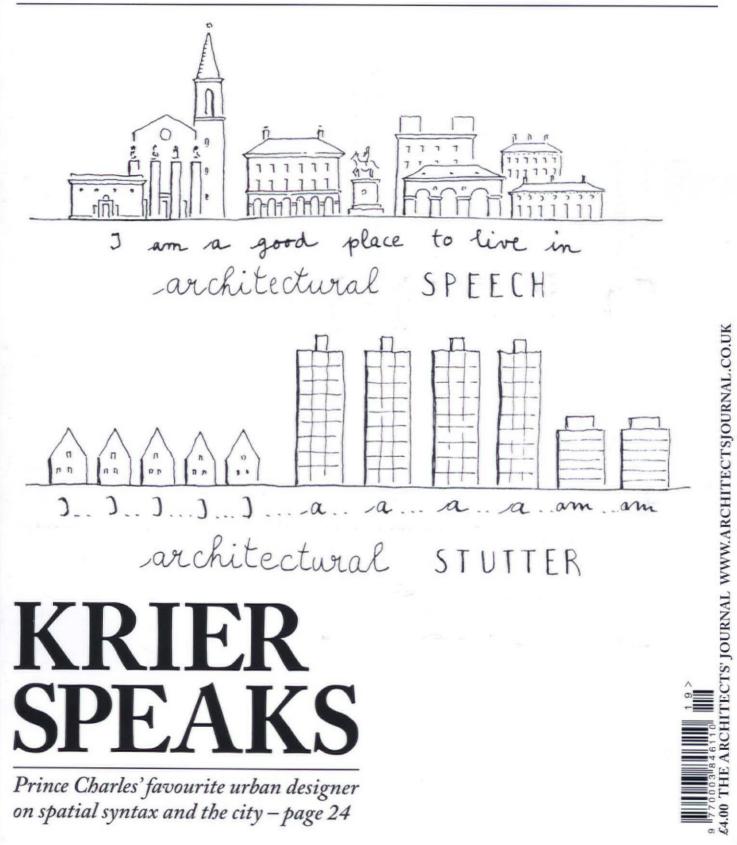
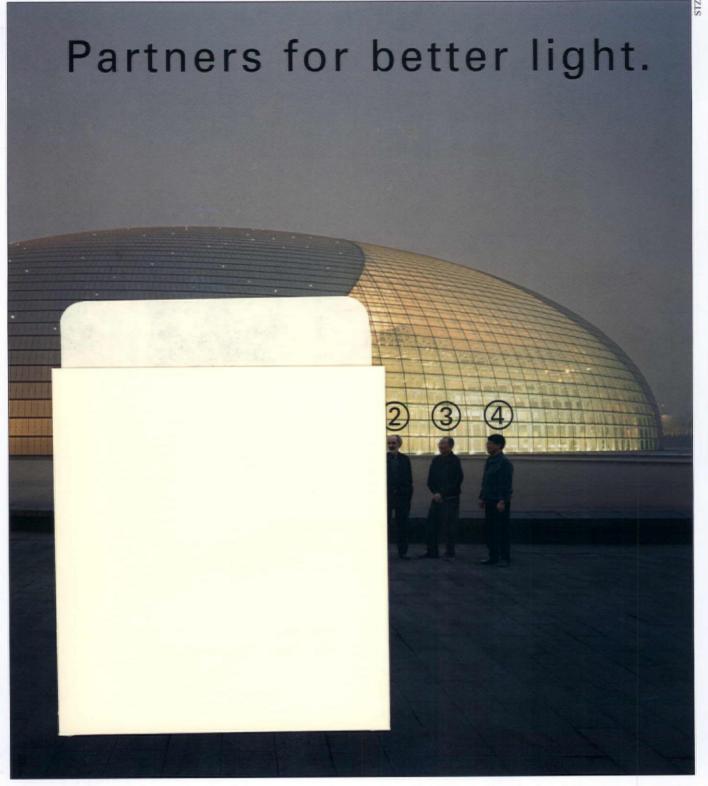
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Technical & Practice Europe's tallest timber tower – p40 Screen Test Glenn Howells Architects' National Film and Television School in Buckinghamshire – p30





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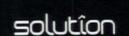
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Rogers Stirk Harbour + Partners plans a 'skywalk' over the 365mdiameter dome

## ROGERS PLANS BRIDGE OVER THE DOME

Rogers Stirk Harbour + Partners (RSHP) is drawing up designs for a 'skywalk' to allow visitors to walk across the O2, formerly the Millennium Dome, in Greenwich, south London.

RSHP senior director Mike Davies confirmed that he had held 'preliminary exploratory talks with AEG Europe [the owner of the O2]' about possible designs for the walkway, which has the potential to become one of London's most popular tourist attractions.

Although Davies said it was 'still early days', an AEG spokesperson claimed the company was keen to push on with the scheme, which would allow tourists to stroll across the 365m-diameter Richard Rogersdesigned dome some 50m above the ground.

'It would be like Sydney Harbour Bridge's BridgeClimb,' the spokesperson said, referring to the Australian city's attraction, which has welcomed more than two million visitors since it opened in 1998.

Greenwich Council said it was yet to receive an official submission for the scheme, but it confirmed that the proposal had been raised in 'an informal basis' at a meeting last month.

'Although we have not seen the full proposals I do not envisage a problem in terms of the visual aspect of the building,' said a council development team spokesperson.

'However, the architect will need to provide us with projected visitor numbers and we will need to gauge the extent of the extra through-traffic it will generate,' the spokesperson added.

Designed by Rogers for the Millennium celebrations, the building is topped by PTFEcoated glass fibre which is supported by 12 100m-tall towers; any walkway would have to be suspended to avoid damaging the delicate canopy.

While impressive, an O2 skywalk would be dwarfed by the 503m-long Sydney Harbour Bridge attraction, which peaks at 134m above the harbour. However, AEG will point out the tourism pull of London and the fact that the London Eye has taken receipts for more than 28 million 'passengers' since it opened in 2000. Max Thompson



News

### BORIS PICKS UP KEN'S URBAN DESIGN LEGACY

Day one, gaffe one. Even before he officially signed on as the new London Mayor on Saturday 3 May, Boris Johnson had managed to confuse Norman Foster with Richard Rogers.

Stumbling up to the podium, he mistakenly praised Rogers for designing the Greater London Authority HQ in Southwark.

But at least he noticed the architecture. In urban design terms the Conservative candidate has a lot to live up to when compared with his predecessor Ken Livingstone, who commissioned the London Plan and launched the 100 Public Spaces drive. Islington-based architect Chris Roche says Livingstone has 'done more for London, and for architecture, than any other politician in recent history'.

John McAslan, whose practice is one of 40 shortlisted on the Design for London framework panel, says: Tm no Boris supporter and I'd be amazed if he performed as well as Ken. 'The former Mayor's contribution has been enormous and maybe the third term would have proved him to be a great Mayor rather than simply a good one.

He added: 'He has begun so many projects which would have been his legacy and which I hope Boris continues with.'

In fact it was hard to find an architect who was jubilant about the result.

However Johnson's manifesto does not suggest he in any way intends to stop these schemes. He wants the 50,000 affordable homes promised in his manifesto by 2011 to be 'functional and beautiful' – 'dwellings of distinction and grace'. He has also pledged to plant 10,000 more street trees in the capital.

And Tony Fretton, a Labour Party member, is not convinced the change will be so detrimental to the city. He said: 'Obviously Boris was not my first choice. But he is not a hard-line Conservative who is about to reverse trends. 'Though in ideology Boris is different to Ken, in practical terms the difference could be pretty small.'

What is widely agreed is that Johnson needs expert help. Westminster City Council leader Simon Milton is already on the team as planning advisor, and Richard Rogers – Livingstone's personal guide to architecture – has not ruled himself out of lending his advice to Johnson.

Nor has Terry Farrell. The AJ has learned that Johnson went to see Farrell earlier this year to learn about the urban design challenges facing London.

Farrell says: Boris showed intense interest, although he had a lot to catch up on, like a lot of politicians who change offices.

'I was told that he would definitely be in touch once elected. But [the advisor] role situation needs to be more open than with Richard and Ken. And London needs more than Richard Rogers' one voice.' *Richard Waite* 

#### THIS WEEK ON THE WEB

#### NEW BREEAM RATINGS RELEASED

The BRE has this week announced its largest overhaul of the certification assessment criteria. BREEAM 2008, which will come into effect on 1 August, introduces a new BREEAM Outstanding rating, and also brings in a two-tier certification process – design stage and post-construction stage. For a full breakdown of the new BREEAM 2008 assessment see Tom Kordel's comment piece on page 19.

#### DAVIS PULLS OUT OF RIBA PRESIDENCY RACE

Paul Davis has dropped out of the contest to become the next RIBA president – leaving just two candidates vying for the position. The shock move by the head of London-based Paul Davis & Partners means that only Andrew Hanson and Ruth Reed are left battling it out to replace current RIBA figurehead Sunand Prasad.

#### SHEFFIELD EUROPAN WINNER FINALLY NAMED

A winner in the contest for the Sheffield Skye Edge site in the Europan 9 contest has finally been unveiled after the judges failed to find a victor earlier in the year. North London-based practice Prewett Bizley Architects, which was only named as joint runner-up for the plot in January, was declared the outright winner in the competition on Tuesday.

#### EBBSFLEET PROPOSALS UNVEILED

Proposals for the £2 million Ebbsfleet landmark by artists Daniel Buren, Richard Deacon, Christopher Le Brun, Mark Wallinger and Rachel Whiteread have been unveiled. The winning design will become the symbol for the massive 10,000home new community being developed alongside the Channeltunnel rail-link.

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# **ROUND LIVERPOOL** This ROUND LIVERPOOL This is Edinburgh-based Gross.Max's Rotunda Pavilion in Kirkdale, Liverpool. The folly is one of the three pavilions commissioned by arts organisation Liverpool Biennial as part of the city's Capital of Culture celebratins (see AJ 20.12.07). James Pallister



A school design watchdog has criticised the government's changes to the procurement process of its £45 billion Building Schools for the Future (BSF) programme.

The government rubberstamped changes put forward by Partnerships for Schools (PfS) earlier this week to speed up the procurement process by nearly two months and slash more than 30 per cent of bid costs.

But the British Council for School Environments (BCSE) said it is yet to be convinced by the proposed changes and does not think they go far enough.

BCSE director Ty Goddard said: 'This review has been long overdue. There still remains a question over whether the revised procurement process will really create schools fit for 21st-century learning – a question that the review should have put to rest.'

The changes include: • reduction in the overall procurement time – down to 75 weeks from 82 weeks; • more comprehensive prequalification of bidding consortia; and

• two lead bidders selected earlier in the process, after 29 weeks rather than 44 weeks.

The reduction of sample schemes, drawn up during the bidding process, was welcomed by Mark Langston from Gollifer Langston, who has worked on these designs as part of Skanska's bid for the London Borough of Newham's BSF contract.

Langston said: 'It can only be a good idea. It means the amount of resources needed from the profession is reduced and will hopefully be less demanding.'

However, the review does not allocate more time for architects and clients to discuss school design at the pre-procurement stage – despite lobbying from the likes of CABE.

PfS chief executive Tim Byles said: 'We felt it made sense to concentrate on design when things are more likely to be built.' *Richard Vaughan* 

#### MOORE RESIGNS FROM ARCHITECTURE FOUNDATION

Rowan Moore has resigned as director of the Architecture Foundation (AF).

The news comes just two months after the AF decided to scrap its plans for a new headquarters building designed by Zaha Hadid in Southwark, south London (AJ online 13.02.08).

In an interview with the AJ in February (AJ 14.02.08) Moore (*pictured*) said he had no intention of handing in his notice following the collapse of the £5 million project.

However Moore has now decided to walk away from the organisation which he has headed up since 2002, despite engineering a substantial donation of £250,000 to the AF from a mystery benefactor.

Explaining his decision, Moore, who remains in the post until later next month, said he wanted to concentrate on his writing and 'an expanded role' at the London Evening Standard.

He said: 'This is a good time for someone new to take over and lead the AF to its next stage. The Foundation should never stand still, and after six years in the job I feel it is time for fresh energy and ideas.' Yet one source close to the AF said: 'I assume the Zaha building debacle has something to do with Rowan's decision.'

A spokesman for the AF said the Foundation was looking for an 'energetic, high-profile' candidate to take over the role, and that 'no names' had so far emerged. *Richard Waite* 



### HADID REDESIGNS AGAIN IN HOXTON SQUARE



Zaha Hadid has revealed the latest in a long line of proposals for a new gallery, offices and apartment block for US art dealer Kenny Schachter in Hoxton Square, East London.

Although the project has gone through several iterations during a turbulent four-year journey, the 3,000m<sup>2</sup> scheme could still be Hadid's first permanent building to complete in England.

Hadid's London 2012 Olympic Aquatics Centre is not expected to finish until 2011, while her Architecture Foundation HQ scheme, which was expected to be her London debut, was ditched in February (AJ 14.02.08).

'To say I am anxious to build this would be a monumental understatement,' admitted Schachter, who originally commissioned Hadid to design a much smaller scheme overlooking the square within the Shoreditch Conservation Area in 2004.

However, after snapping up a neighbouring plot last spring, Schachter asked Hadid to come up with all-new designs to replace two existing '80s buildings with eight flats, 1,600m<sup>2</sup> of office space, gallery space and a café.

Schachter said: 'I believe we are adding to the heritage of the square with this scheme [and] as this will be Hadid's first building in London, we are helping to establish an instant landmark for the city to enjoy and cherish.' *Richard Waite* 





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This page The Juan Carlos 1 research station will be constructed from modular fibrereinforced plastic monocoque rings

#### **BROUGHTON IS BACK IN ANTARCTIC**

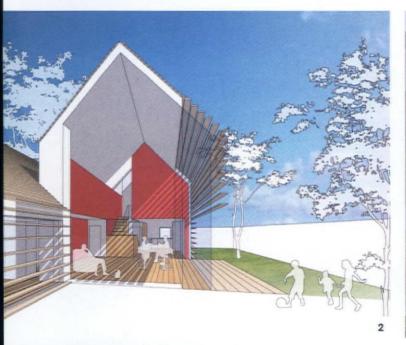
London-based Hugh Broughton Architects and engineer Faber Maunsell have won their second Antarctic project – this time for the Spanish Ministry of Science and Innovation. The Juan Carlos 1, which follows Broughton and Faber Maunsell's Halley VI Research Station for the British Antarctic Survey (AJ 29.11.08), will be a summer-only research station in the South Shetland Islands. *Ruth Slavid* 



News

These are the 10 house designs battling for the 2008 *Mail on Sunday* British Homes Awards. The winning design will be selected by *Mail on Sunday* readers and housing minister Caroline Flint will announce the victor on 20 June. The successful design will then be built by Crest Nicholson and the architect will be handed a £5,000 cheque. For more information visit www.britishhomesawards.com











14

- HTA Architects Home Grown
  Bell Phillips Architects
- Flexible House 3. SMAL Elizabethan 11 House
- 4. Grafik Architects Kaleidoscope House
- 5. Stride Treglown Courtyard House
- 6. Avanti Architects Avanti House
- ECD Architects Jigsaw
  56.46 Design Group
- Atrium House 9. Richardson Architecture
- Terrace House 10. AEW Architects UnitE

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5

# Astragal



#### JUST DESSERTS

A cosy dinner for Astragal last week, curated, nay, paid for even, by the generous architectural business consultant Robert White. The stars were there -Chipperfield, Pawson, Fretton, with Plasma Studio and Charles from FAT bringing down the average age. But your correspondent benefited the most from the boy-girl-boy-girl seating plan, finding himself between Madelon Vriesendorp (artist and wife of Rem Koolhaas) and Sara Fox (the client for the Gherkin) and ending the evening in receipt of two recipes for delicious desserts. Fox's recommendation was a mascarpone cream concoction that she wrote down instructions for on the back of a Gherkin postcard. Vriesendorp's was more of a cheat, and involved combining a proprietary Gü chocolate pudding with blueberries in a way I can't really remember now. The Dutch always had a more advanced prefab industry than ours, I guess.

#### STATUS SYMBOL

To Liverpool for the AJ's fantastic conference in that city, wellattended and with heavyweight speakers. The hubris of Wilkinson Eyre's Chris Wilkinson's address was not, though, lost on the local crowd. After describing his own practice's Arena and Convention Centre (just complete on the waterfront and the venue for this year's Stirling Prize dinner) he left the rapt audience with an image of Sydney Opera House, saying: 'I wanted to show this image to demonstrate that waterfront buildings can be controversial, but can go on to be come symbols for their cities.' If Wilkinson's pair of blobs are in the same league as Utzon's shells, then I'm a Scouser.

#### IT'S A WRAP

Astragal was delighted to receive a booklet called *Sustainability through Planning* from BRE Press (*below*). But since we are all trying to be so sustainable, was it really necessary to use not only a padded envelope, but also a protective layer of extra-thick bubble wrap?

#### NOTHING DOING

Richard Meier's perfectly composed models seemed to draw up their skirts in horror as chaos reigned around them at the Louise T Blouin Institute in west London last week. The occasion was an evening 'happening' curated by Matthew Lee Knowles, entitled 'the nothing and the nothingness'. What was extraordinary was just how busy and loud 'nothing' can be. Highlights included people with red-painted faces yelling through

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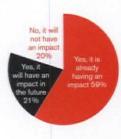
paper-up walkie-talkies; a burly man in a long orange dress doing a striptease (*below*); and a man playing a cello that made no noise (blessed relief).



#### THIS WEEK'S ONLINE POLL

Will the looming shortage of planners have an impact on the quality of architecture we can build?

Next week's question: Is Boris Johnson's election victory good for architecture in the capital? www.Architectsjournal.co.uk



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# Leader & Comment

### Leader The London election has overshadowed changes around the country, says Kieran Long

Making a piece of architecture demands a longer time commitment than most political terms of office, but the eight years that Ken Livingstone spent as Mayor is surely a period of time that we can judge with a degree of perspective.

There is little doubt that there is a broader range of contemporary architects working in the city than there was eight years ago. The quality of the city's public spaces is immeasurably higher. It is difficult to imagine that when Livingstone took office, there was a plan for London to shrink in the years ahead, or at least grow slowly. Now, London is getting denser and more populous - the only agenda now is about expansion of the city. Richard

Rogers has had influence on London as no architect has in any other British city for a generation, and broadly speaking this has been for the good. Whether Rogers has any part to play now we don't know, but it would be hard to imagine Mayor Johnson taking on the Labour peer without some casting around for alternatives.

I suppose Labour in London must hope that the Olympics becomes like the Dome was for them - a hospital pass from the previous administration that Johnson will have trouble catching and making popular.

The high-profile changes at the top in London obscure, though, the impact of the changing of the guard at councils around

members in allowing architecture to happen at all, or the influence of one or two of them in blocking development is legendary, and we'd be interested to hear of your experiences in those locations where control of councils has changed: Sheffield, Southampton, Bury, Maidstone and a raft of Welsh councils to name but a few. The high profile of the London Mayor means that debate about the city's future is had in the open. More difficult to measure is the demise of a councillor who was the only design champion in a given ward, or the councillor temperamentally predisposed to hate contemporary architecture. kieran.long@emap.com

Britain. The influence of individual council

Opinion Léon Krier proves that the vernacular can provide a path to sustainability, says Hank Dittmar

Léon Krier's book The Architectural Tuning of Settlements (see pages 24-29) brings together two of Krier's greatest preoccupations: the relationship between architecture and urban form, and the spectrum between the Classical and the vernacular. And it does so at a time when it is becoming clear that this matrix is at the heart of the difficulty facing designers wishing to make lively and coherent places.

Architectural academe has argued either for everyday urbanism or for a city composed of object buildings. Both approaches lead to the alienation of both the individual and the community, since neither is scalable for a world where the problem is one of large numbers and a need for rapid replication.

Krier argues that the creation of a vibrant and cohesive city is the result of the witting

application of an architectural grammar that relates the composition of the public realm to the design of the private realm. This notion of architectural tuning provides not only a tool for analysis and critique of existing places, but also a tool for composition to guide the distribution of buildings.

This necessarily revives the discussion about the use of the Classical and the vernacular, and Krier squarely argues for the continued evolution of a vernacular approach

#### Krier's architectural tuning provides a tool for analysis and critique

to building in response to our ecological crisis. In fact, one could argue that in this era of global climate change, drought and flooding, the evolution of the vernacular - especially in housing - is a vital and urgent project for developed and developing worlds alike.

Krier was asked by Peter Eisenman to define the vernacular in a recent Yale Design studio. He said: 'It is technology. It is technique of building. It has no "style." It is joining natural materials in a tectonic way. Concrete and steel displaced this, because everything becomes style. When you use concrete there is no more "vernacular"."

In the pursuit of 'green building' some have come out in favour of insulation, additional lavers and the application of gadgets to our buildings. But vernacular building offers a realistic and, I believe, a more liveable 'green building' alternative. The Prince's Foundation has begun to explore this, seeking thermally efficient, natural materials that can be sourced locally, and then to evolve building methods and architecture to apply them regionally.

Krier's work also helps advance the 'city of short distances'. When we place these buildings in the wider context of a network of walkable cities, towns and villages, we can reduce reliance on the private car. This enables community-wide savings in private miles driven, with corresponding reductions in energy use and greenhouse gas emissions.

As Krier says: 'The destruction of cities and countryside, of human cultures and of nature itself, can only be reversed by a global philosophical, technical, cultural, moral and economic project: by an ecological project.' Hank Dittmar is chief executive of the Prince's Foundation for the Built Environment

Read excerpts from Léon Krier's The Architectural Tuning of Cities on pages 24-29

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#### Opinion A better BREEAM standard could have a global application, says *Tom Kordel*

This week has seen the release of an extensive update to the UK's most widely used sustainability standard, BREEAM. It introduces major changes, such as mandatory post-construction reviews and a new 'outstanding' rating. This update could be the origin of a future methodology to fulfil Alastair Darling's ambitious 2008 Budget target: zero-carbon non-domestic buildings by 2019. This new release seems to coincide with a more international approach by BRE Global (which now has assessments being carried out in 15 different countries) to make up ground on LEED (the most common US sustainability standard).

The BREEAM outstanding category is now the highest possible sustainability rating

#### BREEM's country-specific approach is an advantage over LEED's US-based methodology

for non-domestic buildings. BRE expects that only one or two buildings will achieve this exemplary rating every year. The Innovate Green Office in Leeds, by Cardiff firm Rio Architects (*pictured*) is an example of what would likely be an 'outstanding' project. The scheme achieved 87.55 per cent, the highest BREEAM score to date, and includes CHP, solar shading, rainwater harvesting, absorption chillers and an innovative building fabric with high thermal mass.

According to BRE statistics, 78 per cent of all non-domestic BREEAM certificates issued were awarded the two highest ratings, 'very good' or 'excellent', compared to the domestic version of BREEAM EcoHomes, where the figure is only 34 per cent. Meeting the highest rating has clearly not been tough enough in the past, which may have devalued the standard. The introduction of mandatory credits, which will require buildings to meet minimum key standards in areas such as potable water use and CO<sub>2</sub> emissions, may



help to make the standard more robust.

An additional reason for the introduction of mandatory standards is the relative success of the Code for Sustainable Homes, which came from a revamp of the BREEAM 'EcoHomes' standard in December 2006. The Code is at the forefront of the push towards zero-carbon homes, with mandatory minimum standards for CO2 emissions. Many local authorities have taken the Code on board, helping to push the housing industry forward by setting tough energy targets for planning submissions. In the update of BREEAM, minimum CO2 emission levels will only be required for buildings aiming to meet the 'excellent' and 'outstanding' ratings. In terms of improvement over current Part L Building Regulations, 'excellent' and 'outstanding' rated buildings will be required to improve performance by between 20-40 per cent and 50-60 per cent respectively. Therefore, unlike Code Level 6, there will be no set award for zero-carbon buildings.

BREEAM 2008 also sees the introduction of mandatory post-construction reviews. This will ensure that commitments from the more commonly used design and procurement assessment will be carried forward to completion and will not be costed out, a common occurrence for expensive additions such as rainwater harvesting.

BRE Global is facing stiff international competition to become the most commonly used sustainability standard, with LEED more widely known in the international market. BREEAM is beginning to be used in a wide spread of countries, including Qatar and Poland. Each scheme can assess different building types using applicable credits and weightings to take into account local standards, climate and social issues. This country-specific approach is an advantage over LEED's more US-based methodology.

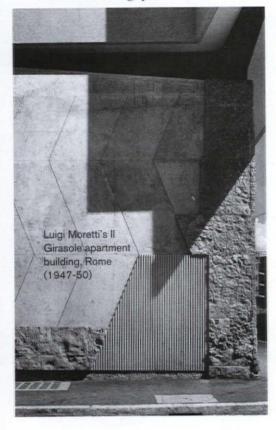
BREEAM's new measures can certainly be considered an improvement, but there remains some doubt that the 2008 update goes far enough. To really drive non-domestic buildings forward, BREEAM needs to take its cue from The Code for Sustainable Homes. Restrictions to CO<sub>2</sub> emissions only affect the 'excellent' and 'outstanding' ratings, so there is little change for those aiming for 'very good'. Most importantly, there is no 'zero-carbon' standard and therefore little incentive or guidance for design teams to pursue the Chancellor's target.

Tom Kordel is an energy consultant at XCO2 Energy

Email comment@architectsjournal.co.uk

# Moretti's mouldings obsession was a rejection of romanticised functionalism, writes Patrick Lynch

One of my favourite architects is Luigi Moretti, who, along with Lina Bo Bardi, Giuseppe Terragni and Gio Ponti, began his career in 1930s Italy working for some pretty dubious clients. Moretti's buildings are clearly influenced by their historic settings, and they retain some of the characteristics of ancient architecture that Walter Gropius and Co. took a chainsaw to at Weimar. Moretti is one of the few architectural writers of the 20th century actually interested in how we make architecture as architecture. In his essay "The Value of Mouldings' published in the magazine *Spazio* in 1951, Moretti laments the lack of cornices in Modern architecture, and he constructs an argument for their value that is based on a capacity to 'condense to the utmost the sense of the concrete, of existence, of objective reality.' 'Cornices', he declares, 'explode where wall material or structure seem most compressed... the way the sea breaks and fragments against rocks or exhausts itself at last on the shore.' Underlying his thinking are concerns with 'Structure as Form' and 'Form as Structure', the titles of some other essays that he wrote as editor of *Spazio*, along settings are the 'other' of the architectural ensemble. He cites megalithic and Doric examples to support this; the Proleek Dolmen in Ireland, and 'the corner of the west front of the Temple of Poseidon in Paestum' on Sicily as evidence that 'architecture arises as a terrible act of existence'. Moretti argues against the romantic ideas that functionalism or tectonics can somehow make architecture meaningful, or that complexity can be achieved through imitating natural processes, claiming that the 'will to exist beyond the natural and the useful is a fundamental



### Moretti said cornices 'condense to the utmost the sense of the concrete'

with serious studies of light in Renaissance painting and eulogies to Borromini and Michelangelo. For Moretti, mouldings are not simply spectacle, since 'mouldings quieten or exalt single elements in service of the ideal structure governing the entire architectural representation'.

Moretti suggests in his analogy of the sea and the shore that mouldings are the least organic parts of architecture, and that this artifice is what makes them essential to the art of architecture. He states that: 'A work of art is such inasmuch as it conveys and condenses within itself a sense of reality, of concreteness, so acute that no element in the realm of nature can possess it.' Art is artifice in other words, and its synthetic and thus objective character is what makes it distinct from natural things. This leads him to construct a historical justification for mouldings that emphasises their role in distinguishing human artefacts from their settings, even if these quality, distinct from the simple fact of construction.' Architecture is thus not a process since it is not natural, nor is it simply well-made shelter. Rather, architecture is a temporal foil to nature: 'The variations of light on a cornice reveal the palpitating reality of ancient facades, different at every hour, shaped by the sun's course and in harmony with the world.'

Il Girasole apartment building in Rome (1947-50) illustrates Moretti's argument well, and yet isn't simply an illustration of a theoretical position. The article was written after the completion of the building, and Moretti's urgent tone has something of the surprise that we encounter when our work has turned out better than we knew. There is a certain amount of over-egging in the text that is quite absent in the cool refinement of the design; even though the Baroque tropes of rusticated base and inverted asymmetrical arch linger in the facade like shadows. Wednesday 21<sup>st</sup> May 2008 Inmarsat, London EC1Y 1AX



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#### PLAYHOUSE DEFENDED

It seems bizarre that Irena Bauman chose to aim some of her fire at Brewster Bye's West Yorkshire Playhouse apartments building (AJ 24.04.08). As architect for this project we are pretty sure that when the wraps come off, this building will be recognised as one of the best residential blocks in the city.

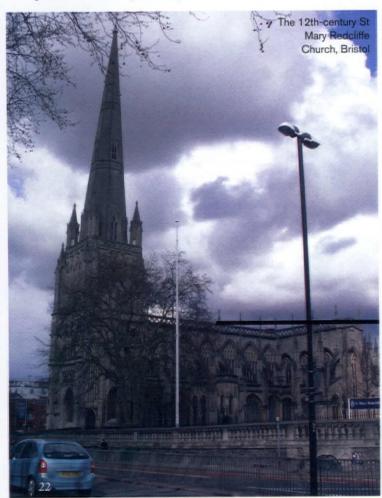
To criticise the building conveniently forgets that it actually replaces a service yard with surface parking, has an active ground-floor frontage, invigorates the arts quarter and provides valuable capital receipts for the city and the theatre.

Far from being the brainchild of a greedy developer or shortsighted agent, this building is an excellent example of how a developer with vision and longterm commitment can deliver tangible benefits to the sustainability of the cultural life of a city.

If Irena was wishing to provoke a reaction, then I can certainly report that she has done so. *Keith Brewster, managing director, Brewster Bye Architects, Leeds* 

#### IN THE MIDDLE

Kieran Long (Leader AJ 24.04.08) makes a sweeping assertion that there is nothing



that lies between the extremes of 'starchitects', such as Rem Koolhas, and 'uninspiring commercial architecture'. This is so far from the truth! I presented the Royal Gold Medal to Koolhaas for his undoubted impact on the world of architecture. However this year it was awarded to someone I would describe as a 'good sound architect', Ted Cullinan, who has not up to now been rated as a 'starchitect' because he has largely resisted indulging in an arrogant form of architecture that imposes its will on the place.

My quote that Rem Koolhaas would be inappropriate for the Redcliffe area of Bristol was in answer to a direct question. Redcliffe has its great icon, one of the finest churches in the land: St Mary Redcliffe (pictured left). Any good masterplan should respect and celebrate this and repair its deeply damaged setting. I fear that a giant-ego 'objectbuilder' would be unable to resist competing and would fail to bring the cohesion that the church and area so desperately need, which is well illustrated by the work of Bristol architect and urbanist Keith Hallett, who understands the importance of hierarchy in cities and the essential ingredients that make a good place.

George Ferguson, chairman, Acanthus Ferguson Mann Architects, Bristol

#### TEAM RYKWERT

Enlarging on Julyan Wickham's letter in AJ 24.04.08, Rudolph Wittkower's Architectural Principles in the Age of Humanism (1942) was popular but, concerned with Neo-Classicism, it had little to do with the major aims of Modernism.

Joseph Rykwert's books did. They concentrated on the primary issues, particularly *The Idea of a Town* (1963), which was about the spiritual aspects of townmaking that his later writings followed. Indeed, there is not another English writer who has dealt so precisely with what should matter to most of us. His later books, such as *The Dancing Column*, only confirm the depth and humour of Joseph's mind.

It takes two minutes to pen an appropriate note to Sunand Prasad.

Patrick Hodgkinson, emeritus professor of architecture and urbanism, University of Bath

#### BOMB DEFUSAL

Last week, the AJ highlighted the potential 'timebomb' faced by the planning system (AJ 01.05.08). What the article failed to address is the opportunity the predicted staffing shortage would present for graduates.

Local authorities are key to some of the most exciting development projects in Europe. These demand a range of skills and competencies that should be attractive to top graduates.

In view of the predicted skills gaps, councils need to update their recruitment packages and pay attention to the retention of existing staff.

If graduates are given a clearer picture of the rewards a career in public-sector planning can offer and those already on the career ladder can be invested in, then the 'timebomb' could be defused. Annie Atkins, programme manager, Places Matter!, RENEW Northwest World Architecture **Festival** 



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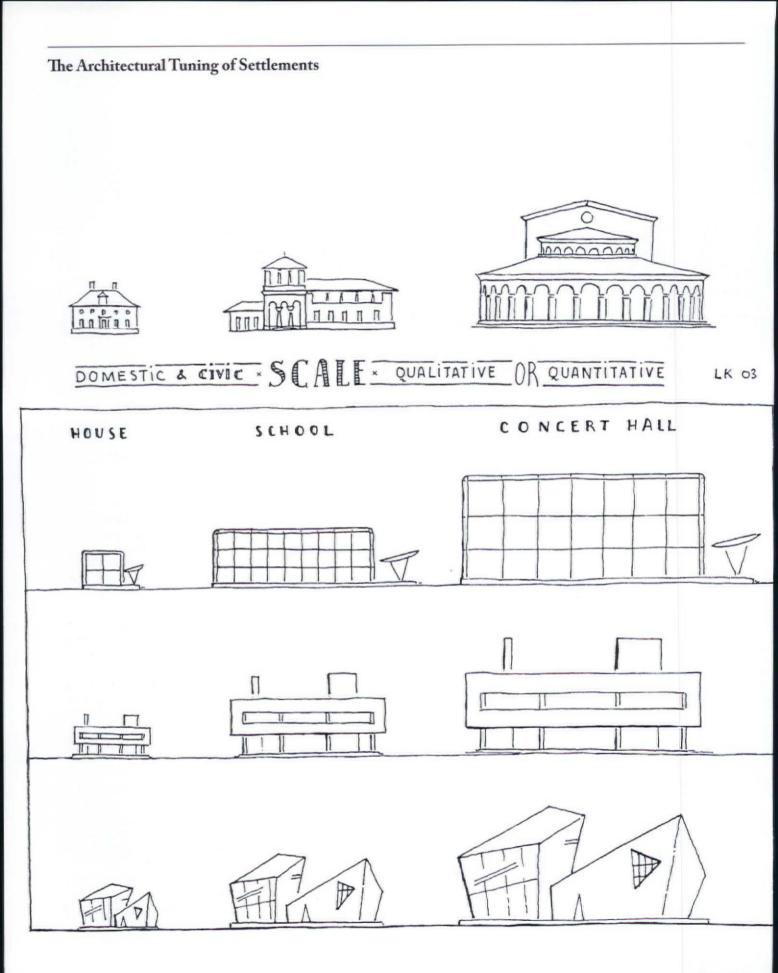
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# ANURBAN LEXICON

The AJ presents excerpts and drawings from *The Architectural Tuning* of *Settlements*, in which *Léon Krier* defines his idiom for urbanism

Human settlements are structured into private and public realms, whatever their purpose, size or location. Yet, neither public nor private enterprise generate a robust and elegant public realm as a by-product of their activities.

The questions addressed here are: what are the unrenouncable architectural and urban ingredients which make a beautiful city? and: what kind of architecture suits best what kind of settlement pattern, in what kind of quantities, and in what dosage?

Traditional urbanism delivers the instrument that lends itself to architectural tuning, to the harmonising of complexity. Traditional urban design allows competing and contrasting social activities and forces to grow into mature meaningful and ecological organisms.

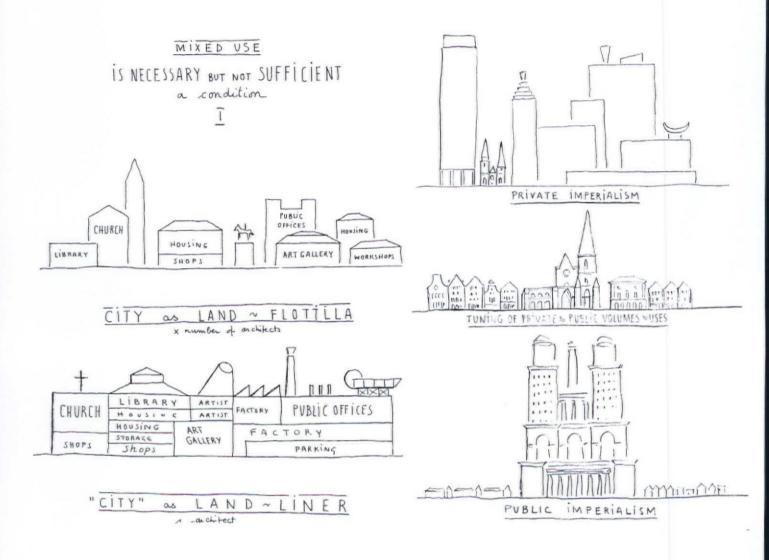
Horizontal and vertical sprawl; the monochord over-extension and overpopulation of metropoles; and their hyperscaled single-use buildings and zones in the form of skyscrapers, landscrapers, strip-malls and residential ghettos; are the dinosaurs of an ending fossil-fuel age, of synthetic culture. They represent vertical and horizontal forms of over-development, of logistic overextension of imperial hubris; a-social; unecological, attractive only from an Olympian distance. Monumentalism, fake-Classicism, architectural loggorrhoea and expressionism, are but an impotent escape from the sterile architectural stutter of cities and landscapes, degraded to storage areas for building clones.

#### Vernacular: from the Latin vernaculus, domestic, indigenous. Classical: from the Latin classicus, of the highest class. (Definitions from The Shorter Oxford Dictionary).

Both the vernacular and the Classical make distinctions of rank at different levels, between private and public, between individual and collective, between urban fabric and monument, between house and palace, between street and square.

Vernacular building is the artisan culture of construction. It is concerned with domestic and utilitarian buildings and civil engineering works. Classical or monumental architecture is the artistic culture of vernacular building. It is concerned with symbolic language, with the construction and decoration of public structures, with civic buildings, squares, and monumental features in general.

Classical buildings are aggrandisements of vernacular models. Their large scale and >>



Imagine Haussmann's Paris stripped of its Classical adornments enrichments reflect their collective status, sustaining their visual and symbolic radiance.

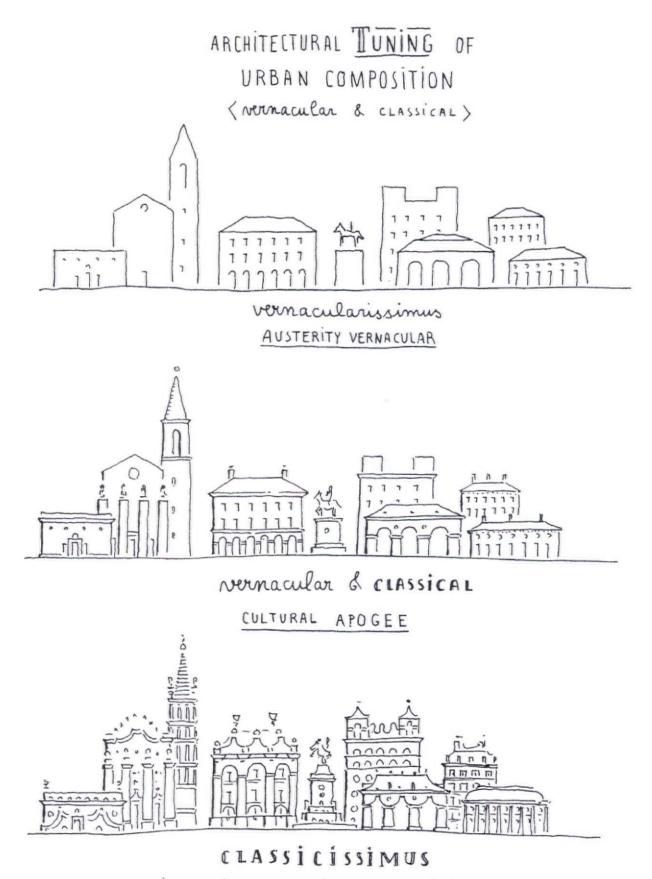
Classical monumentality results from the physical and metaphysical enlargement of vernacular models. Modernist monumentality is effected by a mere physical blow-up, without translation of structure or detail.

The vernacular and the Classical are familiar classifications in the field of building where they distinguish between building activity as craft and as artform. In the realm of languages they designate the differences between the spoken and the written languages, between idiom and text, prose and poetry and by extension between custom and law.

I propose to introduce the terms Classical and vernacular into urbanism and planning in order to name various geometries of geographic circulation – networks, public-spaces and building arrangements. Le Corbusier famously contrasted the meandering geometry of the 'donkey-path' with the Euclidean rectitude of the 'path of man'. Similarly, the French language distinguishes between *ensembles spontanés* and *ensembles ordonnés*. Quite as if the spontaneous was necessarily a factor of disorder: that conversely the straight and square was of a higher class altogether, was rationality itself.

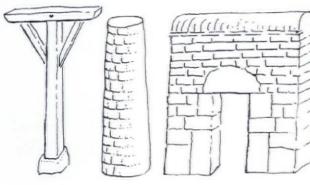
The question addressed by these taxonomies is: What kind of architecture (vernacular; Classical; vernacular and Classical) suits best what kind of settlement pattern (vernacular; Classical; vernacular and Classical)? In what climate? In what geographic location? In what topography?

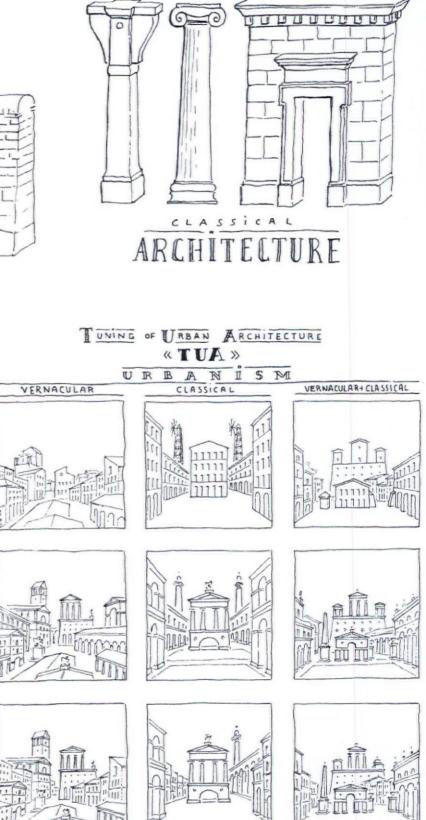
You can best judge the various combinations, dosages and tunings by visiting historic places and letting your feelings reign. The 'quality of dosage' register illustrates my own sentiment and experience. I find that generally regular geometric and parallel public spaces require a high degree of architectural order. Streets and squares with non-parallel >>



IMPERIAL CARNIVAL CLASSICISM

Building





configurations can accept more modest architecture, with freer, less imposing compositions. In general, modest architecture is not appropriate for formal public spaces.

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VERNACULAR & CLASSICAL

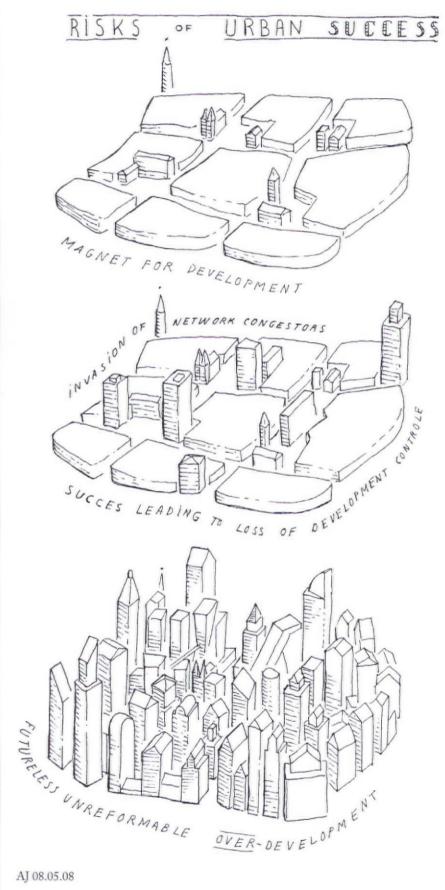
CLASS -

Places of quality can be created only if plan, skyline and organisation form an evident bond, be they spectacular or modest.

Vernacular architecture is ill-suited to face regularised rectilinear and monumental public spaces and visual foci. Take for example the vernacular cottages of an organically arranged village; straighten out their meandering alignments, widen and regularise their streets and commons, you will not only lose the charm but also the character, quality and strength of the spontaneous groupings.

Grid-iron urban plans on planar ground require highly articulate Classical architecture in order to gain a recognisable identity or quite simply to be bearable. Imagine Haussmann's Paris stripped of its elaborate Classical adornments and figurative public monuments.

What mix of vernacular and Classical is needed to make a great city is not certain. Landform, materials, colour and quality of ground and sky can modify the proportions. This essay is not an exhaustive study but an introduction to possibilities and necessities which are not considered little. Man's mimetic and competitive nature are characteristics of



#### Successful places can call upon themselves their own destruction

life. They are active in construction and destruction; in peace and war.

The notion of the Classical can be best personally experienced and integrated through hands-on experiences. Inspired by the tuning methods of musical instruments, of finding the beautiful tone through the tightening and release of a string's tension, I ask students to graphically distort an object of their choice either horizontally or vertically. The visual pain and relief thus experienced is analogous to the auditory sensations caused by tuning.

Beauty of structure, composition and detail commonly inspires admiration and respect. It also awakens jealousy and envy. Beautiful and successful places become magnets of such power, that unless protected they call upon themselves the forces of their own destruction. Great cities which do not legislate against over-development are condemned to short and violent life-spans.

Adapted from The Architectural Tuning of Settlements, by Léon Krier (The Prince's Foundation, 2008)

#### National Film and Television School, Beaconsfield, by Glenn Howells Architects



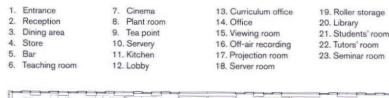
# ROUGH CUT

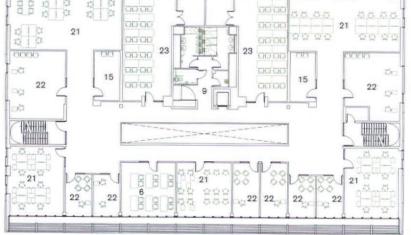
Glenn Howells claims his latest building is forceful and memorable. But, says *Jaffer Kolb*, memorable does not an appropriate building make. Photography by *James Brittain* 

anal Film and Television School

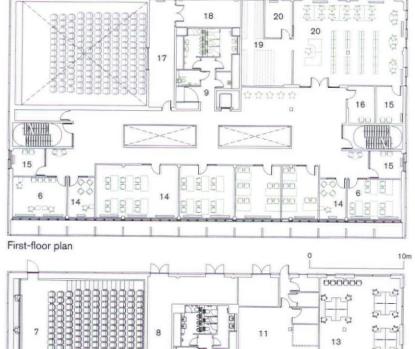
This image A large light well in the centre of the building brings in generous daylight tt s = 0 +

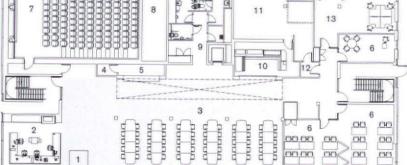
COLUMN A





Second-floor plan





Ground-floor plan

"We quite like that it's a fuck-off building', Glenn Howells says of his practice's National Film and Television School (NFTS) building in Beaconsfield, which opened last November. Thankfully he said it first – I hadn't yet come up with a euphemism to ask him whether he realised the extent of the building's irreverence given its site in the quiet Buckinghamshire town.

For the past several years, the NFTS has been considering what to do with its campus, a small group of buildings a 10-minute walk from the train station, itself 30 minutes from London. Founded in 1971, the school has earned a reputation for a list of notable and talented graduates, including directors such as Lynne Ramsay (*Rateatcher, Morvern Callar*),

#### The campus has an ad-hoc charm the architects seem to miss

Michael Radford (Il Postino, The Merchant of Venice), and Nick Park (Wallace and Gromit); and cinematographers like Roger Deakins (A Beautiful Mind) and Andrzej Sekula (Pulp Fiction and Reservoir Dogs).

Despite its illustrious alumni, the NFTS had long intended to move to London to continue to attract top talent, but after a search the administration realised staying in Beaconsfield was the best option. They then sought an architect who could offer a flexible and expandable masterplan for the campus as well as create something that would distinguish the school from the surrounding town.

'The building is meant to stand out in Beaconsfield; it needed to be striking,' Howells says. The other buildings on the campus range in shapes and sizes, but most date from the 1920s and '30s and feature largish spaces that have since been adapted for sound stages and are surrounded by shed-like extensions. The maze of pathways through the collection of small buildings reinforces the rabbit-warren-feel of the campus, as the buildings nudge up against one another.

The site has an obvious ad-hoc charm that Howells and associate architect, Helen Newman (my site guide), both seem to >>



The building is sloppily detailed – a point the project architect notes with annoyance

#### Above, left to right

The ground-floor café and bar; An upperfloor students' room; The cinema; A site plan showing the dense campus miss. 'It stands as a messy congregation of buildings', Howells says. 'Our original plan quickly changed from utopian to dystopian.' Newman admits that the spaces have developed naturally based on how the school functions: 'That kind of expansion suits them – they're used to building sets and all that.'

The brief for the first building, which, depending on funding, will be one of at least four large new structures on the 1.7ha site, specified a new cinema, a number of new seminar rooms, a small library, and a place for students to congregate. 'The old dining hall was in this '30s shed and totally surreal', says Newman. Howells says that, in addition to being quite flexible with the interior layout, the building was expected to create 'a sense of community' and 'encourage relationships between students and their tutors'.

The building's brief and intentions are all well and good, but what remains unclear is its form, materials, and detailing. Howells says, as an explanation: 'None of the other buildings on the campus were purpose-designed for the NFTS – there was a real found-space feel – but we had the opportunity to build something new for them and we wanted it to be forceful. It represents the NFTS going forward and should be memorable.' There's something in the explanation that makes me think of some of Howells' other projects. The Savill Building in Windsor Great Park (2006) and Timber Wharf, Manchester (2002) make similarly punchy statements – the former for its form, the latter its scale and monolithic quality – but the idea expressed, the content of the statement itself, is confused if it exists at all.

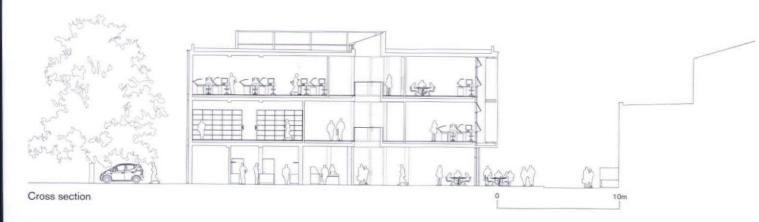
Newman's response got me a bit closer to actual form-making: 'The main box on the ground-floor platform almost looks like a television sitting on something because of its slight overhang.' She laughs, dubious at her own explanation.

She's referring to the building's massing, which is a solid box with an extruded, paleconcrete frame along its south elevation, projecting 1.65m over the ground floor. Within this frame, the architect installed 13 two-storey-tall, evenly spaced red fins to break up the facade. Behind the fins, floor-to-ceiling glazing alternates irregularly with black aluminium panels. The ground floor is glazed and looks on to the campus' main courtyard. I'm dubious about her explanation too. The building is really just a straightforward box, slightly broken up by the rather empty gesture of the bright ornamental fins. >> National Film and Television School, Beaconsfield, by Glenn Howells Architects



Site plan, with NFTS highlighted in red







Inside, the open plan integrates a reception area, a waiting area, a bar/café, and dininghall tables. The room is relatively sparse, with concrete flooring and an exposed structure. The bar area echoes the exterior's slight neoplasticity, with bright colours and simple, bold geometries. Just past the reception are the doors to the cinema, which is useful given that the school hopes to eventually stage public programmes to encourage more interaction with the community. That the cinema is so close to the entrance means that for these events, visitors won't have an excuse to wander through the rest of the building, which is full of expensive equipment and student work.

The cinema continues the colour scheme of the rest of the building: floating rectangles of black and grey acoustic panelling hang on the walls and the seats are bright red, which I can't imagine won't pick up the reflection of the lit screen and distract from the films.

The circulation and layout of the building are its most successful elements. Two stairwells, which double as fire escapes, are centred at the east and west ends of the rectangle. The central space is cut out of the first and second floors, bringing plenty of light through the building and to the ground floor from a large rooflight.

In plan, the building is asymmetrical, with the light well biased to the south facade. On the first and second floors, this means the south-facing rooms, used for seminar rooms and offices, are much smaller. The rooms facing north are more expansive, and include a library, administrative offices, and larger teaching spaces. Closed off screening rooms pepper the building, and are both light- and acoustically buffered.

The NFTS building, which was executed through a Design and Build contract, is rather

sloppily detailed – a point that Newman noticed with a hint of annoyance on our visit. Badly poured concrete, some painting problems, and the specification of corporate carpeting detract from the generous amount of natural lighting and considered spatial strategy that make the building otherwise quite successful.

Ultimately, though, the building's success is severely mitigated by how generic it is. The same qualities would make any other school, or even office building, as wellfunctioning. What's frustrating here is that such a large, loudly coloured building seems remarkably under-considered. My countless questions - over the school's shape, materials and basic ideas - were all evaded and the architects constantly looked like I was the first to raise these issues. The building works, of course, and a friend currently studying there said that it was great to have a centrepiece for the campus and a logical place to start and end your day, but I can't help thinking what would happen if a first-year architecture student showed the design to a room of inquisitive minds. At least it's not a school of architecture.

Start on site date October 2006 Contract duration Four months Gross external floor area 2,837m<sup>2</sup> Form of contract Design and Build Total cost £5.2 million Client National Film and Television School Architect Glenn Howells Architects Structural/services engineer/planning supervisor Buro Happold Quantity surveyor Clarus Consulting Main contractor Verry Construction Project manager Schal Annual CO<sub>2</sub> emissions Not calculated Thursday 3rd July 2008 CBI Conference Centre, London WC1A 1DU

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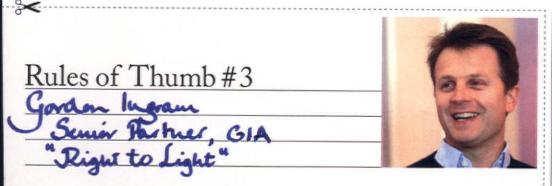


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In this section Gordon Ingram's Rule of Thumb // Big Fish Little Fish // Europe's tallest timber tower

#### Technical &Practice



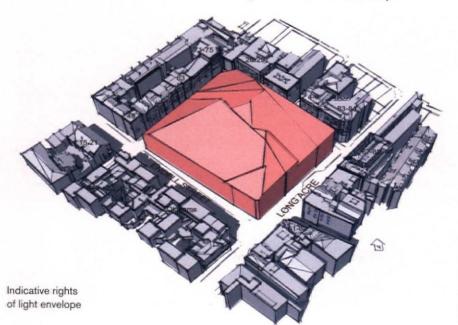
Rules of Thumb is a monthly column where the AJ asks experts which one fact they wish architects knew.

A property owner has a right to light if they have enjoyed light through a defined aperture (window) for an uninterrupted period of 20 years. Consideration of the rights to light for neighbouring buildings to a new project is not a requirement for planning approval, and is easy for architects to overlook. But it is a legal right and it is therefore important to think about it from the beginning, because a dispute could result in the scheme being reduced, which may affect its financial viability.

Rights to light are seen as a limiting factor on design – there are some sites that developers won't touch for this reason – but there are creative solutions for preserving existing rights and maximising new building envelopes.

In some cases, a property owner may be satisfied with compensation in order to waive their right, or a developer might buy up surrounding properties to avoid objection. It is also possible to issue a Light Obstruction Notice under the Rights of Light Act 1959 to neighbouring buildings that are coming up to the 20-year mark. This gives the owner one year to assert their right, otherwise the clock is turned back to zero.

Modelling software can help to calculate optimum building-form solutions given the restrictions. Of course, you still have to think about the quality of light received by your design and its neighbours – rights or no rights – but that's another story.



#### Big Fish Little Fish

Spring puts Jonathan Hendry of Jonathan Hendry Architects in the mood for reflection and renewal

The weeks seem to go quicker and quicker; we are now into May. The blossom is in full bloom and the field adjacent to the office is overrun with rabbits being chased by crows. Spring is a time of renewal, a time to reflect on the past months and question the way we practise architecture and the techniques we apply to our buildings. My main concern is that the building industry is being driven by cheap systems and products, resulting in buildings that lack a feeling of quality and permanence.

Modern methods of building timber frames with rainscreen cladding seem a long way from solid masonry walls with deep window reveals and 50mm-thick slates laid on oak trusses. The issue of sustainability focuses our thoughts on the latter. We have a renewed desire to construct buildings that will last more than 20 years – which has to be more sustainable in the long run.

Having visited a railway museum with the family I'm reminded of industrial Britain. The older the product, the more crafted and permanent the detail appears to be. Everything is solid, well considered, and beautifully executed by the hands of fine craftsmen who took pride in their work. We hope the appreciation of looking at something crafted and permanent will lead to a renewed interest among the industry as a whole.

Next issue: John Preve of Make

## TOWERING TIMBER

Waugh Thistleton is creating Europe's tallest all-timber residential building in East London. *Oliver Lowenstein* paid a visit





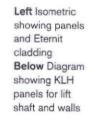
A nine-storey timber residential tower under construction in Hackney, East London, suggests a route to carbon-neutral, and even carbon-positive construction. London-based practice Waugh Thistleton's 24 Murray Grove, or The Stadthaus, uses a massive wood-panelling system from Austrian firm KLH for its entire load-bearing structure. If Waugh Thistleton has done its homework correctly, the Stadthaus will be the tallest alltimber residential building in Europe when it completes in October. This £3 million, 29apartment housing block (comprising 19 private sale units, nine affordable tenancies and one shared ownership) for Telford Homes saves 306,150kg of carbon in the construction process compared to a steel and concrete building, according to Waugh Thistleton. Furthermore, 181.360kg of carbon was captured in growing the trees for the timber. As a result, Hackney

planners waived the London Plan's requirement for 10 per cent carbon reduction through on-site renewable energy generation.

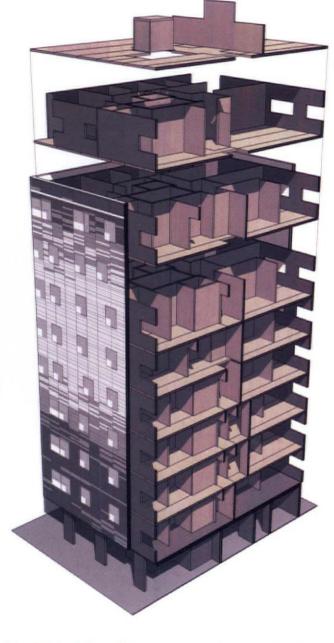
The scheme has been made possible by the KLH prefabrication system, which, although relatively new here, is common across Europe. KLH opened its British office three years ago, on the back of de Rijke Marsh Morgan's Kingsdale School sports and music hall building in West

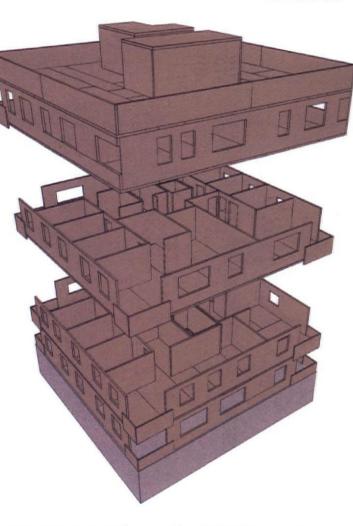
#### Use of timber in lift shafts, unknown in Europe, is a first, the architect says

Dulwich, south London. Edward Cullinan Architects is currently using the material on a visitor centre for the Royal Botanic Garden, Edinburgh. KLH's principal competitor, Finnforest Merk, has provided crosslaminated panelling systems to projects such as White Design's Dalby Forest Visitor Centre in North Yorkshire, recipient of the



Opposite page Construction of floor two (below), and floor five (above). Each floor has been assembled in less than a week





Prime Minister's Better Public Building Award in 2007.

The choice of structural timber panels, says Waugh Thistleton director Andrew Waugh, emerged from conversations with engineer Techniker. Techniker's project engineer Matt Linegar explains that avoiding proportionate collapse has been the primary technical challenge for higher-rise timber structures. Linegar found neither research nor precedents nor regulatory guidance in Europe or the UK. At Murray Grove, Techniker has designed considerable redundancy into the panel system by tying and overlapping the crosslaminated wall and floor elements while retaining standard KLH fittings. This previously uncharted engineering territory is now being added to the UK Building Regulations in annexe form, Linegar says.

When Waugh Thistleton proposed timber, the client listened attentively. With Hackney's planners also receptive to the idea, Techniker developed the feasibility study, modelling

acoustic separation issues for walls, lifts and services. Wall depth and performance testing requested by the client involved a test rig in Austria. For project architect Kirsten Haggart, one of the most time-intensive tasks was checking the plans before they went to the KLH factory in Austria, where each panel was cut by CNC-routers and then loaded on to a lorry. Importing engineered timber from Austria is a long eco-haul, one Waugh acknowledges. 'It's ridiculous that we don't have our own timber

from Scotland, but there aren't any companies,' he says.

Speed of construction is remarkable. When I visited two weeks ago, the building had reached the fifth floor. KLH panels make up all the building's interior walls and floors; KLH's four German contractors have completed each floor in three days. Timber will only be exposed in the common areas, so residents won't physically experience the timber in their apartments, where it will be hidden behind plasterboard. According to >>

#### **Technical & Practice**

Clockwise from right Murray Grove; Fifth-floor plan; Wall section; Construction view of crosslaminated panels secured with steel angle brackets







KLH director Karl Heinz Weiss, wall lining is also the fashion in Austria and Germany. Use of timber panels for the lift shaft, unknown in Europe, is a first, according to Haggart. For the building exterior, the architect has chosen Eternit cladding panels, made from 70 per cent waste

#### Waugh Thistleton is specifying KLH again on a synagogue in East London

timber. The panel layout will be based on sunlight and shading patterns recorded by the architects in the surrounding area.

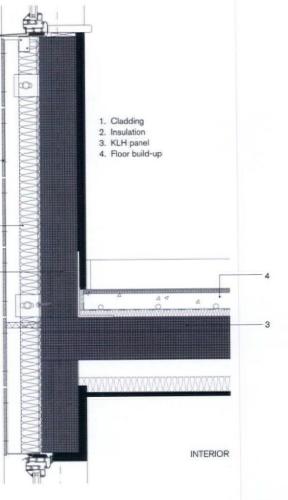
'Pioneering this technology in Britain is really exciting for us,' says Waugh. Waugh Thistleton is specifying KLH again on a synagogue in East London's Victoria Park (where it will be exposed internally) and a 12-unit housing scheme in Ealing, west London. Techniker's Matthew Wells is looking at the possibility of building to 14 storeys. Beyond that, timber becomes structurally problematic due to long-term movement, says Wells.

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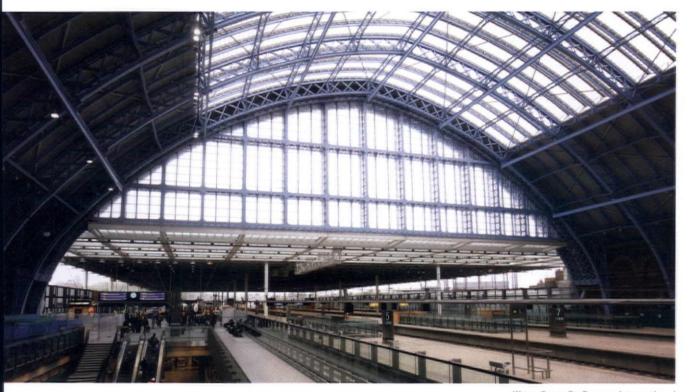
3

What's surprising is the lack of precedents to this project in the woodier parts of Europe, principally for regulatory reasons. Austria prohibits timber housing above five floors. Finland only started to allow three-storey timber buildings after fire regulations were updated in 1997. For the moment, the irony remains that the UK, a country with hardly an engineered wood sector to its name, is producing the tallest cross-laminated timber high-rise across the continent.

Predicted annual CO<sub>2</sub> emissions: 28.69kg/m<sup>2</sup>



advertisement feature



Kings Cross St. Pancras International Rail Link

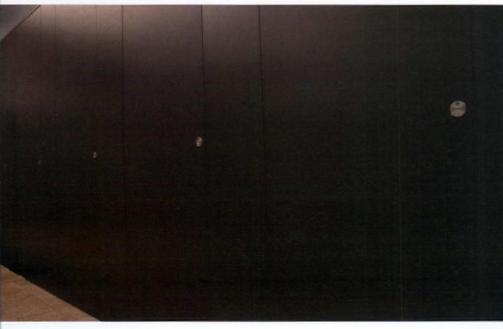
#### some nice jobs thrislington have recently completed

We wanted to show projects that give you an idea of how we work with designers, clients and architects in being flexible with our products, to work towards achieving their overall design objectives. Some interesting stories: some huge for us like the New St. Pancras Euro main terminal, with specially sleeved oasis full height stainless cubicles, or lovely small details like the Dion Champagne Bar, where Architects Spence Harris Hogan wanted the overall solid feel of Flow in black gloss laminate on the outside of the cubicle, but a warm veneer on the inside.



#### Kings Cross St Pancras International

Originally our brief was to design and build cubicles to the back of house, using our Icon system. Following collaboration with the design team, with mock-ups built at our factory, we eventually were specified to provide the customer toilets as well, in full height Oasis Stainless with stainless sleeved posts. Due to the weight of the doors, exhaustive testing had to be undertaken.



Flow at Dion

#### Dion Champagne and Wine Bar

The architect's, Spence Harris Hogan, wanted to provide a built in feel for the bar, but did not have the space for stud walls. So they used our new Flow system, with a twist. They wanted a warm space to the inside of the cubicle.

Our solution- cubicle dividers with a walnut veneer.





Icon at Lords



Lords Cricket Ground Manalo & White

#### Lords Cricket Ground

Durability and looks were obviously very important to architects Manalo and White as they developed a design for the refurbishment of all of the toilet facilities at Lords, which is to be implemented progressively across each block.

We're quite proud that the above photograph was taken after their first full season of action and the cubicles still look and work as new.



Vanity Units at Chevon



Oasis Glass at Chevron

#### Chevron European HQ

Architects Jenkins and Marr specified oasis glass, but wanted us to make it full height... the finished job looks great at 2.4m high, with only a minimal floor gap of 15mm. For the vanity units, slightly more specialised... kiln formed glass tops with fused basins, on laser cut, bespoke designed stainless steel supports.



Icon Aluminium at O2

#### O2 Arena

It was great to get this job because we were specified on the original Millennium Dome, but they couldn't afford us! (See the article on tower 42, re affordability..) Anyway, it was nice for us to see the other product ripped out and us finally getting an opportunity with our products. HOK wanted to use a cubicle that was good looking but tough enough to withstand heavy traffic, so they used lcon, which had already proven itself in arenas such as Camden Roundhouse and Wembley Arena. 02 wanted to go to another level, HOK used Icon Aluminium and aluminium Sentry in the public areas and Oasis in the sponsors lounge.



O2 Arena HOK Sport



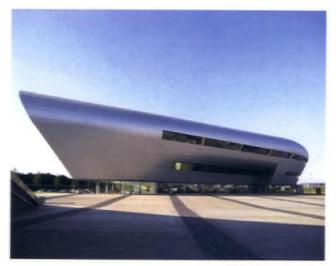
The Roundhouse Camden John McAslan & Partners

#### The Roundhouse Camden

The refurbishment of this remarkable former engine shed won a RIBA National Award in 2007 and the Norman Trust was commended in the Client of the Year awards. Architects John McAslan + Partners wanted the design of the cubicles to follow the line of the building. We were delighted that with our icon cubicle and sentry ducting systems we were able to come up with a clean and workable detail to meet their needs.



Icon at The Roundhouse



TAG Aviation Terminal Reid Architechture



**TAG** Aviation

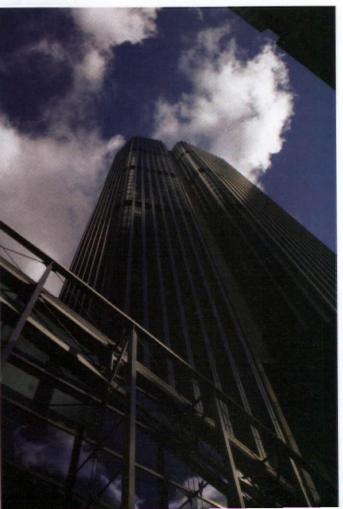
We had previously fitted our Oasis system in TAG McLaren's HQ, specified by Foster and Partners. For the new executive terminal at TAG London Farnborough Airport, which was designed specifically for executive use, Reid Architecture wanted to use Oasis with an aluminum finish to reflect the modern approach to the overall scheme. They were keen to maintain privacy in the cubicles for this level of client, so we adapted Oasis Full Height to be compatible with this aluminum finish.

#### Tower 42

Talk about sustainability... In 1995 we installed over 40 floors of our Alti cubicles and Sentry ducting system in the refurbishment of the then NatWest Tower for architects GMW. When asked to survey the building for another refurbishment by Atisreal, they and the client asked if we could replace only the panels on the Sentry system, as the Sentry aluminium framing system was still in great condition, making the works affordable. This along with Oasis Glass, completed the refurbishment.



Full height Oasis Glass at Tower 42



\*\* d thrislington cubicles

Contact: t +44 (0)1244 520 677 w www.thrislingtoncubicles.co e info@thrislingtoncubicles.com In this section // Rykwert on van Eyck // Tinsley towers // Critic's Choice // Front of House // Back Issues // Utopia's Ghost // Diary

## The Critics



#### LECTURE

## Joseph and the amazing van Eyck

#### Alexandra Stara sees Joseph Rykwert provide snapshots of Aldo van Eyck's genius

Joseph Rykwert at the book launch of Aldo Van Eyck: Writings, (eds) Vincent Ligtelijn and Francis Strauven, Sun Editions, Amsterdam, 2008, held at the Architectural Association School of Architecture, Thurs 24 April 2008.

Unusually for a Thursday night at the Architectural Association, on 24 April there was no queue of youths going round the block, the lecture hall was not packed to the window sills and the guest speaker had no claim to architectural stardom. The architectural historian Joseph Rykwert was talking about the late-Modernist architect Aldo van Eyck (1918-1999), member of the Team 10 collective and architect of such landmarks as the Amsterdam Orphanage (1960). The lecture was to launch a collection of van Eyck's writings, called *Writings*. Rykwert spoke with the mellow confidence of a man who has nothing to prove and a whole lot to share, rejoicing in the opportunity to talk about a good friend and admired colleague. In fact, the evening was more like a gathering of friends and family reminiscing, with several of the late architect's old acquaintances in the audience, among them *Writings*' editor Francis Strauven, as well as van Eyck's son-in-law, Julyan Wickham, who introduced the evening, assisting Rykwert with the odd name, date and anecdote, as he flicked through his casually assembled slides.

This casualness conveyed a sense of the impossibility of the task at hand: encapsulating more than half a century's work of complexity, profundity and sincerity. Instead, the audience was treated to fragments of brilliance – the Amsterdam Orphanage, 'the crucial building', according to Rykwert, and playgrounds; the PREVI residential project in Lima, Peru (1969-76) – as teasers for the bigger picture, which we were trusted to properly explore ourselves, later.

Writings, launched at this event, consists of two separate volumes: the self-explanatory >>

#### Joseph Rykwert, continued from page 49

Collected Articles and Other Writings, 1945-1998; and The Child, The City and The Artist: An Essay on Architecture, written by van Eyck in the 1960s emerging from a course he gave at the University of Pennsylvania, unpublished until now. This last piece can be seen as a key to some of Van Eyck's most important ideas, revolving around the understanding of architecture as an 'in-between' realm and the importance of a child's experience for the success of both house and city - the latter seen by van Eyck as a larger version of the former. 'If cities are not meant for children, they are not meant for citizens either, and if they are not for citizens then they are not cities at all,' said Rykwert, quoting van Eyck.

Van Eyck's life was spent in the company of artists and writers, from his earliest days, as

#### If cities are not meant for children, then they are not meant for citizens', said Rykwert, quoting van Eyck

the son of a poet, to his adult life as student, practitioner and teacher and founding member of the seminal Team 10, a group of 10 architects and thinkers, including Alison and Peter Smithson and Giancarlo de Carlo. He considered himself as much a writer and thinker as an architect, and found poetry and philosophy an essential source for his work. He was also, as Rykwert put it, a kind of ethnographer, trying to understand both nature and culture as the ground of architecture. This deeply humanist understanding, shared by van Eyck and Rykwert, was the structuring element of this event, situating the book in an oeuvre represented as a series of conciliatory moves between the technological and the philosophical, the historical and the visionary, the individual and the community.

Ultimately, what emerged from the evening was architecture as something other than mere object design and the obsessive pursuit of difference and innovation; something other than what most architecture schools teach today, to paraphrase Rykwert. Instead, architecture is something dependent on people and society; ongoing conversations and experience, and always more than can be grasped at one time – that is, something that strongly resembles life.

**Resume** Rykwert provides an appetiser, with the book as main course in a van Eyck feast



## The other twin towers

Sheffield-lover Steve Parnell uses the city's Tinsley towers to discuss manufacturing iconicity

When the Rockefellers dreamed up the idea of the World Trade Center in Manhattan, I'm pretty sure they didn't request an icon. But iconic is what the twin towers became, even before the 2001 attacks made 9/11 a pair of numbers as iconic as 24/7.

ESSAY

Sheffield is no Manhattan. She thinks 24/7 means 24 July and considers cappuccini pretentious – just two of the many things I love about her. But she also has a pair of iconic twin towers that energy company E.ON UK and her council are determined to get rid of in their cultural ignorance and historical myopia. Simultaneously, the council is ordering 'icons' left and centre for the postindustrial image Sheffield thinks it needs, thinking it's Leeds.

Even though they're the oldest standing example of hyperboloidal cooling towers in

the UK, built in 1939, the 76m-tall Tinsley towers would be of considerably less interest if they were in a Lincolnshire field, or on the Northumberland coast. But they're not. They're just 17m from the M1, symbolising the transition from 'The South' to 'The North' to millions of motorists. I remember going to visit my grandparents in Sheffield in the 1970s. Peering out of a brown Ford Cortina's rear window, I knew we were 'nearly there' when I saw those Brobdingnagian salt and pepper pots. A matching pair no less, oozing iconicity from their concrete pores - the kind of imbued iconicity that comes from shared 'Made in Sheffield' memories, rather than made-to-order stainless-steel meaninglessness, designed in Apathy and built in Elsewhere. It's the kind of iconicity that's appreciated by artists and creative types, rather



than those who look at the world in pounds and votes.

Creative types Tom James and Tom Keeley, founders of fanzine Go, have campaigned tirelessly for Sheffield to recognise the towers as icons, and to reuse them as a backdrop for 'big art'. They won a national vote to appear on Channel 4's The Big Art Project and Anish Kapoor agreed to design something for them. Nearly 4,500 people signed an online petition to keep the towers, and when the Go boys touted a stall of cooling tower memorabilia, the queue snaked out of Sheffield's Millennium Galleries doors. Contrast this with the disastrous Branson Coates-designed 'icon': the National Centre for Popular Music, which cost £15 million and closed after a year due to lack of interest.

The Go boys have recently given up on Sheffield and are leaving their beloved city, while E.ON UK is giving residents the chance to light the flare that starts the countdown to demolition (a fund-raiser for Sheffield Children's Hospital and Rotherham Hospice). This must be a relief to the council, which seems hell-bent on leaving the towers to their fate, perhaps to demonstrate that subversive initiative on the part of creative types – the very kind they are purportedly

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trying to attract to redefine the postindustrial city – actually holds no sway.

The 'cultural image objective' of Anne Goss, Sheffield Council's director of culture, is 'to increase the profile of Sheffield as a European centre of excellence'. Yet the council's commissioned public art and cultural vision to date demonstrates a level of ambition that only someone with the infamous Yorkshire self-deprecating sense of

#### The towers have the kind of imbued iconicity that comes from made in Sheffield' memories

humour can appreciate. Those charged with leading the way don't seem to know their art from their elbow.

The Steel City is streets – nay motorways – behind little Gateshead and barely keeps pace with its smaller South Yorkshire neighbours Rotherham (site of Wilkinson Eyre's Stirling prize-winning Magna Centre, 2001) and Barnsley (subject of Will Alsop's 'Tuscan Hill Village' masterplan, 2003) – so much for a European-class cultural image. This council wants Sheffield, England's fourth-largest city, to remain the country's largest village, but with a 1.3 million m<sup>2</sup> shopping centre named Meadowhall on its outskirts, located literally across the M1 from the cooling towers, symbolising Sheffield's shift from production to consumption, from active to passive.

University College London professor Jim Croll is a world expert on cooling towers. He has estimated that it would cost £500,000 to make the towers safe. Even at twice that price, however, it really doesn't add up to much per Sheffield head compared to the amounts they've spent on stainless steel recently. But the people who could make it happen have a literal-mindedness that thinks a spade is a spade, a cigar is a cigar and a cooling tower no more than an opportunity for private partners in artistic crime to make a few quid. E.ON UK's website says it plans to build a biomass power station in its place, along with a 'new permanent landmark piece of art for the city of Sheffield.' If such vision and leadership had been applied to another disused power station in recent years, London's South Bank would have been denied the fantastic success of Tate Modern, left instead with a 'regenerated' Big Yellow Self Storage shed.

**Resume**: Power to the people, says E.ON UK. We'll give you more power, if you ignore the people

#### Critic's Choice This book poses a flimsy challenge to the aesthetics of sustainability, says Andrew Mead

Olaf Otto Becker's Broken Line (Hatje Cantz, £42) is the most beautiful book of photographs I've seen in quite a while, but for environmentalists it will be something else a product of global warming. Becker's pictures are taken along the coast of Greenland, and it's falling apart. Yet it looks rather gorgeous as it does so, and Becker seems more interested in beauty than politics. These images are in a tradition that stretches back two centuries to the paintings of Caspar David Friedrich and the German Romantic movement. Icebergs drift on a seemingly endless still sea or emerge eerily out of the mist. They form fantastic shapes as the sky turns pink behind them, but while they slowly melt, the rocky core of Greenland obtrudes more and more, and, with its studies of the texture and colour of stone, this book would delight a geologist.

Global warming or not, architecture always has a precarious hold in such elemental terrain and, sure enough, what Brecker shows us are variants on the theme of the primitive hut. In some of the photos (*like that below*) these dwellings, patched and weathered, look surprisingly fragile; surrounded by all sorts of tackle for just getting by. But inside is another story – one is as packed with pictures and knick-knacks as the Eames House, but in a much less precious way. The Smithsons' phrase 'the art of inhabitation' would suit it nicely – it's a cosy capsule in a hostile world.





#### EXHIBITION

Front of House proves that context is everything, says Angus Montgomery

Front of House, Marcos Corrales, Ângela Ferreira, Narelle Jubelin and Andrew Renton, Parasol Unit, London N1, until 28 May. www.parasol-unit.org

On the floor of the Parasol Unit in East London lie 240 paperback books, neatly stacked six wide, 10 deep and two high, in a conscious evocation of Carl Andre's *Equivalent VIII*, the brick arrangement controversially bought by the Tate in 1972. As I stand before it, I fight to suppress the urge to kick through it as if it was a pile of autumn leaves, sending paperbacks skittering across the whitewashed gallery floors.

Hopefully this reaction is due less to my latent capacity for childish violence than to the ability of the piece – *A Few More Pages* of Unknown Content (2006-8), by Australian artist Narelle Jubelin – to invoke an air of delicate tension. This installation epitomises Front of House, a collaborative exhibition by Jubelin, Mozambican artist Ângela Ferreira, Spanish architect Marcos Corrales and British curator Andrew Renton. *A Few More Pages* is rootless and self-referential – the books are an unpublished accompaniment to a 1993 exhibition curated by Renton.

Next to this piece is Ferreira's *Die Vliemus Hus* or 'The Bat House' (2006) – an approximately half-scale rendering of a Modernist Cape Town house by architect Gabriël Flynn which, since it has been transposed to the northern hemisphere, hangs upside-down, its

#### Taken from its natural environment the building has mutated into thin planks that snake around the room

undulating roof suspended inches from the floor. It embodies what Renton tells me is the quartet's interest in 'distortion – what happens to architecture when it's taken from its native environment, particularly when Modernism goes awry'.

And the distortion continues with the huge installation by Jubelin – Owner Builder of Modern California House.2 (2008), whichfeatures one of the more bizarre mixtures of media I have seen – painted fold-up wooden planks, projections, a stack of books and painstaking petit-point panels. The work is



Left Die Vliemus Hus, by Ângela Ferriera, an upside-down rendering of a Gabriël Flynn Modernist house

inspired by the house Jubelin's father built for himself in Sydney and the gloss paint and kitsch needlework evokes '70s Australian suburbs. Taken from its natural environment, the building has mutated into a series of thin glossed planks that snake around the room and up to the ceiling from a central pillar.

Accompanying the exhibition is Malian filmmaker Manthia Diawara's Maison Tropicale (2008). The film documents the aftermath of the kind of cultural destruction I imagined as I contemplated A Few More Pages. Diawara accompanied Ferreira as she travelled round Niger and the Congo visiting the sites that hosted Jean Prouve's Modernist icons, the eponymous Maisons Tropicales. The prefab houses, built in the 1950s, were bought by art collectors and taken back to Europe (like the one recently displayed in front of the Tate Modern in London). Diawara records the surprise on one woman's face when she is told that her father's house in Brazzaville is now on the market in New York for \$6 million (£3 million). Taking architecture out of its context can yield surprising results.

Resume: There's no better investment than buying a flat-pack house - that's if it's been designed by Jean Prouvé

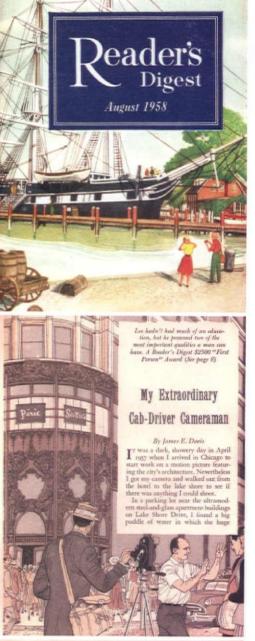
#### **Back Issues** The article that inspired a 13-year-old boy to meet Ludwig Mies van der Rohe, uncovered by Steve Parnell

A young boy called Tim Samuelson found his destiny in the August 1958 US edition of Reader's Digest, a somewhat unusual place to find architectural inspiration. An article called 'My Extraordinary Cab-Driver Cameraman' recounted its author making a film about Chicago's architecture and his taxi driver became so enthralled by it that he ended up contributing to the film himself. The driver witnessed Chicago's shift from architect Louis Sullivan (1856-1924) to Ludwig Mies van der Rohe (1886-1969).

This article triggered Samuelson's love for his city's architecture and he began bunking off school to visit Sullivan's masterpieces. Around 1964, Samuelson read about the impending demolition of Sullivan's Federal Building (1885). Van der Rohe was to design the replacement, so the 13 year old looked him up in the phone book, went to his office and demanded that the architect explain why he was knocking down this cherished building. Van der Rohe replied: 'Someday I hope you look at the new building and see many of the qualities you admire in the old.'

At the age of 16, Samuelson became friends with photographer Richard Nickel, who campaigned to save many Chicago buildings, obsessively recording them predemolition and collecting their artefacts. Nickel was waiting to meet Samuelson at the old Chicago Stock Exchange in April 1972 when it collapsed. His body was found in a sub-basement several weeks later.

Samuelson is now cultural historian of the city of Chicago, and his story has been recorded in a wonderful little book and DVD, both called Lost Buildings, by Ira Glass and cartoonist Chris Ware (Chicago: WBEZ and Public Radio International, 2004). Cartoons are often a missed opportunity for architectural representation; and Ware's narrative and illustrations are hauntingly beautiful. Mediation can never replace built architectural reality, but responses such as this go some way to compensate.



MY EXTRAORDINARY CAB-DRIVER CAMERAMAN

structures were reflected. Thinking this would make an interesting pic-

this would make an interesting pic-ture. I set up my tripol and camera and shot the reflected image. Then I decided to disturb the sur-face of the water in order to get a different effect. I picked up some pebbles to throw into the puddle. But my camera was set up on the sidewalk near a bus stop, and the bus passengers stared at me with such curiosity that they made me nervous. curiaity that they made me nervous. I threew my first pebble baddy. So I hid the remaining stones behind me and waited, hoping everyone would go away. At this paint a cab stopped at the curb, and a big toigh-looking driver leased out the window and glared at me. I waited for him to drive on, but he got out and stood beside the tasi, leaning on the door - with his eyes still fixed on me. I couldn's understand his rather dis-concerting interest in me until he concerning interest in me until he mumbled, "I got a movie camera, too." Then I knew: he was a camera

bug Since he seemed inclined to stay wround, I explained what I was do-ing. I had taken the reflected image, I said, and now I wanted to get the same image breaking up in ripples and dissolving. Would he mind wig-gling this small stick in the water? He beamed. "Why not?" He took the stick and stirred—and I had the sequence I watted.

ens E. Davis, artist and for nor of art at Princeton I engaged in experimental

Such was my introduction to Leo Merker, a quite extraordinary per-son. From that moment until I completed the film, he was my devoted pleted the film, he was my devoted assistant. Every morning promptly at nine o'clock the hotel would call me—"Mr. Davis, your driver is here"—and I would go down with my equipment to find Leo, aglow with anticipation. I explained to him that my movies were not the Hollywood type but "experimental" films, and that the Graham Foundation for Advanced Studies in the Fine Arts in Chicago

adies in the Fine Arts in Chicage had given me a generous grant for the work. For it was in Chicago that steel construction was first used on a large scale for architectural pur-poses; the first skyscrapers were built there—before those in New York. There, in the decades around York. There, in the decades arrange the turn of the century, those great architects Louis Sullivan and Frank Lloyd Wright had created the early masterpieces of modern architec-ture. Their ideas had revolutionized

ture. Their ideas had revolutionized architectural concepts and periofund-ly influenced modern design here and abread. I was doing a movie that would make this clear. Leo had never heard of either Sullivan or Wright. In fact, at the age of 28, he had never heard of much of mything. He had a wife and three children, and lived in the uighborhood where he had been born. He had never even been to the Loon, Chicago's downtown secthe Loop, Chicago's downtown sec-tion, until he started driving a taxi ree years before. But Leo did have intense cu

#### The Critics

Below James Stirling, Michael Wilford and Associates, Neue Staatsgalerie Stuttgart (1977 - 1984)

Below right Aldo Rossi, Teatro del Mondo, Venice (1979 - 1980)



#### EXHIBITION

Nicola Homer confronts Utopia's Ghost at the CCA in Montreal

Utopia's Ghost: Postmodernism Reconsidered, Canadian Centre for Architecture (CCA), Montreal, Canada. Until 25 May 2008. www.cca.qc.ca

Utopia's Ghost examines how Modernism continued to haunt the Post-Modern era in the 1970s and 1980s. The exhibition is the third in a new series at Montreal's Canadian Centre for Architecture (CCA) developed with university students - in this case, from an eponymous research seminar led by architect Reinhold Martin and conducted at Columbia University Graduate School of Architecture, Planning and Preservation. Martin says: 'The rhetorical question that we're posing is: What if utopia is not dead?'

The exhibition opens with a black and white photomural of the 1972 demolition of Pruitt-Igoe, the Modernist St Louis housing project (1954). 'The mural is an allegory of what Modernism could do for the public realm and the masses, of all that was utopian and discarded as a project,' says Martin. It also provides an enigmatic backdrop for the range of drawings, models and renderings on display by leading innovators of Post-Modernism,

including Peter Eisenman, Michael Graves, John Hejduk, Arata Isozaki, Léon Krier, Aldo Rossi, James Stirling and Robert Venturi.

Displayed in the CCA's Octagonal Gallery, multiple images of civic icons, such as Stirling's Neue Staatsgalerie in Stuttgart (1984), orbit around five 'poles of attraction' -'Roads to Nowhere', '(In)human Scale', 'Babel/Babble', 'Islands' and 'Worlds-withinworlds (Russian Dolls)' - which act as catalysts for intriguing cross-references. A self-conscious play occurs between the symmetry of the museum space and Rossi's Renaissance-inspired floating theatre of the Teatro del Mondo for the 1979 Venice Biennale (again echoed in Rossi's quirky concept for a coffee pot). Graves' sketch of the Portland Public Service Building (1979) accompanies Isozaki's early computer drawing for the Tokyo City Hall competition (1986), delineating the emerging rhetoric in which capitalism is reduced to pure surface.

Utopia's Ghost holds currency at a time when globalisation encourages a homogeneous approach to design; often removed from the reality of local needs. 'I hope contemporary architects will be embarrassed by the fact they've failed to maintain the spirit of utopia,' says Martin. I want them to hold on to the simple thought that things can be different.' Resume: The ghosts of Modernism are stalking the Octagonal Gallery of the CCA. Be afraid, be very afraid

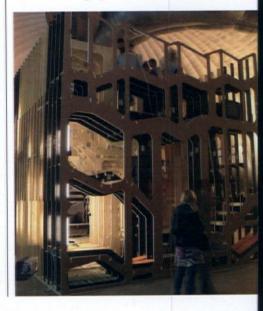
#### **1** THING TO DO THIS WEEK

#### **1** The Urbantine Project

Enter this 'fast architecture' competition, for which the AJ is media partner, to design a 6 x 5 x 4m structure that can be built in 48 hours and disassembled in 24. The Workspace Group Urbantine Project challenges architects to build an urban workspace that takes into account the revolutionary changes that have taken place in the 21st-century office, such as digital technology, mobility, creativity, productivity, etc. The winning entry will receive a £10,000 budget to build their design and exhibit it at Tent London 2008, a design exhibition and event to be held from 18-21 September at the Truman Brewery in London (www.tentlondon.co.uk).

Last year's winner, architect Alex Haw, won with Work/Space/Ply/Time (pictured below), an ergonomic and versatile structure of interlocking panels, assembled without rivets or glue. The compact design was billed as having no redundant spaces, with every ceiling or floor doubling as an ergonomic chair or recliner. After Tent London, Haw was invited to show Work/Space/Ply/Time at the Hong Kong and Shenzhen Bi-City Biennale of Urbanism/Architecture.

The entries will be judged by a panel including AJ editor Kieran Long. The deadline for applications is 10 June. Visit www.urbantineproject.co.uk for more details.



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#### METAL TECHNOLOGY



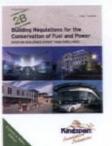
#### CLAXTON BLINDS



#### SQUARE D



#### **KINGSPAN INSULATION**



#### AJ ENQUIRY 201

The strong horizontal focus of the unusual wedge-shape office facade in Carliol Square, Newcastle-upon-Tyne, was created using Metal Technology's faceted System 17, with a distinctive aerofoil covercap. Direct Developments led the project team, including Chris Fairley Architects and Metnor Construction for client St Margaret's Trust.

#### 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** 

#### AJ ENQUIRY 205

Celtic Developments' £1 million-plus showpiece home by the River Tay boasts the LexCom Home system, from Square D, a brand of Schneider Electric. Piping TV, DVD, telephones and the Internet throughout the house, the system is complemented by LexCom Home audio, which provides a multi-room audio system via ceiling-mounted speakers.

#### AJ ENQUIRY 207

Kingspan Insulation has produced two guidance documents on achieving conformity with ADL1B and ADL2B. Entitled *Building Regulations for the Conservation of Fuel and Power*, they provide simple and effective advice, and are available in print or from the Kingspan Insulation website at **www.insulation.kingspan.com** 

#### STOAKES SYSTEMS



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#### KALZIP



#### SCHNEIDER ELECTRIC



#### AJ ENQUIRY 202

When is translucent cladding the same as a solid wall? When it has the same O.28 U-value! Kalwall + Nanogel, seen here at Jersey General Hospital, enables architects and designers to achieve insulating values equivalent to a solid wall while using large areas of translucent cladding or roofing. See more at www.stoakes.co.uk

#### AJ ENQUIRY 204

Kier Property Development has used Colorcoat Prisma prefinished steel from Corus on its new distribution units in Enfield. The product has been used as part of Corus Panels and Profile's Arcline and Trisomet wall-panel cladding systems. It is available in a range of modern colours, including Metallic Silver and Pegasus, used here.

#### AJ ENQUIRY 206

Corus Kalzip has won a £500,000 contract to supply 4,925m<sup>2</sup> of Hi-Point – Corus' innovative Off-Site roofing system – to provide new campus buildings for Mid-Kent College in Medway, Gillingham. The £53 million development will provide a learning environment capable of accommodating 30 per cent more students than current facilities allow.

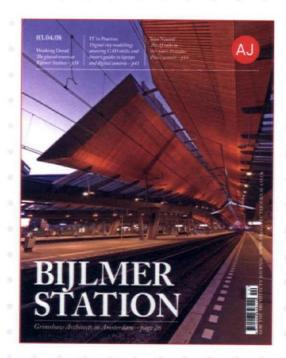
#### AJ ENQUIRY 208

Sigma Home at BRE is the UK's first five-star near-zero-carbon house that meets the Code for Sustainable Homes in design. The house is equipped with the latest in smart home technology from Schneider Electric, including the Delta 8 home networking system, which provides simultaneous access to telephone, TV or data at every outlet.



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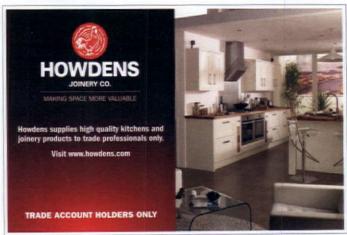
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**Aedas** 



#### Expressions of interest are sought from Architectural Practices Manchester City Centre – Large Scale Grade 'A' office development

Expressions of interest are sought from suitably experienced architectural practices who wish to be considered for selection on an initial long list of 6-10 practices for the role of concept architect for the re-development of Elisabeth House on St Peter's Square.

The criteria for selection will be based on a review of the following:

- A track record of the design of commercial projects that have demonstrated flair, imagination and creativity
- · Practice experience of designing Grade 'A' BREEAM Excellent office space
- · Notable awards received for commercial office projects
- · Practice size, including number of staff and last three year's turnover
- · Brief case studies and key contact references for the above projects
- Ability to work as part of a tightly knit project team
- Ability to demonstrate accessibility to Manchester City Centre
- Knowledge of local planning policy
- Ability to attend briefing/presentation days on specified dates

Please forward this information to the address below by Friday 16 May 2008.

Submissions will be reviewed during w/c 19 May, followed by the selection of an initial 'longlist' of 6-10 practices. A briefing document will then be sent to the chosen practices on 27 May and each will be asked to respond to this within 10 days, providing initial thoughts on the form of re-development on the site. A short list of 3 or 4 practices will then be chosen and each practice given a further 3 weeks to develop the proposal further.

The successful practice will be selected following presentations in early July and will be taken on to develop the scheme through to RIBA stage D/E.

Please submit your expression of interest and supporting documentation - in hard copy and PDF format - to:

James Nicholson Argent Estates Limited (acting on behalf of NEWCO GP - Public/Private JV Company) 1 Piccadilly Gardens Manchester M1 1RG

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Architects & Technologists Brighton circa £28k - £42k + Flexitime This multi-discipline Property Consultancy is looking for talented people to join them in their new modern Brighton office. They deliver a comprehensive range of professional services to both public and the private sector with clients throughout the United Kingdom. Due to their continued growth they are looking for several people to join their design teams. In return you will receive an excellent salary, flexitime, bonus, pension and much more. Ref: 3698 (Philip)

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For an informal discussion about the job please contact Fiona Piercy, Head of National Consultancy on 01908 353702, or Sylvia Short, Urban Design Team Manager on 01908 353632.

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# Solution Sol

MONDAY. The traitor Livingstone calls. His voice sounds even more like a broken starter motor these days. Oh yeah, he's sorry NOW. He wants to make amends NOW. We've only shunned each other for NINE YEARS.

Some people assume he's a 'traitor' because of his falling-out with the Labour party. Those with longer political memories will recall how in 1998 he agreed to become mayor of Tamworth in advance of its restoration as the capital of 21st Century England. All the paperwork was in place when the deal was torn up by that lying shit, Blair. So Livingstone then reneged on his promise and we had to have Angus Deayton instead. I think we all remember how that ended.

Now the man famous for piloting a congestion zone in his own sinuses says he's suddenly ready to lead Tamworth to a resurgent glory. It's a better job than the one he's been offered by his successor: celebrity bus conductor on one of the new biofuel Routemasters. 'Don't underestimate my gravitational pull. If I move to Tamworth, the oligarchs, the icons, all those world-class city bits and bobs, they'll follow. Come on mate, give us another chance. It's a new day, and I'm like a broom handle in the morning...'

I promise to present his broom handle to the Tamworth League, though I know what they'll say. On the other hand, we've only got a singing cartoon character as mayor at the moment...

TUESDAY. Oh, here we go. The other shoe drops. I have the Mayor of London on the phone for you...'It's Loaf, fresh from his triumph in New Anglia.

His friends have called him Loaf for years, not because he's lazy but because his face looks like an unbaked family-size doughball.

As usual, we converse in Latin. Would I like to be the GLA's new architecture adviser, now that my mate Richard is clearly on his way out? 'I had thought to have him euthanased, but this seems already to be happening on a voluntary basis. At the last meeting he kept waking up and ordering a coffee in Italian...'

Thanks, but no thanks. London's next design champion will inherit a turgid legacy of urbanist rhetoric, and may even be obliged to spend a few days in the 'capital' at a stretch. In my experience Londoners – with their neurotic conversation, strange eating habits and paranoid body language – are best experienced in small doses.

WEDNESDAY. Livingstone rings with a caveat. If I choose Loaf over him as my friend, it's an automatic re-falling-out. But if he becomes mayor of Tamworth he's '80 per cent sure' he could bring at least half the Olympics with him. And Renzo Piano's Jolly Stalagmite. And all that affordable housing nobody can build in London as it's too expensive. I promise an answer by the end of the week.

THURSDAY. Latin lunch with Loaf. I tell him I'm sorry I couldn't be epic space manager for London. No probs, something much more important he needs advice on. A new nickname for City Hall.

For the last six years this Foster & Shuttleworth symphony of municipal blobulism has been known as The Adenoid. 'What in the name of the gods shall it be called now? The Solenoid? Hmm, quite sunny and optimistic. No. The Inclinated Ovoid? I mean, it DOES look a bit like a rugger ball. No. The Mastoid? The Tabloid? Oh had I Jubal's lyre, or Miriam's tuneful voice...'

I suggest The Haemorrhoid. It subtly blames the previous administration for its shape, and only the cleverest of Londoners will be able to spell it. Bravo – gravitas AND buffoonery. The Haemorrhoid it is. I feel compelled to point out that it may not be too popular with 'the people', but as Loaf says it's difficult to discern what's going on in their heads at the moment anyway. '*Eheu*' he sighs, through a mouthful of pie. '*Nibil est incertius Cockno...*'

FRIDAY. Meeting of the Tamworth League. Verdict: they'd rather have Lord Archer in a thong as mayor than the idiot Livingstone.

SATURDAY. Dump Livingstone. For now.

SUNDAY. Conditionally agree to become Loaf's 'special adviser'. As long as I can do it from the recliner. Unless he's buying lunch.

This Week's Top 10: Facebook Groups. www.architectsjournal.co.uk/ianmartin Thursday 3rd July 2008 CBI Conference Centre, London WC1A 1DU



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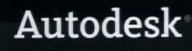


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