

24.01.08

Ian Martin

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architectural abuse*

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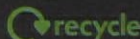
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Nick Kane



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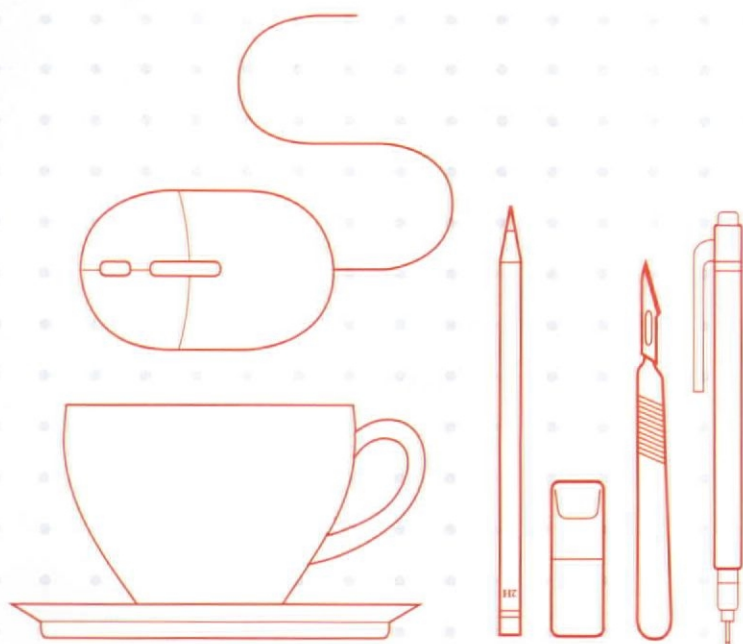
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News



Richard Rogers' Lloyd's Building (1986)

CALL FOR 'URGENT' GRADE-I LLOYD'S LISTING

EH to assess protection for Rogers building following pressure from C20

The Twentieth Century Society (C20) has asked English Heritage to 'urgently' Grade-I spot-list Richard Rogers' Lloyd's Building in the City of London.

In a letter to the heritage body dated 14 January, C20 accused Lloyd's of failing to react fast enough to 'increasing pressures' brought about by 'security requirements, changing City-trading patterns, and the requirements of new tenants'.

The letter goes on to say that C20 was 'aware of significant issues' that it claimed were 'likely to give rise to proposals that would be detrimental to the historic integrity' of the building.

The AJ understands that those 'significant issues' include plans to

replace the Rosewood panels of the offices in the upper floors and the creation of a new entrance that would allow disabled access.

EH said it will assign a case officer to report to the government about a potential listing.

If the building is Grade I-listed, then listed-building consent will have to be obtained from EH before any alterations can take place.

Richard Rogers declined to comment, but a source close to him said the architect welcomed the letter and 'felt the timber ambience was critical and should not be replaced'.

Flacq director, Marcus Lee, who worked with Rogers as site architect on the building, also

welcomed C20's move. However, he added that it was 'ironic' that a Rogers building should be listed.

'His buildings are by nature flexible and designed for change,' said Lee. 'To list it is philosophically wrong as it will impose constraints on change.'

The call to list follows discussions in October 2006 between the building's management team and C20, during which it was agreed to delay an application to list on the understanding that a management document would be drawn up to ensure planned alterations didn't irreparably damage it.

But in the letter, C20 case officer, Eva Branscombe, said: 'Had such a document been

concluded and agreed by all interested parties, then the urgent need to list to secure the long-term future of the building would have been avoided.'

C20 director Catherine Croft, said it was 'inevitable' that Culture Secretary Margaret Hodge would approve Grade I-listing and said she expected the process to take up to six months.

If granted Grade-I status, the Lloyd's Building will join a select group of Modern Grade I-listed buildings – among them the Royal Festival Hall and Norman Foster's Willis Building in Ipswich. *Max Thompson*

Read C20's letter to EH at WWW.ARCHITECTSJOURNAL.CO.UK

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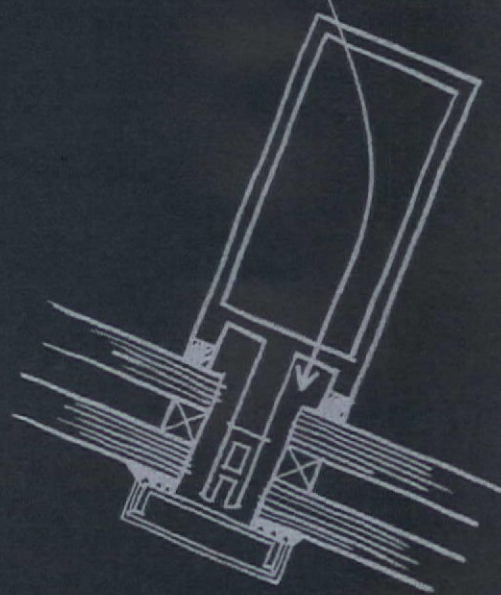
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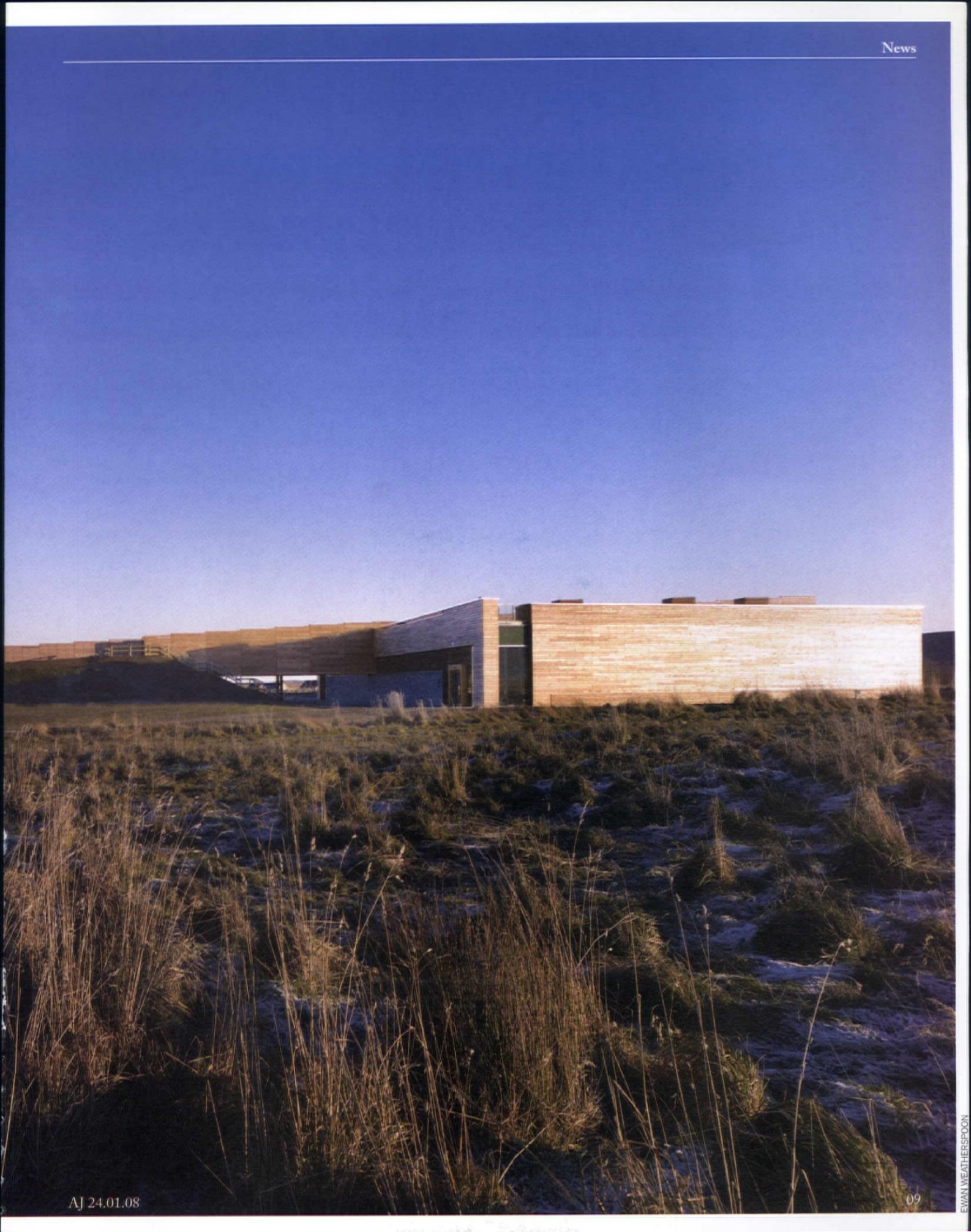


SCHÜCO

CULLODEN CENTRE SET TO OPEN

This is the first look at Gareth Hoskins Architects' Culloden Visitor Centre near Inverness. The £9 million building, which officially opens on 16 April, will house a museum for tourists visiting the site of the 1746 Battle of Culloden, where the Jacobite rebels were defeated by the British army. The centre will also provide a restaurant, an exhibition space and a shop. *Richard Vaughan*





CULLINAN COULD MAKE COMEBACK AT STONEHENGE

Ted Cullinan could make a dramatic return to the Stonehenge visitor-centre project – 15 years after he was first selected to design a facility there.

English Heritage (EH) has confirmed it is looking at resuscitating previous visitor-centre proposals following the recent demise of Denton Corker Marshall's (DCM) £67 million scheme (AJ 13.12.07).

A spokeswoman for EH told the AJ: 'We are looking at all the old schemes and a [Cullinan] scheme is a possibility.'

She added: 'We have to move fast and we are looking at what we already have.'

The move could herald a remarkable comeback for Cullinan. The practice is responsible for almost all the 'old schemes' and, after winning the original design competition back in 1993, investigated different plots around the World Heritage site.

The firm was eventually ditched in 2000, despite being selected as part of a preferred PFI

developer team, when incoming EH chief Neil Cossons announced he had wanted to rethink the procurement process.

Yet Cullinan, who won the RIBA Gold Medal last year, had never given up hope of returning to the project.

Robin Nicholson, practice director at Edward Cullinan Architects, said: 'As soon as the other scheme (DCM) began to move into the sand we wrote to EH saying to them that there was no doubt the Larkhill is the best site – whoever does it.'

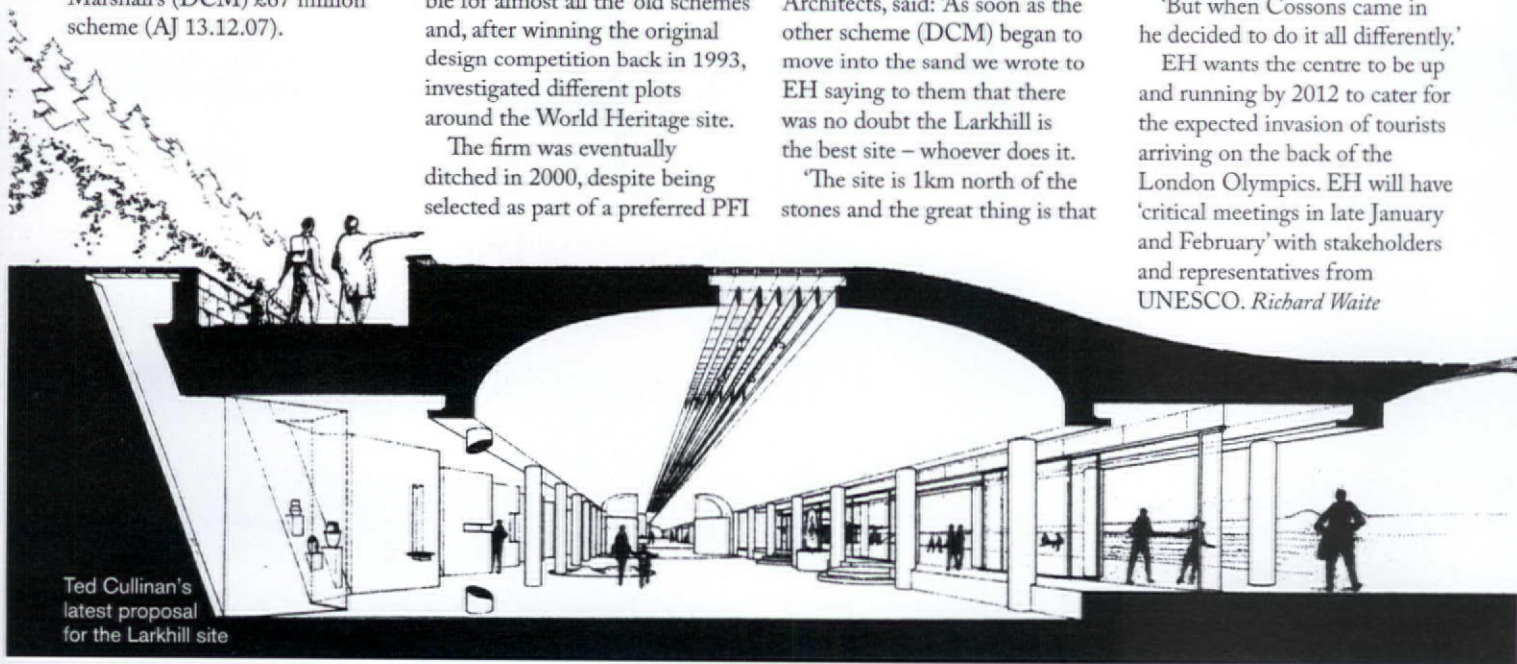
'The site is 1km north of the stones and the great thing is that

you can see Stonehenge from the roof of the building but you can't see the building from the stones.'

'There have been many plans over the years but there was a new energy when we started on the competition in 1993. We beat people like Future Systems, and of the subsequent competitions we won three out of four.'

'But when Cossons came in he decided to do it all differently.'

EH wants the centre to be up and running by 2012 to cater for the expected invasion of tourists arriving on the back of the London Olympics. EH will have 'critical meetings in late January and February' with stakeholders and representatives from UNESCO. *Richard Waite*



CAR PARK REVELATION DELAYS SMITHFIELD INQUIRY

The public inquiry into KPF's redevelopment of Smithfield General Market in central London will close this week – three days later than planned.

The delay was sparked by a heated exchange between English Heritage (EH) and developer Thornfield on 17 January, when it

was revealed that Thornfield had not disclosed its acquisition of the car park beneath the market.

The inquiry was adjourned until 22 January to allow the parties to understand the implications of the information.

It resumed with witness Jacob Kut, from property consultant

GVA Grimley, who was recalled to the inquiry by the representatives of EH and SAVE Britain's Heritage to explain why this information had not featured in his report.

Kut told the inquiry that he had assumed that Thornfield's ownership was irrelevant to the

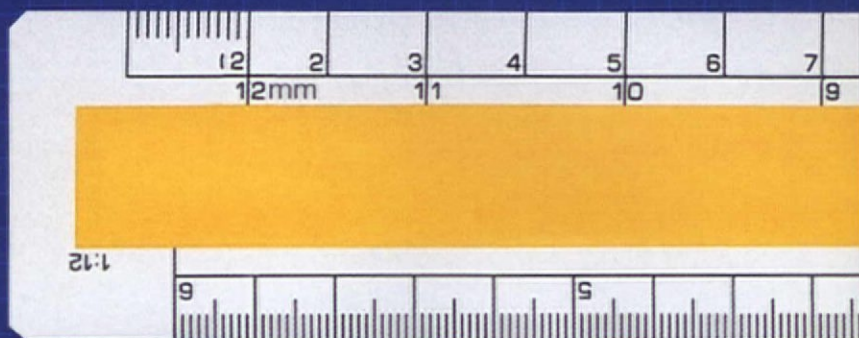
inquiry. But EH claimed the purchase would affect the level of Thornfield's development on the site.

Inspector Kenneth Barton will sum up tomorrow (25 January), with a government decision due in the summer.

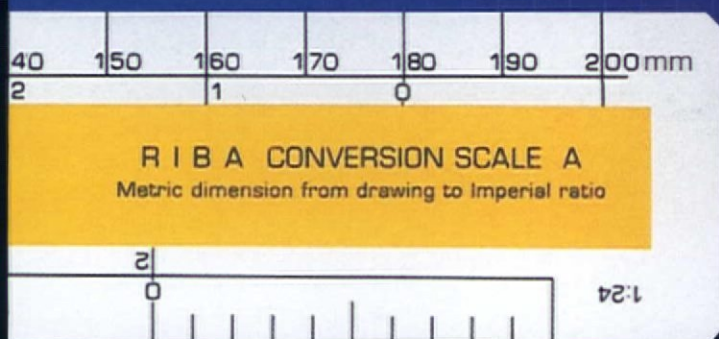
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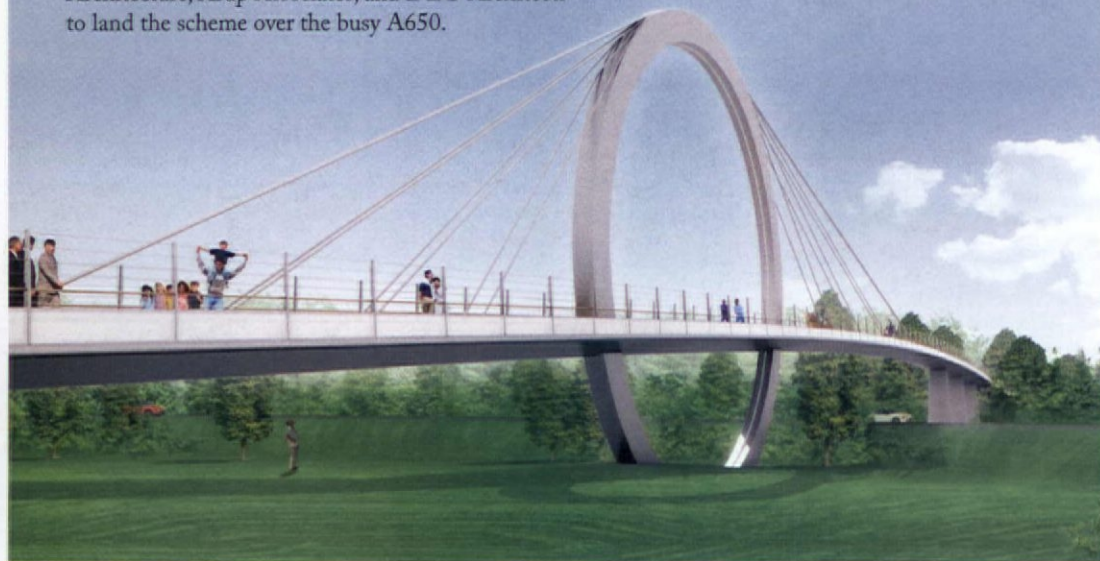
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YOUNG DANE IN BRIDGE WIN A 23-year-old Dane has seen off more than 100 entries to win the RIBA's Sheffield Parkway footbridge competition. Tim Norlund beat finalists Satellite Architects, URB Architecture, Arup Associates, and DLG Architects to land the scheme over the busy A650.



'MONSTER' PLANNING FORM TO HIT SYSTEM

The new standard planning application form, due to come into force on 6 April, will turn architects into 'filing consultants' and slow the planning process, an expert has warned.

According to sources who have seen the proposed documents, the original form, of around four pages, has ballooned into a 74-page monster, known as 1App, hugely increasing the workload for architects.

Planning expert Brian Waters, chair of the London Planning and Development Forum, said: 'It is turning architects into filing consultants – this is a massive bureaucratic make-work and will not speed up the system.'

'When Arup first carried out

its £2 million study into a standard form in 2005 it seemed like a good idea. But when that form is 74 pages, it is beginning to backfire.'

New local supplements in which local authorities will be offered a 'menu' of 41 additional planning criteria to cover a range of planning anomalies – such as the need for bat surveys – will, said Waters, add to the burden, not least because it is expected most will adopt a catch-all approach, requesting all 41.

Waters added: 'Usually you give information as you go through an application, but if you prepare all this stuff before it is submitted, vast amounts are going to be unnecessary.'

Peter Stewart, the spokesman for the RIBA on planning matters, agreed that the formalisation of the current system will not necessarily lead to its streamlining: 'This sounds like the opposite of standardisation.'

'I've seen no evidence that all this will achieve the aims of rationalising the system – in fact, it could achieve the opposite.'

Unfortunately for architects, the new 1App forms are still not available to be seen, and meanwhile, rumours abound that the introduction of the new forms could yet be deferred.

The Department for Communities and Local Government was unavailable for comment. *Richard Waite*

THIS WEEK ON THE WEB

HULL FRUIT MARKET WINNERS NAMED

A team including Surface, Sarah Wigglesworth and Bauman Lyons has won the high-profile competition to transform Hull's historic waterfront Fruit Market site. The impressive line-up brought together by developer Igloo also features urban designer Jan Gehl and Grimsby-based practice Hodson Architects.

UNCERTAINTY FOR BRITISH COUNCIL'S ARCHITECTURE HEAD

The head of the British Council's design and architecture department, Emily Campbell, 'doesn't know' if she will still have a job in her soon-to-be restructured department. Campbell has held her role since 1996, but now, along with other members of the department, she 'will be invited to re-apply' for her job.

FOREIGN OFFICE WINS AEROSPACE SCHEME

Foreign Office Architects has won a competition to transform the former Montaudran Aerodrome in Toulouse into the centrepiece of France's Aerospace Valley. The London-based firm saw off the likes of Rogers Stirk Harbour + Partners, OMA and Xavier de Geyter to design nearly 200,000m² of office, research, retail and leisure space on the 40ha site.

HEART OF SLOUGH SCHEME UNVEILED

Slough's town centre, made famous in BBC2's sitcom *The Office*, is to be overhauled under new £400 million plans revealed this week. The proposals – nearly 10 years in the making – feature a new library designed by 3DReid, 34,000m² of offices by Sheppard Robson and around 1,400 homes by RHWL.

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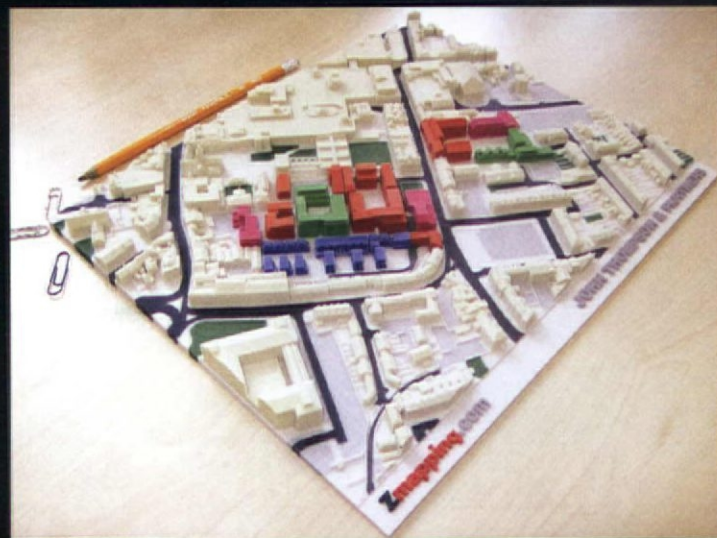
MAYOR OF LONDON

The Zmapping London model is being used by the Greater London Authority for the Mayor's Opportunity Area Planning Frameworks.

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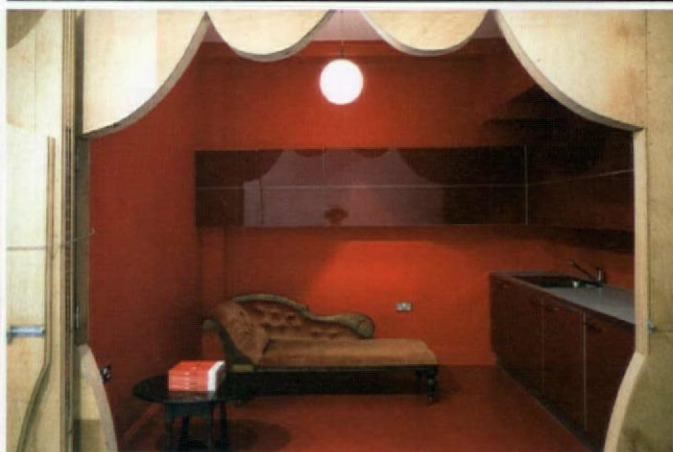
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3D MAPPING OF THE BUILT ENVIRONMENT

CHANGING PERSPECTIVES London practice FAT has just completed this office/shop/gallery for Dutch communications and advertising agency KesselsKramer in Hoxton Square, East London. The building is split by a giant crate wall which houses various rooms, semi-hidden behind moveable screens cut into different shapes.



FIRM SUNK BY CREDIT CRUNCH

Manchester-based practice Downs Variava Architects has become the first architectural casualty of the turbulent financial climate.

The firm has been forced into a 'company voluntary arrangement' – an agreement that allows a firm to repay debts from future earnings – in an attempt to keep the business afloat after one of its biggest clients, Windsor Development Liverpool (WDL), went under.

It is understood Downs Variava, which has a staff of 26, was owed more than £500,000 in fees by WDL.

Practice director John Hickey said: 'I suggest every architect in

Britain should be wary of this happening to them. This is the tip of the iceberg when it comes to the recession and the sub-prime trading problems. I think we were also affected by other projects slowing down.'

On Monday (21 January) stock markets in London and Europe suffered their biggest one-day falls since September 11 2001, and are continuing to feel the squeeze.

Make boss Ken Shuttleworth said his 130-strong practice had two projects put on hold at the end of last year and another scheme – which he declined to identify – mothballed two weeks ago. He added that the firm has

also decided to put a hold on recruitment.

Shuttleworth said: 'If you imagine a roller coaster, the construction and architectural industries are its cars. Certain sectors of the market have reached the peak and have now started their descent; we are in the rear carriages and still enjoying the "up" part.'

And former RIBA president Jack Pringle said some of his own schemes were on hold, and that some projects are being questioned and reappraised.

'People are flat-out with the existing work but are still talking about a slow-down and delays to projects,' he said.

'It's partially because of a loss of confidence but mainly because of the international credit crunch pushing up developer finance. Developers are starting to redo their sums, and the situation is looking pretty bleak for new-build stuff.'

Foreign Office Architects director Alejandro Zaera Polo said: 'Everything is slowing down, that is palpable. We have a couple of projects in Spain that are slowing, one where the project has been sold to another client. It won't stop the project but it's another sign.'

'Schemes we thought would go quite quickly have been put on the back-burner.' *AJ News Desk*



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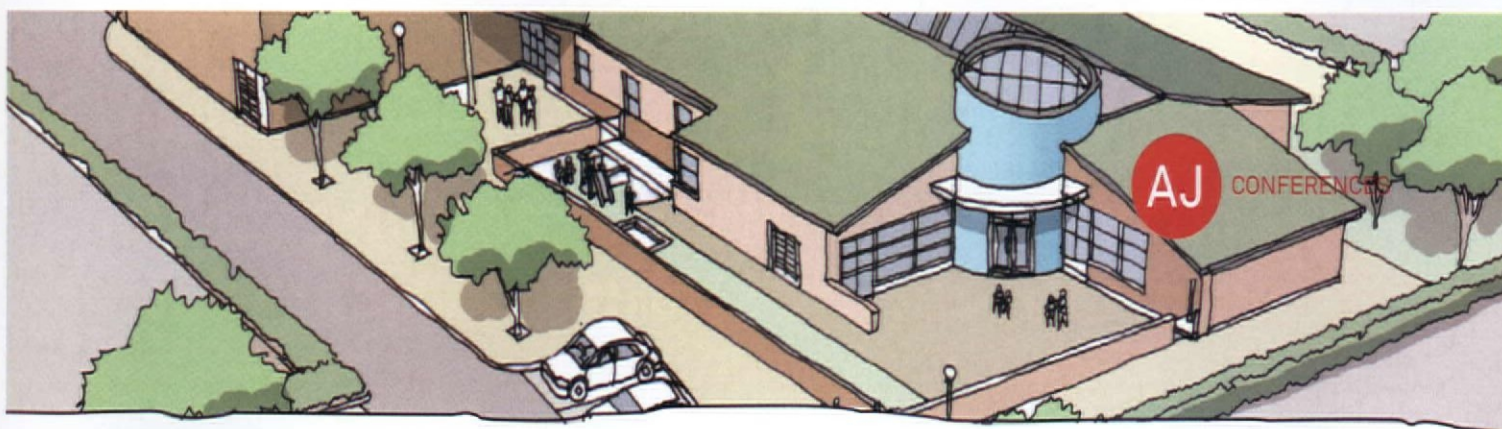
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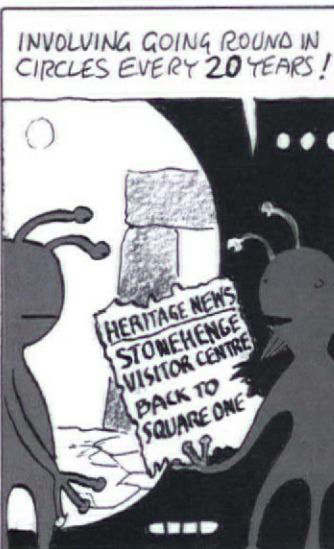


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MISSING IN ACTION

Manchester-based AEW has admitted that the Museum of Liverpool job, which it took over from ousted Danes 3XN at the end of last year, will be 'a challenge'. But if the practice thought that was a tough task, it has just found itself in an even tighter spot on one of its smaller schemes. The question facing the firm is: 'How do you revamp a building that has suddenly disappeared?' According to Astragal's sources, AEW returned after a hearty Christmas and New Year break to the site of a proposed refurbishment project, only to find that the entire steel-framed building had been stolen. Posters have been put up in the area and there is a reward on offer for its safe recovery.

PAGAN POETRY

This week saw Channel 4 wade into the scandal surrounding Mayor of London **Ken**

Livingstone. Its *Dispatches* programme, *The Court of Ken*, threw accusation after accusation about Livingstone's performance as Mayor – Astragal's favourite being that King Ken is developing a Trotskyite plot to take over London. The London Development Agency (LDA) was also dragged into the fray with claims of it being 'as transparent as a medieval secret society'. Now, Astragal's not one to fling wild accusations around, but word is that the LDA sacrifices a goat on every third new moon.

LOVE AND MARRIAGE

Over a glass of wine at the recent European 9 bash, a beaming **Ken Shuttleworth** revealed that he is to tie the knot with HOK comms wizard **Claire Dexter**. The two lovebirds will do the deed on 6 September in Ken's self-designed Wiltshire pad and will then jet off on honeymoon to Kyoto. Here's to young love... and to Ken and Claire.

GIVING IS GOOD

The glittering launch of **Madelon Vriesendorp's** exhibition at the Architectural Association (see *The Critics* on pages 52-53), seemed like a Class of '68 reunion. There was certainly a warm glow between old friends – but were there tensions lurking beneath? Apparently Post-Modernist pillar **Charles Jencks** receives a (doubtless heartfelt) pressie from an LA family every year and, bless them, they just cannot seem to please the great man. Astragal was unsure whether it was out of disdain for the gift-giver or for the artist that Jencks decided their 'simply awful' offering this year was the perfect addition for his

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dear friend Maddie's vast collection of tat (*part of which is pictured below*). Charming!



CHARLIE KOOLHAAS

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Next week's question:

Do you think your practice will have less work in 2008 than it did in 2007?

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Leader & Comment



Leader Ireland has ignored the UK and followed the European model of development, writes **Kieran Long**. Now maybe it's time for us to follow the Irish model...

I had two very contrasting conversations about regeneration this week. On Monday, I heard about Adamstown, a new town to the south of Dublin in Ireland, plans for which will be launched to the public next week.

The masterplanning architect, Neil Deely of Metropolitan Workshop, talked of a culture unburdened by cynicism and the mistakes of the past, with high aspirations, a sense of patronage, and how all this might help to create a new identity for Irish architecture. Deely's surprise at the openness of the developer to ideas was salutary.

The next day I went to a meeting with a London developer, one trying to do good

work and getting to grips with mixed-use in a serious way. We talked about space standards and design quality, and he said the market will provide – higher quality will be for those who can afford it. We pondered the rabbit-hutch apartments under construction in London and how they might be improved when those consumers are rarely owner-occupiers.

Britain might like to think of Ireland as a place below in the development firmament, but the country has its first generation of rich entrepreneurs, and there is nothing naïve about their Celtic Tiger attitude.

We know that Scandinavia, the Netherlands, most of central Europe and

Spain are ahead of us in residential design, and now we find our neighbour to the west has ignored what passes for best practice in the UK, looking to Europe for precedents. Ireland has space standards, visionary planners, and young, ambitious developers. It has all but banned single-aspect flats. Irish developers are commissioning the country's best architects, rather than ignoring them.

Adamstown is one of the major new-town projects in Europe, as big as Almere in the Netherlands. We will be bringing you a lot more on the project, and those involved with new-town development in the UK would do well to take a look. kieran.long@emap.com

Opinion We can't design healthcare buildings just to knock them down, writes **Chris Potter**, so flexibility must be key

The 1970s saw a huge hospital-building programme, yet just 30 years later many of these buildings have been found to be unsuitable for current clinical care. Hospitals built with deep plans and to nucleus designs are inflexible and do not let in enough natural light. One solution is to shut down these hospitals – like the planned closures of the University Hospital of North Tees and the University Hospital of Hartlepool – and move a proportion of the services out into primary care centres, providing care in a setting closer to people's homes.

Primary care is changing rapidly to respond; there are now fewer single practices housed in new buildings on their own, and two, three or more practices are co-locating. They are being encouraged to federate by the Royal College of General Practitioners'

Roadmap initiative – which promotes working co-operatively.

Seven years ago we designed our first new primary-care building, Mowbray House in North Yorkshire. Now this building, built with 30 per cent expansion capacity, needs a significant expansion to be able to deliver this new care agenda. Many existing and new buildings are often designed in a very bespoke way, unsuitable for expansion or adaptation – often nice buildings for architects but a cul-

Primary-care buildings are often over-designed and poor value

de-sac in terms of setting the trend for good sustainable buildings. They are often over-designed and too expensive and represent poor value in the long term.

It is vital that these buildings are flexible and adaptable enough to respond as care delivery changes. We shouldn't invest in new buildings now, only to find that they become outdated in seven years' time.

There are a number of key considerations which can help to create buildings which are suitable for the long term and justify the investment. Essentially, the main objective

is to deliver buildings which are able to change with the NHS.

The starting point is location – key hub buildings have to be placed right in the centre of a town, close to excellent transport links. Primary care buildings need to be designed with simple shapes, open floors, minimal columns, good floor-to-floor heights and space for installation of future services. Circulation space needs to be the right size; many recent buildings have seen circulation cramped down to save money. The spaces within the buildings need to be suitable for multiple uses, with space being shared by many clinicians and, wherever possible, with expansion space built in from the outset. These buildings can be adapted easily with changes in care standards and have residual value as they can transform from health to commercial or residential use.

Primary care buildings should be exciting places in which to work, providing a good healing environment but above all, they can change over the years to suit future demands. **Chris Potter** is a director of P+HS Architects

Read the AJ's review of three recently opened primary care buildings on pages 24-37

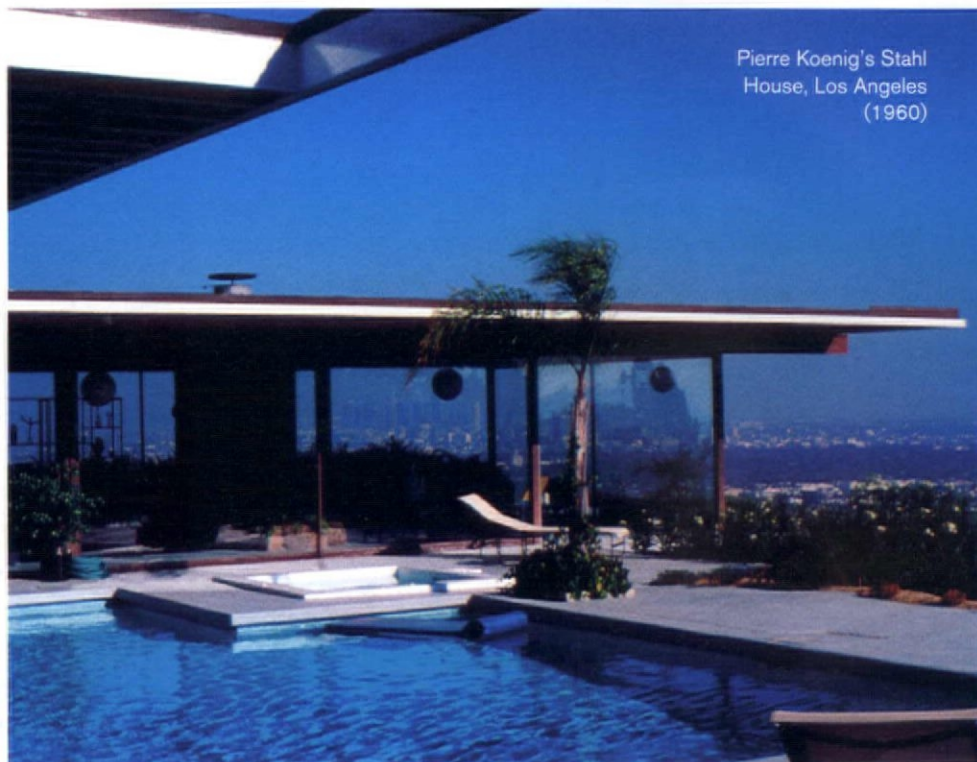


Opinion The smaller the building, the greater its impact, says 2007 Small Projects winner *Paul Archer*

'Man is small, and, therefore, small is beautiful', economist Ernst Schumacher wrote in 1973. It took me years to realise that I'm attracted to working at a small scale. My favourite buildings – Corb's Ronchamp, Mies' Barcelona Pavilion, Koenig's Stahl house, and many modest medieval houses – are all small. When you design at a small scale you deal with intimate human experiences. The human senses have a certain range, and the smaller the space the more immediate their response.

'Small' allows you to have a very direct relationship with the end user. Having a small group of focused collaborators allows you to bring a creative coherence to projects. Building small allows you to turn round projects quickly and develop ideas through a rapid succession of completed schemes. I think that you have to immerse yourself in the building process before you can really develop as an architect. The expectation that young architects should come out of the education system with a fully formed architectural approach is nonsense to me.

I've always been fascinated by how some architects are much better at certain scales of work. I think Koolhaas is great at 'big', but much worse at 'small'. Botta was great at small, but I'm not convinced of his larger



Pierre Koenig's Stahl House, Los Angeles (1960)

work. Very few architects can work well at all scales, which is possibly the defining quality of the real 'masters'. Some architects who enjoy the process of making things can become overly obsessed with the minutiae of detail, sometimes to the detriment of the quality of the overall space. Finding the right balance to get the architectural form, space and detail appropriate to the scale is essential.

The ultimate small project is the home. The design of our homes is the most important contribution architects can make to our wellbeing as individuals and as a society. A new house should enrich the life of its inhabitant and encourage his or her individuality. The best cities tend to be those made up of conglomerations of many small projects set within only a loose organisational framework. Schumacher also said that for a truly sustainable economy, it is essential that we upgrade our existing housing stock. This is a big problem that I believe can only be solved by many small projects. The vast amount of our work is about reworking old buildings to give them new life, and it is often the small and simple moves that have the greatest effect.

The design of individual houses has, for a long time, been an rich source of innovation. Essential to this is the private client with the desire to commission interesting work. We have recently been amending our agreements with clients to create a more deliberate 'budget for experiment'.

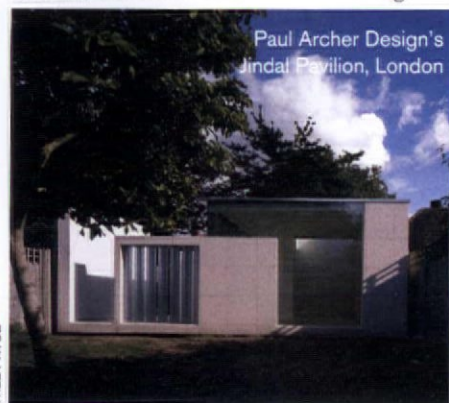
Maybe building small is just a natural part of most young practices' development; starting

The design of our homes is the most important contribution architects can make to our society

small partly through necessity. But our practice has turned away larger work that we didn't feel fit with our working methods. However, I'm sure the pressure to work on ever bigger projects will challenge our enjoyment of the small.

Paul Archer is founder of Paul Archer Design

An exhibition of the AJ's 2008 selection of Small Projects, featuring Paul Archer Design's Jindal Pavilion, will be held at New London Architecture, London WC1, from 6 March



Paul Archer Design's Jindal Pavilion, London



Meaningful decoration is more than just complicated wallpaper, says Patrick Lynch

Most work claiming to be ornamental is actually crude pattern-making based on logarithms rather than metaphor. Ornament is one aspect of decoration, and is designed to tell us things. Decoration is closely associated with decorum, the appropriate manner of representation suited to the task at hand. Which usually means, in the abstracted language of modern architecture, the character of a building.

What guides character? Is it programme? Is it site? Or is it the character of the clients? Well, much of what passes for 'ornament' today has nothing to do with any of the above problems and is simply another version of the introverted discourse of architects copying each other. We are mostly not even aware that we are repeating the same old arguments between craft and mechanical means of fabrication (for steam presses think CAD and CAM), except without all of the cultural and political associations that these terms held for our great-grandparents. The 'digital design revolution' is a rehashing of the Victorian argument between William Morris and John

Ruskin on the one hand and Owen Jones on the other, without any of the social rhetoric. Morris' patterns are visual, symbolic, habitual, linguistic, spatial, vernacular; Jones' patterns involve simple geometry repeated to appear complex, possess no true pictorial quality, have no depth and thus depict no spaces. They are field-like, entopic, and in sum, analytical. Entopic means seeing with your eyes closed. I'm sure that we can all think of modern equivalents.

Skodvin's book *Processed Geometries* (Unipax, 2007) shows how programme, site, budget and climate conspire to allow the architectural imagination to elaborate and become meaningful. The directors learned from their teachers at the Oslo School of Architecture and Design, Sverre Fehn and Christian Norberg-Schulz, that typological principles establish a vocabulary that needs to be adjusted each time to continue to make sense. They realise that an interest in 'the formal

Most of what passes for ornament is simply architects copying each other

What might be an antidote to wallpaper ornament? It's hard to think of many examples, since Modernist designers seemed to distrust the idea of communication in their work, perhaps because representation is too closely linked to the history of architecture, and thus, presumably, to conservative ways of living. Norwegian practice Jensen and

Skodvin's book *Processed Geometries* (Unipax, 2007) shows how programme, site, budget and climate conspire to allow the architectural imagination to elaborate and become meaningful. The directors learned from their teachers at the Oslo School of Architecture and Design, Sverre Fehn and Christian Norberg-Schulz, that typological principles establish a vocabulary that needs to be adjusted each time to continue to make sense. They realise that an interest in 'the formal

imagination' needs to be tempered by 'the material imagination'; both typologies and materials have potential for rearrangement through the structural and formal capacities that spring from their location in use. Jensen and Skodvin's monastery on the Norwegian island of Tautra, a cloister village made of engineered timber and clad in stone panels, was shortlisted for the Mies van der Rohe Award last year. The stark contrast of light and shadow in the chapel – ornamental because they are meaningful in this context, are the result of a decision made to use only timbers 250 x 250mm in varying lengths. They share an attitude towards the symbolic qualities of material construction reminiscent of Sigurd Lewerentz's refusal to cut a brick at St Peter's in Klippan, Sweden. Allowing cross bracing to occur in response to the wider spans of the chapel produces major shifts in the spatial characteristics of larger and smaller volumes, between the sacred and profane realms, resulting in legible, rich and economic architecture – an economic poetry of means.



Jensen and Skodvin's
Tautra Monastery
(2006)



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Letters

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SCHOOL DAYS

I was delighted to see you take up cudgels for Evans and Shalev's Newport High School (AJ 10.01.08), which I visited when it was first completed, and which I think is one of the best buildings (of any category) the UK has to show from that period.

To call it 'Brutalist' merely because the walls are in exposed concrete seems to miss the point: the concrete is precast and highly finished. Brutalist has the implication that the building seeks to affront, grating on the viewer by displaying its mechanical workings and leaving the walls brutally exposed. There was no evidence of any such intention about Newport High School, which, on the contrary, seemed welcoming and humane.

The vendetta against pre-Thatcher building pursued by the current educational authorities, which would see them vacated and left to vandals, is much like that against listed houses. Fine buildings are neglected until they can be deemed perilous, and can then be pulled down in order to make way for something wretchedly inferior but considered more profitable.

This is a sustained assault on our built heritage. I would regard the destruction of Newport High School as a tragic loss. The real shame is that this is not an isolated case.

Joseph Rykwert, by email

A CHALLENGE

Regarding Jonathan Hendry's apparent concern for the work being undertaken by architectural consultants (Big Fish Little Fish, AJ 20.12.07), are we really to believe that only architects trained to RIBA Part 3 are qualified to design buildings? I have no doubt that Hendry is a very able designer, but I (as an architectural designer) question his attitude towards healthy competition.

If he believes he has a right to win projects over other firms simply because he has qualified as an architect then he is somewhat deluded. There is a great pool of talent out there and it seems a shame to disregard designers without the Part 3 qualification.

Give the clients some credit – they will be looking at more than just cost before employing an architect/designer. RIBA-branded qualification is no golden

ticket to projects, so maybe its time to raise your game.

Darren Henderson, Anders Roberts Architects, Christchurch, Dorset

FEEL THE FORCE

The government's announcement last week, which gave the go-ahead for a series of new-build nuclear power plants in the UK, is set to provide the industry with one of the most challenging projects of the decade.

The nuclear power stations that currently adorn the UK landscape are utilitarian in design at best and lack every sense of aesthetics when it comes to design. What the industry has been given is a chance to change perceptions and create power stations that the nation can be proud of – that will enhance rather than spoil the landscape.

Another important debate and challenge to designers is how we fit the new power stations into the natural habitat to add to rather than demean the existing landscape and its future resources. But what ambitious and motivated designer doesn't seek this type of challenge? Issues such as scale, size and location are not insurmountable and working

within a tight brief is always at the heart of our business.

We won't be able to hide these stations away, so let's provide the best external envelope we can.

Martin Pease, managing director, Atkins Design

HOME STUDIO

In the first part of this year's Small Projects selection (AJ 10.01.08), the Sanei Hopkins Mobile Eco Second Home is nice, but I am not convinced that it is comparable with the other projects, which are mainly buildings.

However, I have often been wrong about things like this and am willing to learn from my mistakes. Last week I built a small street of cardboard houses in the living room for my kids. The project was built using recycled materials to produce a gritty but sustainable urban context overshadowed by the mighty TV.

Interestingly, it was built with input from the users, who are now decorating the units to suit their tastes. Can I enter it next year in the urban-design section? *Craig Douglas, Douglas and King Architects*

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Turning Ideas Into Reality



IMPROVING CONDITIONS

LIFT's better-designed health centres are consigning tatty carpets and wilting plants to the past. *Jaffer Kolb* visits three of most recently completed in south London.

Photography by *Luke Hayes*

As a native New Yorker, my first trip to a primary care facility in the United Kingdom was just last year. My flatmate inadvertently sliced open her hand and I accompanied her downstairs to the Somerford Grove Health Centre in Stoke Newington. We went inside, my friend's hand wrapped in a bloody paper towel, and were curtly informed by the receptionist: 'We're not equipped to handle that – you have to go to Homerton, it's three bus transfers away. Next!'

I hadn't realised that the derelict wood and brick shack was an operational building, let alone a public-service centre. The scary bit was that between the browning linoleum, fake wood accents, and wilting plants of the windowless interior, three buses to Homerton with my paling companion seemed a better option. I'd even rather have tried my luck with the sewing kit from that British Airways flight I've had in my sock drawer since 1989.

And I know I'm not alone in this experience. Derelict community health centres are more the rule than the exception here (and I'm not complaining; as an American, national health care is a major step up for me) – a problem the NHS' Local Improvement

Finance Trust (LIFT) programme has been addressing since 2001. The programme uses a public-private partnership model to deliver new healthcare centres across England at a total cost to date of £1.3 billion. The programme channels funding to architects to create new kinds of healthcare centres that feature more services in a more accessible environment.

Delivery of the projects is managed by various local partners. One of the more active agencies is Building Better Health (BBH), which oversees a variety of centres around west and south London. BBH operates under chief executive Sylvie Pierce; and has opened several projects over the last two years – most by Penoyre & Prasad and Buschow Henley.

'The idea is that a bad environment means bad services; if the environment is good the reverse should be true', says Pierce. 'In terms of design, the longevity of a building really counts, but we also try to tailor buildings to their communities.'

At the end of 2007, BBH opened three new projects in south London; bringing its total number up to seven. These projects –

the Waldron Health Centre by Buschow Henley, the Southwark Child Development Centre by Allford Hall Monaghan Morris, and Penoyre & Prasad's Gracefield Gardens Customer Centre – are quite different despite offering similar services. They're all a huge step in the right direction, though certain problems of clinical and uninspired interiors persist – owing in part to the standard kit required in examination rooms.

'We are looking at how we might measure the impact of these projects', says Pierce. 'What I'm interested in is whether they facilitate the improvement of services in the environments – we try to make the buildings clear so you get a sense of how they're laid out when you walk in.' Entry and circulation are paramount to the projects, a point each architect emphasises in describing the design strategies, and which, they hope, are as clear and straightforward as possible.

The three projects featured over the following pages opened towards the end of 2007. Each has its successes and failures, but all three demonstrate a development in designing for healthcare that indicates the industry is moving in the right direction.

BUSCHOW HENLEY
WALDRON HEALTH CENTRE,
LEWISHAM



ALLFORD HALL MONAGHAN MORRIS
SOUTHWARK CHILD DEVELOPMENT CENTRE,
CAMBERWELL



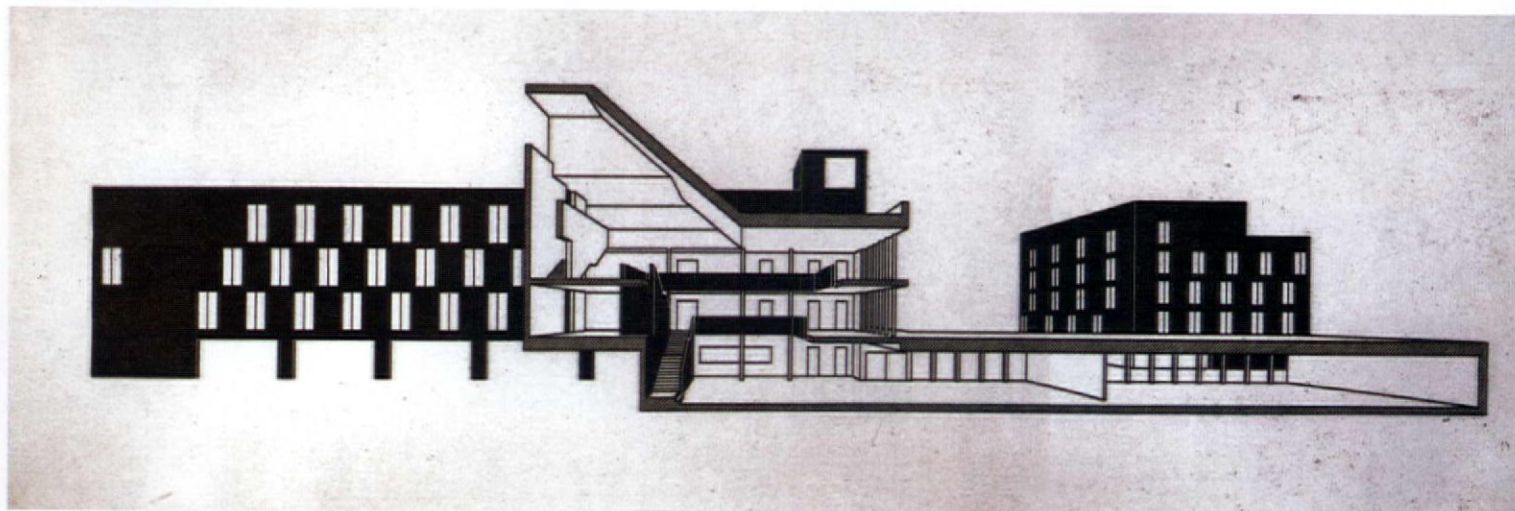
PENOYRE & PRASAD
GRACEFIELD GARDENS CUSTOMER CENTRE,
STREATHAM



Below Etching showing the cavernous atrium lit from above by a large south-facing window
Right, clockwise from top The first

phase, L-shaped in plan, surrounds an allotment; vertical fins on the west facade provide solar shading for the clinical rooms within; a model

shows the public square defined by the three finished phases; the architect included rooftop walled gardens for the staff



BUSCHOW HENLEY WALDRON HEALTH CENTRE, LEWISHAM

'The thing that struck us about working on health buildings wasn't that they were health buildings', says Simon Henley of Buschow Henley Architects – an apt way to introduce a health centre that could easily be a transplanted Finnish office building. I mean that in the best possible way: the Parklex composite cladding could pass for a solid walnut or cherry wood, a warm face for a building type often faced in far less inspiring materials.

The Waldron Health Centre is still largely a construction site, but one which is fully operating as the final two portions are built. These will extend the building from an 'L' to a 'Z' shape in plan and add a five-storey residential block and public square on the north-west corner of the site. As such, the approach and main entrance are harried. Visitors use the back door for now, which leads to a short passageway opening into a large lobby atrium sporting a ceiling reaching up four storeys. From the outside, the building is marked by a series of vertical fins and solid shading panels to control excessive light and heat gain during the summer months. On the

east side of the building, the windows are slightly recessed, while on the west- and south-facing walls they're flush against the glossy panels.

Waldron is located in a rather inauspicious context, surrounded by a train track, rather derelict warehouses, and council estates. As nice as the cladding is, its newness, shininess and humanism stand out a bit awkwardly. It's an effective rhetorical strategy, making the public services building so inviting, but its so far removed from surroundings that I wonder whether it isn't showing a little too much skin.

The building's massing feels less imposing in the flesh, as it sits on the bottom of a small hill and nestles against the adjacent railway tracks, the solid rectangles compensating for its meek position.

Inside, the slickness of the exterior fades and a more modest and subdued palette of beiges and warm greys takes over. The centrepiece of the atrium is a set of stairs on the south side of the room, with solid banisters staggered to create a profile akin to a cartoonish mountain range. According to project architect and Buschow Henley

director Craig Linnell, this is meant to be a device for patients to easily navigate the space inside. 'The major problem is getting people to different parts of the building – you need to design in clarity and legibility', says Linnell. It works admirably.

Each floor houses four GP offices that are easily pointed out from the lobby in the atrium. And on each floor a main door leads to a smaller reception area from that office, which in turn leads to a long corridor of countless examination and clinical rooms. They're thus hidden well from the main circulation space, and the organisation is effectively simplified.

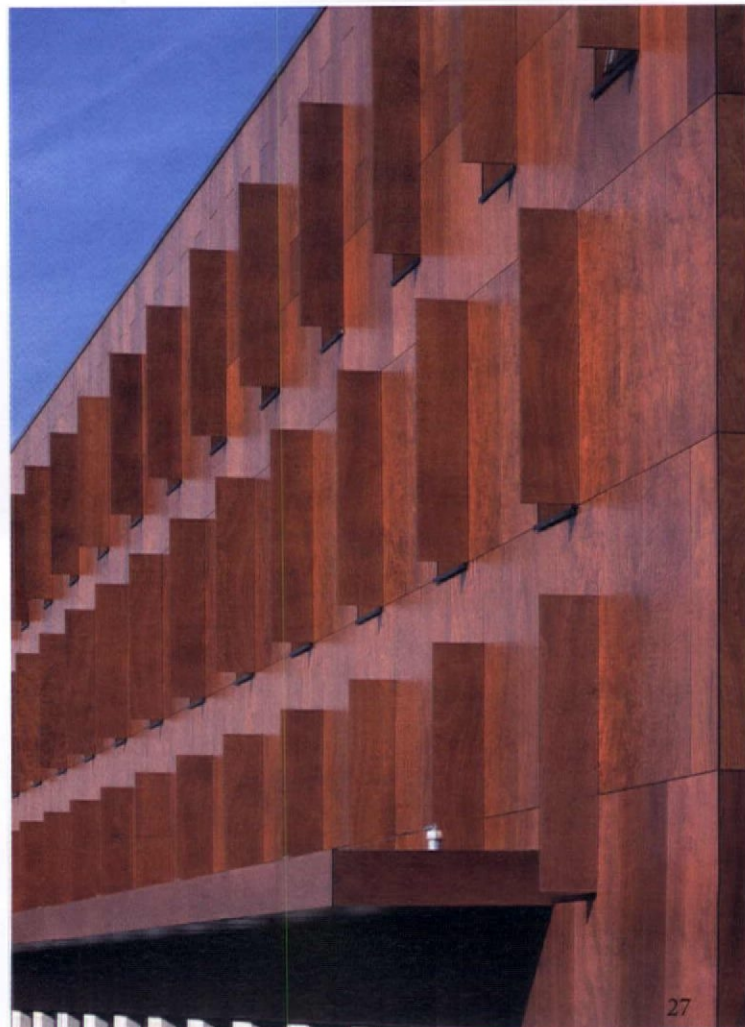
The interior materials are, according to Linnell, deliberately crude and simple. The main atrium, with ceramic flooring and a lighting specified by the architect comprising six spherical hanging light fixtures, is bare and draws most attention to the plywood-panelled stair. A south-facing window at the top of the small tower that extends above the rest of the building filters light in and, with its exposed timber-frame soffit, creates patterns of shadow across the ceiling. >>



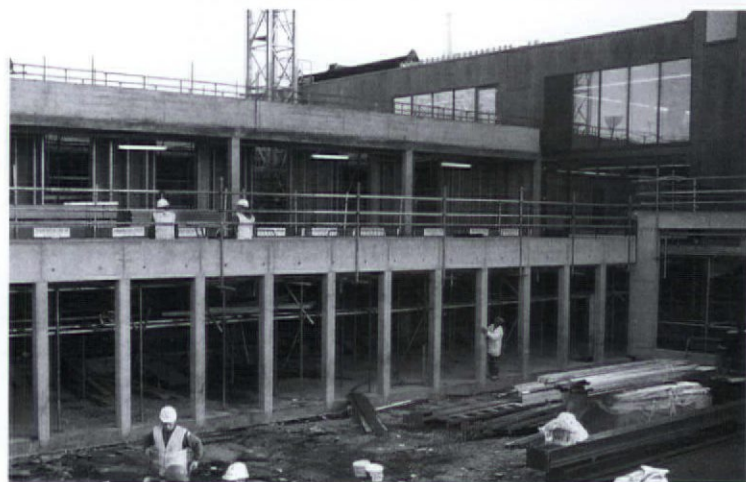
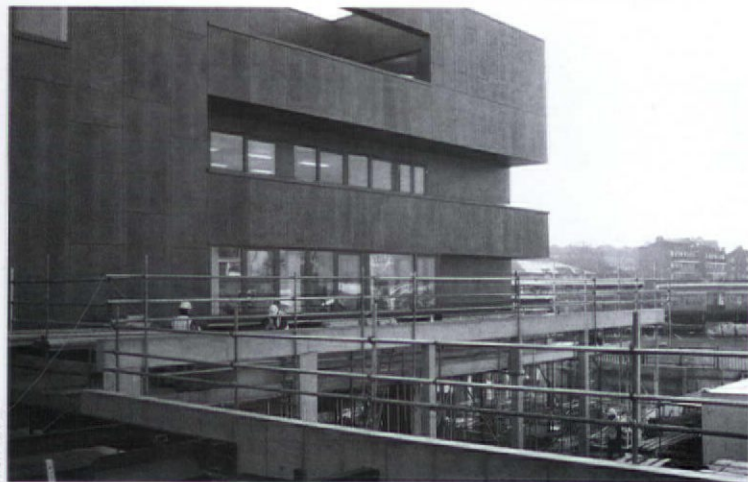
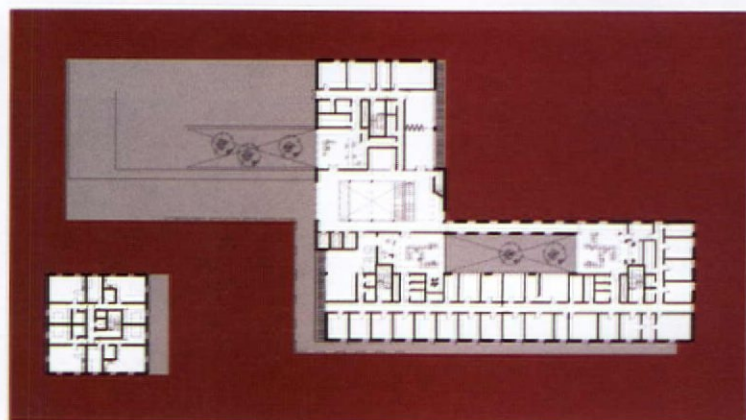
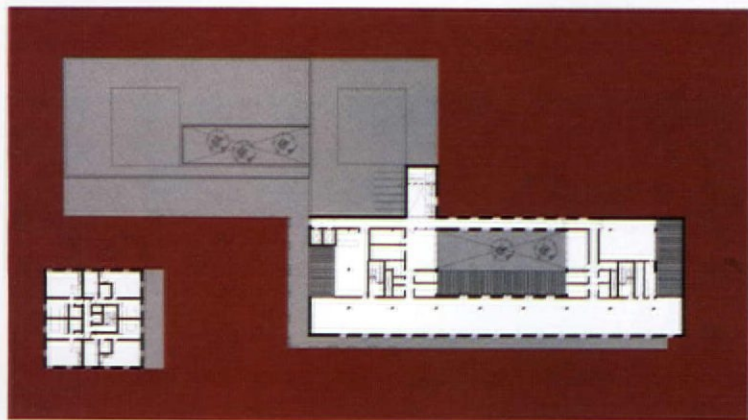
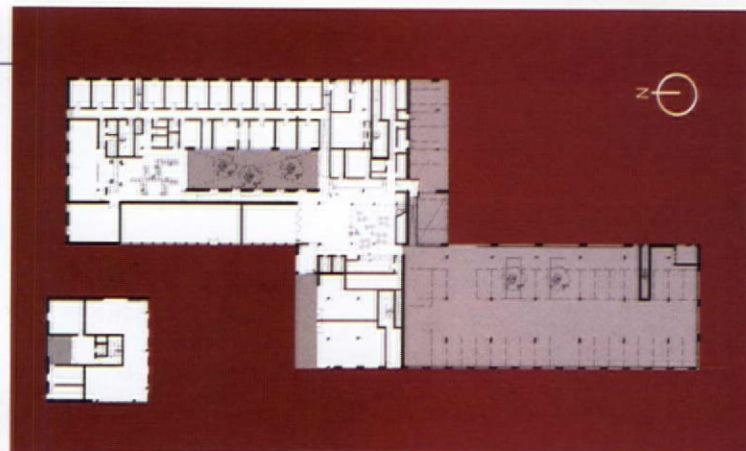
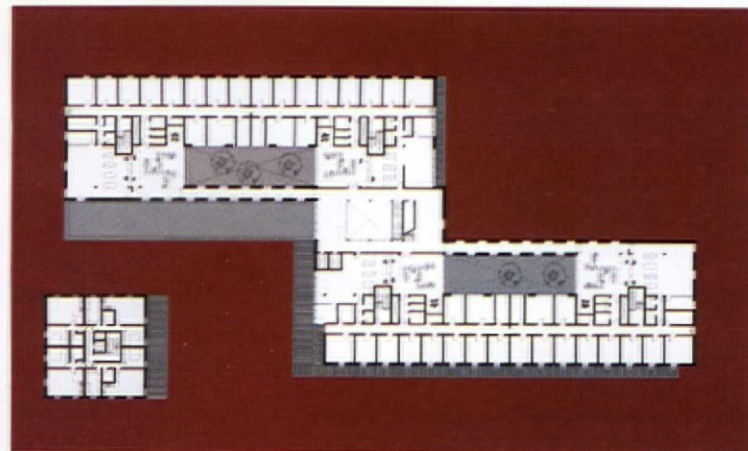
NICK KANE



NICK KANE



NICK KANE



Top Plans for all three phases; the first (completed) phase is L-shaped, seen in the second-floor plan. The square building is a five-storey housing block

Above left and right The second phase of the project, which will complete this summer, is under construction on the north side of the building

The interior has a way to go – the solid north wall will be replaced with a glazed entry way and change the space considerably – but that may not be enough. While the main stair is a great centrepiece, the cream coloured walls and linoleum flooring of the upper levels slightly clash with the greenish-grey ceiling, and the light that does stream into the building does little to activate the palette.

In the halls through the main part of the building leading away from the atrium, shallow brushed aluminium boxes attached to the ceiling hide electrical cables, and plywood panels cover floor-to-ceiling window recesses.

In another context – a gallery space, or hip office building – the ‘rawness’ of these materials have been more successful, but with the existing colour scheme, the roughness has a slightly gloomy effect.

The architect refers to this hall as a ‘cloister’ that leads to one more practice at the south end of the longer leg of the L-shaped building. The brightly lit halls are situated between the exterior allotment and an interior courtyard. This bottom of this courtyard houses the building’s ground-floor car park. The space streams light into the GPs’ private receptions and examination rooms opposite the hall. The patient care rooms



Left The focus of the atrium is a set of stairs with a mountain range-like profile

Below A detail of the atrium's plywood stair banister



themselves are standard and the majority are quite small. Double-barrelled halls on the east side of the building appear more like a standard hospital, though the method of separating these areas from public circulation is effective. These long halls have a threshold part of the way down, separating the GP suites, which can be moved around depending on the size of the practices which are leasing the space.

The top floor contains office and staff accommodation and is accessible only by elevator and a hidden stair. 'We were told by the client that these healthcare centres have problems retaining staff and so we wanted to

create reasons for them to stay,' says Linnell. To that end the designers included a series of balconies and roof gardens on the top floor, with proper decking and walls faced in the same Parklex as the exterior. These look both into the courtyard and beyond the building; staff members are apparently raising funds to purchase planters.

These staff areas remind you that the building's exterior and cladding is its greatest success. Buschow Henley has succeeded in providing a clear and legible circulation in this building and I'll be interested to see how the rest of the Waldron's expansion programme progresses. ■

Client Building Better Health

Start on site date 2006

Gross internal floor area 6,029m²

Form of contract Design and Build

Cost £13.4 million

Architect Buschow Henley

Structural engineer Price & Myers

Quantity surveyor/planning supervisor

Davis Langdon

Service engineer Rambøll Whitbybird

Main contractor Willmott Dixon

Art installation Martin Richman

Carbon emissions 64.82kgCO₂/m²



ALLFORD HALL MONAGHAN MORRIS SOUTHWARK CHILD DEVELOPMENT CENTRE, CAMBERWELL

Looking at Allford Hall Monaghan Morris' (AHMM's) Southwark Childcare Development Centre (SCDC), you can almost hear a toy manufacturing executive at a marketing meeting asking for a dollhouse 'for the lads'. It's boyishly masculine, an odd counterpart to the elegant brick buildings surrounding it on Camberwell Church Street.

The massing was determined by the context, with the building standing at three storeys where it meets the neighbouring and similarly scaled Southwark Town Hall to the east. To the west, the building doubles to six storeys where it terminates at St Giles Road;

across stand six-storey Victorian mansion apartment buildings. On this end, the building cantilevers out 7.2m two storeys above ground to form a porte-cochere.

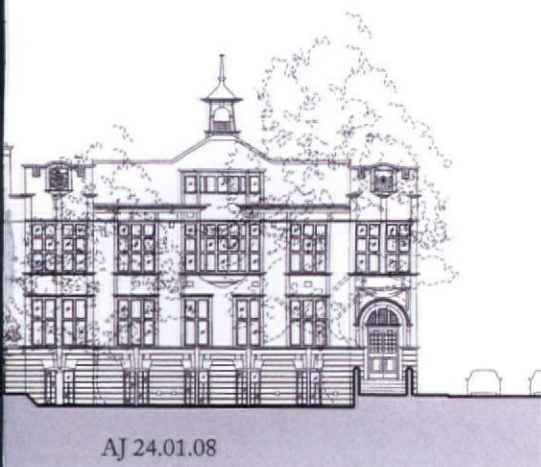
To break up the rather monolithic shape, AHMM punched out two cutouts on the building's upper levels – one just above the entrance and the other in the middle of the taller block – which act as outdoor courtyards. While the brick facade covers these spaces, windows reveal nothing behind except for the powder-blue painted exterior walls.

SCDC is sparingly but aggressively colourful. The jutting glazed boxes of the

ground floor are framed in sharp orange, yellow, and green render – punctuating their location against the black brick facade. This action is paramount to the experience of walking to or alongside the building, which, if nothing else, is visually arresting in its grand length and size. The coloured boxes, the most discernable focal point on the front of the building, successfully bring visitors towards the front entrance. Curiously, a black brick wall strategically placed in front of part of the entrance to prevent people from looking in denies that clarity when you're close to the entrance. AHMM partner Simon Allford >>



TIMOTHY SOAR



AJ 24.01.08

Clockwise, from above A small yard stands behind the black brick front wall; the interior of the lobby is bright and colourful, featuring art by Milou van Ham; elevation showing the centre stepping down to meet the adjacent three-storey town hall; the exterior is punctuated by colours from the front boxes and brises soleil



AHMM



Left Entrance seen from the first floor
Above Top-floor staff area



Above right A view across the lobby shows the interiors of the coloured boxes



says this is for safety, to prevent people from looking in.

A path from the pavement to the front entrance brings visitors into a front yard, and immediately the palette begins to shift. The inside of the black wall is painted the same powder-blue that appears in the cutouts and on the rather clumsy brises soleil shading the windows. The colour works well with the black brick and, oddly, with the ground-floor render. Moving into the building the palette continues to brighten; the lobby is white, with large swatches of orange, green and yellow carried in from the exterior boxes. It successfully mitigates the rather intimidating palette of the exterior.

Other than colour, the focal point of the lobby is a series of artworks by Rotterdam-based artist Milou van Ham. The first of these

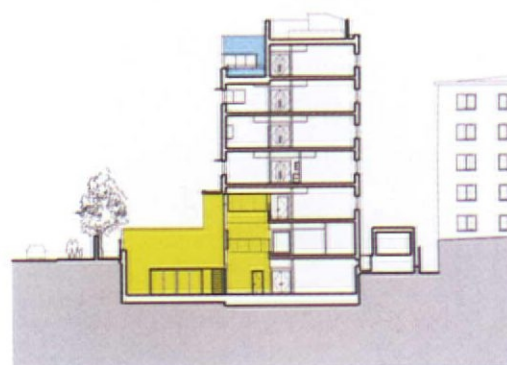
is suspended overhead just above the double-height entrance – a series of floating letters spelling words like 'love' and 'open'. Other sculptures, which are dispersed throughout the space, contain what the artist refers to as 'sound words': buzz, shhh, wheee, humm. The onomatopoeic, diagonally angled and spiralling words are irritatingly whimsical.

Like the exterior massing, the lobby is punctuated by cutouts between the levels. While the entrance is double height, just to the left the large yellow box forms a triple-height space: one floor up and one down into the basement level – where doors open out on to a soft-floored and high-walled play area for children undergoing physical therapy. Past the yellow box is the third triple-height space with the green window box on the first floor lighting a shaft leading to the basement. The



Left The basement extends past the ground floor and includes an outdoor physical therapy area (*top plan, in yellow*); the other floors are planned around double-loaded corridors with examination rooms; the top floor, above the cantilever on the west end of the building, is used for staff

Below The triple-height volume created by the yellow box begins at the basement level, while on the top floor a cutout in the building's volume creates a courtyard (in blue)



sequences of spaces are relatively simple, but create openings through which to look through and into, pulling your attention away from the otherwise cramped lobby.

The layout is rather more conventional than the other two centres, and less easy to navigate. Clinical rooms along a standard hall stretch east of the ground-floor lobby. The upper floors are similar, with long corridors off of which stand dozens of standard examination rooms. The building is more hospital than the other two, and in its arrangement feels so.

To break up the ubiquity of the upper levels, AHMM and the client commissioned small pieces by Peckham-based artist Jacqui Poncelet – mostly two dimensional placards and paintings which line the halls. They're almost unnoticeable at first, but nice enough

when you do see them. The interiors of the clinical rooms are straightforward – broken up by the brises soleil, while areas around the toilets are painted powder blue with black door frames, recalling the colour scheme of the exterior.

This same motif recurs on the upper levels, where floor-to-ceiling glazed staff quarters provide access to a top-floor balcony and meeting rooms. Like the Waldron Health Centre, the area was designed with the staff in mind. From the top floor, looking down over the building, the arrangement of space within appears secondary to a broader aim of the building. In its tough surroundings, it stands like a black brick fortress pierced with colour – drawing visitors to its entrance and breaking up its own austerity with overly playful art and unexpected interior spaces. ■

Client Building Better Health

Start on site March 2006

Contract duration 89 weeks

Gross external floor area 3,880m²

Form of contract Custom Design and Build (LIFT Contract)

Cost £7.7 million

Architect Allford Hall Monaghan Morris

Main contractor Willmott Dixon

Landscape architect Whitelaw Turkington/
Allford Hall Monaghan Morris

Structural engineer Price & Myers

Quantity surveyor Davis Langdon

Artists Jacqueline Poncelet, Milou van Ham

Carbon emissions 47.36kgCO₂/m²





Clockwise, from above The building maintains the proportions of surrounding buildings; a first-floor waiting area; a wall of sliding doors leads from the lobby into the courtyard, both clad in Douglas fir; the double-height lobby with a stair leading to a GP waiting area; the simple exterior

PENOYRE & PRASAD GRACEFIELD GARDENS CUSTOMER CENTRE, STREATHAM

With its Miami beige rendered facade and generous use of glass, you might expect to get 'something done' in Penoyre & Prasad's Gracefield Gardens Customer Centre rather than visit your GP. It's a description both to damn and praise the project, a cheerful if aesthetically insipid addition to Streatham's town centre.

From Streatham High Road turning onto Gracefield Gardens you hardly notice the health centre – instead your eye is drawn to the mock-Tudor terraced houses just beyond with their contrasting brick, dark wood, and light surfacing. If you look harder, or walk closer, you'll see a glazed double-height entrance into a rather innocuous block of a building. The interior environment, even from the street, is dominated by Douglas fir strips that extend through the large lobby and to a courtyard just beyond, which is separated from the interior by a set of four floor-to-ceiling glazed doors.

The building itself is simple and boxy in plan, tightly surrounded on two sides by adjacent structures. The rendered front gives way, several metres on either side, to a simple

brick elevation. 'We were trying to draw attention to the front', says partner Greg Penoyre. The building angles in such a way as to gently turn to Streatham High Road, becoming, in its subdued style, part of the commercial services along that road.

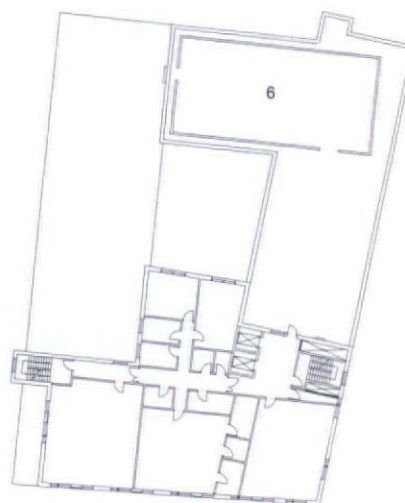
Inside, even if you're a journalist being shown around, you are constantly approached by cheerful people with clipboards asking if you need help. Because the building functions as a sort of 'one-stop-shop' for public services and includes a Joint Services Centre (which provides information, advice and care), there is a focus on customer service that, at least in these early days of operation, seems to be working quite well. The open-plan spaciousness of the lobby, with its equally Miami-themed glass stair, allows for the cross-flow of people moving in and out, with the assistance of the greeters, to go smoothly. This type of service is an integral part of the building's function, as, unlike the Waldron Centre, it is a tricky building to navigate.

The courtyard arrangement allows most of the clinical and examination rooms to have exterior-facing windows – those that don't >>



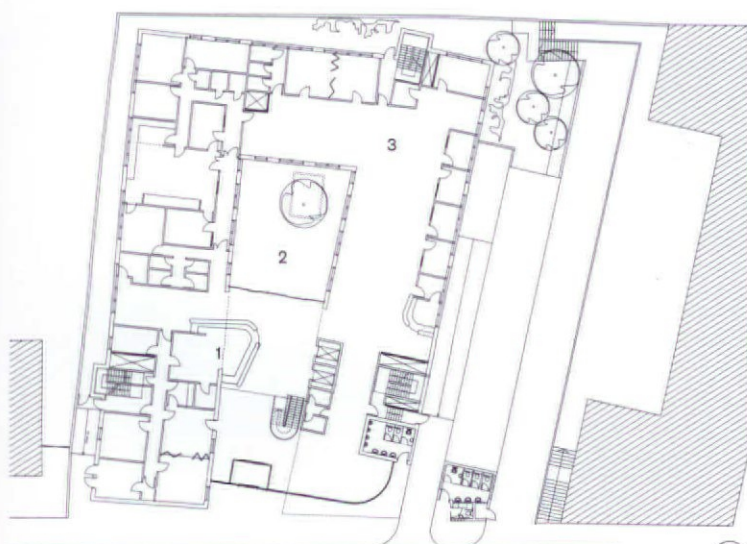


First floor

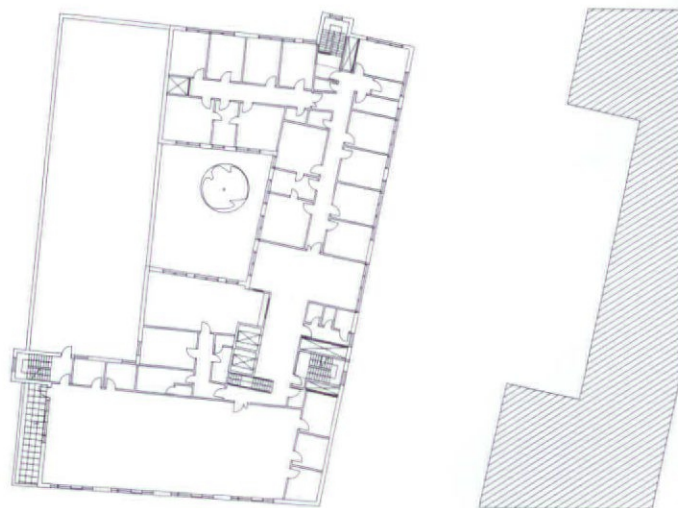


Third floor

- 1 Reception
- 2 Courtyard
- 3 Joint Services Centre
- 4 Waiting area
- 5 Play area
- 6 Plant room



Ground floor



Second floor

have smaller windows looking into the lobby. Despite the doughnut shape created by the courtyard, the architect has limited public access to a horseshoe-shaped footprint allowing the public to move easily around the north side of the building and along the two corridors flanking it. The back (south face) of the centre is reserved for staff.

The main difference between the Gracefield Gardens Customer Centre and the other two projects is that, rather than a marked difference between the clinical and public areas, here there is a consistent level of

quality and a uniformity of design throughout that makes the overall experience of going there more pleasant. Ash frames for the doors and windows in clinical rooms continue the woody interior theme of the lobby – a simple detail that makes those rooms a lot warmer.

The architect concentrated infrastructure in the hall and on the inside ceiling of the examination rooms, creating a dropped ceiling that lifts up midway in each room to maximise ceiling height near the windows and filter in more light. Additionally, the desks were designed to encourage openness

between doctors and patients – the result of research the practice began in the 1990s on how to foster better relations in healthcare.

By keeping circulation around the courtyard inside the building, the architect has created a constant relationship between visitors and the outside despite the limitations of the site. Presently, the courtyard sports a few planters with smallish plants, but during the summer the doors will swing open on nights and weekends and turn into a community space in which to show plays. It's a flexible model that extends into the interior.



This page, clockwise from above A view from the first-floor lobby across the courtyard; north elevation showing the glazed entrance; a

typical examination room with desks designed by Penoyre & Prasad; the open-plan ground-floor Joint Services Centre



North elevation

'In the long term, a number of these services will change, and so the building has to act as a kind of changeable shell,' says Penoyre. The concrete structure with its column supports means that walls can be removed and rebuilt as needed. Several large spaces inside demonstrate this adaptability in practice.

Where Waldron and the SCDC have strengths and weaknesses, Gracefield Gardens suffers from a certain kind of mediocrity. What it does, it does quite well, but there is far less architecturally exciting about the

building. This comparison, of course, raises the obvious question of how these centres may be deemed successful.

While Gracefield Gardens may be a good and welcoming healthcare centre, by Sylvie Pierce's index (that it facilitates the improvement of services environments), the design is hardly inspiring or aspirational. The other two centres give you more of a pause and demand more attention. What's best for the community remains unclear, but these projects at least indicate the attention being paid to the issue of healthcare design. ■

Client Building Better Health/Lambeth Primary Care Trust

Start on site date March 2006

Completion September 2007

Gross external floor area 4,000m²

Cost £8 million

Architect Penoyre & Prasad

Main contractor Willmott Dixon

Structural engineer Price & Myers

Quantity surveyor Davis Langdon

Carbon emissions 58.63CO₂/m²



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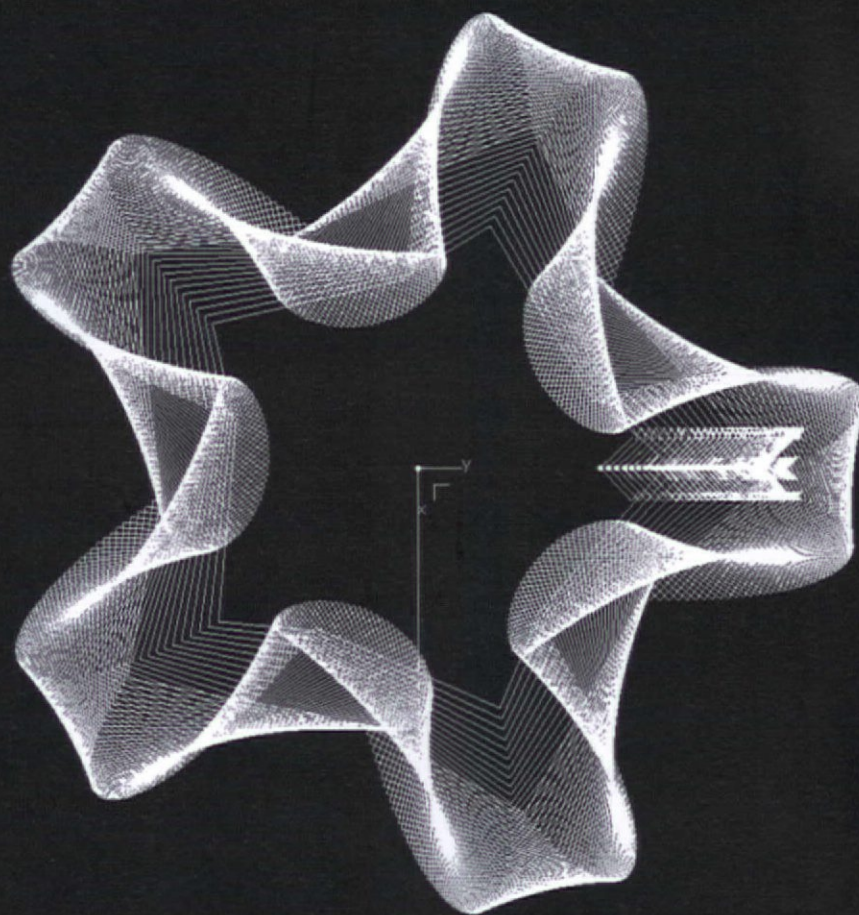
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Rapid-prototyping technology p.40 // IT teaching in schools of architecture p.42 // Buyer's guide to CAD workstations p.44 // Buyer's guide to large-format printers p.46

IT in Practice



This is the first in the AJ's quarterly IT in Practice series, which provides information on technological advances and practical advice on making the most of your software and hardware.

RAPID-PROTOTYPING TECHNOLOGY

MODEL PROGRESSION

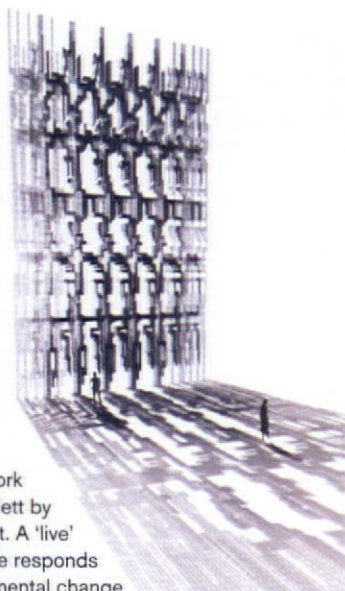


Zaha Hadid's Mesa
Table for Vitra, made
using SLS technology

Rapid prototyping turns CAD designs into physical models in just hours, writes *Cathy Strongman*, and could soon allow architects to create 1:1 models of building components

Rapid-prototyping technology (RPT), which is the automatic construction of physical models based on virtual designs from CAD software, is transforming architectural model-making. The automotive, aeronautical and medical industries have embraced this technology for years, using it to create models of everything from hearing aids to the giant wings of the Airbus A380. As three-dimensional CAD packages become more commonplace, the opportunities that these machines offer architects are multiplying.

Although the most basic machines cost around £25,000, RPT is not limited to large practices because a burgeoning industry of out-of-house service bureaus – such as ARRK Product Development Group, Cadventure and Ogle Models + Prototypes – will turn a model around in two to three days, with simple models costing under £50. This low cost, combined with the speed and accuracy of the process, has persuaded architectural practices of all sizes to invest in RPT models. Ben Addy of Moxon Architects is currently using this technology for a competition model. He says: 'We have a number of "nested" forms within forms that would be very hard to do in any other way.'



Student work
at the Bartlett by
Helen Float. A 'live'
RPT facade responds
to environmental change

All RPT machines create models by layering cross-sections on top of each other, but the materials and the fixing agents vary. The crudest, fastest and cheapest machine is the 3D Printer, invented at MIT and now manufactured by Z Corporation (www.zcorp.com). The 3D printer binds consecutive layers of powder together using a liquid binder. Once the modelling process is complete, typically within six hours, the model can be excavated from the loose powder with an air hose and hardened with a variety of techniques such as spray-on glue, wax and epoxy. Maximum model size with this technology is 25 x 35 x 45cm.

3D printer models are relatively brittle, and more-advanced rapid prototyping machines exist in the form of Stereolithography (SLA) and Selective Laser Sintering (SLS), which both use a laser to

The Zprinter can create coloured models and transfer environmental data on to an element

attach the consecutive layers of a model together for greater strength. The SLA and SLS machines can be used to create models of all sizes, as the service bureaus can easily join separate components together. 'Some 80 per cent of the architectural models we make are SLS as opposed to the 20 per cent that are SLA,' says Craig Vickers of ARRK, one of the UK's largest rapid-prototyping bureaus. SLS allows greater complexity and the finish of the models is more robust. Cost-wise, SLS is typically 10 per cent cheaper than SLA.

In terms of software, 3D CAD data in a Standard Triangulation Language (STL) format is used to transfer information from computer to printer. The service bureaus can also build STL files for projects.

Foster + Partners bought its first 3D printing machine, the Spectrum Z510, in 2005, when working on a 41m-long yacht. 'We found it very difficult to make a physical model of the boat, so we decided to invest in a rapid prototyping machine,' says project

architect Xavier De Kestelier. 'Now we have two machines in-house and we make up to 3,000 models a year.'

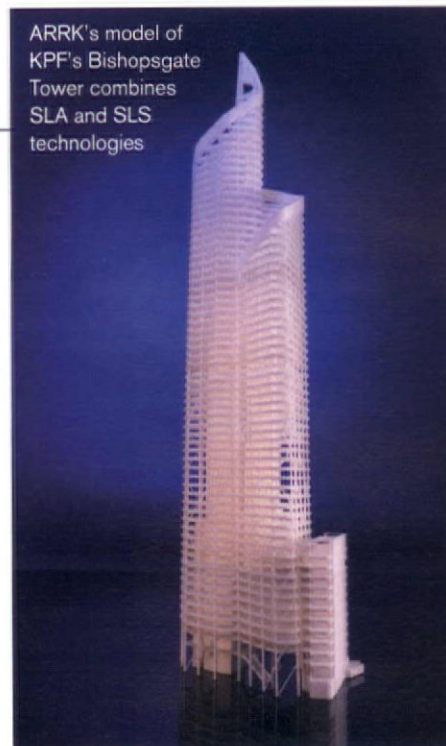
KPF leases a Zprinter from Z Corporation. This model is unique in its ability to create coloured models, and the fact that environmental data, such as solar-energy gain, can be represented on a model.

New materials and machines specifically suited to architecture are continually being developed. ARRK, for example, now offers Watershed resin for the SLA machine, which is less hygroscopic (meaning it absorbs less water) than other resins and thus prevents sagging. The Objet Machine (www.2objet.com) is another one to watch, as it works along similar lines to an SLA machine but can print two materials, both resin and a

rubbery material, at the same time. As the technology improves and costs are reduced even further, 1:1 prototyping of building components using RPT will be the next step.

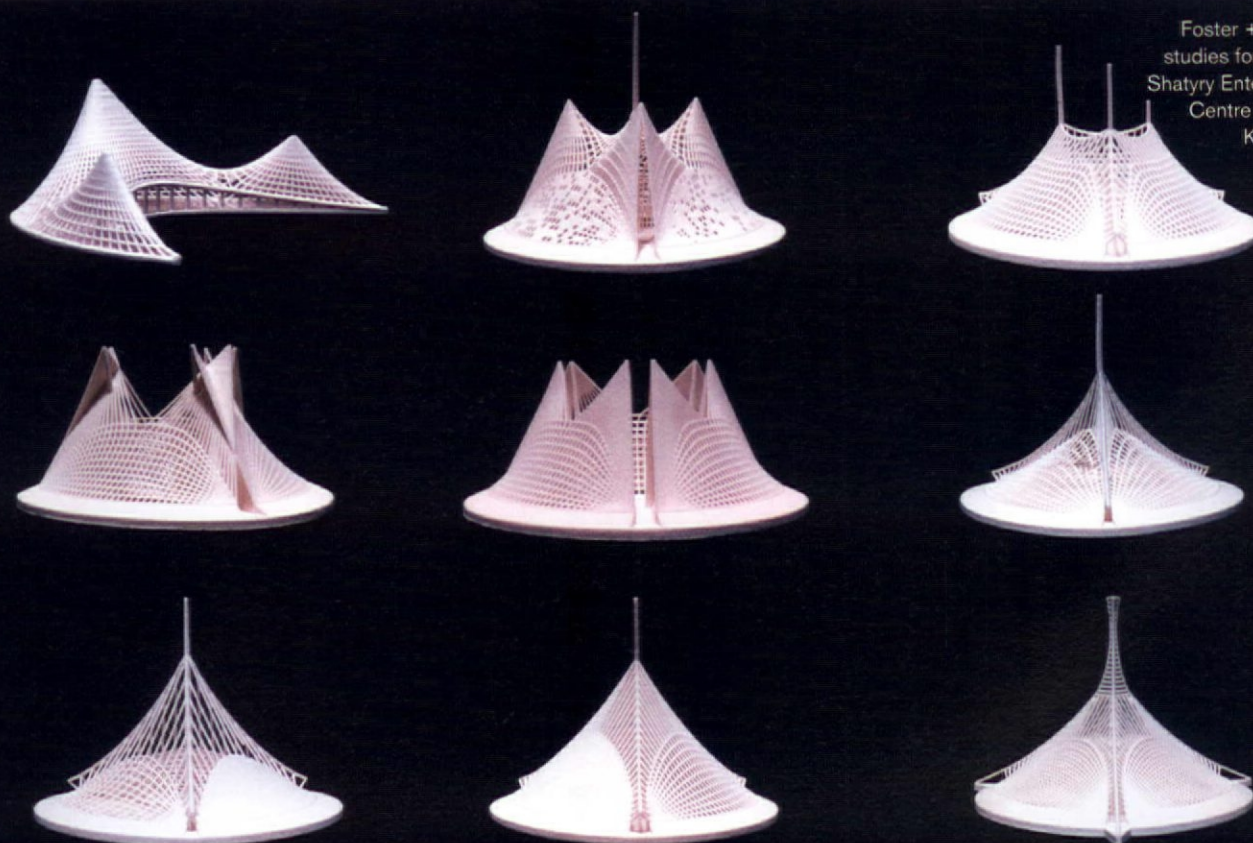
But architects and model-makers alike are adamant that rapid-prototyping machines do not signal the end of the hand-made model. 'Rapid-prototyping machines are good when you need models of projects with double curvature and complex geometry,' says Saffet Bekiroglu of Zaha Hadid Architects. 'But we still make models in-house, as creating a model by hand is an important way of developing ideas.' Grimshaw's Jolyon Brewis, who used RPT models for the Eden Project's Education Centre agrees. 'The important thing is to create a model that accurately represents the idea,' he says.

ARRK's model of KPF's Bishopsgate Tower combines SLA and SLS technologies



RICHARD THACKHAM

Foster + Partners' studies for the Khan Shatry Entertainment Centre in Astana, Kazakhstan



IT IN UNIVERSITIES

DIGITAL KNOWLEDGE

Architecture schools aim to give their students experience of the important programs, while avoiding fads and keeping a close eye on costs, writes *Kaye Alexander*

In terms of IT skills, universities know that graduates are expected to hit the ground running. 'You only have to look at job adverts to see that students need to know the big CAD packages,' says François Penz, architecture IT co-ordinator at Cambridge. But with equipment out of date almost as soon as it is installed and the constant release of new versions of programs, delivery of IT skills within UK schools of architecture is complex. Departments at schools across the country have different attitudes about IT, which greatly influences their choices in hardware, software and the curriculum.

In a bold move, Cambridge no longer provides computers in a dedicated classroom space, opting instead for what faculty computer officer Stan Finney terms 'a virtual computer room'. This decision was driven by the fact that students increasingly prefer to work on their own laptops – a trend taking place within student bodies as a whole. Now the Citrix thin client server system and the university wireless network enable Cambridge students to access a raft of packages and programs remotely. 'Students don't have to have the latest machines – anything from this

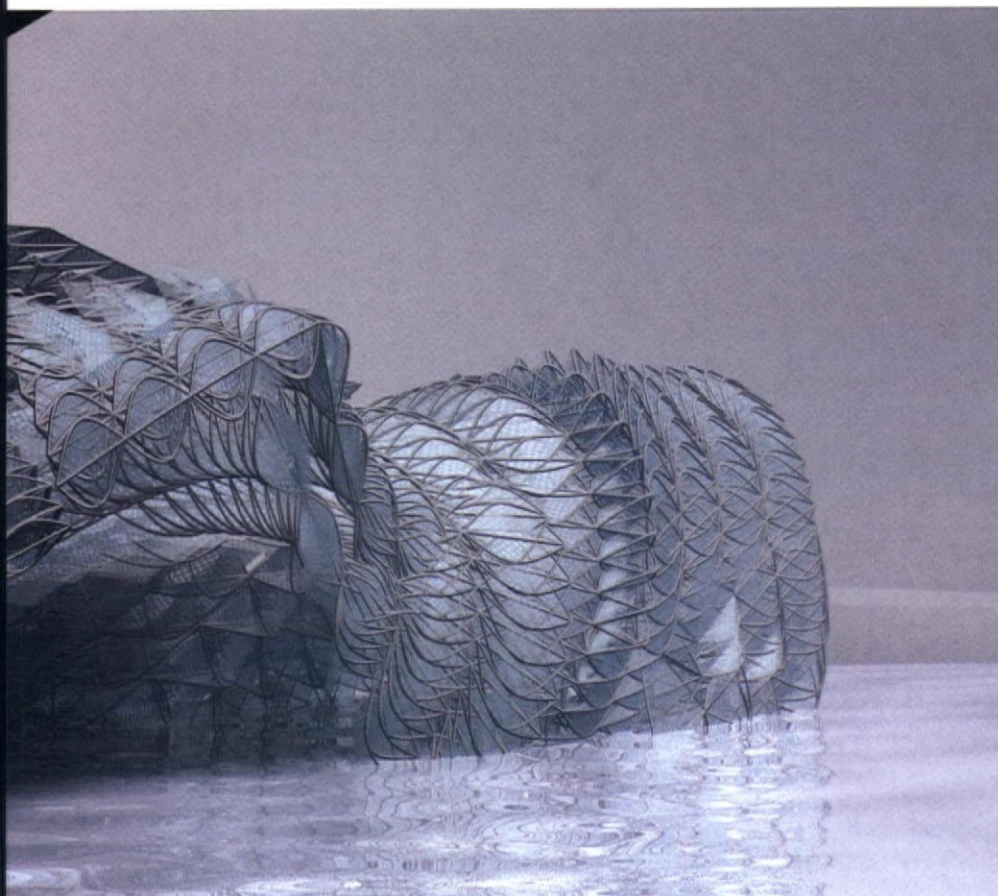
century will do. Citrix makes everyone equal – it can convert PC programs to be Mac-compatible and vice versa,' says Finney.

Almost the opposite approach has been taken by the Architectural Association (AA). Head of computing Julia Frazer aims to replace a third of all machines annually to provide top-end computers that students can't afford themselves, as performance is critical when running sophisticated programs. Cambridge claims to address this by using the memory and power of the central network. As an independent school of architecture the AA does not have the facilities and support of a central university IT department that other schools depend upon. But this does give it purchasing freedom, and the school builds its own computers from the best components available rather than buying entire machines.

Licensing software is a major spend for the eight architecture schools surveyed. CAD packages Microstation, Vectorworks, Bentley along with 3D graphics and modelling programs Rhino and Maya were the most common amongst the schools. Also selectively on offer are AutoCad (a CAD software application for 2D and 3D drafting), ArchiCad (a 3D architectural design software with 2D drawing and layout functions) 3D Studio (an animation package), Bentley's Generative Components (a program that

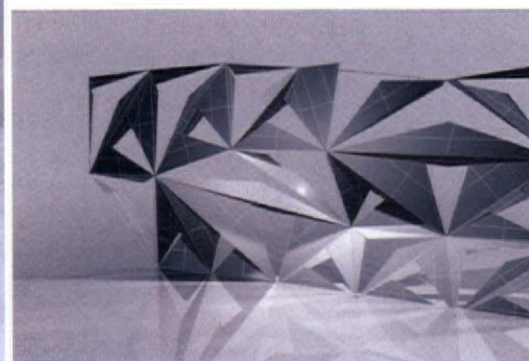


Bath MArch student Steve Mason's project for an automotive design studio, modelled using Rhino



Left Bartlett student Takehiko Iseki's exploration of mineral crystallisation – created using Bentley's Generative Components

Below Dimitris Papadopoulos and Yiannis Kanakakis' used Generative Components to investigate working with data structures



captures and graphically presents both design components and the relationships between them), Revit (purpose-built building information-modelling software) and Artlantis (a rendering program). Licences tend to be limited to 20. 'Not all CAD vendors are enlightened enough to give students free versions of their software,' says the University of East London's MSC Computing and Design director Paul Coates. At Nottingham all students are issued with

'Students don't have to have the latest machines – anything from this century will do'

the Google-designed professional version of the intuitive CAD program SketchUp (a basic version is available to download for free) and ArchiCad. Bath has just made the first big purchase of Digital Project (DP) by a university, used by MArch students. This is a new software platform that supports the all aspects of a project's life-cycle in a common digital environment. Andrew Watts of facade consultant NewTechnic, who teaches on the course, says: 'Although Rhino is more intuitive than DP, it is not parametric. DP is a much more powerful tool.' Ex-Bath students who have trained on DP at NewTechnic serve as informal tutors for the year below.

Visiting architects feed information to architecture departments about programs used by practices. Bill Hodgson, tutor of Computing for the Built Environment at the Bartlett, explains his department's decision to teach Microstation. 'Most of our students want to go off and work for Foster, so that is what they need. Microstation is the vocational choice,' he says.

Pete Szalapaj, lecturer in Human-Computer Interaction at Sheffield University, differs in his strategy: 'My approach to teaching is not necessarily tied in to any specific CAD software. My aim has always been to try to teach basic principles that are common to many kinds of digital design systems, and to relate these core skills to what students do in the design studios.' This avoids the fads and fashions that the AA's Frazer describes, using the example of the 3D modelling package Form Z. 'It was the program of the moment a couple of years ago, but is hardly used now, so we only keep it on a few machines', she says.

Of those surveyed, most schools offer undergraduate courses in the frequently used programs. 'We get them started and they take it from there', says Frazer. The Centre for Alternative Technology fosters an ethos of peer-to-peer learning which Simon Tucker, programme leader for Research and Distance

Learning, calls an 'experimental methodology'. Graduate students, familiar with various programs and research methods, instruct one another on using IT based on the needs of specific projects.

Where courses are unit- and studio-led, such as at the AA and Cambridge, CAD programs are taught and introduced as an integral part of the design work. At Sheffield, IT courses have credit allocations, although digital presentation is also assessed as part of the portfolio-review process. Coates bemoans the fact that at the University of East London, IT is classed as part of 'supporting studies', which includes environmental design, acoustics, materials etc. But Hodgson warns against a universal roll-out of CAD.

'Generally we have a good deal of scepticism towards an exclusively digital shift at the Bartlett,' he says. 'I teach the students to approach the computer as a drawing tool, so it achieves what a pencil perhaps cannot. We aim to give them the skills on computers so that they can make an intelligent decision in terms of what is best to use for their purpose.'

No matter what a department's outlook, the majority see the digital workshop as the future and are already planning to introduce – or desperately wishing they had the space and funds for – 3D printers, laser cutters and rapid-prototyping technology.

BUYER'S GUIDE, BY GREG CORKE

CAD WORKSTATIONS

HINTS AND TIPS

- All modern processors are 'multi-core', which means you get two (dual core) or four (quad core) processors on a single piece of silicon. However, not many software applications can take advantage of multiple cores, so if you're after more performance a chip with a higher GHz is more important.
- Memory is extremely important – if you don't have enough your machine will slow down. 1GB is an absolute minimum, but as you run more applications concurrently or increase the size of your datasets, you'll need more. However, a 64-bit operating system is required to be able to use more than 4GB.
- In terms of Operating Systems, Windows Vista is still relatively young and there can be compatibility issues with certain software and peripherals. This is why many workstation vendors still offer Windows XP. There are fewer applications for Apple's OS X.
- For 3D applications you'll need a professional 3D graphics card. These range from £100 to over £1,000. You shouldn't have to spend a lot for 3D CAD though.



1 DELL PRECISION T3400

A mere £406 will get you an entry-level Precision T3400 from Dell. For basic CAD work the Intel Core 2 Duo E4400 is more than capable, but for working with larger CAD models, or if you want to run multiple applications at the same time, doubling the memory to 2GB would be £50 well spent. www.dell.co.uk

2 DELL PRECISION T5400

With a 2.66GHz Quad Core processor, Dell's mid-range workstation is no slouch, and 4GB of memory leaves plenty of room to work with big files. The budget Nvidia Quadro FX 570 graphics card offers excellent performance, but you won't be able to drive high-res monitors. If this is important, upgrade to a Quadro FX 1700 and you'll also get more 3D performance. www.dell.co.uk

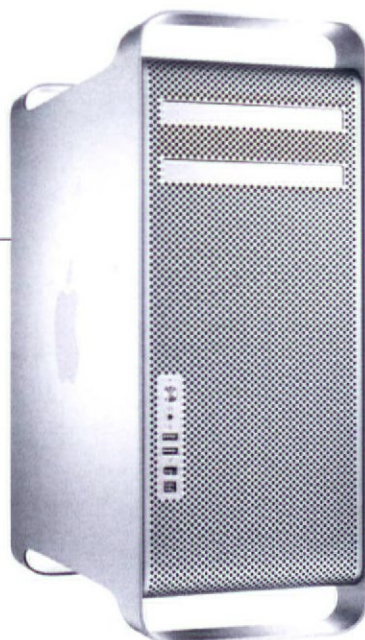


WORKSTATION	PROCESSOR (CPU)	MEMORY (RAM)	HARD DRIVE
1 Dell Precision T3400	Intel Core 2 Duo E4400 (2 x 2.00GHz)	1GB DDR2 RAM	80GB 7,200RPM Serial ATA
2 Dell Precision T5400	Intel Xeon E5430 (4 x 2.66GHz)	4GB DDR2 RAM	160GB 7,200RPM Serial ATA
3 HP XW4600	Intel Core 2 Quad Q6600 (4 x 2.40 GHz)	4GB DDR2 RAM	500GB 7,200RPM Serial ATA
4 Apple Mac Pro	Intel Xeon Quad Core (4 x 2.8GHz)	2GB DDR2 RAM	320GB 7,200RPM Serial ATA
5 CAD2 Vision DQX	2 x Intel Xeon X5460 Quad Core (8 x 3.16GHz)	8GB DDR2 RAM	150GB 10,000RPM + 500GB 7,200RPM Serial ATA



3 HP XW4600

The XW4600 is well-built and boasts some of the best 'green PC' credentials around. It offers an excellent-value proposition for design visualisation users, but its quad core central processing unit (CPU) would be wasted on the average architect. CAD and Office applications will run happily on a dual core CPU, so the additional cores would be mostly redundant. www.hp.co.uk

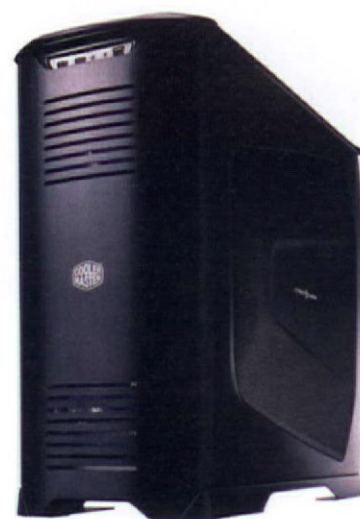


4 APPLE MAC PRO

Macs have always been popular with architects, and there are still a number of CAD applications available for OS X. But now with Apple's boot-camp software you can also run Windows on the same machine. The Mac Pro is a powerful beast and its four cores will make light work of multi-threaded applications like Photoshop and Maya. However, for more lightweight applications, the more cost-effective iMac or even Mac Mini would be sufficient. www.apple.com/uk

5 CAD2 VISION DQX

If you're looking for ultimate performance for high-end 3D design visualisation in applications such as 3ds Max, then this machine is for you. With two high-end quad core processors there's plenty of power. With 8GB of RAM in a 64-bit OS, even the largest models can be loaded up with ease. The ultra high-end FireGL graphics card means your big 3D scenes can be manipulated smoothly, and there's plenty of storage. www.cad2.com



GRAPHICS CARD	DVD	OPERATING SYSTEM	PRICE (EXCL VAT) / WARRANTY
Nvidia NVS 290 (256MB)	16X DVD +/- RW drive	Windows Vista Business (32-bit)	£406 / 3-year on-site warranty
Nvidia Quadro FX 570 (256MB)	16X DVD +/- RW drive	Windows XP Professional (32-bit)	£966 / 3-year on-site warranty
ATI FireGL V5600 (256MB)	16X DVD +/- RW drive	Windows XP Professional (32-bit)	£1,051 / 3-year on-site warranty
Nvidia GeForce 8800 GT (512MB)	16X DVD +/- RW drive	Mac OS X	£1,496 / 3-year on-site warranty
ATI FireGL V8600 (1GB)	20X Dual Layer DVD +/- RW drive	Windows XP Professional x64 Edition	£3,995 / 1-year collect-and-return warranty

BUYER'S GUIDE, BY GREG CORKE

LARGE-FORMAT PRINTERS

1 HP DESIGNJET T610 (24" VERSION)

With six colours, including photo black and grey, the T610 produces remarkable solid blacks and grey tones. It also excels at line drawings in monochrome and colour. While the T610 impresses as a personal printer, it would struggle in office situations as it does not have an Ethernet (network) port as standard. www.hp.co.uk



HINTS AND TIPS

- For colour, an inkjet printer is a must, while monochrome LED (laser) printers are quicker and have a lower cost per print.
- Ethernet is needed for network printing and a built-in hard drive is best for queuing jobs.
- Multiple media rolls mean you can easily swap between different paper sizes and types, and bigger ink reservoirs mean longer unattended printing.

2 CANON IPF710

The IPF710 uses a five-colour dye/pigment ink system, which produces fine details with a resistance against rubbing, moisture and bleeding, making it ideal for CAD line drawings. Full colour output is also good and borderless printing means you can fill the entire drawing sheet with ink. www.canon.co.uk



PRINT TECHNOLOGY	PRINT RESOLUTION (DPI)	CARTRIDGE NO / CAPACITY	PRINT SPEED (QUOTED)
1 HP Designjet T610 (24" version) HP Thermal Inkjet (colour)	2,400 x 1,200 DPI	6 – Matt Black, Photo Black, Cyan, Magenta, Yellow, Grey (69 or 130ml)	Colour A1 – 35 secs (fast mode)
2 Canon IPF710 Canon Bubblejet (colour)	1,200 DPI	5 – Matt Black, Black, Cyan, Magenta (130 or 330ml)	Colour A0 – 56 secs (fast mode)
3 Océ TDS320 LED (monochrome)	600 DPI	1 x Toner Cartridge	Monochrome A0 – 33 secs
4 Océ TCS500 Multi-printhead thermal inkjet	600 DPI	4 – Black, Cyan, Magenta, Yellow (200 or 400ml)	Monochrome A0 – 41 secs / Colour A0 – 63 secs
5 HP Designjet 4500 HP Thermal Inkjet (colour)	2,400 x 1,200 DPI	4 – Black (400 or 775ml), Cyan, Magenta, Yellow (225 or 400ml)	Colour A1 – 25 secs (fast mode)



4 Océ TCS500

For the TCS500, Océ has used its expertise in high-volume printing from its monochrome devices and adapted it for a full-colour inkjet print system. High-throughput colour printing is the result, making it ideal for medium-sized architectural firms. This is achieved through large ink reservoirs, three media rolls and Océ's Power Logic Controller. www.oce.co.uk

5 HP DESIGNJET 4500

For production-level colour printing, the DesignJet 4500 is an outstanding choice. Print speed is exceptional and with large ink reservoirs, two paper rolls and a built-in hard drive, it can print both line drawings and high-quality photos for extended periods without user intervention. www.hp.co.uk



3 Océ TDS320

The compact TDS320 uses LED-based technology and only produces monochrome prints, but line definition is excellent. The toner-based system means media and ink costs are lower than inkjets, and it also scores highly in terms of throughput. The TDS320 can be upgraded to an advanced print/copy/scan solution and an optional stacker can streamline the delivery of prints. www.oce.co.uk



PAPER SIZE / NO OF ROLLS	DIMENSIONS / WEIGHT	CONNECTIVITY	PRICE (EXCL VAT) / WARRANTY
Up to 24" (A1) / 1 roll	1,262 x 661 x 1,0047mm / 65kg	USB (Ethernet optional extra)	£1,670 (one-year next-business-day)
Up to 36" (A0) / 1 roll	Main unit – 1,695 x 760 x 722mm / 79kg. Stand and Basket – 1,370 x 691 x 194mm, 15kg	USB + Ethernet (Firewire optional)	£2,495
Up to 36" (A0) / 2 rolls	1,352 x 899 x 1,251mm / 185kg	Ethernet	£7,302
Up to 36" (A0) / 3 rolls	1,958 x 1,034 x 1,465mm / 180kg	Ethernet	£7,302
Up to 42" (A0+) / 2 rolls	1,930 x 800 x 1,350mm / 185kg	Ethernet + Firewire	£8,750 (one-year next-business-day)

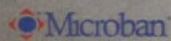
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In this section Jean Prouvé // Diana Periton on Penoyre
& Prasad's new monograph // Strange utopias //
Madelon Vriesendorp // Diary

The Critics



Bicycle (1941) and
bicycle trailer (1947),
both created by
Ateliers Jean Prouvé

EXHIBITION

Something to Prouvé

'Put down that mouse and be inspired, or at least curious,' says **Alex de Rijke**, co-founder of dRMM Architects, of the Jean Prouvé exhibition at the Design Museum in London

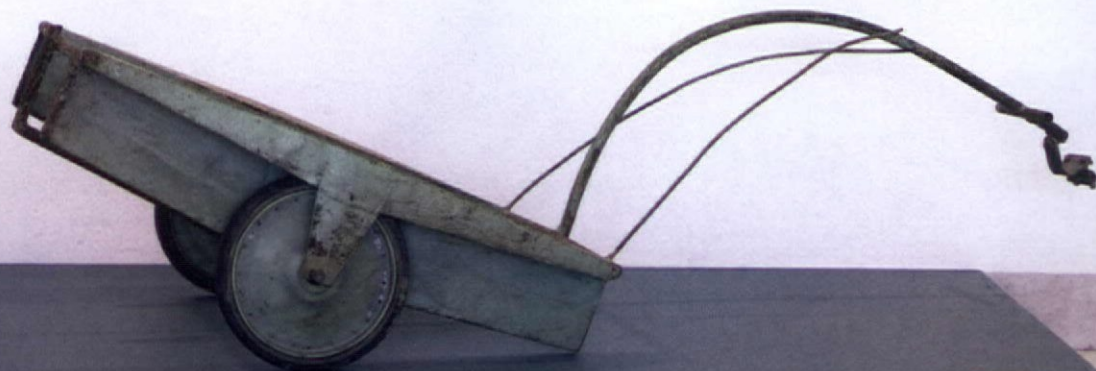
Until 13 April at the Design Museum, Shad Thames, London SE1. www.designmuseum.org

Architects suffer various gaps in their education in the UK, notably any real knowledge of continental Modernism other than that assiduously published by Le Corbusier. The brilliant work of the French manufacturer, furniture designer, self-styled engineer/architect and teacher Jean Prouvé

(1901-1984) is a large gap in received history; one finally filled by this show at the Design Museum. The first serious UK presentation of his work, the exhibition originates from the Vitra Design Museum in Weil am Rhein, Germany, in co-operation with the Deutsches Architekturmuseum in Frankfurt and the

Design Museum Akihabara in Tokyo, Japan. It's a great show for anyone who likes making, and therefore drawing and thinking.

Ignore the Design Museum's strapline of Prouvé as 'the man who invented High-Tech'. This marketing label does no justice to the work, which is imbued with the socialist >>



BOOK

The Prasad manifesto

Who and what is a monograph for? asks **Diana Periton**, as she reviews Penoyre & Prasad's latest book, *Transformations*

Transformations: The Architecture of Penoyre & Prasad, by Sunand Prasad. Black Dog Publishing, October 2007. 192pp. £24.95

There has been a spate of books published by architects about their practices in recent years, from Rem Koolhaas' *Content* to Patrik Schumacher's *Zaha Hadid: Complete Works*. Of course, it is not a new pastime – Palladio did it, as did Le Corbusier. In each case, two basic questions present themselves: who and what are these books for?

Sunand Prasad's brief introduction to *Transformations: The Architecture of Penoyre & Prasad* addresses both of these questions almost before we can formulate them. It is written 'with clients and users in mind' and sets out to 'reveal and share our way of working.'

This is no easy task. It involves initiating a lay audience into the idiosyncrasies of architectural culture, then demonstrating clearly articulated attitudes towards that culture. Prasad does this through eight essays,

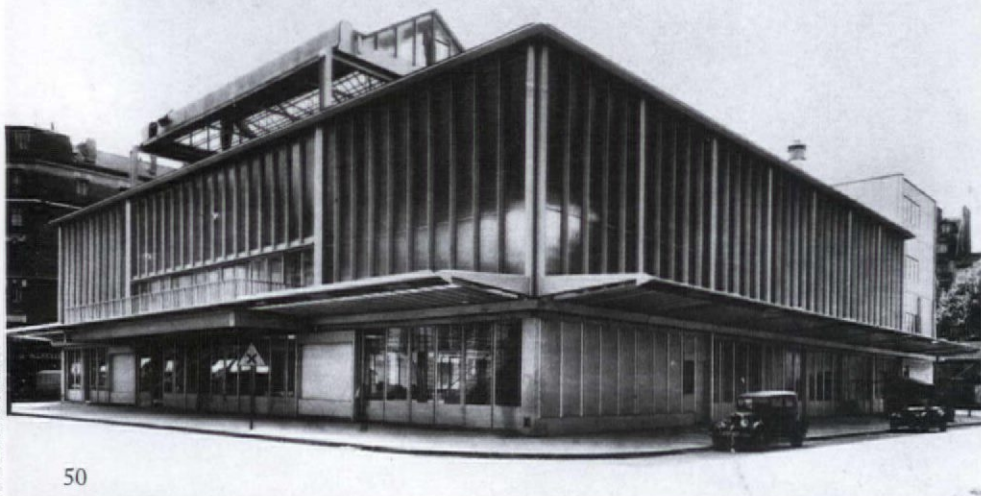
each with a one-word title, interleaved with verbal and visual descriptions of 25 projects which relate loosely to the theme of the essay they accompany (and sometimes interrupt).

The tone throughout is briskly, chattily didactic. It often manages to describe architects' arcane practices in a way which makes them readily accessible, as in 'Purpose', where the way an architect internalises the contrary demands of a brief before formulating an 'effective and perhaps powerful concept' is simply and clearly set out. In 'Construction', under the subheading 'From DIY to PFT', I enjoyed the myriad implications of Prasad's observation that 'the attention... we focused on the joint between two components we now focus on the interface between two packages'. I learned more about PFI from this book than from more directed reading. Sometimes, though, this chattiness is condescending:

Prasad writes: 'A leading architect/academic blithely said to me not so long ago, "Surely construction is to an architect as printing is to a writer..."', perfectly illustrating how out of step with the current concerns of the construction industry professional attitudes can be.' This made me acutely aware of the book's printing mistakes. It is distressing to see the names of Viollet-le-Duc, Sigfried Giedion and Richard Sennett misspelled, and to be tripped up by rogue commas.

For all its clarity, the client or user who pursues this book will be a special one, committed to learning from architects. Having taught in schools of architecture for many years, I found myself thinking *Transformations* might be edifying reading for undergraduates, to show them the sorts of issues an architect is expected to take on board. Prasad's essay on 'Learning' provides its own caveat: teaching is

Maison du Peuple (1937-9) 'the only dated part of the photograph is the car, not the building'



Jean Prouvé continued from p.49

integrity of the author and his collaborators. With the exception of Richard Rogers and Renzo Piano's Pompidou Centre (yes, Prouvé chaired the competition jury), British High-Tech is mostly about the image of technology, whereas Prouvé's work is about the practical, political and economic context of mass production. He was driven to make standardised low-cost products to improve life, particularly for public buildings. Furniture and components for schools, factories and social and refugee housing form the bulk of his early work. It's about content, not (only) form, and is, unsurprisingly, far more interesting.

What a sad irony that furniture and buildings designed to be standardised and

Penoyre & Prasad's
Charter School,
Dulwich (1999-
2003). Interior of
entrance foyer

transformations

the architecture of penoyre & prasad



For all its clarity, the client or user who pursues this book will be a special one, committed to learning from architects

problematic if it is 'something adults do to children'. A focus on child-centred learning is more likely to allow the development of 'independent, free and creative thinkers'. Despite evident awareness of the problem, it is hard to escape from the book's teacherliness.

The opening essay, a formal assessment of the practice's work by Tom Muirhead, tells us that 'Penoyre and Prasad have been exploring an architectural idiom... for which no manifesto could be written'. If a manifesto is a dogmatic polemic, then Muirhead is right. But if, as in Le Corbusier's writing, or indeed in the Communist Manifesto, we take a manifesto to be the elision of what is, with what ought to be, then that's what this book is. Its assumptions are made to appear the natural

outcome of its assessment of a situation. For me, this is the book's ultimate usefulness. As a manifesto, it makes one ask: Is this what I believe architects and architecture can and should do? (See pages 34-37 for a study of Penoyre & Prasad's Gracefield Gardens Customer Centre in Streatham, south London)

Diana Periton teaches at the Mackintosh School of Architecture

Resume: There are rewards in *Transformations*, but some may be put off by its 'teacherliness'

cheap are now rare and expensive collectors' items; a poignancy exacerbated by the exhibition of the work in galleries without daylight, with 'don't touch' signage as opposed to the ideal: sitting at a Prouvé table drinking, reading and talking, as in a Tintin drawing or a Tati film. What this exhibition inadvertently reveals is the need for a redesign of the Design Museum building.

The show is well structured, however, and the restrained power of display is a credit to the design team, Michael Marriot and Graphic Thought Facility.

Prototypes, mock-ups, well-used samples of production furniture and building elements sit alongside documentation of the tools and processes utilised to make them and the social contexts for which they were designed. There

are also some models on loan, although I suspect Prouvé never bothered with them, always electing to create at 1:1 in order to work directly with the characteristics of his materials of choice. The drawings are great; fast and freehand, exploratory and communicative. As he said: 'I hate to draw things unless I'm going to build them'. His preferred palette of folded steel, ribbed aluminium and frameless glazing is reminiscent of the Citroën DS, a contemporary design reference *par excellence* where technical and sculptural resolution is made popular and (still) cool. The only dated part of the photograph of Prouvé's Maison du Peuple of Clichy of 1937-9 is the (non-Citroën) car, not the building, where Prouvé effectively invented curtain walling

This show reminded me of one of my

favourite buildings in Paris: a 1960 apartment tower by Edouard Albert which includes a double dog-leg staircase by Prouvé – not just staggeringly beautiful but also forming the central structural bracing core of the building. The stairway shows the different scales of work being simultaneously resolved – at the foot, the leg and the spine of the building – as the typically pared-down sections vary according to need and the forces they carry. It is this lack of distinction between architecture, engineering, furniture and component design that is key to Prouvé's expressive gift for synthesis. If you haven't the time to go to France, simply go and look underneath a Prouvé table. ■

Alex de Rijke is co-founder of dRMM

Resume: Prouvé's mastery of design exposes the Design Museum's failings



Critic's Choice

A new book
unearths hidden utopias
in the strangest of places,
finds **Andrew Mead**

I was looking at an Ordnance Survey map for Surrey when I saw something intriguing on the outskirts of Esher, close to one of the UK's most celebrated landscape gardens, Claremont. It's a settlement with a plan consisting of an outer octagon around two concentric circles, all linked by radial roads at regular intervals in a way that recalls in miniature those Renaissance schemes for 'ideal cities'. So what's this geometric purity doing in suburban Surrey? The answer comes in Gillian Darley's *Villages of Vision: A Study of Strange Utopias*, published in 1975 and now available in a new edition (Five Leaves, £14.99). It's a village dating from c. 1917, founded on the bequest of department store magnate William Whiteley as a haven for deserving pensioners – almshouses for the 20th century.

Clearly the product of intensive research and exploration, Darley's fascinating book examines many such settlements which were planned from scratch. Their founders' motives – and the architectural results – vary enormously, ranging from John Nash's stuccoed Park Villages of 1824, close to the AJ's offices in Camden, to F H Crittall's development of flat-roofed houses at Silver End in Essex from the late 1920s (pictured below); and from models of social justice to rural arcadias. For this new edition, Darley hasn't revised the text, only added to the lengthy gazetteer, which is a shame – one would like to know what she makes of Poundbury and its kin. But that gazetteer will have readers reaching for their Ordnance Survey maps – this book is full of enticing destinations.



SARAH JACKSON



EXHIBITION

*Madelon Vriesendorp's world
is a rewarding place to visit,*
writes **Shumi Bose**

The World of Madelon Vriesendorp: Paintings/
Postcards/Objects/Games, until 8 February at
the Architectural Association, London WC1

Madelon Vriesendorp is – apart from being co-founder of OMA, and a sensitive, playful artist – married to Rem Koolhaas, and this fact precedes most in-roads to her art.

Initially, the current exhibition at the AA does little to challenge this preconception. When entering 'The World of Madelon Vriesendorp', the first thing you see is *Flagrant Délit*, the painting which graced

the cover of Koolhaas' *Delirious New York* (1978) and which shows the Chrysler and the Empire State Building caught in bed by the Rockefeller. This work is often cited as having been commissioned by Koolhaas, negating Vriesendorp's founding role in OMA. In fact, it existed long before the practice, and the proceeds from Vriesendorp's art sales funded Koolhaas' early paper architecture.

Vriesendorp's shaping of OMA's architectural approach is clarified in the main room, where scattered between the 'Bad Paintings' and the 'Superpainting' – a work created for the show – are an immense collection of American postcards from the last 40 years. This collection, which inspired the style and content of Vriesendorp's paintings, began in the early '70s when Koolhaas and Vriesendorp discovered a mutual love of Americana. This translated itself into OMA's (much-copied)

5 THINGS TO DO THIS WEEK

1 Juan Muñoz: *A Retrospective*

See Muñoz's installations, which contrast architectural environments with sculptures of the human figure (pictured below)

24 January-27 April, at Tate Modern, London.

www.tate.org.uk

2 Skin Deep: Gillespie, Kidd & Coia

Examine the patterns and textures found in Gillespie, Kidd & Coia buildings in this workshop and make your own model

26 January, 12-4pm at the Lighthouse, Glasgow.

www.thelighthouse.co.uk

3 Kanye West: *UniverseCity*

Read the hottest new architecture and design blog by none other than hip-hop producer and rapper Kanye West

www.kanyeuiversecity.com/blog

4 Gordon Kipping Architects/ G TECTS LLC

Hear Gordon Kipping discuss the effect of technology on architecture for the Architecture Foundation's Winter Nights lecture series

30 January, £3, at BDP, London EC1.

www.architecturefoundation.org.uk

5 Kino Plakat

Delight in the graphics of Czech film posters from the 1960s and '70s

Until 23 February at Mascalls Gallery, Maidstone, Kent. www.mascallsgallery.org



Vriesendorp's installation of objects, buildings, people, animals etc.

practice approach, where disparate cultural facets feed into the design.

Vriesendorp's pre-OMA work reveals that her penchant for surrealistic juxtaposition was in place before her collaborations with Koolhaas. Sketches feature wolves, nymphs and stallions frolicking in the moonlight, hinting at dark, if not Freudian symbolism.

The AA's upper room contains the *Mind Game* installation, where viewers are encouraged to rearrange pieces (a foot, a building maquette which has become a set of steps, a woman's torso) to inspire sketches by the artist. The remainder of the room is filled with a collection of stuff – aliens, singing peanuts, brand mascots, cartoon characters, tourist knicks and novelty knacks, with a formidable cumulative power.

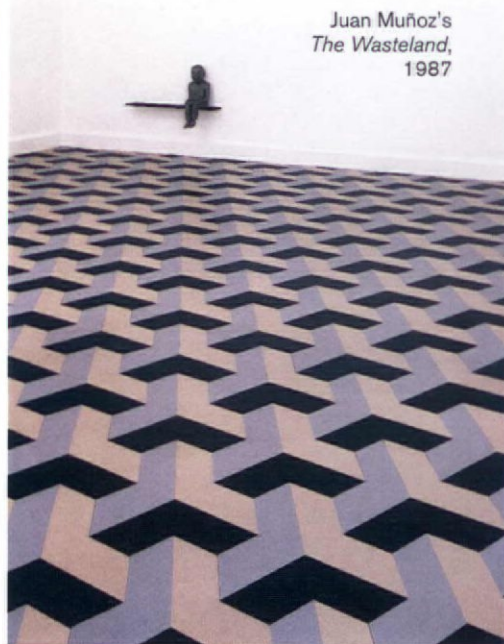
Vriesendorp claims that being the youngest in her family gives her the freedom

to believe that she can 'go on playing forever', and indeed the compulsion is irresistible as you are faced with the thousands of toys and figurines. However Vriesendorp does not collect for the sake of kitsch, but rather for a quality of failure, where plastic mass miniaturisation creates a joke, rather than homage. This failure makes attempted ambition all the more poignant. Lost in the crowd is a model of Koolhaas' CCTV in Beijing; tiny and grey, is its presence a rebuke to Koolhaas' bombastic success, or a tribute? It is a testament to Vriesendorp's sense of humour that you cannot tell.

Though her contemporaries have built buildings and published books with all the compromise that entails, Vriesendorp has remained in the swim of ideas. As a result, this exhibition feels fresh, and long overdue.

Resume: OMA god, what a great exhibition

Juan Muñoz's
The Wasteland,
1987



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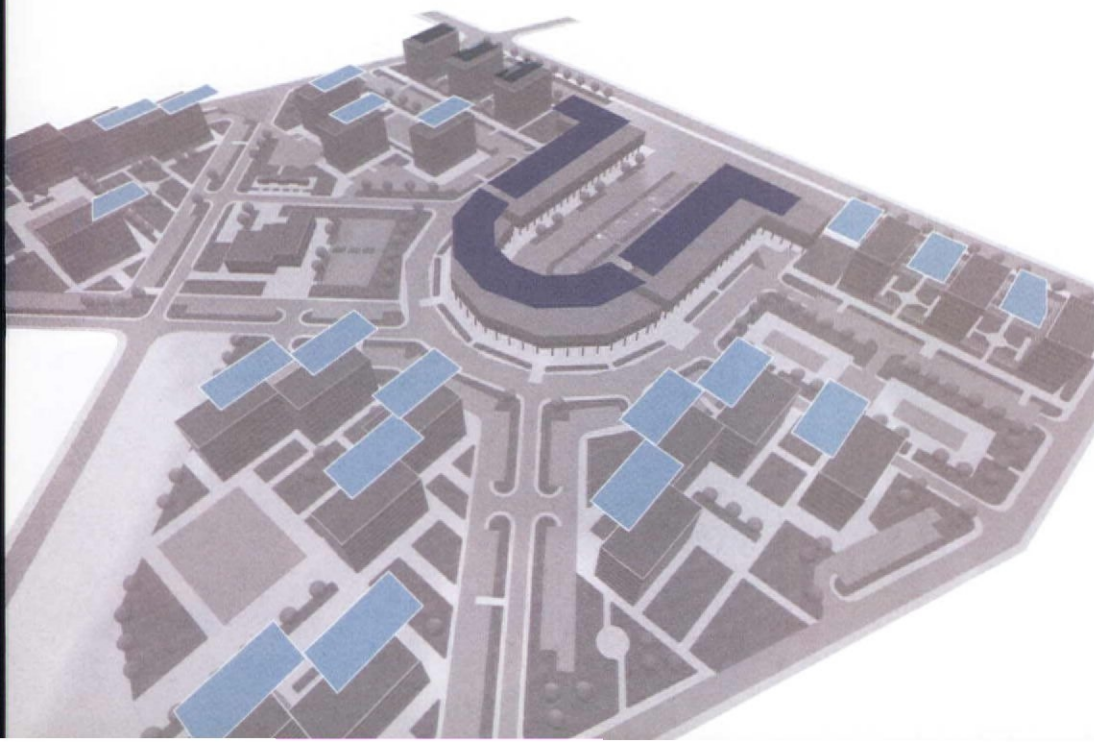
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Students on placement will be 0.8 FTE employees and receive a commensurate salary.

Candidates for the MPhil B will require a Part 1 qualification prescribed by the ARB/RIBA, a First or high 2:1 or equivalent. Overseas students will be required to negotiate Part 1 exemption directly with the ARB.

For more information see www.arct.cam.ac.uk or contact Professor Alan Short cas64@cam.ac.uk or Koen Steemers kas11@cam.ac.uk

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River View Studios! Outstanding practice! £40,000-£45,000 p.a. + benefits

A leading architectural practice with offices across the UK, Europe & Abu Dhabi are looking to appoint 2 Project Architects to take responsibility for a number of prestigious residential schemes. Successful candidates must be capable of leading a team & running their own large projects. Previous experience in residential, mixed use & commercial sectors would be an advantage. This is an excellent opportunity to join an award-winning practice with a possibility of travel/relocation for those interested!

Luxurious location! £45,000-£55,000 p.a. + benefits

A busy young practice based in the heart of Mayfair are looking to appoint a Project Architect to take responsibility for a number of high budget projects from RIBA stage A to L. The practice has a long standing commitment to reducing the impact of their buildings on the environment & are working towards becoming carbon neutral. The successful candidate will be a talented all rounder who has proven experience of taking projects from conception through to completion. This is an exciting opportunity to join a sociable practice that recognises talent & encourages a good live/work balance!

Join the award-winner in the West! £38,000-£45,000 p.a. + benefits

A small lively practice who work from an award winning office that they designed themselves are looking to appoint a talented Project Architect to work on a number of high spec residential schemes. The practice is well published & they enter several prestigious competitions each year. Successful candidates will have exceptional design skills & previous job running experience. A great opportunity for career progression with this fast growing practice!

To view a comprehensive list of vacancies & to register with us please visit www.bespokecareers.com or call us on 0207 24 24 909.

Design for London

Architecture, Landscape and Urban Design Framework Panel

Design for London is looking to appoint the London Development Agency's (LDA) Architecture, Landscape and Urban Design Framework Panel. Working with the Mayor, London Boroughs, business and a range of other organisations, the LDA uses its financial resources, property and land assets to promote an urban renaissance in London. We collaborate with Lord Richard Rogers, the Mayor's Chief Advisor on Architecture and Urbanism to achieve design excellence and sustainable development.

We are seeking to appoint consultants with vision, creativity and first-class design skills to work with us on our projects. We are looking for companies with proven experience in a diverse range of design related work of differing character and size, which will include, but will not be necessarily restricted to, design policy production; research and design related feasibility

studies; landscape and public realm design; architecture and urban and master planning.

You will have a hands-on role, working as a consultant on LDA sponsored projects. You will have outstanding design skills, an understanding of the policy and unique development issues in London and a persuasive, authoritative, flexible and sensitive working style.

A notice has been published in the Official Journal for the European Union (OJEU 2008/S 8-008782). You can request a pre-qualification questionnaire by emailing alupanel@lda.gov.uk. Questionnaires must be returned no later than the 18.2.2008 at 14:00. Further information is available at www.lda.gov.uk.

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Part II Architectural Assistant

Kent

Ref: 0801-39

To £28,000 per annum

My Client is a successful architectural practice with 150 staff in their two offices. They are striving to achieve the highest standards on increasingly exciting projects. Based in stunning design studios in western Sheffield, ten minutes from both the city centre and the Peak District National Park they offer a very competitive package and following ongoing project successes they are now looking to recruit a Part II Architectural Assistant. Their Part II Assistants are offered excellent support and training towards their Pat III. As specialists they have developed a superb reputation with clients in both the education sector and buoyant commercial sectors (city residential, hotel and leisure). As a result they are seeking individuals with the ability to make the most of the significant opportunities that these clients now offer them. Present contract values range between £10 million and £40 million and have award winning design potential. An understanding of the sectors in which they operate might be helpful but is not essential. More important attributes are the experience and ability to lead complex projects from inception to handover and to act as part of a team. They are currently moving towards total 3D CAD design; however no specific CAD skills are required at the outset - just the ability and enthusiasm to learn.

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

Our Client, a large design led practice, employs over 110 people working in their offices in London and Berlin. They are one of the UK's largest practices and can offer excellent career progression. They are committed to finding talented individuals within the industry. They currently seek hardworking Architectural Technicians to join their successful London office, based near Covent Garden tube station. They have a varied portfolio of high-spec projects and work in the Commercial, Industrial, Retail, Residential, Office, Masterplanning, Stadium and Leisure sectors. They are looking for an individual who is technically sound, with a solid background producing detailed working drawing packages. You are required to join the technical team working on a variety of Hotel, Education and Commercial projects. Microstation experience is essential.

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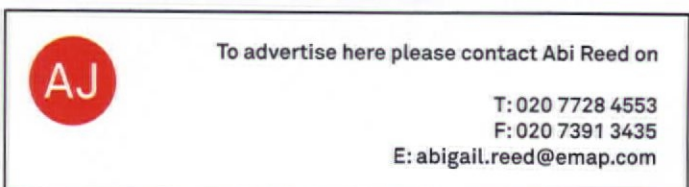
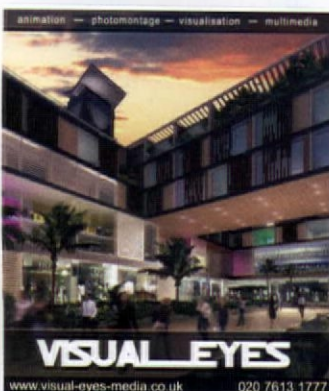
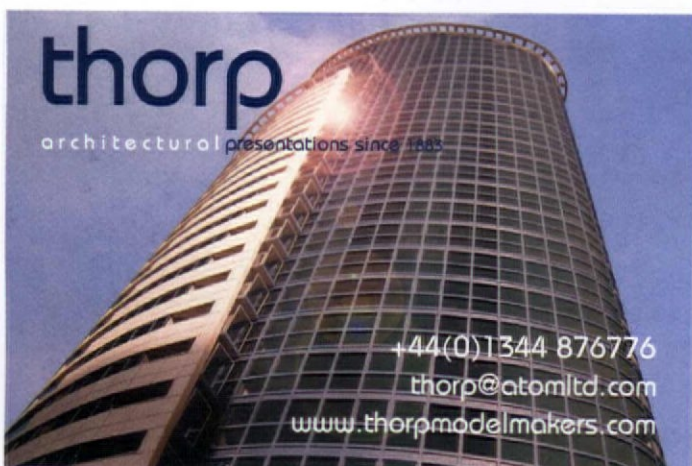


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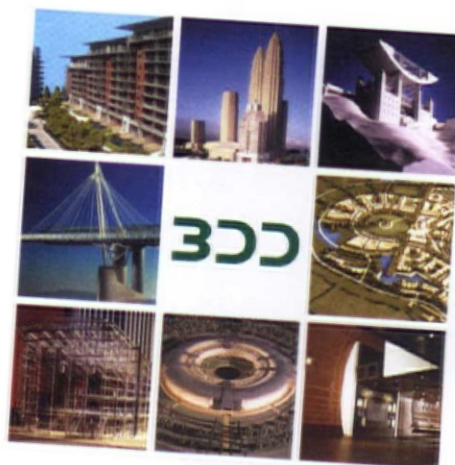
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Products

ENIA TECSON



AJ ENQUIRY 201

City Square carpet tiles by Enia Tecson were specified by Aedas Interiors to fulfil the stringent requirements of the client's BRE-rated office building in South Yorkshire. Tiles in a variety of colours have been laid to provide a stylish yet durable floor, which is easy to maintain and the perfect choice for busy environments.

HÄFELE



AJ ENQUIRY 203

Häfele has combined biometrics and audio/video entry controls in its new Gira security systems. Gira combines a finger-print reader with a door-located audio or audio/video combined-communication system, which is integrated within a small, switch-sized and flush-mounted panel and has no reliance on PC computer controls or software.

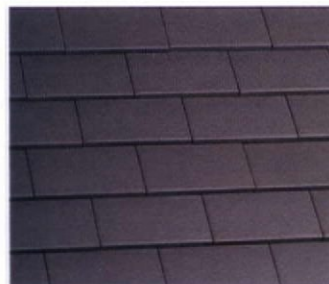
VICTORIAN WOODWORKS



AJ ENQUIRY 205

Victorian Woodworks Contracts has installed its Jatoba wood flooring throughout the Business Premier Lounge and ticketing area at the refurbished St Pancras station. Ideal for this environment, which sees heavy foot-traffic, Jatoba has inherent beauty, a rich colouring and is notable for its toughness, durability and ease of maintenance.

MARLEY ETERNIT



AJ ENQUIRY 207

Leading roofing manufacturer Marley Eternit is expanding its Hawkins range of clay plain tiles – manufactured in Staffordshire since the 19th century – with a new colour, Blue Smooth. Offering the most modern firing techniques, the range is also available in Staffordshire Blue, Staffordshire Mixture and Dark Heather.

STOAKES SYSTEMS



AJ ENQUIRY 202

When is translucent cladding the same as a solid wall? When it has the same 0.28 U-value! Kalwall + Nanogel, seen here at Jersey General Hospital, enables architects and designers to achieve insulating values equivalent to a solid wall while using large areas of translucent cladding or roofing. See more at www.stoakes.co.uk

SCHÜCO



AJ ENQUIRY 204

The 'Schüco Means Business' initiative is a major investment in both people and operating systems. The goal is to ensure that the quality of Schüco's service to UK customers continues to match the quality of its systems. The company has recruited more staff and strengthened its service offering, especially in its sales and estimating teams.

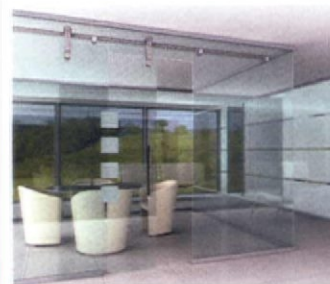
CORUS



AJ ENQUIRY 206

Corus Colorcoat HPS200 prefinished steel in the Orion metallic finish has been specified by Wilkinson Eyre Architects as part of the wall cladding at Liverpool's new Kings Waterfront Arena. Project architect Erick Ramelow says: 'The product is the most durable around and has the most comprehensive guarantee.'

HÄFELE



AJ ENQUIRY 208

The fast-growing architectural department at Häfele has launched a new concept brochure called 'Space and Light'. The brochure showcases Häfele's huge range of fittings for glass doors and windows. Products displayed are from top European manufacturers and the collection is designed to inspire architects and interior designers.



Ian Martin.Q: Why is China like a compulsive gambler? A: It has Tibet.

MONDAY. My friend Danny Hackshaft rings. He's an international press fluffer at Downing Street, and he's 'constructing a forward narrative'. I wouldn't mind, but Sarah Beeny's on the telly, bollocking some idiot for trying to do the plasterwork herself. It's hilarious, *I think she might stab her with the trowel in a minute.*

Danny's not interested. He has to devise a damage-limitation strategy after the debacle that was Gordon In China. 'We need to position Britain as a nation of ideas. Learning lessons from the Beijing Olympics. Outdoing them. Swisher buildings with... coloured lights. Bigger armed guards. Cleaner air. Plus we want all the contracts, trade deals, investment and so on to come here...' He swats away my cynicism. 'Building the moral high ground involves a lot of time, money and civil engineering, OK? Look, China's not impressed with the PM. Fat bastard refused to play table tennis. And he was on his mobile to HQ all through the banquet. Hardly touched his panda mignons. All ideas welcome...' Git.

TUESDAY. Norman emails the first renderings of his new urban hypertower. It's imposing, *ruthlessly contemporary*, exquisitely clad and already nicknamed the Autograph. Where will it be built? His secretary icily informs me that the auction is being held this evening.

WEDNESDAY. Send my China notes through to Danny. I tell him reciprocity's the key. Brits are masterplanning a so-called 'Ecomegalopolis' near Blingnang, so let's invite Chinese firms to do the same thing near Hastings. It'll tie up the environmental-

ists for months. And what about a joint initiative on community empowerment? If China were to assimilate a sizeable section of our prison community into their welfare-to-work projects, we could *redefine Occupied Tibet as a massive and exemplary Neighbourhood Watch scheme.* Another idea: let's legalise scrap-metal theft. In return, all Chinese right-to-buy mortgages have to go through Northern Rock.

THURSDAY. Oh dear. Apparently Danny's team filtered out the sarcasm and Gordon loves it. Danny owes me lunch. 'But listen, while you're on. The Russians have gone moody now. *Some bloody great Norman Foster thing going up in Vodkagrad or wherever.* There's a moratorium on anything British until we shut up about polonium teacakes and Chechnya...' I make a noise like the telephone's tapped, and hang up.

Screen calls by going down the pub. Get back and put the finishing touches to my straw-bale 'skysaver'. The bales are to be left exposed, bringing the rough kiss of the countryside to Hackney. My client sold all the flats off plan, including the penthouse. Yes, it's pushy and innovative – nobody's tried 22 storeys before. We could have gone higher, but air is a precious resource and we are responsible people.

FRIDAY. They're making cookery compulsory in schools, to encourage salad. This will only embolden those berks who want to put architecture at the heart of the national curriculum to encourage walking. *Why stuff architecture into the blank sulkily faces of schoolchildren?* They're not interested,

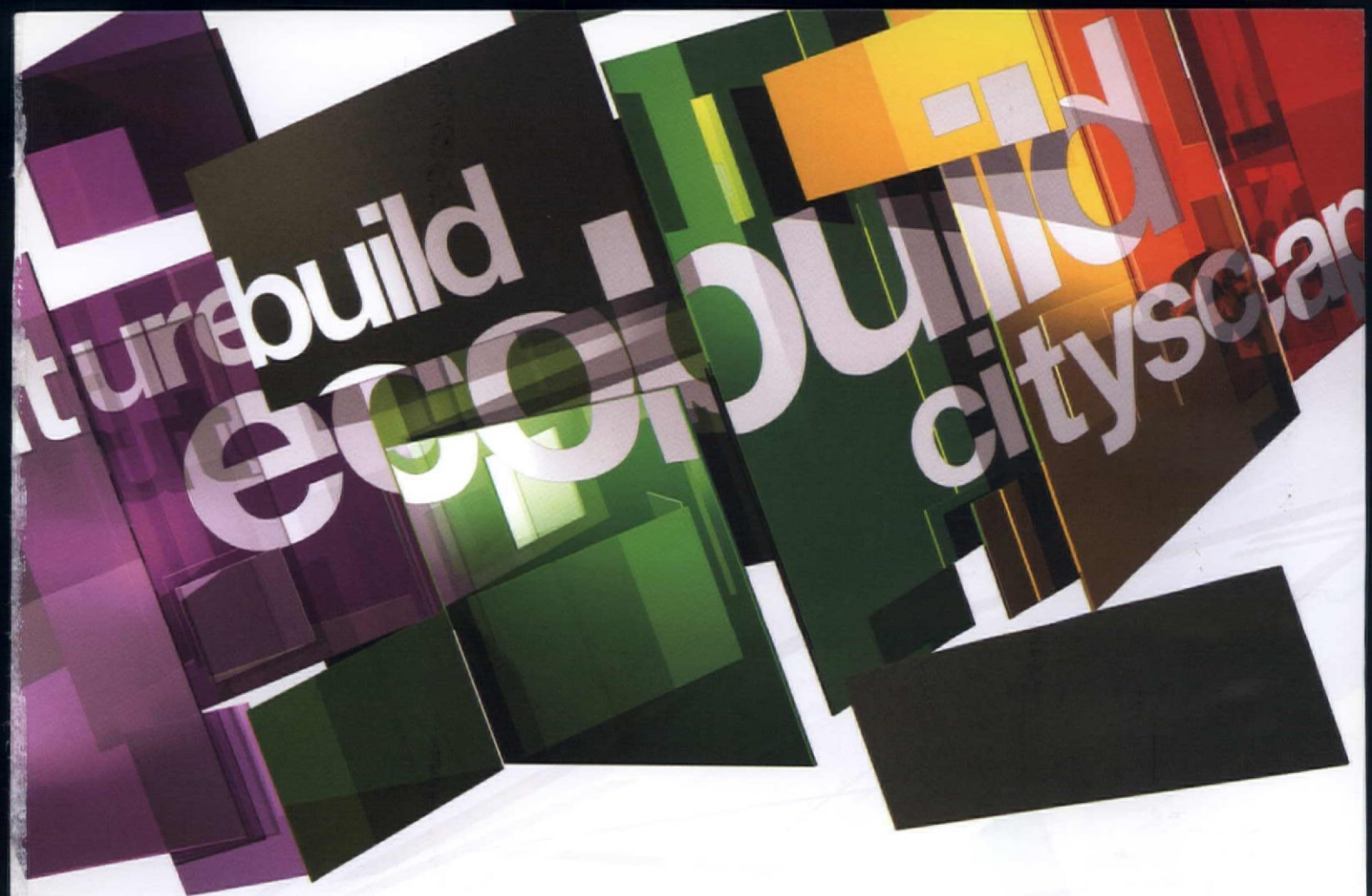
and even if they are it's none of their business. Concentrate on the other end of the welfare state, and encourage the frail and elderly to take it up. Old people lose memory at an alarming rate, and spend hours every day trying to remember useless things. Learning about the mysteries of epic space would be something new and stimulating. Instead of falling asleep in front of ITV and nearly choking on their teeth, they could discuss the Romance of the Baroque Era etc. Memo to Self: write to/for *Mail on Sunday.*

SATURDAY. To Bleasdale, a new 'sustainable' cultural suburb of LIVERPOOL, designed by some Scandinavian architects to last for the whole of 2008. I say architects. They're called w:Aft, in five different fonts, and listed in the International Directory of Placemakers as 'cultural quartermasters' so they've obviously done this sort of thing before. Bits of neon everywhere and a Dream Bus full of mobile planning workshops in second gear.

I'm sick of ScouseFest already. Just because it's the 'capital' of culture of everywhere, why am I legally obliged to type LIVERPOOL until 2009, when I can use upper and lower case again? Oh, they think it's so amusing – reviving a stretch of the Leeds and LIVERPOOL Canal and calling it Caps Lock.

SUNDAY. Morning, blue-sky thinkathon in the recliner. Afternoon, *grey-sky drinkathon* in the pub smoking yard.

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