

06.12.07

Reducing glare
Designing out contrast
for better lighting

'I did not have the heart
to continue'
*An interview with
Gordon Matta-Clark
collaborator Alanna Heiss*

In suspense

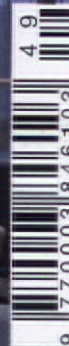
*3,366 microcables hold
up the roof of Block
Architectures gallery
at the V&A*

AJ

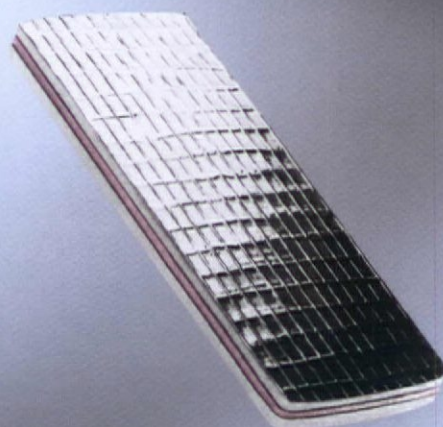
TERMINAL 5

*Rogers Stirk Harbour's addition to Heathrow is as big as
Hyde Park and cost £4.3bn. The AJ gets the first look inside*

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Elain Harwood, who looks inside the new edition of a volume on Le Corbusier and Jeanneret, is a historian with English Heritage

Jim Sneddon, who discusses social inequality at the Thames Gateway on page 23, is director of development at the London Thames Gateway Development Corporation

Chris Twinn, who tackles the cost of zero-carbon homes on page 23, is director of Arup's Building Engineering Sustainability Group

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Premier Performance

CORBER, a joint venture of the UK's leading construction companies, would like to thank its employees and supply chain partners for successfully delivering St Pancras International to the nation.



Photography by Mike Doherty.

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Hawkins\Brown replaces Benoy in St Albans p.10

A look at Sheppard Robson's £45m Turing Building at Manchester University p.18

News



Six firms had been asked to work on Lend Lease's concept designs for the Athletes' Village

PRACTICES TURN DOWN OLYMPIC WORK

Feilden Clegg Bradley Studios and Haworth Tompkins both 'too busy' to join first phase of £2bn Athletes' Village

Feilden Clegg Bradley Studios (FCBS) and Haworth Tompkins have turned down the chance to design the first phase of the 2012 Olympic Park's £2 billion Athletes' Village.

Both practices rejected invitations from developer Lend Lease to join the high-profile East London development, saying they were 'too busy'.

The rebuttals come amid fears that too much of the project has already been designed.

FCBS managing partner for London Julian Gitsham said: 'We were intended to be in the first phase, but we are just too busy.'

It was short notice and we could not resource the team.

'Also, [the designing role] was to be taken from stage D; we would not normally pick up work at this stage'.

And a source from one of the practices which will work on the scheme reiterated these concerns. He said: 'Lend Lease have already implied that in-house architects might carry out the flat layouts.'

Last week Lend Lease singled out six of the 47 practices initially selected to work on the Athletes' Village – Glenn Howells, Ian Ritchie, Lifschutz Davidson

Sandilands, Penoyre & Prasad, Patel Taylor and Munkenbeck + Marshall – to draw up the core of the village.

But the AJ can reveal that two of the six are there only because FCBS and Haworth Tompkins refused to take up the role. Of the 47 on the design panel, FCBS is perhaps the most respected housebuilder on the list, while Haworth Tompkins was shortlisted for this year's Stirling Prize for its Young Vic.

Nigel Hugill, chairman of Lend Lease Europe said: 'We said to the practices, in terms of giving them a commission, that

we wanted to tell us if they had the capacity to start immediately.

'It was important they were honest about their capability and we quite understood where they couldn't. That's fine. On the basis of their candidness we vowed we would come back to them.'

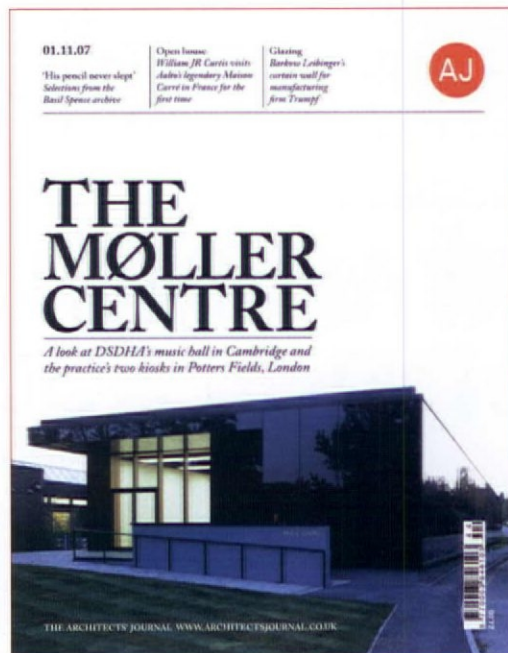
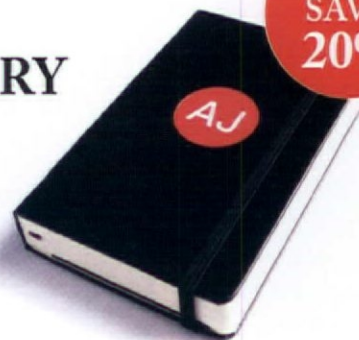
Gitsham denied that FCBS was preparing to take itself off the 47-strong design panel, but tellingly, when asked if the decision was the thin end of the wedge, replied: 'We shall see.'

A spokesman for Haworth Tompkins said they would also remain on the design panel.

Richard Waite

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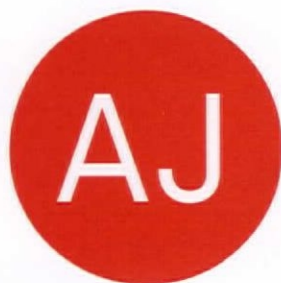
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'FLAWED MASTERPIECE' BY RMJM UNDER THREAT

RMJM's Distillers building in Edinburgh could be razed, just 21 years after it was finished, to make way for a 119-flat scheme by SMC Hugh Martin.

The move has been condemned by conservationists as the first in a possible wave of Post-Modern demolitions in Scotland. Miles Glendinning, director of the Scottish Centre of Conservation Studies, said: 'It seems a terrible waste to get rid of a distinguished piece of early Post-Modern design... This is a sign of demolition marching into the Post-Modern period'.

Completed in 1985, the building was recently described by RMJM director Paul Stallan as a 'flawed masterpiece'.

A decision on SMC Hugh Martin's project is expected early next year. *Richard Waite*

'NO SUBSIDY' BLOW FOR ZERO-CARBON HOUSING TARGETS

Developers claim that lack of green subsidies will damage the delivery of sustainable homes

The government's target for all new houses to be net zero-carbon by 2016 – equal to the Code for Sustainable Homes' Level 6 requirements – has been severely dented after developers learned they would not be eligible for 'green subsidies'.

Developers had hoped to recoup money spent on on-site renewable-energy systems via Renewable Obligation Certificates (ROCs): 'tokens' that can be sold back to energy-supply companies.

However, housebuilders bidding in English Partnerships' Carbon Challenge competition have been told by the Building Research Establishment (BRE) that they cannot rely on ROCs to

subsidise the maintenance and running costs of a Code Level 6 home.

A leading sustainability engineer working on one of the entries into the contest, which aims to create the first net zero-carbon community at the Hanham Hall site in Bristol, told the AJ: 'Every developer competing for the job placed ROCs at the centre of their business model. It blows a massive hole in the economics of building Code Level 6 homes.'

'It becomes an added obstacle for the developer. The developer can pay for all the plant to provide the renewable electricity, but it will not pay for the running costs and maintenance of the on-

site renewables. It means it is no longer sustainable in business terms.'

According to BRE consultant Alan Yates, the stipulation has always been there, and if someone wishes to claim ROCs they need to be producing 'additional energy' in order to sell it back to energy-supply companies.

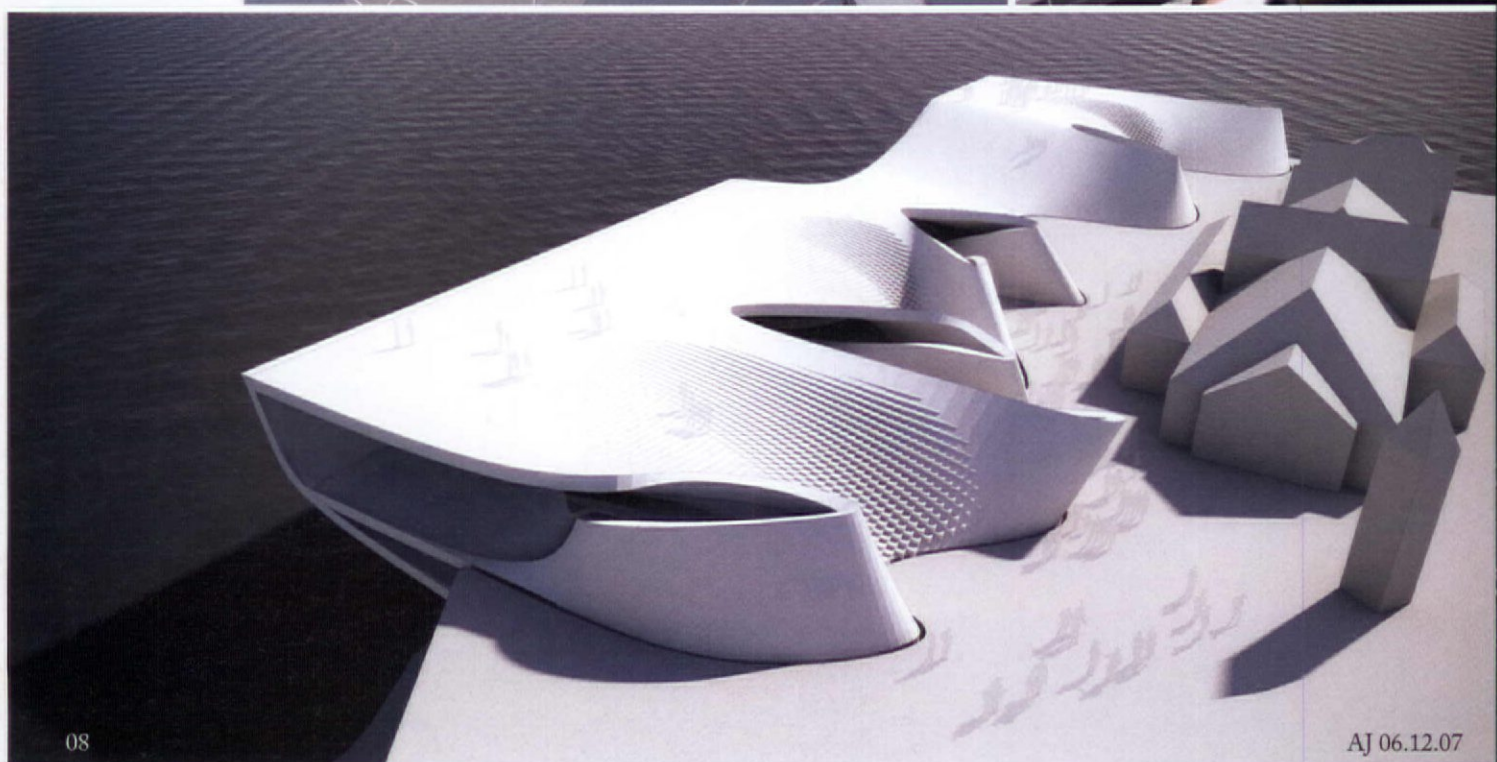
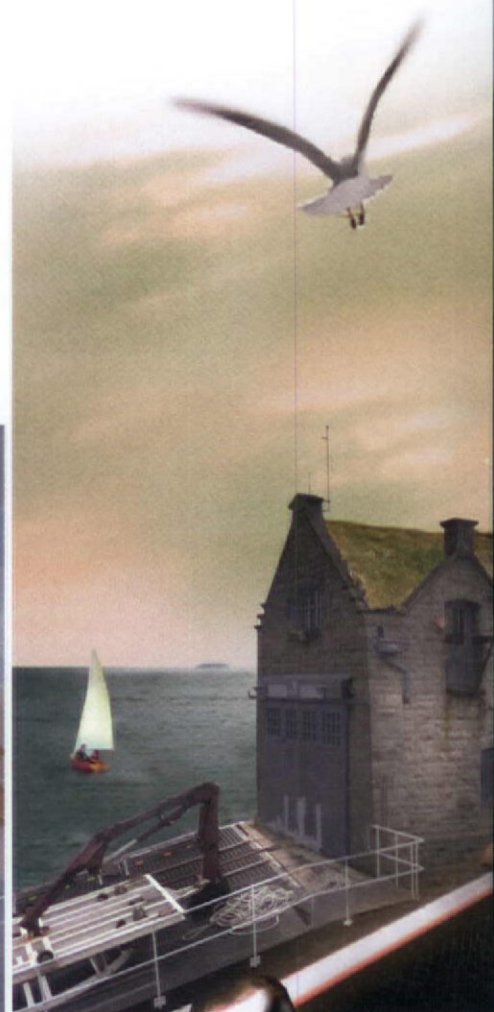
'I can understand why these companies have gone down this route – any business looks at the most cost-effective methods – but it should have been quite evident,' Yates said.

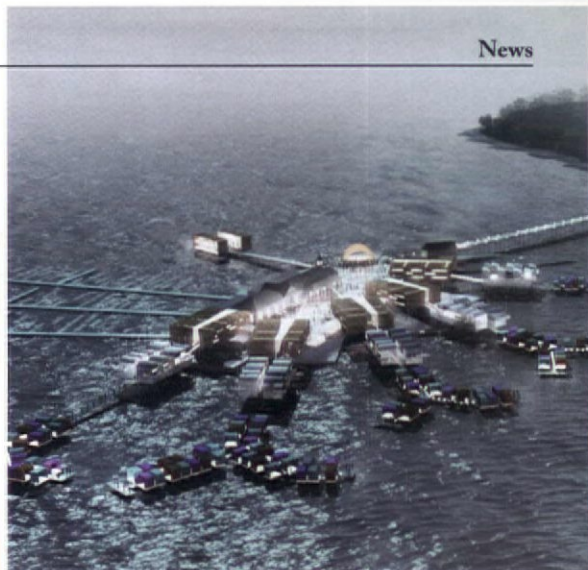
'But what this means is people are looking more seriously at how they can provide Code Level 6 houses.' *Richard Vaughan*

SIX VIE FOR URBAN SPLASH PIER

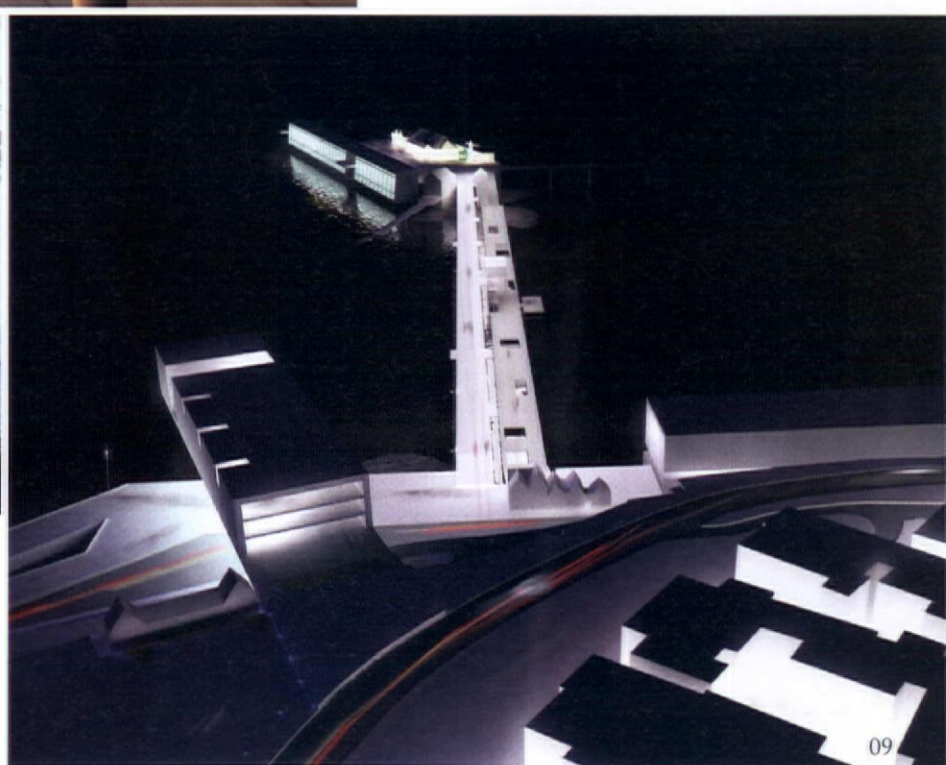
The six finalists for Urban Splash's competition to develop Birnbeck Island and Pier in Weston-super-Mare, Somerset, are: Richards Partington; Pierre d'Avoine with White Young Green; FLACQ; AOC; Levitate with Design Studio; and Austrians MOH Architects. All 95 entries to the RIBA-organised contest are being exhibited at the town's Winter Gardens until 8 December. *Kaye Alexander*

See these images and more at WWW.ARCHITECTSJOURNAL.CO.UK





Clockwise from above FLACQ;
Richards Partington; Pierre
D'Avoine with White Young Green;
MOH Architects; Levitate with
Design Studio; AOC



HAWKINS/BROWN REPLACES BENOY AT BRICKET ROAD

The developer behind the controversial Bricket Road cinema, restaurant and apartment project in St Albans, Hertfordshire has kicked architect Benoy off the scheme.

Henry Davidson Developments (HDD) has turned to Hawkins\Brown to come up with new plans for the city-centre site in a last ditch bid to squeeze the £40 million proposals past the planners.

Benoy's original 12-storey twin-tower scheme was thrust into the media limelight earlier this year after the St Albans Civic

Society (SACS) launched a campaign to stop the plans, branding the scheme 'monstrous'.

The group even enlisted Manser Medal-winner Cezary Bednarski to come up with an alternative low-rise concept (AJ 15.02.07).

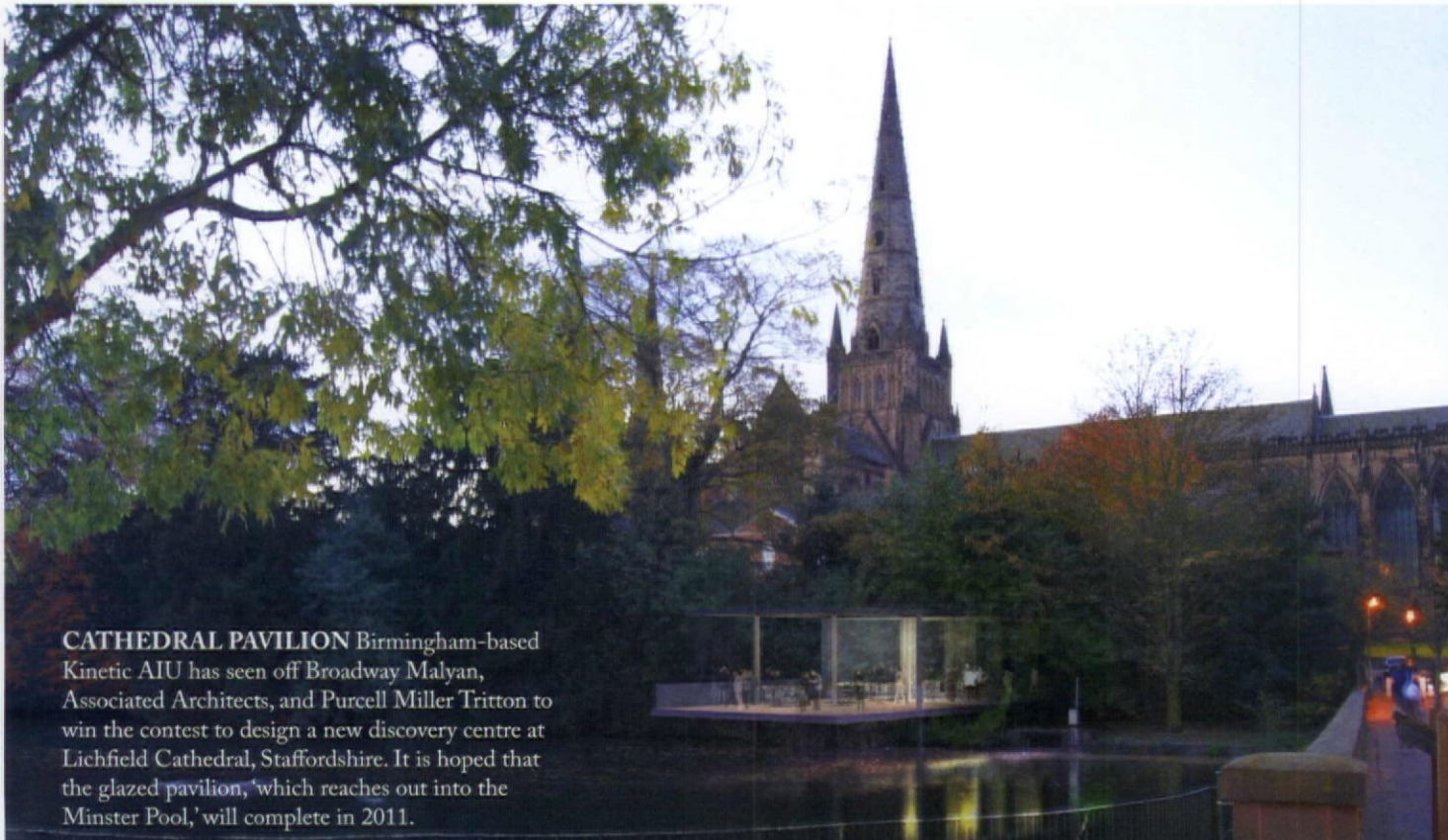
Benoy had wanted to build a seven-screen moviedrome, 172 flats and a four-storey underground car park, and had two stabs at persuading the local council, English Heritage and the civic society to accept the plans before the developer eventually decided to ditch the practice.

Although Hawkins\Brown's new proposals will not be officially unveiled until early next year, it is understood the scheme will be significantly scaled-back.

Reports suggest the towers have gone and the number of flats will be reduced to 120, while the cinema will have just four screens.

Henry Davidson associate director Andy Radford said: 'We are very excited about this new appointment which represents a step forward in providing a much-needed cinema for St Albans.'

Benoy was unavailable for comment. *Richard Waite*

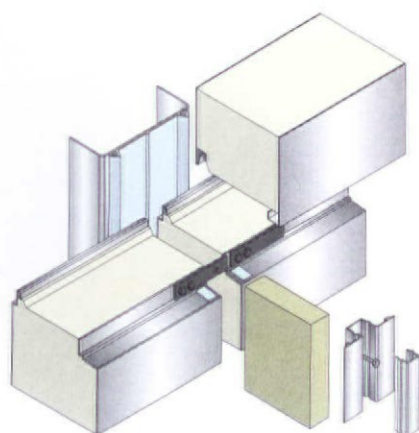


CATHEDRAL PAVILION Birmingham-based Kinetic AIU has seen off Broadway Malyan, Associated Architects, and Purcell Miller Tritton to win the contest to design a new discovery centre at Lichfield Cathedral, Staffordshire. It is hoped that the glazed pavilion, 'which reaches out into the Minster Pool,' will complete in 2011.



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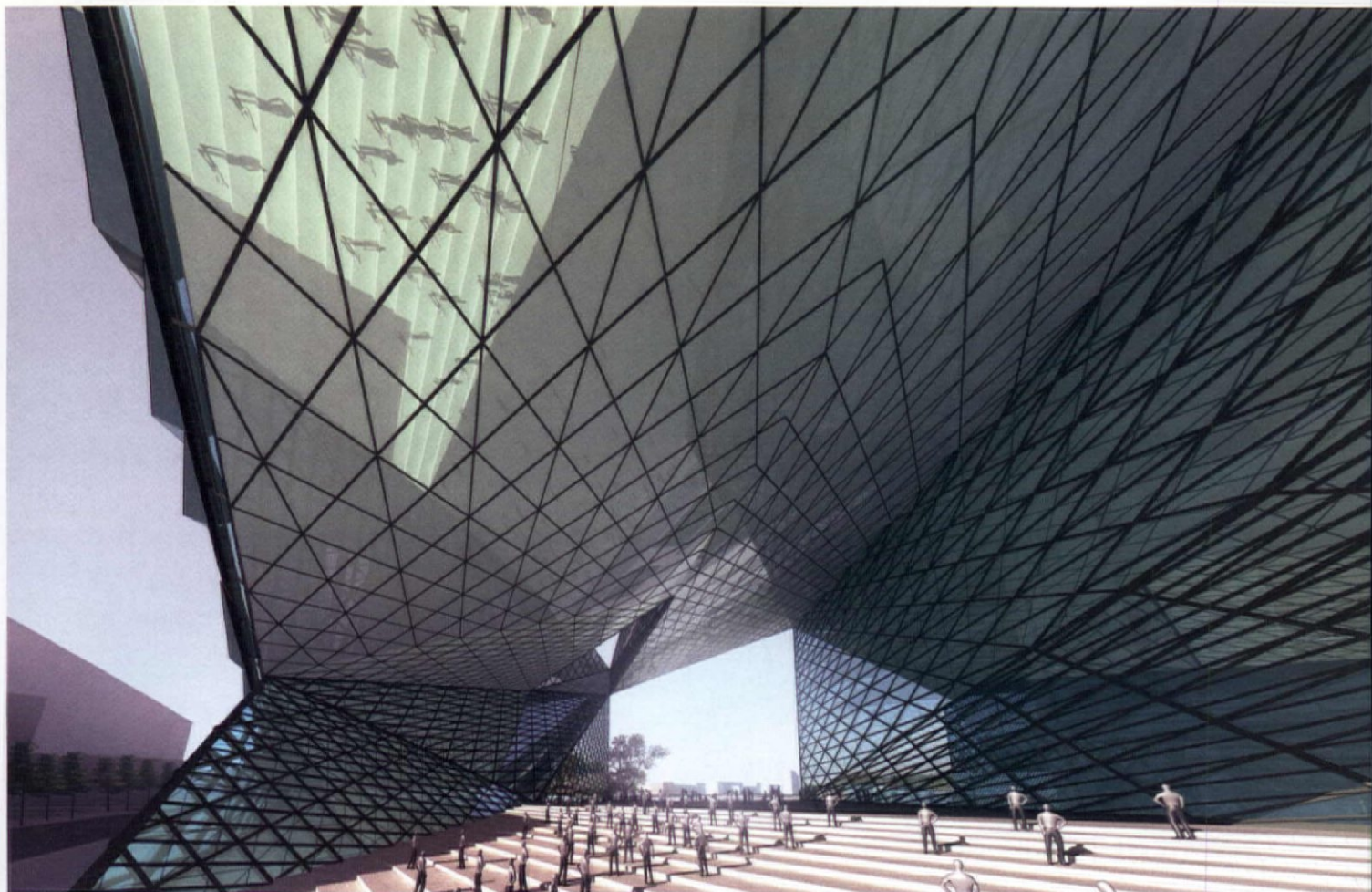
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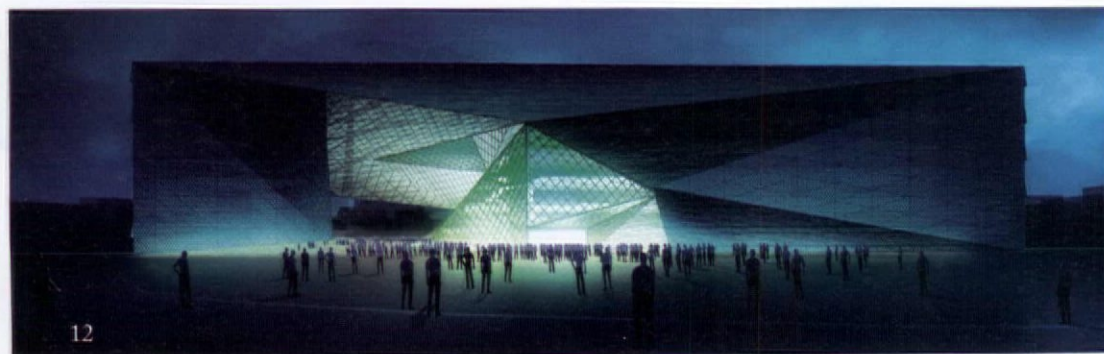
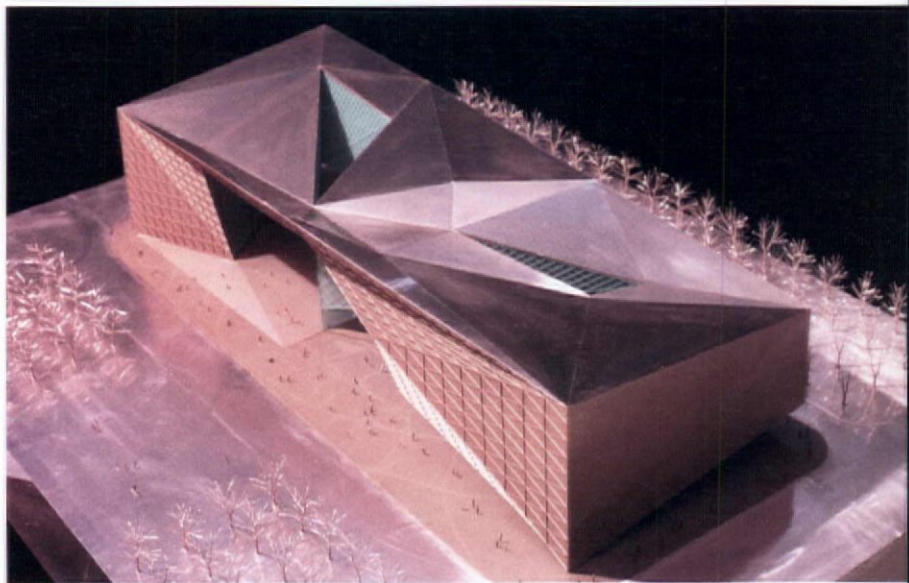
SUTHERLAND HUSSEY UNVEILS CHINA MUSEUM

Sutherland Hussey Architects has revealed these designs for a new eight-storey, £250 million museum in Chengdu, south-west China.

The Edinburgh-based practice is working alongside Beijing firm Pansolution International on the 72,000m² New City Museum.

It will feature exhibition space, a sunken lecture hall in the basement level, and a café and restaurant.

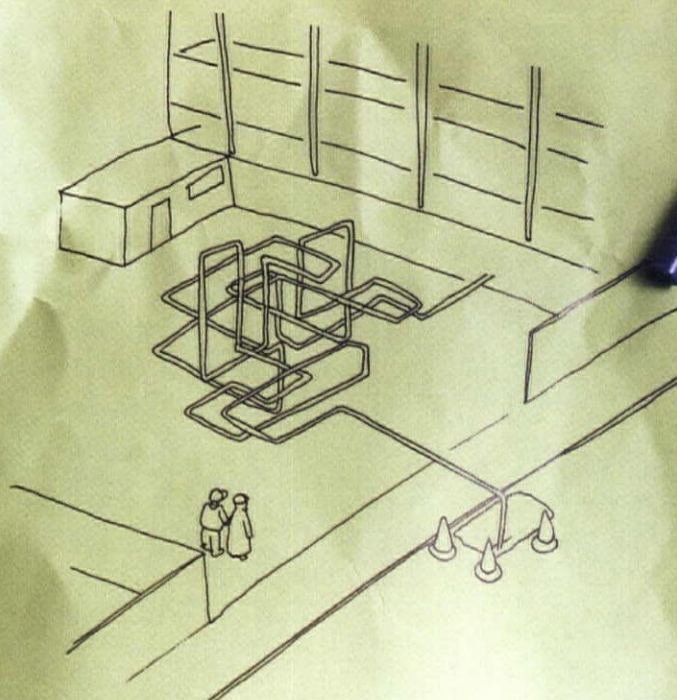
The design also incorporates two pedestrian routes through the museum to 'make the vast scheme more permeable'. *Richard Vaughan*



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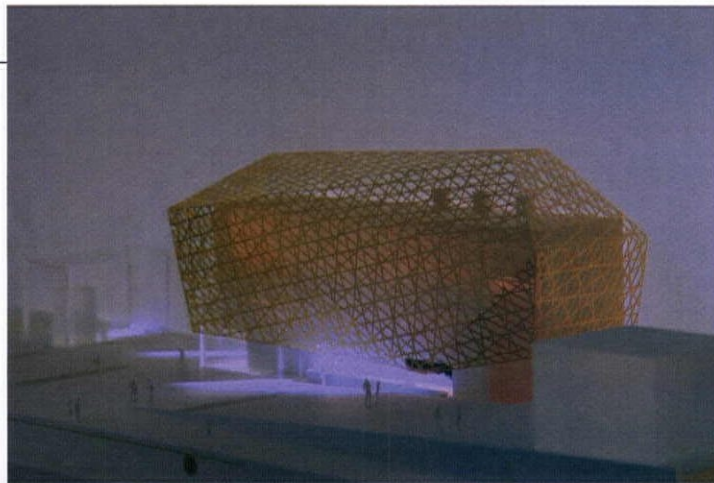
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Right Allies and Morrison's selected proposal
Below Metaphorm's dropped designs



METAPHORM UPSTAGED IN BID FOR THEATRE

The practice behind a failed bid to design a new theatre for Hemel Hempstead has cried foul after its scheme was ditched in favour of a rival project by Allies and Morrison.

In 2005, London-based Metaphorm was selected by Dacorum Borough Council (DBC) to design a £19 million replacement for the town's theatre, which was demolished in 2002.

However, following the appointment of developer Thornfield to lead the wider £350 million redevelopment of Hemel Hempstead town centre, DBC ruled that an alternative theatre scheme by Thornfield's master-planner Allies and Morrison should also be considered.

Metaphorm director Joseph Watters said: 'We were commis-

sioned with a preliminary design in 2005 which went to public consultation and had strong support – at that stage the council was also very happy.

'Then a tender for the development of the town centre was won by Thornfield, whose architect happened to be Allies and Morrison. Thornfield said it had doubts about our scheme and, out of the blue, the council decided that it would consider an Allies and Morrison scheme – calling it a competition.'

Watters, who described the Allies and Morrison design as 'a standard theatre', also alleged that the rival practice had an unfair advantage, claiming that it was given extra time beyond the deadline of 10 April 2007 to amend its scheme.

Thornfield project director Robert Hume dismissed Watters' comments, claiming it 'was only natural that Allies and Morrison should become involved'.

Hume said: 'I understand Metaphorm's disappointment, but there is no suggestion of impropriety in the decision-making. There were always Chinese walls in place and we were obliged to be impartial throughout'.

Allies and Morrison partner Paul Appleton said: 'As far as we were concerned there was a fair competition set-up, which we took very seriously and did a lot of work for. The council set up a new brief and we both had a fair crack at it. We entered it in completely good faith.'

Max Thompson

THIS WEEK ON THE WEB

HADID'S AF HQ BAGS CONTRACTOR

Stratford-based Roofr has been build the new Zaha Hadid-designed Architecture Foundation headquarters on London's South Bank. The project was cast into doubt after Bovis Lend Lease – which is working on Land Securities' adjacent 123 Bankside project – refused to build the scheme due to costs spiralling from £2.5 million to £5 million.

OLYMPIC FENCING ARENA THREATENED

The Olympic Delivery Authority has confirmed it is conducting a review of all temporary venues for the London 2012 Olympics, which could see the fencing arena scrapped. Fears over the cost of the 8,000-seat venue have led to speculation that it could be dropped, which was further fuelled after a design team was announced for the basketball arena but not the fencing arena.

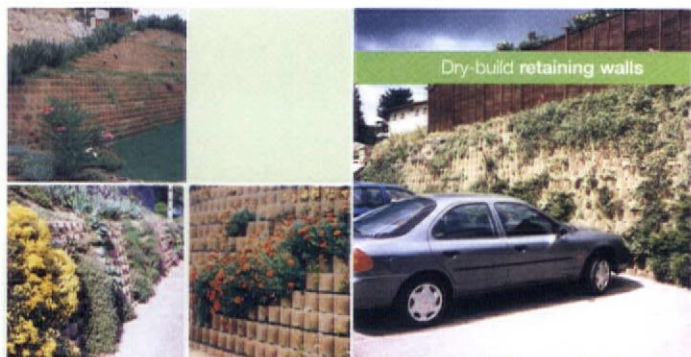
GREEN LIGHT FOR HOLBURNE EXTENSION

Eric Parry Architects' highly controversial extension to the Grade I-listed Holburne Museum of Art in Bath has finally won planning permission at the second attempt. Bath planners approved a slightly revised scheme last week after the original designs were unexpectedly rejected in July. See page 22 for Eric Parry's reaction to the approval of his project.

THUMBS UP FOR UNIVERSITY BUILDING

Wilkinson Eyre Architects has won planning for its new Humanities building at Queen Mary University, London. The building will include a 300-seat auditorium, as well as a double-height film and drama studio.

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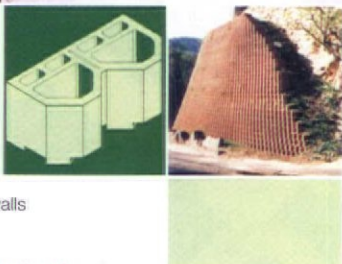
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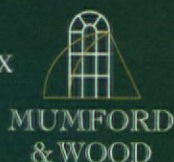


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LEARNING DIFFICULTIES

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

RAIN NOISE TESTING FOR METAL ROOFS

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

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

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

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

The decibel difference in this case is 20dB, however bear in mind that a 3dB difference equates to a doubling of power and a 10dB difference is required to double the subjective volume. A 1dB difference over a



broad frequency range is noticeable to most people, while a 0.2dB difference can affect the subjective impression of a sound.

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

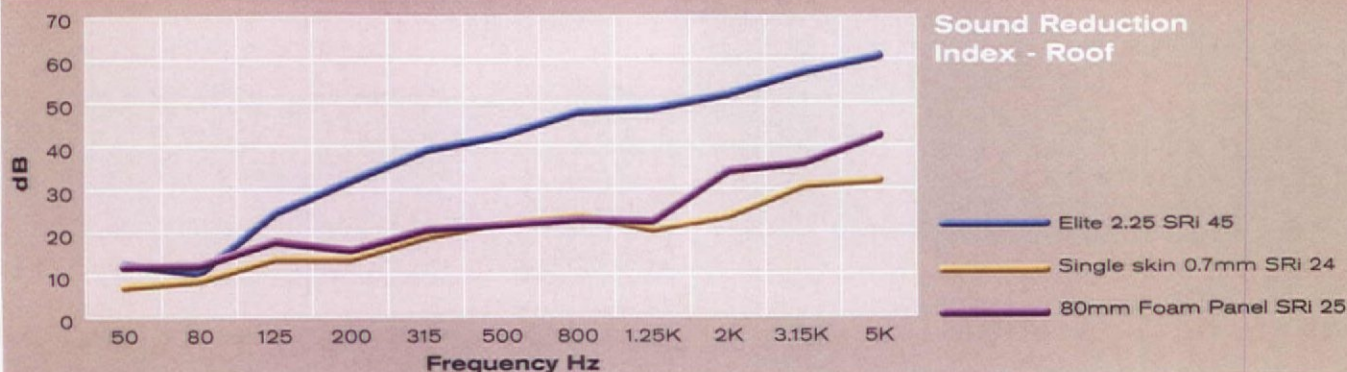
With this in mind, Euroclad and Rockwool commissioned the BRE to carry out sound intensity measurements of rain noise on a variety of roof constructions, using ISO/CD 140-18 (ISO TC43/SC2 N 0751) and BSEN ISO 15186-1:2003. The tests compared a built-up profiled metal roofing system against a foam cored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

Test 1 used a built-up system which comprised; Euroclad liner, Eurobar rail and bracket spacer system, Rockwool cladding roll and Euroclad outer profiled sheet. Test 2 used a composite panel with a trapezoidal external profile, PIR insulation foam and a trapezoidal liner.

A rig was created to simulate heavy rainfall and the Reverberant Sound Pressure Level (RSPL) beneath each construction was measured.

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

Acoustic Technical Document



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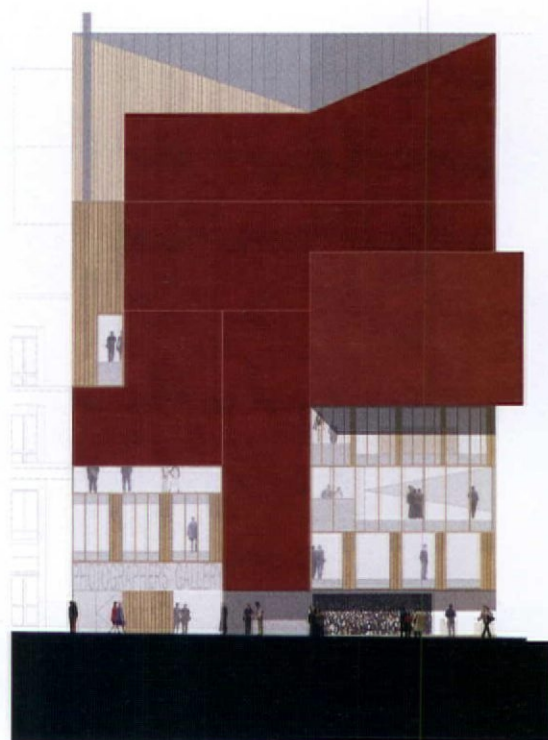
EUROCLAD

SHEPPARD ROBSON BUILDS AT UNI

This is the University of Manchester's £45 million Alan Turing Building, designed by Sheppard Robson. The 16,000m² building in Upper Brook Street, which is named after the mathematician and World War II Enigma codebreaker, houses the university's departments of maths, photon science and astronomy. *Richard Waite*







GREEN LIGHT FOR NEW GALLERY

Dublin-based architect O'Donnell + Tuomey has won planning permission for its competition-winning design for the Photographers' Gallery's new home in Soho, London. It will be the practice's first major project to complete in the UK, and will be clad in red polished-plaster panels and glass. The scheme is expected to open in 2010.

ODA SEEKS BANK OF DESIGNERS

Bosses hope a design panel for smaller projects will give the Games 'more of an identity'

The Olympic Delivery Authority (ODA) will hold a competition in the new year to create a pool of designers to work on a variety of small-scale projects across the Olympic Park.

This so-called 'design panel' will be made up of smaller architectural practices, product designers and branding experts to give the 2012 Games 'more of an identity', according to the ODA.

The role of design in the London 2012 Olympics has been

the subject of heavy criticism over the last two years, and in December 2006 Richard Rogers even threatened to boycott the Games.

In an attempt to counter such sentiments, the ODA is to launch the competition in the next few weeks, via an OJEU notice, to try and attract more innovative, non-commercial practices.

ODA head of design Jerome Frost said: 'We're currently putting together procurement

policy for a design panel competition to be launched at some stage in the new year.

'We will then select designers from the list when we identify projects as they come up. The schemes could be anything from small permanent buildings, to seats and benches or a number of other products.

'We will have a better idea of what type of projects these will be when the Beijing Olympics takes place [next year].'

The ODA will be working alongside the London Organising Committee for the Olympic Games (LOCOG) to determine which projects will happen and where.

Frost said: 'There will be plenty of opportunities for designers to get involved in the Olympics. It will be up to the LOCOG to decide where these buildings will sit, but once that is sorted we will draw from our panel of designers.' *Richard Vaughan*



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CREATING TOMORROW'S SOLUTIONS

Leader & Comment



Leader Lend Lease may be keen to employ major architects on the 2012 Olympics, writes **Kieran Long**, but is the developer really after good design, or just branding?

The risk-averse nature of Olympic clients is hardly surprising, but when they pretend to be otherwise it really rankles. The Olympic Delivery Authority trumpeted its list of architects for the Athletes' Village, and we took it as the major opportunity for diverse designers to build near the Olympics.

But that looks to be unravelling now, with major practices mysteriously too busy to take on the work (*see page 5*). Of the six formally commissioned, all have worked with developer Lend Lease before. This is a framework agreement within a framework agreement, a bureaucracy that teases practices with work but delivers nothing for British architecture.

It is not Lend Lease's responsibility to support British architecture, I suppose, but its record in this process has been of projecting an image of a patron of design, but going with who they would have chosen anyway.

One shortlisted architect told me last week that Lend Lease had implied to them that internal layouts of housing buildings could be designed in-house, with the architects left to skin the buildings. If true, the role of architecture at the Athletes' Village has been relegated to the level of branding.

NEW COLUMNISTS

We have a family of new columnists on the AJ, and it is time we introduced them. Firstly, there's Patrick Lynch. Patrick studied at Liverpool, Lyon and Cambridge; has run his own practice, Lynch Architects, since 1995; and has taught in architecture schools including the AA, Kingston and London Metropolitan University. His weekly column will look at contemporary debates in British architecture, and future columns will examine the meaning of issues as diverse as conserva-

tion, education, starchitecture and air-conditioning. This week he opens with a stab, via Kenneth Frampton, at what good architectural design might actually consist of. Turn the page to see if you agree.

Also worth checking out is Big Fish Little Fish on page 41, with two rotating columnists: Big Fish John Prevc of Make and Little Fish Jonathan Hendry of Jonathan Hendry Architects. The two of them will give very personal and contrasting views of life in large and small practices.

Finally we have the third instalment of the fortnightly Back Issues by Steve Parnell on page 49. This is a wry look at old journals, with articles that seem eerily prescient today. Each column looks at one particular issue of a magazine (this week, a *RIBA Journal* from 1934), showing there's nothing new under the sun... kieran.long@emap.com



Opinion My Holburne extension in Bath has unleashed violent and surreal feelings, says **Eric Parry**

About 1,200 letters were received about our revised planning application for an extension to the Holburne Museum in Bath (*pictured right*). There were 64 per cent in favour, and 36 per cent against. [Bath and North East Somerset Council approved the glass and ceramic-clad Modernist scheme on 28 November.] I should have realised the depth of feeling when on my first visit to the site during the architectural competition in 2000, a passer-by approached and said: 'You're not thinking of doing anything to that are you?'

I have never been in doubt of the validity of our proposals, but the level of support and criticism has been extraordinary. From the 'Halt the Holburne' campaign in the *Bath Chronicle* to Stephen Bayley in the *Observer* asking 'Is this the most boring city in Britain?'. Of all the arguments rallied against us, the most surreal was citing Brunel's exemplary manners in using Bath stone for the retaining walls to the Great Western railway – which he ploughed through Sydney Gardens!

I am a supporter of the planning system because it gives time for design and a live platform for debate. The down-side is that the system is propelled down the middle of the road and gags invention.

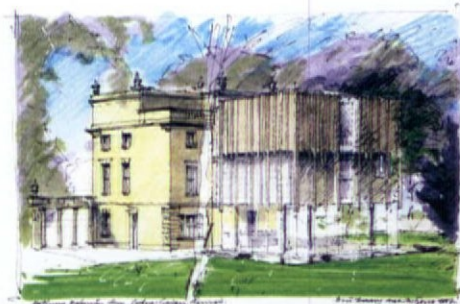
At the debate at the Guildhall, Bath, on 28 November, those against the scheme described it as 'the sort of thing you would see in Birmingham' and protested that 'Modernism is not suitable in Bath'. The seven (out of 11) councillors who spoke in

support said the proposals are 'graceful and beautiful', adding that 'Bath is not about stone but about good architecture'.

Last week's decisions in favour of both the Holburne and Feilden Clegg Bradley Studios' Western Riverside show that Bath can continue to champion its heritage while also demonstrating confidence in its future.

[Eric Parry is founder of Eric Parry Architects](#)

For full coverage of this story visit WWW.ARCHITECTSJOURNAL.CO.UK





Opinion The Thames Gateway needs you to help tackle social inequalities through design, says *Jim Sneddon*

After spending nearly 15 years building wriggly tin sheds all over the UK and Europe, I am an unlikely choice to lead the regeneration of large swathes of East London. Having spent so much time in the development world, I was warned that the public sector would be 'like swimming across the floor of a cowshed'. I'm glad to say my experience has been very different. There is complexity and the real opportunity to directly influence the life of London and promote profound change.

We need 'softer' regeneration, like the tidal-powered moon clock

The London Thames Gateway Development Corporation (LTGDC) was set up to deliver a step change in the number of homes built and to create jobs. With only a 10-year life-span, the LTGDC has to be much more about revolution than evolution. But we have also set ourselves the task of raising the quality threshold beyond what could be considered reasonable.

George Bernard Shaw said: 'The reasonable man adapts himself to the world: the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man.' It's not often that a favourite quote is so applicable. We all need to be a bit more 'unreasonable'.

But where are the architects, planners and developers who can match our ambition with their imagination? During my time at the LTGDC I must have seen more than 200 masterplans from the UK, Europe and beyond. Far too many confuse regeneration with redevelopment. Architecture, in the widest and deepest sense, is what regeneration is about. The physical must embrace the social, cultural, economic and political life.

Our first masterplan is emerging. A year ago we commissioned Erick van Egeraat

Architects (EEA) to undertake one of our most important interventions, Canning Town in the London Borough of Newham.

Canning Town comes bottom of the league in most social indices. Here you will die six years younger than you would if you lived in Westminster and, if you are a teenage girl, you are more likely to become pregnant than in any other place in Europe.

The LTGDC is to tackle directly, albeit in a small way, the social inequalities in Canning Town by creating a temporary home, on site, for some of the main agencies (including the Metropolitan Police) to work as a team. This is the preparatory work for the £1.5 billion regeneration of the whole area.

The LTDGC is wedded to this 'softer' side of regeneration, with other initiatives, such as the Aluna tidal-powered moon clock, proposed for a riverside site in East London, and AOC's touring Lift theatre, both of which focus on the existing communities.

I'm looking to engaging with those architects who get it, who see beyond the physical and have the courage to include memory, affection, local ownership, etc. as important criteria. So if you think you have what it takes – form a disorderly queue. [Jim Sneddon is director of development at the LTGDC](#)

Email comment@architectsjournal.co.uk

Opinion Zero-carbon homes will only become cheaper once we start to build more of them, writes *Chris Twinn*

The last year has been one of momentous change in the construction industry, with the sustainability agenda moving from 'Nimbyism' to a 'we are up for it' attitude. We now have a timescale to aim for – with the government's plan to make all new homes zero-carbon by 2016. The Code for Sustainable Homes is setting the benchmark.

We must not kid ourselves that achieving Code Level 6 (zero-carbon) will be a smooth process, and products, technologies and innovations need to catch up. Systems such as ground-source heat pumps are only low-carbon, and not zero-carbon, technologies. There are still gaps in the product range, for example, the 10kW is the smallest wood pellet boiler with integral thermal store

Why should new-build buy up the limited renewables capacity?

currently available, yet a 2kW size would be more appropriate for the very low hot-water demand of a Code 6 home.

One of the key challenges is understanding the costs and how to reduce these. Anything new involves an 'innovation cost'. However, once volumes increase, this falls away. There is also cost-reduction potential in development size. Indications are that zero-carbon costs per house on a 1,000-home development will be one-tenth of the costs for a single house, because of renewable energy technology.

It is looking unlikely that off-site renewables will be the immediate panacea many have been looking for. The UK is woefully behind renewables targets for its grid electricity, which call for 10 per cent of electricity to be supplied from renewables by 2010. So what gives new-build the right to buy up this limited renewable capacity when it is subsidised by all UK consumers through slight increases to their electricity bills? If new-build were to directly fund extra new renewable generation then possibly there is an off-site option. But it will not be cheap.

Which brings us to the key role that local planning authorities will have for delivering Level 6. It is the grouping of smaller developments into community energy systems that gives access to the cost and operational benefits of scale. Only the planning authority can get this to happen. The local energy utilities will also have to provide these community systems. The government is going to have to get its skates on to ensure these parties are ready and able to join in partnership with developers to deliver Code Level 6. [Chris Twinn is director of Arup's Building Engineering Sustainability Group](#)



Patrick Lynch says Frampton may be seen as a throwback, but he knows what good architecture is

Kenneth Frampton recently set out on these pages some potential criteria for judging the Stirling Prize – a short synopsis of what might be called good architectural design (AJ 02.08.07). They are: the relationship of a building to its context; the quality of the material thinking; the quality of the building in use; and the 'phenomenological values' of a project. You could further describe Frampton's criteria as: the quality of urban response; the quality of the detailing; the quality of the planning; the quality of the section; and the quality of the architectural experience overall.

Frampton's recent attacks upon 'the brash opportunism' of our leading lights update his

most influential essay 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance', first published in 1983 in *The Anti-Aesthetic: Essays on Post-Modern Culture*. He marks what he calls 'The rise and fall of the avant-garde', pointing out that 'what still passes for progressive thinking in design' is a symptom of what happens 'when technics becomes the universal form of material

fresh and the materials that a building is made from are good quality.

Frampton's recent book *Commodification and Spectacle in Architecture* is an attack upon what he calls 'archi-tainment'. And his collected essays, *Work, Action and Labour*, make clear his debt to political theorist Hannah Arendt, and to the post-war optimism of London where he worked in

He resists the virtual world that technology promises – a living death

Rafael Moneo's Bankinter Building in Madrid, 1972-6

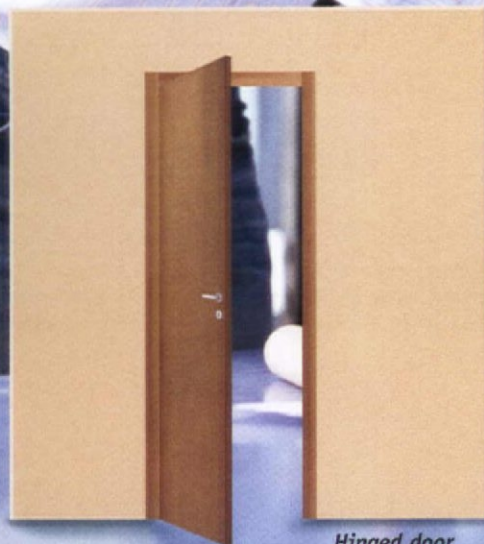


production, it circumscribes an entire culture, it projects a historical totality – a "world".

Frampton's essay in some sense launched the international careers of Rafael Moneo, Álvaro Siza and other contemporary greats. But it is more significant as a call to arms for a nascent ecological approach to building and 'a renewed basis for the spiritual. One founded', he argues, 'in a regional reaffirmation – grounds at least for some form of collective spirituality.' Frampton proposes that we consider also the 'resistance of the place-form', and 'the visual versus the tactile'. In particular he hates air conditioning, seeing it as the extension of the International Style in to our lungs. Frampton's critique reveals his humanist values, concluding that 'the tactile and the tectonic jointly have the capacity to transcend the mere appearance of the technical in much the same way as the place-form has the potential to withstand the relentless onslaught of global modernisation.' These values can also ensure that the air is

practice on the early stages of the Barbican. His resistance to the virtual world that technology promises – a living death spent outside our bodies and imaginations – has made Frampton an exile from the UK, both geographically and spiritually, teaching in New York since the late 1970s. He has also been exiled from the main developments in British architecture, the scene that grew out of the AA since he taught there.

For many, Frampton is a throwback to an age when architecture was a vocation and ethics and politics were commingled within the act of design. He is considered a sort of apologist for humane Modernism, as if this were some sort of style that went out of date, rather than a world view itself. What is interesting reading his work again now is that Frampton's views place him much closer to Prince Charles' position than to Norman Foster et al. We might find this difficult to stomach, but we're all eating the Duchy organic biscuits...



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TERMINAL CONDITION

Terminal 5 screams
'global transport hub'
but is faintly
underwhelming,
says *Jill Macnair*.
Photography by
Edmund Sumner

If Heathrow's Terminal 5 (T5) bears any relation to Madrid's Barajas Airport, which won Rogers Stirk Harbour + Partners (RSH) the RIBA Stirling Prize in 2006 with its technicolour palette and undulating roof, then it's a distant conservative cousin who dresses in tasteful greys. T5 shares the same good bone structure in the chunky steel trees that use tension to support the building's frame, but where those at Barajas are a bright 'Rogers Yellow', here they are a clinical white and sombre – an effect which is particularly enhanced when you're led on a tour around the terminal by partner-in-charge Mike

Davies, who is dressed from top-to-tail in his trademark red.

T5 will have a relatively easy task in transforming Heathrow when it opens in March 2008. This was driven home at the start of my site visit in the impossibly gloomy Terminal 2, where even at 5'3" tall I still feel the ceiling is a merely a dangerous whisker away. The airport would surely be unbeatable in a competition to find which of the world's transport hubs is most oppressive. The question of whether BAA's shiny new 260ha, £4.3 billion T5 project will ameliorate past sins is tipped in Rogers' favour.



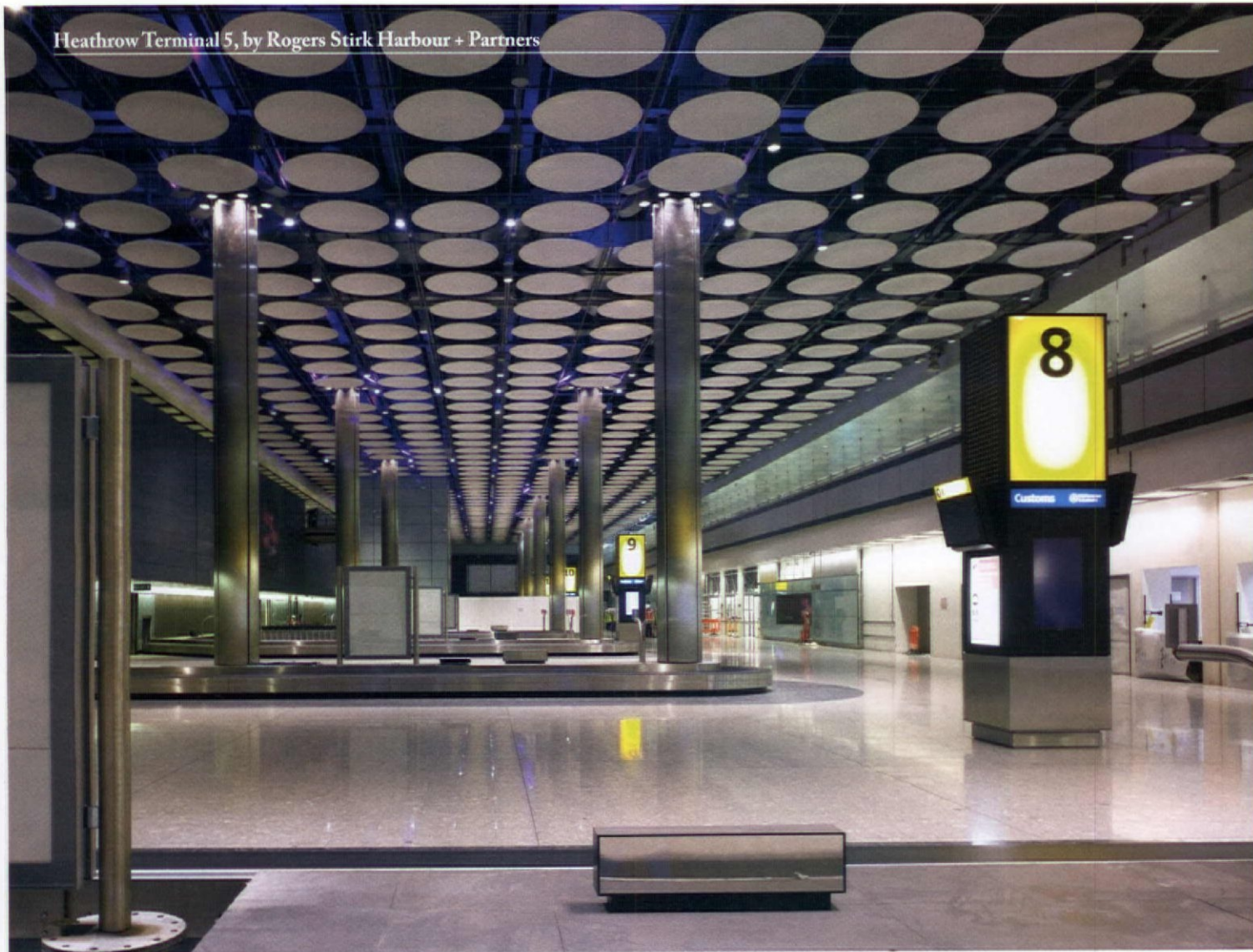
T5's dignified glass-and-steel structure, with its vaulting single-span roof (currently the largest in the UK) is undoubtedly an improvement. Yet despite the obvious design tools used here to make sure the building clearly reads as an 'international hub' – tall atria and double-height spaces, plenty of natural daylight and external views from the waiting lounges and circulation areas – it isn't distinct enough to become a symbol for London or the UK. There is not enough going on here to make the project stand out over, say, Foster + Partners' Hong Kong or Kisho Kurokawa's Kuala Lumpur international

airports, both of which well represent their host cities.

Conservative palette aside, the project has been an ambitious undertaking. Situated on a former sewage works, the scheme involved diverting two rivers; building a new spur road from the M25; extending the Heathrow Express and London Underground Piccadilly Line; and creating provision for future rail links to the west. T5 and its two satellite buildings 5B and 5C (the former will open alongside T5, the latter in 2010) are part of Heathrow's programme of comprehensive transformation, which includes last year's

redevelopment of Terminal 3 by Chapman Taylor and RSHP's award-winning air-traffic-control tower, plus the future transport systems upgrade and the replacement of frumpy Terminal 2 with Heathrow East, designed by Foster + Partners and scheduled to open in 2012. Most recently, on 22 November, Transport Secretary Ruth Kelly announced plans for a third runway and sixth terminal – a process undergoing public inquiry until February.

Approaching T5 involves ascending a swooping concrete ramp that brings cars on to the roof of a five-storey car park. >>

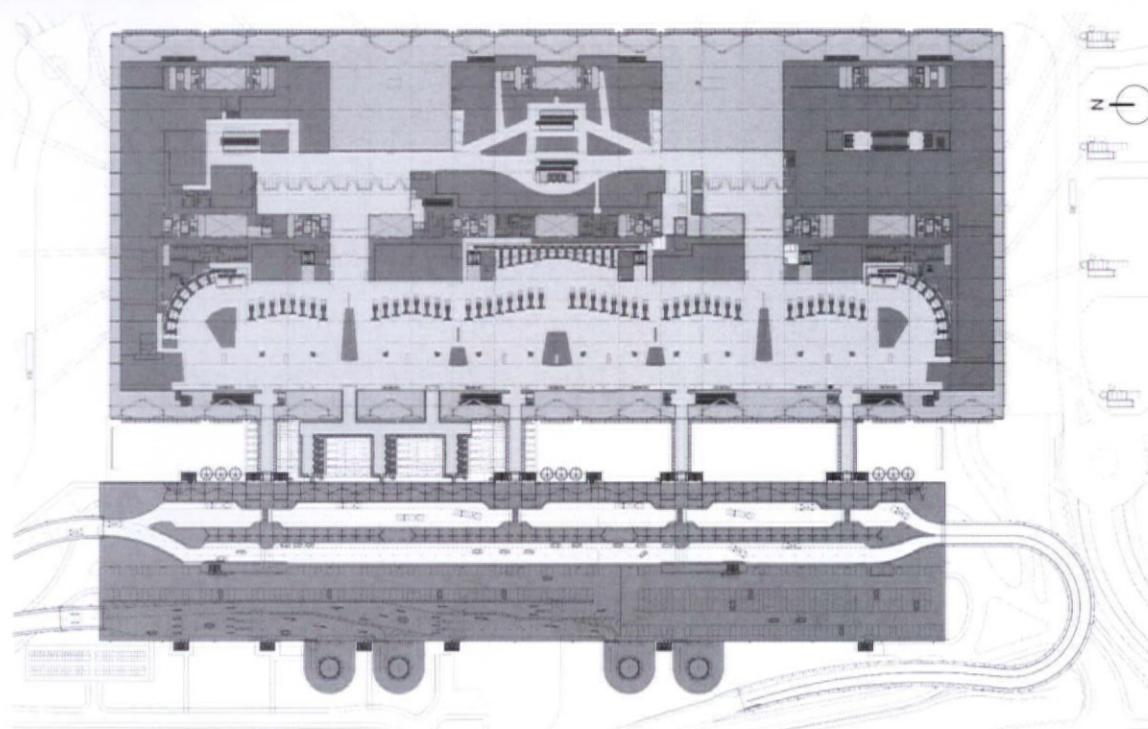
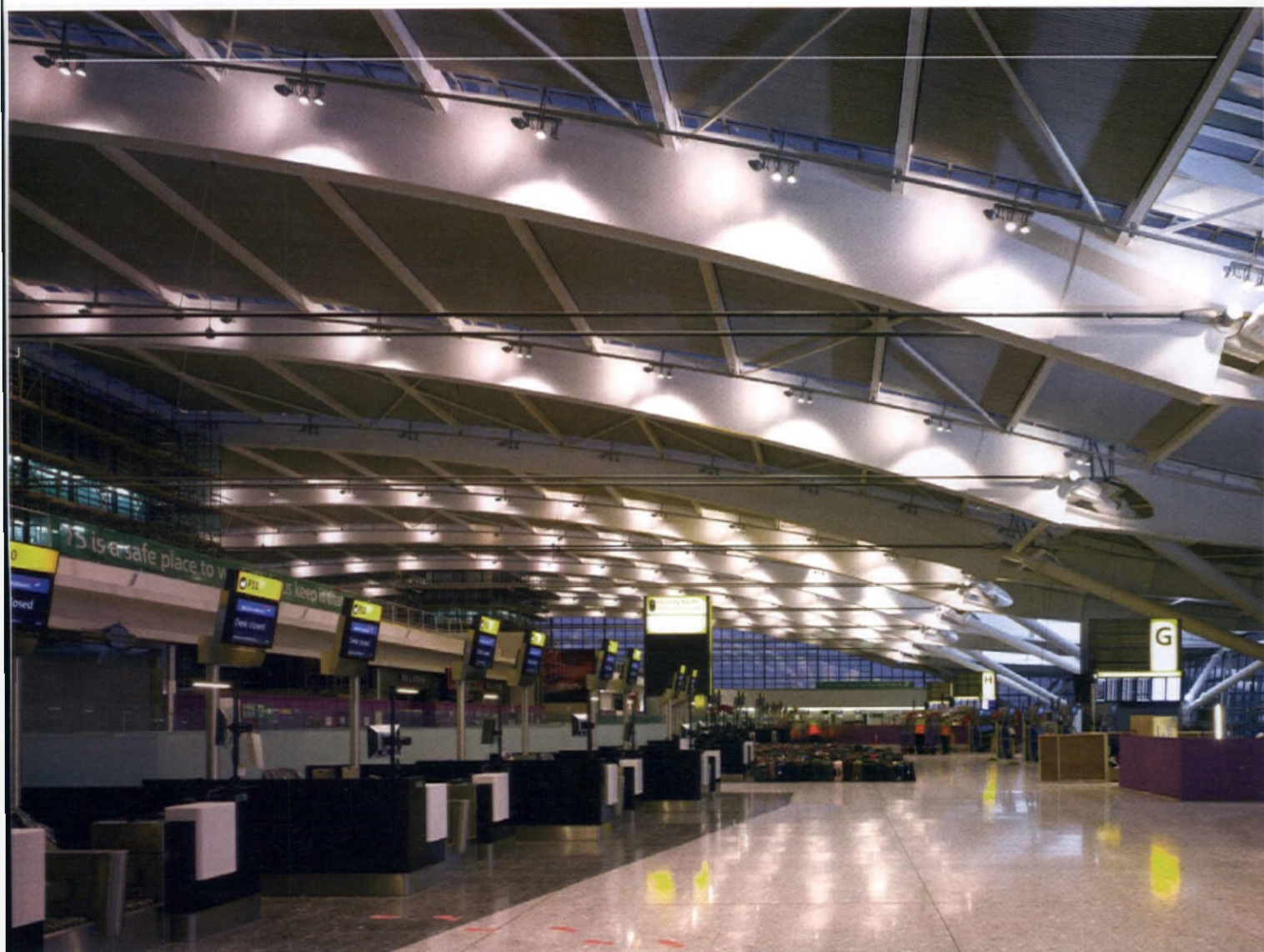


Above Ornamental metal discs break up the ceiling on the lower levels

Right The terminal is separated from the car park by a 30m-wide boulevard

The terminal stands across a 30m chasm and is accessible to pedestrians via glass-enclosed bridges that span an open-air piazza 18m below. This piazza runs the full length of the structure and will be full of bars, restaurants and people. This ground-floor garden leads to arrivals, and will be landscaped with water features and London plane trees. Without the people or restaurants, it's hard to tell whether it will end up feeling like a swish Marylebone High Street or a cluttered Leicester Square. My guess is that it won't match the former. Either way, the trees make London airport life far more pleasant, 'introducing a bit of green, a bit of people space in what is >>

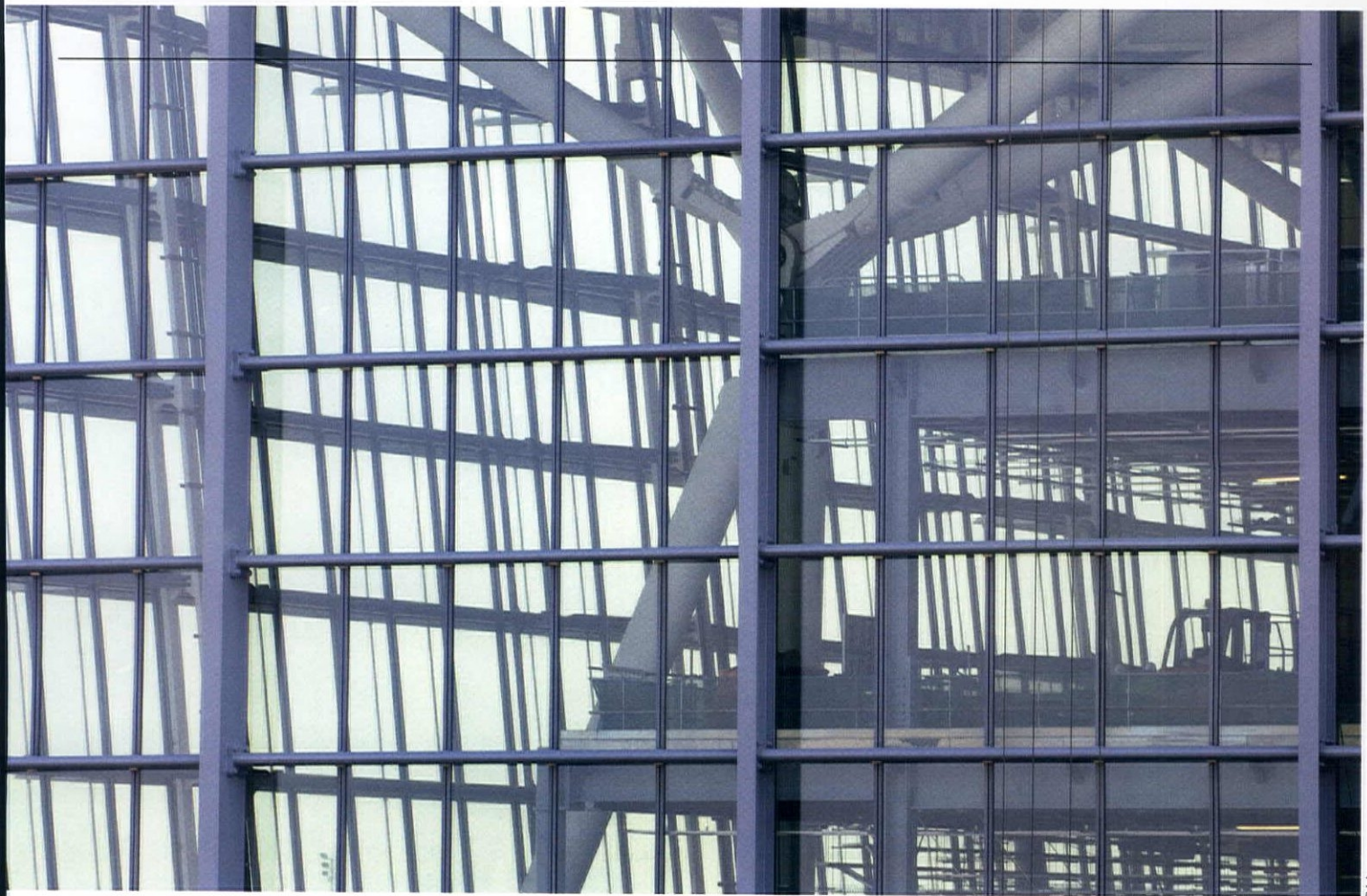




Above The departures
concourse is on the
top floor of the six-
storey building

Left A plan of the
building shows the
bridges connecting
the roof of the car park
and terminal. The top
floor houses check-in
areas with escalators
leading to gates





Left The tops of the structural trees are exposed on the departures concourse. Their legs extend over the lower four storeys

Above The trees support the external envelope, which is structurally separated from the circulation and services areas

otherwise a bit of a technical process,' says Davies.

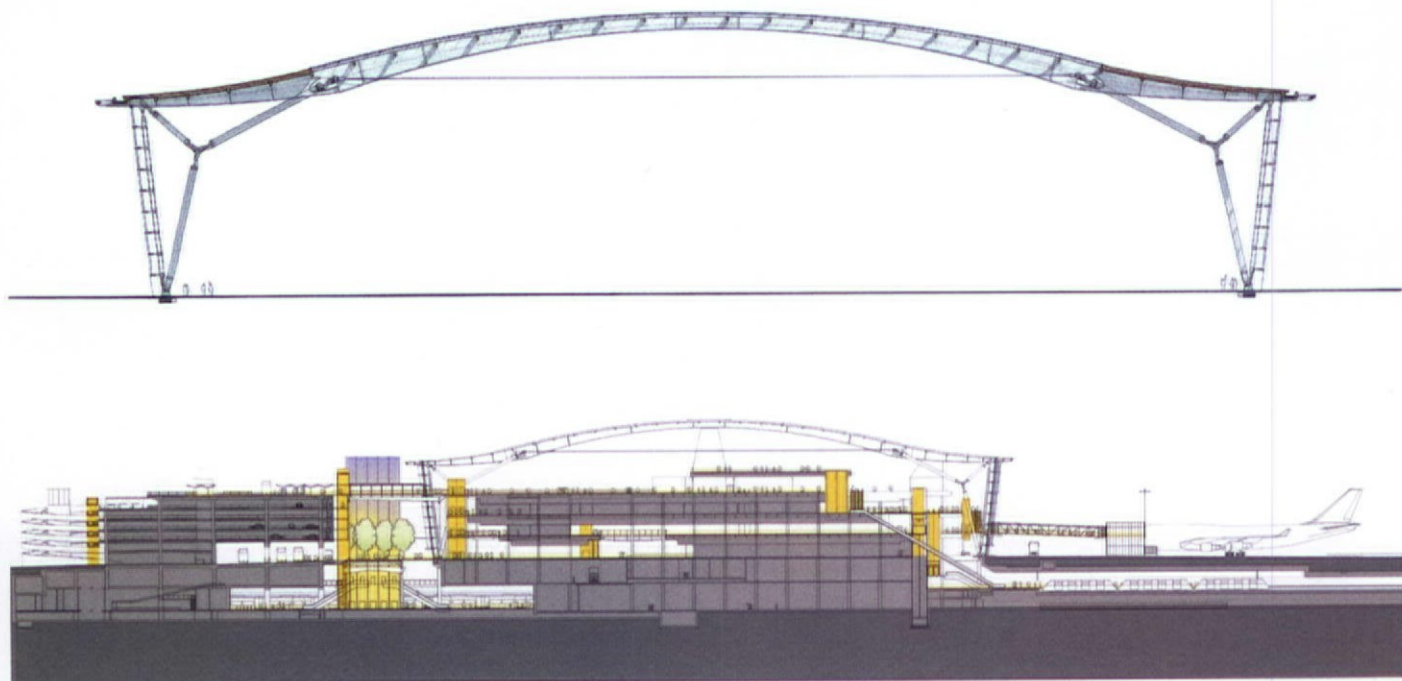
Though designed years ago when Rogers' office won the commission in 1989, this gap has since become a security prerequisite to control the threat of car bombs. Above, bridges lead to the departures concourse – T5's most dramatic interior, which will see a projected 30 million passengers annually – which itself is located atop five storeys that house arrivals, staff offices and additional services. This pause before entering works well – the hall feels very big when you get inside it from the bridge.

Most passenger movement is kept towards the periphery of the glass building, which brings in mood-boosting levels of daylight. Louvres on the building's facade control the solar gain, as does the fritting on the rooflight glass. As you enter the building, colour starts to appear timidly: first from the glass-encased

circulation shafts, which are framed in yellow, red, blue and green for ease in navigation, then yellow reappears at key points in the building to indicate the path through the departures concourse and down escalators to the storeys below, which house the terminal's gates.

The design team, which in addition to RSHP includes BAA's Terminal 5 Programme, Pascall + Watson and specialist contractors, has isolated the external envelope of the building from the interior structure, creating an atrium at the front of the building, where the structural trees take root five storeys below. Below the gates, the design team located offices for the 3,000 BAA staff due to move in to T5, making sure they are provided with views beyond the atrium and on to the building's front lawn. According to Stevan Brown, design manager from T5 Programme, this is a rarity. 'You go to any >>

T5 shares the same good bone structure as Barajas, but here the steel trees are clinical white and sombre



Top T5's external envelope

Above A section showing the internal layout, including the piazza and parking

garage, and connections to the Tube

Right Behind T5 stands its satellite building 5B, which is currently completing

other terminal building – certainly at Heathrow – and offices are buried in the internal spaces, shoehorned into anything leftover,' he says.

Flexibility and change have been major themes underpinning T5 since its beginning, when RSHP won the project competition in 1989. During its public inquiry – which took eight years, the longest in British history – two intermediate schemes came and went. Added to this, there are 43 stakeholders in the project, including the Metropolitan Police, the government, Customs and Immigration, the trolley team, and the retailers.

The decision to separate the envelope of the building and its interior was a direct response to these demands and the ever-changing nature of the aviation industry. If a new customs requirement, security system or product is introduced, the modularity of the internal structure means that chunks of it can be torn down without causing impact across the building. 'BAA has spent millions and millions of pounds converting things in their existing buildings; it's much easier if you've got a loose-fit building,' says Davies.

Interior detailing brings clarity and consistency to T5. The design team sought

Flexibility and change have been major themes underpinning T5 since the beginning of the scheme in 1989



Lead architect Rogers Stirk Harbour + Partners

Production architect Pascal + Watson

Retail architect Chapman Taylor

Rail architect HOK

Lighting design Speirs and Major

Landscape architect Hyland Edgar Driver

Structural engineer Arup

Facade engineer Arup Facades

Civil engineer Mott McDonald

Services engineer DSSR, Arup

Construction manager Laing O'Rourke, Mace, Balfour Beatty, Amec

QS Turner & Townsend, E C Harris

Energy statement Energy-consumption targets have been set and will be assessed when the building is operational. Waste heat from an existing combined heat and power plant is being piped to T5 to provide the building with 85 per cent of its heat on demand. This is estimated to save around 11,000 tonnes of CO₂ a year.

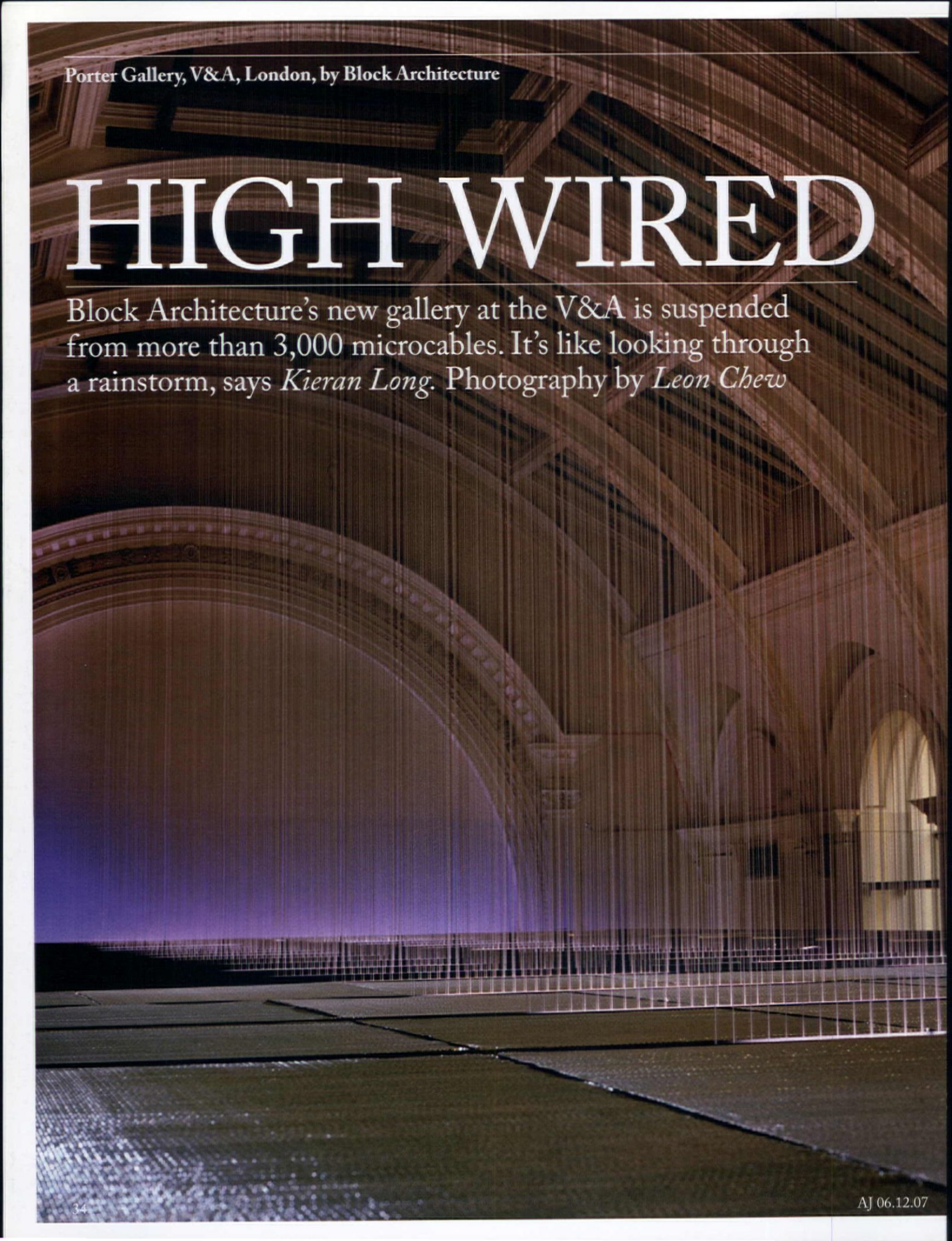
to look ahead and create standard design elements, from brushed-steel columns supporting lighting and cameras to the circular metal discs used as soffits where the ceiling is dropped. These create a singular language across the floors and prevent retailers from being able to introduce too many alien design features.

The relaxed openness is quite an achievement for an uptight environment that's obsessed with security. And this is part of the building's big success. Space flows easily from zone to zone with minimal interruption, and in the departures and check-in hall especially,

there's a feeling of being visually connected to different parts of the building. This reaches a crescendo at customs and immigration, where you get the full front-to-back, 158m-span view.

I'm told the building is on target both in terms of budget and time. All parties I spoke to credit the bespoke T5 contract for this. The contract teamed the contractors with the architects from day one to achieve concurrent engineering, and left the risk-taking to BAA. 'When we were sitting at our drawing boards we had the contractor alongside us saying "I can manage this, but not that and my big

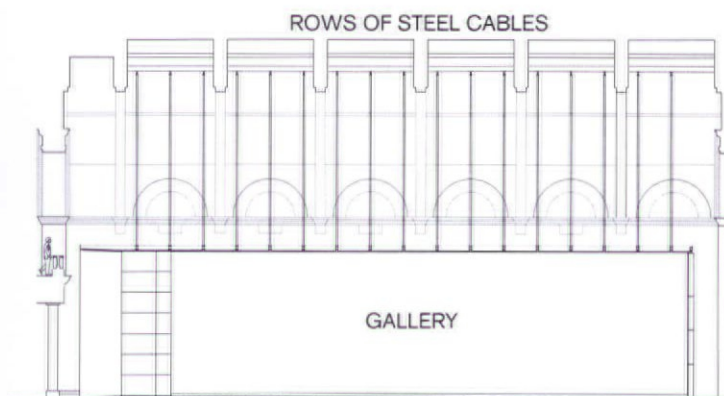
machine won't handle anything over X-number of tons"', says Davies. At the moment, there are obvious gaps to fill, not least in the retail area, which takes up 20,066m² of the building. The proof of T5's success will be how it feels when packed with people and in its evolution in the face of change and expansion, which as Foster's 1991 Stansted design shows is a tough nut to crack. Certainly T5 is set to give the financial centre of the world the kind of hub it has been waiting for. But looking at the thrills of Barajas, I can't help thinking that cutting-edge London could afford to be more daring. ■



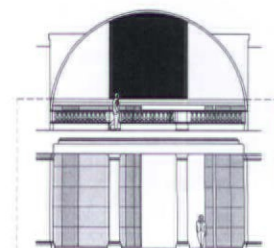
Porter Gallery, V&A, London, by Block Architecture

HIGH WIRED

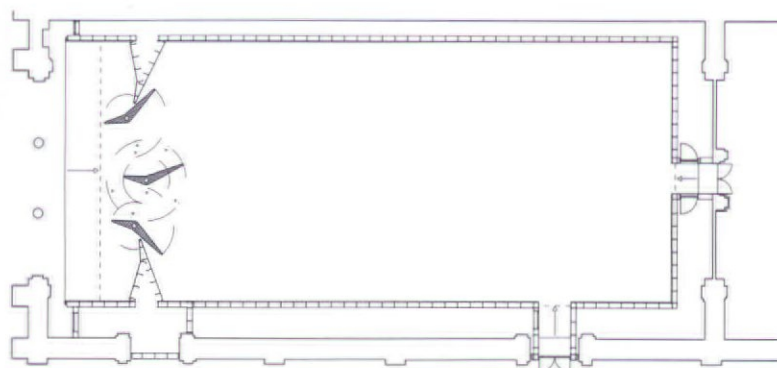
Block Architecture's new gallery at the V&A is suspended from more than 3,000 microcables. It's like looking through a rainstorm, says *Kieran Long*. Photography by *Leon Chew*



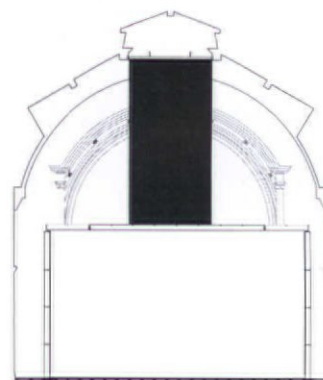
East section



North elevation



Gallery plan



North section

Left Thousands of cables support the roof's steel frame

The roof of the new Porter Gallery at the Victoria & Albert Museum is held up by 3,366 cables. 'You could do it in less,' says Graeme Williamson of Block Architecture, somewhat redundantly. This blur of 1mm steel strings is the spectacular back story to Block's work in creating a new gallery for temporary exhibitions at London's sixth most-visited tourist attraction.

The cables support the roof of a 360m² rectangular box, which sits within a slightly distressed room right off the entrance lobby of Aston Webb's 1899-1909 Brompton Road building. 'It was a part of the brief,' continues

Williamson. 'They wanted to have a 7m-high space, but the brief said to create a spectacle above for people walking across the bridge.'

So now, people wandering out of the German metalwork displays, all iron cockerels and strangely shaped braziers, will have a view of Block's microcable structure as they cross a high-level bridge. The effect is like looking through a very localised rainstorm – almost opaque in the middle, and melting away towards the edges. After dusk, the effect is heightened with small lights at the top and bottom of the cables, dematerialising them further. I'm a sucker for a field of thousands >>

Right Visitors enter the Porter Gallery through three carbon-fibre clad doors, creating a 'perceptual shift' between the museum and the contemporary gallery

Below right Possible door configurations
Opposite page The doors are moved in a game of 'hide and reveal'

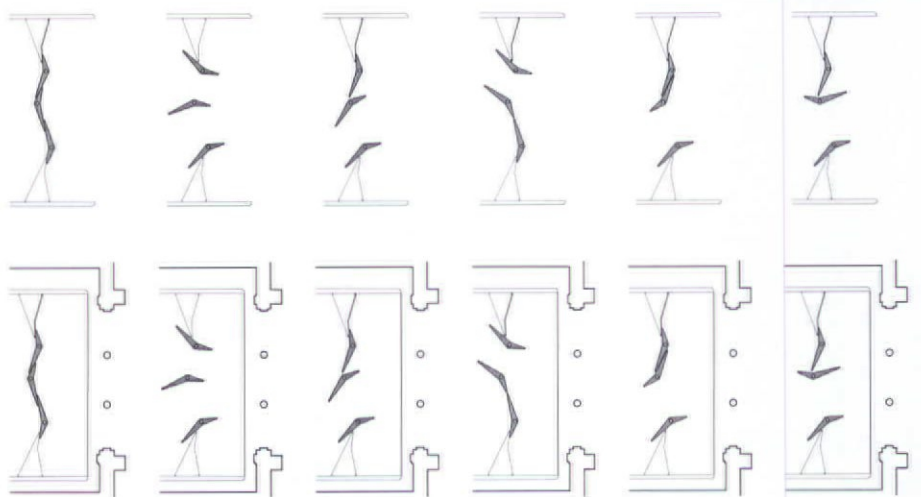
of repeated elements, and this one is particularly effective.

The gallery itself is entered through three huge and expensive-looking carbon-fibre-clad doors, which sit behind two marble columns to the west of the main lobby. The doors (Block calls them screens) have a cross section that looks a bit like an aeroplane's wing. They rotate about an axis, meaning that they can be configured in a multitude of ways, leaving only small glimpses or opening up more to the lobby. The intention of the doors is to create what Block calls a 'perceptual shift' between the Edwardian splendour of the museum and the world of contemporary culture that will lie within the gallery.

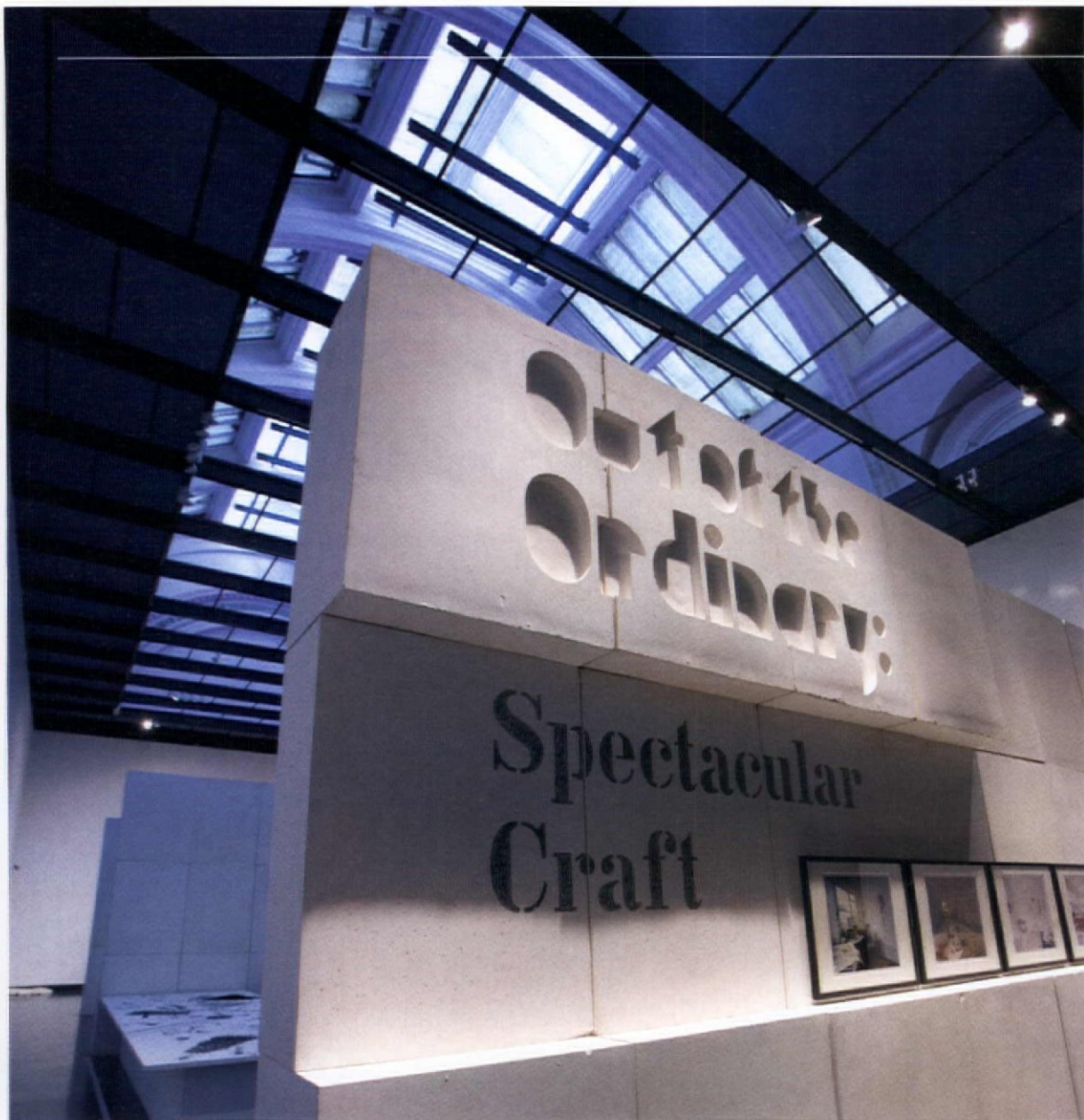
Inside, the Porter Gallery is orthogonal and clear as a volume. The new modern box is temporary, and conceived as being in stark contrast to what it replaces – the maze of galleries that was formerly the V&A's temporary exhibition space. It is also clearly separate to the architecture that it sits inside, with the arched gallery beyond still perceptible through the translucent roof of the Porter.

My only reservation about this project is on the strategic level of the visitor's experience of the V&A as a whole. While I can see why the museum might have wanted to keep this temporary gallery within easy reach of the entrance hall, it removes the pleasure of walking all the way through the galleries to the back where the temporary exhibitions used to be. It's a small point, but this strategy accentuates the modern character of the V&A's home rather than its charming idiosyncracies.

The Porter will show contemporary design and art, and as such is designed as a modern gallery space. The white walls are a standard gallery hanging system, repairable and able to take required loads. The roof is made of very slim steel beams (their elegant proportions possible thanks to the structural help of the >>







microcables), with aluminium honeycomb panels around the edges of the soffit.

At the bottom of the walls are slightly obtrusive black air vents, joining the walls to a rubber floor. But the space is all about its proportions, which are coolly grand, and the ceiling, which is a combination of Miesian structural expression and the misty wires which recall Diller & Scofidio's Blur building at the 2002 Swiss National Expo.

Despite the attention paid to high-quality gallery walls, the opening installation in the Porter Gallery (*Out of the Ordinary: Spectacular Craft*, showing until 17 February 2008) chooses to hang very little on them. Jamie Fobert Architects has designed the first installation, and chose a series of dramatically abstract cast-plaster blocks to display the contemporary craft objects in the show.

I think even Fobert would admit to a perverse situation where gallery and installation work against each other. The 7m-high carbon-fibre doors were supposed to offer intriguing glimpses and paths into the space of the gallery, but Fobert has built a wall right behind them in his white blocks, slightly short-circuiting the way in. But it's still a nice effect, like a vestibule within a vestibule, and the white plaster is a strange, crafted presence behind the imposing, super-high-tech carbon doors.

These two not-as-young-as-they-used-to-be practices have produced some really nice work here, and it's worth a trip to the V&A. But I'd rather spend time in the German metalwork section looking at Block's wires than at some of the objects displayed in the debut exhibition inside the space. ■

Start on site date June 2007
Completion November 2007
Gross external floor area 360m²
Form of contract GC/Works/2 (1998)
Total cost £650,000
Client Victoria & Albert Museum
Architect Block Architecture
Structural engineer Packman Lucas
Service engineer NDY
Lighting consultant DHA Design Services
Annual CO₂ emissions Not calculated, but emissions will be less than previous temporary spaces as some existing heaters are unused

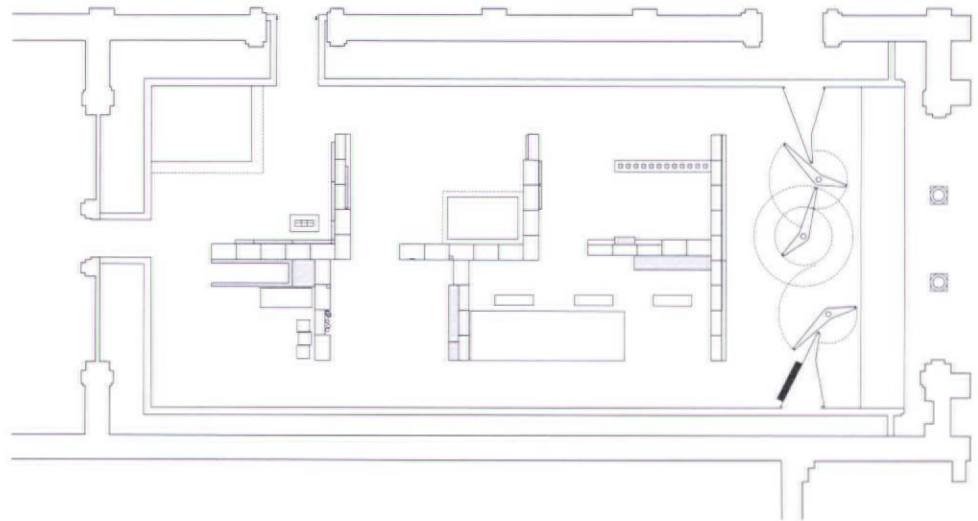
Jamie Fobert installation:
Start on site date October 2007
Client Victoria & Albert Museum/Crafts Council
Architect Jamie Fobert Architects
Main contractor MDM



Above left The gallery's first exhibition features an installation by Jamie Fobert Architects

Above The open ceiling lets in light from the V&A's glazed roof

Right Jamie Fobert's installation plan includes a plaster wall facing Block's adjustable doors



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Big Fish Little Fish

*In our rotating column comparing
life in a small and a large practice,
little fish **Jonathan Hendry** of
Jonathan Hendry Architects
has an attack of nerves*

Monday morning at 8.00am
and the phone rings: can we
visit a site to approve the black
Siberian larch we've proposed for
over-cladding an existing mock-
Georgian house?

Our clients are young
professionals who have slowly
developed trust in our judgement.
The five-minute car journey to
site seems to take forever – what
if it doesn't look right and what if
the client doesn't like it? When
we turn the corner I can smell the
Sadolin, and feel reassured. The
existing brickwork that we've all
loathed is slowly disappearing,
and our project is starting to look
like a proper piece of architecture.

I return to the office; the post
arrives. I open a letter from the
RIBA – we've been shortlisted for
a White Rose Award. At this
point it all seems worthwhile. We
sit in the window drinking a cup
of tea. The grass outside is
disappearing under a carpet of
golden leaves. We reflect on the
joys of being a young practice, the
delight of seeing our projects
being built and receiving
recognition for our hard labour.

It's Friday again, and the
project architect for our largest
scheme on site calls in sick. My
plans for our Friday lunch ritual
of fish and chips are scuppered.

Next week: **John Preve**, partner
at Make Architects



THAMES GATEWAY MODEL UNVEILED

Pipers, who produced the London model for the Building Centre's New London Architecture gallery, unveiled a 25m-long model of the Thames Gateway at the Thames Gateway Forum on 28 November. The model has since been divided into 11 pieces. Each will tour its respective region and be shown in shopping centres, town halls and community centres. Eventually the pieces will come together again to be displayed at a permanent location, which has yet to be determined.

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of the training providers on the
scheme, has worked with a
number of practices including
David Morley Architects and
Studio Egret West. David Morley
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Coaching, which he is now
considering widening out to his

management team. Morley says:
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complex tasks. We have been
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project moving.'

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www.wow-coaching.co.uk

BLINDED BY THE LIGHT

In his latest NBS Shortcut, *Austin Williams* looks at the importance of designing out glare

Understanding the effects and causes of glare has given rise to a huge industry in research papers since the 1950s. Much of it is subjective – though some studies measure pupil dilation, many rely on human testimony; using surveys with assessments such as: 'intolerable', 'disturbing', 'noticeable' and 'imperceptible'.

This research, however, hasn't quite made its way into the construction industry.

Alan Gilbertson's guide for the Construction Industry Research and Information Association simply says that glare from electrical lighting may induce headaches and suggests that 'unshielded glare or flash should be eliminated'.

The Construction Design and Management Regulations (CDM 2007) include only a few

references to the problems associated with inappropriate lighting, simply noting that 'every place of work and approach thereto and every traffic route shall be provided with suitable and sufficient lighting, which shall be, so far as is reasonably practicable, by natural light'.

The Workplace (Health, Safety and Welfare) Regulation's 1992 Statutory Instrument (now incorporated into CDM 2007) does not raise the issue of glare at all but, with minor grammatical differences, contains the same sentence about suitable lighting as that in CDM 2007.

But the issue of glare is more than a physiological Health and Safety concern. Some studies suggest that unevenly distributed daylight can cause psychological harm and lead occupants to close

blinds and use lights, resulting in the unnecessary use of electricity.

The experience of glare is often in response to sources of light within the field of vision that are deemed to be too bright relative to their background.

The issue of glare is more than a physiological Health and Safety concern

To measure this effect, the International Commission on Illumination (CIE) – the international standardisation body for the science of lighting – has devised the Unified Glare Rating (UGR), a standard calculated using a formula based on background luminance, as well as angles and the position of the viewer to the light source. The CIE defines glare as 'excessive

contrast or an inappropriate distribution of light sources that disturbs the observer or limits the ability to distinguish details and objects.'

From this, the Chartered Institution of Building Services Engineers (CIBSE) describes two types of glare: disability glare – where 'vision is impaired by excessive dazzle from a bright light source or reflection; and discomfort glare – 'caused by very bright light such as direct sunlight or bright lamps'. When shiny surfaces are illuminated, the resulting reflections, called veiling reflections, produce bright patches of intense light.

A UGR greater than 20 is considered too high. In offices, an index value of around 16 is recommended. However, these figures are constantly under



review. A recent report from Germany's Fraunhofer Institute for Solar Energy Systems and the Danish Building Research Institute entitled *Towards a New Daylight Glare Rating* uses empirical data drawn from pupil/retina measurements to propose a more scientifically accurate Daylight Glare Probability.

Because luminaires are commonly the brightest source of light they should be selected to minimise glare. People with a visual impairment require a range of illuminances to help differentiate objects and locations, but task lighting should only be selected when the specific needs are known and risk assessed.

Daylighting is its own issue. In brief: the daylight factor is the fraction of the illuminance on a given surface compared to the horizontal illuminance outside

the building and, averaged over the floor area, should be above 2 per cent to ensure a reasonable level of daylight.

To increase the reach of daylight into a long room, Serraglaze, by company Bending Light, is a glazing material that consists of two very thin sheets of polymethylmethacrylate (PMMA) with microscopic air pockets that enable the primary light source to be refracted and reflected further into the room. This product is the only specification for alleviating glare contained in the new Approved Code of Practice, 'Managing Health and Safety in Construction' (Design and Management) Regulations 2007'. [Austin Williams is the author and illustrator of NBS Shortcuts](#)

Visit www.thenbs.com

RECOMMENDED ILLUMINANCE LEVELS FOR VARIOUS LOCATIONS (LM/M²)

External ramps 100 minimum at top and bottom
External steps 100 minimum at tread level
Entrance 200 at floor level
Corridor 100 at floor level
Internal stairs 100 minimum at tread level
Internal ramps 100 minimum at top and bottom
WC 100 at floor level
Bathroom 100-300 at washbasin level
Shower area 100-300 at washbasin level
Bedroom 100 minimum at floor level
Kitchen 150-300 at worktop level

Note Data taken from BS8300 'Design of Buildings and their Approaches to Meet the Needs of Disabled People' and the Society of Light and Lighting's *Code for Lighting*.

GLOSSARY

Colour rendering index The rated ability to show colours accurately, where 100 = excellent.

Colour temperature The colour of light from a lamp in terms of warmth; varying from pinks (warm) to blues (cool).

Discharge lamps The most common discharge lamp is the 'cool' fluorescent tube which, like all of this type of lamp, requires time to reach full light output after being switched on. The use of electronic controls with fluorescent lamps can overcome the interference sometimes caused to hearing aids.

Efficacy/Energy efficiency The efficacy or energy efficiency of lamps is assessed by comparing the amount of light (lumens) they emit per watt.

Illuminance The amount of light falling on a surface, measured in lumens/square metre (lm/m²) or 'lux'.

Incandescent lamps Even though there are steps in Australia to phase these out, and increasing pressure in the UK to do the same, incandescent lamps – normal light bulbs and tungsten halogen lamps – are still the most common 'warm' light sources. They start instantly and provide reasonable colour rendering but can be very bright and cause glare if not positioned carefully. Tungsten halogen lamps are regularly used as spotlights.

Luminance Also known as (photometric) brightness, it is the amount of light either reflected or emitted from a surface, measured in candelas per square metre (cd/m²).

Standard Maintained Illuminance (SMI) The minimum illuminance on a surface of a specific room necessary to perform a specific task. For kitchens and offices this will usually be at worktop or desk-top height respectively, while for corridors it is at floor level.

THE TWO MAIN METHODS OF MEASURING GLARE PRIOR TO THE CIE'S UNIFIED GLARE RATING

- The British Glare Index. This was based on the glare sensation produced by a number of single glare sources. As with other indices, this could be applied to daylight or to a number of conventional luminaires, but not to large area light sources, such as luminous or coffered ceilings. Thus it sometimes underestimated the discomfort glare from some ceiling-mounted luminaires.

the probability that an observer would consider a visual environment comfortable for performing a task. The VCP also used a glare-sensation function for a single source, but did not have the facility to assess specific individual locations and directions of view, examining instead the system in totality.

In some circumstances, these two measures are still used (the British Glare Index being very similar to the CIE's Unified Glare Rating).

- The American Visual Comfort Probability (VCP). This assessed

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Conditioning) Ltd
B&CE Benefit Schemes
Balfour Beatty
Barbour
Bell & Scott Property Law
Birkett Cole Lowe Architects
British Board of Agrément
British Gypsum Ltd
Broadway Malayan Ltd
Burton Property Ltd
CAGE Association North Notts
Carillion plc
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CECA Wales
Clancy Consulting Ltd
College of Estate Management
Como Group Ltd
Conlon Construction Ltd
Constructing Excellence in
the Built Environment
Construction Confederation
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Dorrington
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C R A S H

THE CONSTRUCTION AND PROPERTY INDUSTRY
CHARITY FOR THE HOMELESS

In this section Corb and Jeanneret's villas // Gordon
Matta-Clark remembered // Hidden Robert Adam //
Vertical gardening // Visionary Gropius // diary

The Critics

Villa Stein-de Monzie. June-July 1926



BOOK

Le Corbusier et Jeanneret

*Originally published in 1984, this sumptuous new edition expands the text and includes more photographs, but is no easier to read, says **Elain Harwood***

The Villas of Le Corbusier and Pierre Jeanneret 1920-1930. By Tim Benton. Revised & expanded hardback. Birkhäuser 2007. £39.90

In the formative years of the 1920s, Le Corbusier, working with his cousin Pierre Jeanneret (a shadowy assistant often late with the accounts), would tease out a design solution through rough, undated sketches over many months.

Tim Benton, an art history professor at the Open University, assembles these scribbles in

The Villas of Le Corbusier and Pierre Jeanneret 1920-1930, as well as more finished presentation drawings from the Fondation Le Corbusier, and relates them to the limited surviving correspondence. He also includes Corb's obfuscating reminiscences and notes on the complexities of extending sites in Paris's most desirable suburbs.

Drawing from the minutiae of Le Corbusier's designs, Benton illustrates how the architect created a new form with his villa work, developing the purism of the Modern movement through the creation of houses for the rich, where luxury grew out of the assemblage of space rather than finishes and fittings. >>

INTERVIEW

You are the Measure

Nicole Pasulka interviews Alanna Heiss, former collaborator of Gordon Matta-Clark and director of New York's P.S.1 Contemporary Arts Center

Gordon Matta-Clark: *You Are the Measure*. Until 7 January 2008. Museum of Contemporary Art (MOCA), Grand Avenue, Los Angeles, USA.
Food: Gordon Matta-Clark. Until 19 December 2007 at thisisnotashop, Dublin 7

The Gordon Matta-Clark retrospective 'You Are the Measure' demands imagination. Most of the buildings Matta-Clark transformed are gone. Many were slated for destruction before he made a cut, sever, split or gouge.

But walking among the crumbs of his work, curated by the Whitney Museum's



Elisabeth Sussman and currently showing at the MOCA (Los Angeles), we can imagine wandering through the New Jersey house that Matta-Clark cut in half for *Splitting* (1974) or peering out of the gaping hole in New York's Pier 52 for *Day's End* (1975).

Thinking about Matta-Clark's work, you can't help but think like Matta-Clark. After a glimpse into the artist's world, everyday alleyways, sagging porches, and abandoned yards invite intrusion and hold artistic possibility. We may not have chainsaws, but amid the remnants of his work we carve our own view of these overlooked structures.

Alanna Heiss, currently the director of P.S.1 Contemporary Art Center in Queens, New York, collaborated with Matta-Clark in the 1970s on projects in downtown New York City. In this interview, she discusses Matta-Clark's inspiration and impact.

How did you meet Matta-Clark?

Gordon and I met in early 1971. I asked him to help me organise my first show in New York, which was a celebration of the birthday of the Brooklyn Bridge. The main part of the exhibition took place in the vacant lot

surrounding the giant stone base of the Manhattan side of the bridge, which included numerous hollowed-out rooms and was very eerie. In every way, it seemed to be a hostile and threatening environment – perfect for this show.

What other projects did you collaborate on?

Gordon and I worked on at least five exhibition projects together, one of which was at New York's Clocktower and entitled *Clockshower* (1973) with Gordon naked on the face of the clock. Together, we attended city auctions where slivers of real estate were auctioned off. This was the practical origin for a series of works that Gordon called the 'Queens Estate' (*Fake Estates*, 1973–4) where he made drawings of the actual slivers of land

'When Gordon died, I did not have the heart to continue'

that he purchased. The last project which we worked on together was unfinished due to his death, and took place in Midtown in an abandoned building where Gordon had designed a cut-out sphere of an entire corner

Le Corbusier continued from p45

Attention is given to the difficulty of obtaining long windows, which had to be specially made, and of obtaining modern light fittings – this was the cutting edge of new technology. Even where metal Ronéo doors and Baumann roller blinds were bought off the peg, they rarely fitted without expensive adjustment to the apertures receiving them.

The methodology also serves to bring out the importance of landscape to these early houses – something rarely considered. These

include efforts to incorporate a copse of trees at the Villa Stein-de Monzie, only to sacrifice them as the design evolved, and the pivoting of the La Roche house and its antecedents around the site's one mature tree.

If you have the old edition, there is little to justify a new purchase

Snippets of correspondence, in particular Le Corbusier and Jeanneret's disputes with their clients over costs, enliven the tome. Benton hints that the architects were

ingenious in preparing estimates which could not be met as the designs evolved. Benton ends at the Villa Savoye, the point at which Le Corbusier's practice began to diversify and he and Jeanneret shook off their dependency on difficult clients.

This is a book by turns fascinating and frustrating – great when you can follow Benton's argument, infuriating when a complex discussion of the evolving elevations of the Villa Stein-de Monzie is accompanied by a complex series of sketch plans. The La Roche/Jeanneret-Raaf house exemplifies

Splitting 10 & 11,
1975, by Gordon
Matta-Clark



Matta-Clark 10 & 11

"Splitting 10 & 11"

Gordon Matta-Clark 1975

property on 54th Street. I had the drawings of this project, and other artists such as Richard Nonas were involved, but when Gordon died, I did not have the heart to continue the expedition.

Matta-Clark's work suggests a hostility to architectural development during the 1970s, but his art is so much more than a political response. It seems to encourage new ideas of community and construction.

This is true. In fact, the artists he worked with that were such close friends began a group called Anarchitecture and they used to meet fairly regularly and have a lot of fun.

What, in your mind, most distinguishes Matta-Clark from other conceptual artists?

I never thought of Matta-Clark as a conceptual artist, though everything he did is related to conceptual work. He was extraordinarily connected to physical objects and occasions, many of these centered on social activities such as eating or drinking. He organised large dinners at his loft and was an extremely good cook. This morphed into his restaurant, Food (1971) [The exhibition *Food: Gordon Matta-Clark opened in Dublin this week, see image, left*].

What's the contemporary relevance of Matta-Clark's work?

Gordon's work has been much more pervasive and influential than I ever dreamed it would be. I thought that it would end with his death, but his work has become, if anything, more discussed than it was at the time. In this he shares something with Félix González-Torres [1957-1996], another artist who died very young.

Nicole Pasulka is a freelance writer and editor living in Brooklyn, New York

Resume: Not much left of Gordon Matta-Clark's oeuvre – the buildings were slated for demolition, and then he cut them in half

these difficulties. Although one of Le Corbusier's best-known and most accessible houses, the complexity of the land acquisitions and the evolution of the design for a series of clients is hard to follow.

Sketches remain faint in the new edition, and it is hard to relate them to the text. If you already have the old edition, there is little to justify a new purchase – the new book is not one for the coffee table, and Benton gives only a brief update of his interpretations of the drawings, with references to recent scholarship by others.

As a study of a small office, however, struggling to make a new form of architecture in the teeth of clients and builders, equally mystified, this is a fascinating read. So, too, is the detail of the scholarship on such familiar houses as the Villa Savoye, showing that the simple solution can be the hardest wrought. ■

Elain Harwood is a historian with English Heritage

Resume Garble. Garble. Nice drawing. Garble. Garble. Anecdote

Sketch for the
Ozenfant Studio





Critic's Choice There are still surprises in Robert Adam's work, says Andrew Mead

You might think there was little left to learn about a figure so well studied and documented as Robert Adam, but that's not the case. At a fascinating World Monuments Fund (WMF) lecture in London on 21 November, conservator Richard Ireland presented his findings on Adam's decorative schemes at Headfort House, Co. Meath, Ireland. He focused on the Eating Room – a grand double-height space – where all his preconceptions about the original scheme, now overlain by several later coats of paint, were challenged. He said: 'I couldn't presume at any point. There was a huge amount of working out to do.' What Ireland reconstructed was a much flatter and less 'architectural' scheme than he'd anticipated, which – as historian Eileen Harris, author of a study of Adam interiors, points out – gives Adam scholars food for thought, because no other interiors by him have been investigated as minutely as this. If they were, what would we find?

The WMF hopes to contribute to a restoration of Headfort's key rooms in due course. Meanwhile, an earlier WMF restoration project is the subject of a new book from publisher Scala, *Brancusi's Endless Column Ensemble* (£8.95). Constructed in 1937 in the Romanian town of Târgu Jiu, the column – with its brass-and-zinc clad cast-iron rhomboids surging skywards – is part of an ensemble of works that includes the travertine Table of Silence (see below). They're as much landscape architecture as sculpture and are thoroughly explored in Scala's attractive book.



The ACROS building in Fukuoka, Japan – a 15-storey cultural and exhibition centre

BOOK

Britain simply doesn't do much vertical gardening, Ruth Slavid discovers

Vertical Gardens: Bringing the City to Life. By Anna Lambertini and Jacques Leenhardt. Thames & Hudson, 2007. 240pp. £39.95

The children's centre at Paradise Park in north London, designed by DSDHA with landscape architect Marie Clark, is the last project in *Vertical Gardens: Bringing the City to Life*, and receives some of the most perfunctory coverage. It is also the only British project featured.

This is not merely due to the fact that the authors are based, respectively, in Florence and Paris. Compared to other European countries, we just don't do much of this stuff. The clue may lie in the special circumstances of the Paradise Park building. Its 'living wall' was designed, in part, to compensate for the fact that the building was replacing an area of parkland. With our relatively low-density cities, the UK is rich in parks. Perhaps we just don't need to do it – at least until we get serious about embracing higher densities.

What is fascinating about many of these projects is seeing to what extent architects are willing to cede control and allow the plants to grow in unexpected directions, rampage or die. The trouble with plants is that they're far less easy to subjugate than steel or concrete.

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Paris-8^e / 817. 40.70



camouflaged apart-
ment at a gîtes ruraux
Jupilles, France

Good management involves adapting to the behaviour of plants, rather than trying to impose order on them. Herzog & de Meuron, at its Prada Aoyama Epicenter in Tokyo, chooses to cover the boundary of its site with moss, which is constrained and consequently rather unrewarding. Jean Nouvel, in contrast, lets it all hang out in his exemplary collaborations with Patrick Blanc at the Cartier Foundation and the Quai Branly museum in Paris – Blanc is pretty much the star of this book.

The projects are a visual feast, particularly on a grim winter's day. Only Jeff Koons' hideous dog and a nearly unreadable introduction let the book down.

Resume: Nice gardens. Anyone for vertical croquet?

AJ 06.12.07

5 THINGS TO DO THIS WEEK

1 Jean Prouvé. *The Poetics of the Technical Object*

Review the life of Jean Prouvé, inventor of High-Tech, at this first comprehensive overview of his work in the UK (pictured left) Opens 7 December at the Design Museum, London SE1

2 Artscape Gallery: *Openness*

Video paintings by artists such as William Raban and Hilary Lawson streamed by Laluna – a new sequencing technology Until 15 December at Sketch Gallery, London W1

3 Aaron Head: *What Do I Know About Bedford Anyway?*

Artist-in-residence Aaron Head, uses food to explore his temporary town of residence 8 December–2 February 2008. BCA Gallery, Bedford, MK40

4 *Intrude on History: Linley Sambourne House*

Engage with costumed actors at Victorian artist Edward Linley Sambourne's townhouse 12–13 December at Linley Sambourne House, London, W8. £20

5 *Tiles of the Unexpected Underground*

A study of the Tube's geometric tile patterns Tiles of the Unexpected Underground, published by Douglas Rose, 2007. £50

Back Issues Shand brought the best of continental Modernism to an Arts and Crafts Britain, writes Steve Parnell

James Stirling's father-in-law was the colourful Philip Morton Shand. To illustrate the circles that Shand moved in, his granddaughter is Camilla Parker-Bowles.

Shand, fluent in French and German, was a friend of Aalto, Behrens, Le Corbusier and Gropius. He translated the latter two's work for publication in British journals in the 1930s, bringing the best of continental Modernism to an Arts and Crafts Britain.

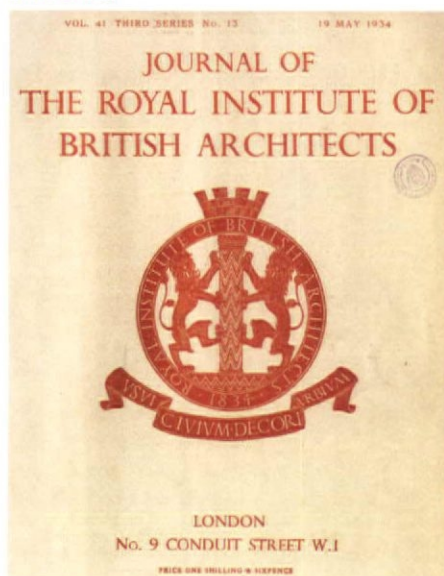
Gropius gave a speech entitled 'The Formal and Technical Problems of Modern Architecture and Planning' at the Design and Industries Association on 16 May, 1934, on the occasion of an exhibition of his work at the RIBA Galleries. Shand translated this speech, and published it a few days later in the RIBA Journal of 19 May, 1934.

In the talk, Gropius anticipates Pevsner by identifying the pioneers of the Modern Movement. He talks about space in the Modernist manner that precedes Giedion ('the very nature of architecture makes it dependent on the mastery of space') and outlines technological advances such as prefabrication and roof gardens that promise to transform architecture in a way that would

have made Banham proud.

Later in the Journal, previous RIBA president Raymond Unwin is quoted as saying, 'The German people loved working under a theory. Englishmen were not easily persuaded to a theory, were naturally suspicious of it, and afraid of ridicule should they show any great devotion to any particular theory.' The tone is polite, but cautious in contrast to Gropius' direct-talking.

The preceding year, the Nazis had closed down the Bauhaus. Gropius was hedging his bets and perhaps looking to work in Britain. However, Britain demonstrated the same kind of commitment then, as now, to employing the world's leading architects, and after a brief partnership with Maxwell Fry, Gropius left for the US.



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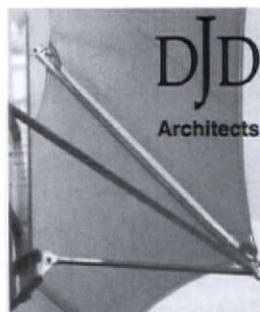
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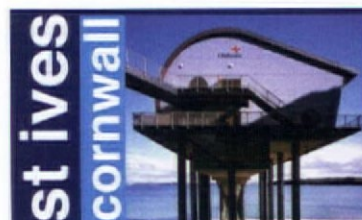
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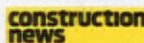
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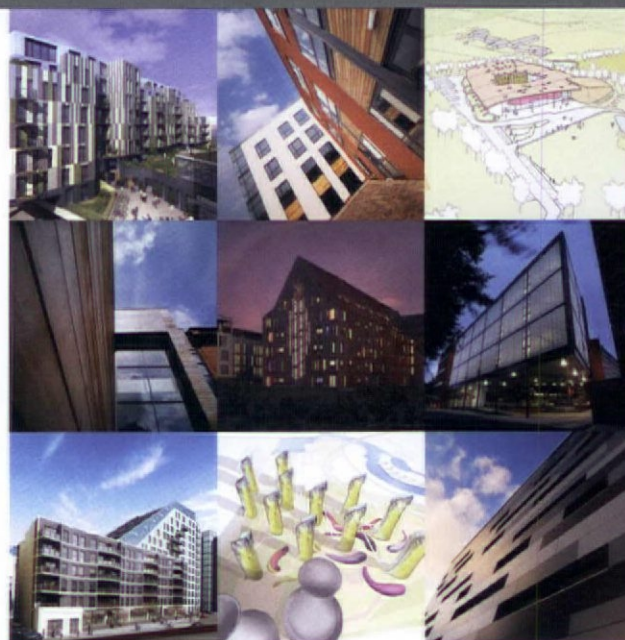
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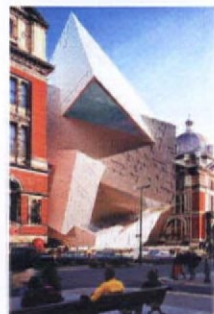
Further details may be obtained from the Council's website at www.rbkc.gov.uk/planning/aap or by calling 020 7361 2573.

Candidates are asked to apply by **17th December 2007** by sending a detailed CV and covering letter to:

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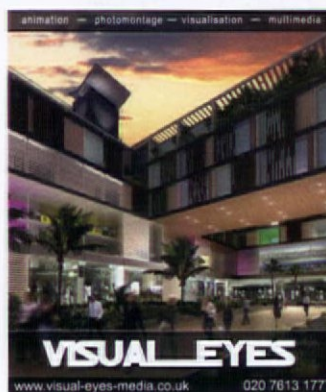
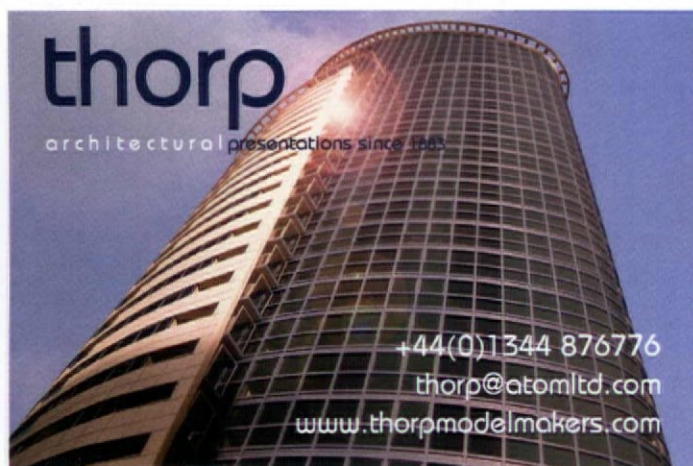
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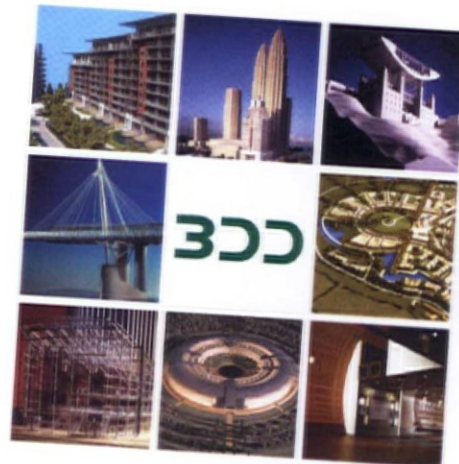


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Products

CORUS



AJ ENQUIRY 201

Big Storage at the Printworks in Chester uses Corus Colorcoat prefinished steel. Colorcoat Prisma prefinished steel in Silver Metallic was specified for the walls as part of a Trimoset composite panel system from Corus Panels and Profiles. The standing-seam section of the roof and the vault are in Colorcoat HPS200 Goosewing Grey.

SPARX



AJ ENQUIRY 203

Armstrong World Industries has supplied an integrated plaster, timber and metal ceiling system for Northern Foods' new company headquarters in Leeds. A total of 2,406m² of Armstrong's ceiling tiles and grids were used. The project won the 2006 British Council for Offices Fit-out of Workplace (Large Projects) Award.

REGINOX

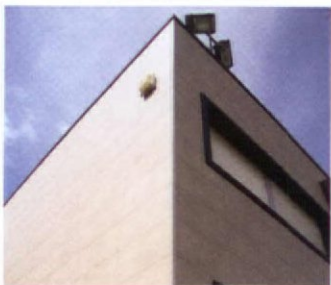


AJ ENQUIRY 205

Reginox UK has launched a new specification guide. The 82-page guide showcases the company's full product offer, which includes more than 120 inset, integrated and undermount sinks, firmly establishing the Reginox range as one of the largest and most comprehensive available.

www.reginox.com

TILE OF SPAIN



AJ ENQUIRY 207

Tile of Spain member Alcalagres has introduced the innovative Integra-Muro lightweight facade system. Each panel is prefabricated and comprises a porcelain tile, mechanical fixings and custom connectors with high-density, expanded-polystyrene insulation. This allows rapid installation of this durable product. www.alcalagres.com

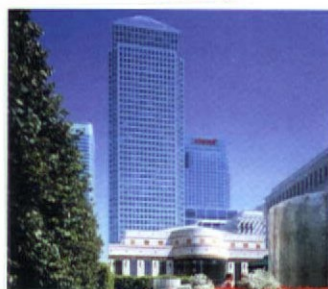
STOAKES SYSTEMS



AJ ENQUIRY 202

Alongside many schools, healthcare and sport facilities, the highly insulating Kalwall diffused-daylighting system from Stoakes Systems is also used at Liverpool South Parkway railway station, where it creates shadowless, crisply detailed, stunning environments. For more information visit www.stoakes.co.uk

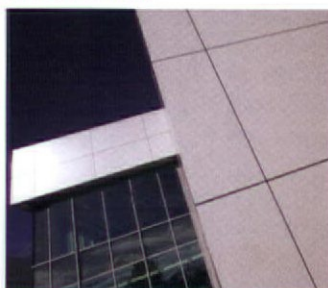
CLAXTON BLINDS



AJ ENQUIRY 204

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

ASH & LACY



AJ ENQUIRY 206

Pine Trees Estate in Staines has welcomed the refurbishment of two existing office units using the Ashtech Rainscreen cladding system from Ash & Lacy Building Systems. Ash & Lacy supplied main contractor Kier Southern with the attractive ACM panels in Light Grey Shine, with matching capping and corner panels.

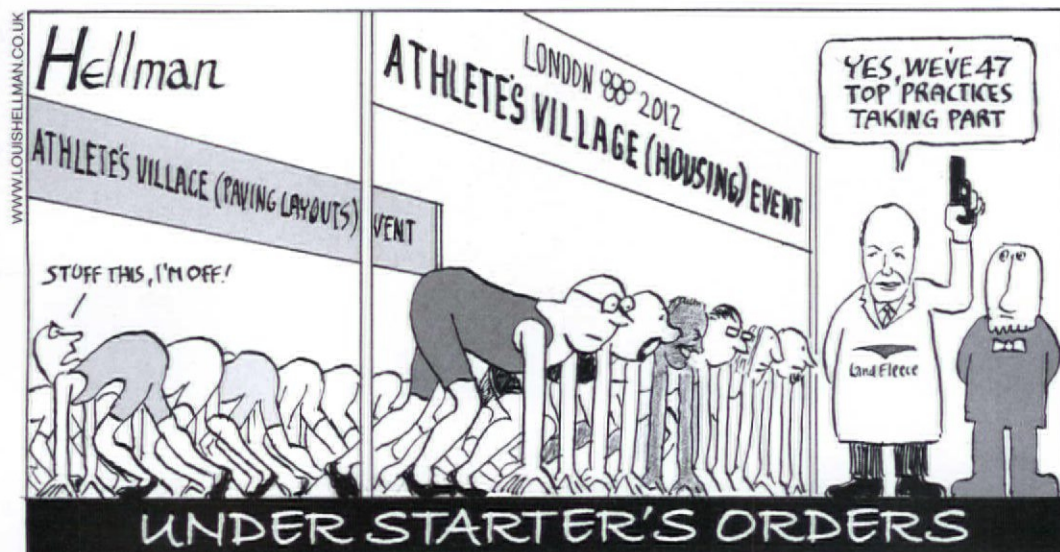
INTEGRATED DESIGN



AJ ENQUIRY 208

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

Astragal



TOUR GUIDE

Last week Astragal joined Olympic Delivery Authority boss **David Higgins** and head of the London Organising Committee for the Olympic Games **Paul Deighton** on the ODA chuckle-bus for a bumpy tour of the 2012 Olympics site. And what a laid-back affair it was. Should the Olympics go belly up, the genial Higgins will have no problems getting a job with an open-top bus tour operator. 'To your left you will see a troublesome travellers' camp, on the right the site of a massive fire, and ahead you will see scores of archaeologists holding up work on the Aquatics Centre.'

DRAG ALOO

A great debate was had by all at a Sheffield Civic Trust/Sheffield Society of Architects' event last week, where **Glenn Howells**, **Eamonn Canniffe** (of Manchester University), and **Abbie Thomas** and **Richard**

Holland of Sheffield NOW! had a right old ding-dong at the Showroom cinema. Afterwards, **Alan Todd**, **Robert Evans** of Evans Vettori, **Satwinder Samra** of Sauce, **Emma England** of the RIBA, **Justin Evans** of Arup and others shared beers. But this was a mere preview to the strangest event of the evening. Dinner at an excellent Sheffield curry house was interrupted by the realisation that the only other table in the restaurant was occupied by around 20 transvestites.

HUT SHOW

The Serpentine Gallery has kept tabs on all its pavilions and intends to hold a major 'retrospective' on them next year. At the end of their time in Hyde Park, the pavilions aren't homeless for long. This year's wood-clad spinning-top of a pavilion, designed by Icelandic artist **Ólafur Eliásson** with Norwegian architect **Kjetil Thorsen**, has already been snapped up by a private collector. Most of the others are apparently

in good nick, although they don't know the exact condition of **Zaha Hadid's** fabric tent from 2000, bought by the Royal Shakespeare Company for use as a stage. And hopefully they'll lose track of **Rem Koolhaas'** overblown 2006 effort before the show opens...

OFF THE MAP

Astragal approached a concept for pulping those most sacred of objects, old Ordnance Survey maps, with trepidation. Shouldn't they all be preserved in some wonderful library or other? But of course there are far too many superseded maps, so a proposal by 'architectural practice and radio show' Amenity Space for their

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reuse has a certain appeal. The idea is to compress the maps into wall elements that can then be used to build shelters (pictured below) in remote places. Just the kind of place you might get to with an (up-to-date) Ordnance Survey map.



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