



AJ

20.03.08

Pull-out Liverpool map  
*A guide to the European  
Capital of Culture*

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Sustainability in Practice  
*Energy Performance  
Certificates; working with  
engineers; structuring a  
green practice – p35*

# EMPIRE RIVERSIDE HOTEL IN HAMBURG

*David Chipperfield alters  
the city's skyline – page 22*



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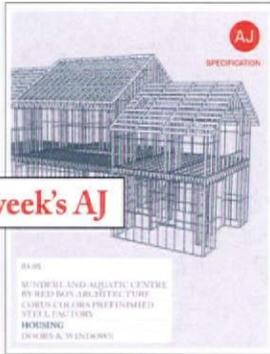
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## News

- 05 Fears over 'class system' in Northern Irish architecture
- 07 RIBA panel chair hits back over AA validation
- 08 A look inside Lutyens' hidden Liverpool cathedral crypt

## Comment

- 16 **Leader** There are too many awards in architecture
- 16 RIBA head of education David Gloster gives his side of the story in the AA validation row
- 18 **Patrick Lynch** admires the maturity of O'Donnell + Tuomey

## Features

- 22 – 33 **David Chipperfield Architects'** 21-storey Empire Riverside Hotel redefines the Hamburg skyline
- 35 – 47 **Sustainability in Practice** Energy Performance Certificates; collaborating with engineers; greener ways of working
- 49 – 53 **The Critics** The AJ's pull-out guide to Liverpool: European Capital of Culture 2008

## Jobs & Classified

- 58 Classified advertising
- 61 Top five jobs: Centurion; Bespoke; Crossrail; EEDA; John Hallam Associates

## This week online

See images of the Bluecoat Arts Centre in use at  
[WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)



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A close-up photograph of green grass growing from dark soil, occupying the bottom half of the page.

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# ULSTER FIRMS CRY FOUL AT CONTEST CLIQUE

## Call for Royal Society of Ulster Architects to scrap competition design criteria

A group of Northern Ireland's heavyweight commercial practices has called on the Royal Society of Ulster Architects (RSUA) to scrap part of its competition design criteria as they believe a 'select list' is winning all the work.

The Northern Irish subsidiary of the RIBA advises clients to ask architects to prove their design ability through past award wins or published work.

But the pressure group – started by Hamiltons Architects and believed to include WDR & RT Taggart – is demanding the criteria be dropped, claiming it is creating a 'class system'.

Hamiltons Architects director, Seamus McCloskey, who has even become a member of the RSUA council to try and change the competition criteria, said: 'The RSUA is getting into a position of advising [clients on] design criteria, and it means a very limited group is winning competitions and awards. It's becoming a self-fulfilling prophecy – if you win a few awards you win competitions.'

Another source who refused to be named said 'a considerable

amount' of Northern Ireland's architects were 'extremely perturbed' by the situation.

He said: 'If you are a qualified architect do you need to prove design ability? There is a class system emerging where some architects are seen as belonging to a higher class.'

'Is it fair that some practices who haven't received awards are denied the opportunity of applying for awards or tenders? Is that not discriminatory?'

But RSUA director Frank

McCloskey hit back at the claims, adding that previous awards and published work were the best indicators of design experience.

He said: 'The idea that work is going to a certain list is absolute rubbish. It's way beyond the pale to suggest it. If work is going to a certain group it's probably because they have a certain amount of design flair.'

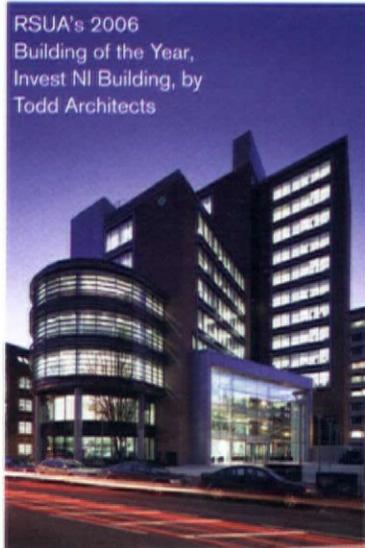
'Often clients such as the Arts Council ask for a practice which has won awards, or which has had work published. If a practice has

no experiences like that then do they really expect to be selected?'

Gordon Murray of Gordon Murray + Alan Dunlop Architects, who is chairing the judging of the RSUA's awards this year, said: 'There is no closed shop. If people aren't happy then they should raise their design standards. It's part of improving design quality in a region.'

*Richard Vaughan*

Read Kieran Long's leader on page 16

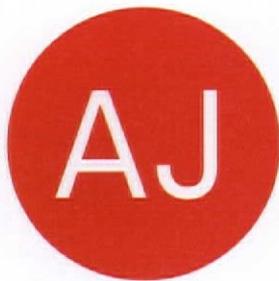
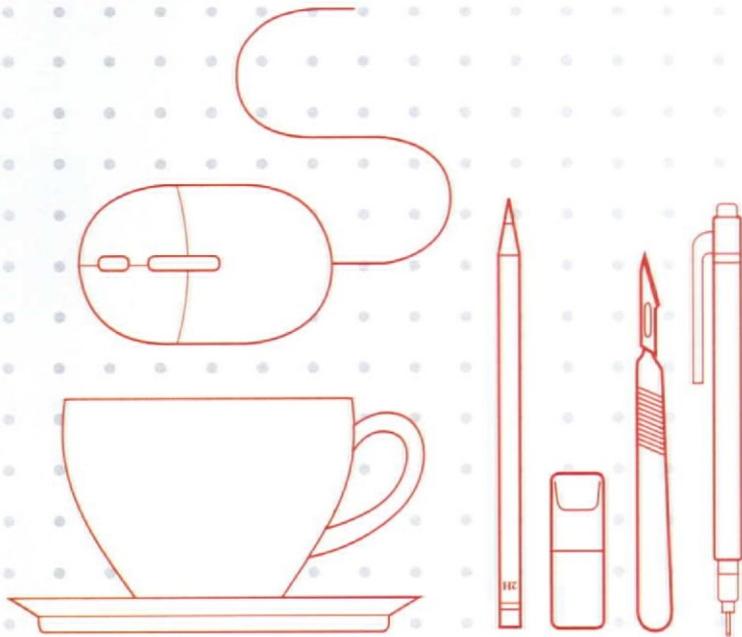


RSUA's 2006 Building of the Year, Invest NI Building, by Todd Architects



RIBA Northern Irish Award-winning New Dwelling, Randalstown, by Alan Jones Architects

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# PANEL CHAIR WEIGHS IN ON VALIDATION ROW

The man at the heart of the furor over the Architectural Association's (AA's) Part 2 validation has challenged claims that the decision to bestow 'continued' status on the school was made by 'majority' ('RIBA backs down over AA validation', AJ 13.03.08).

Robert Hutson chaired the eight-strong validation panel which recommended that the AA receive 'conditional' endorsement, asking that AA students be made more aware of Part 2 criteria.

In today's AJ (*see Comment on page 16*), RIBA head of education David Gloster claims that following the RIBA's validation procedure, the 'original board members... decided by a majority

to amend their own findings' to give the school 'conditional' status.

But, speaking exclusively to the AJ, Hutson, who heads up Essex-based Robert Hutson Architects, said: 'David Gloster is wrong to say there was a majority in favour of changing the report.'

'We were only given a week to deliberate, during which two of the panel were not available. Of the remaining six, two were for it, two against and one ambivalent. I took the role of chair and recommended that we grant the school "continued" status.'

'When I learned that the two who didn't vote were against, I thought, hang on – the consensus is clearly against,' added Hutson.

Referring to the protracted

delay in publishing the panel's final report, Hutson added: 'The real crime is that the board was given just one week to deliberate when Gloster has had a year.'

In another twist, AJ columnist Patrick Lynch has turned down an interview to join the validation pool. After reading the AJ's story, Lynch wrote to the RIBA's Jannine Newman: 'I am afraid that I cannot see any point in even contemplating becoming a member of the RIBA validation panel at present... It is a disgrace that a visiting board be treated in this manner.' *Max Thompson*

See page 20 for letters on this story from Simon Allford and Jeremy Till

## THIS WEEK ON THE WEB

### OMA TO OVERHAUL COMMONWEALTH INSTITUTE

Rem Koolhaas' Office of Metropolitan Architecture (OMA) has won the high-profile contest to revamp and redevelop the Grade II\*-listed Commonwealth Institute in west London (*pictured below*). The practice saw off the likes of Rafael Moneo, Rafael Viñoly, Eric Parry, Caruso St John, and Make.



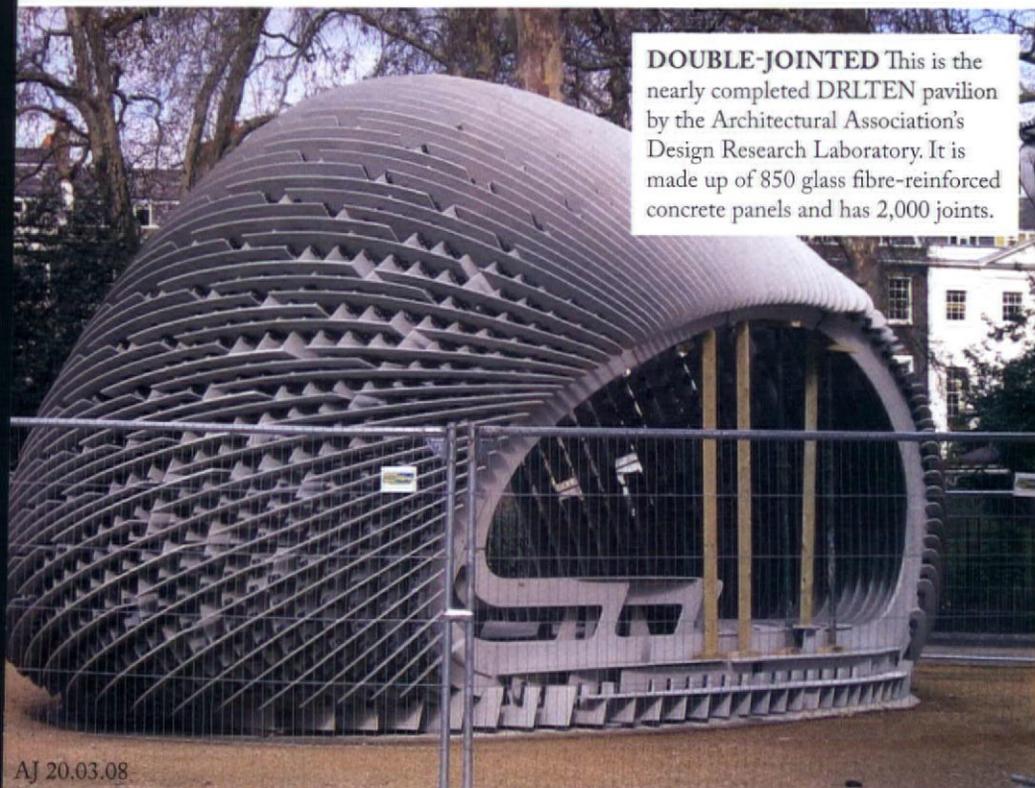
### ARCHITECTS SOUGHT FOR HOUSING IN WALES

The RIBA has launched a new competition to find an architect to design a £3 million affordable, low-carbon family housing development in rural Pembrokeshire, Wales. The winning scheme, which will sit in the heart of Lawrenny village close to Milford Haven, will have to achieve Level 5 of the Code for Sustainable Homes.

### CHRIS WILKINSON FIRES FINAL SALVO IN DYSON ACADEMY SAGA

Wilkinson Eyre's Chris Wilkinson gave Bath and North East Somerset Council's planning committee both barrels before yesterday's meeting (19 March), which was expected to refuse his practice's Dyson Academy proposals. Wilkinson blasted the planning report, claiming it was 'full of inaccuracies' and took a 'biased view' with 'little account of the facts'.

Read all these stories and more at [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)



**DOUBLE-JOINTED** This is the nearly completed DRLTEN pavilion by the Architectural Association's Design Research Laboratory. It is made up of 850 glass fibre-reinforced concrete panels and has 2,000 joints.

## CRYPT READIED FOR CORB

This is a rare glimpse of the Edwin Lutyens-designed crypt beneath Liverpool Metropolitan Cathedral. In October the vaults will house the RIBA's Le Corbusier exhibition – the first major UK exhibition of the Swiss architect's work since the show at the Hayward Gallery in 1987. The crypt, which is not open to the general public, was built between 1933 and 1941 and was the only part of Lutyens' cathedral plans to be constructed. The rest of the cathedral was designed by Frederick Gibberd. *Richard Waite*

Turn to The Critics for the AJ's pull-out map detailing all the must-see events in Liverpool in 2008





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**THE LEGACY-MAKER –  
RUSSELL'S CAREER SO FAR**

**1984-1991** Started career at London Borough of Hammersmith and Fulham

**1991-1995** Head of resource procurement, Manchester City Council

**1995-1997** Assistant chief executive, Oldham Metropolitan Borough Council

**1997-1999** Assistant chief executive, Manchester City Council

**1999-2002** Deputy chief executive (Regeneration) Manchester City Council

**2000-2007** Chief executive, New East Manchester Urban Regeneration Company

**2007-** Group director for Olympic Legacy, London Development Agency



The first in a series of profiles of the people shaping our urban landscape

## THE REGENERATORS # 1

TOM RUSSELL

# SMALLER FIRMS ARE AT THE LEADING EDGE'

The London Development Agency group director for Olympic legacy promises *Richard Vaughan* that he will 'capture the best in design'

**Why did you draft in Kees Christiaanse Architects (KCAP) to join Allies and Morrison and EDAW on the Olympic Park legacy masterplan?**

We were impressed with KCAP's brief. We decided to bring it in for the 'visioning' exercise and to collaborate with Allies and Morrison, which has a strong masterplanning record. Also KCAP offered something new to the mix. I know EDAW is a global practice but KCAP brought an extra European flavour to the team, and we felt it would mean we could get a much stronger product.

**Who will lead the consortium to deliver the legacy?**

KCAP will take the lead with the visioning of the masterplan. It is, however, important to say 'taking the lead' but not determining it. KCAP will create a platform for collaboration. When we interviewed the firm it had a lot of enthusiasm, and was keen to collaborate with others.

**The winning consortium boasts 17 practices (AJ 24.01.08) – how will they fit in?**

Although EDAW and Allies and Morrison agreed that there needed to be an overarching vision, they also said that this project is too large for just a handful of people. As we develop a more detailed plan, we will start to bring in more people.

**When will we expect to see this?**

By the middle of the year, June or July, we expect to have the strategic plan in place. We have already been involved in the selection of LDA Design and Hargreaves Associates for the design of the Olympic Park (AJ online 17.03.08)

**You were at the helm of New East Manchester Urban Regeneration Company up to, and during, the 2002 Commonwealth Games in the city. How does this job compare to your last one?**

The scale and complexity is much greater than the Commonwealth Games, but some issues are the same as with Manchester. I don't want to be seen as coming down from the North showing everybody how to do things, but there are similarities.

**The RIBA has criticised the Olympic Delivery Authority for the lack of smaller architectural practices involved in the Games' design – will you be looking to use smaller firms?**

There is every possibility. I became very used to working with local and small businesses in my last job (*see CV, left*). There are lots of large financial issues involved, but when you are talking about something on this scale, you need diversity in architects.

I want to capture the best in design as possible. In my experience, when it comes to diversity, the smaller practices are at the leading edge. There will be 40-50,000 houses for sale in the area, and these houses have to be different from the standard housebuilders' model. Small practices can provide this.

**Who is going to take political ownership of the legacy?**

A lot of our planning work has been looking at the organisation's management structures for delivering this. There's a degree of consensus that a project that will take place over the next 20 to 30

years can't be done by a department from the London Development Agency.

We will need a specialist vehicle, such as a not-for-profit public/private partnership of some sort. The devil will be in the detail, as you move from planning and consent to delivering the masterplan. There will need to be an executive edge, and there will need to be accountability. The body in charge will have to look through everything at a detailed level to make progress. It is our responsibility to find this body.

**There is a lot of talk about creating communities in the Olympic Park area, do you really believe any organisation can create a community from nothing?**

I am well aware we don't create communities. You cannot just create the tradition of a community; this can only come when people move to the area. All we can do is put in place the right type of housing and employment space for people to move to this area. It is gradual, we must learn from our previous experiences and be sure that we absolutely cannot make any mistakes.

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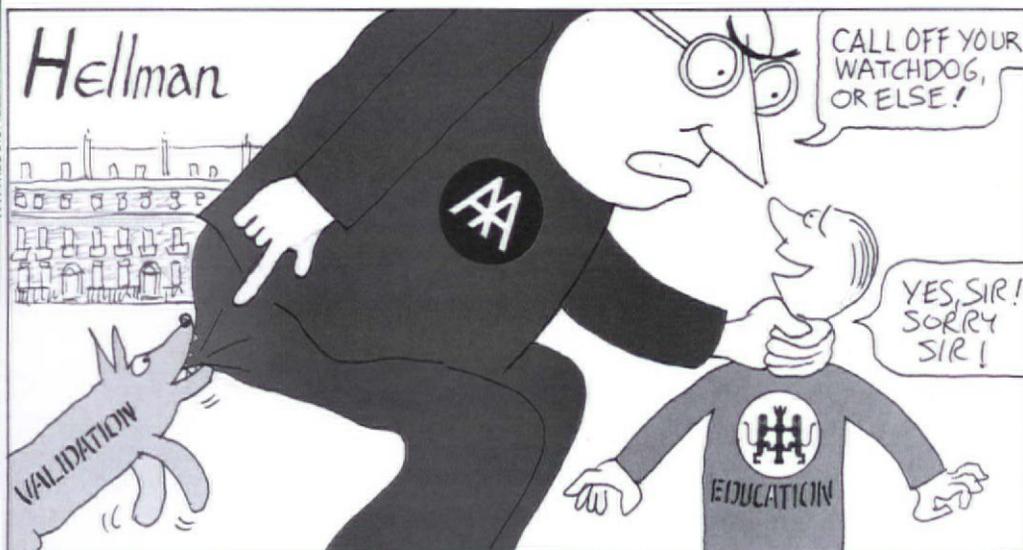
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## KISS ME QUICK

Ah Cannes. The sea, the champagne, the Russian oligarchs. Russia, as always, was larger-than-life at this year's MIPIM property fair. The Moscow stand deployed a harem of disarmingly young-looking 'ladies' to promote the Motherland – one of which caught Astragal's eye (*see below*). Hello my dear. Then the boss of a major architecture firm told Astragal that one Russian thrust £10,000 cash into his hand and insisted he design a skyscraper



there and then. When refused, he demanded to know why his money was not good enough. One can only wonder. Still at MIPIM, his Lordship **Norman Foster** made an appearance on the Russia World stand, singing the praises of his Russian overlords, with whom he has an ever-increasing number of skyscrapers to work on. Foster hailed his buildings' sustainability credentials, in the same breath adding that one scheme allows folk to sit outside in the depths of the St Petersburg winter, as if in glorious summer time. Now, Astragal's no scientist, but that doesn't sound too 'sustainable'.

## BAG DROP

With MIPIM in full swing, a number of casualties were inevitable. Apparently London Development Authority chair **Mary Reilly** had a bad start when her airline mislaid her luggage. Poor Mary was forced to visit Cannes' numerous designer boutiques to replenish her wardrobe. Astragal hopes it's

the airline and not the London taxpayer footing the bill for that one.

## LOVER MAN

Back from MIPIM, Astragal spent a very pleasant couple of hours at **Cezary Bednarski's** west London studio, during which he heard all manner of tittle-tattle. But he almost fell of his chair when the silver-haired lothario pointed at a picture on his computer showing two ladies strolling down a street in Cuba and said: 'That is my wife and mother-in-law. It was quite a choice to decide which one I wanted!'

## IT'S OVER TO YOU

To lose one 'star name' is unfortunate – to lose two is just careless. The National Museum of Liverpool, having parted ways with **Kim Nielsen's** 3XN, will now say farewell to former *Masterchef* and *Through The Keyhole* idol **Lloyd Grossman**. The chairman of the museum's trustees will walk out in the middle of the Liverpool's Capital of Culture celebrations, adding further woes to the stumbling project. Perhaps ongoing doubts about the museum's proposed content – or lack of it – drove him out. 'Who would live in a house like this, Lloyd?' The answer: 'Not me.'

## THIS WEEK'S ONLINE POLL

Does an AA education prepare its graduates for practice? (*see right for result*)

YES  
33%

NO  
67%

### Next week's question:

Is it too easy to win architectural awards?

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# Leader & Comment



**Leader** 'Awards inflation' means any old building can be branded 'excellent' these days, says *Kieran Long*

As accusations of jobs for the boys fly in Northern Ireland (see news story on page 5), I'm left wondering why the profession seems so eager to bestow so many honours on itself.

UK architecture suffers from awards inflation. Any practice with a modicum of completed work will have received an award for something. Be honest, I bet you have a little gong for Most Innovative Use of Slate on a Toilet Floor 1996 holding a door open somewhere.

The whole notion of awards as recognition for extraordinary high achievement is finally given the lie in Northern Ireland this week. Awards there have become a requirement for getting work – to demonstrate your 'design

ability' you must win one. Awards are no longer for the exceptional, they are for the competent. If you haven't got a medal for something, you must have little or no 'design ability'.

The truth is that awards are a licence to print money for those that run them, and are rarely designed primarily to recognise quality. You pay to enter and attend, corporations sponsor categories (which means there have to be *lots* of categories), and then send their marketing people along (to the inevitable dinner in a Park Lane hotel) in tuxedos to charm the winners into specifying their products.

As a result of there being so many awards in the UK, architecture has become a bit like

boxing – multiple world championship belts, but no undisputed champions. Awards are therefore no way to judge excellence these days.

The reason the AJ supports the RIBA Awards and the Stirling Prize is that we believe them to be the best hope for a rigorous awards system for design in this country, despite well-documented problems. But the RIBA must strongly resist the desire to add to the awards inflation, and ensure that accolades are reserved for the excellent.

Last year, the RIBA alone dished out a record 83 awards. Do we seriously think that British architecture is that good?

[kieran.long@emap.com](mailto:kieran.long@emap.com)



**Opinion** The RIBA's education validation process is co-operative, argues *David Gloster*

Maintaining high standards in architectural education and encouraging progressive patterns of academic delivery are fundamental priorities of the RIBA. It has a vested interest in ensuring that students are given the best opportunities to excel in their academic study, and are well prepared to contribute to relevant, modern practice. The RIBA does not claim to perform a Quality Assurance Assessment role through its validation process. Instead, visiting boards to schools of architecture represent opportunities for both the RIBA and the universities to consider the focus and direction of their academic provision, and demonstrate confidence that this is relevant to the needs of architectural practice, clients, and society. As a board cannot carry out a visit unless expressly

invited by a school, the RIBA in fact lends an independent perspective, and is ultimately the supporter of architectural education.

The RIBA totally disagrees with the AJ's criticism last week, which suggested that its validation procedures are 'untrustworthy' (Leader, AJ 13.03.08). The RIBA validation process has the facility for the recommendations of a visiting board to a school of architecture to be reviewed, when required. This has happened with a number of schools in the past, and forms an intrinsic part of

## The RIBA has full confidence in its procedures and board members

RIBA procedures in ensuring the appropriateness of conclusions reached by visiting boards. Notable recent examples, mentioned in the AJ's news article ('RIBA backs down over AA validation', AJ 13.03.08), include the University of Huddersfield in October 2001 and Oxford Brookes University in March 2003.

The decision on the Architectural Association's (AA's) revalidation cannot be made public until finally ratified by both the RIBA's validation and education committees

later this year. The decision to amend the condition on the AA's Part 2 course to a recommendation was made by the education committee, which voted by a majority for this, and those original board members who also decided by a majority to amend their own findings. It was therefore a consensual process, conducted with the co-operation of the original visiting board.

The RIBA acted as arbiter during these consultations, and has full confidence in its validation procedures and visiting-board members. The intention of revising the outcomes of the AA visiting board was to underpin the consistency of the validation process, ensure parity in outcomes, and set national standards acknowledging and promoting richness and diversity in architectural education. The AJ's article seeks to sensationalise a long-standing part of the RIBA's remit, casting doubt on the independence of the process and suggesting the existence of a 'boys' club' with potentially damaging consequences for this important dialogue between the profession and schools. [David Gloster is the RIBA's head of education](mailto:David.Gloster@riba.org)

Email [comment@architectsjournal.co.uk](mailto:comment@architectsjournal.co.uk)

## Opinion If we are to stand a chance of meeting our zero-carbon targets, we must face up to what is really possible, says

*Nick Grant*

Mainstream developers are currently tripping over each other to deliver the highest levels of the Code for Sustainable Homes, in order to meet the UK government's target for all new homes to be zero-carbon by 2016. But of course, most of these developments are only demonstration projects with high budgets, unproven performance and little hope of replication.

What these developers seem to be missing is the potential of eco-minimalist techniques, such as the German PassivHaus standard ('Lessons from Abroad', AJ 28.02.08), which is based on enhancing building envelopes to reduce heating loads to the point where a conventional heating system can be eliminated.

Sadly, it seems that the eco-minimalist approach, which strips design back to the essentials, is often seen as boring by those not

### If we don't measure performance against design predictions we won't learn from our mistakes

bitten by the bug. The simplest way to reduce environmental impact is to manage with less. A smaller house uses fewer resources and will need less stuff to fill it. This is not a moral stance, simply a statement of fact. Adding extra insulation and renewable energy systems to compensate for an excessive footprint is chasing our tail in environmental terms.

Clever early-stage design, such as the ordering of services, is also key. Hot-water pipe-runs and subsequent energy and water wastage must be minimised, and rooms must be ordered to maximise useful living area, perceived space or solar gain.

Another crucial consideration is the ordering of building layers to avoid the structure penetrating the thermal envelope. Ignoring this apparently very simple rule

will lead to thermal bridges and tricky air-tightness details which increase cost and heat loss.

It's important to remember to oppose inappropriate or unnecessary technology. For example, it's often a good thing to replace pumps with gravity, although it might require more care at the design stage. However, 'passive' is an eco-cliché that must not be adopted without thinking. For example, in well-insulated buildings most of the heat is lost in the ventilation air, so a relatively simple (but efficient) fan and heat exchanger provides a good payback on invested energy, and can introduce other advantages, such as humidity control and excellent air quality.

The most important environmental performance measure is energy consumption, and so, indirectly, carbon emissions. A good, robust and (compared to some) relatively uncomplicated tool such as the PassivHaus Planning Package (available as an Excel spreadsheet from [www.passiv.de](http://www.passiv.de)) allows the

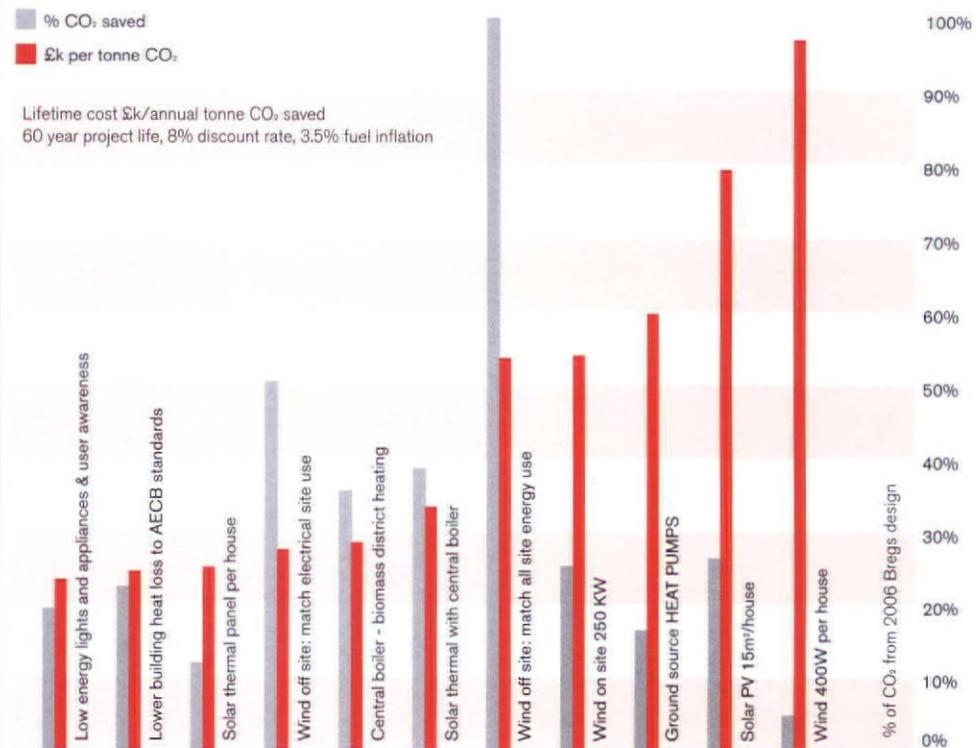
designer to optimise the built form for minimal energy consumption and optimum comfort.

If we don't measure actual performance against our design predictions we miss the opportunity to fine tune or to learn from our mistakes. As it is very likely that performance will fall short of expectations it takes a brave designer to ask the client about utility bills or user satisfaction. Bill Bordass of the Usable Buildings Trust, a proponent of post-occupancy evaluation, suggests that as a rule of thumb, energy use in (non-domestic) eco-buildings is typically around three times what design predicts. Closing the gap between theory and reality will save more carbon than any number of building-mounted wind turbines.

Nick Grant is a water and energy consultant with Elemental Solutions

The full version of this article can be read at [www.usablebuildings.co.uk](http://www.usablebuildings.co.uk)

### LARGE NEW BUILD SITE (120 HOMES) ENERGY ANALYSIS





## O'Donnell + Tuomey's mature work is an expression of architectural continuity, says Patrick Lynch

If neither talent nor theory ensures mature architecture, what does? Perhaps nothing can ensure that you'll make mature work, and I'm heartened by the story that Jean Nouvel began a lecture by pointing to a slide and saying: 'Zis is a shit building, for a shit client!' One of the comforts of being an architect is to know how tough other architects have had it. Sometimes good architects are also good writers and tell us about their struggles. In *Architecture, Craft and Culture* (Cork 2004) O'Donnell + Tuomey's John Tuomey confesses that 'frustration surrounds us in our work. But a lived-in building, loved in use, is one of the rewards that reminds us of the worth of an architect's effort and makes us feel useful'.

How do we teach architects to be useful? And if, as I believe, maturity is the flowering of this utility into poetry, how could you teach this? Tuomey begins to answer the first question by asserting that 'continuity and renewal is the task of the architect'. He adds

that an architect needs 'knowledge of typology, historical research, and intuitive analysis from first principles'. For Tuomey, architecture is an aspect of 'material culture', rather than imitation of art practice or theoretical enquiry, and yet this mode of practice puts 'thought before action to defend the threatened territory of meaning'. I'm impressed by this insight – we are often told that avant-garde architects are interested in

content. Which is perhaps why the press gives contemporary buildings such silly nicknames: they don't look like buildings.

Tuomey places his faith in the history of architecture, which he believes is a language open for reinterpretation and creative renewal. 'Ideas are communicated by buildings which speak to each other across time', he claims. Two aspects of architectural language are identified. Firstly, 'buildings, while primarily

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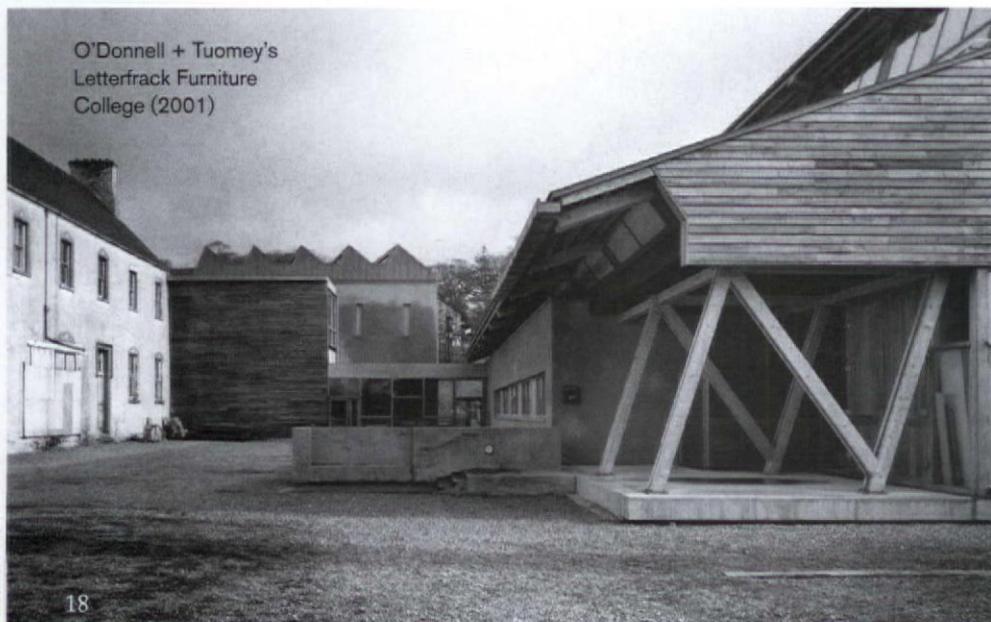
**'Ideas are communicated by buildings which speak to each other across time'**

---

formal questions, yet they usually seek to avoid the explicit meanings of form. In fact, the iterative blobs are not forms, but simple shapes, almost invariably without spatial (sectional) complexity, or semiotic or semantic

perceived in terms of space and surface, take their measure from structure and constructional systems'. Secondly, the phenomenological qualities of materials are considered in relationship to the reciprocity of form and structure via construction. In particular, like Alvar Aalto, Tuomey sees in the vernacular tradition the possibility to relate nature to culture via ecology and craft.

His conclusion is that 'we are agents in the continuity of architectural culture' – professional knowledge and experience of life combine to enable 'perseverance to hold the line or the courage to change course'. The lesson of Tuomey's book is that perseverance and courage are not isolated from the broader context of human praxis, and that the daily choices we face as architects are not 'the reaction of an individual moment, but the exercise of an established craft in the continuity of time'. Looking at this photograph of Letterfrack Furniture College in Galway in the Republic of Ireland, you can see Tuomey practises what he preaches.



O'Donnell + Tuomey's  
Letterfrack Furniture  
College (2001)

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# Letters

Please address letters to: The Editor, *The Architects' Journal*, Great London House, Hampstead Road, London NW1 7EJ, fax 020 7391 343 or email [shumi.bose@emap.com](mailto:shumi.bose@emap.com) to arrive by 10am on the Monday before publication. The AJ reserves the right to edit letters.

## RIBA REVIEW DEFENDED...

Rather than providing illumination to your news story ('RIBA backs down over the AA validation', AJ 13.03.08), your editorial ('The RIBA's approach to education has proven to be cowardly and evasive'), has added to the confusion.

The RIBA education committee exists, partly, to review the reports of the validation committee. This is because a national calibration is required – one that reflects RIBA policy on education. No-one has 'backed down'; indeed the education committee has made a considered and I believe correct decision with regard to the status of validation at all the schools mentioned: the AA, Oxford Brookes and Huddersfield. It is a measure of the robustness of the RIBA's procedures that it is able to review the recommendations of visiting boards.

I have no doubt that, uncowed by your tabloid references to 'top brass', 'closed doors', 'boys' clubs' and the 'glamour' of the AA, the director of education David Gloster, both RIBA committees, and the visiting boards will continue to work to advance both architecture and education. *Simon Allford, vice-president for education, RIBA*

## ...AA ATTACKED...

As worrying as the procedural issues surrounding your story (RIBA backs down over AA validation, AJ 13.03.08) may sound, more revealing is that the RIBA board granted approval with conditions – a sanction

rarely used in the past few years.

I guess the AA will protest that its Part 2 work is too 'radical' to be fettered by criteria, but what has been apparent at recent AA exhibitions is that once you get past the parametric bling, the AA is struggling intellectually and in substance to keep up with the leading UK schools.

But, as a provincial head, who am I to say? As one of the hate emails I received when shortlisted for the director role reminded me: 'You don't belong here, fucking country boy.' For me, that email is more indicative of the malaise at the AA than is a skirmish with the RIBA.

*Jeremy Till, director of architecture, University of Sheffield*

## ...AND RECORD SET STRAIGHT

Contrary to your statement that Huddersfield has 'become entrenched in long-running validation procedures' (RIBA backs down over AA validation, AJ 13.03.08), having recently been the subject of an RIBA validation visit, we are in fact entirely satisfied with the process.

The advice given by the RIBA was excellent, the conduct of the visit was exemplary, the preparation of the draft report was thorough, and the response to our subsequent comments was appropriate and considered.

The next step will be the presentation of the report to RIBA education committee, which we fully expect to be handled efficiently and fairly. *Richard A Fellows, head of architecture and 3D Design, Carl Meddings, subject leader, architecture, University of Huddersfield.*

## PAWLEY PRAISED

It would have been far more enjoyable to have been a member of the AJ's news desk, but sadly, I was supposed to be in charge of it, and having Martin Pawley as one's news editor was, occasionally, a bit like sitting on an unexploded bomb (*read Ian Martin's obituary of Pawley in AJ 13.03.08*). And yet, when I behaved incautiously, he was – thank heaven – the first to spot the danger and ask: 'Has a lawyer been consulted?' Years later, when I met Michael Rubenstein, the AJ's long-serving libel lawyer, he said mournfully: 'You know, it's not nearly so exciting now.'

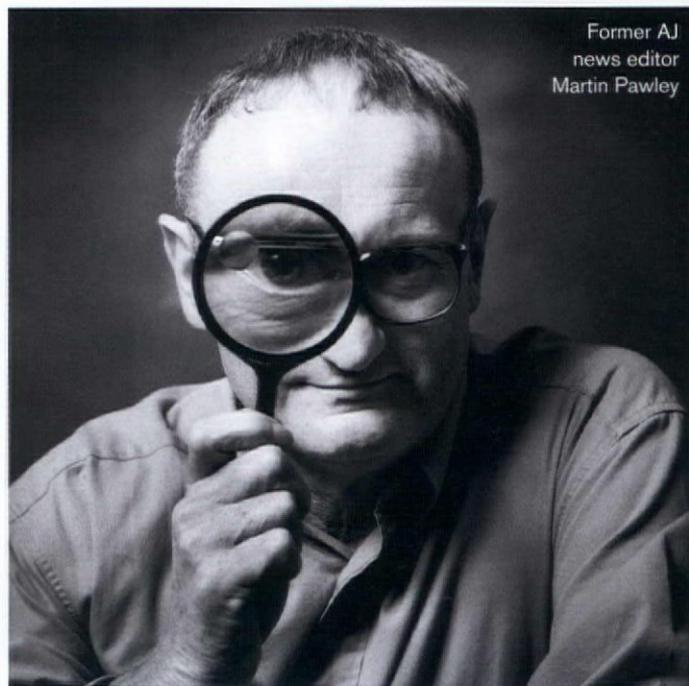
Pawley loved excitement – whether winding-up architects or getting wound round the trapeze wire of a cartwheeling catamaran in the English Channel. His account of the latter enlivened the pages of the AJ's 1984 end-

of-year special issue 'The Architecture of Escapism'.

The crossheadings spelt out the content – 'from exhortation to horror' (Martin was six hours in the water) to 'yet another fine mess' (about grounding his next boat and rescuing his 70-year-old mother).

It was once a tradition that the AJ editor and news editor would interview a new Secretary of State for the Environment – and it was the news editor's job to write it up. In 1984, Pawley and I interviewed Patrick Jenkin. We were deeply unimpressed. Later, I was on tenterhooks as I waited to read the interview galley proof. It was frank and provocative – but not inaccurate. It was also the end of the AJ being allowed to interview new ministers. And for that – given the platitudes uttered by an ever-quickening stream of new ministers – we should all thank Pawley.

*Peter Carolin, former AJ editor*



Former AJ news editor  
Martin Pawley



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THE DIFFERENCE BETWEEN



# SLEEPING GIANT

David Chipperfield's 21-storey tower alters Hamburg's skyline while staying sympathetic to its surroundings, says *Daniel Rosbottom*.  
Photography by *Christian Richters*

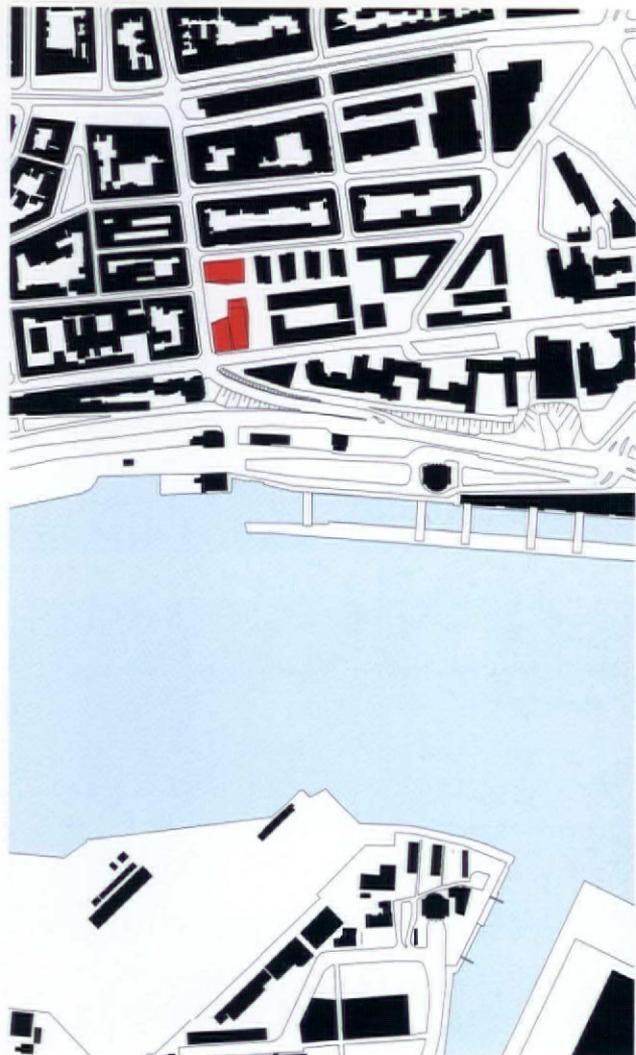
Hamburg is a city with a strong sense of self. In its design for the Empire Riverside Hotel, David Chipperfield Architects has created a building that reflects upon this. At once cosmopolitan and particular, it has the confidence to remain somewhat understated, in spite of its scale and the pivotal role it has in stitching together disparate pieces of urban fabric. One generally associates this deliberately reticent quality with the work of the practice, but in this instance it is a characteristic shared with the city itself.

Won in competition in 2002, the hotel and its adjacent commercial building collectively form the principal element of an 110,000m<sup>2</sup> development. Split across five plots, within an outline plan drawn up by the city, this development transforms the former Bavaria Brewery site, previously the largest industrial workplace in the inner city. The site's introverted nature, a consequence of its former use, constituted an urban void, separating two highly divergent contexts. To the east, the grandeur of the commercial and institutional buildings of central Hamburg; to the north and west the domestically scaled, 19th-century, working-class district of St

Pauli, famous for the lurid reputation of its principal thoroughfare, the Reeperbahn.

Elsewhere in Hamburg, notably in the enormous Hafencity docklands redevelopment, a model of urbanism has been adopted that understands buildings not as tectonic components within a connective urban tissue, but rather as competing visual commodities. In contrast to this tendency, Chipperfield's proposal for the hotel draws its immediate contexts into a dialogue, both programmatically and formally. Unfortunately, the architects of neighbouring plots have generally not chosen to follow this lead.

If Chipperfield's attitude is untypical of current practice, there are models for it in earlier phases of Hamburg's development. Notably, a remarkable series of buildings in central Hamburg, of which the masterpiece is undoubtedly the Chilehaus (1922-4), by German Expressionist architect Fritz Höger. This forms the centrepiece of the Kontorhausviertel, the first dedicated office district in Europe. Despite their different architects, their extended period of construction and their new sense of scale – completely filling their respective urban blocks – this >>



group of buildings achieves a synthesis with its surroundings. Stepped forms relate to the contrasting scales of the immediate context, while material coherence is established through consistent use of dark, clinker brick.

The competition brief for the hotel required: a minimum of 300 guest rooms; flexible conference spaces; a ballroom; generous public and lobby spaces, including lounge, bar and restaurant; a spa; car parking for 260 cars; and associated back-of-house space. Furthermore, the client wanted office and restaurant areas for commercial use, not directly connected to the hotel. The masterplan stipulated a 1,000m<sup>2</sup> building footprint and a height of 70m. As with the *Kontorhausviertel*, these requirements do not immediately suggest a capacity to mediate between pieces of city.

Physically, the architect achieved this through a sequence of carefully scaled and connected volumes. The hotel plot is at the western end of the larger site and the tower is placed hard against the eastern edge of this

plot. Two gently splayed setbacks, struck at different levels across its east and west faces, establish a scale relationship to adjacent buildings within the masterplan and define the tower as a slender form facing the River Elbe. It makes a convincing ensemble with the sculpted brickwork of a new extension to the Bernhard Nocht Institute, by Architekten Kister Scheithauer Gross, which stands opposite. The asymmetrical placement of the tower maximises its distance from the four-storey residential buildings on Davidstrasse, running north/south along the western perimeter of the site. Two equivalently scaled volumes address this streetscape, arranged around a new public space. One extends from the base of the tower; the other, a separate structure christened the *Brauhaus*, contains the additional commercial functions. A continuous facade of rhythmical bronze construction unifies these displaced volumes.

Internally, the hotel's ground floor is defined by three rooms connected around a spine of staircase, forming a pleasing >>

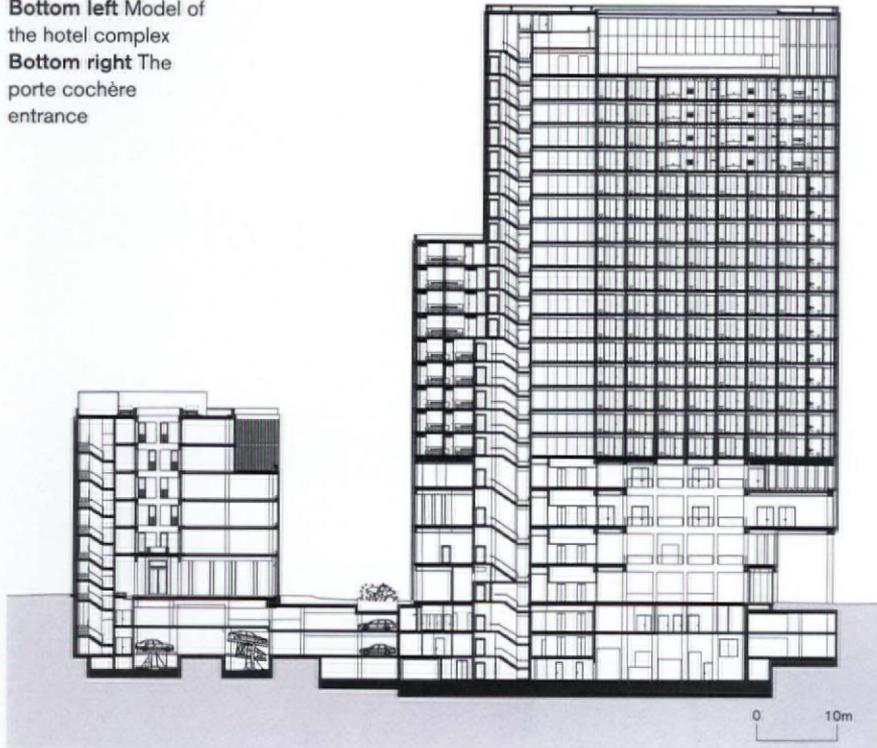
**Previous page** The reception is 'defined through a heavy, concrete-framed square section, which offers a sense of the tower above'  
**Above left** Site plan, showing the hotel's location in the St Pauli

district of Hamburg, across the river from the industrial docks  
**Above** The view down Davidstrasse, the western boundary of the site  
**Right** The main entrance facade, which faces the river

*The introverted nature of the site, a former brewery, constituted an urban void*



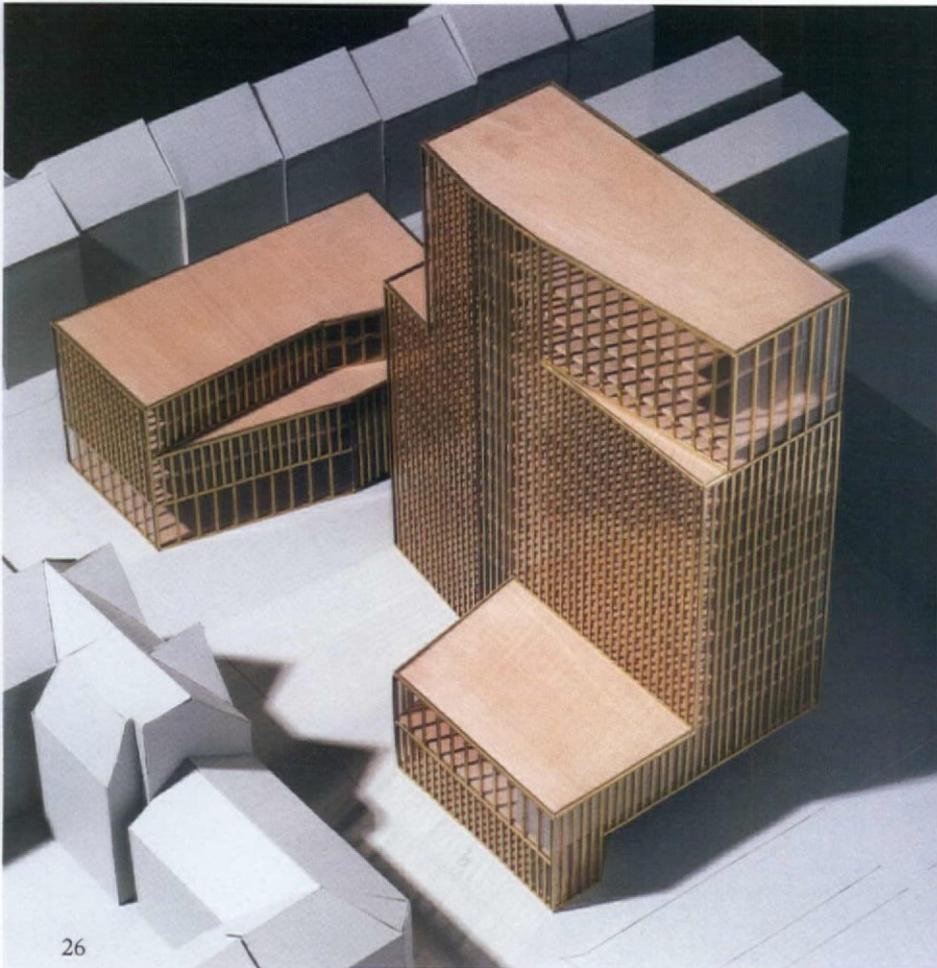
Bottom left Model of the hotel complex  
Bottom right The porte cochère entrance

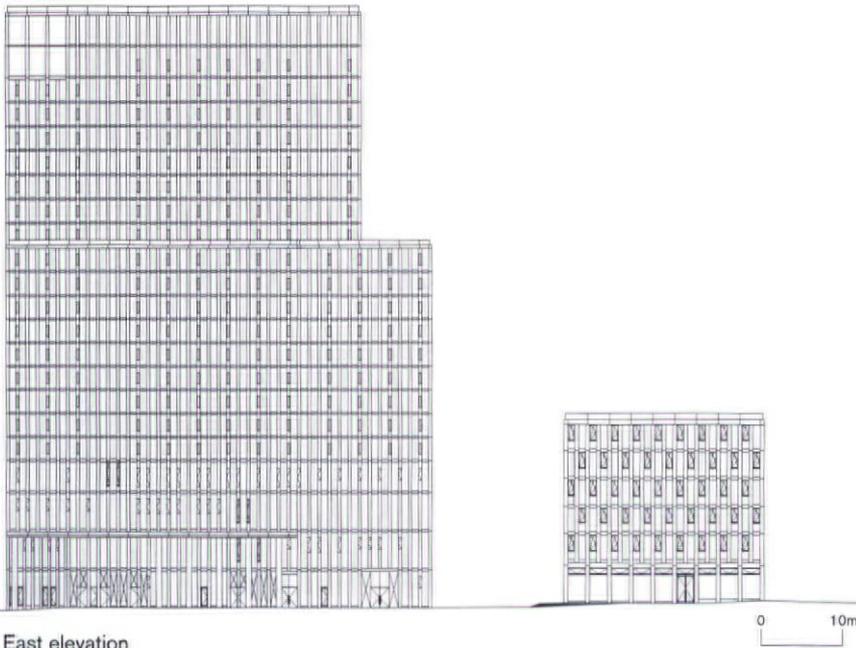


Long section



Cross section





East elevation

with the river glimpsed between heavy concrete columns. Entering through tall, polished-copper doors, the lobby absorbs you into its own scale, leaving the exterior behind. While the outside might be glimpsed again through adjacent spaces, for most arriving guests this suspension lasts until they unlock their bedroom door, where one is immediately drawn to the window.

The 328 rooms are in the tower, which rises above the city to offer breathtaking views. Here the building operates at a different scale, as a new figure on the city's horizon. From the vast water landscape of the Elbe it appears as an elegant, vertical volume, taking its place within the celebrated Hafenkron, the ensemble of prominent public buildings and church spires that defines the Hamburg skyline. Simultaneously, the tower establishes relationships with other equivalently scaled objects and overlooks the enormous hulls of container ships which lie, disconcertingly suspended, in the dry docks, on the opposite bank of the river. At the very

promenade. The three-storey lobby atrium has an almost Classical feel, defined through a heavy, concrete-frame square section, which offers a sense of the mass of the tower above. Opening from the lobby, a horizontally proportioned bar has large windows to street and river. The third room is a small but vertically well-proportioned snug, complete with fireplace. This looks into the public space and leads back towards the reception.

At upper levels, the atrium gives access to the ballroom, conference suites and restaurant, with generous balconies providing ante spaces. These are accommodating, well-tempered rooms, employing a consistent, muted palette of materials – the primary elements being dark bitu-terrazzo floors, which run throughout, and walls lined in dark, ammonia-smoked oak boarding. Both materials have a pleasing, haptic quality and will patinate, offering a sense of equivalence to the bronze exterior. Next to them, white acoustic ceilings feel disappointingly banal.

Regardless of their individual qualities, the collective intention of these public rooms is to confront the visitor with the extraordinary landscape that the hotel surveys, dramatising and extending the moment of revelation. Arriving, you are swept under the corner of the building, a hollowed-out porte cochère,

## *The tower rises above the city to offer breathtaking views*

top, the tower wears its own crown, a lofty bar which allows the panoramic view to become a public event.

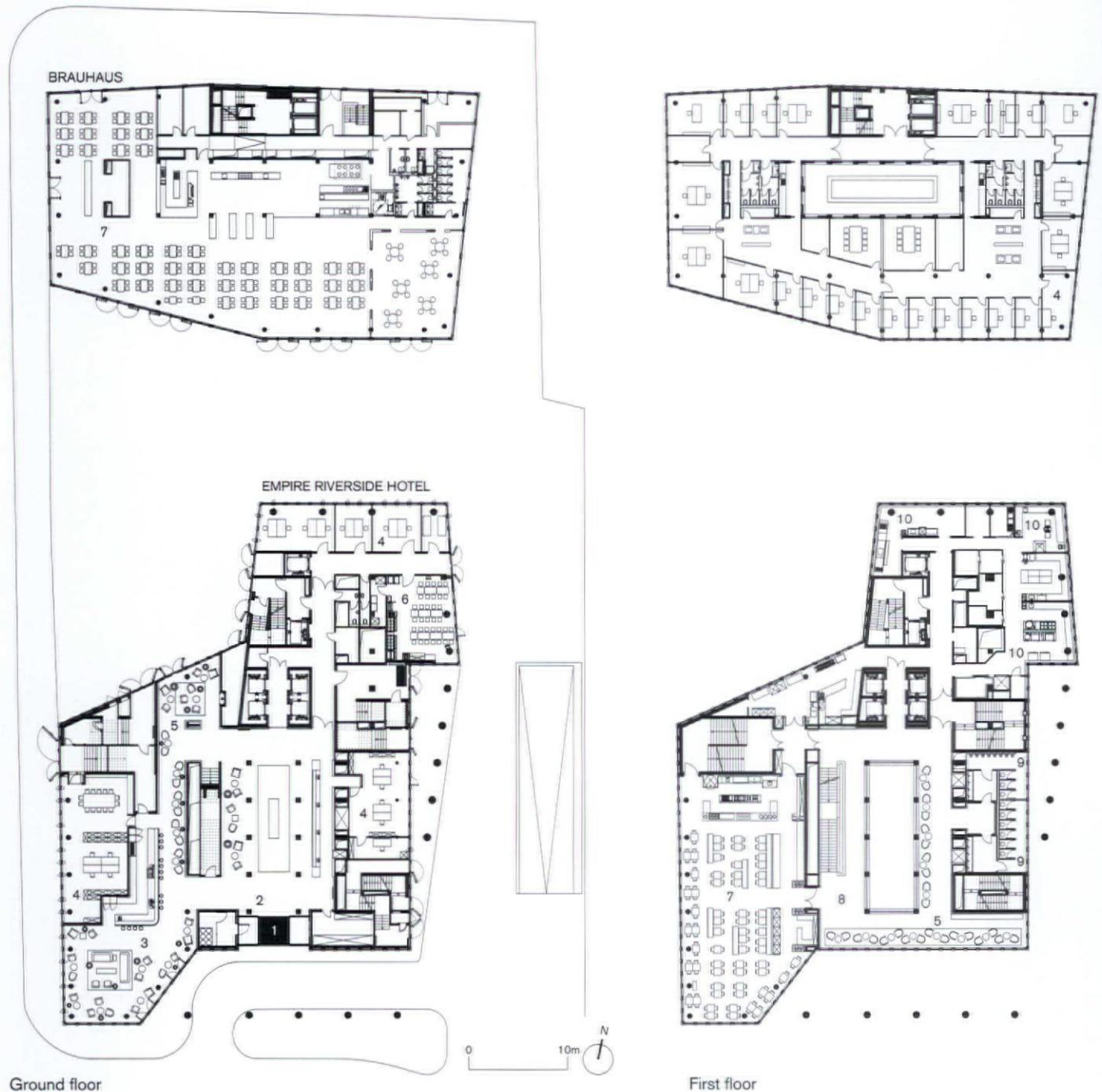
The distribution of mass across the site can be understood as a rational response to the divergent contexts that the building addresses. However the precise nuances of its articulation were developed through an iterative and intuitive process of testing and visual judgement. This is revealed in the many models through which the form of the project developed. Project director Christoph Felger describes the moment when the wrapping of a series of orthogonal volumes with tape and wire, undertaken as an attempt to describe a horizontally emphasised facade, unlocked the problem of how to dissolve the mass of the building. The horizontal definition, which investigated incorporating balconies, was later dropped in favour of the final, vertical articulation. However, the wrapped form continued to be refined through model-making, resulting in the subtle, >>





**This image** Tables by the entrance facade, which faces the river





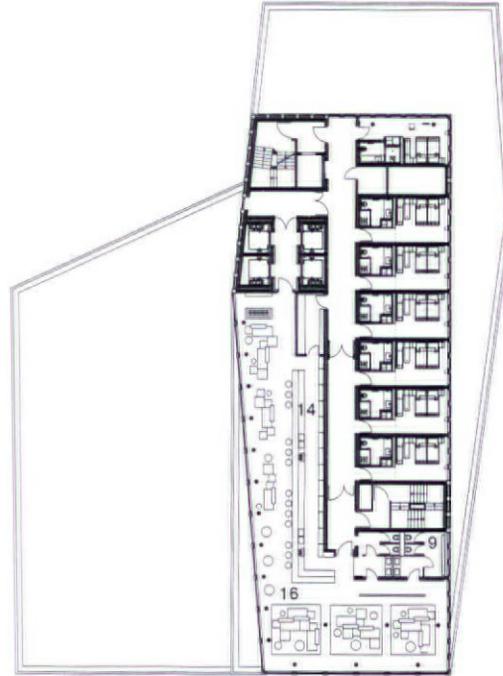
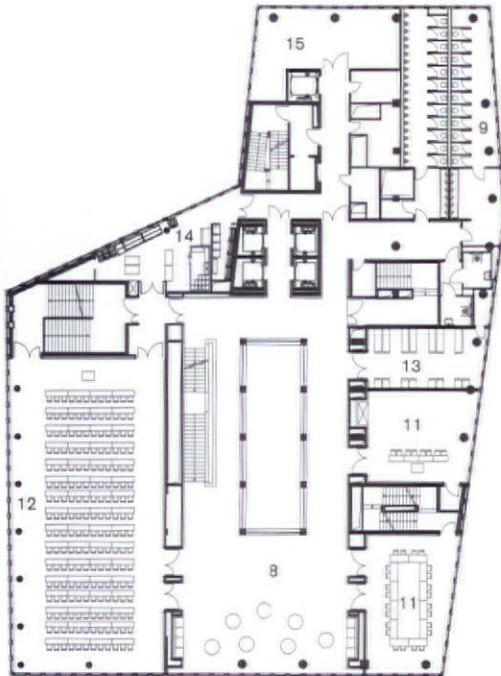
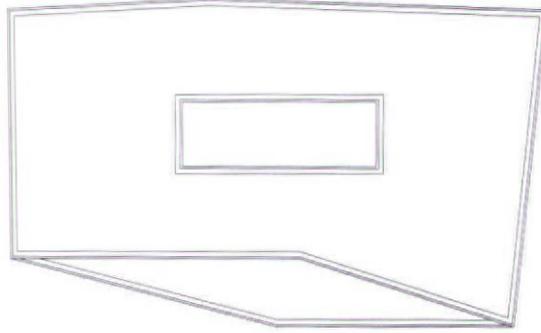
*It harks back to the understanding of a hotel as a civic and cultural edifice*

geometrically shifting elements that define the character of the built piece.

Although unintentional, this evolving description of a rational but formally expressive volume is redolent of the characteristics so powerfully portrayed in the aforementioned Chilehaus. It is an echo which goes some way to explaining the strong sense that the hotel is a recognisably 'Hamburg' building.

The singular material expression and rhythmical character of the facades further

contributes to this impression. The solid, framing elements were intended to be extruded bronze sections, but economics resulted in them becoming a 'tectonic impression' of 5mm raw bronze sheet. Despite this, the material offers the building an austere sensuality, responsive both to the exuberance of copper-roofed church spires, the dull metallic sheen of ships' hulls, and the rain-laden grey of a Hamburg sky. Particularly beautiful are the moments where panels have been replaced during construction. The



1. Main entrance
2. Entrance hall
3. Bar
4. Office space
5. Lounge area
6. Staff cafeteria
7. Restaurant
8. Hall
9. WC
10. Kitchen
11. Conference room
12. Ballroom
13. Wardrobe
14. Service area
15. Storage
16. Bar

Second floor

20th floor

brightness of the new bronze reveals a live material, recalling the tooting in of new stone on medieval cathedrals.

The completed facades, defined through a vertically emphasised beam and post structure with setback horizontals, suggest forces being brought to ground. However, the shifts in plane immediately undermine this impression and a glance at the section is enough to determine that these movements have no visible structural consequence. A further ambiguity defines the edges of each plane.

Here the horizontal members are brought forward to sit flush, registering the elevations as a skin; a series of surface 'fields'.

In fact, the facade assembly is a prefabricated system of room-scale, self-supporting units. An aluminium substructure, itself hung from a steel section cast into the concrete structure, is wrapped by the pressed bronze components. The section of these components is defined practically by the need for impact resistance but equally provides constructional tolerance and visual depth.

The Brauhaus building illustrates the importance of this visual tolerance. Here, a reduced sectional depth allows inaccuracies in the assembly process to become apparent. Indeed the relationship between the facades of the two buildings becomes an object lesson in such precise matters of judgement. On the Brauhaus, various small adjustments in proportion result in a visual transformation from frame to window/wall. Only subtly different, its elevations are nonetheless much less successful than those of the hotel. >>



**Clockwise from above** The top-floor bar; a typical bedroom; the full-height windows alternate with openable panels; a red-carpeted corridor





ANDREA FLAK



Technically, the facade strives for a certain level of simplicity, with a few, synthesised elements resolving the complex interplay between acoustics, fire, solar gain, ventilation, structure and construction. This is the opposite approach to much contemporary facade engineering, which generally seeks to visually demonstrate this complexity through the layering of components. Instead, the hotel facades might be said to offer an elemental 'image of construction'. Beyond the superficial visual affinity, this intention engenders in them a distinctly Miesian attitude.

The facade defines the hotel at another scale: that of the bedroom. The original competition entry speculated on the relationship and degrees of openness between elements in a typical hotel room. As built, the rooms come closer to a sense of heightened normality. They follow a relatively typical arrangement that benefits from attention to detail. Pleasingly straightforward to use, they have only two light switches and a marked lack of technical clutter. This simplicity extends to the control of solar gain; a translucent inner curtain, with a slightly reflective outer face, works in conjunction with a pale sun filter in the glazing, allowing just the right amount of transmission and reflection. The rooms are perfectly quiet, with excellent acoustic insulation. The prefabricated, mosaic-tiled bathrooms are spacious and well finished and the dark oak furniture is elegantly simple, combining the bed with a corner bench and table.

However, it is the window that dominates. Three 800mm-wide, full-height openings are separated by two, 400mm-wide, vertical piers. Scaled to the body, these proportions offset any feeling of vulnerability when standing against them. They offer stunning views, but height, weather, safety and aesthetics combine to preclude them opening. Instead you are offered perhaps the most beautiful moment in the building and one which overcomes any feeling that this is just another anonymous, hermetic hotel room. In the right-hand pier, a hinged panel, identified by a simple latch, opens to reveal the back of the bronze facade,

perforated to allow the sounds of the city and the breeze off the river to percolate into the interior. Whilst the rawness of this juxtaposition is exhilarating, even bad weather only produces a trickle of moisture down the back of the bronze and the faintest stirring of the curtains.

This small moment exemplifies the intention of the hotel to offer an authentic experience, at odds with the endlessly replicated, 'decorated diagrams' that dominate the industry. The building is culturally resistant to the idea of architecture as consumable and harks back to an understanding of the hotel as a civic and cultural edifice, with a sense of responsibility to the place in which it stands. In this it succeeds, with a laconic splendour.

Perhaps the last great iconic example of such an attitude is Arne Jacobsen's SAS Hotel in Copenhagen. That building also offers a note of caution though, in that such uncompromising projects are often too fragile to be sustained and when they dissipate, what remains can seem ineffably sad. There are compromises, both commercial and architectural, at the Empire Riverside. Perhaps though, within the brittle, fantastical world of hotels, these only serve to make it more real; a level of reality that might lend its innate qualities robustness, in the fickle face of time and change. ■

**Tender date** Competition win 2002

**Start on site date** 22 November 2005

**Contract duration** 2002-2007

**Gross internal floor area** Hotel: 21,000m<sup>2</sup>;  
Brauhaus: 5,500m<sup>2</sup>

**Form of procurement** International competition  
**Cost** Confidential

**Client** Empire Riverside GmbH & Co. KG

**Architect** David Chipperfield Architects

**Structural engineer** Planungsgruppe Dröge  
Baade Nagaraj

**Main contractor** ARGE Alpine Bau-Haskamp-  
Beaujean

**Annual CO<sub>2</sub> emissions** No figures have been  
calculated, as this depends on hotel usage

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Energy Performance Certificates p.37 // How to build a greener practice p.40 // Collaborating with engineers to create low-carbon designs p.45

# Sustainability in Practice



In the second part of the AJ's Sustainability in Practice series, we look at how fundamental practice changes, such as working with engineers early in the design process, can lead to greener projects

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## ENERGY PERFORMANCE CERTIFICATES

# THE SPREAD OF CERTIFICATION

From next month Energy Performance Certificates will be legally required for all buildings. Terry Dix, a director at Arup, outlines the legislation and what it means for architects

Last August saw the introduction of Energy Performance Certificates (EPCs) for the residential sector. From April 2008 it will become a legal requirement to produce an EPC for all buildings whenever they are constructed, sold or rented out (*see panel on page 38 for timetable*). This legislation is designed to bring the UK in line with the EU Energy Performance of Buildings Directive (EPBD) – which aims to reduce carbon

emissions from buildings, thereby helping countries to meet the Kyoto Protocol commitment, which requires an 8 per cent reduction in greenhouse gases across the EU by 2012.

To comply with the requirements of the EPBD, an EPC may only be provided by an accredited energy assessor, who will need to have satisfied the requirements of the accreditation body and demonstrate knowl-

edge of the process. With the first phase of the implementation programme commencing on 6 April, the race to train and accredit energy assessors is under way.

Certain requirements set out in the EPBD were met by the 2006 revisions to Part L of the Building Regulations. These made it mandatory for all buildings to undergo a nationally approved carbon-performance assessment procedure. For dwellings, this >>

takes the form of SAP (Standard Assessment Procedure) calculations, and for non-dwellings, a BEM (Building Energy Model) or an approved dynamic simulation programme. The same calculation routines will also play a role in the production of EPCs.

When a building is constructed, the production of an EPC should be a relatively easy process, as most of the analysis work necessary to produce the EPC will have been undertaken by following the simulation processes used to demonstrate compliance with Part L. The same analysis procedure will provide the building with an Asset Rating based on the theoretical performance of the building. This will be displayed graphically on the EPC by the use of a multicoloured performance chart. In addition, EPCs will indicate the national benchmark values for buildings of similar use, together with advice on how energy use may be reduced.

When a building is sold or rented out, the process becomes more complex, as an SAP, BEM or dynamic simulation

## How long before organisations shun F-G rated buildings?

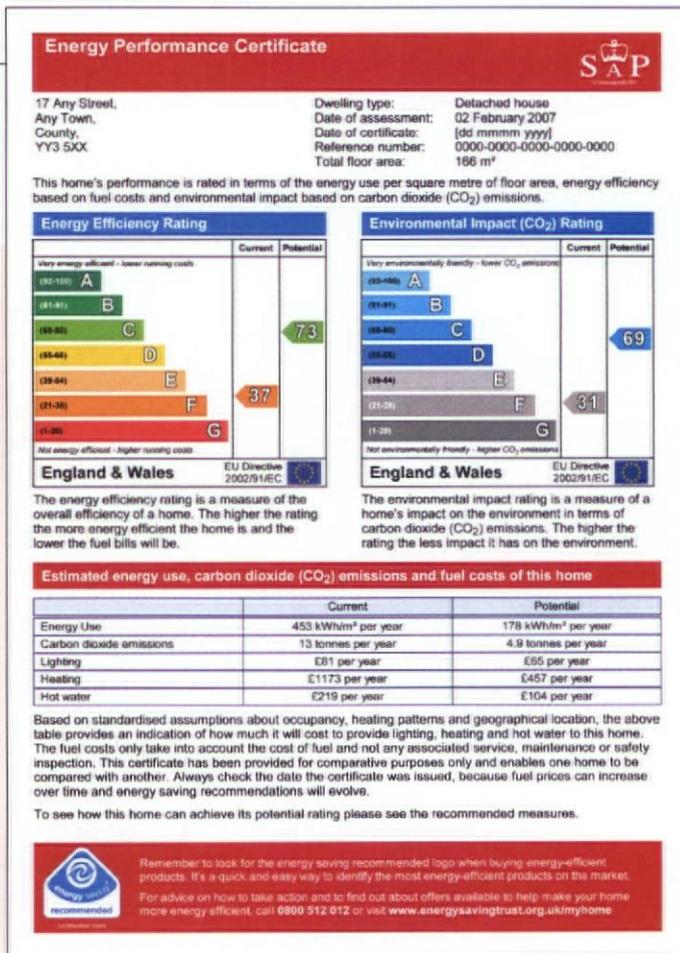
programme will need to be run for the building for the first time. This will involve inputting the building's geometry, facade performance (U-values), heating and cooling system characteristics, and building usage into the simulation software.

For public buildings, the certificate must be put on display. This certificate is referred to, imaginatively, as a Display Energy Certificate (DEC). Unlike EPCs, a DEC is based on the measured energy over a calendar year and includes a bar chart to show the trend in performance over the last three years.

### SO HOW DOES THIS AFFECT THE ARCHITECT?

Even the most commercially minded building developers, owners and operators are starting to see how this assessment process could affect the value or letting potential of their building or portfolio.

We are now seeing clients specify the need



Energy Performance Certificates will use colour-coded charts

to achieve an A or B rated building, so this will clearly have an impact on the design process. A non-air-conditioned building with gas-fired heating, compliant with Part L 2006, should achieve an EPC rating at around the B-C boundary. The top of an A rating band describes a carbon-neutral building. Clearly there is some gradation between these markers, and the architect and engineer will have to work together closely to achieve the client's specification.

One of the main aims of introducing EPCs for existing buildings is to inform potential buyers or tenants about energy performance, so that they may consider energy efficiency as part of their investment decision or tenancy agreement. With the growth in Corporate Social Responsibility statements, the existence of EPCs will also provide a clear measure to help demonstrate (or not) the intent of an organisation. So how long will it be before organisations shun F-G rated buildings, or use poor performance as a negotiating tool in purchase or tenancy agreements?

The hope is that this market transformation process will encourage more investment in energy-efficiency-led refurbishments. If this proves to be the case, then expertise in how this may be effectively accomplished will

be a critical skill for the future, and one that both architects and engineers need to hone to help meet carbon reduction targets. ■

The AJ's Understanding Energy Performance Certification conference takes place on 22 April at CBI Conference Centre, London WC1. [www.ajenergycertification.co.uk](http://www.ajenergycertification.co.uk)

### EPC TIMETABLE

#### 6 April 2008

- EPCs required on construction for all dwellings
- EPCs required for construction, sale or rent of non-dwellings with floor area over 10,000m<sup>2</sup>

#### 1 July 2008

- EPCs required for construction, sale or rent of non-dwellings with floor area over 2,500m<sup>2</sup>

#### 1 October 2008

- EPCs required on sale or rent of all remaining dwellings
- EPCs required on construction, sale or rent of all remaining non-dwellings
- Display certificates required for all public buildings less than 1,000m<sup>2</sup>.

The Concrete Centre  
Sustainability Award 2008



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have you got what it takes...?

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The winner will have coverage in the Awards issue of CONCRETE magazine and the Concrete

Quarterly supplement as well as other industry and trade publications as part of the PR surrounding the Award. The Concrete Centre aims to enable everyone involved in the design and use of concrete to realise the full potential of the material. As well as providing advice and guidance on concrete, the Centre is also a hub for concrete innovation and a champion of the sustainability credentials of concrete.

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Visit [www.concretecentre.com/awards](http://www.concretecentre.com/awards)  
for more information and to download an Entry Form.

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LEVER HANDLE DESIGN COMPETITION

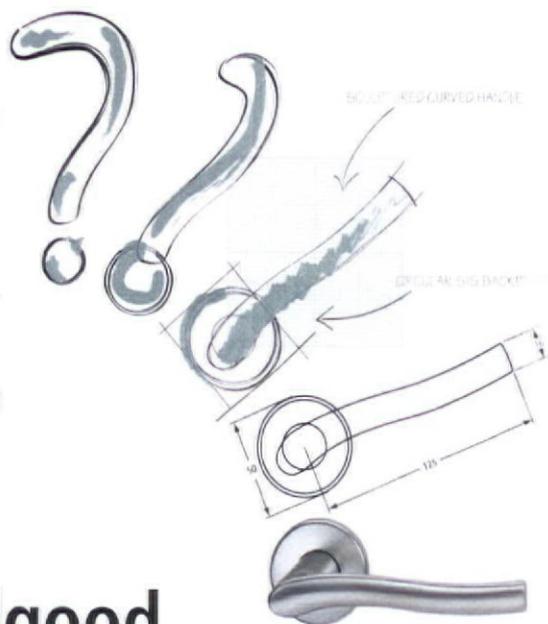
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Submissions will be judged by our panel, consisting of Gavin Harris (designer of Allgood's White Collection), Kieran Long (Editor - AJ), Ruth Slavid (Editor - AJ Online and Special Projects) and Neil Holmes (Sales Director - Allgood). Highly commended entries will be displayed on the Allgood stand at the 100% Design exhibition in September, where the winner will also be announced.

Deadline for entry is Friday 9th May 2008. For competition details and how to enter, please visit [www.allgood.co.uk](http://www.allgood.co.uk)



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## MEASURING SUSTAINABILITY

## A GREENER WAY OF WORKING

For low-carbon design to take root, sustainability must be more deeply embedded in practice management and projects' CO<sub>2</sub> emissions must be benchmarked, says *Hattie Hartman*

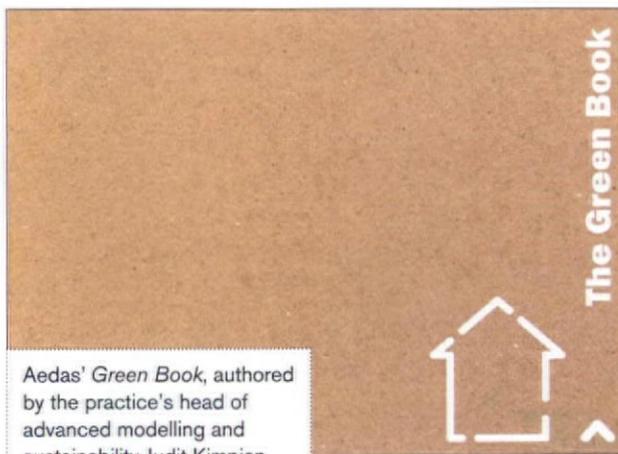
While for many, delivery of a low-carbon building is simply a question of good design, there are a growing number of architects who believe sustainability should start at home. This may require a step-change in the design process, and in some instances a complete overhaul of practice procedure. Aedas is about to release its *Green Book* and nine *Green Design Guides*. They are intended as reference documents for staff and outline an approach to practice that tackles carbon reduction from as many angles as possible.

The practice, which employs more than 2,000 people in 32 offices around the world, has set itself an ambitious target of reducing its carbon emissions, both generated in-house and from its projects, by a total of 50 per cent by 2011.

At the recommendation of environmental consultancy XCO2, Aedas began by measuring its own carbon footprint, which represents only a fraction of the CO<sub>2</sub> generated by its projects (read more comments by XCO2's Ricardo Moreira on pages 45-47). The firm looked for potential savings in employee travel patterns and the energy consumed in its offices before turning to external projects.

The *Green Book* offers a multi-pronged 'sustainable design process', including working with clients, setting targets, and measuring results. To deliver these goals, the practice has sustainability champions who meet regularly and are responsible for both operations (through office managers) and projects (through project champions). They also capture project information on data sheets on the office intranet.

Though it is early days for completed project data sheets, Aedas' head of advanced modelling and sustainability and *Green Book* author Judit Kimpian is confident that >>



Aedas' *Green Book*, authored by the practice's head of advanced modelling and sustainability Judit Kimpian, with energy consultant XCO2 is a guide to sustainable practice for internal use. The book sets targets across many areas of practice

Aedas' *Design Guides*, also for internal use, will accompany the *Green Book* and provide further technical detail on nine topics across the design process, such as communicating sustainability and refurbishments

The *Green Book* is also supported by the online Green Design Tool, keyed to RIBA work stages, which uses a straightforward Q&A format so that architects can effectively assess and track a project's sustainability

Criteria	Yes	No	Comments
<b>Communicating Sustainability</b>			
<b>Sustainability &amp; Carbon Benchmarking</b>	Y/N		Comments
<b>Material Planning &amp; Transport</b>	Y/N		Comments
<b>Passive Design Principles</b>	Y/N		Comments
<b>Construction &amp; Materials</b>	Y/N		Comments
<b>Efficient Services Design</b>	Y/N		Comments

Design Guides

The screenshot shows the 'wiki Aedas' interface. At the top, there are navigation tabs for 'Home', 'News', 'Forum', 'Strategy', 'Green Book', 'Green Tool', and 'Green Guides'. Below these are sections for 'News', 'Company Strategy', 'Green Book', 'Green Tool', and 'Green Guides'. A 'Projects' section features four project thumbnails with titles and brief descriptions. A 'Forum' section at the bottom displays four forum topics with images and titles.

KM Sustainability Pages

Wiki Sustainability Pages, available on the Aedas intranet, will be constantly updated with policy changes, project data, and new technologies, in order to keep architects as up to date as possible with developments which might affect designs

The screenshot shows the 'Project Details' page for 'Stockley Academy'. It includes a navigation bar with tabs for 'General Details', 'Contract & Legal', 'Management', 'Sustainability', and 'Linked Files'. The 'Sustainability' tab is active, displaying a table of project metrics:

Primary Sector	Education (from project classifications)	
Gross Floor Area	12,000 m <sup>2</sup> (from project statistics)	
Sustainability Targets	Design: Excellent	Post-Completion: Good
Number of Occupants		
Carbon Emissions		
Electricity Demand		
Total Fossil Fuel Demand		
Ventilation Strategies	Fully Air-conditioned Mixed Mode	
Renewable Technologies	Biofuel Biomass GSHP Other Solar PV Solar Water Wind Total	Biofuel Biomass GSHP Other Solar PV Solar Water Wind Total

CO2 Tracking/Benchmarking

Project data is gathered in an online Management Information System database to establish Aedas benchmarks by building type. The database tracks emissions information at design and completion stages

Pilot Projects

The screenshot shows the 'Aedas Pilot Projects' page. The featured project is 'Waveney Campus'. It includes a photo of the building and a table of project details:

Client	Waveney Council (BPA), Suffolk Council
Location	Waveney, Suffolk, Eastern England
Project Value	£12M
Completion Date	2009
Project Manager	Waveney Council
Project Director	Waveney Council
Project Manager	Waveney Council

Below the table, there are sections for 'Sustainability Target Summary', 'Carbon & Energy Consumption', 'Transport Strategy', 'Passive Design Features', 'Low Carbon Technologies', 'Efficient Services', and 'Materials and Waste'. A 'Part L and CO2 Emissions' section at the bottom provides specific target data.

Exemplar projects are shown on the intranet. Each Aedas UK region is committed to delivering a carbon-neutral scheme by the end of 2011



Green Tool / Q&A

with procedures now in place, comparative data from projects across a range of sectors will be available by 2009. The aim is to reference project data against established performance criteria, such as the updated Chartered Institute of Building Services Engineers benchmarks, to be released this spring, and against exemplar projects.

According to Kimpian, one of the main aims of the Aedas sustainability strategy is to help architects liaise better with engineers. The practice is getting architects to familiarise themselves with M&E reports, and teaching them to get their points across to engineers (read *Barrie Evans' article on integrated design*

## Aedas began by measuring its own carbon footprint

on pages 45-47). Another objective is to develop a carbon-neutral project in every office by the end of 2011.

But while many architects may claim an interest in sustainability without actually providing measurable results, Aedas succeeds most convincingly in its emphasis on quantitative measures. Stride Treglown is another practice which has taken a quantitative approach to sustainability subsequent to ISO 14001 (environmental management) accreditation in July 2005. It measures a project's sustainability by internally developed Sustainable Design Indicators (SDI) in percentage terms against 'ambition' at RIBA Stage C and 'achievement' at Stages E, F or G. These indicators include building parameters, building fit out, water features, site ecology and specification.

Feilden Clegg Bradley Studios uses a checklist which classifies sustainable features in four categories (good or best practice, innovative, pioneering). Renewables are assessed according to financial payback and CO<sub>2</sub> saved (see *diagram 3*).

While these approaches of standard assessments and targets seem logical, other practices maintain that they aren't the only way to ensure sustainable design. Grimshaw, known for green projects like the Eden

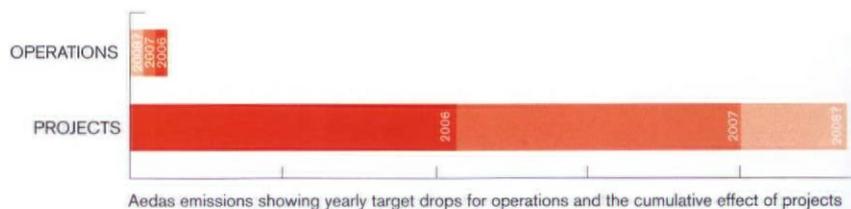
Centre and the National Institute for Research into Aquatic Habitats in Bedfordshire (currently at the design stage), has, as yet, no quantitative measures in place for tracking projects. Director Christopher Nash explains that this is because so many Grimshaw projects are hard-to-classify one-off buildings. 'We don't have a bank of data,' says Nash. 'This is more the engineer's domain; architects are becoming more carbon literate, but not in terms of numbers.'

While the firm does have a 'green' research and development group, it has a more speculative focus. Ex-director Michael Pawlyn, who leads the group on a consultancy basis, sees its remit as acting as a radar for new technologies. Pawlyn set the group the task of scanning the last 12 years of the *New Scientist*, and each participant selected five ideas to present back to the group. 'Most of the ideas are in too early a stage to be applied in projects and are more likely to be found in

development in university laboratories', Pawlyn says.

Jestico + Whiles, which has had ISO 14001 since 2004, has its green strategy well in order: the office uses an elaborate matrix to ensure that sustainable design strategies are incorporated into projects at every stage. But the firm as yet has no quantitative approach to benchmarking. In 2006 it had its carbon footprint assessed by Carbon Smart ([www.carbonsmart.co.uk](http://www.carbonsmart.co.uk)), but these one-off measures are insufficient for practices that evaluate each project at every stage.

Ultimately, Aedas' comprehensive and holistic approach, which incorporates everything from carbon emissions from the office to working with services engineers to optimise building performance, provides a model that more practices should look to. There may be a lot to change, but the results demonstrate that it is necessary to make the effort. ■



Aedas emissions showing yearly target drops for operations and the cumulative effect of projects

DIAGRAM 1

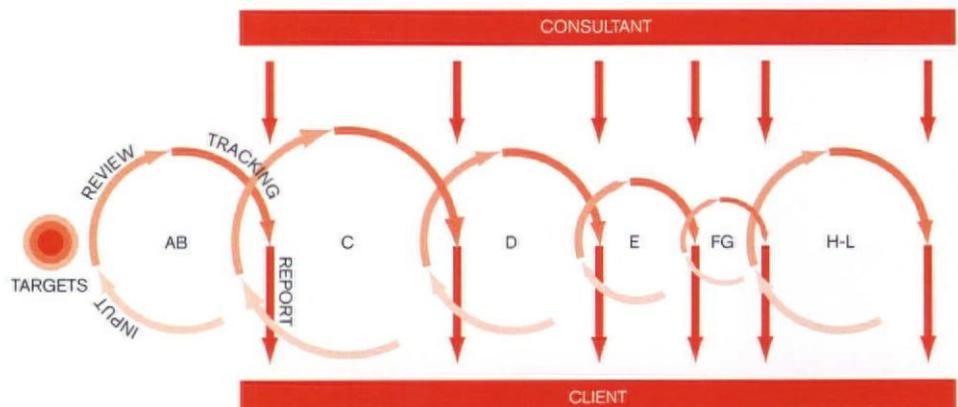
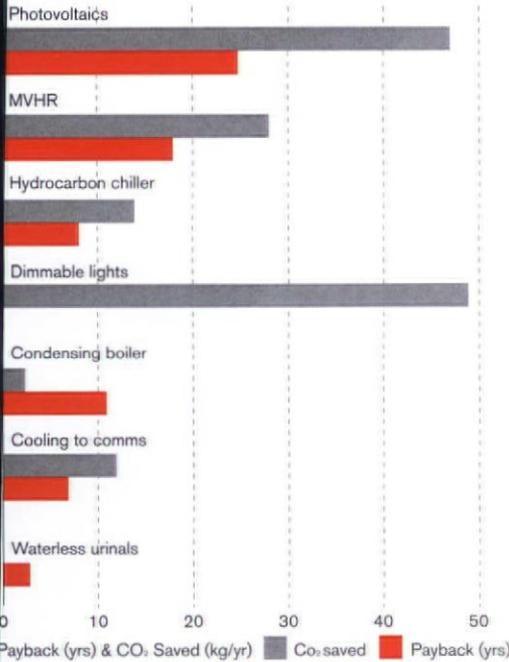


DIAGRAM 2

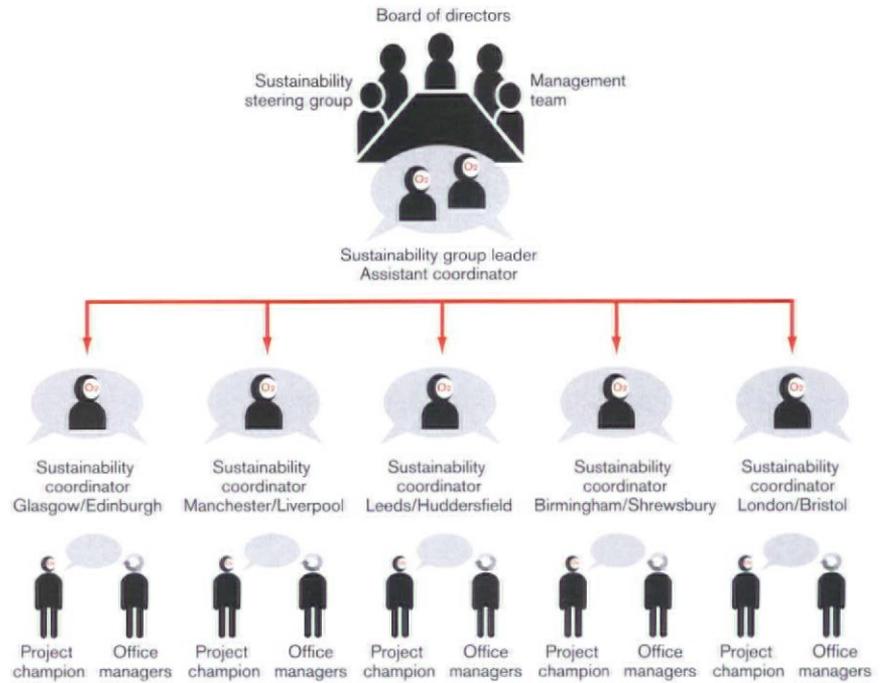
**Diagram 1** Aedas' bar chart shows CO<sub>2</sub> emissions from operations are a fraction of those from projects



**Diagram 2** Architect, engineer and client must review and track sustainability targets at each stage in the Aedas workflow

**Diagram 3** Feilden Clegg Bradley Studios' diagram compares CO<sub>2</sub> savings of renewable technologies

**Diagram 4** Aedas' practice structure of sustainability champions



**Diagram 5** Stride Treglown's internal assessment method for tracking sustainability

DIAGRAM 3

	Building parameters	Building fit-out	Water features	Site ecology	Specification		Total score	Total improvement
Industrial	OUT	OUT	VG	G	G	Ambition	VG	55%
	OUT +55%	OUT	EX	VG	EX	Achievement	EX	
Office	VG	VG	F	F	F	Ambition	F	125%
	EX	EX	F +11%	VG	F +34%	Achievement	F	
Office	OUT	EX	F	VG	F	Ambition	VG	31%
	VG	OUT	VG	F	EX	Achievement	EX	

**Key**  
 Out Outstanding  
 EX Excellent  
 VG Very good  
 G Good  
 F Fair

DIAGRAM 4

DIAGRAM 5

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Below An XCO2 diagram of client/ architect/services engineer workflow

## INTEGRATED DESIGN

## JOINED-UP WORKING

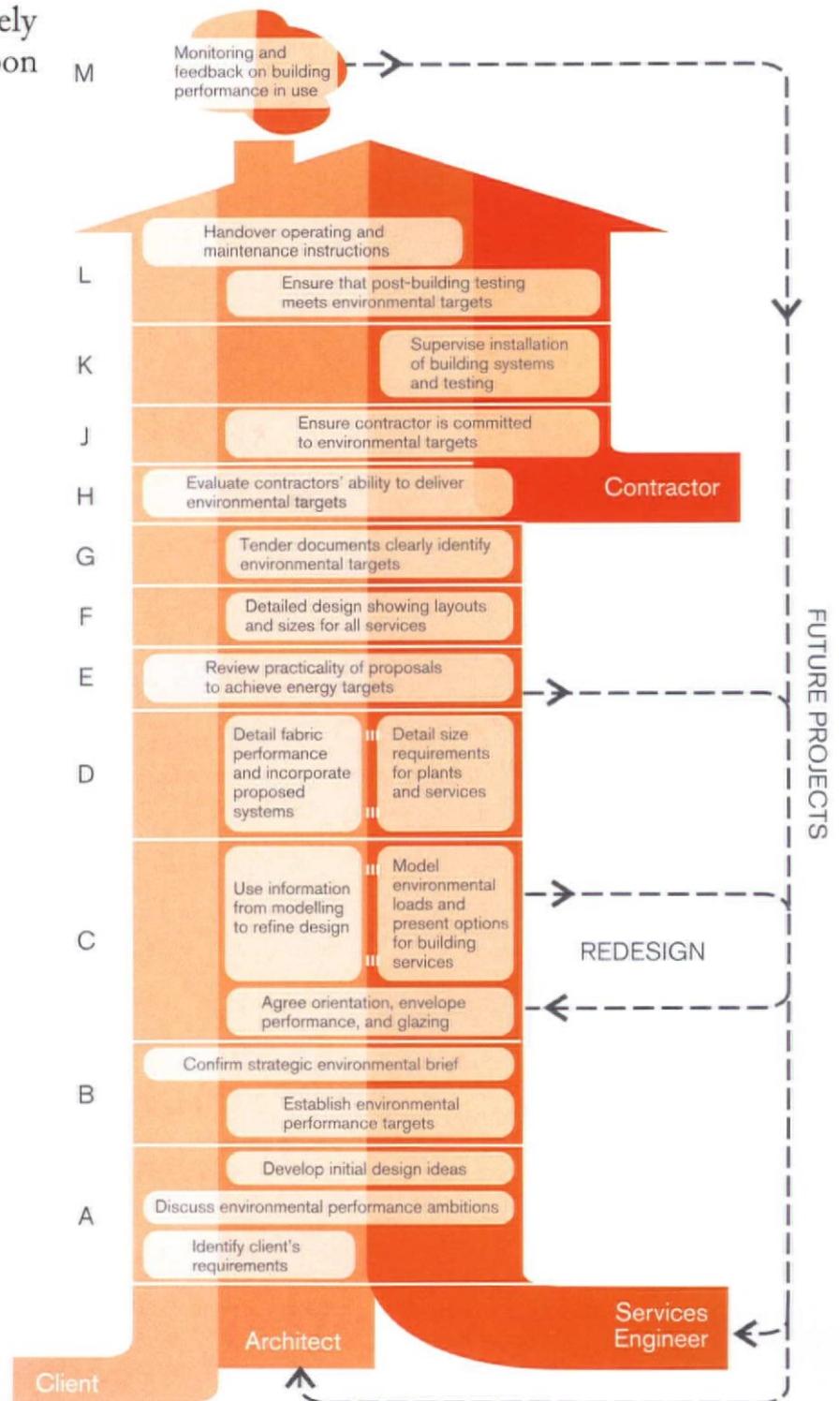
Architects need to collaborate closely with engineers to execute low-carbon designs, writes *Barrie Evans*

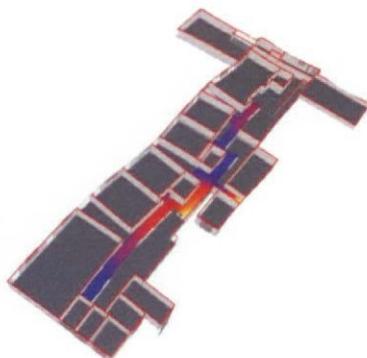
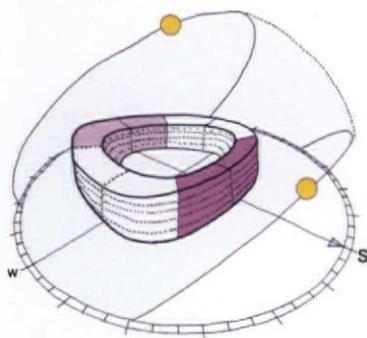
At the heart of most low-carbon projects lies an intimate collaboration between architect and environmental engineer. While this was previously the province of a small coterie of like-minded professionals, now, as regulations become more stringent and clients more demanding, integration is moving from the exception towards becoming the norm, and architects must learn more of the language of building engineering.

Practices are increasingly bringing engineers into projects at the concept stage, when major energy savings can be achieved through passive design measures. Early collaboration is necessary in order to effectively quantify and cut CO<sub>2</sub> emissions, and is enhanced by relatively recent concept-stage modelling software, like IES VE and Ecotect, which caters to architects (*see IT in Practice, AJ 24.01.08*).

Ricardo Moreira, of energy consultancy XCO2, typically works with practices up to Stage D in projects. 'We have a responsibility to raise the standard of what's submitted to planning,' he says. An architect himself, Moreira says that architects need to familiarise themselves with quantitative measures in carbon reduction. He says: 'One of the most effective ways to make this happen is if architects do their own homework first and quantify their practice's carbon footprint.'

Many firms are responding by developing an in-house sustainability group (which may not be made up exclusively of architects) providing research and consultancy to the rest of the office. Another approach to learning is to attend assessors' training for BREEAM and SAP (the government's Standard Assessment Procedure for Energy Rating of Dwellings). Peter Rickaby of environmental consultant and training organisation Rickaby Thompson Associates says he sees as many architects as engineers on SAP courses. >>





His sense is that these trained people will mostly work in-house as part of a practice's sustainability group. Smaller practices outside major cities are likely to offer SAP assessment as a service to others locally.

For BREEAM, a much more complex process than SAP, BRE delegate counts indicate that architects currently represent

### *'Our architects benefit hugely by having an engineer in-house'*

about a third of assessor trainees, alongside engineers and other professionals – primarily local authority staff. Since the early 1990s, over 4,000 individuals have trained, and approximately 1,000 are currently licensed. The three-day training comprises an introductory day, a second day devoted to a particular building type, and a half-day top-up a month later followed by an exam. Initial assessments by newly-qualified assessors are subject to quality control by BRE

Global. Alan Yates, BREEAM Technical Director at BRE Global, notes that there is a 50-50 split between architects who go on to work as assessors and those who use the training for internal consultancy within their practices.

At Stride Treglown, five architects have trained as BREEAM assessors, an area of the practice's work which has expanded dramatically recently. According to Stride Treglown associate Anna Da Col, 35 BREEAM assessments are currently under way for a variety of clients, ranging from developers to contractors to M&E practices. A core team of three people undertakes most of the assessments, both in-house and for external clients.

Another possibility is renewed growth of multidisciplinary practices – witness the recent merger of Worcester-based architect Panton Sargent and Birmingham-based services and electrical engineer Mansfield Ravenhall into a new practice, named One. One director Matthew Tebbatt says that the merger was driven by the desire to have all disciplines truly collaborate from the outset

**Far left** An Atelier Ten concept-stage diagram highlighting the sections of a building which are best orientated for passive climate control  
**Left** Atelier Ten diagram assessing

daylight factors in a proposed school corridor  
**Above** Stride Treglown's scheme for a passive solar nursery building near Gloucester features a rammed-earth wall

of a project to its completion. He says: 'Services engineers work in a very different way to architects. If we can crack that working relationship, then we can crack anything.' Benedict Zucchi of BDP is also very positive about multidisciplinary working, noting: 'Our architects benefit hugely by having an engineer in-house.' He adds that some recent recruits to BDP cite its holistic approach as a reason for joining.

At engineering firm Atelier Ten, ex-Pollard Thomas Edwards architect Emma Marchant acts as an interface between engineer and architect. Marchant says: 'It's quite a lot more exciting than being an architect, with five to six projects on the go at any one time. Architects rely on us to show them what's possible because they don't necessarily have the knowledge.' While studying architecture at Cambridge, Marchant also took an MPhil in Environmental Design, and learned to use quantitative modelling to influence early-stage design. Marchant now sees herself as an environmental specialist, but doesn't rule out a return to mainstream practice one day.



### EMMA MARCHANT ATELIER TEN

After completing her diploma and an MPhil in Environmental Design at the University of Cambridge, Marchant spent three years at Pollard Thomas Edwards Architects, where she was a leader of the internal green group. In 2007, she moved to consulting environmental engineer Atelier Ten, where an important part of her role is to interface with architects.



### ANNA DA COL STRIDE TREGLOWN

After graduating from a BSc in Architectural Studies at Bath University in 2001, Da Col joined Stride Treglown and completed an MSc in Energy Efficient Buildings at Oxford Brookes University in 2004. She is now an associate and environmental performance manager at Stride Treglown, and was accredited as a BREEAM assessor in 2006.



### RICARDO MOREIRA XC02

With a first degree in architecture and five years experience as a practising architect in the USA, Moreira moved to the UK to join the Bartlett's MSc in Environmental Design and Engineering, which he completed in 2005. He joined energy consultancy XC02 in the same year and now works with architects at concept stage on sustainable design.

Despite the various approaches to cross-disciplinary working, the skills shortage across professions is a persistent theme. Jules Saunderson, UK Green Building Council technical director on secondment from Fulcrum Consulting, says: 'What we need are people who can understand all the issues and communicate them in order to deliver robust engineering solutions.' He adds: 'This must come through higher and further education. In the UK this problem is exacerbated by the rapid decline in people studying maths and sciences. If we don't reverse that trend, we'll end up reliant on other countries' skills bases.'

Some architects are becoming specialists, with a foot in each camp. But most practices will have to take positive steps to reshape the way they work – setting up in-house sustainability teaching and support, learning modelling skills, and finding specific ways to work more effectively with engineers. Over the years the architect has largely lost structural engineering, costing and project management specialisms to other professions. Low-carbon design should not be a specialism – it is too integral to architecture. ■



This image XC02's Fiag Lodge in Scotland, currently under construction, features a hydroelectric turbine

29th April 2008

Crowne Plaza Hotel, Liverpool L3



THE ARCHITECTURAL  
REVIEW

# DESIGNING FOR LIVERPOOL

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In this section *The AJ guide to Liverpool // Images of Change // Ben Johnson's Liverpool Cityscape // Lacaton & Vassal // Diary*

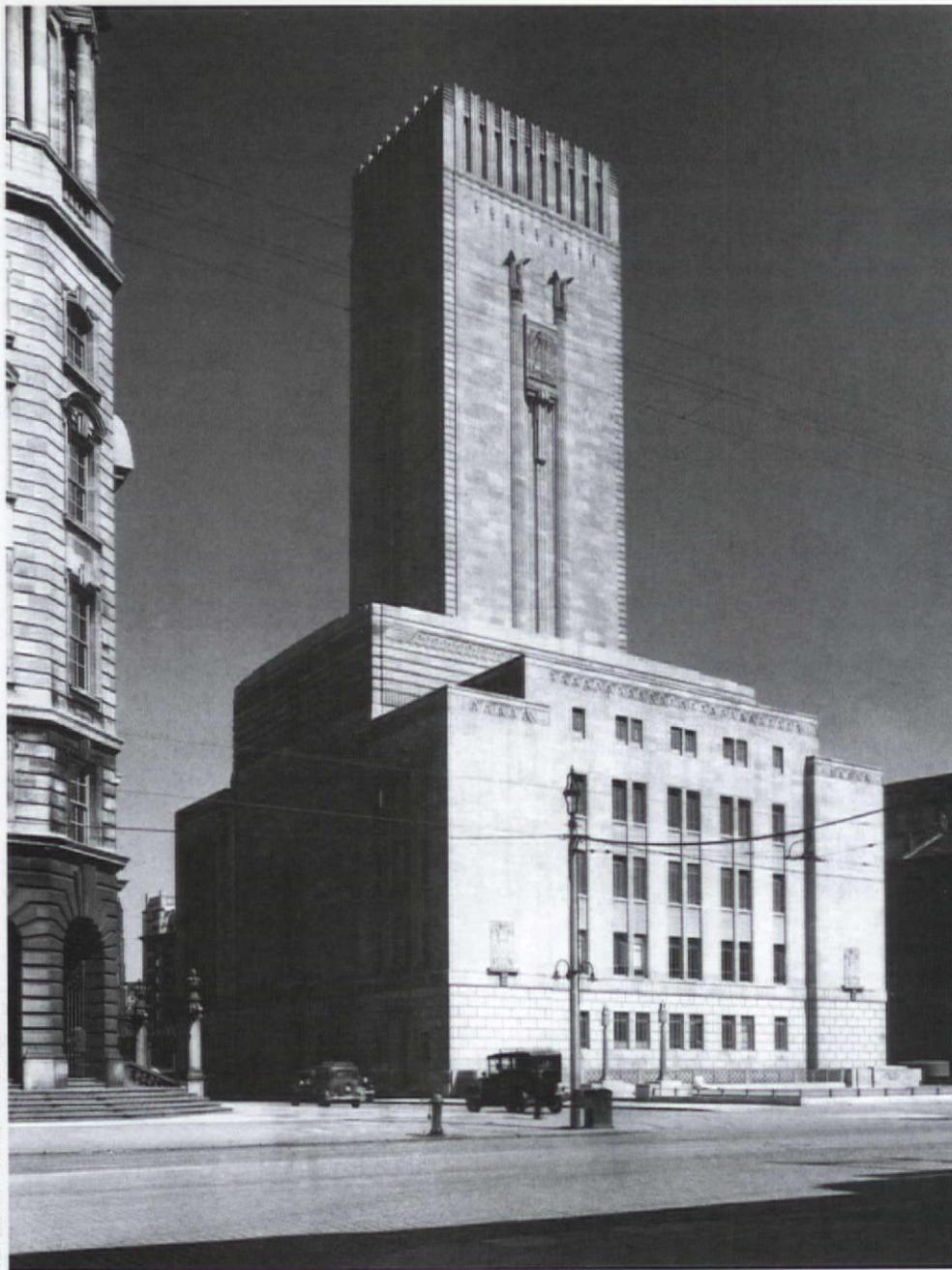
# The Critics

Liverpool Cathedral (1904-1978) by Giles Gilbert Scott – number 9 on the AJ's walking tour

LIVERPOOL

## *The architect's guide to the Capital*

*Christine Murray, editor of The Critics, introduces the AJ's pull-out map, walking tour and events guide to Liverpool, European Capital of Culture 2008 >>*



**Left** George's Dock Ventilation building and offices (1934) – number 6 on the AJ's walking tour

opening performance and the switching-on of the Christmas lights, were events such as the major Le Corbusier exhibition that will take place from 2 October in the recently restored Edwin Lutyens crypt of the Liverpool Metropolitan Cathedral (*see pages 8-9 for images of the crypt*), or the coyly-named Magical Mysterious Regeneration Tour on 12-14 June, when architects and artists will host bus tours of the city and debate Liverpool's emerging cityscape (speakers include Will Alsop and urban sociologist Saskia Sassen).

As you'll see from the AJ walking tour of our favourite buildings, there were already plenty of architectural reasons to visit Liverpool – the city boasts the most listed buildings in the UK. However, visitors this year can also witness the gradual unveiling of the new Paradise Street development, and while we can't guarantee the entire 17ha site will be of great architectural merit (or even completed this year), it's worth taking a closer

*The official guide probably left you with the impression that Liverpool08 is indeed the 'Crapital of Culture'*

### Liverpool, continued from page 49

There's a family of five in Liverpool that has decided to protest the city's entire year as the European Capital of Culture. The Andersons, under the moniker The Institute for the Art and Practice of Dissent at Home, have decided to question 'art and culture, money and capitalism, private and public, familial and civic life' by opening their council house to visitors as part of what they call the 'European Culture of Capitalism', 'Crapital of Culture', or even 'Capitalism for Vultures'.

Whether you agree with the Andersons' revolt against Liverpool08 or not, the very existence of their art project-cum-family hobby illustrates the exciting cultural climate percolating in the city. With the Capital of

Culture events as backdrop, Liverpudlians are debating the political, economic, artistic and cultural future of their city, making this a very interesting year to visit Liverpool.

Which brings us to the AJ's guide to Liverpool (or 'the Capital of Culture for architects', as we might have called it) – the map we've created with the help of our sponsor Keim Paints. We decided to publish our very own map because, if you bothered paying £5 for it, the official Liverpool08 calendar, 13mm thick and filled with gratuitous full-bleed photographs of Paul McCartney and friends, probably left you with the distinct impression that Liverpool08 is indeed the 'Crapital of Culture'.

But somewhere between the pages of that guide, sandwiched between Ringo Starr's

look at this £500 million regeneration gamble. A number of restoration projects are also coming to completion, such as the newly restored Queen Anne-style Bluecoat Arts Centre (*see AJ online 13.03.08*), which opened on 15 March, and the aforementioned Lutyens crypt.

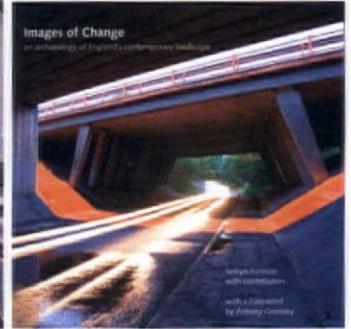
At the cusp of spring, and with a wealth of Capital of Culture events at hand, this is an excellent time to book a trip to Liverpool. Tear along the perforated edge to the right, fold up the map and go. Like the Paris Exposition of 1889, or the Montreal Expo of 1967, one day you'll be proud to say that you were there. ■

**Resume:** The quality of the Mersey is not strained. It droppeth culture as the gentle rain from heaven upon Liverpool beneath



Left A Pontin's holiday camp in Southport, comprising 700 breezeblock chalets

Below The cover of *Images of Change*



BOOK

## When a blight is a blessing

*Kaye Alexander tries, and fails, to stuff Images of Change into the glove compartment*

*Images of Change: An Archaeology of England's Contemporary Landscape. By Sefryn Penrose with contributors. English Heritage, 200pp, £17.99*

For all those who despaired at the well-meaning relative who piped up 'Oh, so you're studying architecture – that's digging stuff up, isn't it?', this is the book for you. If your patient response of 'No, that's archaeology' was not strained by the tedium of having to explain, again, perhaps that's because you yourself do not really believe in the simplistic distinction between designing buildings on the ground and excavating those below.

A flick through *Images of Change: An Archaeology of England's Contemporary Landscape* reveals countless seductive images of pylons, waste disposal, freight terminals and roundabouts that should engage architects and archaeologists alike. An encyclopaedia of the commonplace, *Images of Change* charts the history of modern trappings such as mobile phones, the national grid, shopping centres, cemeteries and golf courses.

The romantic justification for this book's investigation of the hyper-normal is contained in the introduction, which has a kind of

clarity that is both exciting and disconcerting: 'It is impossible to predict the values that future generations will ascribe to the material remains of the later twentieth century,' writes author Sefryn Penrose, 'but perhaps we can guess, and add the M6 Preston bypass, Greenham Common and Milton Keynes to the long list of historic sites that may attract future visitors to England.'

The book's content is colour-coded and divided into the four 'p's of modern society – people, politics, profit and pleasure. Facts are of the 'well-that-explains-that' variety, such as 'crematoria are confined to peripheral locations: a minimum of 200m from residential buildings and 80m from public highways'. The travel-guide ethos is perhaps taken too far with the 'Where to find them' box-outs – especially when it comes to the topic of homelessness, under which is written: 'Sheltered corners of towns and cities'.

The ambition of the book is a little confused. Is it a collection of potted 'secret

histories' of the British landscape or an analytical discussion of the definition and action of 'heritage'? Penrose, a consultant with Atkins Heritage, suggests the book 'fit in your glove compartment as you drive the motorways and ring roads', or 'you might put it on your bookshelf alongside [historian W G] Hoskins'. It would be more fun to do the former, but it does not, in fact, fit in the glove compartment, as it's quite literally (and perceptually) square.

When Penrose says, 'a thing's passing is sometimes its contribution', she puts the brakes on any move to begin listing every telegraph pole in site. Janet Miller's dig at Nimbyism in the afterword is equally necessary: 'Instead of condemning shopping malls as unpleasant newcomers to the landscape, I suggest we should celebrate them, even see them as places where people are at their best. Because they are one of the places where modern people are at their most honest and self-knowing.'

**Resume:** Take good care of this book – it could be 'heritage' someday.



**Critic's Choice**

Overy takes a fresh look at the inter-war period, says **Andrew Mead**

Mid-way through his absorbing new book, *Light, Air and Openness* (Thames & Hudson, £24.95), Paul Overy includes an incisive comment by the German philosopher Ernest Bloch from around the time of the Second World War: 'The wide window, full of the outside world, requires an outside world that is full of attractive strangers, not full of Nazis.' In exploring one of the primary themes of inter-war Modernist architecture – its pursuit of fresh air, sunlight, health and hygiene – Overy is well aware of the broader context in which the stripped forms, sun balconies and expanses of glass were created and received. He writes later of the 'uneasy coexistence of paternalistic capitalism and utopian idealism' that informed such buildings as the Van Nelle factory in Rotterdam (pictured below).

Presiding over the book is one work in particular – Jan Duiker and Bernard Bijvoet's Zonnestraal Sanatorium at Hilversum in the Netherlands – and there's an evocative passage in which Overy describes it abandoned and part-ruined in the early 1990s. But he ranges across all the key building types, from the home ('the galley-type working kitchen has almost certainly been the single most successful innovation of twentieth-century modernism') to the health centre. While recent writing on the inter-war period has often focused on neglected figures such as Jože Plečnik or Hugo Häring, Overy is mostly on familiar ground here, but he invigorates it. His book is sparsely illustrated but it has a valuable bibliography. A shame he doesn't say more about restoration.



JAMES PALLISTER

**EXHIBITION**

*James Pallister watches Ben Johnson paint Liverpool*

Ben Johnson's Liverpool Cityscape at The Walker Art Gallery until 27 March. The completed work will be exhibited from 24 May to November 2008

Imagine the scene: a hushed gallery, a large canvas and a roomful of people respectfully gathered behind the hanging cord. Got it? Now replace the red-tassel barrier with a semi-hexagonal banister, shove it back 10m, and drop a mini-design studio and a gaggle of hacks between it and the painting.

By the time you read this Ben Johnson will have seven days to finish *The Liverpool Cityscape*. The three-year project will close on 27 March with the completion of the painting, after which all the diagrams, paint tests and studies that surround the canvas at The Walker Art Gallery will come down – more's the pity.

A process of laborious drawing, followed by stencilling and airbrushing, the painting is at once photorealistic and two-dimensional. There are two assistants – flight engineer and

navigator to Johnson's pilot – manning the Macs that turn 2D drawings into 3D stencils. With Johnson's wife Sheila, they have helped cut the drawing time from nine years to three. The airbrushing itself is all performed by Johnson – ornate buildings constructed from tiny elements painstakingly put together. A router and printers add to the feeling of being on the bridge of some sort of technical-arts hybrid ship, looming over a crystal-clear city.

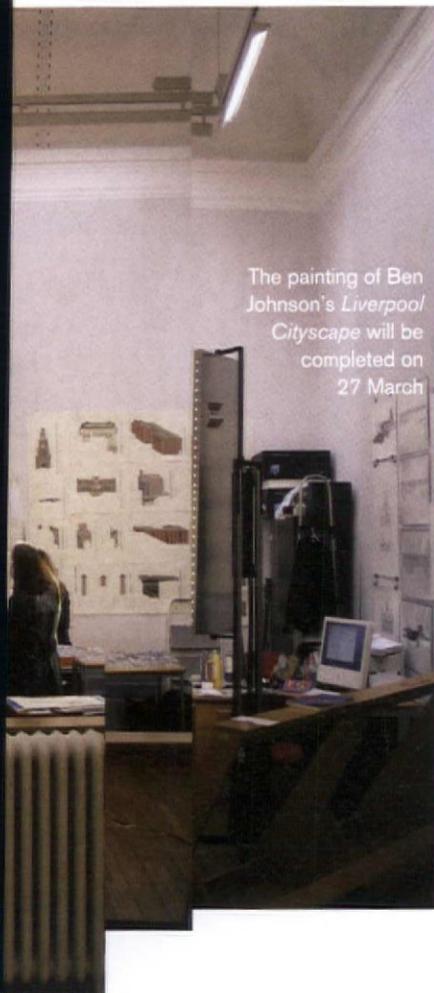
Given the site's history, it seems appropriate that the final gap in the canvas will be the Museum of Liverpool – at the time of writing, a white polygon of canvas to the foreground of the painting. When this gap is filled, Johnson, his crew, and their apparatus will disappear. The process behind the project and its insane precision – the Liver building alone required 360 different stencils – are, to this viewer, more interesting than the end result. The navigable cityscape is a great gain for the Walker, but the now-familiar presence of its creators will be missed.

**Resume:** The cityscape is nearly complete; long live the cityscape

You can watch Ben Johnson in action via webcam at [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk)



The painting of Ben Johnson's *Liverpool Cityscape* will be completed on 27 March



## BOOK

*Lacaton & Vassal convince with their re-imagining of the European tower block, says Robin Wilson*

Plus by Frédéric Druot, Anne Lacaton and Jean-Philippe Vassal. Gustavo Gili, Barcelona, 264pp, 43 euros

Plus amounts to a Modernist manifesto of our times, advocating without nostalgia a radical adaptation and refinement of the mid-20th century legacy of mass housing.

Anne Lacaton and Jean-Philippe Vassal of Lacaton & Vassal – whose previous projects include the Palais de Tokyo art centre in Paris (2001) – entered into collaboration with architect Frédéric Druot, and this book charts their response to the strategies of the French government for tackling the perceived failings of the high-rise housing developments of the 1960s and '70s.

In short photo-text essays, transcribed dialogues and a series of case studies, *Plus*

argues against the current predilection for demolition. As the refit and re-cladding exercises of the 1980s and '90s failed to significantly raise the quality of life in the *banlieue* blocks, the government's urban strategy has turned toward erasure and replacement with lower rise or single dwellings. This engenders reductions in population density and a rise in land consumption. In *Plus*, the authors put forward the counter policy of zero demolition, maintaining or increasing density with a programme of high-rise extension, adding new outer layers, wrappings of floor-to-ceiling glazing and additional floor plates supporting 'winter gardens' and balconies to existing blocks.

For Lacaton & Vassal, the greatest luxury one can afford a client is that of space. In completed housing projects in Bordeaux and Mulhouse, they demonstrate how, with the use of cheap yet high-performance construction materials, budgets can be deployed to double the amount of space. Within the case studies of the *Plus* project (in regional locations such as Nantes and Saint-Nazaire), the money saved by avoiding demolition is reinvested in a radical overhaul of the tower blocks' services, and their communal and private living spaces. The adjustments produce individual apartment dimensions that match the spatial exuberance of the luxury private market.

Intervention strategies and technical data are well laid out in charts, diagrams and digital photomontage, which includes some impressive renderings of the blocks' proposed transformations in before-and-after image sequences. The digital renderings of the remodelled apartment interiors are strongly reminiscent of the photography of the Californian Case Study Houses of the 1950s and '60s (by photographer Julius Shulman, for instance). In sparse but comfortably furnished living rooms, inhabitants relax, sharing vistas on to distant horizons.

This 'Californication' of the project imagery illustrates the utopian dimension to the *Plus* project – and it would seem to be a properly utopian enterprise of potentially extensive social benefit, operating within the means of the public purse. For the *Plus* trio, the legacy of tower-block Modernism offers a latent architectural resource that is fundamentally sound, just incomplete.

**Resume:** Lacaton & Vassal make a strong case for zero demolition of tower blocks

## 5 THINGS TO DO THIS WEEK

1 *Encounters: Lina Saneh*

Watch the new video *I Had a Dream, Mom* by Beirut-based artist Lina Saneh, featuring her vision of a deserted and haunted city.

Until 22 March at Modern Art Oxford  
www.modernartoxford.org.uk

2 *The Royal Festival Hall*

Hear about the recent refurbishment of the Royal Festival Hall in this talk by Paul Appleton of Allies and Morrison.

26 March at 6.30pm at The Gallery, 77 Cowcross Street, London EC1

3 *Outlines*

Ponder the role of the outline in this exhibition of preparatory drawings by artists such as sculptor Robert Adams and artist Julian Opie (pictured below).

Until 5 April at Gimpel Fils, 30 Davies Street, London W1. www.gimpelfils.com

4 *Clare Richardson: Beyond the Forest*

Visit Transylvania via the photographs of Clare Richardson, who sought out the descendants of the mythical Pied Piper of Hamelin.

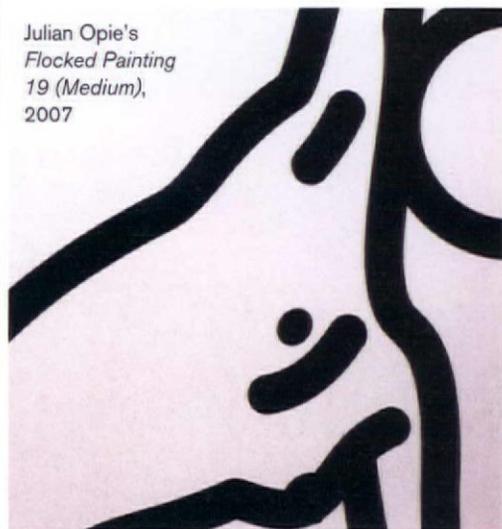
Until 13 April at Ffotogallery, Penarth, Cardiff  
www.ffotogallery.org

5 *Based on Paper*

View the Marzona Collection of avant-garde works from the 1960s and 1970s, including pieces by Gordon Matta-Clark, Ed Ruscha and Robert Smithson.

Until 11 May at MIMA, Middlesbrough  
www.visitmima.com

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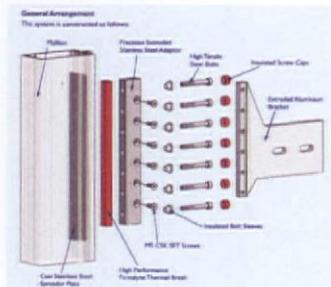


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## VELFAC



### AJ ENQUIRY 205

Velfac's 200 System composite glazing has been used at the Marlowe Academy in Ramsgate, Kent. The glazing was used in punched and ribbon windows, and glazing screens which incorporate panelling and automatic smoke vents. Its internal pine framing gives a warm feel to interior spaces while its aluminium external sash provides durability.

## GLAS FACADES



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New from Glas Facades, Vision 3000 windows mean specifiers no longer have to compromise between natural light and thermal performance in a building. The combination wood and aluminium windows can be double or triple glazed and are available in a number of finishes including Finished Pine, which can be supplied in any RAL colour.

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The application and advantages of anti-bacterial hygienic paint coatings are the latest subjects to be covered by leading paint specialist Johnstone's in a new RIBA-approved continuing professional development (CPD) seminar entitled 'Anti-Bacterial Coatings for Internal Surfaces'. Email [specifiers@sigmakalon.co.uk](mailto:specifiers@sigmakalon.co.uk) or call 0800 023 2170 for details.

## SAS INTERNATIONAL



### AJ ENQUIRY 208

An active chilled-beam system from SAS International has been used on Scott Brownrigg's new office building in Bournemouth to provide room cooling and fresh air. SAS undertook the design, manufacture and co-ordination of both the suspended metal ceiling and the active chilled-beam system to meet the strict fit-out requirements.

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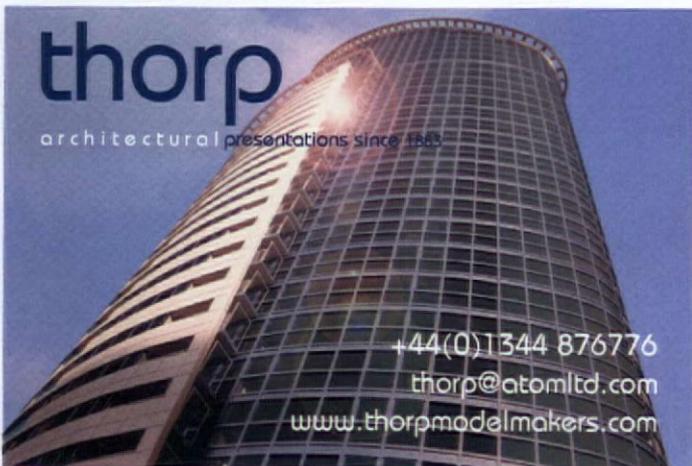
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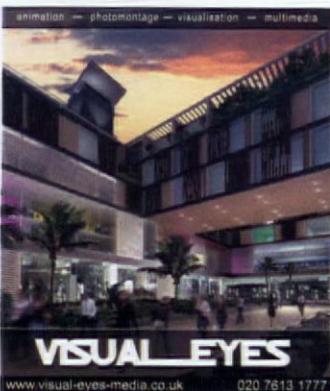
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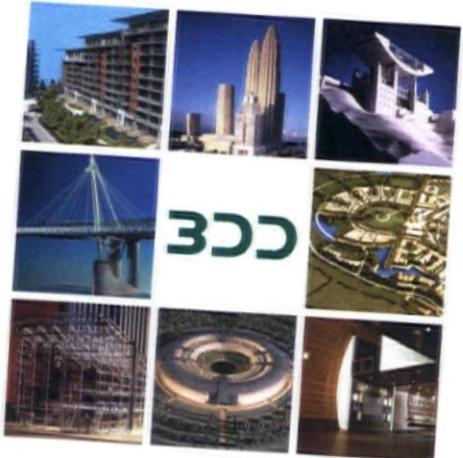
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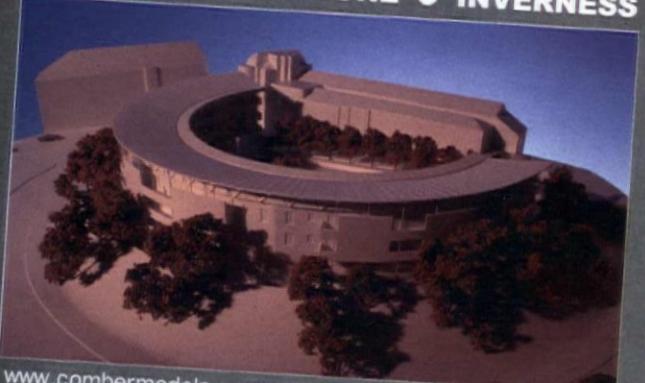
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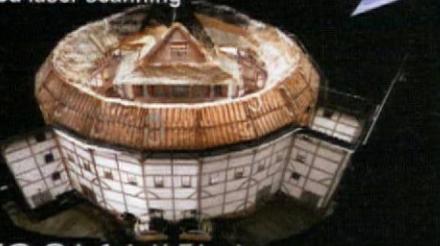
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**Technologists Stevenage circa £28k - £37k**  
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**Architects, Part 2's, Technicians Tower Bridge / Wandsworth Up to £45k + Bens**  
These key posts will be working on multi million pound projects of phased works to exciting new build and refurbishment of luxury hotels, spas & other leisure facilities, as well as some new & rewarding education projects. So if your expertise are within either of these market sectors, or your looking for a new & fresh challenge, then these ideally located studios have it all on offer for you.  
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**Assistants / Technicians East Grinstead Contract / Permanent options**  
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For more information and full entry criteria, please visit [www.ajplus.co.uk/inspire](http://www.ajplus.co.uk/inspire)

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- Future Star
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# Ian Martin. From Cannes to Tamworth, via karaoke seminars and 'hypecrete'

**MONDAY.** The property world gathered last week in Cannes for MUPIT, the annual celebration of decaffeinated architecture, environmental profiteering and shagging.

It's like a huge car boot sale without the bargains, or the freedom to smoke, or ordinary people, or anything interesting at all. The visitors are there chiefly because everyone else is. It's a magnet for the sort of *shark-eyed tosser who has 'property professional' on his business card and a photograph of his car as a screensaver.*

This week though we have the antidote, INNOV08, on all week at Tamworth Sports and Leisure Centre. It couldn't be more remote ideologically from MUPIT. This event is for the dreamers, the slackers and the nutters who keep architecture going. INNOV08 filters out all the sanctimonious squareheads. Believe me, nobody wants to cycle from Greenwich to Tamworth, even for charity. There's no product 'literature' here. People aren't ostentatiously checking their iPhones every two minutes for the shitting rugby. And 'end user' is a vulgar insult, not a species of client. Bring it on!

Oh. 'Event Postpone Till Tomorrow - Cartaker Has Keys And Is At Cheltenham'. Never mind. The pubs are open, thronged with misfits from the architectural fringe...

**TUESDAY.** Wake up with a headache. Have a vague recollection of a 'drinking karaoke design seminar' in The Intelligent Niche with a bunch of amiable geeks from Loughborough College of Coarse Arts.

By the time I reach INNOV08 the hall is already half-full, which signals maximum

attendance. There are some fascinating prototypes on display, including *a section of an old terrace house which has been left more or less intact but upgraded for a laugh.* There's a mag-lev stairlift. The 1990s eco-space has been replaced by an original Victorian scullery. The chimney is a wind tunnel, harvesting the power of air via an aeolian harp in the fireplace. There's a green ceiling in the living room. 'Why bother cultivating a green roof when most of the time you can't see it? Caution: beware of falling frogs'.

**WEDNESDAY.** In the morning, proper workshops with lathes and anvils. After lunch, a witty presentation on Investing In The Future given by an 'ecological bookmaker'. Correction, 'sedum accountant'.

We discuss the buoyancy of the sustainability market, apparently recession-proof. A cash-only seminar explores threats, opportunities, challenges and early-price odds. *I have a tenner at 3/1 on the Non-Disclosure of Carbon Act to be law by this time next year.* And a fiver says Abu Dhabi will beat Dubai in the Middle East Luxury Steeplechase.

**THURSDAY.** 'Is real estate an economic destabiliser?' This innovative session brilliantly inverts normal conference policy by treating property agents with undisguised contempt. Young chancers with clipboards - *the women in pantsuits, the men with shockwaved hair* - take it in turns to talk high-velocity bollocks on top of a bamboo scaffold, which we're all encouraged to shake. A grisly reminder of what can happen in a tumbling market.

**FRIDAY.** New Products Day includes some fascinating and ironic new materials. There's free-range organic grouting, super-natural light tubes and furniture made from CDs that are not only recycled but pirated as well. Someone with imagination has collected all the flyers advertising innovative new materials left over from MUPIT and then mineralised them with Portland cement to create 'hypecrete'.

Meanwhile, guerilla artists are presenting a theoretical project exploring 'the evolving structural logic of the straw bale'. Very scary. *They predict that by 2013 straw bales will become self-aware.* By 2016 they will have formed a 'Straw Umma' and will be at war with the human race.

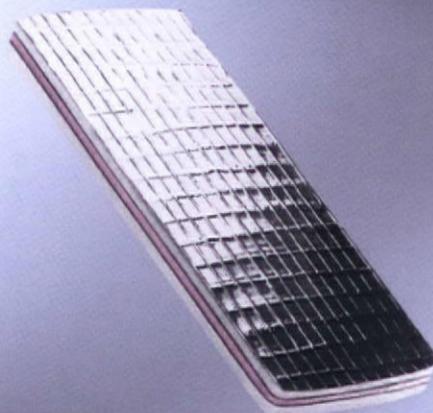
**SATURDAY.** Home to find answer-phone and inbox clogged with rubbish. *Solicitous messages from my new friends at Archiholics Anonymous, wondering why I didn't turn up this week.* Sod it. Having spent hours in the company of people talking about architecture, I'm cured.

**SUNDAY.** Ecomenical Easter service at Our Lady of The Specification. *Multi-gender celebration with bongo action and nodding.* Intercession of Issues. The usual sermon reflecting on the Crucifixion. Summary: 'How uncivilised 1st Century Palestine seems compared to our own society, with its religious tolerance and No More Nails adhesive'. Afternoon pissed in the recliner.

Top 10: Kevin McCloud Moments

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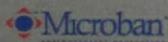
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