

23.10.08

Technical & Practice
*LCE Architects' exemplar
school in Libya – p37*

American Dream
*How Arts and Architecture
magazine built the
Case Study Houses – p43*



FOUR COMPETITIONS BY CARUSO ST JOHN

The London practice's most exciting work yet – page 24



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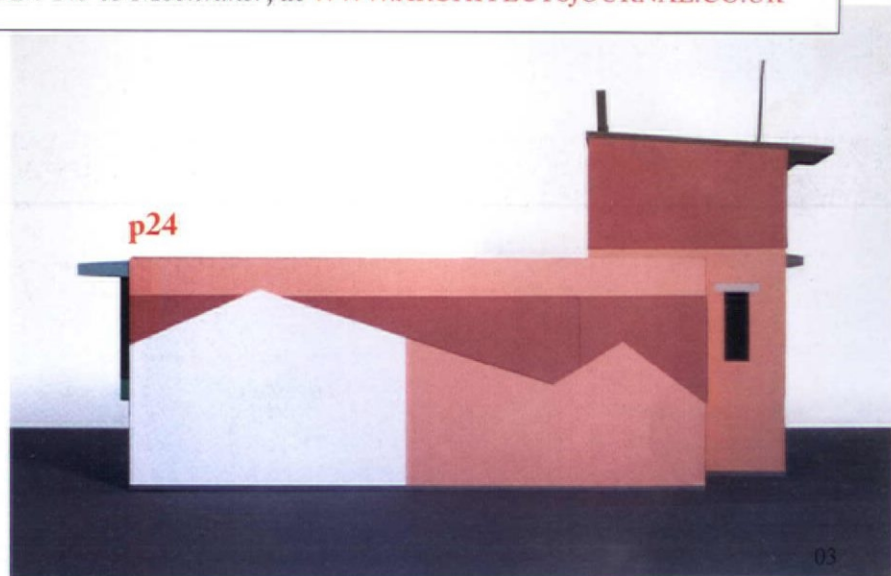
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ATHLETES' VILLAGE CLAIMS LATEST VICTIM

Penoyre & Prasad's health centre axed due to funding woes

Penoyre & Prasad Architects' proposed health centre for the London 2012 Olympics Athletes' Village has been shelved.

The project is the latest in a line of Athletes' Village schemes dropped due to funding difficulties, which saw the number of housing units scaled back from 4,200 to 3,300.

Developer Lend Lease is struggling to raise its share of the £1 billion needed to fund the village due to the current global financial crisis, and, according to an insider, the healthcare facilities will now be housed in a 'tempo-

rary building' during the Games.

The Olympic Delivery Authority (ODA) claimed 'no decision had been made' on the 'location and layout' of the health centre.

However, the AJ was previously told by Lend Lease that Penoyre & Prasad's building was to be situated opposite Allford Hall Monaghan Morris' proposed performing arts academy.

An ODA spokesman said: 'We are continuing to review the scope of the Olympic Village to ensure we only build what is necessary for the Games.

'Specialist healthcare facilities will be provided during the Games and the location and layout of these facilities are part of the ongoing review.'

It is understood permanent healthcare facilities will be provided at some stage as part of the Section 106 agreements.

Peter Welton, executive director of London Legacy 2020, said: 'We certainly don't want legacy options to be squeezed out due to the credit crunch. Our view is that people should be looking even more seriously at legacy in times like this.' *Richard Vaughan*

LUKEWARM WELCOME FOR GOVERNMENT SPENDING PLAN

The architecture profession has tentatively welcomed government proposals to spend its way out of the impending recession.

Earlier this week, Chancellor Alistair Darling announced proposals to 'reprioritise' public spending towards social housing and school and healthcare buildings.

It is understood that Darling will bring forward money from planned budgets for 2010-11.

But Noble Francis, economics director of the Construction Products Association, claimed the announcement may not be quite what it seems.

'Apart from social housing, the other areas of government spending in construction are areas that are expected to be buoyant anyway,' said Francis.

'Schools benefit from the Building Schools for the Future programme, worth £45 billion. And health has a range of new hospitals and clinics in the pipeline already. Firms on these frameworks will do well anyway, without the "reprioritisation".'

However, the government's plan to 'frontload' its three-year (2008-11) £8.4 billion budget for social housing has been welcomed by the industry.

A spokesman from Places for People, one of the country's leading housing associations, said: 'This should put housing associations in a stronger position to deliver houses and meet the affordable housing demand.'

'There has been a shift in the last 18 months, with housing >>

DCM RETURNS TO COURT Denton Corker Marshall has submitted plans for another major court building – this time in Birmingham. The practice, which missed out on this year's Stirling Prize with its Manchester Civil Justice Centre, has designed a 13-storey magistrates' court comprising 24 courtrooms. *Richard Waite*



THIS WEEK ON THE WEB

FOSTER'S CROSSRAIL STATION FAILS TO CONVINCE CABE

CABE is 'unconvinced' by Foster + Partners' designs for the new Crossrail station at Canary Wharf, London, according to the latest design review. The design watchdog says it is 'not confident' in the way the proposed park will serve the public, and claims the practice should reconsider the building's roof. The report reads: 'We acknowledge the architectural concept, but remain unconvinced that the proposal will enable the park to serve its function as a public amenity.'

MCASLAN SUBMITS VICTORIA SCHEME FOR PLANNING

John McAslan + Partners and developer Land Securities have submitted a planning application for the redevelopment of Wellington House in Victoria, central London. The application follows Land Sec's Victoria Transport Interchange submission, masterplanned by KPF Architects, and its Selborne House project by Pelli Clarke Pelli.

FRETTON AND CHIPPERFIELD FLY FLAG IN NORWAY

Tony Fretton has been named on an all-star shortlist to design the new Munch Museum in Oslo, Norway. The architect will battle fellow London-based practices Foreign Office Architects and Zaha Hadid Architects, as well as Heneghan Peng and global leading lights Tadao Ando and Sauerbruch Hutton. Meanwhile, David Chipperfield has been shortlisted for the Deichmanske Library on the neighbouring plot. He faces competition from Schmidt Hammer Lassen, Toyo Ito and homegrown practice Snøhetta.

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

WWW.ARCHITECTSJOURNAL.CO.UK

ALISTAIR DARLING'S SPENDING PLAN

- Darling could 'frontload' some of the government's £8.4 billion three-year (2008-2011) budget for social housing, to reinvigorate construction in the social-housing market.
- The government promises to fast-track the £45 billion Building Schools for the Future programme. But private sector funding is proving hard to secure.
- Darling hopes primary-care buildings will prop up the downturn in the construction industry. But many frameworks are secured with little or no work for smaller architects.

Continued from page 5

associations taking on an increasingly development-led role. But there also needs to be greater emphasis on innovative housing tenures. There are 30 different ways to buy a car – it should be the same for houses.'

Ben Derbyshire of HTA Architects claimed Darling's plan could 'quickly switch the tap on for social housing'.

Keith Bradley of Feilden Clegg Bradley Studios said: 'We could see a return to the late 1960s and '70s, when housing associations were very strong, but I expect housebuilders will be forced to forge stronger relationships with housing associations.'

'Commercial developers will move into the housing market a lot more. They have experience in owning and managing properties and they could link up the private and public renting sectors.'

RIBA president Sunand Prasad added: 'The most fruitful course to follow would be to bring existing [housing] stock to a certain level of energy efficiency.'

'This would open up better business opportunities for smaller architecture and engineering firms, which tend to feel the effects of a recession far more acutely than larger practices.'

Richard Vaughan

Read Kieran Long's leader on page 18

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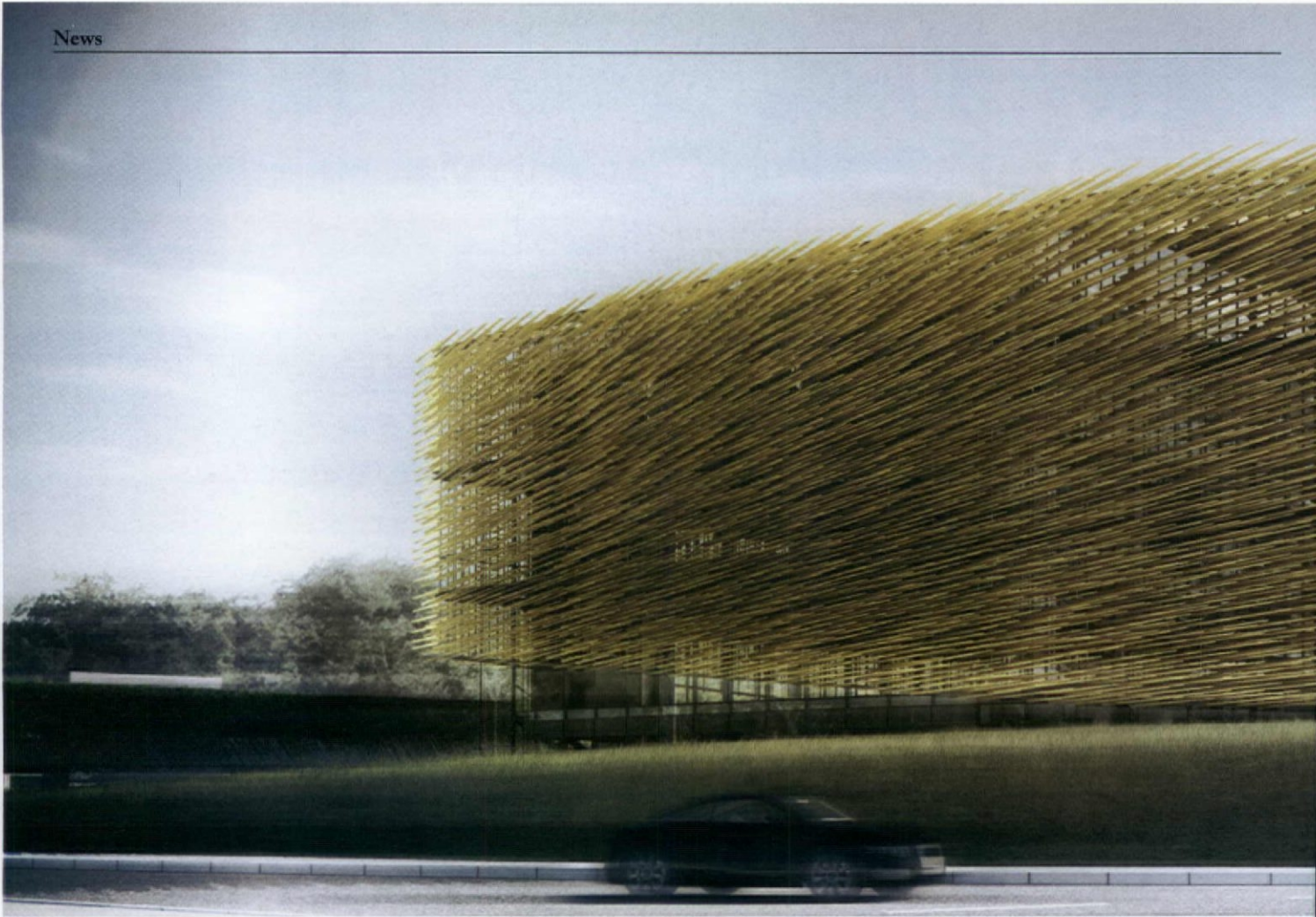
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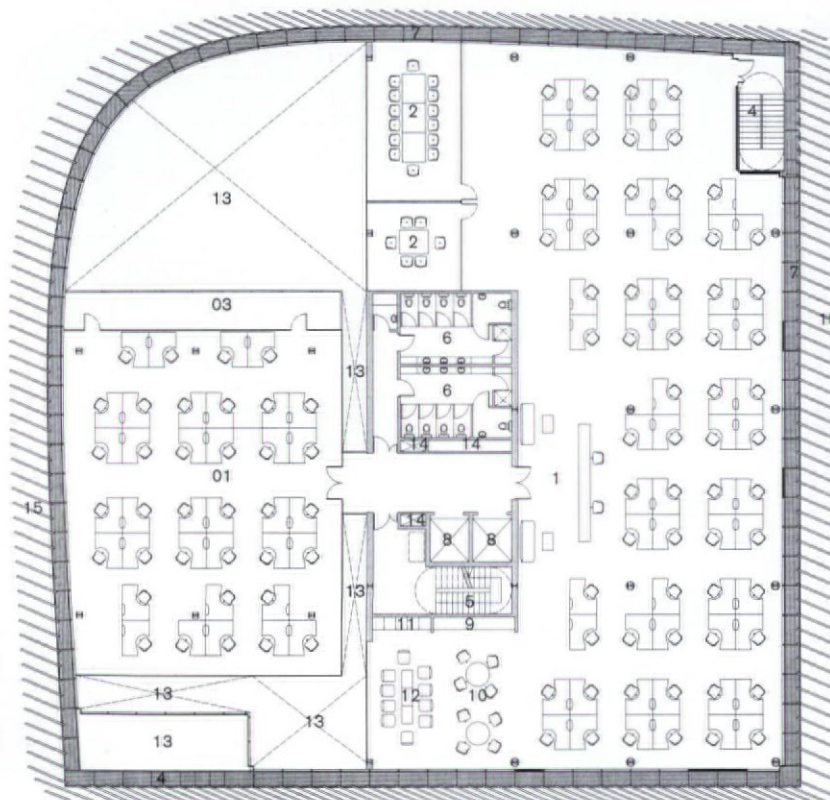
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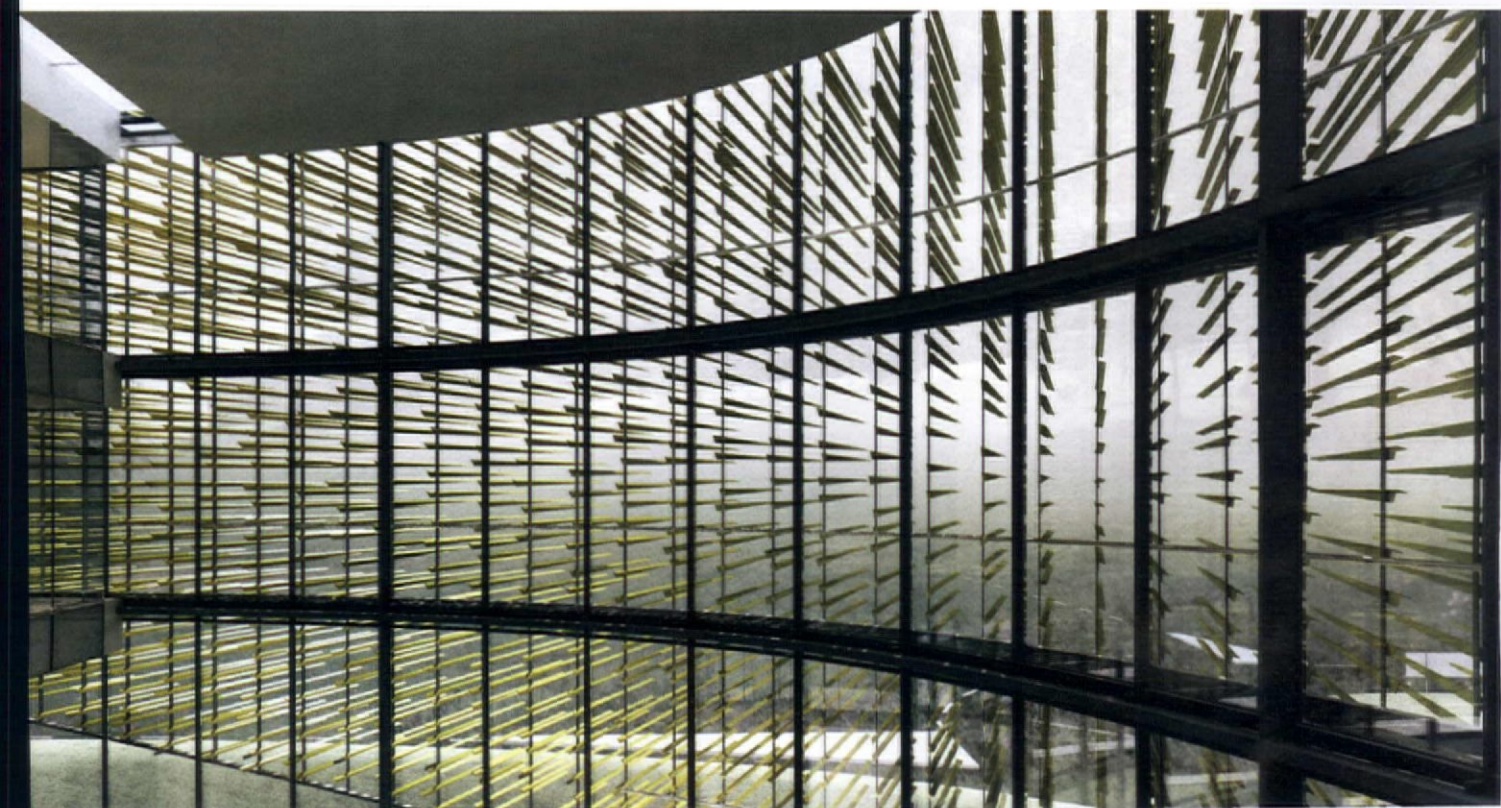
1. Office
2. Meeting room
3. Internal balcony
4. Escape stair
5. Main stair
6. WC
7. Gantry
8. Lift
9. Print/copy area
10. Informal meeting area
11. Kitchenette
12. Staff breakout area
13. Void
14. Riser
15. Aluminium 'reeds'
16. Café
17. Breakout/exhibition/event space
18. Client parking/entrance
19. Plant room
20. Main entrance
21. Roof light

Clockwise from top Southern brise soleil; Interior – each aluminium 'reed' is 3m long; Second-floor plan



MOXON'S REED-WRAPPED OFFICE ENTERS PLANNING

Moxon Architects has submitted this 4,000m² office building in Preston, Lancashire, for planning. The west London-based practice secured the scheme after winning an RIBA competition in 2007, judged by Urban Splash's Nick Johnson and architect Ian Simpson. The building – backed by a Jersey-based client – is wrapped in aluminium 'reeds' that act as a rainscreen and brise soleil. Subject to planning approval, Moxon hopes to be on site by the middle of next year. *Richard Vaughan*



CLIENT CONTRACT FACES OVERHAUL AS RIBA BACKTRACKS

The RIBA is to revise its controversial standard form of agreement (SFA07) only a year after publishing its updated client contract.

The move comes in the wake of heavy criticism from the Association of Consultant Architects (ACA), which has repeatedly branded the forms 'dangerous', claiming the agreement could leave architects open 'to enormous claims from clients' where schemes are delayed or balloon in cost.

The key new clause in the RIBA form states that architects must perform their services in accordance with time and cost constraints agreed with the client.

Despite telling the AJ last month (AJ 04.09.08) that it did not want to see a 'plethora' of different forms on the market, the RIBA confirmed it would be re-examining the 2007 documents and releasing amended 'editions' early next year. Sources claim the review could lead to 'fundamental changes'.

In the interim, the RIBA has said it would still be 'stocking and issuing' the previous SFA99 agreement – though it continued to recommend that architects use the 2007 documents.

Meanwhile the ACA, which has issued a rival agreement, offered its assistance to the RIBA, but urged architects that have used the SFA07 to seek legal advice.

ACA member Stephen Yakeley said: 'There has to be a root and branch overhaul as we think there are major flaws with

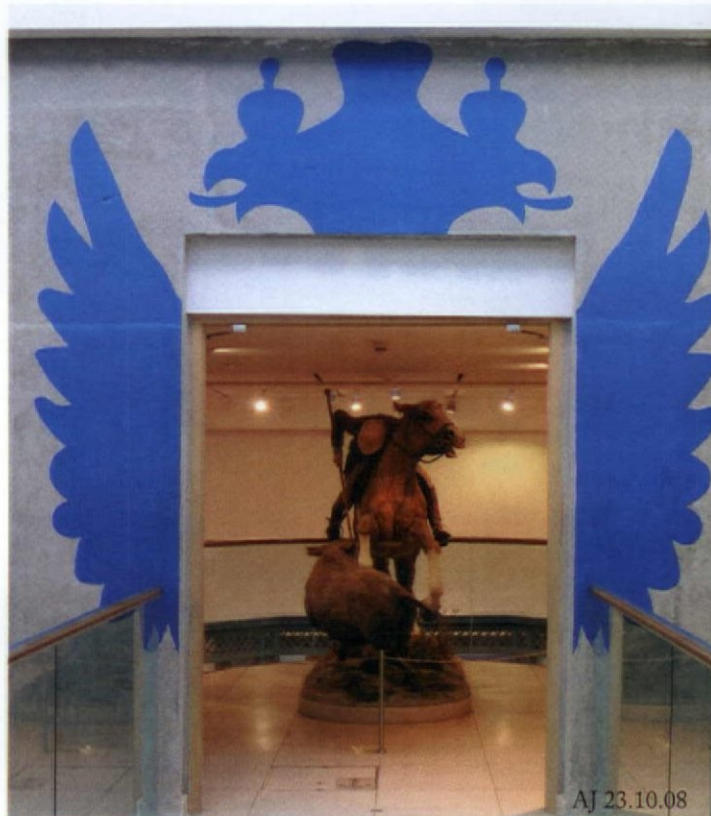
these documents.

'If I were an architect [who had used the forms] I would be talking to a lawyer and even an insolvency practitioner.'

However, the RIBA's executive of professional services, Richard Brindley, maintained there 'was nothing wrong' with the SFA07, and said: 'As part of a planned review after one year of usage of the new forms, RIBA is considering feedback... and minor revisions and improvements in light of this.' *Richard Waite*



KNIGHT AT THE MUSEUM AOC has completed its £265,000 refurbishment of the six-storey atrium inside Leeds' Royal Armouries Museum. The RIBA competition-winning scheme added heraldic patterns to the stripped-back walls in paint and gold leaf, and includes a knight on horseback cantilevered off the second floor. *Richard Waite*



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ENTRANTS WANTED FOR KPF SCHOLARSHIPS

KPF Architects is seeking entrants for its annual travel scholarships contest.

The winner of the competition, organised with the Architecture Foundation, will scoop a first prize of £1,000, and a runner-up will bag £750.

Open to all UK-based architecture undergraduates, graduates and year-out students, the contest encourages 'new ideas in thinking about public space'.

Entrants are asked to submit projects with a 'strong emphasis on public realm on a maximum of 10 A3 sheets with a description of no more than 400 words.

Contestants must also submit a 400-word essay on why they have chosen a particular country and the research they intend to conduct there.

Previous winner Alex Bank spent two months in Japan, splitting his time between Tokyo and the village of Koshirakura.

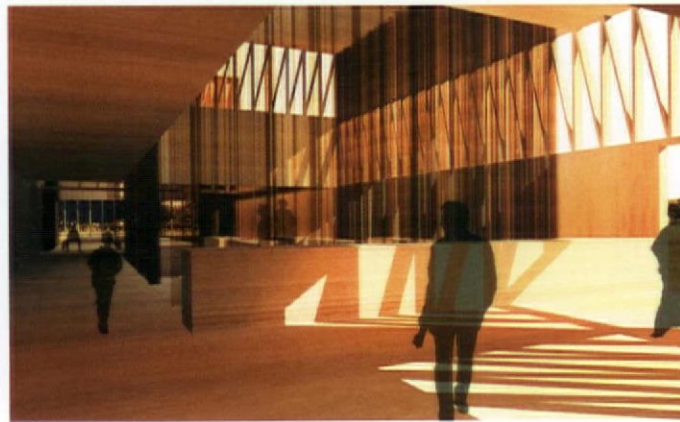
He said: '[My trip] was memorable and challenging, and [I have taken] my research into my professional work.'

The deadline for submissions is 12 November. For information please contact tessa@architecturefoundation.org.uk

Richard Waite

GRAEME MASSIE WINS PAVILION CONTEST

Graeme Massie Architects has won the competition to design the Scottish Pavilion at next year's Kolkata Book Fair in India. The proposed structure houses a series of spaces 'defined by varying ceiling heights', and will open to the public on 28 January 2009. The contest was organised by Scottish architecture centre the Lighthouse for the British Council. *Richard Waite*



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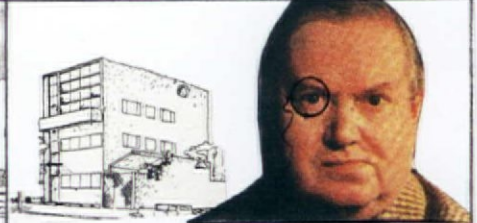
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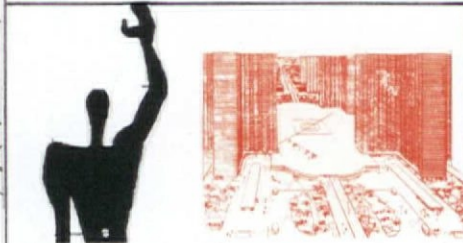
Kelvin Loud (Great Redesigns)
A worthy winner of the Stirling Prize. That Unite d'Accordia is a model for future high-density social housing.



John Nash (no relation)
Ludicrous! People do not want to live in concrete boxes. They want mock-Georgian stone villas!



Olga Ventaxia Centre for Architecture Building and Landscape (CABAL)
Far-out, funky, groovy, cool, wicked. But it's Mies who really blows my mind.



Maurice Modolor
Fantastique! All ze door dimensions were Fibonaccied. Formidable!



Phil Space (Director European City of Artistic Hand-outs)
Scousers will flock to this popular exhibition like they do to Lutyens' great Gothic Anglican Cathedral.

XXL FACTOR

Astragal overheard a Stirling Prize sponsor ask **Will Alsop** what he thought of this year's awards (AJ 16.10.08). 'Oh, I didn't see it,' said Alsop. 'I watched *The X Factor* instead,' he added, while making the X Factor sign by crossing his arms in front of his face. Perhaps, with tough times ahead, Alsop is considering a career in the music industry.

FULL OF BEANS

On a recent night out in New York, Astragal cornered architecture heavyweights **Steven Holl** and **Mark Wigley**, respectively professor and dean of Columbia University's Graduate School of Architecture, Planning, and Preservation. Astragal's expectations of a highbrow debate were scuppered when he let slip that

the Architectural Association's Triangle bookshop has closed. 'But that's an absolute tragedy!' wailed ex-AA student Holl, who then entered a 15-minute lament about 'the good old days', when he was on first-name terms with the bookshop's owners and feasted on eggs, beans and chips from a café near his digs.

MIND YOUR OWN

The **London Development Agency** (LDA) must have a lot of time on its hands, as it kept Astragal on the phone for ages last week, 'cleaning' the AJ's database information. Questions included: 'What's the AJ's ethnic makeup?' and 'Do you welcome employees with disabilities?' What's the LDA going to do with this information? Astragal doesn't know, as the last question, 'Do you mind if the LDA shares your information with our

selected partners?', was answered with a resounding 'Yes'.

IT'S A WRAP

Sheppard Robson already knows what it's giving Manchester for Christmas - its new Armani flagship store in Deansgate. Developer Allied London wants to cover the entire building in wrapping paper as part of a whizz-bang opening ceremony. Astragal will try to resist the urge to give the building a shake. Is it a jigsaw, mum?

THIS WEEK'S ONLINE POLL

Which building do you think should have won the 2008 Stirling Prize?

Next week's question: Will the economic downturn improve the quality of architecture?

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Leader & Comment



Leader Government spending strategies do little to allay the fears of small-business owners, says *Kieran Long*

Can the government spend enough to get the construction industry out of recession? The application of Keynesian economic principles is the latest bold move by the government to try and avert a downturn that has been with us for months, and much longer in sentiment.

But there's a certain amount that's rather underwhelming about the government's promises to bring forward spending on schools, healthcare and infrastructure projects. Not only were many of these already known about, they will be of cold comfort for most architects, who have little chance of jumping through all the hoops required to get a Building Schools for the Future contract or on to a healthcare framework agreement.

Bringing forward this spending will help

the construction industry, but smaller architecture practices will not benefit.

Perhaps the best hope for the profession's smaller businesses is that the housing industry takes a turn away from the dominance of major housebuilders, and that housing goes the way that many insiders have been hinting at this year – towards public-sector-led regeneration.

In a rather flippant moment, a prominent housing architect told me last week that we were at the beginning of a journey 'back to the '60s' for the housing industry, with local authorities and publicly funded agencies taking the lead on development and regeneration. Early comments from Bob Kerslake, head of the embryonic Homes and

Communities Agency, backed this up, with his promises to work with local government as the primary partners in regeneration projects.

And as Margaret Beckett, the new housing minister, recently said, the housing market is working from strong fundamentals – an undersupply being the most significant. Now is the time for public-sector partners to snap up cheap sites, develop housing and make a profit, while retaining the control that private-sector-led regeneration projects have denied them. This could make for better cities, but would also provide the work to keep the wolf from the door of small and medium-sized businesses.

kieran.long@emap.com



Opinion Accordia shows what architects and landscape architects can achieve together, says *Neil Williamson*

Creating a sense of place, landscape master-planning, and ecology were integral to the success of this year's Stirling Prize winner, the Accordia housing development in Cambridge.

Alongside architects, politicians and journalists queued up to praise the landscape dimension of Accordia. Indeed, in his diary of the Stirling judging process (AJ 09.10.08), AJ editor Kieran Long wrote that 'the striking thing about Accordia is how its landscape is integral'.

Of all the shortlisted projects, Accordia was the one that most clearly demonstrated what could be achieved through the combined skills of landscape architects and architects. Landscape architect Grant Associates, alongside Feilden Clegg Bradley Studios,

Alison Brooks Architects and Maccreeanor Lavington Architects, has incorporated the highest standards of design. As it is only the second housing scheme ever shortlisted for the Stirling Prize, it was a thrill to be in Liverpool in person to see Accordia receive its rightful praise.

Accordia's principal concept of 'living in a large garden' reflects our belief at the Landscape Institute that outdoor space, public or private, needs to be integrated from the start. Grant Associates was involved from the earliest stages with the goal of producing a 'benchmark for modern landscape design'.

The built-environment professions need to recognise each other's skills

The built-environment professions need to recognise each other's skills, and celebrate their strengths to improve the urban realm for all. In Accordia's case, Grant Associates director Peter Chmiel spoke of the symbiotic relationship between architects, engineers and landscape architects, and how ecological mitigation was integral to design.

In the week before the Stirling Prize was

announced, the Landscape Institute's annual conference was held, typically centered on 'Housing, Land Use and Community'. Much of the conference focused on the need for environmental quality in housing development, the importance of good design, and how this can be achieved across the spectrum of housing-delivery mechanisms. The consensus at the conference was that green infrastructure and quality external space are fundamental to good housing development.

The reality is that this is frequently not achieved. As MP Iain Wright observed at the conference, good design remains 'an exception rather than the norm'. And in a harsh economic climate, the need to integrate landscape design with building design and achieve high quality on the ground will continue to challenge us all.

The success of Accordia shows what can be achieved. Good design matters. Housing is one of the most important parts of our lives, and with a collaborative approach we can fulfill social, environmental and economic aims.

[Neil Williamson is president of the Landscape Institute](#)

Opinion Public art is not always well received, but many post-war works deserve to be listed, says *Roger Bowdler*

Some places are made complete by their art, but others have it thrust upon them. We have an uneasy relationship with public art, and not all of it endures. What of it is worth keeping? And when does art become so important that it tips the balance in favour of listing? A colloquium at the Henry Moore Centre for Sculpture in Leeds tomorrow (24 October) will air these issues.

Listing is all about special architectural and historic interest. There has never been any mention of artistic interest being a criterion – until now, that is, as part of the heritage protection reforms currently under preparation by the Department of Culture, Media and Sport. Over 50 post-war sculptures and memorials are already listed. These range from free-standing works, like Lynn Chadwick's *The Watchers* (1960) at Alton Estate in Roehampton, to integrated works like the Henry Moore screen (1953) on the Time-Life building in New Bond Street, London, by Michael Rosenauer. Many more listed buildings have elements of art that contribute to their special interest.

Why bother to list? Listing introduces the issue of public interest into discussions about the relocation of public art. Perhaps the biggest threat facing public sculpture is its removal. When publisher Time-Life quit its office in 1992, it sought to take away the works of art: beside the Henry Moore were items by Ben Nicholson and Geoffrey Clarke. A subsequent public inquiry prevented the removal of the sculpture, and it remains in the public realm to this day.

Post-Modernism sought to rekindle the marriage between architecture and art. One of the most successful examples is to be found in Worthing, where a Post-Modern shopping precinct cleverly echoes its Regency neighbours with a row of Elisabeth Frink busts aligned along the colonnade (*pictured above*).



Elisabeth Frink's busts line the colonnade of a shopping precinct in Worthing

DESIGN FOR HOMES / RICHARD MULLANE

Reports of removal led to a request for listing: this duly followed, as a mark of Frink's posthumous reputation and the quality of this development. Other post-war buildings with high sculptural elements may fall short for listing: Victor Heal's vast New Change

There remains much to do in terms of identifying and recording the large amount of post-war public art

building at the east end of St Paul's Cathedral in London is now flattened – the presence of much very good architectural sculpture by Charles Wheeler notwithstanding.

There remains much to do in terms of identifying and recording the large amount of post-war public art. The Public Monuments and Sculpture Association has been responsi-

ble for thorough gazetteers of its objects of concern, and the Twentieth Century Society is limbering up for an awareness campaign. The current schools rebuilding programme is threatening the survival of bespoke installations such as William Mitchell's panels at Rosemount School in Islington, London.

We can be selective and precise in our listing, and designate only the truly special parts. Good art has often been installed on average buildings, like John Piper's vibrant relief on the former British Gas offices in Fulham, south-west London. There remains much to celebrate and enjoy. And, as time passes, our appreciation for the public art of the past can only grow and grow. [Roger Bowdler is head of designation at English Heritage](http://www.english-heritage.org.uk)
comment@architectsjournal.co.uk



The design of Álvaro Siza's Portuguese rock pool has the freedom of a hand drawing, says **Patrick Lynch**

Álvaro Siza's housing is almost uniquely humane among modern examples. He always places the territories of inhabitants into vital contact with each other in a respectful way, allowing the inhabitants to feel secure and encouraged towards sharing with others. Siza's urban projects heal the rifts made by Modernist town planning, without abandoning a Modernist idiom, appropriating the best lessons of Post-Modernism. In this, he is James Stirling's shadow brother, showing us how we can learn from our peers and our mistakes.

While Siza's charismatic houses teach us that character in architecture is paramount, the two swimming pools from his youth will haunt the architectural imagination for centuries. In his pool at Matosinhos in Portugal (1966), you approach through a ruined convent, where you see garden fragments of ancient and new gazebos, a tennis-court pavilion and a handball court

crafted by Siza's master, Fernando Távora. The pool is secreted on a wooded hill like a hidden place from a dream. White walls huddle around it. Clay pantile roofs slope down towards the courtyard at head height, making the large space oddly intimate and public. It appears that two scales exist at once: the horizontal subject looking on and the walking

world, Siza's rock pool a mile up the coast at Leça da Palmeira (*pictured*) is both a continent, a liquid and a concrete carapace for *homo ludens*. The sea itself is held back in the arc of an outstretched arm. It pummels the seawall and exhausts itself in spray and brilliant drops of light that vaporise before you. It's less 'tectonic' than 'plate tectonic'.

The sea itself is held back in the arc of an outstretched arm

body emerging from the changing rooms.

In the conclusion of his book *The Dancing Column* (MIT, 1996), Joseph Rykwert reminds us that the 'metaphor' of architecture is 'a double one; a body is like a building and the building in turn is like the world'. Siza's work embodies this. If the pool among the trees is a village and a cosmic navel to the

Concrete is made to do all that it does best. It marches split-timber columns in a tight rhythm, with their brothers' imprints left still in the concrete skin. They jut forward in tight, oblique angles ranging out to gather space and territory, embracing them like bone and joint. Cast against rock, concrete walls form dams, where the tectonic form appears as a liquid still, as if the water itself is damming the earth. Large boulders are placed into the form work, as if they are poking out from the curvaceous line of a swimmer's crawl. They look like human bodies stuck in a petrified current; big, old men in the flood of time.

The rock pool is all at once the end of the earth and its transformation into another state – neither water or solid, but something energised and free. Just as swimming for pleasure transforms us briefly from creatures of gravity to buoyancy, you sense that swimming there has the freedom of a hand drawing; those strokes in the air, transforming space into something palpable. The architecture fills you, and it will always be there inside you like a well you can draw from.



Álvaro Siza's swimming pool at Leça da Palmeira, Portugal

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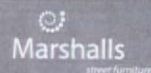
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Letters

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.

PIONEER HOMES

I applaud the judges' choice of Accordia in Cambridge as this year's Stirling Prize-winning scheme, the first ever residential development to win the prize. The achievements of the Accordia architects – Feilden Clegg Bradley Studios, Alison Brooks Architects and Maccreanor Lavington Architects – include

not only their outstanding architectural design, but also their great contribution to setting a new benchmark for medium-density housing schemes in the UK that are delivered by a major residential property developer.

The success of Accordia is not really a surprise. Cambridge, full of outstanding historical and contemporary architecture, has a forward-thinking planning

authority. The site of the scheme – the only major residential development area remaining in Cambridge city centre, has extremely high land value. This confidence allowed planners to withhold permission for schemes where the architecture was not good enough.

As a masterplanner involved in some major housing schemes in key growth areas, I believe the quality of Accordia is something every planning authority dreams about. However, I have asked myself many times whether the success of Accordia is unique, and how it can be applied to other housing schemes in the country. I haven't got an answer, and would like to invite a debate between fellow architects and urban designers.

Nevertheless, I hope the Stirling Prize was not just awarded to Accordia because it has reached the highest standard that housing scheme can reach in Britain. I hope it is also a reward for Accordia as a pioneer scheme, evoking imagination and encouraging responsibility in planning authorities and architects.

Wei Yang, David Lock Associates, Milton Keynes

FROM WWW. ARCHITECTS JOURNAL.CO.UK

Response to 'Planning is a blight on progress', the AJ's interview with James Dyson (AJ 16.10.08):

Bath, location of Dyson's proposed academy, is not a city of 'pastiche' and 'fake stone', but a World Heritage Site full of listed buildings. Yes there is some new build: the controversial Wilkinson Eyre 'busometer', currently under construction, meant the demolition of an interesting historic building; and Eric Parry's extension to the Holburne Museum is considered a mistake by many, even before it's been built.

The government has decided that the public cash that would have funded Dyson's academy was better spent elsewhere. Yes, it possibly is easier to build in China, unhampered by a well-considered and democratic planning process, with regulations to prevent people doing as they fancy to the detriment of historic areas.

Anonymous, Hexham, Northumberland



Maccreanor Lavington Architects' Deck house, part of the Stirling Prize-winning Accordia development

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IDEAS OF BEAUTY

Though some may never be built, these competition entries from Caruso St John are among the practice's most beautiful and revealing work, writes *Kieran Long*

Between May last year and March 2008, Caruso St John entered seven international design competitions, winning three. This intense period of work yielded a fascinating array of projects, brought together in an exhibition currently on show at London Metropolitan University's department of architecture and spatial design.

The interest in Caruso St John's work is huge in this country and abroad, but these competitions uncover a different side of the practice, showing speculations and experiments, concentrating on the communication of ideas to clients and juries, and revealing much about the practice's working method in an intense and specific time period.

One competition won by the firm was for two small kiosks in a knot of infrastructure and viaducts in the Escher Wyss district of Zurich, Switzerland (*pages 26-27*). Caruso St John worked in a deep collaboration with German artist Thomas Demand, who has risen to prominence in the art world with extraordinary photographs of models he makes himself in his Berlin studio, depicting scenes sometimes banal and sometimes historically loaded. At Caruso St John's London office, partner Adam Caruso showed me Demand's models of the kiosks. It was a strange and compelling moment. The artist usually destroys the models that are the stage sets in his photographs, yet here was a Demand original, sitting in Caruso St John's model shop alongside their own cardboard creations. This moment revealed how artist and architect working in the same medium can have a dialogue that leads to a truly extraordinary project, and that the process of creating that project can leave traces that outsiders like us can take pleasure in.

Caruso says that the firm has always entered competitions, but selectively. 'When we started to get involved with competitions we were really picky about juries. But then

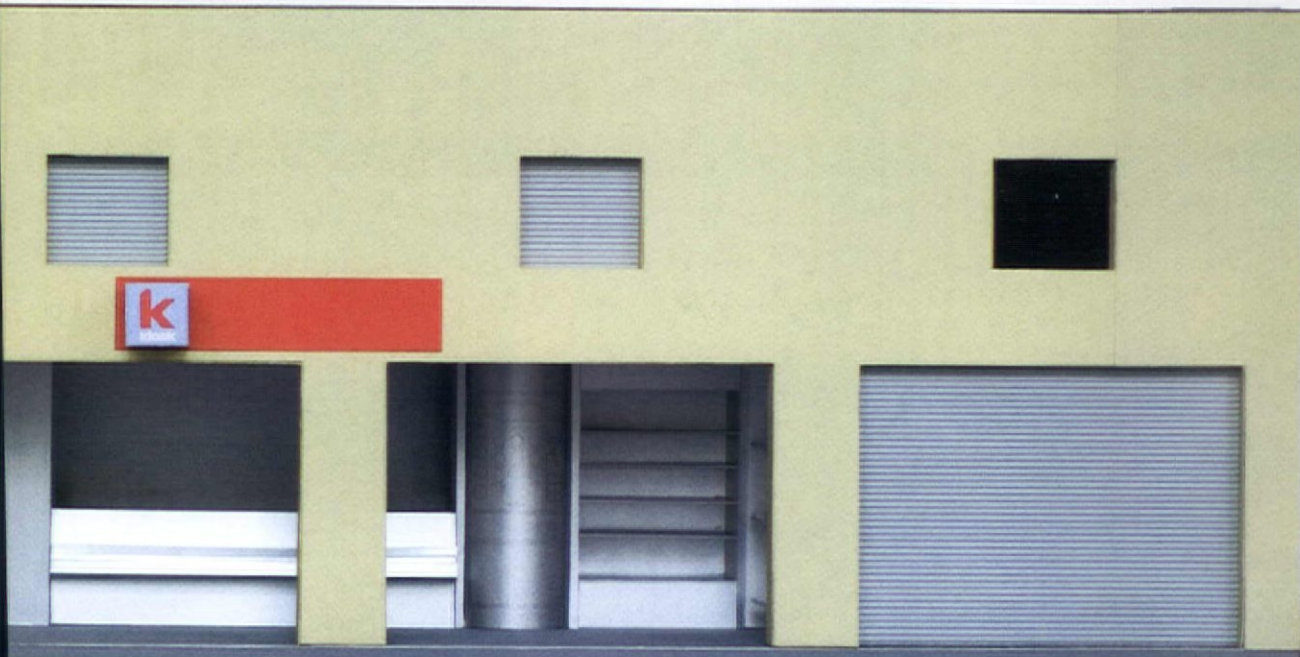
you realise that there are competitions when the jury is only okay, but it will definitely be built, so you enter.'

A project for a museum building in Milan (*pages 30-33*), one of the most beautiful here, is a typological proposal for a monastery in the centre of the city. But it's not always the most obvious scheme that triumphs. Caruso says: 'It was so obvious. [Shortlisted architect David] Chipperfield also completed the courtyard with his entry. But we both came in last. The project that won was underground.'

On the following pages, we present four of the seven projects shown in the exhibition, and hopefully you'll take as much pleasure as we have in the imagery on display. >>

[Caruso St John: Seven Projects is showing at London Metropolitan University, 40-44 Holloway Road, London N7 8JL, until 31 October 2008. \[www.asd-realttime.org\]\(http://www.asd-realttime.org\)](#)





Thomas Demand's model of a kiosk designed by Caruso St John for the Escher Wyss competition in Zurich (see pages 26-27)

Escher Wyss Platz, Zurich (with Thomas Demand)

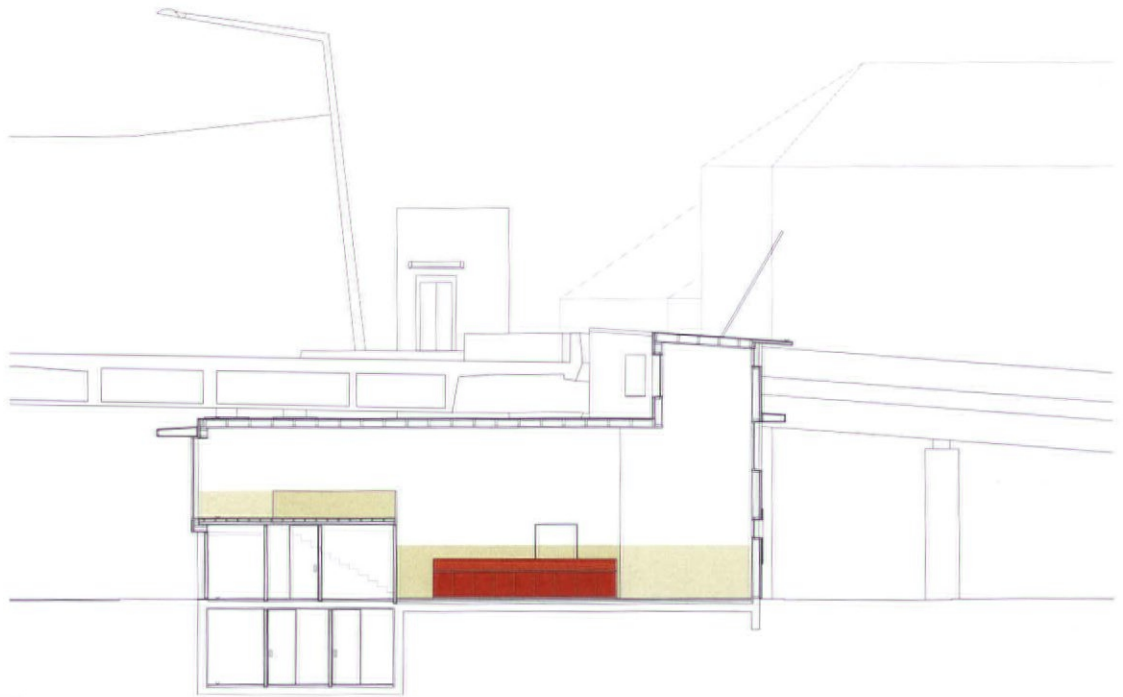
The Escher Wyss project has a political and conceptual nature, befitting its status as a public artwork. The competition was for an architect and artist to collaborate on the design of two small kiosks. For this winning entry, Thomas Demand had the idea of using the extraordinary story of a Chinese family's battle against property developers, and importing it to Zurich. The kiosks' design was copied from pictures of a house and restaurant in Chongqing, China, that held out for months against developers trying to demolish it.

Caruso St John partner Peter St John says: 'It was about creating the ambiguous impression of whether the building was there before the viaduct, and that the viaduct had been designed to miss it closely. Also, the story [of the Chongqing house] was considered a positive story for rights in China, because the situation had attracted a lot of attention and the owner had ultimately received substantial compensation. Thomas proposed that Switzerland should find a new home for this building.'

The project is beautiful and eerie. 'Although it will work as a building, it will never feel completely normal,' says St John. 'It will always have aspects of sculpture or painting in its character, without being clearly either.' >>



Clockwise from left The house and restaurant in Chongqing, China, that inspired Caruso St John's competition entry; A section through one of the kiosks; Elevation; Model by Thomas Demand; Caruso St John wanted to give the impression that the viaduct overhead had been built around the kiosks; Site plan

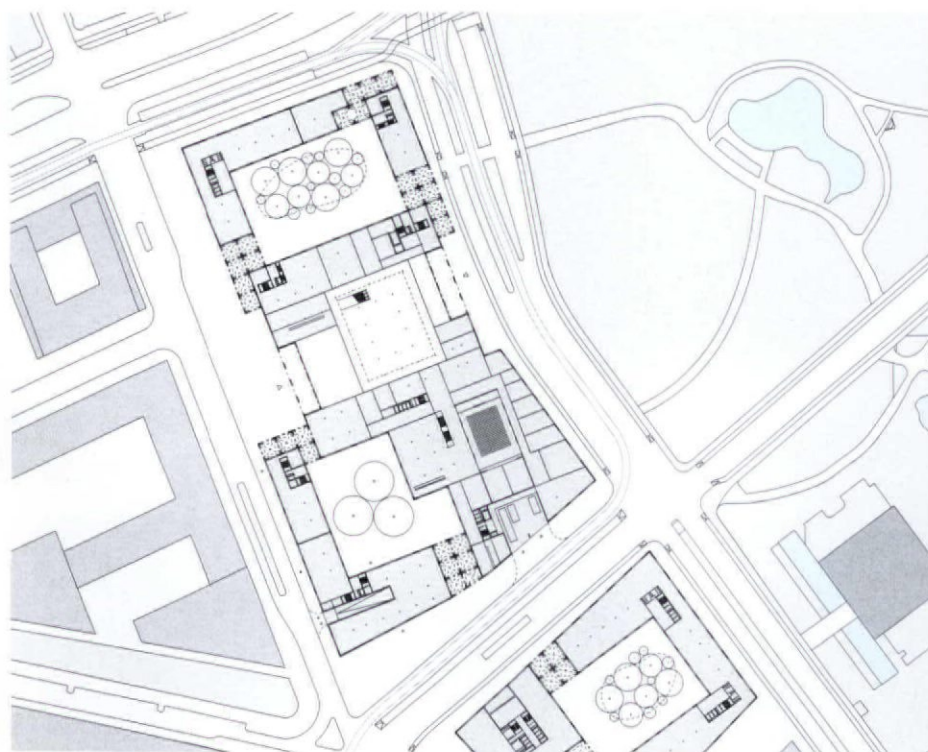


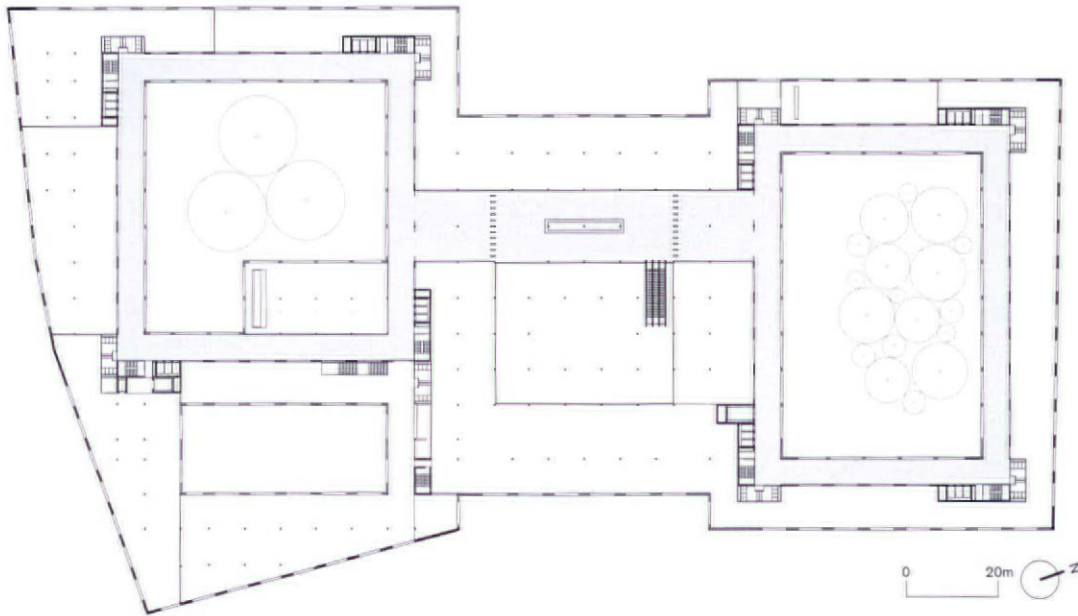
Erste Bank, Vienna

This was an invited competition, in which the practice was not successful, for an office building of over 100,000m² for the Erste Savings Bank in Vienna, Austria, on a critically important site opposite the city's Baroque Belvedere Palace. St John says: 'The size of this building was something new to us, especially with its almost completely singular function. How does one make an interesting building at this scale, especially when its shape is necessarily horizontal?'

The building is articulated into three still-huge masses, conforming to imposed seven to nine-storey heights and appearing grand and palace-like from the street. Behind these large facades, a *piano nobile* level of colonnaded spaces provides a private route that engages with a series of public courtyards.

'You can circulate on the first floor in cloister-like routes around the courts, passing the social spaces of the building – the restaurant, café, conference facilities – leading to the stairs and lifts to upper office floors,' says St John. >>





Clockwise from left
Upper-floor plan;
Caruso St John
proposed a strong
edge along the border
of the adjacent park,
with coloured
concrete inside the
colonnades; Site
plan; The bank's
entrance hall

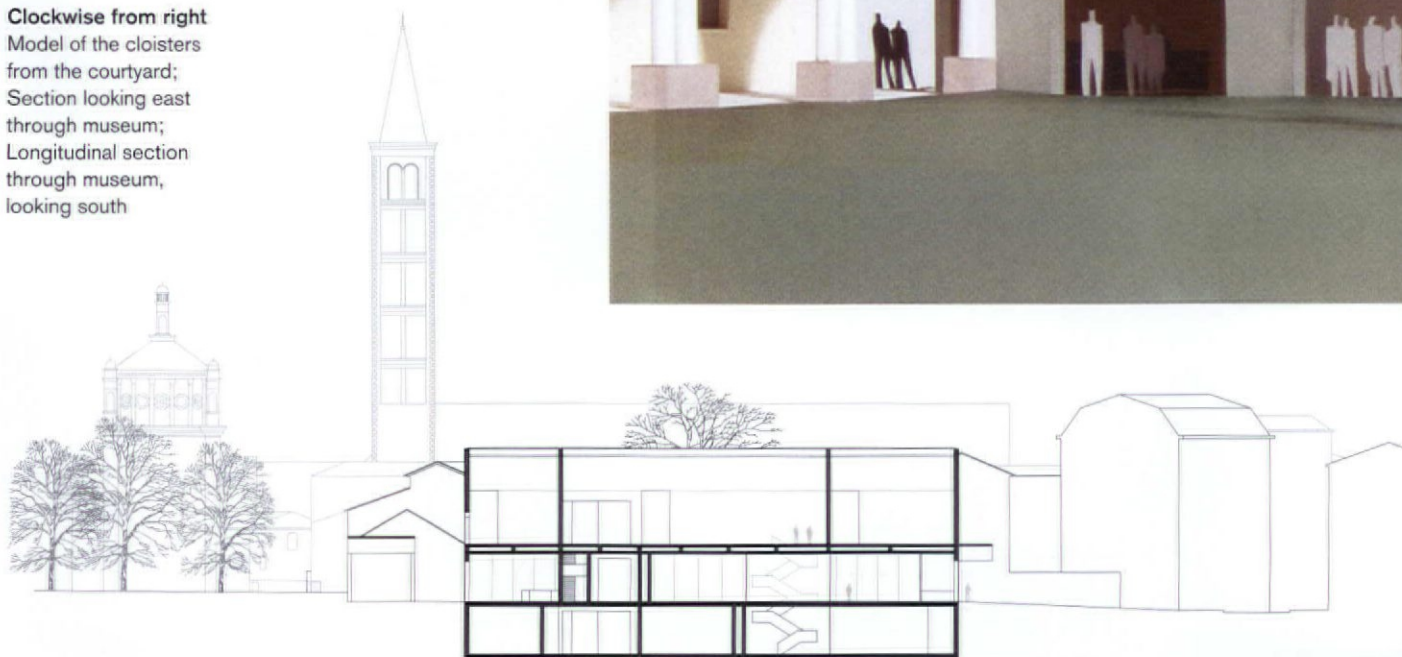


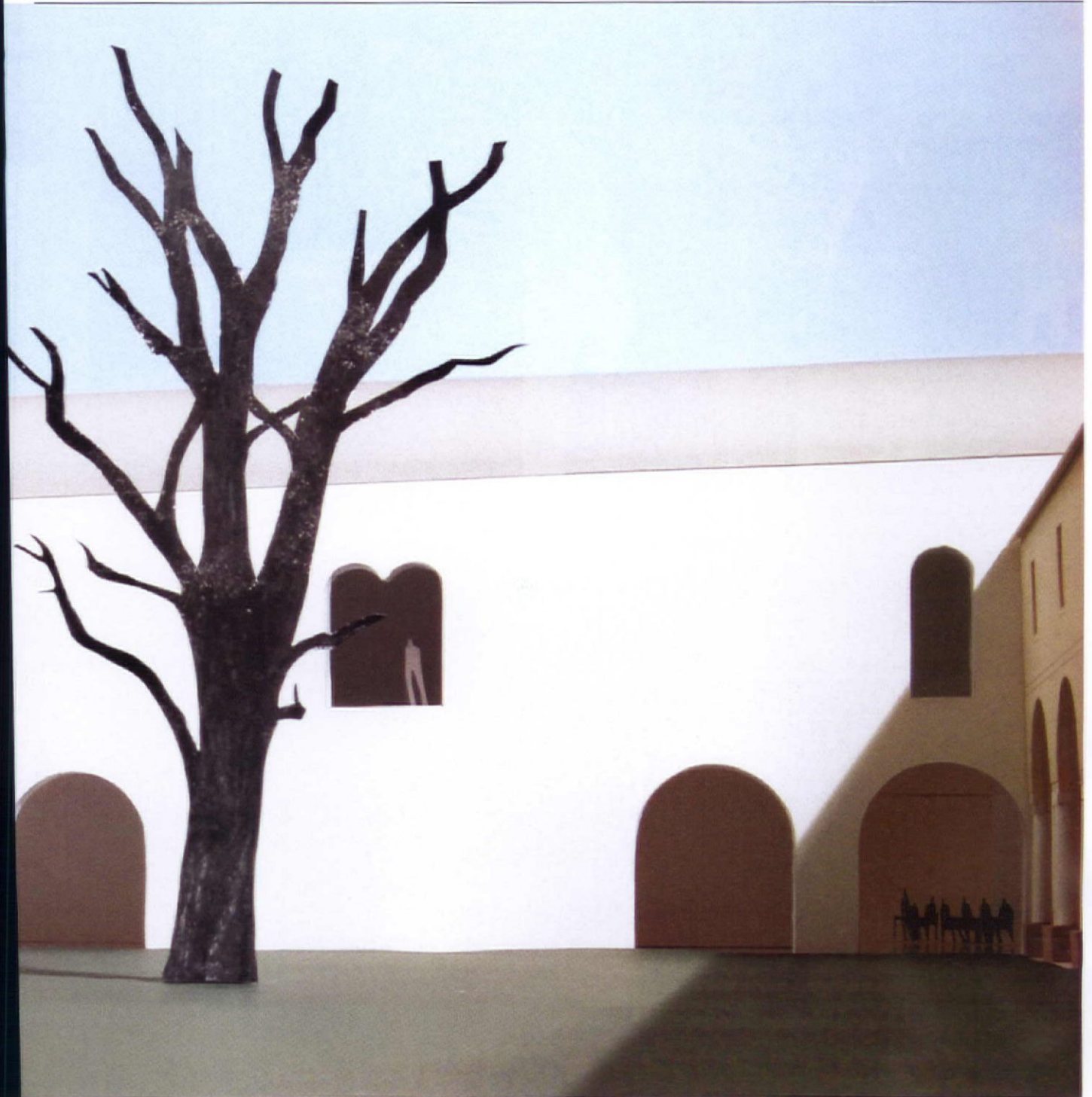
Museo Diocesano, Sant'Eustorgio, Milan

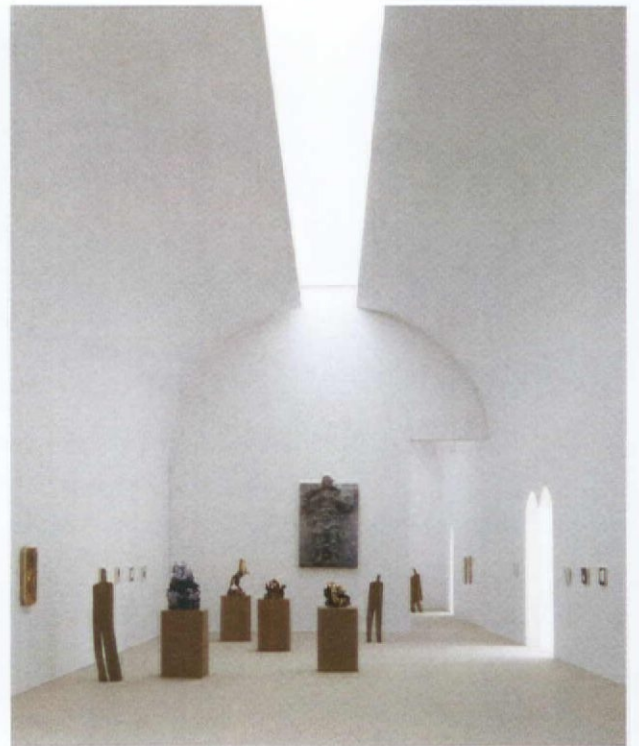
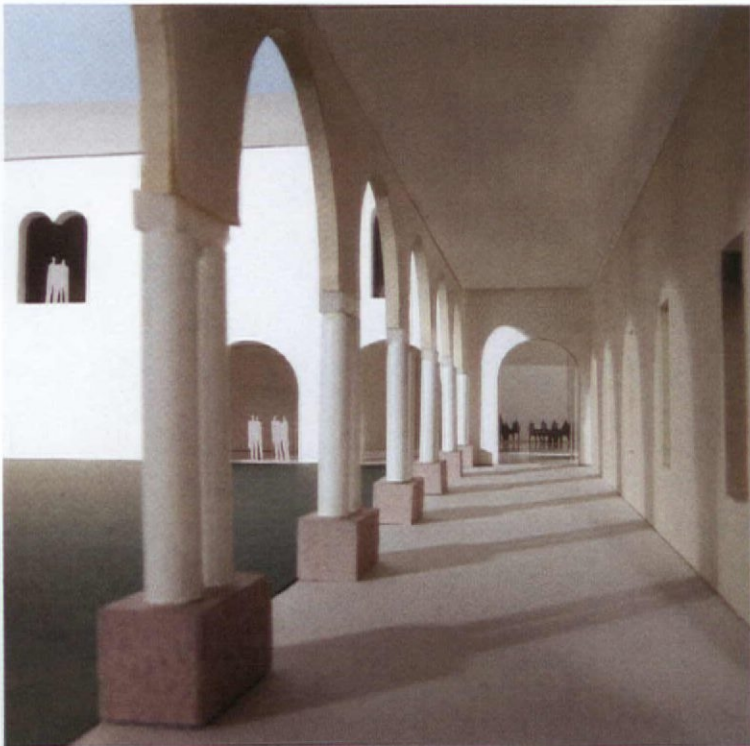
This invited competition was for a museum building in Milan that could complete the missing fourth side of a Renaissance cloister, and create two frontages facing the city; one facing a street, the other the surrounding Parco delle Basiliche. Caruso St John's proposal was for a stunningly clear, white, vaulted volume that completes the cloister within and creates an ambiguous volume. The facades, with their cut-outs, look highly two-dimensional, but the twin vaults of the ceilings connect the form of the building to the archetype of the cloister. The practice writes: 'This linear building with its vaulted structure gives a figurative image to the museum like an amplified expression of the interior architecture of the cloisters, turning around the current museum's inward aspect.'

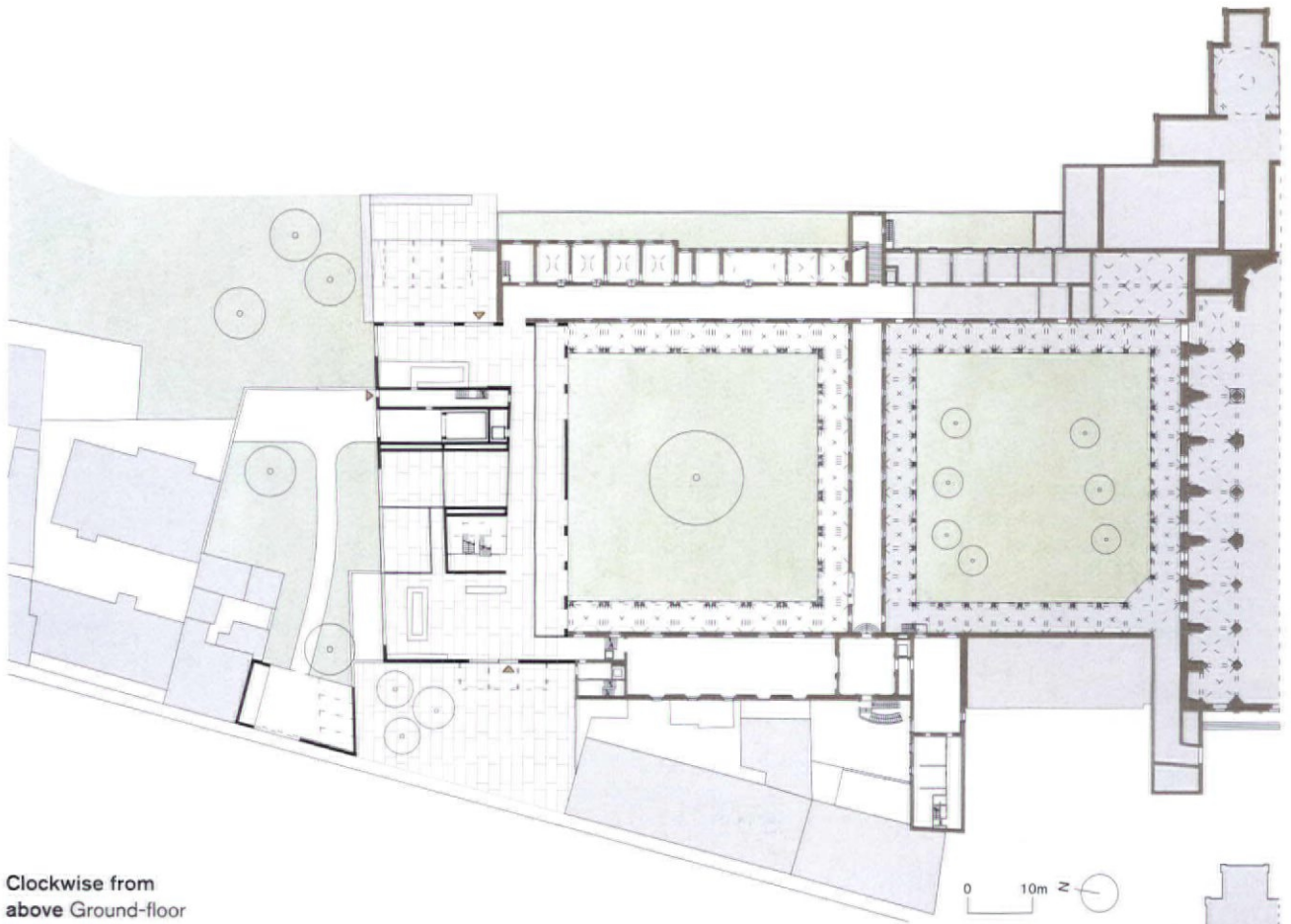
The plan to complete and strengthen the cloister as the museum's central public space was not what the jury was looking for – Caruso jokes that all of the projects that took this approach finished last. A sparkling shortlist, including Cruz y Ortiz, SANAA, David Chipperfield and Cino Zucchi, was beaten by Spanish architect Josep Llinás Carmona. >>

Clockwise from right
Model of the cloisters
from the courtyard;
Section looking east
through museum;
Longitudinal section
through museum,
looking south

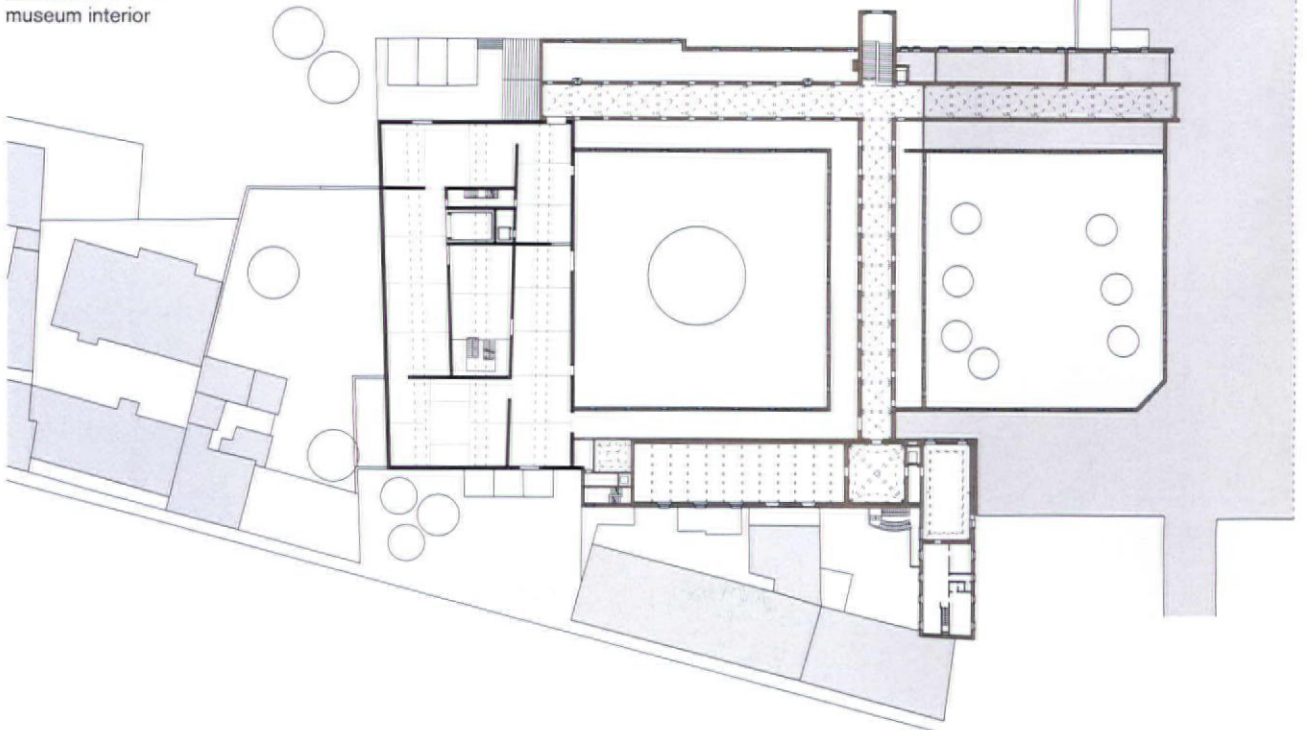








Clockwise from above Ground-floor plan; First-floor plan; First-floor plan; Model of museum entrance seen from west; Model of cloister; Model of museum interior

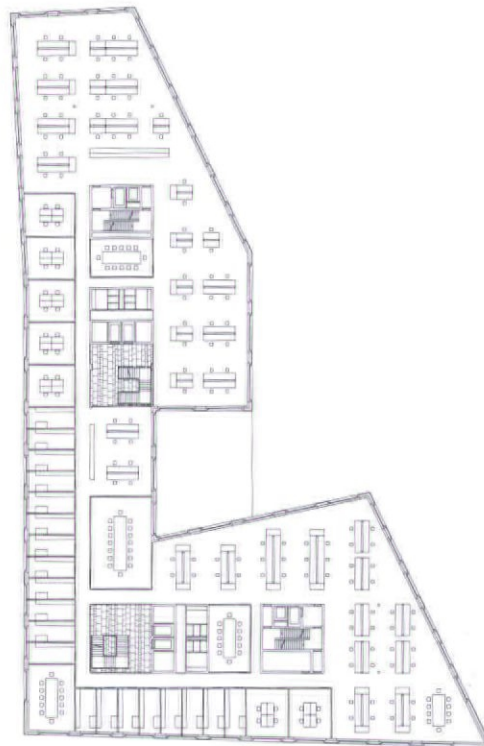
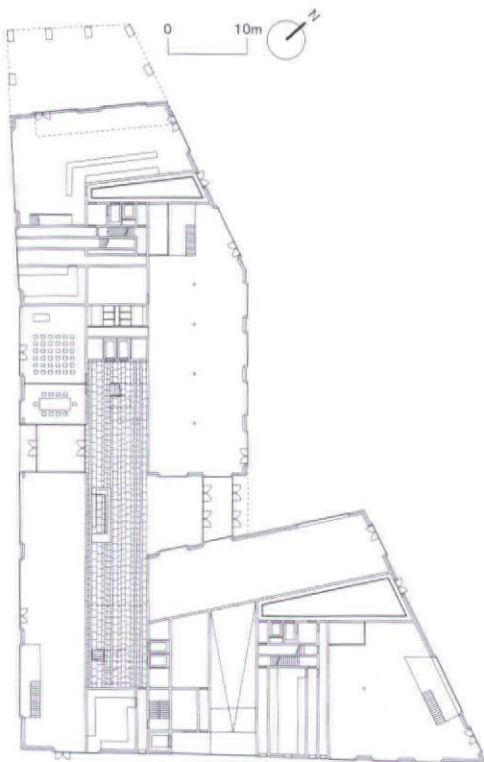


Stadtraum, Zurich

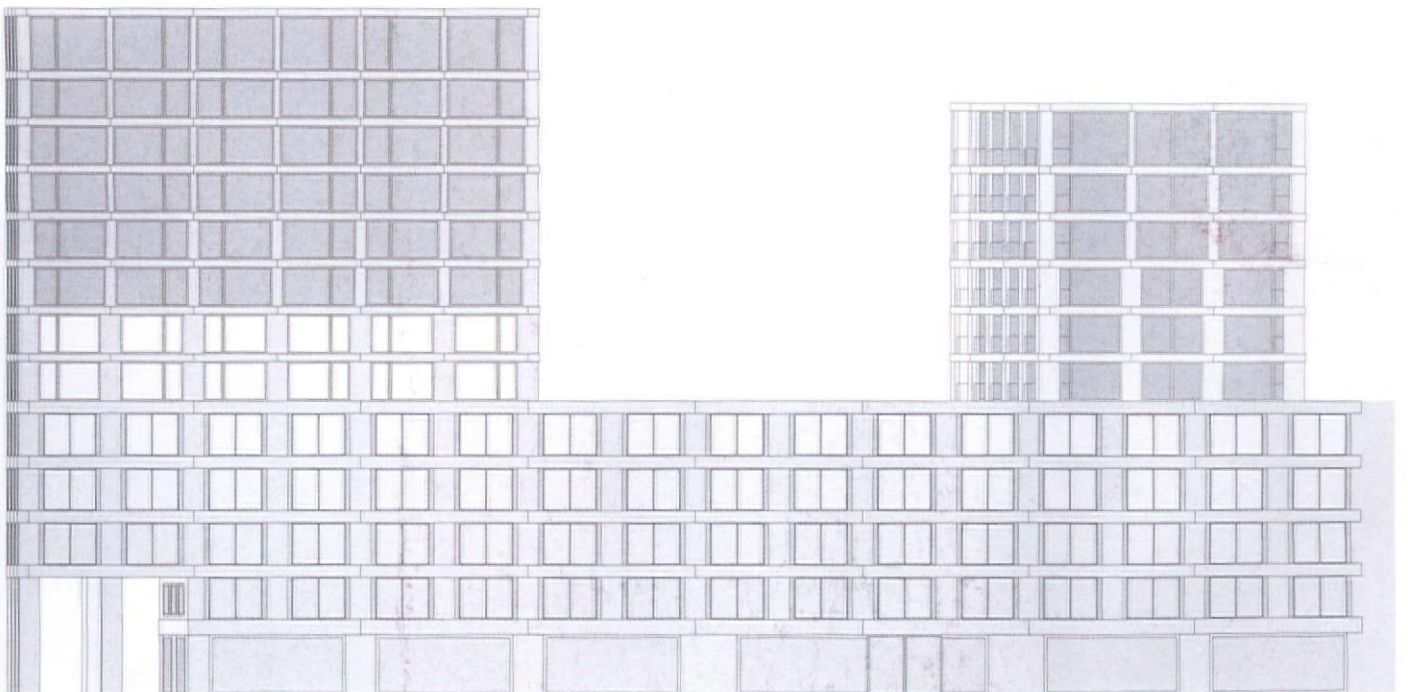
This was the winning entry in a competition for a mixed-use building in Zurich for SBB, the Swiss national railway, on a masterplan by Dutch practice KCAP. The masterplan proposes a series of city blocks around a plaza, and Caruso St John's proposal fills the site with a four-storey plinth of shops and offices, with two residential towers of 11 and 13 storeys rising above it. This efficient arrangement also creates a formal effect, says St John. 'The building is both respectful of the concept of the masterplan to make a clearly defined quarter, but is also figural, where the two unequally scaled towers could make a more engaging skyline.'

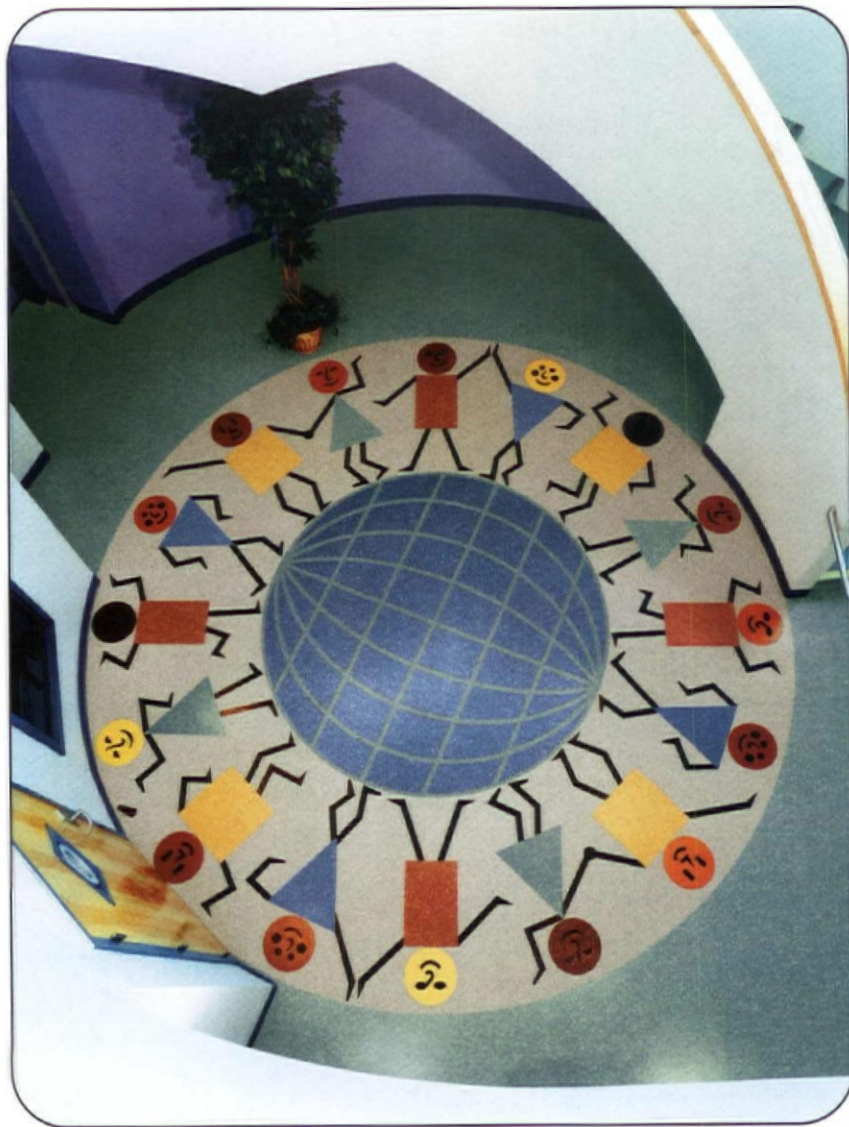
The project is both pragmatic and urban, inspired by buildings in New York with wide bases and slivers of towers above. 'It might look perhaps obvious, but the other competitors didn't do this,' says St John. ■





Clockwise from left
Ground-floor plan
and floors two to
four, which are
occupied by shops
and offices; Elevation;
Perspective from
Kanonengasse;
Site plan





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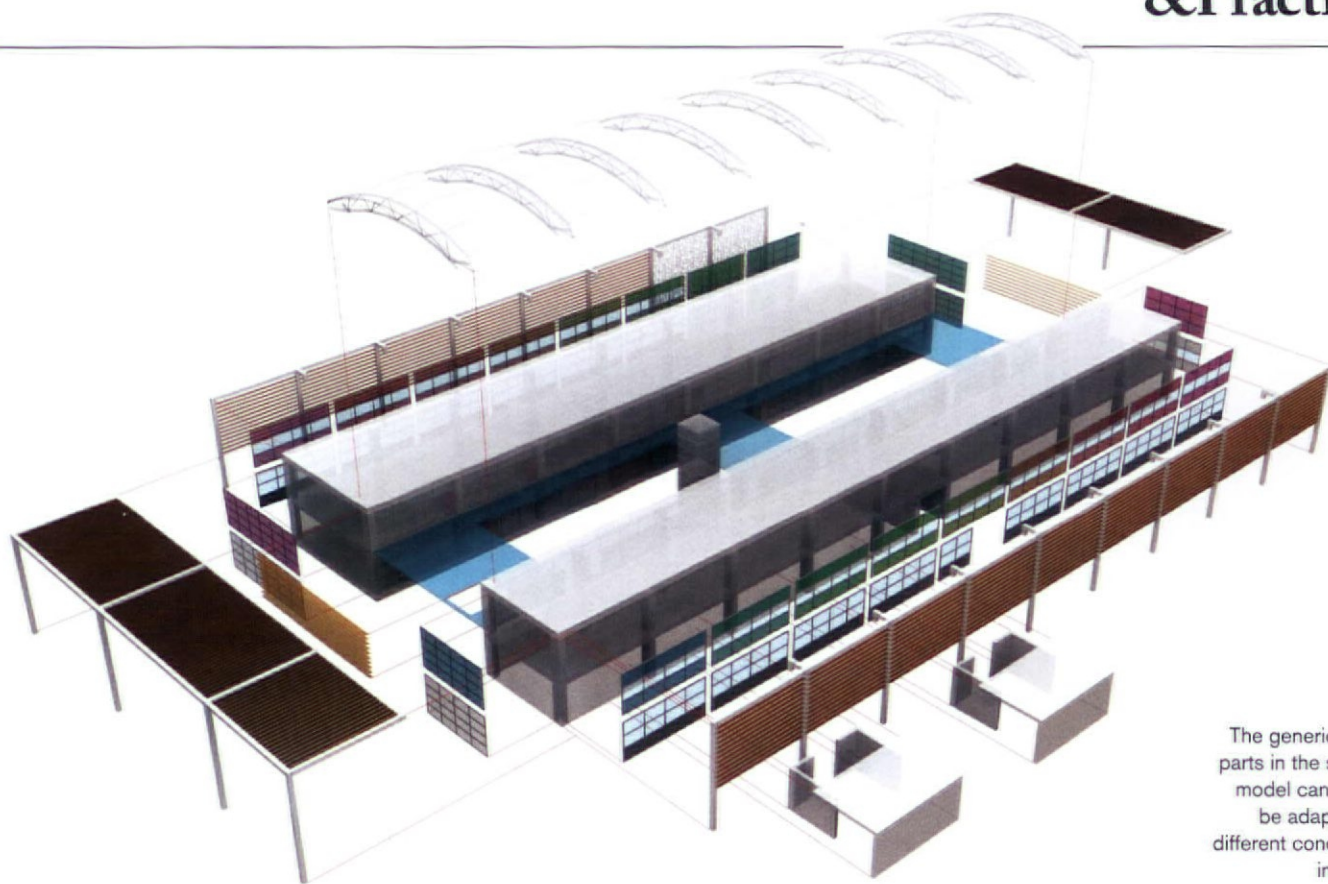
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The generic kit of parts in the school model can easily be adapted to different conditions in Libya

PRACTICAL EDUCATION

LCE Architects' flexible exemplar school model for Libya could be rolled out to 180 schools across the country, writes *Jan-Carlos Kucharek*

In July 2007, Brighton-based practice LCE Architects was appointed by Libya's Ministry of Education to create an exemplar school model. The firm, which recently opened an office in Libya's capital city of Tripoli, could see its design rolled out in a building programme for 180 new schools across the country.

LCE was asked to create a model that is affordable, locally procurable and considers the country's various climatic zones. Project leader Mark Davies says: 'We were contracted to produce

a robust standard school exemplar, a kind of Stage D design that could be implemented in schools for the five to 14 age range and could be modular to accommodate nine to 24 60m² classrooms. The standard model we've come up with can be modified to take account of four different conditions: mountain, coastal, desert and urban regions.'

LCE has produced a complete specification for the design; 'enhanced employer's requirements' comprising general arrangement drawings, typical

1:20 details and a performance specification. It outlines everything that a local architect and contractor will need to complete the projects. Two Tripoli schools (one coastal and one urban) have since been approved.

Davies says the firm maintained a pragmatic approach throughout. 'We were acutely aware of the speed of the anticipated building programme and the need for thermal mass in the construction, but we didn't want to resort to pre-cast solutions. We opted for in-situ concrete and a simple

awareness of constraints, such as the position of shear walls, so as not to compromise the model's flexibility. The use of locally procured materials was a given,' he adds.

The standard school model has been inspired by local vernacular and the 'Madrassa' open square courtyard model, which is traditional in Islamic schools. The basic organisation consists of two parallel 900 x 400mm concrete frame structures on concrete pad foundations, oriented north-south in order >>

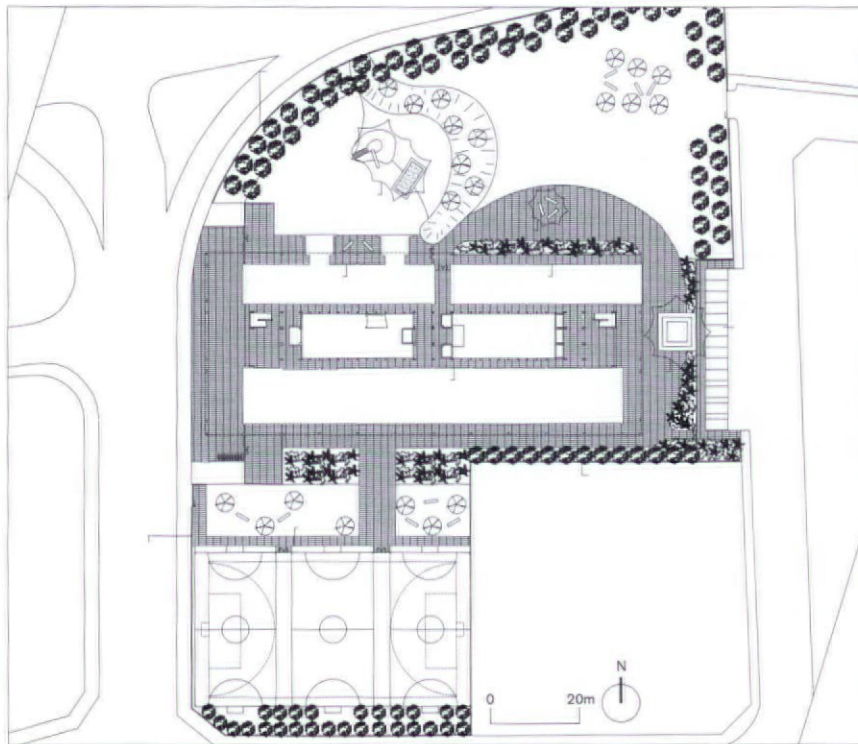
to minimise solar gain. Openable windows sit on 200mm block-work walls with 100mm insulated render. These are separated by a 14.7m-wide external central courtyard, which allows for cross-ventilation, covered by a tensile tent roof.

One block, on a 12 x 8.4m grid, contains libraries, refectories and a gymnasium, constituting the public face of the school. The other block, with an 8.4 x 8.4m grid, typifies the classroom module. Both blocks are fed by staircases and balcony circulation off the central courtyard. The structural grid is extendable according to school size, and ground-floor spaces such as the refectory can spill out into the central courtyard if necessary.

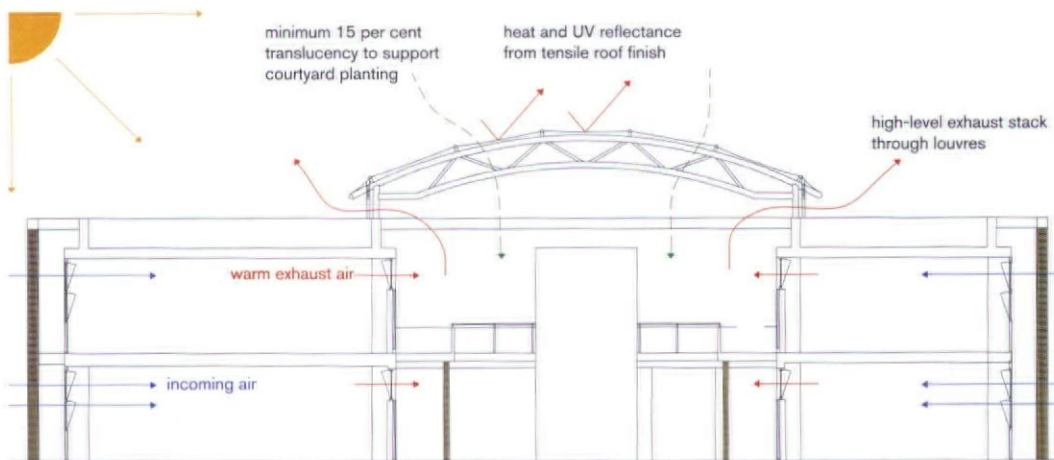
The central tented courtyard, with its cross-ventilation strategy, is fundamental to the practice's solution to climatic variations. Simple actuators, attached to thermostats, control windows and airflow through classrooms to ventilate the space. They can exhaust or store it according to the time of day or year. 'It took time to convince the Libyan Ministry of Education that the courtyard tent roofs were viable,' says Davies. In the desert exemplar (see page 40), the roof seals the courtyard from hot wind and dust. The air of the internal spaces is conditioned with 'Badgir' wind towers and sub-ground plenum cooling.

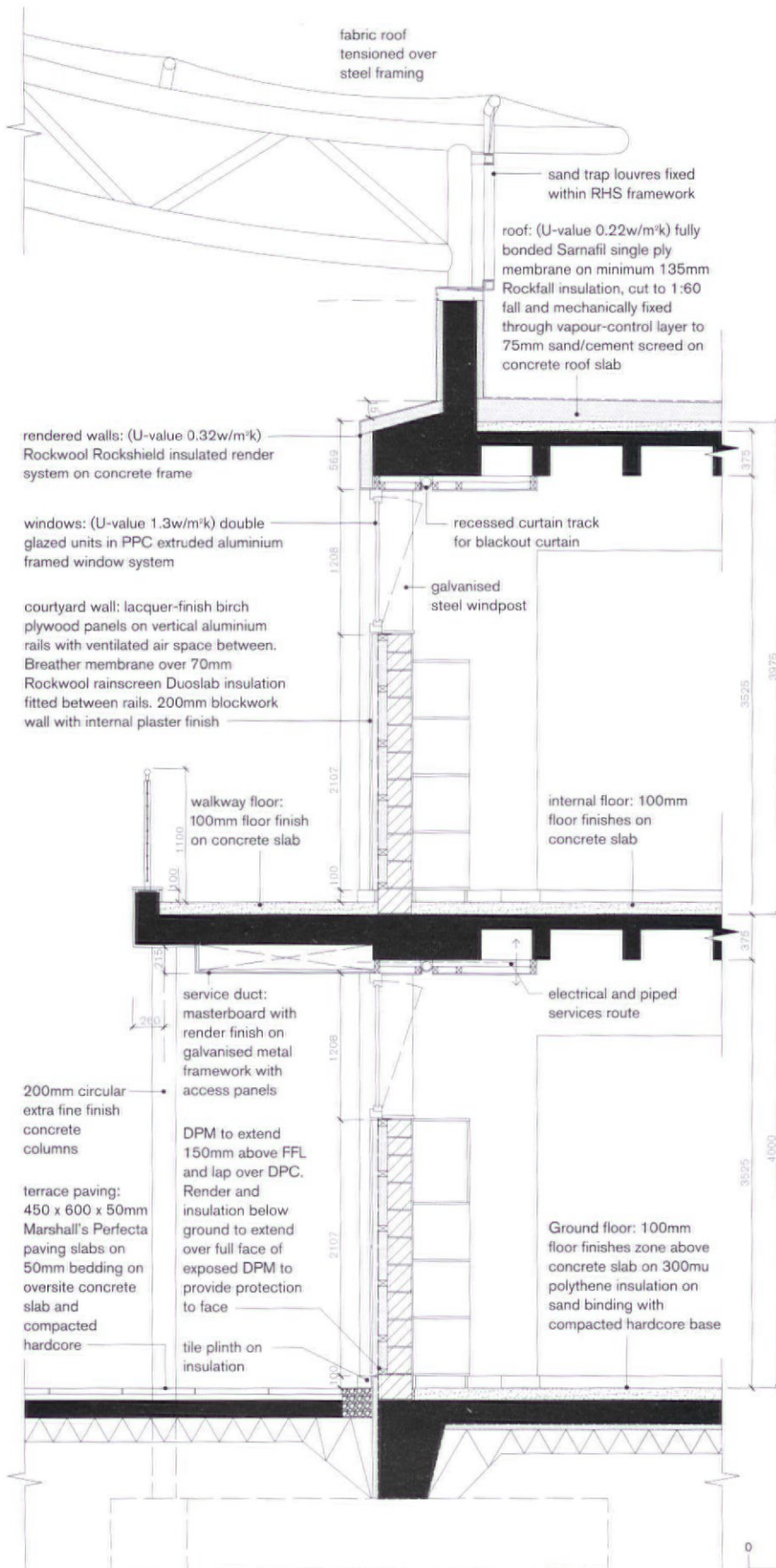
For the coastal exemplar, the roof becomes a 'wave', its crest capturing the prevailing wind and directing it towards the courtyard. In the urban exemplar, the roof acts as an exhaust for air drawn in via an acoustically attenuating double-skin facade.

There are variations in the facades as well. Exterior >>



This page, from top to bottom
Site plan, ventilation study and south elevation for a coastal school in Tripoli
Right Detail section of the coastal school's internal bay



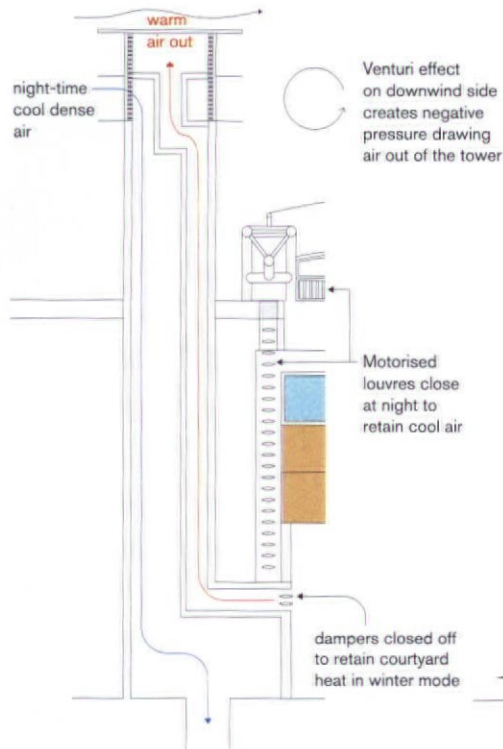


INTERNAL BAY STUDY

The internal section brings together a number of the model's design elements, including environmental control, circulation and services distribution. The section mediates between internal, external and covered courtyard conditions. The aim was to develop a robust and integrated solution that could easily be implemented by local design teams.

A key concept is the tensile fabric roof shading the central courtyard, which provides a usable space throughout the year that can host a variety of activities. Another critical element is the cross ventilation of the teaching spaces, with warm air being drawn out into the central courtyard via high-level fanlights. The air then rises up the void before being exhausted through the louvre screen, incorporated into the steelwork structure of the courtyard roof. Sand-trap louvres have been specified to deal with the dust storms that can occur when the Ghibli winds blow up from southern Libya.

Mark Davies, associate director, LCE Architects

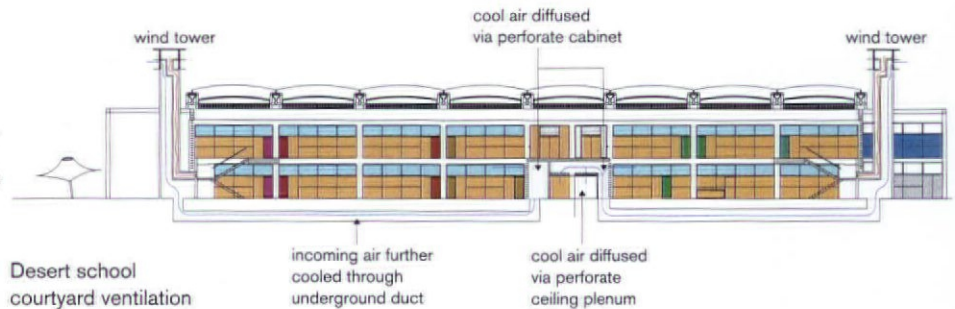


Desert school wind tower

VENTILATING THE DESERT SCHOOL

The desert school model has to deal with the most extreme conditions, with average day and night temperatures ranging from 31°C down to 11°C. Consequently, it has the most complex courtyard design. This involves a variation on the traditional 'Badgir' wind towers, which uses the stack effect, pulling air in at high level and drawing it through damp cloth to cool it as it enters the building.

Here, the tower has two uses, both drawing air in and expelling it. With the roof sealed, two towers at both ends of the central courtyard draw air downwards into a sub-ground concrete plenum, cool it and push it out through vents at a low level into the courtyard. The spent, warm air then rises and is drawn back into the tower to exhaust. This can bring daytime classroom temperatures down to 23°C.

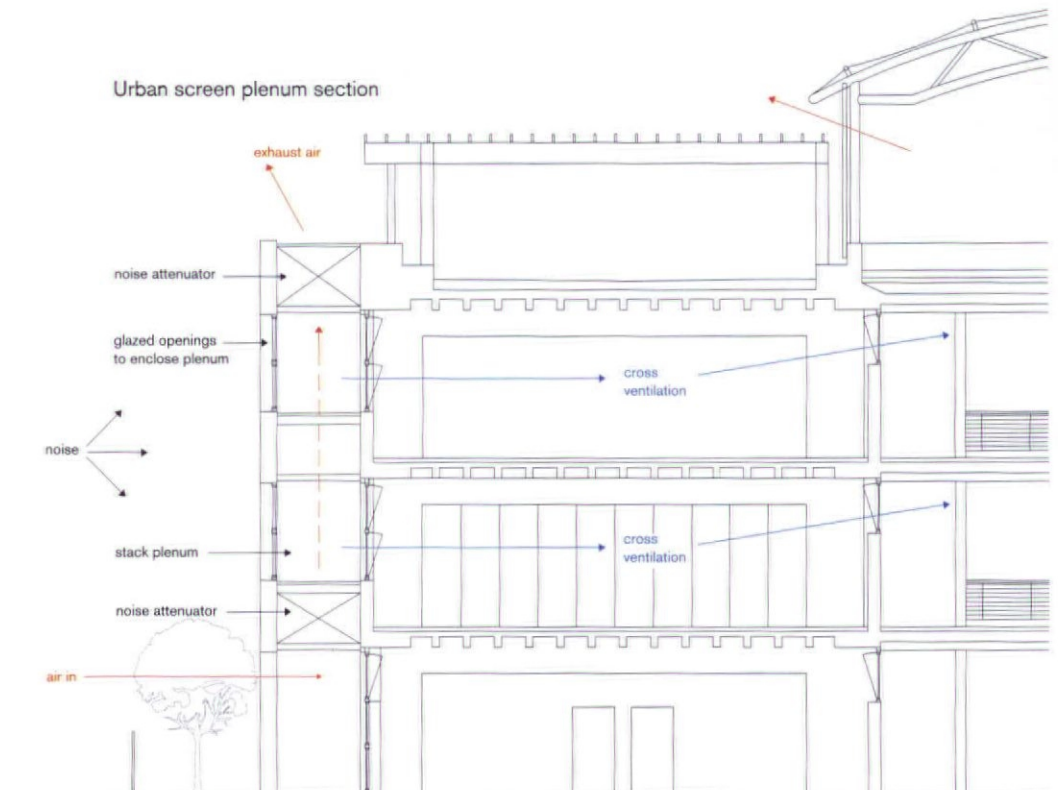


Desert school courtyard ventilation

shutters shading the facades on the standard model extend up and over the structure to shelter the roof in the desert. By contrast, on the mountain model, vertical reflective louvres are installed on the north side, directing east light and heat into the classrooms. This 'kit of parts' pragmatism makes the system adaptable to every local condition.

For LCE, the office set-up and consultation process has involved a steep learning curve, dealing with the bureaucracy, regulation and cultural nuances of Libya. Managing director Nick Lomax says he was encouraged to enter the country's market after a young, British-trained Libyan architect joined the firm. Now, LCE must wait to see if and when the Libyan government builds the two Tripoli projects. 'We have no time frame - it could be tomorrow or never,' says Davies. 'But to design a school model for a whole nation in the space of 16 months? You would never get that in Britain.' ■

Urban screen plenum section





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Back Issues // Critic's Choice // Terry Duffy at Martins
Bank // Key Contemporary Buildings // 5 Things To Do

The Critics

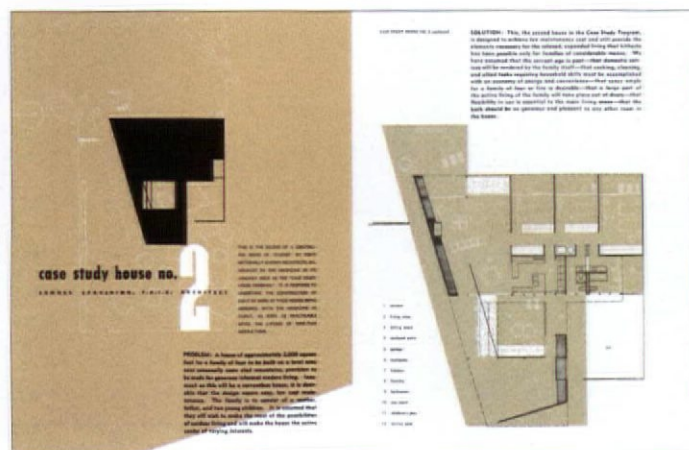


BOOK

West Coast wonder

Despite a hefty price tag, Taschen's 6,076-page collection of *Arts and Architecture* magazines is worth its weight, says *Steve Parnell* >>

Arts and Architecture 1945-54, The Complete Reprint. Introduction by David Travers. Taschen, 2008, 118 issues, 6,076pp, £400



In 1945, an army of Modernists managed to achieve what Hitler could only dream of – world domination with minimal resistance. This new world order included *Arts and Architecture* magazine, which John Entenza took over in 1938 (as *California Arts and Architecture*) and edited until 1962. As the title suggests, *A&A* delivered the latest trends in books, art, cinema, music and architecture to a few thousand left-leaning, aesthetically discerning fans of the Modern movement. What made it special was Entenza's eye for talent, and its creation of a beautifully designed and hermetically sealed world that believed art and technology could, together, solve immense global problems.

Last year, Taschen published a huge 12-volume compilation of articles from Italian

year. The definitive index will satisfy even the most esoteric inquiry.

The print quality is okay, but inevitably some of the smoothness and crispness of the originals has been lost. It's as though the contrast has been turned up to 11, resulting in blotchy, dotty images in places. The cover of the February 1954 issue, designed by graphic designer John Follis, suffers particularly. Purists will notice that the paper is a heavier matt, instead of the originals' flimsy satin sheen. And, of course, you don't smell 60 years of history when you open the cellophane.

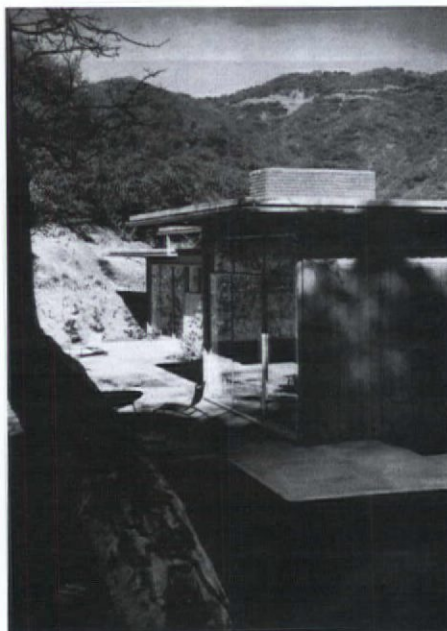
I admit that I haven't read all 6,076 pages. Such a collection obviously doesn't merit starting at the beginning and working your way through it like a set of Harry Potters. The beauty of collating 10 years' worth of

magazines that recount an almost forgotten era is that you can fast forward to the bits that appeal to you most, or flick through the whole period in minutes. It's like using a time machine. There are Eric Mendelsohn's polemics on Modern architecture, 'Architecture Today', from 1947, and then there's his obituary in November 1953. But it's the content that makes this limited-edition reprint of only 5,000 numbered copies worthwhile. While Modernism got high, the structure of *A&A* hardly changed. The art sections consistently delivered criticism and appreciation, but the architecture sections simply printed buildings with description, pointing out features and colours. Being published was appreciation enough. Entenza's editorial, entitled 'Notes in Passing', delivered

What made Arts and Architecture special was its creation of a beautifully designed, hermetically sealed world

magazine *Domus* from 1928 to 1999. This year, the publisher has gone a step further and reprinted every issue of *A&A* from 1945 to 1954. Next year, a second volume will reprint all issues from 1955 to 1967. Taschen has scanned each magazine in its entirety, touched it up and reprinted a facsimile. The price is an eye-watering £400. However, if you consider that an original 1940s *A&A* would cost over £60 on eBay, this doesn't seem unreasonable.

Each year's magazines come housed in a sturdy box whose rivets will surely shred each year's December edition if not replaced with utmost care. In addition to the reprints, you get an 83-page supplement with an introduction written by David Travers (*A&A* editor, 1962-67) and all the contents of each





This image Case Study House 22 by Pierre Koenig (1959)
 Left The Case Study House Program was announced on the

pages of *Arts and Architecture*
 Bottom left Case Study House 8 by Charles and Ray Eames (1945-49)

monthly sermons on a completely unrelated moral topic of the day, and occasionally there would be a tangential outburst, such as critic Jules Langsner's McCarthy-era essay 'Art Summoned Before the Inquisition', published in December 1951.

A&A was most famous for its Case Study House Program, which Entenza conceived and announced in the January 1945 issue: 'We are proposing to immediately begin the study, planning, actual design and construction of eight houses.' The magazine acted as client and brought together architects, product manufacturers and end-users, and published the designs and built results. The program was envisaged to promote modern, low-cost, well-designed replicable prototype houses using the latest in materials and technology. However, out of the 33 houses that were published and the 24 that were eventually built, only one was ever

reproduced (CSH 15, the plan for which is still being used by developers, according to Travers). Nevertheless, many have gone on to form a chunk of the Modernist architectural canon. Consider Pierre Koenig's CSH 22 overlooking Beverly Hills (*pictured above*) and the Eames house (CSH 8, *pictured left*), for example.

Initially, *A&A* was largely concerned with individual houses and their furnishings, but gradually it started publishing larger, more public buildings – as long as they were Modernist. Houses featured products designed by Charles Eames and Joseph Albers, and from manufacturers such as Knoll and Herman Miller. These designers were regular contributors to the magazine, and others, such as Alvin Lustig and Herbert Matter, even designed adverts and covers, many of which are worthy of enlarging and framing. The entire magazine looked like a

uniquely styled whole.

The list of contributors and featured designers reads like a who's who of mid-century design, with many being relatively unknown or making a new life in the US at the time: Richard Buckminster Fuller, Eames, Mendelsohn, Craig Ellwood, Harry Seidler, Richard Neutra, Julius Shulman (whose address labels adorn several of the rear pages). The list goes on.

Like digitally remastered mp3s of Frank Sinatra's back catalogue, this reprinted edition re-presents the original material for 21st-century consumption. There are plenty of other books on the Case Study Houses, on Shulman's photography, and even on *A&A* itself, but for those who want to immerse themselves in West Coast Modernism, this is – almost – the real thing. ■

Resume: Program in some Study time for this Case of delights

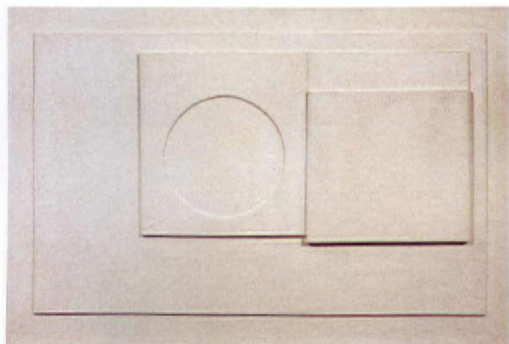


Critic's Choice

An exhibition of Ben Nicholson's reliefs is music to architects' eyes, writes **Andrew Mead**

As Nazism prospered in the mid 1930s and emigré Modernists arrived in the UK, London was briefly a centre of the avant-garde, and the artist Ben Nicholson – a close associate of architect Leslie Martin – was in the thick of it. He owed his position primarily to the geometric abstracts that he painted and, above all, to his 'white reliefs' (pictured below) – shallow three-dimensional compositions of carved and built-up wood, repeatedly coated with white paint and more austere Modern than anything else produced in Britain at the time. A number of these works are on show at the De La Warr Pavilion in Bexhill-on-Sea until 4 January 2009, when they migrate to Tate St Ives. A well-illustrated catalogue goes with them (Tate Publishing, £14.95).

Nicholson has said that 'the kind of painting which I find exciting is not necessarily representational or non-representational, but it is both musical and architectural'. This exhibition supplies a context for Nicholson's most abstract works, including some early landscapes and later Cubist-influenced still lifes. With a sometimes child-like quality to the drawing, the landscapes can seem a little too knowingly naive, the product of a sophisticate trying hard to be a primitive, though they share a consummate feel for texture with the later paintings – Nicholson could make a canvas look like a scuffed piece of board. But it's still the reliefs that will speak most directly to AJ readers; with their layering, asymmetry and geometric precision they condense a great deal of architectural thought into a few square centimetres.



Terry Duffy's paintings hang within the temporary black wooden 'monolith' in Liverpool's Martins Bank

EXHIBITION

*Martins Bank shines light on dark times at the Liverpool Biennial, says **Dominic Wilkinson***

Monuments, part of the Independents Liverpool Biennial. Until 30 November. Martins Bank, 4 Water Street, Liverpool. www.independentsbiennial.org

Herbert Rowse's Martins Bank building (1927-32) in Liverpool's Water Street displays all the pomp and permanence that one would expect from an early 20th-century bank. It was built with impressive American Neo-Classical solidity on the cusp of the last great financial meltdown.

Martins Bank became the main city-centre branch for Barclays, which it merged with in 1969, until its move in 2007. This transfer left the principal space of one of 'the very best inter-war classical buildings in the country' (*Pevsner City Guides, Liverpool*, Yale University Press, £9.99) worryingly vacant.

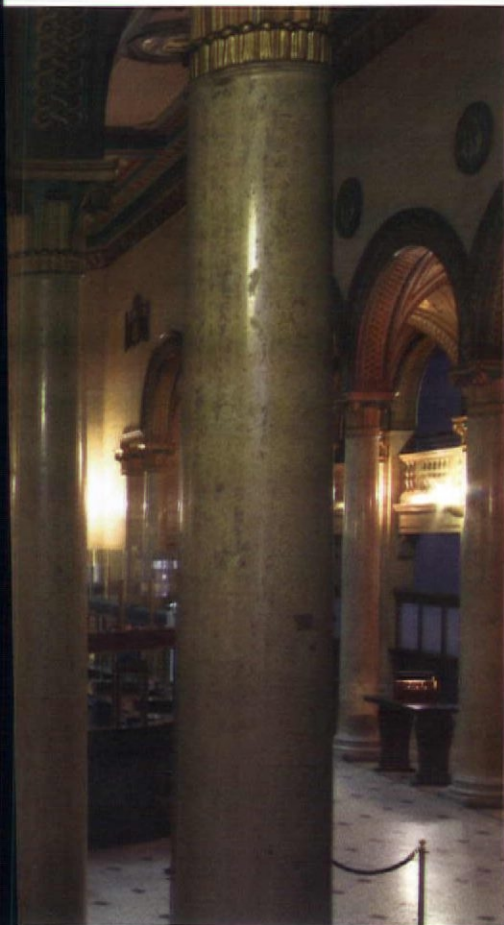
Artist Terry Duffy has stepped into this void, managing to secure a four-month licence to open the building as an exhibition venue as

part of the Independents Liverpool Biennial. Dealing with the vast and largely unaltered banking hall, where every detail was designed by Rowse, was no easy challenge. Duffy's solution is a Kubrick-style black monolith, placed behind the bronze teller screens in the previously secure realm of the banker. Its presence sufficiently mediates the host space and creates a focus for his abstract paintings.

Entering the banking hall through great bronze doors, with Herbert Tyson Smith's bas-relief motifs depicting the source of the city's wealth, the visitor is taken on a journey around the screens, to a secure lobby at the back where the box becomes accessible. The white walls of the interior pick up the light filtering down from the skylight above, contrasting with the brooding gloom of the hall.

The paintings themselves are arranged in the white space, where their size conveys a monumental character. The intense blue of each piece hides a surface of subtle marks that betray the process of layering used to achieve their iridescent finish. Each artwork has distorted edges, creating a kind of negative frame. These large but delicate works, whose vulnerability is protected by their installation box, are the final component in this display of layered monuments.

This exhibition provides a powerful use for this grandest of banking halls, the demise of



BOOK

Laying bare the genetic code of buildings is a useful endeavour for designers, says Geoff Shearcroft

Key Contemporary Buildings: Plans, Sections and Elevations. By Rob Gregory. Laurence King, 2008, 240pp, £28

In the Wachowski Brothers' sci-fi classic *The Matrix* (1999), the hero, played by Keanu Reeves, has a revelatory moment when he realises he can see the computer code generating what he thought was his everyday reality. Once able to view the code, Reeves' character learns to manipulate it at will and bend reality to suit his own ends. Rob Gregory's new book, *Key Contemporary Buildings: Plans, Sections and Elevations*, will similarly empower its readers.

Its title suggests a familiar coffee-table tome, but it avoids this dust-collecting fate with the inclusion of a CD-ROM, containing the plans, sections and elevations (in dwg and pdf format) for each of the 95 buildings discussed in the book.

In his introduction, Gregory suggests 'there is an element of self-learning that will

reward those who spend time reading the drawings, both from the page and on screen'. Inconsistent scales between pages limit book-based comparative research, but overlaying the digital plans is insightful. The digital content provided is a serious tool for any designer.

There is a long tradition of architects copying and adapting buildings they admire: Michelangelo copied Brunelleschi; Wren copied Michelangelo; Lutyens sampled both. The CD-ROM encourages this tradition, overcoming the problematic issue of access. Designing an exhibition space? Then read, learn and sample from Herzog & de Meuron's de Young Museum, O'Donnell + Tuomey's Lewis Glucksman Gallery and Tezuka Architects' Museum of Natural Science. Purists will point out the benefits of experience and measured surveys, but for those of us with a day job, this is the next best thing.

Gregory's strategies for buildings' inclusion and classification may fuel debate, but this is to miss the significance of the information provided. I hope more publications allow their readers to see beyond the slick images of architectural perfection, and access the drawn DNA of the buildings we admire from afar.

Resume: Architectural codebreaking for the masses in Rob Gregory's new book *Geoff Shearcroft is a director of AOC Architecture and a tutor at London Metropolitan University*

which, while predating the current financial crisis, may foretell a new rash of potential exhibition venues. Duffy may have his work cut out filling the voids about to appear in the city.

Resume: Martins Bank's monolith sheds welcome light on an underused asset
Dominic Wilkinson is a senior architect at Austin-Smith: Lord's Liverpool office

5 THINGS TO DO THIS WEEK

1 *Stones, Sunlight & Shadows: New Sculpture in the Woods*

Last chance for an autumnal stroll through this woodland sculpture exhibition.

Until 26 October. Roche Court, East Winterslow, Salisbury SP5 1BG. www.sculpture.uk.com

2 *N55: Walking House*

Be amazed by this walking modular housing system, developed by Copenhagen-based collective N55.

Until 30 November. Wysing Arts Centre, Fox Road, near Bourn, Cambridge CB23 2TX. www.wysingartscentre.org

3 *Alicia Dubnyckyj: Monumental*

See Dubnyckyj's new paintings, which take

night-time cityscapes as their subject matter. Until 8 November. Sarah Myerscough Fine Art, 15-16 Brookes Mews, London W1K 4DS. www.sarahmyerscough.com

4 *Go Birdwatching*

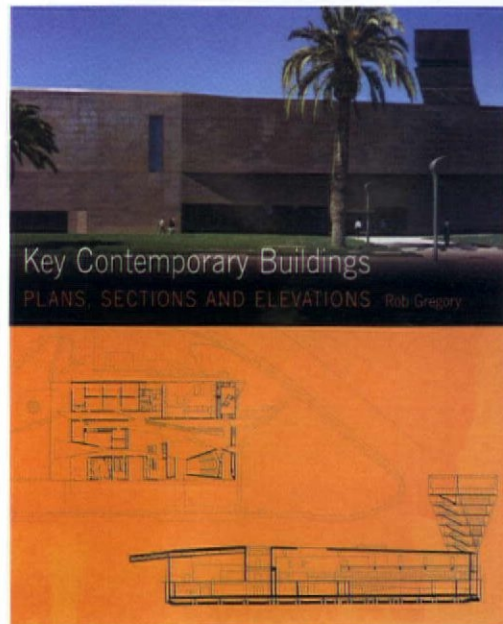
Spot birds at the van Heyningen and Haward-designed Rainham Marshes RSPB visitor centre in Purfleet, Essex.

Full travel details at www.rspb.org.uk

5 *On Purpose: Design Concepts*

Visit this exhibition looking at conceptual design practices, featuring work by Daniel Eatock and Droog Design.

Until 9 November. Arnolfini Gallery, 16 Narrow Quay, Bristol BS1 4QA. www.arnolfini.org.uk



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Kingspan Insulation's updated Design Manual contains detailed information about the complete product range, and is available now. Contact Kingspan Insulation for a hard copy or download individual pages from the website. Call 0870 733 8333 or email literature. uk@insulation.kingspan.com
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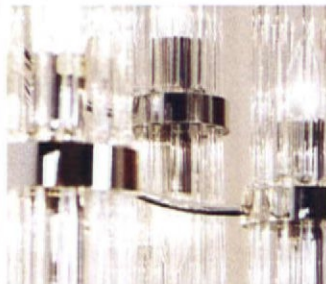
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Highly insulating Kalwall allows competitors to focus on the task in hand at the Martial Arts Centre of Birmingham's Alexander Stadium. Diffused daylight floods the centre with a brilliant ambience. There is no glare, no shadows and no sweat; except, of course, on the competitors. For information, visit www.stoakes.co.uk

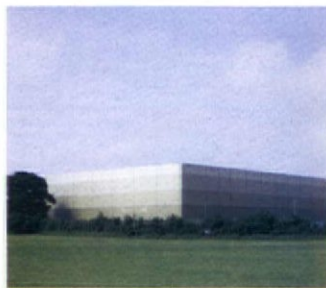
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Hotel and restaurant lighting specialist SKL has launched the chrome Campanada chandelier. It incorporates nine tiered suspension arms that support two lamp-holders, each of which is surrounded by hand-made glass rods. Measuring 1,000mm high and 750mm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

CORUS



AJ ENQUIRY 206

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.

GEZE



AJ ENQUIRY 208

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

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TENDER OPPORTUNITY - NEW MUSEUM DESIGN TEAM SERVICES

The Southend Borough Council is seeking to bring together an experienced and appropriately qualified Architect led design team with outstanding design skills for the development of new museum in Southend-on-Sea. The design team will consist of an Architect as Lead Design Consultant, Quantity Surveyor, Structural Engineer, Mechanical and Electrical Engineer and CDM Coordinator.

The design team will take forward the proposals set out in the options appraisal, technical feasibility study and business plan which have already been undertaken.

Initial work will be for RIBA Stage C outline planning. Subsequent stages will only proceed subject to the successful securing of funding. If successful the design team will be taken forward from stage RIBA D - L in accordance with RIBA arrangements 2007 for the appointment of an architect.

Whilst it is envisaged that the building procurement will be a 2 stage traditional tender process, the Council reserves the right to alter the building procurement strategy.

If you wish to tender for the above requirement, please contact David Scott to request a prequalification questionnaire (PQQ) at -

Address: Corporate Procurement, 2nd Floor, Civic Centre, Southend-on-Sea, Essex, SS2 6ER.

Email: davidscott@southend.gov.uk

Phone: 01702 215740

Fax: 01702 215110

Closing date for PQQ requests is 3pm 12th November 2008.

Completed PQQ's should be returned by 3pm 19th November 2008.

SOUTHEND-ON-SEA BOROUGH COUNCIL



TENDER OPPORTUNITY - NEW PRIMARY SCHOOL DESIGN TEAM SERVICES

Southend Borough Council is seeking to appoint an experienced and appropriately qualified Architect-led design team for the development of a new primary school in Southend-on-Sea. The design team will include an Architect as Lead Design Consultant, together with a Structural Engineer, Mechanical and Electrical Engineer, Landscape Architect and BREEAM Assessor.

The design team will develop the proposals set out in the project design brief, which is currently being prepared by the project's Client Design Adviser Team.

Initial work will be for works up to RIBA Stage D (Application for Detailed Planning Permission).

Subsequent stages (through to RIBA stage L) will only proceed subject to the successful award of planning permission and will be in accordance with RIBA arrangements 2007 for the appointment of an architect.

Whilst it is envisaged that the building procurement will be a single stage traditional tender process, the Council reserves the right to alter the building procurement strategy.

If you wish to tender for the above requirement, please contact Karley Burchell to request a prequalification questionnaire (PQQ) at -

Address: Corporate Procurement, 2nd Floor, Civic Centre, Southend-on-Sea, Essex, SS2 6ER.

Email: karleyburchell@southend.gov.uk

Phone: 01702 534816

Fax: 01702 215110

Closing date for PQQ requests is 3pm 21st November 2008.

Completed PQQ's must be returned by 3pm 26th November 2008.

SOUTHEND-ON-SEA BOROUGH COUNCIL



Architects Registration Board

NOTICE

ARB Annual Retention Fee

This notice is given under the terms of Rule 16 of the General Rules made by the Architects Registration Board.

The annual retention fee is being increased to £86, payable on 1 January 2009.

For further information please visit ARB's website www.arb.org.uk

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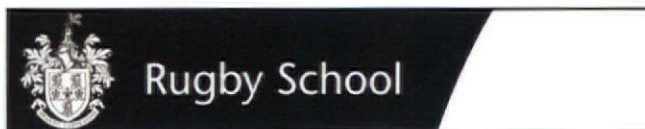
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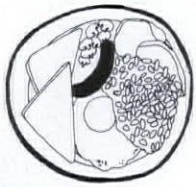


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Ian Martin. Wall Street redesigned with a 'Tamlamotown' transparency

MONDAY. Meeting of the Olympic Task Force. Ms Suzi Towel, minister for narrative backfill, in the chair. We begin with the customary Mexican wave, though the muted cheer seems feeble than usual.

There's also a bit of tension between Suzi and Loaf. As Mayor of London, he's keen to be the official Face of the 2012 Games, and must maintain a careful balance of enthusiasm and prudence. Suzi reminds everybody that she was the first one to go 'yay!' when the announcement was made, and appears everywhere in her Team GB relay kit. Loaf, however, is playing his trump card. Now Cadbury is sponsoring the Games, he's agreed to wear a giant Creme Egg outfit whenever he speaks in public. He's aiming for something he calls 'ovoid gravitas'.

Under Any Other Business, we agree to spend the rest of the Olympic contingency fund on restoring a little dignity to the Athletes' Village. Yes, the accommodation will be budget spec. But at least now there'll be a little cobbled village wi-fi area with chocolate fountains.

And however strapped we are, there will be no repeat of the disgraceful cheating we saw at the Chinese Games, with its faked fireworks and mimed singing and rigged events (downhill swimming, hologrammatic hurdles, etc). Remember the fencing at Beijing's National Convention Centre? Turns out it was really just a sort of decorative trellis.

TUESDAY. Exciting times. Secret service has told Charles to stop using hand-delivered notes. One of his frockcoated 'mail monkeys' has been unmasked as a tabloid journalist. The little shit was gathering raw

material for some jeery piece about how HRH is still living in 1958 and relying on The Goons for moral guidance.

So now we're communicating via coded personal ads in *The Times*. Today's reads: 'Raspberry blown. Ying tong biddly bong'. This means he has won the support of the Privy Council to re-monarchise the RIPBA, which, of course, is blissfully unaware of this or indeed anything else.

Chartered architects should brace themselves. Once Charles has installed himself as the Sovereign of Epic Space, all RIPBA members will be required to swear allegiance to the Crown. There will be a rigorous new professional testing system based on 'Scout badge principles' and, at last, a proper uniform with ceremonial swords for the gentlemen and jaunty hats for the ladies.

WEDNESDAY. A mysterious client, 'Mr Bilderberg', wants me to knock out a rethink for Wall Street. 'Not the real one...' says the emotionless text-to-phone machine voice.

'...the mythical one. We need to repositionise within the new global financial architecture. I need some inspirational renderings of an imaginary Wall Street, OK? Full of optimism and determination. But kind of modest, like your Prime Minister Mr Gordon Brown. Press 1 now for the terms of your agreement, then the hash key if you accept. This message will self-erase in 15 seconds.'

And then it's gone, in a tiny puff of vapour.

THURSDAY. Have a go at Mr Bilderberg's brief. I'm thinking more

European-looking and transparent. Safer these days, isn't it?

Out goes the old Wall Street, that preposterous Neo-Classical version of Tron. And in comes the new – a vast, swirling nebulus of shimmering architectural possibilities. I've created a concentric series of glass 'interaction zones'. Transparent layers of human love and understanding blazoning a future, chastened reality.

Yeah, mark my words. Forget what Koolhaas and the Gang said about the world being like a great big canyon. That theory is now discredited along with shops and banks and the Halifax ads and Guy Ritchie's stupid films and irony in general. We must rediscover the truth as formally presented by Marvin Gaye and Tammi Terrell 40 years ago: that the world is in fact just a great big onion. Encompassing a concentric series of interaction zones.

FRIDAY. Fascinating seminar on terror management theory. Summary: 1. Architecture exists to assuage what otherwise would be paralysing anxiety about the ego's inexistence; 2. If there is an afterlife it will almost certainly be as a boutique hotel.

SATURDAY. Sketch out design for a new atheistic Routemaster. Londoners will be free to enjoy the experience without the imposition of a destination, as it will be driverless.

SUNDAY. Terror management in the recliner, with several large assuagements on the rocks.

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