

20.11.08

Sackler Centre
*Softroom's pop-modern
interior at the V&A – p28*

Byzantium Blockbuster
*Garvin Stamp critiques
the Royal Academy
exhibition – p41*

AJ

GREER TACKLES ECO-HOMES

*Germaine Greer on whether green houses
can ever be 'gracious' – page 22*



For strength and support

Advance

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

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.

Unrivalled availability on your doorstep

Our Advance sections rolling programme offers unrivalled availability, so that products are ready for use when they are needed. Our new automated distribution centre stores 17,000 tonnes of sections under cover until they are requested by the customer.

PEI COBB FREED & PARTNERS
LIBRARY

News

05 **Hodder Associates'** Berners Pool in Cumbria to be demolished
08 ReBlackpool chair **Howard Bernstein** talks to the AJ
10 Staff axed as credit crisis hits **Dubai**

18 **Leader** Why Dubai's crash is good for architecture
20 **Patrick Lynch** on minimal master Donald Judd's vitriolic theory

22 – 27 **Germaine Greer** visits Barratt's Green House and finds 'expensive finishes will not improve a mean concept'

28 – 33 Digital meets craft in **Softroom's** Sackler Centre at the Victoria & Albert Museum

36 – 38 **Technical & Practice** Three domestic **house extensions**

41 – 45 **The Critics** The **fall of Byzantium**, and why **eco-bling** is over

50 Top jobs: Centurion; D5 Architects; Sheffield Cathedral; Southend on Sea Borough Council; Trespa

The latest design competitions: including work at Leeds University, the House of Commons and a Roman fort.

WWW.ARCHITECTSJOURNAL.CO.UK

p28

emap inform

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, 365 Blair Road, Avenel, New Jersey 07001. Distributed in the US by Mercury International Ltd, 365 Blair Road, Avenel, NJ 07001.



ABC
recycle
When you have finished with this magazine please recycle

VAIO recommends Windows Vista® Business



Be taken seriously. Be seriously taken.

New VAIO business laptops are serious business machines. But they're also serious statements of intent. With the stamina of up to 13 hours battery life,** an ultra-light carbon fibre body (Z and TT Series) and unrivalled reliability* this range performs and looks like no other. The enhanced accuracy of the floating key design and unique fingerprint recognition interface makes it an individual choice in more ways than one. And although it displays unmistakable VAIO genetics, the new range comes fully loaded for business with powerful Intel® Centrino® 2 Processor Technology and built-in video conferencing webcams as standard. So wherever you work, VAIO won't let you down.

Get serious with new VAIO for business. Are you VAIO?
www.sony.co.uk/vaioforbusiness/aj

*Scored 93% for reliability in the UK's leading consumer association survey, August 2008 (based on % of laptops that required no technical support)

SONY

VAIO for business

Approved VAIO
accessories

3 Up to three
years warranty
on registration

VAIO

*Sony, 'VAIO', and their logos are trademarks or registered trademarks of Sony Corporation. All other trademarks are acknowledged. All other products and brand names may be trademarks of their respective owners. Intel, the Intel logo, Centrino, Centrino Inside, Intel Core and Core Inside are trademarks of Intel Corporation in the U.S. and other countries. **Using extended battery.

Studio Three
completes pavilion
for Liverpool p6

ReBlackpool's
Howard Bernstein
talks to the AJ p8

Staff axed as
credit crisis hits
Dubai p10

News



Hodder Associates'
Berners Pool in
Cumbria

HODDER'S CUMBRIAN POOL TO BE FLATTENED

Berners Pool to be razed less than five years after being completed

Hodder Associates' award-winning Berners Pool in Grange-over-Sands, Cumbria, is to be demolished less than five years after it opened.

The abandoned swimming pool, which closed in 2006 after the community trust running it went bust, has now been earmarked for demolition under plans to revamp the wider area.

The news comes less than a year after Hodder settled out of court over his other major pool, Clissold Leisure Centre in Hackney, East London, which closed in 2003 following claims by Hackney Council that it had design flaws.

Last week, South Lakeland District Council (SLDC) chose developer Berners Vision

Partnership and local architect Damson Design to overhaul the site, following a public vote that placed the developer's proposals ahead of four other bidders.

The proposals for Grange-over-Sands include plans to refurbish the ageing seafront lido and create a new medical centre, apartments, a retirement hotel and a public leisure centre – with a pool the same size as Hodder's 25m facility.

David Sykes, head of SLDC's regeneration and housing services, said: 'This scheme is in the best interest of the community and we can't let one building, even though it is a landmark, [hinder that].

'It would have been too constraining for us to demand

[that the bidders] had to find some use for the existing building,' added Sykes.

Damson Design's Tony Hills added: 'Our clients looked at the existing swimming pool building and concluded that the building and its plant had deteriorated to such an extent that refurbishment was not an option.'

Described as a Miesian 'box-on-a-plinth' (AJ 22.04.04), Hodder's pool won a raft of plaudits, as well as an RIBA Award in 2004 and a Civic Trust commendation in the same year.

Practice director Stephen Hodder said: 'On one hand, I recognise the council's approach to look at the wider regeneration of the lido and car park, but

inevitably I will mourn the loss of something people expended so much energy on.'

He added: 'As shown by the approach of two of the contest entrants [Aedas and MBLA], the building could have been imaginatively reused. I'm not being precious about my scheme, but it is a comment on our disposable society.'

Eddy Rhead of the Twentieth Century Society's North West Group said: 'One must feel great sympathy for Hodder in this instance, as it appears it was the management of the building and not the building itself that has been its downfall. It is an awful waste of what was, and still is, a beautiful building.'

Richard Waite



STUDIO THREE'S ONE PAVILION

Studio Three Architects has completed this pavilion in the heart of Grosvenor's giant Liverpool One shopping complex.

Hailed as the 'final piece in the jigsaw' of the £1 billion city-centre development, the building has black-stained timber walls and a stainless-steel 'folded' roof.

The £1.2 million pavilion, which overlooks Chavasse Park, will house a café. *Richard Waite*





'BLACKPOOL IS TOO ONE-DIMENSIONAL'

Howard Bernstein, chair of Blackpool's regeneration company, talks to *Richard Waite* about casinos, seaside masterplans and regenerating in a downturn

'It's pointless to pretend that Blackpool doesn't need a radical overhaul,' says Howard Bernstein, part-time chair of the ailing seaside resort's urban regeneration company, ReBlackpool.

Bernstein, sporting a pair of impressively large gold rings, a velvet-collared jacket and a well-coiffed comb-over, looks more like a 1950s jeweller than the chief executive of Manchester City Council, a post he's held for nearly a decade.

It is surprising that this man, with his gruff cackle of a laugh, is the driving force behind the transformation of Manchester.

What's also extraordinary is that Bernstein (Mancunian of the Year 2003) is leading Blackpool's regeneration less than two years after his name became mud along the town's Golden Mile.

In January 2007, while blowing his Manchester trumpet, Bernstein convinced the government that the eastern fringe of 'his' city was the perfect spot for a supercasino – snatching a similar dream from Blackpool, which had plans for a huge Gensler-designed Vegas-on-Sea. Eventually, Prime Minister Gordon Brown changed his mind, and neither place got one.

Bernstein is adamant that a gambling mecca would not have been right for the Lancashire town. He says: 'I've always

believed that Blackpool's case for a casino was not a strong one, because a casino in itself doesn't deliver the change that's needed.'

Nevertheless, Bernstein clearly thinks something can be done to turn around the fading resort, with its flagging tourist trade and 'high levels of worklessness'. He 'reluctantly' gave up a post with the Olympic Delivery Authority to head to Blackpool after being approached by central government. Reports that he was glad to leave the London 2012 team are nonsense, he says.

Bernstein's first move since joining ReBlackpool this summer was to appoint Arup, KPMG and

'Successful places must have a strong visitor product, but equally they have to be attractive places for people work and live and broaden the economic product.'

It's all about the product and the positioning. 'But that won't happen tomorrow,' says Bernstein, and thoughts of architectural competitions and landmark projects are much further down the line.

So, with the current financial meltdown, has he arrived in Blackpool at exactly the wrong moment? Bernstein doesn't think so: 'People may think this is controversial but it might be a good time for Blackpool.'

He doesn't give many details, but an area he does pinpoint is the 'obvious case for intervention' with Blackpool's boarding houses – a surplus of stock that does not meet its current or future needs.

However, Bernstein will not have the same power in Blackpool as he does in Manchester.

Officially he is only there two or three days a month, although he 'has enjoyed the challenge' so much he has spent time at weekends looking around. And there is no guarantee that what he proposes will be delivered or even used as a future blueprint for regeneration.

'I can only do what I'm asked to do,' he says. 'It will then be up to others [namely Blackpool Council] to decide whether they want to go with it or not.'

'If I produce a plan and everybody thinks it's crap, then they are entitled to that.'

'Personally, I would hope they'd see it as something that would offer them a reasonable prospect of moving forward.'

The review is expected before the end of the year, but Bernstein lets slip that Manchester's other greatest son, Ian Simpson, has already landed a hotel scheme in the town.

'That says something about its aspiration,' says Bernstein, 'But I've learnt there are no quick fixes'.

'If I produce a plan and everybody thinks it's crap, then they are entitled to that'

GVA Grimley to carry out 'a strategic review' of the existing Blackpool Resort masterplan.

Just as he did in Manchester, Bernstein is hatching a big plan, and hopes to have a significant input in the final 'strategic focus' that emerges.

'Let's be clear – there are no straightforward solutions here, otherwise they would have been thought of,' he says.

'The key issue for Blackpool is that it is too one-dimensional. It has focused on the creation of a visitor base which has been consistently eroded.'

Intelligent places should be using these times to reflect on whether their strategic direction as a place, and its priorities, remain valid.

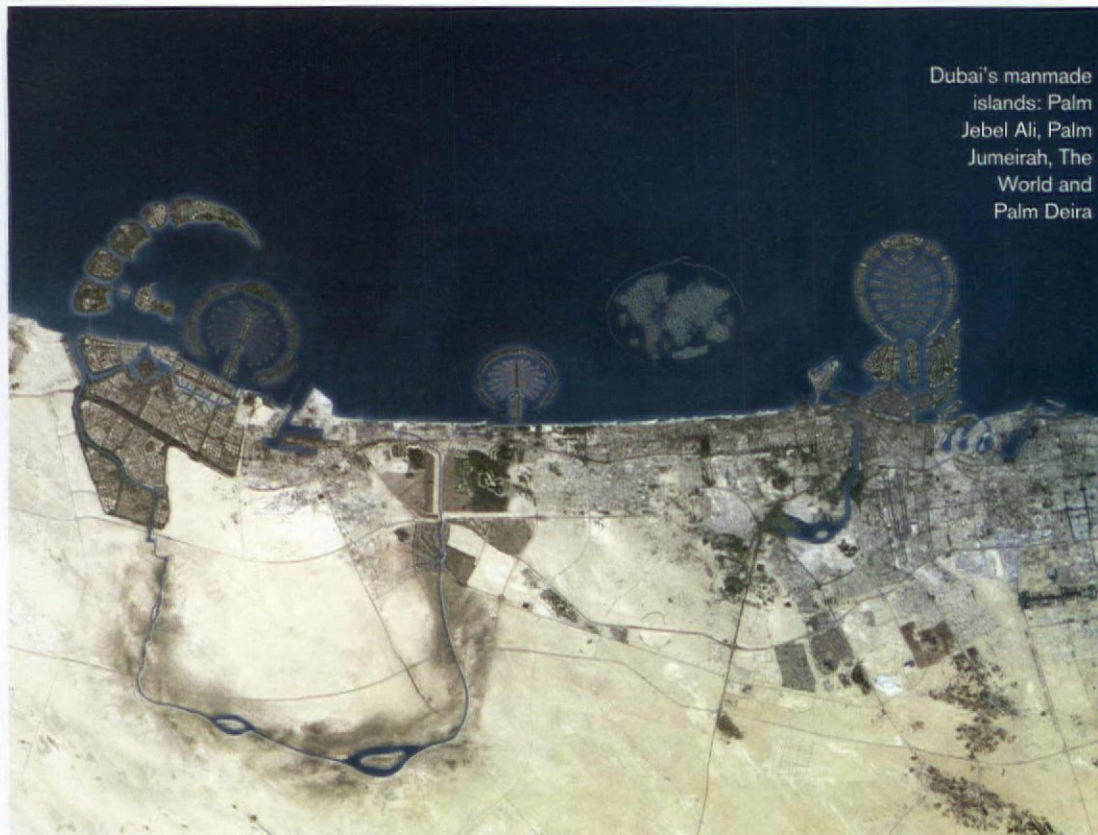
'The [masterplan] review is a reality check. Of course there is a question of affordability – but that should set the pace of the strategy, not determine what the strategy is.'

He continues: 'Blackpool has to reclaim its place as a significant player in the Lancashire sub-region. My challenge is to bring forward a radical but sustainable plan for modernising Blackpool and its economy.'



Top Blackpool's famous promenade
Centre An existing masterplan proposal with conference centre
Bottom Gensler's doomed supercasino scheme for Blackpool





Dubai's manmade islands: Palm Jebel Ali, Palm Jumeirah, The World and Palm Deira

STAFF AXED AS CREDIT CRISIS HITS DUBAI

Architects and developers in Dubai are freezing recruitment and making redundancies as the emirate's real-estate market begins to crumble.

The news follows one of the worst weeks in Dubai's economic history, with the Dubai Financial Market dropping 32 per cent last week over seven days.

One of Dubai's largest developers, Damac Holding, announced last week that it would axe 200 jobs, while other developers such as Omniyat and Emaar warned of redundancies.

Gordon Affleck, design principal for RMJM Middle East, admitted the 350-strong practice has already laid off staff.

'We've had a little bit of tidying house,' said Affleck. 'It's always regretful, but we could see something coming down the line.'

A source close to the practice said that less than 20 redundancies were made, mostly at architectural technician level.

The redundancies are the first sign that Dubai's seemingly unstoppable real-estate bubble has burst. It is also understood that developers are also cancelling or postponing major projects.

In a statement last week, developer Nakheel said it will slow development, and rumours are circulating that Palm Deira, the largest of Nakheel's manmade island developments (*pictured above*), is on hold indefinitely.

The statement said: 'The next few months will see a scaling back of activity around some of our projects. This will not affect our long-term business objectives.'

Speaking to the AJ, Nakheel managing director Marwan Al Qamzi said: 'The unique projects will continue... the population is growing and there will be demand. We don't design our projects to remain for now – they will remain for the future.'

Engineering consultancy

Ramboll Whitbybird has also frozen recruitment and admits it may 'consolidate' staff in Dubai next year.

Director Peyman Mohajer said: 'It's possible that in 2009 expansion will be curtailed and we'll have to think about consolidation and making sure we have the right people in the right places.'

'The bigger semi-government developers are suffering on a large scale,' added Mohajer. 'We've had a few projects stopped, but it's something we can manage, because we were under-resourced. It's given us breathing space.'

Meanwhile, in the wake of the redundancies, the region's largest bank, Emirates NBD, halted all lending to expatriates employed by Dubai development and real-estate companies, including those working for top developers such as Nakheel, Tamweel, Damac and Dubai Properties, for fear of more job cuts. *Christine Murray*

THIS WEEK ON THE WEB

HEATHERWICK COUGHS UP OVER B OF THE BANG

Thomas Heatherwick has agreed to pay £1.7 million to Manchester City Council over his troubled B of the Bang sculpture. The out-of-court settlement – split between Heatherwick Studio and subcontractors Packman Lucas, Flint and Neill Partnership and Westbury Structures – follows years of problems with the 56m artwork in east Manchester.

MAKE AND MARTHA SCHWARTZ IN SPURS STADIUM TEAM

Make and Martha Schwartz Landscape Architects have been named as part of the team delivering Tottenham Hotspur's new stadium. The firms have teamed up with stadium specialist KSS Architects and engineer Buro Happold to design a 60,000-seat stadium.

JOHNSON NAMES DESIGN ADVISORY PANEL

Mayor of London Boris Johnson has appointed Richard Rogers and RIBA president Sunand Prasad as the architectural advisors on his design advisory panel. Joining the two architects will be Joyce Bridges, chair of the English Heritage advisory committee, and Roger Madelin, joint chief executive of Argent.

MANCHESTER HEAD MOVES TO LEICESTER

David Dernie has left his position as head of school at Manchester School of Architecture to take up the same role at Leicester's De Montfort University. Speaking of the move, Dernie said: 'Leicester School of Architecture is one of the country's oldest... It is a relatively small school where I think I can make a real difference.'

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

WWW.ARCHITECTSJOURNAL.CO.UK

CEILINGS SYSTEMS

[Between us, ideas become reality.™]

Shape your Acoustics



CANOPY COLLECTION 2009

Armstrong complements its current Canopy collection with the introduction of 2 new Canopies, Optima Canopy & Slim Knife Edge Canopy. Play with different materials, shapes & sizes to create individual structural designs. Express your creativity, animate the ceiling and breathe new life into a space, whilst improving acoustics and visual comfort. Armstrong now offers the largest selection of discontinuous ceiling solutions.

Visit our website and discover the latest collection.

www.armstrong-ceilings.co.uk

Armstrong

Astragal

WWW.LOUISHHELLMAN.CO.UK

Hellman

SOME 50% OF ARCHITECTS WILL LOSE THEIR JOBS IN THE RECESSION—MAYBE THEY COULD USE THEIR SKILLS IN OTHER PROFESSIONS?



CATERING

PROCEED ON AN ORTHOGONAL ROUTE PAST THE DECONSTRUCTED POST OFFICE, LEFT AT THE NEW-BRUTALIST POINT BLOCK.



THE POLICE

DO YOU EXPECT THE JURY TO BELIEVE THAT YOU HEARD A VOICE THROUGH A 38mm FLUSH ONE-HOUR FIRE DOOR?



THE LAW

MEN, THE PLAN IS TO ADVANCE OUR SECTION TO A HIGHER ELEVATION



THE MILITARY

BLESSED ARE THE SUSTAINABLE ECO DWELLERS, FOR THEY SHALL INHERIT THE EARTH...



THE CHURCH

KEEP ON GIVING

When it comes to recessions, few people think about anything other than their businesses. But Astragal has learned that **John McAslan** is planning to step up his pro bono work during the downturn. The London-based Scot is this week flying out to discuss designs for a new school in Haiti with singer **Wyclef Jean**. And while McAslan is away, practice director **Hannah Lawson** will continue meetings with **Bill Clinton's** charity about building schools in Rwanda and Malawi. Who says charity begins at home?

STRANGE BUT TRUE

Libraries made out of giant books and kettle-shaped houses make up the majority of the world's 50 strangest buildings (tinyurl.

com/4z2e74) – but Astragal was surprised to see Denton Corker Marshall's Manchester Civil Justice Centre at number 15. A consolation prize for the Stirling?

STRAIGHT UP

In Dubai last week, a little engineering bird told Astragal that major developers are value-engineering out iconic buildings. It seems the credit crunch has changed Dubai's mantra from 'build it, and they will come' to 'make the building straight, and it will be cheaper'.

BANKING ON IT

When *Newsnight* last week looked at the perils facing the middle classes as the financial crisis deepens, it called upon Edinburgh architect **Malcolm Fraser** (pictured right). Despite

being introduced as someone who had already lost a third of his workforce, Fraser was bullish in his assessment of the crisis. 'We've restructured and won new work, in a more lean form,' he said. 'In many ways this is a necessary readjustment that needed to happen.' Spoken like a real Edinburgh banker.



SUBSCRIBE TO THE AJ

- Go to www.architectsjournal.co.uk/subscription;
- Call 0844 848 8858; or
- Email ajo@subscription.co.uk. A £150 annual subscription (£105 for students) to the AJ includes:
- The AJ every Thursday;
- AJ Specification on the third Thursday of every month;
- Unrestricted access to WWW.ARCHITECTSJOURNAL.CO.UK;
- Breaking news stories in a daily email alert.

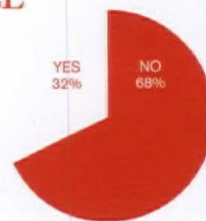
THIS WEEK'S ONLINE POLL

Is the UK losing out now Frank Gehry's King Alfred scheme for Brighton has been scrapped?

Next week's question: Has Dubai's bubble really burst?

WWW.ARCHITECTSJOURNAL.CO.UK

YES 32% NO 68%



CEILINGS SYSTEMS

[Between us, ideas become reality.™]

Shape your Acoustics



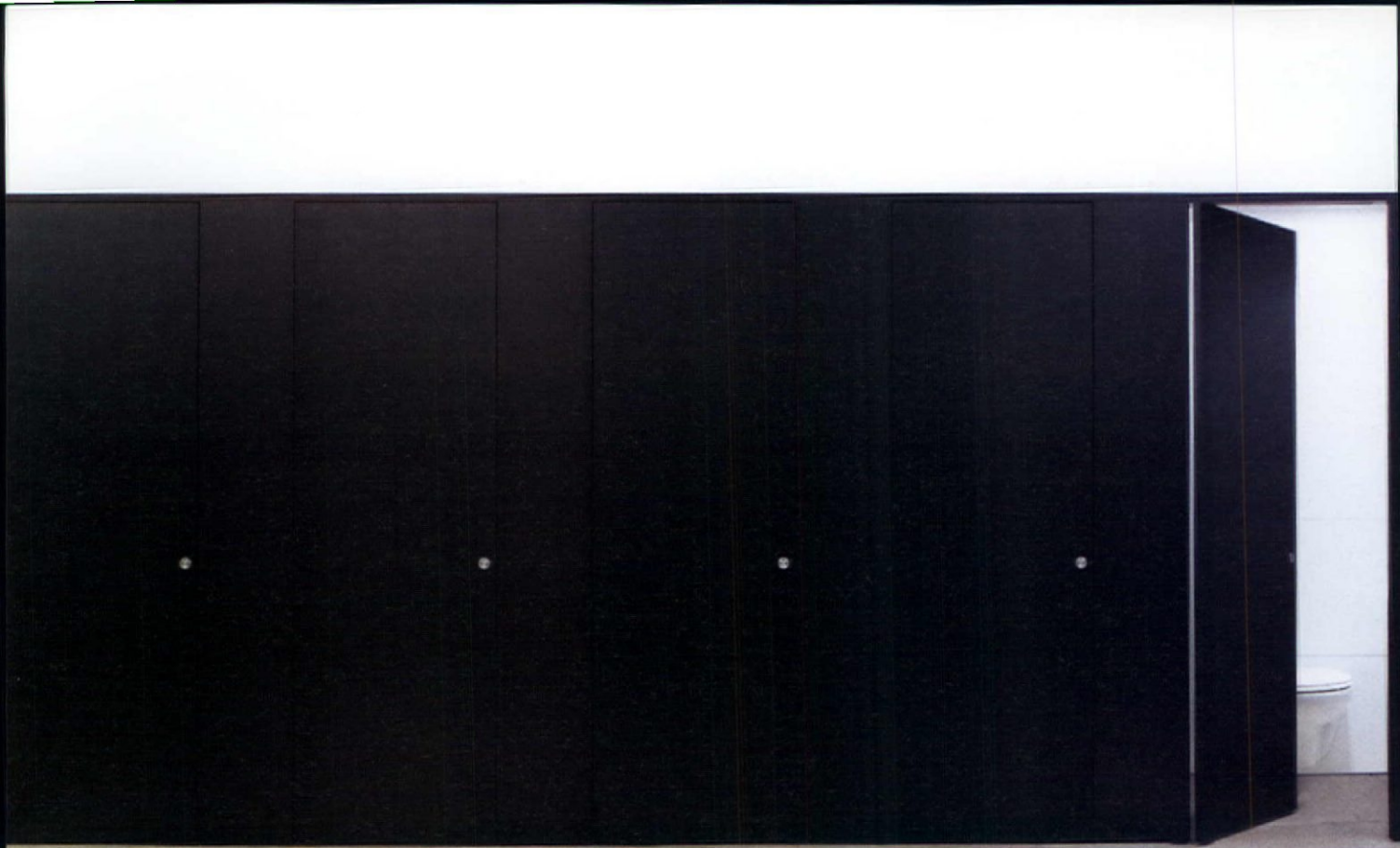
CANOPY COLLECTION 2009

Armstrong complements its current Canopy collection with the introduction of 2 new Canopies, Optima Canopy & Slim Knife Edge Canopy. Play with different materials, shapes & sizes to create individual structural designs. Express your creativity, animate the ceiling and breathe new life into a space, whilst improving acoustics and visual comfort. Armstrong now offers the largest selection of discontinuous ceiling solutions.

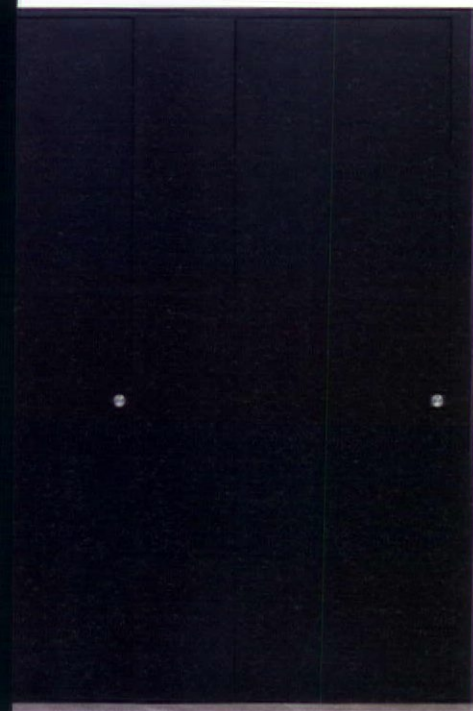
Visit our website and discover the latest collection.

www.armstrong-ceilings.co.uk

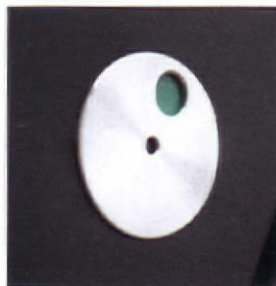
Armstrong



flow. Walk through walls.



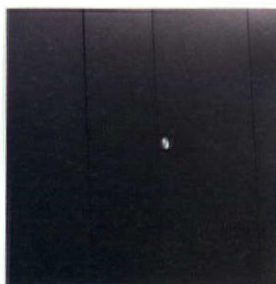
Stretching up to 2.7 metres, clear from floor to ceiling, **flow** has the appearance of a continuous wall, with only its elegant, flush-mounted locks to indicate the cubicles it conceals. Our patented hydraulic closing mechanism is totally hidden in the top mounting rail and hinges are invisible from the outside, completing the illusion of a wall you can walk through.



Through fixed stainless steel lock, incorporating flush fitting face plate.



Polished stainless steel pivot, supported from concealed load bearing hydraulic closer.



Rebated doors achieve a completely flush surface finish.



thrislington cubicles

Product: flow

Scale: nts

Contact: t +44 (0)1244 520 677

w www.thrislingtoncubicles.com

e info@thrislingtoncubicles.com

Letters

Please address letters to: The Editor, *The Architects' Journal*, Creative 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

ALFRED'S END

I would like to congratulate the AJ on the leader in AJ 13.11.08 about the demise of Frank Gehry's King Alfred scheme (pictured below). Your observations about housing standards for many 'landmark' buildings were right on the button.

PRP Architects, HTA Architects, Levitt Bernstein and Pollard Thomas Edwards recently completed a report called *Recommendations for Living at Superdensity*, affirming that quality is about far more than appearance. It is about satisfying users and needs through design and consideration of long term management, as well as functionality, durability and delight. King Alfred deserved to fall to the market that reared it.
Andy von Bradsley, PRP Architects, London

Gehry's Brighton project was motivated by a mixture of developer greed and the council's 'grand project' vanity.

Brighton and Hove City Council should focus on its real responsibilities, like providing a centrally located secondary school. Just one would do for all the kids in central Brighton. What kind of city has no school?

Next to the school you could build a saltwater lido to replace the one bulldozed by developers when the ludicrous Brighton Marina was built.

Peter Barber, Peter Barber Architects, London

ARB TIMES

Those who attended Interbuild this year will have enjoyed putting all the glossy brochures into a smart bag provided by the Architects Registration Board (ARB), if they found room for them – the bag already contained a bottle of bubble solution, a notepad, two pencils, a key ring, an eraser and a lollipop.

The ARB appears to be making a habit of handing out unnecessary provisions at our expense. I see we are invited to consult over

draft provisions for a revised Code of Conduct, and I wonder:

- Do sole practitioners really need to go into association with someone else to continue their work in case of their death?
- Should all work in architects' offices be under the control and management of an architect? (My accountant might have something to say about that.)

A 1993 Parliamentary report on the regulation of the title 'architect' said: 'Although the loss of the monopoly use of the title will be unwelcome to many in the profession, time will show that the protection of title has been largely irrelevant to the standing of the architectural profession.' If the ARB is reduced to handing out lollipops, the time has come to do away with it.

Ian Salisbury, Oxford

PLANNING WOES

Having recently completed 25 years in practice, I am reflecting on time spent gently nurturing relationships with various planning departments.

At last I feel brave enough to put my head above the parapet to describe one experience of many, and to illustrate what I believe to be a significant problem that the profession tolerates to maintain our income stream.

In September 2007, we started pre-application discussions with the planning officers at Harrogate Borough Council to discuss the principle of a development. The officer we met said he was happy and a month later we submitted our initial proposals, including a pair of two-storey apartment blocks. Comments from the council's conservation officer and the planning officer

resulted in those original proposals being abandoned and an alternative scheme being prepared and submitted as a further pre-application submission in February this year.

Following a further meeting with the planning and conservation officer, minor amendments were carried out to the drawings, such as the changing of materials for construction. With the exception of these, the officers stated that they were happy with both the principle and details of the proposals. Our drawings were revised, forwarded to the officer and, in a follow-up telephone conversation, he confirmed that the planning department were happy with the proposals.

In September, we submitted a planning application based on the above and assumed that, with the level of pre-application consultations that had taken place, our application would be supported by the local authority planning department. A week ago we were contacted by the case officer (different from the original officer we spoke to – the conservation officer had retired) and advised that the scheme was unacceptable to the planning department and should be withdrawn. An impossible situation I am sure is not untypical.

They say that every cloud has a silver lining. I recently approached Leeds' city planners to discuss pre-application advice. I was told the first meeting with them would cost £2,000 plus VAT – a perfect way to avoid any dialogue before it starts. At least the advice we received from Harrogate Borough Council was free, albeit useless.

Peter Eves, Richard Eves Architects, Harrogate



Frank Gehry's proposed King Alfred development in Brighton

INTRODUCING GLASS THAT'S MORE THAN GLASS.

DuPont™ SentryGlas® is an engineered interlayer that's 100 times more rigid and five times stronger than conventional interlayers for laminated safety glass. Which means that now you can use glass itself as a structural element. Build broad, weightless canopies. Transparent facades. Invisible balustrades. And who knows what else. It almost makes you rethink, well, everything. Learn more at sentryglas.com



SentryGlas.



©2008 DuPont. All rights reserved. The DuPont Oval Logo, DuPont™ and SentryGlas® are registered trademarks or trademarks of E. I. du Pont de Nemours and Company or its affiliates.

Leader & Comment



Leader The crash in Dubai's real-estate market could be good for architecture, says *Christine Murray*

I travelled to the United Arab Emirates last week to meet UK architects beating the credit crunch in recession-proof Dubai – and arrived just as the market took the biggest dive in the emirate's history. Newspapers were emblazoned with plunging blood-red graphs, as traders watched the economic lifeblood drain from the exchange's screens.

As I met with architects, their phones beeped incessantly with news of developers shedding staff and cancelling projects. One would have expected the mood to be suitably gloomy, with practitioners mourning the imminent death of unlimited budgets and iconic towers, but instead I found several architects welcoming the wobble.

Drinking tea in his lofty office overlooking

a desert peppered with towers, one architect said he'd been waiting for the crunch, hoping that it might usher in a more 'mature' real-estate market in Dubai – and encourage equally mature architecture in a city known for its visible-from-space creations such as the Palm islands, The World and the Burj Dubai.

Another architect described the last decade of crazed development not with fondness, but with regret. The speculative real-estate market created clients who cared more about eye-candy renderings, in which flats and villas were sold off-plan for ridiculous sums, than well-designed, sustainable architecture. Architects in Dubai have been used as artist-designers, hired to draw fancy shapes without

the challenge of planning, environmental or budgetary constraints.

The speed of real-estate sales resulted in a breakneck speed of construction. Within 18 months, half-baked design ideas would be erected, built to the cheapest possible budget to maximise profits. Dubai is plagued by these doomed and ugly towers, some of which are expected to be demolished within 10 years.

There was no sense that the credit crunch will mark the end of Dubai. Cranes will continue to perform their delicate ballet over its dunes. As the pace of their movement slows in line with the shrinking liquidity of their developers, there is genuine hope that a more thoughtful architecture will be given time to grow. christine.murray@emap.com

Opinion Government policy on eco-towns doesn't consider the wider community, writes *Chris Twinn*

We now have the government's Planning Policy Statement (PPS) draft on eco-towns. Unfortunately, it sets up the mother of all bunfights, as the eco-towns endeavour to obtain planning approval.

According to the PPS, eco-towns should be sufficiently sized and have the services to make viable, separate and distinct communities. They should have the complete spectrum of house types and tenures, together with social, leisure and work facilities and the associated infrastructure. Transport links to 'higher order centres' are needed. There should be plenty of clear space between an eco-town and its neighbours.

This all sounds like good stuff, but how does it look for the local communities that eco-towns are turning their backs on? Even transport links to 'higher order centres' are

bypassing these local communities. Eco-towns don't seem to be giving anything back to the existing centres, just taking from the countryside amenity.

The government says that eco-towns are to follow the conventional planning approval route, via a planning system in which we have spent 65 years empowering local communities – the very people who stand to lose the most. This is destined to fail.

The need for change is clear. A developmental critical mass is essential for the quantity of rethinking needed to achieve our green goals. It allows the focus to be placed on achieving the step-change cost-effectively, and

New-builds in the wider community should also benefit from eco-towns

finding ways to feed this change into the wider world.

Working on a community scale brings down zero-carbon costs. Power generation normally involves producing considerable waste-heat, ideal for a mixture of existing stock with high-heat demands and new-build's more modest heat demands. Eco-towns could be catalysts for getting

renewable energy into our difficult-to-upgrade existing stock. The last thing we want is lengthy work to take place because new and existing housing stock have been treated separately.

New-builds in the wider community should also benefit. Our mild climate means only a month of heating is necessary if super-insulation is used, so why the need for complex and expensive mechanical ventilation with heat recovery? Surely 20A consumer units suffice, instead of the 100A units that are standard? Do we need that £1,200 heat-meter substation in each home? Likewise, beware the cost of the renewables used to run heat-pumps. This may appear pedantic, but if we are trying to reduce resource demand, there should be systems savings – and that money should be directed into the wider community.

This PPS, which directs separation of eco-towns into isolated eco-enclaves, is folly and will grind to a standstill in the planning system. Eco-towns need to be a more integrated initiative, and they need to be seen to give something positive back to the existing communities.

[Chris Twinn](mailto:Chris.Twinn@arup.com) is director of Arup
comment@architectsjournal.co.uk

Opinion Architects will form an essential part of the government's new Primary Capital Programme for schools, says *Ian Fordham*

Announcing the Primary Capital Programme (PCP) funding last week, secretary of state for education Ed Balls said it will mean 'we can build state-of-the-art primary schools at the heart of our communities'. This sentiment will be applauded by architects in the education sector. The fact that more than 1,500 primary schools will be rebuilt or refurbished over the next few years is a massive and welcome contribution to the future of our children's education and a real cause for celebration.

Primary schools are central to a child's development. We know that a school's building makes a tangible difference to how well children learn, achieve and behave, and the improvement of these schools across the country is a real boost for local areas. This is too good an opportunity to get wrong, and architects are central to its success.

Yet, as we already know from 2004's Building Schools for the Future (BSF) programme, such a massive capital building project will be a complicated and difficult challenge at the best of times. Has the system thought enough about the lessons from BSF to avoid the primary sector facing similar cething problems?

A school is more than bricks and mortar – it's a community of pupils, parents, staff and wider users. The vision for each primary school is increasingly complex and needs to take account of a raft of educational policy initiatives including the Children and Young People's Plan, 'Every Child Matters', delivering co-located and inclusive spaces for children with special educational needs – not to mention the healthy schools agendas.

Involving young people, staff and the wider community in the briefing and design process



Larmenier and Sacred
Heart Primary School in
Hammersmith, London,
by Studio E Architects

in a meaningful way will be a critical part of getting this right.

The PCP is an opportunity to show that the industry can deliver high-quality design and innovative construction within an agile and timely procurement framework. For the 50 per cent of schools which will be rebuilt, refurbished or remodelled by the PCP, the opportunities are evident. But creative

Consultation and participation with learners is key to designing beautiful, functional schools

solutions will be equally important for the 50 per cent of primary schools relying not on additional funding, but on existing devolved capital to develop 21st-century learning spaces.

Local authorities now have the opportunity, using the expertise and insight the design community has to offer, to create strong

partnerships that will support their strategies for change across every primary school in the country. This is the chance for architects to step up to the plate and really drive the agenda forward.

Consultation and participation with learners and other school users is key to designing beautiful, functional learning environments, so let's make sure that's at the heart of the process.

Primary schools must be planned and designed to improve opportunities and learning for children and young people, helping to ensure a long-term legacy for them and the communities they live in. We have some excellent examples of where this has happened already – we look forward to seeing many more in the coming years.

Ian Fordham is deputy chief executive of the British Council for School Environments



Donald Judd's spatial art is pure, furious and humane. He'd have made a great architect, says Patrick Lynch

In his lifetime, Donald Judd (1928-1994) developed from philosophy to art criticism to art, then towards architecture and finally polemic. In 2005, I visited his house and the Chinati Foundation art museum he founded in the desert at Marfa, Texas. His sheds and fields, filled with art, sat peacefully in the tepid equatorial winter air. You can sense his concentrated attention and almost religious devotion to detail. Spaces were shepherded, and condensed. He arranged things with precise affection and care for a visitor's perception. Judd aspired to the ambitious programme we call architecture. This entails tending and husbanding the earth and its effects, even if the situation is invented and theatrical. Marfa is something like a Baroque project in its fragmentary complexity, where architectural imagination tends towards the creation of order, however unnatural.

It is odd how far behind art architecture lags. Judd's 1964 essay 'Specific Objects'

attacks the specious poses of artist Yves Klein and his attempts to make art a spontaneous joke. In true dialectical fashion, Judd rails against Klein's blue-daubed bodies, against the artist's idea of perception as the subject of art. Since Judd, no-one at art school trusts the idea of the artist-seer. Unfortunately this myth still drives the embarrassing image of

'The consequence of a fake economy, which is a war economy, is a fake society. One consequence of this is fake art and architecture... The art museum becomes exquisitely pointless, a fake for fakes, a double fake, the inner sanctum of a fake society.' Frank Gehry gets both barrels: Judd decries the 'horrifying design of Frank Gehry's Vitra Design

The architectural imagination tends towards order, however unnatural

the mindless architect-god. Architects and schools that try to emulate artists are 50 years out of date.

Judd's other contribution to architecture is the essay 'Nie Wieder Krieg' ('Never Again War'), written while he was very sick in 1991, just before Gulf War I. Discussing the effects of the war machine upon culture he wrote:

Museum [in Weil am Rhein, Germany]. These buildings make a joke of art, of culture of the community, of the whole society.'

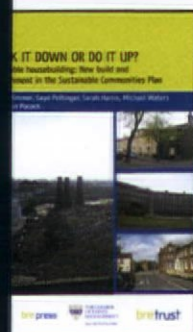
It is easy for us to forgive the dying rants of a sick man. Much harder to forgive are the dying rants of a sick culture. If I read Judd correctly, the avant-garde actions of the military-industrial complex pay homage to the bombastic aggression of the Futurist Manifesto. The Futurists' crypto-fascist fantasies haunt architecture today. War imitates bad art. Or as philosopher Hannah Arendt has it, the banality of evil mirrors bad architecture in its brain-dead desire to force a reaction. Judd's example is easy to dismiss, but he was right to point out that, 'Fascist architecture's main quality is not its aggressiveness but its mindlessness and vague generality, [its falsehood]'. Judd brilliantly yokes neo-con policies with the future-hubris of the international architectural avant-garde. Both want the fake purity of a new beginning, a cleansing Armageddon. Both worship technology. Both see speed as force. In humane contrast, Judd's marriage of art and architecture is a gift, not a threat.

Judd's house in Marfa, Texas



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

Hands comparisons between the relative advantages of two approaches to housing renewal: knock it down or build 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

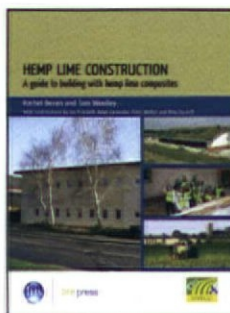
Sean Doran

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

ne
onstruction
formation
ervice

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



nbs

Information & Expertise
In Partnership



bre press

U673

IHS BRE Press

t: +44 (0)1344 328038
e: brepress@ihs.com

f: +44 (0)1344 328005
www.ihsbrepress.com

bre



Left Germaine Greer
and Gaunt Francis
associate Andrew
Sutton inspect the
Barratt Green House
at the BRE Innovation
Park in Watford



CAN A GREEN HOUSE EVER BE GRACEFUL?

Germaine Greer challenges the eco-credentials of Barratt's Home for the Future. Photography by Maja Flink

The first person to design a gracious zero-carbon home will have to be a genius at least as innovative and epoch-making as Brunelleschi. Architects have been intoning the four-fold mantra for years; the insulated house-box must have no thermal bridges; make good use of sunlight and internal heat gains; be built tight as a drum; and provide adequate ventilation, plus efficient heat recovery. Only when all these demands have been met can we even begin to consider what such a house, as isolated from its environment as an aircraft flying at 35,000 feet, might be like to look at or to live in.

Britain is 20 years behind Germany in developing the zero-carbon-house concept, as was pretty evident from the designs submitted for the *Mail on Sunday* and Barratt Homes Home for the Future competition last year. Its meagre prize of £5,000 would not cover the cost of generating the design. The brief >>

was to create a 'mainstream' house with a minimum of three bedrooms, a maximum height of four storeys, on a 9m² plot with an integral one-car garage, and to achieve Level 5 of the Code for Sustainable Homes. Another requirement was that the dwelling should be buildable detached, semi-detached or as part of a row, so that windows could only be placed in two of the four external walls. Imagine Frank Lloyd Wright dealing with this kind of restriction and you will grasp at once how little scope there was for designing a graceful or elegant house.

More could have been achieved if the floor plan did not have to be right-angled, and if the row housing could have been set widdershins,

Oak served no more useful purpose than to give the house a veneer of luxury

say, but the *Mail on Sunday* brief required a perpendicular chunk of housing based on that least attractive of forms, the square. As the loadbearing walls were all external, the arrangement of the spaces within was optional, but with so much to be crammed in, all the designs submitted were warrens.

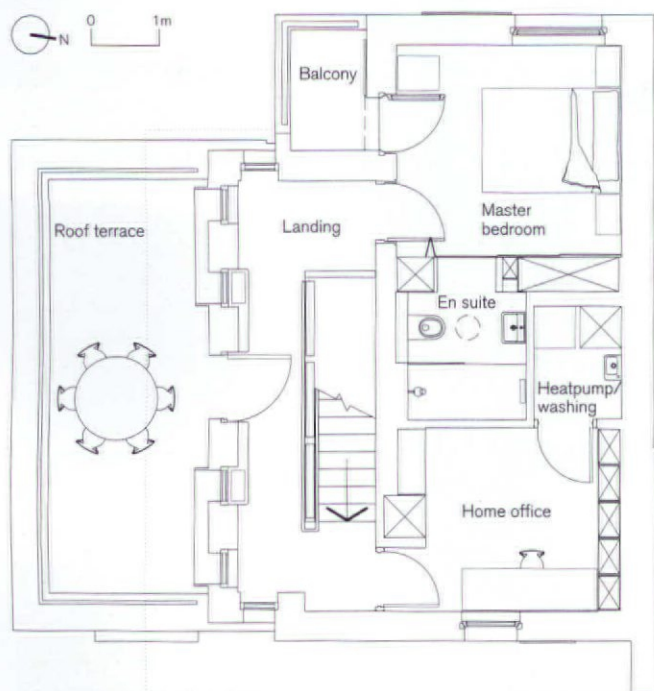
The shortlist of nine designs displayed all the usual shifts adopted by the eco-architect: fat external walls made of everything from hemp and woodfibre to compressed straw; roofs covered with stonecrop or photovoltaic panels; deep-set windows functioning as glass walls, letting in maximum light in winter and partly shaded in the summer. As no stipulation had been made as to orientation, there was no way of knowing how well or how badly all this would work. The roofs all sloped, but whether they sloped towards or away from the sun was impossible to tell. The public was not meant to judge the technical performance of the houses; rather to respond to what the judges called the 'wow factor'.

The public went for the entirely wow-free

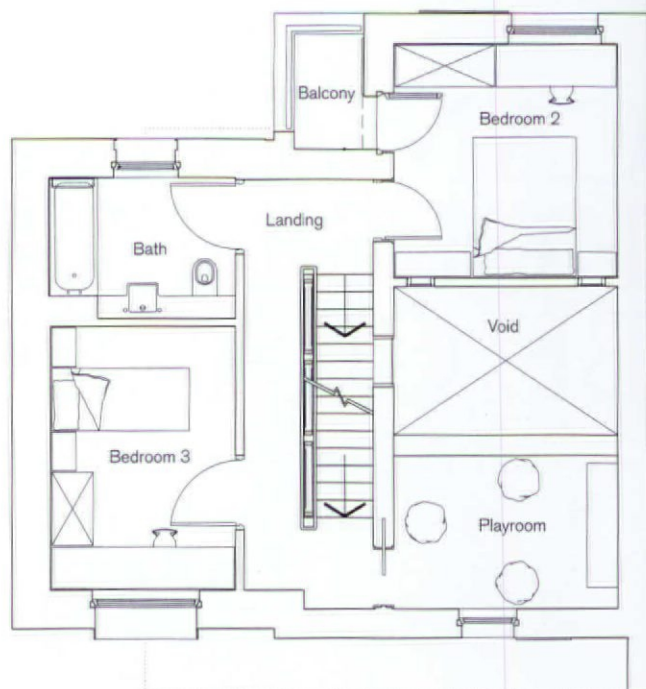
Green House by Gaunt Francis Architects, which achieved Level 6 of the Code for Sustainable Homes. Something like the illustration they voted on was the basis for the prototype Green House built by Barratt Homes at the BRE Innovation Park in Watford earlier this year. A few weeks ago, I visited it.

What should have been obvious from the outset was that a three-storey house would have to have a staircase as its main feature, which, on a 9m² plot, would leave little room for anything else. In the Green House the stairs, the flooring and the internal window trims were all European oak, sourced, I was told, from plantations. Oak is a relatively slow-growing hardwood; whether sourced from plantations or not, there was little justification for using it in this application, where it served no more useful purpose than to give the Green House a veneer of luxury that will not be a feature when and if it is ever built as 'mainstream' housing. The same might be said of the copper cladding on the roof >>

Second-floor plan



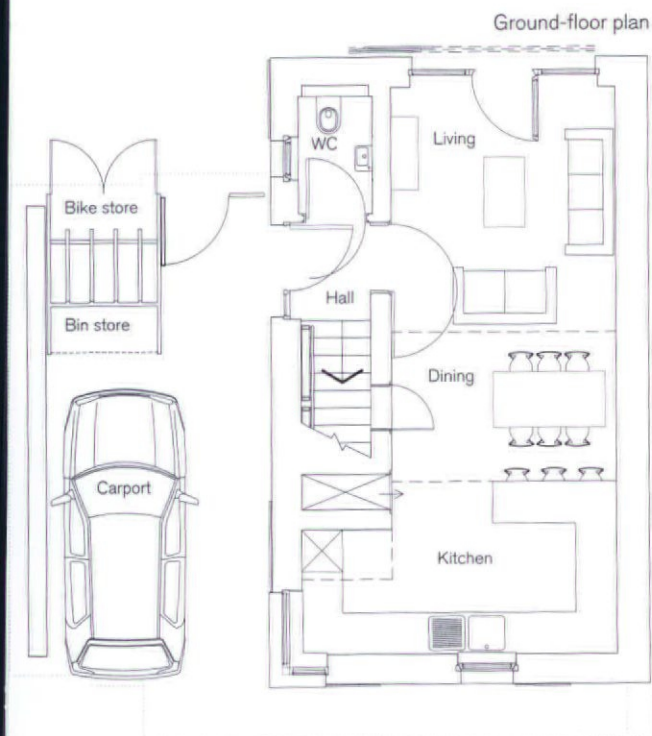
First-floor plan





KEY FEATURES OF THE BARRATT GREEN HOUSE

- Triple glazing by Swedish Timber Products has thermally broken wooden frames that provide U-values of $0.7\text{W/m}^2/\text{K}$ for the window and frame areas.
- Häfele Hawa Frontslide 60/Matic automatic shutters link to a central computerised building management system (Systemline Modular by Armour Home), optimising solar gain.
- Walls are super-insulated externally with 180mm weber.therm XM. The walls, ground floor and roof have a U-value of under $0.15\text{W/m}^2/\text{K}$.
- Solar power is provided by Solarcentury's photovoltaic cells.
- A sedum roof enlarges the building's eco-system and encourages biodiversity.
- Heavy concrete floors by Milbank and walls formed of Celcon Aircrete panels maximise thermal mass.
- A rainwater-harvesting system provides water to flush lavatories.
- An air-source heat pump channels warm air into the home to heat water.



This page The warren-like interior of the Green House is the result of a 9m² plot



and mansard, and the green slate in the bathrooms. Expensive finishes will not improve a mean concept.

The Green House is a 'lifetime house', which apparently means that people can be born, reproduce, and live to a ripe old age in it. For people of all ages, and especially the very young and the elderly, stairs are very dangerous. These stairs were built broad, so that there would be room for a stairlift. Why not a proper lift, I asked, mindful of parents hefting infants and assorted clobber up and down this unforgivingly vertical house. If you wanted to eat on the second-storey sundeck, every knife, every glass, every plate and all the food and drink would have to be juggled up those same stairs. The only handsome space in the Green House is the ground floor, which has a double-height section acting as a clerestory, with a gallery that could serve as a workspace.

My guides were keen to point out that positioning the washing machine on the second floor removed the necessity of humping laundry up and down the stairs. In place of an electric drier, an old-fashioned

airer had been hung in the head space over the stairwell. But 21st-century families wash clothes every day, and I wondered what the constant presence of wet clothes would do to air quality in the house. Even if mushrooms didn't start growing on the warm walls, sheets and towels forever drooping in the stairwell is not a good look.

The three bedrooms were unforgivably mean – much the same size as the bathrooms, which had space for a bidet as well as the lavatory, but no bidet was present. Much would be done for the trees of the world if humans would stop using paper to clean themselves after voiding bowels or bladder, but the designers and builders of the Green House are not tree-conscious.

I was told, but cannot quite believe it, that the Green House is built over a 3,000 litre rainwater tank. The rainwater collected in it has only one use – to flush three lavatories. Grey water from the shower could do that, without the energy cost of a pump to bring the water up from the underground tank, which itself has a massive environmental impact. In Australia, rainwater is used for drinking, washing and cooking, often in preference to mains water. One man's green is another man's brown.

The ground floor of the Green House has three entrances: a front door, a back door, and a patio-style door that forms the central panel of a triple-glazed picture window, set in the facade parallel to the street, as if the living



How long will the British insist on stacking their homes side by side like toast?



room were a showroom. Practically all the designs in the *Mail on Sunday* shortlist had a version of this misconceived feature. Natural light for green architects means clear glass windows, which residents would be certain to cover with 'drapes'. The windows in the Green House were fitted with external shutters that opened and closed electronically as conditions within the house changed. What happens in the event of a power cut can only be imagined. No designer in any of the nine shortlisted schemes made use of any kind of translucent walling. Glass bricks provide excellent heat and sound insulation as well as wonderfully refracted natural light, but for some reason they are never used in domestic architecture.

Ultimately I am left wondering how long the British will insist on stacking their dwellings side by side like toast, with a staircase in every one, and the kind of unlimited ground-floor access that gives us the highest incidence of burglary in the world. When will we realise that everything, from achieving Level 6 of the Code for Sustainable Homes to serving meals on the sun deck, is easier if you put single-storey dwellings on top of each other? Then you can have 360-degree views, privacy, efficient waste disposal and passive heating, all at a fraction of the price. The building can be beautiful too, which the three-bedroom end-on box never will be – not with all the European oak and Welsh slate money can buy. ■

SECOND LIFE

Softroom's interior for the Victoria & Albert Museum reconciles virtual models with the art of making things, writes *Rory Olcayto*.

Photography by *Dennis Gilbert*

The Sackler Centre for arts education in London's Victoria & Albert Museum is built around a spectacular reception, dominated by a concrete staircase and the cedar-clad underside of a new auditorium. Despite their size and weight, both components seem to hover in the double-height space.

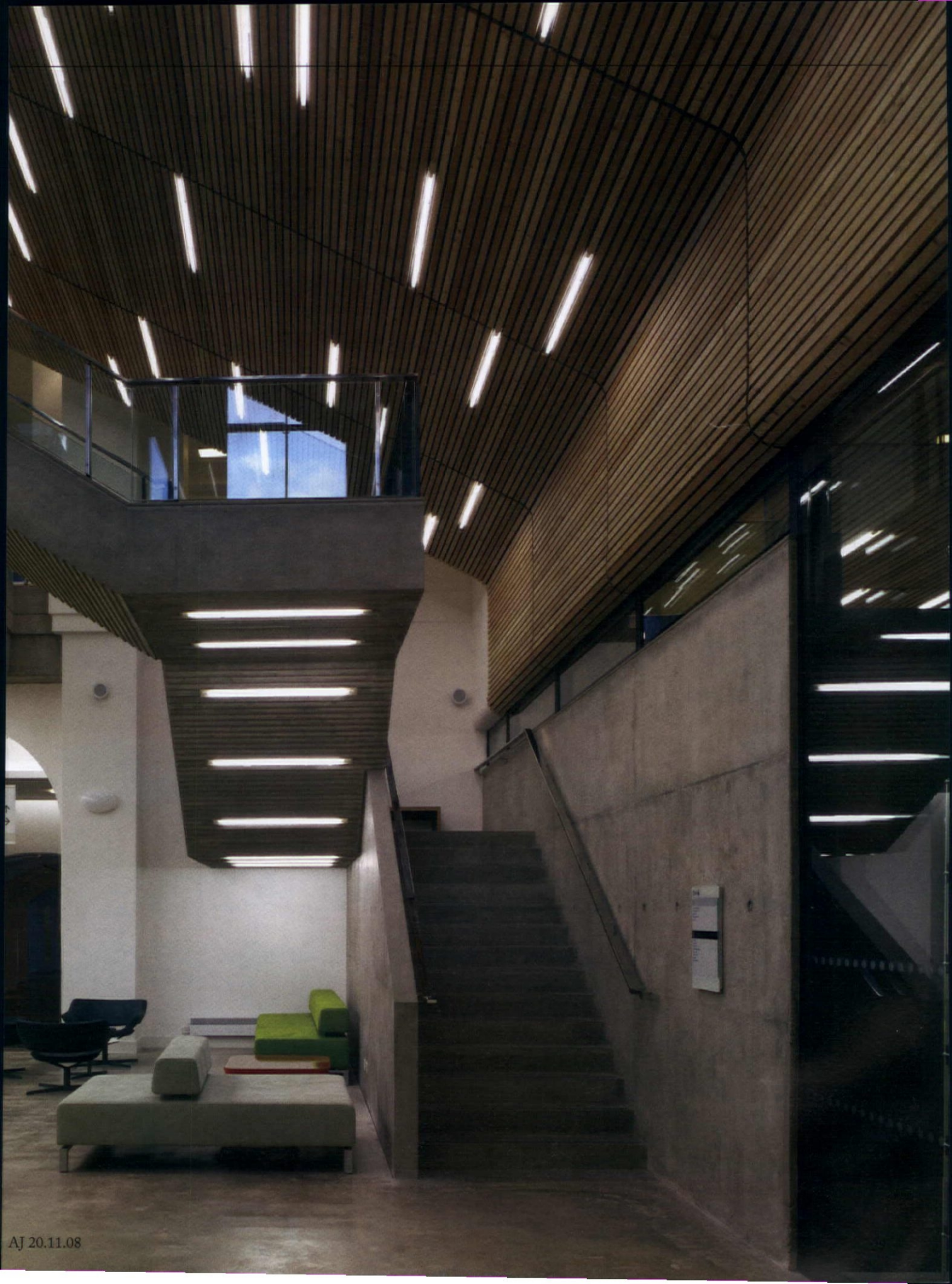
London-based practice Softroom has reworked two floors of the museum's Henry Cole Wing to provide workshops, studios, a gallery and dining hall, as well as the auditorium. By linking the building's lower two floors, it does part of the work that Daniel Libeskind's ill-fated Spiral extension, axed in 2004, was meant to do.

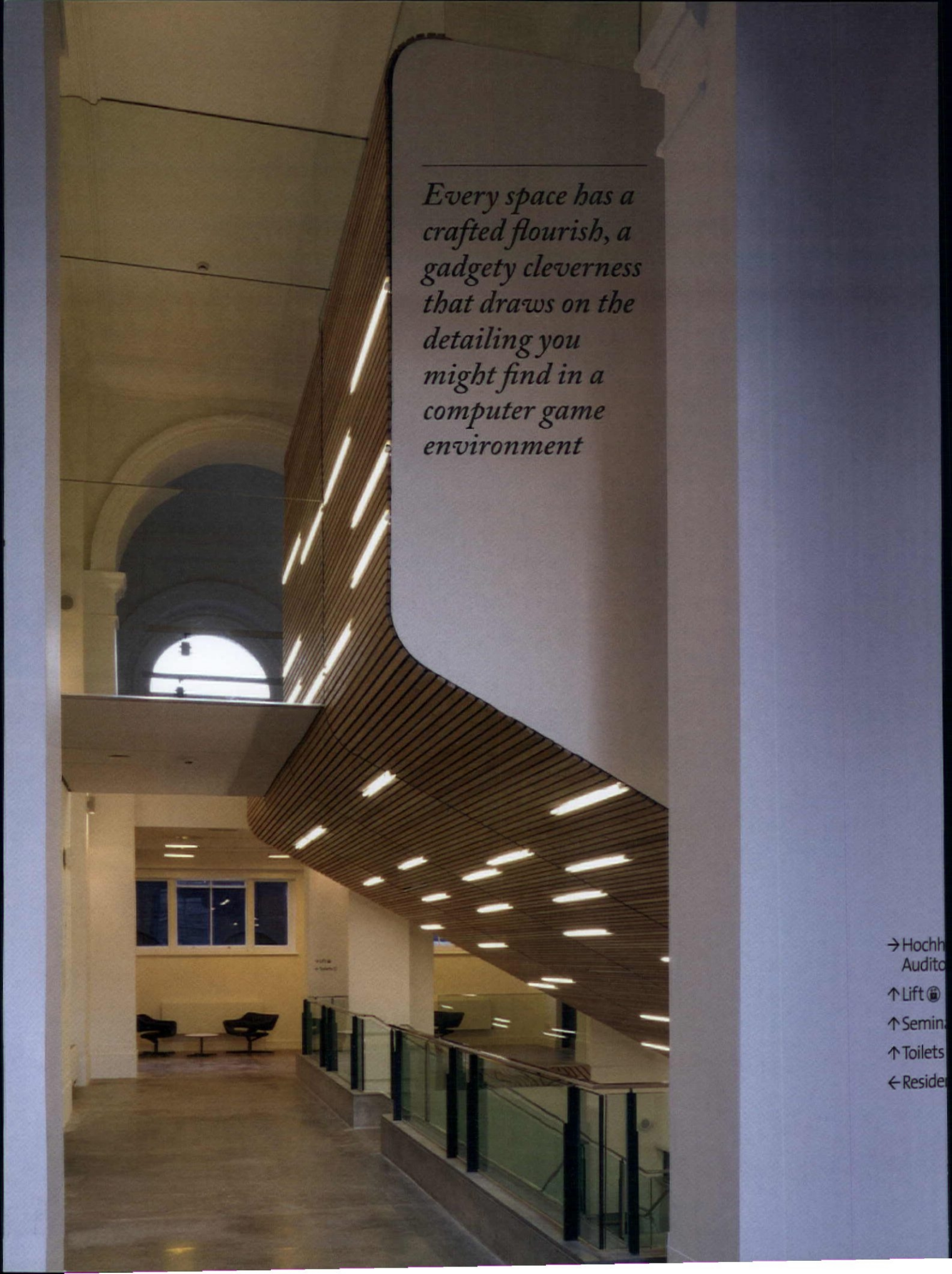
Softroom's smart volumetrics, its control of materials and composition, and its sensitive reworking of the existing fabric are best expressed in the reception. Mirrored surfaces highlight and reflect Victorian details and inflate the sense of space. New elements forged from concrete, glass, steel and timber emit a pleasingly solid, architectural feel. Reopened archways channel natural light into the deep-set plan, and inside the auditorium, a curving, timber wall-roof encloses the neat rows of steeply raked seats.

The aesthetic is familiar. It's Modernism of some kind, but it doesn't sample Mies van der Rohe or Le Corbusier. Instead, the slick, moulded interiors of sci-fi movies such as *Star Wars* come to mind. Softroom director Christopher Bagot admits that set designers such as Ken Adams, who worked on Stanley Kubrick's *Dr Strangelove* (1964) and a number of Bond films, were an influence. The hygienic interiors of Kubrick's *2001: A Space Odyssey* (1968) were another cue. Polycarbonate light screens mimic the film's backlit surfaces and, just like the menacing black monolith that appears in a classically styled room at the film's conclusion, the heavy concrete staircase is an uncanny contrast to its Grade II*-listed context.


There are sound reasons for Softroom's influences. The practice emerged in the 1990s, in a time that saw pop culture, brands, design and technology converge, and it was quick to realise that pixels and polygons offered as many opportunities to young architects as bricks and mortar. Softroom's multimedia projects, including fantasy-home spreads for *Wallpaper** magazine and digital backdrops for the BBC, showed virtuality was its >>





A photograph of a modern building interior. The ceiling is a curved, ribbed structure made of wooden slats, with recessed linear lighting. A glass railing with dark metal posts runs along a mezzanine level. In the background, there is a large arched window and a seating area with two black chairs and a small table. The overall atmosphere is clean and contemporary.

*Every space has a
crafted flourish, a
gadgets cleverness
that draws on the
detailing you
might find in a
computer game
environment*

→ Hochh
Audito
↑ Lift 
↑ Semin
↑ Toilets
← Reside

lifeblood. Even Softroom's name suggests the convergence of the virtual with the actual.

The Sackler Centre is Softroom's third scheme for the V&A's FuturePlan programme, which aims to 'renew the 150-year-old museum, bringing it into the 21st century while retaining the history and quality of the original building'. In 2004, the practice refurbished the museum's members club; two years later it designed the Jameel Gallery of Islamic Art. The Henry Cole Wing, completed in 1871, was originally a naval architecture school. Barring the dormant grand staircase at the north end, its interiors are modest, but Softroom has amplified its imposing proportions.

Unlike the reception's money-shot qualities, other key design moves are less visible. On both floors, steps have been removed to create gently sloping surfaces. A room at the north end of the lower level has been knocked through to create a gallery. The reception's arches, filled in during previous alterations, have been reopened, and although they are below street level, they filter light through from windows on the Exhibition Road elevation. The reception, too, was once split by a concrete floor.

The centre of the plan is occupied by a workshop and digital studio on the lower floor and a seminar room above. On the

Left The mirror-clad auditorium projection room's interior reflects original details and inflates the sense of volume

Below The underside of the concrete staircase has a grooved profile that relates to the auditorium soffit

western flank is a dining hall, while toilets and a corridor on the eastern flank lead to a reopened arch, the reception and the staircase. The tight, circular plan is easy to negotiate – none of the building's many previous iterations had a comparable clarity.

Until the Sackler Centre, Softroom's best work was the Kielder Belvedere in Northumberland, a walkers' retreat completed in 1999. This triangular pod is clad in mirror-polished and lightly etched stainless steel that reflects the surrounding trees. One side features a convex bulge and a curved slot window, and inside, the ambience is lifted by a yellow-tinted glass roof.

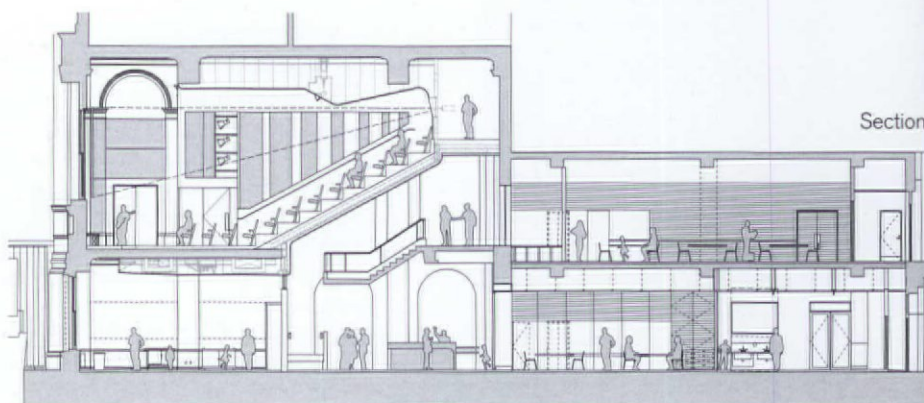
The Kielder Belvedere is impressive because it combines the strange virtual beauty of a hi-res digital render with an inherent sense of craft. The Sackler Centre does this too. Every space has a crafted flourish, a gadgety cleverness that draws on the detailing you might find in a product-design studio or a computer game environment. The workshop has enamelled steel cupboards; cloakrooms >>



have backlit polycarbonate sheets; the reception desk is sculpted from Corian. A workshop sink can be raised or lowered. The staircase has mirror-polished handrails and its underside is grooved, inverting the pattern of the auditorium's thin larch strips. Upstairs, the projection room is clad with mirrors to reflect recessed arches on the wall it connects with. Polished concrete floors have been applied throughout. They look good, but are practical too: busloads of schoolkids use the Sackler Centre every day.

The whole job, which more than doubles the space previously allocated to education, cost £2.6 million. Budgetary control on a demanding project like this is the mark of a maturing architect. Softroom's other major building project, Wireworks – a nondescript five-storey housing block in Southwark, London – was a disappointment. Strip away the sculptural wire-cladding from its inexpensive elevations and you're left with a bog-standard Sto-rendered speculative development. It's as if Softroom failed to match its design aspirations with the available budget.

Bagot describes the Sackler Centre as 'architecturally significant'. 'It's not the biggest we've done,' he says, 'but in the range of spaces we've created and the type of intervention it is, it feels important. It feels very architectural, whereas previous projects have been more like interior design.' The Sackler Centre, suggests



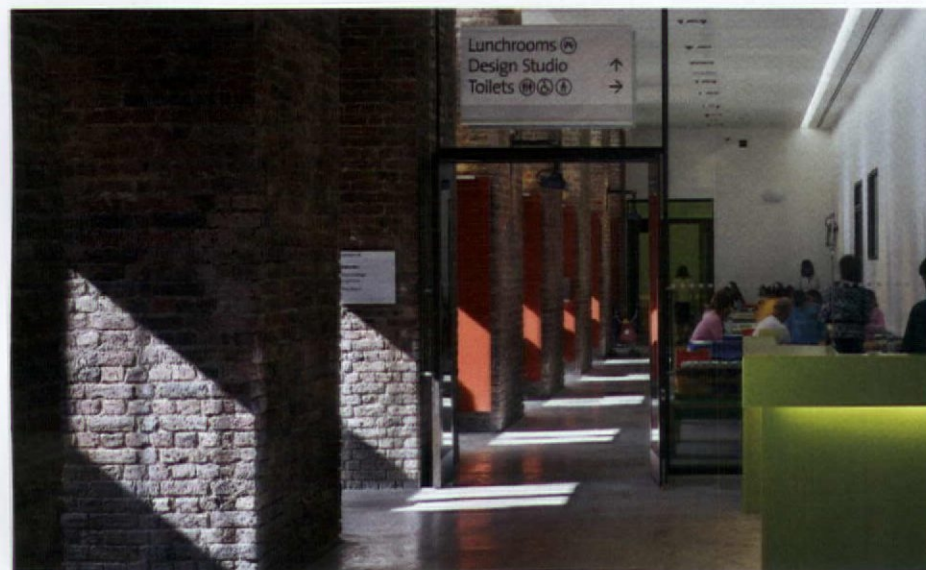
Bagot, is proof that Softroom can do real architecture. It's a fair point. The practice's most celebrated work is the Virgin passenger lounge at Heathrow's Terminal 3. Well built and flush with posh materials, it's still basically a fit-out, albeit a very expensive one.

Despite Softroom's digital background, there is a sense that Bagot considers its virtual projects a distraction from the art of making real things. He barely responds when I try to discuss them. But to ignore Softroom's virtual cognisance is a mistake. The Sackler Centre's architectural qualities are in part derived from the spatial freedom that exists within the workspace of computer modelling software, and its solid materiality makes it feel like a real-world instance of a digital model. In particular, the reception's three-dimensionality

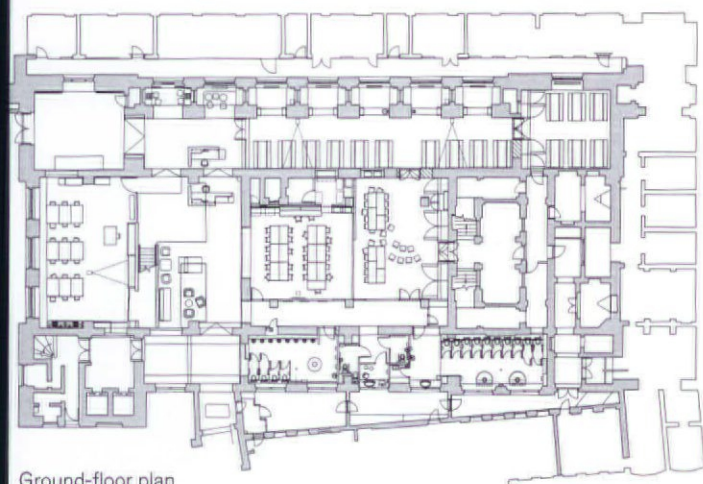
and the weird clash of old and new has parallels with the vivid interiors of shoot-em-up video games like *Quake* or *Unreal*.

On the landing of the centre's concrete staircase, you can look across the building's many layers, as if floating inside the virtual space of the computer screen. You can see newly exposed brick walls, the reinstated archways, the polished concrete floor below and the curving timber roof above. Linear fluorescents lend a high-definition sheen and the empty space of the double-height reception surrounds you. The two floors of the Henry Cole Wing could never have looked – or felt – this good in the past. ■

See page 35 for a Sackler Centre auditorium detail and www.architectsjournal.co.uk for images of the centre under construction



Start on site date February 2007
Contract duration 18 months
Gross internal floor area 1,650m²
Form of contract GC/Works/1 without quantities
Total construction cost £2.6 million
Client Victoria & Albert Museum, London
Architect Softroom
Structural and services engineer Arup
Quantity surveyor Turner and Townsend
Project manager Bovis Lend Lease/V&A Property Services Department
Main contractor Allenbuild
Acoustic consultant Sound Space Design
Auditorium consultant AMPC
Fire consultant Arup Fire
Accessibility consultant Earncliffe Davies
Concrete consultant David Bennett Associates
Annual CO₂ emissions Not applicable



Below Softroom's bold auditorium dominates the section (far left)

Below left The dining hall on the western flank of the Henry Cole Wing, where the Sackler Centre is located

Ground-floor plan



MIPIM
ARCHITECTURAL REVIEW
**FUTURE
PROJECT
AWARDS 09**

**ENTER NOW
AND GAIN
INTERNATIONAL
RECOGNITION**

mipim
The world's property market

**THE ARCHITECTURAL
REVIEW**

HURRY ENTRIES CLOSE FRIDAY 21 NOVEMBER

The entry deadline is approaching for the MIPIM Architectural Review Future Project Awards – the annual awards, exhibition and catalogue celebrating new architectural thinking.

With all entries exhibited at MIPIM, as well as featuring in the official MIPIM catalogue, your entry is guaranteed exposure to the most influential decision makers in the international property market, along with over 30,000 MIPIM delegates.

All winners will be presented at an awards ceremony and will receive a delegate pass for MIPIM.

This is an unrivalled opportunity to celebrate and showcase architectural creativity amongst the biggest players in the industry.

Enter now at www.mipimarfutureprojects.com

For further information contact Leah Stoker on 020 7728 5293 or leah.stoker@emap.com

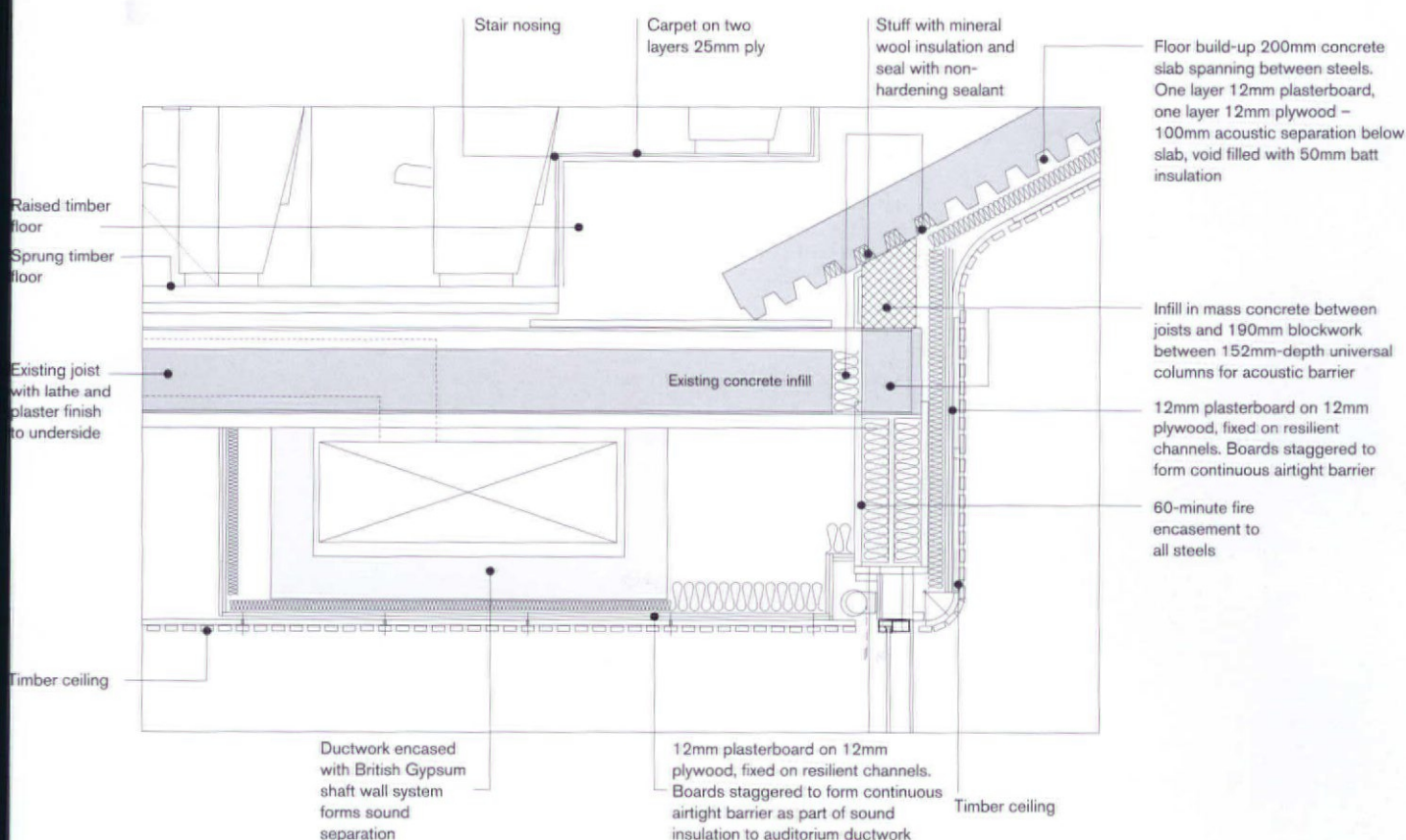


SPONSORED BY

Chapman Taylor



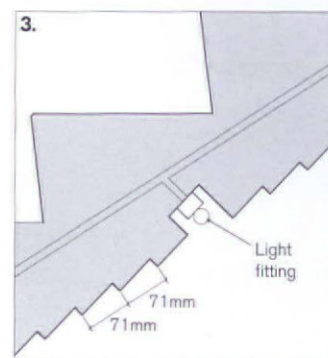
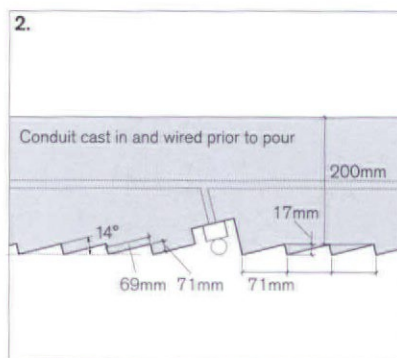
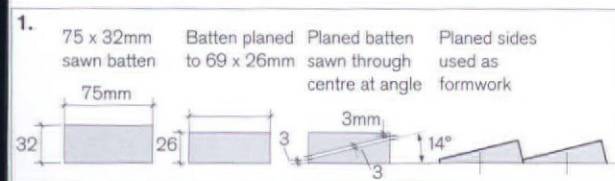
For information on sponsorship opportunities afforded, please contact
James Macleod on 020 7728 4582 or james.macleod@emap.com



1. Timber boarding formwork from 75 x 32mm battens

2. Detail of timber boarding with light recess (flat soffits under landings)

3. Detail of timber boarding with light recess (to underside of stair flights)



THE SACKLER CENTRE

Softroom

Auditorium and concrete-stair soffits

The timber soffit of the reception space is used to isolate the auditorium acoustically and soften the acoustic quality of the main reception space through the integration of absorptive material.

The timber cladding brings warmth and colour to the space and helps give the auditorium a distinct identity against the neutral palette of the floors

and walls.

To provide visual continuity between the reception space and the adjacent practical art studio, the auditorium is separated from the concrete supporting wall by a strip of glazing, with structural steel billets incorporated into the frame.

The underside of the concrete stair was formed against similar

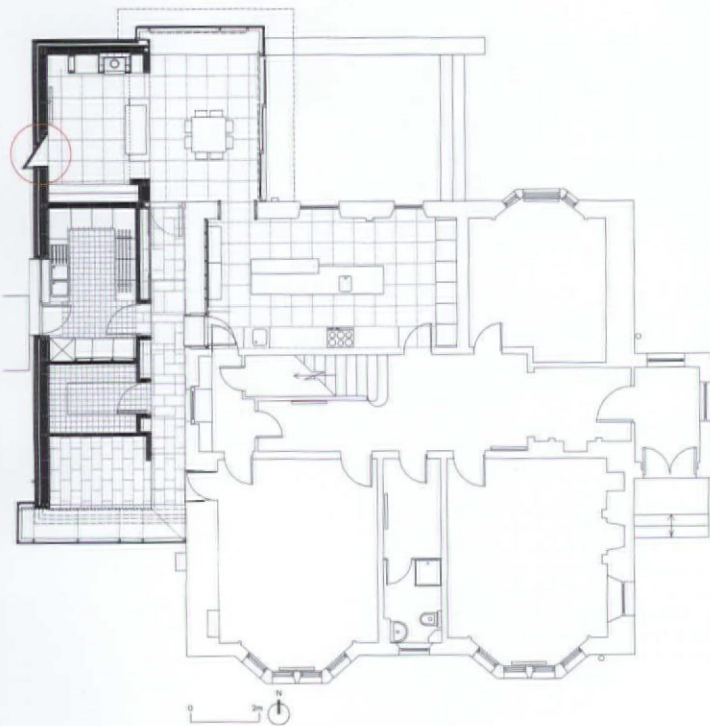
timber battens, profiled to create the shadow line that forms a strong relationship with the rhythm of the soffit above.

Lighting is integrated into both surfaces, in spaces created by the omission of battens in the timber soffit and in voids cast into the concrete.

Christopher Bagot, director, Softroom

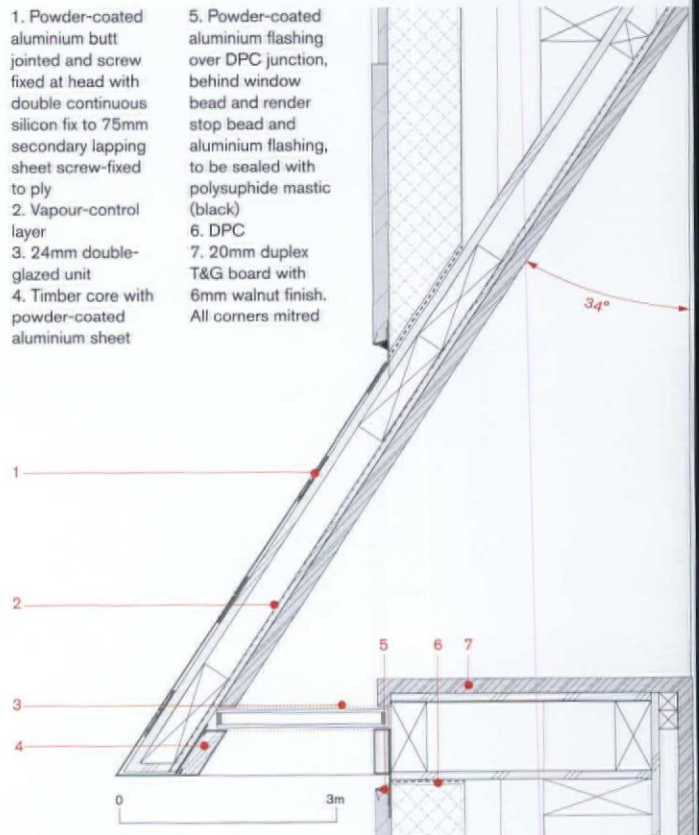
HOUSE EXTENSIONS

As the credit crunch hits, clients will increasingly opt for building an extension over moving house. These three small projects have big ideas



Above Ground-floor plan
Right Peephole window detail

1. Powder-coated aluminium butt jointed and screw fixed at head with double continuous silicon fix to 75mm secondary lapping sheet screw-fixed to ply
2. Vapour-control layer
3. 24mm double-glazed unit
4. Timber core with powder-coated aluminium sheet
5. Powder-coated aluminium flashing over DPC junction, behind window bead and render stop bead and aluminium flashing, to be sealed with polysulphide mastic (black)
6. DPC
7. 20mm duplex T&G board with 6mm walnut finish. All corners mitred



SUTHERLAND AVENUE, GLASGOW STUDIO KAP

Start on site date

July 2007

Estimated completion date

November 2008

Structural engineer

Woolgar Hunter

Gross internal floor area

60m²

Cost

£170,000

Pollokshields, Glasgow, is one of Britain's first garden suburbs and is characterised by large stone villas set in mature landscaping. Our client undertook a two-phase project: a full conservation and renovation, and the replacement of existing lean-to utility rooms to the side and rear with new sitting and breakfasting areas.

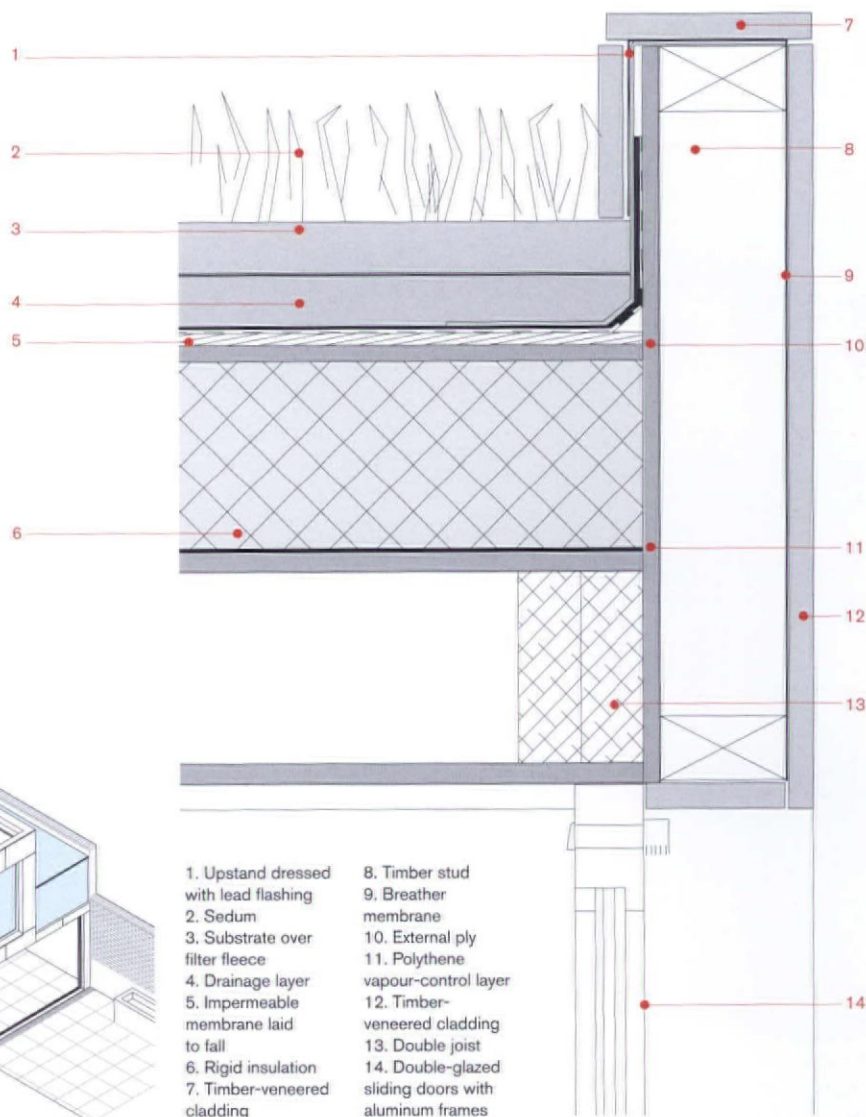
The local tradition of attaching glass conservatories to homes is developed by partially glazing the extension. Internally the rear sitting and dining space opens onto a

granite terrace giving an immediate relationship with the garden while a more introverted and timber-lined snug with a vaulted ceiling and south-facing peep-hole windows centres the occupants around an open fire.

Powder-coated aluminium window frames, lead-roof and dark render complete the monochromatic palette, allowing the richness of the red sandstone villa to retain a presence in the landscape. Christopher Platt, director, Studio KAP



Below First-
floor plan
Below centre
Axonometric of
extension
Right Roof
section detail



1. Upstand dressed with lead flashing
2. Sedum
3. Substrate over filter fleece
4. Drainage layer
5. Impermeable membrane laid to fall
6. Rigid insulation
7. Timber-veneered cladding
8. Timber stud
9. Breather membrane
10. External ply
11. Polythene vapour-control layer
12. Timber-veneered cladding
13. Double joist
14. Double-glazed sliding doors with aluminum frames

KENTISH TOWN, LONDON CRAWFORD PARTNERSHIP

Start on site date

September 2007

Completion date

July 2008

Structural engineer

Malishev Wilson

Gross internal floor area

32m²

Cost

£150,000

The rear extension to this three-storey Victorian terraced house consists of an extra room on the first floor, which provides a roof for a new kitchen and dining area.

A timber and birch plywood stressed-skin construction technique usually used for industrial buildings was employed to create the new spaces. This makes the extension much lighter than a metal-framed design – and 10 per cent cheaper to build.

The structure comprises of timber ribs, to which 15mm-thick

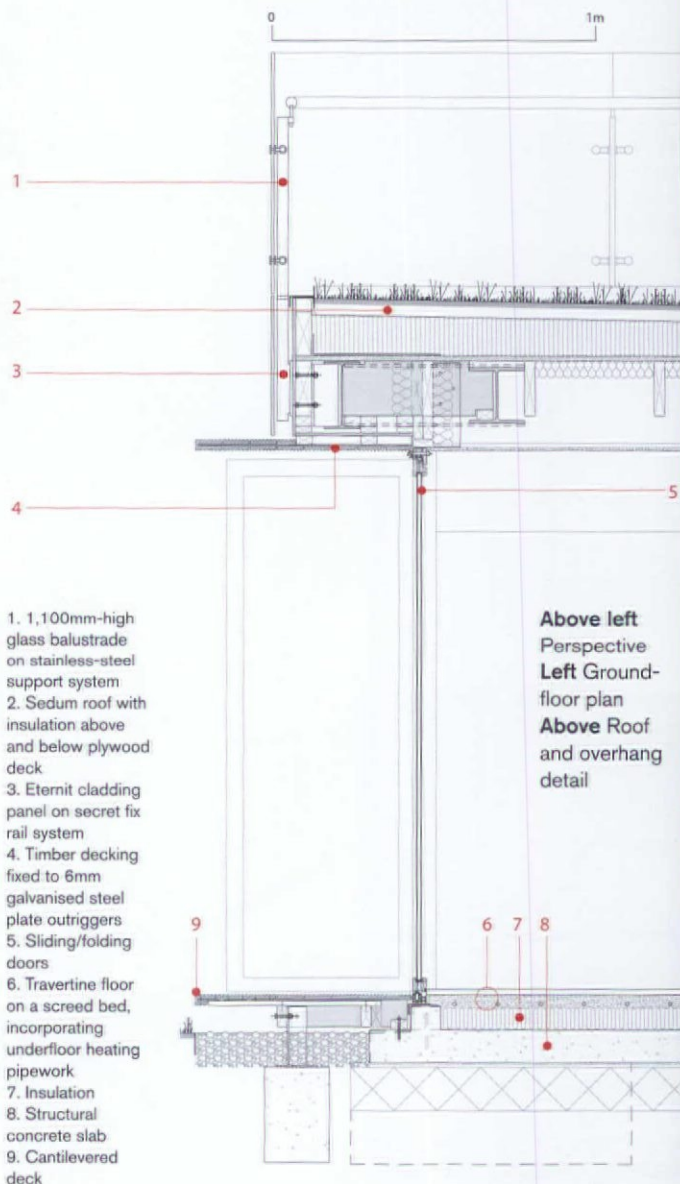
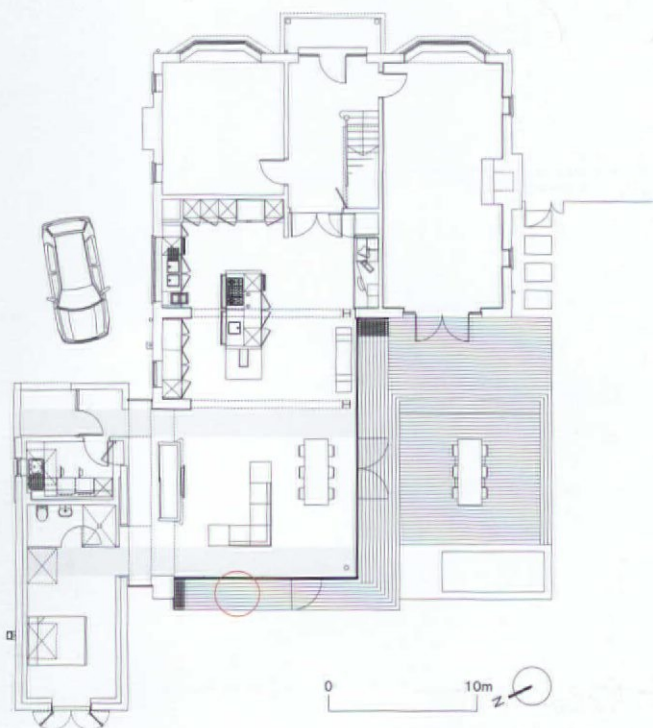
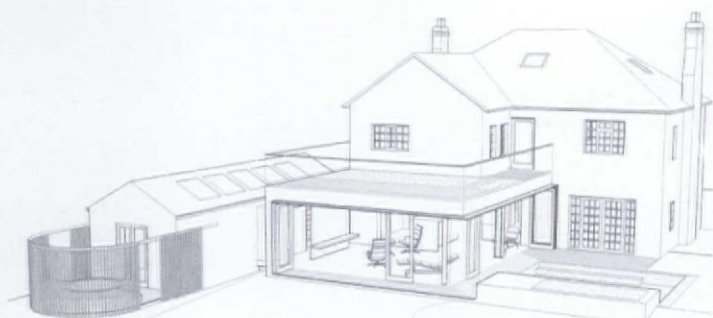
birch plywood was glued, forming a rigid box. The plywood serves as a flange in the I-beam, increasing stiffness.

Once set, the newly formed box-panel has a structural efficiency roughly equal to that of an equivalent aluminium structure in terms of its strength-to-weight ratio.

Spans of up to 6m can be achieved, even longer if the ribs are laminated.

Gennady Vasilchenko-Malishev, partner, Malishev Wilson Engineers





1. 1,100mm-high glass balustrade on stainless-steel support system
2. Sedum roof with insulation above and below plywood deck
3. Eternit cladding panel on secret fix rail system
4. Timber decking fixed to 6mm galvanised steel plate outriggers
5. Sliding/folding doors
6. Travertine floor on a screed bed, incorporating underfloor heating pipework
7. Insulation
8. Structural concrete slab
9. Cantilevered deck

Above left
Perspective
Left Ground-
floor plan
Above Roof
and overhang
detail

MANCHESTER ROAD, WILMSLOW, CHESHIRE STUDIO BAAD

Start on site date

August 2008

Estimated completion date

February 2009

Structural engineer

Ramboll Whitbybird

Gross internal floor area

80m²

Cost

£140,000

This 1930s detached house had already been extended over both floors, creating a deep plan and a dimly lit space at its centre.

We extended the property with an open-plan kitchen and new garden room that opens directly out on to a split-level, south-facing terrace which projects on the property's mature garden.

The extension has floor-to-ceiling sliding-and-folding doors to the south and west elevations. These are shaded by a deep wrap-around wooden overhang,

contiguous with the timber deck of the terrace.

The project incorporates the former garage. It now houses a guest bedroom and a relocated utility room. The existing pitched roof has been retained and separated from the adjacent extension by a glazed slot.

To form a sheltered side-entrance to the property, the garage building was extended to the east. ■

James Alexander, architectural assistant, Studio BAAD



Invest in your business now for a profitable 2009.

Save £60 and receive a free 2009 Moleskine® diary

Seize next year's opportunities with the magazine that is best equipped to build on your success in UK architecture.

In addition to advice and opinion on the economic downturn, The Architects' Journal provides the most practical, accessible technical information on the market, presented for direct application within your work, every week.

Subscribe by 31 December 2008
to save £60 on the cover price and receive a free Moleskine® diary.

**Subscribe at subscription.co.uk/aj/AKDY
or call 0844 848 8859 quoting AKDY**

AJ

COMING UP IN JANUARY



AJ READER SPECIAL..... **RECEIVE £50 OFF** ANY OF THESE CONFERENCES WHEN YOU QUOTE AJC01



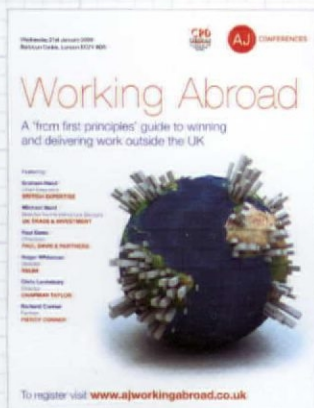
Historic Buildings 2009

Wednesday 14th January, London

In response to the increased need for architects to understand the myriad of changes to legislation and building regulations, the AJ is delighted to invite you to attend its one day conference on Historic Buildings 2009.

This conference provides you with in-depth detail surrounding the **Heritage Protection Bill, buildings regulations, applying for funding, and maximising energy efficiency** in existing buildings.

Visit www.ajhistoricbuildings.co.uk for more information.



Working Abroad

Wednesday 21st January, London

Attend the AJ's inaugural Working Abroad conference to find out about working in **India, the Middle East, Eastern Europe and China**.

Discover what is involved in **setting up an office overseas, successfully winning work** and the differences between working practices in these different markets. Hear a forecast for **future areas of growth**, and discover the benefits of **forming partnerships** to maximise success.

Book your place today at www.ajworkingabroad.co.uk



Performance feedback on completed building

Wednesday 28th January, London

This is the **ONLY** industry event exploring how you can **obtain useful post occupancy feedback** on your completed schemes, and **use it to improve the service you offer your clients and secure work** with them again.

Hear from:

Rab Bennetts, Director, Bennetts Associates

Bill Bordass of the Usable Buildings Trust

Tim Caiger, Vice President of Real Estate and Facilities, Oracle Corporation

The full speaker line-up and agenda is available at www.buildingfeedback.co.uk

In this section // *Byzantium at the Royal Academy* // *Critic's Choice* // *Eco-Minimalism* // *5 Things To Do*

The Critics

This image
13th-century
processional cross



EXHIBITION

*Nice show...
where's the
architecture?*

*Gavin Stamp reviews
the Royal Academy's
Byzantium exhibition*

Byzantium 330-1453. Until 22 March 2009 at
the Royal Academy of Arts, Piccadilly, London W1

What we now call the Byzantine Empire began in AD330 when the Roman Emperor Constantine moved his capital from the Tiber to the Bosphorus, and named the Second Rome after himself. It ended in 1453 when Constantinople fell to the Ottomans. Before that final fall, if we are to believe the 18th-century historian Edward Gibbon, there was a millennium of slow decline. But Byzantine art and architecture suggest otherwise, as this exhibition at the Royal Academy proclaims.

The subject asks interesting questions about how we measure artistic merit. For a start, almost all the works of art on display are anonymous, undermining the cult of personality central to the modern appreciation of art and architecture. Secondly, over that millennium, development was very slow: >>

Below Perfume brazier, late 12th century

Bottom Mosaic of St Stephen, 1108-13

Right Icon of St Theodore, early 15th century



repetition and continuity were regarded as virtues. There was no place for the idea of progress or the avant-garde, which we now worship. It is all rather salutary.

The exhibition consists almost entirely of very small, very beautiful objects. Most of the exhibits come from other museums, including London's British Museum. Significantly, some of the greatest treasures come from the treasury of San Marco in Venice, a consequence of that most shameful event, the sacking and looting of Constantinople by the Fourth Crusade in 1204.

There is wonderful sculpture, metalwork and jewellery, and such things as the venerable Antioch Chalice, a putative Holy Grail. And there are, of course, plenty of icons – all rather repetitive and somehow sad when divorced from their religious and devotional contexts. This alienation is somehow exacerbated by the terse and pedantic captions, which tell the viewer practically nothing about the purpose and use of the objects on display and, unless he or she is familiar with such terms as 'anastasis', 'epitaphios' and 'epistyle', may seem somewhat obscure.

It is, no doubt, all very interesting for the scholars who have assembled and catalogued the objects on display, but only the huge, complex metal chandelier – 3.5m in diameter – hanging under the central dome of the Academy's galleries evokes anything of the

Terse and pedantic captions tell the viewer practically nothing about the purpose and use of the objects on display, and seem somewhat obscure

nature of a Byzantine church. No attempt is made to convey the dark, mysterious character of such buildings, in which the elaborate screens separating priesthood from laity developed into the impenetrable, image-covered iconostasis.

One cannot help wondering about the purpose of blockbuster exhibitions such as this, especially as a major aspect of Byzantine civilisation is, perhaps of necessity, omitted – though it is the one that will probably most interest the readers of the AJ. I refer, of course, to architecture. Apart from fragments of stone screens, the only exhibit that is in any way architectural is a wonderful perforated silver and gilt perfume brazier in the shape of a centrally planned Orthodox church, with smaller domes clustered around a

central onion dome.

It was, after all, in the sphere of building that the Byzantines were most innovative, developing, as they did, the masonry vault and dome. No Byzantine creation is more impressive than the great domed mother church of Hagia Sophia in Istanbul, a building three-quarters as old as Christianity itself. The vast, domed interior, despite being looted by the Venetians in 1204 and serving as a mosque for almost 500 years before being happily secularised as a museum, is still awe-inspiring.

Its marble cladding and surviving mosaics recapture something of its original luminous, glittering glory. Yet Hagia Sophia is only represented in this exhibition by a few reproductions of old prints. It is, of course, difficult to represent millennia-old architecture in an exhibition, but such devices as models and modern photography – both moving and still – could surely have been used.

Later rooms in the exhibition chart the influence of Byzantine art on other parts of the Mediterranean world; on the art of Italy, Egypt and Syria. There is no examination of the connections with Islamic art. It does seem a pity that its vital impact on Ottoman art and architecture is ignored, though it is evident to any visitor to Byzantium's successor, Istanbul. Indeed, Turkey has played only a small role in this exhibition – the three principal sponsors are all Greek foundations.

The influence of Byzantine architecture on Britain came much later, in the 19th century, inspiring such buildings as John Oldrid Scott's Orthodox church in Bayswater and, not least, Westminster Cathedral. And it is in the side-chapels of that great building, with their mosaic-clad vaults and elaborate light fittings, that the glories of the Orthodox east are most effectively conjured up in London.

But the best place, perhaps, to capture the glittering majesty and mystery of Byzantine religion, the desire to create 'heaven on earth' which the Royal Academy show conspicuously fails to evoke, is that astonishing Anglo-Catholic shrine in Brighton, St Bartholemew's, where the vast, gaunt brick interior is terminated by Henry Wilson's sanctuary, an Arts and Crafts vision of Byzantine splendour – awesome and glorious in rich marbles, silver and gold. ■

Resume: Architecture is a sin of omission in this Byzantium blockbuster



Critic's Choice

Love affairs, warring dynasties and opulent architecture make for a fascinating book, writes **Andrew Mead**

'Stanford White's motto seemed to be "Always live better than your clients",' says Wayne Craven in *Gilded Mansions* (Norton, £38). And Stanford White had some very rich clients. White was the pre-eminent architect in the practice McKim Mead and White, which made such a mark on New York and east coast America at the turn of the 20th century. He came to a sticky end in 1906, shot six times on the rooftop garden of one of his own buildings after an unwise liaison with a teenage actress, but he was a truly gifted designer. His skill, says Craven, was 'to transform his clients' natural penchant for ostentation into magnificence, their extravagance into a tasteful beauty'.

The other key figure in Craven's account of nouveau-riche ambition in the late 19th century is the architect Richard Morris Hunt. Whereas White drew on the Italian palazzo for his conceptions, Hunt looked to the French chateau, as in the extraordinary Biltmore in North Carolina (pictured below), which the industrialist George Vanderbilt commissioned. In the hugely competitive world of such dynasties as the Vanderbilts and the Astors, this 255-room mansion must have seemed the last word in opulence.

Portraying a society as well as its buildings, Craven clearly loves all this stuff, but he's not indiscriminating and his book has depth. It's full of lofty ballrooms, coffered ceilings and gleaming chandeliers, but there's some stunning architecture too.



33
Air Element

Small wind Turbines:

Wind turbines need to be where the wind is.

The significant and powerful lobby against 'wind turbines on the hill' results, somewhat disingenuously, that it is not against wind power per se – merely the large wind farms that make a visible impact on the landscape, although it is not usually mentioned that these areas are often already designated by geometric patches of heather burnings. This argument has influenced the move to small wind turbines, taking them off the hills and instead onto buildings – a strategy exacerbated by policies such as the 'Market Renew' which demands a level of 10 per cent on-site renewables. However, the relative cost-effectiveness, efficiency, energy output and even carbon footprint of the two options is very different. A recent study for a 14-house development in Cornwall demonstrated a twofold increase in the capital cost of installing in small scale as opposed to large-scale turbines, and an increase of a factor of 20 in the energy output by large-scale rather than small-scale turbines.

We should learn from the wind turbine manufacturing industry in Germany, which has become discredited for selling grant-subsidised small-scale turbines to households in beamed areas, who, not unreasonably, have been very unhappy with the performance of their (often subsidised) investments. Effective wind-exploitation opportunities are very location-specific, and a blanket policy of removing the need for planning permission for small turbines will both be ineffective and rapidly bring wind power into disrepute.

© Photos: Peter Green Associates

Any discussion of micro-installations is always about grid connection (or not). It is feasible to use wind energy for purposes other than feeding into a 240-volt interface with the national grid – it can go to battery storage, with output into 12- or 24-volt systems or to a heat-churn (making hot water through friction from blades, attached to a turbine). Alternatively, it can be used to pump water or for some other mechanical, rather than electrical, purpose.

as builders throughout the centuries have tended to place houses in sheltered locations, it is unlikely that many houses are sitting on a prime wind-turbine site.



Amongst nine highly different experimental houses in Skive, Denmark, this wind-powered version had a heat-churn system (for creating hot water). It lasted more days when the vibrations were found to be excessive.

Victorian architecture 1877. Photo: Howard Liddell

BOOK

Fionn Stevenson salutes a bubble-popping take on the latest green fad

Eco-Minimalism: The Antidote To Eco-Bling.
By Howard Liddell. RIBA Publishing, 2008,
114pp, £18.95

In this slim volume, Gaia Architects principal Howard Liddell, a man with 30 years experience at the forefront of ecological design, deftly demolishes the urban myths that have sprung up in relation to green architecture, making a plea for 'eco-minimalism' instead.

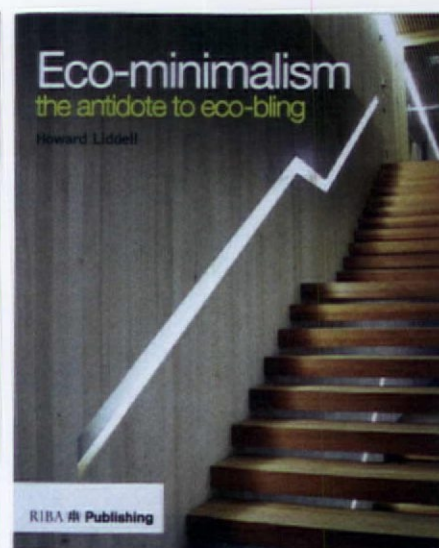
In 37 short lessons, Liddell tackles the worst offenders of the latest architectural fashion accessory – 'eco-bling' – and offers refreshingly low-key alternatives that do the job just as well but without the fuss. Each 'lesson' consists of a page of experiential

wisdom coupled with an appropriate graphic illustration of the issue or solution on the opposite page.

The book has been deliberately written to appeal to a broad audience and to speak to both client and designers at a level that is immediately accessible. It challenges us to think critically and not swallow wholesale what advertisers say, be they self-proclaimed sustainable architects or product manufacturers anxious to jump on the green bandwagon.

'Greenwash' is easy to spot if you know what to look for – declaring a product is 'carbon-neutral' is one good example. Or the Greater London Authority's claim that its Norman Foster-designed City Hall headquarters is 'low energy' when it actually uses 50 per cent more energy than it was designed to use – and three times more than is best practice for offices.

One by one, various energy gadgets come under ruthless scrutiny. We are reminded that each comes at a price, and mostly are not worth paying for. In the case of photovoltaics,



Liddell points out that a 5kW array at £25,000 'could buy an awful lot of more cost-effective strategies – not least insulation and airtight construction'.

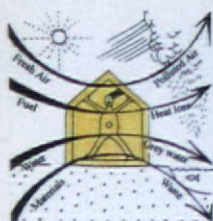
With combined heat and power, we

Air, water, earth (materials) and fire (energy)

We humans have only been out of the caves and constructing our own habitat in the open for about 10,000 years. Termites got there well before us, and have been building for over 200 million years. Apart from controlling temperatures, with earth, part of the sophistication of the termite mound is the way in which its walls 'breathe' – the way that they deal with moisture and air passively – and all this without technology, merely using intuitive, very well-applied science.

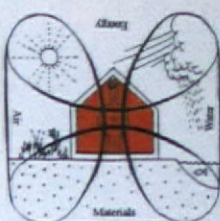
Our tendency through the 20th century was to rely increasingly on technology to deal with air and moisture in our buildings, whereas we used to allow the building fabric to cope with this. We have also come to depend ever more on technology for processed, composite and artificial building materials and for our energy supply and equipment.

My practice, GAA, has developed an approach to design which seeks to observe the loops on all these four elements (as shown opposite), in the interests of pursuing good science, before reaching for increasingly over-engineered and often inappropriate technological solutions.



The way we came to build in the 20th century disregarded not just where goods and services came from and where they went to at the end of their usage 'cycle', but even the impact they could have on human comfort and human habitat whilst incorporated in buildings.

Image: Sam Benge



In building for the 21st century – and with our children's health, wellbeing and future in mind – we need to take a more cyclic approach, whereby we know where we seek to resolve the cycles without environmental damage.

Image: Sam Benge



In working with groups of 10-year-olds on their utopian exercises we have developed a simple set of rules. They need to know where the four elements for their buildings come from, where they go to at the end of their useful life and how they work when incorporated into buildings.

'Where is it from?
How is it used?
Where does it go?'

Instead of having a linear flow of the four elements, we seek to have a cyclic flow. This is about knowing where something comes from, knowing how to use it well – in other words, using it to its maximum potential – and knowing where it will go to at the end of its functional life. Just as this construct has been used successfully in ecological building design, so it has been used as an organising principle for the two core chapters of this book.

Image: Howard Liddell

5 THINGS TO DO THIS WEEK

1 Richard Woods: Stone-clad Cottages (pictured below)

Take a walk in the woods to see Richard Woods' kaleidoscopic re-cladding of East Midlands' country cottages.

Until 2 January. The Water Tower, Kettering NN14 3JA. www.fermynewoods.co.uk

2 The Last Utopians: Experimental Architecture in the 1960s

The V&A and Brighton University join forces to present a symposium on the visionary creative designs of the 1960s. 28 November. Victoria & Albert Museum, Cromwell Road, London SW7 2RL. www.vam.ac.uk

3 Langlands and Bell

The Turner Prize-shortlisted artists, known for their architectural installations, visit Edinburgh for a solo show.

Until 13 December. Talbot Rice Gallery, Old College, Edinburgh EH8 9YL. www.trg.ed.ac.uk

4 Theme Park

Enjoy Scott A Lukas' ride through the theme park, from Coney Island to Disneyland.

Reaktion Books, £16.95. www.reaktionbooks.co.uk

5 Casting a Dark Democracy

Last chance to see Tim Shaw's powerful sculptures, including those of prisoners at Iraq's infamous Abu Ghraib prison.

Until 29 November. Kenneth Armitage Foundation, 22a Avonmore Road, London W14 8RR. www.timshawsculptor.com

Read 5 Things To Do each day of the week at WWW.ARCHITECTSJOURNAL.CO.UK



discover that many projects are simply not suitable, because they cannot deal with the 24-hour heat supplied by the national grid.

Softer technologies do not emerge unscathed. Green roofs, conservatories, local materials and reed beds are rigorously challenged in terms of their appropriateness for a particular site or project. The author is relentless in his questioning, but does not shy away from offering ready alternatives.

We are introduced to a way of thinking that allows simple, robust solutions to emerge. These solutions manage to engage directly with the fabric of the building rather than

The Norman Foster-designed City Hall uses 50 per cent more energy than it was designed to

simply adding to it. Ventilation, humidity and thermal issues are tackled with benign materials such as solid timber walling and natural clays that hold moisture and heat, and release them passively, slowly and effectively.

The most persuasive part of the book is the final chapter on cost. In these four short pages, Liddell articulates a cast-iron case for the economic advantages of passive building principles and avoiding eco-bling, pointing out that the use of extra insulation and the right technologies can remove the need for much of the heating and mechanical engineering services that normally go into buildings and balance out their extra cost.

Not everyone will agree with every point that Liddell makes, and some may take issue with various sources remaining unreferenced. But this is a book that should be read by all of us in order to discover exactly what the emperor's new clothes look like when they are coloured green. It also offers a genuine way forward through the bewildering choices that face anyone trying to make a building more sustainable.

Resume: Greenwash equals hogwash, so get your snout in this book

Fionn Stevenson is a reader in sustainable design at Oxford Brookes University

Products

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 4566

CLAXTON BLINDS



AJ ENQUIRY 201

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

SAS INTERNATIONAL



AJ ENQUIRY 203

SAS International's new website, www.sasint.co.uk, is now live. The site has been designed to provide the definitive online guide for specifiers and customers across SAS International's product portfolio. The new website should prove to be the ideal one-stop resource centre, allowing access to product details and up-to-date news and solutions.

STOAKES SYSTEMS



AJ ENQUIRY 202

Here is Kalwall cheering up travellers at the end of a weary day. It's architect Jefferson Sheard's design for Liverpool South Parkway railway station. Kalwall translucent cladding offers a beacon by night and a stunning experience by day. For more information visit www.stoakes.co.uk

CORUS COLORS



AJ ENQUIRY 204

Hamiltons Architects specified Corus Colorcoat Prisma prefinished steel in Silver Metallic for the walls of this car showroom in Crawley, as part of the Corus Panels and Profiles Stratascreen system. Corus Colorcoat Prisma rejuvenated the dated concrete structure, and created a sense of 'elegance and simplicity'.

POWDERTECH



AJ ENQUIRY 205

'Powdertech, can you help? Our balustrades have been scratched.' We certainly can, with our DIY remedial paint kits. Designed with the most common situations in mind, Powdertech has produced two kits and a Personal Protective Equipment kit. Kits can be delivered to site on the next day and come matched to RAL colours. www.powergalv.co.uk

LIGHT 10



AJ ENQUIRY 206

Allum from Italy is an innovative range of quality external aluminium fittings that includes lighting for cycle tracks, avenues and green areas; effects on the wall and the ground; bollards and co-ordinates; step lighting; recessed lighting for the ground, wall and ceiling; and co-ordinates for walls and ceilings. www.light10.co.uk

KINGSPAN INSULATION



AJ ENQUIRY 207

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 www.insulation.kingspan.com

SKL



AJ ENQUIRY 208

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.



“ I never designed for the day, I always designed into future. I’m interested in all architecture and I’ll go a long way to look at it. ”

Isi Metzstein, retired, Glasgow
AJ reader since 1945

For the full interview
architectsjournal.co.uk/athome

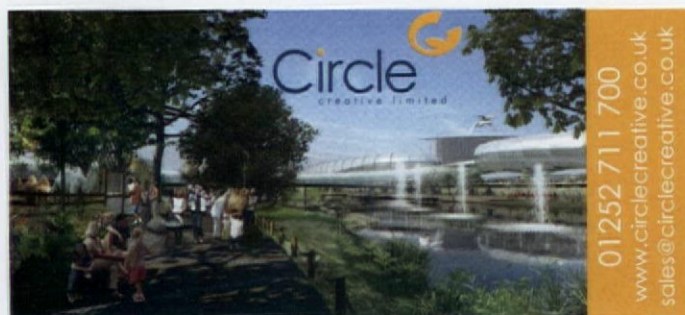
AJ

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

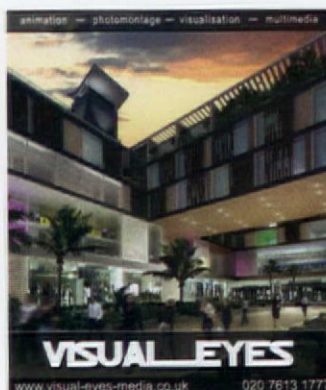
3D COMPUTER VISUALISATION



Circle
creative limited

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

animation — photomontage — visualisation — multimedia



VISUAL EYES

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

handmade
image studios

www.handmadeimagestudios.com

bespoke computer-generated
images for architecture and design



www.handmadeimagestudios.com

MODEL MAKERS



**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



glass canvas
IMAGE FILM CREATION

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



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



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

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

SURVEYORS

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



NGM SURVEYS 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

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

3sixty measurement

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

calidus

specialist measured land and building surveys
professional surveys • professional service

- accurate
- on time
- to budget



t 020 8543 8884 e info@calidussurveys.co.uk

f 020 8543 6664 w www.calidussurveys.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

AJ

To advertise here please contact
Chris Shiel on

T: 020 7728 4562

F: 020 7728 3888

E: chris.shiel@emap.com

www.architectsjournal.co.uk

LAKE'S
BIBLE CAMPUS
The University of Birmingham
www.birmingham.ac.uk
page 22

COMPETITION

INTERNATIONAL DESIGN COMPETITION

Call for first stage submissions

THE GOLDEN SQUARE

Birmingham City Council has launched an international design competition to create a new public space and focal point in Birmingham's Jewellery Quarter. The Golden Square will be a magnet for cultural activity and public exchange. It is part of the Big City Plan and will contribute to the Jewellery Quarter bid for World Heritage status. For a full competition brief and supporting information visit:

www.goldensquarebirmingham.com



Birmingham City Council

Deadline for first stage submissions: 19 December 2008



In a Hurry?

With the option to advertise your vacancies 24/7 without picking up the phone, you'll have more time on your hands.

Post your vacancies directly online on the all new
careersinconstruction.com

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

CENTURION

www.centurion4jobs.com

Design Directors / Interior Designers / Architectural Designers
Singapore - Vietnam - Thailand - China

A truly individual & International company specialising in the design, management and consultancy of complex small-bespoke schemes to large-scale international projects. With their continuing success and long-term goals they are now looking for Design staff of all levels to be involved in and to play key roles on a variety of exciting schemes. Including, Retail, High Spec Residential, Hospitality and Commercial. A proven track record in a similar role, & experience in projects of a similar nature would be advantageous

Ref: L1080 (Lee)

Interior Designers / Architectural Designers / Senior Designers
Dubai and Bahrain

Exciting opportunities within a practice that have established a reputation for contemporary and sophisticated design to the highest international standards. Lots of interesting challenges, modern offices, great location, tax-free salary. Projects include Residential, Hospitality, Resorts, Commercial and Hotels. Proficiency in AutoCAD and Revit would be an advantage.

Ref: L1078 (Lee)

Director / Senior Associate Architect Kiev, Ukraine £ Excellent Salary & Package

NEW YEAR, NEW CAREER - An international practice that offers unparalleled career opportunities. They are renowned for their specialist design knowledge in the field of 5* Hotels, Resorts and the Commercial sectors. This is a once in a lifetime opportunity for you to develop and fast track your career working in a family atmosphere with like-minded enthusiastic colleagues. Experience working overseas and the ability to understand and speak Russian would be an advantage but language skill development opportunities with free in house lessons are available. Initial interviews will be held in London.

Ref: 3796 (Phil)

Hospital Designer / Associate Level Surrey £ Excellent & Benefits

This highly respected design practice with offices in London, Far East and the Middle East has a truly outstanding opportunity for you to develop and enhance a long-term career and with excellent prospects. Experience of Hospital Design is essential. You will be based in the London office with regular trips overseas.

Ref: 3797 (Phil)



Tel: 01323 749200

jobs@centurion-recruitment.com

D5

ARCHITECTS

PT.II ARCHITECTURAL ASSISTANTS

further info at www.d5architects.net

CV with examples of work to:
D5 Architects LLP
71-77 Coventry Street
Birmingham, B5 5NH
info@d5architects.net

D5 Architects LLP are an Equal Opportunities Employer

Sheffield Cathedral

The Dean and Chapter of Sheffield wish to appoint a Cathedral Architect

to succeed Dr Martin Purdy Dip Arch, Dip TP, Dip Lit Arch, MA, PhD, RIBA

The post holder will fulfil the role of Cathedral Architect under the terms of the Cathedrals Measure 1999 and the Care of Cathedrals Measure 1990. Sheffield Cathedral has recently embarked on an extensive consultation process about a refurbishment and reordering project for the Cathedral interior.

Applicants must therefore be able to demonstrate a strong interest and track record in innovative design as well as some experience in the care and conservation of historic buildings and churches. Applicants must be registered architects and registered AABC.

For details contact: Revd Gillian Cooper, Dean's Clerk,
Sheffield Cathedral, Sheffield, S1 1HA
T: 0114 263 6063
E: gillian.cooper@sheffield-cathedral.org.uk

Closing date: 01 December 2008
Interviews: w/c 08 February 2009

SHEFFIELD CATHEDRAL
A PLACE FOR ALL PEOPLE



www.architectsjournal.co.uk

DEPARTMENT OF ENTERPRISE, TOURISM & THE ENVIRONMENT

We are looking for dynamic and highly motivated individuals to join our Property and Regeneration Division. Working with a diverse client base, you will have the opportunity to work across the full range of local authority public buildings, including schools and leisure facilities, but excluding housing.

Project Managers (x2)

£33,231 - £39,345

Ref: ETE4118HK

Reporting to the Team Leaders, you will be involved in a wide range of projects and will be responsible for all aspects of project management from inception to completion.

Assistant Project Manager

£27,492 - £33,231

Ref: ETE4117HK

Reporting to the Team Leaders, you will be involved in a wide range of projects and will assist with all aspects of the project management from inception to completion.

For either role, you should have a degree in Architecture, or an equivalent academic qualification in building services, or membership of construction/property professional organisations such as RICS, CIOB, CIBSE or equivalent, and/or be able to demonstrate experience in the construction industry and have significant post qualification experience in the management of contracts.

For an informal discussion or further information, please contact Gary MacDonnell, Group Manager – Property and Regeneration, on 01702 215504.

To apply online or find out information on all our vacancies go to www.southend.gov.uk/jobs

An application pack for the above posts is available from the Customer Contact Centre, Civic Centre, Victoria Avenue, Southend-on-Sea SS2 6ER or telephone on 01702 215000 to obtain a pack. Please quote the appropriate reference. New Deal applicants will be considered. Application packs are available in alternative formats.

Closing date for both roles: 5th December 2008.

This authority is committed to safeguarding and promoting the welfare of children, young people and vulnerable adults and expects all staff and volunteers to share this commitment. We are an Equal Opportunities Employer.

Thames Gateway
South Essex



Safe – clean – healthy – prosperous – excellent – Creating a better Southend



Architect to Design Manager?

Cobalt Recruitment has established itself as a leading recruiter in architecture and real estate in the Middle East. Our development clients there are particularly keen to meet architects who are interested in donning a Design Manager cap. Here are a couple of examples:

Design Manager – Dubai £80,000 tax free + ex-pat package

Join a leading Dubai development firm working on luxury hotel and report projects as Senior Design Manager. This is a liaison role ensuring that the design standards and strategy of the developer are communicated and delivered. Candidates should hold formal qualifications in architecture or interior design and ideally have experience on Hotel and hospitality projects.

Senior Design Manager – Riyadh £Excellent tax-free salary + ex-pat package

Join a global development firm as a Design Manager on one of the biggest and most exciting mixed-use schemes to be built in Saudi Arabia over the next few years. You will be coordinating design aspects of this vast development on the outskirts of Riyadh. The role will suit an architect with experience on large-scale mixed-use, residential and commercial projects.

Please contact a member of our architecture team if you think this might be the career move for you.

email: info@cobaltrecruitment.com
tel: 0207 478 2500 fax: 0207 478 2501

www.cobaltrecruitment.com

TRESPA®

Trespa UK Regional Sales Manager (Design)

S.London

Salary neg.

Established over 25 years, Trespa UK is a subsidiary of Trespa International, a global leader in the manufacture of high quality decorative panels and at the leading edge of product innovation

This year saw the opening of the Trespa Design Centre in New York as part of an initiative to further influence design in the Façade market. We now have an opportunity for a Sales Manager to cover South London and adjacent Counties and we are seeking to diversify the current role in order to influence the design process. The area is already an integral part of our existing business with established links through specification, distribution and contracting.

Principal activities will involve liaising with key specifiers in inspiring design opportunities and interpreting into practical solutions using an extensive range of fixing solutions and decors. The role will be focused on specifiers who are involved in projects where the façade cladding is considered as a design statement and not purely as a functional component. Experience of the prospect to order process would enhance the profile of the successful candidate as would experience of networking within the architectural community within the area to be covered.

Ideal location would be within the designated area though some UK and European travel will be an integral part of the role.

Please forward C.V to d.laing@trespa.com.
For an informal discussion on this position please contact on 07714 524576.

No agencies please.



professionalspa

1-3 March 2009 ExCeL London

www.professionalbeauty.co.uk/spa



Revitalise your business!

Education and networking opportunities
for architects, hoteliers and spa operators
at the Professional Spa Conference

At the Professional Spa Conference 2009 – the Future of Spa, Kieran Long, Editor of The Architects' Journal chairs Innovations in Spa Design for Architects with case studies and debate on:

Designing for longevity and profitability - the Retreat at Aphrodite Hills model, with Andrew Gibson, Group Director, Spa of Mandarin Oriental Hotel Group and George Tavelis, Director of the Retreat at Aphrodite Hills in Cyprus

• **Panel discussion on The future of spa design with panellists** including Ilse Crawford, Creative Director at Studioilse and Ian Sherman, Principal of Douglas Wallace London

• **Exploring innovative spa design:** Champneys with Ian Caulder, Founder Partner at Caulder Moore

Conference passes:

Early Bird 1 Offer – 3 Day Pass:

£345 +vat from 10 Nov – 8 Dec 2008

Early Bird 2 rate – 3 Day Pass:

£395 +vat from 8 Dec '08 – 11 Jan '09

Full Price 3 Day Pass:

£445 +vat from 12 Jan – 27 Feb 2009

1 Day Pass:

£195 +vat from 10 Nov '08 – 27 Feb '09

The conference will provide architects with networking opportunities to meet spa owners, operators and hoteliers

Book now at www.professionalspa.com/conference or 0845 056 8839. Quote ref. AJ

Conference pass also gives you free entry into Professional Spa and Professional Beauty 2009 exhibitions, which run alongside the Professional Spa Conference



Ian Martin. The rise of iTecture; the fall of Auto-Modernism; Darcy in love

MONDAY. My new public sculpture *Kick Off!* has been shortlisted by Manchester City Council. The brief called for a 'bold, innovative expression of civic aspiration... entrants are encouraged to push the envelope...'

At first I thought they were inviting cash bribes, so checked discreetly with the cultural services department. I was assured the envelope-pushing they sought was artistic. 'Think Angel of the North yeah, but with like a revolving head or something.' This gave me a brainwave. I contacted the health and safety people, who said the most effective way to ensure the correct delivery of civic aspiration was to have my maquette risk-assessed by a small team of men in high-visibility jackets and protective goggles.

Now all the spikes have gone, along with other sticky-out bits and sharp edges. The height has been reduced to minimise exposure to severe weather or freak gravity. A 15m exclusion zone is edged by a tall anti-climb fence and CCTV. The sculpture itself now looks like a deflated football on a shallow plinth, but you can't argue with civic aspiration.

TUESDAY. To the Institute of Plasmic Arts with Darcy the architecture critic, for a lecture on Auto-Modernism by Tron Pitney. He's the celebrated thinker with a book out at the moment and an impressive Afro.

There are slides and video clips and a cool DJ rocking the beat and doing lots of scratching and pointing at the audience with one headphone during Q&A. Darcy and I are uneasy. Auto-Modernism is theoretically very similar to iTecture, an epic space theory Darcy

and I are championing for profit. Pitney must be stopped, and fast.

WEDNESDAY. Informal meeting with a sulky Tron Pitney. Why should he abandon Auto-Modernism? He has a book out and everything. Darcy casually reveals that iTecture will be globally disseminated by President Obama. And personally endorsed by Michelle. Wap Biddly Pish, the iTectural consultancy set up by me and Darcy, has been hired to remodel the White House. There's a seat on the board if Mr Pitney's interested...

THURSDAY. Middle East fixer Rock Steady Eddie has forced me to attend a shitty boring conference on market opportunities. I say forced, he didn't threaten me at gunpoint. Though he did open his jacket just enough to confirm the presence of a gun.

'Dubai: Crucible of the New Eclecticism?' asks the conference flyer. Summary: No. Dubai: Nexus of International Wankerism.

FRIDAY. Meeting of Wap Biddly Pish - me, Darcy and new board member Tron Pitney. We agree upon a central thesis: Le Corbusier was right, but a century too early.

Society is finally ready for machines to live in, and economy of scale, and light and air and all that. Now is a better time to start Modernism because ideologies are no longer shaped and propelled by active political movements but by atomised clouds of vague personal feelings.

'Let the user speak' said the early Modernist architects, but look at the era they

lived in. Let the user say thank you, was what they meant. Let the user know her place and fetch my dinner. Let the user rid himself of emotional attachments to the past and bloody well pay attention, I am wearing a bow tie. Let the user be socialist.

Oh, I know some architects still imagine themselves to have a certain moral grandeur. Senior figures at the RIPBA, anyone from the '60s who's still alive, the Latin Inflectionists and so on. But all that old Maoist disavowal of history stuff is history. Who now remembers the (true) story about how the young Mies van der Rohe had his left eyebrow plucked to avoid making a Gothic arch when he did his 'haughty' face? No-one, that's who. Darcy and Tron nod, uncertainly.

Meeting adjourned for celebratory drinks in the pub, where conveniently we already are. Let the consumer speak, the lines are now open.

SATURDAY. Compose Wikipedia entry for iTecture. 'Contemporary architectural belief system incorporating Auto-Modernism [link], lots of IT references, and solipsism.' I put in some stuff about user-generated spec, unique spaces for individuals created from an open-source matrix etc but nobody reads down that far. The Auto-Modernism link goes nowhere.

SUNDAY. Morning in recliner ruined by Darcy's phone call. Could I look after Bauhaus the dachshund for a few days? He and Tron are 'very much in love' and have booked a walking holiday in the Lake District. I don't like the sound of this. Any of it. Especially the dog minding.



View from London Westminster Cathedral towards the London eye



The online model allows the user to click on a building to swap between the old site and the new proposed building—All in real-time.

Architectural precision Game-like graphics Online access

At Zmapping are the industry leaders at providing detailed, accurate 3D city mapping – and now our R&D team have developed another innovation. We harness the accessibility of the internet and show off your model online, fully re-rendered with 3DS Max and Vray technology, through an interactive browser plug-in that will let you move, change, animate and render your model in real-time. Drop in new buildings that can be switched on and off at the press of a button, and let users walk, fly and watch moving cars and pedestrians in a virtual reality environment as beautiful and interactive as a video game. Create hi-res renderings of any view in under five seconds.

A free version of this service is available when you buy any Zmapping model*, with many options to upgrade and enhance the presentation. Try them out on our new website at zmapping.com; you may need your IT department's permission to install a tiny browser plug-in.

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



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

MAYOR OF LONDON

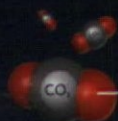
The Zmapping London model is being used by the Greater London Authority for the Mayor's Opportunity Area Planning Frameworks

100%detail

Zmapping

www.zmapping.com
3D@zmapping.com
Tel: 020 7190 3306

3D MAPPING OF THE BUILT ENVIRONMENT



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 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.