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Design Award Presentation Caps AIA's Year in Grand Style

The winning projects in the 2001 AIA London/UK Chapter Excellence in Design Awards were announced at a Royal Society of Arts reception on 30 January. The AIA awards have gained in stature over the past ten years and are now widely accepted as a premier event in the architectural calendar. Over 200 people - AIA members and guests, winners and colleagues, jurors and press - attended the winners' presentations, then celebrated afterwards with wine and canapes in the Benjamin Franklin Room.

This year's jurors - Godfrey Bradman, Ken Shuttleworth (Foster and Partners, Gordon Benson (Benson



Winners and Jurors

+ Forsyth) - praised the quality and variety of the projects and lauded the AIA for its continuing support of Design Excellence.

Winners took the opportunity to explain their projects in their own characteristic style, with the audience listening in rapt attention.

The winning projects included **Zaha Hadid's** collaboration with Schumacher, Mayer Bahrle on the **LF One, Landesgar tensshau** in Weil Am Rhein, Germany, rewarded for its "poetic interrelationship of natural and artificial light."

Wilkinson Eyre Architects - 2nd time AIA Award winners - won for the **Stratford Regional Station**, a project impressing the jury with its "elegant simplicity."

Peckam Library - winner of this year's RIBA Stirling Prize - gained **Alsop Architects** further acclaim as an "idiosyncratic scheme that has enlivened its environs and become a catalyst for urban renewal."

Nicholas Grimshaw & Partners - also repeat winners from a previous year - scored with the **Eden Project** in Bodelva, Cornwall. The spectacular project was designed and

built while its quarry site was in continuous excavation.

The **National Portrait Gallery Extension** by **Jeremy Dixon Edward Jones** brought the audience back to human scale with a space, including a surprise restaurant, carved out of London voids and back alleys. It has changed the whole image of the Gallery.

The Awards were organised by David



MACE Plc guests enjoy the reception

Hughes, AIA RIBA, Managing Director of Swanke Hayden Connell Architects. Generous sponsorship was provided this year by MACE Plc.

A gallery of photographs by Gavin Williams Photography is available for review.

2 participation... Contains Chapter news on events to attend, membership issues and interest areas.

Calendar 2001	
..... March	
1	Thursday 7:00pm Social Night - Ice Hockey at London Arena with AIA members and guests
28	Wednesday 6:30pm Building Tour/Pub Night- The British Museum Great Court with Foster and Partners project director. Adjourn to My Hotel bar on Bayley Street.
..... April	
	Art Gallery Event under consideration.
..... May	
23	Wednesday 6:30pm Studios Architecture Open House
..... June	
	Watch for the Summer Social Event. Will it be a Garden Party or Boat Trip? Any sug-

Exclusivity? What does this mean for the London/ UK Membership?

At the AIA's leadership conference - Grassroots - held in Washington, ADC in late February, one issue that generated impassioned debate was exclusivity. Exclusivity refers to AIA guidelines establishing different categories of membership for non registered professionals.

A strong faction wanted the AIA to open up its membership to the broad spectrum of the industry, including interior designers, building contractors, etc. It was argued that this would insure the continued influence of the AIA in an environment where rapidly changing practice parameters prevail.

An equally vociferous faction contended that full AIA membership meant emphatically "registered architect" and that distinction had to be maintained to preserve the integrity of the profession.

The Grassroots conference was a forum for debate only and the issue was not resolved either way. It will, however, continue to stimulate discussions at this coming Denver Conference and certainly into the future.

For the London/UK Chapter - with its small pool of US registered architects - the debate has special significance. The Chapter actively encourages membership in multiple categories, yet - in light of the UK Title Act - the distinction on professional qualifications takes on an added dimension.

With the issue of reciprocity still unresolved, it appears that the Chapter's UK registered architects will continue to be burdened with the cumbersome "International Associate AIA" tag for the foreseeable future.

President, Lester Korzilius (Foster and Partners) and Vice President Elect, Lorraine King (PMSS) attended the Grassroots Conference on behalf of the London/UK Chapter.



The Drop
At the **Continental Chapter's Fall Conference** in Copenhagen last October, London / UK Chapter member Bea Sennewald, AIA RIBA, braved Tivoli Garden's famed Drop, -



one of only two who did. What will Madrid offer that can compare? Bilbao might be thrilling, but will it take courage to tour?

CONVENTION
AIA 
EXPO 2001
DENVER


The AIA National **Convention & Expo** arrives in Denver on 17 May. For more information call the Convention Hotline at 001 202 626-7395 or visit www.aiaconvention2001.com



Join our sister chapter - **AIA Continental Europe** - at its annual Spring Conference in Madrid, 30 April to 2 May.

Events include tours of Escorial, the Thyssen Museum and the Royal Palace. A bus tour to Bilbao and San Sebastian is scheduled after the main event.

Contact "www.aiaeurope.org" for details.



WEBSITE TO BE REVITALISED

It has long been a truism that the quality of AIA's volunteer communication structure suffers in reverse proportion to the economic prosperity of its members. There were then audible sighs of relief welcoming the Board announcement last month that Steve Steimer, AIA, Gensler, assisted by Michael Hardiman, AIA, Forge Llewellyn, would be taking on responsibility for the Chapter's Website, despite a work schedule busier than most.

The first task was to research web hosts and select the best value. This now completed, email accounts for suggested topics - information, membership, events, continuing education, sponsorship - will be set up.

Improved results, graphics and linkages are expected "soon," but it will take time and considerable effort to develop a fully integrated system. The AIA is considering hiring a Webmaster and would be interested in hearing from potential candidates.

The enhanced Website will revolutionise Chapter communications. Being at once more immediate and longer term than the Newsletter, it will allow instant updating as well as an improved library of membership projects and details.

MEMBERSHIP DUES STILL OUTSTANDING?

Please send in dues payments to insure continuous membership. Remember - overseas members are not required to pay the National advertising dues supplement. If you have local/national queries please contact the AIA office.

ADULTS NOT WANTED!

London Open House - in conjunction with **Architecture Link** - will be opening up 20 London buildings in March exclusively for young people.

For details contact Victoria Thornton of Architecture Link at 020 7267 7644 or vt@architecturelink.org.uk.

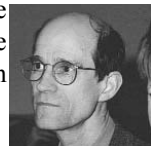
NEW BOARD MEMBERS ANNOUNCED

Stephan Reinke AIA - the first Chapter President - returns to the Board after a long hiatus. Steve, arguably the most proactive member of all time, is now with Whinney MacKay Lewis.



Michael Hardiman, AIA, with Forge Llewellyn, has been assisting on the technical set up for the AIA Website, but is expecting to be active in a variety of areas.

Harry Goforth Jr, Int'l Assoc AIA RIBA, came to London over 20 years ago from Tennessee. He will be administering the Continuing Education programme.



Bruce Danzer, Jr, AIA, is managing principal of Studios Architecture. He has been in London for five years and will be the Chapter's Secretary.

Peter Seidel, AIA, from New York, is an urban designer / architect with Collett Zarzycki. His primary interest area is public policy.



MORE VOLUNTEERS REQUIRED

The AIA London/UK Chapter is an entirely volunteer organisation, with only part time administrative help. Many of this year's officers and board members have been active for several years, but the new members listed above represent an encouraging influx of new blood.

Encouraging because the organisation cannot survive without the participation and involvement of its members - whether actively organising events and addressing issues or just faithfully attending pub night specials.

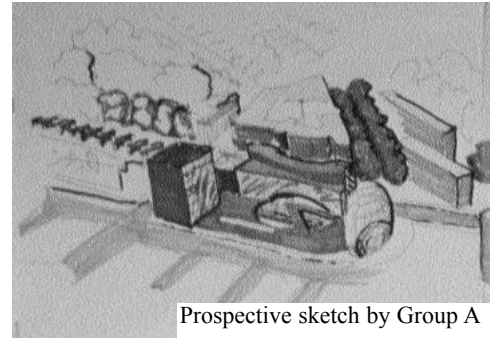
The Board meets regularly on the 1st Wednesday of every month. Committees are less structured, meeting as required. Committees include Historic Preservation, Education, Membership, Programmes and Events and Sponsorship. Regular liaison is kept with AIA National and the RIBA.

The Website and the Newsletter always require input. Please contact the AIA office for further information.

STUDENTS AND AIA PROFESSIONALS TAKE UP THE CHARRETTE CHALLENGE

The 6th Annual Student and Professional Design Charrette was held on 4 November at the Call Print Warehouses in Olympia, with jurors Paul Finch (AJ publisher), Zaha Hadid (2001 AIA Design Excellence winner), Christina Seilern (Rafael Vinoly's London office), James Pickard (Cartwright Pickard), Jane Wernick (engineer & teacher), Andrew Wright (Young Architect of the Year) and Steve Jolly (Call Print). The charrette had an enthusiastic turnout of students and professionals who collaborated on a conceptual design for a high density development using the heavily trafficked West Kensington Underground Station and environs as the focus.

Students came from Schools of Architecture at the AA and the Universities of Sheffield, Portsmouth, Greenwich, Westminster, Cardiff, Kingston, RCA, the Bartlett, Southbank, and North and East London. A number of students were on exchange programs from Milan, Durban, Halifax, Canada, and Virginia Polytechnic.

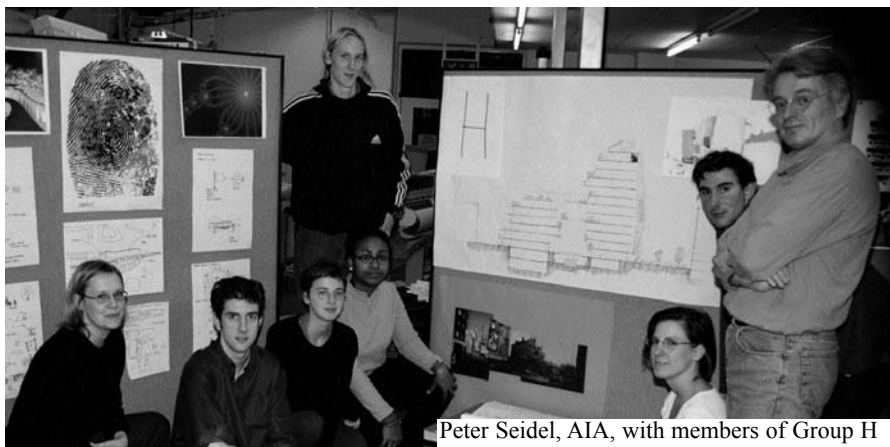


Prospective sketch by Group A

The range of solutions was wide and - in many cases - radical. "Here were exemplary ideas," said Finch, "about intensification of a more or less derelict urban site, which would bring a smile to the faces of the Urban Task Force; public transport improved or opened up, mixed-use buildings and spaces provided, advertising screens vitamised."

As well as offering students a chance to meet other students and practitioners, the charrette is also meant to enhance the architectural learning experience for all involved. Students chided by Zaha Hadid during the day for not taking the event seriously enough quickly recovered so that by the end of the day they all could value the process. "I was surprised," said one student, "that a group involvement could prove so rewarding."

The annual Design Charrette is generously sponsored by Call Print. As well as providing printing services, this year, Call Print transformed its warehouse into a high tech venue. As Koetter Kim's Yasin Visram, Assoc AIA - AIA Board Member and Event Coordinator said - "one of the strengths of the event is no doubt the role played by the printers." Call Print - we would be hard pressed to do this without you.



Peter Seidel, AIA, with members of Group H

The 75 participants were separated into 11 teams ranging from 5 to 10 members, exposing the students to conceptualising in a team and sharing their idea with other students. An AIA practitioner guiding the process for each group.

The design process was intense and passionate, as teams struggled to produce copious drawings and models in time. Paul Finch described the scene when the jurors arrived as "hectic - almost as hectic as scenes later the same Saturday evening at the Strling Prize party." In fact, he pointed out, the RIBA award winner that night addressed the same issues of environmental sustainability as raised at the charrette.



Jurors - plus AIA's Yasin Visram and Tim Gale - prepare for the trial

A Visit to Portsmouth Fosters Education in a Congenial Setting

On Saturday, October 7, AIA members and their guests visited Portsmouth to enjoy a barbecue in the lovely home of Wendy Potts, Chairman of the School of Architecture at Portsmouth University. Following the grand feast, they toured the Portland Building, the energy efficient award winning home of the School of Architecture, with the designer and school's head, Sir Colin Stansfield Smith.

During the 1 1/2 hour tour, the building's siting was explained in terms of Portsmouth's history and morphology. The design was intended to make architecture students think of architecture at all times, particularly with respect to the expressed structural and mechanical systems and the views from and into the building and the square around.

The building takes advantage of natural elements. It exhibits a preponderance of wood and an infusion of natural light. It is both sustainable and environmentally friendly. It can function without electronics or mechanical ventilation. The lines of the building are simple and easy to understand. The scale is human.

The focal point of the building is the atrium. Although queried by the owner, it has become the most successful and used space within the building. The building was designed for 200 students, but the atrium has allowed occupancy to more than double that.

At the conclusion of the tour, Sir Colin Stansfield Smith and Wendy Potts led discussions on the general topic of architectural education in the UK. They pointed to the fact that this education is extremely well rounded and should also be regarded as a useful preparation for a number of careers other than architecture, since not all architecture students are necessarily best suited to practice.

After the discussions, Sir Colin led the group around the historic dock area of Portsmouth, giving his personal and controversial views on the potential transformation of derelict warehouses on the site into enjoyable, educational spaces.

The excursion was organised by Elizabeth Casqueiro, AIA, from the European Bank for Reconstruction and Development.



Are You Seeking UK Registration?

AIA London/UK encourages all US registered architects practicing in the UK to obtain ARB registration. Parts 1 and 2 of the registration process are roughly equivalent to an accredited US degree and exemption from them can often be granted following an interview with the ARB.

However, ARB Part 3 courses are geared towards recent UK graduate and - as such - are often too basic and too time consuming for the typical, seasoned US practitioner with 10 years work experience.

The AIA is currently working with several UK universities to develop a customised Part 3 programme aimed specifically at this audience. The premise is that it would be a largely self-guided course, augmented by highly-focused Saturday lectures on - for example - planning law, rights of way, party walls, construction case law, relevant statutory authorities.

The US architects attending this course would then take the standard university written and oral exam and be prepared for the Part 3 process.

For further information, or to register your interest, please contact the AIA office.

OR

Are You Seeking US Registration?

Are you interested in joining a study group for the US Registration Exam?

Have you recently taken this exam and would be willing to offer support and advice?

Please contact Morgan Whitehead, Assoc AIA at "mwhitehead@rtkl.com."

'RTKL's 'THE PRINTWORKS' - An Urban Entertainment District - OPENS IN MANCHESTER

The Printworks in Manchester opened to the public on 9 November. Designed by RTKL for Richardson Developments, the scheme is set to become Europe's premiere urban entertainment district. It features an RTKL designed new format 20-screen UCI cinema 'thefilmworks' complex (including IMAX).

Bars, restaurants and clubs are located in several buildings fronting onto the quarter mile street. Each building has been individually designed, some with facades up to 80 feet in height. They combine to create a new Manchester street, albeit one with very special effects. It is the final piece in the jigsaw for the city centre regeneration, following the devastation by the IRA bomb in 1996.

At almost 600,000 sq ft gross or 380,000 sq ft net, the development was 100% let before opening. RTKL chose the name "The Printworks" after the former Daily Mirror printworks which occupied the site from the early 20th century. The building's imposing stone facade on Exchange Square has been retained and restored. It is now illuminated by a unique matrix of variable colour LED lighting that serves as a 'scaffolding' for other neon signs, such as the Hard Rock Café's eye-catching 60-foot guitar.

At the rear of the development, The Printworks has an entirely modern look: multi-coloured horizontal strips of neon lights and a bold Printworks logo leave the passer-by in no doubt as to what lies within.

Unique blue "flow" neon filaments bring the upper elevations to life, while the main entrance to 'thefilmworks' is similarly marked out by moving lights. Behind the intriguing exteriors lies a whole new experience in urban entertainment.



RTKL's Printworks, Manchester

RTKL's designer, David Gester, explained, "We wanted to create an immediate sense of place and the magic of a show. When people go to The Printworks, they should see something different each time. It should be a constantly evolving scene, like in a film. It is an environment that is both comfortable and 'right', but is also uniquely Mancunian. It's a combination of fantasy and reality that will constantly amaze and fascinate."

Submit your project to the AIA Newsletter!

The London/UK Chapter is not all about large American practices, the 'alphabet soup.' Many members work in small offices or alone.

The Newsletter will be featuring more projects, IF they are received at our office. Enhancement to the Chapter's Website will guarantee a longer term accessibility and allow more frequent feature updates.

***The Printworks
Continued...***

The Printworks Continued ... RTKL's team of architects and graphic and lighting designers has been responsible for every detail at The Printworks, from concept to completion, from logo to overall look, from cobblestones to neon lights. The development was three years in the making and is a spectacular testament to the latest in entertainment technology. Even the ceiling has been given the full treatment, featuring a 'living ceiling', a 28m x 16m projection screen, which shows moving images of clouds, fireworks, falling leaves, hot air balloons, among others.

The internal facades on the winding street reflect the styles of the city's grandest architecture from the late Victorian era through to the 1920's. Each building has a different identity, reflecting the original building's use. For example, 'The Old Press Room' is a Victorian-style brick warehouse, while the 'Evening Chronicle' is an impressive 1920's-style black and white glazed brick building.

Traditional and modern materials have been blended throughout. Many of the traditional elements reflect the internal external streetscape - cobblestones, tram lines and granite kerbstones - and are in everyday use in adjacent Manchester streets. RTKL spent months of research in Manchester, looking closely at typical street elements and taking photographs of manhole covers, painted signs, and rooflines, etc., to ensure authenticity.

The Printworks is designed with the strolling pedestrian in mind. A walk through the Printworks from Exchange Square to the bus station is unlike any other city centre stroll. Along the way are a series of special effects, surprises and props that enliven the scene. The sound of trains are heard rumbling over a section of rail bridge above people's heads or underfoot. The underground train's 'path' is traced by lights that flash through grates set in the street. The grates then produce a rush of air to help passers-by emulate Marilyn Monroe.

Developers - Richardson Developments
Architects - RTKL

Does American Architecture Lack Heroes?

Although gracious and generous in his praise of America, Americans and the AIA in particular in his acceptance of an AIA Excellence in Design Award (see cover story), Will Alsop's presentation speech posed some hard questions about the quality of design throughout the US.



Never one to mince words, Alsop's comments were blunt, "95% of current American architecture is crap."

He claims this is because of the failure of recent architectural icons to deliver on their early promise, citing Michael Graves (AIA 2001 Gold Medalist) and Richard Meier as examples. In contrast, he says, current European architectural practice frequently enjoys the advantage of strong design leadership, resulting in a lower percentage of dross.

Reaction to Alsop's comments stimulated debate at the following reception. There is a difference between American and European architecture, but is this due to a lack of heroes, different cultural attitudes, or just to a difference in product supplies?

Should we dismiss Alsop's speech as mere attention seeking and - as someone suggested - envy, or should we accept the challenge and try to defend or define American architecture and what makes it different?.

All reasoned comments sent to the AIA office will be published in upcoming issues.

Future Newsletter articles will address the whole range of architectural practice, from design to facilities management.

We will also be providing updates on the ever frustrating issue of reciprocity between the US and the EU, between the US and the UK



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Newsletter for The First International Chapter of The American Institute of Architects

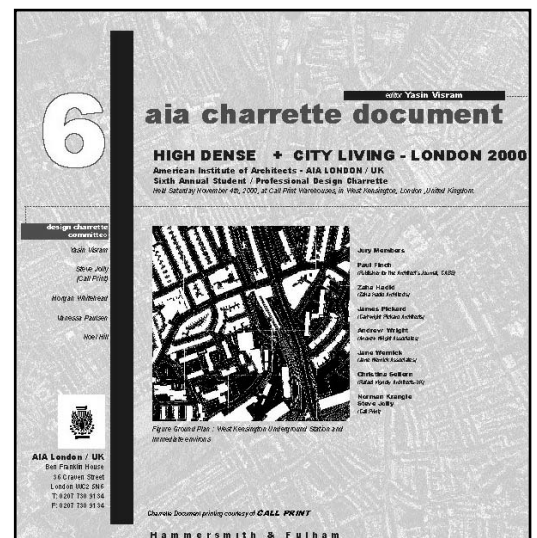
The AIA/UK Newsletter is published quarterly.

The Newsletter is a service provide by AIA members in the UK to the public, the profession and anyone interested in the activities of design professionals who are working abroad.

Notes to the editor, suggestions, criticism, etc. are welcome. Submissions may be sent to AIA-UK@usa.net or posted to "News" at the above address. Typed material and images intended for publication must reach the editor by the listed deadline date. Appropriate submissions are edited and published as space and time permit and at the discretion of the AIA London/UK Board of Directors.

The AIA UK/London is proud to present its publication on the AIA Student/Professional Design Charrette, November 2001 at the Call Print Warehouse in West Kensington.

The publication includes text, photographs and drawings produced at the charrette. Please contact the AIA for your copy.



AIA / UK

is generously sponsored by the following organisations. Thank you Call Print, Herman Miller, and Interface for your support.



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The First International Chapter of The American Institute of Architects

