



AJ

LUMEN UNITED REFORMED CHURCH

*A multi-faith church in London by
Theis and Khan Architects – p28*

11.12.08

*7/7 Remembered
The first in-depth look
at Carmody Groarke's
7 July memorial – p22*

*Polidori at Versailles
Photographer Robert
Polidori captures
the palace – p39*





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This week online

Video: Christine Murray on how the credit crunch has forced Dubai to grow up. WWW.ARCHITECTSJOURNAL.CO.UK

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AJ

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David Taylor on how to stop the housing crash p10

News



ALAN MARSHALL

RIAS 'AFFRONTED' OVER RIBA MEMBERSHIP PLAN

Scottish institution seeks legal advice as RIBA approves 'associate member' class

Scotland's RIAS is 'affronted' and 'upset' over controversial membership plans approved by the RIBA.

The RIBA will introduce a new 'associate member' class for Part 2 graduates next spring, potentially opening up RIBA membership to another 8,000 people.

The move has infuriated the Scottish institute, which only grants 'associate' status to fully qualified architects.

RIAS secretary Neil Baxter said he was 'bemused and put out' by the proposals, approved on Tuesday night (9 December), which he claims will result in legal problems and issues with

the equality of qualifications between the countries.

Baxter said: 'This is very problematic. The term "associate" has been written into the RIAS charter since 1922... but essentially the RIBA is bigger than us so we [will] have to change the terminology.'

In a bid to influence a council vote on Tuesday, letters were sent on behalf of the RIAS to all RIBA councillors asking them not to approve the new name. One councillor, who wished to remain anonymous, said 'it had almost forced the RIAS to the point of divorce'.

The RIAS had hoped another

name, which would not conflict with either institute, could be thought up. However, Baxter said the RIBA, which has 43,000 members, was 'determined' to bring in the new class despite protests from the 3,900-strong Scottish institution.

The RIBA's executive director of professional services, Richard Brindley, said: 'The widening of the criteria to include all Part 2s was never an issue – just what it was called. We were very conscious of the issue, but for all the external reasons and for the public, we felt it was the right word. This wasn't done to annoy Scotland.' *Richard Waite*

ALSOP CHANGES NAME AFTER SMC REBRAND

Will Alsop has confirmed that his practice will remain part of the Archial Group – formerly the SMC Group – and will be renamed 'Alsop' following the company's rebranding earlier this week.

The news finally quashes rumours of a buy-out by Marco Goldschmied, former RIBA president and founding director of the Richard Rogers Partnership.

'We were always an internationally recognised brand and we sat down with the group and decided it would be foolish to change anything,' said Alsop.

Archial Group chief executive Chris Littlemore described Alsop's practice as an 'absolutely key element' in the future of the listed company. The firm was one of 14 previously operating under the SMC Group banner.

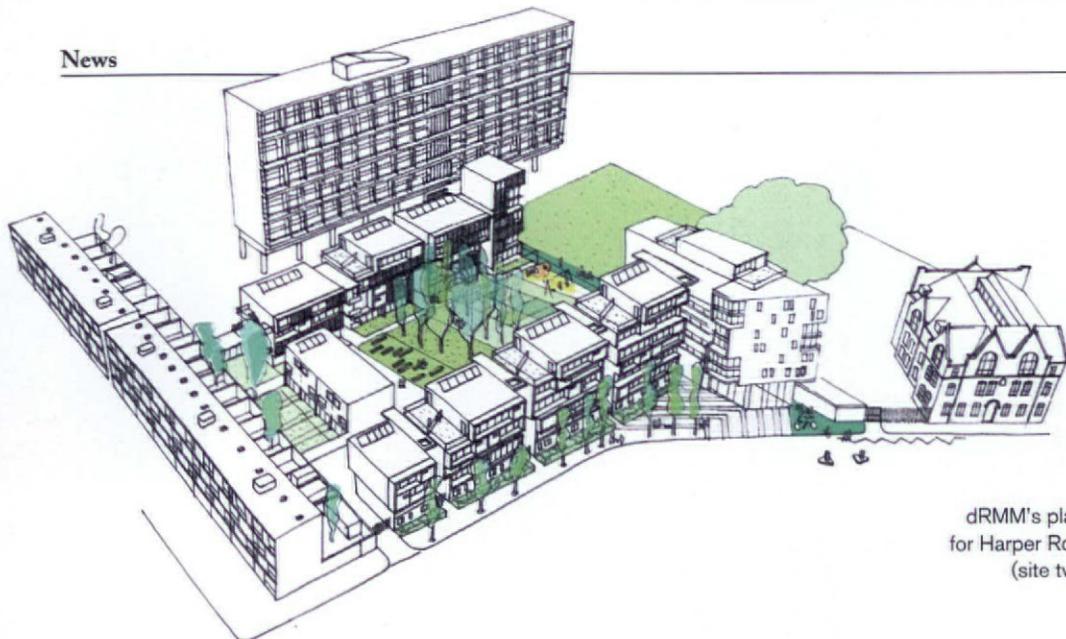
The business will be divided into five separate wings: Archial, which will cover UK and Europe, Sparch in Asia, Archial Services and Archial Special Projects, and the Alsop brand.

The firm admitted it had reduced its workforce by 10 per cent over the past year, and confirmed it will reduce its three Glasgow and two Edinburgh offices to one in each city.

However, it said it would not be making further redundancies.

The rebranding wipes away any remaining links between company founder Stewart McColl and the massive architectural firm – the fourth largest in the country according to the AJ100, boasting 240 architects earlier this year.

James McLachlan



dRMM's plans for Harper Road (site two)

FLAGSHIP HOUSING PROJECT STALLS

Only one of Southwark Council's Heygate housing schemes has succeeded in winning planning, more than two years after the project began.

The project to relocate families from the soon-to-be-flattened Heygate Estate into new housing in London's Elephant and Castle was initially hailed as a showcase for up-and-coming practices (AJ 07.09.06). Of 15 firms selected – including AOC Architecture, Sarah Wigglesworth Architects, S333 Architecture + Urbanism and Panter Hudspeth Architects – only Cartwright Pickard

Architects' proposal for Newington South has managed to get through planning to date, although five more will go to committee before Christmas.

Funding problems and confusion over affordable housing has resulted in dRMM's Harper Road project remaining on the drawing board. dRMM's Jonas Lencer admitted his practice did not know when it would be submitting an application.

'It's all up in the air at the moment. Our initial design for 100 units has not changed much since the competition stage, but

to date we still don't know how much of that is going to be affordable housing,' he said.

According to Southwark Council's project director, John Abbott, the collapse of the housing market has been a major factor in the delay. Abbott said the council was now approaching the Homes and Communities Agency for financial backing.

James Pickard of Cartwright Pickard said he still believed the project was 'laudable', but also admitted the process has been 'far more protracted than we thought it would be'. *James McLachlan*

MOST POPULAR STORIES ON ARCHITECTSJOURNAL.CO.UK THIS WEEK

>> 'CAN OF HAM' WINS THE GREEN LIGHT

Foggo Associates' controversial tower for St Mary Axe has been given the go-ahead by the London City Corporation. Dubbed the 'can of ham', the 90m glass and steel tower provoked the ire of CAFE, which felt it was an 'uncomfortable, unattractive form.'



>> ARCHITECTURE WEEK OFFICIALLY DITCHED

Architecture Week has been binned more than a year after the AJ first revealed the event was set to be scrapped. Arts Council England said it was now looking at a 'new policy for art, architecture and the built environment'.

>> RIBA ALTERS OUTLINE PLAN OF WORK

The RIBA has revealed amendments to the wording of their Outline Plan of Work 2007, for 'the express purpose of clarification'. Read more online.

>> KPF NAMES TRAVEL SCHOLARSHIP WINNER

Cambridge student Rebecca Roberts has won KPF Architects' annual travel scholarship contest. Roberts scooped the £1,000 first prize for a new build on the London 2012 Olympics site.

+ MOVES AND CHANGES

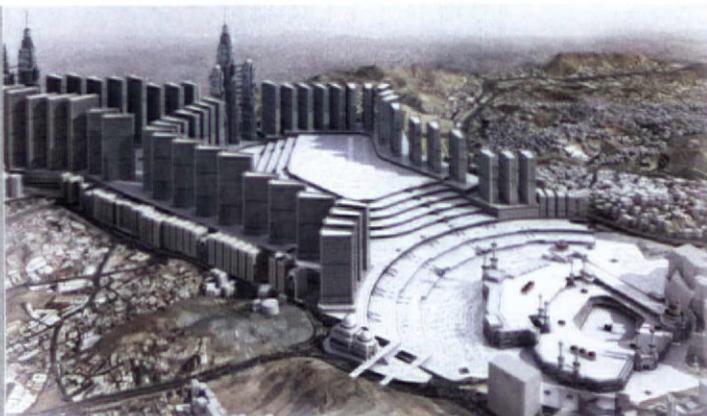
Who's going where in the profession

+ COMPETITIONS

All the best design competitions from around the world

MECCA EXCLUSIVE

The AJ has uncovered this remarkable picture, believed to be an early visualisation of plans for the northern extension of the Haram Mosque in Mecca. Two weeks ago, the AJ revealed Foster + Partners and Zaha Hadid had been asked for design proposals to overhaul Islam's holiest city (AJ 27.11.08).



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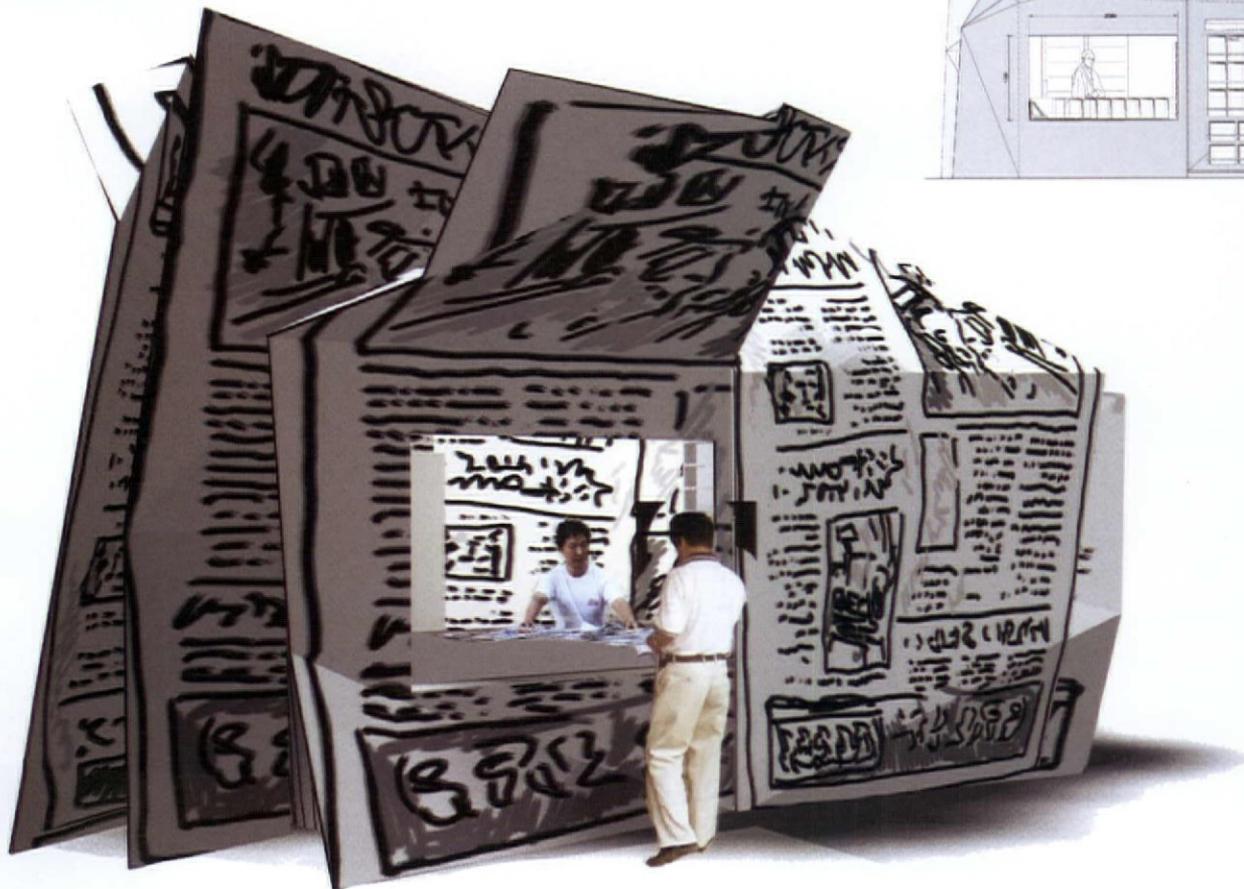
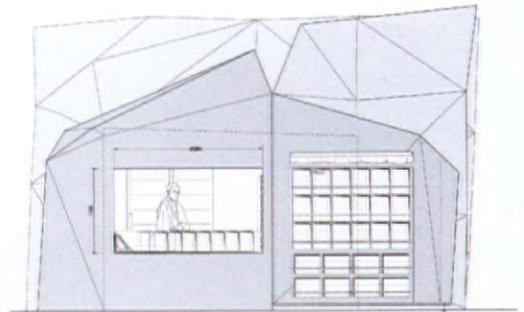
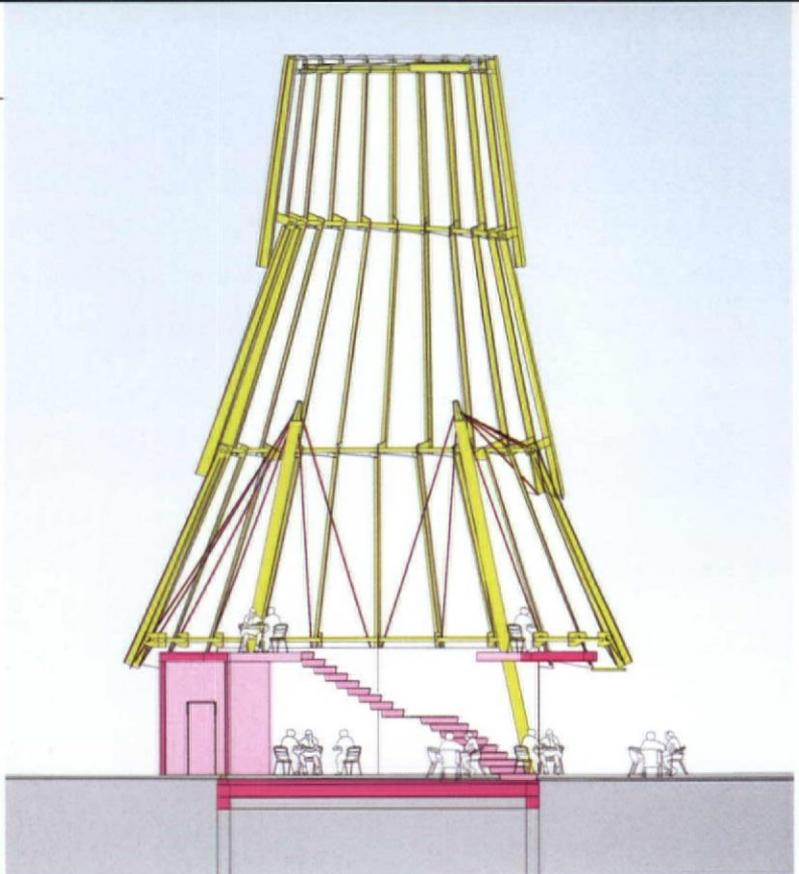
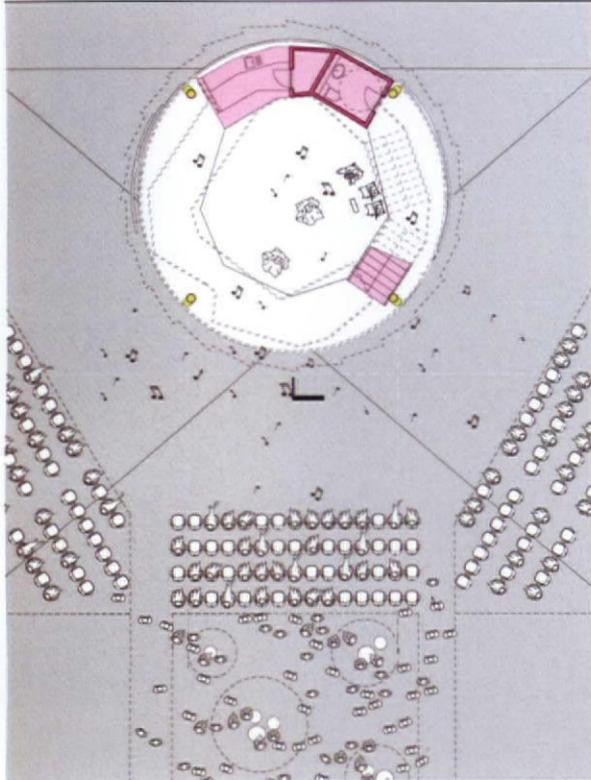
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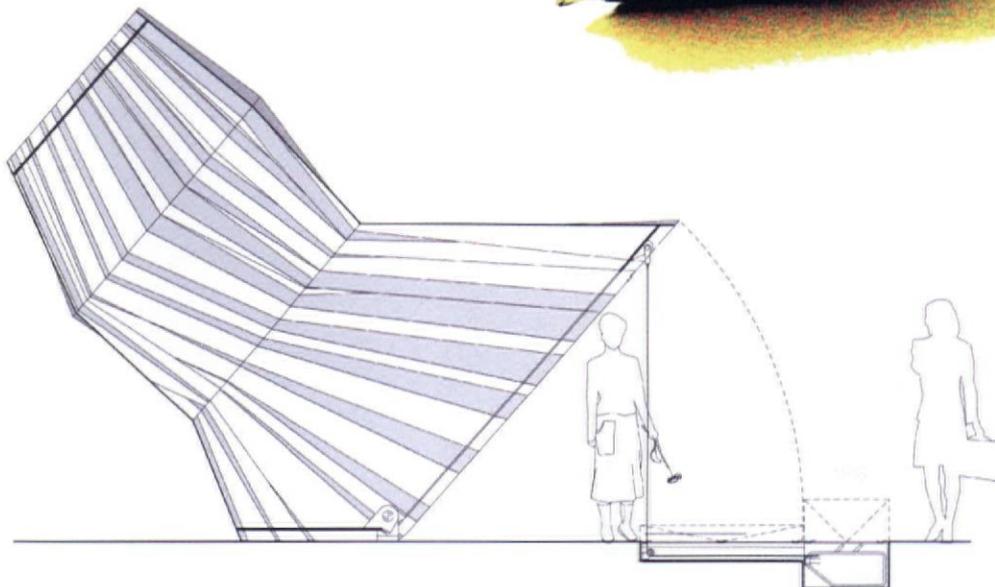
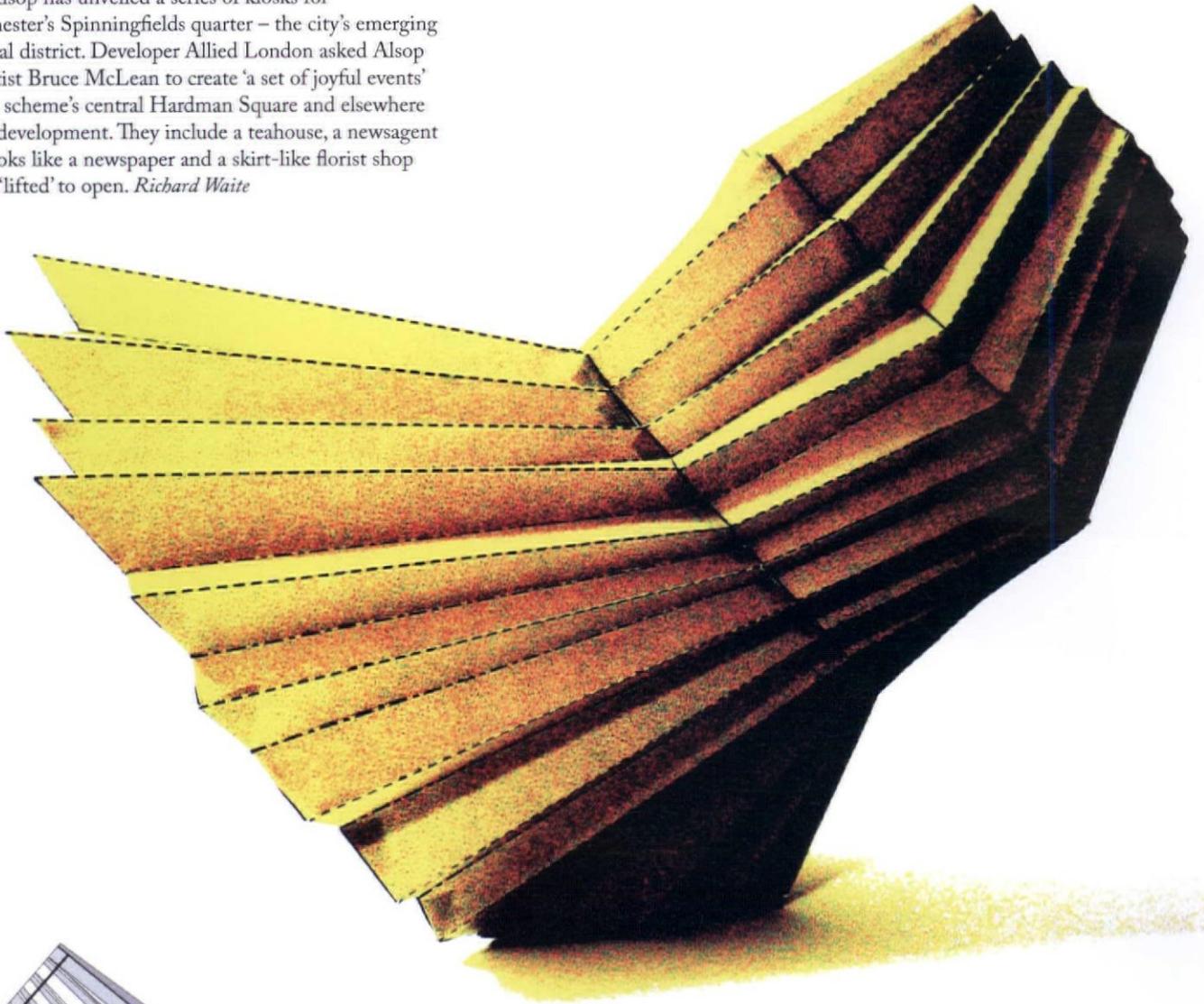
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WILL ALSOP IN MANCHESTER

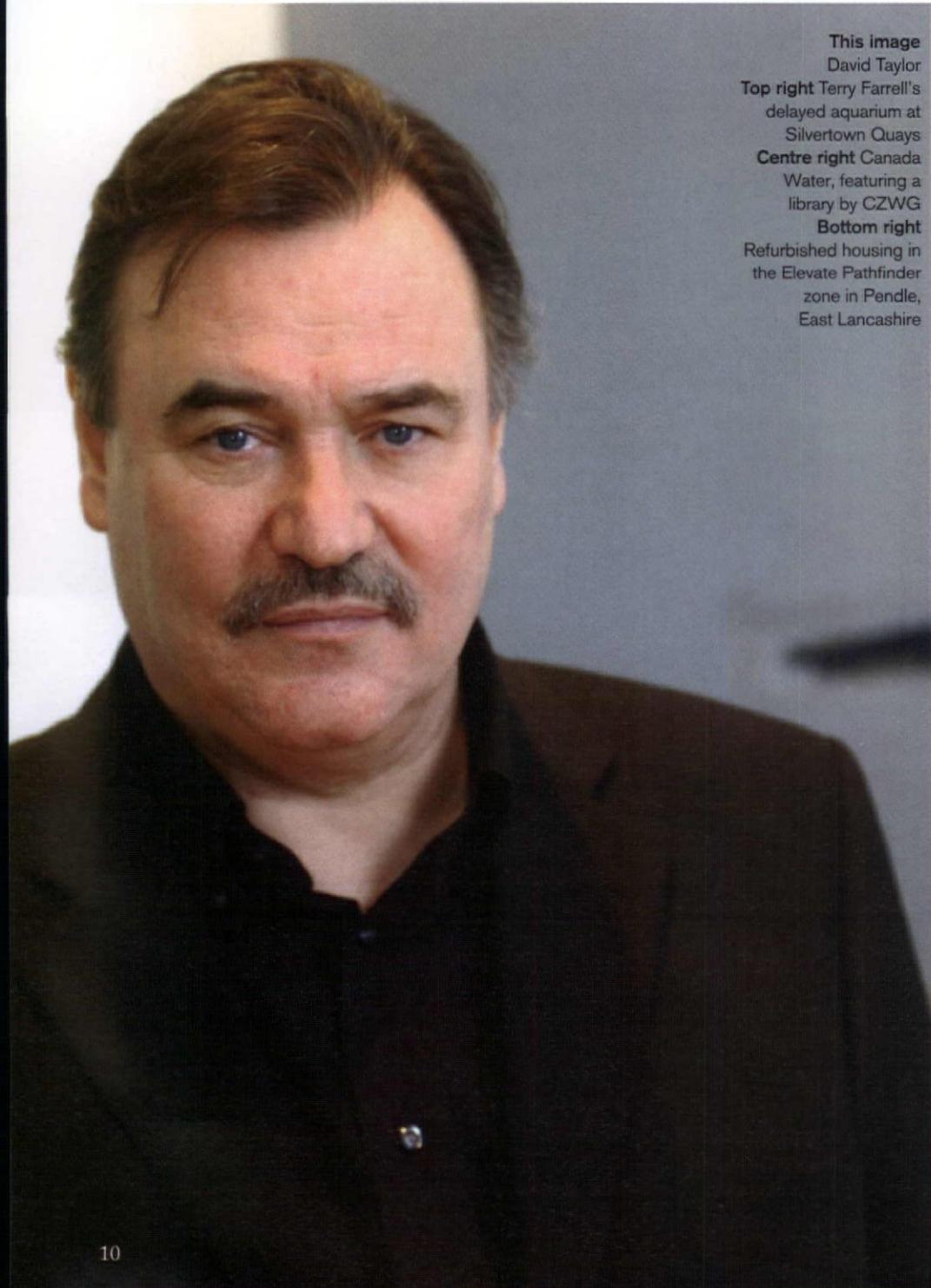
Will Alsop has unveiled a series of kiosks for Manchester's Spinningfields quarter – the city's emerging financial district. Developer Allied London asked Alsop and artist Bruce McLean to create 'a set of joyful events' for the scheme's central Hardman Square and elsewhere in the development. They include a teahouse, a newsagent that looks like a newspaper and a skirt-like florist shop that is 'lifted' to open. *Richard Waite*



Top left The teahouse and a plan showing how seats can be grouped around it for performances
Bottom left The newsagent kiosk
This page The florist kiosk is tilted to open

THE MAN TO STOP THE CRASH

'Super-regenerator' David Taylor has written a secret government report on how to kickstart the housing market. He gives exclusive insights to *Paul Unger*



This image

David Taylor

Top right Terry Farrell's

delayed aquarium at

Silvertown Quays

Centre right Canada

Water, featuring a

library by CZWG

Bottom right

Refurbished housing in

the Elevate Pathfinder

zone in Pendle,

East Lancashire

If any regeneration adviser can conjure up a magic box of solutions to the current financial impasse, it's David Taylor.

The experienced former head of English Partnerships and Amec Regeneration, Taylor is a board member of the Olympic Delivery Authority (ODA) and deputy chairman of the ODA planning committee. He is also chairman of housing market renewal body Elevate East Lancashire; former adviser to John Prescott on the creation of regional development agencies; and part of the private development team for a 5,000-home scheme in Silvertown Quays and a 3,000-home scheme in Canada Water, both in London.

Not surprising then, that Taylor was asked by senior government officials to write a working paper offering practical solutions to kickstart the housing market. 'The public sector is very poor at experimenting – it loves a formula,' says Taylor, who operates from a base in Preston, where he arrived 25 years ago to set up the much-copied economic support agency Lancashire Enterprises. Perched on a sofa in his converted townhouse office, with a trimmed moustache, a rich Scottish accent and a mix of diplomatic charm and blunt realism, it's easy to see how Taylor represents good value in the boardroom.

Taylor's paper, which he submitted last month, stresses the importance of rebuilding the mortgage market and the need for new mortgage products for the many bankable people still in

the UK. Taylor also suggests that banks take equity in homes instead of deposits for the generation of non-savers. He puts forward alternative uses for vacant sites to keep them active, such as car parks to prevent 'secondary dereliction'.

Taylor also recommends more spending on infrastructure to allow, in particular, the continued development of larger sites, and stresses that public bodies need to be far more flexible and entrepreneurial. He is pinning great hopes

joint-venture arrangements.

Despite Taylor's vast experience in bolstering housing markets, he hasn't managed to avoid the credit crunch. He's currently seeking financing for Silvertown Quays, his joint venture with developer Kajima, with planning to build 5,000 homes, a new marine aquarium designed by Terry Farrell, plus retail and leisure facilities. The first phase of the scheme – masterplanned by Toronto's Urban Strategies and involving architects PKS,

'We're making progress, but it's not easy in this market,' says Taylor. 'I've never known anything like it'

on the new Homes and Communities Agency (HCA) to do just that. The HCA, formed at the beginning of December, replaces English Partnerships and the Housing Corporation.

'When I was at English Partnerships, we got stuck in and tried different things,' says Taylor. 'If I was at the HCA, I would be speaking almost immediately to providers of finance, both publicly and privately, asking what the constraints are and are there ways we could help.'

Taylor rates Bob Kerslake highly, the chief executive of the HCA who left the same post at Sheffield City Council to run the £17 billion a year agency. Since taking on the role, Kerslake has stressed his willingness to be flexible, pledging to increase funding to private developers to acquire unsold stock for use as social housing, as well as promising more generous grant rates and

Maccreeanor Lavington and Jestico + Whiles – was ready to start on site when the market sunk.

'We're currently looking at a refinancing package,' says Taylor. 'We're making progress and speaking to one or two interested parties. The banks previously had an appetite for funding whole projects, but now they want to share the load. It's not easy in this market and I've never known anything like it.'

Taylor's development experience has been essential to his role at Elevate East Lancashire, where the housing market is particularly fragile and partner developers including Keepmoat and Gleeson are losing their appetite. 'We're battling to keep some of these partnerships going and developers involved,' he says.

Hopefully, by sharing his regeneration know-how, Taylor will help thaw the market sooner rather than later.



Long Eaton School, Derby
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Woodvale School, Northampton
University of Bangor, Wales
Baldon Nursery
Joseph Chamberlain College, Birmingham
Holmesdale Technology College, Kent
North Street School, Ashford
Milton Keynes Academy
Abbeyfield School, Chippenham
Sunnyside Primary School, Northampton
Withington Girls School, Manchester
Pioneer School, Basildon
Edlington School, Doncaster
Queen Eleanor School, Northampton
St Bede's School, Redhill
York University
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Usworth Sixth Form College
Arden Primary School, Birmingham
Beacon Hill School

The Business Academy, Bexley

Carnbroe Primary School
Oasis Academy, Enfield
Filton College, Bristol
New Windsor Nursery School, Wolverhampton
Glenboig Primary School, Coatbridge
Buttershaw School, Bradford
York University
John Bright School, Llandudno
Avon Valley Secondary School, Nottingham
East Riding College, Bridlington
St Giles Secondary School, Retford
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Failsworth School, Oldham
Haverstock School, Camden
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SWAN SONG

A late entry to the AJ Small Projects Awards landed on Astragal's desk this week. This 'Starchitect Karaoke Booth' by **Piers Taylor** of **Mitchell Taylor Workshop** and **Mole Architects** features a show-stopping **Zaha Hadid** belting out Katy Perry (pictured above). If pictures could talk, this one would be singing its way to X Factor glory.

SIR TERRY TO YOU

Astragal received an interesting phone call from an AJ reader one morning last week, relaying the details of some recent correspondence with **Terry Farrell's**

office. In one email from the man himself, the reader was curtly informed that the use of his title 'Sir' would be appreciated. 'I noticed that in last week's AJ you referred to him as "Terry Farrell" and in one case just as "Farrell". You're sailing very close to the wind,' the reader added, a note of foreboding in his voice that left Astragal's knees knocking.

KNUT ON YOUR NELLY

It seems Astragal is not the only one who has been following the story of **Knut**, the orphaned German polar bear. Knut shot to media fame after Berlin Zoo took the decision to hand-rear him. A string of maulings and teenage difficulties led him down the path

of many a child star, prompting *The Times* to dub him 'the Britney Spears of zoo animals'. Berlin Zoo recently announced its decision to sell him, but help is at hand in the shape of a bespectacled Berlin resident, **Daniel Libeskind**. The Deconstructivist architect is one of thousands of Berlin residents lobbying to keep Knut in the capital. Astragal wishes him luck.

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TOP GRAND

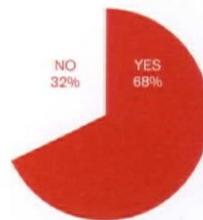
Kevin McCloud, who seems to be becoming a regular in this column, became one of the fastest men ever to appear on the BBC's motoring show *Top Gear* last week. The *Grand Designs* host's lap time was so quick, it rocketed him to second on the leaderboard, shocking presenter and anti-green dinosaur **Jeremy Clarkson**. Only Jamiroqui front man **Jay Kay** has managed to post a faster time in the 'star in a reasonably priced car' slot's seven-year history. A fantastic result for the 'eco-mentalists', even without a project manager to see the process through on schedule.

THIS WEEK'S ONLINE POLL

Would you look for another job if your practice reduced your pay?

Next week's question: Non-Muslims are forbidden from entering Mecca, so should a non-Muslim be allowed to redesign it?

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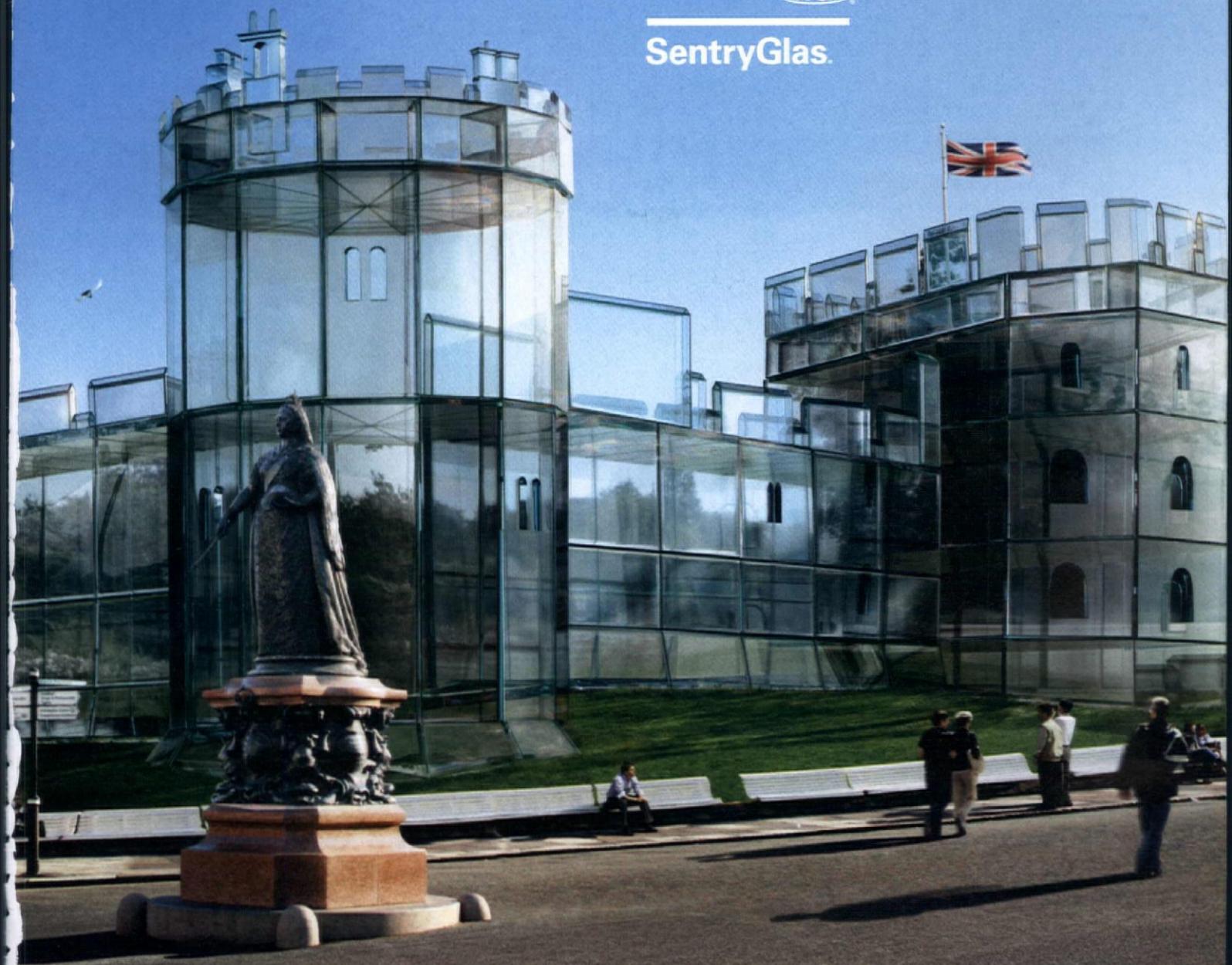


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Letters

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POWER PICTURE

I am writing concerning the image of Rafael Viñoly's proposed tower for the Battersea Power Station site (published on www.architectsjournal.co.uk, 08.12.08), recently produced by Battersea Power Station Community Group (BPSCG).

It looks awful and at first view you'd think it couldn't possibly be accurate. Indeed, the PR man for developer Real Estate Opportunities (REO) complains in the piece that the image is 'completely wrong' and accuses us of being irresponsible. As one who worked on the photomontage, I'm confident that the image is about right.

In any case, I recently wrote to REO on behalf of BPSCG, inviting the developer to produce its own image, or – better still – to place a CAD file of their tower in a virtual model of London so that everyone can assess its true impact. To date, REO has not done so, and I would like to extend this invitation to them again now.

Even if it turns out that we were wildly wrong and the tower is only half as high as shown, it's still not going to be acceptable

sticking up behind the Palace of Westminster. It will be pointless for REO to submit the scheme for planning permission in 2009, as it says it intends to do, as it's clear that the government is not going to allow it.

The private sector has proved itself to be systemically incapable of bringing about the successful repair and redevelopment of Battersea Power Station since it closed in 1983.

You will recall previous owner Parkview procrastinated for 13 years and walked away with £250 million of speculative gain in 2006. With its unfeasible tower, certain to be held up in the planning system, REO seems to be playing the same game.

Given the failure of these companies to rescue the Grade II*-listed building, there is now a strong case for the redevelopment of Battersea Power Station to be done as public works. Such a project would give employment to thousands of construction workers in the depths of the recession.

We proposed that the building could house the new Energy Technologies Institute when it was founded in 2007. I can think of at least two other cultural organisations currently looking for

extra space. The vacant site around the station offers considerable scope for new public housing in various forms of tenure.

An unlikely plan? Not compared to that shown on BPSCG's photomontage.

Keith Garner, London SW11

JOE BLOGGING

The rules seem pretty clear about what you can and can't do without planning consent – in theory. But when it comes to an actual house – with real walls and boundaries it doesn't seem to be so easy.

My local authority thinks that the definition of 'rear wall' is open to interpretation and needs clarification from 'above'.

So I put the circumstances to the man on j.bloggs@communities.gsi.gov.uk. The first response I received was: 'Thank you for your enquiry. The department is unable to comment on individual planning applications. Your local planning authority will be able to advise.'

When I rephrased the problem in general terms, the reply came back: 'The department is unable to give a definitive interpretation

of the law: it is the responsibility of the local planning authority.'

My third and final email to Mr Bloggs asked him what 'the department' actually does.

No reply.

Anthony Young, by email

MORE MOORE

Joe Holyoak's letter (AJ 04.12.08) says it all. It's sad to see a talented architect like Richard Murphy following such a misguided course. Is this yet another example of the divide between architecture and urbanism? Or does the power of reputation lie behind this ill-advised route?

Are there lessons to be learned? Of course there are, and the planning process behind the Moore Street development (AJ 27.11.08) must be questioned.

What of the other masterplans? What did they propose? Who assessed them? If the application was made after 2005, how did the planning and design authorities respond? Did it go to Architecture and Design Scotland – and if not, why not?

Now *that* would make an interesting article.

Simon Carne, London, SW13

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

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

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





Leader This architecture of restraint is right for our time and moves us in ways that starchitects never did, says *Kieran Long*

This week in the AJ we find two emerging practices dealing with spirituality and representation in London (see pages 22–33).

Carmody Groarke's proposal for the 7 July memorial in Hyde Park, and the remarkable conversion of Lumen United Reformed Church by Theis and Khan, are examples of a careful, consultative architecture committed to the fulfilment of a brief, but with a firm designer's hand making distinctive and architectural proposals.

We all know this work goes on, and that it has never gone out of fashion. But seeing it in our pages this week, it feels like a new, modest and laconic architecture is emerging that somehow captures a new mood.

If there is any justice, it will be this kind of architecture that emerges strongest from our current economic difficulties. Surely the bombast of iconic, emirate-friendly architecture is finished, inappropriate to a chastened global economic climate.

These two works are very thoughtful and extremely sensitive (without being academic, as Soraya Khan says), and avoid the cynicism of much global architecture. What the generation of starchitects that has dominated global practice for a decade calls experimentation may be read, in retrospect, as their own boredom with buildings, a childish ennui of architectural forms. Well. Those forms may be dull to them, but they move and satisfy us.

It is too early to call these two British practices the harbingers of a new mood. More importantly, they are responsibly and beautifully doing their jobs with little bombast.

Just as heartening as these projects was the extraordinary response to our call for entries to the Small Projects Awards 2009. Over 200 projects make it a successful year anyway, and the amazingly high quality heartened us. Thanks to all those who entered.

Stay tuned for our two Small Projects issues early in the new year to see the real face of British architecture: careful, beautifully realised labours of love that make real change for families, communities and localities.

kieran.long@emap.com

Opinion Our 7 July memorial was designed with an artist and the bereaved, say *Andy Groarke* and *Kevin Carmody*

Since establishing our architecture studio, we have been contracted on a number of occasions to realise an artist's idea.

These collaborative projects – such as *The Double Club* with German artist Carsten Höller in London, and last year's *Blind Light* with sculptor Antony Gormley, also in London – have given us insight into artists' ideas about architectural space.

In accepting these invitations to collaborate, our job has been to ensure that the architectural disappears, that our work is made subordinate to each artist's intent. Although the projects may seem very unusual on paper, we were reacting to a very conventional series of client requirements.

Conversely, as part of our commission for the 7 July memorial (see page 22), we appointed an artistic advisor to our

architectural proposal. These ways of working have brought into focus marked differences between the way that we as architects approach a contract, and the approach of an artist to theirs. Valuable lessons to learn.

When competing for the chance to work on the 7 July project, we thought it would be inappropriate to tender a completed idea. Instead, we simply proposed a method of consultation with the bereaved families in order to create a fitting response together.

Although an unconventional architectural

We thought it inappropriate to tender a completed idea for the 7 July project

commission – the memorial has no real functional programme, no building amenities – we engaged the families in a dialogue about their needs and ambitions as clients. This process included discussions about the nature of memorials, and approaches to the context and the setting. The proposal evolved quickly with the mutual confidence of architect and client.

Our artistic adviser was Gormley. His responsibility was to provoke debate about the memorial's design, whereas ours was to create

an environment where the conversation about the meaning and making of the memorial was embraced by the families. Consensus on the final material was only reached after several months of reconciling the very emotive issues of collective and individual loss with very pragmatic issues, such as longevity.

Appropriate for such a unique catastrophe, this memorial's evolution marks a departure from the way that monuments are conventionally designed and made.

Earlier this year representatives of the families and The Royal Parks unveiled the designs with a sense of ownership.

We believe that the project board (which included members of the bereaved families and representatives of The Royal Parks and the Department of Culture Media and Sport) would not have selected and contracted such an abstract proposal from a single-stage competition.

The project could only have only resulted from engaging the project board in the architectural process, a process which was enriched by the involvement of an artist. [Andy Groarke and Kevin Carmody are the founders of Carmody Groarke Architects](mailto:comment@architectsjournal.co.uk)

9-11 February 2009

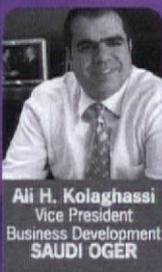
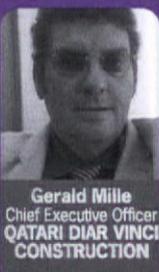
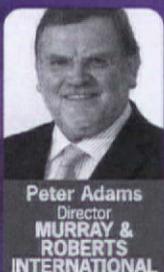
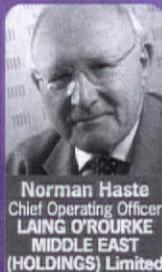
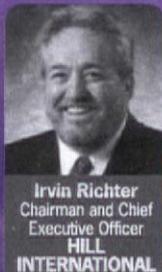
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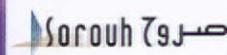
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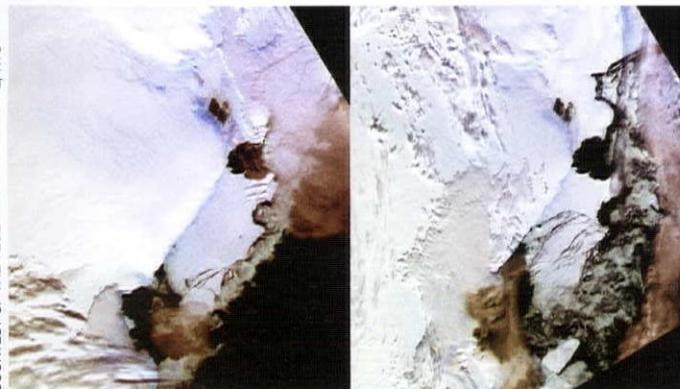
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Sam Jacob – Why your Christmases will always be white, merry and bright

Denise Scott Brown told me last week about her childhood bemusement at being asked to make Christmas cards depicting snowy scenes of Surrey in the summer of colonial South Africa. The idealised cultural image, dislocated by imperialism: Downs against veldt; winter against summer; Europe against Africa.

But snowy Christmas scenes look just as alien when you're actually in Surrey. **Christmas images do not depict atmospheric conditions, temperature or geography.** They are images that describe a mythical place that never existed anywhere.

Below The perennial Christmas scene
Bottom The Antarctic ice sheet's edge retreating between 2005 (bottom left) and 2006



The winter wonderland of Christmas is an image of nature that's been fed through thousands of layers of culture – replayed by literature, movies, music and images on a feedback-drenched loop. It's a myth overwritten to the point of illegibility – from its pagan origins, through its Christian mythology, to its status as a symbol for varied secular interests (St Nick as a Coca Cola trademark; John Lennon's hippiedom singalongs). It's ended up a collection of half-broken, half-forgotten sentiments distilled into super-strength imagery.

Christmas iconography forms a **super-narrative that refers only to itself – each iteration a way of recalling the last, as George Michael so pertinently observed in his work *Last Christmas*** (though, perhaps because of its impossible nostalgia, our hearts will be broken every year).

It's this fractured, dreamlike scenography that we assemble every year with plasticky, shiny, and papery stuff – our way of physically manifesting a cultural concept as an ephemeral landscape, an imaginary space laid over our real environments.

The sparkle of LED lights recall a starry pagan sky, under which we prayed for *The Sun's* return. Frost is rendered as glowing fibre-optic tips of artificial fir trees. We string tinsel from ceiling tiles, as though wintry vines were creeping through our open-plan offices. We spray snow on to windows as applied meteorology. We watch

cranes lifting trees on to the pediments of Neo-Classical buildings – as though the city might become a forest. German markets appear, overnight, like hallucinations.

This electro pseudo-winter is incredible in its intricacy and depth. But it's at odds with what's happening to 'real' winter.

Climate change shrinks seasons. Many European plants flower a week earlier in the year than in the 1950s – and lose their leaves five days later. The northern hemisphere's spring ice-thaw begins nine days earlier than 150 years ago. The autumn freeze typically starts 10 days later. The Arctic is becoming greener and might be ice-free during summer by 2060.

Perhaps these statistics explain why we artificially stretch the festive season. Perhaps it's guilt and fear made palpable through tinsel and fibre optics – an attempt to salve a loss we can't quite yet comprehend. Or perhaps it's preparation for a future where winter simply doesn't occur naturally anymore.

Super-computers run digital simulations of climate change, crunching equations that calculate potential futures.

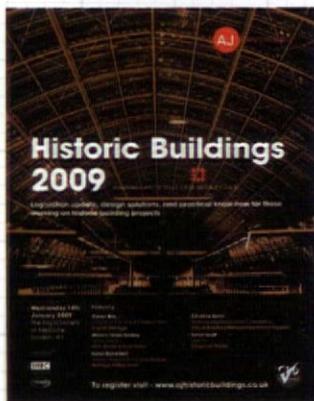
Rarely do these simulations examine what winter will look like. Maybe our **super-scaled festive installations will escape their man-made habitats and begin to fill the voids of winter-depleted landscapes.**

Perhaps we will see forests of fibre-optic trees planted over the slopes of Bavarian mountains, colour-cycling through warm nights, with sparkling neon snowflakes suspended, billowing, over a scorched North Pole. Maybe armies of set-dressers will squirt spray-on snow over pine needles. Installations will become an artificial Narnia – permanent monuments to a vanished season.

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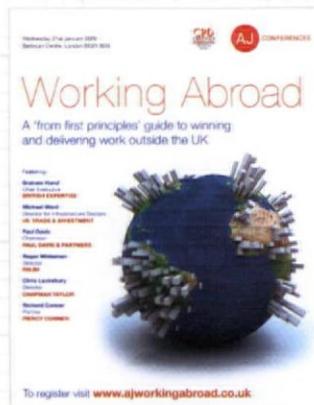
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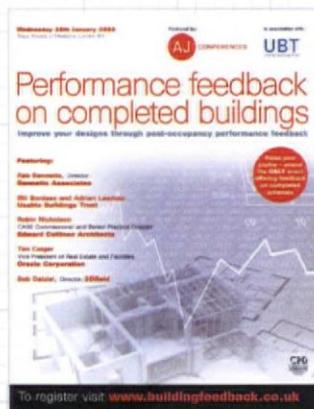
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SAYING THE UNSAYABLE

Carmody Groarke's memorial to the victims of the 7/7 London bombings is beautiful, but is it too abstract to speak of the loss it commemorates? By *Kieran Long*

On 7 July 2005, a close friend of mine was in her office on Tavistock Square, central London, when a bomb went off, killing 13 people inside a double-decker bus. The images of that bus, with its side and roof ripped off by the blast, came to define the media's representation of the events of 7/7.

My friend's own experience was obscure. The office's internet connection went down, and the occupants were locked inside the building by the police, presumably to spare them the awful sight of the wounded and dead, but also to keep them out of the way while the emergency services went about their business. My friend was both present and not

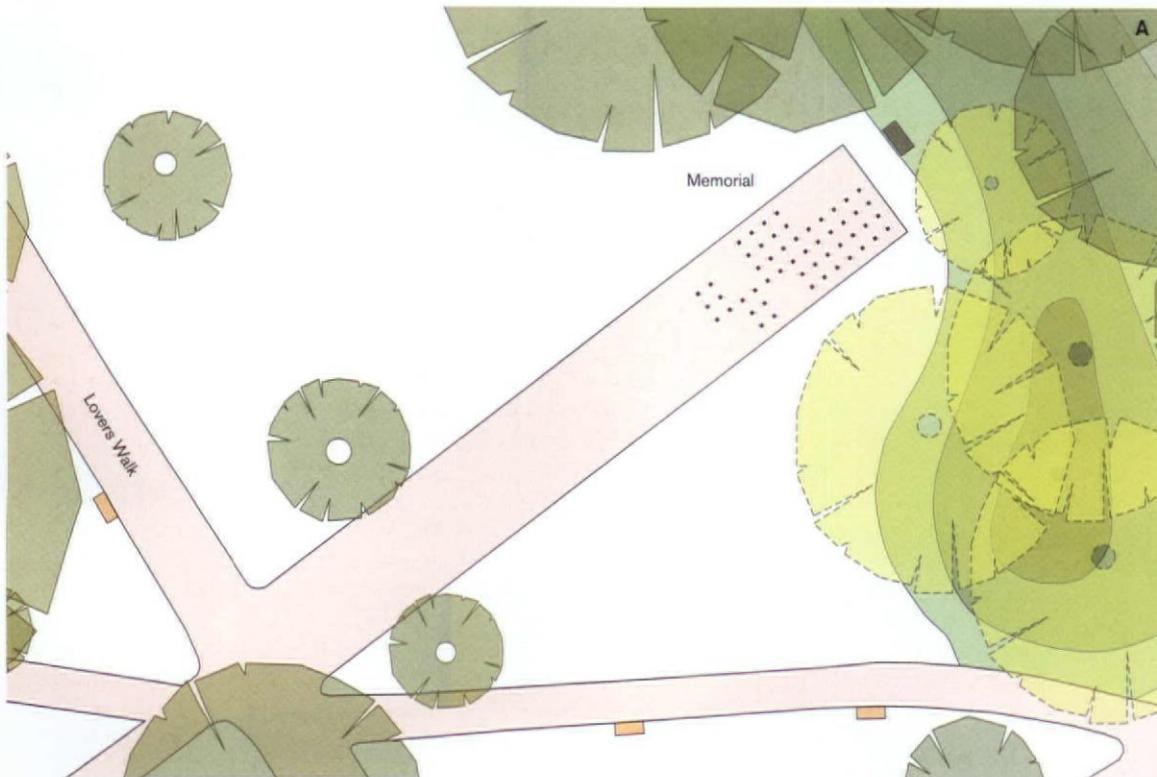
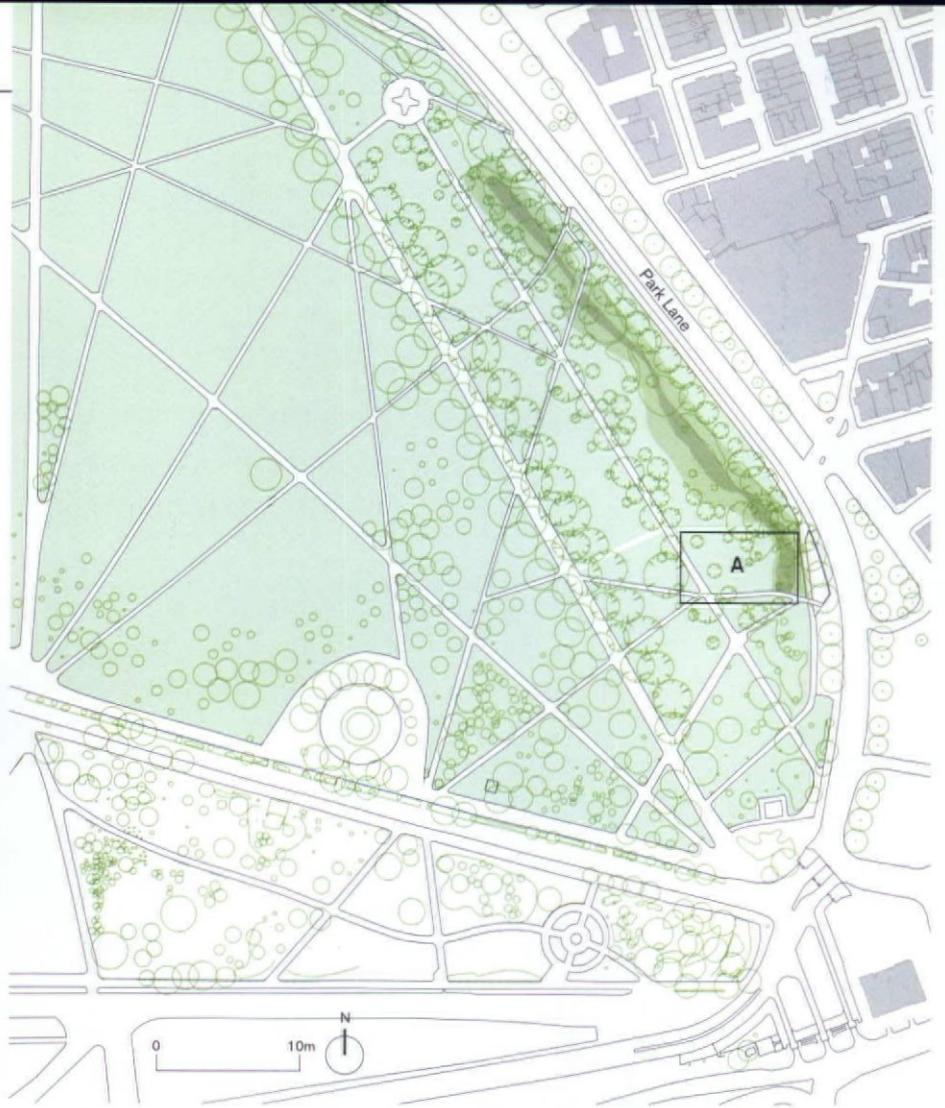
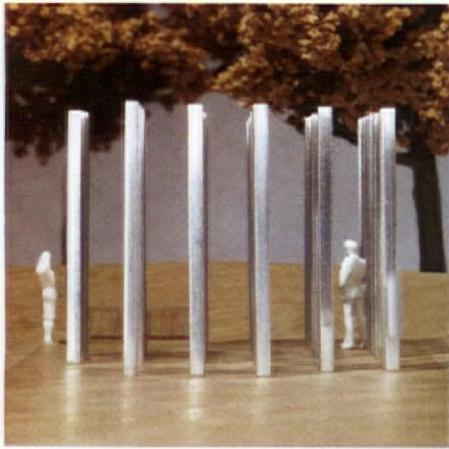
present at the event. She didn't see it, and because her office was in a basement, had no view of the square. She called me to find out what was going on – I was outside London but was able to update her. By the time she was allowed out, many of the wounded had been taken away and all that remained was the hulk of the destroyed bus.

There were four bombs that day – one at Tavistock Square, and three more underground at King's Cross, Edgware Road and Aldgate tube stations, killing a total of 52 people and injuring more than 700. The images broadcast on TV of the victims and of that bus (which appeared on anything >>





Perspective of the
52 steel columns
in Hyde Park



Above left Model showing the field of 3m-high columns
Above Site plan of Hyde Park. Carmody Groarke's plan (A) continues one of the straight paths through the park
Left Plan of the memorial, showing the grid of 52 stelae. Benches (the orange rectangles) are kept at a distance

*The 7 July memorial
is one of the most
ideologically fraught
commissions imaginable
in the UK today*

from the front cover of the *Evening Standard* to, later, promotional literature for the BNP), constitute my memories of the deadliest attack on the capital since the Second World War.

So what is a 7/7 memorial for? It is certainly not to remind us of the actual horror of that day, nor to tell its story. There is no need, and any attempt to do so would be redundant in the face of easily available documentary evidence. Nor is it to remind us of the specific traits of those individuals killed in the event – it will stand for many years after those who knew the victims are gone. Incidentally, there are many other things that this memorial is not: it does not honour those injured in the bombings; it does not memorialise the four suicide bombers killed that day; and it does not suggest the motives, political or religious, of those people, nor the public's reaction to them.

THE ARCHITECT

London architect Carmody Groarke – a young practice whose partners worked together at David Chipperfield Architects before setting up on their own in 2006 – won the competition to design the memorial in November 2007. A jury composed of family members of the victims, with representatives from The Royal Parks and the Department of Culture, Media and Sport, chose the firm above nine other shortlisted teams. Practice partners Andy Groarke and Kevin Carmody told me that their approach was not to go in with a predetermined design proposal, but to suggest working collaboratively with those families to produce a memorial they all felt was appropriate. With this approach, they understood intuitively why this memorial was being made – to give the bereaved families a place to grieve, and to commemorate the lives lost.

Contrast this, for example, with the

approach of the Imperial War Graves Commission, the body charged with memorialising the generation lost in the First World War, and, later, the Second. It commissioned the leading architects of the day – mature artists brought up on large-scale civic gestures, among them Herbert Baker, Reginald Blomfield and Edwin Lutyens – and the memorial text was written by Rudyard Kipling. These artists were the obvious authors, comfortable in their worldly capacity to speak for and to the peoples of the empire.

Ninety years later, an unknown and relatively unproven architect is given the commission for this politically and emotionally sensitive memorial on the basis that it has no preconceived idea of how the monument should look.

Carmody Groarke's willingness to enter into this design process with such enthusiasm is deeply impressive. The 7 July memorial is one of the most ideologically fraught commissions imaginable in the UK today, and the decision to involve every bereaved family risked it being designed by committee. But despite the emotion of the process, the architect constantly had in mind the need to balance the desires of the families with making the memorial meaningful for future generations. Groarke says: 'Emotions are still running high. The trials [of the conspirators] were still going on while the families were signing off stuff. But this memorial has to join the stories and the recollections of the event to the park in perpetuity.'

It is a distinguishing feature of contemporary memorials that they are made quickly after the events that prompt them. One can't help feeling that the troubles in New York over the 9/11 memorial are not just to do with dissatisfaction with the aesthetic of the memorial and how individual victims' names are recorded, but also to do with the

rawness of the event, the lack of any kind of perspective or resolution to the global chain of events triggered by the attacks.

Carmody Groarke's own interpretation of the 7/7 events is also divorced from any political context, and is emphatically aimed at making the victims into universal figures. Groarke says: 'These particular events were completely random. They occurred within London. For instance, one man, who was travelling by tube, was told to get on a bus as an alternative route when the tube was stopped. He was killed. The message is that this could have been you.' This message is repeated to me word for word by Grahame Russell, a member of the bereaved family group who was elected to the project board. He says that the desires of the families have, for him, been fulfilled: 'The main thing that people wanted was something that stood out in London and everyone would recognise as the permanent memorial for 7/7. We wanted the names somewhere, and we wanted a setting that was a bit divorced from its surroundings.'

Carmody Groarke wanted to avoid representation in an attempt to make a universally meaningful proposal, not privileging any of the many ethnicities or religions of the victims. The memorial is secular and has a potential lifespan of hundreds of years – it is more or less permanent. 'We had to consider the universal meaning of the memorial,' says Groarke. 'In 30-50 years, those singular meanings [for the bereaved families] will not be there.' But the families were clear that the memorial was not to be anodyne – there was to be no rose garden or similar. Groarke adds: 'The families were keen that this shouldn't be a comfortable amenity to the park. That was an important mandate. It's not somewhere where one should feel comfortable.' >>

THE DESIGN

An idea emerged of a field of columns, one for each of the 52 victims, on a site in the east of London's Hyde Park. The location was chosen by the architects, partly for its seclusion, which will be increased by the addition of a shallow semicircular bund and the addition of two trees.

The configuration of the columns changed many times, but the final arrangement follows the grouping of those who died in each bomb – six people at Edgware Road, seven at Aldgate, 13 at Tavistock Square and 26 at King's Cross. In plan, the groups of 3m-high columns overlap at their corners, and from a distance the field of standing monoliths will look architectural, a single mass. Each column has the time, date and location of death inscribed on it, but not the names of the victims, which will be listed on a plaque set into the ground slightly beyond the field of monoliths.

Each column, or stele, is made from cast steel in a process carried out at Norton Cast Products in Sheffield. Carmody says: 'There is a poetic idea about each of the elements being made in an instant, from the same positive. There are 52 of them, and you could talk about them as having their own "personalities" through the process.' Each column will be unique because of its imperfections. They will also be very durable – 'more permanent than stone', say the architects. For the family group, the relationship is profoundly clear. 'If you think about it, before 7/7 we had 52 people who stood tall in this world, and now we have 52 stelae standing tall in this world,' says Russell.

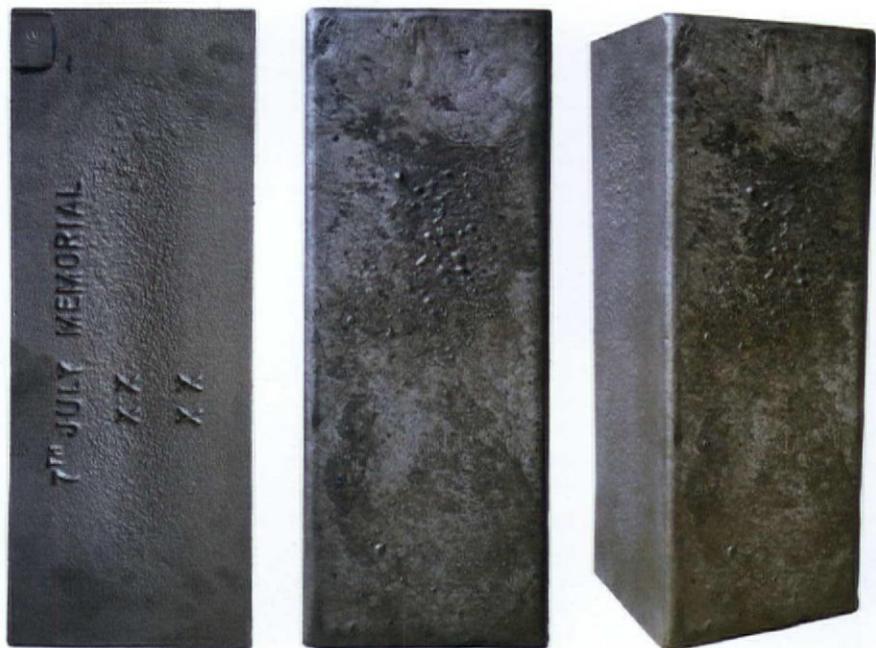
It's a highly composed memorial. This metaphor contrasts with the extremes of grief, shock and outrage prompted by the events, and the chaos they created in the capital. It is a compelling instinct, to put the terrible fact of the loss into some kind of geometrical,

spatial order, to make it a shield from the horror but a reminder of what was lost.

Although the architects talk about its architectural scale and the impression on the viewer from distance (the field of stelae is the size of a small building or large room), this is not a pictorial piece. Unlike a cenotaph terminating a pathway in a park, or an arch or obelisk, this memorial is about a relationship with the landscape, and the characteristic urbanism of Hyde Park. It will be a place for abstract contemplation. Or perhaps, in English terms, this is a memorial about keeping a stiff upper lip, using Minimalism's desire to remove distraction and representation to create a place where you are forced to look inside yourself for answers. In England we call this repression – there is no suggestion that this is a communal experience, more a place for private grief.

It is clearly part of a new aesthetic tradition for memorials worldwide. Maya Lin's Vietnam

Right Samples of the cast steel columns. Each of the 52 monoliths will be unique, but made from one positive
Far right The plaque will be set into the ground and will list each of the victims' names. The typeface was designed by Phil Baines of Central Saint Martins



*Abstraction may or
may not counter grief,
but it will certainly
not help with
remembrance*

Veterans Memorial (1982) in Washington DC was the first truly Minimalist memorial. Other canonical examples include Peter Eisenman's Memorial to the Murdered Jews of Europe (2005) in Berlin and the Garden of Exile (1999) at Daniel Libeskind's Jewish Museum, also in Berlin.

Carmody Groarke's memorial stops far short of Libeskind's desire to recall and recreate experiences. Think of Libeskind's Holocaust Tower in the Jewish Museum, a tall, empty tower with a small sliver of light coming through from high level, or the Garden of Exile, a grid of standing concrete columns with a cosmetic similarity to the 7 July memorial. Here the architecture attempts to make us feel unsettled, to somehow sensitise the visiting tourist to the disorientation, confusion and fear of the victims.

However, I've written before of my own confusion about how Minimalism – compositions made of geometry and material

– has replaced Classicism as a universal language for memorial building, and I still have profound reservations about its appropriateness. Abstraction may or may not counter grief, but it will certainly not help with remembrance. The tendency towards abstraction is exactly to remove the representational aspects of an artwork that tie it to a specific culture, time and place. As a result, these things don't represent anything much, and are given meaning only by the text.

The text for the memorial, at the time of going to press, was not yet confirmed. Each steel column will have the time, date and location of one of the bombs written on it, as if they were test tubes, classified and catalogued. The beautiful and specially designed typeface (by Phil Baines, professor of typography at Central Saint Martins) is intended to be specific, created to recall the distinctive, rounded, sans serif font of the London Underground.

The plaque says that there were bombings, but doesn't say why. The text, inasmuch as it is written at all, suppresses authorship and resists grammar, or any attempt to come up with a descriptive or commemorative inscription. Perhaps this absence of reference is inevitable now that we have such comprehensive access to information. Future generations will be able to do the equivalent of Googling '7 July 2005' in order to see the terrible pictures that constitute our own mental images of that day. The surfeit of interpretative and documentary material in the public realm about world events has made the jobs of memorial designers very difficult, which is perhaps more to remind us of other people's memories, those of the families, than to help us interpret these tragic events. Carmody Groarke's achievement is to have steered a course that will result in a beautiful contemporary memorial. But one that is taciturn, rather than eloquent. ■

IN MEMORY OF THOSE KILLED IN THE LONDON BOMBINGS

7 JULY 2005

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AN ACT OF FAITH

Theis and Khan's multi-faith Lumen United Reformed Church is assured, uncomplicated and just plain nice, writes *Kester Rattenbury*. Photography by *Nick Kane*

I know it's unfashionable to praise something for being calm, simple and well made. I know design is supposed to have attitude and rhetoric, or break new ground, and that criticism of it should be edgy and polemical. But with Theis and Khan Architects' multi-faith Lumen United Reformed Church, I don't think that approach is going to work.

The project has a very contemporary theme: the provision of space and support for the local multi-faith community and for leisure activities such as yoga and salsa classes. 'In effect,' says practice director Patrick Theis, 'this was an ambitious, generous outreach project, at least partly through architecture.'

The 1960s church, located on the corner of Tavistock Place and Wakefield Street in Bloomsbury, London, sits on larger 1820s foundations, the remains of a Second World War bombing raid. Theis and Khan's design retains the original building's volume and coherence, but new amenities – an entrance, a lift, toilets, offices, multi-use spaces and a courtyard garden – wrap around it, along what

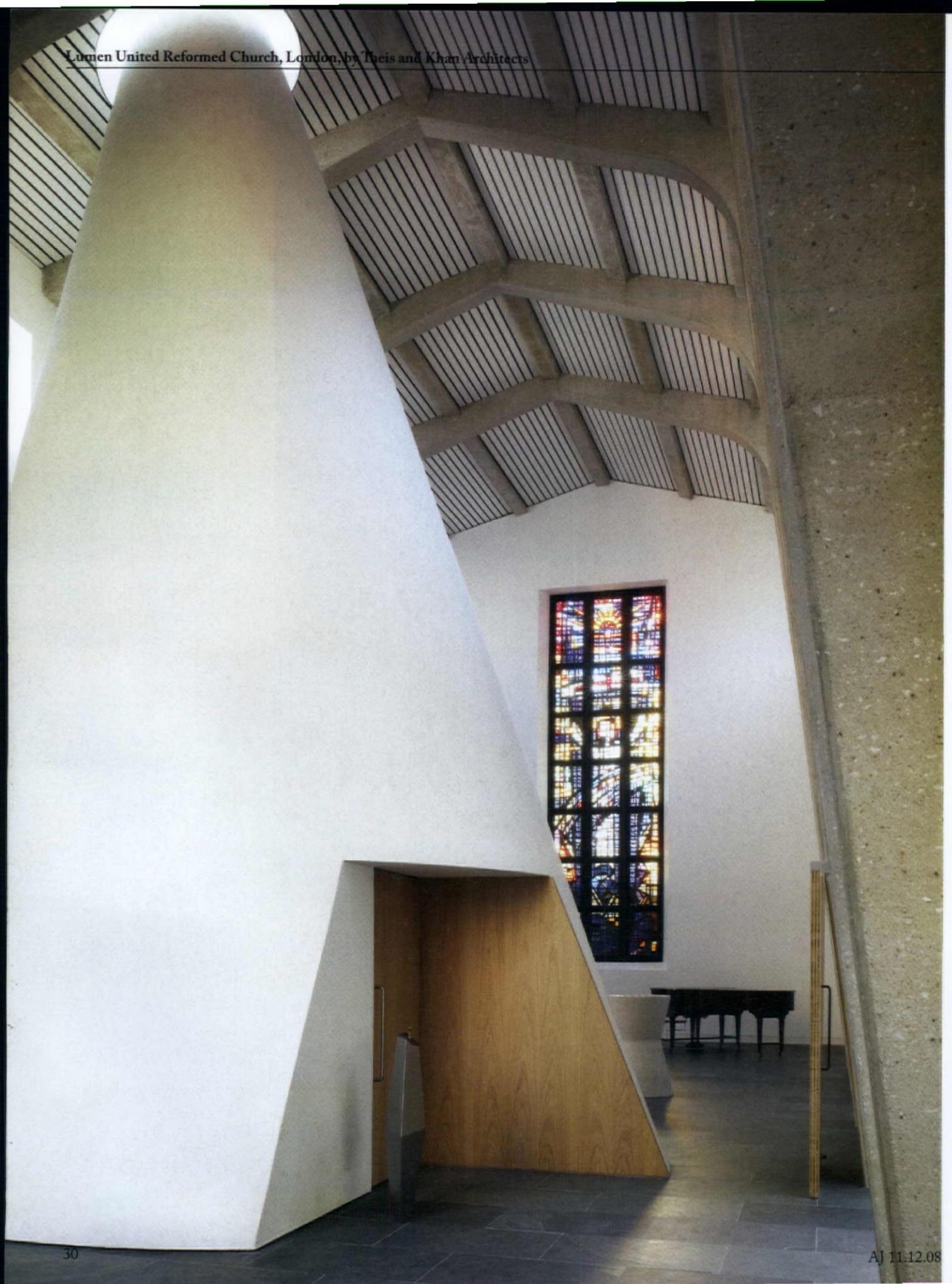
used to be awkward access to the car park. The plan also opens up diagonally from the new entrance, across the existing church volume that now houses a quite different programme and sequence of spaces culminating in the cloister and garden. 'It sounds corny, but you are always moving towards the light,' says Theis. It's a major re-ordering of the architectural form that a church embodies, but it feels utterly modest.

Theis and Khan was recommended to Lumen United Reformed Church following a small commission in neighbouring Somers Town, where it designed a door for a community centre. Lumen's original brief was tiny: install a permanent café within the church and sort out disabled access, but the practice quickly found that its client was open to how much more could be done.

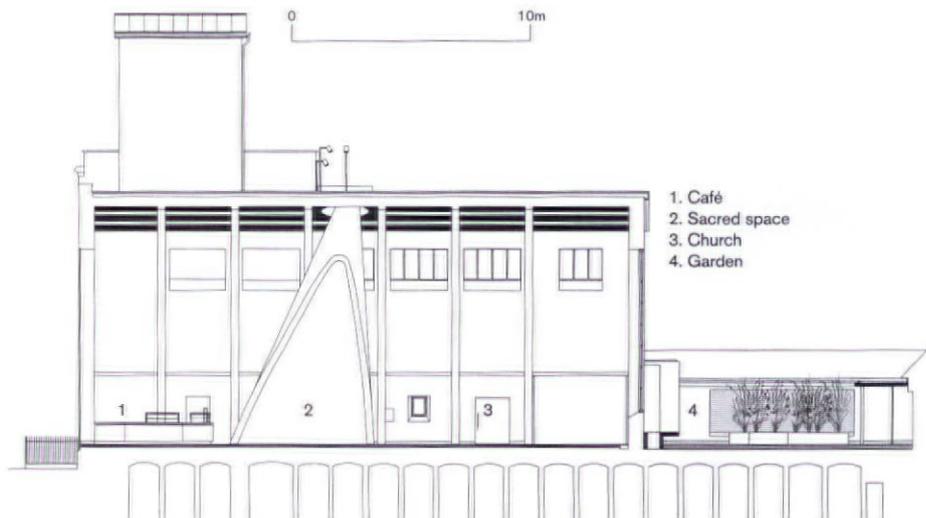
The expanded brief was partly driven by the size of Lumen's congregation – it has a core of just nine people. Basically, the church had far too much space. Lumen welcomes other faiths and realised it could offer a >>



Rona Smith's geometric window sculpture



Left The sacred space forms the interior of the church hall
Clockwise from below The church elevation on Tavistock Place; Section; View from garden to community room; Back garden



broader community facility. Theis and Khan suggested it sell off the Wakefield Street halls behind the site, and use the money to build and run a more viable and coherent building within the church and its car park perimeter.

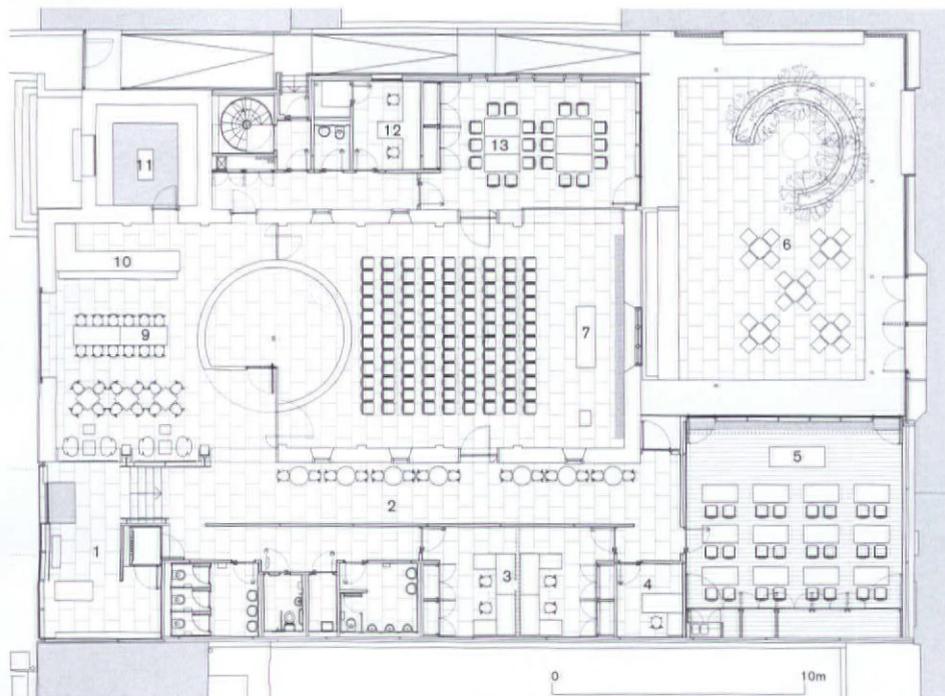
Theis and Khan's main gesture is the sacred space inserted within the church hall. Symbolically, this could be read as a church retrenching – shrinking from extensive 1820s foundations through to a smaller 1960s box, and culminating in a tiny 21st-century spot

– but Theis and Khan has turned this into a generous move. The space is dominated by a Corbusian cone, which practice director Soraya Khan describes as 'a piece of furniture' and resembles a solidified ray of light. Made from rendered polystyrene and with pivoting doors, the cone is central in plan, but angled due east, funnelling the sky – which can also be seen through a new skylight cut into the roof above.

It's a simple idea, but it absolutely >>

The space is dominated by a Corbusian cone that resembles a solidified ray of light

- | | |
|-------------------|--------------------|
| 1. Reception | 8. Garden |
| 2. Gallery | 9. Café |
| 3. Community room | 10. Servery |
| 4. Office | 11. Kitchen |
| 5. Community room | 12. Office |
| 6. Garden | 13. Community room |
| 7. Church | |



works. It has the surprise effect of functioning like a matt kaleidoscope, scattering the colours cast by an original 1960s stained glass window, now relocated to the south wall.

Vivien Lovell, founder of Modus Operandi Art Consultants, wrote Camden Council's arts policy and commissioned two artists for this project. Rona Smith designed the geometric sculpture in the window, which Theis and Khan enlarged by dropping its sill height, and sculptor Alison Wilding, twice nominated for the Turner Prize, created a font, a fountain and a stoup.

Other moves unify the project, such as the cloister canopy that wraps and folds the buildings bordering the garden behind the church. The canopy begins at high level over the glazed volumes of the new community halls, drops to edit the awkward eaves of the Wakefield Street halls, and then falls to bench height in front of the church hall. 'It recalls Álvaro Siza's Serralves Museum,' says Khan, but the practice's references go beyond Modernism: the diagonal spatial sequence is Arts and Crafts-inspired.

Theis and Khan's reworking of the church reveals a deep, natural designerliness. They don't talk much about it, but the proportions of every single space have been thoroughly considered. Even the internal offices along the west wall are made generous by the overscaled, cheap-as-chips circular rooflights, which give a huge view of the sky. The plan functions brilliantly – the big hall can be used as a crèche when the church is closed, but it still has 'ownership' of the garden and views. 'We are instinctive architects, not academic ones,' says Khan.

The project is also beautifully built. KLH, the lovely structural kit of cross-laminated timber panels that clamp into place, is used for the new construction. The original concrete structure didn't need cleaning, and roof slats were painted white with acoustic material squeezed invisibly between them. The budget was 'never luxurious', but the construction process was remarkably calm. The contractor ended up donating the cross, planting was given by Theis and Khan, and there was no blame ethos. 'Everyone



Left Floor plan
Bottom left Theis and Khan has broadened the church's footprint to create a gallery
This page, clockwise

from right The café; Looking up through the sacred space; Stoup and fountain designed by Alison Wilding

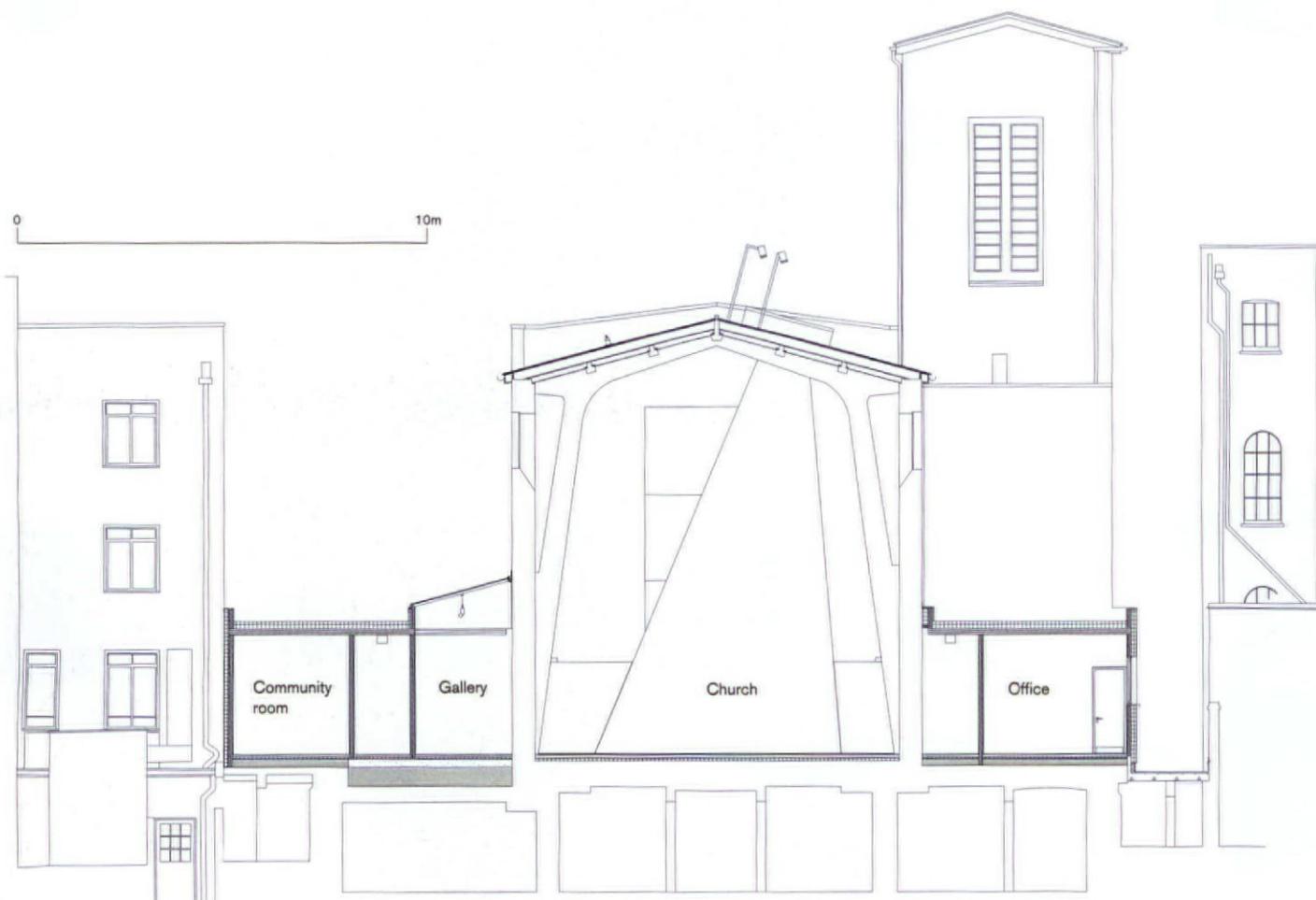


worked hard together,' says Khan. 'You don't have to put people under pressure to get a good result.'

Nor, it seems, do you have to be edgy and polemical. Rather than finding a drive in this project's tensions, Theis and Khan found a common ground of instinctive, generous simplicity. It's assured Modernism, as if the battlegrounds of Post-Modernism, High-Tech and Deconstructivism had never happened.

A visit to the revitalised church could give the impression that we are still in that early stage of generous, liberal Modernist optimism. It's strange to observe how anachronistic, how marvellously sensible and just plain nice that feels. ■

Start on site date June 2007
Contract duration 12 months
Gross external floor area 890m²
Form of contract SBC05 without quantities
Total cost £1.8 million
Client United Reformed Church
Architect Theis and Khan Architects
Structural engineer F J Samuely
Services engineer EngDesign
Quantity surveyor Boyden and Company
Lighting consultant George Sexton Associates
Planning supervisor DPK Associates
Main contractor Dollman Ralston
Annual CO₂ emissions 34kgCO₂/m²



LUMEN UNITED REFORMED CHURCH

Theis and Khan Architects
Sacred space rooflight



The new conical sacred space penetrates the existing church roof, primarily to receive direct natural light.

The rooflight opening is centred between existing concrete portal frames and required the removal of one concrete purlin. The position of the sacred space at floor level is centred on the existing structural portal frame. This meant the cone needed to lean south east towards the nearest available point where the

roof could be penetrated.

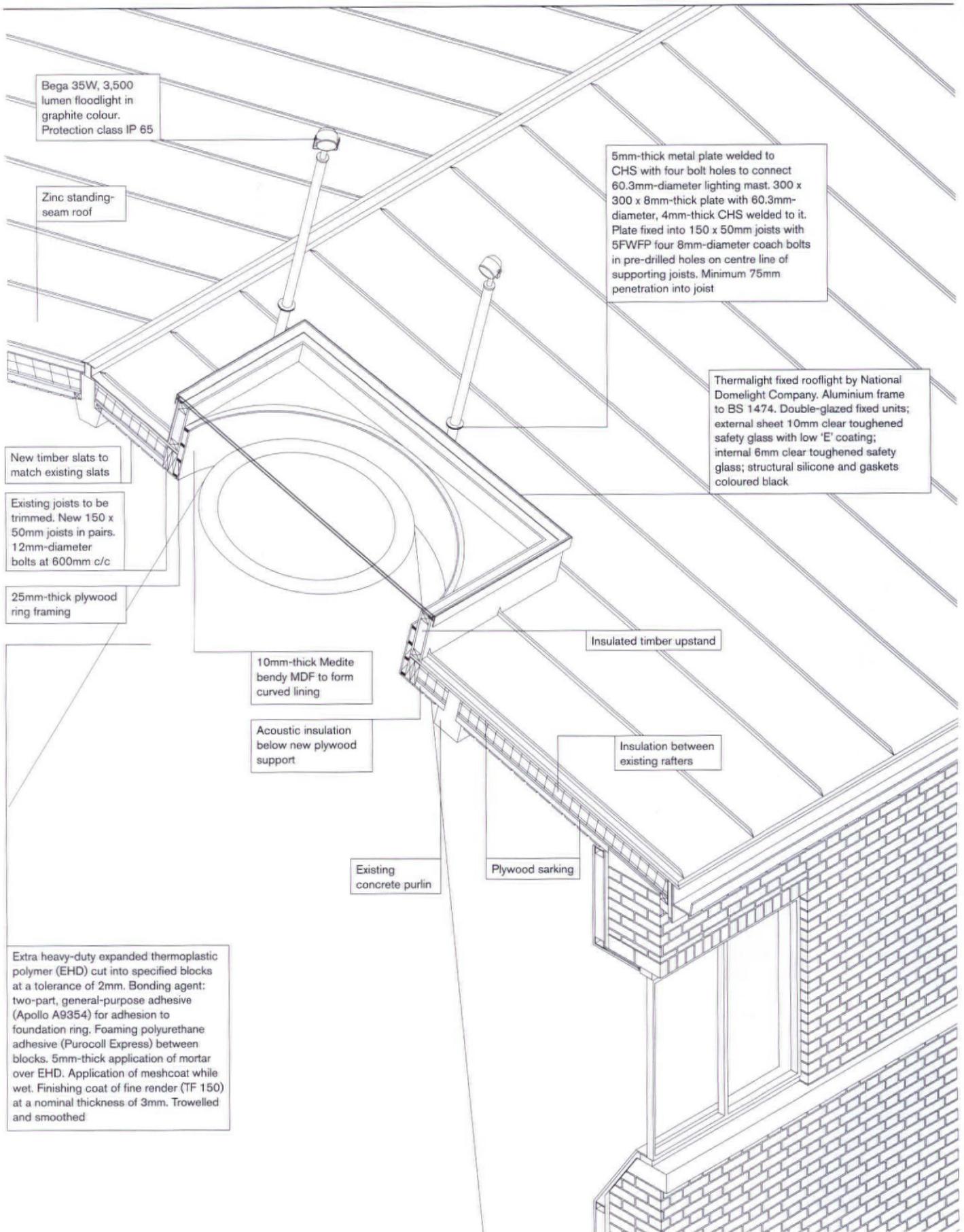
The rooflight utilises a 2.1 x 2.1m fixed double-glazed unit. It was the largest standard unit available and the most cost-effective solution. The circular opening formed in the existing slatted timber soffit is approximately 250mm wider all round than the top of the cone, to allow light to wash the exterior of its form.

Three roof-mounted external spotlights on stalks create an artificial light source for the

sacred space in the evenings.

The cone is stopped 100mm short of the inside of the rooflight glass to allow ventilation via the main space. This gap creates a lighting effect within the sacred space when natural daylight fades. With the sacred space unlit and the main church space fully lit, light spills into the top of the cone and creates a subtle corona, much like a solar eclipse.

Patrick Theis, director, Theis and Khan Architects



Bega 35W, 3,500 lumen floodlight in graphite colour. Protection class IP 65

Zinc standing-seam roof

5mm-thick metal plate welded to CHS with four bolt holes to connect 60.3mm-diameter lighting mast. 300 x 300 x 8mm-thick plate with 60.3mm-diameter, 4mm-thick CHS welded to it. Plate fixed into 150 x 50mm joists with 5FWFP four 8mm-diameter coach bolts in pre-drilled holes on centre line of supporting joists. Minimum 75mm penetration into joist

Thermalight fixed rooflight by National Domelight Company. Aluminium frame to BS 1474. Double-glazed fixed units; external sheet 10mm clear toughened safety glass with low 'E' coating; internal 6mm clear toughened safety glass; structural silicone and gaskets coloured black

New timber slats to match existing slats

Existing joists to be trimmed. New 150 x 50mm joists in pairs. 12mm-diameter bolts at 600mm c/c

25mm-thick plywood ring framing

Insulated timber upstand

10mm-thick Medite bendy MDF to form curved lining

Acoustic insulation below new plywood support

Insulation between existing rafters

Existing concrete purlin

Plywood sarking

Extra heavy-duty expanded thermoplastic polymer (EHD) cut into specified blocks at a tolerance of 2mm. Bonding agent: two-part, general-purpose adhesive (Apollo A9354) for adhesion to foundation ring. Foaming polyurethane adhesive (Purocoll Express) between blocks. 5mm-thick application of mortar over EHD. Application of meshcoat while wet. Finishing coat of fine render (TF 150) at a nominal thickness of 3mm. Trowelled and smoothed

CHRISTMAS GIFT GUIDE

Highly covetable technical kit for under the tree, by *Kaye Alexander*

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This palm-sized projector with built-in stereo speakers enables 50in projections of photos or videos. It connects to smartphones, camcorders, cameras, portable media players and content can be transferred from your laptop for business presentations.



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(from www.solarlasers.co.uk)

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www.flipvideo.co.uk
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This ultra-thin pocket-sized camcorder has 2GB of built-in flash memory and records up to 60 minutes of video. The internal Li-ion battery recharges through the built-in USB arm and connects to TV for instant viewing. The built-in software works with both Macs and PCs.



BLACKBERRY STORM BY RESEARCH IN MOTION

www.blackberry.com
Free with a £35 per month contract on Vodafone

The BlackBerry Storm has a high-resolution touch-screen and all the usual BlackBerry features. The media player is compatible with a number of formats and the 3G internet gives fast web access.



SOLAR MESSENGER BAG BY ECLIPSE SOLAR GEAR

www.eclipsesolargear.com
(from www.thesolarcentre.co.uk)
£130

This shoulder bag includes a solar-charging module, which provides 2.5W of power so you can charge your mobile or iPod on the go via the 12V charging outlet.



SPACENAVIGATOR PROFESSIONAL BY 3D CONNEXIONS

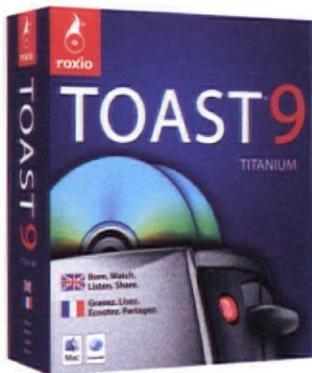
www.3dconnexion.com
£90

This pad navigates 3D models rather like a console joystick, allowing you to pan, zoom, tilt, spin and roll through your projects. The 3D mouse is compatible with more than 100 applications, including ArchiCad, 3ds Max, Maya and Photoshop.

TOAST 9 TITANIUM BY ROXIO

www.roxio.com
£70

Touted as the next generation of disk burning on the Mac, this piece of software allows you to catalogue and burn all your files across multiple CD, DVD and Blu-Ray discs. You can also import and create high-definition video from camcorders and burn to Blu-Ray and DVD discs.



COMPACT SURGE PROTECTOR BY BELKIN

www.belkin.com/uk
£25

The neat, compact and powerful six-output connector comes with a £100,000 connected-equipment warranty and provides protection from damaging power-surges. The vertical design has integrated cable management.



POWER-ASSISTED SERIES SUITCASE BY LIVE LUGGAGE

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This 840 x 500 x 340mm hard-body wheeled suitcase features an anti-gravity handle and when increased force is applied, activates the motors encased in the wheels to help you. The integrated in-line skids also help when going up stairs.





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Istanbul and Beyond // Critic's Choice //
Urzon's Sydney Opera House // 5 Things To Do

The Critics



Polidori's *Petit Appartement of Marie-Antoinette, Portrait of Louise Marie Adélaïde de Bourbon-Penthière*, by Élisabeth-Louise Vigée-Le Brun (2007)

EXHIBITION

Versailles in vivid detail

Photographer Robert Polidori takes a narrow view of the palace, says *Crystal Bennes* >>

Robert Polidori: Versailles. Until 3 January 2009. Flowers Gallery, 21 Cork Street, London W1S 3LZ www.flowerseast.com

It's disadvantageous to know that the pictures in Canadian photographer Robert Polidori's show are of the Palace of Versailles before seeing them. The Disney-esque mythology of Louis XIV's royal chateau in the suburbs of Paris is powerful enough to threaten Polidori's beautiful collection, taken over the last 20 years.

In contrast to the usual attempts to capture the palace's grandeur in wide-angled panorama, Polidori has taken a micro approach, capturing fragmentary views of the palace. Although the photographs are spatially restricted, they remain visually demanding; partly because of the decorative nature of the interiors, but also because of Polidori's excellent framing. Seemingly arbitrary crops juxtapose intricate wallpapering with wooden mouldings and richly textured paintings.

Polidori is a meticulous technician, but what gives his pictures such impact is his use of large-format film – a Kipp Wettstein aerial photography camera is his weapon of choice. Images of coloured wallpaper are so lifelike, they look like the real thing.

The intellectual focus behind this series is restoration and revisionism. This is intriguing, given Polidori is primarily known for his exquisite, controversial images of destruction in Chernobyl and post-Katrina New Orleans. Change, natural or man-made, the selective process of curation, or the destructive force of nature obsesses Polidori.

There is also the question of how the act of restoration is in some way subsumed by a nostalgia complex. Though nostalgia often saves historic buildings, the saving is typically accompanied by shocking anachronism. Consider Versailles' latest restoration programme and its proposed removal of king Louis-Philippe's grand staircase, added during the last major rebuild of the chateau in 1837. Constructed during the Bourbon restoration, it doesn't complement our fantasy of Versailles as a 17th-century fairytale palace and so must be removed.

Polidori's cleverly framed images highlight our fascination with antiquity while also mocking anachronistic intrusions. An image juxtaposing a CCTV camera with the elaborate panelling of Louis XV's daughter's salon is similarly witty. Each provide a loaded snapshot of modernity versus history; a reminder that 21st-century Versailles was made by us, for us.

Resume Polidori's micro pictures capture macro history in moments

Tabanlıoğlu's converted dockside warehouse on the banks of the Bosphorus for Istanbul Modern Art Museum

EXHIBITION

Modern Turkish

*Turkey has more to offer than domes and amphitheatres, as this exhibition shows, says **Rory Olcayto***

Istanbul and Beyond: Selected Projects of Tabanlıoğlu Architects. Until 22 December 2008. RIBA Gallery, 66 Portland Place, London, W1B 1AD

Our understanding of Turkish architectural culture is obscured by a fascination with Classical amphitheatres and sultanic domes. Istanbul's status as a centre of Art Nouveau is little known and that Modernism was used by Kemal Atatürk to forge the Turkish republic, even less so. A scant few – Pritzker Prize-winning architect Hans Hollein among them – recognise government architect Sedad Eldem for his unique Regional Modernism. A smaller number still is familiar with contemporary Turkish practice, but the

RIBA exhibition Istanbul and Beyond: Selected Projects of Tabanlıoğlu Architects offers a starting point.

Tabanlıoğlu (pronounced Taban-lih-oh-loo) is Turkey's biggest architectural practice. It designed the Palace of Peace (2006) in Kazakhstan with Foster + Partners, and its 261m-tall Sapphire will be Europe's tallest residential tower on completion next year.

Four other projects – highlighted in WOW Inc's dreamy, immersive film for the exhibition – provide more food for thought. In 2005,



Tabanlıoğlu converted a dockside warehouse, originally designed by Eldem, to create Istanbul Modern Art Museum, Turkey's first private modern art gallery offering two floors of white cube gallery space. Tabanlıoğlu cut into one facade, giving views across the Golden Horn of Istanbul's Bosphorus river to Topkapı Palace. 'The city is the greatest work of art we have,' says Murat Tabanlıoğlu of the palace, who with his wife Melkan, heads the 100-strong practice. The gallery has proved so popular that Tabanlıoğlu is now master-planning the area to create a public square and new uses for other grand-scale warehouses.

Imaginative reworking of the city's fabric is especially pertinent for Istanbul, a mighty, sprawling home to 13 million people, where most residential districts are peppered with half-built concrete structures, abandoned by bankrupt developers. One of these half-completed buildings has been transformed by Tabanlıoğlu into Levent Loft (2007), a high-end housing scheme, by slotting cantilevered boxes into the frame to form apartments. They resemble the classic *cumba* bay windows of traditional Ottoman houses from the outside, but inside the concrete is left exposed and the

fit-out specification is fashion-magazine slick. It has already inspired Loft II, an adjacent new build with similar *cumba*-style bays emerging from its purpose-built frame.

Istanbul's Kanyon shopping mall (2006) is also on show at the RIBA show. Compared with the flashy, lightweight Westfield in London, Kanyon is a sober, solid, and convincing piece of urban design. It has a public plaza at its entrance. Open-air walkways gently curve through stacked levels of retail. A cliff-like residential block and a commercial tower ringed with semi-circular louvers loom overhead. At its centre, cinemas and other leisure attractions are enclosed within a huge stone-clad sphere. This shopping mall is the futuristic mirror of the city's 500-year-old Grand Bazaar. This 'city within a city' form is common, historically, in Turkish town-planning. Mosque complexes, for example, were always more than places of worship. Describing the Süleymaniye mosque, designed by arguably the greatest Ottoman architect, Mimar Sinan, 17th-century travel writer Evliya Çelebi wrote that it contained 'four great madrasas, a school of hadis, a school of Koran, a school of medicine, a school for young children, a hospital, a public kitchen, a hospice, a *caravansérai* for the visitors, a palace for the commander of the *janissaries*, markets for jewellers, metal workers, shoemakers, a well-illuminated bath, and buildings for the employees of the complex.'

One other building in this exhibition deserves a special mention: Istanbul's Atatürk Cultural Centre, a 1960s Modernist building with a status similar to London's Royal Festival Hall. It was designed by Murat's father, Hayati Tabanlıoğlu, who, like Eldem, was a state architect – and a huge talent. He designed the entire building, from the lightfittings to the sculptural, minimalist staircases. The building was nearly demolished last year following a bid to redevelop the site, and only spared following a high-profile campaign led by Murat and Melkan. Now the firm will refurbish it for Istanbul's European Capital of Culture celebrations in 2010, an event which will hopefully focus attention away from tourist-trail buildings. In the meantime, this exhibition should broaden the debate about contemporary Turkish architecture and its place in a the wider European and global context.

Resume Now there's no excuse for overlooking Turkey's contribution to contemporary practice



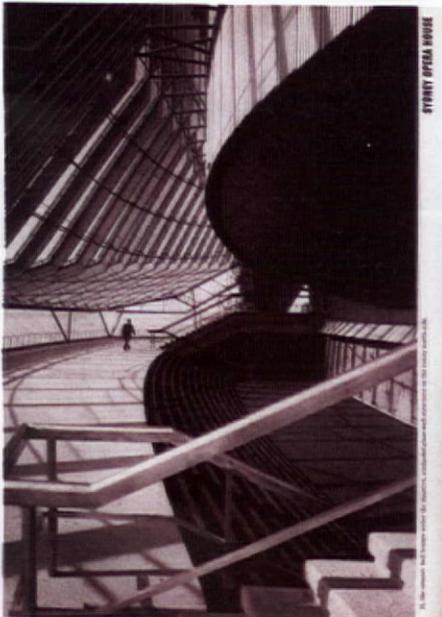
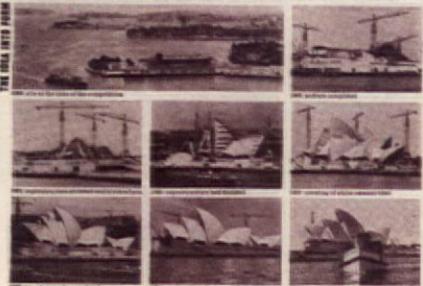
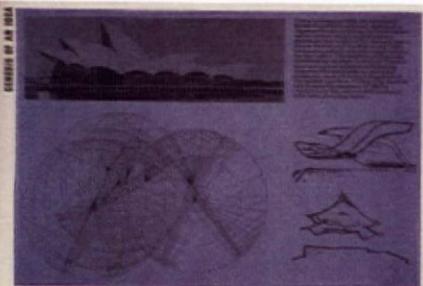
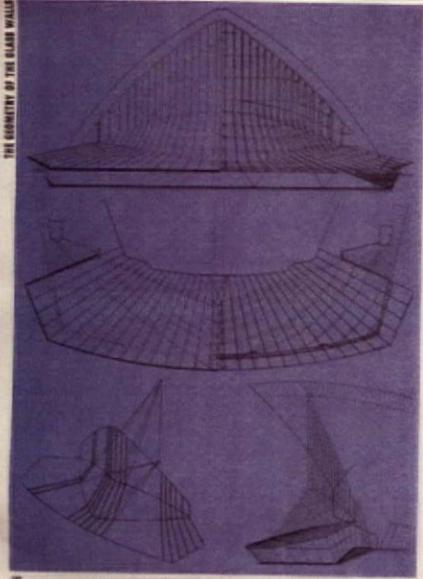
Critic's Choice

Mapping England offers an appreciation of maps that surpasses utility, says **Andrew Mead**

A mid 19th-century map of Leeds (pictured below), tinted to highlight unsanitary areas of the city is just one of 150 or so elevations in Simon Foxell's *Mapping England* (Black Dog Publishing, £40). Newly released this month, the book is as engagingly eclectic as his earlier *Mapping London*. Beginning with the Anglo Saxon Mappa Mundi of 1025-50, the oldest map of Britain in existence, the book proceeds gradually to the digital cartography of today. En route, Foxell examines many different kinds of maps: geological, archaeological, and military. John Rocque's map of Berkshire in 1750 is intricate enough for us to picture the woods and meadows of its pre-industrial landscape, while a 2008 Noise Map of England and Wales evokes something other than birdsong and breezes. There are also weather maps, which all began with a chart published in *The Times* in 1875.

Slowly, the speculations and errors of the early examples, with their sometimes fanciful geography, give way to accurate measurement, especially as mapping becomes systematic with the foundation of the Ordnance Survey in the early 1800s. But Foxell rightly stresses that there's more to maps than practicality – they are often highly decorative and designed to hang on a wall. As they awake your imagination through their partial depiction of a place, so their colours and vignettes catch the eye. Though the maps here are often diminished in reproduction, these aesthetic qualities survive in Foxell's book – a real pleasure to study.





Back Issues Utzon's Opera House shows how icons endure, once costs are forgotten, says Steve Parnell

Sydney Opera House is almost a metonym for its architect, Jørn Utzon, who died last week (News, AJ 04.12.08). Designed in 1956, its politics became as complex as the engineering of its parabolic concrete shells. Ove Arup, its engineer, wrote in March 1965's *Architectural Design*, 'Utzon's drawings for the competition were really only sketches blown up photographically to the required size'. The Quantity Surveyor, one poor Mr Major of Rider Hunt & Partners, estimated it would cost AUD\$3.5million and the assessors' report thus commented that 'the scheme which we now recommend for the first premium is, in fact, the most economical on the basis of our estimates.' The final cost was more than 15 times that initial estimate, yet the Opera House remains the standard by which today's so-called 'icons' are judged. As Frank Gehry himself admitted in an interview with John Tusa in 2005, his brief at Bilbao was for a building 'that does for Bilbao what the Sydney Opera House does for Australia'. By the time it opened 17 years later, a whole generation of architectural fashion had passed, and the *Architectural Review* of September 1973 noted that 'many of the ideas which it embodies are extinct'. The previous month, Australian Robin Boyd wrote about 'the myth of architectural competitions' in his unfinished critique of the Opera House in *Architecture Plus*: 'All architects know that the main reasons for holding competitions have nothing directly to do with design; the reasons are political.' Australia was using the competition to drag herself into the world, and every architect knows that it's the design and not buildability or cost that wins such competitions. Once the judges have chosen an image, the political and financing struggles can commence. Had the Australian government known at the outset what the dream would entail, the icon of architectural icons would surely not exist today. Yet, while the cost is interred in history, the image endures.



LECTURE

Sudjic's tales of dictators and their architects are compelling, but his argument is flawed, says Kester Rattenbury

Docomomo UK Annual Discourse 2008: Modernity and its Discontents by Deyan Sudjic. 25 November at The Building Centre, 26 Store Street, London WC1

When Deyan Sudjic, director of the Design Museum, started life as an architectural journalist, his newspaper received a letter from a disgruntled architect who felt his practice's work, designing a windowless basement room in a police HQ with an I-beam running above a pit, was unethical.

The answer to the dilemma seemed obvious – the architect should simply say no – but Sudjic wondered if this wasn't too



Neuschwanstein Castle (1884), built for King Ludwig II of Bavaria, was based on stage sets by Munich scene painter Christian Jank

neat. Was it a question of taste rather than ethics? In effect, Sudjic asked, shouldn't architects, like lawyers or cabbies, simply do their best for whoever comes along?

Sudjic, author of *The Edifice Complex* (Penguin, 2005), is an expert in the uncomfortable field of architecture and power. His Docomomo lecture was trailed as asking, 'Is it possible to divorce Modernism from the political aspects of architecture?' It set up, rather than answered, the question.

Dictators are well tuned to architecture – it is, after all, the oldest form of mass media, Sudjic says. While they may not always win the jobs, architects are remarkably drawn to the opportunities they offer. Mies van der Rohe didn't win Hitler's Reichsbank, but he was shortlisted, the Smithsons applied for the Shah of Iran's library, and Venturi Scott Brown 'escaped winning a mosque for Saddam Hussein by the narrowest of margins'.

Sudjic's marvellously structured, mass of uncomfortable examples of architects' accommodations with power is tantalising. Hitler saw Albert Speer's buildings create a global tourist boom – 'the Fuhrer has a good

claim to have invented the Bilbao effect', Sudjic noted dryly. For more on Georges Haussmann's Paris and Edwin Lutyens' New Delhi, read the book.

The audience took Sudjic's theories on. One South African architect had, with many colleagues, refused to work under apartheid and clearly felt that he'd done the right thing. Another speaker asked why Sudjic didn't discuss less totemic dictatorial buildings, such as hospitals, schools and housing.

It's a historian's, rather than a practitioner's view that dictators make the best clients. While this was an entertaining and provocative talk, extreme examples shaped its argument. It's an object-focused view of architecture which values formal and symbolic experience above the social.

Architecture does symbolise regimes heroically, but although the monumental may monopolise fame, that's not everything. Often it's the day-to-day, the boring and the dull that shapes – in a profoundly political way – what you can actually do.

Resume Don't look a gift contract in the mouth, says Sudjic

5 THINGS TO DO THIS WEEK

1 *Peter Alexander: Industrial Iceland*

See haunting photos (*below*) of Icelandic infrastructure by this Bartlett graduate. Until 14 December. James Taylor Gallery, Collett Street, London E9. www.jamestaylorgallery.co.uk

2 *The Modern Interior*

Mix yourself a cocktail and curl up with this richly illustrated book of Modernist interiors. By Penny Sparke. Reaktion Books, £16.95. www.reaktionbooks.co.uk

3 *Transplant*

Photographer Tim Wainwright and sound artist John Wynne collaborate on this installation based on a residency at Harefield Hospital for Beldam Gallery. Until 25 March 2009. Beldam Gallery, Brunel University, Wilfred Brown Building, Kingston Lane, Uxbridge, UB8 3PH. www.brunel.ac.uk

4 *Build your own scanner camera*

Put down that Leica catalogue, don't you know there's a recession? To turn your flatbed scanner into a camera visit this website. tiny.cc/mDLTn

5 *Flat 121, Balfon Tower*

Last chance to see Peter Wylie's paintings of social housing exhibited on the 21st floor of Ernö Goldfinger's Balfon Tower. 2-5pm, 14 December. Balfon Tower, St Leonards Road, Poplar, London E14 0SD



MAKING SENSE OF SUSTAINABILITY

The Energy Saving Trust Housing programme helps the housing industry get to grips with energy efficiency



There is more pressure than ever on the housing industry to build and refurbish with energy performance in mind. The Energy Saving Trust provides housing professionals with free technical advice and practical guidance for new developments and refurbishment of existing homes.

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With the introduction of the Code for Sustainable Homes, the agenda for developers is clearly laid out – and it's challenging. Our research supports the view that good energy performance and low running costs are high on the agenda of homeowners. We can help you prepare to meet these challenges.

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In order to get the fabric right, the Energy Saving Trust have developed Enhanced Construction

Details. These are designed to help achieve improved thermal performance standards exceeding those set out in current building regulations. Therefore, using our Enhanced Construction Details will help achieve the energy efficiency requirements of the Code.

The Energy Saving Trust worked with Osborne Homes and Raven Housing Trust (Mid Street, South Nutfield), providing technical support to make the first habitable Code level 5 home a reality. This home now has tenants in place and using our monitoring protocol, we are able to evaluate its performance. The results of the monitoring will provide a better understanding of what these homes are like to live in, and that they perform as designed.



Mid Street, South Nutfield

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Products

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AJ ENQUIRY 201

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

STOAKES SYSTEMS



AJ ENQUIRY 202

Young Angela was so impressed with new Normanton Primary School in Derbyshire, designed by Derby City Council, that she told everyone she no longer wished to be a barrister. Instead, she wanted to be an architect so she could always specify the Kalwall diffused daylighting system. www.stokes.co.uk is her new textbook.

TAU



AJ ENQUIRY 203

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

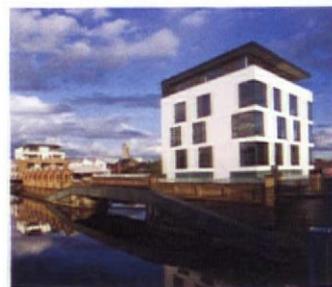
KALZIP



AJ ENQUIRY 204

Over 6,000m² of Kalzip aluminium standing seam sheets, a similar quantity of Kalzip aluminium structural decking and an impressive array of Kalzip fabrications were specified by Red Box Architecture for the £20 million Sunderland Aquatic Centre. Built by Balfour Beatty Construction, the centre houses the North East's largest pool.

LEADERFLUSH SHAPLAND



AJ ENQUIRY 205

Performance doorsets from Leaderflush Shapland have been specified for Portobello Dock, a waterside development in London. A total of 174 doorsets providing fire resistance of 30 minutes were specified with sound reduction levels as high as 32Rw dB. The doorsets are part of their Designer Range, the last word on flush doorset design.

SKL



AJ ENQUIRY 206

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

KIRKSTONE



AJ ENQUIRY 207

Kirkstone is well-known for its beautiful volcanic, blue and green slate. It has a strong reputation for sourcing the finest available stone from around the world. Kirkstone's Florac honed limestone was specified by Sonnemann Toon Architects for this private bank in Moor House, London. Visit www.kirkstone.com

VELFAC



AJ ENQUIRY 208

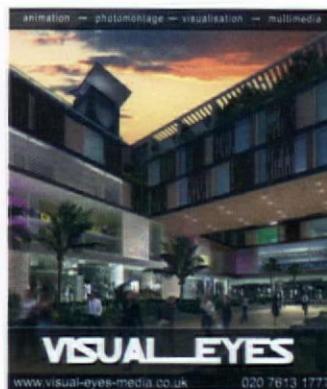
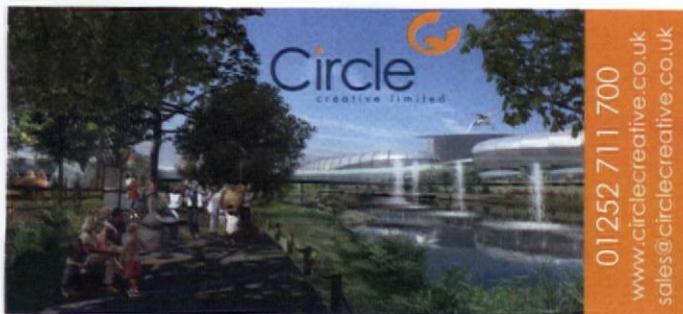
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Ian Martin. How dare the Ethics Constabulary call my scheme 'pure evil'

MONDAY. Phone call from Holly Boxwood, minister for communities and bins. Could she run something by me?

Her Social Futures think tank has come up with a scheme brilliantly entwining the two great 'Issues Around Citizenship': how to criminalise carbon and how to generate new revenue streams from on-the-spot fines.

'So, the idea is that buildings would have to have registration plates. Like cars. But fixed on the roof so they can be, you know, Googled or whatever by the carbon wardens. They'll be checking – not just on our behalf but on behalf of our children's children – for heat loss, illegal garden heaters, frequency of car use, da-da dee-da. It's all GPS, like you have in your sat-nav or your... Wii Fit. For all I know. Oh, and a really fun thing they came up with. For a few hundred pounds you can buy a personalised building registration plate. Online!'

They're idiots, I tell her. If I ever need anything tank-thought, her Social Futures wonkbin is the last place I'll go. They're all so sulky and etiolated and intense and overdressed. And what do they do? Flop about writing adjectives on a whiteboard all day, talking bollocks to each other on Twitter. Half of them are still waiting for their wisdom teeth...

She's not listening. 'Brilliant. I've made a note of your comments. Thanks so much. I'm going to factor that in, really. What I'm doing is, I'm working my way through a spectrum of opinion. You're indigo, say. Ooh, got to go. Robert Peston on the other line. He's a possible green. Bye.'

TUESDAY. Happy hour drinks in the Celtic Influence with Dusty Penhaligon, the

roll-up-smoking conservactionist. As usual, he's incensed.

Something called the Heritage Protection Bill has been 'dropped' by the government, though I have to say it sounds more like it got tidied away in the Whips' jumble cupboard along with eco-towns, 'design quality at the heart of the procurement process' and a written constitution.

Dusty's posh friends at English Heritage Experience had hoped to take over listing from the department of entertainment. Dusty was promised a role as a snap-lister. 'Basically, anything you see that's older than you, snap it. Not that this government understands. Its whole approach to heritage is pathetic... and antithetic and...' He splutters to a halt. 'Anaesthetic?' I offer. 'Don't mind if I do,' he says, cheering up. I order another round of Whack Fol Palladios.

WEDNESDAY. Lunch with secretary of state for entertainment Azzy Bifter and his Mam. I tell him how upset Dusty and his Grade 1 friends are. *Azzy's eyes moisten at the thought of people being nasty about him; Mrs Bifter bristles, her little fists whitening.*

Azzy blubbers: 'Me and this government, we're 110 per cent committed to the historic environment, all them listed assets, eh old buildings, I said historic environment didn'eh...'

Mrs Bifter stands up, a metre and a half of Scouse fury, pointing at us in turn.

'You! You tell dhem mincing heritage nancy boys dhere are new priorities. Folk are worried about dtheir mortgage repayments, not where Charles Bloody

Dickens lived. You tell 'em to leave Are Az alone, or...' She retrieves a can of mace from her handbag. '...I'll Facebook 'em. And you! Eat dthem bloody vegetables or dhere's no afters!'

THURSDAY. The Commission for Architecture and Real Places have overstepped the mark this time. They describe as 'pure evil' my proposed casino, lap dancing and assisted suicide outlet centre on protected parkland near Winchester.

Who do these people think they are? They're design coppers, not sodding theologians. This is what happens when architecture operates in a moral vacuum. I blame society.

FRIDAY. Redesign Bethlehem, achieving a poised equilibrium of old and new. The dense, vibrant feel of a modern city is retained with a traditional 1.5km² refugee camp, housing 12,500 people in 2,480 nano-dwellings. A Church of the Nativity International Plaza expresses the timeless theme of peace and goodwill with enigmatic street furniture and jolly mosaics.

SATURDAY. Amy Blackwater the climate change activist rings to cancel lunch. She and her friends are staging an introspective demo, by occupying themselves with a jumbo crossword.

SUNDAY. Mentally prepare for Thriftnas in the recliner, then have pub lunch. The rest of Sunday is sponsored by ADVENT, the UK's premier ventilation service provider. ian@martian.fm

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