

20.12.07

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helps Inverness shake off  
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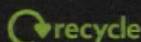
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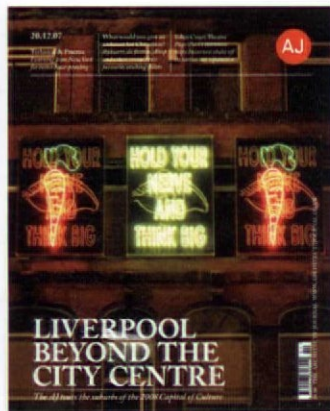
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Dominik Giger

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*Johnny Rodger reviews Page\Park Architects' Eden Court Theatre extension on pages 32-37. His monograph on Gillespie, Kidd & Coia is published by the RLAS*

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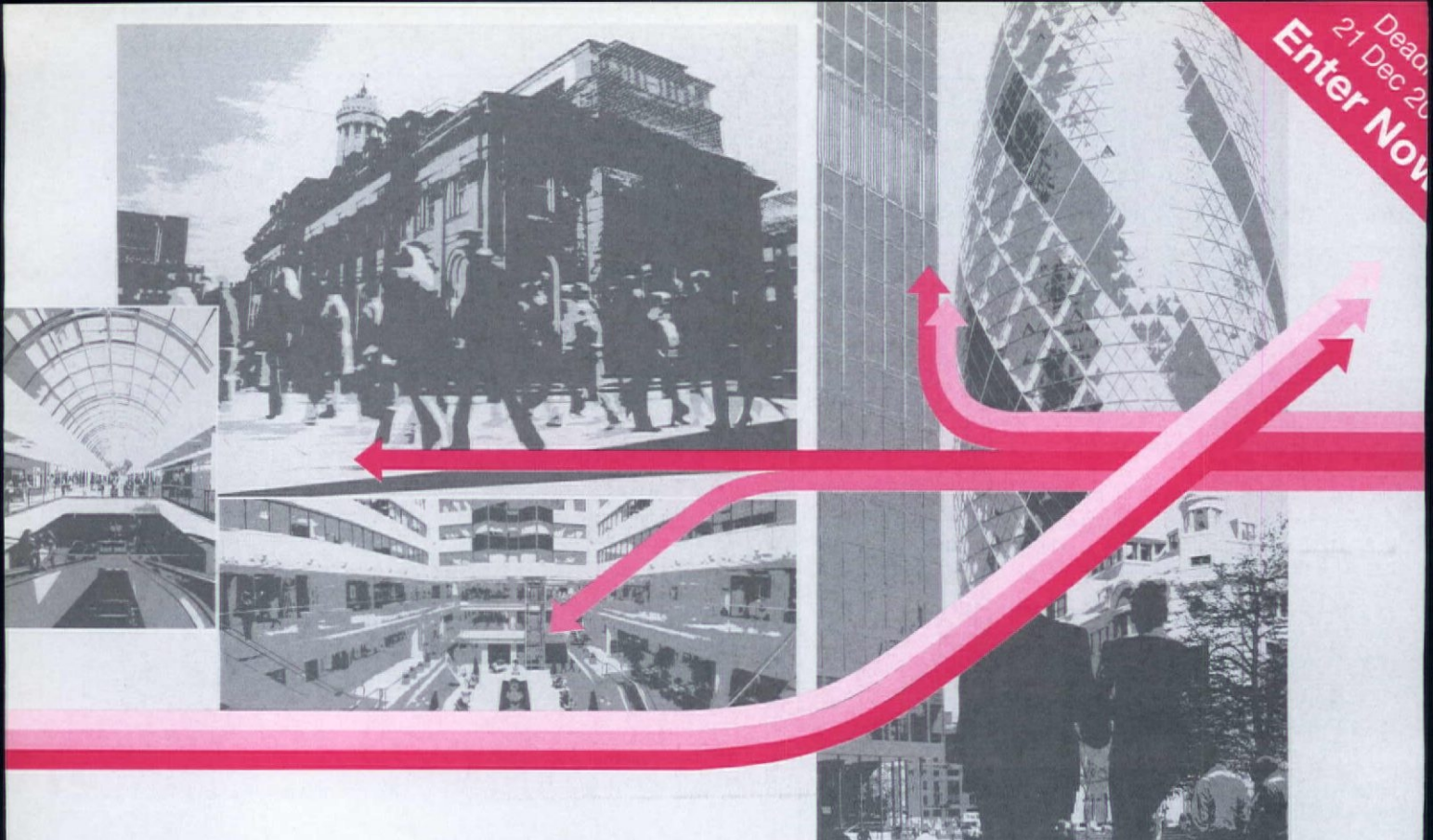
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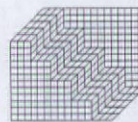
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# News

This image  
Denys Lasdun's  
listed Keeling  
House  
Right Margaret  
Hodge



REUTERS/TOBY MELVILLE

## LISTING OF MODERN BUILDINGS THREATENED

Architecture Minister Hodge calls for two-tier system for 20th-century listings

Architecture Minister Margaret Hodge wants to make it more difficult for 20th-century buildings to be listed by introducing a two-tier test.

Answering questions in Parliament, Hodge suggested that architectural merit alone would not be sufficient grounds for granting listed status to buildings 'built in the last 75 years or so'.

She said factors such as financial viability and a building's future use would also have to be considered, and added that the 'continuity of purpose of some post-war listings' should be looked at.

Speaking on 10 December, Hodge said: 'We could consider criteria relating to, for instance, whether a building is still fit for purpose, the cost of maintaining

it, and the context in which we determine whether to list it.'

The comments have shocked conservationists, in particular the Twentieth Century Society (C20).

Catherine Croft, director at C20 said: 'I felt her comments were increasingly Luddite. She was incredibly dismissive about 20th-century buildings.'

'Intellectually it is not the way to go. You get the notion she doesn't like the stuff.'

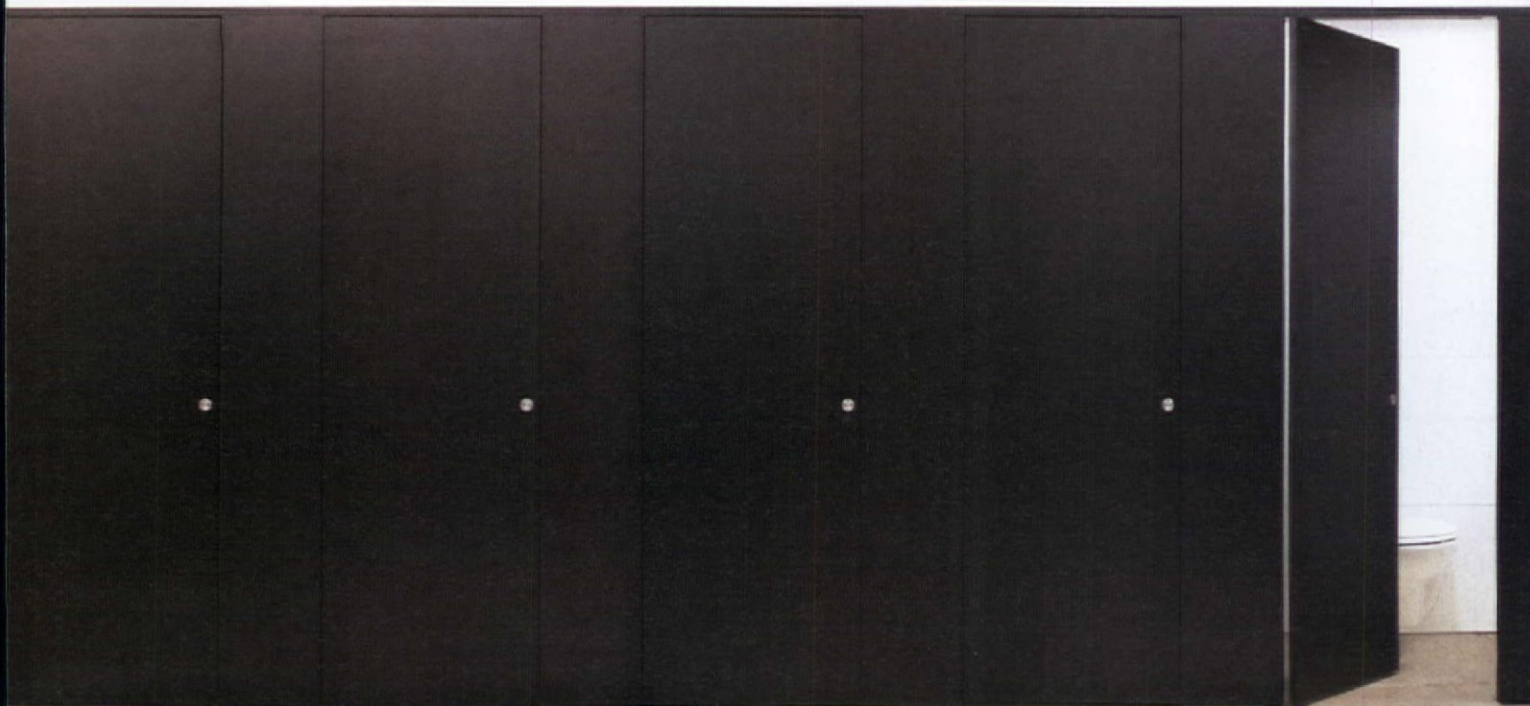
'For example, these [new] considerations were not taken into account when listing Denys Lasdun's 1970s Keeling House in East London in 1993, which the government realised had problems but thought deserved listing on its architectural merit alone - then minister Peter

Brooke said that it was only architectural and historic merit that should be taken into account at listing stage.'

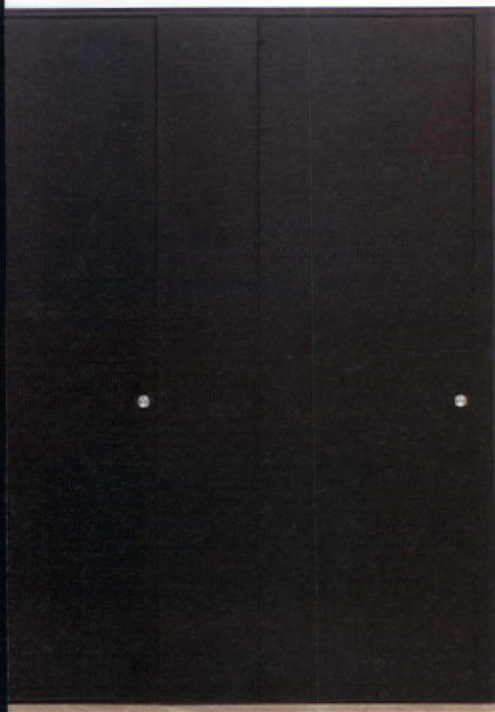
Croft said she intends to speak with Hodge and her department in the New Year.

Hodge's views have also put her at loggerheads with English Heritage (EH). In a statement, EH said: '[The current] process successfully manages change in the historic environment and promotes the ongoing life of historic buildings and places... We see no reason to depart from the current system.'

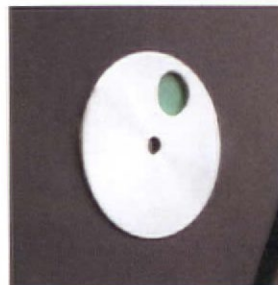
A government spokesman for the Department of Culture, Media and Sport said: 'This is a personal interest of Margaret Hodge and is not government policy.' *Richard Waite*



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STATION STOP Irish practice Consarc's Langdon Park Docklands Light Railway Station in East London opened last Monday (17 December). The £7.5 million station is has a roof made from a 'fibre-reinforced composite structure'.





# MAKE'S 'TREE' CHOPPED IN BIG LOTTERY LOSS

Make Architects' Sherwood Forest Visitor Centre in Nottinghamshire has officially been dropped after missing out on vital Big Lottery funding last Wednesday (12 December).

Moxon and Knight Architects' Strata scheme, which aimed to transform a network of mines in the West Midlands into a tourist attraction, and Grimshaw's Eden project extension, The Edge, were the other schemes which were denied cash and are now hanging in the balance.

Make's tree-like scheme was one of four projects vying for the Big Lottery Fund's £50 million giveaway, but was pipped in an ITV vote by charity Sustrans' Connect 2 scheme, which aims to create new cycling and walking routes across the UK.

A Nottingham City Council spokesman said: 'The tree will not be built. It is a great shame but without the Lottery money there is no way we could afford such a spectacular project.'

'We will now be going after other pots of Lottery cash,' she added. 'The visitor centre that is there now will have to be replaced, but it won't be with the

Make scheme. Make always knew that the project would only go forward if we got the cash.'

The future of Moxon and Knight Architects' project – part of the Black Country Urban Park bid – is unclear.

Practice partner Martin Knight said: 'The decision is obviously very disappointing and we will have to wait and see what the future will be.'

Grimshaw's scheme was one of the most high-profile projects bidding for the £50 million, but is now in doubt following Sustrans' surprise win.

The Edge chief executive Tim Smit, said: 'I would be lying if I didn't say we are disappointed, you don't work for two years on something you don't care about, do you?' *Richard Vaughan*



- Make's ditched visitor centre was the focal point of a scheme to replant 300 ha of Sherwood forest.

- The Big Lottery £50 million winner, Sustrans' Connect 2, is a programme to improve local travel in 79 different communities across the UK.

- Moxon and Knight Architects' Strata project hopes to create a visitor 'experience' in subterranean caverns in the Black Country.

- If built, Grimshaw's The Edge will house a desert and water gardens, while a number of underground chambers will be created underneath.

## THIS WEEK ON THE WEB

### LIVERPOOL STADIUM PLAN DELAYED

Liverpool FC's plans for a new stadium have been delayed due to spiralling costs. According to local newspaper reports this means that Texas-based designer HKS Architects will have to apply for planning permission for the third time after costs on the scheme reached £400 million. It is also rumoured that the original stadium plans, by Atherden Fuller Leng, have resurfaced.

### UK-GBC UNVEILS 2020 ZERO-CARBON TARGET

The UK Green Building Council (UK-GBC) has called for all non-domestic buildings to be zero carbon by 2020. Commissioned by the government to come up with a zero-carbon strategy, the UK-GBC admitted the timeframe was 'challenging but achievable', while stating the added costs to building projects could range from five to 30 per cent extra.

### V&A PRESENTS CHRISTMAS OFFERING

This is the V&A Museum's festive offering to Clerkenwell practice Metropolitan Workshop's traditional gingerbread Christmas display. The allegedly edible gingerbread and icing crown is on display in the practice's Cowcross Street window alongside an impressive 3D-street scene by MacCormac Jamieson Prichard Architects and the AJ's own entry, based on the Rapunzel fairytale



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## GREEN GRID TO ROLL OUT ACROSS LONDON

Design for London's (DfL) green grid strategy (AJ 13.12.07) will be used in other parts of London, director Peter Bishop has said.

The grid, which is being tried out in east London, will create a 'green infrastructure' that will connect parks and open spaces across a number of boroughs.

Speaking to the AJ, Bishop said: 'The green grid is something we're very excited about – it contains a broad range of conceptual strategies right down to detailed interventions.'

'We think it is a framework, which could roll out across other parts of London. As a conceptual

framework it is definitely applicable elsewhere in the city.'

The east London green grid does not have its own funding, and will rely on financing from both public and private sources.

Turn to page 12 for the AJ's interview with Peter Bishop



## SPACE CRAFT FLATS FINISHED

This is London-based Space Craft Architects' recently completed O Central building on Crampton Street in South London's Elephant and Castle. Built for developer Oakmayne, the £22.5 million 'dancing balconies' scheme has 202 flats and live/work units. *Max Thompson*



# 'THERE'S A DEBATE TO BE WON AROUND VALUING PUBLIC SPACE'

Design for London (DfL) has elbowed its way to influence in the first year of its existence, using guerilla tactics to become what is effectively the most influential city architects office in the country. *Richard Vaughan* spoke to director Peter Bishop about the first 12 months.

## How has the first year gone?

Very quickly. There's always a worry that a new organisation can just disappear, but I feel now there's a permanence about us. I think we've filled an empty niche.

## What have been the highlights?

The London Development Agency (LDA) asked us to take over the process of framing and running the Olympic Legacy Masterplan – that will be shaping that part of London for 10 years. It's a big vote of confidence.

The second thing is that the Mayor's 100 Public Spaces programme is delivering. Potters Fields [a development area on the South Bank] has been a huge success.

And there's also Barking. That borough has pushed for something different and exemplary and I think they have produced some of the best combinations of space, urban design and housing I've seen outside Scandinavia and the Netherlands [see AJ 13.09.07].

## What are your thoughts on recent claims of DfL favouring certain architects?

We've projected a style and approach to urbanism which is becoming a London trademark

What we don't do is impose practices or impose tastes. But ultimately there are good and bad architects and we'd be failing as an agency if we didn't take the chance to procure good architects.

## Where have you been least successful at over the last year?

We need to be consistent. We are restructuring DfL around a collective design review to try to make sure that every project that comes through is seen by three or four of us, as well as the project leads, and that we collectively shape a project.

## The Mayor's 100 Public Spaces Programme has come under fire for being overambitious, what is happening with it?

I'm in discussions about how we can scope procurement for public-space funding. One of the problems with the programme is that without a dedicated, bespoke budget it is very time-consuming to knit together alliances for everything you want to do. The reason Barcelona, Valencia and Bilbao are so good is because they had a budget for it.

There's still a big debate to be won around valuing public space sufficiently to put serious money into it. We've made good progress on that, and I'm pretty confident the next raft of spaces will go through to implementation and we'll soon see some really important things happening.

## What does 2008 hold?

The Olympics is going to take up a large amount of our time. We have been given the Legacy Masterplan Framework, and the masterplanning of that will be key in the next year. We will also



be looking at shaping the surrounding areas, such as Dalston, Woolwich and Barking.

The redevelopment of Brixton town centre starts on site in June, which already has £4.5 million in funding from the LDA.

The Public Realm Strategy we're working on will be launched in March. It will contain a broad range of strategies from huge

conceptual discussions and analyses on what makes London to quite detailed interventions where we can put a small input in, but have big repercussions on the way the area changes and develops.

Peter Bishop will be speaking at the AJ's Designing for London conference on 15 January

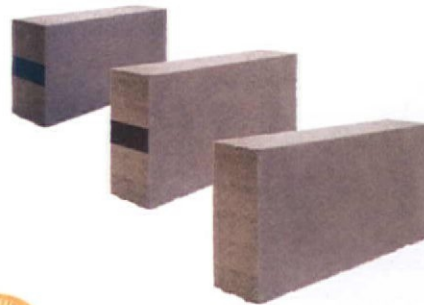
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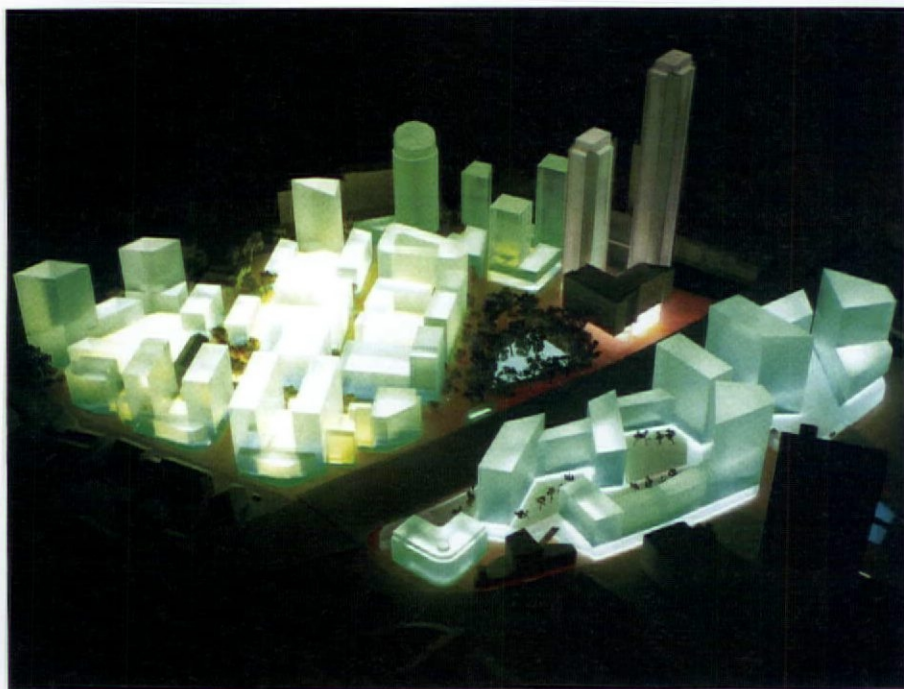


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# GREEN LIGHT FOR ARCA

Arca has finally won the green light for its high-rise Canopus Greengate proposals in Salford – after spending almost three-and-a-half years at the drawing board.

The £180 million scheme features two towers – the highest, a 47-storey skyscraper, will be taller than Ian Simpson's Beetham tower with a public observation deck on the top floor.

The Manchester-based practice made two previous attempts at securing planning permission for the mixed-use project in the heart of Feilden Clegg Bradley Studio's (FCBS) The Exchange, Greengate masterplan. CABE has been critical of all three efforts, including an earlier version with a single 60-storey skyscraper.

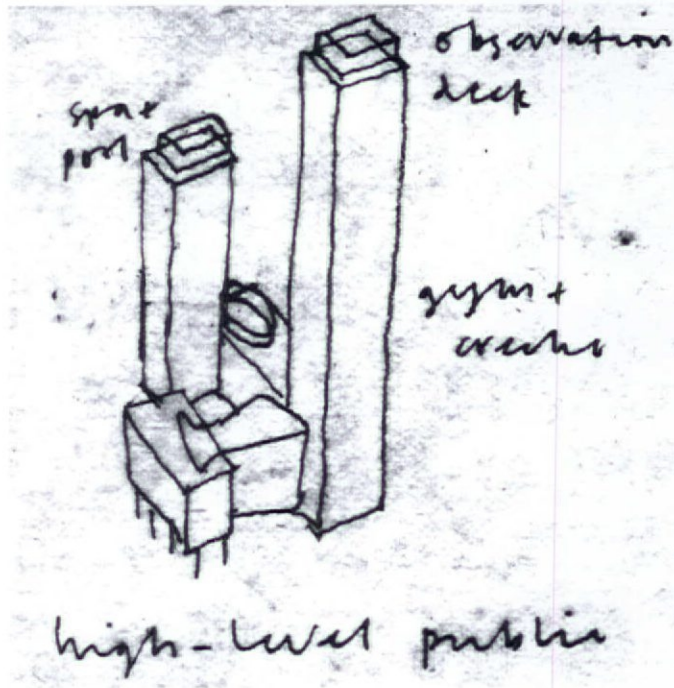
In June this year the watchdog again said it had 'fundamental concerns' with the designs,

concluding 'it could find no logic or justification for the location and scale of the two towers'.

However, the report appeared to contradict its own comments about the FCBS masterplan, which acknowledged that the site next to the River Irwell was appropriate for a 'high quantum of development'.

Speaking about the approval, practice founder John Lee said: 'It's been a long road. The project has changed little since April, so Salford City Council had to weigh up the latest comments against those about the masterplan.'

As well as approving the scheme, the authority also demanded that developer BSC Group retain Arca through a Section 106 agreement. Work is now expected to start on site immediately. *Richard Waite*



Clockwise from top left Arca's proposals are part of Feilden

Clegg Bradley Studio's wider masterplan for the site on the River Irwell in

Salford; One of the two towers will be 47-storeys high; Concept sketch



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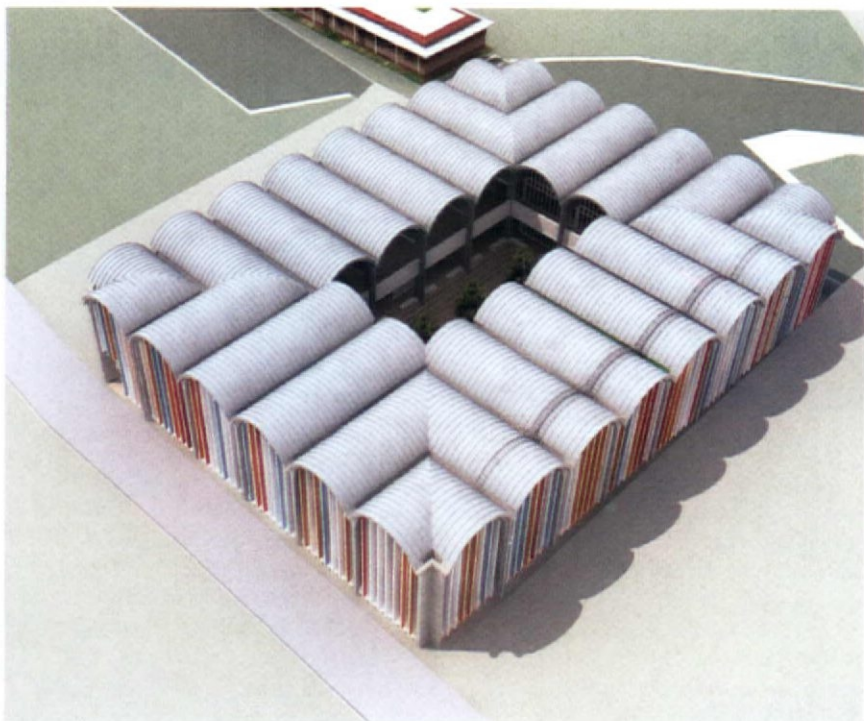
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### PUBLIC LIBRARY FOR SIERRA LEONE

London-based practice Willson & Bell has designed this new public library for Waterloo, Freetown – the capital of Sierra Leone. Drawn up in collaboration with engineer Rambøll Whitbybird, the Equiano Centre is seen as ‘fundamental’ in the drive to help ‘a generation that has missed an education’ in the West African country, formerly ravaged by civil war. The project starts on site next month.

### ADJAYE'S IDEA STORE BESET BY 'SECURITY ISSUES'

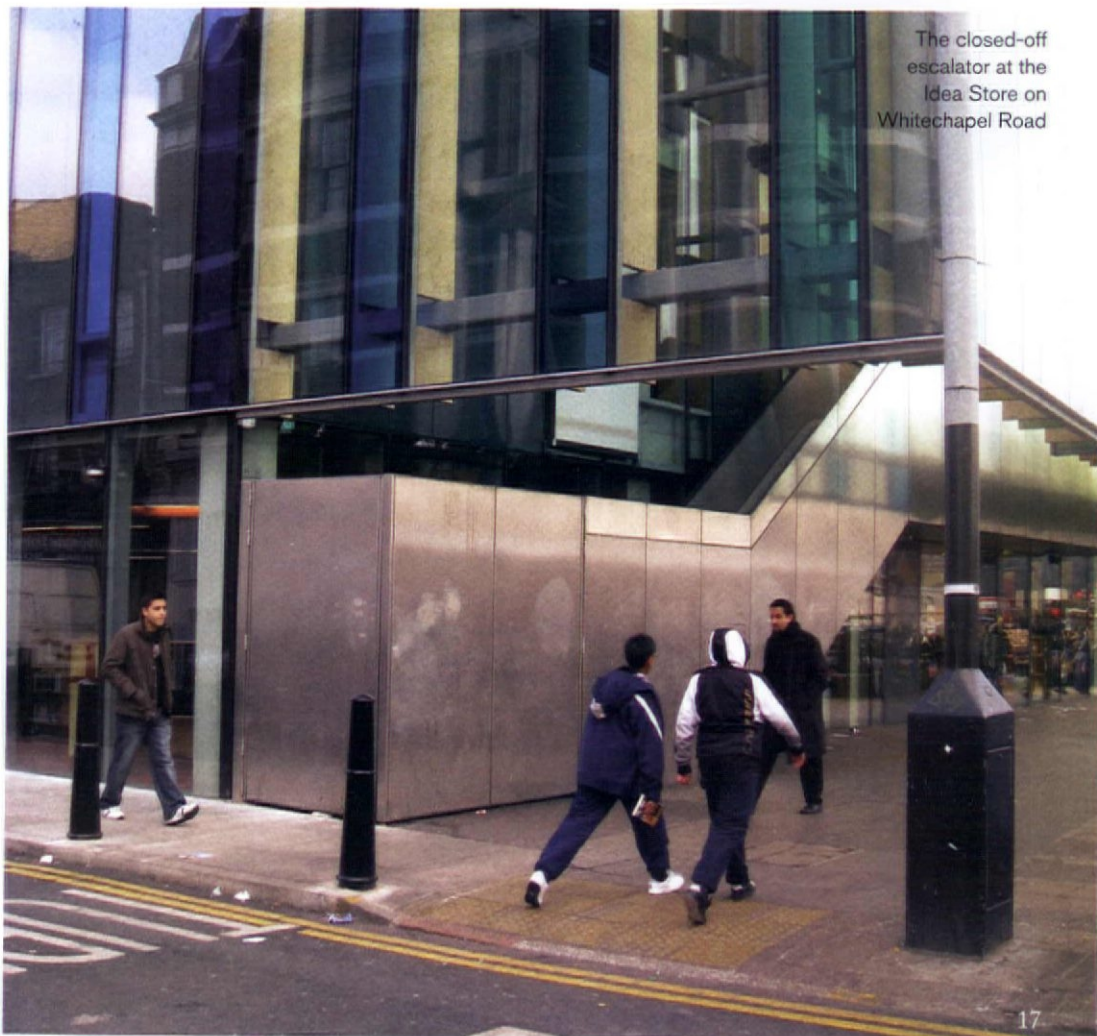
The escalators at David Adjaye's Stirling Prize-shortlisted Idea Store in Whitechapel, east London, remain shut more than two months after being decommissioned due to ‘security issues’.

The stairway, designed to ‘sweep’ people up to the second floor of the library, was seen as a fundamental feature by the judges of the RIBA Inclusive Design Award, awarded to the building in 2006.

However, according to a spokeswoman for Tower Hamlets Borough Council, the escalators were shut off after a staff member was stalked. She said: ‘They were closed because of security issues and the need to keep staff secure.’

‘The way the escalators go up makes it very difficult to police all the entry ways.’

Meanwhile, the RIBA has said it would not consider revoking the award, because of an ‘alternative entrance’ and lift facilities within the building. *Richard Waite*



The closed-off escalator at the Idea Store on Whitechapel Road

# Leader & Comment



## Leader Having an Architecture Minister who actively dislikes post-war buildings will only lead to unnecessary demolition, writes *Kieran Long*

The Architecture Minister, it seems, doesn't like Modernism. We report this week that Margaret Hodge thinks that buildings from the last 75 years should only be protected if they are still useful, or, to quote Hodge, if they have 'continuity of purpose' (see page 5). This is not just the rambling of someone with a cosmetic sense of the value of 20th-century buildings, it shows that the old clichés about architecture still have currency.

Hodge maintains what I believe to be largely a myth about the difference between the concerns of 'ordinary people' and the views of 'design professionals', as if the latter were some kind of alien race bent on

imposing its will to the detriment of ordinary life. The fact that lots of architects like buildings made of concrete demonstrates, implies Hodge, how out of touch they are.

A source I spoke to, who had recently met Hodge, told me that she said she 'didn't like' the majority of post-war buildings she had seen pass across her desk. For her, they must symbolise all that is wrong with post-war development, and the overbearing '60s and '70s housing blocks of her own constituency – Barking and Dagenham – prove her point.

But the motivations behind a building's demolition are rarely a designer's. More often we risk losing landmarks because a local

authority that has neglected a Modern building, or developers are keen to make their construction process as easy as possible. These are not the forces of progress, but of pragmatism, and those fighting them are not conservatives, but likely to be those who understand these buildings and their potential in our cities' historical collage.

The government's job is not to protect the built environment from architects, but from the forces that have no interest in the quality of our public realm.

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*The next issue of the AJ is on 10 January 2008*



## Opinion The answer to our sustainable energy needs is blowing in the wind, believes

*Trevor Butler*

We just can't seem to get enough electricity. Whether it's for large TVs, even larger fridges, or the phone chargers left on standby.

The big problem in the UK is that our recipe for making electricity is so terribly inefficient. As we strive for a zero-carbon existence, the main things that will make the difference are behavioural change and large-scale renewable projects. Plans for the Severn Barrage – the latest of which, from the independent Sustainable Development Commission, would produce around 5 per cent of the UK's electricity needs – are not really a goer – can you imagine the volume of concrete, and the silting up of the turbines from mud-flats? Nuclear power – supported by many – will produce dangerous waste.

But the government's launch of the Strategic Environmental Assessment on 10 December for the development of 7,000 off-shore wind turbines is sure to make some difference.

Business Secretary John Hutton, who launched the proposal, said the aim was for the turbines to produce enough power to make all the UK's homes carbon neutral by 2020 – at least on windy days. This is fine, but we need to be wary of resting on our laurels, after all, residential properties account for only 22 per cent of the UK's CO<sub>2</sub> emissions.

One key planning policy affecting our zero-carbon aspirations is the Merton Rule, which calls for all new buildings to have 10 per cent of the energy generated from renewable sources. Merton has forced us to sit up and take notice of carbon emissions and has nurtured a micro-renewables industry. These micro-renewables are fine for schools and houses, but major developments simply don't have enough roof space for photovoltaics, the wind is too choppy, and the aquifers are incapable of providing sufficient cooling.

So talk has turned to 'Merton Plus' – a pragmatic approach based on the three drivers of energy efficiency; on-site renewables; and

off-site renewables. At BDP, we have some major town-centre regeneration projects following this path right now. Off-site renewables are attractive to developers; they provide revenue, they achieve higher zero-carbon targets; and they are robust.

We need more sites for off-site renewables, as even 7,000 wind turbines will not be sufficient. We also need additional technologies to provide cover on still days.

### It is hoped the 7,000 turbines will power all the homes in the UK

Solving problems through provision of loads and loads of green power for our homes is achievable – but will take an enormous effort to get past planners. The planning process has the potential to speed up our delivery of large-scale renewable projects; or to cause the process to dawdle along for years.

It looks like the government may be beginning to join up the delivery of a true low-carbon economy; thinking big and going with the flow of wind, rivers or the sea – but we need to make sure that this continues.

Trevor Butler is head of sustainability at BDP

## Opinion Pattern-book terraces could be the future of UK housing, and *Michael Kohn* wants to see your ideas

All those currently engaged with housing design in the UK and those practitioners who realise that development of a pattern-book approach to housing delivery may be a timely and worthwhile pursuit will have found the AJ's article on terraced housing types (18.10.07) a valuable read. The article neatly captured knowledge from a small number of inventive contemporary architects who collectively prove that, despite the plethora of housing-design constraints listed, there is still sufficient richness to be found in the terraced housing genome to produce good architecture.

At [computational design consultancy] Slider Studio we are currently in the throes of running the Youcanplan Pattern Books competition as part of our UrbanBuzz-funded project known as ESP-sim. Developed in partnership with the University of East London, this project will define and illustrate 'enabled self procurement', or ESP, which is an alternative housing delivery model for the UK. Initiated by professionals, but completed by the future residents of the new communities formed, ESP provides an effective way to engage with the people who are going to live in a new community, as well as consulting neighbouring communities.

ESP relies on the combined use of a site-specific pattern book of housing designs and a sophisticated urban-design code, created plot by plot and referencing the same pattern book. The pattern book developed for each site could include a wide range of design typologies and variations within these, or it could be very controlled and prescriptive. Ultimately the specific pattern book and urban-design code will depend on the planning-performance requirements set by a local authority, which in turn will pre-approve the pattern book and design code, potentially through a bold use of local development orders.



To demonstrate how ESP can work at a large dense urban scale, say of 200 homes with up to 50 per cent affordable, and to illustrate its sustainability benefits, Slider Studio and UEL are developing Youcanplan software.

### There is sufficient richness in terracing for good architecture

Youcanplan offers a 3D virtual environment containing the embedded design code, and an online pattern book to choose house designs which fit on a chosen plot, and which can be customised internally or externally to suit individual needs. The software will thus help manage and visualise the possible outcomes from a consumer-driven approach to housing and urban design, and will demonstrate to local authorities that quality sustainable communities can be formed in this way. Youcanplan will be complete in July 2008, and the winning pattern-book designs from our competition will be the first illustrative

components used to demonstrate the potential of ESP.

Each of the terraced-house designs shown in the AJ's article could be self-procured through ESP developments. The examples in the feature represent a quick survey of UK architects' knowledge in the field of terraced housing. The full extent of housing-design knowledge in the profession is vast, and if more architects take up the challenge to develop their own pattern-book thinking and designs, we believe ESP will offer a better way for more people to live in well-considered, well-designed housing, even if they have to get it built for themselves.

*Michael Kohn is an architect and computation designer at Slider Studio*

*The Youcanplan pattern book competition runs until 21 January 2008 ([www.urbanbuzz.org](http://www.urbanbuzz.org)) and the 10 winners will share £15,000 in prize money. For more information about the ESP-sim project, visit [www.esp-sim.org](http://www.esp-sim.org)*



# The early houses of Herzog & de Meuron set Patrick Lynch's imagination ablaze

My first encounter with the work of Herzog & de Meuron was in the bookshop at the School of Architecture of Barcelona in 1989. Shock is too brash a word to describe this encounter – it was more like recognition, something like love at first sight. In the practice's architecture of repetition and stacking, construction was celebrated in its nudity to become images of pressing intensity. The utter otherness of these inscrutable structures set my imagination off, dreaming of encounters in these strange spaces.

Reeling with delight, my eyes ran over the surface of these photographs with what I now know is called 'ocular pleasure'. Roughly speaking, this is the satisfaction of looking at things which encourage the eye to move. Good writing does this too. Simply making the eyes roll around in the head gives intense pleasure, and architecture, like all beautiful things, leaves us with the desire to see more.

This hunger is closely linked to Freud's pleasure principle, and the love of looking at things is a strong aspect of what Freud called

the 'life drive' or, more correctly, Eros. The erotics of architecture have been insufficiently dwelt upon, although the Baroque architects were quite happy discussing capriccio painting and spatial seduction. Eschewing symmetry in favour of progression, Baroque surfaces are animated by movement that is always left incomplete. The early houses by Herzog & de Meuron have something of this sense of the perceptual continuity of space, just as certain music seems to continue into silence.

the act of arranging stones often enough we might learn to live in its echoing consequences and vibration.' Continuing to link the exposure of repetition in construction with dwelling, Phelan claims that it 'serves as a prompt for the other repetitive acts necessary to building and sustaining a home life: making love, making dinner, making time'. Phelan concludes that 'Herzog & de Meuron attempts to insert a still architectural model into that animated flow.'

## Architecture, like all beautiful things, leaves us with the desire to see more

Performance artist Peggy Phelan writes engagingly about the practice's Stone House in Tavole, Italy, in an essay entitled 'Building the Life Drive' (*Herzog & de Meuron: Natural History*, 2005). Phelan writes: 'Architectural repetition... quite literally makes an enclosure. It suggests that if we repeat something like

I love the phrase 'animated flow'. It describes perfectly the feeling we have when the world is revealed to us afresh. Architecture has this capacity to still us, and thus to allow the pulse of the world to be felt. How many times architects misunderstand this, supplanting their fear of stillness with one-way routes and fairground effects. In his book *Built Upon Love* (2006), Alberto Pérez-Gómez suggests that architecture is an art of seduction which counters the pornography of 'the remote spectator of the modernist work of art or the consumer of fashionable buildings-cum-images'. He declares: 'Love, in its multiple incarnations as desire, is as open-ended as life itself and remains the ground of meaning even in times of obsessive materialism... If this engagement is not obvious, it is partly because architectural meaning has been "explained" through a deceptively simple assumption that confuses our human quest for happiness with hedonism.' Looking at this photograph by Margherita Spiluttini (*left*), the difference is still clear.



Herzog and de Meuron's Stone House in Tavole, Italy

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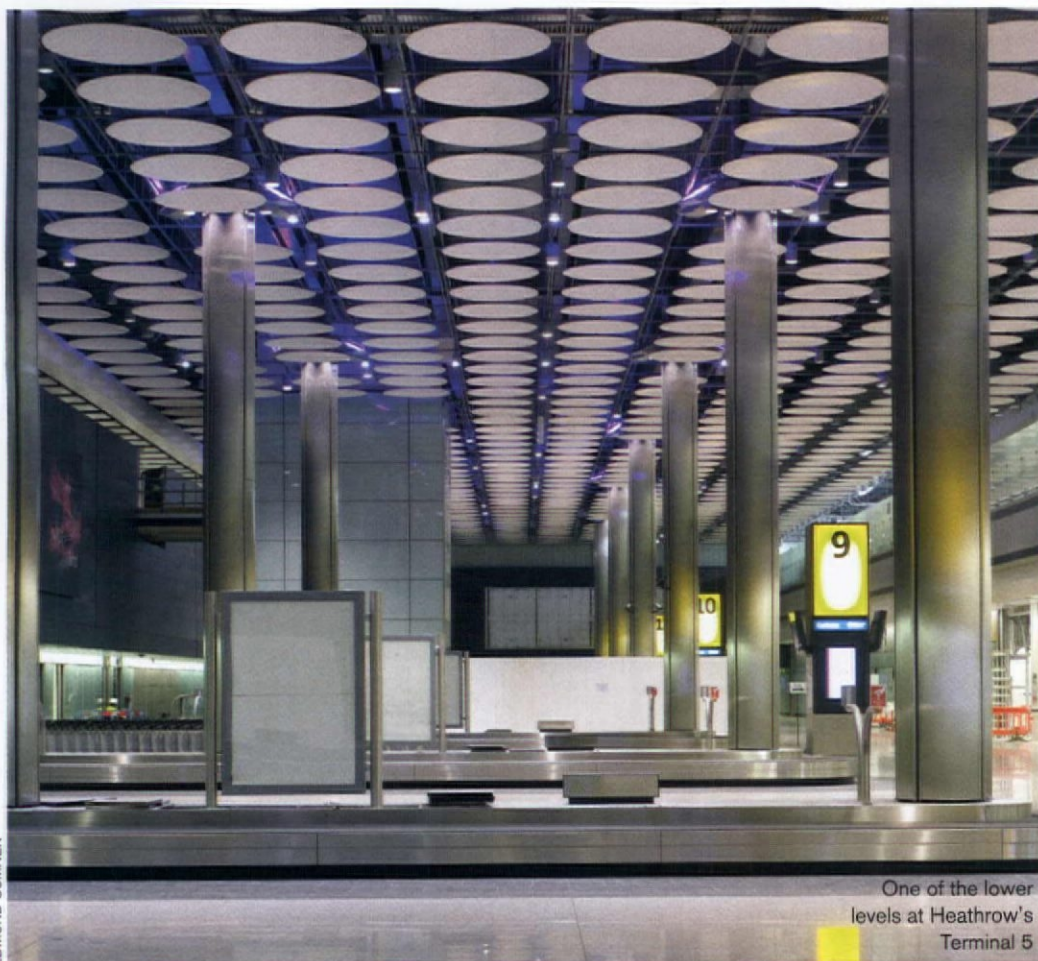
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# Letters

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



EDMUND SUMNER

One of the lower levels at Heathrow's Terminal 5

## TAKING FLIGHT

Although we recognise that the design of Heathrow Terminal 5 (T5) (pictured left) is the product of many firms working collaboratively, we were surprised that YRM Architects was not included in your credits ('Terminal condition', AJ 06.12.07).

YRM developed and delivered the Terminal 5 Campus Design Guidelines for BAA and designed the suite of T5 ancillary buildings for both British Airways (BA) and BAA. We worked alongside Rogers Stirk Harbour + Partners, integrating the airline operational interface, passenger flow and BA's requirements into the base build.

As BA's sole architect we have delivered all its demised areas including four major lounges, and integrated office and welfare areas. *John Clemons, managing director, YRM Architects*

## BRIDGE THE GAP

Regarding 'Hakes Associates takes on Paddington footbridge' (AJ 13.12.07), Sutherland Hussey did not refuse to look at other options, but we did want to be paid for the work we'd done before continuing on another tack. The fact that we were not given the opportunity to present our ideas directly to Westminster Council did not help the process. *Charlie Hussey, director, Sutherland Hussey Architects*

## ADDENDUM

In AJ Specification 11.07, Michael Popper Associates was M&E consultant on Peter Salter's Walmer Road project.

## CONSTRUCTION'S FUTURE LEADERS AWARDS

Through its titles *The Architects' Journal*, *Construction News*, *New Civil Engineer* and *QSWeek.com*, Emap Construct has launched a nationwide search to find the next generation of construction's Future Leaders.

Working in partnership with the RIBA, the Royal Institution of Chartered Surveyors, ACE, G4C and Constructing Excellence, and the Chartered Institute of Building we are searching for the top 10 talents from each of the four main construction disciplines:

architecture, construction, engineering and quantity surveying.

We are looking for young professionals in the built environment who have the potential to lead their company and the industry into the future.

As a young architect in construction, the only criterion for entry is that you will be aged 40 or under by 31 December 2008. The winners, chosen through a process of interviews, will receive a Blackberry PDA and other prizes.

The 40 winners will be named Future Leaders and will attend a celebratory event in March where the overall Construction Future Leader 2008 will be announced.

If you are a company with talented Future Leaders in your midst, or an individual who feels you have what it takes, then we would like to hear from you.

To enter, or for further details on the competition, visit [www.constructionfutureleaders.com](http://www.constructionfutureleaders.com)

# We'd like to wish the homeless a very happy Christmas.



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These companies have donated the money they would normally spend on Christmas cards to CRASH,  
the construction and property industry charity for the homeless. Over the past 10 years the  
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The gable end of the Rotunda Community College, Kirkdale, featuring Ron Haselden's *Cat*, part of the 'Winter Lights' series of neon artworks



# ART ON THE EDGE

As Liverpool dedicates its energy to the city centre and River Mersey waterfront, art and cultural projects in the periphery seek to shift the limelight outwards. *James Pallister* investigates. Photography by *Dominik Gigler*





The Queen, Bon Jovi, and a man whose line of work saw him spend 10 consecutive nights dressed as a bear. The prelude to Liverpool's tenure as Capital of Culture 2008 has injected the city with the type of metropolitan activity normally only reserved for London.

A year-long programme of cultural events is scheduled, embracing Simon Rattle with the Berlin Philharmonic, the MTV Music Awards, and exhibitions of Klimt and van Gogh. The backdrop is the rebuilding of the city centre – the Museum of Liverpool, a new arena (by Wilkinson Eyre), and the gargantuan Paradise Street development – all within spitting distance of the Three Graces.

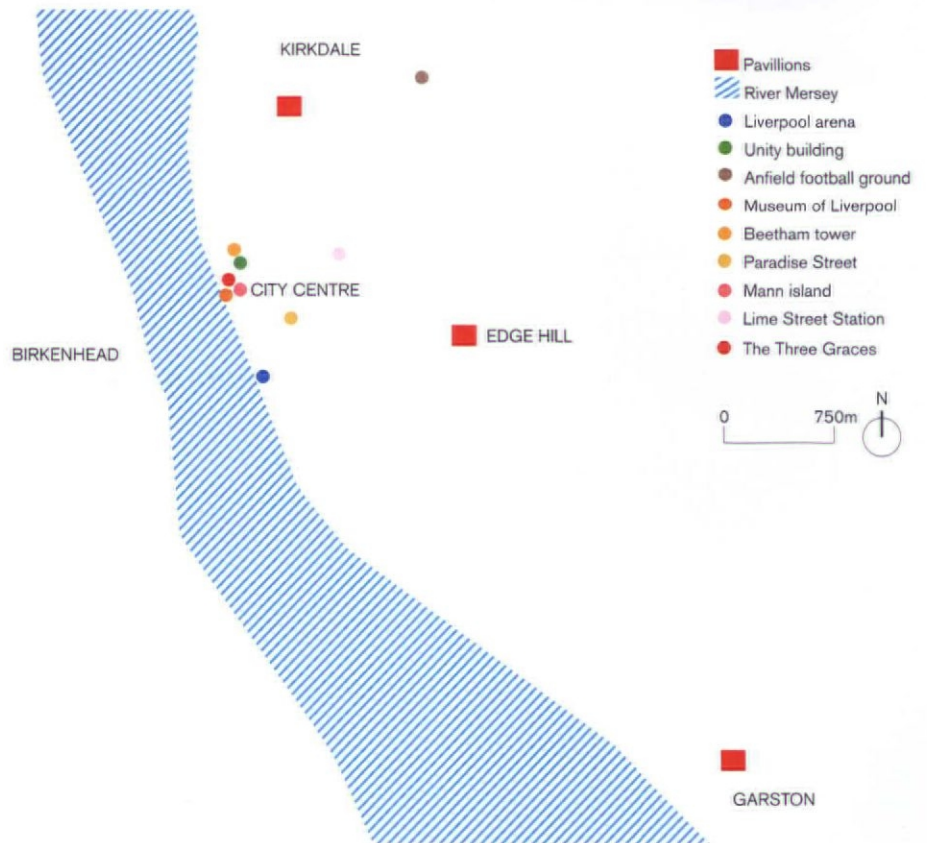
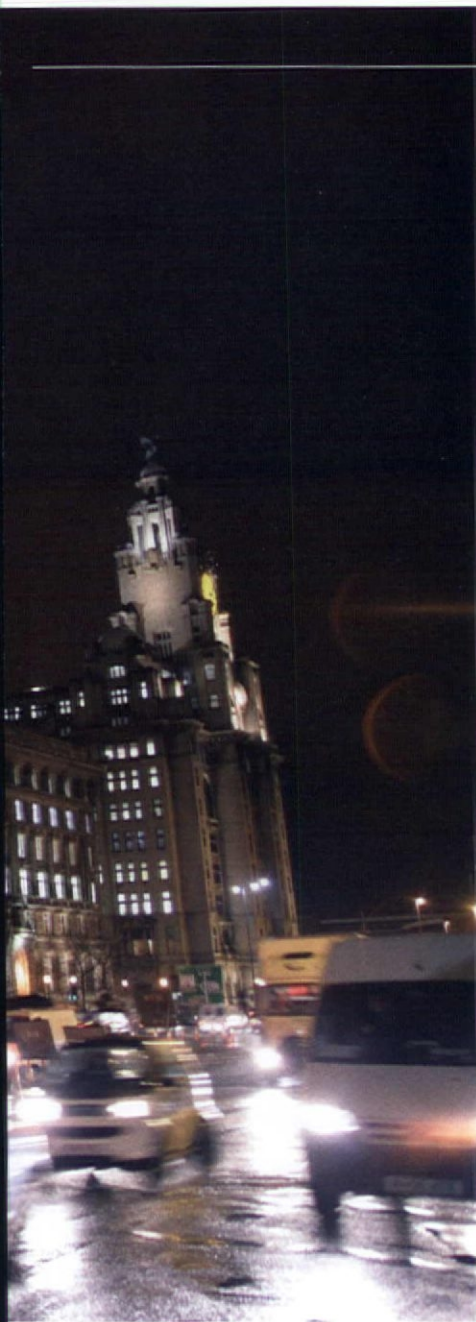
But the suburbs – working-class areas like Everton and Anfield, Toxteth, Kensington – are conspicuous by their absence. The Capital

of Culture programme confirms Liverpool's primary regeneration strategy: city-centre led, fuelled by private investment and unfazed by World Heritage Site status.

Central Liverpool is a building site. Strand Street, between the quayside and the centre, is strewn with roadworks and signs warning of emerging heavy plant. Rising on the waterfront are the Museum of Liverpool (AEW) and Broadway Malyan's Mann Island mixed-use buildings; to the city side, the 17ha Paradise Street retail-led project (master-planned by BDP and Grosvenor), that the developer claims is the largest urban regeneration site in Europe.

On the shelves in Lib-Dem council leader Warren Bradley's office sit an Everton matchball and a pair of boxing gloves >>

*In the working-class areas like Anfield and Toxteth, regeneration is conspicuously absent*



**Above left** View of Strand Street and the Three Graces, with the Museum of Liverpool site to the left

**Top** Vacant houses in Anfield, a common suburban sight. Liverpool FC's stadium is in the background

**Above** Map showing the pavilion sites and key schemes

**Far left** Leader of the City Council Warren Bradley

**Left** Laurie Peake, public art coordinator at Liverpool Biennial



*'We use the city centre as an engine, once it's going we can build confidence elsewhere'*

emblazoned with the Cross of St George. He outlines the path chosen by the city. 'We've got third-, fourth-generation unemployed,' he says. 'If we don't continue to drive economic stability and drive investment, the Capital of Culture will all be for nothing.' He describes a city centre-oriented regeneration strategy. 'You'll never get the big financial institutions investing if the city centre is rubbish. We use the city centre as an engine. Once we've got the engine going, we can then build confidence in the community again.'

The Capital of Culture coincides with this regeneration, and the two have fed off each other. But the ripple effect that Bradley desires is still a long way from reaching the suburbs. Very little of the Capital of Culture programming is focused outside the centre, and the conflation between redevelopment and the Capital of Culture has bred cynicism. One Liverpool native, who is working on the redevelopment of the city centre, told me: 'All it takes is for the bog doors of someone's council house to be repainted, and it's seen as a triumph for the Capital of Culture.'

The Neighbourhood Pavilions Project is one project attempting to address some of the toughest areas in the city. The pavilions are

commissioned by Liverpool Biennial as part of the public art programme of the Capital of Culture. Architects, artists and local arts groups have collaborated on sites in Garston, Kensington and Kirkdale, neglected areas between 4 and 10km from Liverpool's city centre. The organisation is also in feasibility studies with Diller, Scofidio + Renfro for a 'city-centre pavilion', to be sited in the up-and-coming Baltic Triangle area.

The pavilions are partly inspired by projects in Lille's 2004 Capital of Culture called *Maisons Folies*. Laurie Peake, public art co-ordinator at Liverpool Biennial says: 'We saw how we could adapt that concept to provide local arts organisations with some kind of space that would allow themselves and the residents to have a spatial and cultural focus for 2008; it's about spreading the benefits of 2008.'

Responding to criticism that the cultural programme does not offer the suburbs enough, Peake says: 'We've spent three quarters of a million quid and worked alongside some very committed individuals.'

In addition to the pavilions, Liverpool Biennial planned its 'Winter Lights' installations – neon sculptures by artists Ron >>



**Far left** The school-yard site for Michael Trainor's cultural embassy installation

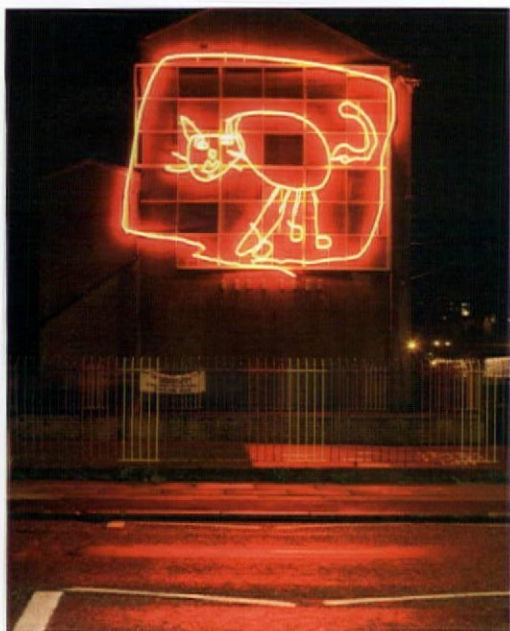
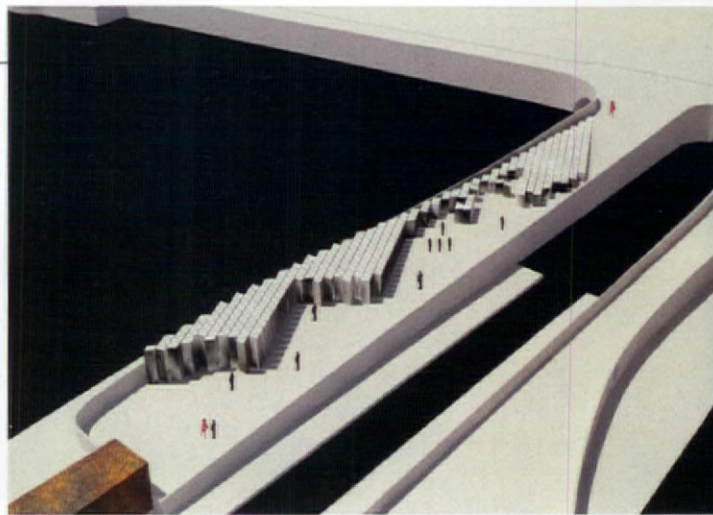
**Left** One of Franck Scurti's light sculptures for the 'Winter Lights' project

**Below** Head of Garston Cultural Village, Alex Corina

**Bottom left** Michael Trainor's visualisation. The artist describes the embassy as 'providing all the fun of a revolution without the violence'

**Bottom right** Garston's camel originated from a child's drawing





*Edge Hill Station is no. 20 in 'Merseyside's Top Grot Spots' according to a blog*

Haselden and Franck Scurti – near two of the suburban sites. The first of these I see is Haselden's giant camel stuck on the gable end of a derelict house in Garston. About 10km south west of Liverpool, Garston was hit badly by the docks' sustained period of decline. According to government statistics, employment here decreased by 73 per cent between 1980 and 2000. Boarded-up houses flank the main road. Down one of the terraced streets branching off it stands a red-brick Victorian school; the site of the first pavilion on my list.

I'm here to meet Alex Corina, coordinator of the 'Artistic Republic of Garston', the group working on this site with artist Michael Trainor. The Manchester artist's proposed work is more installation than pavilion. Trainor's plans err on the surreal; his concept is based on a cultural embassy for Garston, complete with fake palm trees, ceremonial flags, visiting dignitaries, and judging by the visualisations, 17 ladies in bathing suits.

The site of the next pavilion is alongside Edge Hill Station – number 20 in 'Merseyside's Top Grot-Spots' according to a blogger at [www.yoliverpool.com](http://www.yoliverpool.com) – an alighting point in Kensington five minutes out of Lime Street station. It's designed by Colombian father/son architect and artist duo Juan Manuel and Luis Fernando Peláez. It is a series of triangular prisms stood on end – think Giants' Causeway – that follow the cutting that runs parallel to the tracks. Luis says: 'We want people to be able to see Edge Hill as a place of connection'.

Arts charity Metal is overseeing the pavilion. Coinciding with this project is a Shed KM scheme to turn an old engine shed across the tracks into an art gallery and workshop. The Northern Lights projects are installed on the side of a derelict building opposite the entrance to the station.

Next we travel to Kirkdale, an area just to the north of the city centre. 'It's a very tough area, with lots of derelict buildings,' says Eelco



**Opposite top left**  
The entrance to Edge Hill Station is on a major bus route

**Opposite top right**  
The Edge Hill installation will be made of 450 elements

**Opposite bottom left**  
Ron Haselden's *Cat* looks onto the road from Kirkdale into the city centre

**Opposite bottom right**  
The green outside Rotunda Community College is shielded from the road by a row of billboards

**Left** Gross.Max's Doric column will be made from steel mesh

**Below** Libby Mackay, coordinator at Rotunda Community College



Hooftman of Gross.Max, the Edinburgh-based designer of the third pavilion. 'It's hard to imagine that before the Second World War it was one of Europe's most densely populated areas'. The project is overseen by Rotunda Community College. 'We run adult education courses; our visitors are aged between 16 and 100,' says Libby Mackay, the centre's director.

The charity occupies one part of a crumbling Georgian terrace which overlooks a scruffy village green. At the centre of this will be the third pavilion, a folly modelled on a Doric column, sitting on a striped surface of different flowerbeds.

Gross.Max was inspired by the leftover remains of the 1984 Liverpool Garden Festival, then Environment Secretary Michael Heseltine's pacifier to the people of the city after the 1981 Toxteth Riots. 'They were given like the Romans gave the plebs bread and games, but they've been forgotten. They're like a modern archaeological site,' says Hooftman.

'There is something slightly sad about

these festivals; you parachute a piece of art and then months later it's gone', Hooftman adds. Alex Corina expressed a different frustration earlier, saying, 'You can only get funding for short-term projects, which are not necessarily the best for the community'. Hooftman is more positive about the long-term effects – 'It sounds romantic but by planting this garden, the seeds can spread and colonise other pieces of derelict land. I would like the pavilions to raise discussions, to show that art can be fun.'

The pavilions are short term. Libby Mackay tells me the council has only granted the land for 12 months, but 'hopefully they will stick around a bit longer'.

In the car between sites, Alex Corina suggested there was too little emphasis on bedding down longer-lasting cultural projects. 'It feels like Christmas: there'll be one almighty party for a year and then the hangover will come when all the money is spent and budgets gone', he says.

Warren Bradley points out that for a long time the city's focus had been on regenerating the city centre, and that the Capital of Culture programme reflects that, saying: 'You can't turn an oil tanker around quickly.'

Liverpool-born Tony Wailey, a lecturer at London College of Communication and co-author of *Edgy Cities* (2006), a book on Liverpool's history, says, 'I'd like to see more projects. We've written a book on Croxteth; God knows areas like that need attention'.

The pavilions will not be a panacea for these three areas. For regeneration to take root, the city would do well to follow the advice of one of the Franck Scurti artworks: 'HOLD YOUR NERVE AND THINK BIG'. Their inception has an element of tokenism to it – a blip in the city's strategy – but their presence is a small step in ameliorating localised areas of deprivation. They're no city centre, but perhaps the pavilions offer more than the visitation of a monarch, an ageing rocker and a man in a bear suit. ■



# THE THIRD ACT

Page\Park Architects has completed the third expansion of the Eden Court Theatre in Inverness, creating clearer links both inside and to the city itself, finds *Johnny Rodger*.  
Photography by *Keith Hunter*

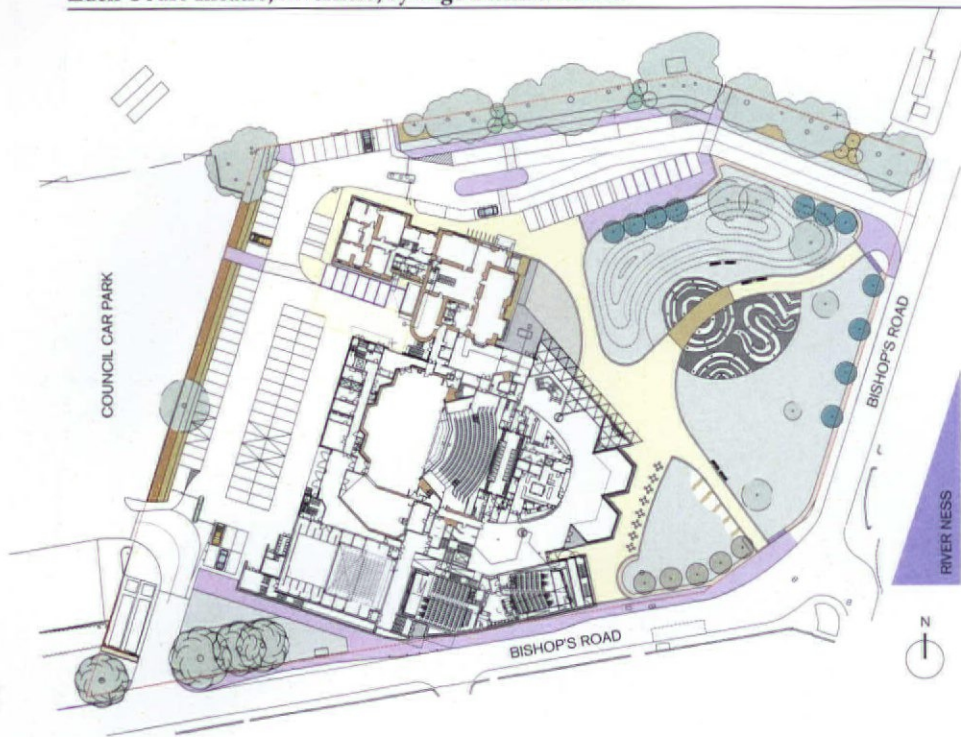




For decades, if not centuries, Inverness was a lonely northern-Scottish terminus unsure if it should be the folksy Gaelic village purveying tartan kitsch to the tourists, or the Highland capital, last urban and urbane stop-off before visitors launched into Europe's grandest man-made wilderness. Indeed, it took the granting of city status in 2001 for Inverness to fully shake off its tacky-town reputation.

There had, however, among the erstwhile tartan tat, always been intimations of urbanity here. Eden Court Theatre, completed in 1976 by Law and Dunbar-Naismith, was surely ahead of the metro-game in its eloquent fusion of vernacular picturesque and corporate modernity – and with its Brutalist metal-clad theatre and fly tower fronted by a foyer lean-to of glazed single-storey, hexagonal-plan pavilions topped with pitched slate roofs.

By 2004, the theatre had decided that the facilities needed refurbishment and extension. A supplementary studio theatre originally planned for the south-west of the main auditorium had never been built, and the stone Grade A-listed Bishop's Palace of 1876 to the north-west (by Alexander Ross) – joined to the 1976 building by a low link – had undergone a series of compromising and unhappy conversions. >>



*The entrance was moved, so the theatre can now be approached from Inverness directly*

Finally, there was the problem of the theatre's relationship to the city itself. The complex sits in a suburb to the south-west of Inverness, with a view across lawns towards the city. On approaching from the city centre, however, the public could only gain access to the theatre by walking past those inaccessible lawns, and in through an entrance stuck round the back of the theatre.

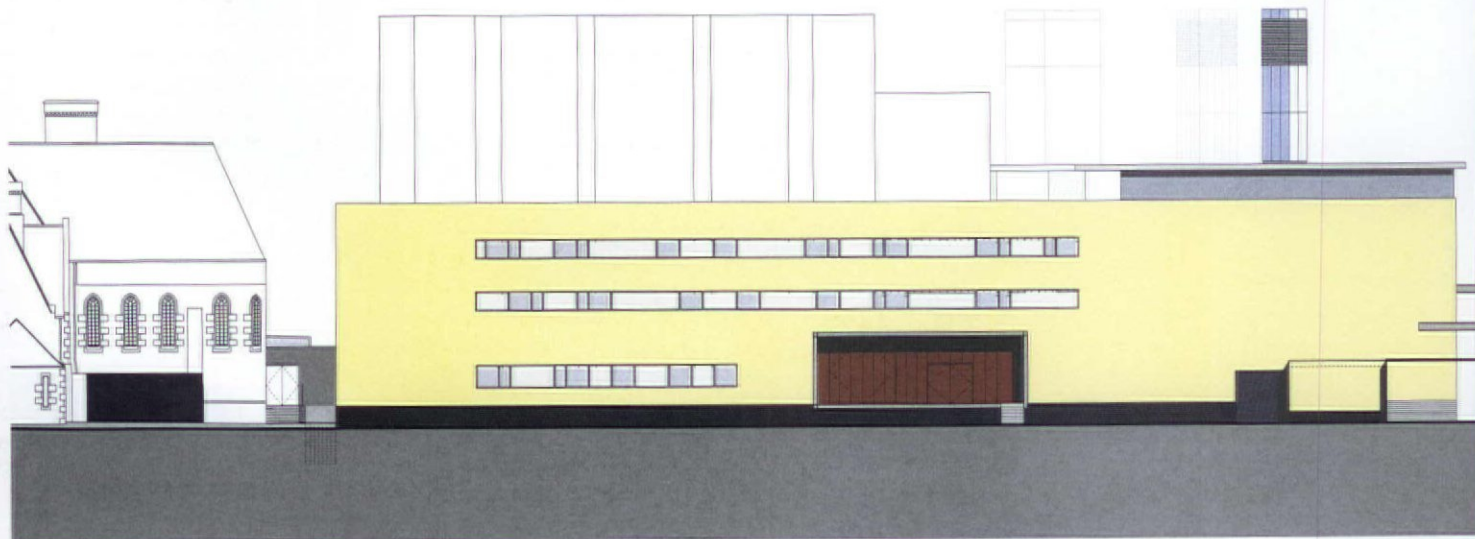
Glasgow-based Page\Park Architects was appointed in January 2004, after winning a competition to design an extension. The practice proposed wrapping new accommodation around the 1976 building, with a new theatre, cinemas and studios to

the south and south-west, and new back-of-house facilities to the west behind the existing main auditorium. These new facilities (dressing rooms, green room, wardrobe facilities and loading-bay truck access) allowed Page\Park to gut and restore the Bishop's Palace, providing new administration space and conference facilities. The practice also intended to clarify the existing front-of-house foyer and circulation spaces, and to establish a more direct approach and relationship to the theatre from Inverness.

The reception and entrance were moved to the north-east side of the complex, facing the city, so the theatre can now be approached from Inverness directly by path, across freshly

landscaped lawns leading to the new entrance's glass-and-steel canopy. The facilities are undoubtedly enhanced by this new connection with the city. But one disappointing aspect of the design is that this new entrance canopy fuses and unifies two of the former hexagonal pavilions, spoiling the original plan and the relationship between multiple elements.

Inside, Page\Park has successfully opened up the foyer and circulation space. A former partition wall enclosed the circulation connecting the reception to the auditorium, creating an internal street which was separated from the glazed foyer, bar and restaurant overlooking the lawn. This wall



**Left** Site plan showing the main pathway connecting the building's entrance to the city centre to the east

**Below left** West elevation showing the single-storey glazed connection to the Bishop's Palace to the north

**Clockwise from right** The building's scale is mitigated by strips of granite and horizontal overhangs; the back of the main stair; new auditorium; ground-floor restaurant – open spaces result in clearer circulation between the three buildings

has been removed, forming a flowing open area with a polished slate floor and views out to the river and the city beyond. This area also leads to a new glazed and ramped link to the Bishop's Palace.

With the entrance moved to the north side, the south was freed up for the addition of a new accommodation block. There is direct and simple access from the new foyer to the two new cinemas on the ground floor, while studios and a 250-seat end-stage theatre are on the upper levels. The cinema and theatre spaces are formed in-situ concrete, with coloured textile wall-cladding providing acoustic insulation and distinctive looks. A principal feature of the spaces here is the natural ventilation system, where fresh air is introduced to the space from an underfloor solum area and exhausted at high level using the chimney-stack effect.

In keeping with the various components of the building, from new to old, the character of the interior varies significantly throughout the theatre. While the simple slate-floored foyer echoes its straightforward pathway, >>



To avoid overshadowing the hexagonal pavilion, the three-storey expansion reduces to one storey at the east end



other materials used throughout the building give each destination its own character – from the blue-carpeted amphitheatre of the main auditorium to the restored Neo-Gothic pitch-pine joinery of the Bishop's Palace, and the bare concrete walls and steel galleries of the new theatre. It's a lack of consistency which is oddly in keeping with the messiness of the stitched-together expansions.

It was obviously going to be a challenge to add so much new accommodation without drastically compromising the neat form of the original structures. And while the connection to this new accommodation is managed deftly and almost seamlessly in the interior – under a new glazed atrium – some compromise is apparent on the exterior.

The new three-storey block, which has been wrapped around the original, brings the building up to the street on the south side with an interesting curve, and an angle accentuated by overhanging glazed oriels. This high perimeter wall imparts a new city-slicker dynamic to this leafy suburb, with its pin-stripe cladding of black granite strips finished in four different ways. But to avoid imposing

---

### *The pin-stripe wall imparts a new city-slicker dynamic to this leafy suburb*

---

its bulk too strongly over the low frontage of the existing building, the new addition steps back to one storey at the east end, though the third-storey roof extends out to form a canopy. Despite the effort involved, this roof feature appears somewhat ungainly and unnecessary.

Ultimately, the Eden Court Theatre has become more complex since its extension, but key aspects like the circulation are simpler and the organisation more transparent. It's a theatre without a single message for a city still finding its way, but through better connections with the city centre, it may end up becoming a cultural symbol and an attraction in its own right. ■

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**Start on site date** 9 January 2006

**Contract duration** 82 weeks

**Gross internal floor area** 6,949m<sup>2</sup>

**Form of contract and/or procurement** SBCC

CDP With Quantities

**Total cost** £15.7 million

**Client** Eden Court Theatre

**Architect** Page\Park Architects

**Project manager** Mott MacDonald

**Structural engineer** Scott Wilson Scotland

**Services engineer** Cundall Johnson & Partners

**Interior design, interpretive display and**

**signage** Graven Images

**Acoustician** Sandy Brown Associates

**Fire engineer** Buro Happold (FEDRA)

**Quantity surveyor** Gardiner and Theobald

**Lighting design consultant** Light + Design

Associates

**Landscape architect** Ian White Associates

**Main contractor** Robertson Construction

**Planning supervisor** Turner & Townsend

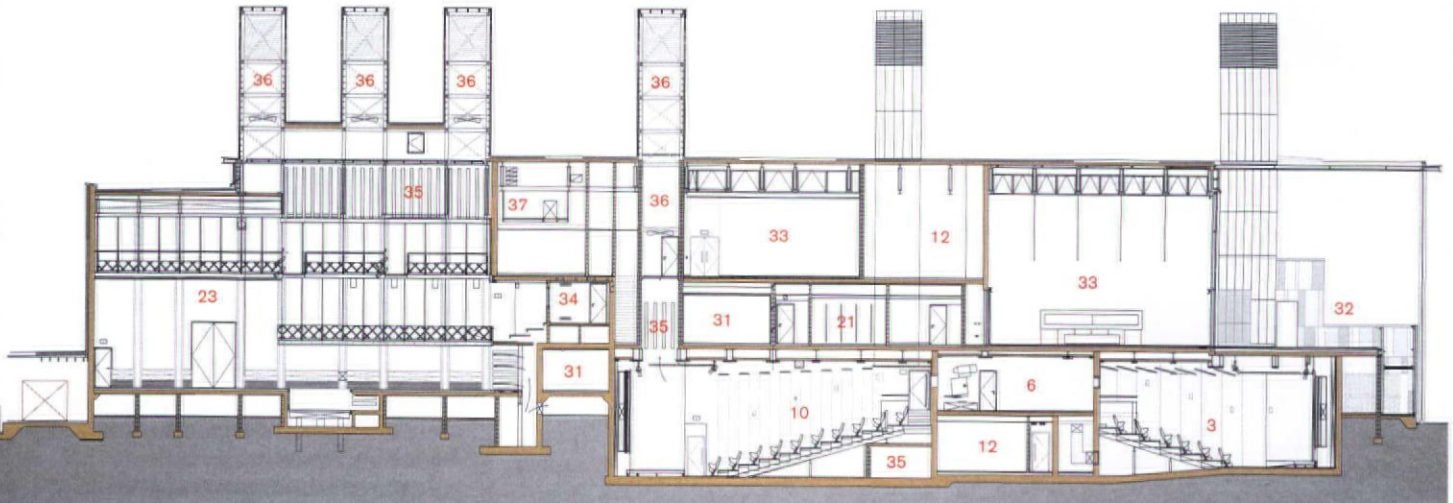
**Disability design consultant** The Adapt Trust

**Annual CO<sub>2</sub> emissions** None available, says the

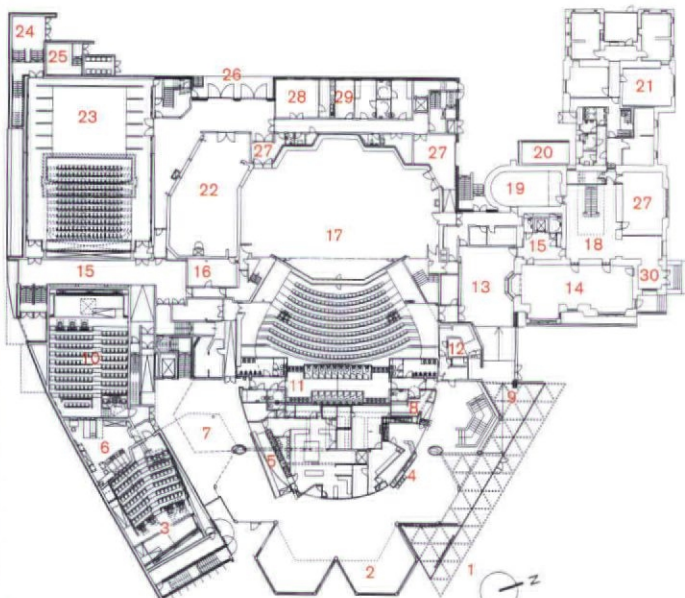
architect, as the design predates this requirement in the Building Regulations

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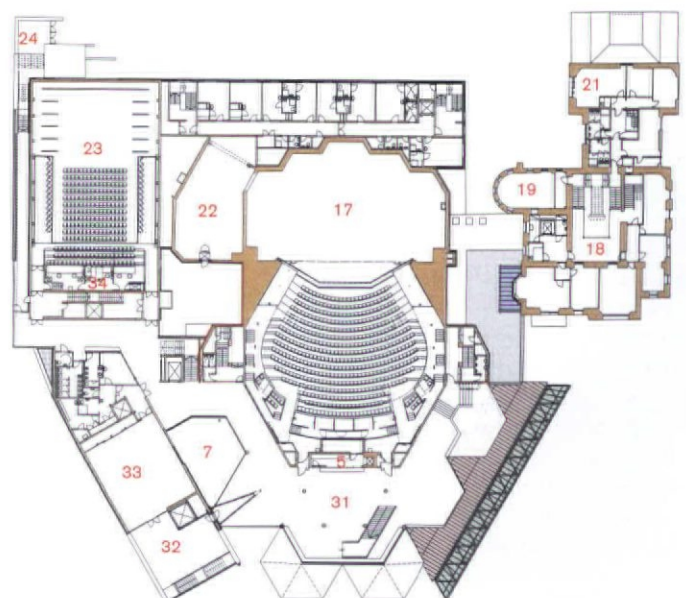
- |                 |                                 |                         |                       |                  |                      |
|-----------------|---------------------------------|-------------------------|-----------------------|------------------|----------------------|
| 1. Entrance     | 8. Cloakroom                    | 14. Meeting room        | 21. Office            | 28. Wardrobe     | 35. Attenuator       |
| 2. Restaurant   | 9. New ramped link              | 15. Lobby               | 22. Scene Dock        | 29. Switch room  | 36. Chimney          |
| 3. Cinema 2     | 10. Cinema 1                    | 16. Workshop            | 23. One Touch Theatre | 30. Porch        | 37. High-level plant |
| 4. Box office   | 11. Toilet                      | 17. The Empire Theatre  | 24. Escape stair      | 31. Foyer        |                      |
| 5. Bar          | 12. Store                       | 18. Staircase hall      | 25. Sprinkler room    | 32. Terrace      |                      |
| 6. Project room | 13. Tullock link entrance court | 19. Chapel              | 26. Loading bay       | 33. Studio       |                      |
| 7. Atrium       |                                 | 20. Existing substation | 27. Light/sound lobby | 34. Control room |                      |



Long section



Ground floor



First floor

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## Big Fish Little Fish

Competition in the industry from non-architects is bad for business, worries little fish Jonathan Hendry of Jonathan Hendry Architects

I receive a phone call from a client's agent, who says they've had two fee proposals that are very close, and asks if we are prepared to reduce ours. It seems we are pitching against an office of 'architectural consultants'. I try to convince the agent they should go with an architect and that our fee is based on the amount of time required for project. He doesn't disagree but explains that it boils down to money.

Have I wasted seven years qualifying as an architect? Perhaps I should have formed Jonathan Hendry Architectural Consultants at 18? After all, we're being asked to reduce our fees to compete with non-architects. The public doesn't seem to understand the difference between an architect and a draughtsman, as nine times out of 10 the selection of a 'building designer' is based on money. We reduce our fee and I leave the office feeling slightly disillusioned.

Two days later the agent phones to confirm that we have won the project. My frustration disappears until I realise I now have to deliver a quality building on a smaller budget. But later on that day we are chosen to design a community centre – a selection made on our reputation rather than our fee. It's reassuring to know that at least one out of 10 clients prefers architects.

Next issue: John Prevc, partner at Make Architects



### WOODCHIP ALTERNATIVE FOR CAT

Engineers are installing a new Talbotts BG100 woodchip-powered generator at Wales' Centre for Alternative Technology (CAT). It will be the only small-scale combined heat and power (CHP) system in the UK to make use of such energy. The system is part of a new course at CAT entitled 'Biomass: Space Heating Systems', which will launch in January alongside several other short courses including 'Eco Refurbishment' and a lime-making class. Visit [www.cat.org.uk](http://www.cat.org.uk)

## DESIGN AND CITY PLANNING

The AJ's Designing for New London conference takes place on 15 January 2008, with speakers including Design for London (DfL) director Peter Bishop and Spencer de Grey of Foster + Partners.

This is a key time for the city, with a host of new government initiatives and policies – such as DfL's East London Green Grid (AJ 13.12.07) – bringing design to the fore of development and planning.

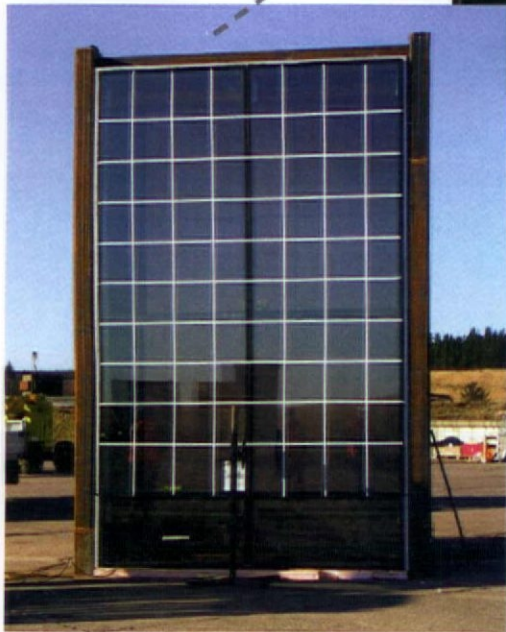
One featured speaker, Marc Dorfman, chief planning and regeneration officer for the London Borough of Redbridge, will focus on recent planning policies and permissions from the planner's perspective.

'It is impossible to define "good" design,' he says, 'but we can define core values and aspirations. It's not about whether a roof is flat or pitched any more but about the building's bulk and massing and how it

relates to immediate context.'

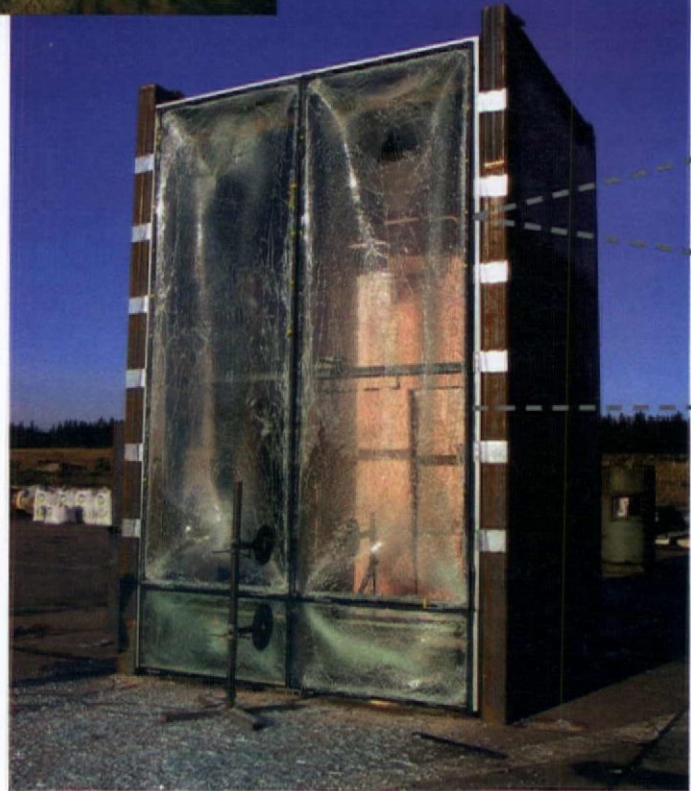
Perhaps as important as Dorfman's words is the relationship of his comments to other speakers who will present: Terry Farrell on the public realm; Barry Munday, former chairman of PRP Architects, on designing high density in housing; and Bishop on ensuring effective delivery through design-review boards.

For more information visit [www.ajdesignlondon.co.uk](http://www.ajdesignlondon.co.uk)



**Above**  
Permasteelisa  
tested the  
effects of blasts  
on glass  
facades.

The sequence  
shows the glass  
intact, during  
the blast, and  
post-blast



## PROTECT AND SURVIVE

The industry emerging around safeguarding buildings from terror attacks needn't exclude good design, writes *Jaffer Kolb*

When Security Minister Lord West publicly announced last month that architects and planners should be responsible for 'designing out terrorism', that is, mitigating bomb threats in buildings and public spaces, it was easy to imagine a future with UK cities dominated by fortresses of bollards and concrete. Since 9/11, blast resistance in architecture has gained more and more attention,

particularly in facade engineering. But even now, such measures haven't been standardised in kit. No-one manufactures ready-to-install curtain wall systems with beefed-up structure – rather a whole industry of blast consulting and engineering has emerged, working with designers on a case-by-case basis.

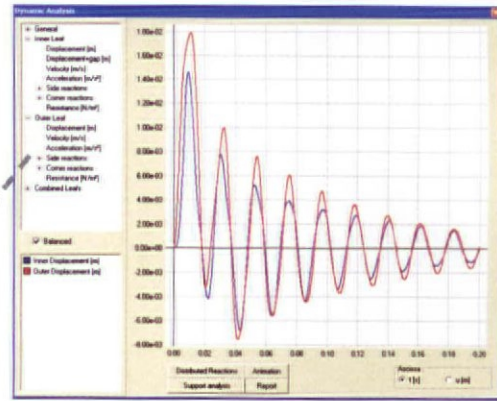
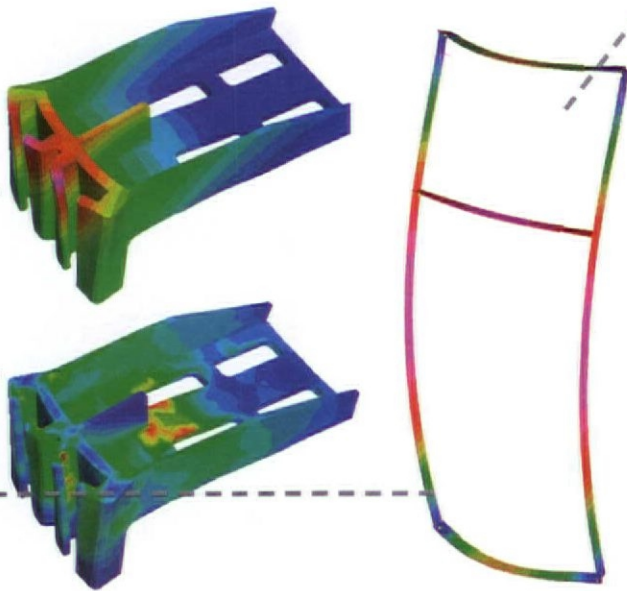
The key players are nsurprising. Engineering mega-houses like Arup, Buro Happold, Faber

Maunsell, and WSP all have whole divisions dedicated to researching and advising in departments representing the rather confused lexicon of panic: security consulting, blast analysis, bomb-blast research, advanced security. Their methodologies have remained relatively consistent: against a backdrop of continued research, each go through similar processes of appraisal and recommendation.



**Below**  
Computer modelling showing blast effect on the frame and brackets

**Right** The data was fed into bespoke software to get information on warping and deformation



Since 2002, curtain-wall manufacturer Permasteelisa has undertaken extensive research to develop a program to determine the effects of blasts. Alberto Franceschet, senior engineer in the company's US office, led this project, and produced a prototype. Permasteelisa has been using since last year. Franceschet says: 'We wanted to generate information on glass performance through actual testing – it's the main problem, as other materials like aluminium are better understood.' The engineers tested

laminate inside double-glazing, using certain types and amounts of silicone, framing and beading, and mullion size/material all determine the strength of a curtain wall. There's no tried-and-tested combination, as the design and elements are all interrelated and dependent on the design and connection to building's structure.

Cable-net facade systems are increasingly popular for blast mitigation given their flexibility. James Carpenter Design Associates (JCDA) of New York used such a system for its designs

Such an undertaking can be approached from several directions. It's important to differentiate types of mitigation. Simon Lay, director of fire engineering at WSP Buildings says: 'You need to ask what will do more damage – a smaller device can cause more injury but less damage to a building whereas a large device, if absorbed by the building itself, may cause less injury.' For both types, however, facade engineering begins with trying to minimise damage.

'The first thing to do is bring the threat away from the facade through security landscaping and design, using bollards, heavy planters, high curbs – what we call hostile vehicle measures', says Bob Holmwood, principal security consultant at Buro Happold's Safe and Secure division, who worked on Arsenal FC's Emirates Stadium.

It's a new type of threat, says Arup security consulting director David Hadden. 'In the 1990s IRA bombs were left in the

street, whereas now the bomb is driven into the building', he says. To keep traffic away from buildings, designers may also implement landscaping tactics including ha-has, berms, and other elevations. 'Even a few feet of space between a device and facade can make an enormous difference', says Holmwood.

To determine the level of protection offered in the facade itself, most engineers and fabricators will undertake risk assessment given the conditions of each site. 'There's an immediate assumption at the start of a project that everything will have to be changed, but we like to first look at the design and do a resilience review', says Hadden. This can range from computer modelling to off-site blast testing. While some engineers use existing software for such studies – Buro Happold uses Autodyne – others have developed specialised programs to examine the potential effects of blasts on specific types of curtain walls.

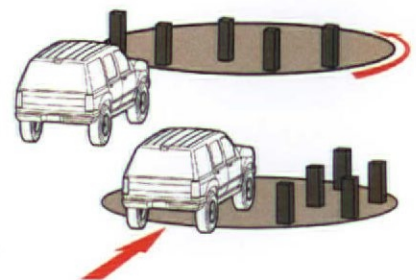
### Arup's Bob Holmwood says: 'IRA bombs were left in the street, now the bomb is driven into the building'

over 60 1.5 x 4m panels of various thicknesses and framings. The tests allowed them to calculate how dynamic loads impact frames.

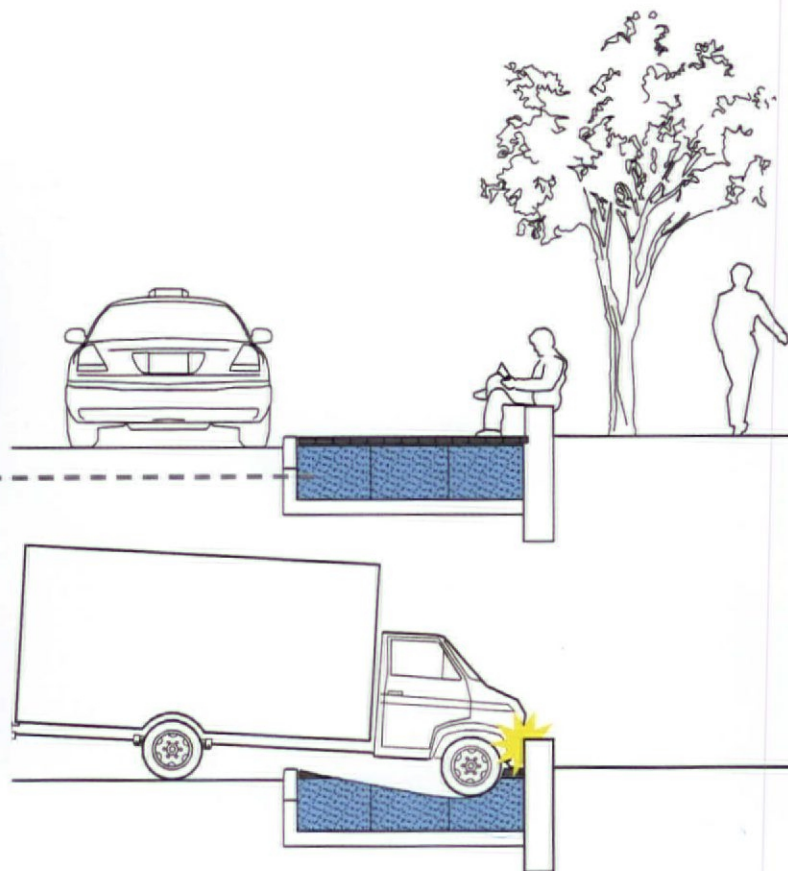
Differentiating between static and dynamic forces is paramount to understanding how a facade will react to an impact. 'A static approach assumes that the loads on a facade are all transferred to structure, but here we account for the breaking of the glass, how the laminating will respond, and the fact that the deformation of the frame absorbs energy,' Franceschet says. Hadden adds: 'Looking at dynamic loads – how the frame would respond to sharp pulses in terms of loading – there is more capacity in systems than you'd think.'

In terms of the actual design of curtain-wall systems, numerous elements can help bolster facade strength. Measures like including

for 7 World Trade Center, the first tower completed at Ground Zero by SOM and one obviously concerned with safety. 'We worked with [Stuttgart-based] Schlaich Bergermann and Partner – they pioneered the idea that a wall should be able to move under loading conditions and not be rigid', says Luke Lowings, director of Carpenter/Lowings Architecture, a partnership between JCDA and Lowings' own studio. >>



Rogers Marvel's rotating bollards



**The Tiger Trap is landscaping that supports pedestrians but gives way under cars, trapping them**

The US/British ideas exchange in this industry is ever-present and valuable – it's one example where Britain might take lessons from across the Atlantic. The US, paranoid, anxiety-ridden mess that it is, has evolved considerably in its responses to terrorist threat and its research in blast-proofing in recent years. From the days in which the design team behind the new World Trade Center was derided for planting its crystalline tower on an impenetrable base of concrete, new projects and designers are keen to coordinate good and safe design.

New York-based Rogers Marvel Architects exemplifies this trend. In 2002 the practice won a competition to design landscaping features in Battery Park City on the southern tip of

Manhattan. The architect devised a system, the Tiger Trap, whereby loose concrete fill was covered in grass to create a small bit of landscape that would support pedestrians but give way under the weight of an car, trapping it in a concrete pit.

The practice has undertaken other security-orientated projects, from designing 'NoGos' – prism-like concrete and steel bollards covered in bronze – to 'Turntables' – bollards arranged on a rotating disc to restrict or allow access. This year the firm launched an off-shoot, Rock 12 Security Architecture.

Jonathan Marvel, partner at Rogers Marvel, says: 'it's important to realise you can reinvent the wheel and you shouldn't rely on standard off-the-shelf devices'. The practice is working on bigger projects; it is currently designing a landscaping project for the Pentagon featuring large berms and elevation changes to keep vehicles away

from the building.

Rob Rogers, the practice's other partner, says: 'The New York Department of City Planning reviews proposals by companies who think they're in desperate need of security, though that's not always the case', he says.

'Security is just like any other element, it's one programmatic step beyond keeping the rain out and shouldn't be overhyped.' ■

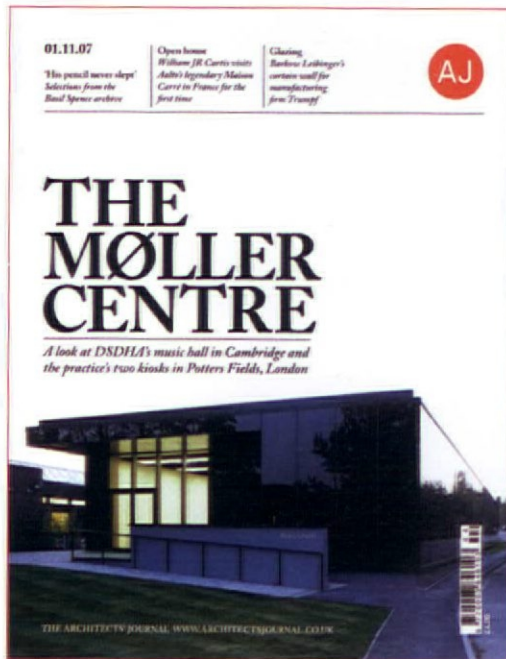
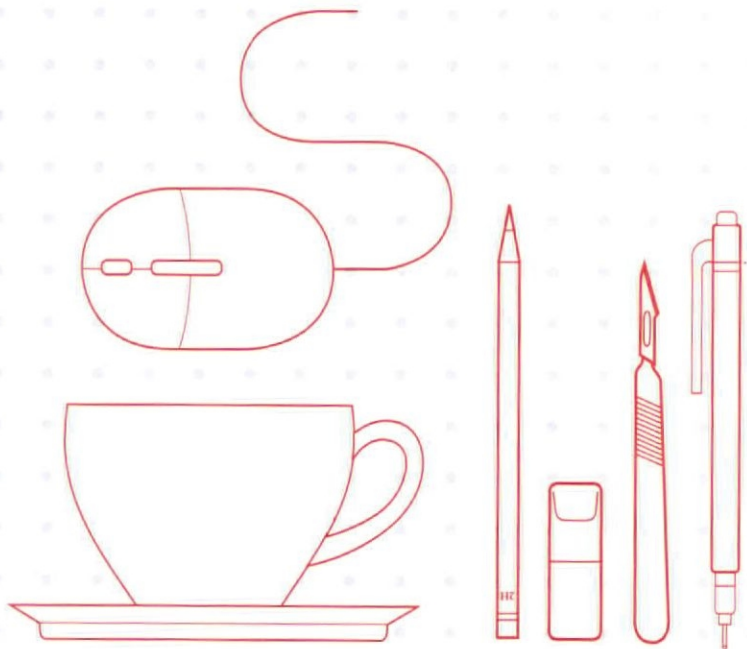
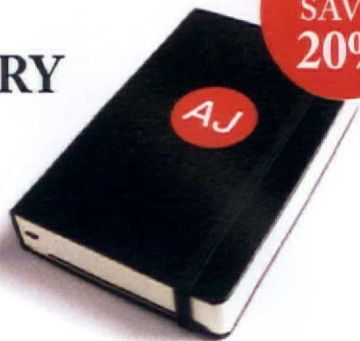
**Above** Rogers Marvel's Tiger Trap is concrete infill covered in grass that supports pedestrians but not cars

**Below** Bronze-covered sculptural bollards, designed for the New York Stock Exchange by Rogers Marvel



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# The Critics

ILLUSTRATIONS BY HANNA MELIN



Alison Brooks  
and Alain de Botton

## *What would you give an architect for Christmas?*

*'Tis the season, so **The Critics** asked architects, academics, developers, students and writers to suggest one thing they'd put under an architect's tree this year.*



**Rowan Moore** - *My first reaction would be 'a good client' or 'a proper holiday' or possibly, 'the gift of talent', but these aren't wrappable, so I'd settle for an Apple iPhone. A nice thing to have, and if they insist on keeping their archi-brains switched on for 25 December they can contemplate the ways in which its form does, and does not, follow function.*  
Moore is director of the Architecture Foundation, London

**Will Alsop** - *A glossary of words to be avoided, i.e. 'best practice', 'value engineering', 'resi' (short for residential), 'contextual', 'public realm', 'sustainable' (as a catch-all phrase), etc. Hope the recipient enjoys it.*  
Alsop is principal of SMC Alsop

**Alison Brooks** - *A really good quality waterproof leather or rubber over-shoulder bag that holds A3 size documents and a laptop. I don't think they exist, so it goes nicely with all the architect's other unrealised speculations!*  
Brooks is founder of Alison Brooks Architects, London



**Flora Samuel** - *While I would like to plug earnest books by me and my colleagues, it would have to be vouchers for surf lessons at Porthcawl (or equivalent beautiful beach). I don't think architects have enough fun.*  
Samuel is an architect and a director of studies at the University of Bath School of Architecture and Civil Engineering

**Brett Steele** - *I would offer the gift of a week off. To go to a place with nothing more than a box of pencils, a stack of paper, and no electricity. All mobile phones, digital cameras, laptops and any other devices would be left behind for the week, making the destination almost unimaginable and practically unrecordable - that is, an architectural utopia. Holidays should provide opportunities for learning that are not available in the routines of daily life.*  
Steele is director of the Architectural Association

**Patrick Lynch** - *A good site, a good client and some money to spend... Not too much to ask surely?*  
Lynch is a founder of Lynch Architects

**Alain de Botton** - *A year's subscription to A+U, the terrifyingly expensive, idiosyncratic and well-illustrated bilingual architecture journal from Japan. No publication left lying around the office can as quickly demonstrate to passers-by the seriousness of one's architectural intentions, the depths of ones references and the uncompromising nature of one's ambitions.*  
De Botton is a writer and 2007 Stirling Prize judge. his most recent book is *The Architecture of Happiness*

**Robert Tavernor** - *A retractable tape measure, 6 feet long, calibrated in feet and inches along one edge and centimetres the other, with smoot lengths [a non-standard unit of body length] on the reverse - to remind the recipient of the true value of body measures in an age of abstraction. For optimum facility, it will come in a leather case (skin) with a chrome-plated centre button (umbilicus).*

Tavernor is director of the LSE Cities Programme and author of *Smoot's Ear: The Measure of Humanity* (Yale University Press, 2007)

**Joseph Rykwert** - *A commission for a green building on a brown site from a really intelligent client*  
Rykwert is Paul Philippe Cret Professor of Architecture Emeritus at the University of Pennsylvania



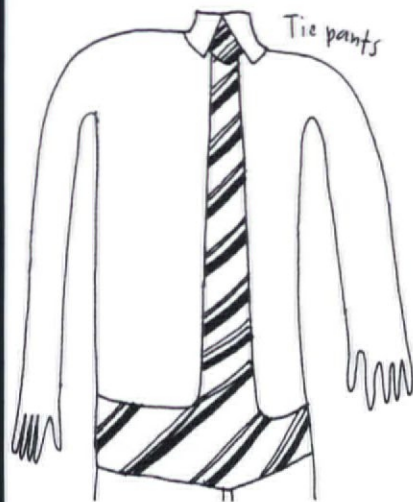
**Adam Caruso** - *I would give them Gottfried Semper's *Style in the Technical and Tectonic Arts or Practical Aesthetics* which, 140 years after it was first published, has finally been translated into English by Harry F Mallgrave for the Getty Institute.*

I choose this 980-page book because it is so packed with information and insight. Like Einstein's endless and futile search for a general theory of relativity, Semper's great work is a survey of the motives that gave rise to the technical arts and is an attempt to construct a general schema that would somehow connect artistic and cultural production into one single discourse. Semper never really finished, and the work doesn't entirely make sense, but this does nothing to take away from the author's incredible erudition and intellectual ambition; both qualities that are sorely lacking in contemporary architectural practice.  
Caruso is a principal of Caruso St John

**Andrew Mead** - Any book by **Robert Harbison**: *Eccentric Spaces*, *The Built, the Unbuilt, and the Unbuildable*, *Thirteen Ways*, or *Reflections on Baroque*. What they share is Harbison's unorthodox take on architecture and memorable turn of phrase. When you start reading any chapter you can never predict where it will take you, given Harbison's many detours into painting, literature and music. These books will change the way you look at things and are a real pleasure to read.

Mead is a contributing editor to the AJ and writes the Critic's Choice column

**Robert Harbison** - *Nothing more radical than a guidebook to a place they haven't been* or a serious book on a non-architectural subject, like one I've just seen on Freud's passion for archaeology. Harbison is a professor at London Metropolitan University and author of the books listed above



**Peter Blundell Jones** - *The Catalogue of Extraordinary Objects* [which features the tie-pants pictured above] by Jacques Carelman. Blundell Jones is an architect, critic, journalist, and professor at the University of Sheffield

**Peter Cook** - *An internet block for one week!* Cook is an architect best known for his work with Archigram



Will Alsop

**Christine Murray** - *I'd wrap up Experiencing Architecture* by Steen Eiler Rasmussen. If John Berger's *Ways of Seeing* had been written for architects, this would be that book - and no less essential. Murray is the senior editor of the AJ's Critics section

**Crispin Kelly** - *I propose the game of Snatch*. Comes in a tube, which architects should like; might encourage them to discover and indulge their darker side: to shout, intrigue, steal and exploit... and could lead to a fuller understanding of the developer's mind. And it's only £14.95. Kelly is an architect, developer and founder of Baylight Properties

**Norman Blogster** - *A dictionary containing the word 'peripolitania'* in place of the word 'suburbia'! Happy commercial break! Blogster is the author of blog [www.partiv.com](http://www.partiv.com)

**Steve Westcott** - *A photoworks monograph by Dan Holdsworth*. His photographs are a subtle blend of landscape and architecture, resisting the idea of separation between the natural world and the built environment. They relish in the sublime whilst portraying a certain eeriness. Westcott is the winner of the RIBA 2007 Silver Medal

**Amandine Kastler** - *I would have to go with the movie, The Fountainhead*, based on the Ayn Rand novel and starring Gary Cooper as architect Howard Roark. This is a fantastic classic that seems to endlessly fascinate architects. Something that I would love to find under the tree would be Joris Laarman's Heat Wave Electric Radiator. I love Laarman's designs because they long for the past and look to the future. Kastler is the winner of the RIBA 2007 Bronze Medal

**Richard Marks** - *A payrise?* Marks is an associate at DRDH Architects

**Resume:** God rest ye merry, architects / Let nothing you dismay / Remember, there's just one day left / before your holiday / then saved you'll be from planners' powers / and more on-site delays / O tidings of comfort and joy / Comfort and joy / O tidings of comfort and joy





**Critic's Choice**

**The more things change, the more they stay the same? Andrew Mead takes a look at the past**

Patrick Keiller is known as the director of films such as *London* and *The Dilapidated Dwelling*, but his latest project, *The City of the Future*, is based on other people's films – 68 of them, brief, silent and forgotten. Retrieved from the British Film Institute's collection, all date from 1896-1909 and are now presented on five screens in the National Film Theatre's gallery ([www.bfi.org.uk](http://www.bfi.org.uk)). The sites they show, scattered right across the UK, are linked to maps through which you can cue your own selection of films. But the screens are arranged in such a way that images other than your chosen ones are always peripherally in view: the streets of Bradford are seen from a moving tram, Liverpool docks at their mercantile height, the City of London thronged with horse-drawn carriages. It's an ever-changing collage (see image below).

A century on, the film stock is blotchy and scarred, making the scenes seem emphatically remote, though Keiller suggests the world they show is more familiar than you might expect – that 'city space has not changed in quite the ways that (some) people said it would, or should'. In that Bradford sequence, is it just the adverts, the shop fronts, the fashions that differ, and not the city's fabric? Keiller's comment makes you look again. But a film of troops embarking at Southampton for South Africa in 1900 strikes a different note, anticipating the mass embarkations of the next decade. With a generation abruptly absent, the streets in Keiller's films would soon be very different, and the future would seem much less secure.



Hockney's *Le Parc Des Sources, Vichy* (1970)

**EXHIBITION**

*The real world in brushstrokes, 'The Painting of Modern Life' is not for the escapist at heart, says Maria Fusco*

The Painting of Modern Life. Until 30 December 2007, The Hayward Gallery, London SE1.

'The Painting of Modern Life' at the Hayward Gallery, on London's South Bank, is a bumper eye-fest that invites its audience to reflect on the meaning of contemporary painting and its intrinsic links to photography.

Ordered into themed rooms, such as 'Social Space' and 'Modern Individuals', the exhibition features a wide and surprisingly diverse range of painting practices, from big daddies of modern art such as Andy Warhol, Gerhard Richter and David Hockney, to lesser-known artists like Johanna Kandl and Thomas Eggerer.

The history of recent culture is obvious here, with a shimmering mass of interdiscipli-

nary references visible in each work. As one might expect, many of the works bear close (though not altogether effective) relationships with film, both in terms of content and references. Judith Eislser's *Delon (Girl on a Motorcycle)* is a intriguing work, which successfully 'translates' a film still of Alain Delon riding a motorbike from the eponymous film into a formalist painting. The work's surface is so flat and smooth that it is hard to see how the paint has been applied at all. As a viewer, your eye is led across a series of points of light, (visual clues perhaps?) that run from the bottom-left-hand corner of the bike's handle bars to the top-right-hand corner's blurred red neon lights. The painting catches the dynamism of Delon's movement, presciently referring to something that is outside of the frame, something that might be a key moment in the movie, but here is chosen and recontextualised; suggesting that Eislser's subject is as much about editing, as it is about cinema.

Richard Hamilton's *Swinging London* (sic) is one of the most recognisable works on show, and its inclusion does not disappoint. Based on a 1967 press photograph of Mick Jagger and Robert Fraser (Hamilton's gallerist





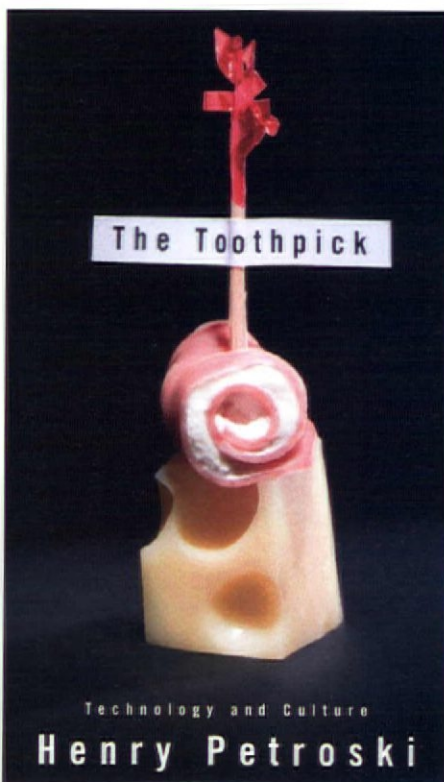
## BOOK

*As you prod at the turkey stuck in your teeth, take a moment to ponder the technology of your toothpick,* says **Adam Leith Gollner**

The Toothpick: Technology and Culture. Henry Petroski, Knopf. 464 pages.

We've always picked our teeth. Scrape marks on early human incisors suggest the use of twigs and grass. Since then we've used cactus thorns, spider fangs, vulture quills, dried mosquitoes, raccoon penises and rat thigh bones ('once valued in social clubs').

As mundane and flimsy as toothpicks appear, their story is meatier than one might imagine, as Henry Petroski's 464-page book testifies. Petroski himself admits to having used business cards or bits of folded paper. Best known as the author of the equally monomaniacal 1993 work *The Pencil*, Petroski seems to merge infatuations. 'For more



general picking I have found that a mechanical pencil, one of which is almost always in my pocket, is very effective,' he writes. 'I try to do it in private or at least when no one appears to be looking.' You sense his enthusiasm for the research when he relates procuring a 'gracefully' curved walrus whisker toothpick on eBay. A hedgehog is described as 'a walking bunch of toothpicks.'

Alongside dishing on organisations such as the toothpick cartel and the American Anti-Toothpick Society, Petroski delves deeply into the engineering behind this one-part machine. He tells of how inventors overcame the structural complexities of manufacturing an implement resilient enough to navigate tight crevices while remaining flexible. Despite everything else we've used, Petroski says wood is 'the perfect material for exploring the oral landscape.' Mass production entails peeling birch trees, chopping them into logs and placing them on rotators which shave them into long, flat, toothpick-thin ribbons that are then cut into pointed slivers and boxed for further enjoyment.

The father of the modern toothpick industry was Boston's Charles Foster, born in 1826 'with the scent of lumber in his nostrils and wood dust in his lungs.' Shrewdly securing patents from potential rivals, Foster monopolised the toothpick trade, creating a market by inflating it duplicitously. He'd hire handsome young men ('utterly lacking in all other qualities necessary to earn a living') to eat at fancy restaurants and loudly demand toothpicks. He paid others to repeatedly ask stationery stores for mouth cleaners. He'd then swing in, offering his toothpicks. After shopkeepers put them on sale, he'd send employees to buy up their stock, only to resell it again, exaggerating demand.

If the book's focus seems obsessively narrow, Petroski uses the micro to ponder the interdependency between technology and culture. He goes beyond toothpicks, explaining how nothing made ever works perfectly, and how all tools are essentially extensions of our bodies and their extremities. This approach backfires occasionally, as Petroski overburdens the topic: 'The story of the toothpick is the story of Everyone and Everything at Everytime.'

Indeed, his oral fixation is as double-edged as his subject. The lists of minutiae, >>

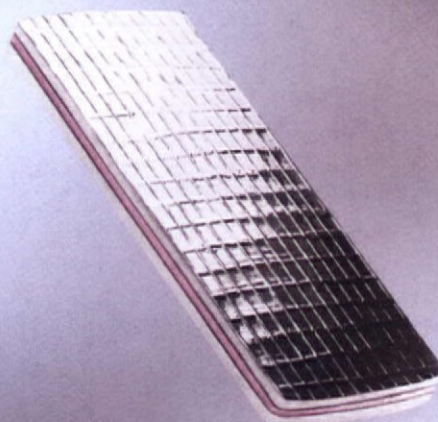
at the time) handcuffed together inside a police van, the centre of the painting has a liquid aluminium blob added to it that registers partly as handcuffs and partly as extra-terrestrial metallic spillage. This acts a provocative riposte to paparazzi and popular reportage, in that Hamilton is presenting us with a fairly faithfully rendered, easily recognisable image, but is disrupting the centre of it with an abstract addition, thereby questioning the meaning and veracity of image production, through the introduction of (as design critic Rick Poynor might have it) 'surface wreckage'.

Running directly contrary to Georges Rouault's famous comment on his own work: 'For me, painting is a way to forget life,' 'The Painting of Modern Life' is firmly sited within everyday space and the activities that take place within it; returning us to a reappraisal of quotidian experience, rather than functioning as a way out of it. In a world where the time is always now, this is an intelligent exhibition that allows us to slow down, and to think.

**Resume:** Warhol the well-known painter / Hockney's also in this show / and if you haven't seen it / you only have a week to go



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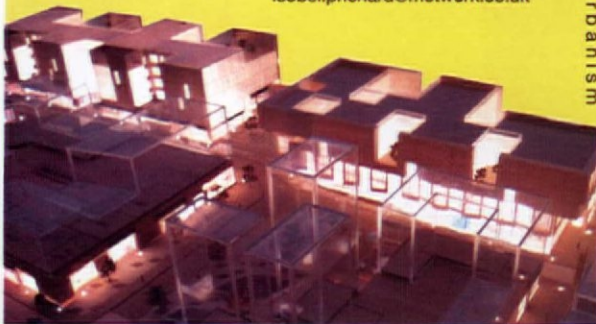
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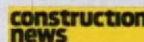
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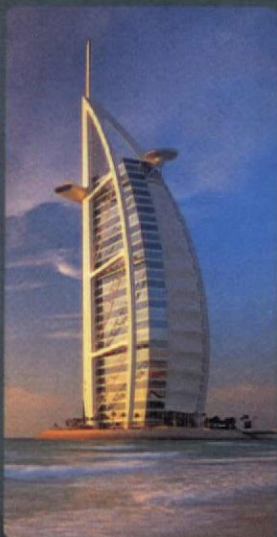
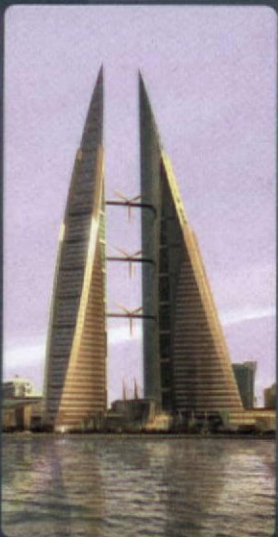


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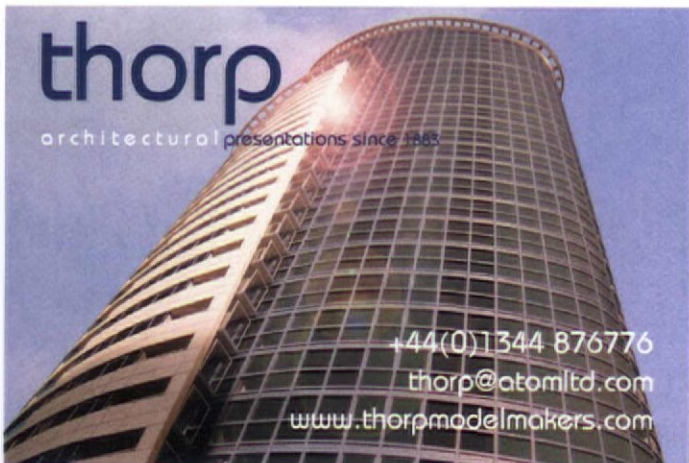
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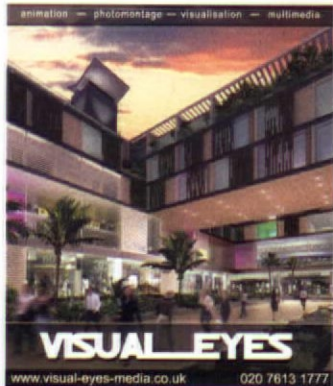
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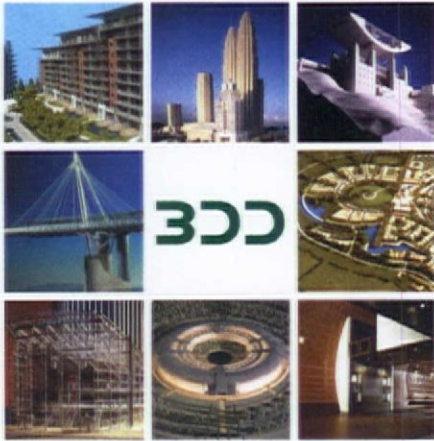
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their products on these pages should contact Abigail Reed on 020 7728 4553.

# Products

## CORUS



### AJ ENQUIRY 201

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

## REGINOX



### AJ ENQUIRY 203

Reginox has launched the RF 24, a contemporary tap with an angular yet curving spout. Temperature and flow are controlled by use of a single lever set into an adjoining stainless-steel block. The RF 24 is suitable for both high and low water-pressure systems, and is available in chrome or brushed steel finishes.

## VELFAC



### AJ ENQUIRY 205

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 897100 or visit [www.velfac.co.uk](http://www.velfac.co.uk) for more information.

## CUPA NATURAL SLATE



### AJ ENQUIRY 207

CUPA Natural Slate was specified for roofing at the Water's Edge development in the Nene Valley, its characteristics meeting the exacting requirements of the designers. CUPA Natural Slate provides an attractive, long-lasting facade which enhances the architecture at Water's Edge and is sympathetic towards the beauty of the surrounding parkland.

## STOAKES SYSTEMS



### AJ ENQUIRY 202

Highly insulating Kalwall has helped create this stunning Audi car showroom in Macclesfield, designed by architect Fletcher Smith. It is interesting to see the difference between sunlight through glass and diffused daylight through Kalwall, which eliminates shadows, glare and solar gain. For more information visit [www.stoakes.co.uk](http://www.stoakes.co.uk)

## CLAXTON BLINDS



### AJ ENQUIRY 204

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

## MAPEI



### AJ ENQUIRY 206

ULTRAFLEX S2 MONO is a single-part, high-performance, highly flexible class S2 (EN12002) adhesive. It is lightweight, easy to mix, covers 30 per cent more than conventional powder adhesives, and complements and enhances acoustic and thermal insulation. ULTRAFLEX S2 MONO is a real revolution in the floor-laying market.

## GRADUS



### AJ ENQUIRY 208

Through an exclusive partnership with Japanese flooring manufacturer TOLI, floor-coverings specialist Gradus has launched a new range of loose-lay vinyl. Designed for heavy traffic areas in retail and commercial premises, the LL300 range is quick and easy to lay – tiles and planks are simply fitted to the sub-floor with a loose tackifier.

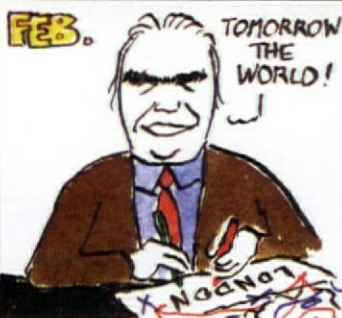
# Hellman

WWW.LOUISHHELLMAN.CO.UK

## OLD HELLMAN'S ALMANAC FOR 2008



Rolf Veriolly's London tower for Land Scavengers in the form of a booky-wooky is slated by English Nostalgia (EN) but is approved by DUMS Minister Hazel Blinkered.



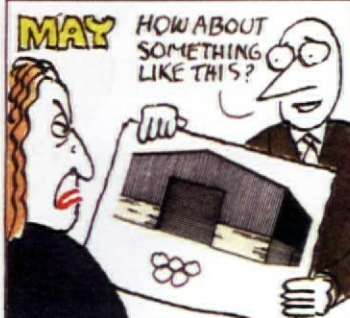
Minister for Promises Yvette Chickencoop appoints Sir Terry Fowl as design supremo for the Thames Watergate development with £1 million worth of crayons.



Futile Systems win competition for new National Pulp Fiction Centre in Ljubiana based on the form of a giant shark. Locals burn effigy of designer Jan Kerpow.



The Commission for Architecture Building and Land (CABAL) is to review all designs for housing, schools, hospitals, bus shelters, garden sheds and dog kennels.



Haha Zigzag redesigns Olympic Bingo Centre and Architecture Footings HQ for the tenth time to reduce costs. But she wins commission to redevelop Beijing.



Criminal Minister Jock Strawbale opens first super-prison designed by FART (Fashion Art Retro Taste) in the form of a giant cuckoo clock symbolising time and "bird".



RIPBA Gold Medal awarded at last to loveable, cuddly, poetic humanist Ed Cullinary (176) for his loveable, cuddly, poetic humanist buildings.



Norman Frosted's proposal to replace Drogheda cathedral with a casino for the Me2 rock star Nobbo is rejected by Irish heritage watchdog An Tishyte.



Iconic 1950s Imperialist Institute with its famous leaky hypertensive paranoid roof is saved from demolition by property speculator Sir Stewart Liposuction.



PM Gordian Brawne announces £1 million to build 50 eco-cities creating sustainable, high-density zero-carbon, prudent, law-abiding, happy, compliant communities.

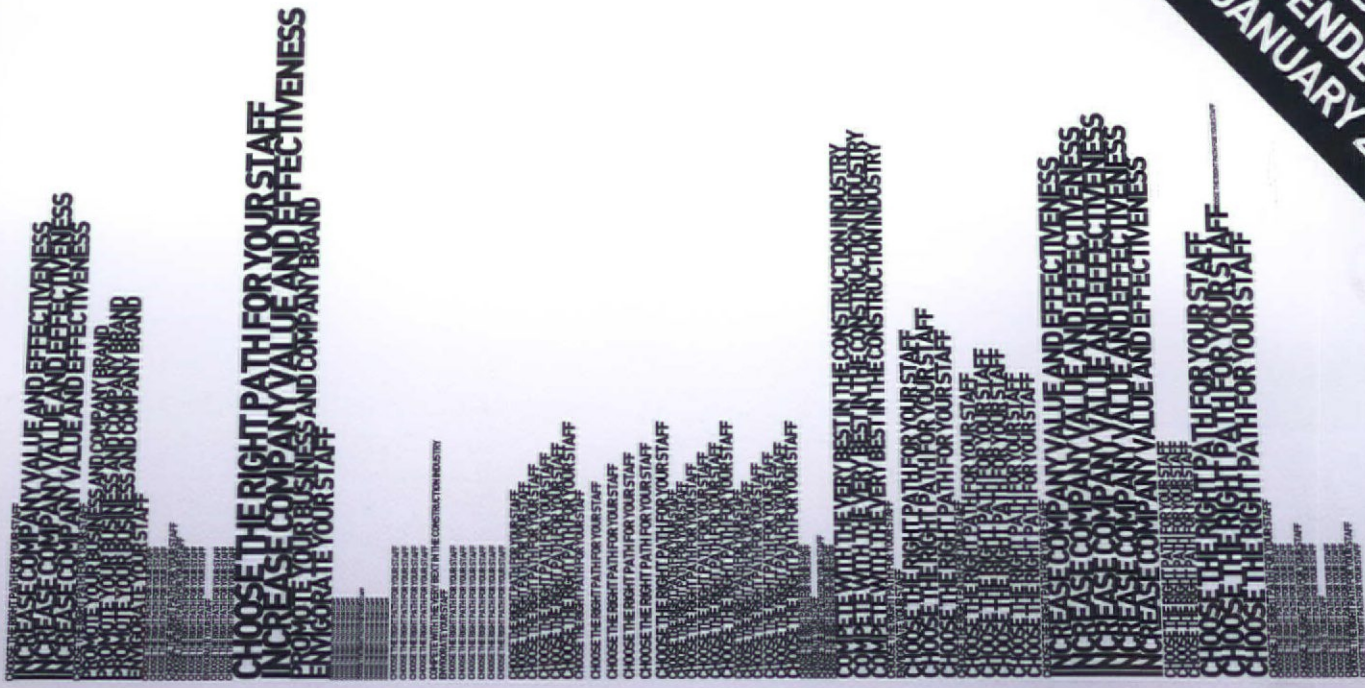


Dave Chipandpin wins Crackling Prize for British design with his Museum of Modern Junck Mail in Bakk an Rhind, Germany, a stripped neo-classical design.



New RIPBA President Sunny Jim sets up design review panel to oversee the work of CABAL who oversee the work of RIPBA members for their "customers".

DEADLINE  
EXTENDED TO  
11 JANUARY 2008



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# think twice

The two elements that make up the complete roof access solution are a designated walkway and a fall protection system.

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

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