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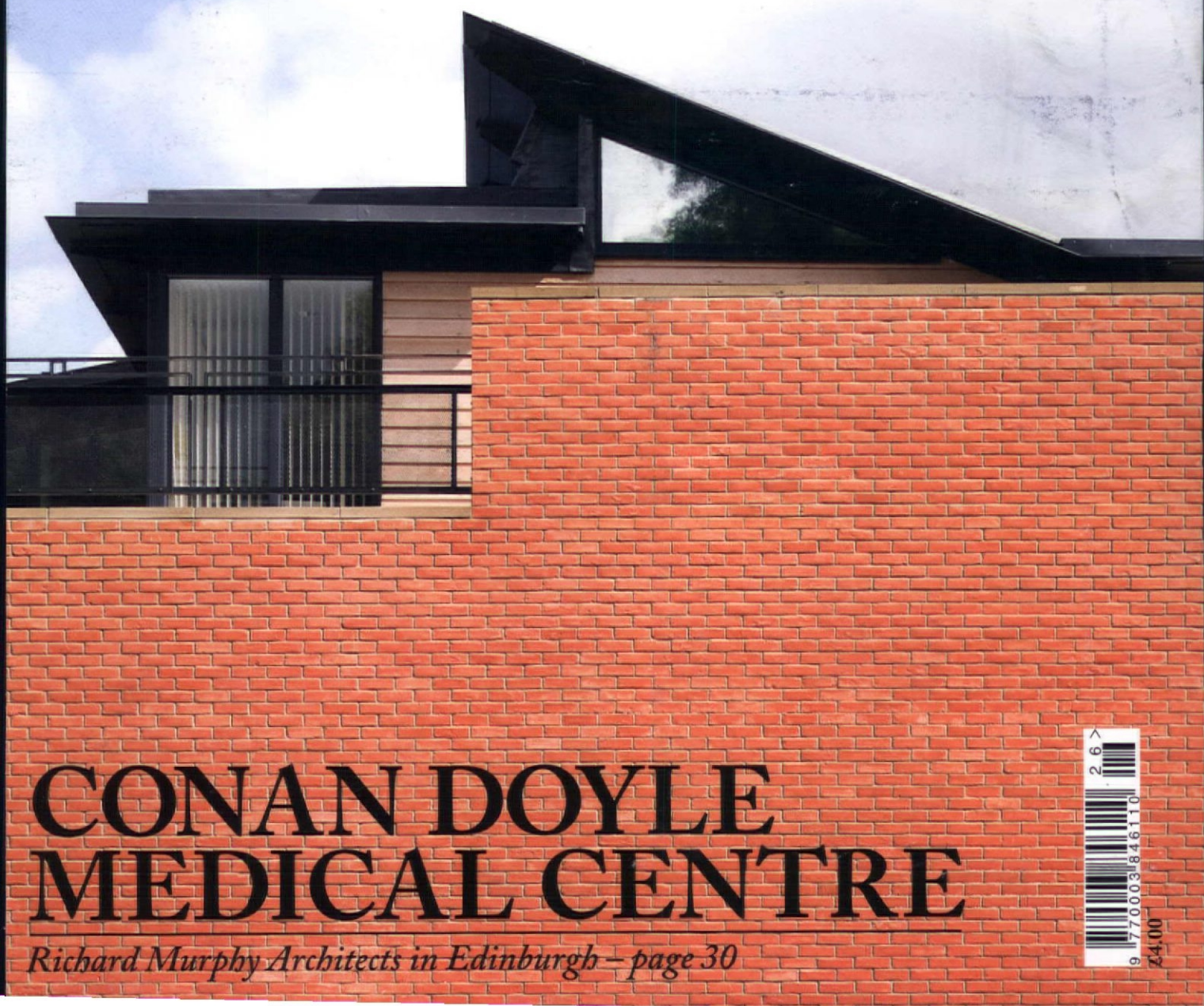
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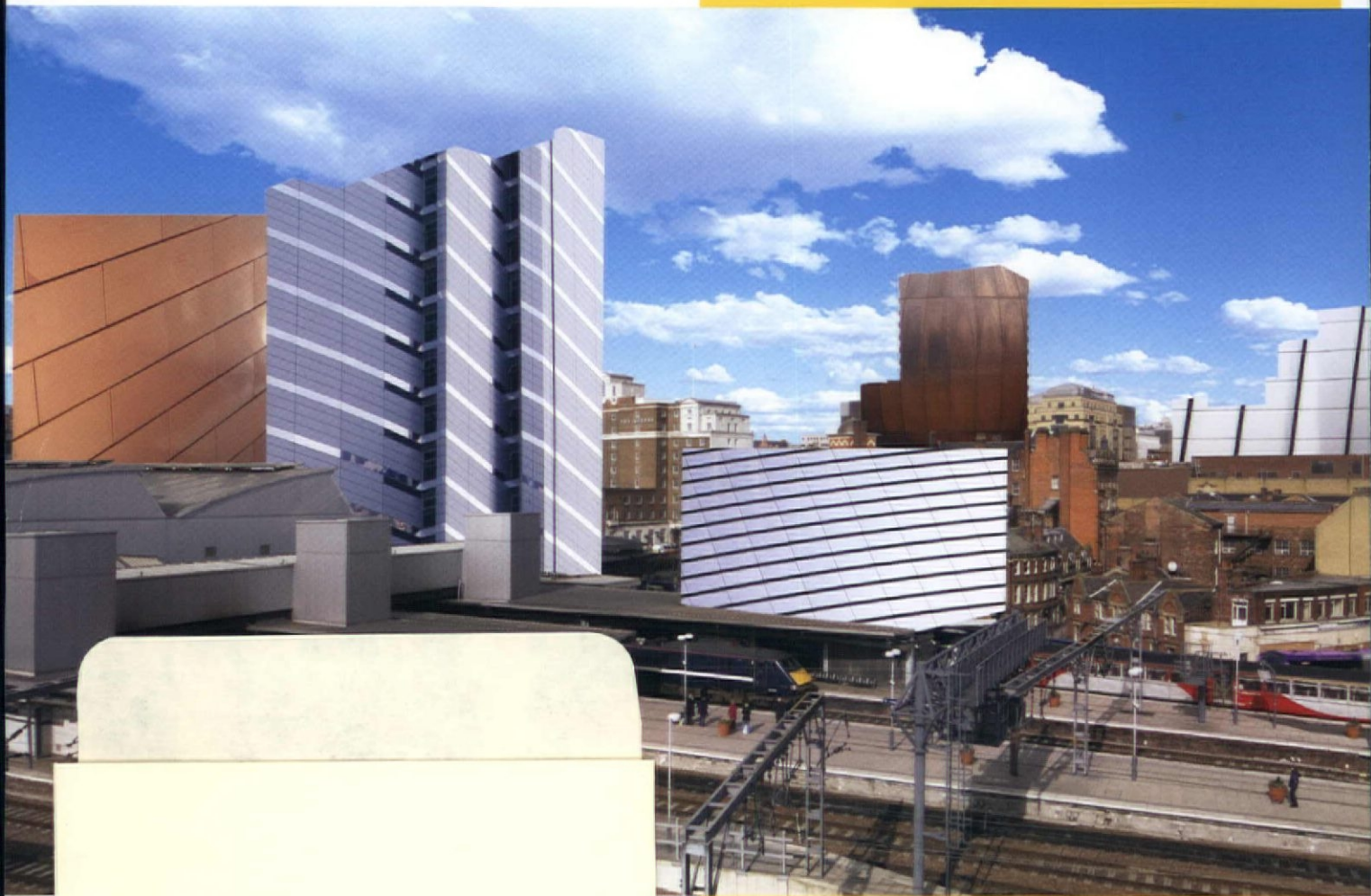


CONAN DOYLE MEDICAL CENTRE

Richard Murphy Architects in Edinburgh – page 30



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MAN TOW N HUMAN
MANIFESTO
TOWARDS A NEW HUMANISM
IN ARCHITECTURE

For the first time in human history, half the world's population lives in cities. And yet, instead of cheering this historic urban moment, the sound of hand-wringing is deafening. At home and abroad, arbitrary limits on what and how we develop betray the current exhaustion of architecture and urbanism, and its diminished sense of future possibilities. In the developing world there are parochial fears of the pace of rapid urbanisation. In the West too, we are constantly told to slow down: the urban renaissance has become an eco-town.

It is clear that modernity, reason, and the notion of progress itself have come under intense attack from those disdainful of the humanist aspiration to transform the world. While we at the Manifesto Towards A New Humanism in Architecture welcome the potential for greater human activity,

they warn of the dangers of population growth; where we praise technological innovation, they bemoan the use of energy; where we demand more, they insist on less. We need to challenge this, our age of architectural angst.

It's time to challenge the tawdry and compromised architecture born of the contemporary paradox of urban low horizons. Instead, we must seek a new humanist sensibility within architecture - one that refuses to bow to preservation, regulation and mediation - but instead sets out to win support for the ambitious human-centred goals of discovery, experimentation and innovation. This is a cry for dissent, critical thinking and open-minded enquiry to be the foundation for a new metropolitan dynamic.

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Services



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Rafael Viñoly on his plans for Battersea p8

Architecture Project's HQ for the Malta Maritime Authority p12

News

The 23ha Kirkstall Forge site sits next to the River Aire in Leeds



FCBS SNATCHES KIRKSTALL JOB

Firm to masterplan project despite never being shortlisted

Feilden Clegg Bradley Studios (FCBS) has stolen in to land the contest to mastermind the redevelopment of Kirkstall Forge in Leeds – even though the practice was not named as one of the original competition finalists.

Developer Commercial Estates Group (CEG) told the AJ that none of the schemes proposed by the three firms shortlisted in the high-profile contest – Allies and Morrison, PCKO, and Proctor and Matthews – were good enough to be taken forward.

Now, in a surprise move, the

developer has turned to FCBS to deliver the much-anticipated development, which will include around 1,400 new homes and 16,500m² of offices, shops and restaurants on the historic 23ha site next to the River Aire.

FCBS was invited to visit the site in spring 2007 when CEG first began its search for an architect, but did not make the final shortlist, announced over a year ago (AJ online 20.06.08).

Explaining the decision not to run with any of the finalists, Jon

Kenny from CEG said: '[Having] spent a great deal of time looking at the original three proposals we have now come to the conclusion that none of them completely satisfy our design, commercial and development aspirations for the site.'

He added: 'One particular issue is the need to provide high-quality family accommodation at urban densities that is attractive to the private sector.'

None of the losing practices or FCBS were willing to comment.

Richard Waite

SCHEMES ON HOLD IN CREDIT TURMOIL

Residential developer Dandara has mothballed a number of high-profile schemes, including Hodder Associates' £65 million Chapel Wharf skyscraper in Salford, as the credit crunch continues to bite.

The company, which works primarily in Manchester and the North West and recently shed 10 staff, has also put the brakes on a major scheme by Gordon Murray + Alan Dunlop Architects for Leeds' Sweet Street.

The immediate future of Dandara's 51-storey V building in Birmingham, designed by Eric Kuhne, has also come under scrutiny. However, although the developer would not comment on either the Leeds scheme or the Chapel Wharf scheme, it denied the V building was being put on the backburner.

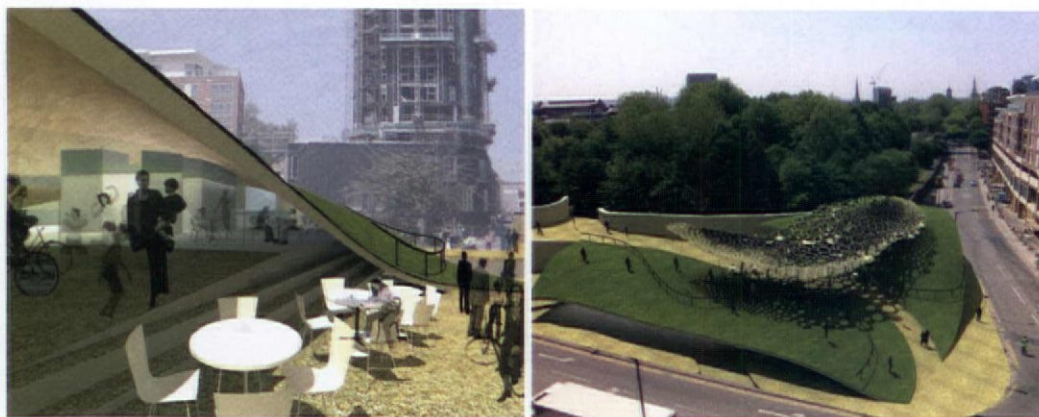
Earmarked to start on site at the beginning of the year, the 700-apartment Kuhne skyscraper has yet to break ground, but is, according to Dandara, being worked on behind the scenes.

A spokeswoman said: '[This] is one of Birmingham's most ambitious development projects... and the complexities of the design and construction of this scheme mean that plans will not be finalised for some time.'

Meanwhile, Arca's long-awaited Canopus Greengate proposals in Salford (AJ 20.12.07) have also been put on 'indefinite hold' after contractor BS Construction went into voluntary administration.

It is understood the design team's fees remain outstanding.

Richard Waite



ACME WINS PAVILION

Up-and-coming practice Acme has landed yet another high-profile project – this time for a pavilion in Castle Park, Bristol.

The AJ can exclusively reveal that Acme saw off finalists FAT and Amin Taha in the contest run by developer the Bristol Alliance, a joint venture between Hammerson and Land Securities.

These early conceptual images (pictured above) show how the 'stand-alone café and leisure building' will sit away from the new Cabot Circus shopping centre, which is being built by the Bristol Alliance and is due to open in September.

London-based Acme, which was founded last year by former

Foreign Office Architects duo Friedrich Ludewig and Stefano Dal Piva, is already working on three jobs for Hammerson: the John Lewis store in Leeds; the Sevenstone Quarter retail scheme in Sheffield; and a masterplan for the Bishopsgate Goodsynd in central London.

Richard Waite

AFR SUES OWNERS OF BATMAN'S HOUSE

Aukett Fitzroy Robinson (AFR) is suing the owners of the Grade I-listed Mentmore Towers in Buckinghamshire for more than half a million pounds.

The London-based practice claims it has not been paid in full for its services to transform the mid-19th century building into a 101-suite luxury hotel.

According to the High Court writ, the owner, Jersey-based Mentmore Towers Ltd, has already paid £1,084,843 for the work, but AFR maintains that a further £504,416 is outstanding.

Mentmore Towers, recently used as Bruce Wayne's residence in the blockbuster film *Batman Begins*, was designed by Joseph Paxton, who also designed Crystal Palace for the Great Exhibition.

It was built for Baron Meyer de Rothschild in 1855, and later became home to Archibald Primrose, Earl of Rosebery and Prime Minister from 1894-95.

EPR Architects was working on the scheme back in 2006, but it is understood AFR took over the job the following year.

The building was once owned

by The Beatles' guru Maharishi Mahesh Yogi, who used the property as his University of Natural Law and for his teachings in 'yogic flying'.

Since then, the property has been featured in the Hollywood film *Eyes Wide Shut*, starring Tom Cruise, as well as *The Mummy* and *Ali G in Da House*.

AFR has suspended all of its services and is demanding a further £32,601 in interest, which is accumulating by more than £180 per day. AFR declined to comment. *Richard Vaughan*

THIS WEEK ON THE WEB

ZAHA AND UNSTUDIO IN CHICAGO CELEBRATION

Zaha Hadid and Amsterdam's UNStudio are to design pavilions for next year's celebrations in Chicago marking the 100th anniversary of Daniel Burnham's famous plan for the city. The two temporary pavilions will become the centrepieces for the Burnham Plan Centennial.

GORMLEY WINS FOURTH PLINTH COMPETITION

Artist Antony Gormley has won the competition to design the next installation for Trafalgar Square's Fourth Plinth. In his proposal, dubbed 'One and Other', the plinth will be 'perpetually populated' for 100 consecutive days by volunteers who have agreed to stand for an hour at a time around the clock.

BSF 'BENEFITTING' FROM CREDIT CRUNCH

The government's £45 billion Building Schools for the Future (BSF) programme is benefitting from the current economic downturn, according to Tim Byles, chief executive of Partnerships for Schools, the government's schools delivery body. Byles said his agency has seen three new entrants bidding for BSF for the first time, and that more labour is available due to the downturn hitting housebuilders.

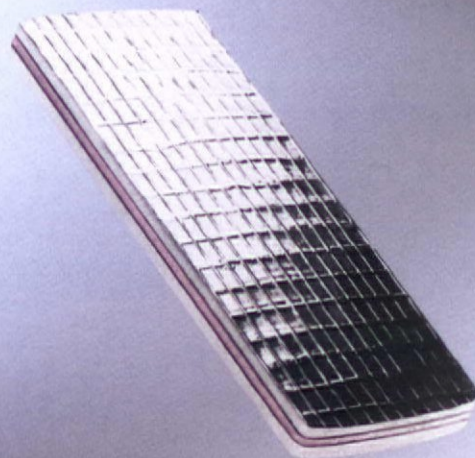
ROGERS RETAINED AS LONDON'S DESIGN TSAR

London Mayor Boris Johnson has revealed that he will be asking Richard Rogers to stay on as London's design tsar. In a speech marking the opening of the London Festival of Architecture last week, Johnson said he hoped to work closely with the Labour peer, who will be joined by a small panel of 'up and coming talent'.

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VIÑOLY'S POWER PLAY

Rafael Viñoly speaks exclusively to *Richard Vaughan* about taking on one of the most controversial projects in London – the redevelopment of Battersea Power Station

Last Friday (20 June) saw the unveiling of Rafael Viñoly Architects' proposal to redevelop Battersea Power Station. The scheme, backed by Real Estate Opportunities (REO), is the latest in a long line of unrealised projects going back 25 years.

After shutting down as a power station in 1983, Europe's largest brick building became the subject of a Disneyland-style theme park when Alton Towers tycoon John Broome bought the site.

The preview proposal – developed by Parkview and

including Arup as masterplanner, Grimshaw and designer Ron Arad – received planning approval from Wandsworth council in 2001.

But in 2006, Parkview sold the site to REO for £400 million. The Irish developer intends to provide more than 750,000m² of retail, commercial and residential space – twice that of Parkview's proposed £4 billion scheme.

The centrepiece is a 300m-tall chimney wrapped in luxury apartments, which, REO claims, will help make it the UK's most sustainable project.



What makes you think this scheme for Battersea won't be consigned to history with the other unsuccessful attempts?

It would be too presumptuous to think that's not on the cards. The client has a history of being, in short, a real doer. I have a reputation for embarking on projects that have a terrible history, such as the Kimmel Centre in Philadelphia, which was equally complicated. This is a rich project with clear choices to be made. I think it could spark a very interesting discussion.

Was it the challenge that attracted you to it?

In my way of understanding the practice and the discipline, we wouldn't exist if there was no challenge. People think architects are like artists; they actually think otherwise. But there is a very important notion about how you construct an answer to a problem that you probably have to define yourself.

How did the design come about?
The same way you always work on these projects: by considering



with an absolutely prejudicial approach how you expedite the project through the planning process. That contributes to defining, not the architectural mission of the building, but the strategic level at which the project could be completed.

Imagine the following: remove all of this (the bio dome and chimney). What do you have? You have a number of buildings around a central courtyard that have to have their own environment and all of them with air

Aren't you concerned about overshadowing an icon with an icon of your own?

You have to think of it in this other way: things that become iconic usually never have the intent of being iconic. This power station is as high as it is, not because George Gilbert Scott wanted it, but because engineers made it so. It was hated to death when it was built; now everyone talks about it as if it was the Taj Mahal or something.

The second point is that you

'The station was hated to death when it was built; now everyone talks about it as if it was the Taj Mahal'

conditioning. So you have the usual problem.

The question is how you deal with it. Really addressing it in an absolutely fundamental way, and not relying on the possibility of a technology to take care of the problem in the future, but rather diminishing the consumption of the building.

Is this why the tower should be granted planning?

It's not a difficult thing to comprehend. If you're opposed to the tower, it would be saying you don't know what you're talking about; it doesn't work. But you have to say it doesn't work. You cannot say, 'I think it's too tall'. It's not too tall – it's as tall as it needs to be.

So the shift in the discussion goes from being 100 per cent concentrated on a matter of taste to something that isn't a matter of taste, and that is a unique quality which I have always tried to bring to the surface in an architectural discussion, which is that people don't understand a quid pro quo.

don't declare what is an icon, you just hope that the permanence of the form and the logic of the form is capable of overcoming the shifts and swings of the pendulum of fashion.

What do you anticipate English Heritage's reaction will be?

English Heritage is legitimately concerned about a number of issues that I am equally concerned about. This is not an opposition game. I'm not assuming every building needs a chimney like this, but there is potential for an interesting dialogue.

The English Heritage officers are pleased with the approach to the reconstruction of the power station, because it really reconstructs the west facade that was just recently demolished, and because there is a credible plan to financially support this initial investment of £150 million.

Could it have been a power station once more?

This is what I thought of right at the beginning. It's kind of >>

obvious, isn't it? But there are issues with that. The extraordinary volume of this building is generated by what was a very crude technology. So you have this fuel and, if you were old enough to see this working, it was pitiful. But as a sub-product, you end up with this amazing space.

It's not any different from the Tate Modern. What can you do with that space other than house a machine? The question is, what do you do with these spaces? Primarily, you leave them their own innate qualities, essentially to become halls of circulation that take advantage of a generation of traffic, turning them into a retail centre.

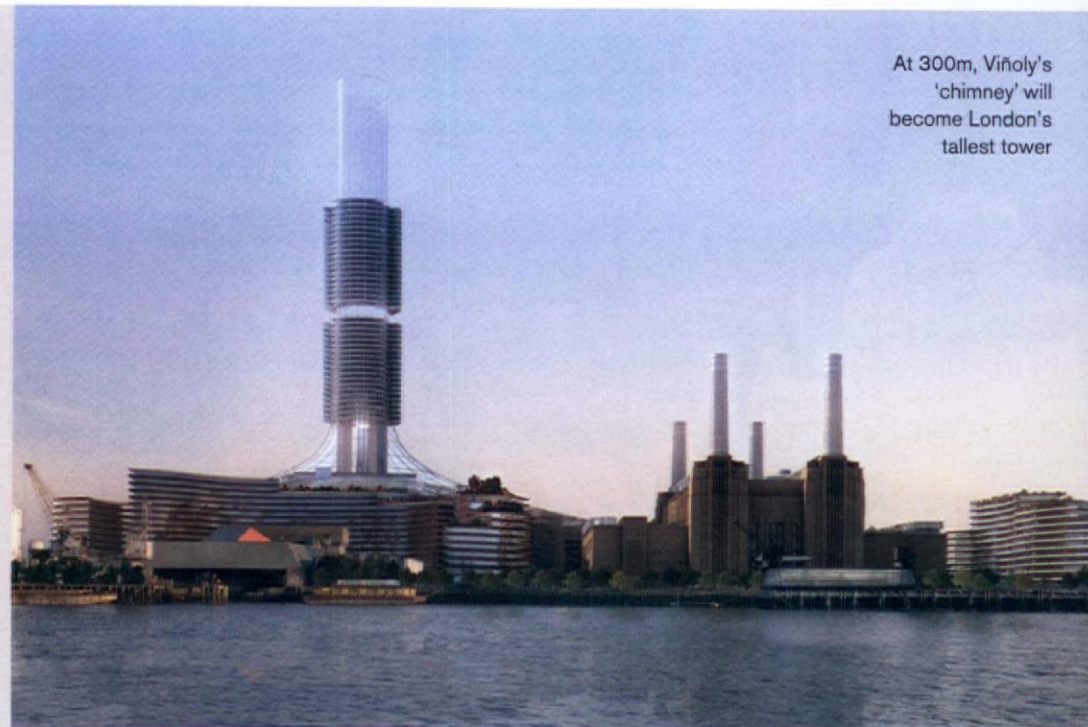
One feature of your work is the flow of space. How have you deployed this here?

'What do you do with these spaces? You leave them in their innate qualities, to become halls of circulation'

There is an interesting challenge when you are in this difficult interim between programme design and architecture. You walk, and there is a dynamic perception of space, and I have always been interested in the risks involved in transposing one field to the next.

It's a very complicated site. I thought if you had this particular geometry of being so orthogonal and cubical (I've done, like, 25 different schemes for this) you could not truly compete with it; not because it's glorious or listed, because it's always going to win.

Are you falling into the same trap as the previous scheme by pushing housing on to the site? The previous scheme did not fail, because it got planning approval.



At 300m, Viñoly's 'chimney' will become London's tallest tower

So it depends where you draw the line. Where it really failed wasn't on design terms, but because it didn't generate enough business margin to get finance. That's traditionally something architects are detached from, when in reality it's pretty integral.

Are you anticipating opposition as big as at the Walkie-Talkie in Fenchurch Street?

It's an important question. I do think there will be opposition. I think there will be even more than at Fenchurch Street. I think the discussion in this particular project is going to be much more difficult because you have to make a choice: either the project is sustainable or it's not. There is no middle ground for that. ■

REACTIONS TO THE MASTERPLAN

Neven Sidor, part of Grimshaw's Battersea team

It's not very refined. I'm not convinced London's tallest tower should mark the site of an old power station. Its towers should be in Canary Wharf and the City; these are the real power houses of London.

Catherine Croft, director of the Twentieth Century Society

We're rather appalled by what we've seen. We've looked at the photos and they seem completely out of scale. I find it amazing that they have come up with a scheme that dwarfs Battersea Power Station.

Patrick Bellew, Atelier 10

The environmental diagram for the ecodome is a model of brevity. What happens in winter when this massive stack is most effective? The eco-dome skin will reduce daylight in winter and trap heat in summer – problems that wouldn't exist with a less exotic solution.

Jenny Jones, leader of Green Party London Assembly

It's classic bully-boy tactics. It's not the only way to make a development like this sustainable. I feel sad for the power station. It deserves more respect, and not to be dwarfed by an architect's wet dream.

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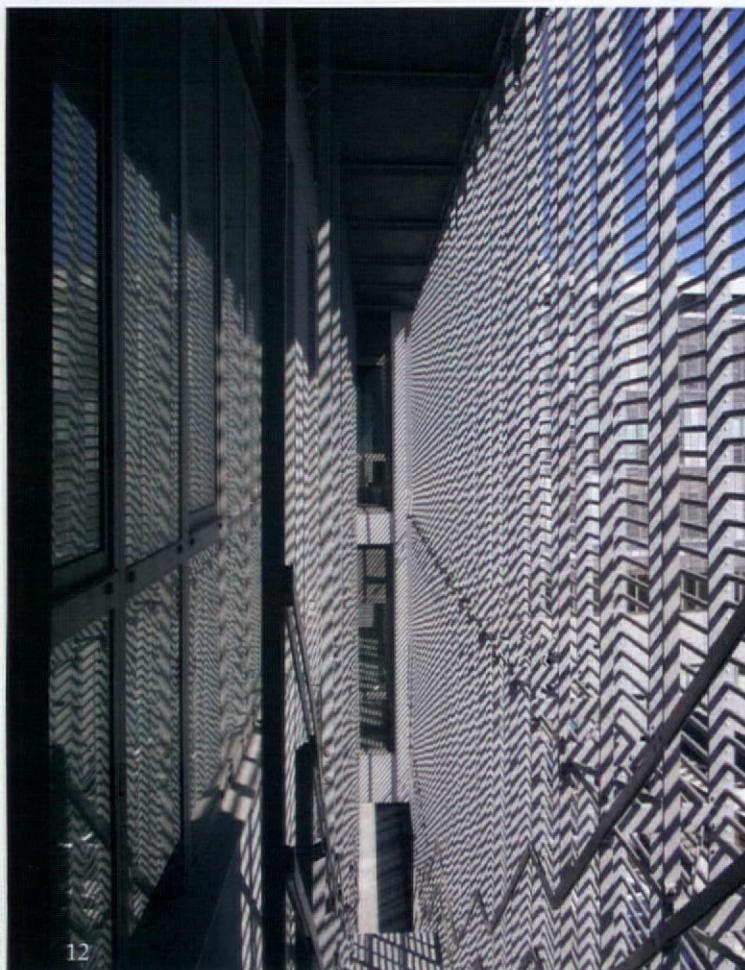
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MALTA TEASERS

This is the new £7 million headquarters for the Malta Maritime Authority designed by emerging practice Architecture Project, founded in Malta with other offices in London and Croatia. The 17,000m² office complex in Marsa was drawn up by Riet Eeckhout – an ex-design director for Ken Yeang in Kuala Lumpur – who works from the firm's London studio. The three-block harbourside development, which also provides separate commercial space, sits on a platform housing public areas beneath. *Richard Waite*





Huddersfield's Queensgate Market would be 'compromised' by the redevelopment proposals, claim objectors



SUPPORT GROWS FOR MARKET

The Twentieth Century Society has joined ranks of objectors to plans to demolish chunks of Huddersfield's 'seminal' Grade II-listed 1970s Queensgate Market.

A society spokesman said he was 'extremely concerned' by the proposals – part of a wider retail-led redevelopment submitted by Leslie Jones Architects – which would see eight of the 21 hyperbolic paraboloid roof-support structures destroyed.

Community group Huddersfield Gem has already branded the project 'disastrous' and a 'missed opportunity'. In its formal objection to Kirklees Council, which has mooted a number of options for the area over the years, the group claimed the proposed scheme was like building 'a shopping mall' through the 1972 concrete landmark. It added that changes to the 'groundbreaking suspended

glazing' would 'hideously compromise' the existing market hall, designed by the J Seymour Harris Partnership.

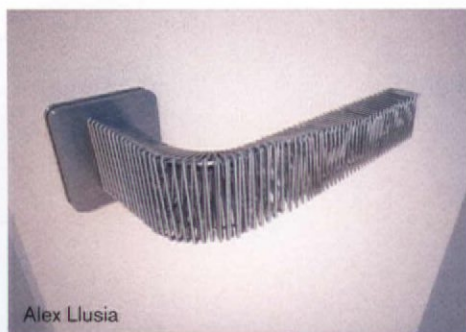
The group has also raised concerns about the loss of internal sculptures and the part-demolition of ceramic panels designed by German sculptor Fritz Steller.

However, Kirklees Council claims Huddersfield Gem's comments are 'misleading, negative and inaccurate'.

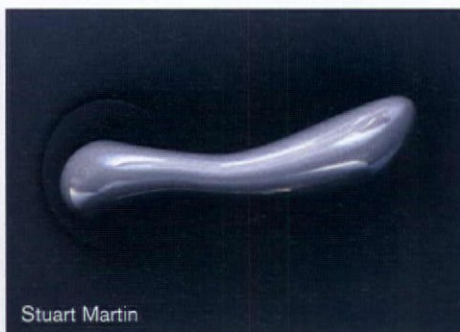
Councillor Ken Sims, cabinet member for regeneration, said: 'We are proposing to preserve the innovative structure and enhance its visibility to the public... [especially] the shell roofs.'

'The project has been the subject of the widest consultation of any scheme promoted by the council, particularly specific aspects such as the market hall.'

Leslie Jones Architects declined to comment. *Richard Waite*



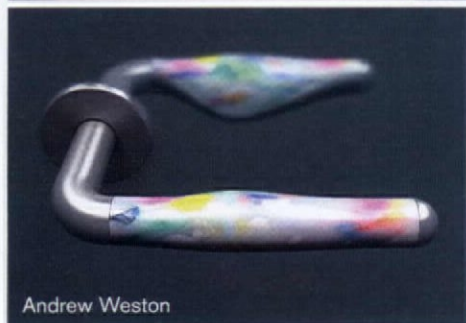
Alex Llusia



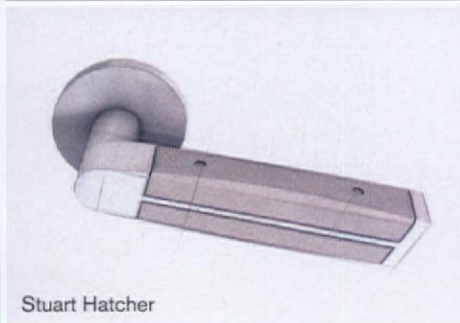
Stuart Martin



Dimitri Warner



Andrew Weston



Stuart Hatcher

OPENING DOORS Last week the AJ and architectural ironmonger Allgood announced a six-strong shortlist for the Can You Handle It? lever-handle design competition. These proposals, selected from 85 entries, will be prototyped and shown at this year's 100% Design in September, when a winner will be announced and put into production. Sebastian Bergne's iota is not pictured at his request.

KING'S X SQUARE

International Design Competition

King's Cross Square is destined to become one of the great public places in London. Set against the magnificent backdrop of the Grade 1 listed façade of Network Rail's King's Cross railway station, it will be used daily by tens of thousands of commuters, visitors and residents – a unique addition to the Capital's palette of memorable street scenes.

The successful design of King's Cross Square is of critical importance: it must enhance the functionality and presence of the architecturally iconic stations of King's Cross and St Pancras; it must create a distinct sense of public space; and it should leave a legacy of world-class design.

To create this new public plaza, an international two-stage design competition has been launched. This search for a world-class exemplar is jointly sponsored by Network Rail and the London Borough of Camden in recognition of the Square's role as a major travel hub and as a catalyst for wider urban regeneration.



Camden



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John McAslan, John McAslan + Partners, architectural adviser to the competition jury and architect to Network Rail.

We seek expressions of interest from architectural or landscape practices, multi-disciplinary design teams and individual designers. A shortlist of up to six teams will then be paid a fee and invited to take part in the design competition to develop concept proposals. For further application details, please visit the competition website at www.malcolmreading.co.uk/kingsxsquare

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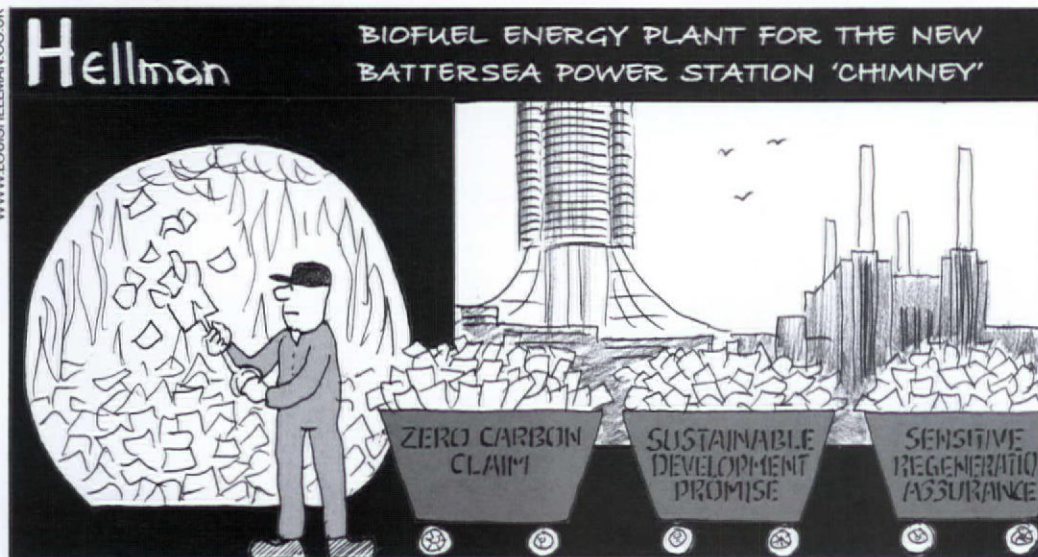
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PARTY GAMES

At the launch party for the London Festival of Architecture at Somerset House last week, Design for London director **Peter Bishop** confided to Astragal that his 100 Public Spaces campaign, which he worked on with ex-London Mayor **Ken Livingstone**, is not yet dead. Astragal's suspicions were raised when he saw that the latest square, outside King's Cross Station, carries none of the usual 100 Public Spaces signage. 'Really?' said Bishop. 'It bloody should have!' He may need to call in the plumbers, however, depending on how new Mayor **Boris Johnson**'s hair-brained drinking-fountain scheme plays out. In his big birthday speech at the launch party, Boris said he plans to pepper London with free fountains and more public facilities. Astragal has made a mental note not to get one confused with the other. Party guests sang a lacklustre 'Happy Birthday' to Boris, and gave him a cardboard cake with candles of **Norman Foster**'s Gherkin and

Renzo Piano's as-yet-unbuilt Shard of Glass (pictured below).

CALAMITY KIDS

Astragal decided – against his better judgement – to attend one of the opening events for the London Festival of Architecture in Exhibition Road last weekend. He will not be making that mistake again. Children everywhere – couldn't move for them. And the little devils were building things, no less. But light relief did come in the form of **Sunand Prasad**, our good leader. Astragal spotted *il Presidente* having his own spot of bother with the urchins as he tried to keep sticky



fingers and curious hands from a model of his that was on show. Astragal left him crying 'Please don't touch the model!' as one blighter threw a bouncy ball at it.

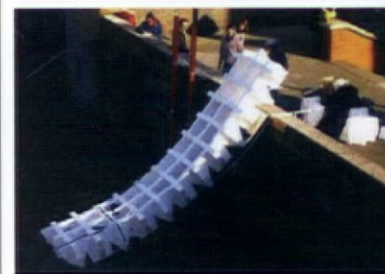
EBB AND FLOW

The London Festival of Architecture isn't just a showcase for the industry's big hitters – it's also a testbed for student projects. And for some, in particular those from the Ecole Polytechnique Fédérale de Lausanne, it was a tough lesson. The students created a 'tectonic' float-like scheme (pictured right) to dangle into the Thames, rising and falling with the tide. According to the school, the

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'proposed installation attempted to first accentuate our awareness of this [tidal] phenomenon and then transfer it into a physical experience'. Unfortunately, the brief omitted to include 'accentuating the awareness of river traffic'. The structure was hit by wash from the back of a boat and had to be taken down early.



THIS WEEK'S ONLINE POLL

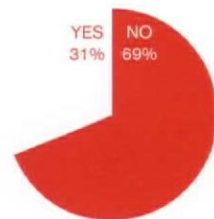
Did Zaha get it right with her extension to the Middle East Centre at St Antony's College in Oxford? (see right for result)

Next week's question: Do you think Rafael Viñoly's design for Battersea Power Station is the right answer for the site?

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NO
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Leader Does Viñoly's uncompromising, aspirational architecture need a more sensitive touch? asks *Jaffer Kolb*

Rafael Viñoly's re-jig of Battersea Power Station – another amusement park-style proffering – may well follow the same fate as its predecessors. It ticks the right boxes: aspirational features such as the enormous ventilation stack, the provision of housing and its rehabilitation as an eco-friendly power generator are all well and good – cuddles all around. But is aspirational really on order?

The most important thing for developer Real Estate Opportunities is to back a project that can be realised, following decades of design attempts by John Booth and by the architects under Parkview's masterplan.

Mega-projects see epic failures far more often than epic successes. The history of the type is long, but its most recent incarnation

begins with the commercial boom of the late 1970s and early '80s, in the early days of Canary Wharf. Here government, planners, architects and the private sector all saw the (relatively) seamless completion of a new corporate skyline and transportation system during a decade of consumer optimism.

But that moment may have passed. After problems with the Millennium Dome, Will Alsop's Cloud, London's Olympic Park and other high-aiming, low-balling developments, government and financiers are wary.

Additionally, the planning system has become more restrictive in recent years as governance has become increasingly complex. Competing interests in public-private partnerships stifle growth far more often than

lubricate it. Mechanisms to avoid developments of the scale of Canary Wharf, through processes of design review and inquiry, spin the red tape so fast proposals are mummified hot off the drawing board.

Which is not to say that the model of '80s growth is tenable or optimal. Given the constraints, designers and clients should push boundaries when possible, but realise projects like Battersea, clad in a veil of mythic failure, require a more gentle sensitivity to launch.

In our interview with Viñoly (*pages 8-10*), he says the project 'is not too tall, it's as tall as it needs to be'. His attitude seems unnecessarily uncompromising. After a quarter century of false promise, the height it needs to be is whatever height will lead to its execution.

Opinion Reforms in Scotland are removing the architect from the planning process, says *Adam McGhee*

Architects in Scotland could be forgiven for thinking that they have fallen from favour in the Scottish government's vision for Scotland's future. First PFI initiatives were put under the microscope in a bid to look at alternatives, a move which removed millions of pounds of public sector work from the books for quite a period of time ('Scotland proposes alternative to PFI', AJ 22.05.08). Now the Scottish government wants to encourage local authorities to take 'a more proactive approach', effectively redefining the role of the architect in the planning process ('Scottish architects fear reduced design roles', AJ 19.06.08). There can be no doubt that we will no longer play the same pivotal role in matters of planning.

Planning policy does need reform, but the government should be focusing its efforts on streamlining the process, reducing turn-around

times on applications, removing red tape and bureaucracy, encouraging inward investment rather than putting barriers in the way and, importantly, attracting more recruits to boost their numbers and tackle widespread and long-lasting resourcing issues.

The vast majority of architects in Scotland will spend anywhere from seven to nine years on the long road through university to chartered status. Add to this the continuous learning aspect of our profession – which I feel qualifies us to have opinion on building design

Will civil servants be given the task of determining our collective future?

and confers upon us the responsibility as guardians for the built environment – and you will understand the scepticism over reform that promotes a sway towards development policy in determining the future of our built environment. The question here is, will architects then be consulted as to the exact content of any revised development policy or will civil servants be given the task of determining our collective architectural future?

There are, of course, examples of situations where it can be beneficial for the planning

department to take a more active role. Take the regeneration of Princes Street. Edinburgh City Council has recommended a stakeholder manager to ensure the individual developers follow the masterplan – a clever approach that will avoid the often-seen patchwork of architectural 'one-offs' that would not best serve the area's World Heritage status.

This model has historic precedent: Haussmann's redesign of Paris took the bold step of establishing principles of aesthetics, scale and form, using regularisation and order to create a cohesive architectural language, capable of evolving with the city while preserving an overall unity of appearance.

But these examples are location-specific and circumstance-specific, and appropriate to those particular contexts. The planning department plays a key role in ensuring that the law is applied to all new development in the public interest, but it would be detrimental to the creative side of the architect's role if local authorities could wield development policy as a design driver. We have to fight to safeguard the role of the architect in the development process.

Adam McGhee is director of Capital Architecture in Scotland



Aldo van Eyck found meaning in rediscovery, avoiding nostalgia and future-obsession, writes Patrick Lynch

Aldo van Eyck believed that to create architecture meant to 'build meaning' and 'to discover anew'. This grammatical discretion enabled him to reconcile modern notions of newness and progress with ancient and anthropological ideas about ritual or renewal. It is impossible to appreciate the differences between tradition and innovation if one's view of the past is that it is inferior and primitive.

What van Eyck rediscovered is that the ways humans respond to the world is manifest in our habitats; to limit the study of architecture to the appreciation of objects – and to value these manifestations of material culture

held together by the use of a variegated ground and ceiling plane. This topographical metaphor seeks a pre-architectural history, an image for inhabitation from the children's memories of their parent's embraces.

The image of a house sits alongside a conglomeration suggesting a city or an ideal of communal life, as if architectural meaning is remembrance of Plato's observation about theatre, which van Eyck repeats pace Alberti: 'A house is a tiny city... a city a huge house... the time has come to conceive of architecture urbanistically and urbanism architecturally.'

The orphanage seeks to fulfil van Eyck's

description of the Dogon dances as possessing unconscious arrangements that structure time and human performances. He argued for participatory sensuality to counter the future-obsessions of Modernists, proposing instead: 'A multiplicity of elements forming a very irregular and disposed pattern... transformed to become a single thing. The singular embraced the plural on the one hand; the plural contained the singular on the other. The one expands and then contracts, the other contracts and then expands (you can start the breathing both ways; you simply choose the best to effect the start).'

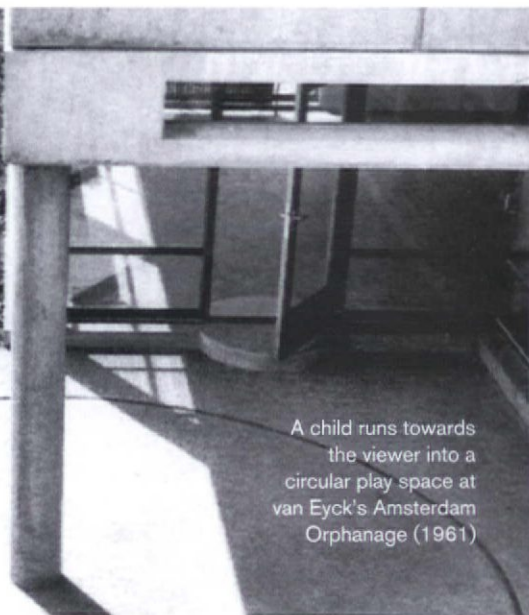
These are large and strange concepts to absorb into architecture, and most Modernist and Post-Modernist architects are still full of nostalgia for a simplistic view of history where 1960 or 1965 were high points and the rest of time disappointing. Van Eyck is an antidote to this pessimism.

He reconciled modern notions of progress with ancient ideas of renewal

purely for their aesthetic or technical worth, as art historians do – avoids consideration of the reasons why someone made them.

One of our least attractive tendencies as humans is forgetfulness. Which is why, Joseph Rykwert reminds us, we must keep repeating the same things, since people either weren't listening the first time or chose to forget. Too many buildings simply encourage us further in dumbstruck awe at inappropriate technical prowess and solutions looking for problems.

Memory of child's play guides the design of van Eyck's 700-odd playgrounds built on bombsites in post-war Amsterdam; they are stage sets and spaces of transformation in a changing world. At the orphanage van Eyck designed in Amsterdam, ideas of enclosure and casual and ritualistic uses of spaces are



A child runs towards the viewer into a circular play space at van Eyck's Amsterdam Orphanage (1961)

[Sam Jacob. The hopes and dreams of a culture are etched into its materials]

The super smoothness of contemporary architecture often makes it feel frictionless, like you are skimming across its slippery surface. When you try to look at it, it simply confronts you with a reflection of something else. Shine is a quality of a material, rather than a material itself, and has become the dominant sensation of contemporary-ness. *We're drawn to shine with a narcissistic fascination, as though we were gazing at attributes of ourselves, or at least our ideals*

reflected back at us. Somewhere in that sheen is the feeling that we have escaped the more gritty, earthly attributes; it transmits a sense of streamlined, dissolved materiality that approximates the sensations of late capitalism.

Finish lays a narrative of treatment over a material's inherent qualities – a process of etching refinement into unrefined material. Cultural meanings and values are applied by techniques of production. Stone is cut by the sharpest blades, at the highest revolutions per minute, polished faster and flatter than it has ever been before. In comparison, *the tools and techniques of other cultures and other times form very different qualities*. None more so than blocks of rusticated stone, which reveal a wholly different set of concerns through the modulation of lumps of geology by chisels and mallets to form a gestural, textured surface.

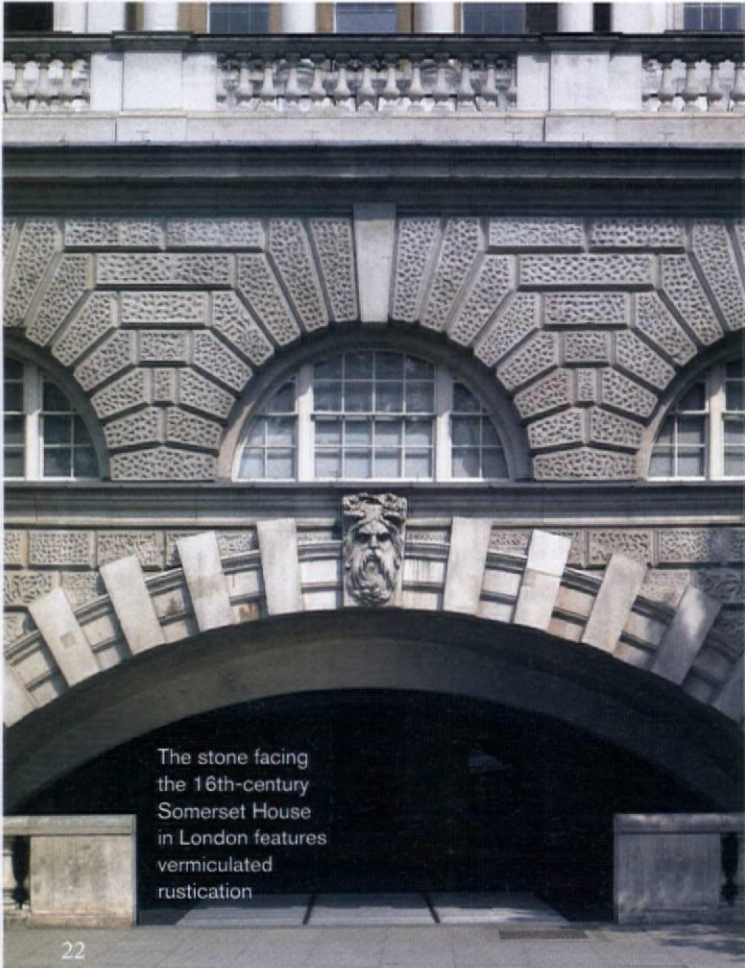
Rustication is all about roughness – a careful and precise kind of roughness, codified to represent aspects of the natural. In Renaissance buildings the ground floor is often faced with rusticated stone, with the piano nobile emerging from this rock-like plinth as though the architecture was a half-finished sculpture. Rustication is rock-like, primitive and base in comparison to the civilised architecture of the upper floors.

Rustication takes a block of stone and carves it to make it look like a block of stone – a kind of logic that turns you inside out and then spins you around for

good measure. It artificially articulates an idea of stone, constructing meaning through its sculpting in a way that is both synthetic and real. The material is warped into form through mythological meanings of stone. Rustication takes narratives of origin and fate, of nature and culture, myths of creation and dramatises them into a building material. It's ironic that what looks natural is more constructed, more artificial, than smooth dressed stone.

There are many forms of rustication, differentiated by different decisions about how to manifest rustic-ness. Sometimes it's a block with a rough-hewn surface, sometimes it's bordered with a flat-cut trim, and most strangely, sometimes it's vermiculated rustication. Defined by *The Encyclopedia Britannica* as 'the carving or finishing of building stones with irregular grooves intended to resemble worm tracks, full of worms, or appearing as if formed by the motion of worms,' rustication here becomes more fantastical. It becomes a cartoon version of stone, over-graphic and blown-up. *The narrative of worm-eaten rock begins to suggest something horrific and grotesque – a fallibility undermining any pretensions stone architecture might have towards eternity.*

Though it is part of the historical language of architecture, rustication shares its sensibility with certain kinds of contemporary culture. Think of fine art's interest in making the right thing out of the wrong material (or is it the other way round?) or furniture design's propensity to remake historical things in unlikely materials. A sense of perversity links these unlikely allies, as does the idea that a material's surface carries stories and meanings beyond its physical properties.



The stone facing the 16th-century Somerset House in London features vermiculated rustication

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TRULY GREEN?

Did anyone else have a double take at the comment 'we escape the smell of fresh paint' (profile on Lynne Sullivan, Sustainability in Practice, AJ 12.06.08) and wonder why the 'first multi-disciplinary consultancy focusing on sustainable construction in the UK' would not use a non-odorous alternative?

What about the greenwood used on Page\Park's beautiful new building at Loch Lomond (also in Sustainability in Practice)? I thought green timber had been used for ages. Also, I'm not sure how using sheep's-wool insulation rather than phenolic foam increases a building's U-value.

I wonder if the BREEAM rating for Rio Architects' wonderful example of passive design offices in Leeds is based on design information or the building in use? I'm sure most folk use BREEAM ratings as sustainability indicators, so it's a little worrying that it's to be a case study for BREEAM's 'Outstanding' category when it includes *polystyrene glued* to the concrete structure.

Samuel Foster, Gaia Architects, Edinburgh

DESIGNERS RESPOND:

As tenants of one floor of an existing building, we had no direct influence over paint specifications arranged before we signed our lease. Needless to say, we support and encourage good indoor air quality when it is in our control, by specifying paints with minimum environmental impact and other finishes to minimise off-gassing.

Lynne Sullivan, executive director, sustainable design, Inbuilt

We would like to clarify that we do not claim 'greenwood' is a new material, but rather that it is unusual to use green timber in a modern office building. Green timber has been used primarily in domestic-scale projects, and we want to promote its use in larger, commercial projects as an alternative to steel.

The choice of sheep's-wool insulation was made because it is from a natural and sustainable source, unlike man-made insulants. We did use extra thickness to improve on U-values. Sheep's fleece is also breathable, allowing water vapour to pass through without affecting its thermal efficiency.

Karen Pickering, director, Page\Park Architects

There appears to be a popular objection to concrete, which may be due to the fact that Portland cement is energy intensive in manufacture and gives off CO₂ during curing. But figures show that this embodied carbon represents only a few months of operational energy for a typical building. The impacts of the concrete in manufacture were reduced as far as possible for this building by specifying recycled aggregate, locally sourced re-bar and PFA cement replacement.

With regard to polystyrene, unfortunately natural building materials would not have been able to support the external render system and would have required an extensive secondary structure, the use of membranes and a cladding system. The need for a compressively strong insulation product meant that a board system would be required. Expanded polystyrene is the best environmental choice among foamed insulation products.

As for glue, there is no other way we know of to attach a rigid insulation board to a concrete structure to create a substrate stable enough to carry render.

The BREEAM assessment was for design. The building is now subject to extensive

post-occupancy monitoring and study by Leeds University to validate the predictions.

Doug King, King Shaw Associates, Consulting Engineer

CORRECTIONS

The contractor for the King's Cross Construction Skills Centre is Carillion, not HBG UK (Comment, AJ 05.06.08).

Martin Robinson is managing director of KSS Architects, not Martin Robertson (They Work While You Sleep', AJ 22.05.08). Eigen was incorrectly referred to as IKON.

The size of Arcus Architects' 1 Nun's Lane is 247.8m² (AJ 01.05.08). Service engineer Miller Consulting and quantity surveyor Simon Fenton Partnership were not involved in the project.

Farrer Huxley Associates was landscape architect for the Tarling Estate (AJ 12.06.08).

Read ZEDfactory's alternative to Bill Gething's solar-thermal installation (Sustainability in Practice, AJ 12.06.08) at

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CATALOGUE OF CULTURE

Using the Dewey Decimal System, muf and J & L Gibbons have classified the building types of an East London community

Taking use designation to the next level, London-based practice muf and landscape architect J & L Gibbons have mapped the cultural assets of Dalston, East London. To do this, they've used the Dewey Decimal System – developed as a knowledge classification system for libraries in 1876 – as a device to classify building types, collating the information against spaces available for public use.

The project arises from the two firms' links to the neighbourhood: muf is working on a new library, part of a larger mixed-use scheme around the new Dalston station by Barratt

Homes, while J & L Gibbons is designing a public plaza for the same development.

By relating public spaces with the cataloguing function of a library, the team hopes to highlight how a development of this scale cannot be undertaken in isolation from the surrounding neighbourhood. It will introduce into Dalston – a relatively tight-knit community – a new set of amenities and public and private spaces that will have to work with the existing infrastructure, including local organisations such as Open Dalston, which promotes quality in the built environment.

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700.99 Arts and Culture	800.99 Law	900.99 Arts and Culture

See the map overleaf

Using the Dewey Decimal System allowed the designers to highlight the role and prevalence of the arts in the area. They settled on only using numbers in the system that correspond to arts and culture – 700-800 – allowing for other categories to be mapped in the future, such as 641 (food and drink) or 646 (sewing, clothing).

The maps are being exhibited at Dalston's Arcola Theatre until 7 July alongside prize-winning schemes from the RIBA/Arts Council Arts Spaces of the Future competition

707 RCC
ROSE LIPMAN
COMMUNITY CENTRE



702 HAL
HALKEVI TURKISH &
KURDISH COMMUNITY
CENTRE



727 HCC
HAGGERSTON
COMMUNITY CENTRE



793 BAR
BARDENS BOUDOIR



780 DNI
DALSTON'S NOBODY
INN



780 WMA
WORLD MUSIC ACADEMY



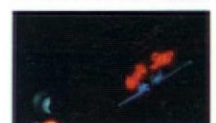
707 MCH
MORLAND COMMUNITY
HALL



780 PC
PASSING CLOUDS



780 USJ
UNCLE SAM'S JAZZ BAR



707 NM
NAVARINO MANSIONS



780 CFO
CAFÉ OTO



780 VVB
VISIONS VIDEO BAR



MUST VALUE ALWAYS BE DISPLACED?
CAN VALUE BE SHARED?



701 Philosophy and theory	726 SPC SHILOH PENTECOSTAL CHURCH	61 Relief processes (block printing)
701 BET BETSEY'S SALON	726 STM SHACKLEWELL LANE TURKISH MOSQUE	762 Not assigned or no longer used
702 Miscellany	727 Buildings for education and research	763 Lithographic (planographic) processes
702 ACC ALEVI CULTURAL CENTRE AND CEM-EVI	727 MC MARCON COURT	764 Chromolithography and serigraphy
702 ANV AN VIET HOUSE	727 BHC BATH-HOUSE CHILDREN'S COMMUNITY CENTRE	765 Metal engraving
702 DIS DISCO BLOODBATH	727 CEL CELL	766 Mezzotinting and related processes
702 FSC FENERBACHE SOCIAL CLUB	727 COL COLOURWORKS	767 Etching and drypoint
* 702 HAL HALKEVI TURKISH & KURDISH COMMUNITY CENTRE	727 CYP CENTERPRISE YOUTH PROJECT	768 Not assigned or no longer used
702 TBC THE BOYS CLUB	727 DCH DALSTON CULTURE HOUSE	769 Prints
702 STU STUDIO UPSTAIRS	727 DYC DALSTON YOUTH CLUB	769 PCS PRINT CLUB STUDIO
702 OSW OSWALDO'S	727 FRY FOREST ROAD YOUNG PEOPLE'S CENTRE	769 PRI PRINTHOUSE
703 Dictionaries and encyclopedias	* 727 HCC HAGGERSTON COMMUNITY CENTRE	770 Photography and photographs
704 Special topics	* 727 HHC HINDLE HOUSE COMMUNITY CENTRE	771 Techniques, equipment, materials
705 Serial publications	727 HLA HACKNEY LIBRARY AND ARCHIVE	772 Metallic salt processes
705 KP KARIA PRESS	* 727 HRR HOWARD ROW RESOURCE CENTRE	773 Pigment processes of printing
705 MP MAIA PRESS	* 727 KH KINGSGATE HALL	774 Holography
706 Organisation and management	727 LHS LIGHTHOUSE SPACE	775 Not assigned or no longer used
706 ACM ACME STUDIOS	727 MCH MONFORD COMMUNITY HALL	776 Not assigned or no longer used
706 ANN ANNEXED	* 727 MCM MC MOTORS	777 Not assigned or no longer used
706 ASE ASE ARTIST STUDIOS	727 SU SUMMER UNIVERSITY	778 Fields and kinds of photography
706 ASG ASHWIN STREET GALLERY	727 TC TRINITY CENTRE	778 DDN DON PRODUCTIONS
706 BPS BALLS POND STUDIO	727 TFC TURKISH FOOD CENTRE	778 DFG DFGDOCS.COM
706 CLZ CLUB ZOUK	727 TI TROPICAL ISLES AFTER-SCHOOL CLUB	778 FAC FACTION FILMS
706 CLD CLUB DEAL	728 Residential and related buildings	778 MOT MONDIAL ONLINE TELEVISION
706 BEM BLACK AND ETHNIC MINORITY ARTS NETWORK	728 AAS ABSORB ARTS STUDIO	778 MOS MOSAIC FILMS
706 BWA BLACK WOMEN IN THE ARTS	729 Design and decoration	778 PBF PUEBLO FILMS
706 BC BOOTSTRAP COMPANY	729 BEN BEN WILSON	778 VER VERTIGO
706 DUS DALSTON UNDERGROUND STUDIOS	729 DTS DAVID TURNER STUDIO	779 Photographs
706 FFA FREE FORM ARTS	729 ISD ICON STUDIO DISPLAY	780 Music
706 FIT FITZROY STUDIOS	729 JAM JAM STUDIO	780 ASS ABBOT STREET STUDIOS
706 HCD HCD	729 SHO SHONA HEATH	* 780 CFO CAFE OTO
706 HRS HERTFORD ROAD STUDIOS	729 ML MAWI	780 BLM BETTER LIFE MUSIC ACADEMY
706 LUX LUX	730 Plastic arts, sculpture	* 780 DJB DALSTON JAZZ BAR
706 MBC MAUN BUSINESS CENTRE	731 Processes, forms, subjects of sculpture	* 780 DNI DALSTON'S NOBODY INN
706 ONA ONAGONO	732 Sculpture to ca. 500	780 DOS DALSTON OXFAM SHOP
706 OD OPEN DALSTON	733 Greek, Etruscan, Roman sculpture	780 HMS HACKNEY MUSIC SERVICE
706 SS SPACE STUDIOS	734 Sculpture from ca. 500 to 1399	780 JJ JOHNSON & JONES SOUND AND MUSIC
* 706 TER TERRACE STUDIOS	735 Sculpture from 1400	* 780 PC PASSING CLOUDS
707 Education, research, related topics	736 Carving and carvings	780 SIM SIMON OWENS
* 707 CEN CENTREPRISE	736 CC CROWN & CASTLE	* 780 USJ UNCLE SAM'S JAZZ BAR
707 HBC HACKNEY BUILDING EXPLORATORY	737 Numismatics and sigillography	780 VJB VORTEX JAZZ BAR
* 707 NM NAVARINO MANSIONS	738 Ceramic arts	* 780 VVB VISIONS VIDEO BAR
* 707 MCH MORLAND COMMUNITY HALL	738 ASS ALBION SQUARE STUDIO	* 780 WMA WORLD MUSIC ACADEMY
* 707 RCC ROSE LIPMAN COMMUNITY CENTRE	738 AFC ANNABEL FARADAY CERAMICS	781 General principles and musical forms
707 SEA SHARP END ART GROUP	738 CCW CREATIVE CERAMIC WORKSHOPS	782 Vocal music
708 Galleries, museums, private collections	738 GRS GLEE ROAD STUDIOS	783 Music for single voices and the voice
708 ASG ADA STREET GALLERY	738 PFC PENNY FOWLER CERAMICS	784 Instruments and instrumental ensembles
708 AGS ANITA GALLERY SPACE	738 SWS SUE WHIMSTER'S STUDIO	785 Chamber music
708 CM CLOWN MUSEUM	739 Art metalwork	786 Keyboard and other instruments
* 708 GR GUEST ROOM	740 Drawing & decorative arts	787 Stringed instruments (chordophones)
708 MW MAX WIGRAM	741 Drawing and drawings	788 Wind instruments (aerophones)
708 MSU MEALS & SUVs	741 TDR THE DRAWING ROOM	789 Not assigned or no longer used
708 RAC RACHMANINOFF'S	742 Perspective	790 Recreational and performing arts
708 TRA TRANSITION GALLERY	743 Drawing and drawings by subject	* 790 ARC ARCOLA THEATRE
708 V22 V22 CONTEMPORARY ARTS COLLECTION	744 Not assigned or no longer used	790 COC COCOLOCO PERFORMANCE
709 Historical, areas, persons treatment	745 Decorative arts	790 DRS DANCE RESEARCH STUDIO
710 Civic and landscape art	746 Textile arts	790 QCC QUEENSBRIDGE SPORTS AND COMMUNITY CENTRE
710 HPC HACKNEY PEACE CARNAVAL MURAL	746 CHR CHRISTOPHER KANE	791 Public performances
711 Area planning (civic art)	746 GAR GARETH PUGH	791 PDG PRESTIGE DANCE GROUP
712 Landscape architecture	746 HEN HENRY HOLLAND	791 RIO RIO CINEMA
713 Landscape architecture of traffic ways	746 MAR MARIUS SCHWAB	791 SHC STAMFORD HILL CARNAVAL CLUB
714 Water features	746 PJL PETER JENSEN	791 UPS UPSET THE RHYTHM
715 Woody plants	747 Interior decoration	792 Stage presentations
716 Herbaceous plants	748 Glass	793 Indoor games and amusements
717 Structures	749 Furniture and accessories	* 793 BAR BARDENS BOUDOIR
718 Landscape design of cemeteries	750 Painting and paintings	793 HCB HACKNEY CENTRAL BAR
719 Natural landscapes	751 Techniques, equipment, forms	793 SEQ SEQUENCE DANCE CLUB
720 Architecture	752 Color	793 SFF SCIENCE FICTION AND FANTASY READING GROUP
720 ATO ATOMIKARCHITECTURE	753 Symbolism, allegory, mythology, legend	794 Indoor games of skill
720 HAR HARRY DOBBS	754 Genre paintings	794 EFE EFES POOL CLUB
720 JB JAMIE-SCOTT BAXTER	755 Religion and religious symbolism	794 SLG SNOOKER LOVERS CLUB
720 LB LEVITT BERNSTEIN	756 Not assigned or no longer used	795 Games of chance
720 MWA MACDONALD WRIGHT ARCHITECTS	757 Human figures and their parts	796 Athletic and outdoor sports and games
720 SUP SUPERBLUE	758 Other subjects	797 Aquatic and air sports
721 Architectural structure	759 Historical, areas, persons treatment	798 Equestrian sports and animal racing
722 Architecture to ca. 300	760 Graphic arts, printmaking and prints	799 Fishing, hunting, shooting
723 Architecture from ca. 300 to 1399	760 ABA ABAKE	
724 Architecture from 1400	760 LIT LITHOPRINT	
725 Public structures	760 SDB SARA DE BONDT	
725 GIL GILLETT SQUARE		
726 Buildings for religious purposes		
726 DBC DALSTON BAPTIST CHURCH		
726 DMC DALSTON METHODIST CHURCH		
726 HPA HACKNEY PENTECOSTAL APOSTOLIC CHURCH		
726 ME MOVING EAST		
726 OLJ OUR LADY & ST JOSEPH CATHOLIC CHURCH		
* 726 PCC PETER'S COMMUNITY CAFE		
726 RCG REDEEMED CHRISTIAN CHURCH OF GOD		
* 726 SMC ST MARK'S CHURCH		



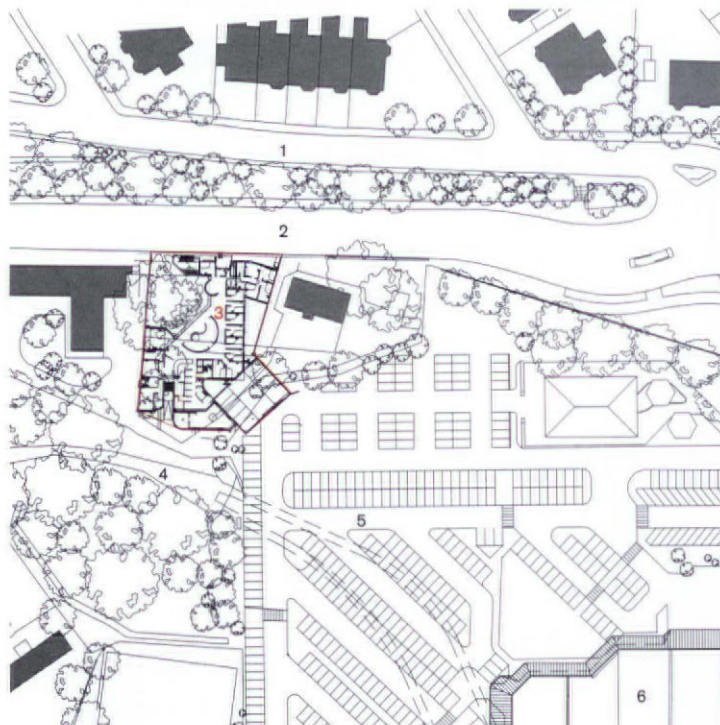


PRIVATE PRACTICE

Richard Murphy Architects' medical centre places patient privacy at a premium but has a flawed exterior, writes *Richard Vaughan*. Photography by *Keith Hunter* >>



1. Gordon Terrace
2. Liberton Road
3. Conan Doyle Medical Centre
4. Braid Burn
5. Car park
6. Sainsbury's supermarket





Left The east facade with its high brick walls and entrance way

Below left Site plan

Below The south-facing facade and walled 'secret' garden

DAVID MORRIS AT RICHARD MURPHY ARCHITECTS



In a taxi on the outskirts of Edinburgh, on my way to the new Conan Doyle Medical Centre, conversation takes a surreal turn.

'Conan Doyle... Conan Doyle,' repeats my driver, as if searching for something.

'*Tess of the D'Urbervilles*, isn't that right?' he says, mistaking Thomas Hardy's classic for Arthur Conan Doyle's *Hound of the Baskervilles*.

'That's Hardy,' I tell him.

'Aye,' he says, after a long pause. 'Tis difficult.' I decide to leave it there.

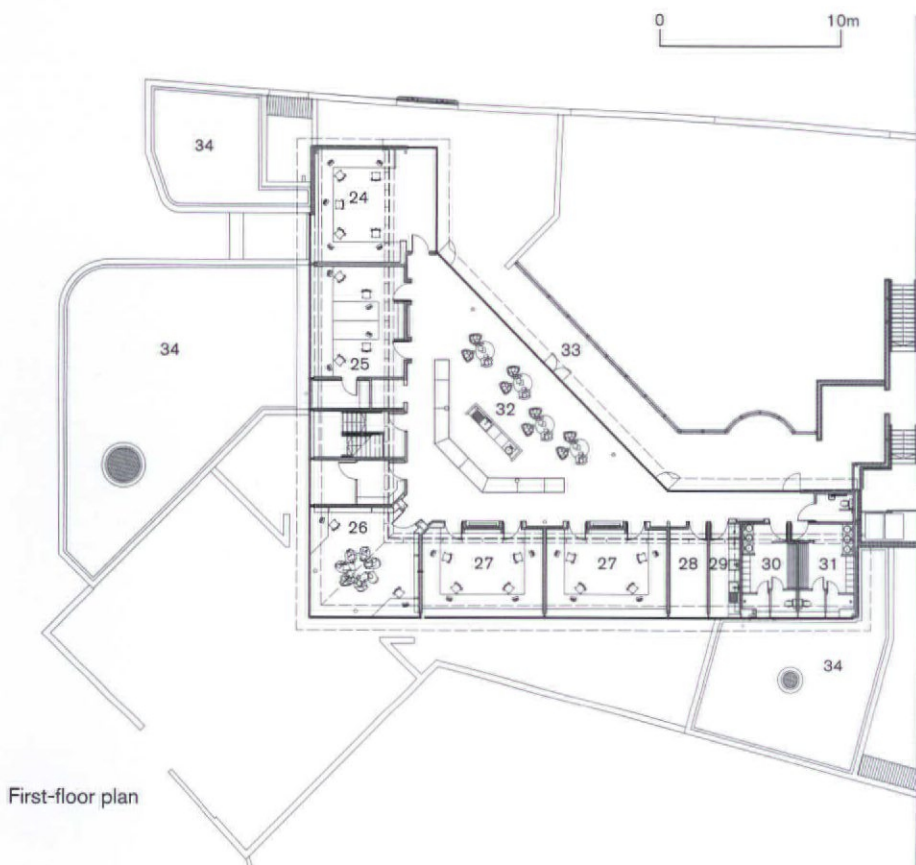
The new medical centre, designed by Richard Murphy Architects (RMA), has adopted the name of the famous Sherlock Holmes novelist because the cottage next door apparently played host to the medically qualified Conan Doyle for two summers. It's a tenuous connection, but was deemed enough to list the little holiday home, which is now a school for children with learning difficulties.

The building occupies a peculiar site on the corner of a Sainsbury's supermarket car park. Originally a developer had hoped to build a McDonald's 'drive-thru' here, but after a failed attempt to incorporate the listed cottage into the scheme, the idea was dropped and the site bought by Kilmartin Properties.

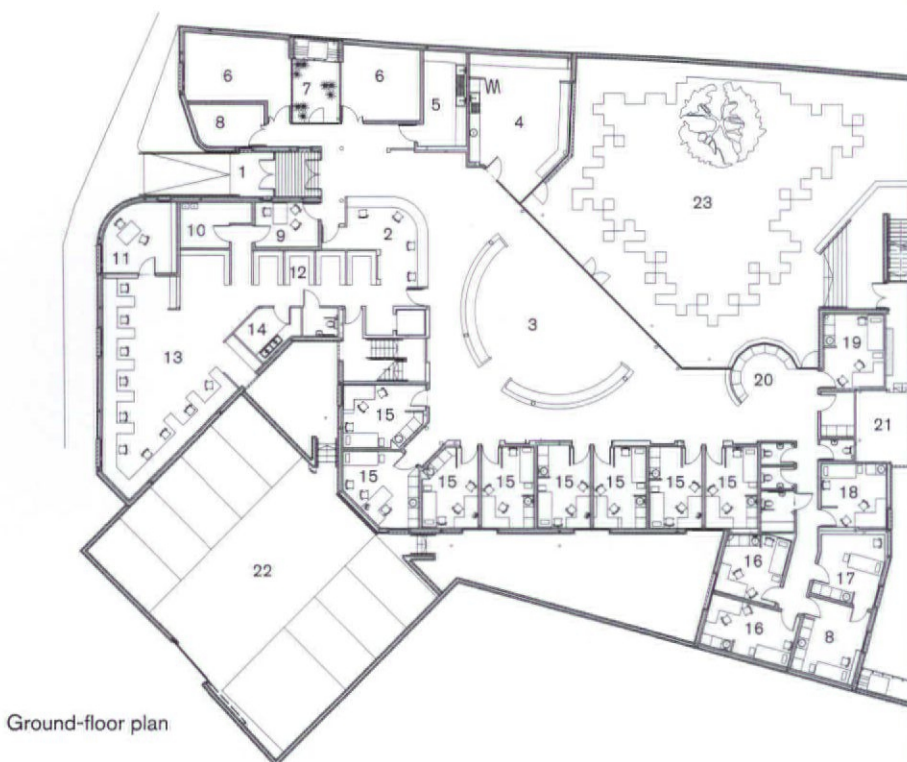
Approaching the building is not the most welcoming experience. From the south side you are faced by towering red-brick walls, only punctuated by a few small windows. Coming from the supermarket car park to the north, it is easy to lose yourself in the employees' car park. It's only later you notice that the high walls curve in on themselves on the east side to carry you up a small ramped entrance way in to the reception.

Inside, the red brick gives way to a more functional, sterile interior of grey and white. >>

Approaching the building is not the most welcoming experience



First-floor plan



Ground-floor plan

It doesn't quite impose the disconcerting feeling of a doctor's waiting room, but there is no doubt that this is a place where you are unlikely to feel comfortable. As with most NHS projects, budgets are stringent and many of the furnishings are finished in beech-veneered MDF. The desktops are wipe-clean linoleum – the same material as the floor.

But despite the bargain-basement palette of institutional materials – which are frankly the best one can hope for on NHS budgets – RMA has done something more with the spatial organisation, layout and natural lighting. The semi-circular seating with its toy-block screen means that patients sit with their backs to the GP offices and face south, looking out to the 'secret' walled garden.

The garden is central to RMA's building. Originally, the centre was to be twice the size, housing two medical practices that would form a horseshoe around the garden. But one of the practices pulled out, leaving waiting patients with only half a garden to look out on. The garden would have undoubtedly been more serene had the large sycamore tree that was to be the focal point not been ripped up. According to Graeme Armet, one of the project architects, the contractors managed to hit the roots of the old tree. The council sent in a tree surgeon, but deemed it unsafe and the sycamore was sent to the paper mill. It's unfortunate, as it would have afforded shade to the south-facing glazed wall, and hidden the graffiti on the ugly scout hut adjacent to the medical practice.

RMA intended to raise the floor behind the seating up a step, allowing further privacy for patients. However, an NHS valuer canned the idea because it would have scuppered any future plans to sell the building as office space. The tight budget has been compounded by the multiple clients, each of which wanted a say in the process, from the doctors through to the NHS and Kilmartin as landowner. >>

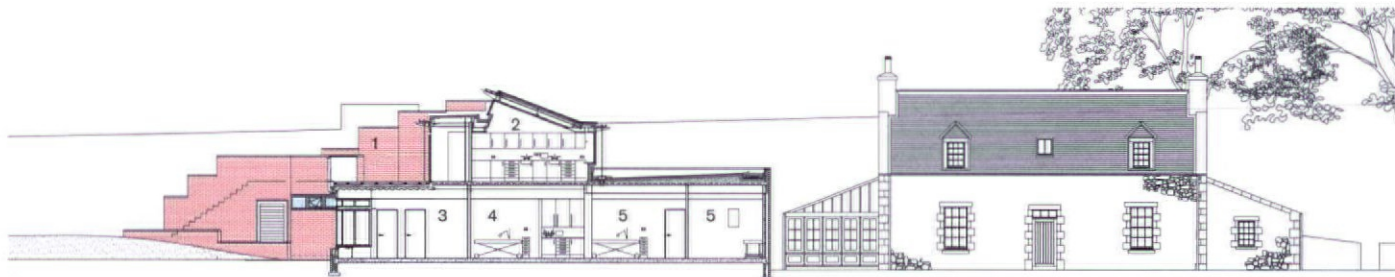
Semi-circular seating means that patients look out to the 'secret' walled garden

FLOOR PLANS

- | | | | |
|--------------------------|-------------------------------|------------------------------|----------------------------|
| 1. Entrance | 10. Boiler room | 19. Phlebotomist's room | 28. Server and telephones |
| 2. Reception | 11. Practice manager's office | 20. Nurses' waiting area | 29. Domestic services room |
| 3. Waiting area | 12. Archives | 21. Plant room | 30. Male changing room |
| 4. Health education room | 13. Typists' area | 22. Car park | 31. Female changing room |
| 5. Decontamination room | 14. Domestic services | 23. Garden | 32. Staff area |
| 6. Dental surgery | 15. Consulting room | 24. Office | 33. Terrace |
| 7. Lightwell | 16. Treatment room | 25. Local Health Partnership | 34. Sedum roof |
| 8. Recovery room | 17. Minor operations room | 26. Conference room | |
| 9. Interview room | 18. Nurses' room | 27. Community health base | |

SECTION

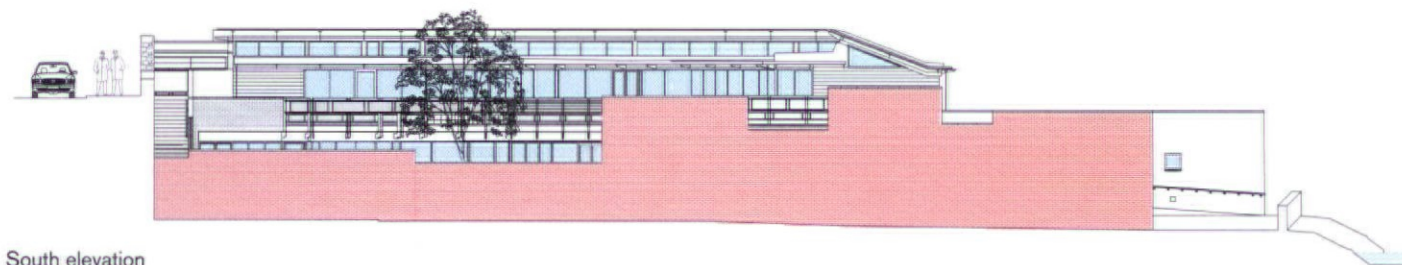
1. Terrace
2. Domestic services
3. Nurses' waiting area
4. Consulting room
5. Treatment room



Section



West elevation



South elevation



North elevation



East elevation

0 10m

Private balconies for staff are a luxury few nurses could boast

The seating works well and allows patients a more peaceful view of the garden. The waiting room is a far cry from the mint-green walls covered with Quit Smoking pamphlets and heart-disease posters seen in less salubrious doctors' surgeries.

Unfortunately, in creating this walled garden, RMA orientated the building so that it is south-facing with a glazed south wall. The result, as one nurse tells me, is that the building is 'hot, unbearably sometimes. Even in the winter'. She is spot on. It's a cloudy day in Edinburgh, no warmer than 16°C outside, but inside it feels like the high 20s.

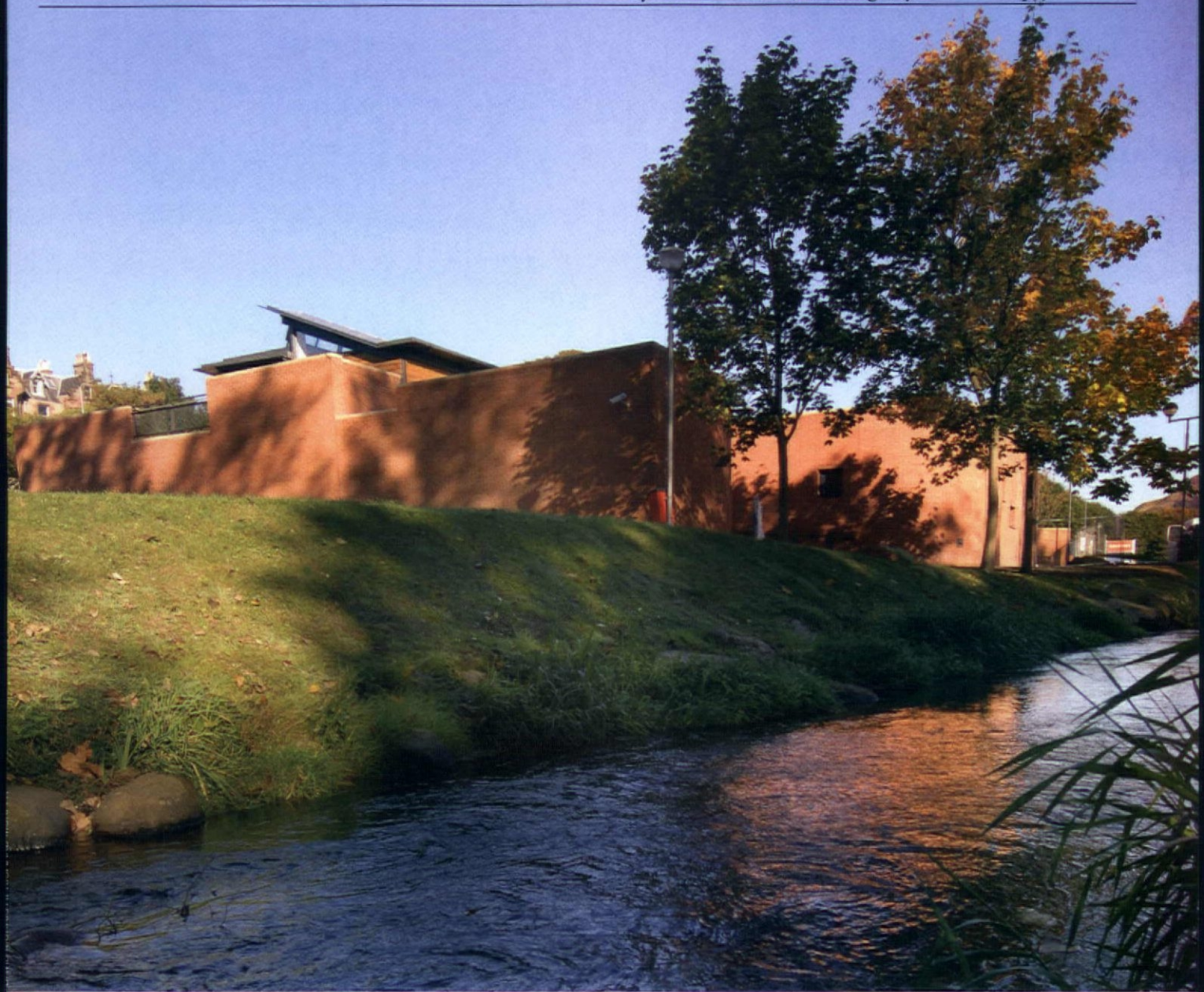
Beyond the main waiting area, the western end of the building feels more closed off and claustrophobic. The two surgery and treatment rooms are crammed into the north-western corner of the building, which is a stark contrast to the rest of the floor.

The western end has its own smaller waiting area for patients collecting blood-sample results from the phlebotomist's office. The little waiting area acts as a mirror image of the main reception. The patients sit in the bay window facing north, hidden behind another beech screen. By utilising these screens RMA has enabled the surgery to appear open, eliminating corridors, while still affording a necessary privacy often lacking in GP offices. Lining the offices around the main waiting area also negates the need for a blaring intercom to call patients' names. Instead, the doctors have a short walk to summon their waiting patient personally.

Behind the reception desk lies the administration area, which seems cold and dark even with the use of a lightwell. This administration area also betrays the poor use of colour throughout the building. Despite the use of a specialist consultant, the colours are ill considered – from the institutional >>



DAVID MORRIS AT RICHARD MURPHY ARCHITECTS



Clockwise from above A small stream runs to the east of the site; View from the walled garden; The slanted roof allows

natural light through a rooflight; Sedum roof; Nurses' balcony featuring water-harvesting collectors

Below The horseshoe waiting area with its toy-block screen
Bottom A GP treatment room

Right Community health base on the first floor





whites and greys of the main lobby to the unfortunate blood-red filing shelves and the NHS mint-green of the first floor. This floor is used as the staff area, which has added amenity space thanks to a balcony. Gardens may not be that rare in medical centres, but private balconies for staff are a luxury few nurses could boast.

Aside from the colours, RMA, as with the ground floor, has made efficient use of light and space with the staff area. Each office is served by rooflights that flood the medium-sized space with natural light. The north-east corner of the first floor is used as a small conference room, lit with floor-to-ceiling glazing that looks out on to the sedum roof below and across the Sainsbury's car park.

In contrast to the ground floor, the upper level is open on both the north and south sides. But the lower floor is more intelligent in its conception. It is an introspective building, shielding its secret garden and turning its back on the frightening dark-glazed Sainsbury's and car park.

This building shows what communities could get in a medical centre, even with meddlesome NHS valuers and multiple clients. Medical centres need not be dank, claustrophobic boxes tacked on to a local leisure centre. They can be light, airy, and even offer outdoor space. Despite the Conan Doyle Medical Centre's shortcomings, it still stands up as an example of well-considered healthcare design. ■

Start on site July 2006

Contract duration 15 months

Gross external floor area 1,336m²

Form of contract/procurement Design and Build

Total cost £2.3 million

Client Kilmartin Properties

Architect Richard Murphy Architects

Structural engineer Jacobs UK

Services engineer Harley Haddow Partnership

Quantity surveyor Summerfield Robb Clark

Planning supervisor Kirk and Marsh

Main contractor Interserve Project Services

Annual CO₂ emissions 60kgCO₂/m²

WORKING DETAIL

A monopitch roof with projecting eaves and a rainwater chain

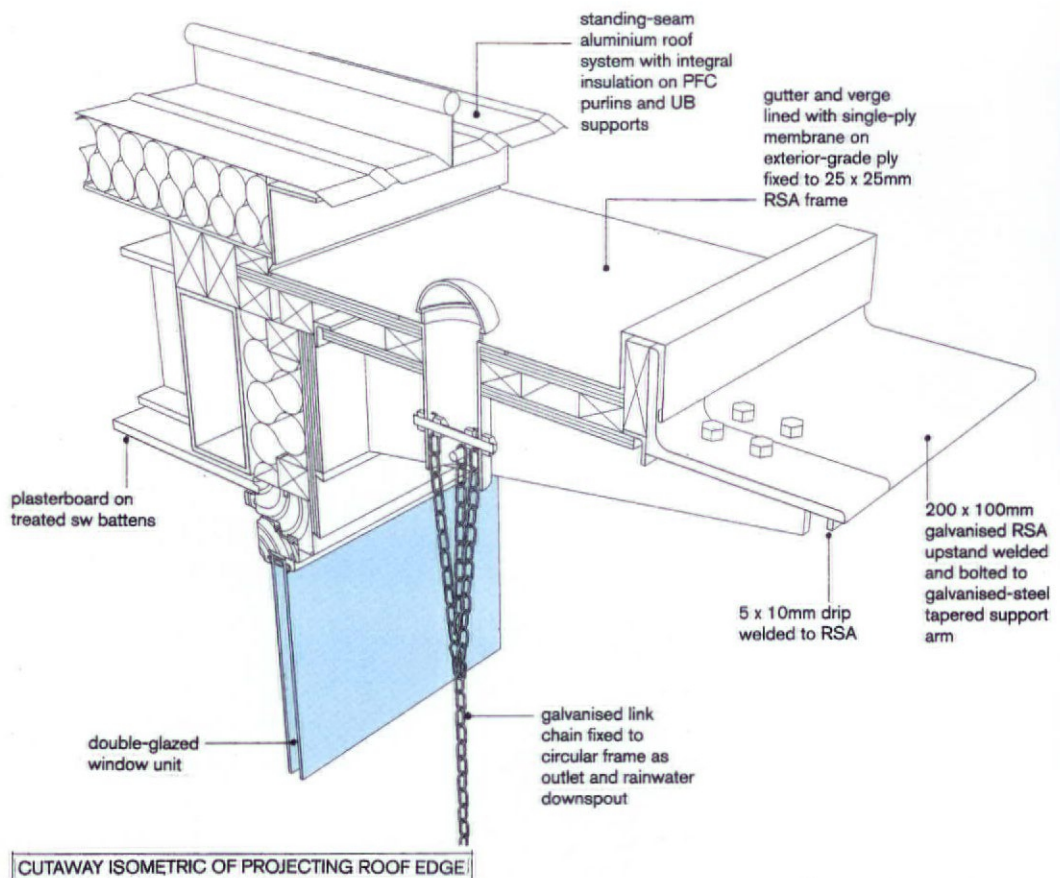
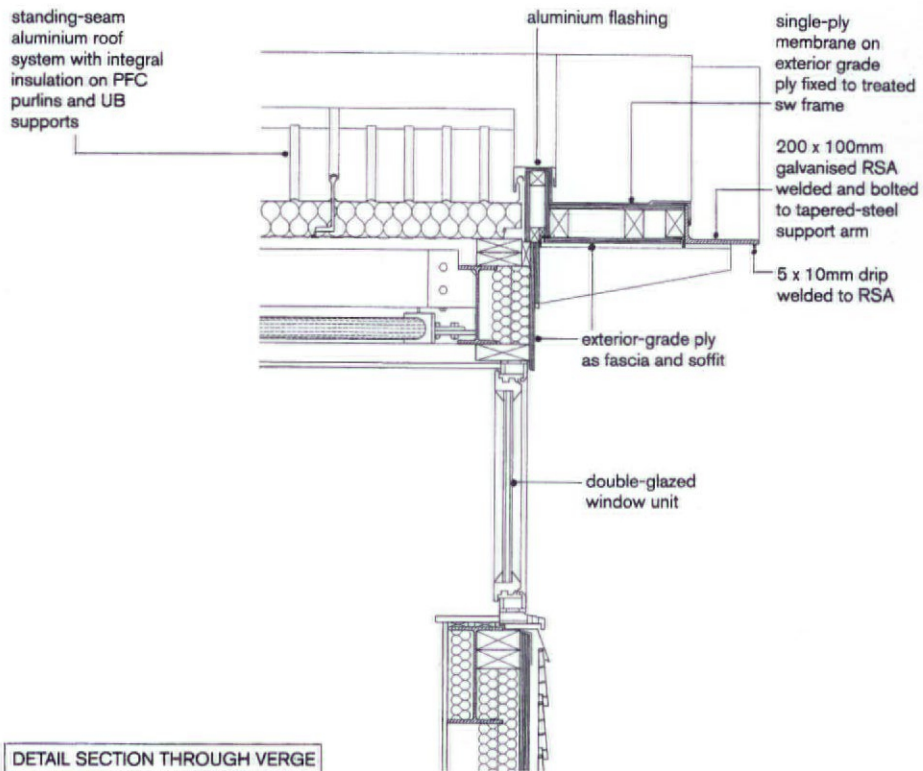
The two-storey medical centre has a steel-framed structure with composite steel/concrete floors. The main roof element, set above lower areas of flat roof, is an overhanging monopitch with a continuous clerestory just below the highest part; it runs along the main entrance facade and turns at the corner to form an L-shape.

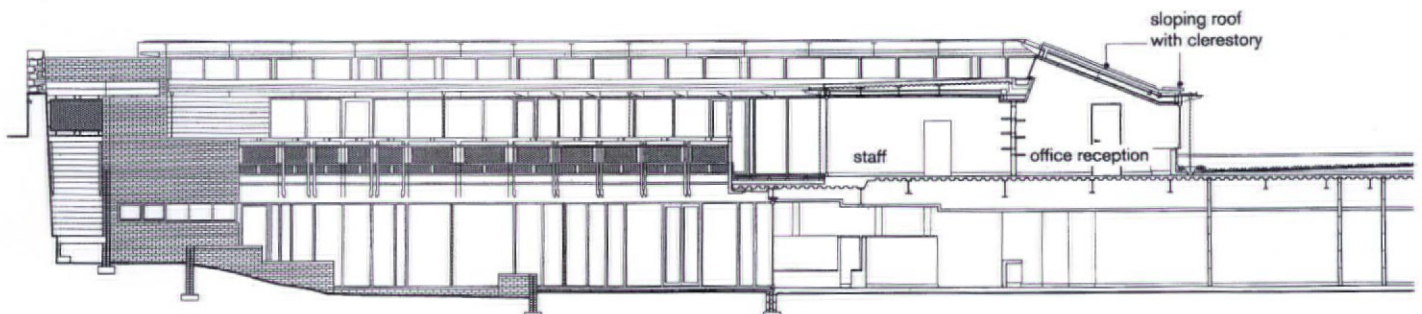
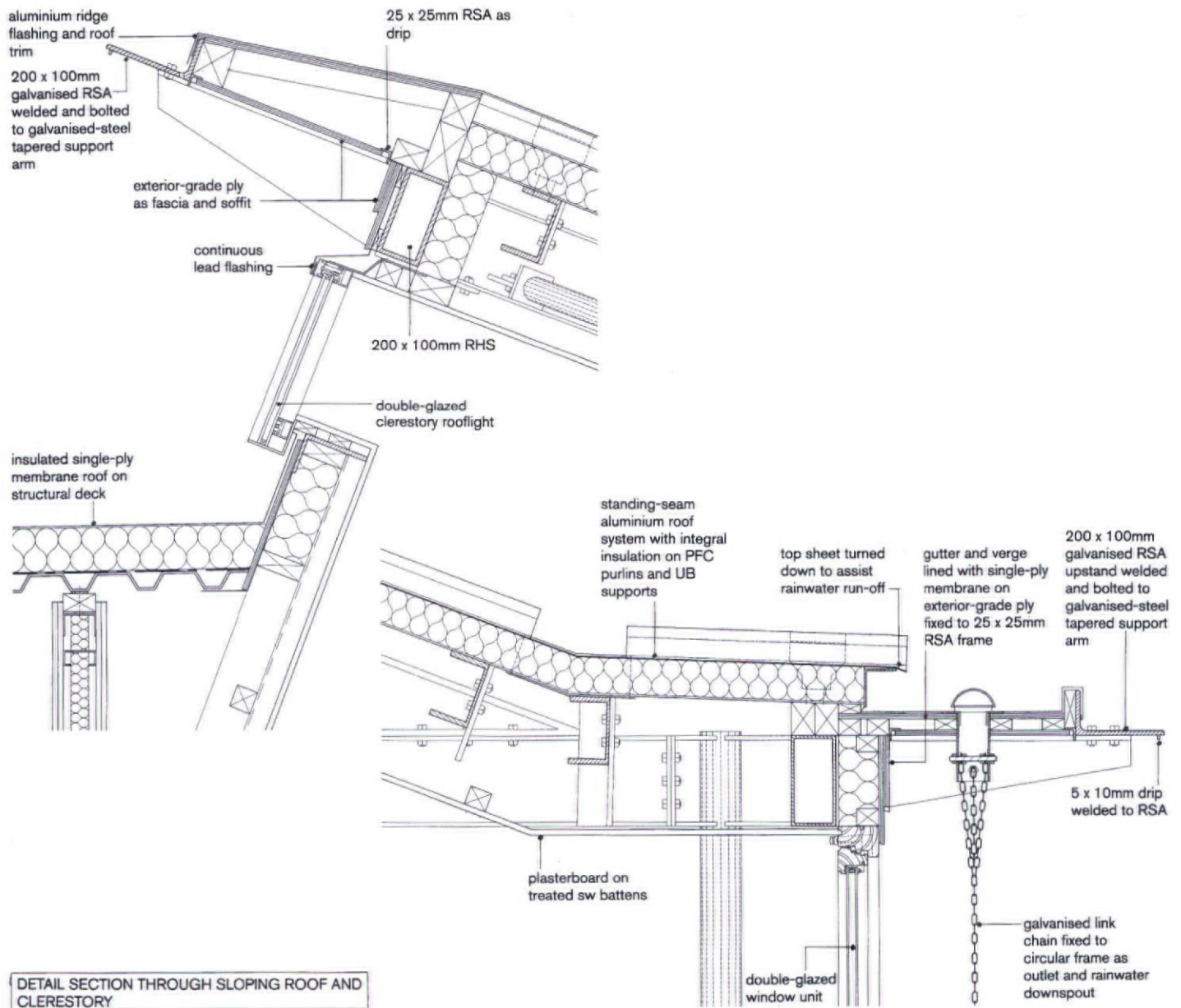
The monopitch roof is covered with a standing seam aluminium roof system with integral insulation and liner. At the upper and lower eaves and the verge the roof projects over the clerestory and glazing, reduced in thickness and tapering to a blade-like edge.

The roof projection is supported by a series of galvanised steel outrigger 'arms', T-shaped in section. They are bolted back to the steel roof structure and taper to the outer edges. A 200 x 100mm RSA runs at the top edges of the arms, welded and bolted to them to create the final blade-like edge. Behind, layers of exterior-grade plywood, framed and covered with a single ply membrane, form the connection to the built-up roof system.

Rainwater draining from the monopitch roof is directed into gulleys below by four galvanised steel chains that take the place of a conventional downpipe – a device that reinforces the delicacy of the overhanging blade edges to the roof. Each outlet consists of a circular frame spigot set in a hole with the four chains bolted to the inside: as they descend they are plaited together, terminating with a ring connector hooked to a gully grating.

Susan Dawson







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Rules of Thumb #4

NICK SCHUMANN
PARTNER DAVIS LANGDON
PERFORMANCE SPECIFICATIONS



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

When architects write specifications to accompany drawings, they are providing information to contractors about key requirements for construction and detailing. But architects often misunderstand how the different types of specifications are used by the contractors, which can lead to unclear information and loss of quality in execution. Of the two most common types of specifications – performance and descriptive – performance specifications tend to be less well understood.

A performance specification should only describe items that are not directly visible in the end result of design work, such as a raised floor (which is usually covered by carpet). This means a contractor can deliver

that element in any way he sees fit in terms of materials and structure, as long as it fulfils the basic outlined requirements – for example, in terms of longevity and robustness, or fire and acoustic rating.

A descriptive specification should be used for items that are integral to the aesthetics of a project, such as a facade design. This type of specification combines the technical criteria of a performance specification with further appropriate details regarding fixings, material, colour, finish, etc. This requires the contractor responsible for completing and warranting the installation to complete detailed design drawings, which are then checked by the architect.

Using an appropriate specification is paramount to ensuring final quality, and avoids problems such as a bad concrete pour, which a contractor might unwittingly have assumed would be covered.



Davis Langdon is specification consultant on Heneghan Peng's Grand Egyptian Museum in Cairo, due to complete in 2011

ARCHITECTURE

Big Fish Little Fish

'Old suits' and young Londoners mix well, says John Prevc of Make

I recently attended the board meeting for a charity that Make supports called My City Too, which gives young Londoners a platform from which to engage with issues of design and the built environment. Our support of My City Too allows us to use our skills in a direct and public way by working with, and listening to, young Londoners.

My City Too is moving forward following the success of its manifesto written by young people, outlining their demands for better-considered, safer and more vibrant public spaces. After lobbying the mayoral candidates in March and the boroughs, the organisation is now ready to move into its second phase.

At the meeting to plan this new phase, I was struck by the commitment of those around the table. I had my 17-year-old son Jonathan with me, and he was amazed how much 'old suits' knew about young people.

Make will be holding further workshop days at our office. These will include city walks to explore how young people see public spaces, followed by an opportunity for them to design what they feel is a better environment. I am reminded of when one youth, who was accompanied by his social worker, produced a piece of work fit for a Part 1 student. I sometimes wonder who gets more from this process.

Next issue: Jonathan Hendry of Jonathan Hendry Architects

SPITTING IMAGE

Jestico + Whiles and Julian Harrap have restored London's Spitalfields Market with a deliberately light touch, writes *Lee Prosser*



The days of Spitalfields as a gritty part of London's East End are long past, but it is comforting that at least part of the old flower market has not been swept away and replaced by acres of polished stone and glass. The original market hall, built in the 1880s by local entrepreneur Robert Horner, was extended westward in the 1920s. The Corporation of London sold the site in 1987; soon afterwards, the western extensions were demolished and eventually replaced with Bishops Square by Foster + Partners in 2006.

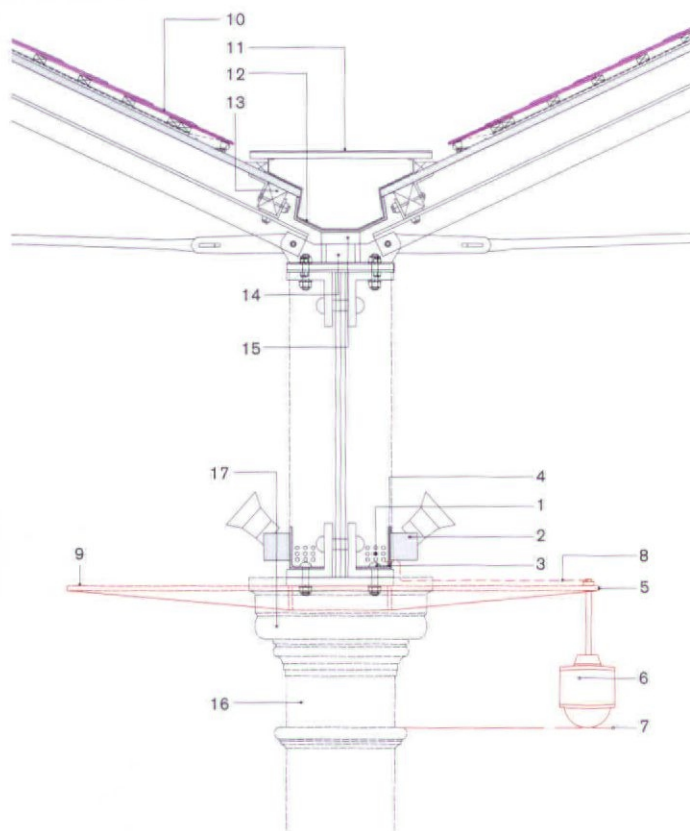
The building wore its working life like a shabby garment, with peeling paint and a century of pigeon offerings. Piecemeal modifications were unsightly – particularly evidenced by decisions such as to use miles of cabling across the ironwork to serve neon strip-lighting. Elements such as tension rods, boarding and roof slates had failed through corrosion or decay. The insertion of glass and steel pavilions by Lyons+ Sleeman+Hoare nodded at reusing the interior, but these jarred noticeably with the Victorian architecture.

In 2005, Ballymore Properties appointed Jestico + Whiles and restoration architect Julian Harrap Architects to improve

Opposite The refurbished roof features new glazing, lighting and repaired timber boarding

Below Roof exterior before restoration
Below right Roof exterior after restoration

with new patent glazing, Penrhyn slate, and access walkway
Bottom Roof detail



1. Cable route, supply to CCTV
2. Martini Lux uplighter fixed to fabricated metal angle
3. Panhead bolt
4. Fabricated metal angle
5. Fabricated metal bracket fixed to underside of girder
6. CCTV camera
7. CCTV camera to line up with top of column collar
8. Wiring route
9. Additional services option
10. Roof build-up: Penrhyn slates, battens, breather membrane, counter-battens,

- existing boarding, lead flashing
11. Board walkway for inspection/cleaning
12. Existing cast-iron gutter, rubberised plydene as substitute liner
13. Purlin spacer to have battens for levelling technique
14. Gutter support: install timber stools between existing cast-iron stools
15. New mild steel toe to overcome failure of cast-iron shoe
16. Existing cast-iron column: clean, wirebrush and prime and decorate
17. Column head: CI column to act as rainwater storm sump

the appearance of the market space and enhance the design quality of the pavilions. The challenge was to transform this draughty and grimy space into a flexible venue for retail and commercial use and alfresco dining. Harrap's philosophy was 'to reveal the qualities which lay behind all the detritus, without the imposition of stylistic ego or personality'. His proposals won the support of conservation officer Mark Hutton from Tower Hamlets Council, local residents and the conservation lobby.

a hammer. This cavalier approach must have resulted in movement at an early date, when a number of secondary 'bow-string' trusses were lashed against the lateral supports to prevent further deflection.

An engineer might despair at the structural faults, partly, Harrap explains, because they tend not to grant old materials any capabilities. His role has been to rein in the engineering tendency for gratuitous renovation; to work with the building, accepting its faults, stabilising

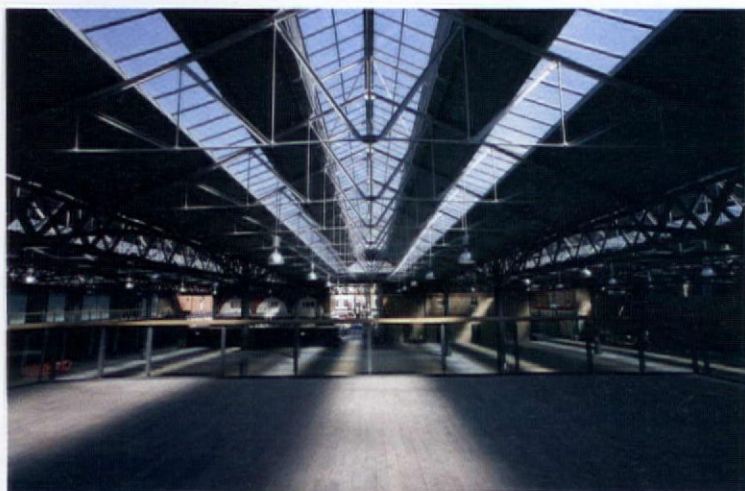
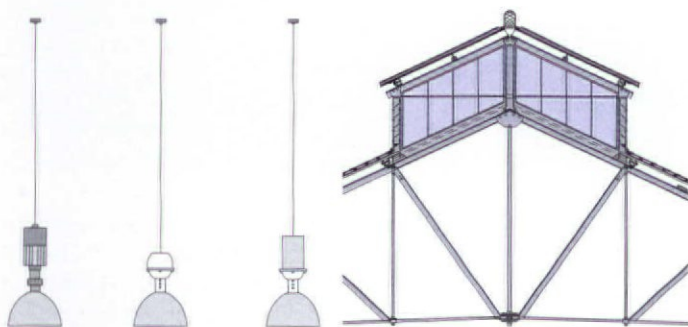
'We wanted to reveal the qualities which lay behind all the detritus, without imposing stylistic ego or personality'

Without the bustling market, the roof becomes more visually apparent and assumes new importance. It is not a distinguished example of Victorian engineering, but rather a modest example of industrial design. Robust decorative columns support lightweight trusses bolted together with tension rods, which are boarded, slated and partially glazed. The structure is typically Victorian: efficient, lightweight and made from mass-produced components, but a survey revealed that it had been assembled from a kit of incompatible parts, made to fit by the judicious application of

and making only the necessary repairs. The louvres and lantern, by having their slats reconfigured, allow greater adjustment of air-flow – lessening draught and expelling smoke more efficiently.

The patent roof glazing was a patchwork of repair and had long since lost its original timber mullions. New aluminium mullions mimic the dimensions of the original, and feature a high ridge fin to provide stiffening. The glass was reconfigured with short pieces sitting over the trusses, and standardised panes used elsewhere, restoring the sense of symmetry that existed originally, explains Harrap. >>

Below Design studies for customisation of pendant lights (left) and section through lantern showing truss and tension rods (right)
Centre Lantern with reconfigured glazing and louvres and new aluminium ridge detail
Bottom Market interior with increased daylight and new lighting



This approach might be considered questionable by conservation purists, but given the quality of the roof, flexibility was needed – an approach also used in replacing the roof slates. The original covering mixed and matched different types of Welsh slate – the result of financial constraints in the 1880s. All have been replaced with hand-riven Penrhyn slate, which could be delivered quickly and in large quantities. The boarding beneath was pieced in, with the old painted edges feathered to distinguish old from new.

Colour and lighting are crucial finishing touches. The new palette of off-whites and blue-greys comes as a surprise to those for whom Victorian ironwork means lurid colours and the fading red pigments of restored railway stations. Here paint was used to

area. Secondly, up-lighters at high level accentuate the trusses and project cool, moonlit tones. All wiring is hidden behind the reinforcements used to strengthen the purlins.

With the roof complete, the latest phase of the work addresses the commercial buildings on the adjoining Lamb Street frontage. A prototype shop front has been installed by David Ball Restoration, replacing a cheap 1980s design of little merit. The result is very sympathetic, and restores a sense of unity to the terrace.

This project is clearly not a return to the past, but rather an exercise in productive reuse. The structure has been given the refining finishing touches which Robert Horner's tight purse-strings did not allow. Structural problems have been solved with

This project is clearly not a return to the past, but rather an exercise in productive reuse

accentuate the axial rhythm of the truss system and, by giving more attention to the roof, lessens the impact of the 1990s pavilions, which are uncompromisingly modern but have been redressed by Jestico + Whiles with the roof's steel and glass.

Two types of lighting have been designed by Harrap. Pendant lamps manufactured from anodised aluminium and stainless steel by Holophane are reminiscent of industrial arc lights. These are dimmable and colour-corrected to allow the display of textiles in the market

minimal disruption, and the visual changes are, in the longer term, reversible. This is an important principle which will satisfy those who feel there has been any compromise with the historic appearance of the market. ■

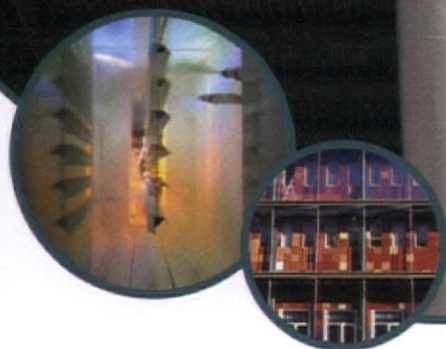
Lee Prosser is a curator of historic buildings at Historic Royal Palaces

The AJ Refurb and Retrofit conference is on Thursday 10 July at Inmarsat, 99 City Road, London EC1.

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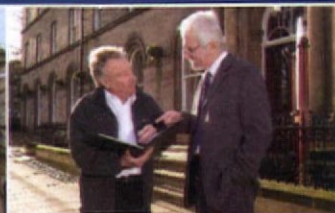
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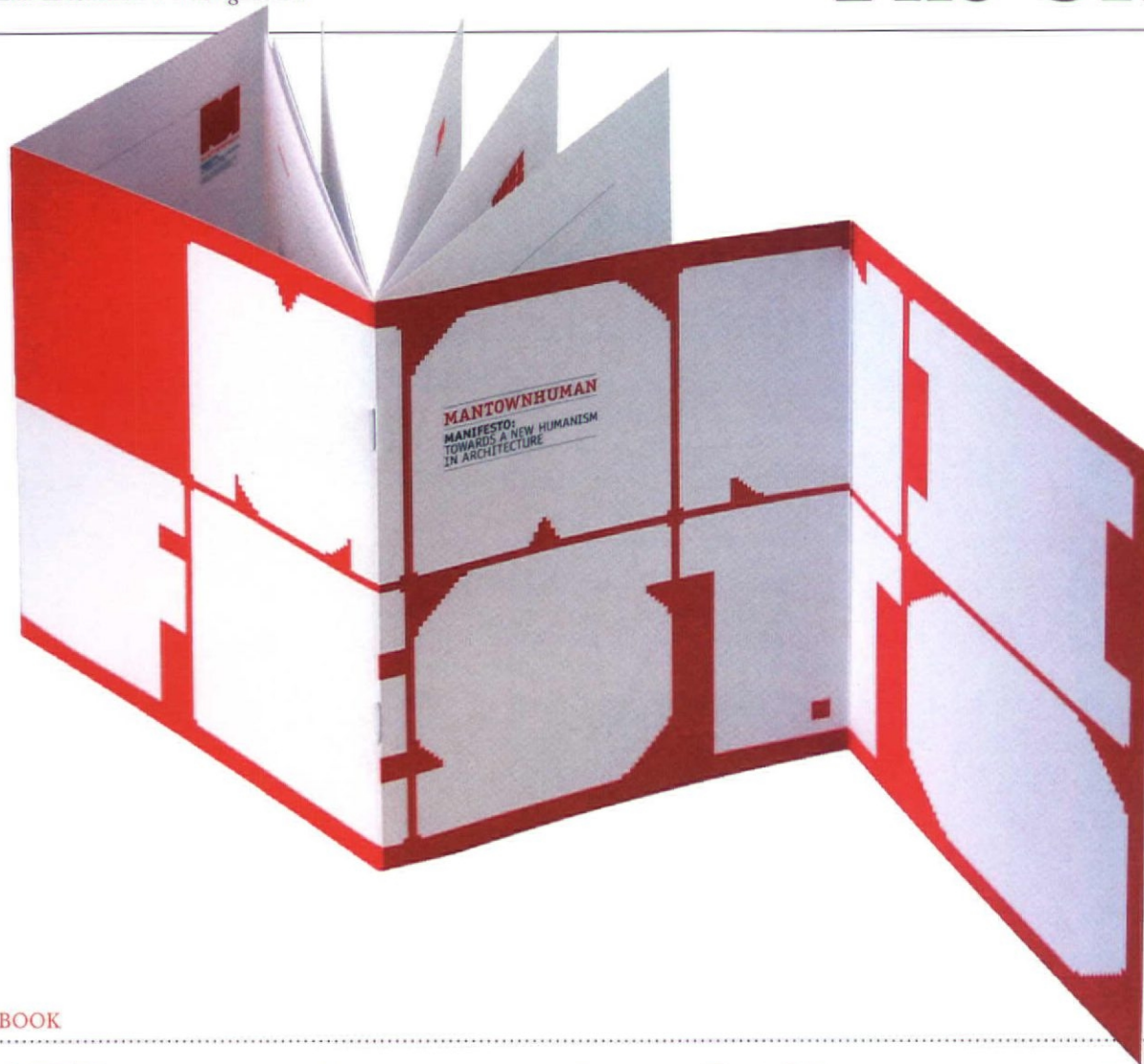
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In this section // *ManTowNHuman* // *This Is Not A Gateway* // *Critic's Choice* // *Beginnings* // *Exit-Architecture* // *5 Things To Do*

The Critics



ManTowNHuman measures 155mm x 185mm and is printed on heavy paper stock. The free pamphlet launches on 3 July

BOOK

The anti-sustainability manifesto

*The ManTowNHuman Manifesto rages against sustainability, icon-building and preservation, but what it advocates is less clear, says **Justin McGuirk**, editor of *Icon**

ManTowNHuman Manifesto: Towards a New Humanism in Architecture. By Alastair Donald, Richard Williams, Karl Sharro, Alan Farlie, Debby Kuypers, Austin Williams. Paperback, 12pp. Download for free at www.mantownhuman.org or send an A4 sae to 45 St Lawrence Court, De Beauvoir Estate, London N1 5TP

The August 2007 issue of *Icon* magazine published the manifestos of 50 eminent architects and designers to present a cross-section of our cultural 'moment'. For all the trenchant critique expressed, there were no threats of imminent revolution. If you had to draw one conclusion from the assembled

documents, it would be that there is no great confidence about where to go next. It has become a kind of truism that we live in an uncertain age, un-ruddered by any clear social, political or even technological ideologies. Bracketed by unprecedented formal freedom on one side and new

environmental constraints on the other, architecture awaits the next paradigm.

ManTowNHuman Manifesto: Towards a New Humanism in Architecture is the latest architectural credo, and it is a blast of angsty impatience. An unstinting attack on our architectural climate, the document rails >>

ManTowNHuman continued from page 49

against icon-ism, preservation-ism and, most virulently, the 'environmental orthodoxy'. Its authors, urban designer Alastair Donald, architect Karl Sharro, founders of RfK Architects Alan Farlie and Debby Kuypers, architectural journalist Austin Williams and Richard Williams, head of the graduate school of arts at the University of Edinburgh, stand for 'an architecture that imposes its will on the planet' and against 'architecture that "treads lightly on the earth"'. Their diatribe is angry, arrogant, irresponsible and paranoid. In other words, it has much to recommend it as a manifesto.

This particular pamphlet respects the manifesto form. It comes complete with numbered statements, a position, a summation and even a compound neologism – much favoured by manifesto writers – for a title. Most importantly, it is not trying to be reasonable. 'Whatever happened to maximising one's impact on the planet?' asks *ManTowNHuman*. This, one of its more entertaining rhetorical questions, is the argument in a nutshell. Architects have not only become 'vacuous', 'parochial' and 'risk-averse', the authors argue, but they

have abandoned their implied purpose, which is to stamp humanity's mark on our surroundings.

Now, there are a few problems here, and not simply the fact that the architects behind this document haven't produced any risk-taking work of their own. Chief among them is nostalgia. The key manifestos of the 20th century had no time for history – as far as the Futurists were concerned, history was only good for proving just

Their diatribe is angry, arrogant, irresponsible and paranoid... it has much to recommend it as a manifesto

how bankrupt the prevailing ideas were. This manifesto, in contrast, pines for the ideological totalitarianism of the 1930s and yearns for the radicalism of the 1960s. Even the subtitle, 'towards a new humanism', takes us back to a bygone era. The last time a 'new humanism' was proposed in this country (by the *Architectural Review* in the 1950s) it was to advocate a politely reactionary style that rejected hardcore Modernism for something more picturesque – just the kind of compromise that this manifesto decries.

REVIEW

Open gate policy

This Is Not A Gateway salons discuss urbanism in a way that's often incoherent, but never boring, says Jaffer Kolb

This is Not a Gateway (TINAG): The Medical City will be held on 30 June at 6.30pm at Public Works, 2-8 Scrutton Street, London EC2A 4RT

The gritty charm of the café at the Young Vic is a fitting location for my meeting with Trenton Oldfield and Deepa Naik, founders of This Is Not A Gateway (TINAG), an organisation that hosts events (very broadly) on the topic of alternative urbanisms – although that's a phrase I doubt they'd use, being far more politically correct than I. They're excitedly telling me about their

upcoming festival (24-27 October), which will allow them to do what they do best: curate a variety of speakers on an esoteric range of topics all related to how cities are formed and how they function.

Since it was founded in 2007, TINAG has staged three 'salons' – informal events that typically comprise several speakers followed by a brief discussion. The salons usually attract

40 to 50 audience members. What distinguish these from mainstream lectures/symposia are the participants invited. Rather than the rather predictable set of architects, urban theorists and sociologists that dominate the cities circuit, TINAG brings in less exposed voices, creating a platform both more original and more democratic.

At the first salon I went to, 'How Vermin are Shaping our Future Cities', held last November, the speakers included Alan Pipe, an archaeological zoologist from the Museum of London, Effie Williams, a pest control officer at the London Borough of Hammersmith and Fulham, and Ben Campkin, a lecturer in architectural history and theory at the Bartlett. The product of the evening fell slightly short of its premise (and promise); there wasn't enough unification of ideas to create a coherent response to the subject.

The same can be said for 'Revisioning Black Urbanism', the next salon held, which

MANTOWNHUMAN

world, we do not to decry the creation of buildings utility and functionality irrespective of aesthetic so that architects should dare to fail. Good architectural ethical dimension. 'Responsible architecture' is safe. 'Good' architecture need not be 'responsible'.

Architects must become confident in architecture sake, asserting their trained eye for design rather than clichéd cod-scientific justifications. A starting point: critical faculties and architectural tongues to be shut.

We advocate a challenge to the externally (and so) restrictions on debate, dialogue and design in order architectural possibilities might emerge. In the process we can truly aspire to move the city forward.

Summation

For: An architecture that imposes its will on the planet
Against: Architecture that 'treads lightly on the earth'

For: Creative tension: robust assertive architecture
Against: Ideology-lite architecture where social policy initiatives, participation, consultation and engagement are lauded for the sake of the process

For: Extending the frontiers of architecture: Dare to know... Dare to act... Dare to fail
Against: The precautionary principle in architecture - the imposed and self-imposed limits to design

For: A new internationalism - dynamic architecture for an integrated planet: an end to all restrictions on the global flow of people, goods and ideas
Against: The new parochialism - passive architecture, self-sufficient villages, slow cities

For: Architecture as discipline - for the autonomous exercise of professional judgment and the defence of integrity
Against: Architecture to discipline - the instrumentalisation of design for therapeutic or interventionist objectives

For: Building more - in the knowledge that we can, and should, always rebuild later
Against: A culture in decline that questions whether we should be building at all

But then, 'humanism' is a problematic word. Traditionally, it encompassed the sensitivity and deference that *ManTowN*Human deplores. In this instance, it is apparently being redefined as human-centredness. However, what the authors really seem to mean by 'humanism' is a kind of egomaniacal architect-centredness, where the needs of the world are subjugated to the needs of designers. 'Building more' is their operative phrase.

In a journalistic way, this is quite a persuasive critique of contemporary architecture. It's well written, strident and often on the money - it's true that the new sustainability dogma is producing a lot of ineffectual and even cynical architecture. What's not clear is what, apart from one mother of an attitude, the authors are proposing. Closing your eyes to the environmental crisis is not much of a plan; not a very forward-thinking one anyway. And as for the 'new architectural possibilities' they want to emerge, they are highly non-specific about what those might be. What is their particular vision? In many ways, this is a manifesto calling for a manifesto. ■

Justin McGuirk is the editor of *Icon* magazine

Resume: Death to sustainability! Say the authors of *ManTowN*Human

I attended in February. Like the salon before it, the speakers were diverse and interesting, including East London photographer Rehan Jamil, assistant director at Design for London David Ubaka, and two architects at the Office for Metropolitan Alternatives, Paul Goodwin and John Oduro. Again, the event suffered from a lack of coherence and it was difficult to take away a single message.

TINAG brings in less exposed voices, creating a more democratic platform

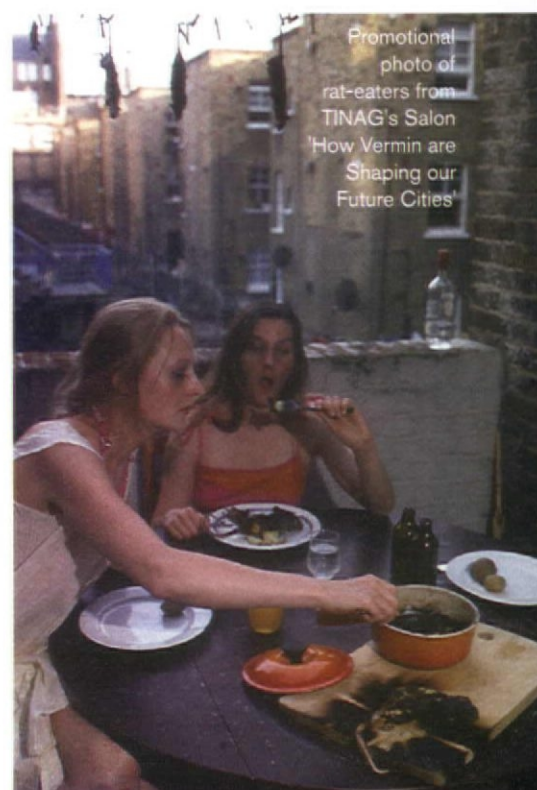
I struggle with criticising the salons for their lack of clarity, as the point of these events is to introduce a platform for numerous voices; they're about multiplicity and diversity of content, and deliberately avoid the single punch line sought by comparable discussions about urbanism. But at what point does a noble goal lose its footing? At TINAG, the messages are often lost or confused, and because of time restrictions and the number

of guests invited, tend to be underexplored and half-baked. Hopefully these issues won't plague the next salon, 'The Medical City' (30 June at Public Works, 2-8 Scrutton Street, London), or TINAG's festival, which will be held concurrently at a number of venues over three days (see www.thisisnotagateway.squarespace.com for details).

Despite a growing profile (it has just been awarded the 'Creating the Future Award' by the Academy for Sustainable Communities), TINAG has kept its grass-roots methods and gritty charm. Sitting and discussing urban theory with the directors in among the exposed wood and rough concrete of the Stirling-shortlisted theatre by Haworth Tompkins, I'm reminded that even in a megapolis like London, sidewalk architecture and urbanism still exist.

Resume: This is not your average conference

For more information on TINAG, go to www.thisisnotagateway.squarespace.com



Promotional photo of rat-eaters from TINAG's Salon 'How Vermin are Shaping our Future Cities'



Critic's Choice

This updated book on Frank Lloyd Wright merits its new edition, says **Andrew Mead**

Daniel Treiber's *Frank Lloyd Wright* (Birkhäuser, £31.90) was first published in 1988. Since then, numerous books on Wright have appeared, but three in particular have been really worthwhile: two hefty monographs by Robert McCarter and Neil Levine and a collection of essays edited by McCarter, 'On & By Frank Lloyd Wright: A Primer of Architectural Principles'. All received enthusiastic reviews in the AJ, but none are cited in the bibliography of this new and supposedly updated edition of Treiber's book.

So why single it out, if the attempt to update it has been so cursory? Partly because Treiber foregoes a dutiful chronological trudge through Wright's career and finds instead a personal, but convincing, structure for his argument. A section on Wright's treatment of mass, for instance, deals also with lighting and brings into focus some key features of the Priarie and Usonian houses. The book opens with Wright's Wisconsin home, Taliesin, in flames in 1925 and keeps circling back to it as a work that, while it kept evolving, was 'like Jules Verne's Nautilus, the sanctuary, the ultimate refuge and microcosm of Wright's oeuvre' (see picture). But Treiber wisely doesn't seek some pat formula to sum up such a complex, disparate output. He keeps the later kitsch at bay (though the Johnson Wax Factory in Racine might foreshadow it) and presents Wright at his best. A few of the photos are murky and the book is short on plans, but it merits this new edition.



A shade structure by Craig Bamford, a McAslan Bursary recipient, in Gujarat, India

EXHIBITION

The McAslan Bursary is an architectural award that really counts, says
Richard Vaughan

Beginnings: Projects from the RIBA/ICE McAslan Bursary, until 25 July at the Dreamspace Gallery, 1-3 Dufferin Street, London EC1Y 8NA

'Beginnings' is an aptly named exhibition documenting the work of the lucky, but industrious, few who were awarded the McAslan Bursary in the last two years.

Established by John McAslan + Partners in 2004, with the RIBA and the Institution of Civil Engineers, the RIBA/ICE McAslan Bursary supports architects or engineers starting out in their careers and also helps less fortunate people in small pockets all over the world. Applicants submit projects with an

environmental, ecological or conservation focus in a deprived community, and the winning recipients receive up to £10,000 to carry out their proposed scheme.

The works vary wildly, from Julia King and Asif Khan's temporary housing scheme for the 50,000 inhabitants of an overcrowded Thai refugee camp, to Sophie Handler's exploration of old people's memories as part of a project to regenerate public spaces in Newham.

The exhibition is an impressive installation of young architects' work. Setting aside the piety of the projects, the show is of true architectural merit and some of the photography, especially Nikki Linsell's pictures of Romania and Claudia Amico's work in Senegal, would not look out of place in a professional exhibition.

Although 'Beginnings' is small – it would be hard to spend more than 45 minutes here – it provides a welcome respite from the hustle and bustle of the London Festival of Architecture.

Resume: A worthwhile exhibition of worthy projects by young architects

BOOK

Culture, and therefore architecture, is hard science according to this book, says Alexandra Stara

Exit-Architecture: Design Between War and Peace. By Stephan Trüby, with forward by Heiner Mühlmann, translated by Robert Payne. SpringerWienNewYork, paperback. 113pp, 19.95 euros

The reading of modernity as an age of paranoia is attractive and potentially convincing. It could happily lead to a critique of certain types of architecture as instruments of manipulation through stress induction and paranoia perpetuation.

Despite some of its most insightful moments pointing in this direction, however, this is not what *Exit-Architecture* really aims for. With this book, architect and theorist Stephan Trüby wishes to contribute to the future of culture theory – the branch of social science that studies cultural behaviour – as hard science, so he reads architecture as ‘transmission units’, a term developed by thinker Heiner Mühlmann in his theory of cultural evolution. A ‘transmission unit’ is a cultural artefact (music, building, artwork, etc) that transfers an idea from one person to the next.

Exit-Architecture is part of the work of Transmission in Rhetorics, Arts and Cultural Evolution (TRACE), a research group jointly based in the Zürich University of the Arts and the Swiss Centre for Epilepsy, which is ‘involved in obtaining reliable data and developing an intercultural language by experiments in the field of neuroscience’. We’re not in Kansas anymore, then.

The ambition to translate architecture into scientific principles has a long history that goes back the 18th century at least, but it remains a matter of personal conviction whether you believe architecture scientifically affects culture. *Exit-Architecture* makes no attempt to convince anyone who has not already bought into TRACE’s code. From its neuroscientific outlook, it aims to show that architecture is at its most affective (though not necessarily effective) when dealing with war and stress. So it is those structures related to danger and its anticipation – fortifications,

corridors, prisons – that shape culture most dramatically, through ‘transmission dynamics’.

One of the main problems of reading architecture in such terms is the loss of its historicity and cultural relevance beyond its clear ‘functions’. Thus, we read that the temple of Janus in ancient Rome was ‘a remarkable cultural instrument, simultaneously manipulating the population to preparedness for war and a longing for peace’. This may be true, but it is a very partial truth. With just three case studies to support the book’s argument, the Roman temple strikes a dumb note in the company of the other two: the Pentagon in Washington and the Jamarat Bridge in Mecca. Both these structures lend themselves well to the kind of ‘instrumental’ reading Trüby conducts, being mainly about efficiency and the co-ordination of mass movement under stress. The semantics woven into the Pentagon and the Jamarat Bridge are also comparable, as they are modern edifices dealing with issues of power and control.

In the end, *Exit-Architecture* makes for quite tortuous reading, partly the result of the jargon dictated by the book’s references, but also because of its tone of definitiveness, as if nothing here is ambiguous or complex enough to merit further discussion: ‘Just as the exit chreodes pave their way through the transgenerational terrain of the Baldwinized somnolence by means of risk evaluation,

so does the range of products. And the Hertizian artefacts allow themselves to be transmitted the best’.

Succinctness and precision are virtues, but not at the expense of meaning. But then, hard science can be rather unforgiving that way.

Resume: Architecture and neuroscience make convoluted bedfellows

Stephan Trüby

EXIT-ARCHITECTURE
DESIGN BETWEEN WAR AND PEACE

with a Foreword by Heiner Mühlmann
and a Project by Exit Ltd.

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5 THINGS TO DO THIS WEEK

1 Canary Wharf walking tour

Take a guided walking tour of Canary Wharf, including a look inside some of its buildings. 26 June - 1 July, 6.30pm weeknights; 11am and 2pm on weekends. Meet at Canary Wharf Underground ticket hall, DLR exit, Canary Wharf Station, London E14. www.lfa2008.org

2 Lincoln School of Architecture

The end of year show at Lincoln University. 10am-6pm, until 28 June, at the Architecture Building, Brayford Campus, Lincoln, LN6 7TS. www.lincoln.ac.uk/lsa

3 Cambridge students' show

For the first time, the Department of Architecture at the University of Cambridge

is exhibiting its end of year show in London. 26-29 June at the Village Underground in Shoreditch. 54 Hollywell Lane, London, EC2A

4 Cityfix

View this MTV award-winning film on Sheffield's ever-changing built environment, created by three graphic design students at Sheffield Hallam University.

To watch the film visit www.mtvonedotzero.com

5 RCA student show

The Department of Architecture's exhibition continues this week at the RCA.

Until 5 July at the Royal College of Art, Kensington Gore, London SW7 2EU.

www.show2008.rca.ac.uk

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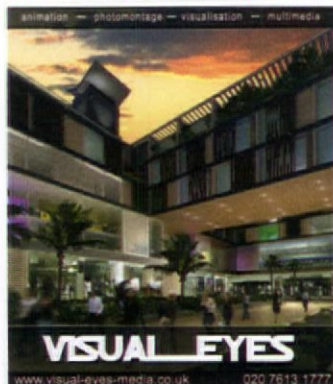
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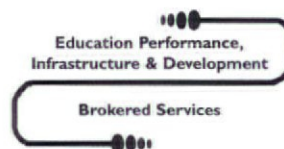
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- CHAS approval
- Technical references

All organisations that achieve 66% or above at the pre qualification stage will be sent the tender documents.

On receipt of the tenders potential providers will be interviewed and asked to give a presentation. The Framework Agreement will be awarded on the most economically advantageous tender in terms of the criteria stated below:

- Knowledge and methodology will be evaluated by the method statements and supplementary questions that are completed in the tender document
- Technical merit and assistance will be assessed during the interview and presentation
- Customer satisfaction will be evaluated from a customer questionnaire

Successful organisations will be CHAS approved and will have passed the Council's financial appraisal. These are both mandatory tests.

All enquiries should be made to: Linda Lomas, Directorate for Children, Young People & Families on (01226) 773618.

Applications for a pre qualification questionnaire should be made via e-mail to: lindalomas@barnsley.gov.uk or in writing to Directorate for Children, Young People & Families, Berneslai Close, Barnsley S70 2HS.

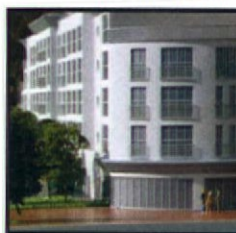
Expressions of interest are required by 9th July 2008. Completed questionnaires must be returned by 14th July 2008 and the tender documents will be sent on 21st July 2008 with the closing date at noon on 1st September 2008.

The interviews are scheduled for week commencing 8th September 2008. Successful bidders will be informed by the end of September 2008.

Notice of this process was dispatched to OJEU on 12th June 2008.



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For an informal conversation please contact either Professor Robert Mull, Head of Department, email: r.mull@londonmet.ac.uk or Andrew Stone, Associate Head of Department, email: a.stone@londonmet.ac.uk

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Ian Martin. How Amy's Essex treehouse became a renewable trailblazer

MONDAY. I've been asked by a shadowy cabal of reactionary Londoners to 'un-design' Battersea Power Station. I start by removing the ludicrous new 'chimney' that looks like a cheap vacuum-cleaner attachment. And the preposterous 'ego-dome'. And the stupid 'fluid geometry' of the luxury flats.

Instead, I put a proper roof on and turn it into a massive powerhouse of 'renewable art'. Imagine all the world's best neon installation pieces gathered in one gallery, but without that 'squandered electricity' guilt. Heel-strike generators would be fitted under the main floor and the pavements outside. **The energy harvested from 30,000 pedestrians could power 6,500 lightbulbs, or a major Dan Flavin retrospective.**

Ah, you say, but isn't one of the Battersea Design Criteria 'the need for the project to be deliverable'? Oh, I answer, what are you even talking about?

TUESDAY. Lunch with the increasingly tiresome secretary of state for entertainment, Azzy Bifter. In another life he'd be doing his media studies finals about now.

We are in LIVERPOOL, cultural city of obligatory capital letters and Azzy's home town. He's gone back to his Mam's for unconditional love and comfort food. The press are being horrible to him. Not, he insists, because he's been making schoolboy jokes about civil rights campaigners, but because he's a Scouser. 'Here's me, yeah...' he says, indicating a chip. 'Devoting me life to dhe cultural well-being of dhe nation with Olympics and digital telly and like dhat. And here's dhe media...' Grated cheese all

over the chip version of him, like an ugly clump of derision.

Spend all afternoon being driven round LIVERPOOL with Azzy, looking at culture. Much of it is barely discernible through the driving rain, adding to its enigmatic value.

We're gazing listlessly at a sculpture – giant Simpsons characters atoning for the Industrial Revolution – when his Mam rings to confirm fish fingers for tea. 'Me favourite...' he says, choking back the tears and staring hard through the rain at the public art piece, which seems to be staring hard back at him and possibly even taking the piss.

WEDNESDAY. Ignore Azzy's answerphone messages inviting me to his Mam's. **He wants to show me how far he's got on Grand Theft Auto 4,** and to outline plans for Trafalgar Square. The plan is to double plinth capacity by 2012, allowing for more live TV 'penalty artouts' and corporate philanthropy.

THURSDAY. Drinks with my extreme green activist friend Amy Blackwater. She's incensed, though to be honest that is her default emotional setting. She's cross about 'eco-towns'. Not because of their infantilising effect – try saying 'eco-town' without sounding like a toddler – but because she hated them first and now everyone's at it.

'Mains water? Street lighting? Sewers?' she says, furiously processing cider and crisps through her balaclava. 'It's all just boutique living for tossers who think they're part of a green revolution if they walk to the shitting OFF LICENCE! GRRR!' Chill out girl, it's not like 'eco-towns' are ever going to happen.

The whole tinkly-winky po-faced adventure is just rhetoric, the latest in a series of straight-to-website ideas devised by Whitehall wonktanks. 'Eco-town'. **How passionately can you feel about anything that requires quote marks?**

There's something else eating away at her guts like bad bacteria. 'Yeah, apparently I'm some kind of grrr property owner now. Bastards...' she hisses, barely able to hold her roll-up. For years she and a handful of other hardcore veganistas have inhabited a collection of tree houses not far from Stansted Airport. These days it's a thriving hamlet – or quornlet – attracting the attention of weirdie beardie types everywhere. And, suddenly, estate agents.

Turns out that while house prices in the rest of Essex are in freefall, Amy's little settlement is hugely desirable. It's composed of trees, reclaimed timber, fresh air and organic vegetable gardens and according to one RTPI carnivore, it's worth a fortune.

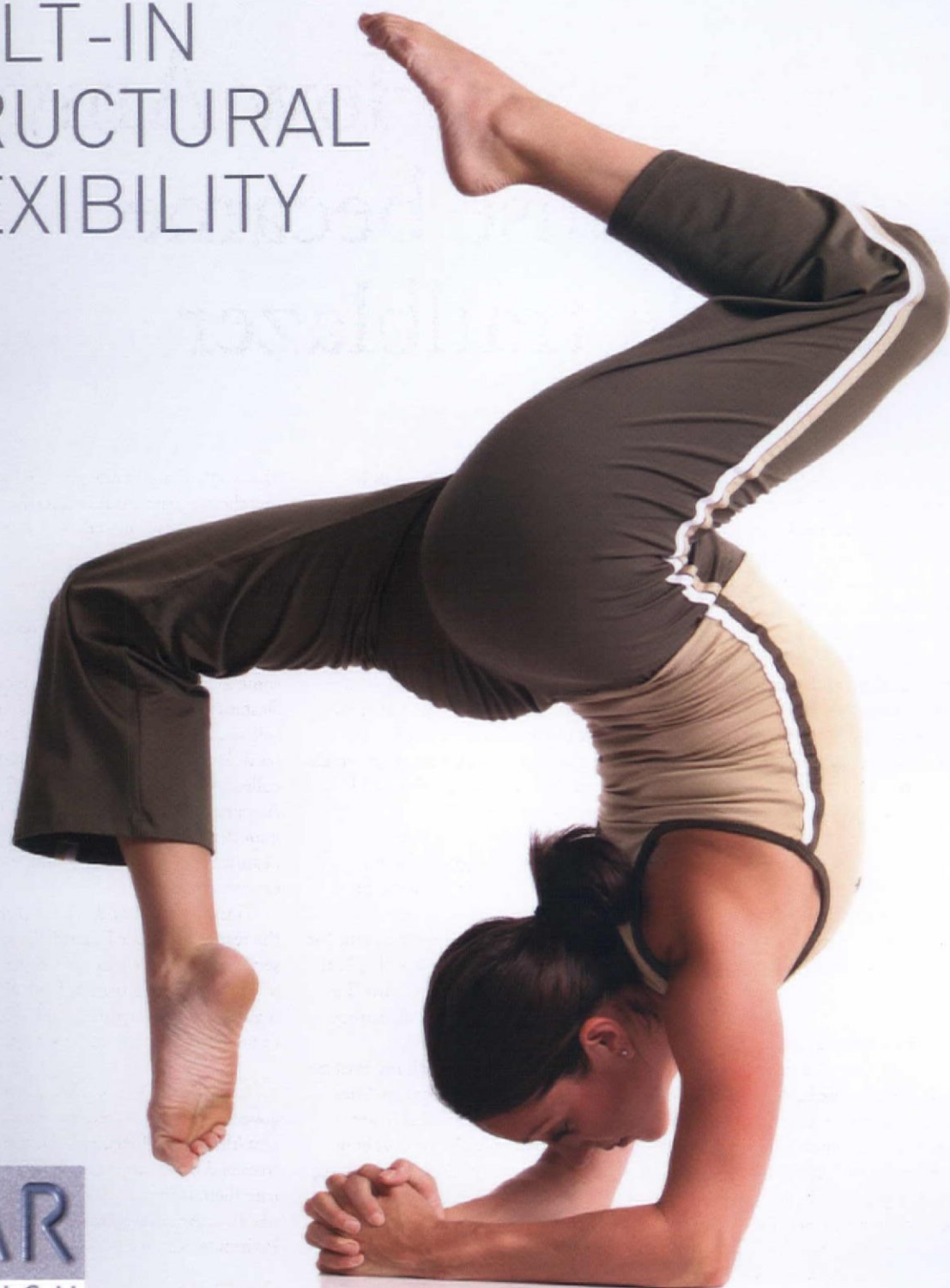
FRIDAY. Details emerge of the government's 'green energy revolution'. An area 'the size of Essex' is to be planted with trees and other crops to produce biomass. It's true then. If they **simply replace Essex with plantlife,** Amy's sylvanian squat will be a Pathfinder scheme.

SATURDAY. More unbuilt Corb on the way. A new city, Extrapolis, is to be **masterplanned from his napkin doodles.**

SUNDAY. Cultural realignment in the recliner.

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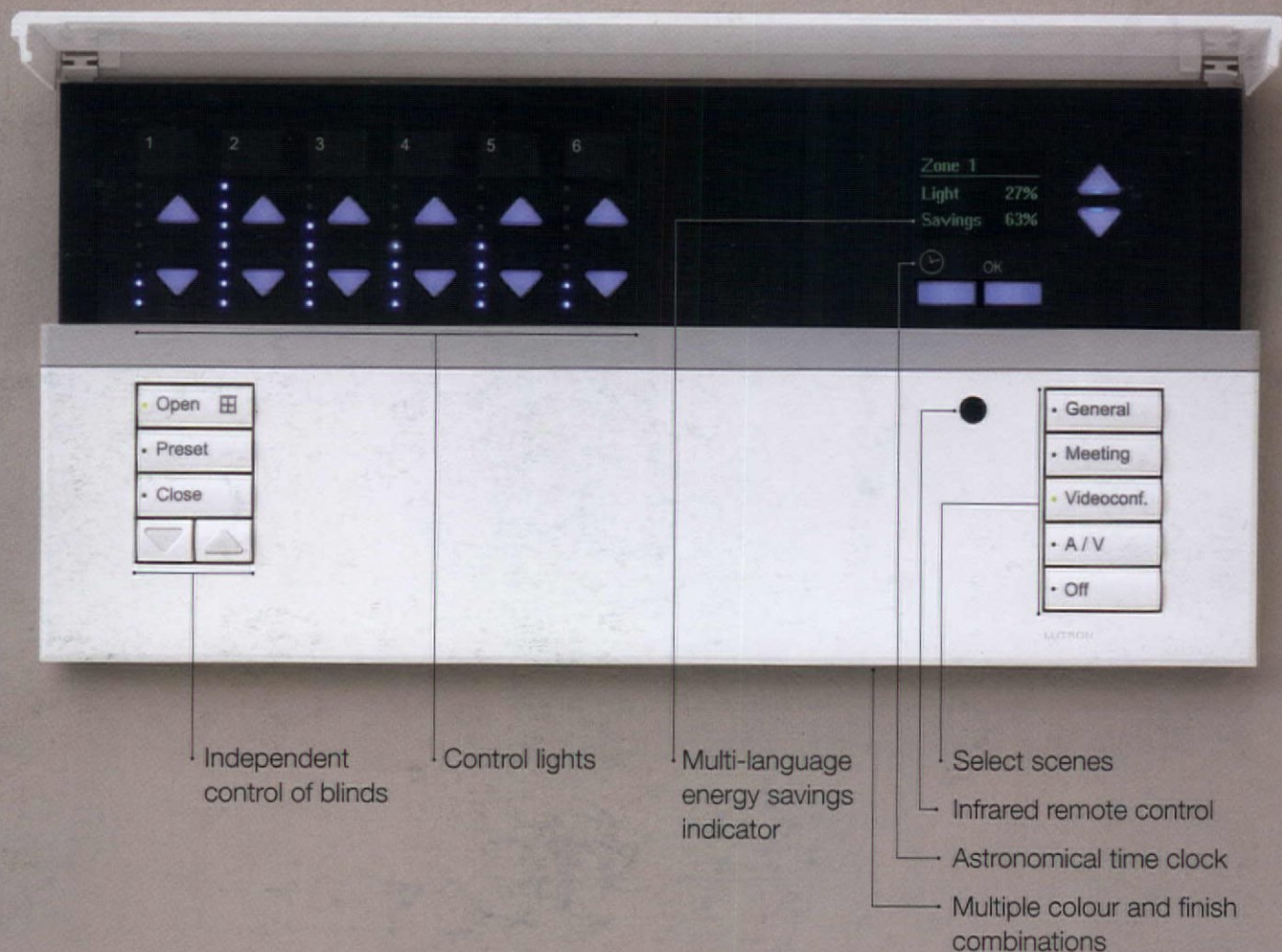
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