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This year's President's Medals were announced on Tuesday. The bronze medal, for the best Part 1 project, was won by Andrew Yek of Oxford Brookes University for his project, Vehicular Access (left). The silver medal, for the best Part 2 project, went to Alex Kyriakides of University of Westminster for Kinematic Garden (below). See pages 25-39 for full coverage of all the winning projects.

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COVER

Footbridge, Liverpool. Photo by Gregor Mackintosh

+ DENOTES MORE INFORMATION ONLINE. FOR AN ARCHIVE OF AJ ARTICLES VISIT WWW.AJPLUS.CO.UK



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'I think our entire vocabulary is useless: "public space", "public realm"... all these things have been completely transformed, and so what we are trying to do is reinvent ways of talking about architecture.'

Rem Koolhaas, *Financial Times*, 2.12.01

'Is that what Londoners want? I doubt it. But you don't have to be Mystic Meg to sense which way this wind is blowing. If the history of London teaches us anything, it is that money usually wins in the end.'

Richard Morrison on 'skyscraper mania' in London, *Times*, 28.11.01

aj news

FOSTER DOES DALLAS

Foster and Partners has won a competition to design the 2,400-seat Lyric Theatre for the Dallas Centre for the Performing Arts. The £175 million complex will also include an 800-seat theatre to be designed by Rem Koolhaas. +

TIME FOR WILKINSON EYRE

Wilkinson Eyre's £22 million Millennium Bridge in Gateshead was named one of the best inventions of 2001 by *Time* magazine this week. It was the only piece of architecture to be honoured.

DCM BIG DOWN UNDER

Denton Corker Marshall (DCM) has scooped Australia's most prestigious honour for architecture, the Sir Zelman Cowen Award. The practice, which has a London office, won for the new Melbourne Museum. It is the second time DCM has been honoured – it won the 1996 award for the Melbourne Exhibition Centre. +

PRINCE TALKS TOWERS

The Prince of Wales will voice his opinions on the future of tall buildings in the wake of 11 September when he addresses the 'Building for the 21st Century' conference at London's Queen Elizabeth II Conference Centre on 11 December. Other speakers at the conference, which starts on 9 December, will include London mayor Ken Livingstone and Lord Foster. Go to www.ajplus.co.uk for coverage. +

NEXT!

The next issue of the AJ will be published on 20 December.

For the best jobs in architecture turn to page 65 or visit www.careersinconstruction.com

ARB puts squeeze on part-timers

The ARB has tightened up the rules governing professional indemnity insurance – despite calls for restraint from the RIBA – in a move that could spell the end for part-time practitioners.

The ARB has revised its guidelines on PII, raising minimum levels of indemnity cover and making them compulsory. Registered architects will have until 1 March to confirm they have the adequate cover in place.

The move comes against a backdrop of dramatic rises in insurance premiums as a result of the changing economic climate and the events of 11 September. Insurance experts predict that the ARB's rules, combined with general rises, could force insurers' bills up by 50 per cent. A small practitioner currently paying out £600 a year could see their premiums increase to £900.

While the changes will affect all architects, the squeeze will be most severe for part-time practitioners, the semi-retired and those taking occasional private work. Practitioners with an income of less than £10,000 will no longer be considered an exceptional category and will need to raise their cover from £50,000 to the new minimum level of £250,000. As a result, premiums could soar from £195 a year to as much as £600. With further strictures governing run-off cover, part-time work could become untenable.

The ARB adopted the changes last week despite objections from the RIBA, which called for the rises to be less dramatic. RIBA vice-president for practice, Tim Gough, denied the ARB's claims that under-insurance is widespread among architects.

Currently, the RIBA runs RIBASure, a sub-

sidary insurance scheme aimed at low-income members. Keith Snook, RIBA director of practice who oversees the scheme, was adamant that cover provided is adequate. He predicted that some low-income architects, faced with escalating costs, would deregister and work outside the restrictions of the profession.

ARB board member Marco Goldschmied, who opposed the changes, said they reflected an 'Olympian view of the profession' that failed to take into account its 'subtleties and nuances'. He said he was concerned about the impact on young people taking private jobs before setting up on their own. 'The new and exciting in architecture will be discouraged,' he said.

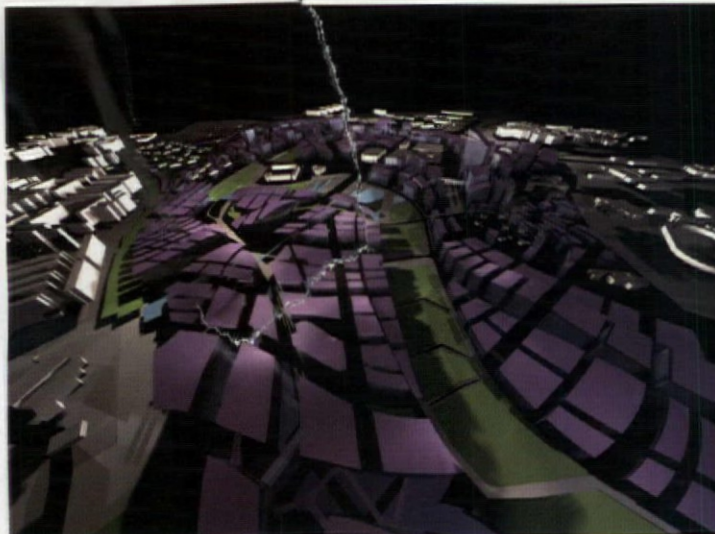
Wayne Glaze, a young architect who supplements his full-time employment with occasional private work, agreed that private domestic work was a common way for those starting out to 'cut their teeth'. Faced with rising costs many would be discouraged, he said.

But the ARB dismissed suggestions that levels were too high. ARB chief executive Robin Vaughan said that the leap had been essential to bring the architectural profession up to standard and claimed the new regime was 'quite relaxed'.

He said that while the RIBA was concerned to protect its members, the ARB was charged with serving the public interest. 'The two may not be as one on this occasion,' he said.

The RIBA has not ruled out further protest. Gough said he would be taking the lead from the reactions of RIBA members.

Zoë Blackler



Zaha Hadid Architects has unveiled its 'one-north' masterplan for the Singapore Science Hub. The plan covers 190ha adjacent to the National University of Singapore and the National University Hospital. It will include housing for 50,000 and accommodate 70,000 workers. The first phase will be based around three centres of business and research collaboration, called Xchanges. A sinuous park will flow through the masterplan, providing a multi-purpose spine of landscaped spaces. +

'It must be hard being Rem. He knows what is going on. He has a heart. But he has decided to put that on ice.'

Charles Jencks. *Financial Times*, 2.12.01

'His Post-Modern social conscience takes no account of ethical dilemmas, with the result that he trips over them.'

Rowan Moore reviewing Jonathan Glancey's new book, *London: Bread and Circuses*. *Evening Standard*, 26.11.01

'Perhaps it would be better for a library to be housed in a building separate from a branch of Pizza Express and shops selling fudge and thimbles.'

Jonathan Glancey on Hopkins' Forum at Norwich. *Guardian*, 3.12.01

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

RIBA's wind turbine hopes blown out by council planners

The RIBA's plans to provide a model for sustainable architecture have been foiled by Westminster City Council, which is set to refuse planning permission for two wind turbines on the roof of its headquarters building in Portland Place.

Planning officers are recommending that the Allies and Morrison scheme to add the 20m turbines to the top of the Grade II*-listed building should not go ahead. Officer Robert Ayton said the objections were 'on the basis of visual impact'.

The turbines were an initiative of former RIBA president Marco Goldschmied as part of his campaign to introduce a green strategy for the RIBA building. Goldschmied said the decision was 'predictable' and reflected issues of policy towards sustainability at a national level.

The RIBA would have been the right place to pioneer the use of alternative power in older buildings, he said, because of its listed status, its location in the centre of London and its role as headquarters to one of the leading professional bodies promoting sustainability. Goldschmied said he would be urging the RIBA to appeal to London mayor Ken Livingstone to intervene.

Project architect Robert Maxwell described the decision as 'unfortunate'. He said the installation of the turbines would have been a high-profile project to help stimulate debate.

The project was opposed by English Heritage. Assistant regional director for London Paul Velluet said: 'We felt that standard industrial wind turbines would adversely affect the special interest of the Grade-II* listed building and the character and appearance of the surrounding conservation area.' He added: 'It would have done little to save the energy costs of the building.'

The wind turbines were part of a project to halve the RIBA's energy consumption and improve its green credentials. The building's electric boilers have been replaced with gas ones which will reduce carbon dioxide emissions by 26 per cent.

An official decision is expected from Westminster in January.

Zoë Blackler

Horden and BDP come under orders for Epsom masterplan

Epsom Downs Racecourse has lined up four practices in the race to prepare a masterplan for the famous Derby venue, the AJ can reveal.

Course officials are talking to Horden Cherry Lee Architects, designer of its main grandstand;

BDP; Atherden Fuller Leng; and Nugent Vallis Brierley from Frome in Somerset to compete for the job to rework the historic site.

Epsom Downs Racecourse executive director Stephen Wallis told the AJ that the work will include a £6 million renovation project for the main grandstand. 'A rebuild is not an option,' he said. The masterplan will involve looking at reorganising spaces and new buildings: 'A hotel is in the vision and we'll need to look and see what's feasible,' said Wallis. 'We want to capitalise on the Queen's Stand and the Derby as a national event.'

Wallis wants the facilities to be a 'beacon architectural landmark' in the borough and is keen to discuss the masterplan with local planners. However, a complication to the process will be that free access to the Surrey Downs is protected by an Act of Parliament – more than 100,000 racegoers attend the Derby every summer but, because of the rule, no one knows the exact number watching the race.

Horden Cherry Lee's Richard Horden was recently associated with BDP at Glasgow's Science Centre, where he provided the concept for BDP's rotating Wing Tower, built next to the Science mall and Imax theatre.



HOK has won the commission to design this 30-storey HQ building for Barclays Bank in Canary Wharf. The 93,000m² building at Churchill Place will have covered access to the Jubilee Line and Docklands Light Railway station. The building is due for completion by the end of 2004.



Niall McLaughlin Architects' De La Warr Pavilion bandstand is to be unveiled this Saturday. The bandstand, on the South Terrace of the 1930s Grade I-listed building in Bexhill-on-Sea, East Sussex, is a lightweight structure made from fibreglass-coated plywood. It is mounted on a steel base that can be moved around. ✚

ARCHITECTURE POLICY MOVE

Canterbury MP Julian Brazier has indicated he may bid for a Commons Adjournment Debate to promote further the idea of a National Architecture Policy. The news was included in RIBA council papers, issued last week. See ajplus.co.uk for coverage of the council meeting after it takes place on 12 December. ✚

'NEXT' THEME FOR BIENNALE

The theme for the 2002 Venice Biennale's 8th International Architecture Exhibition will be 'NEXT'. The exhibition, directed by Deyan Sudjic, will explore global architecture for the next decade. More details at www.labiennale.org

Q&A

58%

... of voters in a poll on the AJ's website think that CABE is not the right body to handle post-war listings.

Respondents: 45

This week's question: Is the ARB right to raise minimum indemnity insurance cover? (see page 4)

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



HAYES DAVIDSON

Wilkinson Eyre redesigns former spy centre



ANDREW PUTLER

Wilkinson Eyre is to restore the 1960s landmark Empress State building in west London. Restoration plans will give a new lease of life to the 29-storey former MI5 building. The project is due for completion in spring 2003.

Work will involve the addition of a lightweight three-storey structure on top of the building. Constructed from steel and glass, it will be set back from the facade with a lightweight oversailing roof and topped by a circular tower room with panoramic views across London.

Curtain walling will replace the existing cladding on the east and west elevations. On the south elevation, a 5m-deep steel frame between the third and 26th floors will be clad with glazed curtain walling and a continuous 'floating' screen of aluminium sunshade louvres.

At ground level, a two-storey circular base will house an enlarged glazed entrance, reception area, cafeteria, ancillary office space and plant room.

Landscaping around the building will create a piazza and open arcade extending south to an additional entrance building on Lillie Road. The three-storey building will close off the street frontage and provide a main street entrance. It will be constructed from steel and glass with a large overhanging louvered canopy along its eastern side.

The scheme, for developer Land Securities, will add 12,000m² to the 38,000m² floor plan. The Empress State building, originally designed by Stone Toms and Partners, has been empty for the past three years.

The London Borough of Hammersmith and Fulham has granted planning permission for the project, subject to legal agreement.

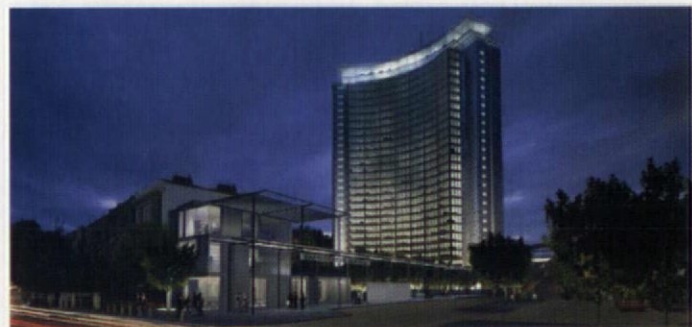
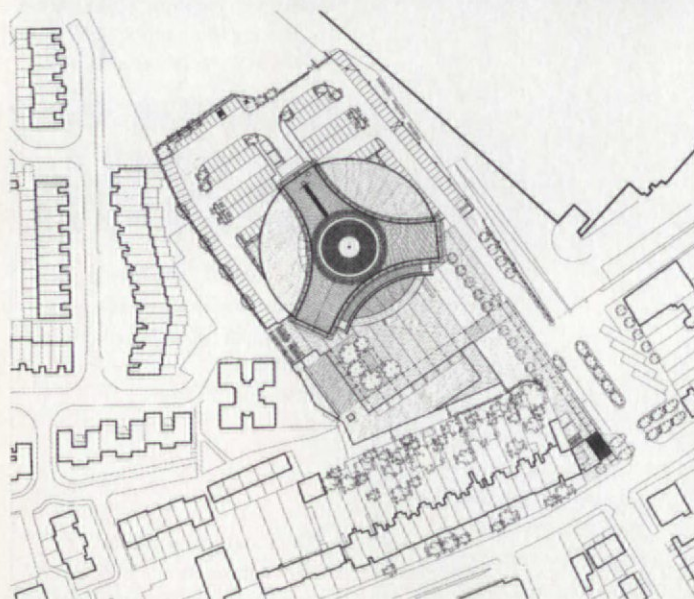
Zoë Blackler

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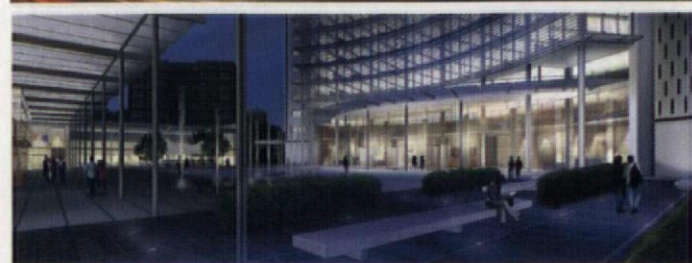
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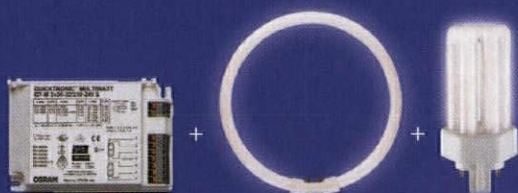
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Phase one of van Heyningen and Haward Architects' Benenden School in Cranbrook, Kent, opens tomorrow. The Academic Centre for the school (pictured) comprises classrooms, IT teaching rooms, staff facilities, offices and a shop.

RICK MATHER WINS IN US

Rick Mather Architects has won its first US commission, to extend and redesign the Virginia Museum of Fine Arts. The £55.5 million project will result in the addition of 9300m² of space to the current 35,300m² building. The project will include the addition of galleries, a visitor service area, administrative offices, a 1.2ha sculpture garden and a parking zone. Rick Mather Architects beat off competition from Hardy Holzman Pfeiffer Associates, New York; Polshek Partnership, New York; Smith-Miller + Hawkinson Architects, New York; and Machado and Silvetti Associates, Boston. The project is set for completion in 2007. ➤

3W SCORES AT BRENTFORD

3W Architects has won a commission to design a residential scheme at Griffin Park, the west London home of Brentford FC. ➤

READING ADDS MSc OPTION

Reading University's Department of Construction Management & Engineering has teamed up with the RIBA CPD (Continuing Professional Development) to offer architects an MSc in 'Intelligent Buildings'. Course modules include Intelligent Buildings; IT and Communication Systems; Integrated Building Design and Briefing; Building Systems - Architecture and People; and Financial Analysis and Investment Appraisal. E-mail d.j.clements-croome@reading.ac.uk or tel 01189 318197.

CPD INTERBUILD SEMINARS

Interbuild 2002 (9-13 June) will include an edited programme of Continuing Professional Development (CPD) accredited seminars. For further information e-mail wedgmark@globalnet.co.uk or call 0208 840 4383.

English Heritage denies rift over Coppergate II inquiry

English Heritage has denied rumours that boss Sir Neil Cossons wants to back out of a public inquiry in York where the conservation agency is scheduled to defend the unpopular Chapman Taylor mixed-use scheme, Coppergate II.

EH issued a statement to the AJ last week reiterating its support for the project as a rebuttal to talk that Sir Neil feels it is wrong that his own institution should be backing the scheme.

But although EH is giving evidence at the inquiry with York City Council, its views on the Chapman Taylor project fall short of the council's own requirements – as pledged in its local plan – for architecture of the 'highest quality'. Only that will be good enough for a historic site judged to be 'of international importance', and including the medieval landmark, Clifford's Tower.

EH said last week that its position on the Coppergate Riverside scheme has been 'fully endorsed' by its commission – but offered a less-than-glowing endorsement of the project as a pre-inquiry statement. 'EH has always expressed support in general terms for the redevelopment of the Riverside area of York, recognising that it would improve the quality of the city centre, which is clearly a site of national importance,' it said.

EH believes that the design of the Coppergate riverside scheme is 'a significant improvement on the previous scheme and makes a positive response to the historic buildings around it'.

But the agency would only say that it supports the scheme in 'double negative' terms. It supports it 'as it will not adversely affect the setting of Clifford's Tower and can only bring additional

economic and cultural benefits to the city'. And EH added: 'We will express these views at the public inquiry and we will continue to work towards detailed improvements in materials and design should it be given permission.'

Incoming York Civic Trust chairman Darrell Buttery said he was 'like a fish out of water, with his mouth wide open in astonishment' at the statement. He told the AJ he will be 'fascinated' to see how EH defends the scheme at inquiry, which he feels will destroy the panorama from Clifford's Tower. 'It's too big. It's a gargantuan scheme that comes too close to one of York's greatest architectural and historic sites. We want something good.'

The Trust feels the project represents 'an act of architectural vandalism' and 'an over-development'.

Sir Neil Cossons, who is presently out of the country, is understood to have said privately that he is at odds with the position adopted by the agency he heads. He has even been contacted on the issue by the Archbishop of York, David Hope.

The public inquiry has echoes of that concerning the KPF-designed Heron Tower insofar as EH will be facing CABE, which criticised the Coppergate II project at design review last March. EH will be siding with York City Council at the inquiry into the Land Securities project, which will be led by inspector Tony Bingham and starts on 15 January in York's Guildhall. But Bingham will also hear a rival landscaping project proposed for the site.

Ironically, given their differing viewpoints on Coppergate II, EH and CABE are about to launch a joint guide into building new schemes in historic environments, written by former Royal Fine Art Commission secretary Francis Golding and called *Building in Context*.

David Taylor



Chapman Taylor's Coppergate II scheme



Japanese architect Shigeru Ban unveiled this paper tea house, at the Bleddfa Centre for the Arts, in Knighton, Powys. The house was commissioned as part of the Japan 2001 festival. The brief was to design a Modernist structure that retained the calm of the traditional Japanese tea house. It is made from rectilinear cardboard tubes, which are sealed with varnish to protect the structure from the elements. The house has a specially designed polycarbon roof. For more festival details call the Bleddfa Centre on 01547 550377 or e-mail enquires@bleddfacentre.com

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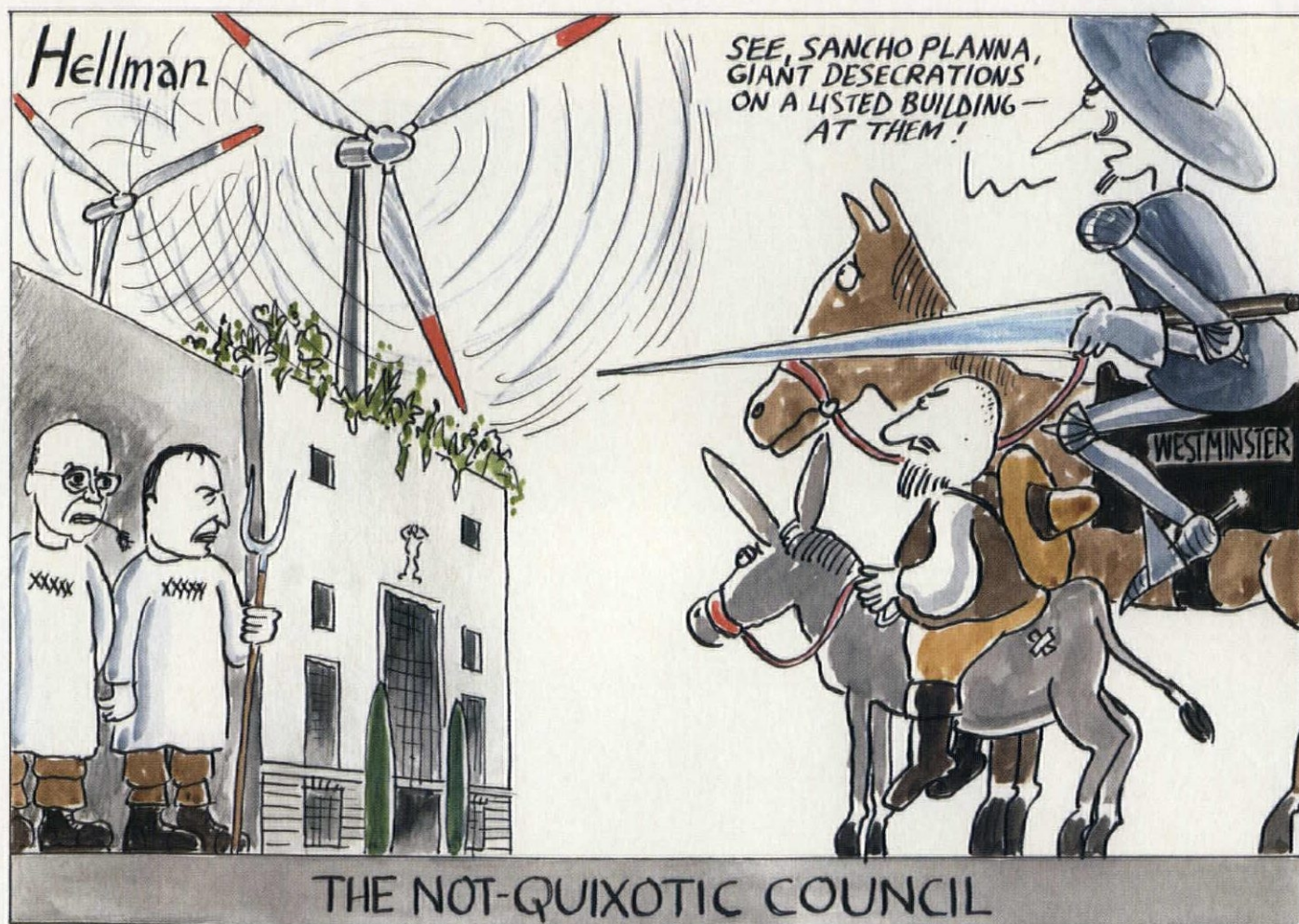
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vital statistics

- The number of female architects has risen from 2,639 in 1991 to 3,986 this year – 13 per cent of the profession. The number of male architects fell from 28,700 to 26,631 in the same period. Source: ARB
- A woman on an average wage can afford to buy a home in only seven of the 171 counties and districts in England and Wales, says a poll from *Labour Research magazine*. A man on an average income can afford to buy a property in 51 areas.
- The number of business and professional service firms that are pessimistic about prospects has grown by 50 per cent, according to a new survey by the CBI and Deloitte & Touche.
- Visitor numbers to English museums have soared following the scrapping of entry charges. The V&A had 53,000 visitors this week against a weekly average of 20,000, while the National Railway Museum in York saw a climb of 121 per cent.

Clare Melhuish reviews...

Kathryn Gustafson's views on landscape 'desecration'

Kathryn Gustafson's opinion that architects ignore context too often, and that 'in landscape we're the menders' of the environments they desecrate, seems unlikely to endear her to the architectural profession – but, then again, she does not seem to depend on it directly as a source of work.

Indeed, in the case of her involvement in the highly controversial Swiss Cottage redevelopment scheme in London, she seems hardly aware of the architects working on the project. Gustafson seems to have little interest in architecture per se, and also makes a point of distancing her working methods from those of the architect – 'the plan just doesn't do it' for her, she declares, preferring to work in clay, the most effective method she has found of finding her way in space.

Gustafson's lecture at the AA was a showcase of work extending back 10 years and more, revealing a collection of commissions most architects would be envious of. Of these, her competition-winning landscape masterplan of 1997 for a site in Amsterdam presented a direct comparison with the apparently doomed ambitions of the South Bank Centre and its site in London.

The Dutch project is on a former industrial site, incorporating a large house and park as well as industrial buildings and plant. It is currently used for a variety of arts purposes, but is being redeveloped as a formal arts and leisure develop-

ment. The scheme is under way despite initial strong opposition of the local neighbourhood, which 'just wanted a park' – much like the local Waterloo community group. But in the Amsterdam case, a year's public consultation was 'very organised', led by 'a strong client', and the scheme is due for completion at the end of 2002, with two buildings by Mecanoo.

For Gustafson, this project presented a clear opportunity to think about 'changing attitudes to landscape' – from the 1950s and '60s view of the discipline being about 'recreation and agriculture' – through the decades of suburban sprawl, up to the present, when she believes 'a balance between man and nature' is the key to the future. But her own analysis of her work seems to focus entirely on cosmological or historical narratives and symbolism, incorporating plenty of water features along the way, without any substantive level of political or cultural critique.

She seems happy to accept retail and restaurants as activators of social space in Seattle, or the imperative of luxury goods shopping as a catalyst in landscape formation in California. She does not even mention the intense political dimension of the Swiss Cottage development, which, it seems, can be soothingly swept away under natural woodland gardens, an outdoor amphitheatre and, possibly, a water feature. This kind of approach to landscape seems to be a rather banal celebration of the sensory aspects of human existence, which avoids addressing the more difficult issues at stake in social relations in the contemporary world.

Kathryn Gustafson was speaking on her work at the Architectural Association, London

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WESTON WILLIAMSON'S US WIN

Weston Williamson Architects has won an international competition to design the New England Biolabs in Ipswich, Massachusetts. The £25 million project was for 240 labs and support spaces, a lecture hall, restaurant and a 1,000m² winter garden. The practice, which was awarded £35,000 for its winning design, beat off competition from four other shortlisted practices: Michael Louis Gallin Architect, US; UNO-h arquitectura, Spain; CPR Architects, Mexico; and King Lindquist, US. Work will begin next autumn. + (including pictures)

DTLR SPINS PLANNING WEB

The DTLR has started development of its online Planning Programme consisting of two services – the Casework Service and the Planning Portal. The Casework Service is an electronic planning handling and tracking facility that will automate the links between the Planning Inspectorate and applicants and appellants, local planning authorities and government offices. The Planning Portal will offer an advisory service with guidance on planning and related topics. Further details of the Planning Programme can be found at www.planningportalprogramme.gov.uk +

STEPHEN GEORGE BURSARY...

The Stephen George Foundation has established a scholarship fund for architecture students. Stephen George (1915-2000) was one of the founding partners of Stephen George and Partners Architects and Master Planners. Each year a grant of £2,000 will be awarded to a student of architecture embarking on their Part 2 qualification at either De Montfort University in Leicester or Leeds Metropolitan University. The scholarship will provide an opportunity for practical experience during holidays and final year. For further information e-mail m.strand@stephengeorge.co.uk

... AND WELSH SCHOLARSHIP

An architecture scholarship is also up for grabs from the National Eisteddfod of Wales. The £1,500 award is open to those under 25 years old, born in Wales or of Welsh parents, or who have lived or worked in Wales for three years prior to 3 August 2002, or can speak or write Welsh. Candidates will be expected to submit a portfolio of work before 14 April. E-mail robyn@eisteddfod.org.uk or tel 029 2076 3777 for details.



Botschi Vargas Architects has applied for planning permission for this £2 million residential development in Maida Vale, London. The 1,132m² scheme includes five townhouses and a penthouse on top of an existing block of five Victorian terrace houses. Due to site restrictions the townhouses have sloping roof glazing and a one-way orientation. All units have two terraces at different levels and a patio on the front elevation. The three-bedroom units have living quarters of double height with bridge-like study mezzanines. A pergola-covered structure with integrated planting obscures parking spaces from the upper views.

Oxford U-turn over Bodleian Library 'theme park' plans

Oxford University has made a massive U-turn by withdrawing its planning application to turn the Old Bodleian Library into a tourist attraction (AJ 25.10.01) after objectors deluged the city council with letters.

The university last week said it had withdrawn its application for listed building consent for the contentious £1.5 million scheme, called 'the Visitor Management Programme', after 91 objections. It is now considering drawing up revised proposals instead, admitting that it got the needs of visitors and academics wrong.

Library director Reg Carr said he appreciated that there were 'genuine concerns' about aspects of the proposals, saying the way to manage large numbers of visitors to the library now had to be reconsidered.

'We must find an acceptable way to cope with tourists which is consistent with the library's primary purpose as a research library for scholars from around the world,' he said. 'The needs of visitors and academics are clearly different and it is our responsibility to find a way to satisfy their sometimes conflicting interests.'

The university now expects to draw up a 'simpler' scheme than that put together initially by Event Communications – which also worked on Stirling Prize winner Magna – and will assess trends in 'actual' visitor numbers. A spokeswoman said the university has also withdrawn its submission to the Heritage Lottery fund.

'However, at this stage, we do not rule out working again with the Heritage Lottery fund if new proposals for a visitor management scheme should be developed in the future,' she said.

Projected figures of 115,000 visitors per year to the new scheme, as opposed to 6,000 at the moment, were considered unrealistic.

Dr Martin Biddle, the university's professor of mediaeval archaeology, told the AJ: 'It's a U-turn whose time has come. I'm very satisfied given the disquiet about this scheme.' Biddle also criticised the university for only now realising that its figures for attendances could be wrong after spending £130,000 on the application.

English Heritage wrote to Oxford City Council about its concerns over the project, especially cautioning over its effects on the Proscholium and

Divinity School – 'among the most important asecular spaces of their period in England' which should not be the site of 'visual blockages'.

David Taylor

CABE exposes lack of design experience in local councils

Nearly two-thirds of local authorities do not have a registered architect in their planning department, according to CABE's Local Government Design Survey. A broad base of design expertise was also shown to be lacking. Only 16 per cent of authorities surveyed could boast a registered architect, an urban designer and a landscape architect. Almost a quarter had no staff with design qualifications.

Although 36 per cent of authorities had an architects' department, many said such departments had been dissolved or relocated during the 1980s or as part of local government reorganisation in the 1990s. The report says: 'Even where an architects' department exists, the implications for design are limited – only 43 per cent of such departments are involved in assessing the design aspects of applications.'

The report also revealed that 77 per cent of the 222 local authorities surveyed did not use a design panel in assessing the design quality of planning applications. Design awards and design champions were also unpopular – 80 per cent did not have a design champion and 68 per cent ran no form of award scheme.

The survey was sent to every planning authority in England – of which 44 per cent did not respond. The report stated that CABE was concerned that these authorities may not even have had qualified personnel capable of completing the survey or were simply not interested enough in design.

However, CABE praised two authorities. It commended Birmingham for having an architects' department within an Urban Design Department; and Leicester, which boasts a broad-based planning department, including planners, architects, landscape architects urban designers and other specialists.

CABE head of design review Peter Stewart, who led the survey, said: 'We know from our casework that the picture across the country is patchy. Some local authorities are exemplary in their commitment to taking design issues seriously. Others appear to have little interest in the subject.' +

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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 Sha 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.

OTHERS

BIRMINGHAM LIBRARY

Birmingham City Council wants architects to submit conceptual designs, to be developed in accordance with a detailed architectural brief, for a proposed 30,000m² library. The scope of the works could potentially include the provision of RIBA stages A to L and the discharging of all designers' responsibility under Section 13 of the Construction (Design and Management) Regulations 1994. Applications must be made by 20 December.

● 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/RichardHautcompetitions

Art's regenerative realities

An urban renaissance through art and architecture? Austin Williams attended a conference on the subject to see if art was a viable method of regenerating communities.

Battersea Arts Centre may proclaim itself to be part of an urban regeneration, but it is still a really awkward place to get to on the Tube. It is OK, of course, if you live locally but, unfortunately, those people closest to the 'regeneration' programme tend not to see the big picture. 'Can the Arts Create an Urban Renaissance?' was organised by Battersea Arts Centre and the Institute of Ideas. It was held as part of the Wandsworth Arts Festival.

The debate centred on the meaning of regeneration and set out to explore the proposition that 'public arts spaces are seen not as engines for economic growth, but as catalysts for cultural renewal'.

During the course of the discussion it became apparent that the concepts of public art and architecture were being used interchangeably, which wasn't helpful to a clear understanding of the issues. Finger-painting in Clapham and a bridge in Newcastle are not the same thing, but perhaps the fact that they were seen as such – both aspects of social engagement – is part of the issue to be dissected.

Councillor Michael Keith of Thames Gateway London Partnership kicked off proceedings with relativistic 'ambivalence to the question'. Through regeneration, he said, 'economic activities are aestheticised'. I think that this means that regeneration creates an oppressive aesthetic as areas are gentrified. Although this was a confusing introduction to the debate, the issue of land prices, especially those detrimental to 'the poor', was taken up in the question and answer session.

Chris Westwood, coordinator of the Lansbury Festival, confirmed that her background had been in 'bourgeois arts making', but that she is now interested in 'how ordinary people can enjoy what is normally not accessible to them'. After an interminable description of the dance programme on the streets of Lansbury, she confirmed that 'when funding is tight, regeneration can be a significant employer of artists'. Wasn't this always known as state subsidy? 'Arts are good for regeneration, and regeneration is good for the arts,' she concluded.

Dolan Cummings of the Institute of Ideas was

more focused – and critical. Commenting on Peckham Library's role in regeneration, he asked: 'When have people ever read themselves out of squalor?'

Cummings' argument was that culture is seen more in terms of making people feel better, rather than actually improving their lot. 'Nobody advocates curing poverty by handing out lots of money; instead we are told that poverty is tackled by social inclusion through the arts.' Noting that regeneration is always premised by some social policy benefit, he argued that the worthy idea that 'the arts are good for you' is a bad thing for art and a bad thing for real social improvement.

'In the '70s, the dole was seen as an Arts Council handout,' joked Neil Cooper of the *Herald*. Today, this mentality has been legitimised in schemes that subsidise community arts. 'Remember, Irvine Welsh got there on his own merits, not by using the grant funding begging bowl,' he said.

Charles Landry, the author of *Creative City*, suggested that there needed to be a property development strategy to curtail the detrimental effect of market forces. Thinking critically, laterally, artistically, widely and imaginatively were just some of the contortions required to involve as many parties as possible in regeneration proposals. Creative thinking is needed 'to integrate diversity'.

But isn't it odd, asked Claire Fox, director of the Institute of Ideas, that politicians are using the arts as a means of encouraging social participation? The panel was divided. While Keith thought that school arts projects that taught about racial diversity were important in challenging racism (although he wasn't sure whether this was real art), Cummings said it was symbolic of the bankruptcy of political ideas that art, and not politics, was prioritised as a means of social intervention.

Although nothing was resolved, this event showed that the terms of the debate need to be rescued from a pervasive relativism – between creativity and culture, participation and intervention, community art and politics, art and architecture. All need a lot more critical analysis.



Art attack: Dolan Cummings of the Institute of Ideas criticised the role in regeneration of Will Alsop's Stirling Prize-winning Peckham Library. He asked: 'When have people ever read themselves out of squalor?' Dolan argued that the worthy idea that 'the arts are good for you' is a bad thing for art and a bad thing for real social improvement.

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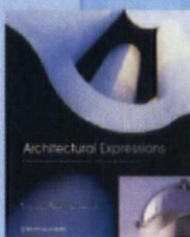
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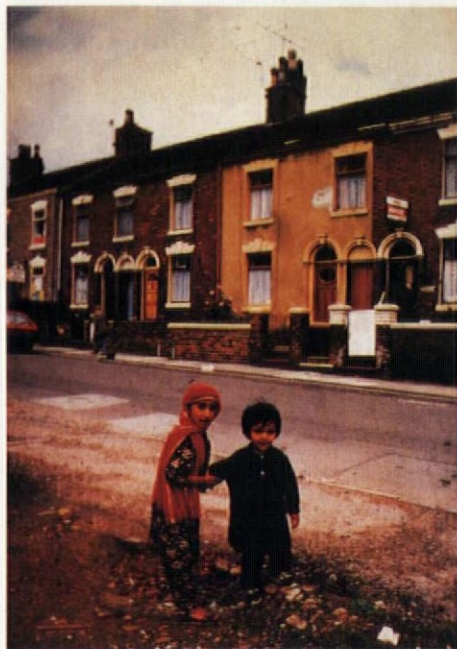
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the architects' journal | 15

Architecture: a basic human right

The UIA/RIAI conference dealt with the reality of impoverished people around the world and how architecture can play an integral part in improving their life. Here RIBA president Paul Hyett considers some lessons the profession can learn



Life on the poverty line: the message of the conference was that it is fear and neglect that creates slums and misery, and that architecture must be available to even the poorest

Intellect, passion, humanity and humility, the essential qualities of the International Union of Architects' (UIA) president Vasillis Sgoutas, were evident in abundance during his moving address to the 'Architecture and Poverty' conference held in Dublin on 24 November.

Following the opening address by the Royal Institute of the Architects of Ireland (RIAI) president Arthur Hickey, who reminded us that shelter is a common need of all people, Sgoutas moved quickly into overdrive. Pointing to Ireland's exemplary reputation for work with the world's disadvantaged (0.7 per cent of the country's GDP will be spent on this area by 2007, compared with the UK's current contribution of less than 0.3 per cent), Sgoutas reminded us that architects design less than one per cent of the world's buildings.

Talking again of the 'social segregation of space', and the barriers of language, culture, education and poverty which create the 'dispossessed', he urged appropriate forms of globalisation; that is the exchange of ideas and technology – not transfer, in sole pursuit of trade advantage. Too many cities today offer only 'undrinkable water, unbreathable air, and unmanageable waste', said Sgoutas – a challenge that construction professionals must address.

But, claimed Professor Ambrose Adebayo, we must also provide the poor with the opportunity to organise space, however basic, into meaningful social formats. This he illustrated brilliantly with slides contrasting traditional South African mud huts, arranged to produce effective social communities, with utterly monotonous modern

settlements that, through their banal organisation, discourage any meaningful social integration.

There were brilliant contributions, too, from David Donahue of Ireland Aid and Justin Kilcullen of Trocaire who, on behalf of the Irish Catholic Church, work with third world communities. 'Keep it simple,' Kilcullen urged. 'Sanitation and dignity are the overwhelming needs. Poor people don't want their communities rebuilt with all the consequential problems of debt and cultural dislocation.'

What excellent programming by conference organiser and chair Maria Kiernan, for this was, of course, the perfect introduction for community architecture guru and past RIBA/UIA president Rod Hackney. And it was vintage Hackney – cutting, thrusting and, as ever, laced with mischief and humour. So, back to 1972 and the legendary dispute with Macclesfield council over the £20 handbasin grant at Number 222, Black Road; stories about tenants, rottweilers, court appearances and, ultimately, the birth of the community architecture programme; all wonderfully illustrated with slides of houses once condemned by the council, now listed Grade II. The delicious and unimaginable irony of it all...

So, what are the lessons that came out of this session? First, as Johannesburg architect Heather Dodd, who specialises in social housing, said: 'Don't waste resources.' That office block or 1960s hotel can be reused for social housing – a message underlined by Hackney, who insisted that the currently popular demolition of '60s tower blocks in the UK is as daft and wasteful as the previous

demolition of Victorian slums.

And here lies the second lesson, emphasised by speaker after speaker – it is all about management and tenure. Where people are secure, within decently maintained buildings, however simple, success will follow. It is fear and neglect that create slums and misery.

But remembering Adebayo's insistent call for an architectural ambition, however basic the work, Sgoutas urged architects to become involved. 'Poverty is worse than a crime, it's a mistake,' he warned. 'We cannot tolerate lost generations, people without hope in a world of such abundance.' So the challenge is to find a way of helping, and here we had a brilliant conclusion from a community activist who defined poverty as 'being without choice and without the opportunity to participate'.

And there you have it – at all costs any 'intervention' must involve those who need help. Our task is to ensure that they enjoy the dignity of helping themselves, sometimes in the most unexpected ways: cement enabled women in a South American village to build concrete steps and a storm drain down their hillside. This improved their lives immeasurably during the rainy seasons when movement on the muddy slopes had previously been impossible.

And, as with all the best architecture, it offered a second benefit – community meeting places at intervals up the hill.

Sgoutas' call to arms to the 1.2 million architects in the 102 countries in the UIA's ranks was that, even at its most fundamental and utilitarian level, architecture can give so much. It must be available, even to the poorest among us, as a basic human right.

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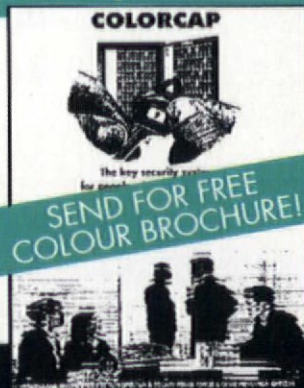
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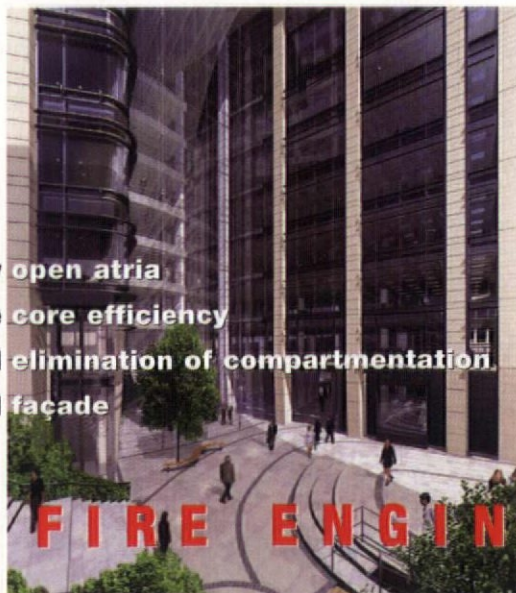
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Students' excellence in design undermined by poor writing skills

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The AJ might be going fortnightly over the Christmas period, but the AJ's website is staying live. Catch up on the news – updated with three new stories and images every day, or see extra scheme images.

editorial

How desperate is the state of architectural education? For all the bureaucratic in-fighting and scaremongering about standards, it appears that the students themselves are delivering the goods. Winning entries in the Oasys Awards (pages 50-51) show that students have moved on from an initial fixation with exploiting IT's ability to produce endless quantities of obscure graphs and diagrams, and are increasingly using computers to communicate ideas with images which are instantly accessible. The Liverpool footbridge featured on our cover and in the Working Detail started life as an experimental project by a final-year student, and is now a functional, elegant structure which makes a real contribution to the city.

Thankfully, the current crop of college work suggests students are oblivious to the notion that there is a distinction between the 'intellectual' and the 'vocational'. The President's Medals (pages 25-39) show the impressive range of work coming out of RIBA courses as far afield as Chile and New Zealand. Many of the projects are rooted in a theoretical agenda, but all result in buildable proposals that the most conservative would recognise as conventional 'architecture'. To see the projects in more depth visit the RIBA before 8 March or go to the RIBA's website at www.architecture.com

The over-riding impression is of a generation of students that is both exploratory and employable – with one clear weakness: there is a striking mismatch between the clarity of architectural thinking and the impenetrability of the accompanying text. Students who have clearly grasped the worth of concepts such as simplicity, economy and efficiency in their drawn work feel obliged to produce copy which is convoluted and obtuse. It is often easier to ignore the 'explanatory' text altogether and to concentrate on the drawn work.

This makes it particularly welcome that the RIBA has decided to increase the profile of the dissertation prize by awarding the first dissertation medal. If we are failing our students, it is not by teaching design in the 'wrong' way, but by failing to provide them with the written and verbal skills to explain just how good their work really is.

Isabel Allen

letters

Flaws become apparent in Gorst's Sussex house



I was surprised at the lack of critical analysis by David Taylor in his review of James Gorst's Whithurst Park Cottage in West Sussex (AJ 29.11.01). My initial reaction to the house was very favourable, but the more I looked at it the less certain I became. Space will not permit an in-depth examination, but here are a couple of examples.

First, the treatment of bedroom two. The 'hay barn typological reference' results in the window to this room being located on the north elevation; thereby depriving the room of sunlight and the view to the west. Surely Gorst could have somehow incorporated a window facing west, maybe with an exquisitely detailed shutter so that it all but disappears when the room is not in use?

Second, the concealed stainless steel gutter and heavily cranked internal downpipes which 'resolves the junction between the vertical boards and the roof and avoids the use of external rainwater downpipes'. We are told that 'Gorst had considered creating two linear reflecting pools around this (the path between the garages and the house), but thought better of the idea, with the prospect of too many dank leaves getting in the way.' And, indeed, the east elevation would appear to be very close to a range of mature trees; hence my concern. Won't those 'dank leaves' block the gutter on the east elevation? We are not told how many internal downpipes there are per elevation, but I suspect there might be only

one, and once this is blocked there could be all sorts of problems, especially if the leaves also manage to block one (or both) of the overflow pipes at either end of each gutter.

I appreciate the Classical simplicity of the concept and the rigour of its execution, but surely good architecture must work at all levels? Or am I just getting old? Oh dear, better add those slippers to my Christmas list (size 8 please, Santa).

David Grech, Frizington, Cumbria

... sustainability issues seem to be overlooked

I'd like to comment on your Working Detail for the Gorst house in Sussex. On close inspection, some intriguing details raise questions not only about professional competence but also about architects' responsibility to the environment, and (dare I say it) the AJ's own responsibility in the sustainability debate.

The details concern cold-bridging. This seems to occur through the concrete edge beam above the window (bottom right on page 35), through the concrete floor where there is only 25mm of insulation (next isometric along), and through the gutter and along the internal rainwater pipe, which appears not to be insulated (or if this is not shown on the drawing, there is still insufficient space for it). I would also question the use of plywood sheathing on the outside of the studwork, and general aspects of the glazing and solar control, but perhaps these are separate matters.

I am staggered that this sort of detailing even left the architects' office to get built, but unfortunately it did, and presumably the client will suffer from problems of condensation and mould growth which the architects will be answerable for. But this aside, I am amazed the

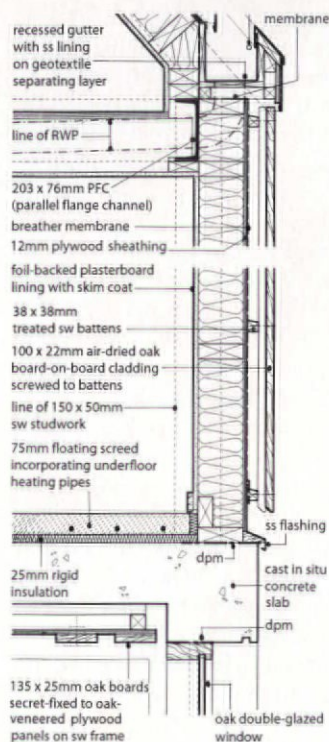
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More than 2,000 of you have now signed up to AJ Specification, the AJ's new site for inspiration through proven buildings, at www.ajs specification.com. And we've added 10 more buildings to the database, including ORMS Designers & Architects' American School in St John's Wood (pictured), Harper Mackay's OnDigital Office, Marco Polo House in Battersea, Mary Thum Associates' office and Ryder's Three Rivers Housing Association headquarters building.

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



message about designing responsibility towards the environment has still not reached architects. We may not all be in a position to design super-insulated houses, but 25mm of rigid insulation beggars belief in this day and age.

I enjoy reading about nice-looking Modern buildings, but this enjoyment is spoiled if the Working Details are suspect.

Surely the AJ has a role in this, and should include details only when they are designed correctly and responsibly. Personally, I might go further and exclude featuring such buildings full-stop. The architects should be sent away with fleas in their ears, and be told they can only get the credit when they fully comply with Standard 5 (clause 5.1) of the ARB Architects Code/Standards of Conduct and Practice.

Adam Voelcker, Gwynedd

James Gorst replies

I would like to respond to some observations made by your

correspondents about The Lodge, Whithurst Park Cottage.

● Cold-bridging

The issue of cold-bridging was first and foremost in discussions between ourselves and the structural engineers at the onset of production drawing development. We took a considered view that the mass and depth of the ring beam and floor slab in conjunction with permanent underfloor heating – which in the winter months runs continuously – would be sufficient to deal with the potential occurrence of cold bridging. This strategy has been successful.

● Insulation to the gutter

The gutter has been insulated. However, this was edited from the drawing to enhance clarity. In retrospect a note should have been attached highlighting this omission.

● Ply sheathing

The constructional build up of the first floor framed walls and roof was developed after lengthy discussions with TRADA. We believe the construction used conforms to all current notions of best practice.

● No westerly window to bedroom two

This was a contentious issue with my clients too. However, the contrast between the open ground floor and the interiorised first floor was an important theme, and I was reluctant to see it weakened.

● Leaves in the gutter

The integral gutters both have overflows as your correspondent notes and a protective covering mesh. The extreme pitch combined with the mesh should prevent blocked gutters. Ladder anchorings have been provided to facilitate access and maintenance. The annual cleaning of the gutters and the cleaning of the longitudinal skylight (for which a man-safe maintenance platform is provided) are both highlighted in the Q&M manual.

● Slippers

Comfortable, certainly, but watch out for poor traction on slippery hardwood floors.

James Gorst, London EC1

Brick article brought back fond memories

Having been working in the pre-war period which was the focus of David Kennett's article (*Brick Bulletin*, AJ 29.11.01) I can add some comments.

The Liverpool flats by Sir Lancelot Keay's assistant, John Hughes, were authoritative in design and robust in structure and these feature in the article, as does Herbert J Rowse's listed Liverpool Philharmonic Hall and the Shakespeare Memorial Theatre in Stratford-upon-Avon by Elizabeth Whitworth Scott.

The Liverpool flats, sadly enough, had brick access balcony barrier copings upon which the resident and visiting boys could run, involving occasional fatalities – a problem resolved by redesigning the copings.

When designing the Philharmonic Hall, Rowse was at the height of his Dudok brickwork worship. However, the bricks ordered as 11 inches by 2 inches – having narrowly missed being shipwrecked on the way from Holland – turned out to be seven by two, so the working drawings had to be done again.

After the war, in the same office, a lady called in hoping for a job, but Rowse could not offer her one.

The lady in question? Elizabeth Whitworth Scott!

Richard Brown, Poole

So what did the Magna architects actually do?

So Tim Caulton (AJ 29.11.01) considers Magna a fine and successful visitor centre/attraction. Personally I can't comment as I have not yet been.

It does appear that Magna has attracted attention, including

some positive critique, and it has won a prestigious award. All very reassuring – good so far. But – and this is quite a big but – Tony Worthington, on the same letters page, is right to ask what the architects actually did. A reasonable question worthy of a considered response (perhaps from the architects – or were they still recovering?).

And if Mr Worthington is feeling a bit like the small boy looking at the emperor's new clothes, don't worry, you are not alone – and no, we haven't just fallen out of our prams.

So the jury's out. Messrs Wilkinson and Eyre, let's hear it for the 'architecture' and just that. None of the designer twaddle please, concentrate on the architecture.

Simon Danischewsky, Cambridge

Inappropriate City Point scheme must be refused



The architect for City Point in Leeds (AJ 22.11.01) states that his design 'is sympathetic to the differing heights of the adjoining listed buildings'.

Looking at the illustration, the contrary appears to be the case, in that the rather aggressive new building thumps against the delicate domestic scale brick Georgian buildings in Park Place, with a complete lack of sensitivity. I trust that the planning authorities in Leeds will turn down this wholly inappropriate development.

Geoffrey Collens, London SE3

Correction

Benoy has opened a new office in Hong Kong, and not in Tokyo as stated last week (AJ 29.11.01).



will also

Foster's Spitalfields will ruin the area's liminal function

I am sitting in the Barrister Bar at the Hilton Hotel in Toronto. Last time I was here, I suffered a mild deep-vein thrombosis and felt as though it was the last place on earth I wanted to be. Today, I have just arrived from London and, so far, I feel fine.

This is the bar I retreated to after a day out at Niagara in January. It is where I first started to sketch and ponder the possibilities for the building of the Ontario College of Art and Design. And this is the bar where I have long conversations into the night with new friends – now old friends.

I feel comfortable in this place, even though it has a decor of padded winged easy chairs, books on shelves bought by the linear metre and a London gentlemen's club carpet. This place, despite its ridiculous falseness, has managed to transcend its own lack of reality due to the people who serve behind the bar. They are friendly, without being excessive, and clearly enjoy what they do. The people are the essence of the place.

On the flight here, I was reading *This Bright Field* by William Taylor, a young priest who has absorbed himself with Spitalfields for more than a decade. He has worked in the market stacking fruit and in the community as a chaplain at the local college.

During that time, he has absorbed the breadth and depth of the area and, in particular, the broad cross-section of people who live and work there, from the market workers to the new Georgians, the Anglican church to the mosque, the poverty stricken to the poor student and, through their eyes, has recognised what an extraordinary place it is.

Like the bar in which I am sitting, Spitalfields in its entirety is not wholly convincing, but the spirit of the people and their extraordinary mix of backgrounds manage to create a place that is beautiful through its vibrancy. The

place is made up of some historically important buildings and many that are indifferent. But I believe the most important element here is to keep the whole of the market area in its entirety. The ground plan is the element that should be listed as it supports a vast range of different activities that are easily sustained by the motley collection of buildings that surround it, the scale of which interacts comfortably with the action. The area has always been a location where itinerants have gathered. This could be described as its function.

It could be argued that every large city requires a place where newcomers, the poor and newly arrived entrepreneurs can find their feet and either stay and absorb themselves into the city as a whole, or simply move on. Potsdamer Platz used to be the place where people gathered before entering through the gates of Berlin into Leipziger Platz. Spitalfields has resided on the edge of the City of London for hundreds of years and, unlike Potsdamer Platz, has always retained its function as a gathering place.

I am not a conservationist at heart, as I believe in the evolution of cities as they respond to new and challenging opportunities, technologies and culture. But in this instance, I believe that Lord Foster's proposed new buildings and the truly awful support building will damage a real London resource that functions very well.

William Taylor's book should be required reading for all those who believe it should be tampered with and then perhaps we could persuade 'the City' that it should leap into action and embrace the Lea Valley, where Section 106 agreements could help towards financing our new national athletics stadium. Read it, and keep the developers on the run! *WA, from a bar stool at the Hilton Hotel, Toronto*

'I believe Lord Foster's proposed buildings and the truly awful support building will damage a London resource that functions very well'

people

Andy Beard lived to tell the tale of murderous costs, the onslaught of advisors and, of course, the red tape that threatens to strangle the Private Finance Initiative.

The 53-year-old architect, who is now head of education, planning and premises at Sheffield City Council, recently summed up his feelings on heading up a £46 million PFI scheme. The six schools inspired both 'agony and ecstasy', he says.

The good news was that it led to a 'fantastically fast' building programme that saw all schools finished within 18 months. What's more, the pupils were thrilled.

But the £1.5 million preparation cost was an undoubted agony, as were delays caused by a throng of advisors – from legal and finance grey suits to governors and teachers with egg on their ties.

'Good design through PFI is definitely doable,' insists Beard, giving the six schools in Sheffield about seven-and-a-half out of 10 in design terms.

'We had no illusions when we started, and we knew it would be hard. It was a success in procurement terms and we got what we wanted.'

But he admits that good design is harder to hit upon. Cost cutting led to small blights in Sheffield, including dingy corridors that were denied the glass walls included in their original design, clumsy service ducting and the occasional lack of natural daylight in foyers and classrooms.

Achieving this latter goal is a must in today's schools, according to the recent conference Beard addressed run by the Commission for Architecture and the Built Environment and the Department for Education and Skills (DfES).

Yet architects and local education authorities do not help themselves at times, and designers are not very good at looking at the bigger picture, he suggests.

'Designers focus on trying to isolate the design component and they ought to engage with the whole agenda to exploit all its advantages and ease the disadvantages.'

On the other hand, he says, education authorities often trip themselves up by trying to do too much.

'They try to manage PFI internally when it is better to have someone outside who does not become distracted by things like closing schools and decanting pupils.'

Beard was in good company for his PFI post mortem. His audience included a host of civil servants led by Baroness Ashton. The

After 20 years as an architect with Sheffield City Council, Andy Beard found himself back at school – and discovered he still had a great deal to learn about how to master the art of matching PFI with good design

by jez abbott. photograph by shaun bloodworth

private finance initiator



DfES ministerial design champion promised a new standard PFI contract, while CABE matched this by pledging a 10-point guide on good design and threw in the possibility of guides on model timetables and evaluation criteria.

But Beard believes that PFI's image problems may persist for some time yet. The most pressing need, he says, is for the process to be streamlined – something that might lead to more exciting design.

'Bigger projects are often more cost-effective in procurement than several small ones,' he says. 'But the problem is you rarely want to rebuild 10 schools at the same time. At the moment, government funding is year-on-year.'

'We need to explore ways of trying to develop a contract that covers a longer period of time and where money can be drawn down throughout the period. If you had a contract that lasted five years, it would

be attractive to private firms and banks because of the bigger payment. It might also mean using more than one design team to ensure variety.'

But banks were not so attractive when it came to Beard's own project. His biggest setback came after Sheffield had chosen a preferred bidder and thought it had tied up all the contractual details.

'The bank suddenly decided to renegotiate many of the conditions – they became more onerous and some things had to give on the client side,' he says.

And client groups themselves can be no less demanding. 'Noisy headteachers – there are a lot of them around,' he says. One of Beard's schools had a headteacher who was on a 'solo flight' working for one of the advisory panels.

'He didn't go back to his department heads and tell them the outcome of our meetings,' Beard explains. 'After we signed off the project, they came up and said we had to do things a different way. Making changes at this stage causes problems and this is something to watch.'

Beard knows he is on a steep learning curve. He has been in his current post for 18 months after a 10-year stint heading up the 80 designers and building services staff at Sheffield architects' department. He has been at the council for about 20 years and he trained at Sheffield University.

Change came when the education department wanted someone with architectural skills to handle their building programme, which was massive in scale. His switch from a design to a client role was good for the system, says Beard, who also swears by the salutary benefits of playing the bassoon for the Sheffield Philharmonic Orchestra.

'It's healthy to change jobs. In Japan, you cannot work in the same job in the public sector for more than five years – you have to move on. This prevents people becoming stale in their work roles.'

But such a wholesale clear-out for architects involved in public sector design – and especially for schools – may not be such a good idea, says Beard.

'There is a very strong case to have specialist practices in education,' he says. 'We need new blood but it is a very specific area. There are a number of practices that have made their names in education such as Ellis Williams and Rock Townsend. We couldn't afford to lose them, could we?'



Project: Belfield Office Park, Dublin. Architect: Horan Keogan Ryan, Dublin.
Brickwork Contractor: G & T. Crampton Ltd.

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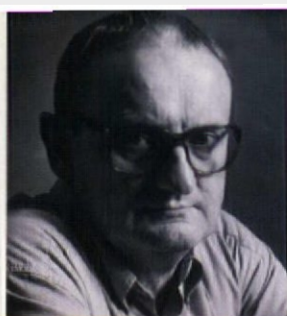


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martin pawley

A sphere with a message: planets hold lessons architects can learn

Last week's news from outer space seems to suggest that architecture, which has enjoyed occasional flirtations with science ever since the astronomical experiments of the ancient world, might be heading the same way again.

Hitherto these relationships have been discontinuous, not enduring, like architecture's romance with art. Perhaps the climax of the age of enlightenment and the French Revolution saw their historic apex in such great manifestations as the project of Étienne-Louis Boullée for a monument to Sir Isaac Newton, or the 1802 design for an Hôtel aux Champs-Élysées by Claude-Nicolas Ledoux, or the even earlier project for a spherical house by Laurent Vaudoyer.

Comparing these majestic projects with the dismally ordinary house that Konrad Wachsmann designed for Albert Einstein not much more than a century later, the decline of clarity is palpable. More than another half century has to pass after Wachsmann's structure before the advent of the very largest geodesic domes – notably the nearly spherical but ill-fated Pavilion of the United States at the 1967 Montreal World's Fair – begins, once again, to suggest that plain science is beginning to elbow myth and magic out of the architectural limelight.

What these two ages of science in architecture have in common is their focus, in part or whole, on the sphere. To be sure, from the ancient world to the mid-19th century, the sphere remains an impractical form for architectural purposes, one condemned to the realm of the ideal rather than real because of the limitations imposed by the use of traditional materials. But when the sphere is released from the chains of solid geometry and turned into a hollow frame structure, as it was by late 19th and early 20th century discoveries in astronomy, optics, spherical geometry and the

fabrication of light steel members, it becomes habitable. And once it has become habitable, it not only joins the family of forms endorsed by the pioneers of the Modern movement, from Le Corbusier to Leonidov, it challenges them.

The sphere is the shape of the planets, which gives it an authenticity no other geometrical form can equal. Even those architects who objected to Buckminster Fuller's geodesic and tensegrity domes of the 1950s and 1960s on the grounds that they were 'all the same', knew, uneasily, that their sameness was not a weakness but a strength. It was the sameness of all natural things – all lions, all tigers, all people, all planets are to this extent the same.

Something of the power of this universality lies behind the reception accorded the news that the Hubble Space Telescope has discovered a spherical planet 150 light years away in orbit around a star in the constellation Pegasus that has an atmosphere clinging to its surface in the same way as Earth has. The astronomers responsible for this discovery have been cautious in the media, trying hard to balance their own excitement at finding an earth-like atmosphere clinging to any planet anywhere, with the need to prevent ordinary people jumping to conclusions about what it might mean.

They are right to do so because this Jupiter-sized planet is, after all, a vast distance away, well outside our solar system – about four million miles from a star so distant that it remained undiscovered until 1999 – so it is out of range of an unmanned probe, let alone a manned mission (whose crew would be as old as the pyramids by the time they got there). Worse still, the 'atmosphere' appears to consist of a thin solution of sodium, useful for chemical warfare but not so good for breathing. There may be a long way to go but this sphere, like its predecessors, carries a message.

'Even architects who objected to Buckminster Fuller's domes on the grounds that they were "all the same" knew that their sameness was not a weakness but a strength'

a life in architecture

**jude
kelly**



'From the outside you see this long neutral building covered with graffiti, but inside it's this warm characterful space.'

The building in question is a redundant 1910 brick ticket office (pictured) beside West Hampstead Tube station which Jude Kelly, artistic director of the West Yorkshire Playhouse, is converting into a work centre for artists.

When Kelly discovered the building it was being used by an elderly metal worker who had helped to make Anthony Caro's early sculptures. Inspired by the interior, 'a Dickensian space with an extraordinarily powerful atmosphere', Kelly persuaded the owners that instead of converting the building into offices or yuppie flats they should seize the opportunity it offered to bring about regeneration through art. She won her argument and was given the £250,000 it would cost to convert the building – largely a process of stripping out additions to restore it to its original state.

She took friends to see it. Jonathan Glancey was impressed, Cedric Price stressed the importance of 'releasing the energy of the place', and David Hockney insisted she 'recreate as much light as possible through the roof', which Kelly likens to an upturned boat.

The building will be a home to a mix of media activities, 'a space for developing work across all art forms'. Aga has kindly donated a stove, symbolic of 'the warmth of ideas – conversation, food, art'. The centre is close to completion. Kelly has christened it 'Metal'.

Deborah Singmaster

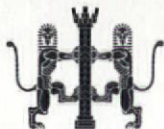
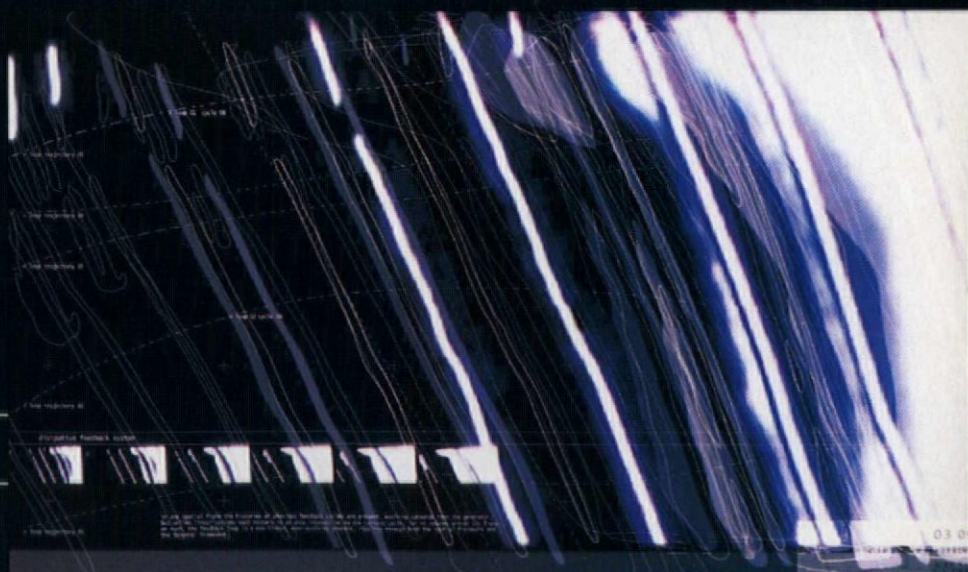
6/13 December 2001

The President's Medals 2001

www.presidentsmedals.com



For the past 16 years the President's Medals have been awarded annually for work prepared on RIBA-recognised courses in the current academic year. Their purpose is to promote excellence in the study of architecture, to reward talent and to further encourage architectural debate.



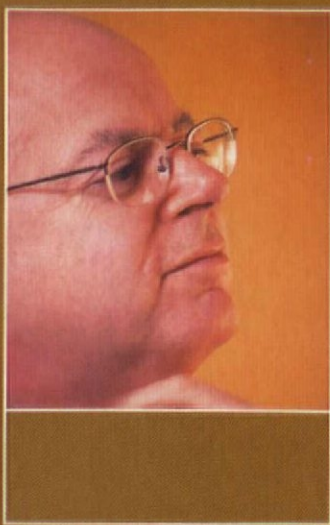
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An increasingly popular pastime, particularly among architects who have been too long away from schools of architecture, is to criticise their output in terms of graduates and work. Ever the favourite line is, of course, 'standards have fallen' – a comment made by those who look back with cheerless sentiment at the dull world in which they trained: long lectures on damp-proof courses and endless recital of misunderstood and misapplied working details. I think not...

Not where I studied in the '70s, where the full impact of the mini-car, fashion, space travel, computerised and musical revolutions of the previous decade was still impacting on the architectural world. And not where you studied either...

Keith Priest, one of our advisors, recalls being told as a first-year student by that brilliant tutor Tony Dugdale to prepare himself for a radically changed world. Dugdale anticipated that the very way in which we work would be revolutionised while our buildings would have to respond to totally different agendas.

PRESIDENT'S MEDALS JUDGES

Every year a panel of judges is nominated by the RIBA to select the best design projects for the President's Medals and for the Serjeant awards, which are given to the best visual representation. Past judges include Sir Denys Lasdun, Ian Ritchie, Sir Michael Hopkins, Eva Jiricna, Odile Decq, Daniel Libeskind, Bob Allies, Ian Davidson and Bruce McLean.



Simon Allford

Simon Allford was born in 1961 and educated at the University of Sheffield and The Bartlett, University College London. In 1989 he co-founded Allford Hall Monaghan Morris, which has since won numerous awards. He runs a unit at the Bartlett with Paul Monaghan and is an examiner, lecturer and guest critic at various schools in the UK and abroad. Allford is an advisor to the RIBA (President's Medals for Architectural Education) and is involved with the works at Portland Place. He has judged numerous competitions and plays an advisory role to the Construction Industry Council, the Steel Construction Institute, Building Centre Trust and M4i.



Cedric Price

Born in 1934, Cedric Price is one of the most important architectural thinkers of the past 40 years. He founded Cedric Price Architects in 1960. Built works include the Aviary at London Zoo – designed with Lord Snowdon and engineer Frank Newby, but his unbuilt works have proved just as significant – the Fun Palace was the model for Richard Rogers' and Renzo Piano's Pompidou Centre. Price is famous for working out, in detail, how to demolish, recycle or alter his buildings once they become redundant, and for his willingness to persuade clients that a new computer would be more useful than a new building.



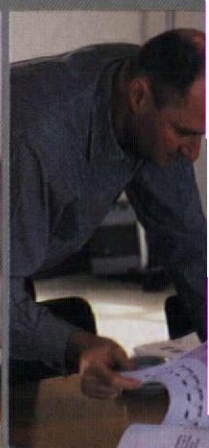
Farshid Moussavi

Born in Iran in 1965, Farshid Moussavi completed a diploma at The Bartlett, University College London, and a masters at Harvard Graduate School. She worked at Renzo Piano Building Workshop in Italy and Office for Metropolitan Architecture in Rotterdam before setting up Foreign Office Architects with Alejandro Zaera-Polo in 1993. She ran a diploma unit at the Architectural Association from 1993 until 2000. She has been a visiting critic at Princeton University, Columbia University, the Berlage Institute in Amsterdam and the Sint-Lucas Institute in Gent, Belgium.



Glenn Howells

Glenn Howells was born in 1961 and educated at Plymouth School of Architecture. He established Glen Howells Architects in 1990, which has gone on to win several awards. Key projects include: The Dream Factory, Warwick; Armagh Arts Centre; a residential tower in Brindleyplace, Birmingham; a Visual Arts and Media Centre in Redhill, Surrey; Bromsgrove Arts Centre; Doncaster New Performance Venue; and the Custard Factory, Birmingham. Howells is a Civic Trust Awards assessor, has been an external examiner for Queen's University, Belfast, and is a visiting lecturer to the University of Central England and Plymouth School of Architecture.



And so it has been – CAD/ecological sustainability and all the rest – and how good it is that our schools have not only been able to deliver generations of graduates who enjoy a confidence and competence that secures their opportunity to contribute, they have also, through the rich experimental discourse of the unit and the studio, helped shape architecture's response to the unfolding challenges that our development and construction industry face.

So cast aside the current miserable criticisms of the whingeing brigade and feast your eyes on these pages. They represent a tiny glimpse of the rich and diverse work going on across our schools. And go to the next exhibition or show at your nearest school – don't wait for summer – and enjoy that as well! The RIBA President's Medals is, of course, a sort of talent show: an early spotting of tomorrow's movers and shakers. It also serves as an encouragement to the schools, tutors and students but, most of all, it should signal to the profession that the energy, imagination and vitality of our project-based teaching remains alive and dynamic.

Long may that continue, and long may we have the pleasure of judging such delightful submissions.

Paul Hyett, president, RIBA

SOM JUDGES

The Skidmore Owings & Merrill Foundation, represented by the three judges below, awards a travelling fellowship to outstanding students at Part 1 and Part 2 level.



Margrét Harðardóttir

Margrét Harðardóttir is a partner of Studio Granda, based in Reykjavík, Iceland. She trained at Edinburgh University and later graduated from the Architectural Association in London. The practice is involved in a wide range of public and private projects – including buildings, interiors, infrastructure, landscape, furniture and collaborations with artists. Notable works include: the Reykjavík City Hall (1992); 'Aktion Poliphile' residence in Wiesbaden (1992); Supreme Court of Iceland (1996) and the Reykjavík Art Museum (2000).



David Morley

Educated at Cambridge and the Architectural Association, David Morley spent 11 years at Norman Foster's office, where he became a director. Key projects included the Hongkong and Shanghai Bank, the Renault Centre and the Carré d'Art in Nîmes. He founded David Morley Architects in 1987, and has since won many awards. Projects include: the Lord's Indoor School; ECB headquarters; the English Institute of Sport at Bath University; Hospital of St John and St Elizabeth; and Maplethorpe Building in Oxford. He has been RIBA Awards chairman in Wales, Northern Ireland and the Eastern Region, chairman of the Aluminium Imagination Awards and RIBA adviser to the London Institute.



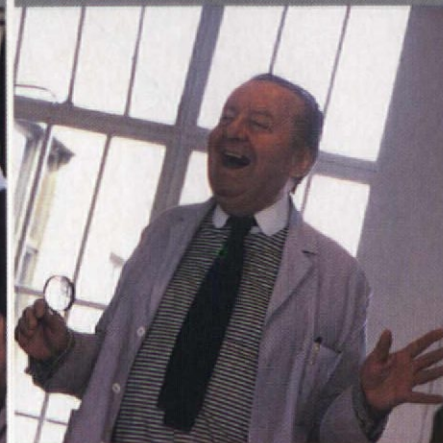
Larry Oltmanns

Larry Oltmanns is the director in charge of design in the London office of Skidmore, Owings & Merrill, which he joined in 1974. He has led several international design projects in Europe, Africa, Australia, the Middle East and south-east Asia, including major public assembly buildings and mixed-use schemes. Other projects include: a £700 million mixed-use project in South Korea; a complex for thoroughbred horse racing in Illinois, US; a headquarters complex for Aramco in Saudi Arabia; and a convention and exhibition centre in Hong Kong's Victoria Harbour.



Michel Mossessian

Michel Mossessian joined SOM in 1987, becoming Associate Director in 2001. Key projects include the developments at Broadgate and Ludgate in the City of London. In 1992 he co-founded a network of architects, engineers and computer experts, specialising in using computer systems and communication technology to produce ecologically-sound design. He has lectured throughout the world, and has taught at Harvard Graduate School of Design, the University of Illinois and the University of Pennsylvania. He is currently working on a 40-storey tower in the Polish capital, Warsaw, and a 140,000m² mixed-used development in Lisbon.



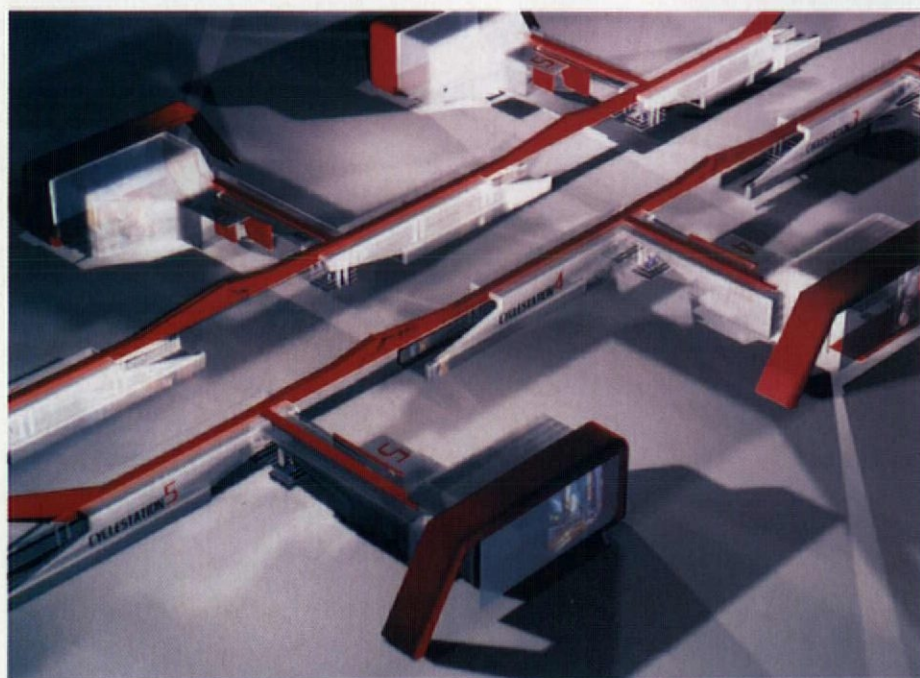
BRONZE MEDAL WINNER
 Serjeant award winner
 Tutor prize winner

part one



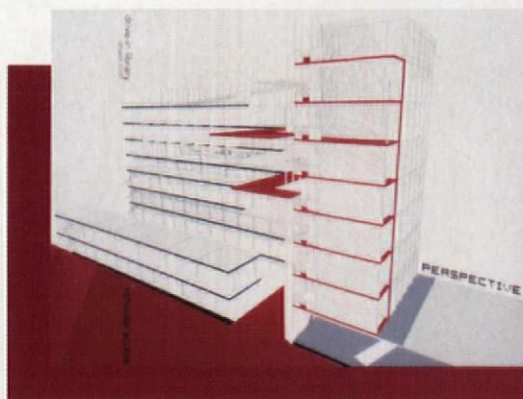
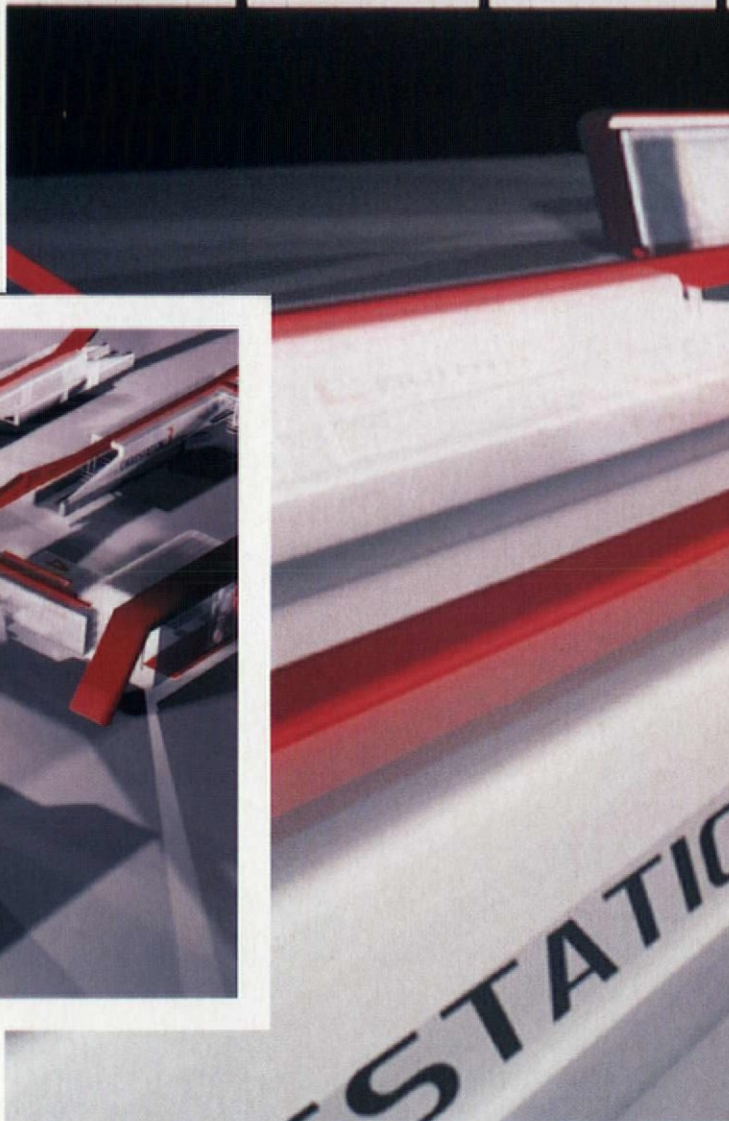
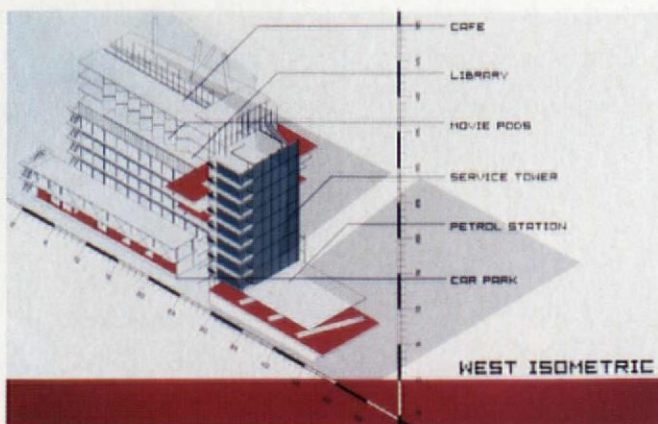
Winner: Andrew Yek
 OXFORD BROOKES UNIVERSITY
 Tutors: Francois Girardin, Liz Jones
 Vehicular Access

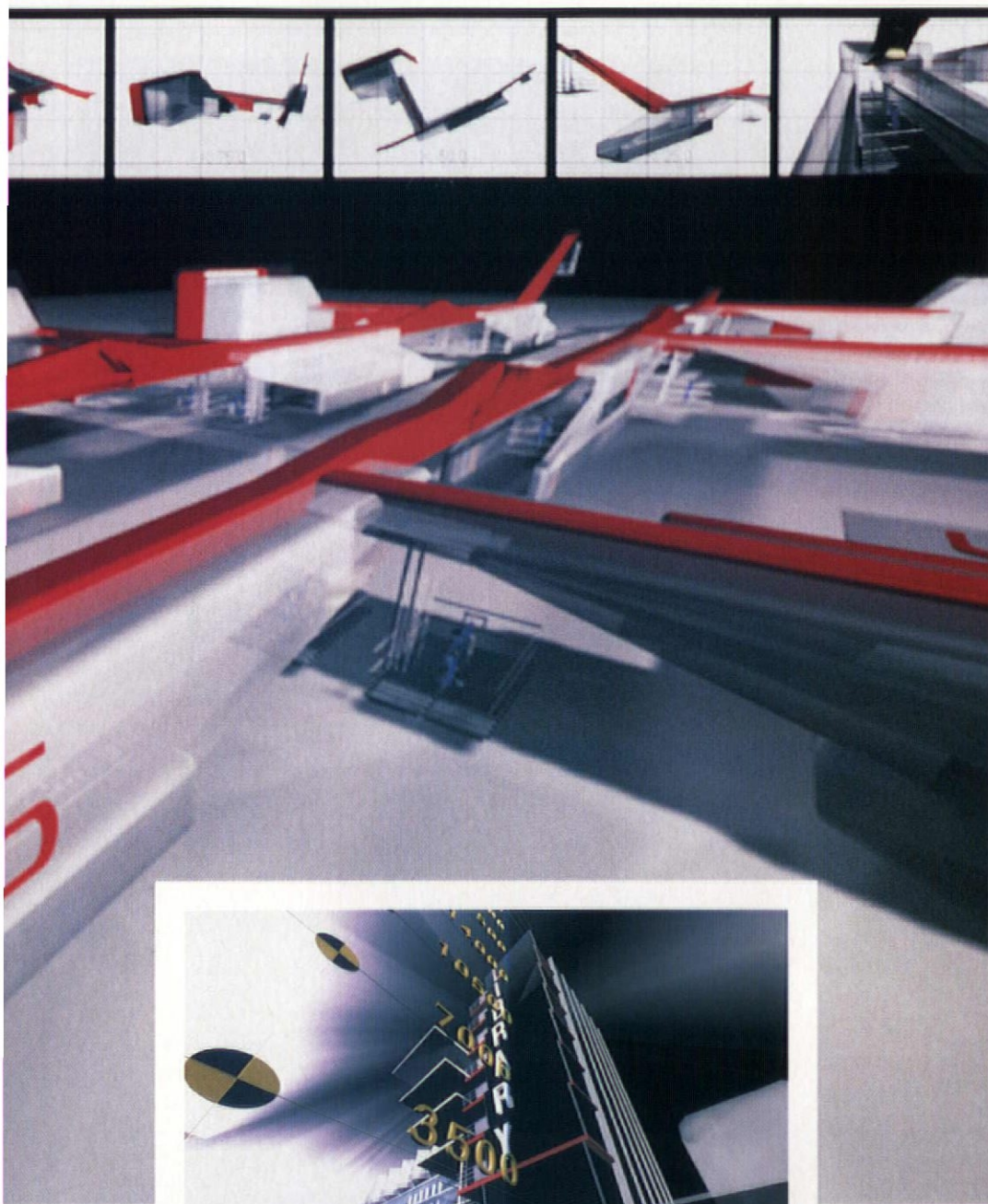
This project for a library explores the anxiety and the pleasure of the quest for learning, expressed as an endless journey. In this allegorical journey, a series of bicycles permit access to automated 'cycle-in' mini libraries. Illuminated billboards delineate moments of intimate space along the darkening road. There is a vague sense of doom in the animations, as if architecture were to disappear in the vast expanse of information along which it glides, a mechanical Icarus illuminating the path to information meltdown.



CP 'The judges admired the clarity of process'

MH 'Boundless energy'





TUTOR PRIZE



François Girardin was born in 1962 and, after working as an apprentice sculptor, studied History of Arts and obtained a

masters from the Sorbonne. He then studied architecture in Paris-Belleville with Henri Ciriani. After working for Odile Decq and Richard Meier in Paris and New York, he opened his own practice in New York with Reenie Elliott. Their work includes numerous domestic projects, a clinic, restaurants, offices, school and university buildings. In Paris, he collaborated on the headquarters of the SNCF and of the National Health Insurance Board. In London, he worked for Marks Barfield Architects on the London Eye. He has taught in America, France and England, and has been teaching in Oxford Brookes University's School of Architecture for the past five years.



Liz Jones is a lecturer at Oxford Brookes University; teaching also on the post-graduate architecture and

interiors course at the University of Brighton. A co-founder, she was a working member of Cazenove Architects Cooperative throughout the '80s, concentrating on public housing, tenant participation and tenants' legal rights in London. Earlier work on bridging disciplinary boundaries was supported by research in Cambridge which, combined with two years as research assistant at the RIBA, led to research and consultancy under the auspices of the 'Space Syntax' group at UCL in the '90s. She has taught in a number of schools of architecture including the Bartlett, Cambridge, Kingston and North London. Competition entries and art work have been commissioned and exhibited in Britain, Germany and the US.

GH 'Irresistible tidal wave of information – couldn't beat it'

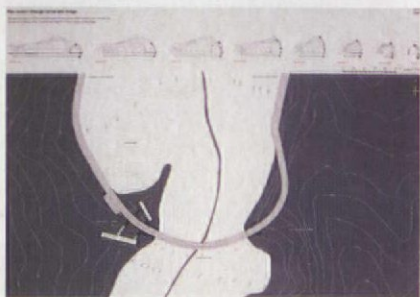
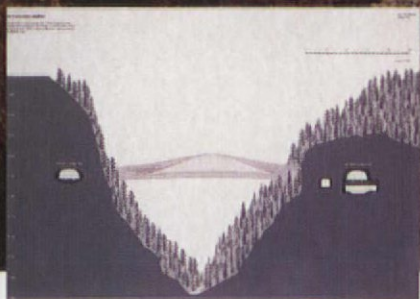
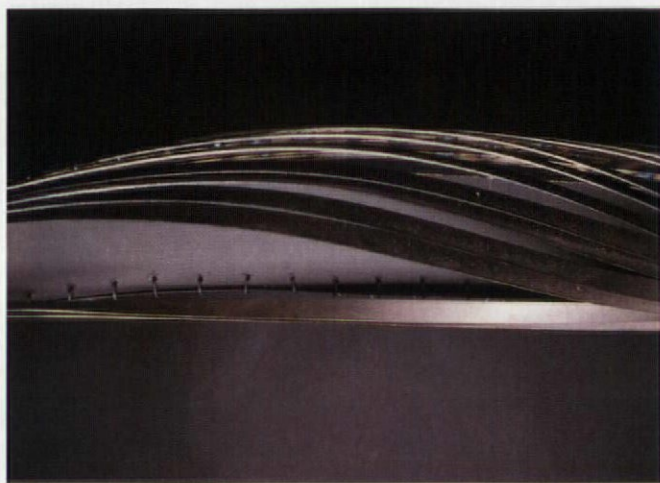
FM 'Compelling... clearly a talented student and a capable draughtsman... the craftsmanship is quite astounding... look at the exploded axo, my God... he's hireable'

part one



Paul la Tourelle
THE ARCHITECTURAL ASSOCIATION
Tutors: Johannes Käferstein, Jamie Fobert
On the Make

By constructing a series of tools and then dismantling them, la Tourelle evolved a conceptual body of work which informed the design for a bridge and lodge in the Swiss Alps. The bridge, a steel surface, extends from two tunnels and unfolds on two scales over the valley, forming a structure which spans 100m. Its tunnels and foundations accommodate the lodge in the mass of the mountains. The bridge, a structure and building, demanded an investigation of the relationship between architecture and engineering. Folding, stitching and their antitheses were the physical mechanisms and conceptual tools used to develop an approach to structure and surface. The project pursued structural necessity and architectonic articulation as a single path.



GH 'Visually it was a great response to the site'

FM 'It's a beautiful bridge... treated perhaps too much like sculpture and too little as a piece of engineering. But it is ambitious'

MH 'It's so complete... nicely consistent'

LO 'The composition is stunning... if you saw it you would die, fabulous, gorgeous'

MM 'The model is very well crafted'

BRONZE MEDAL COMMENDATIONS



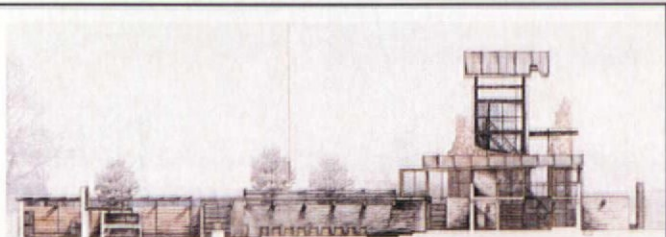
Ylva Reddy
UNIVERSITY OF NORTH LONDON
Tutors: Laura Allen, Mark Smout
Reciprocal Landscapes



At this site by Beckton Gasworks, traces of contamination from earlier industrial activity remain. A raised landscape of greenhouses, tree nurseries, laboratories and water catchment areas uses a low-tech structural system, designed to have little impact on the subsoil, to enable bioremediation and regrowth to take place. As decontamination progresses, the raised landscape expands and the clean soil returns. Once the 20-year process is complete, the cycle is reversed: parts of the raised structure are dismantled, leaving only a core of buildings. Vegetation is allowed to reoccupy the site. A tidal device is suspended from the banks of the River Thames, with two floats emulating the rise and fall of the tide.

MH 'A noble cause to take on'

CP 'Historically, the purification of land has been almost a religious text. Its about process and time but unless there's a religious message there's no point...'



Michael Tite
UNIVERSITY OF MANCHESTER AND
MANCHESTER METROPOLITAN UNIVERSITY
Tutor: Richard Dargavel
Radcliffe Tower Crematorium

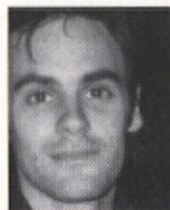
'Dust thou art and unto dust thou shalt return.' *Genesis 3.19*

The programme emerged through the recognition of the site as a composite palimpsest of material movements and secretions, all with equal meaninglessness. An archaeological approach recognises all moments and architects as transient. As cremation is the transferral of matter (ashes to ashes), an urn stack emerged as an allegory of material movements within the ruin – a totem. The marriage of the ruin and the urn stack acts as a fulcrum to the scheme, mediating between the corporeal earthbound solemnity in the secular chapel and the fine lightness of the wooden walkway. A series of thresholds articulates this spatial hierarchy, organising ritual movements in a generic sequence. Mourners' move through the compressed chapel to the catharsis of the expansive landscape.

FM 'A very complete project'

MH 'I feel he has conviction'

CP 'It has patience'



Aaron Paterson
UNIVERSITY OF AUCKLAND, NEW ZEALAND
Tutor: Dr. Sarah Treadwell
A Volcanic Line into Architecture

Volcanic form is defined by shifting boundaries. The earth trembles and smoke billows. An investigation of the use of a 'volcanic' line is used to recreate the atmosphere in a static architectural form. The line simultaneously captures the presence and absence of that which has moved. Seismic graphs and contour maps of the volcanic attempt to show the movement of non-static objects. The shifting line between crumbling earth and gaseous non-matter is registered by the line of the seismic graph and the line in contour maps. Both contain the presence and absence of that which they are attempting to map. This design uses lines based on seismic graphs to build form not by contours, which contain, but by shading and weaving, which imply the continuous. The volcanic architecture is revealed as a moment of lightness, a sieve between the volcanic atmosphere and the volcanic site.



CP 'The structuring is very oblique, literally'

MH 'It has a very different quality... it's trying to deal with landscape... looking at bare land in strange conditions.... I liked the looseness of it... nice sense of gloom with a hopeful feeling in it'

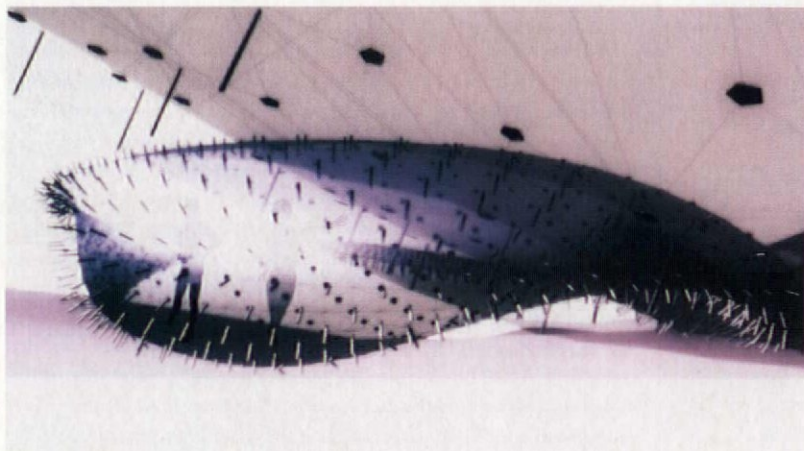
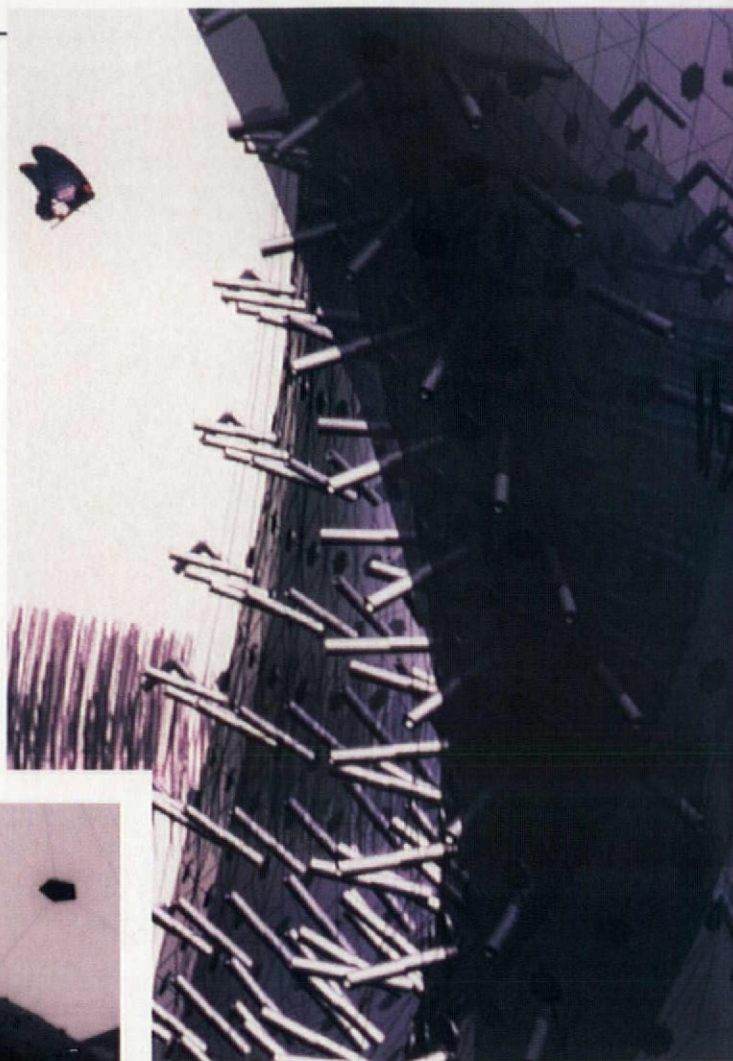
SILVER MEDAL WINNER
 Serjeant award winner
 SOM prize winner
 Tutor prize winner

part two



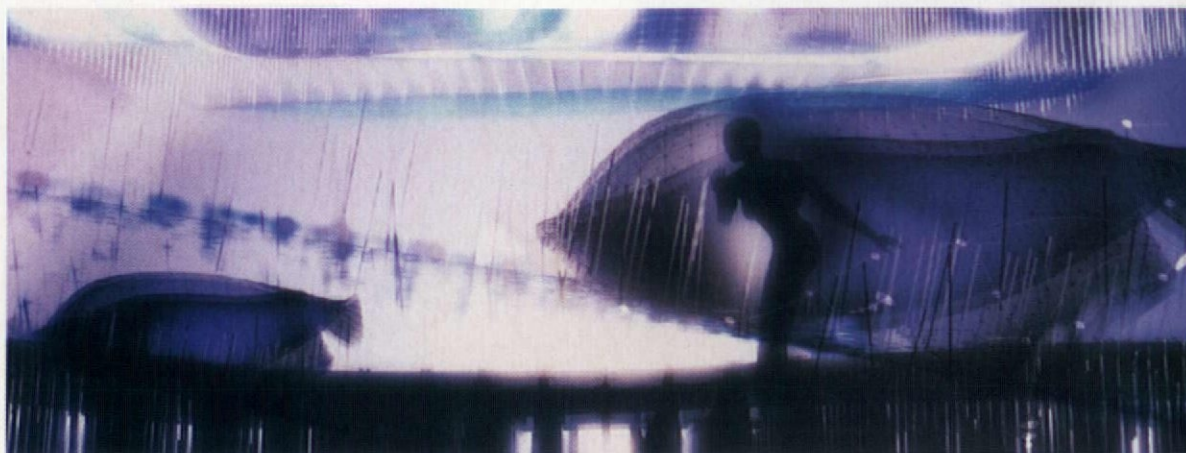
Alexis Kyriakides
 UNIVERSITY OF WESTMINSTER
 Tutor: Jon Goodbun
The Kinematic Garden,
 Silvertown Dock, London

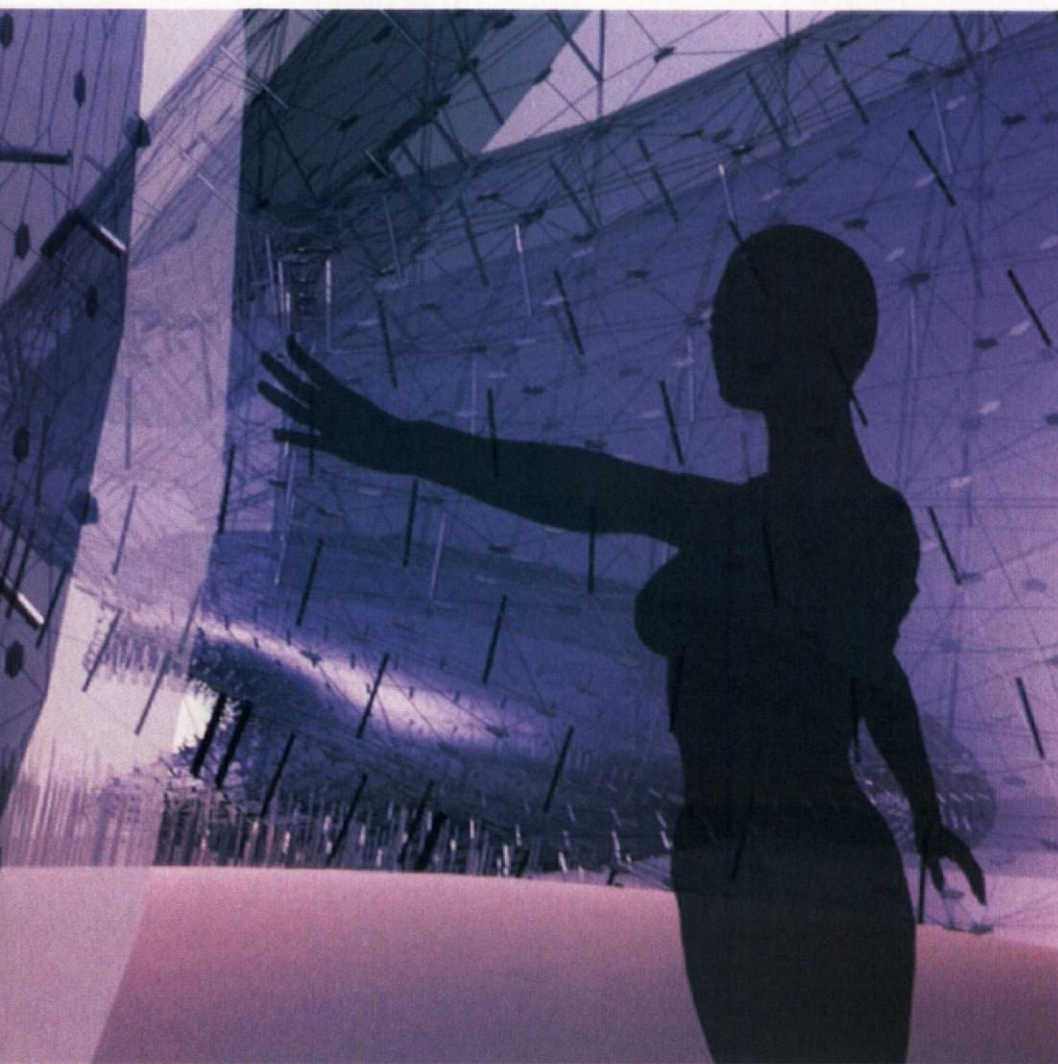
The Kinematic Garden introduces the concept of the continually evolving system as architecture. Through interaction, the future course of the system is modified. The Kinematic Garden is not a fixed design. Moreover, it is a language of parts that may be prescribed to any site, to invigorate it and to reveal the vibrancy of its urban fabric, as a series of events and experiences. Through a series of interconnected 'dumb' devices (a simple analogue stimulus responds to immediate surroundings), events and experiences emerge as light, vibration, and sound and animate the site. The life of the city and its users are trapped within the system as a perpetual loop of cause and effect. The site has 'miked up' the city. Incoming planes landing can be felt through the kinematic grass, the operation of the Thames barrier reverberates through the site. A person waving their hand may set off airwaves that someone would feel some distance away. Users may learn to drive the machine, to seek brief periods of control within its constant state of flux.



MM 'Fabulous, overwhelming... this is something, it takes you... you want to take it further... very precise... I feel like this has great potential'

GH 'It relies on a leap of faith but you'll remember it for years to come... you get sucked into the images... it excites me... Some of the static images are very evocative'





TUTOR PRIZE



Jon Goodbun, design studio tutor and lecturer at the University of Westminster, was Alexis Kyriakides' tutor

on the silver medal-winning Kinematic project. Goodbun has set up a practice called WaGarchitecture with Cordula Weisser. He was born in London in 1970 and studied at PCL and the University of East London; he has an MSc in Computing and Design, and Architectural History. Goodbun worked with Planungsburo Fischer, Berlin, where work included historical renovation of projects by Scharoun, Schinckel and Fahrenkamp and new build schemes. He worked with Foster and Partners between 1995-97. He was the architect of the Money Zone pavilion at the Millennium Dome. This year he was Summer Academy Studio Tutor at the Bauhaus, Weimar. He was joint guest editor of the *Journal of Architecture*, Summer 2001; forthcoming publications include *Returns of the Avant Garde* (with David Cunningham).



SA 'Everyone felt that this was not maybe the most resolved but it was the one which stimulated the most potential'

CP 'A mushroom of delight'

LO 'Unbelievable, incredible'

MH 'It's done very beautifully. I'm sure it doesn't work but it opens up so many avenues and positive discussions'

FM 'The images are unbelievable... You need a lot of imagination to produce such surprising images'



part two



Leyre Asensio Villoria
THE ARCHITECTURAL ASSOCIATION
Tutors: **Ciro Najle, Hanif Kara**
Floating Beaches

MH 'I am very interested in the issue of trying to extend the shoreline, and looking at people's relationship with the sea'

CP 'She delighted in measurement'



SA 'It's about density, finding new sites for occupation, movement through time'

During the course of the year the population density along the Spanish coastline varies from overcrowding to almost complete emptiness. This is due to the enormous growth in tourism in the past two decades. This growth continues. The project is an urban strategy to accommodate the variations in the rapid changes in density. A floating artificial ground between the city and the sea is proposed to ease the overcrowding. Several floating piers 500m long x 8m wide provide artificial ground.

The space between the piers accommodates leisure activities. Linking areas accommodate beach-plots for five types of tourist tribes. A folding of the surface organises a range of additional small-scale and local activities. The need to negotiate different densities of use at specific times of the year allows us to rethink the role of the ground. The introduction of controlled flooding allows the usable ground area to expand or contract.

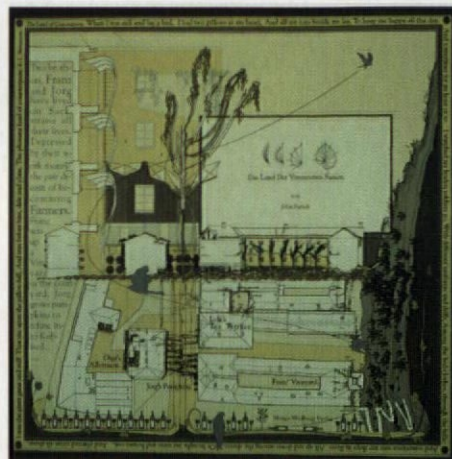
COMMENDATION



John Puttick
THE BARTLETT, UNIVERSITY COLLEGE LONDON
Tutors: **Colin Fournier, Peter Szczepaniak**
Land of Scattered Seeds

This project is a book with its own ISDN code. Two brothers, Franz and Jorg, live on Sackstrasse at the foot of the Schlossberg but dream of becoming farmers. They go into production using the exterior of their apartment buildings. Franz establishes a vineyard, Jorg grows pumpkins. Horrified by the vegetal chaos, Olga and Florian, a retired couple who live across the street, cultivate formal gardens on their own facade as a floral defence. As time passes, the area flourishes. Wild plants and birds invade. The struggles of these colourful characters continue...

GH 'I think it was quite subversive. It was not about architecture as form, but about what happens to architecture over time. The energy is phenomenal'





Daniel Masot
UNIVERSITY OF VALPARAISO, CHILE
Tutor: Gustavo Aguayo
Artisan Pier in the Chilean Patagonia

This project is located in a network of roads which link small villages throughout the Chilean Patagonia. The project addresses landscape, weather and geography of a world divided into two: the inland and the coastal. The project sets out to build an infrastructure to provide support for all activities in the area, both maritime and tourist related. A wooden shelter acts as both port and market square. In its form, construction and materials, the structure is deeply rooted in this particular landscape.

SA 'As a building it had a purpose, and it took its purpose very seriously'

GH 'A very powerful relationship between land and sea'

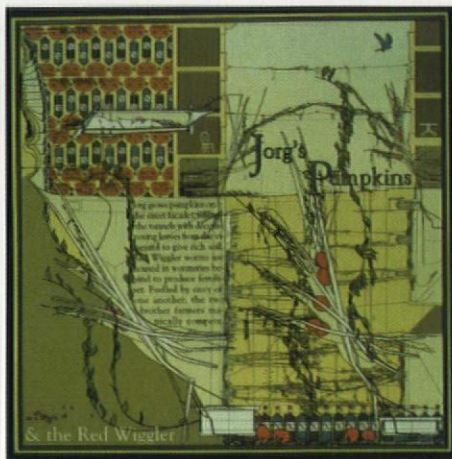
FM 'A sensitive landscape intervention'

SA 'Stood out as the project which took most responsibility for its landscape'

GH 'It specifically engages with what's there, the context... lovely drawing'

FM 'Incredibly powerful. Very nice drawings. It's a very competent piece of work... the design proposal is an elegant extension of land into the sea'

MH 'I like it. It's direct and useful. Convincing'



dissertations

A wide variety of dissertations is now undertaken at RIBA-recognised schools of architecture around the world, and to reflect this diversity the judges explicitly welcome studies of the widest possible range of subjects, methodologies and presentations. Whatever form they might take, the very best of these dissertations are highly original, rigorous, thoughtful and often entertaining enquiries into architectural discourse. Every year the panel is impressed by the quality of what they read, and this year has been no exception. This year a Dissertation Medal is being awarded for the first time, along with a prize to the tutor for the winning dissertation. Another innovation has been the introduction of a guest international judge, Professor Ed Soja, on to the panel.

Routledge and Spon Press are delighted to join forces in supporting the RIBA President's Medals for Architectural Education 2001.

Together Routledge and Spon Press form a strong presence in the world of architecture and built environment publishing: from Spon's established annual price information, through books on building and materials science and technology to our Routledge range of books on architectural history and theory – along the way we publish books on architectural practice and management, building design guides and key texts on urban form and sustainability. Some of the books recently well received by students include: *An Architecture Notebook*; *Rethinking Architecture*; *Occupying Architecture*; *Walls have Feelings*; *Transportable Environments*; *Cladding of Buildings*; and *Urban Future 21*.

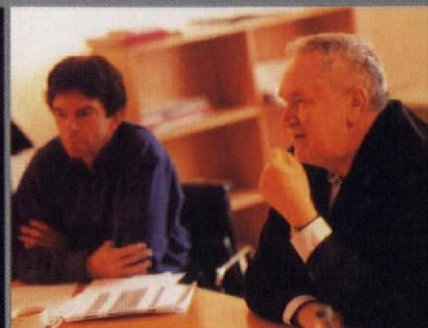
Alongside our books for students and professionals, we publish jointly with the RIBA, *The Journal of Architecture*. The journal brings together views emanating from the profession, the industry, the human sciences and cultural studies.

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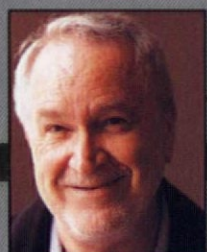


Iain Borden

Iain Borden is Director of The Bartlett School of Architecture. He has published on subjects ranging from Renaissance perspective, Garden City architecture and inter-war modernism to German fin-de-siècle sociology and McDonald's advertising signs. Educated at the universities of Newcastle upon Tyne, London (UCL) and California (UCLA), he received his doctorate for a study of skateboarding as a critical urban practice. A founding member of Strangely Familiar, he is co-editor and author of a number of books including *Architecture and the Sites of History: Interpretations of Buildings and Cities*; *Strangely Familiar: Narratives of Architecture in the City*; *The Unknown City: Contesting Architecture and Social Space*; *Gender Space Architecture: an Introductory Reader*; *DoubleDecker: Architecture Through History, Politics and Poetics*; *City Cultures Reader*; and *InterSections: Architectural Histories and Critical Theories*, (2000).



PHOTOGRAPHS BY CHARLES GLOVER



Professor Ed Soja

Professor Ed Soja teaches in the Regional and International Development (RID) area of Urban Planning and also teaches urban political economy and planning theory. After starting his academic career as a specialist on Africa, Professor Soja has focused during the past 20 years on urban restructuring in Los Angeles and on the critical study of cities and regions. His studies of Los Angeles combine traditional political economy approaches and recent trends in critical cultural studies. He is interested in the way class, race, gender and sexuality intersect with what he calls the spatiality of social life, and with the new cultural politics of difference and identity this generates. Professor Soja also writes on the way social scientists and philosophers think about space and geography. His latest book combines these research strands in a comprehensive look at the geohistory of cities. 'His policy interests are primarily involved with questions of regional development, planning and governance, and with the local effects of ethnic and cultural diversity in Los Angeles.



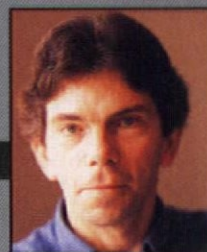
Sarah Chaplin

Sarah Chaplin is a qualified architect and has a Masters in Architecture and Critical Theory. She is senior lecturer in visual culture and media at Middlesex University, where she set up the MA in Digital Architecture in 1998. She is a director of the design consultancy Evolver and also works as a freelance architect. Her publications include chapters in *Intersections*, *Feminist Visual Culture*, *Hieroglyphics of Space* and *Images of the Modern Woman in Asia*; articles in *The Journal of Architecture*, *Leonardo*, *Space and Culture*, *Urban Design International*, *Architecture and Architectural Design*. She is the author of two books: *Visual Culture*, an Introduction, co-authored with John A Walker, and *Consuming Architecture*, which she co-edited with Eric Holding. She is currently finishing a book about Japanese spatial culture, and working on a book about post-urban environments with Eric Holding.



Neil Leach

Neil Leach teaches at the Architectural Association and at the University of Bath, where he is Professor of Architectural Theory. He has also been Visiting Professor at Columbia University, New York, and Reader in Architecture and Critical Theory at the University of Nottingham. He is the author of *The Anaesthetics of Architecture* and *Millennium Culture*; editor of *Rethinking Architecture: A Reader in Cultural Theory*, *Architecture and Revolution: Contemporary Perspectives on Central and Eastern Europe*, the *Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis* and *Designing for a Digital World*; and co-translator of L B Alberti, *On the Art of Building in Ten Books*. His books are being translated into several languages including Spanish, Portuguese, Romanian and Russian.



Ian Latham

Ian Latham is editor of *Architecture Today* magazine, which he co-founded in 1989. He studied architecture at Oxford Brookes University and has worked with a number of practices, including Peter Moro, and in his own right. He was technical editor of *Architecture Design* magazine from 1979 to 1983 and deputy and features editor of *Building Design* from 1983 to 1989. The author of numerous articles and critiques, his work has appeared in many magazines and books, while his study of the Austrian Secession architect Joseph Maria Olbrich was published in 1980 in the UK, US and Germany. He was a founding trustee of the 9H Gallery and has lectured at architecture schools throughout the UK. He has served on many competition juries, including the final dissertation panel of the RIBA President's Medals since 1986.

dissertations

MEDALLIST



Gwyn Lloyd Jones
OXFORD BROOKES UNIVERSITY
Twelve Part Narrative
Tutor: Dr Murray Fraser

Every year from 1935 onwards, Frank Lloyd Wright travelled between his two homes, Taliesin North in Wisconsin and Taliesin West in Arizona, to make use of the warm winter climate in the desert. Gwyn Lloyd Jones' dissertation asks how Wright has influenced the American landscape, and what would be revealed if one were to reconstruct this journey today? Jones takes the reader on a trip which is partly imaginary (he takes Wright as a companion), and partly an account of his own, very real, personal odyssey which started in Alexandria, Virginia, and retraced Wright's route between the two Taliesins. The result is a collection of 12 different essays that relate to 12 cultural themes and to 12 different US states. Jones describes the way ordinary Americans make themselves a place within a new landscape by interviewing recent immigrants, 10th-generation Americans and native Americans about their homes, ancestry and sense of identity. Other measures were more prosaic and included: photographs; car mileage statistics; newspaper clippings; postcards and souvenirs. The judges were unanimous in the view that this 'astonishingly professional and filmic script' should win an overall Dissertation Medal.



RUNNERS-UP



David Hall
UNIVERSITY OF LINCOLN
Tutors: Dr Carl O'Coill, Dr Kathleen Watt
Destructive Development

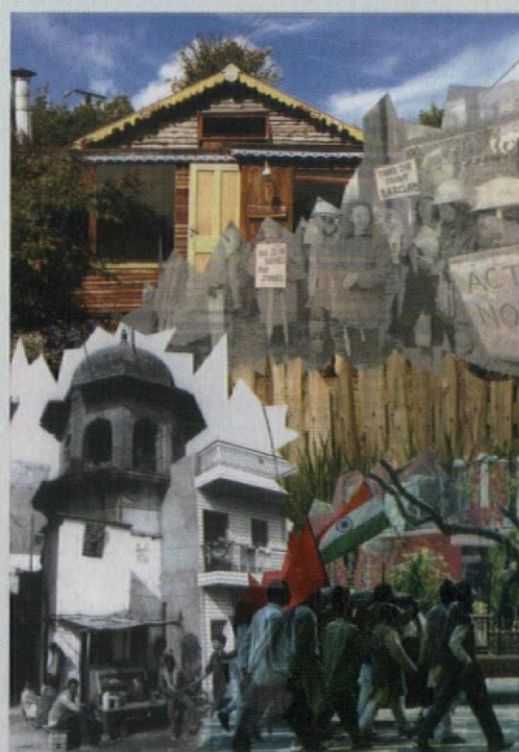
David Hall's dissertation argues that the concept of progress has led to 'destructive development' in both India and Britain, and that such development can be resisted by architecture and architecturally related activities around the world. Hall focuses on media representations, arguing that resistance in Britain tends to be overlooked by the mainstream media and that, when it is covered, the root causes of protest are ignored and the campaigners represented as a minority. In India, where media channels are not accessible to marginalised groups, discontent is more likely to result in direct action. The judges described Hall's project as 'a perfect example of a dissertation which moves far away from its home ground yet remains connected to the world of the material and the real. Committed, questioning and engaged.'

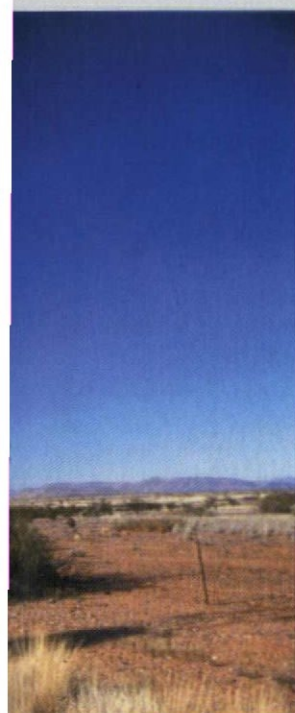
ES 'Interesting in a very simple bucolic English way. I liked the necessity for resistance over fundamental inequalities. A bright mind'

IB 'Very interesting politics on a purely methodological basis'

SC 'Refreshing to see something politicised'

NL 'Worthy. Really thought through. I rated it very highly'





ES 'Tremendous new insights into FLW that just weren't there before, and from a young Welsh architect. A wonderful burst of creative lateral thinking'

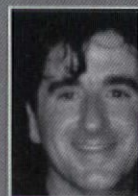
IB 'If there's one subject you should never write on it's FLW. So the idea of a diploma student tackling this project and providing new insights is remarkable'

SC 'Superbly self-reflexive. He had a looseness, freedom, a lightness of touch that kept it alive. There's a humanity there which is rich and stimulating. It didn't fetishise FLW, he was right there beside him in the driving seat'

NL 'A very fresh way of writing. Thoroughly charming and written with a visual imagination moving seamlessly between disparate material'

IL 'It would make a great film'

TUTOR PRIZE



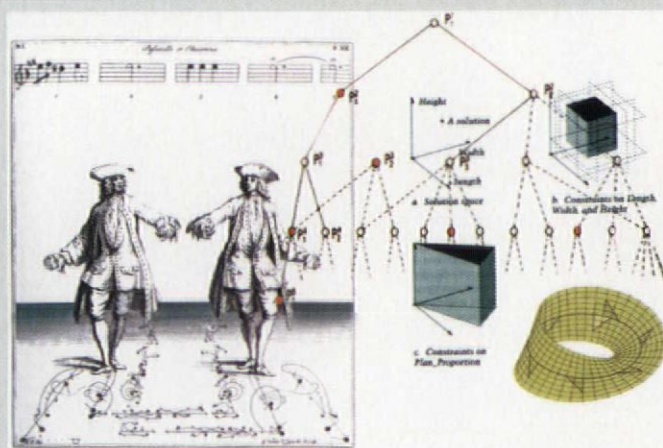
Dr Murray Fraser trained as an architect and architectural historian at the Bartlett School of Architecture, where he taught on the MSc Course in Architectural History

before moving to Oxford Brookes University. He is a qualified architect with many years of experience in community and housing work. He teaches studio design and history and theory at Oxford Brookes, and now acts as the director of design. He has written widely about cross-cultural influences on architecture and urbanism, and is also presently leading a research project into real-time digital modelling. He is a regular contributor to the architectural press, especially as a reviewer for *The Architects' Journal*. This is the seventh consecutive year in which a student of his has been awarded a RIBA Dissertation Prize.



Chloe Lih Yin Hiyu
NATIONAL UNIVERSITY OF SINGAPORE
Tutor: Associate Professor Milton Tan
Diagram Works

Chloe Lih Yin Hiyu's dissertation examines the activity of diagram-making within a computational framework. It also suggests looking at the process of diagram-making in a multi-dimensional environment, beyond the familiar two- and three-dimensional space. As the study develops, it goes on to consider the way we understand complex issues of behaviour, design and space, while bringing them all together within a single meta-narrative. Lih Yin Hiyu investigates the relations between the main subject – diagram-making – and two ancillary topics – computational data structure and multi-dimensionality. The discussion looks at the way variables in diagrams can take on active attributes and form informative relations with one another, to result in dynamic diagrams, and in so doing examines the generative potential of diagrams in the conceptualisation phase of architectural design. In describing this thesis, the judges said: 'As much technical as a cultural enquiry, Lih Yin Hiyu makes a very direct contribution to the theory of architectural design. Calming, professional and comprehensive.'



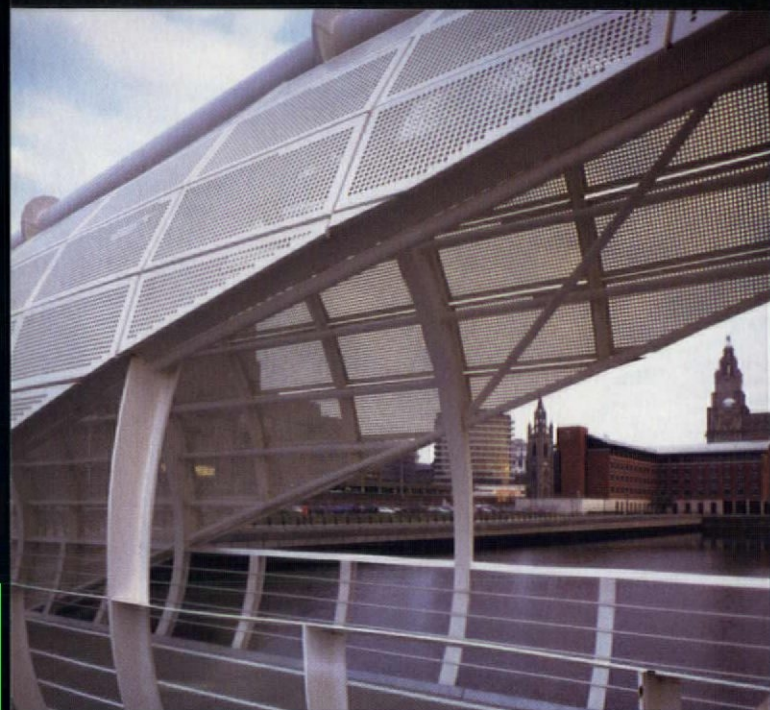
SC 'Intriguing. A genuine attempt to bring ideas together'

IB 'Careful, analytic and interesting. An intuitive exercise in understanding'

ES 'A critical interpretation narrowed into a single text and exploited. Rigorous and exhaustive'

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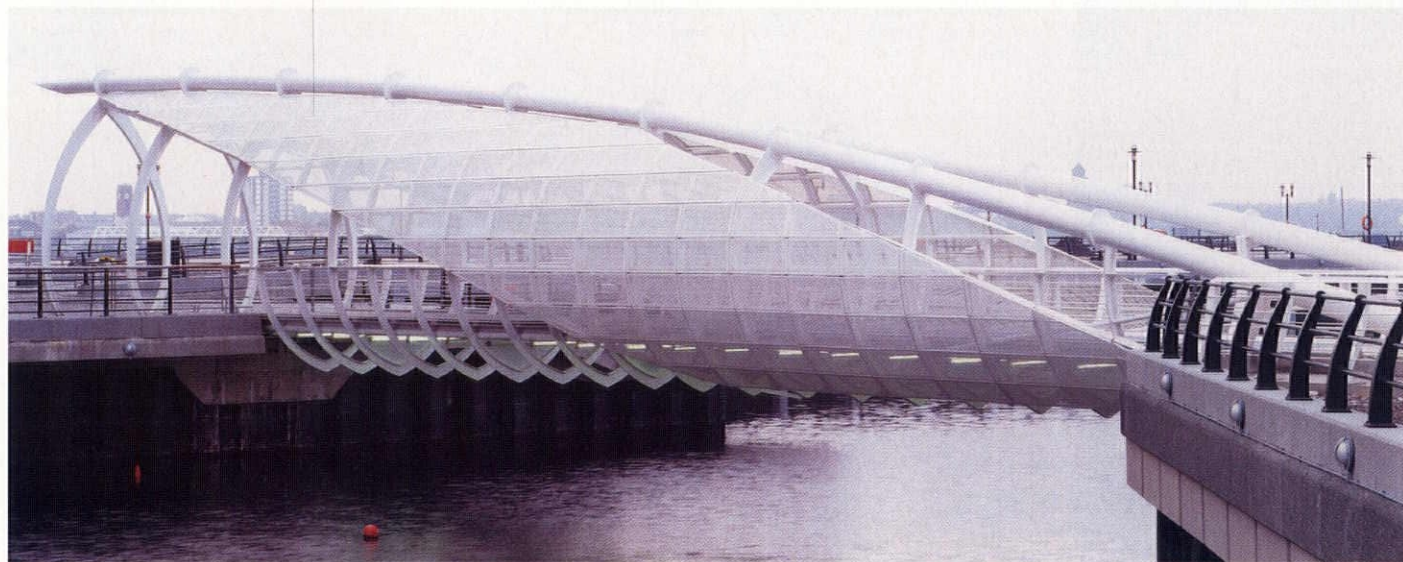
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working details



Walking through hoops

Eduard Ross was still a student when he stepped in with a design for a footbridge at Princes Dock in Liverpool

BY SUSAN DAWSON. PHOTOGRAPH BY GREGOR MACKINTOSH

In February 2000, Eduard Ross won a competition for a new footbridge at Liverpool's Princes Dock. His scheme – a massive canted wishbone resting on steel ribs with a walkway running through them – beat a number of established practices, yet he was still a final-year student at the Centre for Architecture at Liverpool John Moores University.

Princes Dock, close to the Liver Building on the east bank of the Mersey, is a massive deep-water dock, built in 1847. Once lined with warehouses, it has been redeveloped with commercial and hotel buildings by the Princes Dock Development Company. The bridge spans 30m, linking the new development to the city.

When Ross won, the Centre for Architectural Research and Consultancy Unit (CARCU) at the university was commis-

sioned to act as architect. Ross then developed the project under the guidance of Ian Wroot, senior lecturer in architecture, who assumed the role of project architect. The structural feasibility was tested by Arup.

Ross's skeletal structure has rugged details which resonate with the great steel cranes and rope blocks that once lined the waterfront. Reaching the footbridge from the towpath, you pass between the wings of the wishbone. These fuse together to form a great spine, which rises as you progress beneath it and is supported by curved, rib-like hoops.

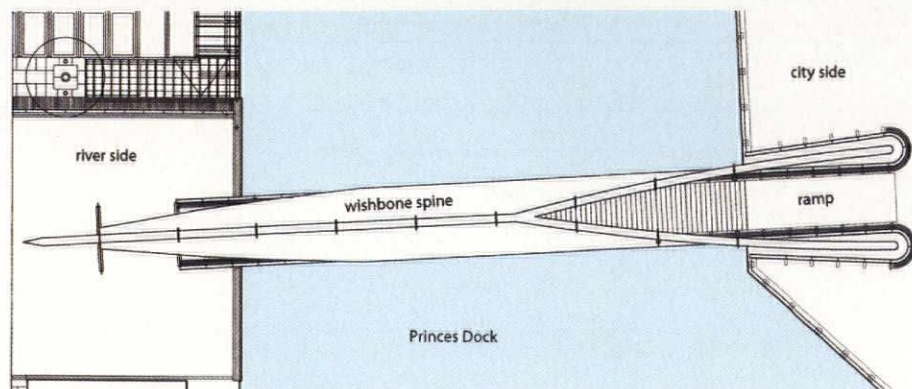
To prevent longitudinal spread, the arch is restrained by a pair of 76mm diameter tie rods running diagonally down each side of the row of hoops. The hoops act as compression frames to resist forces from any out-of-balance components within the

wishbone arch and tie-rod system.

A series of cladding rails runs horizontally; acting as secondary frames fully welded to the primary structure. The cladding is a visual screen rather than a waterproof shelter, consisting of a series of perforated polyester powder-coated aluminium panels, produced by AME Facades. The deck is formed of extruded aluminium planks which rest on the outer CHS members of a traditional braced horizontal wind girder.

The components were carefully detailed to minimise water collection and salt staining. The steel component assemblies were further developed by fabricator JSW Construction, by means of the Xsteel software package. The bridge was prefabricated at Cammell Laird's Birkenhead shipyard. When complete, it was taken in one piece across the river on the 'Mersey Mammoth', Liverpool's giant floating crane, then lowered into position and bolted down.

Now in place, the bridge's hoops terminate on the riverside as a huge oval frame on the Mersey, while the spine projects beyond the deck like the prow of one of the great sailing ships which once graced the river.



CREDITS

ARCHITECT
Liverpool John Moores University – Centre for Architectural Research and Consultancy Unit (CARCU): Eduard Ross, Ian Wroot
STRUCTURAL ENGINEER
Arup: Richard Houghton
QUANTITY SURVEYOR
EC Harris
LIGHTING DESIGN
Jonathan Speirs & Associates

MAIN CONTRACTOR
David McLean Contractors
SUPPLIERS
aluminium cladding panels AME Facades; steel fabricator JSW Construction; deck NCMP

working details

The primary bridge structure consists of a 'wishbone' that comprises a pair of canted wings of 406mm diameter x 16mm CHS tubes which rise in an arch and are welded together to form an overhead spine – a 406mm diameter x 32mm CHS tube.

It is supported by a series of nine hoops which run at 4m centres along the length of the bridge.

Although the structure is a consistent 2.55m wide at deck level, the hoops change in shape as they run from one side to the other.

At the city side, the first three hoops (see sections at E – E and D – D) are open at the top to support the wings. The next four hoops successively increase in height from 4.4m above the deck at section C – C to 5.1m at section B – B. The two final hoops rest on the ground and are 5.4m and 5.5m respectively above deck level.

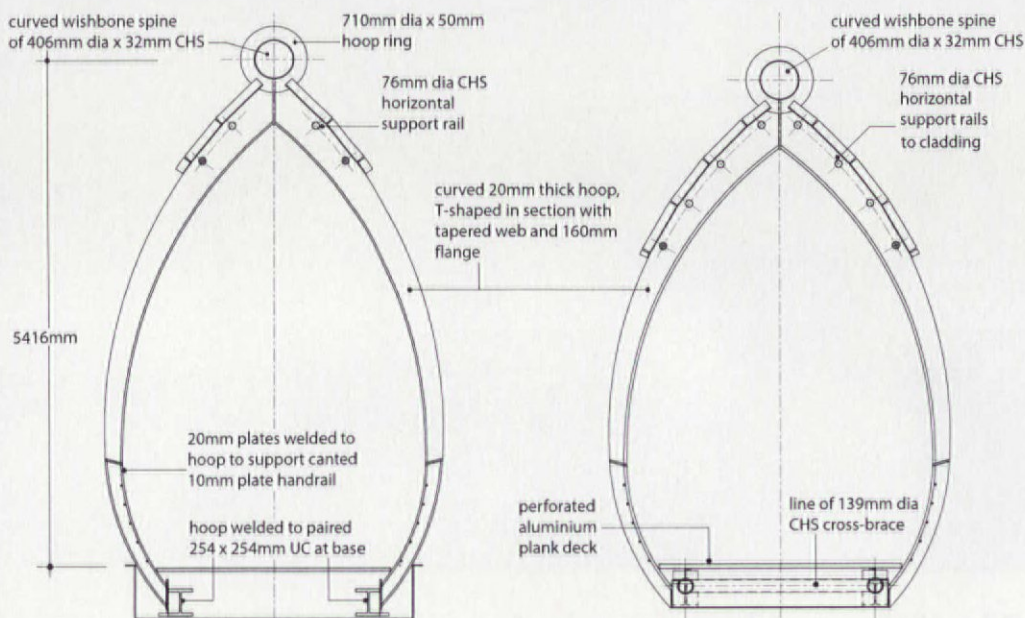
Each hoop is T-shaped in section with a tapered web and a 160mm wide flange of 20mm thick plate.

The tops of the hoops are welded to a series of 710mm diameter steel rings – these are 50mm thick – which encircle the tubular wishbone members.

The deck is formed of 250mm wide extruded aluminium planks; these are perforated with small oval holes in order to allow glimpses of the water below. These planks are bolted at each side to a supporting steel angle welded to a 168.3mm diameter CHS. The sides are trimmed with aluminium kick plates.

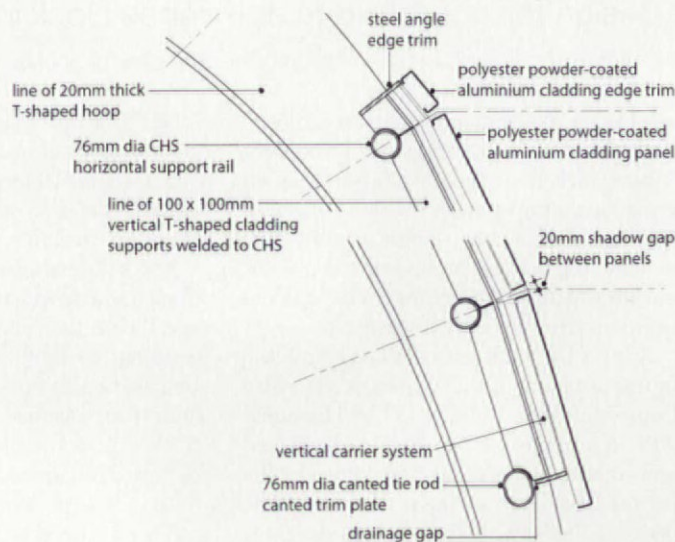
The cladding – perforated polyester powder-coated aluminium panels – and its carrier system are fastened to a series of vertical 100 x 100mm T-shaped sections which in turn are welded to horizontal 76mm diameter CHS supports.

Susan Dawson

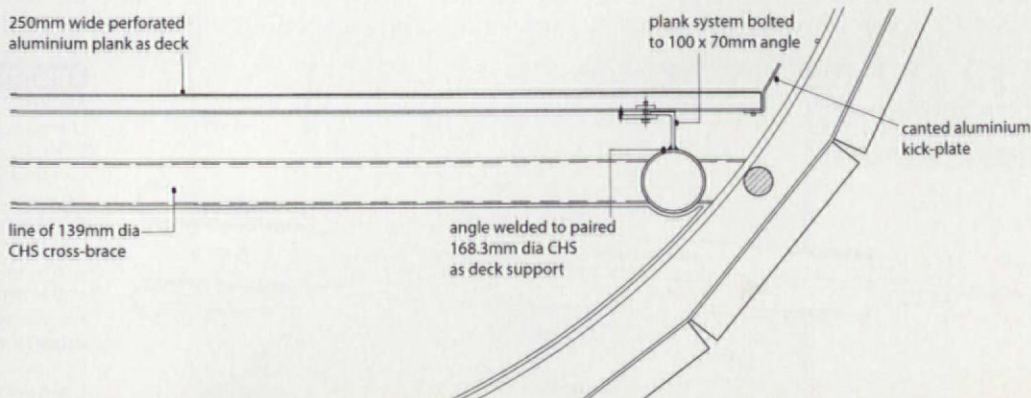


HOOP AT A - A

HOOP AT B - B



DETAIL SECTION THROUGH CLADDING



DETAIL SECTION THROUGH DECK

curved wishbone spine
of 406mm dia x 32mm CHS

76mm dia CHS horizontal
support rails to cladding

curved 20mm thick hoop,
T-shaped in section with
tapered web and 160mm
flange

paired
710mm dia x 50mm
hoop rings

curved wishbone wings of
paired 406mm dia x 16mm
CHSs

curved 20mm thick hoop,
T-shaped in section with
tapered web and 160mm
flange

line of 139mm dia
CHS cross-brace

perforated
aluminium
plank deck

paired 168.3mm dia CHSs
as deck support

76mm dia CHS horizontal
support rails to cladding

20mm dia solid
rod balustrade

plates welded to hoop
to support canted
10mm plate handrail

HOOP AT C - C

HOOP AT D - D

HOOP AT E - E

line of 100 x 100mm
vertical T-shaped cladding
supports welded to CHS

polyester powder-coated
aluminium cladding panel

76mm dia
canted tie rod

ELEVATION OF CLADDING

CHS wings welded to
406mm dia x 32mm CHS spine

curved 20mm thick hoop,
T-shaped in section with
tapered web and 160mm
flange

76mm dia CHS
horizontal support rail
line of 100 x 100mm
vertical T-shaped cladding
support welded to CHS

A

B

C

D

E

curved CHS wishbone of
paired 406mm dia x 16mm

20mm shadow gap
between panels

polyester powder-coated
aluminium cladding panel

PLAN AT VERTICAL JOINT

PERSPECTIVE OUTLINE OF BRIDGE STRUCTURE

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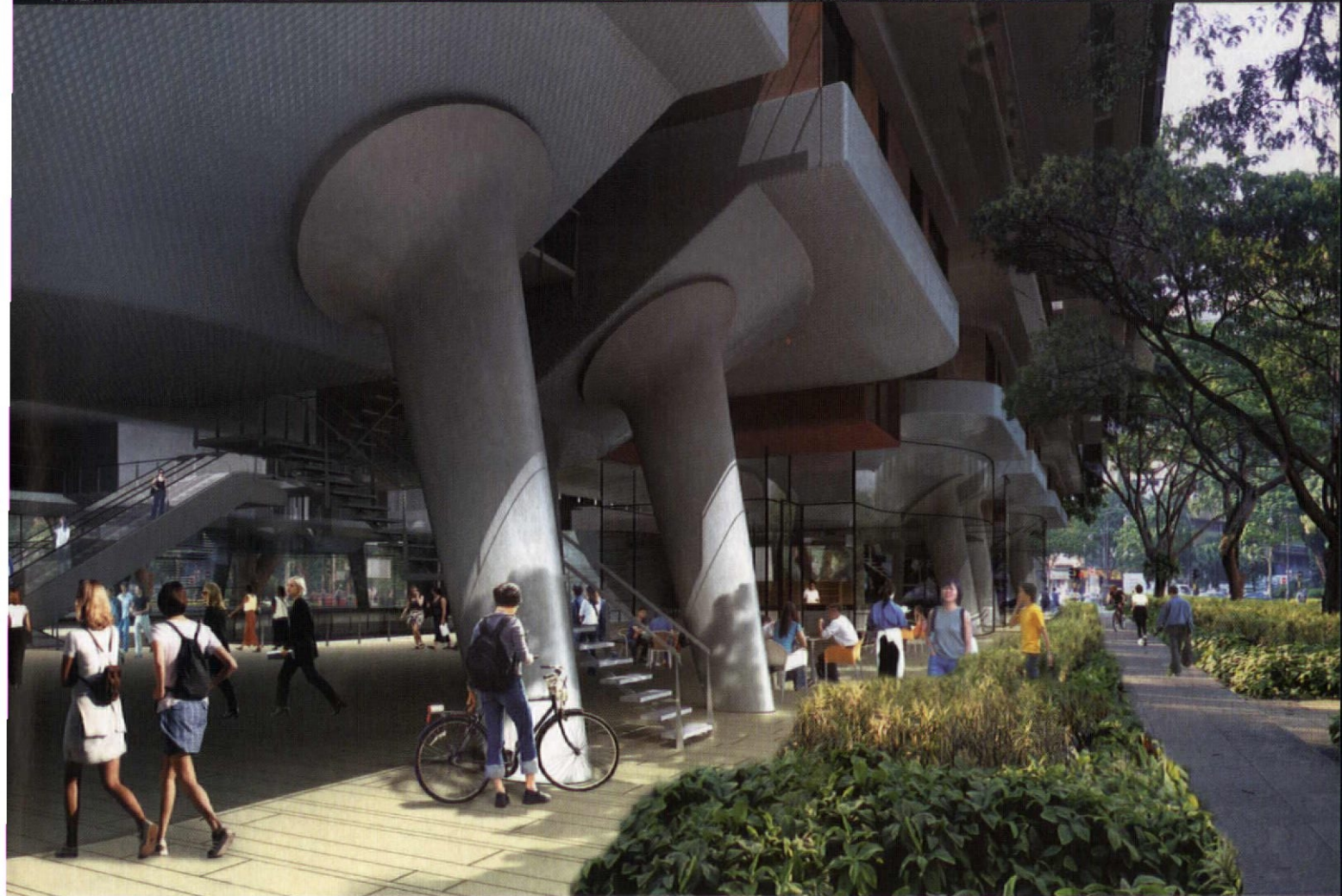
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Making progress by design

The Edward Cullinan office went totally digital two years ago. Far from being traumatic, the move has paid dividends

BY SUTHERLAND LYALL

Two months ago, the Edward Cullinan office appointed Chris Johnson as full-time IT manager. For the past couple of years Johnson has been a one-day-a-week consultant, nursing along the practice's increasing involvement with digital technology.

By the beginning of next year, the firm will have a website and some members of the office will be well versed in the electronic document management system (EDMS) it is using for its mammoth Singapore masterplanning commission.

On top of that, everybody on the big upper floor of the old warehouse beside the Islington stretch of the Grand Union Canal will be computer

Working on the other side: Cullinan is masterplanning a new campus for Singapore Management University

literate, networked and have their own practice e-mail addresses; unusually, job-based e-mail addresses tie in with the job databases being developed by practice member Geraldine Reilly.

One tends to think of the practice in terms of the gnarled Cullinan visage, those shaggy timber tailings schemes at Hooke Park, and the fact that it is run on somewhat collectivist lines. However, it has always produced remarkably hard-edged buildings, and is a long way from being institutionally Luddite.

Cullinan has had a computer-based accounting system for a decade – and some years before that had used

an IBM CAD system for the duration of a project for the computer giant. Even so, it was not until a couple of years ago that the practice decided to commit formally to digital technology. This was a collective decision, based partly on the fact that clients had begun to demand it of their building teams.

Practice guru Robin Nicholson says: 'It was enlightened self-interest – we saw that computers had the potential to be useful.'

Michael Kohn, chairman of the practice's computer forum, says: 'We simply bought into the fact that we needed them. It hasn't affected the fact that we work cooperatively.'

One early proposition emanating from that decision was to convert the office to hot-desking. That probably died a death because architects are more instinctively territorial in the office than, say, travelling salesmen.

Another decision was to commit to using MicroStation and the



modern manifestation of that old Mac reliable, MiniCad, now called VectorWorks. The practice had the common bias in favour of Macs but, now that most CAD applications have been ported to the PC, there is a feeling that most of the office computers will be upgraded as PCs.

So at a time when AutoCAD seems to have become the industry standard, isn't the MicroStation decision a bit fashionably precious? Not according to Johnson – because people in the office are skilled at using it and new versions will be able to pass AutoCAD files from consultants and contractors back and forth more or less seamlessly.

As for the employment prospects of staff who leave Cullinan knowing only MicroStation, CAD applications such as it and AutoCAD seem

'When we dump data on EDMS at the end of our day, our people in Singapore can pick it up in their morning and work on it'

Chris Johnson,
IT manager,
Edward Cullinan

tions. It is not that the Cullinan office has suddenly gone rigid – it has simply changed gear slightly.

Reilly's database started out as a digital version of the practice Rolodex. It now maps project team activities and may link with other Reilly databases, one of which is a photo record documenting site progress on jobs.

Nicholson says: 'First it was names and addresses, then facts on jobs – this enables us to see who is doing what and who is doing too much and what the priorities should be.'

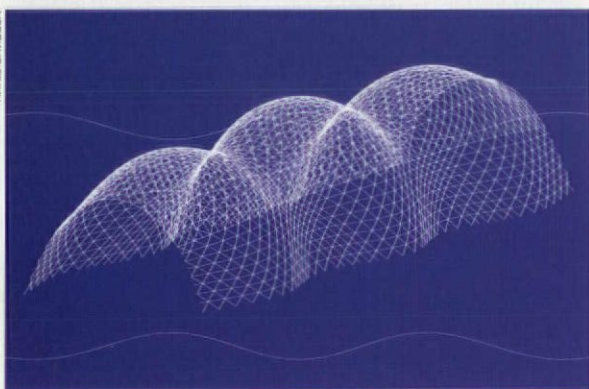
For the moment, the database will not include production drawings: they are stored on both paper and disk with the team members.

The current exception to this is the EDMS system, which is used on the Singapore job. Johnson points out that using this now well-established

stream line, rather than ISDN or ADSL or cable. For a while, the practice used CD-based information systems for building regulations, NBS and product information. But Johnson says that since installing the leased line in March, 'you just log in and there the information is. Or you can search the websites of manufacturers or institutions for the most recent information.'

Digitising architectural offices can be traumatic for partners. By popular definition, they are all over 40 and were initiated in the mores and taboos of the international architectural longhouse of at least 20 pre-digital years ago. For them, the big revolutions were the introduction of A sizes, Rapidograph pens, and parallel motions. But as the Cullinan office – mostly people in

HAYES DAVIDSON



HAYES DAVIDSON



similar enough in operation for conversion to the more widely used system to be painless.

Going digital involves a new discipline in the office. But doesn't that go against the grain of free-form and collective working? Cullinan architect Peter Inglis says: 'It makes a difference to the way we work, just as adopting CAD has done. Between the 30 of us we have developed an office handbook. It's not prescriptive, but sets out benchmarks – for example, how to set up our filing system. It has led us to recognise protocols that enable us to work as a team.'

In fact, all offices work on the basis of some kind of common protocols, written or not. But it seems true that in the digital office you have to codify the basic rules formally – just as it is critical to have a series of protocols about which layers are used for which elements in CAD applica-

The electronic document management system allows team members to look at a drawing simultaneously, whether the project is for Weald & Downland Museum (left) or Singapore (right)

method of transmitting, storing and managing information means that members of the building team can be in any part of the connected world. Contrary to what you might expect, the time differences between Singapore and London have an advantage.

'When we dump data on EDMS at the end of our day, our people in Singapore can pick it up in their morning and work on it,' says Johnson.

This is the nearest thing you can get to 24-hour drawing production. The time difference is seven or eight hours, so although, happily, it has not happened, it is only mildly inconvenient for people to stay back in the office for discussions across cyberspace. EDMS allows team members to look at a drawing simultaneously from anywhere in the world and to sort out the local problem on screen.

EDMS demanded the installation of a fast, leased, always-on Kilo-

their 30s or younger – has found, going digital need not be any more traumatic than were those groundbreaking innovations.

You quickly learn how to do it because it makes your working life a bit more pleasurable. But there is a sort of downside, as Nicholson points out: 'It is the amount of drawing we can produce – it can be enormous. The question is, is it really helpful?'

And you think of the half-dozen or so sheets of heavy Whatman watercolour paper which made up the working drawings for all those big Victorian buildings.

Michael Kohn, 30 years old and the office computerisation evangelist, has a last word. He says all the CAD and organisation stuff is interesting enough – but the challenging thing is how to use the computer in the preliminary, conceptual and exploratory stages of design.

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A manual for a new age

Computer-assisted manufacture has already come a long way, but it may well become indispensable in the next decade

BY NEIL SPILLER

When most architects think of computer-aided manufacture (CAM), they probably think of Frank Gehry's lumpy Bilbao Guggenheim and its double-curved surface skins. I suspect they also think of indulgent clients, huge budgets, star architects and massive fabricating factories.

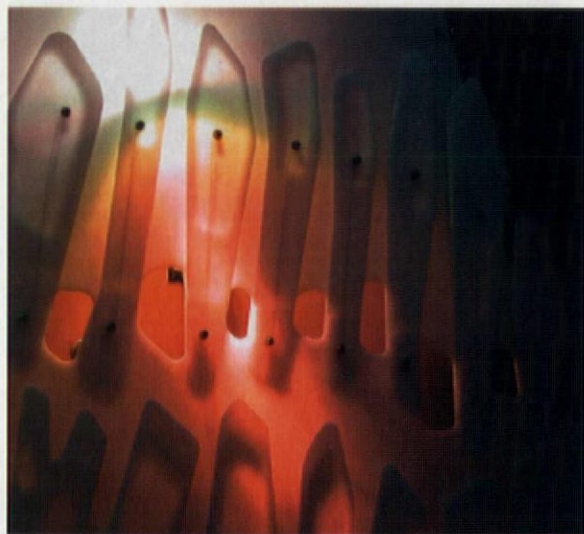
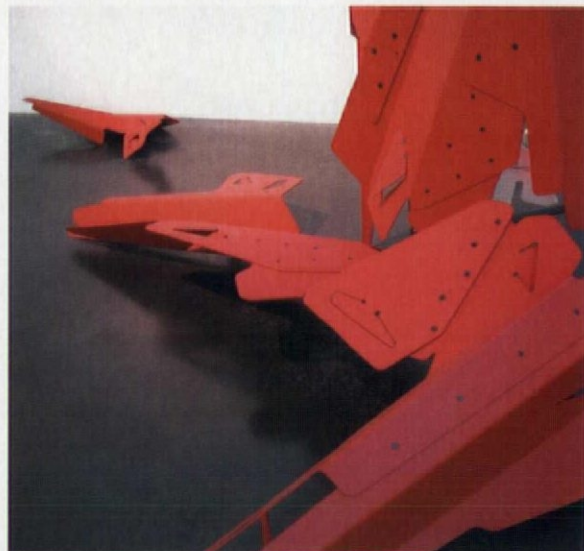
Nick Callicott's book, *Computer-Aided Manufacture in Architecture: The Pursuit of Novelty*, turns many of these myths on their head.

The book has four voices, which represent various aspects of Callicott's persona – the historian, the collector, the autobiographer and the theoretician. With these voices, he carefully negotiates the dilemma of being both the author and one of the major players in his book.

'Historical' Callicott documents the rise of CAM from Charles Babbage's early 19th-century experiments with his difference engine to today's rapid prototyping systems and production methods. The 'collecting' Callicott displays the same avid excitement in naming and displaying his CAM hardware as a butterfly collector might feel thrusting a pin into the thorax of a multi-coloured specimen. While this is all very useful, it is 'theoretician' and the 'autobiographer' that interest me.

For the past decade, Callicott and his colleagues at Sixteen* (Makers) have redefined the nature of their practice in relation to evolving issues of technology and fabrication. Sixteen* (Makers) consists of four architecturally trained designers and makers who are interested in the design of objects and buildings and how their design methodologies change when using certain materials and processes.

Their work seeks to re-articulate the turgid traditional relationships between the architect/designer and the contractor, subcontractor and the fabricator. At the beginning of the 1990s, their work had the acrid smell of the grinder and drop cutter,



Work by Sixteen* (Makers) for the Crafts Council touring show, 'Making Buildings'

the almost Art Nouveau curving geometries of forcing steel sections into various radii and the beat of the blacksmith's hammer. But in recent years they have seized on a variety of methodologies that have been developed to create responsive, electronically activated, interactive devices. One contemporary piece has been exhibited at Walsall's New Art Gallery; the installation consisted of a 'blushing' interactive, reconfiguring carapace. Its fabrication is used as an example in the book.

This book gives one the impression that students around the world will grasp it to their breasts as the first example of a new genre of construction manual – a manual totally compatible with the digital age within which they now work. In a few years, students and office assistants will not only produce highly dextrous digital representations of their propositions but will also immediately produce models and prototypes from 'desktop' CAM machines.

Callicott tries to articulate the effects of this merging of the studio and the workshop. The juxtaposition of 'clean' and 'dirty' design processes will have paradoxical outcomes, a much more hands-on architectural education and 'practical training' will start to mean just that – yet designs might become more baroque and expressionist.

Callicott speaks with the authority of someone who has been there: 'When using these techniques, both the act of drawing and the process of making are punctuated by a delay within the temporal landscape of design itself. With a pause, expectant and energetic, our preoccupations are held in a state of suspended animation before the reality of our actions is revealed. This creates a new rhythm to our work... with this understanding, the creation of objects using this technology seems to reside neither in a world of certainty nor of risk, but rather as a workmanship of revelation, where our skills, ideas and understanding are tested by their subsequent echo within a world of artifice.'

This book is a must for anyone who professes an interest in being able to function as a designer or architect in the next decade. Instead of polemic, it gives the reader a simple, steady-handed, non-esoteric introduction to CAM, but it is not shy of the far-reaching ramifications that are inherent in its implementation as a mainstay to future practice.

What more can one expect from an architectural book?

Computer-Aided Manufacture in Architecture: The Pursuit of Novelty by Nick Callicott. Architectural Press. 172pp. £25. Neil Spiller is reader in architecture and digital theory, Bartlett School, University College London

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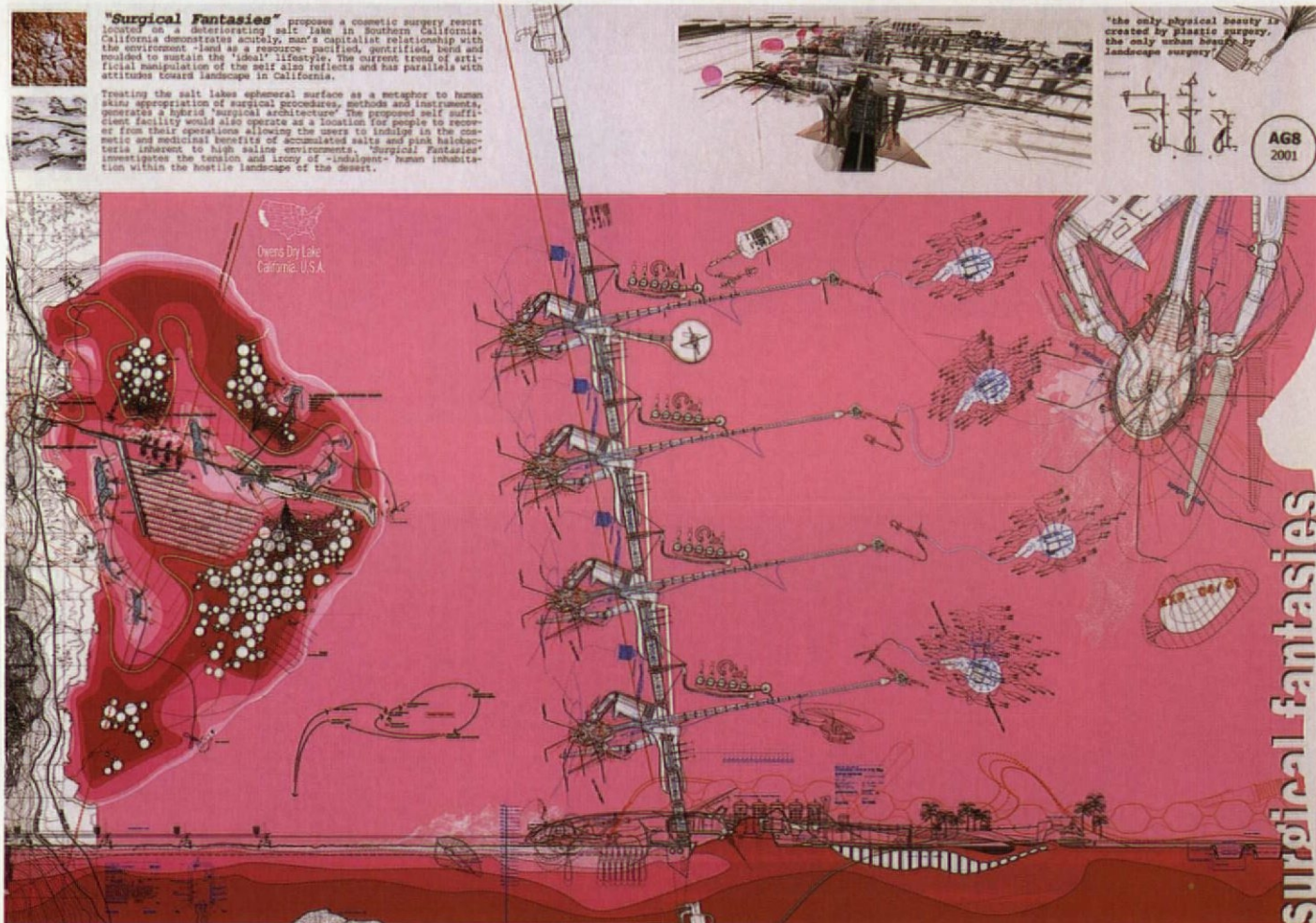
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oasys awards

Architectural entries once again dominated the Oasys Awards, set up to promote the use of information technology in the communication of design. Winning projects ranged from detailed analysis of a retained staircase to an underwater plastic-surgery clinic

BEST ARCHITECTURAL ENTRY



Jason Ahmed, University of Westminster and Nick Foster, Bartlett, University of London

These fantastically detailed designs for a plastic-surgery resort were described by the judges as 'almost anatomical'. This is an excellent example of taking an improbable proposal and then following it through rigorously to its logical conclusion

PREMIER PRIZE 2001



JIGG – Janet Cameron, Iain Gardner, R Geoffrey Evans, Gordon Henderson, University of Strathclyde

This website presentation charts the progress of a project – in this case an urban development – from concept to opening. It records all ideas, drawings, correspondence, images, sketches and costs in a single, accessible vault. The judges highlighted this as a possible model for the future

Judges:
Tim Evans of Sheppard Robson, Faith Wainwright of Arup, Paul Finch, publishing director of *The Architects' Journal* and Antony Oliver, editor of *New Civil Engineer*

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THE ARCHITECT'S STORY GRADUATE



FIRST
Andrew James Cardwell, University of Strathclyde
The winner had designed a sustainable classroom, centred on a large tree

THE ARCHITECT'S STORY STUDENT



JOINT FIRST
Nelson Hanna, University of Westminster
Cheap vodka and glass-panel construction were inspirations for this PowerPoint presentation of a plan to redevelop Canvey Island in Essex as a cod farm installation

THE PICTURE GRADUATE



FIRST
Christian Jackson, AIM
A photo-realistic view of a modern room was used for this exploration of light and shadow

THE PICTURE STUDENT



FIRST
Leszek Marszalek, University of Lincolnshire & Humberside
The image shows a proposed art gallery in the old Humber docks that would rise and fall with the tide



JOINT FIRST
Andrew Dearman, Pascall & Watson Architects
A video shows the assembly process of a playground based on the design of Stephenson's Rocket

MicroStation V8

PROS:

- Dual file capacity
- Geometry engine
- Design history

CONS:

- Yet to prove that the DWG really works 100 per cent of the time

PRICE: £4,500

Is Bentley boxing clever with MicroStation V8, its first version to read and write DWG? Or is it throwing the towel in on DGN? On these pages I look at the features of one of the most important new launches and consider the question of multiple-file-format dexterity.

With nearly 10 times the installed base of MicroStation, AutoCAD is the undisputed heavyweight champion of the world. The fight for file-format supremacy appears to be over, a philosophy shared by Bentley. It enters the ring with V8 admitting DWG won the battle a long time ago.

Everyone agrees that the ability of V8 to read and write native DWG will be pivotal to its success in retaining existing MicroStation users while persuading AutoCAD offices to swap over.

Coming from its strong corporate Intergraph heritage, for years MicroStation has been heralded as the choice of champions, with an average number of installed seats in each office of 25 compared with Autodesk's five. MicroStation has a reputation for being better suited to large-scale projects.

This is because of the way it handles reference files, and because of its phenomenal geometry engine which performs functions AutoCAD users can only dream of.

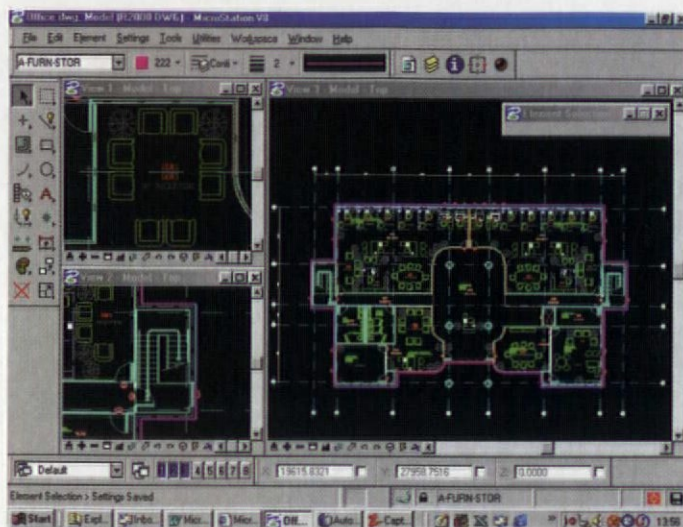
However, with MicroStation V8, Bentley is hoping to persuade the masses that it now has a tool that transcends boundaries of size and class.

This will be tricky as many purchasers of AutoCAD say they do so because they need to be in tune with the majority. That's where the DWG factor comes in, making MicroStation V8 instantly compatible.

Round one: the front end

Starting up MicroStation looks reassuringly familiar, with MicroStation Manager enabling users to select their own profile and project for the work session.

While AutoCAD has similar functionality, with the ability to select different profiles for different projects, LT does not. And the



Transferable skills: drawings can pass from one platform to the other and back again, without suffering

MicroStation approach is more user-friendly and very simple for CAD managers to configure. V8 lands its first good job.

Other goodies include a file-properties option, which displays three option tabs for accessing the file properties: General, Summary and Statistics.

While the General tab is self explanatory, the Summary tab includes a user-definable summary sheet for project-related information. The Statistics tab lists information such as: total editing time, number of levels used in the file and number of attached references. This must be in preparation for the closer integration of V8 and Viecon, Bentley's tool for web publishing and wide-area management of project data.

MicroStation has also acquired its own PointA type web forum, called 'MicroStation on the Web', which is designed to give MicroStation users more for less. Key features of the site include:

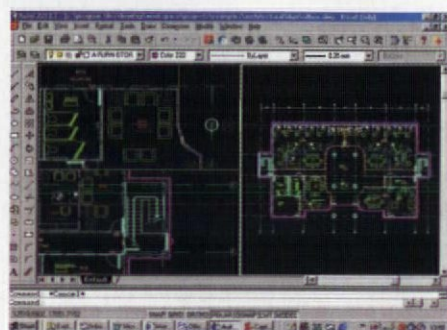
- direct access to online resources, including about 5,000 cells for drag-and-drop and visualisation materials, patterns and backgrounds;
- direct access to online services including hundreds of professional and industry organisations, suppliers and Web resources and the Viecon Project Hosting service;

● online access to MicroStation V8 information including FAQs, V8 specific tips and tricks, technical notes and the MicroStation Knowledge Base;

● online access to the MicroStation V8 documentation; and

● communication with the MicroStation V8 community, development team, support team and, in time, online training.

While this has yet to be implemented and



it promises a great deal, Bentley should have had this up and running from day one.

Round two: the interface

Once you are inside V8 the familiarity continues, but this time it is like déjà vu – you know you have seen it all before but you are not quite sure where or when.

The standard MicroStation look and feel is combined with a pastiche of AutoCAD's Object Properties toolbar for controlling levels, line type, line weight and colour. The layout remains functionally simple with minimal screen clutter. I use both AutoCAD and MicroStation and I like the interface of each. Deciding which you prefer will be down to a mixture of taste and bias.

The points are split as the competitors duck and dive their way around the ring, failing to land any real advantage.

Rounds three to eight: tools

V8 comes with a raft of new tools designed to improve life for the user and increase productivity for the company. Snapping has been greatly improved with the introduction of AccuSnap. This means that snapping is now a single-click process (just like AutoCAD) rather than the previous double-click process associated to the tentative snap

'The layout remains functionally simple with minimal screen clutter'

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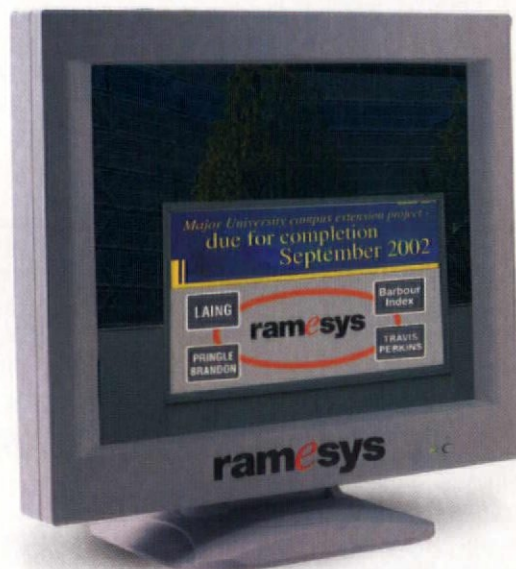
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command. As is often the case with new functions, the old ones remain in place and you may still use the tentative snap if and when you feel the need.

AccuSnap is linked to another new function, which highlights an element automatically when you pass the mouse over it. Therefore the process of picking elements is speeded up, though I am concerned that the hare may develop tortoise-like speed in a large complicated design file. Thankfully, you can disable the auto-highlight function should this be the case.

New text tools replace the old, introducing real true-type font support for the first time in MicroStation. Now your drawings will look better, be translated more easily without loss of quality, and you can set up AutoCAD-like text styles in accordance with your CAD standards. Dimensions work in the same way with Dimension style libraries.

Design History is one of Bentley's most championed new tools in V8 and I can see why. By saving key milestones in the design development process, it makes it possible to undo or redo commands from months ago, removing the limitations of having to be certain about any changes made before exiting the work session and therefore losing the ability to turn back the clock. I do however think that Design History will require some careful management to maximise the benefit whilst keeping the size of the file down.

Another great addition is Packager; an AutoCAD-like e-transmit/pack-and-go type utility which will gather up all the selected design files, associated reference files and other configuration settings and compress them in a handy and transportable *.zip file format. This means that anyone can access the archive without having MicroStation on their computer.

Visual Basic for Applications (VBA) is another welcome addition to MicroStation V8. Smart users will now be able to develop applications, which will interact with MicroStation internally or run externally in the Windows operating system environment. With the success of Microsoft and the widespread use of the Office suite of applications, it will now be even easier to forge closer links between MicroStation design data and Excel and Access for reporting/tracking and manipulating specification data.

On the new-tools front, MicroStation V8 and AutoCAD match each other punch for punch in every category with one exception, Design History.

Round nine: DWG compatibility

As I mentioned before, many offices cite the DWG compatibility issue as the primary reason for investing in AutoCAD.

Surely then, if MicroStation can go head to head with AutoCAD and trade DWG files without any conversion or loss of data, the Autodesk ace card (DWG) is immediately trumped by Bentley. Bentley informs us that the new V8 DGN file format is a superset of DGN and DWG; namely, it contains all of the necessary clout to understand, read and write to both DGN and DWG at the same time. Being a bit of a doubter, I always like to check these claims for myself.

I first opened a MicroStation V8 drawing and saved it as a DWG file. All seemed well, so I added some text and attached a DWG x-ref to the drawing before saving and exiting. I then opened the file in AutoCAD LT2000i and was reassured to see that all was as I had been led to believe; there was no data loss and all of the layer names were the same as they were in V8.

Thinking that I would fox the process by detaching some of the x-refs and adding some new layers and new geometry, I again saved the file and reopened it in V8. Again nothing was missing – it really does seem to work. Furthermore, the file size is comparable on each tool, with one notable exception: the V8 DGN file is half the size of the r2000 DWG file.

The problems are likely to start where Autodesk's ARX objects or proxies come into the ring. While there are object enablers for AutoCAD and LT, MicroStation V8 has no such thing and may struggle to deal with the zombie geometry.

This has to be the mostly closely fought bout in the history of the two CAD heavyweights. But what about the purse? Weighing in at a hefty £4,500, MicroStation V8 will leave your pocket almost 50 per cent lighter than AutoCAD 2002. However, for the extra money you are buying a tool which will allow you to compete at all levels with all challengers. With each copy of MicroStation V8 comes a free Engineering Configuration (EC). Unlike Autodesk's Architectural Desktop (which costs extra on top of AutoCAD) Bentley's architecturally flavoured TriForma, designed for 3D building modelling, is bundled in with MicroStation V8 for no extra charge.

'MicroStation V8 can now do everything that AutoCAD can and then some'

MicroStation V8 also includes a sophisticated rendering engine capable of ray tracing, radiosity and particle tracing. To attain the same level of rendering using AutoCAD you would need to purchase VIZ as well, which makes V8 look ever more reasonable. Combine this with a special limited-time upgrade offer and MicroStation V8 is less than half the price of a new version of AutoCAD. This is very tempting when Autodesk is forcing its users to upgrade from r14 before the end of the year or face the penalty of losing the right to upgrade in the future.

The final bell: the verdict

The two opponents are so evenly matched there is currently no chance of either delivering a knockout blow. But the refrain of 'we buy AutoCAD because we want DWG compatibility' is no longer valid for Autodesk, which needs to improve further AutoCAD's functionality in response to MicroStation V8. Autodesk needs to recognise that the DGN file format is hugely popular and using DXF to exchange information is simply not good enough as it is effectively the lowest common denominator.

MicroStation V8 can now do everything that AutoCAD can and then some; as a versatile competitor it could be likened to Sugar Ray Leonard, who could adopt both south-paw and orthodox stances and, when required, switch between the two mid round. In the same way MicroStation V8 can adopt the right stance for the occasion, with either DGN for complex drafting and modelling or DWG for compatibility.

With such flexibility we should expect V8 to win the support of many CAD users. I do not think that this is the end of the road for DGN, it is just too good to throw away – in fact, I think it is a great reason to buy MicroStation V8. After all, having the best geometry engine and the ability to converse with the rest of the world in their native tongue is the stuff of future champions.

Joe Croser can be contacted by e-mail at joec@adrem-dcx.com or tel 07973 263360

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EASE OF USE	●●●●○
FUNCTIONALITY	●●●●○
COMPATIBILITY	●●●●●
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Spend your money wisely

After property, salaries and insurance, IT will be the biggest investment for most practices (and if you are a sole practitioner working at home, it is probably top of the list).

So for everyone, and in particular for small practices, making the right decisions is vital. While you should, of course, try to keep up with the latest developments in hardware and software, the most important considerations are that you make the best of what you already have, and that you buy software and hardware that are suitable for you.

This is where the latest book in RIBA Publications' Small Practices series comes in. Called *A Guide to Managing IT*, it is written by Richard Watson, an architect and a lecturer in digital architecture at the University of Newcastle upon Tyne, and Stephen Lockley, an architect and professor of architectural informatics at the same university.

They talk a lot of sense, dealing much more with strategy and management than with specific items of hardware and software – although they are not afraid to mention how much things cost, and even flag up these points with a '£' sign in the margin.

The beginning of the book could be off-putting

for some, with its discussion of why you need IT – this will be old news for all but the smallest and sleepest of practices. But it rapidly moves on to explaining why now is an excellent time to make decisions – the cost of equipment has stabilised and capacity is not growing as fast as in the past. And there are excellent lists to assist the decision-

making process. For example, the 'rough guide to networking' poses a set of questions to help you decide whether you need a network and, if you do, whether you need a dial-up network connection, a peer-to-peer network or a client-server network. And just to prove that nothing is ever simple, it ends with the line: 'You may find that you need all of the types of network described above.'

The book goes through the whole office environment – not just design but also libraries and archiving; communication

ranging from letters to project websites and meetings; marketing and promotion; and financial management.

Working through this book, which is less than 100 pages, should be helpful for almost all practices. And at only £12, it could prevent you spending, or mis-spending, several hundred times that sum.



In real space

Two exhibitions of digital art and design have opened – not just in cyberspace but at bricks-and-mortar venues.

'Web Wizards: Designers Who Define the Web' is at London's Design Museum until 21 April 2002. And there's an exhibition to mark the launch of the online Digital Art Museum, at Unit 2, London Guildhall University, 59/63 Whitechapel High Street, London, until 18 December. To learn more about the exhibitions go to www.designmuseum.org or www.digitalartmuseum.org

Getting the sums right

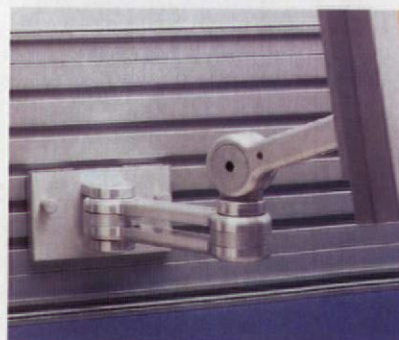
Access Accounting won a prize for the best off-the-shelf package of the year at the Accountancy Age awards. The winning system was Access' Foundation XP solution. The company has also launched Access Executive Desktop, which aims to deliver business information to the desktop of every relevant person within an architect's practice. A turnkey entry-level system costs £450, and a fully user-configurable enterprise-wide system with all functions costs £1,900.

WHAT'S HAPPENING?

BIW Technologies has launched PlanWeaver, which it describes as 'an innovative web-based application for optimising the design process in complex construction projects'. It is based on the Analytical Design Planning Technique (AdePT).

CADlogic has brought out ADT Toolbox, which improves the functionality and ease of use of Autodesk Architectural Desktop.

Produt Systems has introduced a web-enabled version of its Promap digital-mapping technology, called Promapweb. This provides customer with Ordnance Survey large-scale mapping over the Internet on a pay-as-you-use basis or via a CD. **Amtech** has launched a range of lighting software for designers and contractors. **Revit** has launched version 4.0 which offers, it says, 'improved quality, reduced cost and shortened schedules for building projects of all sizes'. **MBA Computing** has added a timber floor module to its Construction Designer Timber Frame Modules system. **Freehand** has introduced a Mark-II version of its RenderFarm, which increases the processing capacity and power six-fold yet occupies the same space.



Keep it steady

Flat-screen monitors can adopt much more flexible positions – and keep them – with Articulation, a monitor arm launched by Screen Solutions. This is calibrated to ensure that once the screen is in the correct position it stays there, without any drooping or movement. Made of aluminium and able to support up to 12.5kg, Articulation is anodised in a range of colours to suit the interior design. It can be either desk- or screen-mounted, and can support up to four screens.

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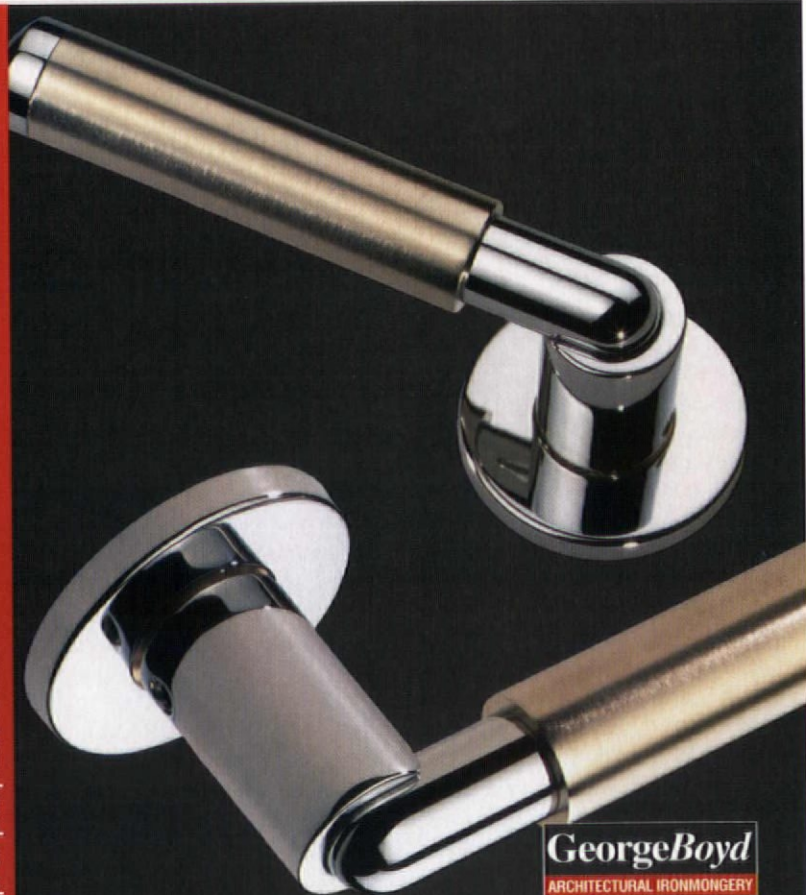
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Courting disaster: Pearce offers salutary warning to 'experts'

The flurry of interest shown by the architectural world in the case of *Pearce v Ove Arup Partnership Ltd and Remment Lucas Koolhaas* – sued as Rem Koolhaas (judgment: 2.11.01) – was such that I felt obliged to track down a copy of the judgment. Thanks to Michael Salau, a partner with solicitor Berryman's Lace Mawer, which acted for Arup, I have had an entertaining afternoon learning how the judiciary can really put the boot in when it has a mind to.

The facts of the case are well known but worth revisiting with some added emphasis from the judge. Mr Pearce is a 'virtually unemployed architect' who is currently 'trying' to do some work on urban monorail systems. When studying for his Diploma at the Architectural Association in London (the AA), his final year project was the design for Docklands Town Hall (DTH).

In 1986, Rem Koolhaas was regarded as 'a very considerable figure' at the AA. He had written an 'acclaimed book', and was 'not just a theoretician'. He was involved in two partnerships known as Office for Metropolitan Architecture (OMA) in London and Rotterdam, visiting the London offices at weekends. The judge described him as 'a man driven by his enthusiasm for his subject'.

Pearce and his team sought to 'downgrade' Koolhaas' fame and significance, alleging that he claimed credit for himself for work done by others. The judge found this to be 'entirely untrue' – indeed precisely the opposite – others were prepared to give him credit where he himself did not think he had done enough to deserve it.

In mid 1986, Pearce had an opportunity to work in the OMA office in London as a model maker and 'no doubt hoped he would be noticed'. But it was not a successful relationship. OMA wrote to him about his model work, complaining that 'nothing fitted together'. Nevertheless, it regretted that their relationship 'reached such an unfortunate end' and offered to pay him if he returned its keys.

While working at OMA, Pearce claimed that his

DTH plans were surreptitiously copied by Koolhaas and used for his design of the Kunsthall in Rotterdam. He claimed that he was asked to leave his Docklands project at OMA over the weekend because Koolhaas wanted to see it and that he was reluctant to do so. Of this, the judge said: 'I do not think that anything of the sort happened. It is much more likely that Pearce left it, hoping that it would be noticed.'

The judge found that Pearce was an emotional man who gave his evidence with vehemence. He concluded that 'much of it was not believable'.

The legal action against Koolhaas was begun after Pearce visited Rotterdam and saw the Kunsthall being built. He was, he said, 'immediately struck by the similarities between it and my Docklands project'. Of this, the judge said: 'Only a

fevered imagination could lead one to the idea that the vertical slab of the Kunsthall was strikingly similar to the vertical slab of the DTH.'

The judge, who had seen models of both and had visited the Kunsthall, found that 'the buildings are simply nothing like each other'. But the greatest judicial criticism was saved for Pearce's 'expert', one Mr Wilkey, whose evidence was described as 'fantastic' by the judge. Although Wilkey claimed to appreciate the serious-

ness of what he was saying, he made 'blunder after blunder', including not visiting the Kunsthall before making his report; not reading the design brief for the Kunsthall; and being keen to find 'triangles', which were an element alleged to have been copied, to the point that he thought that any triangle must be the result of copying.

The judge said: 'At no point did Wilkey begin to consider, as an architect, how the copying could happen.' He concluded: 'Mr Wilkey said that he understood his duty as an expert. I do not think that he did. He came to argue a case.'

As the judge pointed out, there are no specific sanctions against experts who breach their duty to the court. Instead, he was minded to 'refer Mr Wilkey's conduct to the RIBA'.

Kim Franklin

Toss-up between a headache and a total monopoly

Browsing through that great newsletter 'The Register' (subscribe at www.the-register.co.uk), I found this link to an online calculator <http://xproi.forbes.com>, which tells you how much installing Windows XP costs. I got a big error message, but you wait a few seconds and proceed through the following pages as if all is well.

The problem with the Forbes calculation is that you have to make assumptions about how many of your machines need upgrading which, until you actually do the upgrading, can only be based on Microsoft claims. The Langa List (www.langa.com/newsletter.htm) has shown that Microsoft can be extremely optimistic about how much of your existing kit you will be able to keep using. 'The Register' also reports an alleged attempt by Microsoft to nobble the Austrian Big Brother Award, in which it was nominated for an 'unprecedented attempt to win complete control over its customers'.

With the above in mind, plus the fact that Amazon, the online bookshop, has knocked a quarter off its IT costs by replacing Windows with the Linux operating system, I've started playing around with this latter system, which is a sort of free Unix clone. Free? Okay, between the cost of postage and pressing two CDs (see www.linux123.co.uk and www.linuxemporium.co.uk) and perhaps 30 quid. And you can install it on as many computers as you like.

Using what was – that week – the latest Linux version from the German firm SUSE (www.suse.co.uk/index_uk.html), the installation worked well first time on a basic machine, took four days of hard slog to install on an old 233MHz PC, and installed first time on a 500MHz machine. This is crazy, but it shows what I have to do to keep you entertained.

I recently took three days to coax one of these machines into accepting Windows 98 SE – by taking happy pills, looking ahead and remembering to blink. If your IT person is weird and has strange eyes, you now know why.

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Sea Lane House at Angmering, Sussex – a product of the brief partnership between FRS Yorke and Marcel Breuer (1935–37)



A backwards look

ANDREW MEAD

The Modern House Today

Photographs by Nick Dawe and text by Kenneth Powell.
Black Dog Publishing, 2001. 222pp. £24.95

This is an attractive picture book but could have been something more. Taking his cue from FRS Yorke's *The Modern House* (1934) and, more specifically, *The Modern House in England* (1937), photographer Nick Dawe has returned to this country's Modernist dwellings of the 1930s – buildings often still best known from their images on first publication in *The Architectural Review*.

The familiar houses are here – Amyas Connell's High & Over, Maxwell Fry's Sun House, Raymond McGrath's St Ann's Court, Chertsey – but also ones which members of the Twentieth Century Society may have tracked down on their outings but are otherwise obscure. There are substantial variations in quality – spec-built Suntops at Westcliff-on-Sea, for example, is no Willow Road.

Dawe is clearly attuned to the aesthetic of these buildings and presents them to advantage, largely through exterior shots. Sun shines on white render and mature gardens counterpoint the geometric clarity; these houses seem much more integrated with their surroundings than in those raw '30s photos. Look closely and the imperfections in their making or maintenance register too.

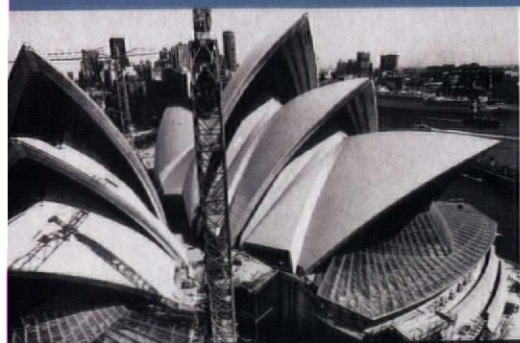
The missed opportunity is really to examine the houses 'from a contemporary perspective', as the book's publicity claims it does. There is no scope for Kenneth Powell to do more than provide a sympathetic (but basic) resumé of the period and its major protagonists. Restorations are referred to but the questions they have had to address are hardly mentioned. Making these houses fit for today is something which has

exercised such architects as John Allan and John Winter but, while the latter at least gets a name check, their work is uninvestigated.

'Too many 1930s modern (and Modernistic) houses have been spoiled by crude extensions, external refacing, internal remodelling, etc', writes Powell – yet the much-altered garden front of Chermayeff's Bentley Wood is presented over four pages without any comment to that effect in the captions.

Plans are provided only selectively and are grouped together, rather than integrated with the photos. They are presumably meant to be representative, though no rationale for their selection is supplied. It is irritating, then, to find – as, for instance, with both High & Over and The White House – that the plan is referred to in the caption but is not included. Nor is there even a brief bibliography for anyone wishing to explore the topic further.

Perhaps this is carping too much. Anyone who appreciates such houses – and the taste for them is no longer elitist; after all, the National Trust now thinks them to be 'heritage' – is sure to enjoy it.



Conjuror's tricks

JEREMY MELVIN

Off the Shelf: dRMM Practice and Unit Projects

At the Architectural Association, 36 Bedford Square, London WC1 until 14 December

Anyone who has had the unquantifiable pleasures of visiting the Architects Registration Board in the past year will have noticed the strange arrangement of familiar objects around which that body conducts its business. Here a 'column' is laid on its side to become a reception desk, a corrugated, polycarbonate cladding sheet becomes an internal partition, and architects submit to the rigours of consumer interests. It is not quite Giulio Romano's Palazzo del Te, but it does make room for speculation.

Such ironies in the tension between literal and metaphorical are integral to dRMM's architecture and take specific forms in its exhibition, 'Off the Shelf' at the Architectural Association. The term 'off the shelf' is both a metaphor which describes the practice's propensity for materials from standard builder's catalogues, and a literal description of the display, laid out on rolling track-fixed library shelves. Even the exhibition title can be driven in a pair of opposite directions to wildly contradictory conclusions, and the various projects oscillate between knowing literalness and conscious surrealism.

One piece of furniture shows how dRMM can fashion a poetry from this strategy: a Z-shaped chair with a thoughtful footrest, made from copper water pipes. It is a functional (and not uncomfortable) object, but the copper pipes raise very different expectations from the act of sitting, which are only dispelled by the practicality of the chair. It has something of a conjuror's trick.

And even more of a conjuror's trick is how dRMM manages to prevent the design strategy falling into self-referential cliché. The Moshi Moshi sushi bar in Brighton takes its place among the fashionable oriental-themed eateries of Adjaye and Chipperfield, but those translucent screens are grp rather than rice paper; again, it is the collision of incongruous references which

coaxes the design away from banality.

Another interplay comes between sly wit and over-seriousness. Again, one of the pieces of furniture encapsulates the condition – this time a stainless steel 'bathroom unit', really a bath and basin combined.

The most far-reaching application of these ideas, though, are the modifications to Kingsdale School in Dulwich. Playful inventions in form and material – a pod-like auditorium within an ETFE-roofed atrium – bring a new dimension to the monocular Modernist heroics of Leslie Martin's original design. Modernism, in form and social programme, dRMM seems to be saying, is

Utzon's Sphere. Sydney Opera House – How It Was Designed And Built

By Yuzo Mikami. Shokokusha, 2001. 170pp. £39.95

With several accounts of Utzon's masterpiece already in print, one can be forgiven for wondering if we need yet another tramp over well-trodden ground, writes Richard Weston.

This new account contains no major revelations but is to be welcomed on two counts: the author worked on the building, first for Utzon, later with Arup; and the illustrations are outstanding, both the new colour pictures by Osamu Murai and Mikami's personal archive of photographs and drawings (Utzon, by contrast, was no record-keeper).

Mikami met Utzon through his employer, Kunio Mayekawa, and joined the office in Hellebaek in 1958, shortly after the competition victory. Utzon's staff remember him as an able draughtsman who, following their departure for Sydney in 1962, 'betrayed' them by going to work for Arup, fuelling their suspicion that the engineer was positioning itself to take complete responsibility for the job.

Having worked for both major players, Mikami is well placed to give a comprehensive account, and his book can be recommended for the clarity and detail of its explanations – both verbal and graphic – of the design's evolution. The familiar story of the structure of the 'shells' is told in depth, but developments after 1962, such as the tiles and final, unrealised, configuration of the acoustic ceilings, understandably receive less detailed treatment. And not surprisingly, given his subsequent affiliation, Mikami does not explore the increasingly fraught relationship with Arup revealed in Mogens Prip-Buus's *Letters from Sydney*.

On one point, however, Mikami is misleading. His role was rather more modest than his book suggests, and when he observes that 'only a few young assistants followed Utzon to Australia', hinting that this contributed to the eventual debacle, he is being, to say the least, disingenuous. The 'young assistants' included Utzon's most trusted staff, who were both more experienced and more gifted designers than their former colleague.

Richard Weston is professor at the Welsh School of Architecture and author of the first authorised monograph on Utzon, to be published early next year by Edition Blondal

ALEX DE FURKE



dRMM calls the Moshi Moshi sushi bar an 'inhabited lightbox'

something whose pretensions can be toyed with, flipped in the air and reconstituted; but never wholly ignored.

There is, of course, a strong Modernist legacy in dRMM's strategy of treating manufacturers' catalogues as sources of *objets trouvés*, whatever its protestations about being not-Modernist. Neither does it lack pretentiousness: the exhibition did not, for me, make the connection it seeks between theory and practice or between the work of dRMM and its AA students. But it has skillfully inserted a series of mirrors and prisms into the quotidian world, in a refreshing and challenging fashion.

Jeremy Melvin is a writer and teacher at South Bank University

Manchester makeover

ROBERT HARBISON

The Buildings of England: Manchester

By Clare Hartwell. Penguin, 2001. 370 pp. £9.99

Recent volumes of the *Buildings of England* have been getting bigger; almost no one has pockets that would hold them. Long-term friends of the series may welcome the new mountains of detail, but outsiders probably find the books more intimidating.

Now the enterprise moves in another direction entirely: Clare Hartwell's *Manchester* is the first of a projected series of guides to individual British cities, in which Bath, Birmingham, Bristol, Leeds, Liverpool and Sheffield will follow.

Part of the impetus came from how thoroughly those parts of the old Pevsners had dated, but with the arrival of Lottery funding the project has taken on larger dimensions than just plugging gaps. While previous paperback 'specials' like Elizabeth Williamson's *Docklands* (1998) adhered to the typography and format of the main series, *Manchester* boasts a completely new design, with only the slightest traces of the familiar Pevsner layout.

The new design is tasteful and relatively sober, and much lighter in typography and spacing than the old. Most striking is the use of colour throughout, in headings, maps and a host of integrated illustrations. It is a different world from the old one which kept words and images apart, the latter sequestered into a little album to be pondered on their own.

The new book is more lavish in what it chooses to illustrate; in the original volumes each image had been carefully considered and showed something remarkable. None of this stringency survives. There is hardly a spread without a picture and most of them have two. How indulgent it seems! But the principles for inclusion remain, after all, more the same than different. These are not

atmosphere-shots, but informative views of individual buildings. Maybe when the number of pictures soars to 200 or more, it is inevitable that some will seem humdrum and amateur. Proportions of picture to text look right as you flip through, but some views are too small to show much.

Maps are particularly pleasing to the eye in the new restful colours and function as dividers between sections of the text. Major civic institutions, starting with the cathedral, are accorded generous amounts of space. The writer's enthusiasm for the

history, and includes the Rylands Library and some notable Victorian churches.

Cotton mills, which made Manchester known all over the world but went almost without mention in Pevsner's treatment of the city in 1969, are now given their due. So also are other institutions which one could almost say are spin-offs or derivatives of the mills – the women's night shelter, men's hostel, ragged schools and model lodging houses. I wished here that Hartwell's view was more comprehensive, seeing these outgrowths of industrialisation as profoundly connected.

Her account of the Co-op buildings is good and full, but there is nothing about the Co-operative movement. This would have been a good place for one of her 'topic boxes', which are scattered through the text – concessions to short modern attention spans but deployed here to better effect than is usual. Another box could also have been devoted to

the Manchester novels she tantalisingly mentions, naming only Mrs Gaskell.

I particularly like some of the author's excursions into technical processes, such as Mackintosh's waterproof fabric (illustrated with an enigmatic painting of barrage balloons), or mechanised spinning, but there are plenty of more strictly architectural surprises – Calatrava's, Ando's and Libeskind's contributions to the fabric of the city, among others.

The city is not without adventurous new building, which includes the new concert hall, the Royal Exchange Theatre (here the account is particularly piecemeal, which matches the building's character but still

leaves one unsatisfied), and diverse works by the local practice Hodder Associates, of which it would be good to have an overview.

Perhaps, though, the function of such a guide is not to provide overviews but to stimulate interest in freshly revealed aspects of the built world; this it does continually. 'Pevsner' has become more user-friendly without losing the old incisiveness, and at £9.99 it is a remarkable bargain.

Robert Harbison is a professor at the University of North London



218. Chetham's on Medlock.

become, as a result, dominated by academic institutions in the 19th century and a large hospital complex to the south, with a more mixed area, including 19th-century housing estates, along the river.

The variety in the churches of Chetham's on Medlock is notable, despite many losses, among which was Edward Walters' dignified Caversham Street Congregational Chapel of 1847-8, demolished as recently as 1975.

Survivors include the former Unitarian Chapel and attached Sunday

308 Outer Areas

219. Grosvenor Square as shown on Barre's & Co's map (1875).



School (former), Upper Brook Street, 1866-71 by Charles Barry. E.E. style and much less accomplished than his contemporary secular work, but more convincing in form and detail than his earlier churches.

The Armenian Church, Upper Brook Street, was purpose-built for the Armenians by Boyle & Bennett, 1869-70. A friendly low-key design in yellow sandstone. Gothic, with original simple furnishings. For more details of these and other early buildings see *Manchester and South-East Lancashire*, forthcoming.

Churches

Holy Name of Jesus (R.C.), Oxford Road, 1869-71 by Joseph Alphonse Hansom, with his son and future partner Joseph Stanislaus Hansom, contemporary with their Arundel Cathedral and one of their finest buildings. The elder Hansom was doubtless responsible for the daring structural design and the younger for the detail and many of the larger furnishings. The design had a steeple 240 ft (73 metres) high (based on



220. Holy Name of Jesus (R.C.), Oxford Road, by Joseph Alphonse Hansom (1869-71).

Chetham's on Medlock Churches 307

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REVIEW**

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London

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 Piloti? 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.

Visions For A New Fil Centre: Three Competition Schemes for the BFI 14-23 December. An exhibition at the Architecture Foundation, 30 Bury St, SW1. Details 020 7253 3334.

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 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.

In Many Ways The Exhibition Already Happened Until 20 January. New architecture, art and design from France at the ICA, The Mall, SW1. Details 020 7930 3647.

Eastern

Jeremy Moon / John Levinson Until 6 January. Two exhibitions at Kettle's



READY FOR UPROOTING

Gary Robins has been documenting one of Wales' largest collections of 'temporary' buildings – the prefabs in Newport that are now 50 years old. His photographs will be on show from 17-22 December (11.00-14.00) at The Bungalow, Plot 3, Bishop Estate, Chepstow Rd, Newport – one of the new properties that will soon replace the prefabs (029 2034 1667).

Yard, Castle St, Cambridge. Details 01223 352124.

Repair & Conservation of Historic Joinery 14-15 February. A practical course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

East Midlands

Trentside Until 16 December. Images of the River Trent and its environs at the Djanogly Art Gallery, University of Nottingham (0115 951 3192).

House Work: Domestic Spaces as Sites for Artists 19 January-2 March. An exhibition at the Angel Row Gallery, 3 Angel Row, Nottingham. Details 0115 915 2869.

Michael Rush (Erick van Egeraat) Thursday 31 January, 19.00. A lecture at the Angela Marmont Lecture Theatre, University of Nottingham. Details 0115 978 9680.

Northern

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.

Managing Electronic Information Thursday 7 February. A half-day RICS seminar at a Manchester venue. Details 020 7695 1600.

South Eastern

RIBA CPD Event: CDM - New Code of Practice Thursday 13 December, 15.00. At Gatwick (01892 515878).

Southern

Come to Light: Martin Richman 12 January-23 February. Light installations at the Aspex Gallery, 27 Brougham Rd, Southsea. Details 023 9281 2121.

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

Barbara Hepworth / Josephine Pryde Until 24 February. Two exhibitions at

the New Art Centre, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

Yorkshire

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.

Peter Aldington: A Garden and Three Houses Until 27 January. An exhibition at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 830302.

Nigel Henderson: Parallel of Life and Art Until 2 February. An exhibition on the Smithsons' collaborator at the Graves Art Gallery, Surrey St, Sheffield. Details 0114 278 2600.

Caro at Longside Until April 2002. Sculpture by Sir Anthony Caro at the Yorkshire Sculpture Park, West Bretton. Details 01924 830302.

Scotland

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.

Dalziel + Scullion Until 12 January. An exhibition of landscape-based work at the Fruitmarket Gallery, 45 Market St, Edinburgh. Details 0131 225 2383.

Re Design Until 2 February. Rethinking 30 commonplace products – an exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Wales

Crossing Disciplines Thursday 17 January, 19.30. A lecture by David Kells at the Faenol Fawr Hotel, Bodolwyddan, St Asaph. Details 01745 815600.

Partnering Friday 18 January. A CPN best practice workshop at Llandudno. Details from CIRIA 020 7222 8891.

Shigeru Ban: Paper Tea House; Tono Mirai: House for Stories Throughout the winter. Further events in the Japan 2001 festival at Bleddfa Centre for the Arts, Knighton. Details 01547 550 377.

International

The Best of Houses Until 17 February. An exhibition on 200 years of Dutch private houses. At the Netherlands Architecture Institute, Museumplein 25, Rotterdam. Details 003110 4366975.

Recruitment enquiries

Alexandra Gill
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Fax 020 7505 6750
e-mail: alex.gill@construct.emap.com

Deborah Button
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Christmas is almost upon us and keen young architects will be starting to experience that heady rush of creative urges that the season brings – the DIY Christmas tree, the Modernist crib, home-made Christmas cards. The tree could be a hi-tech structure, constructed from tubes covered in kitchen foil to look like RHS lengths, or an organic wire cone splattered with plaster, painted green.

For the crib, a few sheets of crinkly cardboard and scraps of chicken wire would produce a deconstructionist approximation of Gehry's Santa Monica house. PG Tips tea bag boxes, dented in one corner and Sellotaped together might resemble Libeskind's V&A spiral. And papier mâché moulded over a football, topped with a few drinking straws, would be a dead ringer for the Dome. You may tell yourself you are doing it for the children or church-going relatives but you will fool no one: it is an excuse for a little escapist model-making to take you back to your college days – and amuse your peers.

And what about the practice's Christmas card? Have you thought of running an in-house competition? Staff members could submit 'anonymous' entries which their colleagues would then vote on. Originality and ease of reproduction – using office equipment and standard-sized paper – would be the main criteria for choosing the winner.

Mary Wallace

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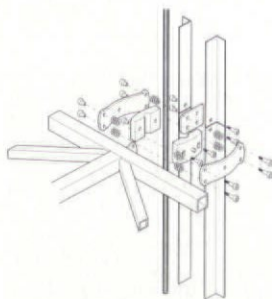
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Paul Fernley has been promoted to a partner within **Watts and Partners** and will be based at the Manchester office. **Terry Cook, Hazel Monk** and **Phil Trueman** have all been appointed associates at the London office.

Michael Laird Partnership has changed its name to **Michael Laird Architects** and has a new website at www.michaellaird.co.uk

Tamesis has moved to 73 Wimpole Street, London W1G 8AZ, tel 020 7908 3200, fax 020 7908 3201.

Michael Squire and Partners has moved to 77 Wicklow Street, London WC1X 9JY, tel 020 7278 5555, fax 020 7239 0495.

Saunders Architects has moved to Wade Park, Salisbury Road, Ower, Southampton SO51 6AG, tel 023 8081 1981, fax 023 8081 1969.

architecture plb has opened a London office at 37 Rathbone Street, London W1T 1NN, tel 020 7631 5325, fax 020 7631 5326.

The Georgian Group has appointed **Richard Bargery** as its new secretary in succession to Neil Burton. Robert joins the group in January from CABA, for which he is head of policy and research.

● Send details of changes and appointments to Victoria Nowell, *The Architects Journal*, 151 Rosebery Avenue, London EC1R 4GB, or e-mail victoria.nowell@construct.emaip.com

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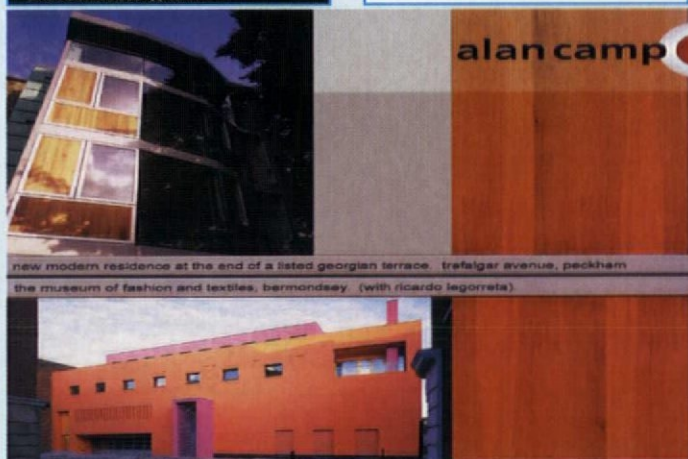
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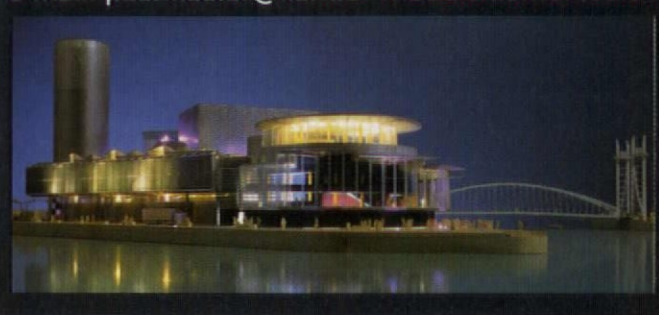
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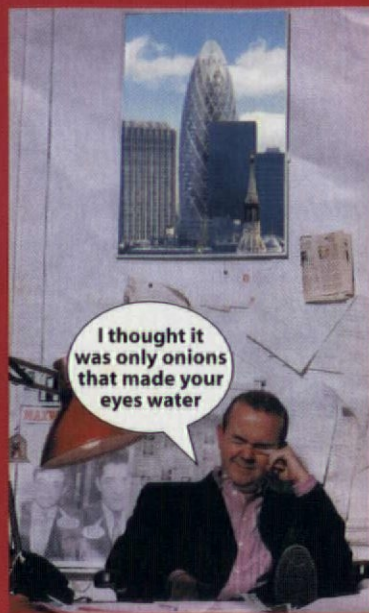
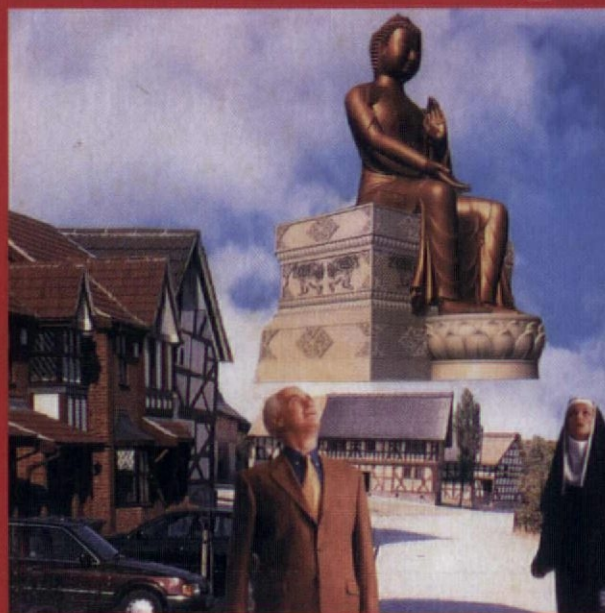
As the Heron Tower inquiry reaches its conclusion, it is worth reviewing some of the highlights. First impressions were correct – that the event was mainly of benefit to lawyers, of whom there were large numbers. This was of necessity given the issues and parties involved, but it did not help that amateurs from SAVE and planning Lone Ranger **Tony Tugnut** engaged in pretty useless cross-examinations which delayed everything and added to the bills. There must be a more rational way of conducting such affairs. Second impression: English Heritage is incredibly old-fashioned in the way it reviews applications. In this instance, extraordinary sophistication and skill was put into visual presentations by **Hayes**

Davidson, only to prompt absurd and trivial complaints from EH, a number of which had to be withdrawn. Why doesn't EH carry out this work, or commission it, for itself? The only visualisation coming out of Fortress House in respect of tall buildings, as analysed by KPF's **Lee Polisano** in his excellent evidence, was downright dishonest, not only in what it suggested could happen, but in terms of the accuracy of drawings of what already exists.

Money talks

Expert witnesses at the inquiry were, on the whole, excellent; however, with **Will Alsop** there was a surreal air about proceedings. In the first place, having denied that he was being paid to give evidence (on behalf of the Greater London Authority), it then emerged that indeed he was (£7,000). He also declared he knew nothing about PPG15, which is the national policy guidance relating to building in historic areas. Third, he said he felt quite comfortable about new towers appearing behind the dome of St Paul's, which cheered up English Heritage no end, since this is what they claim will happen if Heron gets permission. Oh well. The GLA's other expert, **Lord Rogers**, was a good and robust witness. Much has been made of

look who's talking



Champagne goes to Ken Jones of architect Hattrell and Partners from Manchester for this winning caption. This week's image shows a tweedy type, accompanied by a nun, contemplating a flying Buddha amid mock Tudor housing. 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.

the fact that his firm is designing tall buildings, but all that means is that you were hearing a witness with the courage of his convictions. City planner **Peter Rees** got a big roughing-up but survived; whether the same can be said for **Philip Davies** from EH remains to be seen. It seems an awfully expensive way to run a railroad. Meanwhile, look out for another polite but determined appeal battle between CABE and English Heritage, following the commission's appearances at Heron, the first time CABE has been represented at an inquiry. Next time it is over the Coppergate shopping centre scheme in York. If EH cannot act to ensure the best quality of development in York, of all places (it is supporting the application), it is hard to see what it is for.

Wheels turning

Will the London Eye get its permanent planning permission following its recent application to Lambeth council? The council has been friendly to the wheel and its architects, **David Marks** and **Julia Barfield**, from the outset. But Lambeth does not have the final

say. That honour is reserved for **Lord Falconer**, planning minister, following the Article 14 direction issued in November 1996. Naturally he cannot give a view publicly, but is unlikely to oppose it. In Britain, as **Cedric Price** once said, it does not take long for something to become traditional.

Palace variety

Lord Falconer was also due to discuss architecture and planning on Wednesday evening at a meeting of the Associated Parliamentary Group for Design and Innovation, chaired by **Barry Sheerman** MP. On the speaking panel were **Michael Gwilliam**, ex-Civic Trust chief, now running the South East Regional Planning Authority, **Sunand Prasad** representing CABE and RIBA president **Paul Hyett**. Given the former PM's views on the supremacy of the market over planning, it was ironic the meeting was held in the Thatcher Room. At least it was in Portcullis House.

Albert memorial

Ihear Lambeth council has created a new conservation area – which includes **Sir**

Terry Farrell's M16 building within its boundary. The Albert Embankment conservation area has been carefully chosen to include dreary blocks which **Lord Rogers** shows slides of as disastrous architecture, but (surprise, surprise) excludes **Jeffrey Archer's** swanky penthouse flat.

Berlin calling

Germany's equivalent of the RIBA, the BDA, holds its Berlin Forum today and tomorrow; I was delighted to see British representatives invited to take part in the discussion panel on the benefits of high-quality public architecture – **Louisa Hutton** and the AJ's **Paul Finch**. Berlin will, of course, be the venue for the UIA Congress next year; no doubt the organisation of this event will be a dry run for that rather larger jamboree in 2002.

Sun worship

The University of the West of England is to host a lecture entitled 'Nude Sunbathers and Royal Tutors: **F R S Yorke's** Clients in the 1930s'. Whatever next?

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