

07.02.08

Technical & Practice  
*Products from every part  
of the tree – p40*

Shrinking Cities  
*Development in the North  
West is widening the gap  
between rich and poor, says  
Anna Minton – p24*

Spatial storytelling  
*Cinematic cityscapes at  
the BFI's Wim Wenders  
retrospective – p46*



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# POST-AGRICULTURAL

*Peter Blundell Jones on Evans Vettori's Cotes Farm in Lancashire – page 30*







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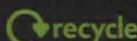
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# Contents

## News & Comment

05 Grimshaw leaves English Partnerships framework panel

07 HKR and Make to redevelop Dublin markets

08-09 Row breaks out after Alex Haw's Urbantime Project-winner is destroyed

10 London practice wins Dutch floodproof homes contract

12 Architects put pen to paper to defend under-threat Newport High School

14-15 Terry Farrell brings the Thames Gateway to Leeds

18-19 Leader and comment

20 The Olympic stadium's only claim to architecture is that it is removable, says Patrick Lynch

62 Ian Martin forms an alliance with Prince Charles

## Features

24-29 Shrinking Cities research raises some uncomfortable truths for Liverpool and Manchester, says Anna Minton

30-35 Evans Vettori takes on a barn conversion

36-37 Working Detail: A copper-covered mansard roof

## Technical & Practice

39 Adding a basement pool to an Edwardian house

40-43 Making products from every part of the tree

## The Critics

45-46 Peter Davey on a study of the architecture of Yemen

46-47 Marko Jobst looks at the world through the lens of German director Wim Wenders

48-49 Gerry Fox's filmic walk through London

## Regulars

16 Astragal and Hellman

22 Letters

## Jobs & Classified

50 Top five jobs:  
Centurion - design architects  
Sheffield Hallam University - principal lecturer in architecture  
London Development Agency - assistant director  
BBT - project architects  
Derbyshire Council - senior architect

57 Classified advertising

## This week online

See all of this year's shortlisted Small Projects at [www.ArchitectsJournal.co.uk](http://www.ArchitectsJournal.co.uk)



Peter Blundell Jones

## CONTRIBUTORS

*Peter Davey, former editor of the AR, reviews a book about the architecture of Yemen on pages 45-46*

*Writer Anna Minton has contributed to the Shrinking Cities research project. Her essay on pages 24-29 looks at regeneration in Manchester and Liverpool, two cities studied in Shrinking Cities*

*Peter Blundell Jones who wrote and photographed the Building Study on Cotes Farm on pages 30-35, is a writer, critic, and professor of architecture at Sheffield University*



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# GRIMSHAW LEAVES EP FRAMEWORK PANEL

Practice says risk is too high after it is forced to take on exclusive insurance liability for work won under framework agreement

Grimshaw Architects has pulled out of English Partnerships' (EP's) framework agreement, claiming it placed the practice at an 'unacceptable' level of commercial risk.

The firm had secured its place on the panel in 2006 but dropped off as a number of clauses in EP's contract demanded it offer an 'absolute guarantee' for any work taken on through the framework.

Grimshaw's commercial director Ewan Jones (*right*) said giving any performance guarantee falls outside of a firms' professional indemnity (PI) insurance policy, and would make the practice exclusively liable for any issues, for example project delays or budget over-runs, only excluding negligence.

Jones said: 'The clauses imposed an unacceptable level of risk to our practice and might have jeopardised our ability to serve all our other clients.'

The AJ understands that at least one other practice on EP's 18-strong architecture framework panel is yet to sign its contract, and another is looking into the insurance issue.

One source from a firm on the panel said: 'When we first looked at it, we thought "Christ!". I suppose EP is trying to get as much out of it as possible.'

'If you don't like the terms then that's it, you don't work on the framework,' he added.

Richard Long, director of professional services at Lockton International, PI insurance specialists, believes any firm entering into contract that requires a performance guarantee, should tread carefully.

Long said: 'My advice would be to avoid entering into a performance guarantee. But if a firm does decide to enter that contract then they should keep their eyes open for any liabilities.'

Grimshaw's Jones said: 'It's a risk management thing [for EP], but there really isn't any point trying to transfer risk onto a practice that they can't back up with insurance. All that happens is you make the claim and the practice ceases trading.'

An EP spokeswoman said: 'The consultants were all made aware of the contract. We do have an unlimited liability clause, but the risk is fairly low. Most of the work commissioned by EP is early stage work.' *Richard Vaughan*



## ENGLISH PARTNERSHIPS' ARCHITECTURE FRAMEWORK PANEL

- Ash Sakula
- Broadway Malyan
- Cartwright Pickard
- Chetwood Associates
- Design Engine
- FAT
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- Letts Wheeler
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- Lifschutz Davidson Sandilands
- Maccleanor Lavington
- Pollard Thomas Edwards
- PKS
- PRP Architects
- Rick Mather
- Schmidt Hammer Lassen
- Studio E Architects
- Grimshaw Architects (dropped out at the end of 2007)



## DESIGN COMPETITION FOR ICONIC iHUB BUILDING, DAVENTRY

BRE and RIBA are organising an open, two-stage design competition on behalf of the University of Northampton and Daventry District Council to build an exemplar information hub and office building. The competition is an ideas competition that invites visionary and innovative designs that showcase the potential of architectural design, energy efficient technologies and buildability in delivering a sustainable iconic building.

The competition is a two stage process and is open to multi disciplinary teams lead by professional Architecture Registration Board (ARB) registered architects.

Stage one will be a conceptual design competition and the stage two will require detailed demonstration to meet the competition requirements. At the end of stage one the short-listed design teams will be provided with an honorarium.

The preliminary briefing paper and the registration form can be downloaded from **[www.bre.co.uk/competition](http://www.bre.co.uk/competition)**. Applicants are requested to complete the registration form and email it to **[parmars@bre.co.uk](mailto:parmars@bre.co.uk)**. The registration form submission deadline is Tuesday 18th February 2008 at 17:00 hours.

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# HKR AND MAKE WIN DUBLIN MARKET COMP

HKR Architects and Make have won the competition to redevelop the 19th-century fruit and vegetable markets in Dublin.

The Markets Regeneration Consortium team, which includes urbanist Gehl Architects, hailed its victory in the Dublin City Market contest as a chance to recreate the Temple Bar district.

The mixed-use project will

feature a retail market, wholesale outlets, offices, homes and restaurants on the 13,000m<sup>2</sup> plot in the north of the city centre.

Nick Sutton, project architect at HKR, described the scheme as a 'new stepping stone' along the Luas tram corridor between the Heuston Station gateway in the west of the city and the blossoming docklands in the east.

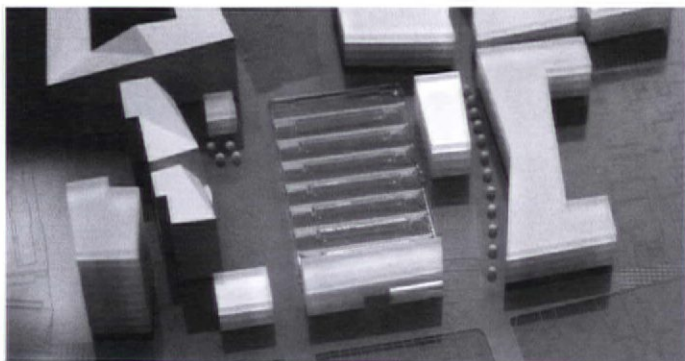
Sutton said: 'The markets area, as it is, now leaves a significant gap in that continuity.'

'It's a fantastic morning place – a marvellous mix of prison vans, bewigged barristers, forklifts and the occasional horse and cart.'

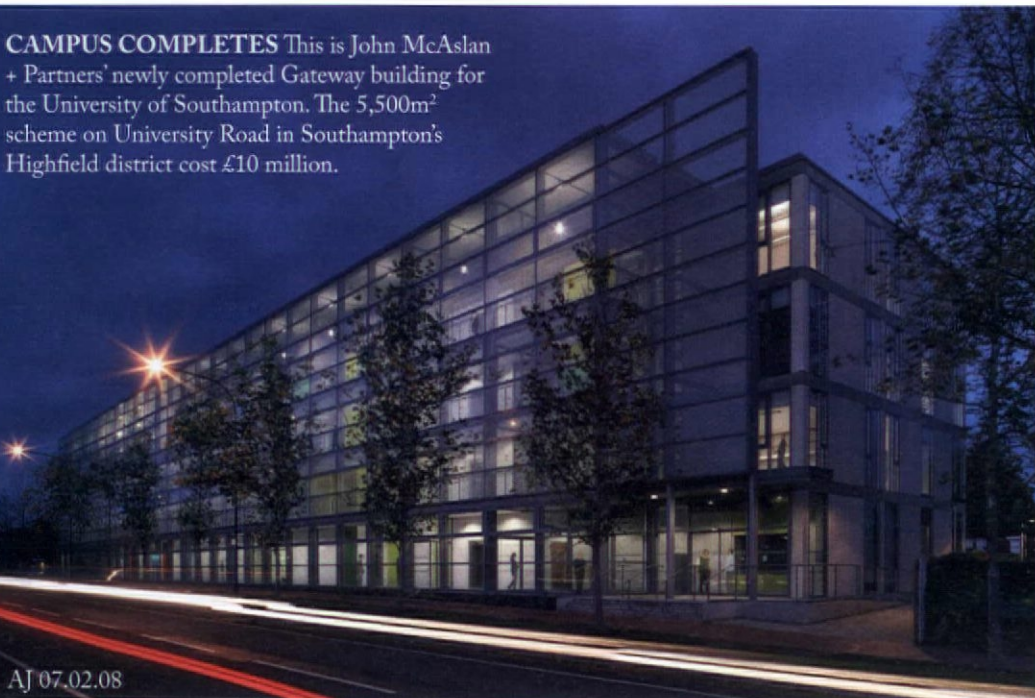
'But [in the afternoon], apart from its residents, it empties and dies as a contributor to the city and its interconnectivity. We reckon our scheme will be one of the most significant interventions to be made... for what it can do in stitching the city together.'

The proposed scheme aims to open up views and access from south of the River Liffey to Temple Bar, create a new square, and tie in with the 18th-century Four Courts area.

A planning application is expected to be submitted this summer. *Richard Waite*



**CAMPUS COMPLETES** This is John McAslan + Partners' newly completed Gateway building for the University of Southampton. The 5,500m<sup>2</sup> scheme on University Road in Southampton's Highfield district cost £10 million.



## THIS WEEK ON THE WEB

### RA SUMMER EXHIBITION CALLS FOR ENTRIES

*The Architects' Journal* and Bovis Lend Lease are again sponsoring the £10,000 Grand Award and £5,000 First-Time Exhibitor Award at the Royal Academy's Summer Exhibition. The theme of the 240th exhibition is 'Man Made' and will be showing from 19 June-17 August. For information on how to enter see [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

### UK ARCHITECTS EUROPANNED

Figures released by the European competition organisers have painted a sorry picture of UK-based architects, with less than four per cent of the 'winners' coming from Britain. Out of the 512 competitors for the pan-European housing contest only 20 were from the UK.

### LDA FUNDING PROBE HIGHLIGHTS 'SERIOUS CONCERNS'

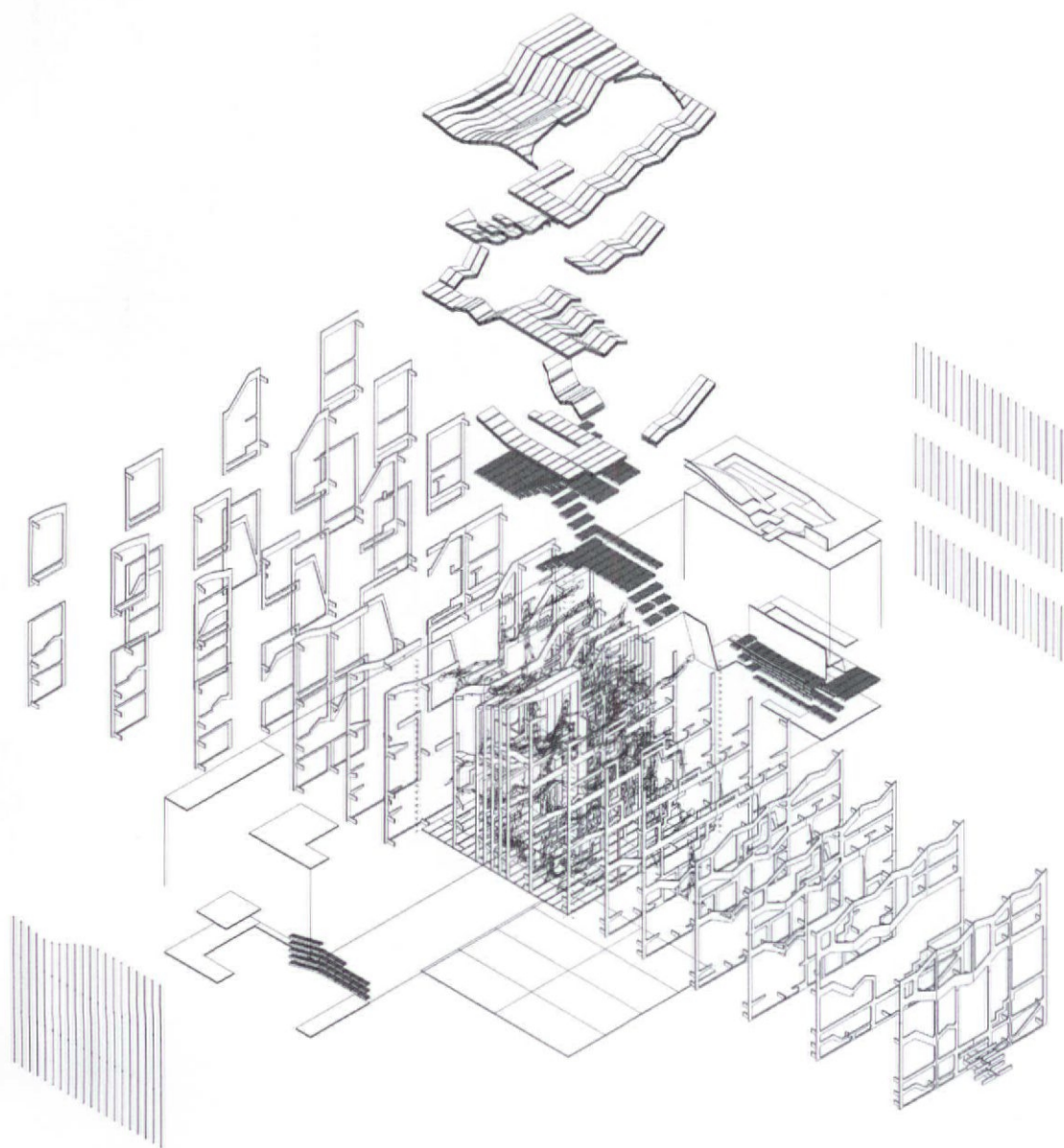
A new report into the London Development Agency's (LDA) funding of six high-profile projects – including Herzog & de Meuron's Laban Centre – has 'serious concerns' over how the money was raised. The London Assembly commissioned auditor Deloitte to carry out a second investigation into the processes used by the LDA.

### SHEPPARD ROBSON SCOOPS HAMMERSMITH CONTEST

Sheppard Robson has beaten Wilkinson Eyre and Barton Willmore to win the competition to redevelop the western end of King Street in Hammersmith, west London. The project will provide an 11,000m<sup>2</sup> civic office building, 290 new private and affordable homes, a footbridge and 5,200m<sup>2</sup> of retail space.

Read all these stories and more at [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)





## ALL WORK AND NO PLY FOR HAW

This is Alex Haw's 25m<sup>2</sup> Work/Space/Ply/Time (W/S/P/T) exhibit, currently on show at the Shenzhen Bi-City Biennale in Hong Kong.

The 5m-tall W/S/P/T, made of layers of engineered ply, is a new version of the exhibit that took first prize at the inaugural Urbantime Project, organised by Tent London last summer to 'explore the changing nature of the 21st-century workplace'.

But, the original W/S/P/T – or the lack of it – is now at the centre of a spat between Haw, a tutor at the Architectural Association and a partner in fledgling practice Atmos, and Tent London founders Jimmy MacDonald and Ian Rudge after the exhibit was apparently destroyed by Tent London's contractors.

'[Tent London] dumped the structure – they told me it had

fallen off the back of a lorry. There was around £15,000 of Zumtobel light fittings in it,' said Haw.

Under the terms of the competition, the structure was the property of Tent London. However, Haw said he is taking legal action to reclaim the cost of equipment.

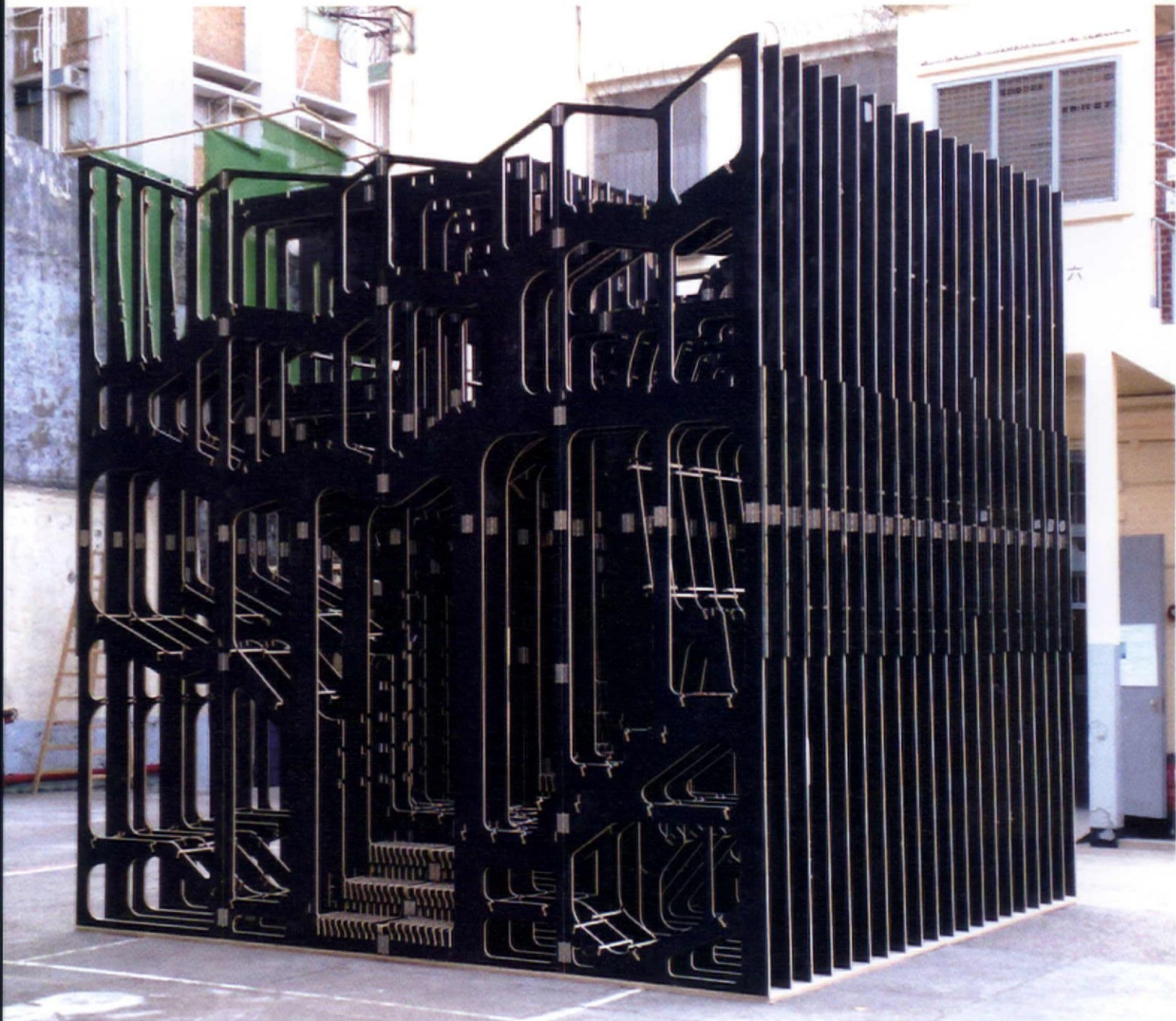
Haw added that he was 'deeply disheartened' that the destruction of the exhibit had jeopardised

plans to display it at the London Festival of Architecture and the Venice Biennale as part of the competition's terms.

MacDonald denied the W/S/P/T had fallen off a lorry, and said it was damaged when it was moved by a fork-lift truck after Haw left it at the exhibition.

MacDonald said: 'We were very unhappy that we were unable to show it at the London Festival of Architecture.' *Max Thompson*





**Above** *Work/Space/*  
*Ply/Time* on display at  
the 2008 Shenzhen  
Bi-City Biennale in  
Hong Kong

**Right and opposite**  
The exhibit is made of  
200 hinged panels of  
film-faced plywood  
sheets







## BRITISH PRACTICE BACA BEATS THE DUTCH IN THEIR OWN WATERS

London-based practice BACA has won a 20 million euro (£15 million) project to design flood-resistant homes in Dordrecht, the Netherlands, seeing off a host of Dutch hopefuls.

Kees Christiaanse Architects and Mecanoo were among the runners up in the competition to design 80-100 floating, amphibious and flood-resilient homes.

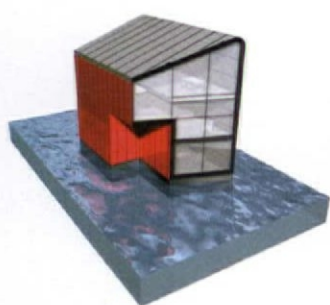
The floating units are single lightweight timber-frame houses

built on buoyant platforms while the amphibious three-storey units rest on 'concrete buoyancy decks' which rise with flood water.

The resilient units have secondary decks above ground level that allow for escape during floods.

The scheme is due to complete in 2009. *Max Thompson*

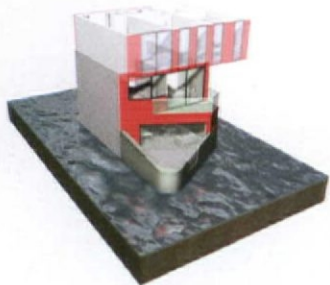
Read BACA partner Robert Barker's comment on flood-resistant design on page 19



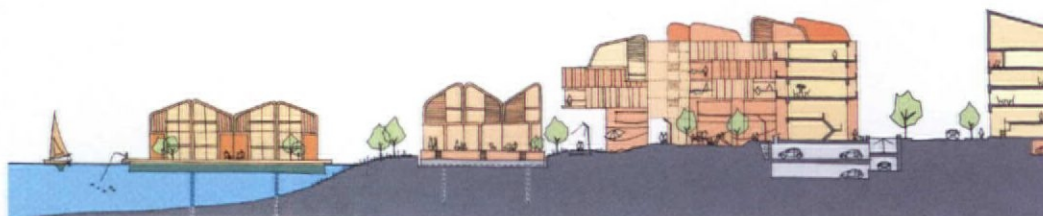
Floating home



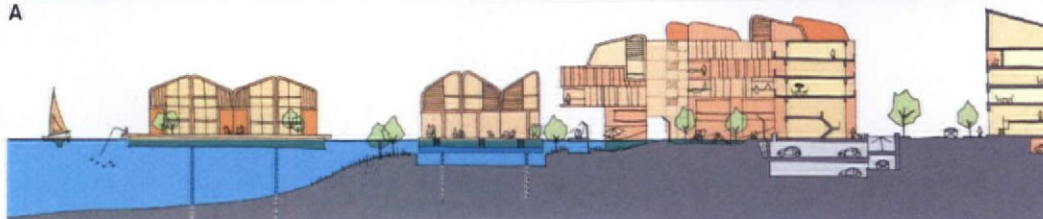
Amphibious home



Flood-resilient home



A



B

**Top** BACA's proposal for flood-resistant homes in the Netherlands

**Right** Sections showing normal conditions (A) and one-in-1,000-year flooding (B)



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# ARCHITECTS OPPOSE NEWPORT THREAT

A host of British architecture's biggest names have written to the Welsh Assembly in opposition to the proposed demolition of Evans and Shalev Architects' Newport High School in Wales (*pictured below*).

Richard Rogers, David Chipperfield, Nicholas Grimshaw and Zaha Hadid have all signed the letter to Welsh First Minister Rhodri Morgan urging him to reconsider the decision to

demolish the school, claiming its destruction would 'represent an irreparable loss to the architectural culture of Wales'.

As revealed in AJ 10.01.08, the 1972 building is earmarked to be demolished next month and replaced by an HLM Architects scheme as part of the Welsh Assembly's drive to improve failing schools.

The letter, penned by Gordon Benson of Benson and Forsyth

Architects, is also signed by fellow Royal Academicians Peter Cook, Will Alsop, Edward Cullinan, Piers Gough, Michael Hopkins, Richard MacCormac, Eric Parry, Ian Ritchie and Chris Wilkinson.

The letter reads: 'The project... is flexible, adaptable and capable of accommodating a contemporary education/transformational brief, given the opportunity and appropriate level of investment.'

In a separate letter from Rogers, also seen by the AJ, the Pritzker Prize-winner says the school is an 'outstanding example of British modern architecture'.

Rogers added: 'Demolishing the building would be a disaster (a word I do not use lightly) and I ask you therefore to reconsider your decision.' *Richard Vaughan*

Read both the letters online at [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)

## BSF REVIEW 'LACKS CLARITY' SAYS SCHOOLS WATCHDOG

Schools watchdog the British Council for School Environments (BCSE) has claimed that a review into the Building Schools for the Future (BSF) procurement process 'lacks clarity'.

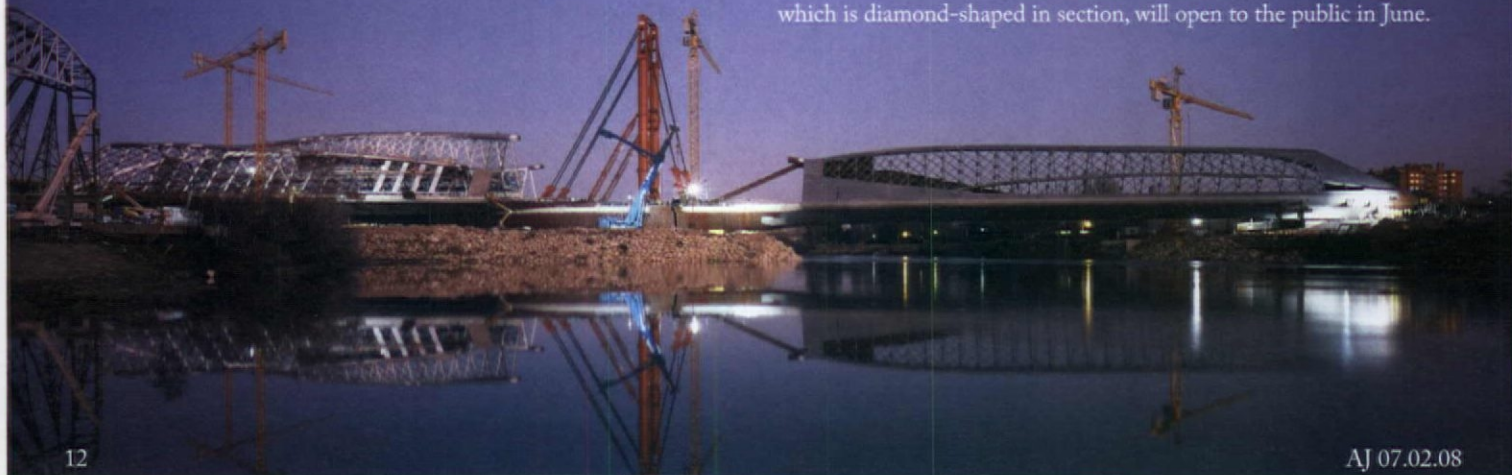
The preliminary findings of the review – carried out by PricewaterhouseCoopers and released on 5 February – said £250 million could be saved by reducing the overall procurement time from 82 weeks to 75, and by cutting the number of sample schemes from architects.

However, the BCSE said it was 'unsatisfied by the lack of root and branch changes' called for by the review.

BCSE director Ty Goddard said: 'We're not convinced that Partnerships for Schools [the body responsible for delivering BSF] has properly tested the legal and technical obstacles to further fundamental change.'



**DIAMOND CONNECTION** Work is nearing completion on Zaha Hadid's competition-winning bridge/pavilion for the 2008 Zaragoza Expo in eastern Spain. Spanning the River Ebro, the 250m-long footbridge will link the trade fair to the city's station and will house 7,000m<sup>2</sup> of exhibition space within four themed pods. The bridge, which is diamond-shaped in section, will open to the public in June.





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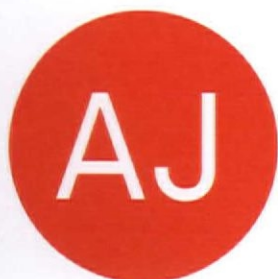
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# TERRY FARRELL BRINGS THAMES GATEWAY TO LEEDS

Terry Farrell has unveiled his masterplan for the Aire Valley, south-east of Leeds, and revealed that the designs are based on his proposals for the Thames Gateway.

The architect, who was named as the design champion for the Gateway last November, showed off his plans for the neglected 400ha corridor along the River Aire at the Leeds City Centre Vision conference last Thursday.

Appointed by the majority landowners Evans of Leeds and Yorkshire Water's property arm Keyland Developments, the practice has been asked to draw up plans for 2,500 homes and 1,000,000m<sup>2</sup> of employment space to provide 30,000 jobs.

The 6.5km-long Aire Valley regeneration zone, which sits

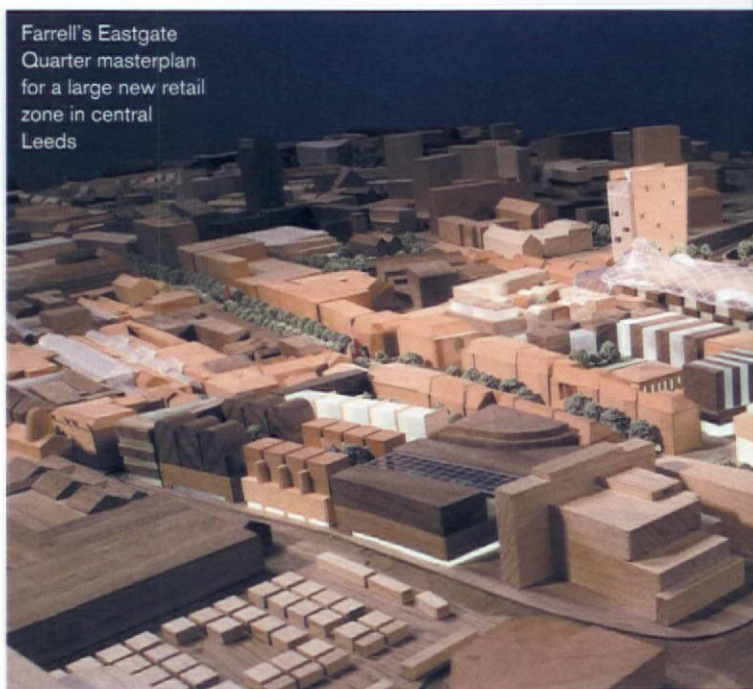
between the city centre and the greenbelt, is currently home to a 40ha sewage works, two former coalmines, a huge sludge lake and a decommissioned power station.

Describing the Terry Farrell and Partners' approach, project director Neil Bennett said: 'We are facing the same issues and are using all the same principles as we are in the Thames Gateway.'

'The only solution that will work for this clearly challenging site is a landscape solution. We are looking at [among other things] a linear park alongside the river connecting up the various green areas.'

Farrell hopes the 20-year masterplan will be considered within Leeds City Council's area action plan, which is currently out for consultation. *Richard Waite*

Farrell's Eastgate Quarter masterplan for a large new retail zone in central Leeds





## 'LEEDS HAS A UNIQUE QUALITY – IT SHOULDN'T WORRY THAT IT DOESN'T HAVE THE WOW FACTOR'

*Richard Waite caught up with Terry Farrell at the Leeds City Centre Vision conference, shortly after the architect had unveiled his proposals for Aire Valley.*

### **Tell me more about your Aire Valley masterplan proposals.**

It's all about addressing rural decline. The Aire Valley has the most extraordinary landscape, littered with power stations, open-cast mines and sewage works. But in terms of nature and conservation it has a lot to offer. We want to create a new city district but we will be using landscape to repair and restore it.

### **Your history with Leeds goes back a while doesn't it?**

Yes, we originally looked at Quarry Hill [an area dominated

by 1960s council flats] back in the 1980s. But there was a property collapse and it stalled.

### **Did you ever think you'd get the chance to work in Leeds after that?**

The thing about being an architect is when the phone rings you have no idea who it could be. It might be a museum or a council estate – which funnily enough has just happened.

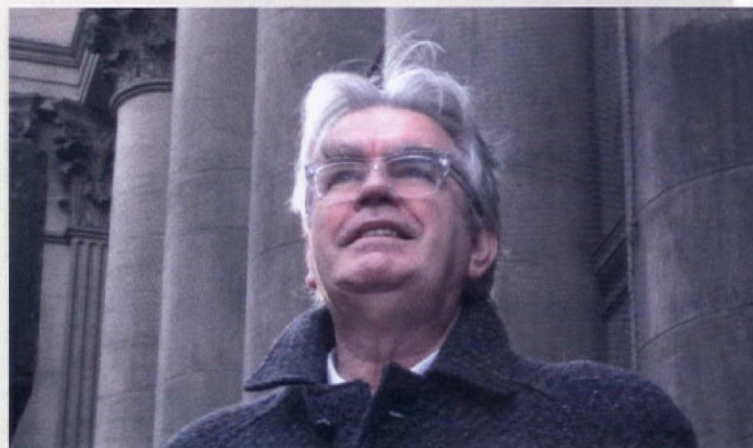
### **What was your starting point for the huge Eastgate retail-led proposals [for developer Hammerson in the north-east of Leeds city centre]?**

An awful lot of our work in cities is about putting it all 'the stuff' back in. There has been terrible decline in the post-industrial cities after the Second World War. With the introduction of the Welfare State you would have thought these Northern cities would have been looked after, but there was such abuse. In Newcastle they put a motorway through the city.

In Leeds, the building of the ring road totally destroyed the areas either side. The economic decline was accelerated and the area put in a stranglehold.

### **So what exactly are you doing to address this?**

We are looking at the terrible pedestrian intersections – you have to do that with courage and I think this is perfectly possible. I'm not in favour of knocking anything down. That end of town is a cul-de-sac – it doesn't lead anywhere. We came up with the idea of a grand galleria. It's going



to be the biggest galleria in Britain, but leading off will be tight-grained streets.

### **As masterplanner, how can you ensure the quality of the final scheme will be high?**

The jury is still out on that one. [Former culture minister] Chris Smith asked me if there was a way we could get good architecture every time. I replied: 'Yes, there is one way. You get good architects.' He said that led to difficulties with procurement. But

### **We looked at an idea for Leeds' Millgarth area, similar to the London Eye**

you don't get the best orchestra conductor on the lowest bid. Here we are looking at using 10 different architects [Carmody Groarke has already been shortlisted for the John Lewis store].

### **There is a lot of comparison between Leeds and Manchester. Should Leeds be looking at its rival for its future development?**

Everywhere has to be true to itself. Places are different and have different embedded cultures. Manchester is like a frontier town – home to free trade and lets people do what they want to

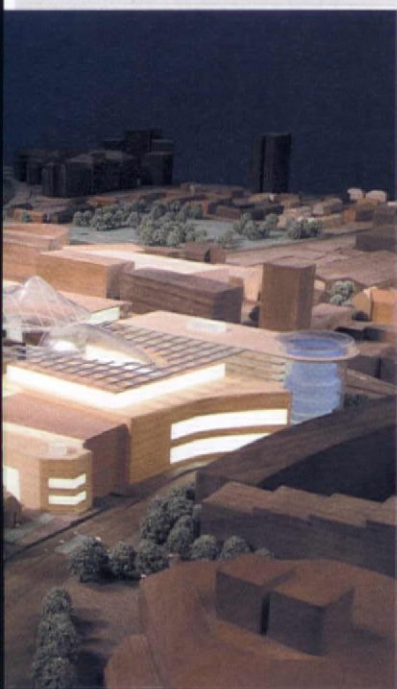
do. But it is not very well organised. Leeds has a unique quality about it and, with its arcades, a certain civility. It shouldn't worry that it doesn't have the wow factor. It has to avoid following the glitzy and build quality buildings that are still there in 100 years' time.

### **How do you see the recession affecting the future development of Leeds?**

The North of England suffered a terrible decline after the Second World War, but even the Gatesheads and Middlesbroughs have seen that it is not all over and that there is a way forward after industry. The problems with regeneration is that [rapid] development is thought to be everything. But if that means 1,000 badly built homes, what good does it do?

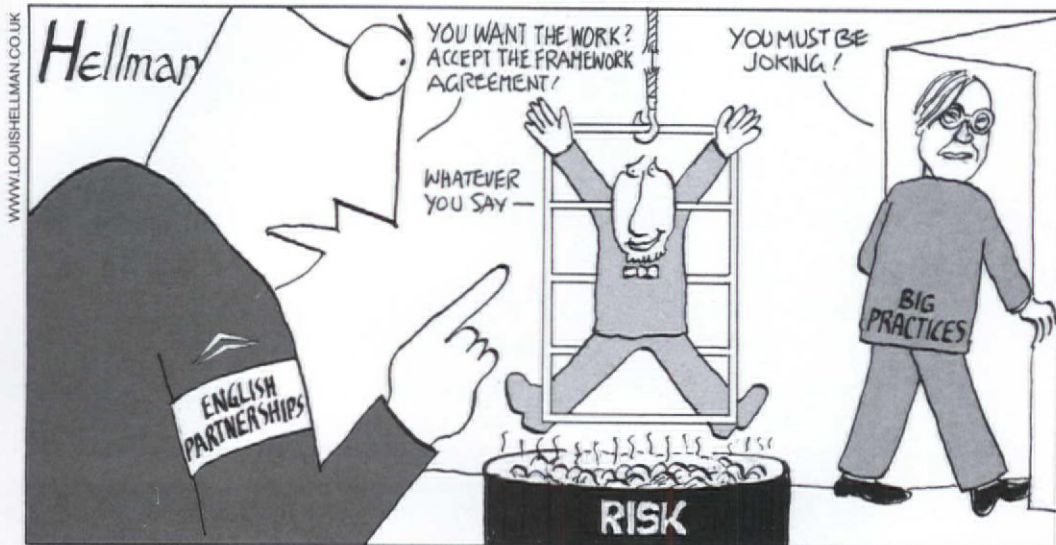
### **What one thing do you think Leeds needs today?**

We looked at an idea for the bottom of town, near Millgarth, similar to the London eye and we worked with Marks Barfield on it. We came up with a needle with a capsule on it that went up and down. At the base would be a public room. It was suggested to the council leaders but came to nothing.





# Astragal



## HEPCAM

Although you won't be able to see any paintings at **David Chipperfield's** Hepworth Wakefield Gallery until it opens in 2009, you can at least watch paint dry in the interim. The West Yorkshire gallery has set up the 'Hepcam', a webcam bringing hot, live, up-to-the-minute construction action from the Wakefield waterfront site, at [www.hepworthwakefield.com](http://www.hepworthwakefield.com). Gallery bosses say the Hepcam will allow viewers to 'share the excitement' as the building takes shape. 'Keep watching... enjoy the show!', they twitter. When Astragal last checked all that could be seen was a big muddy hole, a sheet of corrugated iron and – hang on a second! Is that a **Henry Moore**? No, it's a cement mixer...

## MELLOW YELLOW

At a very civilised dinner in south London, developer Cathedral

Group invited a select group of architects for a salon-style debate about housing. But the debate turned red when CABA Space chief **Sarah Gaventa** made a backhanded criticism of the yellow balconies of Allford Hall Monaghan Morris' (AHMM) Barking Central development. 'I always think of **Katharine Hepburn**: "A woman should never wear yellow"', she said, before **Alicia Pivaro**, former director of the RIBA Architecture Gallery and wife of AHMM partner **Paul Monaghan** (also present), sprang to her husband's defence. An icy atmosphere descended, but they wouldn't let it lie. The elegant **Martyn Evans** drew the debate to a close before it got really nasty. Clearly there's some tension there, the source of which Astragal is unaware...

## SO LONG SWEET FRIENDS...

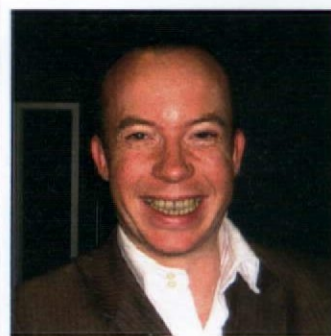
The AJ is preparing to shed a tear. Two of this magazine's oldest pals have let it slip that they have finally tired of drinking from

Astragal's salacious cup. In fact, both are mere youngsters – they just seem to have been around for years. The tweed-before-his-time bane of the development world **Adam Wilkinson**, from SAVE Britain's Heritage, has announced his forthcoming departure – as has spritely political whizz-kid **Stephen Harding** of the RIBA (pictured right at the 2007 Stirling Prize bash). Wilkinson is taking his brave battle against the modern world north of the border, where he will soon be parachuted into the bloody, conservationist trenches as the new director of Edinburgh World Heritage. Harding, who worked at the Houses of Parliament before arriving at the RIBA as

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head of public affairs, is leaving to work at consultant Pall Mall after being 'headhunted.' Astragal wishes his old pals the very best. Your ability to spew forth a coherent comment on virtually any subject within seconds will be greatly missed...



## THIS WEEK'S ONLINE POLL

Should architecture students be asked to design torture devices?  
(see right for result).

YES 35% NO 65%

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# Leader & Comment



**Leader** Kent's defensive reaction to the AJ's report on its torture design module is a missed opportunity for serious debate, writes *Kieran Long*

Our story last week about the Kent School of Architecture's module to design a torture device has sent the school into a bit of a tizz. The story caught the imagination of many, winning national press and broadcast media attention. Now we have received a number of letters about the issue (*see page 22*).

The school's reaction has been to batten down the hatches. We have received letters from all concerned – head of school, unit tutor and students – implying that the AJ was somehow neglectful in its duty in mentioning the course on our pages, and saying that the brief was never intended for the eyes of the 'public'. Kent makes a distinction between

those who study and the public, which is not supposed to know about what goes on within its walls.

I think Kent's perception that it is under attack is wrong, and it is a shame that schools are not more proud of their most provocative projects. Defensiveness exacerbates the gap that everyone perceives there to be between practice and education. In fact, a magazine picking up on a course about torture should be an opportunity for the institution to talk about the issues behind the brief, not defend itself against perceived brickbats.

It's not as though Kent is the only school tackling morally ambiguous methods to

achieve critical aims. I am convinced that if you search hard enough you could find a course at an architecture school covering each of the deadly sins. We have already found one on 'Decadence' at the Bartlett, and I've seen more than a few 'humane urban brothel' projects in my time.

The University of Kent raised an important issue that subsequently gained national attention, but it has mistaken reporting for criticism, and has filled half a page of the AJ with self-justification when it could have raised what are no doubt sincere and serious opinions.

[kieran.long@emap.com](mailto:kieran.long@emap.com)



**Opinion** A rash of new skyscrapers will disfigure London's views and damage tourism, says *Prince Charles*

Corporate and residential towers are being proposed across London, and are overshadowing World Heritage sites from Edinburgh to Bath. For some unaccountable reason we seem determined to vandalise the few remaining sites which retain the kind of human scale and timeless character that so attract people to them. In chasing the corporate tenant or the buy-to-let investor, we may not only be destroying our heritage, but killing the goose that lays the golden egg, for we will destroy what makes our cities and towns so attractive to tourists in the process.

If we look at London's skyline, and compare it, say, to Paris, where up to now building heights have been regulated far more precisely, we are immediately struck by how

much less is protected here than abroad. The current debates about tall buildings in London would have been unnecessary and superfluous in Paris, where tall buildings have been concentrated in the urban quarter of La Défense – outside of the historic area which, of course, continues to attract tourists and their spending power. This kind of approach can help to achieve a far more coherent sense of harmony and civic self-confidence than the alternative 'free-for-all' that will leave London

## **New skyscrapers should not compete with what is already there**

and our other cities with a pockmarked skyline. Not just one carbuncle on the face of a much-loved old friend, but a positive rash of them that will disfigure precious views and disinherit future generations of Londoners.

The argument has been made that London must build tall buildings in order to protect its place as a global financial centre. Surely business seeks glamorous buildings? If this is so, then Canary Wharf already provides, like La Défense, a place for those statements of corporate aspiration to be made. Why can they not be concentrated there?

I am not opposed to all tall buildings. My concern is that they should be considered in context. If new skyscrapers are to be built, then it seems self-evident that they should stand together to establish a new skyline, and not compete with or confuse what is currently there. If clustered, then the virtue of height becomes something that can be truly celebrated. This solution, so clearly the case in Manhattan or La Défense, requires locations where intrusion into historically protected views can be avoided, and is therefore difficult to justify in places such as the City of London.

There is a real and urgent risk looming over us that in the drive to make historic cities like London and Edinburgh 'world cities' in the commercial sense, we simply make them more like every other city in the world. In doing so we dishonour and discredit their status, character and local distinctiveness. I suggest that the impact of new buildings can be softened by an acceptance of the existing street rhythms and plot sizes.

*This is an edited version of the speech given by the Prince of Wales at the New Buildings in Old Places conference in London on 31 January*

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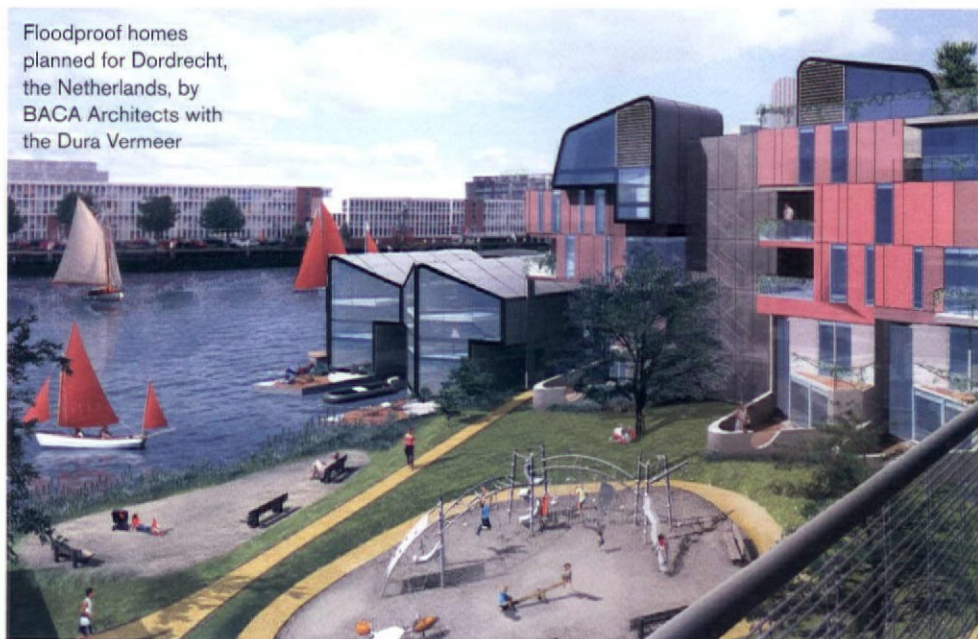
## Opinion Modern flood management is about living with rising water, not blocking it out, writes *Robert Barker*

When one thinks of flood defence, the story of the little Dutch boy with his finger in the dyke to keep the town safe from the rising waters comes to mind. This story demonstrates the awareness that every Dutch person supposedly has of their fragile relationship with water and the importance of collective vigilance. Yet this is not particularly evident in Dutch culture today, in which the public often complacently believes it has mastered the water. But Dutch ministers and policy-makers realise that the days of the great Delta Works, which followed the devastating floods of 1953 and saw the extensive construction of dykes and dams, are now over. A reformed approach to flood management is developing, with programmes like 'Living with Water' and 'Room for the River' promoting a collaborative approach between water management and development on land.

Similar changes have occurred here in the UK, and too often we forget that we have a pretty good pedigree of water management in this country. After all, in 1984 we completed the Thames Barrier, one of the most reliable flood defences in the world. It is still seen as pivotal in London's defences for the next 100 years. As a nation we reclaimed most of the natural wetlands, such as the Somerset Levels and the Fens, turning them into fertile agricultural land. We tamed the rivers, linked them with man-made canals, and built warehouses, mills, factories and power plants along them – all in the name of trade and industry. Unfortunately, these innovations and interventions have changed the natural control mechanisms of the rivers, leaving an inflexible system that is showing signs of strain from the increasingly variable British weather.

But the tide has changed and 'flood defence' is no longer the policy line – now we call it 'flood management'. The Environment Agency has more influence in refusing

Floodproof homes planned for Dordrecht, the Netherlands, by BACA Architects with the Dura Vermeer



irresponsible development, or at least some of it (13 major developments were still permitted against Environment Agency advice in 2006/7). This is as much out of a greater environmental sensitivity, typical of post-industrialised nations, as it is a response to the improved understanding and respect for natural systems that we have developed.

Modern flood management is about working with and understanding natural systems rather than seeking to control them. Our planning and architecture needs to do the same if it is to co-exist with changing waterways. But modern flood management need not prohibit development. Around the world one can think of numerous examples of communities that have lived with regular flooding and others that have chosen to live on or over the water. The great Tonlé Sap lake in Cambodia hosts a whole floating community, which depends on the water for its livelihood. A number of floating homes have made the headlines recently, such as Art Zaaier's floating homes for the IJburg development in Amsterdam.

However, designing floodproof developments is more complicated than just specifying floating homes and raised walkways. We need a whole plethora of tools – from fast-recovery landscaping to flood-resilient lamp

posts and bins – if we are to learn to cope with floods and still carry on our daily business. One of our projects at BACA Architects, for a floodproof development in Dordrecht, Holland (*pictured above*), will go part of the way towards this, offering high-density, water-compatible housing and space.

The British government's LIFE (Long-term Initiatives for Flood Risk Environments) scheme, which seeks to combine ecological flood mitigation with zero-carbon development, should also help provide a few solutions. It is a project developed in the UK

### We too often forget that we have a pretty good pedigree of water management in the UK

to explore solutions for UK river courses. But much more needs to be done by designers and developers if we are to create a greater synergy between development systems and natural systems, especially when we factor in the uncertainty of climate change. LIFE will hopefully make people aware of the options available when it is released later in the year. But in the meantime, it is still the Dutch we must look to for built innovation.

*Robert Barker is a founding partner of BACA Architects*





# The 2012 Olympic stadium's only claim to architecture is that it is removable, writes Patrick Lynch

I suspect that some of us still have a problem with the idea that London's 2012 Olympic stadium will cost nearly £500 million to build and yet won't be a permanent monument to the events. I suppose you could argue that removing the stand after a few weeks isn't such a shame, especially as it's no looker. At least the track will remain, with some seating. It is curious, though, that Peter Cook is defending HOK's circus tent as 'being a real temporary building rather than just looking like one', thus disrespecting the entire legacy of Archigram – the Hi-Tech buildings that pretended to be temporary. Is it the fact that the building is temporary while the landscape isn't that makes this an Archigram project? Clearly not, since while the tent might 'walk', the playground will clearly be part of a permanent urban ensemble. Is this enough to make it architecture though? I'm not convinced.

The 2000 Sydney Olympics will always be remembered for Cathy Freeman's 400m gold medal, and visiting the stadium stirs up all

sorts of emotions beyond the aesthetic or technical. Arrival at a stadium is always shocking, even if the rituals housed there are announced on the skyline as the 'other' to our workaday lives. Most stadia are colossal beasts that disrupt their host cities – the Colosseum was, well, colossal. This juxtaposition is what gives them their sense of drama – indeed their architectural presence symbolises the invasion of the natural world into city life and has its analogues in sacrifice, festival, theatre,

Joseph Rykwert reminds us in *The Seduction of Place* of the twin role of architecture to symbolise public life as well as to accommodate it. Design of a national athletics stadium may need to be carefully calibrated in functionalistic terms that concern Health and Safety matters and sight lines; but beyond the basic erection of some seating and the laying out of a 'fast track' in the hope that some records might be broken – all matters that a surveyor or engineer is qualified to undertake

## Stadia symbolise the invasion of the natural world into city life

territorial conflicts and thus in sport. Driving past the lurking shadowy gargoyles of Dublin's Croke Park in the early morning sunlight on match day is a powerfully affecting experience, and watching a match in Cardiff's Millennium Stadium makes you feel like you are at the centre of national life.

– where is the architecture in HOK and Cook's project?

But then I've never understood the influence of Cedric Price's unrealised and pompously titled 'Fun Palace', which looks like the exact opposite to me. I imagine arriving by coach at this anonymous shed and being cajoled into enjoying myself by upper-class accents intoning: 'Now buck up – you're behaving like a miserable shower!' Two things are missing for it to be either fun or a palace; something significant occurring there and something beautiful that glorifies this event. In short, unlike engineering, architecture is civil.

Eduardo Souto de Moura's football stadium in Braga, Portugal, on the other hand, which was built for Euro 2004, has twin stands facing each other across the field of play. One flank wall is naked stone, while the open 'fourth wall' looms over and overlooks the city below, making open to us all of the meaning we might wish to find in the architectural orchestration of a fleeting event.

Eduardo Souto de Moura's Estádio Municipal de Braga (2003)





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# Letters

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The AJ's report last week on architecture students at the University of Kent being asked to design a torture device has provoked heated debate. Here, the AJ asks the question: Should architecture students be asked to design torture devices?

## NO

Who said that there was such a thing as 'moral' architecture. 'Crank' is too kind a word for those who thought torture was a suitable case for treatment.

*Nicholas Xenakis, London*

Congratulations to the lone brave refusenik, who had the courage to refuse to undertake this appalling design project. But what hope for the others? Perhaps they thought they were just carrying out their orders. But then so were the students who bowed to authority in the infamous Milgram experiment at Yale in 1961.

On seeing Adolf Eichmann in the dock in Jerusalem in 1961, Hannah Arendt coined the phrase, 'the banality of evil'. This project reveals the banality of architectural education, or what passes for it.

### **I cannot understand the logic of asking students to design this obscene contraption**

I taught at Canterbury for 22 years, both in the Diploma School and as course leader in the Interdisciplinary MA in Art & Architecture at what was then Canterbury College of Art and Kent Institute of Art and Design. The school had an international reputation for its great students.

I cannot understand the logic of asking students to design this obscene contraption even though

the end result will be a building for Amnesty International.

There must be better ways to educate students.

*Sam Webb, Canterbury*

Surely this is an exercise in tautology? Architecture students being asked to design a tool to drain the very last essence of the human soul, to the point of total submission; a device to push man to the verge of madness by being subject to cross-questioning by people who are, in reality, just going through the motions of questioning, but have, in reality, already decided your fate....

*Ralph Kent, Cardiff*

## YES

We are the students at the University of Kent's School of Architecture who were asked to design the torture device. This brief was only a fraction of our term's work, the ultimate aim of which is to design a building for Amnesty International.

Only by engaging in contemporary debate could our minds be sharpened in preparation for this task.

We are now in a better position to empathise with the victims of torture and to inform our designs for Amnesty International.

We believe that if architecture should be controversial at any stage it is during our education.

This brief in particular was open to individual interpretation and it was made clear that any

student could opt out of the project. However, all but one student decided that the project was, while provocative, also useful and worthwhile – the eventual outcome outweighed any initial misgivings. The one student who opted out was given, and completed, an alternative brief

### **We, the Kent students, are now in a better position to empathise with the victims of torture**

as preparation for the next phase of the project.

*Dimitris Spiliotopoulos, Dimitris Tsarouchas, Edward Dunderdale, Joel Jenkins, Josh Neal, Loukia Ventoura, Margarita Vervele, Neil Davies, Neil King, Nina Ivanova, Richard Kirby, Tatiana Lampridi, Stage 4 M Arch Students, University of Kent*

I am the student who objected to making a torture device. I would like to state that I agree unequivocally with our tutor's intentions in the brief.

This exercise was intended to lead us into a project to design a headquarters for Amnesty International.

My objection to designing a torture device led onto a rational and stimulating debate between myself and my tutor, Mike Richards. The consequence of this discussion was that I was allowed to pursue the project differently.

Although I still object to a brief about designing a torture implement, this project has had a

positive consequence for the students. To paraphrase one of my colleagues at the crit: 'If any of us were blasé about torture before the project, we're not now'.

This project has forced us to empathise on a very personal scale with the reason why Amnesty International exists – to alleviate the suffering caused by human-rights abuses.

*Neil Davies, University of Kent*

The AJ has chosen to focus only on the design of a torture device, omitting reference to its subsequent purpose: to be disabled by an antidote device.

The project was about developing a personal position. The brief you published was passed to a member of the public, a constituency for which it was not written.

This project has been the subject of blind-peer-review selection, presentation, and publication at national and international conferences.

All students respected the project's intentions, and all believe it was justified and had a very sound ethical foundation.

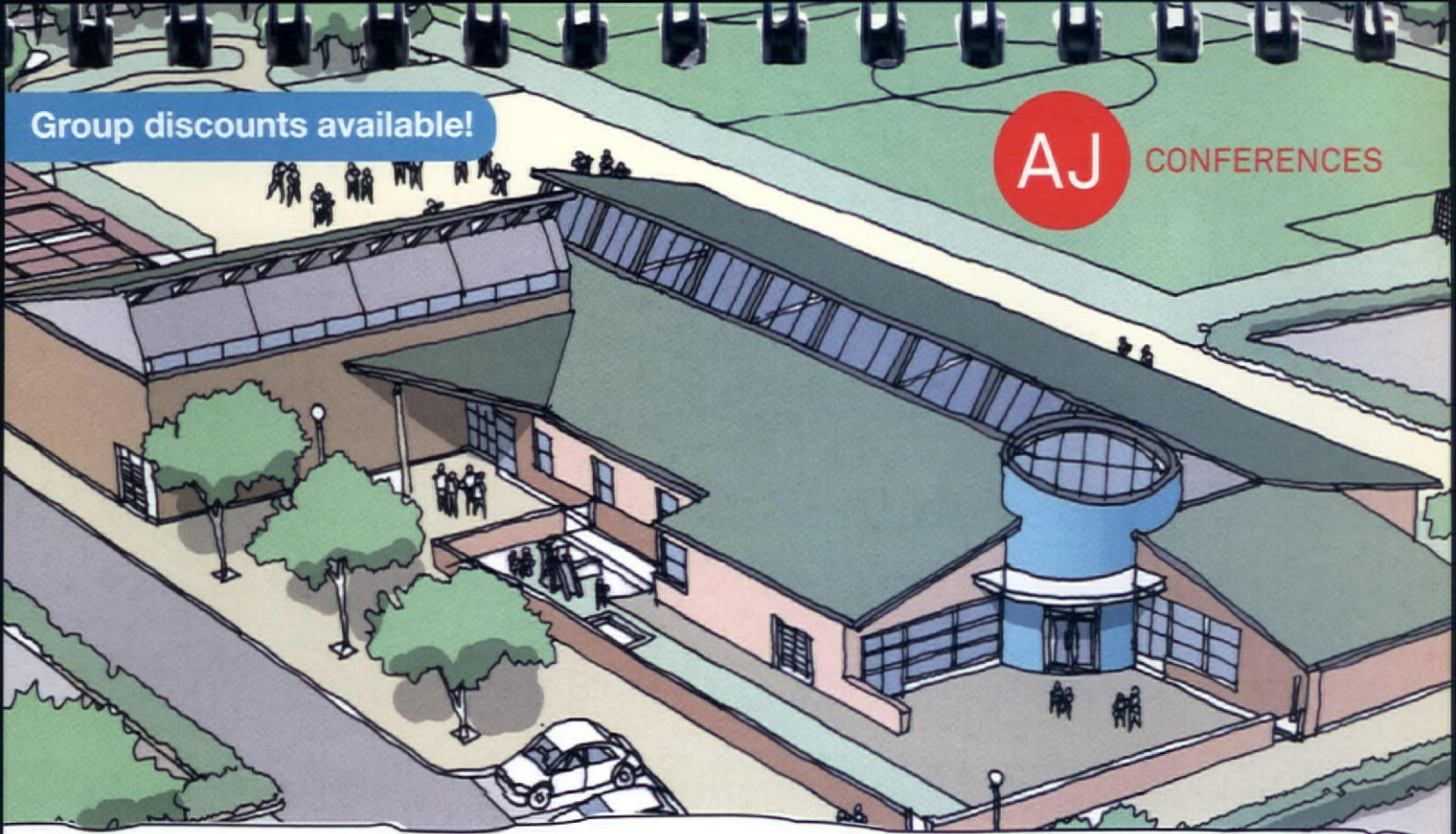
*Michael Richards, programme director, M Arch, University of Kent*

## CORRECTION

In AJ 31.01.08, an image on page 9 accredited to HTA is actually a night shot of Block 4 of Alison Brooks Architects' Central Milton Keynes West One project.



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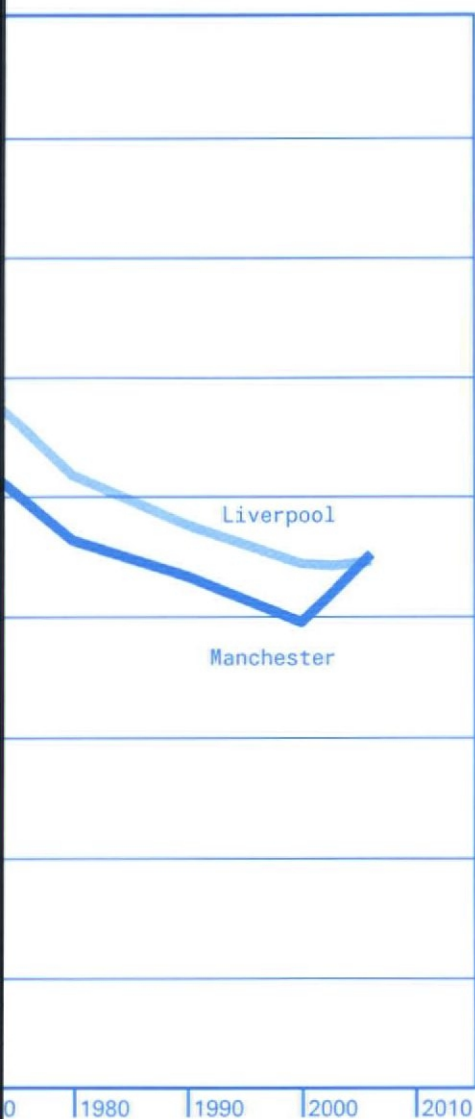


POPULATION OF THE CITIES OF MANCHESTER AND LIVERPOOL



# IN THE RIGHT DIRECTION?





Today, walking past Wilkinson Eyre's gleaming new bus station, the under-construction Museum of Liverpool by AEW and 3XN, and Grosvenor's emerging Paradise Street development, there is no doubt about the heady feeling of change in Liverpool's city centre, as incomplete buildings stand filled so far only with the promise of what's to come. In this context it is easy to see how the Shrinking Cities exhibition, currently running in Liverpool and Manchester, does not fit in with the official agenda of events in those cities, which emphasises turnaround, economic success and transformation. The exhibition was turned down repeatedly in its search for venues in Liverpool and Manchester after a popular international circuit that saw its installation in Tokyo, Frankfurt and New York, finally finding a home at Manchester's CUBE gallery and the Renew Rooms in Liverpool.

Shrinking Cities is an international research programme begun in 2002 and funded by the German Cultural Foundation. The mission is to research cities with declining populations in four former industrial regions: Liverpool and Manchester; Detroit; the Halle/Leipzig region in eastern Germany; and Ivanovo in Russia. The starting point is the economic change in one-time industrial powerhouses, which has resulted not just in population loss but also in changes to the structure of the cities. Curated by German architect Philipp Oswalt, who has practised at Rem Koolhaas' OMA and Rotterdam-based housing expert MVRDV

and now runs his own firm, the multi-disciplinary approach to research and presentation brings together artists, architects, designers and academics, and has resulted in an exhibition that has toured the globe for six years and will come to a close in the summer after its final stop in St. Petersburg.

The multi-disciplinary spread of material includes pieces such as Kevin Ward and Joshua Bolchover's work entitled *From Municipal Socialism to Entrepreneurial Urbanism* – a tablecloth with mugs and coasters which maps Manchester's journey from 1979 to the present day. In Liverpool, Jean Grant's work *Tidal Pool* attempts to suggest that, because of its size and position, Liverpool could become the first Post-Modern sustainable city in Western Europe.

It is hard to argue that Liverpool and Manchester are not well-suited to the project. Despite recent, though small, population gains, both cities were hit hard by 20th-century deindustrialisation. Between 1930 and 2002 Manchester lost 45 per cent of its population. Liverpool lost 48.5 per cent during the same period; a dramatically different message altogether from the 'Livercool' image currently being promoted.

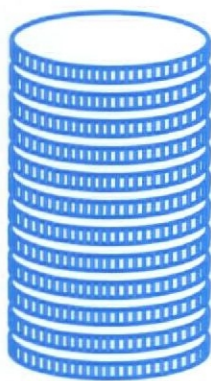
It is this very practice of urban branding, now endemic to Britain, that Oswalt criticises. 'In planning and regeneration there is less of a focus on dealing with social problems,' he says. 'In England regeneration is all about marketing and image production.'

Urban branding measures were popularised under Thatcher and by the Reagan >>

Liverpool and Manchester, two subjects of the Shrinking Cities research project, are keen to leave decline in the past and promote their regeneration. But, writes *Anna Minton*, their model of growth leaves much to be desired. Graphics by Shrinking Cities



The average annual income in Liverpool was £7,363 in 2001, which was £4,127 under the national average.



Great Britain



Liverpool

The number of unemployed in Liverpool and Manchester increased from less than 20,000 in each city in the late 1960s to more than 100,000 in the late 1980s. In 2000 there were about 30,000 unemployed in each city.



From 1956 to 1976, the city of Manchester built 43% of new residential buildings in and around Manchester outside the city limits.



## *The unpalatable aspects of our cities are being overlooked*

administration in the US. Local governments in both countries became increasingly responsible for raising their own funds. Central government encouraged urban growth models based on increasing tourism and commercial activity. Ultimately, this economic model is rooted in 'trickle-down' theory – a belief that wealth in any economic system will inevitably flow down from the rich to the poor. It's a theory that has been widely discredited by economists from John Maynard Keynes in the first half of the 20th century all the way to third way theorists such as Anthony Giddens in the 1990s, but one that remains curiously prevalent in urban

economic policy, particularly in the context of commercial developments.

The exhibition and research indicates that the result is that unpalatable aspects of what is going on in our cities are being overlooked. It is these issues, particularly the polarisation of different wealth groups in society, that the Shrinking Cities research into Liverpool and Manchester concentrates on. The problem, Oswalt says, is that contrary to its aims, trickle-down tends to increase economic disparity. 'Generally, a large part of the population and the city spatially does not join in with the economic development,' he says. 'We describe this as island urbanism – islands



of success in certain areas that lead to this extreme polarisation. It is only very partial and policies are needed to address this other part of society.'

Oswalt says that while both Liverpool and Manchester are currently in the throes of new development, large sections of both cities continue to be ranked among the most deprived in Britain. A statistics bulletin from the end of 2006 issued by Liverpool City Council shows that the city still has significantly lower earnings, fewer jobs and a lower

degree of education and skills than the British average.

Many of Britain's former industrial cities, with Manchester and Liverpool in the vanguard, have decided to tackle decreasing population and employment by going for maximum growth and the remodelling of large parts of the city. Each city seeks to achieve this end through slightly different means, but each uses a comparable model: creating a shopping and entertainment hub in the centre as the city's main economic engine,

which feeds new housing areas in what is labelled the 'inner ring'.

In Liverpool, these projects include Grosvenor's £900 million Paradise Street project and the £1.2 billion Housing Market Renewal Pathfinder Initiative – which focuses on demolition, refurbishment and new house building – which is active across the North of England and takes in 'inner ring' parts of the city such as Kensington and Edge Lane. In Manchester and Salford, Pathfinder is active in four areas and Manchester city centre is >>

## LIVERPOOL, ENGLAND, GREAT BRITAIN

1931: 857,247 inhabitants

2002: 441,500 inhabitants\*

\*Revised census data



Loss, 1931–2002: -48.5%

-48.5%

## MANCHESTER, ENGLAND, GREAT BRITAIN

1930: 766,000 inhabitants

2002: 422,300 inhabitants\*

\*Revised census data



Loss, 1930–2002: -44.9%

-44.9%



## *A private company now runs Manchester city centre and polices it with security guards*

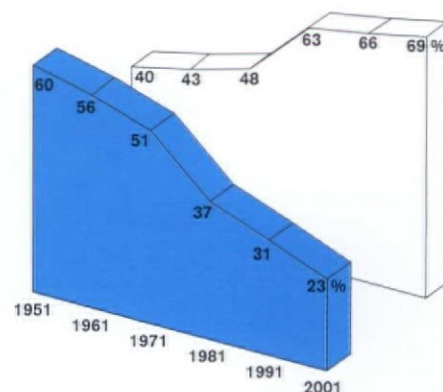
still being reconstructed following the IRA bombing of the Arndale Centre in 1996. All of these initiatives are bolstered by extensive marketing campaigns, such as the 'This is Manchester' marketing campaign, which introduced such slogans as: 'More than 250 top fashion outlets in the city centre. *No e Milano*. This is Manchester.'

This approach to development is facing growing opposition, not just from local residents but also from official bodies like the National Audit Office. In Liverpool, grandmother Elizabeth Pascoe won a High Court injunction in 2006 to stop the destruction of her home in Edge Lane West, a Pathfinder area. In addition, the National Audit Office has dubbed the scheme 'high-risk' and says that it '[has] exacerbated some problems in the short-term'.

In the city centres, voices are being raised against the wholesale privatisation of areas. In Liverpool, the council has effectively sold 16ha of land to Grosvenor – the land has been leased for 250 years – and the developer will police the area with private security which it calls 'quartermasters' or 'sheriffs'. In Manchester, CityCo, a private company, now runs the centre and polices it with a combination of private security guards and its own CCTV system. This trend towards the privatisation of public space came to prominence in America at the end of the 1970s, like the trickle-down policies with which it overlaps, and is now being rolled out in British cities. The irony, of course, is that cities are becoming increasingly militant under the banner of regeneration – with all its implications of community amelioration.

Given the critical nature of Shrinking Cities, which runs counter to both Liverpool and Manchester's marketing and branding approach, I can see why the organisers had

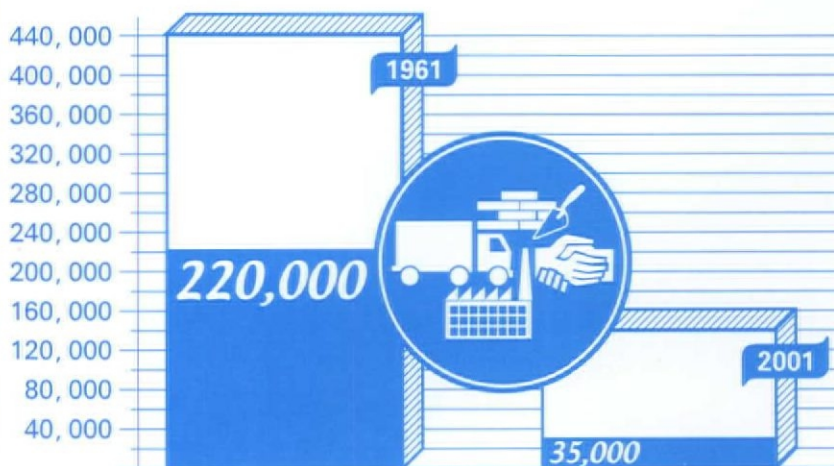
In 2001, circa 500 hectares of municipal Liverpool were vacant or occupied by vacant buildings.



Employees in Industry and Services, Liverpool 1951–2001

- Employees in service sector, percentage of total employment
- Employees in the goods-producing sector, percentage of total employment

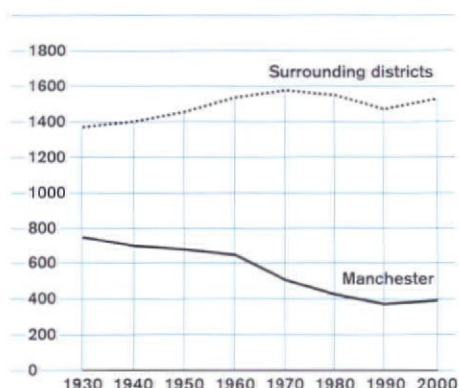
In 1961, 220,000 jobs—half of the total number in Manchester—were in industry, construction, transport, and communication; in 2001 that number was just 35,000, a quarter of the total.



Although the service sector provides 70% of the jobs today, in absolute numbers fewer people are employed in the service sector today than in 1961.

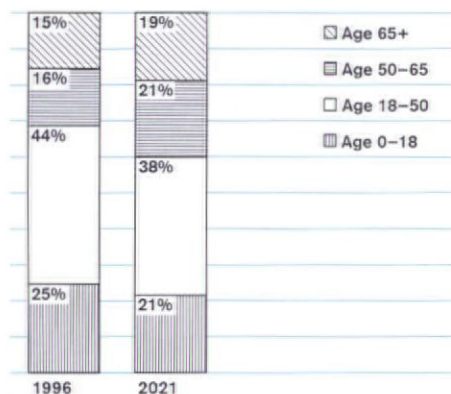


Population Development 1930–2000  
Inhabitants in thousands



Source/Quelle: UK Census Data

Projection of Age Groups, North West Region  
Percentage of total population



Source/Quelle: [www.nwpho.org.uk](http://www.nwpho.org.uk)

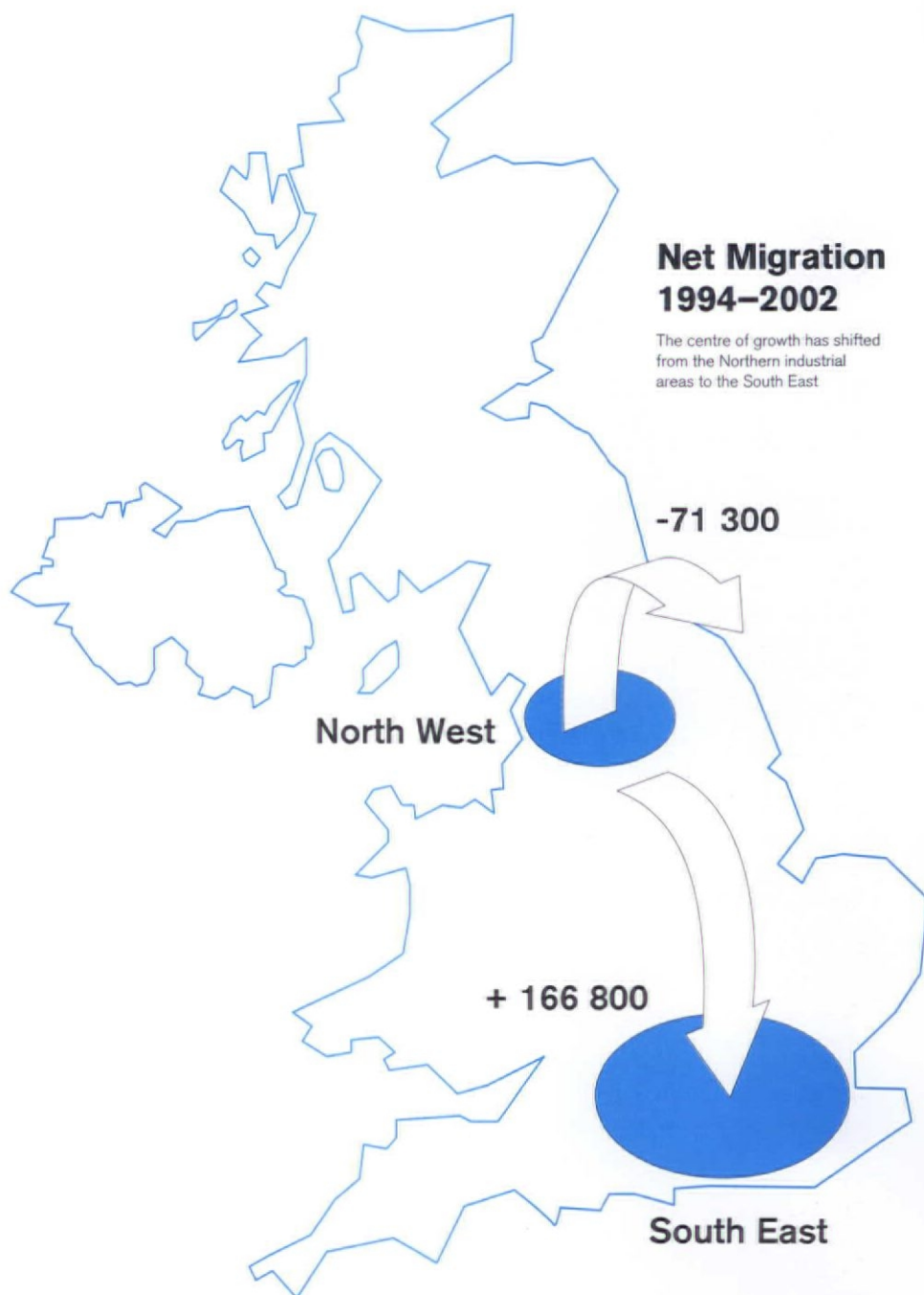
such a tough time finding suitable venues. Like Oswalt, I have found that city councils, not just in Liverpool and Manchester but around the country, have had little time for this type of critical debate, because, I suspect, they fear it will detract from the positive messages of transformation they single-mindedly put across. Speaking 'off the record' I have found a far greater willingness to engage. One source I spoke to began our conversation with the usual party line about the promise of regeneration in Liverpool.

Throughout the conversation he revealed an increasing worry over the number of empty properties; by the end, he was describing the potential of the city to be 'the biggest bubble since the South Sea'.

This exhibition, equally critical of German policies, is only possible because of 3 million euros in funding from German government. The idea of so much British public money being spent on an exhibition which is critical of current approaches is inconceivable, which says something in itself. ■

Anna Minton is a writer and journalist who has contributed to the Shrinking Cities project. She is currently writing a book on the privatisation and control of the city, which will be published by Penguin next year.

The Shrinking Cities exhibition is running at Manchester's CUBE Gallery and Liverpool's Renew Rooms until 26 January 2008. The project has produced two books. More information on Shrinking Cities is available at [www.shrinkingcities.com](http://www.shrinkingcities.com)





# ROOMS WITH A VIEW

Evans Vettori's Cotes Farm in Lancashire proves that adapted farm buildings don't have to eschew modern touches to appease planners. Words and photography by *Peter Blundell Jones*





In Britain, we feel comforted that family farming continues in rural areas, represented daily on *The Archers*. But in reality the practice of agriculture has changed completely. Farms are amalgamated into large units and use a fraction of the labour they did 50 years ago. They no longer have any need to store produce for winter use. Farm buildings all over the country have become redundant,

along with their extensive barns and outbuildings, and many get converted to residential use. Although planners often try to enforce preservation of barn-like character to preserve our hallowed memory of 'countryside', the practical necessities force subdivision of internal space and the breaking up of walls with domestic windows. Worst of all, the large openings through which the harvest was

brought in and which mark the limit of the threshing floor are blocked in or glazed. The compromise destroys the barn while failing to make a good house, and the 'countryside' image fools nobody.

Cotes Farm was a typical smallholding on the moorland north of Bolton in Lancashire – a windswept place hard to get to before the motor age – with a low stone building where the farmer found welcome retreat to his fire and supper after scratching a living all day from the grudging soil. Built with stone quarried from the nearby hillside, it was a linear structure sprouting from the hill and setting its end gable against the prevailing wind, partly enclosing a farmyard to south-east to collect the morning sun. The dropping ground level allowed the taller barn to take the site's lower end, culminating in a great >>





gaunt gable, while the house behind continued in linear fashion under the same roof.

Evans Vettori's clients wanted a new house with lavish entertaining possibilities and a luxurious bedroom wing. The old farmhouse was too cramped, but they wanted to keep the barn, with its original stone walls, roof trusses and gable end. Unlike their farmer predecessor who, after trudging through the landscape all day, was only too keen to turn his back to it in the evening, they bought the place precisely for its setting and magnificent views. This meant the new house had to become more outward-looking. Evans Vettori decided to build the new bedroom wing at the back of the site along the contour, protruding to the north to exploit the view and to the south with a garage and small enclosed court. The barn was preserved as an entrance and social hub in all its stony solidity, then linked to the bedroom wing with a lower and relatively transparent tract containing the kitchen. This waisted or hour-glass-like arrangement effectively contains two outdoor rooms controlled by the house, an approach court with parking to south-east and an afternoon garden-terrace to north-west. Both the sense of enclosure in these outdoor spaces and the feeling that the kitchen is the 'waist' are greatly increased by the canting of the walls to the rear wing which are met by glazing on both sides.

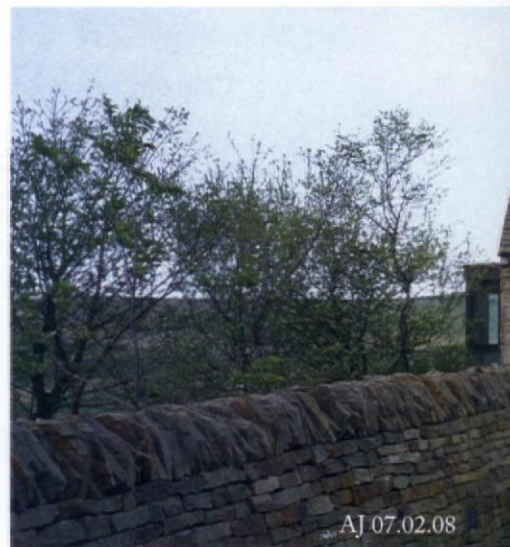
Internally, the changes of level are of crucial importance. The entrance at the upper end of the barn is three steps lower than the link and bedroom wing, yet split equally between the two floors in the lower end of the barn. The raised living room, with its stove and full view of the barn roof supported by a single original truss, is the heart of the house, but this space would hardly work without the great projecting oriel window in the old gable, embracing the best view from the site at an elevated vantage point. The back north corner of the barn is broken by a bay projecting at 45°, used for dining below and study above, commanding another view. The open-plan glimpses hither and thither around the main staircase give the house its main architectural excitement and make the volume of the original barn largely apparent. The spatial sequence is completed by an unexpected bridge leading from the living room through the kitchen link into the bedroom wing. This is so inviting that visitors cross it unbidden, and the client asked for a secret stair to



*For passers-by, the old barn's gable remains the dominant form*

reconnect her bedroom with the kitchen. It also increases the drama of the 'waist', reinforcing the idea of a house in two blocks with a lightweight link, and the best interior photographs of the house inevitably feature it.

For passers-by on the valley road, the gable of the old barn remains the dominant form, but the addition of the modern oriel shows that this is now a house about prospect, >>





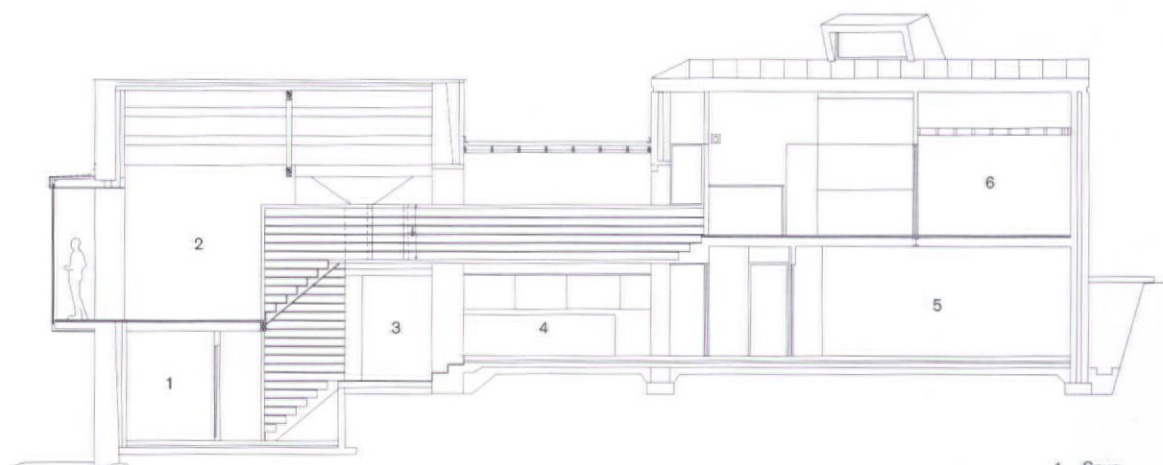


**Left** A large oriel window cut into the existing barn, now the living room, frames landscape views

**Above** The bedroom area (to the left) connects to the living room via a link housing the kitchen

**Above right** Stones forming the path between the house and garage were sourced locally

**Below** The approach to the house reveals the prominence of the barn and glazed roof over the kitchen

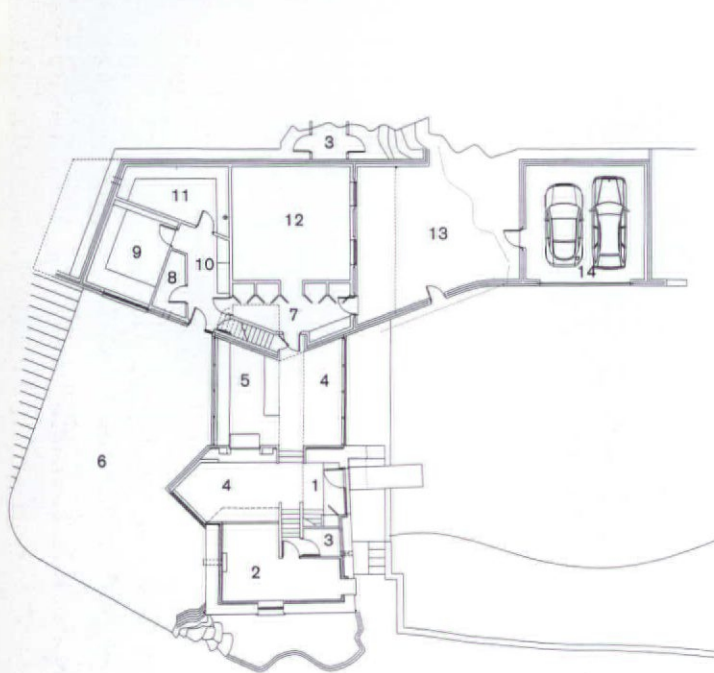


Cross section

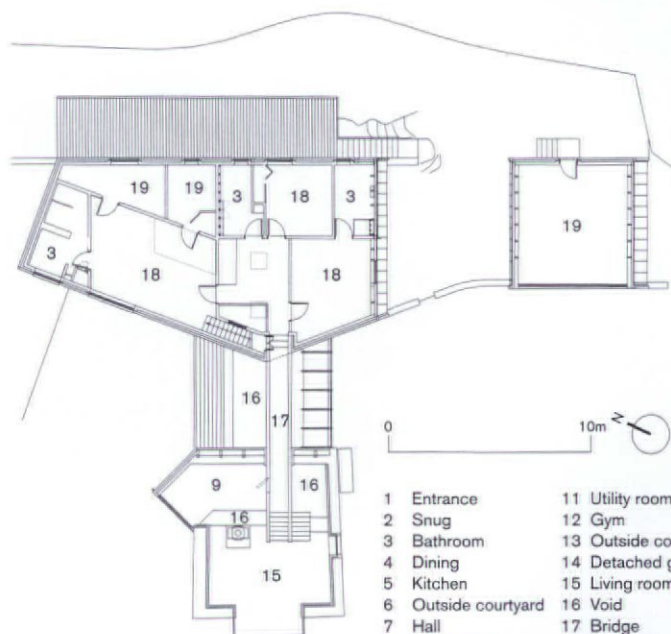
- 1 Snug
- 2 Living room
- 3 Entrance
- 4 Kitchen
- 5 Gym
- 6 Bedroom







Ground floor



First floor

- |                     |                      |
|---------------------|----------------------|
| 1 Entrance          | 11 Utility room      |
| 2 Snug              | 12 Gym               |
| 3 Bathroom          | 13 Outside courtyard |
| 4 Dining            | 14 Detached garage   |
| 5 Kitchen           | 15 Living room       |
| 6 Outside courtyard | 16 Void              |
| 7 Hall              | 17 Bridge            |
| 8 Dogs' room        | 18 Bedroom           |
| 9 Study             | 19 Dressing room     |
| 10 Lobby            | 20 Games room        |



West elevation

**Right** A small alcove on the upper level sites just off the bridge

**Far right** The kitchen and bridge overhead are brightly lit by the glazed roof







**Above left** A view along the bridge and into the living room beyond

**Above** The floor of the living room is in between the kitchen and the upper level

not agriculture. In many places this bold gesture would have been rejected by the planners as un-barn-like, yet in this case they were perceptive and sympathetic. Without the oriel the design would make no sense, for the linear spatial progression inside the house is aimed at it, with occupants encountering it both up the stairs from the entry, and on coming down across the bridge. Also apparently unsympathetic to the nature of the earlier farm are the placing of the rear wing

*Many planners would have rejected the oriel as un-barn-like*

along the contour rather than against it, and the use of a very low-pitched roof in metal. The greenhouse-like glazing of the 'waist' is yet another element that might have been rejected as 'not in keeping', yet it is again conceptually vital. All these things show how difficult it is to make hard and fast rules about the reinterpretation of buildings like this, as the result often depends not so much on what is done as on the sensitivity with which it is done. The immediate landscape, too, is no longer farmyard, but has been reworked by the clients as garden, using stone steps from the adjacent quarry and plants suited to the exposure. It is a complete reinterpretation, a new house for the 21st century, yet the old barn remains as the dominant accent, providing memory of what once was. ■

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**Tender date** May 2000  
**Start on site date** June 2000  
**Contract duration** 18 months  
**Gross external floor area** 389m<sup>2</sup>  
**Form of contract** IFC 98  
**Cost** £449,834  
**Architect** Evans Vettori  
**Structural engineer** Blackwood Structural Design  
**Quantity surveyor** Tom Lucas  
**Main contractor** Marland Brothers  
**Glazing** SG Aluminium  
**Carbon emissions** No M&E engineer was appointed. The house complies with Part L of the Building Regulations prior to its April 2006 amendments

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## WORKING DETAIL

### A copper-covered mansard roof with projecting verge

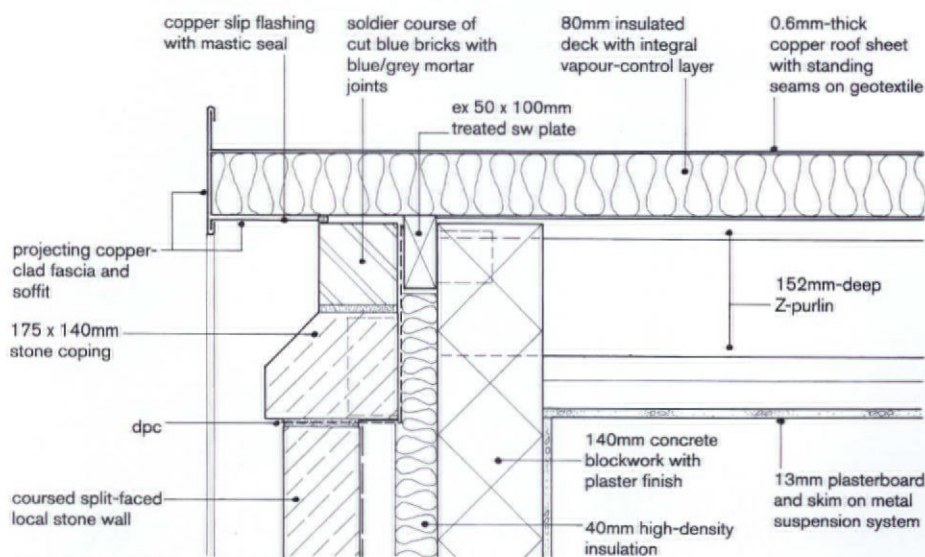
The house is made up of a restored stone barn with a pitched roof of stone slates, a kitchen link with a patent-glazed pitched roof and a new wing with a copper-covered mansard roof. The three gables – of barn, kitchen link and mansard – rise one above the other.

Three large bedrooms and three bathrooms fit comfortably within the mansard shape. They are lit by gable windows and by pyramidal polycarbonate rooflights; the deepest part of the main bedroom is lit with a 'light-scoop' – a fixed light with a copper-clad hood which tapers to merge with the copper roof.

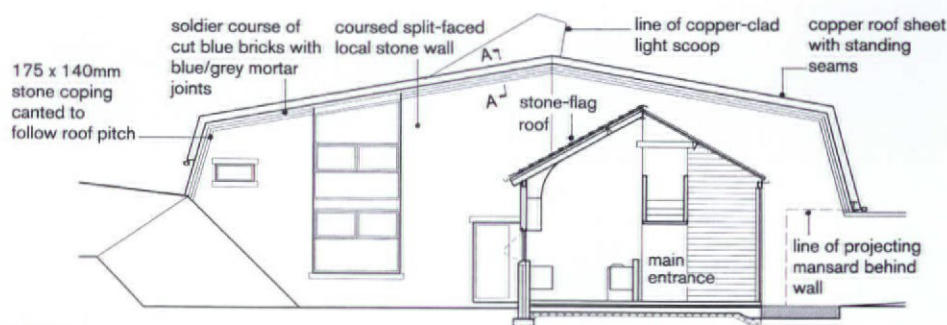
The copper roof sheet was laid with standing seams; it accommodates the 10° and 75° mansard slopes and its weathered finish complements the natural wall and roof materials next to it.

The new wing has insulated cavity walls with an outer leaf of split-faced millstone grit from Waddington quarry near Clitheroe, Lancashire. The mansard roof structure is a frame of 152 x 152mm and 203 x 203mm UCs which support an insulated structural deck system on which the copper sheets were laid. The copper roof and deck project at the gable, appearing 'to float over the walls'. This visual separation between planes is emphasised by the verge detailing; a soldier course of cut blue bricks with blue-grey mortar joints runs just below the verge, with a 175 x 140mm stone coping running below it to frame the coursed split-stone wall. The projecting copper verge, together with the brick and coping slope courses, follows the double slope of the mansard to the eaves.

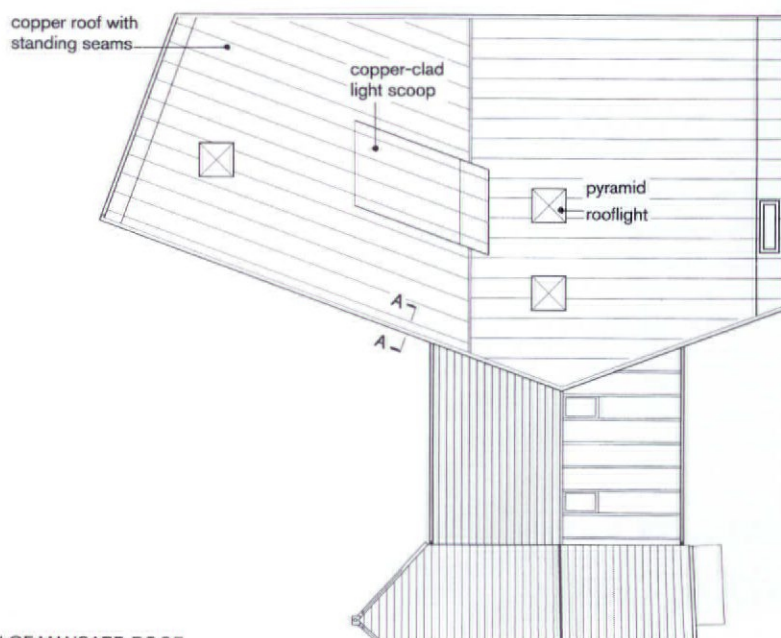
*Susan Dawson*



DETAIL SECTION A - A AT VERGE

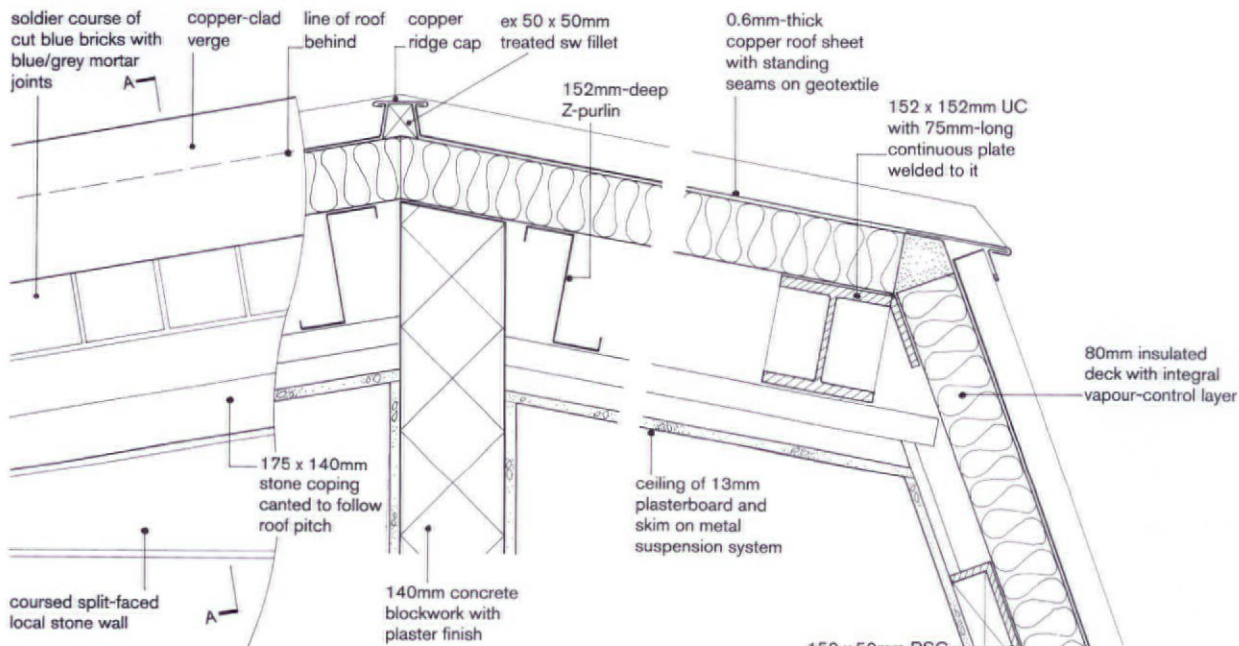


ELEVATION/CROSS-SECTION

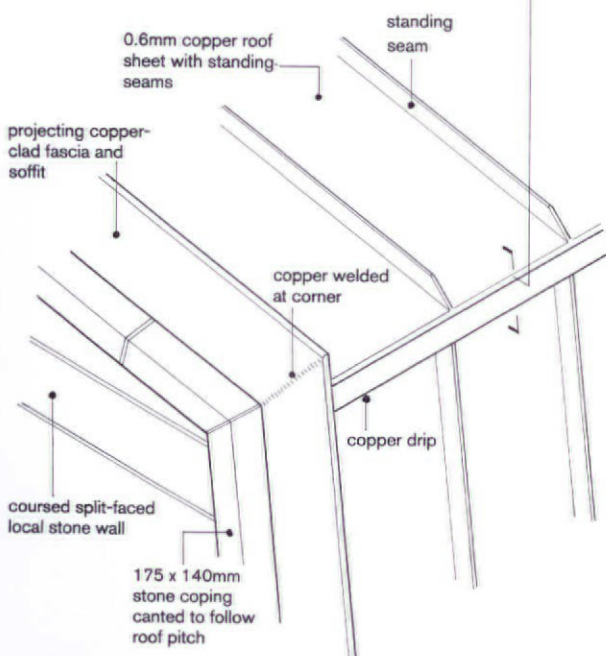
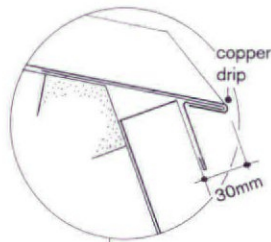


KEY PLAN OF MANSARD ROOF

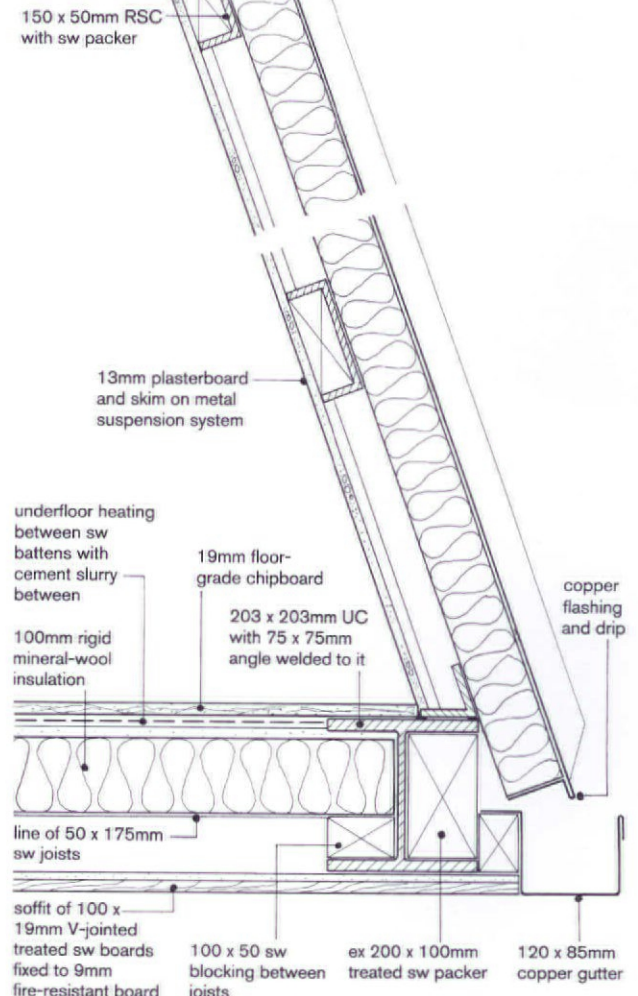




PART ELEVATION/SECTION AT RIDGE

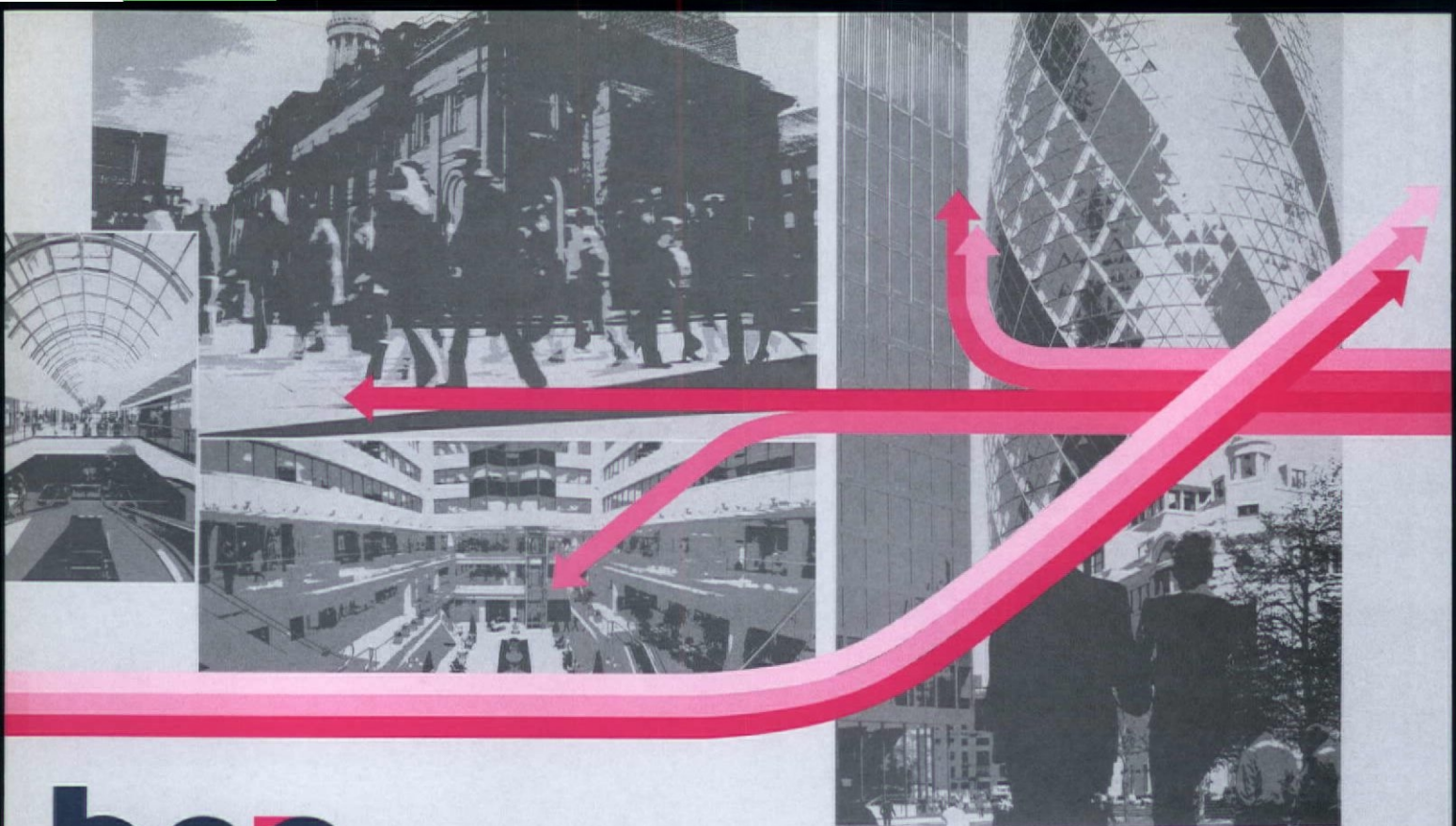


DETAIL SKETCH AT MANSARD VERGE



DETAIL SECTION - EAVES AND SOFFIT





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## Big Fish Little Fish

*Jonathan Hendry of Jonathan Hendry Architects lets a little colour into his life*

Having just completed Phase 4 of a school project, predominantly a fit-out of a 1960s building, the importance of colour has been much discussed in the office. We tend to lean towards natural, muted tones and colours, but when designing for children we wanted to create spaces that were more playful, fresh and vibrant.

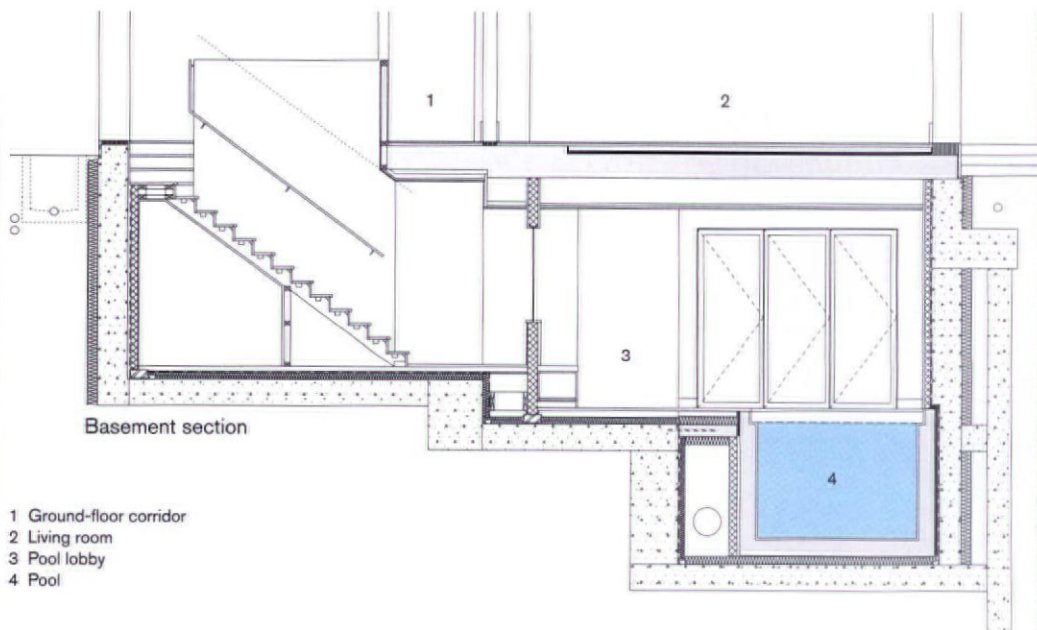
The building's drab existing colours were not reflecting natural light, and consequently the interior was mostly lit by fluorescents. Simply by using white contrasted with walls of colour we were able to give spaces their own identity and maximise the available daylight.

Seeing the staff and kids enjoying their new classrooms opened up debate in the office about why we don't apply more colour in our projects. Why do we keep colours toned down? Why do I always wear black and white to the office but love the colourful work of James Turrell?

Is white and grey a safe option that will elicit minimal criticism from our peers or are we just too afraid to get it wrong? A bit of both I suspect. Fortunately, I can open the books on my shelf and see the bold colours used in the work of Louis Barragán and Le Corbusier and the wonderful structures of Richard Rogers.

Banished from our swatch are the likes of RAL 7040 and 9001 – hello to RAL 1028!

Next issue: John Preve partner at Make Architects



- 1 Ground-floor corridor
- 2 Living room
- 3 Pool lobby
- 4 Pool

## STRENGTH BENEATH THE SURFACE

Barbara Weiss Architects' refurbishment of an Edwardian house in Hampstead, north London – due for completion in May – has more going on below the ground than it does above. The creation of a basement, complete with a swimming pool, contributes an extra 200m<sup>2</sup> and includes a replacement rear extension and loft conversion.

'The project was uniquely difficult due to the close proximity of the neighbouring houses. We had about 1m of the client's land either side, which didn't give us much room to manoeuvre,' explains project director Nicholas Jamieson. Due to the lack of access, a chain of machinery was used to transfer the 60 lorry-loads of excavated soil from under the house to the nearby road.

In order to contain the risk and allow design work on the body of the house to continue when

the project went on site in January 2007, the basement was contracted out separately. Structural engineer Alan Conisbee and Associates wrote the specification and conducted initial feasibility investigations, with specialist contractor Abbey Pynford drawing up the detailed design.

Contiguous piles, 15m deep, support the right of the structure, with traditional underpinning on the left. A capping beam links the piles to the new concrete floor slab, which had to be inserted into a slot held open by jacks.

The structure derives its strength from its design as an integral concrete box. A cavity drain system has been implemented and, despite concerns surrounding change in water-table levels, Jamieson says that the planning process was 'straightforward'. *Kaye Alexander*

## CONFERENCES

**AJ Housing Design 2008**  
Wednesday 20 February, 9am-5.10pm, at the Royal College of Physicians, London NW1

With housing quantity and quality targets to meet, the AJ's Housing Design conference investigates some of the key issues faced by architects.

Chaired by David Birkbeck of Design for London, the conference will begin with a discussion of the government's housing agenda with Richard Hill, Housing Corporation director of programmes, and a look at the revised Code for Sustainable Homes by Tarik Yusuf, associate director at BRE.

The event is split up by subject, which allows delegates to attend the sessions of most relevance to their practice, including: energy efficiency and technologies; affordable homes; large-scale housing developments; high-density housing; homes for all ages; and refurbishing existing homes. For more information see [www.ajhousing.co.uk](http://www.ajhousing.co.uk)



# USING THE WHOLE TREE

High-efficiency timber production means no part of the tree need go to waste. *Ruth Slavid* looks at the products that come from leaf-tip to trunk. Illustrations by *Lizzie Harper*

There is an often-quoted maxim that the pig is the most economical animal to eat because 'you can eat everything but the squeal'. In timber production, trees can be seen rather similarly. There is almost no part of the tree that does not have a part to play.

With high-efficiency production, as seen for example in Scandinavian softwood forests, branches and leaves will be stripped off in the forest and left to rot on the forest floor – not wasted but putting nutrients back into the soil to assist future growth.

Waste such as bark and sawdust is used as a fuel in sawmills. In Sweden this forms

part of a government strategy for the country to become carbon free by 2020. Any excess waste materials can be used for biofuel.

But what about the usable timber? Not all parts of a tree are equal. Esa Mikkonen of Crown Timber has analysed where the value comes from in pine (redwood) from Scandinavia. The figures will be slightly different for different species and different locations, but the

underlying message is the same – most of the value of a tree is in the lowest part of the trunk, which is cut into logs.

These pages show how trees are cultivated and how the various parts are used, while overleaf there are details of the different materials that can be produced from trees.

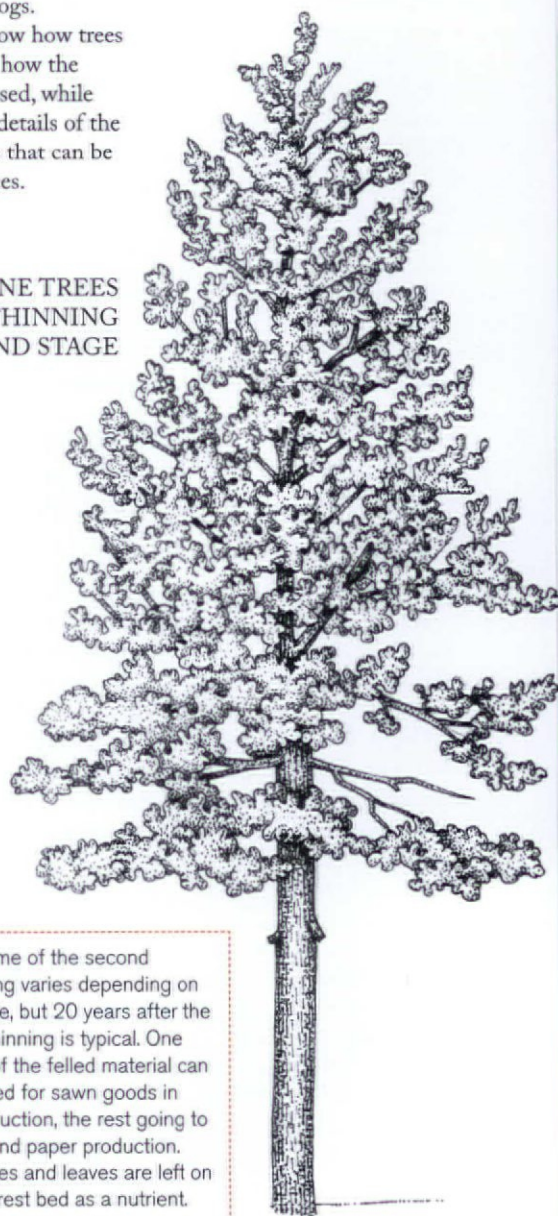
SCOTS PINE TREES  
AT FIRST THINNING STAGE



Not all trees reach maturity. In order to give the best trees room to grow, thinning – the selective removal of trees – will take place. In Scandinavia there will typically be two thinnings over 70 years.

In the first thinning, after about 15 years, the small trees removed will only be suitable for pulp production.

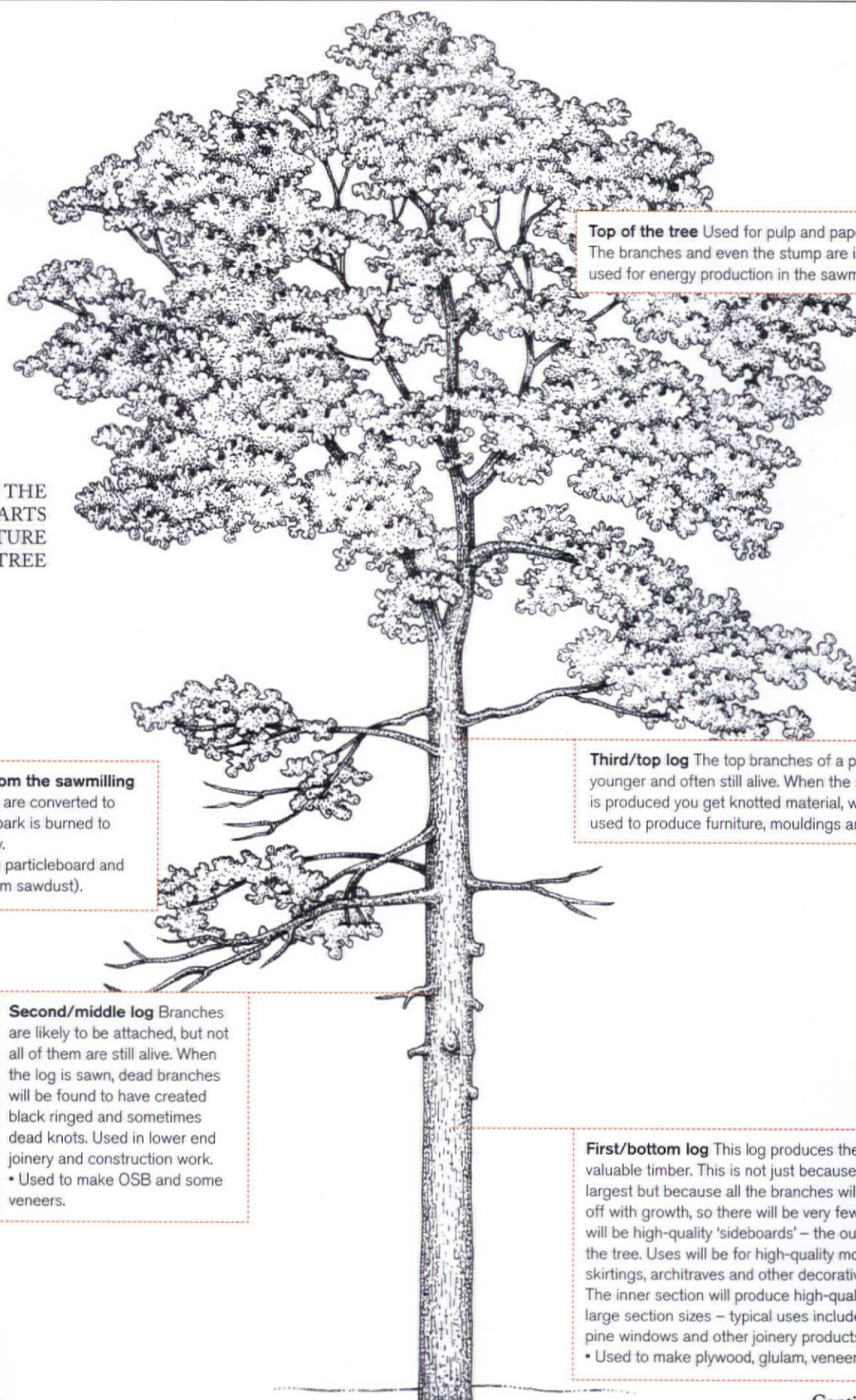
SCOTS PINE TREES  
AT THINNING  
SECOND STAGE



The time of the second thinning varies depending on the site, but 20 years after the first thinning is typical. One third of the felled material can be used for sawn goods in construction, the rest going to pulp and paper production. Needles and leaves are left on the forest bed as a nutrient.



USING THE  
DIFFERENT PARTS  
OF A MATURE  
SCOTS PINE TREE



**Top of the tree** Used for pulp and paper production. The branches and even the stump are increasingly used for energy production in the sawmill.

**Byproducts from the sawmilling process** Chips are converted to paper and the bark is burned to produce energy.  
• Used to make particleboard and MDF (made from sawdust).

**Third/top log** The top branches of a pine tree are younger and often still alive. When the sawn section is produced you get knotted material, which can be used to produce furniture, mouldings and floors.

**Second/middle log** Branches are likely to be attached, but not all of them are still alive. When the log is sawn, dead branches will be found to have created black ringed and sometimes dead knots. Used in lower end joinery and construction work.  
• Used to make OSB and some veneers.

**First/bottom log** This log produces the most valuable timber. This is not just because it is the largest but because all the branches will have fallen off with growth, so there will be very few knots. There will be high-quality 'sideboards' – the outer boards of the tree. Uses will be for high-quality mouldings – skirtings, architraves and other decorative mouldings. The inner section will produce high-quality timber in large section sizes – typical uses include high-quality pine windows and other joinery products.  
• Used to make plywood, glulam, veneer and LVL.

Continued overleaf



Continued from page 41



#### Plywood

**Composition** Layers of veneer, peeled from a log using a lathe, are glued together, with successive layers set with the grain at right angles to each other.

**Panel sizes** Typically 2,400 x 1,200 mm, with thicknesses between 8mm and 25mm.

**Applications** Structural plywood: used for floor decking, wall sheathing, flat roofing and external cladding. Marine plywood: used in applications where higher durability is required. Utility plywoods: used for joinery and furniture. Decorative plywoods: used for a decorative finish.

#### Veneer

**Composition** Veneers are thin sheets of peeled timber used for decorative purposes. Prices vary according to species. Most inexpensive are kaboon, koto and sapele. The most expensive include: white fiddleback annegre, bird's eye maple, pear, rosewood, thuya burr, American/European burr walnut and yew. There are five principal veneer cutting methods, each of which will produce a different visual effect: rotary veneers, flat slicing, quarter-sawn, rift-cut, and half-round slicing.

**Applications** Decorative.



#### Laminated Veneer Lumber

**Composition** Thin sheets of wood are peeled from the log (in a similar manner to, but thicker than, plywood veneers), the veneers are glued together to provide the required thickness, and then cut into structural sized sections. It is often known as Kerto (the brand name of the most commonly available product, from Finnforest).

**Panel sizes** 2.4m wide, thickness from 27 to 90mm, up to 26m long.

**Applications** Mainly structural – it has excellent bending resistance, tension and compression properties.

#### Glulam (Glued Laminated Timber)

**Composition** Laminates of sawn timber are planed to a smooth surface, before being glued together with the grain in the laminates running essentially parallel.

**Panel sizes** Virtually any size of cross section and length of component can be produced. The constraints are those imposed by transportation and individual manufacturers' facilities.

**Applications** Straight: purlins, beams, lintels, portals. Triangulated: A-frames, trusses, girders, pyramids, space frames, cones. Curved: arches, portals, domes.





**Plywood** From a certified source, supplied by Jewson. **Veneer** Crown-cut oak veneer from Birmingham Veneers. **LVL** Kerto from Finforest. **Glulam** Standard glulam from Finforest. **OSB** Sterling OSB3SE from Norbord. **Chipboard** A P5 flooring chipboard from Norbord. **MDF** This is MDFSE, a standard MDF board from Norbord sold under the brand name of Caberwood. For further information visit [www.trada.co.uk](http://www.trada.co.uk)

### OSB (Oriented Strand Board)

**Composition** A sheet material in which long strands of wood are bonded together with a synthetic resin adhesive. The timbers used in OSB manufacture include both softwoods (spruce, pine) and hardwood (aspen). The strands are aligned either in each of the three layers of the panel or in only the outer two layers.

**Panel sizes** Up to 3660mm x 1220mm, in thicknesses of 6mm-38mm.

**Applications** Flooring, flat-roof decking and wall sheathing.



### Wood Particleboard/Chipboard

**Composition** Wood chips, generally from coniferous softwoods, bound together with synthetic resins. The most common resin employed is urea-formaldehyde, but this is only suitable for use in dry conditions.

**Panel sizes** Up to 3,660mm x 1,220mm in thicknesses from 2.5mm to 38mm.

**Applications** Appropriate for use as floor decking, either on timber joists, or as a floating floor system. Large quantities of particleboard are also used in the manufacture of kitchen units and worktops.



### MDF (Medium-Density Fibreboard)

**Composition** The most common of a series of products, known as dry-process fibreboards, made from wood fibres bonded with a resin adhesive. High-Density fibreboard (HDF), Low-Density fibreboard (LDF), and Ultra-Low-Density fibreboard (ULDF) are also available.

**Panel sizes** Up to 1,850mm by 3,660mm, in thicknesses from 1.8mm to 60mm.

**Applications** Wide-ranging uses include: skirtings and architraves, windowboards, wall linings, and decorative facades, as well as the core material for some floorings.





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Tickets now available for MIPIM's biggest sit down dinner!

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In this section *The architecture of Yemen*  
// Wim Wenders // Catherine Yass // *A film*  
tour of London // [www.192.com](http://www.192.com) // *Diary*

# The Critics

The Hayd al Jazil  
settlement in Daw'an  
Laysar, Hadramut  
province, Yemen



BOOK

## *'A lament for dying traditions'*

*An influx of polyvinyl sheets, damp-proof courses and concrete construction threatens the unique architecture of Yemen, writes Peter Davey*

The Architecture of Yemen. By Salma Samar Damluji. Laurence King. 304pp. £40.00

Down in the south-west corner of the Arabian peninsula, the Republic of Yemen is the poorest Arab state and, partly as a result, its extraordinary heritage of stunning buildings has largely been preserved – until now. In some ways, Salma Samar Damluji's *The Architecture of Yemen* is a lament for dying traditions. Many people in the West are vaguely aware of the magical towers of Sana'a, with their lacy decoration and intricate street plans but, while they and the amazing fortress city of Shibam receive a modicum of

international aid for preservation, Damluji argues that 'the rest of Yemen's cities lack concern, recognition and serious intervention'.

Believing that Sana'a and Shibam have been covered in her own earlier publications (and pioneering works by Ron Lewcock), Damluji's book looks at some of the neglected regions, ranging from the mountainous Lahij governorate, with its sinister-seeming dark stone towers, to the often gaily colour-washed mud buildings of the Wadi Hadramaut, the oasis-like lush river valley carpeted with orchards

and date palms that runs through the middle of the desert. (Rain falls in the mountains and runs down the wadis, which are often arid in dry seasons and peter out among dunes.)

Predominantly, Yemeni houses are tower-like, with a single opening at ground level – a defensive pattern that evolved separately in lawless places as distant as Sardinia and the Scottish Borders. But there, towers are usually isolated fortresses, while in the Yemen they are clustered to form settlements as tight in plan as any Italian hill town, but much >>



Yemen continued from p.45

more consistently tall, with individual buildings tightly jammed together and climbing to six, eight or (on hillsides) even more storeys. Towers usually end against the sky with a terrace, below which is the men's common room, where male members of the family gather in the evening to chat, enjoy the cool night breezes and chew the narcotic leaves of qat. The density of urban development results from the fact that settlements had to be built so as not to eat into fertile land, to be defensible, and to be near water and fields.

Damluji's book is unusual for contemporary works in that it compounds chatty travelogue with rigorous technical and historical analysis. The author's own measured drawings show how house and mosque types vary between different regions. Interviews with builders reveal how tradition is still influential but is gradually being modified by modern technology. For instance, flat roofs in the Hadramaut now include polyvinyl sheets as well as woven palm-frond mats, beaten earth and mud. Cement damp-proof courses are common, but concrete construction is becoming a threat to all traditional Yemeni architecture.

Damluji has been well-served by publisher Laurence King (who launched this book at the RIBA's Architecture of Yemen exhibition), with masses of her own colour photographs, well-reproduced drawings and a large format. But plans should be arranged properly, with the lowest floor at the bottom; a bibliography is needed and the glossary ought to be extended. But these are comparatively trivial problems. The book is plainly a work of passion. It is the result of many years of study, often in difficult and sometimes dangerous circumstances. Damluji should be encouraged to make a further book (in smaller format perhaps) that covers all her Yemeni studies, and provides a comprehensive picture of architectures that are not only amazing in themselves but have much to suggest to the rest of the world in terms of understanding urban density, green use of materials, and appropriate response to site and climate. ■

**Resume:** This study of Yemeni architecture has left Peter Davey wanting more – perhaps a more comprehensive book in a smaller format? Laurence King take note



BRITISH FILM INSTITUTE

## CINEMA

# Filming in outer spaces

*At the halfway point of the Wenders season at the BFI, Marko Jobst looks at the director's spatial storytelling*

Wim Wenders: Part Two. At the BFI Southbank until 29 February. [www.bfi.org.uk](http://www.bfi.org.uk)

Wim Wenders was a latecomer to New German Cinema, the group of filmmakers who transformed post-Second World War German film. He shot his first short in 1967, and 30 films (both feature and documentary) later, has straddled two traditions with various levels of success: European art cinema and commercial Hollywood genres.

The winner of the Golden Lion in Venice for *The State of Things* (1982), the Palme d'Or for *Paris, Texas* (1984) and Best Director at Cannes for *Wings of Desire* (1987), the two-part Wenders season at the BFI Southbank in London is screening a broad retrospective of his work until 29 February.

For Wenders, cinematic storytelling is, at its core, a spatial act, which makes him particularly interesting to architectural audiences. His films reveal a prominent concern with the treatment of moving images in cinema, television and the new media, and their influence on environments. This has translated into a particular brand of road movie, which lies at the root of his narratives even when the journeying aspect is outwardly missing.

In Wenders' early work, particularly *Alice in the Cities* (1974) and *Kings of the Road* (1976), the scripts were to a large extent written on site – or sites – while travelling. By





**Far left** A film still from Wenders' *Alice in the Cities* (1974)

**Left** Wenders on the set of *Don't Come Knocking* (2005)

letting the camera capture what its mechanical eye sees and letting the actors respond to found situations, Wenders restored reality to the jaded visual perception of his protagonists and rediscovered reality himself by letting characters and stories develop organically.

In *Alice in the Cities*, journalist Phillip (Rüdiger Vogler) only reconciles his own sense of perception when he aligns it with the viewpoint of Alice (Yella Rottländer), a girl placed in his care. Travelling with Alice, the protagonist learns how to see spaces and cities anew, from the high-rises of Manhattan to the urban railways of Wuppertal, Germany. Wenders' spatial narrative gradually builds a very specific sense of place, leading to an intriguing portrayal of female characters as masters of the urban realm, even at urbanity's most 'masculine' (as is the case with Manhattan). The aimless male protagonist – lost both geographically and technologically – relies on Alice to guide him through this contemporary global Wonderland.

Wenders repeatedly plays out this conjunction between places and stories. In *Kings of the Road*, set in the openness of German landscapes, moments of suspended movement overlap with the intensity of

confined, compartmentalised interiors – sites of narrative tension and emotional resolution. Similarly, in *Paris, Texas*, confined spaces dictate the film's narrative trajectory. When the protagonist finds his wife working in a peepshow, he asks her to recount her life story to the one-way mirror. Unaware of the identity of her client behind the glass, notions of space, solitude and communication are played out in the confined chambers of the booth in which the lovers sit together, alone. The image of actress Nastassja Kinski facing her reflection will remain among the most iconic in 20th-century cinema.

In 1986, Wenders wrote about his plans to make a film about Berlin: 'A film that might convey something of the history of the city since 1945. A film that might succeed in capturing what I miss in so many films that are set here... a feeling in the air and under your feet and in people's faces, that makes life in this city so different from life in other cities'. The resulting film was *Wings of Desire*, in many ways the centrepiece of Wenders' career. A striking cinematic portrait of Berlin, in one scene an angel stands atop Emperor William Remembrance Church, an icon of the city's troubled past, looking down on the

bustling streets. The angel's eyes fluidly exchange positions with the camera, floating through the air, depicting streets and apartment blocks, moving in and out of drab apartments, showing people at their most mundane while providing voiceovers of their internal monologues (as overheard by angels). As the camera switches between spaces and stories, the accumulation of these fragments create a portrait of the city as a whole.

*Wings of Desire* is Wenders' most overtly political outing, and the subsequent fall of the Berlin Wall and reunification of Germany make the film an even more potent testament to the city's past. Indeed, the original title, *Der Himmel über Berlin* (*The Sky Over Berlin*), was meant as a reference to the only shared space within the divided city.

*Wings of Desire* is showing throughout the month as part of the second half of Wenders' BFI retrospective. Other titles worth a look include *Tokyo Ga*, *Lisbon Story* and *Buena Vista Social Club*.

Marko Jobst is a senior lecturer in architecture at the University of Greenwich

**Resume:** See the world through Wenders' eyes during this two-part retrospective at the BFI



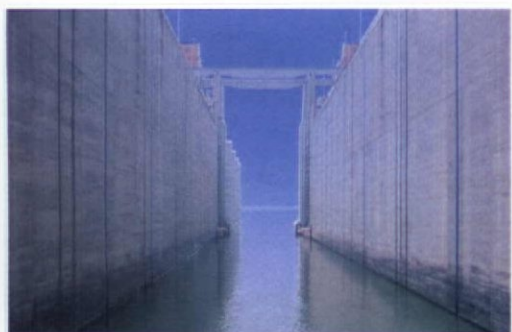


## Critic's Choice

Catherine Yass has found beauty in China's monolithic Three Gorges Dam, says **Andrew Mead**

The last film I saw by the artist Catherine Yass was shot from a crane on a building site at Canary Wharf. Now Yass has roamed further afield to record one of the largest construction projects in history – the Three Gorges Dam on China's Yangtze River – and the results are at the Alison Jacques Gallery in central London until 23 February. The main exhibit is *Lock*: two films projected simultaneously on opposite walls of the gallery, looking forwards and backwards from a ship as it negotiates one of the locks that circumvent the dam. On a hazy day we glide to a halt between high concrete walls, watch the water level slowly rise, and then emerge cautiously onto the Yangtze as the massive lock-gates slide shut behind us. Tiny figures scuttling around on the ship's prow give a sense of scale, while sudden outbursts of sound bring the scene alive.

As the press release notes, this dam has displaced over a million people and alarmed archaeologists and ecologists. Such matters appear to be incidental to Yass, as a series of her large light-box images confirms. One features the same lock that was in the film but now empty. Beneath a pure blue sky the water barely ripples and the huge structure has the aura of a monument. In the 1920s Le Corbusier and Erich Mendelsohn eulogised American grain elevators with their sheer cliffs of concrete. 'From pure function comes abstract beauty', wrote Mendelsohn. It seems that Yass totally agrees.



## EXHIBITION

*Fox's projections of London offer a disorienting portrait of the bustling city, says **Angus Montgomery***

Gerry Fox, *Living London*. At 176 Gallery, London NW5, until 20 April

Walking into Gerry Fox's *Living London* installation at north London's 176 Gallery is a somewhat daunting experience. In the darkened hall of the former Methodist Chapel are six huge widescreen projections, one on each of the four walls, one on the floor and one on the ceiling, depicting – in full surround and with accompanying soundtrack – a journey through the neon-lit bustle of Friday-night Soho.

I join the crowd skirting around the edge of the room, seeking the best vantage point. Fox, the Bafta award-winning documentary filmmaker, approaches me, wearing a floral pork-pie hat. 'You're meant to stand in the middle, here.' I move to the centre of the room. On each of the four walls the crowds push past me. Above me are branches, lights, the top decks of buses. The pavement rushes by beneath my feet.

The film depicts a journey through London, shot purely from a single viewpoint. It begins in the stillness of Nunhead Cemetery and progresses through night-time Soho and across the Thames to the Southbank Centre, before finally plunging into the river. Then the film loops and the cameraman/protagonist/viewer is reborn amid the headstones of Nunhead.

'I wanted to capture the speed and disorientation of the city,' Fox tells me. 'But I also wanted to achieve a sense of dislocation.' The artist shot each scene six times from different angles to achieve the surround effect, resulting in small discrepancies, such as buses disappearing and reappearing around the screens, adding to the film's unsettling nature.

This is increased towards the narrative's end when the displays begin to flip. As you cross the Millennium Bridge, Tate Modern looming in front of you, Tower Bridge is on your right, instead of your left. The confusion of the Southbank Centre's ramps and tunnels



Gerry Fox's *Living London* installation at 176 Gallery

is exacerbated as the floor becomes the ceiling and vice versa and the viewer is enclosed in the mass of exposed concrete.

According to Fox, the piece is inspired by the 'visual and emotional power of the city' and, by enhancing the sense of sensory dislocation, he has increased the emotional connect. The effect is similar to a hungover walk through the West End with your iPod turned up full. Amid the whirl of confusions, small moments of detail – a piece of graffiti, a lingering glance from a stranger – achieve greater emotional resonance.

Unfortunately, the two other film installations, housed further down the corridors of the 176, are far more obviously polemical and less emotionally engaging. The second work, a contemplation on childhood and celebration, features (rather gory) footage of the birth by Caesarian of Fox's daughter Frankie. The third piece, a three-screen





JACK GOFFE

## INTERNET

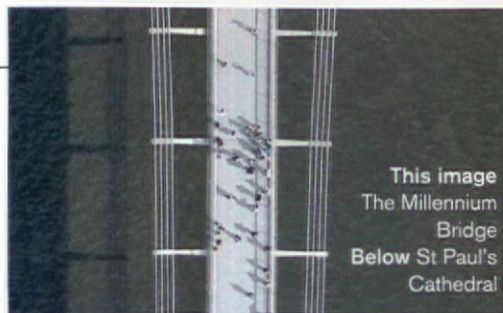
### 192's maps are addictive, confesses *Chris Hall*

[www.192.com/maps](http://www.192.com/maps)

I needn't have strained to get a view of London on my flight into Heathrow recently. The new SuperZoom feature on [www.192.com](http://www.192.com) displays central London, from Hyde Park to the Queen Elizabeth Bridge; Stoke Newington to Crystal Palace, at a resolution of 1.5m on the ground for every 1cm on your screen. (The other UK maps on the site are 12.5m for every 1cm.)

Launched last week, if you're used to Google Earth or Virtual Earth it comes as a dizzying shock to discover just how much closer you can get to 720km<sup>2</sup> of London. There's an odd kind of virtual vertigo as you pan back from the highest zoom level – analogous, apparently, to looking down from a tenth-floor window.

When I tried to look around 10 Downing Street (would there be a man with his head in his hands, alone in the garden?), a white pop-up said 'Image not available', except that I could still zoom under it, as it were, and snoop around, as if the sign was merely an awning. No such pop-ups with the MI6



This image  
The Millennium  
Bridge  
Below St Paul's  
Cathedral



building or Buckingham Palace (whose grounds are full of white vans).

In Abney Park, Stoke Newington, I was impressed by William Hosking's stunning chapel, its cruciform plan and equal arms make it appear as a Greek cross. The Thames Barrier flood gates resemble alien sea creatures leaving muddy wakes. Then, there's the apposite radiator-grille plan of Stockwell bus garage.

The interface is a little frustrating – you have to keep panning back, moving around and then zooming in again if you want to go anywhere at the highest resolution – but this is a wonderfully addictive and strangely moving way of exploring London's built environment.

**Resume:** Zoom around London with 192  
*Chris Hall is a freelance journalist*

## 5 THINGS TO DO THIS WEEK

### 1 *Lebbeus Woods*

Peruse this week's blog of choice by American architect and artist Lebbeus Woods, who provides insightful entries on slums, urban renewal and the nature of architecture.  
[www.lebbeuswoods.wordpress.com](http://www.lebbeuswoods.wordpress.com)

### 2 *20C Society: Spring Lecture Series*

Reserve six consecutive Thursdays for lectures on Modernism, beginning tonight with Alan Powers on Viennese architects.

7 February at 6:30pm at The Gallery, 70 Cowcross St, London. Members £7, non-members £9. [www.20csociety.org.uk](http://www.20csociety.org.uk)

### 3 *Edges of Suburbia*

See Rose Greenhalgh's paintings of floating buildings and uprooted trees, her comment on the token planting of vegetation in suburbia

Until 23 February at Horace Blue, Norwich, Norfolk. [www.horaceblue.com](http://www.horaceblue.com)

### 4 *The Architects Who Made London*

Listen to Ian Dungavell, director of the Victorian Society discuss the work of Aston Webb, designer of the Admiralty Arch.

11 February, 6:30pm at the Geological Society Lecture Theatre, London W1. £10  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

### 5 *Marcel Broodthaers*

See books, editions, sculptures, projections and paintings by Belgian artist Marcel Broodthaers (1924-1976). A highlight is *289 Coquilles d'Oeufs* (1966), featuring that number of delicately pierced egg shells. Until 30 March at Milton Keynes Gallery  
[www.mk-g.org](http://www.mk-g.org)

projection focusing on different aspects of London life, wears its political undertones rather too heavily. Footage of protesters against the Iraq war is juxtaposed with a military march-past, and shots of market traders are set against film of a windswept rubbish dump. Archive newsreel of the 1911 Sidney Street Siege is played alongside footage of the street today (on the site where Winston Churchill directed operations now stands a Costcutter) – part of the work's obvious expression of the cyclical and regenerative nature of the city.

Fox claims the pieces arose through 'a love of London, and its visual power'. Maybe it is this love that allows him to present the city as it really is: contradictory, confusing, alienating, and very exciting.

**Resume:** 'Walk with me through London,' says Gerry Fox. 'Just mind your head when we get to the Southbank Centre...'





AJ

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Architects for Aid, the built environment's charity for disaster relief and development is looking for volunteers for the current project portfolio. A4A is looking for project participation in India and Pakistan. Perhaps you can help?

Both positions are voluntary with travel and living expenses paid. Participants will be fully insured and briefed in advance by A4A. Selected candidates will be responsible for travel vaccinations. A4A will assist in the visa process.

### Pre-school and Community Centre in India

A4A is collaborating with a UK based NGO 'Life on Lens' (LOL) and an Indian NGO 'LAFTI' to design and construct a flagship pre-school and community centre for children and grandparents from 25 villages in Tiruvavur district in Tamil Nadu, India. The project is part of LOL's educational programme 'Connecting Youth Around the Globe' to provide educational opportunities for young Dhalits in the region. A4A is working on design development and is sending one staff member on site to initiate construction.



We need a second professional on-site to work with A4A on communication with all parties and assistance in construction supervision. **Candidate must be an engineer, project manager, or RIBA Part III architect. Availability for minimum 3 weeks up to 3 months, starting mid-February 2008. Knowledge of Tamil highly desirable.** For more information and to apply, candidates should email [victoria-harris@a-4-a.org](mailto:victoria-harris@a-4-a.org) as soon as possible

### Seismic Resistant Housing in Pakistan



In October 2005 an earthquake measuring 7.6 on the Richter Scale destroyed 600,000 homes in northwest Pakistan. Since then, A4A and Muslim Aid UK have been working to design and build seismic resistant housing in the region, with a focus on the districts of Bagh and Jareed. The objective of the project is to use local materials and labour, to develop and improve upon existing construction practice, to work closely with local communities, and to share techniques that will enable safer housing in the future.

As work continues, we need an additional professional on-site to work with A4A staff. **Candidate should be an engineer, project manager, or RIBA Part III architect. Availability for a 4-6 week assignment based out of Islamabad and starting March 8, 2008.** For more information and to apply, candidates should email [victoria-harris@a-4-a.org](mailto:victoria-harris@a-4-a.org) AS SOON AS POSSIBLE

A growing House Builder with a portfolio of highly contemporary property designs of homes and apartments seek to appoint a **Qualified Architect/Urban Designer** to be based in our office in Pinner, Middlesex. Your remit will include designing exciting layouts that achieve a sense of place, maximizing site potential, following design guidelines and utilizing / designing standard house type footprints within an elevational context that meets the demanding requirements of today's planning requirements.

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### PROJECT ARCHITECTS

required capable of design, detail and delivery of high quality residential projects. Working from purpose built offices in south west London; previous housing experience would be an advantage.

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This post will have a very strong research element, and it is expected that the Chair holder will develop new research ideas and aspire to carry out research to the highest level in a world-class, research-led University. An established reputation in the subject, a successful record of producing top quality research publications and a proven track record for attracting research funding are essential requirements for the post.

The postholder will also be expected to provide leadership in the teaching of Architectural Engineering and to develop and implement strategies to widen the appeal of undergraduate and postgraduate taught programmes. Whilst it is expected that the successful applicant will take responsibility for the BEng and MEng Architectural Engineering programmes, no specific qualifications are deemed essential for this post. However, it is expected that you will ideally have a strong interest in, or working knowledge of, architecture, civil and structural engineering or building services.

Informal enquiries to Professor Nigel Smith, Head of the School of Civil Engineering tel +44 (0)113 343 2301 email [n.j.smith@leeds.ac.uk](mailto:n.j.smith@leeds.ac.uk)

Salary will be within the Professorial range (minimum £54,206 p.a.)

Application packs can be obtained from Susan Alexander, Recruitment and Administrative Co-ordinator, Human Resources, University of Leeds, Leeds LS2 9JT tel +44 (0)113 343 3949 email [s.alexander@adm.leeds.ac.uk](mailto:s.alexander@adm.leeds.ac.uk)


Job ref 332032 Closing date 14 March 2008

It is anticipated that the interviews for this post will be held 7 April 2008

We welcome applications from all sections of the community. Textphone for deaf applicants only +44 (0)113 343 4353. All information is available in alternative formats please contact +44 (0)113 343 4146.

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### Senior Project Architect

We require a Project Architect with a proven track record in delivering large scale commercial developments from concept design to completion. The ability to establish strong working relationships with clients and lead consultant design teams is essential, together with programming and day to day team management skills.

The applicant should be Part III qualified with job running experience, along with design flair, sound technical ability and strong AutoCad skills.

Associate Director position will be considered for suitable candidate.

### Please send your CV to

Lisa Jackson, Bamber & Reddan Architects,  
73 Collier Street, London N1 9BE.  
Or by email to: [recruitment@bamberandreddan.co.uk](mailto:recruitment@bamberandreddan.co.uk)  
Quoting the following reference AJ 020

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Be brilliant in Bankside! £27,000 - £45,000p.a. / £18.00-£22.00 p/h LTD

A popular sociable practice based close to the Tate Modern in Bankside are looking to appoint an Architect & Part II Assistants. The practice are currently working with a number of high profile international clients in the commercial, residential & leisure sectors & are looking for talented all-rounders with exceptional design skills. A background in interiors would be an advantage. This is a fantastic opportunity to join a practice that supports staff development in a challenging & friendly environment. AutoCAD preferred.

Join the design gurus in EC1! £40,000-£45,000 p.a. + benefits

A leading design studio in the heart of Clerkenwell are looking to appoint a talented Architect to take responsibility for some of their large scale, mixed-use, retail, regeneration & educational schemes from inception to completion. The practice develop designs using physical models & Sketch Up & have regular "pin-up" reviews. Successful candidates will have a flair for design, be capable of working independently & have a good understanding of UK building regulations. A good live/work balance is strongly encouraged.

Long term contracts! £30,000 - £45,000p.a. / £22.00-£30.00p.h.LTD

An award-winning practice in the heart of Covent Garden with a reputation for quality & innovation are looking to appoint several Architects to work in their office currently 70 strong. Successful applicants will be responsible for the detail design stages of a number of residential, mixed use, sports & education schemes at RIBA stage F&G so will need to have excellent detailing & co-ordination skills. They currently have long term contract positions & career opportunities & the practice offers a friendly team-work environment! AutoCAD essential

To view a comprehensive list of vacancies & to register with us please visit [www.bespokecareers.com](http://www.bespokecareers.com) or call us on 0207 24 24 909.

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## Design for London

On behalf of the Mayor, Design for London works with the GLA, Transport for London and the London Development Agency to advise, masterplan, review and design and implement a wide range of projects across London. These vary from masterplanning the long-term legacy of the Olympics to designing new public spaces for London.

We are now recruiting architects and designers at a number of levels to further develop our role.

You will be an architect, landscape architect or urban designer qualified to degree level or equivalent with experience and very high levels of design skills. You are likely to be a chartered member of a relevant professional body e.g. RIBA, ILA etc.

You will have a passionate interest in city development and a commitment to the principles of equality and how excellent design can support social inclusion and sustainable communities. A good knowledge of London planning, regeneration and development issues will be an advantage.

### Assistant Director – Design

Ref: OPL48

£65k - £80k

You will lead on design review and be at the forefront of ensuring excellence in design, as well as leading on general policy and masterplanning. You will be part of the senior management team which supports the Director of Design for London in managing the organisation in maintaining its position at the forefront of London's design agenda.

### Head of Design – Olympics and Lower Lea Valley

Ref: OPL49

£47k - £56k

You will lead on Design for London's input into masterplanning the Olympic legacy and the surrounding areas of the Lower Lea Valley. You will work closely with the LDA and Olympic Development Authority and will also be a key member of the senior management team.

### Senior Urban Designers

Ref: OPL50

£36k - £45k

You will lead on projects including preparation of sub-regional and local master plans. You will need to demonstrate experience of working with public agencies and private developers on complex projects, as well as reviewing and negotiating design input on project proposals.

### Urban Designers

Ref: OPL51

£28k - £34k

You will work with senior urban designers, and will need to demonstrate an understanding of key design principles and the development and design process. You will have commercial awareness and the ability to analyse costs and feasibility issues. You will have strong free hand drawing and good IT skills, including MS Office, Project, PowerPoint, Excel and CAD.

For an application pack, available in various formats, please contact LDA Recruitment Consultants, TMP Response. Tel: 020 7649 6033. Email: LDA@tmpw.co.uk Minicom: 020 7406 5790. Please quote the appropriate reference.

Closing date: 22 February 2008.

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## KPF

### Assisting Project Architects Required

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

Salary: £20 - 25,000 depending on experience

CVs should be sent by post or email to:  
HR Department  
Kohn Pedersen Fox Associates (International) PA  
13 Langley Street  
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Email: careers@kpf.com



### Faculty of Development and Society

Sheffield Hallam University currently offers highly successful undergraduate courses in Architecture and Environmental Design (RIBA Part 1) and Architectural Technology (CIAT accredited). An MSc in Technical Architecture was launched in 2006 and an Architecture Postgraduate Diploma course is due to start in October 2008. It is intended to seek RIBA ARB Part 2 accreditation as a priority for this course which will be run solely in part time mode, with a focus on the student in practice.

We currently have the following vacancies:

### Principal Lecturer in Architecture

£42,791 - £49,607 pa

Ref: DS583/07

We require an enthusiastic and ambitious academic to make a leading contribution to the leadership and development of our postgraduate programme, and in particular the Postgraduate Diploma in Architecture. You will have a high academic profile in the areas of architectural theories and design. You will be experienced in postgraduate teaching with an ambition to further develop your research profile and publication in these areas. You will also have the ability to lead, inspire and challenge the Diploma student to develop their theoretical and design sensibilities, and to explore innovative synergies between the domain of academic theory and the world of practice.

As a Principal Lecturer in the Architecture Subject Group and Postgraduate Programme Leader, you will be responsible for providing academic leadership to our postgraduate programme, including curricular development, as well as promoting design theory and practice across the undergraduate and postgraduate programmes. In addition you will work closely with the Subject Leader and other key members of the Architecture Subject Group to promote and lead developments in academic research and scholarly activity, as part of a highly dedicated and multi-disciplinary team. This is a unique opportunity to work with an enthusiastic and committed team. Suitably qualified candidates will be eligible for the award of title of Professor if successful.

### Senior Lecturer in Architectural Technology

£32,796 - £41,545 pa

Ref: DS584/07

At a time of significant expansion we require an enthusiastic and ambitious individual to drive forward the academic agenda. You will be expected to provide leadership and teaching in the design of Construction Technology in Architecture at undergraduate level, and to the continuing development of our postgraduate programme.


This is a full time opportunity for an Architecturally qualified professional to develop our teaching activities in technical design. Whilst a working knowledge of technical design in Architecture is essential, a good degree in an Architectural/Construction discipline and some experience of Higher Education teaching in Architecture are both desirable.

Further information and application forms are available at [www.shu.ac.uk/jobs](http://www.shu.ac.uk/jobs) email: [recruitment@shu.ac.uk](mailto:recruitment@shu.ac.uk) or telephone: (0114) 225 3950. Please quote appropriate Reference Code. Closing date: 7 April 2008 by 3.00pm.

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At least 4 years experience, be educated to degree level in architectural Technology & good knowledge of Auto Cad is essential.

Salary range £25K - £30K dependent on experience/ qualification.

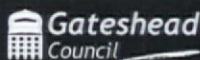
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The Keen Partnership, Edinburgh Rd, Reading. RG30 2UA

Closing date 14/02/08

### TENDER



[www.gateshead.gov.uk](http://www.gateshead.gov.uk)



A review of current residential development design codes & standards to provide a clear understanding of their individual & collective value, including a construction/full life cost benefit analysis

Bridging NewcastleGateshead (BNG) is one of nine Housing Market Renewal Pathfinder in the North and Midlands. Working with a number of partners, we require a baseline/literature review which will clarify the different design and build standards currently in place. As set out below in detail, this should include a review of empirical standards as well as the more general advice and guidance currently available.

Specifically, Stage 1 will review empirical design standards, to include, but not limited to Building Regulations; Code for Sustainable Homes; Lifetime Homes; English Partnerships and Housing Corporation Standards for space/design/energy efficiency (grant requirements). It should also review key non-empirical standards including CABE's Building for Life, English Partnership's Urban Design Compendium, CABE's Value of Design, Secure by Design etc together with research already undertaken by BNG into BME and New Migrant housing requirements.

A second stage of further detailed research will establish the implications arising from the implementation of the different standards or parts thereof, to include primary research and cost benefit analysis.

The successful consultants/consortia will be able to demonstrate experience of urban design, construction, the housing market, quantity surveying and primary research. Interviews will be held towards end of March 2008 and stage one of what could be a two-stage process, would be expected to complete by early May 2008.

Applicants wishing to express an interest and be considered for inclusion on a shortlist must complete the pre qualification questionnaire (PQQ). To do this you must register as a supplier by accessing the North East Purchasing Organisation's (NEPO) website.

To register your interest in the contract go to the following web site [www.nepoportal.org/search](http://www.nepoportal.org/search) <<http://www.nepoportal.org/search>> Go to the Suppliers Area, click the link to Log In or Register, this then takes you to the Supplier Home Page. If you already have a log in, select log in from the top right hand corner and enter your username and password. If you are not registered, select Register Free and complete the registration form. Your username and password will be emailed to you.

To register interest against a contract, select the binoculars beside Latest Opportunities Section, enter the Contract Ref QTLE 7B5EA9 in 'Contains' field and press search. Tick the select box against the contract and press register, your registration will be confirmed by email and onscreen.

If you require assistance please contact Joyce Patton, Senior Commissioning & Monitoring Officer on Tel: (0191) 433 2967, Fax: (0191) 433 3019, e-mail: [joycepatton@gateshead.gov.uk](mailto:joycepatton@gateshead.gov.uk)

Completed Pre-qualification Questionnaires are to be returned to Joyce Patton, Senior Commissioning & Monitoring Officer, Property Services, Development & Enterprise Gateshead Council, Civic Centre, Gateshead NE8 1HH.

By Friday 15th February 2008.

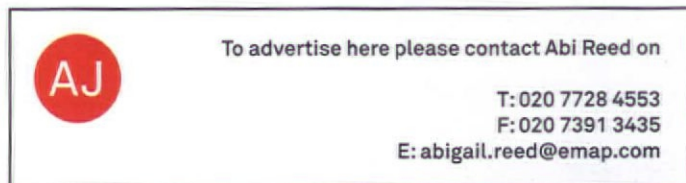
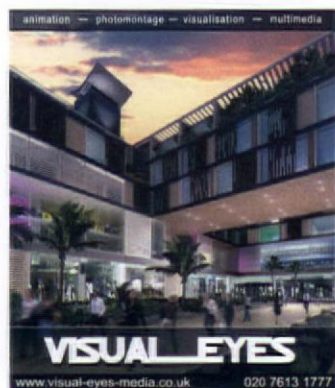
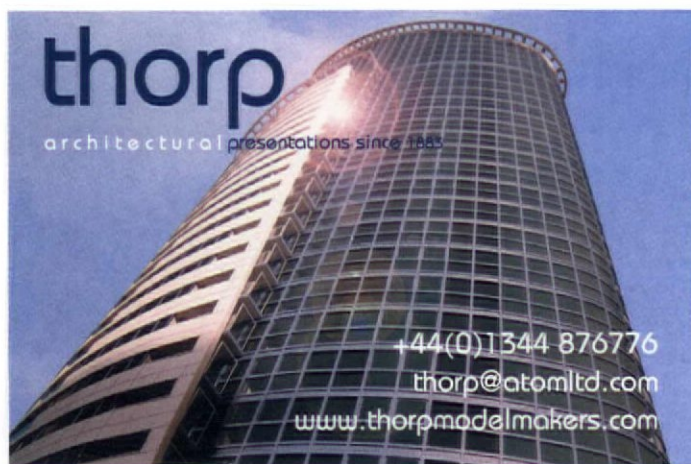


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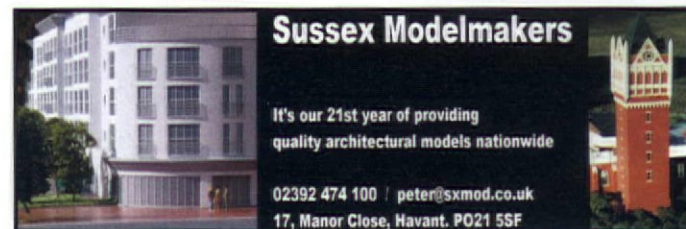
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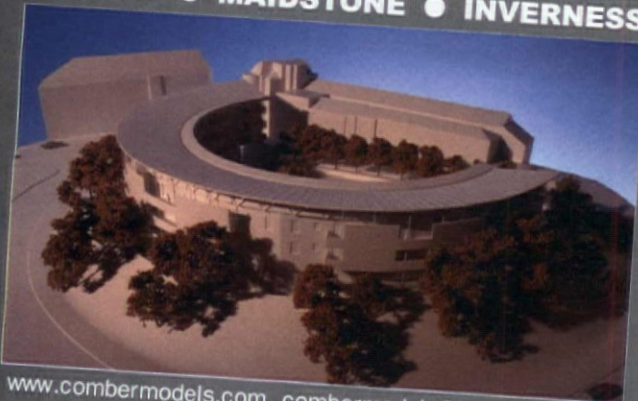


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every  
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27 June 2008  
The Brewery, London

**Atkins Inspire** is an annual event in association with **everywoman** to encourage, recognise and reward exceptional women working in the built environment.

The Awards lunch will be held on the 27th June 2008 at The Brewery, London.  
Entries are now open for the following categories:

- Future Star
- Outstanding Achiever
- Inspirational Leader
- Sustainability Award
- International Award ★ **NEW CATEGORY** ★

Six awards will be presented in each of the first three categories, comprising one for each of Architecture, Construction, Engineering, Quantity Surveying, Building Services and Commercial Property. For more information and full entry criteria, please visit [www.ajplus.co.uk/inspire](http://www.ajplus.co.uk/inspire)

**Deadline for entries is 4th April 2008.** So don't delay – if you want to receive the recognition you deserve for the critical role you play in the built environment, enter today.

To align your company with this prestigious event, please contact Stuart Hudson on **020 7728 4593** or email [inspire@emap.com](mailto:inspire@emap.com)

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### AJ ENQUIRY 201

Metal Technology's System 17 curtain walling has been used at the new Tesco store in Lurgan, near Lough Neagh, Ireland. Installed by fabricator Douglas Architectural, with a project team headed by architect Ostick + Williams and contractor Patton Construction, System 17 curtain wall was ideal for the long-span, solar-protected glazed facade.

## CLAXTON BLINDS



### AJ ENQUIRY 203

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

## MERSON SIGNS



### AJ ENQUIRY 205

Merson Sign Design turns concepts into effective, practical signs, offering: production readiness and value engineering; signage scheme concepts; technical and aesthetic design; sustainable signage consultancy; signage audit and report; and wayfinding audit and strategy. For more information visit [www.mersonsigndesign.com](http://www.mersonsigndesign.com)

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## CORUS



### AJ ENQUIRY 204

The striking silver and blue colour scheme of IKEA's first city-centre store in Coventry is due to Corus Colorcoat Prisma pre-finished steel. The Corus products are part of a Trimo wall-cladding system in Ariadne metallic finish and bespoke IKEA blue. The pre-finished steel is backed for up to 25 years by Corus' Confidex Guarantee.

## INTEGRATED DESIGN



### AJ ENQUIRY 206

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

## TROAX



### AJ ENQUIRY 208

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





# Ian Martin. Some thing has found us, and bitten the head off St. Paul's...

**MONDAY.** I'm leading a refresher workshop for architects returning to the profession after a career break. They're an eclectic bunch. Some left to have children, others have been in prison. One bewildered old gent retired 14 years ago and wants to find out more about the 'information superhighway'.

My job is to prepare them for a world grown more heartless. I split them into two groups. The 'architects' are told to collaborate on a design for a children's hospice and then organise a charrette to talk it through. Meanwhile the 'insurers' and I spend all afternoon at the pub and don't return.

**TUESDAY.** To Poundbury for a 'refocus group' convened by The Man Who Would Theoretically Be King. Oh yes, be afraid, Charles is back. Last year he bored himself into a mild depression with a series of widely ignored blurtings on such pressing issues as the Book of Common Prayer and local potatoes. Now he's returning to his signature theme of architecture.

The heritage people have glumly agreed to let him front a new campaign to protect the City of London, and he's taking it very seriously indeed. We're in a facsimile of a Nissen hut used by the residents association. Charles is at the front dressed in his air chief marshall's uniform. First we're shown a short film, a flyover of the Square Mile. 'Sort of a Spitfire's-eye view... see the marvellous higgledy-piggledy medieval streets... but oh dear, what's this? A ruddy great liquorice allsort! A vile provocation to plucky Londoners. Imagine leading a bombing raid on THAT, ladies and gentlemen...' As *The*

*Dambusters March* strikes up, I notice he's got the beginnings of a little pencil moustache.

'Who are our allies in this new War on Horror?' he asks needlessly, as he's written them on the blackboard. '1. Recession. A global economic downturn means less money for ghastly skyscrapers. 2. Deference. The natural instinct of the English Speaking Peoples is to follow inspirational leaders such as Winston Churchill and myself. 3. Simile. By deploying powerful invective we can send Johnny Hedgefund scuttling off with his planning application between his legs...'

And that's where I come in. He's got a big speech coming up. Could I tweak it a bit, make it more sarcastic? I agree, reluctantly at first, before he hands me the envelope with the cheque inside.

**WEDNESDAY.** I'm about to make a killing from the Olympics. Not the Stratford one, although I am buying some allotments on the site of the proposed Ping Pong Superdome. No, the one in Beijing. Now the British and Chinese governments have signed a joint memorandum (Human Rights: A Sliding Scale) businessmen are flocking there for some follow-up philanthropy.

The posher Brits stay in secret boutique hotels inside the Forbidden City, where they disdainfully imbibe centuries of Chinese culture. But Communist billionaires aren't interested in that. They want timeless, aristocratic England as immortalised in BBC drama. Which is great, as I'm a major shareholder in Cockney Town, a gated luxury leisure hamlet for Anglophiles. Georgian terraces, an English village green, winding cobbled lanes, a thatched pub serving

hexagonally-stacked 'fat gastro chips' in straw boaters, K2 telephone boxes everywhere and gurning extras wearing Laura Ashley smocks. To add a real touch of class, we've got Morrissey over for a month to curate a Diana Dors season at the half-timbered cinema.

Yes, the complex is a private, heavily guarded place. But sometimes you have to create walls in order to build bridges.

**THURSDAY.** Start editing Charles' speech. Change 'as inappropriate as a stereogram playing skiffle music in a Regency drawing room' to 'as shocking as a severed head in a cake-shop window'. Change 'deconstructed glass monolith' to '300m of frozen piss'. Change 'aesthetically bankrupt follies' to 'monstrous carbuncles on a terrifying *Cloverfield*-scale architectural rampage'.

**FRIDAY.** Conference in Leeds – *How Sustainable is Wayne Hemingway?* Summary: he uses too much energy, his critiques of British cities are indistinguishable from each other, and there's a sort of vacuum in the middle of him.

**SATURDAY.** Rethink my Hebridean wind farm as a less controversial 'air bank'.

**SUNDAY.** Spend most of the day testing a new floating recliner, the Maglev Hoverbunk. It's based on the principle of repulsion. Not only are there magnets involved, the recliner itself has been cast in an exceptionally ugly yellow synthetic polymer.

This Week's Top 10: Angel of the South Ideas at [WWW.ARCHITECTSJOURNAL.CO.UK/IANMARTIN](http://WWW.ARCHITECTSJOURNAL.CO.UK/IANMARTIN)





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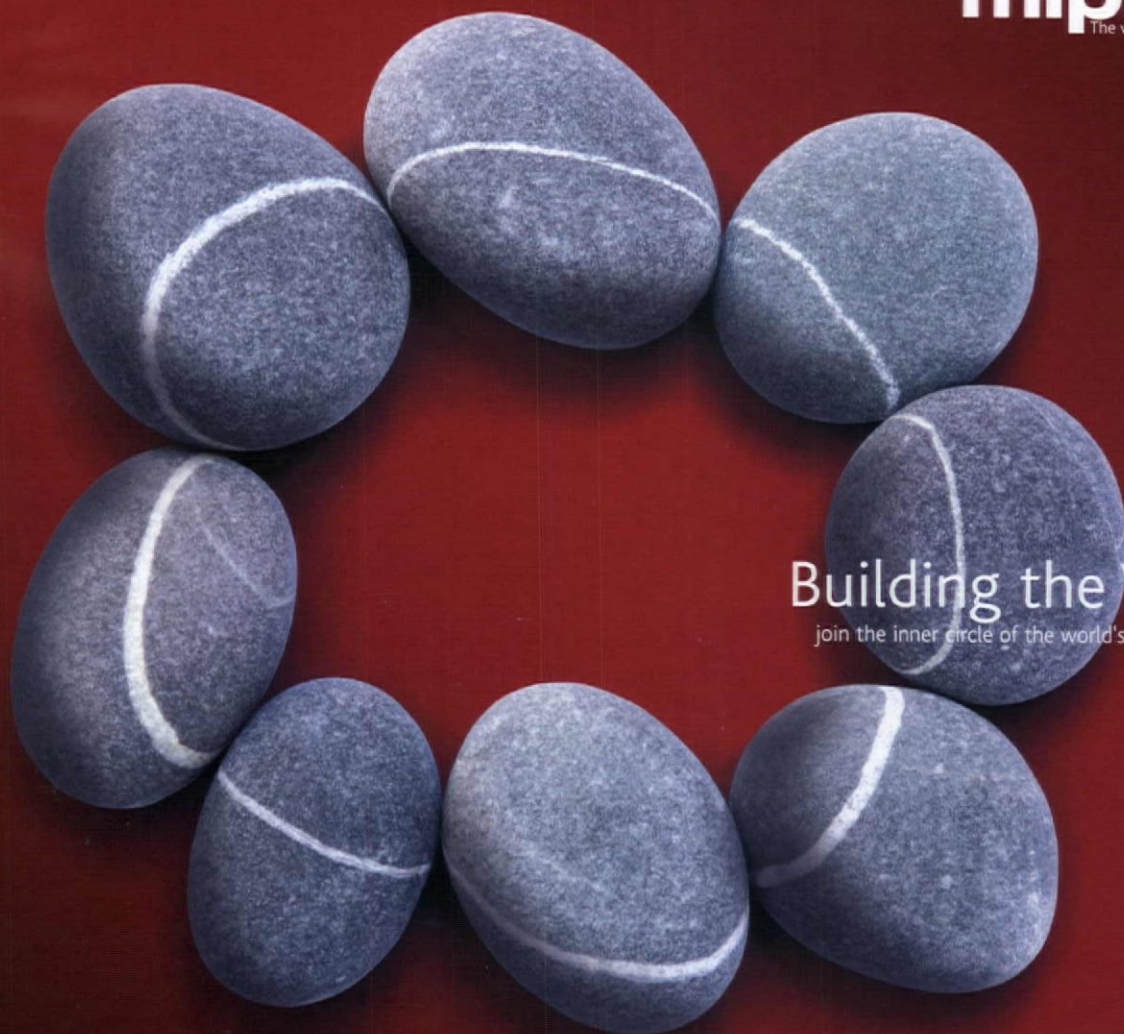
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