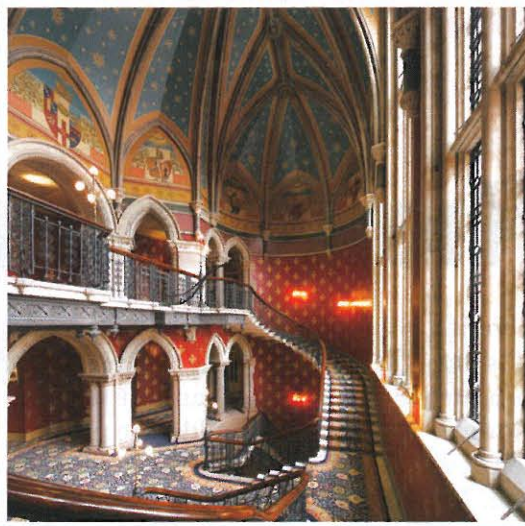


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"Classicism is the art of eternal recommencement, of repetition and of synecdoche"



Mind the memory gap
RHWL and Richard Griffiths's restoration of Scott's neglected St Pancras masterpiece P.12

Grave ambitions
Tony Fretton shares his love of Woodland Cemetery P.24



BUILDING DESIGN ARCHITECTS' FAVOURITE WEEKLY

Arb forced to defend 'lenient' punishment

Suspension for architect whose debt agency poured acid over client's car

David Rogers

The Arb has defended its decision not to strike off an architect who harassed clients to such an extent that they took out a court injunction against him.

Michael Phillips of Kingsbridge, Devon, who specialised in schemes for upmarket hotel chain Hotel du Vin, was handed a four-month suspension from the register by the Arb following a hearing last month.

The Arb's disciplinary panel heard that Cornell and Susan Riklin hired Phillips in June 2007 to work on a listed house they had bought in Lymington, Hampshire, and that he subsequently hired a debt collection agency to recover £147,000 after failing to invoice them monthly as agreed.

The agency, ESPI, poured acid over Cornell Riklin's Maserati sports car causing more than £15,000 worth of damage. A day after the incident in June 2009, Cornell Riklin was told in a telephone call: "Are you going to pay Michael Phillips now? You will pay."

Such was the intimidation the couple faced they got an injunction preventing harassment from Phillips and ESPI.

Phillips was found guilty on four counts of unacceptable professional conduct and removed from the register for four months, a sentence condemned as unduly lenient by many commentators

at bdonline and former RIBA president Jack Pringle.

"People have the right to be paid but if all these things happened with the architect's blessing, then he got off pretty lightly," he said.

But Simon Howard, the Arb's professional standards manager, said the punishment was appropriate because Phillips had been genuinely remorseful. "The panel thought it was possible for him to rehabilitate himself," he said.

After starting work for the Riklins, a number of Phillips' schemes for Hotel du Vin fell through and his business collapsed.

In a separate case at the Technology & Construction Court last December over a £94,000 claim brought by Phillips against the Riklins, Judge David Wilcox said: "His [Phillips] lack of professionalism and lack of application may reflect the fact that his business was 'imploding' as he described it and that his resolve was weakened by his dependence upon alcohol."

Judge Wilcox said Phillips "in all likelihood" knew ESPI was using intimidation, adding that he "wilfully closed his eyes" to its conduct, which included calls to Susan Riklin, harassing her family and "menacing visits to the mooring where Cornell Riklin kept his boat".

He awarded Phillips £42,000 but told the Riklins, who counter-claimed, they could recover nearly £59,000, including the costs of repairing the Maserati.



Lynch submits major Victoria plans

Former BD Young Architect of the Year, Lynch Architects, has submitted a large-scale, mixed-use development on London's Victoria Street for planning permission.

The practice, whose largest completed building to date is a single-family house in

Hackney, won the commission from developer Land Securities in competition last year.

It is proposed that 22,277sq m of office space and 102 luxury residential units will be distributed over two buildings with 5,125sq m of ground-level retail and

restaurant space spread between the two.

A landscaping strategy by the Swiss practice Vogt proposes the creation of a new public space incorporating artwork by Olafur Eliasson.

FOR THE FULL STORY, SEE PAGE 6

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Chelsea Barracks hotel plan axed

Residents' fears over traffic, noise levels and late-night drinking have prompted Qatari Diar to abandon designs for a boutique hotel. P.3

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How to breach the Chinese wall

Architects working in China reveal their tips for breaking into the world's biggest construction market. P.8

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Exploitation or experience?

Does the kudos of big-name firms give them the right to offer unpaid internships? P.10

OPINION

'St Paul's Cathedral has been attacked from behind by Nouvel's stealth building'

Jonathan Glancey on the ill effects of City greed. P.11

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Pure and simple

Our series on drawing in architecture looks at structures set free from their settings. P.18

CULTURE

On this rock will I build my church

A new work on 18th century church building illuminates the baroque's foundations. P.32

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NEWS ANALYSIS

Victoria is Lynch's big break

The massive commission for Kingsgate House in central London signals a major step up for Lynch Architects, writes Ellis Woodman

Blessed with one of the capital's busiest stations at its west end and the Houses of Parliament and Westminster Abbey at its east, Victoria Street has all the makings of one of London's most commanding urban ensembles. And yet, for much of its kilometre length, it falls woefully short of that potential, presenting instead a grim canyon of post-war slab blocks.

I meet Patrick Lynch in one of its few concessions to pedestrian life — the piazza that forms Westminster Cathedral's principal address. He explains that even this small public space represents a relatively recent urban gain; prior to the south side of Victoria Street's redevelopment in the



The existing Kingsgate House on Victoria Street dates from the 1950s.

1970s, the cathedral was entirely blocked in.

Lynch knows this part of London intimately, having engaged with it over the past five years both as a unit master at London Met and as a director of Lynch Architects. He explains that Victoria

Street was the product of a slum clearance begun in the 1850s, a process conducted in parallel with the reclamation of what was then marshland through the construction of the Victoria Embankment. "It was engineers rather than architects that built Victoria

Street," he says, "and they had no regard for public space. Everything was relentlessly capitalistic."

In the 1950s, Land Securities bought up and set about redeveloping almost every building on the street. But the inherited footprints of the original blocks remained largely unquestioned, the new buildings evidencing no less technocratic a sensibility than the old.

The completion, five years ago, of the EPR-designed Cardinal Place development marked the beginning of a new programme of Land Securities-led regeneration at Victoria, which has subsequently rolled out to include live projects by Pelli Clarke Pelli, and John McAslan & Partners. These practices are seasoned players in the commercial property world but if all goes to plan, next year should also see work commence on a very considerable office, retail and residential development by Lynch Architects, a firm whose largest freestanding building completed to date is a single-family house in Hackney.

At the end of April, it submitted a planning application for the comprehensive redevelopment of the site currently occupied by John Burnet, Tait & Partners' gargantuan Kingsgate House. Land Securities is not releasing a value for the project until permission has been secured, but it is safe to assume it is going to receive little change from £150 million.

Award-winning initiative

The story of how Lynch Architects has found its way to this enviable position extends back to BD's Architect of the Year Awards in December 2005, when the practice was named Young Architect of the Year. On the same night, Land Securities' Steve McGuckin took home the award for Client of the Year.

McGuckin was persuaded to let the practice show him its work and was sufficiently impressed that he longlisted it for a £5 million office development beside Victoria Station. It won, only for the project to fall victim to a redraft of the masterplan. Nonetheless, the developer called again, inviting the practice to compete for a £30 million office, library and housing scheme on a neighbouring site. It won this too and successfully took the project to planning. However, with a programme shackled to the Victoria Station upgrade works, that scheme looks unlikely to open before 2018.

Lynch's debut at Victoria therefore looks certain to be the Kingsgate House scheme. This commission was also won in competition, against a shortlist of formidable international talent. The practice recognised that if it was to stand a chance it would need to put together a heavy-weight team of fellow consultants. The Swiss landscape architect Vogt was persuaded to join, as was the Icelandic artist Olafur Eliasson.

Land Securities is going to receive little change from £150 million

Perhaps most significantly, the practice teamed up with David Evans, an architect who had worked for EPR for 20 years, most recently on the Cardinal Place development further down Victoria Street. Bringing a wealth of knowledge about the challenges of commercial property development, he has now joined Patrick and Claudia Lynch as one of the practice's three directors.

"It is a big scheme but kind of straightforward," Patrick explains. "It's about trying to connect things that weren't ever connected."

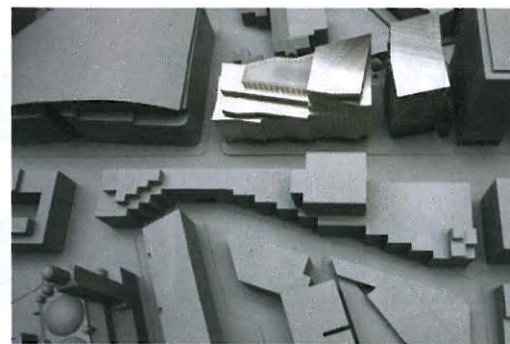
The existing building extends for over 100m, presenting an impermeable wall to Victoria Street's rich, 19th century hinterland. In its place, Lynch proposes two buildings — one housing office space and the other apartments — that between them frame a route to a new public space. Currently a service yard, this territory is to be subjected to a fantastical reimagining by Vogt centred on an external "baroque dining room" complete with an epic rockery, fountain and a chandelier designed by Eliasson.

Vogt's landscaping also engages with a strip of land owned by London Underground, which extends along the rear of the site. Presently taking the form of a concrete deck spanning the District and Circle line, it is to be recreated in the image of a dried-out river bed that will serve as a sunken boundary between Land Securities' site and Westminster City School, its neighbour to the north. The imagery relates to the fact that, prior to the embankment, the Thames extended all the way up to this point at high-tide.

A conviction that even a commercial development might contribute to a mythic conception of the city also underpins the scheme's architectural response. The archi-



Lynch Architects' Kingsgate House scheme consists of a residential block (right) and an office block (left).



Model showing scheme's relationship to Victoria Street and Westminster Cathedral (bottom left).



Model of the dried-out river bed that will form the boundary with Westminster City School.

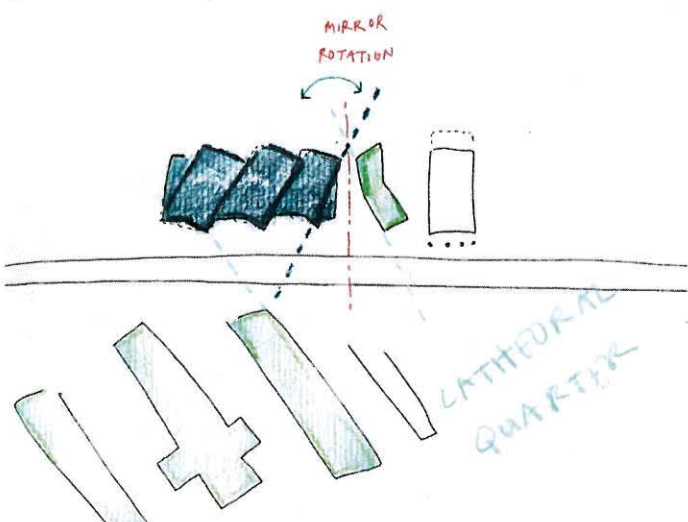
DURAVIT

PuraVida. A new sense of lightness in the bathroom.

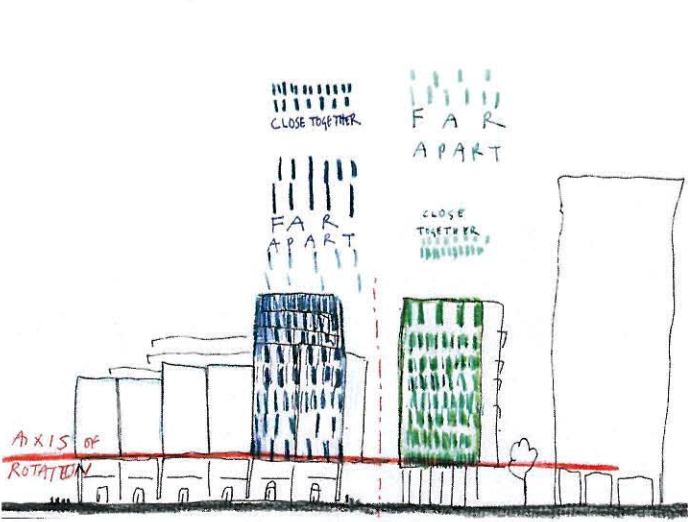
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Lynch Architects, from left to right: associate Rachel Elliott, and directors David Evans, Claudia Lynch and Patrick Lynch.



Sketch of the geometrical relationship of the plan form of the scheme to the urban grain of the Cathedral Quarter.



Sketch of facade relationships between the West and East buildings.

tect has been particularly concerned to situate the daily drama of inhabitation within a richly delineated temporal structure.

While the ground-level landscaping evokes a historical memory, the vividly changing colour of the maples planted on the office's roof terraces will register the turn of the seasons. The facades below take up the theme in the form of 12 bronze panels, each of which will depict a different month of the year. These special elements will take their place within an array of gold, anodised aluminium fins that stand proud from the fully glazed facade. The treatment offers shade but also establishes a field that is highly sensitive to the play of light — a consideration that is particularly relevant to the south-facing Victoria Street facade.

An interest in registering the fleeting effects of light and shadow has also prompted the fracturing of the long facades into planes set at different angles — a morphology that Lynch says is indebted to Coderch's Casa a Barceloneta of 1951. As in that scheme, the elevations can also be adjusted during the day by the building's users. Full-height aluminium vents open to reveal Juliet balconies, allowing the narrow floor plates to be naturally ventilated.

Sympathetic design

The architect's antipathy to hermetically sealed boxes also informs the design of the residential block. As with its neighbour, its glazed facades are masked by expanses of vertical fins but here the repeated component is a structural pier in Jura limestone that supports a continuous balcony.

On the office facades, the distribution of fins grows successively denser towards the building's top.

Here, that motion is reversed, the piers being most tightly clustered at the bottom where considerations of privacy are most pressing.

Again, ornament also plays a part. The penthouse is to be crowned with a frieze of translucent onyx, a surface on which an artist will be invited to create an image that should be particularly visible when backlit at night. And yet, for all these expressive touches, Lynch is clear that the



Bronze panels on south facade by artist Joel Tomlin.

project belongs to the background stuff of the city.

"By breaking up this huge slab block we begin to allow Westminster City Hall [the scheme's immediate neighbour to the east] to read as a tower in relation to Westminster Cathedral," he says. "On Victoria Street there's a town hall, a cathedral, a theatre, a train station and eventually there will be a library. We have tried to make a project that allows them to retain their dominance as types."

That sensitivity to questions of civic decorum is ultimately what promises to elevate the scheme above the run of recent commercial developments in London. The architect has attended to the project's technical and commercial requirements admirably, but its real achievement has been to frame the design within a richly imagined conception of the city.