

31.07.08

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# BEIJING

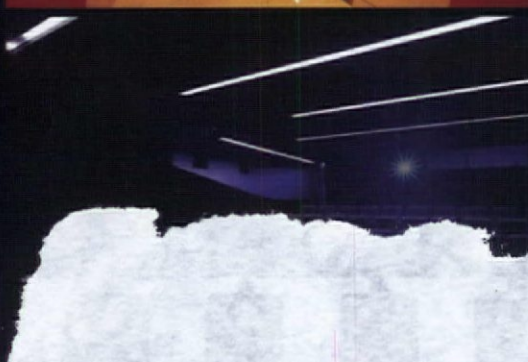
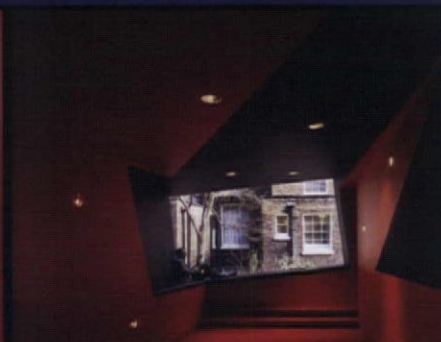
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GREATER LONDON HOUSE  
HAMPSTEAD ROAD  
LONDON NW1 7EJ

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## Editorial enquiries/fax

020 7728 4574 / 020 7728 4666

E firstname.surname@emap.com

T 020 7728 plus extension below

Editor Kieran Long

Deputy editor Christine Murray (4565)

Editorial administrator Shumi Bose (4574)

Editor, online and special projects Ruth Slavid (4572)

News editor Max Thompson (4564)

Senior reporter / Northern correspondent

Richard Waite (07918 650875)

Reporter Richard Vaughan (4566)

Technical editor Hattie Hartman (4569)

Features writer James Pallister (4570)

Contributing editors Susan Dawson, Sam Jacob,  
Patrick Lynch, Ian Martin, Andrew Mead, Kester  
Rattenbury

Editorial assistant Kaye Alexander (4568)

Editor, AJ Specification Tally Wade (4567)

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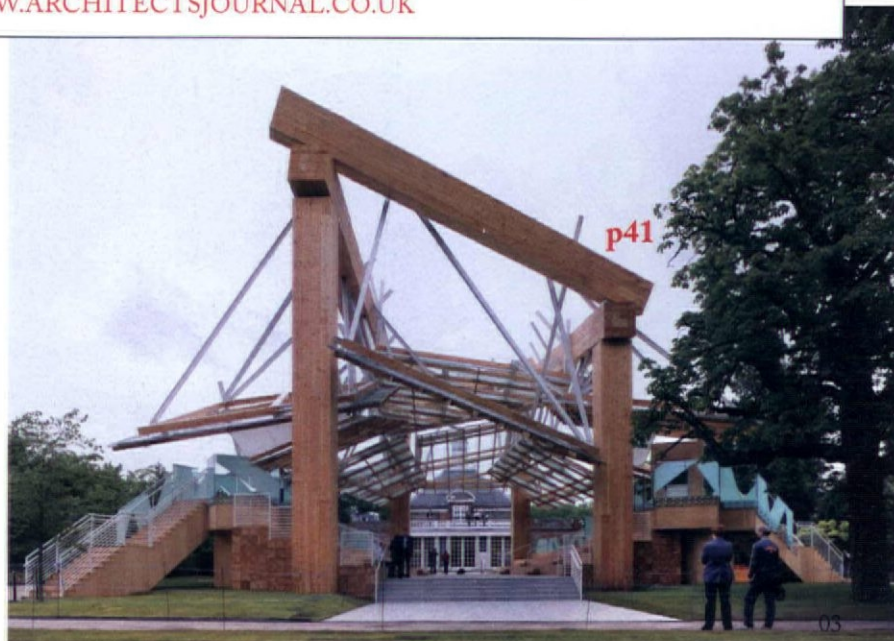
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# NIGHTINGALE TO FORCE ITS WAY ON TO LSC FRAMEWORK

After missing out on the lucrative Learning and Skills Council panel, firm plans to gain access through the back door by linking with a practice on the framework

Nightingale Associates is planning to exploit a loophole in an attempt to get on to the lucrative Learning and Skills Council (LSC) Framework, after it failed the first time round.

The UK-wide firm was among a number of high-profile outfits, including RMJM, Sheppard Robson and BDP, which failed to secure a place on the £1.6 billion-a-year framework, that commissions further education work on projects worth £5 million or more.

However, the AJ has learned that Nightingale now hopes to set up a joint venture with one of the 21 practices that have made it on the list, in a move that could provide a back-door route to the framework.

There is already one joint venture between van Heyningen

and Haward and Feilden Clegg Bradley Studios on the southern sector of the agreement, but that was formed prior to selection.

An architect on the framework said: 'We were surprised not to see [Nightingale] on the list in the first place, but there were a few practices which we thought would be on there and didn't turn out to be.

'But we now hear that the firm is trying to establish a joint venture with another practice on the framework, which could perhaps demonstrate a better geographical spread and provide more people for projects.'

A senior source at Nightingale confirmed that it was exploring alternative routes to get on to the framework, but refused to elaborate, for fear of giving other practices 'the same idea'.

The source said the time for lodging appeals against the original decision to omit the practice had 'been and gone'. It added that a number of project management firms which failed to make the framework list had mounted legal challenges, although it is understood no architecture practice has done so.

The LSC refused to be drawn on whether Nightingale was looking into a joint venture with an existing member of the panel, stating only that the practice was unsuccessful in gaining a place on the panel earlier this year.

The LSC's director of infrastructure and property services, Phil Head, added: 'The LSC has been informed by Nightingale Associates that they will not be challenging the LSC's decision.' *Richard Vaughan*

## ARCHITECTS ON THE LSC FRAMEWORK

- Atkins
- Bond Bryan
- Capita Architecture
- GSS Architecture
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- RyderHKS
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- Architects Design Partnership
- Dyer
- HNW Architects
- van Heyningen and Haward/Feilden Clegg Bradley Studios
- KSS Design Group
- Nick Evans Architects
- Penoyre & Prasad
- Perkins Ogden Architects



# PROTESTERS VOW TO PROTECT WALL FROM URBAN SPLASH

Campaigners have said they will chain themselves to a Grade II-listed wall outside the recently refurbished Midland Hotel in Morecambe (*pictured*) to stop developer Urban Splash knocking it down.

Urban Splash wants to flatten the famous white rendered wall and spiral gateposts at the front of Oliver Hill's 1933 Art Deco gem, to help link the building with a neighbouring mixed-use project being masterminded by RIBA contest winner FLACQ.

The move has 'shocked' preservation group The Friends of the Midland Hotel.

Friends' chair, Sue Thompson, said: 'The wall has protected the

hotel all these years, and I'll protect it.

'Other campaigners have threatened to attach themselves to the wall and I'd [do the same] – and probably get a criminal record for it. This is an unspoken betrayal by Urban Splash.'

The outline plans have been in the public arena for some time, but Thompson admits the group only picked up on the planned demolition when the application was validated in June.

Since then, Lancaster City Council has received almost 100 objections to the plans, which could be approved in September.

The Twentieth Century Society has also aired its concerns in the

hope that the developer will reconsider.

A spokesman for the Society said: 'Even to the uninitiated, this wall is clearly part of the fabric of the building and is more than just a mundane boundary wall – it has the same panache and design flourishes as the main hotel.'

'We are disappointed that the developer and its architects, having worked so hard on the hotel, seek to undermine all this by showing such naivety and lack of imagination with their ambitions to demolish an integral part of a listed building.'

However, Urban Splash claims the current plans followed extensive public consultation.

Development manager Paul Jones said: 'We held a series of public meetings about the proposals in December 2006, attended by nearly 3,000 people.'

'People wanted the hotel to be integrated into the wider site. This is not a knee-jerk reaction, but the result of a lengthy design process.' *Richard Waite*



## GORT SCOTT PASSES SCREEN TEST

Up-and-coming London practice Gort Scott has won planning approval for 'The Living Screens', a 10-storey mixed-use proposal on the southern outskirts of Cambridge. The 310-unit scheme is expected to be on site by spring 2009.

*James Pallister*





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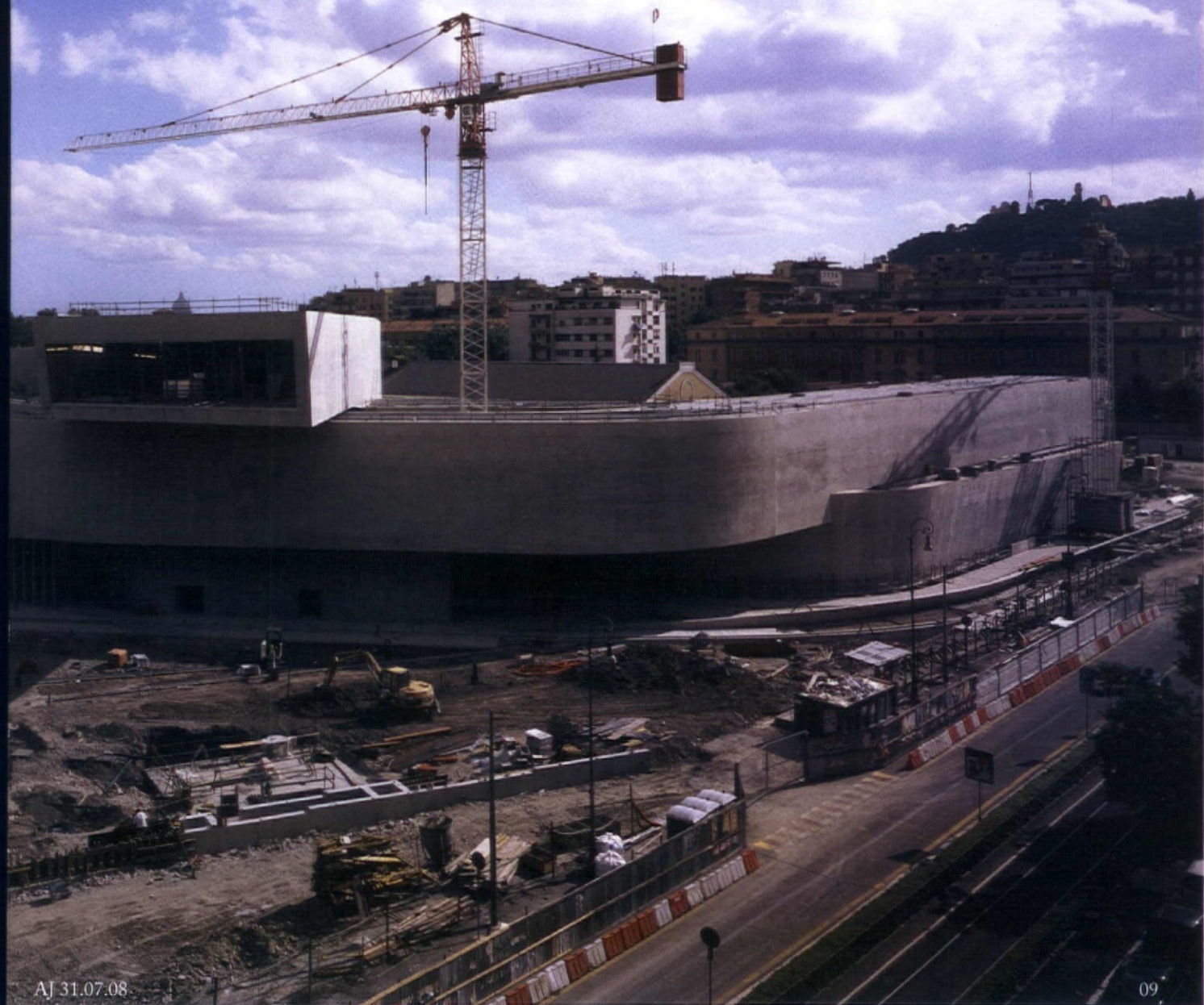






## ZAHA'S TARDY MAXXI

These are the latest images of Zaha Hadid Architects' long-awaited National Museum of 21st-Century Art, or MAXXI for short, in Rome. Won in competition back in 1998, the building will open its doors next June – nearly four years late. *Richard Waite*







Avery Associates' proposed Spitfire Wing museum in Southampton



## AVERY'S SPITFIRE WING PREPARES FOR TAKE OFF

Avery Associates' ambitious 135m-tall Spitfire Wing museum in Southampton has taken a step closer to being realised, with news that a site has been identified and a steering group formed to acquire it.

Designed to resemble the wing of the famous Supermarine Spitfire aircraft, which was built in the city, the new maritime and aviation museum would rival

Portsmouth's Spinnaker Tower, forming the centrepiece of a wider scheme to develop the Mayflower Park site in the city's Town Quay district.

Under the scheme, drawn up for client Southampton Heritage Federation (SHF), the existing Red Funnel ferry terminal will be moved to the west end of the site and the derelict Royal Pier would be rebuilt and extended.

The museum will stand at the top of a pond. Inside, galleries will showcase the region's aerospace and maritime heritage, including exhibitions on the *Titanic*, which sailed from Southampton.

SHF confirmed that it is in talks with Southampton City Council, Associated British Ports and The Crown Estate, all of which own key parts of the site. *Max Thompson*

## THIS WEEK ON THE WEB

### LDA SWALLOWS UP DESIGN FOR LONDON

Design for London is to lose its identity when it is integrated into the London Development Agency (LDA). The department will continue to be run by director Peter Bishop, who is to become a group director at the LDA. Bishop is expected to create a new directorate and take control of the LDA's land, regeneration and infrastructure delivery, with an annual budget of around £70-80 million.

### EALING'S ARCADIA SCHEME CUT BACK

Developer Glenkerrin has slashed back its Foster + Partners/HKR-designed scheme for Arcadia Shopping Centre in Ealing. Under the reworked design, unveiled last Friday, a new tower by Foster + Partners has taken the place of the practice's original 40-storey Leaf building. The HKR housing element has been cut to 506 units from 700.

### TOM RUSSELL WINS GREEN HOUSING COMP

Tom Russell Architects has won the RIBA and RSAW contest to design a new green housing development in Lawrenny, rural Pembrokeshire. The Bristol-based firm, a European 9 victor, saw off finalists Ash Sakula Architects, Davies Sutton, and Letts Wheeler Architecture and Design.

### ZAHA IN FINAL WITH LITTLE-KNOWN BRIT

Zaha Hadid has been shortlisted alongside Steven Holl and Diller Scofidio + Renfro to design the new \$35 million (£17.7 million) Museum of Performance & Design San Francisco. The 'superstar' trio are joined by little-known London-born architect Mark Dziewulski, who worked with ballet dancer Mikhail Baryshnikov on his submission.

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

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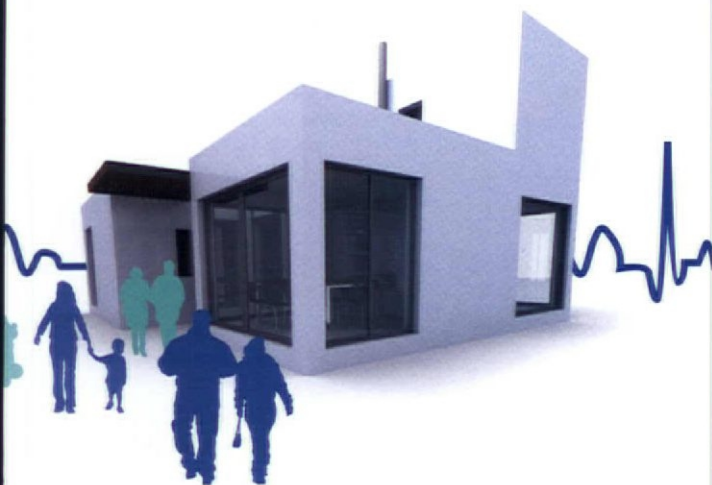
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# 'I DON'T WANT TO BUST IN AND THROW MY WEIGHT AROUND'

RIBA president-elect Ruth Reed talks to *Max Thompson* about women in architecture, building her own house, and her love of map reading

**You will be the first female president of the RIBA – do you think that's relevant?**

I didn't want to be elected because I am a woman; I wanted to be elected because I will be good for the job – it wasn't a keystone of my campaign. However, I would like to be a role model for female students and I would like to feel my election will encourage women to stay in the profession, too.

**You beat your rival, Andrew Hanson, by only 506 votes. Will you be working together?**

Yes, I am hoping to work with Andrew – he's a smashing chap. We did discuss it when we were on the road but so far we have only communicated by text. I thanked him for being such a companionable opponent – it could all have been quite aggressive and competitive.

**Only 5,000 of the RIBA's 28,000 members voted – is that cause for concern?**

It probably means that whoever is president is not that important to a lot of the RIBA membership, but it probably doesn't mean that the RIBA itself is not important. Who heads it up is obviously not an issue to them.

However, the RIBA needs to be constantly aware of its members – having been vice

president of membership, I am acutely aware of that. But this year's turnout is not a sign of any new pattern – it is consistent with previous results.

**The AJ revealed the RIBA will launch its own review of the ARB (AJ 24.07.08) – have there been any developments on this?**

I've not been involved with the ARB review group for 12 months, so I don't know enough about recent initiatives to comment. But when I have been involved with the core curriculum at officer level, it all seems very

**I like reading maps – is that weird? When I get in I pull up a map of England and look up where I've been**

cordial and constructive. The headlines in the press do not necessarily reflect what happens on the ground.

**Your tenure time is two years. Is that enough to get things done?**

This is actually a fast-moving area because you have to make immediate responses to government proposals. We will also have a general election soon, and if you get the timing of influence on the manifesto right, you can be very effective.

**What is the first thing you will do as president-elect?**

I will sit down with Sunand

[Prasad, the current president] and see what he would like me to do. I don't want to bust in and start throwing my weight around – that's not my style. One of the strengths of the transition from George [Ferguson] to Jack [Pringle] to Sunand was the continuity: each brought their own personality and flavour, but it was not unsettling.

**You are based in Birmingham as director of a Part 3 course at Birmingham School of Architecture. Has the RIBA been too London-centric?**

Yes, a lot of the events are held in London. I would like to see the RIBA promoted more strongly in the regions. There are gaps in perception out here.

**Will you remain in Birmingham during your presidency?**

I will be based in both London and Birmingham. I want to carry on my role in running the Part 3 students up here – it's not a full-time commitment so I shall split my time between the two.

**It's a result for the university...**

I have had messages of support from the vice chancellor downwards – they are looking



Ruth Reed begins her two-year RIBA presidency term in September 2009, after being president-elect for a year



EDWARD MOSS

forward to promoting the school. My students are thrilled, too. They would like a tutorial from my presidential office, but I'm not so sure about that one.

**You ran your own practice, Reed Architects in Presteigne, Wales, for 12 years. Why did you stop?**

I wanted to teach, and you do need to refresh yourself. I really enjoyed the self-build work there – I built my own house as well. It took seven months from the ground and it had breathable walls made from recycled paper. At the time [1997], it was ahead of its game; the problem with sustainability is that you are only ever ahead for a couple of months. But it was a lovely house with a big garden where we grew our own veg. It was the good life.

**Have you got a favourite for this year's Stirling Prize?**

I think it is a really good selection, but I am not going to predict – I've got it wrong every time so I am not the right person to ask!

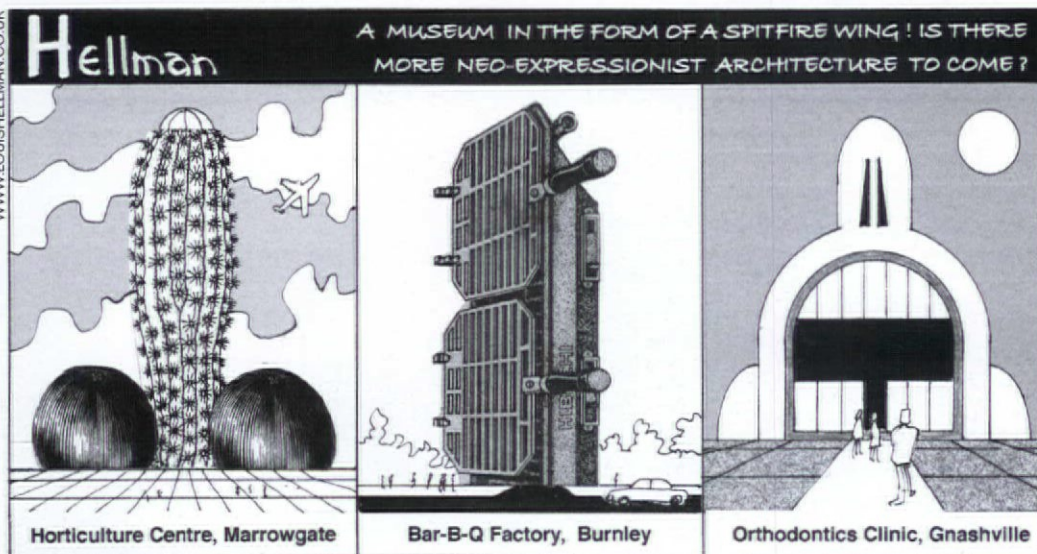
**How do you relax?**

I like reading maps – is that weird? I prefer not doing it on the computer screen, such as using Google Earth. So when I get in, I pull out the map book of England and look up where I have been.



# Astragal

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## HOW DOES YOUR GARDEN GROW?

Astragal called housing guru **John Calcutt** earlier this week for a chat. The phone rang a couple of times before being answered by a chap with a plummy Radio 4 voice. 'Hello John' said Astragal, convinced he had his man. Well, you could have knocked Astragal down with a feather when the voice replied: 'Oh no, I'm the gardener, John is in France and won't be back for a week.' The gardener! In Astragal's day gardeners remained in the garden.

Astragal wonders how many other cut-glass accented domestic servants are swanning round the Calcutt pile while the lord of the manor is out tanning himself.

## BAKED GOODS

Pictured below is the winning cake from the hotly contested London Festival of Architecture bake-off. Made by a team from Sturgis Associates, the colourful creation is, according to the Sturgis bakers, derived from Richard Rogers' design for Barajas Airport. 'Our cake,' they



claim, 'is a comment on the order and predictability of this design'. And there was Astragal thinking it was just a yummy xylophone. Silly Astragal.

## A MERGER MAY EMERGE

According to the Sunday papers a merger between architecture's two listed firms – the SMC Group and Aukett Fitzroy Robinson, could be back on the cards. Last year a proposed merger between the two fell through when the sides failed to agree 'satisfactory terms'. But with the share price of both companies dipping – the SMC Group's hit an all-time low of

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just over 5p a share last week, the move could be back on. In the current economic climate a healthy cash bid from a listed outfit might be hard to refuse...

## BETS ARE OFF

According to bookie Paddy Power, Denton Corker Marshall's Manchester Civil Justice Building is still favourite to snatch this year's Stirling Prize. But there has been some adjustment at the bottom end, with Westminster Academy moving from rank outsider to a modest mid-table spot. Perhaps they'd seen the William Hill odds, which have the building at the top of the tree.

## THIS WEEK'S ONLINE POLL

Which project do you think should win the 2008 Stirling Prize?

Next week's question: Is the Spitfire Wing museum appropriate for Southampton?

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# Leader & Comment



## Leader Without democratic constraints, architects must restrain themselves, writes *Christine Murray*

As we learn in Adrian Hornsby's special report on Beijing this week (*see pages 20-33*), while the absolute power wielded by local officials in China has arguably made Beijing a morally dubious place to work, it has also made working there an absolute pleasure for architects.

Both Patrick Schumacher of Zaha Hadid Architects and Will Alsop say that it's a relief to work in a country that lacks proper planning procedures, lawyers and public consultations. Herzog & de Meuron's Jacques Herzog also enthused about working in Beijing in his lecture earlier this year at the Tate Modern, gushing about how every detail of his Olympic stadium in the city was faithfully rendered without alteration, right

down to the park's 'Bird's Nest'-replica outdoor lights.

In China, with officials on side, land can be cleared, neighbourhoods demolished and new buildings willed into life in record time. Our case study on Foster + Partners' Beijing Terminal 3 (*see pages 28-29*) shows how its project was approved, from drawing board to completion, by a single official with absolute authority over every decision. The result was a state-of-the-art airport terminal, designed, tendered, constructed and completed within five years.

The power given to architects who build in China is an attractive Faustian proposition, but I wonder if indulging in this process results in the best architecture. Surely, the

pleasure and the success of a project are bound up with the architect's skilful balancing of their ego and vision against the demands of the client, the concerns of the community, and government restrictions.

Design consultations can be taken too far. Too often, arbitrary planning decisions and endless revisions seem to stranglehold development, diluting design quality and halting progress. But is inflicting your architectural will on a city a reasonable alternative? In the words of Stan Lee, creator of Spider-Man 'with great power comes great responsibility'. Even when working in a totalitarian regime, architects should design democratically.

[christine.murray@emap.com](mailto:christine.murray@emap.com)



## Opinion We can't assess the success of our Castleford scheme instantaneously, says *Martha Schwartz*

I read with interest Richard Waite's article on Castleford (*AJ* 10.07.08) in which he mentioned our New Fryston Village Green scheme. Our ambition for the Fryston Green was to create a successful masterplan for the area. This included a plan for 150 new houses, and tying the existing village to the new development. We aimed to transform what was then a neglected open space into a new and exciting village green.

We created an official play area and crafted a variety of seating arrangements, and also created a central sculpture, to form a bold focal point. Most importantly, we narrowed the main street, widened the sidewalk, and enabled community members to engage in a favourite pastime – sitting on front porches

and gazing out over the green – with tranquillity.

To evaluate Fryston's success, we must first question the role of design in the public realm. It strikes me as natural that regeneration should be engendered, in part, by placing thought-provoking design in the public realm. Only when communities begin to take notice of the space that surrounds them can they begin to care for it. In this way, thought-provoking public-realm design can inspire the regeneration itself.

### **A community does not have to be prosperous to appreciate bold design**

This is what we aimed for in our work on Fryston. We asserted that a community does not have to be prosperous to host, and to appreciate, bold design. Hopefully, this approach will prove to be as successful as our regeneration designs, which have been completed in areas as diverse as Damascus, Syria, and Exchange Square, Manchester.

Secondly, we must look at how long it takes to assess whether a regeneration scheme has been successful. All of these key indicators – of community pride, inspiration, cultural

change, and even regeneration itself – are extremely difficult to quantify. They can only be judged by the reports of community members, the amount of new people attracted to the community, and by the number of investors that become attentive to the built environment. But this sort of change takes years to manifest itself.

The Castleford project has only just been completed, and it is too soon to address the question of its success – a success that will depend as much upon the maintenance of the site as it will upon the design itself. Just as investment and residential patterns are going to change in the area as time goes by, the attitude of community members to the Green will also shift. There will be new residents choosing to make Castleford their home and hopefully further developments. The opinions of these new residents cannot be ignored when assessing whether this project has been successful.

We must wait patiently and see how the area develops, as existing and new residents react and become accustomed to the new landscape in a variety of ways.

*Martha Schwartz is founder of [Martha Schwartz Partners](http://MarthaSchwartzPartners.com)*



## Opinion There's no point in saving Robin Hood Gardens unless people want to live there, says *Irénée Scalbert*

Following the announcement of the government's refusal to list Robin Hood Gardens in East London, a friend who was passing through the capital suggested that we meet at the estate. In the early 1990s, together with a party of Architectural Association students, I met a group of tenants from Robin Hood Gardens. From the litany of complaints, it was clear that the buildings inspired no love.

I wrote on the Smithsons on several occasions, and Robin Hood Gardens is not among the works by them for which I have a particular affection. The site is surrounded on three sides by major roads, and is not one which proselytizing Modernists would have deemed fit for housing. Nevertheless, the central garden contained by the two monumental walls of apartments is well maintained. For a moment, one could indeed believe oneself in an oasis which, as Peter Smithson once said to me, Alison liked to place at the centre of her designs – Robin Hood was 'Alison's project'. I have seen more beautiful gardens, but the virtue of this one is to afford, from the hill that occupies the centre of it, a broad, vault-like view of the sky.

What I really wanted to see was an apartment. During my previous visit, we had been shown a vacant apartment and I remembered an unremarkable duplex with low ceilings and awkwardly placed windows that seemed too close to the floor and too closely spaced. Unlike at the Unité in Marseilles which has some 40 different variations on a type, the apartments at Robin Hood Gardens are by and large identical.

On our recent visit my friend and I made several attempts to get into the east block, one of them with a milkman carrying several glass bottles in each hand – one for every two fingers. On another occasion a dog barked menacingly at us from behind a wrought-iron security gate fitted by the council.



Inside a Robin Hood Gardens apartment  
 'a downpour of crystal'

Eventually, we approached a man looking at the view through binoculars. With great courtesy, he objected that his apartment was a mess. But, after consulting with his wife, he welcomed us inside. From every inch of ceiling space hung a chandelier purchased over the years in car boot sales: thousands of glass pendants shaped into diamonds, beads, drops and tears, forming rivers, showers and waterfalls. The Smithsons' architecture was entirely lost behind this Niagara. Had our

### **A dog barked menacingly at us from behind a wrought-iron security gate fitted by the council**

hosts wanted to pay homage to the architects' celebration of the art of inhabitation, they could have done no better. Here was the art of inhabitation triumphant over the art of architecture, a downpour of crystal.

Our hosts had lived in Robin Hood Gardens for more than 20 years. They showed little regret at the prospect of having to leave the estate. Life there is no longer what it used to be, they say. In many apartments, they claim, the Bengali families, who form a

significant part of the local population, live '10 to a room'. They look forward to change and to another home. Chandeliers will travel.

When Le Corbusier was asked what he felt about the transformations carried out by inhabitants to his Pessac housing estate, he answered 'life is always right'. I could not help but feel that had life thrived with more vigour in the galleries, in the garden and on balconies (had some been provided); had the architecture permitted the freedom, even the excess promised by the name of Robin Hood, to take root outside as it clearly has inside, the estate would not be in its present predicament. No doubt better homes can be found for its inhabitants on a site better fit for dwelling, while the business gentry might appreciate the estate's proximity to Canary Wharf (if not the daily crossing of multi-lane Aspen Way). Some architects and historians might appreciate the rigorism of its architecture. By all means save Robin Hood Gardens, but let's make sure that it is saved for those who want it.

*Irénée Scalbert teaches at SAUL, the school of architecture at the University of Limerick*

Email [comment@architectsjournal.co.uk](mailto:comment@architectsjournal.co.uk)





# The love we put into designing buildings is a gift given in hope, writes Patrick Lynch

I asked last week: 'If we can love a building, can it love us? And how could we tell?' (AJ 24.07.08). I cited O'Donnell + Tuomey's John Tuomey recently, who pointed out that: 'Frustration surrounds us in our work, but a lived-in building, loved in use, is one of the rewards that reminds us of the worth of an architects' effort and makes us, in turn, feel useful.' How might we define 'loved in use'? Is this simply the projection of an architect's ego on to the experiences of others in the building they designed? But then, what else is design but this? We want to remake the world in our image of beauty. We want to make it better.

In the 20th century this ambition was described in all sorts of cod-political and sham-scientific language that disguised the primarily atavistic nature of architecture. Repressed by culture and civilized by industry, our urge to recast the world in our human

image of harmony marks architecture as the species' built libido. Our bodies and psyche resonate in stone; dreams fulfilled in timber and mortar. Yet architecture is not an activity for dreamy people, but a vainglorious attempt to control our autistic impulse; to pretend that lining things up cures them of death and of weakness; a mania for order yoked to openness and courage. And then this order breaks down into delicious carnal bits of disorder and our territorial instincts for safety give way to a capacity for eagerness and we welcome strangeness. I don't doubt that this definition of architecture is pretentious and offensive, nor

that architecture is both of these things, as well as paradoxically basic and quotidian too.

Architecture is a gift given in hope that others will appreciate it. If you start second-guessing the semiotics of offering you're quickly paralysed into patronising others. The intra-subjective ability of a designer is described by Tuomey as a feeling of déjà vu: 'A new building should feel familiar... its organisation can be intuited by your feet, telling you where to go.' A good building might challenge our senses but it is also a legible and coherent encounter. There is clearly a relationship between memory and anticipation in our

## We want to remake the world in our image of beauty; to make it better



Bóthar Bui, Republic of Ireland, by Robin Walker (1970-72)

experiences of spaces. Seamus Heaney, in his poem *An Architect*, writing about his friend Robin Walker, describes a house in terms of 'Things at once apparent and transparent/ Clean-edged, fine-drawn, drawn-out, redrawn/ remembered' Heaney's attention is drawn to a balance between the past and the future, reason and imagination, material and immaterial, to the 'brim' of experience.

I don't believe statistics can tell us much about how we feel about something as profound as a poem or a place to live, since the way we react to both changes over time. They do not reveals their secrets to us at the same rate as television or a pop song, but then again, any song or poem or TV programme or building that becomes important to us becomes a love song of sorts; if only a song of the beauty of a shared ambition and a love song for the best values of any discipline.



## RECYCLED IDEA

Your otherwise very positive cover feature on our Castleford Bridge (AJ 10.07.08) (*pictured*), may have inadvertently misled in one respect: you say our designs 'borrow from a failed competition entry', and 'stole the idea' of using bridge supports as benches.

Putting a more positive reading on this: it was of course from our own entry for the 1996 Millennium Bridge competition that we 'stole' some ideas.

Developing our team's elegant concepts for a new context is surely a good thing, not a sin. *Jonathan McDowell, McDowell + Benedetti, London N1*

## SPANISH STEPS

I have great admiration for Gavin Stamp as a writer and historian, so I am disappointed that he uses the phrase 'bloody Barcelona' about my city (AJ 17.07.08) without any apparent justification, except for his somewhat unbalanced reference to Richard Rogers.

Perhaps Stamp has allowed his role as presenter to overrule his contribution as a historian. I look forward to a more historically balanced opinion in the future. *David Mackay, MBM Arquitectes, Barcelona*

## FULL TRAINING

Although it was excellent to read in the AJ's feature on architects being offered online Energy Performance Certificate training (AJ 10.07.08), that the Chartered Institute of Architectural Technologists (CIAT) and the

RIBA have created the specialist register qualifying energy assessors in conjunction with Just-Ask Limited, it was disappointing to read the headline 'Architects Offered Online EPC Training' in conjunction with the first sentence referring solely to architects training.

As the lead body in this project, working in partnership with the RIBA, it would have been more appropriate and accurate to have recognised that the training is for chartered architectural technologists and professionally qualified architectural technicians, as well as architects.

Further information on this scheme is available by contacting CIAT.

*Francesca Berriman, chief executive, Chartered Institute of Architectural Technologists*

## GOING TO PLAN

What a nice surprise it was to find out that the government has listened to the concerns expressed by the Chartered Institute of Architectural Technologists, (CIAT), RIBA and others. The government had planned within the Planning Bill to remove the right of appeal to the independent planning inspectorate on planning decisions taken by planning officers under delegated powers.

CIAT felt that this proposal was unjust and contrary to the European Convention of Human Rights, where 'everyone is entitled to a fair and public hearing within a reasonable time by an independent and impartial tribunal established by law'.

Now the House of Lords has decided to drop this provision.

How good it is to hear that government does sometimes take notice of our well-founded concerns. This was an excellent example of professional institutes identifying a problem tucked well away in legislative proposals and working together to challenge government on unworkable and unfair proposals.

The more government consults with all the professional institutes and takes notice of our concerns, the more likely we are to have workable, achievable and fair legislation. This is our industry, we are all major stakeholders – we must continue to be wary. The government does not and cannot be expected to have the extensive working knowledge and understanding of the industry that we all do.

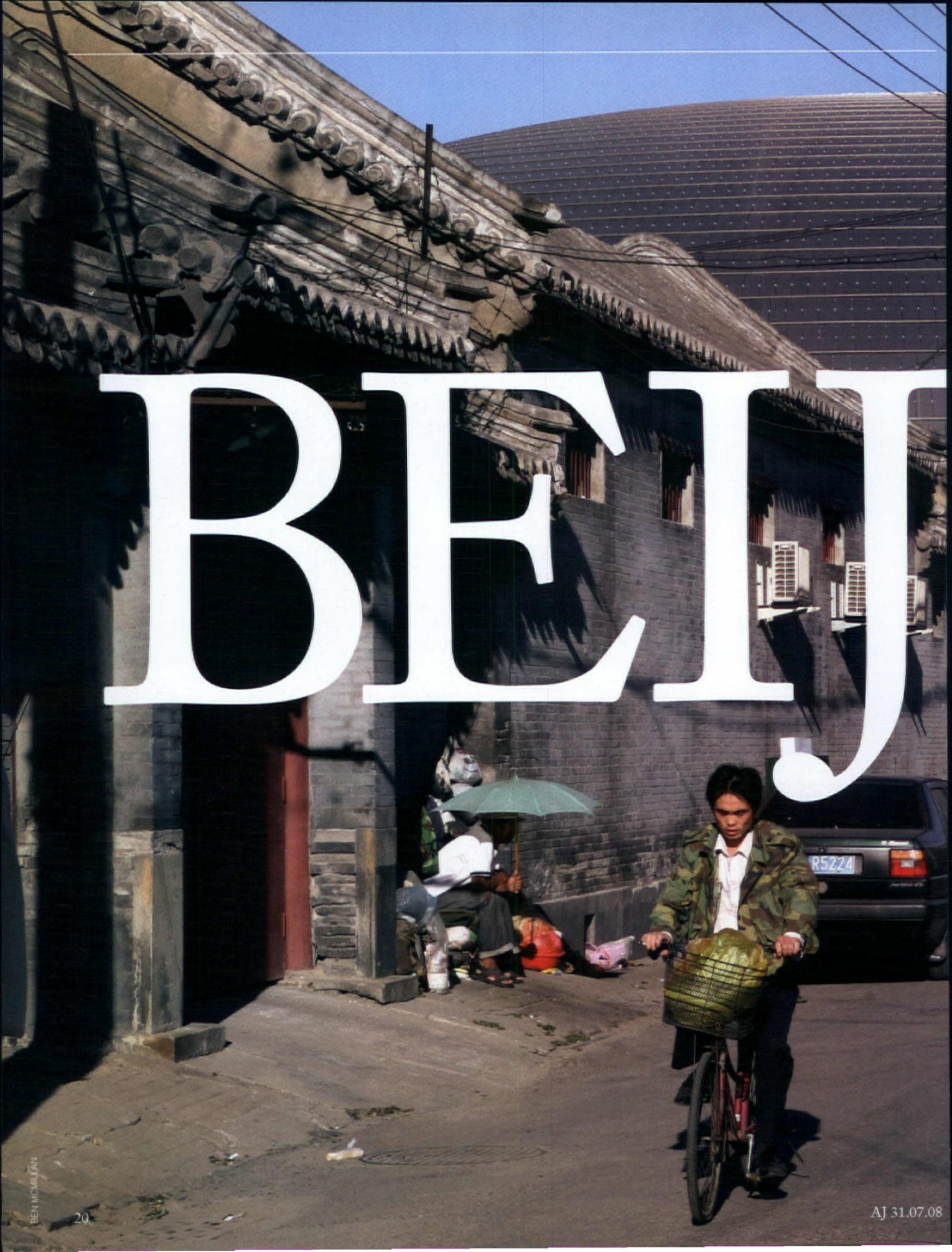
*Mark Kennett, president, Chartered Institute of Architectural Technologists*



Castleford Bridge, by  
McDowell +  
Benedetti



# BEIJ







# ING

As the Olympic spotlight falls on the Chinese capital, *Adrian Hornsby* examines the continuous evolution of this sprawling city >>





DYNAMIC CITY FOUNDATION

*'If the economy cannot be boosted, over the long run we will lose people's support at home and be oppressed and bullied by other nations throughout the world. A continuation of such a situation will only lead to a collapse and disintegration of the Communist Party.'*

*Deng Xiaoping, late leader of the Chinese Communist Party, 1992.*

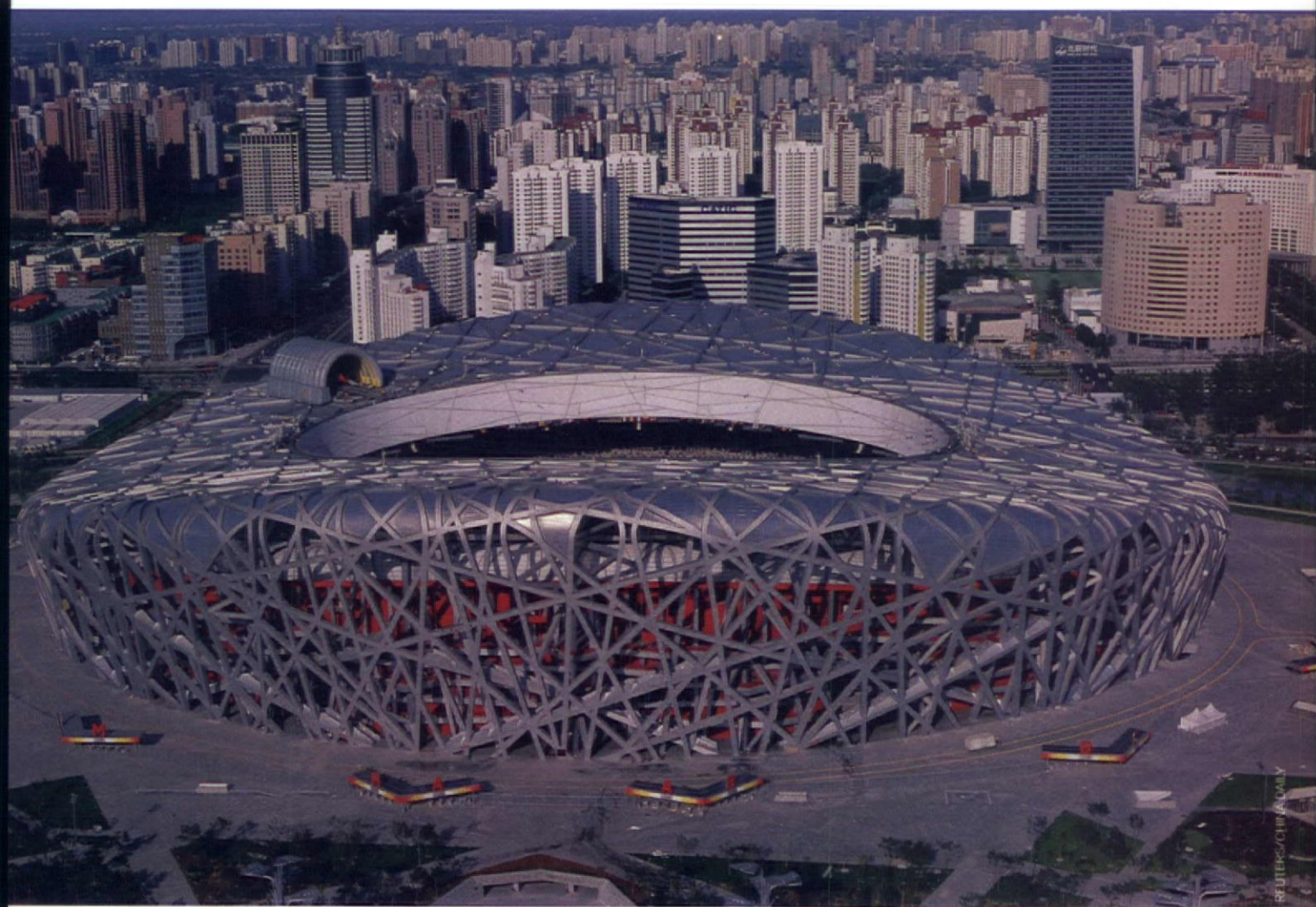
Beijing is neither China's largest, nor its fastest-growing city. It is neither the oldest, nor the most polluted. It is however the one which will be the most seen on TV over the next couple of weeks, and as such, has been very consciously prepared as the venue for China's global coming-out party.

After a failed bid for the 2000 Olympics, Beijing 2008 is regarded by the Chinese Communist Party as the rightful acknowledg-

ment of China's ascension to the world stage. Accordingly, the intensity with which the city has been refitted has been characterised by visionary objectives, grand budgets and unilateral planning processes. The direct fiscal outlay for the Beijing Olympics is estimated at £18 billion – over twice the £8 billion tabled for London 2012. Taking into account China's cheaper economy, this is equivalent to something like six times the spending power.

Beijing's Olympic budget has proved enough not only to buy buildings such as Herzog & de Meuron's 'Bird's Nest' stadium and PTW Architects' Water Cube aquatics centre, but also to clear 8.5km<sup>2</sup> of relatively central Beijing (including historic *hutong* neighbourhoods pictured above) to locate them in – roughly equivalent to rubbing out central London's Primrose Hill, Camden, Kentish Town and a slice of Holloway for an Olympic park. Nine-metre-high trees from surrounding areas have been dug out, trucked in, and stood upright to present a rich verdure along surrounding roads. An astonishing





REUTERS/CHINA DAILY

urgency has driven architectural projects across the city to complete at least their exteriors, so that Beijing might present visitors with the glazed miles of its Central Business District, including the Escher-like knocked quadrangle of OMA's CCTV tower. Three-shift, 24-hour construction programmes have likewise been deployed on infrastructural expansions, including an extended Airport Expressway, 85km of new subway line, and the colossal Foster + Partners' Beijing Terminal 3 (*see case study on page 28*), four times the size of Heathrow Terminal 5 and built in one fifth of the time. The design, as Foster's chief executive Mouzhan Majidi describes with zeal, is weighted towards the arriving passenger's experience. Rather than stepping off the plane into consecutive corridors and subhalls, you emerge directly into the vast interior space. The entrant is placed at the highest level, beneath an endlessly undulating roof bathed in red and yellow light, looking out over 1 million m<sup>2</sup> of shining floor. This is your

gateway to China: tens of thousands of people have been shunted around to make the moment, so best enjoy it.

### BEIJING: BEYOND THE OLYMPICS

While Olympic Beijing betrays an enormous, and highly aspirational, coordinated effort to produce this fortnight of city-as-spectacle, this is only the curtain-raiser. The Olympics has exerted a catalytic, rather than re-directional, force upon the city's development, and the frenetic activity of the last eight years has all been taking place under a higher horizon. The official Beijing 2020 Masterplan (*see case study on page 26*), as released in 2004, envisages continued rapid development for at least a further decade, focused notably on two strings of satellite cities to the east and west of the centre. These satellites, 14 in total, form the basis for the 'Two Axes Two Corridors — Multicentres' scheme, by which both downtown congestion and outer-lying sprawl is to be curbed by moving inhabitants from densely populated central areas into compact pre-

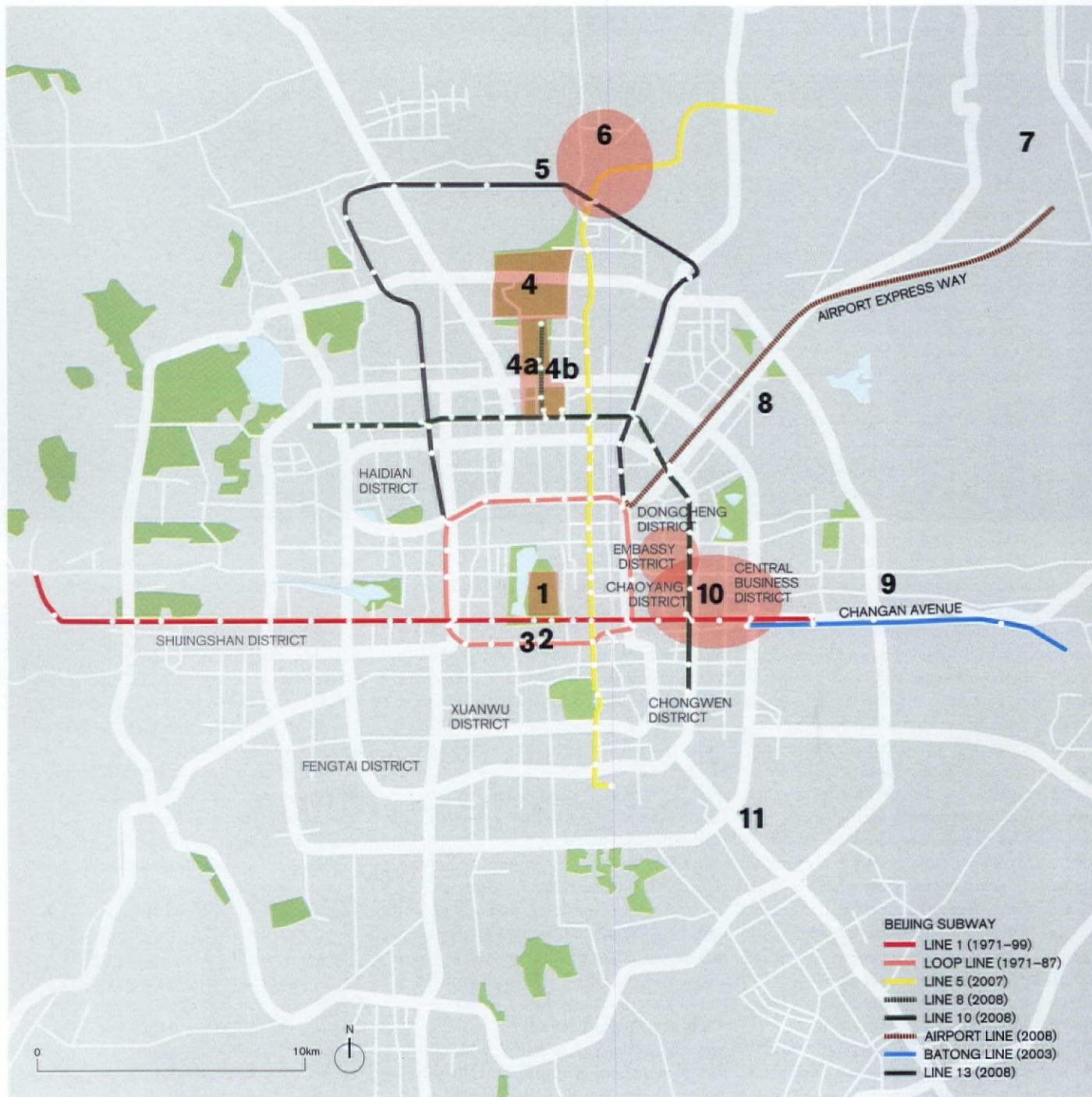
planned packages of housing, positioned along semi-continuous arcs or 'urban corridors' (*see map on page 25*). The principle to 'develop transportation infrastructure first' is also in evidence, with proposals for a further massive up-scaling of the roads, and a tripling in length of the subway network from its 2008 state.

What is striking about the masterplan is less the scale of its ambition, than how out of touch it is with current, more dynamic and aggressive realities. The Beijing Municipal Commission of Urban Planning has long suffered from a peculiar form of immediate obsolescence, by which statements for future growth are regularly exceeded by contemporary conditions. Proposed footprints tend to be smaller than the city they seek to contain, and anticipated population figures are frequently below real estimates. The masterplan's notion that Beijing in 2020 will not break the 16-18 million people mark (based on calculations of water availability) is already likely to be out of date. Independent calculations, which include the informal migrant >>



## MAP OF BEIJING

- |  |  |  |   |
|--|--|--|---|
| 1. Forbidden City  | Water Cube                                     | case study p32                           | 10. OMA's CCTV                                  |
| 2. Tiananmen Square                                      | 4b. Herzog & de Meuron's 'Bird's Nest' stadium | 7. Foster + Partners' Airport Terminal 3 | pictured p33                                    |
| 3. Paul Andreu's National Centre for the Performing Arts | pictured p23                                   | case study p28                           | 11. Zaha Hadid Architects' Soho City masterplan |
| 4. Olympic district                                      | 5. Dongxiaokou                                 | 8. 798                                   | (project cancelled)                             |
| 4a. PTW Architects'                                      | case study p31                                 | 9. Gaobeidian                            | case study p32                                  |
| 6. Tiantongyuan  |  | case study p32                           |   |





population posit a Beijing of more than 24 million citizens within the next 10 to 12 years.

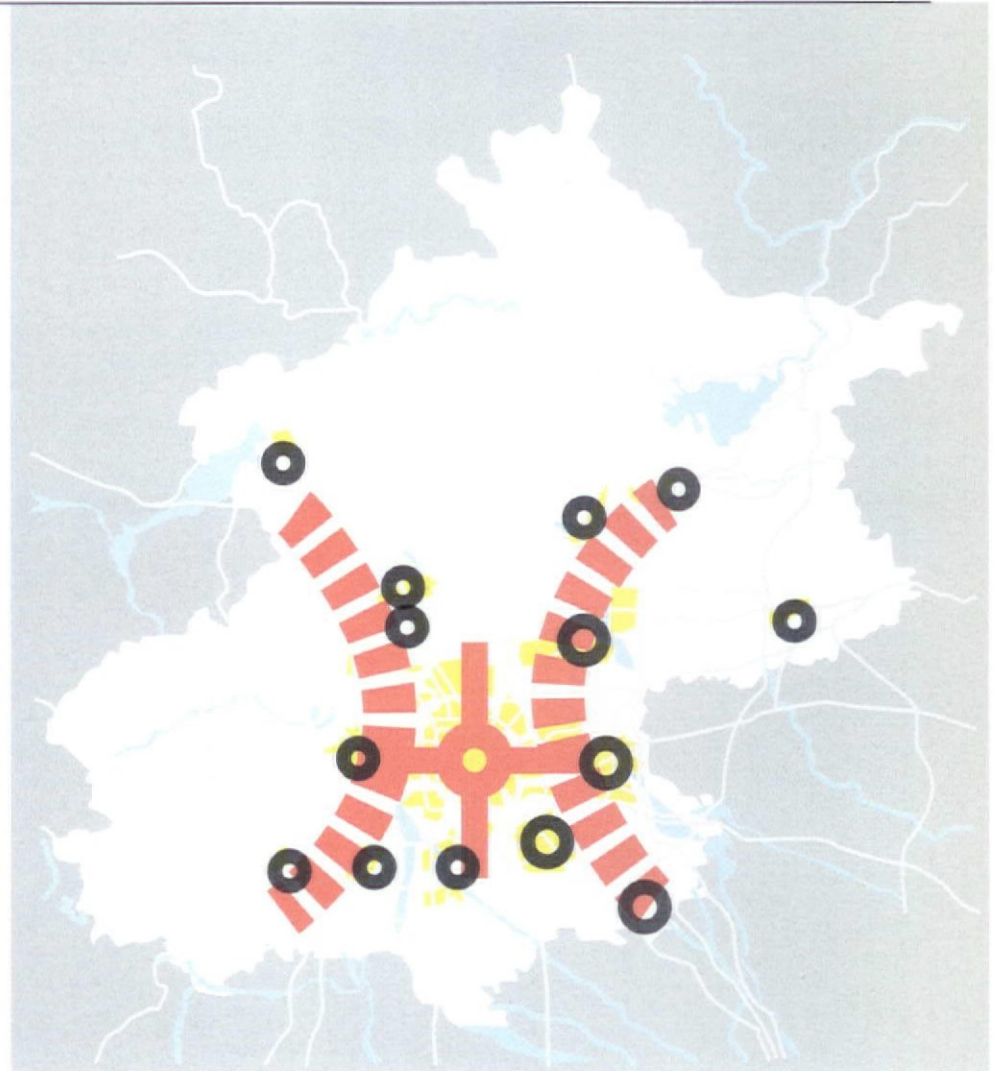
### THE UNCONSTRAINED CITY

This mismatch can be largely attributed to an obscure and frequently contradictory regulatory environment. Ever since 1949, all land in China has been held by the state. However, market reforms aimed at introducing land-value efficiencies have allowed local mayors to create and trade land leases. The tax reforms of 1992 further encouraged mayors to 'act entrepreneurially', leading to the prevalent practice of city district mayors partnering with private developers. The for-profit initiatives were lucrative for both local government and the officials. These financial incentives mean local mayors frequently decide to pursue more profitable developments in contradiction of central planning objectives, thus creating the plan vs reality disjuncture. The mayors can then trump planners' objections with reports of boosted economic growth – the ultimate bottom line in China.

The mayors enjoy near irrefutable power within their districts. In this 'rule of man' (rather than 'rule of law') environment, much rests upon the particular preferences of singular persons. Consequently, the possession of good *guanxi* (loosely translated as personal relationship) with local leaders is the most important asset for anyone looking to spark a new project. On the subject of this 'all important person of the mayor', Will Alsop, whose firm SMC Alsop has offices in Shanghai and Beijing, sighs over all the bureaucracy and relationship-building, but admits that 'it's rather nice to be able to get rid of the lawyers'.

While mayoral entrepreneurialism pushes the urban envelope with its quasi-legitimate new projects, an even less legitimate activity is further transforming Beijing. The city is home to an enormous population of migrant workers who, while not recognised officially, are clearly essential to the urban dynamic. Ignored by planners and tacitly acknowledged by authorities, these floating millions inspire a bottom layer of completely unregulated constructions – generally regarded as 'illegal yet tolerated' – which spring up across the city and its periphery, forming the backbone of a thriving grey economy.

These grey-area developments cover much of Beijing, obfuscating procedures and frustrating city-wide efforts. All this makes



for a stunningly unstable environment, characterised by overbearing bureaucracy operating in concert with weak regulation. Corruption is endemic, as is fast-tracking and associated efficiency gains. The ability to cut through lengthy planning and consultation procedures results in rapid clearances and

**2020 Masterplan**  
The 14 satellite settlements are distributed along two axes and two arcs of transport development

*'It's rather nice to be able to get rid of the lawyers,' says Alsop*

quick new build. In 2005, when the Beijing Urban Planning Museum revealed its enormous 1:750 model of what the city would look like in 2020, residents flocked to see whether or not their homes would still be there.

### BUILDING IN BEIJING

For architects, the pressure to build is intense, with pattern book-derived tower blocks typically spending less than two days in an >>



## Beijing 2020 Masterplan

The Beijing 2004-2020 masterplan, released by the Beijing Municipal Institute of City Planning & Design in 2004 and approved by the State Council in 2005, is a proposal of remarkable bluntness, based on decongesting the centre by moving people into 14 satellite cities. It fails to acknowledge the black-, white- and grey-market forces shaping real development.

Accompanying this proposal is a masterpiece of Chinese doublespeak, characterised by bombastic opacity shot through with perplexing statistics. According to the masterplan, Beijing will enjoy a '64.1 per cent improvement in blue sky', air quality will be 'superior', development 'balanced', social and economic

progress 'harmonised', and 'traffic problems solved'. All this is to be achieved through 'continuously strengthening and consolidated innovative processes', which will be 'guided by the scientific concept of development in an all-round way'.

'Scientific development' is a favoured term of the current party leadership – frequently appearing in official statements. The precise meaning of 'scientific', however, remains elusive. During the Olympics, traffic problems will be solved by a (scientific?) system of alternate days, by which cars with even number plates are permitted to drive on one day, and those with odd the next. Government officials, who are allowed to remove their number plates, enjoy exemption.



## 798 Creative Business Zone

The district of 798, regarded as Beijing's leading contemporary art district, was originally built as a military electronics factory in the '50s – a collaboration between the People's Liberation Army (PLA) and the former German Democratic Republic. In its heyday, 798 was home and workplace to over 10,000 people. The reform era that exposed its inadequacies led to its abandonment, until a grassroots artists' movement in the 1990s converted many of the original Bauhaus-style buildings into studios and galleries.

As 798 gained international recognition as a leading cultural

hotspot, it attracted the attention of local government, who backed the 7 Star Group (the PLA body that holds the 798 land lease rights) in the creation of a 'Creative Business Zone'. A government-sponsored committee was established to liaise between artists and the 7 Star Group, with committee membership restricted to 7 Star Group representatives. Granting itself approval at every step, the 7 Star Group ejected troublesome artists through selective rent hikes, garnering profitable projects such as the Nike 706 Gallery (pictured left). 798 is now a major tourist attraction.





satellites will be built, but the clearly delineated blocks of density are almost certain to give way to a thick and jostling rabble of informal developments and local partnership projects. These will take full advantage of the improved transport opportunities and the interstitial holes in the expanding city fabric, and in this way Beijing is likely to continue

the summary fashion in which they are executed forms a curious marriage with speedy low-level organic innovation. Beijing's formal front end, and its suggested reintroduction of *le grand architecte*, belies the hectic environments to which it gives birth.

For foreign architects wishing to practice in China, the implications of so much flux are clearly high risk and high return. Alsop describes China as 'full of pitfalls' and 'meaningless' contracts. Fosters' Majidi also stresses the need to 'be very careful'. At the same time, the possibilities glitter. Projects with the right connections can bull their way on to site and once there, construction tends to be stunningly fast and effective. Enormous construction companies (some employing more than 80,000 workers) have the resources to carry difficult projects to completion on time. The associated cost savings have significant design implications, facilitating daring approaches. Thanks to a combination of lower costs and higher ambitions, the most challenging elements of the Airport Terminal and the Bird's Nest were not engineered out, but duly milled and welded. Majidi opines that Chinese steelwork is the best in the world. In China, where there is the political will, there is the affordability to achieve projects of a scale and complexity unlikely ever to surface in the UK.

Political will is an inevitable prerequisite, however, and it would be a mistake to think any work done in China isn't on some level done for glory of the Party. For all its market trappings, China still a nation defined by the peculiar hybrid that is state capitalism. In former leader Deng Xiaoping's quote at the top of this article, boosting the economy is singled out as an ambition, but the motivation for this boost is more revealing still. A strong economy is desirable less for its benefit to the Chinese people, and more for the continued existence of the Party. China is a place where architecture can seek higher horizons and divest itself of worries about stale and shrinking cities, but it can never forget who is boss.

#### FOREIGNERS IN BEIJING

If the new Beijing is China's statement of itself to the world, all the more curious is the ubiquity of foreign influence. Landmark national projects, such as Paul Andreu's National Centre for the Performing Arts (pictured on page 20), the 'Bird's Nest', CCTV and so on, all represent the architectural >>

## Few will lament the failure of the 2020 Masterplan

developing after the fashion it ever has – fondly described by Beijingers as the *tandabing*, or big spreading pancake.

Not that the *tandabing*, stretched to megacity proportions, is by any means a death knell for Beijing. Ole Scheeren, OMA's partner-in-charge for CCTV, describes Beijing's identity as having a 'magical coherence despite incoherence'. Not only is the city capable of resisting disjointed planning efforts, but its success and dynamism are in fact the products of its ability to flout masterplans, boisterously breaking ground in direct response to black-, white- and grey-market opportunities.

Few will lament the failure of the 2020 Masterplan. The particularities of excessively planned environments, especially those attempting to separate out or prescribe ratios for living, work and leisure spaces, are themselves approaching obsolescence globally. For centuries in China, traditionally higher density levels and a greater incidence of home entrepreneurialism have led to almost wall-less fusions of streets, restaurants and private rooms. The current and oddly indeterminable planning environment of China actually enhances the possibilities for this kind of fluidity, allowing both for experimental ideas to be designed in, and for spaces to be left open. New mixed-use neighbourhoods typically incorporate clubhouses, shopping, small office facilities, etc. into their schemes, but more interestingly, all types of development are subject to surprise start-up enterprise, with hairdressers suddenly opening in what were thought to be apartment blocks, or bike store areas becoming communal kitchens. In many ways the sheer density levels ensure vibrant environments almost irrespective of architecture, with even the most forbidding skylines of towers rapidly filling with people. Thus, the crudeness of big developments and



architecture office, and urban designers churning out more than 10 masterplans each year. In turn, the mercurial advance of new development creates extremely uncertain physical environments, where the complete absence of a relevant context (who knows what will be there in a year?) spurs the need for ever more speed. While Beijing fixes on its visionary 2020 horizon, progress is being made through chaotically atomised operations, each determined by short-term interests. Large parts of the city are rapidly devoured, developed, and progress moves on, nose to the ground. The conditions of volatility and speed, which define the new Beijing, actually necessitate each other, after the fashion of a Chinese dragon racing around in a loop, tail in mouth.

#### THE BIG SPREADING PANCAKE

As a result, the Beijing 2020 Masterplan is doomed to failure irrespective of its design. The new infrastructure and designated

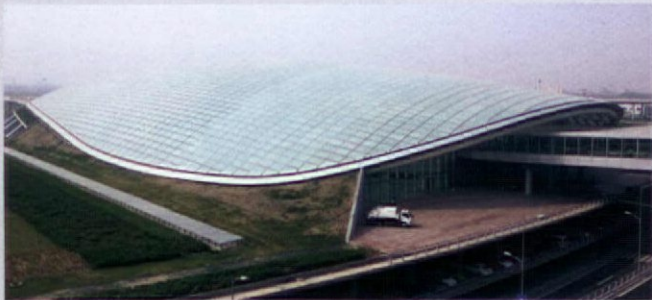


## Foster + Partners' Beijing Airport, Terminal 3

An international design competition for the new Terminal 3 at Beijing Airport was held in 2003. The Foster + Partners bid was selected in November, and within two weeks the firm had an office in Beijing. After four weeks the scheme was submitted; the tender after ten weeks; and on 27 March 2004 construction started. The 1.3 million m<sup>2</sup> terminal and transportation building opened in February 2008.

This astonishing pace was achievable only through radical organisational streamlining. At the

start of the project, Foster + Partners requested that approvals and decision-making processes be cut down from any number of committees to a single individual. One man, referred to by Mouzhan Majidi as the 'commander in charge', slept on site, and approved every step of the project, supported by six project managers. It's an example of how in Beijing an empowered client can fix a course, and then set 50,000 construction workers into action. Witnessing this, Majidi said he was 'gobsmacked'.



WERNER HUTHMÄCHER









efflorescence of European designers working in league with Chinese money and power. The reform era has opened China up to the world and Beijing to a flood of foreign architecture.

Foreignness has penetrated Beijing far beyond the footprints of its new world icons. A deep Europhilia was prevalent in China as it emerged from the grinding poverty of Maoism, and played a prominent role in the development of a new aesthetic. Guo Yue, a celebrated Chinese flautist who grew up amid the ruins of the Cultural Revolution, remembers how it seemed that 'even the moon was rounder in the West'. This sentiment is reflected in many of Beijing's upmarket residential developments, which are given names such as Somerset Fortune Garden or King's Garden Villas, with a sense of luxury and prestige achieved through the aspirational application of 'Westernness'. Architectural Euro-styling, by which bland towers are adorned with rococo motifs and incongruous Grecian tympani, is common. Earlier this year, Laffitte Castle, a full-on £25 million Versailles replica built by Jiang You Chen, opened on the outskirts of Beijing.

After Euro-styling, a strengthening confidence in Chinese identity shifted the matrix of demand towards Sino-styling. This has resulted in equally surprising adornments to the city's highrises, such as the Chinese 'hat' or curved roof. In the 1990s, in order to protect 'Chinese-ness', it was mandatory for new developments in south-western Beijing to incorporate 'Chinese characteristics' into their exteriors. Simultaneously in the east, an expensive low-rise based on the Chinese water-garden surfaced beside the embassy district, aimed at offering internationals a more 'Chinese' residential experience.

Now, the global sophistication of 'modern world architecture' is trumping both Euro- and Sino-style. Applications of Western or Eastern heritage are increasingly regarded as mere emulation, and the contemporary mood is geared towards a future-orientated desire for technological competitiveness. Patrick Schumacher, partner at Zaha Hadid Architects, which came up with the (now cancelled) Soho City masterplan for Beijing (see case study on page 32) says there is 'no longer space for regional architecture in any meaningful sense', and if Beijing has become a platform for world forms, that is because there is 'no genuine alternative'. It may be that, in the globalised future of world cities,

**Right** White-, grey- and black-market street life in Beijing

**Centre right** An aerial view of Tiantongyuan

**Below right** A panorama of informal development



Beijing will be just as foreign and as familiar as anywhere (everywhere?) else.

Unsurprisingly, the pursuit of international ultra-modernism has involved international firms. In part, this is a direct product of being a young catch-up economy. China had the fiscal means to mount a world architecture platform before it had the home-grown expertise, and accordingly, many of Beijing's large-scale projects were contracted out. OMA's Scheeren points to the legitimate need in China for international skills and participation, especially considering the magnitude of the projects proposed. However, the parameters of architecture and its emergence are such that it's destined to be an expression of an era already past. Any major building is, upon opening, at least several years old. The foreign efforts now turning their Olympic leaves to the sun are in fact the yield of an advancing season.

China is cultivating its own architectural

## *China had the fiscal means before it had the expertise*

expertise and is looking, in this field as in so many others, to develop firms that rival those in the West. A new breed of globally savvy Chinese firms is now emerging. In 2006, a landmark moment for Chinese architecture came when Ma Yansong, founder of MAD Office and the first Chinese starchitect, won an international competition to design the Absolute Tower in Mississauga, Canada. As the internal market becomes more critical of foreign dominance, local firms are making >>



PHOTOGRAPH BY DYNAMIC CITY FOUNDATION



## Tiantongyuan and Dongxiaokou

An estimated 500,000 Beijing families were relocated during 1991-2003 from downtown 'Transformation Areas'. To accommodate them, enormous volumes of affordable housing have been erected beyond the third ring road.

Tiantongyuan (pictured left), a new development to the north of the Olympic District, houses 300,000 people, including many relocated families from the demolished *hutongs* of central Beijing. A clean, modern environment on the fifth ring road, it is comprised overwhelmingly of 12-storey residential slabs, lacking vitality and services.

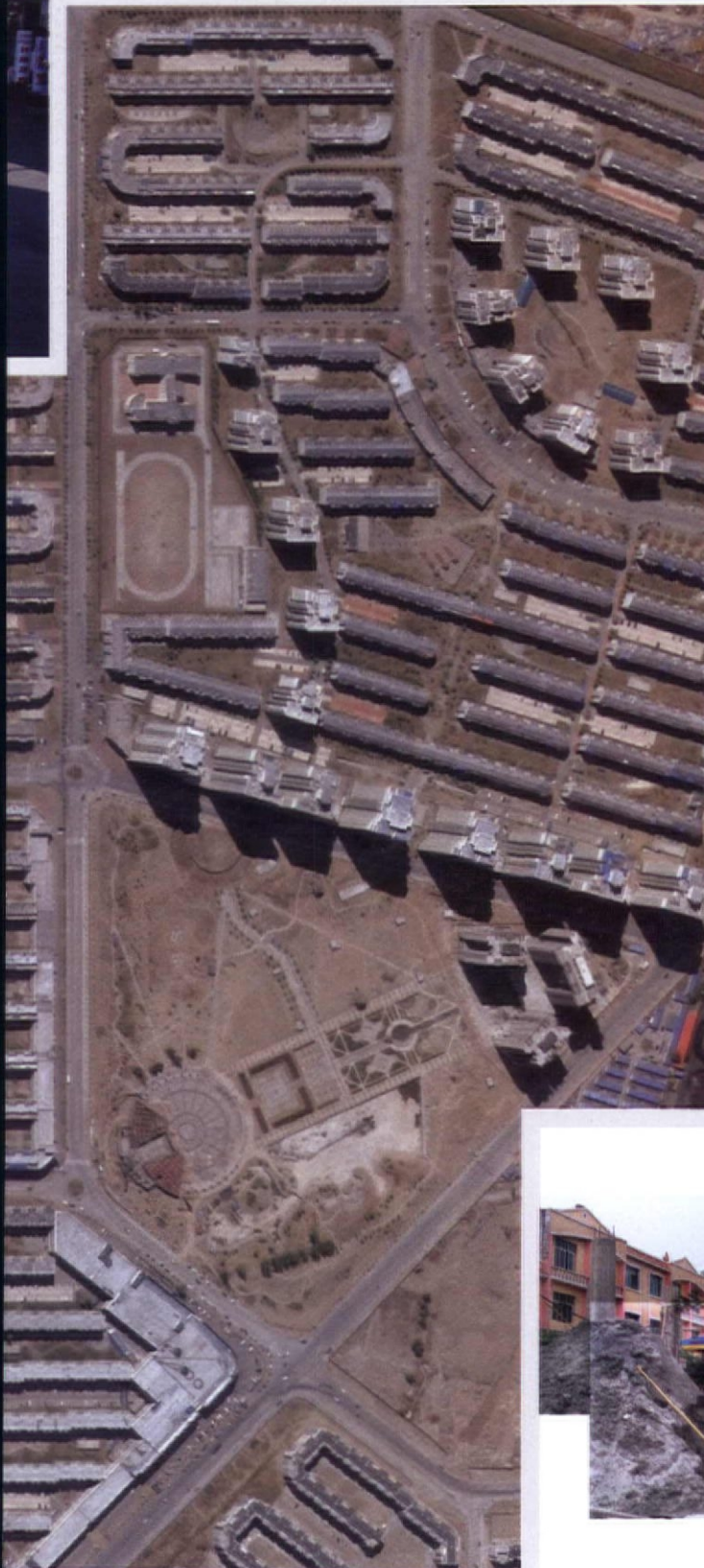
Tiantongyuan is the result of a hometown connection between the developer and a leading figure in the department of construction and industry. The developer was one of the first to learn of plans for the Olympic District and its supporting infrastructure, which included a major highway and subway line (see map on page 24). Realising the development potential of the rubbish dump to the north, he quickly bought up its leases.

During Tiantongyuan's construction, the nearby village of Dongxiaokou became a thriving hub for migrant workers. The inflexible *hukou* – a household

registration system that links citizens to official residences in their hometown – restricts the available accommodation for migrants. Excluded from the formal sphere, they rely on informal housing, and villages around Beijing have rapidly urbanised in response, with farmers taking advantage of loose building regulations to become landlords of ramshackle migrant towns.

In Dongxiaokou, local residents quickly erected informal housing and services. Home to thousands of migrants and their businesses, this unauthorised piece of the new urban fabric exists under continual threat of demolition. Lacking proper sanitation or electrical infrastructure, the majority of its buildings were thrown up without reference to fire regulations or engineers. As such, local officials may regard these informal developments as blots upon their jurisdictional maps.

In the summer of 2005, Dongxiaokou was partially demolished to make way for a prospective new development. As soon as the bulldozers left, the peasant construction teams re-entered, and Dongxiaokou immediately began rebuilding itself for a new wave of migrants.







Cai Ming's Gaobeidian

In 2005, Chinese furniture company Boloni bought a land lease in the Beijing district of Gaobeidian with the intention of building a factory. Within one month of the purchase, zoning of the Central Business District was extended and factory development prohibited.

Forced to rethink his plans, Boloni's CEO Cai Ming proposed a 'creative district' instead. This found favour with officials, who granted Cai a 50-year lease on a further, adjacent piece of land. Residents were cleared, the site flattened and a design competition held, but progress stalled when Cai was busy preparing Boloni for its 2008 public offering on the Hong Kong stock exchange. In the

meantime, plans to build a new exit into Gaobeidian from the fifth ring road were announced, quintupling the land's value. Local officials, frustrated by Cai's failure to develop such a lucrative site, forced him to submit a scheme within 10 days. Despite his on-time proposal (pictured above), which included a hotel by Ma Yansong, officials withdrew his lease and reimbursed Cai for the CNY8m (£600,000) spent on compensation to former residents. Within months, Gaobeidian was transformed into a pastiche of a traditional Chinese market.

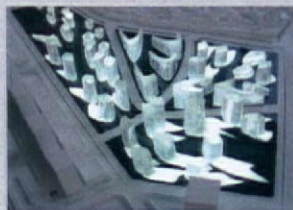
'I had so much pressure,' Cai says. 'I had a stone on my heart. Now my heart is heavy, but I am relaxed.'

## Zaha Hadid's Soho City

If a strong government can drive projects through to completion, it can also co-opt them or cut them down – and all with laconic equanimity.

Zaha Hadid Architects' design for the Guangzhou Opera House in southern China is progressing apace, while its masterplan for Soho City, a 2 million m<sup>2</sup> development in Beijing, has collapsed due to problems securing land lease rights, the precise details of which are likely to remain obscure.

Nevertheless, practice partner Patrick Schumacher compares China favourably to the European environment, 'where every stone has to be turned over three times'.



**Facing page** The CCTV headquarters by OMA, seen through Beijing's smog haze, is one of the largest single structures in the world



WERNER HUTHMÄCHER





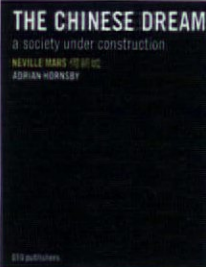
gains. Alsop says that within 10 years, foreign consultants may find themselves 'less welcome', and local competition more robust.

Over the last 15 years, Beijing's combination of openness, new wealth and old power has summoned up the vanguard of world architecture, giving rise to some of its most hyperbolic expressions to date. The process has been characterised by bold experimenta-

## *A new breed of globally savvy Chinese firms is now emerging*

tion, provoking responses in the West that range from the aghast to the jealous. For China, this radical questioning of the status quo has been a key part of moving beyond it. The legacy of the foreign buildings in Beijing will be their contribution to a new architectural culture now in its nascence. ■

This article is based on *The Chinese Dream - A Society Under Construction* (010 Publishers, 2008), by Adrian Hornsby, Neville Mars and the Dynamic City Foundation, available from August 2008. Visit [www.burb.tv](http://www.burb.tv)





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## Rules of Thumb #5

*Simon Pickup*  
*Sir D+B manager, Willmott Dixon*  
*Value Engineering*



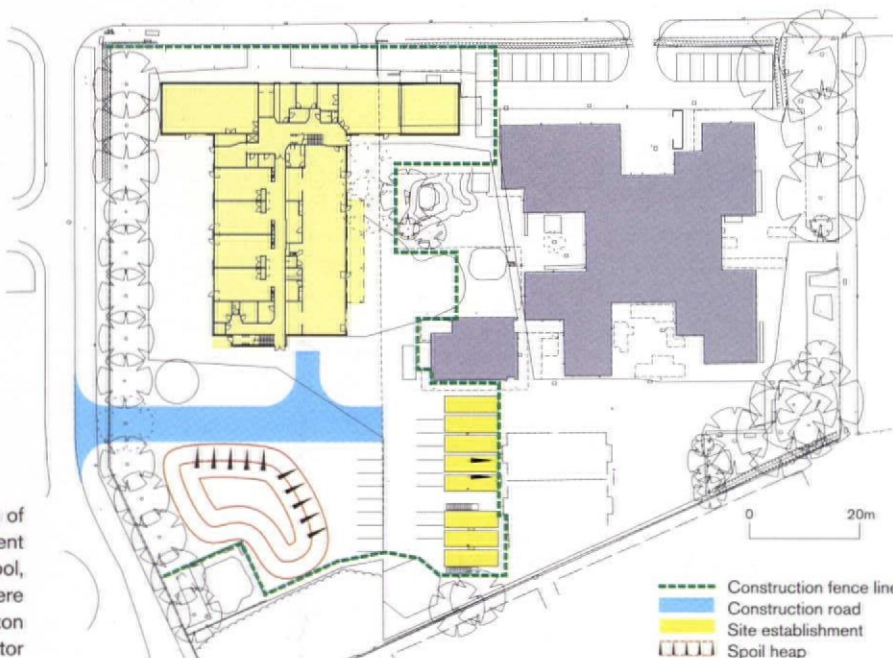
*Rules of Thumb is a monthly column where the AJ asks experts which one fact they wish architects knew.*

It's imperative to accurately allocate your budget at the start of a project. By planning early, architects can avoid the stripping out of easy targets at the end, such as internal finishes, furniture and landscaping – areas of the greatest visual impact. Through careful pre-construction planning at the design stage, you can stop cost-saving decisions from being taken out of your hands.

The greatest value-engineering gains are in the structure, planning and massing of the building, and M&E. As one of the UK's biggest constructors of schools, we have made

a number of observations about how best to save money in this sector. Despite the rise in raw material prices, steel frames are still the most cost-effective structural solution. Two- or three-storey buildings are more efficient, and allow mechanically ventilated areas, such as WCs, to be located near each other – another way to reduce costs.

The speed of construction has an impact on costs. Construction takes up 12-15 per cent of the budget. This is why we are pushing for prefabricated panel systems, which allow us to use the same crane for the frame, floor slabs and lift shafts. Fast construction reduces weather exposure, improves safety and allows us to get on with the fit-out. In construction, time is money.



Site plan of Rolls Crescent Primary School, Hulme, where Willmott Dixon is the contractor

## Big Fish Little Fish

*With Jonathan Hendry away, his colleague Glenn Jeffrey catches up with some summer sport*

With Jonathan on holiday earlier this month, our staff commandeered the company credit card and whisked ourselves away to a CPD course... at Wimbledon!

By no means was this a whimsical trip – we undertook valuable research for a project that we have on the drawing board. We have recently been busy preparing a design for a tennis academy in Lincolnshire, with indoor and outdoor courts. The site lies on an industrial estate, but we are passionate that this will not be a large shed like the rest of the wrinkly tin buildings in the area. The challenge is in the cladding; to create something architectural from a simple, standard, off-the-shelf system.

Our sustainable view has informed many of our decisions on the project. There will be lots of natural light, of course, diffused through recycled plastic cladding panels, the colour of which will define the functions inside. Large louvered lightboxes will naturally ventilate the space, while a limited amount of solar gain will heat the building during the bleaker months of the year. At night the building will be transformed into a glowing box in an otherwise gloomy area.

My concern is that when we go out to tender with the project, there is going to be no one left in the construction industry to price it, let alone build it!

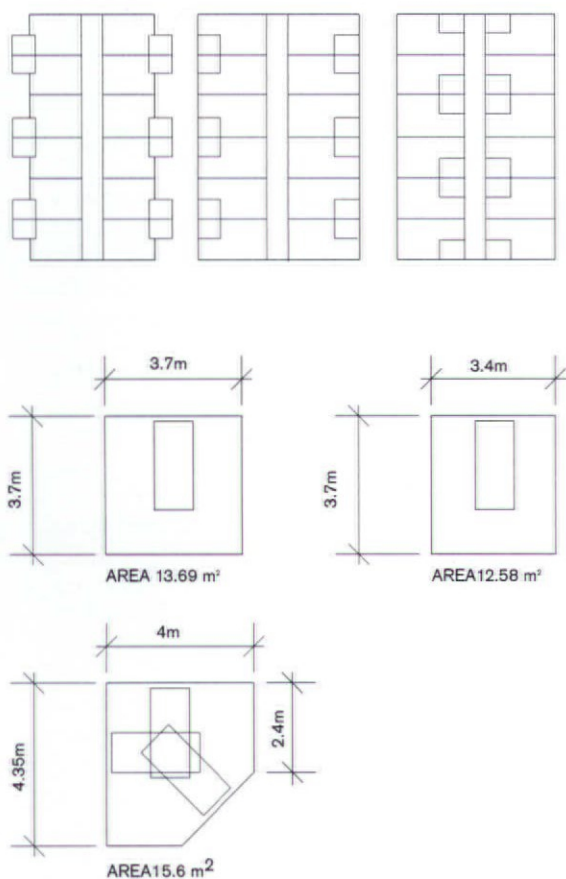
Next issue: John Preve of Make



# HOW TO DESIGN SINGLE HOSPITAL ROOMS

With the NHS promoting single rooms instead of multiple-bed wards in hospitals, *Kaye Alexander* presents a patternbook of designs

COURTESY OF NHS ESTATES



**Above** Diagram showing four configuration options for single rooms with en-suites,

from In-Patient Accommodation: Options for Choice – Health Building Note 04 (2007)

The NHS is seeking to swap multiple-bed hospital wards for private single suites and decentralised services to improve patient privacy and infection control. As a result, single bedrooms are a feature of most new hospital developments. The Department of Health will publish its latest best practice guidance note tomorrow (1 August) – Adult In-Patient Facilities – Health Building Note 4.01. It recommends a minimum of 50 per cent single rooms in hospitals, with planning options for 80 per cent and 100 per cent single rooms. Despite the higher initial outlay, this year has seen the go-ahead for the first UK hospital with 100 per cent single rooms.

With single rooms, the design of the room itself becomes paramount, as hospitals break away from established ward formulas – something which the new guidance will seek to address.

In designing single rooms, architects face the challenge of optimising staff observational views against maintaining the dignity of patients; incorporating en-suite facilities that allow manoeuvrability without limiting access; ensuring patient safety while permitting increased occupant control of lighting and temperature; and minimising

common circulation areas and the complexity of the facade profile. The social and practical benefits of single rooms increase technical demands for servicing.

Mungo Smith, director of healthcare specialist MAAP Architects, says trusts should consider a pilot scheme to test optimal layouts. 'This is a cost-effective solution with potential for transferable information across the NHS,' he says.

MAAP's Pilot Ward project, funded by the Hillingdon Hospital Trust and sponsored by the Department of Health, is an intermediate stepping-stone to future facilities. Three different bedroom layouts will be trialled by staff and patients in a continuous programme of evidence-based research, which will inform the design. The initiative, developed in tandem with the new guidance note, has already received interest from the healthcare service in Australia.

Over the next pages the AJ presents a number of projects showing planning solutions for single hospital rooms.

The AJ will hold a conference on Community Healthcare Design at the Royal Society of Medicine on 3 September. Visit [www.ajhealthcaredesign.co.uk](http://www.ajhealthcaredesign.co.uk)

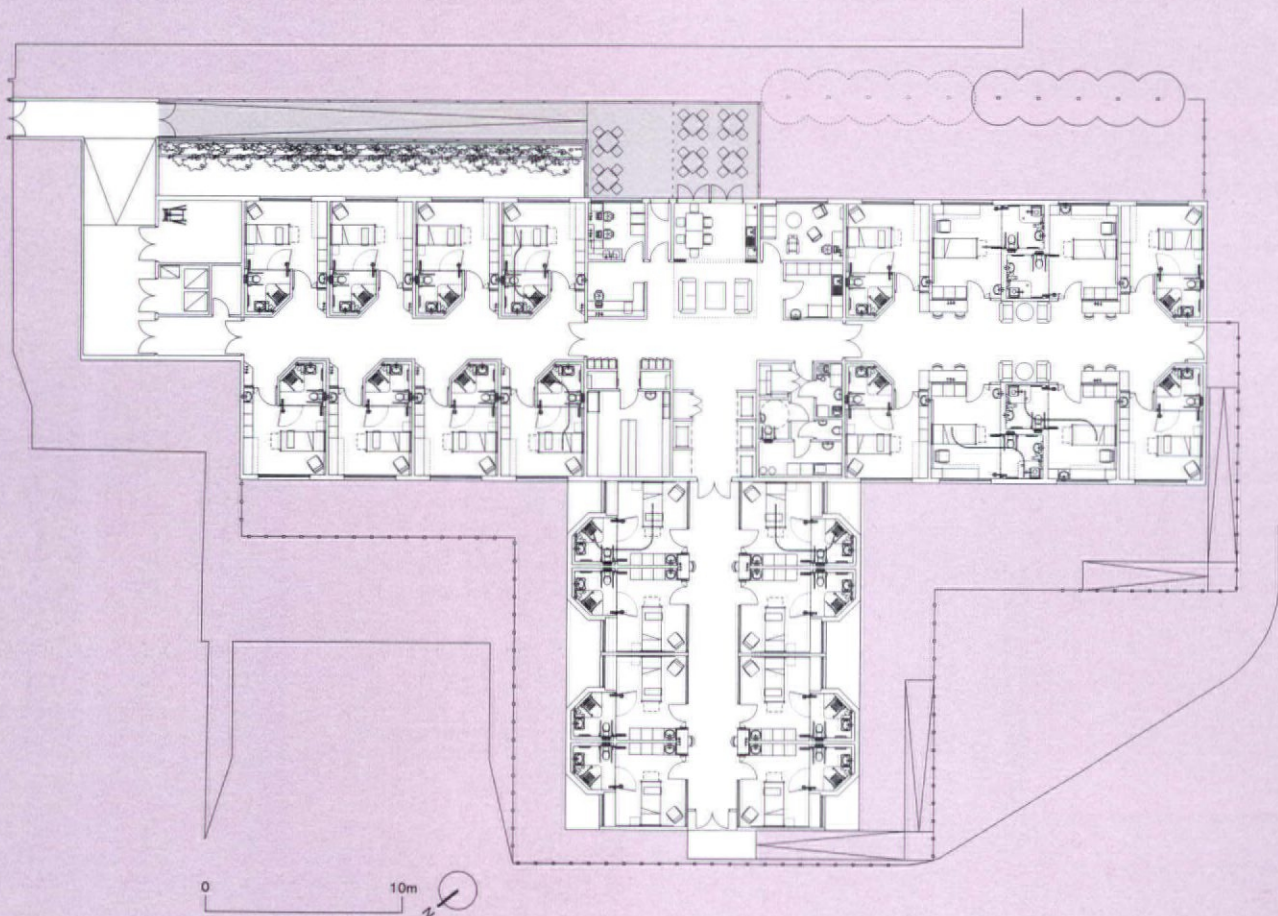




## Hillingdon Pilot Ward MAAP

**Client** The Hillingdon Hospital Trust **Location** Hillingdon, London  
**Date of completion** September 2008 **Type of facility** New ward of general adult acute bedrooms **Number of single beds in development** 24/24 **Gross internal floor area** 976m<sup>2</sup>

This new ward is designed for a five-year period of use as a test and decant facility to train staff in a single-room environment. The innovative principle of overlapping the en-suite with the bed space to provide temporary manoeuvring space for assisting a patient on both sides of the WC is common to all three configurations.





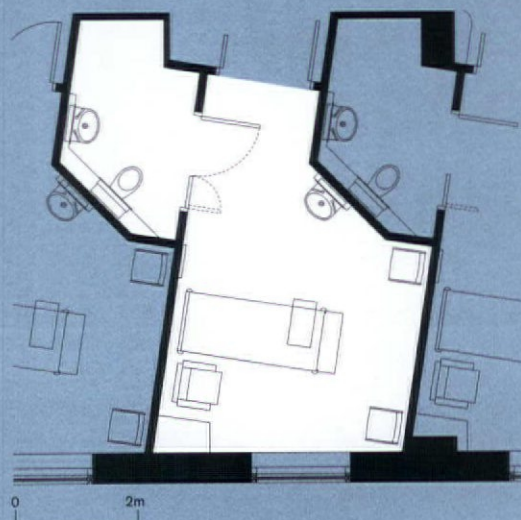
## Green Room Anshen + Allen

This 37m<sup>2</sup> prototype demonstrates sustainable evidence-based design concepts for an ideal single-patient room. A variable air-volume system, the use of compact fluorescent and LED lights, and water-efficient plumbing fixtures reduce energy consumed. Operable windows, lighting and observation-window opacity enable patient control over the immediate environment. The room is split into patient, family and staff zones to improve the safety of users.



## Hospital A

**Client** Undisclosed **Location** Undisclosed **Date of completion** 2010–2011 (phased) **Type of facility** New replacement hospital **Number of single beds in development** 513/513 **Gross internal floor area** 66,500m<sup>2</sup>



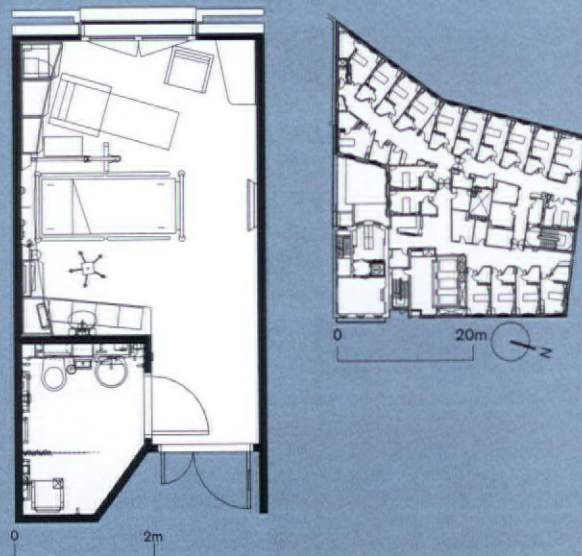
## Octav Botnar Wing

**Client** Great Ormond Street Hospital for Children NHS Trust **Location** Great Ormond Street Hospital for Children **Date of completion** 2006 **Type of facility** Paediatric unit **Number of single beds in development** 36/51 **Gross internal floor area** 9,960m<sup>2</sup>

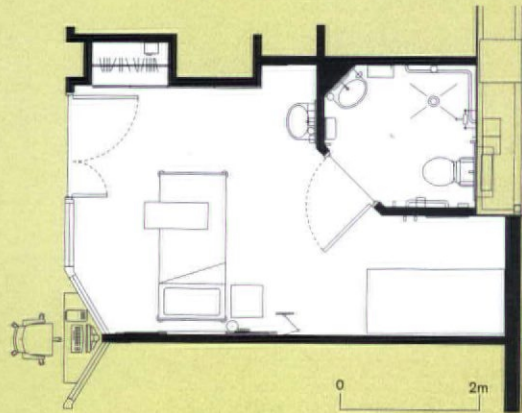
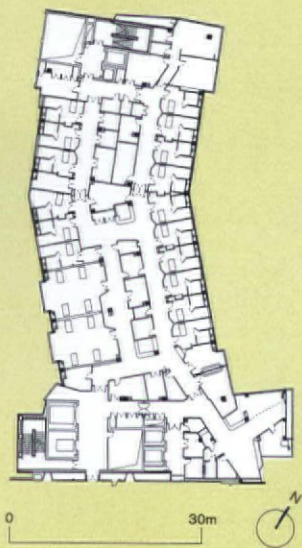
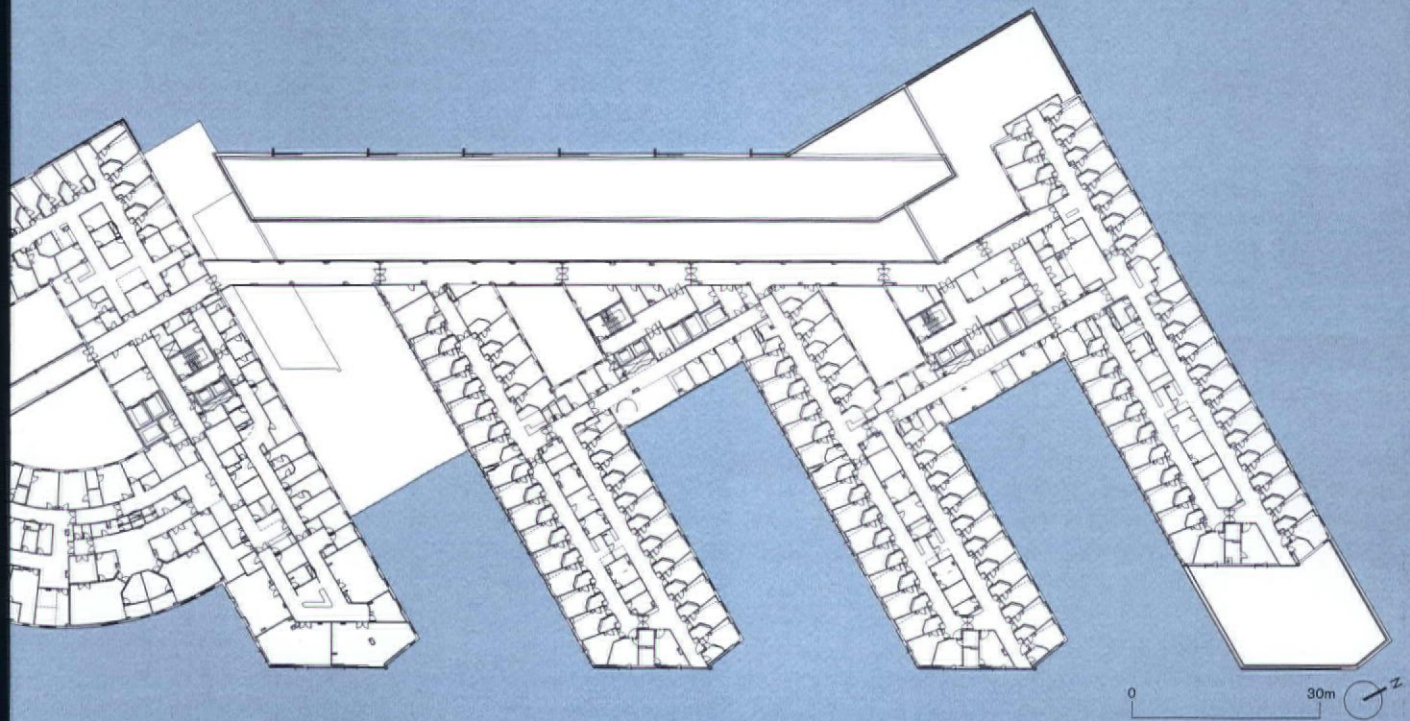


## Hospital B

**Client** Undisclosed **Location** Undisclosed **Date of completion** 2009 **Type of facility** Cancer centre **Number of single beds in development** 48/48 **Gross internal floor area** 8,100m<sup>2</sup>







**Morgan and Stanley  
Clinical Building**  
*Llewelyn Davies Yeang*

**Client** Great Ormond Street  
Hospital for Children NHS Trust  
**Location** Great Ormond Street  
Hospital for Children **Date of  
completion** May 2011 **Type of  
facility** Phase 2a of the  
building's redevelopment. High  
dependency unit beds **Number  
of single beds in development**  
48/48 **Gross internal floor  
area** 18,529m<sup>2</sup>

The cranked layout and  
placement of all bedrooms along  
the east and west elevations  
maximises sunlight penetration  
and reduces the visual length of  
the corridors. En-suite bathrooms  
are located on the outside face to  
maximise staff observation.



## YSBYTY ANEURIN BEVAN

Nightingale Associates

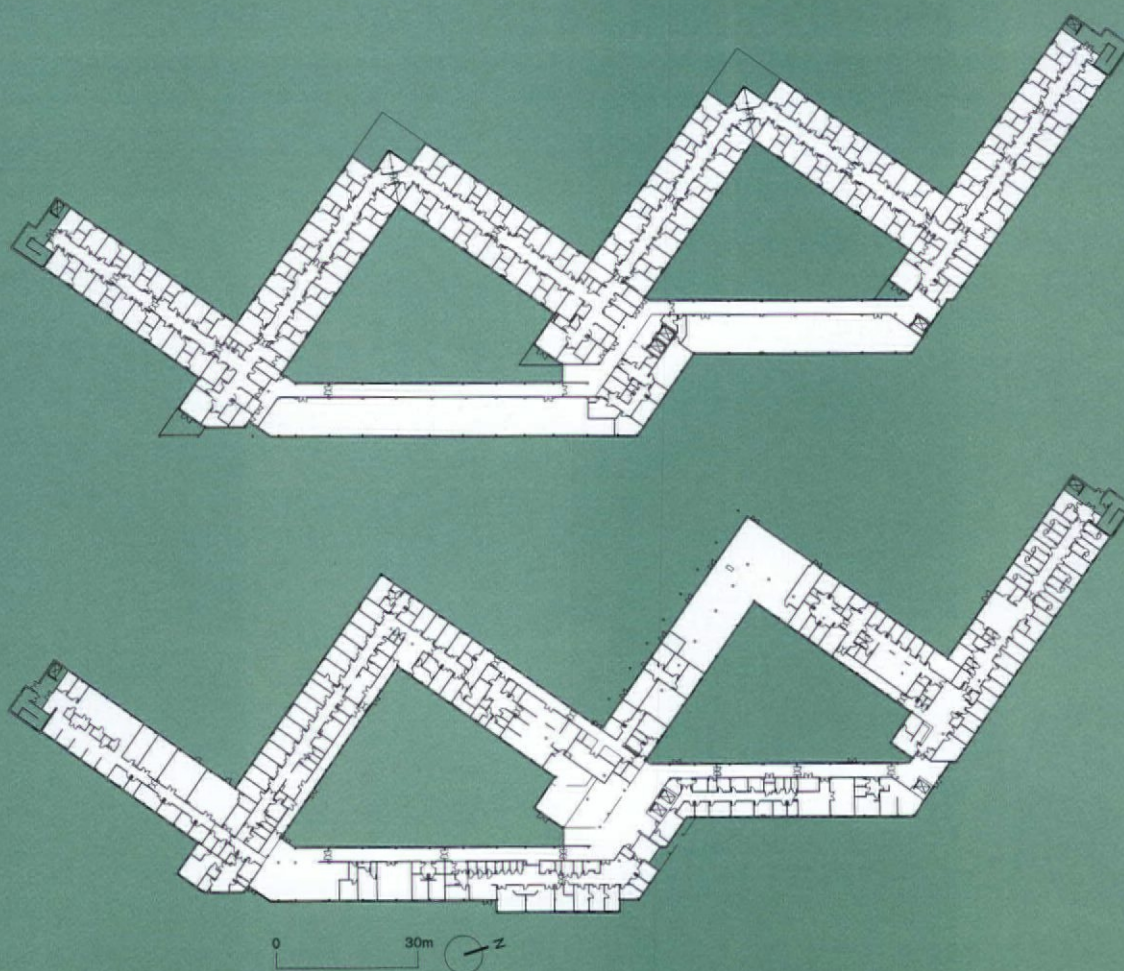
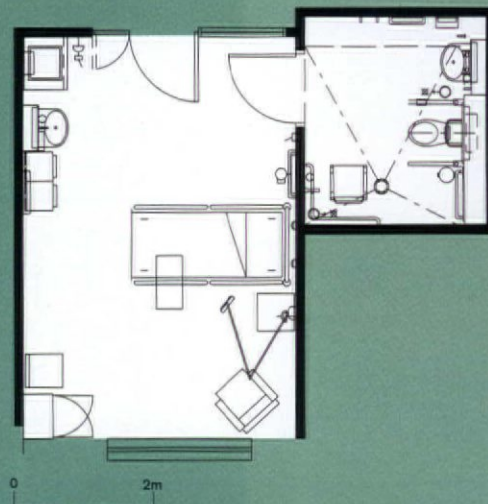
**Client** Gwent Healthcare NHS Trust **Location** Ebbw Vale, South Wales

**Date of completion** August 2010 **Type of facility** New-build hospital

with acute rooms **Number of single beds in development** 96/96

**Gross internal floor area** 12,750m<sup>2</sup>

The in-patient accommodation is grouped to face extensive landscaped gardens towards the more sheltered western boundary of the site (part of a larger masterplan for the regeneration of the Corus Steelworks site). The en-suite bathrooms are absorbed into the layout using a back-to-back configuration, which simplifies the external and internal elevation of the rooms.





In this section // Frank Gehry's  
Serpentine Pavilion // Back Issues  
// Critic's Choice // 5 Things To Do

# The Critics



The Serpentine  
Gallery Pavilion,  
on display from  
20 July-19 October

NICK ROCHOWSKI/VIEW

LECTURE

## 'Let it all hang out'

Lilliputian *Sam Jacob* reviews Frank Gehry's Brobdingnagian Serpentine Pavilion >>

Serpentine Gallery Pavilion 2008, 20 July-19 October at The Serpentine Gallery, Kensington Gardens, London W2 3XA. [www.serpentinegallery.org](http://www.serpentinegallery.org)



## Serpentine continued from p41

Summer pavilions appear like a heat rash over the capital between May and September. The London Festival of Architecture (LFA) alone included more than 20 of them, in addition to the LFA's steel construction, *Fresh Flower* by Tonkin Liu. The subtext of these temporary structures suggests that architecture can be different; it might, somehow, be free. Pavilions are models of alternatives and vague utopias. There is something naïve yet patronising about them – like the facades of a Potemkin village, their temporary presence disguises the paucity of 'real' contemporary architecture in London.

The Serpentine Gallery Pavilion is the biggest and most consistent commission in this growing crowd of architectural ephemera. Launched in 2000 by gallery director Julia Peyton-Jones, its ongoing programme presents the work of an international architect or design team that hasn't yet completed a building in England. The pavilions are commissioned, designed and constructed within six months, then open to the public for a further three.

Former architects include Olafur Eliasson and Kjetil Thorsen (2007), Rem Koolhaas and

*The pavilion imparts a sense of being an oversized model, as though, through some freak accident, we've been shrunk*

Cecil Balmond (2006), Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond (2005), Daniel Libeskind (2001) and Zaha Hadid (2000). This year, the programme underlines its stature by calling in the biggest architect on the planet. Frank Gehry's pavilion is big, chunky and confident – a wonky, open-sided, breezy structure that's somewhere between landscape and architecture.

Sitting in Kensington Gardens like a Cubist copse, towering chunks of wood form the pavilion's posts, thrown together in an improbable framework. Suggestive of a forest canopy, layers of glazed rhomboid frames hang high above, suspended from a branchy network of steel members. Walking through the pavilion feels like stepping into a clearing. Here, more supersized planks form stepped benches, piled up as if in a wood yard, and around the perimeter of the installation shacks and stairs are sharply rendered in plywood. The space is a kind of Canadian-Californian fantasy: lumber transformed into a woodsy,

let-it-all-hang-out culture.

Yet for all its wonky geometry, Gehry's pavilion forms a surprisingly respectful axial porch, framing the portico of the gallery. You can slip smoothly through it – straight towards what appears, incorrectly, to be the entrance to the Serpentine Gallery.

Most weirdly, the pavilion imparts a sense of being an oversized model, as though, through some freak accident, we've been shrunk down to the size of 1:100 men. The timber posts and beams lock into each other like a giant replica of balsa handiwork, and the way in which one stick joins to another has been blown up to gargantuan detail. The model-replica sensation makes me look up, almost expecting a giant globule of UHU, frozen mid-drip, above my head.

If anything, it's all been too faithfully crafted. You can feel the hand of an executive architect painstakingly reproducing the model's intent but somehow missing its point, as

though something was lost in translation. Frustratingly, it doesn't realise its vernacular-meets-ad-hoc potential, with a form that appears more standardised as you zoom in. It may draw on the glee and improvisation of a tree house (and like many a tree house, this was, according to Gehry, the result of a father-son collaboration), but there is also a certain stiffness which echoes the Victorian grandeur of South Kensington, with its monumental scale and formal relationship with the gallery.

The pavilion's posts and beams are a balancing act of construction, but the equilibrium of its identity proves trickier. It is as if Gehry was not sure how to resolve this boho vibe with the Serpentine's site in Albertopolis. Gehry's pavilion hints at a new kind of monumentality – one where the Albert Memorial might be re-sculpted with the Prince Consort sporting a pair of Levi's, a Diet Coke and an iPod. ■

**Resume: Gehry's pavilion is monu-mental.**

Frank Gehry's copse-like pavilion at the Serpentine Gallery, London





## Back Issues The short-lived Olympic Art Competitions began with good intent but gave way to criticism, suggests **Steve Parnell**

The Olympic Art Competitions were part of Olympic Movement founder Pierre de Coubertin's original intention to run arts competitions as well as sporting events.

Between 1912 and 1948, there were competitions in literature, sculpture, painting, music and architecture, with the condition that all entries had to be related to sport. In 1928, the architecture competition was divided into two competitions: for architecture and planning. That year, Jan Wils, one of Dutch art movement De Stijl's founders, won the gold medal for architecture with his design for the Olympic Stadium in Amsterdam.

London's last Olympics, in 1948, saw the last of these art competitions. The AJ previewed entries in July. Austrian Adolf Hoch won the gold medal for his ski run at Koblenz, about which *The Times* wrote on 7 July: 'The architectural quality [...] is not impressive, and the same applies to several of the commended designs.' The architectural press was less critical, choosing simply to report the occasion:



August's *Building* printed two photographs and *Architect and Building News* showed the winners in its 16 July issue, including Finn Yrjö Lindegren's athletics centre in Varkaus (pictured above), which won the planning prize.

During the sports competitions, the V&A museum exhibited all the art entries. *The Times* again led the criticism, noting that it was 'not an exhibition which gives any representative view of modern art in the country or Europe'.

In 1949, the IOC concluded that, as most contestants were professionals, the competition should be replaced by an exhibition. This, in turn, has been replaced by increasing hysteria over the design of the actual Olympic buildings.



## Critic's Choice Anya Gallaccio's new exhibit takes her love of nature to a grander scale, finds **Andrew Mead**

Since Marcel Duchamp submitted a urinal to an exhibition in 1917, we've got used to odd things turning up in galleries and being called 'art'. The procedure is now so commonplace, it's largely lost its edge. Yet Anya Gallaccio's installation at London's Camden Arts Centre ([www.camdenartscentre.org](http://www.camdenartscentre.org)) still comes as a surprise. Her work has been the source of memorable images before – I think particularly of the 32-tonne slab of ice that, with a boulder of rock salt at its core, slowly melted in the disused boiler room of Wapping Pumping Station in the summer of 1996. Now, occupying all of the Arts Centre's Gallery 3, is a sawn-up and reconstructed chestnut tree (below): like the swollen apple in Magritte's painting *The Listening Room*, it presses against the walls and ceiling as if about to break through.

Most of the trunk is missing, so we're closer to the crown than the roots – not a position we usually find ourselves in unless, like Robert Macfarlane in his beautiful book *The Wild Places* (Granta Books, £8.99), we still like to climb trees. Macfarlane balances on the branches as they shudder and sway; Gallaccio's tree, by contrast, is immobile, kept taut by steel pins and rope. In place of the natural processes she focused on before – ice melting, apples rotting, flowers decaying – this is a precarious poise. But by domesticating nature, she also conjures up the opposite: a scene of ruined buildings, swamped by multiplying trees.



## 5 THINGS TO DO THIS WEEK

### 1 Fold-Up

Constructed in just 10 days, artist Wolfgang Weileder's temporary replica of a Georgian terrace house is now open. Until 3 August. Sunnyside Gardens, Sunderland SR1 1EE

### 2 Nathan Coley

Take a trip down to the seaside for Coley's solo show at the De La Warr Pavilion, featuring four works new to the UK. Until 21 September. De La Warr Pavilion, Bexhill-on-Sea, East Sussex TN40 1DP

### 3 Housing Design Awards: exhibition

Browse the 60 schemes from 2008 alongside photography of winners from the past 60 years.

Until 13 September. Florence Hall, RIBA, 66 Portland Place, London W1B 1AD

### 4 Mark Wilsber: Unfinished Business

Visit artist, writer and curator Mark Wilsber's experiments with images and texts taken from 1960s and 1970s abstract-sculpture magazines. Until 26 October. Gallery 4, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH

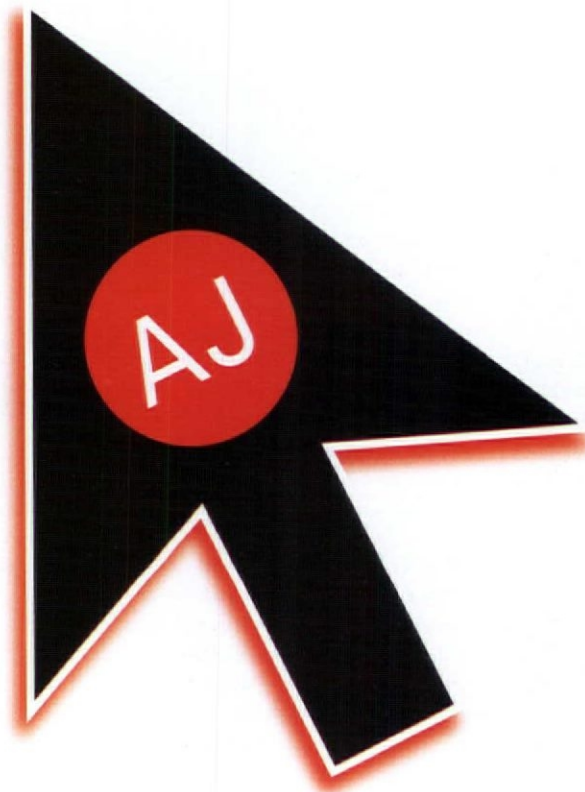
### 5 Fantasy & Denial

Ffotogallery celebrates its 30th anniversary with a collection of photographic commissions made in and about Wales over the last three decades.

Until 31 August. Ffotogallery, Chapter Arts Centre, Market Road, Canton, Cardiff CF5 1QE



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# Products

## WHITECROFT LIGHTING



### AJ ENQUIRY 201

Part of Whitecroft's Waco range, Line Up 2 has been designed for rooms which require accent lighting. It has two slim-section, anodised-aluminium profiles. The central section has a T5 fluorescent lamp and opal polycarbonate diffuser, and there is a gimbal each side for a tungsten halogen or metal halide lamp.

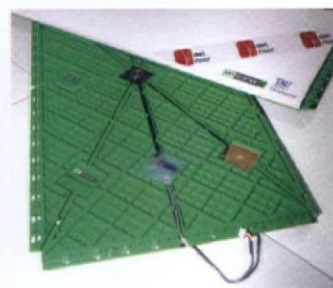
## LEADERFLUSH SHAPLAND



### AJ ENQUIRY 203

Door and doorset manufacturer Leaderflush Shapland has two distinct ranges – Origins, suitable for modern interiors, and the more practical, versatile Elements – offering a complete architectural hardware solution. This lets you source your doorset and ironmongery requirements from one location across all applications and sectors.

## TILE OF SPAIN



### AJ ENQUIRY 205

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

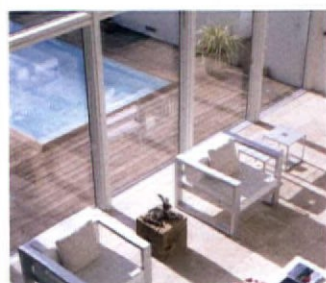
## ACS SYSTEMS



### AJ ENQUIRY 207

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.

## VELFAC



### AJ ENQUIRY 202

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 897100 or visit [www.velfac.co.uk](http://www.velfac.co.uk)

## KIRKSTONE



### AJ ENQUIRY 204

Kirkstone is well known for its beautiful volcanic, blue and green slate. It has a strong reputation for sourcing the finest available stone from around the world. Kirkstone's Florac-honed Limestone was specified by Sonnemann Toon Architects for this private bank in Moor House, London. Visit [www.kirkstone.com](http://www.kirkstone.com)

## CLAXTON BLINDS



### AJ ENQUIRY 206

Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in interior window projects for any requirement. Some notable projects from Claxton Blinds include Tower 42, the Canary Wharf Tower and the Citigroup Tower. For more information, visit [www.claxton-blinds.com](http://www.claxton-blinds.com)

## EUROCLAD



### AJ ENQUIRY 208

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.

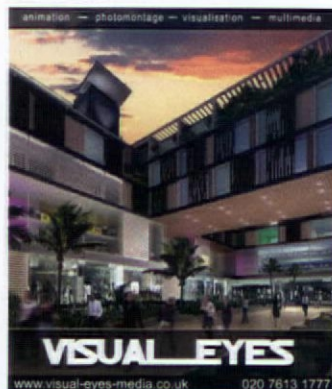


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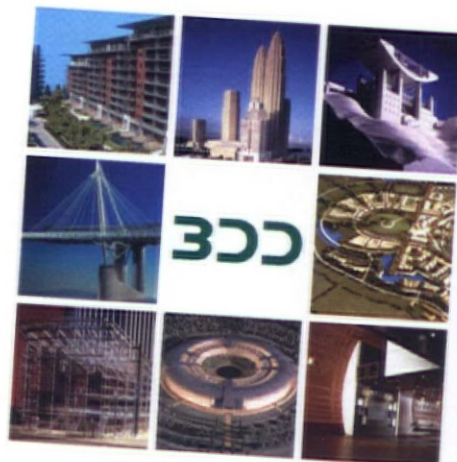


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Please contact Paul Hillman on (01202) 261322 or by e-mail [p.hillman@poole.gov.uk](mailto:p.hillman@poole.gov.uk) to request further background information and a project brief. The closing date for fee submissions will be 29th August 2008.



## INVITATION TO TENDER

### TOURISM DEVELOPMENT COMPANY LIMITED

#### *Design and Construction of the Maracas Beach Redesign and Restoration Project at Maracas Bay, Trinidad*

The Tourism Development Company Limited (TDC) invites qualified and experienced contractors/ firms to submit tenders for the Design and Construction of the Maracas Beach Redesign and Restoration Project at Maracas Bay, Trinidad.

The Government of the Republic of Trinidad and Tobago, through the Ministry of Tourism, has embarked on a programme to improve the beach tourism infrastructure of Trinidad and Tobago to international standards. The current project to be undertaken is the redesign and restoration of the Maracas Bay Beach Facility.

#### Skill and Experience of Tenderer

Tenderers are expected to have the financial capability, adequacy of plant, equipment and organisation to meet the design and construction requirements. They are also expected to possess design and construction experience and practical skill in the type of work outlined in the Tender Documents.

#### Tender Security

Tenderers are also required to enclose in the sealed tender, a tender security in the form enclosed, duly stamped by the Board of Inland Revenue, to assure their intent to enter into and execute the Contract Agreement, should they be called upon to do so. The amount of the Tender Security for this Contract is One Hundred Thousand Trinidad and Tobago dollars (TT\$100,000.00). **Should no tender security be enclosed, the tender will be rejected.**

#### Award Criteria

TDC will award the contract to the tenderer whose tender has been determined to be fully responsive to the Tender Documents, and who has offered the best value for money, and has satisfied the required qualification requirements as outlined in the Tender Documents.

#### Bid packages

Interested firms are invited to obtain tender packages from the TDC. Tender Documents may be collected upon payment of a non-refundable fee of T&T Currency, Five Thousand Dollars (TT\$5,000.00). Bidders can contact the TDC for details on international payment procedures and collection of Tender Documents. A Pre-tender Meeting, which includes a Site Visit, is scheduled for August 22nd 2008. Failure to attend will result in disqualification from further participation in the tender.

#### Submission of Tender

One (1) complete original and six (6) copies of the Technical and Financial Proposals must be submitted in an otherwise unmarked envelope labelled and addressed to:

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Attention: Secretary Tenders Committee

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For further information please email Michelle Low Chew Tung at [mchowchewtung@tdc.co.tt](mailto:mchowchewtung@tdc.co.tt) or call 1 868 675 7034 ext 225. Bidders can also view the tender notice on the following websites: [www.mymaracas.com](http://www.mymaracas.com); [www.tdc.co.tt](http://www.tdc.co.tt); [www.dgmarket.com](http://www.dgmarket.com); [www.caribbean.tenders.com](http://www.caribbean.tenders.com); [www.enr.construction.com](http://www.enr.construction.com)

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Ref: 3768 (Philip)

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# Ian Martin. It's renewable, local, and versatile. Hard air can reshape our world

**MONDAY.** Lunch with Helen Mirror, president-elect of the RIPBA. She takes over next year from the current incumbent, who now spends the rest of his two-year term trying to remind us what his name is.

It's madness. **Someone's elected president, then spends 12 months waiting, and 'preparing for office', which is bullshit for waiting.**

Waiting for the free breakfasts and the plenary sessions and the right to wear the institute's fabled Blue Djellaba, a mystical robe bestowing absolute authority over all epic space within the British Empire and her Dominions.

Once you've discarded the inaugural fluff and the valedictory guff, RIPBA presidents are actually in office for about two months. Just enough time to listen to the regions and welcome three government initiatives. Essentially, that's been happening on a biennial basis since 1834.

Still, I've had lunch with worse presidential prospects. She's highly critical of the RIPBA's communications department, who are now sulking and won't talk to her. Also, she's based in Birmingham, which is far enough away from London to be able to laugh at it, and close enough to Tamworth to benefit from The Correction. Once capital city status has been restored to Tamworth, the Midlands will be like Greater London, but without all the fuss.

**TUESDAY.** Just back from the Patent Office. Bingo, that's my 'hard air' process intellectually copyrighted. **Like all genius inventions, it's simple.** First trap a volume of air in a container, making sure it's airtight. Then squirt in special 'lumpening hydrates' to cage the air molecules in a procedure known

as omnilateral desublimation.

This is going to solve the world housing crisis at a stroke. Once hard air blocks have been manufactured they can be assembled exactly like 'breeze' blocks. Memo to construction industry: remember to paint your hard air, otherwise people will be bumping into it all the time. Once it's visible, you've got the world's most sustainable local material – ever.

There will be detractors. There always are. They will say things like: 'If you take air out of the atmosphere, won't we all suffocate at some point?' Or: 'Suppose the lumpening hydrates expire? Won't this turn your so-called wonder material into a useless and potentially lethal mass of soft air?' To which I reply: 'Shut up, I'm trying to think.' **For a start, air's like blood.** You take a bit out, hey presto, more is generated to top us up. And lumpening hydrates last forever.

I can't wait to unveil my brilliant invention at Superscape 08, the futurology expo held annually at a secret location in California. I'm also showing it off to architects, Pecha Kucha style, at a New Ideas Forum convened by the International Architects Network, the cartel of world-class signature designers of which I am treasurer. I feel like the piper at the gates of a new hard air dawn.

**WEDNESDAY.** Hey, Weston-super-Mare needs a new pier. I prepare my pitch: **'sea air around you, hard air beneath your feet...'**

**THURSDAY.** To California for Superscape 08. Lots of helpful suggestions from fellow futurologists. Why not have

whole-house hard air moulds, capable of producing a starter estate in an afternoon? **Why not create sub-atomic pollution magnets to trap ambient filth,** so hard air becomes visible and the air that's left is more breathable?

The evening ends with IT-themed carousing with loud anecdotes. I am hoisted on to the shoulders of two brawny nanotechnologists while everyone chants 'Hard air! Hard air!'

**FRIDAY.** Bit hungover and slightly late for the architectural presentation. God, architects are so much more tetchy and picky than futurologists.

Nevertheless, they are the cleverest and most far-sighted members of their profession, and point out two obvious flaws in my hard air project. First, it will either eliminate architects from the construction process altogether or reduce their role to that of mould-maker. Second, **there's no money in very-low-cost housing.**

One Pritzker laureate sums it up. 'Dummy – hard air's strength is not universality but novelty. Look, creative thought plus innovative material equals breathtaking new entertainment resort with casino, water park, aquarium, performance arena and day spa with boutique shopping plaza. Join the real world, why don't you?'

**SATURDAY.** Rambling debate at the pub: **frozen air versus petrified music.** It's a goalless draw.

**SUNDAY.** Test my new **hard air recliner,** briefly.



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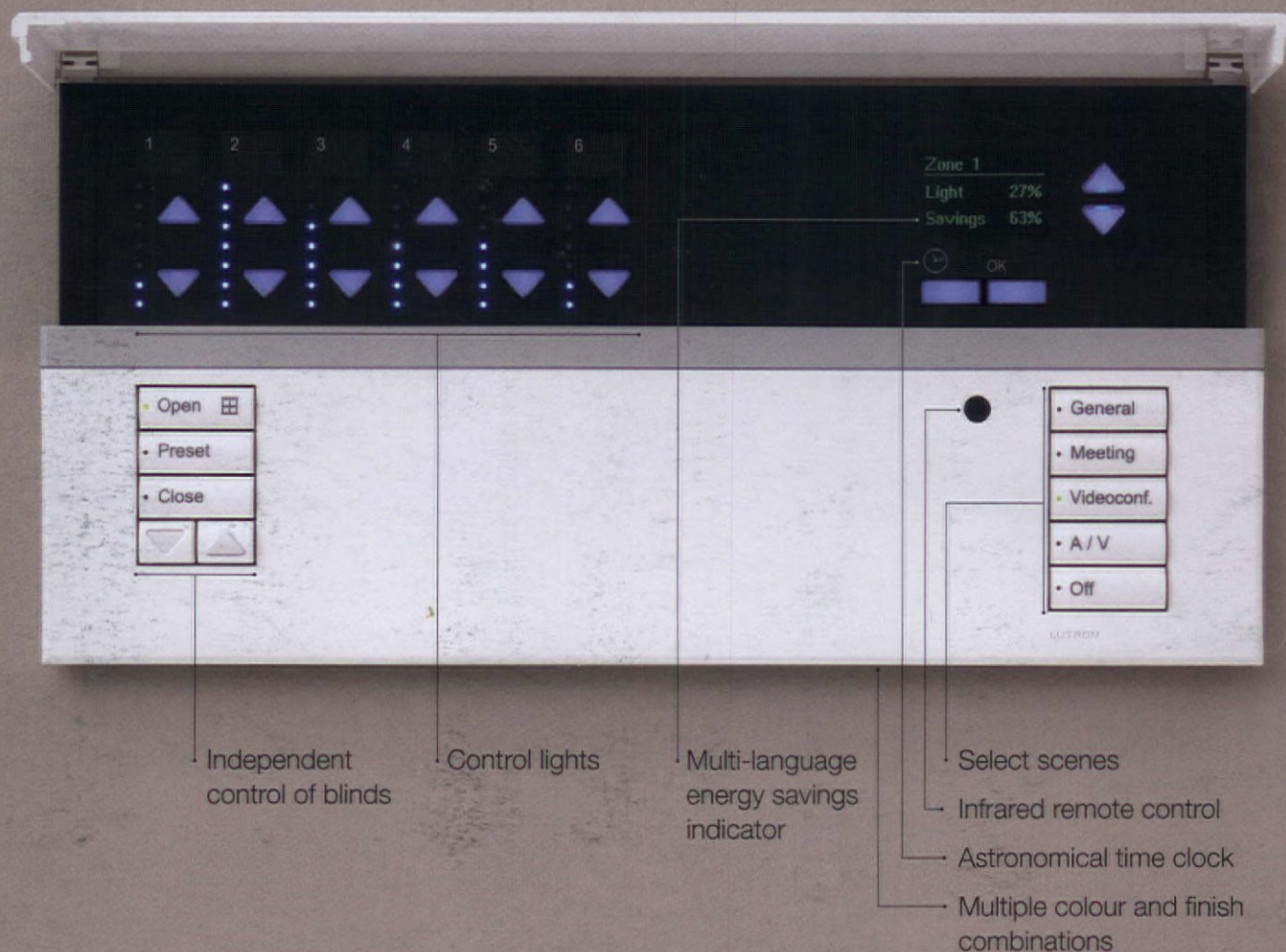
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