

05.06.08

Technical & Practice
*How to design ICT
into schools – p50*

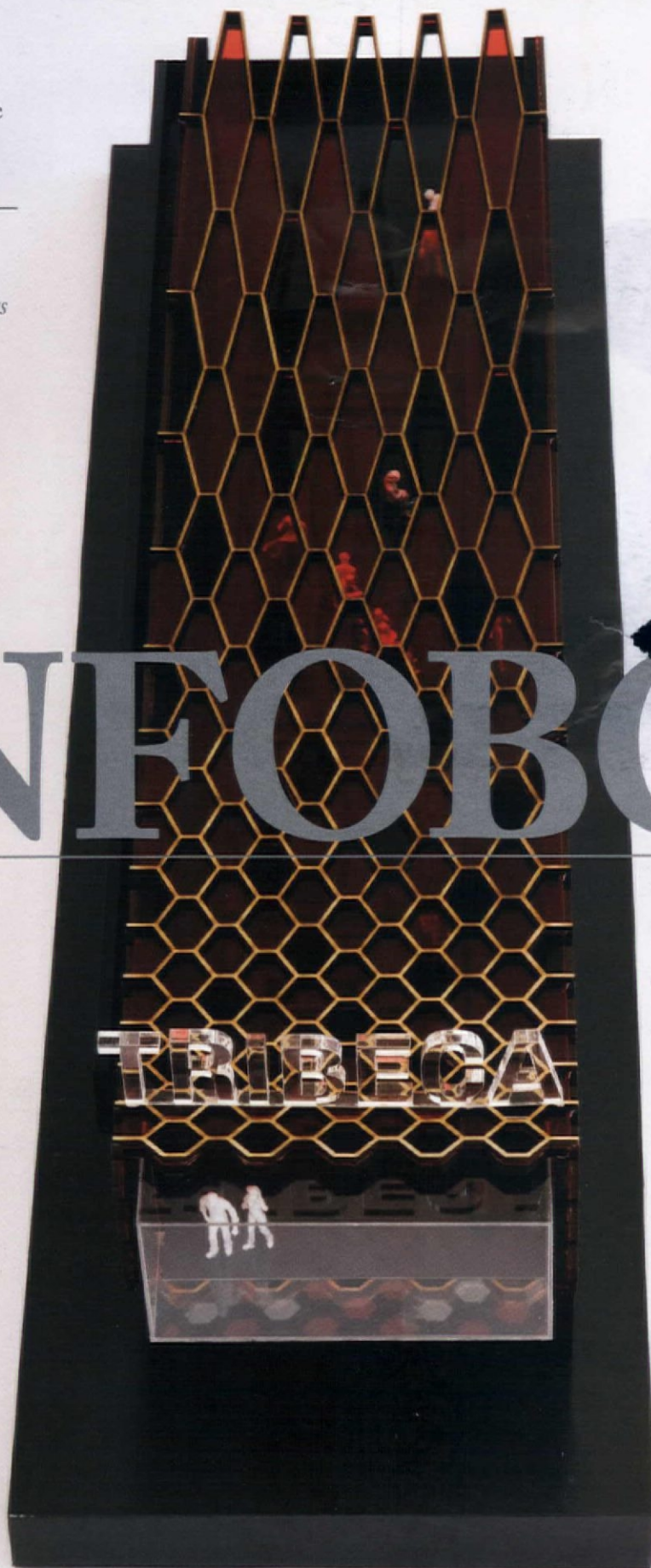
Diller on Tour
*Liz Diller of Diller
Scofidio + Renfro visits
the UK to discuss the
Lincoln Center – p55*



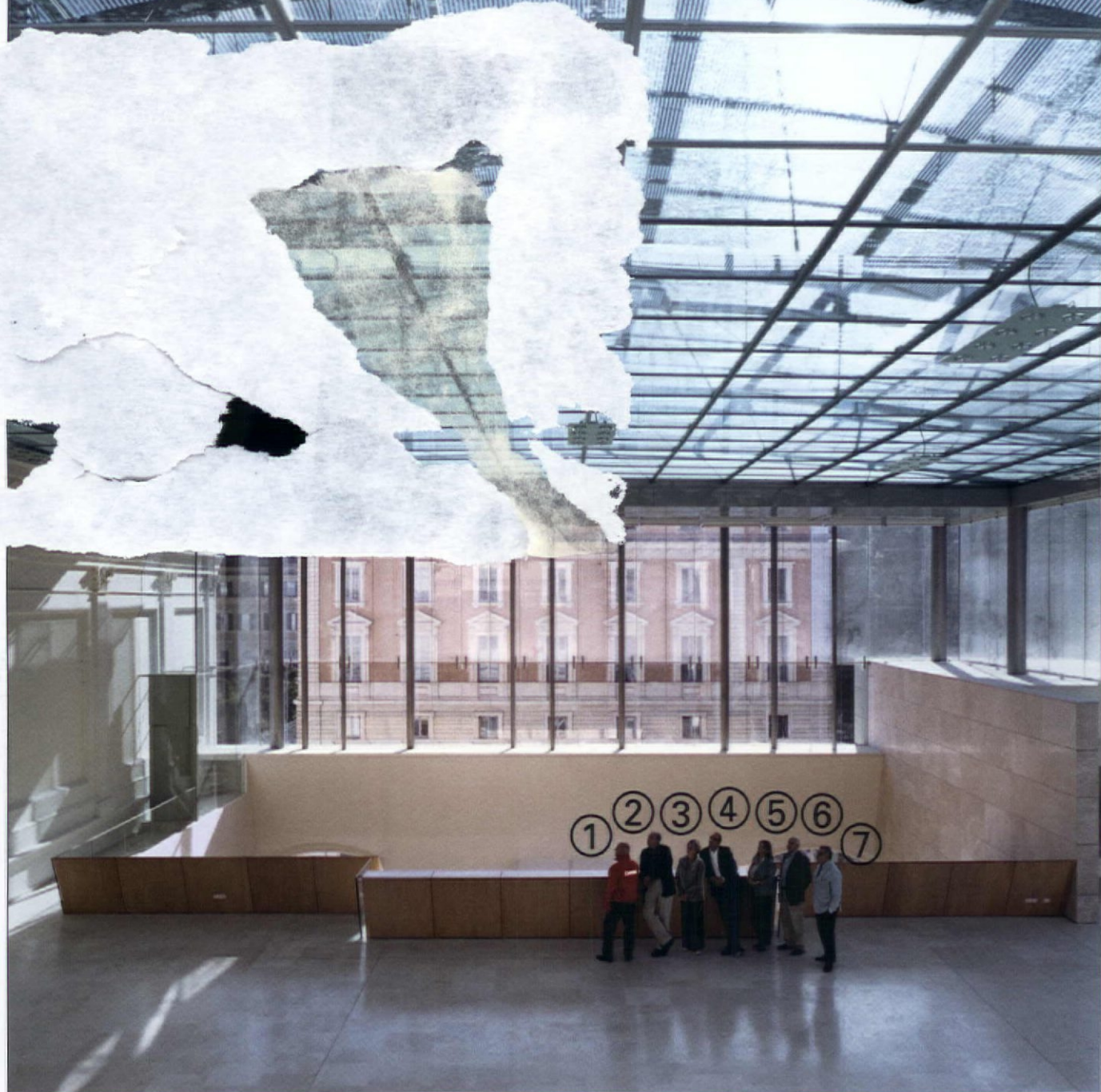
INFOBOX

*The 112 entries to
the AJ/Urban Splash
design competition in
Liverpool – page 26*

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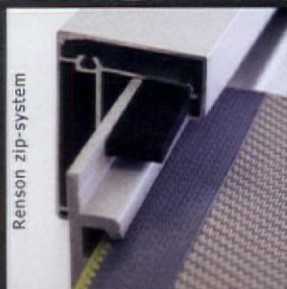


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John Callcutt in housing design demand p6

Finalists unveiled in AJ/Urban Splash Infobox contest p8

Sergison Bates builds affordable housing in north London p12

News



SMC Group managing director Chris Littlemore



Will Alsop

ALSOP TO SEPARATE FROM SMC PACK

The SMC board is considering the separation of Will Alsop's practice from the rest of the group under a proposal which could also see the remaining architects relinquish their identities under one brand name.

A senior source within the SMC group told the AJ that when the firm rebrands – potentially as Invitra (AJ 15.05.08) it will also announce the creation of the new operating company underneath the umbrella name.

SMC managing director Chris Littlemore refused to discuss possible names for this operating company, however, the AJ understands that Life is one of the favoured options.

It would be under this banner that all the non-Alsop SMC practices would operate (*see table*).

Both Alsop and Littlemore confirmed that the two had met last Wednesday (28 May) to discuss the proposal, but neither would divulge further details.

However, Alsop, who is believed to have explored possible exit routes to end his two-year association with the SMC Group, appeared to embrace Littlemore's proposed strategy. He said: 'We are a strong brand in the group and it seems a sensible option'.

None of the SMC practices contacted by the AJ would speak on record, but one source said that he would be 'very much against losing the name of the practice'. However the source added: 'It is clear we have to rebrand'.

In a separate development, the AJ has learned that SMC Penrose's Plymouth office has closed with a number of redundancies. The firm's Exeter office has absorbed those staff that were retained.

Founder Ian Penrose, who stood down as managing director six months ago, has cut his hours to only two days a week and a source close to him said he was keen to leave the group.

Penrose was unavailable for comment, but the firm's lead director, Ian Hodder, brushed off suggestions that the practice was struggling.

He said: 'I see a lot of positives at the moment, we are bidding for a big leisure job in Plymouth and we have our MOD work. My perception is that this is genuinely quite an exciting time'.

Max Thompson

SMC COMPANIES

SMC Alsop
SMC Charter Architects
SMC Corstorphine & Wright
SMC Covell Matthews
SMC Davis Duncan
SMC DTR:UK
SMC Facilities Management
SMC Gower
SMC Hickton Madeley
SMC Hugh Martin
SMC Jenkins & Marr
SMC Parr
SMC Penrose

LUBETKIN PRIZE SHORTLIST REVEALED

The RIBA has unveiled the five winners of its international awards, three of which have also been shortlisted for the Lubetkin Prize – the award for the best building outside the EU designed by an RIBA member.

The three projects on the Lubetkin shortlist are: Casa Kike, a writer's retreat on the coast of Costa Rica by Gianni Botsford Architects, Cullum and Nightingales's British High Commission in Kampala, Uganda (AJ 11.05.06), and Austrian practice Coop Himmelb(l)au's extension to the Akron Art Museum in Ohio, USA.

Both Gianni Botsford, whose building is of timber with steel overcladding, and Cullum and Nightingale, which uses brick on a concrete frame, have worked with local materials and technique. Coop Himmelb(l)au's building was described in the US press as 'a set of clashing, gravity-defying forms', attached to a 19th-century building.

The other two practices to win international awards are Adjaye/Associates, for the Museum of Contemporary Art in Denver, USA and Canadian firm Kuwabara Payne McKenna Blumberg Architects' refurbishment and extension of the Gardiner Museum in Toronto.

The winner of the Lubetkin Prize, sponsored by the *Architectural Review*, will be announced at the RIBA awards dinner on 27 June. *Ruth Slavid*

See all the RIBA Awards winners at WWW.ARCHITECTSJOURNAL.CO.UK

CALLCUTT DEMANDS QUALITY FROM NEW HOUSING AGENCY

John Callcutt, the man behind the government report on housing delivery, has added his voice to calls to 'embed design' in the new Homes and Communities Agency (HCA).

Last month former architecture minister Lord Howarth demanded key amendments to the Housing and Regeneration Bill (AJ 22.05.08) – the legislation which will ratify the creation of the HCA once English Partnerships (EP) and the Housing Corporation merge – to give the housing superquango an explicit design-guardian role.

Now Callcutt, formerly chief executive of EP and housebuilder Crest Nicholson, has written to Communities Secretary Hazel Blears urging her to support the proposed changes to the bill.

Among the amendments tabled are the appointment of a design expert to the HCA board and the formation of new design review panels.

Callcutt's letter reads: 'The imposition of an obligation on the part of the HCA to improve design quality, coupled with the creation of design review panels [whose conclusions would be a material consideration in planning], would create a commercial incentive for developers to make the changes to their business process that are needed to bring about a positive step change in design'.

The bill is currently being taken through the committee stages in the House of Lords by Baroness Andrews, who is coming under mounting pressure to insert the

changes from a growing 'design caucus' backed by the RIBA.

However, not everyone is convinced an in-house 'design committee' at the HCA is necessary. Faheem Aftab of A-Cube Architects said: 'I have my doubts that the creation of another bureaucratic talk shop is the correct solution. The real challenge is creating the correct mechanism to facilitate this process. This may be better achieved by letting the HCA get on with it rather than paying a bunch of "experts" to pay lip service.' *Richard Waite*

Read Callcutt's full letter and comments from Keith Bradley of Feilden Clegg Bradley Studios, Stride Treglown's Gill Robinson and Triangle's Ian McHugh at WWW.ARCHITECTSJOURNAL.CO.UK

THIS WEEK ON THE WEB

EUSTON REVAMP COULD BE A 'DISASTER'

A major stakeholder in the redevelopment of Euston Station (pictured below) has warned it could be 'disastrous' unless the area's wider regeneration is undertaken. Sydney & London Properties, which owns four buildings in front of the London station, has pressed Network Rail and its development partner British Land to redevelop the entire site, or risk leaving London 'without a world-class station'.



THREE BRITS IN STEEL HOUSING SHORTLIST

Moxon Architects, Hugh Broughton Architects and ECD Architects have made the 12-strong shortlist to submit concept designs for sustainable steel-framed housing in Cherepovets, Russia. The three London-based practices will now battle nine firms from around the world to win the competition, organised by steel industry collaborative Living Steel.

SIX FIRMS ON EARLY EBBSFLEET COMMISSION

Six practices – including Space Craft Architects, CF Møller and S333 – are working on a major part of the Ebbsfleet Valley development in Kent, which will provide 10,000 homes over the next 20 years. Approached by developer Land Securities as part of an 'ideas commission', the firms are looking at the Castle Hill region of the masterplan.

Read all of these news stories in full and more online at

WWW.ARCHITECTSJOURNAL.CO.UK

SECRET GARDEN This is HOK's design for a new pavilion, which is to be used as a gallery and meeting place in a top-secret London location. Full details of the site are yet to be unveiled, but the AJ understands it will be in a central London square.



Façade systems: Technal visible grid curtain wall; MX SSG structural sealant glazing; FXi65 casement windows

Project: Millstream, University of Limerick

Architects: Murray O'Laoire Architects

Main contractor: Michael Lynch

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Technal's grid curtain walling. FXi65 casement windows were also specified for use as punched hole openings and inserted into the curtain wall, and MX SSG structural glazing encloses the restaurants and some teaching areas.

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INFOBOX COMPETITION SHORTLIST UNVEILED

Six teams of young designers have been shortlisted in the AJ/Urban Splash Infobox contest.

Alan Huang of Basic Architecture Design, Robert Jamison Architects and teams from APE, Bell Phillips + Kimble Architects, Black Architecture and Foster Lomas

have made it on to the shortlist.

The contest – aimed at architects under 35 – for a £500,000 marketing pavilion in Urban Splash's Tribeca 720-unit housing development in the Liverpool, attracted 112 entrants.

'We were overwhelmed by the quality of the submissions, it

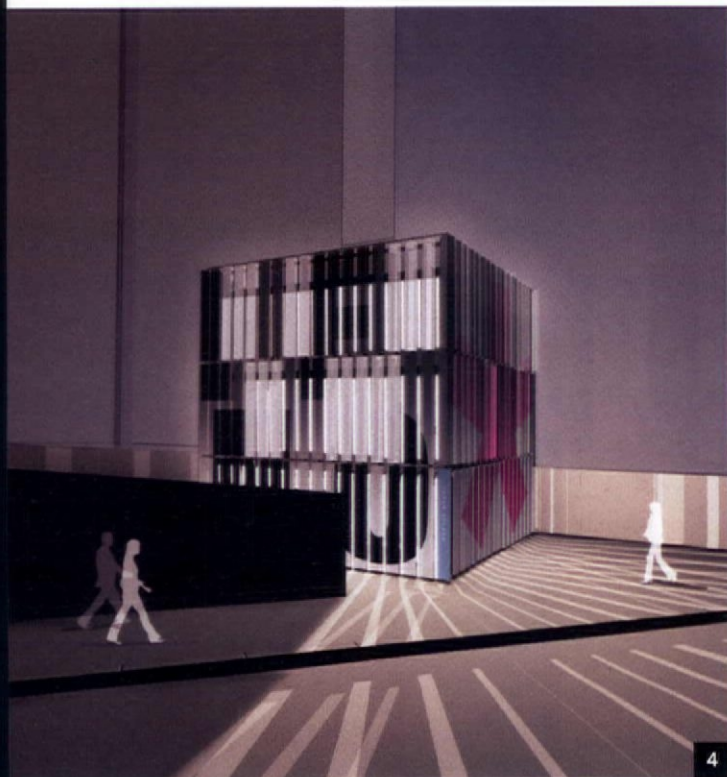
made judging a lively and interesting process,' said judge Simon Humphreys, development director of Urban Splash.

The projects were judged in the Novas Contemporary Urban Centre, Liverpool, where the exhibition of all 112 submissions will run from 5-27 June.

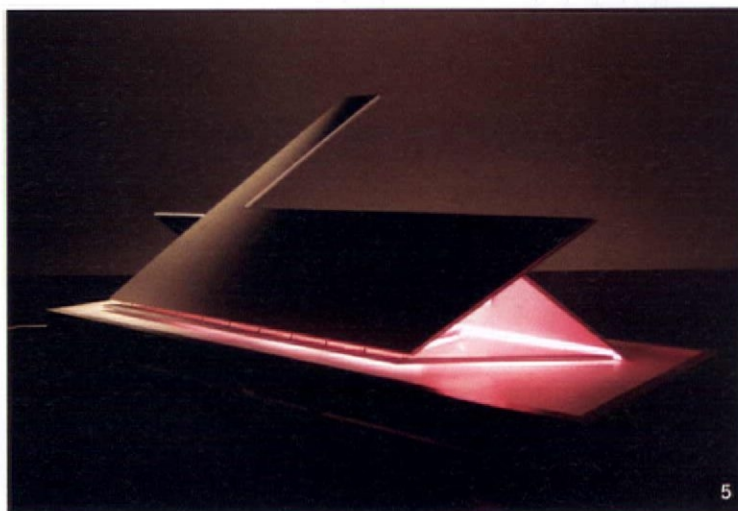
The next step for the finalists is a series of interviews with Urban Splash. The winning design will be announced at the close of the exhibition.

See full coverage of all the Infobox competition entries on pages 26-47





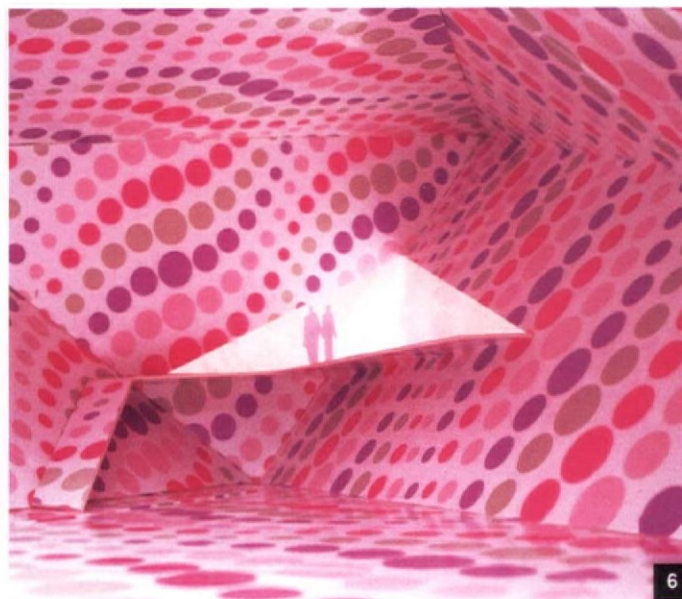
4



5



3



6



7

1. The judging panel assesses the 112 models
2. **Bell Phillips + Kimble Architects** Hari Phillips, Melissa Dowler, Christine Speltzer, Tim Bell
3. **Robert Jamison Architects** Robert Jamison
4. **Foster Lomas** Niamh Billings, Rupert Eveleigh, Will Foster, Zoë Fudge, Greg Lomas, Liz Martin, Euan Watson
5. **APE** Mark Hamilton, Graeme Nicholls
6. **Basic Architecture Design** Alan Huang
7. **Black Architecture** Elan Gest, Chris Holbon, Samantha Jobbings, Desmond O'Dwyer, Luke Perry, Warwick Summers

ARCHITECTS 'FACE EXTINCTION'

The head of the UK Green Building Council (UK-GBC) has warned that architects could be 'facing extinction' unless dramatic changes are made in the industry to combat climate change.

Speaking to industry leaders at the AJ100 Breakfast Club last week, UK-GBC chief executive Paul King (*pictured right*) said engineers are increasingly leading the way in how the construction industry should tackle the threat of global warming.

He said: 'There is an increasing emphasis on energy efficiency performance in buildings, and at the moment it seems to be

engineers at the forefront of designing and delivering solutions.

'Architects still seem to be very focused on style and abstraction, particularly in the most high-profile practices.'

King added that in the US, LEED Platinum-rated buildings (equivalent to BREEAM Excellent-rated) are the few buildings bucking the trend as property prices fall and clients see the value of energy-efficient buildings.

King said: 'Architects need to ask themselves, do they want to be on the front foot and factor this into their design or wait and

be led by the client?'

Alan Shingler, partner and head of sustainability at Sheppard Robson, agrees in part with King, adding architects are 'in danger' of losing a foothold in what is 'an exceptionally important topic'.

'But engineers can lack the visionary skills needed at the earlier stages of a project. There needs to be greater collaboration,' said Shingler.

'There is a threat that more responsibility is being taken away from architects. We're in danger of losing critical skills needed to really understand climate change.'

Richard Vaughan



HOLMES ENTERS PLANNING IN GLASGOW

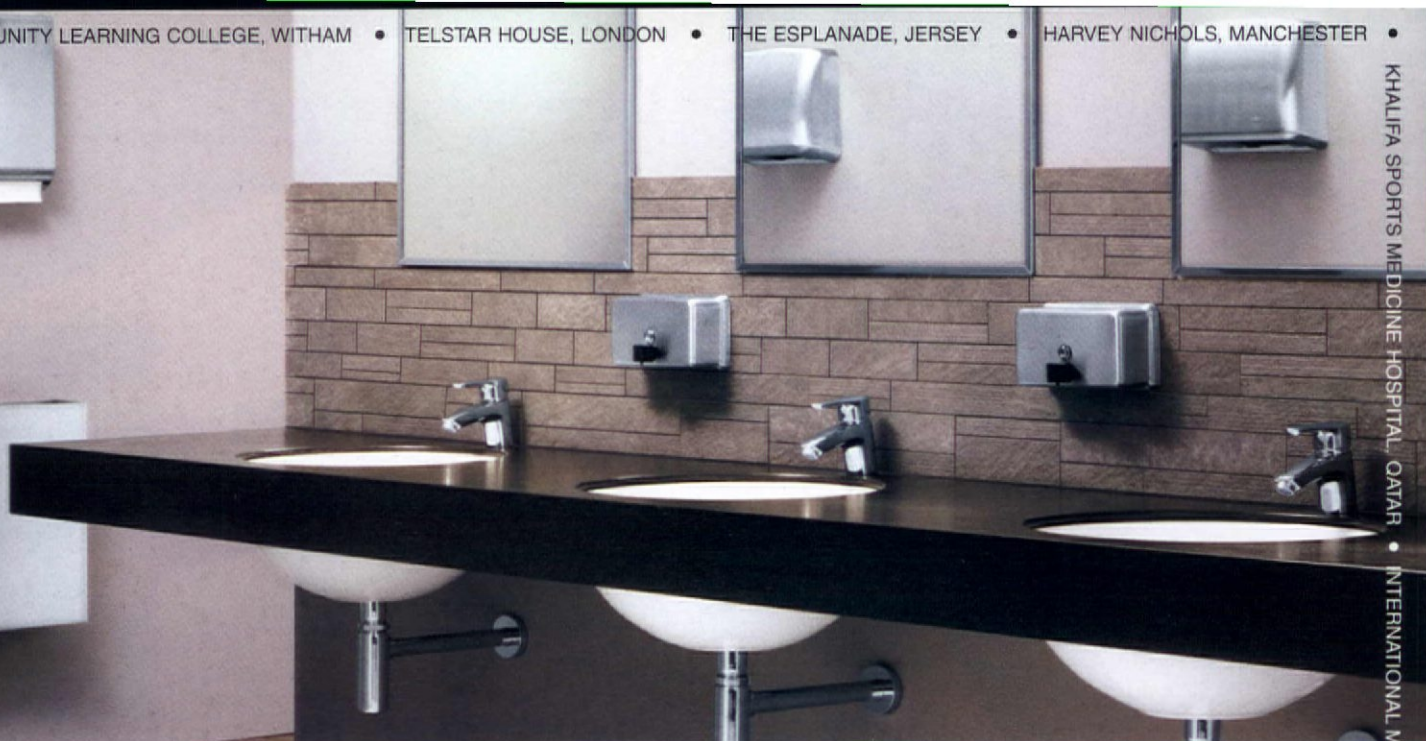
Glasgow- and Edinburgh-based Holmes has finally submitted plans for this £40 million office-led development in Glasgow's historic Queen Street.

Three years in the making, the 12-storey, 24,000m² proposal for developer Valad Property Group will replace a 1969 Brutalist block by TP Bennett.

Project architect David Gardner described the stone-clad scheme, which will have a rooftop glass box, as 'a sensitive response' to its Grade A-listed Victorian neighbours and 'a subservient street building' to the nearby Gallery of Modern Art.

The practice's original proposals were redesigned after criticism from Architecture and Design Scotland, which Gardner agrees has resulted in a 'better building'.

It is hoped work will start on site early next year. *Richard Waite*



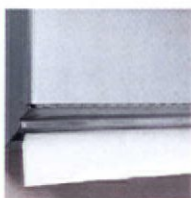
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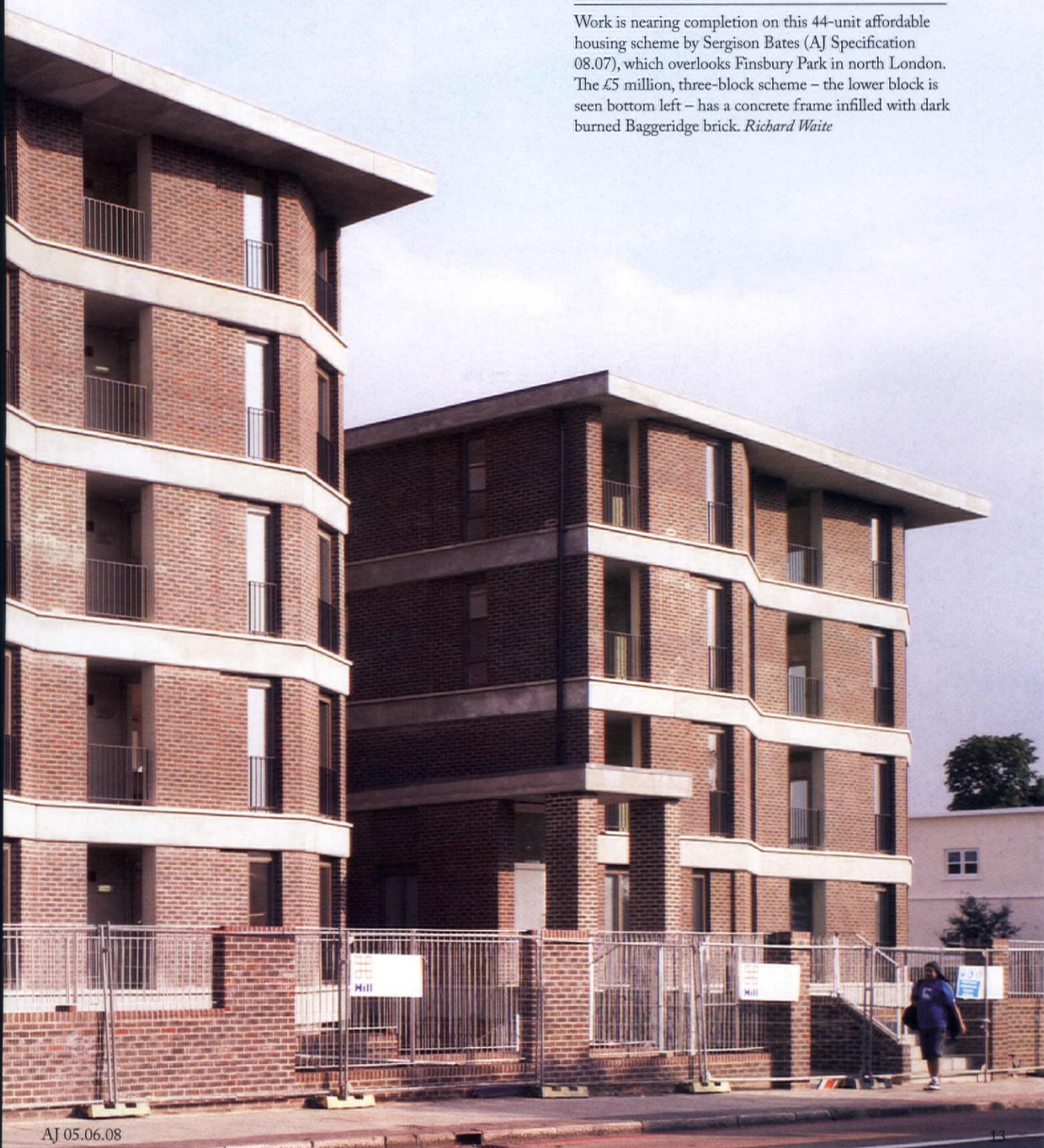
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SERGISON BATES BUILDS BLOCKS WITH BRICKS

Work is nearing completion on this 44-unit affordable housing scheme by Sergison Bates (AJ Specification 08.07), which overlooks Finsbury Park in north London. The £5 million, three-block scheme – the lower block is seen bottom left – has a concrete frame infilled with dark burned Baggeridge brick. *Richard Waite*



Right Hélène Binet's photographs, of Le Corbusier's church of Saint-Pierre de Firminy-Vert (left and centre-left) and Zaha Hadid's Zaragoza Pavilion (centre and far-right)

Below The judging panel (left to right): Jan Kaplicky, Gordon Benson, Kieran Long, Nick Pollard and Paul Finch **Below right** Flores Prats' model of the Mills Museum



SPANISH FIRM WINS RA PRIZE

Barcelona-based practice Flores Prats Architects has won the £10,000 architecture prize at the Royal Academy (RA) Summer Exhibition – one of the largest cash prizes in UK architecture and sponsored by the AJ and Bovis Lend Lease.

The firm's 2003 Mills Museum (Museo de los Molinos) in Palma de Mallorca, Spain was represented in the annual exhibition by a large-scale photograph, a model (pictured) and a drawing with influence evident from the partners' former employer, Scottish Parliament designer Enric Miralles.

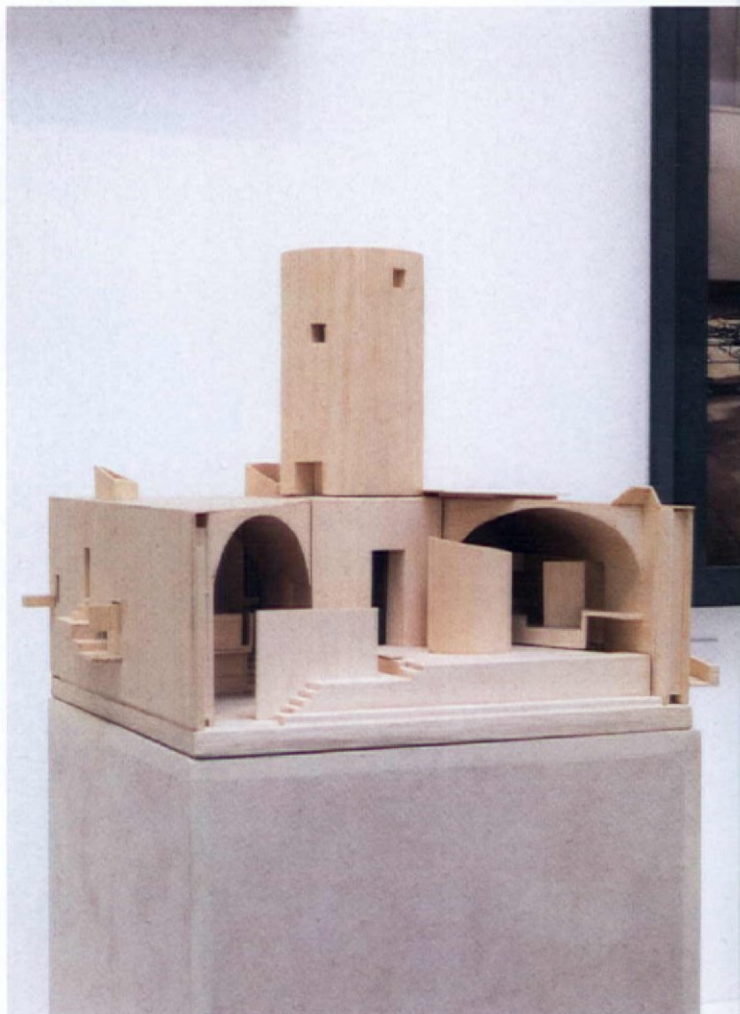
The submission was praised for 'really reflecting the process of the architects'.

The jury included AJ editor Kieran Long, *Architectural Review* editor Paul Finch, Jan Kaplicky of Future Systems, Nick Pollard of Bovis Lend Lease, and Gordon Benson, the curator of this year's RA architecture room.

The £5,000 prize for best first-time exhibitor was won by architectural photographer Hélène Binet, for two black-and-white pictures of Le Corbusier's posthumously completed church of Saint-Pierre de Firminy-Vert.

The prizes will be handed over at the RA on 8 July. The Royal Academy Summer Exhibition runs until 17 August.

Read Kieran Long's review of the architecture room on page 60





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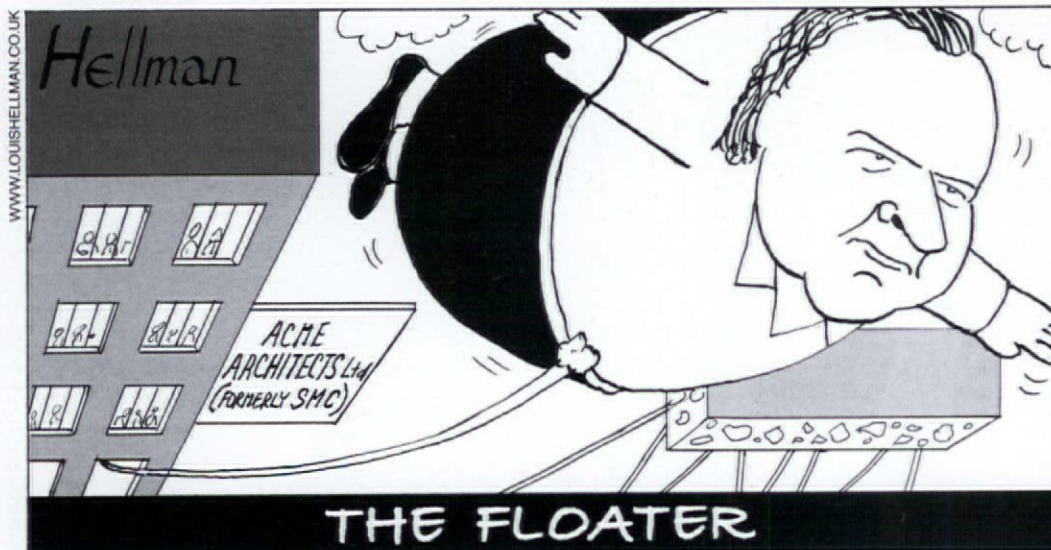
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Astragal



ANIMAL MAGIC

Architects have been called many things over the years, especially on site visits. But it's not often they are referred to as 'charismatic mega-fauna', as UK Green Building Council head **Paul King** described them at the AJ100 Breakfast Club at Claridge's last week. The former World Wildlife Fund bigwig said the phrase is commonly used in environmental fundraising circles to describe pandas, polar bears or tigers – the animals that most pull on the public's heartstrings. King described architects as such because they too could be facing extinction unless they pick up the fight against climate change in earnest (see *News on page 10*). However, a poster showing **Terry Farrell** looking confused and floating on a melting ice cap is not yet in the pipeline.

STAR TURN

Staged, appropriately enough, in Haworth Tompkins' Stirling

Prize-shortlisted Young Vic, this year's RIBA London Awards were presided over by **Joanna van Heyningen** of van Heyningen and Haward Architects. With the presentation of plaques just seconds away, and no sign of presenter **Will Alsop**, van Heyningen told the audience: 'Will Alsop is on his way in a taxi and will doubtless make a very exciting entrance. In the meantime, could those of you called on stage just think of yourselves shaking Will's hand.' Alsop duly arrived (contrary to predictions, with minimum fuss) and did his duty, even taking time to warn the winners not to lick their prizes. 'You'll get lead poisoning,' he opined.

TO THE DOGS

Astragal travelled to Walthamstow Stadium last week, the theatre of dreams for greyhounds and their owners, to experience the thrill of losing money one last time before the historic venue's closure in September. And who should he

bump into? Only **Pierre Keller**, director of ECAL in Lausanne – possibly the world's finest design school. The decorated artist and designer looked right at home, sipping from a plastic pint glass and eating scampi.

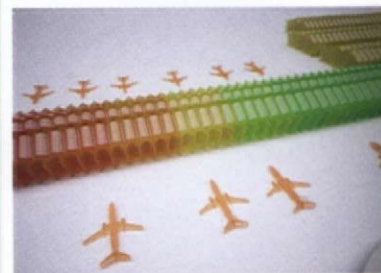
WOBBLY BITS

Rogers Stirk Harbour + Partners has released this render (pictured right) of its Stirling Prize-winning Barajas Airport in Madrid. But before you say we've seen all this before, this is Barajas with a difference – a Barajas made out of jelly. Yes, Rogers and Co has designed a jelly mould of the airport that will be entered

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into the Bompas & Parr Architectural Jelly Design Competition. Rogers will be battling against the likes of Foster + Partners, Will Alsop, Grimshaw, and Tonkin Liu to win the wobbling crown of jelly design, announced during the London Festival of Architecture, which begins on 20 June.



THIS WEEK'S ONLINE POLL

Should we have cable cars in British cities?
(see right for result)

Next week's question: Which of the six shortlisted entries do you think should win the AJ/Urban Splash Infobox competition?

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NO
28%

YES
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Leader & Comment



Leader Let's not leave defining design quality to the Homes and Communities Agency, writes *Kieran Long*

Will the Homes and Communities Agency (HCA) support good architecture without the birch twigs of legislation beating it? The debate about whether to enshrine 'design quality' in the HCA's constitution (*see page 6*) is deceptive. Surely we should want an agency responsible for £4 billion of public funding for regeneration to be explicit in its desire to increase the quality of architecture in its schemes?

But it pays to look more closely at what the HCA actually is. The two big bureaucracies that constitute it are English Partnerships (EP) and the Housing Corporation. Their design credentials. One housing expert I spoke to this week was hopeful that EP could have a good influence on the Housing

Corporation as a result of the marriage between the two. EP has higher benchmarks in terms of space standards, Building for Life, soundproofing and overheating, for example. The Housing Corporation could learn much from these standards. Also, despite some dodgy framework agreements, EP has a reasonable record of using decent architects on projects. These cultural differences are not going to be resolved by a vague reference to quality in the Housing and Regeneration Bill.

Another of our correspondents expressed fears that the creation of another talking shop about design quality within the HCA could create confusion. I wrote in my leader two weeks ago about how the definition of design

quality was unclear to politicians (AJ 22.05.08), and many we spoke to seem to agree.

Let's give CABE a position at the top table in relation to the HCA. This will allow an independent and expert voice to talk about design, rather than allowing the HCA to come up with its own definition of what quality is. CABE is the government's design watchdog, after all. Trevor Beattie, the head of the HCA's set-up team, is known to be enthusiastic about good architecture, and has worked with CABE in the past. If this relationship can be formalised then there is reason for optimism about the HCA, even if design is not mentioned in its constitution. kieran.long@emap.com



Opinion Unlike the England football team, Wembley Stadium deserves to win something, says *Mark Hines*

So, a year after opening, Wembley Stadium has won a London RIBA award. Unlike the England football team, it could now be in with a chance of winning a major prize this year. It was timely news as I went for the first time last Wednesday night (28 May) to watch our national team play the USA.

Big buildings need big gestures, and just seeing the arch from a distance is enough to set your heart racing. Like football, the new Wembley is about statistics, and much has been made of the 688 food kiosks, 2,618 WCs, the size of the structure and the price of the pies. Once you're there, the building feels less like a stadium and more like an airport or train station: exactly what we've come to expect from Foster + Partners. It's efficient-

looking, with smooth concrete, plain surfaces, and a lot of taut curtain walling. It contains the noise of the crowd remarkably well, and the hordes of visitors are handled superbly. Its unfussy detailing and neutral interior is designed to form a backdrop to the action and allows the supporters themselves to add the necessary colour and atmosphere.

Stepping into the 90,000-seat arena was truly breathtaking, and the deteriorating quality of our team's performance (we eventually won 2-0) allowed me to spend a bit

The spectators and the building (if not Wayne Rooney) were alive

more time looking at the architecture. Twenty minutes from time, the rest of the crowd also decided to entertain itself, with a Mexican wave that rippled round and round the stadium until nearly the end of game. With this movement, the structure, space and crowd had become a single entity, part of the fabric of the building, held invisibly together under the implied space beneath the arch. We were all in the place where, if we're lucky, architecture happens. The spectators, and the building (if not Wayne Rooney) were alive.

On the walk back to the Tube, the raw and fragmented nature of the surrounding area – empty car parking, a superstore, undistinguished office buildings, a lone hamburger stall, some terraced housing and new high-rise flats – only heightened the experience. Go now before the area gets tidied up.

In a secular age, such 'real' collective experiences in built environments are few and far between. The art gallery seems to have become our destination of choice for collective spiritual uplift (just observe the thousands at Wembley's artistic equivalent, Tate Modern on a Sunday) and the football stadium the equivalent space today for emotional outpouring. Wembley is very close to a cathedral, and on these terms, it delivers. Judged by this alone, even after all of its well-publicised construction and cost problems, the building thoroughly deserves the award. Let's hope the England football team can live up to the quality of our rather wonderful national stadium.

[Mark Hines is director of Mark Hines Architects](#)

See all the RIBA Award winners at WWW.ARCHITECTSJOURNAL.CO.UK

Opinion Improving procurement will help create better buildings, but collaboration is key, says *Chris Gilmour*

It's 10 years since The Egan Review urged a new model for how architects and contractors work together to make ambitious schemes more achievable. Are we delivering?

Modern procurement processes are bringing about closer working between designers and contractors. There has been a move away from traditional single-stage tendering towards frameworks, negotiations and two-stage procurement processes. The old model of separate design, procurement and construction phases is gradually giving way to the new model of collaboration, as Egan encouraged. But there are some mixed messages emerging about the results of these different processes.

Delivering high-quality buildings must involve forming an early collaboration with the client, but the success of this collaboration relies on the mindset of the partners.

On 11 June Constructing Excellence, a body set up to promote the British construction industry in the wake of the Egan Review, will publish new key performance indicators.

Martin Print, a consultant for Constructing Excellence, analysed different routes of procurement against satisfaction with the product, the service, defects, and cost and time predictability. While he says frameworks are the best performers overall, he adds: 'Not all traditional, single-stage projects are poor, and not all frameworks perform well.' He's right on both counts – from the mixed results one message is already clear: process is not the defining factor. It is the effectiveness of the collaboration between the design and construction teams that produces the best results.

A strong example of collaboration where architects and contractors work together at the outset with a close understanding of how to make projects both ambitious and

When people have a stake in a project they want it to succeed as much as the client

deliverable is HBG's working relationship with developer Argent. Argent's regeneration of Brindleyplace in Birmingham has won wide acclaim and we believe that so too will its regeneration of London's King's Cross. HBG is refurbishing the existing granary building and transit sheds for Central Saint Martins to striking designs by Stanton Williams. It is also working with David Morley Architects on a training centre for

Camden Council (*pictured below*), due to complete later this year. Oh and by the way, all of Brindleyplace and King's Cross will be delivered through Design and Build contracts.

When people have a stake in a project they want it to succeed as much as the client does. This partnership affects the whole supply-chain. Many educational projects are delivered against tight timescales and fixed budgets. The collaborative approach among the client, consultants and subcontractors is essential to making them succeed. Matthew Boulton College in Birmingham – where there was a strong partnership between client, HBG and Bond Bryan Architects – won this year's RIBA and Learning and Skills Council award for best-designed further education college.

Modern procurement processes are delivering improvements to how architects and contractors deliver quality projects for our clients. But above all, delivering the best results under any form of procurement or contract depends on three ingredients: the ability and willingness by all parties to collaborate effectively; strong client leadership; and the engagement of high-quality people. What John Egan sought is within reach if we show ourselves ready to grasp it. Chris Gilmour is an architect at contractor HBG UK

Email comment@architectsjournal.co.uk



David Morley
Architects' training
centre at King's Cross,
central London



Shadrach Woods took Team 10's third-generation Modernism to an urban scale, writes Patrick Lynch

What Peter Smithson termed 'the third generation of Modernists' attended CIAM (International Congress of Modernism) conferences as Team 10 with the aim, it seems, to be as bolshy as possible. There was a fair amount of killing of the father involved in this of course, but also a perfectly reasonable desire to distinguish between the brilliance of Corb's architecture and the stupidity of his urbanism, something that later generations of Modernists from Archigram to Alsop to OMA continue to struggle with. We know quite a bit about the Smithsons (some would

say too much) and Aldo Van Eyck's 'Otterlo Circles' paper from CIAM 1959 has been long overdue some critical re-evaluation.

I'm also drawn to the work of Harvard English graduate, Corbusian apprentice and all round humanist Shadrach Woods, who died in 1973 aged 50 and missed out on the Siena summer parties hosted by Giancarlo de Carlo for the rest of Team 10 in the '70s and '80s. Woods' research and buildings inspired however many of the topics that were discussed then and exemplified what Team 10 called 'conglomerate order'. Woods studied

ment at every scale... the sense of action of reality is not a three-dimensional Euclidean space but rather a four-dimensional world, in which space and time are linked together indissolubly.'

The new model of practice Woods envisaged emerged from his sense of a society moving away from 'the limits of perceptible human groupings (villages and towns, classes, castes and sects)'. Woods' new society required architecture which could 'no longer be only visual; we call upon the whole range of sense, intellect and emotion to elaborate an

'Systems' would remove the whimsy of aesthetics from design

engineering and then literature as well as then gaining an informal architectural education in the office of Le Corbusier. He emphasised the necessity for 'urban grain' and what he called the 'web' of human relationships evident in the development of cities over time.

The entropic dissolution of programmes and the fragmentation of building typologies into a loose order of city segments is found in most Mediterranean cities and Woods makes reference to the amphitheatre in Lucca and to Diocletian's Palace in Split, both large institutional structures that were subsumed into the fabric of the city. This observation led him to propose a new architecture for a new society and also a new mode of architectural education, and the Graduate School of Design at Harvard, where he was eventually a professor, embodies Woods' interdisciplinary approach to design. As Woods saw it: 'We are concerned not with "architecture" or "town planning" but with the creation of environ-

architecture consonant with our ambitions'. He saw the potential of this to occur in 'systems', which removed the whimsy of aesthetics from design, and instead replaced functionalism with an anti-zoning model of urbanism. He proposed instead: 'The web intends to find ways for man on foot to associate... it seeks to re-establish the human scale... In relations to speed, the measure of which is distance, the human scale is the pedestrian who moves at 4km/h... if human scale is to survive, it must subjugate all other scales... It is clear that the measure of speed is distance and the measure of distance is time.'

It is strange how this statement chimes with contemporary attitudes towards the economics and ecology of place-making, and suggests that despite some bizarre factions in architecture it is possible to love Modern architecture and to despair at its lame attempts to change society through road engineering.



A storefront in Split, Croatia, incorporating Diocletian's Palace

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Letters

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

A LOT TO LEARN

Sadly, we do not agree with your summary that students are now better equipped for practice (Leader, AJ 29.05.08). We employ a Part 1 and a Part 2 student most years, and receive a number of CVs. We feel students are generally ill-equipped to understand the rudimentary aspects of building construction and process essential to the design of successful buildings.

We would expect that five years at university would give some practical knowledge. I recently received a CV from a Part 1 student which was the worst we had ever seen. I wrote to both student and college, advising that the student think rigorously about why they are looking for employment and about the career they are entering.

It seems that all education is geared around numbers on seats, and not about the quality of students being trained. I look back at my own education, being one of only seven students in 40 who passed the course first time. The college was blunt and honest about the process. It does no favours to keep students in education who are not cut out for the task. It seems to us that more integrated architectural/practical training is required to meet the rigours and demands of our profession.

Ric Blenkbarn, Bramball Blenkbarn, Malton, North Yorkshire

MAKING THE CUT

In response to your article about Glenn Howells Architects' National Film and Television School (AJ 08.05.08), I was

surprised by the condemnation of what appears to be a perfectly good scheme.

To suggest that a new building on the site should follow previous ad-hoc interventions would have been, in my view, a wasted opportunity. It appears that the project brings a sense of order to this collection of random buildings which previously lacked a focal point or any 'campus' quality. The internal configuration seems to have the clarity, rigour and organisational simplicity of the practice's other projects.

Is the author saying a 'straight-forward box' is an inappropriate form for an educational building? The building is described as too 'generic'. However, the international style was founded upon 'generic' principles, which transcend building typology. Does this statement also deny the fact that one building can serve many different functions, or change its use over time?

There are other spurious references within the piece – for example, the red fins surely serve as brise soleil, so how can they be described as 'ornamental'? The building's palette is sober and monochrome, with a flash of primary colour – how can this be conceived as 'loudly coloured'?

The concluding statement (reluctantly) concedes that 'the building works, of course'. This must be a more important conclusion than if the critic likes the building or not (the latter in this case).

Personally, I think it looks like a great place to teach and learn. I'd be glad to show this building to first-year architecture students. *Bob Ghosh, director, Kinetic AIU, Birmingham. Formerly a director at Glenn Howells Architects, 1999-2003*

FRUIT COCKTAIL

I refer to your article 'Britain's Schools: The Vision Becomes Reality' (AJ 22.05.08) and Wilkinson Eyre's use of the 'strawberry' model in a number of their schools.

Stafford Critchlow of Wilkinson Eyre would, I am sure, be the first to concede that the strawberry concept was BDP's, and was originally conceived for the 2002 Wooldale Centre for Learning in Northampton.

The design has since been commented upon by Lloyd Stratton, director of Architects Co-Partnership, in another journal in 2006. Referring to the Wooldale Centre, Stratton said: 'BDP's plan was like no other we had seen. The practice had likened it to a strawberry where the broad stem end plugs into the "street" and its rounded base is the wing extremity. We did not realise it at the time but this plan form was to influence the design of many new schools.'

Below is an image of how it all began.

David Cash, chairman, BDP Manchester Studio



The 'strawberry' model in development

FROM WWW. ARCHITECTS JOURNAL.CO.UK

Responses to 'Latest Olympic stadium designs unveiled' (AJ online 29.05.08):

If we cannot afford a high standard of architecture for the Games, I don't see why we bothered to bid for them!
Anonymous, Kingston upon Thames

The whole 'legacy' mode is a sham and what we are ending up with is crude and simplistic design to appease the press obsession with overspending. On your head be it that we have the naftest Olympics on record. You know who you are.
Anonymous, Sydney, Australia

If I had put this up on the wall at the Bartlett for a crit with Peter Cook, I would have been eaten alive.
Anonymous, London

Cook should stick to teaching if this is the best he can do!
Anonymous, New York

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INFOBOX INTRODUCTION

The AJ has never seen so much white card. Or miniature plastic men. As the deadline for entries approached, the growing mountain of models for this competition had to be moved to a basement overflow room in the AJ offices.

The Infobox competition, created by Urban Splash and *The Architects' Journal*, has become one of the most important contests in recent years for emerging architects. The extraordinary response has confirmed the wealth of design talent in the UK's architecture schools and its young practices.

And unlike other young architects' awards, this one will actually give the winner an opportunity to build something.

Urban Splash needed a marketing suite for the 720-unit Tribeca housing development, which will be built on Great George Street in central Liverpool over the next eight years. In collaboration with *The Architects' Journal*, it set out to find an architect or graduate under 35 years old to design a £500,000 temporary building to perform this function (*the brief for the competition is on the following page*).



The hopefuls include students working round the onerous demands of their summer term, solo-minded architects at large practices, and young design firms hungry to claim their first big project.

Certain architectural themes have emerged: periscope devices informed by the brief's stipulation that designs should have a view of the developing site; references to Liverpool's maritime history; designs that frame one of the site's natural assets, the view to Giles Gilbert

Scott's magnificent Anglican Cathedral. From airships to circus tents, the designs range from the believable to the radical.

All the entries are in an exhibition, curated by *The Architects' Journal*, at the Novas Contemporary Urban Centre until 27 June. There, and in the following pages, you will find all 112 submitted proposals.

Shortlisted architects will make final presentations to a jury on 25 June, and construction work on the winning scheme will begin in the summer of 2009.

Enjoy the projects, take in the ideas, tut in quiet disgust, beam with pride, or just be inspired to get back to your sketchbook. There are 112 models pictured over the following pages. Which one do you fancy? *James Pallister*

Visit the Infobox exhibition until 27 June at Novas Contemporary Urban Centre North West, Third Floor (for exhibition space), 41-51 Greenland Street, Liverpool, L1 0BS.

www.architectsjournal.co.uk/events

INFOBOX THE BRIEF

THE SITE

The Infobox will front Great George Street, halfway along Urban Splash's 2.5ha Tribeca development site on Liverpool city centre's southern edge. Referencing its New York namesake, Urban Splash gave this area its name because of the triangular shape of the three plots below the plateau of the Anglican Cathedral (TRIangle BElow the CAthedral). The Infobox will stand while 720 new homes – designed by Alison Brooks Architects, Riches Hawley Mikhail, Querkraft and ShedKM – are built around it.

LEWIS RIGGS



KIERAN LONG



BEATRICE FRAENKEL

JONATHAN FALKINGHAM

STEPHEN MUNBY



SEAN GRIFFITHS

WHAT IT IS

A temporary sales suite (expected to stand for eight years) that acts as a beacon for Urban Splash's Tribeca development and advertises what Urban Splash stands for in quality of concept, use and construction.

WHAT IT NEEDS

A main entrance to entice people in, enough space to hold meetings and display a large site model, and a viewing area that allows visitors to watch the buildings take shape.

HOW MUCH

An overall budget of up to £500,000 to deliver the project.

THE JUDGES

Lewis Biggs Liverpool Biennial

Tom Bloxham Urban Splash

Jonathan Falkingham Urban Splash

Beatrice Fraenkel Chair of RENEW Northwest

Sean Griffiths Co-founder of Fashion Architecture Taste (FAT)

Simon Humphreys Urban Splash

Kieran Long Editor of *The Architects' Journal*

Stephen Munby Liverpool City Council

SIMON HUMPHREYS



TOM BLOXHAM

INFOBOX THE ENTRIES

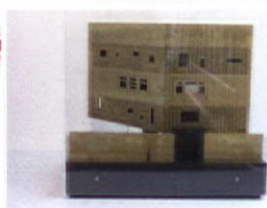
PHOTOGRAPHY BY JAMES BOLTON



Basic Architecture Design (BAD)

Alan Huang

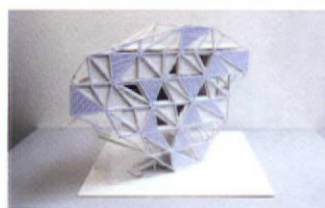
The TriCube results from origami-like folding and unfolding of the planes of a simple cube; the original geometry is reconfigured to fit the triangular site. Inside, free-standing pods provide islands of privacy in the open-plan space, for sales consultations and meetings. A viewing platform at one end allows visitors to look at the site in relation to the model.



Studio Weave

Je Ahn / Maria Smith

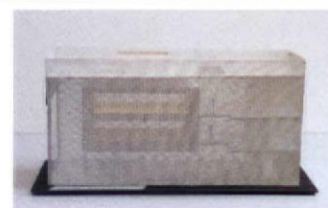
The Inside-Out House displays its ornate richness on the outside, with a spectacular 'wallpaper' facade, symbolising the building's purpose of exposing ideas and its function as an entrance or hearth to the Tribeca development site. Visitors enter through a gigantic fireplace into a brick-clad interior, where they can look over the site through picture-frame windows.



Ela Kuszcznerow / Tomasz

Kuszcznerow

The design of this Infobox uses the long and narrow site to dramatic visual effect. Like a mini section of the Forth Rail Bridge, the steel frame creates angular projections that reveal brightly coloured interiors. A stairwell at the central core of the building leads off to viewing areas, meeting rooms and sales spaces.



Boniface Blake

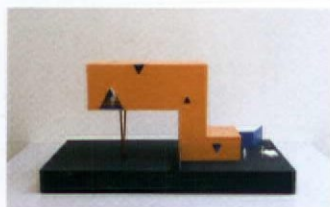
Chris Blake / Joseph Boniface

A dramatic atmosphere is created by suspending a box within a box; columns line either side, providing support while recalling cathedral architecture. Steel mesh is used for the exterior cladding, allowing natural light and sound to permeate the main space. In contrast, the suspended volume, which contains a meeting room, is clad in rich walnut wood.



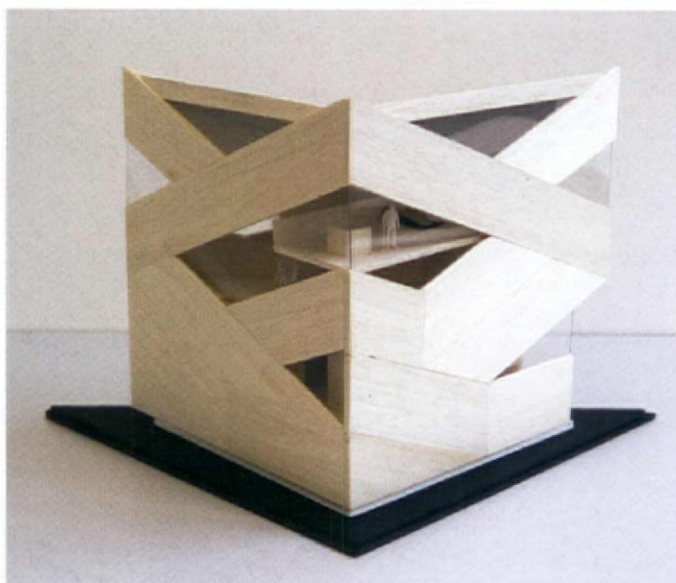
Waind Gohil Architects

Eight modules – taking the form of a triangulated box truss – are stacked together, staggered in both plan and section along the axis between Great George Street and Duncan Street. The roadside elevation references the stained glass of the cathedral with its distinctive coloured fritted glass.



Colin Godwin / Edvard Ross

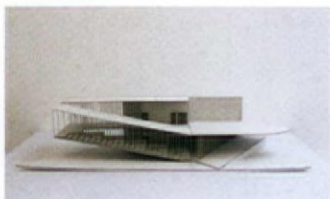
This pavilion doubles as a giant periscope, enabling visitors and the public at ground level to marvel at the broad panorama of the Tribeca development via reflected images. Angled mirrors capture views at the higher level (which also functions as a viewing platform) and reflect outwards towards the entrance foyer. Sprayed rubber on the facade creates an unusual tactile exterior.



Loop Architecture

Phil Catchside / David Roberts / James White

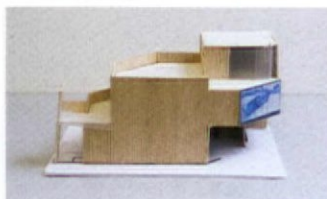
This tower recalls old-fashioned puzzle toys, where pieces of wood slot together to create a whole. The gaps between the blocks of timber offer 'accidental' views around the site, while a large mirrored ceiling over a triple-height consultation area offers another perspective.



Sreenan Architects

Andreas Dopfer / Kirstie Smeaton / Conor Sreenan

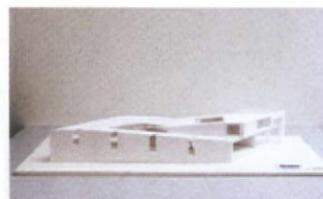
This proposal considers the Infobox as a more permanent installation, and suggests planting a coppice of birch trees and using the pavilion site to knit together surrounding sites. The structure is designed in exposed concrete and clad in a curtain wall of black steel louvres, with planned landscaping around the site and a roof deck on the pavilion.



Studio DuB

Claudie Boyer / Gordon Duffy / Katerina McNabb

Advertising underpins this design, used to create a structure that is animated inside and out. One wall is a sponsored kinetic hoarding, employing triangular prisms to provide a constantly moving display. Wood panelled walls are sized to echo the articulation of the hoarding, and five individual prisms in the walls can be turned by hand.



Sherman Ou

A splash of bright colour is used to invite the passer-by into this pavilion. The visitor is led to an informal seating and presentation area, and to the site model, which is also visible through a showcase window on Great George Street. Travelling up a level, the journey terminates at a picture window offering views over the site and to the cathedral.



Studio Piu Architecture

Wai Piu Wong

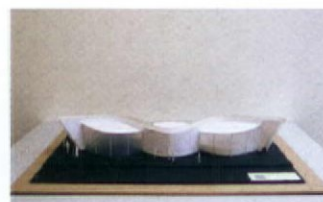
The Star Gazer pavilion lures in visitors by using mirrored and metallic cladding. The main space pays homage to Liverpool's Anglican Cathedral through a huge window. The city's Chinese community is referenced in the use of ornate lacquer-effect panels on part of the facade.



Paul King Architects

Paul King / Tomas Pierce / Dan Wright

Reflections and projections are used to decorate and situate the visitor in this design. Jumbled text and graphics are projected on to the ground outside, while the entrance foyer features 'towering' reflections of the adjacent cathedral, produced by large angled mirrors on the roof. Inside, views of the site seem to be reflected into an exhibition space.



BM3 Architecture

James Boulter / John Jones / Shahid Khan / Ka Mong Ng

The double helix plan creates a top-lit 'wave' route through the single-storey building, which ramps up to a viewing point at its terminus. The exhibition begun at the front of house continues along this ribbon. Triangular tessellated brushed-aluminium cladding reflects movement, with planar glazing affording views of this activity.



Foster Lomas

Niamh Billings / Rupert Eveleigh / Will Foster / Zoë Fudge / Greg Lomas / Liz Martin / Euan Watson

Based on dynamic mechanical advertising hoardings, the four-storey building is clad in rotating prisms. Three rows of prisms, constructed from recycled plywood hoardings and acrylic, form a 9.5m cube with a glass skin behind.

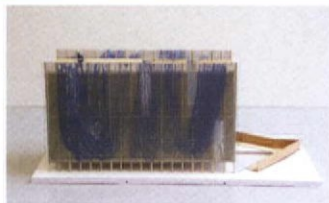




N.Four

Lili Cioti / Stuart Grahn /
Matthew Green / Emma Phipps

The building's massing comes from two two-storey triangular volumes placed together along their long edges at different heights. Large picture windows are oriented towards the cathedral and new development. The remaining glazing pattern is derived from an abstracted image of Liver Birds in flight.



Artbox

Local precedents like Banksy's *Rat* on Berry Street have made an impact on a neglected area and become accepted and loved by the community; Artbox aims to do the same. Timber crates give a structural frame to two billboard facades. These blank canvasses will host a series of installations throughout the building's lifespan and diffuse daylight into the space.



Jefferson Sheard Architects

Alex Geddes

Using the concept of Infobox as a sales office, the interior of the project is defined by the service and sales area components, made clearly visible by the glazed frontage. The main construction is timber, with 80 x 160mm sections used for the formation of trusses for each component – sized for easy transportation to site by lorry.

Marchini Curran Associates

Matilda Beck / Annagret Brandau /
Michelle Clift / Tom Froggatt /
Richard Giles / Carole Tallontire /
Chris Taylor

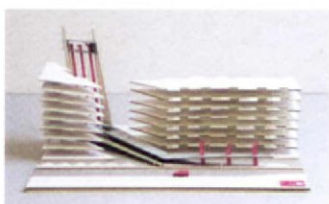
This surreal submission posits the architects as place-making performers, including lion tamers, contortionists and an unfortunate bearded lady. The design comprises a fantastical funfair, with rides that tour the development.



Duggan Morris Architects

Mary Duggan / Joe Morris

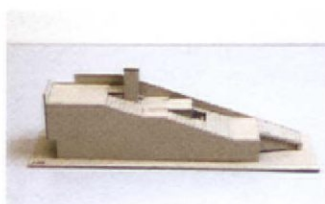
A steroid-pumped version of the childhood toy, the 'Viewmaster' comprises recognisable elements of dwelling in cast-concrete forms or inlaid textures, communicating memory and ongoing change in the area. The three-storey cluster is programmed to draw people through, from the entrance 'porch', followed by a succession of living spaces.



SaD

David Parsons / Sam Selencky

Here the marine reference comes from below the waterline as three periscopes provide aerial views of the site. At night the periscopes become a lit beacon visible throughout the city. A single-storey canopy flanks Great George Street, offering shelter to passers-by. Three streetlights mirror the periscope aesthetic and create a 24-hour inhabitable space.



Gundry & Ducker Architects

Christian Ducker / Tyeth Gundry

Limber up those calf muscles for this one... A processional staircase defines the wedge-shaped volume and provides three observation platforms. Constructed in steel frame and composite deck, the stair treads are soft red brick to mirror the flanking walls. Underneath is a presentation room, meeting space and shop.



Regan Appleton

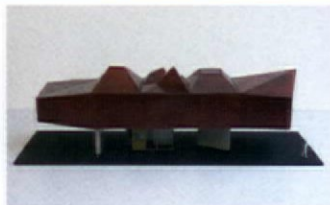
The electrolytic copper skin of 600 x 300mm plates forms a literal twist on the red-brick aesthetic of the city. Strategic 'tiger-stripe' cuts reveal a white interior and strategic internal and external views. The prominent entrance/exit, which consumes the narrow front facade, opens to the front desk. Upon exit, it frames a view of the cathedral.



Manchester School of Architecture

Rachel Carter-Jones / James Cook / Phil Handley

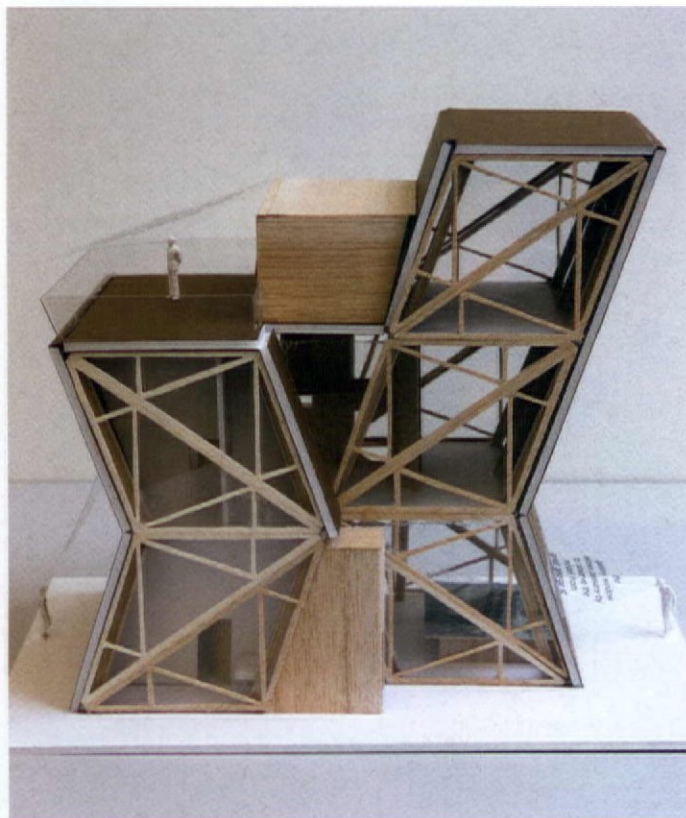
This Infobox acts as a billboard, using an innovative material called MediaMesh to advertise the Tribeca development. Two volumes, clad in semi-transparent metal sheet and decorated with a flock of bird-shaped perforations, are stacked and raised from the ground. Glazing at one end allows views of the site.



Manchester School of Architecture

Chris Blake

The entire volume of this design is raised off the ground, to preserve the existing pedestrian routes and street life of the area. The box is clad in dark-red copper skin, laid in a diamond-patterned formation. Rooflights are strategically placed to allow natural light to enter the building in various directions to suit the interior spaces.



William Burns / Ben Costello /

Christopher Gilligan /

Claire Harrop / David Kemp

This design seeks to be an 'echo of place' in its materiality. Using reclaimed bricks and steel trusses from local sites, the new form retains a historical link to the locality. The brick surface of the taller tower displays projected information about the development, while a large window doubles as a cinema screen.



Aberrant Architecture

Kevin Haley / David Chambers / with Daniel Wiltshire

The People's Local seeks to evoke the traditional British pub, replicating an established context and environment for the community to spend some social time discussing the plans for the Tribeca area. The interior is divided into sales spaces which reflect the designs on offer within the development.



Garnett Netherwood Architects

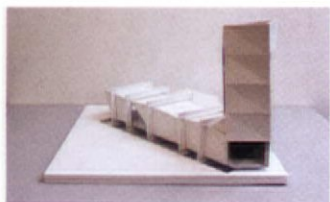
Neil Oxlee

This Infobox was designed with the excitement of viewing the site as its top priority. The large glazed volume at the top level of the structure offers views of the locality, including sightlines to Liverpool's famous docks, the cathedral and the Great George Street area, while smaller utility spaces cluster around the stairwell.



Jason Eccles / Simon Jewell

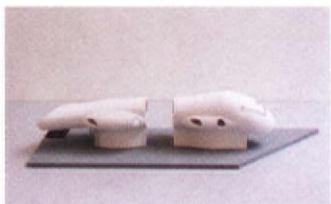
Prefabricated volumes are oriented to produce overhangs and cantilevers, allowing visitors varying views and perspectives of the Tribeca site and surrounding area. The component structure allows for extremely flexible reuse or easy removal, beyond its present purpose of strengthening the Urban Splash brand identity.



Brock Carmichael Architects

Tom Black / Ben Green

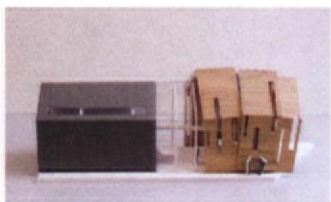
A metal-clad tower looming at one end of the site is met by a simple low structure at ground level. The tower is structured so that each facet at the top faces an adjacent development site, and contains an arrangement of angled mirrors which reveal, periscope-like, views of the wider site.



studio JB

John Bridge

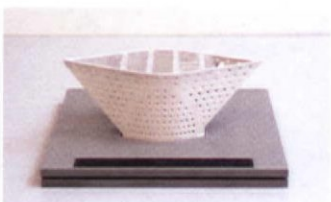
Deliberately provocative, the sleek, torpedo-like form and lurid colour of this design are intended to intrigue (or outrage) the public to engage with the structure. Inside, much consideration is given to its multimedia potential, and visitors are invited to 'control' what they see and hear via interactive wristbands while moving through the space.



Studio BAAD

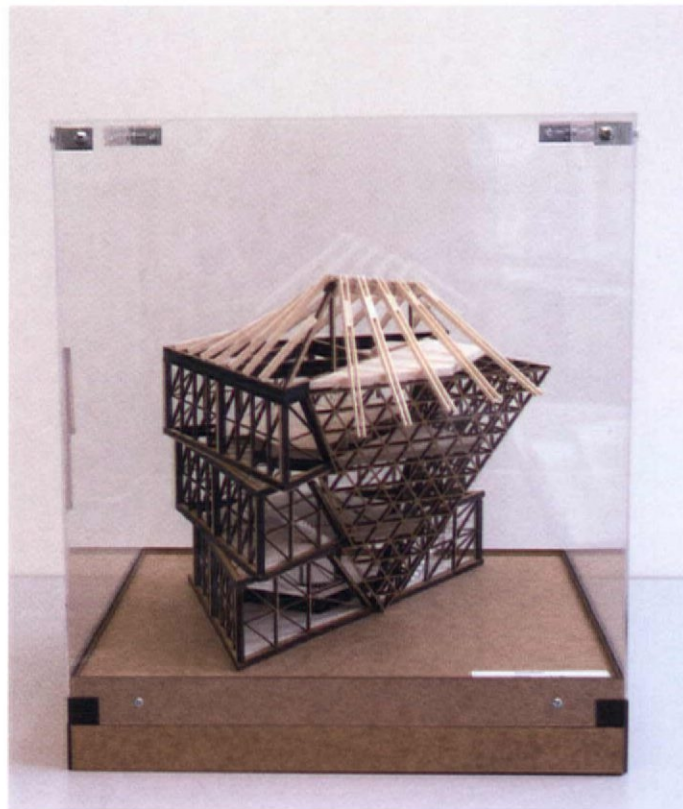
James Alexander / Philip Harrison

Inspiration is drawn from the history of the site; the shape of a terraced house is expressed in a zinc-clad volume. This form is continued by several timber screens, which slide to occupy the whole site. The volume is articulated with elements that recall fragments of schemes designed by various architectural practices for the Tribeca site.



a-cube architects

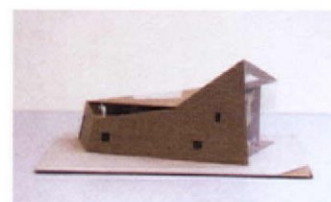
The softened diamond shape of this structure rises gracefully from a narrow base, like the hull of a ship or a bishop's mitre. The pristine concrete shell is densely patterned with small triangular perforations, which are electronically lit to create a contemporary stained-glass effect. The impression of ecclesiastical grandeur is continued inside with a dramatic glazed roof.



in square Lab

Ernie Lew / Jackson Tan / Ernest Tsui

An inverted pyramid and staggered half cube collide to form 'a three-dimensional billboard'. The result is maximum exposure to the main road for advertising and branding opportunities on the polycarbonate panel and glazed facade. Each glulam timber-frame module can be transported to site on the back of a standard lorry.



Belvedere

Alex Flint / Richard Gapper / David Shanks

Creating a sense of excitement, this design evokes a hot air balloon visible from a distance, bearing the promise of 'Montgolfian adventure'. Travelators transport the visitor to an elevated position from which to view the site. The aspiration is to carry the viewer in a detachable zeppelin over the city; the rising motion paralleling the upwardly urban development.

Unite

Jonathan Pringle

Recognising Liverpool's history as an important maritime trading centre, the robust woven surface of this Infobox obliquely references merchants' silos and baskets used to transport international cargo. The form is also a derivative of a traditional house silhouette. The two-storey structure comprises sales and information areas, and provides two viewing aspects at either end.



Bell Phillips + Kimble Architects

Tim Bell / Melissa Dowler /
Hari Phillips / Christine Speltzer

'We all live in a yellow submarine.' With periscope 'chimneys' offering views to Liverpool Pierhead, the Albert Dock and the cathedral, combined with its triangular timber structures, the otherwise single-storey scheme references liners and warships from the city's dockyard past.



Dallas Pierce

Jonathan Dallas / David Pierce

A tensile membrane roof sails over the lightweight single-storey pavilion or 'sales box', which in turn sits on a contoured paved landscape. This ramped and stepped 'welcome mat' leaves an amenity for residents after the pavilion has gone, but in the meantime, visitors can pull up a pew to watch a computer interface displaying CCTV footage cataloguing the construction work.



Mitchell Taylor Workshop

Kate Darby / Simon Gould /
Piers Taylor / Russ Tredget /
Adrian Wood

A steel tube exo-skeleton supports a coiling ramp that defines a route through the internal spaces with strategic site and city views, up on to the viewing platform roof. The load is carried to the ground by the truss action of the inclined facade members, forming column clusters to pad foundations.



Carl Turner Architects

Sophie Goldhill / Carl Turner

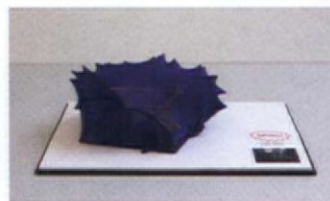
Getting a thumbs-up for open access and minimal foundations, this building is a lightweight steel structure, composed of three parts, facing on to a courtyard. The timber-decked roof is inhabited as a viewing platform, and a perimeter cladding palette of metal, mesh and laminated glass provide various levels of reflection, security, daylighting and views.



Grayscale Architecture + Design

Kate Gray / Paul Gray

Like the sails of a yacht going at full pelt, a bright yellow triangular form peeks out from the street to greet visitors as they approach. The structure is a steel frame braced with structural ply. A steel ground-floor ring-beam fixed to a screw-pile foundation means the building can raise anchor and slip off without a trace.



Dan Burn

Coloured scaffolding gets the ratio correct for this flexible pavilion. Accommodation begins at first-floor level and continues as a three-storey tower. The main body is clad in reclaimed timber and the tower in fabric; the poles push outward, generating areas of tension over the pole ends and forming a dimpled surface.



Phil Coffey Architects

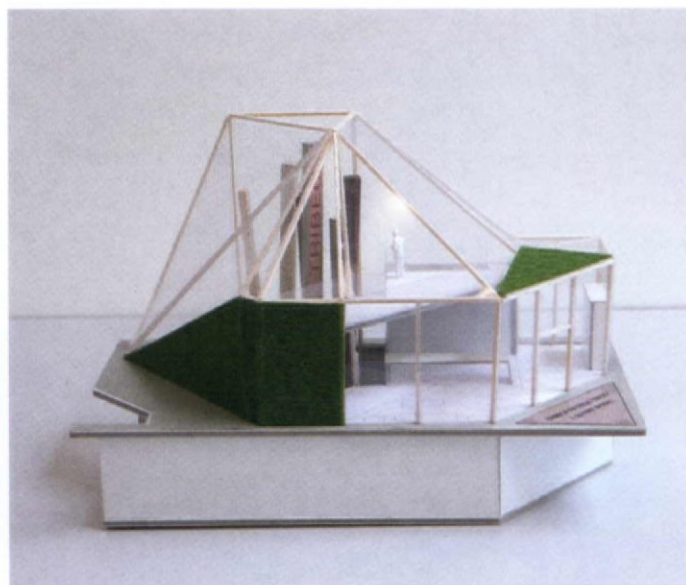
Martyn Clarke / Phil Coffey

Dangling from the reinforced concrete pavilion are 'Eco-Resin' stalactite lights, which signal key city locations relative to the model below. The roof is punctured by stays for the 15-storey 'kite'. Visitors ascend for panoramic views, culminating in an audio-visual encounter projected on to a perforated metal screen.

Chapman Taylor

Erin Barr / Joseph Butler /
Nicola Morgan

Little sister to Tribeca, Tricky sings the praises of the city's history and ambition. Glazed curtain walling contains a selection of intersecting towers in brick and recycled timber, and an interactive LED tower. It provides an engaging sculpture that focuses on what is really important to Liverpool: people.



Vox Architects

Eddie Behrens / Rebecca Milton

Acting as an additional layer of streetscape for viewing, meeting and sitting, decked timber planks fold over the single-storey internal accommodation and return to street level as a staircase. The parallelogram footprint is taken directly from the site shape and sets up an angular geometry reflected in the glazing patterns and the chamfered form.



Urban Salon

Nathanaelle Baes Cantillon /
Diana Cochrane / Alex Mowat /
Jen Sheehan / Ed Soden /
Stefan Tribe / Kenny Tsui

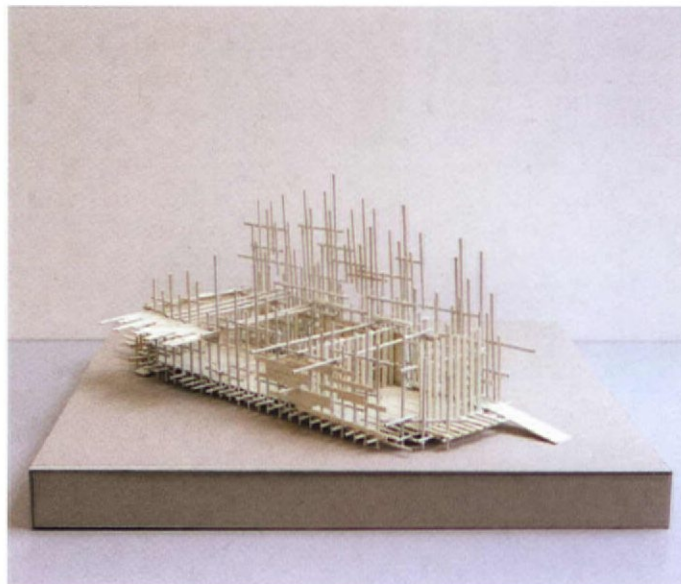
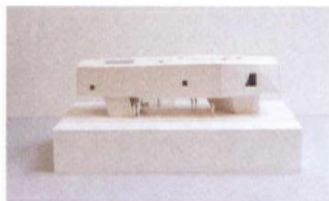
A nest of chestnut coppice sits atop a tripartite boomerang, creating a 'mythical home for the Liver Birds'. The yellow louvered facade in engineered timber with internal polycarbonate lining is extended to 1km by combining it with the site hoarding.



Halliday Ramsey

Maeve Davlin / Catriona Toner

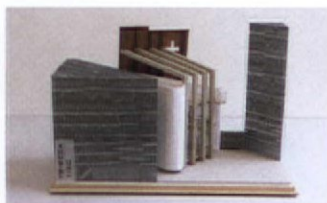
Larch-clad haphazard forms protrude from the first and second floors of this three-storey lime-rendered trapezoid. The highest and furthest projecting of these, supported by a pair of tilted steel columns, houses the site model. This generously daylight space, with larch-framed floor to ceiling windows, peeks beyond the confines of the narrow site.



Archipelago

Nina Lundvall / James Payne

Pac-Man perforations and parallelogram pavilions are the hallmarks of this scheme. Extending the Tribeca branding to graphics cut into the perimeter of the plywood site hoarding, the Infobox is accessed through one of the perforations. A parallelogram-planned pavilion poised on triangular feet sits on a red Tarmac events stage.



HVVA

Jan Hobel / Jerry Van Veldhuizen

'The Hub' acts as an information node for a series of viewing points along the site fence. The main body, clad in translucent concrete panels, sits on two orange translucent honeycomb plinths, one of which envelopes the glazed entrance and reception. This creates a habitable gateway for the site.



Barton Willmore

Andrew Blythe

This design sets itself a challenge by restricting materials to include only conventional construction scaffolding; the result is a dense latticework. This places the visitor within the heart of the building and development process. The extreme flexibility of the material means the Infobox can easily be reconfigured and dismantled, which is ideal for a temporary structure.



RALA

Ross Alexander Lambie

A permanent steel 'hull' angled in an open-gate gesture connects to the ground via four large ribs breaching the existing building line. A three-storey pavilion with a glass foyer shelters behind as a temporary element – the footprint of which carves out a small amphitheatre to be used as a gathering space after the project's completion by visitors and residents.

AJ 05.06.08

Hulme Upright Manning

Gavin Oliver

An outer skin of black perforated mesh partially conceals a vibrant green blockwork and composite cladding rectangular core. Steel frames support both constructions, referencing the 'on site' architectural context. The internal accommodation is almost independent of the core skin, maintaining the integrity of the double facades.

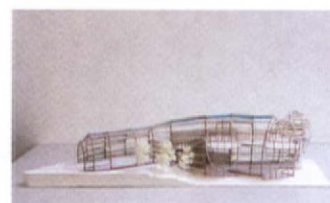
Andy Summers

This trapezoidal warehouse-esq building reflects the progress of the development on its facade. Inside, the public are taken on a promenade progressing along a ramp punctuated by information points and video presentation screens. Rising up to a first-floor level at the rear unexpressed externally, visitors can view the site via a picture window and balcony.

SKN Architects

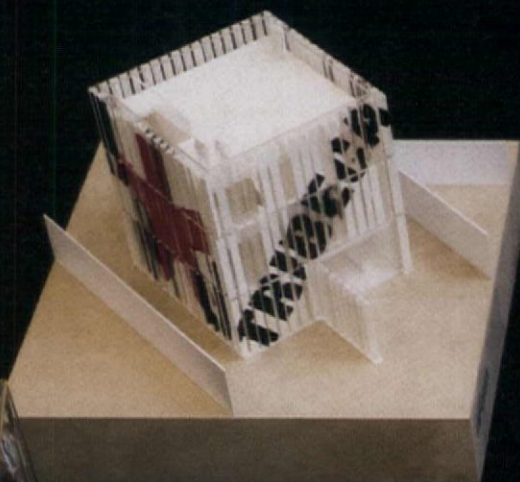
Alexander Moon Kim /
See-Beng Ng / Jeangho Son

Three viewing 'chapels' terminate the body of the structure. Structural ribs are clad in aluminium, with glazing concentrated towards the street front. This marks the reception and public space through which visitors move to an upper-ground floor transitional viewing space and on into the more private chapels.





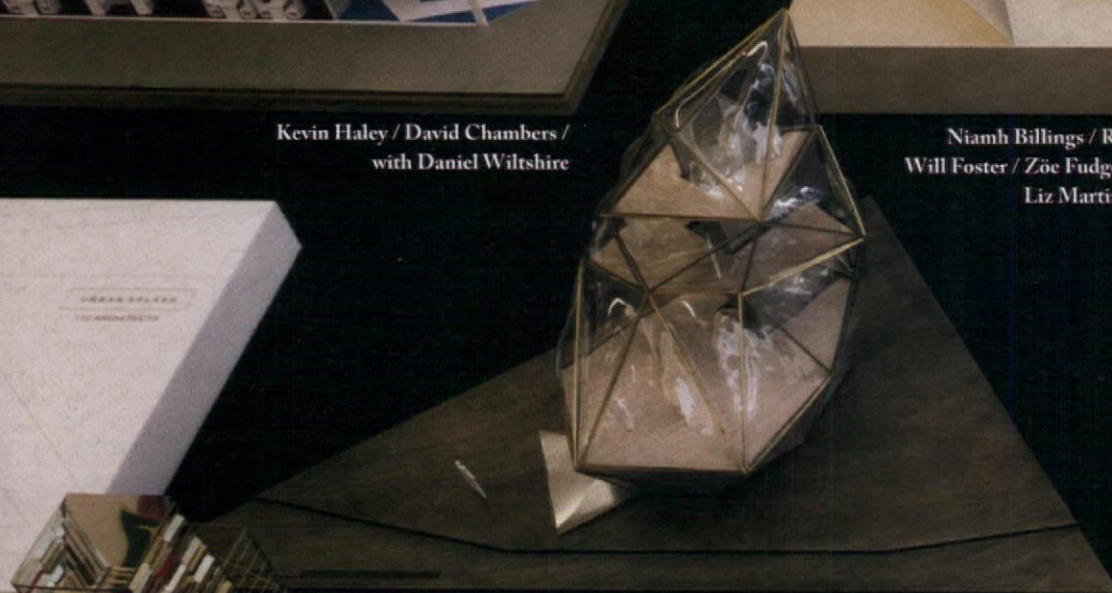
Kevin Haley / David Chambers /
with Daniel Wiltshire



Niamh Billings / Rupert Eveleigh /
Will Foster / Zöe Fudge / Greg Lomas /
Liz Martin / Euan Watson



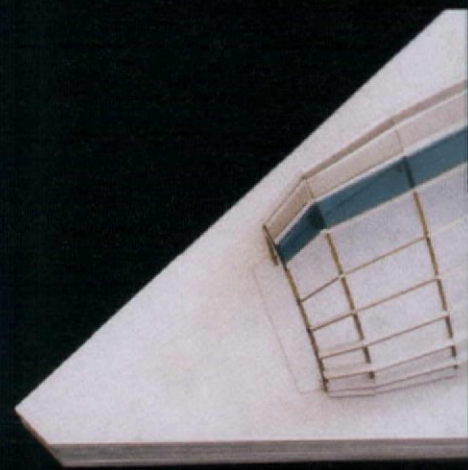
Nik Hilton



Sophie Goldhill / David Liddicoat

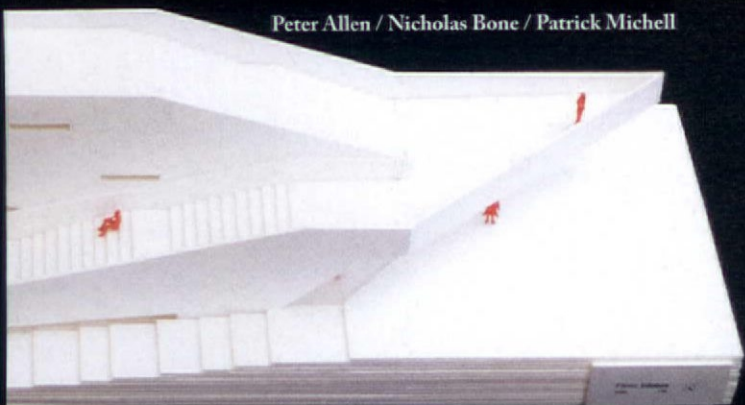


Matthew Driscoll / Michael Garnett / Jack Hosea

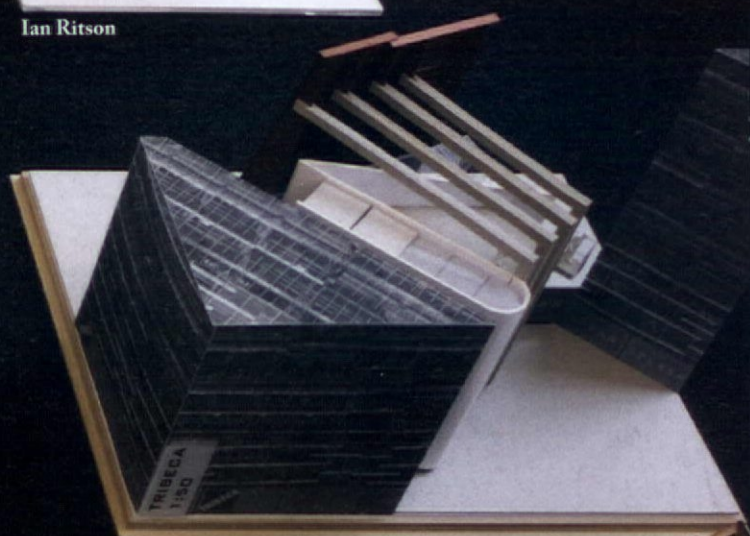




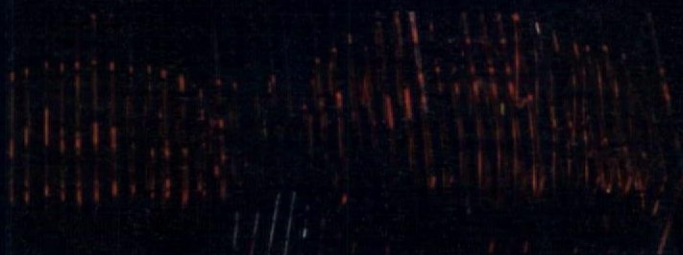
Peter Allen / Nicholas Bone / Patrick Michell



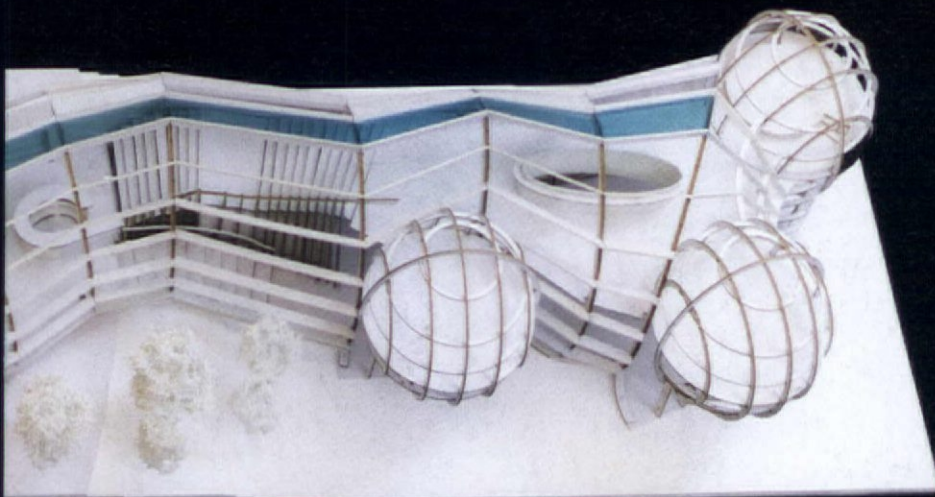
Ian Ritson



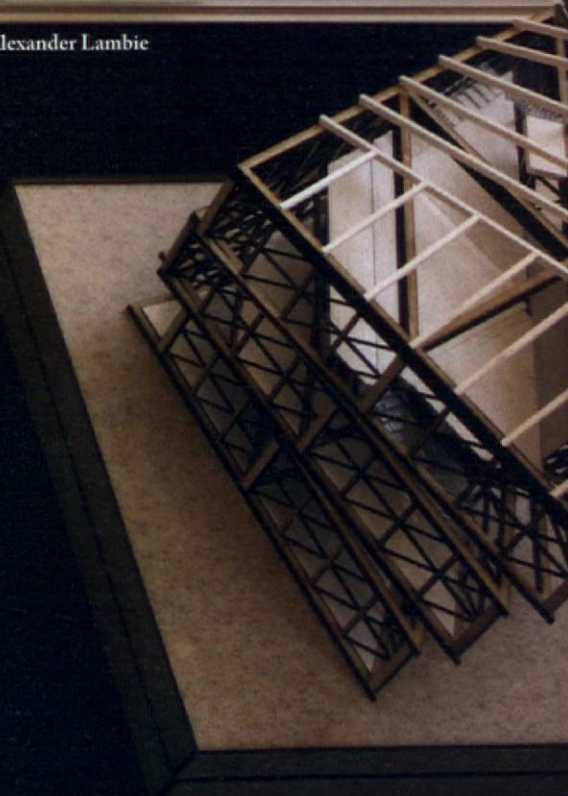
Ross Alexander Lambie



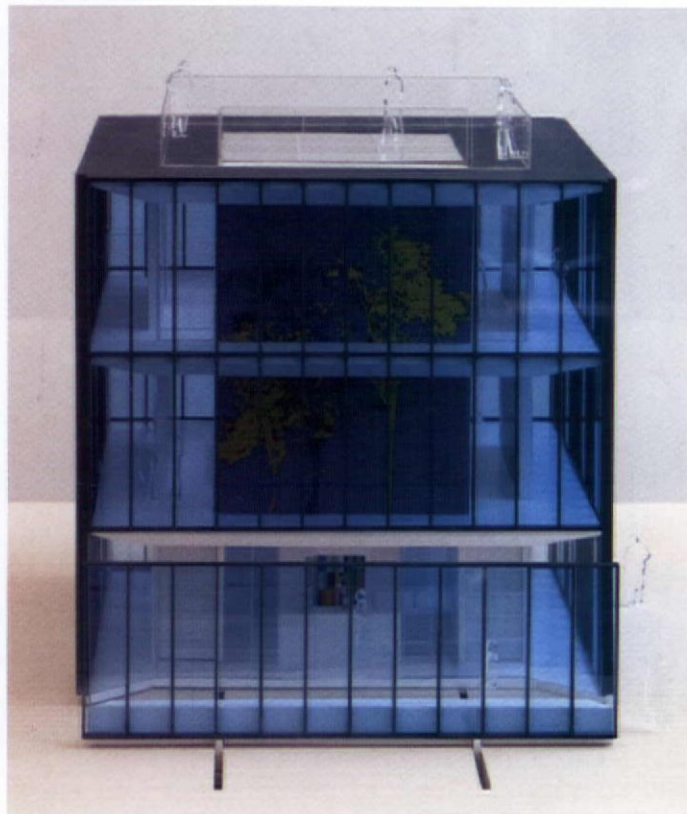
Mandy Lorenz / Fahmida Joya Zaman



Alexander Moon Kim / See-Beng Ng / Jeangho Son



Ernie Lew / Jackson Tan / Ernest Tsui



Openstudio Architects

Jennifer Beningfield / Dalapo James /
Sasha Sattar-Lothoré

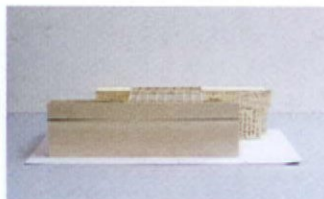
Each element of this three-storey cube is an opportunity to customise: externally in response to individual developments and internally to accommodate different installations. Light-controlling glazing units transform the colour of its skin from bright blue to clear in response to solar shading requirements.



SCAT

Chris Smith / Abigail Tuttle

A 24-hour public route is maintained between the building and the phase one site hoardings, linking the existing communities divided by the new development; the pavilion roof overhangs to create a covered walkway. Using this feature, plus the content and accommodation within the two-storey building, the project acts as a physical and social linking device or 'knitting room'.



Ashvin DeVos / Tom Sweet /

Man-Ling Tsoi

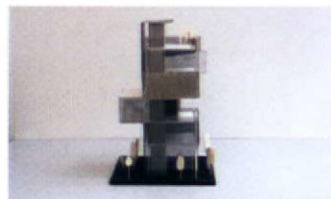
A street mentality is set up by two offset red brick walls with a timber 'pavement' running between. Over this sits a glass box structure. The two-storey elongated building houses a first-floor viewing platform, giving intimate views of the construction site, which is accessed by staircases contained within the wall cavities.



Threefold Architects

Matthew Driscoll /
Michael Garnett / Jack Hosea

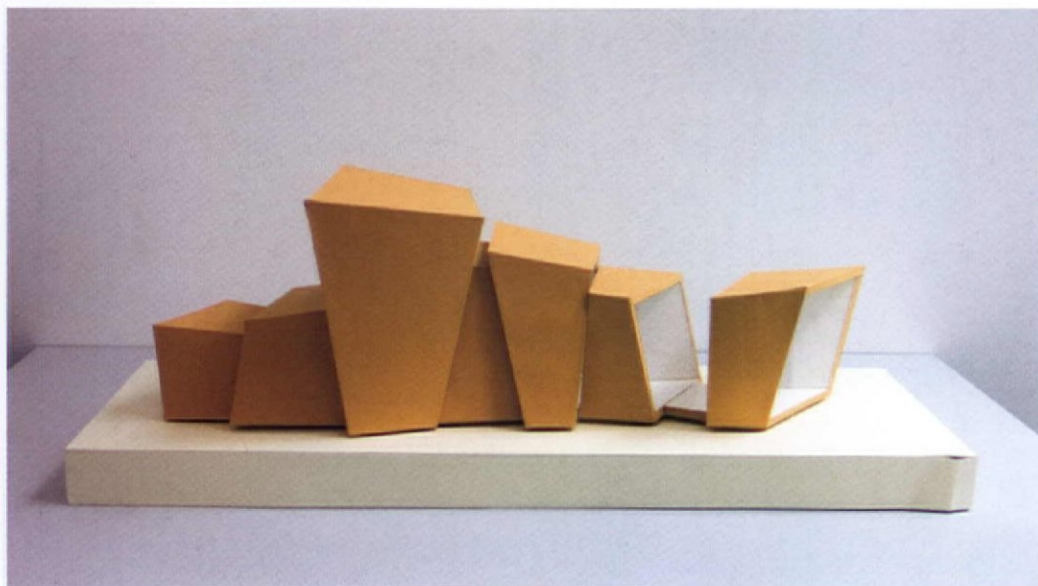
Entering through the site hoarding, which morphs into the pavilion base made from a cross-laminated timber panel system, visitors are presented with a projected aerial view of the site from the steel louvered periscope tower. The tower also doubles as a lift shaft, offering potential buyers the opportunity to 'see the view from their new flat'.



De Rosée & Sa

Megan Charnley / Max de Rosée /
Claire Sa

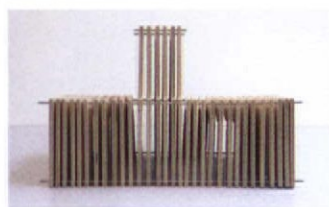
Beech-faced plywood for opacity, expanded aluminium mesh for translucency and glazed curtain walling for transparency, are the materials used to frame and reveal views in this project. The five-storey building with roof terrace looks like a game of Jenga in mid-flow, with balconies projecting from and eating into the main tower body.



White Ink Architects

Tomas Horsky / Vaclav Sliva

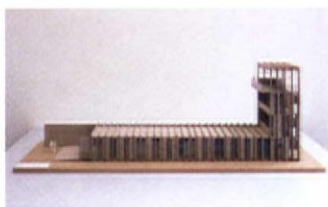
The materials used in this design create a distinctive and tactile effect; pre-rusted Cor-ten metal clads several irregular frames, each of which is glazed and placed in a sequence along the site. Although these shapes butt against each other roughly, the views made possible by the glazing of each section run from end to end.



Gosling Connelly Ellis

Ronan Connelly / Phil Ellis /
James Gosling

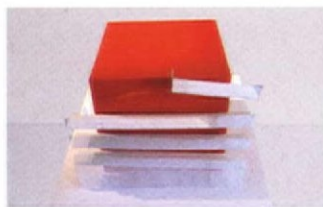
Repeated cross sections of cross-laminated timber make up a simplified model that doffs its cap to the Anglican Cathedral opposite the site. Strip windows between the timber ribs and the fully glazed mono-pitch roof naturally light the main volume, central to which is the site model and scissor lift.



Design Research Unit

Matthew Jones / Caroline Paradise

Addressing the current and future needs of the project, this long building, which terminates in a viewing tower, comprises a series of structural 'portals' in-filled with glazing and structural insulating panels. These can be removed from the frame and reused, leaving the naked structure to be re-appropriated.



Edward Park / Jacek Piotrowski

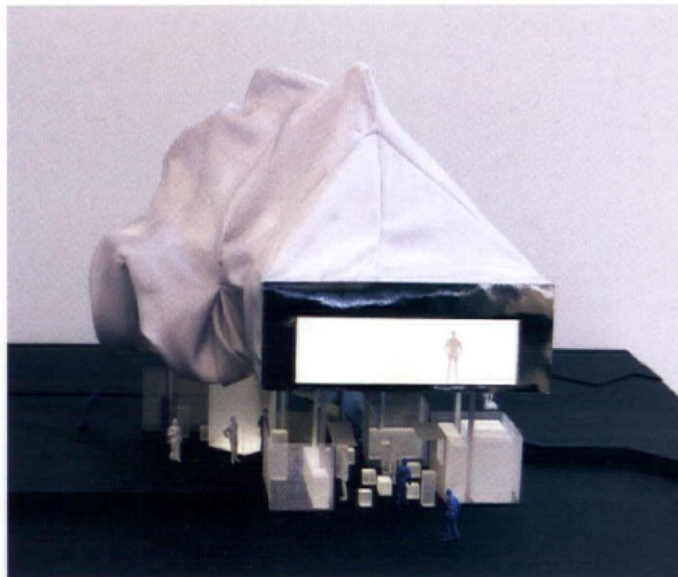
A four-storey traffic light, this beacon glows day and night, indicating construction progress on site from red on commencement day to green upon completion. The simple cubic form is wrapped by a circulation ramp, allowing access to the accommodation within and the views without. A balustrade skin of metal mesh is applied in a tessellated triangular pattern.



London Metropolitan School of Architecture

Matthew Halsall

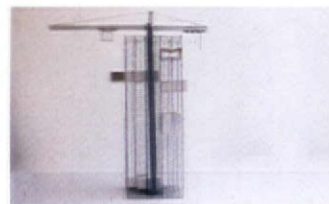
Designed as a 'gauge' of interest, this project moves with the phases of development to inhabit the groundworks of the construction site. Boxes containing various programmatic elements are mounted on to the building core during the construction period. The structure is a cantilevered steel truss skinned in marine ply.



Populararchitecture_

Amaka Iloduba / Tim O'Callaghan /
Luke Pulham / James Teatum /
Thomas Teatum

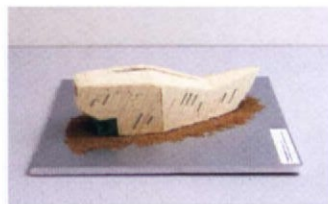
A semi-transparent, semi-inflated silver cloud billows over a mirrored box supported on stilts viewing over Great George Street. Sales and meeting areas are accommodated within 'The Cloud', which finishes to frame a cinematic proportioned window.



Box Architecture

Tara Kennedy / Gary Mongey /
Ashlene Ross

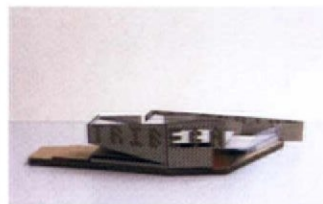
'The Climbing Frame' is structured around a crane which functions as a viewing tower, transporting visitors along the jib and on a 360° aerial tour of the site. A mast climber shrouds the crane, acting as a lift shaft and structural framework for accommodation pods.



Liverpool John Moores University

Chris Walker

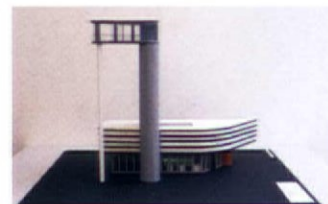
Inspired by old merchant ships, the plan and section is reminiscent of a boat's hull sweeping elegantly through the canyon created between the two apartment blocks. Materials echo this reference; cladding and structure use marine-grade panels and glulam beams.



Newbetter / Chinese University of Hong Kong

Joshua Bolchover

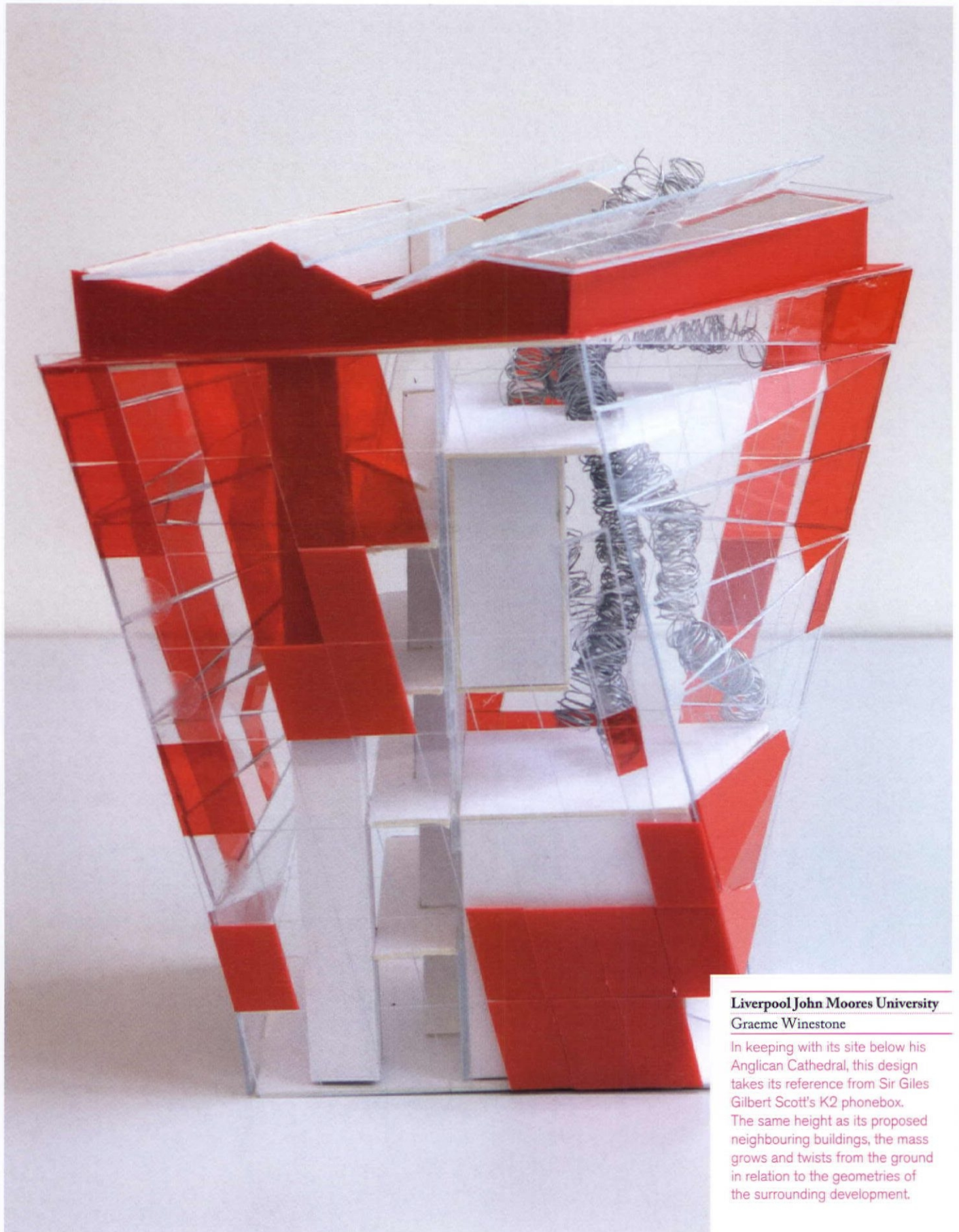
The site hoarding is extended to form the 'wrapper' for this Infobox, negotiating between the interlocking public and private domains. Made from CNCd plywood panels, the customisable wrapper creates two distinct zones in the three-storey building; exhibition and meeting; and public events. These are linked by a stair in the void between its folds.



Standard Issue Architects

Steve Davies / Rory O'Hagan

What's on tonight? Pass through the Broadway-inspired box-office entrance, dally in the lobby, then take the lift up the seven-storey concrete tower for the best seats in the house of Tribeca's blockbuster production.



Liverpool John Moores University
Graeme Winestone

In keeping with its site below his Anglican Cathedral, this design takes its reference from Sir Giles Gilbert Scott's K2 phonebox. The same height as its proposed neighbouring buildings, the mass grows and twists from the ground in relation to the geometries of the surrounding development.



172 Architects

Rotating, cylindrical, laser-cut steel 'ribbons' provide constant intrigue to the exterior of this pavilion; at one point in their cycle, the ribbons display the Urban Splash logo. At first-floor level, the site model is placed within a panoramic viewing area, so the public can locate properties on the model while placed within a view of the actual site.



Mackintosh School of Architecture

David Davies

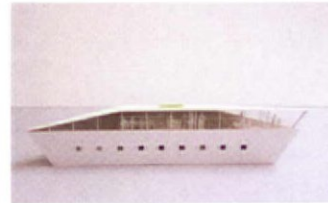
The site geometry has resulted in the configuration of these two interlocking volumes. Drawing people in from Great George Street, the building leads to vistas over the development site. Part of the structure features a green sedum roof, while the interior includes an impressive double-height atrium to give a sense of occasion.



Shrink Architects

Paul Jones / Barry Wallace / Nick Wilde

Miami comes to the Mersey: this pill-shaped form is influenced by a Miami bridge-control booth. A site model is housed in a curved window at one end, displaying the development to the public. Its party piece is a coloured glass-reinforced plastic skin that admits varying amounts of daylight, glowing at night like a beacon for Tribeca.



Yama

Kazuya Yamazaki

Ahoy! The Infoship wears its nautical influences on its (stripy) sleeves. Small porthole windows along the lengths of the structure are complemented by glazed areas at the bow and stern, one of which is the entrance and the other a viewing deck. The interior space is subdivided to include meeting rooms and sales-presentation areas.



DLG Architects

Andrew Crombie

'The sandglass is an allegory of perpetual evolution, from an invitation to the future to a memory,' says the practice. The roof's section rolls like a wave, while in plan the profile of an hourglass is discernible. A mezz-anine level includes a balcony, from which visitors can see out to the site and down on to the model.



Leicester School of Architecture

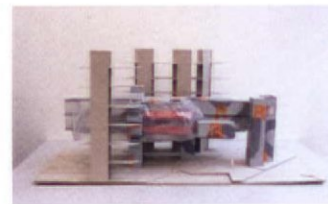
Ian Ritson

Between a large crocheted pouffe and an even larger sea urchin, this form is clad in coloured aluminium triangles, affording each of the three accommodation levels 360° views. The second-floor sales area is 18m in diameter, with high windows to give maximum wall display space. A private meeting room is situated below and a viewing platform above.



mæ

This Infobox aims to make a high impact from simple concepts. A series of timber boxes, glazed at either end, are jauntily stacked, clothed with a decorative fretted-steel rain-screen, and supported on joists like a 'lean-to in your back garden'. A semi-private garden space sits at one end of the site.



Fereday Pollard Architects

James Barnett

The Info-Contain subverts the industrial aesthetic, using shipping containers as its main structure. While not a novel idea, the containers find a suitable context in this location, alluding to Liverpool's shipping trade and to the pavilion's impermanence. ETFE bubbles are introduced to the steel box, allowing in daylight and also functioning as an LED-lit display at night.



APE

Mark Hamilton / Graeme Nicholls

Using the name of the development as a springboard, a triangle forms the cross section of this design. A 'totem' projects upwards; with the help of joysticks and webcams mounted thereon, it can be manipulated to produce live views of the site. These views, as well as other media, can be displayed on the sides of the structure.



Douglas Hodgson / Tom Lewith

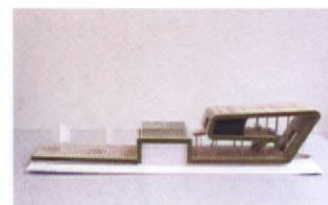
'At once a walkway, a building, models and drawings, it is a prism: a means to see and explain.' See Tribeca! professes to be an 'inhabitable drawing' that resists the conventional notion of an enclosed pavilion by physically engaging with the construction site. Periscope mirrors reflect bird's-eye views down to the pavement.



HA

Ivo Hoppers

This design straddles the border of the Tribeca development, offering views into the site from one end, and looking out at the cathedral and Great George Street from the other. Confining sales and marketing spaces to the ground floor, the first floor displays a model and site information in a gallery space, while the upper level is primarily a viewing area.



KAD

Andrew Flanagan / Kasia Maldachowska / Dan Robinson

Public space, and the crossover between internal and external, have a strong bearing on this design. The site becomes a timber-clad 'ribbon' that folds to enclose a large open-plan sales area and an interior model gallery. The gallery leads directly on to an exterior viewing platform, which in turn nests above a private meeting room.



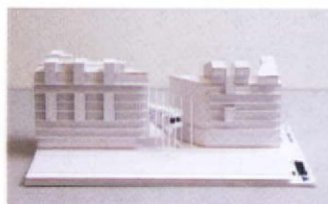
Joanna Cebrat

A light O-shaped structure in steel and glass with an external viewing platform at its centre, this three-storey building has flexible space for meeting, reception and office areas.



Widya Sujana

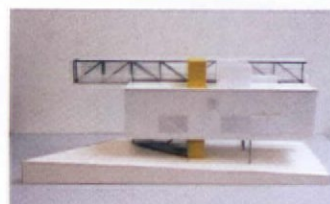
The low-rise reception space takes its orientation from the proposed development and is informed by the site's triangular shape. Intersected at an angle by a two-storey viewing tower, which stands hooded, cobra-like, addressing the main road.



Andy Foster Architects

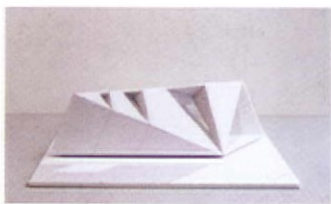
Andy Foster / Ben Johns /
Chris Radley / Randal Turner /
Lydia Unger

Accessible by ramp and lift, a simple Cor-ten cuboid suspended between two sets of 10 columns contains all the facilities. On completion, the box comes down and the columns stay up, leaving a public sculpture.



Beata Tracz / Greg Tracz

Using lightweight materials that nod to the site's industrial past, the massing comes from an elevated box, equipped with a rooftop viewing terrace, stood on an extruded vertical slice.



**Mandy Lorenz /
Fahmida Joya Zaman**

Composed of a series of rectangular sections stacked horizontally and evenly spaced, the internal accommodation is described by a crazy curved tunnel – the result of shapes cut out of the sections. The reinforced concrete structure consists of Cornish stent aggregate, and ground granulated blast-furnace slag is used and combined with recycled glass and polycarbonate.

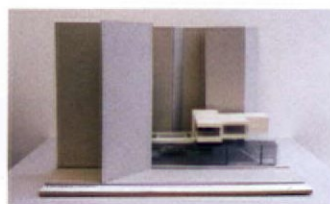


Nicholas Moss Architects
Nicholas Moss

Deconstructing the archetypal sales pod and modifying it to the constraints of the site, this zinc-clad design incorporates key internal views up to the bell tower of Liverpool Cathedral; the scheme literally becomes the triangles beneath the cathedral.

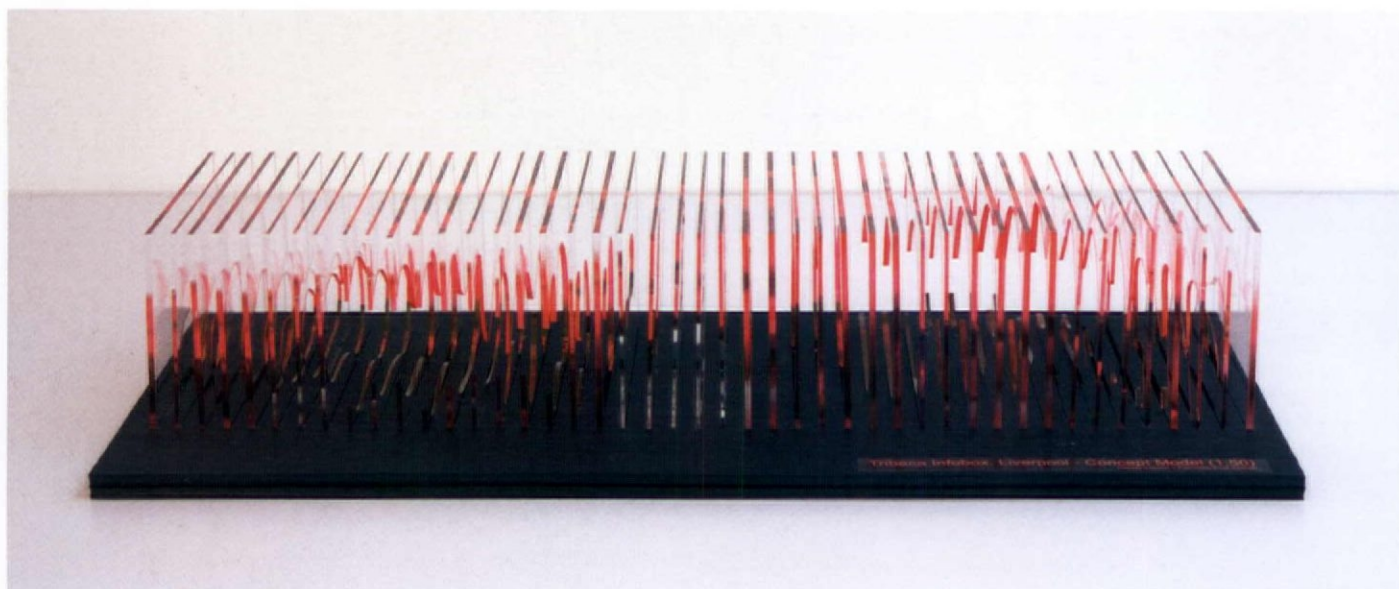
NVDR Architecture
Ciaran Bradley / Lorne Haycock

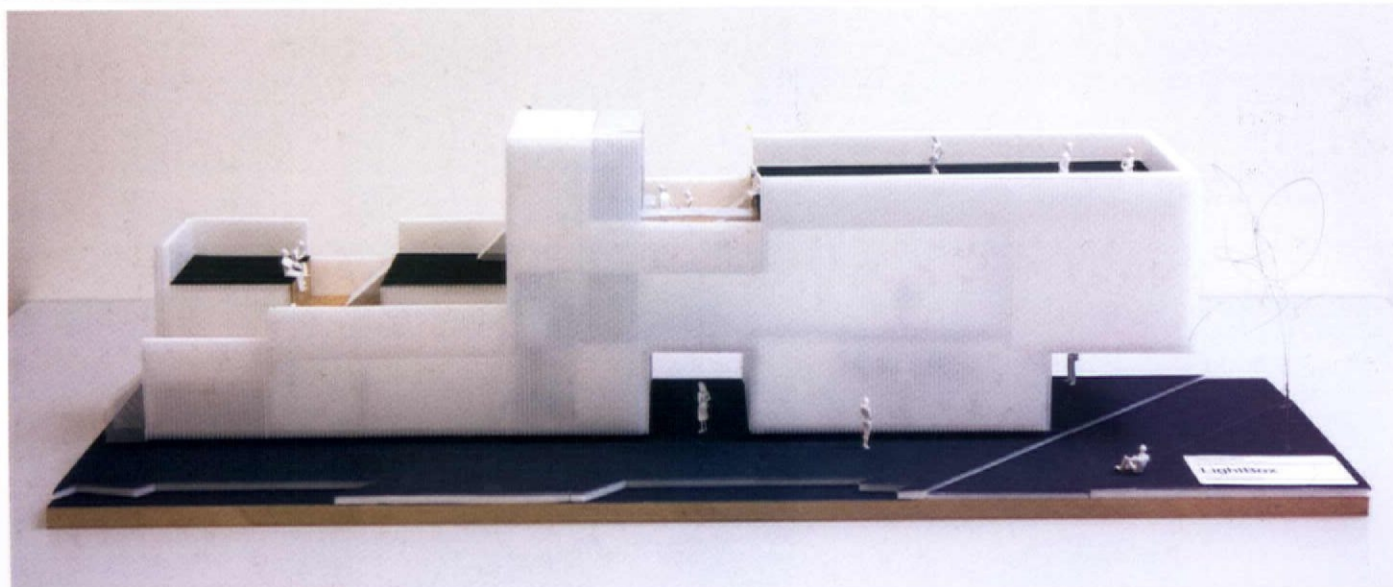
Swan-like in profile, this scheme boasts a viewing platform that gives a perfect vantage point of the Anglican Cathedral. Above the ground floor gallery space is a roof garden, its timber decking leading up to the tower from which visitors can take in the views.



3DReid
Charikleia Aletra / David Llewellyn

This design delivers a gateway building with flexible internal space. A monolithic wall runs the length of the building, pulling the visitor into the Infobox. An opaque polycarbonate wrap creates a welcoming internal space in daytime, and when lit internally at night, a beacon to Tribeca.





SHORTLISTED

Black Architecture

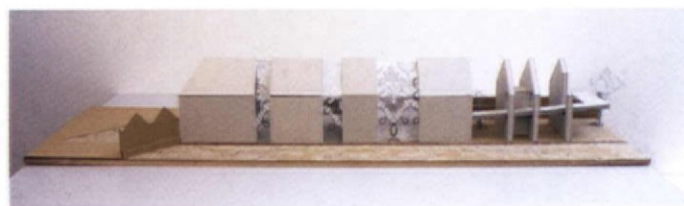
Elan Gest / Chris Holbon /
Samantha Jobbings /
Desmond O'Dwyer / Luke Perry /
Warwick Summers

Roll up! Roll up, for a balloon ride!
Floating high above the Liverpool
skyline, the Infobox balloon acts as
a city landmark. The balloon docks in
a straw-bale insulated timber-frame
structure, complete with rainwater
harvesting system, which houses
the docking station's utilities.

**Platform 5 Architects**

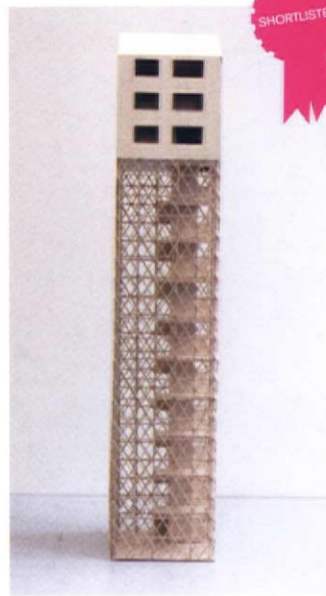
Peter Allen / Nicholas Bone /
Patrick Michell

A wedge-shaped mass of honey-
comb elongates its cells as
it speeds towards ground level. At
the thickest end of the wedge is a
balcony, leaving punters to take in
the views over Great George Street
sheltered under a timber roof, while
above Hollywood-style letters spell
out 'Tribeca'.

**Riach Partnership**

Isabel Deakin / Lorna Douglas
/ Derek Hill / Sarah Johnson / Paul
Mann / Lizzie Smith / Peter Smith

Let's celebrate Urban Splash
coming back home to Liverpool.
In a building that takes its massing
from an extrusion of the image of
'home', we have all the components:
a front door, a porch for nosey
neighbours, a hostess trolley and
a nice big kitchen.



SHORTLISTED

Voon Wong & Benson Saw

Olivia Moore / Gautier Pelegrin /
Gunnar Roensch / Voon Wong

This structure is a series of shifted
volumes wrapped in an industrial
polycarbonate skin. The feature
scale model is hung from the ceiling.
A white form in a rugged space
by day, the Lightbox becomes
a glowing beacon at night.

**Robert Jamison Architects**

Robert Jamison

A 'fragment' of the existing
1950s terrace, reconstructed in
prefabricated panels, is rocketed
upwards. The concrete core is
obscured by a 'filigree' of scaffold,
which will be re-appropriated by
construction on site at the end of
the pavilion's lifetime, while the
house itself will be relocated into
the development.

Whitebox Architecture

Phillip Armstrong /
Tom Partridge / James Robertson

To create an enduring entrance
to Tribeca, separate elements –
a sculptural sandstone wall, a
rectangular glass box surrounded
by a shipping container exoskeleton –
are put together to create a building
that can be deconstructed easily.

**SBS Architects**

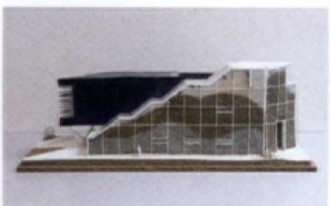
Thomas Chan / Kenneth Ma /
James Needham / Peter Nunneley

The first floor, which houses the exhibition and meeting room, cantilevers in both directions from a central core. Long and thin in plan, the steel-framed structure pays particular attention to the city's shipping trade and docklands development throughout the years; its projecting volumes reminiscent of shipping containers.

**Smout Allen**

Laura Allen / Tom Finch /
Mark Smout

Expanses of full-storey curved glazing, and the partially raised roof structure of this design give it a distinctive focus. Elevated panoramic cameras placed around the site feed images into the pavilion; a dedicated camera obscura projects onto the meeting space table. Nested timber 'cabinets' form a flexible working area.

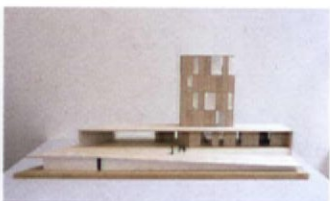
**Buttress Fuller Alsop Williams Architects**

Wesley Roberts

The notion of past and future embodied by the construction site is represented by two distinct building elements. Iridescent aluminium cladding creates a futuristic form poised over a landscaped strip enabling a public thoroughfare. A salvaged red brick rubble gabion structure anchors the building to the ground.

**Raymond Leung**

J-shaped in plan, the long volume is divided into separate areas through a series of partitions and tiered flooring. Visitors enter from the top of the 'J', and travel through the exhibition space to a vantage point over the Tribeca development 1.85m above street level. Cladding is in white translucent fibre mounted on a prefabricated timber frame.

**Architektur Wunderwerk**

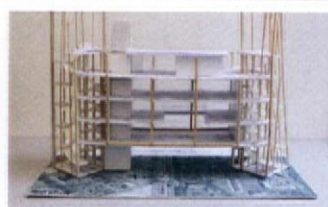
Stefan Belcher / Gavin Berrimen

The 18m tower of this design acts as a beacon for Tribeca, even as it provides an impressive vantage point from which to view the development site. The construction hoarding of the site informs the cladding and fenestration of the structure; wooden panels and glazing are used alternately to allow for modulations of light and display.

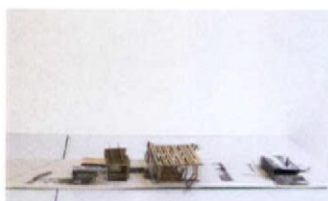
**Collective Architecture**

Michael Dougall / Emma Wood

The single-storey pavilion with internal courtyard formed by the bow-tie plan and site boundary, will break the proposed high-rise facade rhythm of Great George street acting as a natural marker. Taking its reference from the distorted surface of a crushed drinks can, the polished stainless steel and coloured opaque glass facade is faceted to reflect views of the site.

**Omar Guidi / Roman Haviar**

Like a half-breed of triumphal arch and multi-storey car park, this gigantic billboard-cum-floating screen straddles the road, strung up between two four-storey towers. The screens that sandwich the four useable floors function as billboards by day, glowing box by night.

**Gaynor Cooper / Karen**

Coulthard / Sinead Hagerty /
Isla Munro

The development of Tribeca as a new 'arts' quarter informs much of this scheme; several defined areas can be adapted from sales presentation use, to indoor and outdoor cinemas or performance spaces. Graphics are cast into the concrete fabric of the building.

**Liddicoat & Goldhill**

Sophie Goldhill / David Liddicoat

Inspired by the regeneration of the area, the form of this pavilion is dynamic and aspirational, evocative of a chrysalis. The structure conveys a sense of 'living', and is composed of pressurised ETFE cushions, which 'breathe' while held in a lattice frame. The structure becomes more transparent as it rises; three levels allow for flexibility in the use of space inside.

**Bojoha**

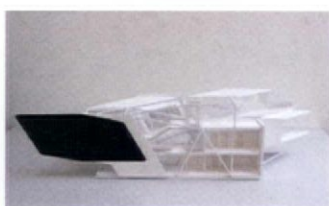
Kenneth Bostock / Viggo Harems

Nautical metaphors present themselves strongly in this design; inspired by the curves of inverted boat hulls and the stretch of sailcloths, a flat roof creases and dips down in graceful curves. The roof becomes viewing platform, and the whole is defined by a glass perimeter, punctuated with delicate chromed supports.

**Ailtireacht Architects**

Andrew Brady / Allistair Coyne /
Greinne Daly / Francesco Serrano

'The proposal is an infrastructural anti-hero, anti-architecture, functional, evocative and sensual, creating a transient urban experience. By means of a set of automated working platforms placed along the length of the sites hoardings visitors can get aerial views from different locations.

**Studio MWM**

Alexander Cunningham /
Sebastian Messer / Drew Mills /
Paul Warrior

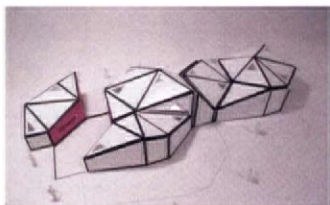
Three perpendicular trusses constructed from laminated timber joists dominate this structure – joined with stainless-steel plates and over-sized 'universal' joints – their lines traced by light at night. The customised rainscreen cladding emphasises the triangular motif of the timber skeleton.



Team Ham

Catherine Ham / Jemma Ham

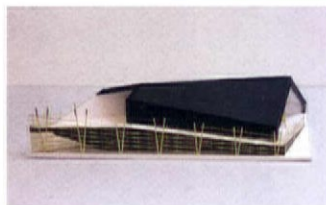
A long timber volume, manufactured off-site, is placed in front of a concrete wall in a response that seeks to promote the permeability of the site and offer a flexible space. Balconies look out from the first floor to the site and cathedral.



3DReid

Stephen Allison

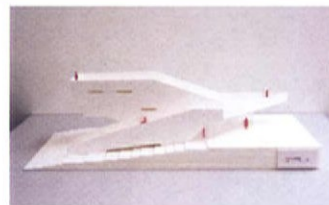
Five modular pods clad in a structural polyester and polymer membrane come together to form the 'liquid architecture' of the infobox. Made in lightweight timber frames, the pods configuration can evolve with the development of the site. The 'mitosis pod' can split away from the main block, leaving it to roam round the site, until it returns to its parent at night.



Monks

Tom Ebson / Michael Tite

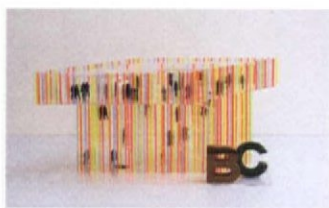
Treating the pavilion as a pearl within an ocean of development, this form is inspired by oysters and Richard Serra's *Prop* sculptures. The exterior is clad in black rubber and the interior is lined with timber to create a warm and inviting environment. A slatted timber ramp gives access from the exterior ground level to a viewing platform.



Design4D

Nik Hilton

Clad in an embossed white rubber, with a visual nod to the waterfront Museum of Liverpool, the angular-serpentine form of the Filmic Infobox has a glazed frontage, showcasing the 'story' of the Tribeca development. The form invites the visitor to enter the structure and ascend a mezzanine level. From here, a viewing platform shows off the whole site.



Smok Architecture

Laura Sherliker / Daniel Smith / Michael Young

Split into three sections, the scheme creates (T)ri(B)e(C)a – reflecting a site loaded with as yet unrealised potential (thus 'to be confirmed'). Follies across the site, including a wooden shed and green wall, complement the T-shaped entrance viewing structure, which is glazed and dressed in bright UV rods.



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Big Fish Little Fish

Following the last Big Fish column (AJ 22.05.08), guest columnist **Felix Robbins** of Make compares masterplans with contortionists

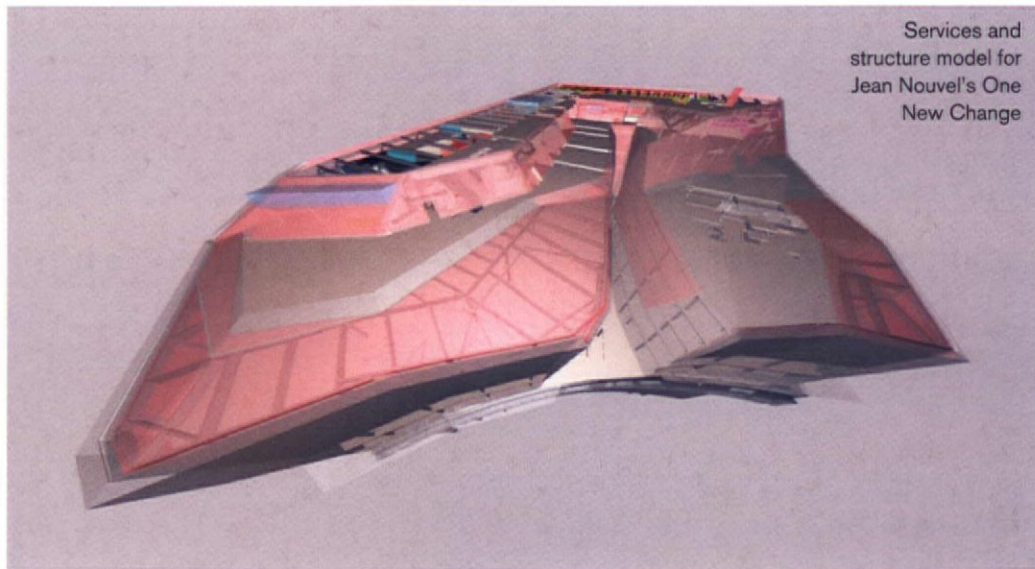
Last time, John Prevc wrote about a design charrette held for a city-centre scale masterplan that we have been working on for a London developer. Our briefing pack for the charrette featured a contortionist in a glass box – the unsubtle metaphor was clear as the invited architects began to squeeze use into our masterplan.

The third and final day of the charrette saw the architects presenting their assigned plots against the densities, use and masterplan context. Fortunately, the parameters were flexible enough to allow a variety of responses and architectural character.

When asked how the charrette went for us, we had to express a sense of relief – essentially the model appeared to work. But more importantly, the exercise demonstrated potential for an interesting variety of authorship – essential in developing quality places.

As the wine started flowing, however, it became clear that the charrette schemes had readily achieved the target brief. So therefore, could this brief be extended? My thoughts returned to the contortionist in the glass box – would the box remain ajar, to accommodate sustainable growth and diversity of place for the future? Or is it now to be redefined?

Next issue: **Jonathan Hendry** of Jonathan Hendry Architects



Services and
structure model for
Jean Nouvel's One
New Change

SOFTWARE JOINS UP ARCHITECTS AND ENGINEERS

Autodesk's Revit MEP software, released last year, extends the possibility of designing in real-time 3D to mechanical, electrical and plumbing (MEP) engineers, enabling potentially expensive clashes between structure and services to be resolved during design rather than on site. Architects using Autodesk programs can share a single platform and the same building information modelling (BIM) workflows with engineers.

Building services engineer Milltechnology has adopted the software to help architects and developers lay out services and plant rooms early, identifying potential clashes. Milltechnology is currently undertaking study on plant rooms for Jean Nouvel's One New Change project in the City of London. Director Chris Milford explains: 'The whole design team needs to buy into the process. We have meetings every week with the architects, consultants and managers to

review the design and highlight any issues.'

Using Revit MEP to digitally reconstruct the service engineer's 2D design concept drawings, the technology allows the company to make changes to the services systems specified, and their positional properties are automatically updated on the model.

'By creating a composite 3D model of the building and services at design stage, we are removing the risk of mistakes and saving time. Previously, clashes were only detected during the build, and services were being pulled out as fast as they were being installed,' says Milford, who first developed the strategy using CAD-Duct when working on the Millennium Dome.

Once M&E contractors are appointed for One New Change, Milltechnology will novate to them to complete detailed 3D model development and produce single service installation drawings. *Kaye Alexander*

CONFERENCES

Designing Workplace Interiors
Thurs 26 June, 8.30am-5.00pm,
at Café Royal, London W1.
www.ajworkplaceinteriors.co.uk

The inaugural conference in the AJ's newly launched Inspiration Series, which covers a variety of interior design and trend issues, focuses on design in the office.

Via a series of talks and case studies the event brings together current spatial and branding fashions, workplace psychology, technological developments and legal requirements. Attendees will learn how to incorporate all these issues into their designs for varied and flexible environments.

Richard Beastall, principal director at Bennett Interior Design, will chair the conference. Speakers include Jeremy Myerson, professor of design studies at the Royal College of Art; Angela Sasso, director of commercial interiors at Swanke Hayden Connell; and Dominic Meyrick, lighting principal at Hoare Lea Lighting.

LEARNING TO LOVE ICT

Integrating ICT into school design is a tough task, but one architects must face, says *Hattie Hartman*

Information communications technology (ICT) in schools can be daunting, encompassing a range of technologies from educational software to whiteboards – anything that requires digital management systems. And technology changes by the minute, far faster than the process of designing and building a school.

No matter how draconian or silly the ICT measures may seem, architects must be aware of the potential impact they may have. At Wilkinson Eyre's Bristol Brunel Academy, which opened last September and was the first school to complete under the Government's Building Schools for the Future (BSF) programme, turnstiles were installed at the school entrance and card readers in every classroom. This was done under the advice of ICT

consultants. Not only does this have a significant impact on circulation, but, says Brunel principal Armando Di-Finizio, it's an ineffective system as students can jump the turnstiles or pass the card to a friend.

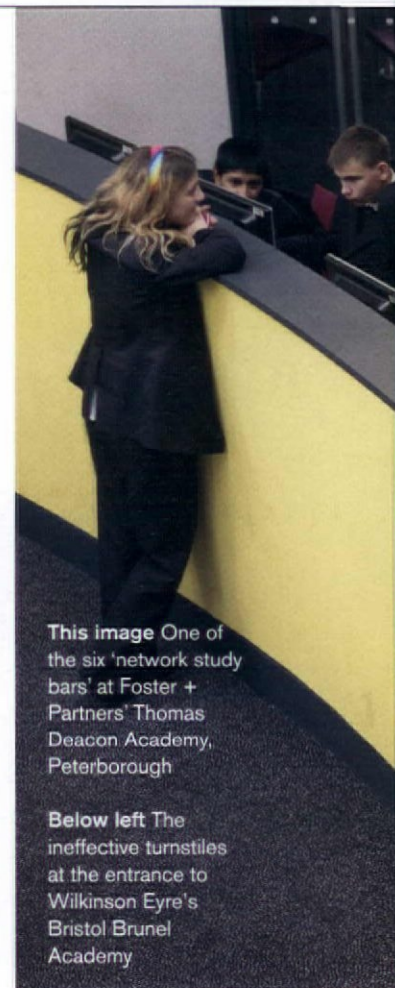
Architects must resist the temptation to glaze over when confronted with what Stafford Critchlow, who heads up Wilkinson Eyre's school design division, refers to as 'acronym hell'. If designers fail to take responsibility for ICT design at an early stage, then schools may do it themselves later. This, says Martin Coleman of educational research consultant WSP Edunova, can result in scenarios such as overhead projectors being painted bright orange and mounted in security grilles to prevent vandalism.

A good place for architects to start is determining how to manage the distribution of power and data outlets. The trend towards personalised learning, where each student works at their own pace, calls for flexible space. This also applies to distribution points for power and data. These must be located early to avoid after-the-fact perimeter cabling which Coleman says 'locks learning to walls'. 'Wireless on its own will not meet the needs of a

modern learner,' he adds, as data transmission speeds over wireless networks may be slower and less reliable. Therefore, both 13 amp sockets and RJ45 outlets for data must be provided. Brunel was designed to be wireless, with the exception of IT suites, but now the school is adding fixed points.

Of the three trunking options – perimeter cabling (which is the base level required), recessed floor boxes, and raised floors – recessed floor boxes are viewed as the best value for money, at about £75 additional build cost per m² compared to raised floors, which are twice as expensive at an additional £155/m².

ICT may also impact the building's envelope, as interiors need to be cooled and ventilated to deal with increased heating loads from ICT equipment, and classrooms need to be blacked out to accommodate electronic >>



This image One of the six 'network study bars' at Foster + Partners' Thomas Deacon Academy, Peterborough

Below left The ineffective turnstiles at the entrance to Wilkinson Eyre's Bristol Brunel Academy





NIGEL YOUNG

FLOOR BOXES

Boxes must be correctly spaced to accommodate a variety of furniture layouts. Depth is critical because the recess must accommodate the box and clearance for the cabling. WSP Edunova's Martin Coleman recommends 60mm clear under a box and 70mm clear above for the integral chargers.



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WHITEBOARDS

The whiteboard raises several design issues – for example the need for blinds to darken the classroom. Whiteboards with remote overhead projectors (far right) are now being replaced with units with integral projectors (right) to minimise glare and cabling.

WWW.LDXT.COM



This image
Whiteboard with
remote projector at
Mossbrook School,
Sheffield, by Sarah
Wigglesworth
Architects



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LAPTOP STORAGE

Secure locations for charging and storage of laptops and the accompanying trolleys are a necessity, but that space should be easily adapted to other uses as needs change. Corridors must be wide enough for trolleys, and classrooms must have a trolley park.

HANDHELD DEVICES

Small handheld devices, such as PlayStation Portables and Nintendo DS Lites, are currently being trialled in about 60 programmes across the UK. Advantages are that they last all day and emit little heat. Downsides are they inappropriate for longer written work and very easy to steal.



This image Laptops are being replaced by handheld devices in 10 per cent of British schools, estimates WSP Edunova's Martin Coleman

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whiteboards. And where previously ICT was restricted to certain rooms, now computers are installed across campuses, including in breakout common areas. This increases energy loads and, according to Feilden Clegg Bradley Studios' Ian Taylor, who has worked on a number of school projects in Kent, has caused the proportion of energy

expended by schools from ICT to rise considerably against decreasing ventilation and lighting energies.

To address the complexity of these issues, the Chartered Institute of Building Surveyors has a newly formed schools group (www.cibse-sdg.org/research), of which Taylor is a member, which hosts events and promotes

knowledge-sharing between stakeholders and designers. Roderick Bunn of the Building Services Research and Information Association, who has undertaken post-occupancy evaluation on several schools, cites recent school studies which show that electrical loads are generally two to three times design estimates.

Architects must resist the temptation to glaze over when confronted with ICT

Adrian Leaman of the Usable Buildings Trust says: 'Because IT tends to be procured separately, it is often poorly integrated into schools – interactive whiteboards almost always require lights on and blinds down and so 50 years of daylighting research has been swept away with one piece of kit! The IT tail wags the dog.' ■

An AJ conference, An Architect's Guide to Building Schools for the Future, will be held on 24 September. Visit www.ajbuildingschools.co.uk



This image Year 8 homeroom at Allford Hall Monaghan Morris' Westminster Academy, London, with fixed-point computers along one wall and power for laptops at all desks

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Timber



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technical talk
Precast



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technical talk
ICF



4th September

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technical talk
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In this section // Liz Diller // *Psycho*
Buildings // Critic's Choice // CAFE's pylon //
Back Issues // RA Summer Exhibition // Diary

The Critics

Diller Scofidio +
Renfro's proposal for
the Lincoln Center,
with double-twisted
green space forming a
hill-like green roof



INTERVIEW

'We weren't the obvious choice'

Kester Rattenbury talks to Liz Diller, co-founder of Diller Scofidio + Renfro, about the firm's conceptual interventions at the Lincoln Center, New York

To find a client touring their architect internationally in old-fashioned Mayfair luxury (Brown's Hotel for our interview; Scott's Restaurant for the press lunch) halfway through a huge construction project, means it must be building up to something big. And, that maybe that 'something' needs a bit of groundwork. In the age of regular iconic production, 'not everything is about advertising its difference,' says Liz Diller.

For the redevelopment of the Lincoln Center, New York's vast, 1960s cultural campus (due to substantially complete in 2009), taking Diller, co-founder of Diller Scofidio + Renfro (DSR), on tour is a shrewd move. Her intelligence and imagination don't prevent her from being direct and friendly.

Diller + Scofidio came into vision a boom ago, with its (1989, unbuilt) Slow House, which featured a webcam linked to the clients' New York flat (an unheard of technology at the time). Its Blur Building (2002), a cloud engineered from water spray built for Swiss Expo on Lake Neuchâtel, showed just how concepts could be realised without mere formalism. Since then, DSR has demonstrated its capacity to deliver normal buildings too, which inevitably brought criticism from of the 'iconic' system.

But the more you talk to Diller, the more divisions between icons and concepts evaporate. If people want icons, she says, DSR has lots of ideas ready, but 'our project has always been our project' – DSR always works

with the 'culture of vision, subverting the negative, the marriage of things, not the opposition'. And digital technology remains integral, for both research and as a conceptual tool. We haven't changed, says Diller, the world has; 'the kids are running the world', and they're hiring DSR.

Still, Diller claims DSR 'wasn't the obvious choice' for the Lincoln – shortlisted Foster + Partners and Richard Meier & Partners were. The brief was originally for the public spaces, 'something for which we were actually qualified'. Then the huge cultural clients on the site rolled in, including the Metropolitan Opera, the Juilliard School, the Lincoln Center's Alice Tully Hall, and the New York Philharmonic: 12 massive >>

Liz Diller continued from page 55

organisations in all, 'who had never agreed on anything before'. As each expressed an interest in updating the campus the brief grew to encompass the 6ha site.

Overturning the Lincoln Center's elitism was the clients' main aim. They expected to bulldoze it all, but DSR was intrigued by this piece of unfashionable Modern history. 'It was one of the first signs of Post-Modernism,' Diller says. 'We told the clients: "We want to make the Lincoln Center more Lincoln Center than the Lincoln Center".'

DSR began by 'pecking at the masterplan'. It tilted planes and sliced bits off. The big moves were sometimes subtle, Diller explains. To make the service-heavy 65th Street area more public realm, moving a big shadow was almost as critical as new entrances. It's one of those projects where a vast effort has gone into making it work subliminally. (Frank Gehry did a proposal which 'didn't fly,' says Diller. 'I'm not saying you can't collide things, but he didn't get it').

This approach to remodelling means the spaces for manoeuvre can be tiny. For the Tully auditorium, DSR had a 45cm perimeter strip (plan and section) available. For this, it developed an amazing dress of timber, stretched and folded, backed with resin and backlit. Tight limits like this can redefine a problem as a small, tough, conceptual project.

Alongside big buildings, DSR is working on independent projects, including a park with dancing trees for Liverpool City of Culture 2008, planted just off grid in hidden underground turntables. 'The vision is always just out of focus' says Diller.

Next time you see a great big building of DSR's and think the practice is no longer working conceptually, look again. ■

Resume: Diller comes to London to talk conceptual New York



(l-r) Charles Renfro,
Ricardo Scofidio,
Liz Diller

EXHIBITION

Psycho thriller

In Psycho Buildings: Artists Take on Architecture, Hayward director Ralph Rugoff aims to 'probe the ways built structures shape our imaginative and psychic lives'. James Pallister walks through the resulting installations

The Hayward Gallery, London, 28 May to 25 August 2008. www.haywardgallery.org.uk



01 ATELIER BOW-WOW, JAPAN

With the profile of a typical house at either end establishing the ventworks' section, this planar playaround links two gallery spaces together. The entrance leads to a lightwell at the tunnels' centre, then drops down for an uncomfortable passage to the next gallery. The discomfort/domestic mixture sets up themes that continue throughout the show.

02 ERNESTO NETO, BRAZIL

Two lycra skins stretch over the femur-shaped pieces of this tent's wooden frame. Weighty sacs of cloves hang from the oculus and roof like sagging uvulas. Stepping inside, a sweet smell of baking permeates the space and contrasts its ugly exterior.



03 LOS CARPINTEROS, CUBA

Joyfully capturing the destruction of a show home, this installation is all pine furniture, tasteful rugs and white sofas ripped apart by an explosion. The absence of occupants' detritus makes it more a scene of balletic capture than superfluous violence.



04 RACHEL WHITEREAD, UK

What initially appears as a cosy town made up of warmly lit dolls' houses soon evaporates in this rather macabre installation. Whiteread's is a set which features all the right components of building but is singularly lacking in occupancy and any sign of life. The result is a chilling and melancholy landscape.

05 DO HO SUH, KOREA

One of two installations by the Korea-born, American-educated artist. The polyester replica of his childhood home's stair fits in a suitcase and can travel with him.



06 MIKE NELSON, UK

Engaging with the built gallery space with gusto, Mike Nelson adds wooden trapdoors and rusty chains to the gallery. Meanwhile, the hallowed white plaster walls sport hackmarks of his axe-wielding.



09 GELITIN, AUSTRIA

Another of the Hayward's roof spaces put to good use, this sees the construction of an artificial pond and rickety pontoon, a launching point for boats. The perimeter looks onto the balcony below, Shell Centre and Royal Festival Hall.

07 TOMAS SARACENO, ARGENTINA

Buckminster Fuller's geodesic dome appears atop the Hayward's brutalist balconies. A scaffolding staircase leads to its entrance, where visitors can teeter on to the clear diaphragm to lie face down, peering onto their reflection below.



10 TOBIAS PUTRIH, SLOVENIA

The Slovenian artist has constructed a cinema that shows films by and about other artists' take on architecture. Highlights include Chris Burden's 1984 *Beam Drop* and work by Gordon Matta-Clark.



08 MICHAEL BEUTLER, GERMANY

Beutler has made a dimly lit set of colourfully lit navigable volumes from rudimentary panels of paper and wire mesh. The remnants of construction are left in an adjacent alcove with his workbench and extra materials.



Resume: Boats and cloves – if this is psycho architecture, sign us up for the loony bin



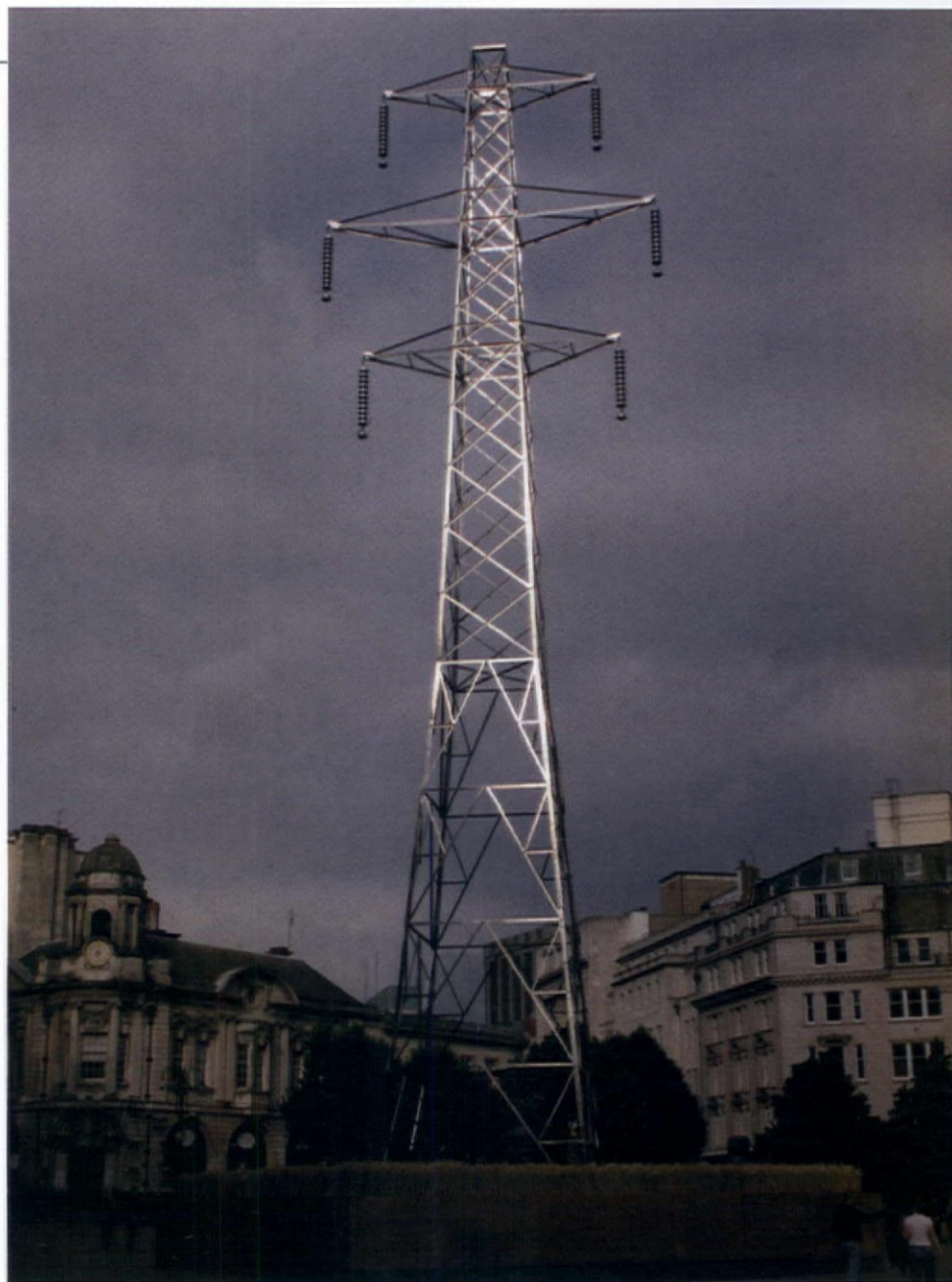
Critic's Choice

Gross and Daley's images show nature usurping architecture, says **Andrew Mead**

For a moment when I opened Steve Gross and Susan Daley's *Time Wearing Out Memory* (Norton, £28), I was strongly reminded of the photographs that Walker Evans took in the southern states of the US in the 1930s – his catalogue of vernacular architecture on the verge of ruin, ornamented by hulks of vintage cars. Certainly there's little sign that Gross and Daley's images date from the last 20 years, as in fact is the case – but you soon spot that the landscape they feature is different from Evans'.

They're of Schoharie County in upstate New York – still an agricultural region but, to judge from these photos, not so much as it was. Gross and Daley bought a farmhouse there and presumably have renovated it; their pictures, by contrast, show few gentrifying makeovers (see image below). Focusing on farm buildings and the key supporting institutions – a general store, a schoolhouse, a church – they are studies in disintegration. Paint peels off clapboards, timbers rot, structures subside. Left to its own devices, nature duly gets to work and buildings are swallowed by foliage.

Whether in terminal decline or not, the architecture here still has dignity, thanks primarily to the Classical vocabulary of pediments and pilasters that local craftsmen have adapted in constructing them. The book has echoes of the systematic surveys of threatened building types that photographers Bernd and Hilla Becher undertook, but without their deliberate neutrality – an understated sadness slowly makes itself felt.



BUILDING

In honour of its first commission, we present a critique of the Birmingham pylon in the style of a CABE design review.
By **Christine Murray**

We warmly welcome the creation of a centrepiece for the Climate Change Festival (31 May – 8 June) in Victoria Square, Birmingham. We commend CABE (Commission for Architecture and the Built

Environment) and Birmingham City Council for working together to organise the festival and hosting the invite-only competition for this temporary landmark, for which they selected a giant pylon by Block Architecture. We unquestionably support CABE's new and courageous sustainable cities programme, of which the pylon and the festival are a part.

Regarding the pylon, we are enthusiastic about this glorification of an industrial icon, but we hesitate in the approach. We wonder whether the 29m-high, nickel-plated pylon meets the design criteria for a 'powerful representation of the link between the way we design and use our cities and climate change'. At the current time, we cannot be certain whether visitors to the civic square will make the connection between this pylon and

Left Block
Architecture's pylon,
conceived by project
architect Rupert Scott

sustainability, despite the base of the pylon being set within planted corn. We wonder whether a windmill-powered fountain might have proven a more sensitive response.

We support the aspiration of creating a monument to climate change, but while the pylon successfully represents the consumption of electricity, we are unsure whether, according to deputy leader Paul Tilsley of Birmingham City Council, 'the pylon can offer bright, optimistic answers' to the problems of oil dependency. We think he might have been referring to electric cars, but we await clarification on this point.

We support the boldness of the design, but are concerned about the sustainability of the pylon itself. We question the choice of nickel plating, as nickel resources are limited; however after discussing this issue with Graeme Williamson, Director of Block Architecture, we are reasonably convinced that the nickel-plating process and locally

We cannot be certain whether visitors will make the connection between this pylon and sustainability

prefabricated pylon are as low-carbon as possible. At the time of printing, the future of the pylon is uncertain, although Matt Bell, director of campaigns and education at CAFE, ensured us it will be reused. We believe it has the potential to be recycled, perhaps in the form of pylon key rings.

Notwithstanding our reservations, in general terms, we offer our qualified support to the new role CAFE has undertaken in commissioning this project, and we relish the opportunity to subject all its forthcoming endeavours to equally rigorous design reviews.

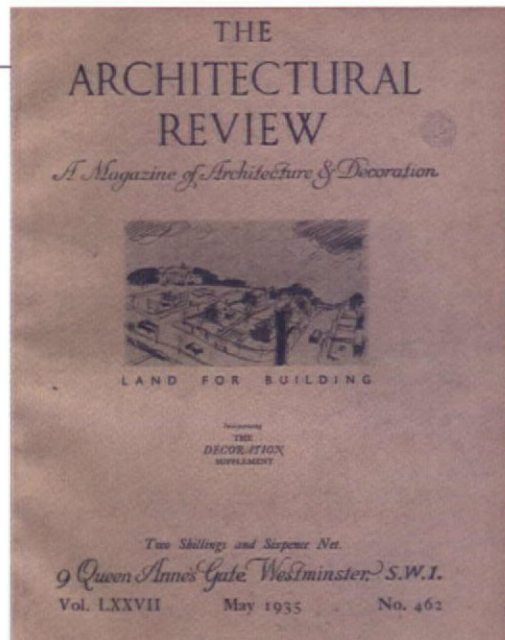
Resume: Give CAFE a taste of its own medicine and post your own design review at WWW.ARCHITECTSJOURNAL.CO.UK

Read Ian Martin's take on the CAFE-commissioned pylon on page 70

Back Issues At the time of their conception, pylons met with little opposition in the architectural press, says Steve Parnell

John Betjeman's 1966 poem *Inexpensive Progress* begins 'Encase your legs in nylons / Bestride your hills with pylons / O age without a soul'. A champion of preservation in the 1960s, Betjeman was the assistant editor of the *Architectural Review* between 1930 and 1935. It was in the AR's pages, between March and May 1935, that one W A Eden wrote a polemic against the spread of towns by ribbon development along the new 'octopus tentacle' roads and how 'the English tradition in the countryside' might be preserved through its progressive development. His Corbusian strategy of using the latest technologies and building Modern, dense blocks of flats would benefit the populace and leave the countryside untouched. For example, today we couldn't even conceive of his proposal to replace Blenheim Palace with a Modernist block of flats. He also claimed that the electricity pylon was 'one of the few fine additions to the landscape of modern times'.

Ironically, it was Sir Reginald Blomfield, winner of the 1913 RIBA Gold Medal and author of *Modernism*, his 1934 attack on Modernism, who designed the electricity pylon. The Central Electricity Generating Board introduced the design in 1928 for the planned National Grid, and pylons have marched indiscriminately across the English landscape little-changed ever since. Unlike today's wind turbines, but like the ribbon development that Eden so vehemently detested, we barely notice the pylon's presence now. Despite being infinitely more attractive and a source of endless, clean energy, the wind turbine seems to provoke the most vitriolic objections on the grounds of noise, ugliness and threat to wildlife. If such protests had as much power in the 1930s, Blomfield's pylon would most certainly never have been commissioned and the noise and road-kill generated by our road system would have rendered it equally impossible. I wonder what Betjeman would have rhymed with 'turbines'?



EXHIBITION

It's that time of year again.
Kieran Long reviews the
RA Summer Exhibition

Royal Academy Summer Exhibition, 9 June – 17 August at the Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD

For the uninitiated, the Royal Academy Summer Exhibition (9 June – 17 August) has been held annually since 1768 and calls itself the largest contemporary art exhibition in the world. There are 1,500 artworks on show, selected from around 11,000 submissions, with a Byzantine selection process that involves a room full of Royal Academicians alternately holding up metal wands topped with either the letter D for 'doubtful', or X for rejection (only in England...).

There is always a room dedicated to architectural submissions, and that selection process is even less democratic. Curated by a single academician architect, architects boasting the letters RA (Royal Academician) can exhibit whatever they like, and these range from the obvious (Zaha Hadid and Norman Foster) to the retro (Leonard Manasseh and Trevor Dannatt). Non-RA architects are invited to contribute by the curator or can submit projects for selection.

Edinburgh architect Gordon Benson (RA) was responsible for this year's selection. His strategy was to separate the projects into works with conceptual or craft value on one side of the gallery, including a piece of choreography by Grimshaw (!) and models by Carmody Groarke and David Kohn. The other side features projects more related to reality – photos of projects by Sutherland Hussey and Richard Rogers, and models of projects by Wilkinson Eyre and Foster. All of these projects are likely to happen, with the exception of Will Alsop's, which looks like the contents of a toy box in a perspex case.

Unfortunately it was the academicians who presented the most disappointing pieces. Eric Parry's mystifying model of the Holburne Museum extension in Bath reveals little about his scheme's controversial relationship to its Georgian context. Eva Jiricna's slick visualisations look like pages from a practice brochure,



The judges take in the RA's architecture room

while Michael Hopkins' model of the 2012 Olympic velodrome avoids the tricky question of how the roof will be resolved by leaving it off the model completely.

Be prepared for a charming degree of personal narrative in Benson's selections. His former boss Neave Brown, for whom he worked at Camden Architects' Department in the early '70s, has two abstract etchings on display. Jenny Lowe, Benson's ex-wife, is also here, with an intriguing proposal for a war memorial. Benson is also unashamedly subjective in places: The inclusion of Spanish practice Flores Prats Architects, with its Mills Museum in Palma de Mallorca (2003), was due to them having 'built the best bits of the

Scottish Parliament' for Enric Miralles. The project is fabulous, presented through a model, a site plan and a large photograph.

There are overindulgent moments. I failed to see the charm, either in terms of craft, concept or value, of the audio-visual installation by Benson's fellow Edinburghians Mark Dorrian and Adrian Hawker, for example, but by and large Benson has created a worthwhile exhibition. The diversity of the pieces is best seen in the context of the chaotic assemblage of the rest of the Summer Exhibition though, and don't expect to have any projects explained in detail.

Resume: This year's show is an eclectic cabinet of Benson-sanctioned curiosities

5 THINGS TO DO THIS WEEK

1 *Tribeca Infobox*

View the 112 models in this Urban Splash/AJ competition to design a marketing pavilion for the Tribeca scheme in Liverpool.

5 June – 27 June at the Novas Contemporary Urban Centre North West, Third Floor, 41-51 Greenland Street, Liverpool L1 0BS

2 *Uta Barth*

These photographs document sunlight as it moves through the artist's house.

Until 28 June at Alison Jacques Gallery, 16-18 Berners Street, London W1T 3LN.
www.alisonjacquesgallery.com

3 *Geometry of Fear*

View works of British sculpture that evoke

the aftermath of the Second World War.

7 June – 19 July at the Cheltenham Art Gallery & Museum, Clarence Street, Cheltenham GL50 3JT.
www.cheltenham.artgallery.museum

4 *Nottingham Trent University*

Visit the Waverley Building for the Interior Architecture and Design degree show.

7 – 12 June, City Site, Nottingham.
www.ntu.ac.uk/degreeshow

5 *Royal Academy of Arts*

The annual Summer Exhibition (see above).

10am – 6pm, Fridays until 10 pm, 9 June – 17 August at the Main Galleries, Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD. www.royalacademy.org.uk



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METAL TECHNOLOGY



AJ ENQUIRY 201

Metal Technology's curtain walling, doors and casement windows have been used in the natural stone, white render and oak cladding facade sections of a new hotel in Dublin. Completed by architect Consarc, contractor McAleer & Rushe and fabricator Fortress Architectural, this is another flagship development for Carlson Hotels Worldwide.

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

TROAX



AJ ENQUIRY 205

Wire-mesh safety fencing supplied by Troax UK has been used to secure potentially hazardous electrical equipment at a new data centre, recently set up by a leading financial institution. The fencing prevents unauthorised access to electrical-control systems, which are located within a busy walkway in the new building.

DIMPLEX



AJ ENQUIRY 207

Approved ground-source heat pump framework supplier Dimplex has helped organisations access grants available to the public sector for the installation of microgeneration technologies under the Low Carbon Buildings Programme Phase 2. Successful projects include an extension at a Norfolk school and a new-build RNLI station on the Wirral.

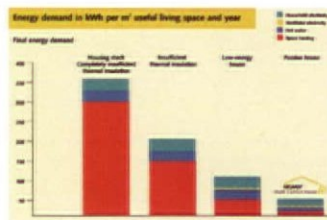
STOAKES SYSTEMS



AJ ENQUIRY 202

Verti-Kal is a new panel layout for the Kalwall daylight-transmitting system, with single continuous grids to provide a vertical emphasis. The first project to use Verti-Kal is the Thomas School in south London where Claridge Architects designed individual classroom modules. For further information, visit the Stoakes website at www.stoakes.co.uk

ISOVER UK



AJ ENQUIRY 204

Ninety per cent of a household's energy costs could be saved if the home was insulated to Passive House standards, according to Saint-Gobain Isover UK. *Built for the future: The Isover Multi-Comfort House* discusses the concept, advises on how to design to it, and features case studies. It is available from isoverpr@saint-gobain.com

KINGSPAN INSULATION



AJ ENQUIRY 206

Kingspan Insulation has released the latest edition of its *Flat Roofing User Guide*. The user-friendly publication provides specifiers, contractors, stockists and end users with information on the extensive selection of Therma rigid urethane systems, Kooltherm rigid phenolic products and Styrozone rigid extruded polystyrene insulation.

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AJ ENQUIRY 208

Dimplex offers support to builders and specifiers who may have been given misleading information on Part L compliance, with a dedicated field specification team and a heating design team who regularly provide guidance over the phone. Dimplex has also created eight top tips to reduce the Dwelling Emission Rate (DER) using electric heating.

URBAN SPLASH

AJ



*The Tribeca Infobox design competition has attracted entries from some of the most exciting young architects in the country. The winner will see their proposal for a £500,000 marketing pavilion built next summer. The building will be the public face of a 720-unit housing development which will be built by award-winning developer Urban Splash on Great George Street in Liverpool over the next eight years. Come and see the beautiful, the radical and the strange in a unique exhibition of architectural models and ideas.

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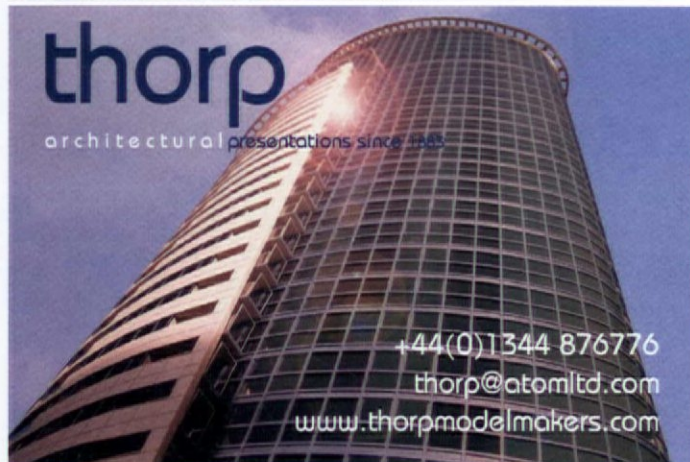


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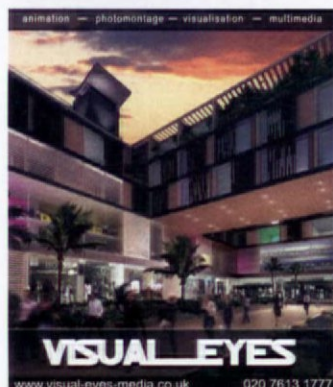
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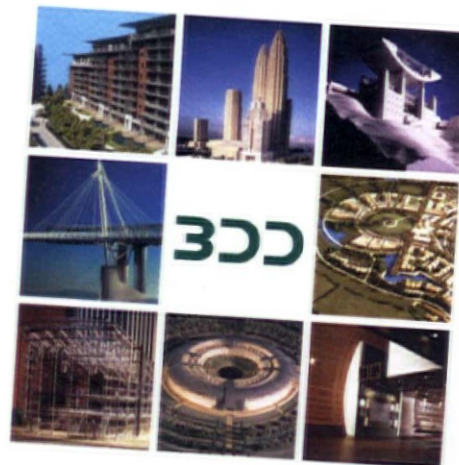
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Architect Haslemere / Surrey circa £45k +
Project management firm, whose workload consists of both residential & commercial project types. Around 95% of their ever-increasing workload requires architectural services & so they now seek a fully qualified Architect to build their in house architectural division. A great opportunity to gain a leading role & build up your own hand picked team to work alongside with. **Ref: L582 (Hannah)**

Architects / Technologists Guildford / Brighton £28k - £42k + Flexitime
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Architectural Detailers / Specification Writer London Victoria **£25 - £35ph (ltd)**
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Technicians / Architects Chichester c£30k - £40k +
Well-established practice located in near Chichester, West Sussex and working throughout the U.K. Their goal is to deliver successful design solutions and buildings for clients by means of efficient and sound practice management. They do not specialise in particular building types but bring a sound awareness to all. **Ref: 3745 (Philip)**

Architects / Technicians Warwick / City EC1 Up to £35 per hour or £55k
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CAD MANAGER

We are looking for a CAD manager for our London Studio. The role requires expert knowledge of the latest versions of Microstation. Knowledge of other CAD and modelling software would be a benefit including SketchUp, 3ds Max, Cinema 4D, Rhino and Form-Z.

The Candidate will have a keen interest in both 2D and 3D applications of CAD in the design and construction of buildings. The CAD Manager will also be required to implement document control procedures for architects using web-based systems.

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Reporting to the Watson Batty Board, you will be responsible for the continued development and implementation of our high-growth business strategy. An innovative thinker with excellent commercial skills and a strong interest in sustainable design, you will currently hold a senior position but will be looking now to move into a true leadership role. RIBA Part III qualified with at least eight years' post qualification experience, your track record will be matched by your drive and determination to deliver results.



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Associate Director Excellent package Performance related bonus

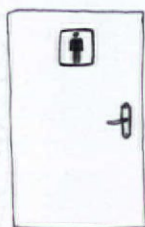
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Requests for further information, registrations of interest and CV's should be sent via email to: slobhan.mcardle@watsonbatty.com. Closing date for all applications is 16th June 2008. Interviews will be held during the first two weeks of July 2008.



Ian Martin. How a giant nickel-plated python has made us all think harder

MONDAY. Mentoring lunch with Brad Pitt. Bit of panic in his voice, to be honest. He's just landed his first commission – a luxury hotel complex in Dubai – and he has lots of questions.

Is Dubai in Europe? Only he'd like aspects of the hotel to look Tibetan, as a tribute to the Dalai Lama. I tell him that Dubai's in the Middle East, where Buddhism is huge at the moment.

Does 'hotel complex' mean it has to look... complicated? No, it just means it should physically express an internal drama through stagecraft, posture and occasional squinting. What does 'socially conscious' mean? Oh, you know, the sort of place you and your friends might go to observe each other.

He needs no coaching on the merits of 'environmentally friendly architecture'. His hotel will have reams of it, draped like glittering jewels of global luxury awareness all over the working drawings, which will be emailed to him shortly.

TUESDAY. To a conference in nanospace. How can we reduce carbon's molecular footprint by applying contemporary design principles?

Summary: 'parthenocarbon'. Smaller, high-density nuclear units with limited circulation space and a smart finish. The oxygenated 'father atom' is off somewhere getting pissed with his mates.

WEDNESDAY. I hook up with my old friend Jean-Eric Nonmerci. He's en route to collect his Spritzer Prize, so he's especially brooding and opaque. His massive shaved

head has been French-polished into a gleaming basilica of dreams.

As usual, lunch is intense and protracted. Partly because Jean-Eric has so many things to think aloud about. Partly because he insists on every item of food being unique and non-banal. I am allowed to have steak and chips, but only after he has sent scribbled instructions to the chef to 'invert the notions'. What I get is a plate-specific anthology of crinkle-cut steaklets, mysteriously vertical raw vegetables and a single, grotesque giant chip. It all looks a bit David Lynch and very creepy. I think the vegetables are still alive.

Across the table, the Belisha beacon of contemporary architecture flashes on and on. His latest attempt to rehumanise the world is a supercasino in Las Vegas. It will incorporate canyons, waterfalls and a working goldmine. 'Ha ha ha ha ha' he says, not smiling. 'It is artificial, but the context also is artificial, which makes it in a way real. It is a wow building. They like the wow in Vegas. I like the wow also. But where is the wow of now? It interests me to play with wow, to make a new kind of wow. Let us invert wow. We get mom. Yes, of course. But what happens when we reverse wow? We get wow. Is it the same wow? Or...'

I remember a pressing engagement and call for the bill. No pudding on earth is worth this.

THURSDAY. A very proud day for me, and for Tamworth. It's the launch of Time For Climate Change, a celebration of better weather on the way for those of us who live in non-Southern Britain. I gulp back tears

as the centrepiece structure I have designed for the event – a 29m-long nickel-plated python – is unveiled by Bill Oddie.

This is, if I may say, an important urban icon for several reasons:

- It is the first time a work has been commissioned by the Commission for Architecture and Real Places (CARP), whose 'proper job' is to look quizzically at new building proposals.
- A giant python is something you're usually not aware of in a city centre, which makes it powerful.
- It reminds us of the rainforest, which is like a moral barometer in the vestibule of the planet.
- Nobody sees a 29m ANYTHING these days, unless it's a queue to register with an NHS dentist.

FRIDAY. Sombre lunch with Darcy, who is mourning Yves Saint Laurent in a black beatnik polo neck. His glamorous companion Bauhau the dachshund wears an identical outfit, with miniature Ray-Ban Wayfarers. There's a growing confidence about this dog that I find unsettling.

SATURDAY. Email 'from' Bauhau, who now has his own Facebook presence. 'Please vote for me in the London Freshtival of Architecture Dog Show!'

Don't worry mate, I'll be there. With some laxative chocolate.

SUNDAY. Support the UN's call for a 50 per cent rise in food production by making a third sandwich.

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