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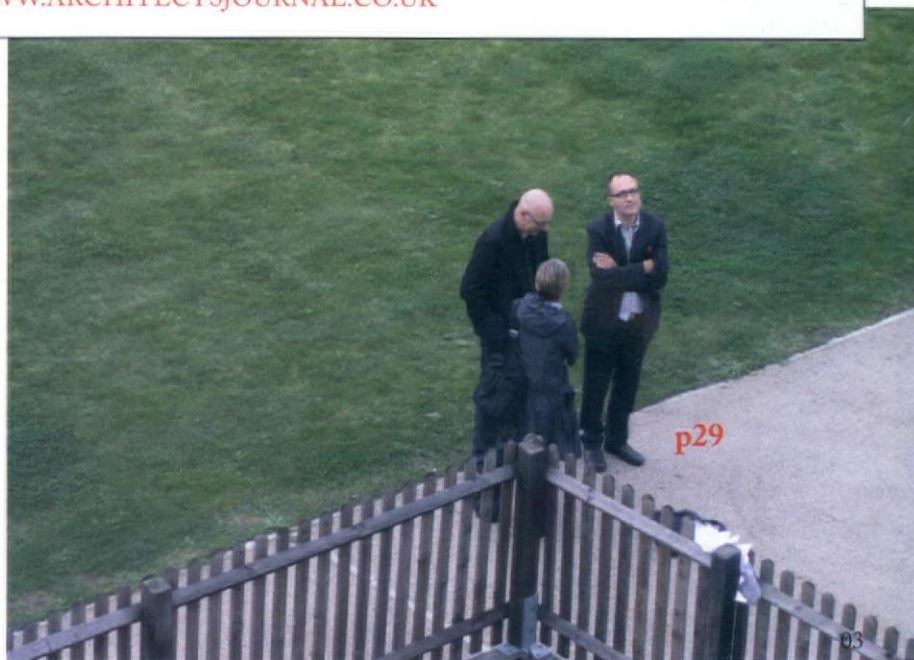
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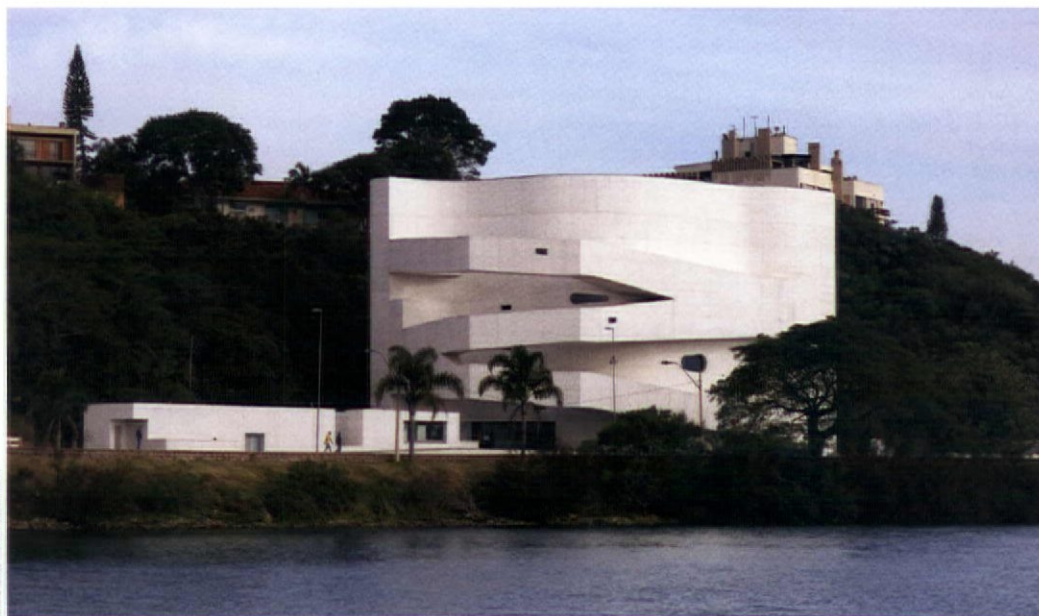
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DUCCIO MALAGAMBA

ÁLVARO SIZA WINS RIBA GOLD

Portuguese architect lands institute's prestigious Gold Medal



Above Álvaro Siza
Top Iberé Camargo
Foundation, Porto
Alegre, Brazil

Portuguese architect Álvaro Siza has scooped one of the industry's most prestigious prizes – the RIBA's Royal Gold Medal.

The decision to hand the institute's lifetime achievement award to the 75-year-old has been welcomed across the industry, with AJ columnist Patrick Lynch hailing the announcement as 'the best news since the birth of [his] daughter'.

He added: '[Siza] is the great artist of our period, but also the best example to us.'

Born Álvaro Joaquim de Melo Siza Vieira, the architect has joined an exclusive club of Gold Medal-winners including Le Corbusier and Mies van der Rohe.

The Pritzker Prize-winner, known for his Modernist structures, has yet to build a permanent structure in the UK – though he did design the 2005 Serpentine Pavilion in London with long-time collaborator Eduardo Souto de Moura.

Fellow Siza fan Peter Barber of Peter Barber Architects was delighted by the news: 'His 1970s Evora housing project has had a direct influence on our work, with its high-densities and courtyards.'

Critic William J Curtis said: 'Siza's buildings are social landscapes of a kind, attuned to their surroundings, whether natural or artificial.'

Richard Waite

FARRELL PANS GATEWAY 'PLANS'

Terry Farrell has warned the governing bodies in control of the Thames Gateway that their method of regenerating the region is 'wrong'.

Farrell, who unveiled his landscape proposals for the Thames Gateway today, also told the AJ in an exclusive interview (see pages 8–9) that the major stakeholders in the regeneration project are 'too target obsessed'.

He said: 'The whole of the regeneration of the Gateway has been set on the wrong basis. The number of jobs created, the number of houses – these are all things that are beyond their control. That's not a plan.'

'The government was relying on the private sector. What the government needs to do is set the leadership, which the private sector can then respond to.'

Peter Andrews, chief executive of the London Thames Gateway Development Corporation (LTGDC), a major stakeholders in the Thames Gateway, said he was 'concerned' by Farrell's view.

'We have to have targets; we have to report outputs and outcomes to government,' he said.

'I can understand, certainly in the current financial climate, where Terry is coming from, but we have to know where the houses are going to go, and how many there will be... We are not projecting housing and employment targets for the next couple of years, but for the next 25.'

A Communities and Local Government spokesman said: 'For a project of this size it's essential we have a clear strategy to ensure progress is actually being made.' *Richard Vaughan*

MOBILE TATE SCHEME HITS THE BUFFERS

The long-awaited Mobile Tate scheme has been mothballed for at least two years.

London-based de Rijke Marsh Morgan Architects (dRMM) won the contest to design the £1 million portable pavilion last October, but the scheme has not progressed beyond an 'initial feasibility' study and has now officially been put 'on hold'.

Tate refused to deny that the scheme had been postponed due to a lack of cash, caused by a siphoning of funds towards the

£215 million Herzog & de Meuron's Tate Modern extension to Giles Gilbert Scott's former Bankside power station building on the London's South Bank.

The gallery had hoped to roll out the completed project, hailed as the UK's first portable arts facility, this summer.

Part of the Cultural Olympiad leading up to the London 2012 Olympic Games, the Mobile Tate was set to start a four-year journey around the country in August – a tour which would

have ended at the Olympic Park in Stratford, East London.

A spokesman for Tate said: 'We will not be making any announcements about the form this might take until we are in a position to develop this concept further. Tate expects to revisit the Mobile Tate project in 2010.

'Tate is already committed to a wide range of initiatives... it is important these initiatives are phased.'

dRMM was unavailable for comment. *Richard Waite*

THIS WEEK ON THE WEB

RIBA HONORARY FELLOWS UNVEILED

Writer Peter Ackroyd, *Observer* architecture critic Stephen Bayley and Doreen Lawrence, mother of murdered teenager Stephen, have all been handed Honorary Fellowships by the RIBA. The trio is joined by 11 others awarded the honour 'in recognition of their contribution to architecture'.

HODGE REPLACED AS ARCHITECTURE MINISTER

Margaret Hodge has left her role as architecture minister due to her husband's ill-health. Barbara Follett, MP for Stevenage, has taken over, moving from her role as Under Secretary of State at the Government Equalities Office.

US GOVERNMENT TO LAUNCH DESIGN COMP FOR LONDON EMBASSY

The US government will launch an international competition to design its new embassy in Wandsworth, south London. The US State Department unveiled plans to move from its Eero Saarinen-designed home on Grosvenor Square, to the Nine Elms Opportunity Area close to Battersea Power Station, and has already signed an agreement with developer Ballymore to buy a plot.

PIANO'S SHARD WILL BE BUILT DESPITE MARKET MELTDOWN

Renzo Piano's Shard of Glass for south London will begin on site next year despite the economic downturn, developer Sellar Property Group has said. Chief executive James Sellar said building the 306m-tall tower would provide a vital boost to the UK's flagging property market.

Read all of these news stories in full and see images at

WWW.ARCHITECTSJOURNAL.CO.UK



LATEST ATHLETES' VILLAGE DESIGNS

The Olympic Delivery Authority has unveiled the latest designs of the Athletes' Village. This image shows plots 3 and 4. The design is led by Patel Taylor, with CF Møller and Panter Hudspeth. *Richard Vaughan*

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LANDSCAPING THE THAMES

Terry Farrell wants the government to rethink its approach to planning the Thames Gateway. He shares his vision of a pleasant estuary with *Richard Vaughan*



Waiting in Terry Farrell's office for him to arrive, I sneak a look at his Thames Gateway plans.

On the walls are diagrams in differing shades of green, red and orange, all showing the Thames Gateway region as a sequence of connected landscapes. Together, they give an overview of his plan to return the 'industrial dustbin' of London to the pre-industrial tourist destination it once was.

Farrell has dedicated the last five years of his life to reworking the South East estuary. His project has been entirely unpaid and, for the most part, uncelebrated – until now. From the drawings, his endeavour seems an intellectual study; a puzzle for him to work through.

The Newcastle-raised architect arrives, his caricaturish eyebrows sprouting over the rim of his glasses. 'They set out a unified vision for the gateway,' he says in his soft North East accent, gesturing towards the drawings. 'To prove there is merit in spatial planning and having a visual form of a way forward.'

Farrell first produced a plan to create a National Park for the South East in the Thames Gateway, which he presented to the Conservative Party in 2007, after the government had shown little interest in the scheme.

The government has clearly reconsidered its position. Last November, it named Farrell as design champion for the region

with a £35 million budget for the next three years. Today, Farrell is unveiling his plans for the first time since being made the Thames Gateway design tsar for the department of Communities and Local Government.

Farrell sets out a vision that will guide the government into making the best of the Thames Gateway. He calls it a 'map' to turn the region from 'brownfield into charming, liveable land'.

The plan is underpinned by a series of interwoven landscapes. 'This is low-cost infrastructure. By planting trees and parklands, you can begin to turn brownfield into useful land,' he explains.

'The South didn't have much industry, but what it did have

was here in the Thames Gateway. It was created to be the engine room for London,' adds Farrell. 'The biggest plan is to change its image; to turn it back into a green and pleasant estuary, so people will want to go there.'

According to Farrell, the government and associated agencies' approach to reworking the Thames Gateway has until now been a process of 'placing the horse before the cart'.

He describes the bodies in control as being 'target obsessed'. The imminent recession, however long it may last, will force a major rethink on the plans that are unveiled annually at the Thames Gateway Forum. 'The recession will consolidate the Thames



Far left Terry Farrell
This image Farrell's
spatial framework
sets out his vision for
a landscape-based
regeneration. This
masterplan shows
Farrell's overall
parklands plan

Gateway,' says Farrell. 'There's no point in talking about the number of jobs or the number of houses. It's a 50-year project, so we have no idea what will be needed in the future,' he adds.

'I attended a lunch with developers and house builders, and I asked them what would be required to get people to build houses in the Thames Gateway,' says Farrell. 'They said that you wouldn't be able to sell houses there – it is polluted, the land is contaminated. They have land banks in Hertfordshire, Cambridgeshire, Berkshire and central London, places where you can sell houses,' he explains.

'So, I talked about what they would need. I asked, "If you

had two or three Royal Parks, would you be able to build houses around there?" They said yes. That's landscape; that's what the government needs to concentrate on.'

'They said that you wouldn't be able to sell houses there – it is polluted, the land is contaminated'

The government, he says, becoming increasingly animated, has set the regeneration of the Thames Gateway on the wrong basis. It is clear that Farrell has spent some time beating his head against a brick wall. He tells me that if he had the same amount of time with a politician, as he has explaining his plan to me, the message might get through.

It's hard to disagree. Even now, it's unclear whether Farrell's Thames Gateway vision, once presented, will be taken forward.

'The number of jobs created, the number of houses, these are

all things that are beyond [the government's] control. The government was relying on the private sector – what the government needs to do is set the leadership, it needs a map like this, which the private sector can then respond to,' he says.

'Unless the government was building the houses, how can it say it was a plan?' he asks me.

'The government doesn't build the houses; it looked to the private sector for housing starts, but that's not a plan. You can't predict such things.'

Instead, Farrell proposes restoring the Thames Gateway to the pleasant landscape where Charles Dickens once owned a holiday home, before the industrial age ruined it.

'This is the biggest wetlands in Europe, but we need to change people's perception of it. Restoring the landscape can do this,' he says. 'If people begin to see it as a place, as much as the Peak District or the Thames Valley are places, it will have an identity and people will want to live there.'



BDP WINS PM'S BETTER PUBLIC BUILDING PRIZE

The Royal Alexandra Children's Hospital in Brighton, East Sussex, designed by BDP, has won the Prime Minister's Better Public Building Award this year.

Known locally as the 'Alex', the hospital has been offering paediatric care for the last 120 years. BDP's new building, by Japanese construction firm, Kajima, has delivered three times the floor area of the old hospital and double the beds.

Prime Minister Gordon Brown said: 'This is an outstanding achievement and I congratulate everyone involved in building the Royal Alexandra, from design through to construction.'

'It shows what can be achieved when high-quality design is coupled with effective delivery.' *Richard Vaughan*

PURCELL MILLER TRITTON PLANS DOVER CASTLE 'GHOST' SCHEME

Purcell Miller Tritton has been commissioned to design 3D holographic ghosts as part of a project to create a £2 million visitor experience at Dover Castle in Kent.

The practice, which is known for its conservation work, will be working alongside set designers from the Royal Shakespeare Company on the scheme for castle owners English Heritage. Plans include a 3D ghost of Henry II, who built the castle

in the 1180s, which will appear to walk through the walls.

Dubbed an 'infotainment experience', the project at the Great Tower is set to be filmed by Channel 4's *Time Team*. It features specialist lighting effects and maintenance of 'the fabric' of the castle.

Andy Clark, senior principal at Purcell Miller Tritton said: 'This is an unusual role for us, Dover Castle holds great historical significance.

'It is our task to bring the whole building to life for visitors by re-creating the era in which the Great Tower was built. It will be like stepping back into the 12th century, complete with lighting and sound effects.'

He added: 'Dover Castle is one of the greatest examples of medieval architecture still in existence and we must ensure that the core integrity and charm of the Great Tower is preserved.' *Richard Waite*

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SHORTLIST UNVEILED FOR UK'S BIGGEST CASH PRIZE

Richard Waite reveals the contenders for the Andrew Doolan Best Building in Scotland Award

The 11 schemes shortlisted for the Andrew Doolan Best Building in Scotland Award – famously the largest architectural cash prize in the UK – have been announced.

An eclectic mix of projects, the contenders vying for the £25,000 first prize range from Foster + Partners' mixed-use Quatermile Development in Edinburgh to a family house overlooking Loch

Melfort by Studio KAP.

Organised by the Royal Incorporation of Architects in Scotland (RIAS), the contest is in its seventh year. Previous winners include the Scottish Parliament by EMBT/RMJM and Reiach and Hall's Pier Arts Centre in Stromness.

The winner will be announced on 7 November at a Scottish Parliament ceremony.



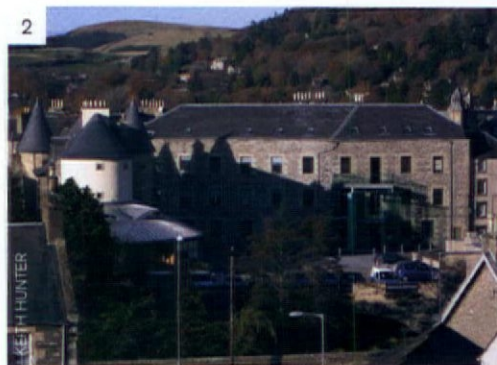
1. Dawyck Botanic Garden Visitor Centre, by Simpson and Brown

2. Hawick Corn Exchange restoration, by Gray Marshall and Associates
3. Quatermile Development, Edinburgh, by Foster +

Partners
4. Castlemilk Stables revamp, by Elder and Cannon
5. Todlaw Supported Housing, by Oliver Chapman Architects
6. Culloden Visitor Centre, by Gareth Hoskins

Architects
7. Jordanhill School, by Elder and Cannon
8. Eden Court Theatre, Inverness, by Page\Park
9. Potterrow Development, Bristo Square, University of Edinburgh,

by Bennetts Associates
10. Housing, Telford Drive, Edinburgh, by Gordon Murray + Alan Dunlop Architects
11. Tigh na Dobhran, Arduine, Argyll, by Studio KAP



KETH HUNTER

ANGUS BREWSTER

NIGEL YOUNG



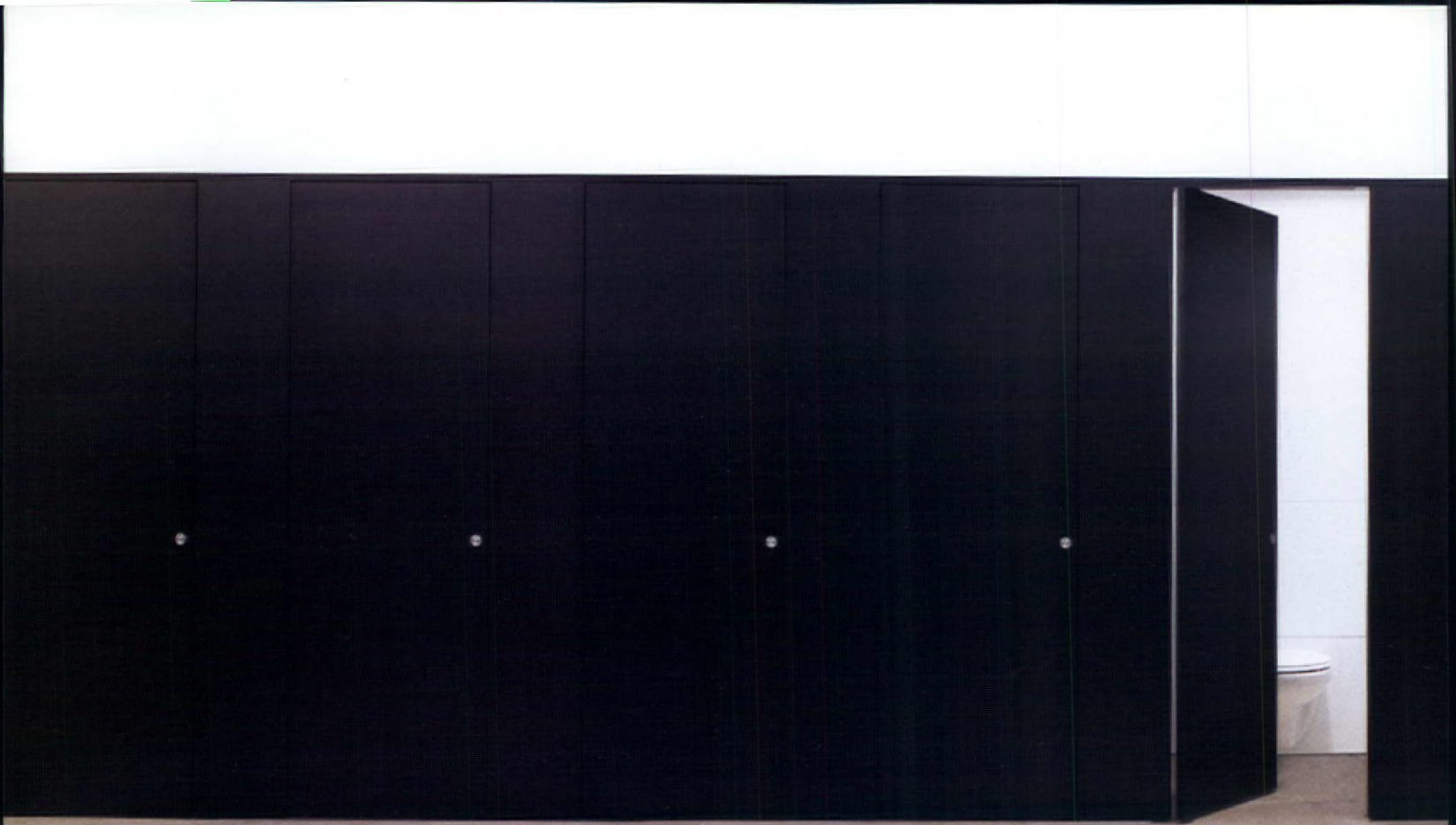
COMMENT PETER WILSON

Reports on the RIAS Andrew Doolan Best Building in Scotland Award invariably mention its financial worth in comparison with the less well-endowed Stirling Prize. The inference is clear: the Doolan Award might offer more dosh but it can't compete with an international big-hitter like the Stirling.

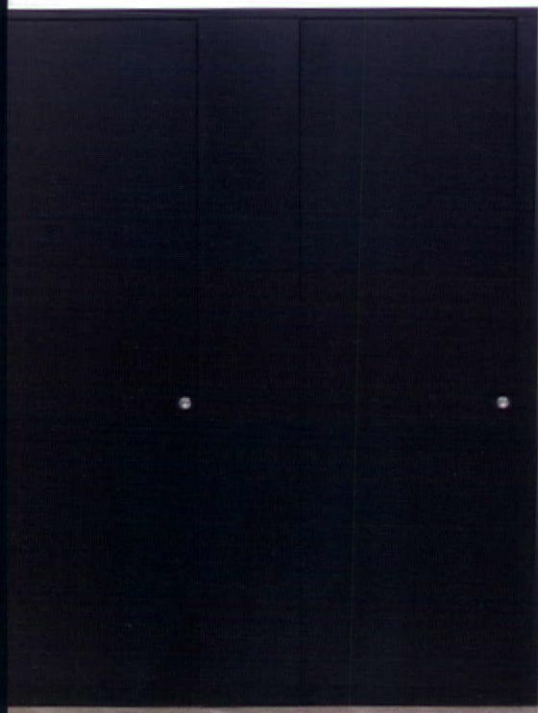
But why compare? None of the buildings on this year's shortlist feature on Stirling's. Bennetts Associates' Bristo Square development for the University of Edinburgh wasn't even finished before the RIBA Regional Awards that prefaced this year's Stirling listings.

The politics are different too. In marked contrast to the Stirling's predictable and tedious domination by big-name or London-centric practices, the Doolan Award tends to underpin the aspirations of the Scottish Government's Architecture Policy – political impact rather than small 'p' political machinations in the profession. As a result, whizz-bang 'iconic' statements are notably absent, the emphasis being on well-crafted, enduring buildings. And six of the 11 shortlisted projects are located outside Scotland's two major cities, a deserved fillip for rural design.

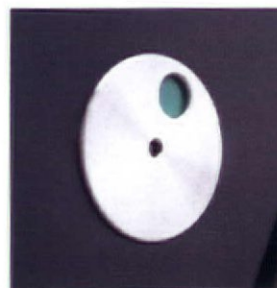
Peter Wilson is an architect and director of business development at Napier University's Centre for Timber Engineering



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NOMINATE THE GREATEST ADVANCE IN CONSTRUCTION

Plastic pipes or steel girders, the humble brick or prefabrication – we're looking for the greatest advance in the construction industry, writes *Ruby Kitching*

What single item or concept has revolutionised the way we design and build most effectively? *The Architects' Journal* and sister titles *New Civil Engineer* and *Construction News*, in association with Corus Advance, are compiling a list of innovative developments that have driven

the construction industry forward.

Over the next four pages, industry personalities discuss their nominations, and more will be featured between now and next year. Scrutinise the nominations, make your own suggestions, and we'll draw up a shortlist. From

this, a public vote will help decide the construction industry's greatest advance.

Send your nomination, with a brief explanation, to Corus Greatest Advance, New Civil Engineer, Greater London House, Hampstead Road, London NW1 7EJ, or email advance@emap.com



Structural analysis software

Hanif Kara
Structural engineer, AKT



Structural analysis software is the most significant advance in construction over the last 10 years.

It means that theoretical models – the starting point of any construction project – can be simulated more quickly and frequently with greater accuracy.

While engineering intuition, sketching and calculations are central to the construction process, structural analysis software connects imagination to ideas and construction more

confidently; it allows for a more performative and productive testing process. A project such as Frank Gehry's Guggenheim Museum in Bilbao would not have been possible without it.

Alvin Huang and Alan Dempsey's DRLTEN pavilion (*pictured*) for the Architectural Association used structural analysis software. It was conceived, designed and fabricated in eight weeks. The process included more than 60 analysis models, fed simultaneously 'upstream' to the architect and downstream to the manufacturer to automate the production.

Plastic pipes



Robert Adam

Robert Adam Architects



UPVC plumbing is one of the most significant construction advances of the last 20 years. It is used almost universally – below and above ground – instead of cast iron and clayware, which are heavy, cumbersome and breakable. With plastic drainage components, jointing is easy and instant. Lead and mortar jointing is now a thing of the past.

Drainage is hidden or buried 90 per cent of the time, and is often unappreciated. When it is seen, such as in plastic rainwater goods, the ability to shape, mould and colour the material means that plastic pipes are a good replacement for traditional materials. It's one of those unsung practical innovations – usually the most important.

Computer Aided Design

Ken Shuttleworth

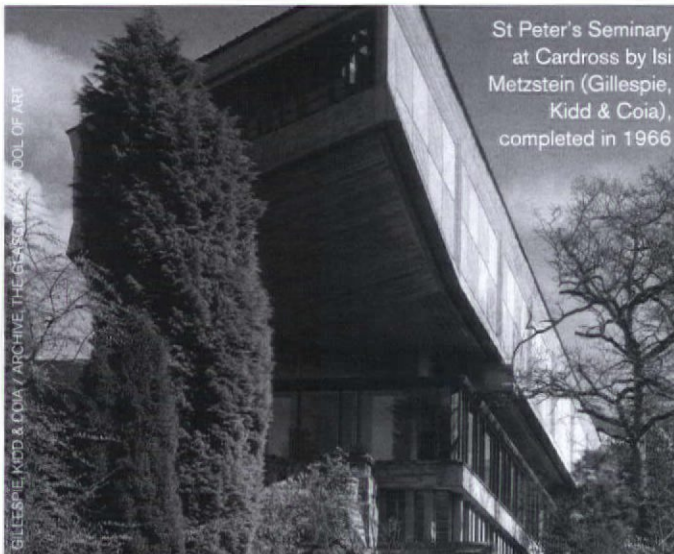
Make Architects



It has to be Computer Aided Design (CAD). It has revolutionised how we work and the shapes we can use. When [Foster + Partners] designed the Hong Kong and Shanghai Bank in the 1980s, it was built to +/-40mm. Now we can take our computer model straight to the fabricator and build to millimetre accuracy. At 30 St Mary Axe, the cladding and steelwork was fabricated so

accurately that it was installed without problems – that wasn't the case at Hong Kong.

In the old days you had to make every element the same size, because that was how they were made and what was most efficient. Now you can make everything in different sizes because you can feed CAD information directly to the cutting machine. Until recently everything was rectangular; now you can have whatever shape you want and design and create prototypes more quickly. We can also draw more accurately, at full scale and in 3D.



St Peter's Seminary at Cardross by Isi Metzstein (Gillespie, Kidd & Coia), completed in 1966

The brick

Kieran Long

Editor, *The Architects' Journal*

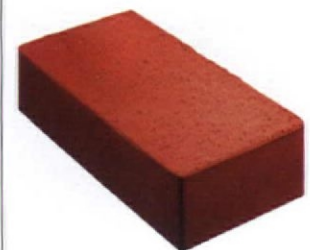


The brick, which was first used around 9,000 years ago, is the most versatile and functional invention in the history of construction.

The genius of the brick is that it is a standardised product that can be made in both small and large factories. Each one can be lifted by a worker with one hand – no heavy machinery is required. With the right mortar, they have great structural stability and flexibility, as well as thermal mass and durability.

The brick is also popular with architects, engineers and builders. From major civil engineering feats to the finest basilicas, from Le Corbusier's greatest houses to the most outrageous Post-Modern confections, brick has served an aesthetic purpose.

When we want to do something to dominate a city, we make Munich's Frauenkirche from millions of them. When we want something to disappear, we make it out of beige bricks in a British suburb. Brick is the stuff that built nations.



Reinforced concrete

Isi Metzstein

Architect



Reinforced concrete is an incredibly versatile material and it can be used in exactly the same way, all over the world, in any culture.

Using simple materials, including sand, cement and

a bit of steel, you can create a magnificent structure; something big and culturally acceptable.

The Romans used concrete, but it is only recently that it has been adopted as a material that architects want to use. Reinforcing concrete with steel has seen the basic material transformed from being a purely engineering-focused material to

something that allows for more finesse in design. Concrete has expressive qualities, which means that it can be used for more than civil engineering projects and bridges.

Now there is a sort of revival in the tendency towards exposing concrete and showing it off – be it in the character created by the timber shuttering or otherwise.



Steel girders

Wayne Hemingway
Designer



Steel has been the greatest advance in construction because of the spans it can reach. It has provided us with the ultimate luxury in buildings – unencumbered space. It has also given me the house that I always wanted with the spans that we always wanted: a 27m-long living room with massive windows. You would never have

been able to do that with traditional building materials.

Because it's open plan, we can shift furniture around and my son can play cricket if he wants to. We have even got a climbing wall at one end where the wall is 6m-high. It's like loft living in the countryside. It might look like a warehouse on an industrial estate from the outside, but it's nothing like that on the inside. Steel looks good when it's exposed and it can be easily recycled after use, so it's sustainable.

Digital surveying

Nick Edwards
Editor, *Construction News*



The point where CAD drawings can be translated to actual lines on a concrete basement slab is where the greatest achievement of construction lies.

Inside those red or yellow boxes on construction sites across the UK, calc paper measurements meet real-world coordinates. Without this technology, which combines electronic distance measuring with an angle-measuring theodolite, complex projects like

Herzog & de Meuron's Bird's Nest stadium could not be built.

Digital surveying uses laser technology to measure to millimetre precision and uses Global Positioning Systems to pinpoint the location of roads, dams and towers. If you're building a tunnel from opposite ends, it will ensure both sections meet in the planned midpoint. Crucially, it is used to monitor the movement of structures during and after construction.

Would we have the guts to tackle complex infrastructure projects like Crossrail without the warning lights provided by digital surveying? I doubt it.

Health and safety

Andrew Wolstenholme
Civil engineer and capital projects director at BAA



Have you ever moved a glass belonging to a colleague away from the edge of the table? If you do this, you are probably a parent who has spent years trying to prevent 'accidents waiting to happen'.

This illustrates the change in mindset that has had the greatest impact on our industry in recent times. It is no longer acceptable to see accidents as inevitable. Every accident is preventable if we take personal responsibility for our safety and that of those around us.

Our message to workers building Heathrow Terminal 5 went far beyond telling them to wear hard hats. Instead, through a long campaign, we empowered workers to see it as their responsibility to move the brick before it falls from the scaffolding. I'm pleased to say this happens on construction sites across the country now.

Geothermal piling

Roger Bullivant
Foundation specialist



I nominate my geothermal foundation design. There is a natural equilibrium for economic foundations: if you keep the pile diameters small, and the length around to 4m, you get an efficient pile. Then, if you assume one precast concrete pile with one rebar for every 5m² on a footprint, you have the magic formula. Simple and cost effective!

You end up with many piles in the ground but you can take advantage of greater ground 'contact'. If you combine these piles with a solar-powered panel on the roof and place a geothermal loop in each pile, you can use the pile as both a heat source and a sink. In the winter, heat can be taken from the relatively warm ground and in summer, solar heat can be transferred to the pile for storage. The system makes geothermal energy affordable.

Prefabrication and off-site construction



Antony Oliver
Editor, *New Civil Engineer*



With the adoption of prefabrication and off-site construction, we

are now seeing new levels of quality and consistency in finished products, and with it, huge gains in efficiency, cost and client satisfaction. It's a step towards 'getting it right first time, every time'.

Comparisons with the motor industry may be clichéd but construction has begun to learn from it. By shifting complex processes away from the mud-strewn construction site to a factory-controlled environment, we have seen big gains in industry performance. Breaking down designs into smaller, manageable, isolated processes means that we can identify where savings can be made and decide more easily where risks and the critical path lies.

So whether we opt for prefabricated and rolled reinforcement mats rather than hand-fixed rebar, or factory-constructed bathroom pods instead of on-site plumbers, it is clear that the future of consistent, efficient and high-quality construction will increasingly be driven by Modern Methods of Construction.

Environmental awareness

Stephen Morley
Structural engineer



Environmental awareness is growing. A surprising amount of recycling takes place on almost every

site today. Until recently, there was a lack of awareness in seeing the value in what was carted away for landfill. Economics and a new focus on sustainable construction has changed all that. Now, soils are retained, improved or cleaned and capped instead of being sent to the tip. New uses are found

for by-products, such as blast-furnace and power-station waste, which goes into concrete.

Elsewhere, glass is used in insulation, steel columns and beams are melted down and new components made, although we should try and find new uses for them in their original state. We do well with bricks. In fact, older bricks have a greater value and you can't imagine crushing them down and heating them back up to form blocks.

We've made a good start with recycling but need to raise the bar further if we want to achieve environmental awareness.

Coming up

Grand Designs' Kevin McCloud chooses silicone sealant; Stanhope's Peter Rogers picks coiled steel rope; and Rambøll Whitbybird director Mark Whitby goes for batteries.



WRAP

The mobile telescopic crane

Colin Wood
Chief executive of
the Construction
Plant-hire Association



In distant days, mobile cranes all used lattice boom sections. Firms would hire out

6 tonne cranes with 17m booms. Jib sections – stacked either side of the crane – had to be lowered to the ground with a davit arm to connect them together, and large cranes needed articulated lorries to carry additional jib sections.

In 1967, everything changed with the advent of the mobile telescopic crane. The principle is simple: the first base section is pivotally mounted on a crane carrier and a second box section is engaged with the base section with a drive piston and cylinder arrangement to extend the boom. Now, mobile telescopic cranes can be moved quickly. They usually need just one operator and one support vehicle to be up and running.

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Astragal

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WONDER YEARS

Astragal has stumbled across a never-before-seen yearbook, showing the happy days of architecture's glitterati before they made it big. Well, not really, but Astragal had a lot fun doing them on yearbookyourself.com. From top to bottom, left to right: Chipperfield, David; Foster, Norman; Prasad, Sunand; Ito, Toyo; Viñoly, Rafael; McCloud, Kevin; Hadid, Zaha; Farrell, Terry; Gehry, Frank; Libeskind, Daniel; Koolhaas, Rem; Alsop, Will; Rogers, Richard; Reed, Ruth; Nouvel, Jean.

HIGH FLIERS

Astragal read with interest the

news that **Woods Bagot's** Dubai office has been commissioned to build a 1km-tall tower. One has to wonder where it will stop; after all, how high can a building go? It reminds Astragal of a conversation he had with a former member of **SOM's** Chicago office, the practice behind the world's current tallest tower, the under-construction 818km-tall Burj Dubai. 'After a while' he said, 'these guys may as well just drop their pants and measure each other's penises.'

'I WANT MONEY'

'The new **Le Corbusier** show in Liverpool – that's so yesterday' (Beatles pun number one). Visitors to the **Edwin Lutyens**-designed crypt of the Liverpool

Metropolitan Cathedral were already whispering of proposals for the RIBA's next box-office smash – a **Louis Kahn** retrospective at Portland Place. There were even unconfirmed rumblings of plans to build a two-storey gallery pod especially for the show. But according to spies within the RIBA's corridors of power, it won't be happening anytime soon. Due to lack of potential sponsors and available funding, any show

THIS WEEK'S ONLINE POLL

Who do you think should win the Turner Prize?

Next week's question: Is Terry Farrell's spatial framework approach to the Thames Gateway right for the region?

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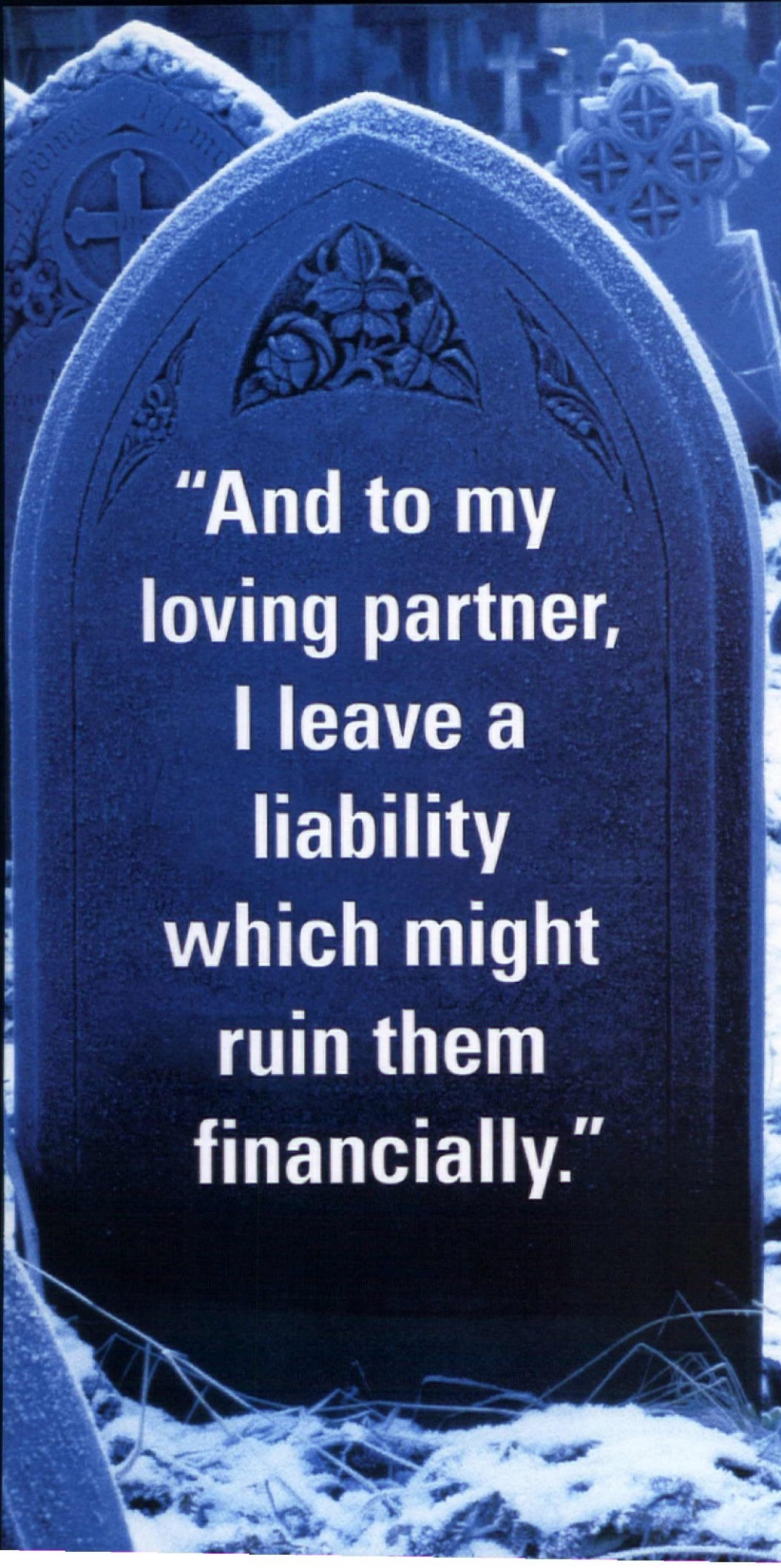
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would be years off – especially when its estimated budget would be in the region of £750,000. It appears the message to the institute is 'you can't buy me, love' (Beatles pun number two).

CLIENT CORKERS

Astragal was contacted by AJ reader **Patrick O'Keeffe** last week, a practising architect for more than 40 years. In that time, he has filled a notebook with choice comments from his clients' mouths. Here are a couple: 'My wife will do the interior layouts, thank you'; 'What?! £100 a square foot? You must be mad. And £50 an hour?! You are mad!'





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Leader & Comment



Leader Gold Medal-winner Álvaro Siza was not always so honoured and loved, says *Christine Murray*

The awkward beauty of Álvaro Siza's work reminds me of the great white rectangles of snow that form on buildings, walk up stairs and curve over cars during a Canadian winter, both concealing and revealing the shape it subsumes.

I'm not alone in being a fan of the Portuguese architect, and I feel confident that few will object to his winning the RIBA Gold Medal. Although we can expect some critics to opine on why he didn't receive it sooner, a quick poll around the architectural community revealed unabashed glee at the win, with our columnist Patrick Lynch describing it as an occasion as momentous as his daughter's birth (see *News*, page 5).

The work is worthy of the devotion it

inspires, and this Gold Medal win vindicates the many architects who strive to produce beautiful things that work. In the words of Lynch, the Gold Medal is 'recognition at last that architecture of the highest quality can still be produced for a range of clients and a variety of purposes without prejudicing the quality of thought, imagination and execution.'

Siza was not always so loved. From 1976 until the end of the 1980s, Siza was *persona non grata* in his own city of Porto. In Brigitte Fleck's book *Álvaro Siza* (1995), she describes how Siza's participation in the controversial SAAL projects, under the then-revolutionary, leftist government, led to 'bombings and telephone death threats after dark against the participating architects'.

As a result, projects such as Siza's Avenida da Ponte in Porto were scrapped with no reason given, and Siza had to fight for his fee in court. According to Fleck, 20 years would pass before Siza gained work and recognition in Portugal, with the commission to reconstruct the destroyed-by-fire neighbourhood of Chiado in Lisbon in 1988.

He is now a living legend, famous for his chain-smoking of Dunhill cigarettes, and his ever-welcoming attitude to visitors to the Porto studio he shares with his former protégé Eduardo Souto de Moura. The RIBA Gold Medal is merely confirmation that this once unloved, political outsider is rightly considered amongst the greatest architects of all time. christine.murray@emap.com

Opinion Why the credit crunch will affect the construction industry for at least three years, by *Noble Francis*

After a period of unprecedented growth in construction output – nearly 32 per cent in constant prices between 1994 and 2007, according to the Office for National Statistics – the last 12 months have seen a reversal in the construction industry's prospects. This is due to financial instability caused by problems in the US sub-prime mortgage markets, and the Construction Products Association's (CPA) GDP forecasts expect growth in 2008 to be only one third of that in 2007.

Last month saw huge financial volatility, with the US government attempting to restore stability by taking control of Fannie Mae (the Federal National Mortgage Association) and Freddie Mac (the Federal Home Mortgage Corporation), which control half of all US mortgages. Initially greeted as good news by the markets, it was followed by Lehman

Brothers going into administration, insurer AIG being given a credit facility of \$85 billion by the Federal Reserve, and the US government proposing \$700 billion to purchase the so-called 'bad debt'. So far, this has done little to ease the pressure in the financial markets – which has already affected construction sectors dependent upon credit availability, such as private housing – and it will get worse.

This year's fall in private housing starts, down from 181,000 in 2007 to an estimated

The fall in private housing starts is unprecedented over the last 60 years

110,000 in 2008, is unprecedented over the last 60 years. The CPA anticipates a further fall in 2009 ('No upturn for three years', AJ 02.10.08) to only 95,000 private housing starts in Great Britain, with no prospect of recovery until the second half of 2010.

Although private housing has been the most severely affected sector, industrial construction has fallen sharply this year and will continue to do so through to 2010. And although the momentum in the commercial sector has been maintained, as a number of major office schemes are completed, prospects going

forward are diminishing, with sector output set to fall 13 per cent in 2009, 9 per cent in 2010, and a further 4 per cent in 2011.

By contrast, public-sector investment has continued to increase, supported by major capital programmes in education, health facilities and infrastructure. However, public finances are very weak and lower tax revenues from the economic slowdown can only exacerbate this. With an UK government election due to be held by June 2010, an assumption has been made that public spending will continue until the election, which will be followed by a sharp decrease.

Overall, construction output is expected to fall by nearly 2 per cent in 2008 and almost 5 per cent in 2009. A return to growth is not anticipated until 2011, and in 2012 output is expected to be below that of 2007. The financial chaos experienced in September can only delay a solution to the credit problems in both the US and UK, which, in turn, will delay any recovery in private-sector construction, increasing the pressure on public-sector construction.

Noble Francis is economics director at the Construction Products Association
comment@architectsjournal.co.uk



Opinion

Eco-towns could and should provide a route map for making all buildings sustainable, says *Richard Simmons*

Scientists agree that carbon dioxide and methane from human activity are causing climate change. The course of atmospheric change is inherently unpredictable, but extreme weather and melting ice caps are already with us sooner than expected. Half of all carbon emissions relate to the built environment – cities consume 75 per cent of resources and produce 75 per cent of waste. Eighty per cent of the UK's population is urban. Over half the world's population lives in cities and urbanisation is accelerating.

If climate change is such an urban problem, do we have a route map towards making our towns and cities environmentally sustainable? Not yet. We have some components, such as the Code for Sustainable Homes, the government's Act on CO₂ calculator, and insulation grants. Some cities – London and Birmingham, for example – are changing how they do business, and becoming better places to live as a result, but we aren't seeing bold leadership on the scale that this problem deserves.

Is sustainability a design issue? Yes, and architects, landscape architects and urban designers should be in the vanguard. Yet only a handful of sizeable schemes seen by CABE design review panels over the last two years had sound environmental strategies. The focus is usually on reducing energy demand and CO₂ emissions within buildings.

In architecture, there's nothing like the level of interest in urban design interventions, such as functional green infrastructure to help adaptation, reducing travel demand by creating attractive, walkable places, or creating local networks sharing energy and heat beyond site boundaries.

When it comes to buildings, we don't yet have the evidence that forecast reductions in

Stride Treglown's Great Bow Yard eco-housing scheme in Somerset



DESIGN FOR HOMES / RICHARD MULLANE

energy consumption will materialise in normal use. If anything, the limited data suggests that people are ingenious at turning potentially sustainable buildings into gas-guzzlers. More stuff – more computers, more

People are ingenious at turning potentially sustainable buildings into gas-guzzlers

plasma TV screens – undermines the architect's good intentions.

This is where eco-towns come in. They could be first-rate test beds for making whole places sustainable. Indeed, that is what they have to be, if they are to justify their impact on the countryside. Sue Riddlestone of developer BioRegional kicked off a debate amongst the government's Eco-towns Challenge Panel about what you would actually test. This has led to a joint report just published with CABE, *What Makes an Eco-*

Town? We define it as a place designed to make it easy for residents to reduce their ecological footprint by two thirds and their carbon dioxide emissions by 80 per cent below 1990 levels.

This requires ambitious targets across the board, for construction, home energy, transport, food, consumer goods and waste. It also means proper monitoring to check performance – not to pry into people's privacy, but to learn what works and what doesn't.

Meanwhile, as eco-towns plod through the planning system, there are bigger fish to fry. Designers need evidence on which to base their designs. It has to come from the application of eco-town thinking to our existing towns and cities. Working on that scale can inform the big, coherent plan for measurable emission reductions that is so urgently needed.

Richard Simmons is chief executive of CABE



Rem Koolhaas should lighten up and show us his playful side, writes Patrick Lynch

Delirious New York (1978) by Rem Koolhaas is, alongside Robert Venturi's *Complexity and Contradiction in Architecture* (1966), one of the most wrong-headed but brilliantly written books on architecture. Venturi is that painful oxymoron, an Italian Protestant, and his

public reception given to Salvador Dalí. Koolhaas extrapolates that people like Dalí's paintings, as they like kitsch, sex and power, and they don't like Modernism because it leaves no room for such stuff. Madelon Vriesendorp's wonderful paintings of buildings

Koolhaas' practice Office for Metropolitan Architecture (OMA), takes the radical step of looking again at the typical first year's compositional device of laying out rooms in a line, and proposes to bundle them up and stick them on site in a cube. Radically, circulation is on the outside of the building so that no one has a window. The embassy is a pastiche of bad East German Modernism; a dull copy of early Corb. His Seattle Public Library is another Venn diagram, folded up and stuck on site, except the circulation is an airless fire compartment enlivened by 'sexy' red Perspex. OMA's Casa da Música sits awkwardly in one of the most public squares in Porto, scowling like a nervous teenager whose only party technique is to lurk in the corner sulking. 'Radically', Prada Los Angeles doesn't have a facade during opening hours, since the glass wall slides away. Such air-conditioned masks are a world away from the Chrysler Building getting into bed with the Empire State Building. Why?

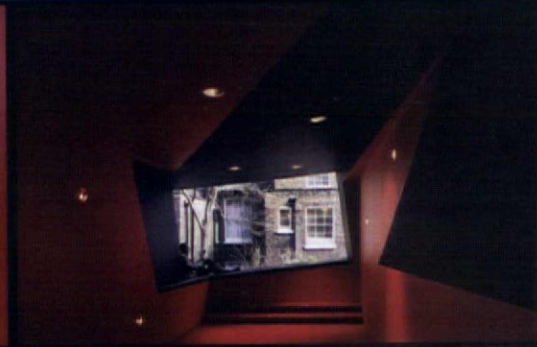
Subtitled 'A Retrospective Manifesto for Manhattan', *Delirious New York* concludes on Coney Island, which Koolhaas sees as an embodiment of the playful spirit that underlies Manhattan architecture. Yet Manhattan never had a manifesto – it simply has basic planning codes combined with the typical distaste for public space that you find in Protestant cities. Add a glut of money and you inevitably get a spectacular form of visual entertainment, more akin to cinema than the public street theatre of Mediterranean Europe. You can, of course, apply this 'manifesto' worldwide but I'm still waiting for OMA to show us its playful spirit. But then you can't will this out of yourself. With Dalí, you always sense that he is manipulating you, whereas Corb at his best seems to be the one manipulated by an idea.

Casa da Música sits awkwardly, scowling like a teenager at a party

analysis of Renaissance architecture reads like someone watching a great film on the TV with the sound turned down. In *Delirious New York*, Koolhaas describes Le Corbusier's arrival in Manhattan being upstaged by the

seducing each other (see *Vriesendorp's Flagrant Délit* below) perfectly illustrate the writing by Koolhaas, but they have no referent in his lamentably dour and characterless architecture. The Dutch embassy in Berlin, designed by





Letters

Please address letters to: The Editor, *The Architects' Journal*, Greater London House, Hampstead Road, London NW1 7EJ, fax 020 7391 3435, or email crystal.bennes@emap.com to arrive by 10am on the Monday before publication. The AJ reserves the right to edit letters.

CRITICAL TIMES

After a restful holiday, including a detour to Venice, I was glad to find the last two issues of the AJ waiting on my desk. In the first is a feature on Tony Fretton's Vassall Road Housing and Medical Centre (AJ 11.09.08).

The AJ states that the design is 'obsessed with materiality', the painted brickwork highlighted as tactile proof. This is called 'soot wash' and is still applied to London stock in some conservation areas, not to new brickwork, which has been specified as too light and red.

The same effect could have been achieved through more detailed research of brick suppliers, saving the time and money of the client and contractor. Is it any wonder it went over budget? Where is the critical analysis; who drew and wrote the contract documents; why is the critic perpetuating the idea that architects are at the mercy of contractors and planners? It is clearly Tony Fretton's first foray into budget housing, as opposed to beautiful one-off houses, and at £1,800/m², it isn't the hardest budget, so why not say so?

We pay for the AJ to give us critical analysis with one agenda:

'Is the architect's intention correct and was it successfully executed from beginning to end?'

J Mason, Cambridge

TONY FRETTON

RESPONDS: Vassall Road is not the first housing scheme by my practice. We are already realising housing in Holland and Denmark. It is well detailed, mid-priced housing. The brickwork isn't soot wash on stocks, but Keim mineral paint on red bricks, which looks similar to the aged brickwork in the locale.

WINNING ISN'T EVERYTHING

I was very interested to read your piece 'Winner takes nothing' (AJ 18.09.08) about the sad state of so many RIBA competitions.

This was an excellent piece of journalism and is just the sort of information that your readers must welcome. And it's a lesson for all of us to realise that entering, winning and seeing through an RIBA competition project is a risky process.

In 2003, we at Assael Architecture won one of the largest RIBA competitions at the time for a new housing scheme in Leeds with Ian

Simpson as runner up. Earlier this year it was 'mothballed'. Not the fault of the RIBA competitions office, which managed the process very efficiently – just the credit crunch taking its toll.

Have we been deterred? Not a bit. It's only a pity that there aren't hundreds of competitions every year for us to choose from.

John Assael, Assael Architecture, London SW6

The problem for most clients undertaking a competition is not the outcome of the process but what happens next. Funding is, in my experience, only part of it.

Who do clients turn to for help to establish the right professional and governance processes? You could say project managers, but where does this leave the processes that are vital to encourage creative collaboration between client and designer?

For clients who embark, often enthusiastically, on a competition (either a design competition or something involving interview and analysis) there is a strong possibility that they could be left at the end of the process with no independent help and advice.

Client design advisers are one source of help, although the take-up by clients seems poor. A more reliable way to help clients get the

message is for the profession to promote the idea of a competition as part of the comprehensive first stage of any project.

Architects should seek to ensure that clients get integrated advice and support, and dilute the early focus on the design.

Malcolm Reading, Malcolm Reading Consultants, London W1

THE WORLD IS NOT ENOUGH

Comment has been passed in our office on the attire and accessories of Daniel Rosbottom in 'Fresh academic blood' (AJ 02.10.08). He conforms to three signature tropes of the classic Bond villain: grey, high-collared, vaguely military jacket; swivelling Modernist chair; steely gaze to camera.

Michael Howe, ma, London N1

CORRECTIONS

In 'What does BDP stand for?' (AJ 25.09.08), the project architect on Ducie Street is Gary Wilde, not Chris Wilde.

In 'Life after the Olympics' (AJ 25.09.08), the architect of the Beijing Olympic media centre is RMJM, not RMJM Hiller.

Steel. The sustainable facts

SUSTAINABILITY CHARTER. There is no doubt that Sustainability has become a key priority for construction clients. In anticipation of this, the BCSA has developed a Sustainability Charter against which its member companies can be audited. This enables them to demonstrate their commitment to the environmental, social and economic objectives that underpin sustainable construction.



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“A fundamental aspect of our practice is that it is obsessive about not being obsessive about architecture. I hate it when you are with a bunch of architects and all they talk about is architecture.”

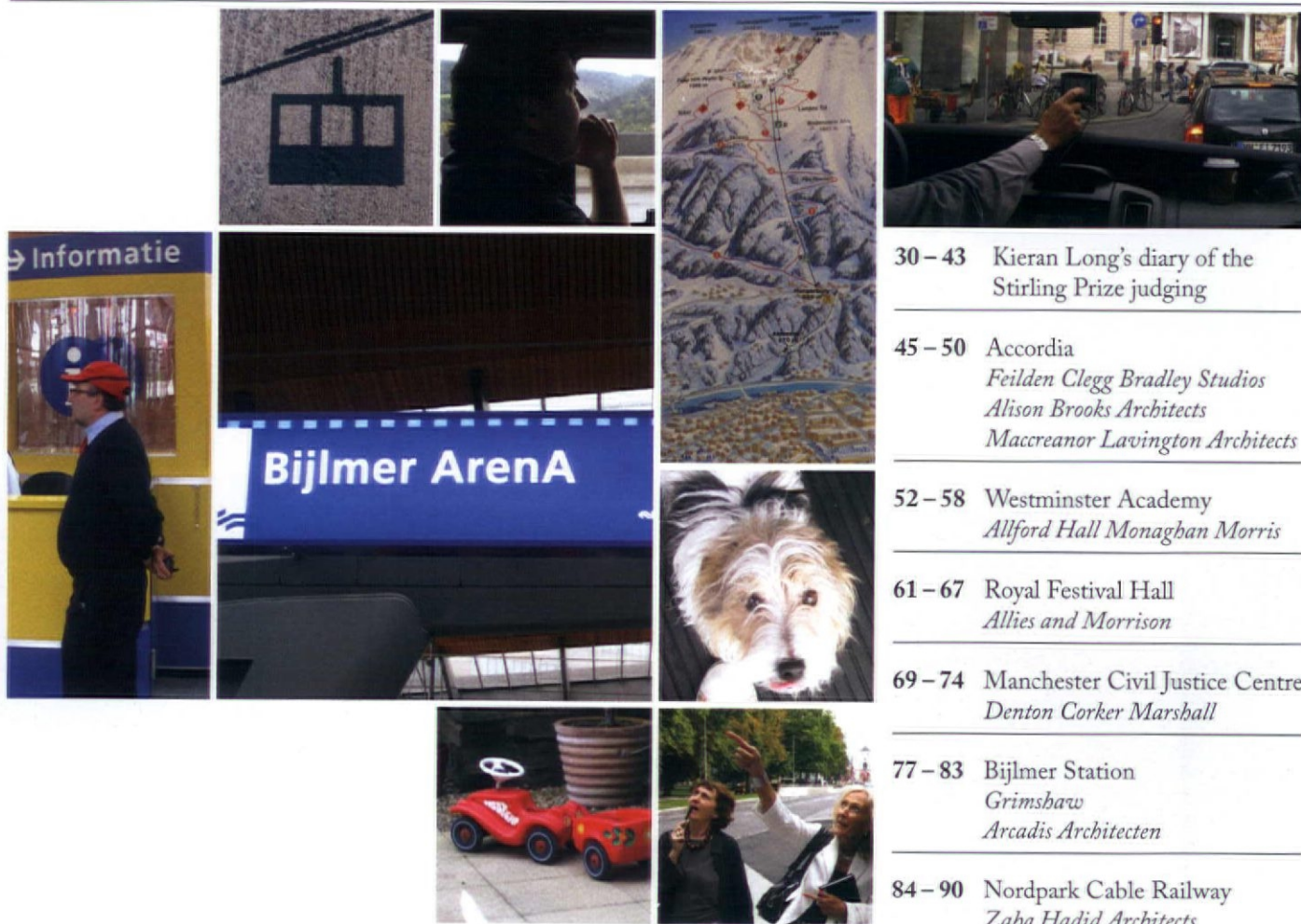
*Sean Griffiths, FAT, London
AJ reader since 1984.*

*Read Sean's full interview online
architectsjournal.co.uk/athome*



The Stirling Prize

The Stirling Prize, named after one of the great British architects of the 20th century, is Britain's most important architecture prize. Read the AJ's exclusive coverage of the judging, with never-before-seen sketches and images of the shortlisted projects, over the next 60 pages >>



30–43 Kieran Long's diary of the Stirling Prize judging

45–50 *Accordia*
Feilden Clegg Bradley Studios
Alison Brooks Architects
Maccreanor Lavington Architects

52–58 *Westminster Academy*
Allford Hall Monaghan Morris

61–67 *Royal Festival Hall*
Allies and Morrison

69–74 *Manchester Civil Justice Centre*
Denton Corker Marshall

77–83 *Bijlmer Station*
Grimshaw
Arcadis Architecten

84–90 *Nordpark Cable Railway*
Zaha Hadid Architects

'IT WILL BE A FIGHT TO REACH CONSENSUS IN THE JURY'

Kieran Long's diary of the Stirling Prize judging



Top left Architect Thomas Vietzke directs the photography
Top right One of the four station entrances
Above Zaha Hadid's canopy design

THURSDAY 4 SEPTEMBER, 8PM. NORDPARK CABLE RAILWAY, INNSBRUCK, AUSTRIA

The first day of the 2008 Stirling judging is already over. After a painful journey from London to Innsbruck in Austria, the jury spent the afternoon riding Zaha Hadid's funicular railway. I'm now back in my hotel, wondering whether the RIBA deliberately gave me a room overlooking one of Hadid's wavy canopies. As I look at it from my fourth-floor window, the mint-coloured glass reflects the green glacier water of the swollen River Inn nearby.

This year's Stirling Prize jury consists of the Czech-born architect Eva Jiricna, Shelley McNamara from Dublin's Grafton Architects, celebrity gardener Diarmuid Gavin, Glaswegian Gordon Murray of Gordon Murray + Alan Dunlop Architects, and me,

Kieran Long, editor of *The Architects' Journal*. It's all very Celtic, with one half of me representing the only English part of the jury.

After just a day together, the debate is already tough. This is the third time Zaha Hadid has been nominated for the Stirling Prize, but the Nordpark Cable Railway – four stations situated along a railway line which leads from the chocolate-box west Austrian town to halfway up a nearby Alp – feels slight in comparison with the Phæno Science Centre in Wolfsburg, Germany, which failed to win the prize in 2006.

The inevitable launching point of the discussion is the detail of the glass canopies. We all agree that what appears graphic and seamlessly geometric in the photographs looks somewhat less so in the flesh.

Diarmuid Gavin is serious and committed – it's he who called for a jury meeting in advance of dinner in Innsbruck, where the big issues are laid out over gin and tonics. Does Hadid's office really care about the flaws in the details? The architect, Thomas Vietzke, who showed us around, is extraordinarily committed and has done a brilliant job delivering this project in two years, for what seems a pretty reasonable 6.5 million euros (£5 million) for the architecture of the four stations (the whole funicular cost more like 50 million euros).

Does spectacular form make up for a seeming lack of precision in the glass canopies? Does the fact that the city has reacted positively mean we are being too precious about detail? Well, certainly not for Jiricna and McNamara, who both express



concerns that the imperfections place fundamental question marks over the project's integrity. Gavin and Murray agree. Murray says it is the project's pretensions towards a machined perfection that make its imprecise moments such a let-down.

Zooming out again, we ask whether we should be looking at the bigger picture. The 15 years it has taken Innsbruck to make this project happen has been a drawn-out decision process which has arrived at an incredibly pleasurable urban experience. You go underground in the middle of town, come out of a tunnel, cross the River Inn and you're halfway up an Alp before 10 minutes has passed, drinking coffee. This wasn't Hadid's idea, but the prize is for the project, not its author.

We all agree that after seeing just one project, it's impossible to say where it stands. The Alpine railway undoubtedly has the best site of the Stirling shortlist, and provides an experience few of the others will be able to match. This is a project about pleasure in the city, and we'll see precious few more explicitly about that.

FRIDAY 5 SEPTEMBER, 8AM. BIJLMER STATION, AMSTERDAM, HOLLAND

As we travel by car to Innsbruck airport for the transfer to Amsterdam, I reflect on the personalities of the jury this year. Jiricna is a passionate critic; experienced and well connected, her judgement is as politically judicious as it is accurate. Murray, so far



Above left Vietzke, second from right, with, from left, jurors Gordon Murray, Shelley McNamara, Eva Jiricna and Diarmuid Gavin
Left Vietzke illustrates a point for McNamara

belying his reputation as punchy and outspoken, is playing his cards close to his chest. McNamara, too, seems to keep her counsel, despite it being early days. Gavin's style has been to separate a little from the chat, spending time taking pictures and closely observing the buildings themselves. Despite his celebrity, he speaks like a practitioner (his garden design business has offices in London and Dublin), and he is well-informed about architecture in Ireland and beyond.

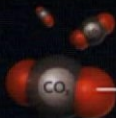
The flight is spectacular – across the Alps from Innsbruck to Frankfurt, a change, and then on to Amsterdam's Schiphol Airport. At Schiphol, we take a train directly to Grimshaw's Bijlmer Station, arriving in just 15 minutes or so. Last year, we judged a train station in Dresden by Foster + Partners, but we arrived by car. At least this time we

get to see the building as intended.

The train passes by the giant and ugly Amsterdam ArenA sports stadium, which Grimshaw's new station serves. We also pass what the client later refers to as the 'hooligan station', a dedicated platform used for shepherding crowds of unruly fans straight out of the stadium and into transportation. Grimshaw didn't design that one.

We disembark in the rain and are immediately impressed by the swooping, timber-lined canopy above our heads. The wood is perhaps less dominant and the grey-painted steel structure more present than it appears in photographs. 'Why does it always have to be grey?' asks one juror, as we walk along the platform and descend in the elevator to ground level.

There we meet Neven Sidor of Grimshaw and the softly spoken Jan Schouten of the >>



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Above right Murray snaps the timber and steel platform roof
Right Dick Bruijne, an architect with Amsterdam city authority, and Jan Schouten of Arcadis with McNamara
Below The grand expanse underneath the rail tracks



firm's Dutch partner architect Arcadis. The space we find ourselves in is an undercroft, with the rails high above our heads.

The first thing I notice about this ground level is a glass screen which separates the public route underneath the train tracks from the land controlled by the station. This was a late addition, and one the architects are clearly unhappy with – an example of the clutter that sprouts on every surface of transport buildings, from ticket barriers to litter bins, bollards, signage and other paraphernalia that cannot be controlled.

I walk out from underneath the tracks into spitting rain to take a look at the pedestrian approaches to the station. They are not great. From the stadium side, you see a large terracotta-tiled staircase, the glazed side of the train shed and some fairly banal white typography. This is

not a terminus station, admittedly, but one can't help feeling that the building lacks a public face and therefore a truly civic character.

That said, everyone loves the train shed. McNamara and Murray both comment on the ingenious use of two intersecting geometries – the diagonal public route underneath the tracks and the line of the tracks themselves. The roof is broken on the diagonal of the plan, meaning the curved spans intersect with one another in a delightfully animated way. The beautifully detailed timber soffits, too, add a distinct and intimate atmosphere.

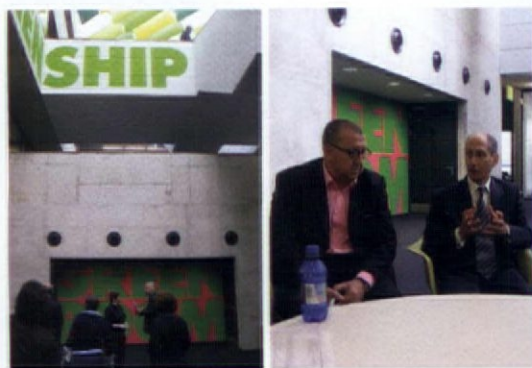
FRIDAY 5 SEPTEMBER, 5PM

There is too little time at Bijlmer Station. So far, we've spent longer travelling between destinations than looking at architecture, and before we know it, we're on the train back to Schiphol and off to London.

The first two days leave the jury questioning what the Stirling Prize should reward. Both these projects reflect a kind of civic ambition through infrastructure that few cities in the UK could match. Are we judging infrastructural ambition, or the realisation of some tricky roofs? >>

We are impressed by the swooping canopy above our heads





**MONDAY 8 SEPTEMBER, 9AM.
WESTMINSTER ACADEMY,
LONDON**

Monday morning, and I arrive at Royal Oak tube station. Walking along the busy Harrow Road, I'm struck by what a difficult site this is. Westminster Academy fronts a busy, steeply sloping road and is cut off from the shiny new corporate palaces of Paddington Basin by a busy dual carriageway, the Westway. The Modernist social housing around it gives few contextual clues. This is a tough place to make a public building.

Inside, we meet architects Paul Monaghan and Susie Le Good of Allford Hall Monaghan Morris, alongside an outstanding and impressive brains trust of people including former Lend Lease chairman Nigel Hugill and project sponsor and property mogul David Dangoor.

This was no ordinary procurement and design process. In fact, Hugill admits that without the experience, education and commitment of this group, the project would have been barely possible.

For the jury, Westminster Academy is an intoxicating place. McNamara and Jiricna comment on the care and attention to detail. There is a modern kind of luxury to the

*There is a modern
kind of luxury to the
interior of the academy*



Above left, left and below Westminster Academy's surfaces are covered in graphics

Above centre Murray listens to David Dangoor, sponsor of the academy

Above The site is an awkward space cut off by the Westway

interior. Materials are brightly coloured, graphics are visible everywhere and the furniture is top notch (Konstantin Grcic and Jasper Morrison are amongst the star furniture designers represented in the canteen and library respectively).

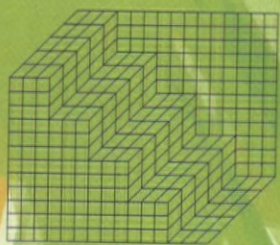
We spend a lot more time inside the building than out. As for the exterior, the awkward side elevations and lack of intent shown at the corners of the building are problematic for me. For everyone, the green of the school and the timber of the sports building seem arbitrary.

Jiricna, in particular, is impressed with the resolved interplay between the public route across the site and the secure world of the school playground. Security is not overbearing here. Those on the jury who've seen other academies, myself included, agree that this must be the best one yet. >>



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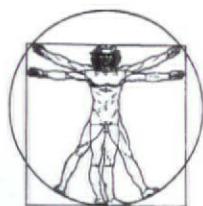
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Rogers Stirk Harbour & Partners and Gianni Botsford Architects
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MEMBERS AREA



Above Paul Appleton of Allies and Morrison explains the Royal Festival Hall's history while Southbank Centre chief executive Michael Lynch listens
Right Restaurants and shops now occupy the ground level
Far right The new Hall's floor plan
Below The tour team gathers outside



MONDAY 8 SEPTEMBER, 11AM. ROYAL FESTIVAL HALL, LONDON

We arrive to apologies from Michael Lynch, chief executive of the Southbank Centre. The Royal Festival Hall may have been opened up, reoriented and restored by Allies and Morrison, but ITV is busy undoing that work (temporarily) for the National Movie Awards, due to take place this evening. There are black drapes where there should be transparent vistas across the building and huge multicoloured boards all over the ballroom with logos advertising films like *The Love Guru* and *Sex and the City*. Oh, and the band Elbow are busy sound-checking in the auditorium, so we can't see a thing in there.

Hard luck, but the story of the Royal Festival Hall is still compelling. Its huge and extensive rebuilding has been a labour of love for Allies and Morrison and its

Rebuilding the Hall has been a labour of love

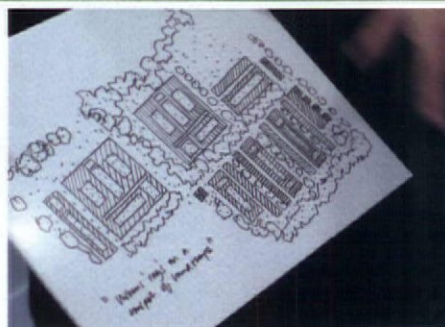
collaborators. The whole auditorium has been more or less reconstructed, with a slightly different rake and fewer seats. The acoustic performance has apparently improved many-fold, and the architects say that even star conductor Simon Rattle (who once described it as 'the worst major concert arena in Europe') thinks it's better.

There are controversies around the restoration. Allies and Morrison agonised over the removal of the original timber canopy above the stage and the revealing of two columns at the back of it. Its answer to the latter (particularly controversial in my eyes, due to its effect on the 'egg-in-the-box' concept >>



Above The jury with Keith Bradley, Richard Lavington and Alison Brooks
Right A landscape sketch

Below A homeowner, Bradley, Gavin and Jiricna in one of FCBS' homes



We're all excited that a housing project has made the shortlist

of Leslie Martin's 1951 original building) is that they couldn't find any other way to create the extra space needed backstage.

Outside, Murray and I discuss the rather anonymous retail units now facing the river at ground-floor level. Murray admires the elegant glass balustrade at the level above, but I suspect he thinks less of the shops' facades.

On leaving, there is some debate by the jury on the amount of space given over to commercial use. The spectacular restaurant at first-floor level has beautiful views of the river, but it's not cheap and is effectively unavailable to non-paying customers. The shops, too, add to that feeling. But the team behind the building collectively believes that financial independence is key to the future of cultural facilities like Royal Festival Hall. Again, this is not something the architect has had much influence over, but the atmosphere of the building is affected by it.

**MONDAY 8 SEPTEMBER, 2PM.
ACCORDIA, CAMBRIDGE**

We're on the train to Cambridge to see the Accordia housing development. This was a favourite of mine before we started, and we're all excited that a housing project has made the shortlist for only the second time (Bill >>



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The striking thing about Accordia is how its landscape is integral

Dunster's BedZED in 2003 being the first).

The striking thing about Accordia is how its landscape is integral. Landscape architect Andrew Grant shows us the small gardens with herbs, fruit trees and other romantic stuff. Gavin, as you might expect, likes the planting strategy, particularly an unruly but beautiful composition facing the main road. I'm struck by how mature it all looks.

Keith Bradley of Feilden Clegg Bradley Studios (FCBS) is his usual frank self and rather undersells, I think, the achievement of making a medium-density scheme of such authentic character out of what was, effectively, a *tabula rasa* site in a beautiful landscape. FCBS' houses are the most convincing, with extreme clarity in their plans and generous, exciting outdoor spaces on the ground and first-floor levels. The iconic row of chimneys looks as good in reality as it does in pictures.

Gavin loves the complex plan and section of Maccreanor Lavington's houses, although some judges express reservations about the small rooms forming the mews, and whether the result is worth the amount of corridor needed to create this studio arrangement. Alison Brooks shows us one of her houses,



Above left Accordia is as yet unfinished, with units still on sale

Left Richard Lavington explains his mews

Below FCBS' houses with their iconic row of chimneys and generous outdoor spaces

and falls into the trap of explaining a little too much how her original intention has been compromised. Having said that, the residents are thrilled with her design and the top-floor living space is one of the best in Accordia.

Other non-architectural factors creep into play again. The panel coos about the beautiful integration of landscape and the generosity of the exteriors, but some feel that giving the prize to luxury housing for rich people sends a strange message. It is true that each house costs the better part of £1 million. There is affordable housing on the site but it's not yet complete, and the the quality of detailing in the social housing elements weren't under the original architects' control. This is a wonderful project, but it will certainly be a fight to achieve consensus amongst the jury that it should win. >>



sustainability *n. (English trad.)* 1. maintaining or prolonging the life of a community. 2. providing for or supporting a community, *esp.* by supplying necessities – homes, schools, health centres, etc. 3. keeping up the vitality or courage of a community, *as in* ‘sustaining a better quality of life’. 4. upholding or affirming the level of long-term architectural excellence within the community, *e.g.* the RIBA Sustainability Award.

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Left and far left
The Civil Justice
Centre contains
47 courtrooms
Below The structure
resembles a filing
cabinet with its
drawers hanging out
Bottom Stephen
Quinlan of Denton
Corker Marshall leads
the tour

TUESDAY 9 SEPTEMBER, EARLY. MANCHESTER CIVIL JUSTICE CENTRE

From Euston, we catch the train to Manchester to see the brash Civil Justice Centre by Australian architect Denton Corker Marshall. Gavin and McNamara arrived earlier than Murray, Jiricna and me, so they have seen most of the building by the time we get there. The architects, however, gracefully start again at the beginning.

This project was won in competition in 2002 and today, the scheme stands pretty much as the architect intended, despite the design and build contract. It contains 47 civil court and hearing rooms – an area of the law that is in demand, as civil suits are on the increase. Architect Stephen Quinlan professes that these are not traditional courtrooms. Intended to convey a more businesslike legal system, the Civil Justice Centre looks like a big filing cabinet with some of its drawers left open.

Everyone is wowed by the vast atrium behind the glass facade, which extends to the height of the building, but Jiricna and I wonder about the entrance sequence, which creates a small and rather undefined reception area before you reach the Piranesi-lite of the atrium. Divided into two halves, the atrium and circulation sit on one side of the plan, with courtrooms and office accommodation on the other. This clarity is impressive, but Murray expresses concern about the resulting number of warren-like double-loaded corridors.

In all, everyone loves the build quality of the centre, but there are reservations about the



grey screen on the elevation facing the city. There's little time for the jury to talk before Gavin and McNamara are due to return to Dublin, so we'll have to wait until the final judges' lunch in Liverpool on 9 October.

The shortlist this year is one of extreme diversity, of different requirements from vastly different clients. There is no clear winner. As for the jury, it feels as though the discussion has not yet reached a high pitch – too many people's opinions are unclear. As my train returns to London and we glimpse the Wembley arch in north London, I wonder about the projects that didn't make the shortlist: Wembley, Terminal 5, two projects by David Chipperfield in Berlin and Hamburg. I don't have any idea who will win the prize this year but, despite the high-quality shortlist, we're not all entirely sure that the contenders made it as far as they might have. ■



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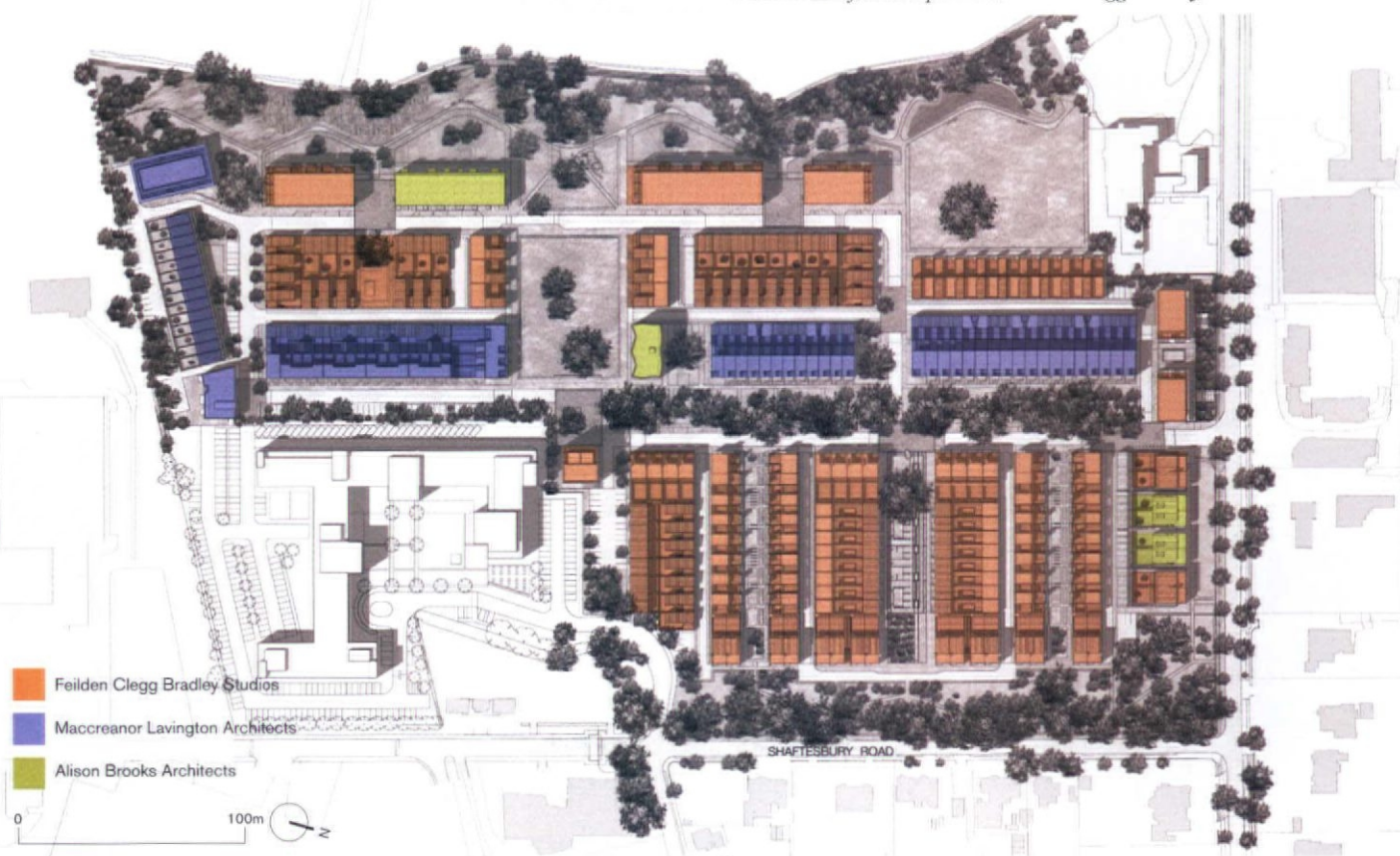
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Accordia

Feilden Clegg Bradley Studios
Alison Brooks Architects
Maccleanor Lavington Architects

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Keith Bradley, senior partner, Feilden Clegg Bradley Studios





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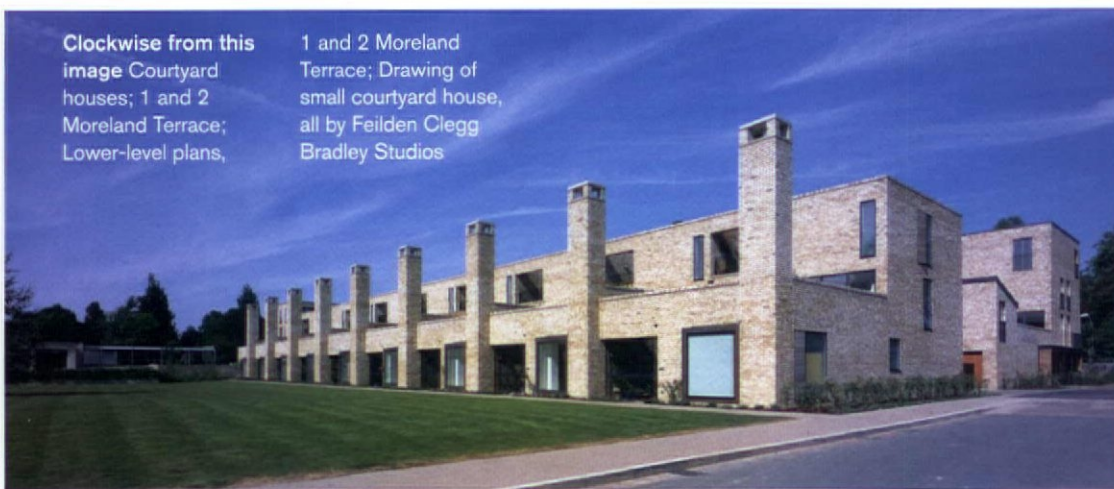
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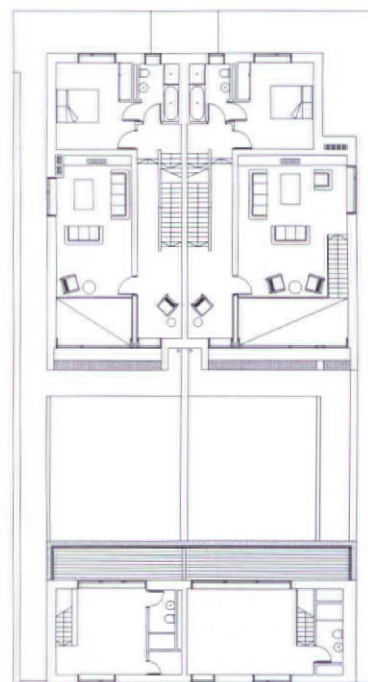
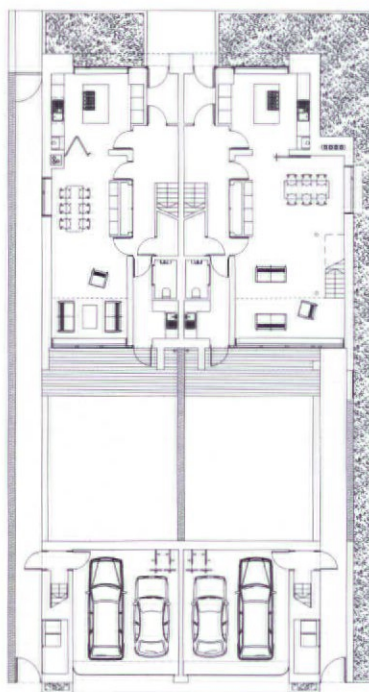
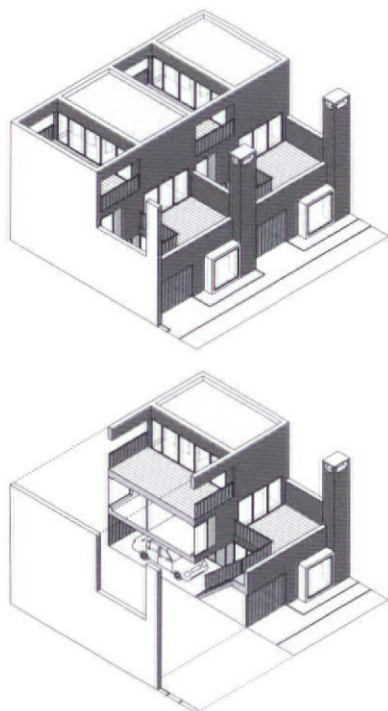
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Clockwise from this image Courtyard houses; 1 and 2 Moreland Terrace; Drawing of small courtyard house, all by Feilden Clegg Bradley Studios

1 and 2 Moreland Terrace; Drawing of small courtyard house, all by Feilden Clegg Bradley Studios



TIM CROCKER



Keith Bradley, senior partner, Feilden Clegg Bradley Studios

What was the inspiration behind the design?

The principle concept, developed with [landscape architect] Grant Associates, is about 'living in a large garden', informed by local, contextual references taken from the college garden courts and public greens of Cambridge. In place of traditional gardens, private open spaces in the form of courtyards, roof terraces and large balconies are designed as an integral part of the architecture. This aims to reflect the changing aspirations

of our modern lifestyles and continues a strong tradition of domestic architecture in Cambridge.

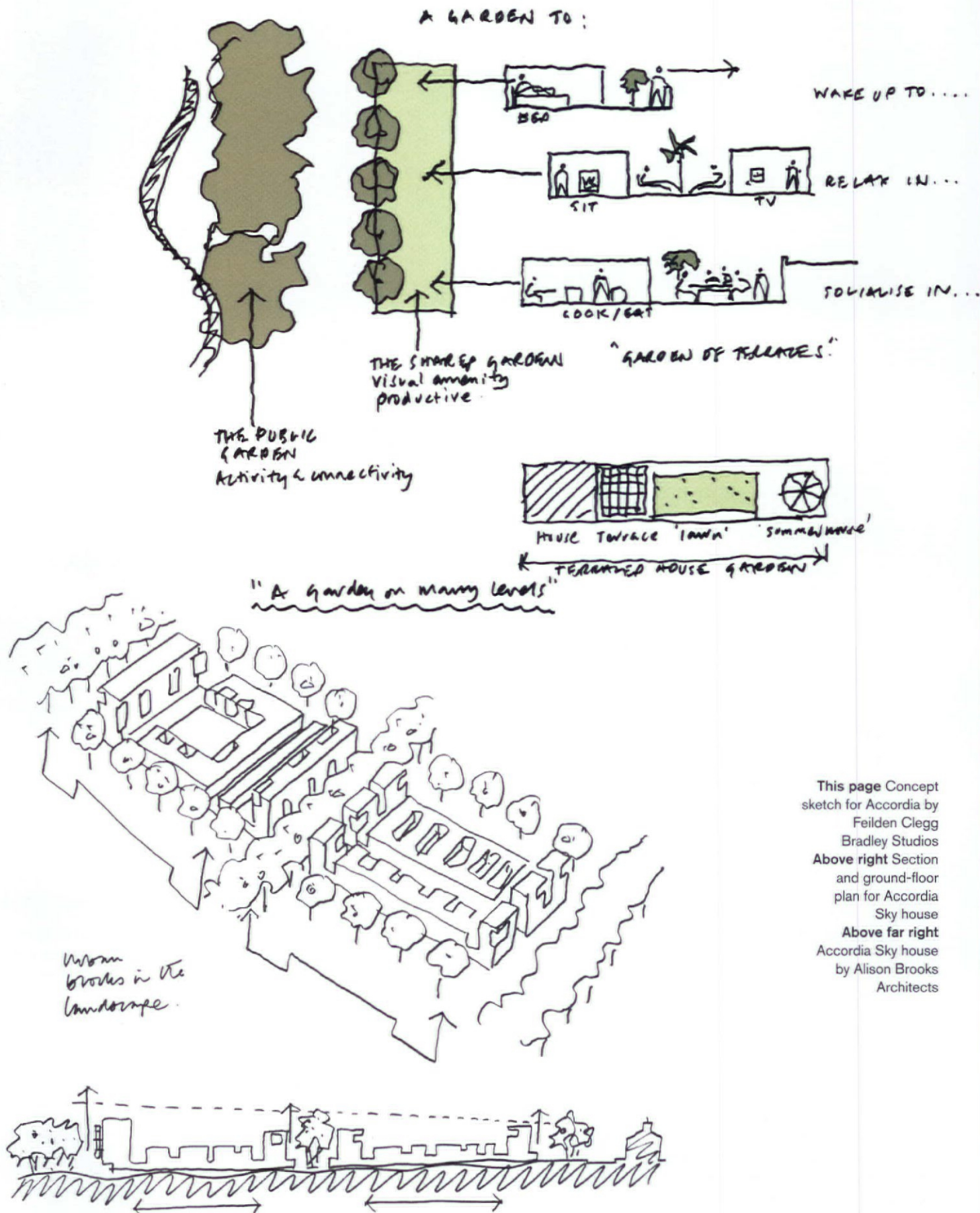
Talk about the client and your relationship during the build.

The client relationship was hands-on and intelligent. They were interested in the design issues and welcomed alternative concepts, which is unusual in a volume housebuilder. The client was supportive and trusting of the unusual and successful collaboration when we subsequently appointed Maccleanor Lavington and Alison Brooks Architects to

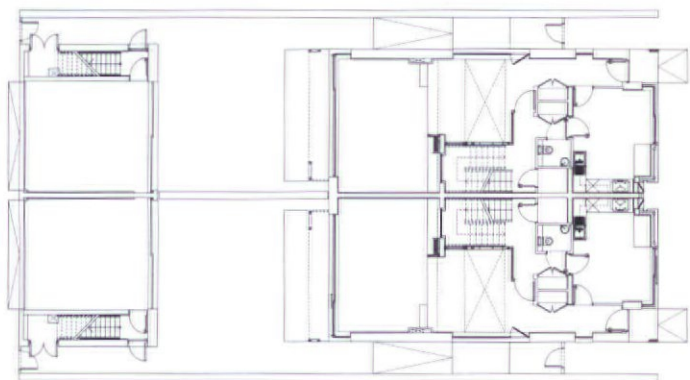
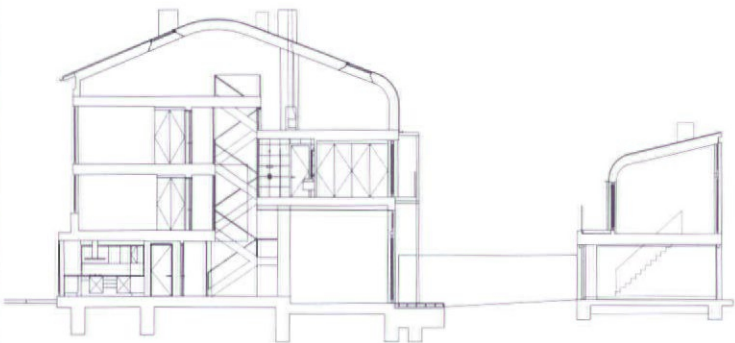
design 25 per cent and 10 per cent of the housing respectively, in order to bring variety to the scheme.

Did you suspect that it might be an RIBA Award winner?

We hoped it would stand a good chance of being shortlisted for a RIBA Award. Accordia has also won a number of prestigious housing awards, including Overall Winner at the Housing Design Awards 2006, Best Housing Project of the Year at the National Homebuilder Design Awards 2006, and a Building for Life Gold standard in 2006.



This page Concept sketch for Accordia by Feilden Clegg Bradley Studios
Above right Section and ground-floor plan for Accordia Sky house
Above far right Accordia Sky house by Alison Brooks Architects



TIM CROCKER

Alison Brooks, founder, Alison Brooks Architects

Describe this project.

The Accordia Sky house is about rethinking the British urban semi-detached house, within the parameters of a tightly organised masterplan and a limited palette of materials. It is a six-bedroom, 400m² house with an open-plan ground floor, sunken living room, central atrium and no corridors.

What was the inspiration behind its design?

We were inspired by the wonderfully eclectic and stately Victorian villas lining Brooklands Avenue, the major street address of Accordia. The location presented an opportunity to build large family houses with spatial drama, connectedness to outdoor spaces, flexibility and an exuberance that housebuilders considered a matter of course 150 years ago.

What was your reaction to the Stirling shortlist announcement?

Disbelief and big grins around the office for about 30 seconds, then back to working out some sort of urgent cladding detail for our Newhall development that's on site! It didn't really sink in until a couple of days ago.

What would winning the Stirling mean to you and your practice?

I'm more concerned about what it would mean as a message to the UK house-building industry. Winning could cause positive change by setting a new benchmark for housing development masterplanning, space standards, architectural quality and an integrated approach to materials, landscaping and sustainability. It is a message about providing quality of life at a social, urban scale and investing in the long-term character of our

cities. I'd like to think that winning the Stirling would help us to achieve those benchmarks with our future clients.

Is the Stirling Prize relevant to architectural practice in the UK?

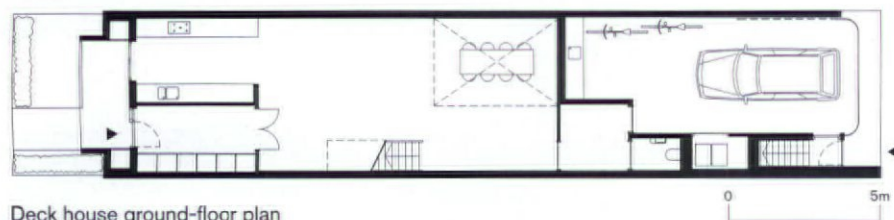
Yes – the Stirling Prize showcases architecture that should form exemplars to the profession. It brings debate about the quality and meaning of architecture into the public consciousness, making everyone more demanding about the quality of their built environment. Perhaps the shortlisted projects should contribute to a publication of working drawings and details, like the books on [US residential architecture experiment] the Case Study Houses. That would be really useful for UK practitioners.

What are your chances of winning?

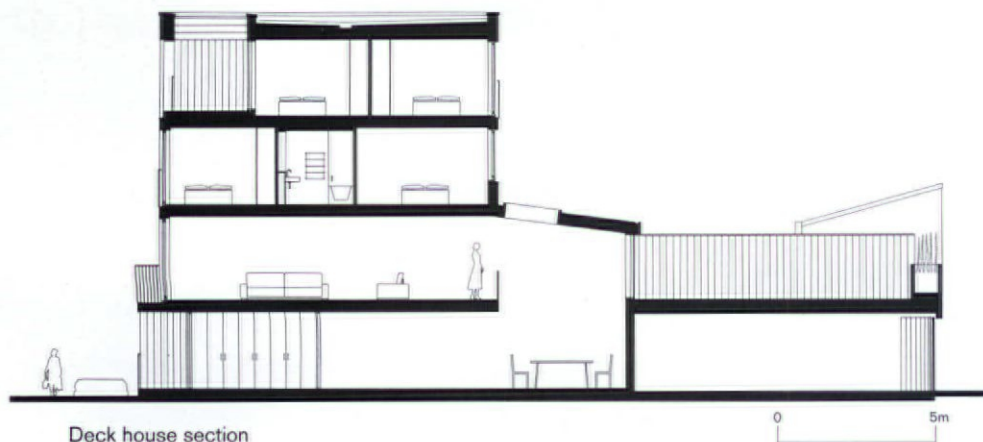
One in six seems reasonable.



DAVID GRANDORGE



Deck house ground-floor plan



Deck house section

Tender date November 2002

Start on site date September 2003

Contract duration 50 months

Gross external floor area Phase 1
24,225m² OIA; total 54,565m² OIA

Form of contract JCT 98

Total cost Phase 1 £38 million

Client Countryside Properties

Masterplan architect Feilden Clegg

Bradley Studios

Architects Feilden Clegg Bradley Studios,
Maccleanor Lavington, Alison Brooks Architects

Landscape architect Grant Associates

Structural engineer Richard Jackson

Services engineer Roberts & Partners

Main contractor Kajima Construction UK

Annual CO₂ emissions Less than or equal
to 35kg/m² (design assessment, 2004)

*Richard Lavington, partner, Maccleanor
Lavington Architects*

Describe this project.

Maccleanor Lavington designed a terrace of large houses through the centre of the site, providing the conveniences of a more suburban family home within an urban garden location.

What was the inspiration behind the design?

English terraced houses and courtyard houses from many places and times.

What was your reaction to the Stirling shortlist announcement?

We went to the pub to celebrate.

What was it like to meet the Stirling judges?

It was great to show the judges around and see the life of the place: children playing in the gardens and cycling home from school, all as if on cue. Amazingly, it didn't rain.

Is the Stirling Prize relevant to architectural practice in the UK?

Yes, it is still the top award in this country.

Do you think this is the best building your practice has ever designed?

We are very proud of it, but many of our projects are special for different reasons.

What are your chances of winning?

I'd say we have a chance, but then, there is some very strong competition.



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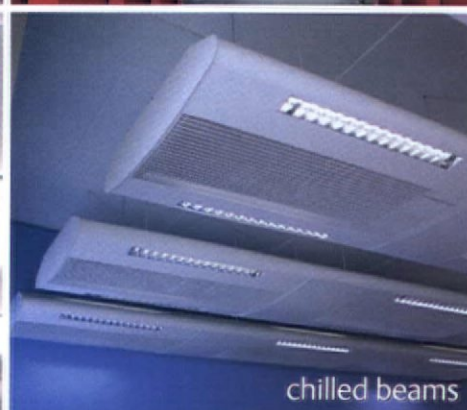
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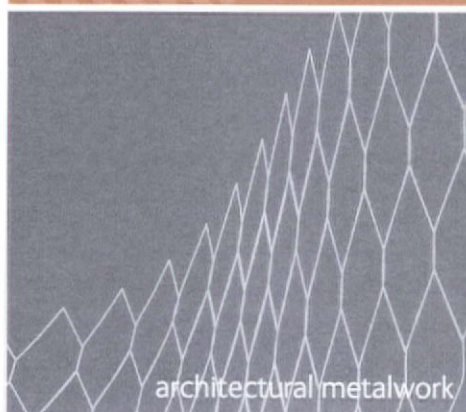
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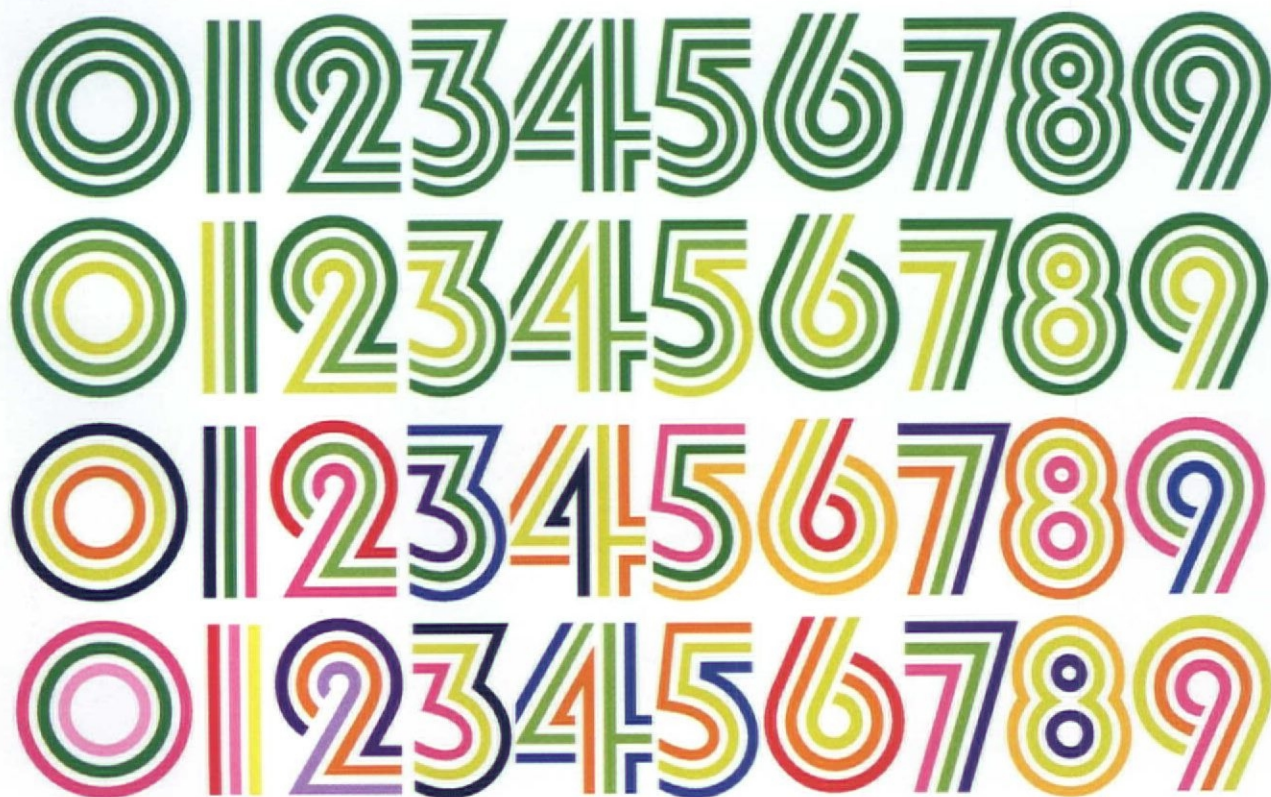
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Allford Hall Monaghan Morris

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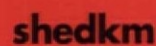
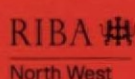
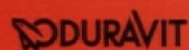


Le Corbusier

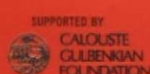
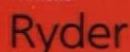
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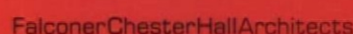
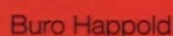
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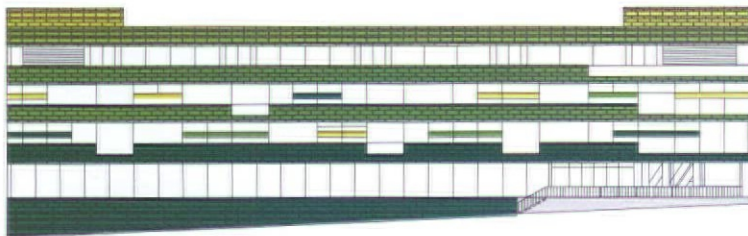


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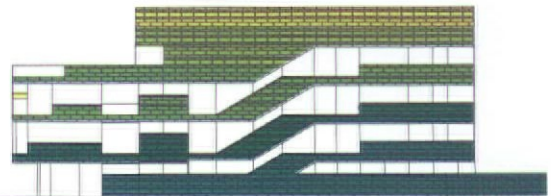
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Right Sketch
Bottom left
Inspirational visual
Bottom right
South facade and
games area

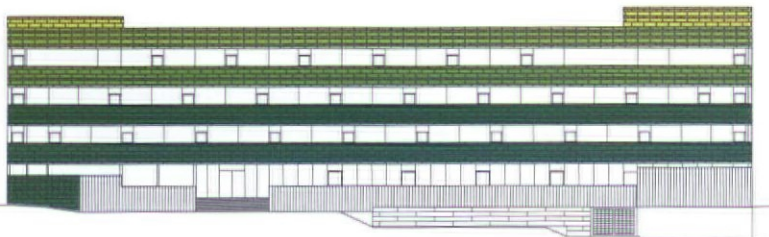
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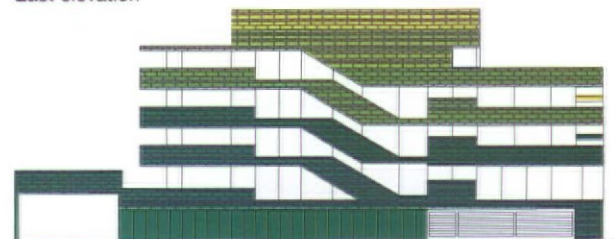
North elevation



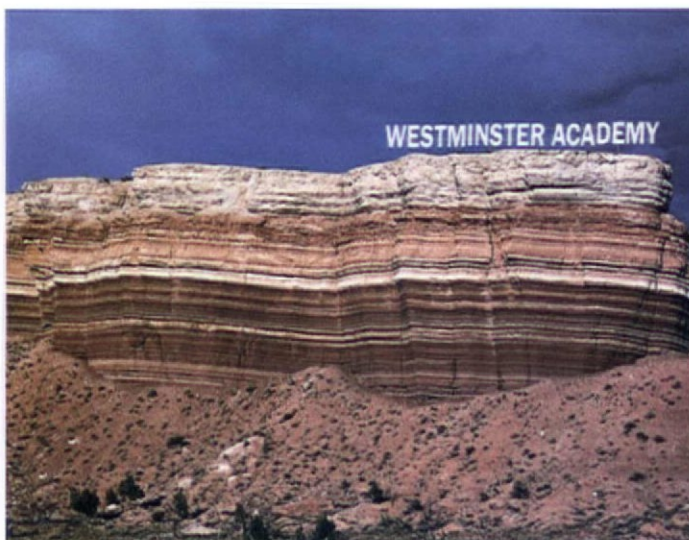
East elevation



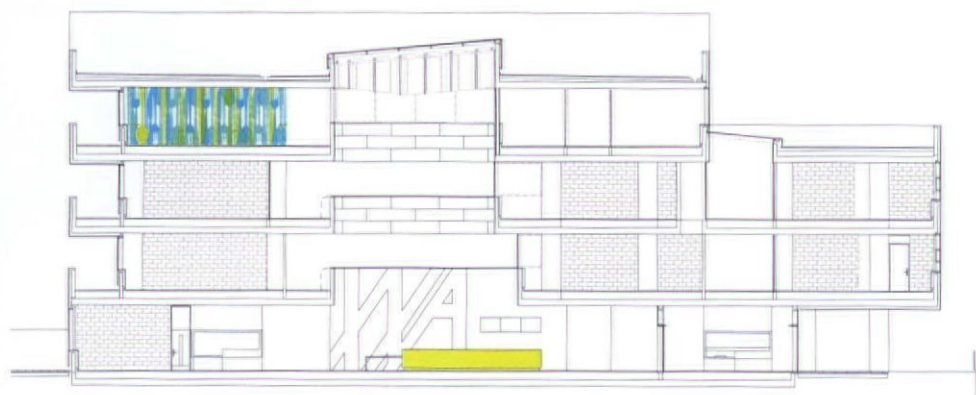
South elevation



West elevation



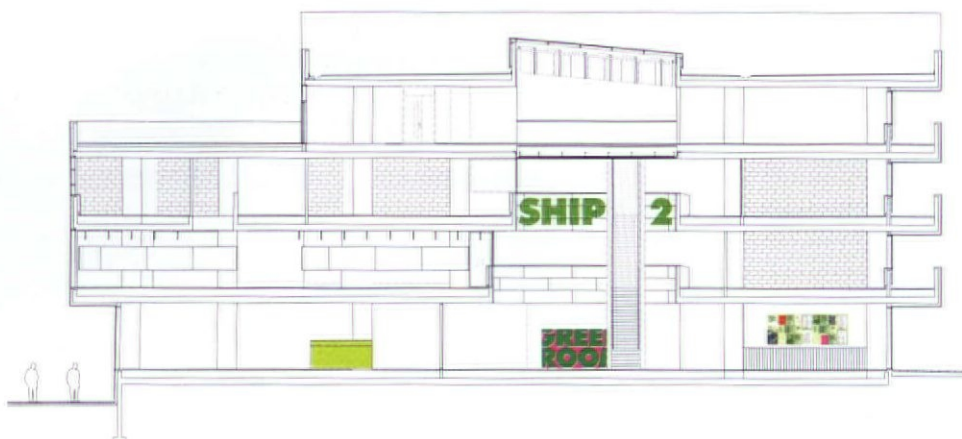
TIM SOAR



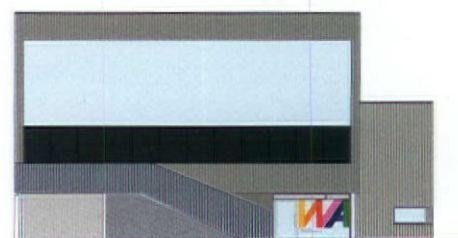
Cross section



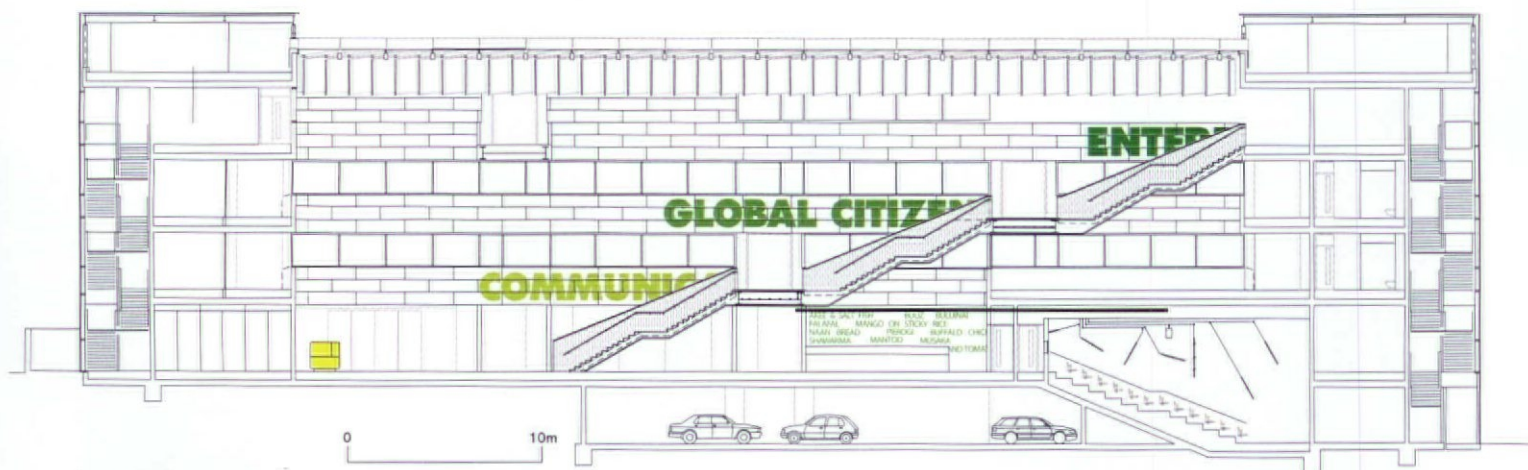
Sport centre elevation



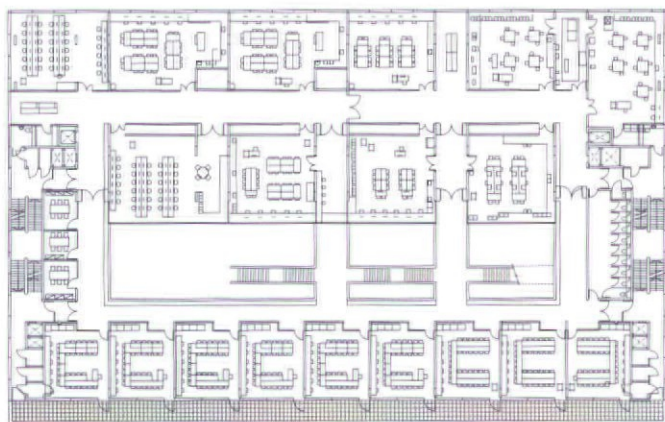
Cross section



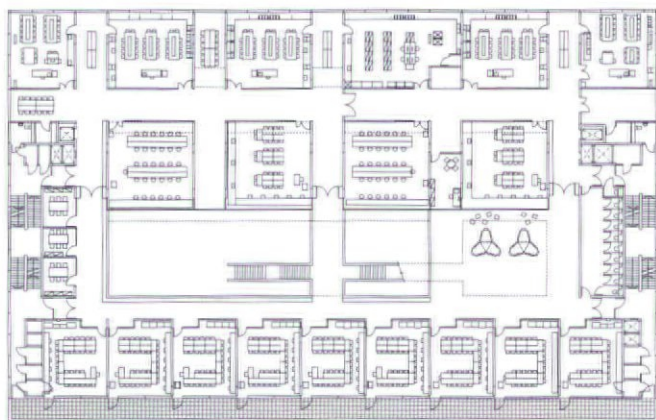
Sport centre elevation



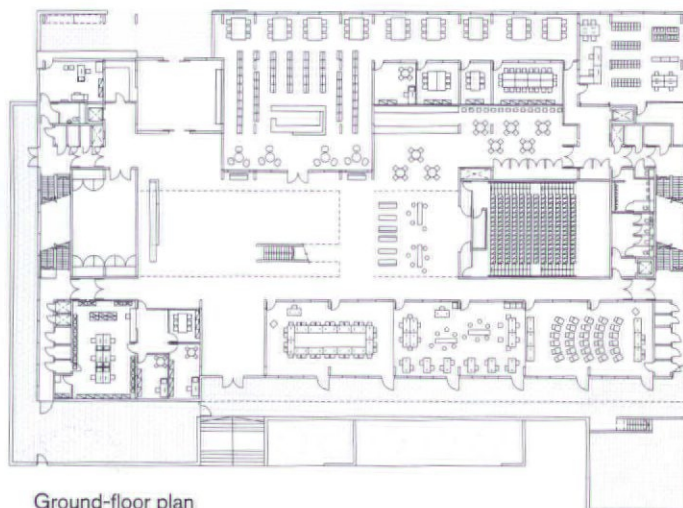
Long section



Second-floor plan



First-floor plan



Ground-floor plan

Paul Monaghan, partner, Allford Hall Monaghan Morris

What was the inspiration behind the design?

The idea was to bring the clarity, sophistication and power of a major civic building to an educational building. The ambition of the client and the exciting approaches to new ways of learning meant we had to rethink our ideas of what a modern school should or could be. We drew inspiration from a number of buildings in different sectors but it was also important to enhance the activities of the school, i.e. learning.

Talk about the client and your relationship during the build.

The relationship was incredibly close, despite a complex client body including Westminster Academy, the Department for Children, Schools and Families (DCSF), Westminster City Council and Exilarch Foundation. The team was so joined up, I even formed part of the interview panel for founding principal Alison Banks, four years ago.

Did you suspect it might be an RIBA Award winner?

Both the practice and the client were pleased with how the building turned out, but for us, the response of the students made us feel we had created something really good. In its first year, the Academy has been visited by over 5,000 people and we've been delighted with the positive response every time.

What was your reaction to the Stirling shortlist announcement?

It is a great honour to be shortlisted and marks one of the most exciting periods for the practice. On a personal note, going to my hometown of Liverpool for the ceremony will make for a very special evening.

What was it like to meet the Stirling judges?

We were all understandably nervous, as the stakes are so high, but we were pleased with how the day went. We didn't relax until the very end as, with a building full of young people, anything could have happened.

What would winning the Stirling mean to you and your practice?

It would be a great reward for all our hard work, but also a testament to the last 20 years of our practice and everyone who has supported us. It would consolidate our profile both in the UK and internationally.

Is the Stirling Prize relevant to architectural practice in the UK?

The Stirling Prize and the RIBA Awards are judged by our peers, so they carry enormous importance. They're also the most rigorous awards process – the Academy has been visited five times as part of the process.

Is this the best building your practice has ever designed?

I think it is one of the best, as it's the culmination of 10 years' work and research. It's also our best collaboration with [graphic designer] Studio Myerscough, which we've been working with for over 15 years.

What do you think your chances are of winning?

I think I'll take my lead from William Hill – four to one.



Left Westminster
Academy atrium
Below Entrance
reception, display
collage, and breakout
space



Tender date June 2005
Start on site date December 2005
Contract duration 21 months
Gross external floor area 13,100m²
Form of contract JCT 98 with Quantities
Total cost £27.8 million
Clients Westminster Academy, Westminster City Council, DCSF and Exilarch Foundation
Architect Allford Hall Monaghan Morris
Structural and services engineer Building Design Partnership
Quantity surveyor Davis Langdon
Planning supervisor PCM Safety
Main contractor Galliford Try
Annual CO₂ emissions Main building 30.05 kg/m²; sports hall 55.12kg/m²



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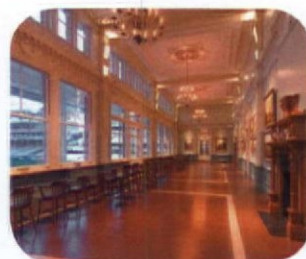
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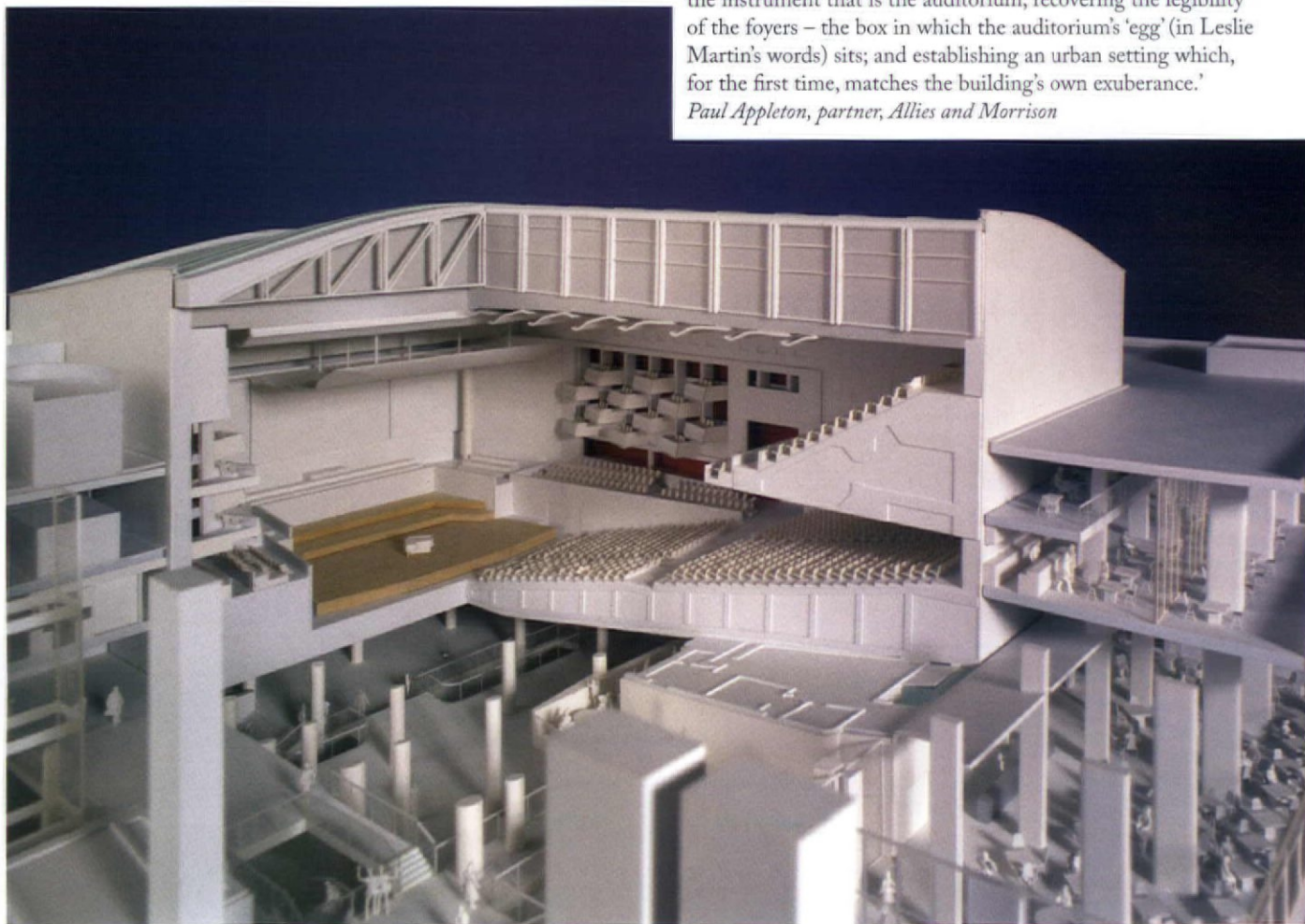


Royal Festival Hall

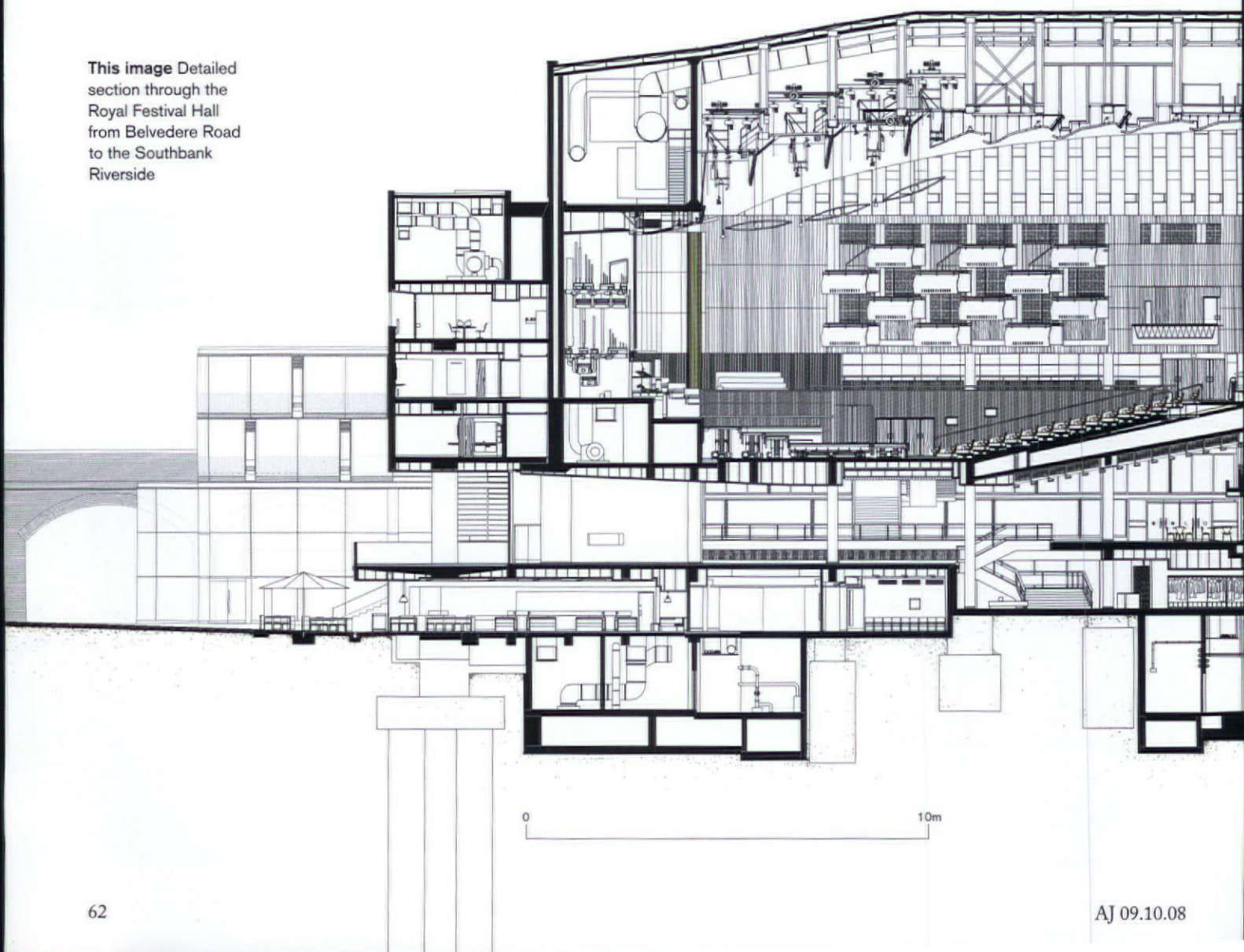
Allies and Morrison

'The Royal Festival Hall project is about three things: re-tuning the instrument that is the auditorium; recovering the legibility of the foyers – the box in which the auditorium's 'egg' (in Leslie Martin's words) sits; and establishing an urban setting which, for the first time, matches the building's own exuberance.'

Paul Appleton, partner, Allies and Morrison



This image Detailed section through the Royal Festival Hall from Belvedere Road to the Southbank Riverside



Paul Appleton, partner, Allies and Morrison

What was the inspiration behind the design?

London.

Tell me about the client and your relationship during the build.

They made it happen, for which we owe them a huge debt.

Did you suspect that it might be an RIBA Award winner?

We hoped that it would be.

What was your reaction to the Stirling Prize shortlist announcement?

We were surprised and delighted.

What was it like to meet the Stirling judges?

It was a pleasure to show the building to a group of people who were really interested in understanding it.

Is the Stirling Prize relevant to architectural practice in the UK?

Yes – it recognises excellence, not simply in buildings themselves, but in their contribution to the culture and fabric of their surroundings.

What would winning the Stirling mean to you and your practice?

It would be an enormous honour.

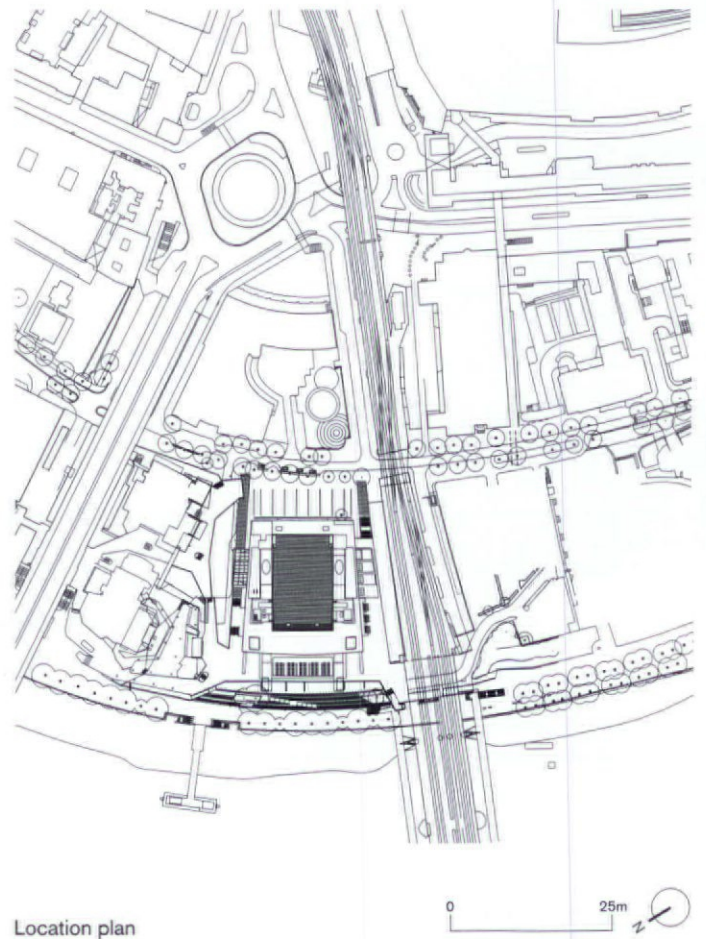
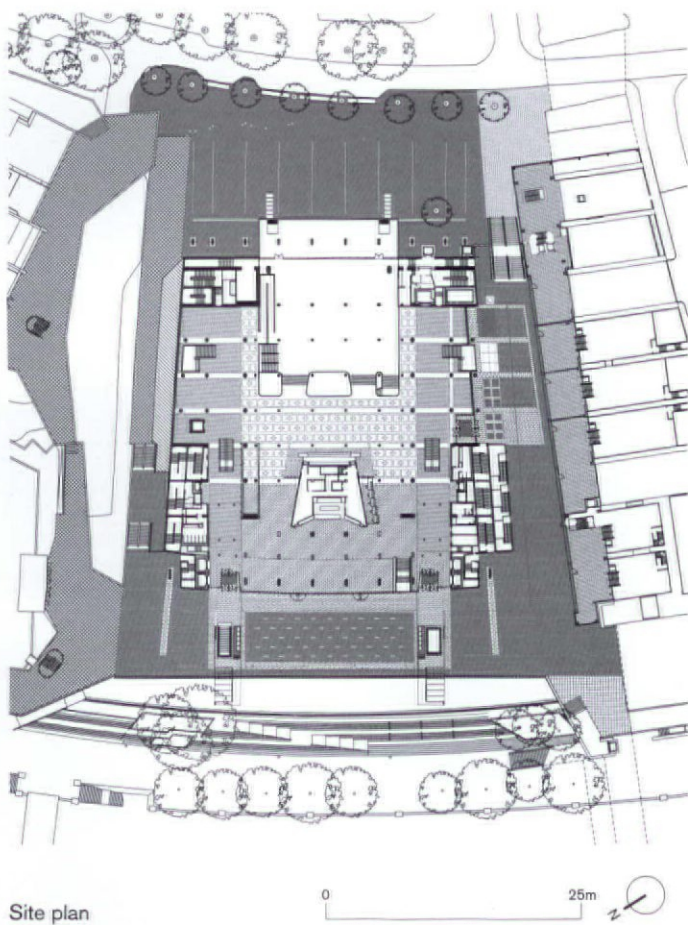
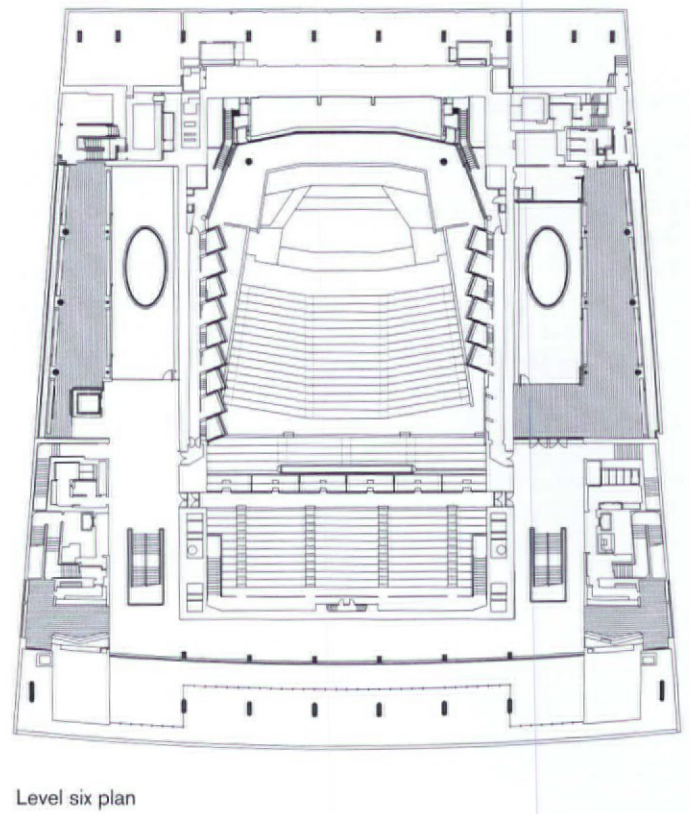
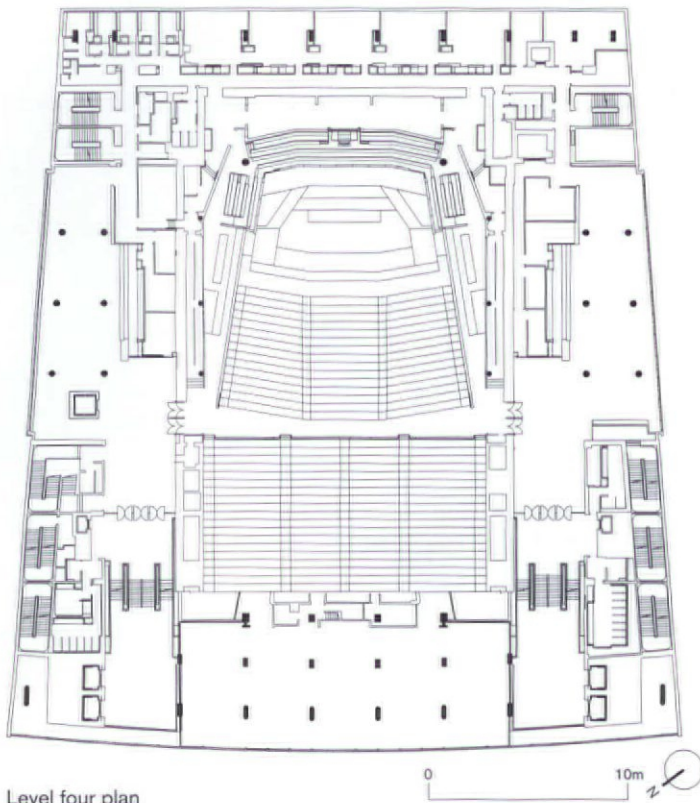
Do you think this is the best work your practice has ever done?

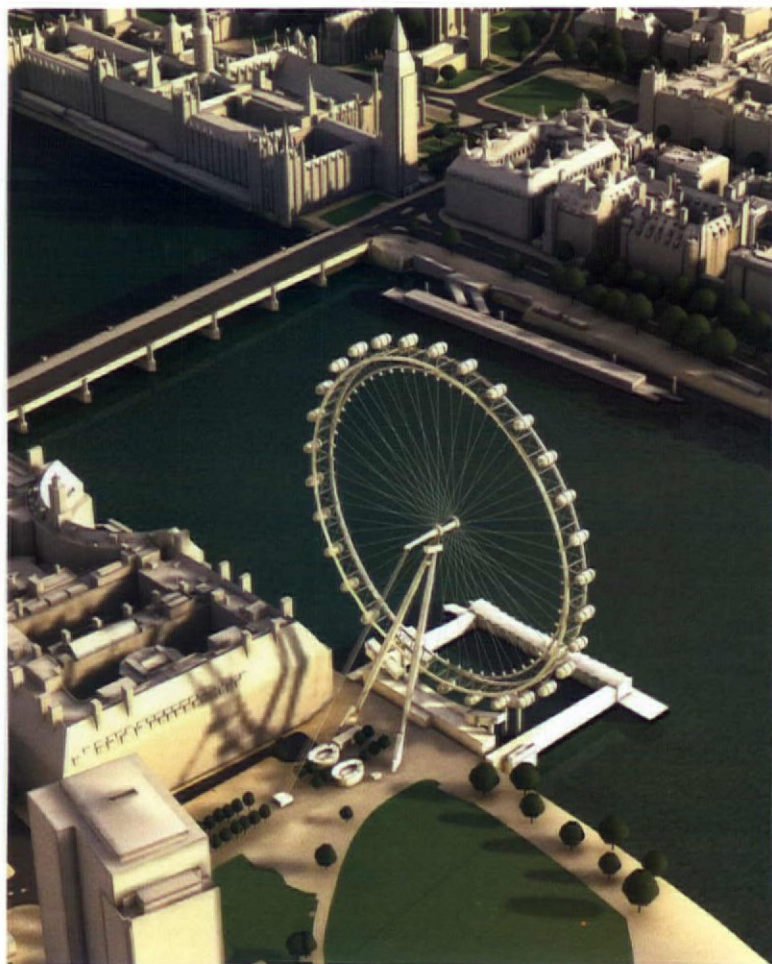
We have been working at the Festival Hall for 15 years, which is well over half the age of our practice; not just for this reason alone, the building holds a particular place in our affection.

What are your chances of winning?

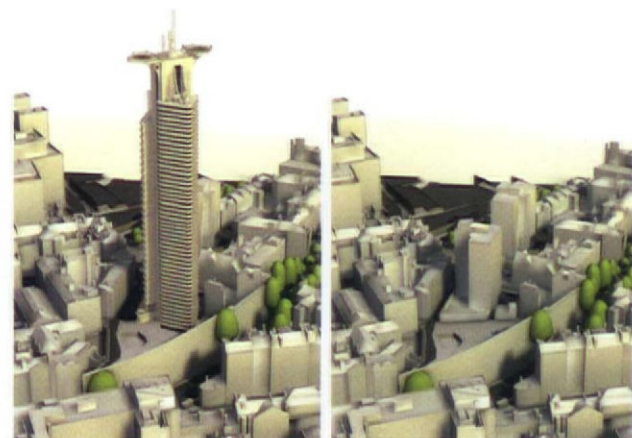
About one in six.







View from London Westminster Cathedral towards the London eye



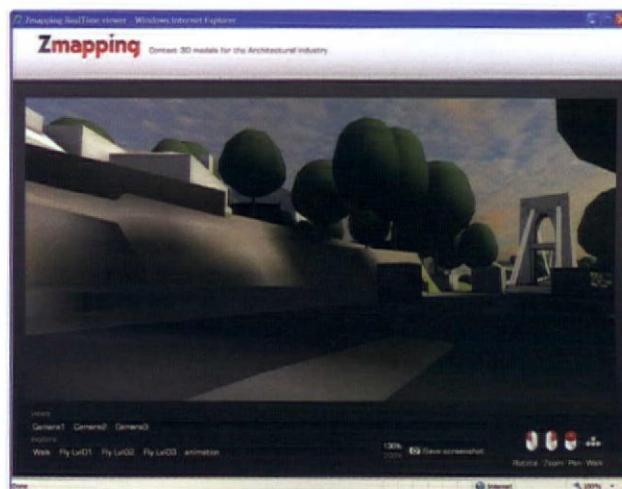
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*subject to conditions. Prices start from £450+VAT for a 300m x 300m site.



The easy-to-use online interface with options to walk, fly, view animations & pre-set views and to create hi-res renderings on the fly.

MAYOR OF LONDON

The Zmapping London model is being used by the Greater London Authority for the Mayor's Opportunity Area Planning Frameworks

100%detail

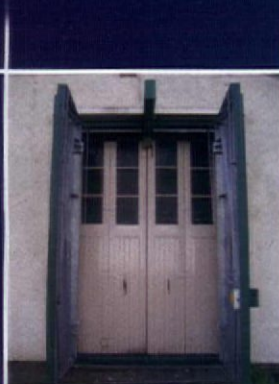
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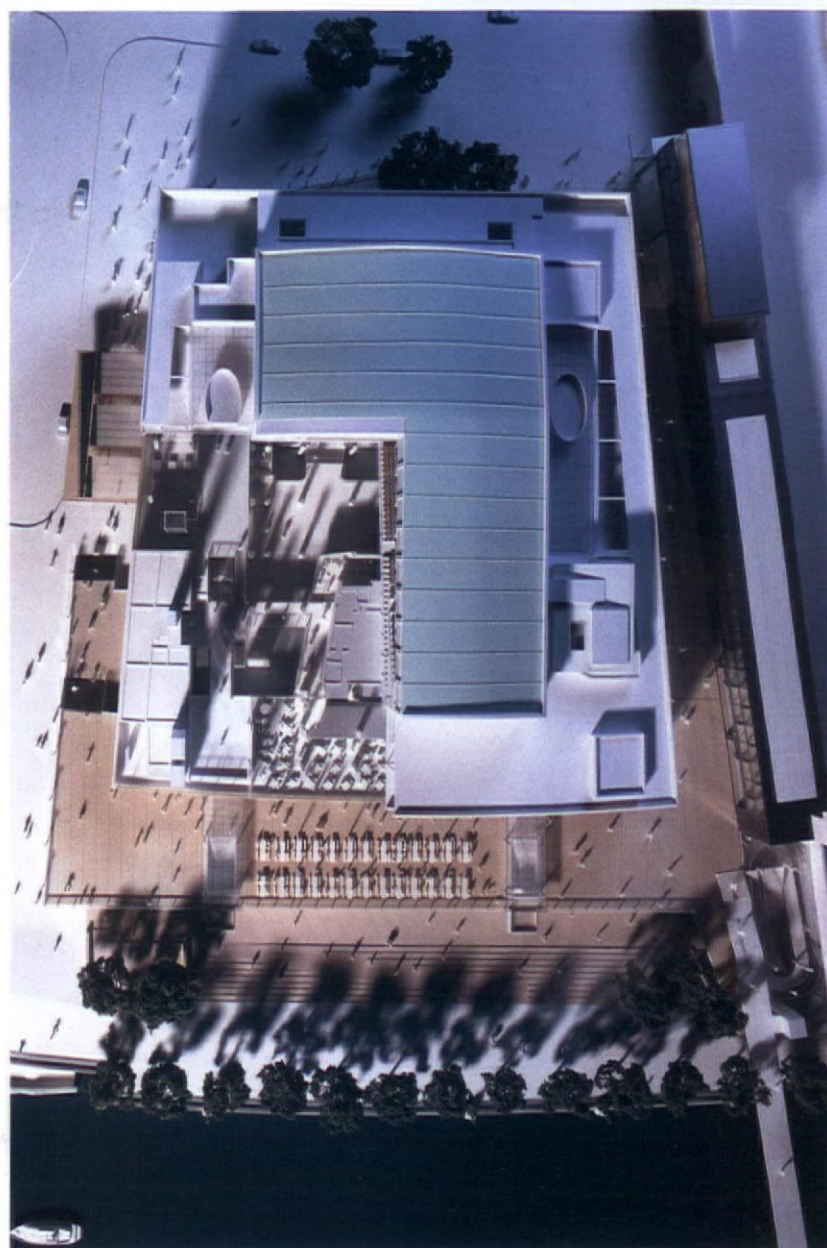
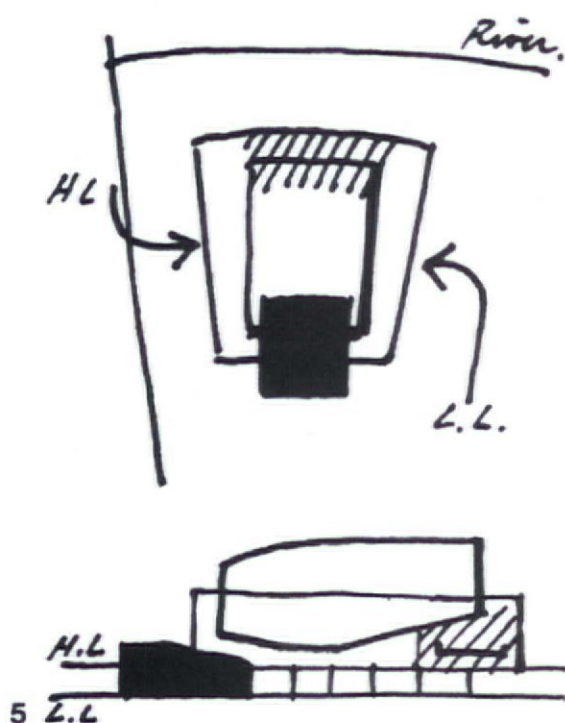
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Tender date June 2004

Start on site date 1 July 2005

Contract duration 24 months

Gross external floor area 42,010m²

Form of contract Two-stage design and build

Total cost £117.9 million, including refurb, extension building, Riverside retail, public realm

Client Southbank Centre

Architect Allies and Morrison

Structural engineer Price & Myers

Services engineer Max Fordham

Annual CO₂ emissions Royal Festival Hall and liner building: heating, hot-water, gas 50kgCO₂/m²; catering gas 12kgCO₂/m²; electrical use, electricity 142kgCO₂/m²



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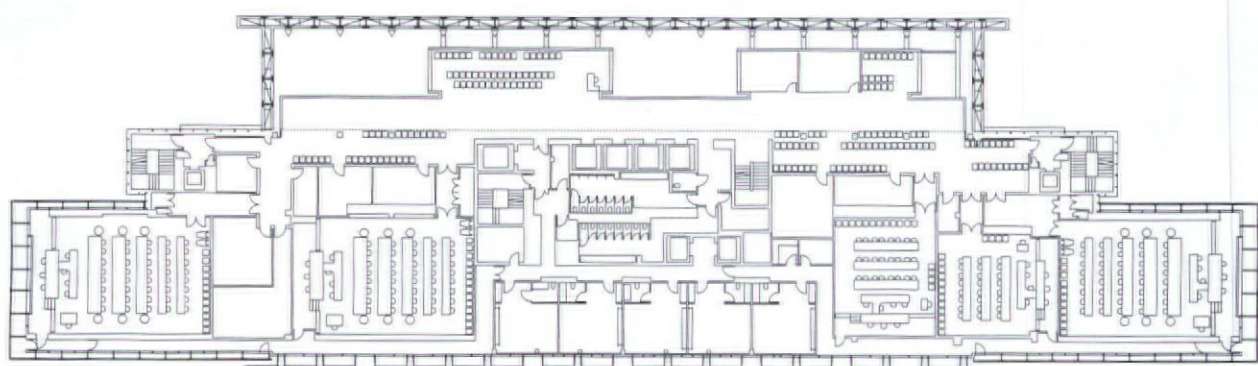
Manchester Civil Justice Centre

Denton Corker Marshall

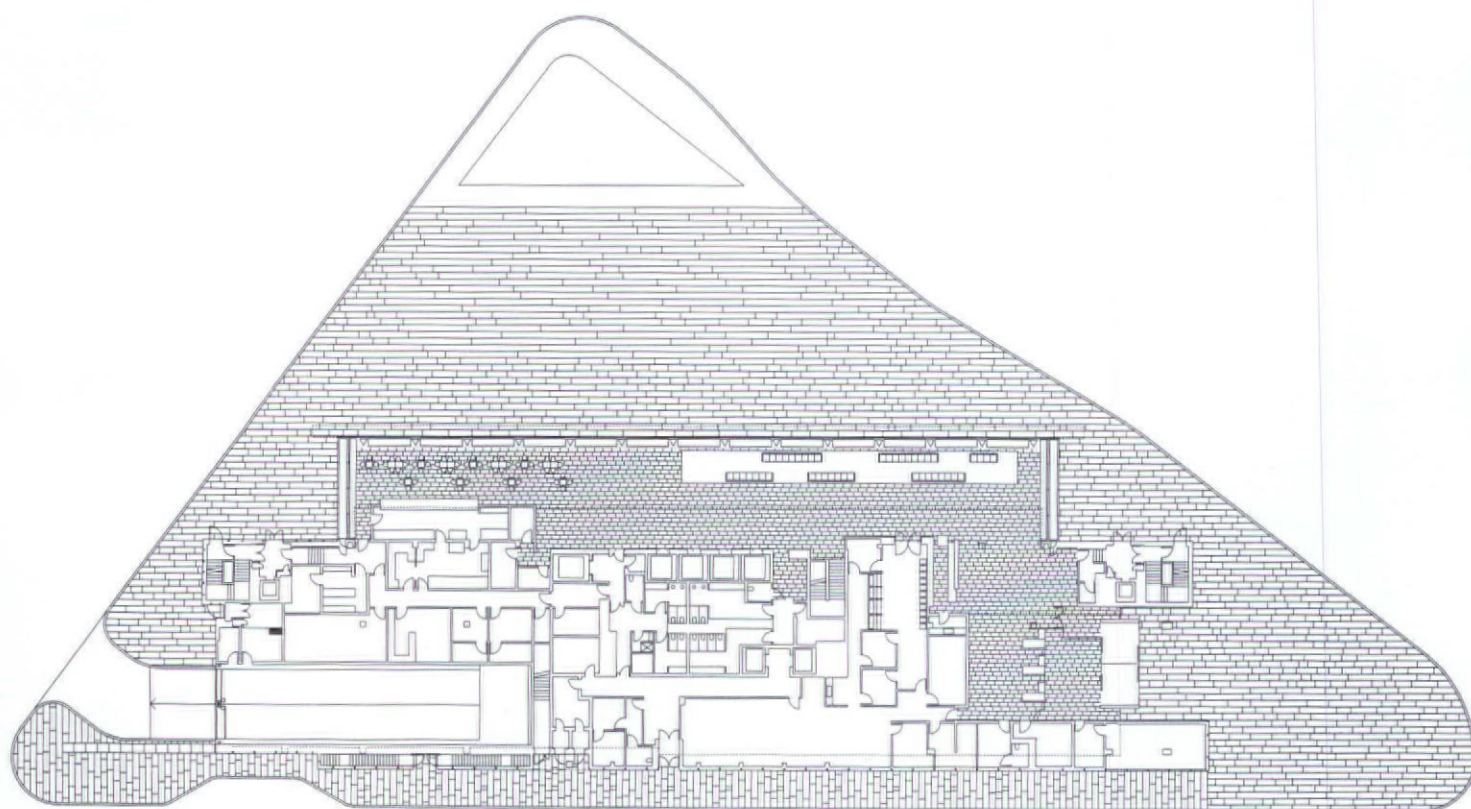
'The 90m-tall Manchester Civil Justice Centre houses 47 courtrooms, plus offices and ancillary accommodation for over 400 staff. Sustainability has been a major consideration throughout, and the building achieved a BREEAM rating of Excellent. This is a building formed of layers of transparency, with each explaining its function: the glazed public domain, the rectilinear finger courts and offices, the sheltered judicial interface.'

Stephen Quinlan, director, Denton Corker Marshall

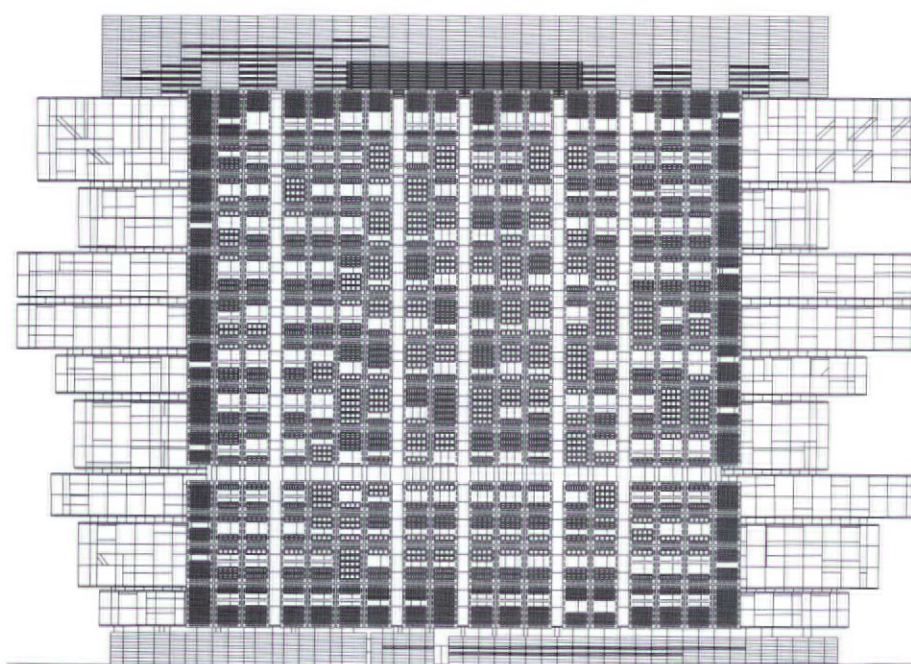




Level 11 plan

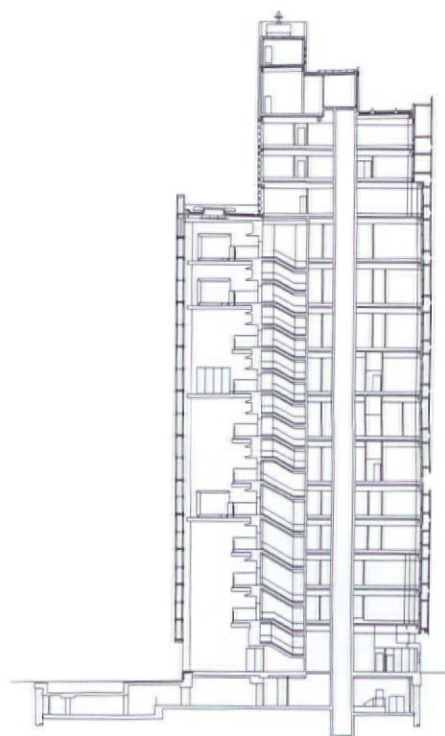


Ground-floor plan



Elevation

0 10m



Section

Stephen Quinlan, director, Denton Corker Marshall

What was the inspiration behind the design?

The Manchester Civil Justice Centre building aims to create a sense of openness and accessibility. It is simple and legible in its primary form, but rich and expressive in its detail. It has a civic presence and dignity appropriate to its role, yet maintains a sense of transparency and engagement with the city. It seeks not to express any preconceived image of court, but puts forward a proposition of what that image might become.

Tell me about the client and your relationship during the build.

We were very fortunate with both our competition client, the Court Service, and the development client, Allied London Properties. Both were hands-on and demanding but wanted an efficient, memorable and sustainable solution – so we were all constantly pulling in the same direction.

Did you suspect that this might be an RIBA Award winner?

This may sound arrogant, but as soon as the competition was complete I thought we might be on to a winner – but I was thinking RIBA Awards and not Stirling Prize.

What was your reaction to the Stirling shortlist announcement?

Stunned. No other word could describe it.

What was it like to meet the Stirling judges? Any mishaps or surprises on the tour of the building?

It was fun. We like to take interested and informed people around the building. It was an unusually quiet day in the courts so it was probably not the best way to see it, but that's life. I think our Court Service hosts won an unofficial award for the best sandwiches.

What would winning the Stirling mean to you and your practice?

It's huge. It's obviously nice to get a compliment from respected peers, but it's an award with clout in the UK and internationally as well.

Is the Stirling Prize relevant to architectural practice in the UK?

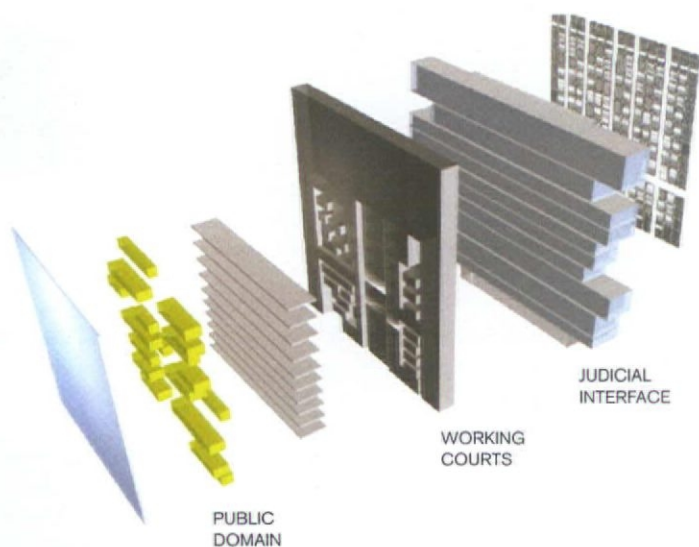
Yes, 100 per cent relevant. We've been operating in the UK for 18 years now and see ourselves as a local practice, as well as an international one.

Do you think this is the best building your practice has ever designed? If not, which one?

Certainly one of the best, if not actually the best – we are pretty happy with our completed work, so it's hard to rate them individually. We were very sorry to see our Stonehenge project hit the buffers. [Denton Corker Marshall's new visitor centre was scrapped in 2007.] That would have been a very good one which got away.

What do you think your chances are of winning?

What a question! I've no idea, but we will have our fingers crossed!



Left Building elements from left to right: glazed atrium screen; pods; public concourse; spine; court/office fingers; environmental brief
Above Public concourse on level

eight, looking over the consultation pods
Above left Public atrium and café
Top left A grey perforated screen shields offices on the city-facing elevation

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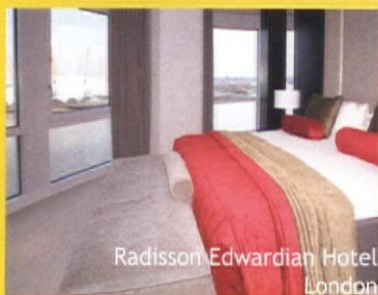
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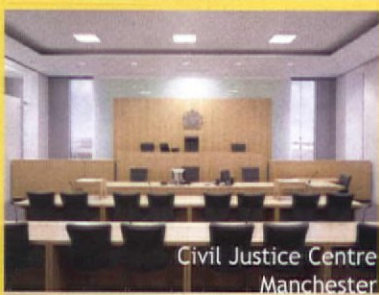
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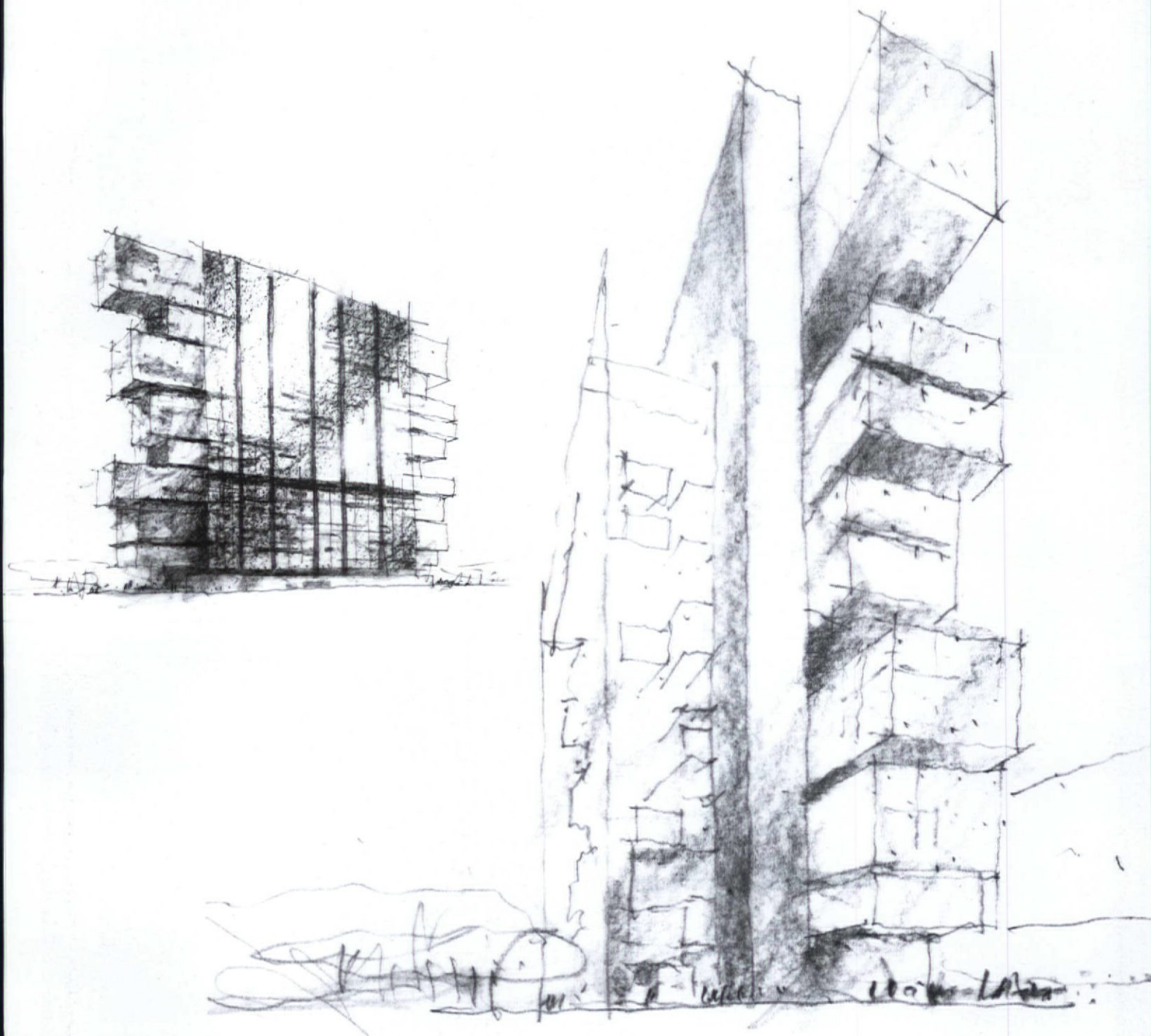


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Tender date December 2003

Start on site date January 2004

Contract duration July 2007

Gross external floor area 34,000m²

Form of contract Design and build

Total cost £112 million

Client HM Court Service/Allied London

Architect Denton Corker Marshall

Structural and services engineer

Mott MacDonald

Quantity surveyor Gardiner & Theobald

Planning supervisor GTMS Planning

Supervisors

Main contractor Bovis Lend Lease

Annual CO₂ emissions

Treated area 53.6kg/m²

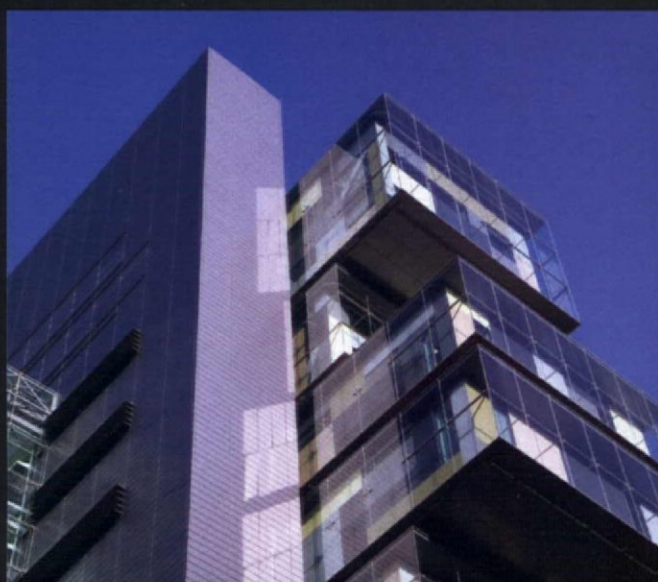
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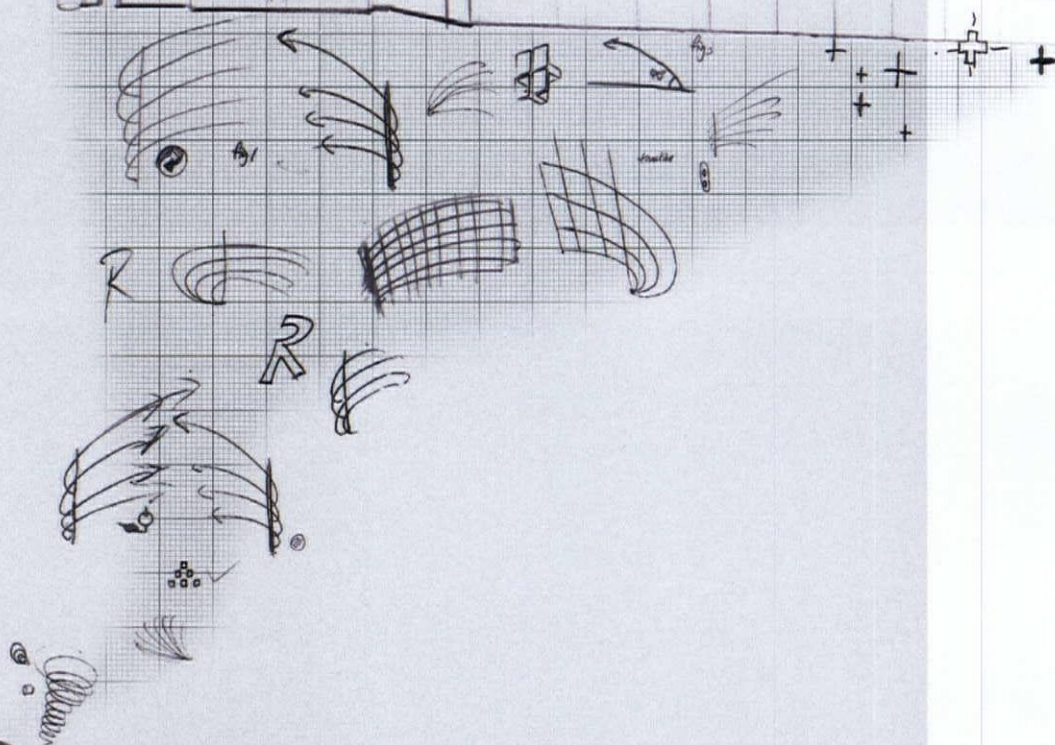
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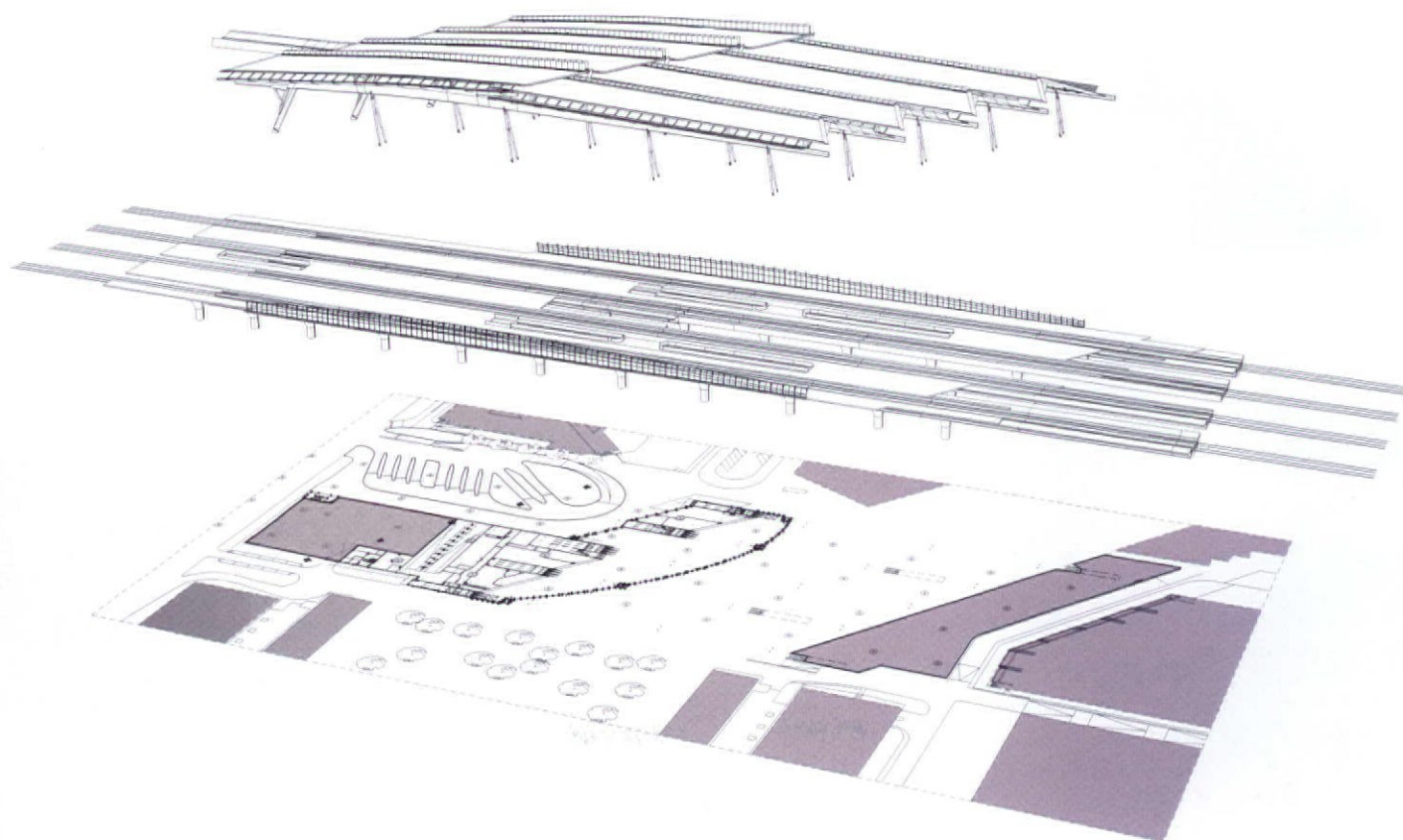
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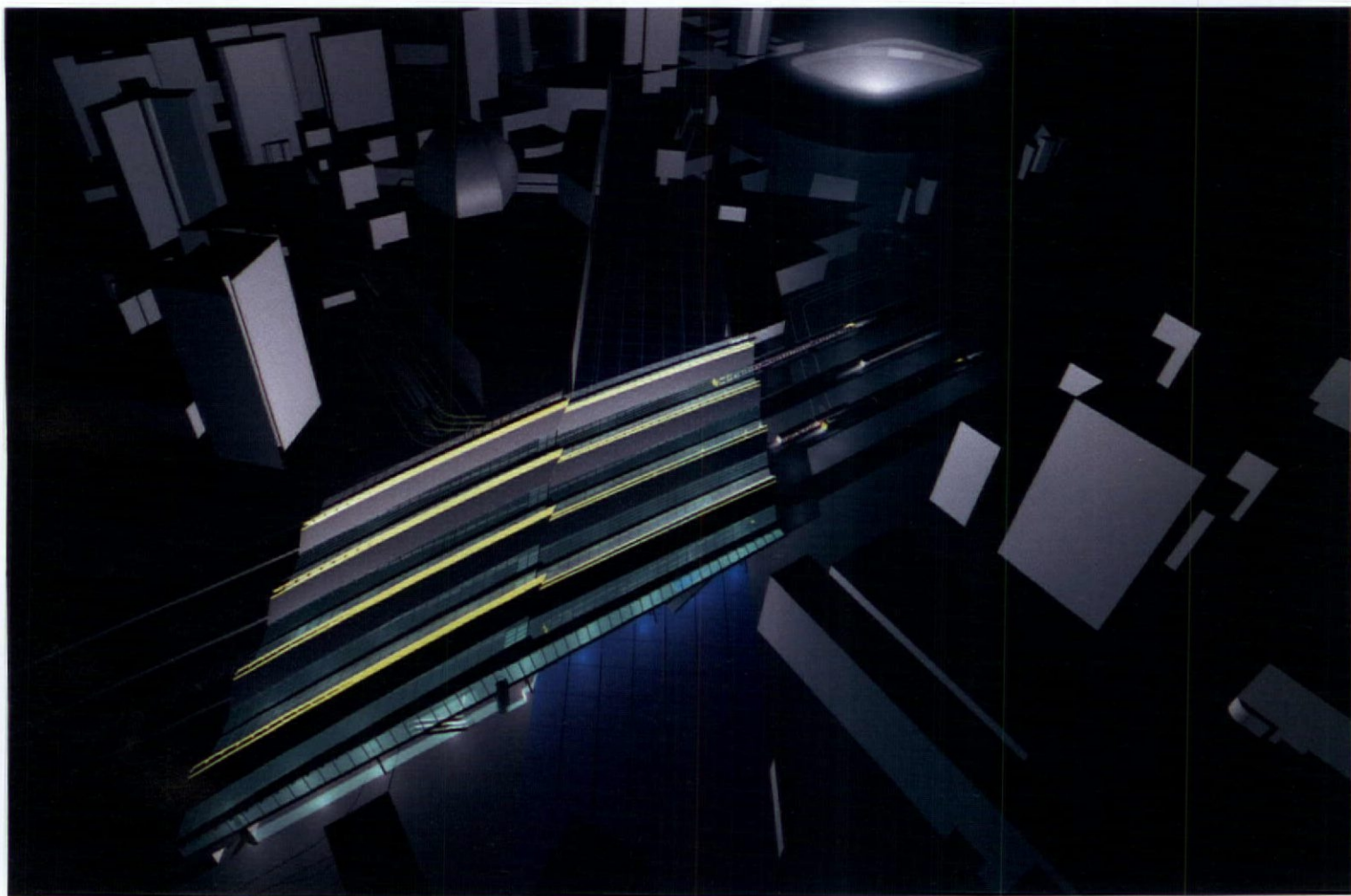
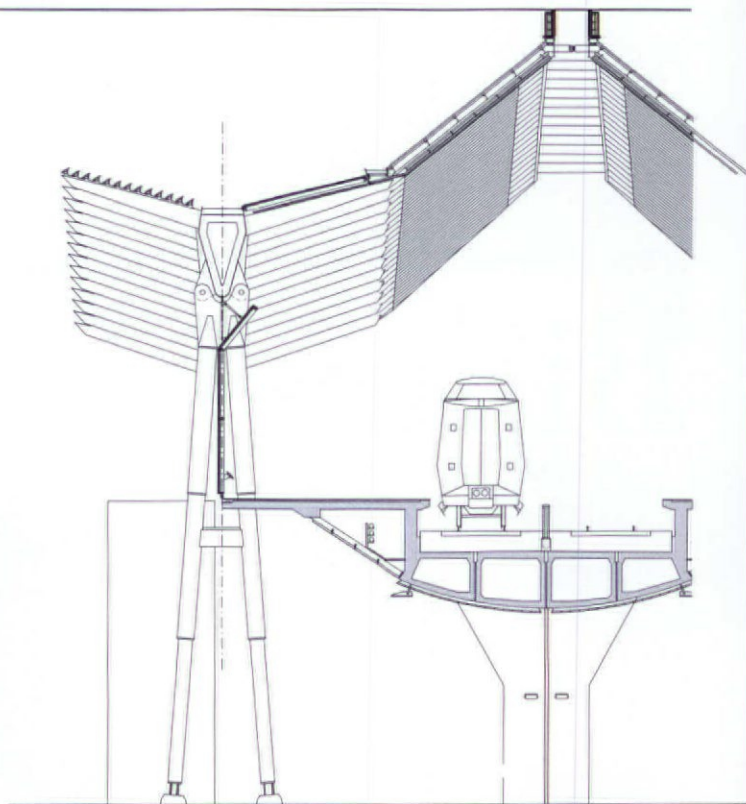
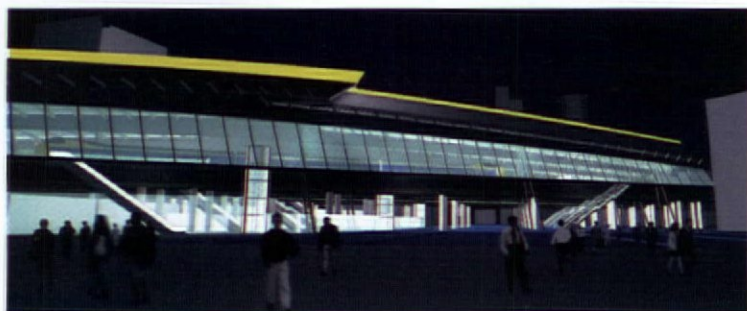
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Grimshaw
Arcadis Architecten

'The Bijlmer Station scheme is more than just a through station serving a 52,000-seat football stadium; it also creates the safe and inviting transition of a 70m-wide pedestrian boulevard under eight elevated railway tracks, and thereby acts as the catalyst for development.' *Neven Sidor, partner, Grimshaw*



Below CGI perspective and aerial view
Right Cross-section detail



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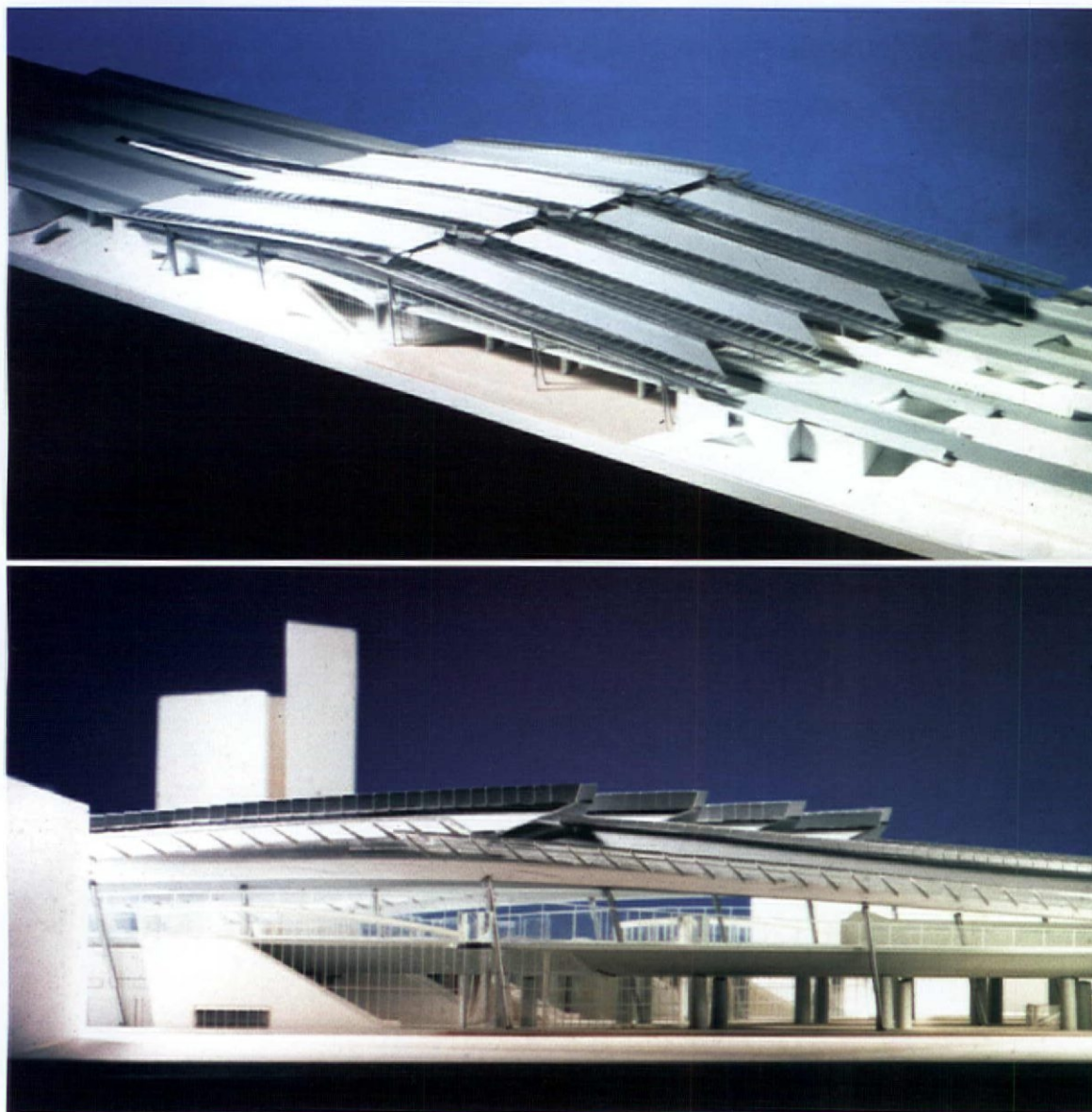
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Neven Sidor, partner, Grimshaw

What was the inspiration behind the design?

We were seeking ways of 'civilising' the railway viaducts while at the same time dramatising the powerful vectors which are created by 200kph trains passing over them, through a public building.

Tell me about the client and your relationship during the build

The scheme would not have been possible without the willingness of ProRail and the City of Amsterdam to collaborate, as well as their appreciation of the need to spend money on a successful public space.

Did you suspect it might be an RIBA Award winner?

Yes.

What was your reaction to the Stirling shortlist announcement?

It is a thrill just to be on the shortlist.

Is the Stirling Prize relevant to architectural practice in the UK?

As a beacon, yes; as a reflection of the general level of patronage, sadly, no.

What was it like to meet the Stirling judges?

They seemed an appreciative and open bunch of people. It poured with rain – however I was

reassured that last year, it only rained when the judges visited the winning scheme.

What would winning the Stirling mean to you and your practice?

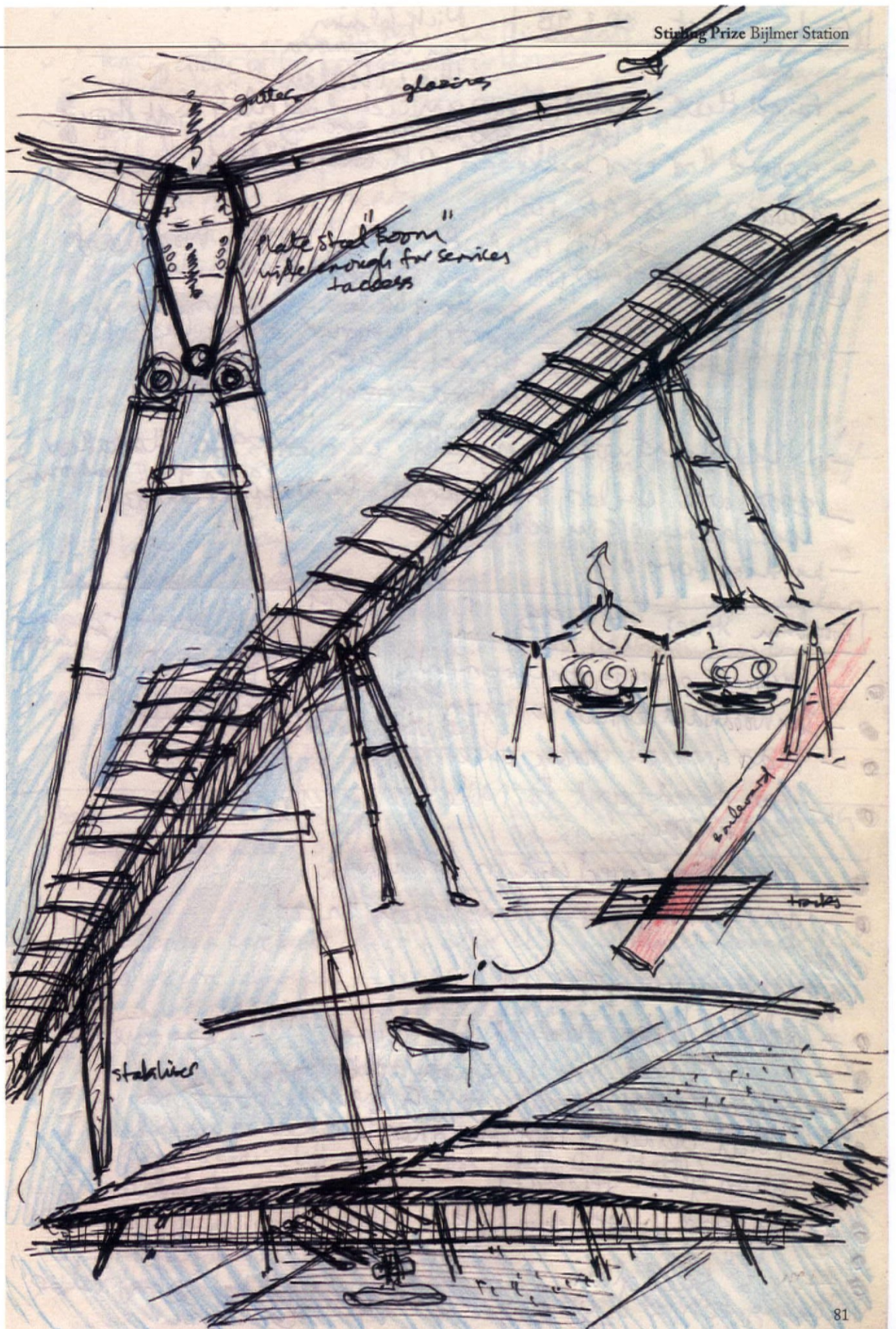
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Do you think this is the best building your practice has ever designed?

The love affair has not yet worn off, so as a besotted and brazenly biased individual, yes.

What are your chances of winning?

One in five.

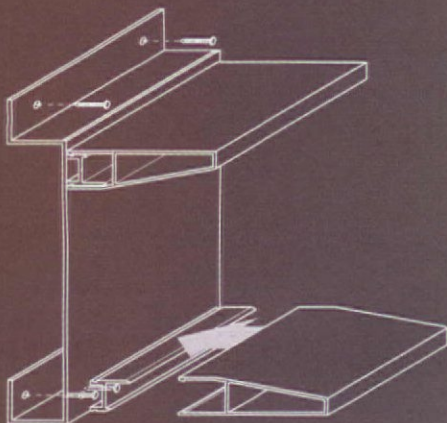




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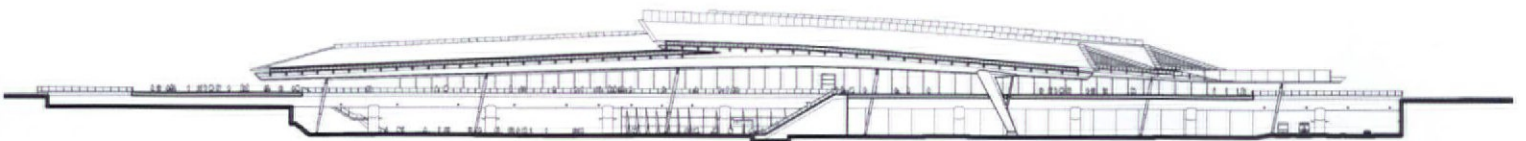
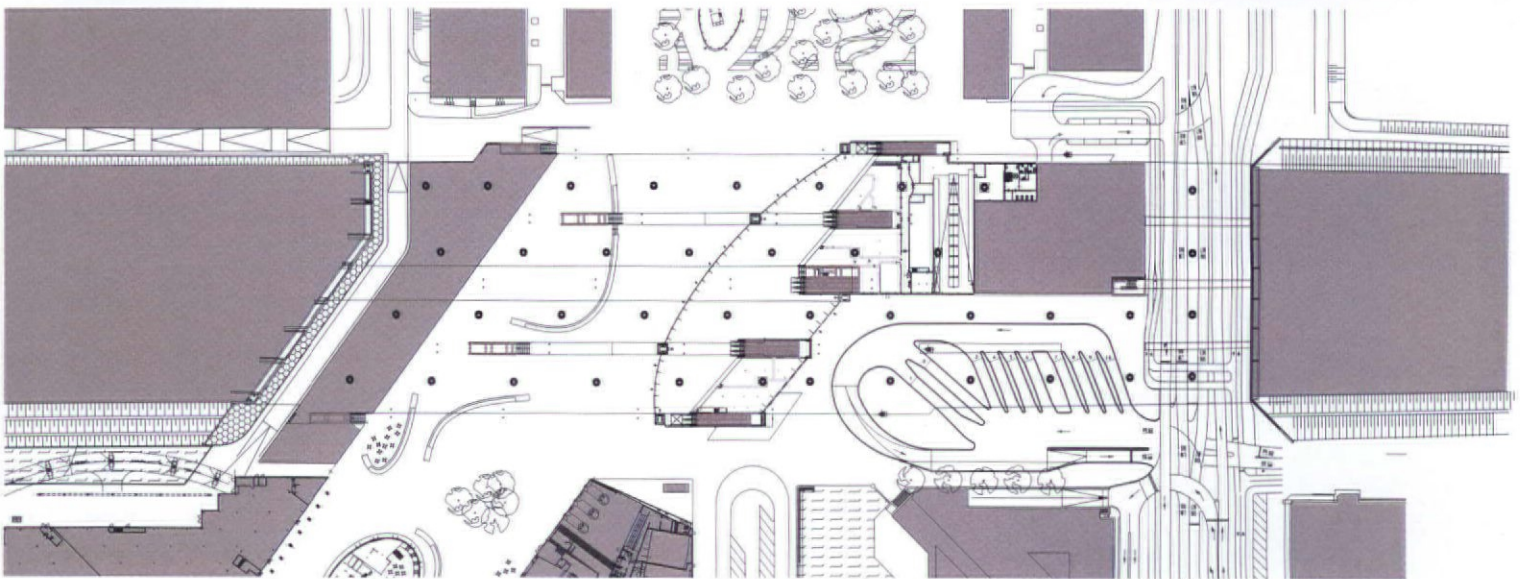
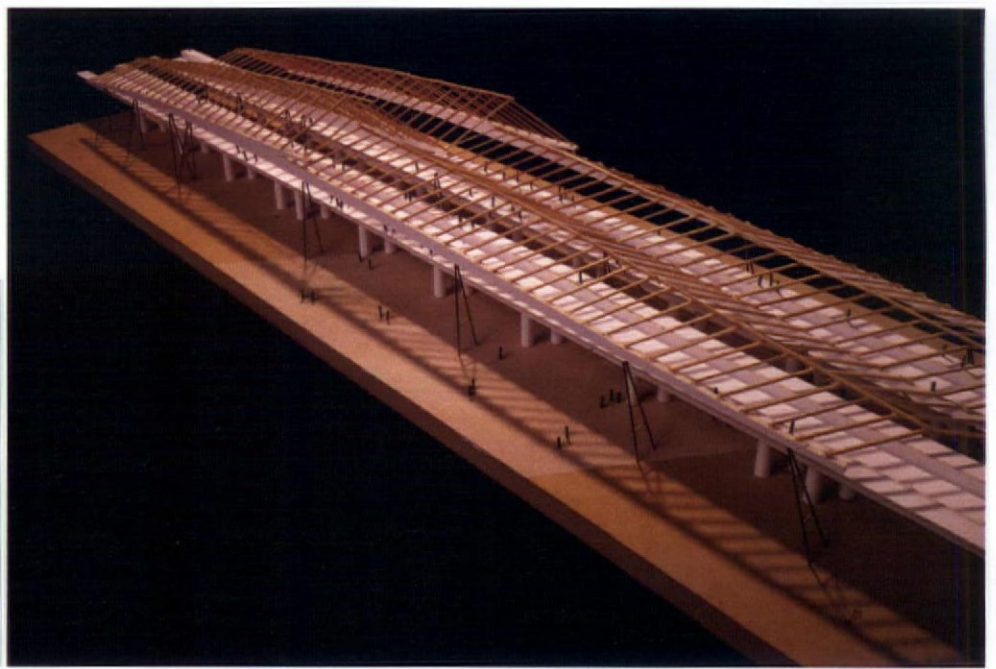
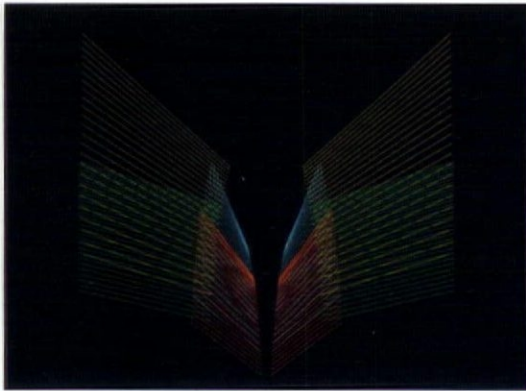


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Clockwise from
below CAD concept
drawing; Model of roof
structure; Long
section



Start on site date January 2002

Contract duration 10 years

Total build area 32,000m²

Form of contract UAV contract for viaducts and platforms, UAV-GC contract for roof, glazing and all the finishing

Cost 130 million euros (£100 million)

Client ProRail

Architect Grimshaw/Arcadis Architecten

Structural and services engineer/quantity surveyor Arcadis Architecten

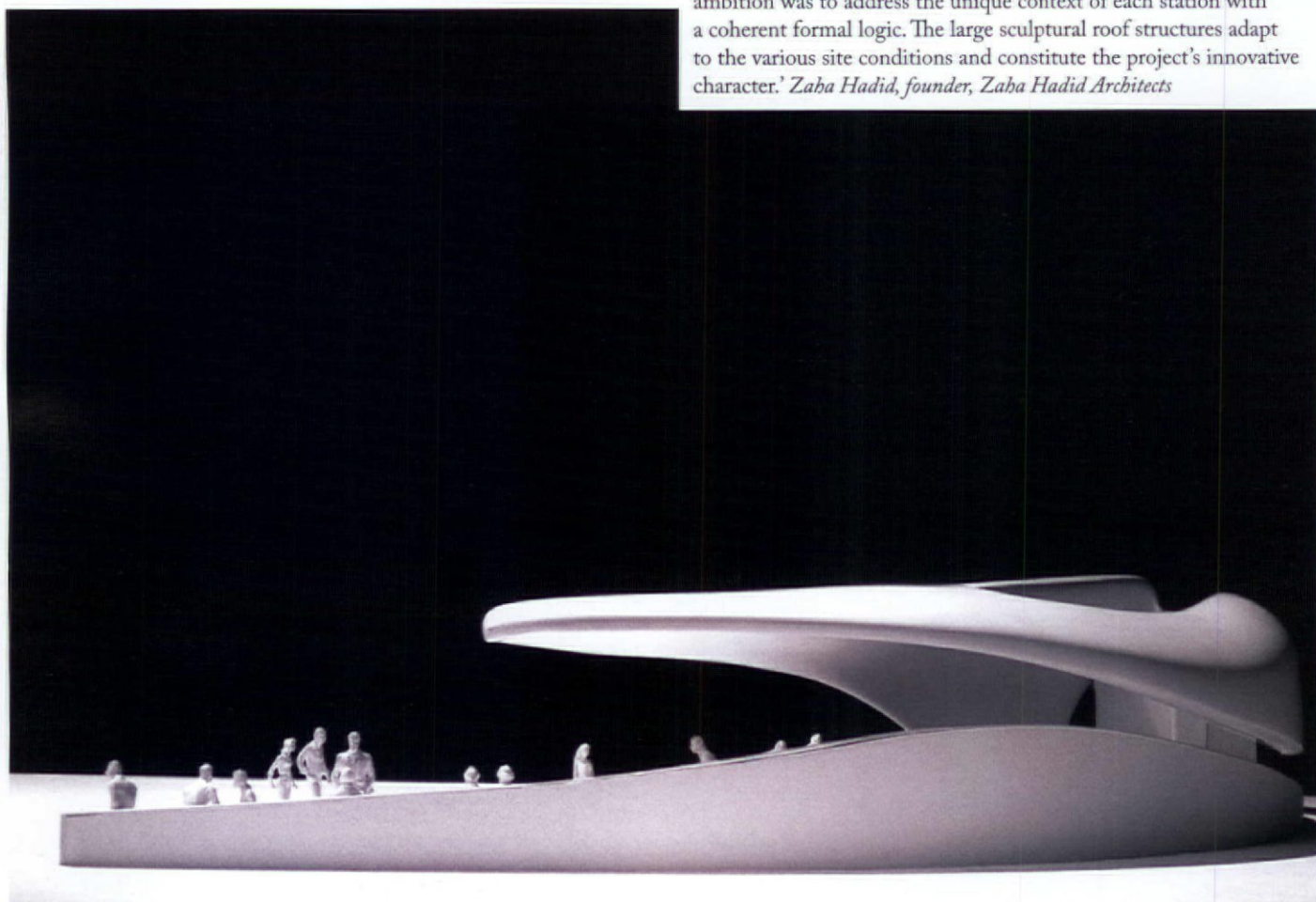
Main contractor Besix Nederland BV

Annual CO₂ emissions No figure available – the station does not provide a climatic enclosure

Nordpark Cable Railway

Zaha Hadid with Patrik Schumacher

'The Nordpark Cable Railway, comprising four stations, leads up the Nordkette mountain to the north of Innsbruck. The project's ambition was to address the unique context of each station with a coherent formal logic. The large sculptural roof structures adapt to the various site conditions and constitute the project's innovative character.' *Zaha Hadid, founder, Zaha Hadid Architects*



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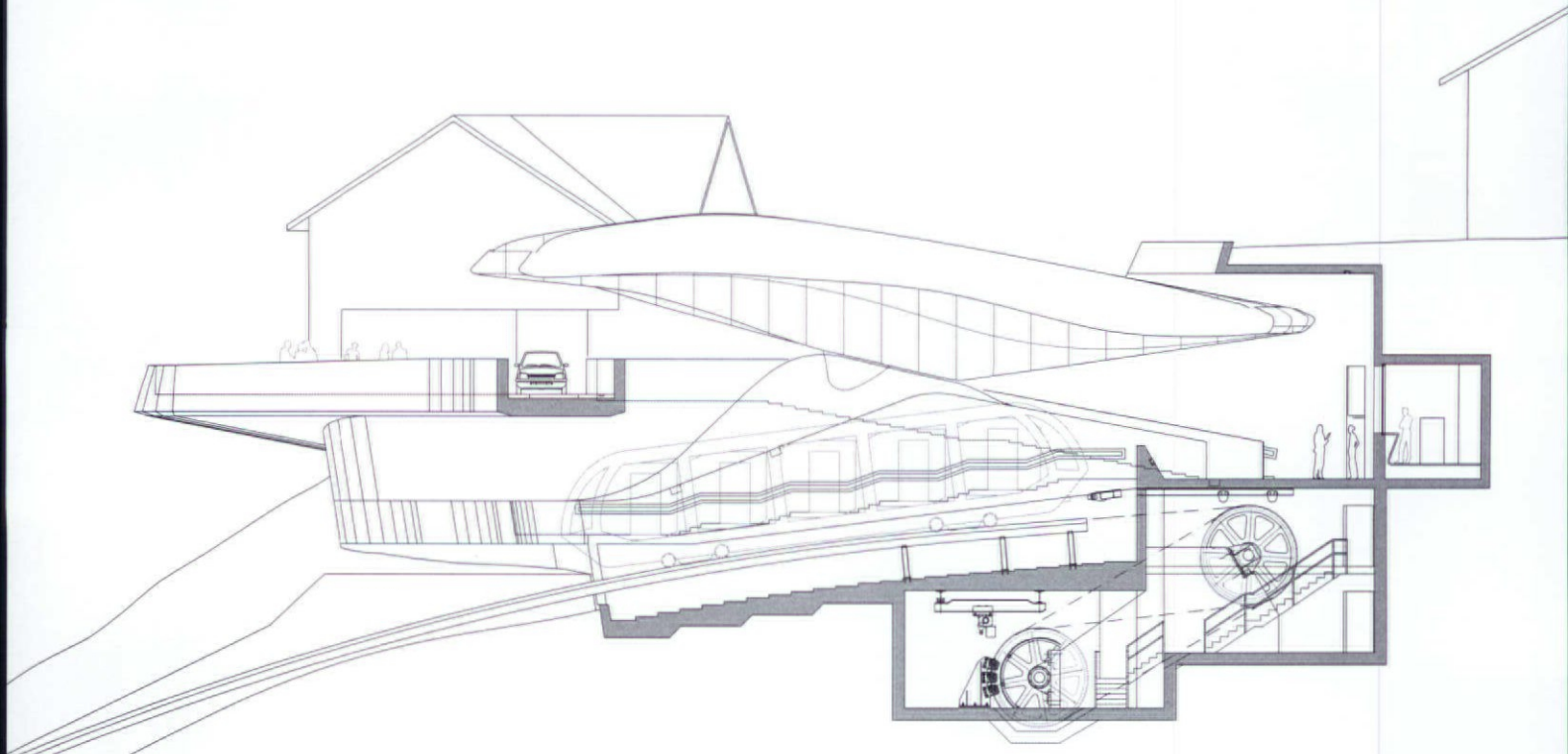
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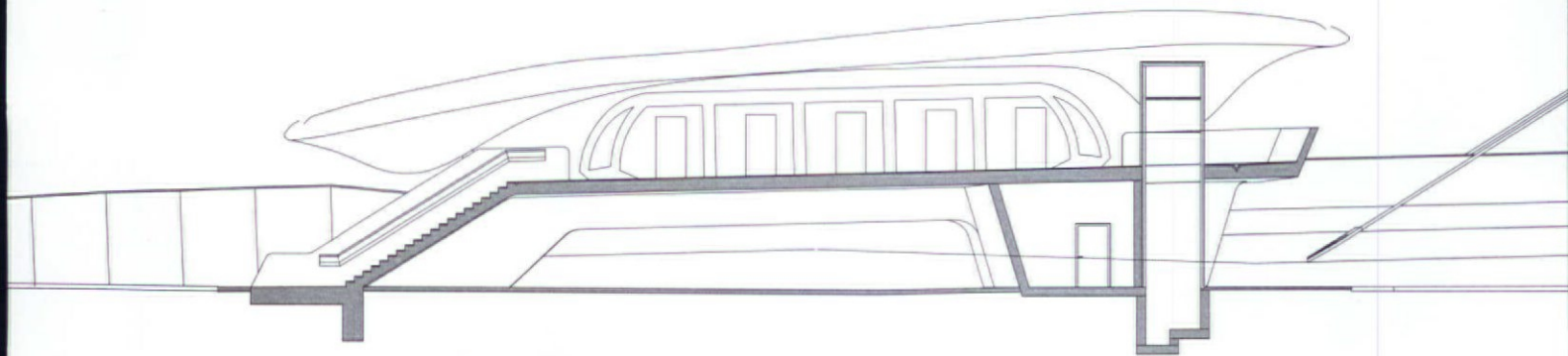
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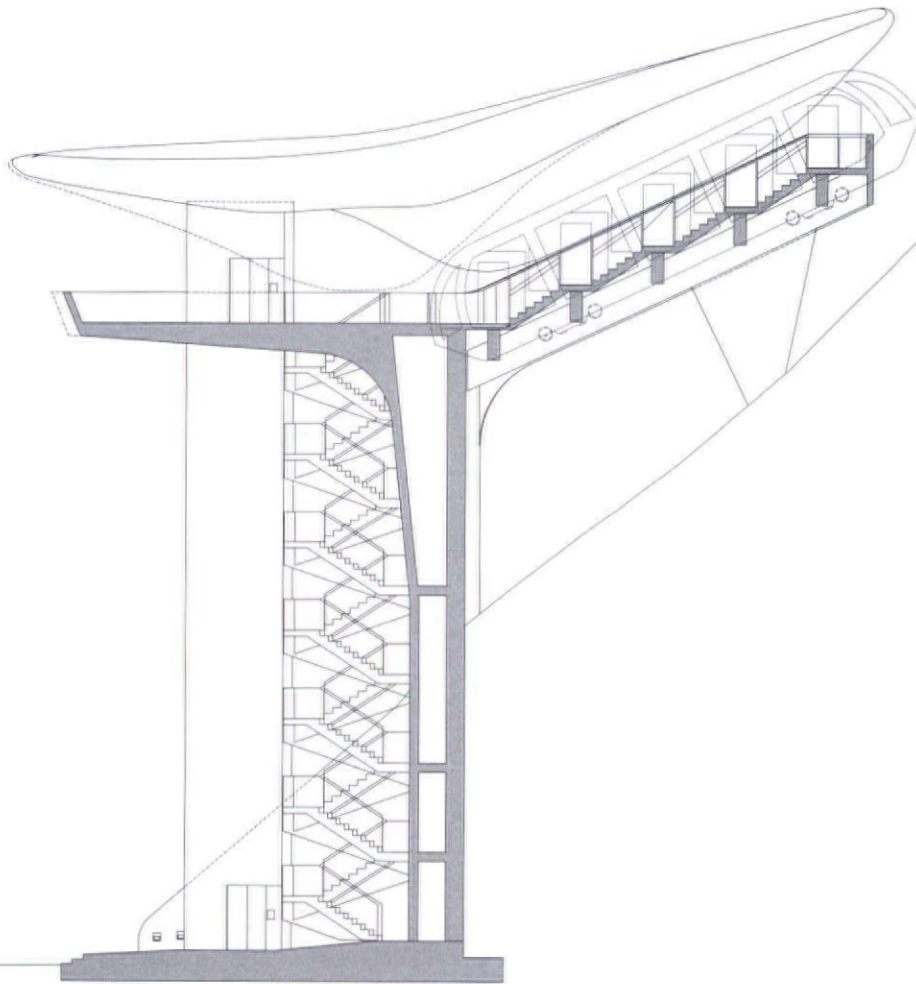
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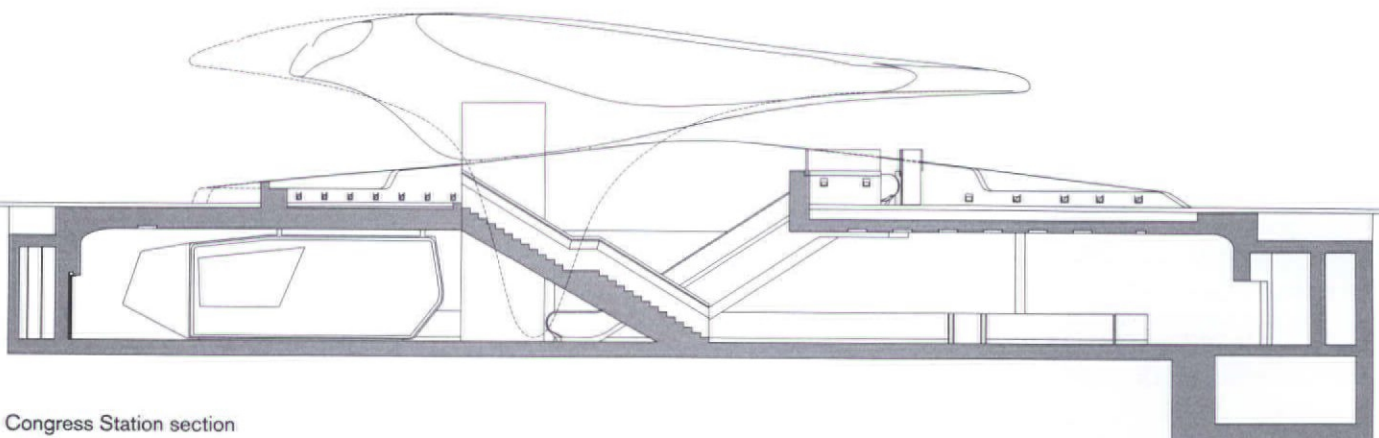
Hungerburg Station section



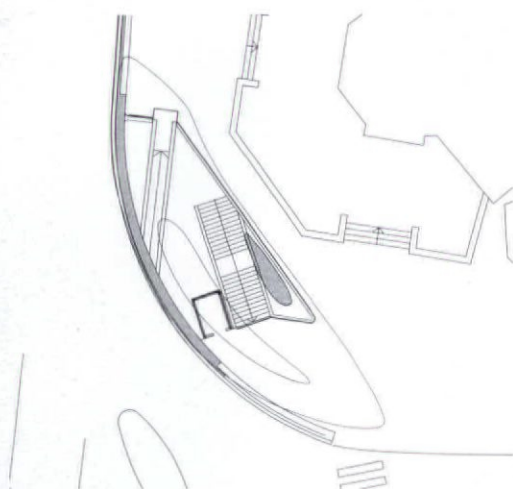
Lowenhaus Station section



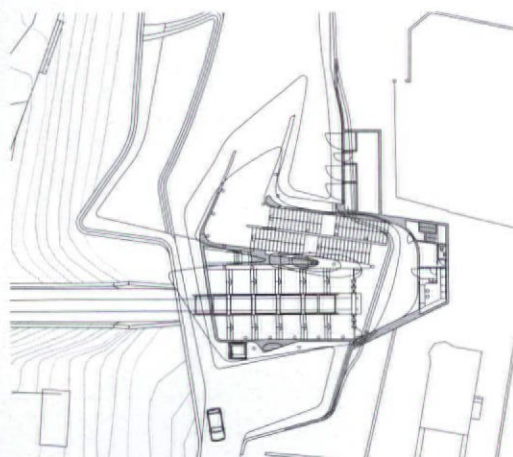
Alpenzoo Station section



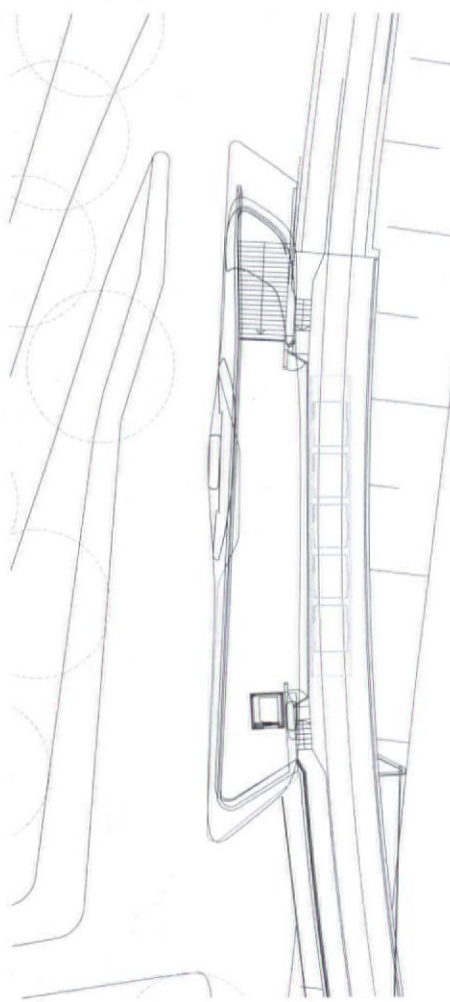
Congress Station section



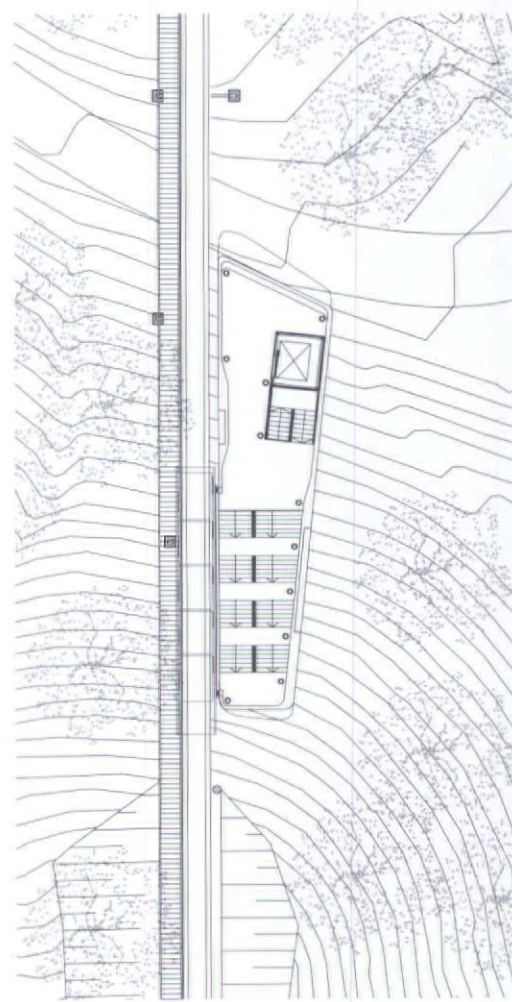
Congress Station plan



Hungerburg Station plan



Lowenhaus Station plan



Alpenzoo Station plan

Zaha Hadid, founder, Zaha Hadid Architects

What was the inspiration behind the design?

Each station's design has developed from a formal exploration of natural phenomena such as the movement of glacial ice, allowing the stations to address the alpine landscape in a wider context. Fluidity and movement were key conceptual terms in the design process.

Tell me about the client and your relationship during the build

This project was realized within a Public Private Partnership – with extremely competitive budgets. It is thanks to the City of Innsbruck's ambition, as well as the contractor's aim to fabricate technically and functionally well-developed stations, that we have created exciting and well-executed structures.

Did you suspect that it might be an RIBA Award winner?

As with all our projects, we developed a coherent programmatic and formal logic for the Nordpark Cable Railway, to achieve the best possible resolution of the design.

What was your reaction to the Stirling shortlist announcement?

It is an honour to be included.

What was it like to meet the Stirling judges?

The judges are interested in an in-depth understanding of all aspects of the project. It is a great opportunity for the practice to show the jury the finished project and summarise its three-year design and work process.

What would winning the Stirling mean to you and your practice?

Winning the Stirling Prize would represent

the full recognition of what started 25 years ago as projections of a possible future architecture.

Is the Stirling Prize relevant to architectural practice in the UK?

Yes.

Do you think this is the best building your practice has ever designed?

Ultimately, architecture is all about the creation of pleasant and stimulating settings for all aspects of life. However, contemporary society is not standing still and the architecture of the stations reflects these advancements. The project is the result of the practice's inherent desire to test and engage with the very latest manufacturing capabilities, and our continuing research into the new possibilities created by significant technological advancements in three-dimensional design.

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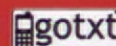


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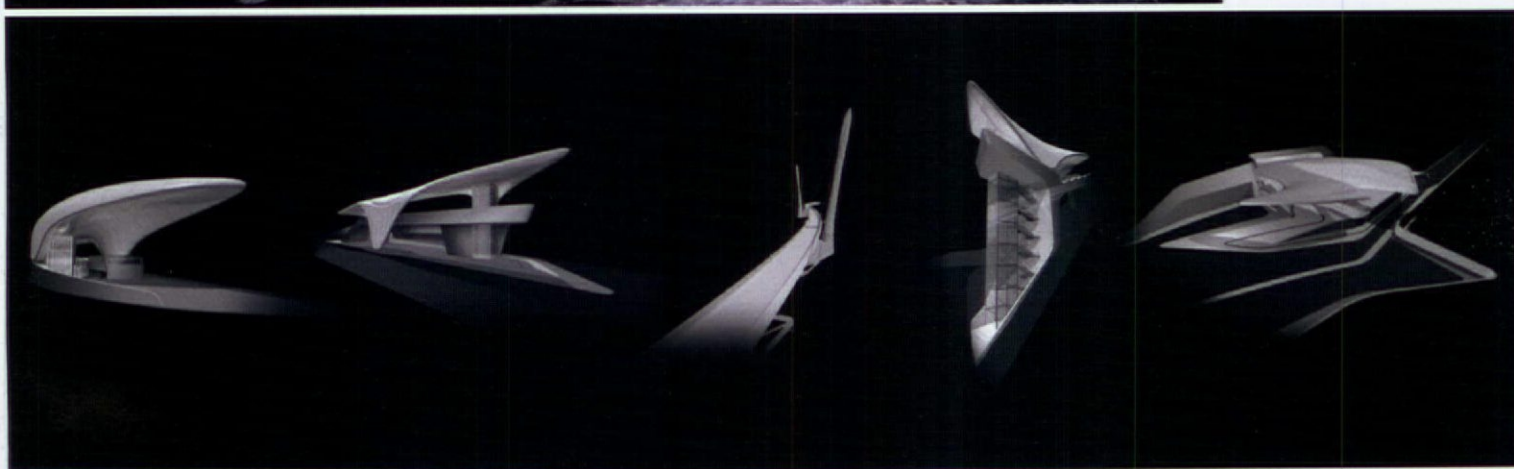
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Left Hungerburg Station

Below From left to right: Congress, Lowenhaus, bridge, Alpenzoo, and Hungerburg
Bottom Site plan

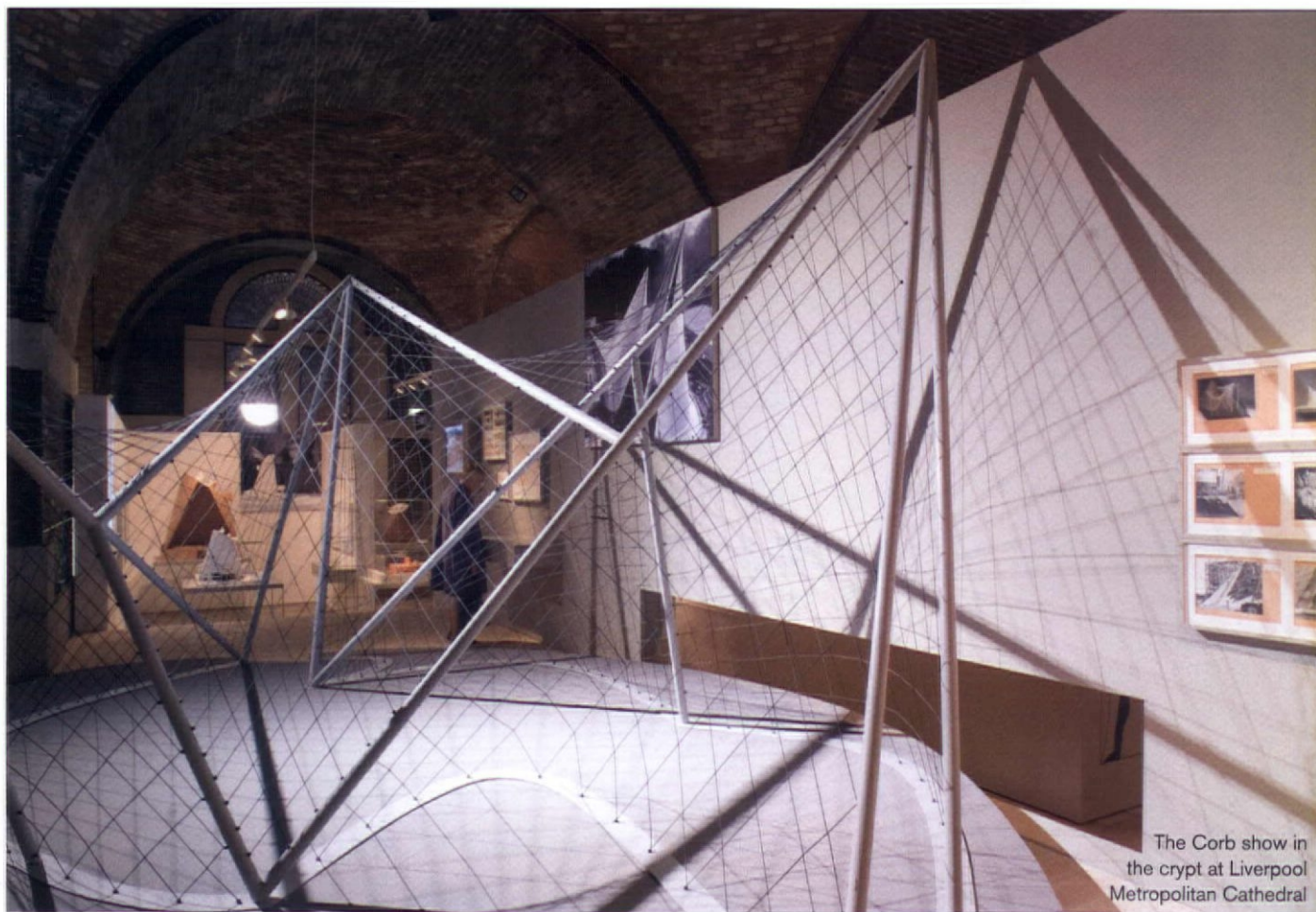


Start on site date December 2005
Completion date December 2007
Form of contract Public Private Partnership
Total cost Undisclosed
Total roof surface area (all stations) 2,500m
Client INKB (Innsbrucker Nordkettenbahn GmbH)
Planning advisor/local partner office Malojer Baumanagement/ILF Beratende Ingenieure
Contractor Strabag
Structural engineer (roof structures) Bollinger Grohmann Schneider ZT
Annual CO₂ emissions No emissions figures were calculated because the stations are open air



In this section // *Le Corbusier:
The Art of Architecture // Corb in books
// Critic's Choice // 5 Things To Do*

The Critics



The Corb show in the crypt at Liverpool Metropolitan Cathedral

LE CORBUSIER SPECIAL

Corb in the crypt

To celebrate the opening of Le Corbusier: The Art of Architecture in Liverpool, Flora Samuel gives her verdict on the show and, on page 94, a trio of new books

Le Corbusier: The Art of Architecture. Until 18 January 2009 in the crypt at Liverpool Metropolitan Cathedral, Mount Pleasant, Liverpool, L3 5TQ

The opening of Le Corbusier: The Art of Architecture in Liverpool – a Vitra Design Museum/RIBA travelling exhibition formerly on show in Rotterdam, Zurich and Lisbon – heralds the start of the RIBA's Le Corbusier season, a fascinating programme of lectures and debates. No such exhibition has taken place in Britain since the Arts Council's Le Corbusier: Architect of the Century at the

Hayward Gallery in 1987.

This new show, which will arrive at London's Barbican Art Gallery on 19 February 2009 is being held in the Edwin Lutyens-designed crypt of the Liverpool Metropolitan Cathedral. It is an extraordinary opportunity to see why Le Corbusier continues to exert such a powerful influence on the architectural profession. According to

architects surveyed for the AJ100 issue of *The Architects' Journal* earlier this year (AJ 15.05.08), Le Corbusier's Notre Dame du Haut chapel at Ronchamp is their favourite building.

I'm drawn to Le Corbusier's work because of the pathos of his paradoxical desire to create order in a world that he knew to be profoundly chaotic – portraying himself as >>

Don Quixote tilting at the windmills of his own ideals – and because his work was consciously designed to appeal to both the senses and to the intellect. Now is also an interesting time to examine the ways in which Le Corbusier anticipated the second machine age of digital technology – and our environmental crisis – through his belief in the increasingly interconnected nature of things, or ‘planetisation’, in the words of priest and palaeontologist Pierre Teilhard de Chardin, much admired by the architect.

At the entrance of the exhibition, Lutyens’ spectacular Piranesi-esque cantilevered concrete stair swirls down to the crypt below. Here the visitor is greeted by the winking eyes of an owl and the uncanny Edgar Varèse soundtrack for the arcane film of Le Corbusier’s *Electronic Poem* installation (watch it at tinyurl.com/46e4uv), prepared for the Philips Pavilion in Brussels, 1958. This is the first in a succession of wonderful, extremely

The visitor is greeted by the winking eyes of a owl and a succession of wonderful, extremely rare films

rare films, including clips shot by Le Corbusier in Latin America in 1928 and a series of extracts from sequences that he took on the beach at Arcachon, France, in 1930. Also showing are Pierre Chenal’s films of some of Le Corbusier’s early houses, from that same year, which were originally accompanied by Le Corbusier’s subtitles and his brother Albert’s music – sadly not present here.

Following a loosely chronological pattern, curators Stanislaus von Moos, Arthur Rüegg and Mateo Kries have structured the show around a sequence of three spaces: ‘Contexts’, ‘Privacy and publicity’ and ‘Built art’. Each category seems to have a slightly tenuous relationship with its impressive contents, the presentation of which is sometimes disappointing. A selection of pots, stones and other ‘primitive objects’ (for Le Corbusier, ‘sister souls’ worthy of veneration) seem entitled to at least some illumination in order to see them properly.

The advent of such a festival of things Corbusian, begs the question why, at this point in history, is it necessary to reassert the values of Le Corbusier? According to Kries, the intention of the exhibition is to introduce



This image A model of Villa Schwob at La Chaux-de-Fonds, Switzerland, with a photo of Corb's UN Headquarters (1952), New York, in the background

Top right A model of Villa Stein-de Monzie in Garches, France





a new generation to the work, but, to my mind, it is also to reassert the grand old values of Modernism. Le Corbusier is celebrated, with a near total absence of criticism, as an individual genius with very little reference to the hordes of collaborators that made his work possible. His deep engagement with spiritual issues, although strongly manifest in the artefacts and paintings that line the walls at this exhibition, are sidelined in a manner that would make Nikolaus Pevsner, never fond of Ronchamp, proud.

Perhaps more than anything, this show reveals more about the machinations of the people that produce such events than it does about Le Corbusier. The RIBA Trust 'aims to

advance architectural and design excellence through engagement with everyone', yet, as far as I am aware, no attempts were made to engage with the British Le Corbusier research community. In particular, it seems extraordinary that Tim Benton, unrivalled in his knowledge of Le Corbusier, was not part of the curatorial team.

Yes, this exhibition is well worth a visit, if not two; of course it is, with so much rich material to draw from. But it could have been so much better, had it been structured around a clear agenda and drawn upon the huge advances in Corbusian research over recent years, or had it been designed to unpack Le Corbusier's work in a systematic manner accessible to the general public. Ultimately, Le Corbusier remains an enigma. ■

Flora Samuel runs the MArch at Bath University. Her most recent book is *Le Corbusier in Detail* (Architectural Press, 2007)

Resume: A treasure trove in need of heavy curation, Corb remains crypt-ic in Liverpool

See video and more images from Le Corbusier: The Art of Architecture at WWW.ARCHITECTSJOURNAL.CO.UK

Critic's Choice

Andreas Gursky's photographs show us both sides of a building, says **Andrew Mead**

When German photographer Andreas Gursky began attracting attention in the early 1990s, one image of his that particularly stood out was of Norman Foster's Hong Kong and Shanghai Bank. Presenting the skyscraper at night as a luminous High-Tech honeycomb, the photo was over 2m high and minutely detailed – you could see the intricacies of each successive floor when you went up close. Architecture in the broadest sense – from the Pyramid of Cheops to the sprawl of Los Angeles – has been a constant theme in Gursky's work ever since, sufficiently so that a book titled *Andreas Gursky: Architecture* (Hatje Cantz, £30) has now appeared. Several commentators each write about a single photograph of Gursky's – an approach that gives the book substance.

And what fundamental questions about photography it asks. For all their apparent documentary fidelity, photos have always been open to manipulation, but the freedom to finesse them in the digital age is boundless and Gursky has exploited that to the full. The photograph below, of Oscar Niemeyer's Copan housing block in Sao Paulo, Brazil, is actually a digital montage that fuses the building's front and back. Gursky and his apologists justify such tactics as a means of discovering 'a higher truth of architecture in images – the ideal typical approximation of everyday phenomena'. Truth or lie? This book gives pause for thought.



LE CORBUSIER SPECIAL

Flora Samuel reviews
three new books on
Le Corbusier

Le Corbusier and Britain: An Anthology. Edited by Irena Murray and Julian Osley. Routledge, 2008, 360pp, £34.99

Le Corbusier: The Art of Architecture. Edited by Alexander von Vegesack and Mateo Kries. Vitra Design Museum, 2007, 398pp, £62

Le Corbusier Le Grand. By Phaidon editors, introductory essay by Jean-Louis Cohen. Phaidon, 2008, 624pp, £100

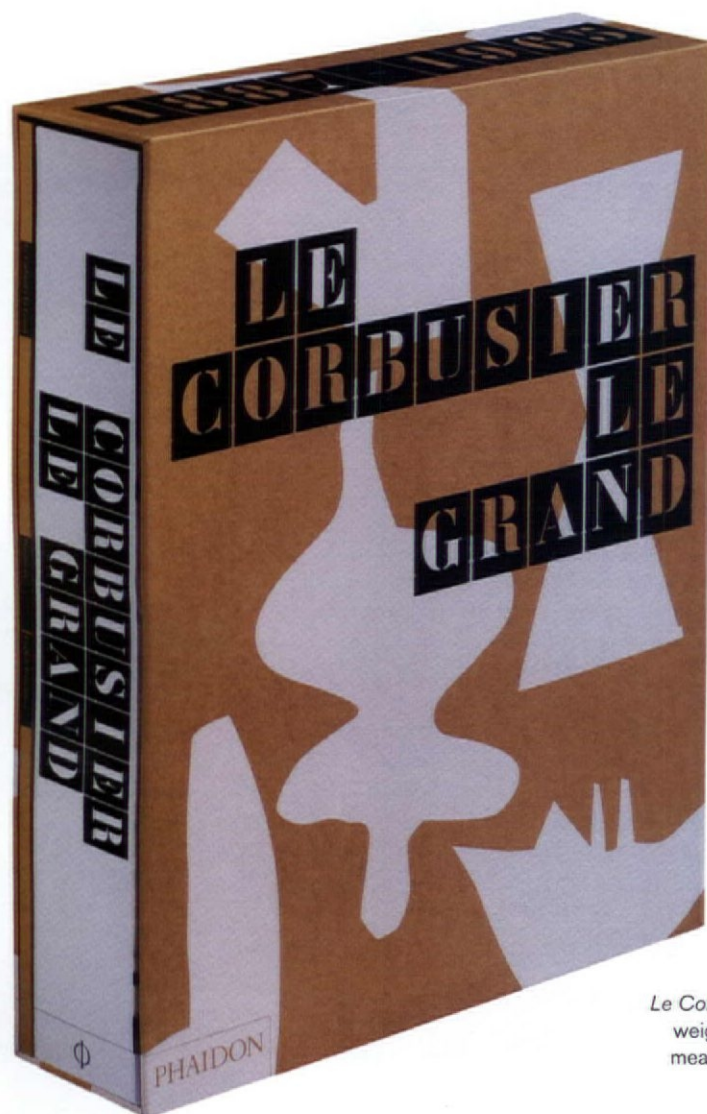
Although a great deal has been published on Le Corbusier, it is difficult to make sense of his work. Many books are surveys that cover the same ground – an almost inevitable pitfall of Le Corbusier writing, as so much scene-setting has to be done. What I look for in a book about Le Corbusier is something that adds unpublished material to the debate or casts him in a different light.

At least three new books about Le Corbusier have been published in the past year: *Le Corbusier Le Grand*, a giant, 9kg, 36 x 50cm tombstone of a book; *Le Corbusier: The Art of Architecture*, which accompanies the exhibition at Liverpool Metropolitan Cathedral (see pages 91–93); and *Le Corbusier and Britain*, an anthology of essays compiled by Irena Murray and Julian Osley, both of

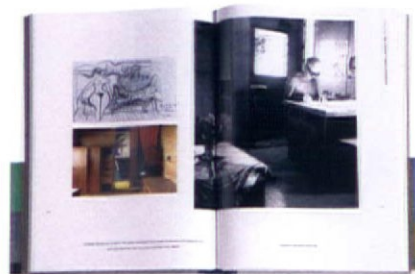
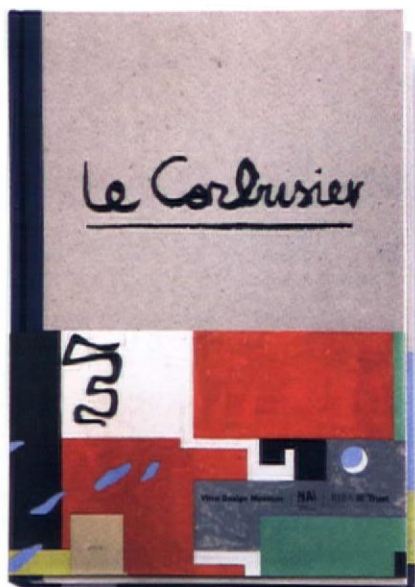
the RIBA Library.

As Corb wrote of American skyscrapers – built large as if to prove something – *Le Corbusier Le Grand* really is too big. Though it is rich with previously unpublished photographs, letters (the book comes with a volume of English translations) and fascinating minutiae from Le Corbusier's life, its coverage is neither comprehensive nor even. Full pages are frequently dedicated to soulful portraits – unhelpful when there is so much exciting but unreadable information to be found in the book. One particularly tantalising page shows all the covers of *L'Esprit Nouveau*, the journal that Le Corbusier edited with French Cubist painter Amédée Ozenfant and Belgian writer Paul Dermée in the 1920s. Each cover gives a list of contents, but these are printed so small it's impossible to read what they say, nor to appreciate the eclectic mix of science, medicine, housing, art, astronomy and psychoanalysis within the journal's pages. That said, the chapter introductions by Tim Benton are exemplary – pithy and easily-digested, containing all the essential facts about Le Corbusier.

Over the last few years, some writers and researchers have been chipping away at Le Corbusier's Modernist pedestal to reveal the flawed, paradoxical, yet still relevant nature of his activities. *Le Corbusier: The Art of Architecture*, edited by Alexander von Vegesack and curator of the Liverpool exhibition Mateo Kries, claims to build on the latest findings, but feels regressive, leaving out a swathe of new research on the topic. There is little or no mention of Le Corbusier's collaborations, his criticism of the profession, his variable capabilities as a constructor, his profound fascination with the spiritual and the arcane, his connections with the Vichy regime, his battle with depression and, indeed, many other issues that might make him seem less than perfect. Only architectural historian Beatriz Colomina's essay on Corb and the media and exhibition curator Arthur Rüegg's 'Autobiographical Interiors' really stand out. While *The Art of Architecture* may be a good souvenir of the Liverpool show, it is not as useful as another effort by Rüegg and third exhibition curator Stanislaus von Moos, *Le Corbusier Before Le Corbusier* (Yale University Press, 2002, £40), and doesn't contain as much unpublished material as *Le Corbusier Le Grand*.



Le Corbusier Le Grand weighs in at 9kg and measures 36 x 50cm



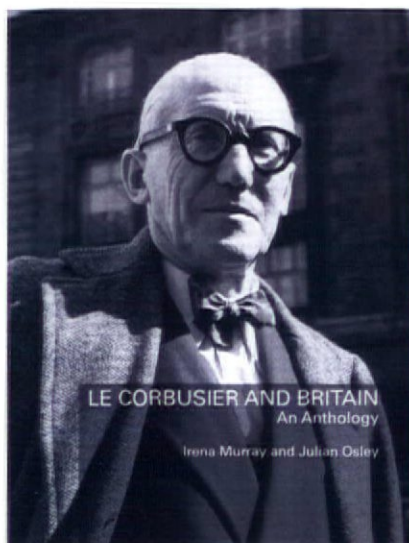
In contrast, Alan Powers' preface to *Le Corbusier and Britain* provides an instant, comprehensive and up-to-date immersion in the subject. An anthology of pre-1987 essays by British writers, this book also contains a few shining examples written by Le Corbusier himself. His 'The Future of the Architecture Profession' (1947), deeply critical of practise, remains in many ways as relevant today as it

must have been when it was first written. Editors Irena Murray and Julian Osley have chosen essays from a broad range of sources, which makes for a delightful and surprising read. Significantly, several of the early essays are written by women. This seems appropriate given that Le Corbusier made a conscious effort to convert the female sex to his way of thinking, via mediums such as women's magazines. He believed that women had much to gain from his vision of architecture, and that they were most likely to be converted to his cause and, in turn, to convert their menfolk.

The editors must have faced some agonising choices: James Stirling's 'From Garches to Jaoul' (1955) is included instead of his 'Ronchamp: Le Corbusier's Chapel and the Crisis of Rationalism' (1956), surely a turning point in the British architectural scene. Likewise, Colin Rowe's 'Mathematics of the Ideal Villa' (1976) is selected instead of his extraordinarily lucid but less well-known analysis (1961) of Corb's La Tourette monastery.

Le Corbusier and Britain is too full of treasures to refer to them all individually. The greatest of these – an extremely comprehensive bibliography of work by British writers on Le Corbusier – makes the offerings of *The Art of Architecture* and *Le Corbusier Le Grand* seem particularly poor.

Resume: The good, the bad and the heavy – spend your pennies on *Le Corbusier and Britain*



5 THINGS TO DO THIS WEEK

1 Hatch: The New Architectural Generation
Discover a new generation of architects, designers and photographers in AJ editor Kieran Long's latest book (pictured above). Laurence King, £25. www.laurenceking.co.uk

2 The Olympic Stadium Project: Le Corbusier and Baghdad
Visit this exhibition on one of the Corb's last projects, a stadium for Baghdad. Until 29 March 2009. Victoria & Albert Museum, Cromwell Road, London SW7 2RL. www.vam.ac.uk

3 PIG 05049
Find out what happens to the parts of a pig you don't eat at artist Christien Meindertsma's show. Until 31 October. KesselsKramer, 42 Hoxton Square, London N1 6PB. www.kkoutlet.com

4 A Gift to Those who Contemplate the Wonders of Cities and the Marvels of Travelling
Celebrate 150 years of formal links between the UK and Japan at this show from Tokyo artist Mio Shirai and London's Erika Tan. Until 15 November. Northern Gallery for Contemporary Art, Sunderland. www.ngca.co.uk

5 The Sublime Image of Destruction
See a collection of war photography including work by Simon Norfolk and Paul Seawright. Until 4 January 2009. De La Warr Pavilion, East Sussex, Bexhill-on-Sea TN40 1DP. www.dlwp.com

HOUSING
CRASH
The fallout for architects
- page 28



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AJ ENQUIRY 203

The Designer range of flush doors and doorsets from Leaderflush Shapland gives complete design freedom, with numerous wood-veneer, PVC, paint and metal finishes available. The most popular options include four frame types and 13 vision-panel designs – all of which have already been fire-tested and certified.

CORUS HI-POINT



AJ ENQUIRY 205

The Corus Hi-Point off-site modular roofing system has been used for the fast-track construction of the first new railway station to be built in London since the 1930s – Eastfields Station near Mitcham, south London. Just two Hi-Point 'warm roof' modules, each 3.75 x 12.5m, were used to create the low-pitched pyramid roof for the station building.

GEZE



AJ ENQUIRY 207

The UK's leading manufacturer of door- and window-control systems, Geze UK, is uniting 18th-century architecture with the latest door technology to make access easier for the congregation of St Andrew's Church in Penrith. Geze UK was approached to supply an unobtrusive door solution for the historic Cumbrian church.

STOAKES SYSTEMS



AJ ENQUIRY 202

Sorry about the dreary evening at Heathrow! This is Kalwall's new Verti-Kal panel, designed to provide a vertical emphasis to buildings. Verti-Kal clads five stair towers at Brixton Plc's innovative two-storey warehouse, diffusing daylight in the daytime and looking stunning at night. For more information visit www.stoakes.co.uk

CORUS



AJ ENQUIRY 204

The new Cereal Partners Distribution Warehouse in Melksham, Wiltshire, used the Corus Colorcoat Repertoire Colour Consultancy to achieve its striking colour scheme. The Corus Repertoire Colour Consultancy allowed the planning service to consider various bespoke colour combinations as a solution.

TILE OF SPAIN



AJ ENQUIRY 206

Tempio, from Tile of Spain member Ceramica Mayor, is a range of through-body extruded porcelain tiles which offers an impermeable, complete ceramic cladding system. Through impeccable design and development of new materials, the Tempio system was created to allow flexible reactions to climate changes and adverse weather conditions.

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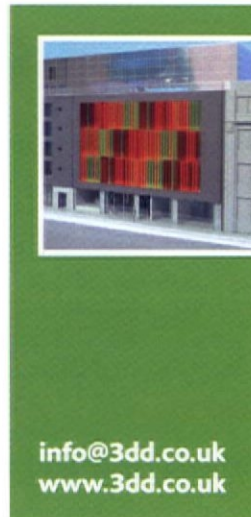


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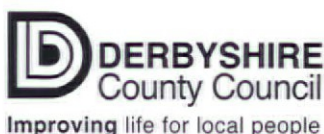
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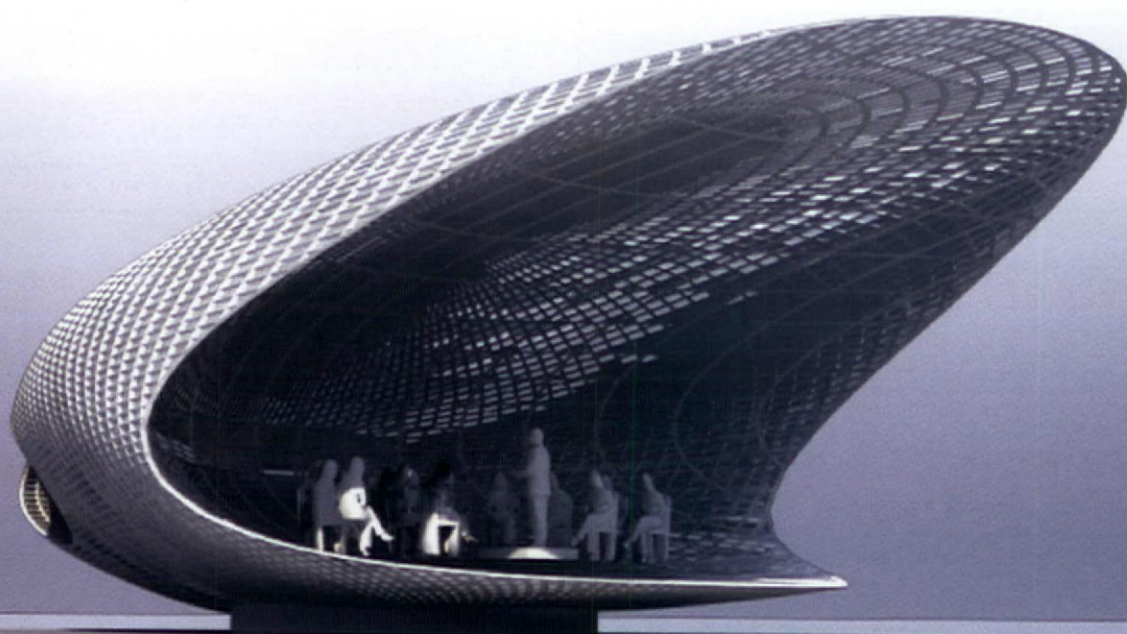
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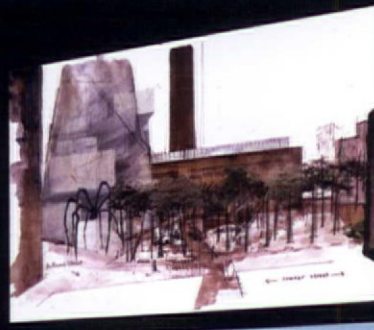
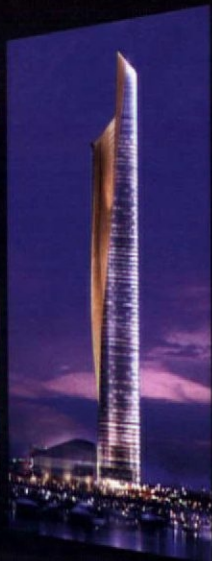
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Ian Martin. We're saved. There's a new, engaged Architecture Czarina...

MONDAY. International banking's Big Sulk continues, throwing the entire internet into a tantrum. It's chaos. Nobody knows what anything means any more.

In the large opinion collider that is the 'green blogosphere', panic about the weather has bashed head-on into panic about money, causing a crisis of confidence. Is broke the new green? *Should we all welcome financial meltdown as some sort of Gaian counterbalance to incontinental tourism?* My favourite discussion thread appears on the interactive website Verdanto: 'How will the carbon crunch affect my credit footprint?'

TUESDAY. To the comforting, mentholated and utterly unself-conscious headquarters of the RIPBA.

I'm here for a meeting of the Forward Strategy and Horizoning Committee, an elite group of architectural visionaries. It's like we each have a special super-power. Fat Alan from Practice is a shapeshifter. Jenny from Education is invisible, virus this time, and sends apologies for absence. Our chairman, Sir Donald Cumberdash RA, has the power of X-ray overview and can see through all of us.

Our job is to save the world. Or at least to restore confidence in the architectural futures market at this very difficult time. The last month has been the most tumultuous for architecture since the Great Crash, when Art Deco suddenly deflated and all the smart money poured into concrete.

In retrospect, the current tits-up did have a sense of inevitability. Huge lumps of derivative, bundled architecture appearing all over the world in most inappropriate places, owned by G knows who. What were

we thinking, encouraging the creation of these over-leveraged, fragile behemoths? Spun from dreams and make-believe and effete computer software, every one of them looking like they've been CGI-ed for some cutting-edge BBC3 comedy.

Still. All blood under the bridge, the priority now is to stabilise British architecture, both at home and abroad, and to reach out to the ordinary consumer who may have invested a glance or two in the direction of contemporary urban form. This is where our committee encounters its first hurdle, as the RIPBA is really only a learned self-conservation society and couldn't stabilise a boiled egg. The *bumptious, elephantine registration body BABAR is ostensibly a consumer body but exists only to bollock architects.*

After a good deal of high-spec murmuring, we agree that the government should do something. That's what it's there for, surely. Once a government initiative has been announced, the RIPBA could welcome it and... bingo, what a stroke of luck! One of our committee members, Adam Zeus, also works for the Commission for Architecture and Real Places, the wow-factor quango. 'Yeah, I could have a word...' he says, sleepily. 'Put together a five-point action plan? Everyone loves those...' Meeting adjourned. Sorted.

WEDNESDAY. 'Getting to know you' lunch at the Palace of Westminster to meet two new ministers. The latest Architecture Czarina is *Deanna Troi, a London sophisticate who describes herself as 'half-Betazoid, with total empathy for yummy Modernism'.* She seems a better bet than her predecessor Dorothy Bungham, who thought anything

with socialist right angles should be pulverised.

Great to see Pamela Horlicks back as housing minister too, with her tartan blanket and Thermos. She famously said 'fuck' when told she'd been made foreign secretary. This time round, appointed to one of the dullest ministerial posts in government and charged with finding three million new homes in the middle of a collapsing property market, she just said 'shit'. A keen caravanner, she has 'a brilliant idea about how to solve the nation's accommodation shortfall', which sounds ominous.

THURSDAY. Adam's put together his five-point rescue plan for architecture.

1. Nationalise epic space.
2. Photograph the Chancellor of the Exchequer smiling in front of the Gherkin.
3. Share the Stirling Prize among all 96 schemes on the longlist.
4. *Return to proper capitalism, with acanthus leaves and everything.*
5. Give \$700 billion to Frank Gehry and fingers crossed.

Yeah, that should do it.

FRIDAY. Rock Steady Eddie, my Middle East fixer, rings. 'Some geezer's after a 1.5km tower in Dobuy. Any ideas? Bell me...' By teatime I've knocked out the Burj al-Hubriz. *It's got luxury cladding and is suspended from a giant glittering hooky thing nailed to the Mesosphere. Idiots.*

SATURDAY. Value-engineered credit brunch, with the corners cut off.

SUNDAY. Create *sizeable recession* in the recliner.

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