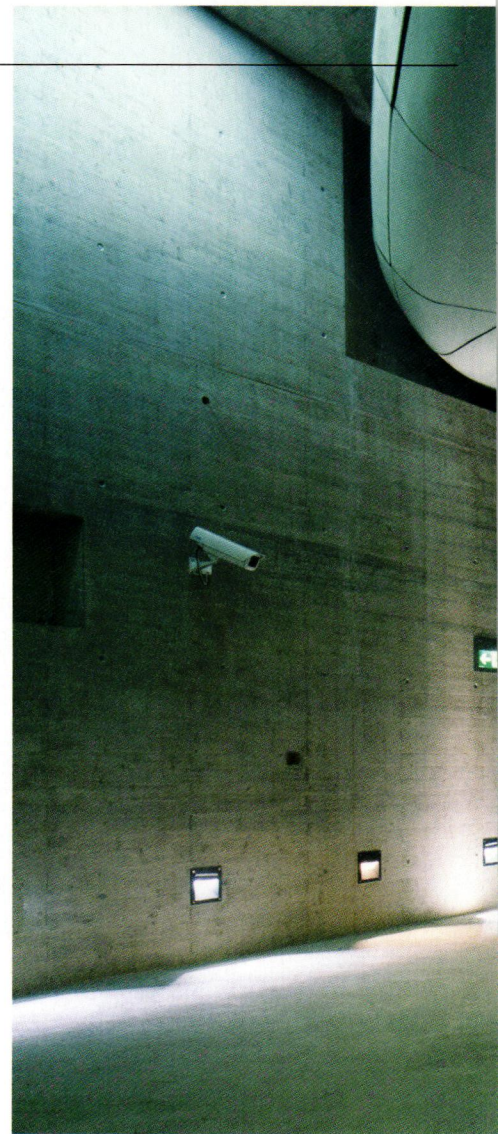
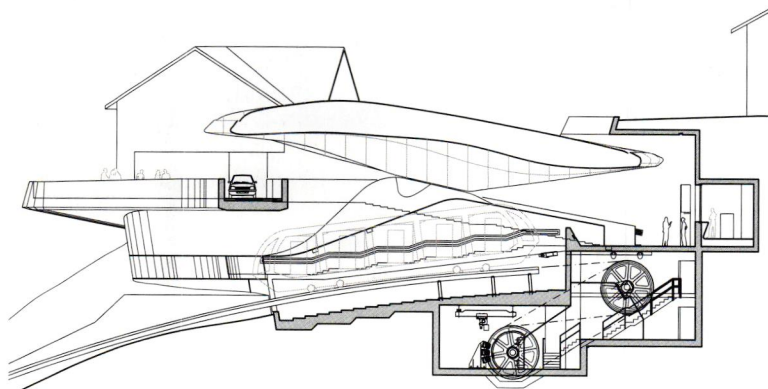
Contractor Strabag

Structural engineer (concrete base) Baumann & Obholzer Ziviltechniker

Structural engineer (roof structures) Bollinger Grohmann Schneider ZT

Bridge/track engineer ILF Beratende Ingenieure ZT

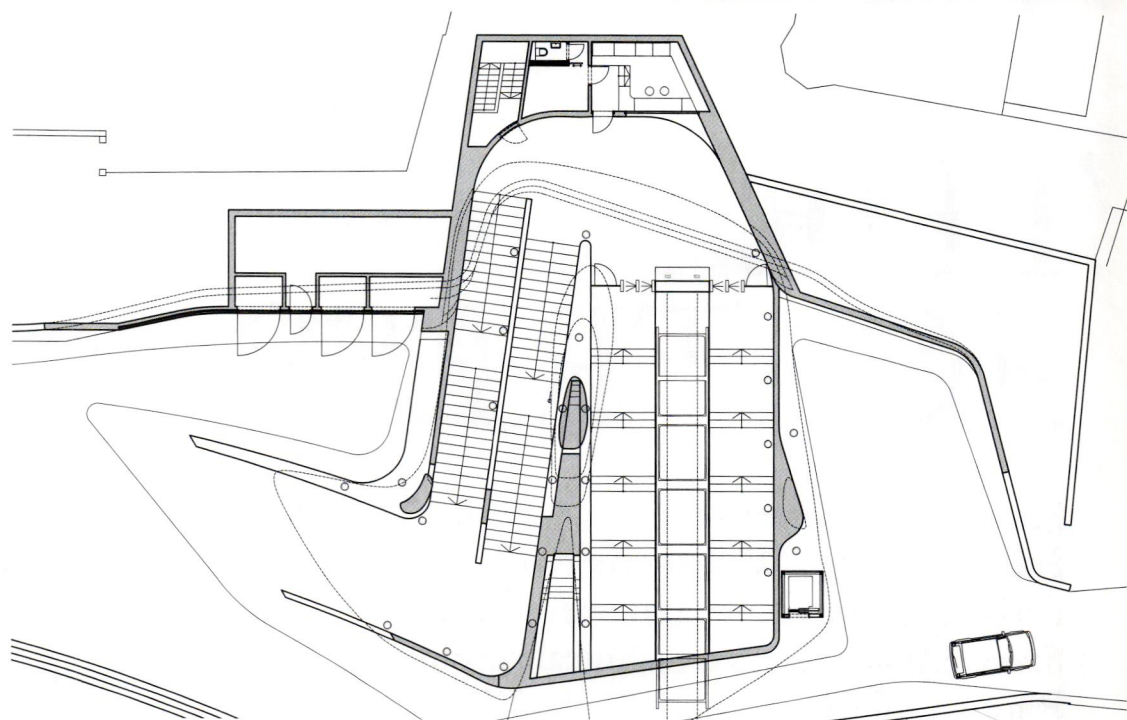
Annual CO₂ emissions According to Stefan Unterberger, engineer at Bollinger Grohmann Schneider ZT, no emissions figures were calculated because the stations are open air





Left The practice were influenced more by the local topography than by the built environment

Above Shadow gaps conceal the joint between the roof and the plinth





THE ART FORTRESS

A small art studio with an even smaller budget, Mitchell Taylor Workshop's Room 13 was designed to be secure and energy efficient. *Susan Dawson* gives a technical account. Photography by *Mitchell Taylor Workshop*

Room 13 is an international network of studios for young artists, run by the students themselves, which began at Caol Primary School in the Highlands of Scotland in 1994.

This project, by Mitchell Taylor Workshop at Hareclive Primary School in Bristol, is the first purpose-built Room 13 to be completed. 'This meant,' says project director Piers Taylor, 'that it had to be a special place.'

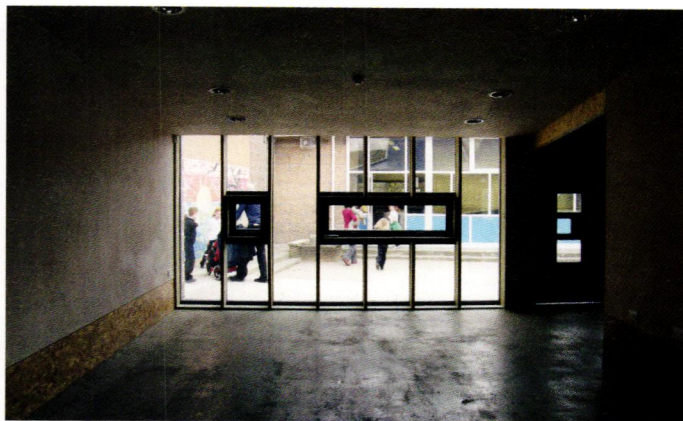
He continues: 'It's an interactive art education programme for schoolchildren; a place where they can run their own studio alongside a resident artist. They can use it after hours, between lessons and at lunchtime.'

Room 13 needed to be special in other ways. The client, Hareclive Primary School, is in Hartcliffe, a seriously deprived area of Bristol with high levels of illiteracy and teenage pregnancy. The school building itself is a '60s flat-roofed job which has seen better days. Room 13 stands slightly apart from the main school buildings, creating a courtyard which can be used for outside projects.



Left Two canted towers dominate the roof's profile
Above The roof is clad with bright blue Sarnafil membrane
Right Rooflights in the

towers give a top-lit interior
Below A glazed wall facing the school encourages students to use the space



THE SUSTAINABILITY AGENDA

Sustainability was high on the client agenda, and the tight budget has been balanced with high performance using pragmatic detailing and specifications. Room 13 was designed to achieve a high level of thermal performance beyond the levels required for Part L of the Building Regulations; the roof towers and monopitch are super-insulated.

The design endeavoured to minimise carbon emissions. The target CO₂ emissions of treated floor area was 42.8kg/m² and the projected constructed value was 34.4kg/m².

Natural ventilation provision is also beyond the requirements of Part F of the Building Regulations. Windows are positioned at opposite ends of the building at low and high levels to maximise the effects of natural ventilation. Air is drawn from the low-level windows on the north facade and corner through the space to the rooflight towers, creating a stack effect which provides significant ventilation.

The rooflights, corner window and glazing to the north facade provide high levels of daylight while limiting solar gain. As such, electrical lighting is rarely used in the summer months.

Space heating for the building is generated by a horizontal ground-source heat pump, supplying underfloor heating. Underfloor heating is the most efficient system to run in conjunction with a heat pump, and takes advantage of thermal mass in the screed.

The roof finish will last in excess of 30 years and has no maintenance requirements. Internal surfaces are unfinished, minimising paint use and reducing the need for replacement of floor finishes and repainting.

And it is certainly unique; two canted towers clad with bright blue Sarnafil roofing membrane emerge from the roof, and blank blockwork walls wrap around it – except for a grated window – enclosing a large glazed entrance wall. The design was a response to the local environment. 'In such a rough area' says Taylor, 'the external fabric had to be as tough as nails, vandal-proof and robust. But inside we wanted to create an inspirational space where the kids can go and leave Hartcliffe behind.'

The choice of materials was also dictated by budget. An urban grant predetermined the contract value of £157,000 and it had to be procured by the traditional method in a 20-week contract period. So from the outset it had to be buildable, affordable and – a key factor in the client's brief – sustainable.

Essential to realising this was the roof design – the two rooflight towers give a top-lit interior which is lofty and exciting, yet secure. All internal finishes are basic everyday

materials – bare plaster, fibre-cement floor and doors made of oriented strand board (OSB) – offering the occupants the chance to create their own finished surfaces as they wish. By fixing artwork to the glazed wall it becomes a gallery, animating the facade.

Since its recent opening, Room 13 has won an RIBA Award and a Regional Sustainability Award. The resident artist Shani Ali comes in daily to work with the children. Cheques are written and the space is organised by the managing director – an 11-year-old pupil. For Hareclive, Room 13 has become a lucky break.

Client Hareclive Primary School
Architect Mitchell Taylor Workshop
Project director Piers Taylor
Project team Jennifer Lorrimar, Kris Eley
Structural engineer Structures 1
Main contractor John Perkins Construction
Annual CO₂ emissions 34.4kg/m²

WORKING DETAIL

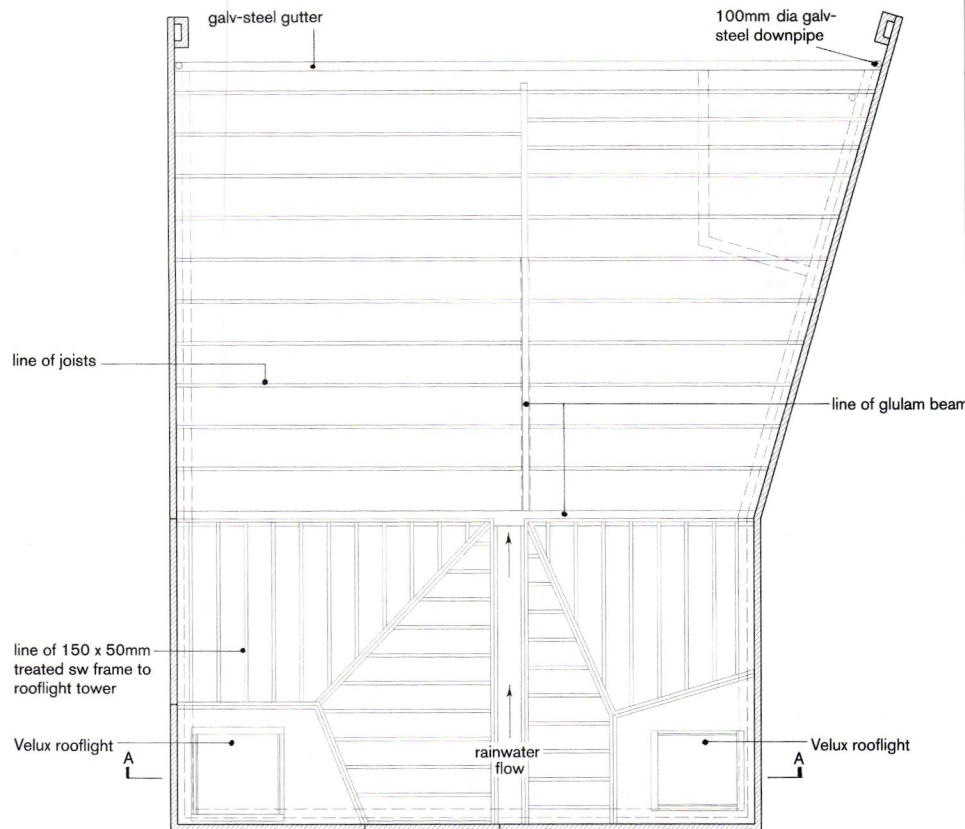
A single-storey studio with a pair of rooflight towers

The single-storey building contains one large studio space, approximately 100m², which is lit by two rooflight towers, a small corner window and a glazed wall to the north facade. The window is protected by an external steel grid panel; the glazed wall is under the surveillance of the main school buildings and is monitored by security cameras.

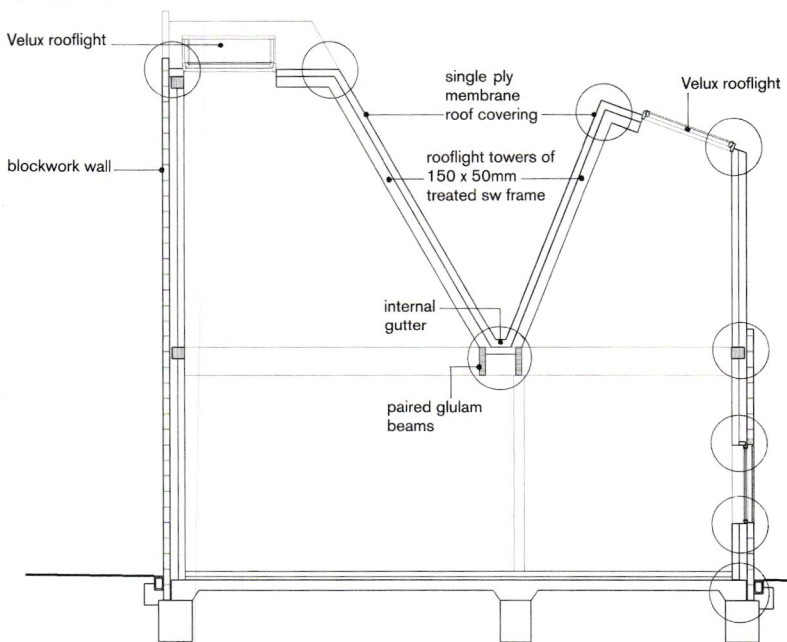
The external walls, wrapping around three sides of the building, are of standard 100mm dense concrete block, left fairfaced to provide a surface for potential artwork; their planar surfaces are designed to deter vandals trying to climb on to the roof. The walls are capped with pressed metal copings and lined internally with insulated timber studwork and OSB sheathing.

The roof is supported on timber joists, insulated between and over the joists to achieve a very high level of thermal performance (0.14W/m²K) and covered with a single ply membrane. The roof rises from the north to form two towers, supported on glulam beams and formed of 150 x 50mm treated softwood frames lined with insulation and covered with a single ply membrane. The rooflight at the top of each tower is a standard opening Velux rooflight, electrically operated from below. Rainwater is directed into a valley gutter between the towers and down to a capacious galvanised steel gutter which runs above the glazed wall.

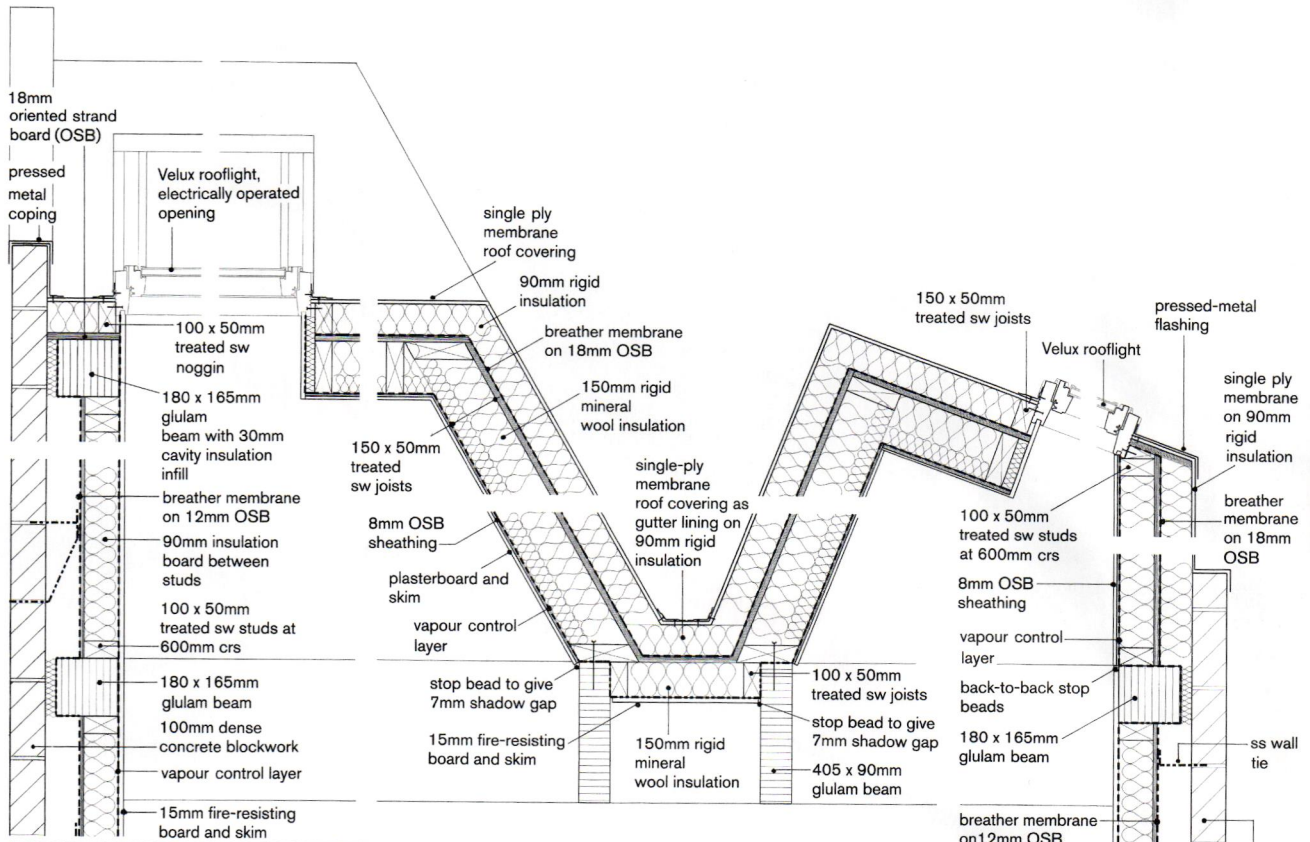
Internal materials have been left unfinished to 'reveal their true natures and provide a canvas for the inevitable patina of occupation', according to Piers Taylor. Walls and ceilings are left as skimmed plaster and the floor is of varnished fibre-cement screed. A 400mm-high oriented strand board skirting runs at the perimeter of the walls to accommodate knocks and scuffs. *Susan Dawson*



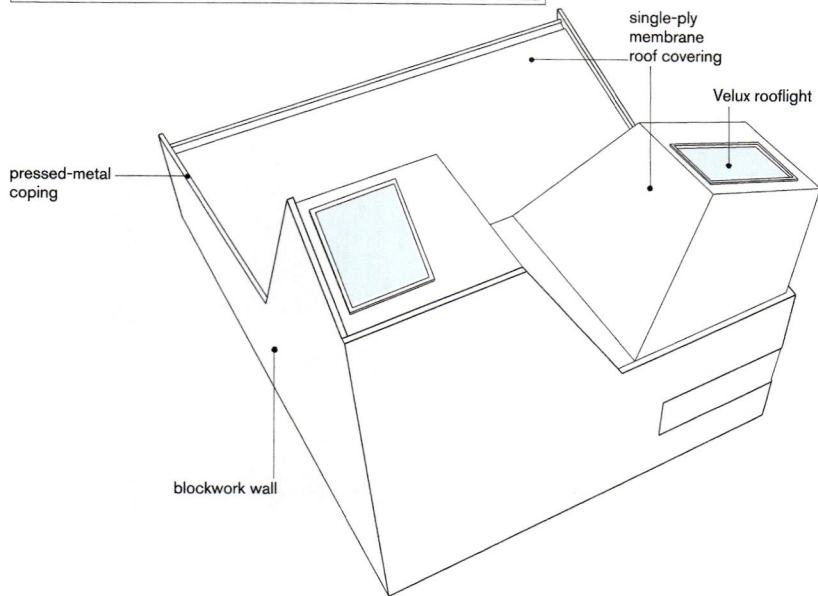
ROOF PLAN



KEY SECTION A - A



DETAIL SECTION A - A THROUGH ROOFLIGHT TOWERS AND WALL



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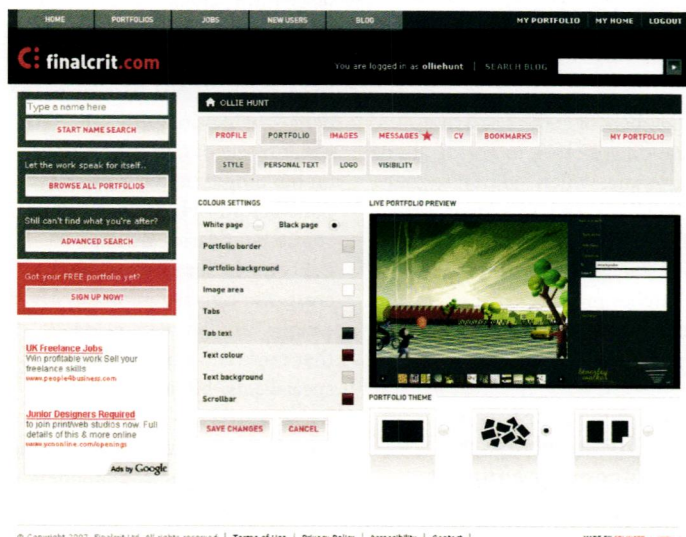
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ONLINE NETWORKING FOR DESIGNERS



Finalcrit.com allows architects to make a personal webpage showing work alongside CV and a biography

Finalcrit.com is a social networking site, but built one with architects and designers in mind. The platform, created by Liverpool School of Architecture student Ollie Hunt with his tutor Mark Bennett, allows users to create a customisable webpage without the hassle of setting up an individual site; but for that reason also without the freedom.

Finalcrit had its official launch earlier this month and now has a user group of almost 700. Users can upload a CV, a biography and up to 100 images to make a personal Flash-based portfolio.

Hunt originally approached his tutor Mark Bennett to discuss the idea, outlining it in a three-page email. That initial conversation led him to take an 18-month break from university and Bennett a six-month hiatus from practice to make it happen.

The site has rapidly evolved to cater for 'all creatives', as Hunt puts it. The site's search feature enables rapid sorting of portfolios by design discipline. Architecture is divided into 12 sub-categories, including Part 1, model-making, CAD support and masterplanning. A quick search yields about 30 architects from across the globe, out of 696 registered users.

During the site's trial period, user feedback led to the creation of JobsBoard, now in its incipient stages. Once up and running, a job posting will cost around £10. 'We're approaching it from the opposite side of the coin to the recruitment agencies,' Hunt explains. 'We're out to represent the individual looking for a job, not the employer, and we want small practices to be able to use the site without paying high rates to post an ad.'

Hattie Hartman

BIG FISH LITTLE FISH

A new weekly column in which two architects – one from a 110-strong firm, the other from a four-man office – keep a diary of life in practice

THIS WEEK: John Prevc, partner at Make Architects

Falling out of my bed and on to the 07.00 train from Coventry to London Euston, the very thought of the day ahead is exhausting. We've been extraordinarily busy since Make started (it'll be four years come January). However, I've been reading recently that

all is not well in the world of construction. The doom-mongers tell us that the market is crashing, prophesying an impending recession. Is my life about to slow down to a more normal pace or will it be business as usual after a short-term correction? Who can I believe and how should I respond to the speculation?

The office is quiet as I walk through the doors at 8.20am, unlike the array of magazines laid out on my desk with articles to read marked up by Sharon, our communications person. Unusually, all the articles she has marked bar one are about the faltering market. I'm not sure whether she's trying to tell me something. Reading them, a pattern soon emerges. Each article starts with a provocative headline, followed by a pessimistic introduction. Interestingly though, most are brought to a close with an 'it's not that bad really' conclusion.

So what should we do? How pessimistic should we be? Should we stop future staff employment

or place more focus on winning new work, exploring other markets, new sectors and looking abroad to other countries?

Just before I set off for the 19.10 back to the Midlands, I get a phone call from one of my clients who has been talking to me for some time about a large 16.5ha site in London which will need a masterplan. He confirms that the project is going ahead and that we should begin work immediately. My thoughts of recession quickly fall away and I decide to take a large bundle of CVs home with me on the train.

NEXT WEEK: Jonathan Hendry of Jonathan Hendry Architects

COPING WITH GROWTH

Hattie Hartman looks at how practices can be organised to retain intimacy while expanding

As architecture offices expand, the ethos of the design studio as a structuring principal is proving to be increasingly untenable.

'Fifteen to 20 seems like a good number so people know what is happening and can communicate effectively with each other,' says Feilden Clegg Bradley Studios (FCB) partner Ian Taylor. But the intimacy and information-sharing-by-osmosis that characterise small studio culture can be lost when practices grow beyond a certain size.

In response, firms have developed new ways of working that have dramatically different implications for staff and how projects are managed. We look at how four firms – FCB, John McAslan + Partners (JMP), HTA and Aukett Fitzroy Robinson, all of which have over

100 members of staff – have responded to their growth.

Practice structure is not just an abstract management concept, but has a defining role in determining office culture and social life. Issues like maintaining design quality, knowledge capture, and staff recognition are all influences on how practices are organised. Other issues such as ownership structures and succession strategies remain important, if less explicit.

FCB (which has 116 members of staff) and JMP (which has 105) have recently created studios, called 'units' in McAslan speak, within their practices. Aukett Fitzroy Robinson (which has 194 members of staff) has teams covering different sectors. Ben Derbyshire, managing director of HTA (which has 114

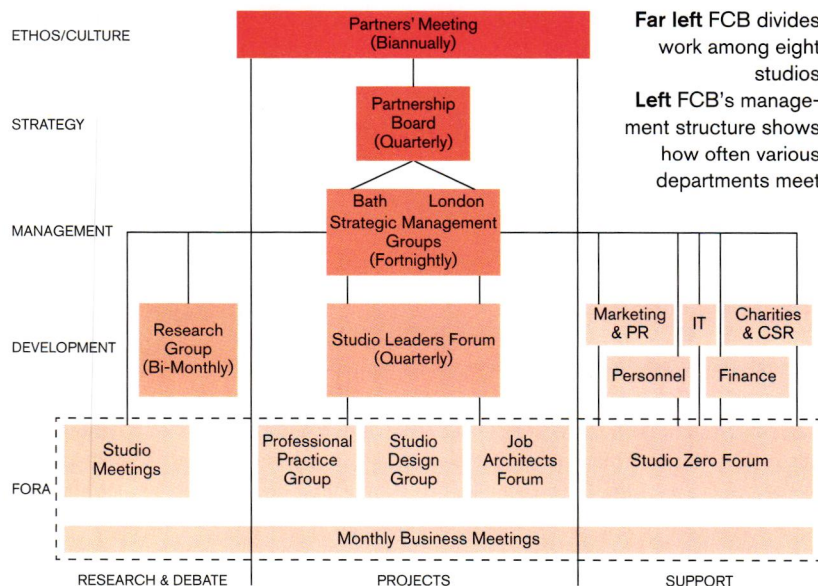
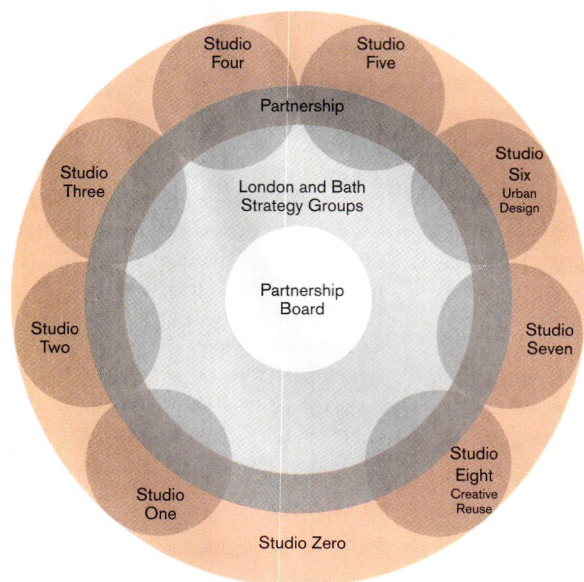
members of staff) has a long-standing interest in organisational structure, which led him to tour the US to see how practices there dealt with structural issues. HTA has a matrix structure which matches project managers with individuals from teams on a project-by-project basis.

Practice structure is not just an abstract management concept

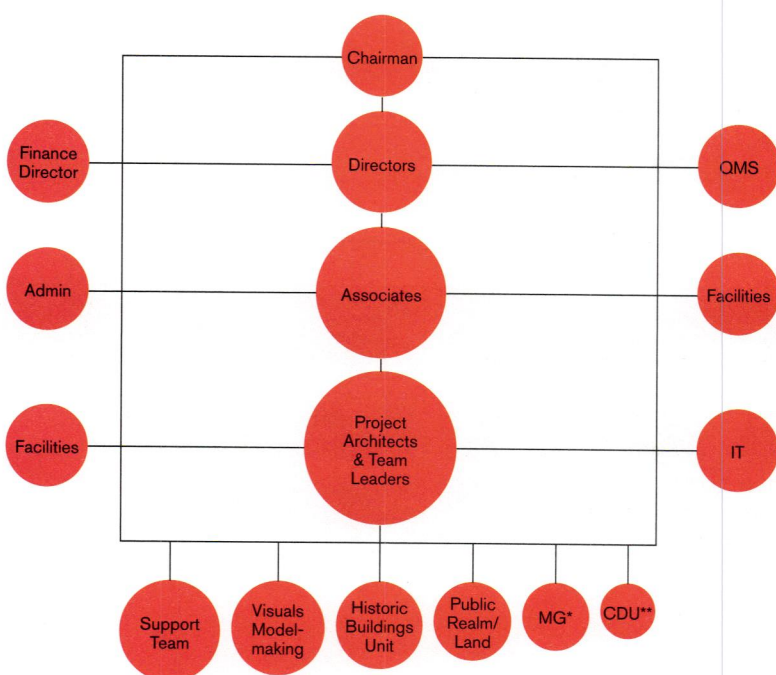
Empowering a second tier of individuals within the practice was a driver for the creation of studios at FCB. Partner Keith Bradley says: 'We are a practice which doesn't adhere to keeping a really tight rein on things. We want to give people their heads in terms of design.' Eight studios have been created, with a ninth

covering all the support functions (marketing, IT, HR, graphics and finance). Two have formal specialisms (creative reuse and urban design), and two more work primarily on housing and education. Bradley says there is a deliberate intention not to specialise by sector, because of the danger of 'getting into a rut'. He adds: 'Some of our best work is on building types we have not done before.' He adds that the studio boundaries are kept deliberately 'fuzzy' to enable cross-working as resourcing needs change. Bradley acknowledges that there is 'a drift towards specialisms,' but adds 'we are trying to resist it'. The studios are not competitive profit-making centres, although profitability is monitored and openly discussed.

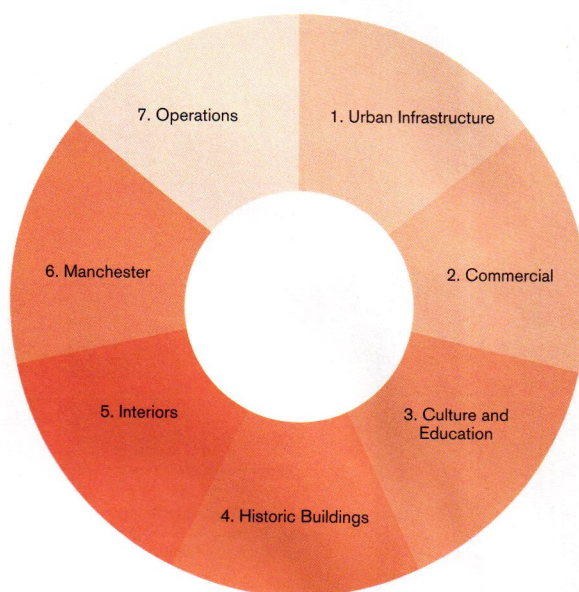
JMP director Roger Wu says his firm had a 'watershed moment' when the practice grew beyond 70 people and was in danger of becoming a corporate office rather than a design studio. JMP has five units loosely based on design specialisms, with a sixth covering 'operations' (IT, marketing, HR, graphics and >>



Far left FCB divides work among eight studios
Left FCB's management structure shows how often various departments meet



*Marketing Graphics **Component Design Unit

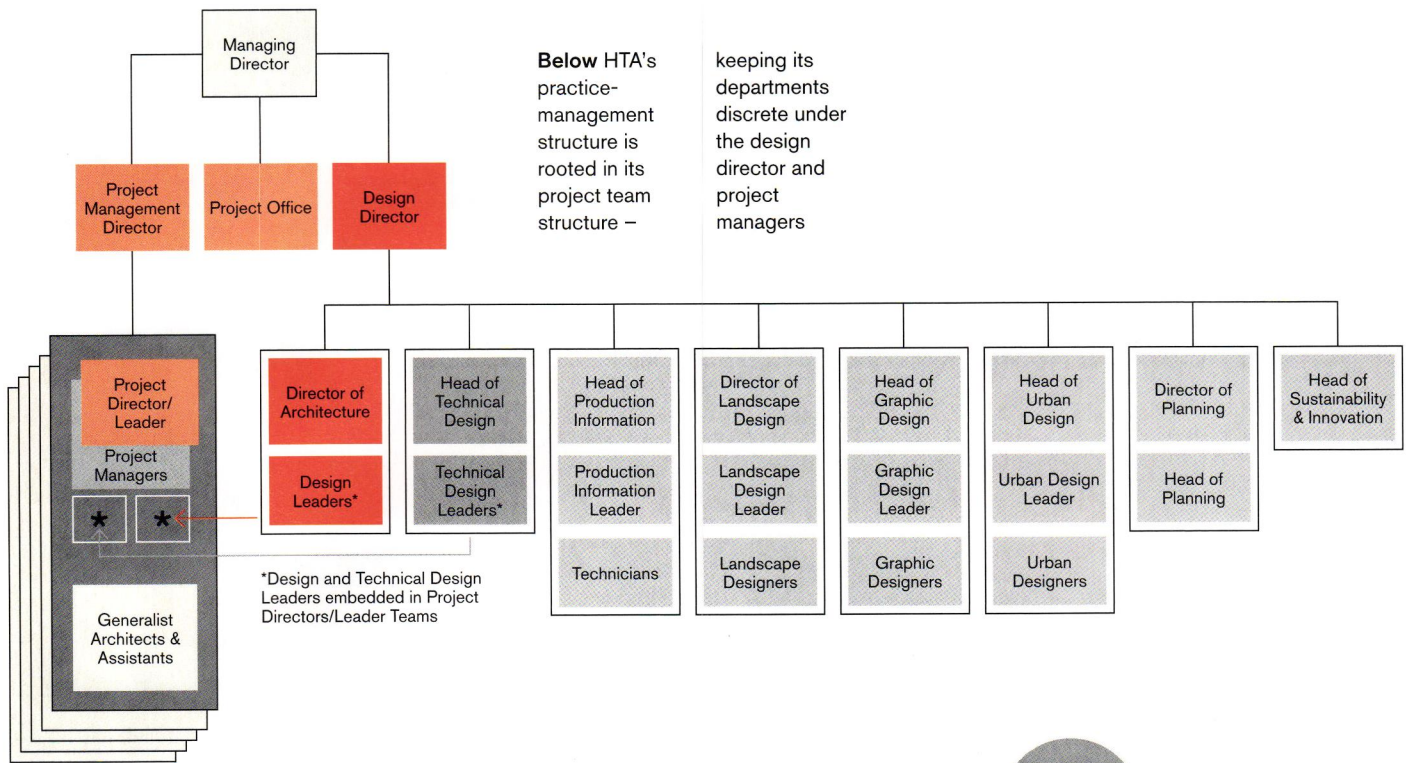


Above left JMP's practice-management structure links certain departments and keeps other separate

Above JMP organises its studio by building type and operation – and its Manchester office

PRACTICE STRUCTURE

	Aukett Fitzroy Robinson	Feilden Clegg Bradley Studios	John McAslan + Partners	HTA
Staff	194 (UK)	116	105	114
Offices	London Bristol Southampton	London Bath	London Manchester	London Edinburgh
Teams	Five sectors (office, hotel, retail, transportation, interiors)	Nine studios, of which two-to-four are specialist by sector and one is support function	Seven units by specialism, (one is regional (Manchester) one is support function)	Matrix with six project teams and eight disciplines
Management organisation	A PLC Board with a CEO and 5 directors; a working board, meeting monthly, with 10 directors; an operating board with a CEO and 18 directors	Partnership board, meeting quarterly; nine studio leaders, meeting quarterly; operational meetings fortnightly	Run by John McAslan and eight directors; monthly strategic meetings; weekly operational meetings	11 directors; monthly strategic meetings; weekly operational meetings
Ownership	Directors own shares, depending on seniority	24 partners (each with 3-8 per cent ownership)	John McAslan (approx. 50 per cent); other directors (approx. 50 per cent)	Two directors hold 50 per cent-50 per cent ownership
Structure	PLC	Limited Liability Partnership	Limited Company	Limited Company

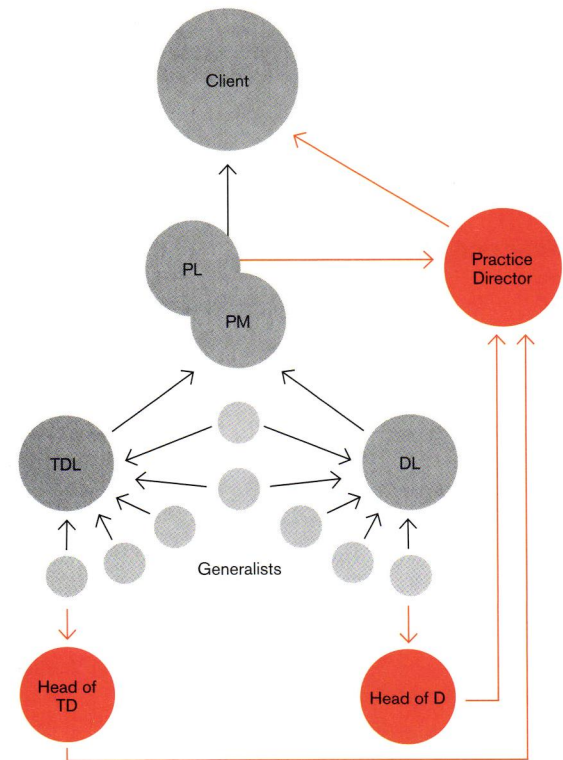


finance) and a seventh is the Manchester office. Knowledge retention was a major driver, because units enable the grouping of people who work on similar projects. Directors within the practice have more room to grow by developing expertise within a sector and through managing and mentoring younger staff. Peter Eaton, a director at Aukett Fitzroy Robinson, emphasises the importance of creating opportunities within the practice by removing the glass ceiling of directorship to 'recognise the skills, enthusiasm and commitment' of younger members of staff. Six new directors have recently been appointed to make a total of 18 who manage the UK staff of 194 people.

HTA's matrix structure is all about 'the need to match tasks in the design process to human talent' according to Ben Derbyshire. He says: 'The world is not made up of polymaths. Some are good designers, others are strong technically. It's rare to find both in one person and you need both

to create a good building.' HTA has six project managers (four of whom are architects) who lead project-based teams with a portfolio of work with input from different disciplines. Immediate peaks and troughs in work-load are dealt with through a weekly resourcing meeting, where 'loans and transfers' are agreed. All teams operate as business units. Derbyshire's view is that profitability 'is an important criterion in how you run a business and deliver a service and it is appropriate to delegate it'.

FCB's Ian Taylor pinpoints the challenge and potential of managing individuals within larger practices. 'People identify with being in a studio,' he says. 'There is a way of discussing issues within smaller groups that can be very powerful. Under this fantastic umbrella [the practice], individuals are given the autonomy to pursue the things they believe in.' These intangibles – and the money – are the reasons why people stay, ensuring the longevity of a practice. ■



Above HTA's project-team structure shows the association between project leaders (PL) and

project managers (PM); how design leaders (DL) work with technical design leaders (TDL); and where

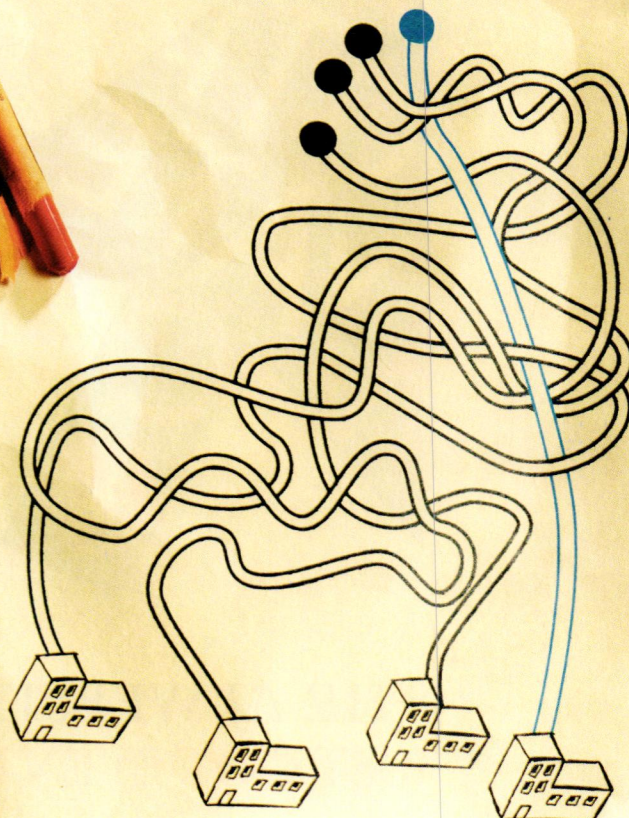
the heads of development (D) and technical development

PUZZLE VII

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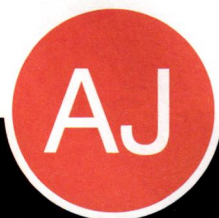
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1970s

In anticipation of the Twentieth Century Society's conference on '70s architecture, Joseph Rykwert, Peter Blundell Jones, Adrian Forty, Gavin Stamp and Martin Pawley reflect on the significance of the decade. Alan Powers introduces this Critics special.

The Seventies in Britain: The Worst of Times, the Best of Times? Twentieth Century Society Conference, 23-24 November, Architectural Association, London

A decade is a false division, but a convenient one. Because of the political change of 1979, characterised by union strikes and the election of Thatcher, we are apt to treat the '70s as being on the far side of some conceptual barrier. Since then, the State has certainly shrunk, and not always architecturally for the worse. Even so, it can be argued that the '70s were the formative time for everything that has come after, rather than the '60s gone sour.

This struck me in particular when trying to structure an overview of the whole century's architectural culture for my book, *Britain* (2007). I characterised the '70s with the overworked word 'Happiness' – a strange response, you may say, to a decade of miserable limitations, but I would argue that High-Tech was a euphoric alternative to the modernism of concrete, redefining work as leisure. The funkiness of '60s pop culture scarcely came out in the architecture of that decade, but the '70s was trimmed with ironic details.

This decade was the arena for a fundamental rethinking of architecture's political and

social role and its engagement with the public. Diversity and inclusion encompassed old buildings, as practical conservation and adaptive re-use moved from the margins towards the centre, resulting in the salvaging of Covent Garden and other historic town centres. Belief in the importance of childhood and play informed a ludic attitude to design at Byker, as well as the design of retail interiors. There is no better place to observe these phenomena than Milton Keynes, which forms one strand of our upcoming conference. Bletchley Leisure Centre by Faulkner Browns (1975) was also the first of its kind; a warm sociable place to enjoy yourself, rather than a severe command to get fit. Bletchley and the shopping centre are both now under threat.

In the '70s, philosophical ideas about indeterminacy and flux displaced rigid Newtonian schemes of 'design methods', so that pluralism was not an unthinking default mode but a conviction in itself, responsive to man and nature alike. Theory encompassed the operative (computing and autarkic houses) as well as the reflective (Post-Modernism and

reflections of Neo-Rationalism from New York or Venice). With the Heinz Gallery as their playground, architectural historians found that architects could learn from what they unearthed from the past.

The government has codified 30 years as the time it takes to be able to look backwards without prejudice, but the programme of post-war listing so bravely embarked upon by English Heritage in the early 1990s, came to a virtual standstill before the work reached the

I would argue that High-Tech was a euphoric alternative to the modernism of concrete, redefining work as leisure

dateline of 1970. The clock is still ticking and the developers are busy – something needs to be done, unless we choose to consign most of a decade of architectural production to the mercies of the market.

Alan Powers is the chairman of the Twentieth Century Society

Resume: Seventies even groovier than the Sixties, says Powers.



ESSAY

Fun Palaces and Sin Centres

Architectural historian Joseph Rykwert revisits the earnest play of Archigram to expose the ludic roots of High-Tech

You might say, for all Mr Macmillan's home-building and Centre Point, that the '60s were energised by 'experimental' (sometimes 'radical') architecture, and the '70s was when the experimental results were applied.

At the beginning of that first decade, a number of groups appeared, claiming the aspiring architect's attention. Archigram (it took its name from its anti-white-architecture 'little magazine') in Britain and Metabolism in Japan were the most famous. But while the Metabolists (Kisho Kurokawa, Kiyonori Kikutake) did produce a number of buildings from the outset, Archigram made itself known through a prolific outpouring of 'supergraphic', Yellow Submarine-style drawn projects – though its members were all

What struck me about these 'radicals' or 'experimenters' was their deep earnestness; there weren't many laughs about all this play

employed by a large-scale building contractor.

Other, individual designers at that time were also thinking on an urban scale, whether proposing gigantic unified plant-like cities in space (or buried underground), such as those

of the Italian-American Paolo Soleri, or planning visionary adaptations of existing settlements, such as Yona Friedman's high-level second city over Paris and an inhabited bridge spanning the English Channel.

Behind and above all this agitation hovered the guru-like figure of Richard Buckminster Fuller who believed unshakably that his wholly rational solutions to building problems (such as a geodesic dome to cover all of Manhattan) would not only solve every one of them, but would go a long way towards resolving all the conflicts with which humanity was plagued.

At the beginning of the decade, in 1961, the International Union of Architects met in London. Their theme was 'The Architecture of Technology', and it was suggested that the positive mood had affected the whole profession. Then, mid-decade (1966, to be exact), Archigram summoned a general 'Experimental Architecture' conference or jamboree in Folkestone. The contributors, besides Archigram themselves, were some of those I have mentioned: Soleri and Friedman, as well as other foreign luminaries such as Dutch painter Constant Nieuwenhuis, who had given up painting to construct a vast

model of a continuous building, New Babylon, that would straddle the whole world. The most notable local participant was Cedric Price, whose projects for a 'Fun Palace' (anticipated as the 'Sin Centre' by an Archigram, Mike Webb) was to be sited in the Lea Valley, on the current Olympic site.

Price and the organisers shared with most of the participants a sense that technology would provide the sufficient motor for the future of architecture. There was no need to appeal either to socio-political or even economic notions, and any sense of the physical context in which these buildings were to go up was also an irrelevance, or simply an accident of circumstance.

In so far as there was concern with 'function', 'sin' and 'fun' seemed to dominate. The operative word was 'ludic', and play was to be the most conspicuous occupation of the society to be housed in such non-buildings – neither production nor political activity could really be accommodated in these 'experimental' spaces, while the notion of 'home' was sublimated to the plug-in individual capsule. For all that, what struck me about these 'radicals' or 'experimenters', was their deep earnestness; there weren't many laughs about all this play. Part of this earnestness was a reluctance to state the premises from which they were working and which they could therefore neither question nor even discuss.

Implied in many projects was the assumption that they would be relatively cheap and easy to assemble as well as to unplug – as the Olympic stadium for 2012 is said to be. The Montreal World Exposition of 1967, to which

Left Günter Behnisch and Frei Otto's 1972 Olympic Park in Munich
Right The RIBA's Heinz Gallery opened in 1972; the Queen signed at its inaugural exhibition

Below The oil crises of 1973 led to an international panic and briefly brought to the fore issues of energy consumption

1972



COURTESY OF RIBA

the USA contributed a Buckminster Fuller geodesic dome, was a high point of the time.

As it drew to a close, the experimental period achieved a kind of apotheosis when Richard Rogers and Renzo Piano won the competition for the Centre Beaubourg (now Pompidou) in 1971. This was the art gallery/public library turned if not quite into a 'sin', then certainly into a 'fun' palace – though the Archigram-like 'supergraphics' that tied it back to its London matrix were much more evident in the project than in the executed building.

At the end of the decade, the High-Tech style, heralded by Plateau Beaubourg, would grow out of these '60s projects. Like the experiments, the High-Tech architects exalted a linear technology, but changed its implications. No-one claimed that the Hong-Kong and Shanghai Bank building by Foster was either cheap or easily dismantlable.

What shook the apparently impregnable conviction in the linear, perhaps exponential, growth of technology were the two Middle Eastern conflicts of 1967 and 1973. They suggested that the flow of petrol might not be constant, that energy was not inexhaustible, that there might be fits and starts. Energy shortages might deflect technical development growth. And so ecology reared its head among the technologies.

That is perhaps the time when a need for 'theory' also began to assert itself. Not as a way of providing answers (let alone recipes), but as the asking of some of the nagging questions that were being neglected in the current optimism (or so it seemed to some of us); questions about the implications of technical progress in the human environment, about the way in which cities and buildings are occupied by real people, about our relationship to the past. The lean years of the '70s allowed some space for such enquiries.

Joseph Rykwert is Paul Philippe Cret Professor of Architecture Emeritus at the University of Pennsylvania

Resume: Architectural theory replaced Archigram jamborees, as supplies of oil and optimism faltered

BOOK EXCERPT

Exogenous shock

*Reflections on the oil crisis of 1973 by critic **Martin Pawley**, in this excerpt from his *Collected Writings**

The Strange Death of Architectural Criticism: Martin Pawley Collected Writings, Black Dog Publishing, 2007. 480pp. £39.95

The great energy crisis began on 6 October 1973. It was what economists came to call an 'exogenous shock' to all the economies of the Western World.

With action at government level confined to so-called passive measures, it was left to enterprising individuals to explore the possibilities of an apocalyptic energy architecture. But all that could really happen at first was a change of leadership in the profession. This, of course, was what had happened during the 'exogenous shock' of the Second World War, after which the Modern

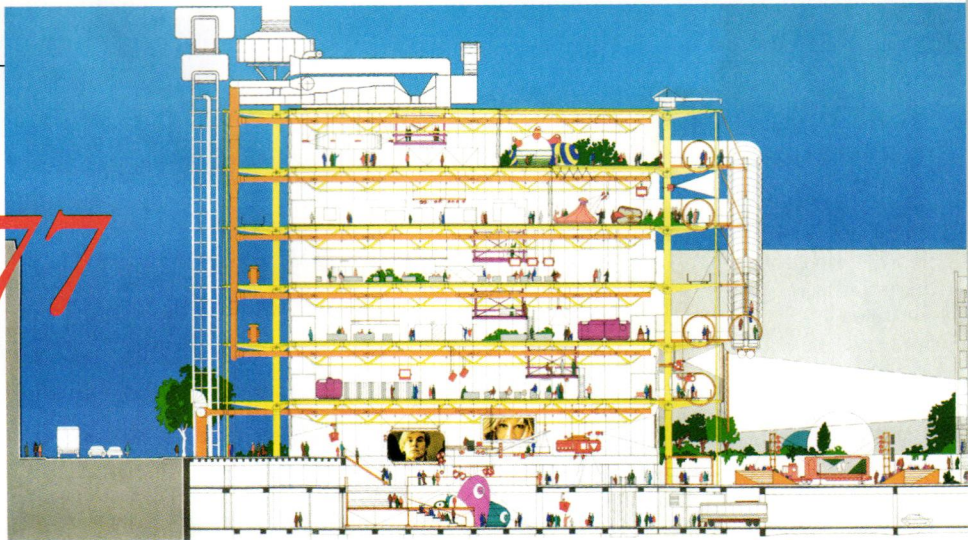
manifesto writers of 1914 found themselves honoured academicians. It was their rule of sclerosed Modernism that was finally toppled by the energy crisis.

The confrontation of these two generations was characterised then by Sheldon Wolin when he said prophetically in 1971: 'We are all behaving as though our only choice is between Werner von Braun and a bunch of hippies.' What 'Werner von Braun' stood for at the time of the energy crisis was system building to solve the housing problem; freeway building to solve the traffic >>



1973

1977



problem; airport building to solve the travel problem; and birth control to solve the population problem. The thinking of Wolin's 'bunch of hippies' was more inscrutable. They had constructed an international revolutionary movement based on a mythology drawn from the Paris 'events' of May 1968; the Cultural Revolution in China; the music festivals that had started with Woodstock in July 1969; and opposition to the Vietnam War.

These disparate ingredients did not naturally give rise to an architecture, but an architecture emerged nonetheless. One strand was picked up in those remote corners of the

The old Modern world stood revealed as an energy junkie, driven mad by nonsense about economies of scale, addicted to its absurd, enormous cars

US where the 'bunch of hippies' sought to establish self-governing settlements of their own. What determined the architectural form of these settlements? Not anthropology or politics but chance. According to the pseudonymous Peter Rabbit, author of *Drop City*, the original New Mexico counter-culture builders of 1965 had intended to construct A-frames but, on their way to begin construction, had diverted to attend a lecture by Buckminster Fuller. The result was the famous car-top domes of Drop City destined to be illustrated all over the world.

Somehow, all the disparate dreams – from music and revolution to vernacular mud huts – were welded together into an alternative architecture that, by the mid 1970s, was ready to exploit the energy panic that was sweeping through the developed world. The old Modern world stood revealed as an energy junkie, driven mad by nonsense about 'economies of scale'; addicted to its absurd, enormous cars, aircraft and skyscrapers.

If the scale of 'Werner von Braun's'

proposed energy architecture was vast, so vast that few can grasp it even today. The work of the 'Biological Architecture' or 'Biotecture' school, the intellectual wing of the self-build autarchic housing movement, was similarly wish-fulfilling. Where the technological superhumanism of 1960s groups like Archigram and the Metabolists finally ended up in the art market instead of on the building site, 'Biotecture' led to an isolated series of small houses and backyard experiments. But their design never established a genuine low-energy lifestyle.

In the end, the energy crisis proved to be both less acute and more ambiguous than was expected. The real innovation occurred in the commercial sector. Born out of the synergetic conjunction of Modern steel-frame construction, satellite communications between financial centres, and the fabulous oil wealth generated by the 1974 and 1979 OPEC oil-price increases, the financial services building of superbank, ablaze with light and with its vast computerised dealing rooms generating 500 watts of heat per square foot or more, was ironically the one real and perverse architectural creation of the energy crisis. ■

Martin Pawley is a former AJ columnist

Resume: 1970s architecture deathmatch – Werner von Braun vs Drop City hippies

COMMENT

*The seventies were not a good time for the avant-garde, says **Adrian Forty***

The 1970s was a decade of disillusionment for architecture. It wasn't just that architects found themselves burdened with the general disenchantment with modern architecture. More than that, the very existence of a

profession, any profession, was under pressure from radical social theorists like Ivan Illich.

Doubts about the expertise claimed by professionals, and a suspicion that professions were self-serving bodies just interested in protecting their sources of income, put architects on the defensive. Coupled with the oil crisis and the fear that energy supplies were going to run out, making much of what had been built since the war uninhabitable, architects had little choice but to discard all their progressive avant-garde projects.

It's no surprise that this was the moment of a furious interest in the newly rediscovered qualities of the historic European city; and the writings of Colin Rowe and Rob Krier suddenly became the most radical books on the table – inconceivable in the 1960s. Under the circumstances, it's astonishing that the Centre Pompidou, the only truly innovative work of architecture of the '70s, was ever built. Adrian Forty is Professor of Architectural History at the Bartlett School of Architecture
Resume: Never take candy from strangers or architects, said 1970s society

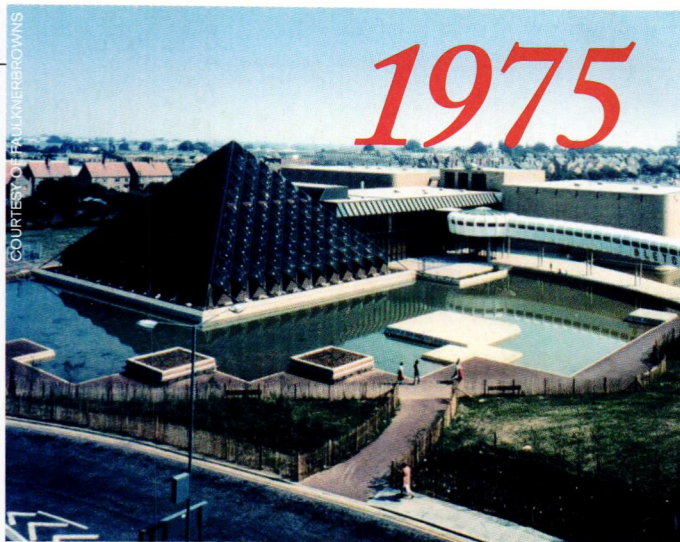
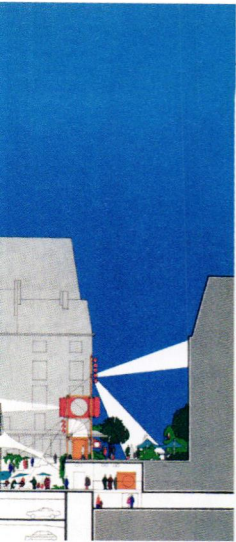
COMMENT

*Architectural historian **Gavin Stamp** reflects on the fall of Modernism*

The '70s get a bad press today, but I rather enjoyed them. It was a decade of transition, when new approaches seemed possible.

The early '70s were exhilarating, as the tired colossus of Modernism was beginning to crumble, and the juggernaut, the Terror, of comprehensive redevelopment inflicted on every city was being challenged.

Modernists began to seem like dinosaurs and conservationists progressive. The real,

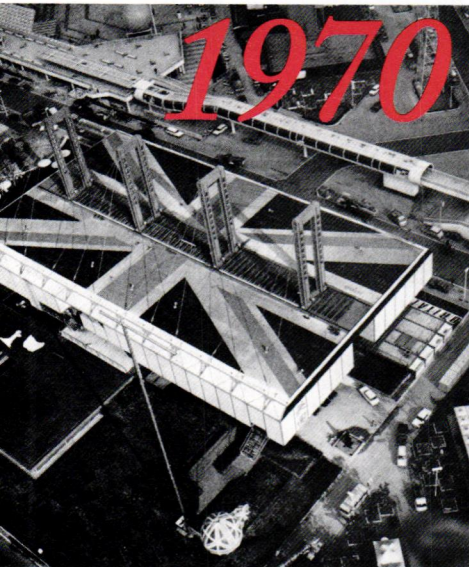


COURTESY OF FAULKNER+BROWNS

1975

Far left Renzo Piano and Richard Roger's Pompidou Centre manifested the contemporary theories of technology and architecture popular during the decade
Left Fully completed in 1975, Faulkner Browns' Bletchley

Leisure Centre is now under threat for redevelopment
Below left Powell & Moya's 1970 British pavilion for the Expo 70 at Osaka
Below RMJM's Hillingdon Civic Centre completed in 1976



1970



1970

COURTESY OF RMJM

wider history of 20th-century architecture was emerging in which giants like Lutyens were again appreciated. At the time, a building like Hillingdon Civic Centre seemed an exciting change of direction in its reinterpretation of the brick tradition and suburban vernacular – although I confess it seems less so in retrospect (GKC's Robinson College in Cambridge was so much more intelligent in that vein).

It was the decade when Post-Modernism began to emerge as a necessary and enjoyable alternative to what card-carrying Modernists were still trying to inflict on us. And it was still a time when the destructive cult of the superstar architect and the mindless adulation of Foster 'n' Rogers had yet to take over. It was the decade that saw the advent of SAVE Britain's Heritage, the Thirties Society and the Heinz Gallery, when the *AJ* and the *AR* were still happily ensconced in Queen Anne's Gate and the bar in the Bride of Denmark seemed always open. Much to be thankful for.
Gavin Stamp is the recently retired chairman

of the Twentieth Century Society

Resume: It was the best of times, it was the best of times

COMMENT

Peter Blundell Jones prefaces his upcoming talk on the work of Günter Behnisch

For the Twentieth Century Society's 1970s conference, taking place this week, I was asked to talk about Germany. I chose the work of Günter Behnisch's practice as my main example, because their radical change of direction around 1970 seems to me so essential to that time.

In the early to mid 1960s, this Stuttgart firm had stood at the forefront of system building, making schools in precast concrete which were rigid and repetitive, if cunningly contrived. But they soon lost patience with

this technical approach, for as Behnisch later remarked, 'such ordering systems can become instruments of domination, first taking over design processes, then moving on to architecture, and finally to life itself'.

In 1968, Behnisch and Partners won the competition for the Munich Olympics of 1972 with a flowing landscape covered in tent roofs, designed with Frei Otto. The practice moved into what they called 'situational' architecture, and a 'collage-like' way of doing things, increasingly angular, working with the specificity of each project and even improvising on site.

This major shift in their work marks for me retrospectively the crucial revolution of the 1970s – the rejection of total control, the suspicion of perfection, the embrace of irregularity and the gaps between things.
Architect, critic and journalist Peter Blundell Jones is a professor at the University of Sheffield

Resume: Behnisch bucked the system builds and learned to improvise



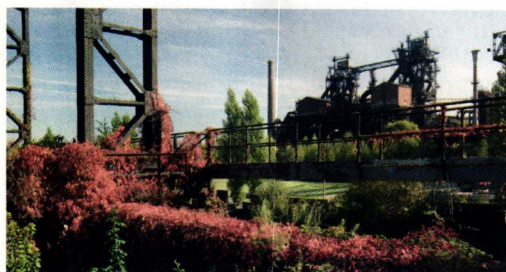
Critic's Choice

An important book on Peter Latz's practice shows the scope of his ideas, says Andrew Mead

The German landscape architect Latz + Partner recently presented its masterplan for revitalising London's Crystal Palace Park, but the kind of sites it is associated with are rather more extreme than a rundown municipal park. Peter Latz's practice came to prominence in the 1990s with its Landschaftspark Duisburg-Nord at a former steelworks in the Ruhr, where the industrial structures weren't isolated and aestheticised (as at Richard Haag's Gas Works Park in Seattle), but completely integrated into the design. 'Technology and nature not as a contrasting pair but in accord,' said Latz (see picture).

Since then Latz has dealt with many problematic post-industrial sites, which an important new book on his practice, Udo Weilacher's *Syntax of Landscape* (Birkhäuser, £54.90), reflects. Of special interest is a current scheme on 100ha of derelict land in Turin: the Parco Dora. The book also puts this work with 'damaged landscapes' into context by showing us Latz's own garden – its clipped hedges influenced by Italian Mannerism – and his projects for hospitals and universities.

Not everything comes off: constructing ruins as well as retaining them (as at Saarbrücken Harbour Island) is questionable. But with a background in self-build as well as urban planning, a determination to reveal the layers of history in a landscape, and a distaste for 'bucolic clichés', Latz has much to offer. While it's good that his practice is involved with Crystal Palace, many projects in the UK (not least in the Thames Gateway) could profit from his ideas. This book makes them easily accessible.

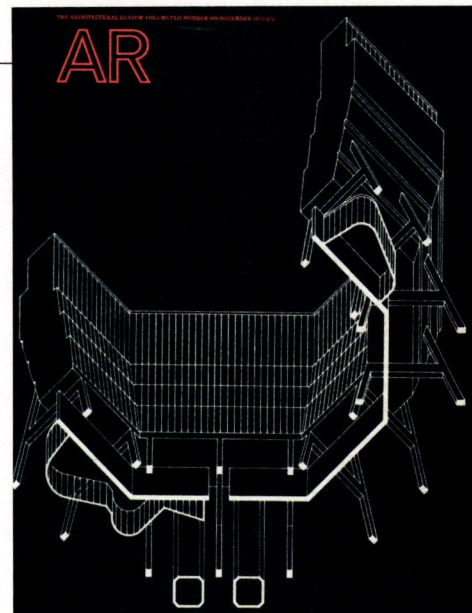


Back Issues Stirling's trilogy of educational buildings were more objects than architecture, says Steve Parnell

Between editor J M Richards leaving the *Architectural Review* in 1971 and Hubert de Cronin Hastings retiring in 1973, James Stirling completed his Florey Building for Queen's College, Oxford. The last in the series of red-tiled and planar-glazed brutal academic buildings, the Florey was perhaps the least successful of a trilogy that included Leicester University's engineering building and the history faculty at Cambridge University.

Mark Girouard, who ultimately wrote Stirling's posthumous biography, *Big Jim*, also wrote the article on the Florey in the *AR* of November 1972. His criticism aims low at the building's merely technical shortcomings: its poor sound insulation, restricted ventilation and clumsy blinds. A claustrophobic breakfast room is his worst indictment; but he fails to point out Florey's biggest failing, the lack of place. This is something Kenneth Frampton picked up on in his *Critical History* and hinted at in his 'Stirling in Context' article in the *RIBA Journal* of March 1976.

A sense of place wasn't a priority for Stirling; he was building objects. 'Like the



engineering and history faculty buildings,' says Girouard, 'the Florey is immediately and convincingly there; a single coherent, glistening, precise, and totally convincing object.' The Florey came to be nicknamed, ungenerously, 'the spaceship' by its students.

In the same *AR*, another academic building is featured: the office of one Sir Basil Spence. The article begins with a white-on-black axonometric line drawing of a very orthogonal, concrete medical sciences building at Southampton University. Nevertheless, the image chosen for the front cover was the now iconic worm's eye of the Florey, drawn by Léon Krier. This drawing has since become one of the most successful of Stirling's images (if not the most successful), which demonstrates how object-making was absolutely the right career move for a 1970s star-architect in the ascendancy.

5 THINGS TO DO THIS WEEK

1. London Transport Museum

Celebrate the reopening of the refurbished London Transport Museum after its much-publicised £22 million makeover. Opens 22 November, London Transport Museum, London WC2. www.ltmuseum.co.uk

2. Bauhaus: 1919-1933

Enjoy this comprehensive Bauhaus exhibition, which includes models and drawings as well as artworks by Albers, Klee and Kandinsky, and photographs by Hans Engels. Opens 23 November at MIMA, Middlesbrough TS1. www.visitmima.com

3. Charlotte Brisland: East/West

Reflect on the psychological effects of the reunification of Germany, via Brisland's

mildly unnerving paintings, influenced by the films of David Lynch. Closes 24 November at The Fishmarket, Northampton, NN1. www.northamptonarts.org

4. Hans-Peter Feldmann

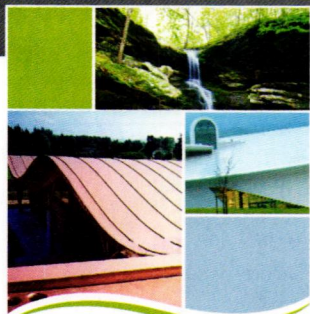
Feldmann's collections of curiosities, toys and trinkets are among the offbeat offerings at the retrospective of this influential German artist. Opens 24 November at Arnolfini, Bristol BS1. www.arnolfini.org.uk

5. Utagawa Hiroshige: The Moon Reflected

View the idyllic compositions of Hiroshige's 19th-century Japanese woodblock prints, in this new exhibition curated by Julian Opie. Opens 28 November at Ikon Gallery, Birmingham, B1. www.ikon-gallery.co.uk



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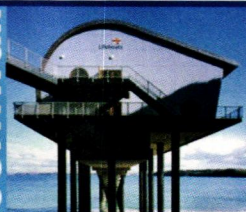
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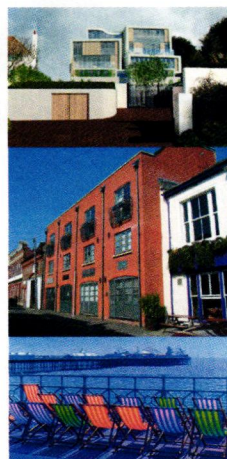
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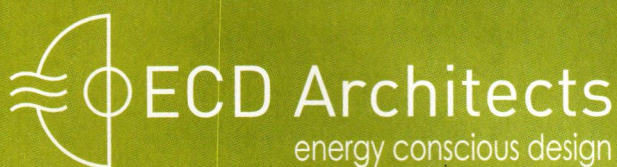
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Completed Expressions of Interest (PQQ) must be received by 31 January 2008.

Design for London

Invitation to Tender: Mayor's Housing Design Guide

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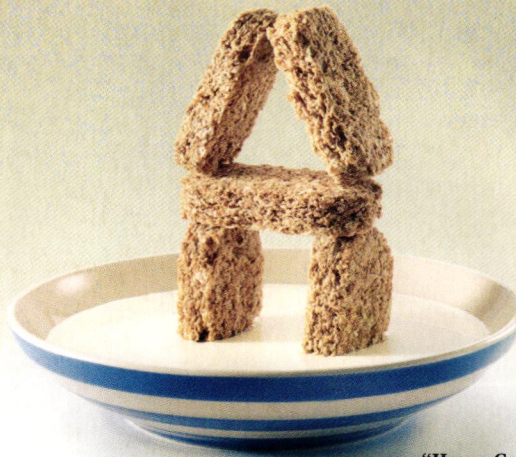
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Contract Technician

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As part of an initial 2-month contract, you will work on the conversion of a large historic hospital into apartment buildings. Upon completion of this project, the potential to work on new-build hotel schemes may also arise. Strong interpersonal and team working skills are required and solid UK experience, including AutoCAD and NBS specification writing is essential. This position offers an immediate start.

Rekha Jassi t. 0121 265 2555 e. rjassi@bbt.co.uk Ref: RJASSIAJ01

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DLA Architecture is part of the DLA Design Group of Companies with four offices in the UK and over 150 staff.

We are currently expanding throughout our office network and are therefore seeking talented and ambitious people to join us. Fantastic career opportunities exist for experienced design and technical staff at varying levels and stages of their career. Successful candidates will be rewarded with a substantial benefits package, stimulating working environment and excellent training and development opportunities.

If you would be interested to find out more about DLA and becoming part of our future, please email or post a covering letter, current CV and, where appropriate, examples of your recent work to:

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DLA Architecture is committed to equal opportunities for all and prides itself on nurturing, supporting and rewarding staff at all levels of the business.



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