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01
architecture

Ellipsis has published *architecture 01*, a pocket-sized book which examines the Stirling Prize winner and shortlist, and takes a critical look at all of this year's 53 RIBA award-winning buildings. Written by Tony Chapman, head of awards at the RIBA, and sponsored by Service Point UK, the book costs £5.99 from RIBA bookshops and all other good book shops. To obtain a copy of the book visit www.ribabookshop.com or telephone 020 7307 4016. The AJ's in-depth review of the Stirling Prize starts on page 41.

44 The National Wildflower Centre, Knowsley

The National Wildflower Centre was set up by the Landlife charity to promote botanical research and to involve the public in creative conservation. Situated opposite a range of pitched roof nineteenth-century stables, once written William Gladstone's name, the building is literally a one-liner a sculptural tubed wall's structure long and a cover a series of wide, articulated by a raised walkway, a device which both sub-divides and unites the public areas and the flowerbeds which it overlooks.

DESIGNER'S COMMENT This project could in easily have been undertaken in a 'keeping its keeping' manner, with further modest pitched-roof outbuildings. Instead, an exemplary architectural competition has given an ambitious and adventurous client a building with which he is delighted. What is brilliant is that the singularity of the idea does not suppress responses to the various situations which occur along its length, but is interpreted as in to create a series of surprising and beautiful episodes, starting transparencies, views and foliage suddenly framed, interiors engaging with landscapes and unexpected shafts of daylight and sunlight penetrating through glassed plots in the service above. Interiors are beautifully detailed, precise and sophisticated. Exterior, predominantly of concrete and glass, and massive timber security shutters which form horizontal leaves when raised invest a distinct agricultural aesthetic which is entirely convincing.

CLIENT Landlife
CONTRACTOR Moss Northern
STRUCTURAL ENGINEER Whitley Bird & Partners
MEP ENGINEER Rybka Barle
CONTRACT VALUE £1.7 million

Builder Association

Builder Association

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COVER

The Lodge. Photo by David Churchill

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'Fighting against buildings doesn't work. I don't say this is the building you would put up if you were starting from scratch, but it will work a lot better if you work with the grain rather than against it.'

Mark Jones, V&A director, on Stephen Greenberg's masterplan for the museum.
Daily Telegraph, 21.11.01

'The squeamish can console themselves that BAA isn't uprooting villages, farmers or graves. Terminal 5's site is where "solids" used to be settled out from London sewage in special ponds. Not a heritage to write home about.'

Paul Barker. *Evening Standard, 20.11.01*

aj news

CABE to judge post-war listings

The Commission for Architecture and the Built Environment is set to take over the job of deciding which post-war buildings are listed, using recommendations from English Heritage. But Twentieth Century Society consultant director Ken Powell has criticised the idea as a potential conflict of interest.

The move is set to be confirmed as part of a Department of Culture, Media and Sport (DCMS) shake-up of its policy on the historic environment, which it confirmed will be announced on 13 December. CABE is due to discuss the matter beforehand at its next Commissioner's meeting on 12 December.

But with DCMS minister Baroness Blackstone reviewing English Heritage's 'functions, role and management'; EH's 'anti' position in the Heron Tower public inquiry; chairman Neil Cossons receiving a rough ride over policy at the Architecture Club last week (see *Astragal*, page 102); and the abrupt departure of chief executive Pam Alexander in July, the switch suggests a sea-change in government attitudes to EH and conservation.

Currently, the way listings work is that EH officials suggest buildings they feel merit either a Grade I, II* or II listing and submit them to the DCMS for sanctioning. The man aiding the judge is Bryan Jefferson, who also advises on other architectural matters in a one-day-a-week post. But the department, which funds both EH and CABE, has asked the Commission to become involved because Jefferson retires at Christmas.

It is not yet clear how the post-war listing assessments will work internally at CABE, but first

signs are that judging which of the often controversial buildings should be listed will become the responsibility of the design review panel.

However, Ken Powell said he was worried about the moves, especially where schemes that are up for design review require demolitions of buildings which should also be considered for listing. 'It sounds like potential duplication and potential conflict of interest,' he said. 'And why should a different building from a different date be judged by a different system?'

Powell said he thought the measures signalled a government move towards development and away from conservation, mirrored by Lord Falconer's attempts to speed up the planning process, to be outlined in a Green Paper next month.

English Heritage's director of national programmes and listing supremo, Dr Martin Cherry, confirmed that CABE is getting involved and said that conflicts of interest could arise. 'But it's not a showstopper,' he said, claiming that the department will be 'canny' and open enough to realise when such situations might arise. Cherry said the DCMS was pro-conservation 'as long as it didn't get in the way of regeneration', whereas CABE was 'pro-development but also pro good design and not anti-conservation.'

Jefferson, who has advised the government on architecture since 1984, said he thought conflicts of interest would not arise. 'I'd have thought that the way that CABE is constituted, they will maintain rigorous Chinese walls,' he told the AJ.

David Taylor



Foster and Partners has unveiled its £25 million scheme for Imperial College London's Tanaka Business School. The six-storey building, on Exhibition Road on the college's South Kensington campus, will house teaching, research and office space. Work on site is to start in April and finish in January 2004. ➤

SMALL PROJECTS LAST CALL

This is your last chance to submit entries for this year's AJ Small Projects Awards, sponsored by Robin Ellis Design Build. Schemes must have a contract value under £250,000, have been completed between 1 December 1999 and 1 December 2001 and be unpublished. Send drawings, publishable photographs (not laser copies) and a 150-word description to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB by Monday 3 December. Schemes will be published in the AJ and selected projects will form a public exhibition to be shown at various venues throughout the year, including the RIBA and 100% Design. Cash prizes will be given to the best entries.

For the best jobs in architecture turn to page 92 or visit www.careersinconstruction.com

4 | the architects' journal



Inventor and toy designer Chuck Hoberman has designed the centrepiece of the Salt Lake City 2002 Winter Olympics' Medal Plaza. He has teamed up with Buro Happold to engineer 'The Hoberman Arch' - a semi-circular structure of aluminium latticework backed by translucent fibre, reinforced with polycarbonate panels. It will be the world's largest unfolding arch, 11m tall and 21m in diameter. The arch will open the nightly medal ceremonies by geometrically retracting in shape as the 96 aluminium panels spiral outwards and upwards in a radial motion to reveal the stage behind. Once retracted it will form a compact 1.8m thick semi-circular ring that frames the stage.

29 November 2001

'What I like about it is that it's Modernist without being uncompromising and pure white like Le Corbusier's stuff... It's a treasure, a little nugget of great architecture.'

Elsie Owusu on Goldfinger's Willow Road terrace, Hampstead, her architectural 'wonder'. *Guardian*, 26.11.01

'Is Terminal 5 out of date before work starts? Up to a point, Lord Rogers.'

Jonathan Glancey. *Guardian*, 21.11.01

'The South Bank Centre should be at the heart of our cultural life and yet the talk for the last decade, it seems, has been about what sort of roof it should have and how many Sock Shop and Tie Rack outlets it needs.'

Roger Wright, controller of Radio 3. *Independent*, 22.11.01

FOR A DAILY NEWS FEED ON THE LATEST ARCHITECTURAL STORIES GO TO AJPLUS.CO.UK



This is the leaked image of the Richard Rogers Partnership design for the Riverside South site in Canary Wharf, which AJ can exclusively reveal. It is the first time renderings for the project have seen the light of day. Described by a source who is close to the project, as 'trying something new', it is understood that high-level discussions have taken place within the Canary Wharf Group that have resulted in a decision on the need for a change of style – in this case buildings that retain some of the 'boxiness' of the estate but have greater diversity of design. The current proposals for the two 40-storey towers feature classic Rogers styling with a height to the crowns of the buildings of 200m. In addition, the southern tower will have a spire rising from its roof by as much as 40m. However, the project remains at early stages, having not officially been announced by the Canary Wharf Group. Work is still at preplanning stage, so there is a possibility that the renderings will be developed further. The engineering group Yolles is being consulted about the structural design of the towers in its Canada offices.

Wimpey Red or Dead dream threatened by rival bidder

Wimpey's plans for a £70 million residential scheme by Red or Dead fashion designers Wayne and Gerardine Hemingway were attacked this week by a rival bidder for the site, writes Steven Palmer.

Developer North Eastern Railway has lodged an outline planning application with Gateshead council for the same 16ha site at Staiths South Bank, Gateshead. The derelict site, last used for the 1990 Garden Festival, came to light when Wimpey said it wanted to build 688 affordable homes designed by the Hemingways (AJ 15.11.01).

The rival bid is for a £55 million leisure and commercial development, the brainchild of businessman Crake Simpson, managing director of North Eastern Railway. The plan includes a 'Tyne-side version of the London Eye' and leisure and recreation facilities, including a hotel, health club, retail, restaurants, office space, car parking and a wildlife and nature sanctuary.

Simpson claims the development will bring 2,500 jobs to the area and draw 150,000 visitors to Tyneside every year. However, Simpson's scheme has already experienced a hiccup. The centrepiece

of the project was originally listed as a railway heritage and education centre, linked to the National Railway Museum in York. This was subsequently denied by the Museum.

Robert Schopen, spokesman for the Gateshead planning department, confirmed that both parties had lodged applications. 'The site is allocated for job creation, so it's more for commercial or light industrial use. Neither match those requirements exactly, although one could be said to be more in line than the other.'

Richard Simpson, spokesman for North Eastern Railway, said: 'Overall we are positive, our scheme fits the planning designation better' – although he conceded that one possible scenario was that both schemes could be given permission and 'then it would be up to McAlpine, the landowner, to decide'.

However, as the AJ went to press, Kevan Carrick, director of Storey Sons and Parker, agent advising the Sir Robert McAlpine Group, said: 'We must treat [Simpson's] approach as rather mischievous and time-wasting.'

Wimpey said that it had an agreement to buy the site from the McAlpine Group, although the deal expires in March 2002. ➤

RIBA WELCOMES PRE-BUDGET

The RIBA has welcomed chancellor Gordon Brown's reassurances that a recession has been avoided as good news for the construction industry. The economy is continuing to grow, with 2001 seeing a growth rate of 2.25 per cent. In his Pre-Budget report, Brown also announced a range of measures designed to help small businesses, including a reduction in capital gains tax, the introduction of a 10 per cent corporation tax band and the simplification of VAT. Other measures which will affect architects include an extra £1 billion to be invested in the health service, community investment tax credits and tax relief on the use of environmentally friendly products. ➤

KEN MOVES ON SOUTH BANK

London mayor Ken Livingstone has intervened in Allies and Morrison's planning application for its Liner Building for London's South Bank, calling on Lambeth to look into the wider aspirations for the area. A decision is now unlikely before January. ➤

ARB PROSECUTION SUCCESS

The Architects Registration Board (ARB) has won its case against Idwal Stedman of Pontcanna, Cardiff, for misuse of the title 'architect'. Stedman pleaded guilty to breaching the Architects Act 1997.

Q&A

54%

... of voters in a poll on the AJ's website think that Jon Rouse is right when he says small practices must 'adapt or die'
Respondents: 41

This week's question: Is CABE the right body to handle post-war listings? (see page 4)

➤ Register your view at www.ajplus.co.uk



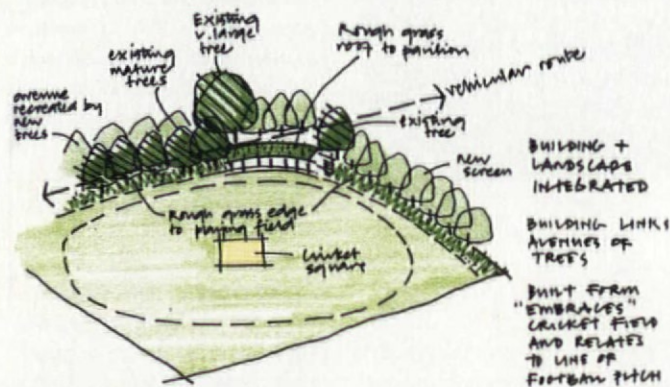
The building will be raised up by two or three steps to deal with the slight fall across the site, and to give the building presence

ADP gets kitted up for sports pavilion fixture

Architects Design Partnership has won planning permission for a new sports pavilion for St Catharine's College in the Cambridge green belt.

Four changing rooms will be provided, together with a multi-purpose hall, kitchen, a fitness room and storage. The dominant element of the building is a wall of local gault clay brick, which is expressed above the roofline and marks the division between served and servant spaces. A curved sweeping roof in grey terne-coated steel covers the area to the playing field side of the wall while a lower lean-to roof covers the ancillary elements on the service side. A second outer brick wall will follow the curve of the main hall, defining the space for the support facilities.

Internal surfaces are hard and functional. The changing rooms are clad internally with the same horizontal timber boarding as the outside, on a robust sub-frame. The floor will be vinyl for easy cleaning and to withstand studs. The main hall will have a timber floor, which will continue outside to form a veranda deck. The exposed brick to the spine wall will be echoed in the floor to the main circulation spine. Shower and WC pods will be brightly coloured curved forms, reflecting the shape and construction of a rugby ball. A small seating terrace at the eastern end of the building is partially screened by a timber trellis to give an area of shade. The project is due to start on site in mid 2002, with completion by the end of the year.



The pavilion will be curved on plan, to relate to the cricket boundary, and will sit among mature trees



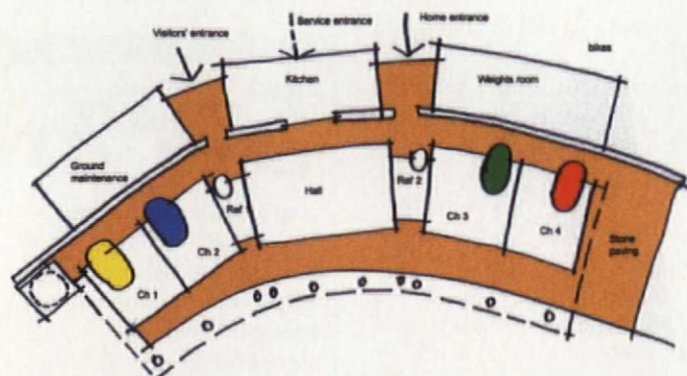
south elevation



east elevation



west elevation



The internal circulation has been organised to separate clean and dirty areas. The visitors' and home teams' entrances are separate, differentiating the identities of sports teams. The main hall is centrally placed, the unifying focal point of the building

Large sliding glass doors allow the main hall to connect to the playing fields. The changing rooms either side are expressed as 2.5m high rectangular timber 'containers'. Small windows in the horizontal timber boarding are fitted with one-way glass, providing 'peephole' views out from the changing rooms. The gap between the two brick walls is expressed at each end by lighter materials – glass and timber



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Aukett Europe has won planning permission for its **Royals Business Park** masterplan for London's Royal Albert Docks. The London Borough of Newham gave the go-ahead for the £500 million scheme, which will include 146,640m² of office space, 9,290m² of retail and leisure space and 1,875 car parking spaces. Work on site will begin in March.

HOK GETS 'V' FOR VICTORY

HOK International has won the job as architect for the Churchill Museum and an extension to the Cabinet War Rooms. The £7.5 million project, beneath the Treasury building in Whitehall, will create the 900m² museum, cafe, education and conference facilities. +

ARSENAL STADIUM DECISION

Arsenal FC's planning application for a 60,000-seat stadium and the associated regeneration of Lough Road and its current stadium at Highbury will be considered by Islington council on 10 December.

RESOURCES IN THE ARC

Architects in Edinburgh are setting up a resource centre for small practices. The Architects' Resource Centre (ARC) will give members access to a library of product and technical information, specialist computer resources, model-making facilities and a meeting and presentation space. The centre will launch early in 2002 and be the first of its kind in the UK. For further information, contact Alasdair Macdonald at alasdrmac@cs.com or call 0131 557 1494. +

PLANNING AID TRUST CHIEF

Baroness Warnock has been elected chair of the Planning Aid Trust. The independent charity was set up by the Royal Town Planning Institute to provide town planning advice to groups and individuals unable to afford professional fees.

AA CHRISTMAS SHOPPING

The Triangle Bookshop at the Architectural Association, 36 Bedford Square, London WC1 will be open in the run-up to Christmas on Saturday 1, 8 and 15 December (10.00-15.00).

London architect gets good karma in Buddha tug of war

The London-based architect drawing up plans for a 152m-tall bronze statue of the Maitreya Buddha to be built in India is taking its scheme to a neighbouring state because of the 'incompetence' of the local government regime, suspicions of corruption and a long-simmering row over the site.

Officials in neighbouring regions to India's Bihar state are keen to have what will be a massive tourist draw for their area. The architect, Covent Garden-based AROS, now aims to capitalise on the larger site it has pinpointed by building a hospital, monastery, nunnery, university, visitor centre, education centre and restaurants around the US\$200 million (£142 million) structure, doubling its cost. And it is considering making the centrepiece sculpture taller still.

AROS principal Chris Cotton, just back from a month in India, told the AJ that because of the 'inept' behaviour and 'incompetence' of the local government in Bihar state his team has decided to take the project to one of two sites he has inspected. Both are about 20km from the holy spot first selected.

'The reality is that the Bihar government has not been able, or not been prepared, to agree terms for a minuscule part of the site, but if you haven't got the whole site, you haven't got the whole site,' said Cotton. 'This has been going on now for five years, so we have decided to pull the plug on the Bihar government and go elsewhere.'

The huge structure was to have been built on a 16ha site near the Buddhist pilgrimage town of Bodh Gaya in eastern India, and work was to have started in September. But now Cotton and his team are eyeing either Uttar Pradesh, the

neighbouring state, or Jharkhand, a new state created when Bihar was split in two.

The governments in these two areas are proving far more enthusiastic, supportive and proactive in getting the religious icon built, said Cotton, recognising its world importance and value to the area. The governments have also given more in the way of assurances about investment in power, roads, railways and other infrastructure needed to cope with the expected 2.5 million tourists a year when the scheme is complete.

AROS is also now encouraged by having a far bigger site to play with – 607 ha, compared with the original 16. 'That will make a huge difference,' said Cotton, who also added that the statue may become even taller because height restrictions imposed because of the proximity of an airstrip to the original site will not now apply.

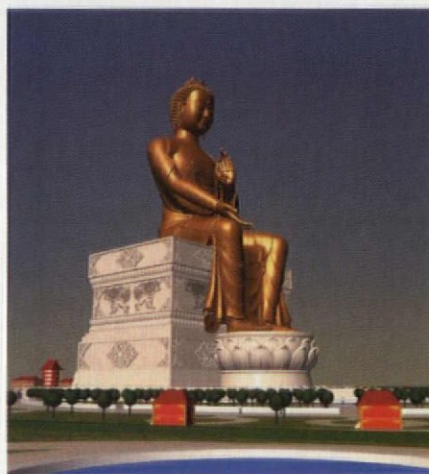
Bihar's union minister of the state for commerce and industries, Rajiv Pratap Rudy, said that the scheme would have ensured an investment of £150 million in Bihar but that the Bihar government had created hurdles where Jharkhand acted swiftly to grant the land. Bihar did not allocate 4ha of land in

Bodh Gaya and kept demanding money from the project coordinators, he told the *Hindustani Times*. Jharkhand even promised electricity at discounted rates.

The architect is now remasterplanning the project and is making slight modifications, but the other members of the team have been stood down. They include Mott MacDonald.

The client, the Maitreya Project International, hopes to raise funds for the project through international donations. The building has been designed 'to last for 1,000 years'.

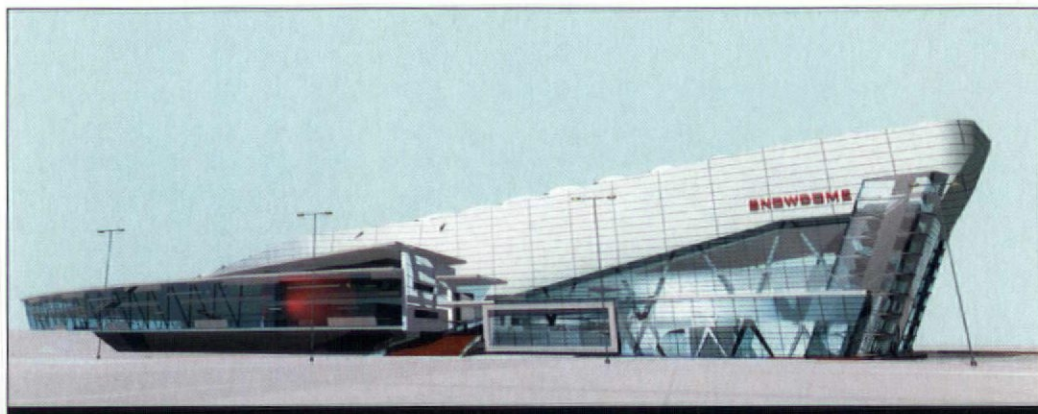
David Taylor



AROS is eyeing a new site for the giant icon



Copenhagen-based CF Møller and Partners has won a competition to design the second phase of the Natural History Museum's Darwin Centre. The practice beat Jeremy Dixon, Edward Jones, Future Systems, Rick Mather Architects and Spanish architect Rafael Moneo to the £50 million contract. Phase two of the Darwin Centre will house the museum's 28 million insects and six million plant specimens. CF Møller and Partners plans to house the entomological and botanical collections within the curving surfaces of a 'cocoon', encased within a transparent outer structure. It will sit alongside the first phase by HOK International, which is nearing completion and contains the museum's 22 million zoological specimens. Phase one will open to the public in September 2002. The second phase is due to open in 2006. +



KSS Sports and Leisure Design has submitted this 55,000m² 'sub zero snowdome' for planning to Blackpool council. The mixed-use leisure facility is for a 25ha site in Fylde, Lancashire. The scheme will include a 200m long indoor winter sports slope using real snow, an 'icelandic/volcanic' indoor and outdoor water park beneath the slope, an Imax cinema and an interactive science and technology centre.

Ryder joins forces with top US practice for PFI hospital drive

Paul Hyett's Ryder practice has formed an alliance with US architect HKS to target UK hospital PFI contracts as part of a commitment to the procurement method. The company formed by the alliance, RyderHKS, is a 50:50 joint venture between the two practices. The partnership followed an approach made by Ryder to a number of US-based healthcare practices. Ryder will continue in its own right and will deal with non-healthcare projects.

The company is already bidding for PFI health projects in Newcastle upon Tyne with Amec and WS Atkins, and in Oxford with Catalyst. Both contracts are worth £100 million. The company is currently in negotiations on three other health projects across the UK. Hyett said: 'We are committed to making PFI work effectively. No one can seriously challenge the ambitions of those who wish to see more humane hospital environments that will enrich the experience of staff and visitors and improve patients' conditions. By linking with HKS to form RyderHKS, we bring a knowledge of best practice worldwide, combined with a substantial resumé for the effective delivery of these complex building types.'

Ryder director Mark Thompson and HKS senior vice-president Craig Beale will manage RyderHKS. The company's board of directors will be composed of Ryder chairman Paul Hyett and director Peter Buchan, with HKS chief executive Ron Skaggs and director Ralph Hawkins. A number of HKS staff have already relocated to the Ryder offices in London and Newcastle, with more set to follow after Christmas. Thompson said: 'HKS is rated among the top healthcare practices worldwide, and has garnered more of the US health facilities market than any other firm in the past nine years. Key HKS staff members are already settling in on a variety of projects, bringing leading-edge expertise to the UK.' +

Steven Palmer

Emerging talents recognised as ar+d names 2001 winners

The winners of the ar+d 2001 awards were announced today in Copenhagen.

The competition, run by AJ's sister title, *The Architectural Review*, and Danish design company d line, was set up to recognise emerging talent in the next generation of international architects. The award also rewards the critical progression from theoretical work to built form. Only built projects were eligible.

There were 700 entries from 60 countries. The award winners shared £10,000 prize money and received trophies for their work.

The winners were:

- Taiko Shono, for her urban landscape at Onahama, Japan;
- Meck + Köppel's cemetery complex in Riem, Germany;
- BAAS, for its mortuary in León;
- Atelier 4d, for its regeneration of Namur, Belgium;
- Barkow Leibinger, for its work in Potsdam, Germany;
- TEN Arquitectos, for its transformation of an office block in Mexico City into a 'shadow theatre of a hotel';
- Silja Tillner, for its transformation of Vienna's Town Hall (below) with the use of a retractable roof over the main courtyard; and



- Jae Cha, for a community centre in Honduras.

Eighteen other projects received special commendations from the jury. These covered a huge range of schemes – from a government building in Svalbard in the Arctic to a balloon pavilion in Thailand.

The jury comprised Peter Davey, editor of *The Architectural Review*; Craig Dykers of Norwegian practice Snøhetta; Francine Houben of Dutch practice Mecanoo Architecten; Louisa Hutton of Sauerbach Hutton Architects; and Spanish designer Alberto Campo Baeza. See all the winners at www.arplusd.com +

SMUT IN LEGAL CHALLENGE

Spitalfields Market Under Threat (SMUT) campaign has revealed that Spitalfields resident Jackie Remfry has started legal proceedings against Tower Hamlets council. She claims the council did not conduct an Environmental Impact Assessment before granting outline planning permission in 1997 for the redevelopment designed by Foster and Partners.

RIBA'S KITCHEN WINNER

Leeds-based ML Design Group has won the RIBA 'Kitchen in the 21st Century Home' competition. The architectural practice beat Fern Green Partnership and Ainhoa Bilbao & Max Rengifo, which secured second and third places respectively. +

EU FUNDING BOOST

Regeneration minister Sally Keeble has announced £115 million of European Union funding for 'green schemes'. The INTERREG III fund is to support environmental, transport and planning projects. The grants will be available to local authority, community and business groups. The DTLR will provide an extra £3 million of match funding for successful projects. Call 0115 9712784 or e-mail clare.stevens@coi.gov.uk

RED BOX FOR LEARNDIRECT

Architect Red Box Design has been commissioned to redesign the national Learndirect e-learning network. Red Box will create an online guide for the design of Learndirect's learning centres. There are 1,300 centres in the UK.

BELFAST TO GET MAKEOVER

The Department of the Environment for Northern Ireland has commissioned Urban Initiatives to prepare an urban design study for Belfast.

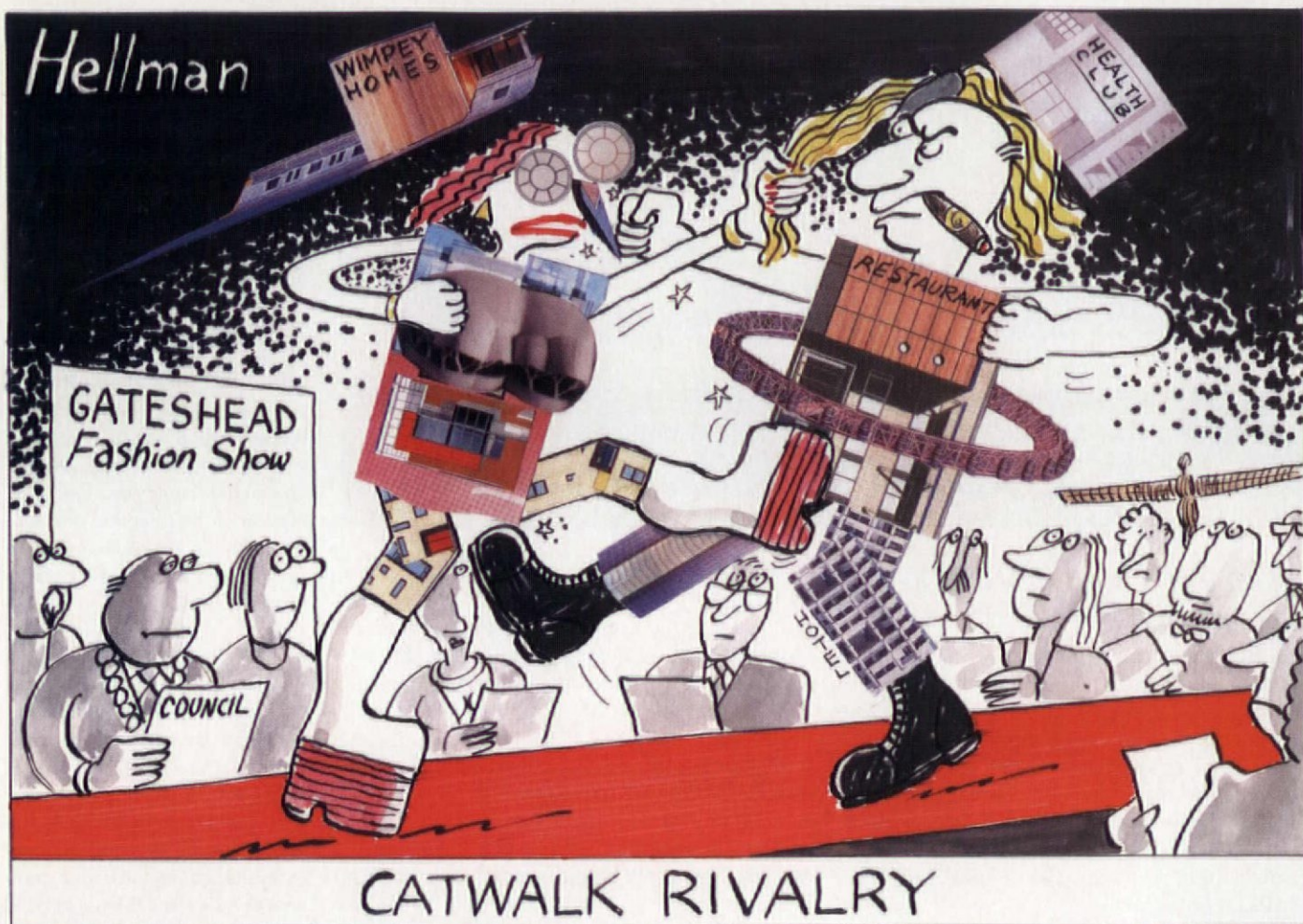
WELSH WIN FOR WS ATKINS

WS Atkins has won the master-planning contract for the Celtic Springs Business Park in Wales. The £65 million scheme is situated between Newport and Cardiff. The 18.2ha site will contain 56,000m² of office space, a hotel and support facilities. +

HULL GETS IN ON THE GAME

Students at Hull School of Architecture have used computer game technology to develop a 3D software package to help visualise the look and feel of new schemes.

Hellman



vital statistics

- The Heathrow Terminal 5 inquiry cost £83.4 million. BAA and British Airways' bill reached £64 million. The cost to the taxpayer – for the inquiry inspector, staff and legal fees – was £6.2 million.
- London commuters wasted 6,735 years due to delays on the Tube last year, says a London Transport Users Committee report.
- About 125,000 jobs will be lost in New York this year because of the 11 September attacks, according to a report from the New York City Partnership, a local business group. It also expects the city to lose US\$83bn (£57bn) over the next three years.
- A survey by the Sodexo Institute has revealed that the number of people working outside the typical 9am to 5pm day in Europe, the US and Asia has reached 17 per cent. In 1960 the figure was 8.5 per cent. The average retirement age will reach 72 by 2010. In 1960, it was 57; by 2000 it had risen to 59.

Clare Melhuish reviews...

David Chipperfield's tale of work and city limits

It is rare for an architect to own up, as David Chipperfield did – even in the context of a lecture hosted by the LSE's Cities programme – to the fact that the city, as such, is 'not where I ever think of starting'. Although stated without apparent fear of creating the wrong impression, it was quickly qualified, however, by an explanation that 'if the "city" means both the fabric and a collective idea of city, then I am very comfortable with it'.

It must be said that Chipperfield is refreshingly frank about the limitations imposed on his practice by the nature of his work historically (a situation he seems to have moved away from today), and critical, as he always has been, about the nature of architectural patronage and the conditions of practice in general in this country.

He argues that although any architectural project must mean 'something more than the isolated individual act... everything conspires to separate us from that context'. Contemporary architects, 'even more than our historical counterparts', find that their 'responsibilities and roles are reduced to being aesthetic builders, [and] the potential to engage in a larger discussion is increasingly limited in the contemporary city'.

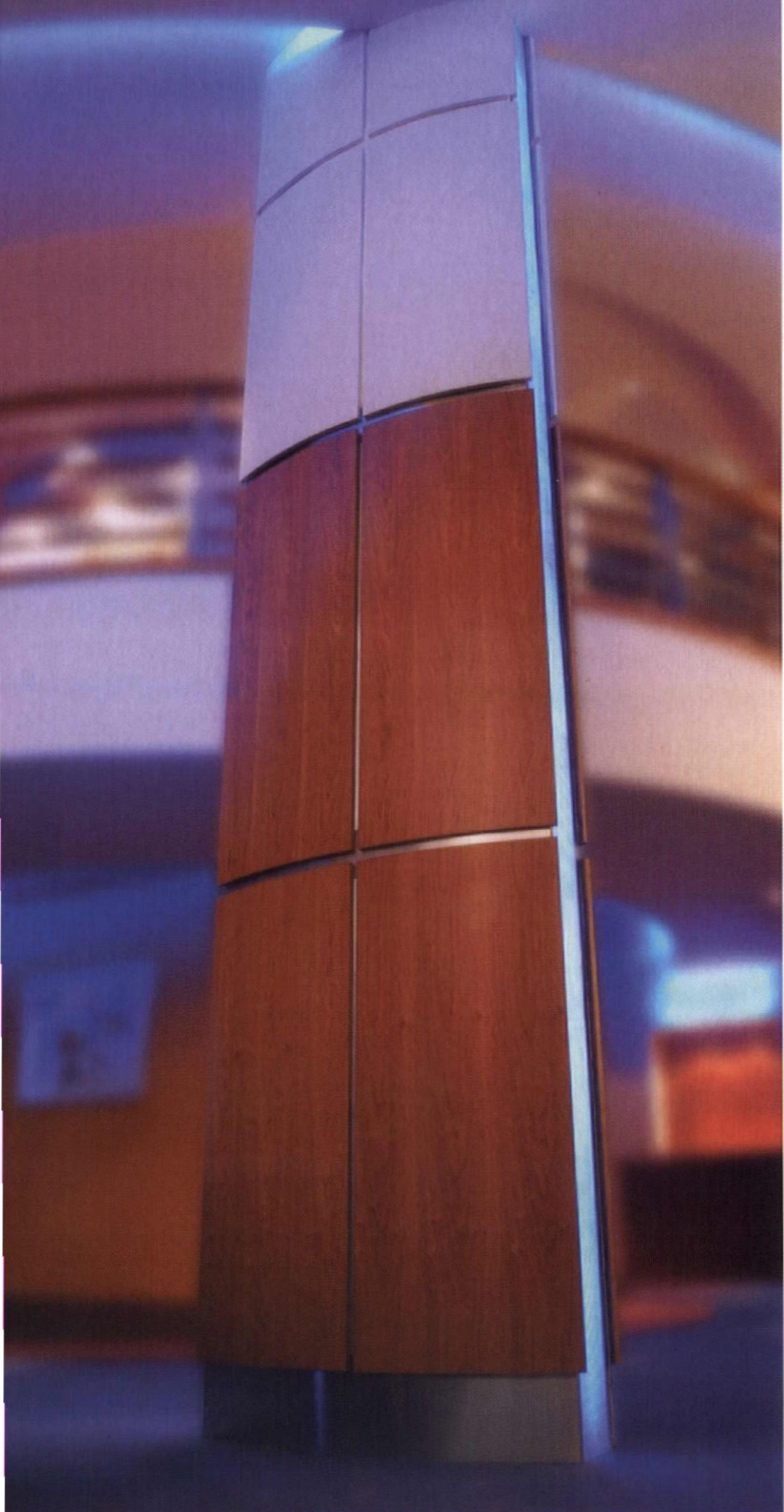
The limits placed on any project are 'very proscribed', and the potential 'to make public space in the conventional manner is less and less feasible'.

Chipperfield points to a project such as the British Museum's Great Court – for which he avoided expressing either direct criticism or praise – as an example of an initiative taken within the context of an essentially private project to create a new form of public space. An approach which he suggests must be the way forward in the future, in the absence of other opportunities, and provides the cue for much of his own current work, among which museums have become significant patrons.

Chipperfield is used to being constrained within the limits of private projects in any case – a situation he has railed against in the past, and for which he once again voiced outspoken criticism with a snipe at the Lottery commissioners for favouring only the best-established architects; but also a situation he has made the most of and turned to his advantage.

The 'small projects' of the past forced his practice 'to make serious endeavours out of small problems' and 'very much influenced our thinking', he says. They also acted as a catalyst to 'finding ideas in the social and cultural context', a process which has affected 'a whole generation of architects' working beyond the limits of a Modern Movement ideology which produced 'buildings... not of their place'. Chipperfield's ongoing work on the Berlin museum island, and the new museum for Davenport, Iowa – the lynchpin in the regeneration of a moribund downtown – encapsulates ideas of 'locating a project' which fundamentally acknowledge the anthropological city as the cultural framework for architectural projects.

David Chipperfield was presenting his lecture in the LSE/ Royal Academy of Arts series at the LSE



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CABE CRITICISM 'HELPFUL'

BDP director Peter Drummond has welcomed CABE's 'helpful' criticisms of his £700 million masterplan for Paddington Street, Liverpool. CABE's design review committee found the 'large and complicated' project still presented concerns after seeing it for the third time.

The committee said more attention needed to be paid to the movement of pedestrians. It identified a 'danger' that parts of the western project would become a 'megastructure' and said the project was least resolved in the area of landscape design: BDP's masterplan involves the creation of a major city centre park.

But Drummond said points raised by the committee would be resolved as the project moved into detailed design stage. He said it was 'rewarding' that CABE had expressed confidence in the 'contemporary' process by which the project was being developed. BDP has already arranged for five other architects to submit planning applications for site buildings.

CABE also said there is 'much to admire and welcome' in Richard Rogers Partnership's revised Grand Union Building for London's Paddington Basin. The committee said that RRP's revised proposals offer 'an even better approach' than the previous scheme.

RRP was forced to rethink the £300 million mixed-use development after failing to win planning permission for its original 42-storey tower scheme. The 110,000m² project is now a series of six graduated and interlinking blocks of nine to 30-storeys on a canalside site. However, it remains concerned about access arrangements between the Grand Union Building and the isolated part of Paddington north of the Westway, and the uncomfortable relationship between the southern office buildings and the adjacent residential Windings scheme proposed by Jestico + Whiles.

The committee was also pleased with the progress made by Panter Hudspeth Architects on its £8.2 million Lincoln City and County Museum since its last presentation – the result of a 'thoughtful response' to earlier comments.

However, the committee did have two detailed comments, relating to the south elevation and the horizontal 'slot' windows, that it hopes will be taken into account as the design develops. ✚

A telling Tall Storey

Delegates met at London's Institute of Mechanical Engineers to discuss the future of skyscrapers after 11 September. Zoë Blackler tells the tale of towers that won't go away



The message from the AJ's Tall Storeys? conference last week was clear. Although the collapse of the World Trade Center towers sent out shock waves, the commitment to building tall remains firm. The next generation of skyscrapers will simply be stronger and safer than ever before.

Towers remain crucial to the Corporation of London's planning strategy as the economic arguments in favour of them hold fast. Clients will continue to demand office space in the city's economic centre, and developers will meet that need.

The design of future towers, however, will need to respond both to the actual and perceived threats arising from 11 September. Arup director Tony Fitzpatrick, speaking at the event last Thursday, compared the 'analysable, logical predictability' of design conditions before 11 September against the 'universe of unpredictability' that now prevails.

In the immediate aftermath of the catastrophe, Arup embarked on an ambitious programme to respond to these new threats. In the new year it will publish a report proposing solutions to the design questions that have been thrown up. It is also developing defences against bioterrorist attacks.

Fitzpatrick has been undertaking impact studies to develop structures capable of withstanding aircraft attack. He has been developing hardened escape routes, better fire protection and improvements to access. And, building on evacuation tests at Canary Wharf, he has been exploring crisis management systems to achieve efficient, total evacuation. Fitzpatrick is confident: 'The world is different now – and we can respond to it.'

But if 11 September has altered design assumptions behind tall buildings, it has not impacted on the political will driving their construction. Archie Galloway, deputy chair for policy and resources at the Corporation of London, said the city was committed to its unitary development plan (UDP). 'The policies of the Corporation of London before 11 September still applied on the 12th and 13th and to this day,' Galloway said. 'This is not a planning issue but a building regulations issue.' Corporation planner Peter Rees made it clear that it would not be enough for 'satellite' office locations like Canary Wharf to offer tall buildings. It was essential for the future of London that the central area offered what office tenants wanted.

The Corporation will continue to support applications for tall buildings and – as senior partner at Davis Langdon & Everest Paul Morrell argued – developers will continue to lodge them. An office building, Morrell suggested, is 'a financial equation built in three dimensions'. The financial risks have increased for tower developers since 11 September and tenant anxiety levels have been raised, but the economic justification for towers remains sound. Morrell predicted a shift in balance, with fewer ego-driven tower proposals making it off the drawing board.

How far that balance shifts will depend on costs. Fitzpatrick estimates the additional work needed to improve the safety of future designs would add no more than six per cent to total construction cost. And, as the AJ's Paul Finch pointed out, as fast as new technical problems crop up, the steel and concrete industries step in to solve them.

Lee Polisano of KPF, currently embroiled in the Heron Tower inquiry, noted the different code and other standards operating in different areas of the world. He believed the biggest changes might take place in the US, where tall buildings are significantly higher than in London, a situation that is likely to continue.

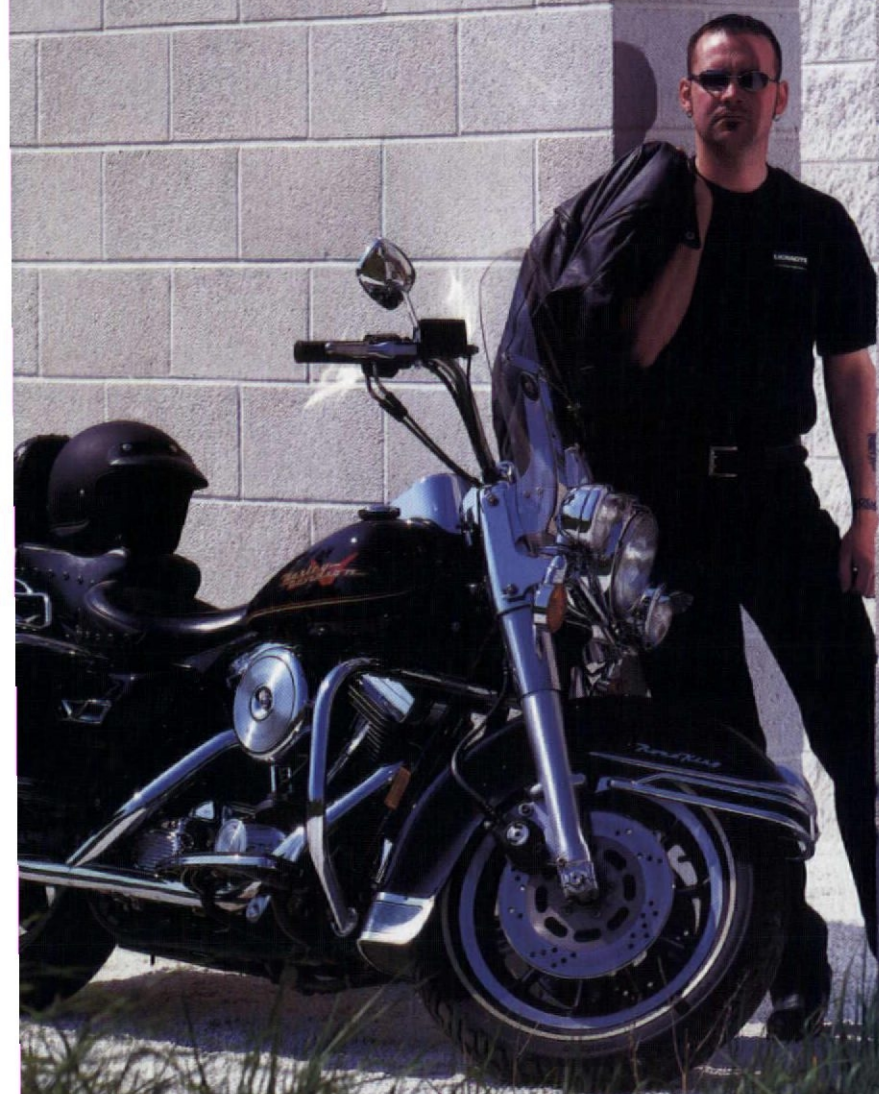
Director of Canary Wharf Robert John was optimistic. The City is 'steadfast' and insurance is still covered – at a price. If the population of London increases as predicted, in the next 25 years the City will require a 20-25 per cent increase in office space. 'Tall buildings are part of the answer. [They] are going to continue to grace our skylines, and in increasing numbers.'

That is presumably to the benefit of the insurance industry, which has suffered a massive financial blow following the attacks. Bill Gloyn of insurance giant Aon advised professionals and building owners alike to check their terrorism insurance and reinsurance arrangements, which could vanish with the demise of a company you might never have heard of. The good news was that the sector is facing up to what are new opportunities, as well as problems.



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Retailing high on architects' shopping lists

The British Council for Shopping Centres' Annual Conference took place earlier this month. Tim Battle reports on the architects making waves in this growing sector

Shopping is big business for the construction industry, with over £685 million spent on the construction of purpose-built shopping centres and retail parks in 2000. In the past two years the level of shopping centre floorspace has increased by nearly 10 per cent, to 2.09 million m².

The annual conference of the British Council for Shopping Centres, which took place in Birmingham, offered a stage for the major property players to strut their stuff. Architects, being further down the food chain, lack the financial firepower to dress such lavish shop windows. But architects and their work were much in evidence.

Planning a culture change

Planning minister Lord Falconer gave a keynote address stressing the importance government is placing on good urban design, and he highlighted the impending Green Paper in which the balance of planning decisions is likely to shift in favour of growth.

Vittorio Radice, chief executive of Selfridges, gave a sparkling presentation on the politics of shopping in Esfahan in Iran in 1612 – the place that inspired many squares around the world, including the Red Square in Moscow – where the GUM department store, the

largest in the world with more than 93,000m² of retail space, is located. Radice pointed out that since the early days of retailing, good architecture had responded to the demands of large-scale retailing. Bon Marche in Paris opened in 1869; the Carson Pirie Scott in Chicago, designed in 1899 by Louis Sullivan, remains as contemporary today as it was a century ago; and La Samaritaine in Paris, built in 1933 by Frantz Jourdain, still offers the best views of Paris.

This was by way of introducing the new Selfridges flagship building in Birmingham by Future Systems, which is designed to inspire and involve people. It will represent art, renewal, regeneration and new life.

The conference exhibition area had two architectural exhibitors that caught the eye: Chetwood Associates and a newcomer, Cubicspace Studios (left). Louis Chetwood talked avidly of the mainland Europe model for mixed-use developments, which he is keen to see adopted for UK inner-city brownfield sites.

● On 16 May the RIBA and *The Architects' Journal*, in association with the BCSC, are holding a one-day conference looking at examples of inner-city regeneration. For more information call Martin Davies on 0207 505 6613.



Realising retail: Cubicspace Studios is a young design house that over a five-year period has created software that 'delivers believable experiences in providing real-time visualisation solutions', according to director Steven Markham. Try it at www.cubicspace.com

TEN STEPS TO GOOD URBAN RETAIL DESIGN

Peter Drummond of BDP, who was commissioned by the BCSC to 'embrace and enquire into what is known as the Urban Design Agenda', used the conference as an opportunity to report back on progress.

His starting point was a look at the history of shopping centres. The early ones were Brutalist affairs, but in the 1980s a more humanistic approach was adopted – examples include The Lanes in Carlisle and Orchard Square in Sheffield. Then came the recession of the 1990s and a new breed of developer emerged who, while focusing on the bottom line, also realised what was happening in Europe – in Holland, Spain and Portugal – could provide a guide to how shopping could play an enormous part

in delivering the renaissance of our town and city centres. Surprisingly, the Rogers report failed to emphasise this fact.

Using the CABE definition of good design, as well as English Partnerships', the working party came up with 10 principles of good design for retail outlets under the headings: character; ease of movement; continuity and enclosure; quality of the public realm; legibility; adaptability; diversity and a mix of uses; sustainability and balance with nature; and value and inclusivity. Good stuff – get a copy of the paper from ms-besford@bdp.co.uk

Jon A Jerde of the Jerde Partnership from Venice, California, let a stream of architectural consciousness flow until his

slides were fast-forwarded by a hidden hand, signifying that his time was up. His initial theme was that his architecture was not about making objects, rather that he was creating an experience, a 'fantasy of space'.

There was no doubting his commercial acumen in creating successful shopping centres around the world, each new development being categorised by the number of people who visited it on an annual basis – proof of an urban revival with clear examples such as the disused naval dockyards in San Diego. His team had calculated that every year, more than one billion people walk through his shopping malls around the world.

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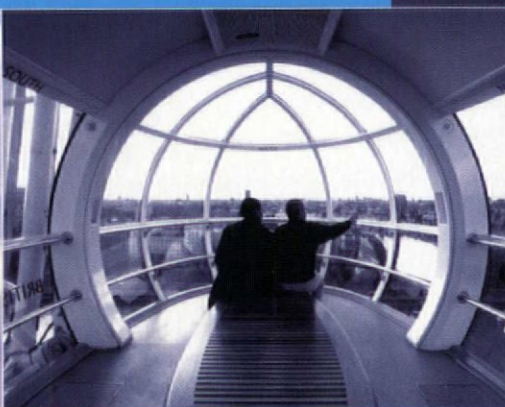
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for winning the 2001 RIBA Stirling Prize



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editorial

How can architects ensure that they comply with the final part of the Disability Discrimination Act (DDA), due to come into force in 2004? Judging by last week's conference organised by the Employers' Forum on Disability and the AJ (page 82), the answer is decidedly vague. The rule of thumb seems to be that they have to be nice, grown-up, considerate people who exercise a 'reasonable attitude' when considering the needs of the physically impaired. The Act recognises the difficulty of imposing a uniform approach on a wide variety of building projects, and acknowledges the fact that being dictatorial about, say, minimum dimensions and access provision is simply not realistic when so many projects involve existing buildings. The provision of certain services at ground level, for example, could be a reasonable alternative to installing a lift. The important thing is that the architect will be able to prove that they have given the issue of accessibility an appropriate level of thought.

What a relief: official recognition that the tick-box approach makes little sense in the complex world of architecture, with the flattering implication that the architectural profession is sufficiently mature and considerate to make decisions on its own. But is this necessarily the case? On this week's letters page, Tim Lucas of Braintree District Council suggests that, in the past 50 years, architects have not been giving due consideration to access, even in instances where it might reasonably be assumed to be high on the agenda – in the design of housing for the elderly, for example.

Hopefully, the profession's failings on this count have been due to ignorance, rather than laziness or indifference. In which case, the Act's most important role is raising awareness, giving architects and clients the necessary information to enable them to find creative solutions. By encouraging project-specific solutions, a non-prescriptive approach should enrich the built environment and, ultimately, improve the lot of the physically impaired. It is also an opportunity for architects to show their worth, by rising to the challenge with enthusiasm and creativity.

Isabel Allen

letters

London must consider impact of roads scheme

I have not seen the detail of Ken Livingstone's road charging proposals for London, but it is probably worth a bet that in keeping with other road traffic management proposals, little thought has been given to the visual impact of the additional signage and equipment that will be necessary around the entire perimeter of the scheme.

Most of London's streets already look as if they have been made a training ground for playground organisers, and it never ceases to amaze me how most local authorities can be blind to the effect of adding a multitude of yellow, green, red and white colours in varying shades of garish patterns to the roads, and an ever increasing number of poles and notices to the adjacent pavements. Roads and pavements are just as much a part of the environment as buildings.

The irony is that a scheme intended to reduce the impact of the car in inner London is likely to have exactly the opposite effect.

Where is English Heritage when you really need it?

Richard Bellman, Quada, London SW15

No slight intended over Walter Segal house

I hope that no other AJ reader sensed or even imagined any – wholly unintended – 'ill-informed allegation' against Andrews & Robertson's respected chartered surveying practice (Letters, AJ 22.11.01). I apologise if anyone has taken offence over my AJ report of Andrews & Robertson's auctioning of the Walter Segal house in south London (AJ 1.11.01) – cogently added to by Gillian Simmons of the Walter Segal Self Build Trust (AJ 8.11.01).

I thought I was blaming the

mock antique diagonal bracing and diamond pane glazing (also mock, and more blatant in the original photographs) for the cheapening of Walter Segal's inspired elevation.

And the 'extremely competitive guide price' in consequence proved just the right start for a knock down auction after the ignorant damage. But if some well-informed AJ readers might have seized a chance to bid...

Dan Levett, London SE21

CABE is not dumping Architecture Foundation

I was surprised to read that the Architecture Foundation will not be funded by CABE at the end of this financial year (AJ 22.11.01).

The Foundation has submitted an application for CABE funding under the Regional Funding Programme in order to continue the excellent work it undertakes.

The outcome of this application has yet to be decided.

From April 2001, CABE will start to fund a number of outreach programmes around the country, some of them based at Architecture Centres. Instead of receiving its funds on a preferential basis, as it has done since CABE's inception two years ago, the Architecture Foundation is now part of a competitive bidding process with other organisations. CABE will obviously consider the Foundation as a strong contender for funding.

Jon Rouse, chief executive, CABE

Ricky Burdett deserved more of a mention

In the interests of historical balance, may I register my surprise that you give almost two pages of coverage to the Architecture Foundation's 10th birthday, but only one sideways reference to Ricky Burdett – its founder and first director (AJ 22.11.01).

Check out the latest news on the site, updated three times a day. Catch up on the weekend's papers through Astragal's Mediawatch, or retrieve articles from the past several years using the 'archive'.

2,000 architects, including representatives from the top 10 practices in the country (according to the AJ 100) have now signed up to AJ Specification, the new inspiration site, at www.ajspecification.com. We've added 10 more buildings to the database this week, including Letts Wheeler's Glo Bar at Nottingham Trent University (right), Frank Lloyd Wright's Florida Southern College by John McAslan and Partners and Kiran Curtis Architects' Ladbroke Casino in London's Piccadilly.



The Architects' Journal welcomes your letters, which should preferably be typed double-spaced. Please address them to the editor at 151 Rosebery Avenue, London EC1R 4GB, fax them on 020 7505 6701, or e-mail them to angela.newton@construct.emap.com to arrive by 10am on the Monday before publication. Letters intended for publication should include a daytime telephone number. The editor reserves the right to shorten letters.

➤ YOU CAN ALSO AIR YOUR VIEWS ON OUR ONLINE DISCUSSION FORUM AT: WWW.AJPLUS.CO.UK

The evolution of the 9H Gallery into the Architecture Foundation was a pivotal event for architecture in London and the UK. Ricky's influence in changing attitudes to architecture of politicians, the public and the media over the past decade should not be underestimated.

Peter Murray, Wordsearch
London EC1

Where's the architect's contribution to Magna?



In all the column inches about Magna, has anybody asked the question about what this set of structures has got to do with architecture?

Admittedly the building was impressive, but the old steelworks was built during the First World War, and it is this structure that one is responding to. Incidentally, it was more impressive when it was a working steelworks – when the heat, flames and the sparks were real and not some kind of Disney-fied (and undignified) 'experience'.

Even as an enjoyable 'visitor attraction' it is pushing it. I went there with my daughter expecting to have a full day's visit, but within four hours we had seen everything and had had a meal (in an ugly inflatable internal marquee).

As usual, many of the 'interactive events' weren't working, queues for those that were were thus longer and there was very little substance to them anyway.

The biggest thumbs-up was the very well designed and stocked adventure playground... which happens to be outside.

As a science adventure park the experience taught absolutely nothing about science – it was a

giant mix of a heritage museum (with an embarrassing *son et lumière* 'show') and a play area. I thought that 'edu-tainment' died with the Dome.

The lighting designer rightfully deserves 10 out of 10; the structural engineer eight, the installation curator four, the caterer two; and the architects... er, what exactly did they do?

Tony Worthington, received on the AJ discussion forum

Stirling judges found plenty to commend

Thank you for giving Magna an opportunity to respond to Tony Worthington's posting on the AJ Discussion Forum.

My understanding is that Magna won the Stirling Prize for the successful integration of architecture and exhibition design, and in particular the coherent interface between old and new structures, interactive science, artworks, heritage interpretation, dramatic lighting and spectacular shows.

The judges acknowledged that this integration was key to the award to Wilkinson Eyre Architects, and they recognised the contribution of 'an enlightened client'. Personally, I would also give credit to the exhibition designer, Event Communications, which also helped to make this integration as seamless as possible.

Clearly, Tony Worthington did not like Magna and had a bad visitor experience, which is regrettable. In total, we have welcomed 360,000 visitors in a little over seven months, which far exceeds our original annual visitor target.

To some extent, Magna has been a victim of its own success, and on busy days it can be difficult for the technical team to keep all 200 interactives fully working – but the exhibit uptime of all the key exhibits is consistently at or near 100%. All

the exhibits have been developed with educationalists, and they do have clear educational objectives.

Quite why he finds 'The Big Melt' an 'embarrassing *son et lumière*' is unclear, as our market research shows most visitors find the show both spectacular and illuminating. Mr Worthington dismisses Magna because it only provided four hours' entertainment – but four hours for £6.99 (adult day visit) or £20 (family day visit for five) seems an exceptionally good deal to me – and to most of our visitors.

Tim Caulton, development director, Magna Science Adventure Centre, received on the AJ discussion forum

➤ Visit www.ajplus.co.uk to read responses to these letters or to add to the debate.

Greater thought should go into adaptable homes

I work in housing development for Braintree District Council. My role includes the compilation of the district's housing strategy, covering all tenures and reflecting priorities the council sets for meeting the housing needs it identifies. Each year we spend nearly £1 million on adapting housing to meet the needs of people with disabilities. Conversions range from a few ramps to ground-floor extensions, providing extra bedrooms and downstairs bathrooms.

Although new building regulations have made a difference in the specification of new housing, I was staggered to discover how little thought goes into making all housing adaptable. What have architects been thinking of during the past century? Is it really too much to ask that the needs of a household can be met regardless of their age?

Bungalows built for older people throughout the past 50 years routinely feature passage-

ways too narrow for a wheelchair, turnings into bathrooms that are too tight for anyone to assist comfortably. Why have we been so incapable of thinking ahead?

The maximum grant we can give for adaptations to a property is £20,000. Last week I was asked to find an alternative solution for a family because the work required to make their property accessible for their disabled son would cost £57,000.

Features that we are looking for in new housing include knock-out walls between bedrooms (particularly in three-bed houses) so that a through-floor lift can be easily fitted at a later date. Downstairs WCs must be big enough to permit a shower to be fitted later and the bath is fitted over graded floors, ready to take a shower if it becomes necessary.

We are trying to create a market for adapted properties with a couple of local estate agents. Houses that have been adapted and come onto the market tend to be regarded as liabilities from the point of view of resale. We are experimenting with helping the agents to become known for specialising in adapted property, and will join with social services in offering people the choice of moving if their home is not suitable to meet their needs.

Because of the way housing is funded, we rarely have the discretion to spend extra on new houses to ensure they have sensible, well-thought-out features that would help long-term needs.

Thank God for improving building regulations: I dare say developers and architects curse them. For the rest of us, they save us from the lack of forethought and responsibility taken by a generation involved in house building.

Tim Lucas, Braintree District Council



will also

Beauty – a forgotten word in a world of social concerns

Culture and religion are the two great inventions of civilisation. Both of them employ the imagination in a divine manner to the point where we do not have to be reminded that there is a separation between reality and fantasy. The development of 20th-century thought has represented a severe questioning of the value of those things that cannot be measured – in many areas of life, but, in particular, art and architecture.

This line of attack on culture and religion was propagated by communism, where it was necessary to define life in terms that could be quantified to ensure a common understanding and subsequently uniformity. The great religions are beautiful accumulative philosophies that not only attempt to explain the unknown but, in doing so, develop attitudes and behaviours which bring peace and tranquillity to the world.

Through speculation and representation, culture mirrors our world to give new understanding and an extraordinary depth of appreciation. Both religion and culture make life better through beauty.

As a result of the quest for quantification and qualification, beauty has been culled and many extraordinary people who could have contributed to making our lives better in the 20th century have been sidelined (often through their own intelligence) into conforming to an agenda of others' creation.

Earlier this year, a leading member of the church announced that religion today had ceased to have relevance for the majority of people. This announcement was made in the same week that Tate Modern objected to the erection of a residential tower near the gallery that would be higher than itself, so threatening the Tate's dominance.

Presumably, the new Tate will deserve

protected views of itself in the same way that St Paul's Cathedral has. The point here is that the gallery, as opposed to the art, has become the object of attention. Both the cathedral and the gallery miss the point in that they are subservient to the practices they contain. But once they are represented by an edifice, the process of counting starts which encourages them to justify themselves in terms of visitor numbers. The building has become the content at the expense of religion and culture.

The theory of art and architecture in the 20th century prevented many architects from giving their skills and imagination to the world. The practice, in response to the theory, became confused with social policy. Architects became so obsessed with turning policy into building and delivery techniques, and with presenting an egalitarian image, that they forgot beauty and imagination. From this over-indulgence in social concern – in itself a good objective – architects denied themselves the opportunity to play, as they became embarrassed by the idea of style and individuality. The world became homogenised.

This sad situation was exacerbated by the role of the critics and theorists who badly translated the philosophical works of Hegel and Wittgenstein into a form of practice which resulted in an architecture of the bland and uniform. This ultimately played into the hands of the emerging world of globalisation that required a labour force of automatons. The individual was dead and architects, who by this time had settled for technology as a style, did not notice.

Culture and religion became sidelined as great ideas that make life better, and society assumed the danger of a flatness that would allow Tate Modern to be easily converted into a four-star hotel. Beauty is a forgotten word.

WA from a Sherringham garden hut

'As a result of the quest for quantification and qualification, beauty has been culled and many extraordinary people have been sidelined'

people

Nice chap, James Gorst.

The architect who crafted the subject of this week's building study is re-emerging in practice in a new office in Clerkenwell, a building that was once a jail before becoming the 'House of Detention', a museum devoted to the gruesome prison conditions of yesteryear. Happily, the atmosphere there now is quite different.

After years of toiling with the likes of Sir Denys Lasdun, John Outram and, latterly, on his own, Gorst has settled into London's architecture hotspot, Clerkenwell, as the head of a small team specialising primarily in residential projects – residential because Gorst sees houses as the places where all the dramas of people's lives and their 'intense relationships' are played out.

The team comprises Sandy Rendel, formerly of Cullum & Nightingale and Stanton Williams – one of the major players in the Lodge at Whithurst; and Ariane Deffontaines, an ex-staffer with Sheppard Robson who was part of her country's skiing team for five years. The daughter of a French architect, Deffontaines designed the well-received Magma bookshop in Covent Garden and a second in... Clerkenwell.

Gorst, an eloquent and friendly man, began – like Rendel – at Cambridge. He read history before moving on to architecture and left to join 'a rather louche' firm called Louis de Soissons, run by Max Gordon and featuring a young Eva Jiricna. Then came Sir Denys Lasdun's office.

'I think he was intrigued and appalled by my portfolio,' says Gorst of the great man, adding that, at the time, it was full of 'Gravesian things'. But perhaps Lasdun's eye was turned by a large farmhouse in Suffolk from the Gorst pen. Their paths barely crossed, but '[Lasdun] liked the idea of some connection with new currents'.

After a year, Gorst was off again in an effort to 'pull his career together', since all he was really about at Lasdun's was tiling layouts. 'I thought: "I'm not going to win the Royal Gold Medal like this"', he recalls.

Next was John Outram's office, the architect who was one of Gorst's tutors at Cambridge. Widely loved for his eccentricity, Outram had an unusual approach to some clients. 'He thought developers were like Northerners – they wanted to know what they were getting for their money,' Gorst remembers. 'So he wanted to try to impress them by calculating the cost of buildings by weighing them! I spent a couple of weeks

James Gorst is putting together a portfolio of well-judged residential schemes – a far cry from ‘weighing’ buildings with John Outram. The Lodge at Whithurst will bring more exposure – and maybe an award or two
by david taylor. photograph by roland dafis

house proud



Home team: (left to right) Ariane Deffontaines, James Gorst and Sandy Rendel

weighing various elements and we divided the weights by what they cost.’

Gorst stayed with Outram for about six months, working for him three days a week. He spent the rest of his time surveying flats on his own, perfecting the art down to a 15-minute sprint.

Then, in a Covent Garden pub, he was asked to do four shops in Farnworth, Suffolk, and accepted. But there he was, designing and building with no practical experience, no clue about working drawings or about site meetings – and no insurance. Inevitably, a problem arose – the roof leaked. But after two weeks of ‘hacking away’ at it, he discovered that it was not his fault.

Evidently, it was a builder’s problem since the damp-proofing had not been correctly laid down. ‘So I got insurance and felt it was definitely a good thing for an architect to have,’ he says.

Being thought of as a Classical architect ‘by default’ has always seemed to be Gorst’s way. In an early house, he wanted to design a Botta geometric piece for the female shoe designer client. But the brother stepped in and wanted a more traditional feel. So a Soaneian scheme resulted. ‘I became estranged from modern architecture – it was not until 1994 that I suddenly lost all this.’

That ‘Classical’ tag appeared to follow him even further when Prince Charles’s eye

was drawn to a house that Gorst designed in Chelsea in an Arts and Crafts manner, featured in the now defunct magazine *Perspectives*. The Prince, currently keeping his hand in on things architectural as the new hospital design ‘tsar’, liked what he saw and got in touch. HRH was convinced that Gorst was the man to change the direction of his beloved Poundbury.

So Gorst began to design housing there in an ‘arhythmic’ idiom, but did not see eye to eye with Leon Krier, and so withdrew. Framed drawings of his housing schemes are all that remain. Yet he has nothing but good to say of the Prince. Some aspects of Poundbury are impressive, he says – the traffic layouts and the level of craft.

‘But stylistically it’s the wrong decision – it’s been done before, so why do it?’

Another project may also dispense with that Classical label, but is touch and go: a client bought a Tudor property in Wickhambrook, Suffolk, and Gorst was given an open brief; the result is a flat-roofed modern extension which has enraged the previous occupier of the house so much that she is campaigning to get it stopped.

‘She got the great and the bad of the local neighbours to write in and complain,’ laughs Gorst. ‘We were hurtling toward rejection.’ They hope to win on appeal, nevertheless.

The practice appears to be solid financially – not only because it has a good deal of work (schemes include the renovation of a Wells Coates penthouse in Palace Gate, another penthouse in Chelsea, and a scheme that could not be more ‘anti-podal’ to Whithurst, in Eaton Square) – but also, says Gorst, because he has been astute in property, ‘taking huge risks’, buying and selling at the right time and in the right kinds of places.

A social conscience is high on his agenda, despite working for people such as one client who needed books as decor, so sent Gorst to Tate Modern. He returned from the gallery bookshop with £3,500 of art and architecture tomes, to be ‘arranged’. And at one point, Gorst was so disenchanted with some clients that he almost became a probation officer. He’d had the interview and was looking forward to helping children. But then, again, another commission came up.

So what next? ‘I’d like to do a public building – something like a small library,’ he says. ‘But I’m delighted to be doing this – I’m having more fun than ever.’

Gorst, in his reworked prison, has escaped.

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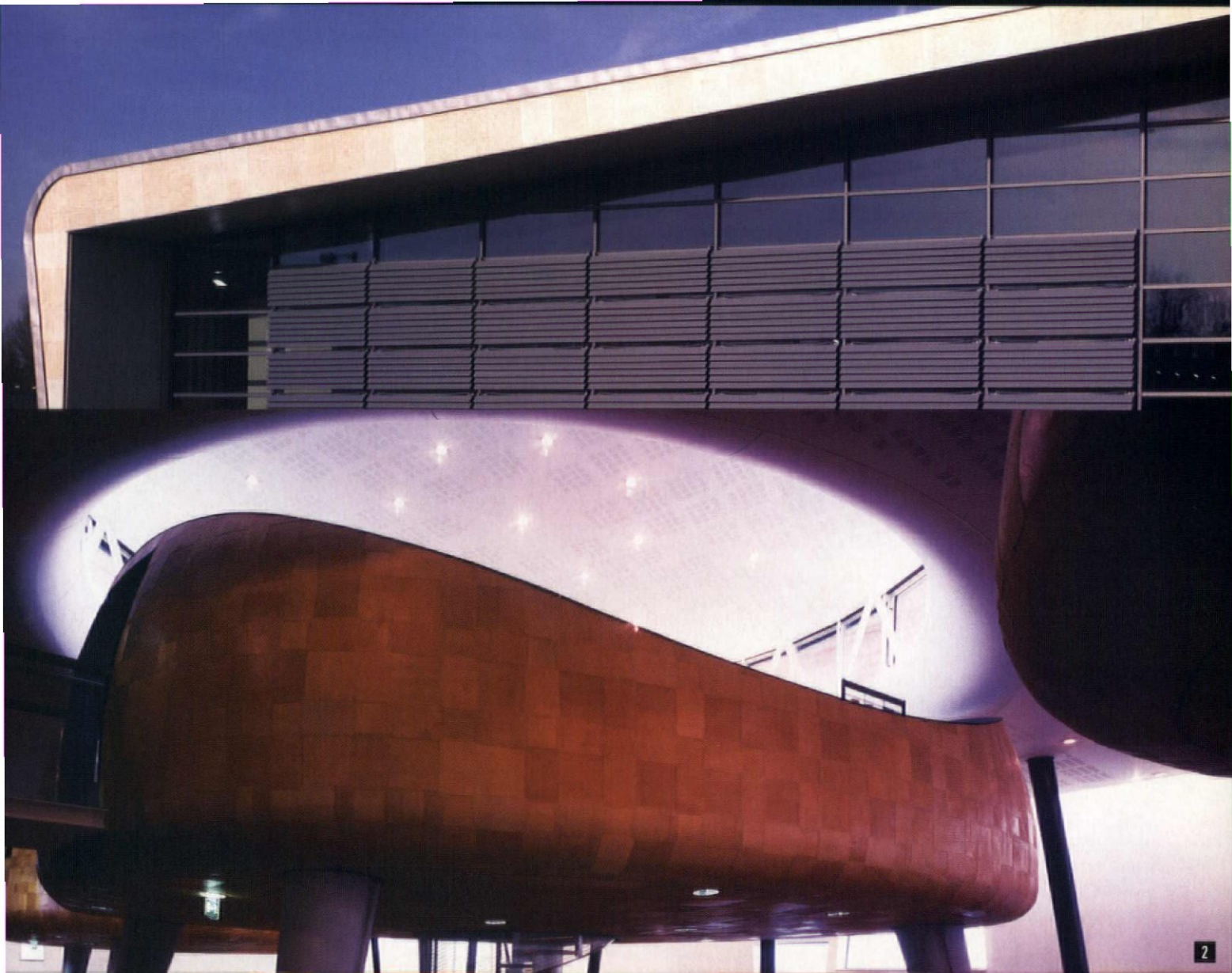
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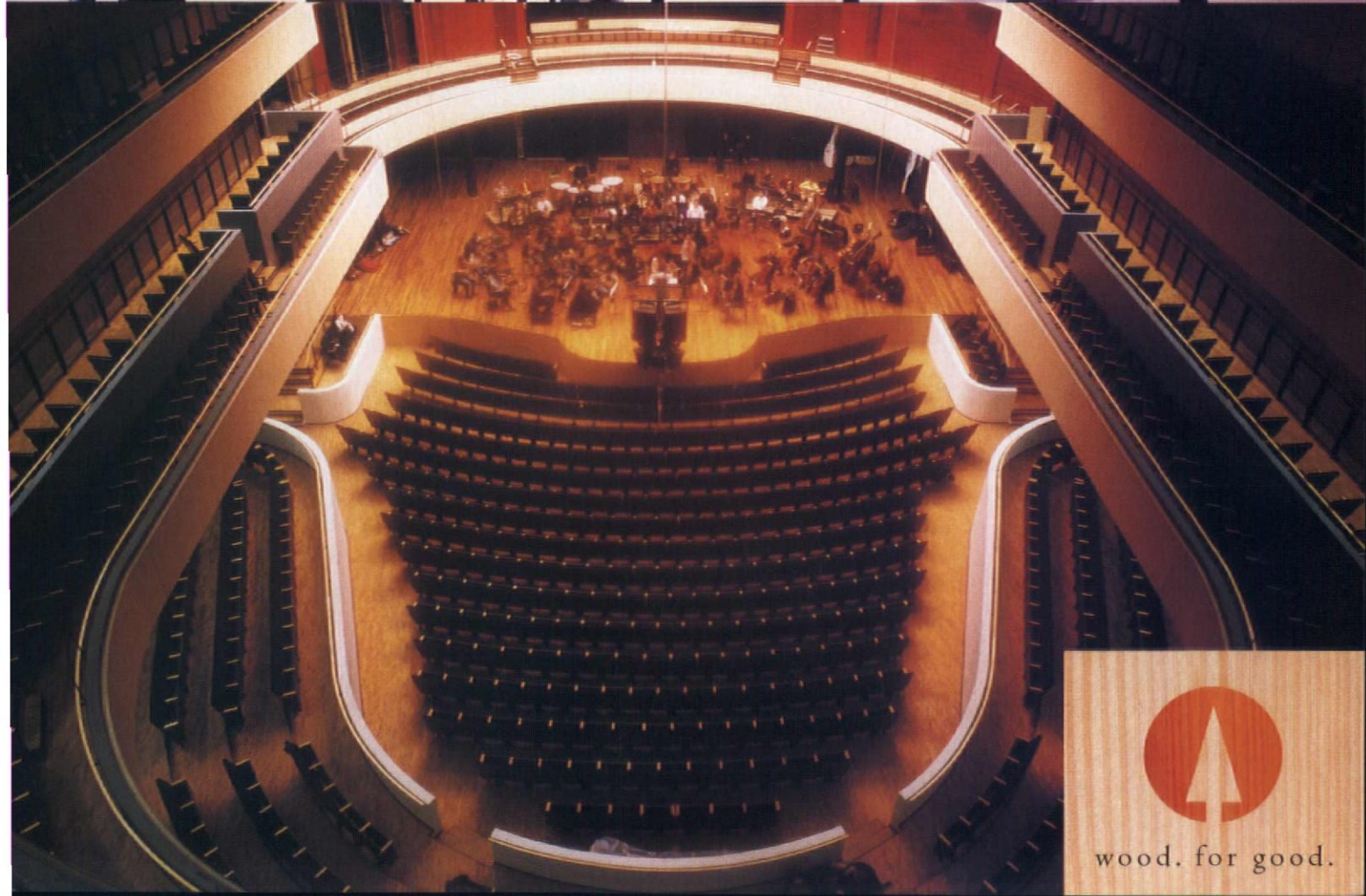
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1 – Darlaston Pool, Walsall Architects: Hodder Associates. Timber Engineering: Ove Arup & Partners. 21m roof span made up of 31 stressed skin panels, using LVL ribs lined top and bottom with an LVL deck. Roof fascia clad in plywood. Exposed spruce veneered LVL deck as ceiling and wall finish. 2 – Library pods, Peckham Architects: Alsop Architects. Timber Engineering: Mark Lovell. Pods constructed from curved Kerto LVL ribs, clad with Finnish airplane birch plywood tiles. 3 – Sibelius Hall, Lahti, Finland Architects: Artto Palo Rossi Tikka Oy. Structural Engineering: Turun Juva Oy. Glulam structure with Kerto LVL balconies. Facade, walls and ceilings clad with WISA birch-faced plywood.

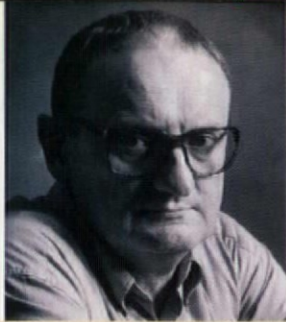
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martin pawley

Driven architecture: as the wheel dies, the live-in car comes of age

Czech media philosopher Vilem Flusser, who died in a tragic motor accident 10 years ago this month, left behind him many remarkable insights. One of the most tantalising was his assertion that 'as technology develops, the wheel dies out, as it did in nature'.

At one time this seemed difficult to take seriously, but a lot can happen in 10 years and these days there must be a fair number of drivers who have been sufficiently traumatised by traffic jams to be ready to take a second look at any theory that involves wheels 'dying out'. Not least because latest figures from the motor industry show that more new cars have been sold in the UK in 2001 than ever before, with 200,000 leaving the forecourt in October alone.

We all know what this means as far as traffic density is concerned, but to square up to Flusser's prediction we need to extrapolate lengthening journey times to the point not just where traffic is stationary (that point is frequently reached on a daily basis) but where the centre of gravity of every journey has swung away from childish anticipation of its completion – 'Are we nearly there yet?' – towards that point of no return where the journey has become a state of being instead of an event.

In other words, where the experience of road travel in your own car has become more like rail travel, and even more like air travel, 'we recommend that you keep your seat belt fastened at all times' – a kind of static imprisonment in the midst of movement where the wheel really has died out.

From the point of view of strategic marketing such a null point may have already been reached, although it could be argued that the manufacturers of motor vehicles started elaborating the non-movement-related parts of their machines many years ago, so all that has really happened is

that they have now ceased to elaborate the movement-related parts as well. Nowadays standardised platforms take care of all that, leaving the interior environment as the new frontier for ideas.

Servicing this aspect of the motoring experience in the expectation of long periods of stationary imprisonment not only presents a fascinating vocabulary of new design challenges – not just music and drinks holders now but refrigerators, rotating seats, eating tables and inevitably some sort of high-tech toilet – but more importantly guarantees that the number of Ford Transit-sized MPVs on the road is certain to increase, and the number of small cars to dwindle. Whether the design studios of the grand motor manufacturers are up to all the PhD plumbing, wiring and three-dimensional design involved is probably not in any doubt. After all, these are the people who mastered comfortable seats, electric windows and non-leaking sunroofs long before the construction industry.

The real question concerns the destination of the high-standard miniaturisation of household servicing that will result. At the Mercedes-Benz level, these vehicles will be better equipped than five-star hotel rooms and more comfortable than today's customised limousines or motor homes. They may have been designed to sit out long waits on blocked motorways but they will have the potential to become an alternative housing system on wheels that, far from being impoverished, will be production line, built by a leading-edge globalised industry for the first time.

Ever since Le Corbusier and Walter Gropius, architects have been interested in getting the motor industry to make houses as well as cars. Now it looks as though the real breakthrough may only come when cars turn themselves into houses 'and the wheel dies out, as it did in nature'.

'Road travel in your own car has become more like rail travel, and even more like air travel – a kind of static imprisonment in the midst of movement'

a life in architecture

Michael Driver



When he was a second-year student of architecture in the early 1960s, Michael Driver went to Finland and discovered the work of Alvar Aalto. 'For a lot of people, it's the first influences that are the strongest,' he says. 'I'd been raised on the mainstream works of the Modern Movement, especially on Corb and concrete. Corb was received wisdom, Aalto was the alternative. Aalto's use of brickwork came as a refreshing change and made a lasting impression.'

Driver was so enthused that he went back to Finland for a second summer. 'You could see Aalto's whole range by travelling round the country. But for me the high point must be the town hall at Säynätsalo (see picture), with its raised courtyard and breathtaking spaces.' The College of Education at Jyväskylä also stuck in his mind – 'and there was the thrill of visiting the Otaniemi Polytechnic Library which was still under construction,' he says.

'Houses were traditionally built in timber and had an average life of 70 years before being destroyed by fire. The idea of more permanent structures was quite new. Jyväskylä, a country town, was designed on a strict grid. When I was there, you could see the different ages of the various timber buildings. Aalto provided a contrast.'

The wheel seems to have come full circle for Driver, bringing him back to bricks and brickwork with his new job as senior architect at the Brick Development Association. And he is certainly enjoying that.

Deborah Singmaster

29 November 2001

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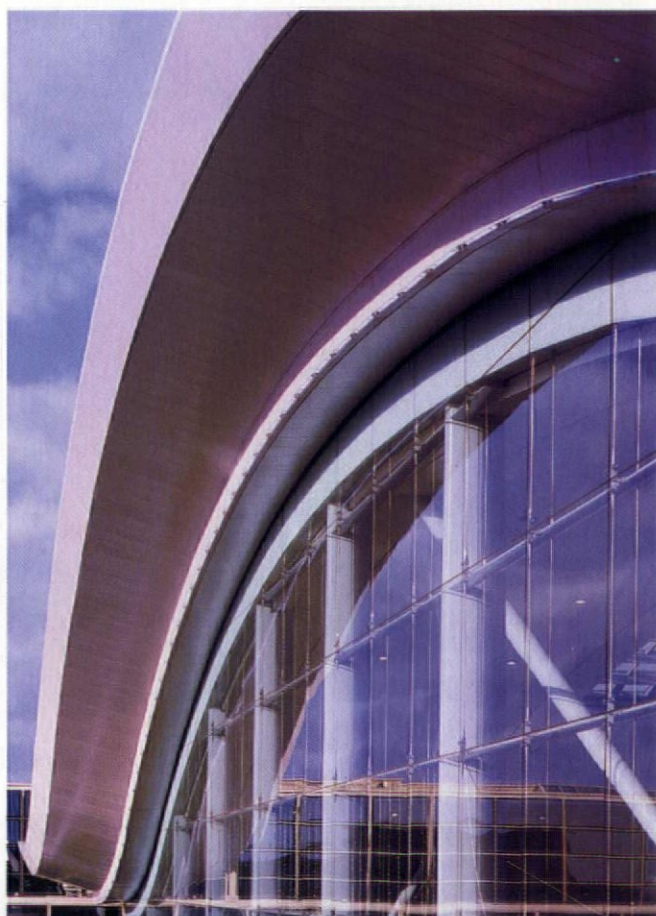
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aj building study

Lodging an appeal

James Gorst had to overcome numerous obstacles to realise his contemporary design for Whithurst Park Cottage in Sussex. The result is a distinctive home with a 'new barn' aesthetic

By David Taylor. Photographs by David Churchill





Nestling deep in the rolling West Sussex countryside, beyond sleepy hamlets and inviting pubs which still boast beer gardens and real names such as 'The Half Moon Inn' and 'White Horse', lies a gem of a building.

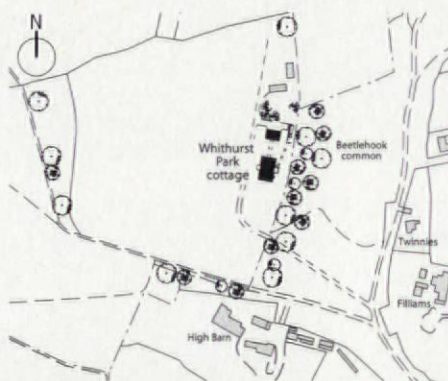
Whithurst Park Cottage is a domestic, new-build scheme built in a contemporary manner on an isolated, rural site in the lea of the South Downs. And architect James Gorst is the man behind it.

Gorst, whose Classically influenced work featured in an AJ study 11 years ago which looked to parallels with the formal villa and its setting in the natural landscape (5.9.90), has fought a long, hard battle with planning committees to see the scheme through to fruition.

A new house with a 'contemporary barn' and 'agricultural shed' aesthetic has resulted which could easily stand as a definition of what is required from national planning policy when it talks of 'local distinctiveness'. There are, perhaps, echoes of David Chipperfield's River and Rowing Museum at Henley. But, as the local planners recognised, Gorst's realised designs are a world away from pastiche housing. It is a one-off.

The building sits away from the road on a wooded site near Kirdford, a straggling, dispersed village perhaps best described as being near Petworth. (Pevsner called Kirdford 'gracious', with the air of a 'French place done in purely English terms'.)

No wonder, then, given its 'invisibility', that Gorst was annoyed that councillors on Chichester council twice threw out his 'too modern' proposals, one of them coming up with the distinctly Prince Charles-esque,



site plan

carbuncle-like comment that it was 'like the wart on the neck of an elderly vicar'. It would only be seen by trespassers, after all.

But the Chichester planners backed the designs, along with such *eminence grises* as former Royal Fine Art Commission secretary Francis Golding and former RIBA president Michael Manser. Gorst, and the new barn, won on appeal.

The Lodge – a title Gorst prefers since 'cottage' only refers to what was there before – is a joy. And it is an unexpected one for the car-borne visitor.

As Gorst's big Audi crunches the first gravel, the house appears, epiphany-like, through a glade of trees.

It springs at you over the right shoulder, its front elevation turned to look out, high-imperiously, over an unmanicured, almost wild, roughly semi-circular section of grassland, bordered by a line of yet more trees. The parkland has the 'topographical incident and expansiveness of an 18th

century estate'. And, curtained off by thick woodland, the estate also has, for Gorst, some aspect of a lost domain – a mix of English Romantic painter Samuel Palmer and French novelist Alain Fournier. That terrain includes rolling grassland, dense woodlands, a lake and, at its heart approached by a long ascending track, the site for a main house situated about 500m north west of the Lodge.

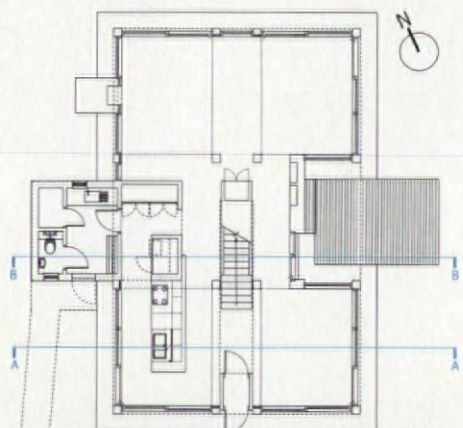
At the time of the commission in spring 1999, Gorst was under the impression that he would be designing both the Lodge and the rather larger, not to say palatial, main house – the warm-up act as well as the main attraction, as he puts it.

The main house was for the Lodge's clients – Richard Taylor, an 'entrepreneur' who owns gymnasias in London and farming and real estate interests in the US, and American Rick Englert. The Lodge was to have been the necessarily deferential, reticent prelude to the main house.

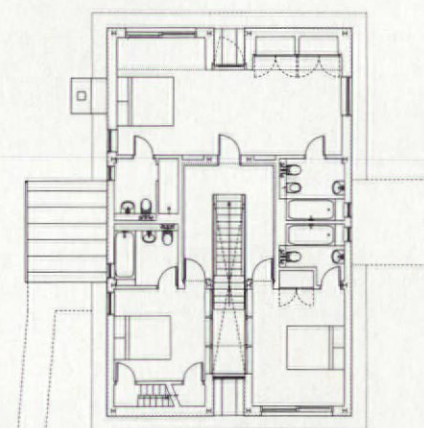
For the main house, Gorst had proposed a disaggregated group of three parts – a pool house, a guest house and main house around a central court – which he describes as a kind of domestic reworking of Alvar Aalto's 1952 icon, Säynätsälo Town Hall.

It was to sit on an elevated plateau, once a cricket square, framed by giant cedars and specimen oaks with, to the south, distant views over the silent farmscape of Sussex towards Petworth.

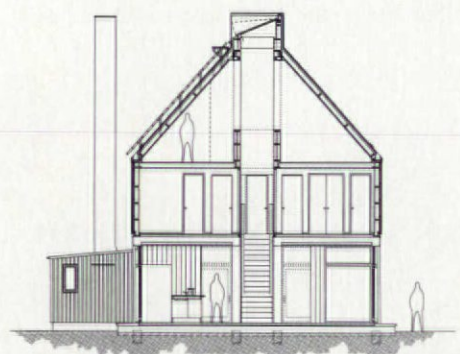
But, to Gorst's disappointment, the main house went to another designer – and what he brands 'an ersatz tower house in the manner of Robert Smythson' is currently under construction. It should be completed in



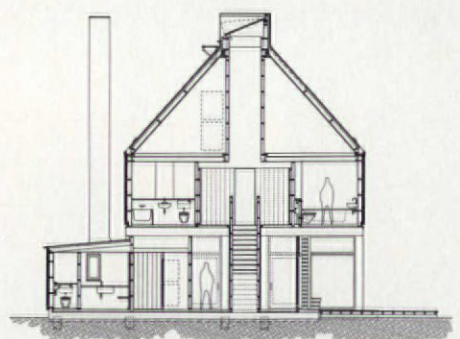
ground floor plan 0 5m



first floor plan



section AA



section BB



Living in the landscape:
view from the living
space to dining areas

The open-plan dining
and kitchen area with
the main stair and
bedroom spaces above



approximately two years when Taylor and Englert will move in and their temporary home can be rented out.

So back to the Lodge. The car swooshes in an arc past the Lodge's stiffly upright southern end elevation first, with its untreated timber strips accentuating its verticality and its steeply angled pitched roof.

A narrow tonal range of materials was selected for the building, from silver to light grey, 'like an Armani suit': exposed concrete, untreated oak (it was originally to have been cedar) and zinc. The intention was to create a 'dematerialised spectral effect' against the backdrop of the woods.

A deep, long, vertical cut in the roof splits the triangle in two and runs along the length of the building. The rooflight's purpose is to illuminate the central, triple-height volume of stair, landing and gallery. And light from this cleft diffuses through translucent screens into the two guest bedrooms which lie off it and whose glazed walls face each other. There is a formal symmetry here but the slightly risqué effect without the blinds must leave one feeling exposed (Gorst makes the point, however, that if only one of the rooms is used, that guest has twice the space, as it were). A further mini staircase from the rear and most easterly of these bedrooms, with tiny alternate treads, leads to extra attic space above.

The lower ground floor of the Lodge has been dealt with as a more open feature, heavy on glass, bright and open, to enjoy as much of the rural setting – pheasants and deer included – as possible.

'There are no distractions – nature is the wallpaper,' says Gorst, and the sense of being in the landscape acts as a foil to the more interiorised, cellular spaces above.



Light filters down from the cleft in the roof.
Below: furniture came from London's Viaduct

The shuttered and closed aspects of the upper levels, underlined by the hay barn typological references, formally recognise the two types of consciousness we commute between: wakefulness and sleep. Even a large window in the western elevation was a reluctant concession.

The car passes the front door and terrace, taking in the view of as much of the scheme as possible – living room, dining and then kitchen areas sweeping round to the double garage to the north, as one would if one were slowly circling a cut-down model of the real thing. A tall chimney element to the rear reiterates that this is a residential building.

The detached garages are like a mini version of the Lodge's upper floors, spun through 90° and connected to another entrance into the main building's light kitchen area by a walkway. Gorst had considered creating two linear reflecting pools around this but thought better of the idea, with the prospect of too many dank leaves getting in the way. A line of magnolias might be planted instead.

The Lodge sits in pensioner country – West Sussex has a significantly older population than average. Two in five households contain at least one pensioner and almost a third of its population is aged 55 plus, compared with an English average of 26 per cent.

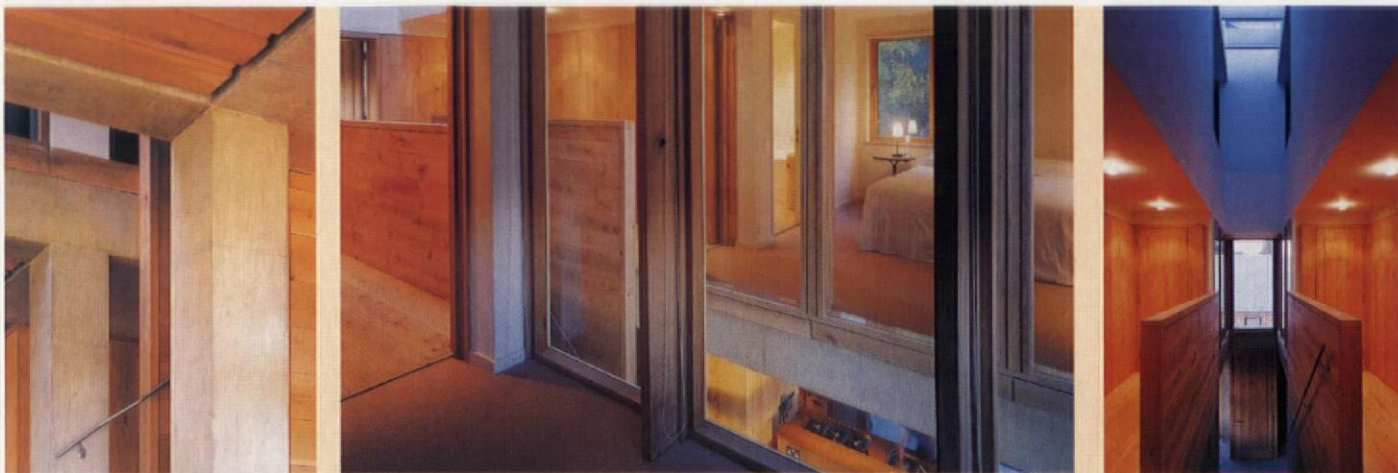
So it is encouraging that a such a go-ahead project as the Lodge should have proceeded against the wishes of councillors who were concerned about the 'suburbanisation' of the county, despite the fact that the site lay outside of a designated Area of Outstanding Natural Beauty.

The scheme's design came to Gorst after visits to Finland, and he developed its unapologetic, 'arhythmic' aesthetic to try and blend the agricultural with the domestic, the barn with the house, the lodge and the cottage. Meanwhile, the other chief polarity – public engagement/private retreat – underpins the Lodge with a metaphorical resonance strengthened by its location on the threshold of forest and field.

The clients, says the architect, were 'curiously untouched' by the beauty of his proposal for the main attraction.

But in the Lodge, Cottage, Barn and House, all rolled into one building, James Gorst's warm-up act might just have stolen the show.





Structure

The use of exposed fair-faced concrete columns on the ground floor provides stability, visual purity and an open-plan layout. The potential problems of damp-penetration and cold-bridging associated with solid concrete construction, were considered from the outset and addressed through attention to the quality of the materials and detailing of the finishes. In particular, the setting out of the timber window frames and internal cladding at ground floor level and the underside of the first floor ensured the damp paths are broken and the appropriate thermal performance achieved.

The poor subsoil conditions required a piled-foundation solution, bearing into the firm underlying clay. The foundations support an in situ reinforced-concrete ground slab that projects beyond the superstructure on all elevations, to create a plinth.

The first floor and roof comprise large wall panels and open eaves, and are framed steelwork, to facilitate their form and scale, and provide

a stable framework onto which the finishes were applied. The timber-clad construction is highly insulated and the steelwork is hidden within the wall thickness.

The structure, while simple, required a high standard of finishes, and tight tolerances, to achieve the necessary level of quality to the exposed concrete. This was achieved by the contractor.

The use of a projecting ground-floor slab and expressed concrete frame to the first-floor level was perceived as a strong form, off which the more delicate timber clad upper construction would rise confidently. In execution, the proportions of the concrete columns and first-floor slab blend pleasingly with the scale of the building and palette of materials.

To summarise, the structural form of this building is simple, but relies totally on careful detailing and quality of construction to achieve its effect. It is also refreshing to have the opportunity to develop the design to execution, without any compromise of the purity of the original.

Chris Boydell, Alan Conisbee & Associates

A beacon in the countryside – the Lodge illuminated at night



Costs

Cost analysis based on final account.

SUBSTRUCTURE

FOUNDATIONS/SLABS £146.95/m²
Piles, cellcore, concrete ground slab, DPM and insulation

SUPERSTRUCTURE

FRAME £45.97/m²
Concrete frame and first floor slab. Also includes precast concrete sills, column fascia panels and in situ chimney

UPPER FLOORS £62.79/m²
Steel frame to first floor and roof

ROOF £105.99/m²
Joists, insulation, breather membrane, boarding and metal roofing

ROOFLIGHTS £29.55/m²
Double-glazed rooflight and controls as well as associated carcassing, boarding and metal flashing

STAIRCASES £18.04/m²
Main oak staircases and guarding as well as painted alternate tread stair to attic

EXTERNAL WALLS £147.55/m²
Air-dried oak boarding, battens, breather membrane, sheathing, insulation, softwood studwork and metal flashings

WINDOWS £104.36/m²
Includes all oak windows and glazed doors (fixed side-hung and sliding) to ground and first floors

EXTERNAL DOORS £16.56/m²
External purpose-made oak doors

INTERNAL WALLS AND PARTITIONS £75.39/m²
Studwork partitions, oak panelling and glazed screen

INTERNAL DOORS £32.15/m²
Painted solid core and purpose made oak doors

INTERNAL FINISHES

WALL FINISHES £17.70/m²
Plasterboard, skin and decorations

FLOOR FINISHES £13.29/m²
Power floated screed, oak boarding and tiling

CEILING FINISHES £36.85/m²
Oak panels to ground floor ceiling. Plasterboard, skin and decorations elsewhere

FITTINGS AND FURNISHINGS

FURNITURE £8.41/m²

SERVICES

SANITARY APPLIANCES £23.79/m²

SERVICES EQUIPMENT £37.73/m²

DISPOSAL INSTALLATIONS £8.53/m²

WATER INSTALLATIONS £8.67/m²

SPACE HEATING/AIR TREATMENT £52.36/m²

ELECTRICAL SERVICES £39.70/m²

BUILDERS' WORK IN CONNECTION £10.82/m²

PRELIMINARIES AND INSURANCES

PRELIMINARIES £141.68/m²

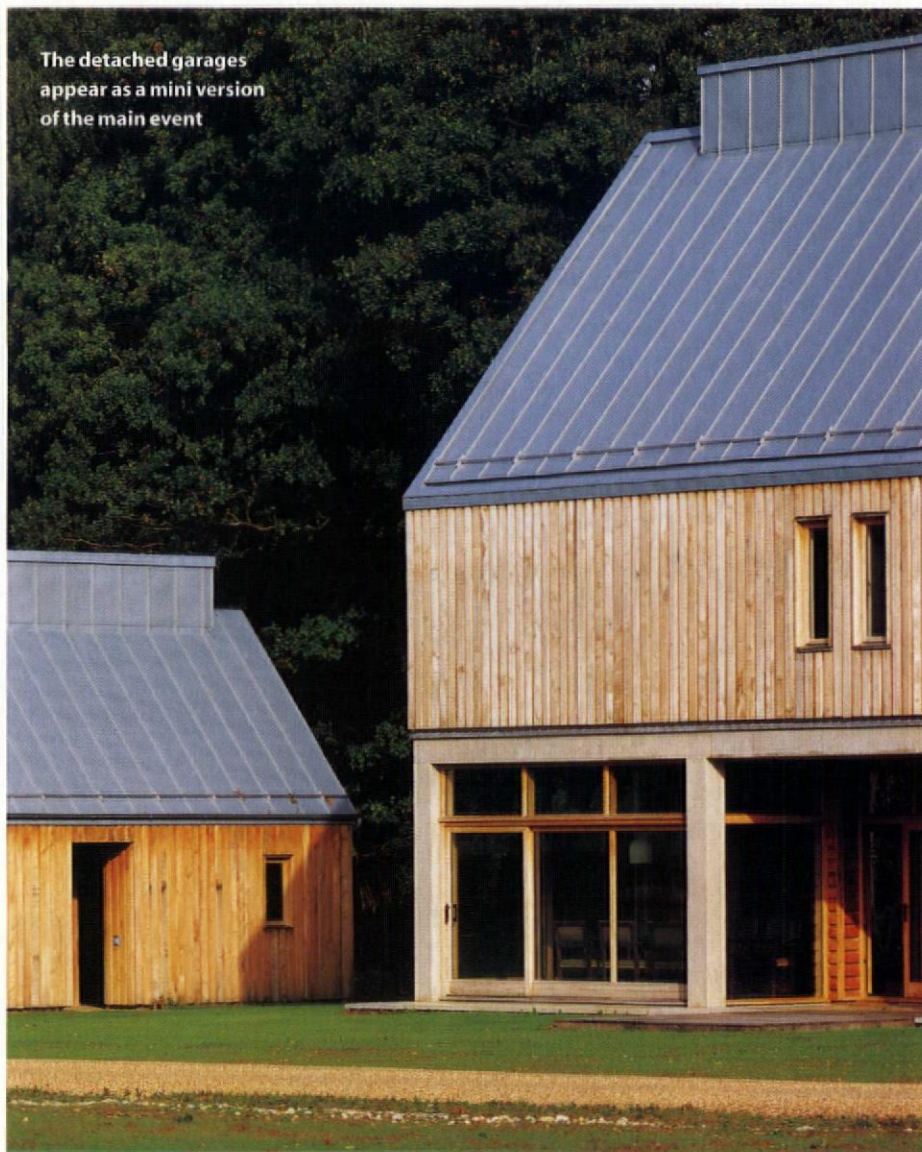
EXTERNAL WORKS

LANDSCAPING AND ANCILLARY BUILDINGS £55,761
Includes total cost of garage as well as oak decking and oil and gas tanks.

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	146.95	12.40
SUPERSTRUCTURE		
Frame	45.97	3.88

The detached garages appear as a mini version of the main event



Upper floors	62.79	5.30
Roof	105.99	8.95
Rooflights	29.55	2.50
Staircases	18.04	1.52
External walls	147.55	12.45
Windows	104.36	8.81
External doors	16.56	1.40
Internal walls and partitions	75.39	6.36
Internal doors	32.15	2.71
Group element total	638.35	53.88
INTERNAL FINISHES		
Wall finishes	17.70	1.49
Floor finishes	13.29	1.12
Ceiling finishes	36.85	3.11
Group element total	67.84	5.72
FITTINGS AND FURNISHINGS	8.41	0.71
SERVICES		
Sanitary appliances	23.79	2.01
Services equipment	37.73	3.19
Disposal installations	8.53	0.72
Water installations	8.67	0.73
Space heating/air treatment	52.36	4.42
Electrical services	39.70	3.35
Builders' work in connection	10.82	0.91
Group element total	181.60	15.33
PRELIMINARIES AND INSURANCE	141.68	11.96
TOTAL	1184.83	100.00

Costs supplied by Tim Sheppard, Holpen Associates

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www.conisbee.co.uk

CREDITS

TENDER DATE

April 2000

START ON SITE DATE

24 July 2000

CONTRACT DURATION

42 weeks

GROSS EXTERNAL FLOOR AREA

363m²

FORM OF CONTRACT AND/OR PROCUREMENT

JCT 98 Intermediate

TOTAL COST

£485,905

CLIENT

Richard Taylor and Rick

Englert

ARCHITECT

James Gorst Architects:

James Gorst, Sandy

Rendel

QUANTITY SURVEYOR

Holpen Associates

STRUCTURAL ENGINEER

Alan Conisbee &

Associates

CONTRACTOR

Ceecom

SUPPLIERS AND SUBCONTRACTORS

building works AJM

Interiors; Rhein zinc zinc

roof Boss Metals; oak

supply English

Woodlands; oak windows

Fairoak Timber; precast

concrete Cranstone

Concrete; steelwork and

specialist metalwork

Goddard Engineering;

decoration Mark Howells;

joinery Terry Jones;

electrical D Lane

Electrical; underfloor

heating Leemick

Services; readymix

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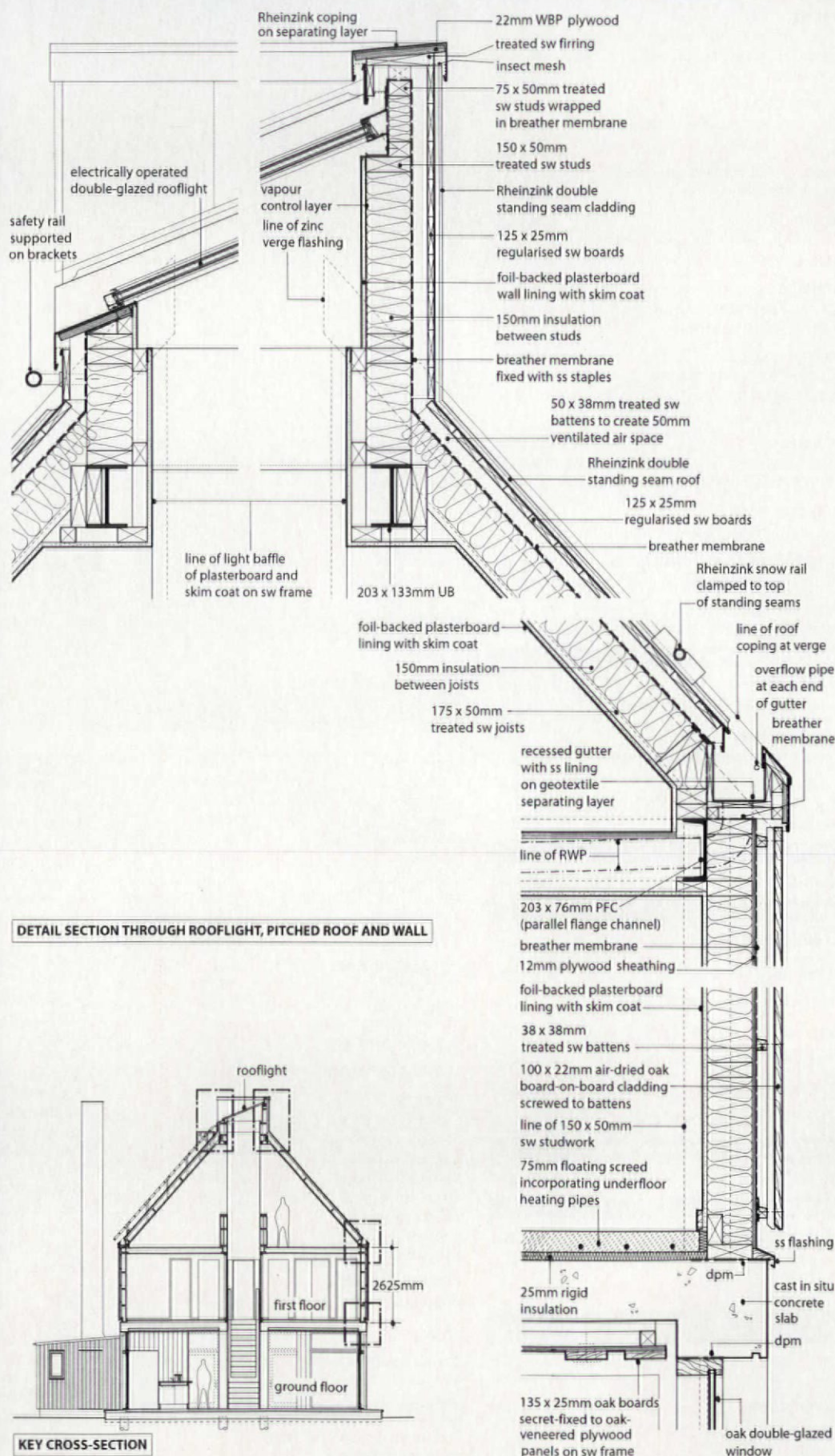
The construction of this two-storey detached house is clearly expressed on the outside. The ground floor is a cast in situ concrete frame with glazed areas between the outer concrete columns; the external faces of these columns and the edges of the first floor concrete slab are exposed. The first floor is framed with steel and clad with a vertical board-on-board oak rainscreen. The pitched roof is covered with Rheinzink zinc/copper/titanium alloy sheet with double standing seams. Verges are trimmed with purpose-made Rheinzink copings.

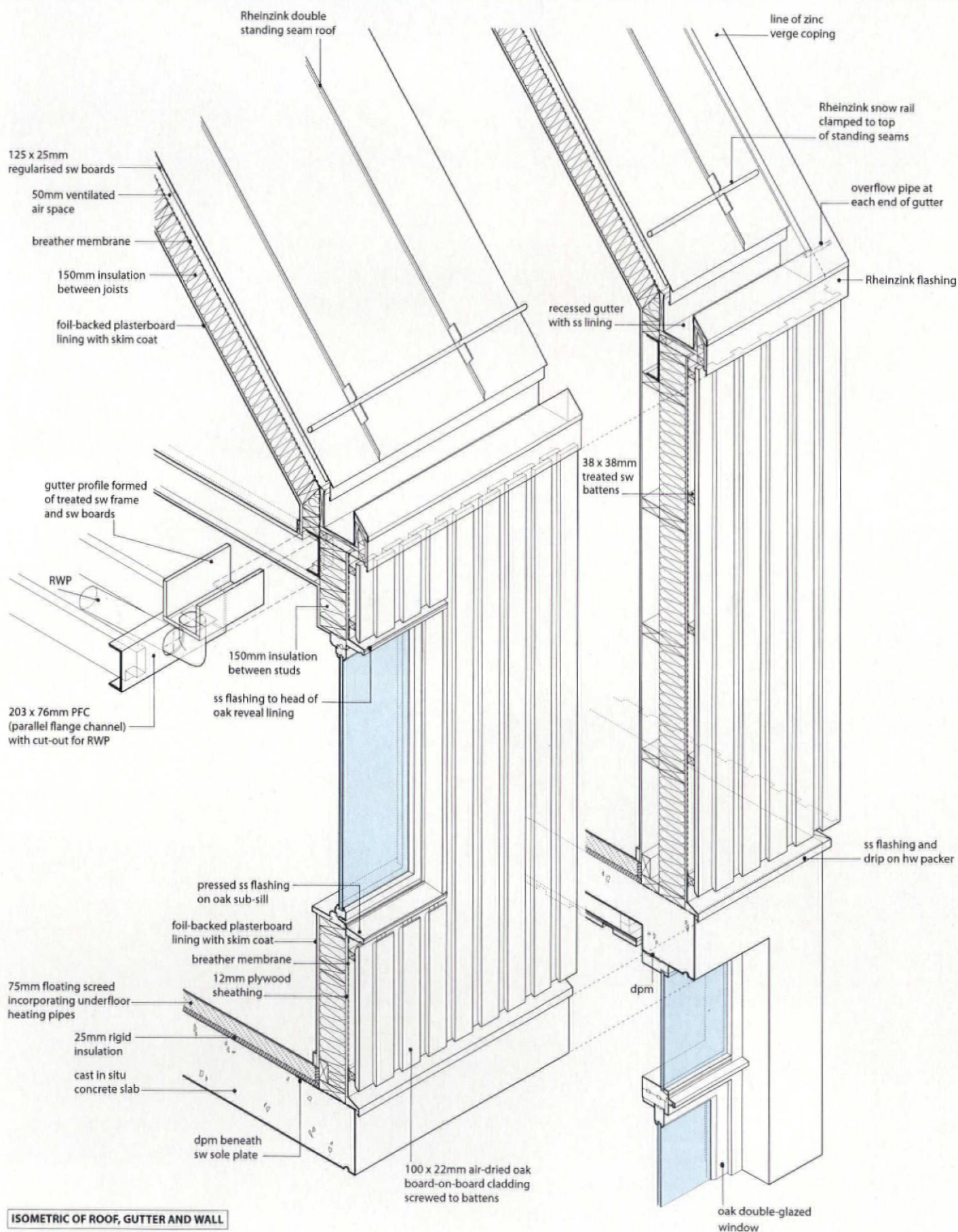
The accommodation is divided by a staircase at the centre, lit by a double-glazed rooflight which runs along the ridge; the void above the stair assists stack-effect ventilation by allowing warm air to rise to the electrically operated rooflight. Attic spaces within the pitch of the roof are used for storage.

The first floor walls and roof consist of a steel frame of 152 x 152mm columns infilled with softwood studs and 150mm of insulation, lined on the inside with foil-backed plasterboard and on the outside with plywood sheathing and a breather membrane. The rainscreen has a robust quality which matches the exposed concrete floor slab below it.

At the eaves a concealed stainless steel gutter is trimmed with a flashing which slopes to match the roof profile. This arrangement resolves the junction between the vertical boards and the roof and avoids the use of external rainwater downpipes, which would have interfered with the clean lines of the elevations. The downpipe passes through a hole cut in the horizontal PFC channel beam which runs behind the gutter and drops down within the frame of an intermediate partition.

Susan Dawson





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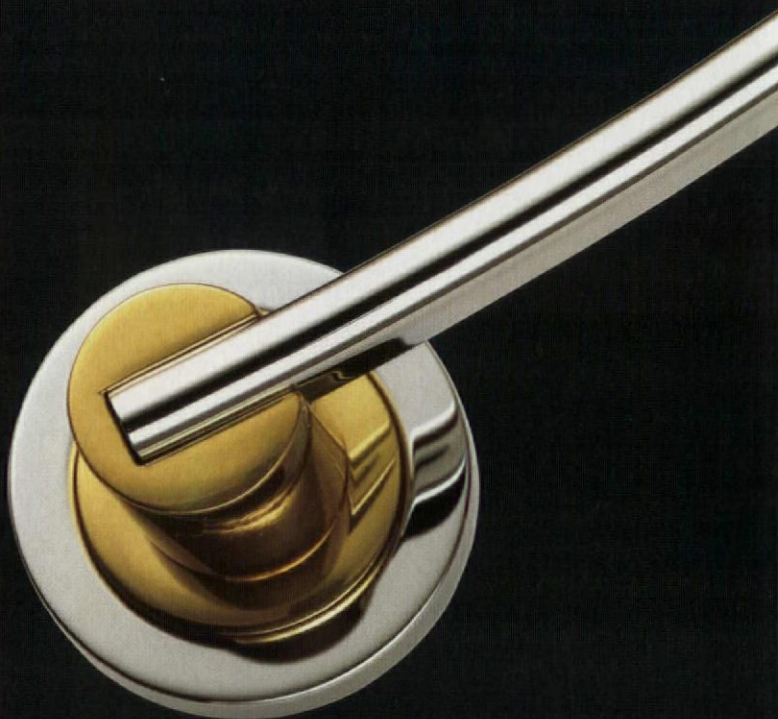
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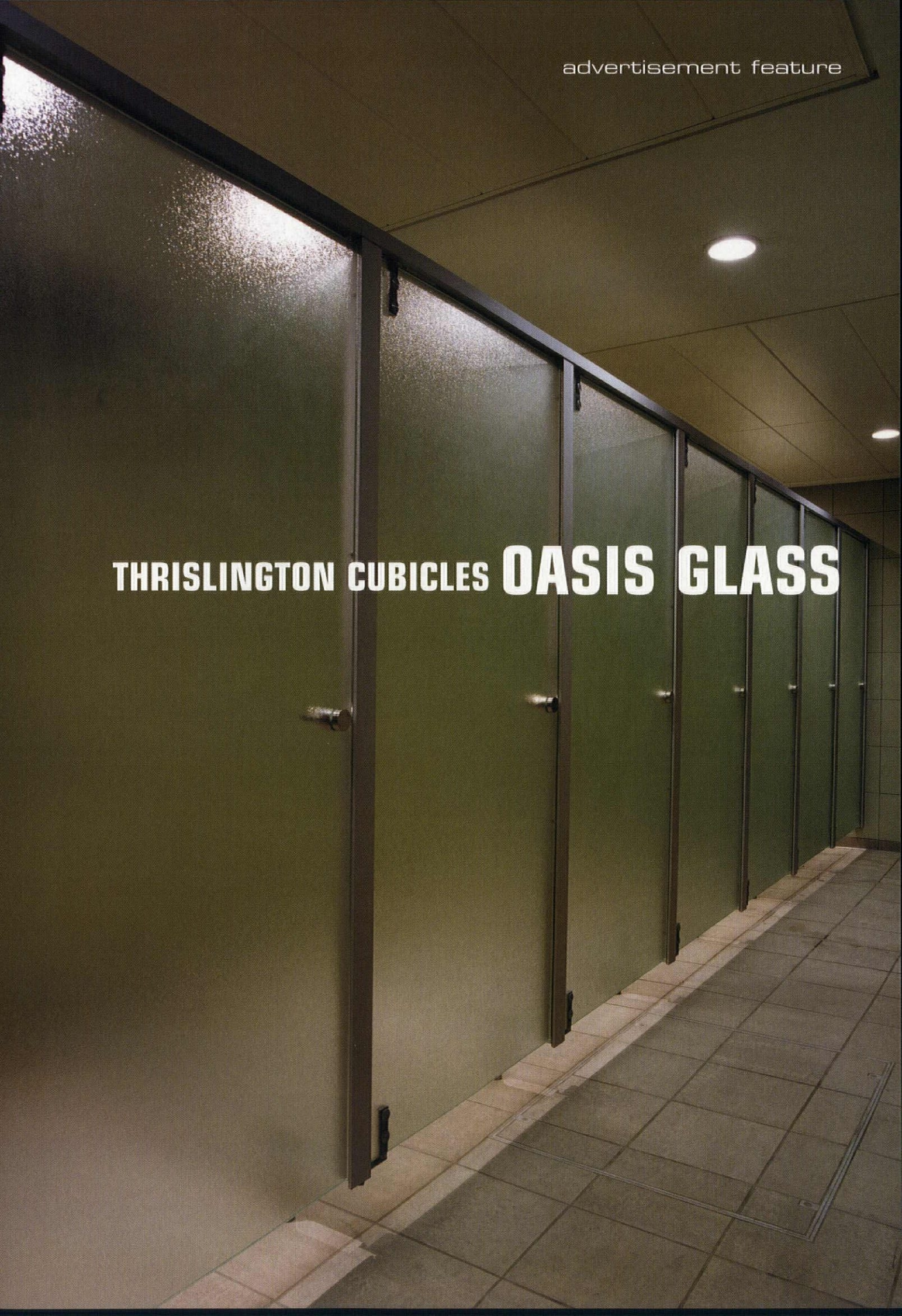
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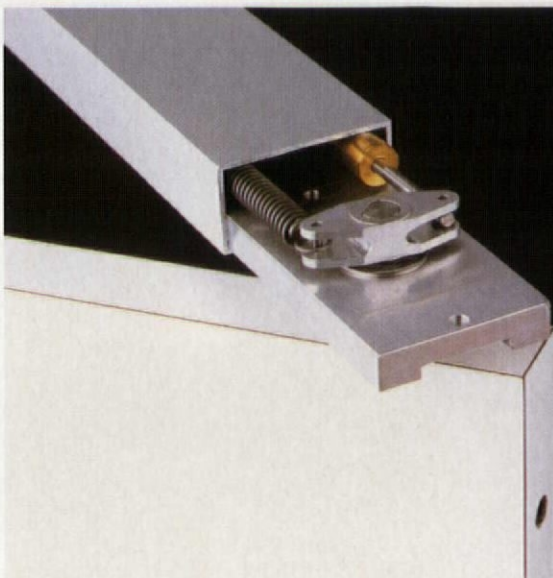


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Front cover: cubicle run at Chelsea Village. Above left: the stainless steel leg is out of sight from front view. It is anchor bolted to the floor and a stainless steel pin secures to side panel. It is adjustable on site. Above right: the stainless steel lock is well engineered to ensure a silky-smooth action

Modern architects have always been fascinated by glass. But it is only in the past decade or so that architects and engineers have started to create in real life something like the visions of early-20th century pioneers such as Mies and that fantastic writer Paul Scheebart who Bruno Taut – a glass enthusiast himself – described as the 'only poet in architecture'.

Recent, great innovations have been the development of structural glass and glass assemblages in which the supporting structures of mullions and transoms have been minimised almost to the point of invisibility, or have been transformed into delicate armatures to which the glass is, apparently, lightly attached.

Similarly, Thrislington's new glass cubicles, the latest innovation in the top-pivoting Oasis range, embody these principles of structural minimalism, engineering and, literally, clarity. The company's commitment to design is recognised by the architects who have used its products: Hertzog & de Meuron at Tate Modern, Grimshaw at Manchester airport, Foster at Canary Wharf station, Rick Mather at Soane's Dulwich Picture Gallery, BDP at the Albert Hall and Marks Barfield at the booking facilities for the London Eye.

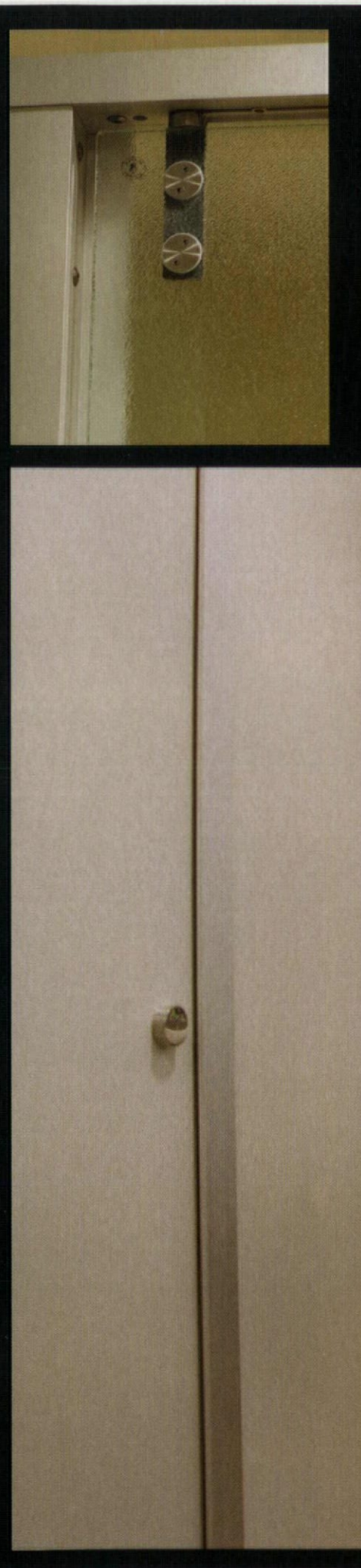
The Oasis range has had strong engineer-

ing intelligibility from its inception. Dividing panels are bracketed to the rear wall and supported at the bottom by a CNC turned stainless steel foot bolted into the floor and set out of sight 200mm back from the front. They are restrained laterally at the top by a door-head-height horizontal rail.

Self-closing, lightweight MDF doors with various finishes are pivoted top and bottom off a suspended vertical aluminium section fixed at the leading edge of the dividing panels. (This allows Thrislington's doors to provide finger clearance.) The final appearance of the Oasis range is of a floating wall of panels in stainless steel, timber, veneer, laminate or now glass, with suspended vertical aluminium posts marking the divisions. Behind it all lies an integrated and entirely rigid structure.

The problem Thrislington's designers faced was how to maintain these general visual principles using glass. First, it has avoided the misleadingly 'safer' and clumsy use of big plates backing up metal-to-glass fixings.

Cutting-edge knowledge about the real performance of glass has enabled the designers to reduce these fittings to small, stainless steel strips no wider than the heads of the two fixing lugs at each pivot. They serve their purpose plainly, with economy of materials, and they do it elegantly.





Clockwise from far left: Oasis Glass eliminates the large metal patches that could show through the translucent material – the minimal stainless steel strips are seen here at Fletcher Priest's Chelsea Village development; Oasis Stainless Steel at Tate

Modern, London designed by Herzog & de Meuron; Oasis Veneer used at Royal & Sun Alliance, Liverpool by local architect KKA; Oasis Laminate in use at Cambridge University's Microsoft Computer Laboratory by RMJM





RMJM specified Oasis Laminate cubicles in Cambridge University's Microsoft Computer Laboratory



Oasis Glass dividers were installed for this run of showers. The architect was Fletcher Priest

The Oasis closer had been a cam assembly fitted at the top in the 32mm thickness of the door. Because the glass doors and panels are only 10mm thick, a new self-closing mechanism had to be designed. It is now a tiny, adjustable hydraulic assembly hidden in the head rail. Not only can it regulate the speed of closing (12 seconds is a typical figure) but it can be specified so that the door falls open.

It is the top pivot which supports the weight of the door, while the bottom one stops any lateral movement. The bottom pivot incorporates a specially designed heavy-duty sealed bearing that accommodates the relatively heavy glass door. The new hydraulic closer is now part of the standard specification across the entire Oasis range.

The shape of the polished or satin stainless

steel door handle follows the standard Oasis door handle, whose mechanism is located in the door thickness. On the glass door the handle reads on the outside as a simple circular fingerplate. On the inside it is longer, and has a T bar to enable users to rotate it through 45° to close into a receiver in the vertical dividing section. A tiny, yet effective, rubber buffer in the centre of the handle serves as a shock absorber should the door go beyond its already dampened opening travel.

The glass cubicles have been used for showers at Fletcher Priest's Chelsea Village leisure complex. But because the glass can be etched to specification, there is no special reason why they should not be used for WCs. At Kimberley Clark's Service Centre in Brighton, BDG McColl used an unusual 2mm deep ribbed aluminium laminate on

the doors which 'has worked out well', according to the designers. And Ulster-based Hobart and Heron has deployed the standard Oasis cubicles with veneered doors for its three-building office development at Eastleigh, Hampshire. Job architect David Ginty says: 'We had used Thrislington for an earlier building for the same client. Oasis is a very good system and the client knew he would get high quality and durability. Because this was a long-term investment he wouldn't budge when he was offered cheaper alternatives.'



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Stirling 2001

An AJ review celebrating the RIBA Stirling Prize and special awards

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Corus extend their congratulations to all those nominated for a RIBA Award, and look forward to continued partnership with architects and designers.

Andrew Page

Andrew Page,
Managing Director,
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Stirling 2001



The RIBA Stirling Prize in association with *The Architects' Journal* is the UK's biggest and most prestigious architectural prize. Established in 1996 to commemorate the late James Stirling, it has gained momentum year on year, generating extensive media coverage and fuelling the growing public interest in architecture.

By 1999, interest in the event was sufficient for book-maker Ladbrokes to start taking bets, although the book was closed early when it was suspected that news of the winner had leaked out. For the past two years judges have delayed making a final decision until the evening of the awards ceremony in order to prevent any leaks. William Hill ran a book on the Stirling Prize in 2000 and 2001 – presumably making a killing when the clear favourite, the Eden Project, was pipped at the post this year.

Last year, the judging and the awards ceremony were televised on Channel 4 for the first time, attracting one million viewers. This year 1.1 million people tuned in – more than the combined television audience for the Booker and Turner prizes. The Stirling Prize's popular appeal is partly down to an increasing interest in architecture. But it is also due to the canny decision to include celebrities on the judging panel (past judges include Stella McCartney and Tracey Emin) combined with architecture's own larger-than-life characters. Will Alsop's expletive-laced acceptance speech in 2000 caused outrage and prompted an outpouring of letters to the press from architects

who felt that he had brought the profession into disrepute, but undoubtedly helped viewing figures this year.

Awards thrive on contention and the Stirling Prize has attracted its fair share. Some feel that the desire for popular appeal brings an in-built bias: the award has yet to go to an office building despite some outstanding contenders, and winners have usually been buildings which the public knows and loves. There is also some debate as to whether the award should be open to non-RIBA members. Many thought that Herzog & de Meuron's Tate Modern should have been a contender and, with Libeskind's Imperial War Museum and Gehry's Maggie's Centre in Dundee both nearing completion, the issue is bound to rear its head again.

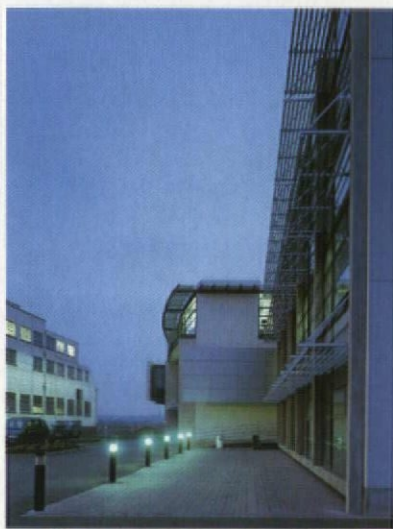
Most importantly, the Stirling Prize always sparks a debate about the quality of British architecture and the criteria which should be used to judge the very best.



Sir James Stirling 1926-92

Isabel Allen, editor, *The Architects' Journal*

Stirling 2001 past winners



1996 Salford University Centenary Building – Hodder Associates

The first Stirling Prize was scooped by Stephen Hodder, then 40 and the head of a young practice trying to establish itself. The project was judged a 'dynamic, modern, and sophisticated exercise in steel, glass and concrete'. It has a wide studio and lecture space with indirect daylighting; breaking the internal street with galleries and bridges. Subsequent buildings include a swimming pool in Darlaston, West Midlands, and a foot-bridge in Manchester.

1997 Stuttgart Music School – Michael Wilford & Partners

The Music School was the last building Michael Wilford's former partner James Stirling worked on before his death in 1992 – so the school was a fitting choice to win the second ever Stirling Prize. The 'classically inspired work of great power and subtlety' was judged to be comparable with the work of the inter-war Scandinavian master Gunnar Asplund. Wilford schemes since have included the British Embassy in Berlin, which was a finalist for this year's Stirling Prize.



1998 Duxford Air Museum – Foster and Partners

Then RIBA president David Rock said the award to the scheme – handed out by then DTI chief Peter Mandelson – was for its 'beautiful simplicity belying its complexity.' Judges commended the 'big clear-span hangar of a building, beautifully integrated into its flat landscape'. The project was assisted by Heritage Lottery money. Since the award, completed Foster projects are almost too many to mention but include the Great Court of the British Museum, National Botanic Garden of Wales and the Millennium Bridge in London.

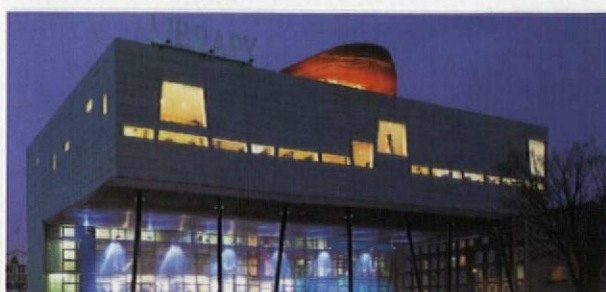


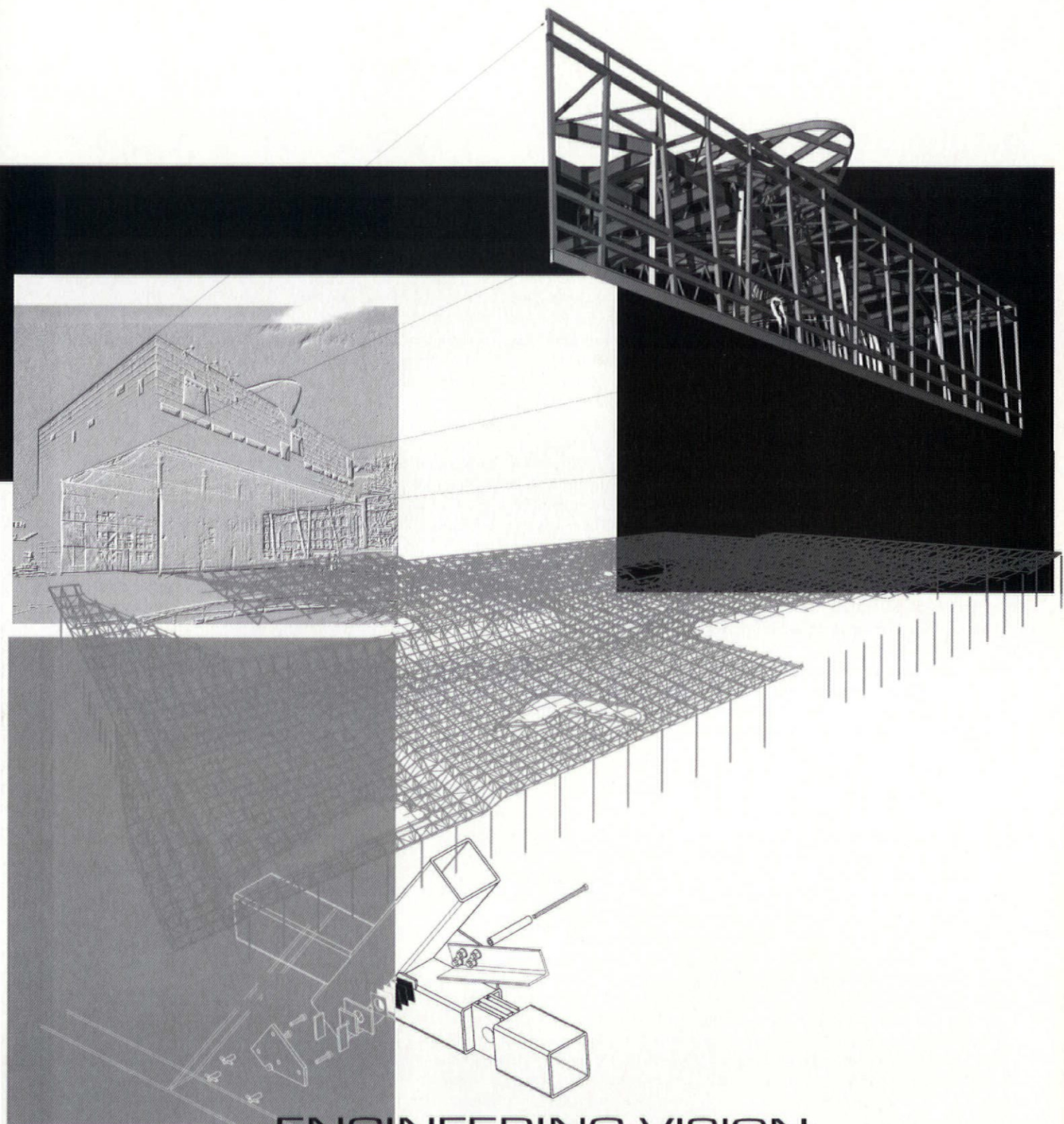
1999 – Lord's Media Centre – Future Systems

Future Systems beat a strong list including the Museum of Scotland by Benson and Forsyth. The 'quite extraordinary' 'instant icon' Media Centre building for client of the year the Marylebone Cricket Club gives journalists an excellent view of the game. The aluminium building won partly because it demonstrates the use of off-site construction and of technologies from outside the industry – specifically the boatbuilding craft. The practice's other projects include schemes for retailers Marni and Comme des Garçons, while to come is the £40 million Selfridges store the practice is designing for Birmingham's BullRing development.

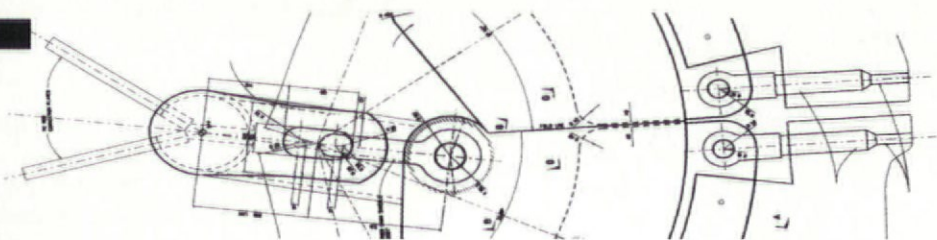
2000 – Peckham Library – Alsop Architects

The 'innovative, colourful and humorous' library and media centre in south London bagged the Millennium Stirling Prize, with Alsop himself memorably proclaiming 'Fuck the London Borough of Kensington and Chelsea' at the televised bash. Alsop said his home borough was the antithesis of Southwark, where he built the winning scheme. Earlier this year, Alsop lost out to Hudson Featherstone on a bid to build a mixed-use scheme next to his library. Alsop has become chairman of the Architecture Foundation and projects include a £1.6 billion 20ha masterplan for redevelopment around Rotterdam Central Railway Station.





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Stirling 2001

judging process



PETER QUENZEL

Ian Davidson: ensuring consistent standards

One might imagine that the RIBA Awards Group was taking a well-earned rest after this year's Stirling Prize. But not at all. Less than one month after the ceremony, the members began the long slog that will lead up to next year's presentation.

Indeed, when one looks at the complexity of the process, the surprise is not that the awards committee needs all year to get it done but that each year's awards can be completed within a single year. This is not through a perverse addiction to bureaucracy but because of the entirely laudable determination to give every decent project a shot at winning whatever it might be eligible for.

The high-profile, glamorous exertions of the Stirling Prize judges are just the tip of the iceberg. The awards committee and dedicated regional judges do a stack of work before those judges ever get a sniff of the shortlist.

This year, 342 projects were submitted for the RIBA Awards, most in the UK but some elsewhere in Europe. The cost of submission was between £58.75 and £293.75, depending on the size of the project. All UK projects were judged on a regional basis by a panel of three for each region. The RIBA Awards Group selects the chair of that panel and also a lay judge. The third member is selected by the region. And in case there should be any unconscious bias, architects of schemes that are not successful one year are encouraged to resubmit them the following year.

The panel then draws up a longlist of buildings and visits them. No building can be eliminated without a visit. From these it produces its proposed list of winners which goes to the RIBA Awards Group for consideration, alongside the other regions. The reason for this, explains Ian Davidson, chair of the RIBA Awards Group, is to ensure consistent standards around the country. The awards group can suggest that an excluded project should receive an award, or that one that is proposed for an award is not worthy. Typically there are two or three changes.

Projects in Europe are dealt with in a different way. Because there is no regional structure, representatives of the awards group visit these projects and decide which are worthy to receive an award.

From all these deliberations the winners of the RIBA Awards for Architecture are decided. This year there were 49 in the UK and four overseas.

Next comes the shortlisting for the special prizes and the Stirling Prize. For the special prizes, the judges draw up shortlists from all the winning schemes, taking into

judges, although there is a fairly fixed formula. This year's judges were Will Alsop, as last year's winner, the AJ's Paul Finch, as a representative of this year's sponsor, and Marco Goldschmied, as the president's representative. The group usually tries to get an 'interesting architect,' says Davidson, but decided that this year's triumvirate was sufficiently heavyweight, so it turned its attention to finding some informed lay people – Alice Rawsthorn and Janet Street-Porter.

At which point the awards group stands back, merely demanding that the judges dedicate two or three days of their time, and that they visit the buildings in a group.

The awards group can then start thinking about the event – and the future. Davidson has already established priorities for next year. They include: 'Improving the quality and the standard of the judges. I am interested in trying to encourage a broader range of schemes to be submitted. We have already reviewed the conservation award this year so that it will be on a different basis with more pure conservation. I want to further the effort to expand the range of experience and

'I think the Stirling Prize award, and the party and the coverage, is the premier event of the year'

account the recommendations of the regional judging panels. This year a total of 26 projects appeared on the shortlists.

For the Stirling Prize the awards group draws up a longlist and visits all the selected projects. 'We have tried to go as a complete group to a number of buildings in one day,' explains Davidson. 'This helps us establish a benchmark.' Group members then split up to visit the other longlisted projects, with at least three members seeing each scheme. The group has a lengthy debate about all the schemes before drawing up a shortlist.

The individual awards all have their own judging criteria, with the sponsors usually selecting the panel. In the case of the Stirling Prize, the RIBA Awards Group appoints the

ability of the awards group itself, introducing more lay people to the process.'

While this year's television programme was better than last year's, he wants to see that improvement continuing. 'The show has to get more professional,' he said. 'And we should have a better party. I think the Stirling Prize award, and the party and the coverage, is the premier event of the year. I don't see why these are architect-only events. I would like to encourage government and the industry to take an interest.'

So we may have had a popular winner, extensive media coverage and a glitzy party this year – but Davidson believes the best is still to come. Now that is something for the profession to look forward to.

MEMBERS OF THE RIBA AWARDS GROUP 2001

Ian Davidson, Lifschutz Davidson (chair)
Robert Adam, Robert Adam Architects
Stephen Hodder, Hodder Associates
Louisa Hutton, Sauerbruch Hutton
Amanda Levet, Future Systems
David Page, Page and Park
Eric Parry, Eric Parry Architects
Joanna van Heyningen, van Heyningen and Haward

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Amanda Baillieu, editor, *RIBA Journal*
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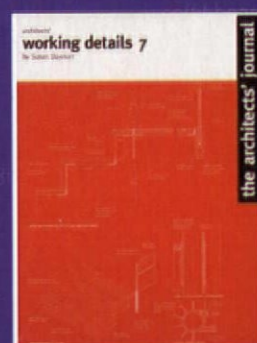
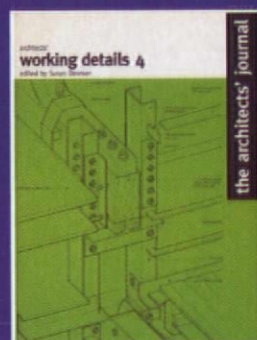
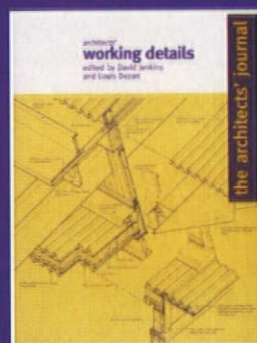
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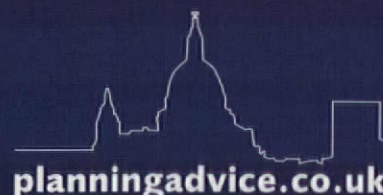
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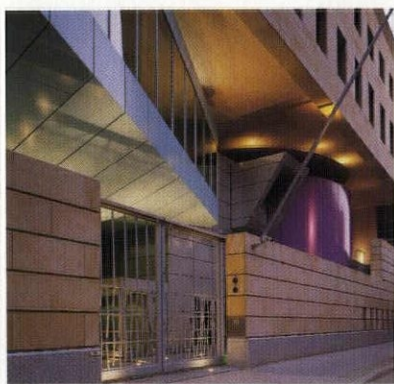
sab@dentonwildesapte.com

Stephen Ashworth:

sja@dentonwildesapte.com



Six projects were shortlisted alongside Magna for the Stirling Prize, some by the best-established names in British architecture, others by new practices. They set the judges a challenging task, since in no way could they be considered to be judging like with like. And with a geographical spread from Bodelva to Berlin, and clients ranging from the government to a private householder, they showed that excellent architecture can be achieved in a wide range of circumstances. The only prerequisites are an enlightened client, a talented architect – and a streak of serendipity.

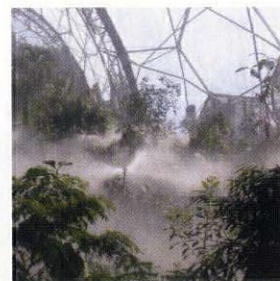


**British Embassy, Berlin, Germany
– Michael Wilford & Partners**

Wilford is a previous winner, with another building in Germany, the Stuttgart music school next door to the Staatsgalerie designed with late partner, James Stirling of the eponymous prize. Remarkably, the widely admired building was the product of the PFI process. It uses Wilford's trademark playschool palette but is also considered an intelligent response to a demanding brief and a difficult site.

**The Eden Project, Bodelva, St Austell, Cornwall
– Nicholas Grimshaw & Partners**

This was the building expected to win by the bookies, the AJ readership and doubtless by the architect as well. The Lottery-assisted £57 million scheme has been a runaway success, having to cope with the problems of an excess of visitors. It is an engineering marvel with its eight ETFE-clad biomes. There was some consolation for the project team, however, when the building won the major projects category in the British Construction Industry Awards. (AJ Building Study 22.2.01)

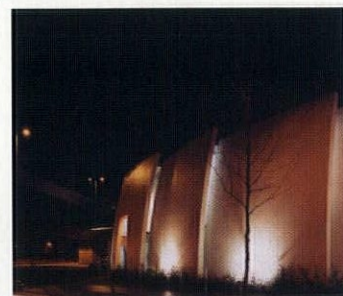


**National Portrait Gallery Extension,
London – Jeremy Dixon. Edward Jones**

This project, to sort out the circulation of a major London gallery, is much more than the sum of its parts: a soaring escalator, a restaurant with one of the most surprising views in London, and the lush presentation of the Tudor galleries turn a building with a bit of an identity crisis into somewhere enticing and intriguing. The downside is that there is no evidence of the reworking from the outside. Total cost was £13.2 million. (AJ Building Study 4.5.01)

**Portcullis House and Westminster Station,
London – Michael Hopkins and Partners**

One of the most admired stations on the Jubilee Underground line and one of the most vilified buildings in the country were submitted as a joint entry – reasonably so since they share a footprint. While the station was an immediate hit with people who enjoy being dwarfed in a soaring space, Portcullis House was the ugly duckling that is slowly being accepted for its place on the London skyline and the high quality, matched by contentious cost, of its accommodation. Total cost was £255 million. (AJ Building Study 3.2.00)



**The Surgery, Hammersmith Bridge Road,
London – Guy Greenfield Architects**

An instant landmark on Hammersmith's somewhat soulless giant roundabout, this building was remarkable for a number of reasons: a doctors' surgery should become such a forceful architectural statement and that it was the practice's very first building. The glistening white render and the organic form make it immediately memorable. However, judges criticised the detailing, and the space behind the building. Total cost £1.2 million.

**The Lawns, 16 South Grove, London N6
– Eldridge Smerin**

This is another first building by a practice which has reworked a 1950s house by Leonard Manasseh for identity consultants Frances Newell and John Sorrell. The architect has demonstrated that the large and expensive house does not need to be vulgar. It has been admired by all who have seen it but at £1.1 million for a refurbishment, albeit a remarkably thorough one, this project has few lessons for the nitty gritty of quotidian architecture.



Stirling 2001

the judges



Paul Finch – AJ

Judging the Stirling Prize was fun. It was also a test of the organising powers of Tony Chapman. Our first problem was the events of 11 September. Janet Street-Porter was stuck in Los Angeles for several days. We decided to visit Eden anyway, and she made her own trip later. Will Alsop had already been, so it was left to Alice Rawsthorn, Marco Goldschmied and myself to catch the early train to St Austell. We were accompanied by Channel 4's production team, which wired us for sound and filmed us striding down the platform, *Reservoir Dogs*-style.

Our verdict on Eden: magnificent biomes, elements not so great. Our next visit was to Wilkinson Eyre's Magna, with Janet

still absent (she went later), but joined by Will. We enjoyed the building, the treatment, and the exhibits: a seamless flow of architectural and design ideas. Comparisons were beginning to be made with Eden.

Janet joined us for an early flight to see Michael Wilford's British Embassy in Berlin. The ambassador was subjected to tough questions on what constituted the 'Britishness' of the embassy. Verdict: impressive idea informing the major spaces, some worries about the more prosaic spaces.

Our last day was the most intense. First up was the Highgate House (Eldridge Smerin): not necessarily breaking new ground, but absolutely beautiful. Then The Surgery in Hammersmith (Guy Greenfield):

brilliant outside, not so great at the back, pretty good inside. The National Portrait Gallery extension (Jeremy Dixon/Edward Jones): brilliant spatial analysis, then pretty straightforward. And, finally, Westminster Underground Station and Portcullis House (Michael Hopkins): everyone, apart from myself, moaned about the architecture above ground, loved it below.

Final judging was at the British Museum on the afternoon of the awards. After an hour or so we moved to an anonymous vote. It was a two-horse race. Tony took our voting cards, said there was a winner, and left us in suspense. The favourite did not win. It seems to be the only predictable thing about the Stirling Prize...



Judges at Magna and Eden. Opposite top left shows, left to right: chair of judges Marco Goldschmied, Paul Finch, Alice Rawsthorn and Will Alsop with Stephen Feber, chief executive of Magna. Near left: Janet Street-Porter at the awards ceremony

Will Alsop – previous winner

I had an open mind during the visits to the buildings, although clearly Eden seemed to be the favourite. But I am pretty sure that if Hopkins had entered just Westminster Underground Station without the ponderous building on top of it, it would have won.

Observing my fellow judges, and from my own reactions during visits to the shortlisted projects, it became clear in the end that this was perhaps not the most inspiring list.

I felt it was a worthy collection of buildings, but couldn't get out of my mind questions like 'Where is the Tate?' and 'Where is Zaha in Germany?' This reflects the way the Stirling Prize works: architects

have to put forward their own buildings. If they don't enter they won't be considered, and non-RIBA members are barred from entering altogether.

What I particularly liked about Magna was that it was a relatively low budget building and you did not feel you were being manipulated. And I liked the way it actually worked. You can park near the building. When you enter you are not confronted by a whole lot of shopping opportunities – and you never had the feeling that this was about to happen.

At the Eden Project, by contrast, you have to park and then take a bus. When you finally get there you are fully aware that Eden is a great commercial opportunity.

You enter the pit, and then the biomes – which are spectacular – and then pass through the restaurant. The biome interiors are great but I am not sure about the proportions. And why domes anyway?

I was also very impressed by the integration between the architecture and the exhibition design at Magna. There was a lot of breathing space between the four or five main attractions and these allowed you to appreciate the existing building.

The role of the client is always crucial for any successful building and at Magna it was clear that the client, Stephen Feber, was so well-informed that he had become part of the design team. Magna was a clear winner to me.

Stirling 2001 the party



Chris Smith



Our favourite frock



David Rock and
Pankaj Patel



Paul Hyett and
Leonie Milliner



Mike Routledge,
Lynne Jackson,
Julia and John Dawson



Ken Yeang



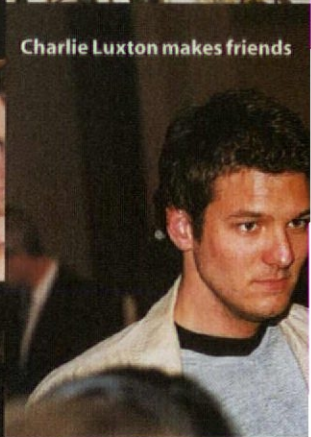
Tony Hunt and Andrew Whalley



Splendid setting at the Great Court



Max Fordham, Eleanor Young and Dickon Robinson



Charlie Luxton makes friends



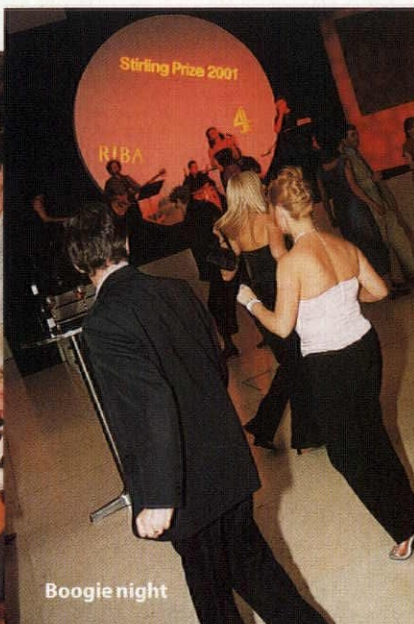
Gwyn Miles, Spencer de Grey
and Richard Hastilow



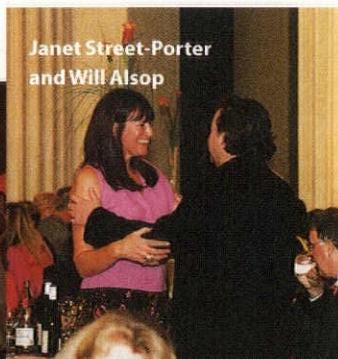
Paul Finch and Ruthie Rogers



Austin Williams, Midge Myatt, Mike and Judi Nevitt, Ruth Slavid



Boogie night



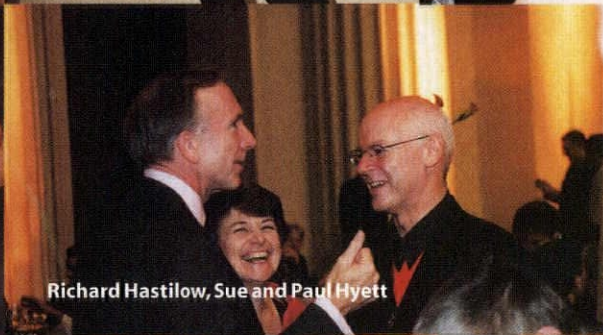
Janet Street-Porter and Will Alsop



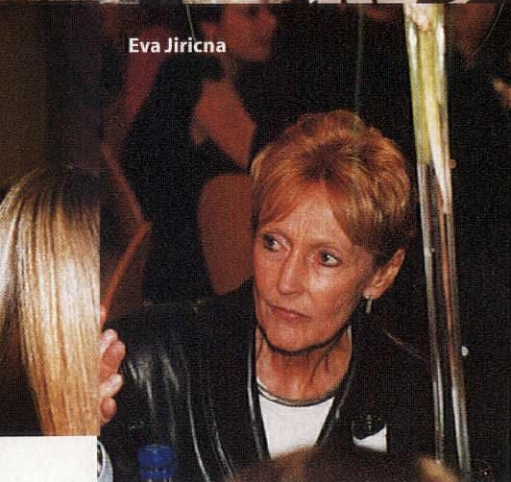
Dani Hart and Minesh Parmar



Isabel Allen, Lady Stirling and Doreen Lawrence



Richard Hastilow, Sue and Paul Hyett



Eva Jiricna



Sheila and Will Alsop with Angela Brady



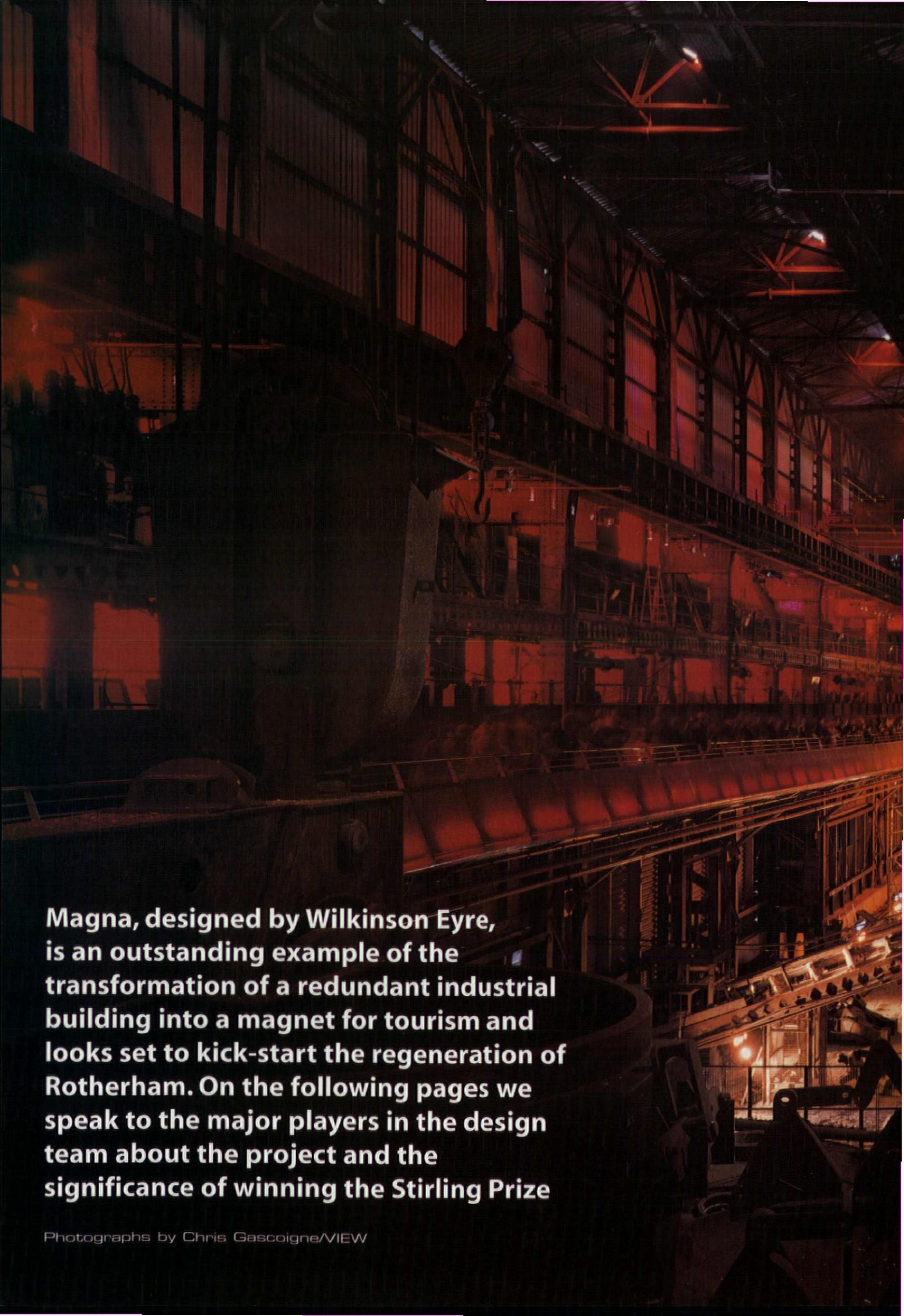
Wilkinson Eyre and friends: the winner's table

Photographs by Charles Glover

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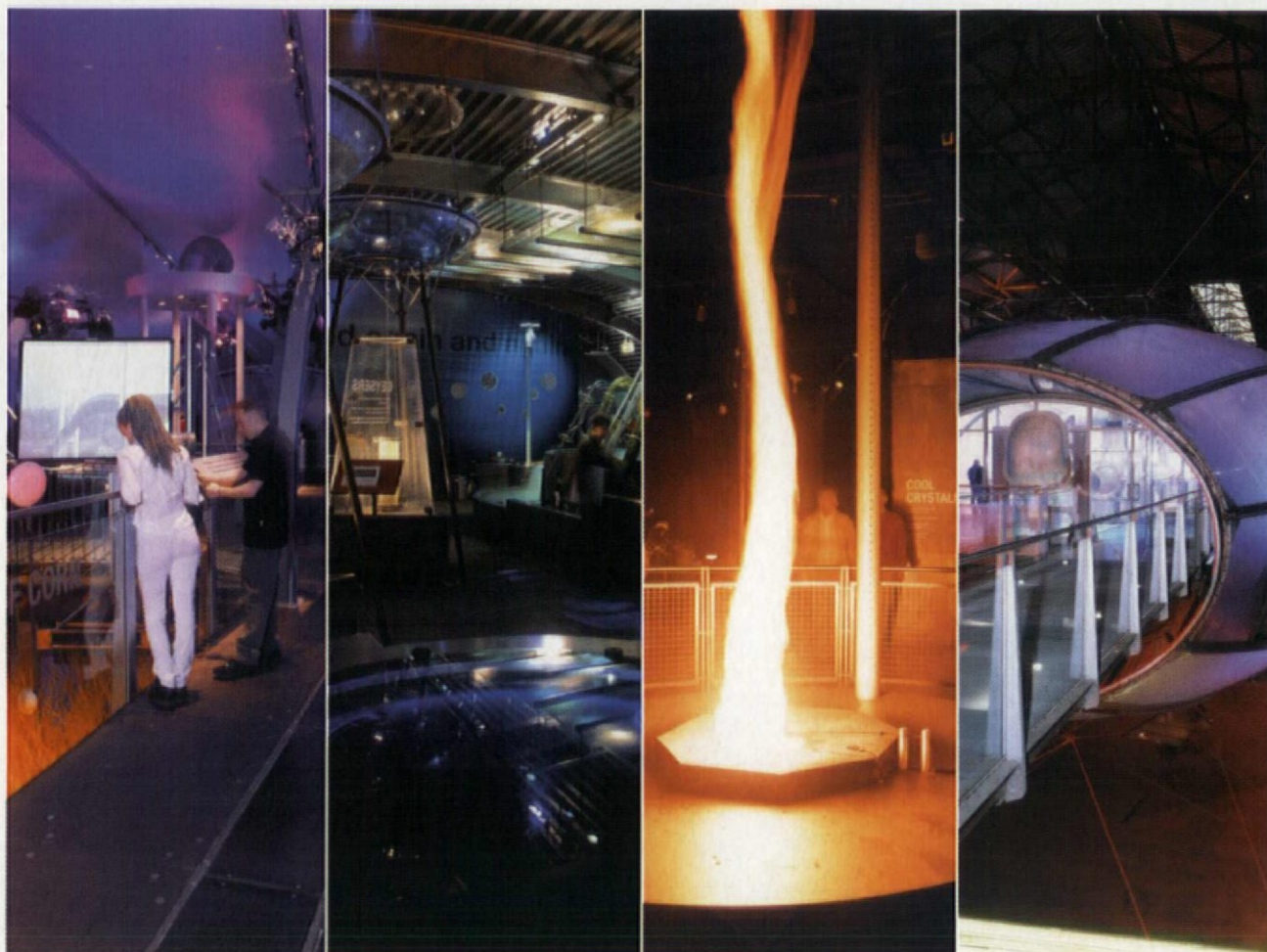


Magna, designed by Wilkinson Eyre, is an outstanding example of the transformation of a redundant industrial building into a magnet for tourism and looks set to kick-start the regeneration of Rotherham. On the following pages we speak to the major players in the design team about the project and the significance of winning the Stirling Prize

Photographs by Chris Gascoigne/VIEW

Stirling 2001





essential elements

Earth, water, fire, air – and Connell Mott MacDonald, another vital ingredient of the award-winning Magna science adventure centre.

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Chris Wilkinson and Jim Eyre, Wilkinson Eyre Architects

Wilkinson Eyre Architects' horizons have broadened since the practice's Stirling Prize win.

'This is a step forward and it may help us on the international scene,' says Chris Wilkinson (above left). 'We would like the chance of doing more unusual work and this award may help us to be considered for those kind of projects abroad.'

His practice is already in the final running for a competition to design an office in Beijing, and this is the kind of work Wilkinson is keen to secure with its

new post-Stirling status. But Magna also marks a step forward in the firm's approach to architecture, he says. Wilkinson sums this up as using 'a more poetic combination of design and function' through enriching the quality of spaces, forms and experience.

He adds: 'When I first visited the building I was knocked out by the dramatic quality of the space and was determined to retain the spirit of the place. This meant keeping the darkness and patina of use.'

'It has not been cleaned up and we have been very careful to keep the quality and enhance it with an overlay of interventions.' These include four pavilions representing earth, fire, water

and air in a 350m-long and 30m-high industrial shed.

Fellow director Jim Eyre is in equally positive mood. He says: 'The Stirling is a very important prize – the premier award for architecture in this country – and it should add to our profile.'

But he warns that the organisations that fund such projects should not kiss them goodbye once they have been paid for and built.

'More energy should be put into ensuring projects remain in good shape,' he says. 'We have to look after all these buildings; it is not just the new ones like Magna but the museums and collections, to ensure they continue to be excellent places to visit.'



Marc Barron, associate director, Wilkinson Eyre

Times change, says Marc Barron of Wilkinson Eyre Architects, who remembers only too well how politicians and press stuck the boot into Millennium projects such as Magna in their early days.

But the project architect was confident one of his most controversial buildings would score a direct hit with judges after two previous Stirling Prize near misses.

'We were always confident the project would hang together,' he says. 'If anything the bad publicity spurred us on to prove them wrong.'

Barron puts Magna's success down to its 'holistic and coherent statement, unlike many projects of that ilk, which have tended to be rather disparate.' But achieving this was a tall order, given the complexity and enormous scale of the buildings, he says.

'The site took my breath away on our first visit. It was an unknown quantity and quality and contractors were still finding tunnels and hidden parts to buildings after a year on site.'

Barron is not sure if the prize will take his firm into an even bigger architectural league, or help steer Wilkinson Eyre

Architects to more commercial or civic jobs. At present the firm, which has 50 staff in London, splits its work between bridges, offices and cultural works such as museums. Magna, however, was unique.

'Magna is something we have not done before and are unlikely to do in the future. It is hard to say if it will bring about a great change in our situation. But the prize is good as recognition from the industry that we have been there.'

This sort of recognition is much better than the kind Magna was receiving a year or so ago, he says, when one newspaper branded the design for the former steelworks an 'ill-conceived project in Rotherham'.

PROTEUS

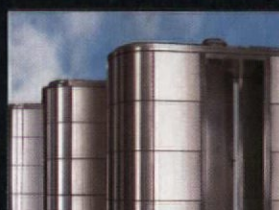
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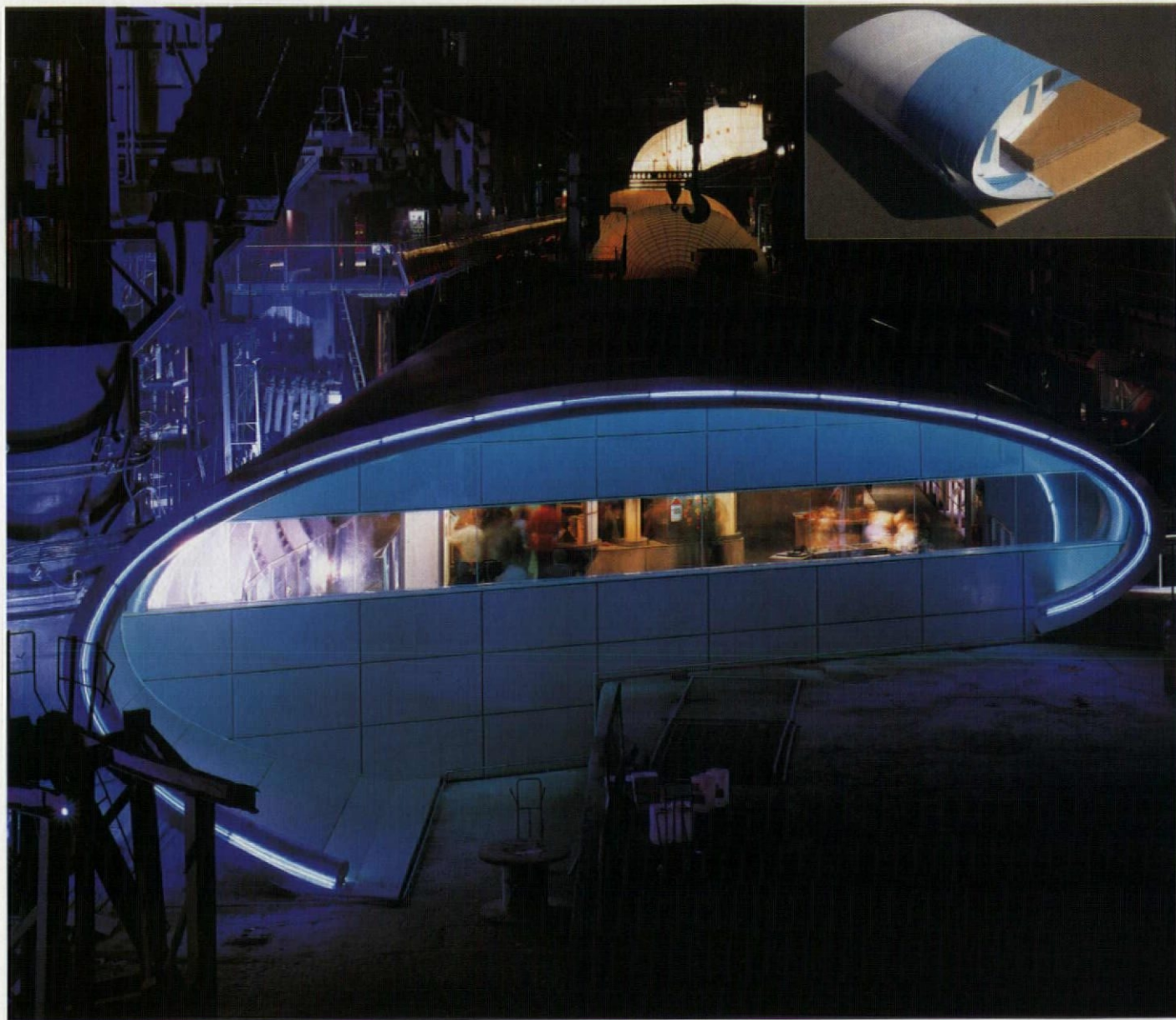
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Richard Mason, Connell Mott MacDonald

When Richard Mason visited the Magna site with colleagues to get a feel for the size of the building and what was involved, he was bowled over. 'It's a huge industrial cathedral like structure with this enormous crane hook over your head,' he says. The first question was how they were going to make use of the space. The original idea, Mason says, was to keep the exhibition at one end and just view the rest of the building. This would have produced fewer structural problems.

Mason examined the building with a

senior colleague to try and assess where its real strength lay. 'There were so many unknowns,' he says. 'It was a building that had developed over its lifetime. Changes had been made, some of them subtle, some not so subtle.'

It was an unusual project in that normally industrial buildings are converted for new industrial uses. 'But Magna was eventually going to be occupied by Mr and Mrs Public. Most of my background experience was in retail. You'd throw open the doors on shiny new finishes at the end of the project. Magna wasn't like this.'

He enjoyed the teamwork. 'There was a

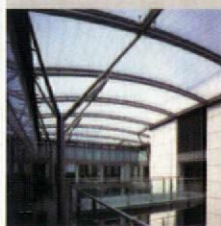
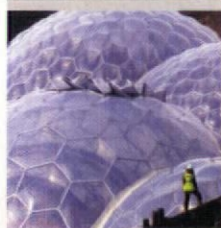
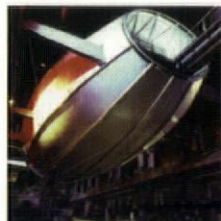
good feeling with Marc [Barron] and the M&E group from the start – lots of felt-tip pen work, and Chris [Wilkinson] rolling tubes of cardboard. There was understanding of each other's problems.'

Connell Mott MacDonald is proud of the project and Mason says it has been good for the engineer's public image: 'There seemed to be so much bad news about Millennium projects; it's great to have something positive in the end.'

He sums up the finished Magna project by saying: 'It was a rare example of the original ideas and inspiration turning into reality.'

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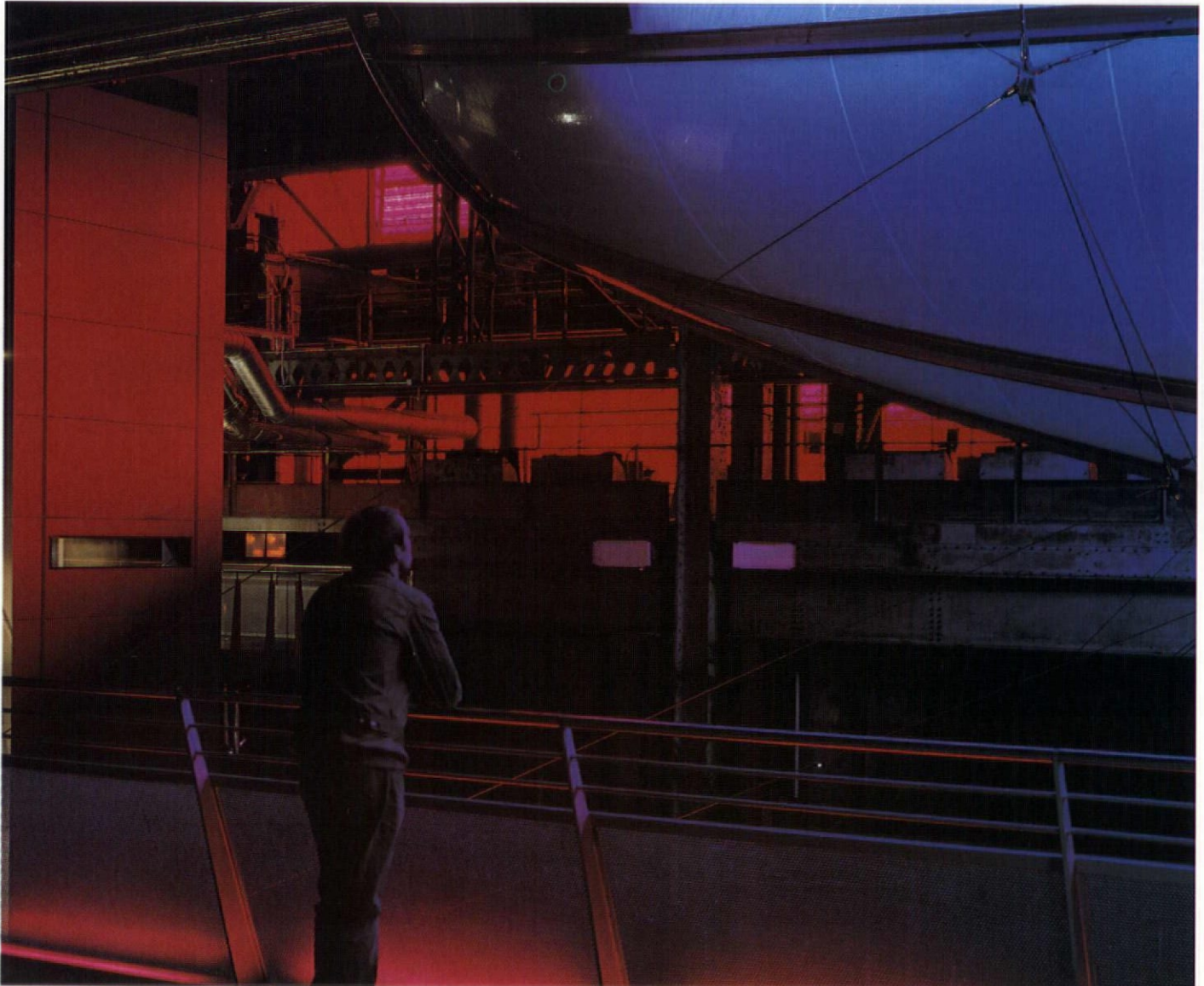
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Jonathan Speirs and Mark Major, Speirs and Major

The lighting designers for Magna were almost overawed by the original dark and derelict void with blades of sunlight glinting through the roof.

Mark Major (above right), director of Speirs and Major, says few projects bear out the importance of lighting as well as Magna. 'The black-box design relies so heavily on the interpretation of lighting for its drama and functionality.'

Major, who trained in architecture at Edinburgh University, says such a lighting project could only be developed in close

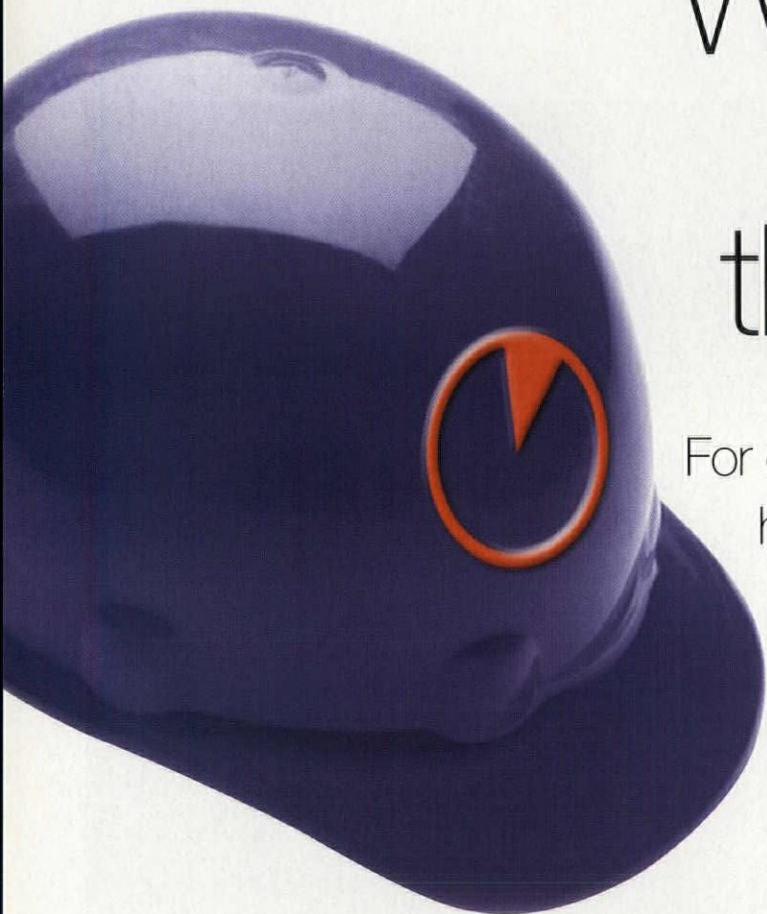
collaboration with the architect and the exhibition designer.

'There is no architecture without lighting, but no light without architecture,' he says. 'We had to work very closely together and Magna was not easy because we were working within an existing building and with such a challenging form. Nevertheless the prize very much goes to Wilkinson Eyre. It was important to be involved in a Stirling Prize-winning project. We have worked on other award winners but perhaps not as prestigious as this one.'

Speirs and Major relied on a lighting scheme that was 'simple and restrained' and worked with David Hearsey Associates on the exhibition.

Red light-emitting diode beacons and blue-glass halide lamps picked up gantries and exhibits while pavilions were outlined in neon strips. The designers were careful to enhance the atmosphere by retaining the dramatic darkness.

Major says it was crucial to capture the sense of drama of the former Templeborough steelworks, which 50 years ago used to boast a workforce of 10,000: 'Our role was like that for the Millennium Dome and Bluewater. We were responsible for the overview to ensure the overall space tied in with small exhibition spaces. Magna joins that hall of fame and it is always good having a project of that kind in your portfolio.'



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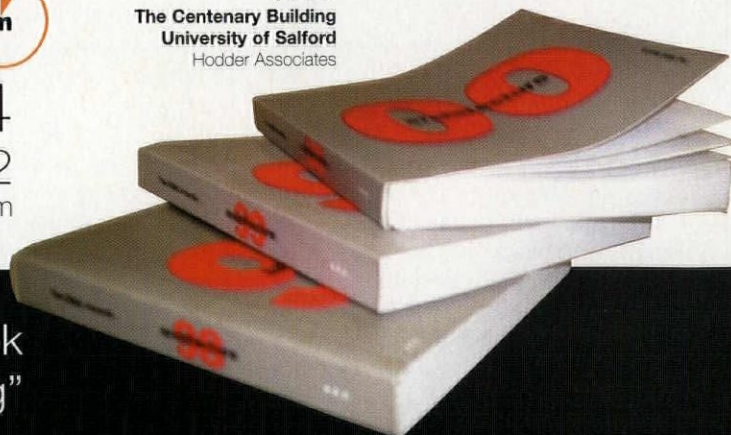
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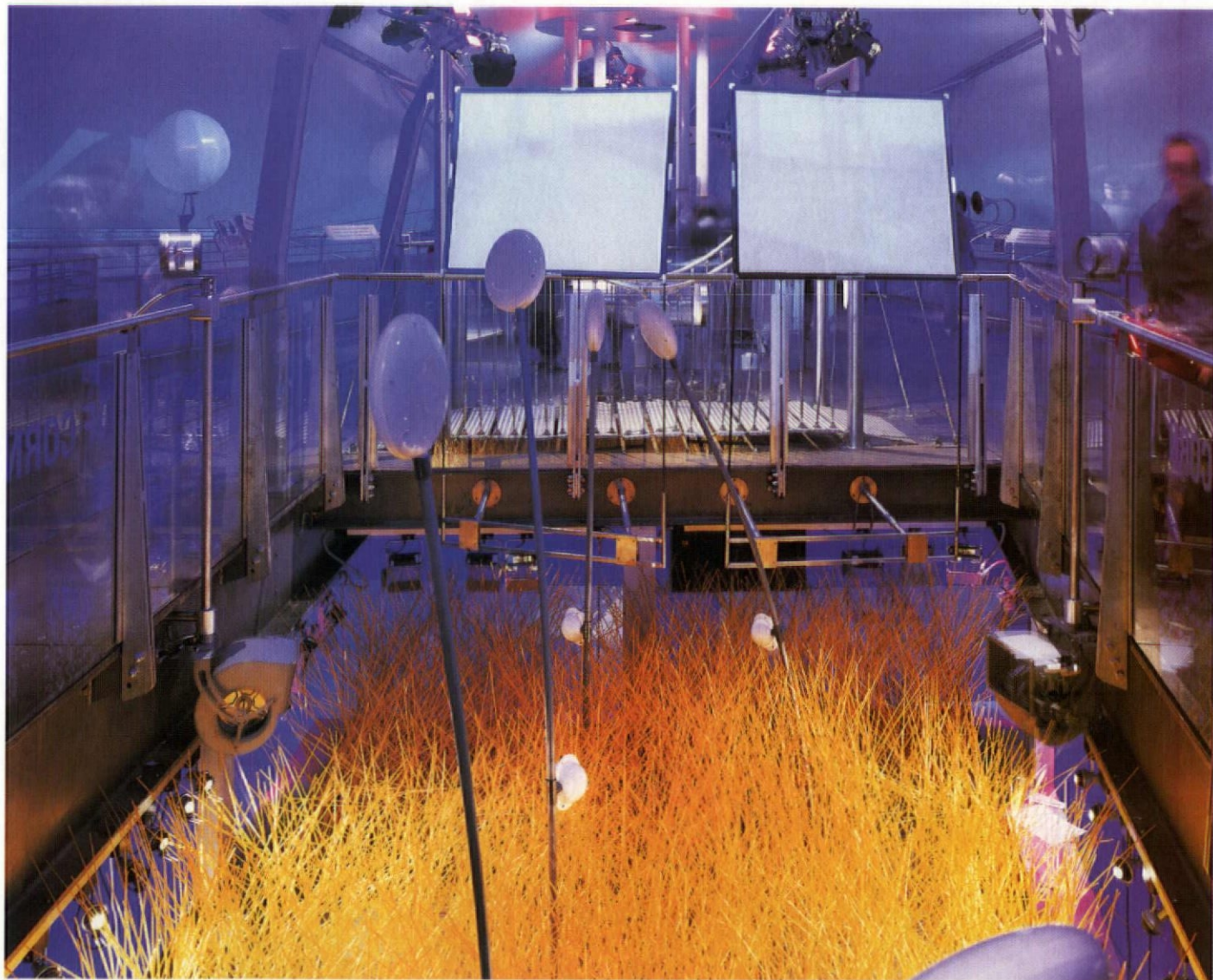
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Steve Simons and Sam Willis, Event Communications

On the night, Steve Simons had no doubt what should win the Stirling Prize. 'Eden Project was an exercise in engineering, Magna an architectural icon of the Millennium spirit,' says the creative director of Event Communications.

He stresses the difficulty in judging such a unique project, where traditional boundaries between architecture, interior and content become blurred. His firm, for example, designed a five-storey interior exhibit in close collaboration with the architects.

'Often you have something pure and uncomplicated like a church,' he says. 'Magna was a new animal created for an unusual purpose. We had a very good partnership with the architects, but ours is a world that exists away from the public and it would be good to have a little more recognition.'

As it is, Simons is unsure what the Stirling Prize will mean for Event Communications. The firm has worked on larger projects and is at present focusing its attention on the Imperial War Museum – North, designed by Daniel Libeskind.

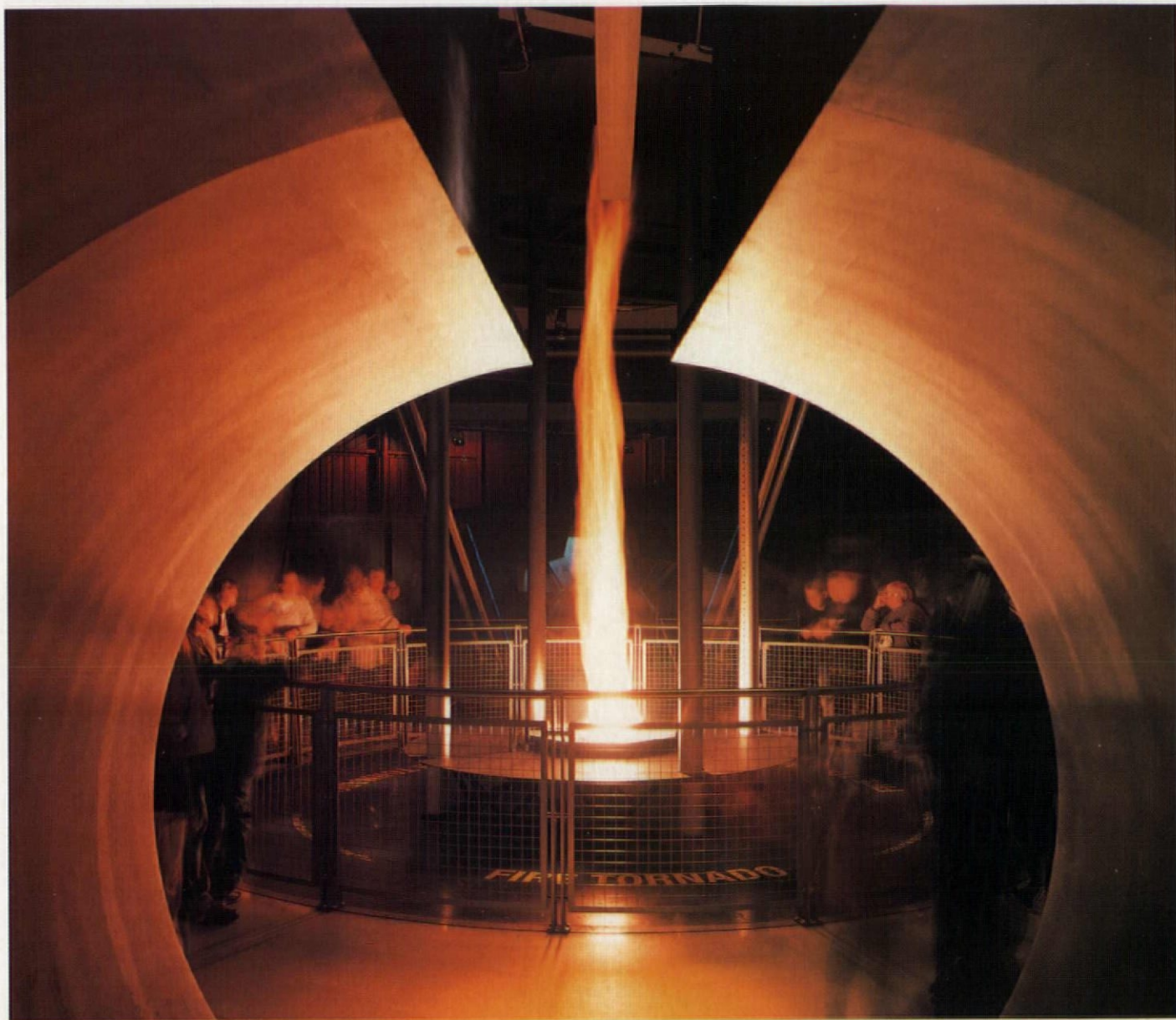
Simons has never enjoyed such close working relationships with architects before and puts this down to the qualities

of architects who are also 'Renaissance men' like Wilkinson and Libeskind.

Concept designer Sam Willis suggests the RIBA look again at the difficulty of judging because 'nothing is black and white in design terms, and I fear The Imperial Museum – North may throw up the same problem in prize situations'.

She adds: 'I've worked on Magna for two-and-a-half years but when it won, my mother asked: "Didn't you do that?" I suppose people want household names on their Christmas cards like Gehry and Hopkins, whom we've also worked with, rather than Event Communications.'

'However, I was spoilt for those years and feel I may never again work with such a team of designers and artists.'



Stephen Feber, chief executive, Magna

As the client, Magna's chief executive Stephen Feber insists there is plenty more to achieve at the centre after the Stirling victory. He aims to steer the project through further phases including more exhibition space, a business park and maybe a school.

One of the keys to Magna's success in the Stirling Prize was the creative climate between architects, designers and consultants. 'I aimed to set up a good integration,' he says. 'The architects were not prima donnas but defended their

designs with vigour and that is unusual.'

The award is a badge of recognition for the quality of the work but any financial spin-offs will not be at the expense of culture. 'The client is a not-for-profit charity: what is good financially is good culturally because we put money into the project,' says Feber, a museum director who has spent 22 years heading heritage and arts projects.

He is unsure how the victory will translate into visitor numbers, but expects up to 450,000 people this year. This is far more than the original target of 300,000, and on busy days the centre has closed

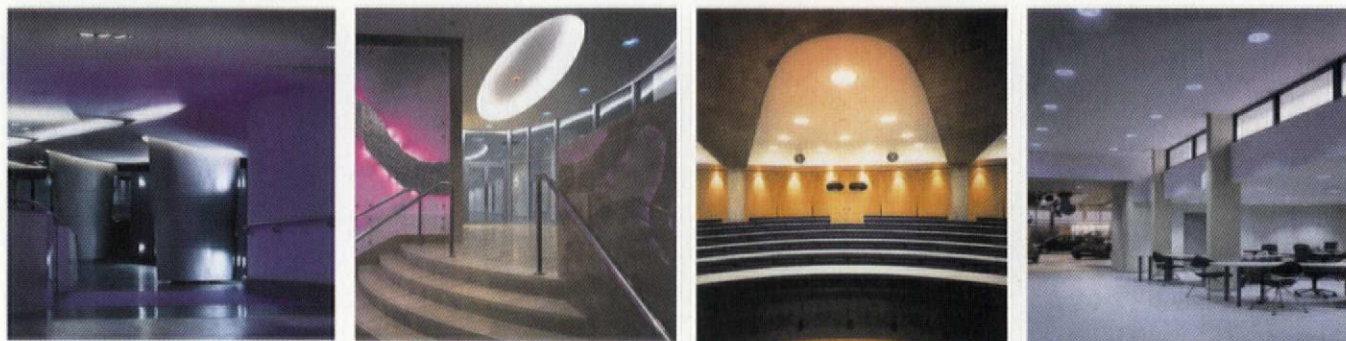
because too many visitors have descended on the attraction en masse.

Not bad for a large building with a limited cost plan, he says. Magna was a snip at £46.5 million and design was paramount for Feber: 'The promotion of creativity is the fulcrum of a sustainable future.'

Feber swears he had no idea what would win the Stirling Prize but had shown the judges around his cavernous creation and noted their enthusiasm.

'The prize is much more important through TV coverage,' he says, pointing out the sad irony of architecture's pitiful profile when Sir James Stirling was alive.

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The AJ has gazed into its crystal ball to come up with some of likely contenders for next year's Stirling Prize. On these two pages are the projects we think could be in the running...



Sarah Wigglesworth says she will enter her best-known project, 9 Stock Orchard Street – or the Straw Bale House – next year if she can assure the RIBA judges it is 'finished' in their definition of the phrase. The office and residential scheme uses a range of technologies taken from outside normal construction techniques, not from the usual hi-tech industries but from domestic, vernacular and amateur traditions. Straw bales, recycled concrete and sandbags are among the materials used.



The venue for this year's Stirling Prize ceremony at the British Museum, by Foster and Partners, is another likely finalist for next year's honour. The £100 million project included roofing over the courtyard of the museum, adding new underground spaces and transforming Sydney Smirke's Reading Room into a public library. It entered the public consciousness, though, for neglecting to use Portland stone in the reconstruction of the south portico.



Alsop Architects plans to enter Colorium, an 18-storey multi-coloured office block in Düsseldorf, for next year's Stirling Prize. The £11 million tower has three multicoloured facades and black and white asymmetric stripes on the fourth. Thanks to a large illuminated overhang which glows red at night, the building can be seen from about 7km away. Having already clinched the Stirling Prize for Peckham Library last year, Will Alsop's practice will be vying with Wilkinson Eyre to be the first architect to win the award twice.



Hudson Featherstone's four-/five-bedroom 285m² timber and steel-frame house could also be a contender. The low-energy scheme is on a suburban site in Hertfordshire adjacent to other recently completed houses of similar sizes which once formed part of the Northaw Estate. The building is sculpted by a number of elements, including an inclined stair wall acting as a light scoop and a suspended water drop where rainwater collects and washing and bathing occur.



Wilkinson Eyre Architects, Stirling Prize winner in 2001 for Magna, could be in the running again with its well-received Gateshead Millennium Bridge. The £22 million project across the River Tyne, designed with engineer Gifford and Partners, is a structure which opens in an action similar to that of a blinking eye.



The Richard Rogers Partnership confirms that it will be entering Lloyd's Register of Shipping – a 14-storey headquarters building in the City of London which includes a general committee room, chairman's conference room and a smoking room. It incorporates the 71 Fenchurch Street building built in 1901.

Bill Dunster's eco-project in Sutton is entering next time round and looks a likely candidate for the top award. Called the Beddington Zero Energy Development, it is a housing and mixed-use project which aims to highlight sustainable development. The project will be a 'carbon neutral community' – that is, the first to add no carbon dioxide to the atmosphere.



Wilkinson Eyre's bridge scheme might have another competitor for the Stirling on Tyneside. Ellis Williams' £22 million Baltic Flour Mills project is a visual-arts centre taking shape on the Gateshead side of the river. The practice's Dominic Williams says he intends to submit the project, which will be complete next May.



ADRIAN GREIMAN

Foster and Partners is likely to figure again for the practice's headquarters building on the banks of the Thames for the Greater London Authority. The project, to be called 'City Hall', will house the offices of London mayor Ken Livingstone when completed next summer.



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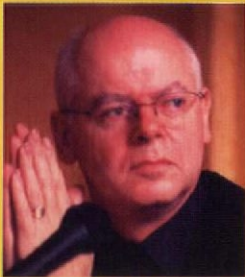
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The winners of this year's RIBA awards show an impressive geographical spread, as shown here. This is an indication of a welcome change in the way that buildings are financed and procured in the UK. This is a reversal of a situation that has prevailed since the end of the Second World War, with London receiving an ever greater concentration of political, cultural and economic influence. How stark the contrast with Germany, where one of the tragic consequences of the Second World War was the partitioning of the country. Upon Konrad Adenauer's insistence,

his small home town of Bonn became the new capital of West Germany.

Ironically, this decision to locate the political power of the country away from the cultural and economic centres, combined with the high level of regional autonomy that had always been enjoyed within the separate states or 'Länders' had a profound – and positive – effect on urban life and architecture. Typically 500,000 to 600,000 in population (only Hamburg and Munich were substantially larger at 1.6 and 1.3 million respectively), cities such as Düsseldorf, Essen, Duisburg and Frankfurt could each support a couple of first-class art galleries, a concert hall, and some theatres, while Cologne (one million people) could enjoy even richer cultural facilities.

Meanwhile, in post-war UK, London, with some seven million people, increasingly 'damaged' our other major cities, themselves already facing tremendous difficulties through the declining manufacturing base with all its adverse social and economic consequences. So Bradford, Sheffield, Bristol, Nottingham, Manchester and Newcastle, to name just a few, suffered in terms of cultural opportunity, investment and political influence. The circumstances of the major cities of Wales, Scotland and Northern Ireland were even more difficult.

But now, through a combination of political 'evolution' within Europe, 'devolution' within the UK, Lottery funding, and sheer gutsy willpower, we see a real renaissance: Millennium Square in Leeds; the redevelopment of Cardiff and Bristol Docks; and the cultural development around the Tyne with Gateshead are just a few examples.

As our cities develop a new independence from London, and a new and more confident self-perception, they are beginning to reposition themselves as 'European' and, indeed, international centres able to attract significant inward investment from both the private and the public sectors.

Fertile ground, then, for the RIBA's annual awards: much going on and much of it away from London. Again we have been spoiled for choice: six cracking projects for consideration for the Stirling Prize, ranging in location from Cornwall and Yorkshire to our British Embassy territory in Berlin. There was also a huge spread in size and value, and in building type – from a medical surgery to a private residence, and from government offices to a museum.

Then look at the 'First Building Award' (Cedar House in Perthshire) or the 'Client of the Year' (a housing association in Glasgow), the 'RIBA Journal Sustainability Award' (Nottingham University) or the 'Stephen Lawrence Award' (Winchester) and you will again find the London-centric focus is being relaxed. Of course, London has enjoyed its own success, both in terms of projects (Dulwich Art Gallery for the Crown Estate Conservation Award) and the RADA building (Adapt Trust Access Award), but a new energy is being applied much more evenly across the UK. That is good for our cities, good for architecture and great for the RIBA: our mission, delivered partly through the awards scheme, is the advancement of architecture – everywhere.

Paul Hyett, president, RIBA

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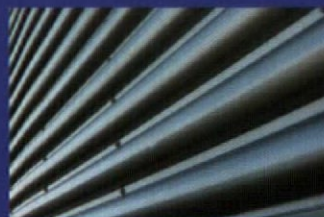
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AJ First Building Award Stirling 2001

PHOTOGRAPHS BY SIMON JAINACEY



Cedar House

The AJ First Building Award, which was supported by Robin Ellis Design Build, was won by Cedar House, a private house in Perthshire designed by Walker Architecture.

The judges said: '[Mark] Walker's achievement is not simply that he has built himself a beautiful home, but that he has produced a viable prototype that is appropriate for the local landscape and climate and can be easily adapted to suit different needs and tastes. The building has already led to several enquiries locally, suggesting that this contemporary vernacular is likely to catch on in a part of Scotland that has previously tended towards architectural conservatism.'

SHORTLIST

Saughton Visitors' Centre at Edinburgh Prison by Gareth Hoskins Architects
Hatherley Studio, a private house in Winchester by Richard Rose-Casemore
The Lawns, a private house in Highgate, north London, by Eldridge Smerin
The Surgery in Hammersmith, west London, by Guy Greenfield Architects



PHOTOGRAPH BY RICHARD BRYANT/ARTCAD

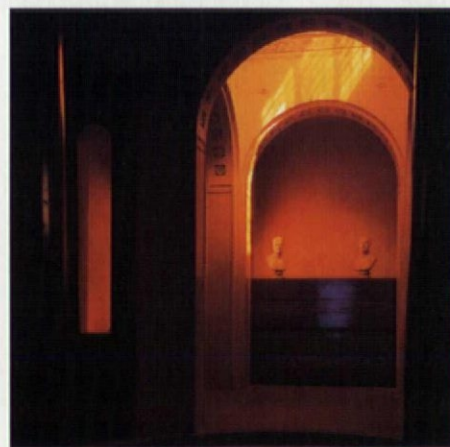


Dulwich Picture Gallery

Rick Mather Architects' sensitive modernisation and additions to Sir John Soane's Dulwich Picture Gallery won the RIBA's Crown Estate Conservation Award.

The judges said: 'It requires a touch of architectural genius to take a seminal building by an architect like Soane – working at the height of his powers – and make it function as a 21st-century visitor attraction... A good piece of conservation does not just restore an original, it makes sense of it. It is hard now to imagine the Dulwich Picture Gallery without its glazed walkways or its cafe that blurs inside/outside spaces with a Miesian daring.'

'Inside, the old galleries have been illuminated with reconstructed computer-controlled rooflights, the services required to conserve a priceless collection subtly introduced and the oak flooring reinstated. If Soane were alive today he, too, would applaud the achievement.'



SHORTLIST

Blair Castle visitor facilities at Blair Atholl by Jamie Troughton and Hugh Broughton

Early Music Centre in York by van Heyningen and Haward Architects

Magna Centre in Rotherham by Wilkinson Eyre Architects

National Portrait Gallery extension by Jeremy Dixon, Edward Jones

Snape Maltings in Suffolk by Penoyre and Prasad



Hatherley Studio

The RIBA's Stephen Lawrence Prize, sponsored by the Goldschmied Trust, went to Hatherley Studio, an innovative private house in Winchester designed by Richard Rose-Casemore.

The Stephen Lawrence Prize honours the best examples of projects with a construction budget of less than £200,000.

The judges said: 'Hatherley Studio is an exemplary work: taking a near impossible brownfield site in a domestic street; creating a home for the architect and his partner, as well as a studio for her – an architectural photographic researcher; and persuading a reluctant planning authority through the sheer elegance of a Modernist solution which turned contextualism on its

head. This is a tour de force that demonstrates, with great clarity, what can be achieved by an accomplished architect on a most unprepossessing site, in a sensitive context.

'To do it all on a budget of £100,000 is all the more remarkable, making it a worthy recipient of the Stephen Lawrence Prize.'

SHORTLIST

Cedar House in Logiealmond by Walker Architecture

Private house in Raisdale Road, Penarth by Loyn and Co. Architects

Student canteen at Concord College in Shrewsbury by Baart Harries and Newell

Jubilee Campus at Nottingham University

Michael Hopkins and Partners' faculty building and library on the Jubilee Campus at Nottingham University won the RIBA Journal Sustainability Award.

The judges said, 'The Jubilee Campus is made up of three groups of buildings which sit alongside a lake, with woodland beyond, to make use of natural breezes and shading. Cool air sweeps over the water and is channelled through low-level glazed louvres into the atrium spaces between the buildings. These provide pleasant, naturally ventilated places for students to meet and talk... The project won a Thermie award from the European Union which made it possible to use photovoltaic cells and reduced the building's carbon dioxide emissions.

'It's important that a building should demonstrate its sustainable performance to society at large, and the ventilation cowl which sit on the roof do this with dramatic effect,' the judges added.

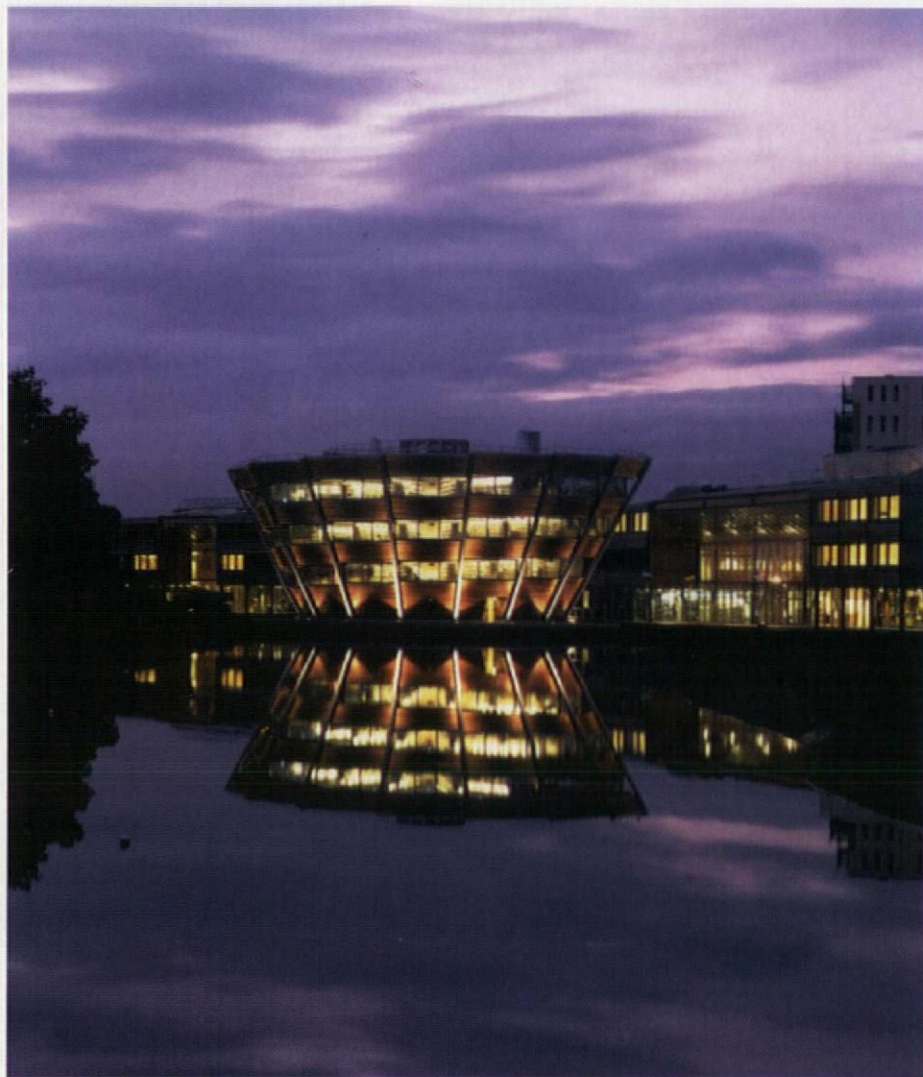
SHORTLIST

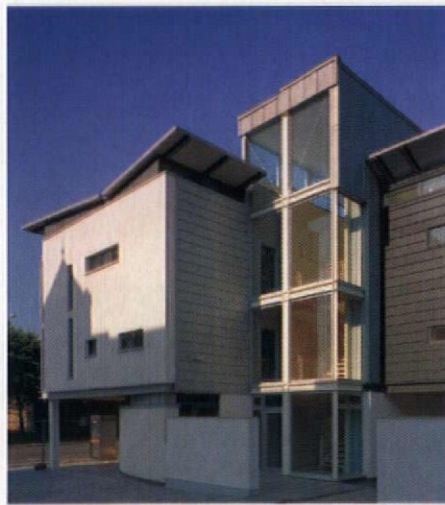
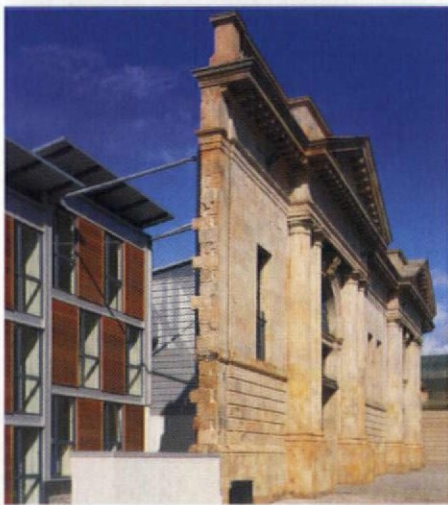
Eden Project by Nicholas Grimshaw & Partners with structural engineer Anthony Hunt

Explore@Bristol by Wilkinson Eyre Architects

Portcullis House with Westminster Underground Station by Michael Hopkins and Partners

Wessex Water Operations Centre by Bennetts Associates





Molendinar Park Housing Association

The RIBA Client of the Year Award, in association with The Arts Council of England, went to Molendinar Park Housing Association for its commissioning of housing at Graham Square, Glasgow.

The judges said: 'Molendinar Park is an exemplary housing association which works by putting together teams of architects and getting them to talk to one another ... The McKeown Alexander scheme – winner of a RIBA Award this year – is the kind which may yet get facadism a good name, with its new-build elements elegantly tied to the

restored classical frontage of the old market with a steel support system by Arup.

'The Page and Park development forms the other side of the new piazza with a striking elevation of curved interlocking planes, linking to a restored tenement block on the corner. The Murphy scheme, sitting behind a retained grand arch, is a reincarnation of the Market Hotel with a charming courtyard punched out of its facade... Seldom can such a diverse group of people have worked so successfully together, nor been so unanimous in their praise of a client.'

SHORTLIST

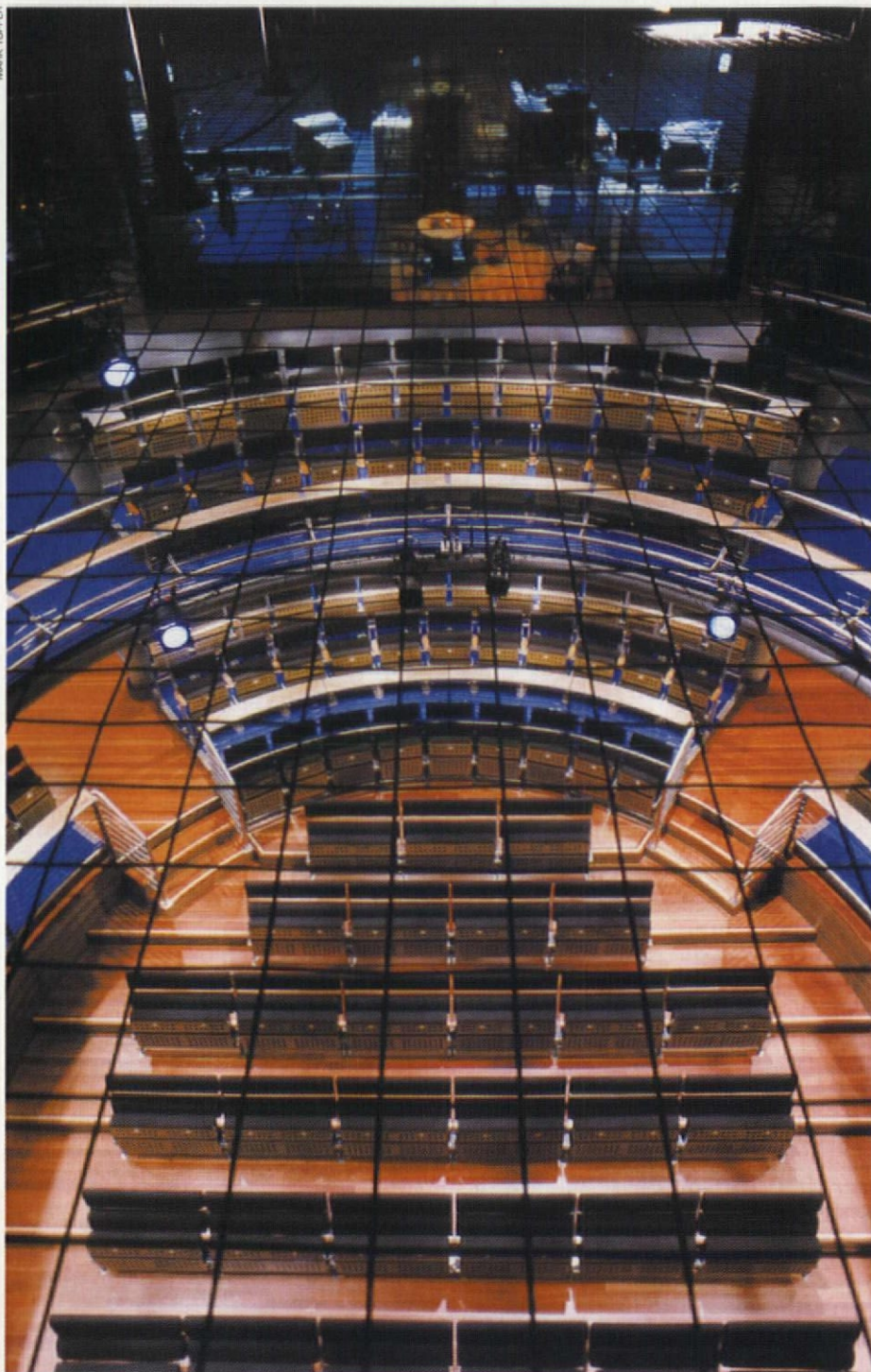
Urban Splash for Britannia Mills, Manchester and the Old Haymarket, Liverpool

Joseph Rowntree Foundation for CASPAR Housing, Leeds

Darlaston Swimming Pool, St Paul's Bus Station in Walsall and the **New Art Gallery** in Walsall (shortlisted for the Stirling Prize in 2000)

Ujima Housing Association for Bloomfield Court in London

MARK TUPPER



Royal Academy of Dramatic Arts

The ADAPT Trust Access Award, a new RIBA prize which honours excellence in access provision to arts and heritage buildings, was won by Avery Associates' Royal Academy of Dramatic Arts building, cleverly inserted into a restricted site in central London.

The judges said: 'The RADA building project presented the architects with a restricted site that could have made access difficult. The result has proved that access issues do not preclude the aesthetics of good design. What impressed most was the thought given to providing access not only to public areas but also to backstage facilities including technical galleries and workshops.'

'This project has shown that architects can design beyond Part M of the Building Regulations and can cater for all disabilities, including sensory impairments that are often given minimal attention.'



RICHARD BRYANT/ARCAD



RICHARD BRYANT/ARCAD

SHORTLIST

Explore@Bristol by Wilkinson Eyre Architects

Magna in Rotherham by Wilkinson Eyre Architects

National Portrait Gallery extension by Jeremy Dixon, Edward Jones

Snape Maltings in Suffolk by Penoyre and Prasad Architects



Working on magazines is both exciting and frustrating. Exciting because one has the pleasure of selecting and presenting the very best and most relevant of information. Frustrating because there is always extra information that one would like to provide for readers.

Offering that something extra is, of course, one of the strengths of the internet, where pages and pagination are in a sense infinitely extendable. Still, spaciousness should not be confused with randomness. Readers need to know that the site they visit will present them with information that they want in a format that is quick to use and relevant to them.

By bearing this in mind, AJ Plus has become a tremendous success. It is now followed by AJ Specification, a specially tailored tool for architects to find out about the products that have been used in buildings.

Since AJ Specification was launched at the Stirling Prize, it was appropriate that the buildings shortlisted for the prize should

appear on the site. Building studies are the core of the AJ and also of AJ Specification, and four out of the seven on the shortlist (including the winner) had been AJ building studies. But AJ Specification is designed to be as inclusive as possible and, building study or not, all buildings receive the same comprehensive treatment. This includes the Stirling shortlist.

The core of the thinking is that architects should be able to get to products through buildings, either because a particular building inspires them to find out about the components used, or because they were struck at the time by some aspect and want to go back to find out about it later.

AJ Specification makes sourcing products in this way easy. As well as description, photographs and drawings of buildings, it has comprehensive lists of subcontractors and suppliers. Click on any of the manufacturers and, at the very least, a 'business card' appears. This gives the address, phone numbers and web address of the manufacturer – readily available on one site. Certain

manufacturers have signed up to a more comprehensive service, which allows you to access a range of their services – listings of buildings in which they have been used, case studies, online product literature etc.

Of course, if you don't want to link to products through a particular building, or can't remember what the building was, you can find your way to products in a different way. You can search by building type or, more conventionally, through a listing of product types.


But the underlying principle of AJ Specification is that it is designed for the visual sensibility of architects. Have a look at www.ajs specification.com and you can find the Stirling shortlist, some of the most inspiring buildings in the country, and learn about the products used in them. And if those buildings do not provide the sort of inspiration you need, then search through the hundreds of other buildings on the site. There is no right way or wrong way to use AJ Specification. The only mistake you can make is not to use it at all.

Inspiration can now be found online




AJ Specification contains a critical mass of information on proven products used in today's finest buildings. It makes the vital task of specification easier and more exciting. You can search our database by architect, building type, location, or look for a particular product or supplier. It's the new source for inspiration.

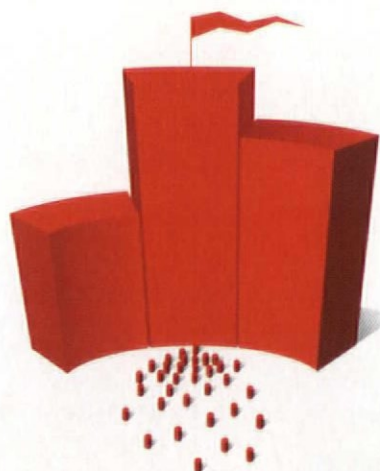
www.ajs specification.com

Featured Project: ACAD Centre, Middlesex Hospital, West London. Photo Nicholas Kane / Arcad
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Roger Putnam, Director, Sales & Marketing, Jaguar Cars



Consumer Marketing, Construction Marketing – so what's the difference?

Paul Keogh, Worldwide Marketing and Brand Director, JCB Ltd



London Business School Marketing Game: Reacting to Business Cycles: how long should your order book be?

London Business School Marketing Game: Boom to Bust: adjusting your marketing strategies to accommodate change

Professor Ken Simmonds, London Business School

Interbrand



Brand Perception Changes your Market Share

Simon Jones, Deputy Chairman, Interbrand;
Chris Cole, Chief Executive, WSP Group Plc;
Simon Guy, Head of Marketing and Communications, BRE

Final Analysis of the Game & Lessons Learnt

Professor Ken Simmonds, London Business School

Summing Up

Paul Finch, Publishing Director, Architects' Journal

Lunch and refreshments provided

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We're all disabled now

Part 3 of the Disability Discrimination Act blurs the boundary of inclusion, widening opportunities for designers

BY AUSTIN WILLIAMS

A packed house listened to a well-rounded list of speakers at Sadler's Wells last week, to find out the implications of the third and final part of the Disability Discrimination Act (DDA), which comes into force in 2004. What will architects, in particular, have to consider to ensure that they understand and comply?

The day-long event, organised by the Employers' Forum on Disability and *The Architects' Journal*, was well-chaired by Phil Friend of disability consultancy Churchill & Friend. He kept the pace moving, maintained a tight schedule and added genuine humour to the proceedings. The underlying theme was 'inclusion'.

Maria Eagle MP, minister for disabled people, set her stall out by referencing her diminutive stature and her inability to reach the microphone. 'This government respects diversity,' she proclaimed. 'It doesn't see disabled people as less valuable or different ... we see the person rather than the impairment; we see the individual ... [The DDA] is a countdown to an end of discrimination.' There wasn't a dry eye in the house.

Peter Williams, property expert for Eversheds, carried on the New Labour theme with a talk entitled, 'New Rights, New Obligations', suggesting that the DDA was about 'trying to put social responsibility into legislation'.

Reasonable inclusion

Williams' contribution was a clear and concise synopsis of the new legislation, noting the slightly different duties imposed upon employers, service providers, property owners and trade organisations. 'Under Part 3,' he said, 'buildings do not necessarily have to be accessible, it is their services which have to be accessible' – theoretically complying by doing business on the street if a punter can't gain access to a building.



Williams also pointed out some anomalies 'which will have to be clarified by case law'. For instance, there are exemptions if compliance would increase health and safety risks for others. Landlords' refusal to allow physical changes to their property demanded by a tenant can be overridden; but what are the implications for reinstatement clauses in the lease?

Architect David Bonnett eulogised the design potential of the DDA, which was then taken up by several speakers. 'Widening our thinking,' was how he put it, considering the design implications of accessibility rather than a narrow prescriptive attitude, or tick-box approach.

He drew on the concept of 'consumer power'. If businesses want to access the purchasing power of three million or so physically impaired people (the so-called 'disabled pound'), they will need to cater for them more sensitively. This, the conference noted, was a fundamental driver in making well-designed disabled access acceptable to the mainstream, and should be a good selling point for architects with reticent clients.

Julia Cassim of the Helen Hamlyn Institute, Royal College of Art, argued for positive terminology, to de-stigmatise disability. Her central argument was to challenge cognitive,

as well as physical, disability.

At this point, two signers who had been frantically keeping up with the speakers were dispensed with when it became clear that there were no deaf people in the auditorium.

The audience had already been told that the definition of 'disability' under the DDA extended to the hard of hearing, people with spectacles, bad backs and depression. We, the audience, it seemed were representatively impaired. But are we really all disabled? Is it helpful to extend the definition so that otherwise healthy people consider themselves left out? (People with heavy luggage were classified as physically impaired). Can't we just advocate more considerate design?

One of the authors of the just-published BS 8300:2001, *Design of Buildings and their approaches to meet the needs of disabled people*, presented it as a 'complete point of reference', although an audience member questioned how 'inclusive' a document was that cost £148. Richard Cullingworth of the BSI pointed out some of the conflicts between the BS and the current Approved Document Part M, which will remain until it is revised, probably in 2003.

Importantly, the new BS will 'become the reference point for access audits although there is no policing authority for either the DDA or BS 8300 and a certificate of compliance with the British Standard will not absolve building users from taking other steps to meet the requirements of the Act'.

Don't worry

Access consultant John Penton helpfully pointed out that even after the DDA comes into full force in 2004, if you are seen to be making a reasonable effort, you should be OK. As an example, replacing signage might be an immediate change but installing a lift may be scheduled for five years on. As Williams confirmed: 'You are required to do what it is reasonable for you to do.'

If your assessment of 'reasonableness' is challenged, your accessibility audit will prove invaluable. If you have recorded your accessibility thought processes, you should have right on your side.

Learning curve



This is the first in a series of articles encouraging readers to try their hand at Part 3 examination past papers

BY AUSTIN WILLIAMS

It is that time of year again when Part 3 students start to gear up for their final examinations. Out come the Kim Franklin photocopies, the *Architect's Legal Handbook*, dusty copies of Ray Cecil's excellent (but out of print) *Professional Liability* and a variety of tedious guides to JCT contracts. Offices discover lost versions of *The Job Book* and finally someone gets to read the ARB Standards of Conduct and Practice.

Some offices do the honourable thing and try to train people in the way that legal firms used to do with articulated clerks, but many give cursory advice, turn a blind eye and hope for the best.

The fact is that these exams should be seen as part of the continuing professional development of qualified architects – not just a cramming exercise for students. Done well, it can be a way of reacquainting architects with scientific and strategic ways of thinking, rather than the pragmatism of hurried decision-making.

This revision period is a means of systematically appraising the current state of affairs in the legal world rather than half-remembered stories about *Murphy v Brentwood*, *Donoghue v Stevenson*, snails in lemonade and Junior Books. Or was it Junior Melvin? Is it tortious or just tortuous? Is *Anns v Merton* still applicable?

In order to encourage practices to engage with Part 3 as an educative process, *The Architects' Journal* is starting a regular series of past papers, from different examining boards, in the hope that readers of whatever standing can improve their knowledge and assist students with their final exams.

The idea is that staff should sit around in the lunch break, buy a few sandwiches and try to answer the questions. While we are not in a position to 'mark' your answers, we would welcome any feedback on this monthly feature.

THE SCENARIO

You work for a 50-strong architectural practice with a good reputation for leisure buildings.

The office has recently won a competition for a sports centre to serve a nearby large residential development and an existing village. Your practice has now been commissioned to take the project through to completion of production information (Work Stages F-G) with an overall construction and fit-out budget of £15 million, including design fees.

You are the job architect, with two architectural technologists dedicated to the project, which is overseen by the practice partner.

The project is a joint venture between the local authority, which owns the freehold of the site and is contributing funds for an indoor football arena, and a private developer, which built the adjacent residential development and is contributing the funds for a gymnasium and badminton and tennis courts.

An employee of the developer with a very wide knowledge and experience of the construction industry has been appointed to act as the client representative.

QUESTIONS

1. What are the essential requirements for a binding contract, and how might these requirements relate the parties to a professional services contract?
2. What is your understanding of the law of tort? Give an example of potential tortious liability of an architect and how might this be shown and proven?
3. Explain where an architect derives his power to issue instructions under whichever contract you believe will apply in this case.
4. Give a brief account of how you would deal with one of the following situations in relation to the abovementioned scenario with reference to relevant clauses in your chosen contract:
 - a) The client representative asks you to include a provisional sum for football training equipment at the tender stage. Three months into the construction, he tells you the type of equipment he wishes to be installed.
 - b) During a routine site inspection, you discover that the contractor has started to build the brickwork with a different type of brick from that in your specification.
5. How would you deal with one of the following situations arising from the aforementioned scenario? Make reference to relevant clauses in your chosen contract and define your terms:
 - a) Towards the end of construction on site, the client representative asks you to certify Practical Completion as soon as possible to allow the sports centre to open, but you are aware of a number of incomplete sections of work and the services have not been fully commissioned.
 - b) Shortly before the contractor's programmed date for completion, he applies for an extension of time, due to what he claims is a late issue of fitting-out drawings. You believe a small part of the delay may be legitimate, but note that the contractor has recently confided in you that he actually needs six weeks to complete the scheme.

An inspector's call

Recent cases show that while planners make good decisions and bad, they can sometimes be overruled

BY BRIAN WATERS

Any profound cultural change takes time and meets with resistance. Signs are now emerging that high-density, design-specific housing schemes are increasingly gaining approval, and being supported on appeal where necessary. A good example is architect PCKO's scheme for 14 one- and two-bedroom flats for the Chiltern Hundreds Housing Association on a former factory site in Rushden, Northants.

In general, the existing local housing comprises two-storey terraces with short front gardens, interspersed with the more dominant massing of old factory buildings. This is a largely residential area with lots of conversions and domestic-scale redevelopment.

Council officers supported the application, but the committee wanted a parking standard of 23 spaces rather than the proposed 16, while neighbours objected to the larger scale of the proposed blocks of flats compared with surrounding houses.

But the architect believed it had produced a design which, in its composition, features and materials, was sensitive to its context. For example, it had oriented the building so that the three-storey block at the back of the site lay on reduced ground levels, thereby minimising the scale, and it had proposed obscured glass for some windows to prevent overlooking.

On appeal, the inspector concluded that the scale of the flats was consistent with the mixed-built form of the area, and that it met the demands of PPG3 (Housing) for higher densities. Being close to public transport, the lower parking provision was also considered acceptable.

The inspector considered the boundary conditions as these affected the neighbouring properties and imposed conditions – such as

screening on balconies and planting on the boundary – to ameliorate potential conflicts, and so overruled the planning authority.

This case demonstrates that higher densities often cannot be achieved with standard designs and have to be tailored with skill and sensitivity to the immediate context. Maybe this



The Chiltern Hundreds scheme. The inspector held that: 'I do not consider that the density of development proposed would be harmful to the character and appearance of the area and it would accord with the guidance in PPG3, which encourages increased densities in locations close to public transport links such as town centres'

bodes well for more scope for value-added design by architects.

Brown fug

This conclusion is reinforced by Winchester City Council's urban capacity study, which assesses housing land supply under the 'sequential test' required by PPG3. The aim of the test is to exhaust brownfield sites before allocating any greenfield sites for development. The Hampshire structure plan requires Winchester to accommodate 7,295 new dwellings by 2011. The study identifies more than 500 small sites capable of redevelopment for housing and concludes that no greenfield land allocation is needed in the new local plan.

Housebuilders, many of whom have purchased expensive options on surrounding land, are not best pleased. The 500-plus sites are referred to in the study as 'design-led opportunities'. I predict that architects working in the area will experience a lot of intricate and time-consuming scheme proposals, and a log-jam in Winchester's planning department.

Roof extensions reprieved

I recently warned of the increasing

awareness among planning authorities of a 1997 appeal decision in Bristol where the inspector concluded, on the basis of a thorough review of the position, that extensions and dormers which are supported on the full width of a party wall do not benefit from permitted development rights, and therefore require planning permission (AJ 27.9.01).

For architects concerned by this ruling, I am delighted to report a contrary decision that was made in October. The council had refused to issue a certificate for a loft conversion, which involved raising part of a party wall of a semi-detached house in Enfield on the grounds that the extension of the party wall would not fall within the General Permitted Development Order 1995 because part of it lay outside the curtilage of the dwelling. A lawful development certificate was granted on appeal.

The inspector reviewed various authorities' in relation to the definition of 'curtilage'. He noted the three relevant characteristics²:

- that it should be confined to a small area around a building;
- that it must have an intimate relationship with the land; and
- that it is not necessary for the land to be enclosed, provided that it is part of one enclosure with the house.

The inspector ruled it would be hard to imagine a structure having a more intimate functional association with the dwelling house than one of the walls that forms an integral part of its fabric. Its curtilage might overlap with the curtilage associated with the adjoining dwelling, but this did not invalidate his conclusion that the works would be permitted development.

Brian Waters is principal of the Boisot Waters Cohen Partnership, tel 020 7828 6555, e-mail brian@bwcp.co.uk

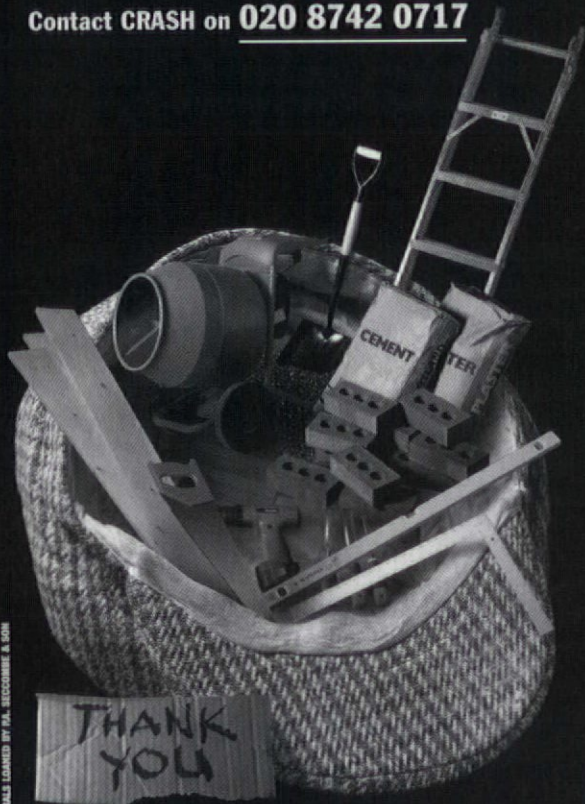
References

- 1 DCS number 55430938 (written representations). The decision may be downloaded for £7.50 at www.dcservices.co.uk
- 2 *McAlpine v Secretary of State for the Environment* [1995]

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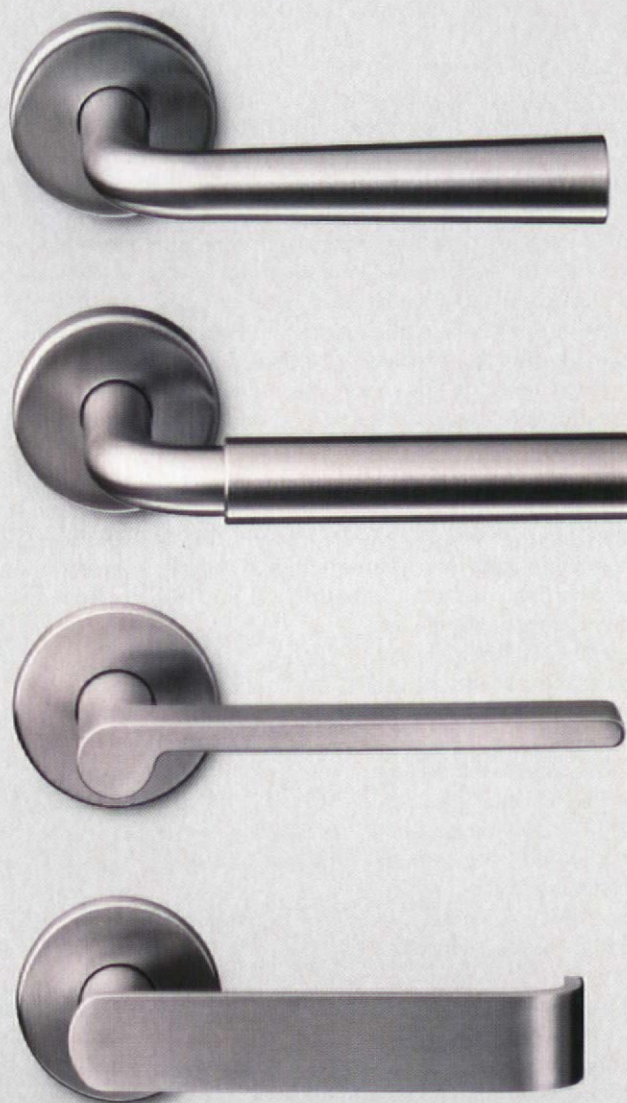
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Big changes for leaner Technology and Construction Court blowing

The wind of change has been blowing through the Technology and Construction Court (TCC) for some time now. Commentators have opined as to the causes, and practitioners have observed the consequences.

In the 1980s the TCC judges, then known as Official Referees, sat in an obscure corridor, high in one of the far-flung wings of the Royal Courts of Justice, trying complex technical disputes, most of them construction cases, much as they had done for the best part of 100 years.

At the time, the tide of tort was high and the construction judges were engaged on lengthy, multi-party trials. Would-be claimants had to wait up to two years for their turn.

Since then, the courts have had a change of name and address. The judges now include a High Court judge and all are addressed as if they enjoyed that status, with the title 'my Lord'. But these developments are relatively superficial and would have made no real difference to the day-to-day business of the courts.

The altered landscape of the TCC has its causes in three developments in the world of dispute resolution, each of which has had a particular impact upon construction disputes:

- 1) the new Arbitration Act, which came into force in January 1997;
- 2) the Housing Grants, Construction and Regeneration Act 1996 and its attendant Scheme for Construction Contracts, which finally came into force in May 1998; and
- 3) the new Civil Procedure Rules (CPR), which were brought into effect in April 1999.

This combination has caused the TCC to experience more changes to its workload over the past five years than it had in the preceding century, and this new legislation has caused a marked downturn in the volume of actions begun in the TCC.

The Arbitration Act now makes arbitration mandatory where a dispute arises out of a contract with an arbitration clause, including most standard forms of building contract. Under the JCT form, the parties can now opt for litigation but old habits die hard and arbitration is still favoured by the industry. The adjudication provisions of

the Housing Grants Act have also disposed of a lot of business that would otherwise have ended up in the TCC. Of course, the courts have been kept busy deciding whether adjudicators' decisions should be enforced, but such applications take hours compared with the days that would have been spent on a trial.

This double whammy has caused a 50 per cent drop in the number of cases begun in the TCC. Claimants starting an action now can expect a trial early in the new year. The new-found court availability, combined with the interventionist message of the CPR, has resulted in surprisingly brisk orders for trial preparation from the TCC. But this is not necessarily a good thing.

Complex construction disputes take time to prepare. A lot of work has to be done by lawyers who, if they are any good, have more than one case to attend to; and by experts who are also engaged on other matters; and by clients, who often have better things to do with their time than devote it to litigation.

Time is also required for the layers of the dispute to be unravelled, reflected upon and negotiated. Many construction litigation clients are not novices, and they are often represented by experienced practitioners who are better placed than most to decide how the dispute should unfold. Having rigorous timetables and early trial dates imposed upon them, irrespective of any agreement that they may have laboriously carved out between themselves, does not assist the process. In fact, ironically enough, some are so disillusioned with their experience of the new lean and mean TCC that they would rather go to arbitration, which would have been an unprecedented move a decade or so ago.

So where will the wind of change ultimately blow the TCC? Moves are afoot within the Lord Chancellor's department to combine the TCC with the Commercial Court within a new building, specially equipped to cope with multinational, complex technical disputes and allowing for cross-fertilisation between the two fields. Such a move can only be welcomed by those who believe that things cannot continue as they are.

Kim Franklin

'The TCC's workload has changed more in the past five years than it had in the preceding century'

It's a shame – but that's how the cookies crumble

In mid November, the EC voted to restrict the use of cookies. It is part of a more general privacy bill still to come. Cookies, says the draft, should be prohibited unless users give explicit and well-informed consent.

The Interactive Advertising Bureau, whatever that may be, prophesies the end of civilization and a cost to British advertising agents of the curiously precise sum of £187 million. How does it know that? More to the point, what exactly is wrong with ad agents having to ask my permission to write secret files to my personal hard drive? Of course, in the hands of really responsible and impartial pillars of the community, such as advertising agents, there is absolutely no harm in cookies. But I'd as soon ask an estate agent to run my bank book.

Last month, a hacker blew away the security of Microsoft's much-touted Wallet by opening Hotmail cookies and taking over the victims' financial identities. Cookies in themselves are harmless – it is what people can do with them. (Find out more at The Register at www.theregister.co.uk.)

Stuart Child kindly suggests we look at an article 'How do I skip the product activation in Windows XP?' at www.annoyances.org/exec/show/article_03-200. The worst thing about XP is that you have to ring up Microsoft (online is not recommended, given the evil empire's track record on security) to get permission to install it. Every time you fit a new hard drive or scanner – or whatever – you have to ring up the Code guardians, explain what you have done and seek renewed permission. The site asks the question: 'So can't I just install Windows XP on five different machines and tell Microsoft that I've upgraded five times?'

A: Yes.

'What's to stop me from doing this to install Windows XP on a bunch of different machines?'

A: Not much. Although Microsoft is trying to close this loophole, it is difficult to see how.

sutherland.lyall@btinternet.com

BRICK

BULLETIN

UK £5.00



Project:
Children's hospital,
Bristol

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Project:
Lakeside student
housing



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Craftsmanship:
Solid, traditional
skills



Technical:
Exotic cladding

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COVER
Six
Brindleyplace,
Birmingham

Winter 2001



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BRICK BULLETIN

Winter 2001

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- 14-16** **Housing**
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What a sumptuous feast of buildings. Congratulations to the talented winners and finalists of the 2001 Brick Awards.

The themes in this issue really underline some important truths about brick – namely sustainability and innovation. I was particularly taken with the Viewpoint article on 1930s brick buildings. Pared down, sleek and highly innovative in their time, their social and design values reflected the aspirations of a generation. We are fortunate so many have endured to delight us today. But it's not dumb luck: it's the durability and adaptability of brick that made it such a sustainable choice then. As it is now. And just look at those output figures – 8,429 million bricks in 1939!

Of course, these days brick's main role is as a cladding. But how heartening to see craft bricklayer Nick Evans building such wonderful stuff in solid brickwork – including retaining walls nearly two metres thick. A few more like him and we would soon be back to 1939 figures!

And as cladding we see brick's ability to adapt; at Aston's Lakeside residences a 290mm brick module gives a new 'dimension' to the elevations; at Wigmore Street, a 52mm high brick, quarter bond and thin joints introduce a fine, fresh rhythm and texture. Then really 'off the wall' projects – bulbous elevations in Cork, Gehry's Neuer Zollhof in Düsseldorf and the riotous patchwork wall of colour in Arnhem – all conceived with wonderful verve and daring.

At BedZED, a pioneering development in sustainable, low-energy housing, brick cavity walling is achieving a U value of 0.1 – way in excess of the new Part L requirements.

BedZED is a pioneer now – but could well be mainstream before long. Because what strikes me looking back is how soon innovation becomes convention, becomes tradition.

Con Lenan, chief executive, BDA

Short courses at Kingston

Kingston University is to run the following courses and workshops early in 2002 as part of its CPD programme for structural and civil engineers:

- The design of structural masonry three-day course 20-22 February.
 - An introduction to structural masonry one-day course 20 March.
- Evening workshops:
- The design of domestic scale basements 27 March.
 - Lateral load design 3 April.
 - Reinforced masonry 16 April.

For further information contact B Tang, short course coordinator at the Faculty of Technology, Kingston University, Surrey KT1 2VG.
tel 020 8547 7054
fax 020 8547 7971

Richard Smith — 1937-2001

It is with great sadness that BDA announces the passing of Richard Smith, the association's principal technical officer, who died after a protracted illness on 9 October 2001.

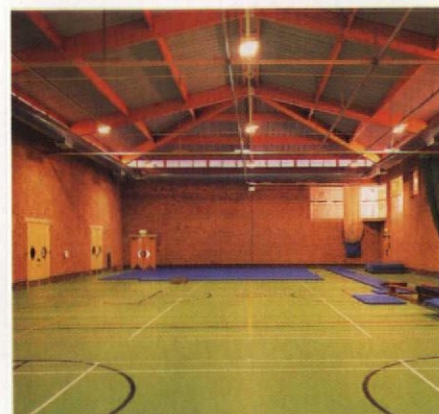
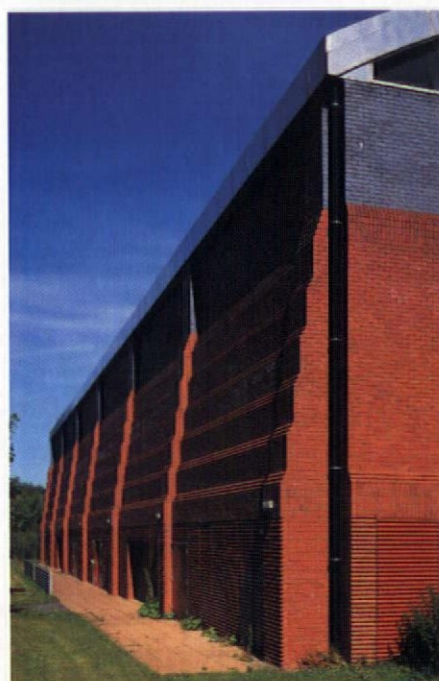
Richard joined BDA in 1981 as senior technical officer, then became responsible for the professional services department in the late 1980s, finally becoming the association's principal technical officer in the mid 1990s.

In recent years Richard was instrumental in the development of European Standards for brick, paving and other masonry products within the CEN forum. He was a prime mover in Standards work and achieved considerable respect from colleagues



both at home and abroad for his tireless efforts. At the time of his death he was chairman of CEN TC/125 for Masonry. Richard's major

contribution to the work of the association is gratefully acknowledged and he will be missed by colleagues throughout the industry. Our sympathies go to his widow Beryl and daughter Joanna.

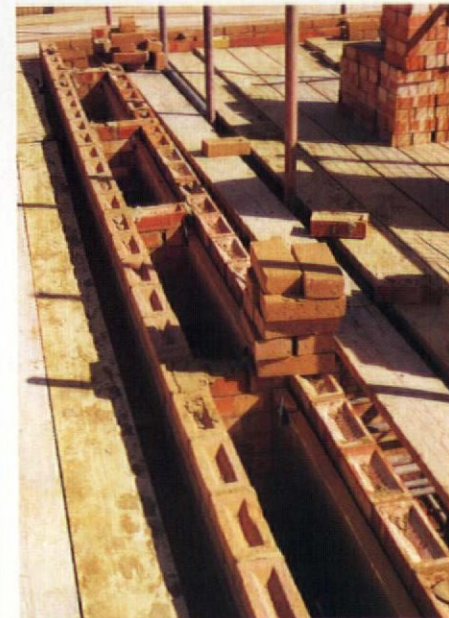


Masonry diaphragm walls — update

A recently completed Partners in Innovation contract to investigate the updating of design technology for masonry diaphragm walls has found that the majority of contemporary examples of this type of design relied on the guidance given in existing BDA publications. This is particularly the case for structural design.

A feedback study of current practices, which forms a part of this project, has also established that engineers and architects have found some areas of uncertainty when carrying out the design of diaphragm wall structures. An example is the tying of cross webs to the outer flanges of brickwork when bonded construction is not chosen. Another is related to the detailing of capping beams.

This project has covered both structural and non-structural aspects of masonry diaphragm wall technology, including the provision of thermal insulation to comply with building



regulations requirements for higher thermal performance. The project has identified where there is inadequate information and has made recommendations for updating design guidance.

Brickwork masonry diaphragm walls continue to offer advantages of economy and efficiency when compared with framed building construction. All of brick masonry's characteristics can be used to full advantage, not least its structural potential.

This research contract is a collaborative venture with Kingston University Faculty of Technology.

Masonry codes amended

Amended versions of all three parts of BS 5628 Code of practice for the use of masonry are now available from BSI Publications Sales (www.bsi-global.com)

- Part 1: 'Structural use of unreinforced masonry' includes updated wall tie

provisions, wind load design and loading factors for earth retaining structures.

- Part 2: 'Structural use of reinforced and pre-stressed masonry' was published last year.

- Part 3: 'Materials and components, design and workmanship' incorporates

a new version of BS 8000: Part 3: 'Workmanship on building sites — Code of practice for masonry' (also available separately).

An article giving further details of these codes and the British version of Eurocode 6 is available on the BDA website (www.brick.org.uk)

The Brick Awards 2001

The Brick Awards celebrate the achievements of the building profession and brickmakers alike in creating brick buildings that stand out from the crowd. Be it for innovative design, exceptional craftsmanship, or the exploitation of brickwork's structural possibilities, the awards continue to demonstrate the contribution to the built environment of this ever-versatile material.

Shortlisted candidates were guests of the industry at a celebration dinner on 14 November to hear the decisions of the distinguished judging panel.



BDA BUILDING OF THE YEAR

Newington Green Housing Development, London N16

Client: Peabody Trust
Architect: Rivington Street Studio
Contractor: Walter Llewellyn & Sons
Bricks: Baggeridge, Mellowed Red Sovereign Stock

'A very convincing building which with its strong form and straightforward detailing makes a major and very positive contribution to this area of London.'

CATEGORY WINNERS

BEST PUBLIC HOUSING DEVELOPMENT

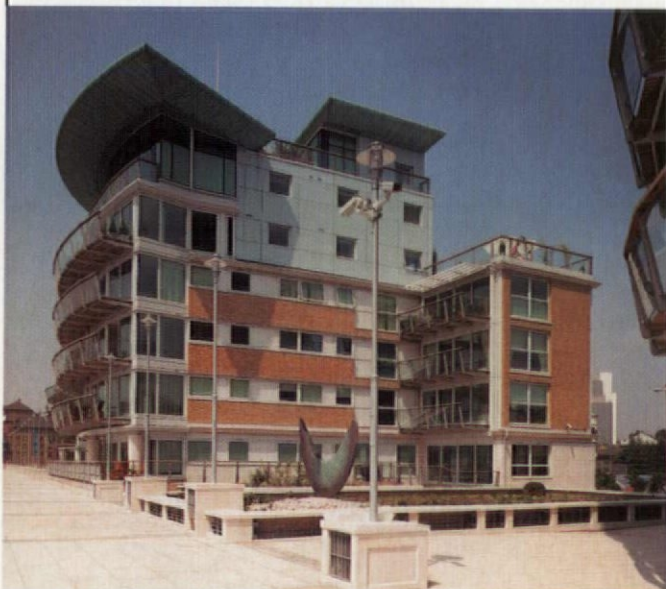
Newington Green Housing Development, London N16

(see Building of the Year, above)

BEST PRIVATE HOUSING DEVELOPMENT

Hermitage Wharf, London E2

Client: Berkeley Homes (City & East London)
Architect: A&Q Partnership
Contractor: Berkeley Homes (City & East London)
Bricks: Ambion, Wealden London Multi Stock



BEST STRUCTURAL USE OF BRICK

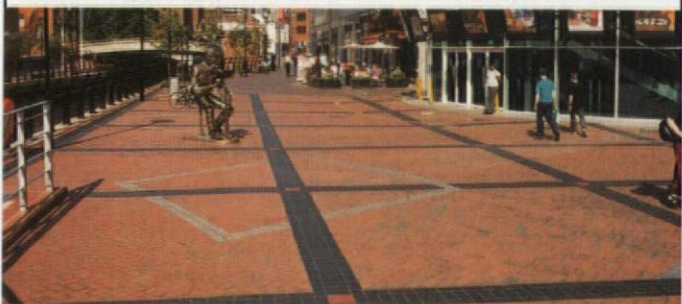
Gillingham Northern Relief Road, Kent

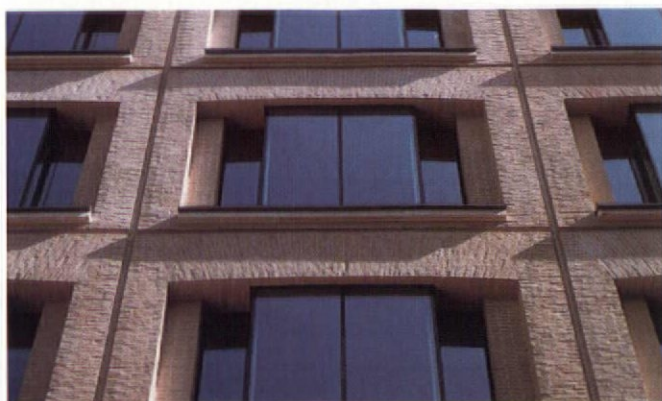
Client: Medway Council
Engineer: Kent County Council
Contractor: Christiani & Nielsen and May Gurney Joint Venture
Bricks: Baggeridge, Rudgwick Dark Yellow and Red Multi Stocks

BEST LANDSCAPE AWARD

The Oracle Shopping Centre, Reading, Berkshire

Client: Hammerson
Designer: Haskall & Co Architect
Contractors: Bovis (north bank), Norwest Holst (south bank)
Bricks: Baggeridge, Red, Blue and Brindled Pavers

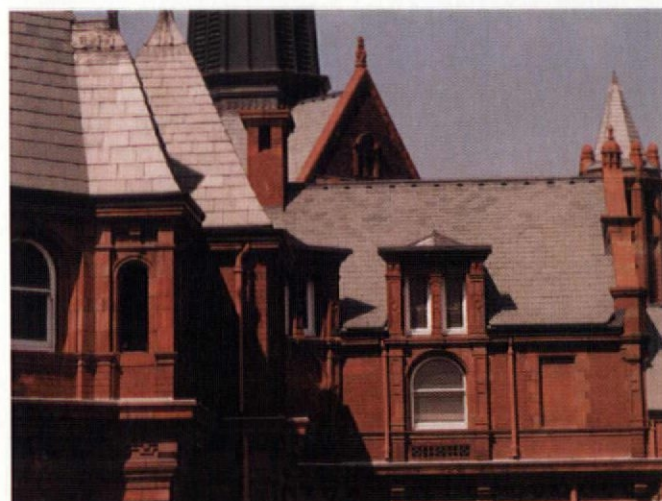




BEST COMMERCIAL BUILDING

1 Plough Place, London EC4

Client: Helical Bar
 Architect: Hamilton Associates
 Contractor: Mowlem
 Bricks: Coleford, Cotswold Buff



BEST REFURBISHMENT AWARD

Cruciform Project, London WC1

Client: University College London
 Architect: HLM Architects
 Contractor: Jarvis Construction (UK)
 Bricks: Ibstock, Lodge Lane Smooth Red



BEST CRAFTSMANSHIP AWARD

Cloistered garden, Sussex

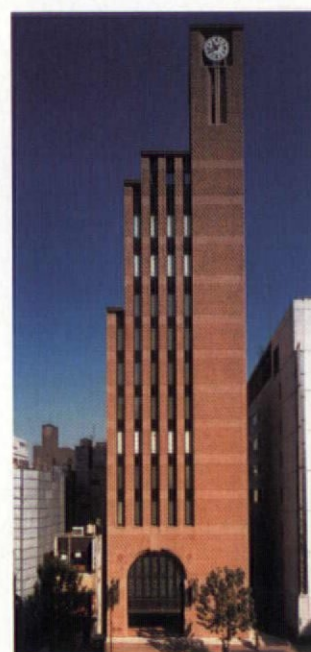
Designer and bricklayer: Nick Evans
 Bricks: Ibstock, Restoration Red, Chailey Stock



BEST PUBLIC BUILDING

Lakeside Residences, Birmingham

Client: Aston University
 Architect: Feilden Clegg Bradley
 Contractor: John Laing
 Bricks: Hanson, Rossini Wirecut Smooth



BEST EXPORT AWARD

Kosei Shoken Head Office, Tokyo

Client: Kosei Shoken
 Architects: Yuzo Nagata,
 Shunji Kitano
 Bricks: Ibstock, Bradgate
 Harvest Antique

The BDA is extremely grateful for the expertise, critical vision, strong opinions and independent thought of the members of the judging panel – not to mention their valuable time. Representing a wide range of building disciplines and professional expertise, they were:

Professor Adrian Gale (chairman)

Terry Anderson: landscape architect

Bob Baldwin: Guild of Bricklayers

Peter Fall: building surveyor

Barry Grimes: Ballast Construction

Professor John Roberts: structural engineer

Gill Smith: architect

Eileen Thomas: architect and town planner



DAVID H. KENNETT

Adaptability and durability

David H Kennett lectures in sociology at Stratford-upon-Avon College. He has been interested in the brickwork of the 1930s for more than 30 years and is currently working on two books about 1930s Britain. His interest in the physical, historical and socio-economic aspects of construction are informed by degrees in archaeology, in construction management and economics, and in technology and society.

An indefatigable force in the British Brick Society, he is visits coordinator and editor of *BBS Information*

Illustrations

1. St Andrew's Gardens, Liverpool
2. Church of St Nicholas, Burnage
3. Philharmonic Hall, Liverpool
4. Marriott Hotel, Liverpool Airport,
5. Shakespeare Memorial Theatre, Stratford-upon-Avon

Photographers

1. John Maltby/RIBA Library Photographs Collection
2. RIBA Library Photographs Collection
3. Niall Clutton
4. Neptune Developments
5. Herbert Felton



Between 1930 and 1939, not only were more houses built in Britain than in any other decade, but during the decade brick production rose steadily, reaching an all time high of 8,429 million bricks in 1939. And it was not just in housing that there was a ready market for the material. Even a steel-framed, stone-clad building such as Luton Town Hall (1930-36) used no fewer than seven million bricks.

My historical research leads me to see brick as the favoured building material of the decade, not least because of its durability. From the standpoint of the 21st century we now applaud 1930s brick for its adaptability.

Many accounts of the creation of the built environment in the decade assume that the use of the more traditional materials, especially brick, can be disregarded. These accounts concentrate on the idea of using concrete, glass and steel. This, I feel, does a grave injustice to the historical reality.

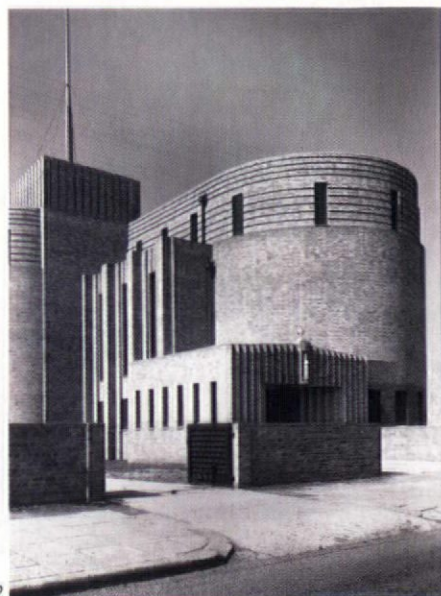
Architects positively enjoyed using exposed brick as the facing material for their work, particularly in prestigious buildings such as the Shakespeare Memorial Theatre, Stratford-upon-Avon

(1928-32), by Elizabeth Whitworth Scott, and the Philharmonic Hall, Liverpool (1933-39) by Herbert J Rowse, since sensitively refurbished by Brock, Carmichael & Partners.

Adapting to the age

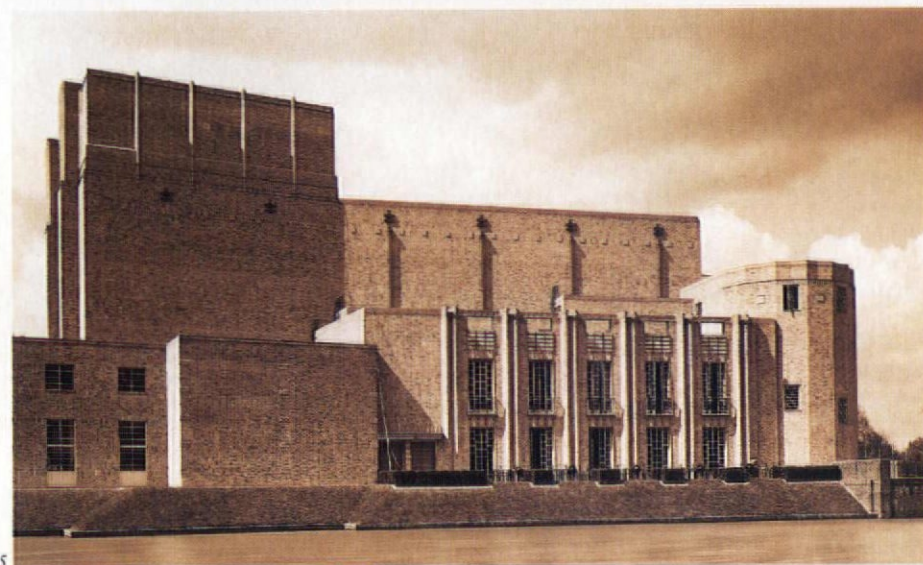
Travelling round England, as I do, I have come across many other brick buildings of the 1930s given an extra lease of life through adaptation to new uses. On the south-eastern outskirts of Oxford, the yellow brick St Luke's church, Cowley, by H S Rogers (1937-38), was declared redundant but has been transformed into premises for the Oxfordshire Record Office. The original terminal building of Speke Airport, Liverpool (1933-37), by R Arthur Landstein of Liverpool City Surveyor's Department, has been incorporated into a new hotel.

In Liverpool city centre is the central closed horseshoe of flats at St Andrew's Gardens, designed by John Hughes working under the city's director of housing, Lancelot Keay. Completed in 1935, the scheme has rusticated brickwork to the exterior which was matched in the position of



the glazing bars in the original work. At the principal entry to the complex is a parabolic arch of brick in multiple soldier courses. A 1950s refurbishment replaced the windows with plain sheet glass, but more recent work to turn the complex into student housing has reinstated the glazing bars, thus enhancing the building's appearance.

To match the mass housing schemes, there were buildings for mass entertainment – almost all cinemas have brick exteriors. Including the suburbs, Oxford had five, all of which were brick-faced; three survive as cinemas, but two – in Headington and on Cowley Road – are now used as bingo halls, a common fate of 1930s cinemas. Large cinemas in Derby and Chesterfield have become nightclubs. Other than for entertainment, the cinema has a multiplicity of reuses, such as a sail loft in Harwich, Essex, and a pine furniture showroom in Springfield, Birmingham. The Plaza Cinema, Rhyl, Flintshire, by S Colwyn Foulkes (1935-37) has been internally gutted but the exceptional brick exterior now houses a shopping arcade. The red brick Zonita Cinema on



Bedford Street, Amphill, of 1937 became a fashion showroom in 1960.

Durability in action

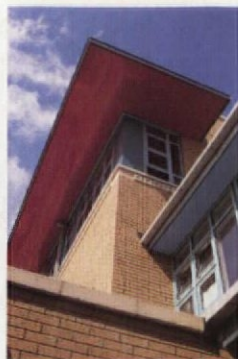
Of course, there are many 1930s brick buildings still serving the function for which they were built. Approximately 200 new Anglican churches were built in the 1930s. One of the best-known is St Nicholas Church, Burnage, in south Manchester, by Welch, Cachemaille-Day and Lander. Antony Grimshaw of Wigan has affected alterations in keeping including extending the west end, although the brick used is darker than the original.

Of the 100 town halls designed during the decade, almost all are faced in brick – yellow brick at Cambridge, a dull red brick at Norwich, and buff brick at Derby. With two town halls in outer Manchester we see the real value of brick as the best material. In 1935, the new borough of Stretford commissioned J R Adamson of the Bolton practice Bradshaw, Gass and Hope to design a red brick town hall with the central tower on Talbot Road having a fancy top. When the new metropolitan borough of Trafford

needed extra premises, a new 1970s building in an identical red brick was erected, a pleasing way to enlarge.

In contrast, the 1935-37 town hall at Swinton by Percy Thomas and Ernest Prestwich is now in far less propitious surroundings. This buff brick neo-Georgian building with its tall tower is now set in front of an ungainly concrete-grid office building while across the street are library and hall buildings in hammer-finished concrete. The brick-clad finance office, the newest structure on the site, is far more attractive to my eye, and with good maintenance will last much longer.

With all buildings maintenance is the key to good service. With brick the demands are modest. The well-kept public library on Temple Road, Cowley, was built in an attractive red brick and even in the rain looks as good as the day it was opened in 1940. On the day I saw the public library in Worksop, painters were at work on the original metal window frames. Long, thin red bricks were used in the brickwork, which now needs repointing. However, with that done, the building could well survive another 70 years.



PUBLIC BUILDING

Architectural therapy

George Demetri reports on a new children's hospital that brightens up Bristol

Client

United Bristol
Healthcare
Trust

**Architect and
interior
designer**

Whicheloe
Macfarlane
MDP

**Structural
engineer**

Arup

Contractor

John Laing
Construction

Photography

Nigel
Spreadbury
Andrew
Southall



The large-scale use of creamy buff brickwork on a new children's hospital in Bristol has injected a note of joy into an otherwise unremarkable urban setting

If a hospital's environment is as conducive to recuperation as the treatment administered, then patients in the recently completed Bristol Royal Hospital for Children should be well on the way to recovery.

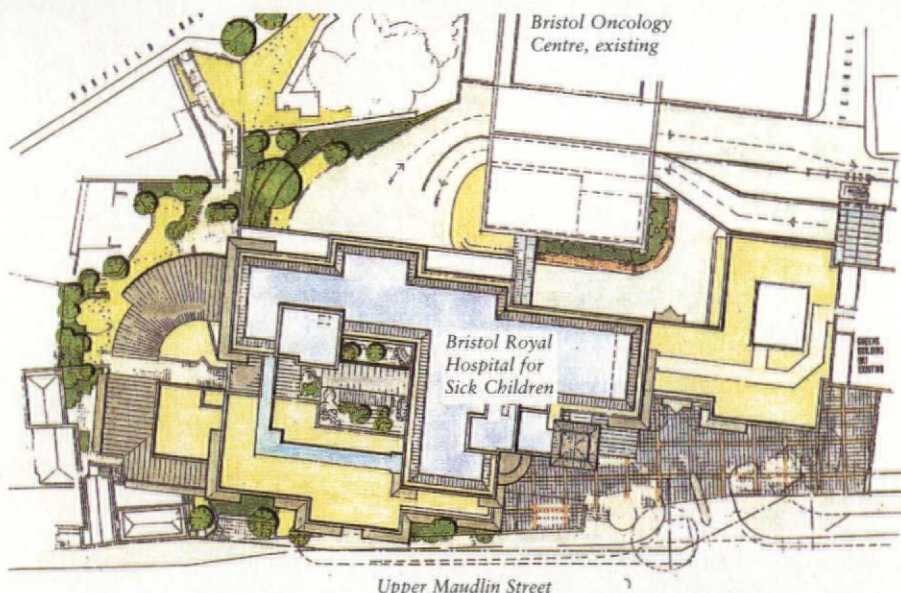
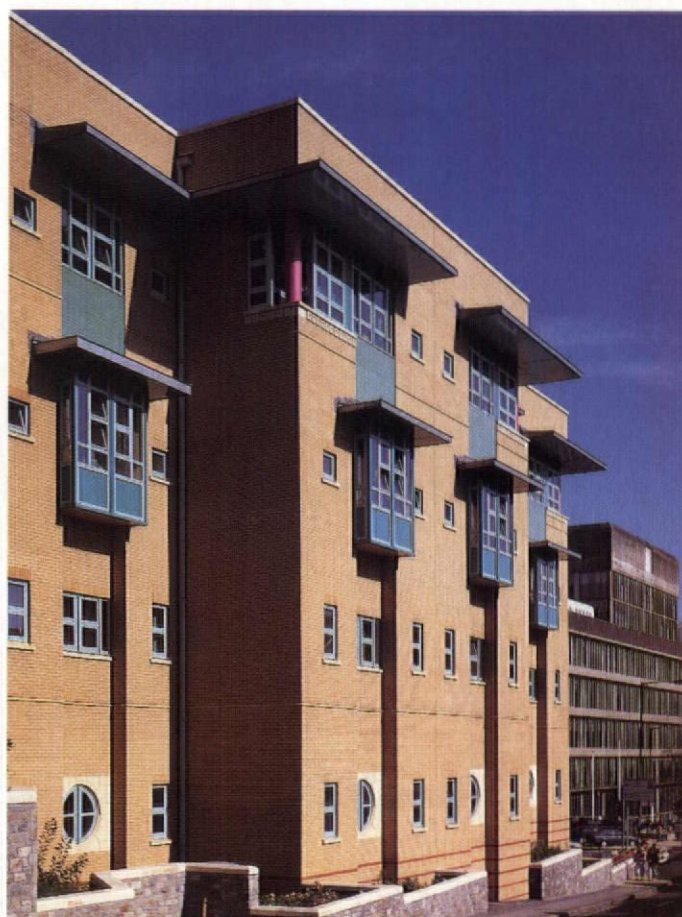
One of the key objectives of the brief was to incorporate art throughout the new £22 million building. Hence, the interior is characterised by a bold use of colour and design which extends to floor finishes, fabrics, doors, crash rails, ceilings, sculpture and painting.

Standing in the main reception, you might think you were in a science museum, thanks to the colourful interactive sculptures, the moving timepieces and the flock of perspex

swallows overhead. The result is a non-institutional, non-threatening atmosphere where colour, art and brightness play a crucial role – a philosophy which extends to the building's exterior.

Urban context

Approaching up the incline of Upper Maudlin Street, one cannot miss the substantial presence of this six-storey, buff coloured building which is reminiscent of a fortified citadel of almost medieval monumentality. Yet this is tempered by the informality of the building's rather attractive massing and the bold use of colour to interact with the large, chaste planes of creamy



buff brickwork and the sparkle of the glazing. Although the diverse forms of fenestration are unified by using turquoise powder-coated frames throughout, the sheer variety is still impressive. There are bay windows with dramatic zinc-covered overhangs, jewel-like prismatic windows, and curtain walling which ranges from a vertical slit on the main stair tower to the eye-catching, colour-coded quadrant of the lift lobbies.

At each level of the quadrant, projecting perforated aluminium sunshades on a steel frame express the prevailing colour of each floor and serve not only as an effective decorative form but also to provide support for

window cleaning. It all constitutes a vibrant contrast to the sombre brutalism of the adjacent 1960s-built Bristol Royal Infirmary (BRI) building to which the new hospital is linked at each level.

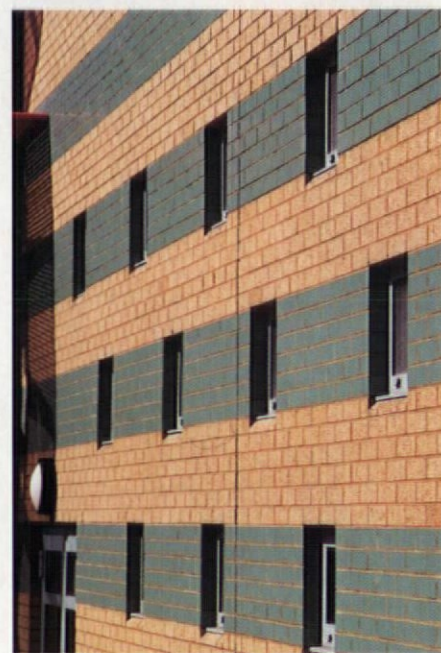
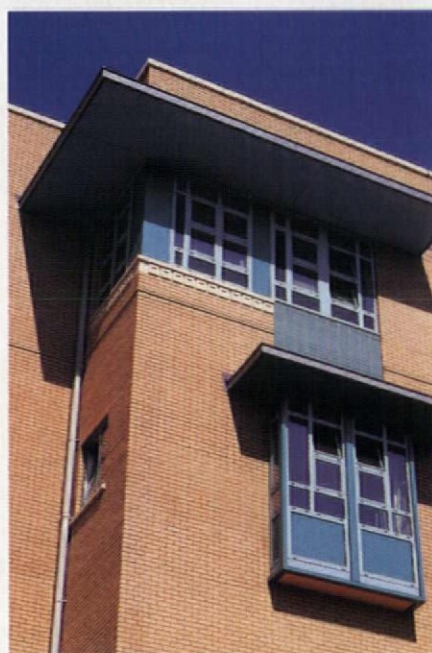
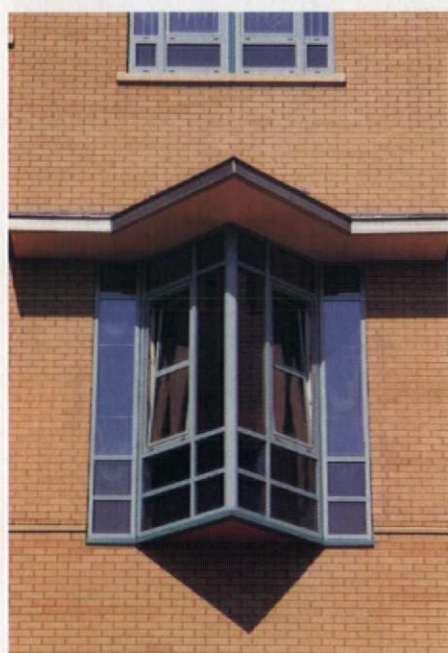
Design approach

The architect wanted a building 'which defied its harsh urban context, had clarity of purpose and expressed its function confidently'. This has been achieved partly by the use of creamy buff brickwork which makes the building jump out of its colourless surroundings, partly by projecting planes of colour, and partly by the bold, craggy street frontage which steps

out from the existing BRI frontage. Keeping the main circulation routes adjacent to the perimeter has achieved a higher degree of transparency than is normally associated with hospitals.

Wards and clinical areas are located on the top floors in order to enjoy views over the city and the surrounding countryside, while operating theatres, radiology, the intensive therapy unit (ITU), outpatients, storage and supplies are cut into the hillside of the steeply sloping site. The ground floor accommodates only the main entrance and parking.

Unsurprisingly, the requirement for play formed an important part of the brief. In addition to play areas in



individual wards, a dedicated play department with outside play area has been created on level five towards the rear of the building on what used to be a hidden 'oasis' of green.

A major problem during the design and construction phase was the increase in the size of the ITU, which necessitated a large extension and resulted in the loss of an adjoining beer garden. As the amended plan encroached into a conservation area, the planners insisted on a dark, foreboding stone wall facade for the encroaching part which appropriately echoes the mood of the existing BRI building.

Construction

The reinforced concrete frame of the children's hospital is clad in conventional cavity walling comprising a brick external leaf (or stone in some

places), a block inner leaf and a 100mm-wide cavity, partially-filled with insulation. The creamy buff brickwork is articulated near the reception area by alternating bands of turquoise-glazed brickwork peppered with a chequerboard of small square windows on a child's scale. These, together with the dramatic tubular steel and glass entrance canopy, serve to emphasise the main entrance. Further along, the entire length of elevation closest to the pavement features a single course of red engineering bricks every sixth course up to first floor level.

Provision for brickwork expansion has resulted in elevations divided neatly into panels by horizontal and vertical movement joints. The potentially unsightly horizontal joints have been cleverly concealed by a buff-coloured aluminium flashing which gives the appearance of a projecting string course

when viewed from ground level. As for brick specials, a substantial number were used throughout, including pistol soldier bricks for steel supporting angles over window openings and single cants used as sills to tiny square window openings.

At several points at the higher levels, vertically aligned windows have been 'linked' with panels of stack-bonded, turquoise-glazed bricks. Further down, near pavement level, large bullseye windows are set in square, reconstituted-stone surrounds.

It all adds up to a satisfying composition, using a diverse range of architectural elements in which the colour of the brickwork makes an important contribution. That the result seems to hint at a combination of toy-town hospital and fairy tale castle must be seen as a wholly appropriate outcome.

Client
Imperial War
Museum

Architect
Arup
Associates

**Structural
Engineer**
Arup

Main Contractor
Birse
Construction

Photography
Nigel
Spreadbury



In Lambeth's Imperial War Museum extension, yellow multicolour elevations and plain yellow arches successfully echo the original Georgian building. Moreover, they embody the superior technical properties of modern bricks

PUBLIC BUILDING

Sensitive choices

Sue Duncan reports on a sympathetic extension in south London



In 1936 the Imperial War Museum moved from Kensington – to what had once been the Royal Bethlehem Hospital (aka Bedlam) for the insane. This handsome Georgian building on Lambeth Road became the principal storehouse and exhibition centre for a vast collection focused on all aspects of modern war.

In 1986 the Museum Trustees embarked on a three-stage redevelopment masterplan by Arup Associates to restore the building, improve facilities and increase display spaces. The final stage was the SouthWest Infill, a major and sensitive extension that has added 5,680m² of new exhibition and education space over six floors. The Holocaust Exhibition occupies a major part of the space.

The new extension is constructed on top of, and adjacent to, the existing cinema. The existing steel lattice vault was extended 40 metres to the south and the existing western elevation continued to the south, in keeping with that of the original Grade II-listed building which dates from 1812.

Echoing, indeed continuing, the original, the new brick elevations are in yellow multicoloured stock brick with flat and semi-circular arches above windows in plain yellow brick. As in



the original construction, the elevations are in nine inch-thick (215mm), Flemish-bonded brickwork using a lime-based mortar: this combination, the designers considered, allowed them to achieve the new 30m long, 18m high planes of brickwork without recourse to expansion joints.

A rigorous selection process followed to find a modern brick that would give a perfect match with the existing 19th century brickwork to the satisfaction of both the design team and English Heritage.

The chosen brick was a yellow multi-stock with the looks of a traditional London stock but the superior technical properties of a modern brick, including FL durability. It produces an animated facade and a weathered appearance close to that of the original fabric. Other details were observed in equally meticulous fashion: vertical gauging matches the imperial measure of the original while the horizontal gauging is in metric. The joints are finished with a weatherstruck profile and, reflecting the original, queen closers were used at the deep window reveals. The result is a barely visible transition from old to new that takes some really close inspection to detect.

COMMERCIAL BUILDING



A formal number

George Demetri appreciates the qualities of Number Six Brindleyplace

Client
Argent

Concept architect
Allies and Morrison

Production architect
Weedon Partnership

Structural engineer
Curtins Consulting Engineers

Design and build contractor
Carillion

Photography
Peter Cook/VIEW



A new formal brick 'box' provides a stark contrast to the marked asymmetry of Brindleyplace in Birmingham. Moreover, its self-supporting brickwork has helped deliver further quality at construction costs far below the norm

Take a good look at Brindleyplace. There is probably no better advertisement on a single UK site for the variety and vigour of brickwork than this resounding success story located in the heart of Birmingham. Set around an attractively landscaped square with cafés and fountains, the scheme comprises a group of speculative, brick-clad office buildings which are harmonious both in terms of massing and materials. Yet the style of each could not contrast more with its neighbours, ranging from the scholarly Graeco-Roman classicism of

Porphyrios Associates to the uncompromising modernism of Stanton Williams.

Brindleyplace is the product of two important generators; the enlightened policies of Birmingham City Council and the vision shown by developer Argent. Consequently, a former industrial wasteland has been transformed into a vibrant urban sector, where the spaces between the buildings are as important as the buildings themselves.

Number Six

The latest addition to Brindleyplace is Number Six, a £12.3 million, orange-red brick speculative office block and the second building in the square to have been designed by Allies and Morrison. Its classical symmetry and semi-industrial feel are imparted by an insistent rhythm of brick piers and gun-metal grey fenestration. Such rigid formalism marks out Number Six as a place of work and the only building in the development to eschew the asymmetric disciplines of the masterplan. This is generated from its central location within Brindleyplace and the only building to face two squares, the main square at the front and the smaller, less formal Oozells Square to the rear.

The architect has exploited this duality by making the elevations to the squares calm and open, while those on the side are – due to their subordinate role – more solid and closed. Yet despite this duality, the building's four elevations are unified by a tripartite sub-division which can also be seen on neighbouring Number Two: a double-storey base of brick piers extending around the building and forming a colonnade on the front elevation; a middle, four-storey section with brick piers expressing the office grid; and on top, a two-storey glazed loggia that provides an interesting silhouette.



Arrangement

The eight-storey building comprises 8,500m² of office space arranged over seven floors. The ground floor is mostly taken up by the reception area and a 420m² restaurant facing Oozells Square at the rear. A relatively compact atrium which begins at first-floor level funnels daylight into the core of the office plates and rises to form the base of an open courtyard around which the top two storeys are arranged. Because of its compact size, this relatively short vertical rise of atrium achieves comfortable proportions and thus avoids comparisons with a utilitarian lightwell.

Construction

A two-storey basement substructure of in situ reinforced concrete forms the foundation for the building's steel frame and composite floor construction. Cladding is cavity walling with external orange-red facing brick and internal concrete block leaf, separated by a cavity partially filled with insulation. The original intention was to wrap a conventional half-brick external skin around the entire

structure, supported at floor levels on the building's steel frame. However, the convoluted brickwork on the side elevations would have necessitated complex slab edge details and special shaped mild steel support angles.

The solution adopted was the more economical 'off-frame cladding' arrangement that obviates the need for a steel support system; a self-supporting, one brick (215mm) thick, Flemish bond external leaf was built from the foundation level for the full height of the brickwork. It is reduced to half-brick where necessary, mostly for the rebated vertical slots below window sills. A constant-width cavity has been maintained behind the vertically continuous wall which, for stability, is tied back to the structure by sliding anchor ties. The large area of brickwork on the side elevations necessitated vertical movement joints at alternate piers to accommodate thermal and moisture movement.

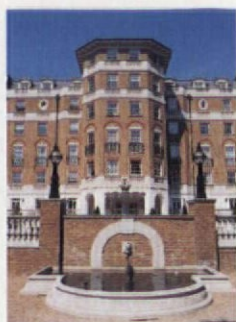
A different construction on the front and rear elevations avoids the need for vertical movement joints as brickwork is mostly confined to half-



brick storey-height 'piers' between the windows. Here, the construction is cavity walling with a half-brick external leaf. Running round the building at every storey height are continuous string courses of reconstituted stone which are built into the brickwork and tied back to floor slabs with sliding anchors.

Overall, the crisp detailing on Number Six, allied with its strict formal composition, introduces a dynamic rhythm to a site where informality is the order of the day. The design and build procurement route chosen and the use of new working methods, partnering and prefabrication, have resulted in a very economical building costing only £1,073/m² including fit-out – about 15 per cent less than that normally required for a similar building in Birmingham city centre. Yet the important point about Brindleyplace is that the focus rests not on any individual building, but on the overall concept. All parts are subservient to the whole, a concept which has proved to be a winner for the developer, the city council and for Birmingham itself.

HOUSING



Wimbledon uncommon

Laing Homes has served a winner in SW19. Sue Duncan takes a look

Client

Laing Homes
South West
Thames

Architect

Lawrence &
Wrightson

Contractor

Chapman
House – John
Laing
Construction
Others –
Laing Homes



At Wimbledon Parkside yellow stock bricks contribute to the unity of a well-executed piece of Georgian-inspired development in this prosperous London suburb

Should the former students of Southlands College in Wimbledon get the notion to revisit their alma mater – they'd be in for a big surprise. Where once there were motley teaching buildings and student halls accumulated piecemeal since 1864, now stands 'Wimbledon Parkside', a very grand development of Georgian-style residences by Laing Homes. But if they look closely they will see that the break with the past is not as absolute as might first appear.

The key to Wimbledon Parkside is,

of course, its site – 3.7ha of wooded and landscaped grounds bordering the eastern edge of Wimbledon Common. An elevated position – with fine views over this conservation area and its neighbourhood proximity to Wimbledon Village and the All England Club – made it a prime prospect for development as the college upped sticks to nearby Roehampton.

In 1997 architect Lawrence & Wrightson was approached by Laing Homes to review its partially implemented 1996 scheme for fresh

ideas – particularly regarding parking. The outcome was a radical review, including new options on layout and mix to enrich both commercial and architectural qualities.

Lawrence & Wrightson's Garth Huxley describes the '97 scheme as 'more responsive to the unique qualities of the site, outward-looking rather than introspective.'

And outward-looking it is – particularly westwards across Parkside towards Wimbledon Common itself and southwards as the land drops steeply towards the Quernmore Road boundary. Four- and five-storey social housing to the north and east is screened behind mature trees.

Layout and mix

Building has been confined to the upper levels of the site, behind woodland preserved from the original grounds, laid out to create two linked but distinct areas. The first is a formal landscape garden open to the south and bounded by a six-storey apartment block (Chapman House) to the west. The rest of the development is predominantly four-storey: a terrace of large townhouses and flats opposite Chapman House and another of townhouses to the north. Then, opposite the gatehouse at Inner Park Road, is a two-storey courtyard development that creates a strong north-south axis with the gated entrance.

A second, less formal, space is formed by a terrace of large townhouses and flats to the west, townhouses to the north and a series of blocks arcing southwards downhill. Here the centrepiece is a turreted apartment block set among existing trees. A three-storey terrace of mews houses links the two areas along the northern boundary.

Unity

The challenge of providing a mix of one-, two-, three-, four- and five-bedroom homes has generated a variety of forms. Still, the development has a unity deriving from a common gene pool of Georgian architecture and a restricted palette of quality materials. This is characterised by yellow multicoloured stock bricks, red brick arches, reconstituted stone features and roofs of Welsh slate.

Chapman House

Chapman House sets the tone for the rest of the development. It occupies the same site as the original 1860s Chapman House, the core building of Southlands College. It was argued successfully that its six-storey scale is consistent with the tradition of substantial Common-side residences and, behind its screen of mature trees



on Wimbledon Parkside, it is, in fact, remarkably discreet.

It is actually three buildings – a central block with two wings – with a highly articulated elevation to Wimbledon Parkside, punctuated by windows and recessed balconies. On the courtyard elevation, modelling is accentuated by imposing turret bays positioned at the centre of each block. With the exception of the turret flats all have dual-aspect views onto the common and across the formal gardens.

Turrets with oversailing eaves

abound, as large projecting corner bays on all the apartment blocks. As a device for providing dramatic light-filled space the turret has much to recommend it. That, plus a certain 'jauntiness' which stops the formal grandeur of the terraces being too overpowering.

These turrets form just one of the architectural elements developed at Chapman House and condensed or extended elsewhere: white bases, red brick flat and semi-circular arches, feature stone dressings, parapet



balustrades and dormer windows for example. Though pains were taken to be as authentic as possible – Huxley cites the recessed brickwork panel below semicircular arches – he cheerfully admits to ‘loosening up’ beyond Chapman House while still remaining faithful to the Georgian ethos.

Brickwork

There are real practical limits to how authentically Georgian you can be; elevations throughout are in stretcher bond, with a bucket-handle joint of buff cement mortar. This reflects the fact that brickwork is a cladding, whatever the structure: be it to the concrete-framed Chapman House, to the brick/block cavity construction which predominates, or to the four-



storey timber-framed flats built first, at speed, to establish a substantial presence on the site.

‘There was never much doubt,’ says Huxley, ‘that the elevations would be in London stock bricks; it was just a choice of which one. We went for a multi rather than a plain stock to give a mature established look.’ Sample panels of brickwork were built on site and the consistency of workmanship and colour indicates a close attention to quality control throughout the four-year construction process.

The lightness of the yellow stock, a lightness of touch in layout combined

with generous views and open spaces ensures this 193-unit development has a spacious feel to it. Car parking is ample but discreet, with garaging under buildings or integrated with them to minimise the extent and visual impact of open parking.

Like so many new developments, access to Wimbledon Parkside is via manned security gates. Many units have been bought as rental properties with an eye to the Wimbledon championships. Indeed, if you had camped outside the lodge last July, a sighting of the men’s singles champion was a distinct possibility.



HOUSING

Aston villas

New student housing in Birmingham impresses George Demetri

Client
Aston University

Architect
Feilden Clegg Bradley

Structural engineer/M&E
Buro Happold

Contractor
John Laing

Photography
Dennis Gilbert/VIEW
George Demetri

The architecture of Aston University's Lakeside residence is a radical departure from the traditional mould. So is the use of an extra-long brick module that contributes to the scheme's elegance and excitement

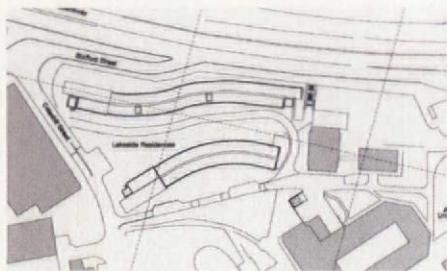


Student halls of residences have often been dull, uninspiring places with the only 'colour' coming from students' antics. But a trip to Aston University's recently completed Lakeside student residences will soon dispel any such preconceptions. Located in Birmingham's concrete heart and adjacent to the inner ring road and an unforgiving circuit of underpasses

and roundabouts, the new £14 million orange brick and terracotta development brings colour and bold architectural form into a mostly soulless environment.

Design concept

Bath-based architect Feilden Clegg Bradley's brief was to fit 651 students on a tight urban site formerly used as a



car park. This has been achieved with two blocks running almost parallel to the ring road, each comprising a sinuous lower section terminated by a tower block. The western block fronting the ring road echoes the scale of the city centre and is therefore bigger, with its eight-storey 'wall' and 16-storey landmark tower block. The eastern block facing the man-made lake bows to the scale of the lower-rise campus buildings and comprises a four-storey terrace and a nine-storey tower.

Between the two limbs is a space conceived by the architect as a European-style 'courtyard', but which has the linearity more associated with a traditional street, albeit one with security gates at each end. Nevertheless, the result creates a strong sense of enclosure which will no doubt facilitate the social interaction and community feel which the architect intended.

Accommodation

Lakeside comprises flats of between six and ten bedrooms sharing kitchen, dining and living facilities. The larger than average study bedrooms make them some of the biggest and best-specified student accommodation in the country, equipped with en suite facilities, TV, telephone points and, as most students have their own PCs, cabling for IT.

Materials

The elevations express a clear and logical hierarchy of materials. Orange brickwork is juxtaposed with a pristine terracotta rainscreen which stands sufficiently proud to be read as a second skin. Slots cut into the rainscreen serve to highlight the hierarchy and to reveal the underlying fenestration: long and thin where individual flats are emphasised and more substantial where five storeys of living-room balconies are revealed. The introduction of galvanised-steel balconies and access stairs to maisonettes adds a further layer. Much of the development is capped by a recessed attic storey which is expressed by dark render and oversailed by an aluminium aerofoil-type roof.

Construction

Brick and block cavity walling is used throughout the in situ concrete frame construction, although the external leaf



becomes blockwork behind the terracotta rainscreen. Performance guarantees provided by the manufacturer of the mineral wool insulation allowed the architect to specify fully filled 150 to 200mm wide cavities even at exposed high levels without fear of moisture transmission to the inner leaf.

Facing brickwork is supported on

stainless steel angles located every other storey on the taller sections of the development with horizontal movement joints at these locations. Vertical movement joints are provided regularly.

The use of a special 290mm long brick for all facing brickwork was in response to the large scale of the buildings and to harmonise with the module of the terracotta rainscreen.



The longer, flatter-looking brick is elegant and results in fewer mortar joints per square metre. Even though slightly more expensive than a standard brick, the longer length was justified on grounds of laying economies.

Bolted to the external face is an aluminium framework which supports the terracotta rainscreen and incorporates a 200mm cavity, chosen by the architect to make the rainscreen



stand sufficiently proud of the adjacent brickwork. The 400mm x 300mm terracotta tile becomes a 1,400mm-long 'plank' on the tower ends in response to the larger scale involved.

The architect has clearly gone to great lengths to provide as much articulation to the brickwork as possible using a number of special bricks. Window openings are unified by a variety of means: special sill bricks



form continuous string courses while at the head there is a projecting stretcher course. Piers between windows have stack-bonded brickwork while the flank walls of towers are articulated by square 'panels' within the brickwork which are formed by soldier courses and stack bonding. The gentle curves throughout the development were achieved with no visible signs of faceting although no specially shaped bricks or terracotta panels were used. On the low-rise maisonette-type housing facing the courtyard, galvanised steel channels built into the brickwork at every floor level allow safety rails and balconies to be slotted neatly into position.

Lakeside is a fitting statement by an institution which boasts that it has the highest graduate employment rate of any mainstream UK university. It joins an elite corpus of student housing developments distinguished by innovative, quality architecture, which is regrettably rare in the sector. But it will be interesting to see what proportion of the country's burgeoning student population can ultimately be housed in such expensive, if enlightened, designs.



COMMERCIAL BUILDING

Steel frame in a velvet glove

Deborah Singmaster welcomes a new arrival to London's West End

Client

Morgan Sindall

Architect

The Kalyvides Partnership

Contractor

Charter Construction

Photography

Brian Fowler

Soft texture and rich colour combine in a simple but sensual fabric in an impressive mixed-use building on London's Wigmore Street which acknowledges its traditional surroundings while taking an innovative approach to brick module, size and bond



You can walk from Wigmore Street to Oxford Street in a couple of minutes, but architecturally Wigmore Street, bordering the Marylebone conservation area, is light years away from its brash, commercial neighbour. Designed by the Kalyvides Partnership, 110-116 Wigmore Street is one of the first new buildings on the street in 20 years. It occupies a corner on the junction with Duke Street, and wrapping round the corner that leads north to Manchester Square. The upper floors are office space, let to an advertising company; the ground level contains a retail outlet and a new restaurant, Zizzi, which also occupies most of the basement. The building is but one of several signs that

the character of Wigmore Street is changing. Already, the bustle of Oxford Street is seeping up through trendy James Street and St Christopher's Place, and a Wagamama Japanese noodle bar is directly opposite.

Discreet presence

Number 110-116 is a model of discretion. While its mixed-use nature adds to the flow of new enterprises penetrating Wigmore Street, its design ensures that these do not have a loud street presence but are contained behind a carefully ordered facade. Even at street level, the row of black granite columns set forward from the glazing exercises some control over the appearance of the ground-floor tenants. To negotiate the shift in scale between the lofty Wigmore



Street elevations and the Georgian residential terracing in Duke Street, a steel and glass roof pavilion steps down two floors towards the street junction, and the window size and ratio of opening to solid wall is reduced when the building turns the corner.

Building on tradition

Tryfon Kalyvides chose brick as the facing material which would most obviously reflect the Georgian architecture of neighbouring Manchester Square and Duke Street, while avoiding the monumentality evident in many of the Victorian emporia on Wigmore Street, many of them faced in Portland stone, faience and terracotta, as well as brick. Kalyvides says he likes using traditional

'earthy' materials, 'but in a contemporary way'. He therefore chose a 52mm brick which had to be made specially for the project, rather than a standard spacing, 65 mm brick. He took the clients to see a residential scheme by Ian Ritchie on City Road, and various Rick Mather buildings, to sell them this variation on a stock London theme.

The smaller brick emphasises the horizontal features of the main elevation on Wigmore Street, counteracting the verticality set up by the stacked windows in the upper storeys, and again mitigating any suggestion of monumentality. Its non-loadbearing function is underlined by metal channels, inset as a continuous band above the window heads, which

separate the vertical and spandrel brickwork panels, and disconnect them visually from the structural columns at street level.

Intricacy without fussiness

The specially made multi bricks are a light buff colour and glow like honey in direct sunlight. Arrises are sharp but the surface is sand textured, with the occasional slim crease and a hint of colour flecks you would expect from a multi. They produce the quality of 'intricacy without fussiness' which Kalyvides wished to capture. For him the brick has a 'velvety' feel to it – simple but sensual.

Quarter bonding again emphasises the horizontal elements of the facades and non-traditional brickwork, as well as blurring the interaction between verticals and horizontals which stretcher bonding would have produced. 'It gives an almost ziggurat appearance,' says Kalyvides. However, the surface areas of unbroken brickwork are not quite large enough to produce the optical effects possible with large planes of this bonding method.

The joints, in a neutral mortar, are 6mm wide, 'less crude than the traditional 10 mm joint', and are finished with a neat weatherstruck profile to modulate shadowing when viewed from the street and add further richness and variety to the elevations. In fact, this narrow joint is not a true departure from tradition. The jointing on the Georgian terraces in Duke Street is also 6mm and the brick module smaller than standard.

Deceptive simplicity

Kalyvides' aim to produce 'an element of quality without appearing to try too hard' has not been achieved without effort. Initially he considered sourcing the bricks in northern Europe, where they are standard, but a British manufacturer with a strong architectural in-house support team expressed enthusiasm for the scheme and deservedly won the contract. It produced more than 40 sample panels before the final choice was made. Similar rigour went into the appointment of the contractor. Kalyvides said: 'We were very fussy about bricklaying skills and made it clear from the outset that we would not accept any compromise.'

The novel use of Continental-style brick and bonding may inspire other architects to experiment with less conventional brickwork. Already the Kalyvides Partnership is working on a residential scheme for the Home Office in Marsham Street and plans to build on its success at Wigmore Street by using a similar brick cladding system.



CRAFTSMANSHIP

Bonding with tradition

Michael Hammett meets a young man with the skills and dedication to follow the old ways

Brickwork design and construction
Nick Evans

Photography
Michael Hammett
Nick Evans

Photographs

1. and 7. New chimney stacks
2. Seven-bayed loggia
3. Seat in arched recess
4. and 8. Barrel vaulting and groined intersections within loggia
5. Tudor-arched access to walled garden
6. Gate pier with fluted arris of special shaped bricks
9. Arcading of the Orangery



The grandeur and intricacy of traditional structural brickwork is widely admired, but the appreciation is accompanied by the regretful belief that such construction is a thing of the past, having long been superseded by more expeditious modern methods. Sadly, that resignation is bolstered by a supposition that craftsmen no longer have the necessary skills and knowledge to do such work.

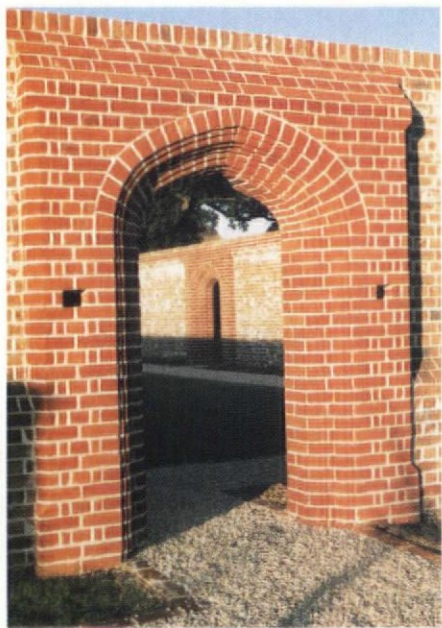
Therefore, to find a substantial quantity of new brickwork built in the traditional manner is as surprising as it is exciting.

In the heart of the Sussex countryside the present owner of a former 16th century farmhouse was fortunate to engage a young bricklayer, Nick Evans, for some new work on his property. Nick, like his grandfather, great-grandfather and generations of his family before, is an enthusiastic and skilful bricklayer craftsman. He was engaged to construct the brick masonry elements of a new garden designed by landscape architect Nigel Phillips. This

called for walls, gate piers, retaining walls, pond walls, steps and paving.

The masonry was built as traditional thick-bonded brickwork using red multi-stock bricks jointed with lime-based mortar. For example, the retaining walls are of thick, solid 'gravity' design, the thickness of the brickwork being about a quarter or a third of the height of soil to be retained. Today prestressed reinforced brickwork would be an economical alternative, but many engineers would use reinforced concrete and face it with brickwork for good appearance, although that would be more expensive.

Pleased with the results, the client engaged Nick to design and build further projects on his property. Two new decorative brick chimney stacks in the Tudor style now grace the roof of the main house. One is a twin-flue stack featuring contra-rotating spirals on the two shafts and connected at the top by a corbelled bridging terminal. The other is a slender simple shaft with a decorative pinecone-like texture.



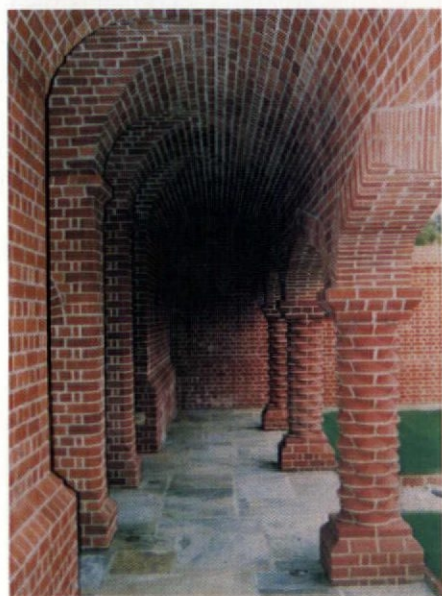
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The Orangery

At the source of a cascade feature in the garden, Nick Evans created a crenellated pavilion with blind and open arcades of bonded semi-circular gauged arches. The brickwork is in English bond which gives it a suitably robust character and a corbel-supported attached chimney stack forms a strong decorative element on one of the elevations. Within the parapet a glazed roof structure is supported on cast-iron brackets.

Walled gardens

There are two walled gardens. One is a plain enclosure of 45 x 30m, surrounded by three-metre high walls. There are two oak door entrances set in decorative brickwork openings with four centred Tudor arches of corbelled moulded bricks.

On two sides the enclosure walls are retaining walls to support the earth at a higher level beyond. They are 1.34 m thick (six bricks) in English bond and there is sectional bonding throughout, that is the bonding is arranged so that

there are no continuous vertical joints within the wall.

Following 19th century structural brickwork practice, to strengthen the bond, herringbone courses are incorporated. These are occasional courses (one in ten or so) of bricks laid diagonally across the width of the wall within the space between bricks at the face and back surfaces of the wall.

The other garden is 25 x 20m with one entrance, again under a Tudor arch. Opposite the entrance is a seven-bay loggia. An arcade of wide Tudor arches, supported on decorative columns of spiral brickwork with square plinths and capitals enclose a barrel-vaulted ceiling. The three centre bays contain a water feature and seating. These bays are deeper than the others and have vaults at right angles to the main one. Carefully formed cut and rubbed special shaped bricks are used to form the groined intersections neatly.

Set in each of the two side walls of this garden enclosure, a 2m wide seating recess is formed below an elegant semi-

circular bonded gauged arch.

In other parts of the garden there are gate piers, some with rusticated design and others with chamfered and fluted arrises formed with bricks of special shape.

Nick Evans is responsible for the design of all the brickwork features described. In some parts where special-shaped bricks were involved, the CAD Design Advisory Service of the brick manufacturer supplying the bricks assisted with working up the details of their application.

Nick Evans trained at Lewes Technical College from 1985-88 where he obtained the City & Guilds Craft and Advanced Craft Certificates in Brickwork. He acknowledges the assistance provided by his workmate, not only in the role as bricklayer's labourer, but from time to time helping by laying the backing brickwork. But all the bricks seen in these projects have been laid by one skilful man following the time-honoured techniques of traditional bricklaying. It is an amazing tour de force.

PUBLIC BUILDING



Space odyssey

Sutherland Lyall explores reverse classicism in the heart of England

Client

Rugby
Borough
Council

Architect

Crampin Pring
McCartney
Gatt

**Structural
Engineer**

Arup

Contractor

Alfred
McAlpine
Special
Projects

Photography

Martine
Hamilton
Knight



The new Rugby public library and art gallery contradicts the received wisdom that libraries should be quiet and withdrawn. Dramatic geometry, yellow walls and swooping roof forms make it an exciting and stimulating place to look at and be in

Right now the new Rugby public library and gallery overlooks a car park rather than the civic square which was the original intention. There is still a chance of this happening and it would be good if it did for, thus isolated, the building looks overly rhetorical with its formal symmetrical facade and three-storey all-glass reverse-apse entrance.

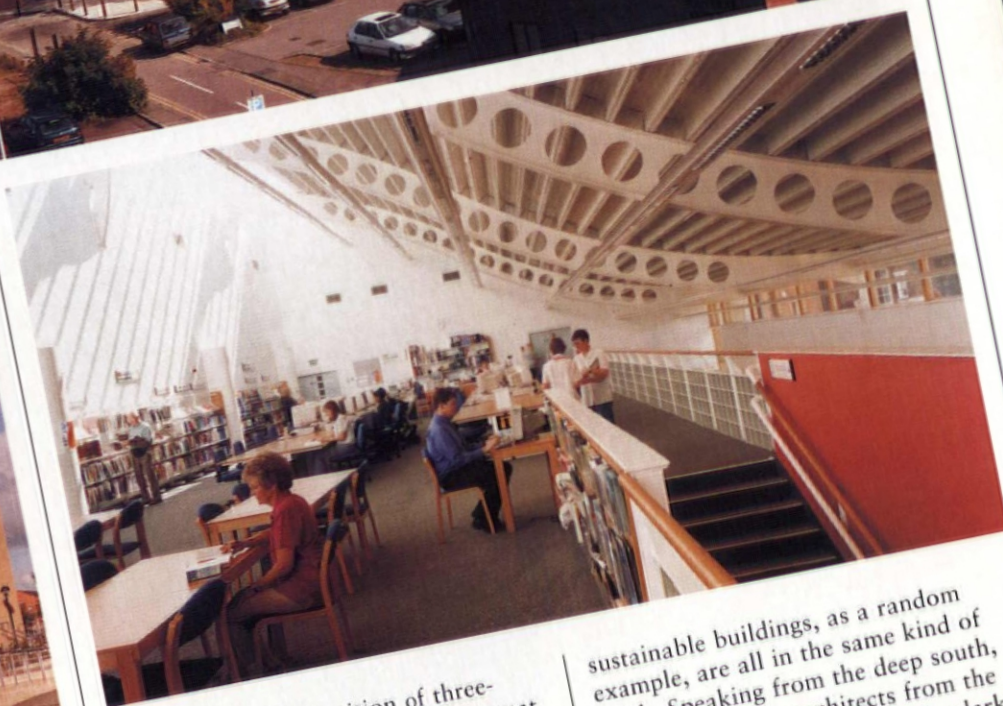
Because you can't see round the back, what you are only faintly aware of is that this entrance structure is a severe geometrical shape. It is one side of a thick brick tube with a glass hollow core whose roof slopes down into its centre. So that, despite the underlying classical quality, it has all been reversed: a recessed centre rather than a dominant one, the gables either side sloping the wrong way, and a curious agricultural rather than pompous civic quality. Agricultural in the sense of Italian farmhouse. The brick tube bit is real because the curving ridge of the roof is supported

all the way round on a parapet wall which is itself semi-circular in plan.

Behind the glass entrance wall with its fins and spiders is another classical element: a curving row of white two-storey-high columns supports the attic third level containing the art gallery and, a floor below, a curving balcony fronting the first-floor museum space. All white, it is an impressive space but, because of its unusual and directionless relatively narrow half-ring shape, you are not quite sure what its real purpose is apart from being a narrow space you walk across to get into the library.

Exciting volumes

The library beyond is a big barn but before the entrance attaches to it there are further complications in the form of a circular brick tower, an orthogonal brick and glass stair tower and a curving roof snuggling up alongside the half-cylinder of the entrance block. This section, at first- and second-floor level at least, accommodates the city's



art gallery and museum. Inside at ground level this space is occupied by a children's library and then the great library space: with a mezzanine occupying the floor area above the book stacks all under a wonderful swooping roof with terrific clerestory light pouring in from the east. It's probably quite distracting because it's such a nice space to be in.

And then you notice the complications: the roof does actually swoop because it has a double curvature and, just to make sure you notice this, it is supported on great steel cellular beams. Libraries are traditionally quiet, rather withdrawn places. This is not and you start to wonder why all libraries should not be exciting places to be in.

Asymmetrical composition

Outside again, you walk round the right-hand side of the entrance and the severe formality gives way to an

asymmetrical composition of three-dimensional shapes in brick. The squat tower is the dominant form and you notice wryly that the long curving horizontal window at second-floor level has an adjoining U-shaped window arrangement. Neither of these could have been possible without supporting lintels and some kind of internal propping structure. It is as if they have been sculpted out of the soft brickwork of the tower. You notice wryly because job architect David Glazebrook has just told you that the selection of boring old stretcher bond was certainly cheaper than other more interesting bonds but was actually the only bond which truly reflects the single-skin nature of this wall structure. And that the use of soldier bond on one of the adjoining walls reflected the purely screen nature of that wall. You can't expect total consistency in this business.

It may be a regional thing but there has been a lot of rather pale brickwork north of the 52nd parallel: Alan Short's

sustainable buildings, as a random example, are all in the same kind of brick. Speaking from the deep south, you wonder why architects from the north seem inclined to deny the dark red brickwork heritage of the industrial past. It is not just industrial because Rugby School, in quite bright red bricks and lots of stone dressing, is just across the road from the back door of this library.

Glazebrook points out that the design team had quite deliberately decided to go for a match with other parts of the school which are in honey-coloured stone not unakin to the colour and texture of old London stocks. And yes there is something in the regional thing. Glazebrook says: 'Here in the Midlands we find the traditional dark red brick quite oppressive when it's used en masse. Here we seized the opportunity to use a lighter brick and make a match with the Rugby school stonework which is nearby and on roughly the same scale as the library.'



LANDSCAPE

Renaissance at South Quay

Sue Duncan takes a look at new landscape in Docklands

Clients
London
Docklands
Development
Corporation/
South Quay
Plaza
Management

**Landscape
Architect**
LDC

Contractor
Gabriel
(Contractors)
Limited

Photography
Brian Fowler

On 9 February 1996 an IRA bomb ripped into London Docklands. The explosion, adjacent to the retail mall at South Quay, killed two, injured many more and caused more than £100 million pounds of damage to buildings and infrastructure. Imaginative landscaping, formal but playful, has since helped unify and revitalise the area



At South Quay Plaza in London's Docklands, which runs east from South Quay Docklands Light Railway (DLR) station between Marsh Wall to the south and South Dock to the north, the 1996 IRA bomb blast severely damaged the Richard Seifert-designed post-modern blocks dating from the late 1980s.

Of these, the South Quay Plaza II and III (14 and 17 storeys respectively) have since been rebuilt, forming an 'enclave' between the dock and a new retail mall opening onto Marsh Wall. But next to the station, behind

hoardings, there is a void where South Quay Plaza I has yet to be redeveloped.

Came the reconstruction, came the realisation that the place was a bit of a mess anyway. 'A discordant and fractured void, cramped by tall buildings and without any natural focus,' as landscape architect Rick Rowbotham of LDC describes it.

He might also have mentioned the DLR structure disfiguring its southern edge. Without an attractive environment and public spaces around the redeveloped blocks, the quarter would struggle to attract businesses back.



Transforming urban anonymity

For that, a coherent landscape strategy was needed. A unifying theme was essential, in LDC's view, to bring together these unpromising elements. This theme should generate a decidedly individual character that would transform space into place.

The game plan was to bring the focus down to ground level. This shifts the gaze away from the relentless verticals of surrounding development with a distinctive polychromatic floorscape that introduces new colour, texture, warmth and human scale. Wit, too.

A decorative pavement has been unrolled – like a carpet laid edge-to-edge across the plaza, but set on the bias to the prevailing grid. Its striking patterns are designed to create a three-dimensional effect when viewed from the surrounding offices or from passing DLR trains. You don't need to scale to boardroom heights for the trompe l'oeil trickery to work; even from first-floor offices the pavement starts playing games with perception.

Renaissance influences

Rowbotham cites as influences the trompe l'oeil interiors of the Italian Renaissance, and has used the technique before (using alta quartzite) on a scheme at the Royal Albert Dock. This time the materials and palette have changed. The geometric motif is a square module formed of silver/grey concrete block pavers in combination with clay brick pavers, using a controlled colour palette which

progresses from dark blue, through brindled to plain red. This transition mimics the appearance of light and shade on which the optical illusion is based. The colour handling is deft and the execution precise – without the meticulously mitred corners between pavers the effect would be compromised.

Look closely at the roughened 'scabbled' surface of the concrete units and you will notice a sparkle from the light-reflective granite aggregate they contain. These are laid in herringbone pattern, setting up a contrast in texture and rhythm with the clay units, which are all set in running bond. These motifs sit within a ground of sunny buff pavers, the warm end of the spectrum coming as a welcome relief to the all-pervasive steely blue cool of corporate Docklands.

The colour permanence of fired clay was a critical factor in specification. 'Any change in shade over time would have destroyed the optical illusion so any possibility of colour fade had to be ruled out,' says Rowbotham.

Design consistency

Japanese pagoda trees – a robust species for urban environments – have been planted in the open pavement along Marsh wall; but in the 'enclave' section between offices and retail units, basement car parking below the concrete slab precluded planting deep-rooted trees. However, deep raised beds faced with polished concrete accommodate substantial planting and sustain the diagonal theme – as do a



series of triangular beds edged with blue bullnose engineering bricks.

The clay pavers conform to BS 6677: Part 1, transverse strength designation PB, making the paving suitable for vehicles, and there is no shortage of them going down the paved ramp into the basement car park. Each side of this ramp there is just a partial motif, which seems rather arbitrary, and you wonder why it wasn't simply scaled down to fit the available space. Then you realise it's designed to be viewed from above and is part of a larger motif extending right across the drop. Seen from that angle the pattern reads as being on a single plane, with no visual hiatus where the contours change.

On the first floor cafe terrace between buildings II and III, a subsequent adaptation of the motif, by others, has used only three colours and has dispensed with mitring. It works, sort of, but not as well as the original, which you can see on the waterside walk just below.

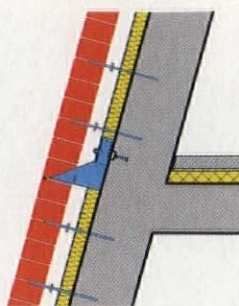
The sculptural forms of the stainless steel lighting and bollards – an inverted triangle atop a slim column – reinforce the triangular theme, and contribute to the cohesiveness of the overall plan. It's a shame there was no budget for the artworks and other improvements envisaged in LDC's original proposal; also that without South Quay Plaza I, it must still be seen as a work in progress. That said, it is a considerable achievement, to reinvigorate a rather sad corner of Docklands with zing, brightness and humour. Even partially.

Photography

Christian
Richters

Diagram

Halfen
Germany



CLADDING

Pushing the envelope

Our neighbours are having fun with brick. Michael Hammett sees how it all ties up

In Britain, brick masonry has a long uninterrupted history of use since early mediaeval times and we tend to regard the structural imagery of brickwork as sacrosanct, even when we use it as a cladding to other structural systems. Our neighbours in Europe are not inhibited by such a puritan outlook

and are much more adventurous... even outlandish!

In these three new buildings the brickwork is clad to framed structures. Freed from the inhibitions of a structural function, the architects have responded by creating truly bizarre brickwork.

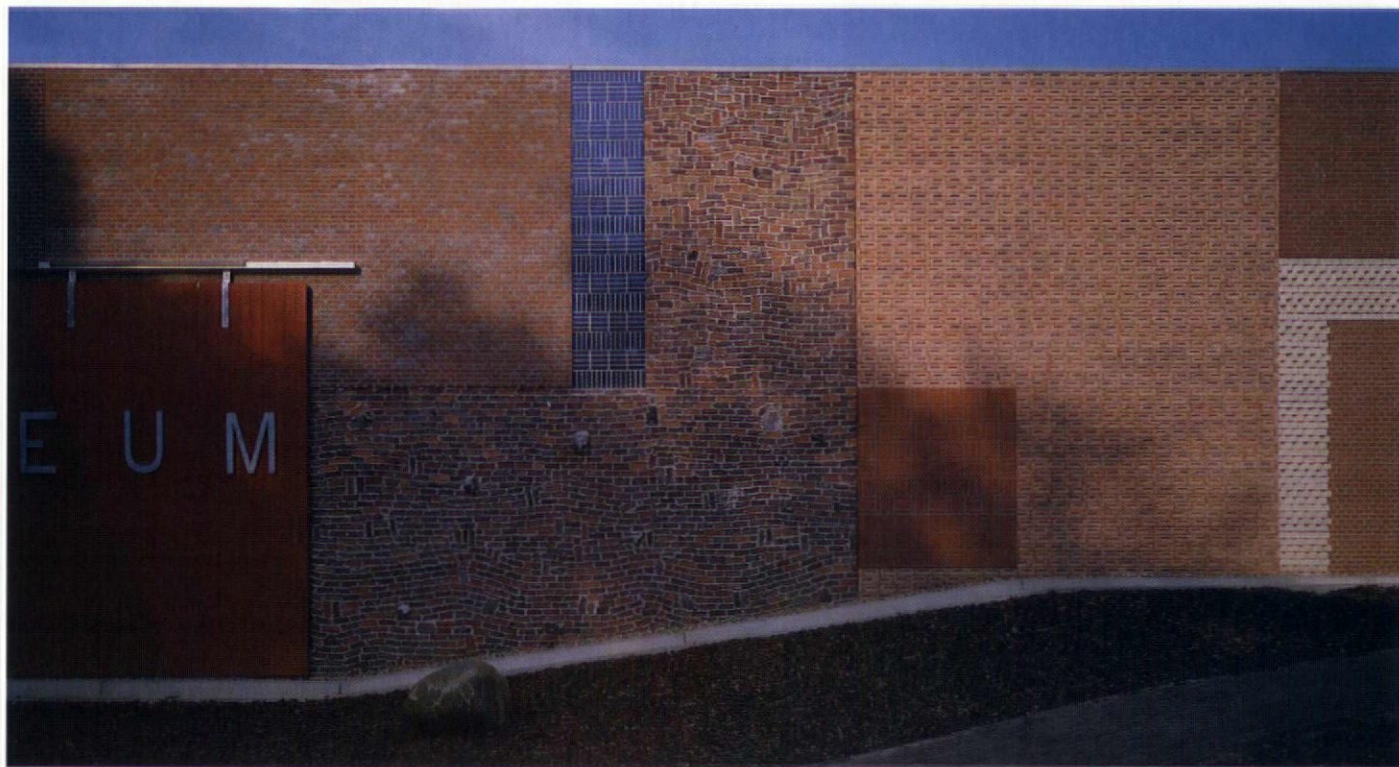


Neuer Zollhof, Düsseldorf Architect: Frank Gehry

Plain, but certainly not plane, the brickwork cladding to a reinforced concrete structure is tilted and artfully misaligned to create the distressed crumpled form of this development. The concrete structure has in situ reinforced concrete inclined wall panels which are the inner leaves of the external cavity walls. The outer leaves are of smooth red wirecut bricks.

The brickwork is jointed in cement/sand mortar and supported at floor levels on light stainless steel angles spanning between stainless steel standoff brackets at 500mm centres to provide a cavity approximately 100mm wide. Similar support angles and brackets support brickwork at the heads of window openings.

Between angle supports, lateral loads, from wind and the horizontal load component of the inclined plane of brickwork, are transferred to the reinforced concrete inner leaf by stainless steel wire ties. These are fixed into the concrete at approximately 450mm horizontal and vertical spacing and subsequently built into brickwork bed joints (see diagram, top left). The brickwork appears to be quite precariously out of plumb, but it did not require temporary support during construction and is securely stabilised.



Netherlands Openluchtmuseum, Arnhem

Architect : Mecanoo Architecten b.v
Plane, but certainly not plain, the brickwork here is cladding secured to a steel-framed structure. The amazing variety of bond patterns is enhanced by a variety of bricks and the joints were

pointed with different coloured mortars. Mortar joint profiles too were varied. The whole effect is redolent of rich, luxurious Kaffe Fassett knitting.

Wall-tie fixing to the steel frame allowed lateral and vertical adjustment

so that the ties could be located in bed joints regardless of the irregular spacing of courses. Bed-joint reinforcement in areas of stack-bonded work compensates for the loss of bonding normally provided by overlapping bricks.

Crawford Art Gallery Extension, Cork

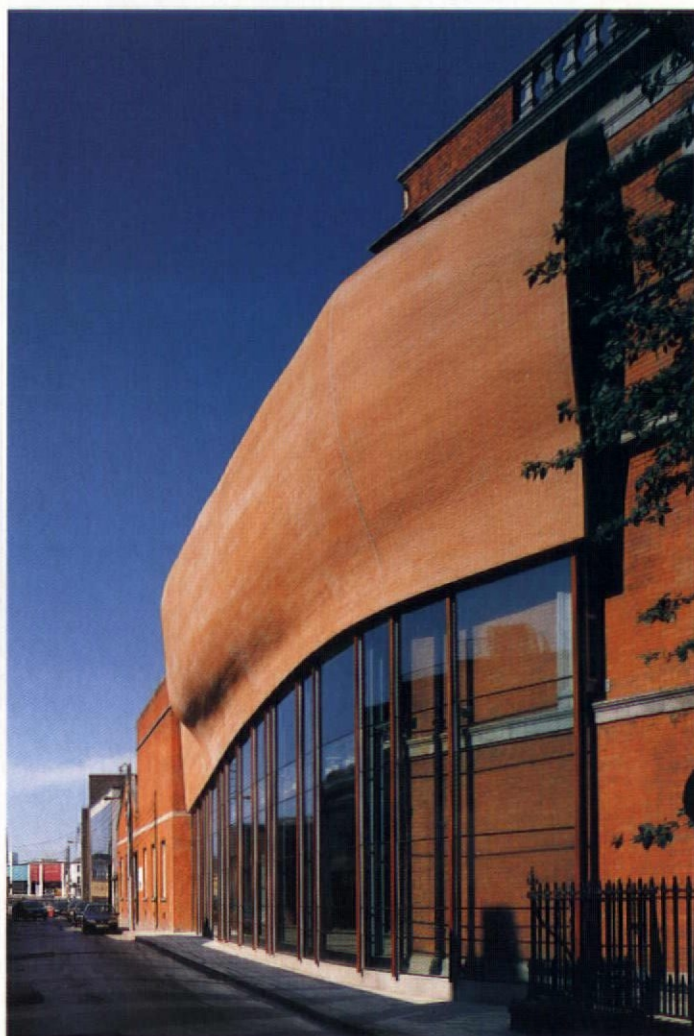
Architect: Erick van Egeraat Associated Architects

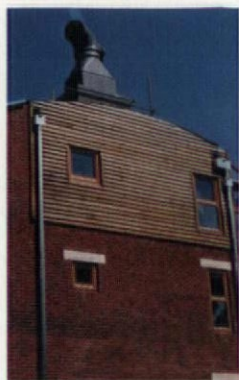
Neither plane nor plain, this is gravity-defying brickwork and a far cry from tradition. It is brickwork built of bricks jointed in mortar, but the mortar is an innovative thin-joint adhesive formulation developed by KNB, the Dutch trade association of brick manufacturers. Its recipe is secret, but it is believed to have a high cement content and adhesive additives. It is quick setting (it stiffens within about seven minutes and sets within 30) and has a very strong bond.

The sinuous curved form of the cladding takes its shape from a 152mm-thick reinforced concrete shell cast in situ between two layers of metal decking. The inner components of adjustable two-part wall ties were resin-fixed into the concrete, stood off and masked to allow for 80mm-thick sprayed thermal insulation and bituminous waterproofing to be applied to its outside. Outer components of the ties were connected, adjusted and built into brickwork bed joints. Allowing a 40mm clear cavity, the bricks were fixed with the special mortar, its quick-setting, high-bond adhesive properties permitting construction out of plumb without formwork. As the brickwork shell curved over the top of the structure, temporary packing pieces were used to give support while the mortar set.

KNB approved of the application and, following checks by its structural engineers of the design detail, construction method, site operatives and work in progress, it provided a warranty of satisfactory performance.

The thin joints of this new system (4-5mm) reduce the colouring influence of the mortar on the overall appearance of the brickwork and the brick colour has a correspondingly greater impact. At Cork the particular appearance of thin jointed work seems to enhance the shell-like character of the brickwork forms.





Open wide for warmth

Michael Hammett looks at the wide cavities at the innovative BedZED



New development conceived with serious 'green' intent demands a rigorous, holistic approach to design. During the past ten or so years several notable houses have been built that explore the implications and practicalities of constructing, equipping and living in homes that minimise their environmental impact by ensuring low energy consumption and eschewing total dependence on public utilities.

The virtue of the philosophy is gaining support and a ground-breaking project has been developed in Surrey. The Beddington Zero Energy Development (BedZED) will make 82 homes and 1,600m² of workspace available for sale or rent. Also provided are leisure facilities, a health centre, a nursery, energy generation and water recycling facilities. BedZED is funded by the Peabody Trust in collaboration with Bioregional, an independent environmental organisation, and Bill Dunster Architects, a practice that specialises in sustainable design.

The development has attracted attention from both prospective customers and the press. Detailed coverage of the whole development is to be expected on completion, scheduled for late 2001, but construction of the highly insulated cavity walls is complete and this is worth attention.

Triple-glazed facades on southerly elevations take advantage of solar energy, but opaque walling is of traditional materials and conventional construction. Brickwork is predominant with timber boarding to provide colour and textural contrast.

New bricks more cost-effective

Brickwork is an economic choice as an initial installation and in use too it is probably the least costly of all materials as it is practically maintenance-free for the life of the building. Reuse of materials was a principal consideration in the specification and large quantities of reclaimed timber joists, floorboards, doors and structural steel sections were used. Reclaimed bricks were considered, but their popularity is reflected in high prices and new bricks were justifiable on grounds of sustainability and cost-effectiveness. The stock bricks used come from a Surrey brickworks about 20 miles from the site – one of several within the 35-mile limit considered reasonable.

The bricks form the 102mm outer leaf of a cavity wall. The inner leaf is of medium-density concrete block and the inner finish is 12mm plaster. The thermal capacity of the masonry inner leaf and internal compartment walls

helps to stabilise the temperature within the houses by absorbing heat as the temperature rises and slowly releasing it into the rooms as it falls.

U-value of 0.1 achieved

The cavity between the brickwork and blockwork leaves is 300mm. In this two layers of 150mm mineral wool insulation bats are placed as the walling is raised. The wall has a very low U-value of 0.1 (1).

Two-piece stainless steel wall ties, 400mm long, join the two leaves at 450mm horizontal and vertical centres (2). At BedZED the inner leaf is raised first with the shorter piece of the tie: the insulation and outer leaf follow later. The two-part ties are more practical, the longer, second-placed piece being hooked in to the mating piece as required. Long, one-piece ties, unless both leaves are raised together, get in the way of following work and can be dislodged or cause injury.

The recent revisions to the Building Regulations Part L: Thermal Performance require a maximum U-value of 0.35 for external walls when using the Elemental Method of compliance. To meet this requirement with cavity insulation, cavity widths greater than 150mm may be needed. It is not widely appreciated that the Code of Practice for Masonry, BS 5628: Part 1, now permits cavity widths up to 300mm. It gives guidance for the specification and spacing of wall ties (see table).

Avoiding condensation

Enhanced thermal insulation in any element creates greater risk of condensation where insulation is interrupted locally or reduced by some detail of construction, for example where cavities are closed at window heads, jambs and sills. At BedZED the cavities are not closed by masonry returns in these positions (3). The insulation continues to the reveal where it abuts a heavy bituminous/polymer DPC sheet that is fixed by adhesive to the reveal surfaces of the brickwork and blockwork. Separate lintels for the inner and outer leaves permit a similar arrangement at the head. Later, when the window has been secured to the brickwork (by galvanised steel straps spanning back to the blockwork) lining board is fixed to the interior reveals (4).

The BedZED walls will undoubtedly result in reducing heat loss to very low amounts, and such a wide cavity with full-fill insulation runs little risk of rain penetration. Recently published BRE guidance, Good Building Guide 44 'Insulating masonry cavity walls' (Parts 1 and 2), gives guidance on various constructions relative to exposure rating and the risk of rain penetration.



Wall tie selection for masonry cavity walls where each leaf is 90mm thick or greater and ties are spaced 900mm horizontally and 450mm vertically (ie 2.5/m²) (Based on Table 10 in BS 5628 Part 3:2001)

Normal cavity width (mm)	Tie length (mm)	Shape name of tie in accordance with BS 1243:1978 ^a
Max 75	200	Butterfly, double triangle or vertical twist
76 to 90	225	Double triangle ^c or vertical twist
91 to 100	225	Double triangle ^d or vertical twist
101 to 125	250	Vertical twist
126 to 150	275	Vertical twist
151 to 175	300	Vertical twist
176 to 300	b	Vertical twist type

a Alternatively proprietary ties designed and selected in accordance with BS DD 140 Parts 1 and 2:1987 may be used

b Tie lengths are given in 25mm increments and provide for minimum embedment of 50mm in each masonry leaf after allowing for material and building tolerances. The ties should not protrude from the face of the masonry. For cavities wider than 180mm the length should be a minimum of 125mm wider than the cavity

c The length exceeds the maximum length specified in BS 1243, but 225mm long double triangular ties which otherwise conform to the standard should be suitable

d Ties of double triangular pattern similar to those of BS 1243, but having a strength conforming to Type 2 of DD 140 Part 2, are available for this application. Consult the tie manufacturer

Ambion Brick Co Ltd
Swan House, Bosworth Hall, The Park,
Market Bosworth, Warwickshire CV13 0LJ
Tel 01455 292888
Fax 01455 292877
Email sales@ambion.co.uk
www.ambion.co.uk
Northern Sales Office
Tel 01388 603008
South East Sales Office
Tel 01403 241555
South West Sales Office
Tel 01752 880659

Baggeridge Brick plc
Fir Street, Sedgley, Dudley,
West Midlands DY3 4AA
Tel 01902 880555
Fax 01902 880432
Email sales@baggeridge.co.uk
www.baggeridge.co.uk
Sales Office Tel 01902 880666
London Consultancy
Tel 020 7236 6222
Rudgwick Sales Office
Tel 01403 822212

Beacon Hill Brick Company Ltd
Wareham Road, Corfe Mullen,
Wimborne, Dorset BH21 3RX
Tel 01202 697633
Fax 01202 605141
Email sales@beaconhill-brick.co.uk
www.beaconhill-brick.co.uk

Bovingdon Brickworks Ltd
Pudds Cross, Bovingdon,
Hertfordshire HP3 0NW
Tel 01442 833176
Fax 01442 834539
Email info@bovingdonbrickworks.co.uk
www.bovingdonbrickworks.co.uk

Broadmoor Brickworks Ltd
Whimsey, Cinderford, Gloucester GL14 3JA
Tel 01594 822255
Fax 01594 826782

The Bulmer Brick & Tile Co Ltd
Brickfields, Bulmer, Sudbury,
Suffolk CO10 7EF
Tel 01787 269232
Fax 01787 269040
Email bulmerbrickandtile@virgin.net

Carlton Brick Ltd
Grimethorpe, Near Barnsley,
South Yorkshire S72 7BG
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Fax 01226 780417
Direct Sales Line
Tel 01226 715000

Chelwood Brick Ltd
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Cheadle, Cheshire SK8 5QY
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Email marketing@chelwood.co.uk
www.chelwood.co.uk

Chiddingstone Brickworks Ltd
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Tel 01732 463712
Fax 01732 740264
Email info@commonwork.org
www.commonwork.org

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The Royal Forest of Dean Brickworks,
Cinderford, Glos GL14 3JJ
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Fax 01594 826655

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Fax 0161 486 1968

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Fax 01978 843276
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Fax 01825 790779
Email sales@flb.uk.com
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North East
Throckley Tel 0870 9034004
Eastern
Leicester Tel 0870 9034008
Hathernware Tel 0870 9034016
West Midlands
Lodge Lane Tel 0870 9034006
South West
Cattybrook Tel 0870 9034010
South East
Laybrook Tel 0870 9034012
London
London Tel 0870 9034013

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Marshall's Clay Products Ltd
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West Yorks HX3 9SY
Tel 01422 306000
Fax 0113 220 3555
www.marshall's.co.uk
Sales Office Howley Park
Woodkirk, Dewsbury,
West Yorks WF12 7JJ
Tel 0113 220 3535
Scotland Sales Office
Tel 0141 333 0985

Normanton Brick Co Ltd
Wakefield Road Brickworks,
Normanton, West Yorkshire WF6 1BG
Tel 01924 892142
Fax 01924 223455

Northcot Brick Ltd
Blockley, Gloucestershire GL56 9LH
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Fax 01386 700852
Email info@northcotbrick.co.uk
www.northcotbrick.co.uk

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Fax 01246 280345
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Red Bank Manufacturing Co Ltd
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London

The Impact of New Museums in Japan 29 November-1 December. A

conference at Tate Britain. Details Matthew Gansallo 020 7887 8975.

Victor Pasmore: The Developing

Process Until 5 December. An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Project Extranets II: Making Them

Work Harder Thursday 6 December. A conference at the ICE, SW1. Details 020 7505 8614.

Calling London Until 8 December. 'A flexible ideas forum' organised by the Architecture Foundation, with nightly events. At the A Bar, 30 Bury St, SW1. Details 020 7253 3334.

Building for the 21st Century 9-11

December. Speakers include the Prince of Wales and Lord Foster. At the QEII Centre, SW1. Details Claire Heap 020 7821 3516.

Spencer De Grey: Recent Cultural

Projects of the Foster Studio Monday 10 December, 18.30. A lecture at the Geological Society, Burlington House, W1. Details 020 7300 5839.

Richard Seifert: Apotheosis of the

Pilot? Monday 10 December, 18.30.

A Docomomo lecture by James Dunnett at Book Art, 12 Woburn Walk, WC1. Details 01223 366977.

Skills & Competencies for Partners

and Directors Wednesday 12 December. A Colander course at the Building Centre, Store St, WC1. Details 020 8771 6445.

Refurbishment, Repairs and

Maintenance: The New Frontier for

Rethinking Construction Thursday 13 December, 10.00. A CPN workshop in London. Details 020 7222 8891.

Off the Shelf: dRMM Practice and Unit

Projects Until 14 December. An exhibition at the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000.

Martin Richman Until 21 December.

New light works at Dominic Berning, 1 Hoxton St, N1 and Rhodes + Mann, 37 Hackney Rd, E2. Details 020 7729 4372.

Marble Mania: Sculpture Galleries in

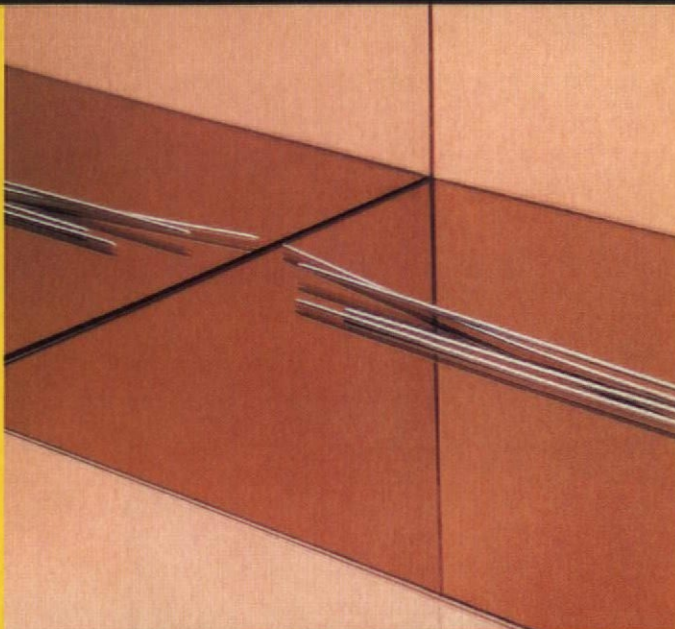
England 1640-1840 Until 22 December. An exhibition at Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Building Opportunities Until 5 January.

An exhibition of work generated by the Building Opportunity project at the RIBA, 66 Portland Place, W1. Details 020 7307 3770.

Jim Cooke Until 11 January.

Photographs of post-industrial landscapes at the Zelda Cheatle Gallery, 99 Mount St, W1. Details 020 7408 4448.



THROUGH THE LOOKING GLASS

Josephine Pryde's photographs exploit the spatial ambiguities that mirrors create. They are at the New Art Centre Sculpture Park & Gallery, Roche Court, East Winterslow, near Salisbury, from 6 December-24 February, along with small-scale bronzes by Barbara Hepworth (01980 862244).

Eastern

Giacometti in Post-war Paris Until 9

December. An exhibition at the Sainsbury Centre, Norwich. Details 01603 593199.

Jeremy Moon / John Levinson Until 6

January. Two exhibitions at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

East Midlands

Philippa Wagner Thursday 6

December, 19.00. A lecture at the Angela Marmont Lecture Theatre, University of Nottingham. Details 0115 978 9680.

Trentside Until 16 December. Images

of the River Trent and its environs at the Djanogly Art Gallery, University of Nottingham (0115 951 3192).

Northern

KPIs and Benchmarking Tuesday 4

December, 14.00. A CPN workshop at Newcastle. Details 020 7222 8891.

Geometric Shelters Throughout the

autumn. A project at Kielder Water by Kisa Kawakami. Details www.kielder.org

North West

The Future Designers Until 22

January. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

Kathryn Findlay Thursday 24 January,

19.30. A lecture at the Foster

Building, University of Central Lancashire, Preston. Details Peter Trebilcock 0161 973 1505.

South Eastern

RIBA CPD Event: CDM - New Code of

Practice Thursday 13 December, 15.00. At Gatwick (01892 515878).

Southern

Ed Ruscha Until 13 January. An

exhibition at the Museum of Modern Art, Pembroke St, Oxford. Details 01865 722733.

South West

RIBA CPD Event: Access Consultancy

29-30 January. A course at the Building Display Centre, Exeter. Details 01752 265921.

Wessex

In Ruins: Artists and Ruins Until 2

December. An exhibition at the Holburne Museum of Art, Gt Pulteney St, Bath (01225 466669).

West Midlands

Managing Electronic Information

Wednesday 5 December. A RICS seminar at Birmingham. Details 020 7695 1600.

Yorkshire

Sustainability: Putting it into Practice

Tuesday 4 December. A RIBA conference at the Earth Centre,

Doncaster. Details Cathy Poole 0113 245 6250.

Ian Ritchie Thursday 6 December,

18.30. A lecture at the School of Civil Engineering, University of Leeds. Details 0113 233 2263.

Historic Plasterwork 10-11 January. A

course at the University of York. Details 01904 433963.

Brick, Terracotta and Tiles 21-23

January. A conservation and repair course at the University of York. Details 01904 433963.

Caro at Longside Until April 2002.

Sculpture by Sir Anthony Caro at the Yorkshire Sculpture Park, West Bretton. Details 01924 830302.

Scotland

The Future of Scotland's Architecture

Friday 30 November. A RIAS conference at The Hub, Edinburgh. Details 0131 229 7545.

Rethinking Construction: The Business

Benefits of Partnering Wednesday 5

December. A CPN workshop at Glasgow. Details 020 7222 8891.

Architecture is Dead: Paul Stallan

(RMJM) Wednesday 12 December,

14.30. A lecture at the Matthew Building, Duncan of Jordanstone College, University of Dundee. Details 01382 345315.

Re Design Until 2 February.

Rethinking 30 commonplace products - an exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Wales

Peter Fink Wednesday 5 December,

19.30. A lecture on art and architecture at Oriol Mostyn. Details 01492 879201.

Piers Smerin (Eldridge Smerin)

Thursday 6 December, 19.30. A lecture at the Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details 01745 815600.

Tono Mirai: House for Stories

Throughout the autumn. A partly subterranean house of clay and straw at Bleddfa Centre for the Arts, Knighton. Details 01547 550 377.

Partnering Friday 18 January.

A CPN best practice workshop at Llandudno. Details from CIRIA 020 7222 8891.

International

The Best of Houses Until 17 February.

An exhibition that focuses on 200 years of Dutch private houses. At the Netherlands Architecture Institute, Museumplein 25, Rotterdam. Details 0031 10 4366975.

A curate's egg capital

JOHN PARDEY

New London Architecture

By Kenneth Powell. Merrell, 2001. 240pp. £29.95



When a book like this comes along, you wonder why it was not there before: a portrait of the face of London after a decade of change and Lottery-funded *grands projets*. Seeing more than 100 new buildings and projects in one volume is reassuring; it finally proves the victory, in London at least, of contemporary design over Post-Modernism and Princely fake-Classicism. But it is also slightly salutary in that there is a sense of *Hello!* magazine and the architectural catwalk.

One of the better aspects of being an architectural outpost in the provinces is the renewed discovery of London as a tourist, and I certainly see my old home of 20 years clearer now than when I lived there. To the tourist, London is a dirty, disjointed and loud place, made compelling by its historical richness, diversity and, curiously, its greenness. London has a reciprocal embrace with tourism that fuels its economy, and the past

decade has certainly enriched the cultural playground with a series of 'how did they do that?' glass roofs and populist mega-galleries for consuming art.

London's new-old buildings certainly show that architects today have returned to addressing issues of context, placemaking and juxtaposition with great skill and panache – a millennium away from the 1960s affair with concrete or the 1980s sell-out to commercialism. The addition of the courtyard of Somerset House to London's public domain shows sheer excellence in dealing with city fabric in the new age (see picture).

Given all this crafted architecture, the end of Kenneth Powell's neat introduction comes as a surprise. Asserting that London architecture 'pushes constantly forward, generating not only new talents but new ideas on a scale that neither contemporary New York nor Tokyo can match', he points to

a straw bale house, a cardboard tube pavilion and a black, blank-fronted house as 'cutting edge' – a strange renaissance indeed.

The visual evidence of the book, however, points to a near perfect marriage of architecture and engineering – 136 years after their uneasy meeting at St Pancras. Perhaps the Jubilee Line is the collective 'building of the century' in London, while Rogers' 'perfect 10' in office design is shown here at the sublime 88 Wood Street.

Powell rightly points out how much less convincing is the compromise of Paternoster Square which, despite the array of talent involved, has succumbed to greed and good manners. London also still harbours a glut of banal apartment building along the river. It is not included here but still has a major impact – a throwback to the cynical 1980s.

Perhaps it is the nature of the new-old buildings in this book that generates so many interior photographs, for this certainly smacks of a fashion shoot. As ever, some inclusions are dubious, while at times images are downright poor (Lloyd's, Peckham Library, etc).

I estimate that what starts inevitably in London, radiates out at about 30 miles per year, so it will be a while yet before the provinces are aglow with new architecture. But the book has a global dimension. By bringing all these projects together, it invites assessment of London's architectural prowess and how it competes with other great world cities.

Well, it has a big wheel, beautifully engineered and graceful, that perhaps matches Eiffel in Paris, but the *grands projets* turn out to be conversions and underground transport systems rather than pyramids, great arches or national stadia.

This is so typically British: we fix up familiar old buildings at huge cost while a gritty little city in northern Spain invests in an iconic building and reinvents itself. Turning a power station into a consumer palace for art may well be successful, but it is still an ugly beast slumbering by the river. Given the chance to create possibly the greatest cultural quarter in the world on the South Bank, we prefer to keep a stiff upper lip and not offend, lifting up the carpet of the city and sweeping all the architecture underneath.

It only takes one iconic building to make a great city, as Sydney proved in the 1960s, so London should be thankful that it has three in the Tower, St Paul's and the Houses of Parliament. Our age does not yet promise a fourth.

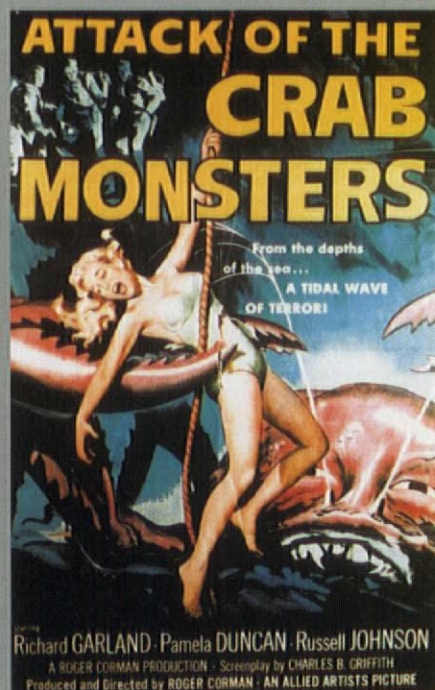
John Pardey is an architect in Lymington, Hampshire

Vital Forms: American Art and Design in the Atomic Age

Abrams, 2001. 256pp. £34

Vital Forms accompanies an exhibition at the Brooklyn Museum of Art until January 2002, writes Andrew Mead. The premise is that from 1940-60, as the atom bomb and the Cold War threatened existence in an unprecedented way, artists and designers responded with organic images, redolent of the human body and of natural life – 'vital forms', in fact. The show presents paintings, sculptures, furniture, and household objects, plus some photographs of buildings, to make this point. Sensibly, it does not propose a simple cause and effect. After all, such biomorphic forms were a Surrealist speciality well before the Second World War. Nonetheless, says Kevin Stayton in his introduction, 'the turning away from the old aesthetic of hard-edged machine imagery toward an aesthetic based on the fluid, organic forms of the post-war era was at least in part a response to the unsettling ambivalence and anxieties of the new age.'

Anticipating another obvious objection, he adds: 'This is not to say that organic form was the only, or even the most prevalent, expression of style in the period ... Just as vigorous was the International Style.' Other contributors to this book make similar disclaimers, so what we are left with is an aesthetic tendency whose roots are various and often speculative. But, visually, *Vital Forms* is diverting. It takes in Jackson Pollock and *Attack of the Crab Monsters*, Noguchi tables and Cadillac convertibles. Hula-hoops, tupperware, Eero Saarinen and Frank Lloyd Wright – they're all here.



Completing the canon

ADRIAN FORTY

Brazil Built: The Architecture of the Modern Movement in Brazil

By Zilah Quezado Deckker. Spon Press, 2001. 253pp. £27.50

Mention Brazilian architecture and most people will think of a few buildings in Rio de Janeiro (the Ministry of Education and Oscar Niemeyer's house, perhaps), of Brasilia, and of some of Niemeyer's late works.

That the architectural production of such a large and diverse country should have been contained in such a few and, as it happens, unrepresentative examples is in no small part due to the exhibition 'Brazil Builds', mounted by the Museum of Modern Art in New York in 1943. This exhibition and its accompanying book put Brazil on the map of Modern architecture for the first time, but set the pattern for the way Brazilian architecture has been interpreted ever since.

Zilah Deckker's book examines the exhibition from the American and Brazilian ends. The story begins in 1940, when, after long indifference towards the South American republics, the United States opened a charm offensive towards its southern neighbours. Alarmed that they might align themselves with the Axis powers (whence many of their immigrants came), the US began a policy of 'hemispheric solidarity' and 'pan-American unity'.

Under Nelson Rockefeller, the Office of Inter-American Affairs was set up to 'strengthen the bonds between the nations of the Western Hemisphere' through economic aid and cultural links. It was with support from the OIAA that the Museum of Modern Art put on a series of shows of Latin American art – and of these, 'Brazil Builds' was by far the most successful.

In May 1942, Philip Goodwin, the museum's architectural director, and a young photographer, George Kidder-Smith, neither of them with any previous knowledge of Brazil (or of Portuguese), set off to spend two months collecting material for the exhibition. What made their task particularly hard was that very few works of Modern architecture in Brazil had yet been completed, though some – such as the Ministry of Finance at Recife (see picture) – were under construction. Part of the achievement of the exhibition and the book was to convey from these widely

dispersed and mostly unfinished buildings the appearance of a flourishing and unified Modern architectural culture.

Although the exhibition's flattery of Brazil and Brazilian architecture was too late to have much political effect (Brazil had already entered the war by the time it opened), the critical interest was enormous. Its influence extended far beyond the US. In Brazil, it convinced the Brazilians themselves that they had created something coherent and original, and in Europe the book was widely distributed – it was after seeing it in 1945 that the young Lina Bo Bardi decided to leave Italy for

Brazil, where she became one of the leading architects of the second half of the century.

But just as quickly as Brazil was taken up by the Western critical establishment, so almost as suddenly was it dropped. By the early 1960s, after the completion of Brasilia, it was, Deckker writes, as if 'Brazilian architecture had, effectively, ceased to exist'.

This loss of critical attention was hardly because Brazil stopped producing interesting architecture – there are manifestly world-class buildings from later decades. It seems rather that these works did not fit within the unified and distinctive canon set up by 'Brazil Builds' and could not easily be labelled as 'Brazilian'. In a sense, 'Brazil Builds' did as much damage as good by prematurely codifying Brazilian Modernism, and for this reason the reactions to it from within Brazil have always been ambivalent.

This year has already seen one new book about Brazilian Modernism, Valerie Fraser's *Building the New World* (AJ 24.5.01). Deckker, who is herself Brazilian, has some common ground with Fraser's excellent survey, but what really distinguishes *Brazil Built* is that for the first time we have, in English, a book based upon new primary research – drawn from the archives in three continents – to dispel some of the mythology that has surrounded Brazilian Modernism since the MoMA exhibition. Adrian Forty is professor of architectural history at the Bartlett.



Angels with dirty traces

MURRAY FRASER

The Provisional City: Los Angeles Stories of Architecture and Urbanism

By Dana Cuff. MIT Press, 2001. 308pp. £27.50

Los Angeles has long been an object of fascination – not just for filmmakers, novelists and songwriters but also for academics. Outsiders came searching for what they felt was missing back home. Reyner Banham found a blessed autopia where aesthetic freedom ran riot, while Jean Baudrillard enjoyed a shiver in being liberated from the pseudo-depth of European 'high culture'.

American academics have been equally attentive, whether it is Mike Davis twitching at the inroads of military surveillance within the public realm, or Edward Soja detecting a new form of urbanism that might steer between Modernist dreams of social control and the free-market myths of Post-Modernism.

What has been common to these intellectual readings is the sense that Los Angeles somehow represents the pathological urban condition, a symbolic supernova of low-density development that is spreading elsewhere. The city of fallen angels has hardly ever been treated as an ordinary place where mundane economic and social activities take place. There have been glimpses of

existential emptiness in films such as Wim Wenders' *Paris, Texas* or Michael Mann's *Heat*, but precious little in architectural circles. Even the Case Study housing prototypes, intended to exploit the benefits of mass-market repetition, became chic, down-sized manifestations of elitist design culture.

Now, however, Dana Cuff has produced a book that looks in depth at the everyday low-cost housing that was built in large estates in the cheaper areas of Los Angeles. The book spares no blushes in examining the political and economic forces that produced large-scale projects for poorer citizens. The book signals openly its part in the shift in American academia away from an obsession with European critical theory. The author is a Koolhaas fan (and why

not?) but the theoretical themes of the book are kept sparse, and instead the story is told in biographical and anecdotal fragments.

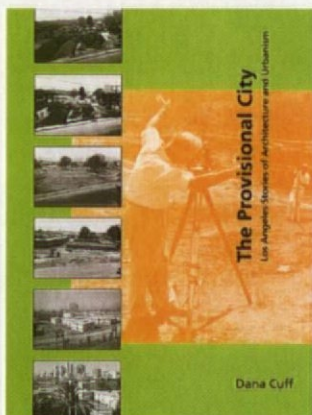
Cuff focuses on five particular projects drawn from privately and publicly funded examples, and fascinating tales they make too. First comes the emergency housing built

for munitions workers during the Second World War, followed closely by post-war estates that adapted the barrel-vaulted pre-fabricated Quonset huts as temporary homes. The population of Los Angeles increased by 56 per cent in the decade up to 1950, and sprawl was rife. Cuff thus includes a section on the scheme in Westchester that was built by Kaiser Homes, the West Coast equivalent of the rapid-fire Levittowns that were springing up back East.

But perhaps the most fascinating of all is the story of the Chavez Ravine estate, a socialist endeavour from the 1940s and 1950s to provide dwellings for poor Hispanic residents. The promoters of the schemes fell foul of MacCarthyite witchhunts, and some were even imprisoned as Communist sympathisers. Then big money moved in to terminate the Chavez Ravine estate when the Brooklyn Dodgers baseball team was so infamously sold to Los Angeles in the late 1950s. The new LA Dodgers needed a site for a new stadium, and guess whose homes were cleared to make way for all that car parking.

Cuff's outrage at such events is manifest, and she builds to a climax in which she throws herself behind the opposition to the development of the Playa Vista wetlands next to LAX airport. This controversy has embroiled many of the stars of the Los Angeles architectural firmament, including Frank Gehry, and testifies to the fact that the political and economic forces that Cuff identifies so expertly in her account are still alive and kicking in the city today.

Dr Murray Fraser teaches at Oxford Brookes University



Andrew Doolan Architects: Projects 1998-2001

At the RIAS Gallery, Rutland Square, Edinburgh until 30 November

Although little more than a trade-show stand that sits glowing in the RIAS foyer, this is a welcome first outing for the work of Edinburgh-based practice Andrew Doolan Architects, writes Julian Holder.

By means of slides and a video, the exhibition covers three recent projects: the Edinburgh City Travel Inn, the conversion of the 19th-century former Bread Street Co-operative store into The Point Hotel, and the conversion of its 1930s extension into the Point Conference Centre. In doing so, it displays Doolan's interest in coloured glass and fluorescent lighting – something for which he credits the American artist Dan Flavin.

These projects have collected awards like a boy scout collects badges, and it is easy to see why. So-



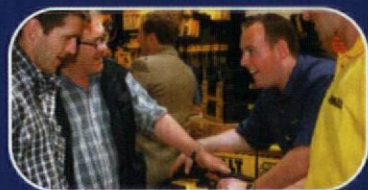
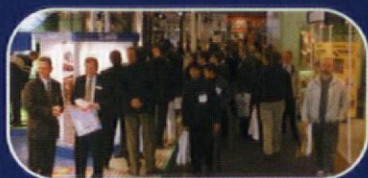
called 'minimalist chic' is mixed seamlessly with the Victorian and Edwardian grandiloquence of the Co-op, while intelligent references to Mies, the 1930s, and Czech Art Nouveau all co-exist in a wash of coloured light.

There is always a dividend in returning much-loved old buildings to the public (as Doolan clearly realises), just as there is also a way of transforming them while keeping their essence alive. Glowering through the mists of an Edinburgh early morning and facing the floodlit castle, the conference centre is a welcome new accent in this most historic of cities.

These are merely the latest offerings from a practice that is now 20 years old. Beautiful and seductive as the images are, it is to be hoped that a more extensive and critically engaged show will not be long in coming – until then, it's nice to know there is a Point somewhere.

Julian Holder is coordinator of the Scottish Centre for Conservation Studies

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But the thought was kind. In fact, sharing a double room on a trip is one of the few concessions made to an office couple – apart from anything else, it usually saves money.

Otherwise, you should abide by some pretty restrictive rules:

- no kissing in the office (do not even think about anything more intimate);
- do not use the loved one's face as your screen saver;
- if you have pet names for each other, never let them slip out;
- never discuss childcare arrangements in front of a third party;
- never straighten his tie/brush dandruff off her collar;
- do not send big bouquets to the office on birthdays/St Valentine's Day – you both have homes/a home for heaven's sake; and
- do not back each other up over-vociferously in meetings.

And even if you do break one of these rules, whatever happens, never argue on the premises. If you do, the people who already resented your relationship and the ones who until now have regarded you both indulgently will huddle in corners to say: 'I told you it would never work.'

Rachel Linnet

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Nigel McCutcheon, Architecture & Design Manager on 01273 291453.

Closing date: Friday 7th December 2001.

For further information and an application form please contact (quoting reference):

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Ground Floor, Ovest House, 58 West Street, Brighton BN1 2RA
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CV's will not be accepted.

Job Reference: PR690



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people & practices

Stevenage-based **Archer Partnership** has appointed **Martin Webster** as associate director in its architectural division.

Richard Murphy Architects has moved to The Breakfast Mission, 4 Old Fishmarket Close, Edinburgh EH1 1RW. Telephone, fax and e-mail remain the same.

Southampton-based **HPW Partnership** has appointed **David Geddes** as associate to head its Edinburgh office.

Ash Sakula Architects has moved to 24 Rosebery Avenue, London EC1R 4SX, tel 020 7837 9735, fax 020 7837 9708.

Whitby Bird & Partners has appointed **Ben Hamilton-Baillie** as a director based in its Bath office.

HLW Architects has moved to 29/31 Cowper Street, London EC2A 4AT, tel 020 7566 6800, fax 020 7253 4628/4631.

Stanhope has moved to Norfolk House, 31 St James Square, London SW1Y 4JJ, tel 020 7170 1700, fax 020 7170 1701.

BSRIA has appointed **John Sharp**, head of Information and Technology at NG Bailey & Co, as the new chairman of the board. **Simon O'Hea**, a director of the Colt Group, also joins as non-executive board director.

● Send details of changes and appointments to Victoria Nowell, *The Architects Journal*, 151 Rosebery Avenue, London EC1R 4GB, or e-mail victoria.nowell@construct.emap.com

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Contact Sunshine Hallford in Leeds on 0113 242 0303 or email: sunshine.hallford@AndersElite.com

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All applicants must have a minimum of five years' experience and a working knowledge of Microstation or AutoCAD. Ideally, you will be a good designer and competent detailer with excellent client liaison skills and the ability to manage a small team. You will be ambitious and wish to quickly progress to associate level. A salary of £30k-£40k (dependent on experience), a benefits package and excellent career prospects will be offered to the successful applicant.

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A contract position has arisen for their Wolverhampton office due to an increase in workload. You must be ONC/HNC qualified with at least 4 years experience. Knowledge of AutoCAD is essential, as is the ability to demonstrate a high level of Technical expertise. This position will be ongoing for the ideal candidate.

Contact Claire Nicholls in Birmingham on 0121 212 2255 or email: claire.nicholls@AndersElite.com

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In-house Team to support the PFI process

North West London Hospitals NHS Trust is about to advertise in OJEC for potential PFI partners for the above scheme.

The Trust is looking to make two appointments to its development team:

Architectural Adviser

The Trust is looking for an experienced and innovative architect/architect team to assist with the PFI process. This appointment will help the trust in development of specifications, selection of partners and evaluation of design.

Project Manager

The Trust is looking for a project manager with PFI experience who will be responsible for managing the PFI procurement and ensuring a rapid and accurate process.

These appointments will report to the Project Director and service the BECaD Design Group.

For more information please contact David Powell, Project Director, on 020 8453 2132 or Liz Dominique, Project Co-ordinator, on 020 8453 2510.

Expressions of interest, including experience of PFI and innovative design projects, should be sent to Liz Dominique, c/o The Quality Department, Central Middlesex Hospital, Acton Lane, Park Royal, London NW10 7NS. Closing date 10th December 2001.



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competitions

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CHURCH COMMUNITY CENTRE

Expressions of interest are sought for a competition for the redevelopment of St Luke's Church in Cannock, West Midlands. Up to four practices will be invited to submit designs for a multi-purpose new building to accommodate offices, function room and conference facilities. Each invited practice will receive an honorarium of £2,000. Deadline for expressions of interest 3 December.

GEOLOGICAL GARDENS

Two-stage competition for an outdoor exhibition centre, incorporating a series of geological gardens on a site in Nottinghamshire. The competition is organised on behalf of the British Geological Survey, the UK's national centre for earth science research and expertise. Architects, landscape architects, artists, sculptors and engineers, working individually or in teams, may apply. Stage 1 submission deadline 8 January.

URBAN SUSTAINABILITY

The government's Energy Efficiency Best Practice Programme has launched its fourth open ideas competition. This year's theme is urban sustainability. The 5ha site is the Lochend Butterfly and its surroundings, about a mile from the eastern end of Princes Street in central Edinburgh. A prize fund of £17,500 is on offer. Submission deadline 28 February.

Richard Haut operates the weekly 'competitions' e-mail service - telling architects about thousands of projects that they can apply for across Britain, Ireland and Europe. Tel 0033 6 73 75 02 76, e-mail hautrichard@hotmail.com, web.communities.msn.com/RichardHautscompetitions

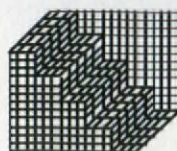
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The Department for Education and Skills is inviting expressions of interest from suitably qualified and experienced organisations for appointment to a framework contract of design teams. The design team should be led by an architect and also include a quantity surveyor, a building services engineer, a structural/civil engineer, a planning manager and an architectural landscaper. The framework contract, once established, may be used for the provision of a design service to City Academies, construction projects and other capital schemes receiving funding support from the DFES, as a minimum up scheme design stage (RIBA Stage C).

The contracts will be for a term of four years.

Firms wishing to express an interest are asked to submit, complete and return a pre-tender questionnaire by 14 December 2001.

An information pack and questionnaire may be obtained from:

The Department for Education and Skills
Website: www.dfes.gov.uk/schoolbuildings

or Lorraine Fawlk, PricewaterhouseCoopers, No 1 London Bridge, London SE1 9QL. Telephone: 020 7804 2382. Fax: 020 7213 5221. E-mail: lorraine.fawlk@uk.pwcglobal.com

A contract notice was despatched to the Official Journal of the European Communities on 6 November 2001.

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Expression of interest Architects

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You will need:

- an excellent track record in high density housing and mixed use development schemes (a portfolio of complex sites in London or other inner city areas is essential)
- to demonstrate success in employing a sensitive approach to development on existing sites, including creative approaches to retaining older buildings and features where appropriate
- to be able to work as part of a multi-disciplinary team
- experience of major projects with a capital value of £60 million plus
- a commitment to quality, innovation and to respecting the environment and needs of the local community.

For an information pack and details on how to make a formal expression of interest please contact Katherine Cowan on 020 7307 2594 or kcowan@keh.org.uk
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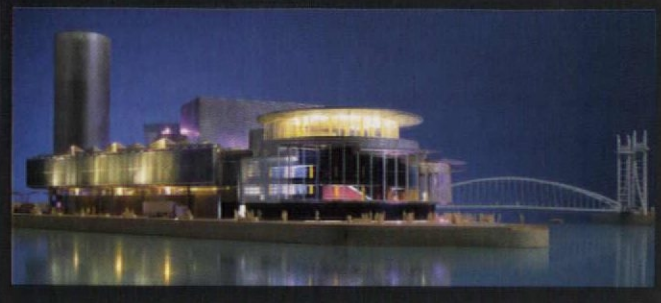
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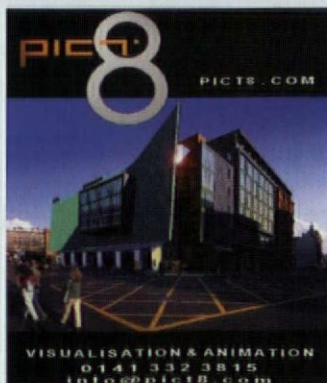
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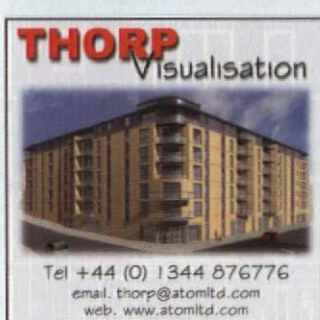
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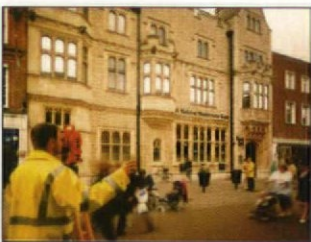
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Block vote

The Heron Tower public inquiry has been treated to evidence of **English Heritage** and **Westminster Council** conspiring to chop down and/or 'pollard' trees to create 'new views of St Paul's Cathedral which need 'protection'. This sort of cooperation is not confined to skyline views, apparently. Some while ago, the council took it upon itself to demolish a block of stone outside the old Royal Fine Art Commission premises in St James's Square. The reason? Someone allegedly tripped over it. Health and safety immediately zoomed into action, and out came the crushers. Alas, it turned out that the stone in question was part of an eighteenth-century mounting block used to help gentlefolk get into cabs and, horror of horrors, was *listed*. What on earth was the council to do? Why, ring up its pals at EH, and get a retrospective listed building consent for the demolition. Having done so, its thoughts naturally turned to restoration, and there is now a project to replace the block. I hope no one trips over the whole lot and sues the council. None of this was mentioned at the Architecture Club meeting last week, where the guest speaker was EH chairman **Sir Neil Cossons**. He was given a rough ride by an audience apparently fed up with EH's inconsistencies and processes. He emerged bloodied but unbowed, and invited all to present him with further thoughts on the organisation's shortcomings. No doubt these could form part of the government's big review of EH now under way.

Family affair

Back to St James's Square: I hear that former RFAC commissioner **Sir Stuart Lipton**, now CABA chairman, is moving his Stanhope organisation into Norfolk House. This is, of course, the office building developed by property man **Rudolph Palumbo** in the 1930s, when he demolished the wonderful mansion which

look who's talking



previously occupied the site, designed in 1748 by Mathew Brettingham and occupied by successive Dukes of Norfolk until 1938. Architects of the current building were Grunton & Grunton. Palumbo *père* earned eternal damnation from the conservation lobby, which rubbed off onto his son Peter (now Lord Palumbo). No doubt Sir Stuart will feel at home: the building was the headquarters for General Eisenhower's 1st Allied Army, and was where Operation Overlord, the 1944 invasion of Europe, was planned. Nothing compared to Broadgate, of course...

Alberti calling

What could making a goddam cell phone have to do with the Renaissance?' asks **Erik Anderson** in the *New Yorker* magazine. Although head of production at mobile phone company Nokia, Anderson is entitled to ask, since in his spare time he is a Renaissance architecture PhD student at Harvard. In answer to his own question he quotes **Alberti**: 'All care, all diligence, all financial consideration must be directed to insuring that what is built is useful, commodious, yes – but also embellished and wholly graceful.' Nokia, he continues, played Greece, 'a country where upright and noble minds

flourished and the desire for embellishing what was theirs was evident... It was their part to surpass through ingenuity those whose wealth they could not rival,' to Motorola's 'rich and powerful' Egypt. And explaining why Nokia makes so many different types of phone, Alberti again comes to the rescue: 'If you make lots of products but none are best in their class, you go bankrupt. If you make one good product you might do really well with it, but there won't be enough profit, so you'll go bankrupt. In the end, it all comes back to balance. Alberti was right.' Amen to that.

Lèse majesté?

Bird life at Kensington Palace has been disappearing in what could have the makings of an international incident. The Finnish ambassador, **Pertti Salolainen**, who is also a considerable photographer of wildlife, has produced a calendar for 2002 illustrated with his own pictures. At the end he devotes two pages of images and words to 'Our Finnish foxes in London'. Foxes are a rarity in Finland so he was delighted when, in summer 2000, a pair bred in the garden of his residence in Kensington Palace Gardens. This, he claims, makes them Finnish, before going on to reminisce how 'all summer the

Champagne goes to Stuart Tappin of London WC1 for his winning caption. This week's photo shows a hard-pressed Ian Hislop, editor of *Private Eye* magazine, at his desk. Behind him is an image of Foster and Partners' Swiss Re tower. But what is he thinking? Captions on a postcard please, by Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701.

Price formula

Incidentally, I hear motor racing supremo **Bernie Ecclestone** has bought a house in Kensington Palace Gardens, the preserve of ambassadors and royalty. Ecclestone managed to knock the price down from a very reasonable £85 million to the bargain of the year at £50 million.

Gold cards

Royal Gold Medal nomination time again, and various lobbyists have been hard at work promoting their candidate for the honour. Astragal hears that **Archigram**, or possibly **Peter Cook**, could be considered. **Frei Otto** has been getting support for some time now, as has **Rafael Moneo**. Other suggestions welcome.

Wonderful views?

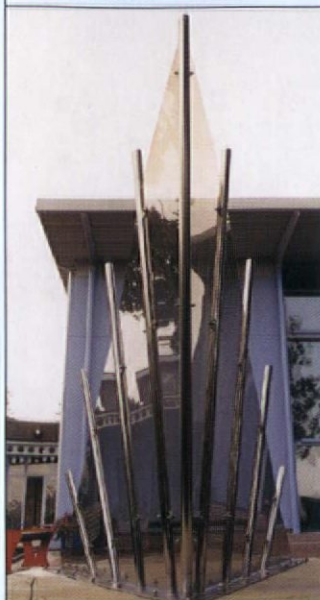
Most striking chapter heading of the year? Inside a new book from Routledge, *The Urban Lifeworld*, I come across the following: 'Four Ways of Overlooking Copenhagen in Steen Eiler Rasmussen.'

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AJ ENQUIRY NO: 201



Justin Ward Turner is a sculptor and designer who is now taking on commissions after graduating from the University of East London with a BA Hons. His work ranges from large architectural public sculptures to smaller, ornate or theatrical pieces suited to themed events or exhibitions. Shown here is 'Polaris' – a 2 x 3m sculpture of stainless steel and bronze-coloured polycarbonate commissioned by Hayes School in Kent. For further information, contact Justin Ward Turner, Westerham Lodge, Westerham Road, Keston, Kent BR2 6DA, tel 01689 854868, fax 01689 860246, e-mail justin@wardturner.co.uk

HANSENGROUP PRESTIGE CONTRACT 51 AJ ENQUIRY NO: 202



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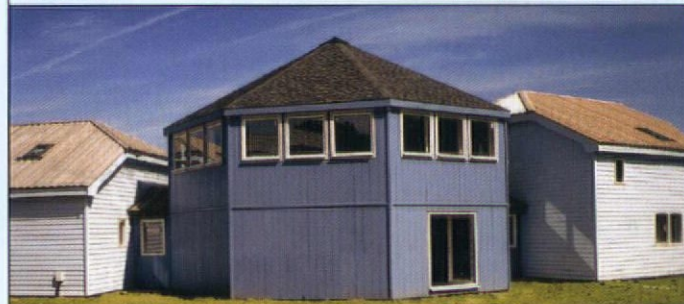


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