



AJ

THE TARLING ESTATE

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S333 in East London
— page 28*

12.06.08

Free tickets
*To London Festival of
Architecture events — p57*

Sustainability in Practice
*Interviews with Lynne
Sullivan and Bill Gething;
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greenest office — p41*





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Editorial enquiries/fax

020 7728 4574 / 020 7728 4666
E firstname.surname@emap.com
T 020 7728 plus extension below

Editor Kieran Long

Editorial administrator Shumi Bose (4574)

Editor, online and special projects Ruth Slavid (4572)

News editor Max Thompson (4564)

Senior reporter / Northern correspondent

Richard Waite (07918 650875)

Reporter Richard Vaughan (4566)

Features editor Jaffer Kolb (4571)

Technical editor Hattie Hartman (4569)

Senior editor, The Critics Christine Murray (4565)

Features writer James Pallister (4570)

Contributing editors Susan Dawson, Sam Jacob,

Patrick Lynch, Ian Martin, Andrew Mead

Editorial assistant Kaye Alexander (4568)

Editor, AJ Specification Tally Wade (4567)

Art editor Cecilia Lindgren (4580)

Deputy art editor Eriko Shimazaki (4578)

Managing editor Angus Montgomery (4579)

Sub-editor Isla McMillan (4577)

Managing director Fraser Murdoch

Commercial manager Malcolm Perryman (4584)

Northern sales manager Samuel Lau (4560)

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Recruitment Kyra Willis (3827)

Group sales manager Midge Myatt (01902 851645)

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KEY LONDON TRANSPORT SCHEMES GO OFF THE RAILS

Mayor fails to back John McAslan's Oxford Street tram proposals, while no winner is found in high-profile cross-capital bus shelter design competition

Transport for London (TfL) has thrown the future of two of the capital's key design-led projects into doubt.

The AJ has discovered that both John McAslan + Partner's Oxford Street tram proposals and the much-heralded bus shelter design competition have hit the buffers.

Last December it was revealed McAslan had been asked by former London Mayor Ken Livingstone to draw up a feasibility study for the reintroduction of trams along the shopping strip, and its subsequent wpedestrianisation (AJ 13.12.07).

However the new Mayor, Boris Johnson, has poured cold water on the proposals after he asked for a pan-London review of all the tram schemes currently on the drawing board.

The news has been welcomed by Westminster City Council, which has never supported the

plan. Speaking about Livingstone's proposals back in 2006, Westminster leader Simon Milton – who has now joined Johnson's mayoral team – said: 'Westminster proposed a tram scheme 20 years ago, but was beaten by the costs and the logistics; there was nowhere else for the traffic to go. The position hasn't changed today. It has got worse.'

TfL insists that despite Johnson's decision, the scheme has not died. A spokesman said: 'This is a temporary situation pending the review.' McAslan was unavailable for comment.

Meanwhile, the TfL-run contest to find a new design to replace London's 12,500 bus shelters – hailed by Design for London boss Peter Bishop 'as the chance to design a new icon' – has failed to come up with a winner.

According to the competition jury, which included Bishop, Richard Rogers and Deyan

Sudjic, none of the nine short-listed proposals, which included work by Ian Ritchie Architects and Conran & Partners, were good enough to be taken forward.

TfL has now gone back to the drawing board in its bid to find a new design – a search started when its original, 'hi-tech' replacement by product designer Lacock Gullam came in for heavy criticism and was eventually ditched.

Speaking about the failure to find a winner, a TfL spokesperson said: 'While some of the entries were interesting, the judging panel did not feel that any of the designs met all our needs in terms of aesthetics, economics and practicality.'

A disappointed Ian Ritchie said: 'I find it very surprising of the nine competing schemes they didn't find one that had something that could be considered any good.' *Richard Waite*

MI5 ASKS ARCHITECTS TO KEEP PLANS SECRET

MI5 has called on architects and planners to withhold information from the public to stop it falling into the hands of those with 'hostile intent'.

An MI5 advisor told the AJ that by publishing detailed security measures in online planning applications, architects and planning authorities could be giving terrorists a 'head start'.

The officer added: 'It's a pre-emptive measure. It does not mean people do not get to see

what a scheme will look like, but we have to take steps to prevent someone with hostile intent from accessing it. These people are bloody clever and we shouldn't be giving them gifts.'

The government has sent letters to chief planning officers throughout the UK asking planning departments not to publish plans which detail potential weak points in buildings, such as where bollards meet the foundations.

Head of Arup Security Consulting David Hadden said: 'There is a need to recognise that the accessibility of sensitive information is a delicate issue.'

A spokesman from Corus Bi-Steel, the manufacturer of the protective bollards outside the Houses of Parliament, said the MI5 plea 'clearly hasn't filtered down to the critical level yet – it's certainly something architects should be aware of'.

Richard Vaughan

THIS WEEK ON THE WEB

DSDHA SOHO SCHEME WINS GREEN LIGHT

DSDHA has been granted planning permission for this mixed-use office and residential development in Beak Street, Soho, central London (pictured below). The 1,860m² scheme is one of the first contemporary designs to achieve approval in Soho in 10 years.



The Skylon was the symbol of the 1951 Festival of Britain



£1.2M DONATION BOOSTS SKYLON REVIVAL HOPES

An anonymous donor has pledged to cough up the £1.2 million needed to rebuild Skylon, the symbol of the 1951 Festival of Britain, the AJ can reveal.

It has also emerged the team fighting for the revival – led by former RIBA president Jack Pringle – is considering other sites for the return of Powell & Moya's iconic tower.

Although the preferred location for the permanent 90m-tall replica of the mast remains its former home on the South Bank, the team has also looked at potential sites in King's Cross, Battersea Power Station and in the London 2012 Olympics park.

Campaigners intend to project a full-scale image of Skylon on to the side of Shell Centre, close to where the structure once stood, on 10-11 July as part of this year's London Festival of Architecture.

Richard Waite

BCO RUBBISHES LONDON DESIGN TSAR PLANS

Four of London's most influential clients and developers have hit out at calls for a design tsar in the capital. Speaking at the annual British Council for Offices conference in Brussels last week, Land Securities' Michael Hussey, Argent's Roger Madelin, Hammerson director Peter Cole and Westminster head of planning Graham King all spoke against the need for an overarching design guru. (See pages 12-13)

CHIPPO TO REVAMP RA'S BURLINGTON GARDENS

David Chipperfield Architects has been appointed to redevelop and refurbish the Royal Academy's (RA's) 19th-century building at Burlington Gardens, London, designed by James Pennethorne. The project will provide the RA with new exhibition space, education facilities including a 250-seat auditorium, shops, and a restaurant.

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ALINE SCHODER

'I DON'T THINK YOU GET GOOD DESIGN IN A RUSH'

House of Lords housing design champion Lord Howarth talks Pugin and planning with *Richard Vaughan*

As we walk through the hallowed halls of the House of Lords, Alan Howarth, Labour peer and former minister for architecture is enthusing over the intricacies of A W Pugin's masterwork.

'He detailed everything, right down to the brass mouldings and the folded linen woodwork', he says. 'No wonder he died at 40.'

Architecture and design is clearly a passion for Howarth – who is chair of the all-party architecture and planning group and lists the arts among his

political interests. He tells me he has recently returned from 10 days enjoying the architecture in Venice. It is an encouraging virtue to have in a politician, and is one held so strongly by Howarth that he, with the help of the RIBA, is currently pushing for changes to be made to the Housing and Regeneration Bill that will write high quality design into the legislation (AJ 22.05.08).

'The government doesn't have many levers to pull when it comes to enforcing good design', says

Howarth. 'And some of the instruments that it attempts to use are not that powerful. We have the right sentiments; Planning Policy Statements 1 and 3 are very good, but they are addressed at such a high level of generalisation that they're really statements of value and, at best, guidance.'

Government, he added, should be kept at arm's length when it comes to the arts, and should never specify design; but as a trustee of standards, the government 'ought to find ways to ensure that people have a responsibility to design'.

In particular, Howarth – who defected from the Tories in 1995 – is targeting the objectives of the new Homes and Communities Agency (HCA) that will be ratified with the passing of the Housing Bill. The new 'super-quango' will see English Partnerships and the Housing Corporation join forces to help the government hit its ambitious target of building three million new homes by 2020.

Among his amendments to the HCA, Howarth is calling for Communities Secretary Hazel Blears to appoint at least one person to the 12-strong board, adding that this appointee must have 'serious knowledge and proven commitment to design'. Commitment to design, Howarth adds, should also be a culture within the agency.

'You have to get hold of this great beast in any way you can, by the tail, by the legs or by the ears,' he says. To do this, Howarth has called for the government to

include among the HCA's objectives, not only the notion of high-quality design in new housing, but also a pledge to promote quality design throughout the wider built environment.

'That's very important,' he says. 'Because it could give the HCA some leverage over the private sector. It would allow the HCA to say to developers that on land

'You have to get hold of this great beast in any way you can'

provided by the HCA they will be required to have regard to various design considerations. So we're not only using the HCA to commit to good design with the new housing, but also using the agency to make sure private developers make the same agreement.'

According to Howarth, design is too far down on house-buyer's lists of priorities as people are far more concerned about simply getting a house to care about design. The supply and demand relationship has been stacked so in favour of the supplier, he says, that housebuilders have been 'getting away with selling anything'.

Howarth is hoping to combat this by putting a large emphasis on design review processes. A huge fan of the CABE-run design review panels, Howarth is trying to force through an amendment that will see all HCA homes be subject to reviews at pre-planning stage.

'Design review is a great way of mitigating the difficulties posed by the lack of planners capable of

administering the principles of good design,' he says. 'The relationship between CABE and the HCA, therefore, will be of the utmost importance. The HCA must turn to CABE and work with it.'

Howarth adds: 'Some people say design review is a drag on progress, and that it's another stage in the elaborate planning process when everyone is keen for planning applications to go through the system more quickly. Well yes, but I don't think you'll get good design in a rush.'

The Labour peer also aims to ensure that post-occupancy analysis is carried out on all HCA homes, to ensure that the HCA is continuously striving to offer occupiers the best it can. 'It's important,' he says, 'to evaluate whether the people living in the

homes think they're well designed.'

Howarth is looking for more use of design champions: bringing in champions in all governmental departments with land holdings. This is an idea he pushed for – and convinced then-Prime Minister Tony Blair to implement. This is worrying, however, as few of those appointed have been carrying out their roles.

'That's quite a sore point for me,' he says. 'After I left government it was reported that they hadn't done much, if anything. You need a continuous impulse from the top. In a lot of departments, design is marginal. Like volume housebuilders, they have other needs to satisfy.'

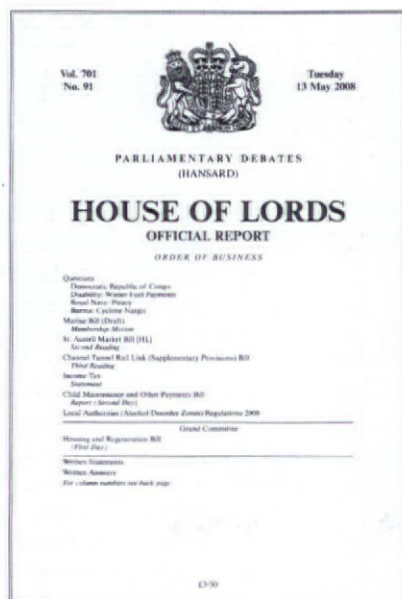
Howarth now intends to force similar amendments when the forthcoming Planning Bill

makes it way through the Lords. It will be the second half of his 'pincer movement' to promote good design, not only in housing but in all major infrastructure projects.

'There will be enormous pressures in these multi-billion pound projects to cut corners, its important to have legislation to prevent that', he says. 'Key

Housebuilders have been 'getting away with selling anything'

decisions on these projects are made by an unelected, appointed body. I think it is integral therefore that we should be able to define very clearly the confines of its remit so we ensure the values that really count are upheld.'



LORD HOWARTH'S POLITICAL CAREER

- 1983 – 1997** MP for Stratford-on-Avon (Tory)
MP 1983 – 1995, Labour 1995 – 1997)
- 1987 – 1988** Assistant government whip
- 1988 – 1989** Government whip
- 1989 – 1992** Minister for Schools and Minister for Higher Education and Science
- 1995** Resigned from Conservative Party and joined Labour Party
- 1997 – 2005** MP for Newport East
- 1997 – 1998** Minister for Disabled People
- 1998 – 2001** Minister for the Arts
- 2005 – present** Raised to the peerage as Baron Howarth of Newport
- 2005 – present** Chair of the all-party architecture and planning group



AOC'S LIFT IS ON THE MOVE This is AOC's portable performance space, The Lift. The temporary structure is four-storeys high and wrapped in fabric. The venue, which will stage plays and film screenings, will be at Stratford Park in East London until 21 June, and will then move to the South Bank for two weeks. *Richard Vaughan*



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BCO PARTIES ON DESPITE CREDIT CRUNCH



Max Thompson mingles with delegates at this year's British Council for Offices conference in Brussels as they prepare to weather the economic storm

'This is a bloody miserable conference this,' says Argent joint chief executive Roger Madelin, addressing delegates at the 17th British Council for Offices (BCO) conference in Brussels last week, during a seminar on the regeneration of London. 'And while that miserable loony git Gordon Brown is our leader, we are fucked,' he adds.

And the great and good of the UK's commercial office sector – which the Royal Institution of Chartered Surveyors (RICS) values at £740 billion – are lapping it up. Should the fiery Londoner tire of redeveloping King's Cross, a career in comedy surely beckons.

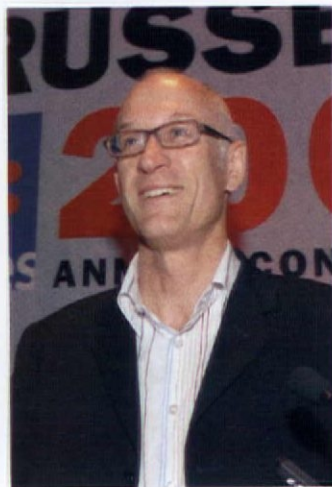
But Madelin's point is a serious one. Twelve months ago the BCO – which was formed in 1990 to 'research, develop and communicate best practice in all aspects of the office sector' – gathered in the Waldorf Hotel in New York, where the sunny

weather formed an apt backdrop to the industry's sense of continued optimism.

What a difference a year makes. In a rain-drenched Brussels, BCO chief executive Richard Kauntze tells the AJ: 'There is no point in kidding ourselves – we are in for a difficult period.'

'The bull run came to an end in the second half of last year. It would be nice if it lasted longer, but it didn't and it's over. Values are down and rents have come down, and they will come down further,' he adds.

Graham King, head of city planning at Westminster City Council, agrees: 'If this ain't a mess, it'll do until the real one turns up,' he says, borrowing Tommy Lee Jones' line in the Coen brothers film *No Country for Old Men*. King should know – he's in charge of a borough that holds a third of all Greater London's hotels and some eight million





Left BCO president Gordon Carey
Far left The 17th annual BCO conference at the Conrad Hotel in Brussels

Below left Former Tory whip and guest speaker Giles Brandreth
Below far left Argent chief executive Roger Madelin

square metres of office space.

The RICS' recent *Property in the Economy* report concludes that the office sector is the most volatile of all, with returns peeking at 23 per cent in 2006 and dropping to -0.5 per cent in

'There is no point in kidding ourselves – we are in for a difficult period'

2007 – and they are expected to fall further. However, it seems that the impending economic meltdown is not enough to put the delegates off their lunch. Watching them tuck into slivers of the rarest roast beef and lightly steamed asparagus one can't help but note that the BCO folk are a conservative bunch.

But that's conservative with a small 'c'. These property men – yes, it's mostly men – don't embrace outward displays of sartorial flamboyance. This means it's relatively easy to spot the

sprinkling of architects present, among them BCO president Gordon Carey of Carey Jones Architects, who sports a Bugsy Malone-style pinstripe suit.

Carey – fresh from chairing a seminar entitled *What Role do Offices Play in Regeneration?* – is amazed by a statistic from Argent's other joint chief executive David Partridge, who tells delegates that at its King's Cross development, 65 per cent of the scheme's value is in the offices.

Carey adds: 'Our Wellington Place scheme in central Leeds for [developer] MEPC is 50 per cent offices, but it is way over that in terms of value generated. The conclusion is that there's a very strong feeling that offices are a massive driver of regeneration.'

Despite the council's name and the range of seminars available (*Getting Lighting Right*; *Post-Occupancy Evaluation*; *Green Leases*), it is clear that London is

the beating heart of the BCO.

At the 'London Regenerating: The Right Path' debate, talk soon turns from the negative effect of Section 106 agreements and the planning process on Land Securities' Victoria development

'Next year the frost will be taken out of the economy and it will have stabilised'

to the appointment of Boris Johnson as London Mayor.

Peter Rees, City of London chief planner, 'welcomes' Johnson's appointment, and Land Securities director and BCO junior vice president Michael Hussey agrees. 'It is just what we need', he says. 'Simon Milton [Johnson's planning guru] joining is also very positive – he has a city-wide view.'

So is the BCO apologetic for its London-centric stance? Kauntze says no: 'London is massively, massively important.

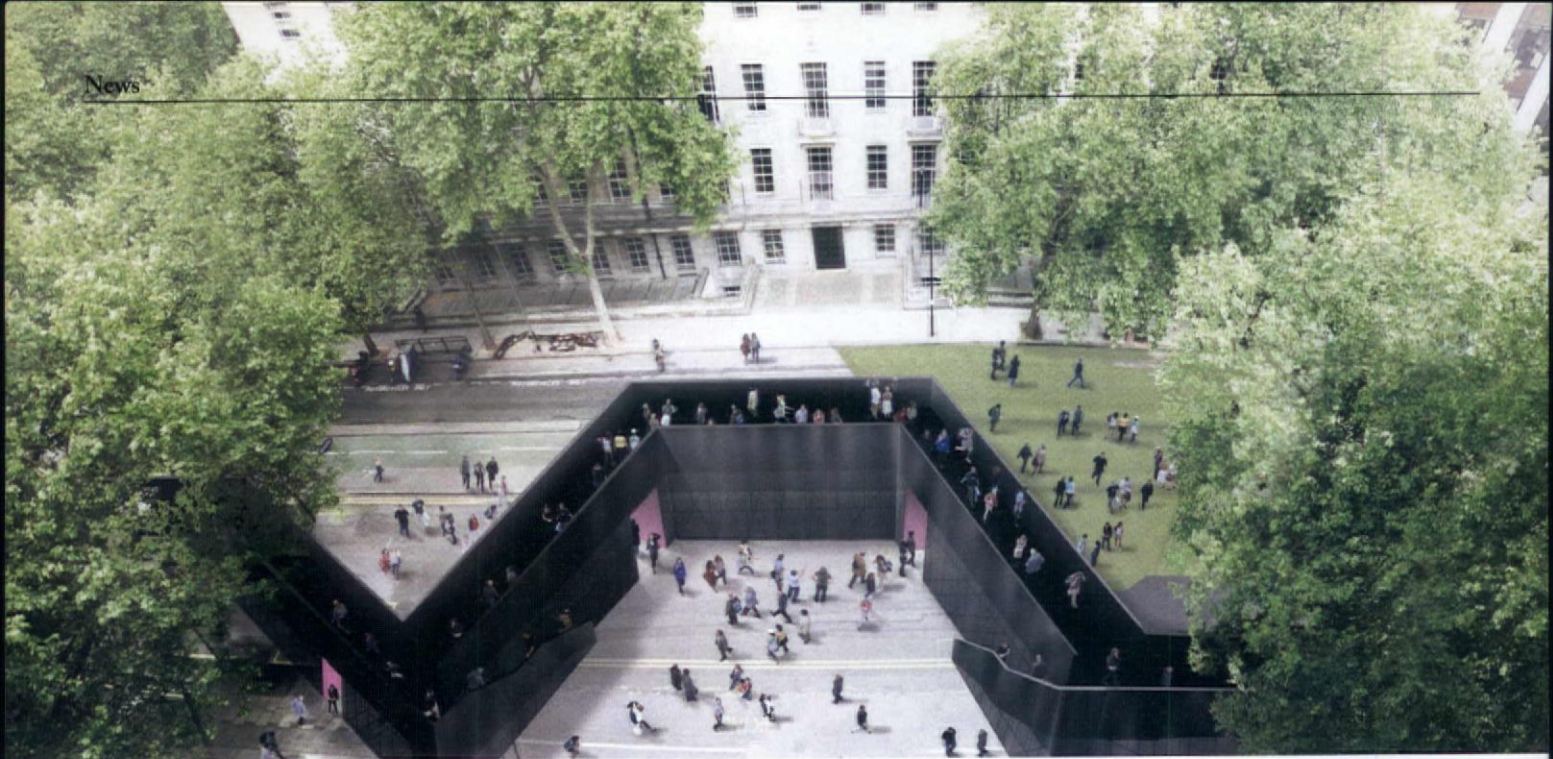
We have national and international members, but London and the South East accounts for probably two thirds of our [1,500-strong] membership.

'This reflects the power of London. We have the most expensive real estate, and the only city that is comparable is New York. In terms of architecture and design and international architectural commissions for buildings, you can see that power.'

Both Kauntze and Hussey are due to meet this week to discuss the 2009 BCO conference, which is to be held in Edinburgh. Carey says sending delegates to a UK city 'will send a good message'.

He adds: 'I do believe by the time we get to conference next year the frost will be taken out of the economy and it will have stabilised.'

But if Carey is wrong, Roger Madelin's initial assertion may be nearer the mark.



CARMODY GROARKE GOES SKYWALKING IN LONDON

Carmody Groarke has unveiled plans for a 160m-long temporary pavilion to be built behind the British Museum as part of this year's London Festival of Architecture (see *The Critics* on page 57).

Backed by New London Architecture, the zig-zagging two-storey walkway in Montague Place will also create a series of

open-air performance spaces and is expected to host events by, among others, RADA (Royal Academy of Dramatic Art).

The focal point of the festival's Bloomsbury Hub, the structure – dubbed the SkyWalk – will be built in less than 48 hours using a portable staging system, and will be clad in translucent black mesh.

Practice co-founder Andrew

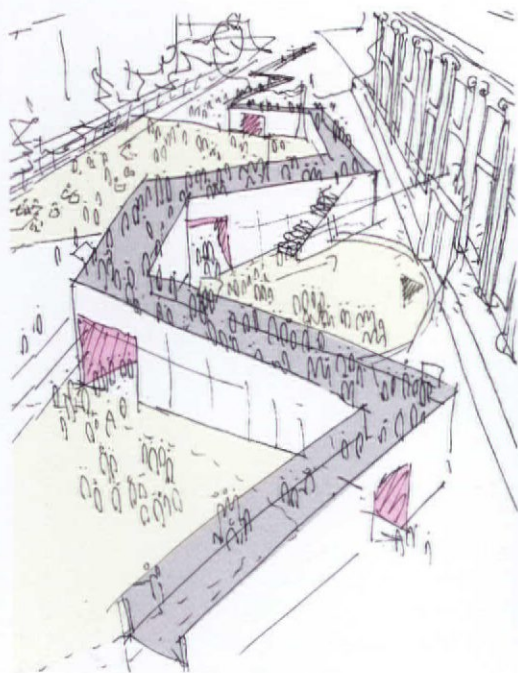
Groarke said: 'It's an experiment which, over a very short period, will hopefully change perspectives about this forgotten street, which is effectively a coach park.'

It is hoped the three-day closure of the road will kickstart Camden Council's plans to transform the area into a 'usable space and destination in its own right'. *Richard Waite*

Above The two-storey SkyWalk will be clad in black mesh

Below left Concept sketch

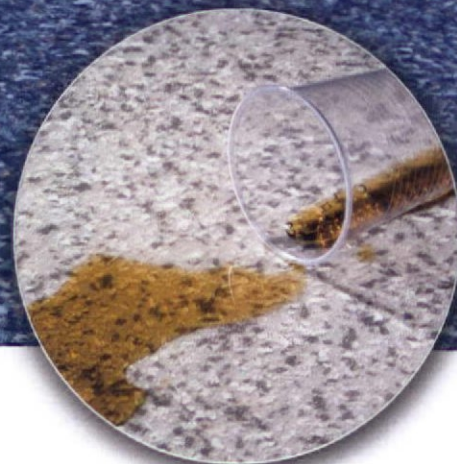
Below Open-air performance spaces will host events by RADA



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FOSTER PLAYS VIVALDI

This is Foster + Partners' headquarters for financial services company Ernst & Young in the Vivaldi Park area of Amsterdam. The 24-storey building is formed of two 12m-wide column-free towers with a transparent core. *Richard Waite*

PRACTICES VIE FOR PUBLIC BUILDING PRIZE

A total of 21 schemes have been shortlisted for this year's Prime Minister's Better Public Building Award.

Sarah Wigglesworth, Arup, Allford Hall Monaghan Morris (AHMM), Haworth Tompkins and BDP are among the firms chosen from 121 entries vying for the award, which last year went to Bristol-based White Design's Dalby Forest Visitors' Centre in North Yorkshire.

Prime Minister, Gordon Brown said: 'Good design in building matters. It helps to foster civic pride, it fires the imagination, and it's something we're very good at in this country.'

'I am especially pleased to see the emphasis on sustainable design, regeneration and bringing life into communities shown by this year's selection.'

Among the entries on the shortlist are AHMM's Barking Learning Centre in East London, McDowell + Benedetti's Castleford Footbridge in West Yorkshire, and the Langdon Park Docklands Light Railway station by Consarc Consulting Architects. *Max Thompson*

See all 21 shortlisted schemes at WWW.ARCHITECTSJOURNAL.CO.UK

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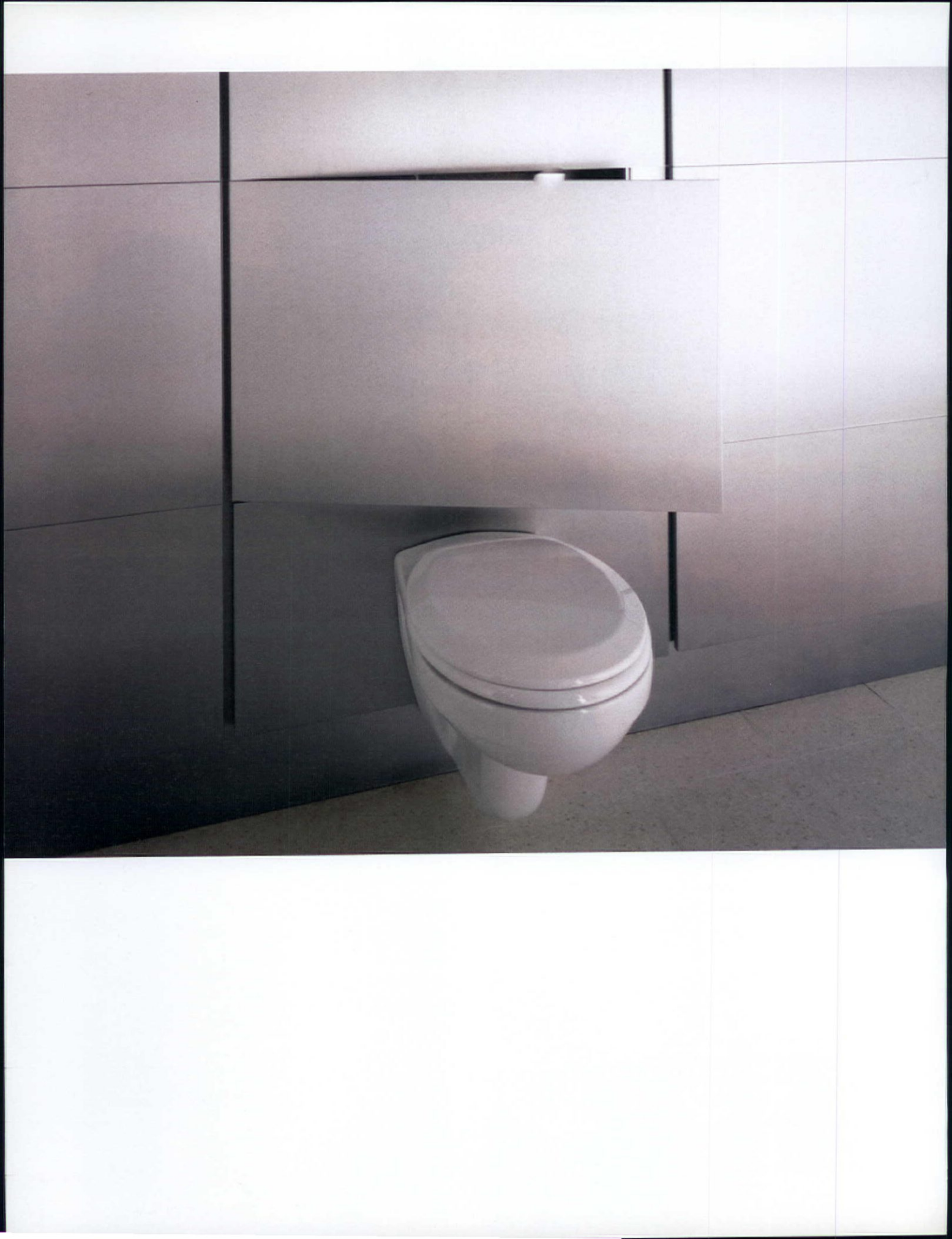
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AT THE INFOBOX PARTY IN LIVERPOOL



HOT BOXES

Last Wednesday (4 June) more than 225 of the country's hottest young design talents crammed into a former warehouse in Liverpool to find out who had made the shortlist for the coveted AJ/Urban Splash Tribeca Infobox competition (AJ 05.06.08).

Surrounded by a glittering display of models for the 112 entries, the event at the Novas Contemporary Urban Centre was described by one partygoer as the 'best gathering of precocious talent in a decade'.

As the party kicked off – helped by half-pint pots of locally brewed booze – the likes of Urban Splash's **Tom Bloxham** (pictured above, 1), AJ editor **Kieran Long** (2) and **Roger Stephenson** (3) of Stephenson Bell mingled cheerfully with young upstarts such as shortlisted teams from Foster Lomas (4) and Black Architecture (5).

From the slick displays filling the vast third floor of the Grade II-listed building, guests were blissfully unaware of the tricky circumstances leading up to the show – in particular the breakdown of the venue's lift, meaning back-breaking work for those putting the exhibition together.

Even so, the night was an undisputed triumph, and the show remains open until 27 June.

MIDNIGHT OIL

Determined not to let the buzz fade, a hardcore group of revellers led by shortlisted architect **Robert Jamison** (6) headed into

Liverpool. Joined by fellow finalist **Will Foster**, and Platform 5 Architects, Jamison reportedly bellowed, 'I will be the last man standing,' as rounds of shots built up on the bar. This kickstarted a

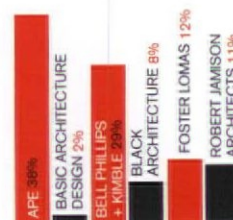
wayward and rather unsuccessful pub crawl, which resulted in the increasingly boozed 'design caucus' returning to the same bar three times. It's good to get to know your 'context'.

THIS WEEK'S ONLINE POLL

Which of the six shortlisted entries do you think should win the AJ/Urban Splash Infobox competition? (see right for result)

Next week's question: Does London need new, architect-designed bus shelters?

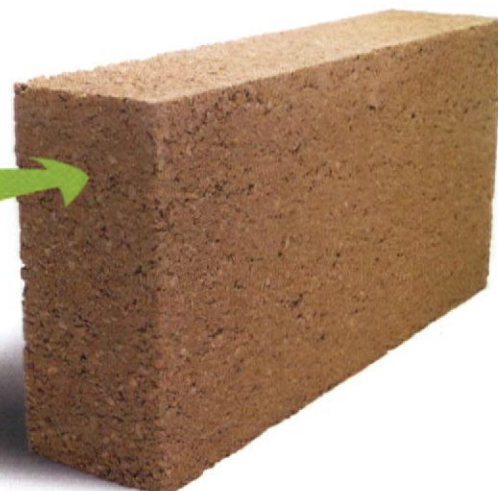
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Leader Developers may be panicking, but there is no need for architects to emulate them, says **Kieran Long**

Our correspondent returned from the British Council for Offices conference in Brussels last week with a sinking feeling (see pages 12–13). The commercial sector is beginning to catch the cold that has been afflicting the residential sector with such a vengeance in the last three months. And if their loss of confidence sets in, we could be in for a rocky time.

We've asked, and you guys seem to be quite confident at the moment. 'We've stopped recruiting', is as far as some of you will go to suggest that things are slowing. Others spin it in a more positive light: 'It's a lot easier to recruit than 12 months ago', you say, in a glass-half-full way.

However, the clouds are gathering. I heard this week that a major estate agent in Birmingham has laid off an astonishing 95 per cent of its work force – it simply can't sell anything in the commercial or residential sector. Taylor Wimpey, Crest Nicholson, Bellway and Persimmon are making redundancies in the hundreds and most have cut profitability predictions. Residential starts have fallen in an unprecedented way.

Now the commercial office sector is beginning to get worried. Rents are anticipated to fall in the next quarter according to the Royal Institution of Chartered Surveyors, and some large developers' profits, and share prices, have already been hit.

All this must impact on architects soon, and it will be a case of looking to your order books for those of you whose business depends on housing and commercial office as the core of your work.

Today's design services sector is insulated as never before. The education and healthcare sectors are still very strong, social housing will continue to be developed, and overseas work is pouring into British architecture offices. There must be legion practices out there with jobs on hold, with project development indefinitely paused, but you're keeping your nerve for now. Let's see what the summer brings.

kieran.long@emap.com

Opinion Our exhibition will raise questions about architects' ability to design decent homes, says **Matthew Lloyd**

The intention of our exhibition, opening next week at the RIBA, is to look at housing design that actively contributes to the creation of good cities, streets, and living standards. It stands in counterpoint to the huge Des Res exhibition at the Building Centre (which runs until 14 June), which showcases the enormous amount of dense, commercial housing being developed in London. We invited 14 practices to participate, including the two co-curators: Matthew Lloyd Architects and mæ.

Each firm was chosen with reference to a scheme that shows a serious, moderate and enduring approach to housing design. The choice of firms is eclectic – some established, some new. In each case their architecture is recognisably their own.

To show why the exhibition is necessary we must confirm the situation as it stands. Compared with 10 years ago, when there was

a dearth of housing development, today we are in a housing boom – the sheer scale of Des Res demonstrates this.

Driven by demand, our cities, particularly London, are undergoing rapid change through the creation of large housing projects. Unlike in the 1960s and '70s, however, there are now innumerable architectural styles and few constraints for either height and density. Little work appears to be concerned primarily with urban improvement. Architects are in a hurry to ride the development train.

The massing of apartments is set more often by the planning system

Des Res also shows that it is often hard now to distinguish one practice's work from another's. Current housing often appears to be created by a perspective artist (indeed the architectural perspective is now a requirement for planning consent) – our firm has been caught up in this tendency at times. Practices often do not design housing from a social or theoretical architectural position. Our exhibition seeks out firms where the theory of housing is more important than its size.

The apartment building has arrived in the UK, but the massing of such blocks is set

more often by the planning appeal system than by what is thought right for a site or context. Flats within these blocks are often misshapen, planned to squeeze more and more in; ground-floor flats with little amenity sit against busy roads where business units or shops should naturally be. The planning process allows all this, particularly in poor undeveloped areas with mute populations, empowered as planners are by the push to build millions of homes, as quickly as possible.

Michael Howe of co-curator mæ has coined the term 'matter-of-fact housing'. By this he means workaday housing development, the bread and butter of cities. He also means that housing as a type is so ordinary, so fundamental, and so key to human existence that it should simply be a backdrop to people's lives. The title of our exhibition, 'A Building Should be to a City as a Brick is to a Brick Wall', is chosen to reflect these ideas. Matthew Lloyd is founder of Matthew Lloyd Architects

Evolving Norms of British Housing – A Building Should be to the City as a Brick is to a Wall will run between 20 June and 20 July in the RIBA's Florence Hall, 66 Portland Place W1.



The much-changed Berlin Free University still embodies Shadrach Woods' vision, says Patrick Lynch

Shadrach Woods sought to embody the architecturally eclectic metaphors of 'web' and 'urban grain' within the architecture of large urban conglomerations. What he achieved was a university building in suburban Berlin. Without an architectural context and without a historical tradition, the Free University is set out as a new society – a new architectural order that emphasised the corridor as an 'internal

recognise the primacy of the street did not enable him to relax his system to accommodate change, nor to encourage it. Project architect Manfred Schiedhelm describes the changes during 30 years of use: 'Many alterations have occurred without the help of the architects. This has been a somewhat painful experience for us, because a janitor's idea of change never has the quality of change we appreciate in the

mesmerised and enraged their critics. Recent alterations to the design and the addition of a typically heavy-handed extension by Foster managed to seal the original structure in a time-warp of political optimism. The changes to the original structure reflect changes in our attitudes towards health and safety, and to the perceived problems of security.

I suspect architects will always love the project while the inhabitants find it irritating. It is ironic that despite, or perhaps because of, their polemic, the 'third generation of Modernists' found it almost impossible to reach an accommodation with Post-Modernism, although you could say that their work prefaced this. Similarly, now Po-Mo has blown itself out and the avant garde has become a joke too, I can't help but think that there was more promise in the thinking of Woods et al than they were able to understand, and that the trick will be to look again and not to be seduced by the images, nor to fall for the easy consolations of historicism and kitsch.

Alterations have sealed the original in a time-warp of political optimism

street'. Woods described this opportunity to devise a flexible system as analogous of a whole city: 'The city itself, which is the natural habitat of Western man, is the school, the college, university. We see the city as the total school, not the school as "micro-community". Places of teaching and learning, when they can be identified as such, are an integral part of the structure of the city.'

The early '60s universities 'tended to favour a separation of functions,' he thought, and 'this led to an architecture where the lecture theatres were separated from the faculties, which were in turn separated from each other, cutting off all forms of contact – a typical outcome of functionalism. We took another path. We believed that communication was one of the most important factors within a university.'

The search for a 'system' to achieve led the architects to employ Jean Prouvé to engineer a facade cladding which would unify the 'street pattern of permanent main streets and adaptable side streets'. Woods' ability to

adaptable, anonymous architecture of the past.' The obsession with systems and an inability to engage with formal distortion and collage, non-completion and fragmentation, meant that the purity of the design entranced the architects even more than their polemic



The Free University, Berlin, by Candilis, Josic, Woods, Schiedhelm

Sam Jacob. Bad construction warps the moral fibre of architecture

Why should bad building be quite so fascinating? This selection, from a collection on blog www.darkroastedblend.com document some of the most bizarre freaks of construction-gone-wrong – something like an architectural *You've Been Framed*. Sure, they are funny, but there is more to them than that. There is also something touching and poetic, and an ingenuity in overcoming some unknown problem of economics, miscommunication, or lack of foresight through optimism in the face of plain stupidity. And let's face it, we've all found ourselves facing equally challenging moments from time to time in any project. But equally, there is something distinctly disturbing and worrying.

It's their wrongness that makes them so fascinating. They are mutations of architectural fundamentals – ropey founda-

tions, weird windows, strangely placed doors, freakish stairs, Gordian Knots of plumbing, building gone badly wrong. They begin to suggest a whole language of congenital architectural defects: blind windows, amputated staircases, atheromatic corridors, conjoined structures – deformities and perversions of the normal architectural body.

Construction itself – the way you put stuff together, the layers of cladding, insulation, membranes, structure etc. – is not simply a convenient, practical and inevitable means of making a building, it is an expression of deep-seated cultural beliefs. Organisation of structure, drainage, ventilation and so on is more than simply an arrangement of components, it encodes a belief system into the fabric of architecture.

'God is in the detail' actually means something more like

'morality is in the detail'. The detail determines the specifics of how and where the enclosure and function of architecture is articulated and formed – and it expresses morality by defining socially acceptable standards of building. The detail brings decorum and articulates the interface between inside (the realm of civilised culture) and outside (the realm of wild, unsocialised nature).

We see, for example, a soil pipe running through the middle of a room, articulated as though it were a significant architectural moment. And in a sense the pipe that's used to exit sewage from buildings is super-significant and as worthy of celebration as the means by which the building deals with gravity.

In another case, a balcony on a new apartment block appears without any means of access, attached to a blank wall – like false eyelashes attached to a blind window. In another, an old building seems propped up on some old oil drums – inducing a sense of panic at its seemingly imminent collapse – articulating the latent disaster that lurks within every building.

Bad construction challenges – albeit unconsciously – the civilising power of architecture. It's disgusting and fascinating – a monstrous version of architecture: freakish, disfigured and wired-up wrong like a patched-together zombie and unnaturally animated. Such extreme badness surprisingly reveals how architecture manifests morality. Through its most outlandish errors, it suggests that there might be other ways of organising construction – and that might mean architecture which enables explorations of alternative cultural ideas through the nuts and bolts of putting a building together.

Below Examples of bad construction: buildings propped on oil drums, misplaced windows, stairs leading nowhere and balconies with no access



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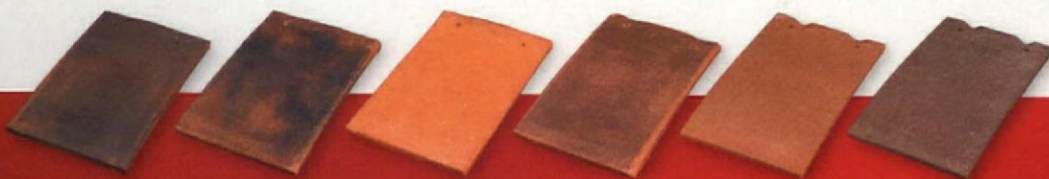
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More up top.

Letters

THE CHOPPING BLOCK

Christine Murray, in her CABE-style design review of our Birmingham pylon (AJ 05.06.08), wrote: 'We cannot be certain whether visitors to the civic square will make the connection between this pylon and sustainability.'

Essentially the pylon was designed to generate a response from as broad a cross-section of the public as possible. As a conversation piece on the way energy is used to occupy and construct the built environment, it is unashamedly iconic and provocative.

As authors of the pylon, Block

Architecture would like to try and respond to Murray by offering a snapshot of the public comments taken during the Climate Change Festival, which ended last week:

'We love it – it's the third time we've been back to see it. It changes when you view it in different light.'

'It's strange. I think it is very striking.'

'What on earth is that!'

'Burn it down.'

'The pylon made us stop and wonder.'

'It's an eyesore.'

'It's the best thing I've ever seen.'

'It makes the issues much more relevant.'

'People only take notice of things when something big happens.'

'I like it a lot. It certainly got my attention.'

'It transports you to the countryside.'

'An absolute and total abomination, don't get me started. Cables should be underground.'

'Big and shiny, and it makes me feel happy.'

'I love it, but I don't know why.'

'Very thought-provoking.'

Graeme Williamson, director, Block Architecture, London E2

NO FIT STATE

I was surprised to read in Kieran Long's leader, and in his interview with Robert Mull (AJ 29.05.08), that both seem to have decided that a developing

altruism among architectural students somehow constitutes readiness for practice.

As somebody who has pretty much always had a concern for the architect's duty to society throughout my training (John Ruskin and Ted Cullinan have always been important role models for me, for example, and I specialised in sustainable design for my Part 2) I, at least, am quite clear that concerns about 'duty of care', as manifested in the studio, have very little to do with readiness for practice in the office.

Notwithstanding legal and professional issues (which are addressed in due course), most schools of architecture fail to equip students with the necessary



technical skills that are needed for practice. Preparation of planning applications, for example, is the bread and butter of office life, but few students are able to offer the workplace any sort of positive contribution in this regard in their first jobs.

The result is that when we apply for jobs as Part 2 students, we are not fit for much more than draughtsmanship.

In a world where tight financial conditions and the diminishing profitability of architectural practice mean that offices have to work harder for every pound they earn, calls for a 'partnered' approach to education (schools and offices being the partners) from heads of schools and journalists go unheeded.

The reality is that students find themselves between a rock and a hard place when they finally enter the world of work for good, scratching around to get the knowledge and experience they need.

Michael Badu, London

BRICKING IT

I refer to the building illustrated under the incisive title 'Sergison Bates builds blocks with bricks' (News, 05.06.08). I was surprised to find, in the mercifully short description, that this was not a re-run of a 1970s design for a maximum security prison, but was, in fact, a new scheme for affordable housing.

Truly an exemplar for humanising architecture, which will lift the spirits of those who live within it or are privileged to view its delicately detailed facades and sweeping roof planes from without.

CABE and the local planning authority are to be commended for ensuring that design quality is championed and not sacrificed to the whim of greedy developers seeking only profit.

John Roberts, Anders Roberts and Associates, Christchurch, Dorset

SOFT TOUCH

Each year the pavilion at the Serpentine Gallery becomes more elaborate, and a bit more show-

offy bonkers. Construction starts earlier and uses more site area. Fences go up with screening. Notices declare 'Keep out: construction site'. Large cranes appear even before the month of May is out.

The whole thing screams art-vanity rather than intelligent site-responsive architectural reflection. Sustainable it ain't.

If Julia Peyton-Jones (director of the Serpentine Gallery) thought about it, she'd challenge the architects to make the lightest touch they could imagine on the site.

How about something needing no cranes or JCBs? Something that just appeared overnight... to delight.

Andrew Rabeneck, London

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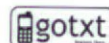


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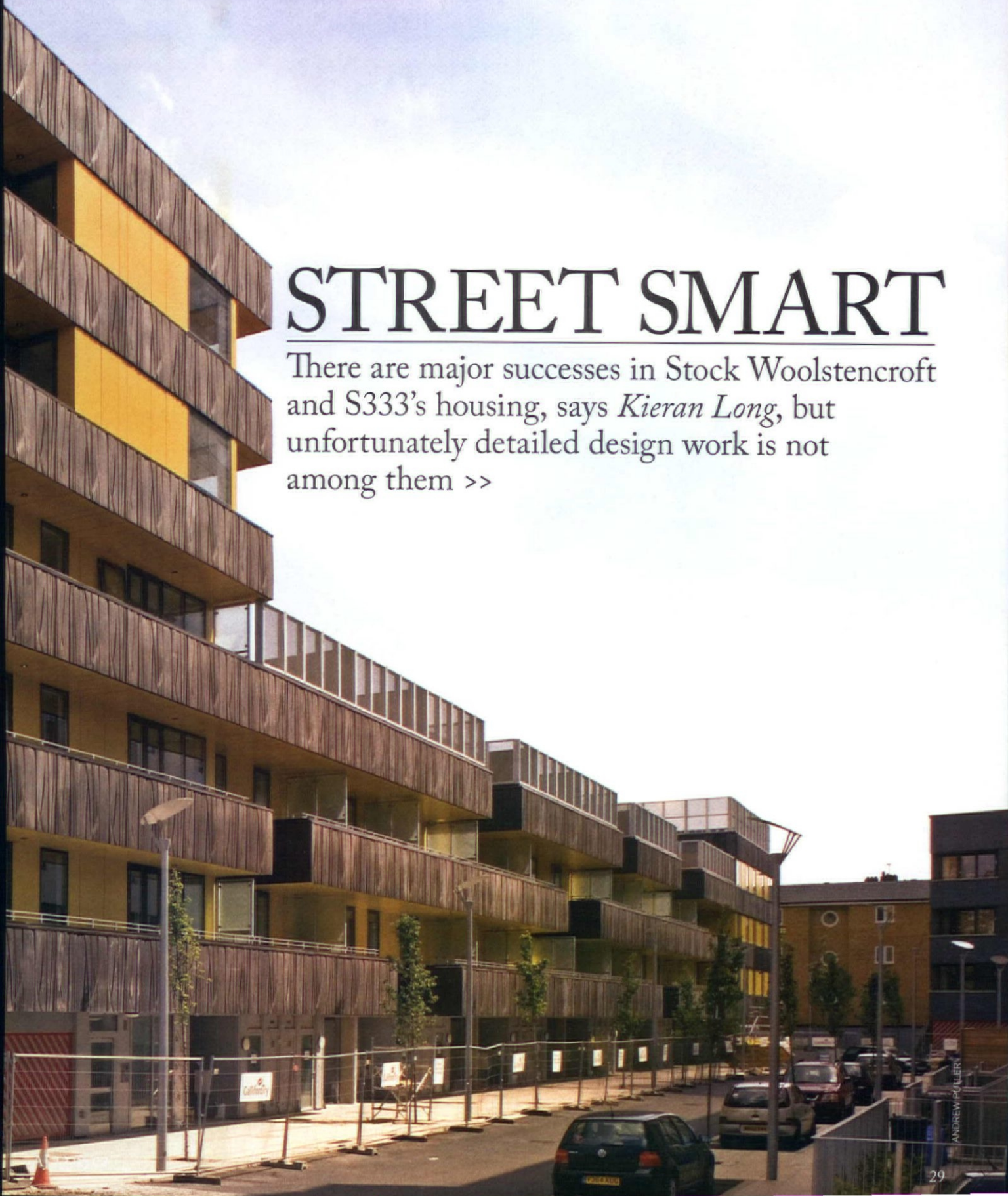
ENQUIRY 11 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



This image S333's
apartment building and
terrace, facing one of
the new streets created
by the masterplan

STREET SMART

There are major successes in Stock Woolstencroft and S333's housing, says *Kieran Long*, but unfortunately detailed design work is not among them >>





JAN BITTER



JAN BITTER

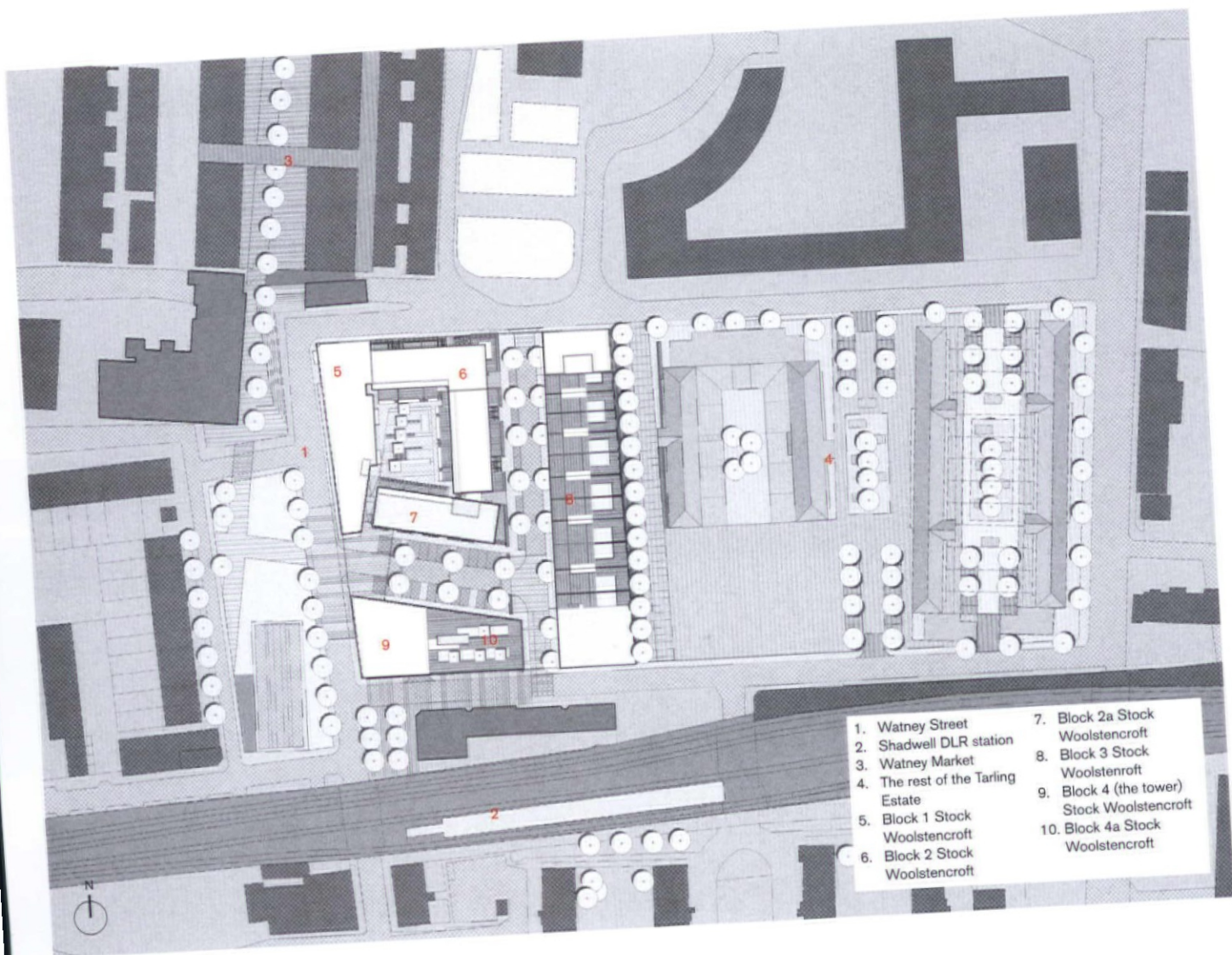
The pragmatic masterplan is anti-‘streets in the sky’

Housing families at high densities is the great Modernist problem that architects and planners in the second half of the 20th century never found one of their famous ‘solutions’ for. Whatever the aspirations of the designers, the sheer inhumanity of many of their experiments haunts our cities and the reputation of the profession today. We might want to love the authors, but we hate what they made.

The question of what to do with families is the skeleton in the closet for the government’s ambitious housing targets of 3 million new homes in England by 2020. The Tarling

Estate scheme by London-based housing specialist Stock Woolstencroft and Anglo-Dutch office Studio 333 is an attempt to deal with those demands, providing accommodation for the large families of East London’s Bangladeshi community at a density of 769 habitable rooms per hectare. This quart-into-pint-pot scenario is tempered by good transport connections (the site is next to Shadwell Docklands Light Railway station), high quality in individual dwellings and a high degree of private amenity space.

The Tarling Estate is a site surrounded by the consequences of the post-war urban



planning that replaced the East End's bomb-damaged streets of terraced houses with large blocks of various heights. It also has plenty of more recent attempts to deal with that legacy. Just to the northwest is the 1976 Watney Market, two brick ziggurats facing one another across a shopping street, designed and built by the GLC Architects' Department. This development was orthodox Modernism, with a pedestrian-only shopping precinct and deck-access housing above the rows of shops. Hunt Thompson Associates carried out what in Pevsner is described as an 'iconoclastic' refurbishment in the mid-'90s.

While this kind of noble failure is present, there is also the completely unthought-about deployment of housing blocks on an undifferentiated ground that characterises the Tarling Estate itself. Consisting of 15 blocks built in the 1940s the estate was a close community, but suffered from the anti-social consequences of isolated blocks (which Pevsner describes as 'ponderous') in car parks. There were problems with drugs on the estate, as well. Many of the blocks were refurbished in the '90s too, but this consisted of putting pitched roofs on them and replacing balconies. The spaces at their feet weren't much touched. >>

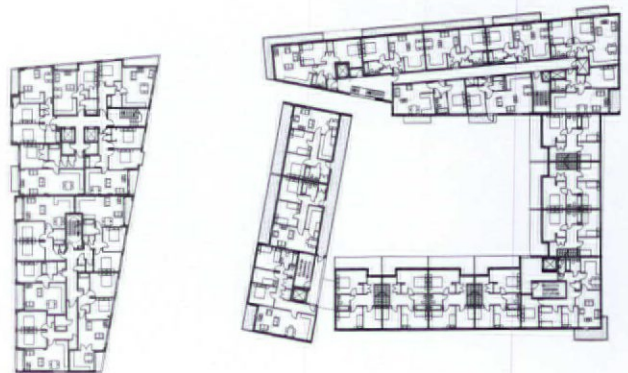
Far left The roof terrace at the southern end of S333's block
Above left The large family houses are arranged around a courtyard and have generous terraces
Above Site plan

1. Residential shared entrance
2. Commercial space
3. Communal courtyard
4. Private amenity
5. Bicycle store
6. Servicing
7. Car park entrance
8. On-street car parking

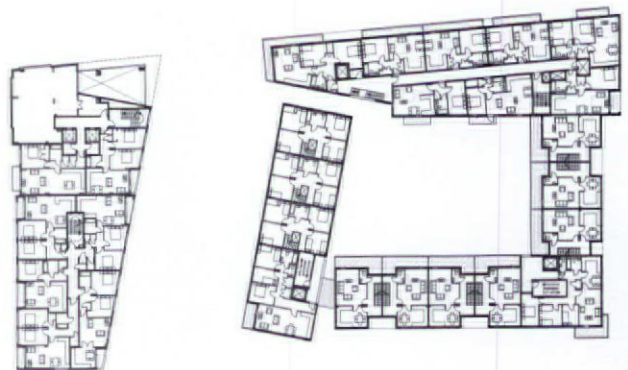
0 20m



Ground-floor plan



Second-floor plan



First-floor plan

The buildings are mere blocks with stuff stuck on to them

Although the 2000 Tower Hamlets competition (which was won by the Toynbee Housing Association – now the One Housing Group) called for strategic proposals for the reconstruction of the whole estate, Stock Woolstencroft and Studio 333 were eventually selected to reconstruct the western end of the site. Two blocks were decanted and demolished, and a pretty much square 0.72ha site left as a tabula rasa for the practices to work on.

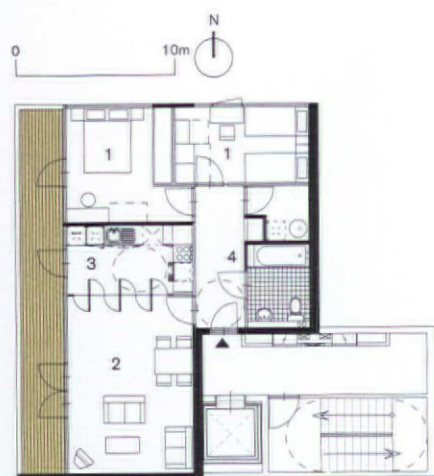
It is easy to skate over the achievement that is the masterplan. The architects looked carefully at the fragmented figure-ground relationships around this area and concluded that it was vital to reinstate some kind of relationship with the street. This is the anti-streets in the sky – pragmatically saying streets should be on the ground, there should be more of them, and they should have buildings on either side with some ground-level engagement with the public realm. >>

This image The tower marks the south-west corner of the site

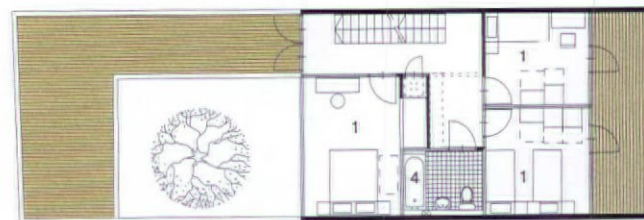
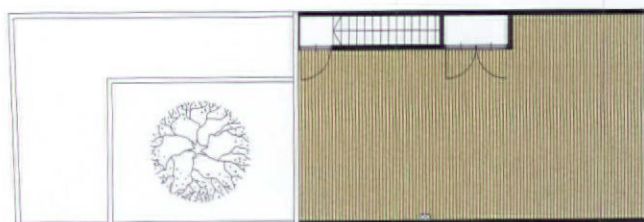




1 Bedroom unit



2 Bedroom unit



6 Bedroom unit

Block 3 by S333

The plan creates two new streets. The longer of them, running north-south across the site, is bounded by S333's block to the east. It's pretty successful, with the overhangs of the balconies providing an intimate atmosphere. It will be open to traffic, and has on-street parking. The other street is short, linking the new north-south axis across the site with Watney Street.

While this strategy is successful, the faux diversity of the architecture of each block is less so. After working on the masterplan jointly, S333 took on one of the blocks and Stock Woolstencroft the four others, including the 20-storey tower at the site's

south-western corner. S333's is on Block 3, which defines the western edge of the site. Two small towers pop up at either end. The cladding is a mix of patterned precast-concrete panels and yellow Trespa.

Stock Woolstencroft took on the other four blocks, and they are quite deliberately made to look as though they were designed by different people. Block 1 is clad in the Ruukki Fasetti metal facade system; Block 2 (opposite S333's) is clad in Baggeridge Helsinki white brick; Block 2A is clad in cedar; Block 4 (the tower) in a variety of panel systems; and Block 4a (the smaller building at the base of the tower) is in Baggeridge brick.

I don't really understand this. The diversity achieved is rather arbitrary. And in terms of composition, the facades of the buildings are bordering on the incompetent. Each of the buildings has a treatment of balconies that is mystifying. All of them look tacked on and detract from the coherence of the volumes. This is most clear on the white brick block. It's a beautiful material, white brick, but the architect, instead of allowing this material to express itself, has chosen a complex form of planes and setbacks, with different window sizes seemingly randomly chosen, double-height portal entrances for the maisonettes at ground floor that are out of scale, along with



3 Bedroom unit



- 1. Bedroom
- 2. Living/dining
- 3. Kitchen
- 4. Bathroom



4 Bedroom unit



Block 2 by Stock Woolstencroft



1 Bedroom unit

Block 1 by
Stock Woolstencroft

deck access stories at the top that feel as if they are from another building altogether.

This material language of white brick and galvanised trimmings is a pleasing one, bringing to mind the backs of buildings in Brooklyn. But why the architect chose to make such a complicated facade, we'll never know.

Like so much housing today, these buildings are mere blocks wrapped in various materials with stuff stuck on to them. The tower demonstrates this perfectly; 20 storeys tall, its volume is straightforward. But the colour scheme is a strange choice – the effect of the many materials on the facade is a hulk

in 1970s beige, with some contemporary gobons. The interiors of the balconies are lined in red, but from any distance that disappears, and the beige and brown predominates.

In an attempt to achieve coherence, the architects added features, rather than rethinking the compositional devices at their disposal. One of the principal ways the design team has tried to add interest to the beige layer-cake design is to scatter large, framed windows across the facade. The problem with that is clear to see from a compositional point of view – they are not random enough, of course. On the east facade, the windows are in a vertical row, apart from just two. >>

Inside, the houses are huge and beautifully planned



Above Blocks 1 and 2a, the cedar-clad box. Retail occupies the ground floor of Block 1

Right The white brick of Block 2
Opposite page Block 2 from Watney Market, and the tower in the distance





Tacked-on balconies detract from the volumes' coherence

The best of the south-west blocks is the cedar-clad one, but architecturally it still has some unhappy compositional features, with a large cut-out on the south facade accommodating balconies that detracts from the purity of this timber-clad box. Also, the windows are too small to give rhythm to the openings.

S333's is not the prettiest building either, but it has a clear idea about how to make a coherent block that makes it the most powerful building here. The horizontal emphasis of the balconies and the colour scheme makes it a clear urban object. While its materials might not have anything to do with East London as such, the result is cheerful, humane and will endure.

There are in total 221 units on the site; 16 per cent of the flats are for private sale, with 84 per cent affordable, including affordable and intermediate rent and 43 per cent shared ownership. There is also 650m² of commercial space for cafés, corner shops and perhaps a small supermarket, enlivening the street frontages. None of these are occupied yet, so the project gives a slightly misleading impression as it stands – when the hoardings have gone and shops are installed, the streets will take on a new character.

I wasn't able to see inside any of the Stock Woolstencroft's buildings, but if S333's is anything to go by, I have faith that they are good places to live. Inside Block 3, there are huge houses, and they are beautifully planned. The large family units (five and six bedrooms) are courtyard houses, with a kitchen and dining space facing a fully glazed courtyard with a single tree in it.

Rising up through the house there is nothing remarkable about the series of bedrooms on the first and second floors, but the generous roof terraces, one above the >>

C

ANDREW FUTLER



West elevation



North elevation



West elevation of S333's block

In an attempt to add interest, framed windows are scattered across the facades

single-storey part of the house at the back, and one covering the entire roof of the unit are very generous. The two mini-towers at either end have a shared roof terrace, timber lined, with a sedum garden. Convincing the RSL client (Toynbee Housing Association) of the need to maintain communal roof terraces is no mean feat, and is a credit to the team.

There are massive successes in this project. A fantastic partnering process in terms of procurement, street making, high levels of amenity space at high density, variety in the typologies created and decent materials all make this place unquestionably one of the

best recent large-scale social housing projects in East London. Stock Woolstencroft is a large practice with expertise in housing design. Its architects are passionate, articulate and conversant in contemporary debates about housing design and procurement. And with this project they have taken housing provision far beyond the dull pragmatism of mid-'90s estate refurbishment.

But there are failures, too. The individual buildings as compositional exercises are mediocre achievements. Tough decisions seem to have been avoided about which features this family of buildings should share. S333's work brings the other blocks into relief – the rhythmic balconies have a formal idea that they have stuck to doggedly, while accommodating a tremendous variety of house types behind the facade. This terrace helps to propose some kind of identity for this place. I wonder whether, during design development, Stock Woolstencroft really drew an elevation, looked at it hard, and made choices about how it should cohere. If this sounds terribly critical, it is only because if improvements in housing design are going to happen, there is detailed design work to do, as well as innovations in masterplanning, procurement and amenity space provision. ■

Start on site March 2005

Contract duration 163 weeks

Site area 0.88ha

Form of contract/procurement JCT98 with contractor's design

Total contract sum £36.1 million

Client One Housing Group

Architect Stock Woolstencroft and S333

Structural engineer Paul Owen Associates

Quantity surveyor/planning supervisor Walker Management

Main Contractor Galliford Try Partnership

Annual CO₂ emissions Not available



The private courtyard behind Blocks 1 and 2, showing the deck access to the units at the top of Block 2

Annie Spink Award for Excellence in Architectural Education

Call for nominations

The Royal Institute of British Architects is pleased to announce the fourth biennial Annie Spink Award, presented in recognition of an outstanding contribution to architectural education.

The Annie Spink Award is open to teachers (individuals or groups) who have made a substantial contribution to architectural education in a School of Architecture validated by the RIBA in the UK and abroad. Applicants must be, or have been involved in the development of architectural education and engage with the process of teaching and learning.

The award is financed by the Annie Spink Trust Fund, which was established in 1974 by the architect Herbert Spink FRIBA. He bequeathed the trust as a lasting memorial to his wife Annie, and conceived it as an honour for the 'advancement of architectural education'.

The winner will receive the Annie Spink trophy and £10,000 at a ceremony presented by the President of the RIBA.

Deadline for nominations: 06 October 2008

For further information please visit www.architecture.com

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E john-paul.nunes@inst.riba.org

Inbuilt Consulting's Lynne Sullivan profiled [p42](#) // Bill Gething on installing solar thermal panels [p44](#) // Page\Park builds with greenwood [p46](#) // A look at Britain's greenest office [p50](#)

Sustainability in Practice



Kg CO₂/m²

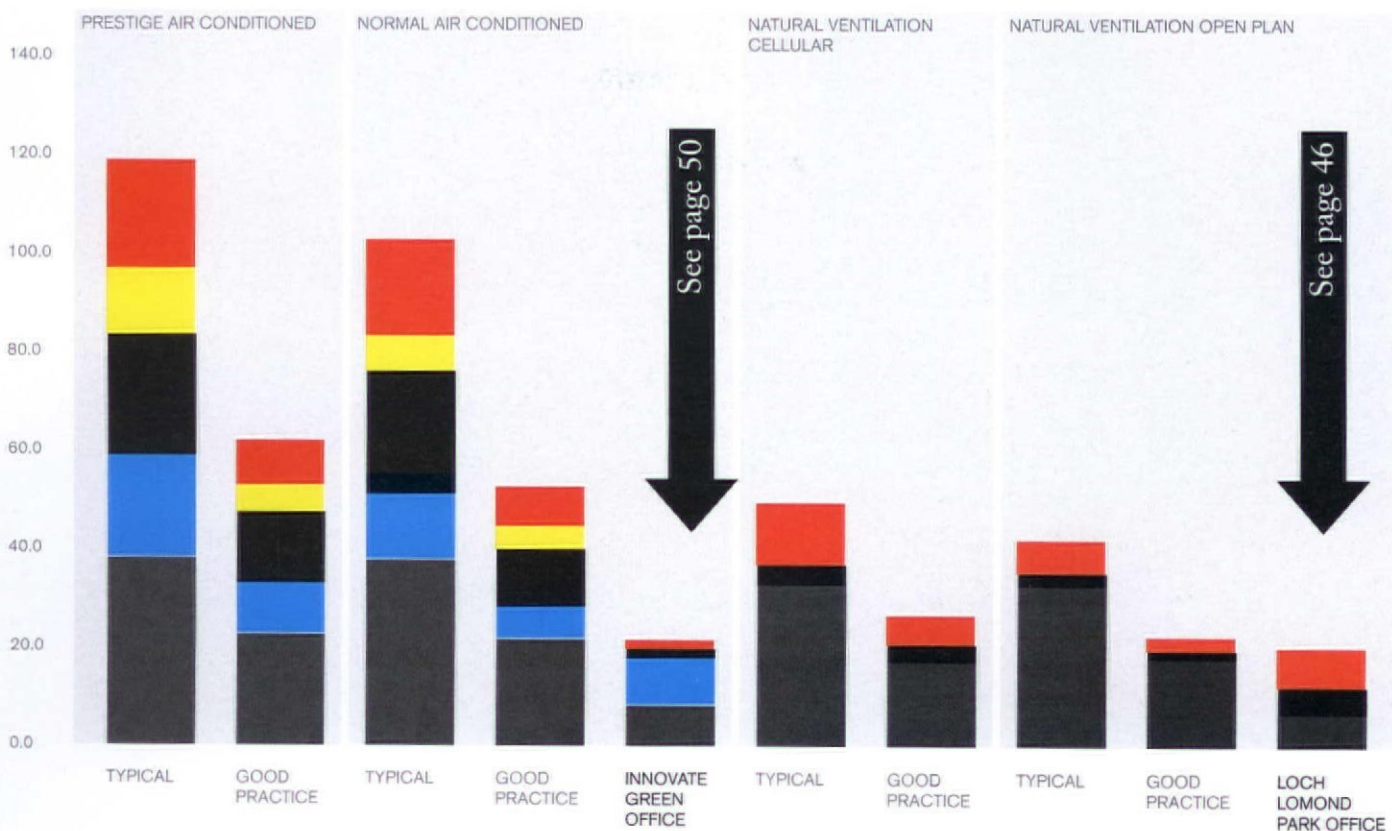


Chart showing Building Services Carbon Index Benchmarks

Designing sustainable offices is paramount to the green agenda. In this latest Sustainability in Practice instalment we present two exemplars of office design and interview two sustainability experts



PROFILE

'I HOPE THIS WILL BE A SHAKEDOWN FOR THE PROFESSION'

Lynne Sullivan talks to *Kaye Alexander* about her new role as head of building design at Inbuilt, the first multi-disciplinary consultancy focusing on sustainable construction in the UK

I meet Lynne Sullivan at the moment she receives the keys to the new office for Inbuilt Consulting's sustainable-building-design arm, which she will lead as executive director. It is the first time Sullivan has seen the office – the loft space of an old tea factory in Clerkenwell – since the decorators have been in, and she is clearly delighted with the generous windows ('It means we can cross-ventilate') and views over London to St Paul's Cathedral.

Inbuilt was launched in December 2007 as part of the Renewable Energy Systems Group, which develops and operates wind farms around the world. The consultancy – headed up by David Strong, previously of BRE Environment – currently employs around 40 people, with plans to double in size by the autumn. Sullivan's team will provide architecture and urban-design services alongside other teams for engineering, benchmarking and programme management. When hiring Sullivan – formerly director of sustainability at Broadway Malyan – Strong looked for someone to provide what he describes as a 'thought leadership' role. 'Lynne fulfils that in spades – she has been involved all her working life in delivering sustainable buildings,' he says.

We escape the smell of fresh paint to a nearby café. Sullivan talks of her time at Broadway Malyan. 'I made a name for myself within the practice by bringing in interesting projects and building a knowledge-transfer system between architects,' she says. Sullivan has taken this model to Inbuilt, working on a digital knowledge-management structure

to ensure information flow between teams.

Shortly before moving to Inbuilt, Sullivan led Broadway Malyan's team for the Hanham Hall Carbon Challenge, a competition for a sustainable housing development near Bristol launched by English Partnerships last year. Despite losing out to HTA, Sullivan maintains the competition had 'a fantastic agenda'.

Prior to her time at Broadway Malyan, Sullivan worked on sustainable buildings at ECD Architects. She says: 'At the time, ECD was unique in its combination of energy, environment and architecture.' While the

When hiring Sullivan, Inbuilt looked for someone to provide a 'thought leadership' role

practice later split in two, Sullivan took a valuable lesson from the previous arrangement of integrated services. 'At Inbuilt, we believe the joined-up offer is something that clients will be interested in,' she says.

Sullivan studied at Brighton University, where her interest in sustainability was cemented by a final-year project on low-energy housing. Her first job was for the London Borough of Hackney as architect in the Stoke Newington housing action area. 'It was really nitty-gritty stuff,' she says. Frustrated by the way sustainability is often dismissed as 'the "S" word – just another box to tick,' Sullivan has gradually developed a multi-pronged approach to the subject. She is a member of the Department of Communities and Local

Government/Building Regulations Advisory Committee sustainability working party, which looks at 2006–2010 Part L revisions, and chair of their sustainability committee. She is a member of the RIBA Climate Change Programme Board, responsible for the institute's Climate Change Toolkits.

Last year the Scottish government invited Sullivan to chair a task force to determine a Low Carbon Building Standards Strategy. 'We came out with a slightly different, if not more challenging recommendation than that set by Westminster: to improve the fabric and energy consumption of all building stock rather than focus on zero-carbon new homes,' says Sullivan. 'Many say it's a shame England and Wales haven't gone the same way,' adds Strong.

Currently Sullivan is absorbed in recruiting her new team. 'Inbuilt brings together all the things I have been doing in my career. The experts are now my colleagues and don't come in under a separate banner. A Registered Social Landlord client has asked us to do a project to the PassivHaus standard [energy-saving German design methodology, see AJ 28.02.08], which we will have a UK licence to accredit. There will be a huge emphasis on demand reduction and energy efficiency.'

'I feel enthusiastic about the future,' says Sullivan. 'If I were an investor in the current economic climate, I'd want to invest in something as future-proof and environmentally friendly as possible. I'm hoping this will be a sort of shakedown, rather than a crisis for the profession.' ■



In the first of a series on how to retrofit buildings with an eye to sustainability, Hattie Hartman talks to Feilden Clegg Bradley Studios partner Bill Gething, who has recently installed solar thermal panels on the roof of his house near Bath.

Why did you install solar thermal panels?

I was building an extension and mucking about with the house. There would have been no payback on rainwater recycling, photovoltaic (PV) panels were too expensive, and there isn't enough wind for turbines.

How did you select the manufacturer?

I wanted a flat-plate collector rather than evacuated tubes. Flat plates are less efficient in the energy they transfer, but they are cheaper, and I wanted a collector that was flashed into the roof. I chose Viridian because I knew them. They came to me years ago about a product they were developing.

How much hassle was it?

Very little – Viridian's website [www.viridiansolar.co.uk] is good, as are its design, costing and installation guides. The whole installation cost £3,000 including VAT, and the payback is somewhere around 30 years.

How did you size your installation?

I asked Viridian. It works out roughly at 4m² for a four-person house. They also tell you how big your hot water cylinder has to be. You have to throw away your existing cylinder because you need a twin-coil one, which is about 1.5 times larger. There are some systems which purport to allow you to retain the existing cylinder, but they are all a bit dodgy.

How is it working?

Fine, but there's no user guide. When the thing arrives and is switched on, it has three

lights on the front – you eventually work out that one means it's on, one means it's pumping, and one means something has gone wrong. But if you get the red light does that mean you run out of the house in terror? And who do you ring up?

To get the most out of these things, you need to drive them differently to a regular boiler. You don't want to use your boiler to top up your hot water in the morning because then your solar heating can only contribute very little. Ideally you want to start off the day with a cool tank [after morning usage] to get the most out of the sun.

Are you glad you did it?

The system will provide 60–70 per cent of the house's hot-water load. Energy prices can only go up. It's the right thing to do.

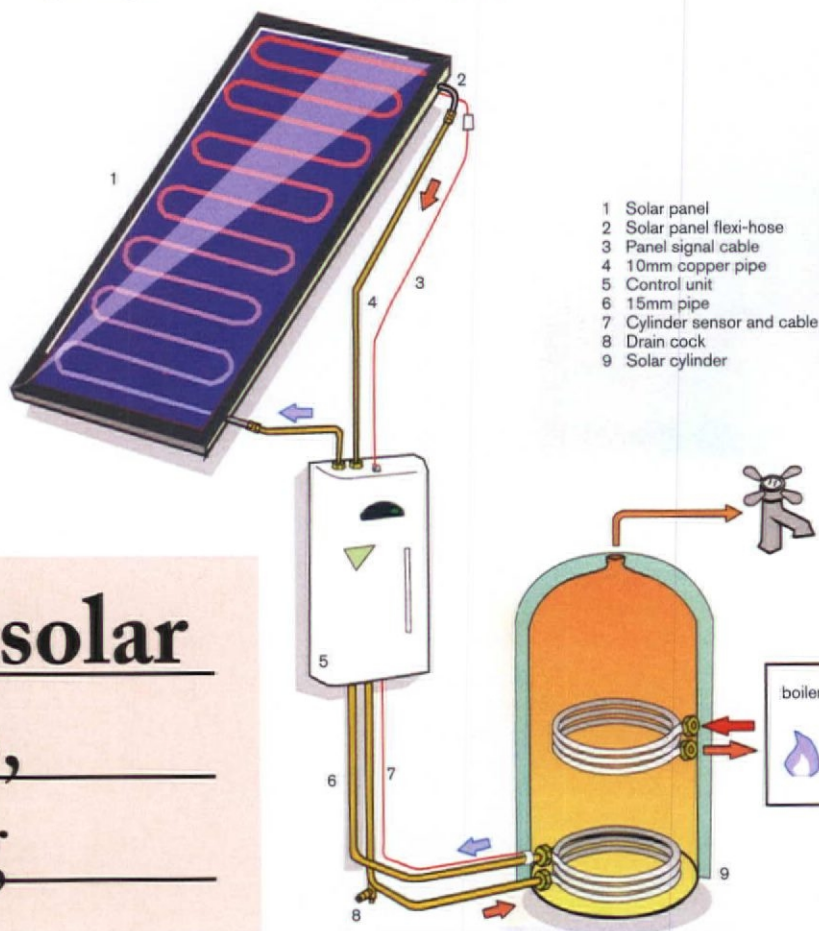
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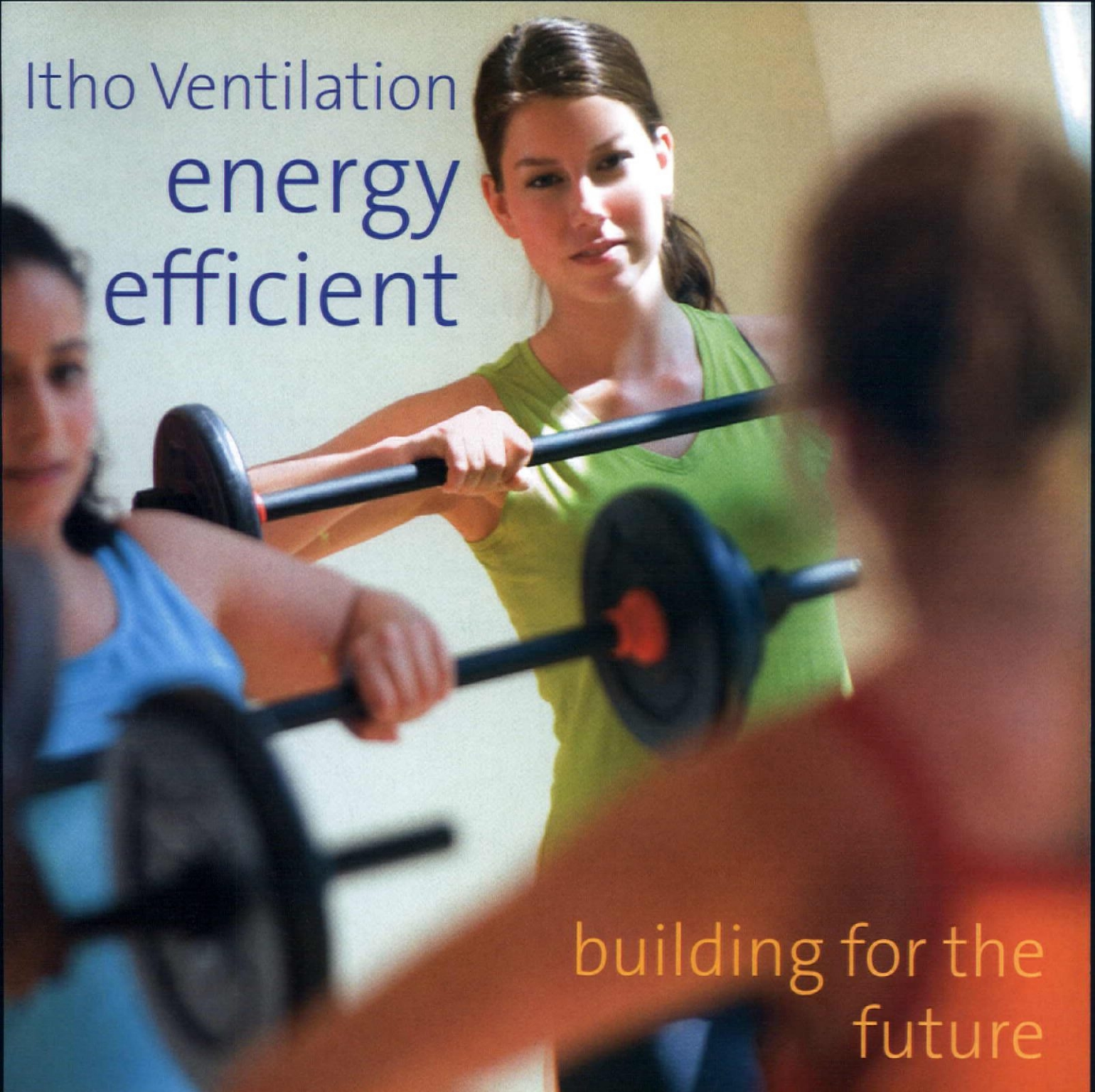
Kingspan Marvel www.kingspansolar.co.uk
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How to install solar thermal panels, by Bill Gething



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CASE STUDY

PERFECTLY FRAMED

For its offices for the Loch Lomond National Park Authority, Glasgow-based Page\Park Architects engineered an innovative greenwood frame, finds *Oliver Lowenstein*

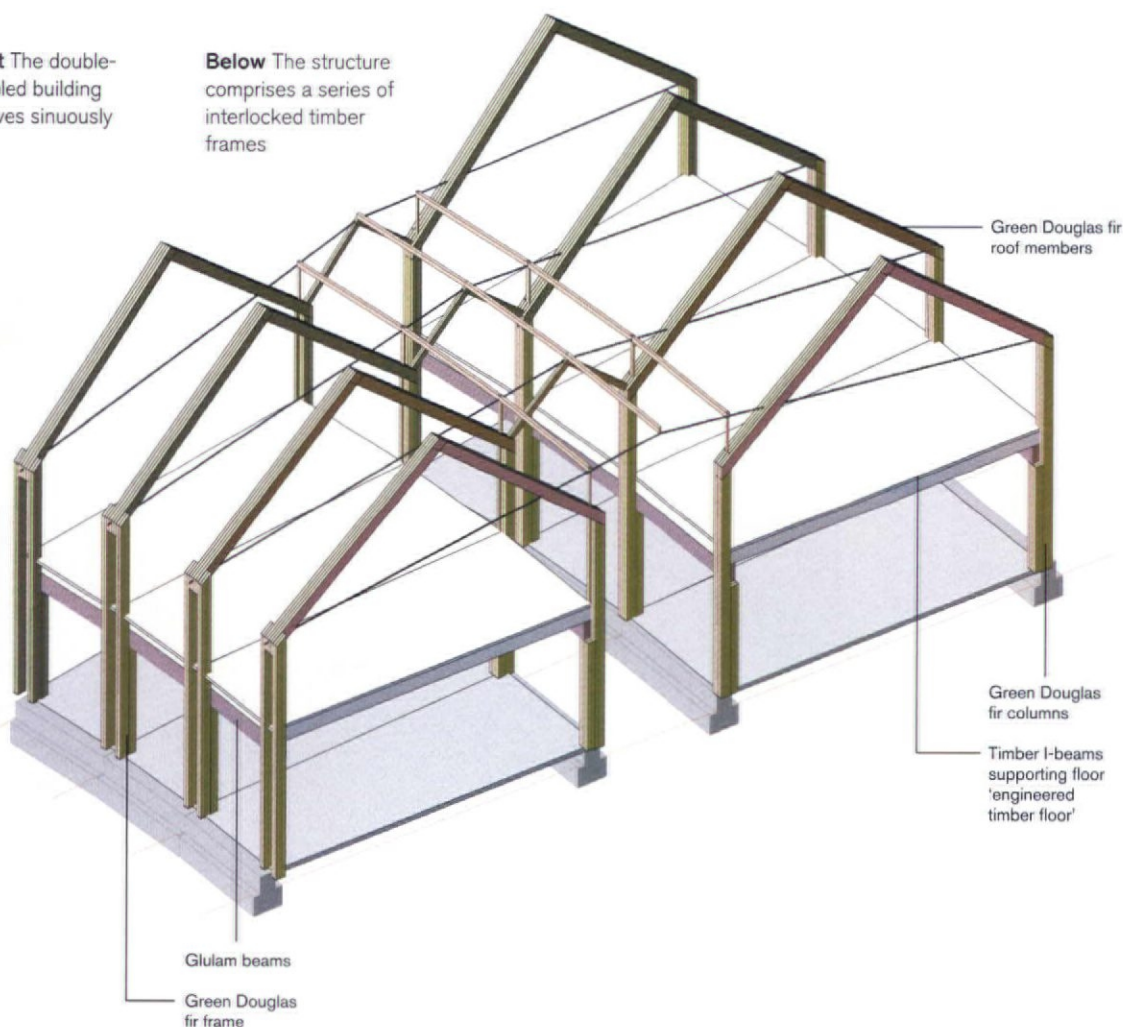
After two years of intensive engineering research, Glasgow-based Page\Park Architects' new headquarters for the Loch Lomond National Park Authority opened late last month. The elegant double-gabled office building stands in the quiet town of Balloch, on the banks of the loch, and has one of Britain's largest post-and-beam frames. Page\Park is already known for its timber projects, which include the Scottish Centre for Ecology and the Natural Environment Field Station in Rowardennan, also on the banks of Loch Lomond, the National Museum of Rural Life at the edge of East Kilbride, and the Inverness Maggie's Centre.

But this project is the practice's first time using greenwood – untreated timber which has a lower carbon footprint than other timbers due to the lack of processing – as a structural material.

The 78 x 20m Douglas fir frame is the result of a collaborative effort between Page\Park, engineers Buro Happold, Timber Engineering Connections and SKM Anthony Hunt, and Carpenter Oak & Woodland (COW). The building's size and its integration with modern engineered timber makes it, according to Scott Fotheringham from project carpenter COW, 'architecturally a one-off'. '[It] integrates many different timber

Left The double-gabled building curves sinuously

Below The structure comprises a series of interlocked timber frames



structures into one frame,' he adds.

With Sitka spruce available from within the national park, the design initially called for Sitka stress-laminated timber, but this proved unfeasible given the large spans needed due to shrinkage and fire-resistance issues. In response, Buro Happold and COW developed a spruce/OSB I-box and ply-composite floor, and a ply/spruce-composite loadbearing system to support the upper storeys.

The I-box system is similar to an I-joist system, and comprises wide spruce top and bottom flanges with a double spruce OSB web. The webs need only be continuous where the loads require, making the beams light and easy to handle on site while providing clear pathways for the running of services within the floor structure. The development of the frame jointing was also important, and the team settled on SKM Anthony Hunt's

special steel flitch plates.

The timber frame is made up of 26 separate post-and-beam sections. Buro Happold project engineer Neil Dely says: 'Trying to create an open, column-less, second-storey space in a timber building was the hardest part of the work.' The timber-frame system comprises 315 pieces of Douglas fir, many of which are hidden behind internal wall finishes, and which carry the first floor and roof structure across the 20m-wide open workspace in three separate spans. The frame is stiffened by loadbearing external walls.

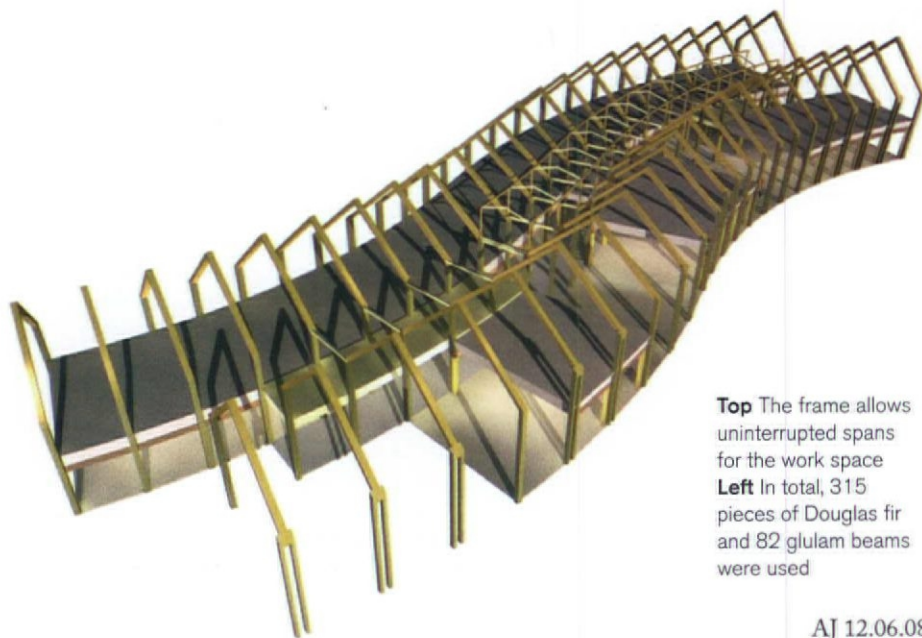
Along the central corridor running through the building, a total of 105 300 x 650cm Douglas fir posts are fully exposed, rising up 6.5m high to the roof. The posts also provide much of the roof-span support for the open ground-floor street and its two glazed ground-floor atria spaces, which house the >>

'Many different timber structures are integrated into one frame'



library and restaurant. Here, some 82 Douglas glulam beams from France frame the structure in locations where the design couldn't accommodate the shrinkage of natural timber.

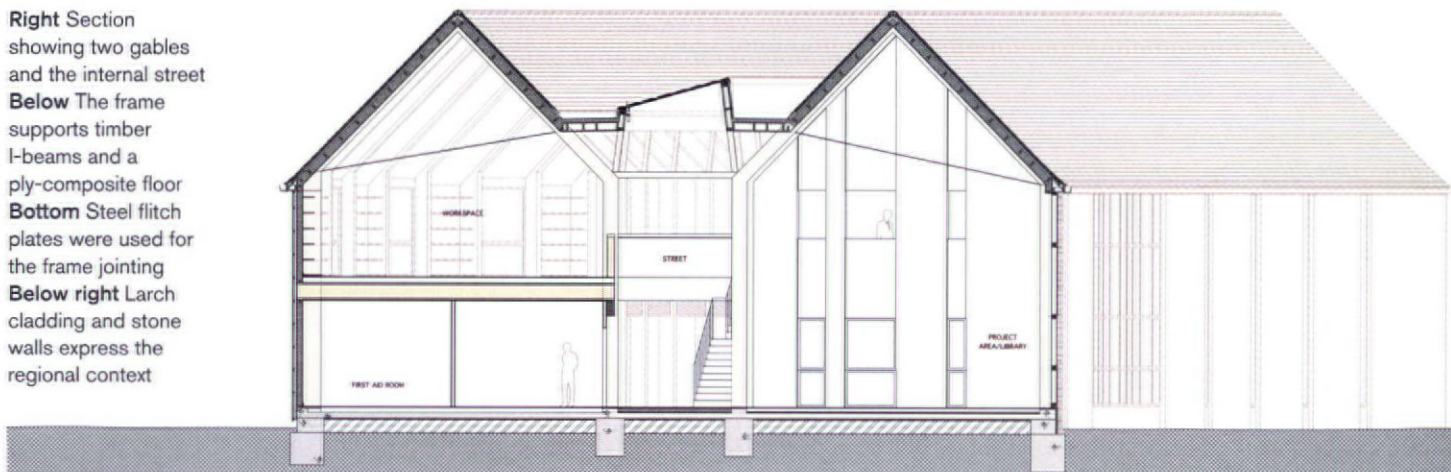
Along with the specification of natural materials – larch cladding, slate roof, south-facing stone walls – the building ticks many sustainability boxes. The mix of natural and minimal mechanical ventilation is a good example of designing out energy-consuming systems at the early stages of design. U-values have been increased by 20 per cent by using Thermafleece sheep's-wool insulation instead of phenolic foam. Daylight-linked controls have reduced background lighting from 500 to 280 lux. A conventional boiler system has been replaced with an Austrian Fröling biomass primary-heating system, which uses woodchip pellets sourced from the park and



Top The frame allows uninterrupted spans for the work space

Left In total, 315 pieces of Douglas fir and 82 glulam beams were used

Right Section showing two gables and the internal street
Below The frame supports timber I-beams and a ply-composite floor
Bottom Steel fitch plates were used for the frame jointing
Below right Larch cladding and stone walls express the regional context



RENZO MAZZOLINI

The exposed post-and-beam system adds wood's warm, natural materiality to the mix

makes the heating carbon neutral. Outside, a sustainable urban-drainage-system reed bed treats both rain and grey water. With this suite of eco-features, the building has achieved a BREEAM Excellent rating.

The result is a light, airy working environment for the authority's 120 staff, with the exposed post-and-beam system adding wood's warm, natural materiality to the mix. According to Page\Park partner David Page, the building is designed around 'working communities rather than the traditional office block' – what he calls 'an oatmeal, healthy, well-being building'. The building has also contributed to the debate on using greenwood in construction, and to Scotland's emerging homegrown timberbuild tradition. Page talks of an 'embryonic' native timber industry and hopes the building will significantly propel the Scottish timber sector forward. ■

Tender date November 2006
Start on site date January 2007
Contract duration 12 months
Gross external floor area 2,400m²
Form of contract Design and Build
Cost £5 million
Client Loch Lomond and Trossachs National Park Authority
Architect Page\Park Architects
Structural and services engineer Buro Happold
Quantity surveyor/planning supervisor Gardiner and Theobald
Contractor Mike Whitfield Construction
Main contractor CBC
Green Douglas fir frame Carpenter Oak & Woodland
Annual CO₂ emissions 29kgCO₂/m²

This image The Innovate building's concrete structure acts as an enormous thermal store



CASE STUDY

BRITAIN'S GREENEST OFFICE

Rio Architects' Innovate Green Office in Leeds has achieved the highest ever BREEAM rating. *Hattie Hartman* finds out how it was done

Here is a British building which takes passive design seriously. At the Innovate Green Office in Leeds, called the UK's greenest building because it achieved the highest ever BREEAM rating of 87.5 per cent when assessed last year, there is not a single renewable technology in sight. This project exemplifies what passive design can achieve, starting from first principles – orientation, exploitation of thermal mass, optimisation of plan depth and building section to maximise daylight, and a heavily insulated envelope. Not only have all the obvious moves been realised, but extensive study of different options during the design phase meant that the project was thoroughly assessed for its environmental performance before the design was even finalised.

Client Innovate Property, a niche developer of serviced workspace, challenged its design team – Cardiff-based Rio Architects, structural engineer Scott Wilson and King Shaw Consulting Engineers – to deliver a commercially viable green building. As early design fees escalated, Innovate approached regional development agency Yorkshire Forward to fund prototype research prior to

acquiring its Leeds Thorpe Park site. Yorkshire Forward eventually contributed approximately £1 million to the £6 million scheme to fund the difference between a conventional and a green office.

British Council for Offices (BCO) guidelines were carefully reviewed to reach what King Shaw's Doug King refers to as 'a compromise between what was fundable by institutional lenders and the aspirations of low-carbon design'. Maximum summertime temperatures were agreed at 26°C (as at Bennetts Associates' Wessex Water Operations centre in Bath) rather than BCO's standard of 22°C, and lighting levels to 400 lux rather than the current 500 lux guideline.

Due to the high occupational density of the building and the IT loads, the initial aspiration for a naturally ventilated building proved unfeasible. The design team opted to maximise the building's capacity as a thermal store to keep air conditioning loads to a minimum, choosing concrete over a steel-frame structure. TermoDeck hollow-core concrete floor slabs were specified along with prefabricated concrete planks for the exterior walls. TermoDeck acts as a thermal >>

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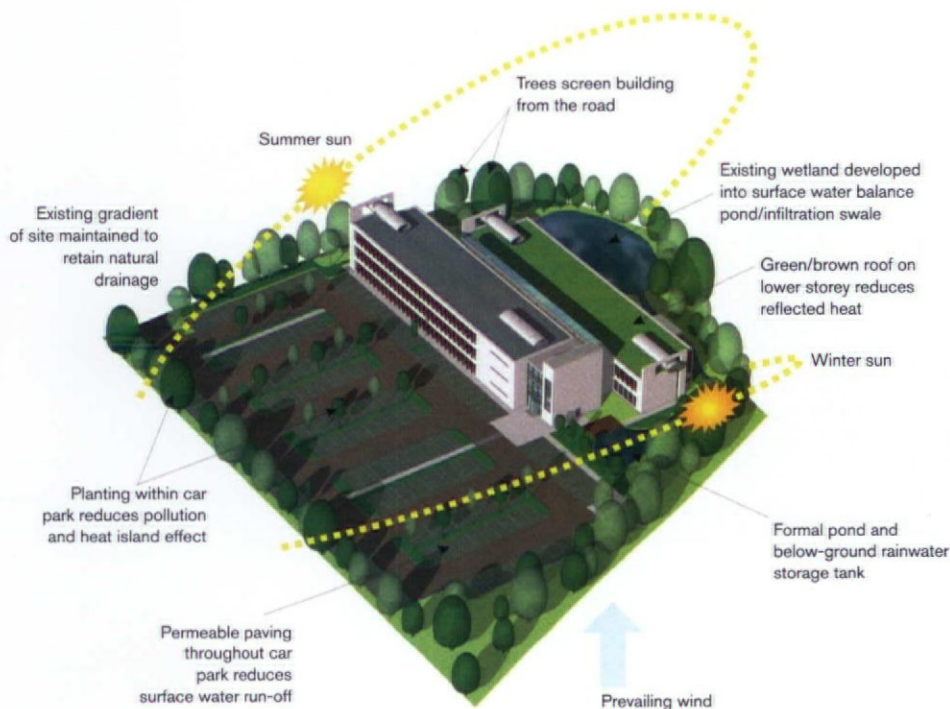
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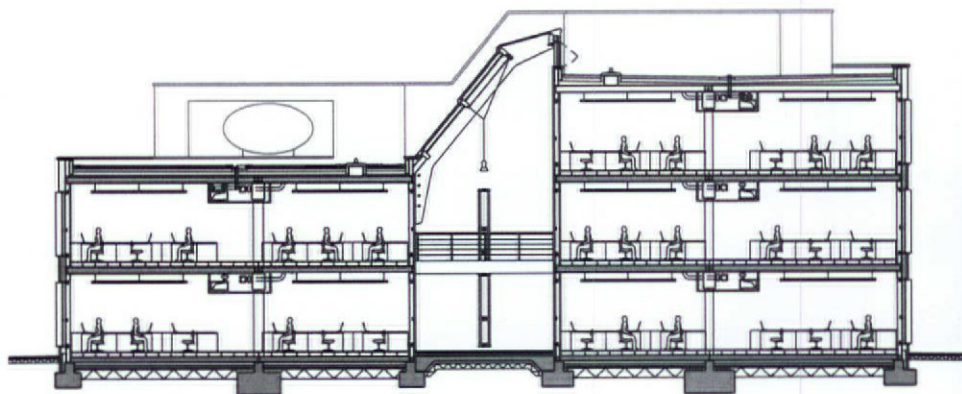


SITE AND ORIENTATION

To maximise daylight penetration, the building is sited east-west rather than the north-south orientation typical of many sustainable projects. South-facing buildings require large overhangs to screen out the midday sun, but these sunscreens block out much useful daylight on cloudy days. With an east-west orientation, morning sun is not a problem and the effect of the strong afternoon sun is controlled by the thermal mass which delays internal temperature increases until the close of the working day.

BUILDING FORM

The 13.5m plan depth of the two office wings and the 5.5m-wide atrium were calculated to maximise daylight penetration into the building, providing 400 lux to the work surfaces during 80 per cent of the working year. Internally, ceiling height was set at 3.075m to allow stratification of warm air without discomfort to occupants.



labyrinth by circulating air through perforations in the concrete slabs. 'Termo-Deck meant that we could engage with every ounce of concrete,' says Shaw. The building's concrete fabric stores solar gain, releasing it in the unoccupied evening hours, and it is also well-insulated, with some 250mm of expanded polystyrene insulation glued to the exterior of the planks.

The result is a building which is 80 per cent more efficient than a typical comparable air-conditioned office, according to Shaw. The highly insulated envelope means that the proportion of energy required for space heating is dramatically reduced – from 44 per cent for a comparable air conditioned

building to 12 per cent – and is met primarily by internal gains using mechanical ventilation with heat recovery. Electrical demand for lighting, the next largest energy load, is also reduced because the building is designed to a high 4.5 per cent average daylight factor, which means that electric light is only required for 20 per cent of the working year. Other factors which contributed to the high BREEAM score include rainwater harvesting and vacuum drainage, as well as reduction of embodied energy through the use of recycled materials (Lyttag aggregate in the concrete and recycled steel from UK mills for the rebars) and the specification of local materials for bulk orders where possible. >>

The building is 80 per cent more efficient than comparable offices



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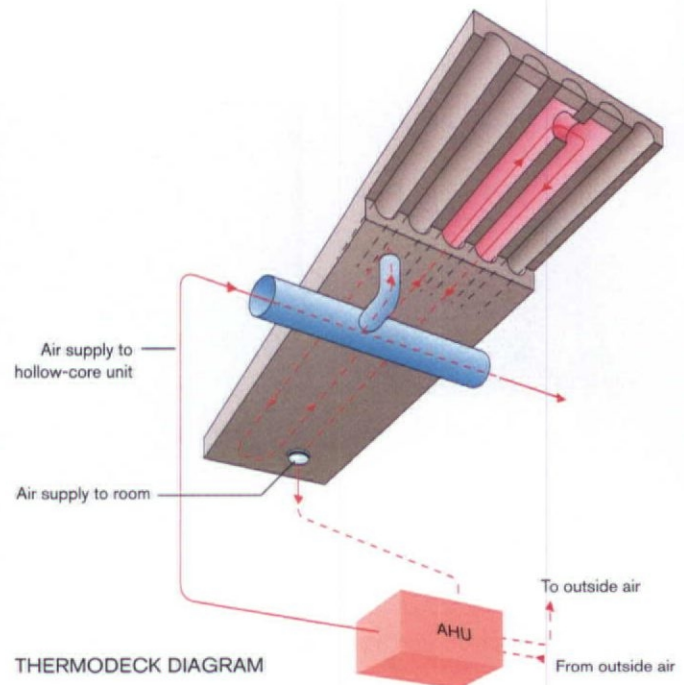
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ENVELOPE

250mm-thick blocks of expanded polystyrene insulation glued to the exterior of the concrete planks result in a U-value of 0.15 for walls. Fixed vertical fins on the east and west elevations screen out 60 per cent of the midday sun. The glazing ratio of approximately 40 per cent optimises daylight gain and heat loss. Double-glazed argon-filled windows by IdealCombi have a U-value of 1.67 W/m²K.



RICHARD ROBERTS

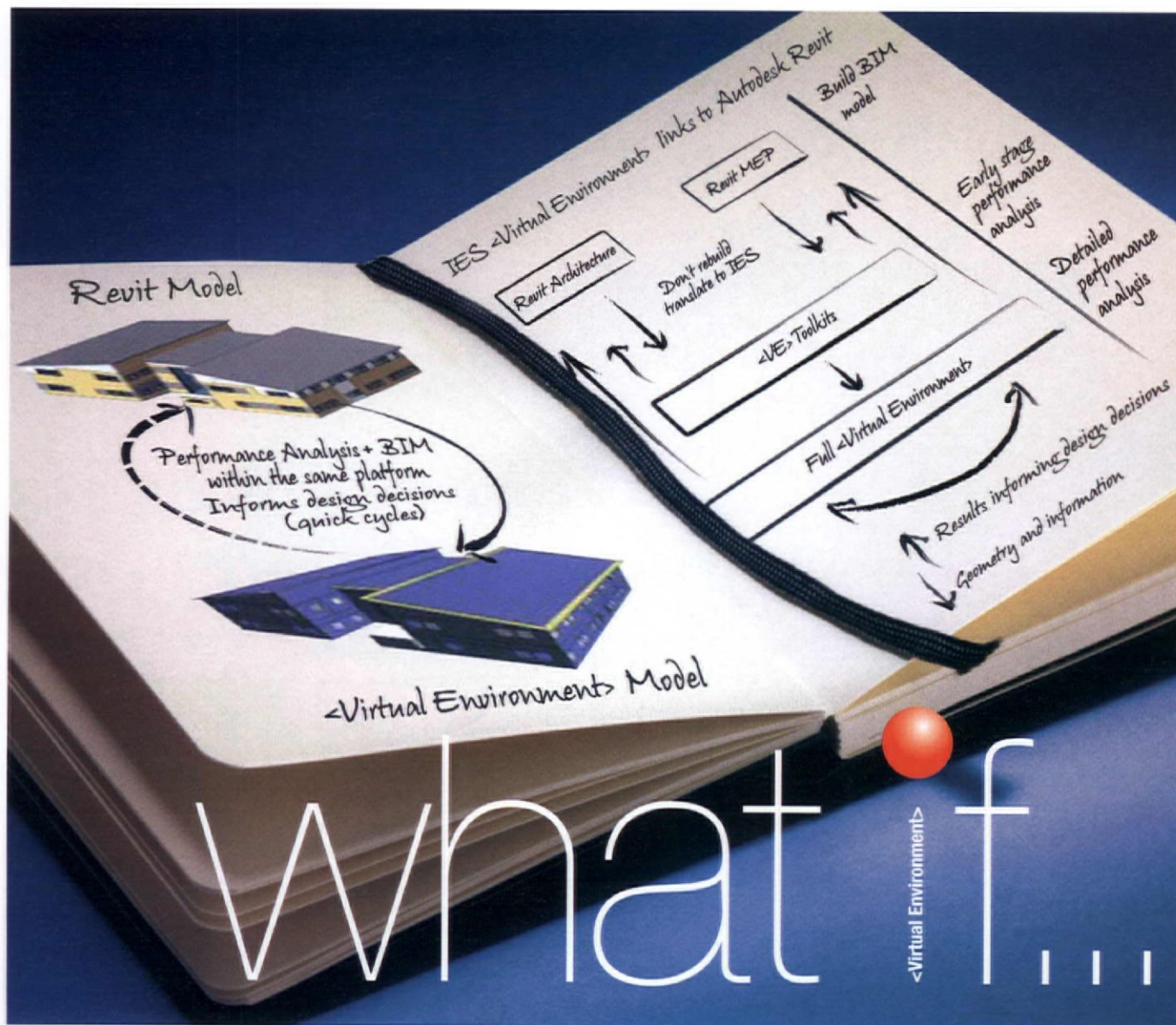
THERMAL STORE

Exposed concrete is used for floors, roof and external walls, making the building an enormous thermal store. The use of hollow-core TermoDeck concrete slabs (*see diagram above*) for the floors and roof means that air is circulated through the slabs for pre-heating or pre-cooling depending on the season. Precast wall planks are exposed internally to further increase the building's thermal capacity. As a result, maximum cooling loads are shifted to evening, reducing the overall chiller capacity.

The project has been used as a case study for BREEAM's new Outstanding category

The Innovate building's BREEAM assessor Elliott Carter, of sustainability consultant Eight Associates, says the project has been used as a case study for BREEAM's recently introduced Outstanding category and the BRE will use it to show how to achieve the new rating. As for costs, cost consultant Mike Bezzano of Mirus Management Services says that the building cost approximately 25 per cent more than the comparable steel-framed prototype created by the design team, with a 14-year payback at current energy prices. 'That could easily be down to seven at the rate energy prices are increasing,' says Bezzano. And in the meantime you're helping to save the planet. ■

Start on site date November 2005
Contract duration 14 months
Gross external floor area 4,300m²
Form of contract JCT WCD 1998 Edition
Total cost £6 million
Client Innovate Property
Architect Rio Architects
Structural engineer Scott Wilson
Services engineer King Shaw Associates
Project manager/quantity surveyor Mirus Management Services
Planning supervisor MACE
Main contractor GMI Construction
Annual CO₂ emissions 22kg/m² from services



IES <Virtual Environment> links to Autodesk Revit

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3 July

David Chipperfield Institute of Education, 20 Bedford Way, WC1H 0LD

14 July

Urban Design Symposium, Wren Room, RIBA, 66 Portland Place, W1B 1AD

3 July

Student pavilions critique Goodenough College, Mecklenburgh Sq, WC1N 2AB

8 July

Define Your City Southwark Cathedral, London Bridge, SE1 9DA

PREVIEW

AJ at the Festival of Architecture

*From Chipperfield's talk to the King's Cross charrette, **Christine Murray** previews the AJ's events at the London Festival of Architecture, with exclusive free ticket giveaways >>*



Eager participants gather in the German Gymnasium for last year's charrette

CHARRETTE

King's Cross Charrette

2 July. German Gymnasium, Pancras Road, London NW1. Invitation only

Fifteen practices have been invited to participate in the third annual Argent/AJ King's Cross Charrette. Produced in collaboration with King's Cross developer Argent,

the firms will spend a full day in a flurry of model-making and drawing to a brief issued by Argent and the London Borough of Camden. The ideas generated in this one-day challenge are used to inform Argent's work and charrette practices often end up on its shortlists for real projects. This year's brief will be top secret until the day before the event. Participants include Adam Khan Architects, 5th Studio and Stephen Turvil Architects.

LECTURES

Define Your City

8 July, 6.30pm. Southwark Cathedral, London Bridge, London SE1. Free, but ticketed. Email aj.rsvp@emap.com for tickets

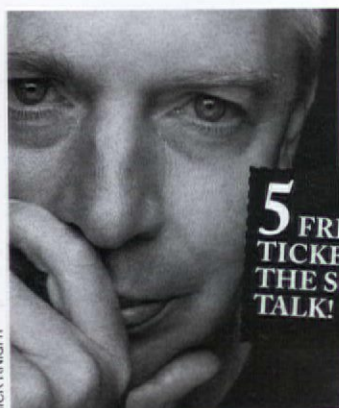
Following the success of Renzo Piano's lecture at Southwark Cathedral in 2006, this year the AJ and engineering consultancy Gifford present Define Your City: The Architectural Characters of London. Five young London architects – muf's Liza Fior, Jamie Fobert of Jamie Fobert Architects, Patrick Lynch of Lynch Architects, Sam Jacob of FAT, and Deborah Saunt of DSDHA – will focus on topics from neighbourhoods to infrastructure. These architects demonstrate a shift away from the icon-generating starchitect model towards an architecture sensitive to time and place. Between each speaker, an organist trained in hymnal improvisation will play. Come for the music and stay for the enlightenment.

LECTURE

David Chipperfield

3 July, 6.30-8pm. Institute of Education, 20 Bedford Way, London WC1. Five free tickets available – see red box, far right

David Chipperfield (pictured below), winner of the 2007 Stirling Prize, will be giving his keynote lecture on 3 July. At the time of going to press, Chipperfield was still loath to reveal the subject of his talk, but that hasn't prevented it from becoming a sold-out event. AJ editor Kieran Long will introduce Chipperfield and act as chair of the evening.



5 FREE TICKETS TO THE SOLD-OUT TALK!

EXHIBITION/DEBATE

British Housing show

Evolving Norms of British Housing. 20 June-19 July. Gallery 2, RIBA, 66 Portland Place, London W1. Panel discussion on 7 July free, but ticketed. Email anne.williams@matthewlloyd.co.uk

'This exhibition is to seek out moderation in housing design,' says Matthew Lloyd of Matthew Lloyd Architects, co-curator of Evolving Norms of British Housing – an exhibition featuring 'serious' housing schemes that 'value moderation and enduring design', according to Lloyd.

Also curated by Michael Howe and Alex Ely of mæ architects, Sam Price of Price & Myers, and urban designer Mandar Puranik, the show features the work of 16 British practices, including Adamstown in Dublin by Metropolitan Workshop (pictured right).

AJ editor Kieran Long, who wrote the introduction and conclusion to the accompanying book of essays, will chair a panel discussion with the curators on 7 July, 8.45-10.30am in the Wren Room at the RIBA, following breakfast in the Aston Webb Room.



FREE
TICKETS TO
DEFINE YOUR
CITY

'Architecture is our religion, architecture is your religion' – a night of music and lectures at Southwark Cathedral

EXHIBITION/CRIT

Student pavilions

National Architecture Student Festival, 20 June–20 July, various venues in London. Final crit open to the public, 3 July, 12–3pm, Goodenough College, Mecklenburgh Square, London WC1

Scattered across London will be 17 installations for the second National Architecture Student Festival. Working within the festival's theme of 'FRESH!', students from 10 universities have created site-specific works that mediate between architecture and the public. Central St Martins school is installing Nintendo Wii games console-controlled fountains in Regent's Canal, which passers by can 'conduct'. Meanwhile, students from the Écoles Polytechniques Fédérale in Lausanne will explore the tidal pattern of the Thames, and the Architectural Association in London will analyse algae growth, both on waterside sites.

Students have been participating in crits throughout the pavilion design process. The final crit, an open event, takes place on 3 July from 12–3pm, and AJ editor Kieran Long will be a juror on the panel. To learn more about the student pavilions, their locations and associated events, visit www.lfa2008.org and click on 'Student Festival'.

DEBATE

Urban Design Symposium

14 July, symposium 6pm, drinks reception 7pm. RIBA, 66 Portland Place, London W1. Free, but ticketed. Email ajrsvp@emap.com

The AJ, environmental consultancy RPS and Design for London are hosting a debate on the lack of urban-design skills among UK architects. The symposium, part of the inaugural Urban Design Scholarships programme, will be chaired by AJ editor Kieran Long, with panel members including Mark Brearley, director of Design for London, Peter Davidson of Lab Architecture and Colin Bloch, director of RPS. Following the symposium, the three winners of the inaugural Urban Design Scholarships will be announced at a drinks reception. They will receive £6,000 and the chance to work on an urban-design project with the London Mayor's urban-design agency.

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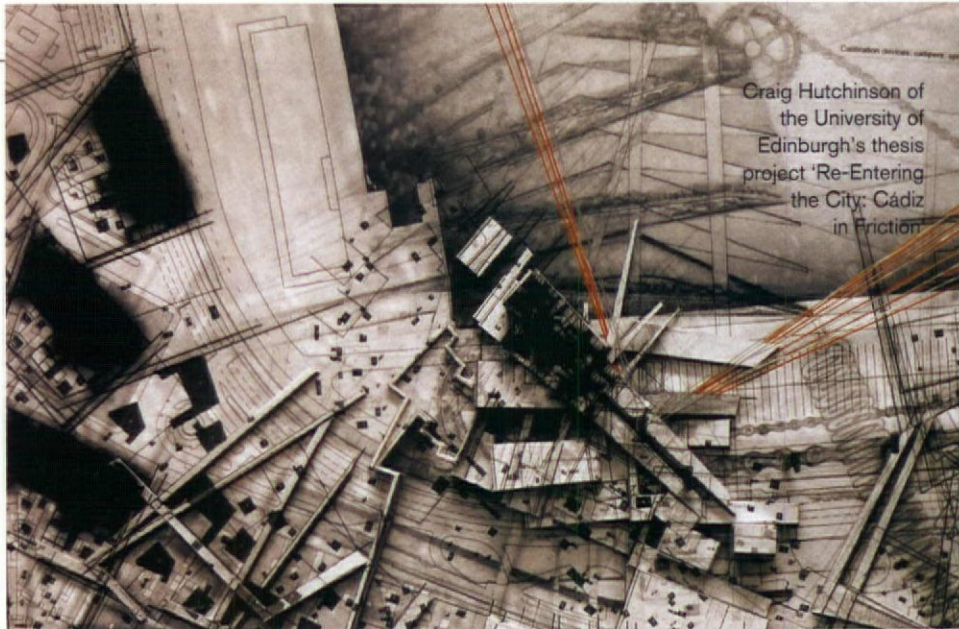
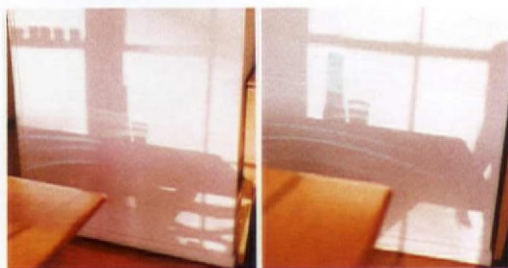


Critic's Choice

This not-so-Psycho exhibition has more substance than the Hayward's latest, says Andrew Mead

While the Hayward Gallery's much-hyped Psycho Buildings show is a real disappointment, being flawed in both structure and content, a new small-scale exhibition says something more profound about experiencing architecture. Sundial at London's Alison Jacques Gallery features work by photographer Uta Barth (www.alisonjacquesgallery.com). Born in Berlin, Barth is a long-time resident of California, but her subject isn't city life or landscape – it's the interior of her home as sunset approaches. White walls become screens on which the declining light projects the shadows of a few simple objects: a glass and a carafe (pictured below). With the photos' tight, deliberate framing that often includes just the edge of something (perhaps the top of a cushion), there's a sense of absorption in a slowly-unfolding spectacle: this daily passage of the sun in a particular space.

Mounted on panels of around 76 x 95cm (so they have presence without being overwhelming) the images are presented in groups of two, four and five, and are placed with care in Jacques' main gallery and the adjacent room. These juxtapositions and sequences add greatly to the overall effect, whether highlighting small shifts of viewpoint or more complex incidents. Some photos are on the verge of abstraction but the sequence always returns them to reality. 'The sole cause of man's unhappiness is that he does not know how to stay quietly in his room,' said the 17th-century French philosopher Blaise Pascal. Barth captures some of the pleasures of staying put.



Craig Hutchinson of the University of Edinburgh's thesis project 'Re-Entering the City: Cádiz in Friction'

DEGREE SHOWS 2008

Edinburgh's degree exhibition is worth the effort, says Graeme Feechan of 3DReid

Cádiz: Field + Work. Until 27 June. University of Edinburgh, Matthew Architecture Gallery, 20 Chambers Street, Edinburgh EH1 1JZ. www.architecture.ed.ac.uk

If it's a casual 'drop by and check out some nice designs' that you're looking for then the University of Edinburgh's degree show is not for you. When you enter the gallery on Chambers Street, there will be no attention-grabbing visuals designed to woo. The masters degree work demands mental effort, but definitely rewards it.

The second-year programme offers a single premise for architecture: place. The richness and variety of the work on display reflects the physical, political and social complexities of the city of Cádiz, Spain. The recording and interpretation of this territory is thorough and engaging, culminating in a wonderfully abstract city model, which forms the centrepiece of the first-floor exhibition. Further vindication of this approach is found in the poetic discourse that students have selected to pursue, such as 'Hydroscape: The Hydropolitical Strand' by Rebecca Fotheringham, and 'Host/Guest', an investigation into immigration patterns by Jia Wang. Despite the introspective feel, there are some stunning individual pieces, including Jei Lin's tiny model investigating the hidden spaces of Cádiz's ludicrously dense old town.

The instances where fieldwork, research and design manifest themselves in a personalised architecture are the most meaningful. Among a number of utterly convincing (if not technically advanced) offerings are Adam Collier's designs for 'Reprogramming the Ruptured City' and Ross Perkins' cinematic installations into the archaeologically excavated gaps of the old town.

Overall the show reveals a reassuring commitment to the twin traditions of context and craft, evidenced by one observation: 23 students, two years and not a single CGI.

Graeme Feechan is a divisional design director in 3DReid's Edinburgh office

Resume: Auto-Cádiz drawings, but no CGIs at Edinburgh

DEGREE SHOWS 2008

Peter Clegg of Feilden Clegg Bradley Studios reviews the University of Bath's end-of-year show

Opened 30 May, now closed. Department of Civil Architecture and Engineering, University of Bath, BA2 7AY. www.bath.ac.uk

Continuity and change are both evident in this year's end-of-year show at the University of Bath. I was reminded that this was the school that brought engineer Ted Happold (co-founder of Buro Happold) to Bath, who taught there for 18 years. It's also where

architect Peter Smithson insisted that students should embrace a pedagogy that was strongly influenced by the making of buildings. Here, within his idiosyncratically detailed building, they do.

The final year of the undergraduate course continues this tradition of bringing architects and engineers together for a group project that focuses on the environmental and structural forces that shape architecture. The range of models, from concept to structure to working facade details, displays a real enthusiasm for fabrication. This is transferred to the final individual project, where there is an intriguingly baroque Peter Salter-esque quality to some of the work (Salter coincidentally helped detail the Smithsons' school building) overlaid with a real enjoyment of both light and materiality.

So with this year's highly successful final undergraduate year – the best in the country,

Bath's final undergraduate year is the best in the country, according to some reliable external examiners

according to some reliable external examiners – what do you do with the diploma? This used to be the preserve of former programme director Patrick Hodgkinson's refined urban explorations, and has been subjected to too many short-term changes in pedagogy over recent years. There are now signs, at last, of a clearly considered syllabus that builds on the urban tradition, while also giving students the freedom to develop their own social agenda, focus on conceptual thinking, and explore a whole range of digital tectonics software.

The diploma is still in transition, but one of the most significant changes is that it should become, in effect, a one-year course across two years, interspersed with thin 'sandwich fillings' of practice experience. This year's fifth-year students (the first year of the diploma) are expanding their horizons with analytical video explorations of next year's site for urban intervention. Hopefully this enthusiastic embracing of environmental and technological thought will re-emerge in the final year projects. One senses that the diploma school is about to take off.

Peter Clegg is a founding partner of Feilden Clegg Bradley Studios

Resume: Clegg slips into a hot Bath of interesting projects

DEGREE SHOWS 2008

Paul Zara of Conran & Partners elbows his way through the Brighton show

University of Brighton student exhibition, closed 5 June at the Sallis Benney Theatre, University of Brighton, BN2 0JY. www.brighton.ac.uk

The first thing you notice at the Brighton show is its sheer breadth. There are five 'shows' in one – BA and diploma in architecture, BA interior architecture, MA interior design, and MA architectural and urban studies. As such, there's a lot to see and it's displayed on a sliding screen system, designed by tutors and erected by students. It is both ingenious and irritating at the same time – a riot of

particleboard and polypropylene. While trying to see the work I managed to bash a few people, which was fun.

Brighton continues to improve as a school – the general quality of the work is very strong. The diploma students were exceptional in terms of presentation. David McMahon's research centre on the River Ouse in Lewes (pictured below) had a lightness of touch, while remaining dark and haunting, presumably in line with his studio's theme of 'Contamination'.

The strength of the interior architecture discipline is also refreshing. It's an important asset and gives the school a European flavour, bringing a strong architectural edge to interiors – a field in which most practising architects are woefully under-skilled.

Paul Zara is a director at Conran & Partners

Resume: Brighton rocks. Another strong year, and it just keeps getting better

Diploma student David McMahon's research centre for Lewes, East Sussex



5 THINGS TO DO THIS WEEK

1 Central Saint Martins

Visit the degree show for the undergraduate and graduate programmes in ceramic, textile, furniture, jewellery, glass and industrial design. 13-19 June. Central Saint Martins, Southampton Row, London WC1. www.csm.arts.ac.uk

2 University of Huddersfield

The final show for the architecture degree and diploma and the architectural technology degree at the University of Huddersfield. 13-20 June. Canalside East, University of Huddersfield, HD1 3DH. www.hud.ac.uk

3 Glasgow School of Art

The end-of-year show for the Mackintosh

School of Architecture at the Glasgow School of Art.

14-21 June. Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ. www.gsa.ac.uk

4 University of Strathclyde

The architecture department's degree show opens this week.

16 June-11 July. 131 Rottenrow, Glasgow, G4 0NG. www.strath.ac.uk

5 University of East London

End-of-year show for the BSc, diploma and MA programmes.

16-20 June. AVA Building, Docklands Campus, 4-6 University Way, London E16. www.uel.ac.uk

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Roof-drainage specialist Fullflow has completed the installation of a combined gravity and syphonic roof drainage system on the new Everest Community College in Basingstoke. Fullflow designed, manufactured and installed a roof-drainage system that would overcome challenges posed by the complex roof design, while draining a roof area totalling 3,774m².

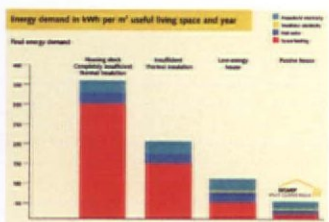
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Tile of Spain member Tau Ceramica has collaborated with Pep Torres to create an 'intelligent' floor tile for security or dieting purposes. The Diet Tile is equipped with a weight sensor. A microchip analyses the length of time a person remains on the tile, sounding an audio alarm on reaching a predesignated period. www.tauceramic.com

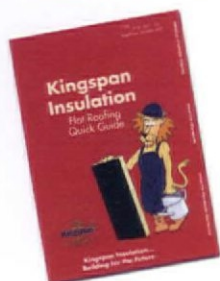
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Ninety per cent of a household's energy costs could be saved if the home was insulated to Passive House standards, according to Saint-Gobain Isover UK. Built for the future: The Isover Multi-Comfort House discusses the concept, advises on how to design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

KINGSPAN INSULATION



AJ ENQUIRY 207

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

STOAKES SYSTEMS



AJ ENQUIRY 202

This Kalwall monopitch roof over the Fairhurst Design Group's new Humanities Building at Manchester University floods the interior with evenly distributed, diffused natural daylight. *Kalwall on the Roof* is a new guide to innovative roof concepts. For further information visit the Stoakes website at www.stoakes.co.uk

CORUS



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Kier Property Development has used Corus Colorcoat Prisma prefinished steel on its newly erected distribution units in Enfield. The product has been used as part of Corus Panels and Profiles' Arcline and Trisomet wall panel cladding systems. Colorcoat Prisma is covered by the Confidex Guarantee for up to 25 years.

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When designing futuristic properties at Clyne Castle, Swansea, Holder Mathias Architects specified the new Schüco RS70 HPS.HI sliding window for the single large rectangular window to the front. It delivers unbeatable performance, excellent thermal insulation and weathertightness in a slimline frame which can accommodate extremely large vents.

TROAX UK



AJ ENQUIRY 208

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

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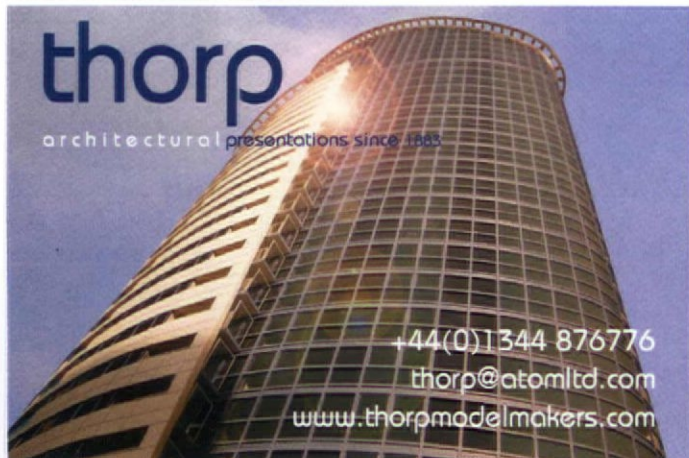
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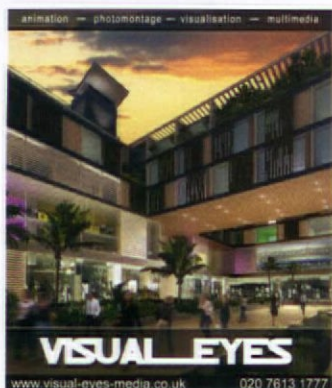
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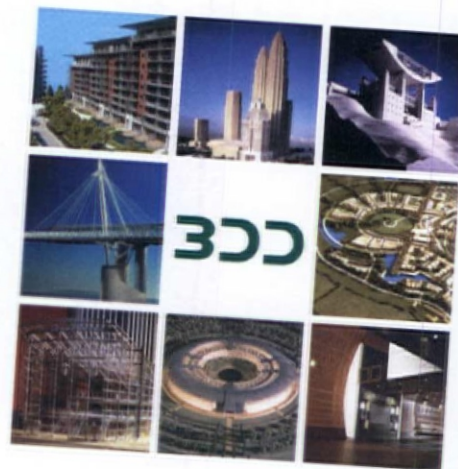


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For an informal discussion about this post, please contact Bruce Glocking on 020 8871 8311.

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Closing date: Thursday, 26 June 2008.

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Performance related bonus

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You will have a Masters level qualification in a relevant subject and you must have, or be willing to undertake, a teaching qualification. You will also be expected to be able to contribute to teaching elsewhere at all levels and will therefore have additional expertise in one or more of the following areas: Architectural Design, Architectural Technology, Contextual Studies, Graphics and Communications.

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Ian Martin. Rethinking London as a molecular clump of sad pretension

MONDAY. It is with heavy heart that I join the M6 at junction 33 and head the wrong way.

I'm in London for the week. Mental checklist: have I got everything? Passport. ID card. Grand a day cash for sandwiches and social drinking. Readiness to be awed by 'cutting-edge design'. Stab vest. A sense of being a privileged guest in what the 2008 Oligarch's Gazette calls 'the world's most vibrant and civilised city after Copenhagen, Madrid, Munich, Tokyo, Zurich, Helsinki, Paris, Seoul, the floating part of Dubai, Edinburgh, Glasgow, Dublin, Beijing, Montreal, Tamworth and Berlin'.

I've been invited to look at a radical new 'green' development in Clerkenwell, a discrete agglomeration of luxury flats for wealthy singles. If you factor out the environmental impact of building them, they're ecologically majestic. Triple-glazed, insulated from the rest of the neighbourhood, each 'passive' apartment can be heated for a month by the sanctimonious glow of a single dinner party.

My beloved North recedes in the rear view mirror. I leave behind a stubborn urban landscape where Earth's Precious Resources are conserved by not demolishing terraced housing. Where residential density is increased, and carbon divided, by everyone budging up a bit to make room for extended family members. I know, it's primitive. We might as well be living in a Flintstones cartoon.

TUESDAY. From my mate Darcy's nanopad to the Clerkenwell Passive it's about two miles, but the journey takes all morning. London's new architecture looks like petrified

money. Everyone seems miserable. House prices are falling. Bad news for the bankers and wankers and unelected fat-necked greedybuggers with a controlling stake in PFI Britain. And bad news always gets passed on.

Now the lying shit Blair's off brokering peace in the boardrooms of America, I've noticed how many Londoners resemble him. Their faces seem to have been pickled, then baked, like unscrupulous conkers. **Of course, Darcy and his horrible little architectural dachshund Bauhaus are enjoying New Conservatism's sunset days.** They can stop pretending to be 'oppositional' and embrace the coming era of compassionate self-interest.

Today, Bauhaus is wearing his Smithsons outfit – a latex photomontage of Robin Hood Gardens and the slogan 'Yap yap! Save me!' Actually, he looks a bit unsteady on his feet...

WEDNESDAY. Helicopter ride with Sir Gerry Anderson, who's now favourite to take over from Richard as London's epic space tsar. Every now and then he'll point out an empty bit. 'We could put something there, say...' Towards the east you can see new development inching uncertainly along the Thames in both directions. From this height, the evidence is incontrovertible – **London is actually going up its own arse.**

THURSDAY. Emergency meeting of the Olympic Rebadging Task Force. Cultural auditors from the Department of Entertainment have returned from a fact-finding tour of Athens and report that most of the Olympic infrastructure there is padlocked, empty and falling apart. Now my

friend Loaf, the Mayor of London, has added his own €0.02's worth. Why, he asks, are we building unsustainable venues for obscure sports when we should be creating permanent resources for Londoners? **His list of suggested activities includes the Eton Wall Game, experimentally gay rugby and fencing in Latin.**

He's clearly a berk. But we do have to resolve what Suzi Towel (Minister 4 Olympics Yay) calls 'legacy issues'. After some discussion we agree to designate the post-Games Ping Pong Pavilion as a 'community resource'. The Sumodome can be a 'brownfield development opportunity'. We could offer the kayaking lake to that French water company. And the synchronised aerobics pavilion can be rebadged as a mixed-use, non-elitist graffiti park and public lavatory.

FRIDAY. Yes! I've made it on to the London Design Fretwork Panel! Now I and 25 other designers can get to work refining our unbuildable proposals for a theoretical future capital. We all had to complete a tiebreaker: 'If I were asked to design London, I would...' The judges were clearly impressed with my answer **'...wear a powdered wig'.**

SATURDAY. Fretwork Panel prep. Sketch out a pontoon hamlet by Westminster Bridge with **advanced reverse-cellular algorithms and wired urban neurality.** Oh shut up, you idiot. It doesn't HAVE to mean anything. I'm going to add the prefix 'eco-'...

SUNDAY. Home again in The North. Create 'smart windows' by **cleaning them for the first time in ages.**

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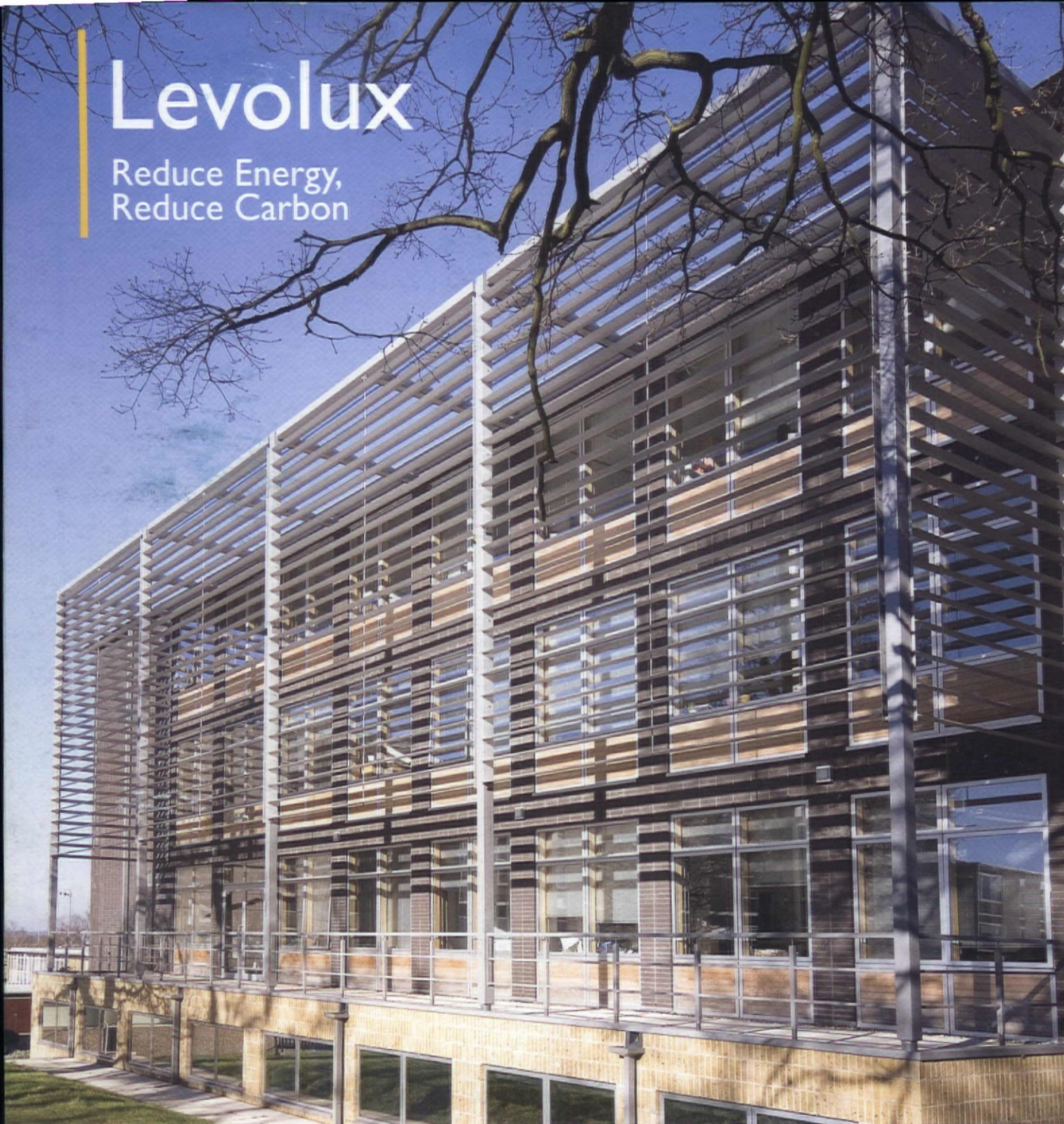
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