



Westfield

AJ

CHRISTMAS SHOPPING WITH IAIN SINCLAIR

*The celebrated author and London psychogeographer
likens Westfield to 'an advancing migraine' – p28*

18.12.08

*The New East Midlands
Oddly alluring arts centres
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*From Mecca to Macca
Ian Martin tests your
knowledge in his News
Quiz 2008 – p41*

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With this week's AJ

Editorial enquiries/fax

020 7728 4574 / 020 7728 4601
E firstname.surname@emap.com
T 020 7728 plus extension below

Editor Kieran Long

Deputy editor Christine Murray (4565)
Editorial administrator Crystal Bennes (4574)
Digital editor Simon Hogg (4572)

Senior reporter / Northern correspondent

Richard Waite (07918 650875)

Features editor Rory Olcayto (4571)

Senior editor, The Critics James Pallister (4570)

Technical editor Kaye Alexander (4568)

Sustainability editor Hattie Hartman (4569)

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

Contributing photographer Edmund Sumner

Editor, AJ Specification Tally Wade (4567)

Art editor Cecilia Lindgren (4580)

Deputy art editor Eriko Shimazaki (4578)

Senior sub-editor Isla McMillan (4577)

Sub-editor Charlie Jones (4579)

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Account managers Tom Peardon (4558),

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International account manager Edmond Katongole (4561)

Head of recruitment Matt Gregory (4689)

Recruitment sales executive Kyra Willis (3827)

UAE recruitment manager Dario Capelli (+971 (0)50
661 1806)

Sales administrator Casey Elliott (4586)

A subscription to the AJ (47 issues)

UK £150. Overseas £210.

Back issues and subscriptions Tel: 0844 848 8858,
website: www.architectsjournal.co.uk/subscription

Cover Dominik Giger

emap inform

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

AJ (ISSN 0003 8466) is published 47 issues, weekly except Christmas and August.
Subscription price is \$400. 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.



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Right The site is
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HOSKINS TO DESIGN TRUMP'S GOLF RESORT

Scottish firm Gareth Hoskins Architects will masterplan American tycoon Donald Trump's controversial golf course near Aberdeen

Gareth Hoskins Architects has landed one of the largest and most controversial projects in the UK – the design of Donald Trump's £1 billion golf resort in Scotland.

The Glasgow-based architect was chosen ahead of 30 'world-class' practices for the detailed masterplan of the 580ha Menie Estate, north of Aberdeen.

Once complete, the Trump International Golf Links development will sport two 18-hole golf courses, 950 holiday homes, 36 golf villas and 500 houses, as well as a 450-room hotel, conference facilities and a new clubhouse.

Originally rejected by Aberdeenshire Council last year, the headline-grabbing project

eventually received outline planning permission last month, after it was called in for a lengthy public enquiry by the Scottish government.

However, it has been heavily criticised by environmentalists, who are concerned about damage to sensitive sand dunes.

'It will be a challenging project,' said practice founder Gareth Hoskins, 'but we are not ones to shy away from challenges.'

Hoskins replaces American practice Wimberly Allison Tong & Goo as masterplanner for the development, and has been told he does not have to adhere to the Disneyland-style designs initially proposed.

He said: 'We've been told the

original sketch designs were all very indicative – so effectively we will be starting again.

'We had some very frank discussions about that and showed them how we would approach the project, working with the landscape and creating a sustainable community.'

Donald Trump's right-hand man George Sorial said they had always wanted to use a local architect and added that he was impressed by how Hoskins 'really grasped' the 'vision'.

Sorial said: 'We wanted to create a product that complemented the land and there is no better person to do it than [Hoskins] – someone who has real local knowledge.'

However, Hoskins' appoint-

ment has done nothing to appease the RSPB, which remains vehemently opposed to the scheme.

A spokesman for the society said: 'It wouldn't make a difference who Trump asked to do the buildings. The fact remains the golf course will destroy a large part of a Site of Special Scientific Interest.'

'At the enquiry, all sorts of promises and assurance about the environmental standards were made and we intend to make sure they are all adhered to.'

Small local practice Acanthus Architects DF will design the project's new clubhouse, while executive architect SMC Jenkins & Marr is to play no further part.

Richard Waite

GM+AD FLAGSHIP CARE CENTRE KILLED OFF

Glasgow City Council 'not immune' to 'uncertain times'

Gordon Murray + Alan Dunlop Architects' (GM+AD) award-winning Community Health and Care Partnership (CHCP) scheme has been scrapped by Glasgow City Council.

The £13.8 million development – which won the Royal Scottish Academy Gold Medal for design earlier this year – won the all-clear from the planning committee in November.

But last Friday (12 December), the council's executive committee pulled the plug as part of an authority-wide clampdown on spending.

A dejected Alan Dunlop told

the AJ the decision was a 'hell of a blow', adding that he thought the publicly funded scheme was recession-proof.

'We thought because it was a public building it would be protected from the downturn. We've been working on it for over two years and we were all ready to go,' said Dunlop.

'We think it's a brilliant project that would change the way social services are delivered in Glasgow.'

A recent budget forecast stated the council is cutting spending by £50 million over the next two years and highlighted concerns

over CHCP overspending.

Councillor Elaine McDougall, executive member for social work, said they were 'disappointed' but that the council had to 'act responsibly in the current economic climate'.

'These are difficult and uncertain times and Glasgow is not immune. There are significant pressures on our budgets and, like everyone else, we have to do more with less,' she said.

The scheme, on Glasgow's Craigton Road, was to be the practice's second public building, the first being Hazelwood School. *James McLachlan*

SOFTROOM'S DIGS

Softroom has won the competition to design new student accommodation at Glyndwr University in Wrexham, beating Hamiltons Architects, 1AX Architetti Association and AStudio to mastermind an 'aspirational' development housing 500 students.



MOST POPULAR STORIES ON ARCHITECTSJOURNAL.CO.UK THIS WEEK

>> LATEST POTTERS FIELDS DESIGNS UNVEILED

Squire and Partners has revealed the first images (*below*) of its replacement for Ian Ritchie's Potters Fields scheme in London. Ritchie was ditched from the development by project backers Berkeley Homes and Southwark Council in April.



>> CZWG TACKLES CABE AT ARSENAL

CZWG partner Piers Gough has dismissed CABE as 'out to lunch' following criticism of his Queensland Road scheme. CABE attacked the £160 million project, saying it appeared 'exaggerated' and too tall.

>> FOSTER'S BISHOP'S PLACE CLEARS HURDLE

Foster + Partners' Bishop's Place scheme in East London has edged closer to reality after a deal was thrashed out with tenants. Developer Hammerson agreed to an out-of-court settlement with site owners.

>> SERGISON BATES' WALSALL PUB SAVED

Sergison Bates' pub in Walsall has been saved from the bulldozer. Developer Urban Splash has kept the building, saying it wanted 'the bar to remain part of the community'.

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I'LL REMEMBER 2008 FOR...

Leading lights of British architecture tell the AJ which buildings and memories stand out for them



Rab Bennetts, founder, Bennetts Associates

I'll remember not being able to take my eyes off the TV this autumn, as global financial collapse and the nationalisation of our banks reversed all economic certainties. It was mesmerising and, like the recession of the early 1990s, seems certain to determine our architectural activities for years to come.



Judith Lösing, director, East

I'll remember 2008 as the year Boris Johnson was elected as Mayor of London, and the shift in social, spatial and transport policies this will bring about. A focus on London's edges and suburbs will open up new opportunities, but a tunnel under Park Lane and putting spending on parks in deprived areas up for public vote seem at odds with what we need to enjoy living in a complex city.



Soraya Khan, co-founder, Theis and Khan Architects

I'll remember 2008 as the year of the fiery spectacles: the Beijing Olympics embodied by Herzog & de Meuron's magical Bird's Nest stadium, and the corporate financial meltdown, hopefully

making way for a new sensibility of economy and craftsmanship in design. As for my favourite building, if the term can be stretched to include bridges, then the new Shoreditch Rail Bridge symbolises the ambition of East London regeneration – an understated, beautiful example of British engineering.



Tim Evans, creative director, Sheppard Robson

I'll remember the election of Barack Obama as president of the USA, not just for the historical significance of such an event, but for his promise to invest in renewables and to create five million new green-collar jobs, finally placing environmental sustainability and climate change at the top of the US agenda. I really liked the Japanese Pavilion at the Venice Biennale – not a building as such, but architecturally inspired and much better than the dreary exhibition at the British Pavilion.



Jim Eyre, founder, Wilkinson Eyre Architects

I'll remember 2008 as the year in which, toxic debt and dodgy derivatives debacle aside, Wilkinson Eyre completed the Arena and Convention Centre on the famous Liverpool waterfront.

Clockwise from this image Snohetta's Oslo Opera House; The Stirling Prize-winning Accordia

housing development; Gareth Hoskins' Scottish Pavilion in Venice; The Neues Museum in Berlin



Peter Buchan, chief executive, Ryder Architecture

This was the year Liverpool came great again. I honestly thought it wouldn't make it, but just in the nick of time it pulled the rabbit out of the hat. The city revealed a quantum change in the quality of its buildings and a fantastic piece of placemaking with Liverpool ONE by developer Grosvenor. Having just opened an office there, I have watched Liverpool's transformation with trepidation and wonder.



Glenn Howells, founder, Glenn Howells Architects

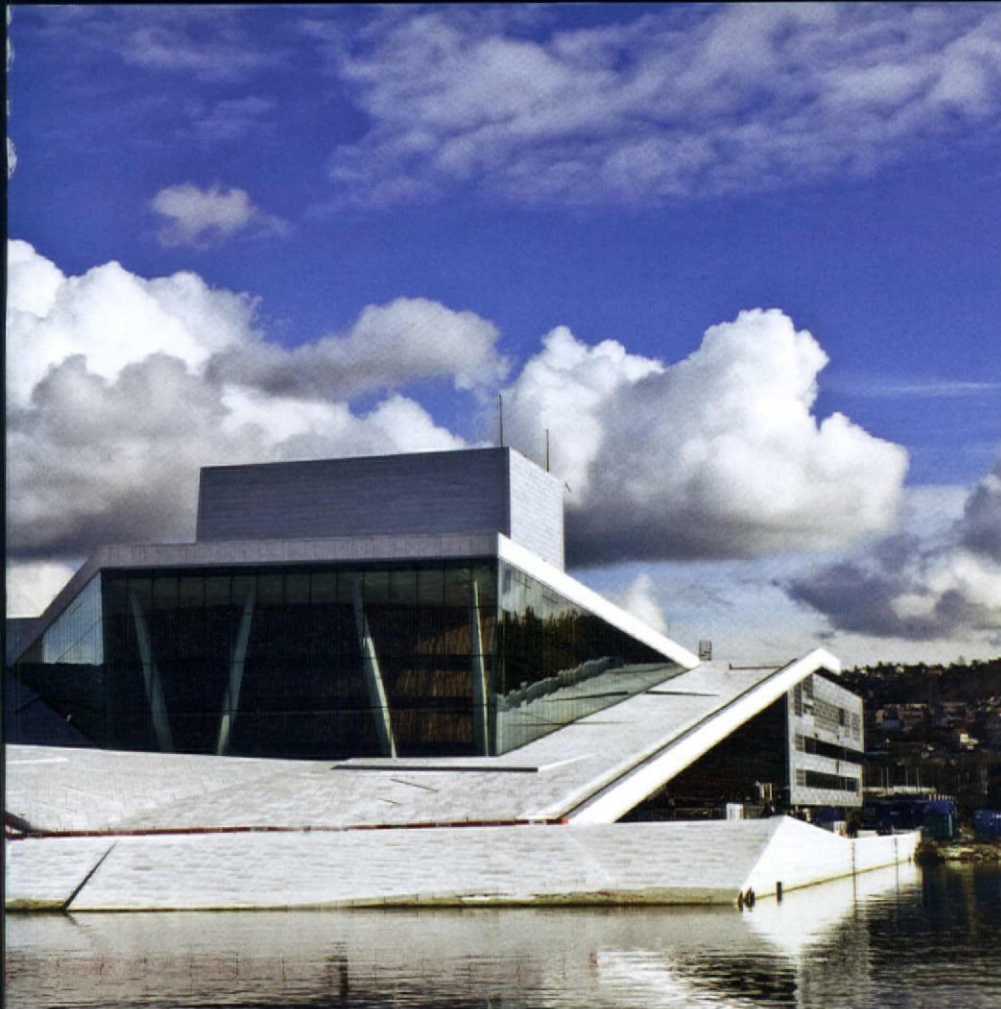
I'll remember 2008 as the year that ended the 20-year belief that buildings are primarily a short-term financial investment. I'll also remember Dixon Jones' Kings Place in London, mainly because of the generosity of the idea – an office building with almost unlimited public access at the ground and lower levels.



David Bickle, director, Hawkins\Brown

I'll remember working with artist Bob and Roberta Smith on *Faites L'Art, pas La Guerre*, the proposal





for this year's Fourth Plinth commission in Trafalgar Square, and the Hotel Aire de Bardenas, a settlement of single-storey prefabricated buildings in the Ribera, Spain.



Tony Fretton, founder, Tony Fretton Architects

I'll remember this year for Álvaro Siza's RIBA Gold Medal win, and for David Chipperfield's Neues Museum in Berlin, which I saw under construction.



Alan Dunlop, founder, Gordon Murray + Alan Dunlop Architects

I'll remember the speed at

which the construction industry crashed, the American election, parametricism and other bollocks at the Venice Biennale, and the way UNESCO World Heritage bullied Edinburgh and Bath by threatening to

I'll remember 2008 for the credit munch – I hope that it makes us chew purposefully and act urgently. Anna Liu, Tonkin Liu

remove their accreditation. My favourite building was not a building, but John Pawson's Sackler Crossing at Kew Gardens, which I thought was beautifully considered, inventive and elegant.



Stuart Piercy, partner, Piercy Conner Architects

I'll remember extreme optimism slowly declining into melancholy, panic and despair. I say snap out of it – dust off your passport and head to Europe! I remember working in Grimshaw's London studio and being the only UK architect on the team. My favourite building of 2008 is the Tama Art University Library in Tokyo by Toyo Ito. The building is so uplifting and light; beautifully delicate but quite brutal in



finish and material. I also got married this year, to Liz, my amazingly tolerant girlfriend.



Sunand Prasad, president, RIBA

As we enter 2009, we do not have a handle either on the old money economy or the new carbon economy. Architects are right in the middle of this daunting but exhilarating place, and need to rethink their ways of working. No individual building easily stands out for me, but Grafton Architects' Università Luigi Bocconi in Milan is a brilliant achievement.



Gareth Hoskins, founder, Hoskins Architects

I'll remember working with The Lighthouse to take the new

Scottish Pavilion, the 'Gathering Place', to the Venice Biennale – not simply for the buzz of making it happen, but for the confidence and ambition it demonstrated in terms of the quality of the architecture being produced within Scotland and its growing presence on the international stage. As for a favourite building, Snøhetta's Oslo Opera House. Its intent and built form are incredibly bold.



Anna Liu, director, Tonkin Liu

I'll remember 2008 for the credit munch – I hope that it makes us chew purposefully and act urgently. To paraphrase Franklyn D Roosevelt, bad social ethics equal bad economics. I wish more than anything >>



else for dialogues between people who currently fear and hate each other; for the beginning of a humane era with a more innocent belief in communities.



**Terry Pawson, director,
Terry Pawson Architects**

At the end of 2008, we will have made over 50 submissions for publicly funded work in the UK and Europe. Almost without exception, the form of application outside the UK has asked for images of work both built and unbuilt, whereas in the UK, applications require no visual material. It should be of concern to the public as well as architects that design in this country is sidelined by turnover and internal administrative policy statements.



**Roger Whiteman, UK director,
RMJM London**

I'll remember preparing for the submission of the project documentation for the tallest building in Europe – the 77-storey Okhta Tower in St Petersburg for Gazprom. My favourite building of 2008 is the extension to the austere, chapel-like Newlyn Art Gallery, Cornwall, by MUMA. This quirky timber shed floating on a glass box poses the question: do you visit to see the building, the artwork or the view?

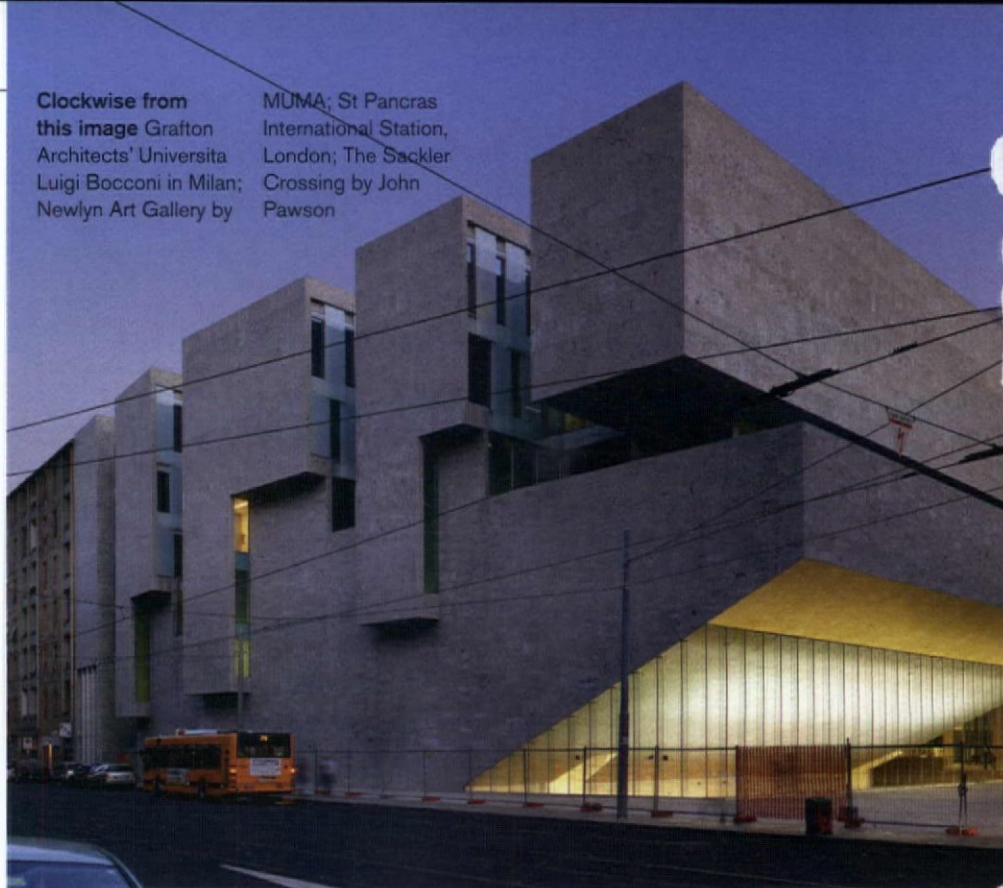


**Agnieszka Glowacka, founder,
Glowacka Rennie Architects**

This year I rediscovered how refreshing competitions can be – they generate ideas and galvanise the office. The Beijing Olympics were also memorable. There were certainly some striking 'icons'. It will be interesting to see how our Olympic Park follows the Beijing spectacle.

**Clockwise from
this image** Grafton
Architects' Università
Luigi Bocconi in Milan;
Newlyn Art Gallery by

MUMA; St Pancras
International Station,
London; The Sackler
Crossing by John
Pawson



**David Prichard, director,
Metropolitan Workshop**

I'll remember 2008 for how the profession sought work abroad. We found that, in many countries, the RIBA is the reference body for education, professional standards and procedures – an excellent investment made over many decades. My favourite building of 2008 is the Oslo Opera House by Snøhetta – an inspiring building and an example of how Norway invests in quality, and is a willing patron of the profession.



**Peter Cartwright, partner,
Cartwright Pickard**

I don't have a favourite building of 2008, but seeing the 160-storey Burj Dubai under construction day and night is impressive. It may be the last

of these mega schemes for some time. This will be the first recession for many architects and naturally we are concerned, despite having been through this before. To have projects stop is disappointing, because we all want to build what we design.



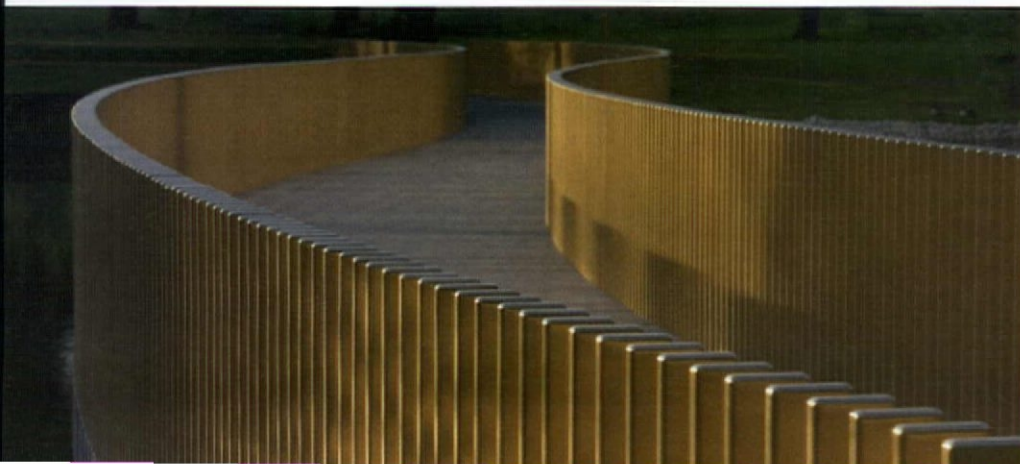
**Alan Stanton, co-founder,
Stanton Williams**

I'll remember the choice of Stirling Prize winner this year – Accordia by Feilden Clegg Bradley Architects, Alison Brooks Architects and Maccleanor Lavington – which suggests the beginning of a revival of public architecture, not just public realm. After what Fred Scott called 'the existential exhaustion' of the past decade, could this spell the end of the architectural lollipop – and a re-engagement with context and the aesthetics of the city?



**Mark Middleton, partner,
Grimshaw**

I'll remember 2008 as creating a once-in-a-generation opportunity and unprecedented potential for positive change. The financial crisis has heralded a unique pause in global development, a time of collective reflection allowing us to look at what, why and how we live and to ask what we can change for global benefit. There is a Chinese proverb which says that, when the wind changes, there are those who build





walls and those who build windmills. The question for us is, what do we want to do?



Deborah Saunt, co-founder, DSDHA

There was an 'emperor's new clothes' feeling in the air for a quite a while, as if we were waiting for something to happen. So, for the world of architecture, the main event had to be the

There was an 'emperor's new clothes' feeling in the air for quite a while, as if we were waiting for something to happen. Deborah Saunt, DSDHA

October crash, capping the fast-flowing slew of bigger and bolder projects that seemed to exist for all the wrong reasons. Ironically, a great thing also happened in October. The World Architecture Festival sprang into life and firmly turned away from commercial excess. It provided, at least for a moment, a haven for architects to consider and exchange ideas about what architecture might be.



John Holmes, chief executive, Hull Forward development agency

I'll remember 2008 for the continued regeneration of Hull, with the rapid development of Humber Quays, Hull's new waterfront business and international

trade district. I'll also remember St Pancras International – a fantastic building that provides an international gateway to Europe.



Cindy Walters, co-founder, Walters and Cohen

Being involved in selecting the Stirling Prize shortlist was certainly the most memorable event for me in 2008. The sheer breadth of the longlist – from a £4 billion, 20-year-long leviathan like Terminal 5 to the delightful Heatherwick-designed café in Littlehampton – was a challenge in itself. I thought the time, thought and care invested in Denton Corker Marshall's Manchester Civil Justice Centre was remarkable. It's not just a knock-out building, it also achieved an Excellent BREEAM rating. And the people using it clearly love being there.



Edward Jones, co-founder, Dixon Jones

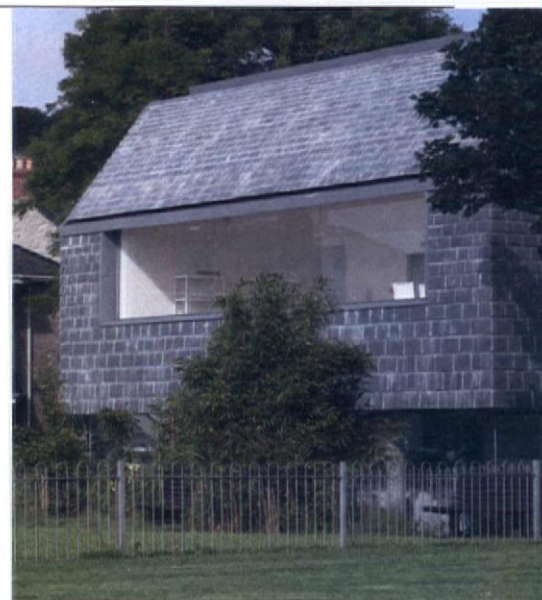
On my frequent journeys up the A40 to attend site meetings at Oxford, I have been pleasantly aware of the emergence of four giant tumuli at Acton, just before the M25. This, I discovered, is not an unrecorded burial ground, but a new park designed by Form for London Borough of Ealing Council. From the

summit of these monumental hillocks, it is possible to see planes landing and taking off at Heathrow, the towers of the City of London and the great arch of the new Wembley Stadium. To complete the story, the mounds and the gabions forming robust retaining walls are made from materials reclaimed from the demolition of the old Wembley Stadium – the tumuli are commemorative after all.



Diane Haigh, director of design review, CABE

I'll remember 2008 for the MIPIM conference at Cannes, which buzzed with British experience and exuberance on offer to the global market,

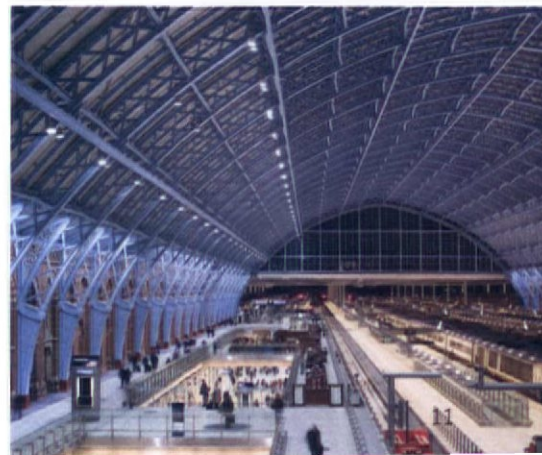


gained from the expansive construction sector at home. It may be that many of the extravagant schemes on show will not be realised, but, taken together, it was an extraordinary show of bravado. My favourite building of 2008 would have to be Herzog & de Meuron's spectacular Bird's Nest Stadium for the Beijing Olympics. With its over-lavish use of resources, it was a *fin de siècle* moment of splendour.

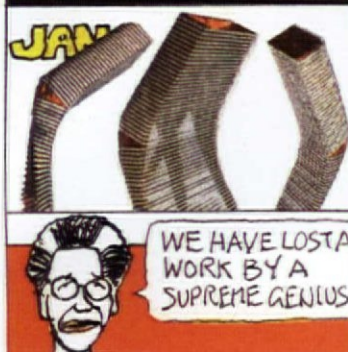


Kim Nielsen, director, 3XN

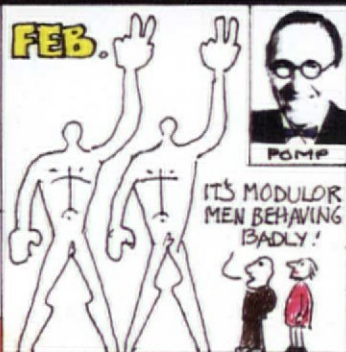
In my opinion 2008, was characterised by two significant architectural events: the Venice Biennale and the World Architecture Festival in Barcelona. They were scheduled very close together, and I was worried that they would be too alike, but they proved me wrong. My favourite building I saw this year is the Mercedes-Benz Museum in Stuttgart. Designed by UNStudio, the museum is not only a spectacular building, it also tells a story, underlining the various eras of the automobile. It is testament to a great understanding between the architect and the exhibition designer. ■



OLD HELLMAN'S ALMANAC FOR 2009



Frank Lee Gharish's King Canute Centre for Kallas Speculations in Bognor is scrapped due to the credit crunch. Co-architect Pier Gaff says it is a loss for boring old Britain as Frank could have taught us how to chill. Miasmas.



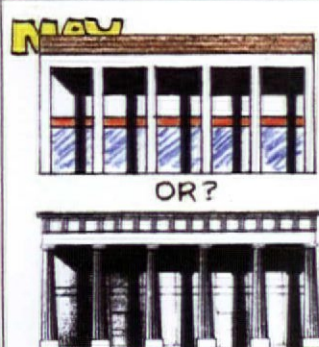
Major Le Pompousier exhibition in the old crypt of Sir Edmond Luncheon's Birkenhead Baptist cathedral. Highlights include the machinations for living in, Unités d'Habitation and the famous Ronseel Chapel. Mud, mire,



Outcry as Smethwick's Neo-Bestialist library by John Madeinsitu is to be replaced by a plastic replica by the Flemish practice MECANDOO despite protests from English Posterity and the Forward to the Past Society.



West Jerkshire Council scrap Studio DRAAB's Egdon Heath mixed development as a result of a local hate campaign which includes traditional deterrents for architects such as tarring & feathering and ducking stools.



After objections to modernists Allas and Morribund's lap-dance club and offices next to Windsor flood zone, Gladtoserve Speculations call in Tarquin Query to redesign it in Mock Banker's Georgian style. Hail, haze, heat.



Recession hits the government's Up-the-garden-pathfinder as English Partisanship withdraws funding. Over 50,000 northern terrace houses have been demolished as not fit for purpose but a mere 200 new homes built.



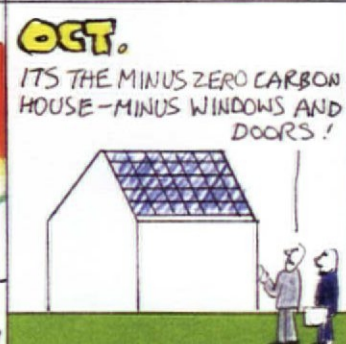
Recession hits the Middle East but there is still work for British architects in Sandi Arcadia designing a political correction centre, a hand removing block, a limestoning complex and the king's indoor ski slopes.



Thousands of architects sign a petition to stop iconic socialist Neo Bestialist 1970s housing estate Friar Tuck Gardens by the Smugsons being demolished to make way for a casino and luxury hotel. Storm and drang.



Bill Alsoft unveils plans for new stands for Twickenham rugby ground, Wimbledon Centre Court, Epsom racecourse, Old Trafford cricket ground, Deddenbury FC stadium, Silverstone race track and Burnley Scrabble stadium.



The Ideal Home Alliance slates the government's target of 90 million minus-zero carbon homes by 2012 as unrealistic but the Greener-than-thou Council says high standards make architects confront climate change.



Olympics to be drastically downsized as developer Land Fleece goes bust. Paranoia and Presshard's Athlete's Foot Centre is scrapped and ONTHEMAKE's Olympic village will be replaced by Pawleycabins. Cool, windy.



International terrorist group al-Ka selza destroy the internet with a deadly virus and disable all computers. Practices put out calls for architects who can still use drawing boards, pencils, pens and razor blades. Ice

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MODERN REMEMBRANCE

Your piece on Carmody Groarke's 7 July memorial (AJ 11.12.08) raised some intriguing questions.

I have just returned from Melbourne, where I sat in the sun each morning at the memorial to the Australians who died in the 2002 Bali bomb attacks. It is as simple and understated as Carmody Groarke's beautifully eloquent memorial to 7/7 (pictured below), but it has two rectilinear pools and small, simple fountains – one for each of the victims. It is more than just a space – it is a place in the city to stop, to sit and reflect in silence.

All monuments should be timeless, to reflect changing attitudes and mores long after the event it commemorates has become a shadow. But providing the opportunity to dwell and to reflect, for however short a time, is of equal importance. Reflection takes us on journeys of under-

standing, empathy and connections, and that will be the lasting legacy of these memorials.

Gordon Murray, Gordon Murray + Alan Dunlop Architects, Glasgow

SCOTTISH RENAISSANCE?

Rory Olcayto's irreverent review (AJ 04.12.08) of *The Lighthouse's* biannual book of contemporary Scottish architecture, and the accompanying exhibition, was very welcome.

Exhibition co-creator Oliver Lowenstein's thesis that there is an emerging architectural movement blossoming in the Highlands is wholly unconvincing. It's true that there have been some interesting developments outside of Scotland's central belt in the last two years and that they are worthy of investigation. Neil Sutherland Architects, Dualchas Building Design and others are developing some delightful new housing; Nicholas Groves-Raines

and other conservationists are exporting their substantial skills from Edinburgh; and Peter Wilson's book *New Timber Architecture In Scotland* (Arca Media, 2007) indicates a gradual honing of timber design and construction skills. A few rural housing associations have commissioned talented architects to produce clusters of new homes that enhance rather than undermine existing settlements.

It's all encouraging, but the idea of a regional renaissance, made up of diverse and independent creatives bound together by the environmental imperative and a yearning for authenticity or materiality, is fanciful.

Sometimes we like to imagine that this small country is on the verge of a Swiss-style architectural flowering (with Neil Gillespie as our Peter Zumthor) – and Lowenstein's catalogue fuels this delusion. Nor do I think it's very useful to counter-pose Scotland's urban output as the true subject of 'Scottish architecture'. Better to undertake a genuine, critical and rigorous review of 'architecture in Scotland' – that would be a good use of public money.

Penny Lewis, Scott Sutherland School of Architecture, Aberdeen

WORD PLAY

It was a pleasure to read a coherent, articulate article about Theis and Khan Architects' delightful Lumen United Reformed Church (AJ 11.12.08). It is right to identify this project as reaffirming the essential, timeless qualities of good architecture. It may also be right to find that this architecture is particularly relevant in these

depressed economic times (although why we have to wait for a depression to celebrate the qualities of good design, restraint and modesty is not clear).

What was particularly interesting was that the language used to describe the building was also uncharacteristically restrained, calm, modest and disarmingly literate. Perhaps the celebration of good architecture will (in the recession years) be documented in language which, to use your own words, is less 'edgy and polemical'.

Charles Thomson, Rivington Street Studio Architecture, London EC2

UTZON IN MIND

John Pardey's obituary for Jørn Utzon and Joseph Rykwert's thoughts about Utzon's remarkable Sydney Opera House (AJ 04.12.08) were two of the best short pieces about architecture I have read over many years.

I first met Utzon shortly after the 1956 competition for the Opera House, when he came to Cambridge to discuss consultants and so on with Leslie Martin, for whom I was working. We got on like a house on fire. But it surprised me that Utzon advised Peter Myers, a colleague in his Sydney office, to knock on my door in London when he vacated Sydney some years later.

Sensibly, neither Pardey nor Rykwert guess at Utzon's reason for opting out of the Sydney Opera House project in 1966. But after five years of sharing a work room with Myers, it struck me that perhaps the Australians could not grasp Utzon's Danish mind and its forthright belief in himself.

Patrick Hodgkinson, Bath, Somerset

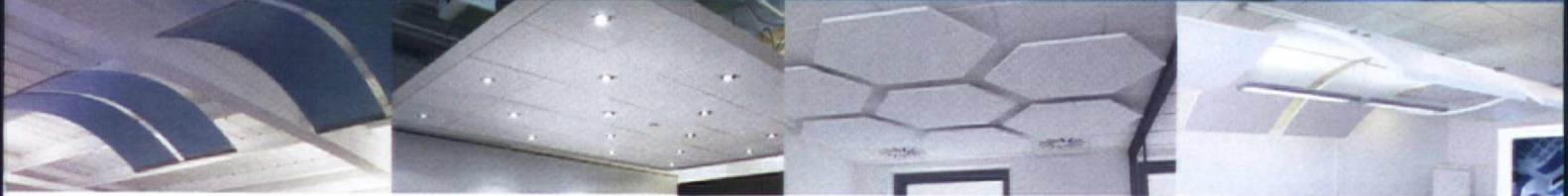
Carmody Groarke's 7 July memorial in Hyde Park, London



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Leader & Comment



Leader 2008 began in boom and ends facing bust. But there is still much to make us optimistic, says *Kieran Long*

It has been a fascinating year for architects. At the beginning of the year, the AJ was fully focused on fast-moving projects up and down the country, attempting to wrest some understanding of place from the seemingly unstoppable progress of developer-led regeneration. They were building smaller and smaller flats at higher and higher densities in an attempt to justify extraordinary land values. They were also building most of our public buildings, with Section 106 payouts creating a new generation of facilities and the majority of the country's social housing.

As the first half of the year wore on, work slowed, but there was little sign of the devastation waiting for the residential market and the construction industry in general. By

the summer, jobs had become scarce. In August (AJ 14.08.08), we reported that there was a chronic shortage of places for new graduates to get work. The recruitment sections were still pretty full, though, with opportunities in the emerging markets of the Middle East. That indebted market, we now know, was just as exposed to the credit crisis.

Despite a grim end to the year, the recession has not yet halted the flow of great projects to publish. When I think back 10 years, there was little for a weekly magazine to cover. Now, great buildings compete for space every week. It is a tribute to the profession that despite overwhelming odds, architects have used the boom to raise standards and work for better British cities.

There is so much that has made us, and you, happy this year. Accordia, Obama, Siza, emerging architects, the World Architecture Festival, tumuli, Terminal 5, Oslo Opera House, Japanese architecture, Grafton Architects, Kew Gardens, Chipperfield in Berlin, charrettes, WiMBY! and much more. Curiously, it seems the recession might cheer many of you up, bringing a time for reflection rather than madly forging ahead. It is a creditable kind of optimism unique to this profession.

I'd like to thank our readers for subscribing to the magazine this year, and I look forward to another year of providing you all with the best news, buildings and opinion we can. kieran.long@emap.com

Opinion Highly skilled and global in reach, restoration architecture is more than tweaking, says *Mark Goldspink*

A few months ago, I received a clandestine approach from an anonymous headhunter. All very exciting, I thought. Although I am happy in my role here at Purcell Miller Tritton, it never does the ego any harm to be courted by a rival suitor. I soon discovered that an international practice had decided to enter the world of heritage architecture.

This is not surprising. Our clientele has understood that with deflation in the price of labour and some materials, now is the right time to be investing in its assets – historic buildings. Some are undoubtedly seeing an opportunity to refurbish, renovate and rebuild at a time when contractors' order books are less full than they were 18 months ago. Heritage work cannot be undertaken by all and sundry: it takes established expertise and a proven track record to get commissions.

We are fortunate to have a client portfolio that ranges from rock stars to princes, from ministers of the crown to archbishops. Our commercial clients include The Crown Estate, with whom we have just secured work to 2013, as well as spearheading a leading mixed-use project in Manchester. We are not complacent: it has taken many decades to develop the recognition and the team that is trusted with buildings many regard as works of art rather than public spaces.

Heritage is not just for the UK either. In Asia, we are seeing an understanding of the importance of introducing design codes and protecting the architectural integrity of their

Authorities in Asia are just as keen to protect their historic environment

towns and cities. In Hong Kong, we have been awarded an overseeing role in a major development and are helping the authorities develop an historic preservation protocol that will guide the city as it moves through the 21st century. The Asian sovereign funds are increasingly looking to support development in their own backyard as the West becomes more of a fiscal gamble. With authorities

there just as keen as here to protect the historic built environment, our expertise is increasingly valued abroad.

Unfortunately, although those working in the heritage market regularly win major awards, our skills have too often been regarded as 'tinkering' rather than contributing the originality of design that makes the pages of the Sunday supplements. The recent completion of major works at St Paul's Cathedral in London or the Darnley Mausoleum in Kent may not have attracted the same headlines as the latest Zaha Hadid but they will be visited by many millions over the coming months. Our projects are often high-profile and challenging, working to tight deadlines with clients who are every bit as demanding as the latest Russian oligarch.

While I am not naive about the challenges facing us all, one positive aspect is that the whole profile of those working in the heritage sector has been lifted and, while as a practice we also work in commercial, residential and mixed-use arenas, it is in the heritage sector where we still see potential growth.

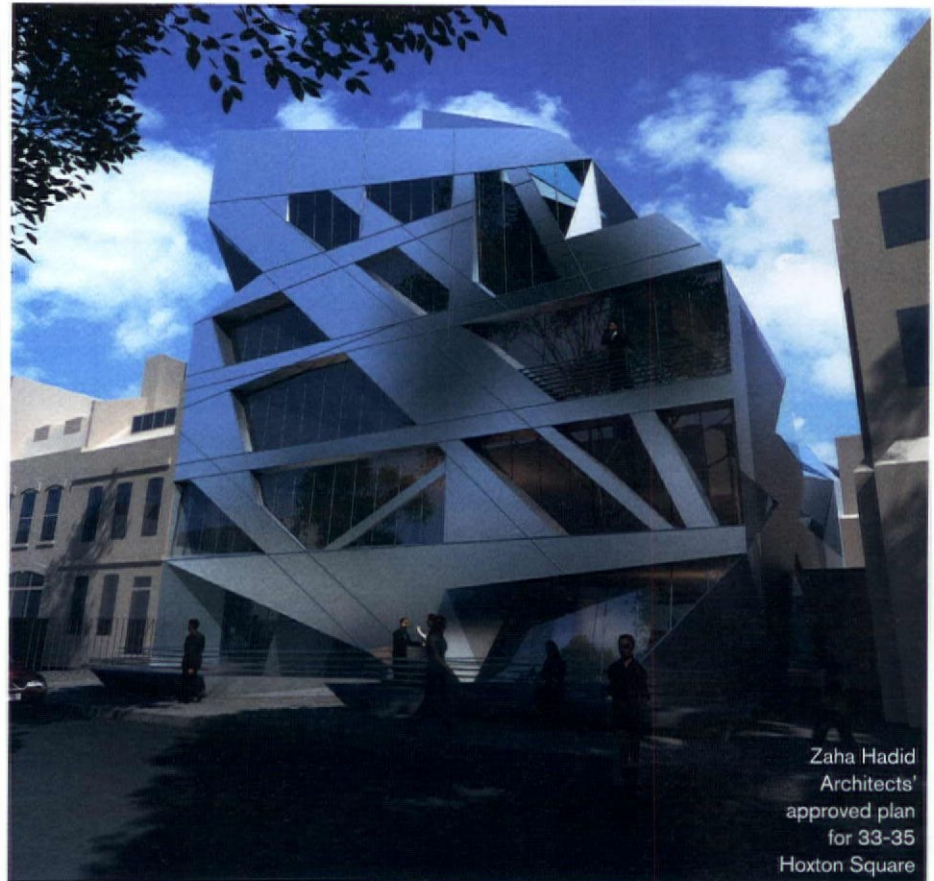
Mark Goldspink is chief executive of Purcell Miller Tritton
comment@architectsjournal.co.uk

Opinion Hadid's Hoxton planners were brave and forward-thinking – which is more than you can say for the heritage lobby, writes *Kenny Schachter*

In 2004, I asked Zaha Hadid to draw up plans for 33-34 Hoxton Square and went to planning with a mixed-use residential and commercial development. Though I received permission to demolish the 1980s eyesore that sat on the site in 2006, right to light issues rendered the project too risky. Moreover, the finesse in the design was the roof, and, for those without helicopters, the building was missing the pizzazz and flow usually associated with Hadid. In the summer of 2007, I purchased 35 Hoxton Square, a decrepit garment workshop in order to create a coherent site, providing leeway to push the design. Back to planning I went.

As the process moved forward, I attended a Hackney Council review panel which lasted into the night. To say planners are without foresight is a plainly incorrect generalisation. Slow maybe, but hardworking, thoughtful and bold in the face of opposition. A member of the panel (formerly on the planning committee) expressed dismay that the initial design did not go far enough. English Heritage (EH) was another story. The 'strong objection' expressed by EH was to the disruption of the 'harmonious visual balance' on the square by the 'discordant and alien form of the proposed development'. EH would prefer that the few listed buildings on the square sit in isolation, frozen in the past.

What is alien about the idea of change, job creation and investment? The alleged harmony can more likely be described as an architectural mishmash akin to the throngs congregating in Shoreditch on a Saturday night. The EH letter of 14 November also referred to the harming of the social and economic history of the square, which today can be described as clubs, cars and crime. The design appears quartz-like with a series of fractals



Zaha Hadid
 Architects'
 approved plan
 for 33-35
 Hoxton Square

expressed in the facade. If that's discordant, is discordancy bad? Of all the letters of dissent, the most amusing complained the building would be too 'dazzling', blinding neighbouring residents. Building blindness sounds like a new defence to an inexcusable transgression.

Planning was unanimously granted on 3 December (see AJ online 03.12.08), in spite of the protestations – another being

It appears quartz-like with a series of fractals expressed in the facade. If that's discordant, is discordancy bad?

that I intended to flip [sell on] the project for a tidy profit. Hadid is a treasure in every nation but her own – despite living here for 35 years. I have fought consultants from the beginning as they advised of the difficulties of constructing such a building, and that was in a healthy economy. This could be the first Hadid building in London, and possibly her

first finished residential project, all in time for her 2012 Aquatics Centre.

But hold off the celebrations. As if the reactionary mentality of EH wasn't bad enough, Save Britain's Heritage has now weighed in, far overreaching their remit to campaign for endangered historic buildings, urging the communities secretary to call in the scheme and revoke planning. The only thing they are trying to save here, where the buildings to be demolished are unremarkable, is some quaint notion of the way things were. This is beginning to recall the Cardiff Bay Opera House fiasco of the 1990s when the results of two Hadid competition victories were overturned by the myopia of the conservative city council. The fallout from an ostensibly successful planning application is that I am now in need of not only an angel investor, but also a cracking solicitor, and a Christmas miracle to call in the call in. *Kenny Schachter is an art dealer*

Joseph Rykwert

- Hong Kong play turns evidence into performance
- Architects do not make tragic or comic stuff
- It was a more useful introduction to the planning process than drawings and models

The Will to Build sounded grimly Maoist, but my affable Hong Kong friends invited me to see this spectacle, improbably promoted by the British Council, and it would have been churlish to refuse. My apprehension at being forcefully edified was due to my ignorance, as well as to my reluctance to read the small print. I should have known, if not about the Theatre du Pif, then at least about the kind of 'verbatim theatre' the company practises. Edifying it certainly turned out to be, but not in the obnoxious way I'd feared.

Verbatim theatre makes a collage of reported comments – some overheard, some obtained in interviews – and welds them into a performance. In its present form, it is about 20 years old, and has been used very successfully by more 'conventional' playwrights. David Hare turned it into a manifesto against the misdeeds of privatised railway companies and their Blairite protectors in his 2004 play *The Permanent Way*, while Robin Soans' *Talking to Terrorists* (2005), for which the writer interviewed former terrorists and victims of terrorism, had great resonance.

Builders, architects and planners do not seem to make grateful, tragic or comic stuff. In Mozart's opera *The Abduction from the Seraglio* (1782), Belmonte only pretends to be an architect to sneak into the Pasha's harem. In Henrik Ibsen's *The Master Builder* (1892), architect Halvard Solness is a lonely, self-destructive tyrant. Playwright Michael Frayn was much better informed and more engaged with the realities of building in his play *Benefactors* (1984), though his architect, David Kitzinger, is a benefactor who 'regenerates' a blighted neighbourhood by housing its ungrateful denizens in unloved high-rises.

Theatre du Pif was founded in 1992 by

Hong Kong's Bonni Chan and Scotland's Sean Curran, and was based in Edinburgh for three years before moving to Hong Kong. In *The Will to Build*, the company sets out to present the audience with the whole gamut of Hong Kong building experience. The voices of citizens, politicians, developers, construction workers, heritage activists and, yes, architects are interwoven with those of the displaced and the dispossessed, those who

The company sets out to present the audience with the whole gamut of Hong Kong building experience

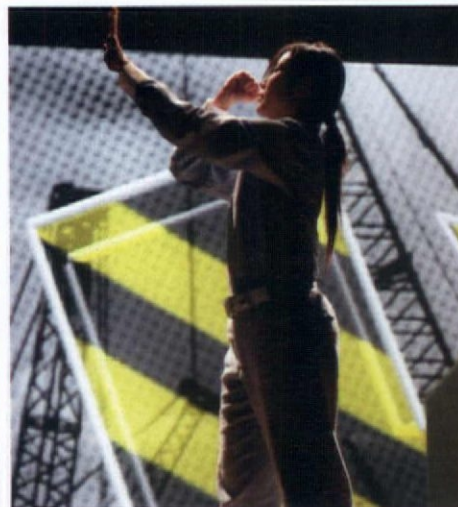
need a home and those who do not fit into theirs, as well as those who lose their homes, however shabby, to a powerful developer, and those who think an old quarter need not be pulled down for another bit of road-widening.

There is pleasure, as well as despair and

anger. It is all played – I am almost tempted to write danced – on a skeletal permanent set, with minimal scene changes and a few moveable props. So far, conventional enough political theatre. What I found exhilarating were the projections – organised by two Londoners, Michael Wilson and Steff Ungerer of multi-media collective Burst TV – which transform the set with great punch using a few graphic elements.

I don't want to idealise the experience, but *The Will to Build* was professional, smoothly performed, never mawkish and never hectoring. It was a balanced think piece about building, much needed in a city that is now as densely populated as any in the world. Most of Hong Kong's inhabitants live in thin slab blocks, both taller and longer than the Parisian *grands établissements* that were the nests of the car-burning and police-bashing rioters of 1968. Recent Hong Kong building regulations require that the buildings are pierced by openings positioned several storeys high to allow air passage and prevent microclimate disasters.

Of course, the evidence that Theatre du Pif has gathered is anecdotal, and manipulated to form a dramatic unity. But for anyone who believes in public participation in the planning process – and I certainly do – this kind of performance, particularly if done with both skill and verve, might be a more useful introduction to the issues than any number of drawings and models.



Scenes from *The Will to Build* by Theatre du Pif

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AJ

EAST MIDLANDS ART

New buildings by Clash Architects and Hawkins\Brown are part of an ambitious programme from the East Midlands Development Agency to make art a democratic and public affair, says *Rory Olcayto*

The Level Centre by Clash Architects/New Art Exchange by Hawkins\Brown



The Level Centre by
Clash Architects in
Rowsley, Derbyshire

PHOTOGRAPHS BY MARTINE HAMILTON KNIGHT



Left and far left
Geometric forms define the Level Centre

Below left The skylight in the Level Space for performances is expressed externally as a drum

Below The enclosed car park and Level Centre entrance

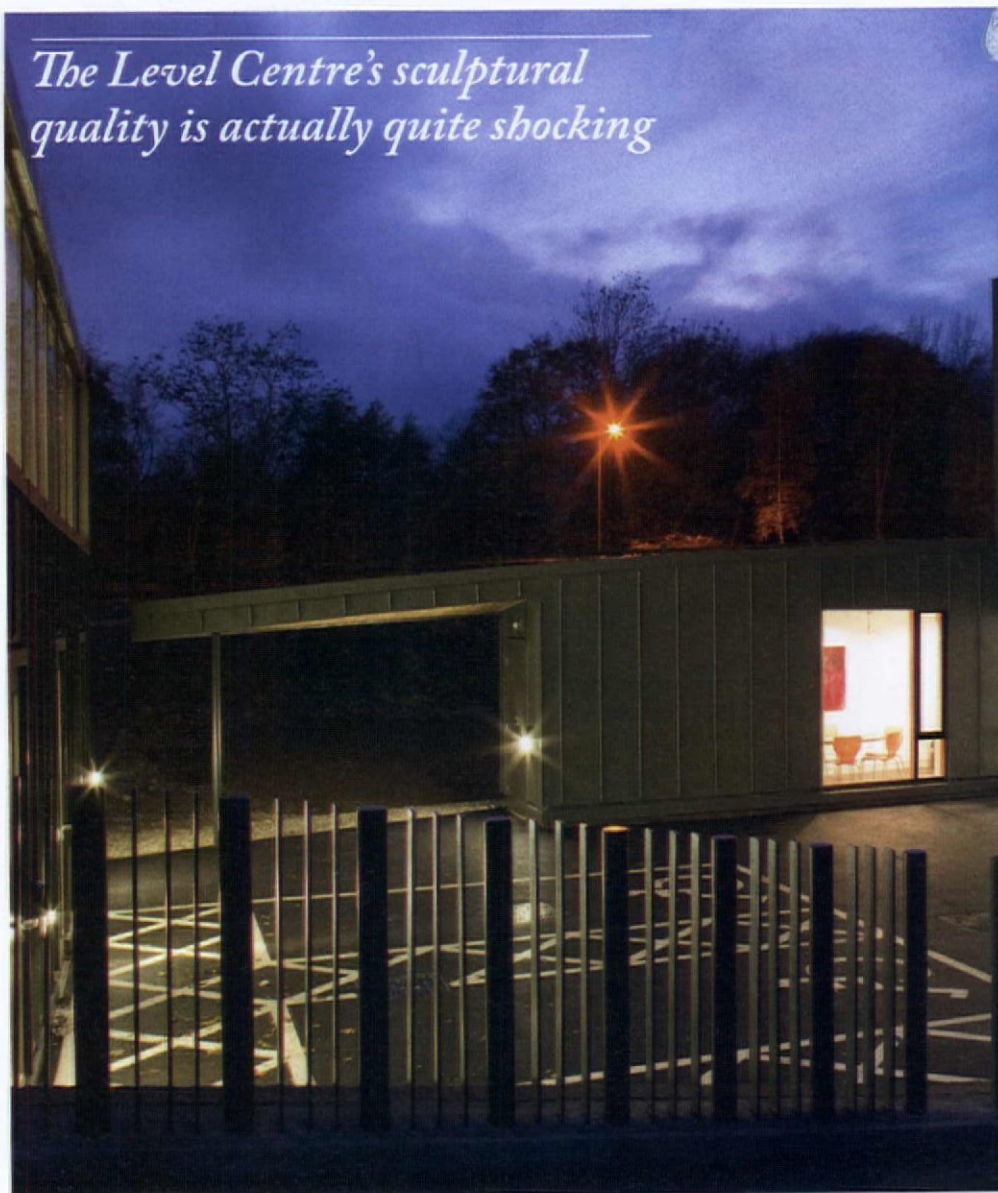


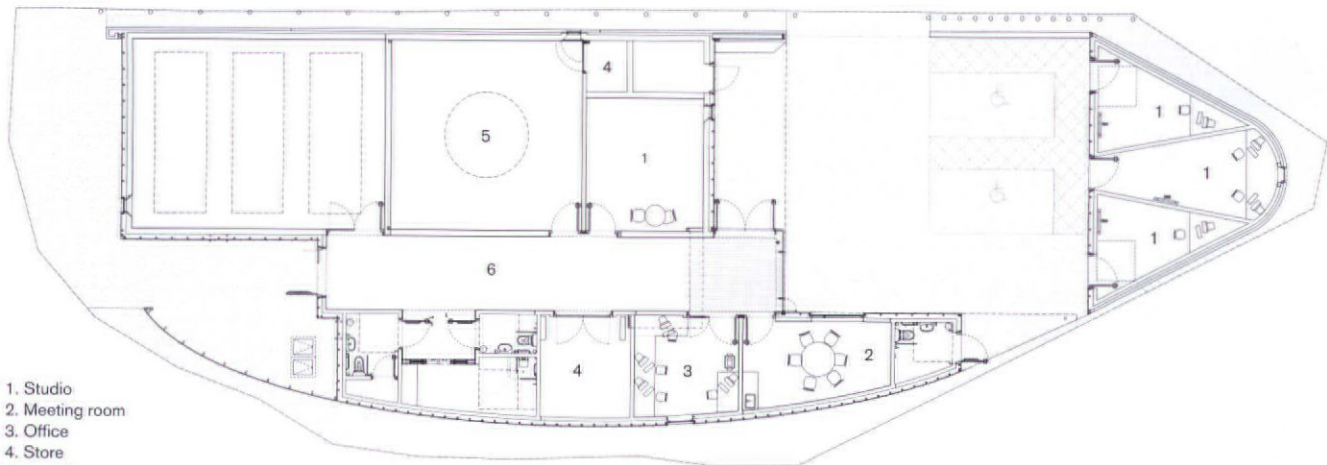
The Level Centre's sculptural quality is actually quite shocking

'Nice building,' says a visitor as he enters Clash Architects' Level Centre, an arts facility on the fringes of the village of Rowsley in Derbyshire. Compared to its neighbours, a ramshackle collection of industrial sheds, it's hard to disagree.

The Level Centre's sculptural quality, set against the messiness around it and the hobbit-like scenery of the Dales behind, is actually quite shocking. Apart from a brick wall that faces its ugly neighbours and a timber-lined soffit at the entrance, the building's tightly grouped, expressive forms (arcs, oblongs, cuboids and triangular extrusions) are entirely clad in standing seam zinc. More shocking, however, is that Clash Architects designed this useful, oddly alluring building for just £850,000.

The Level Centre, home to First Movement, an arts organisation for people with learning disabilities, is just one of six remarkable buildings developed with the East Midlands Development Agency (EMDA), which has invested more than £20 million over the past five years in creating ambitious arts centres across the region. >>





- 1. Studio
- 2. Meeting room
- 3. Office
- 4. Store
- 5. Level Space
- 6. Foyer

0 10m



Above The Level
Space with skylight
Top Ground-floor plan

The architect has wrought a huge amount from a modest budget



HÉLÈNE BINET



TIM CROCKER

Coverage of this ambitious programme has focused on Leicester's £60 million Curve, a performing arts centre designed by Rafael Viñoly. Alongside the Level Centre, other projects include Nottingham Contemporary, Caruso St John's £13 million centre for contemporary arts and the largest gallery in the region, due to complete in 2009; the £10 million Quad arts complex in Derby, designed by Feilden Clegg Bradley Studios (AJ 14.08.08); and the New Art Exchange (NAE) in Nottingham by Hawkins\Brown.

After the Level Centre, Hawkins\Brown's NAE is the smallest project in the programme, with a build cost of £3 million. Located in Nottingham's neglected Hyson Green neighbourhood, the venue supports African, Caribbean and South Asian visual arts. Here too, the architect has wrought a huge amount from a modest budget. Across four floors and a basement, the NAE houses a 200m² gallery, an 80m² workshop, a library, rehearsal facilities, a café and a shop.

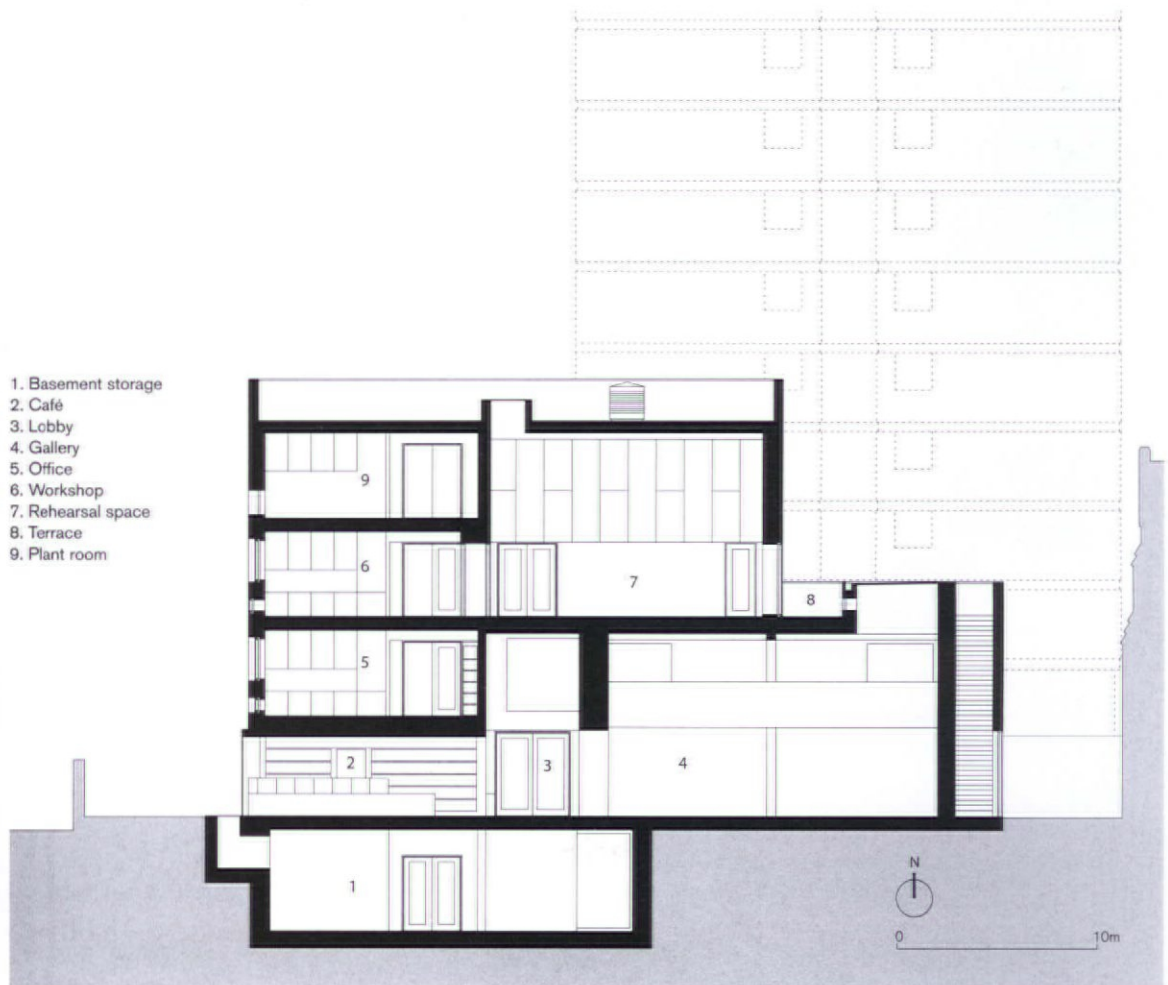
Hawkins\Brown principal Roger Hawkins cites Caruso St John's New Art Gallery in Walsall as a reference for the NAE, >>



HÉLÈNE BINET



1. Basement storage
2. Café
3. Lobby
4. Gallery
5. Office
6. Workshop
7. Rehearsal space
8. Terrace
9. Plant room



Above The street-facing elevation of the New Art Exchange has an apparently random scattering of windows
Above left The building's windows frame specific views
Left and right Studio space
Above right Section



HELENE BINET

'It's not a precious gallery. It's deliberately open to the street'

WILL PRYCE



CARUSO ST JOHN

Above Caruso St John's Centre for Contemporary Arts in Nottingham
Left Leicester's Curve, designed by Rafael Viñoly
Below The Quad in Derby, by Feilden Clegg Bradley Studios

although Sanaa's Zollverein School of Management in Essen, Germany, is clearly another. Despite its cubic form and apparently random windows, some with coloured-glass artworks, the NAE is altogether tougher than the Walsall gallery, faced in black engineering brick. Some of the windows are deep set and some are flush. Their frequency intensifies at the corner above the building's glazed entrance, which emerges from the main block. It has an engaging effect on the NAE's otherwise monochrome appearance. 'It's not a precious gallery,' says Hawkins. 'It's deliberately open to the street.'

A more simple plan underpins the design of Clash Architects' Level Centre. You enter through a porch into a central, double-height, double-width corridor, brightly lit by the clerestory that runs along its full length. There is a suite of offices and utility rooms to your left alongside a technology studio, and two performance spaces on your right. One of the performance areas – the Level Space – allows users to create digital art that can be experienced over the internet. A circular rooftop, expressed externally as a drum, hangs overhead. The other performance space is naturally lit by saw-tooth rooflights, which again give form to the building's roofline.

Tightly budgeted arts venues rarely bring out the best in builders, but Clash Architects principal Peter Clash said local contractor Wildgoose Construction was 'diligent, very good', and it shows. Most importantly, the users love it. ■

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WESTFIELD WONDERLAND

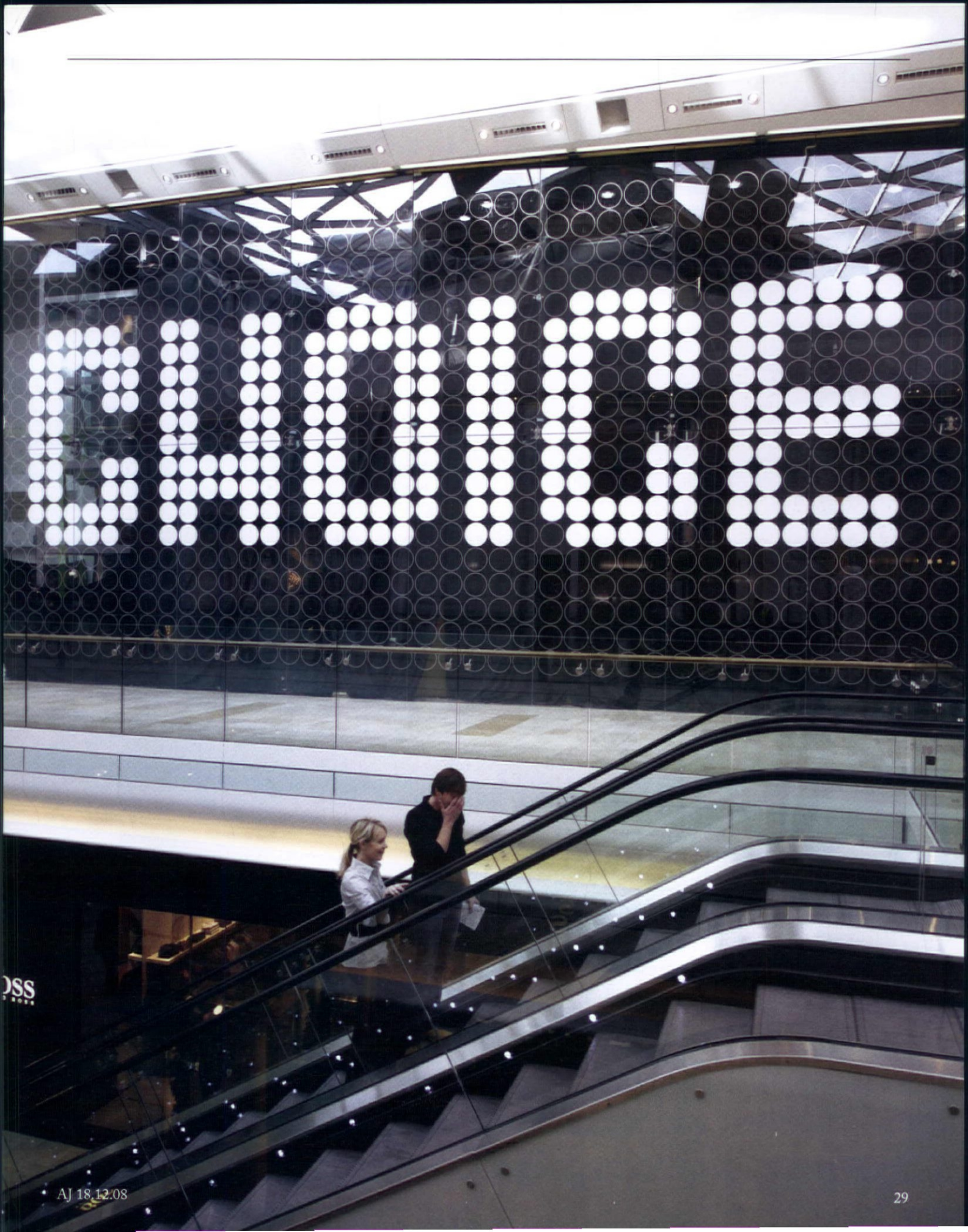
The London shopping centre is a happy slap of enchantment; a spectacular non-space. When you are here, there is no here, writes *Iain Sinclair*. Photography by *Dominik Gigler*



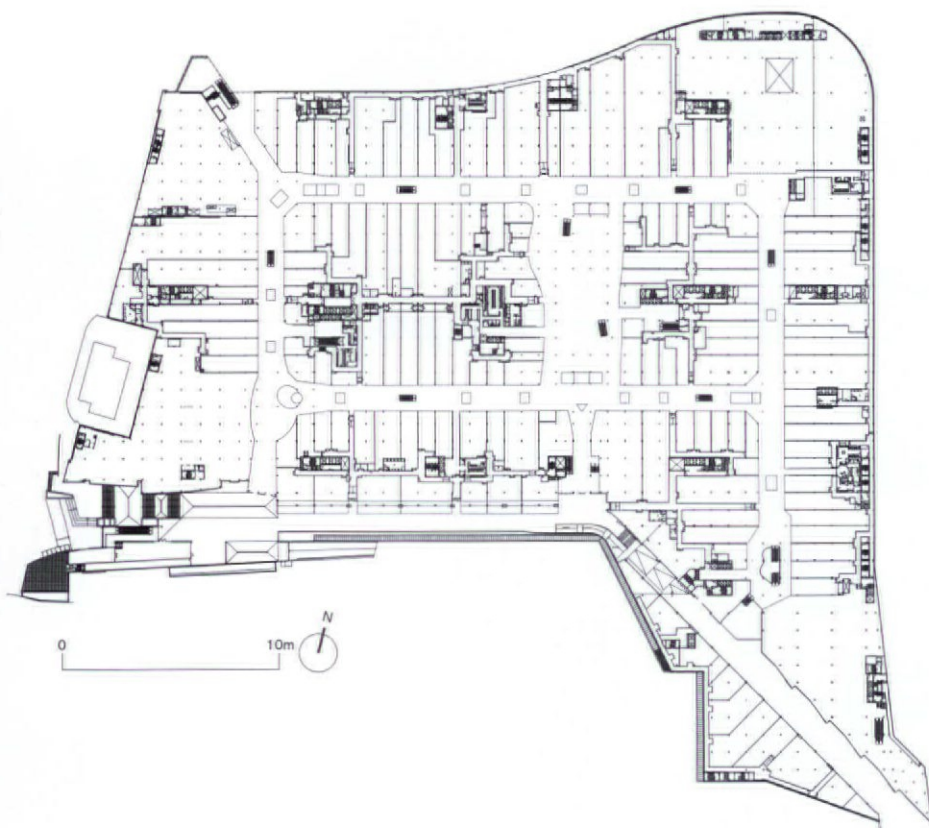
A vision of the future, to which we are so terminally mortgaged, has arrived in London's Shepherd's Bush in the guise of a sleek, committee-designed hangar. It looks like a vanity-project swimming pool, intended to demonstrate the readiness of some ambitious provincial city to welcome the Commonwealth Games, circa late 1950s, early '60s. A chlorine-green block, or reef, with brand identity in italicised script, rising out of one of those nuisance clumps of urban wilderness that occupy grunge lacunae between busy feeder roads, doing nothing, up for grabs. Complicated panels of glass hang in simplistic arrangements that imitate water, the after-image of a virtual pebble dropped into a non-existent pool. Why? A smooth-cliffed island appearing overnight. Hard-to-register signage seducing unwary motorists into taking the access ramp. (Anything is better than the stop-start crawl on that roundabout decorated with the prize-winning hypodermic syringe.)

Westfield: it sounds as though this bloated intervention, a blithely post-architectural

storage shed, giving nothing away as to form or function, has named itself with a stab-in-the-dark at heritage. A beacon statement and a portal to London's unplucked west of old suburbs; dormitory clusters. When I fall into conversation with one of the dozens of photographers roaming this winter wonderland, he is astonished to discover that there will very soon be another Westfield in the east of London, in Stratford. This spectacular non-space, a managed illusion, is nothing more than a rehearsal for the grandest project of all – the multi-million-pound shopping hive that is the only guaranteed hank of Olympic legacy. By 2012, the economic and social geography of London will be reconfigured: a clogged, dirty, disregarded centre made obsolete by vehicle-soliciting destinations at east and west. It now appears that these customised funny-money cathedrals are the final solution, New Labour's response to the meltdown of the financial markets. Current political philosophy chimes with Westfield's primary thesis: 'Being and Buying. Lifestyle, not just product.' >>



SS
D BONE



The whole experience is a form of reality-television endurance test, played out on 680 CCTV cameras

Existentialism for shopaholics. Mr Brown, having presided over a shitstorm of mounting hysteria and unpoliced greed, lets us understand that it is our civic duty to shop until we drop. The twin Westfield estates, subsidised traffic islands, are the contemporary equivalent of the Baroque churches Nicholas Hawksmoor thumped down in lawless riverside regions of East London. Without meaningful debate, we have trashed a sentimental faith in locality (six-inch nails, mousetraps, brown paper, cans of paint, bakers, barbers, street markets). Anarchic zigzag pedestrianism is superseded by the secure, monolith exclusion zones with parking for 4,500 cars; suspended rights of passage, the selling point being that it is easy to travel to somewhere else. New station, new connections, new roads: when you are here, you are not here. There is no here. It's so easy to get away that it is barely worth struggling out of the car (parking doesn't come cheap). And you want to beat the elastic rush hour.

'Roads surrounding the 23-acre mall were in chaos last night with up to mile-long

tailbacks,' reported the *Evening Standard* on 10 November, almost two weeks after its opening on 30 October. 'Motorists complained of half-hour queues to travel just a few hundred yards.' And this despite a £200 million upgrade on the traffic infrastructure (closures, infinite road works). The major jam is in reaching the jam, escaping the low-ceilinged Heathrow-style parking bays. The whole experience is a form of reality-television endurance test, played out on 680 CCTV cameras.

A round-up of literary dormice eager to take on any excursion that gets them out of the house came to a near unanimous verdict on the Westfield experience: wow! 'Never had occasion to go near such a thing before, but it's rather jolly. The food, you can eat it.' Tame hacks suspend reflexes conditioned by dismal expectations of motorway service stations and airport holding-pens to deliver their tributes to bling enterprise, strictly-come-shopping frivolity. Blizzards of top-dollar PR – 'think try-out zones, pop-up stores' – launch the vast permafrost barn like a James Bond film premiere; the Turner Prize on ice; a champagne party soliciting thank-you notes in the form of column inches.

Westfield has a novel interpretation of the idea of the street: as a space that challenges the possibility of collisions, accidents, epiphanies. You eliminate random factors such as weather and opportunist crime. And you solve, at no extra charge, the ultimate problem of London's western fringe: Heathrow's never-satisfied land hunger, the demand for a third runway. The Shepherd's Bush mall (20 minutes by cab from the real thing) is a duty-free zone, an improved version of the outdated air terminal. Antiquated Heathrow is as much a period piece as the Bentall Centre in Kingston-upon-Thames. Stansted, the brash M11 newcomer in Essex, belongs with Bluewater in its Kentish chalk quarry – status-acquisition challenges for confused travellers with sluggish hours on their hands and vague dread in their hearts (the urban condition).

After the surveillance shakedown at Westfield, we are shepherded past compulsory refuelling stations, bright caves of tarty and altogether unnecessary consumer tat. Westway



– the road in the sky, that fairground ramp a short distance to the north of the mall – is revealed as the landing strip of a virtual airport: a JG Ballard fiction, from the time of *Concrete Island*, come into its own. Westfield does what airports do and does it better: the escalators work; you don't lose your luggage; there's a wide choice of near-food. And there is light. 'Very eclectic, very bold, very London.' Cloudlets posing in the triangular panels of the roof and manufactured light too: waterfall chandeliers of pink fizz, star fields of shimmer and glint.

'But what is it actually like?' you ask. All concept and no content. Playful and serious: like the stuff we used to call money. Superficially benign, like the first whispers of an advancing migraine. My Bluewater survival record is 40 minutes, tops. Westfield is a comfortable two hours before the over-cranked heating system and the low-level electronic hum saps your energy to the point where a hit from one of the 22 coffee outlets won't do it. That's the disturbing thing – Westfield is like everywhere. 'Boutique >>



Far left Westfield's footprint has a floor area of 150,000m², equivalent to 30 football pitches
This page The shopping centre has 265 shops, 22 coffee outlets and space for 4,500 cars



The initial response, stepping through the stadium entrance, is a happy slap of enchantment

restaurants. Eat anywhere in the world without leaving West London.' The virtual-actual mall is a Dubai air terminal, a new university in Uxbridge, the headquarters of Channel 4, a private cancer hospital, a King's Cross arts venue (top floors rented to broadsheet newspaper), a David Adjaye Idea Store (formerly library). It's like everything and nothing: copywriting made manifest. The hype is the truth, it's all there is. In gracious, smoothly curated non-space, you operate below (or above) the level of ordinary human experience. You are inside the art and you are the art. Computer-generated makeovers, Second Life facelifts: step on the elevator to retail heaven and you become the abdication of your own future.

My journey from Liverpool Street on the Central Line was swift and uneventful. I took the scatter of white stone eggs at Westfield's entrance, where you might expect benches, to be a sculptural gesture, generic and inoffensive – the Brancusi head lice of an aspirational icon. Then exhausted shopper-performers stumbled out of the hangar to straddle them,

like hatching geese. The stones are exhibits on which to perch, but not sprawl (no vagrants, no readers, no drinking schools). At Westfield, inside is outside and outside is inside. Living green hedges authenticate staged street life while frosty metal trees, composted with silver ball-bearings, dress the avenue of approach. Sink down on the wrong step and you'll be caught by the gush of a water feature whose ripples are duplicated in the wave patterns of the undulating roof.

The initial response, stepping through the stadium entrance, is a happy slap of enchantment: the tree of the world, dancing shadow patterns. Friendly personnel at check-in stations will give you a map if you're too dumb to operate one of the touch-screen features. At first blush, it appears that Westfield has an abundance of consumer choice – if you are after handbags or knickers. I have a shopping list with four items. An ink cartridge for my printer. Contact lens solution for my wife. A foodie book by Richard Corrigan for a relative. And development for the rolls of 35mm analogue film that I've been shooting so promiscuously. (Westfield, confident and narcissistic, is happy for you to snap away. A situation that is impossible, on pain of arrest, in the Olympic zone of the Lower Lea Valley.) I suppose one out of four isn't bad. Going on to Oxford, I got the rest in seven minutes on the high street. But in the Shepherd's Bush retail cornucopia? No ink cartridges (no Ryman's). Contact lens fluid only available in bumper packs. Corrigan not in stock. One branded photo outlet is exclusively digital and in Boots the processing counter is unmanned. 'Our store colleagues are happy to help' – if you can track them down. I do, eventually, and get my one-hour service (but not in the size I request). 'Do you have a Boots card?'

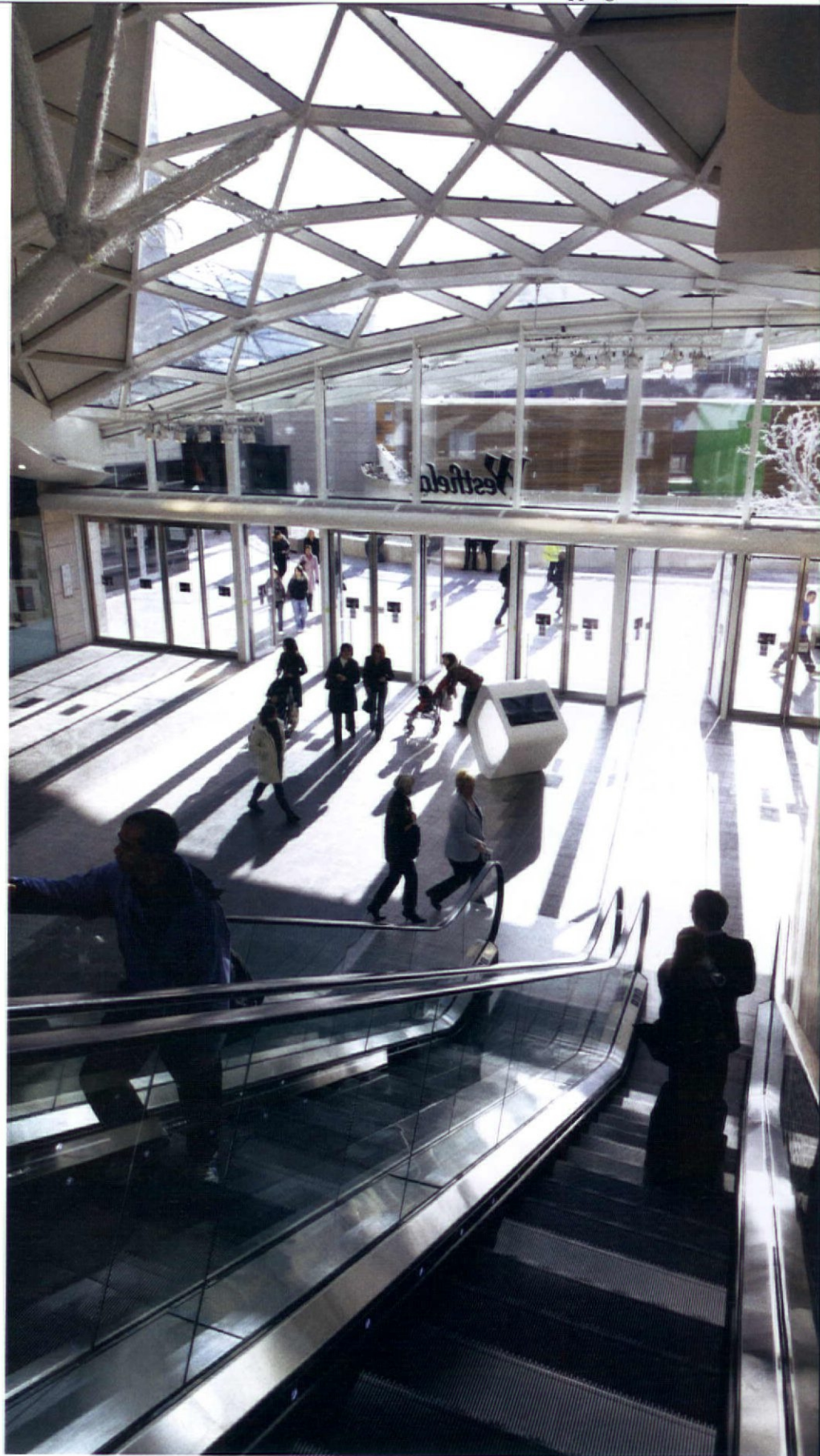
The Westfield hangar, in which customers do their own harvesting, is themed around an ersatz otherness. Reality is spun like sugar: PR made visible. Kiosks and 'concierge desks' soothe the flow of aimless pedestrianism. Comfort stations are plentiful, with a lot of space for ablutions, but only three male troughs per unit. My soap dispenser wasn't working and had been replaced by a self-

squeeze plastic bottle. The ladies' cubicles, also in groups of three, are in dark wood, and reach to the ceiling. A claustrophobic experience, so I'm told. Theatrical, intimidating and attended by first-night queues.

Asked by my wife if there was a Jaeger outlet, one of the accredited concierges denied it. Until, on my third lap of searching for an ink cartridge, I happened to notice the place. A forgivable mistake: many of the flagship franchises are inactive, unoccupied slots with windows of rich promise, like multiplex cinemas that don't have films. Westfield comes alive in the lunch hour, when the street booths are under siege. At Croque Gascon, you place your order for a bowl of superior French fast food and wait. 'Cash only.' The laminated Australians at the counter next to me are part of the operation. 'Wednesdays are always flat. Thursdays are massive.'

With uniformed police walking around in couples, controlled exits, surveillance, floors above floors, figures endlessly processing, there is a suggestion of the Panopticon prison too. Dominik Gigler, the photographer who accompanied me to Westfield, asked me to sit on a step at the entrance. When I arrived home, I found lines of black lead striped across my pale trousers: the perfect penitential metaphor. Every day the narrow trenches on these steps are refilled. You have to be a sprightly jumper to avoid a soaking from the water feature's cascade that can suddenly erupt from another ledge under a screen of fake-looking genuine greenery. Retail athleticism and Westfield are the perfect marriage. The legacy of the 2012 Olympic land grab at Stratford is a shopping city enclosed within a multi-pathed wilderness, patronisingly hyped as 'Your Park'. The elegant Shepherd's Bush fortress is a memorial to a more modest event, and is built on the site of the 1908 White City Olympics, which is marketed on heritage postcards as 'The Great Stadium'. ■

Iain Sinclair is a writer and author of many books, including *London Orbital* (Penguin, 2003), which documents a walk round the M25. He is also the editor of *London: City of Disappearances* (Hamish Hamilton, 2006), a psychogeographical history of London



URBAN DESIGN SCHOLARSHIPS

Following an interim crit last month, the AJ visited the sites of the three AJ/RPS Urban Design scholars. *James Pallister* and *Rory Olcayto* report on their thinking, from opening up a hidden marsh to preserving the chaos of a dilapidated dock

Walthamstow Marshes Joe Morris, Duggan Morris Architects

It's market day and Walthamstow High Street is all hustle and bustle. The street stalls are busy with a chattering throng of shoppers and wanderers cruising the wares on offer.

Though there's little clue of its existence here, 10 minutes down the road is Lea Valley Regional Park, London's largest metropolitan park. Joe Morris' site – Walthamstow Marshes – sits at the base of the upper Lea Valley between Walthamstow and Clapton Common. Abundant in fields and waterways, its post-industrial legacy is visible in its patches of degraded land and crisscrossing railways and canals that fragment the landscape.

Joe Morris, his Design for London (DfL) mentor Eleanor Fawcett and I head down the high street. Walking roughly west, we leave the shopping area and cross into Coppermill Lane, a wide Victorian terraced street.

Five minutes down, a small, lonesome sign pointing west is the first hint at the marshland that lies at the end. On the north side of Coppermill Lane are large playing fields, bound in on three edges. The east edge is backed on by terraced houses and a railway line cuts across it to the north. To the west, the reservoir embankment separates the playing

fields from the horses and geese in the land beyond. The Marshes repeat this patchwork pattern of nature reserves, water refineries and playing fields, hemmed in variously by rivers, rail lines and the city edge.

With the assets of Walthamstow Marshes so rich and lack of access so clear an issue, what occupies Joe is how best to knit the open space into its urban surroundings. 'I'm enjoying the

*'I'm enjoying the idea of
threading and stitching,
of making barriers softer'*

idea of threading and stitching; in making some barriers softer and more organic,' says Joe.

The terrace on Coppermill Lane gives way to a row of post-modern housing with ground-level car parking and first-floor entrances. No attempt has been made to link the housing with the marshland behind. 'It's an example of how not to do housing,' says Joe. 'On the one side is a fantastic townscape, on the other is the marshes, but they've created something that totally ignores them both.'

Perhaps it's unsurprising that the Victorian

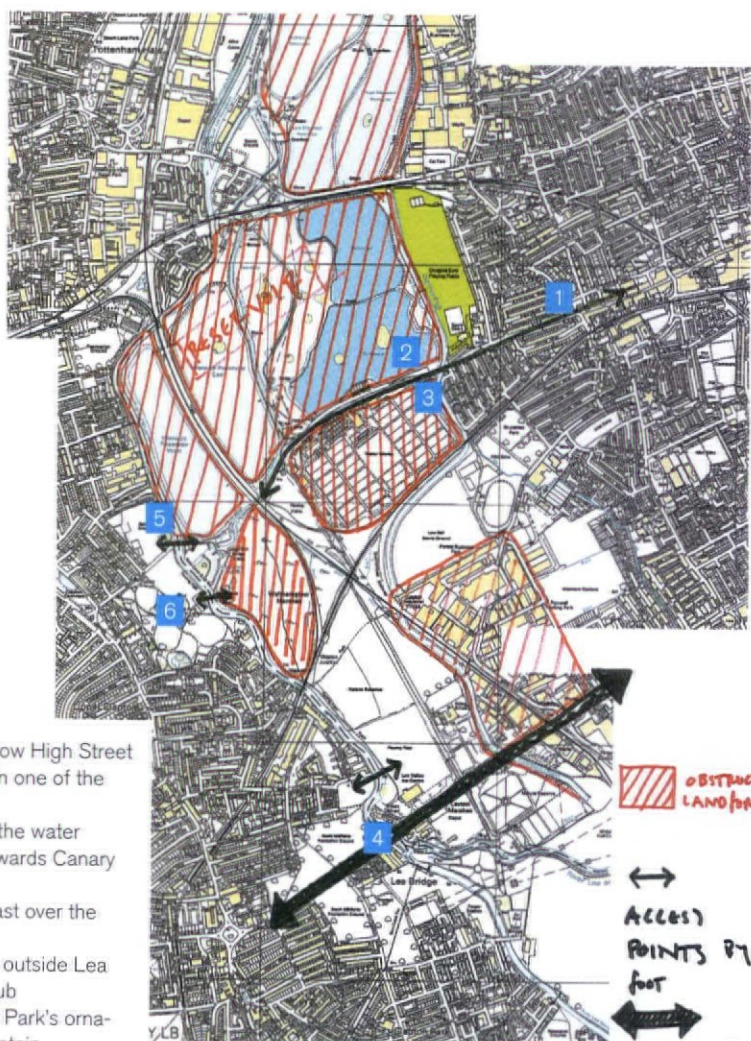
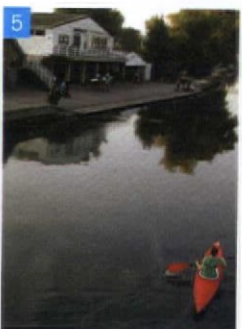
houses ignored the marshes, which at the time of building were associated with industry, as Eleanor points out. Now the marshes are about leisure, as two joggers passing us and nodding hello testify.

Our journey takes us past a water refinery, a nature reserve, and a group of anglers, dog-walkers and canoeists. In his interim crit in November, Joe outlined the idea of bringing the street market into the marshes through experiments with mini-allotments and different ways of pulling in the punters. With a site this vast, the challenge is to pinpoint the specific areas that best warrant intervention: if greater access is afforded, where should it be and what should it look like?

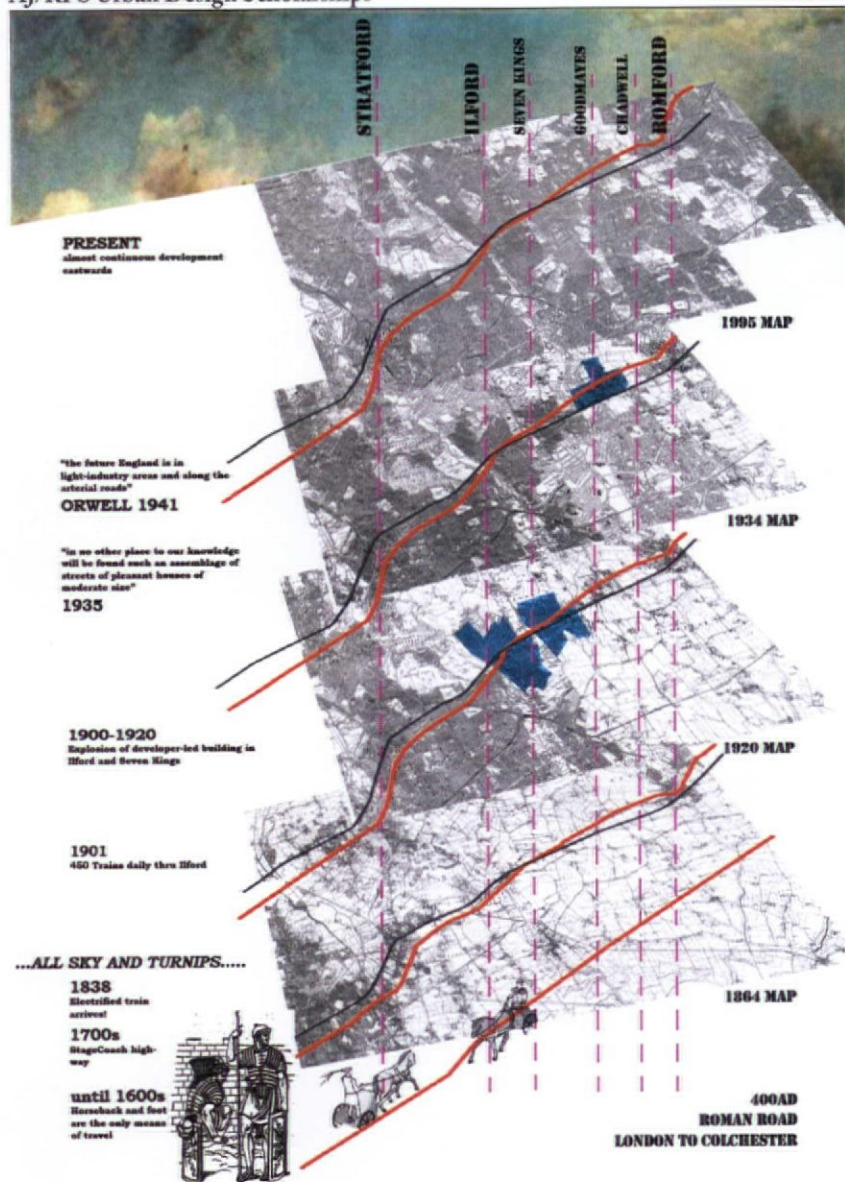
At the Clapton Common edge of the Marshes, Joe takes us up Springfield Park, where an ornamental fountain heralds our re-entrance into urban life. In a wry reflection of the potential for linking the marshes to the surroundings, Joe admits he used to live only a few hundred metres from the Marshes without realising they were there. But the challenge is to work on these threshold conditions, Joe points out, 'without being detrimental to the long-term legacy of the park'. *James Pallister* >>



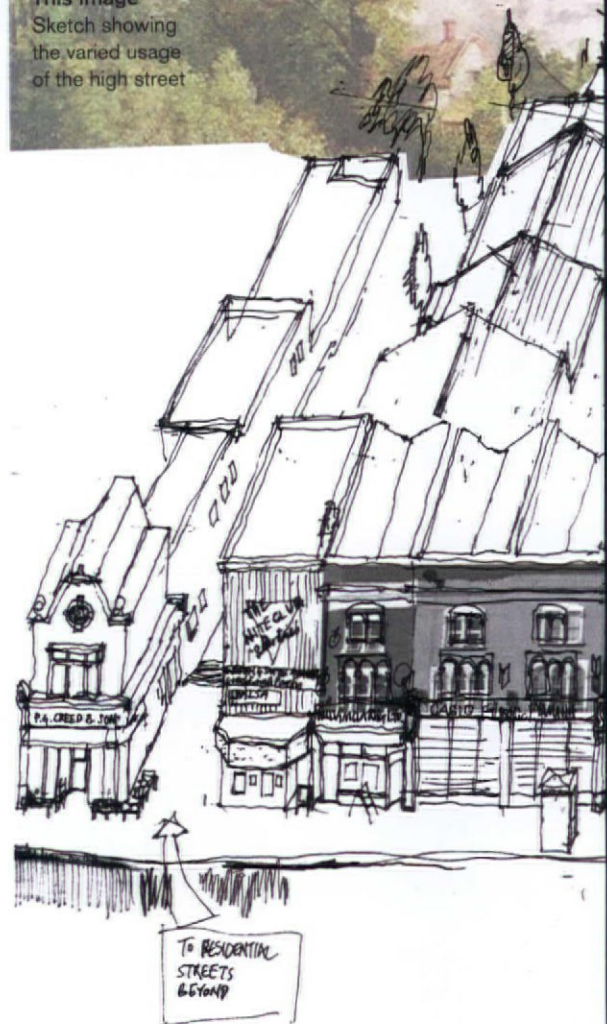
This image Sketch showing the park spilling forward on to the terrace



- 1 Walthamstow High Street
- 2 An island in one of the reservoirs
- 3 View over the water refinery towards Canary Wharf
- 4 Looking east over the River Lea
- 5 A canoeist outside Lea Rowing Club
- 6 Springfield Park's ornamental fountain



Left 400AD to the present day: continuous development along the Roman road
This image Sketch showing the varied usage of the high street



Ilford High Road Fiona Scott, Gort Scott Architects

George Orwell, writing in 1941, picked up on the sociological and cultural importance of urban routes, writing that 'the future of England is in the light industrial areas and along the arterial roads'. Long before, when London was still Londinium, six arterial roads provided routes in and out of the city, including Stane Street, Watling Street, Ermine Street and Portway. The site of scholar Fiona Scott's study is along the route of the road that linked Whitechapel and Colchester. It's now the A118, and her area is the stretch of high street between Ilford and Seven Kings train stations in north-east London.

Though these routes are thoroughfares, Fiona is interested in the road as a destination in itself. The high street is very important to its local users, and has been for many years.

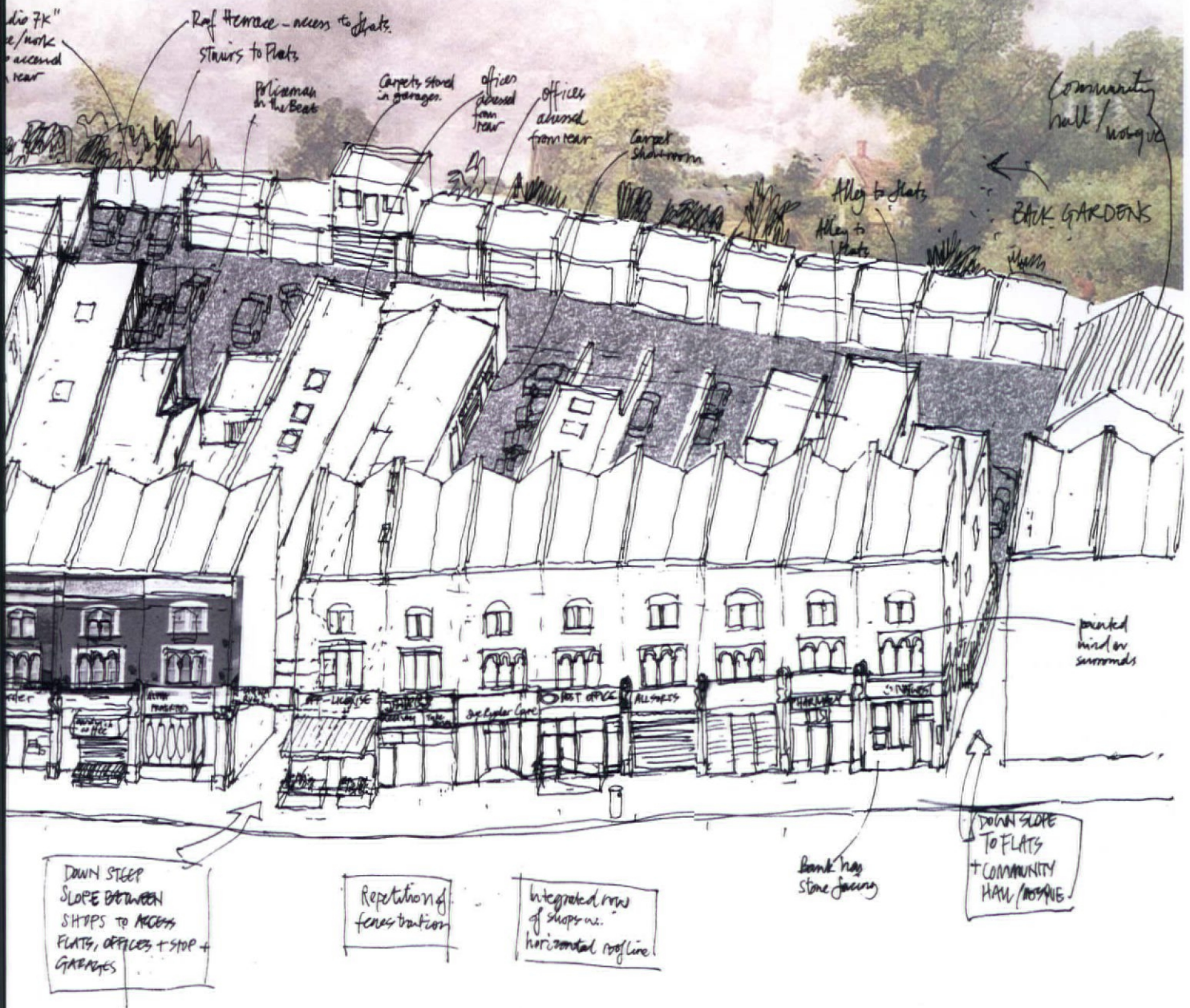
'Suburban living has an important public realm – even if it's not all bustling plazas'

'As a place grows from a hamlet to a village to a town,' says Fiona, 'the function of the high street remains basically the same. The high street has been central to London's history

and morphological development. As a typology it is robust and enduring.'

These areas have suffered from a woeful lack of attention, in study and in intervention, argues Fiona. 'Despite the very English privateness we might associate with suburban living, there is a very important public realm – even though it is not always about bustling town squares and plazas.' Fiona's surveying uncovered a great variety of building usage buried in and around her high street's deep plan: light industrial units converted into flats, temples, retail sheds and shopping arcades.

'The challenge of the scholarship is how



to marry the two disciplines: the architect who wants to do the design project and the strategist who formulates a framework in which others get the job done,' says Fiona.

Too often, she holds, large-scale interventions are unable to work to the level of detail that makes these areas tick. The gyms, hairdressers and small offices that Fiona's surveying and drawing rooted out are often not factored into development plans that focus on ground-floor retail. At the November crit, she emphasised that regenerating these types of areas should not focus solely on bringing in large commercial players. These

are often to the detriment of the high street's social role, she argued to the agreement of RPS' director of urban design, Colin Pullen, citing a drawing of an Aldi superstore's

'The scholarship's challenge is marrying the two disciplines: the architect and the strategist'

ungenerous street presence.

Her work with DiL has given her the view of a strategist as well as a designer, and given her opportunities to bring the macro and micro

together. She recently met Meadowcroft Griffin Architects, who have just been appointed as lead consultant to Redbridge Council's area action plan. 'We went over lots of maps and drawings, had a good discussion and I hope my work will give them a head start in some areas of their study,' she says.

Though cagey about extrapolating from her site to ones across the country – 'it's difficult to do so without empirical data' – Fiona's work picks up on the words of Orwell, and could prove a boon to the preservation and continued development of England's high streets.

James Pallister >>



This page Alicia will work with DfL's draft masterplan, which aims to impose a mannered civic architecture on the dislocated environment of the Royal Albert Dock

Royal Albert Dock Alicia Pivaro, independent curator and writer

When I meet Alicia Pivaro and her DfL mentor Jamie Dean at the Royal Albert Dock, it's one of those freezing, sunny November days that global warming was meant to have done away with. It makes the vast tracts of land, crisscrossed by railway lines, heavy-duty roads and hulking, aloof residential blocks, seem more forbidding than usual. How do you turn this space – which most people hurry through on their way to somewhere else, where the most welcoming building is a brightly skinned packaging factory – into a place?

The Royal Albert Dock in the London Borough of Newham is the focus of a DfL masterplan, adopted in 2005, which Alicia's research will inform. 'This was always the area where London did its business,' says Jamie, leafing through a series of maps showing how

the area has changed in the past 150 years.

The new road we walk along, Atlantis Avenue, hints at the area's lost city status. Until 1855, when dockland development began, it was marshland. Within 30 years it was the most important hub in the British Empire's

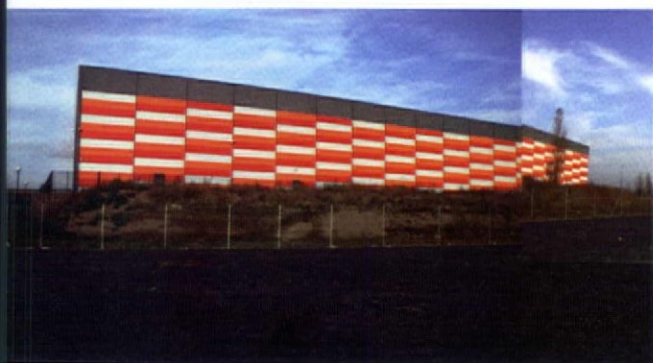
How do you turn this space, which most people hurry through, into a place?

trade network, and the largest area of impounded water in the world. It was ravaged by bombing raids during the Second World War and by 1981 the Royal Docks were all but closed. Since then, only sporadic, isolated industrial and residential development has

taken place. DfL's masterplan, however, aims to come up with a 'new idea for what this area is for and about'. Alicia will help establish DfL's architectural approach by re-editing the existing draft document, injecting it with, Jamie hopes, a degree of personality.

Building on the 2005 masterplan by Dutch firm West 8, the draft document proposes sensible prescriptive development rules – tower-and-tail blocks with a general datum of six storeys rising to maximum of 13, a limited material palette, direct links between transport nodes, residences, public spaces and parkland – that will hopefully attract more than bottom-rung developers to commission well-mannered, joined-up civic architecture.

Easier said than done, of course, as Jamie explains. 'Much of what we have proposed is



This page At first sight, the Royal Albert Dock seems defined by mega-structures and vast open spaces in which a community would struggle to develop

in the shadow of the Thames Gateway bridge, which was recently cancelled by the mayor. This site is a lesson in how a masterplan is over the day it is published.' The nearby Cross River Park, for example, is no longer viable. And with the housing market in freefall, plots earmarked for development – such as sites alongside Gallions Reach DLR station and an Adams & Sutherland-designed public riverside park linked by Atlantis Avenue – could take some time to complete.

Alicia, in her incisive November crit, made it clear that she is less excited by the Royal Albert Dock's future as a 'destination' (to use the DfL buzzword) and its prescriptive development rules than by the latent energy of the place. Her idea is to create an 'alternative contents list' for the masterplan, one that

addresses 'the soft stuff of regeneration'.

Doing so involves mining the social and cultural geography of what already exists: the hopes and dreams of the new residents, the ones who sit on their freezing cold balconies to watch planes skim the Thames to land at

'My mentor is concerned with coherence, but I'm attracted by the apparent chaos that exists'

City Airport, the sun setting behind; or the University of East London students based at its dockland campus, and the unplanned pathways they create to mediate the car-dominated roadways.

The fortunes of existing buildings are

equally important, regardless of aesthetic merit. A 1990s riverside office building, for example, its site earmarked for development as housing, could have its structure re-used rather than demolished, says Alicia.

Inspired by the psychogeographical forensics that London-based practice muf applies to site research, Alicia has also suggested that a small site in the Royal Docks should be developed within a hybrid framework, one that marries DfL's prescriptive bricks-and-mortar vision with a muf-style narrative approach.

'Rightly, Jamie is concerned with coherence, whereas I'm attracted by the apparent chaos that already exists. I think the right mix can lead to what we both want: good architecture in a place people love living in.' *Rory Olcayto* ■



“I live in a three bedroom flat that was built in 1951. There were no loadbearing walls when I moved in, so my friend gave me a sledge hammer and I took out the walls myself. I recommend it to anyone, it was very satisfying.”

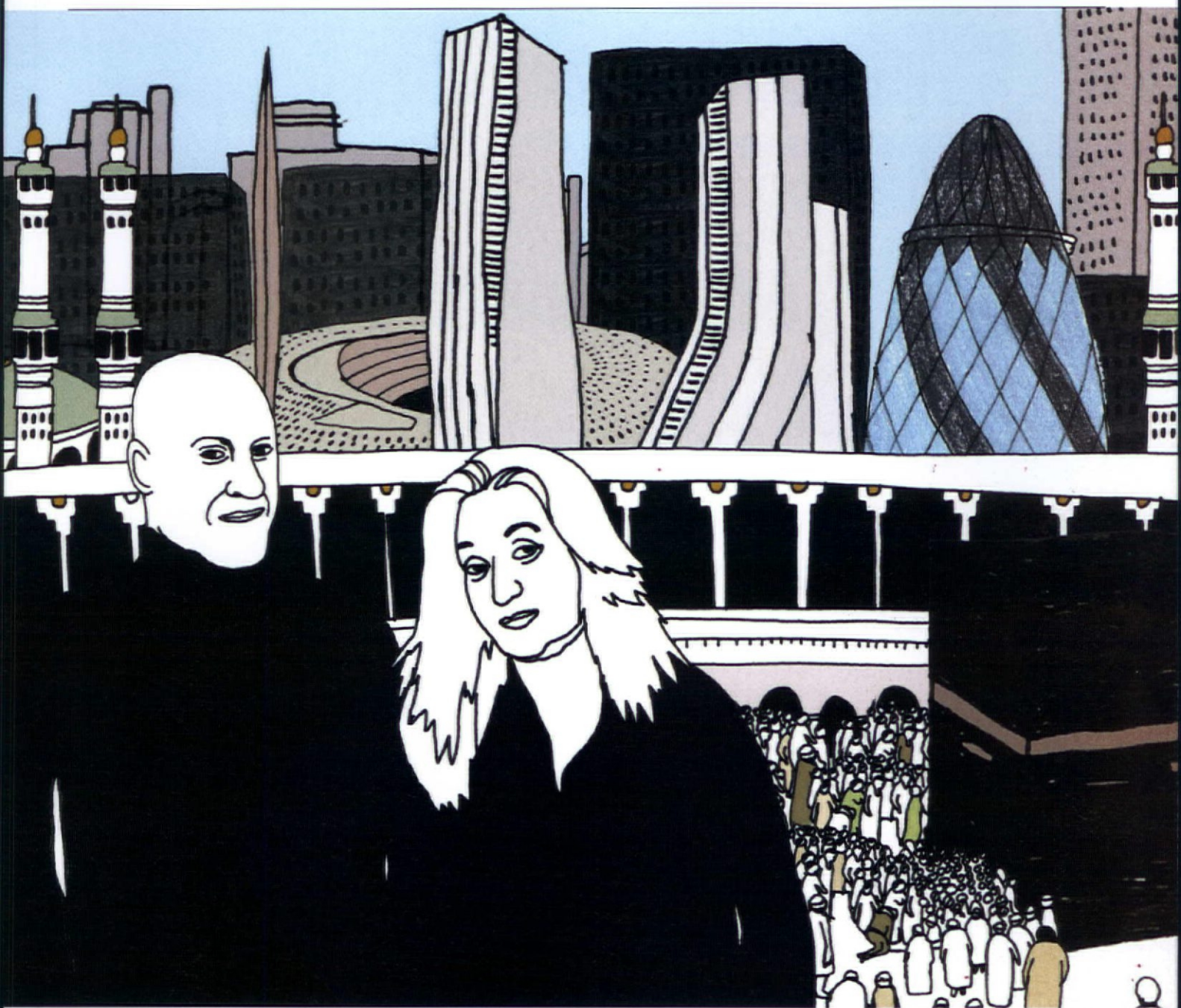
*Fiona Scott, Gort Scott, London
AJ reader since 1996.*

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



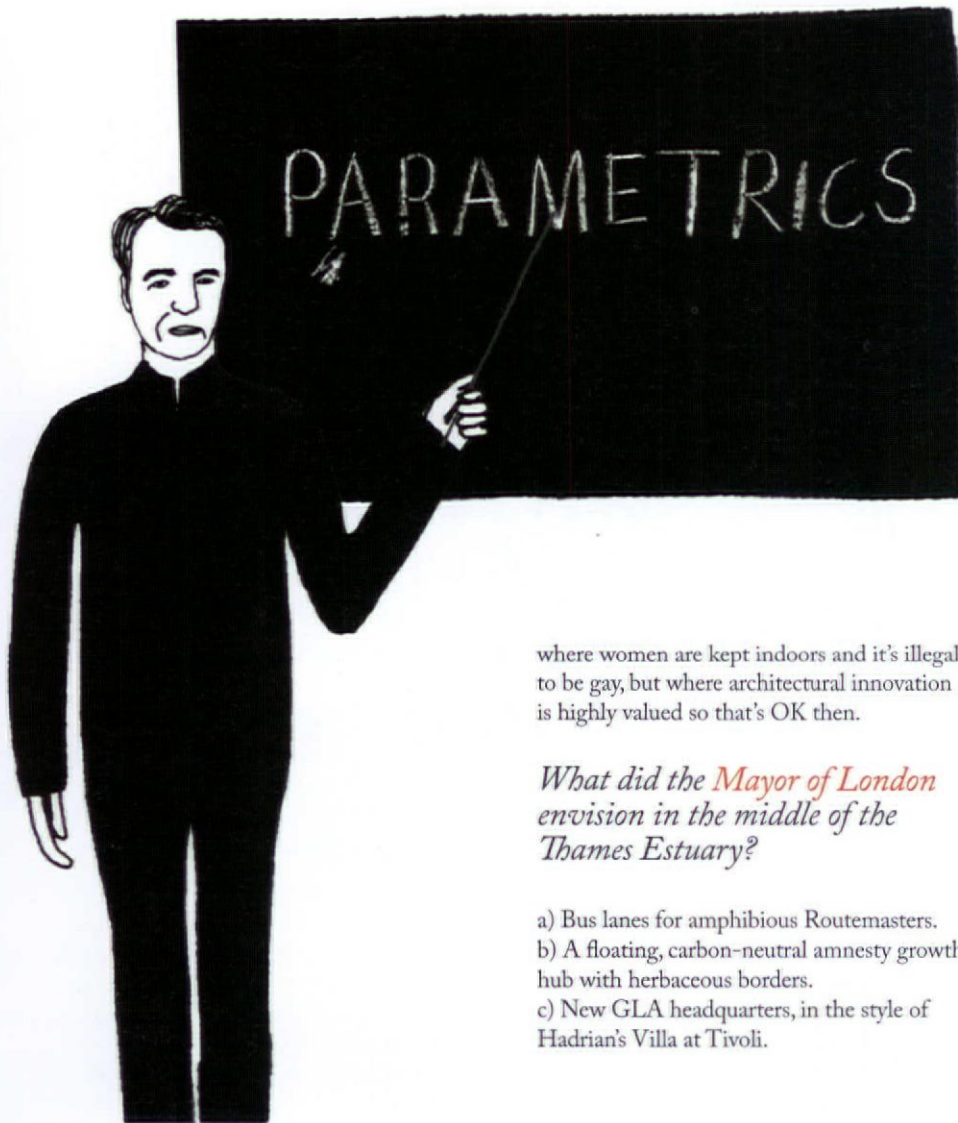
In this section // *Ian Martin's News Quiz* //
Critic's Choice // *The Judicious Eye* // *Design*
as Art // *5 Things To Do*

The Critics



News Quiz 2008

*How closely were you paying attention to architectural events this year?
What, were you even awake? **Ian Martin** tests your memory in our quiz >>*



where women are kept indoors and it's illegal to be gay, but where architectural innovation is highly valued so that's OK then.

*What did the **Mayor of London** envision in the middle of the Thames Estuary?*

- a) Bus lanes for amphibious Routemasters.
- b) A floating, carbon-neutral amnesty growth hub with herbaceous borders.
- c) New GLA headquarters, in the style of Hadrian's Villa at Tivoli.

***Patrik Schumacher** introduced audiences to something new in 2008. What was it?*

- a) Narcolepsy.
- b) Supercalifractionisticexponentialbullshit.
- c) Momo the comedy glove puppet, who squirted him with a water pistol every time he said 'paradigm'.

As the credit crunch tightened, senior members of the profession advised British architects to seek new work opportunities. Where?

- a) Second Life.
- b) Pizza Hut.
- c) Wealthier, sunnier parts of the world



*Oh we're all so clever, aren't we? So what was the chief **function of architecture** in 2008?*

- a) Form-following.
- b) Form-pushing.
- c) Form-filling.

*How was architecture used to promote the **Beijing Olympics**?*

- a) Herzog & de Meuron's Bird's Nest Stadium was unveiled – the world's first building designed with loadbearing CGI.
- b) Modelling software converted a Tibetan monastery into a maximum security community centre.
- c) The CCTV building by Rem Koolhaas tied itself in a knot to form an ethical metaphor.

*What was the highlight of **Liverpool Capital of Culture 2008**?*

- a) More than 45,000 people crammed into Anfield and broke the world record for synchronised crying.
- b) Sir Paul McCartney headlined the Sir Paul McCartney Benefit Concert at the Sir Paul McCartney Stadium in the recently renamed Liverpool suburb of Sir Paul McCartneyton, with Ringo Starr.
- c) A giant spider marched through the city centre, then ate Will Alsop's Cloud.

***RIBA Gold Medallist Álvaro Siza** told the **AJ**: 'The one thing that is fundamental for the education of architects is the experience of different types of..*

- a) ...lunch.'
- b) ...trousers.'
- c) ...psychological distress.'

*Olympics minister **Tessa Jowell** commissioned a 'top-level review' this year. Of what?*

- a) The feasibility of removing the 'top levels'

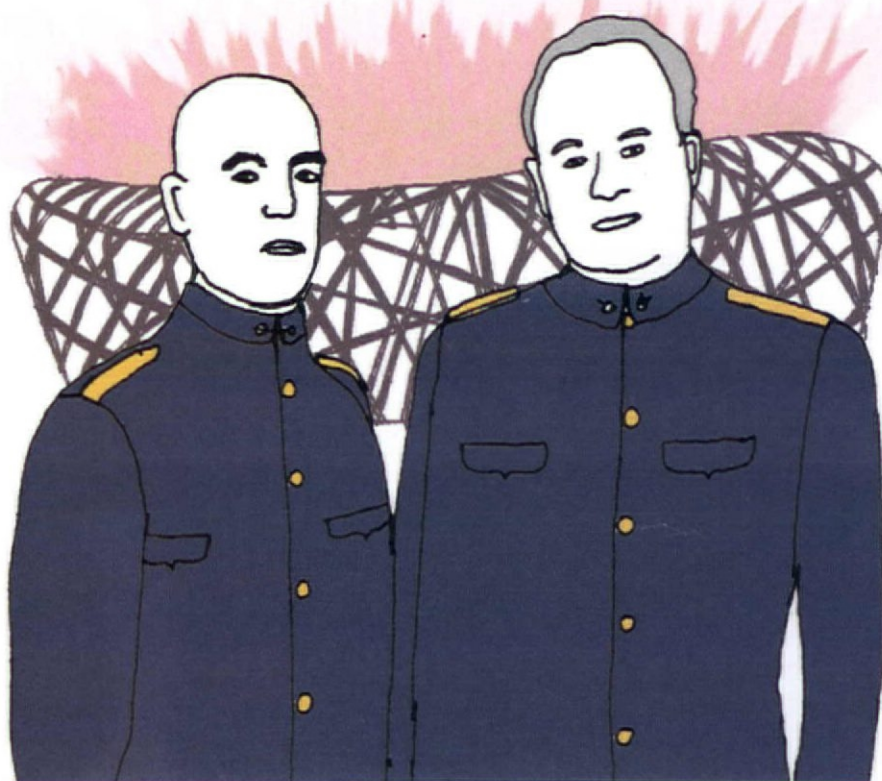
- of Olympic buildings to save money.
 b) Whether to appoint more consultants to test the value for money of auditors appointed last year to monitor the fiscal prudence of additional financial advisers charged with keeping consultancy costs down.
 c) *Mamma Mia!*

*What did New Urbanist matinee idol **Andrés Duany** describe as 'amazingly rude'?*

- a) British shoppers, with their garish colours and vulgar clothes with writing on.
 b) A mischievous planning application to build a giant cock-shaped tower at Seaside.
 c) Everyone ignoring him.

*Which **Frank Gehry** project was scrapped recently?*

- a) The Jerusalem Museum of Political Satire, located in Israeli air space above a Palestinian cemetery.
 b) An iconic development of luxury flaps in Hove.
 c) The DIY SOS Serpentine Pavilion.



*How will celebrity British architects redesign **Mecca**?*

- a) They will put in new carpets and bring back the bingo.
 b) They will give it a swirly, pixellated, non-fundamentalist feel.
 c) They will masterplan a new 'Mega-Mecca' incorporating a theoretical mosque accommodating three million worshippers, then with straight faces await further instructions from their bubble-headed client, who lives in a palace made of solid platinum, has the moral stability of a deranged toddler, and may by then be utterly distracted and want a shopping centre on Mars instead.

*How did Pritzker Laureate **Jean Nouvel** explain his credo of Non-Generic Specificity?*

- a) 'I work with the analysis of a lot of parameters – words, ideas and bollocks. Then I take great care to separate them out into different psychic compartments in my head so that I may talk words, ideas and bollocks in a rotational regime.'
 b) 'For me architects and cities are like people; they have different characters, some are fat, some are bald and morose, some are gentle and some are very fucking angry! Bastards! Where is my peanut butter on wholemeal toast, I ordered this at least 15 minutes ago! This is one shitty hotel, in my expert opinion.'
 c) 'Specificity is the testimonial of an attitude. I am very different from a lot of architects who use always the same typologies, the same materials, the same interns to carry out the more tedious drawing tasks. I am the opposite of a clone. I am unique. I do not look like other architects, for instance. I look like I am on the door of a nightclub. This is why I have the Pritzker. Other architects approach me, they say I too would like to have the Pritzker Prize. I put my beefy hand on their chest and say your name is not on the list, you are not coming in. Clones. Pff'. ■



If you mostly answered A, B or C you're a genius. If you've actually turned the page upside down to read this, you're an idiot.



Critic's Choice

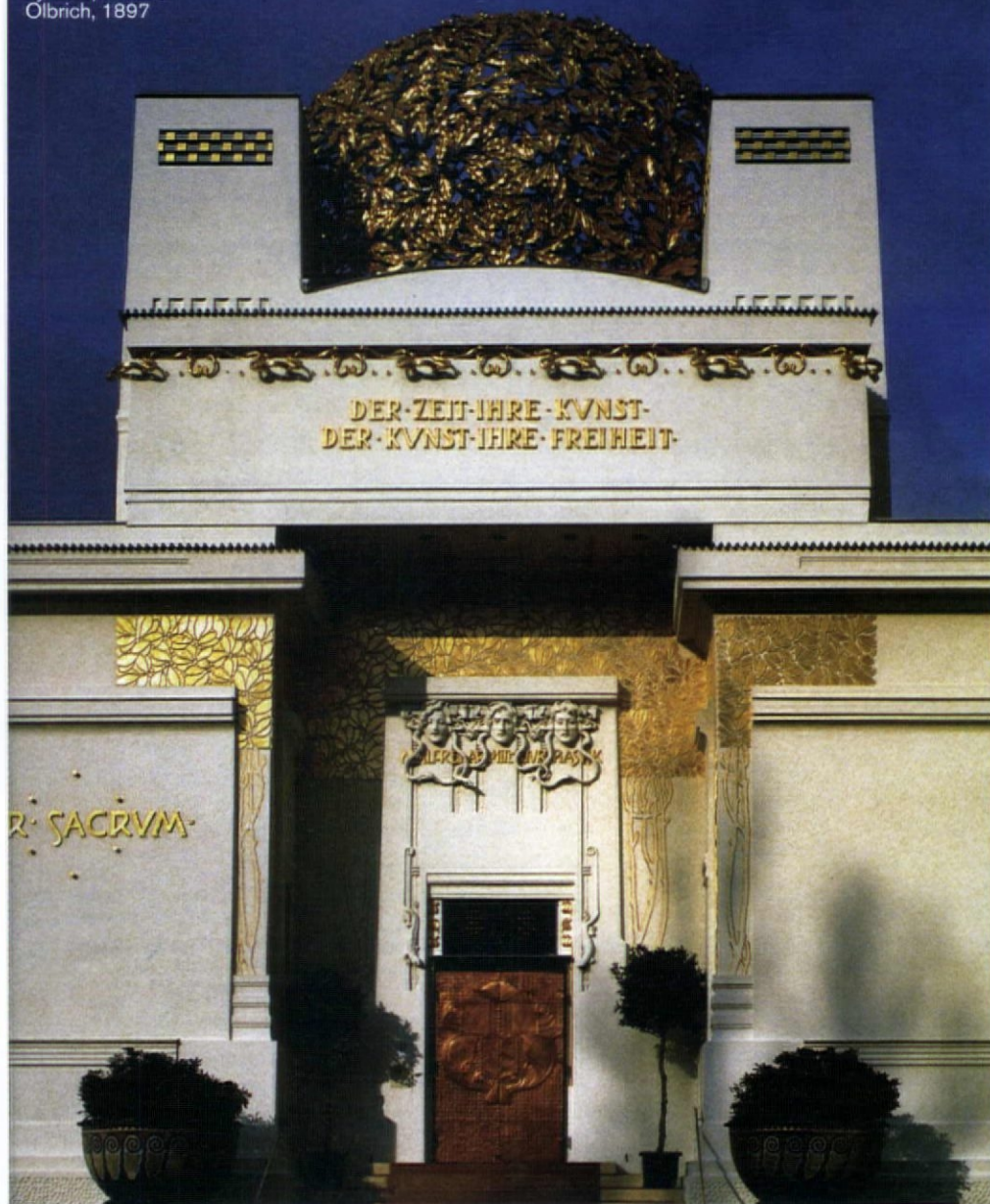
**Environmental
breakdown has never
looked so good, says
Andrew Mead**

In *Vanishing Landscapes* (Frances Lincoln, £35) there's a photograph by Los Angeles-based Karin Apollonia Müller of a sun-bleached Californian landscape that has been cleared to accommodate new buildings. It's exactly the kind of subject that recurred in the work of the so-called New Topographics photographers of the 1970s – Lewis Baltz and Robert Adams especially – who lamented the loss of virgin land in the American West for crass housing and industrial estates. Yet however critical their photography was meant to be, it seems to have been business as usual for developers in the subsequent years.

Featuring the work of 21 photographers (Robert Adams included), *Vanishing Landscapes* is a doom and gloom number on the current state of the environment – but fortunately it's rather more than that. It's full of eroded coastlines, ravaged forests, retreating glaciers, disintegrating icebergs and polluted mines. Chalk cliffs crumble, as in Jem Southam's photograph of a Normandy shore (pictured below). Yet the images are partly at odds with the text – they're more varied than the ecological message that precedes them and sometimes have a beauty that transcends any critical intent. Just as Martin Scorsese's 1979 film *Apocalypse Now* made the Vietnam War look like a fabulous firework display, photography will make the end of the world look pretty. The landscapes in this book may be vanishing, but they're doing so in style.



The Secession Building, Vienna, by Joseph Maria Olbrich, 1897



BOOK

*Joseph Rykwert returns
with *The Judicious Eye*,
a treatise on architecture's
estrangement from art,
writes Patrick Lynch*

The Judicious Eye by Joseph Rykwert. Reaktion Books, 2008, £30, 432pp

Eminent critic and AJ columnist Joseph Rykwert (see page 18) is the author of most of the important books about architecture published since the Second World War. His

life's work is summarised succinctly in the preface to the 1988 MIT Press edition of *The Idea of a Town* (first published in 1976) as an investigation into 'the way myth and ritual shape, even create, the man-made environment and the way in which they rationalise and explain it'.

Having taught at the universities of Ulm in Germany, Essex, Bath and Cambridge (with my old tutor Dalibor Vesely) in Britain, and Pennsylvania (with his ex-students Robert Tavernor and David Leatherbarrow) in the USA, Rykwert's students have included Alberto Pérez-Gómez and Daniel Libeskind. *The Necessity of Artifice* (Academy Editions, 1982), a collection of his occasional writings, forms the favourite book of his former

student Mohsen Mostafavi, dean of the Graduate School of Design at Harvard and ex-chair of the Architectural Association. He is friends with major architects and artists, and at home in half a dozen living languages and a couple of dead ones.

Rykwert's approach to architecture does not shy away from the redemptive power of the vocation, and his work touches lightly on psychology and phenomenology. Unlike most 'architectural theorists', however, Rykwert's first love is architecture itself. *The Dancing Column* (MIT Press, 1996) is concerned with the 'condition of any person "finding himself" in the world', and the double metaphor that 'a body is like a building and the building in turn is like the world'.

His gift for a memorable phrase is evidence not only of powerful rhetorical skill, but also of an abiding and righteous anger against the stupidity of much that passes for common sense today. Rykwert rages against reduction of architecture to regulations-plus-diagrams-plus-graphics that typifies most contemporary production. He echoes philosopher Theodor Adorno in professing that 'the ultimate barbarity is the plain reading', explaining that 'plain reading' presents a building as mute; the univocal, anti-metaphoric account relating no more than the way it is built and used. In contrast, he presents 'Greek architecture as the most entrancing and forceful, the exemplary art of building, and architecture which still invites dialogue and touch, which requires physical contact across the millennia'.

A strident mix of academic insight, wit and polemic, Rykwert's latest book, *The Judicious Eye*, makes a graceful contribution to his life's work. Its subject is the decline of a meaningful dialogue between artists and architects. Since the 19th century, architects have been 'working themselves into the bourgeois social fabric as "professional men", constructing a role that assimilated them to physicians, dentists or lawyers.' In other words, his subject is us, architects – and our predicament. He traces the birth of mass-produced ornamental goods in 18th-century England and the reduction of ornament to pattern, seeing in the financial success of architects like the neo-classical Adam brothers the beginnings of our current failure to imagine a common public realm.

This failure, and the confusion it breeds, leads some architects today to think they are

simply businessmen, while others assume 'artist's ways of presenting themselves'. Both poses are symptoms of our separation 'from those institutional and public functions which always defined architecture in the past'.

Rykwert slowly builds up evidence of attempts to reclaim this romantic attitude and sees within such diverse places as Glasgow, Barcelona and Brussels, the dream of a re-union of architecture with the other arts.

Mostly the story is bleak, if intriguing. For every artistic colony at Darmstadt or Hellerau, there is the crushing weight of Immanuel Kant's assertion – and Georg Wilhelm Friedrich Hegel's – that because architecture is useful it is not an art. This terrible misunderstanding of the purpose of art as the symbolic bearer of meaning continues to dog us today, to the extent that the very architects who want us to believe that they are artists behave less like artists than can be imagined.

Rykwert's story and his ire conclude with what he calls 'emirate style', which he defines thus: 'In it buildings assume an ambivalent relation to advertising since their entire bulk is in fact a trademark.' He situates the emirate style as an inevitable reaction to high-tech – 'the difference between them, however,' writes Rykwert, 'is only skin deep, since both styles, in so far as they signify the private appropriation of space for commerce, speak

The failure to imagine a common public realm leads some architects to think they are simply businessmen

of the dominance of money'.

'Object buildings, whether high-tech or emirate style, occupy the soil in the same way and make the same demands on their users,' continues Rykwert. 'They are similarly separated by atrophied and wind-swept semi-public spaces that seem to cry out for some garnish, some tonic to articulate the ground level. That is usually provided by an out-of-scale and arbitrarily shaped sculptural object.'

Repression of the figure in buildings is one visible symbol of the loss of a public realm shaped by collaboration and collective imagination. This is why the various utopians of the modernist period, from the Bauhaus school to Morris & Co, all focused upon an attempt to reunite architecture and design within the arts. 'At the risk of sounding

nostalgic,' Rykwert concludes, 'our need for and respect of public space... cannot be achieved without inviting, demanding, the collaboration of the arts.' In this, he is in sympathy with those figures who have insisted upon the catholic nature of art as an act of collaborative interpretation and not simply the expression of an individual's will.

Rykwert's pathological view of the failure of most architects to realise this is tempered by his insistence that (despite what we are often led to believe by their designers), 'buildings are insistent, overpowering representations of society; they tower over all of us in a metaphoric image of the dominant powers, of all that society holds valuable.' The tacit dimension of an offer in each commissioned work gives hope that we might demand more than 'the neglect of representation or figuration in our buildings and the gradual exclusion of works of art from them'.

The Judicious Eye is a history of how some have resisted the loss of our common ground with artists – and the story of how it has happened nonetheless. Like every good sermon, it reveals both the poison and the cure, and it is up to us which one we choose to take.

Resume Rykwert tries to ward off the evil eye of the emirate style

The Judicious Eye

Architecture Against The Other Arts

Joseph Rykwert



BOOK

Bruno Munari's collection of essays is 'the purest delight' of Penguin Classics' series of reissued design and art books, says Robert Harbison

Design as Art, by Bruno Munari. Penguin, 2008 (first published 1971), 224pp, £8.99

Penguin Classics has reissued a set of books on art, design and media from the 1960s and 1970s. They include Susan Sontag's *On Photography* (originally published in 1977) Marshall McLuhan and Quentin Fiore's *The Medium is the Massage* (1967) and John Berger's *Ways of Seeing* (1972).

The purest delight of the batch is Italian graphic designer Bruno Munari's *Design as Art* (1971). You may have noticed Munari in the recent exhibition on pre-1945 European photomontage at the Estorick Collection in London, where his work stood out among all the propaganda for its lightness and wit. As well as collage, he turned his hand in a long career to advertising, children's books, homely objects like lamps and ashtrays, and various sorts of projection art.

He preaches a Bauhaus-like functionalism that retains unlikely traces of the futurism and surrealism with which he grew up. A constant feature of both Munari's designs and his writing is a kind of playfulness that delights in imagining incongruities; such as designing spyholes toward the rear of automobiles that make parking easier. The puritanical residue one expects in a functionalist comes out in the form of jokes. He loathes car design as it is mostly practiced (he views the plethora of accessories for improving them as proof they're not designed well in the first place), but describes cars amusingly as part machine and part drawing room.

Design as Art consists of 40-odd brief pieces that originally appeared in a Milan-based newspaper. Each one takes up a design question or problem, such as wear and tear. That particular subject is illustrated by the

archetypal wooden spoon found in every kitchen, whose sheared-off shape is created by use and shows the designer how the spoon should have looked to start with. The special Munari touch is the observation that we have eaten the missing part of the spoon, which has slowly over time mixed up in our soup.

My favourite is his essay on life in a traditional Japanese house, a subject I have already thought and read a fair amount about. It's treated here with remarkable freshness. He mentions what is missing and what is present, noting that the house incorporates the key principles of contemporary Western thinking – modules, prefabrication, mass production – and still manages to convey direct existential pleasure in being able to 'put the walls and windows where one wants them... walls moved with a fingertip that run in grooves scarcely wider than a scratch'. He describes the ventilation of the Japanese house with the lucidity he brings to all his explanations of how things work, suffused with pleasure at the idea of these economical little strokes of human ingenuity.

Towards the end, how-to chapters demystify Munari's own practice as an artist, telling you how to design a poster, project a dragonfly's wing at wall size, a miracle of design in itself, or create colour symphonies using polarised light.

Showing the skills that made him a writer of children's books, Munari can make the

Design as Art Bruno Munari



unlikelyst subjects interesting, such as the mixing of 12,000 different colours. He sees this as a problem he must solve before your very eyes, pulling back near the end of the essay because he imagines all the samples on a single extended strip that is getting too long to fit in the room we are in.

It is this mischievous realism that makes Bruno Munari such an entertaining teacher and such a convincing spokesman for his democratic vision of the function of art.

Resume This spoonful of Munari's teachings is worthy of a second serving

5 THINGS TO DO THIS CHRISTMAS

1 Give a book as a present

Shop at Bookworks, a British publishing house whose work includes beautiful and esoteric books with subjects that range from spam emails to the meaning of life.

www.bookworks.org.uk

2 Take a brisk walk

Trot off the turkey with a long walk. Discover a decent route through a combination of OS maps and the internet.

www.go4awalk.com

3 Sing carols

Mark the end of Liverpool's year as European Capital of Culture (and the birth of Jesus

Christ) with a carol concert at Giles Gilbert Scott's Anglican Cathedral.

20 December, 3pm. 6 Cathedral Close, Liverpool, L1 7AZ. Entrance is free, donations are welcome www.liverpoolcathedral.org.uk

4 Make mince pies

Bake a mince pie or 10 this year – cost-effective, tasty and guaranteed to lead to a happy client.

www.cookuk.co.uk/cake/mincepies.htm

5 Resist fighting over the telly remote control

Slip off to your room instead with a Herzog & de Meuron book.

Herzog & de Meuron 1997-2001, Birkhäuser Verlag AG, £89.95. www.birkhauser.ch

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Products

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

CORUS COLORS



AJ ENQUIRY 203

The Niekke Centre in the Netherlands makes extensive use of Corus Colorcoat HPS200 Ultra pre-finished steel. With a colour palette developed with architects, it's no surprise that all 40 colours available were used on the exterior facade to bring the building to life. The product is backed by the market-leading Confidex guarantee.

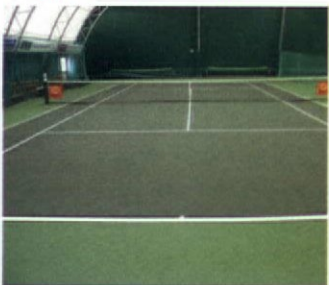
GEZE



AJ ENQUIRY 205

The UK's leading manufacturer of door and window control systems, Geze UK, launches a new website this month. At www.geze.co.uk, customers will find an easy-to-use, interesting site packed with features, product information, certification, project news and links to industry organisations, as well as video news, competitions and surveys.

SPORTS COATINGS



AJ ENQUIRY 207

A specialist sports-surface system developed and manufactured by Sports Coatings for indoor courts has been installed at a tennis centre in Canterbury. Proflex is an impermeable, cushioned acrylic system that provides true ball bounce on all areas of the court. For more information, visit www.sportcoatings.com

STOAKES SYSTEMS



AJ ENQUIRY 202

It may be cold and frosty outside, but doesn't this look inviting? It's Eccleshill swimming pool in Bradford, designed by Bradford District Council. The highly insulating translucent Kalwall system was specified by the council to diffuse daylight stunningly, without shadows or water glare. For more information visit www.stoakes.co.uk

TAU



AJ ENQUIRY 204

Tile of Spain member Tau has developed a grained Zebrano wood-effect range of porcelain tiles called Deco. The digitally printed and polished tiles are suitable for both walls and floors, and are easily maintained, ultra hygienic and non-porous. The 45 x 90cm tiles are available in white, brown or black.

COMAR



AJ ENQUIRY 206

Recognising the importance of the sustainability debate, Comar Architectural Aluminium Systems' Comar 5Pi CEO window system offers the unique cradle-to-cradle properties of aluminium as well as answering current sustainability demands. The product has just passed the BRE BS7950 standard. www.comar-alu.co.uk

ABET



AJ ENQUIRY 208

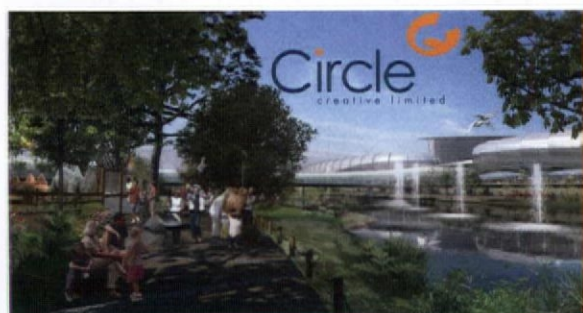
The new Alea Casino in Glasgow features Abet's new high-gloss HR LAQ high-pressure laminate in all its washrooms. HR LAQ is a collection of horizontal-grade standard laminates which combines a selection of 24 bright and bold colours with high resistance to scratching, wear and abrasion. www.abet-ltd.com

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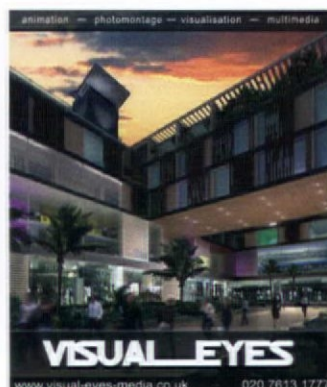
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NEXT WAVE
Rother District Council
Bexhill-on-Sea Seafront Improvement Scheme




Rother District Council

NEXT WAVE – BEXHILL-ON-SEA SEAFRONT IMPROVEMENT WORKS

Rother District Council is seeking expressions of interest from suitably qualified practices for the detailed design development and contract administration of Seafront Improvement Works in Bexhill-on-Sea, East Sussex.

It is anticipated that the architect will act as lead consultant responsible for the appointment of a design team of sub-consultants as required. The fee income will be based upon a construction contract value in the region of £5,000,000. The construction work will be split into two phases, Phase 1 construction contract value circa £3,000,000 and Phase 2 construction contract value circa £2,000,000. Funding has presently been committed for the design work for both phases but for the construction of Phase 1 only.

The Next Wave project has recently been awarded £1m in grant funding from CABE under the Sea Change programme for Cultural Regeneration in Seaside Resorts. The project involves developing the design concepts in the existing Strategic Design Framework for a core area of the seafront in Bexhill, in the immediate vicinity of the recently restored modernist icon that is the Grade I listed De La Warr Pavilion. Phase 1 includes public realm works, and associated relocated rowing club, creation of shared space, landscaping, and associated lighting, while Phase 2 includes the refurbishment and redevelopment of a Grade II listed seafront Colonnade.

The questionnaire is obtainable until the 22nd January 2009

The return date for the questionnaire is the 29th January 2009

The estimated date of dispatch of the tender document to selected candidates is the 12th February 2009

For further information or to request a questionnaire please contact:

Mr Ian Roadnight, Amenities Division, Rother District Council, Town Hall, Bexhill-on-Sea, East Sussex, TN39 3JX
Phone: 01424 787536 E-mail: ian.roadnight@rother.gov.uk

The Notice was dispatched to the Official Journal of the European Union on the 12th December 2008

HEALTH ESTATES
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COMMISSIONS FOR INTERIOR DESIGNERS AND HEALTH FACILITY PLANNERS IN NORTHERN IRELAND

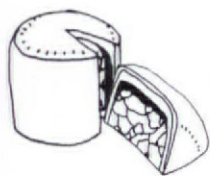
- Standard Room Interior Designs for Healthcare Facilities** Health Estates Agency (DHSSPSNI) wishes to appoint a team of Interior Designers to assist in the creation of a library of standard room interior designs for use in Health and Social Care facilities across Northern Ireland.
- Standardised Health Facility Planning Models For Mental Health** Estates Agency (DHSSPSNI) wishes to appoint Health Facility Planners [specialist advisers] to assist in the production of standardised health facility planning models for Mental Health and Learning Disability facilities in Northern Ireland.

A Terms of Reference document which includes the competition requirements is available for each commission and these will be issued upon receipt of a written request (letter / fax / e-mail) by Thursday 15th January 2009 to:

Robert Woodside
Health Estates
Stoney Road
Dundonald
Belfast
BT16 1US

Tel: 02890 523921
Fax: 02890 523900
e-mail: robert.woodside@dhsspsni.gov.uk

Applicants should clearly indicate which commission they wish to apply for. Submissions in response to the terms of reference must be received (hard copy only) by 12.00 pm on Friday 23rd January 2009.



Ian Martin. Christmas messages from some of my so-called friends

DUSTY PENHALIGON. As a leading conservactionist, I will be remembering Christmases past, as they were full of buildings that hadn't been pulled down yet. This year my colleagues and I will be re-enacting a traditional Tudor Christmas with goose and rickets.

I would urge any architect reading this to pause and think very carefully before designing anything new. Especially if it's on a site currently occupied by built heritage. Remember, a nation is judged on how it treats its old buildings.

My favourite architect? That would have to be John Nash, as there's bloody loads of his stuff missing. We must rebuild it now. Watch out for next year's civic regeneration campaign: Add Panache With A Dash Of Nash.

DARCY FARQUEAR'SAY. Wishing you all a gorgeous, iTectural, Auto-Modernist Christmas with lots of merry quips and lashings of tasteful influences*.

THE PRINCE OF WALES. At this most glorious and auspicious time in the Christian calendar, it is the Family that commands one's most ardent loyalty. Be that family humble or be it Royal and regardless of how remarried family members be.

The institutions of Christmas and the Monarchy are deeply instilled in the Peoples of Great Britain and the Commonwealth. From lowly costermongers selling their Cockney apples and pears to eminent Classical architects e.g. my old schoolfriend Rollo van Dunkel.

'Sir,' he said to me the other day, 'your place in the affection of ALL Peoples is

most assured. Why, when you become King your subjects are as likely to remain seated during the National Anthem (!) as they are to forego their Midnight Mass on Christmas Eve. Oh, and if I may be of any assistance in conceptualising, designing or project-managing your Visionary Britain with symmetry and horse-riding and feudal organic farming plus traditional common sense on a massive scale, here's my card. Ying tong iddle-i po!'

Alas, I'm afraid not all architects share Rollo's enthusiasm for humane design and the Goons. Mummy's Institute for the Protection of British Architects, for instance, has reacted predictably to my announcement that upon assuming the Throne I shall remonarchise the architectural profession. The RIPBA have now lodged an appeal with the Privy Council. I wish them luck. I recently met all the members of the Privy Council during a gourmet weekend aboard the Royal Train. I must say I found them very supportive of my remonarchisation plans.

The RIPBA Mummy's Gold Medal will continue in its present format. As King, I will personally select every year an architect worthy of Royal preferment. I have already chosen the first half dozen or so. Yours, walking backwards to Christmas, HRH Neddy Seagoon.

MRS SHONA BIFTER. As dhe Mam of dhe secretary of state for entertainment, I'll say dhis. Are Azzy is doing a top job, and architects are just jealous because dhey are stuck-up ponces and don't like eh when a Scouse lad's in charge. Ask him anything - ANYTHING - about *The X*

Factor. DHEN tell me he's not culturally alert. And I'll lamp yez. Merry Christmas. Watch it.

ROCK STEADY EDDIE. All right? Middle East fixing's my game, and my seasonal tip is get out of Dubai and get into Iran. You can, you know, with the right contacts...

THE MAYOR OF LONDON. Yup. It's Christmas, which means at least one gratuitous Classical reference per paragraph, perhaps something from the Iliad. Here's a thought, masters and mistresses of epic space: anyone fancy a job at the GLA redesigning stuff and whatnot? Seeking non-smoker, must have GSOHomer.

BAUHAU (via Dog Whisperer speech-to-text software®). Who is a good dog then? I am. I am. Oh yes I am. I am a good dog. Yes. Yes. I am a good dog. I am. No. I do not want any more paté. I feel sick.

And frightened. My clothes have a scratchy, sparkly feel. I may have had a little accident. I'm not sure. I'm too excited. My mentor and his new co-mentor seem happy, if a little unstable. I should bark or something. Yes. Bark, and skittle about the floor. 'Arc! Crit!' They are amused when I bark that. I do not like that subtly glowing pretend tree. It disturbs me. It looks - how do you say? - minimalist.

Oh. That ironic Christmas music again. Actually, I think I have definitely had a little accident.
ian@martian.fm



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AN ENTRANCE TO
LONDON

Ralph STEADman



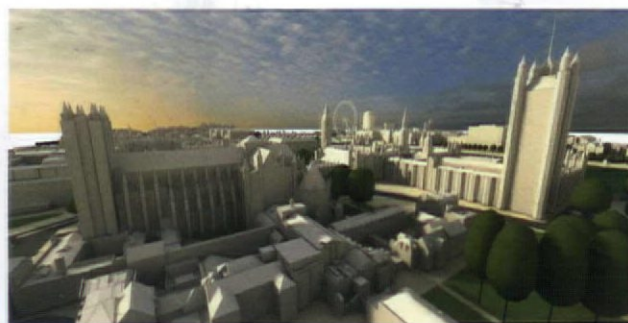
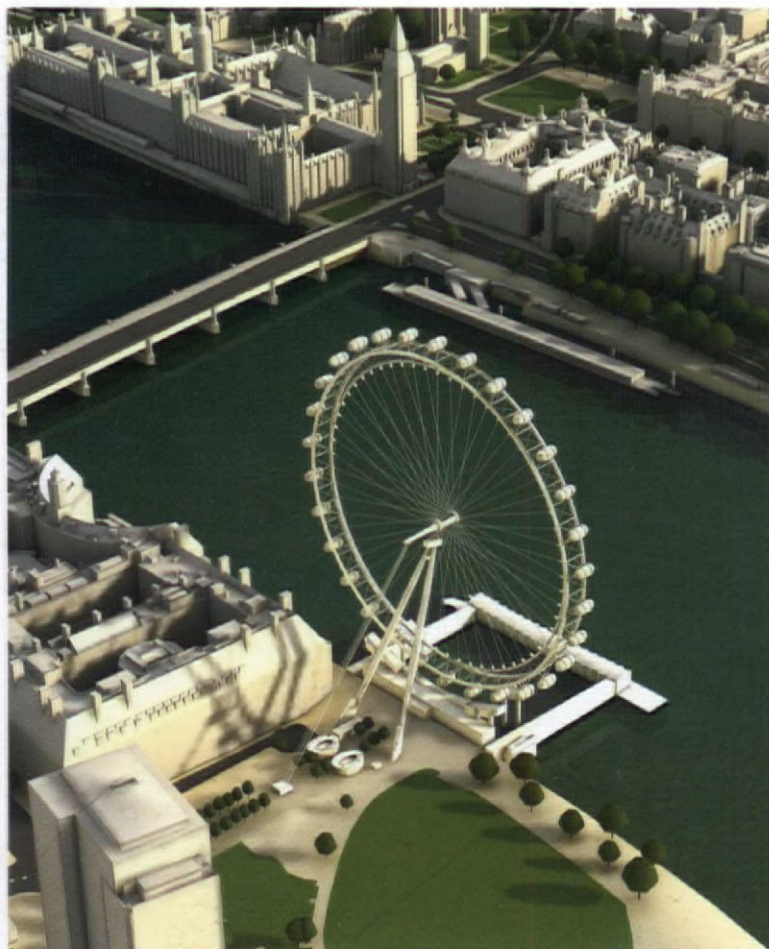
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View from London Westminster Cathedral towards the London eye



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MAYOR OF LONDON

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