

17.01.08

Technical & Practice
*How to stop cranes from
falling down*

'Every architecture
school deserves one'
*Patrick Lynch reviews
the new Glenn Murcutt
monograph*

Ian Martin
*The funniest man in
architecture joins the AJ
– turn to page 62 to read
his first column*

AJ

SMALL PROJECTS PART

2

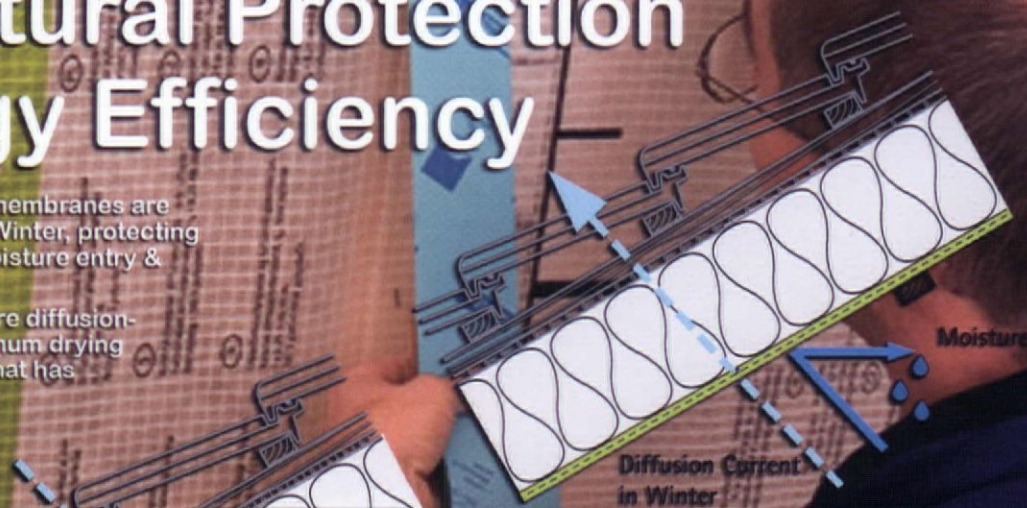


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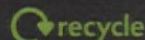
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Contents



Daniel Clements

CONTRIBUTORS

Colin Campbell, who gives his tips for creating sustainable architecture on page 18, is a director at Capita Architecture

Marko Jobst, a lecturer at the Bartlett and the University of Greenwich, reveals why he loves 'bizarre' Leicester Square on page 17

Ian Martin, who begins his new weekly column for the AJ on page 62, is a writer who lives in the North of England

Austin Williams, author and illustrator of NBS Shortcuts, writes about the balancing act behind the crane on pages 40-42

News & Comment

05 London Development
Agency Stirling-winner funding under investigation

07-09 European 9 judges fail to find a victor for one of three British competition sites

10 Neil Baxter, new secretary of the RIAS, gives the AJ his agenda

12 Swiss landscape architect takes over from EDAW at Parliament Square

16-17 Leader and comment

18 Patrick Lynch bemoans the lack of history in architectural education

62 In Ian Martin's first weekly column for the AJ, he re-acquaints himself with his recliner

Features

22-35 The second part of this year's Small Projects selection includes a Japanese tea house and a meditation pavilion

36-37 Working Detail: A pavilion and a courtyard with a wall of glass slats

Technical & Practice

39 The RIBA's CarbonBuzz project; Big Fish Little Fish

40-42 In our latest NBS Shortcut, Austin Williams reveals the engineering forces behind the humble crane

The Critics

45-46 Christine Murray watches as Liverpool kicks off its year as European Capital of Culture

46-47 The new Glenn Murcutt monograph is worth shelling out for

48-49 How film decimated the city; Back Issues

Regulars

14 Astragal and Hellman

20 Letters

Jobs & Classified

50 Top five jobs:
Centurion – architects
Keen Partnership – architectural technician
RD Recruitment – architectural technician
Bespoke – senior sustainability advisor
Clavadetscher Hoffman Architects – assistant architect

56 Classified advertising

This week online

See all of this year's shortlisted Small Projects at www.ArchitectsJournal.co.uk



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European judges fail to find a winner for the second-time running p.7

RIAS boss Neil Baxter talks demolition and London-centricity p.12

Swiss practice joins Parliament Square redevelopment team p.16

News

This image Herzog & de Meuron's Laban Centre won the Stirling Prize in 2003



TIM CROCKER

LABAN FUNDING PROBED

LDA grants for Laban, Bernie Grant Centre and Rich Mix under the spotlight

The London Development Agency (LDA) is being investigated over its funding of six high-profile projects, including Herzog & de Meuron's 2003 Stirling Prize-winning Laban Centre.

The London Assembly (LA), has commissioned auditor Deloitte to carry out the investigation, which will also look at the funding of Penoyre & Prasad's Rich Mix Cultural Foundation in Bethnal Green and Adjaye/Associates' Bernie Grant Centre in Tottenham.

The review was ordered on 13 December 2007 after a report to the LA's Economic Development, Culture, Sport and Tourism Committee (EDCSTC) raised 'serious issues' about the LDA's management procedures.

At an EDCSTC meeting in November 2007, Dee Doocey, chair of the committee, said: 'The LDA's management procedures

were so poor that it is impossible to judge why they decided to fund some of the projects, and what the outcomes were.'

The investigation followed an EDCSTC review in August 2007 that found 'significant gaps' in the information supplied by the LDA, a claim dismissed by LDA chief executive Manny Lewis, who described the review as 'flawed'. Lewis said: 'The projects have been successful, and that is the key outcome.'

Deloitte will now carry out a more detailed review of the six projects (*see box*), which will be made public in February at the next meeting of the EDCSTC. At the meeting, the committee will 'make recommendations' to the LDA based on its findings.

The six schemes received £18 million from the LDA between 2001 and 2006 – a quarter of its funding for cultural projects.

In that period the LDA funded a total of 61 projects at a cost of £70 million, 5 per cent of its net budget for the period.

A spokesman for Herzog & de Meuron said that the LDA funding had a 'major impact' on the success of the Laban Dance Centre and said it 'would be terrible' if it became more difficult

for the LDA to fund such projects.

Doreen Foster, chief executive of Bernie Grant Arts Centre, said: 'If architecture is going to reflect the changing demographics in the UK, then it is important that funding agencies continue to support projects like the Bernie Grant Centre'. *Mark Wickstead*

LDA FUNDING FOR THE SIX PROJECTS UNDER INVESTIGATION (PROJECT VALUE IN BRACKETS)

Rich Mix Cultural Foundation £8 million (£25 million)

Laban Dance Centre £3.5 million (£25 million)

Bernie Grant Arts Centre £3.5 million (£15 million)

Centre for Fashion Enterprise £2 million – project providing business support and advice for new fashion companies

London Fashion Forum £500,000 – towards web development

West End Theatre Development project £200,000 – project to make West End Theatres more accessible to disabled visitors and families

- Projects valued at under £4 million are approved by the corporate investment panel, which is made up of LDA senior management.
- Projects valued at above £4 million are approved by the General Management Team, comprising the chief executive and all directors.

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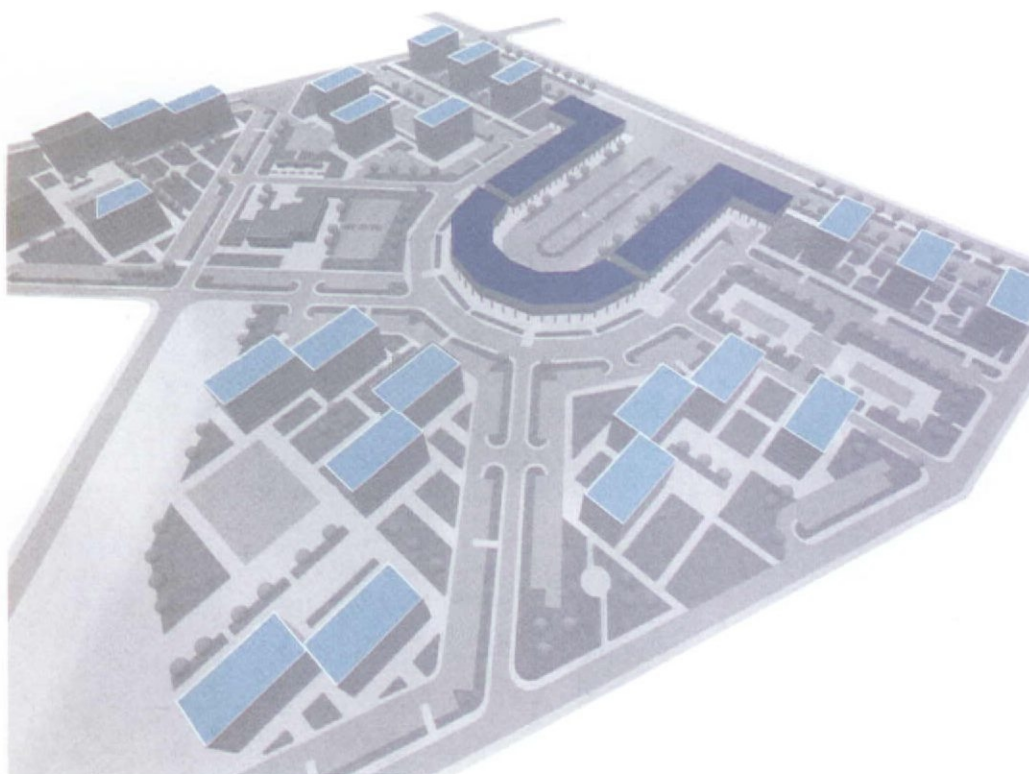
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EUROPAN JUDGES FAIL TO FIND A WINNER

This year's European 9 judges have again failed to find a scheme good enough for one of the three British competition sites.

The decision to award two runner-up prizes for the Sheffield Skye Edge plot – instead of naming an outright winner – echoes the result in European 8 two years ago, when the jury felt none of the entries were good enough for a site in Milton Keynes (AJ 16.02.06).

Despite 'bending over backwards' to pick a victor, the European 9 jurors felt all the submitted schemes in Sheffield required more work and have asked the finalists to develop their designs.

The two Sheffield schemes were submitted by Rob Prewett, of North London-based Prewett

Bizley Architects, and a team made up of Sira Warneke, Adrian Truan, Jonathan Crossley, Gael Calvez, Matt Oliver, Tim Saxon, Samira Yacoubi and John Bell.

Judge David Rudlin, of urban designer Urbed, said: 'Sheffield was the best site [of the three European plots] yet few schemes really got to grips with it.'

'The Skye Edge plot looks out over Sheffield, from behind Park Hill, but the teams failed to get hold of the topography.'

He added: 'After a long debate we decided to make it a two-stage process, because each scheme needed a greater level of detail to allow Sheffield to commit to either – both will need to be worked up significantly.'

'What we didn't want to do was say there was no winner –

the jury thought this was the fairest way to do it.'

European, the Europe-wide housing design contest aimed at designers under 40, has had a torrid time in the UK. Not one winning scheme has ever been built, even though CABE and English Partnerships took over the running of the British contest four years ago with a promise to realise winning proposals.

Architects have had more luck on the continent, where practices such as S333 and Maccreanor Lavington have had projects built.

This year the competition attracted 1,753 entries for 73 sites in 22 European countries. *Richard Waite*

Turn to page 8 to see all the British finalists for European 9

THIS WEEK ON THE WEB

PROFITS UP AT AUKEETT FITZROY ROBINSON

Aukett Fitzroy Robinson has revealed that its profits have soared by 200 per cent in 2007, up by £1.6 million to £2.4 million before tax. The AIM-listed practice said that it had also recorded a 21 per cent increase in turnover over the same period, up to £19.7 million for the year ending 30 September 2007. The group saw an 18.6 per cent return on all total assets.



HADID BAGS MICHIGAN MUSEUM SCHEME

Zaha Hadid has won a competition to design the \$26 million (£13 million) Eli and Edythe Broad Art Museum in East Lansing, for Michigan State University (pictured above). The Iraqi-born Pritzker Prize-winner saw off an impressive shortlist for the museum – which focuses on contemporary and Modern art – including Coop Himmelb(l)au, KPF, Morphosis, and Randall Stout Architects.

HOPKINS TO DESIGN INDIAN CRICKET GROUND

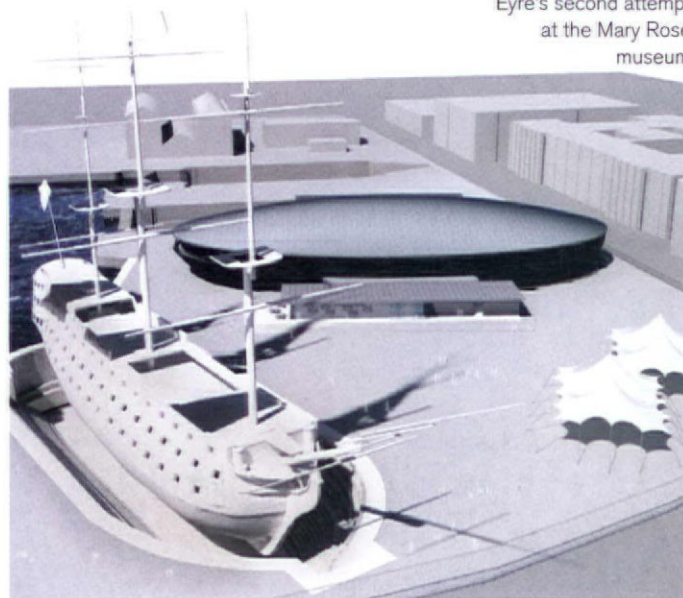
Hopkins Architects has unveiled its design for a 55,000-seat cricket stadium in Pune, India, for the Maharashtra Cricket Association. As well as the main stadium and 15-wicket match ground, the MCA Pune International Cricket Centre will include facilities for 5,000 sports club members, plus squash courts, swimming pools, a spa, restaurants and bars.

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

WILKINSON EYRE REFLOATS MARY ROSE PROPOSAL

Wilkinson Eyre hopes to win the green light from the Heritage Lottery Fund (HLF) next week for its redesigned Mary Rose project in Portsmouth's dockyard.

The HLF has already rejected one bid from the Mary Rose Trust to build a new museum around the remains of the 16th-century warship. The practice's revised £35 million scheme (pictured right) features increased educational facilities and space for 14,000 artefacts.



This image Wilkinson Eyre's second attempt at the Mary Rose museum

Read more on this story at WWW.ARCHITECTSJOURNAL.CO.UK



Sheffield finalist Edge Zip, by Sira Warneke, Adrian Truan, Jonathan Crossley, Gael Calvez, Matt Oliver, Tim Saxon, Samira Yacoubi and John Bell



Sheffield finalist Urban Grafting, by Prewett Bizley

EUROPAN FINALISTS UNVEILED

These are the winners and runners-up in European 9 – the latest in the series of biennial Europe-wide housing design competitions for architects aged under 40.

The British contest, which is being overseen by CABI and English Partnerships, was launched in February 2007 and attracted 61 entries.

Three sites were opened up to competition: a plot in Stoke-on-Trent earmarked for 300 homes (within a wider NORD/Urban Splash development); a hilltop site for 140 homes south of Sheffield city centre; and a 150-home development within the expansion area of Milton Keynes.

The Stoke plot was won by up-and-coming London practice RCKA with its City Slipway scheme, which features low-level terraced housing and an apartment tower.

Bristol-based Tom Russell Architects landed the Milton Keynes site – the practice's entry 'A Forest in the City' was praised by the judges for 'almost being too beautiful'. Intriguingly, the runner-up scheme, Farmstead Urban Village, was designed by Loop Architecture – one of only two winners in European 8.

No outright victor was announced in the Sheffield competition (*see page 7*).

Richard Waite

HOW THE 2006 EUROPEAN 8 WINNERS ARE FARING

- **Oldham.** Won by Loop Architecture, this looked the most likely to be the first European scheme to be built in the UK. The expected planning application has not yet been submitted but the team hopes to be 'formally appointed' by developer BASE – a joint venture between Artisan Property Group and Barratt Homes – to take forward a feasibility study 'any day'.
- **Milton Keynes.** No outright winner. Landowner English Partnerships has opened the plot up to a developer competition. European's two runners-up – Lukasz Wojciechowski and Marta Mnich; and Richard Henson, Kristina Lundvall and James Payne – are 'tied' to potential developer entrants, but with no guarantee of either landing the project.
- **Stonebridge, North London.** Winner Witherford Watson Mann has just submitted its scheme, for Hyde Housing, for outline planning.

Milton Keynes runner-up Farmstead Urban Village, by Loop Architecture

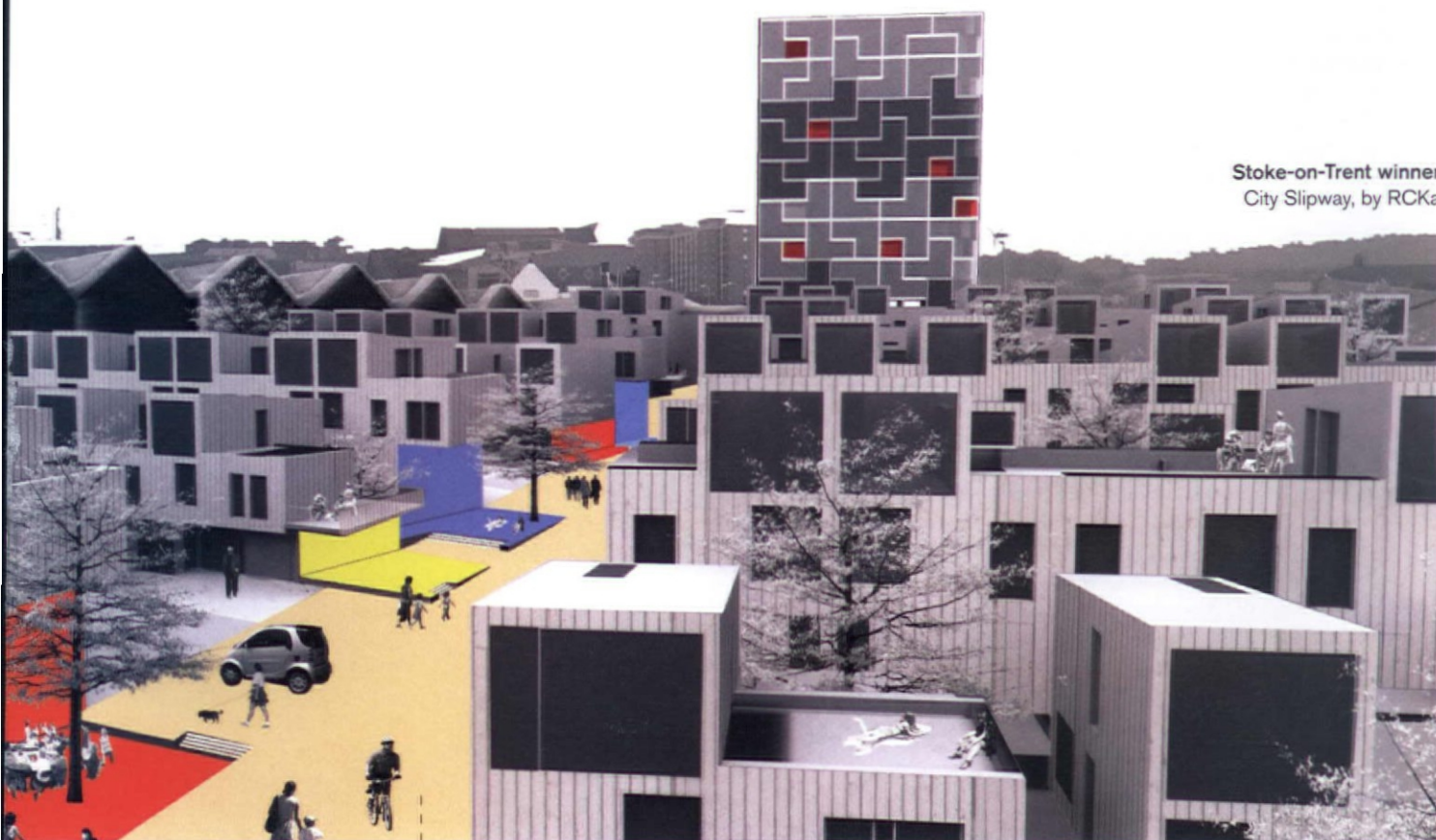


Stoke-on-Trent runner-up Urban Village, by Jan Schneidewind, Stephanie Tunka, Thomas Bender and Patrice Begin





Milton Keynes winner A Forest in the City, by Tom Russell Architects



Stoke-on-Trent winner City Slipway, by RCKa

'SCOTLAND HAS ARCHITECTURE WORTH SHOUTING ABOUT'

Neil Baxter, who became secretary of the Royal Incorporation of Architects in Scotland (RIAS) last month, talks to *Jaffer Kolb* about the London-centric media, competitions, and why he has to stop writing about destroying buildings

Tell me a bit about your appointment.

First a bit about the RIAS: It's the RIBA's sister institution in Scotland, but it's fully autonomous. It's a professional institute – a trade union for architects, owned and run by its members. It has a public role to shape the skills and capabilities of architects through teaching and promoting architecture. It also acts as a small publishing house.

Will you continue to work on your independent projects? The first thing I thought of when I heard of your appointment is your job writing reports on why historic buildings should be demolished.

Neil Baxter Associates will be wound down. It's great to review over 20 years of work. Some of our memorable projects include our campaign to get Glasgow designated the UK City of Architecture and Design in 1999 and the publication of my book

I used to lug my books to Waterstone's in the rain

A Tale of Two Towns (Neil Baxter Associates, 2007). I won't be able to write as much now, but I won't give it up completely.

My role as 'building nemesis' ends here. Previously I was allowed to do things that might not be compatible with this role, but now it's not appropriate for me to write those types of



statements... even if the buildings are crap.

How has the RIAS evolved since your last involvement [as assistant secretary] in the 1980s?

The aims are the same, but the way people practice has changed radically. Computing makes a huge difference. Now there's the opportunity for a substantial website. This needs to communicate with people and offer a widely informed forum. RIAS is the proper communicator of Scottish architecture. We want to help Scottish architects contribute worldwide.

We have an excellence in architecture here worth shouting from the rooftops, but this hasn't happened enough. If you're in Scotland and design something

brilliant, you rely on the awards system to acknowledge you. Journalism remains London-centric and we need to give people a reason to come up and see what we're doing.

Education and competitions are obviously paramount to the RIAS. What are your thoughts on that agenda?

I was involved in competitions when I was assistant secretary. I believed in competitions to give architects more opportunities.

Now I think competitions should be for iconic buildings. The Highland Housing Fair in Inverness (which will be held in summer 2009) is a good example, as it will eventually become a big expo. I'd love to see something of this scale every five years.

You've been involved with independent publishing for a long time. How will that experience shape what you do at the RIAS?

The publishing house role is one I'm particularly delighted about. The books we produced (under Neil Baxter Associates) were on a small scale – I've been that guy lugging a stack of my books to Waterstone's on a Friday afternoon in the rain. We looked at independent book distributors and decided to do it alone. We've done about a dozen in the last decade.

Now I'm proposing to build on the RIAS guides – I think there's scope to look at more technical issues with these. The RIAS currently does practice information quite well.



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'DAFT' URBAN SPLASH IN CARDROSS TALKS

Urban Splash has staked its claim to Glasgow's Cardross Seminary at a meeting with church officials yesterday (16 January).

Bill Maynard, a director with the Manchester-based developer, travelled to Scotland to discuss the Gillespie, Kidd & Coia Modernist masterpiece, owned by the Archdiocese of Glasgow.

Maynard, who described Cardross as a 'bugger of a building', said Urban Splash was, as far as he knew, the only firm 'daft enough' to take it on.

'It will be two to three years before we come up with a solution. It will involve blood, sweat and tears', he said. *Max Thompson*

SWISS FIRM JOINS PARLIAMENT SQUARE

Zurich-based practice Vogt Landscape Architects has joined the team delivering the £18 million Parliament Square redevelopment in London.

The practice will be working as landscape designer under project leader Hawkins\Brown Architects and alongside London-based DSDHA.

Vogt will be taking forward the work done by global masterplanner EDAW, which has now left the project.

A Mayor of London spokeswoman said: 'Following initial constraint identification, design

analysis and urban planning, it was decided that EDAW's masterplanning contribution was complete and that more emphasis needed to be placed on landscape design.

'This was facilitated by the addition of Vogt to the urban-design team.'

Jason Prior, president of EDAW's UK arm, explained that the firm's work on the project was completed in November last year.

He said: 'We surveyed the materials used on the square, the trees, and the positioning of the statues. The work also included

assessments of the several requirements of the square, such as ceremonial routes and looking into the obvious security issues.'

According to Hawkins\Brown, the designs for the new-look square will be made available for public consultation in May, with a full planning application likely to be submitted in August.

The London-based firm saw off Foster + Partners to lead the redevelopment scheme – described by practice partner Roger Hawkins as 'one of the most important squares in the world'. *Richard Vaughan*

CREATIVE SPACE Duggan Morris Architects has won the green light for this 10,000m² retail and exhibition space within the existing Design Centre at Chelsea Harbour, south-west London.



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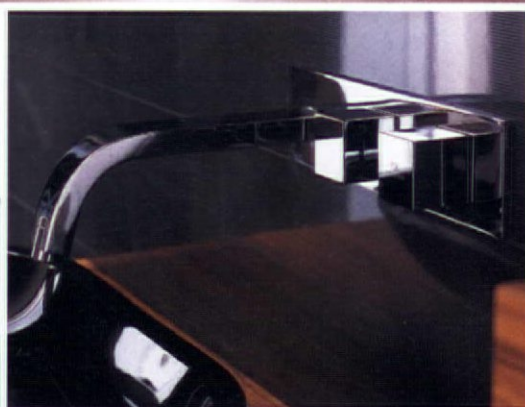


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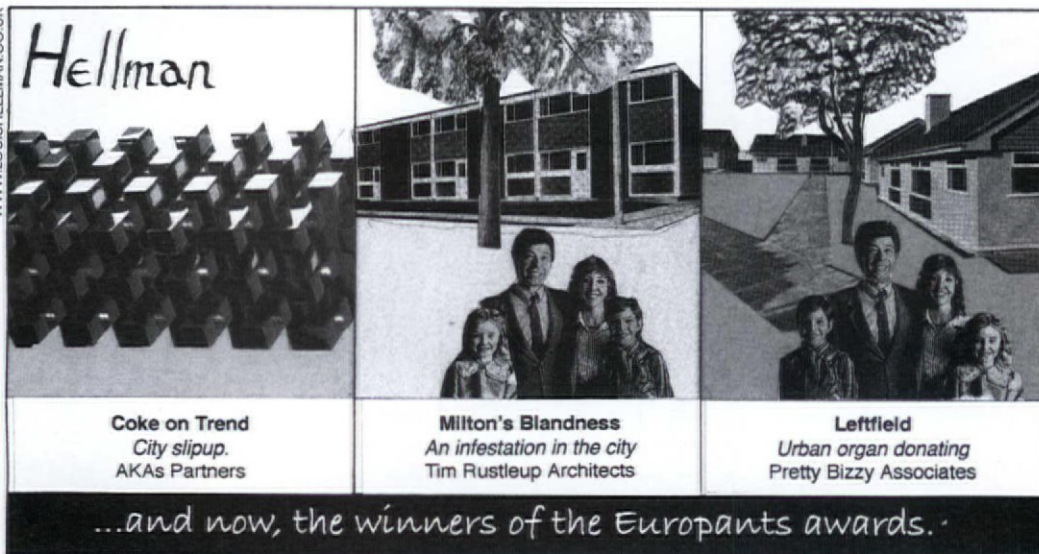
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...and now, the winners of the Europants awards.

FRENCH BREAD

French celebrity chef **Raymond Blanc** has said the vast £1 billion Liverpool One scheme 'eez not posh enough' for one of his restaurants. The Michelin-starred gastronome had planned to locate his new Brasserie Blanc in the Grosvenor-backed development. But the managing director of Blanc's enterprise told the *Liverpool Echo*: 'I hate saying it, we are slightly too posh for a precinct.' Ooh la la! It seems it doesn't matter if the scheme includes projects by Cesar Pelli, Wilkinson Eyre and John McAslan – Blanc n'aime pas! Instead he is looking for period property in the city.

PAPER TRAIL

Astragal's local rag the *Camden New Journal* appears to have made a dangerous enemy. The paper has been covering an attempt by Hollywood director **Tim Burton** to win planning permission for a 'shepherd's hut on wheels' in the

back yard of the Hampstead house he shares with actress wife **Helena Bonham Carter**. Burton told *US Esquire*: 'Our garden is about the size of this sitting area. And the paper showed a picture of an area that looked like what a homeless person would stay in.' Burton's rant against the British press continued, as he added: 'Every other week there's a breaking story under the headline "Helena Bonham Carter Dressed Like Shit". So it's like we've got this reputation for being the neighbourhood weirdos.' Near-neighbour Astragal would like to console Tim with the knowledge that neither he nor Helena could dress any worse than this neighbourhood weirdo...

BRUNI POINTS

Astragal is swiftly developing an obsession with France's unofficial first lady, 40-year-old model-turned-folk singer **Carla Bruni**. Bruni, a former squeeze of **Donald Trump**, **Mick Jagger** and **Eric Clapton** among others, has ensnared lovelorn French premier

Nicolas Sarkozy in a high-profile and controversial affair, and has also inveigled her way into Astragal's heart. But Astragal's motives are pure – he has simply spotted another building lover. Bruni, you see, after leaving her Swiss finishing school, studied architecture in Paris 'for a short time'. Could she become the architect of Sarkozy's downfall?

PAST LIVES

Hot on the heels of the revelations about Carla Bruni's brief flirtation with architecture, Astragal was interested to learn about another architect manqué. This time it is **Ratan Tata**, the eponymous owner of India's Tata

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Steel, the company that now owns Corus and recently launched the world's cheapest car (*pictured below with Tata*). Tata graduated in architecture and structural engineering from Cornell University, before knuckling down to the family business. Undeniably less beautiful than Ms Bruni, he is undoubtedly much richer – and certainly better off than any practising architect.



THIS WEEK'S ONLINE POLL

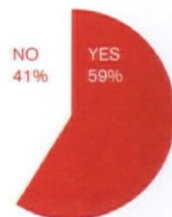
Does the UK have too many design review panels? (*see right for result*).

NO 41% YES 59%

Next week's question:

Is European a waste of time?

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Leader & Comment



Leader Auditors will never be able to measure the cultural impact of buildings, writes *Kieran Long*. And unfortunately architectural quality means too little

The funding of cultural projects by an agency dedicated to economic development should make sense in these times of 'cultural regeneration'. But the London Development Agency, one of the more generous quangos to public projects, is being subjected to an investigation to explain its criteria for funding six major arts projects, three of which appeared in these pages as new buildings in underprivileged areas. The reviewer, Deloitte, is concerned there is no proof that the projects provide value for money.

The LDA argues that Deloitte should concentrate less on methods of decision-making that it no longer uses, and more on

the outcomes of the projects. But that is exactly what Deloitte says it is doing. 'The LDA does not fund cultural projects simply for their cultural value,' Deloitte says, and calls for 'conclusive' proof of the projects' worth.

The AJ could throw in our tuppence about the architectural quality of the three buildings on the list. Herzog & de Meuron's Laban Centre is among the greatest buildings built in London in the last 10 years. The Bernie Grant Centre was an appropriate job for David Adjaye to get, and he made a fine fist of it. Bottom of the pile must be the Rich Mix centre. A bland presence in one of the most interesting parts of east London, the

Penoyre & Prasad-designed institution seems to have constant refurbishment work going on, and operates partly as a commercial cinema and conference centre – hardly the stuff of community integration.

The financial report (due in February) is unlikely to find anything conclusive. Is Deptford's regeneration due to Herzog & de Meuron's building? Of course not. Cultural buildings, if they are not for tourists, cannot conclusively prove their worth. But at least one of these three can claim to have brought world-class architecture to a rather dingy neighbourhood. If only that were enough for the auditors. kieran.long@emap.com



Opinion This three-step guide will help designers keep up with the low-carbon economy, says *Colin Campbell*

Prime Minister Gordon Brown's 19 November 2007 speech on climate change left little doubt of the government's desire to cut our greenhouse-gas emissions. His talk of a 60 per cent reduction in emissions by 2050 – and the possibility of raising this to 80 per cent – has huge implications for our industry.

The government is set to introduce three bills – the Climate Change Bill, the Energy Bill, and the Planning Bill – which will help the UK reduce its carbon emissions. The bills will enable the government to control emissions and reduce and recycle waste, while a fast-track planning process will create the infrastructure to support a low-carbon economy. These measures are already reflected in the forthcoming requirement for all

business premises to have an Energy Performance Certificate (EPC), which shows the energy efficiency of the building.

Brown also announced the government's intention to make all new housing carbon neutral by 2016. This demonstrates the paradigm shift in mainstream thinking. So what will designers be doing in 2008 to keep in step with this low-carbon economy?

The first thing is simple; we will focus on good design. An energy-efficient and cost-

We in the design community are in the position to make a real impact

efficient building must have a holistic design, and not resort to bolt-on props.

Secondly, we will address renewable energy sources. The government has committed to produce 10 per cent of energy from renewable sources by 2010 and 15 per cent by 2015, with an aspiration of 20 per cent by 2020. In the Energy White Paper of May 2007, the government also indicated that it would be looking at 'establishing regional targets for renewable energy generation'.

The role of local renewables will rest on the integration of local area plans that will

only be considered on a community or urban-design level, and a more intensive dialogue between architects and planners will be required to produce beneficial buildings.

A third element will be waste. The construction industry is enormously wasteful. Although much of this was addressed in the Egan Report nearly 10 years ago, this is still an area which will be targeted. In 2008 the design community will have to actively design out waste in the construction process.

The government's agenda is challenging, the potential effects of climate change are catastrophic, and we in the design community are in a position to make a real impact. We must be prepared to learn, lead and educate. Our core skill as designers is to analyse, then synthesise all available information in the form of a brief, then produce a design which answers the problem posed. The difference is that designing in a low-carbon economy will have global effects, so our concept of 'the site' must take on a new perspective.

Colin Campbell is director with responsibility for sustainable architecture at Capita Architecture

Email comment@architectsjournal.co.uk



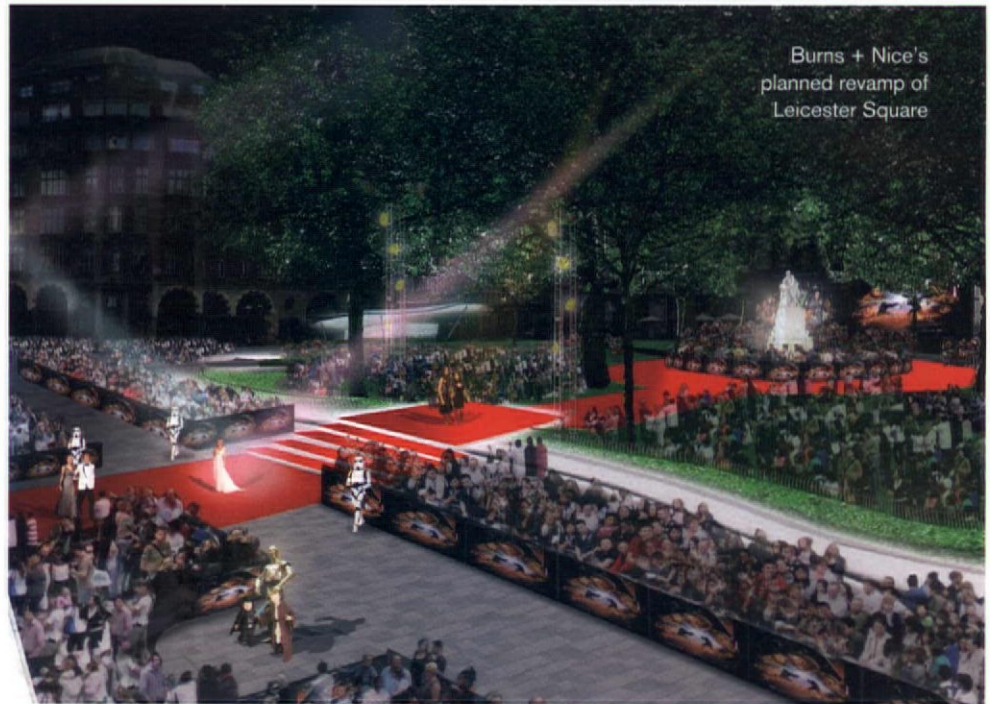
Opinion Leicester Square is drab, tacky and a bizarre and inappropriate home to Hollywood superficiality. That's what makes it so great, says *Marko Jobst*

I love Leicester Square. It's central London's ultimate drab, ordinary public space – an icon for the capital. And this is without anyone wanting it to be so – least of all hunters for the 'real', for authenticity, for whom it will always remain a mess beyond value or meaning. This is exactly why Leicester Square is the perfect kind of place to take snapshots of urbanity in: it displays cultural shifts mid-leap.

On an ordinary working day there are random passers-by milling about, tourists grateful for somewhere to sit and film the unremarkable figurine clock at the corner of the Swiss Centre, and people making their way to or from nearby Covent Garden to Piccadilly Circus or Trafalgar Square, all of which have carved out identities for themselves and are recognisable, iconic even. If you search for live webcam feeds of Leicester Square you'll be greeted with the most generic-looking, fragmented views of buildings and pedestrian routes.

There is something wonderfully inapt about Angelina Jolie braving the weather in her glamorous get-up

In the 18th century, this fashionable residential address was home to the likes of Joshua Reynolds and William Hogarth. Then in the 19th century it started its gradual slide into becoming an 'immoral pit' of entertainment and nightlife. Almost a century ago, the Empire Theatre, which stood on the north side of the square, was converted into a picture palace, and that it remains to this day. This is the only identity Leicester Square attempts to claim: as the centre of London's cinemaland.



Burns + Nice's planned revamp of Leicester Square

There is something wonderfully inapt about Angelina Jolie or Scarlett Johansson (not to mention Tom Cruise, who must by now have qualified for honorary residency) braving the weather in glamorous get-ups, only to end up seated on cheap sofas inside the Vue cinema lobby, sofas which resemble nothing more than the less-than-sweet-smelling sausages to be bought from street vendors around the West End on a typical Friday night.

But more is apparently to come, thanks to Burns + Nice's £18.5 million revamp of the square: 50 premieres a year, red carpets, and stages set up only to be dismantled on a weekly basis. This slow but sure transposition of the square into the hyperspace of the media is already marked by the presence of a number of radio stations housed at its south-east corner. What was the short-lived superclub Home (seven floors, a capacity of 2,000) at the turn of the millennium, has been transformed into MTV studio space. The days of inebriated teenagers exiting hired limousines to queue in front of the Hippodrome (its name coming courtesy of 19th-century circus and variety animal acts) are largely gone. Different beasts inhabit the venue now

– it's for corporate hire. Unlike the surface flicker and glare of Piccadilly's advertising panels, Leicester Square seems to want to fashion itself into a more substantial spectacle, one that encompasses whole chunks of urban space. Red carpet on permanent rotation between Empire, Odeon and Vue, a media event always enacted anew, as if the TKTS booth, selling daily theatre tickets at half-price, is slowly taking over the entire square. Except what's on sale here is Hollywood.

The days of inebriated teenagers exiting hired limousines to queue for clubs are largely gone

So celebrate this place while it still doesn't quite know what it is. It will wise up and brand itself – cheap, tasteless pizzas are already being replaced by the healthy (and pricey) Hamburger Union option. Until then, enjoy its genuinely confused nature. Imagine it the way Hogarth would have depicted it. [Marko Jobst lectures in architecture at the Bartlett and the University of Greenwich](#)

Read about Burns + Nice's plans for Leicester Square at WWW.ARCHITECTSJOURNAL.CO.UK



Only by understanding what is worth conserving can new architecture enrich the old, says Patrick Lynch

In her 1970 essay 'The Crisis in Education', German-American political theorist Hannah Arendt reflected on the strife that hit university campuses in the 1960s. Arendt said that education must by its nature be conservative, because human artefacts wither and decay and the young must be educated in order for them to be able to make decisions about what is worth conserving or remaking. She added that because human affairs are perishable, and in need of conservation and renewal, it is pointless trying to maintain the status quo, and that attempting to do so – the basis of conservative political thinking – is hopelessly wrongheaded and futile.

As Arendt was painfully aware from her own experiences fleeing Hitler during the Second World War, it is the ignorant who want to smash old things and to glorify their youth in the name of some chimerical future. To illustrate how supposedly radical education policy leads to conservative architecture, I draw your attention to the latest project by the ex-Dean of Columbia University's school

of architecture, Bernard Tschumi: the BLUE residential tower in Manhattan. Chamfered blue glass walls in aluminium frames plus air conditioning equals 'a mosaic of the diverse community around it'. Or so we are told.

It is exactly because architecture is an expression of material culture that the tension between individual freedom and collective responsibility is apparent to all. The difficulties of building in cities cannot be resolved by a mix of iconic buildings by individual geniuses

Our ability to judge what is worth conserving was perhaps hampered during the 20th century because we received very little education in the history of architecture, and history is still taught almost everywhere as a separate subject to design. Heike Hanada's comments about her winning competition proposal for an extension to Gunnar Asplund's Stockholm Library are insightful, and point to a new/old way of thinking about the historical condition of architecture. She

History is taught almost everywhere as a separate subject to design

and background buildings by the rest of us. The question of what is worth saving and creating implies value judgements about the use and meaning of a building, not simply its value assessed as aesthetics or taste. This entails thinking about why we bother commemorating something and what is being represented.

says: 'The plot is of a kind which will be common in future, with less and less land going spare. A number of decisions will have to be made concerning what is to be demolished and how one can or should adapt oneself when building. It is a tricky balancing act in which conservative conclusions come easily. When a new building stands next to an old one, the different periods are made articulate, the new enriches the old and vice versa, resulting in a powerful wholeness.'

Considering the quality of recent work, I wonder if the German and Swiss education systems – with their insistence upon the integration of construction, ecology, typology and history into design projects – have held on to some difficult truths which have been cast aside elsewhere. Hanada's design looks like a good example of a building in which to conserve things, and yet she proposes to demolish and remake the site, rejuvenating its elderly neighbours (www.arkitekt.se/asplund).

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Heike Hanada's proposed extension to Asplund's Stockholm Library

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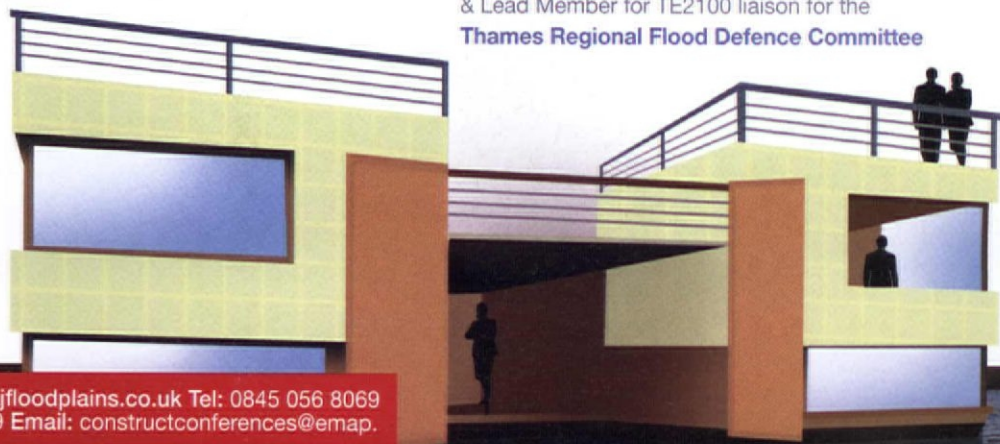
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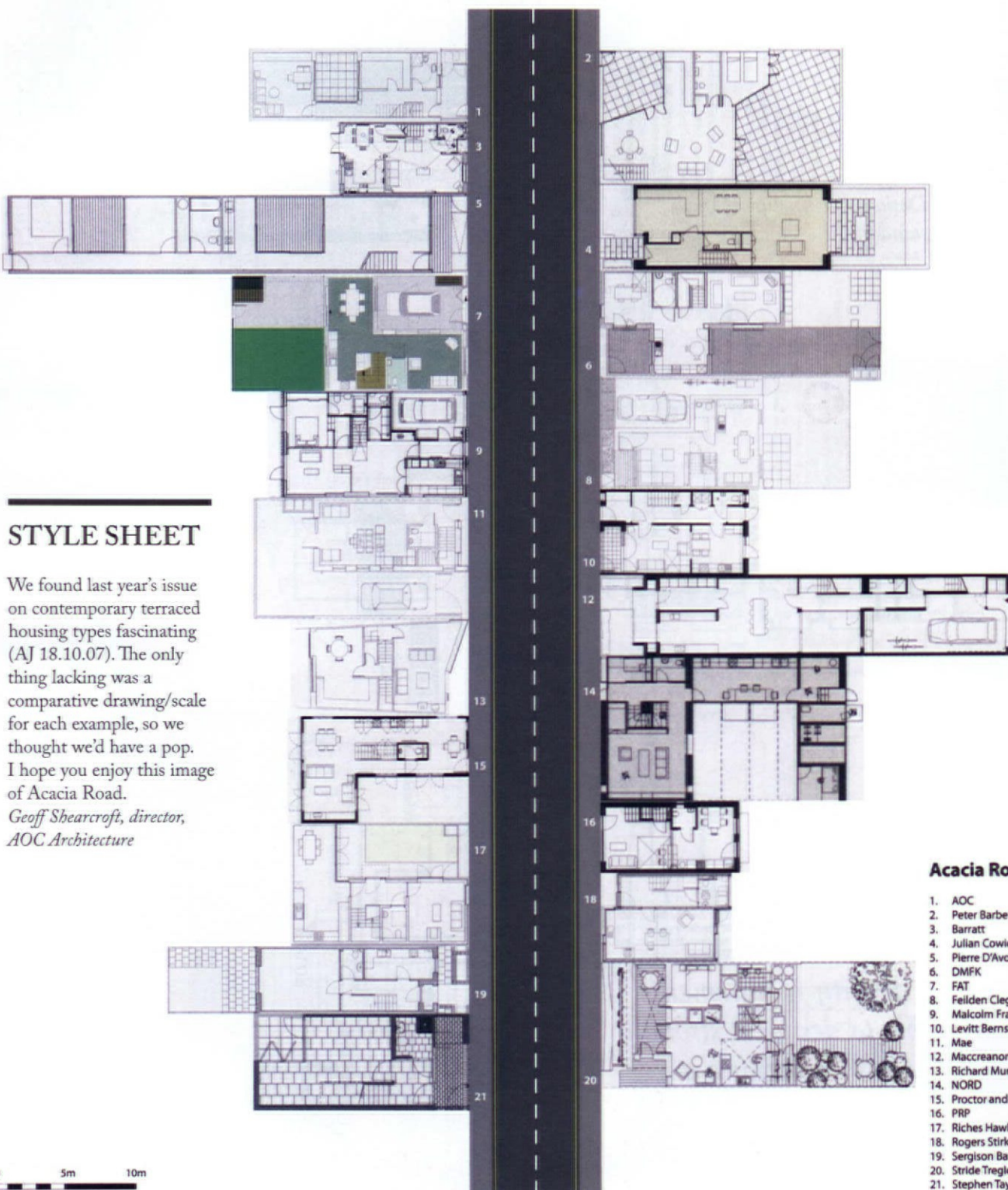


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Letters

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STYLE SHEET

We found last year's issue on contemporary terraced housing types fascinating (AJ 18.10.07). The only thing lacking was a comparative drawing/scale for each example, so we thought we'd have a pop. I hope you enjoy this image of Acacia Road.

*Geoff Shearcroft, director,
AOC Architecture*

Acacia Road

1. AOC
2. Peter Barber
3. Barratt
4. Julian Cowie
5. Pierre D'Avoine
6. DMFK
7. FAT
8. Feilden Clegg Bradley Studios
9. Malcolm Fraser
10. Levitt Bernstein
11. Mae
12. Maccreanor Lavington
13. Richard Murphy
14. NORD
15. Proctor and Matthews
16. PRP
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Wabi Tea House, Prickwillow,
Cambridgeshire
Architect: Mole Architects
Cost: £7,000

When not in use as a guest-room, this annex hosts Japanese tea ceremonies. Mole Architects won the 2004 RIBA Manser Medal for its Black House in nearby Ely, and repeats the colour here. Evoking a fen shack, it is built on Japanese principle of 'wabi-sabi'; embracing the idea of transience through a beauty that is imperfect and impermanent. Almost all materials are reclaimed, and the client, a potter, hand-built all the joinery. Inside, clay render covers reed lathes. The effect is delightfully imperfect, but surprisingly permanent and complete. *Ruth Slavid*

SMALL PROJECTS PART 2

The second part of the AJ's 2008 selection of small projects, all built for under £250,000, features a Maltese dining pavilion and an extension filled with books. The projects are on show at New London Architecture, London WC1, from 6 March

RAMBOLL

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Dining Pavilion, Malta
Architect: AP, with artist
Aude Franjou
Cost: 125,000 euros (£90,000)

Attaching an elegant dining pavilion to a heavily built house is an intelligent but scarcely original move. What makes this project special is the approach to shading, so necessary in the hot sun of Malta. A colonnade of steel columns supports a fabric awning, but the *pièce de résistance* is the concertina-like glass screen to the south and east facades, decorated with 'trees' made by French artist Aude Franjou from flax twisted around hemp, then woven on to a steel framework. Varying the tension of the weaving introduces the desired curvature. *Ruth Slavid*





Hedy's Way, Hampshire
Architect: Architects in Residence
Cost: £110,000

Architects in Residence designed a group of sheds – approximately 40m² in total – along the side of a 1960s house, for an elderly couple who wanted individual spaces in which they could pursue their hobbies. Three external rooms – a workshop, a potting shed, and a conservatory – are connected by small brick paths and surrounded by a brick and blockwork wall. A shallow ramp renders steps unnecessary and provides easy accessibility to accommodate the pair as they age. *Jaffer Kolb*



Green Room, Ealing,
West London
Architect: Burd Haward
Cost: £35,000

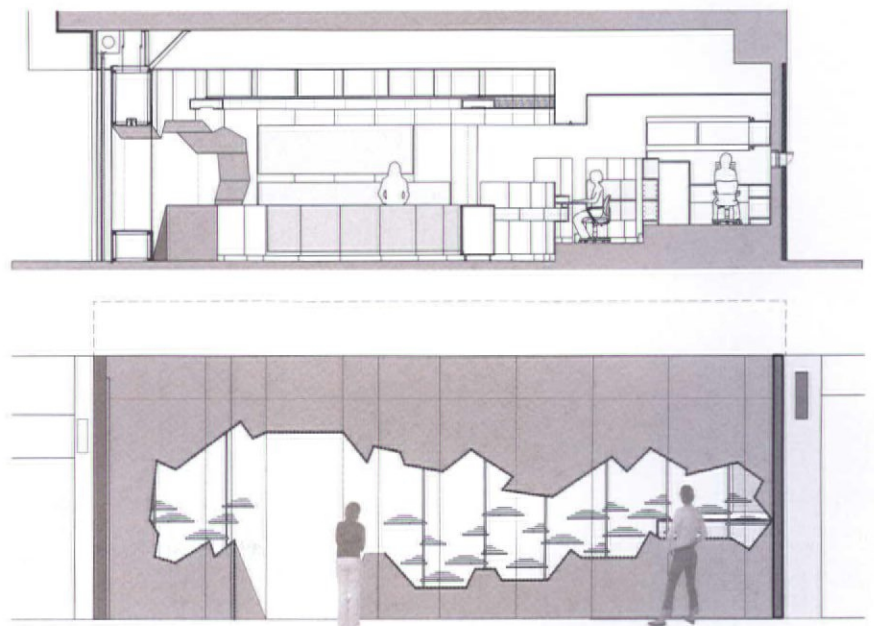
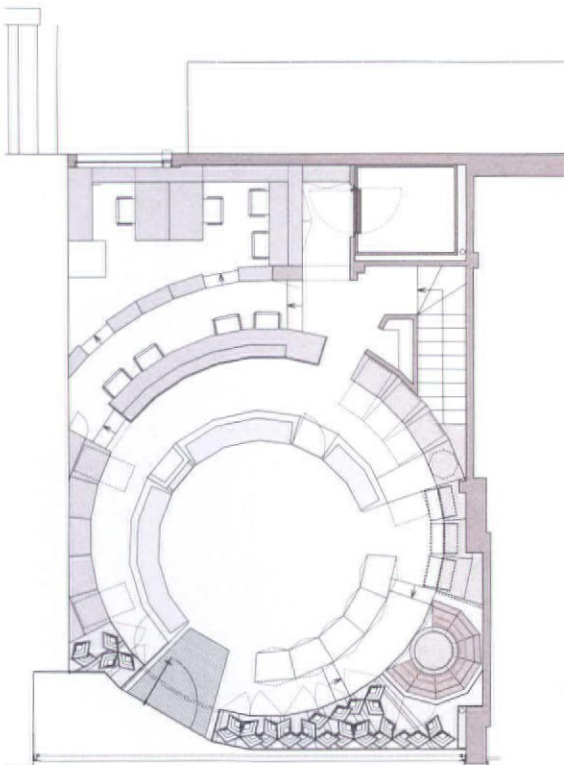
Designed for a writer who wanted a den in the garden in which to write, this prefabricated and self-assembled object could scarcely be simpler, yet its elegance is far ahead of the mundane garden shed. Walls and roof are constructed from ply sandwich panels, but covered in a mesh over which plants will grow, so that eventually only the door with its extended architrave and the jutting window will stand out from the vegetation. Having completed the first example in 2006, Burd Haward is now working with a manufacturer, looking at putting the design into commercial production. *Ruth Slavid*

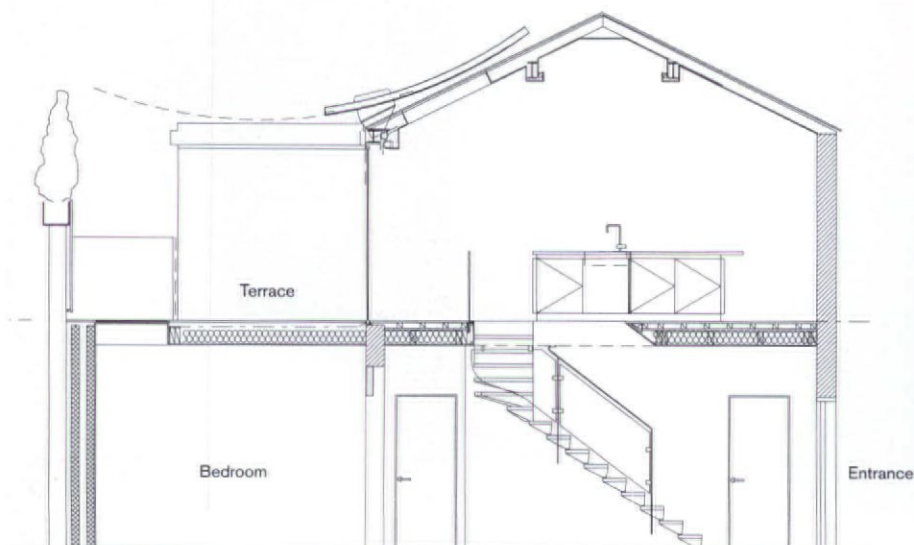




Holts Lapidary, Hatton Garden,
Central London
Architect: Blauel Architects
Cost: £250,000

Blauel Architects has added a contemporary facade to a jeweller's shop in the historic jewellery quarter of Hatton Garden in central London. Precious stones are exhibited throughout the store in a fissure-like display system that looks like something abstractedly geological. The fissure is painted in white on its horizontal surfaces, concentrating light (and the customer's attention) on the merchandise. The interior of the shop is arranged in a circle, with display shelves surrounding a space that the architect compares to a trading floor. *Kieran Long*





Pembridge House, Notting Hill,
West London
Architect: Westarchitecture
Cost: £200,000

A curved retractable glass and steel canopy to the dining area is the most innovative aspect of this project, which reorders a mews house in West London's Notting Hill to create a new integrated living/dining/kitchen space on the upper floor. A handsome staircase with solid oak treads leads up to the new kitchen. It is the canopy, however, that is the main feature, compensating for the lack of outdoor space. When open, the glazed element parks itself above the pitched roof to the living area. Let's hope the mechanism is robust, since no guest will be able to resist the temptation to open and close it. *Ruth Slavid*




MORLEY VON STERNBERG



MORLEY VON STERNBERG

Kingsmead Primary School,
Hackney, East London
Architect: ASD Projects
Cost: £95,000

ASD Projects is an offshoot of the department of Architecture and Spatial Design at London Metropolitan University that allows students and tutors to undertake live commissions. At Kingsmead, ASD extended an existing classroom to provide a new reception area. With a construction period of only seven months, a prefabricated solution was essential. The architect chose a timber structure, incorporating a sheltered outdoor classroom, which will later have a living grass roof. The design was by Anna Page, a graduate spending her year out with ASD Projects. *Ruth Slavid*



Higher Faugan, Newlyn, Cornwall
Architect: Mark Fisher Architects
Cost: £196,000

Higher Faugan is a residential extension to a converted farm complex in Newlyn, Cornwall. The two-storey building features a south-facing mono-pitch roof designed to take solar panels and a triple-height north-facing screen. Rooflights collect morning sun to preheat the open-plan living space, which opens out on to a full-width balcony with views across Mounts Bay. The living area is flooded with north light, but protected from late-afternoon sun and north winds by electrically operated hardwood blinds. Ground-floor bedrooms open out on to a sunken garden patio.

James Pallister

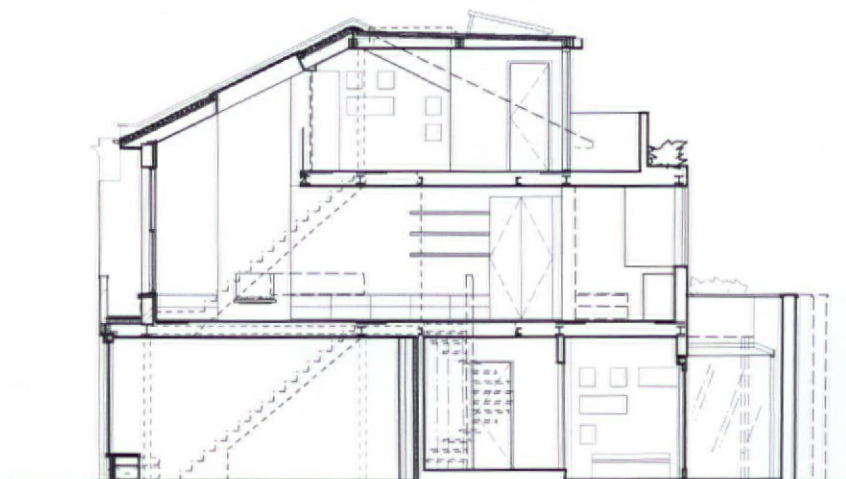
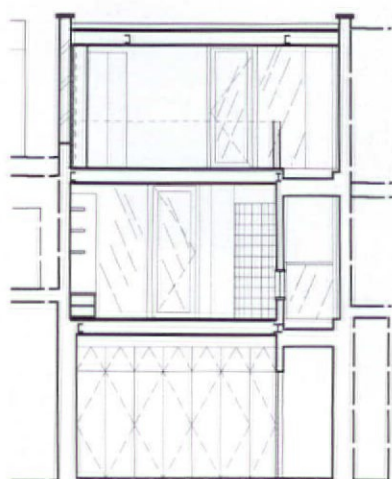


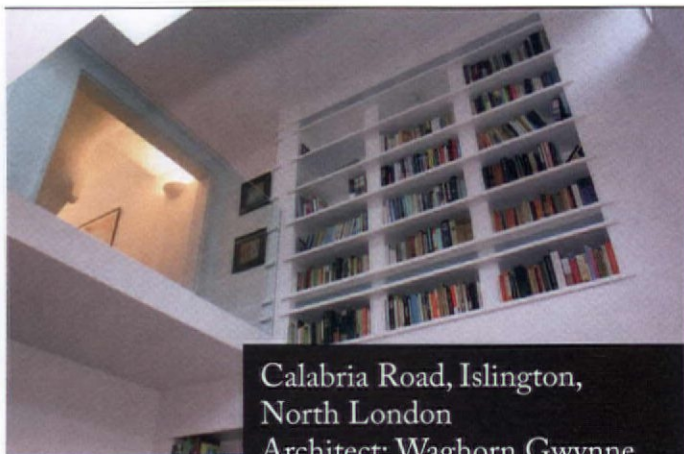
DANIEL CLEMENTS



Thornhill Road, Islington,
North London
Architect: Jake Ireland
Architects
Cost: £235,300

Thornhill Road is a late-Georgian terrace in the Barnsbury Conservation Area. This project comprises a retail unit on the ground floor, and a separate flat above, which is the Small Projects entry. The flat incorporates a living space, gallery mezzanine level and lower-level bedroom with courtyard. Brown-stained Douglas fir timber is used for the doors, windows and cladding for the rear kitchen extension; combined with clear and translucent frameless glazing, metal copings, white render and stock brickwork. *James Pallister*





Calabria Road, Islington,
North London
Architect: Waghorn Gwynne
Architects
Cost: £200,000

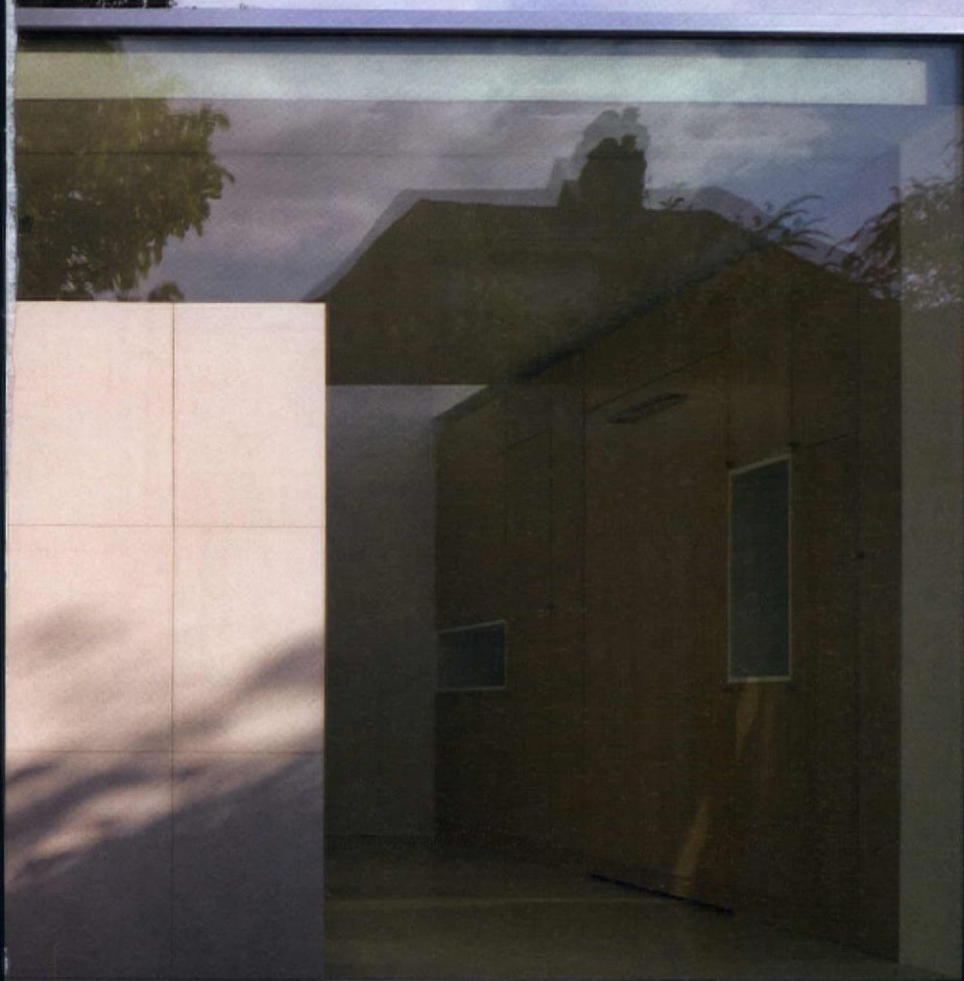
This is a house extension all about gardens and books, for a client who was short of space both inside and out. The solution was to demolish a rear two-storey extension and replace it with a 5m-high garden room and gallery, which brings light into the house. Bookcases furnish the garden room, which looks out on to a garden that is now on two levels, greatly increasing the density of planting that one sees from inside. And, in addition, the building itself has been turned into a 'vertical garden', with strongly articulated horizontal trellis bars up which climbing plants will scramble. *Ruth Slavid*



Cranks Castle, Bacton, Norfolk
Architect: heostudio
Cost: £46,000

A self-build project for one of the partners in the practice, the magnificently named Cranks Castle is a house on top of a sea wall with fantastic views. Since the government's Draft Shoreline Management Plan makes the future of the building uncertain, the new owner had to abandon plans for replacement and extend the dilapidated original. She rearranged spaces within the existing footprint, for instance adding a generous hall for sandy clothes. A local carpenter made the windows, and those on the seaward side have external shutters to protect them from flying pebbles in winter storms. All windows make the most of views. *Ruth Slavid*





Jindal Pavilion, Barnes,
West London
Architect: Paul Archer Design
Cost: £130,000

This meditation pavilion, for client Rajat and Kavita Jindal, is at the end of a large garden and is conceived as a set of four exterior walls that are not joined, but which shield the glass within. This creates a private but open space and a small walled courtyard. What really catches the eye is the multi-purpose nature of the space within. A large timber storage wall contains a foldaway bed and desk, to transform the space from one of relaxation to one of labour or sleep. *Kieran Long*

The AJ has selected this project to be the focus of a Working Detail, overleaf.

WORKING DETAIL

A pavilion and a courtyard with a wall of glass slats

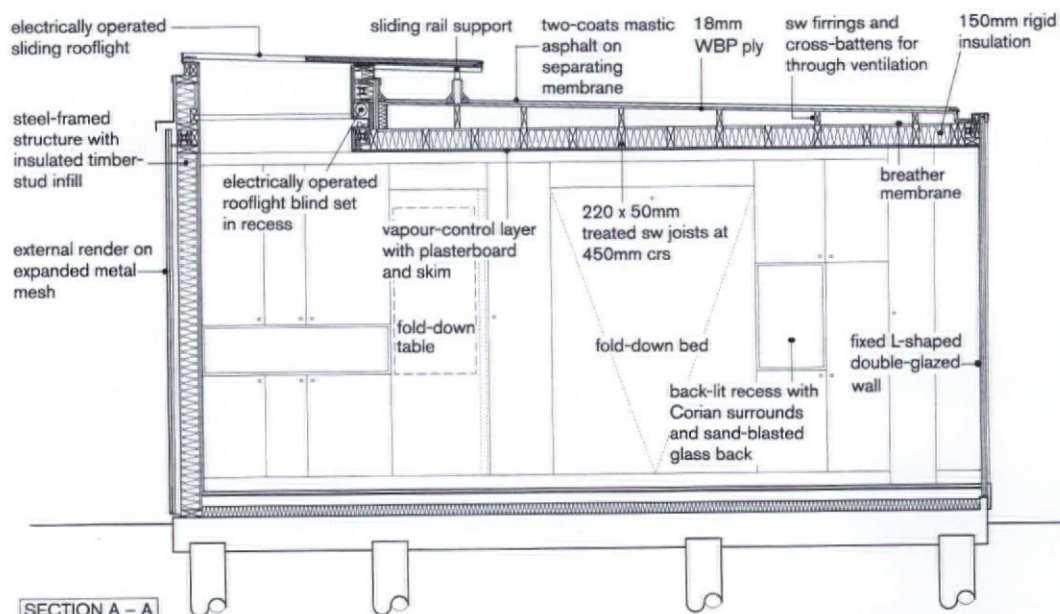
The single-storey pavilion and courtyard are both floored with limestone tiles; when the double-glazed doors between them slide into a recess, inside and outside spaces are integrated.

The front wall of the pavilion extends to enclose the courtyard and incorporates a screen of 10mm toughened glass slats with a sandblasted finish to the front face and a reflective film to the rear face. This design is a result of sun-path studies to ensure a continuous interplay of changing patterns of light throughout the day. The glass slats reflect midday sunlight on to the courtyard floor and direct stripes of light onto the same floor in early morning and afternoon.

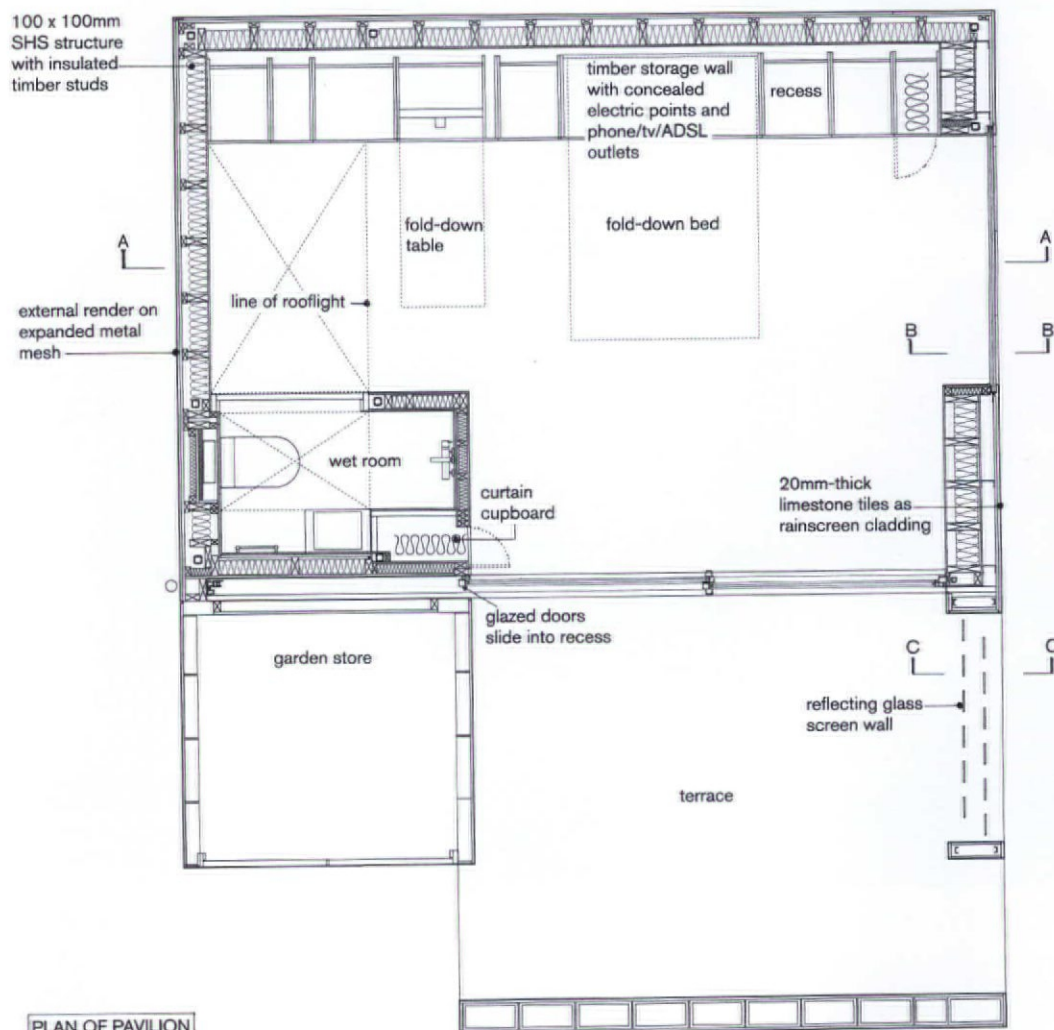
The pavilion is relatively simple in construction; a steel frame with timber-stud infill is finished with render where walls abut boundaries and with a rainscreen of limestone tiles to the courtyard and front walls. To emphasise the difference between wall and roof planes, the front wall does not reach to the eaves, and the resulting L-shaped space is filled with a single purpose-designed fixed double-glazed unit. The glass is taken up to the eaves capping, and where it passes the roof structure the rear face is sprayed white.

Inside, a full-height timber storage unit runs along the full length of one wall; it incorporates a fold-down bed and silk curtains to make a bedroom, and a fold-down desk to configure the space for use as a home office. A sliding rooflight on the south side gives simple cross-ventilation and allows direct sunlight to penetrate fully into the main space during the middle of the day.

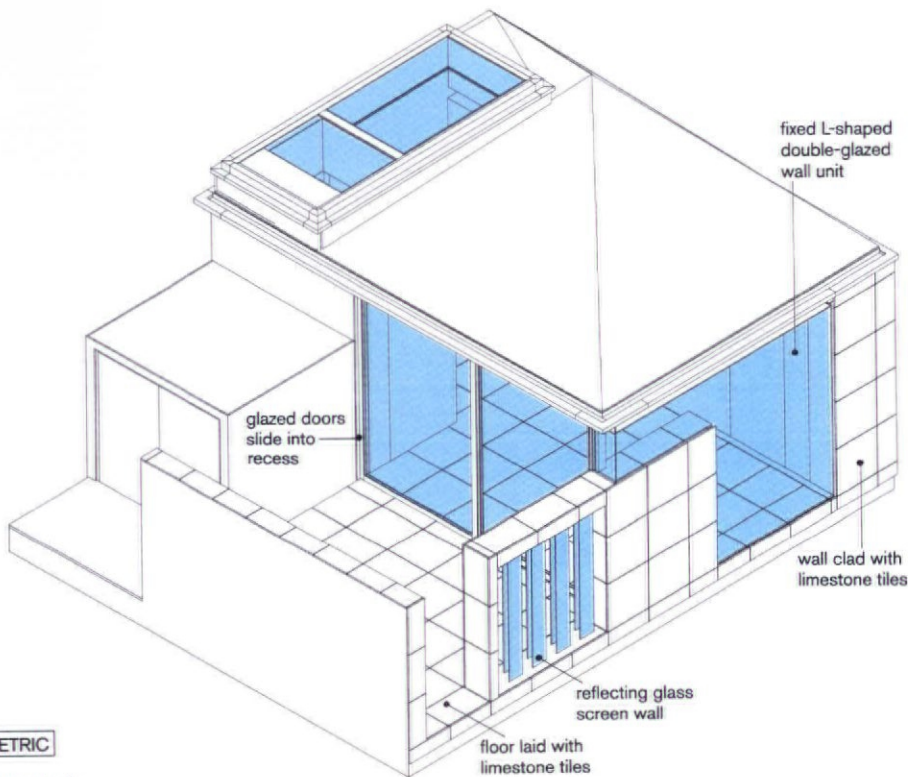
Susan Dawson



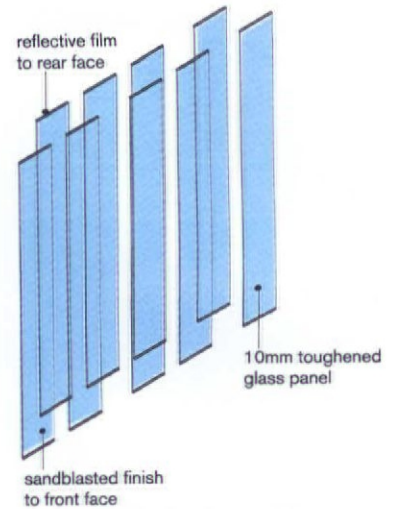
SECTION A - A



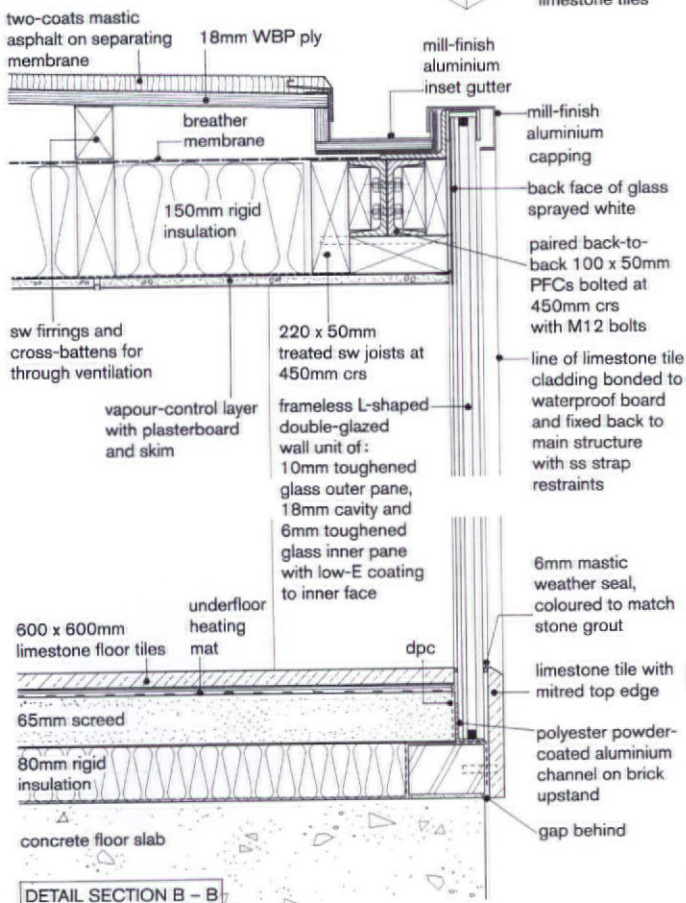
PLAN OF PAVILION



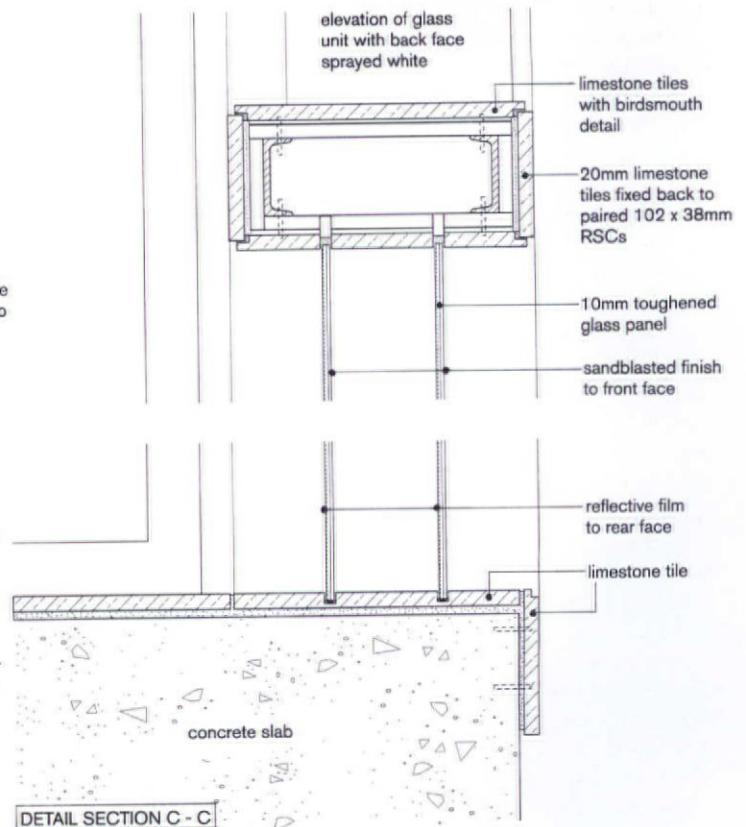
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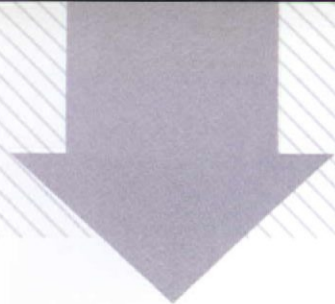
GLASS SCREEN DETAIL



DETAIL SECTION B - B



DETAIL SECTION C - C



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Big Fish Little Fish

*Jonathan Hendry of Jonathan
Hendry Architects gets an
unwanted Christmas present
from the planning officer*

It's 1pm on 22 December 2007, and we're just about to close the office for Christmas. The phone rings; it's the planning officer reviewing a small project. He says the parish council has objected and a resident has commented on the applicant's barking dogs. He wants written confirmation that a proposed kennel will not be used commercially.

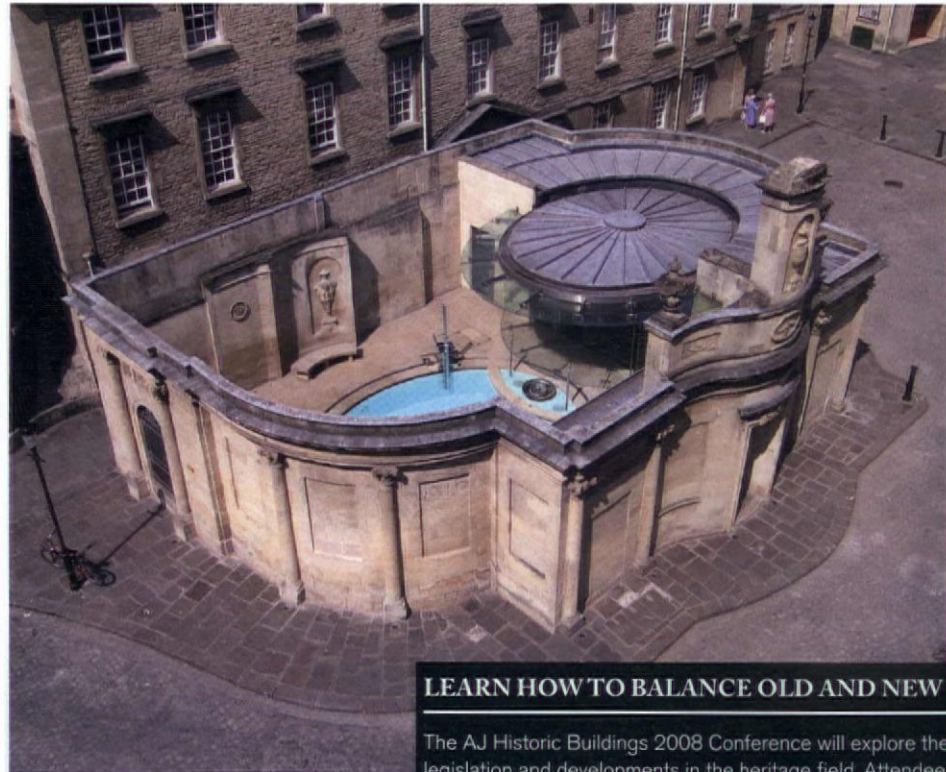
Planners have the power to approve applications if there are fewer than three objections, so I ask if he will use those powers, as there were only two objections. He says he 'does not like the proposed alterations' but adds that he could ask the conservation officer to do a sketch.

I ask why the conservation officer is needed when the project isn't in a conservation area. He says the conservation officer is actually a conservation and design officer.

I ask if taste comes under planning policy. He threatens to refuse the application, and says the council doesn't have time to deal with it.

We have no choice but to withdraw the application. I put the phone down, my blood boiling. How do I explain to the client that we've withdrawn their application because the planner doesn't like it? I lock the door and head to the Christmas party, hoping for a better start to 2008.

Next issue: John Previc partner
at Make Architects



LEARN HOW TO BALANCE OLD AND NEW

The AJ Historic Buildings 2008 Conference will explore the latest legislation and developments in the heritage field. Attendees will hear talks from key figures involved in heritage architecture, and receive advice through discussions and case studies. Pictured is the Cross Bath at Thermae Bath Spa, by Donald Insall Associates with Grimshaw, which will be the focus of a talk by Donald Insall's Peter Carey on combining restoration with Modernism. The AJ Historic Buildings 2008 Conference takes place on 30 January at the Royal College of Surgeons, London WC2A. Visit www.ajhistoric.co.uk

PRACTICES COMPARE ENERGY USE ANONYMOUSLY

The RIBA has set up the CarbonBuzz carbon emissions-monitoring project, chaired by Aedas Architects, to provide a comprehensive database of UK buildings' energy use.

Information collected in the initiative, launched last month, will also provide the framework for an RIBA accreditation of 'carbon-conscious' practices.

Participating practices, who include HOK, BDP, Make,

dRMM and Sheppard Robson, anonymously submit details of projects' design and operational energy use, and these figures are set against industry standards and CIBSE benchmarks.

The anonymity of the project is key to its success, as this means that the fingerprinting which frequently undermines post-occupancy studies can be avoided.

An online forum will be set up to accumulate data, and partici-

pating practices will publish project sheets with data on predicted and actual energy use, which will serve both as a database for future benchmarking and as a means to reduce the discrepancy between design and operational energy consumption.
Hattie Hartman

For more information, contact anna.gagliano@inst.riba.org or judit.kimpian@aedas.com

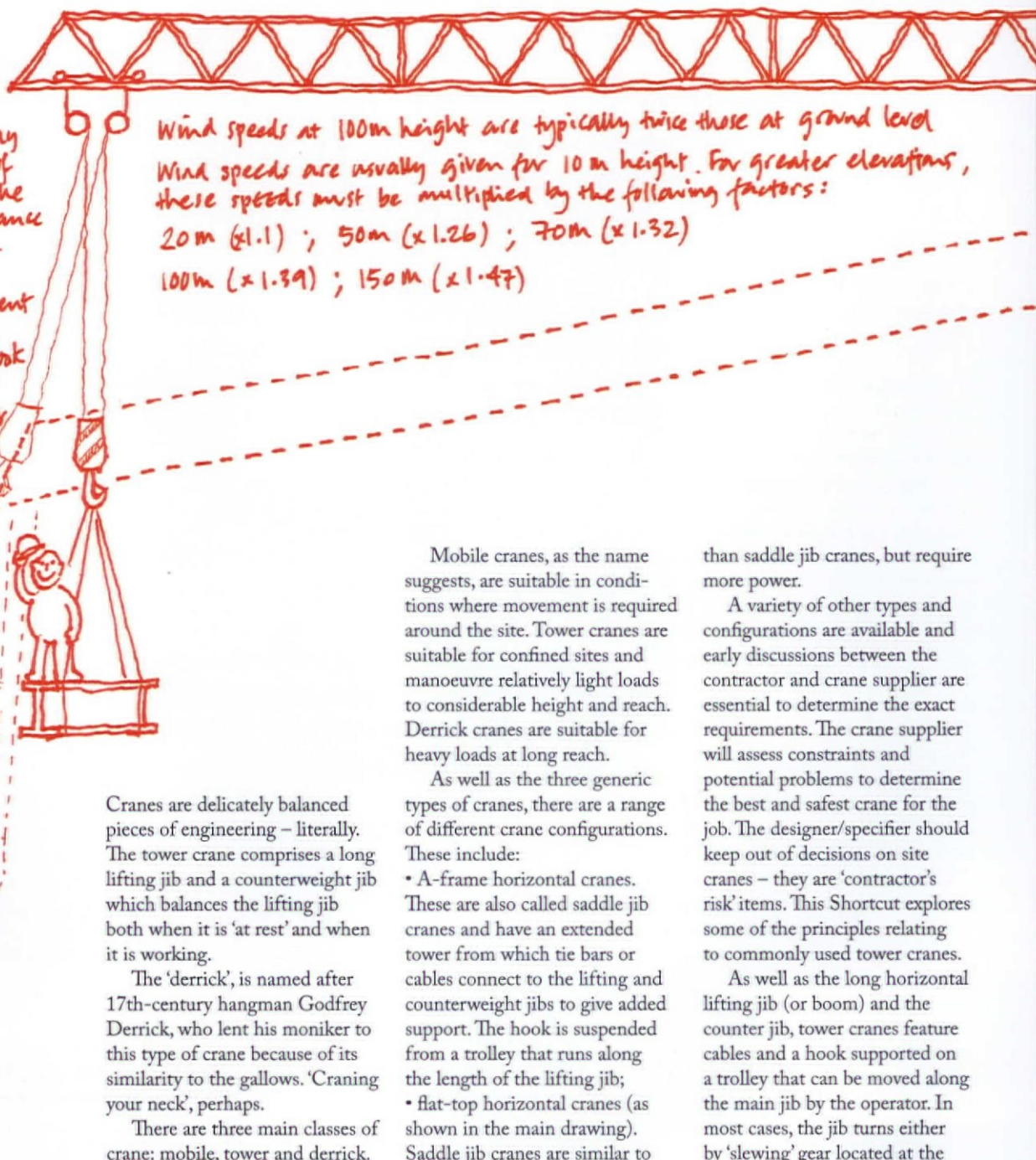
NOTE:

Wind speeds can sometimes cause the load to sway and may take its centre of gravity beyond the permissible distance from the tower - increasing the overturning moment

Weights at the hook are used to keep the cables taut

NB: Do not try this on an actual building site

As the load is lifted, so the jib leans forward increasing the radius (see above)



Wind speeds at 100m height are typically twice those at ground level
Wind speeds are usually given for 10 m height. For greater elevations, these speeds must be multiplied by the following factors:
20m (x1.1) ; 50m (x1.26) ; 70m (x1.32)
100m (x1.39) ; 150m (x1.47)

Cranes are delicately balanced pieces of engineering – literally. The tower crane comprises a long lifting jib and a counterweight jib which balances the lifting jib both when it is 'at rest' and when it is working.

The 'derrick', is named after 17th-century hangman Godfrey Derrick, who lent his moniker to this type of crane because of its similarity to the gallows. 'Craning your neck', perhaps.

There are three main classes of crane: mobile, tower and derrick.

Mobile cranes, as the name suggests, are suitable in conditions where movement is required around the site. Tower cranes are suitable for confined sites and manoeuvre relatively light loads to considerable height and reach. Derrick cranes are suitable for heavy loads at long reach.

As well as the three generic types of cranes, there are a range of different crane configurations. These include:

- A-frame horizontal cranes. These are also called saddle jib cranes and have an extended tower from which tie bars or cables connect to the lifting and counterweight jibs to give added support. The hook is suspended from a trolley that runs along the length of the lifting jib;
- flat-top horizontal cranes (as shown in the main drawing). Saddle jib cranes are similar to the A-frame type, but without the extended towers; and
- luffing jib cranes. These tend to be permanently angled jibs with cable supports connected to a smaller counter jib. Often, the pulley is mounted at the end of the main jib and the radius is altered by altering the height of the jib. These tend to have a lower capacity and a lower tower height

than saddle jib cranes, but require more power.

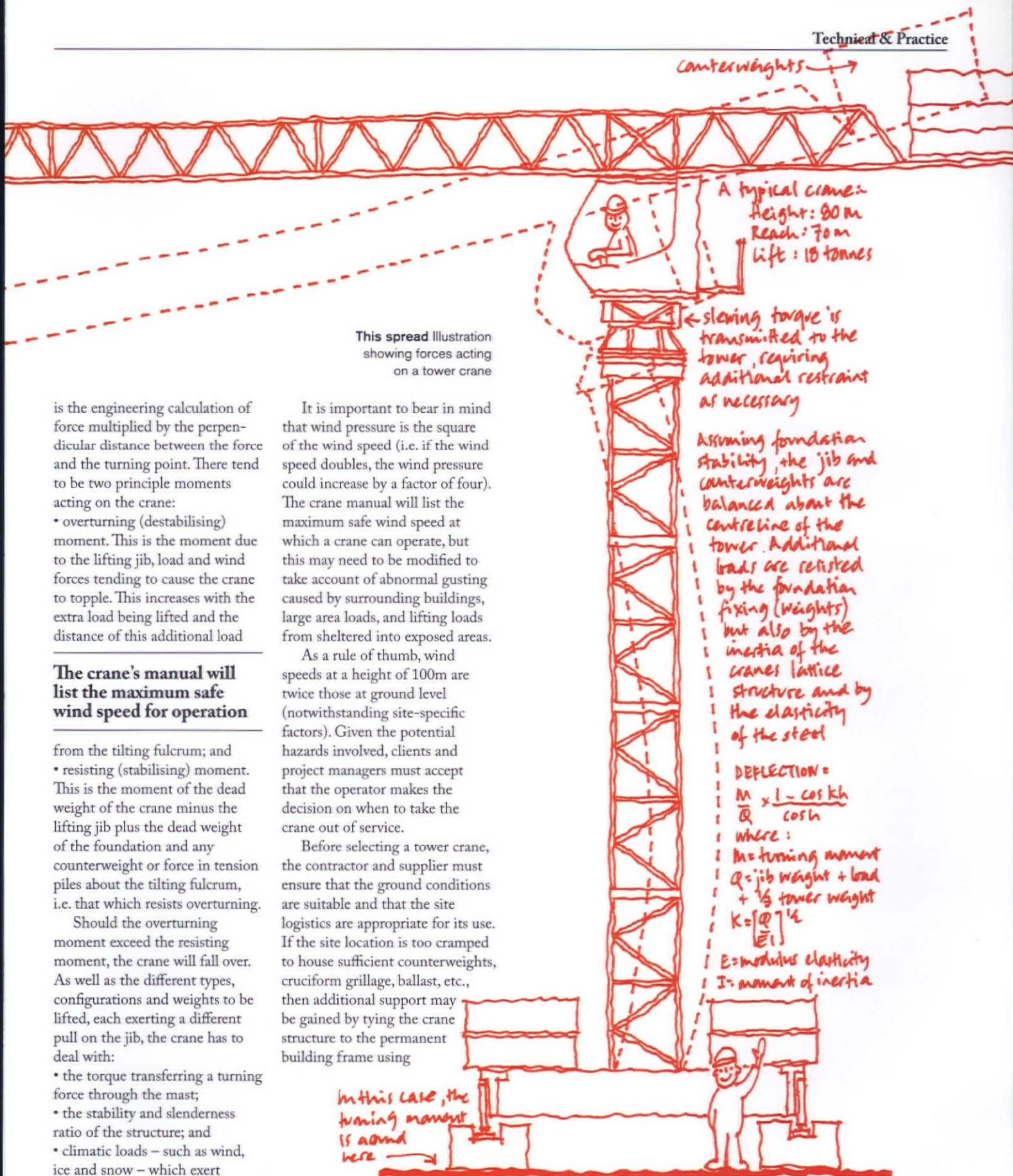
A variety of other types and configurations are available and early discussions between the contractor and crane supplier are essential to determine the exact requirements. The crane supplier will assess constraints and potential problems to determine the best and safest crane for the job. The designer/specifier should keep out of decisions on site cranes – they are 'contractor's risk' items. This Shortcut explores some of the principles relating to commonly used tower cranes.

As well as the long horizontal lifting jib (or boom) and the counter jib, tower cranes feature cables and a hook supported on a trolley that can be moved along the main jib by the operator. In most cases, the jib turns either by 'slewing' gear located at the junction of the mast and the jib, or at the base, in which case the entire crane rotates. This turning movement, as well as the variable height of the hook is driven by motors on the counter jib.

The action of lifting loads alters the balance of the crane, exerting a 'moment of a force' at a rotation point which could cause the crane to topple. The 'moment'

HEAVY LIFTING

In his latest NBS Shortcut, *Austin Williams* looks at the stresses and strains put on cranes



This spread illustration showing forces acting on a tower crane

is the engineering calculation of force multiplied by the perpendicular distance between the force and the turning point. There tend to be two principle moments acting on the crane:

- overturning (destabilising) moment. This is the moment due to the lifting jib, load and wind forces tending to cause the crane to topple. This increases with the extra load being lifted and the distance of this additional load

The crane's manual will list the maximum safe wind speed for operation

from the tilting fulcrum; and

- resisting (stabilising) moment. This is the moment of the dead weight of the crane minus the lifting jib plus the dead weight of the foundation and any counterweight or force in tension piles about the tilting fulcrum, i.e. that which resists overturning.

Should the overturning moment exceed the resisting moment, the crane will fall over. As well as the different types, configurations and weights to be lifted, each exerting a different pull on the jib, the crane has to deal with:

- the torque transferring a turning force through the mast;
- the stability and slenderness ratio of the structure; and
- climatic loads – such as wind, ice and snow – which exert considerable additional forces on the crane.

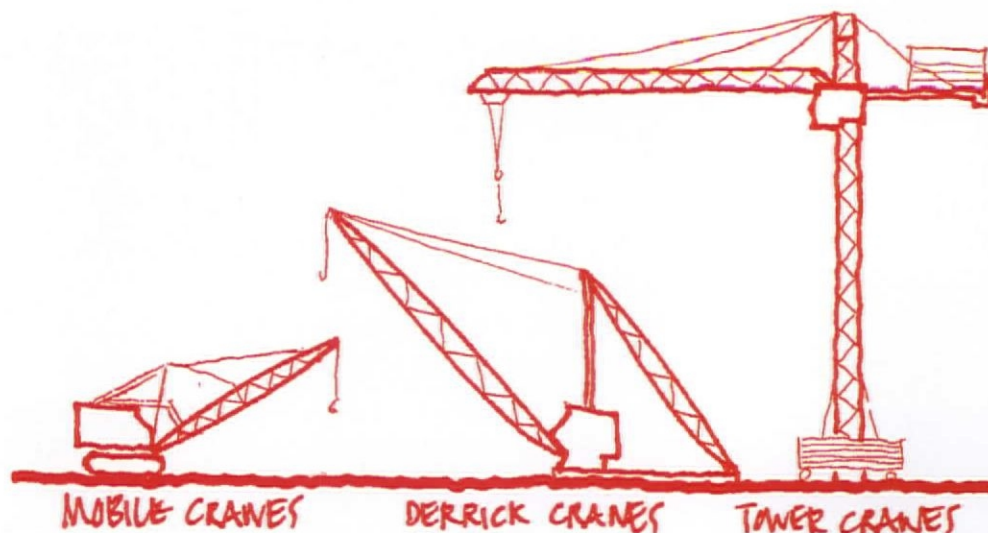
It is important to bear in mind that wind pressure is the square of the wind speed (i.e. if the wind speed doubles, the wind pressure could increase by a factor of four). The crane manual will list the maximum safe wind speed at which a crane can operate, but this may need to be modified to take account of abnormal gusting caused by surrounding buildings, large area loads, and lifting loads from sheltered into exposed areas.

As a rule of thumb, wind speeds at a height of 100m are twice those at ground level (notwithstanding site-specific factors). Given the potential hazards involved, clients and project managers must accept that the operator makes the decision on when to take the crane out of service.

Before selecting a tower crane, the contractor and supplier must ensure that the ground conditions are suitable and that the site logistics are appropriate for its use. If the site location is too cramped to house sufficient counterweights, cruciform grillage, ballast, etc., then additional support may be gained by tying the crane structure to the permanent building frame using

In this case, the turning moment is around here

This example shows a cruciform mounted crane on individual concrete stabilising pads (with ballast) on firm, level, secure ground



Right Common varieties of site crane

specially designed struts that:

- reduce the tendency of the crane to overturn;
- reduce stresses induced in the crane tower by wind loading; and
- help deal with the rotational moments transferred from the slewing unit (the slewing torque), from balance wind loads and swinging loads

The forces from the struts have to be taken into account in the design of the supporting structure.

When the crane tower is located within a building it can be propped in both directions and the torsion effects are due to slewing of the crane, swinging loads, and out of balance wind loads. When the crane is supported from one face of the building, and tends to tilt in a direction parallel to the face of the building, the necessary prop action acts eccentrically to the building structure, and this may also produce tensional effects.

The Health and Safety Executive's 'The Lifting Operations and Lifting Equipment Regulations 1998' (LOLER) stipulate that a minimum area of 600mm around the base of the crane must be fenced off. Allowances must be made for the safe access (and construction and removal) of the crane. The ground conditions

must be suitably firm and level to ensure that the loads can be accommodated safely. Even so, the crane's footings will inevitably have to be taken below ground level or concrete pads provided for ballasted systems.

When the cranes are not being used they need to be left in the configuration recommended by the manufacturer. Some jibs are designed to 'weathervane' i.e.

On some cranes an alarm will trip the lift when the moment is too great

rotate on the slewing ring in order to present a minimal surface to the wind. Where these jibs are restrained from slewing for particular reasons (e.g. being restrained from rotating over a busy road), then the additional loads must be taken into account in the crane's design. Similarly, increasing the surface area of the crane exposed to the prevailing winds by attaching advertising signage across the jib must be taken into account in the design.

Computer technology has increased safety on building sites, not least with the improvements in load-moment indicators. Where the moment reaches around 90 per cent of the crane rating, an audible and visual warning will alert the operator.

Some cranes have a safety feature which can be set to indicate when the moment reaches 105 per cent, at which point the moment indicator will automatically trip an alarm and stop the lift. Instantaneous feedback is essential where the load is at or near the maximum, especially since wind gusts can blow the load beyond the safe distance from the radius (as can centripetal forces when the crane is operated too quickly).

Because of these and other advances over recent years, accidents are a rare phenomenon. The Health and Safety Executive has recently carried out a survey on the likelihood that a person will require rescue from a height, and deduced that there will be one major non-fatal accident requiring rescue from a crane for every 1.25 million hours of use (that is one every five thousand years). However, it still seems sensible to implement safety-training procedures, maintain a good 'housekeeping' regime to prevent trip and slip hazards, and to provide rescue equipment (commonly stretchers and a rescue kit for those using fall-arrest harnesses and lanyards). Austin Williams is the author and illustrator of NBS Shortcuts

Visit www.thenbs.com

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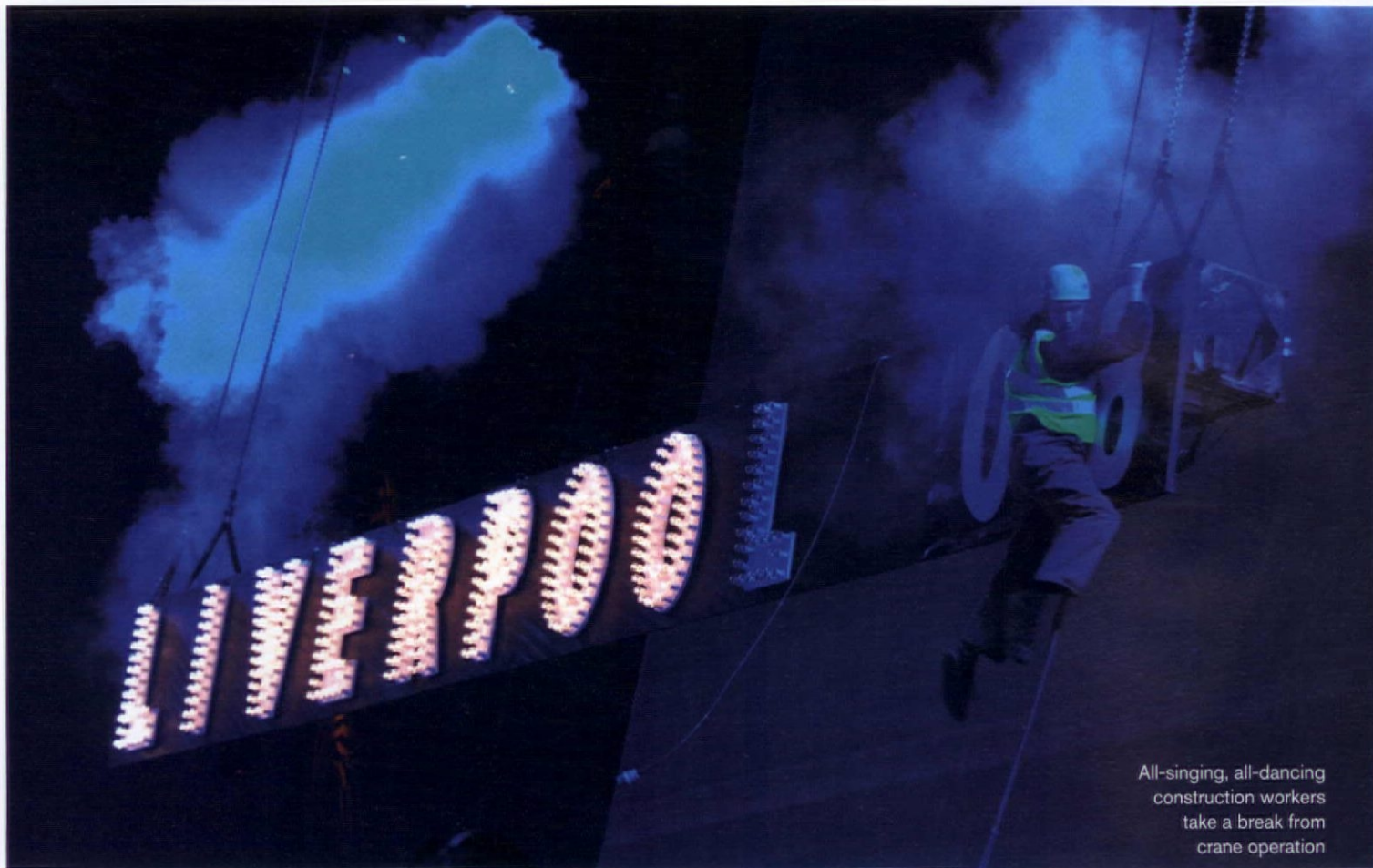
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In this section *Liverpool opens as Capital of Culture* //
Glenn Murcutt // Margherita Spiluttini // Back Issues //
Film and the city // Diary

The Critics



All-singing, all-dancing construction workers take a break from crane operation

COURTESY OF THE LIVERPOOL CULTURE COMPANY

LIVERPOOL

'Centre of the creative universe'

*With a little help from Ringo Starr, Liverpool opened its doors as European Capital of Culture on Friday night. **Christine Murray**, editor of *The Critics*, was there*

11 January, The People's Opening, Liverpool, European Capital of Culture 2008. www.liverpool08.com

It was hailed as The People's Opening, and so it seemed to be. The 38,000-strong crowd sandwiched in front of St George's Hall for the kick-off of Liverpool as European Capital of Culture was impossibly all ages, thick with prams and wheelchairs, tottering elderly and teens with tall cans – not to mention police.

A blockbuster, if brief, 40-minute street party ensued, the spectacle featuring an aerial

construction ballet with men-at-work pirouetting off cranes, riding scissor lifts and performing in a hectic jam session from the rooftops of Lime Street Station, St George's Hall and the Radio City Tower, identically kitted out in neon hard-hats and fluorescent vests. For the climax, Ringo Starr bellowed his humdrum track 'Liverpool 08' to an indulgent crowd that doggedly sang along. Cue the

fireworks and paper snow, and then repeated announcements for people to leave quietly and carefully. 'This city has seen tragedy before,' said a stern voice over the loudspeaker. 'Let's not mar this great evening.'

Although it was over quickly, the hard-hat and crane dance, billed as 'the transformation of the Big Dig into the Big Gig', was an apt metaphor for a city performing its own >>

Liverpool continued from p.45

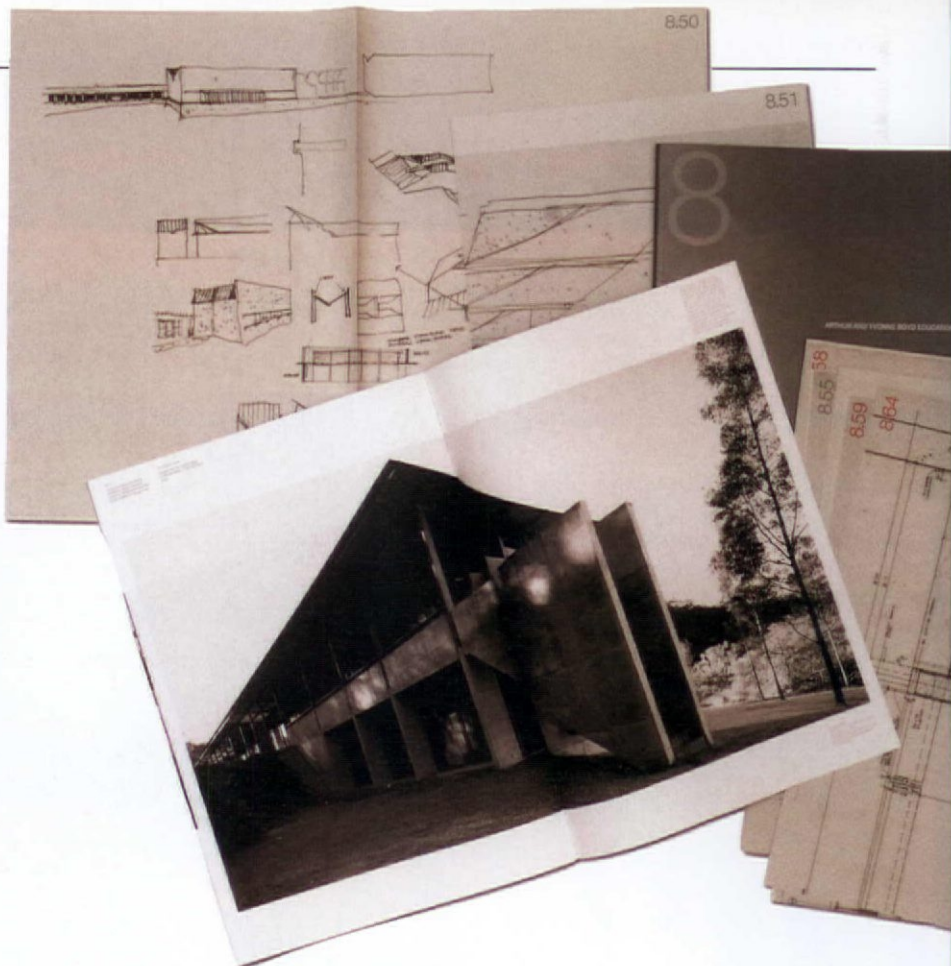
regeneration tango – the product of a £3 billion investment. Arriving in Liverpool for the opening weekend, I'd half expected to see this new city revealed, as though (as it often feels with Olympic cities) the redeveloped Liverpool would be un-crated overnight. But it is still a city of hoardings, great swathes concealed in no-go areas.

The opening party baptised Liverpool as the 'centre of the creative universe', but in truth, it doesn't feel like the centre of anything yet – especially when the centre itself is still in gestation. Liverpool is currently oxymoronic. New developments and converted warehouses (including my hotel) are flanked by abandoned buildings with smashed windows, some cunningly boarded up with colourful Liverpool 08 propaganda. As a tourist, these 'in-between' spaces are unnerving when taken in alongside the spanking new.

The overall impression is that a great gamble is taking place. Does regeneration really spread like a contagion, infecting adjacent sites? Has Liverpool really thought about the question of legacy? Liverpool is, after all, a UNESCO World Heritage Site and has the greatest number of listed buildings in the UK. Despite its fascinating sea-faring history, the emphasis of the Capital of Culture marketing campaign is based entirely on the construction of the 'new'. They may put on a good show, but the promise of Liverpool's performing forklifts and dancing cranes has yet to materialise. ■

Resume: Liverpool has Starr in its eyes during a sky-high tribute to The Village People

Abandoned buildings are boarded up with Liverpool 08 signage



BOOK

Glenn Murcutt

The new Murcutt monograph is a priceless record of his faultless projects, says Patrick Lynch

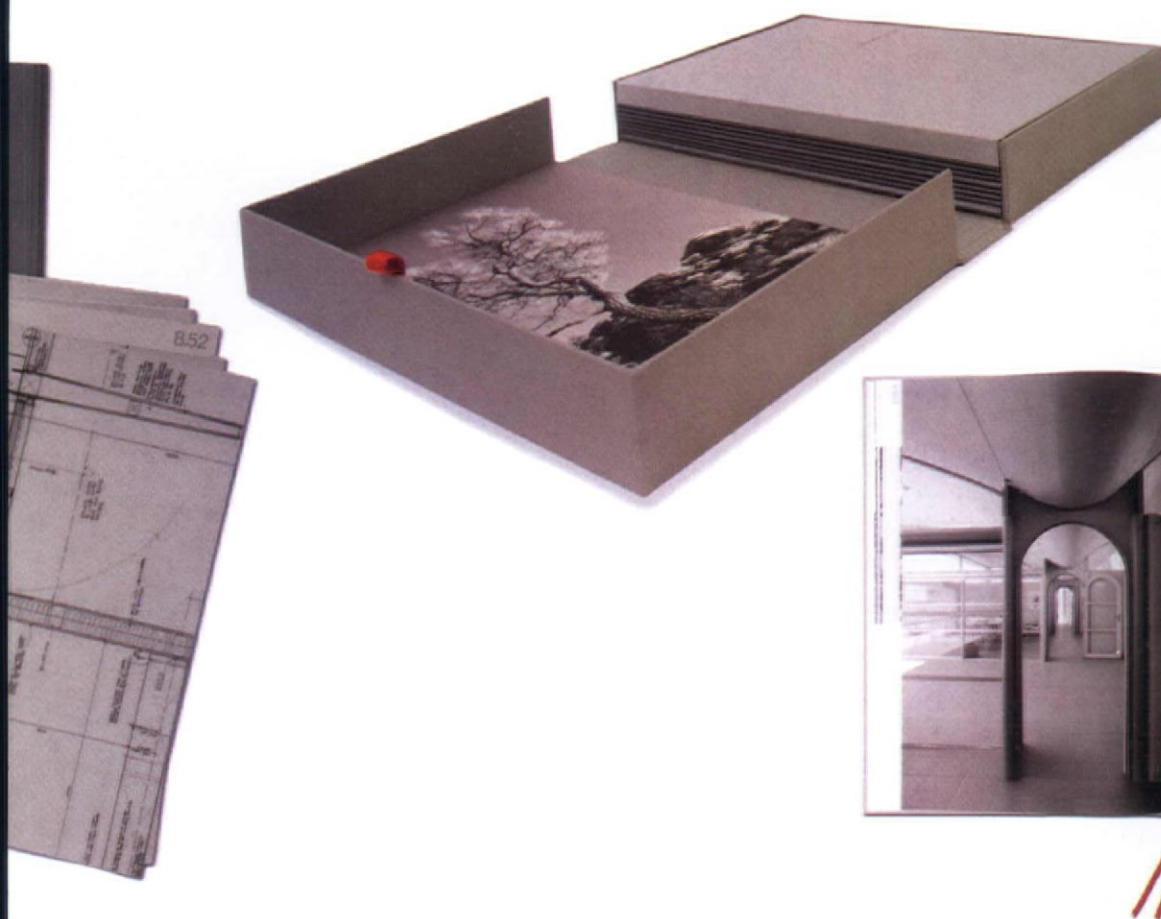
Glenn Murcutt, Architect. 01 Editions NSW Australia. 184pp. AUD \$1,650 (£758)

The work of 'Australia's most famous architect', 2002 Pritzker Laureate Glenn Murcutt, is presented in an unusual format. The large book, *Glenn Murcutt, Architect*, is accompanied by eight folios, each on a different project, with detailed descriptions, photographs and scaled construction drawings. It is so expensive (AUD \$1,650 or £758) that only certain architects, also born around 1936, could have reasonably hoped to find this in their Christmas stocking.

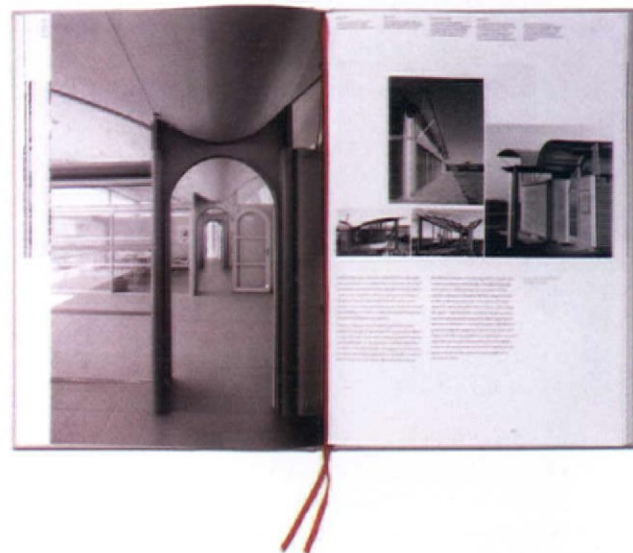
The book is written by the most important critics alive – with essays by Kenneth Frampton, David Malouf, Phil Harris and Juhani Pallasmaa – and it is offered from a position of quiet confidence and sincerity. Murcutt is 72 years old and at the top of his

game. Proposals for a cultural centre, museum and an as yet unbuilt hotel are of the same high standard as his magisterial houses, which appear as fresh and timeless as anything produced by an architect working today.

Frampton suggests a variety of references for this uniquely Australian architecture – Greek, Japanese, Italian – but as Murcutt points out, the variety of climates in his enormous country enables him to work in different ways in a habitat he understands. Pallasmaa references Murcutt's early life in New Guinea, spent around skiffs and aeroplanes alongside his ingenious and adventurous father. He made his first aeroplane when he was 12, and architecture, agriculture and aviation are fused in his



Glenn Murcutt, *Architect* measures 45 x 32 x 8cm and includes a book, eight folios and scaled A2 and A3 construction drawings



designs for volatile weather conditions, such as his aerodynamic design for the Arthur and Yvonne Boyd Education Centre in Riversdale, New South Wales (1999), where the ultra-thin eaves profile protects against sun and wind-blown rain.

Pallasmaa draws out the poetry in this aluminium and timber architecture, stressing that Murcutt's houses are 'the tools of dwelling to meet the practicalities of life,' but in a Bachelardian sense they are also 'instruments with which to confront the cosmos' and 'create human horizons for the reading of geography, landscape and natural phenomena'. This technical agility and phenomenological aptitude is combined with the ability to situate human actions within the 'archaeology of human culture,' Pallasmaa claims.

What sets Murcutt apart from his international peers is an architectural intelligence that accepts both the autonomy of a building and the autonomy of the place where it sits. Paradoxically, he makes human habitats appear as part of their settings but distinct – a quality of poise that is at once grounded in and elevated from the natural world, as in the suspended veranda of the Simpson-Lee House at Mount Wilson (1989-94). We usually call this approach

'organic', but this architecture is anything but mimetic of natural forms. Rather, Murcutt possesses an ability to synthesise what Frampton refers to as Mies van der Rohe's appreciation of the 'tectonic and typological convergence between vernacular buildings and the normative types of contemporary production'. This produces rusticated and sophisticated buildings, such as the house for painter Marika Alderton, where the hinged facade of sliding panels functions both as 'equipment' and 'background'.

The key to this ability to make perfect judgements about which parts of the building to suppress and to reveal lies, I think, in the concentrated thought made visible in the working drawings. Ideas are refined almost to the point at which the personality of the architect disappears into the impersonality of a perfected plan. Lurking within are figural spaces that only become fully articulated in the sectional drawings, as in the 1:20 cross-section of the Simpson-Lee House where the chimney's proximity to the kitchen suggests a very primal mode of inhabitation. The assemblages of materials are like ornamental collages of details of architectural fragments. The compositions are thus highly linguistic – he literally articulates joints. The tectonic and

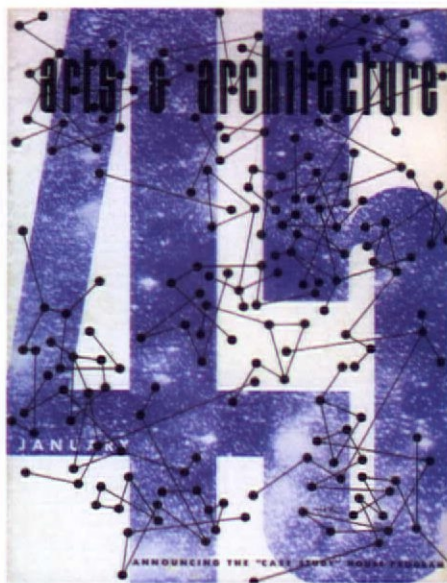
the typical are fused into a language of almost brutal causality, but the affect appears casual.

This beautiful book offers us hope in the power of the architectural imagination to migrate to different places across different times, reminding us of Bachelard's belief that 'The space we love is unwilling to remain enclosed. It deploys and appears to move elsewhere without difficulty; into other times, and on different planes of dream and memory'. Pallasmaa and Frampton suggest that this exemplary work not only justifies faith in tradition but in the innovative capacity of architects to renew, through their own modesty and circumspection, the discipline of architecture.

I am convinced by this publication. It justifies, as Murcutt suggested when he accepted the Pritzker, that 'underlying the jury's decision there is hope, even as individuals, that we as architects have an opportunity to make a difference, where we leave for future generations principles worthy of our time'. Every school of architecture deserves one. The book will be available to view at the Triangle Bookshop, 36 Bedford Square, London WC1 from today, for one week only **Resume: Murcutt's monograph is worth every penny, says Lynch. All 75,800 of them**

Margherita

The Austrian photographer Margherita Spiluttini describes a journey in the Alps when the driver simply wants to get from A to B and takes no notice of the bridges, tunnels and other infrastructure that make the journey possible. 'But once you get out of the car there is time to really take in these built elements – and it turns out that it's not that easy to realise what they're all about. A highway ventilation system may look like a church or chapel,' she says. One strand of her work deals with such interventions in the Alpine landscape but Spiluttini primarily photographs architecture. A substantial new book, *Margherita Spiluttini: Spacious* (£41), published by Vienna's Architecture Centre to accompany her recent retrospective, has many images that make you pause.



the case study house program

Because most opinions, both profound and light-headed, in terms of good war housing is nothing but speculation in the form of talk and rumors of paper, it occurs to us that it might be a good idea to get down to cases and at least make a beginning in the gathering of that mass of material that must eventually result in what we know as "house-and-war."

Agreeing that the whole matter is surrounded by conditions over which few of us have any control, certainly we can develop a point of view and do some organized thinking which might come to a practical end. It is with that in mind that we now announce the project we have called THE "CASE STUDY" HOUSE.

[illegible]

fully good ones, despite the fact that building even one house has been known to throw a cliff's edge between two years. Briefly, then, we will begin on the problem as posed to the architect, with the analysis of land in relation to work, schools, neighborhood conditions and individual family need. Each house will be designed within a specified budget, subject, of course, to the dictates of price fluctuation. It will be a natural part of the problem however to work on closely as possible within this budget or give very good reasons for not being able to do so.

Beginning with the February issue of the magazine and for eight months or longer thereafter, each house will make its appearance with the comments of the architect—his reasons for his solution and his choice of specific materials to be used. All this predicated on the basis of a house that he knows can be built when restrictions are lifted or as soon as practicable thereafter.

Architects will be responsible to no one but the magazine, which having put on a long white band, will pose as "editorial." It is the only way to ensure that the materials and new techniques in house construction, and in the most recent again that these materials will be selected on a purely merit basis by the architects themselves. We have been particularly disappointed by manufacturers of products and appliances who have ignored to place in the hands of the architect the full range of research on the products they intend to offer the public. No attempt will be made to use a material unnecessarily because it is new or risky. On the other hand, neither will we discount or ignore materials and techniques if their only value is that they have been generally regarded as "safe."

Each architect takes upon himself the responsibility of designing a house which would, under all ordinary conditions be subject to the usual (and sometimes regrettable) building restrictions. The house must be capable of duplication and in no sense be an individual "one-off-shooter".

All eight houses will be opened to the public for a period of from six to eight weeks and thereafter an attempt will be made to secure and report upon temporary studies to see how successfully the job has been done. Each house will be completely furnished under a working arrangement between the architect, the designer and the furniture manufacturers, either to the architect's speci-

This, then, is an attempt to find out on the most practical basis known to us, the facts (and we hope the figures) which will be available to the general public when it is once more possible to build houses.

It is important that the best materials available be used in the best possible way in order to arrive at a "good" solution of each problem, which in the over-all program will be general enough to be of practical assistance to the average American in search of a home in which he can afford to live.

We can only promise our best efforts in the midst of the confusions and contradictions that confront every man who is now thinking about his past war home. We expect to report as honestly and directly as we know how the conclusions which must inevitably be drawn from the mass of material that these very words will leave about our heads. Therefore, while the objective is very firm, the means and the methods must of necessity remain fluid in order that the general plan can be accommodated to changing conditions and conceptions.

The dawn of a new year makes anything seem possible. In January 1945, John Entenza, the ambitious editor of a small-time Californian magazine called *Arts & Architecture*, conceived and announced The Case Study House Program, which set out to 'begin immediately the study, planning, actual design and construction of eight houses, each to fulfil the specifications of a special living problem in the Southern California area'.

There was never a better example of the architectural press directing, rather than simply reflecting, the shape of the built environment. Acting as client, the magazine commissioned top US architects to design eight houses that would become inexpensive, replicable prototypes, demonstrating how good modern design, manufacturing methods and materials could help ameliorate the anticipated deficiencies in post-war housing.

The houses would be built, furnished and temporarily opened to the public as show-houses, before being occupied. Of course, they would also be published in the pages of *Arts & Architecture* alongside carefully chosen complementary advertisers such as Herman Miller, Architectural Pottery and Knoll, which furnished the houses. Like all great editors, Entenza was a lightning rod for attracting talent. Architects contributing to the program included Eero Saarinen, Richard Neutra, Charles Eames, Craig Ellwood and Pierre Koenig among others. Incidentally, *Arts & Architecture* was also the first to publish Paul Rudolph, Harry Seidler and Frank Gehry.

The Case Study House Program was so successful that 36 houses were eventually commissioned and published, with 24 being built over 21 years, including the Eames House and Entenza's own house on adjacent plots (numbers 8 and 9, published December 1945, May 1949 and July 1950). But few, if any, of the houses were replicated. What the programme ultimately delivered was a beautiful set of stylised drawings and photographs forming an influential chunk of the post-war Modernist architectural canon.

FILM

*Want to make a hit film?
Just wreak havoc on your
nearest city, says **Richard
Vaughan***

I Am Legend, showing at cinemas nationwide

The movie business has been destroying cities for decades, ever since *King Kong* first rampaged through New York in 1933. Since the turn of the 21st century, thanks to advances in special effects, audiences have seen asteroids obliterate Paris in *Deep Impact*, New York succumb to another ice age in *The Day After Tomorrow*, and the impressive post-apocalyptic London seen in *28 Days Later*.

The latest film to decimate a city is Francis Lawrence's remake of the 1954 novel *I Am Legend*, written by Richard Matheson. Judging by the box-office receipts – the film's opening weekend raked in more than the first instalment of *The Lord of the Rings* – there's nothing like an empty city to draw the punters in.

I Am Legend follows Robert Neville (Will Smith) as the last man alive in New York after the entire population is wiped out by a genetically-modified cancer cure gone wrong. The only other survivors are vampire zombies that have become infected with the disease, and they want Neville's blood.

The story itself moves from the inane to the ridiculous. Smith battles against blood-sucking vampires while trying to find a cure for the disease and help repopulate the planet. But there's something about seeing New York – or any city for that matter – as a desolate wasteland.

The film-makers relocated the story from Los Angeles, as it is in the book (presumably because LA makes Milton Keynes look like Mexico City), and the visual effect is spectacular. The opening sequence begins with Smith speeding around the deserted streets of Manhattan in a Ford Mustang hunting a herd of deer. Later, we see him stalking a fawn through high grass akin to that of the Serengeti, in what in fact turns out to be Times Square.

In this genre of film, the city seems to act as a symbol of humankind; its destruction is the destruction of humanity. People love to watch a man struggling in the environment he's created. For Hollywood, it's almost a licence to print money.

The next movie to give New York a battering will be *Cloverfield*, scheduled for release later this month. Featuring a 'skyscraper-sized' monster tearing up the city, it's unashamedly B-movie stuff, but with its gratuitous explosion of the Statue of Liberty, you can be sure it will be another box-office smash.

Resume: The plot of *I Am Legend* may be absurd, but nothing captures an audience's imagination more than a capital city in ruins

5 THINGS TO DO THIS WEEK

1 Competitions Work

Visit CABE's exhibition of winning projects and runners-up from European 9, Europe's housing and urban-design competition Until 14 February at New London Architecture, London WC1. www.newlondonarchitecture.org

2 Neurotopographics

Learn how the brain perceives and remembers space in this groundbreaking show 18-21 January at Gimpel Fils Gallery, London W1.

3 Pavilion Recaptured

This installation by artist Said Adrus retells the forgotten history of the overgrown and desecrated Muslim Burial Ground in Woking, Surrey

Until 2 March at The Lightbox, Woking. www.thelightbox.org.uk

4 Atmospheric Theatres

Listen to award-winning UK theatre architect Tim Ronalds discuss how to accomplish sensitive modernisation of old theatre spaces 22 January at 7.00pm, £15, at Wiltons, London E1. www.wiltons.org.uk

5 Bucks New University

View the latest creations by MA furniture design and technology students from Bucks New University 22-24 January at the Vitra showroom, 30 Clerkenwell Road, London EC1

The shattered remains of the Brooklyn Bridge – one of the many post-apocalyptic landscapes in *I Am Legend*



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Assistant Tech Co-Ordinators **Essex Areas** **c£36k + Pkg**
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Experienced Architects **Islington / Bethnal Green** **Circa £35k - £49k**
This medium sized Central London practice can boast an inviting, friendly, yet highly creative design studio, with a working environment that is light, airy & inspirational. Projects include a major mixed-use scheme, cultural & educational facilities. Microstation experience preferred, although your key attribute will be your desire, passion & devotion to creating beautiful, innovative designs that reflect the thought process in their realisation. An outstanding studio, with outstanding projects & opportunities too! **Ref: L503 (Hannah)**

Architects / Technologists **Hastings / Uckfield** **c£35k - £45k**
This friendly practice located in a historic town is looking to recruit talented individuals with UK job running experience. This opportunity offers real involvement on projects from inception to completion with projects ranging from leisure to commercial sectors. In return they offer a healthy work / life balance, the opportunity to grow in confidence, progress your career within the practice & earn an above industry salary. **Ref: 3683 (Philip)**

Project Architects / Architects / Part 2's **Camden Town / Bermondsey** **Exc. Salary + Bens**
With new and complex schemes within their housing / residential and community regeneration teams, exciting opportunities have become available for those who can show the ability to lead a team whilst applying valuable input to design solutions and technical issues. Microstation. **Ref: L502 (Hannah)**

Architects / Assistants / Technicians **Harpenden / Milton Keynes / Hitchin** **c£24k - £44k**
Established company with major schemes & new workload. The role will entail considerable liaison with all members of the design & client teams & the person appointed must feel comfortable with communicating by telephone and in writing with all concerned in the projects. A person with a relaxed, flexible attitude would suit this role, which can be a development role for someone who has current building regs knowledge. AutoCAD is essential. **Ref: 3685 / 3688 (Philip)**

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The council is accredited with Investors in People and the post will be based at County Hall, Beverley for 37 hours per week.

For further details please contact Richard Simpson, Strategic Asset Manager,
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Ref: 0801-39

To £28,000 per annum

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Architectural Technician Hertfordshire

Ref: 0712-77

To - £29,000pa

Our client, a close knit, well established team of 15, are currently searching for a qualified Architectural Technician with excellent design skills, sound technical and construction knowledge and commercial awareness. Successful candidates must be able to demonstrate enthusiasm, motivation and good organisational skills, together with the ability to work under pressure either as part of a team or solo. A sound working knowledge of Autocad is essential. At least 3-5 years experience in the residential and/or commercial sectors is a must. For your hardwork, you will receive a very competitive salary, and be welcomed by a friendly & close knit team.

Architectural Technician / Technologist South Yorkshire Permanent

Ref: 0801-34

£Dep on exp

My client is one of the Top 50 Practices in the UK who have built a reputation for expertise in the Education sector and recently have been successful in securing several new and exciting projects in this growth sector. Currently looking for Team Players to assist the Project Architect and produce Technical Information/Drawings required for the project. Full involvement in the project is encouraged including liaison with other consultants, site visits and meetings. The ideal candidate must be CAD proficient with a thorough knowledge of current UK building regulations. This exciting role will be to support Project Architects in progressing a variety of Education projects, providing challenging and fulfilling work. You should be able to work on your own initiative with minimum supervision, provide technical input within the Practice and be confident in liaising with Contractors and Consultants. A conscientious individual, who has the ability to work both independently and as part of a team, will excel in this professional yet friendly office environment, where individual career development is positively encouraged.

Architectural Technician London

Ref: 0801-07

To £35,000 per annum

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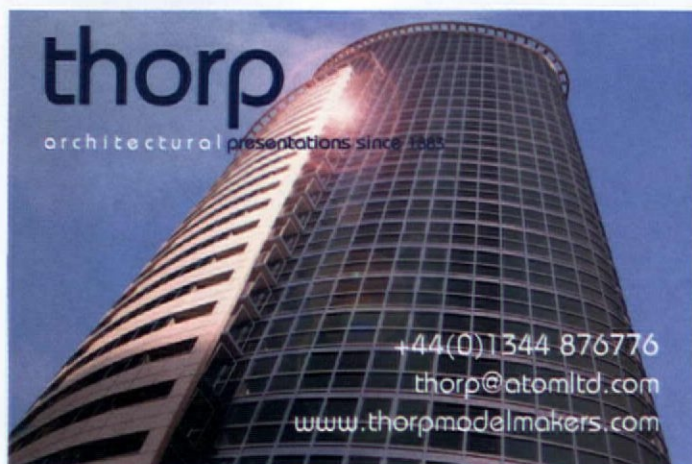
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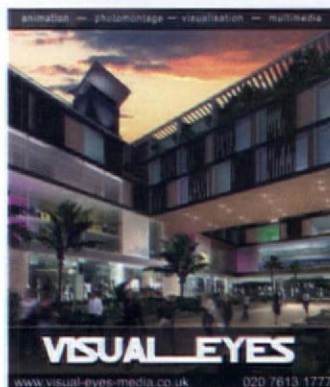
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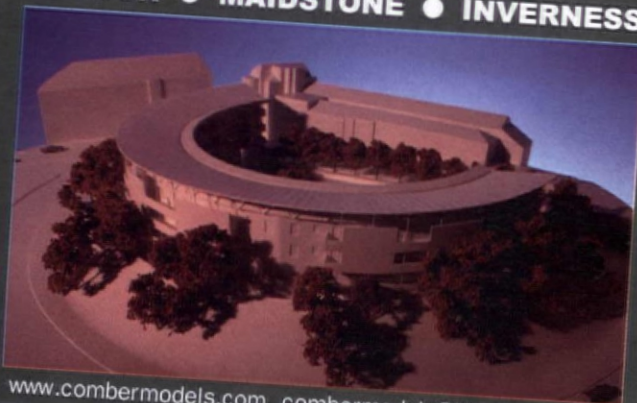


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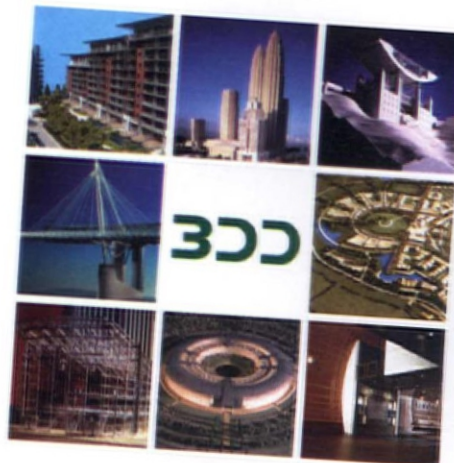
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KNAUF INSULATION



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Knauf Insulation, the UK's leading manufacturer of insulation products, has been selected by Dryvit UK, the exterior insulation and finish system specialist, to supply RocksilK Krimpack Facade Slab as an integral component for its Roxsulation system, used on a major home-improvement project for Glasgow Housing Association.

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Storage and partitioning specialist Troax UK has constructed a high-security storage facility for Cadogan Tate, one of the country's leading fine-art and furniture storage and shipping companies, in west London. Troax used its modular Broadsword single-skin steel partitioning to create the series of 16 lockable storage units.

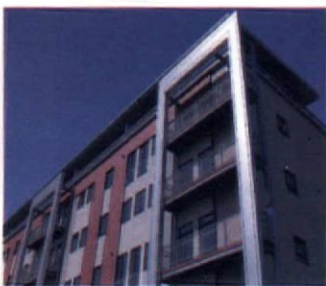
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Keim Ecosil paint has been used on 15,000m² of internal concrete at the new administrative centre for City of Edinburgh Council, providing a sustainable solution and a long-life finish while meeting the aesthetic requirements of the brief. Ecosil is waterborne, completely solvent- and VOC-free, resistant to mould and algae, and gives off no fumes.

METAL TECHNOLOGY



AJ ENQUIRY 202

Metal Technology's £1.2 million aluminium glazing project for CALA Homes and Miller Homes involved the transformation of Glasgow's old Canniesburn Hospital buildings into an exclusive development of flats and houses. Nortek fabricated System 5-20 windows and balcony doors for Oak View, previously the Old Plastic Surgery Unit.

VICTORIAN WOODWORKS



AJ ENQUIRY 204

Victorian Woodworks' reclaimed desert oak is ideal for textured walls, creating an organic surface reminiscent of boarding that has been eroded by the elements. This stunning surface shows real reclaimed characteristics, including blown-out knots and an open grain that echoes ravines and canyons. www.victorianwoodworks.co.uk

HANSON



AJ ENQUIRY 206

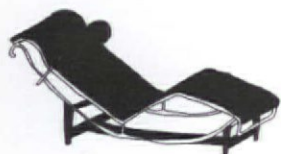
Hanson Building Products, the UK's largest brick manufacturer, has launched a new range of clay bricks with textured, distressed faces and marbled earth-tone colours. This new collection has been developed in response to growing demand from within the housing market for high-quality homes which reflect traditional building values.

MAPEI



AJ ENQUIRY 208

Mapei UK's Fast-Track Screeds CPD seminar is available to architects and construction professionals nationwide, and provides guidance on the specification of screeds including compliance with current standards, types of screed systems and typical cost models. For further information telephone 0121 508 6970.



Ian Martin. Modernism inquest verdict: death by auto-erotic asphyxiation

MONDAY. Leisurely morning in the recliner. Remind self that urbanism is not a style at all. It's actually just a series of **timeless place-making options**. Then remember I'm in the wrong place at the wrong time.

TUESDAY. Lecture at the Royal Academy of Inferred Arts. When I was last here I gave a talk about Modernism. It was radical, polemical. A real threat to the fuddy-duddies and sad daddios of architecture. Oh yeah, AND to all their establishment bullshit. I asked a lot of very difficult and polarising questions. One, I remember, was 'Modernism – Right or Wrong?' It sent shockwaves through the profession, triggering a **tsunami of determinist backwash**. No wonder then that, after 15 years, I've been invited back.

Of course the world has changed. The Academy no longer has a basement pub and smoking is not permitted on the premises. The prevailing architectural style has evolved from 'eclectic but pointless' to 'funny but heartless'. And there's a much more sophisticated audience, **you can tell by their trousers**. This time the title of my lecture is 'The Inevitable Colon: Architecture's Voyage of Self-Discovery'.

Afterwards a few of us meander our way to St Pancras station, which now boasts **Europe's longest champagne bar**. In order to experience the sheer linear power of this important new landmark, we drink alone at 10m intervals. At such moments you can see why London is the capital of the world.

WEDNESDAY. Live Pecha Kucha at Tate Tamworth. Twenty of the most thoughtful people working today in the

performing, visual and inhabited arts stand in individual cubicles on a giant carousel. It takes exactly 6.4 minutes to complete a full turn, allowing each participant 20 seconds to explore their own genius. **My friend Darcy the architecture critic does his wriggly dance**, the Pecha Kucha-cha-cha, while shouting out a list of inspirations. These include Muslim interiors, polished concrete and Darcy's Tibetan terrier, Sausage.

THURSDAY. Lunch with my old friend Tub Hagendaas, the anti-architecture architect's anti-architect.

He's a bit depressed as usual, but that's just part of 'the enigma that is Tub'. Today he's bored as well, which has given him the right hump. 'The notion that architecture can be validated by anything other than its own absence is pff... laughable!', he mis-sneers, and **a lump of chewed bread plops into his Virgin Mary**. Which is just as laughable, to be honest.

Poor Tub. He's broken all the rules, then reassembled different ones from the wreckage. He's turned irony inside out. **'There is nothing left to do. I have sucked architecture dry**. I now cast it away. In a short time it will be nothing. A husk of empty dreams, perhaps. Perhaps merely the dream of an empty husk...' I'm sure he's right but wonder if we could order our food now, I'm bloody starving. Tub's phone goes (**ringtone: Van der Valk**). It's the first of many interruptions from his agent, who's been instructed to find some new challenges.

13:12 Jamie Oliver's looking for someone tall to front a campaign for free-range retail space.

13:24 Tub offered role of 'Larkin' in *Curb Your Newurbanism*, a TV comedy of manners in which a bald curmudgeon blunders around Milton Keynes committing one theoretical faux-pas after another.

13:31 Gordon Brown wants a **smart, aspirational barcode for the new ID cards**.

13:38 Would Tub endorse the new men's fragrance, Hugo XY/XL? 'Its blended scents of **ozone, stir-fry, bamboo and wet cement** embody the spirit of modern male civil obedience...' I leave him to it. By the time I'm having coffee he's still reconstructing his starters.

FRIDAY. Monthly meeting of the 20th Century Interactive Society. This has been set up by my mate Beansy to conduct 'real-time social archaeology' but it's a useful earner too. He collects fares from our small group of **assorted kiosk-huggers and Brutalistas**, all dressed like extras in a film by Antonioni. We cram into the pentangle then – whoosh – we've timeshifted back to the 1960s, **some old lady's flat in Ronan Point**. She's a little surprised to see us, but puts the kettle on anyway...

SATURDAY. Nearly all of us safely back. Beansy contrite, but **pleased he got the money up front**. Next month he plans an excursion to Coventry during the Blitz.

SUNDAY. Recliner. Briefly reflect on Liverpool's massive cultural footprint, then doze off.

This Week's Top 10: Neologisms at WWW.ARCHITECTSJOURNAL.CO.UK/IANMARTIN

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Sir Peter Cook
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Massimiliano Fuksas
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Zaha Hadid
Margrét Harðardóttir
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