

16.10.08

Technical & Practice
*Nissen Adams' supersized
lightbulbs – p36*

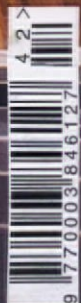
Design an entrance
to London
*Cartoonist Ralph
Steadman launches a
new competition – p22*

'It's too grey'
*Cleaner Guadalupe
Acedo critiques Rem
Koolhaas' Maison
à Bordeaux – p41*

AJ

WEXFORD OPERA HOUSE

*A spectacular interior by the Office of Public Works
and Keith Williams Architects in Ireland – page 26*



Up to date...

...are you?



With everything else you've got to take care of it's easy to lose track of your mapping data and licences. But it's your responsibility to ensure they're valid.

To find out more visit www.bestpracticemakesperfect.co.uk



Ordnance
Survey®

With this week's AJ



Editorial enquiries/fax

020 7728 4574 / 020 7728 4666

E firstname.surname@emap.com

T 020 7728 plus extension below

Editor Kieran Long

Deputy editor Christine Murray (4565)

Editorial administrator Crystal Bennes (4574)

Digital editor Simon Hogg (4572)

News editor Richard Vaughan (4566)

Senior reporter / Northern correspondent
Richard Waite (07918 650875)

Features editor Rory Olcayto (4571)

Senior editor, The Critics James Pallister (4570)

Technical editor Kaye Alexander (4568)

Sustainability editor Hattie Hartman (4569)

Contributing editors Susan Dawson, Sam Jacob,

Patrick Lynch, Ian Martin, Andrew Mead,

Kester Rattenbury

Contributing photographer Edmund Sumner

Editor, AJ Specification Tally Wade (4567)

Art editor Cecilia Lindgren (4580)

Deputy art editor Eriko Shimazaki (4578)

Senior sub-editor Isla McMillan (4577)

Managing director Fraser Murdoch

Northern sales manager Samuel Lau (4560)

Southern sales manager Nick Roberts (4560)

Account managers Tom Peardon (4558),

Amanda Pryde (4557)

Account executive, classified Christopher Shiel (4562)

International account manager Edmond Katongole
(4561)

Recruitment Kyra Willis (3827)

Sales administrator Casey Elliott (4586)

A subscription to the AJ (47 issues)

UK £150. Overseas £210.

Back issues and subscriptions Tel: 0844 848 8858,

website: www.architectsjournal.co.uk/subscription

Cover Ros Kavanagh

emap inform

The Architects' Journal is registered as a newspaper at the Post Office. ©2008. Published by Emap Inform, a part of Emap Ltd. Printed in the UK by Headley Brothers Ltd

AJ (ISSN 0003-8466) is published 47 issues, weekly except Christmas and August. Subscription price is \$420. PERIODICALS POSTAGE PAID AT RAHWAY, NJ and additional mailing offices. Postmaster send address corrections to: AJ, c/o Mercury International Ltd, 360 Blair Road, Avenel, New Jersey 07001. Distributed in the US by Mercury International Ltd, 360 Blair Road, Avenel, NJ 07001.



News

- 05 **Accordia's** Stirling victory labelled as 'vitally important'
- 06 The architectural world reacts to the **Stirling Prize winner**
- 08 Engineer **James Dyson** rails against the planning system

Comment

- 14 **Leader Accordia** was the right choice for the Stirling Prize
- 16 **Sam Jacob** on the creative hotbed that is the allotment

Features

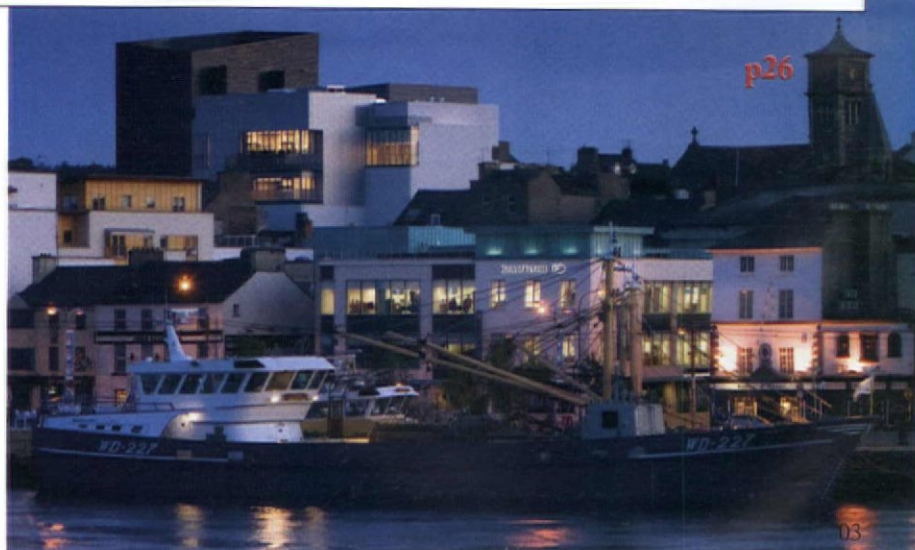
- 22 – 25 **Cartoonist Ralph Steadman** launches an AJ/Geze competition to design an entrance to London
- 26 – 33 **Wexford Opera House** by the Office of Public Works and Keith Williams Architects
- 41 – 45 **The Critics** A new film sees **Rem Koolhaas'** Maison à Bordeaux through the eyes of its cleaner, Guadalupe Acedo

Jobs & Classified

- 48 Classified advertising
- 51 Top five jobs: **Derbyshire County Council; University of Bath; Ceredigion; Centurion; Bespoke**

This week online

Comment, interviews, pictures and video from the Stirling Prize at
WWW.ARCHITECTSJOURNAL.CO.UK



wrap

Material change for
a better environment

Show how you measure up

The business case for action has
never been more compelling:
Halve Waste to Landfill.

For full details visit

www.wrap.org.uk/halvingwastetolandfill

Halving
Waste to
Landfill



Architects react
to the Stirling
Prize p6

James Dyson rails
against the planning
system p8

Quantity surveyor: Philip Parry
Landscape architect: Grant Ashby
News

The winning
architects pick up
their Stirling gong
from Kieran Long
and Sunand Prasad

ROBERT LESLIE

'IT'S VITALLY IMPORTANT THAT A HOUSING PROJECT HAS WON'

The architectural community responds to Accordia's Stirling Prize victory

Accordia's victory at Saturday (11 October) night's Stirling Prize awards was hailed as 'vitally important' by the project's lead architect, Keith Bradley.

The winning scheme – designed by Feilden Clegg Bradley Studios (FCBS), Alison Brooks Architects and Maccreanor Lavington Architects – was announced in front of nearly 1,000 of architecture's major players at Liverpool's Wilkinson Eyre-designed convention centre.

Speaking to the AJ, FCBS partner Keith Bradley said: 'It's fantastic. It's vitally important that a housing project has won. It's great that quality can be recognised like this.'

Alison Brooks, founder of Alison Brooks Architects, added: 'There's nothing more important than housing in terms of providing context in which people can live their lives.'

Communities Secretary Hazel Blears claimed the project had 'community right at its heart'.

The housing development saw off strong competition from Zaha Hadid, Denton Corker Marshall, Allies and Morrison, Grimshaw and Allford Hall Monaghan Morris (AHMM).

Unlike 2007, the jury – which comprised Gordon Murray of Gordon Murray + Alan Dunlop Architects, Eva Jiricna, Shelley McNamara of Grafton Architects, celebrity garden

designer Diarmuid Gavin and AJ editor Kieran Long – was unable to reach a unanimous decision, with a battle raging between Grimshaw's Bijlmer Station in Amsterdam and Accordia for the top spot.

AHMM's Westminster Academy in London was bookkeeper William Hill's favourite to win, and its loss meant the bookies cleaned up at the Stirling for the first time in years.

AHMM partner Paul Monaghan congratulated the winners, and said it was 'fantastic' a housing project of such 'high calibre' had scooped the prize.

'It's a very worthy winner. Richard Feilden [the founder of FCBS, who died in 2005] meant

a lot to me so it's fabulous for the partners and for the memory of Richard,' said Monaghan.

Diarmuid Gavin said: 'The whole process was very, very difficult and it was argued very strongly. There were two members of the jury who believed firmly that Accordia should win. It went down to a vote.'

Nick Johnson of developer Urban Splash called Accordia a 'seductive housing scheme'.

'As a housing client I think it's an incredible gesture to give it to a housing project, and it's a scheme that I would have loved to have been involved in,' he said.

Richard Vaughan
[See overleaf for more Stirling Prize commentary](#)

REACTIONS TO THE WINNER

Moments after the announcement, this is how Stirling Prize revellers reacted to Accordia's victory. Interviews by *Richard Vaughan* and *Richard Waite*

Phil Redmond

Creative director of Liverpool, European Capital of Culture, and creator of Brookside, Grange Hill and Hollyoaks



I was watching a Terence Davis film recently that shows the people of Liverpool

talking about their street and where they live and the people around them. Architecture in recent times has lost that spirit of togetherness. Accordia is a reaffirmation of that sentiment.

To have the Stirling Prize awards here in Liverpool is quite important. The ceremony won't come back in the near future, but it should. Just explore the heritage of Liverpool; look at the Anglican Cathedral, perhaps the best known work of Giles Gilbert Scott. The architecture of Liverpool gives Scousers their confidence. It makes us who we are.

Robert Adam

Founder, Robert Adam Architects



The shortlist was moderately predictable: lots of cubic, glass walls and interesting colours. But I thought the winner was rather

regrettable. It's a series of flat-roofed, terraced houses that happen to have some large chimneys on them. Housing is fine, but will this change the market? Will this really change anything that anyone is doing? No, not at all. It's interesting for architects, but it has virtually nothing to do with the market.

Sarah Gaventa

Director, CABE Space



For the first time ever there has been a housing project on the Stirling Prize shortlist and this reiterates the point that our everyday should be of the quality of our iconic buildings. Housing is as important as a hospital; an art gallery as a new

HQ building. That's a good message to send. That equally applies to Westminster Academy. What would I have gone for? It was an embarrassment of riches and it depends on whether you think [the Stirling] is about making a statement, a particular project, or critiquing the state of architecture. Though housing is dear to my heart, I was blown away by Denton Corker Marshall's Civil Justice Centre.

Stephen Hodder

1996 Stirling Prize winner and founder of Hodder Associates



I am pleased with the result but I had been rooting for the Denton Corker Marshall Civil Justice Centre. Largely because this award is about the single, best contribution to British architecture. The law court has invented a new building type and contributed hugely to the regeneration of that part of Manchester.

Hazel Blears

Secretary of State for Communities and Local Government



It's fabulous that a housing project has won the Stirling Prize. It has community right at its heart, which obviously means a great deal to me. I like the fact that 35 per cent of the scheme consists of affordable housing. It's also a great success for the public realm.

Above Feilden Clegg Bradley Studios' Stirling Prize-winning Accordia housing



Chris Wilkinson

Co-founder, Wilkinson Eyre



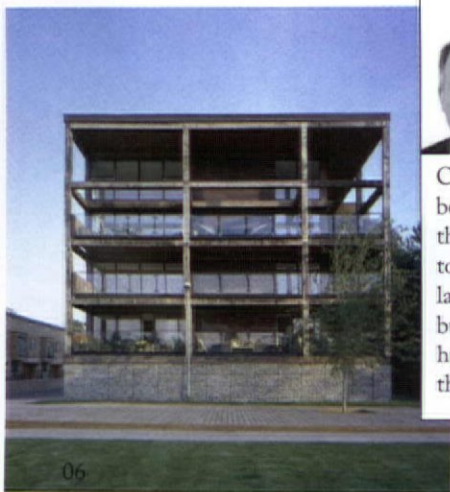
I was a little surprised but very pleased. I like the idea that Accordia was a collaborative project, and I think it is great that a housing scheme can win. Up until now that hasn't seemed possible.

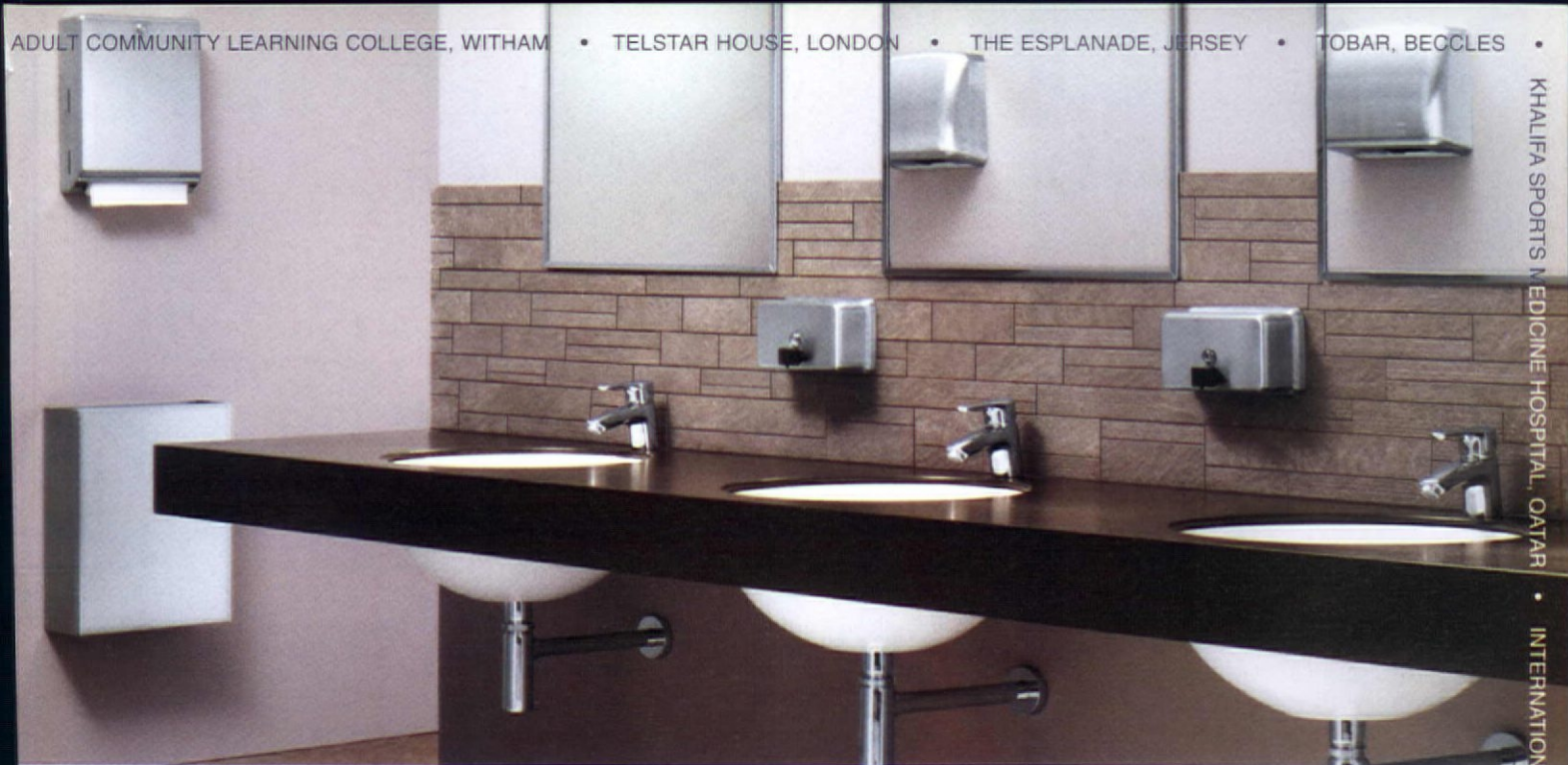
Neven Sidor

Grimshaw



A housing project winning the Stirling Prize is jolly good. The disconnection between the architectural profession and those who deliver it in this country is greater than in any other part of the whole building firmament. The housing industry in this country certainly needs a kick up the backside. The fact that three architects rather than one have won is good, and the fact it is bound together by an intelligent, humane landscape is brilliant. I hope it raises the public's expectations of what housing can be.





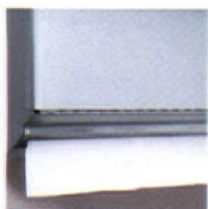
ALL THE BENEFITS OF STAINLESS STEEL FOR LITTLE MORE THAN PLASTIC.



Reliable one-handed
operation soft-touch valve.



Stylish complementary
automatic hand dryer.



Non-proprietary product
dispensers.



Durable waste bin with
reusable liner.

High worldwide demand combined with Bobrick's efficient manufacturing processes, now bring stainless steel washroom accessories within reach of budgets previously restricted to plastic.

Specifiers and designers can at last enjoy the freedom to choose from an extensive range, safe in the knowledge that the extra cost of stainless steel will be more than outweighed by increased life expectancy and practicality.

To find out more telephone
0800 214568 or visit
www.bobrick.com



BUILDING VALUE SINCE 1906



'PLANNING IS A BLIGHT ON PROGRESS'

Vacuum-cleaner magnate and engineer James Dyson talks to *Richard Vaughan* about his axed Bath academy and why he's appalled by the UK's planning system

Britain's most famous engineer is explaining his process of invention. 'Everything starts with a problem,' says James Dyson, leaning back in his chair.

The energy-hungry hand drier, for instance, presented Dyson with one such problem, so he invented the Airblade in 2006, which dries hands faster and uses 80 per cent less energy.

But last week, Dyson came up against a problem that even he couldn't solve. His plans for a £56 million Dyson School of Innovation and Design in Bath were scrapped after the government pulled its funding. Some things, it seems, also end with a problem.

'It's disappointing,' he says. 'But I'm most disappointed for the children of Bath. I had hoped to open a school that encouraged the study of engineering. It's a great pity for Bath.'

The Department for Innovation, Universities and Skills (DIUS) withdrew its support for the school after a public inquiry was called following a flood-risk report for the site by the Environment Agency. The DIUS has chosen

Wilkinson Eyre-designed project.

Locating the school on the site of a derelict crane factory, Wilkinson Eyre and engineer Buro Happold had proposed to demolish the 'condemned' industrial buildings, while incorporating the facade of the existing Grade II-listed Newark Works building, previously occupied by crane-builder Stothert and Pitt.

To avoid the flood risk, Buro Happold suggested raising the

they called a public inquiry. The inquiry would have been utterly pointless, a waste of time, a waste of money, a waste of everything. It's not the third runway at Heathrow, it's a school.'

Dropping the school may appear to be another success for the heritage bodies that guard Bath from development, but Dyson disagrees. He claims that Bath is no longer just a city of 'pastiche' and 'fake Bath stone'. His school was backed by the Bath Preservation Society and English Heritage.

'Schemes will always be more difficult in Bath, but they are building Chris Wilkinson's bus station and a glass extension to the Holburne Museum,' he says.

'They are building modern architecture in Bath. They are moving forward,' he adds.

Instead of heritage groups, Dyson's ire is directed towards central government, particularly the planning system.

'It is a blight on our progress,' says Dyson. 'Any building is always much more expensive because of it. We've built in Malaysia and we're about to >>

'The planning system turns England into a very expensive place to do things'

instead to fund an 'entrepreneur' school in Buckinghamshire, backed by Peter Jones, star of the BBC2 TV series *Dragons' Den*.

'It doesn't surprise me that the other scheme was put ahead of our school,' says Dyson. 'Engineering is always in the background, or not understood.'

Dyson had pledged to invest £12.5 million of his foundation's money in the cancelled school. He had already spent four years and £3.5 million on securing planning permission for the

site by 2m. This meant 'the centre of Bath would have to be under 5m of water to flood'. Planning was secured in the spring, only to be 'called in' last August. The decision left Dyson exasperated.

'I'm appalled when it comes to the planning system,' he says. 'Funnily enough, I didn't mind the fact that it took us four years, because that's the democratic process and everyone had their say, and [planning] was passed.'

'What seems odd is that it then got bogged down, and



start building in China and it's cheaper. [The planning system] turns England into a very expensive place to do things.'

Wilkinson, who designed the school, believes the project was subject to 'delaying tactics' by the Bath planning department.

'They knew that there was a time limit on the government funding,' says Wilkinson. 'I hope the people responsible for the delays feel remorse, because Bath has missed out on a great school.'

Dyson's philanthropic attempt to build an engineering and technology school comes from his concern about the diminishing state of Britain's engineering prowess. According to Dyson, Britain has 37,000 empty places in engineering departments at universities, whereas China and India produce up to 500,000 engineering graduates in total each year.

'We can't pretend that we're very inventive, ingenious British people, and we file more patents than anyone else,' says Dyson. 'None of that is true any longer.'

'It is worrying,' he adds. 'It's our technology, exports and manufacturing that has made us great and kept us a country that pays its way. Our trade is about five to six billion in the red every month. Economically, it is vital for us to engineer and

manufacture things.'

Dyson's words have an added weight in the current economic climate. Now, it would seem that bolstering the manufacturing and engineering sectors would be beneficial for the UK.

'These are difficult times,' he says. 'But I started my vacuum-cleaner company in 1992, right in the middle of the last recession. You can get going with very little

engineers and scientists the opportunities to develop water and energy-saving devices. Now we can seduce people with things that offer something more efficient.'

I ask whether he thinks that mankind can design its way out of climate change.

'Yes, absolutely,' he says. 'I'm not just saying that because I'm hugely optimistic. I'm looking at

'I hope the people responsible for the delays feel remorse, because Bath has missed out on a great school'

money if you try hard enough.'

We talk about how the imminent recession could be a chance for the sustainability agenda to take hold. With increasing fuel prices and global financial turmoil, people will be looking for efficiency.

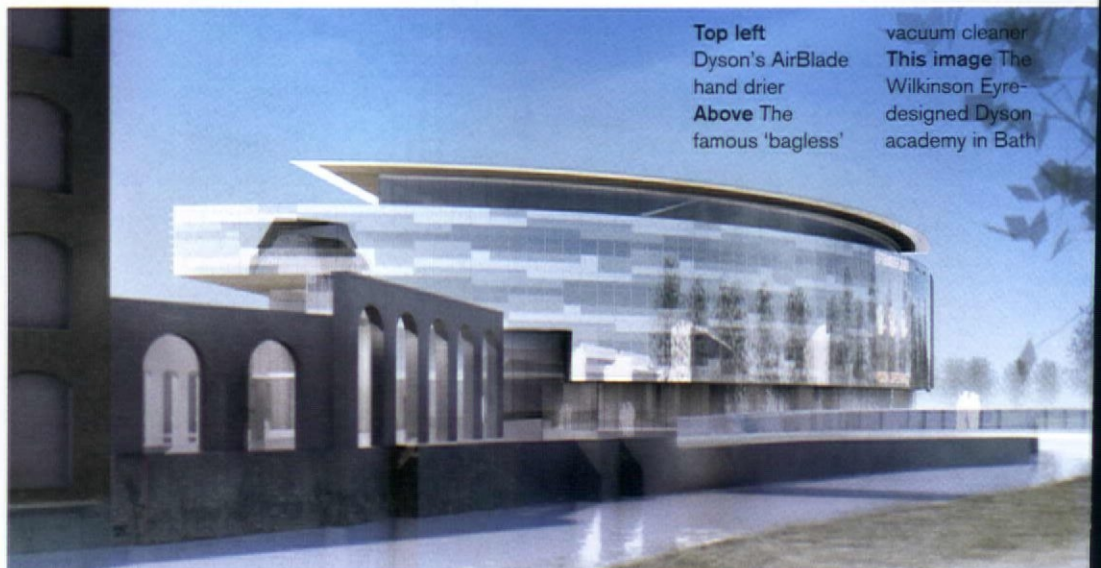
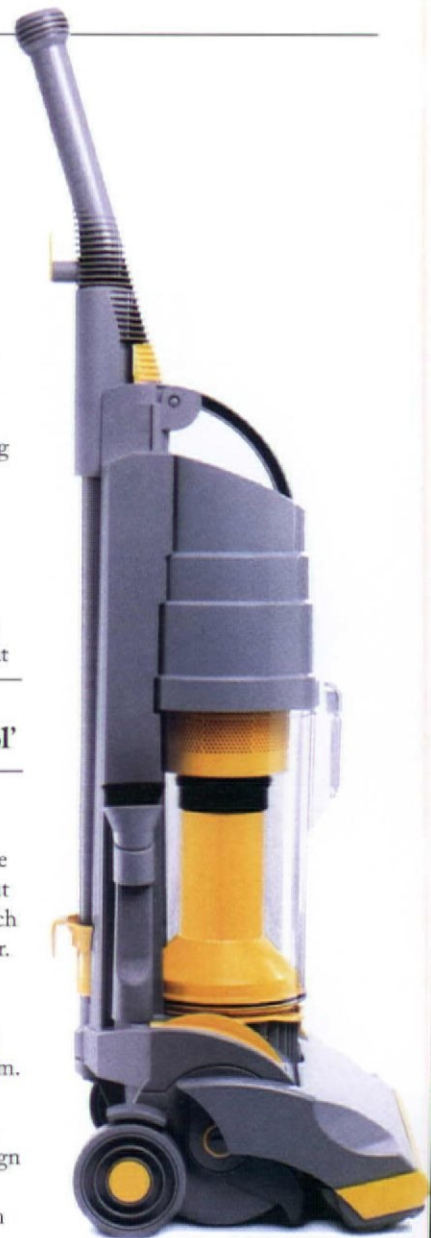
'A recession is a good place at which to start, because people start to reappraise everything. Especially now – people are thinking about fuel economy, the low use of electricity and purchase prices,' says Dyson. 'I'm optimistic. It gives us

the new materials, higher conductivity, and so on.'

Dyson delves into his bag like an eager schoolboy and pulls out two electric motors, one of which is a third of the size of the other.

'We have spent 12 years developing electric motors,' he says. 'The big one is 50 per cent efficient and provides 30,000rpm. The smaller one is 84 per cent efficient and gives 102,000rpm.'

'It's our responsibility to design things that use less electricity. Man made the problem, so man has to solve it.' ■



Top left
Dyson's AirBlade
hand drier
Above The
famous 'bagless'

vacuum cleaner
This image The
Wilkinson Eyre-
designed Dyson
academy in Bath



For strength and support

Advance

- + **Advance** Manufacture
- + **Advance** Service
- + **Advance** Development
- + **Advance** Sustainability

Corus is a world-class producer of high quality steel products. The new name, Advance, reflects our aim for continuous improvement across our full range of structural sections - that are now rolled to tighter dimensional control and higher quality standards than ever before.

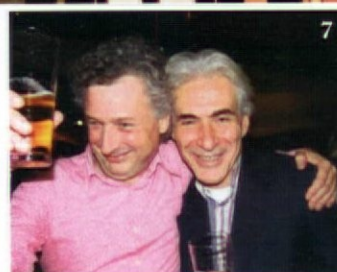
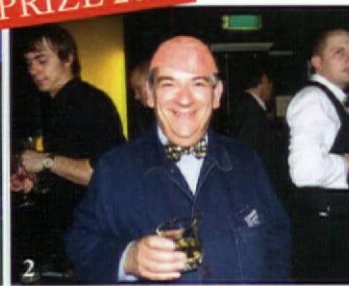
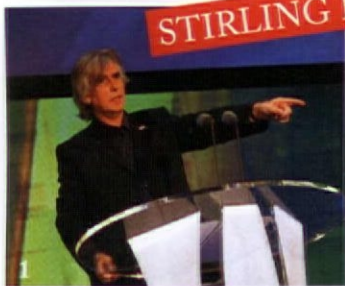
The things you can't see make the difference

We are proud of the established strengths that underpin our Advance sections range. They are our manufacturing excellence, our service leadership, our commitment to technical development and our sustainable performance.

www.corusconstruction.com/advance

Astragal

STIRLING PRIZE 2008



STIRLING IT UP

Architects all too willingly raised a glass at this year's Stirling Prize awards on Saturday night (11 October) in Liverpool. Pictured above: European Capital of Culture figurehead and *Grange Hill* creator Phil Redmond emcees (1); Roger Zogolovitch among the 900 'feztive party-goers' (2); Stirling Prize-winners Richard Lavington and Alison Brooks go Mersey-side (3); Sunand Prasad (4); an architect table dances to the Pussycat Dolls (5); Paul Monaghan swaps secrets with Pipers' Jon Stock (6); Stirling Prize-winner Keith Bradley toasts his win (7); the overwhelmed architects of Accordia on stage (8).

MAKING SHAPES

Astragal can only describe the Stirling after-party as 'carnage'. Perhaps the most unforgettable scene was RIBA president elect **Ruth 'R'n'B' Reed** grinding out

some moves on the throbbing dance floor. Rumours are that former president **Jack 'Travolta' Pringle** joined her later with his own street-style shapes.

THE LONG VIEW

On a picturesque walk around Liverpool docks before the Stirling Prize awards, Astragal spied Danish architect **Kim Nielsen** of 3XN on an open-top, double-decker bus. Camera in hand, Nielsen said he asked the driver if he could do a bit of site-seeing – checking out the view over the construction hoardings at his Museum of Liverpool. 3XN was dropped from the project last year, when

Manchester-based practice **AEW** took over delivery. Apart from a few flubbed details, Nielsen said he 'mostly' enjoyed the view.

SICK AS A PARROT

There was an empty place on **Zaha Hadid's** table on Saturday night. Apparently, only moments

before arriving in her private car, the great lady came over all unnecessary (officially a 'bout of flu') and asked her driver to turn back. Astragal can confirm there were absolutely no rumours that when Zaha found out she hadn't won (for a third time) she'd gone home to watch *Casualty*.

See videos and more pictures at WWW.ARCHITECTSJOURNAL.CO.UK

THIS WEEK'S ONLINE POLL

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

Next week's question: Did the right project win the Stirling Prize this year?

WWW.ARCHITECTSJOURNAL.CO.UK





In association with
THE ARCHITECTS' JOURNAL **AJ**

CREATE
AN ENTRANCE TO
LONDON

Ralph STEADMAN



**Create an inspirational Entrance to London
and WIN the Ralph Steadman original.**

Witty, political, abstract or just plain serious, GEZE and
the AJ want you to use your vivid imagination to create
an Entrance to London.

For entry details and to watch an exclusive interview with
Ralph Steadman, go to www.gezecompetition.co.uk

CREATE AN ENTRANCE TO LONDON COMPETITION

Copyright © 2008 by Ralph Steadman. All rights not herein mentioned are reserved to Ralph Steadman.



Leader The powerful subtlety of Accordia makes it a worthy Stirling Prize winner, writes *Kieran Long*

Why did Accordia win the Stirling Prize? The other jurors and I recognised that the Stirling shortlist (AJ 09.10.08) contained no masterpieces this year. There was excellence, delight and professionalism, but no architect building a singular work at the top of their game.

The jury was divided, with members advocating most strongly Grimshaw's Bijlmer station in Amsterdam and Zaha Hadid's Nordpark Cable Railway in Innsbruck. I can't speak for the other jurors, I can only say why Accordia is, for me, a worthy winner.

Firstly, and most importantly, Accordia is a place, created entirely by an existing landscape and its relationship with new architecture, through a masterplan that deals with what it means to dwell on the edge of the city centre. Accordia is a place of singular character, built by a collection of fine architects working collaboratively and in concert.

The objections discussed at the jury? One of the most significant is that this is housing for rich people. There are several possible rejoinders to this. The first is that there is social housing on the site, but the architects were not retained to detail it. The housing looks fine, but is not of the quality of the private housing. There was a problematic ambiguity about whether the social housing was part of the submission or not (it wasn't – we didn't see it). To get over that, the arguments in favour of the buildings had to be compelling.

The second answer to the accusation of elitism is that the architectural principles that Accordia displays are transferable, whether the houses are for paper millionaires or social-housing tenants. Accordia displays a belief in streets as a primary organisational structure, but streets that complement the outstanding new and existing landscape. The streets are in

a clear hierarchy, with a reinvention of the mews as a place of recreation and social congress. The character of the architecture shows how rich a subtle architecture can be, and how strongly it can make us feel at home.

Clearly, a message comes with this prize: that a masterplan based around streets and landscape can make a compelling place; that the iconography of homeliness still delights us; that repetition is part of making a coherent place; and that a high-quality, diverse design team with a high degree of control creates the best architecture, whatever the type.

These are not things everyone values in architecture, nor did all the jurors agree with all of them. But in the absence of a citation, these points are why I have deep admiration for Accordia and am proud to call it the best of British architecture in 2008.

kieran.long@emap.com

Opinion A radical upgrade of our existing housing stock will drive the reduction of carbon emissions, says *Greg Slater*

Getting to grips with carbon emissions from our new buildings is vital, and many involved in sustainable building have known for a long time that the problem lies in our current stock. Homes represent 27 per cent of emissions in the UK and non-domestic buildings a further 18 per cent. Of the homes, at least 80 per cent of those we have now will be with us in 2050.

Yes, the UK makes up only 2 per cent of the problem globally, but our influence as investors, engineers and architects is wider than that. We need to create a blueprint for a sustainable low-carbon economy, in which buildings show that the developed world can reduce carbon emissions by the 80 per cent necessary over the next 40 years.

The numbers are daunting. We have some 25 million existing homes which, if tackled in a linear way, require us to radically upgrade in excess of 500,000 properties each year from now on. To date, we have a limited range of exemplar projects to draw from that achieve anything near this level of carbon reduction. So how do we gear up for this as an industry, when the new build sector is in such decline?

This week, the UK Green Building Council (UK-GBC) has released the results of a consultation on these issues ahead of the government's own public consultation on

We need to create a blueprint for a sustainable low-carbon economy

energy efficiency in November (AJ online 14.10.08). The UK-GBC consultation has had support from a range of industry groups and other experts. It should mark a turning point as we seek radical action to lessen carbon emissions from our homes.

The report correctly identifies the need for strong government leadership in setting

a framework for reducing emissions; the need to introduce financial mechanisms to bring down the upfront cost to consumers; and the need to unlock what is potentially a huge market in retrofitting and refurbishment.

PRP, as founder members of the UK-GBC, participated in writing the report. We have over 20 years' experience of renovating our housing stock, from streets to entire estates. We need to lead this upgrade revolution, working with the managed housing sector to kickstart major programmes. In this way, we can up-skill the industry, promote investment and generate technical solutions. The benefits of knowledge and economies of scale can then filter out to the private householder.

The complexities of upgrade projects, particularly the necessary understanding of how buildings breathe, in tandem with the technical knowledge required to combine many different solutions in a single project, put architects in a strong position to lead on the major programme of upgrade ahead of us. *Greg Slater is an associate at PRP Architects*
comment@architectsjournal.co.uk



RIBA Gold medallist Álvaro Siza proves that economy can lead to great architecture, says Patrick Lynch

The award of the RIBA Gold Medal to Álvaro Siza (AJ 09.10.08) is recognition at last that architecture of the highest quality can still be produced for a range of clients without prejudicing the quality of imagination and execution. My heart is gladdened that an architect can still inspire in people a sense of the absolute relevance of beauty today.

single typology by which 'the building lies back from the road, each with a patio and a wall which divides it from another house', would have been pointless if it were not given a grander urban scale. The 'idea of raising the infrastructure networks to the height of the roofs' allows 'a secondary pipe' to establish a Classical town plan. These raised 'aqueducts'

This is one of the best examples in which an architect develops such a good idea that technical matters disappear in the face of territorial content. This is what good design can do; it raises the status of mundane matters.

'Between the blocks and the aqueduct, I set aside some open spaces for commercial activities at a later date,' explains Siza. 'My morphological concerns were real and these places are now beginning to be occupied.'

Siza finds 'rationalism' to be 'alien', stating in contrast that it's 'necessary to study the economic and technical reasons for a context in which one intervenes'. For instance, 'the patio, which is certainly the result of historical influences, is explained by the need to create a micro-climate between the exterior and the interior, since the materials used did not give adequate protection for the rooms,' he writes.

Here, you get a sense of the humility that is vital for the audacity of good architecture.

Siza shows what good design can do; it raises the status of mundane matters

Siza is the great artist of our time, but also the best example to us. His essay about the tasks of working with communities and scant resources at Évora, Portugal, 'in the course of 20 years' should be read by everyone interested in what architecture can do. Siza explains how, in order to retain the character of the town, the government of Évora decided that, rather than attempt to accommodate people in high buildings that threatened its profile, it would construct a new town beside the old. Following the revolutionary fervour of 1974, the communist council and a residents' group both approached Siza to design 'the city' and 'the architecture'. In his *Complete Works* (Phaidon, 2000) he writes: 'The initial premise for the design lay in attempting to delimit the territory with a series of interventions... leaving time and various initiatives to accomplish the task of completing the project, occupying the vacant spaces.' The strategy began with the assumption that 'housing is a constant presence in a city and is always social'.

Siza only had a budget for houses. Yet the

bundle up all of the services for the town in such a way that they were 'approved mainly because lower maintenance costs made the overall intervention more economical'. The solution to a technical and economic problem, the 'aqueducts' establish an ordering device that lends scale and orientation to the place, invoking the *axis mundi* of a Roman town.

Siza's aqueduct at the new town of Évora, Portugal



Sam Jacob. Allotments can manufacture creativity, not just fruit and veg

I've been spending an inordinate amount of time in Lancashire allotments on a research trip sponsored by Livesey/Wilson Associates, a regeneration consultancy set up by the late Anthony Wilson and his partner Yvette. Before his death in 2007, Tony Wilson – journalist, broadcaster, nightclub manager and record-label founder – was a legendary figure in Manchester culture. His nightclub, The Hacienda, was arguably the most famous club in the world at the height of the 'Madchester' music scene of the late 1980s and 1990s, while his label, Factory Records, was home to bands such as The Happy Mondays and Joy Division (later New Order).

A scrubby, almost abandoned allotment overlooking Accrington may seem a long way from the cool, post-industrial sound of the

North West, but for Livesey/Wilson, it is not such a great leap.

Wilson's Factory Records – the appropriation of the industrial 'Factory' borrowed from Andy Warhol – manufactured culture rather than goods. Its activity was crystallised at the Hacienda, which retooled a Victorian textile factory to produce youth culture by the yard.

In an echo of this inversion of expectation, Livesey/Wilson suggests that allotment produce might also be cultural, its fruits benefiting the community, health and education sectors. In such a way, allotments – usually the left-over spaces of the 'important' bits of towns and cities – could be significant drivers of regeneration, producing both fresh vegetables and social capital.

The era of industrialisation links factories and allotments.

They are opposite kinds of production: one private, the other public. Allotments date back to Anglo-Saxon Britain. They are a type of space that has survived 1,000 years of increasing private control: the Norman concentration of land ownership into the hands of manorial lords, monasteries and church; the Elizabethan enclosure of common grounds; the shift from agrarian and rural to industrialised, urban society and so on. Contemporary allotments are a formalisation of these ancient territories by Victorian legislation, which required land to be set aside for allotment use by the landless poor.

It's this history that neatly connects Livesey/Wilson's factory and allotment interests, suggesting that they may be part of the same project – retooling the landscape of the original 'satanic mills' into one of post-industrial happiness.

An allotment might be the closest urbanism gets to manufacturing creativity out of a localised condition, in the same way as a record label. Could the model of a band's trajectory from a bunch of kids rehearsing in a nearby yard to stadium tours be played out on the vegetable patch? Perhaps the spirit of post-punk music, extinguished by the tedium of a corporatised music business, is alive and well in the municipal gardens of Britain; horticulture is the new hedonism.

Despite their ephemerality – sheds built entirely out of old doors, caravans propped up on bricks, tarpaulins roped over improvised structures – allotments are significant. They offer a glimpse of a different order; one whose politics and heritage depart from that of the cities that developed around them. They may well be fertile enough to cultivate a particularly juicy kind of urban regeneration.



the zen of creatively
lighting structures
and spaces.



interior, exterior, colour changing, moving, static discharge, fluorescent, led...

Whatever the space, whatever the environment, Martin Professional lights and effects offer programmable, expressive and dynamic illumination for creating mood and atmosphere.

For information and inspiration call 01622 755442

Martin

TEL: 01622 755442 • www.martinpro.co.uk

Martin Professional PLC • Martin House • Boxmend Ind. Est. • Bircholt Road • Parkwood • Maidstone • Kent • ME15 9YG

affordable aluminium.

Aluminium panels.
Aluminium lock.
Aluminium doors.
Top pivoted in
aluminium headrail.
Bottom pivoted in
aluminium foot.
icon aluminium.
At a price that
allows you to put
quality cubicles into
all types of building.



Door formed from 0.7mm anodised aluminium, factory folded on leading edges and bonded to a 25mm core.



Anodised aluminium lock, locates in continuous aluminium receiver for strength and durability.



Engineered aluminium foot, concealed spring loaded open or closing mechanism.



thrislington cubicles

Product: icon

Contact: t +44 (0)1244 520 677

Scale: nts

w www.thrislingtoncubicles.com
e info@thrislingtoncubicles.com

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.

FARRELL'S VISION

The AJ's report on my criticism of the government's Thames Gateway plans (AJ 09.10.08) is misleading.

I do not believe that the government's approach to the Thames Gateway is 'wrong'. What I am arguing is that investment in landscape in the Thames Gateway is just as important as that in housing and 'hard' infrastructure such as transport. Investing in landscape during an economic downturn makes much sense. It offers a fantastic return on public investment and provides the 'core infrastructure' within which other elements that are more reliant on private funding – be they housing or other infrastructure – can then be placed when the economic outlook improves.

Those who see the Thames Gateway purely in terms of housing and employment are misguided. But the government are not guilty of such a narrow view. As design champion for the Thames Gateway Parklands, I am delighted that the government supports my thesis. It has been a privilege to work with

them and a wide range of local and regional stakeholders in the Gateway. Our shared vision has been successfully launched and is now being taken forward.

*Terry Farrell, Farrells,
London NW8*

QUESTION TIME

Last week's opinion piece (AJ 09.10.08) by the economics director of the Construction Products Association, Noble Francis, makes for grim reading: 'Why the credit crunch will affect the construction industry for at least three years.'

An important part of the future of that industry is currently being overlooked by the architectural profession as they worry about their short-term ills. I refer, of course, to the large number of new graduates of Part 1 and Part 2 courses who are struggling to find employment of any kind. They have emerged from school full of enthusiasm, despite being burdened with near-crippling debt, to a world that they could never have imagined a year ago.

While Part 2 students have at least completed their education and can conceivably chase work

abroad, if it exists in the way it did during the last recession, Part 1 graduates face a more difficult situation. Not only are they unlikely to find year-out positions, but they also face the uncertainty of not knowing whether they will be able to continue their education at Part 2 level. During the last recession, architecture schools were able to make concessions and accommodate returning students without the requisite experience. It is time now for the RIBA, schools, and the profession to offer current graduates some support and hope for the future.

Moreover, it is time to renew the debate on the length of the Part 2 course. It is unreasonable to saddle our brightest talent with debt and insecurity. What I believe is required is a more flexible approach to qualification, which need not reduce the existing seven-year programme. It could simply change the emphasis.

Clearly, there should be an option for students to undertake the equivalent of a Masters degree, but it should not be the only prescribed route to qualification – it certainly isn't in lots of other countries. I urge the media

to shed some light on this critical situation to offer guidance to an important and vulnerable group in our industry that lacks a champion.

*Chris Roche, 11.04 Architects,
London E2*

STIRLING WORK

The National Trust is campaigning to raise at least £3 million from the public by the end of this year to help secure Seaton Delaval Hall in Northumberland. Many readers of the AJ will know of the house designed by John Vanbrugh, which appears in many of the standard texts on architectural history. The appeal covers 180ha and 1,000 years of history to improve access for the public to this historic and fascinating place.

As the National Trust reports, several prominent architects from across the UK, including Richard Rogers, Will Alsop and Ptolemy Dean, are supporting the campaign, signing a recent open letter to *The Times*. Readers who want to support the campaign can visit www.nationaltrust.org.uk

William Hird, Leeds

ADVANCEMENT™



Innovation drives everything we do at CEMEX.



Take for example our response to sustainability. CEMEX is a leading supplier of CEM 2 and CEM 3 blended cement in bulk, which can dramatically reduce the carbon footprint compared to traditional cement. We've also brought sustainable practice into our logistics, reducing road use on major projects by introducing an ISO-Tank bulk rail solution.

Creative thinking has also improved delivery. To better serve a fast-developing yet congested South East region, CEMEX has invested in a new multi-million-pound production plant in Tilbury, Essex.

ADVANCEMENTTM

We have also developed 24/7 LoadTM, a new out-of-hours delivery service, to ease pressure on busy sites and allow customers to start the day productively with full silos. Another innovation, Smart SiloTM further ensures efficiency, automatically monitoring silo levels and requesting orders on the customer's behalf.

Although we'd like to take all the credit for our advancements, CEMEX recognises that true innovation comes from close collaboration with customers. So, apart from taking your orders, we'd like to hear your thoughts. Visit www.cemex.co.uk/cement or call us on 0800 667827.



'LONDON IS A FRANKENSTEIN CITY'

Rory Olcayto meets cartoonist Ralph Steadman, whose monstrous vision for an arch on the Thames Gateway launches the AJ/Geze competition to design an entrance to London



A Frankenstein's monster looms over the Thames Gateway. It must be more than 100m high. But this strange beast is fashioned from concrete, not flesh. Its torso is packed with glass and steel; its legs are office blocks welded together; its wicked tail, a motorway. It is a hideous, demonic wonder of the world. 'It's made from the structures we are in danger of becoming,' says the designer, cartoonist Ralph Steadman. 'We're making ourselves slaves to this kind of architecture.'

Steadman's vision, a kind of 'Devil of the South', signals the launch of the Entrance to London competition, run by *The Architects' Journal* in partnership with Geze. 'London is a Frankenstein city,' says Steadman. 'It's been constantly stitched, pulled down and rebuilt. Discuss it, take it apart, do something better. I want to provoke. That's what cartoonists do.'

Steadman has provoked for the best part of 50 years. His grotesque illustrations for Hunter S Thompson's 1971 novel *Fear and Loathing in Las Vegas*, an exaggerated account of the city's convention circuit, poured 'gasoline on a fire already out of control', according to Gary Groth, editor of *The Comics Journal*. Thompson himself said of his friend: 'His view of reality is not entirely normal. Ralph sees through the glass very darkly.' Steadman's views on architecture – and architects – are equally provocative, as I find out when we meet in his studio at his Maidstone home.

I sit with Steadman by his drawing board, with his Entrance to London – a collage of photocopies, ink and torn paper, laid out >>

Far left Steadman at his Maidstone studio, sharing his views on architecture with AJ features editor Rory Olcayto

This image

The winner of the competition to design an Entrance to London will receive the original drawing of Steadman's vision



AN ENTRANCE TO LONDON

Ralph Steadman

before us. Moved to justify his strange vision, he says the worst thing that can happen to the Thames Gateway – ‘a wastey kind of place, full of dirt, muck and blood and guts’ – is not the construction of his monstrous archway, it’s the Olympics. ‘We’re going to cover the East End with cement and call it an improvement,’ he tells me, dismissing the 2012 Games’ legacy plans to create thousands of new homes. ‘They’ll be nothing more than storage compartments to put people into.’

Steadman thinks most architecture is about power. ‘We always want to provoke the idea that we’re more powerful than others. Look at the Chinese Olympics. It was a vacuous event, but that was what the stadium architecture was made for. But what else can you show us? Architecture has to be about people.’

All his life, Steadman has wanted to change the world for the better. His drawing *Chicago '68 – The Whole World is Watching* is a savage depiction of police brutality. ‘Architects were more aspirational and optimistic in the ‘60s,’ says Steadman. ‘Like the rest of us, they thought there was a brave new world emerging, but...’

‘It’s like this,’ he begins again. ‘They meant well, with their ideas for housing and new town centres, but they built a maze made up of huge words like “equality” and “democracy”, and they were so big that when people walked by them they didn’t know what they were looking at.’

Steadman thinks organic architecture ‘has to come back’. He cites Alvar Aalto as his favourite architect. ‘He was an interesting man who created organic, human-based architecture.’ Yes, I say, but everyone likes Aalto. What about Richard Rogers – he’s always argued for a more human-centred architecture. ‘I really don’t like Richard Rogers,’ he replies. ‘I like Norman Foster but Rogers is a prig of a man!’

‘The Pompidou Centre was a fascinating idea. To turn everything inside out was ingenious, but I hate the building. It’s vulgar. Maybe it’s OK as a studio set for a film. The [Millennium] Dome, too, is terrible. It’s like an inflated omelette! I don’t think his architecture is very warm.’

The more we talk, the more I begin to think that Steadman simply doesn’t like buildings. People turn him on, not plans or sections. Architecture is only ever a vague outline in his drawings, but people are represented with a decorative intensity,

like Gothic gargoyles flattened on a page. Even in New York, where ‘you can’t avoid architecture’, Steadman was more fascinated by the bums on skid row.

But the illustrator has also tried his hand at designing buildings. Unimpressed by David Chipperfield’s design for Margate’s Turner Centre (an arts centre named after English landscape painter JMW Turner) Steadman proposed his own scheme. He shows me a model. ‘This is Margate from the air,’ he explains. ‘I took the plan of the harbour pier and rotated it through 90 degrees, creating a sculptural form rising over the bay. The elevation facing the town has a polished mirror surface, reflecting the townscape. An escalator takes visitors to an observation tower – so you could see the sunsets that Turner was interested in.’ I ask what the reaction from the centre’s trustees was. ‘It was totally ignored,’ he chuckles, aware they probably thought he was mad. That’s not a problem for Steadman – his latest project is a book about personal expression called *Proud to be Weird*.

There is another building Steadman would like to see constructed, this time in his Maidstone garden, called the ‘Cathedragogue’. Another of his Frankenstein creations, it’s a spiritual shopping centre that, architecturally and programmatically, combines the world’s great religions. Roman and Buddhist temples are fused with Italianate churches, Ottoman mosques and Persian domes.

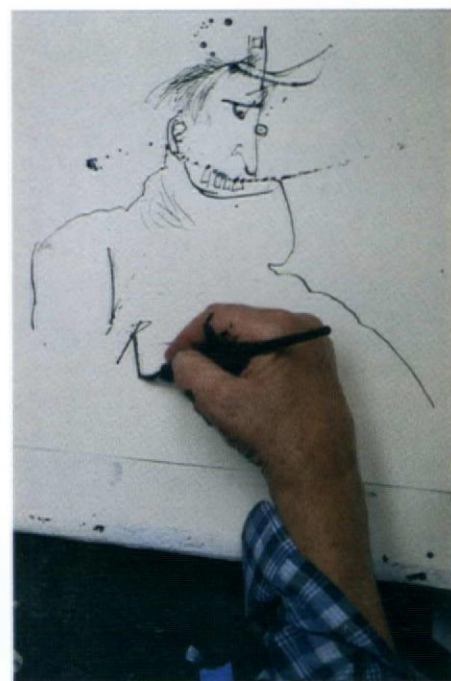
‘The Olympics is going to cover the East End with cement and call it an improvement’

Steadman reads from a letter he wrote to the council seeking outline planning permission for it. ‘I realise that my plan comes in the wake of the recently completed Fremlin Walk shopping mall in the very heart of Maidstone, where all planners must be exhausted, horrified and full of remorse for what they have wrought in the name of Mammon... now planners can dream of another kind of mall where lost souls can go shopping for new and varied pick ‘n’ mix spiritual values. This is a bigger dream, I know, a gargantuan task! But if it should happen anywhere, why shouldn’t it happen in Maidstone?’ ■

See more images from Steadman’s studio at WWW.ARCHITECTSJOURNAL.CO.UK

Below Steadman sketches a character, complete with trademark ink splatters
Right The ‘Cathedragogue’, Steadman’s idea

for a pick ‘n’ mix religious mall
Bottom right His alternative Turner Centre concept for Margate



AN ENTRANCE TO LONDON

The AJ and Geze, the building technology products company, want you to create your own Entrance to London. Your entry can be humorous, outrageous, simple, complex, political or bizarre. It can be hand-drawn, a collage, painted or computer generated. Images can be any size up to A1. The winner will receive the original drawing of Ralph Steadman’s Entrance to London. Entry forms and a background base (the initial stimulus for Steadman’s idea) can be found at www.gezecompetition.co.uk



Having spent 33 million euros on a new public building, most towns would expect to have something to show for it.

*By Kieran Long.
Photography by
Ros Kavanagh*


Wexford's Opera House is not an image for a postcard or guidebook. Hidden behind a rebuilt low-grade Georgian terrace, you can barely see it from the narrow streets of the town, apart from a glimpse of the looming flytower overhead.

My family is from Wexford and nearby Enniscorthy in the Republic of Ireland. My mother always claimed that Wexford has the narrowest high street in the world. The town was a Viking city state for 300 years of its earliest history, and that Norse/medieval urbanism is still evident in the narrow streets that run parallel to the estuary bank, with even smaller alleyways in between.

The opera house, designed by the Office of Public Works (OPW) in Dublin with London-based Keith Williams Architects, is a new home for the Wexford Festival Opera, an annual winter festival that has run since 1951.

Opening today, the festival has international standing on the opera circuit as a place where young stars make their breakthroughs and where long-forgotten operas are resurrected. The obscurity of the festival's programming has meant that it is very much an event for the aficionado. That said, it's community-run, and relies on hundreds of local volunteers to act as ushers, guides, office staff and other supporting roles. It is this mix of the academic and the amateur that characterises the festival.

A new opera house was desperately needed for Wexford. Physically, the town's Victorian Theatre Royal was in a terrible state – its acoustics were deficient and the meagre backstage areas no longer adequate. The Wexford Festival Opera board, which includes an architect, called on the OPW to help with the next step. >>



The copper-clad
flytower looms over
the reconstructed
facade of Wexford
High Street

WEXFORD OPERA HOUSE

The OPW team, led by Klaus Unger and Ciaran McGahon, first had to help the board decide where the new opera house should be situated. The Theatre Royal, demolished in 2006, had a hidden feel, occupying a backland site accessed through a terrace of houses on the south side of Wexford High Street.

The town sits on one side of the estuary of the River Slaney, and the board considered creating a new opera house on a magnificent site on the opposite river bank. As a mini-Sydney Opera House with a spectacular sea view and visible from the entire town, any architect would have given their arm for this location. But the board decided that removing the opera house from the centre of town would change the character of the festival, and chose to work on the existing, very constrained site that once housed the Theatre Royal. You can understand the decision to stay in town for

practical reasons. Ireland can be soggy in October and November (when the festival runs), and the tramp across the Wexford Harbour Bridge could be a harrowing one for the posher opera-goer.

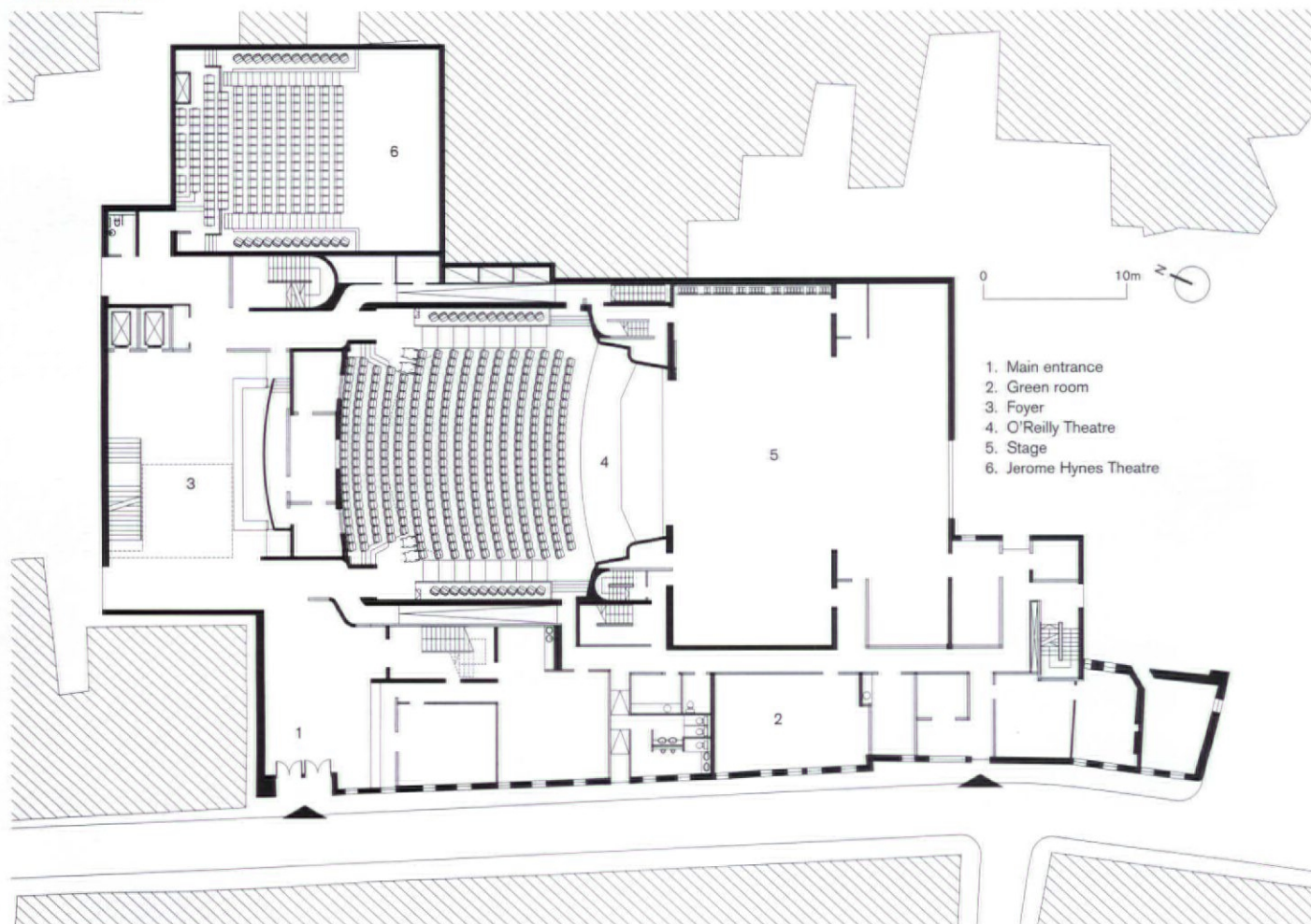
With the decision made and outline planning permission secured, the OPW broadened the design team. Arup was brought on board as engineer, OPW M&E appointed, and, perhaps most importantly, Keith Williams Architects was asked to join the team: the firm has carried out several public projects in Ireland and has extensive theatre experience, most significantly the Unicorn Theatre in Southwark, London. Williams and the OPW sat down to design the project, by that time only at Stage C.

Designing Wexford Opera House was like a game of Tetris. The client managed to acquire an adjacent printworks, but even the

extended footprint of the steeply sloping site was just 2,300m², with an irregular boundary and access for trucks from just one end. Into this, the architects have crammed volumes containing 7,235m² of facilities, including the 780-seat O'Reilly Theatre; the 175-seat black-box Jerome Hynes Theatre; an orchestra pit and flytower; extensive backstage and administration areas; several bars and social spaces; hospitality areas; and a box office and reception space. It's been quite a task, involving excavating into the bedrock to carve out the space for the black-box theatre and main-stage undercroft.

The journey through the building is well-managed and attractive, without ever quite reaching the realms of poetry. You enter through an opening in the rebuilt terrace of houses into a low-ceilinged reception space with a timber-lined box-office desk to your >>

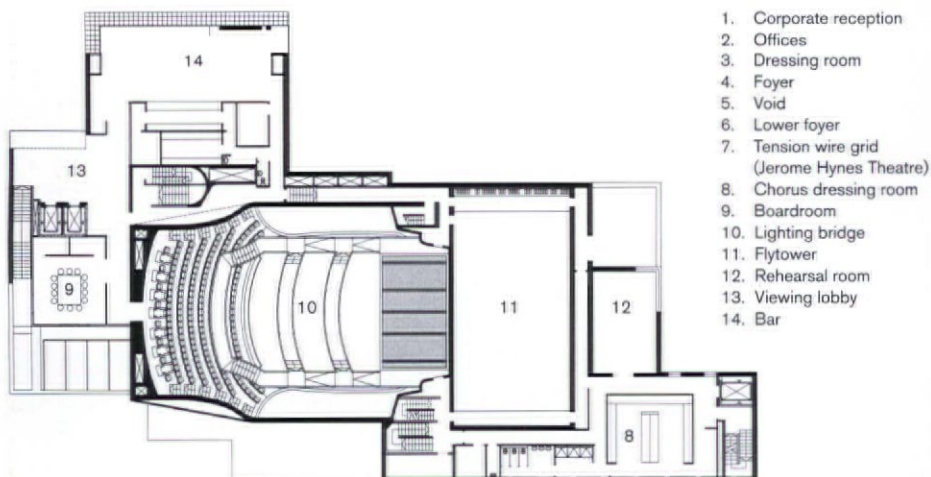
Ground-floor plan



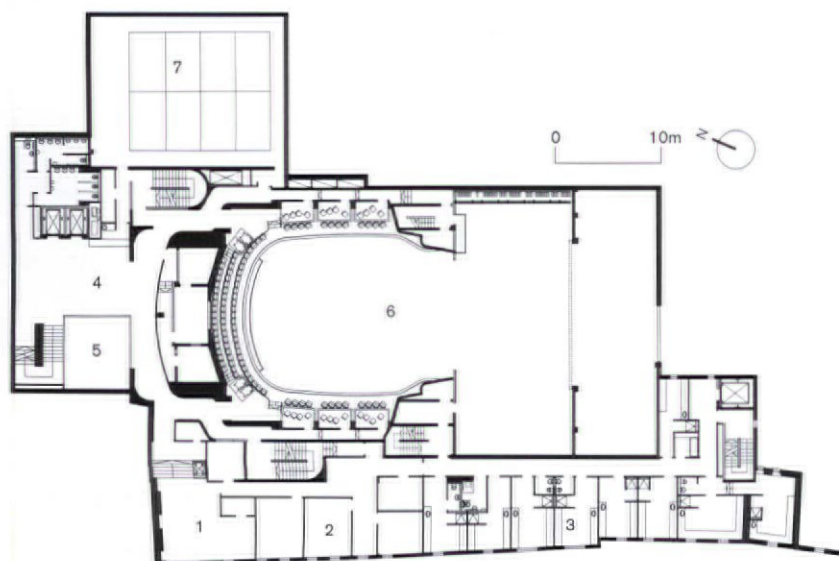
Designing Wexford Opera House was like a game of Tetris. The architects have crammed 7,235m² of facilities into a steeply sloping site of just 2,300m²



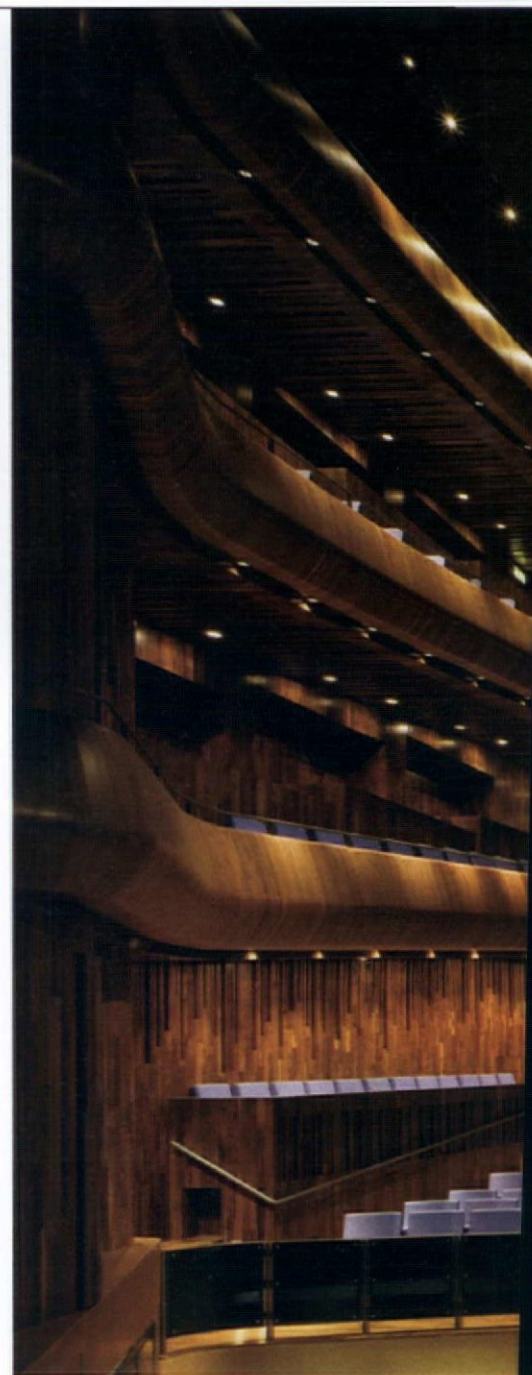
The skyline of the opera house, seen here from Ferrybank, across from Wexford



Fourth-floor plan



First-floor plan



The real pleasure of this building is the auditorium – and it's a shock when you enter it



right. Directly in front are large double doors, which will be kept open on performance nights. There is a timber nook just through the doors with a bronze bust of festival founder Tom Walsh, and beyond it to the left, the first social space of the opera house. This is a high atrium, with American black walnut balconies overlooking it and a staircase winding up one side. It's a great space, naturally lit from a large, north-facing window at the top of the atrium. I saw it in daylight, when the brightness of the expanse of white-render walls is dominant, but in the

evening I imagine that the timber takes on a luxurious richness befitting of pre-opera drinks. Climbing the stairs, there are bars on each floor, with the top two floors accommodating large bar spaces that have spectacular views across the estuary and out to sea. The need for economy of space means that all of these areas are also used for rehearsals and other functions.

The journey from the compressed entrance, through the high atrium, up the stairs and into the bar at the top is an enjoyable one, and fulfils the desire to create a place to see and be

seen. It takes the visitor from the small scale of the streets outside to the expansive scale of the sea view. The journey down to the lower black-box theatre is understandably more prosaic, but still, there are generous touches by the architect, such as good-sized waiting areas outside bathrooms and lifts, which should mean the theatre remains genuinely social rather than being taken over by circulation.

The real pleasure of this building is the main auditorium – and it's a shock when you enter it. As you never see the building from anywhere in the town, the sheer scale takes >>



you aback. In a horseshoe configuration (*à l'Italienne*), the theatre is also entirely lined with American black walnut – from floor to ceiling, on the fascias of the balconies, and on the boxes. This rich, dark timber dominates, and is rather finely made. Some of the accompanying metalwork is less so, and will be replaced. The timber lining is complemented by the lighting gantry on the ceiling, which is a handsome black object, finely modelled and belying its prosaic use.

Keith Williams is an architect who pays attention to detail, and here it pays off. The auditorium is a fantastic achievement. There are some cosmetic similarities to Hopkins' Glyndebourne Opera House in East Sussex (AJ 13.10.94), but I find Wexford much more satisfying. At Glyndebourne, the auditorium constantly reminds you that it is a kit of parts, but Wexford is a taut and modelled skin of timber, which distorts and shifts, but is always whole. The steeper lines of the balconies, ending beautifully as they turn toward the stage, are fabulous from every angle – especially from the stage. The intimacy is an achievement too, and the architects are rightly proud that, while the seating area is nearly double that of the Theatre Royal and the stage almost twice as big, the seats furthest from

Wexford is a taut skin of timber that distorts and shifts



Clockwise from top
Balconies clad in American black walnut overlook the main foyer; A high-level viewing gallery faces the Irish Sea; The first-floor foyer space

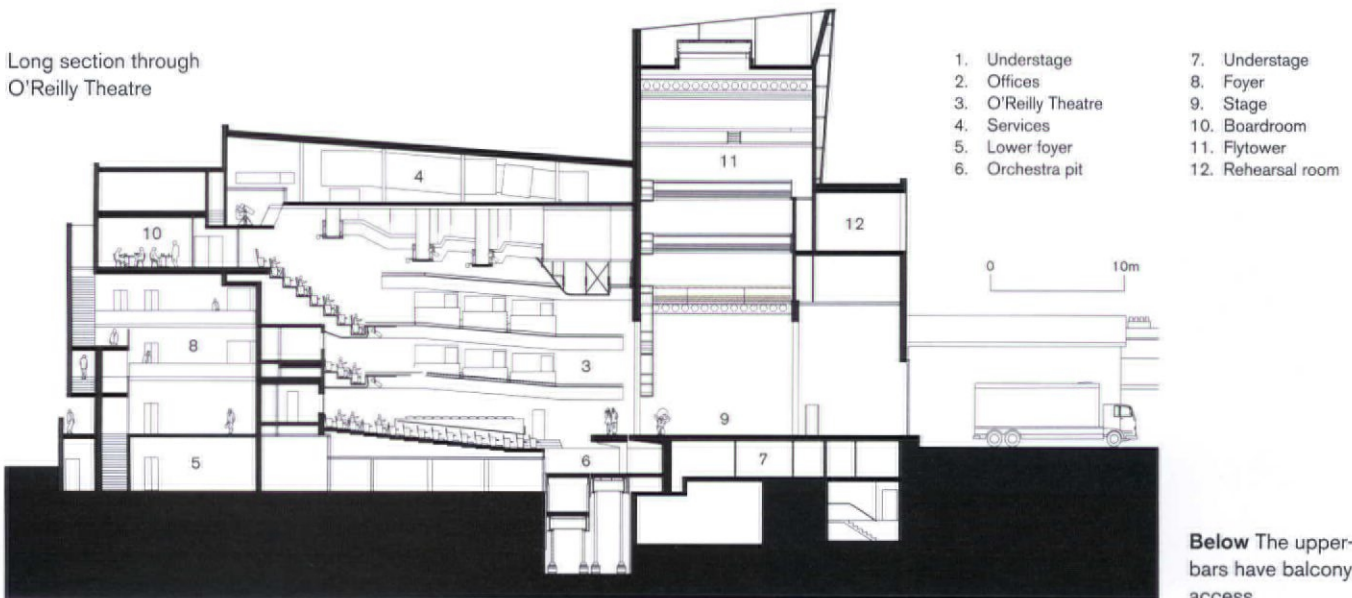


the stage are the same distance away as they were in the old theatre.

I've left the exterior of this building until last deliberately, because it's really quite difficult to get a view of it. The facade to the street is completely reconstructed; a piece of considered fakery that relates little to the activities within. From what I saw, the office spaces behind it are not brilliant, and despite the desire to retain the 'secret opera house' feeling of the previous theatre, you can't help feeling that an opportunity has been missed to supplant this piece of street with something better.

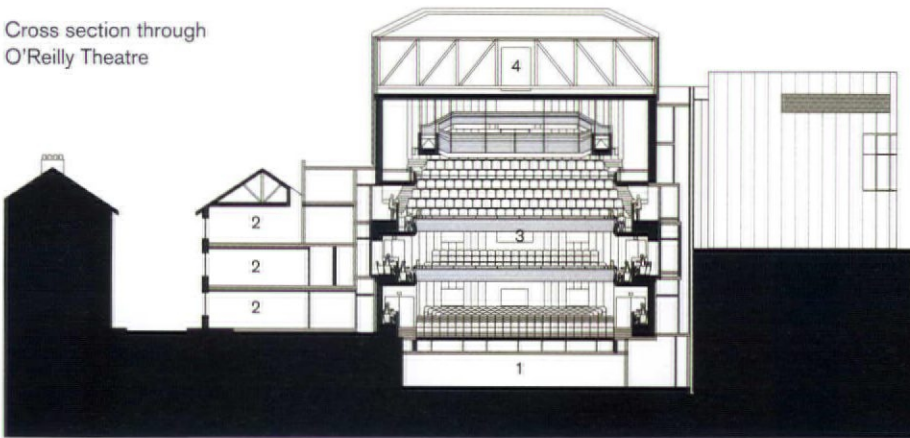
The larger volumes are only really visible from far away, with the best view from the middle of the harbour bridge. The most attractive of them is the pre-oxidised-copper-clad fly tower. The auditorium's exterior is clad in an industrial-looking profiled-steel

Long section through
O'Reilly Theatre



Below The upper-floor bars have balcony access

Cross section through
O'Reilly Theatre



skin, with the ancillary accommodation, including the bars with their panoramic windows, clad in white render and aluminium panels. They read as a collection of volumes rather than one form, and as such, take their place in the skyline forcefully, but without a very distinct identity.

This skyline and particularly the building's attitude to the street confirms my view that, like many public projects I have written about in Ireland, there is a certain lack of strategic thinking here. An opera house, like any cultural institution, can have a transformational effect on a town of less than 10,000 people. But here there is no masterplan, no public-realm strategy, and seemingly little thought of the impact of the opera house beyond its site boundary. The miserable car park that faces the opera house's loading bay is emblematic – it is astonishing that this hasn't profited from some

joined-up thinking during Wexford Opera House's five-year gestation. I don't blame the architect or client for that. This is a great project on its own terms. You just can't help but wonder what would have happened had this been part of a cultural strategy that could have benefited the town beyond the weeks of the opera festival.

I am not in a position to judge whether the new opera house will change the festival's atmosphere or indeed, lead it into a brave new future. But I can say that this small town now has a beautiful and unique auditorium. It's just a shame that Wexford couldn't have levered broader physical benefit from this fine public building. ■

See page 35 for a Wexford Opera House auditorium detail. For tickets to the Wexford Festival Opera, which opens today (16 October), visit www.wexfordopera.com

Start on site date July 2006

Contract duration 25 months

Gross internal floor area 7,235m²

Form of contract GDLA 82 with quantities

Total cost 33 million euros (£26 million)

Client Wexford Festival Opera

Architect Office of Public Works Architects and Keith Williams Architects

Structural engineer Arup

M&E engineer Office of Public Works M&E Engineering Services

Fire engineer Brendan Harty & Associates

Acoustician Arup Acoustics

Theatre consultant Carr & Angier

Cost consultant Nolan Ryan

Project manager Office of Public Works

Main contractor Cleary Doyle Contracting

Annual CO₂ emissions Not supplied



Experts estimate that a staggering 60% of the world's carbon emissions come from the built environment, clogging skies and heating the earth.



Revit® software, purpose built for BIM, along with leading analysis partners, give users the ability to predict a building's impact – including its energy consumption and waste – so they can design ways of reducing both.



Working from a digital model, users can assess a design's environmental impact, all before ground is even broken. Learn about Building Information Modelling at autodesk.co.uk/bim

**HOW BIM CAN HELP
REDUCE THIS BUILDING'S
CARBON FOOTPRINT –
BEFORE IT'S BUILT.**

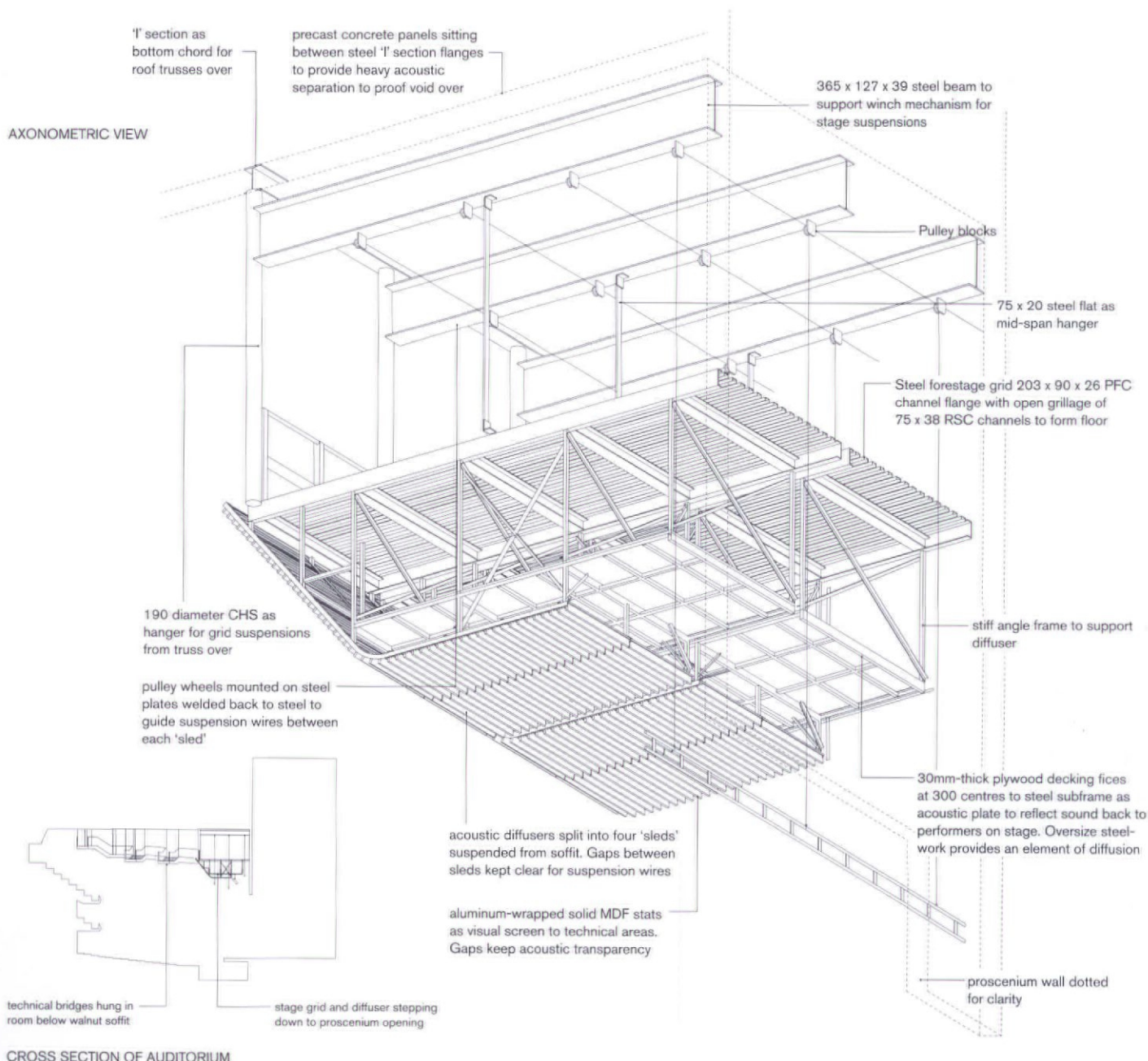


wind turbine design based on quietrevolution

Autodesk and Revit are registered trademarks or trademarks of Autodesk, Inc., in the USA and/or other countries. All other brand names, product names, or trademarks belong to their respective holders. Autodesk reserves the right to alter product offerings and specifications at any time without notice, and is not responsible for typographical or graphical errors that may appear in this document. ©2008 Autodesk, Inc. All rights reserved.

In this section Nissen Adams' supersized lightbulbs // Big Fish Little Fish // Glasgow tower blocks in full colour

Technical & Practice



CROSS SECTION OF AUDITORIUM

WEXFORD OPERA HOUSE

Office of Public Works Architects
and Keith Williams Architects

Sound diffuser

This is a detail of the technical area that sits in front of the proscenium, above the orchestra pit, from which the company can suspend lights and props. The assembly needs to satisfy complex theatrical, acoustic and architectural criteria.

It is split into three physical

elements. First, as part of the structural frame, the suspended steel grid structure is designed to carry high loads that can be safely suspended from the roof and moved up and down on pulleys. Second, a solid, horizontal plate with appropriate acoustic mass and diffusive properties directs

sound back down to the stage. Finally, an acoustically transparent veil, formed of metal-faced slats, conceals the grid structure and provides a visual step down to the proscenium opening when viewed by the audience.

Richard Brown, Keith Williams Architects

BLOWN-UP BULBS

Nissen Adams supersized these luminaires for an office courtyard. By *Kaye Alexander*

Nissen Adams has designed a £20,000 lighting installation for an office refurbishment on Bowling Green Lane, London, for The Rathbone Trust. The practice has created 40 oversized luminaire bulbs, which will be suspended in a 20m-high internal courtyard.

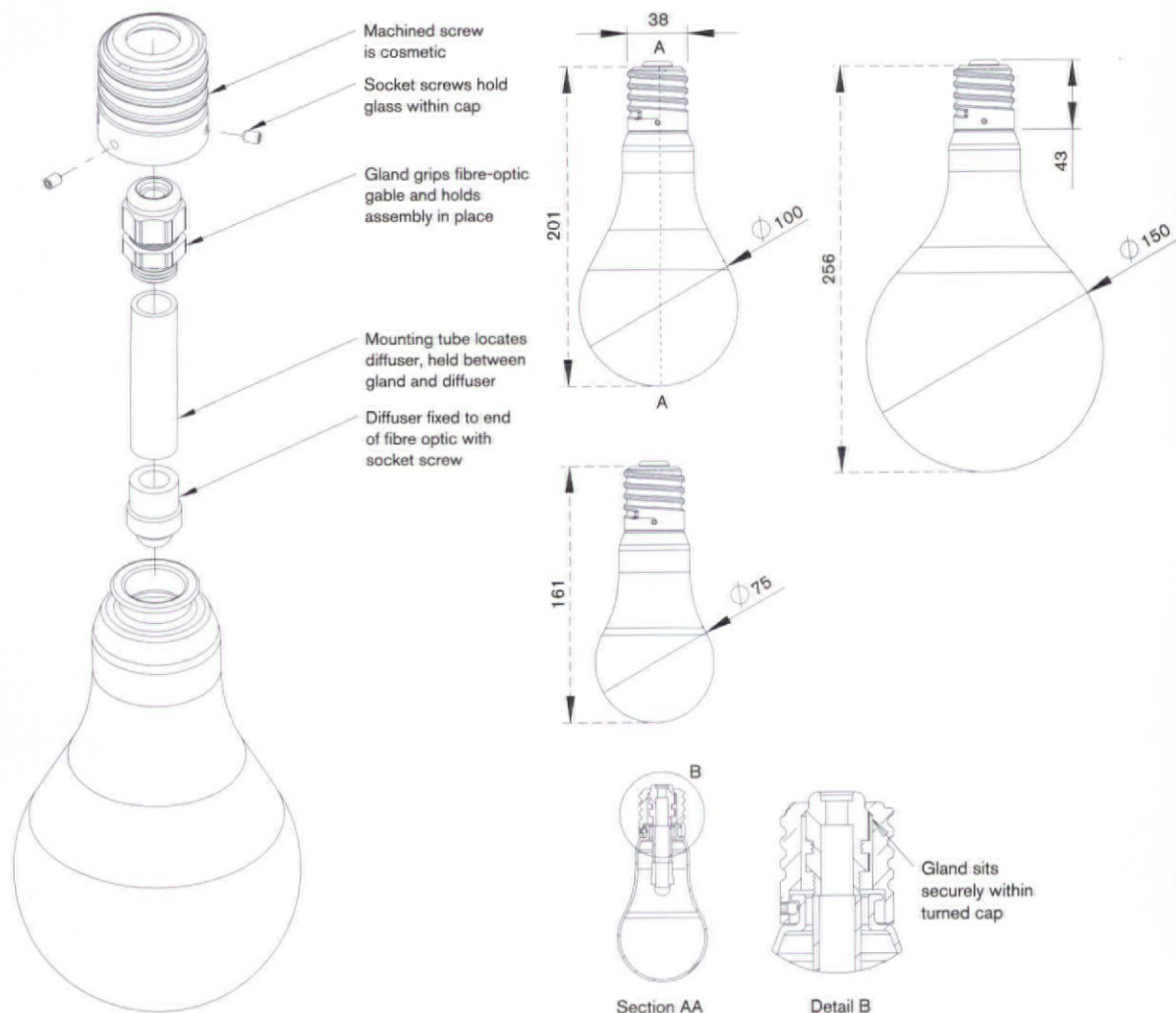
It took eight months for Nissen Adams to finalise the

design and find a cost-effective manufacturing method (*detailed far right*), which was provided by Aimer Products, a firm that uses standard glass products (blanks) to create unique pieces. Light Projects, a design, manufacture and supply firm, managed the prototyping process.

The project – designed with

consultant Zerlina Hughes (who formed lighting-design practice ZNA with Nissen Adams in 2005) – demonstrates that bespoke lighting can be an affordable solution, especially when the process or design can be adapted for future projects.

The refurbishment is due to complete in August next year.

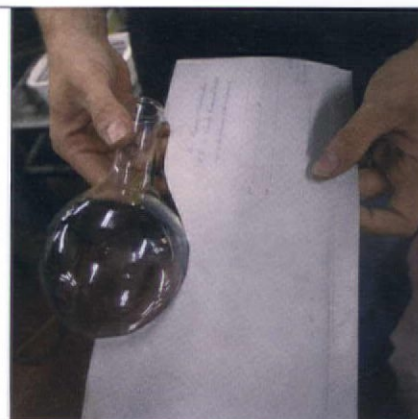




Nissen Adams' 40 extra-large luminaires will hang in the 20m-high internal courtyard of this £5.5 million office refurbishment

STANDARD BLANKS

The standard blanks used by Aimer Products are made in the Czech Republic, with the smallest using a 250ml flask (*pictured*). Despite their varying sizes, all the blanks have the same neck width. This means the same cap and fixing method (by Light Projects) can be used for all, which would have been difficult with traditional glass-blowing techniques.



MANIPULATION

The blank is clamped and heated with a torch to sculpt it into the correct shape, following a template. The glassworker wears blue tinted goggles, which cut out the yellow light so they can see how the heat is affecting the glass. The glassworker continually blows air into the flask to maintain its volume.



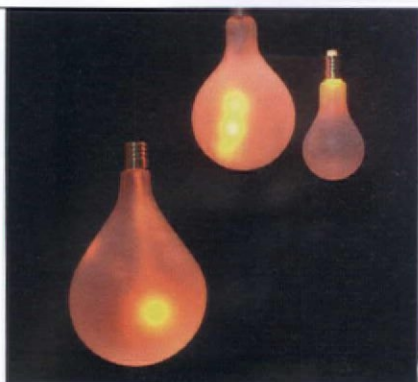
FINISHING

To relieve the stresses caused by direct heating, the glass is placed in an oven for four hours and heated to a temperature of 565°C. This brings all the material to up to the same temperature. The glass is then cooled overnight, and sandblasted by hand in the morning; a process that takes less than 10 minutes.



TESTING

When the first prototypes were tested (*pictured*), Nissen Adams discovered that a special gland was needed to hold the Roblon 4.5mm-diameter fibre-optic cable vertically within the luminaire. Using fibre optics reduces the source of light to a single halide projector, which will be easily accessible for maintenance.



Big Fish Little Fish

Glenn Jeffrey of Jonathan Hendry Architects says goodbye to the AJ's Little Fish

It's a strange day today. I'm writing this column feeling a bit worse for wear after last night's shenanigans at the pub – it was my leaving drinks with Jonathan Hendry Architects.

The economic doom and gloom, high energy bills and high taxation have forced my hand. Coupled with an Australian wife and three of the wettest UK summers on record, suddenly it makes sense for us to go in search of warmer climes. Next week, we will start our new lives in Singapore working for a Big Fish.

I've had a fantastic time working alongside the Little Fish, though it hasn't always been easy. Jonathan has had, among other things, death threats to deal with (Astragal, AJ 17.07.08), but he has bounced back and grown serious, piranha-type teeth. Just when we thought things would get quieter, we're fortunate enough to be getting stuck into four sizeable local projects.

The practice is also developing in other directions. Now, older and wiser, the Little Fish is going back to school – to teach. It's something we're both interested in. It gives us the opportunity to discuss architecture without the constraints of costs and planning. This tends to cross over to the live projects in the office and, more critically, gets the staff debating projects on the drawing board.

So, it's onwards and upwards for the Little Fish. I will be watching with great interest to see whether he turns into Jaws!



PETER SMITH LIGHTS UP DOOMED GLASGOW BLOCKS

Architect Peter Smith has designed *Multicolours*, a lighting project celebrating Glasgow's residential tower blocks, more than 50 of which are due for demolition in the next decade. For two weeks in January, the east facade of the largest of the Red Road blocks in north-east Glasgow will be illuminated to create a giant, multimedia screen.

Designed by Sam Bunton and Associates for Glasgow Corporation in 1962 and completed in 1971, the Red Road complex of eight 31-storey

towers is scheduled to be demolished next year.

'The changing light will re-inhabit each room and bring the flats to life once more, before they disappear forever,' says Smith, who is collaborating with lighting designer Nich Smith on the project.

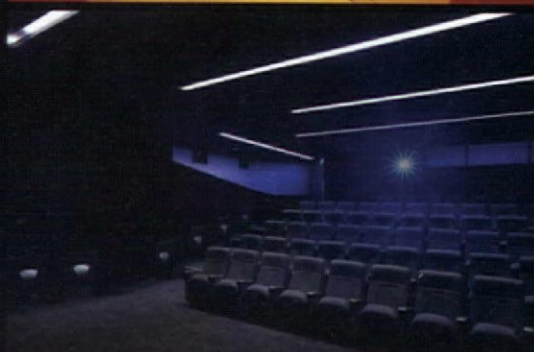
Lamps composed of 52 RGB LEDs will be placed in all 690 east-facing rooms and pointed towards the windows. Each cluster will be controlled by computer to combine varying amounts of red, green and blue

light. This will produce a full colour spectrum (*above*).

Multimedia software e:cue will process signals, such as radio waves and sound, and relay them from an on-site control room to the lamps via CAT 5 DMX cables to create a striking display of patterns, text and images on the facade.

For more information, visit www.multicolours.co.uk and see Peter Smith's Glasgow lighting project *Highlights 2004* at WWW.ARCHITECTSJOURNAL.CO.UK

 **DELTALIGHT[®]**
pure lighting **pleasure.**



0870 757 7087
design@deltalight.co.uk
www.deltalight.co.uk

interbuild
26th - 30th October **08**

THE ARCHITECTS'

AHMM Architects presents:

FORUM

ALLFORD
HALL
MONAGHAN
MORRIS



Westminster Academy - How to Build an Exemplar School

Paul Monaghan will describe the process of designing and building Westminster Academy which has been shortlisted for this year's Stirling Prize and RIBA Sorrell Foundation School Building of the Year.

Tuesday 28th October 11am.

The Architects' Forum in association with:



RIBA

THE ARCHITECTURAL
REVIEW



www.interbuild.com

**SAVE
£20**

register for free in advance

visit **WWW.INTERBUILD.COM** or text* **INTERBUILD** to 80800



Birmingham NEC 26th - 30th October 2008

*Free text service

In this section // *Koolhaas HouseLife* // Denton Corker
Marshall book // Back Issues // Critic's Choice // Riveane
Neuenschwander // Ryoji Ikeda // 5 Things To Do

The Critics



Still from *Koolhaas HouseLife*. The film's UK premier was hosted by the Architecture Foundation at the Barbican Gallery on 24 September

FILM

Domestic bliss

A documentary brings Rem Koolhaas' Maison à Bordeaux to life through the eyes of its cleaner, Guadalupe Acedo, writes Otilia Portillo Padua

Koolhaas HouseLife. Directed by Ila Beka and Louise Lemoine and produced by Beka Films. 58 minutes. Available on DVD from www.koolhaashouselife.com

Rem Koolhaas, when interviewed about documentary film *Koolhaas HouseLife*, put it this way: 'Two systems are colliding here: the platonic conception of cleaning and the platonic idea of architecture.'

Directed by Ila Beka and Louise Lemoine,

Koolhaas HouseLife visits the Maison à Bordeaux (1998), one of the most iconic buildings by Koolhaas' practice, the Office for Metropolitan Architecture (OMA). The film sees the building through the daily life of its cleaner, Guadalupe Acedo, as she struggles to

find ways to clean this sophisticated, but rather impractical piece of architecture.

The documentary's 24 chapters each refer to architectural features: staircases, windows, curtains, slopes and ingenious mechanisms such as the open lift that moves between >>

Continued from page 41

the three floors. Some chapters are accompanied by the music of Strauss, which, as in Stanley Kubrick's 1968 film *2001: A Space Odyssey*, accentuates choreography and movement. The opening scene, set to Strauss' *Accélérations*, shows Acedo with hoover in hand, standing on the building's 'elevator platform' as it moves, making the place seem more like a spacecraft than a house.

The Maison à Bordeaux, completed in 1998 and now inhabited by the anonymous 'Madame', was originally designed for a client in a wheelchair, hence technology such as rotating walls, automated windows and lifting floors. The house is now a local historic monument. At one point in the film, a group responsible for its preservation checks for leaks and finds water gushing through the wall on to the television – a problem temporarily resolved by Acedo with a series of buckets. In another moment, Acedo struggles with the structural notion of the building. 'The house hangs,' she claims, pointing at its glass walls. 'It is supported by nothing. I wonder whether it will eventually fall.'

It is the polarity between the practicalities of cleaning and the idealised notion of design that makes this film a pleasure to watch. Both ideologies work in reciprocity and coexist in the everyday life of an architectural icon. The house reveals Acedo's charm, and it is through her humour and humanity that the building is brought alive as a character in the film.

Acedo may not be the most glamorous occupant, but, in Koolhaas' words, she 'stabilises the image', humanising its 'seemingly flawless' architecture. 'I would have used more colour in this house,' says Acedo. 'It's too grey. Grey is for my grave.' ■

Otilia Portillo Padua is a filmmaker and architect

Resume: A squeaky-clean critique of Koolhaas' Maison à Bordeaux



BOOK

Aussie rules abroad

Gordon Murray reflects on a polished collection from his former collaborator, Stirling Prize-shortlisted Australian practice Denton Corker Marshall

Non-Fictional Narratives: Denton Corker Marshall. By Leon Van Schaik. Birkhäuser, 2008, 293pp, £46.90

A vivid memory from 10 years ago: a newspaper photograph shows Scotland's late First Minister, Donald Dewar, holding open Deyan Sudjic's *Blueprint* special on the Australian Embassy in Tokyo. The building was completed in 1992 by Denton Corker Marshall (DCM), which was at that time working with us, Gordon Murray + Alan Dunlop Architects, on the 1998 competition for the new Scottish Parliament. It was this photograph that suggested to us that we might have just made the shortlist.

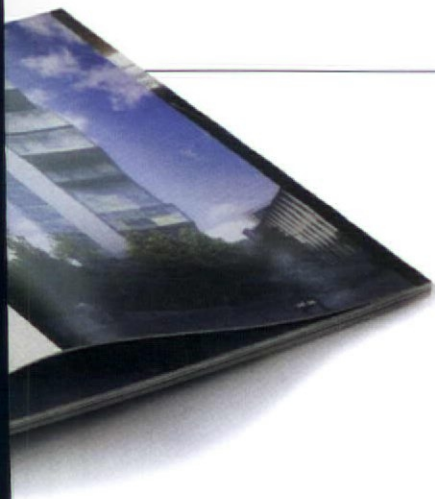
The rest, as they say, is well-documented history – we lost out to Enric Miralles. For John Denton, Bill Corker and Barrie Marshall, however, the Australian Embassy project was of greater significance than the Scottish Parliament. The embassy is mature architecture that is only vaguely European, not American, but manifestly Australian. Thinness (though not of ideas), lightness, exposed metal structure and surfaces compound the almost transient architecture. The nomadic steel canvas and

trademark yellow poles of Monash University School of Art and Design (1999) in Victoria, Australia, epitomise this lightness.

The years up to the end of the 20th century heralded the completion of some of DCM's most significant buildings. The firm does great public space – the Aboriginal totems outside its Museum of Sydney (1995) are a successful attenuator of scale between street and the Governor Phillip Tower (1993), DCM's best tall building. Its unsuccessful Melbourne Federation Square competition entry (1997) also played to its public-space strengths, but the choice of LAB Architecture as winners signified something more important: a shift in Australian Architecture – was DCM losing its touch?

Sophisticated documentation of their projects has long been a feature of DCM, in the same way that connections with Monash University and the Royal Melbourne Institute of Technology have enabled critical appraisals. Particularly through the writings of Haig Beck





and Leon Van Schaik, author of *Non-Fictional Narratives*, DCM has been positioned in the appropriate slot in the history of post-war Australian, and perhaps global, architecture.

The practice's oeuvre dominates the western rim of the Pacific, from Melbourne to Seoul, taking in Jakarta, Hanoi, Hong Kong, Tokyo and Beijing along the way. The office in

The Australian Embassy in Tokyo is mature architecture that is vaguely European, but manifestly Australian

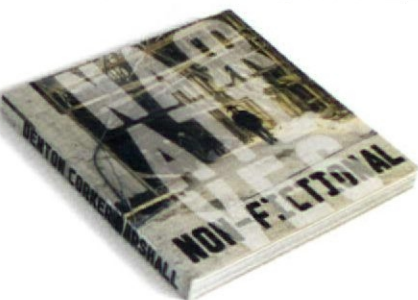
London has established itself as a significant European base for the practice.

Over 70 of *Non-Fictional Narratives'* 300 pages are devoted to just two projects: Manchester Civil Justice Centre and the Wilson House in the Yarra Valley, near Melbourne (2007). This project is at the other end of the spectrum in scale and typology. It has a great aesthetic, beautifully executed; as if a cantilevered box has been removed from the civil courts building.

Previous DCM books read like sketchbooks, bursting with ideas. This volume reads less like work in progress and more like the end of the story. It could, however, suggest the beginning of a new era for the practice. I do hope so.

Resume: Denton Corker Marshall comes of age, but has it lost its mojo?

Gordon Murray is principal of Gordon Murray + Alan Dunlop Architects and head of school and professor in architecture and urban design at the University of Strathclyde

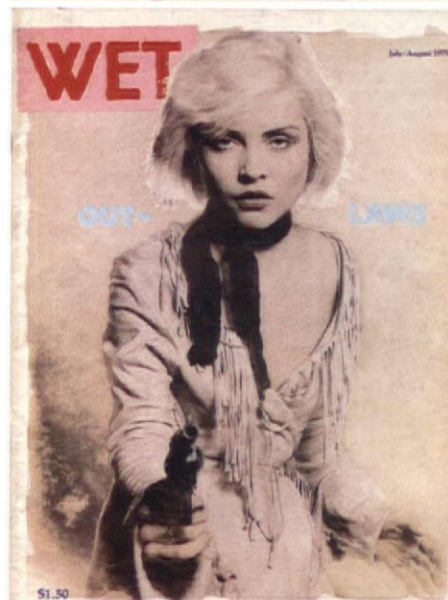


Back Issues *WET* was at the bleeding edge of 1970s culture, says **Steve Parnell**. And it featured a lot of nudity

WET: Gourmet Bathing and Beyond was an avant-garde bi-monthly punk magazine published by Leonard Koren, an architecture graduate from the University of California, Los Angeles. It was quite possibly the most extreme and certainly the most niche architectural magazine ever produced, often sailing close to the winds of taste. Nothing, it seems, was off limits. A letter in the July/August 1981 issue complains about a necrophilia piece in the March/April issue: 'You are certainly entitled to freedom of the press... And we are certainly entitled to not renew our subscription.'

WET first appeared in May 1976, and was made of two photocopied 28 x 43cm sheets folded into eight pages, with a print run of 600. By the time of its demise in December 1981, it had experimented with oversize issues, glossy paper and had reached 78 pages with Priscilla Presley on the cover. It featured food, fashion (with fantastic adverts), music (with the likes of Brian Eno and The Boomtown Rats), architecture (Frank Gehry in his corrugated-iron period), and always had some tenuous connection with water.

WET really highlights what the period stood for. Skateboarding and the city featured in 1979, 22 years before the Bartlett's Iain Borden wrote about it. Totally rad. The first few issues were an almost scientific investigation of the properties of water in relationship to humans, and the naked form featured abundantly. Contributors included artists Bob & Bob, Matt Groening (who would go on to create *The Simpsons*), Henry Miller, Howard Rheingold, and Michael Sorkin (now of Michael Sorkin Studio), who no longer seems to acknowledge his piece on 'Vegitecture' in the July/August 1979 issue. Sorkin interviewed the fabricated leading exponent of the so-called 'architecture minceur' movement: 'There's only one shape for a skyscraper and we think you know what it is.' I don't know, Michael – a gherkin?





Critic's Choice

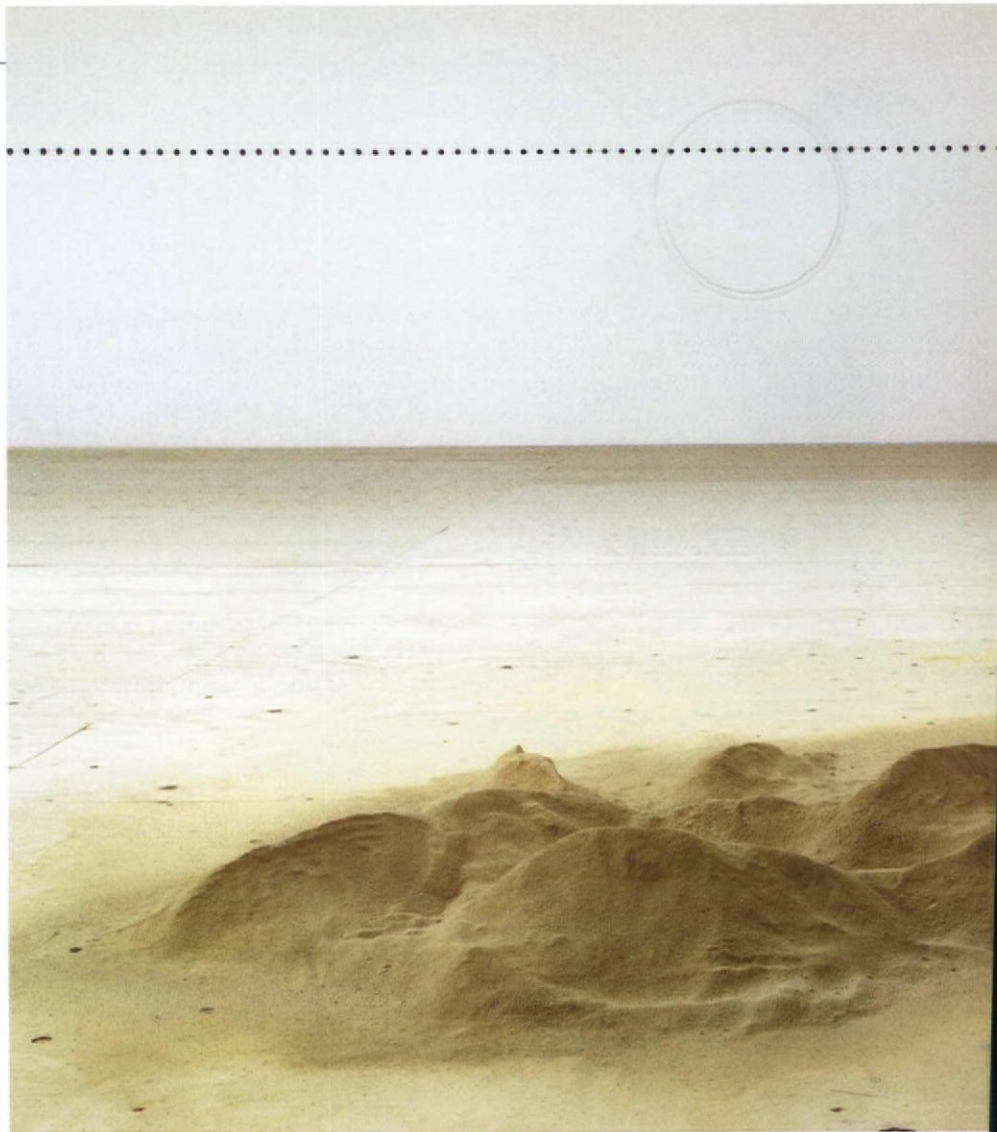
A book of landscape photos investigates its subjects' layered histories, says **Andrew Mead**

The first thing to say about the book *Memory and Transformation* (NAi Publishers, £28) is how disparate and intriguing its many images are. There are archive photographs in pale sepia tones alongside new ones in colour, and 17th-century paintings alongside sketches for new projects. One photo shows a town almost totally submerged in floodwater; another, a serene pastoral scene in which cows graze quietly (pictured below); a third, a motorway crammed with cars beneath a lowering sky. What these images have in common is that most man-made of landscapes, the Netherlands. This volume is a record of the first Apeldoorn International Triennial – an event that took place this summer at several venues in the Dutch province of Gelderland and which will, at three-year intervals in the future, continue to take landscape as its theme – but not in a parochial way, to judge from the contents of this book, despite an initial focus on the Netherlands.

A perception that 'landscapes are under pressure' is just as familiar here, and the credit crunch will only bring a brief respite. The essays in *Memory and Transformation* range from the macro to micro, from a planner's regional overview to the cultivation of a garden. Fundamental to them is historian Simon Schama's concept of 'the stratified landscape', or as a contributor to the book puts it: 'Each piece of land is a living archive.' Every site tells a story and the designer, whether landscape professional or architect, needs to listen.



HANS AARSMAN



EXHIBITION

*Man and nature battle in Rivane Neuenschwander's temporary installation, says **Oliver Basciano***

Suspension Point by Rivane Neuenschwander. Until 30 November at South London Gallery, Peckham Road, London SE5 8UH. www.southlondongallery.org

Rivane Neuenschwander's *Suspension Point* – a large-scale architectural alteration of South London Gallery that involves the installation of a temporary wood structure that divides the space horizontally into two floors – leads the viewer on a theoretical narrative back to the artist's home country of Brazil.

It's Raining Out There (*Lá for a está chovendo*), a sound recording of raindrops

hitting metal, fills the darkened lower floor. Two video projections can be seen through the forest of the installation's supporting beams. *Inventory of Small Deaths (Blow)* (2000) tracks a large bubble as it makes its way across a tropical landscape, seemingly never bursting. *Arabian Moons* (2008) consists of a film projection in which each blank frame has been perforated with a small hole.

On the upper level, full of natural light, the artist gives us a clue to the soundwork's origins by exhibiting a lone aluminum bowl. The bowl catches a regular drip of water from an overhanging water drop. This is combined with a neat line of drilled holes around the existing gallery wall; the resulting brick dust is piled to one side.

The structural setting seems solid at first: it is certainly a well-crafted and tightly realised built project. Yet the container, a recurring motif in Neuenschwander's work, and the relating soundwork suggest there might be a leak; a problem. The holes in the brickwork

Suspension Point by
Rivane Neuenschwander,
2008



and film seem to reaffirm this suspicion. At first so reassuring, suddenly the whole installation feels vulnerable. The fact that the real subject matter – be it the light contrast, the bubble or the water – is strikingly ephemeral, reaffirms this.

Neuenschwander's work constantly comes back to nature and the urbanite's relationship with it. At this show, the geographical heap of brickdust, the landscape in the bubble film, and the rain continue this very Brazilian concern. The artist's country has sprawling, heavily populated urban centres, which compete with the vastness of its rainforests. *Suspension Point* seems to be a warning that, despite what we may think, nature is in battle with humankind. And it's too early to say which side will conquer.

Resume: Nature fights back, and her tools are bubbles, sand and water drops
Oliver Basciano is press officer at the Architecture Foundation and writes on contemporary art for *ArtReview* and *Tank*

INSTALLATION

Crystal Bennes reviews sound artist Ryoji Ikeda's transformation of a Parisian skyscraper

Spectra [Paris] by Ryoji Ikeda. 4-5 October, Nuit Blanche, Montparnasse, Paris. tinyurl.com/3kxzc4

Paris may be the City of Light, but Ryoji Ikeda's blinding tower of light, *Spectra [Paris]*, elevates the cliché from banal to stratospheric. This new work by the Japanese artist was commissioned for Nuit Blanche, Paris' annual all-night contemporary arts festival.

By surrounding it on all four sides with light, Ikeda's initial intention was to make the city's 210m-tall Montparnasse Tower disappear. This proved a technical impossibility, but also a stroke of luck – the installation succeeds because of its visual comparison to the 59-storey tower, a building so unpopular that the construction of skyscrapers in the city centre was banned two years after its completion.

The work's 64 floodlights are arranged in an 8 x 8 formation, 2m apart, so that visitors can walk in between. The lights are accompanied by a matrix of speakers, which

broadcast a 30-minute looped pattern of sine waves of varying frequencies. The audio element transforms the ephemeral lights into an altogether more physical sensation: an aural skin for floodlit bones. It's a sublime experience. The lights and sounds teeter precariously between sensory pleasure and pain: the high-pitched frequencies are sometimes unbearable and the lights too bright to look at directly.

Had *Spectra [Paris]* been near the Eiffel Tower, it would have been obvious and self-defeating; anywhere else, and it would have been operating in a vacuum. But Ikeda's installation renders the Montparnasse Tower stunning – no mean feat given it is one of the least attractive buildings in a very beautiful city.

Resume: Ikeda delivers a tower-de-force
Crystal Bennes is part-time editorial administrator at *The Architects' Journal*. She is studying for a PhD in Neo-Classicism in 18th-century France

5 THINGS TO DO THIS WEEK

1 *Deconstructing the Maze*

Enter the kitchen of the former Maze Prison to see this collaboration between documentary photographer Dara McGrath and Robinson McIlwaine Architects.

Until 26 October. Maze Prison, Long Kesh, Lisburn, Northern Ireland. www.belfastfestival.com

2 *Architecture in Scotland 2006-2008*

Visit this exhibition that examines regional identity through projects around the world.

Until 11 January 2009. The Lighthouse, 11 Mitchell Lane, Glasgow. www.thelighthouse.co.uk

3 *Frieze Art Fair*

Join oligarchs and art-lovers pounding the corridors at the Frieze Art Fair, or stay

outside and admire Caruso St John's temporary pavilion

Until 19 October. Regent's Park, London. www.seetickets.com/frieze

4 *Free Art Fair*

Get your hands on credit-crunch-friendly art at the Free Art Fair.

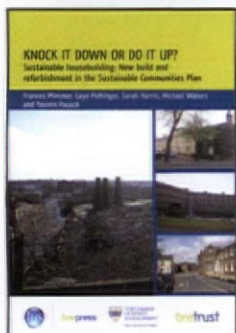
Until 19 October. 14, 19, 21 New Quebec Street and 5, 8, 16 Seymour Place, Portman Village, London W1H. www.freeartfair.com

5 *Worldmapper.org*

Browse unfamiliar world maps created by digitally modifying the size of countries according to assorted demographic factors. www.worldmapper.org

Guides for sustainable building

The latest BRE titles



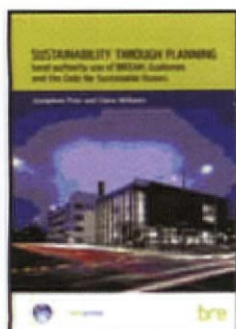
Knock it down or do it up?

Francis Plimmer, Gaye Pottinger, Sarah Harris, Michael Waters and Yasmin Pocock

Sustainable house building: New build and refurbishment in the Sustainable Communities Plan
Deciding how best to regenerate rundown urban areas and create sustainable communities therefore

demands comparisons between the relative advantages of the two approaches to housing renewal: knock it down or do it up? This report by the College of Estate Management, sponsored by BRE Trust, investigated the responses to this question by private and social housing developers and their professional advisers.

IHS BRE Press, FB16, July 2008 978-1-84806-020-3, 60pp, Paperback, **£40**



Sustainability through planning

Josephine Prior and Claire Williams
Local authority use of BREEAM, EcoHomes and the Code for Sustainable Homes

A guide through the maze of planning legislation and policies that influence the achievement of sustainability targets. Shows how BREEAM,

EcoHomes and the Code for Sustainable Homes are being used by local authorities to deliver their sustainable development objectives through the planning system. It includes eight case studies from local authorities.

IHS BRE Press, BR498, May 2008, 978-1-84806-028-9, 48pp, paperback, **£35**



Insulation of timber-frame construction

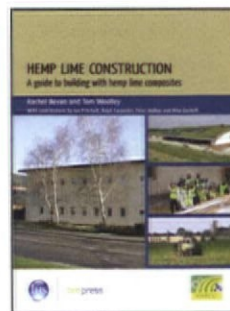
Sean Doran

This Special Digest describes timber-frame wall construction solutions that are capable of achieving very high insulation levels using existing technologies; in some cases, wall U-values as low as 0.13 W/m²K are achieved

Timber-frame insulation solutions

lend themselves to going significantly beyond the thermal performance requirements of current building regulations, with the potential to address the future aim of zero-carbon housing. This Digest is written for all those involved in specifying or assessing designs, including timber-frame manufacturers, designers, architects and housebuilders.

IHS BRE Press, SD7, Sept 2008, 978-1-84806-060-9, 20pp, **£22.50**



Hemp Lime construction

Rachel Bevan and Tom Woolley

Hemp lime is a composite construction material that can be used for walls, insulation of roofs and floors and as part of timber-framed buildings.

It provides very good thermal and acoustic performance, and offers a genuinely zero-carbon contribution to sustainable construction. It is fully illustrated and

includes case studies and design details, and explains how the use of hemp-based material can capture and store carbon dioxide in the fabric of buildings. The guide is full of practical information on materials, design and construction and is the output from a Defra-funded study commissioned by the National Non-Food Crops Centre.

IHS BRE Press, EP85, Aug 2008, 978-1-84806-033-3, 124 pp, paperback, Price **£30**

The
Construction
Information
Service

If you are interested in our online product
The Construction Information Service which
includes the above publications, please visit:
www.uk.ihs.com/tcis

IHS **nbs**
Information & Expertise
In Partnership



bre press

U673

IHS BRE Press

t: +44 (0)1344 328038

e: brepres@ihs.com

f: +44 (0)1344 328005

www.ihsbrepres.com

bre

Respond to these panels at WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT
Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Christopher Shiel on 020 7728 4562.

Products

METAL TECHNOLOGY



AJ ENQUIRY 201

The entrance of the £5 million Pacific Quay office in Glasgow's emerging Digital Media Quarter has been built using the SSB system by Metal Technology. This achieves a three-storey, glass-to-glass bonded screen. Fabricator Fullex Architectural Aluminium worked with architect Cooper Cromar and contractor Muir Construction.

INTEGRATED DESIGN



AJ ENQUIRY 203

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

KALZIP



AJ ENQUIRY 205

Kalzip has supplied more than 5,000m of stucco-embossed aluminium standing-seam roofing for the £24 million Olympic-sized swimming pool complex, designed by S&P Architects – the centrepiece of Cardiff Bay's International Sports Village. With perforated liners and fabricated gutters, the single-plane roof area is resilient inside and out.

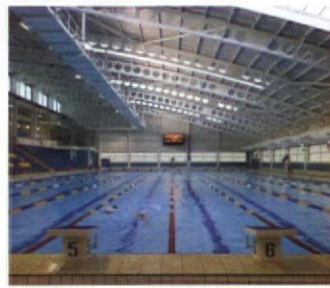
CORUS



AJ ENQUIRY 207

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.

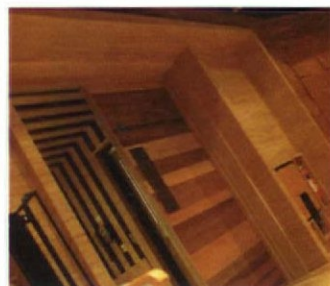
STOAKES SYSTEMS



AJ ENQUIRY 202

The Leeds Swimming and Diving Centre, designed by WM Saunders Partnership, has been constructed using Kalwall roofing supplied by Stoakes Systems. This diffuses daylight across the pool area, and provides a glare-free ambience. For more information, download the Kalwall pools and sports halls brochure from www.stoakes.co.uk

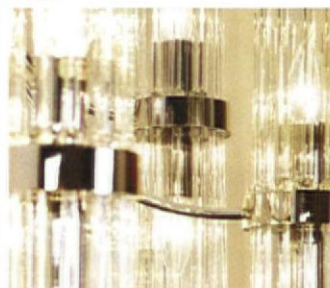
LEADERFLUSH SHAPLAND



AJ ENQUIRY 204

The Extended Performance range takes engineered flush doorsets to the highest levels of performance. It is fire resistant with good acoustics, and offers freedom of choice with styles, finishes and colours that match doorsets of other Leaderflush Shapland products, including the Designer range of flush doorsets.

SKL



AJ ENQUIRY 206

Hotel and restaurant lighting specialist SKL has launched the chrome Campanada chandelier. It incorporates nine tiered suspension arms that support two lamp-holders, each of which is surrounded by hand-made glass rods. Measuring 1,000mm high and 750mm wide, it uses 18 25W SES candle lamps to provide eye-catching illumination.

WEBER



AJ ENQUIRY 208

Weber has provided the modern facade bringing a fresh look to the traditional brick building of the Stratstone dealership of Aston Martin in Birmingham. Its external wall insulation system levels out the uneven surface depths of brickwork, and its acrylic-based finish ensures that colour continuity is maintained. Visit www.netweber.co.uk

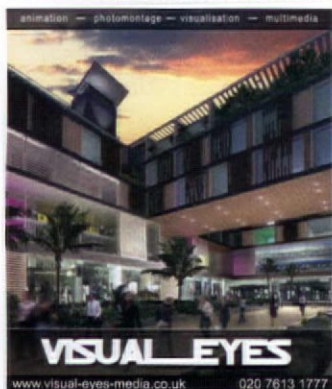
Classified

Classified enquiries
Christopher Shiel
T 020 7728 4562 F 020 7728 3888
E chris.shiel@emap.com

THE ARCHITECTS' JOURNAL
EMAP COMMUNICATIONS
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7EJ

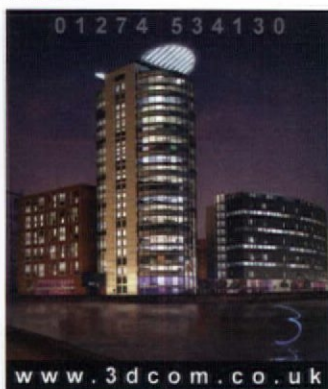
3D COMPUTER VISUALISATION

animation — photomontage — visualisation — multimedia



VISUAL EYES
www.visual-eyes-media.co.uk 020 7613 1777

01274 534130



www.3dcom.co.uk



the digital image co.
t 020 7613 5530 www.thedigitalimageco.com



FLIC DIGITAL
Architectural Visualisations

Hi-Res views
Photomontages
Fly-throughs
Animations

020 7324 9835
www.flicdigital.co.uk
studio@flicdigital.co.uk

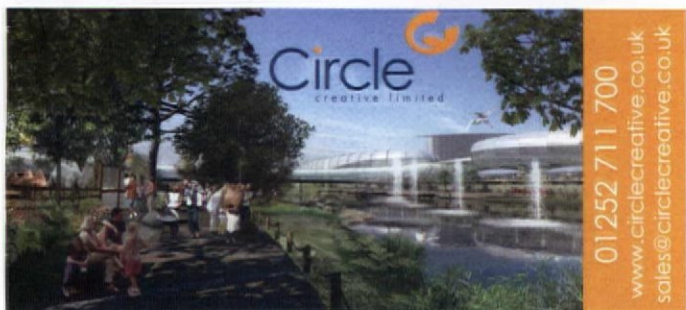


glass canvas
IMAGE FILM CREATION

www.glass-canvas.co.uk
Tel 020 7202 0270
info@glass-canvas.co.uk

handmade
image studios

www.handmadeimagestudios.com



Circle
creative limited

01252 711 700
www.circlecreative.co.uk
sales@circlecreative.co.uk


KITCHENS



HOWDENS
JOINERY CO.
MAKING SPACE MORE VALUABLE

Howdens supplies high quality kitchens and joinery products to trade professionals only.
Visit www.howdens.com

TRADE ACCOUNT HOLDERS ONLY




To advertise here please contact
Chris Shiel on

T: 020 7728 4562
F: 020 7728 3888
E: chris.shiel@emap.com

MAKE'S JUBILEE CAMPUS
The new architect Ken Shuttleworth's first
revival of the University of Nottingham's first
three 'tower' buildings - page 22

MODEL MAKERS



Sussex Modelmakers

It's our 21st year of providing
quality architectural models nationwide

02392 474 100 / peter@sxmod.co.uk
17, Manor Close, Havant. PO21 5SF

MODEL MAKERS



KANDOR
KANDOR MODELMAKERS

Tel 020 7251 6366
Fax 020 7608 3356
email: kandor@kandormodels.com
www.kandormodels.com



3DD

info@3dd.co.uk
www.3dd.co.uk



ESTABLISHED 1988
LONDON & KENT BASED STUDIOS
ARCHITECTURAL & PRODUCT MODELS
ENGINEERED TO THE HIGHEST STANDARDS
LARGE FORMAT CNC ROUTING
AND 3 AXIS MILLING SERVICE
MODEL MOVEMENT & STORAGE SERVICE

3DD LTD (London):
3 Marlow Workshops
Arnold Circus
London E2 7JN
t: +44 (0) 20 7739 7933
f: +44 (0) 20 7739 7195

3DD LTD (Kent):
Unit 11 Optima Park
Thames Road, Crayford
Kent DA1 4QX
t: +44 (0) 1322 558495
f: +44 (0) 1322 554345



COMBER
MODELMAKERS 020 8533 6592
LONDON • MAIDSTONE • INVERNESS

www.combermodels.com combermodels@btconnect.com



FLIC
MODELS

We are now in our cool new studio,
7a Macclesfield Road
London
EC1V 8AH

Architectural Models
Product Models
3D Computer Visualisations
Fly-throughs

020 7324 9830
www.flicmodels.co.uk



PIPERS
FOOKS

CONCEPT, PLANNING & MARKETING

FOR ALL YOUR MODELMAKING NEEDS,
CONTACT STEPHEN FOOKS.

PIPERS FOOKS LTD
UNIT 2, CAPEL CLOSE, LEACON RD,
ASHFORD, KENT TN23 4GY

01233 63 68 68
STUDIO@PIPERSFOOKS.COM
WWW.PIPERSFOOKS.COM



PIPERS

CONCEPT, PLANNING & MARKETING

FOR ALL YOUR MODELMAKING NEEDS,
CONTACT CARLOS SOUSA.

PIPERS MODELS LTD
27-35 BEVENDEN STREET,
LONDON N1 6BH

020 7250 0530
STUDIO@PIPERS.CO.UK
WWW.PIPERS.CO.UK



CHARTERED LAND SURVEYORS

LAND & BUILDING SOLUTIONS

FOR A RELIABLE SERVICE
AND ACCURATE SURVEYS

Services include;

- ☒ Topographical Surveys
- ☒ Floor Plans
- ☒ Elevations
- ☒ Sections
- ☒ Area Reports
- ☒ Lease Plans
- ☒ 3D Surveys



www.ngmsurveys.co.uk

mail@ngmsurveys.co.uk

Midlands

South

5 Williamson Court
2 Foundry Street
Worcester WR1 2BJ

2 Jeffries House
Jeffries Passage
Guildford GU1 4AP

T. 01905 233 81

T. 01483 854 740

Michael Gallie & Partners

Measured Building Surveyors

1 New Concordia Wharf, Mill Street, London SE1 2BB

T: 020-7394-1111 F: 020-7394-2499

THE ONLY CHARTERED SURVEY
PRACTICE SPECIALISING IN
MEASURED BUILDING SURVEY
FOR OVER 40 YEARS

E: enquiry@michaelgallie.co.uk W: www.michaelgallie.co.uk



Land & Measured Building Surveys
Established over 14 years

- Measured Building Surveys
- Setting Out
- Topographical Surveys
- GPS Surveys

3 Galena Road,
Hammersmith, London,
W6 0LT

Tel: 020 8741 4699

Fax: 020 8741 6442

email: info@metroplans.com

www.metroplans.com

KINGS

Land and Architectural Surveyors

FIRST CHOICE FOR ALL YOUR SURVEY NEEDS

- Topographical Surveys
- Measured Building Surveys
- Underground Utility Surveys
- Photogrammetry
- GPS Control Surveys
- Engineering/Setting Out Surveys
- River & Railway Surveys
- Boundary Disputes
- National Grid Qualified Staff
- AutoCAD Office Services

KingsLand Surveyors Limited

The Coach House, 24 Bridge Street

Leatherhead, Surrey KT22 8BX

Tel: 01372 362059 Fax: 01372 363059

Email: mail@kingslandsurveyors.co.uk

Web: www.kingslandsurveyors.co.uk



apr services

land, buildings and 3d laser scanning

mail@aprservices.net

www.aprservices.net

tel : 020 8449 9143

pointtools4rhino
drawing from clouds
with the power of rhino



POINTTOOLS VIEW

pointcloud & model viewer www.pointtools.com

callidus

specialist measured land and building surveys
professional surveys • professional service

- accurate
- on time
- to budget



t 020 8543 8884

e info@callidussurveys.co.uk

f 020 8543 6664

w www.callidussurveys.co.uk

CDM CO-ORDINATOR

WALTON CONSULTANCY UK LIMITED

Construction Consultants, CDM Co-ordinator

T: 01242 248131 M: 07802 839453 F: 0870 0512437

E: john@wcultd.com Full CDM service, Fire Risk Assessments,
Access Audits, SBEM calculations, PROMPT SERVICE nationwide



LAND & MEASURED BUILDING SURVEYS

UNDERTAKEN THROUGHOUT

THE UNITED KINGDOM

AND EUROPE



SITE AND TOPOGRAPHIC SURVEYS

FLOOR PLANS, ELEVATIONS AND SECTIONS

AREA SURVEYS FOR GIA AND NIA

BOUNDARY SURVEYS AND LEASE PLANS

DIMENSIONAL SURVEYS, SETTING OUT AND MONITORING

t. 020 7637 2930 f. 020 7637 2931

e. info@3sixtymeasurement.co.uk www.3sixtymeasurement.co.uk

a. Southbank House, Black Prince Road, London SE1 7SJ

RESPONSIVE DEDICATED FLEXIBLE PERSONABLE



THE UK'S ONLY 100% FULLY PAID FOR
ARCHITECTURAL WEEKLY

To advertise here please contact Chris Shiel on

T: 020 7728 4562 F: 020 7728 3888

E: chris.shiel@emap.com



Jobs

Display advertising
020 7728 4558
Recruitment advertising
020 7728 3823
Advertising fax number
020 7728 3888

Deadlines
Bookings/copy 5pm Monday
Artwork 12pm Tuesday
Cancellations 12pm Friday

Jobs enquiries
Kyra Willis 020 7728 3827
kyra.willis@emap.com
www.architectsjournal.co.uk

THE ARCHITECTS' JOURNAL
EMAP COMMUNICATIONS
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7EJ

Choose something better. Choose Derbyshire.

Architect - 2 Posts

DCC/08/9367

£30,598 - £33,291 per annum

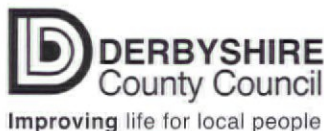
Chatsworth Hall, Matlock

Derbyshire is already an excellent-rated Council and is seeking to become even better. Dynamic, talented and dedicated people have put us where we are, and we're looking to recruit two Architects to join our busy and successful team. Our in-house Design team manages, together with framework partners and other consultants when necessary, the implementation of the Council's capital buildings works programme across all services amounting to some £40m - £60m per year. High quality design, excellent level of customer service and a commitment to providing environmentally efficient buildings on time and on budget are our key aims. ARB registration together with proven experience in the design of educational buildings, social care facilities, libraries and other community accommodation is essential. If you would like to join one of the best councils in the country with a proven track record in delivery of major capital projects then we want to hear from you.

Application packs for all vacancies are available online at
www.derbyshire.gov.uk/jobs
or from Call Derbyshire on 08 456 058 058

Closing date: 26 October 2008

We are an equal opportunities
employer welcoming applications
from everyone.



For all Derbyshire County Council vacancies see www.derbyshire.gov.uk



UNIVERSITY OF
BATH

Department of Architecture and Civil Engineering



Lecturer/Senior Lecturer/Reader in Architecture

£42,791 - £49,606 per annum for Senior

£34,793 - £41,545 per annum for Lecturer Level

Lecturer/Reader Level

Ref: 08SA388A

You will research and teach in architectural design, related to one of the Department's research themes listed below:

- History and Theory of Architecture and Urban Design.
- Natural Building Methods and Materials.
- Timber, Masonry and Concrete Structures.
- Conservation of Historic Buildings.
- Digital Computation and Design.
- Environmental Modelling and Sustainability.

The teaching duties of the post will be concerned with the successful Bath March (RIBA part two), with some lecturing at undergraduate level. Other duties will depend upon your background. You will also join the Research Unit or Centre relevant to their field and be expected to obtain funding and carry out and supervise research with relevance to one of the Department's areas of architectural research excellence.

You should hold a PhD and have some evidence of funded research and publication for appointment at Lecturer Grade, and an international reputation for research with strong evidence of grant capture for Senior Lecturer/Reader grade.

Due to the uniquely joint nature of the Department of Architecture and Civil Engineering, design ability of our students and graduates is at the forefront of teaching. You would be expected to contribute effectively in this regard, so that design experience and a broad outlook would be an advantage.

Informal enquiries about the post may be made to either Professor Vaughan Hart, Head of Department, 01225 386361, email: absvh@bath.ac.uk or Alex Wright, Head of the Architecture Group, 01225 386604, email: a.w.wright@bath.ac.uk

To find out more about us and apply online go to www.bath.ac.uk/jobs Alternatively, please email: jobs@bath.ac.uk or call 01225 386924 quoting the reference.

Closing date: 30 October 2008.

www.bath.ac.uk/jobs

ADRAN PRIFYRDD EIDDO A GWAITH

PEN BESAER

Cyf: 28HPW07/AJ

Lleolir yn Aberystwyth

POB-POC, SCP 36-41:

£28,919 - £33,291

Codiad Cyflog yn yr Arfaeth

o Ebrill 2008 ac yn amodol ar

Arfarnu Swyddi

37 awr yr wythnos

Dyddiad cau: 31 Hydref 2008

Am fwy o wybodaeth ynglŷn â'r swydd uchod, ewch i'n gwefan neu ffoniwch 01545 572017 gan ddyfynnu'r cyfeirnod.

www.ceredigion.gov.uk

Man pob swydd ac oherio swyddi dygus i gael adolygiad tîl a graddio.
Non teaching posts are subject to a pay and grading review.



Cyngor Sir
CEREDIGION
County Council

PRINCIPAL ARCHITECT

Ref: 28HPW07/AJ

Based in Aberystwyth

POB-POC, SCP 36-41:

£28,919 - £33,291

Pay Award Pending from April

2008 and subject to

Job Evaluation

37 hours per week

Closing date: 31 October 2008

For further information on the above post, visit our website or phone 01545 572017 quoting the reference.

RECRUITING? CALL US ON 020 7728 5838

Give me inspiration

Find that perfect job on the all new careersinconstruction.com

careers 
in construction



Rugby School

Estates Manager

Salary range £50,000-£55,000 plus benefits

Rugby School is a prestigious independent school set in 400 acres of Warwickshire countryside. We are seeking to recruit an experienced Estates Manager to direct our Estates Department. To succeed in the role you will need proven experience of strategic planning and development, managing major building projects, budget control and motivating and leading a large staff group as well as the ability to inspire confidence at all levels within the School.

The successful candidate will be RIBA qualified with a relevant first or higher degree.

For further details about the School please visit our website at www.rugbyschool.net To apply please telephone the Human Resources Department on 01788 556261 for an application pack and a detailed job description, or email HR@Rugbyschool.net

Please send completed applications, including a letter and application form and contact details of two referees, to the HR Manager, Rugby School, 10 Little Church Street, Rugby, CV21 3AW or email to HR@Rugbyschool.net

Closing date: 5 November 2008

*Rugby School is committed to safeguarding and promoting the welfare of children and young people and expects all staff and volunteers to share this commitment. The successful applicant will be required to undertake a criminal record check via the CRB.
Charity Registration Number 528752.*

CENTURION

www.centurion4jobs.com

Hong Kong, Shanghai

Associates, Architects - Transport / Rail Projects - £Excellent Pkgs

A truly global & international multi-disciplinary practice. They provide the design, expertise & management necessary to every stage of a project from inception to completion. With new & challenging Transport & Rail commissions in the Far East, several key positions are now available to those who can lead & manage the design processes to the highest degree. To be based in Hong Kong, Vietnam, Shanghai or Macau. A minimum two years experience in the transport / rail sectors would be advantageous but not essential. A unique opportunity to live and work in some of the most vibrant and exciting cities in the world.

Ref: 1053 (Lee Walker)

Hotel Designer Associate Level West London £ Substantial salary
International design consultancy of architects, planners & engineers with offices in the UK, Europe, Middle East & China. Their exciting range of commissions span all sectors, reflecting the strength of their blue chip international client base. A excellent opportunity for a Hotel Designer has arisen to be involved on an array of projects from inception to completion. A background in a similar role would be desirable. Some overseas travel would be required on some occasions throughout the year.

Ref: 3787 (Phillip)

Director / Senior Associate Architect Kiev £Excellent Salary and Package
Internationally acclaimed design practice with offices in London, Germany and Eastern Europe. Renowned for their specialist design knowledge in the field of 5* Hotels, Resorts & the Commercial sectors. This is a truly outstanding opportunity for you to develop & enhance your long-term career & prospects. Experience working overseas & the ability to understand & speak Russian would be an advantage but not essential initial interviews will be held in London.

Ref: 3796 (Philip Maude)

Middle East / West London

Hospital Designer / Associate Level - £Excellent & Bens

International & respected design practice with offices in London, Far East & the Middle East. This is a truly outstanding opportunity for you to develop & enhance your long-term career & prospects. Experience of Hospital Design is essential. Based in the London office with regular trips to the Middle East.

Ref: 3797 (Philip Maude)

Tel: 01323 749200

jobs@centurion-recruitment.com



A Clerkenwell based job agency set up by Architects for Architects

bespoke

The high life!

£30,000 - £32,000 p.a. + benefits

A pioneering practice recognised for their iconic architecture are looking to appoint a recently qualified Architect to join their office in West London. The successful applicant will be working on a number of high end residential projects from RIBA stage D onwards so excellent job running & detailing skills are essential. Previous experience working on high budget residential projects will prove advantageous. This is an amazing opportunity to work with an award winning practice on some breathtaking designs! AutoCAD essential, Rhino an advantage!

A fresh start!

£80,000 tax free + excellent relocation package

An international design & consultancy practice based in Dubai are looking to appoint a Design Services Manager to lead their Design Review Team. The successful applicant will be contributing to a wide range of projects located throughout the UAE from detailing stage to completion. A good level of technical & detailing skills are crucial. This is a fantastic opportunity to start afresh in an exciting part of the world!

Head of education!

£40,000 - £55,000 p.a. + benefits

A London based practice with offices throughout the UK are currently looking to appoint a talented Architect to head up their nationwide education sector. Successful candidates will have flawless delivery skills & be experienced with building contracts. Previous experience of working on college & education projects is a must. This is a fantastic opportunity to gain more responsibility & to act as the face of education! AutoCAD.

To view a comprehensive list of vacancies & to register with us please visit www.bespokecareers.com or call us on 0207 24 24 909.



Ian Martin. A plan to monarchise the design industry by Thriftmas

MONDAY. Meet Darcy the architecture critic for lunch. He's still reeling from the announcement of this year's Gurning Prize winner, which he failed to predict.

I mean, a housing estate? Since when is iconic architecture lived in? You don't see ghastly people in museums or libraries or dance centres or... Scottish Parliaments sitting around in their vests, watching ITV and spilling crumbs everywhere. Do you, Bauhaus? His absurd dachshund barks in agreement: arch, arch! They're in their matching Corb Retropective outfits today, Bauhaus looking preposterous in his miniature spectacles.

Darcy's having a dark night of the soul, as he not only misjudged the Gurning but now finds himself out of the financial meltdown loop. Alas, the worlds of international money-lending and architectural criticism are fast-moving and unpredictable. Darcy has returned from a weekend in Innsbruck to discover that every other architecture critic on the planet has invented a style name for the sort of buildings we're about to get.

His arch-nemesis, Travis Pemberley of the *Sunday Closure*, has already coined the phrase The New Frugalism. Other commentators talk of 'post-capitalist aneurism' and 'Britain's shitbuilding industry' and 'Recessionist' and 'Neo-Crashical'. Darcy will have to think of something.

TUESDAY. Knock at the door. It's an equerry in tailcoat and tights with a special delivery, an envelope embossed with the fleur-de-llys of the Prince of Wales. Inside is a single sheet of paper bearing a message in copperplate: 'r u coming 2 my Royal

Thinkabout on Thurs? 1 hopes 2 c u there. LOL HRH :-)

'Do you wish to text His Royal Highness back, sir?' murmurs a footman, who has materialised with a scribble pad and fountain pen. The Daimler's turning over, waiting. Sometimes I wonder if Charles really has a grip on the 21st century.

WEDNESDAY. Overhaul my political landscape, redesigning shareholders as taxpayers. It's going to be a long stretch from here until Thriftmas.

THURSDAY. To Highgate House for a slapstick day of teambuilding, brainstorming and global positioning. There are balloons all the way down the drive and cheery signs saying 'Welcome To It's A Royal Thinkabout! I'm sure this is the work of the irrepressible Snorty.

Yep. There she is, the Duchess, having a quick fag out by the herb garden, dressed in her *Kill Bill* one-piece and a fishing hat. 'Have you heard, darling? Silly bugger's refused to appear in *Dr Who*. I told him jokingly I thought that was a treasonable offence, but you know what he's like, banging on about ruddy doctors all the time. How the medical profession should end its reliance on modern drugs and return to more traditional heavy drinking et bloody cetera. Chop chop darling, they're just about to start in the library...' And with a cheery wave she's off.

HRH is in his thinking kilt, surrounded by acolytes from various professions. A generation on from his seminal Vision of Britain and still he's being ignored by everyone, so the idea is to raise his public profile with new

campaigns and 'issues'. By teatime, this is what's on the flip chart...

'Architects to stop designing Frankenstein Spaces. Gardeners to end obsession with decking/water features, re-learn ancient vegetable languages. Teachers in classroom to dispense Latin verbs/geography NOT run round countryside in army surplus clothing shouting at innocent people on horseback. Order more Greek salad/monuments.'

As I leave, Snorty's making that 'hey, whaddaya gonna do?' Sopranos gesture at everyone.

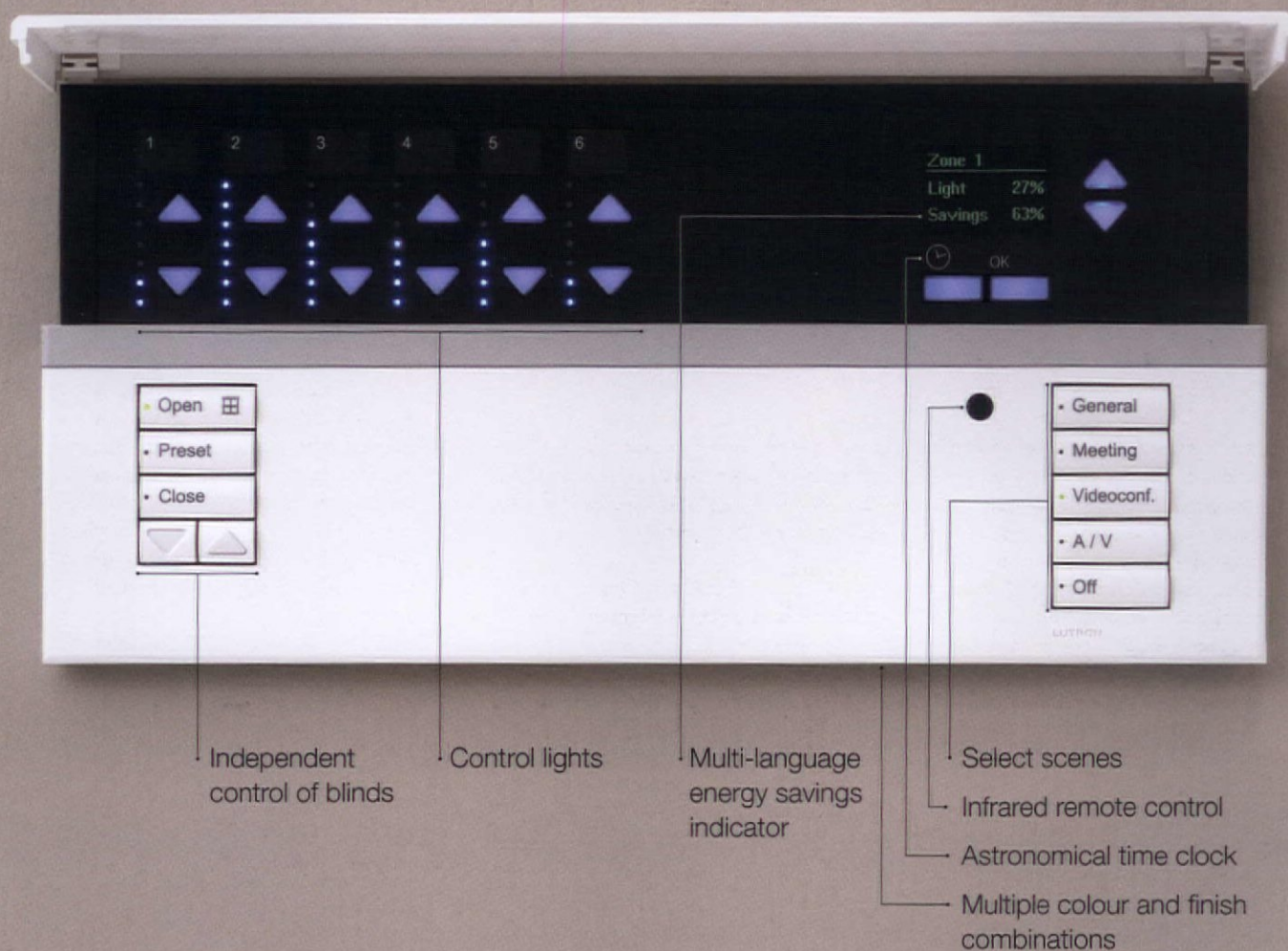
FRIDAY. Slow day, so just for the mischief send a note to Charles. If he wishes to assert his authority, why not 'bail out' the struggling RIPBA – which after all starts with the word 'Royal' – in a sort of 'monarchisation'?

SATURDAY. Charles very excited, but determined to be fair. 'Once I acquire the Institute, all architects will be welcome. And vetted on their merits...'

SUNDAY. News filtering in the recliner. Mostly rubbish. There's an exclusive interview with Charles in the *Sunday Polygraph*: 'My Revision For Britain'. He's calling for a national ID card scheme to be trialled with architects. Darcy's got a big piece in the *Creative on Sunday*: 'Why "Eco" Now Stands For "Economy"'. He and Bauhaus also pop up in a *Life & Style* feature on people who live with dachshunds. There's a picture of them 'sharing a joke about contemporary architecture'. Idiots.

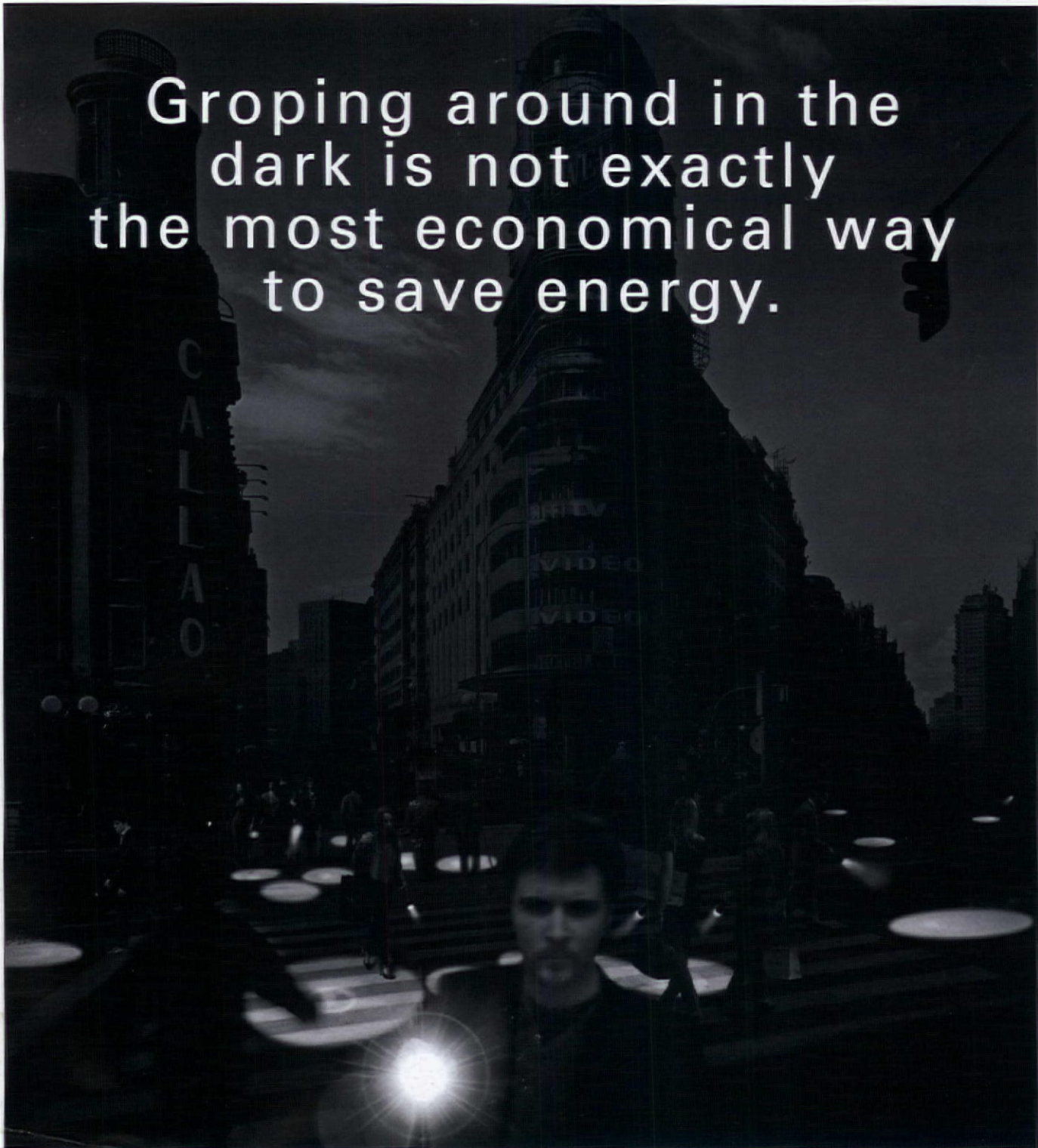
Introducing GRAFIK Eye® QS

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



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

Experience the power of GRAFIK Eye QS at www.lutron.com/qs



Groping around in the dark is not exactly the most economical way to save energy.

Where light is poor, the quality of life and productive efficiency suffer. To make more rational and profitable use of electricity (and reduce CO2 emissions), it is essential to illuminate better, not less. This is why iGuzzini have developed a whole series of devices that use high efficiency energy sources and optics that can be computer-linked to electric installation control systems. Such devices open the way to more intelligent energy usage.

To take an example close to home, the mayor of Recanati recently declared that the town had managed to slash its energy costs by 40% thanks to its new public lighting system. This was engineered by the lighting designer proposed by iGuzzini, sponsors of the project. Similar statements could be made by the mayors of New York, Paris, London, Melbourne or Shanghai, cities where iGuzzini habitually illuminates buildings and public byways. iguzzini.com, iGuzzini illuminazione spa, Italy.