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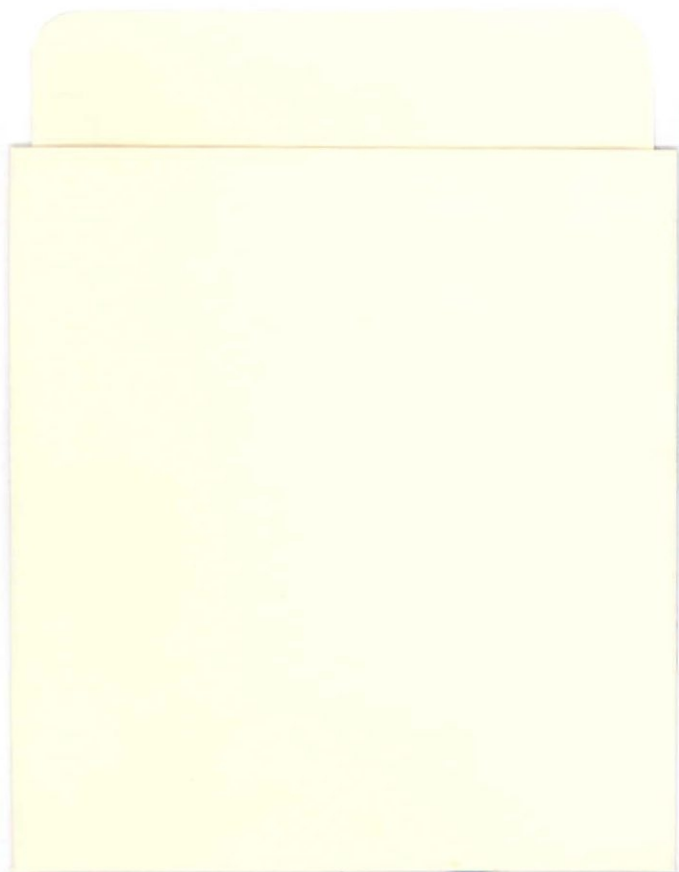
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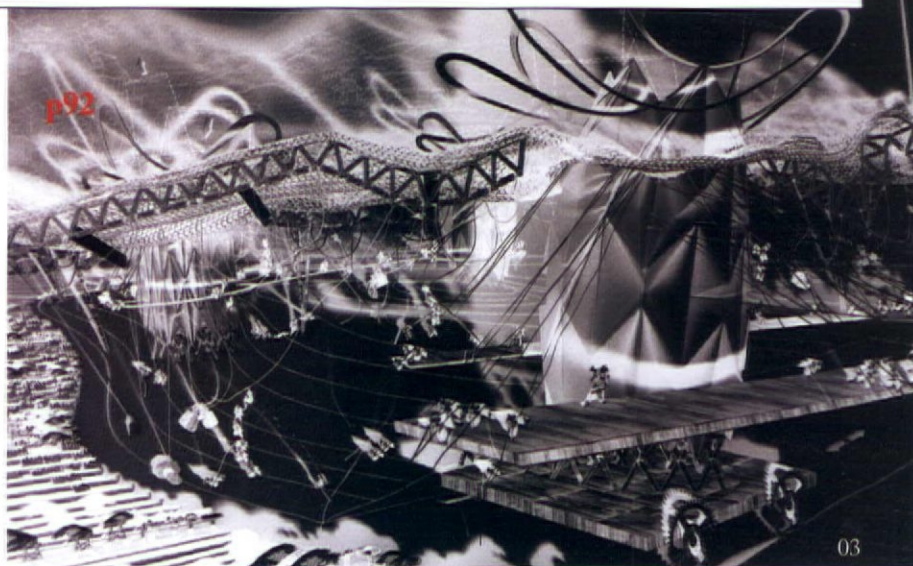
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NUMBER OF ATHLETES' VILLAGE HOMES CUT

The number of homes within London's Athletes' Village – the largest single Olympic Park construction project – is to be cut back by a fifth in an effort to reduce costs.

Instead of the 4,200 homes initially proposed to house the 2012 Games' 17,000 athletes and officials, the £2 billion scheme will be scaled back to 3,300 units.

The proposals, which were confirmed by Olympic Delivery Authority (ODA) chief executive

David Higgins at a public accounts committee on Monday, will affect the 11 mid-rise and two 30-storey residential schemes planned for the site.

In a joint statement, the ODA and the scheme's contractor Lend Lease said that the proposal 'would help reduce risk and some of the cost of the development while still meeting the International Olympic Committee's Games-time requirements'.

They added: 'The quality of the homes and other components of the Olympic Village remain paramount, with a panel of top architects leading the design' (see AJ online 21.05.08).

But Ken Shuttleworth of Make Architects, who with Ian Simpson Architects is designing the 30-storey towers, said: 'The design may change if the brief is chopped.' And Stuart Piercy of Piercy Connor, who is working with Glenn Howells and Niall

McLaughlin on a 100-unit apartment block on the site, said the cut-backs were 'a question of risk management'.

The news follows disclosures that the government may be forced to bail out Lend Lease, as the contractor cannot raise the finances for the project. It also comes days after Carillion and Igloo, the developers behind the media centre, revealed it was similarly struggling to raise finances. *Max Thompson.*



Paul Rudolph's
1958 Riverview
High School in
Florida faces
demolition

LAST CHANCE FOR RIVERVIEW

John McAslan has urged the state governor of Florida to intervene in a final bid to save Paul Rudolph's seminal 1958 Riverview High School in Sarasota from demolition.

As well as writing to government Charles Crist, McAslan also launched a call to arms to the UK's leading designers after the Sarasota County School Board rejected a \$50 million (£25 million) rescue plan, claiming it lacked a 'credible' funding package.

It is understood Richard Rogers has promised to back McAslan's attempt to halt the destruction of the school which the board wants to flatten to make way for 1,000 car parking spaces for a new campus (AJ online 21.07.07). *Richard Waite*



GROWING GEHRY Frank Gehry's 'chaotic' timber Serpentine Gallery Pavilion is taking shape. Designed with Arup and Cecil Balmond, it will open to the public on 20 July. *Shumi Bose*

ROBIN HOOD FACES THE END

The Smithsons' Robin Hood Gardens estate in East London looks likely to be flattened after Margaret Hodge refused to list the Brutalist 1966-1972 scheme.

On Tuesday (1 July) the Architecture Minister said she agreed with English Heritage that the 210-home concrete housing estate in Tower Hamlets was not 'fit for purpose' – paving the way for a replacement scheme by Horden Cherry Lee.

Hodge said she could not give a building heritage protection to scheme 'that simply doesn't work'.

Robin Nicholson, from Edward Cullinan Architects said: 'I am surrounded by architects

who have signed the declaration of support to get the estate listed, but the decision is the right one. Peter Smithson was a great teacher, but the Gardens never made a great place to live despite the elaborate claims he made for it. It is a real lesson for us today.'

Sean Griffiths, founder of FAT, agreed. He said: 'I always thought the buildings were a bit grim.

'However, if they knock it down, they'll probably build some of that coloured render, cedar-panelled Esperanto crap, or suchlike.

'Even so, I'm not sure if it deserves listing.' *Richard Waite*

LUBETKIN'S HEALTH CENTRE PUT UP FOR SALE

Berthold Lubetkin's Grade I-listed Finsbury Health Centre in north London faces an 'uncertain future' after being put up for sale.

Described by Pevsner as 'one of the key buildings to demonstrate the relevance of the Modern Movement', the 1935 building has been put up for sale by the Islington Primary Care Trust (PCT).

The move comes a year after the PCT confirmed it would be refurbishing the health centre.

In a letter sent to the Islington PCT, Twentieth Century Society case worker Jon Wright said: 'We cannot help but be concerned by the uncertainty this building faces.' *Richard Vaughan*

THIS WEEK ON THE WEB

PASMORE'S PAVILION TO BE RESTORED

The Apollo Pavilion and its surrounding landscape on the Sunny Blunts Estate in Easington, Co Durham is to be restored with the help of a £336,000 Heritage Lottery Fund (HLF) grant. The pavilion, named after the Apollo space mission, was built in the late 1960s as collaboration between artist Victor Pasmore and local planners.

EPR TO REVAMP LUTYEN'S MIDLANDS HQ

The City of London has given the green light to EPR Architects' plans to transform the Edwin Lutyens-designed former Midland Bank headquarters. The Grade I-listed building will be turned into a six-star 184-bedroom hotel, funded by tycoon Vladimir Chernukhin, the former deputy finance minister of Russia. The plans will extend Lutyens' building by 7,000m² to accommodate the 35,000m² development.

CHIPPERFIELD BAGS FIRST FRENCH WIN

David Chipperfield Architects has scooped its first competition win in France with a new gateway building in Paris for one of Europe's leading business schools (*below*). The London- and Berlin-based practice will design a new 9,000m² project for the HEC School of Management as part of a planned southern expansion to the campus.



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'MY FATHER IS VERY HAPPY THERE'

Lubetkin Prize-winner Gianni Botsford tells *Richard Vaughan* about having his father as the client for his award-winning house in Costa Rica

So how do you feel about winning the Lubetkin Prize for Casa Kike?

I'm really surprised actually. I didn't think the scale would overtake the other considerations, but I think it's nice that it was treated on exactly the same level. So I'm really pleased. It's great!

Why did this building win?

I think there is a great human desire to be close to nature that this project satisfies. And that's very much to do with the relationship between the architecture and its surroundings. The house is built from what surrounds it. The trees are cut down locally – there's no stockpiling, you have to go and find the tree and get permission to cut it down. And then they cut down only on a full moon. It's something to do with the sap apparently. If you want to build straightaway without treating the wood that's what they do.

How important is it for a smaller architect to be recognised like this?

I think it's amazing that we're recognised on that level – I think it's strange for a small practice. But it's clearly not to do with size. It's about how you approach a problem, regardless of the scale. We work at all sorts of scales, although we're a small practice, and we would like to get bigger.

How important is it in light of the economic climate, and the possibility of a recession?

I have no idea, but the first person who came up to me was one of the people who won the Client of the Year Award [Coin Street Community Builders]. So that was pretty good. He gave me his card, said 'give me a call'. I'd like to think it will help bring in work, and recognise what we do.

What was it like having your father [the writer Keith



This image and right Gianni Botsford's Lubetkin Prize-winning Casa Kike in Costa Rica

Below Right Gianni Botsford is presented with the Lubetkin Prize by Sasha Lubetkin, daughter of Berthold

Botsford] as client on Casa Kike?

It was more difficult than I thought it would be – that was until I got him to understand what an architect does, and how

'We had a structural engineer whose fees were probably less than two tickets for tonight's prize-giving dinner'

they think, and how they need to operate. The only way I did that was to explain to him that what he was doing, which was essentially meddling, was like what an editor does to a writer. That's something that I have known has always upset him – taking the last sentence out, removing the last paragraph to make it fit. And he suddenly clicked, he suddenly said 'OK, you're the architect'. And from then on he became a driving force for the project because he was

permanently in Costa Rica. And we did it. We built it in six months. It's a real change-over for a father to see, it's almost a power shift – to have your son tell you this is how it's going to be.

How is your relationship now?

He is very happy there. He was commissioning his first piece of architecture, and I think he imagined a colonial-esque house with four walls and a front door. But when we started analysing the site, the topology of the site, the wind and how we could make it naturally ventilated, as well as the fact that the volume of the building needs to house 17,000 books, he started to recognise a traditional house wouldn't work.

How easy was it to work with you being in London?

My father was the one having to shout at the contractors. Eventually we gave up on drawings and took a physical 1:20 model of the structure and said to the contractors: 'Build this full size.' That was the point at which they all understood what the project would be. We would build models of the junctions and they would experiment, but drawings were redundant. It was a really nice way to work.

What were the major challenges you faced on the project?

To design a naturally ventilated building to house books, art and a grand piano in a hot and humid country is very difficult. We didn't have an engineer, although we did have a structural engineer whose fees were probably less than two tickets to tonight's [prize-giving] dinner. We did a lot of research to understand the climate. If you went just 100m inland from our site the air is very different.

How do the planning laws in Costa Rica compare with those in the UK?

Well, there *are* planning laws in Costa Rica. I wouldn't say we necessarily complied with every single one of them, but we're working towards doing that. The project is actually an extension to an existing property.

One of Richard Rogers' first major buildings was his parents' house; do you hope for a similar trajectory for your work?

I want to build interesting projects for interesting clients in interesting places. I think it's a very close, emotional thing to do. It's one very good test for an architect.



CHRISTIAN RICHTERS

GIANNI BOTSFORD'S CV

- 1960** Born in Venice, Italy
- 1982-85** Studied at Kingston University
- 1994-96** Studied at the Architectural Association
- 1996** Set up Gianni Botsford Architects

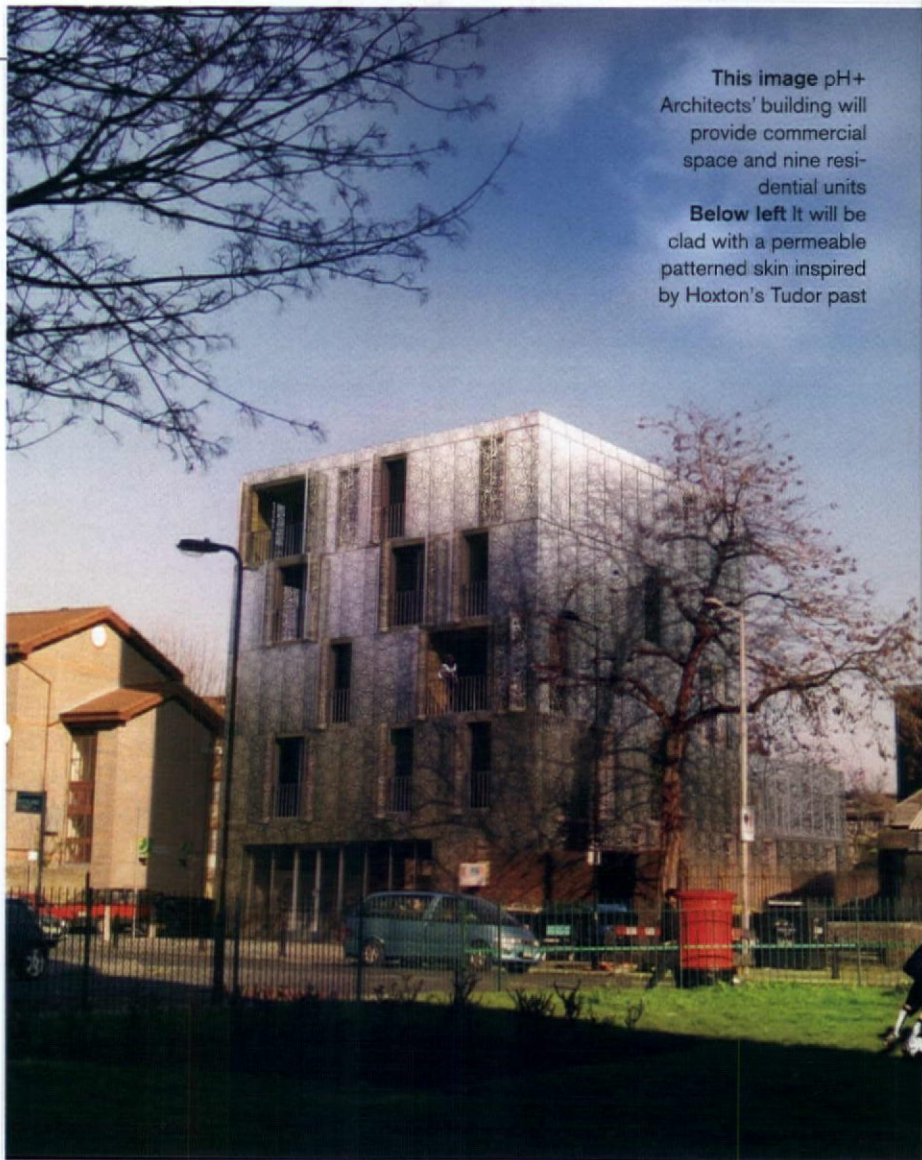
MAJOR WORKS

- 2002** Refurbishment of Richard Seifert's Tolworth Tower, Kingston
- 2005** The Light House, London
- 2006** Travelodge, Peterborough



BUILDING ON THE PAST

pH+ Architects has submitted this mixed-use development in Hoxton, East London, for planning. The scheme will provide nine residential units above a ground floor of commercial space. The project will be clad in a moveable, permeable patterned skin (pictured below) that takes its design from Hoxton's Tudor past. The site, formally known as Hoxton Fields, once staged the grandest display of archery ever held by Elizabeth I. *Richard Vaughan*



This image pH+ Architects' building will provide commercial space and nine residential units
Below left It will be clad with a permeable patterned skin inspired by Hoxton's Tudor past

WAG WINS 'FAST' COMPETITION

Working Architecture Group (WAG) has won this year's Workspace Group Urbantine Project competition for fast architecture, part of Tent London, the London Design Festival show for emerging talent.

The London-based practice's Open Tables Ecology – 'a study in contemporary interaction theory' – will be constructed and displayed on-site at the Truman Brewery in Brick Lane, East London, from 18-21 September.

The competition brief asked applicants to design a physical installation or pavilion that could be constructed within a £10,000 budget, assembled within 48 hours, and dismantled within a day.

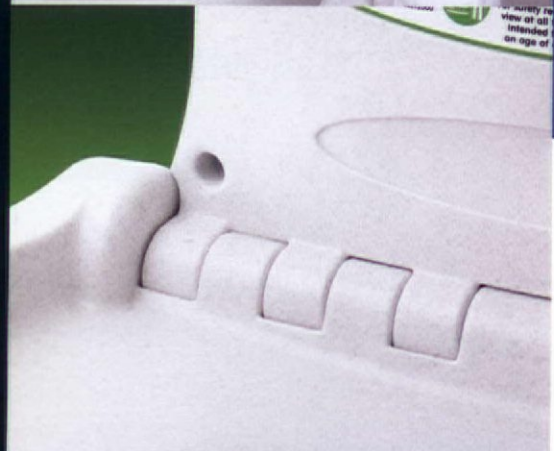


Working Architecture Group's competition-winning proposal for the Urbantine Project

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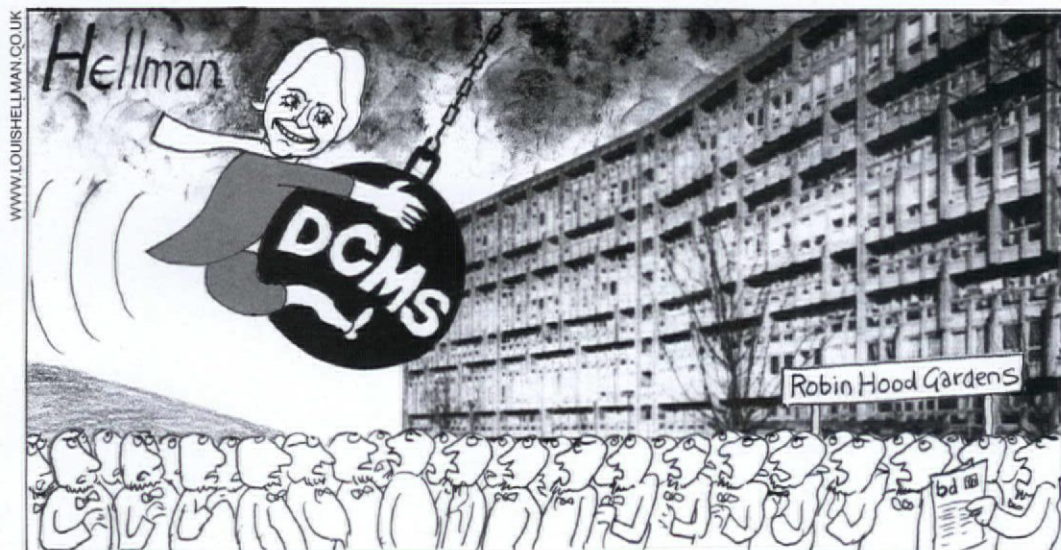
This is London-based Nicholas Hare Architects' new Golden Lane Campus, adjacent to the Grade II-listed Barbican Centre in central London. The campus brings together the Richard Cloudesley School, for children with physical disabilities; Prior Weston Primary School; and Fortune Park Children's Centre.

Richard Vaughan





Astragal



DEEP POCKETS

Throwing credit-crunch caution to the wind, Astragal went on a Caribbean 'fact-finding' tour to the Turks and Caicos Islands. His task: to scope out the site for the archi-menagerie of luxury retreats being built on the private island of Dellis Cay (pictured below). Designed by **Kengo Kuma**, **Piero Lissoni** and our very own **David Chipperfield** and **Zaha Hadid**, these villas don't come cheap. Buyers for the luxury pads so far include **Michael Douglas** and **Catherine Zeta Jones**, as well as **Ed Razek** – that's marketing director of knickers peddler Victoria's Secret to you. Overhead by one prospective buyer: 'Why do I want to get one of these? To be



honest, I've got that much money I've got to spend it on something.'

SHOCK TACTICS

The University of Sheffield swept the board at the Yorkshire Student Awards last week, outshining the rest of the county's architecture schools. Youngster **Dan Cook** scooped the Part 1 Gold Medal with his slightly scary proposals for a hotel in Bradford, all about 'shocking' visitors into remembering their stay with precipitous internal balconies and oddly shaped rooms. As judge **Sean Griffiths** of FAT said: 'Somewhere you'd like to go *once*.' And fellow Sheffield student **Pete Jennings** won the Part 2 Gold with his inspired *Idler's Rest* at Skye Edge – a pigeon-lovers' clubhouse where people could go to be lazy, which Jennings claimed was dreamt up during a self-imposed three-day week. But the real highlight of the day was seeing Griffiths use a frilly umbrella as a pointer during his well-received post-awards lecture.

CHARM SCHOOL

A doff of the cap to RIBA president **Sunand Prasad**, who handled the hosting of the RIBA Awards night last Friday with aplomb. When heckled by some rebellious rapsallion about **Berthold Lubetkin** leaving British architecture, he responded calmly: 'Yes, he did leave – to become a pig farmer, in fact. But then he returned and was eventually awarded the RIBA Gold Medal.' Joining Prasad was live-wire comedienne **Jenny Eclair**, who provided the evening's heartbeat. One lowlight was Eclair referring to **Alison Brooks**, one of architecture's

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leading lights, as 'the pretty little blonde girl in the nice dress'.

ON THE MARCH

It takes a lot for Brits to protest. Until it comes to eco-towns, that is. Yes, there's nothing like a bit of nimbyism to get little Englanders into a fluster, and there was no disappointment yesterday (30 June) when hundreds of tweed-wearing dissidents very slowly marched on the Houses of Parliament. The crowd were in uproar, calling for a u-turn on the government's plans for 15 new eco-towns. Until five o'clock when *Countdown* came on.

THIS WEEK'S ONLINE POLL

Do you think Rafael Viñoly's design for Battersea Power Station is the right answer for the site? (see right for result)

YES
30% NO
70%

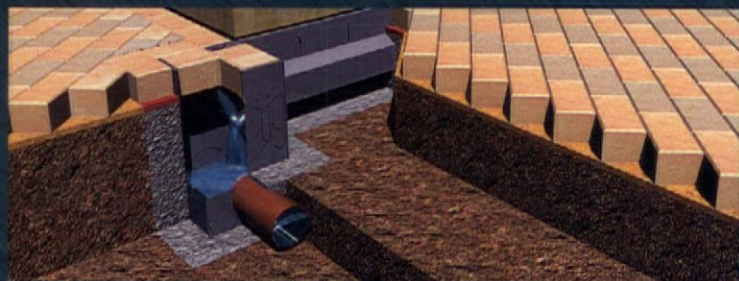


Next week's question: Should Robin Hood Gardens have been listed?

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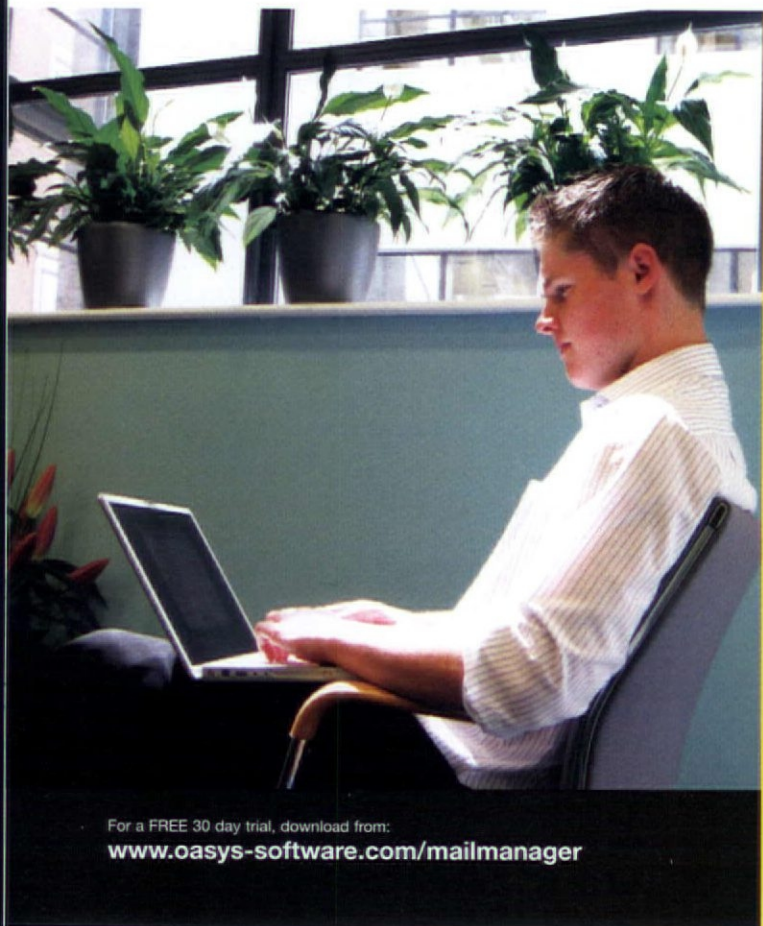
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Leader & Comment



Leader If he wants to improve London, Boris should focus on places, not abstractions, writes *Kieran Long*

London Mayor Boris Johnson's debut in the architectural debate (*read his speech at the launch of the London Festival of Architecture opposite*) was met with mystified laughter by some, particularly after his first tangible idea – more drinking fountains – betrayed a way of thinking that is not terribly spatial.

But Johnson has a big opportunity. His promised update of the London Plan should be radical and should give a shot of adrenaline to architecture in the capital.

Johnson seems to realise that the Thames Gateway needs serious attention, and the Greater London Authority should be wading into the problematic masterplanning process

at Canning Town, or the scary developments around Stratford High Street. In the case of the gateway, it is not more visions we need, but more professionalism in the regeneration vehicles.

Design for London (DfL) is too small to be the only monitor of architectural quality from Heathrow to the Thames Gateway. Peter Bishop's guerilla tactics cannot prevent places lapsing into poor quality. So either DfL should be beefed up, or CABE's resources should be deployed to make design review compulsory in London boroughs.

The Mayor's office also needs to remedy a geographical bias in London's architectural

policy. The fact that Johnson was elected by the suburbs should mean peripheral boroughs get some attention. He has an opportunity to reinvent the suburbs as mixed-use, sustainable places where families can afford to live.

His mention of Parker Morris does not signal anything new, it merely shows that he was briefed by DfL, which commissioned work on space standards long ago.

The Mayor's vision for London will not be communicated only through abstractions like minimum square footage or number of drinking fountains. Johnson should talk more about particular places and about how those might be improved. kieran.long@emap.com



Opinion Buildings will need to be transformed to complement the government's renewables strategy, says *Paul King*

The dust is settling following last week's launch of yet another government consultation on its renewable energy strategy (AJ online 26.06.08), and we can begin to assess what it means for the built environment.

The reaction of most significance has to be that of the Conservatives. 'After a series of painful and reluctant U-turns, it seems as though the government is at last coming round to our vision of a greener Britain,' said shadow business secretary Alan Duncan. No complaints from him about the content, simply a statement that 'Gordon Brown must now translate these words into action'.

This is hugely encouraging. It means that if the current government, or a possible future Tory one, sticks to its guns, then Britain will be getting serious about renewables and making up for a decade of lost opportunities.

Of the 15 per cent of energy that the government is committed to getting from renewables by 2020, electricity generation will take on the largest share. Large-scale wind generation will be vital, as will encouraging decentralisation of generation and enabling home-owners and businesses to reap the rewards of investing in micro-generation.

The built environment is at the heart of this. Later this summer, the government will set out plans for all new schools to be zero carbon by 2016, public-sector buildings by 2018, and commercial buildings by 2016. It will also finalise 'allowable solutions' for what

The key is leveraging the upfront finance for the necessary actions

constitutes zero-carbon in both homes and non-domestic buildings.

These policies will need to complement the final renewables strategy, ensuring that buildings fulfil their roles as potential sources of renewable energy while being designed to use as little as possible in the first place.

That brings us on to the thorniest of issues in the consultation – costs. The government is to be applauded for being upfront about its strategy's likely impact on energy bills, but has missed a trick by not emphasising the role

that energy efficiency can play. Because energy efficiency in buildings is the subject of a separate strategy, it didn't get that much of a look-in – but it is here that the big wins can be made. We can only reduce energy costs by initiating a radical transformation of our existing buildings.

Of course this strategy needs the large developers and landlords on board, as well as the biggest building occupiers in the commercial and public sector – and yes, there is a role for architects here too! It will require some major rethinking of how we use energy in – and interact with – our homes and buildings.

The benefits of sustainable buildings to quality of life and productivity of occupants as well as the long-term energy bills and asset values of property have never been in much doubt. The key is leveraging the upfront finance to take the necessary actions.

This is something the UK Green Building Council will be working on, with members and with the government, over the next few months. The renewables strategy is a start – but there are plenty of challenges ahead. [Paul King is chief executive of the UK Green Building Council](#)

Email comment@architectsjournal.co.uk

Speech Speaking at the launch of the 2008 London Festival of Architecture, Mayor *Boris Johnson* reveals his plans for urban hills and drinking fountains

I took a paper in architecture at university, but the syllabus ended after the invention of the Corinthian column and before the Romans introduced the arch, and though I look up with a delighted eye at many of the revolutionary buildings going up in London, my profoundest thought is that I like the crashed mothership by Daniel Libeskind on Holloway

If a proposal is just gigantism for the sake of gigantism then I will not hesitate to direct refusal

Road, and I like the cornices and triglyphs and metopes and caryatids of the traditional buildings. But I have come to the conclusion that I like each more for its proximity to the other; that the genius of London architecture lies in this juxtaposition and the achievement of British architects is so often to innovate sensitively in an ancient city.

Because we need this ingenuity. If houses and streets and neighbourhoods are better designed then they are likely to be safer, and there will be less inequality.

And that is why I am sure you are all agog to know what is going to be in the London Plan, and I can give you a few clues.

I am not opposed to all tall buildings. When Barry and Pugin proposed Big Ben I bet there were all sorts of people who howled about monstrous carbuncles and I am sure that there is no one who would want to blow up the House of Commons now. But if I think a tall building is simply out of keeping with the area – if the proposal is just gigantism for the sake of gigantism – then I will not hesitate to direct refusal.

We will be in favour of creating high density without necessarily creating high-

risers. I think it is shameful that new buildings in London now have among the smallest rooms in Europe, and we will be re-establishing the space standards first promoted by the visionary planner Sir Parker Morris in 1961.

We need to build for the long term: buildings that people will want to keep for 100 years and not tear down in 30. Look at some of the housing we are building and ask yourself: 'What are the traditional features of this decade that yuppies will be rescuing from skips in a century hence?' I do not say that there is no answer, it is just that I haven't the faintest what those things are. But I know that there are people in this room who know the answer.

We not only need designers and architects, we need people with the planning vision to make sense of the Thames Gateway. We can't just build a dormitory settlement with lots of new roads. Where is the employment, the community infrastructure? Why not make it a centre for environmental industries, an exciting base for companies and a way of bringing skilled jobs to a deprived area?

And what about the beaches along the Thames, the use of river transport, the bicycle superhighways, the joining up of the parks to make a walk, the hanging gardens of the South Bank? And what about making use of the 24 million m³ of soil that we'll be digging up from Crossrail to make new urban hills?

Augustus may have found Rome of brick and left it of marble, but when he had an urban planning problem he had Agrippa to

sort it out. 'Get Agrippa!', as he doubtless shouted to his henchmen. Well, I am delighted to have inherited an Agrippa in the form of Richard Rogers and I also hope also to recruit a small additional panel of advisers – drawn not just from the established names but also from the up-and-coming talent – to work with me and Design for London to protect London's unique urban village and to help a new Mayor in realising his ambition to beautify public spaces.

And in an age when bottled water has become taboo, and when alcohol has been banned on public transport, to have a new crop of drinking fountains across the city. And I don't think I am betraying confidences if I say that if we make sure there isn't too much fluoride in the water we can have the support of that vital architecture critic the Prince of Wales.

What about using the 24 million m³ of soil we'll be digging up from Crossrail to make new urban hills?

So I hope you will join me in this stage in our city's journey so that we lengthen the lead of London as not just as the best place in the world to visit and to make money, but also as the best place in the world to live.

This is an edited version of Boris Johnson's speech at Somerset House, London, on 19 June. The London Festival of Architecture runs until 20 July



London Mayor
Boris Johnson
delivers his speech
at Somerset House

BEN GRAVILLE



Sigurd Lewerentz's St Peter's Church unites body and building in metaphor, finds Patrick Lynch

At Klippan in southern Sweden, Sigurd Lewerentz designed a parish community centre and a chapel within. St Peter's (1963-66) is a mix of Islamic and vernacular forms bound together by an idea about construction that makes a brick the measure of the whole conglomerate. The material surface binds the disparate buildings together in the manner of the bricks and pantiles of the hill towns seen on Lewerentz's Italian holidays. The eclectic approach to historical precedents is resolved into an architectural idea that accepts the simultaneous similarities and differences of things. Lewerentz's dogmatism about not cutting a brick (a brick is like a soul, he reasoned) leads to the mess of mortar that becomes almost a concrete slab with very big bits of aggregate in it.

Such conceptual asceticism and disciplined denial of the easy way out evokes an atmosphere of austerity in the building, leavened by the glorious 'mis-junctions' of things – the

collisions of the architect's attitude towards technique and the things he accepts as beyond this. You find that, rather than attempting to design a brick font, Lewerentz lets the floor swell and break to form a miniature well within the chapel. Above this he places a conch shell. Drops of water pace out the space quite quietly, drip by drip. They also break the surface of the cleft pool, disturbing the rather monotonous interior and reinforcing the cave-like quality of the chapel.

Openings appear like holes in rock in the 1m-deep walls. Eroded by light, the interior appears even darker, and the difficulty the eye has in reconciling the bright light of the white sky outside with the gloom of the chapel leads

to interesting aftershocks on the retina. It is as if Lewerentz is inverting the great Jesuitical tradition of the Baroque lantern, which denies you a view out of the dome to the light source, but makes it visible and almost tangible as beams of light, or in the curved surface of the cupola. Lewerentz plays the same game, but here your eyes cannot focus on the architecture. It remains beyond you precisely because it feels as much inside of you as you are inside of it.

What I mean is that what Joseph Rykwert calls the 'metaphor' of architecture is 'a double one; a body is like a building and the building in turn is like the world'. At Klippan, the steel column (*pictured*) that supports the central bifurcated roof beams occupies the centre of

The column enters consciousness as a shadow and a memory in the darkness



The central steel column at St Peter's Church in Klippan, Sweden

the dark chapel and focuses attention on to the altar. The column is like a body, of course, and in the darkness it appears like your own body, the one you are hardly conscious of. By disappearing from view, it enters consciousness as a shadow and a memory. And this is Lewerentz's great achievement. You get a shuddering visceral shock of recognition – the cross represents someone's body under duress. It is always there, regardless of your presence, but being in the space brings the meaning of the architecture to life in a way that reading about what it represents cannot. Ideas about material and immaterial things are revealed over time in a carefully constructed space. Lewerentz's crucifix bears the weight of representational power and holds the sky and earth apart. In phenomenal and imaginative terms it succeeds in bringing both together.

FAIR PLAY

While I am the first to be amused by being teased by the architectural press, I do take serious objection to the so-called 'witty' comparison of RIBA presidency candidate Ruth Reed to the Dalmatian puppy-killing Cruella de Vil (Astragal, AJ 19.06.08) – not least because you would be hard-pressed to find a kinder character than Ruth.

Having just chaired the RIBA Equal Opportunities Task Force it is clear to me that we need to do all we can to encourage more women into architecture, but if we continue to label female architects with inappropriate old stereotypes such as this, it is the profession that comes off worst.

The AJ is a serious magazine with a serious agenda lightened by the brilliant wit of Ian Martin, but I do hope that you will pay more attention to encouraging women in the profession and in its governance rather than carelessly denigrating them with throw-away comment of this sort that can so easily be vested with the respectability of 'many a true word'. It is unbecoming of a respectable architectural organ.

So, while it is up to the profession to decide, please allow our elections to be played on a level playing field.

George Ferguson, Acanthus Ferguson Mann Architects, Bristol

STATION MASTER

One question you didn't ask Rafael Viñoly in your interview about his proposals for Battersea Power Station (AJ 26.06.08, *pictured below*) is whether his client is serious. It seems to me that this scheme is certain to get caught up in planning delays and in raising finance. Meanwhile, the listed building will continue to deteriorate and the value of the riverside site will go up and up. The prospect of Real Estate Opportunities (REO) selling a cleared site at a vast profit will come ever closer.

REO seems unwilling to do the easy things to conserve the building and regenerate the site. A report by structural engineers Alan Conisbee, Gary Johns, Stuart Tappin and George Ballard has shown that the chimneys can be repaired. But REO insists they are demolished and rebuilt: far more expensive and time-consuming.

Similarly, the switch houses and admin blocks could be refurbished in about 18 months: a straightforward job that wouldn't even need planning permission, as the previous owner obtained it. These spaces could then be let out to give REO an income stream to fund a phased reoccupation.

Likewise, the listed Victorian pumping station could easily be converted to any number of uses. A development trust, Battersea Power Station Company, has been set up to assist in its conservation. Instead, REO's scheme will obliterate the pumping station to make way for a new building.

Even if they are serious, REO has got it the wrong way round. The conservation and reuse of the listed buildings on the site should be the catalyst for the redevelopment, not the consolation for an otherwise abysmal scheme. Fix the listed buildings and the rest of the site will follow.

Keith Garner, London SW11

GATEWAY TO NOWHERE

I'm surprised that the profession has not protested more loudly about the Planning Portal. Perhaps we are too quick to think it is our failure in not properly understanding such software.

I have now used the portal for full and outline applications and appeals. The appeal-submission software is unfit for purpose, and should not have been launched nationally. It is unsound. Notes refer to section headings that are not there, and the software does not save completed pages as you progress, with the result that an hour's work can vanish irretrievably. If you do use the option to save, all links to drawings or

documents are lost.

What is being done about this? Who is responsible and what did it cost? Presumably a target was set for the launch and was met, unfortunately before even beta testing. Users now have to bear the cost of development in extra hours of work until they understand how to tweak and coax their applications towards submission.

It is not right that today anyone should accept such a poorly designed interface, or that learning how to make it work should become a professional skill.

Mike Richards, director, Inscape Richards Architects, Bristol

FROM WWW. ARCHITECTS JOURNAL.CO.UK

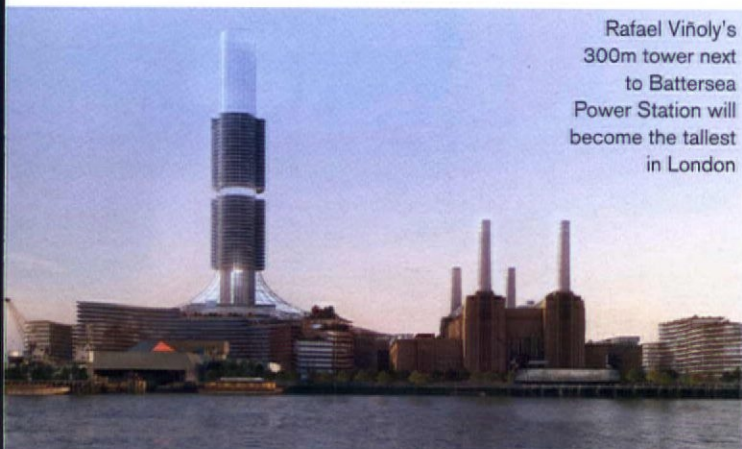
Response to 'Hodge refuses to list Robin Hood Gardens' (AJ online 01.07.08):

Finally, the voice of reason has prevailed. [Robin Hood Gardens] is a shocking example of New Brutalism, suffering changes during the working drawing phase and never living up to its ideals.

I'm not sure what the owners have in mind for the site, but I suggest that it could become a flagship for systematic deconstruction and recycling, preserving some of the embodied energy and materials on the site by pulling down the top half or two thirds of each building.

A comprehensive redevelopment to create attractive outdoor spaces with more accommodation could be the answer (*see page 6*).
Morten Gjerde, Oxford

Comment on this and other stories at WWW.ARCHITECTSJOURNAL.CO.UK



Healthcare delivery



When designing a glazed link between the south and east wings of Cork University Maternity Hospital, Reddy O'Riordan Staehli Architects (RORSA) knew that it was important to choose a system that performed as well acoustically as it did thermally. Schüco's proven FW 50+ system answered this brief perfectly with the added advantage that its slim section sizes made the whole structure light in weight with narrow sightlines. Aspects of the façade, such as the faceted sections, were technically very demanding but the flexibility of the Schüco system allowed the fabricators, William Cox, to achieve a successful outcome.

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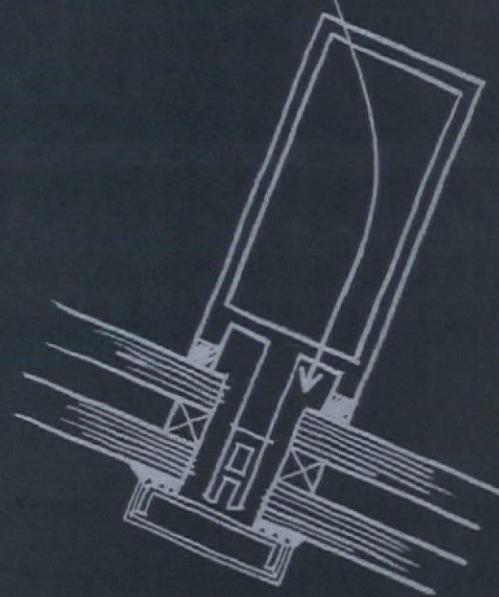
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RIBA AWARDS



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'MORE THAN JUST PRIZES, THIS SHOWS WHERE WE ARE IN HISTORY'

The full story of any prize-giving is not just to be found among a certain year's winners, but with an overview of the whole competition, says *Kester Rattenbury*

The awards are a state-of-the-nation self assessment

The trouble with prizes is that their most interesting aspect is inevitably what goes wrong – the second-place entrants, the controversially ignored, the different ways of not making the cut. The best stories come from the gripes, the disappointed, the angry, the missing, the gossip about who put the boot in to whom – not from the line-up of nicely photographed buildings. Which is a bit tough on anyone who actually gets an award.

So putting that (briefly) on hold – hearty congratulations to anyone who managed to get on the RIBA list. Constructing any kind of decent building is difficult enough: negotiating the masses of slow, heavy, different systems – planning, economic, client, contractual; all likely to seize up at any time, all stacked against any project which deviates in any way from a lot of conflicting, usually mundane and sometimes just awful, norms. To do it in any way well is heroic.

Having said that, being an assessor on one of the RIBA regional panels a couple of years ago was far more interesting than seeing the inherently polite and somewhat dull format in which awards typically come packaged.

The awards – self-selected, local, national and international, and pretty carefully examined – really are a state-of-the-nation self-assessment. Taking all the claimants together gives a kind of mirage-like foreshadowing of where we are in history of what we are building and how, of where we spend our society's money, of how we organise our social, imaginative and economic beliefs into built form.

But to see it as such, you need to see the failures alongside the successes – which by their very nature is precisely not what these awards are designed to do.

Even as an assessor, where you do see a broader selection, you're sworn to secrecy –

Photo-based prize-givings play to a low cultural denominator

anxious about having refused a Foster or a Rogers an award – and by the time the results appear, the chance to describe, criticise, or discuss has moved on. The state-of-the-nation mirage, the idea that for once you've been able to see the present with a little critical distance, has shimmered and disappeared.

Despite the pleasures of some very nice buildings, what I briefly saw of this year's awards suggested a world that scared me. Schools seem to be the building type which interest us most at present. But these schools demonstrate a frightening emphasis on the sort of security you'd expect in prisons – and, furthermore, sometimes feel like them. Schools are being used as tools in the evolution of the suburban norm: a 'street', inside a big new school, inside its big new car park, across a big new road from a huge new housing development.

Only one of the architects we saw had resolved these real, live concerns in a school that also felt friendly and safe, and he had done this by clever, three-dimensional architectural thought. By designing viewlines and circulation with practical transparency, a more humanised form of surveillance than the porridge-grim 'street' emerging elsewhere was achieved. This hard design didn't make a glamorous photograph; it just worked. So it wasn't as media friendly or as Stirling friendly as it deserved.

This is a mindset we need to be critical of. Communication and representation are the things the architectural profession is supposed to be good at, and yet with our modest, photo-based prize-givings we're playing to a very low cultural denominator – one which says the only interesting architectural idea must be able to be expressed through good photos to be properly rewarded.

The RIBA Awards fuel rather than criticise or challenge this system. We ought to be actively finding ways to communicate and discuss the broader aspects of design – the social, planning, environmental; the things that aren't sexy but absolutely need to be – rather than shoe-horning our own beliefs into a generic paparazzi format.

Nor should they stick to the formula of currently accepted taste – that's not what those awards are meant to be about. There are

indeed no examples of Classicism or vernacular that make it through the system, and it's notable that FAT, our only true controversial, was passed over for its consultation-led social housing in Manchester. It landed its only RIBA award last year, for its Sint Lucas Art Academy – safely in the Netherlands.

This brings us to the present state. This year the Lubetkin shortlist, which includes only projects outside of Europe, looks the most interesting of the lot. Is that really representative of British architecture? And if so, why? If we followed this up critically it might tell us something, but we don't.

Even without directly participating in the judging it's possible to pick up on the broader trends and arguments from this ephemeral critical survey. It looks like schools are the main area where we feel that major issues about design are being negotiated, but that's an incredibly tough field. It looks like the whole industry has swallowed a system where social provision of the old 'public realm' – and indeed urban design and town planning – is purely a by-product of development. It also looks like something has happened to our indigenous client/economic base which isn't all that promising – that the very best projects aren't happening in this country.

Just once in a blue moon the RIBA does manage to use our profession's capacity for self-criticism and provide something really useful – like Malcolm MacEwen's still critical, still useful, self-assessment *Crisis in Architecture* of 1974. I wonder whether the RIBA's massive, annual, critical self-survey, couldn't possibly have just a sideline which does the same thing?

Even some form of feedback from the lay members would help. It might just make us see a bit of our own history critically. It might even be useful for discussion with decision-makers. I'm sure it would also demonstrate that the profession has – and should have – more diverse ways than a prize-giving of drawing attention to the hard-won, well-made, cleverly designed buildings we do manage, against all the odds, to build.

The AJ welcomes Kester Rattenbury as its newest contributing editor and critic



RIBA NATIONAL AWARDS



TIM CROCKER

ACCORDIA, CAMBRIDGE

1

FEILDEN CLEGG BRADLEY
STUDIOS, MACCREANOR
LAVINGTON ARCHITECTS AND
ALISON BROOKS ARCHITECTS

Client Countryside Properties • **Contract value**
£80 million

'High density housing at its very best,' the jury said of these 212 houses and 166 apartments. The scheme was conceived as a series of public, semi-public and private spaces by a consortium of designers.

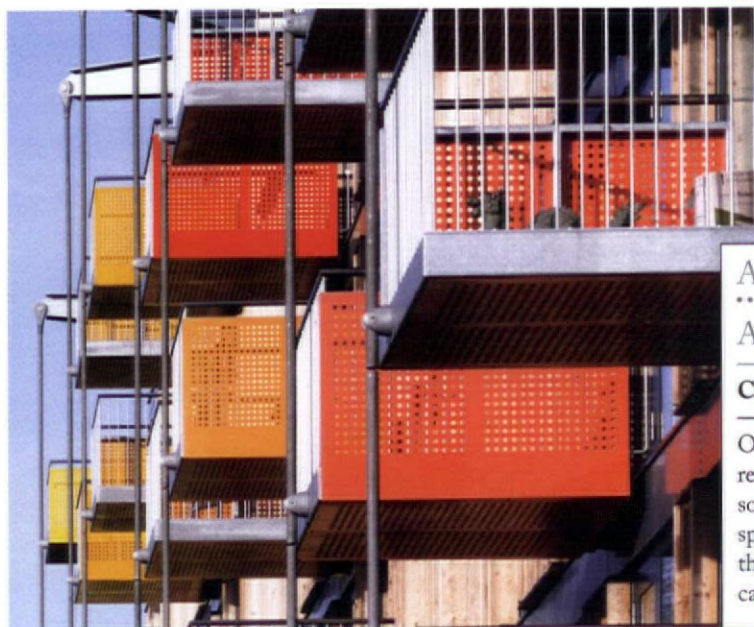


RIBA National Awards

The RIBA National Awards are selected from the RIBA awards, and are judged by the RIBA Awards Group (listed below). The list of RIBA National Awards, together with the best of the RIBA European Awards, are considered for the RIBA Stirling Prize.

Judges

Paul Finch, editor of the *Architectural Review*;
Niall McLaughlin of Niall McLaughlin Architects;
Richard Griffiths of Richard Griffiths Architects;
Peter Clegg of Feilden Clegg Bradley Studios;
Edward Jones of Dixon Jones;
Paul Monaghan of Allford Hall Monaghan Morris;
Alan Stanton of Stanton Williams Architects;
Cany Ash of Ash Sakula Architects;
Rachel Haugh of Ian Simpson Architects;
Sheila O'Donnell of O'Donnell + Tuomey Architects;
Tom Dyckhoff, architectural critic;
Deborah Saunt of DSDHA; and
Bob Allies of Allies and Morrison.



ADELAIDE WHARF, LONDON

2

ALLFORD HALL MONAGHAN MORRIS

Client First Base • Contract value £21.7 million

Overlooking Regent's Canal in Hackney, this mixed-tenure residential development combines market-rate, key worker, and social flats all of which share a high level of quality in detailing and specification. On the exterior, soft timber panelling contrasts with the High-Tech detailed, rainbow-hued balconies suspended from cantilevers peeking out over the roof.





RIBA NATIONAL AWARDS

BBC SCOTLAND AT PACIFIC QUAY, GLASGOW DAVID CHIPPERFIELD ARCHITECTS

Client BBC Property • **Contract value**
£75 million

After winning the commission to design the BBC Scotland headquarters in 2001, David Chipperfield Architects engaged in a long and contentious design process that saw Keppie Architects take control of the project in 2004 after initial design work. The elegant structure features a central atrium located above the large studios, which step up in section towards the back. The jury described this project as having made 'something purely functional into something socially and sculpturally successful'.



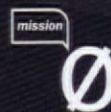
MICHAEL BOYD

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RIBA NATIONAL AWARDS

THE BELGRADE THEATRE, COVENTRY, WARWICKSHIRE

STANTON WILLIAMS

Client The Belgrade Theatre • **Contract value** £5 million

A refurbishment and extension of the original post-war Modernist theatre, employing a muted palette of materials characterised by the use of concrete and grey and black render. The polycarbonate lantern at the top of the studio acts as a glowing beacon at night, and is a symbolic expression of the theatre's new role in stitching together the disjointed fabric of the city's town centre. Inside, the neo-plastic, planar aesthetic continues through the public and theatre areas.

1



EAST BEACH CAFE, LITTLEHAMPTON, WEST SUSSEX

2

HEATHERWICK STUDIO

Client Brownfield Catering • **Contract value** £500,000

Keen to produce a pavilion that was both original and in good keeping with its natural setting, Heatherwick drew upon a host of oceanic influences, and the design evokes flotsam dredged from the bowels of the sea as readily as it does a shellfish. While this sculptural exterior is one of the most eyebrow-raising in the seaside town, the cave-like interior features floor-to-ceiling glazing that makes you forget everything but the ocean.





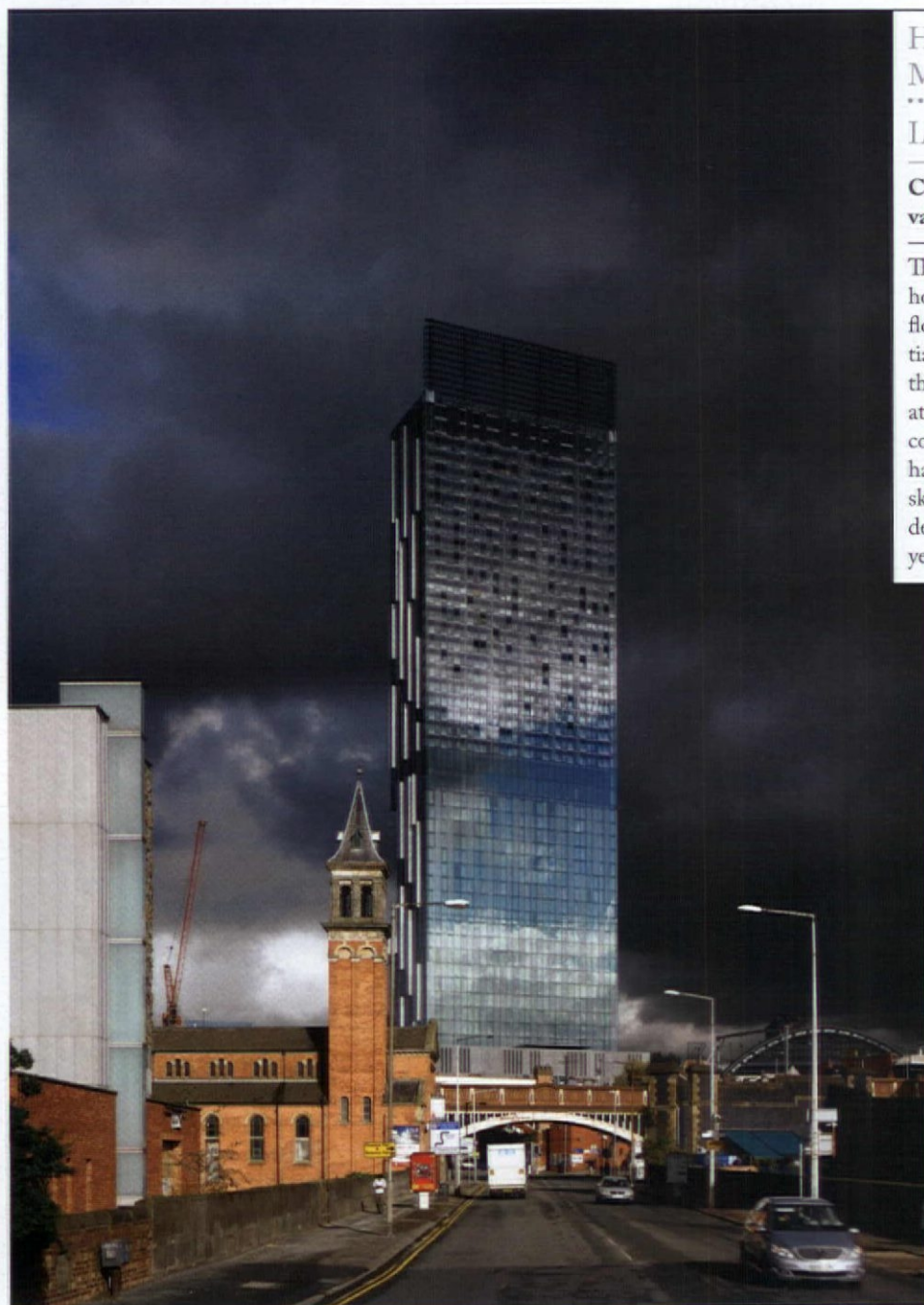
RIBA NATIONAL AWARDS

HILTON TOWER, MANCHESTER

IAN SIMPSON ARCHITECTS

Client The Beetham Organization • **Contract value** £60 million

This 50-storey tower incorporates a four-star hotel with 279 bedrooms on the lower 27 floors, while the remaining floors are residential apartments, a change in use expressed by the massing of the structure, which steps out at the 23rd floor. The sheer height and colourful materials of the building's exterior have made it one to transform Manchester's skyline, one of the reasons for which the developer was shortlisted for the client of the year (*see page 74*).



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RIBA NATIONAL AWARDS

LAWN TENNIS ASSOCIATION'S NATIONAL TENNIS CENTRE, LONDON

HOPKINS ARCHITECTS

Client The Lawn Tennis Association • **Contract value** £20 million

The National Tennis Centre has joined the administrative headquarters of the Lawn Tennis Association, adding indoor and outdoor courts of grass, acrylic and clay, as well as auxiliary provisions such as hydrotherapy baths, gymnasia and sports medicine facilities. Hopkins' design adds a tent-like roof canopy supported by an external suspension system to demarcate the main entrance, flanked by contrasting steel-and-timber clad office areas.



PAUL TYAGI



TIM GRIFFITH



MANCHESTER CIVIL JUSTICE CENTRE, MANCHESTER

2

DENTON CORKER MARSHALL

Client Allied London • **Contract value** £120 million

The largest court building to be constructed in the UK since the Royal Courts of Justice, this building was described as 'pioneering' for its separation of the civil and criminal justice systems and its 'open and accessible' feel. Extruded cantilevered boxes, which are both colourful and glazed, help to break up the potentially monolithic quality of the structure. The project received a BREEAM Excellent rating for its sustainable design.



RIBA NATIONAL AWARDS

NORTH WALL ARTS CENTRE, OXFORD

1

HAWORTH TOMPKINS

Client St Edward's School • **Contract value** £2.7 million

Drawing its name from an ancient stone wall that runs the length of the site and the street beyond, and part of which has been subsumed by the building, this arts centre is an extension of a Victorian swimming pool. Maintaining the original structure's pitched roof in the new build, the architect created space for a theatre, studios, visual arts gallery and back-of-house functions. The exterior is clad in unseasoned English oak shakes and vertical slats, adding texture to an otherwise rather quotidian material.



PIER ARTS CENTRE, STROMNESS, ORKNEY

2

REIACH AND HALL ARCHITECTS

Client Pier Arts Centre • Contract value £2.9 million

The calibre of this restoration and new build was remarked on by the jury, who felt it had 'come together to form a singular piece of quality'. The architects inserted a new zinc and glass building between the old stone warehouse and existing red timber buildings. The centre includes simple, white-box gallery style interiors and enough glazing to keep it bright in the day and draw attention at night.



IOANA MARINESCU



RIBA NATIONAL AWARDS

ROYAL FESTIVAL HALL, LONDON ①

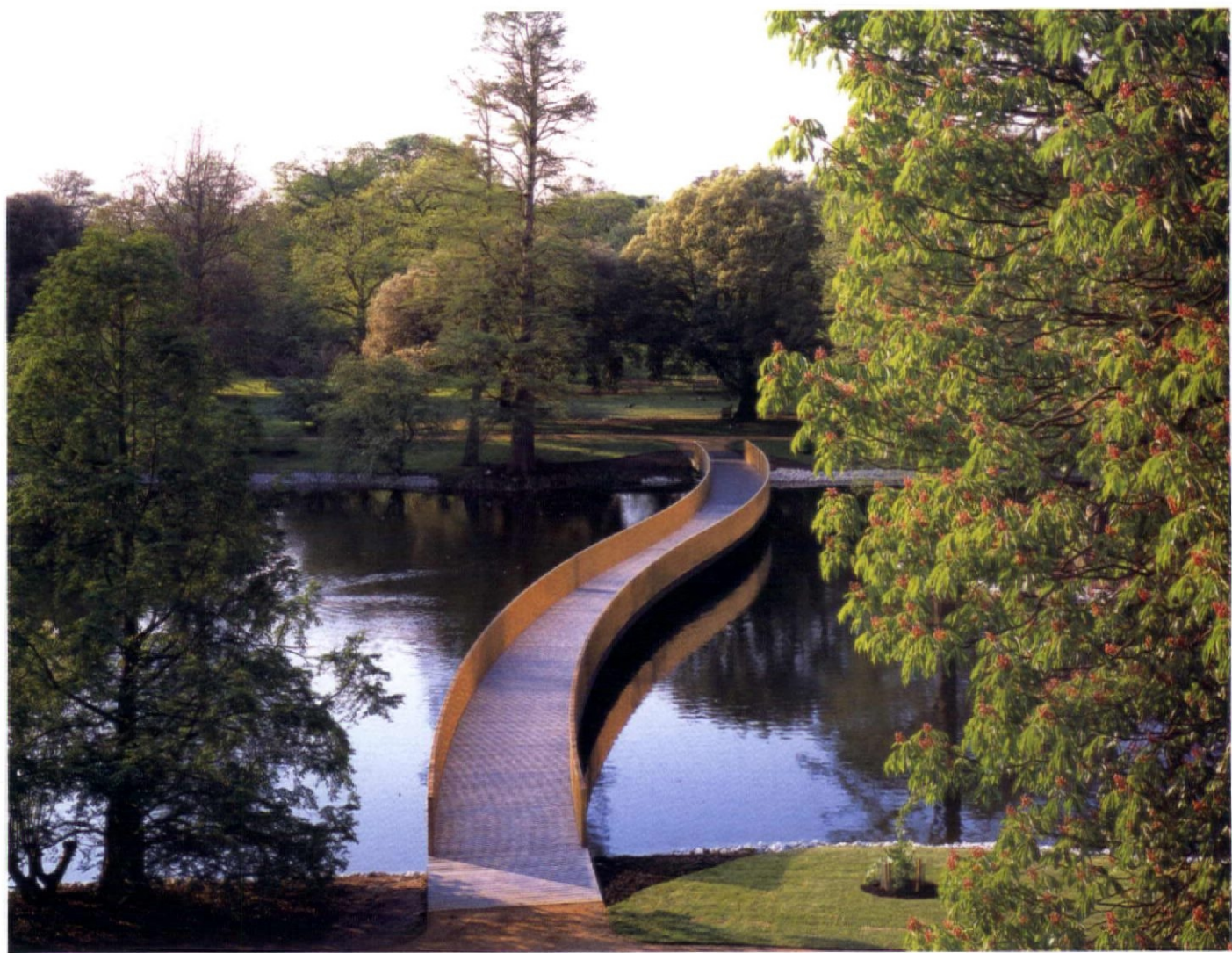
ALLIES AND MORRISON, RICK
MATHER ARCHITECTS
(MASTERPLANNER), GROSS.MAX
(LANDSCAPE ARCHITECT)

Client Royal Festival Hall • **Contract value** £110 million

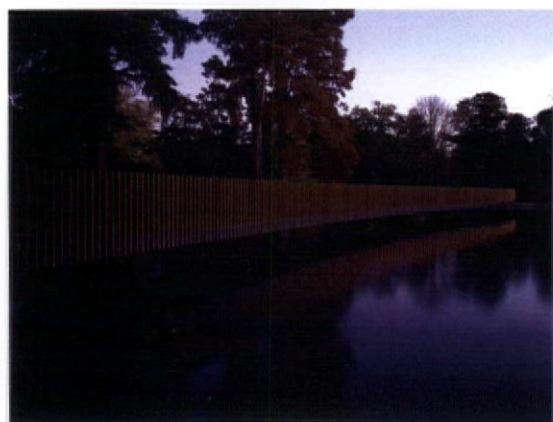
The Royal Festival Hall, originally designed by Leslie Martin, Robert Matthews and Peter Moro, has undergone a sensitive and thorough renovation.



DENNIS GILBERT



RICHARD DAVIES



RICHARD GLOVER

THE SACKLER CROSSING, KEW, LONDON

2

JOHN PAWSON

Client Royal Botanic Gardens, Kew • **Contract value** £949,000

With the deck sat at the minimum height above the water's surface, users of this bridge can almost experience walking on water; an experience heightened by deliberate visibility through the treads. Part of a group of new projects in Kew Gardens under a masterplan by Wilkinson Eyre, the bridge's curves and a spare palette reinforce the elemental and unobtrusive attitude of this design.



RIBA NATIONAL AWARDS



RICHARD DAVIES



MORLEY VON STERNBERG

ST MARYLEBONE CHURCH OF ENGLAND SCHOOL PERFORMING ARTS FACILITY, LONDON

GUMUCHDJIAN ARCHITECTS

Client St Marylebone Church of England School • **Contract value** £5 million

Land prices and planning permissions had prevented the much-needed addition of facilities to this inner-city school, which couldn't purchase adjacent properties in the built-up neighbourhood. The development undertaken tackles the problem by building under, rather than alongside or above the existing structure – adding a subterranean gym and block of new classrooms (*pictured*). The design is relatively unobtrusive, with generous glazing and bright materials enlivening interior rooms.

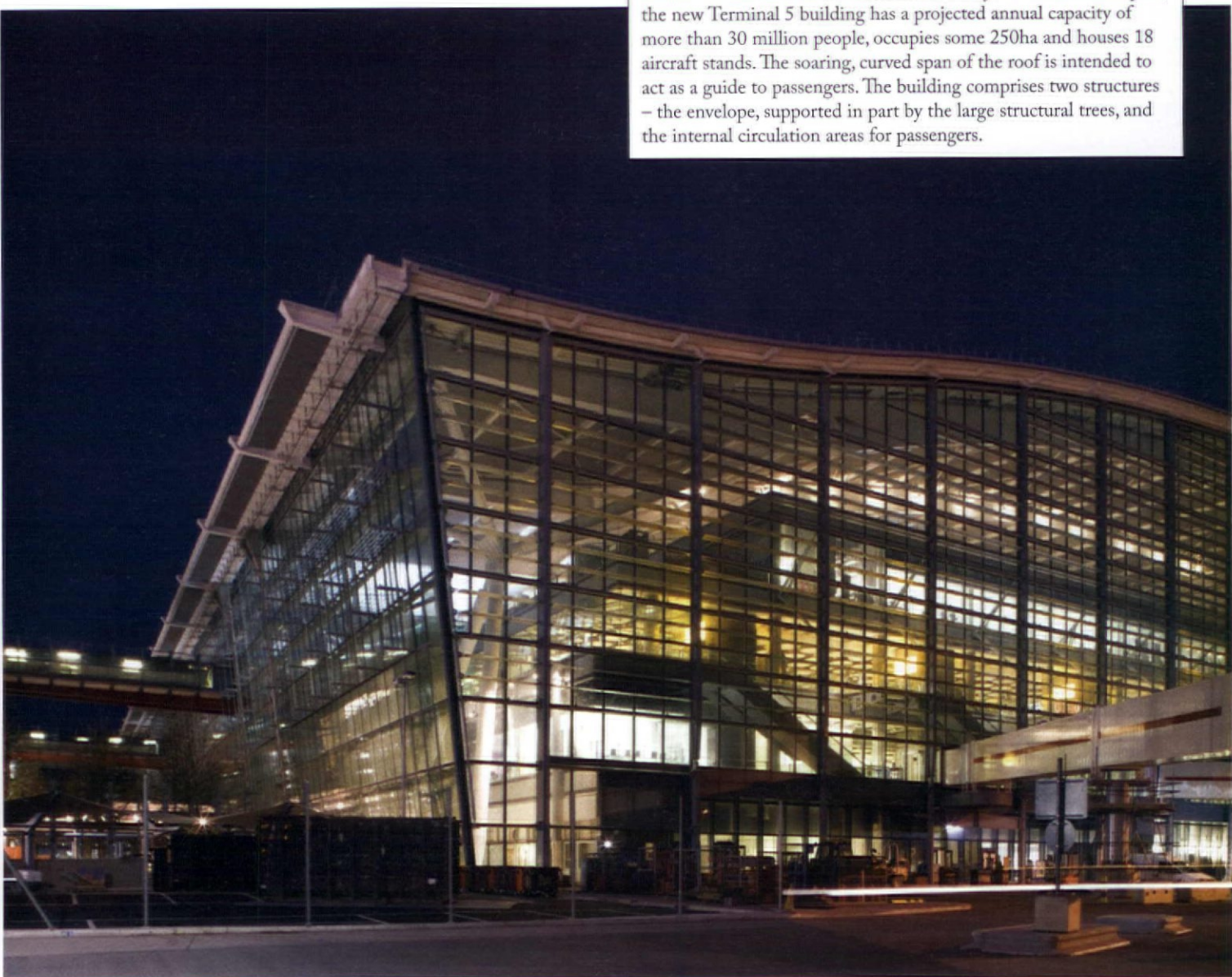
TERMINAL 5, HEATHROW AIRPORT, LONDON

2

ROGERS STIRK HARBOUR + PARTNERS

Client BAA Heathrow • Contract value £4.2 billion

Critical to the survival of Heathrow as a major international airport, the new Terminal 5 building has a projected annual capacity of more than 30 million people, occupies some 250ha and houses 18 aircraft stands. The soaring, curved span of the roof is intended to act as a guide to passengers. The building comprises two structures – the envelope, supported in part by the large structural trees, and the internal circulation areas for passengers.





RIBA NATIONAL AWARDS

WEMBLEY STADIUM, LONDON 1

WORLD STADIUM TEAM: FOSTER + PARTNERS/HOK SPORT

Client Wembley Stadium • **Contract value** £450 million

The long anticipated new incarnation of Wembley Stadium occupies twice the area, and is four times taller than its predecessor, which was completed in 1923. With its 90,000 seats, it is the largest enclosed football stadium in the world. The roof is partially retractable and supported by a 133m-high arch, which is visible from across the capital.



NIGEL YOUNG



TIM SOAR



WESTMINSTER ACADEMY AT THE NAIM DANGOOR CENTRE, LONDON

2

ALLFORD HALL MONAGHAN MORRIS

Client Westminster Academy & Westminster Council • **Contract value** £25 million

The stratified facade of the Westminster Academy, with its assertive strips of yellow and green, provides a bold landmark for the local community and strong sense of identity for its 1,175 pupils, which was no mean feat given the building's difficult site – between several major roads in an inner-London site. Inside, features such as groups of classrooms built off shared corridors and a main atrium space surrounded by breakout public areas show a considered circulation.



RIBA AWARDS EAST

Judges Jonathan Manser, The Manser Practice (chair), John Hall, Constructing Excellence, Steven Kearney, architect

HALLIGAN HOUSE, ST ALBANS, HERTFORDSHIRE

1

SIMON CONDER ASSOCIATES

Client Alison & Steve Halligan • **Contract value** £312,000

A legal covenant united this new, low-cost family home as a single-storey house with a flat roof. To compensate for the squashed scale, Conder planned full-height glazed rooms overlooking courtyards to the front and rear, and included high sealings with clerestories in the main living spaces.



LECTURE HALL, UNIVERSITY OF ESSEX, COLCHESTER, ESSEX

2

PATEL TAYLOR

Client University of Essex • **Contract value** £4.35 million

Described by the architect as a 'lozenge-shaped building', the lecture hall houses a 1,000-seat theatre divisible into two 500-seat theatres, with fully retractable seating for exhibitions. The jury deemed the reflective facade and interior arrangements 'simple, cheerful and comfortable'.



THEATRE ROYAL, BURY ST EDMUNDS, SUFFOLK

3

LEVITT BERNSTEIN ASSOCIATES

Client Theatre Royal • **Contract value** £3.67 million

The sensitive restoration and reinvention of this Grade-I listed Regency Theatre (1819), originally designed by William Wilkins, is characterised by the self-effacing foyer extension, which sits comfortably alongside the original theatre space.



THOMAS DEACON ACADEMY, PETERBOROUGH, CAMBRIDGSHIRE

4

FOSTER + PARTNERS

Client Thomas Deacon Academy • **Contract value** £38.5 million

The six colleges of this expansive 2,000-student school are laid out along a V-shaped ribbon that overlooks a central courtyard space. Both naturally lit and naturally ventilated, the jury described this building as 'difficult to describe, easy to use'.



NIGEL YOUNG

TRINITY PARK EVENTS CENTRE, IPSWICH, SUFFOLK

5

VAN HEYNINGEN AND
HAWARD ARCHITECTS

Client Suffolk Agricultural Association • **Contract value** £2.6 million

'This building is doing much more than people notice,' was the jury's comment on the seamless integration of services, natural ventilation and lighting into this timber structure.



HEINI SCHNEEBELI

THE CLARENDON MUSE, WATFORD HERTFORDSHIRE

6

TIM RONALDS
ARCHITECTS

Client Watford Grammar School for Boys • **Contract value** £4.3 million

A facility for the county and the school, the centre is known as the 'Ice Cube' for its luminous glass cladding, maximising internal daylight. The centre comprises a 200-seat concert hall, recital room, recording studio and 25 music teaching spaces.

WYSING ARTS CENTRE – STUDIO BLOCK, CAMBRIDGE

7

HAWKINS\BROWN

Client Wysing Arts Centre • **Contract value** £750,000

Comprising two new buildings, the reception and the studio facility, this project replaced dilapidated buildings. The black, rectilinear elevation of the latter is direct and sophisticated, while the quaint reception building references the rural vernacular.



HELEN BINET





RIBA AWARDS EAST MIDLANDS

Judges Sarah Featherstone, Featherstone Associates (chair), Ian Tuckett, Coin Street Community Builders, Tony Parr

OLD MARKET SQUARE, NOTTINGHAM

1

GUSTAFSON PORTER

Client Nottingham City Council • Contract value £7 million

Previously in a strict geometric orientation towards the Council House, the new layout is less structured. The organic terracing and the addition of a 4,400m² water feature, waterfall and reflecting pool characterise the regeneration of this market square.



JAMES NEWTON



OUNDLE SCHOOL SCIENCE TECHNOLOGY BLOCK, PETERBOROUGH, CAMBRIDGESHIRE

2

FEILDEN CLEGG BRADLEY STUDIOS

Client Oundle School • Contract value £8 million

While they admired the 'striking' elevation of this building along the banked lake, the jury was especially impressed by the environmental sustainability of this project, characterised by locally sourced materials and under-floor air circulation.



RIBA AWARDS LONDON

Judges for East London Alfred Munkenbeck, Munkenbeck + Marshall (chair), Peter Wilson, RSC, Catherine Burd, Burd Haward

THE JOHNSON BUILDING & SWEEPS APARTMENTS, CLERKENWELL, EC1

1

ALLFORD HALL MONAGHAN MORRIS

Client Derwent London • **Contract value** £27 million

This development fuses creative workplaces, office space and 14 flats across both newly built and renovated floors in a 1940s block. The exterior is unchanged, but the interior reconfiguration is significant; keeping the residential elements together, the development is integrated around an ETFE-roofed atrium.



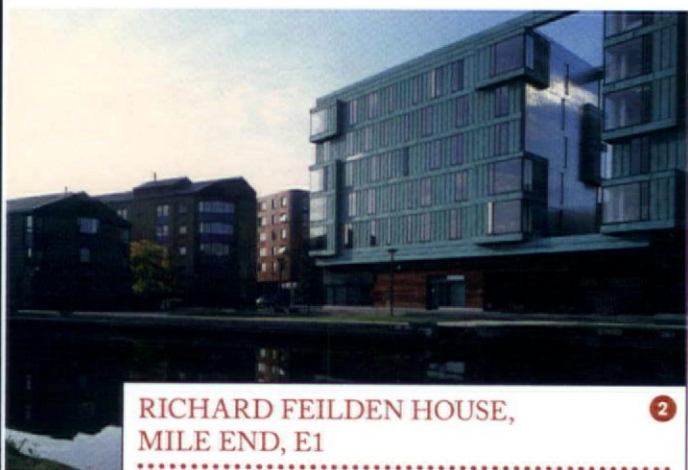
RICHARD FEILDEN HOUSE, MILE END, E1

2

FEILDEN CLEGG BRADLEY STUDIOS

Client Queen Mary University • **Contract value** Undisclosed

A total of 200 student rooms arranged into flats of nine to 11 units are provided in this new building at the Queen Mary University of London. Located above the Student Union office and a restaurant, the development is intended to provide a new focus for campus life.



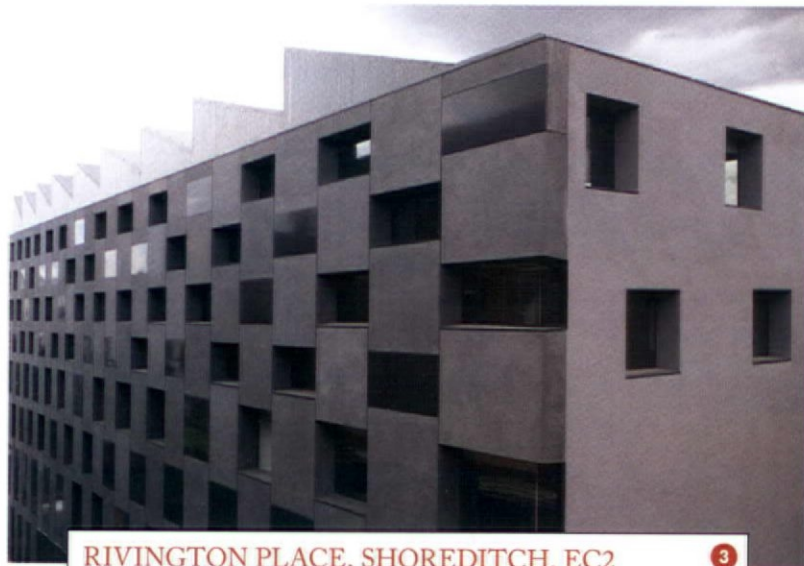
RIVINGTON PLACE, SHOREDITCH, EC2

3

ADJAYE/ASSOCIATES

Client Iniva • **Contract value** £8 million

Adjaye's latest Shoreditch offering is the first new arts building to be backed by public funds since the Hayward Gallery. Rivington Place houses a large storefront gallery with floor-to-ceiling glazing, as well as smaller upper-floor galleries contained in a deceptively proportioned envelope.





RIBA AWARDS LONDON

Judges for North London Christine Hawley, UCL (chair), Mike Tonkin, Tonkin Liu, Dr Victoria Harris, Architects for Aid, Judges for South London Spencer de Grey, Foster + Partners (chair), Gwyn Miles, Somerset House, David Mikhail, Riches Hawley Mikhail

VICCO'S TOWER, HACKNEY, E8

1

51% STUDIOS

Client Anne Katrine Dolven • **Contract value** £170,000

This asymmetric timber clad tower meets the ground lightly; its glazed ground level can be opened completely to become part of the garden it sits in. This is indicative of the design's conscious focus on natural beauty over its urban setting; from the inside, slot-like windows direct the vision toward framed views of mature trees.



VEGAR MOEN



WILLIAM BELLAMY CHILDREN'S CENTRE, DAGENHAM, RM10

2

DSDHA

Client London Borough of Barking and Dagenham • **Contract value** £1.7 million

The sleek aluminium facade and polyurathene panels of the William Bellamy Centre mark it as a distinctively optimistic take on public provision. Providing support services for parents and pre-school children, the interior is equally cheery.

CLASSROOM OF THE FUTURE, CAMDEN, NW1

3

GOLLIFER LANGSTON ARCHITECTS

Client London Borough of Camden • **Contract value** £400,000

This prototype portable classroom simply rolls off the back of a lorry and plugs in to the host building. Rich in ICT features and designed for flexibility of use, the module is expandable, includes a ramp for disabled access, and was selected as a pilot project by DfES.



GLA

THE LONG HOUSE, ST JOHN'S WOOD, NW8

KEITH WILLIAMS ARCHITECTS

Client Confidential • **Contract value** Confidential

A 49m-long low-rise series of fragmented and progressively larger rectangles, separated by a vacant plot, forms the unusual footprint of this family residence. The interior volumes can be separated by moveable wall panels, varying the amount of privacy and openness based on need. The project also features a subterranean pool.



HELENE BINET

8DKH, EAST DULWICH, SE22

JOHN SMART ARCHITECTS

Client Urban Eye Developments • **Contract value** £2 million

This high-density residential development has a playful appearance; a palette of natural materials creates a varied and dynamic facade. Built on a brownfield site in East Dulwich, the building provides 19 residences highly appropriate for this regeneration area.



EDMUND SUMNER

ST PANCRAS INTERNATIONAL, NW1

ALASTAIR LANSLEY (FOR UNION RAILWAYS)

Client Union Railways • **Contract value** £800 million

St Pancras International has had an unashamedly modern rejuvenation. Extending the trainshed northward from the site accommodates the longer Eurostar trains, while protecting the Victorian features, including restored and repainted ironwork. A bright and legible retail and leisure space helps pass waiting time.





RIBA AWARDS LONDON

Judges for West London Joanna van Heyningen, van Heyningen + Haward (chair), Max Fordham, Max Fordham & Partners, Martin Knight, Knight Architects



COIN STREET NEIGHBOURHOOD CENTRE, SOUTHWARK, SE1

HAWORTH TOMPKINS

Client Coin Street Community Builders • **Contract value** £7.1 million

Home of the Coin Street Community Builders, 2008 RIBA Client of the Year, this space houses a diverse range of programmes from of crèche facilities to vocational training areas. Haworth Tompkins responded with a vocabulary of warm materials. The colourful facade was developed in conjunction with artist Antoni Malinowski.

HERRINGBONE HOUSES, WANDSWORTH, SW18

ALISON BROOKS ARCHITECTS

Client Alex Wingate • **Contract value** £1.63 million

With the aim of reinterpreting the vernacular of the traditional 19th-century villa, these two houses back onto a bowling green, feature high-ceilinged living spaces built around light-filled atria, and are playfully clad in herringbone-laid timber that echoes historic flooring patterns.

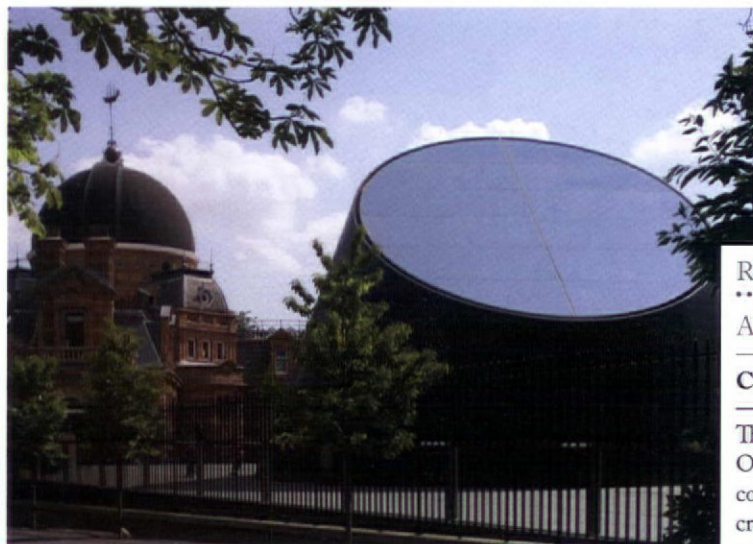


GLASS & TIMBER HOUSES, EAST DULWICH, SE22

HAMPSON WILLIAMS

Client Bill Bradley • **Contract value** £750,000

These two detached houses stand between rows of Victorian terraces in Dulwich. They feature cedar cladding and are arranged around internal courtyards. Their sedum roofs, rainwater harvesting and solar panels all add to the development's green credentials.



DENNISIL BERT

ROYAL OBSERVATORY, GREENWICH, SE10

4

ALLIES AND MORRISON

Client National Maritime Museum • **Contract value** £16 million

The new development enables disabled access throughout the Royal Observatory; the planetarium is topped with a sculptural bronze cone which bears a mirror tilted to be parallel with the equator, creating a reflection of the northern hemisphere of the night sky.



TIM SOAR

SUNSHINE HOUSE, PECKHAM, SE5

5

ALLFORD HALL MONAGHAN MORRIS

Client Building Better Health • **Contract value** £7.7 million

A tough dark-grey brick exterior contrasts the bright-coloured frames and panels of this children's health-care centre. Large glazed surfaces and voids cut into the building introduce daylight into the spaces within; artworks and colourful interiors provide a stimulating environment.

BOURBON LANE, SHEPHERD'S BUSH, W12

6

CARTWRIGHT PICKARD ARCHITECTS

Client Octavia Housing and Care • **Contract value** £11 million

Located just next to the new White City mall by Westfields, the Bourbon Lane housing complex provides a combination of affordable shared ownership and rental units – all dual aspect. Eight low, larch-clad blocks form what the architects describe as 'fingers' and foster interaction between neighbours.



MORLEYVONSTERNBERG



RIBA AWARDS LONDON

KILIAN O'SULLIVAN



THE CENTRE FOR FILM & VISUAL MEDIA STUDIES, BLOOMSBURY, WC1

1

SURFACE ARCHITECTS

Client University of London • **Contract value** £1.5 million

Acute angled planes, rich colours and reflective surfaces punctuate the refurbishment of this Grade II-listed basement, ground floor and modern extension; the result is a state of the art learning environment, including an 80-seat auditorium, for students in media at Birkbeck College.

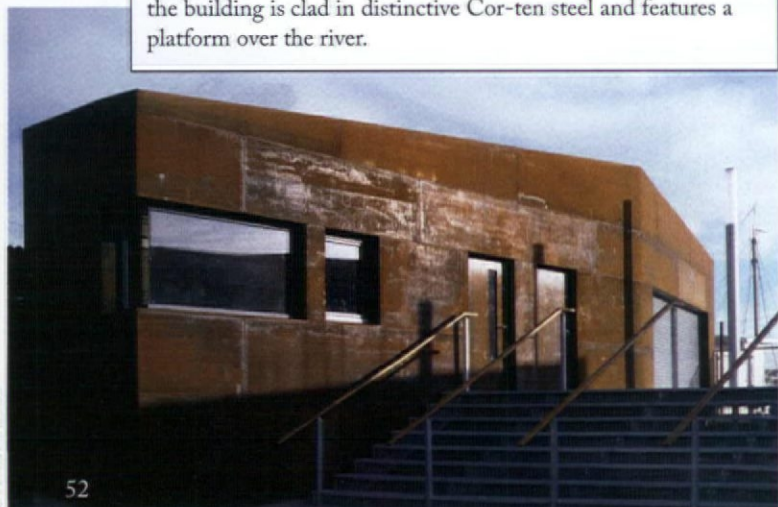
CREMORNE RIVERSIDE CENTRE, SANDS END, SW10

2

SARAH WIGGLESWORTH ARCHITECTS

Client Royal Borough of Kensington & Chelsea • **Contract value** £560,000

The Cremorne Riverside Centre houses a modern canoeing facility in one of west London's most deprived wards. Designed to be demountable and catering for young and disabled users, the building is clad in distinctive Cor-ten steel and features a platform over the river.



EDMUND SUMNER

GARDEN APARTMENT, KENSINGTON, W11

3

GIANNI BOTSFORD ARCHITECTS

Client A Copponex • **Contract value** £450,000

A central lightwell connects two single-storey apartments, providing a clever solution to the desire for a garden or outdoor space in this protected 19th-century property. An interior garden is created in the centre of the building over three levels, with living spaces all around.

J+CMBEDNARSKI



HESMONDHALGH HOUSE, KENSINGTON, SW7

4

STUDIO BEDNARSKI

Client Ivo Hesmondhalgh/Ann-Mari Beatty •
Contract value Private

No less than four planning applications and two appeals were necessary for this contemporary design, which replaced a shed across back gardens in Kensington. The interior is filled with light, which pours through a large skylight and timber trussed windows.

NICK KANE



A HOUSE FOR AN ART COLLECTOR, LONDON WC1

5

ASH SAKULA ARCHITECTS

Client Private • **Contract value** £892,000

This restored Grade II Georgian terraced house includes an underground extension with its roof forming a ground-floor outdoor terrace. This terrace features circular rooflights that bring natural light to the room below.

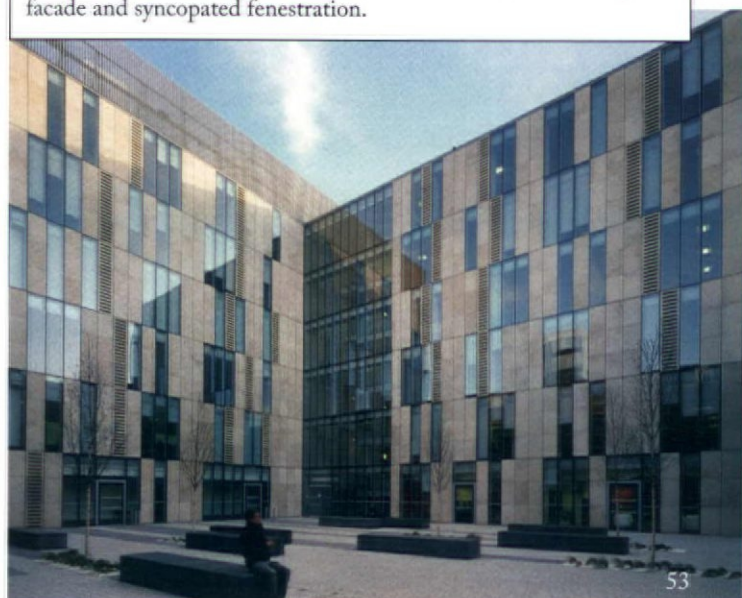
JOHN GALSWORTHY BUILDING, KINGSTON UNIVERSITY, KT1

6

JOHN MCASLAN + PARTNERS

Client Kingston University • **Contract value** £16 million

A building completed on a low budget and that succeeds in quality despite a Design and Build contract should be lauded regardless of its other attributes. Regardless of the contract route, John McAslan's project has plenty going for it, however, with its elegant facade and syncopated fenestration.





RIBA AWARDS NORTH EAST

Judges Peter Jamieson, MacCormac Jamieson Prichard (chair) Christopher Higgins,
University of Southampton, **Dolan Conway** architect

ALNWICK GARDEN PAVILION, ALNWICK, NORTHUMBERLAND

HOPKINS ARCHITECTS

Client The Alnwick Garden • **Contract value** £7.2 million

'This is a complex scheme, but it has a clear design vision,' the jury said of this visitors' centre, pavilion and garden. An emphasis on sustainability, which included ETFE and PTFE roofs, complement the scheme's careful planning.

1



BAMBURGH CLINIC, NEWCASTLE UPON TYNE

MAAP ARCHITECTS

Client Northumberland, Tyne & Wear NHS Trust • **Contract value** £16 million

Organised around a series of landscaped courts, double-height corridors overlook these peaceful inner territories. The jury found the communal areas of the hospital tougher in character, but 'successful from an operational point of view'.

2



NEWCASTLE COLLEGE, LIFESTYLE ACADEMY, NEWCASTLE UPON TYNE

RMJM

Client Newcastle College • **Contract value** £16 million

To advertise the academy's services, the gym, spa and beauty salon were placed at the top of the building, visible across the city and offering views of the Tyne. The seemingly randomly placed windows in the facade are carefully arranged to frame specific views.

3



RIBA AWARDS NORTHERN IRELAND

Judges **Jonathan Speirs**, Speirs & Major Associates (chair) **Karen Latimer**, Queen's University Belfast, **Clyde Markwell**, Knox & Markwell



THE METER HOUSE, BELFAST

1

TWENTY TWO OVER SEVEN

Client D & J Elliott • **Contract value** £650,000

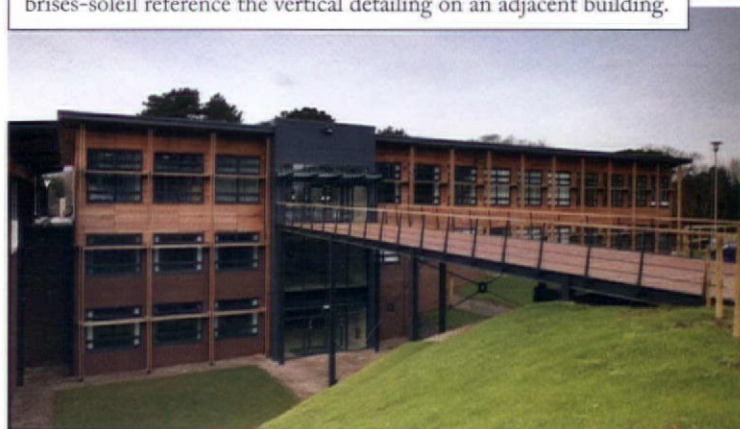
Restored and renovated from near dereliction, this listed building took considerable research to resurrect. Interventions included the replacement of terracotta decorative panels, a new lead-clad roof, cast-iron and hand-painted glass dome and ornate plaster and timber detailing.

ORCHARD BUILDING, BELFAST

SCOTT WILSON

Client Stranmillis College • **Contract value** £5.3 million

This building forms a considered response to the client's brief for a flagship for sustainable, quality design. Situated in a conservation area, the vertical timber flitch plate elements supporting the cedar brises-soleil reference the vertical detailing on an adjacent building.



PRIVATE HOUSE, BELFAST

3

TWENTY TWO OVER SEVEN

Client Rachel & Kieran McGonigle • **Contract value** £185,000

This childlike house charmed the jury with the restrained purity of its gabled roof, white rendered walls and deep-set windows. The simple layout facilitates the ease of movement for a member of the household confined to a wheelchair.



RIBA AWARDS NORTHERN IRELAND

1 SPIRE OF HOPE, ST ANNE'S CATHEDRAL, BELFAST

COLIN CONN ARCHITECTS/ROBERT JAMISON ARCHITECTS

Client St Anne's Cathedral • **Contract value** £800,000

The jury was impressed with this stainless steel spire, which appears to 'hover in its location with almost no structural support'. The result of a competition for architects under 40, the cathedral now has the spire it has lacked for more than 100 years.



2 STRULE ARTS CENTRE, OMAGH

KENNEDY FITZGERALD & ASSOCIATES

Client Omagh District Council • **Contract value** £8.5 million

The Arts Centre was conceived as a catalyst to regenerate the waterways of the Strule River. The environmental credentials of the building include a solar thermal water heating system, a flat-plate photovoltaic array and a rainwater recovery system

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RIBA AWARDS NORTH WEST

Judges Cindy Walters, Walters & Cohen (chair), Peter Murray, Wordsearch, Julian Baker, Ellis Williams Architects



ABITO APARTMENTS, MANCHESTER

1

BDP

Client ASK Property Developments • **Contract value** £23 million

The 256 'micro' apartments on this triangular site form part of a larger masterplan. The 3.5m ceiling height give a sense of space to these small flats and the repetitive plan enabled the prefabrication of many building elements.

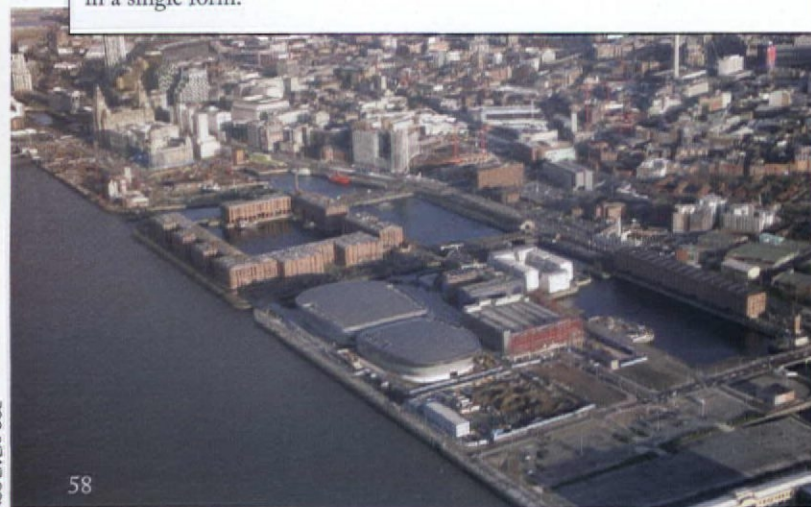
ARENA & CONVENTION CENTRE, LIVERPOOL

2

WILKINSON EYRE

Client Liverpool City Council • **Contract value** £146 million

A new landmark on the Kings Waterfront, five wind turbines provide 15 per cent of the energy needed to run this 10,000-seat arena and conference centre, which includes a 1,350-seat auditorium and 7,600m² of exhibition facilities. The design incorporates the building's varied function in a single form.



THE BLUECOAT, LIVERPOOL

3

BIQ ARCHITECTEN

Client The Bluecoat • **Contract value** £7 million

The oldest building in Liverpool, the Grade-I listed Bluecoat Chambers has been carefully restored with the subtle addition of a 200-seat auditorium and several art galleries. Since the RIBA visited the building, it has incurred serious damage by fire.

CHIMNEY POT PARK, SALFORD

4

SHED KM

Client Urban Splash • **Contract value** £4.8 million

An area of terrace housing previously earmarked for demolition, the Chimney Pot Park preserves the original street patterns and housefronts. The original red-brick street elevations of the two-up two-down houses have been restored with great care and the old back yards converted into street-level secure car parking with a communal roof garden above.



MORLEY VON STERNBERG

GUEST STREET HOUSING, MANCHESTER

5

DE METZ FORBES KNIGHT ARCHITECTS

Client Great Places Housing Group • **Contract value** £1.5 million

These houses were described by the jury as 'a hybrid of a traditional terrace and a modern courtyard house.' The consultation programme with the residents was exemplary, and the scheme achieved 'excellent' Eco Home ratings.



TIM SOAR

UNLOCKING THE RYLANDS, MANCHESTER

6

AUSTIN-SMITH: LORD, LLOYD EVANS PRICHARD

Client University of Manchester • **Contract value** £10 million

This 'carefully composed' five-storey extension improves access to the historical building (designed by Basil Champney between 1888 and 1900) through its addition of 10,000m of archive storage, as well as a conservation workshop, reading room and new public entrance, shop and café.



IAN LAWSON



RIBA AWARDS NORTH WEST



PETER COOK

LANCASTER UNIVERSITY POSTGRADUATE STATISTICS CENTRE, LANCASHIRE

1

JOHN MCASLAN & PARTNERS

Client Lancaster University • **Contract value** £2.1 million

Part of a masterplan for the campus by the same architect, the design was led by a tight budget and an ambitious environmental programme. Low-energy ventilation, generous floor-to-ceiling heights and reduced solar gain resulted in a BREEAM Excellent rating.

PRIVATE HOUSE, MANCHESTER

2

STEPHENSON BELL ARCHITECTS

Client Lisa Oakes • **Contract value** Confidential

Sited on a tumbling topography with an 8m height difference, this residence comprises several cubic volumes that are rectangular in plan. With the intention of maximising views into the surrounding countryside, double-height windows and a large patio set an austere, if dramatic scene.



DANIEL HOPKINSON

SMALL ANIMAL TEACHING HOSPITAL, UNIVERSITY OF LIVERPOOL, NESTON, CHESHIRE

3

SHEPPARD ROBSON

Client University of Liverpool • **Contract value** £6.5 million

This veterinary hospital is located on a green belt site, adjacent to the faculty's equine and farm animal hospitals. Earth mounds act as a visual buffer between the building and its surroundings, while a locally quarried sandstone-clad wall references the nearby Leahurst House.



HUFON+CROW

RIBA AWARDS SCOTLAND

Judges **Jamie Fobert**, Jamie Fobert Architects, **Arnie Dunn**, Campbell & Arnott, **Daphne Thissen**, Embassy of the Netherlands

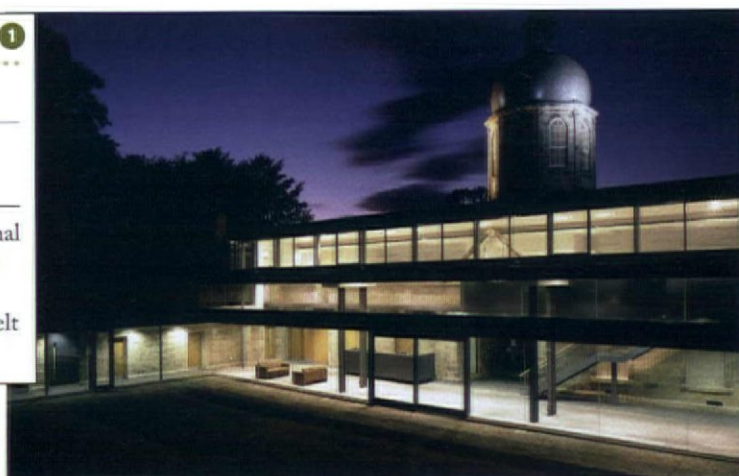
CASTLEMILK STABLES, GLASGOW

1

ELDER AND CANNON ARCHITECTS

Client Glasgow Building Preservation Trust • **Contract value** £4 million

Along with the restoration and reconstruction of the original Castlemilk Stables, a steel and glass layer was inserted into the courtyard, forming a new reception area and allowing circulation and ventilation to the cellular spaces. The jury felt the robust detailing of the addition was balanced.



KEITH HUNTER

TODLAW SUPPORTED HOUSING, BERWICKSHIRE

3

OLIVER CHAPMAN ARCHITECTS

Client Berwickshire Housing Association • **Contract value** £1.4 million

The jury felt this care facility, designed for people with severe illnesses or disabilities, overcame budgetary constraints to form an admirable piece of housing, in which 'the occupants feel they are living in the town, the same way as everyone else'.



ANGUS BREMNER

NEW ARTS FACULTY BUILDING FOR THE UNIVERSITY OF ST ANDREWS

2

REIACH AND HALL ARCHITECTS

Client University of St Andrews • **Contract value** £5.3 million

The formal elegance of this building's stone facade mediates effectively between the historical context of the university and its urban location. The building's external public route through the building connects the site to the campus beyond. Naturally ventilated, it is constructed from elegantly detailed stonework.





RIBA AWARDS SOUTH EAST

Judges Jonathan Adams, Capita Architecture (chair), Hélène Binet, photographer, Sean Albuquerque, ABQ Studio



**DE LA WARR PAVILION,
BEXHILL-ON-SEA, EAST SUSSEX**

1

JOHN MCASLAN & PARTNERS

Client De La Warr Pavilion Trust • **Contract value** £8 million

Through a competition launched in 1934 (and by the AJ, no less), architects Eric Mendelsohn and Serge Chermayeff completed the De La Warr pavilion in 1935. Britain's first Modernist public building has been since restored, including details from the Bauhaus globe lamps to the salt-damaged steel; a roof terrace and a restaurant have also been reopened.

**THE LIGHTBOX, WOKING,
SURREY**

2

MARKS BARFIELD ARCHITECTS

Client The Lightbox • **Contract value** £4.1 million

A golden zigzag diffuses into the shimmering anodised-aluminium facade on the street face of this public building. As the first building dedicated to the visual arts in Woking, the flexible interior provides locals with several galleries and meeting spaces.





Image © Rick Mather Architects

Masterplan inserted into Zmapping context model



Original Zmapping model

It is impressive how Zmapping created a 3D model in such a short time with great attention to detail"

Gavin Miller, Partner, Rick Mather Architects

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London City area details

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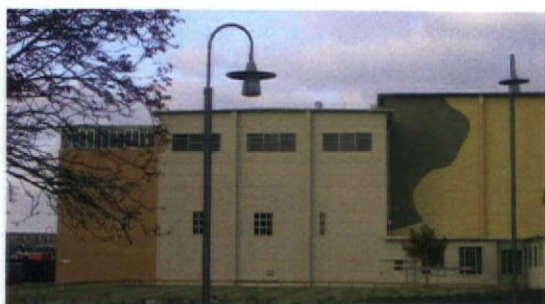
3D MAPPING OF THE BUILT ENVIRONMENT

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RIBA AWARDS SOUTH

Judges Nicholas Hare, Nicholas Hare Architects (chair), Mark Whitby, Rambøll Whitbybird, Robbin Haddow, Haddow Partnership



LISTED WIND TUNNELS, FARNBOROUGH, HAMPSHIRE

JULIAN HARRAP ARCHITECTS

Client Sergo • **Contract value** £13 million

'A really conscientious work of conservation', the jurors said about Julian Harrap's work on these wind-tunnel buildings. The project restores four listed aviation tunnels completed between 1915 and 1940, and adds a series of new office buildings.

NATIONAL FILM AND TV SCHOOL (NFTS), BEACONSFIELD, BUCKINGHAMSHIRE

GLENN HOWELLS ARCHITECTS

Client National Film and TV School • **Contract value** £5.1 million

The first of a set of proposed projects aimed at updating the NFTS' campus in Beaconsfield. This building, with its simple facade broken up by red louvres and glazed ground floor, houses a new cinema along with seminar rooms and student work areas.



PINEWOOD INFANT SCHOOL, FARNBOROUGH, HAMPSHIRE

HAMPSHIRE COUNTY COUNCIL ARCHITECTURE & DESIGN SERVICES

Client Hampshire County Council • **Contract value** £3.22 million

This new school replaces part of the original, destroyed by arson in 2004. Arranged around a central courtyard, the jury was impressed with the 'carefully detailed' exterior of this 90-student, three-classroom school. They also noted the 'brilliantly successful' interior design strategy.

OXLEY PARK, MILTON KEYNES, BUCKINGHAMSHIRE

ROGER STIRK HARBOUR + PARTNERS

Client George Wimpey South Midlands/English Partnerships • **Contract value** £13 million

The housing was designed to be both flexible and inexpensive in construction. The resulting prefabricated housing costs just £60,000 to build and features a host of sustainable kit including solar heating and passive ventilation.



UNIVERSITY CENTRE, WINCHESTER, HAMPSHIRE

5

DESIGN ENGINE ARCHITECTS

Client The University of Winchester • **Contract value** £6.5 million

Located on a four-storey sloping site, this 3,000m² building incorporates a student union, reception, offices, restaurant, venue, bookshops and social spaces; components that can be used together or, through separate entrances, in isolation.

KEITH COLLIE



NICK KANE

UNIVERSITY COLLEGE BOATHOUSE, OXFORD

6

BELSIZE ARCHITECTS

Client University College, Oxford • **Contract value** £2 million

This project was the result of an invited design competition to replace the former Grade II-listed boathouse, destroyed by arson in 1999. Providing rowing, residential and social facilities, the jury was impressed by the 'floating' copper roof and the varnished 'anti-vandal' brickwork, adding: 'Crisp glass and timber-clad volumes project to complete a tough and elegant building.'

WINCHESTER DISCOVERY CENTRE, WINCHESTER, HAMPSHIRE

7

HAMPSHIRE COUNTY COUNCIL
ARCHITECTURE & DESIGN SERVICES

Client Hampshire County Council • **Contract value** £6 million

This former Grade II* corn exchange was restored and extended with a glass and stone wing to create a library, gallery, performance hall and café. 'The main library elements have excellent new light,' the jury remarked.



DAN KEELER



RIBA AWARDS SOUTH WEST

Judges Sasha Bhavan, Knox Bhavan Architects (chair), Ian Callum, Jaguar, Richard White, Mitchell Architects

NEWLYN ART GALLERY, NEWLYN

MUMA

Client Newlyn Art Gallery • **Contract value** £950,000

The jury remarked how, 'approaching from the road, the listed Victorian building is seemingly unchanged'. The new, Cornish slate-clad addition offers an uninterrupted view of the sea through its glazed entrance, while the Victorian gallery has been carefully restored.



ALAN WILLIAMS

THE EXCHANGE, PENZANCE

MUMA

Client Newlyn Art Gallery • **Contract value** £1.4 million

This quiet reinvention of an old telephone exchange is ramped up by the dynamic artwork on the facade, for which artist Peter Freeman was commissioned and created the glass ribbon that scatters waves of light along the street. The telephone exchange still occupies the first floor upwards.



IAN KINGSNORTH

THE ROLAND LEVINSKY BUILDING, PLYMOUTH

BDP

Client University of Plymouth • **Contract value** £24.7 million

As the first major project of Plymouth's new 'cultural quarter', this 13,000m² building for the Faculty of Arts was conceived as a link between the university and the city. It houses a number of theatre and cinema spaces and a rooftop café. Irregular forms, raw concrete and exposed services make a powerful statement.



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RIBA AWARDS WALES

Judges Alastair Sunderland, Austin-Smith:Lord (chair), Vicky Richardson, Blueprint, Gareth Scourfield, Pembroke Design

BLAENAVON WORLD HERITAGE CENTRE, BLAENAVON

PURCELL MILLER TRITTON

Client Torfaen Borough Council • **Contract value** £2 million

Inserted between two historic school buildings, the jury described this glass, concrete, steel and timber building as 'a small, busy intervention' that 'bursts out across the old playground'. The original buildings have been combined to provide an exhibition space and community room.



NEIL WALL



RIBA AWARDS WESSEX

Judges **Sasha Bhavan**, Knox Bhavan Architects (chair), **Ian Cullum**, Jaguar, **Spencer Back**, Angus Meek Partnerships

PAUL TYAGI

BRISTOL BRUNEL ACADEMY, BRISTOL 2 WILKINSON EYRE ARCHITECTS

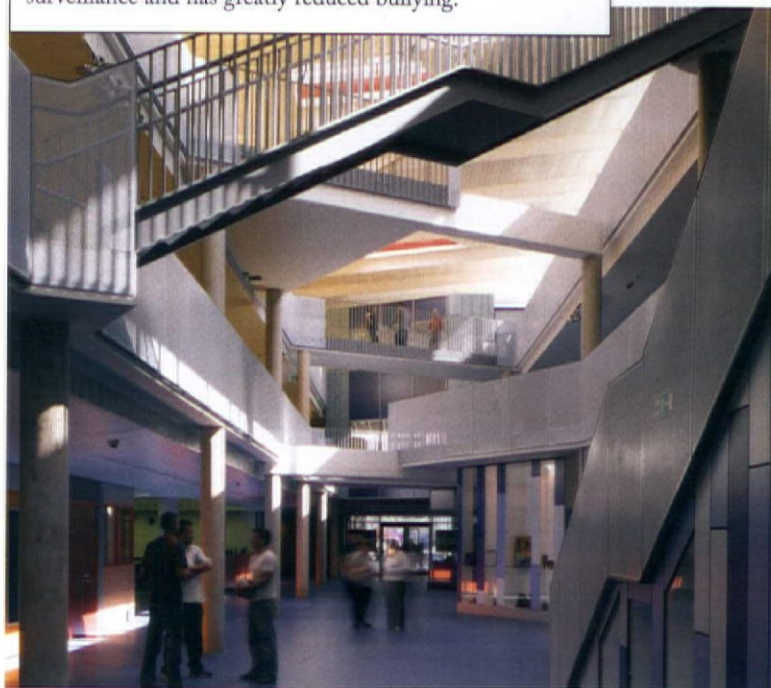
Client Bristol City Council • **Contract value** £18.4 million

This 1,100-pupil school was the first in the UK to be completed as part of the Building Schools for the Future (BSF) programme. The jury felt this £1,300 per m² school 'represents great value', with its sound design and quality finish. Delivered under PFI, the educational spaces are arranged around a top-lit 'street', which offers discreet surveillance and has greatly reduced bullying.

BADEN POWELL OUTDOOR CENTRE, 1 POOLE, DORSET WILKINSON KING ARCHITECTS

Client The National Trust • **Contract value** £534,000

This building's wooden frames and bevelled timber gables clearly echo the shape and intimate configuration of the tents so well-loved by the centre's intended users. The landscape of the site is protected and the buildings and decking are appropriately sensitive, touching the ground only lightly.



JAMES BRITAIN



RIBA AWARDS WESSEX

THE HAT SHOP (OUT OF THE HAT), TEWKESBURY, GLOUCESTERSHIRE

1

ARCHITECTON

Client Tewkesbury Borough Council • **Contract value**
£1.23 million

A highly unusual public commission, the Out of the Hat Heritage Centre blends preservation of the old with discovery of the new; visitors use handheld computers and interactive displays to navigate around the 17th-century space and discover their local history.



SANGER BUILDING FOR SCIENCE & MATHEMATICS BRYANSTON SCHOOL, BLANDFORD, DORSET

3

HOPKINS ARCHITECTS

Client Bryanston School • **Contract value** £5.1 million

The challenge of this design was to link together several buildings, using the landscape to negotiate differences in heights and transitions. Environmental concern is also visible in the design; the north face of the site's 'horseshoe' is heavily insulated with stretcher bond brickwork.



MIRLDOWN HOUSE, GREAT BEDWYN, WILTSHIRE

2

STAN BOLT ARCHITECT

Client Private • **Contract value** £798,000

The varied materials of this project, which include steel, brick, terracotta, slate and glass all within a timber box, reflect the contrast of a modern extension to a thatched cottage. The new build is unobtrusive, and hardly noticeable from the front.





RIBA AWARDS WEST MIDLANDS

Judges Tony McGuirk, BDP (chair), Mary Wrenn, White Design, David Mahoney, PCPT Architects

ASTON MARTIN DESIGN STUDIO, GAYDON, WARWICKSHIRE

WEEDON PARTNERSHIP

Client Aston Martin • **Contract value** £5 million

'An early decision on prefabrication, together with positive attitudes to sustainability, have led to a calming and creative place in which to work', reads the citation for this series of buildings, a 'zen chapel' for the car manufacturer's design team.



CHRIS GASCOIGNE

FORT DUNLOP, BIRMINGHAM

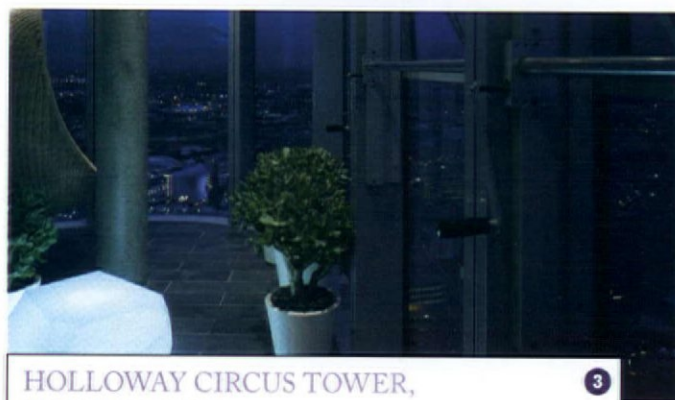
SHEDKM

Client Urban Splash • **Contract value** £51.3 million

The reshaping of this tyre warehouse into a modern office block and 100-bedroom hotel was described by the jury as 'bold, bordering on brilliant'. The intervention was characterised by the inclusion of full-height ribbon glazing and a tall blue tower, as well as a grassy rooftop area.



DANIEL HOPKINSON



KILIAN O'SULLIVAN

HOLLOWAY CIRCUS TOWER, BIRMINGHAM

IAN SIMPSON ARCHITECTS

Client Beetham Organization • **Contract value** £35 million

'The genius of the piece is the feeling of generosity when you walk inside,' the jury said of this 39-storey tower located on a challenging triangular site. The glazed structure combines 150 residential apartments with 220 hotel bedrooms, conference facilities, a health centre, a restaurant and a bar. The main body of the tower drops straight into the sloping pavement on its glazed side.



RIBA AWARDS WEST MIDLANDS



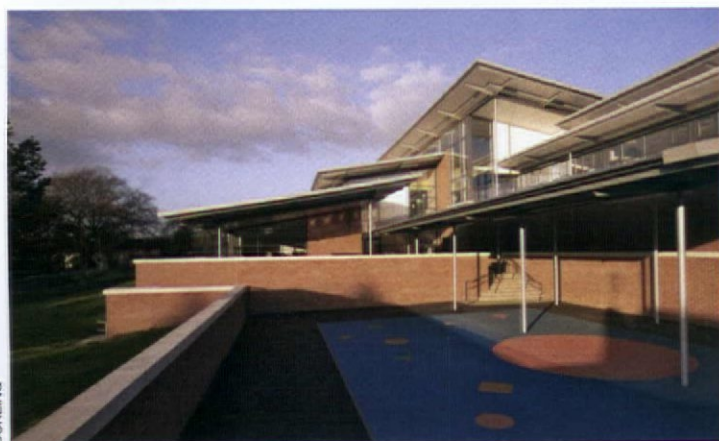
MARTINE HAMILTON KNIGHT

KING'S SCHOOL LIBRARY, WORCESTER 1

ASSOCIATED ARCHITECTS

Client King's School • **Contract value** £500,000

Part of a larger masterplan for the King's School, the refurbishment of the Victorian library and its extension resulted in a 500m² facility with increased provision for IT, exhibitions and research. The concourse, central lightwell, and existing building are layered in plan to form a smooth sequence of spaces.



ROD DORLING

ST JUDE'S PRIMARY SCHOOL, WOLVERHAMPTON 2

BAART HARRIES NEWALL ARCHITECTS

Client Wolverhampton City Council • **Contract value** £4.7 million

This split-level primary school is stepped down the sloping site. Red brick and glazed pavilions open directly onto the play area from one side of the building, while an internal circulation corridor tracks the other, reducing congestion.



TIM ROLT

WOLVERHAMPTON ART GALLERY, WOLVERHAMPTON 3

PURCELL MILLER TRITTON

Client Wolverhampton Art Gallery • **Contract value** £7.5 million

This triangular extension to the original Victorian building creates two new galleries and new visitor facilities. The jury was impressed by the 'top-lit linear atrium' which 'links the two entrances accommodating the circulation between old and new galleries'.



RIBA AWARDS YORKSHIRE

Judges **Peter Jamieson**, MacCormac Jamieson Prichard (chair), **Christopher Higgins**, University of Southampton, **Simon Gedye**, architect

CANON POPHAM FOUNDATION UNIT, ① DONCASTER

DSDHA

Client Diocese of Sheffield • **Contract value** £511,000

Questioning the conventions of mainstream school design, this building was conceived as a solid which is carved away to suit the school's requirements. A dramatic cantilever forms a column-free covered play area, while a number of playful interventions, such as child-level windows, populate the interior spaces.



HELENE BINET



NICK HUFTON

INFORMATION COMMONS, ② SHEFFIELD

RMJM

Client University of Sheffield • **Contract value** £23 million

This library and IT resource centre was described as 'raw' by the jury, who commented favourably on the use of copper, dark tiles and concrete. Various moods are expressed within, from the airport-like ground floor check in, to the enclosed silent reading rooms above.



RIBA SPECIAL AWARDS CLIENT OF THE YEAR



WINNER COIN STREET COMMUNITY BUILDERS

COIN STREET NEIGHBOURHOOD
CENTRE, SOUTHWARK • HAWORTH
TOMPKINS

Contract value £7.1 million

Community-led regeneration may be the stuff of urban dreamers, but Coin Street Community Builders has come about as close as possible with its litany of Southwark-based developments. From commercial projects like the OXO Tower Wharf and Gabriel's Wharf to residential developments including the Iroko Housing Co-op, the organisation has dedicated itself to addressing areas of need with a conscientious approach to design, working closely with architects like Haworth Tompkins and Lifschutz Davidson Sandilands.

EDMUND SUMNER

COUNTRYSIDE PROPERTIES

ACCORDIA, CAMBRIDGE • FEILDEN
CLEGG BRADLEY STUDIOS,
MACCREANOR LAVINGTON
ARCHITECTS AND ALISON BROOKS
ARCHITECTS

Contract value £80 million

Countryside Properties has addressed the criticism often aimed at housebuilders by designers, with a series of award-winning schemes.





DANIEL HOPKINSON

THE BEETHAM ORGANIZATION

HILTON TOWER, MANCHESTER • IAN SIMPSON ARCHITECTS 3

Contract value £60 million

HOLLOWAY CIRCUS TOWER, BIRMINGHAM • IAN SIMPSON ARCHITECTS 4

Contract value £35 million

With high-profile high-rises like the Holloway Circus Tower in Birmingham and the Hilton Tower in Manchester, both RIBA Award-winners by Ian Simpson Architects, the Beetham Organization has come a long way in its four years of operation and made its name redefining city skylines across the country.

QUEEN MARY UNIVERSITY 5

RICHARD FEILDEN HOUSE, MILE END, LONDON • FEILDEN CLEGG BRADLEY STUDIOS

Contract value Undisclosed

With a recent history of excellence in design – in 2006 it won awards for projects by Surface Architects and Will Alsop – Queen Mary University has established itself as a champion of architecture, with the most recently completed project-of-note the Richard Feilden House, a student residence by Feilden Clegg Bradley Studios.





RIBA EUROPEAN AWARDS

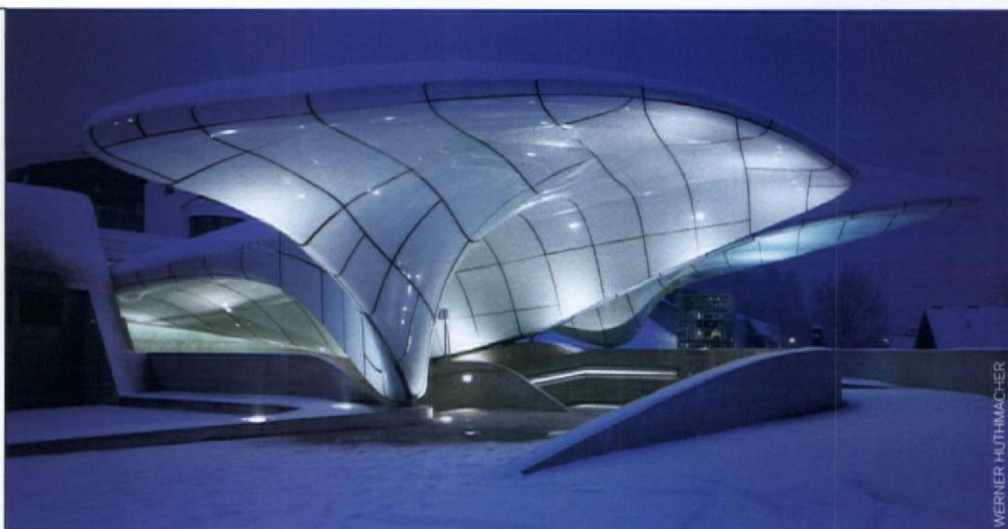
RIBA European Awards The RIBA European Awards are drawn from projects outside of the United Kingdom by RIBA members, and are judged by the RIBA Awards group (*see page 27*).

NORD PARK CABLE RAILWAY, INNSBRUCK AUSTRIA

ZAHA HADID ARCHITECTS

Client Nord Park • **Contract value** Confidential

'We wanted each station to use the fluid language of natural ice formations, like a frozen stream on the mountainside,' said Zaha Hadid of these four gleaming, curvilinear glass stations and accompanying suspension bridge.



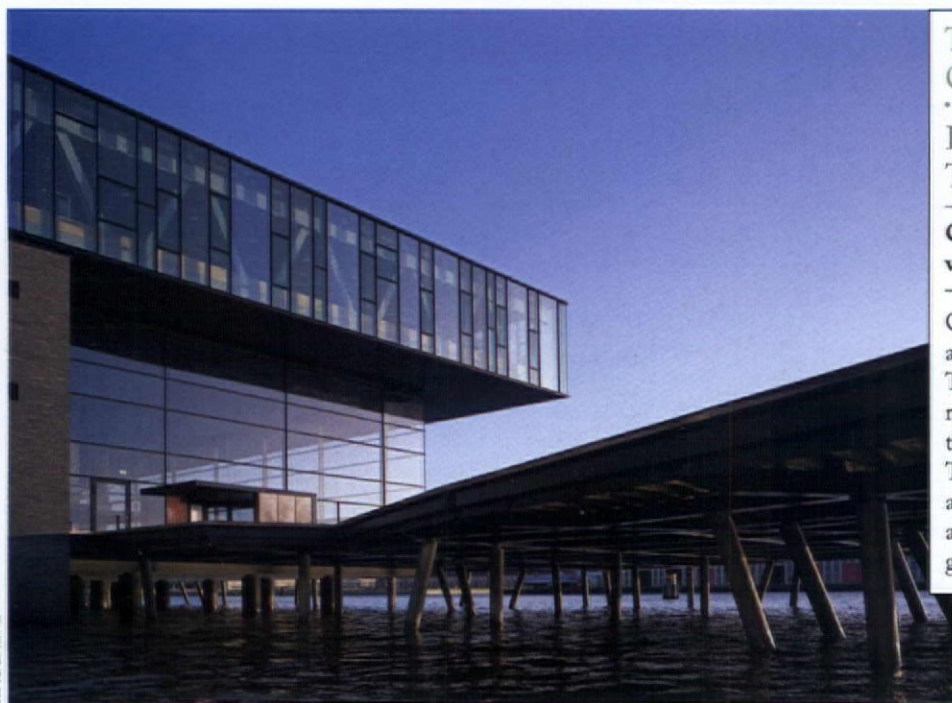
WERNER HUTHMÄCHER

THE ROYAL PLAYHOUSE, COPENHAGEN, DENMARK

LUNDGAARD & TRANBERG ARKITEKTER

Client Det Kongelige Teater • **Contract value** 500 million DK (£53 million)

Copenhagen's waterfront promenade pivots around this new playhouse for the Royal Theatre company, diverting pedestrians onto a raised walkway with views across the water to the Opera House, the company's prior home. The weight of the copper-clad auditorium and scene tower is juxtaposed with a light and airy lobby. These two volumes are unified by a glazed back-of-house area at roof level.



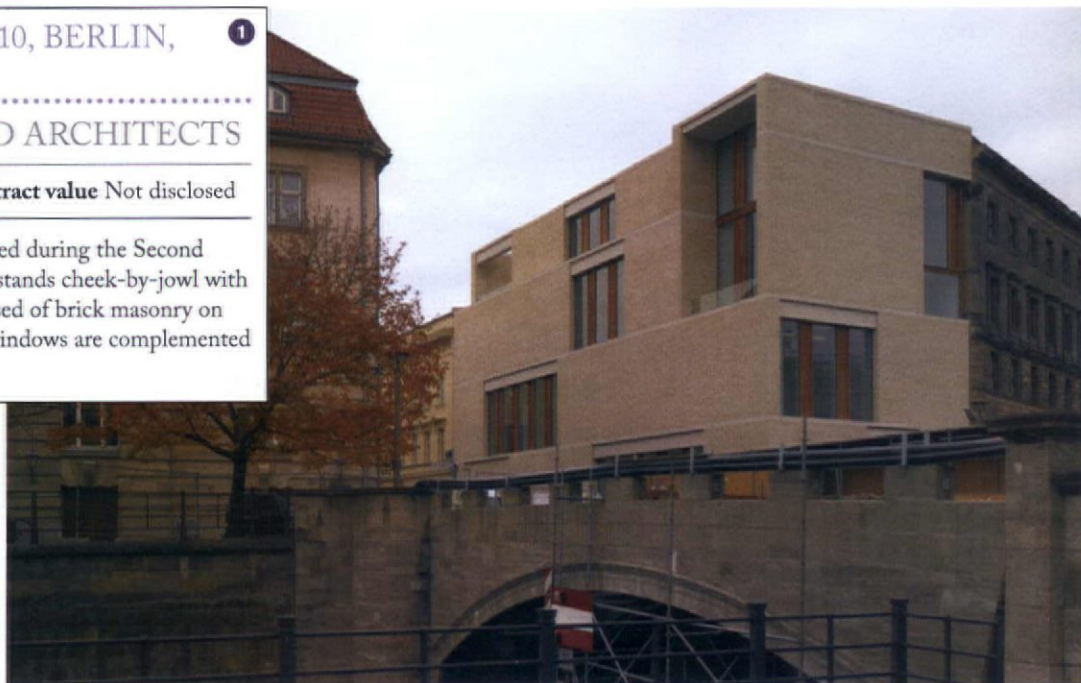
JENS LINDHE

AM KUPFERGRABEN 10, BERLIN, GERMANY ¹

DAVID CHIPPERFIELD ARCHITECTS

Client Am Kupfergraben 10 • **Contract value** Not disclosed

Replacing a former building destroyed during the Second World War, this four-storey gallery stands cheek-by-jowl with its neighbours. The facade is composed of brick masonry on reconstituted stone courses. Large windows are complemented by internal folding shutters.



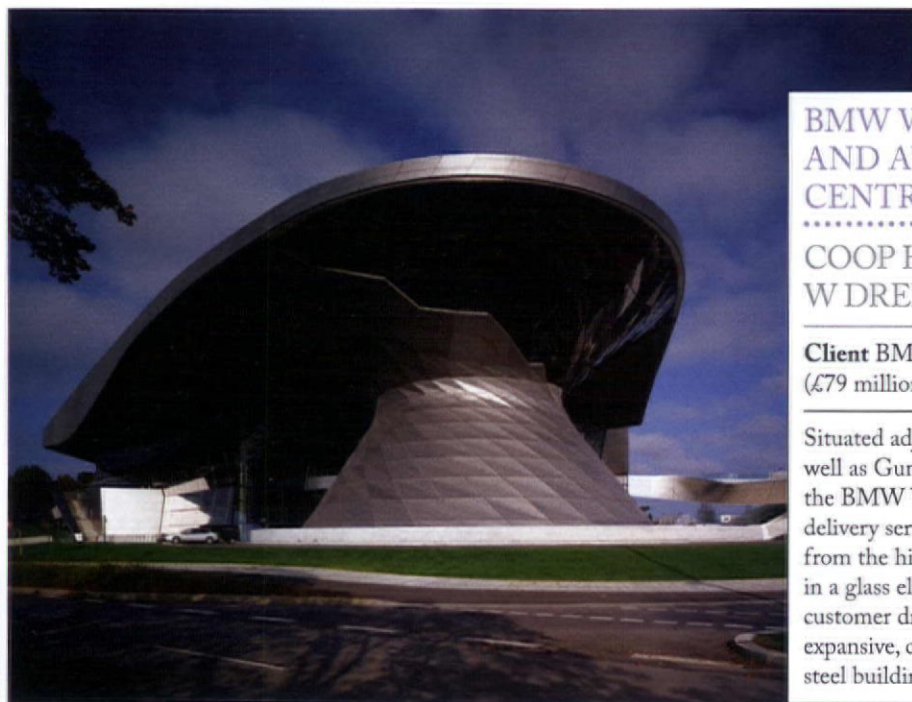
CHRISTIAN RICHTERS

BMW WELT EVENT, EXHIBITION AND AUTOMOBILE DELIVERY CENTRE, MUNICH, GERMANY ²

COOP HIMMELB(L)AU, WOLF D PRIX, W DREIBHOLZ & PARTNER ZT

Client BMW AG • **Contract value** 100 million euros (£79 million)

Situated adjacent to BMW's Munich plant and museum, as well as Gunther Behnisch and Frei Otto's Olympic Park, the BMW Welt building is central to the firm's vehicle delivery service. On delivery day, a vehicle is transported from the high-rise storage unit with a capacity for 250 cars in a glass elevator to a rotating platform, from which the customer drives their new car out of the building via an expansive, curving ramp – the backbone of the glass and steel building.



GERALD ZUGMANN



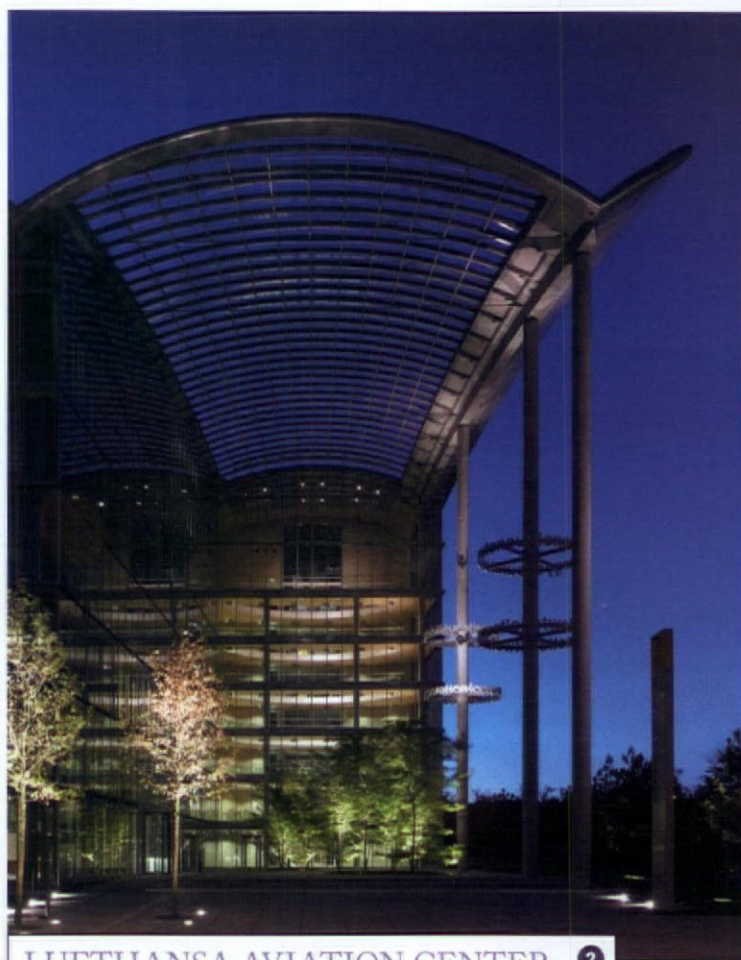
RIBA EUROPEAN AWARDS

EMPIRE RIVERSIDE HOTEL & BRAUHAUS, HAMBURG, GERMANY 1

DAVID CHIPPERFIELD ARCHITECTS

Client Empire Riverside • **Contract value** 40 million euros (£31.7 million)

Located on the former Bavaria brewery site, the 21-storey Empire Riverside Hotel holds 330 rooms, while the Brauhaus is an office and retail building. The building's heavy concrete frame contrasts with the exterior's bronze cladding and extensive glazing.



LUFTHANSA AVIATION CENTER, FRANKFURT, GERMANY 2

INGENHOVEN ARCHITECTS

Client Lufthansa • **Contract value** 150 million euros (£119 million)

Designed to buffer the noise and pollution of nearby Frankfurt Airport, the 10 wings of the new Lufthansa Aviation Center surround landscaped, glass-roofed gardens, offering employees both a view into and natural ventilation from these tranquil, interior green spaces.

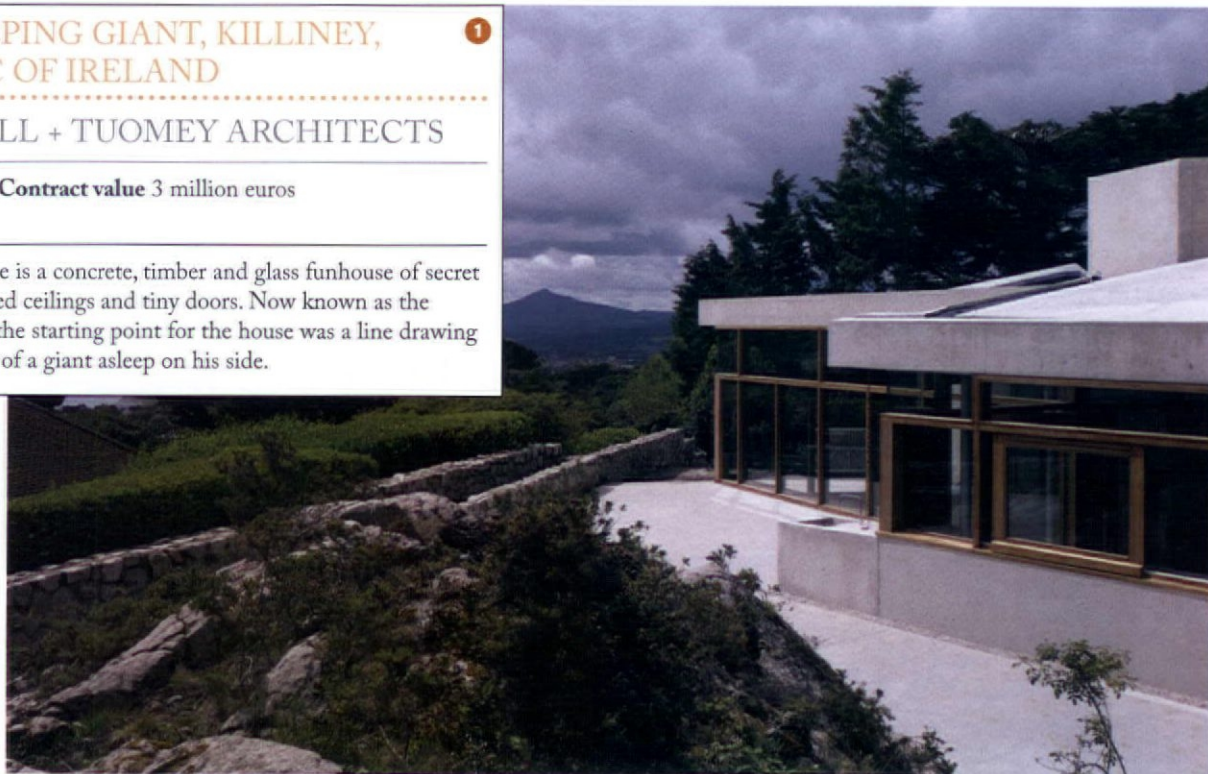
THE SLEEPING GIANT, KILLINEY, REPUBLIC OF IRELAND

1

O'DONNELL + TUOMEY ARCHITECTS

Client Private • **Contract value** 3 million euros
(£2.3 million)

This 500m² house is a concrete, timber and glass funhouse of secret passageways, tilted ceilings and tiny doors. Now known as the Sleeping Giant, the starting point for the house was a line drawing by John Tuomey of a giant asleep on his side.



DENNIS GILBERT

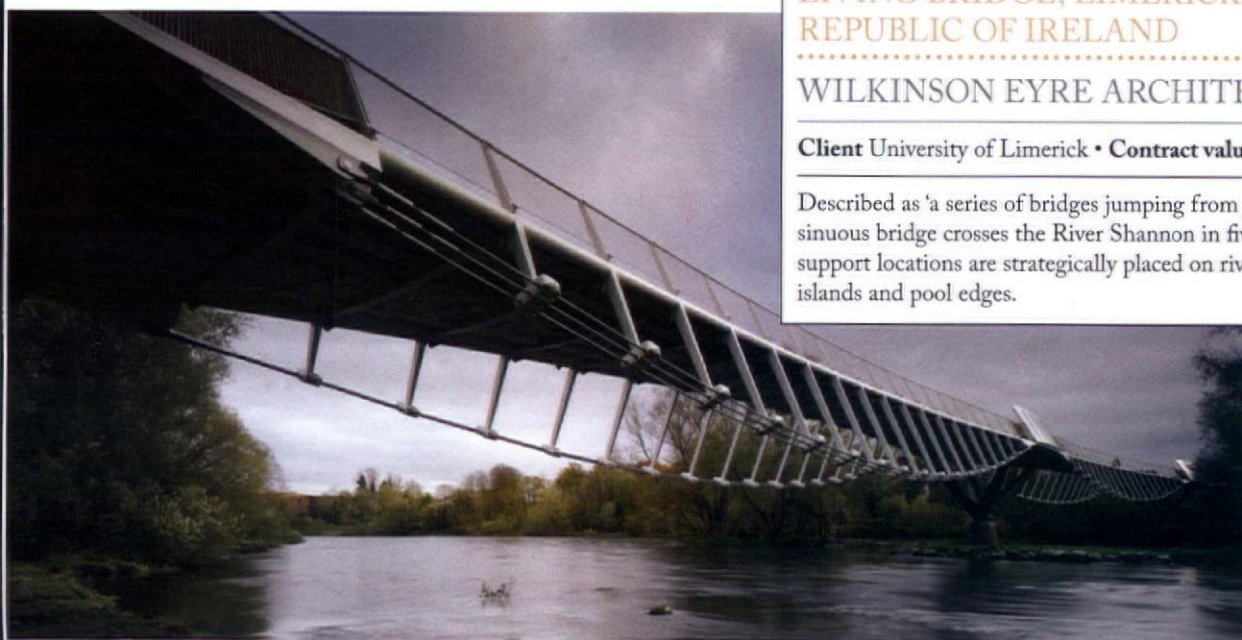
LIVING BRIDGE, LIMERICK, REPUBLIC OF IRELAND

2

WILKINSON EYRE ARCHITECTS

Client University of Limerick • **Contract value** £11 million

Described as 'a series of bridges jumping from pier to pier', this sinuous bridge crosses the River Shannon in five spans. The support locations are strategically placed on riverbanks, wooded islands and pool edges.



ROS KAVANAGH



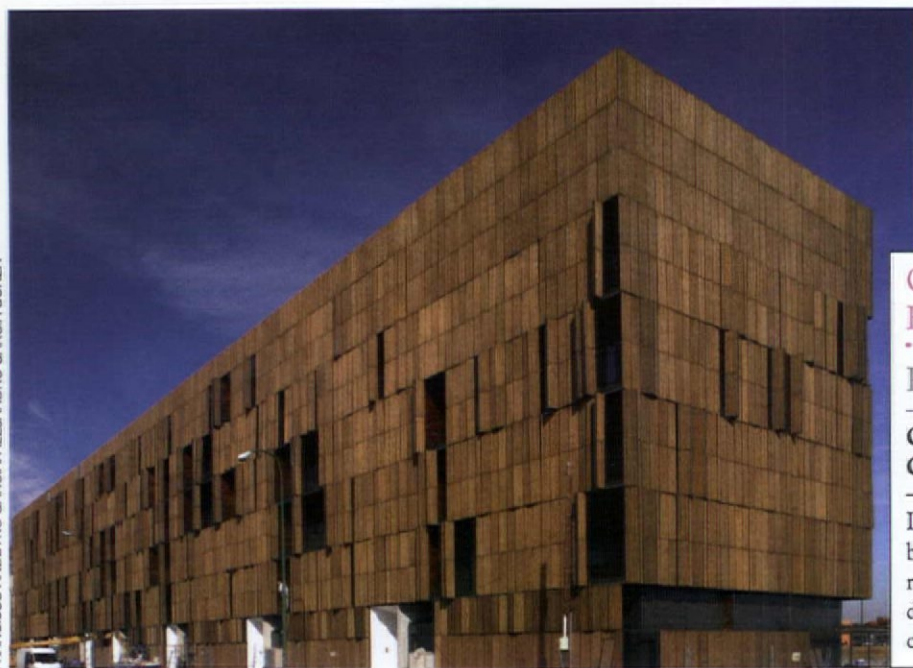
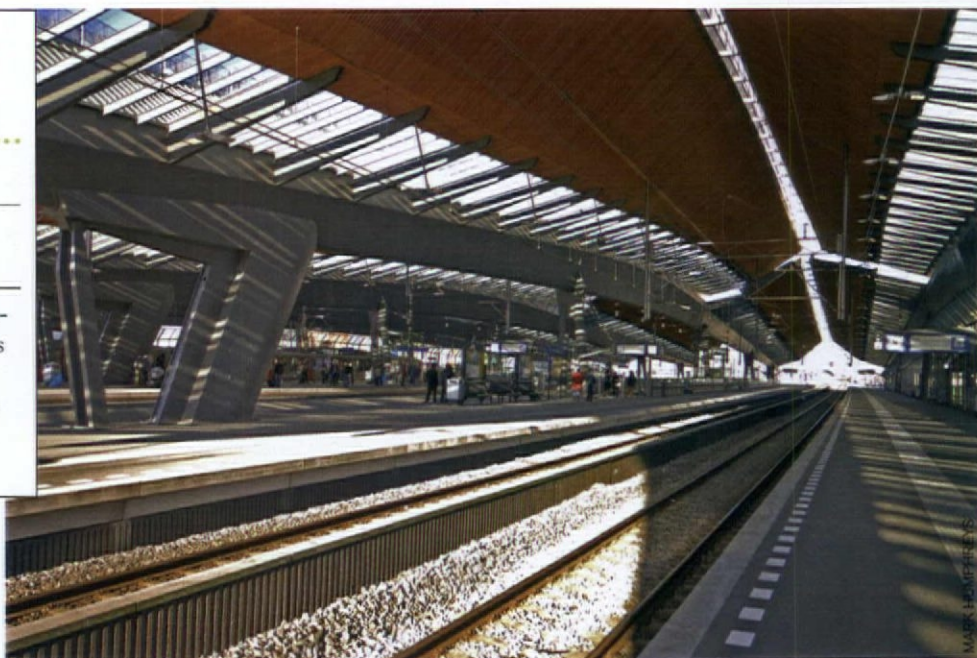
EUROPEAN AWARDS

BIJLMER ARENA STATION, AMSTERDAM, NETHERLANDS

GRIMSHAW, ARCADIS

Client Infraprojecten • **Contract value**
130 million euros (£103 million)

With its soaring timber-soffited roof and High-Tech detailing, Grimshaw's Bijlmer Station was an impressive building to complete while still operational. The station connects two sides of a fast-gentrifying neighbourhood outside of the city with a brightly lit, wide public path.



CARABANCHEL SOCIAL HOUSING, MADRID, SPAIN

FOREIGN OFFICE ARCHITECTS

Client Empresa Municipal de la Vivienda y Suelo •
Contract value 5.6 million euros (£4.4 million)

In order to maintain floor-to-ceiling glazing despite the blazing Spanish sun, Foreign Office Architects set the residential units of this apartment building behind decks faced with bamboo screens that can be opened or closed depending on the desires of each resident.

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LUBETKIN PRIZE

Lubetkin Prize The Lubetkin shortlist includes the most outstanding buildings outside of the European Union and is drawn from the International Awards list.

WINNER CASA KIKE, COSTA RICA

GIANNI BOTSFORD ARCHITECTS

Client Keith Botsford • **Contract value** £55,000

Locally sourced labour and materials were used to construct these two intimate pavilions. The first is a daytime atelier for a writer in Costa Rica, featuring a studio space with a writing desk, grand piano and library. The second smaller structure contains sleeping quarters and a bathroom. The roof beams allow for uninterrupted interiors with no vertical columns.



CHRISTIAN RICHTERS



NEW BRITISH HIGH COMMISSION, KAMPALA, UGANDA

CULLUM & NIGHTINGALE
ARCHITECTS

Client Foreign and Commonwealth Office • **Contract value**
£4.75 million

In response to the climate, this new home for the High Commission can be completely naturally ventilated through perforated screens and shaded windows. A lush courtyard also provides a cool microclimate. In keeping with the local vernacular, the buildings were finished in red brick with clay tile roofs.

AKRON ART MUSEUM, AKRON, USA

COOP HIMMELB(L)AU
WOLF D.PRIX/
W DREIBHOLZ &
PARTNER ZT

Client Akron Art Museum • **Contract value** \$20 million (£10.2 million)

According to Coop Himmelb(L)au, the Akron Art Museum is composed of three parts: the crystal, the gallery box and the roof cloud. The crystal is the entrance; the gallery box forms a virtually column-free exhibition space, while the roof cloud is described as a 'blurred envelope'.





RIBA INTERNATIONAL AWARDS

These are open to all RIBA members working outside the European Union and are judged by the RIBA Awards group (see page 27). The 2008 RIBA International Awards and Lubetkin Prize are sponsored by Mercedes Benz, with media partner the *Architectural Review*.



SHAI GIL



ED REEVE

GARDINER MUSEUM OF CERAMIC ART, TORONTO, CANADA

KUWABARA PAYNE MCKENNA
BLUMBERG ARCHITECTS

Client Alexandra Montgomery • **Contract value**
C\$10 million (£5 million)

A 13,000m² extension of the existing Gardiner Museum, designed in 1984 by Keith Wagland, this project was commissioned to heighten the museum's street presence. The architect responded with a set of extruding boxes that seem to tumble forward past the original structure. Generous double- and triple-height glazing contrasts the monolithic concrete facades, resulting in a structure both hard and transparent; accessible and tough.

MUSEUM OF CONTEMPORARY ART, DENVER, USA

ADJAYE/ASSOCIATES

Client Denver Museum of Contemporary Art •
Contract value \$11.3 million (£5.7 million)

Adjaye/Associates' first built project in the US, this glass and steel black box features an unmarked entry which leads past the low-ceilinged ticketing area into an expansive atrium. As well as galleries, the museum contains the Whole Room – a meeting room and gallery space, and the Idea Box, a learning centre for children.



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'THIS YEAR, WE WERE SPOILT FOR CHOICE'

Henrietta Thompson talks to three jury chairs about this year's RIBA awards, and learns that British architecture is having a moment to celebrate

If the judging of awards reveals a different narrative than the awards themselves (*see Kester Rattenbury's piece on page 24*), then surely it says something about architecture in Britain that this year's judges hold the entrants in unusually high esteem. Last year's Stirling shortlist was met with criticism for being so focused on Europe and non-UK projects (and architects depending on how you classify OMA) – many coming away with a negative view about 'the state of architecture' in this country.

But this year seems to have brought some pleasant surprises, with a large number of projects commended. This has lead jurors such as Joanna van Heyningen, in her eighth year of involvement in the awards process, to proclaim that she was 'humbled and stunned by some of the projects'. To get behind the closed doors of the judging process, we have interviewed three who undertook assessments around the country and the message is unanimous: this year things are looking up for British architecture, so curb your pessimism.

JONATHAN MANSER, EAST REGION THE MANSER PRACTICE

The standard of entries was extraordinarily high. It was very difficult to make the shortlist as almost everything that had been submitted was worth having a proper look at. We made eight awards in the end, which is quite a high number, but several of the buildings were right on the edge.

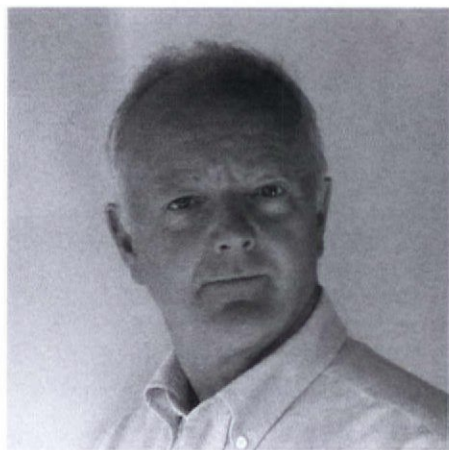
The process served to reaffirm the notion that quality in architecture doesn't change. This is surprising; when you follow the high-profile, iconic buildings in the press you might get a very different impression, but actually when you look at the rest of what's out there you realise that there's a consistency to what makes good architecture.

The RIBA set the criteria for the judging – the standard measures such as sustainability, fitness for purpose and so on. There were a few other things we were looking for that were a little less tangible: integrity of purpose,

a certain rigour and conviction to the design. The building that stood out the most to me, that I found most appealing, was the Wysing Arts Centre by Hawkins\Brown on the outskirts of a little village in Cambridgeshire. The first impressions of it were stunning; it is a convinced and convincing building that raises the profile of the arts centre.

One of the joys of judging these awards is seeing other people's architecture – it can be incredibly inspiring. This was a particularly good year for this region – partly because it contains Cambridgeshire I suppose, where there is not only a concentration of good architects but also the level of patronage is perhaps higher than elsewhere in the country.

Ultimately the difference between those buildings that were award winning and those that weren't was very close. People should be confident about putting work into the awards and not be put off if they didn't win – it's not a perfect process. It's incredibly stressful having to be judgemental when you are aware of how much effort goes into these buildings.



Jonathan Manser, East region



Cindy Walters, North West region



Joanna van Heyningen, London region

CINDY WALTERS, NORTH WEST REGION WALTERS AND COHEN

I have chaired the jury once before, last year, for Wales. It was a real challenge and we made no awards, which was an awful situation to be in. This year, however, I was looking at the North West, and we awarded 11 buildings out of 35; I think we had shortlisted 17. There was an awful lot of very good stuff. It's not an area that I personally knew very well, but we found some very good architects working in the region.

The entries were so varied, but the Manchester Civil Justice Centre by Denton Corker Marshall was one of the most uplifting as far as I'm concerned. The practice was only very small when it won the project, beating proposals from very large high profile architects like Richard Rogers, and the result is an exceptionally fine building and intro-

'People shouldn't be put off if they didn't win'

duced a brand new building type. We only had 45 minutes looking around inside, but I could have spent all day there.

I could mention so many: the Abito Apartments by BDP were very carefully done; there was a private house too by Stephenson

Bell which was exemplary; the Bluecoat in Liverpool by BIQ architecten was a successful collaboration and an important project from a regeneration point of view; and the Small Animal Teaching Hospital at Liverpool University by Sheppard Robson was a very clever solution to a complex brief.

One thing that struck me was that so many were Design and Build contracts. This year showed a huge increase in quality. I was expecting build quality to be a concern, but the number of awards we made is testament to some very good decisions being taken.

JOANNA VAN HEYNINGEN, LONDON REGION VAN HEYNINGEN AND HAWARD ARCHITECTS

I was jury chair for years and then spent eight years as a member of the awards group, so I am in a good position to compare this year to previous years. It has been quite exceptional. I was humbled and stunned by some of the stuff we saw; we were spoilt for choice.

We awarded 12 buildings, which I think was the most of any region, and shortlisted 25. It was quite hard – agonising, even. The RIBA process is scrupulously fair – no building can be excluded from shortlisting without having been seen. However that doesn't necessarily include going inside the building and I would say that next year this should be taken into account as well.

RIBA awards really are tough to win – none of us restricted the number we gave – if there weren't enough good buildings we certainly wouldn't be giving others a leg up.

'It's actually been a spiffing year'

A fresh approach is always important – a building doesn't have to make you go 'wow' nor does it have to be enormously innovative – but that it is fresh is key. The sector and cost are all taken into account as well – if an architect has done well with a low budget they should be awarded for that.

Some schemes didn't get an award because of the procurement route – which in some cases clearly undermined the building. Others because they'd done so well with the Design and Build route – Hopkins' National Tennis Centre and John McAslan's John Galsworthy Building for Kingston University were both low-budget projects, both Design and Build, both awarded. In other cases it was clear that the contractor had been allowed to make bad decisions.

If there was anything disappointing about the entries overall, things could have been stronger on the sustainability front. Everyone's doing it but it couldn't have been better. I wish I could think of something more controversial to say but it's actually been a spiffing year.



Adelaide Wharf/London
Architect: Allford Hall Monaghan Morris



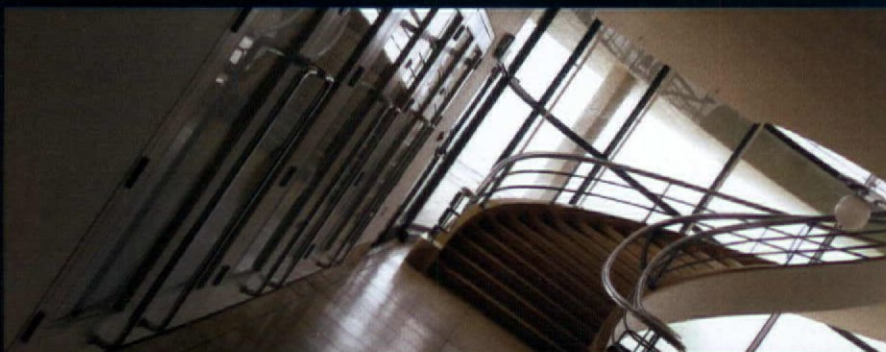
Award: Riba Award 2008



Wembley Stadium/London
Architect: Foster and Partners and HOK Sport



Award: Riba Award 2008



De La Warr Pavilion/South East
Architect: John McAslan & Partners



Award: Riba Award 2008

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Big Fish Little Fish

With one major project just completing and another beginning, Jonathan Hendry of Jonathan Hendry Architects celebrates with a fish supper

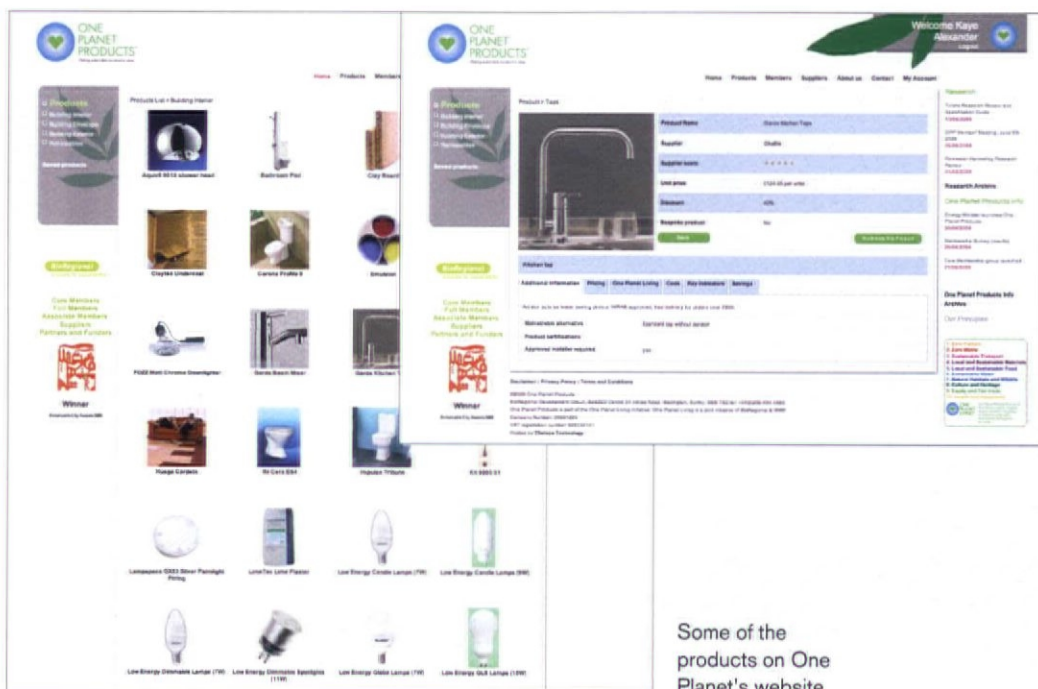
It's Friday again. In an hour we will be indulging in our weekly ritual of fish and chips and catching up with the latest events. At the moment we seem to be constantly going backwards and forwards to our mixed-use project in Lincoln, in an attempt to safeguard the finishing detail we set out to achieve.

We have viewed the courtyard building through scaffolding for the past 18 months and are informed by the contractor that this scaffolding will hopefully be dropped next week. Having waited so long and invested so much time and energy in our largest project to date, unveiling it will be a truly momentous day for everyone involved.

Furthermore, our proposal for an indoor tennis academy in Louth, Lincolnshire, is well under way. The deeper we research this project, the more interesting, intense and rewarding the process becomes, as does the collaboration with colleagues and suppliers. At the beginning of all our projects we have an idea about the type of atmosphere we want to create, without any preconceived ideas of the form and appearance of the building. This week our proposal reached the point where we felt we had achieved a specific atmosphere. This is a rewarding feeling.

My fish and chips has arrived.

Next issue: John Preve of Make



Some of the products on One Planet's website

WEBSITE 'GREENS UP' THE PRODUCT SUPPLY CHAIN

Building product specifier One Planet Products (www.oneplanetproducts.com), which launched in June, is a not-for-profit service designed to help architects, developers and contractors source sustainable products.

The website identifies potential suppliers, assessing them against One Planet Living principles set out by the BioRegional Development Group, the environmental charity behind the website. 'The premise is to look beyond the performance of a product in terms of carbon footprint and to green up the supply chain,' says executive director Mark Watson. 'We ask companies about how they operate – their fair trade and recycling policies, and even

whether they have ethical pension schemes.'

The products themselves are assessed using information from the BRE, researchers and experts. 'We don't just accept what we are told, but the emphasis is on the "currentness" of products, so we don't spend a year in a lab,' says Watson. Products that are 'green through-and-through' are listed on the site, along with available Code for Sustainable Homes credits and energy-saving data.

A cost-comparison function details expected lifetime and pay-back periods because, Watson explains, 'we're not advocating one best product – it depends on application and budget. For instance, we have found a triple-glazed wooden window that costs the same as

a double-glazed UPVC unit, which will be ideal for Housing Association projects.'

Architects can subscribe to the service for a fee as associate members, allowing practices to view the catalogue, which contains more than 130 products. The free trial in the run-up to the One Planet Products launch was taken up by 200 specifiers, who commented on their experience of using products. 'This feedback loop is something we want to maintain,' says Watson. 'We have a core membership group [which includes Feilden Clegg Bradley Studios, Rydon Construction and the Town and Country Housing Group] who we will meet regularly. We want to build up a living knowledge of people in practice.' Kaye Alexander

The mineral fluorite is the base of the composite polymer ETFE



ETFE'S MATERIAL QUALITIES

- Lightweight: about 1/100 of the weight of glass
- Low cost: approximately 50 per cent of glass.
Not cost effective on projects under 200m²
- Long spans: up to 250m long
- Insulation: U-values down to 0.2Wm²K
- Solar shading range of 1-90 per cent or opaque
- Embodied energy less than 1 per cent of glass
- 100 per cent recyclable
- Shrinks when exposed to fire, thus ventilating smoke
- Naturally non-stick, so exterior surface self-cleans

ETFE was first patented by DuPont in the 1940s, but went commercial in the 1970s when US manufacturer DuPont and Hoechst in Germany launched ETFE wire and cable insulation. Vector Foiltec, a sailmaking firm set up in 1982, pioneered the architectural use of ETFE. Vector Foiltec, located in Bremen, Germany, is now the leading fabricator of ETFE cushions and claims an 86 per cent market share – although new companies such as Hightex and Covertex, both based in Europe, are providing competition.

The material comprises cushions of two or more layers

secondary structure. Extrusions are usually aluminium due to its flexibility and affordability, but they can also be made of carbon, steel or stressed cables. It is advisable to specify the cushion shape and size before designing the frame.

Multi-layered cushions allow architects to customise the envelope to a greater degree than more traditional materials. The U-value, for instance, depends on the number of layers of foil in each cushion, ranging from 2.94Wm²K for two layers to 1.18Wm²K for five-layer assembly. 'With anything above five layers it is more cost effective

BLOWING UP

Lightweight and sustainable, ETFE is the material of the moment – but many still don't know how or why to use it, writes *Cathy Strongman*

Since 2001, when the eight ETFE (ethylene tetrafluoroethylene) domes of Grimshaw Architects' Eden Project turned a disused clay pit in Cornwall into a visitors' centre bursting with a lush array of plants, the material has seen a tremendous increase in demand. Affirming this trend, last month Birkhäuser published *ETFE Technology and Design* by Annette LeCuyer, an in-depth analysis of the material and its applications. Most recently, ETFE has been used on the 'Water Cube' – the National Aquatics Centre in Beijing by Arup, PTW Architects and Chinese practice CCDI (AJ 17.04.08).

with air trapped in-between. These cushions are prefabricated and transported deflated to site, where they are fitted into aluminium extrusions fixed to the primary frame and linked through valves to the inflation system – which typically consists of a unit attached to a ring main or radial system with smaller spurs adhered to each cushion. Next, they are inflated to stabilise the envelope.

The cushions are shaped into long stripes or tessellating shapes such as hexagons or triangles. Once the shape and size have been decided, the structural grid is developed. ETFE systems typically rule out the need for a

to incorporate a laminated layer of nanogel, which is like aerated sand, into the cushion,' says Ben Morris, managing director of Vector Foiltec. 'This is a technology that we've patented and means we can get the U-value down to 0.2Wm²K.'

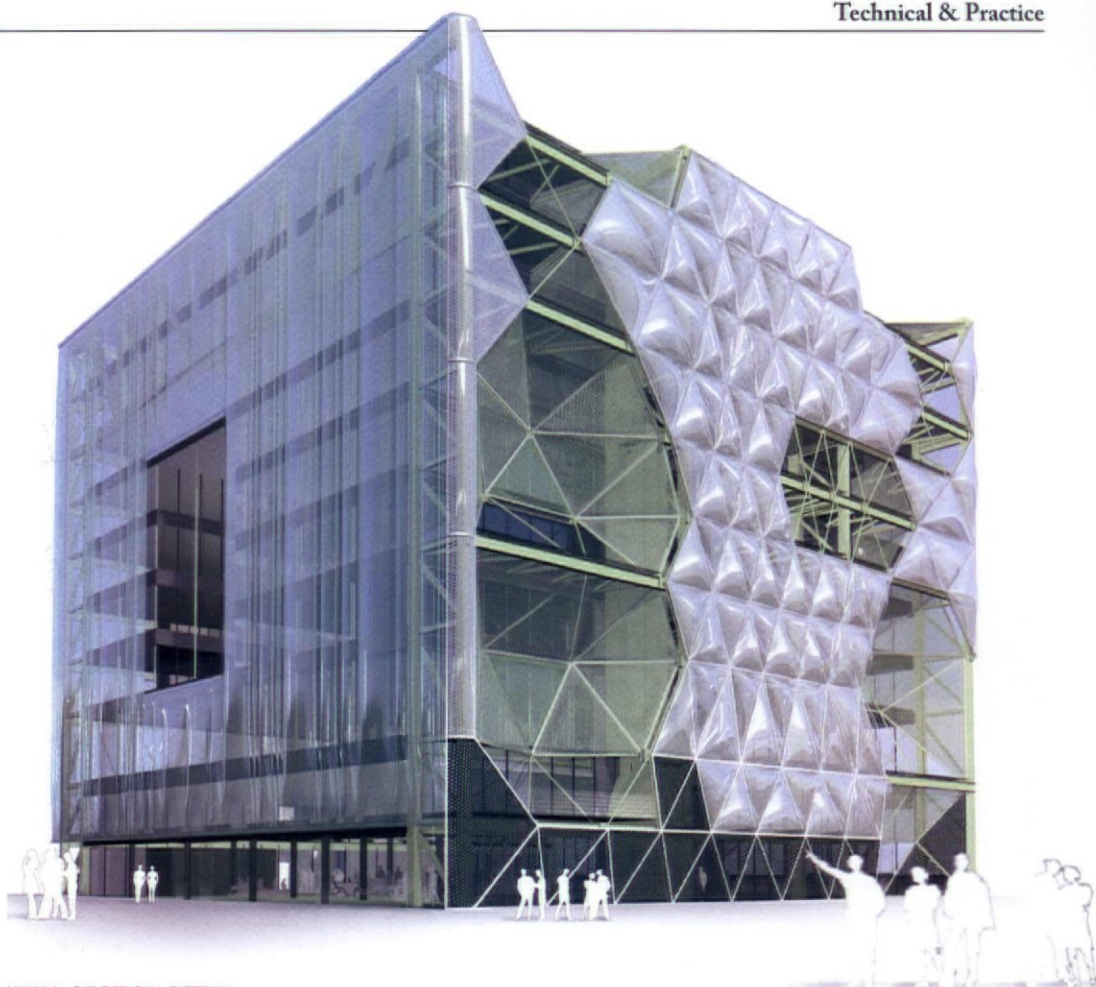
ETFE can also be pigmented or printed with a range of coloured opaque or translucent fluoropolymer inks to create a variety of decorative effects. The most common pigment is silver, which is typically used to reflect solar light and heat. 'The degree of solar shading is infinitely variable because dot patterns can range from 10 per cent transparency to opaque on

each layer of material,' explains Morris.

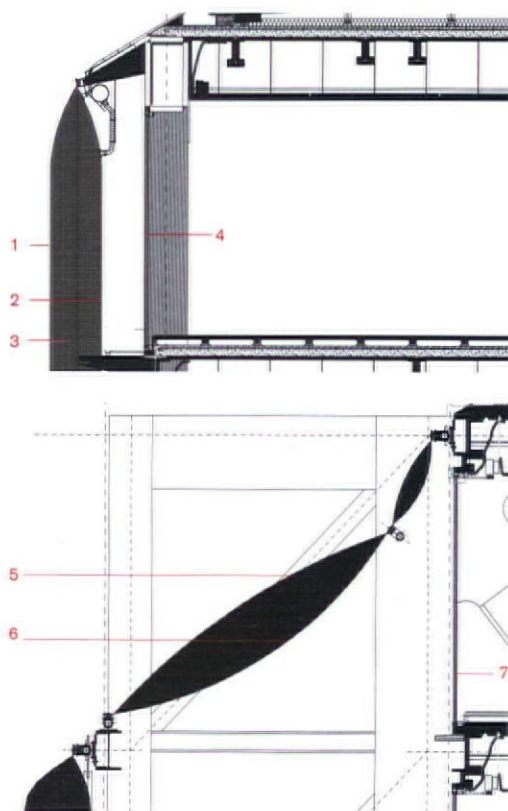
'All the fabricators in Europe source ETFE from the same suppliers so the base foil is identical,' says David Walker, managing director of Hightex UK. The difference between suppliers is the additional technology that they use, which can add to the cushions. Vector Foiltec, for example, has synthesised integrated LED lighting grids into inflated cushions, allowing architects the chance to fuse transparent enclosures with information technology to create vast graphic envelopes. Hightex, which supplies a range of membrane materials, is creating hybrid cushions that combine ETFE with more traditional fabrics like PTFE-coated glass.

'It's wrong to think that ETFE is just a cling-film wrapping,' says Geoff Crowther, architectural director at Ron Arad Associates, which is using the material on its Mediacite project (*see page 92*). To ensure the best performance of ETFE, given its particular qualities, all three manufacturers recommend that architects employ a specialist contractor in the early stages of design. In terms of safety, for instance, designers need to bear in mind that ETFE can be cut with a knife. Thus residential application may be questionable, and the manufacturers recommend only specifying the material on parts of the building that are inaccessible.

'Architects can approach us at any stage,' says Walker. 'But there are benefits in coming to us early as we can give them ideas, advise on the detailing and point out any pitfalls.' >>



WALL SECTION DETAIL



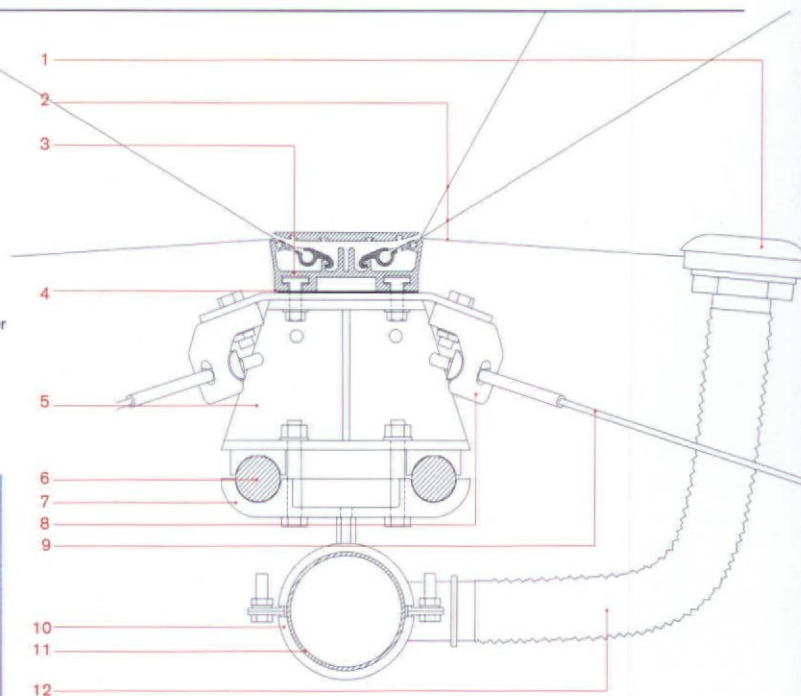
MEDIA-TIC BUILDING, BARCELONA

Architect Enric Ruiz Geli/Cloud 9 **Gross area** 23,104m² **Completion date** January 2009

The MEDIA-TIC building will be an IT and media communications hub clad in 2,500m² of ETFE. The south-east facade has a variable ETFE skin to control solar gain, comprising a three-layer cushion. By varying the air pressure within the cushion's two air cavities the middle and exterior layer can be joined together to create shade (the patterns connect to create an opaque surface) or moved apart to allow sunlight to filter through. Solar gain on the south-west facade is controlled by liquid nitrogen that is periodically pumped into the cushions. 'It's a bit like a smoke machine at a disco,' says Morris. The system activates itself automatically with a temperature sensor network.

- | | | |
|---|--|--|
| 1. 200µm ETFE layer vertical printing 15 per cent | 4. Double glazing module U-value 2.8W/m ² K | 6. 200µm ETFE layer negative dots printing opacity 63 per cent |
| 2. 200µm ETFE layer vertical printing 30 per cent | 5. 200µm ETFE layer green dots printing 19 per cent | 7. Double glazing module U-value 2.8W/m ² K |
| 3. Fog atmosphere 40 per cent | | |

- | | |
|---------------------------------------|---------------------|
| 1. Cushion valve | 6. Cable |
| 2. Textlon foil cushion, three layers | 7. Spacer clamp |
| 3. Textlon foil extrusion | 8. Snow wire hanger |
| 4. EPDM thermal separation | 9. Snow wire |
| 5. Spacer | 10. Flexible pipe |
| | 11. Pipe clamp |
| | 12. Pipe |



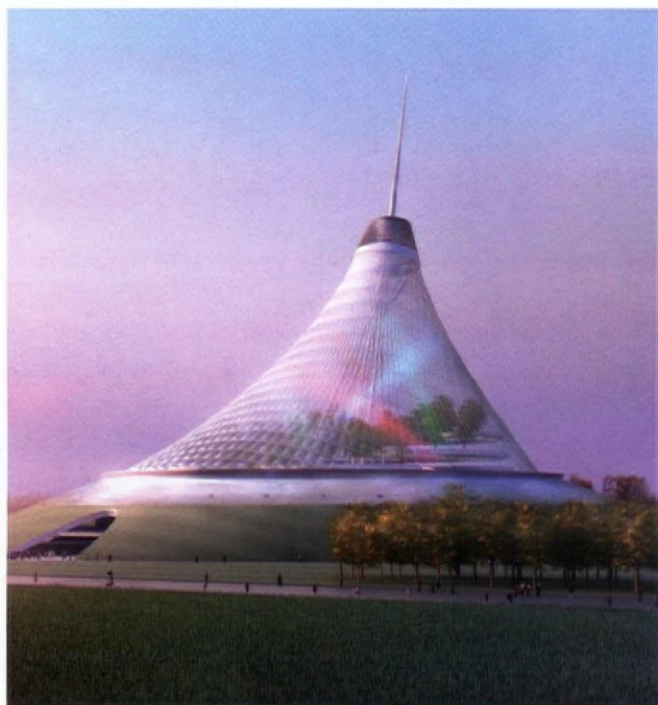
DETAIL SECTION: CUSHION EXTRUSION AND AIR SUPPLY CONNECTING ETFE CLADDING TO BASE STRUCTURE

KHAN SHATYRY ENTERTAINMENT CENTRE, ASTANA, KAZAKHSTAN

Architect Foster + Partners Gross area 100,000m²

Completion date 2009

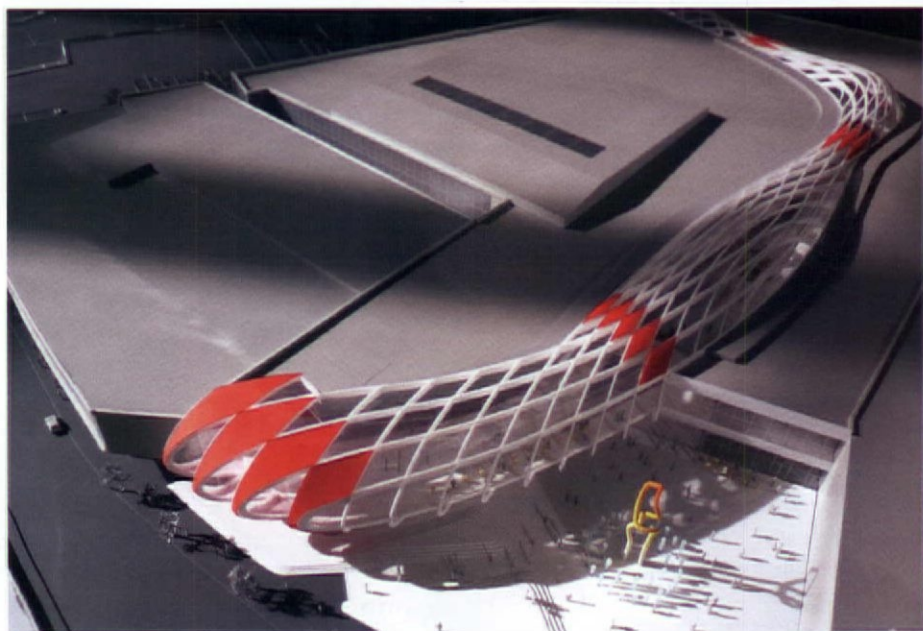
The Khan Shatry building, which rises 200m from an elliptical base to form the highest peak on the Astana's skyline, will provide a sheltered climatic envelope for an internal park, shopping and entertainment venue. The tent-like cable net structure is clad in ETFE to allow natural light to enter the complex while protecting it from temperatures ranging from -35°C to 35°C.



MEDIACITE, LIEGE, BELGIUM

Architect Ron Arad Associates Contract value 16.5 million euros (£13 million) Gross area 6,500m² Completion date August 2009

This 350m-long shopping mall weaves through the 40,000m² Mediacite. A network of steel roof ribs that vary both in structural depth and height are clad in ETFE. The architect specified four layers of ETFE foil to meet the clients' demand for high U-values, and a 70 per cent dot matrix is printed on the material to restrict solar gain. ■



In this section // Summer degree shows // Critics' Choice // Back Issues // 10 Things To Do At The London Festival of Architecture

The Critics

Bartlett student
Christopher Bryant's
A House of Cards:
A Contemporary
Tower of Babel

DEGREE SHOWS 2008

The final crit

*The AJ continues its student exhibition coverage with six reviews by academics, architects and critics. First up, the Bartlett show – which is classic Bartlett, says **Kester Rattenbury***

Bartlett School of Architecture Summer Show, now closed, Slade School of Fine Art Galleries, Main Quadrangle, UCL, Gower Street, London WC1 6BT

To see the Bartlett show is to get a huge hit of nostalgia for some vision of an unreal past. There's a rush of boho-intensity of a Berlin nightclub turned art school as you come up the stairs and hit the first years, who, although only a few months into the culture, are video-literate and producing articulated, junk-like, zoomorphic, spectacular forms. They're already pure Bartlett, and they stay that way.

The show, of course, looks great: consistently eclectic, marvellously shown, endlessly exuberant. When the mainstream is so

accomplished it's slightly unfair to notice the variants – Nic Clear's always excellent movie-making unit, Stephen Gage, Phil Ayres and James O'Leary's unit under the theme Experiments in Time – but they do come as a relief and offer points of departure to somewhere slightly different. Indeed, Gage and doctoral student Chris Leung's test pavilion – a converted shipping container, fully glazed with insulated shutters that open and shut automatically depending on weather conditions (see AJ 19.06.08) – is the most salutary

of all: a dryly convincing model of the future.

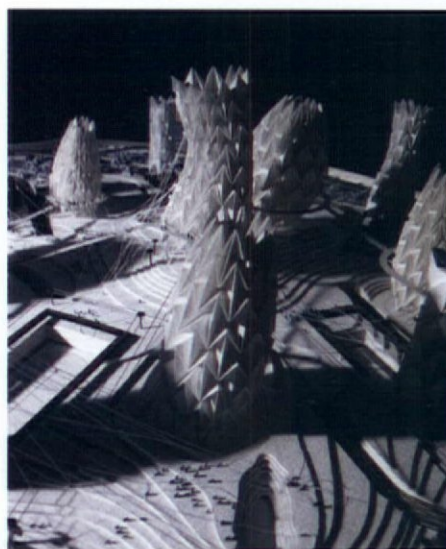
Elsewhere, it's the classic Bartlett paradox. The school propagates fecund, flowering, overt creativity and individuality, which somehow also manages to be of a ruthlessly single architectural type. The show is stuffed with the deliberately archaic – the handmade, the hand drawn, the junkyard, the cabinet of curiosities – fused, of course, with the parametrics and laser-cutting of our age.

The best students seem to stake out on the perimeter. Christopher Bryant's >>

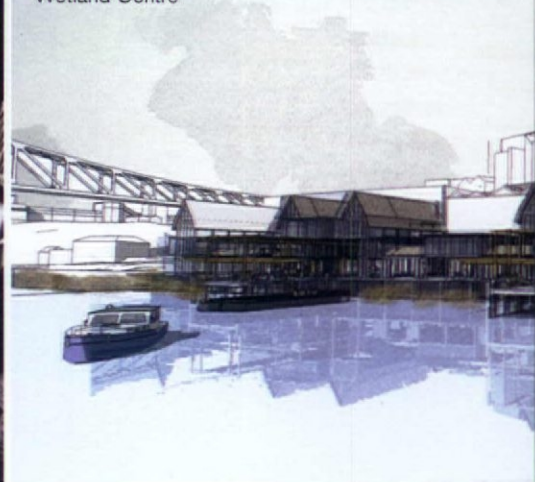
mind-blowing drawings for an infinite House of Cards (pictured on page 93) have the unusual critical edge on the colleagues. Thomas Hiller's Emperor's Castle (pictured right) comes from another planet altogether. But whatever planet the students' projects come from, they manage to land in more or less exactly the same place.

The vast shadow of the formal side of Archigram hasn't vanished, and maybe that's what gives this year's show its tang of nostalgia. Besides the foreshadowing of more nostalgia yet to come (recycling, urban agriculture, ad hoc and the handmade), somehow the projects all look back towards a vanished golden age – which may turn out to be now.

Resume: Bartlett students look forward and backward at this year's show



Left Bartlett student Thomas Hiller's Emperor's Castle
This image University of Northumbria diploma student Paul Morton's Newburn Wetland Centre



Mackintosh diploma student Nicholas Crawford's Seaplane Terminal on the River Clyde

display, regardless of year or brief. Students have clearly been encouraged to consider strategies for larger geographic areas, from which the final buildings and their functions are distilled. The work of the diploma students analyses areas within the city of Glasgow, with a particular concentration on the city's two rivers, the Clyde and Kelvin. A number of schemes for sporting and cultural venues have been proposed, including a new Seaplane Terminal on the Clyde by Nicholas Crawford (pictured left), which engages with a part of the city long under-utilised.

The principal third-year project, a Boat and Wreck Restoration Facility in Eyemouth, had a relatively straightforward, if unusual, remit. The students selected a site for themselves, resulting in a range of imaginative and thorough

MACKINTOSH DEGREE SHOW 2008

Graeme Nicholls and Philippa Cameron of ZM Architecture review the Mackintosh show

Glasgow School of Art Summer Show, now closed, Bourdon Building, 167 Renfrew Street, Glasgow

The Glasgow School of Art summer exhibition, which includes the Mackintosh School of Architecture show, opened with a street party on 13 June – a spectacle worth observing almost as much as the work on display.

On entering the Bourdon Building, we

initially encountered the eclectic work of the Masters of Architecture by Conversion programme in the Grace and Clark Fyfe Gallery. This consists of a mix of the architecturally serious, socially conscious and whimsical. Highlights include the sustainable, double-skin facade studies by Kellie Finnegan; Ross Plaster's poetic proposal for the metamorphosis of abandoned gasometers into a network of butterfly farms; and the larger-scale investigation of Glasgow's East End by Sean Joyce. Joyce identifies a series of disused or dilapidated historic spaces associated with the textile industry as key 'nodes', where strategic intervention could trigger the formation of a new creative industries zone in the city.

This strong focus on context forms an underlying theme throughout the work on

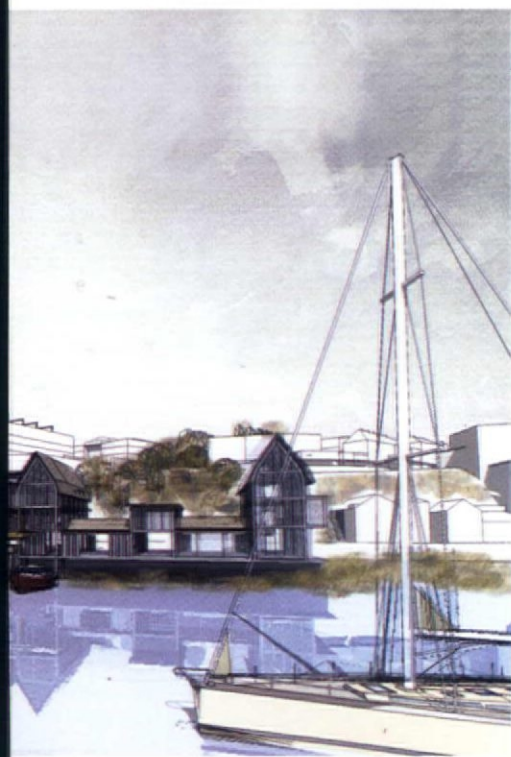
The eclectic Masters work consists of the architecturally serious, socially conscious and whimsical

interpretations in a variety of locations, producing both detailed and well-presented proposals. Jonathan Black proposed an addition to the existing fabric of the town, selecting a location to suit the building type, while not adhering too stringently to the vernacular aesthetic.

Noticeably at the Mackintosh show, there was a great consistency in the quality of work. It was definitely worth a visit and we look forward to going again next year.

Graeme Nicholls and Philippa Cameron work at ZM Architecture in Glasgow

Resume: The Mackintosh's street party was almost as good as the work on show



NORTHUMBRIA DEGREE SHOW 2008

*Northumbria's show exudes quality and drama, says **Andrew M Clark** of Redbox Design*

Built Environment, University of Northumbria degree show, now closed, at Ellison Place, Newcastle-upon-Tyne, NE1 8ST

The University of Northumbria exhibition is an outstanding show, beautifully presented, with delightful projects in a variety of media – and what a relief to see students who can draw. The level of quality is evidence of a carefully considered approach to architectural education.

The BA course included two major projects: a community centre well suited to technical design work, and a 'synoptic' project – an archaeological centre on a prehistoric site. The latter obviously inspired the students, who produced some dramatic and sensitive designs.

The diploma course also shows real promise. Ben Dryden's Performance, Exhibition and Conference Centre is a simple, elegant scheme, while Paul Morton's Newburn Wetland Centre (pictured above) and prefabricated cruck frame is a brave attempt at creating a new sustainable building typology. Project types vary massively, but the quality hardly wavers.

Andrew M Clark is managing director of Redbox Design Group

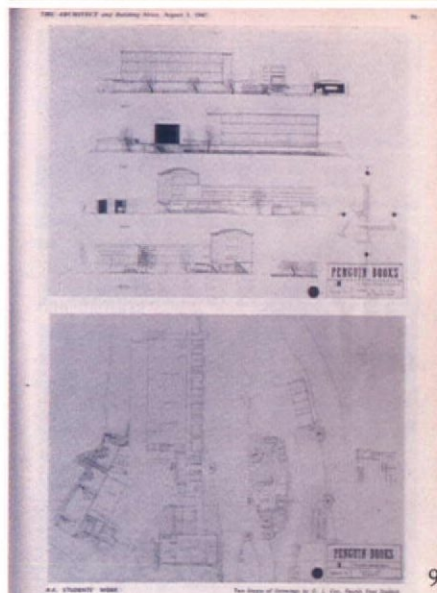
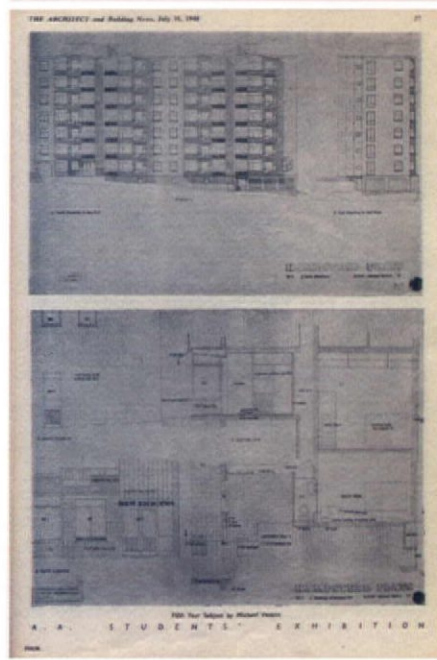
Resume: An outstanding show of strength from Northumbria

Back Issues Many a critic has been puzzled by the Architectural Association's summer show, says **Steve Parnell**

The *Architect and Building News* (ABN) was a lively mid-century rival to other architectural weeklies like *The Architects' Journal*. Each year after the war, 'Abner' (its equivalent to the AJ's Astragal) reported on the Architectural Association's (AA) student exhibition.

The issue from 2 August 1946 shows some pretty ropey drawings by third-year student Stephen Gardiner (pictured top right), who became the *Observer's* architecture critic in the 1970s. A bland factory for Penguin Books by fourth-year student Oliver Cox is pictured in the 1 August 1947 edition (bottom right). While at the AA, Cox formed a friendship with future planner Graeme Shankland, and the practice Shankland Cox is still going strong. In 1948, ABN provided a complete description of the school from first year to fifth year. Gardiner reappears (much improved), as does Cox and Shankland's close friend Michael Ventris, who commands a full page with his block of flats (centre right).

In his end-of-year address, published in the ABN of 29 July 1954, AA principal Michael Patrick said: 'Some of the forms produced... were no doubt interesting by reason of their novelty, but it has been a shock to some of us to see how soon the novelty can wear off.' In 1955, Abner admitted: 'Often in the past I have found the AA school exhibition beyond me. The students seemed to operate in a completely unreal world of their own creation.' Two years later, he wrote, 'These are not students, but prophets,' though he doubted their 'curious shapes and obscure construction'. These sceptical words were printed at a time when plans, sections, elevations, perspectives and models were still the norm at AA shows. How would Abner have reviewed 2008's crop? Would he echo the warnings of the late Patrick Abercrombie, famous planner of post-war London, in his 1956 AA prize-giving speech, where he said, 'Few would be called upon to produce architectural marvels'?



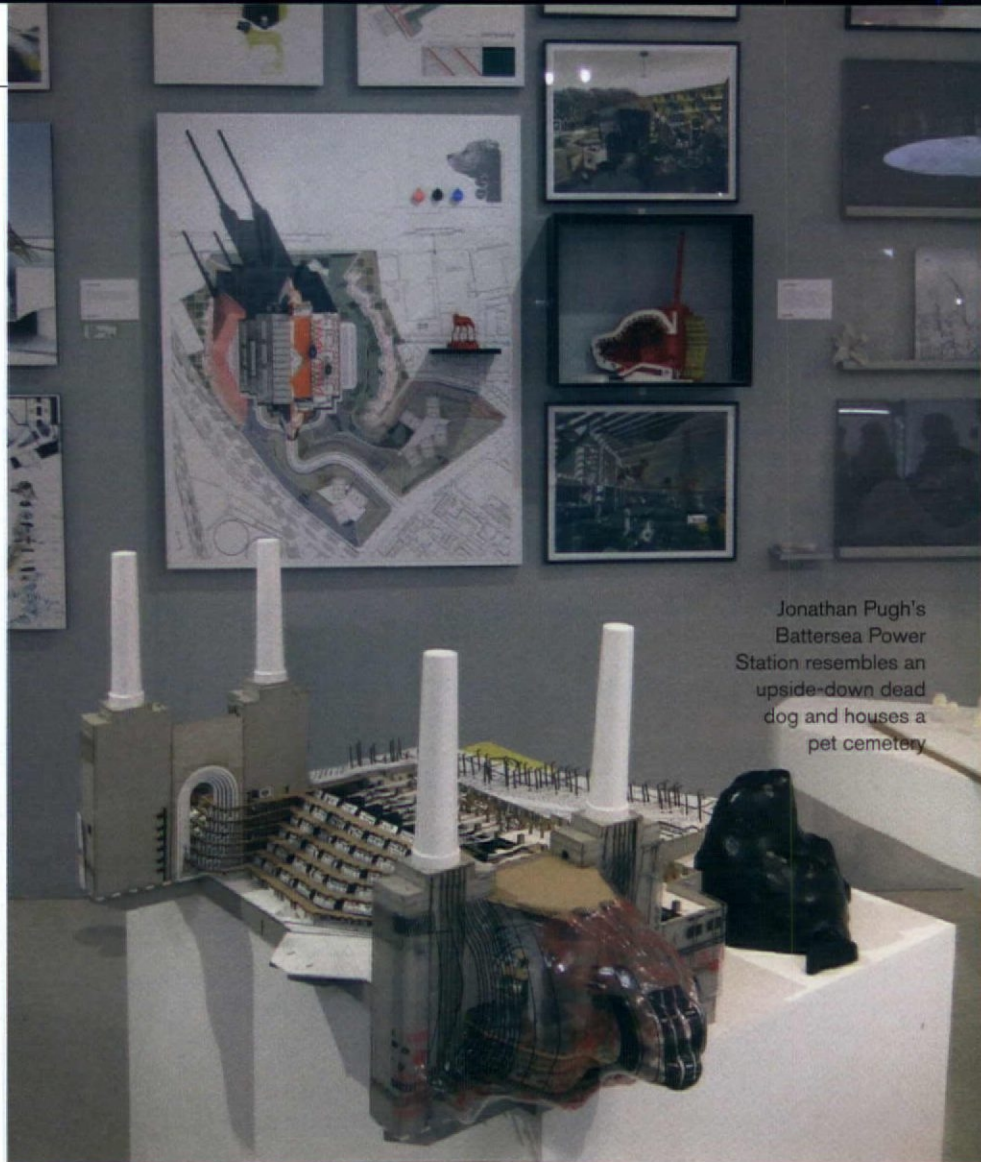
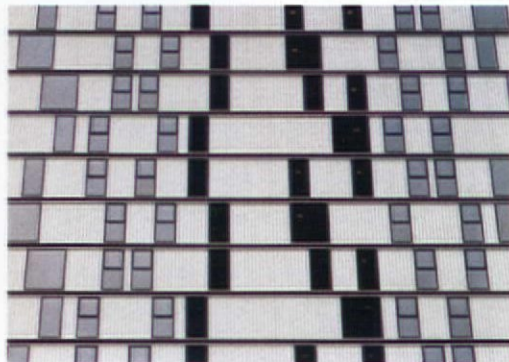


Critic's Choice

The superficiality of architecture is exposed in Matthias Hoch's photos, says **Andrew Mead**

I recommend Matthias Hoch's exhibition at London's Rocket Gallery with mixed feelings because it's hardly an advert for architecture today (www.rocketgallery.com). Hoch is showing some sizeable photographs of recent buildings in Germany and the Netherlands. Although UN Studio's colour-wrapped offices in Almere are unmistakable, no architects or projects are identified. Focusing on details of facades and an occasional anonymous interior, Hoch is interested primarily in a kind of generic architecture. Constructed from universal materials, and with no relationship to place, the buildings are interchangeable. The caption says Leipzig, but could as easily say Shanghai.

Hoch uses a large-format plate camera, which gives these images great precision. 'I'm searching for clarity in a world that's growing ever bigger, faster, harder to grasp. Solid forms to counter ever-greater diffusion,' he says. But 'solid' isn't the word for what's on the walls here. In Hoch's photos the profession seems preoccupied with surface effects, apparently mistaking them for architecture. The symptoms include colour patterns to camouflage blandness, a mannered irregularity in the placement of windows (*pictured below*), and a self-conscious asceticism that tries to signal 'seriousness' but seldom delivers. Hoch highlights some of the default positions of 21st-century architecture and it's not a pretty sight.



Jonathan Pugh's Battersea Power Station resembles an upside-down dead dog and houses a pet cemetery

RCA DEGREE SHOW 2008

Kester Rattenbury reviews the Royal College of Art student exhibition

RCA Summer Exhibition, until 5 July at the Royal College of Art, Kensington Gore, London SW7 2EU

The Royal College of Art (RCA) is such a teeny, luxurious course – its 40-odd students just swimming in staffing and amenities, its 191-page catalogue an overkill – that it seems unfair to give it the same weight as its ten-times busier competitors. Still, that's life.

Sitting among the country's cutting edge of product and furniture design, textiles and art, the architecture programme can look like the country cousin, but it learns from its relatives – though there are units in less glamorous circumstances which do the same. The work is smart, on the money, clever. It

avoids a homogenous language of building form in favour of tactics and creative invention of programme – our latter-day way of taking a polemical interest in social issues.

Somehow, the RCA manages to squeeze four design units out of 40 students (one unit, ADS2, only had one second-year student, which seems to be taking luxury to the point of extreme discomfort). Most units take a site and a theme and get the students to develop their own brief. Tactics differ – ADS4 did future studies, ADS3 had a great range of cakes and Byzantine composite drawings – but the styles of architecture, the usual contemporary range of laser-cut decorations, spiralling towers etc, tend to spread cross-unit rather than centre on them.

There is definitely a star unit. ADS1 (which had about half of the school's second years) certainly delivers the most meaty and intriguing projects, including the undoubted star of the show, Jonathan Pugh, with his marvellous, bonkers, utterly coherent proposal to reintegrate Battersea Power Station with

Battersea Dogs Home and major social housing (*pictured left*), offering dogs on demand to teenagers and pensioners, as well as a pet cemetery in the head of the Power Station – which resembles a Staffordshire Bull Terrier lying on its back.

Though the architecture can look dowdy in comparison with its cunning, streetwise, right-on-the-industry neighbours, both they and it manifest a lateral, often socially concerned opportunism, which is rather encouraging in these days of power by consumer, and far more interesting than a formal style. Refreshing.

Resume: Jonathan Pugh thumbs his nose at Viñoly with his Battersea doggie design

LONDON MET DEGREE SHOW 2008

If you can only see one show, make it London Met, says Alex Wright

Department of Architecture and Spatial Design Summer Show, now closed, London Metropolitan University, 40-44 Holloway Road, London N7 8JL

London Metropolitan can justifiably boast an unusually diverse student population. This snippet of information fails to prepare the visitor, however, for the extraordinary diversity of work at its end-of-year show, most prominently among graduates, where each unit presents a clearly differentiated identity.

The room I found myself spending most time in was that given over to the work of Unit 1, tutored by Florian Beigel, Philip Christou and Andy Greig, on the theme of 'Landscape as City'. Here projects by Alex Gore and Awot Kibrom (*pictured above right*) were highlights, as was the Finnforest Pavilion, built at Ecobuild in February by Unit 7 – run by David Grandorge, Peter Karl Becher, Matthew Barnett-Howland and Stefano Ciurlo-Walker.

It seems obvious from this exhibition, the excellent catalogue and the range of live projects undertaken, that this is a school in rude good health. If you can only visit one student exhibition this summer, London Metropolitan's would be an excellent choice. Alex Wright is a senior teaching fellow at the University of Bath

Resume: The polluted Holloway Road hasn't affected the health of London Met



London Met student Awot Kibrom's proposal for the densification of Fountains Abbey, Yorkshire

NEWCASTLE DEGREE SHOW 2008

Andrew M Clark finds a dystopic degree show at Newcastle University

Architectural Studies Degree Show, until 9 July, at the University of Newcastle-upon-Tyne, NE1 7RU

This heavyweight exhibition from two big years – 120-odd students in the BA and nearly 50 in the BArch – is full of dark and moody schemes. Just when you think these students are taking themselves too seriously, you discover James Bell's abattoir in historic Newcastle – complete with blood-spattered walls and herds of cattle roaming the city centre.

There are some outstanding projects on display, such as Lee McLoughlin's International Centre for Conflict Research in Belfast and Philip Rowden's Edinburgh Art Centre.

Resume: The Geordies are gory this year

10 THINGS TO DO AT THE LONDON FESTIVAL OF ARCHITECTURE

1 Sky Walk

Carmody Groarke's Sky Walk opens. 5 July, Sky Walk, Montague Place, WC1

2 Breakfast at The Gymnasium

Peruse Price & Myers' Geometrics exhibition. 9am, 8 July, The Gymnasium, St Pancras Rd, NW1

3 Graham Stirk

The senior director of Rogers Stirk Harbour + Partners discusses his work and career. 6.30pm, 4 July, British Museum, WC1. Tickets £5

4 OMA*AMO Hermitage 2014 symposium

Rem Koolhaas and others discuss 'Modernising the Encyclopaedic Museum'. 5 July at The Great Hall, King's College, WC2

5 Peter Ackroyd lecture

Peter Ackroyd on 'Hawksmoor and the Wild World of London'. 4pm, 6 July at St George's Church, WC1. Sold out

6 Greening Bays competition installation

See 14 parking bays redesigned for one day. 4 July on Store Street, WC1

7 Architectural Jelly banquet

Gorge on architectural models made of jelly by foodsmiths Bompas & Parr. 8pm-3am, 4 July at the UCL Quadrangle, Gower Street, WC1. Tickets £5

8 Senate House talk

Richard Simpson discusses Senate House, the UCL building designed by Charles Holden. 12-1pm, 5 July in Room 336, Senate House North Block, Malet Street, WC1. Free

9 David Chipperfield lecture

The 2007 winner of the Stirling Prize gives the London Festival of Architecture's keynote talk. 6.30-8pm, 3 July, Institute of Education, WC1

10 Define Your City

Five architects, including AJ columnist Patrick Lynch, pontificate on the character of London. 6.30pm, 8 July at Southwark Cathedral. Free but ticketed. Email aj.rsvp@emap.com

Visit www.lfa2008.org for more information

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AJ ENQUIRY 201

Kier Property Development has used Colorcoat Prisma prefinished steel from Corus in Metallic Silver and Pegasus colours on its newly erected distribution units in Enfield. Colorcoat Prisma is technically superior to PVDF and is available in a range of contemporary colours. It is backed by a Confidex Guarantee for up to 25 years.

METAL TECHNOLOGY



AJ ENQUIRY 202

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

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FastClad is a proven prefabricated brick-slip cladding system, enabling internal and external masonry to be assembled with speed and efficiency without specialist tradesmen. FastClad is ideal for new or existing timber-frame and steel-framed buildings. Recent projects include developments with Tesco, Taylor Woodrow and JS Bloor.

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Velfac now provides a service for domestic or small commercial projects. Each window is made bespoke to design, colour and size specifications, allowing more freedom of imagination. The display is at the Kettering showroom in Northamptonshire. Telephone 01223 897 100 or visit www.velfac.co.uk

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AJ ENQUIRY 205

Robseal Roofing has won the single-ply category in the NFRC's Excellence in Roofing Awards 2008 for its roof on the London Maggie's Centre. The roof has a series of diamond shapes and triangular openings cut completely through the roof structure. Robseal used Sarnafil membrane for this challenging open specification project.

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

EUROCLAD



AJ ENQUIRY 207

The Cardiff School of Creative and Cultural Industries' new facility has several complex shapes and contours and is furnished in a striking white cladding system supplied by Euroclad. Euroclad's rainscreen cladding system was specified for the interior and exterior of the building as it was capable of matching the building's geometry.

TROAX UK



AJ ENQUIRY 208

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

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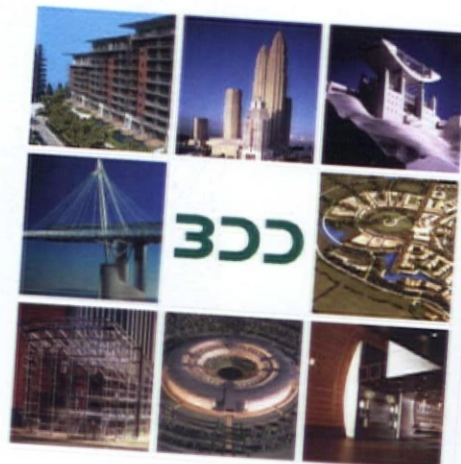


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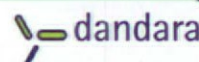
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Ian Martin.

Towards a new, inclusive Epic Space Communion

MONDAY. A schism is now inevitable in the worldwide Architectural Communion. We all have to search our souls and decide whose side we're on.

It is all very well for the Prince of Wales, the titular head of conservative architecture, to bang on about tradition. His job's at stake. So what if there's no reference to flamboyant architecture in the Book of Common Prayer? That doesn't mean architecture of different shapes and social destinies is 'wrong' or 'unscriptural'.

What Would Vitruvius Do? I don't know. But when he preached '*firmitas utilitas venustas*' I don't think he had Georgian pastiche in mind. **Architecture is an expression of human aspiration, and love. If not for each other, at least for ourselves.** We have a duty to stand with the unorthodox, the marginalised, the reviled, the experimental.

Now the preposterous ultra-conservatives threaten to 'break away' from the Architectural Communion, like anyone would notice. No, the straights and the perpendics have had it their way for thousands of years. I'm with the Lesbian and Gehry Architectural Alliance.

TUESDAY. I'm also thinking about joining the Roman Catholic church, to take a stand against the blasphemy of carbon fundamentalism. I saw a London dustcart the other day bearing the mission statement 'Camden Council - taking away the sins of the world...'

WEDNESDAY. There's a competition to design 'a major new iconistic beaconi-

cal landmark building' for a small town in the Midlands. **Instead of a brief, I'm sent a 'FAQ'.**

What is the purpose of the new building? To act as a focus for new businesses and public empowerment. **How will this focus be delivered?** Through tallness, design innovation and lights that respond to activity levels inside or something. **What will happen inside the building?** Creative industry and new ways of working together. **Who will pay for the building?** Costs will be met via a multi-level partnership of agencies, and 'shortfall'. **Is there anything else I need to know?** No, but please avoid disqualification by not printing out this email.

Thank God the competition has been approved by the RIPBA. It could have been much vaguer.

THURSDAY. Still, you can't enter everything. It thins the genius. Yeah, forget the beaconical landmark building. I'll have a go at this competition instead, a Call for Ideas. The challenge is to rethink Ivanhoe Gardens, a classic '60s council housing scheme in the part of Tower Hamlets known locally as Least Poplar. And quick as you like, it's not listed and might be bulldozed in a minute.

Synopsis: designed by legendary architects Norman & Wisdom, then not looked after very well for 40 years, then - oops - suddenly remembered. Today we know that concepts such as 'aerial doorsteps' and 'vertical neighbouring' and 'affordable housing' were flawed, but **in the 1960s most people were working class and could be arranged more easily.** Men in hats, the women in scarves, a bit like Forest Gate, only less homophobic.

This is the 21st century though, as we never tire of reminding ourselves, so all rethinks must be radical. First, what sort of user do we want? Clue, we're in Docklands. To make the estate ecologically viable we need high-earning singles looking for stylish studio living just a five-minute cab ride from Canary Wharf. And how do we attract these savvy, 21st-century users? By making it look as though they already live there, idiot.

I discard my plan for the meticulous restoration of Ivanhoe Gardens and instead create a digital montage with random fabric blobs all over it. Whoa, excellent. The elevation looks like an overhead view of the VIP camping area at Glastonbury. Some wiggly stuff here... scribble over the top in magic marker... sorted!

FRIDAY. I'm shortlisted. Everybody loves my podded estate.

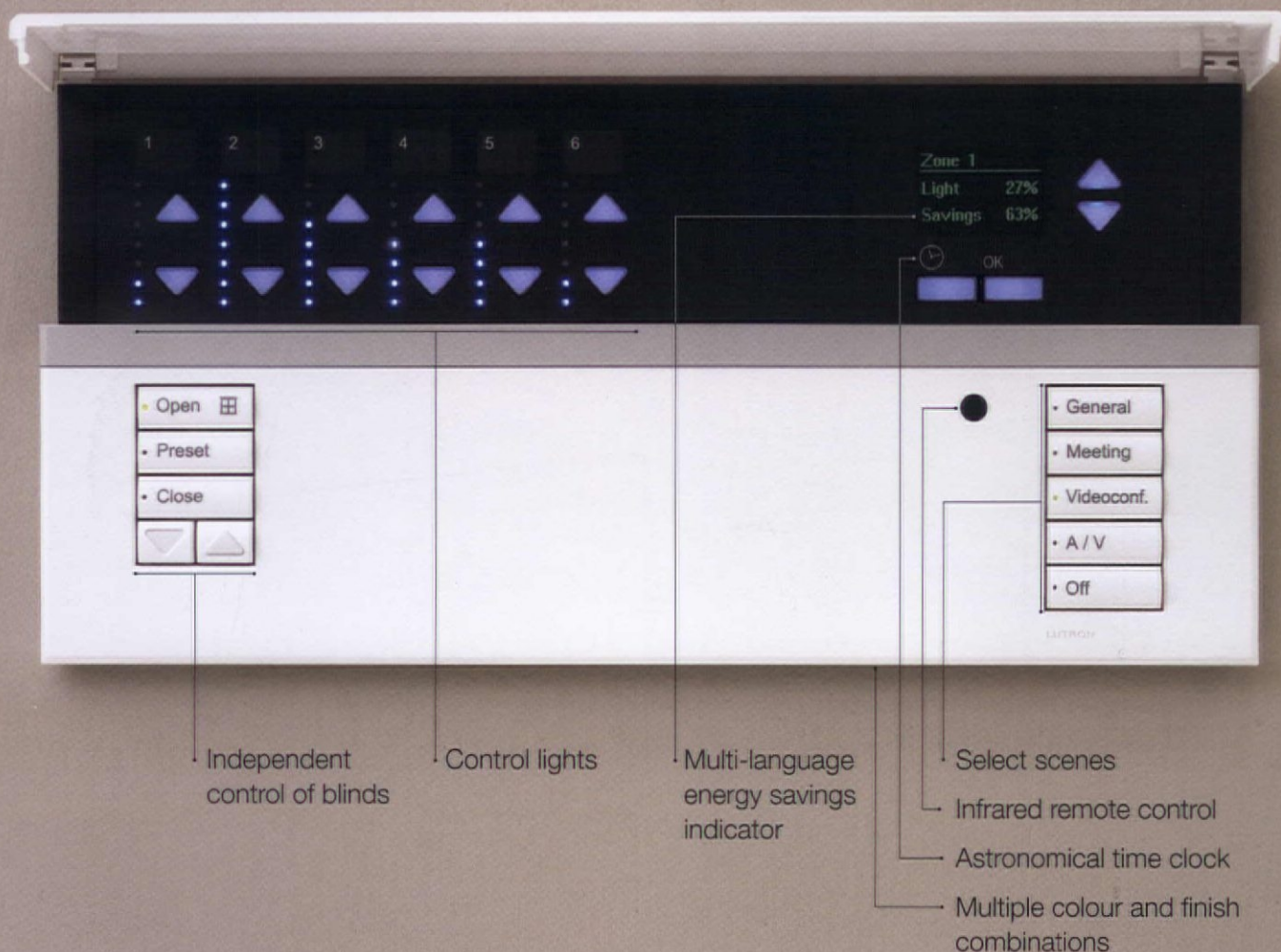
Full of confidence, I'm now rethinking the BBC TV Centre (relocate nearer the Olympics, elevate and stretch out inside a diagrid tube, tie a knot in it, call it a media hyperhub) and Birmingham (**repopulate central area with sketchy triangular cartoon people, create magical spaces from fractal theory, retrofit a Mediterranean sky and infuse with helium.**)

SATURDAY. Annual Epic Space Ball. Bump into architecture minister Dorothy Bingham. As I was born **between the Second World War and the Beatles**, she ignores me.

SUNDAY. Celebrate Mass at home with **high-calorific afternoon** in the recliner.

Introducing GRAFIK Eye® QS

The **new** standard for lighting and blind control



Lutron introduces GRAFIK Eye QS, the first lighting control solution that simplifies control of both lighting and blinds. It eliminates the need for interfaces between blinds, time clocks and low voltage sensors, and offers an intuitive information screen and keypad programming of scenes and zones. And like other Lutron solutions, it can save 60% or more energy.

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