

13.12.07

Technical & Practice
*Richards Partington clads
an industrial shed*

'I was a street-sweeper
in Covent Garden, and
I remember it from then'
*O'Donnell + Tuomey on
The Photographers' Gallery*

Green Grid
*A contemporary
landscape urbanism is
born in East London*

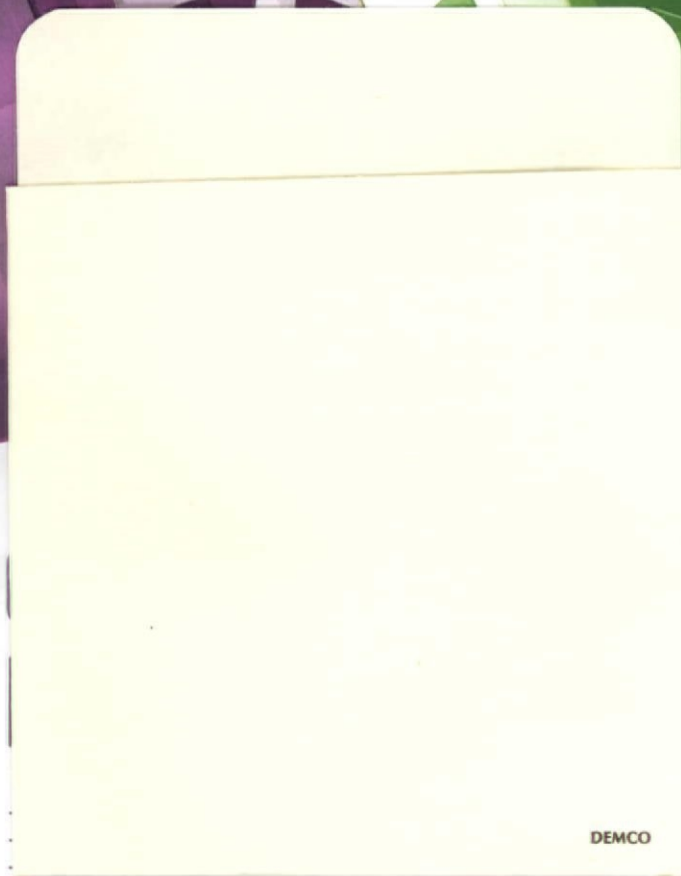


BELGRADE THEATRE

Stanton Williams' austere extension to Coventry's 1958 landmark

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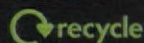
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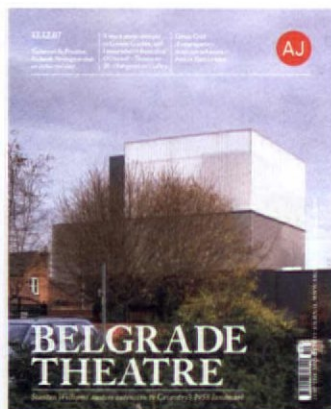
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Morley von Sternberg

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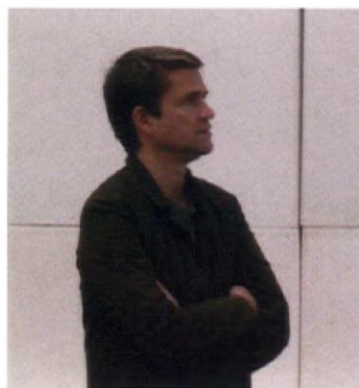
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News

Below Jamie Fobert
Right Evans and Shalev's 1993 Tate St Ives



TATE ST IVES IS REVIVED

Jamie Fobert extension backed by gallery bosses but still faces car-park hurdle

Jamie Fobert's long-overdue Tate St Ives extension in Cornwall is finally moving forward after gallery bosses rejected costly alternatives, including splitting the collection over two sites.

The AJ has learned that the Tate has plumped for a £13.5 million single-building extension on Barnoon car park above the gallery – almost three years after Fobert won the original design competition.

However the proposals, one of five options drawn up by Fobert, could still be scuppered by Cornwall County Council if it opposes the loss of 79 parking bays.

And even if the parking issue is resolved, the London-based

architect must once again rework his proposal as part of the design and consultation process. 'We want this scheme to be representative of all concerns,' said Fobert.

The Tate St Ives project is now on hold until spring 2008, when a new St Ives' parking strategy is unveiled. Part of the 12-month study ordered by Cornwall County Council, this will look at whether the town can absorb the significant loss of car space caused by developing Barnoon car park.

Commenting on Fobert's proposed extension, a Tate St Ives spokeswoman said: 'Several-site options, which would be much bigger, pose a number of

problems in terms of funding and staffing. This means we will continue looking at the Barnoon option.

'But it must be complementary to the community and fit in with Penwith District Council's St Ives parking strategy. The project involves the displacement of a large volume of permit-holding parking spaces,' she added.

If built, Fobert's extension will add much-needed space for temporary exhibitions, along with a dedicated education area, a reception, offices, storage and improved delivery access.

A special link will be created to connect the extension with original 1993 gallery, designed by Evans and Shalev.

In July 2006, Fobert was ordered to 'reassess' the project after it was suggested the gallery could be split over two sites in St Ives.

Other options have included renovating an existing drill hall and building an extra gallery in the Trenwith area of the town or nearby Hayle. A plan to rework the existing St Ives Gallery was also considered.

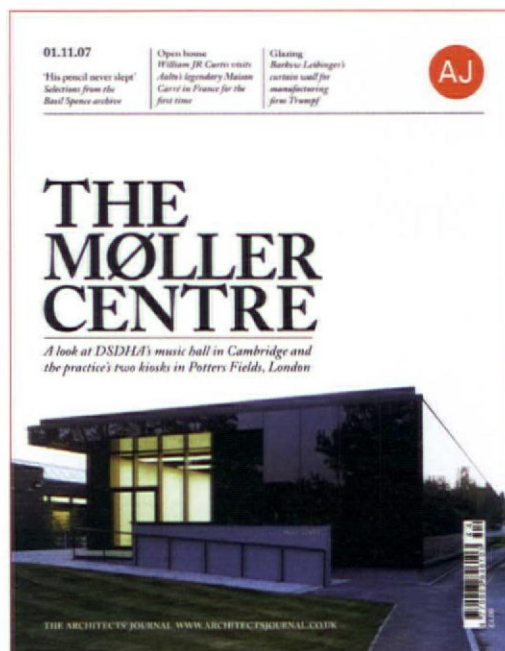
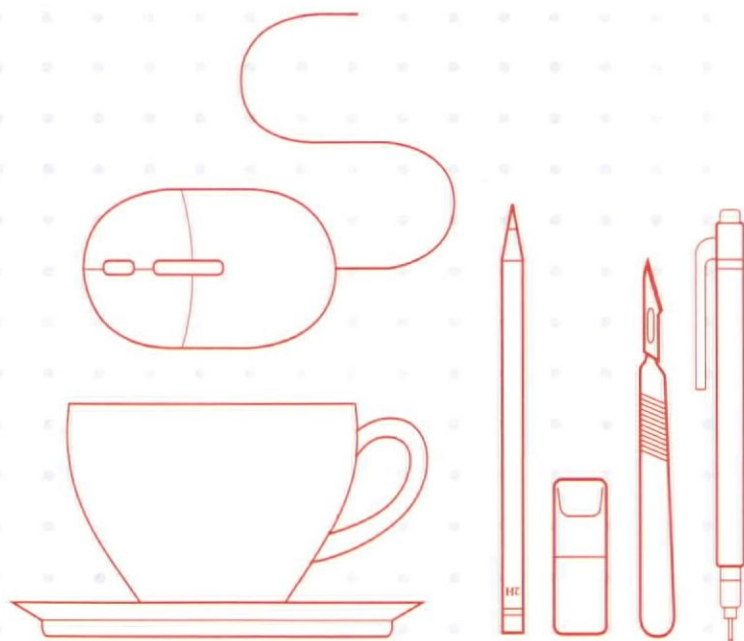
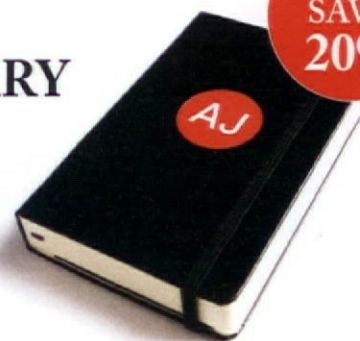
The plans have attracted opposition from a number of local people.

A statement from campaign group Keep St Ives Special reads: 'Jamie Fobert's designs for the Tate extension are irrelevant to most people within St Ives.'

Clive Walker

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GREEN LIGHT FOR CASPAR REPLACEMENT

Architecture 2B's replacement for Levitt Bernstein's doomed CASPAR apartment scheme in Leeds has won the go-ahead.

The original prefab housing development, completed in 2000, was evacuated two years ago after the discovery of 'potentially catastrophic structural problems'.

The new £10 million scheme, which mirrors the semi-circular shape of the existing block, has been significantly redesigned since it was unveiled in April (AJ 05.04.07). A drop in height from 11 to eight storeys has reduced the number of flats from 187 to 142, and the 'floating roof' has been replaced with a stepped terrace. *Richard Waite*

Read more on this story at

WWW.ARCHITECTSJOURNAL.CO.UK



MCASLAN IN OXFORD STREET TRAM PLAN

John McAslan + Partners is working as lead architect on the feasibility study to introduce trams along London's Oxford Street.

The practice, which is behind the redevelopment of King's Cross Station and is involved with the ambitious Crossrail project, has been commissioned by London Mayor Ken Livingstone to help him realise his vision to pedestrianise the famous shopping strip.

According to an unnamed source who has also worked in the area, the firm will look in

particular at how trams could affect the public space.

The source said: 'The latest is that John McAslan + Partners has been commissioned to do a feasibility study for the introduction of trams to Oxford Street.'

'We believe that John McAslan + Partners has also been commissioned to look into some of the public realm implications of the tram along Oxford Street.'

Livingstone unveiled his tram plans back in August 2006, saying he wanted to transform one of London's busiest roads into a 'pleasant stroll'.

If successful, the tram service will run from end to end of Oxford Street, with taxis able to cut across from north to south.

The mayor's plans include a terminus at Marble Arch, scrapping the existing roundabout and replacing 'tacky' buildings with a convention centre.

A senior source from the mayor's office confirmed McAslan's appointment and said that an announcement will be made in two weeks time.

John McAslan + Partners declined to comment.

Richard Vaughan

THIS WEEK ON THE WEB

NORD SCOOPS URBAN SPLASH STOKE CONTEST

Glasgow-based NORD has won the competition to mastermind Urban Splash's City Waterside development in Stoke-on-Trent, Staffordshire. The scheme will transform a semi-derelict 4.6ha plot next to the Caldon Canal, currently occupied by bricked-up terraces and rundown Victorian buildings, including a old pottery factory.

SWISS PRACTICE WINS CASTLE SCHEME

Lausanne-based Décosterd-Cotting Architects has seen off Moxon Architects and Brooklyn-based duo Yehre Suh and Justin Kwok to land the RIBA contest to design a new performance structure for Egremont Castle, Cumbria. The practice is headed up by Jean-Gilles Décosterd, the former partner of Philippe Rahm.

ALSOP'S STRATFORD DLR OPENS

SMC Alsop's Stratford Docklands Light Railway (DLR) station, on the edge of the London 2012 Olympic Park in East London, has fully opened to the public. The first platform, with its lightweight steel-framed roof, was completed back in June, but it has taken another five months for the second platform and footbridge to come into use.

ANOTHER TWIST FOR HOLBURN MUSEUM

The AJ has learned that critics of Eric Parry's controversial extension to the Grade I-listed Holburne Museum in Bath could challenge the recent council approval in the High Court. Two weeks ago the local authority approved revised plans, despite strong opposition from conservationists.

Read all these stories and more at

WWW.ARCHITECTSJOURNAL.CO.UK

WELSH VALLEY SCHOOL OPENS

Van Heyningen and Haward Architects' (VHHA) Ysgol Ifor Bach school in Caerphilly, South Wales, has opened.

The Welsh-language primary school, which took its first pupils in September, provides space for 210 students aged from five to

11, with space for another 50 nursery places, serving two local towns.

The 1,700m² school sits on the side of a valley, on what was once a colliery, and although the practice says a 'sizeable chunk' of the £2.5 million budget was >>







This image
Flexible
assembly rooms
are on the north

Below left
Materials are
'robust and
cheerful'

Below right
Classrooms on
the south side
capture daylight



spent (*continued from page 8*) on remediating the land, VHHA claims the natural breezes provide perfect conditions to passively ventilate the school.

VHHA partner Meryl Townley said: 'The classrooms are on the south side to maintain ideal levels of daylight, and are shaded by a steel canopy.'

Project architect Matt Patterson said the school is a

'simple structure' – a steel frame, wrapped in fair-faced block.

'Everything we used was very robust,' he said. 'They are cheap and cheerful materials, but used with careful attention to detail to lift them above their usual levels.' ■ *Richard Vaughan*

For more images of this project visit WWW.ARCHITECTSJOURNAL.CO.UK



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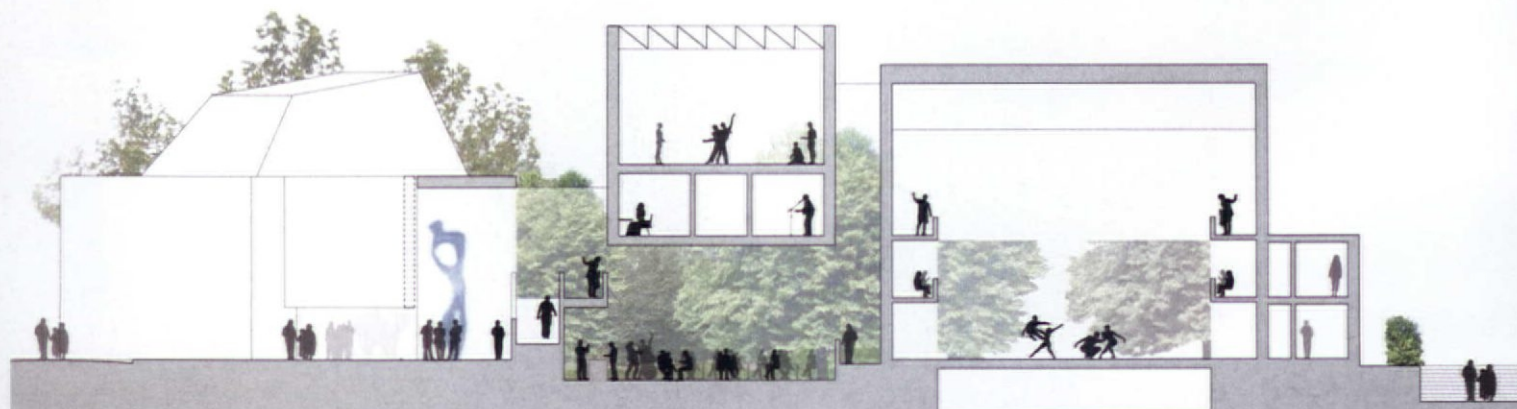
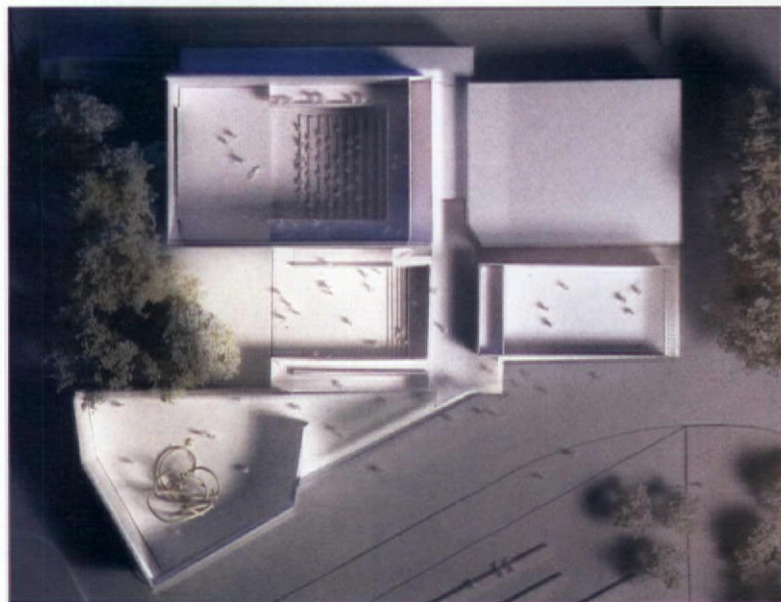


MUMA BAGS BATH ARTS SCHEME

North London-based McInnes Usher McKnight Architects (MUMA) has seen off a host of big names to land the project to design Bath University's new arts complex.

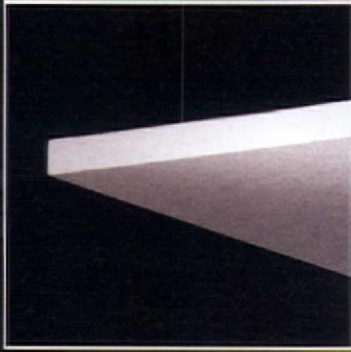

Tony Fretton, Stanton Williams, Penoyre & Prasad and Jamie Fobert were also in the running for the new facility, which will 'embrace' the university's Alison and Peter Smithson-designed lecture theatre.

The RIBA competition-winning scheme features a theatre and a studio block suspended above a new foyer. *Richard Waite*



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HAKES ASSOCIATES TAKES ON PADDINGTON FOOTBRIDGE

Hakes Associates has been drafted in to replace Sutherland Hussey Architects on the Paddington Basin footbridge project in west London – part of the vast Merchant Square masterplan.

Last November, Edinburgh-based Sutherland Hussey walked away from the high-profile scheme, which it won in

competition in June 2006, after falling out with developer Paddington Development Corporation (PDCL).

It is understood the practice locked horns with PDCL after the client demanded a rethink of the initial proposals for the Harbour Master's Building and footbridge, following a meeting

with unreceptive Westminster planners (AJ 02.11.06).

However, the firm refused and demanded payment for its work to date – a move which the AJ has learned ended in legal action and a last-minute out-of-court settlement.

Now Hakes Associates has been asked to come up with all-

new designs, which are expected to be unveiled early next year.

Describing his bridge designs, practice founder Julian Hakes said: 'I have been flying a lot of remote-control jets recently and this has inspired my proposals. The bridge is quite angular – like a stealth bomber or stealth yacht.'

Richard Waite



WHAT CARDIFF COULD HAVE HAD

This is the latest shot of Zaha Hadid's under-construction Guangzhou Opera House in southern China. Won in 2003, the 70,000m² scheme will house a theatre capable of hosting 1,800 visitors and a multi-function hall within a 'twin boulder'-shaped shell. The building is expected to open next autumn.



THREE TOWERS Rogers Stirk Harbour + Partners' Heron Quays West office skyscraper project in London's Canary Wharf has been submitted for planning. The stepped scheme features a trio of 12-, 21- and 33-storey towers.

STONEHENGE CENTRE DITCHED

Denton Corker Marshall's plan for a Stonehenge Visitor Centre has been killed off by a government decision not to build a proposed bypass under the historic site.

The practice's £67 million visitor centre, spearheaded by English Heritage (EH) and the Department of Culture, Media and Sport, won planning consent

in March, but its future had always hung on a high-priced tunnel being built to protect the Wiltshire monument from heavy traffic.

Last week Transport Minister Tom Harris ended nearly 15 years of speculation over a new visitor centre when he announced his department would not be pursuing the tunnel proposal,

arguing it did not represent 'best use of taxpayers' money'.

EH said it was 'very disappointed' the scheme had been dropped, adding: 'The project was the best and most practical means by which the agreed vision for the Stonehenge World Heritage Site could have been achieved.'

Edward Cullinan Architects originally won a competition to

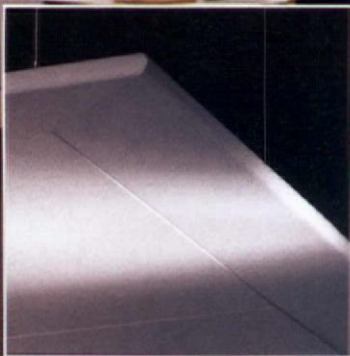
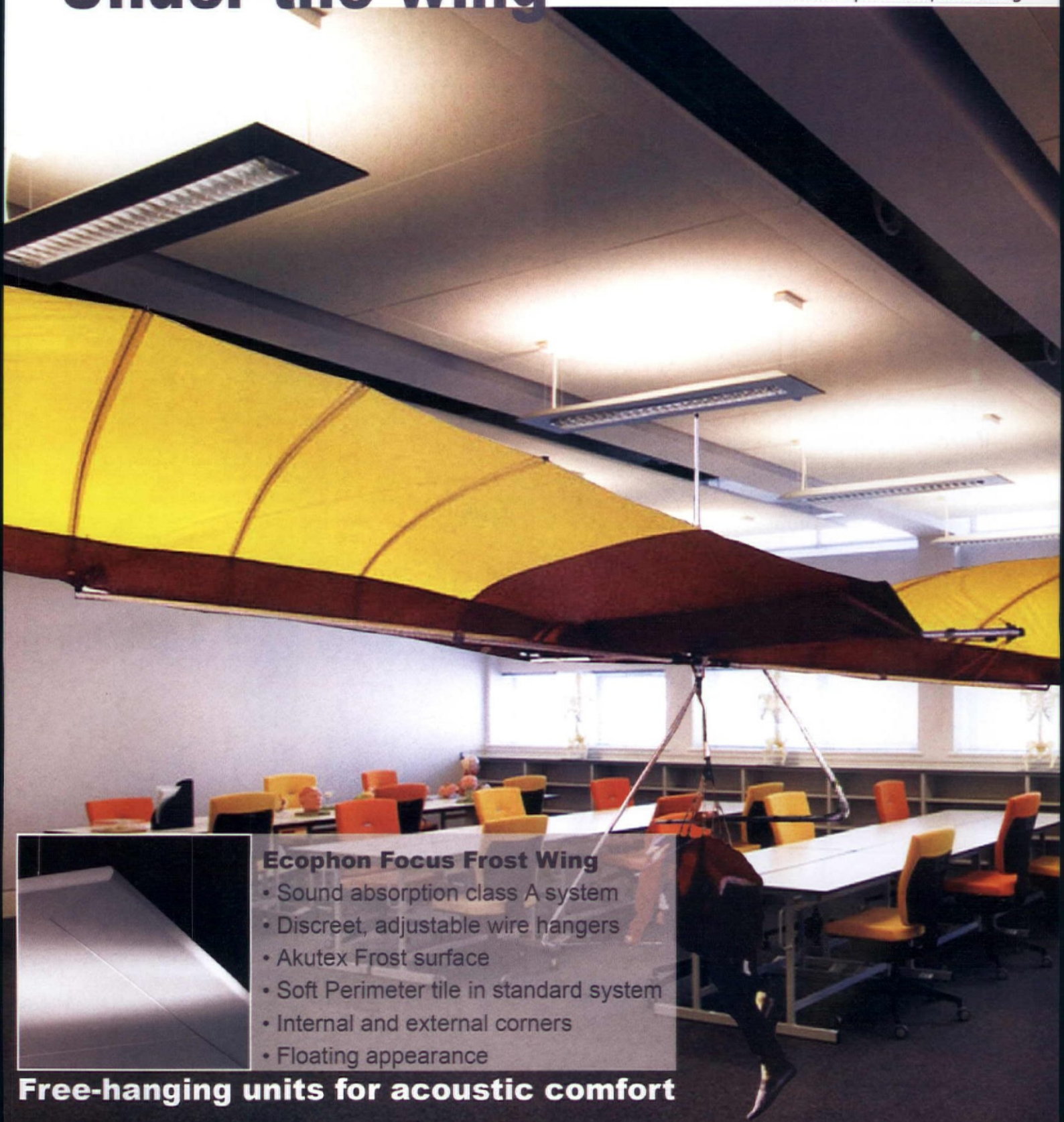
design the Stonehenge Visitor Centre in 1992, but this proposal was abandoned by EH in July 1996, following a decision to re-tender the centre as a PFI project.

Australian firm Denton Corker Marshall won a subsequent contest to design the centre in March 2001. The practice was unavailable to comment.

Clive Walker

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Leader & Comment



Leader The East London Green Grid is a breath of fresh air for British urban design, writes *Kieran Long*. And it even features great drawings

The East London Green Grid (ELGG) is the kind of creative, coherent and large-scale urban proposal that we see precious few of in the UK. It is a truism to say that the UK lacks a planning culture – the last generation of planners with a genuine design education is today approaching retirement, and younger practices are rarely equipped to attempt or compete for large-scale masterplans. Design for London's (DfL's) work is a marker for a thoughtful and ambitious contemporary urbanism.

But it is also a sign of what urban design has become today. In many ways the ELGG is just a way of branding a series of disparate and hitherto unassociated projects into the semblance of a strategy. It is also a polemical attempt to ensure that due attention is paid to

green spaces in the rush to densify and develop the area east of London. The ELGG, DfL hopes, will become a powerful brand, helping to secure funding for individual projects and also to defend public open spaces. It exemplifies DfL's 'catch and steer' approach, rather than defining a top-down plan for East London.

The graphic approach of the six different area frameworks is beautiful and clear, in stark contrast to much of what passes for strategic drawing in this country. I spoke at a symposium this week where I showed a drawing by English Partnerships entitled 'Station Quarter Masterplan' (for a town that shall remain nameless). The drawing consisted of an OS map with a big red line around two city blocks. And that was it.

You probably will have noticed that the AJ has been tackling urbanism in a serious way in recent weeks, with stories about Barking, Hull and Milton Keynes among others. But time and again while researching these features we have come up against the same problem – no-one has a drawing that can adequately sum up a strategic approach to a place. For this alone, DfL should be congratulated. The ELGG documents show how to communicate a large-scale vision characterfully, clearly and with depth.

Turn to pages 24-29 to take a look at critical appraisal of the ELGG documents by Jaffer Kolb, our features editor and himself an urban design graduate from the London School of Economics.

kieran.long@emap.com



Opinion How do you judge an architectural award when there's no architecture on the shortlist? *Jaffer Kolb* asks

Architecture is becoming parasitic – a lesson hammered home when I recently judged the Architecture and Civil Engineering category for this year's World Leadership Awards. The awards, sponsored by the not-for-profit World Leadership Forum, are divided into regional 'city of the year' categories (African, European, American, Asia-Pacific) with awards for subjects like education, culture, economy, and architecture. The breadth of the three projects we saw was disorientating – architecture, apparently, is a very elastic term.

The first was straightforward: a plan to mitigate the damage caused by rising sea

levels on Victoria Island, Lagos, Nigeria. The project was a triumph of civil engineering: for a small budget engineers devised a semi-permanent solution to make a shoreline to hold back the ocean from the adjacent city.

Next we were subjected to an overly slick presentation on the restoration of an observatory overlooking Los Angeles. The project was rigorous – in order to preserve the listed building and perform necessary upgrades, the team undertook meticulous work. But its value as a public project was tenuous, at best, compared to the 'save the people' attitude of the Lagos scheme.

Finally, three planners from Pune, India, presented a computer program developed for the city's planning department which connects to CAD software to review massing and height of proposed projects automatically, increasing the number of applications processed per annum from 2,500 to 4,500, according to their reports. The connection to planning was obvious, but its relationship to architecture and civil engineering was far from clear.

The three projects represent the increasingly amorphous definition of architecture as a discipline. The Los Angeles observatory saw the upgrade of a private institution through some public funding – not a novel arrangement in the US – and speaks to the overlap of the tourism industry with local government. In Pune, the only 'architecture' on show was the programming. In the end it won; not because we were completely sold on it as an

In the end we put on our corporate caps and went with the Bottom Line

example of the category (Lagos fitted that bill best, but there was a somewhat disturbing arrangement where once the beach was rehabilitated, a developer would arrive to create a new resort development), but because it represented good leadership. We put on our corporate caps and went with the Bottom Line – that is, the project that produced the most dramatic (and beneficial) results. But software winning architecture awards... it's a slippery slope.



Opinion In Denmark architects have far more responsibility, says *Teva Hesse*, and this leads to better design

Has architecture in the UK become too fragmented, and the design process over specialised? Are architects in danger of becoming managers of other consultants' input into their projects? From the perspective of 15 years of practice in Denmark and my work in London over the past six years, my answer is an unequivocal yes on both counts.

The design and construction industry in a small country like Denmark does not have the scale or economy to support the UK's degree of professional specialisation. But this has not impacted the quality of buildings produced there. Danish buildings often achieve an architectural clarity which is enhanced by a more straightforward design process.

Architectural project teams in Denmark regularly fulfil the role of project manager, QS, townscape advisor, planning supervisor, accessibility consultant and planning consultant. This already halves the size of the design team, but several Danish practices go even further and integrate urban design, masterplanning, landscape architecture, construction management, space planning/fitout, industrial design and lighting design into their work.

It is unusual in Denmark for practices to farm out parts of the design such as specification writing, detailing or tender documentation on their projects. Practices typically work through all design and delivery phases, retaining control and responsibility for their projects from competition to handover.

Danish architects like to congratulate themselves on their holistic approach, but in truth the majority of professions today require their practitioners to think broadly. In practice every architect, whether in Denmark or elsewhere, has his/her particular strengths and weaknesses. There are visionaries, designers, technicians, managers, administrators and communicators; the strength of any office is



This image CF Møller's National Gallery of Art, Copenhagen

Below The firm's Nordlyset, Copenhagen
 Bottom The Field's Shopping Centre, Copenhagen, also by CF Møller

in assembling these distinct skills into a team who collaborate in forging a common design goal. Most Danish architectural practices are organised in a non-hierarchical way; the daily work is developed by a team of individuals sitting together – testing, discussing, and openly criticising the design direction of a project.

Who better to measure quantities than the team that creates them?

Practice in London throws up a different set of challenges. The need to produce reports, design statements and other documentation detracts from design work. Specialist consultants are brought on board. As most specialists have a small slice of a great many projects, their fee only allows attendance at periodic meetings. As a result, their expertise is often applied in ways that do not really contribute to the design intent of the project.

There is no substitute for daily collaboration in the studio. Architects always synthesise specialist knowledge in their projects. The difference is whether this is digested by the design team or grafted on from outside.

Danish architects understand costs because they produce and maintain the cost plan. Furthermore, a typical but onerous Danish contract clause requires the architect to meet the agreed project budget at tender or redesign at their own expense. The cost plan, while not as sophisticated as one produced by

a QS, is the result of direct experience or direct contact with manufacturers/suppliers/contractors; and who better to measure quantities than the team that creates them?

Having too many participants in the design process, and the requirements to deliver excessive documentation at each stage of design, does not result in better architecture. There is a real and avoidable risk of projects achieving competence in all the manifold areas of specialist design, yet failing to produce excellence in any one.

Teva Hesse is head of design at CF Møller Architects UK

Email comment@architectsjournal.co.uk





The pseudo-science of the 'starchitects' makes them the real Roundheads, says Patrick Lynch

People have been referring to us – the lovers of bricks and fresh air, typology and history, architecture which looks like architecture – as 'the Roundheads'. Which is more than a bit odd, since Oliver Cromwell's New Model Army was a rabidly modern organisation, and the prototype for the Calvinistic celebration of materialism and technical prowess which typified 20th-century business practice.

The Roundheads didn't believe in iconography; they detested theatre and reduced symbolism to information. History and tradition were the objects of their scorn. A total refusal of anything tainted by rhetoric and ornament – and the past – paved the way for industrialisation and the expansion of British influence over the globe. Sounds to me very much like the world of 'starchitecture' – the belief that 'process' (sic), 'methodology' and 'critical theory' can stand in for 'design'.

The avant-garde is disgusted by the messiness of tradition

You see, there are really two ideologies at work here. The first is based on the study of places, cultures, habits and customs – the vernacular, in fact – and the belief that architecture is a discipline with its own history. The second thinks that 'history is bullshit' (to quote Will Alsop). The avant-garde is disgusted by the messiness and unbearable wetness of traditional construction, and their distrust of authority and

historical precedents might make them just corrupted Roundheads.

In a similar but more extreme way, Dutch architects place themselves in one of two camps: either you work in historic cities and are a 'conservation architect', or you work on virgin soil and are an 'experimental architect'. The SuperDutch school (ennobled in Bart Lootsma's 2003 book) starts off trying to square individual creativity with pseudo-scientific research (the modern conundrum), and ends up with various shades of neon go-faster stripes and 'cross-programming' in lieu of site specificity and architectural character.

Reducing architecture to the literal expression of abstract quantities produces a neo-orthodoxy of slightly fast-looking shapes. The current obsession seems based on nothing more than the insistence that using new technology is somehow morally correct and

radical. In contrast, the best Belgian architects work in a manner which is deeply sympathetic to the historic fabric of their towns.

Marie-José Van Hee makes modern architecture which is luxuriously referential of architectural memories, and richly suggestive of inhabitation. Her own house in Ghent is arranged around a courtyard garden lined with concrete colonnades. It has a mixture of grand and homely spaces, carefully calibrated for a family. There is a photograph of her dining room (*pictured below*) with some books laid out on the tablecloth, chairs slightly askew. Light from tall windows streams in. The stage is set for a simple meal or a feast – for contemplation or chatter. An invitation is offered in this architecture, one which I would like to offer too (www.mjvanhee.be).

Email comment@architectsjournal.co.uk

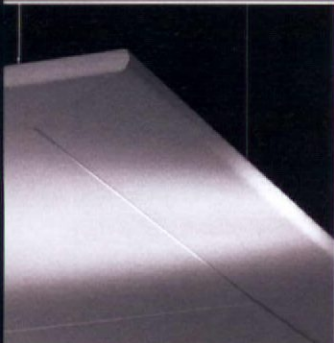



Marie-José Van Hee's house in Ghent, Belgium

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GREEN MEANING

Congratulations on an excellent first edition of the Sustainability in Practice series (AJ 29.11.07). It captured the challenges and opportunities inherent in addressing sustainability issues.

One of the priority challenges is to make sense of the definition of 'zero carbon'. To clarify: HM Treasury defined zero carbon for the purposes of its Stamp-Duty relief, and in doing so excluded the use of off-site renewables. This sweetener has had a perverse effect. The Building Regulations will be tightened against the energy criteria set out in the Code for Sustainable Homes, with 2016 being the zero-carbon

end point. But here's the rub – the Code's definition of zero carbon was belatedly amended to exclude off-site renewables, to remain consistent with the Treasury's definition.

Whatever the future holds for the Treasury definition, it's critical we get the Code definition right. The UK Green Building Council task group will report on this in early 2008, under the leadership of Mark Clare (head of house-builder Barratt).

*John Alker, public affairs manager,
UK Green Building Council*

TAKE COVER

Last month, Prime Minister Gordon Brown called on

architects to help 'design out' terrorist opportunities. Plans put forward by Security Minister Lord West focus on toughening existing buildings and considering security precautions in the basic planning of new projects.

However, by placing greater emphasis on the role of architects in the prevention and reduction of the effects of terrorist attacks, the government has unwittingly raised a potential liability issue.

Previously, the main insurance-related concerns for architects in relation to terrorism cover were the possible disruption to their business and the potential for an act of terrorism to expose (or be exacerbated by) poor work.

But since 9/11 the insurance market has placed a total

terrorism exclusion within all architectural professional indemnity (PI) policies. Specialist PI brokers have managed to negotiate the terrorism coverage written into architects' policies in very special circumstances. A typical example of this would be an insurer agreeing to make good the faulty work but not pay for the consequential loss.

We believe that the most likely way forward is that the construction industry and government will draw up guidelines that, if followed, will mitigate the majority of any risk to the designer. But until this happens, we recommend practices consult a specialist PI broker.

Ted Jones, head of architects' PI team, Howden Insurance

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The Olympics and the Thames Gateway are bringing radical change to East London.

The East London Green Grid is using this opportunity to redefine open space, and solves a major planning problem.

Jaffer Kolb takes a critical look

New urbanists aside, it's pretty safe to say that Ebenezer Howard and his Garden City acolytes got it wrong. Artificially controlling density and open space leads to environments that are equally artificial – a point we seem to have grasped half a century ago but now run the risk of in these days of high density and tall urban villages. Building tall may be the sustainable answer, but the result is equally affected – it's Milton Keynes with a different punchline. Increasingly, the argument to accommodate and control organic development sensitively is gaining weight.

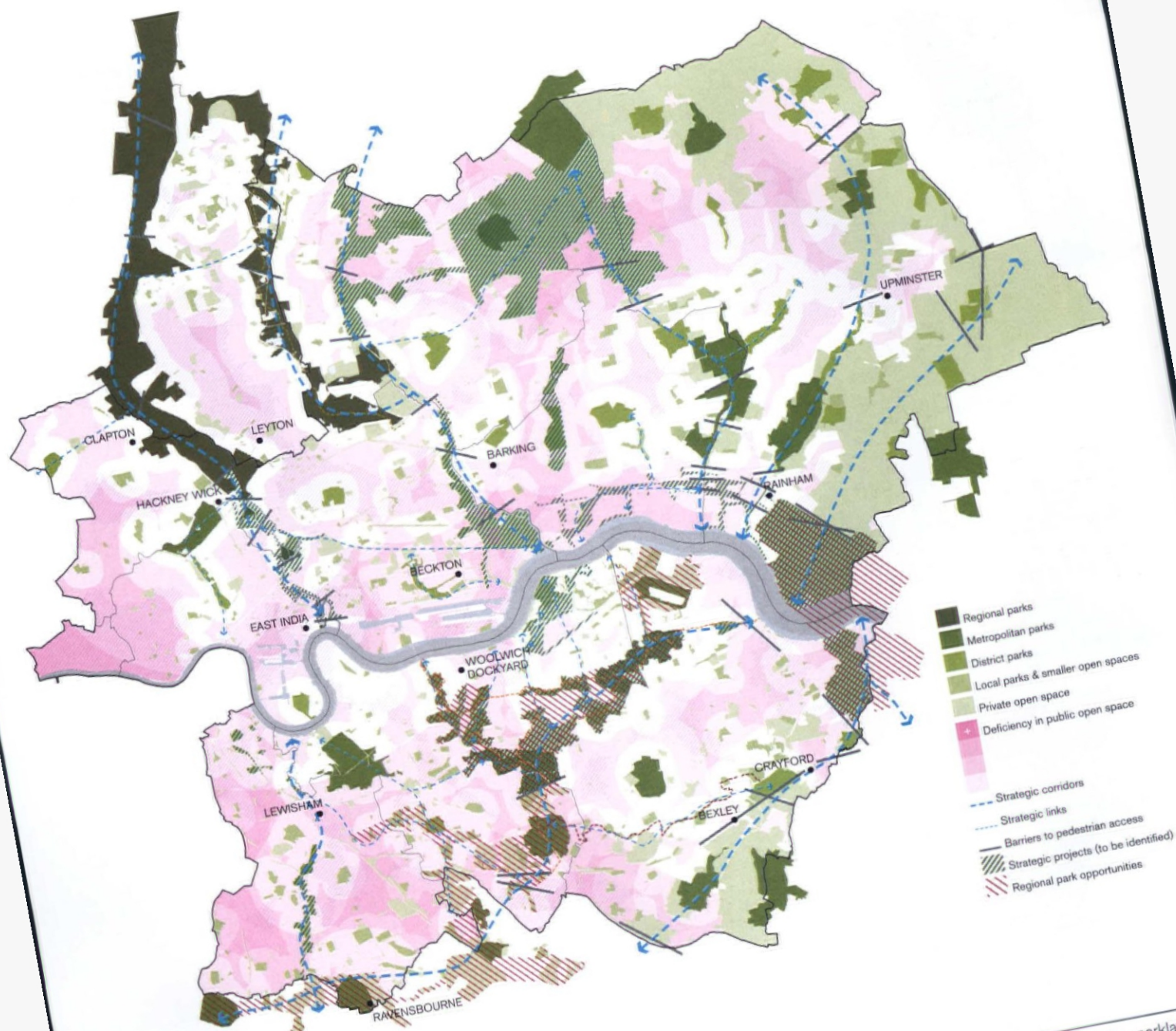
Enter the East London Green Grid (ELGG). It's not an answer, but rather a

reconciliation, and while it seeks only to propose a model for managing parklands, it employs a methodology of growth that suggests we're inching closer to a more realistic and tenable solution to the urban-design problem that we keep getting wrong.

Launched by London Mayor Ken Livingstone on 28 November, the ELGG is a strategic guide to orchestrate parks and open space over numerous East London boroughs – including Barking and Dagenham, Enfield, Havering, Newham, Bexley and Greenwich – and organisations such as the Environment Agency and the Thames Gateway London Partnership. The guide emerged from

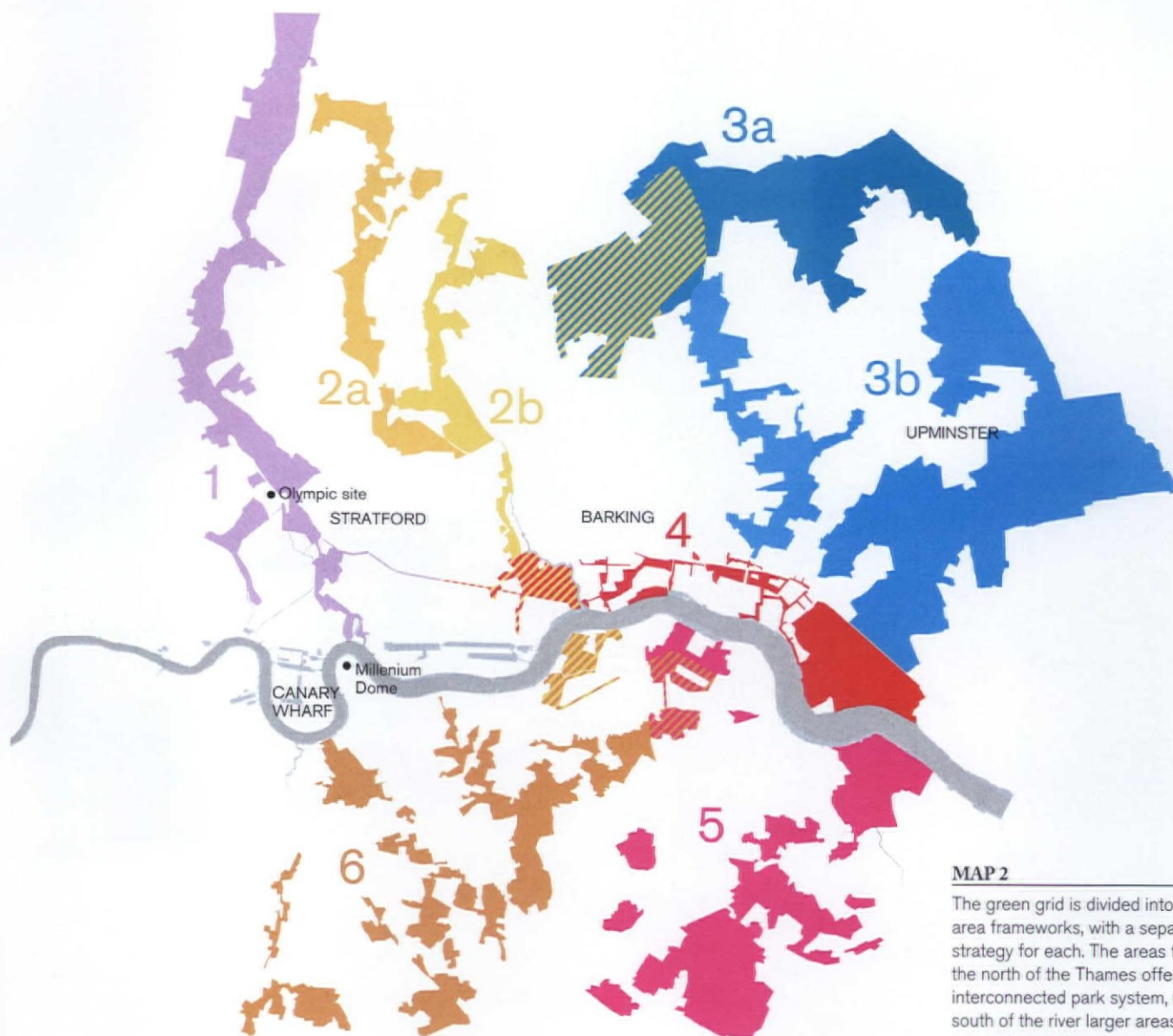
alterations of the London Plan in September, 2006, and a primer was published by the Greater London Authority (GLA) that November, setting forth a strategy to create a 'green infrastructure' – a system of interconnected parks and greenswards that, on a map, looks quite like transportation or electrical grids with their nodes and connectors.

The initial strategy included disaggregating the overall area into six discrete 'area frameworks' – the Lea Valley; the Epping Forest and River Roding; Thames Chase, Beam, Ingebourne; London Riverside; Bexley River Cray and Southern Marshes; and the Green Chain Plus – a breakdown still in effect. >>



MAP 1

The ELGG began by mapping existing parklands and areas that had limited access to open space. A key part of the guide was to identify strategic corridors and links connecting parks and riverfronts – the basis of the green grid.



MAP 2

The green grid is divided into six area frameworks, with a separate strategy for each. The areas to the north of the Thames offer an interconnected park system, while south of the river larger areas remain largely fragmented.

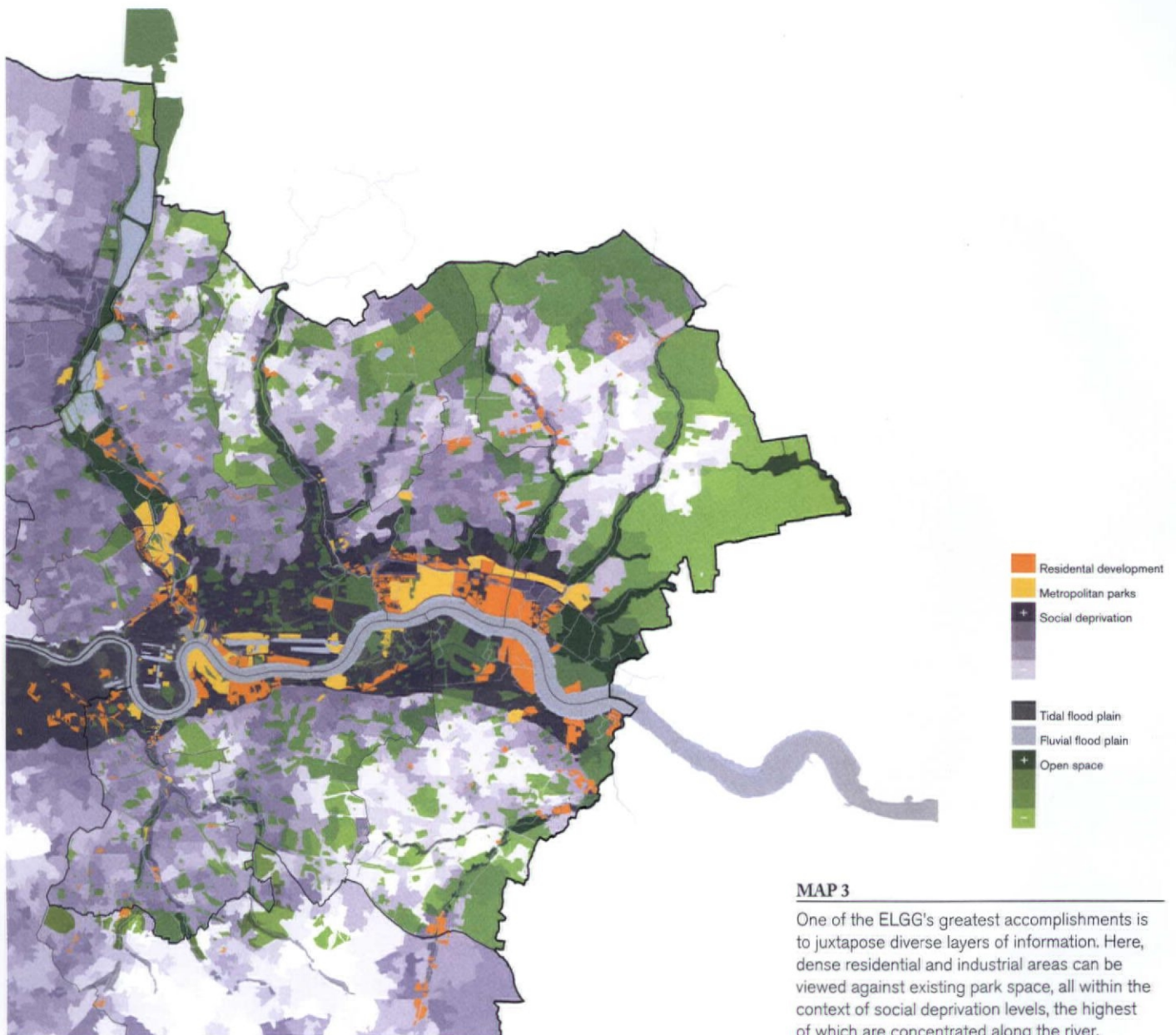
On a map the 'green infrastructure' looks like an electrical or transport grid

Since last year's forward plan, the mayor's architecture and urbanism unit, Design for London (DfL), has been compiling extensive data on projects completing and on the drawing boards, under the guidance of DfL's Jamie Dean. The goal is to ensure priority areas receive funding and to connect and integrate any projects undertaken.

However, lines in the the report proclaiming that the ELGG 'will support sustainable communities, tackle climate change and enhance our open spaces' indicate a rather unrealisable ambition. The ELGG does not

have its own funds, but orchestrates financing through both private and public sources; the first phase of new work is projected to cost £220 million. According to its report, £38 million of that funding, mostly through private sources, is in place, and £87 million has been submitted for consideration.

The ELGG is structured like a traditional governance system – a central agency loosely bringing together autonomous localities – of the type pioneered when New Labour and Third Way politics were championing a shift away from central control. Here the system



MAP 3

One of the ELGG's greatest accomplishments is to juxtapose diverse layers of information. Here, dense residential and industrial areas can be viewed against existing park space, all within the context of social deprivation levels, the highest of which are concentrated along the river.

succeeds admirably: while there are consistent indicators and goals throughout the six frameworks, each is informed by people and agencies familiar with it. Sometimes this can be a bit much, when descriptions of magical places, dancing butterflies and chuckling gentlemen on rusted metal decks watching families of ducks pepper the text, for example in describing the post-industrial landscape of Ingrebourne. The reports are more satisfying when they stick to the removed parks-as-infrastructure angle – it's more believable that such an endeavour is feasible.

Curiously, the documents omit information about associated designers working in the East London Green Grid. And it's a list that includes muf (working on the Memorial Park Recreation Ground in Newham and in Barking town centre); Adams & Sutherland (the Royal Albert Basin infrastructure works); Peter Beard/Landroom (London Riverside Conservation Park); Sergison Bates (Dagenham Dock and Goresbrook); Florian Beigel (Dagenham Dock); West 8 (South Dagenham Water Park); and East (Three Crowns Riverside). Given that this is

a Design for London document, it seems strange that such actors are overlooked.

The frameworks are all structured in the same way, beginning with an introduction to the scheme followed by a description of the area. The document then presents the strategy and objectives, outlining each of the projects completed (in phase one), and planned, with detailed information including the owner, cost (both funding committed and funding required), delivery agency, and completion.

But after a superficial look over the documents, it is soon apparent that each is >>



AREA 1

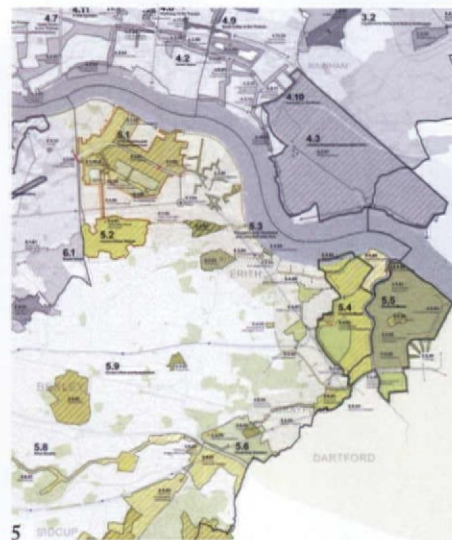
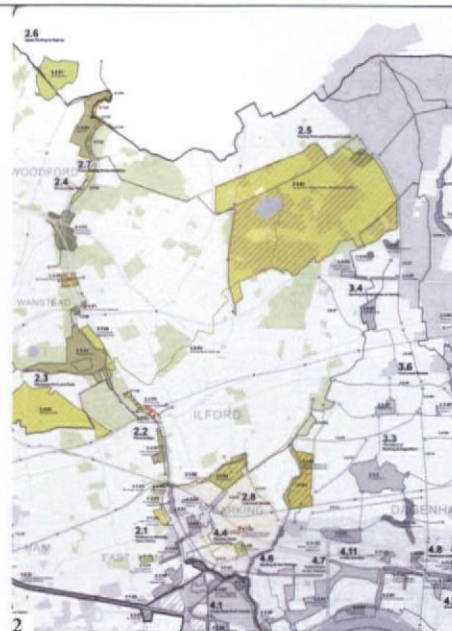
Centred on the north-south axis along the Lea Valley, there is an emphasis on development south of the Olympic site running to the Thames.

Design advisor Tom Holbrook, 5th Studio

AREA 4

A strategic east-west corridor along the Thames connects parks and brings pedestrians through Barking Town Centre and new residential areas.

Design advisor Peter Beard



AREA 2

This framework area, covering Epping Forest and Roding Valley, connects neighbourhoods and town centres with paths and tree-lined streets.

Design advisor Neil Davidson, J & L Gibbons

AREA 5

A number of protected marshes heading towards Kent require maintenance and updating. Flood mitigation works are recommended.

Design advisor Peter Beard



AREA 3

Thames Chase, Beam and Ingrebourne are considered 'urban fringe'; recommendations include decontamination and park improvements.

Design advisor Neil Davidson, J & L Gibbons

AREA 6

The Green Chain, established in 1977, connects the Thames to Crystal Palace with over 300 parks, new paths will strengthen the corridor.

Design advisor Dann Jesson, East

quite different, to the credit of the strategies' authors. Rather than superimpose or implement a standard solution to 'green space' throughout the area, each area and sub-area (there are between six and nine for each of the six frameworks) is met with a different solution, and many of the area frameworks introduce their regions with the 'unlike other areas within the ELGG...' caveat.

The first area, the Lea Valley, has a projected budget for first-phase work of £55.9 million and is the second-largest project in the ELGG. The main component of the project is to create a green ribbon of contiguous parkland from Hertfordshire to the Thames. The planners call it a spine, and a map of proposed development in the area framework shows a major strategic corridor extending from north to south and linking to parallel corridors to the east via bicycle trails.

While much of this is already parkland, two specific issues are raised. The first is the underdevelopment of the Lower Lea Valley – the area south of the 2012 Olympic site. The second is pedestrian barriers – roads, railways, and bodies of water that bar access south – an issue that anyone familiar with the area runs up against constantly. These are not fences to jump over (I've tried), but insurmountable roads, bodies of water, and construction sites.

The descriptions of dancing butterflies and chuckling men watching ducks can be a bit much

Looking at the projects – some of which are completed (the restoration of Gunpowder Park, the Swan and Pike Bridge), others nearing completion (the Olympics site) – is easy using the ELGG's maps, perhaps its greatest success. Throughout the ELGG materials, maps are used that clearly demarcate proposed projects and completed projects and connections between areas. One shows the green grid in the context of industrial and residential zones, potential tidal and fluvial flood planes, and social deprivation. Such a holistic view of the project is the ELGG at its most comprehensive; where it provides numerous layers of information about the area in the context of the open space.

This information becomes vital when looking at other area frameworks. The first and third frameworks primarily concern large green corridors, linking parks and riverfronts using pathways and cycle routes. Area three, covering Thames Chase, Beam and Ingebourne, requires decontaminating post-industrial land and reducing flood risk. The second and fourth areas, however, emphasise linking existing town centres and neighbourhoods. In area two, Epping Forest and River Roding, the report says: 'This is inner-city regeneration, concerned with neighbourhoods and corridors in need of environments of quality'. Seeking to ameliorate the feeling of 'open-space infrastructure' that defines the landscape – through large-scale transportation corridors and the energy system – the plan breaks the area down into connecting areas: Newham to Barking Town Centre; Ilford to Ray Park; Upper Roding to Epping Forest; and a section on tree-lined streets.

Likewise, London Riverside, the fourth framework, intends to connect Cross River Park and London Riverside Conservation Park with another 'green spine' of smaller parks and pedestrian paths. Unlike the first three plans' north-south bias, the fourth framework emphasises the east-west path following the river and introduces extensive new open space in an area currently undergoing regeneration; it's budgeted at £86.6 million, the most expensive framework.

A map of the ELGG plan shows that while numerous projects are undertaken south of the river, these are more dispersed than to

the north. The fifth area framework – Bexley, River Cray and Southern Marshes – overlaps with area six, the largest and most spread out of the regions that make up the ELGG. Six includes the South East London Green Chain, a series of over 300 parks combined by the Greater London Council in 1977 with an aim to create a network not unlike that proposed by the green grid. The strategic corridors and links are a bit vaguer, following the green chain (which runs from Crystal Palace to Thamesmead East) and connecting it to other areas including Greenwich, Eltham, and Shooter's Hill. These frameworks feel less cohesive and thought out, perhaps due to the larger geographical area covered, and are the cheapest proposals, at £18.5 and £16.8 million, respectively.

The area frameworks each outline dozens of projects in construction and on the drawing board. But all that glitters is not green, as it were. Working within the system of governance, the ELGG is forced to promulgate the planning jargon, relating plans to various Unitary Development Plans and Environment Agency, and Borough initiatives – the very web it seeks to transcend. The ELGG strategic plan does an admirable job of bringing the plans of these disparate organisations onto one document, but the delivery of all the projects is not a uniform process across the respective agencies. Additionally, while the ELGG mentions many of the larger regeneration projects in its various boroughs of jurisdiction, it doesn't outline the masterplans and developers in those areas and, as such, feels a bit removed from the work going on – a shame, as it is paramount the ELGG fosters connections through the large-scale housebuilding in the Thames Gateway.

Ultimately, however, the set of documents comprising the ELGG strategy are an impressive step for planning initiatives. The scale of research and holistic treatment of the subject are admirable, and suggest that the aspirations for East London may be realised. As a resident of Hackney Wick and someone constantly lost cycling round the web of roads of the Lea Valley it's a promise that, if fulfilled, will be very valuable to the area. ■

Maps by Design for London



CONSTRUCTIVIST THEATRE

Stanton Williams harks back to Coventry's left-leaning past with its extension to the Belgrade Theatre, a stack of boxes with an equally sparse interior, find *Samuel Jones* and *Joost Beunderman*.
Photography by *Morley von Sternberg*

Belgrade Theatre, Coventry
by Stanton Williams



The new entrance to the theatre reorients the building towards the car park and creates a route through the theatre to the town centre

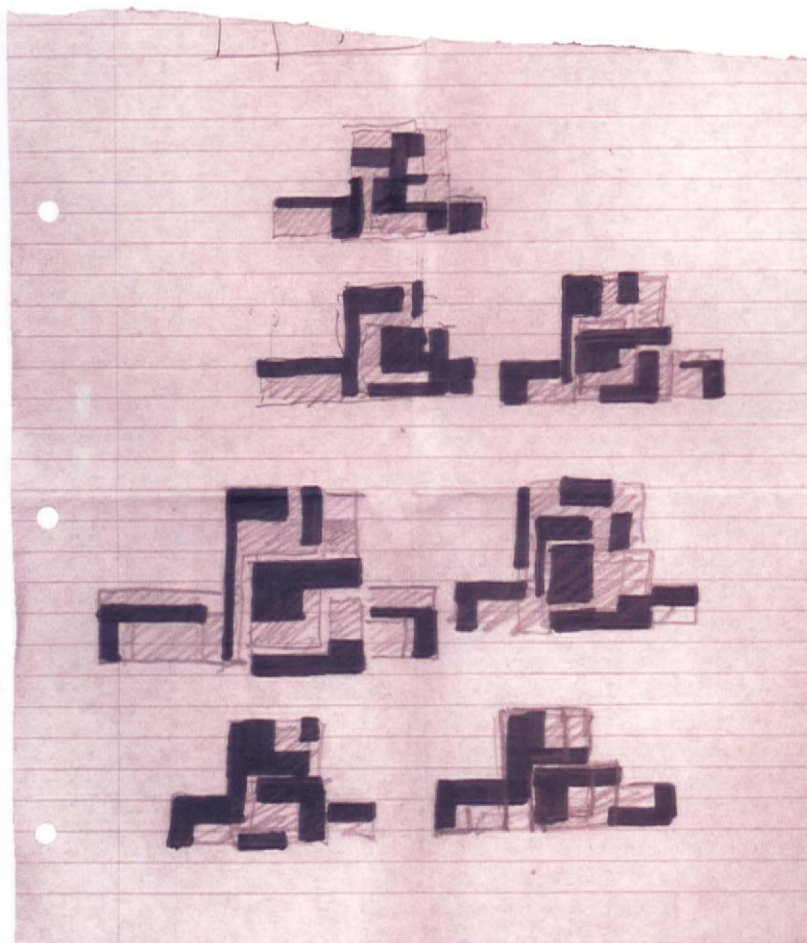


In the centre of Coventry, a dismal alleyway leads from a multi-storey car park off the city's ring road towards its 1950s centre, passing a building site, a dreary-looking pub and another car park. That so many people were using the alley on the cold Friday of our visit tells a familiar story about the drag of being a pedestrian in post-war cities.

But one face to the alleyway stands out. Comprising a series of grey cubes, it towers over its concrete and brick surroundings. The author of this severe composition is Alan Stanton of Stanton Williams, who has refurbished and extended the Grade II-listed Belgrade Theatre. He calls it 'our most direct building yet' – this from the practice responsible for the cool and sometimes austere Modernism of the Tower of London environs and the Compton Verney Art Gallery in south Warwickshire (both completed in 2005).

The Belgrade was designed as a symbol of Coventry's rebirth as a Modernist city

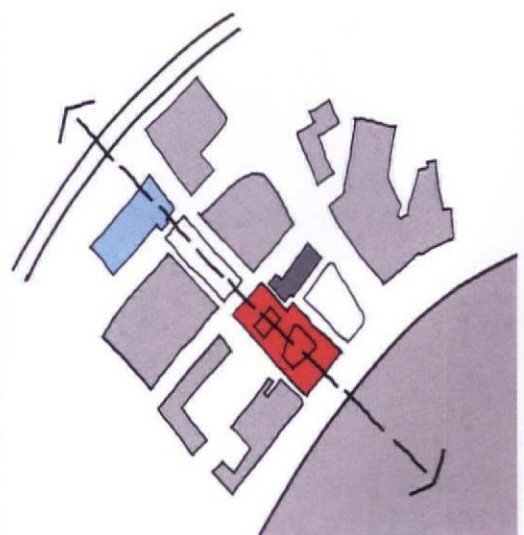
Opened in 1958, the Belgrade Theatre was designed by city architect Arthur Ling as a symbol of Coventry's re-birth as a Modernist and socialist city, following the destruction of much of the city centre during Second World War bombing. It was the first civic theatre built in the UK after the war, and named, due to the left-leaning council, for the city in Communist Yugoslavia. Even the timber for the wood-lined interior was donated by the Yugoslavians. >>

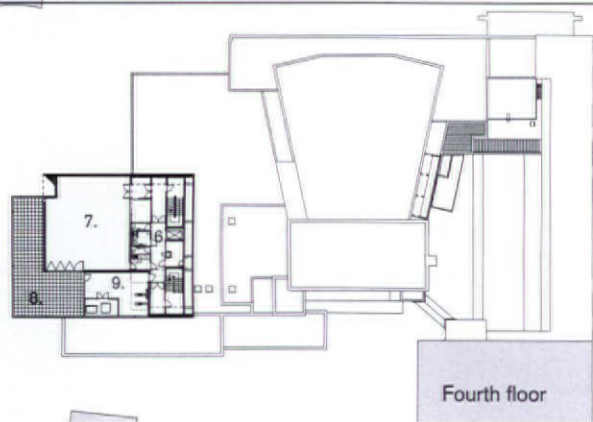


Left Early sketches. Stanton's idea is to have a series of boxes that are cracked open and interlocked

Below right Sketch showing pedestrian movement from Leigh Mills car park (blue) via the Belgrade Theatre (red) to Corporation Street and the Shopping Centre

Below left The grand frontage of the 1958 theatre is reminiscent of the Royal Festival





1. Existing entrance
2. Bar and box office
3. B2 performance space
4. Dressing rooms
5. Back B1 performance space
6. Back of house
7. Rehearsal space
8. External terrace
9. Plant
10. Ramped access
11. Existing B1 performance space
12. Balcony over foyer space

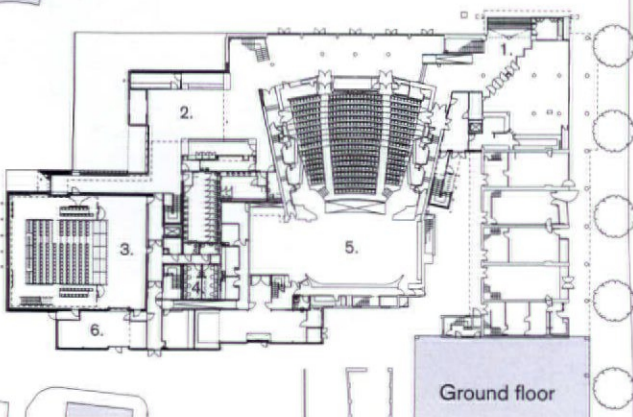
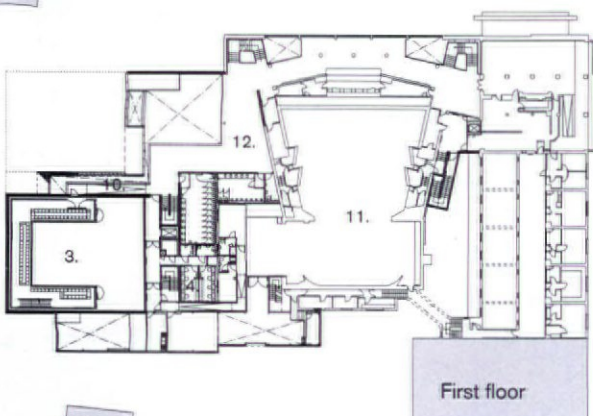
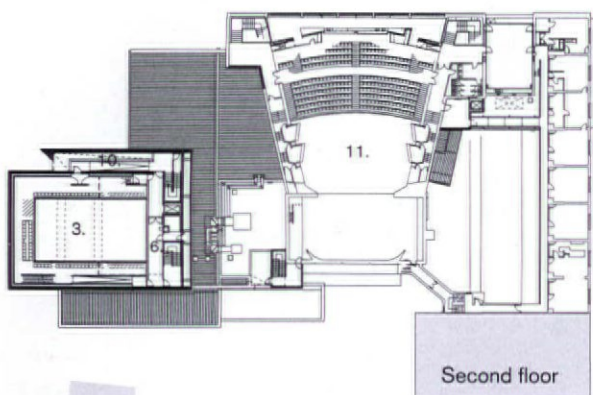
The front of the theatre opened up to a square, inviting audiences to partake in, if not the programme itself, then at least a cup of tea in the bright elegance of the '50s lobby. In its heyday in the 1960s, Belgrade was the cradle of the Theatre in Education movement, which sought to bring innovative theatrical approaches into classroom learning. But by the 1980s, budget cuts had stripped the Belgrade of its former glory. The spectacular mosaics by Martin Froy had been covered up, and the lobby was clogged with furniture and other paraphernalia. It looked, as Stanton puts it, 'like your auntie's living room'. The theatre's artistic vision had also lost some of its vim, with changing audiences and tighter budgets forcing a less adventurous programme.

When, in the 1990s, the Belgrade's leadership began planning the theatre's rejuvenation, it was clear that it had to be programmatic as well as physical. On winning the competition to restore the theatre, Stanton Williams was given a simple brief: apart from functional requirements, which included adding a second studio stage with around 300 seats and a rehearsal space, the extension had to reflect the Belgrade's ambition to be bold and forward-looking. The rest was open – when Stanton Williams embarked on the design, the budget was undetermined and the board was waiting to appoint a new artistic director.

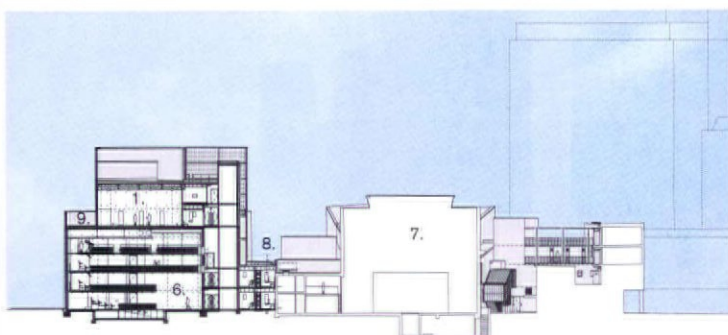
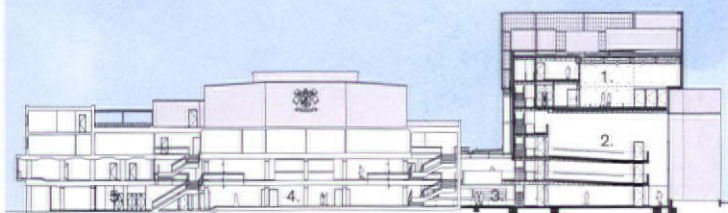
The new theatre hangs on two key elements: a balanced set of rectangular volumes containing the rehearsal room directly over the new auditorium; and the introduction of an 'internal street', a new entrance space linking to the restored '50s foyer on one side and the city centre on the other. The palette is of no-frills materials such as concrete, render and paint – an extension of the simplicity in the exterior forms.

The resulting extension makes an austere statement. The simplicity of the new building's interior and exterior, with its colour scheme of charcoals and bright red incisions, is pointedly different to the adjacent '50s buildings, and more like the constructivist paintings of Ben Nicholson – which, we are told, were a direct inspiration.

The design is based on the expression in cubes of the new auditorium and rehearsal room, with additional volumes containing backstage facilities and a foyer. A set of mini-models exhibited at last year's Royal Academy



1. Rehearsal space
2. Ramped access
3. Foyer bar
4. Existing foyer
5. Existing entrance
6. B2 performance space
7. Existing B1 performance space
8. Back of house
9. External terrace



The new entrance and the polycarbonate-clad box at the top of the building glow at night



The new theatre hangs on two key elements: a set of rectangular volumes and a new 'internal street'

Summer Show demonstrates Stanton Williams' journey towards the form of the building: endless variations of masses, closed shapes, voids, extrusions and cuts. Recent demolitions around the original theatre building opened up the opportunity for an exterior public space between the old and new theatre, but regrettably Stanton Williams will not be involved with its design.

After the design process began, the Belgrade appointed a new artistic director, Hamish Glen, who had his own ambitions for the new theatre. According to Stanton, Glen liked the idea of working within a half-built structure, which becomes like a found space or an industrial relic. The result is a satisfy-

ingly industrial auditorium, intimate despite its considerable height (11.4m), and with flexible seating nudged right up to the stage. The theatre's walls bear alternating surfaces of rough and polished concrete, which are both raw and neutral enough to recede into the background.

Where the old theatre was designed to be approached on foot from Corporation Street, changing times and changing audiences mean that most theatregoers now arrive by car. Stanton says: 'The building has become the wrong way round. It was designed for people to come in from the square, but for years people have been entering using the fire door.' The new entrance faces the car park, and >>





Clockwise from left
The auditorium is a raw and flexible space, with movable felt acoustic panels; The rehearsal room on the top floor; The public spaces of the gallery are overlooked by mezza-

nines, a trick that Stanton says was learned from Denys Lasdun's National Theatre; the entrance bar is generously proportioned to accommodate informal performances and gathering

For a building which aims to extend Coventry's public realm, the exterior is surprisingly closed

visitors enter through a glass entrance – its glazed L-shape reminiscent of the west-facing entrance of Denys Lasdun's National Theatre – into a double-height space that flows seamlessly into the old lobby. The transition to the old lobby is striking – the original mosaics have been restored with the involvement of Froy himself, while the original '50s staircase and light fittings stand out against the extension, gaining fresh life.

On our tour through the combined old and new build, we were intrigued to discover that, tucked away on the third floor of the original building, an education centre and exhibition space will soon open. The spaces are currently under construction thanks to a £1 million Heritage Lottery Fund grant announced this March. It is interesting to speculate how Stanton Williams' design would have taken shape if this extra space had been confirmed from the outset. Perhaps these highly public functions would have been built into the ground floors to further support the theatre's community-focused mission.

For a building which aims to extend the public realm, the new exterior is surprisingly closed. Apart from the glazed foyer and the polycarbonate cladding which conceals plant and lights up lantern-like at night, the extension's Cubist exterior is windowless. Compare this to the many hints of inside activity one gets at Keith Williams' Unicorn Children's Theatre in Southwark, the entirely transparent foyer of the redesigned Hampstead Theatre, or the informal atmosphere in the public spaces of the refurbished Young Vic by Haworth Tompkins, and you start to get the sense that the Belgrade's abstract and sculptural qualities overshadow its potential relationship with the street.

The Spartan facade does have its own value. Blind walls bring opportunities, and the theatre plans to use them for large-scale projections. Tension wires alongside the glazed entrance panels will soon support advertisements for the Belgrade's programme, further increasing its communication with the street. The foyer has been designed to accommodate live music and performance, and the surrounding blocks will eventually include restaurants and cafés, forming an active nightlife with the Belgrade as its heart.

As the surrounding city takes shape, one gets the sense that the Belgrade has still to grow into its new building. And with the Rafael Viñoly-designed performing arts centre in Leicester due to open in 2008 and the Royal Shakespeare Company's main stage currently undergoing renovation by Bennetts Associates in nearby Stratford, the Belgrade will have to assert itself to succeed. The design is a good first step. ■

Start on site date 13 June 2005

Contract duration 65 weeks

Gross internal floor area 2,269m²

Form of contract and/or procurement PC/Wks/1 Without Quantities

Total cost £6,949,000 (without additional works)

Client The Belgrade Theatre

Architect Stanton Williams

Structural engineer Flint & Neil

Services engineer RYB:Konsult

Theatre consultant Theatreplan

Acoustic consultant Arup Acoustics

Access consultant All Clear Designs

Fire engineer Faber Maunsell

Archaeology Northamptonshire Archaeology

Project manager Buro Four Project Services

Cost consultant Davis Langdon

Building control Approved Inspectors

Planning supervisors Quoin Consultancy

Additional works Phase A contractor Galliford

Try; B1 ventilation systems contractor Mellor

Bromley Air Conditioning; boiler replacement

contractor Fordbridge; access and lighting-bridge

replacement contractor Unusual Rigging; external

works contractor Laser Civil Engineering

Annual CO₂ emissions No emissions number was calculated and no reason provided by the architect or services engineer

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Big Fish Little Fish

Are the right people judging architectural awards? Wonders big fish John Prevc of Make

I've recently attended a number of design award ceremonies. This got me wondering, how are awards decided? And should it be professionals or the people using the buildings who have the casting vote?

I recently had an insight into the awards process when I was invited to judge the biannual Coventry Design Awards. My fellow judges included the councillor, the head of regeneration, several urban designers, an industrial-design professor from Coventry University, and a local newspaper hack. We spent a happy morning touring the shortlisted buildings; it's fantastic that the city has decided to showcase design excellence.

However, as we enthusiastically discussed the merits or otherwise of the schemes we had seen over lunch, we were told we wouldn't be choosing the overall winner in the new building category. This would be decided by public vote. Apparently we weren't up to the task of bestowing the 'Best New Building' honour.

After agreeing on the winners of the various other titles, we chose a project for the category to compare with the public's choice. You can guess the following: our first was their last. In my opinion the public vote had little to do with design and probably more to do with effective lobbying. Is this a vote for good architecture?

Next week: Jonathan Hendry of Jonathan Hendry Architects

WRAP UPDATES ONLINE TOOLKIT

WRAP (Waste and Resources Action Programme) has launched a new version of its Recycled-Content Toolkit, featured in AJ 30.08.07. The online program recommends efficient materials and waste-management systems, allowing architects to improve sustainability credentials for their projects. The new version provides additional support for housing, infrastructure, refurbishment and new-build projects. Visit www.wrap.org.uk

THE PERSONAL TOUCH IN SCHOOL DESIGN

'Personalised learning,' the subject of a recent British Council for School Environments (BCSE) conference, is the latest buzzword in school design. It is based on the idea that learning should be more tailored to pupils' individual requirements, using methods such as very small classes or one-to-one tuition and innovative use of ICT in the classroom

'This is relevant for architects because learning environments

are changing fast, and it's our responsibility to enable that change', says Michal Cohen of Walters and Cohen Architects. Cohen spoke at the conference, which was held on 28 November and included presentations by RIBA President Sunand Prasad and Jess Corrigan from RyderHKS.

Personalised learning requires the provision of flexible spaces of different sizes at schools. Cohen says the Resource Centre, a

dynamic flexible area at the heart of her practice's Redbrook Hayes Primary School in Staffordshire, exemplifies this type of flexibility. The school hall and all the classrooms open on to this multipurpose space.

However, Cohen also stressed that personalised learning is not just about the buildings, it's about the pupils and teachers too.

For more information, visit Events at www.bcse.uk.net

A POLISHED FINISH

Richards Partington has used carefully detailed cladding to set its industrial sheds apart from the norm. *Hattie Hartman* reports

For its White Hart Triangle project for a business park in south-east London, Richards Partington Architects (RPA) looked for a cladding system that would distinguish otherwise ordinary industrial sheds. 'We looked for the shiniest finish we could find', says director Jim Richards. The practice settled on 3mm-thick profiled metal cladding from CA Building Products with a polyvinylidene fluoride (PVDF) finish.

The project, located over 21ha near Greenwich, includes three

completed buildings with another set to go on site next year. The client, Tilfen Land, claims the park may grow to house up to 20 buildings. Early on in the project, the team went on a tour of industrial parks around the UK to determine design priorities, and decided to include in their project: a splash of colour to differentiate buildings; flush exterior detailing; and clear signage.

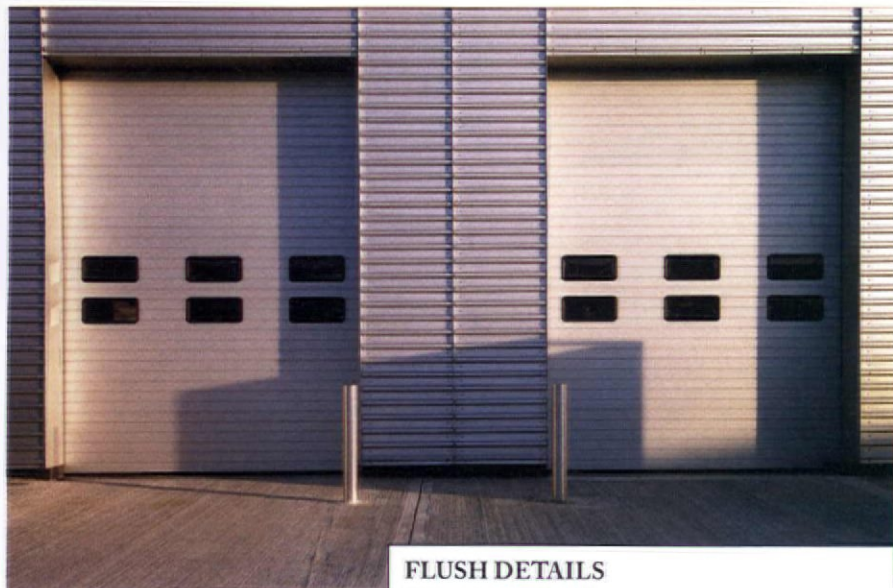
RPA chose to stick with the standard form of the industrial shed, and to focus on the

envelope. The ubiquitous composite panelling found on most industrial estates was rejected in favour of the thin profile and flexibility of built-up metal cladding. The system chosen allows the cut ends of the panels to be concealed with flush details at window and door openings. Richards refers to the system as a picture-frame approach. The cladding also allows for coloured feature panels to be used as part of the envelope, rather than being fitted over the surface, as would be required with the composite panels.

RPA used horizontal corrugation in the profile of the panels to make the building appear lower to the ground. With a built-up system, the inner sheet of the cladding system was fitted vertically, so that the external sheet can be fitted horizontally. Composite panels must span opposite to the supporting structure and would require an additional layer of vertical supporting rails to apply the cladding horizontally. The next building at the White Hart Triangle, going on site in 2008, will be 22m-high and features alternating vertical and horizontal bands of cladding to address the planners' concern about reducing the mass of the building.

'The starting point for the detailing of the cladding was to physically express the jointing of the material', says Richards. The sheds are based on 6m structural bays, reflected in the exterior by a T-joint between cladding panels which creates a vertical rhythm along the elevations. Each bay >>



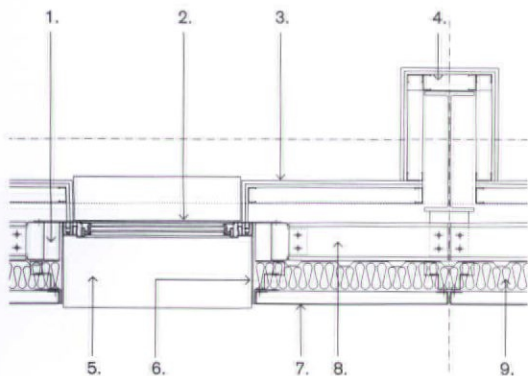


FLUSH DETAILS

Loading bay doors were incorporated into the cladding with a flush head detail. Windows allow occupants to see deliveries without having to open the doors, while stainless-steel bollards protect the delicate cladding from delivery vehicles.

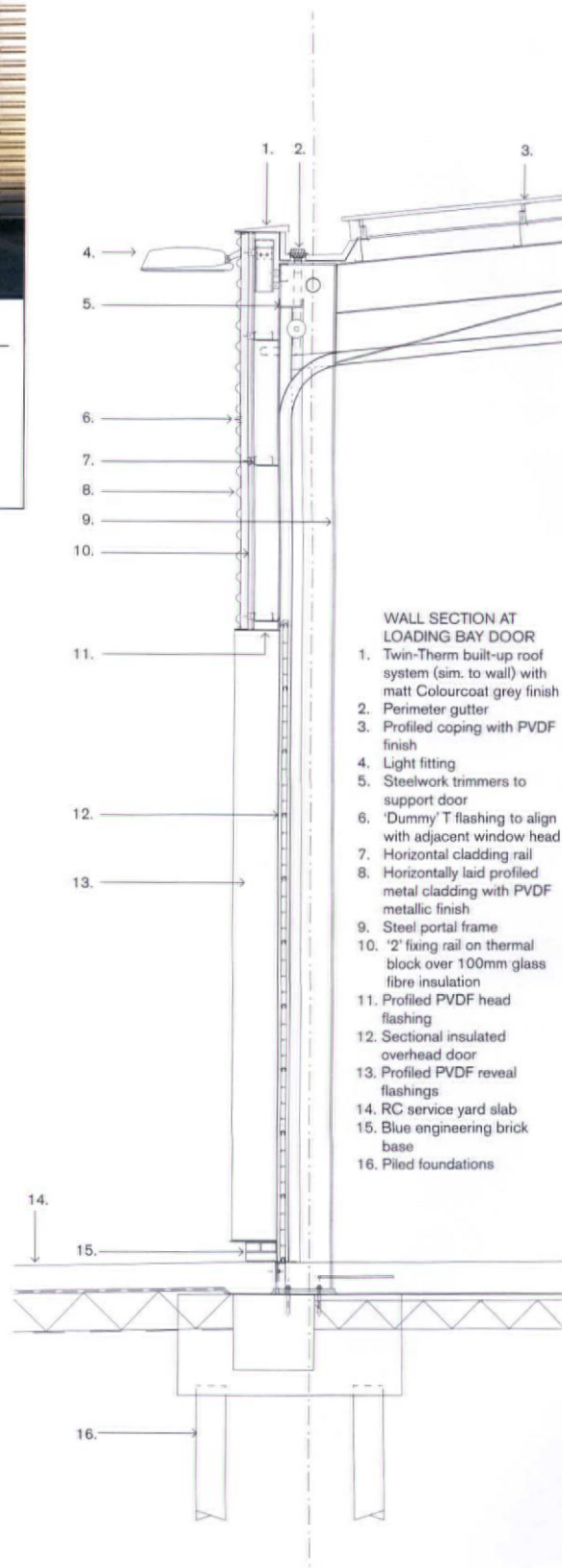
A SPLASH OF COLOUR

Coloured metal panels can easily be substituted for the outer sheet of the metal cladding. The corner uses a bird's-mouth detail – a crisper and less bulky solution than would be possible with composite panels.



PLAN DETAIL AT WINDOW

1. 60mm rigid insulation
2. Polyester-powder-coated aluminium window
3. Internal plasterboard finish to offices
4. Structural column
5. Profiled cill with PVDF colourcoated finish
6. Profiled reveal flashing
7. Polyester-powder-coated flat metal panel fixed back to '2' rail and thermal block
8. Cladding rail
9. 110mm-thick glass-fibre insulation

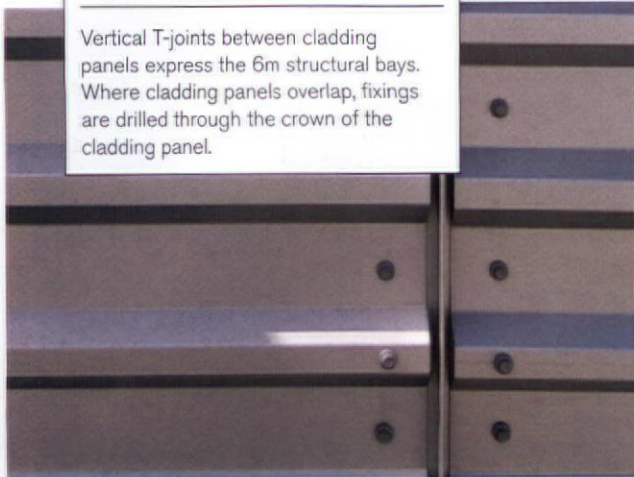


WALL SECTION AT LOADING BAY DOOR

1. Twin-Therm built-up roof system (sim. to wall) with matt Colourcoat grey finish
2. Perimeter gutter
3. Profiled coping with PVDF finish
4. Light fitting
5. Steelwork trimmers to support door
6. 'Dummy' T flashing to align with adjacent window head
7. Horizontal cladding rail
8. Horizontally laid profiled metal cladding with PVDF metallic finish
9. Steel portal frame
10. '2' fixing rail on thermal block over 100mm glass fibre insulation
11. Profiled PVDF head flashing
12. Sectional insulated overhead door
13. Profiled PVDF reveal flashings
14. RC service yard slab
15. Blue engineering brick base
16. Piled foundations

T-JOINTS

Vertical T-joints between cladding panels express the 6m structural bays. Where cladding panels overlap, fixings are drilled through the crown of the cladding panel.



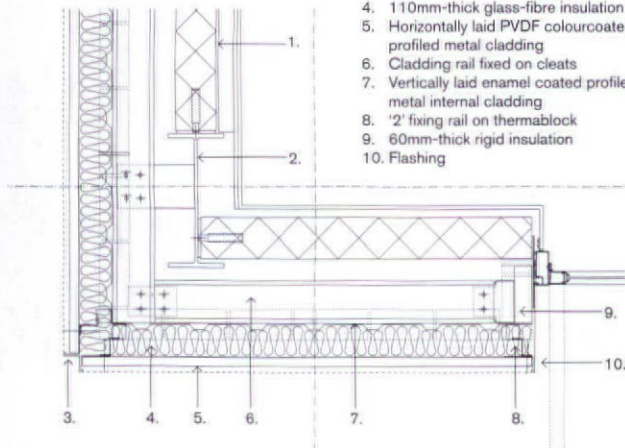
BIN STORES

The cladding is used on small-scale detailing such as the bespoke bin stores near the entrances to the units.



PLAN DETAIL AT CORNER

1. Blockwork
2. Structural column
3. 'birds-mouth' fin corner flashing
4. 110mm-thick glass-fibre insulation
5. Horizontally laid PVDF colourcoated profiled metal cladding
6. Cladding rail fixed on cleats
7. Vertically laid enamel coated profiled metal internal cladding
8. 'Z' fixing rail on thermablock
9. 60mm-thick rigid insulation
10. Flashing



could incorporate a kit of parts, transforming the space into an office entrance, loading-bay door, or a mezzanine office with the option of a ground floor room built in.

Because the project was constructed with a Design and Build contract, RPA was keen to determine as much of the detailing as possible in advance. About 50 per cent of the key details were included in the tender documents. When RPA was novated, the remaining details were worked out with FK Roofing Services, the licensed installer. The architect agreed with the subcontractor that all cuts would be through the trough of the cladding rather than the crown, enabling cleaner cuts and neater flashing.

To install the cladding, horizontal rails were fixed to the portal frames, with the inner sheet fixed so the troughs run vertically. Insulation was fixed into place with a plastic block, creating a thermal break between the internal structure and the outer fixing rail. Vertical Z-bars which support the exterior sheet were fixed to the plastic blocks. External sheets were attached with steel fixings drilled through the troughs with concealed flashing behind. A bed of mastic provided a secondary seal.

This simple system, with its carefully considered detailing, could easily be used in comparable industrial sites. It's an easy way to make what would otherwise be a plain industrial shed stand out. ■

KIT OF PARTS

The 6m bays are assembled as a kit of parts depending on user requirements: office, entrance, windows, loading bay door. Large numbering and signage makes unit addresses legible from a distance.



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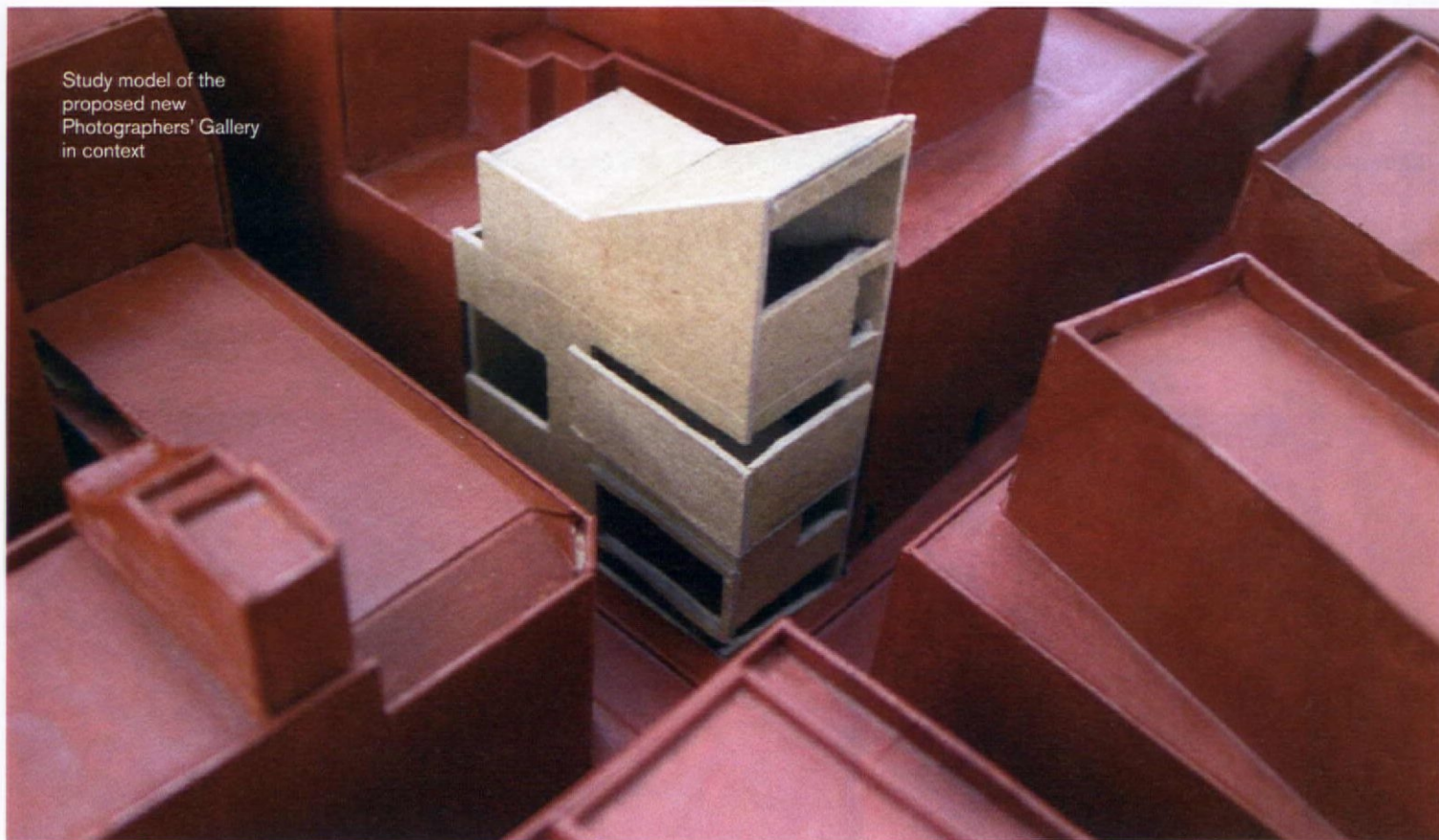
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Study model of the proposed new Photographers' Gallery in context



PAUL STANSALL

INTERVIEW

The Photographers' House

O'Donnell + Tuomey revealed its designs for The Photographers' Gallery's £15.5m new home in Soho, London, last week. **Kieran Long** talked to Sheila O'Donnell and John Tuomey at their old student haunt, Patisserie Valerie on Old Compton Street

Kieran Long I'd like to begin with your design for the ground floor of the new Photographers' Gallery on Ramillies Street in Soho [to be completed in 2010]. The old gallery in Covent Garden [5 and 8 Great Newport Street] hardly has any frontage. Was the client sick of being in the middle of a city block?

John Tuomey The old Photographers' Gallery is a really nice place, but both buildings are very indirect with the street. Of the two

buildings [the gallery's current premises are split across two separate buildings on the same street], the one with the narrowest frontage is only 2-3 metres wide. As for the other one, you have to go through the first building to get to the back where the café is – the people who work there are up and down the street all the time.

KL With the transparency of the new design, they'll be so much more on view.

Sheila O'Donnell They'll probably start fighting! Whereas people got on perfectly well when they had to go downstairs and on to the street to come back in. It's actually quite a nice arrangement. It's obviously inconvenient, but there's something about it...

JT I think what makes the new gallery interesting for us is that we've done new cultural buildings before, but they're usually allied with a new cultural organisation. >>

BOOK

A love of typology

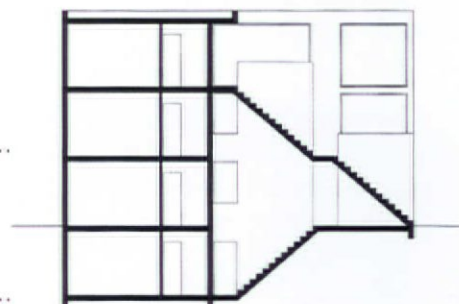
Courtyard Houses and Row Houses are a sober antidote to architecture fluff, says Michael Howe

Courtyard Houses by Günter Pfeifer and Per Brauneck. Row Houses by Pfeifer and Brauneck. Birkhäuser, 2008. 217 illustrations. £22.90 each

Most students of architecture with even a perfunctory interest in building technology will be familiar with the magnificent *Construction Manuals* series, published by Birkhäuser over the last five years or so. Covering concrete, steel, timber, glass, roof and facade construction, these manuals culminate in the table-

cripping *Constructing Architecture*, published in 2005 and edited by Andrea Deplazes, professor of architecture and construction at the ETH school in Zurich.

The *Construction Manuals* are restrained and handsome, mostly black-and-white affairs, which are clearly laid-out with



Longitudinal section



1st upper floor

O'Donnell + Tuomey continued from p.45

You're writing the brief for the organisation as well as designing the building.

KL Was there a Gallery of Photography in Dublin before you designed it? [The building opened in 1996 in Dublin's Temple Bar.]

JT It existed, but it was a very small outfit, very disorganised, and it had no 'history' as such. The Photographers' Gallery in London is completely organised – it has departments! It's about 35 people and they all know exactly

what they're doing. So in a way, the animal exists but it has no house.

KL You refer to this new building as a house. Is it about viewing photography in a domestic space?

JT The house concept makes the many rooms feel like part of one whole. It's a building of big rooms with some small rooms squeezed in between, and we're trying to place each one in the composition of the overall building. We've been to other multi-storey galleries – I'm thinking of the Dia Gallery in New York.

That's a beautiful building but you've got the narrow stairs, and off each staircase you come through a lobby, then into the gallery, and then you have to go back to the stairs to go up to the next floor. At no point do all the activities constitute a whole.

KL So how does The Photographers' Gallery differ?

JT We have no doors. We've worked so closely with the fire and safety people that from the moment you come in the front door every space is connected to the next, unless you go into an office. As you walk around as a visiting member of the public, you don't ever have to push through a lobby or 'leave' the space.

SO The stairs aren't continuous either, because the fire stairs are dealt with behind walls. You move via stairs that wind their way through the building, so each flight exists in its own right. In a way, you have to explore the building because you can't just go in and keep going up or down.

KL You've mentioned that designing The Photographers' Gallery feels like a natural culmination of your engagement with London.



John Tuomey and Sheila O'Donnell

Left Project 'Brünnen Nord', 1992, from Courtyard Houses

examples of constructional methodologies culled from historical and contemporary sources, and supported by introductory essays of the highest quality. Because of the breadth of the publisher's vision, the building examples are not exhaustively investigated, but they do get to the meat of the subject, laying out principles of construction in such a way as to encourage further research by the reader.

With *Courtyard Houses* and *Row Houses*, the two books for review here, the steely eye of Birkhäuser appears to have moved logically from construction technology to the exploration of typology. In this case, the small- and medium-sized, mostly two-storey domestic house is under inspection. (I must take a moment here: I use the term 'small' in relation to European space standards; the examples cited would be described as large in the British housebuilding context.)

The publication of these two books is timely to the point of prescience for architects, housebuilders, commissioning clients and, perhaps most importantly, local authority planners. In the drive to provide decent, sustainable and attractive homes in the urban and suburban context, all parties are struggling to deliver alternatives to Noddy boxes or dense block apartments (the latter still resisted by the average person in the street).

Courtyard Houses and *Row Houses* are not aimed at the casual reader. The books possess all the ordered virtues of the *Construction Manuals* noted above; however, the examples are rendered in a reduced manner that borders on the solipsistic – and I say this as a fan of the house style. The clear rendering of type and species of house plan through simple drawings allows the easy comparison of differing layouts and sections, although it could limit the untrained reader's ability to

grasp the spatial richness of the buildings cited. A very small carp, perhaps, given that the books are about typology, not resolution.

One assumes the black-and-white print regime has more to do with issues of economic publication and wide dissemination to students than the seduction of the coffee-table connoisseur. If one requires full colour, context-free architecture porn, publishers such as Taschen provide this in abundance. If one needs to design good housing, or interrogate design proposals produced by consultants, then these books will provide valuable source material.

I have no intention of returning these books on publication of this review and will recommend them as essential reading to housing authority and private housing-developer clients.

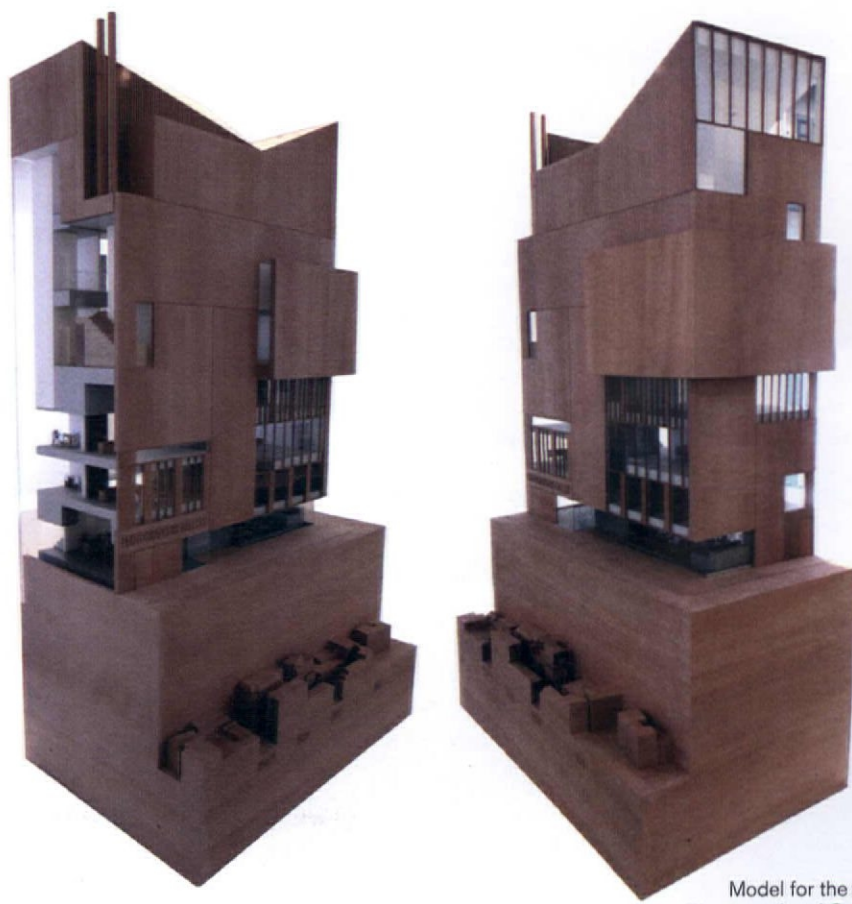
Resume: 'Books worth having,' says Michael Howe. 'In fact, I'm not giving them back.'

JT I was a street-sweeper in Covent Garden as a student, and I remember the gallery. I came back about 20 years later, when we were doing Dublin's Gallery of Photography, and studied it for the way of storing and exhibiting work. I remembered the guy from the café – when we went for our interview, there he was! Amazing to think he's still there.

SO I suppose London's the only other place we have lived in apart from Dublin. It's like a homecoming in a way. The time that we spent in London was such an important part in our careers [both worked in the office of James Stirling in the late 1970s and early '80s].

JT We grew up in the cultural environment of English architecture – we were completely caught up with English Brutalism when we were students in Dublin. Then we came to London to work and we were completely out of date. We were looking for the Brutalists! That's why we were drinking in the York Minster and the French House [pubs in Soho], because Reyner Banham describes them all being there. But by the time we got there, they'd all gone home for their tea... ■

Resume: And when they got there, the Brutalist cupboard was bare, so they made a house in Soho instead



Model for the new Photographers' Gallery



Critic's Choice Luisa Lambri's photos elude definition, says **Andrew Mead**

As a child, Luisa Lambri attended Giuseppe Terragni's Sant'Elia nursery school in Como, Italy, with its high-ceilinged, light-filled rooms. Today, although she doesn't style herself an architectural photographer, she takes photos in buildings (mostly houses) by celebrated architects. 'My images correspond to a personal idea of the space rather than provide an objective description of the building. I try to suggest a state of being, an atmosphere,' she said in *Locations* – the catalogue to her show at Houston's Menil Collection in 2004. But I've sometimes thought that her work, with its strong tendency to abstraction, differs little from that of photographers who do call themselves 'architectural' and simply cherish detail. Given the art market's current infatuation with photography, I thought maybe she'd just got lucky.

I can't say that her current exhibition at the Thomas Dane Gallery in London's ultra-respectable St James's entirely dispels such suspicions, but its centrepiece is impressive: six photographs of a room in Frank Lloyd Wright's Darwin Martin House in Buffalo, New York, revealed by a chink of light, where the art-glass signals Wright, but not a particular dwelling (*pictured below*). The gallery's handout suggests they could be seen as 'a homage to Dan Flavin', which is ingenious but misleading, because the thin line of light has none of the intensity of Flavin's fluorescent tubes. Like dawn stealing into a room in which you haven't quite closed the curtains, the effect is atmospheric – just as Lambri seems to wish. www.thomasdane.com



FILM

Four-year-old Marla Olmstead became a painter and a fraud all in one go.
Nick Haramis investigates

My Kid Could Paint That, a documentary by Amir Bar-Lev. Opens tomorrow, 14 December, in film theatres across the UK

Art is subjective, celebrity fickle. Not exactly a revelation, except of course when applied to an innocent four-year-old with hazel eyes. Born in 2000, Marla Olmstead lived a typical childhood until she became the centre of a media blitzkrieg that raised a number of questions about art, fame and parenthood.

Marla's father, Mark, is a factory worker from Binghamton, New York, who fancies himself an amateur painter. He is married to Laura, a dental assistant. Their daughter Marla, now seven, was encouraged to paint by Mark, who began showing his daughter's work at a friend's coffee shop. Large, colourful canvases, they reminded critics of embryonic works by a young Jackson Pollock. However, Marla's trajectory would more closely align itself with art 'celebrities' like Andy Warhol and Jeff Koons.

Local art patron Anthony Brunelli invited Marla to show her work at his nearby gallery, at which point everyone from *The New York Times* to *Good Morning America* took notice of America's newest (and youngest) artistic sweetheart. It was the scepticism of current

affairs show *60 Minutes*, however, that thrust the Olmstead family into the public eye. Its editorial soured an otherwise innocuous child prodigy narrative. Was Mark a proud father or an overbearing agent capitalising on his talented little girl? More to the point, was this little girl even talented? Or was Mark responsible for the work that eventually sold for five figures apiece?

These are two of the questions that director Amir Bar-Lev is desperate to answer in his second full-length documentary, *My Kid Could Paint That*. While the film sheds little light on Marla's questionable abilities, it does illuminate the struggles of a family undone by the hazards of celebrity. Mother Laura openly dismisses the allure of stretch limos and television appearances, but Mark seems to revel in both. Of the Olmstead family, Bar-Lev has said: 'What surprised me and intrigued me from the beginning was their ambivalence about all the attention'.

Bar-Lev, whose first documentary *Fighter* (2000) told the story of two Czech Holocaust survivors, was confronted by his own complicity in the spectacle. Chief art critic at *The New York Times*, Michael Kimmelman, tells the director on camera: 'Your documentary on some level is going to be a lie.' And he's right. On many levels, the film never escapes the subjectivity of its captain, a man who wants nothing more than to debunk the myth of the cute girl who paints. In doing so, he feeds the monster of celebrity and replaces Mark and Laura as the primary arbiter of Marla's exploitation. In making his film – his own art, essentially – Bar-Lev inflicts the very

'Ocean', a painting
by Marla Olmstead



MARK AND LAURA OLMSTEAD

pain he wishes to investigate. His is a great cautionary portrait, but *My Kid Could Paint That* says more about the transience of celebrity than a painter's artistic merit. And as far as this critic is concerned, even if my kid could paint that, I don't think I'd want her to. Nick Haramis is a New York-based editor at *BlackBook* magazine and editor-at-large of Canadian title *Maisonneuve*

Resume: If you think exploiting a pint-sized Pollock is lucrative, try making a documentary about it...

EXHIBITION

Ruth Slavid dreamwalks through 'Sleeping and Dreaming'

Until 9 March 2008, at the Wellcome Collection, London. www.wellcomecollection.org

Mobile homes vary in their degree of luxury, but few are as basic as the one designed by artist Krzysztof Wodiczko in association with the homeless of New York. Called simply 'Homeless Vehicle', it is like a cross between a rocket and a supermarket trolley. Inside there is a rudimentary bed, allowing the homeless to push their belongings around all day and then have somewhere to sleep at night.

This is one of the central exhibits of 'Sleeping and Dreaming', the second

temporary exhibition at the Wellcome Collection's new building in Euston, London. Designed by Nikolaus Hirsch of German architect Wandel Hoefer Lorch + Hirsch, the exhibition is straightforward to navigate while echoing the unreal and surprising nature of sleep. Black walls and low lighting contrast with shiny white partitions, signalling the way through to concealed alcoves on to which one stumbles, so that the experience is not predictable. In collaboration with the Deutsches Hygiene-Museum in Dresden, Germany, where it was first shown, the design has adapted well from a rather square space in Dresden to a much longer and thinner gallery in London.

One unusual aspect of the exhibition, particularly for a scientific institution, is that it combines scientific approaches with art and sociology. Experiments in sleep deprivation and sleep disturbance lie alongside photographs by Catherine Yass representing dream states, and paintings by Jane Gifford, who documented her dreams over a period of 144 days. Photographs of sleeping Japanese politicians (where public snoozes are socially acceptable) are accompanied by special napping cushions, spookily formed in the shape of half a stuffed shirt or a woman's lap.

All that's missing in this enticing exhibition is a sofa on which to drop off and dream.

Resume: Ruth Slavid nearly dozes off at 'Sleeping and Dreaming', but in the end it's too interesting to be a snore

5 THINGS TO DO THIS WEEK

1 *Fusion Now! More Light, More Power, More People*

Catch this exhibition/manifesto for the scientific possibility of nuclear fusion, curated by J J Charlesworth

Until 20 December, Rokeby Gallery, London WC1

2 *Going to Bakeries All Day Long*

Explore artist Tom Woolner's elaborate arena installation – a wonky structure overseen by a flock of feral pigeons

Until 19 January 2008 at OVADA, Oxford

3 *Paisley: Exploding the Teardrop*

Track the origins of paisley from the pattern's roots in Babylon as the 'buta' (flower in Hindi) to its mass-production in Scotland

Until 19 January 2008 at PM Gallery & House, London W5

4 *Film: Lust, Caution*

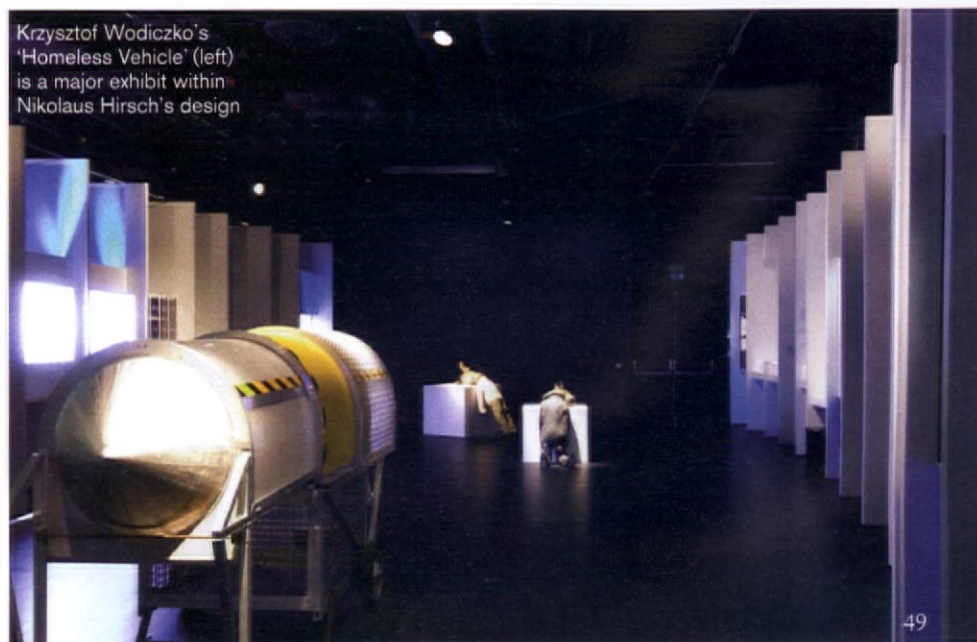
Ang Lee talks about his new film *Lust, Caution*, set in occupied Shanghai during the Second World War. Q&A after the screening 14 December, The Picturehouse at FACT, Liverpool

5 *Eric Parry RA: Working Spaces*

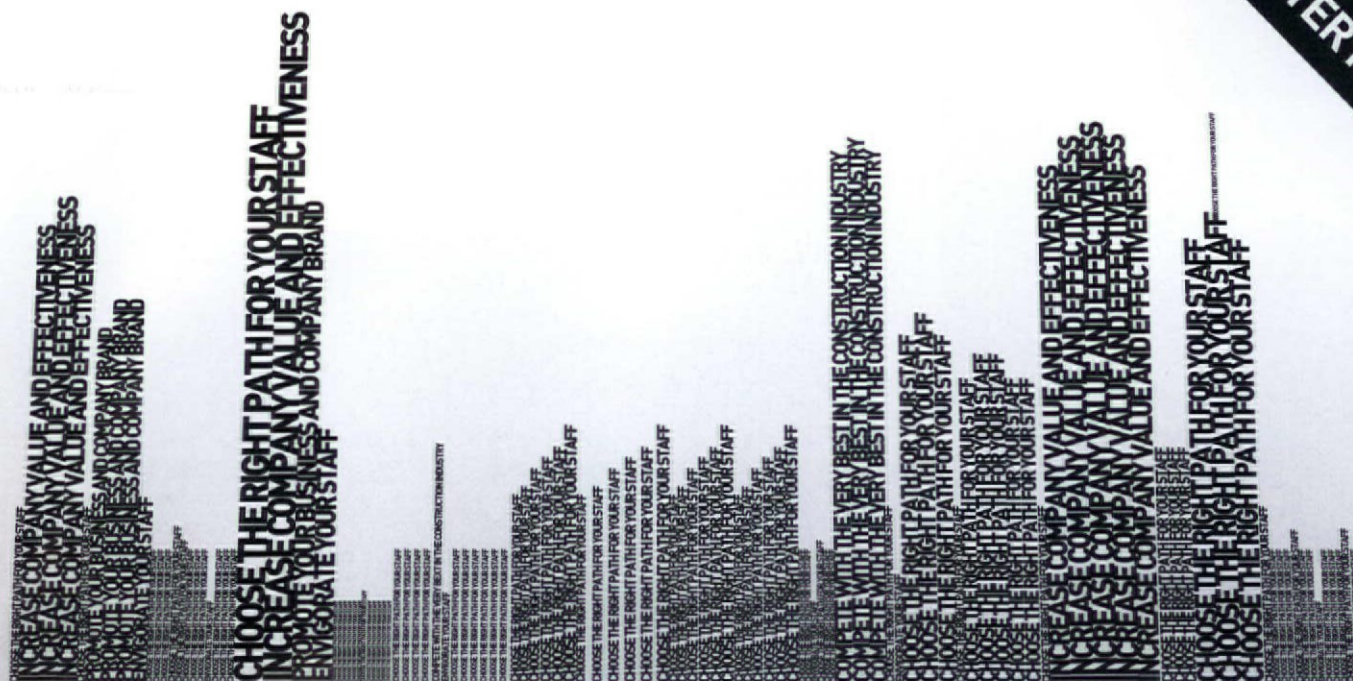
Four Parry buildings are exhibited with models and drawings, including his art gallery for Tim Taylor

Until 13 February 2008, Royal Academy of Arts, London W1

Krzysztof Wodiczko's 'Homeless Vehicle' (left) is a major exhibit within Nikolaus Hirsch's design



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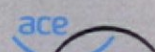
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

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Wilkinson Eyre Architects require a skilled and enthusiastic individual for its specialist bridge and structures design unit. We have an exceptional track record including the RIBA Stirling Prize-winning Gateshead Millennium Bridge, and a selection of important international projects on the drawing board.

The successful candidate will have at least 2 years post-Part 2 experience and be an advanced user of Rhino and/or 3d Microstation. Previous experience of bridge architecture is not required but an interest in structures and bridge design is essential. Clear thinking and a demonstrable understanding of the mathematical resolution of complex geometries is critical.

CVs and A4 examples of work should be addressed to: Beata Jach, Wilkinson Eyre Architects, 24 Britton Street, London EC1M 5UA. Please quote code AJ1107B.

No agency, phone or fax enquiries please. Wilkinson Eyre Architects is an equal opportunities employer.

KPF

Assisting Project Architects Required

for a number of existing and new long term projects in the UK and Overseas. The successful applicants will be based in our London office and must possess a relevant architectural degree and a minimum of 12 months experience and have excellent drafting, design and drawing skills. Large scale project experience is highly desirable as is knowledge of the necessary and relevant building codes, practices and regulations. MicroStation skills are advantageous.

Salary: £20 – 25,000 depending on experience

CVs should be sent by post or email to:
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Urban Design Professionals

Edinburgh Office

Barton Willmore, one of the largest Architectural, Town Planning and Design Practices in the UK require creative Urban Designers to join our expanding team in our Edinburgh office.

We require talented and experienced Urban Design professionals at all levels including Urban Designers and Senior Urban Designers. You will be working on a range of major projects from conception through to implementation. You must have excellent graphics and writing skills. All candidates should be qualified and have a degree or post graduate qualification in Urban Design.

Attractive and comprehensive packages are available for successful candidates. Please send your CV outlining your skills and salary expectations to:

Philip Clarke, Partner, Barton Willmore,
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Property is one of the Council's key assets and provides an exciting and challenging area of work. We need a person to join a team and lead on development and planning design work with the overall aim of maximising land use and values.

The work includes major and small scale residential development layouts, design, conversion, feasibility studies and planning applications. You will provide crucial input in disposals work.

You will have sound architectural and layout skills (CAD and freehand) and be able to generate ideas and solutions gained from previous design and development experience. Above all, you must be a team player with an open mind and ability to identify practical solutions for property development.

For an application pack, please ring HR on 01452 425255 or email us on sscotswadmin@gloucestershire.gov.uk or visit www.gloucestershire.gov.uk/jobs where you can download the information and apply online.

Please quote reference number 2/AB/07/083.

Closing date: 11th January 2008.

Interview date: TBA

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We see

... a world class region brimming
with talent, drive and passion

Yorkshire Forward is the Regional Development Agency charged with improving the Yorkshire and Humber economy – currently worth in excess of £75.2 billion and boasting some 270,000 businesses. At the forefront of developing this extraordinary potential, Yorkshire Forward's mission is to make our region a truly world class location in which to live, work and invest.

Head of Renaissance Towns & Cities

Leeds ~ £55,000 - £60,000 plus excellent pension & flexible benefits
(dependent upon skills & experience)

This, genuinely, is a unique opportunity to play a significant and direct part in shaping Yorkshire and Humber's towns and cities for the next generation and beyond. Yorkshire Forward's renaissance programme is renowned nationally and internationally as the most innovative regional approach to place making and the creation of great places. The programme uses methodologies developed by Yorkshire Forward based on re-thinking, re-making and re-gaining the region's urban centres. Civic involvement, through Town Teams and partnerships with Local Authorities, is a key ingredient as is economic and spatial master planning, local development frameworks, and strategic land and property interventions. All of this is coupled with delivering the highest quality physical and economic outcomes.

You will have the motivation, the imagination and the creativity to take our urban renaissance programme to its next delivery level building on the successes of the programme over the last 5 years. You will be professionally qualified as an urban designer and/or architect or equivalent with a sound working knowledge and practical experience of place making in the UK and abroad and of the part it plays in economic development. You will also have a good understanding of local government and private sector roles and responsibilities in this field, and you will have a proven track record in working with, influencing, and in supporting these sectors at Director and Chief Executive levels. You will be part of Yorkshire Forward's Environment Directorate team with direct responsibility for a professional team of 20 people, and for an investment programme of about £50m each year.

For more detailed information about Yorkshire Forward and this post please go to www.yorkshire-forward.com or www.sterling-selection.com

For an information pack, please contact Sterling at WESTONE, Wellington Street, Leeds LS1 1BA, quoting ref: 1007/AJ.

T: 0845 026 2266. E: response@sterling-selection.com

Closing date for receipt of completed applications: 7th January 2008.

If you would like an informal discussion please contact Tricia Richardson or Trudy Searle on the above telephone number.

Yorkshire Forward aims to be recognised as a world-class organisation in all respects. We value and respect each other's differences and positively welcome applications from all sections of the community. Yorkshire Forward will endeavour to make any reasonable adjustments for applicants who require assistance in carrying out their duties due to disability.

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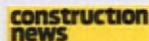
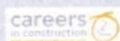
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Mad about CAD! £40,000-£45,000 p.a. + benefits

A sociable practice with over 100 employees based in a stunning converted warehouse office in Farringdon are looking to appoint a CAD Co-ordinator. Successful applicants must have excellent communication skills & an in-depth knowledge of Microstation & AutoCAD. The role would suit someone who enjoys working in a buzzy team environment. Fantastic opportunity to join a practice that actively encourages a good live/work balance!

Blow the budget world wide! £45,000-£50,000 p.a. + benefits

A widely published interiors practice with offices in London & Paris are looking to appoint a Project Architect to run their small architecture team & take responsibility for a number of stunning high-spec residential schemes across the globe. The practice work with high profile individuals so the successful applicant must have the confidence to deal with this type of client & be capable of managing high spec/high profile projects. An interest in interior design would be an advantage. This is a great opportunity to run projects from concept stages through to completion!

Make your mark! £40,000-£45,000 p.a. + benefits

A well established multi-disciplinary practice of 50 on The Kings Road are looking to appoint a savvy Project Architect to take responsibility for a high budget, high spec urban regeneration project currently at stage C. The successful candidate will need to be an excellent designer & a technically capable draftsman in their own right. This is an amazing career opportunity to grow with the practice & gain hands on experience! Possibility of Associate position in the future.

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Highlands and Islands Enterprise
Iomairt na Gaidhealtachd 's nan Eilean

MASTER PLANNER – INVERNESS CAMPUS

Highlands and Islands Enterprise (HIE) is seeking a suitably qualified and experienced Master Planner for the proposed Inverness Campus.

HIE is creating the new campus with associated research, development, sporting and residential use on a highly prominent 200 acre gateway site at East Beechwood to the south-east of Inverness. As well as providing an Inverness campus for the developing UHI Millennium Institute (UHI), the campus will include a new Business School, new business, research and incubation facilities, a regional Sports Centre of Excellence and a new public park for the city. The new campus will create a centre for Innovation and Learning for Inverness and the Highlands and will be one of the most significant development projects in the Highlands and Islands in the next 20 years.

This tender exercise is being carried out to identify a Master Planner for the Inverness Campus development to work with HIE's framework contractor and other key stakeholders to deliver the proposed campus.

The key outputs required from the Master Planner will be to develop a Master Planning brief, draft a Master Plan, carry out consultations and maintain a record of consultations, finalise the Master Plan and to prepare an outline planning application for submission in early 2009.

The Master Planner will be contracted to HIE's framework contractor, ROK Building Limited under an NEC form of contract.

The Contract is being tendered using an OJEU based two stage restricted process subject to Scottish Public Procurement Regulations and HIE's own Procurement Policy and Guidelines. The latest date to request information is **7 January 2008** and further information about this tender opportunity can be obtained from planner@hietenders.com

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Architects / Technologists

Hastings

£35k-£45k

This friendly practice located in a historic town is looking to recruit talented individuals with UK job running experience. This opportunity offers real involvement on projects from inception to completion with projects ranging from leisure to commercial sectors. In return they offer a healthy work / life balance, the opportunity to grow in confidence, progress your career within the practice & earn an above industry salary.

Ref: 3683 (Philip)

Architects / Technicians

Farringdon

****TOP RATES****

Immediate and exciting opportunities with a top Central London practice, offering top end hourly rates, leading responsibilities and an autonomous working environment. Projects are interesting, complex and high profile. Call now for your chance to apply!

Ref: L480 (Hannah)

Architects / Layout Designers / Technician

Basingstoke

£35k-£45k

Specialists in residential planning & design, from feasibility / master planning through to detailed planning applications for blue chip housing developers. Architect needed specialising in layout design on the drawing board or on CAD, they are not fussed, lateral thinkers appreciated. Architectural Technicians - Preferably from a housing background, AutoCAD skills necessary & it would be great to find the following additional skills: Sketchup, Adobe Illustrator, Piranesi & Adobe PhotoShop.

Ref: 3681 (Philip)

Part 1's & Part 2's

Shoreditch / London Bridge

Up to £38k + Benefits

Now urgently required, joining a strong, focused team, working on exciting multi million pound projects, assisting in the design stages & applying job running experience to the schemes. Client contact skills are advantageous, along with good computer & Microstation abilities. Prestigious & friendly practice, excellent salary & package along with great career prospects.

Ref: L479 (Hannah)

Architects / Technicians

Watford

£40k-£47k

Over 100 years of award-winning projects in the UK and abroad, this practice have nurtured a deep understanding of the role of architecture in generating economic, cultural and social prosperity. With ever increasing workloads in the Healthcare, Residential & Commercial sectors they are now looking for talented individuals to join and develop within this practice. Amazing career opportunities.

Ref: 3467 (Philip)

Architects Tower Bridge / Oxford Circus

£35k-£47.5k + Company Benefits

A key appointment within this award winning practice, working alongside the Principal Director and current artistic design teams, delivering major commercial, hotel and residential schemes. Autonomous working ability desired, and high levels of responsibility given, with an attractive remuneration package that reflects the seniority of the post. Microstation.

Ref: L472 (Hannah)

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Design Director | Architect | £65k+ pa

This is a unique and exciting opportunity for you to be part of a growing international design studio. This world-renowned and hugely influential developer-design enterprise purposefully sets its standards incredibly high. They are much talked about, widely published and require a talented individual qualified to Part III. You must have extensive high-end interior, refurbishment and new build experience under your belt. You will be confident, client facing and creative, with both fabulous client presentation and business retention skills. Intermittent international travel will be part of your new role. Contact Tamsyn quoting Ref: AJTC03546

Practice what you preach | Architect | London | £50k pa

Are you a mentor? Could you nurture emerging Part II designers? Can you roll up your sleeves, get hands-on and run large scale mixed-use projects? Are you looking to play a key anchoring part in the daily management of a practice? If so, this intimate but expanding practice wants you. Contact David quoting Ref: AJDF035869.

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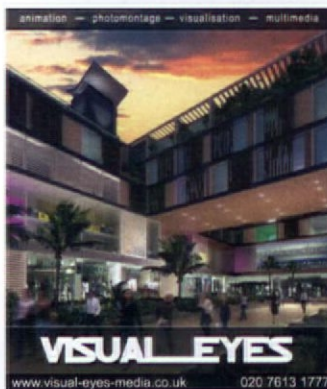
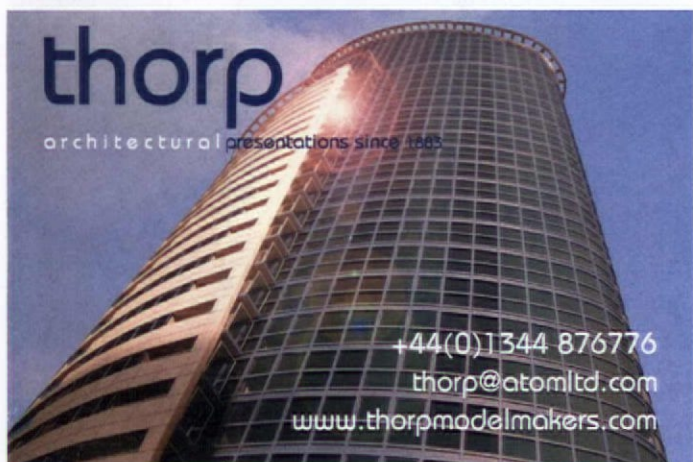
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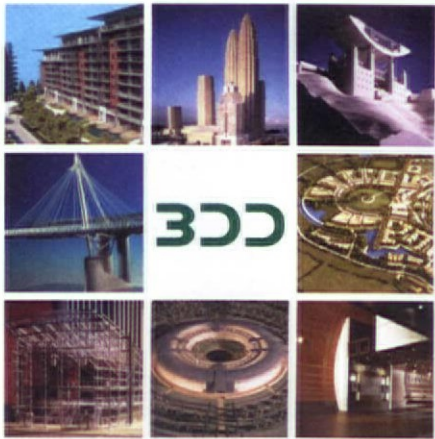
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Products

SWS



AJ ENQUIRY 201

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

VELFAC WINDOWS



AJ ENQUIRY 203

Velfac now provides a service for domestic or small commercial projects. Each window is made bespoke to specifications for design, colour and size, allowing you freedom of imagination. The display is available at Velfac's Kettering showroom. Telephone 01223 897 100 or visit www.velfac.co.uk for more information.

REGINOX



AJ ENQUIRY 205

Two additions to Reginox UK's world-quality stainless-steel RF 500 range of sinks have been launched. Both the RF505S square sink and the smaller rectangular RF 506S sink are suitable for installation in solid surfaces, and have vertical sides with a flat-bottomed bowl. For more information visit www.reginox.com

REHAU



AJ ENQUIRY 207

Rehau has produced a 12-page guide to its curtain-walling systems. Focusing on the Rehau Polytec 50 composite system, it outlines the features and benefits, and illustrates recent successful installations. Polytec 50 is a composite system combining the structural capabilities of steel reinforcement with the design and finish of aluminium.

METAL TECHNOLOGY



AJ ENQUIRY 202

The System 17 curtain wall from Metal Technology has been used throughout the redeveloped Aintree Racecourse in Liverpool, but to most dramatic effect in the new grandstands, constructed in the form of identical facilities and linked by the circular Saddle Bar and tiered central glazed walkways. www.metaltechnology.com

BRETT MARTIN



AJ ENQUIRY 204

Brett Martin has manufactured and supplied over 2,100m² of Marlon CS Longlife profiled polycarbonate rooflights to provide carefully controlled daylighting conditions for spectators at the Kensington Oval cricket ground in Barbados. The rooflights were specified in translucent opal to create a gently diffused daylighting environment.

BIG FOOT SYSTEMS



AJ ENQUIRY 206

There are no limits to what can be supported with a Big Foot System. Big Foot Systems offer the complete solution to supporting building services and access equipment on a flat roof. The key to the systems is that they allow you to maintain the roof without decommissioning the equipment supported on it. www.aspenpumps.com

TILE OF SPAIN AZUVI

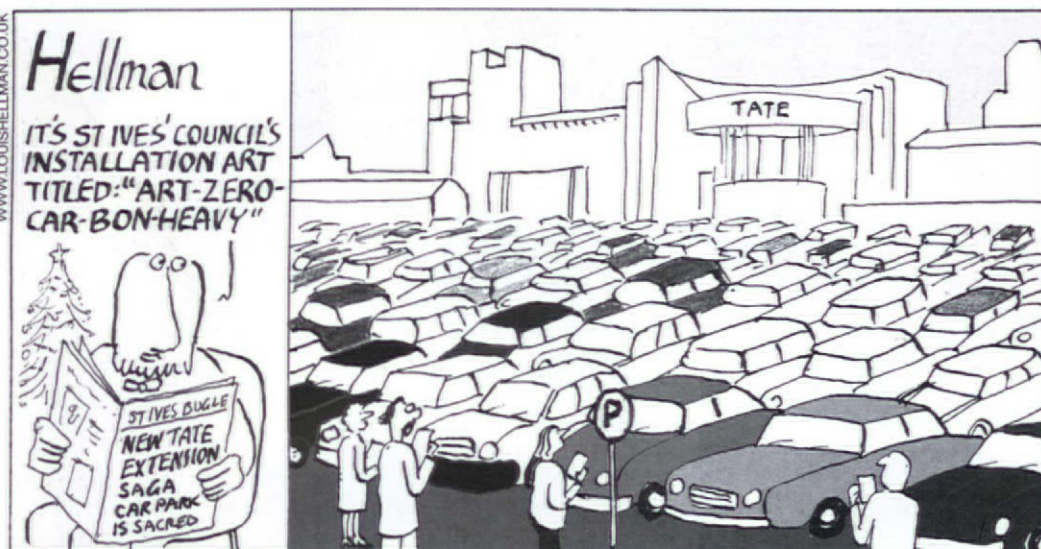


AJ ENQUIRY 208

The Art.Tile series of floor tiles by Tile of Spain member Azuvi is inspired by the world of fashion, combining fabric-like textures with metallic effects in both gloss and matt finishes. The stylish through-body porcelain tiles are designed to be used in both indoor and covered-outdoor spaces. For more information see www.azuvi.com

Astragal

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PURNELL'S PUNS

Culture secretary **James Purnell** was on hilarious form at the unveiling of his big wad of cash for the Tate Modern last week. Speaking about his department's £50 million pledge to Herzog and de Meuron's massive extension to the Bankside gallery, Purnell said the only caveat placed on the generous gift was that the gallery 'didn't run off with it to South America'. A topical tropical wisecrack. He went to say he hoped the extension would open in 2012 to coincide with other big things – comic pause – such as 'the Queen's Diamond Jubilee.' Bingo. And all this just seconds after he'd told the audience he thought his department should consider listing Tate supremo **Nick Serota** because he was a 'national treasure'. Comedy genius.

GIVING IS GOOD

Victoria Harris, head of charity Architects for Aid (A4A), was in a playful mood at the AJ100

breakfast in Claridge's last week. Harris took the opportunity to tell the assembled grandees from some of the country's biggest practices about how the charity has donated £1 million worth of architects' time to help rebuild communities around the world. She described A4A's latest project, which uses human urine to produce bricks (*pictured*). Not one to miss a can-rattle, she concluded: 'Donations of any sort gratefully received.'



TAPE DECKED

Ah, the romance of the model workshop: the smell of balsa, the chugging of CNC machines, and, er, walls lined with page-3 girls. After several visits to Kandor, one of the UK's biggest modelmakers, one of Astragal's drinking

companions decided she had had enough of wall-to-wall nipples and put her foot down. She told the manager that having walls plastered with 19-year-old lovelies wasn't a good way of greeting customers. He assured her the 'problem' would be sorted out forthwith. At the next visit she was greeted by the same decorations, but with some strategically-placed strips of masking tape.

A NEW CHAPTER

Former RIBA director of education **Leonie Milliner** has been rather low-profile recently, having left the institute to reproduce. But running into

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her at the President's Medals awards ceremony last week, Astragal was thrilled to learn that she is to re-enter the architectural firmament, authoring a semi-fictional bonkbuster novel about **Robert Adam's Grand Tour**.

TO CAP IT ALL

Winning the President's Silver Medal is something to celebrate, but students, be wary. The Bartlett's **Steve Westcott** found out a week early that he was to receive the RIBA's highest student honour. He went out to a club to celebrate, only to fall over and break his tooth. The cost of the cap was almost exactly equal to his winner's cheque.

THIS WEEK'S ONLINE POLL

Was the decision to give the Holburne Museum extension in Bath the go-ahead the right one? (*see right for result*).

Next week's question is are local authorities capable of commissioning good social housing? WWW.ARCHITECTSJOURNAL.CO.UK



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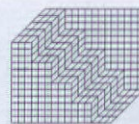
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