



who?



**aj** the architects' journal

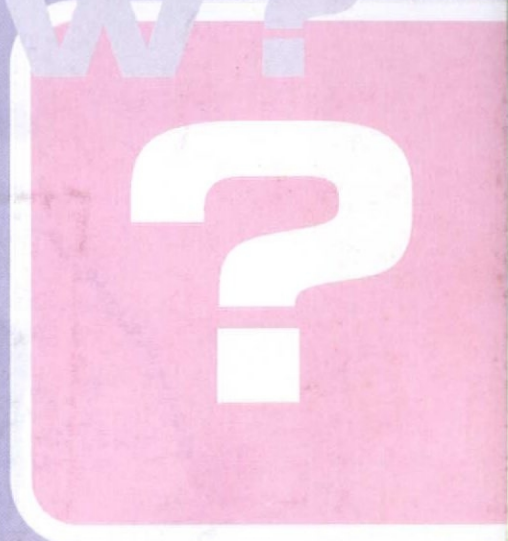


£2.20

27 | 12 | 01

WWW.AJPLUS.CO.UK

how?



when?



which?



what?



PEI COBB FREED & PARTNERS  
LIBRARY

**Christmas quiz | MetalWorks | PLUS: aj focus**



Protect your tests v

**Altro No1 for overall service**  
(Palmer Report 2001)

**Altro No1 for safety flooring**  
(CFJ Awards 2001)

**View the new Altro website**

Search and select the right products for your environment. See what's new in your industry. Order product samples. Explore different lighting conditions. Join in the forum discussions. E-mail a specialist in your area. It's your gateway to instant solutions.

visit [www.altro.co.uk](http://www.altro.co.uk)

enquiry 3 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)

new AltroGuard™ wall coating systems.

In considering walling surfaces, the maintenance of high standards of hygiene and impact resistance are key.

To meet these needs, Altro has launched new AltroGuard hygienic wall coating systems. From a flexible base coat to a tough acrylic or polyurethane top coat, you can build the appropriate levels of protection for your walls. Durable and easy to maintain, the coatings contain Altrosan, an integral biocide which helps to keep the surface in a sterile condition. In seven colours, withstanding temperatures, once cured, from -50°C to +80°C, use AltroGuard systems to protect your interests.

Phone 0870 606 5432 for more information on how to safeguard the walls in your environment.

 **ALTRO**

**HIGH PERFORMANCE FLOORING**

AND WALLING



**Subscriptions and delivery**  
Subscription rates: £78 UK, £52 UK  
students, £122 overseas surface mail.  
To subscribe, please use the order form in  
this issue or call **01858 438 847**  
Also call that number to notify us of a  
change of address or delivery problems

**Back numbers**  
Tel **020 7505 6622**  
Fax **020 7505 6606**  
E-mail **crc@construct.emap.com**



# contents

20.27 | 12 | 01

WWW.AJPLUS.CO.UK | BUSINESS SERVICE OF THE YEAR - PPAi Awards 2001

## Editorial enquiries

020 7505 6700

## Editorial fax number

020 7505 6701

## E-mail

firstname.surname@construct.emap.com  
(isabel.allen@construct.emap.com)

## Editor

Isabel Allen (020 7505 6709)

## Deputy editor/Online editor

David Taylor (020 7505 6716)

## News editor

Steven Palmer (020 7505 6715)

## Reporter

Zoe Blackler (020 7505 6636)

## Technical and practice editor

Austin Williams (020 7505 6711)

## Working details editor

Susan Dawson (015242 21692)

## Review and information editor

Andrew Mead (020 7505 6717)

## Editor, AJ Focus/Special projects

Ruth Slavid (020 7505 6703)

## Chief sub-editor

Paul Lindsell (020 7505 6707)

## Art editor

Mimesh Parmar (020 7505 6704)

## Assistant art editor

Dani Hart (020 7505 6705)

## Editorial administration

Victoria Nowell/Angela Newton (020 7505 6700)

## Display advertising

020 7505 6823

## Recruitment advertising

020 7505 6737

## Advertising fax number

020 7505 6750

## Account managers

Simon Taylor (020 7505 6743)

Toby Redington (020 7505 6706)

Samuel Lau (020 7505 6803)

## Telesales manager

Malcolm Perryman (020 7505 6698)

## Account executives

Alexandra Gill (020 7505 6816)

James Hutchinson (020 7505 6742)

Cristina Esposito (020 7505 6873)

## Key account manager

Midge Myatt (tel 01902 851645)

(fax 01902 851496)

## Recruitment

Tracey Hendle (020 7505 6737)

## Website advertising

Peter Brookes (020 7505 6632)

David Murrells (020 7505 6694)

## Sales office administrator

Lindsey Cantello (020 7505 6823)

## Advertisement production

Jane Boyce (020 7505 6741)

## Marketing manager

Mike Apfin (020 7505 6615)

## Marketing executive

Joanne Head (020 7505 6745)

## Sales director

Andrew Knight (020 7505 6811)

## Publisher

David Fox (020 7505 6735)

## Publishing director

Paul Finch (020 7505 6702)



Just in time for Christmas, Wiley-Academy has published a new book by the AJ's Louis Hellman - *Architecture A-Z: A Rough Guide* (176pp, £19.99). Though his cartoons and collages are on every page, Hellman hopes to show that architecture is as much about 'broad ideas and influences' as about appearances. His A-Z format allows him to forget chronology and follow his instincts, so E is for Ecology, O for Organic, T for Temples and Y for Yurt. Amid potted histories of the Arts & Crafts Movement, the Bauhaus and the American skyscraper revolution (see picture), one architect dominates - Le Corbusier. Hellman damns his attempts at social engineering, but is full of praise for buildings such as La Tourette and Ronchamp: 'Powerful, assertive, plastic, individual, puritan... and made by hand.'

NEWS	4	
REVIEW OF THE YEAR	20	
EDITORIAL/LETTERS	24	
WILL ALSOP/PEOPLE	26	Ron Arad in the shop window
MARTIN PAWLEY	28	
CHRISTMAS QUIZ	29	Pit your wits in our festive competition for the chance to win some great prizes
TECHNICAL & PRACTICE	38	Reviewing the latest books and periodicals
	42	Protecting your firm from 'cyber crime'
	44	Legal matters; dot.column
REVIEW	45	Books of the year
	46	The genius of Robert Adam
	47	Arne Jacobsen: an exceptional career
DIARY	48	Exhibitions and events
RECRUITMENT	49	
JOBSPOT	50	
CLASSIFIED	54	
ASTRAGAL	58	

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



16,441

(July 2000-June 2001)

ISSN 0003 8466

**emap communications**

The Architects' Journal is registered as a newspaper at the Post Office, © 2001. Published by Emap Construct, a part of Emap Communications Limited. Printed in the UK by Cradley Print Ltd. Origination and colour reproduction by Screaming Colour, London EC2.



**'He paints a picture of the realities facing architecture that is so profoundly, disturbingly, apocalyptically bleak that the only rational response is professional suicide.'**

Deyan Sudjic on Rem Koolhaas' new book, *The Harvard Guide to Shopping*. *Observer*, 9.12.01

**'Big buildings need servicing bays which blight neighbourhoods... The Mayor's new headquarters will be a classic – sheets of glass set in a wasted park. Modern architects have lost the art of designing streets.'**

Simon Jenkins. *Evening Standard*, 13.12.01

## aj news

### WEMBLEY SET FOR KICK-OFF

Foster and Partners/HOK Sport's plan for Wembley Stadium is expected to get the go-ahead. The Football Association and the government will give the green light for a revised scheme this week. The hotel and office block have been axed from the new scheme as revealed in AJ (11.10.01).

### BALL WINS COURT ACTION

Eden co-founder Jonathan Ball's application for an injunction to restrain former solicitors Druces & Attlee from acting for the Eden Project and the Eden Trust against him was granted on Tuesday. Ball claimed the solicitors had disclosed confidential information, gained while he was their client, to Eden during a case between Ball and the project over possession of intellectual rights. The judge said it was 'strongly arguable' there was a risk of disclosure by Druces & Attlee. Ball won £20,000 in costs.

### YOU TALKING TO ME?

Architect Nick Waterhouse has challenged Barry Sheerman MP to 'a duel'. Waterhouse was incensed at Sheerman's claims that some architects should be shot. In an open letter Waterhouse highlights how the government could better support the profession. The 'duel' will be held at the Huddersfield Pride Urban regeneration area on 21 December at noon. +

### HAPPY CHRISTMAS

We wish all our readers a Happy Christmas and a prosperous New Year. The next issue of the AJ will appear on 10 January.

**For the best jobs in architecture turn to page 49 or visit [www.careersinconstruction.com](http://www.careersinconstruction.com)**

## Prince set for New Year offensive

Prince Charles looks set to become more vocal about architecture, a move bound to open old wounds and court fresh controversy. Architectural advisor to the prince David Lunts said he expected HRH to raise his profile in the year to come.

Initiatives could include the introduction of a controversial 'anti-awards' scheme in which the Prince points the finger at five of his most hated buildings, Lunts said. He could also publish a guide to the best of contemporary design.

The news follows the controversy surrounding HRH's speech last week in which he criticised tall buildings, and the announcement in November that he is to act as design champion for the NHS (AJ 22.11.01).

As director of the Princes' Foundation, Lunts is responsible for implementing HRH's architectural vision. While the foundation has been quiet about its activities to date, Lunts expects this to change. 'There are a lot of things [the Prince] wants to say,' he said.

The foundation plans to turn its attention closer to home, to the development of the City of London, which Lunts describes as 'the wild west frontier' – where parcels of land are grabbed for private self-interest. The prince's speech on tall buildings, which coincided with the Heron Tower inquiry, suggests this may be one area of concern.

But with the Prince's clear dislike of modern architecture, he can expect resistance from architects to a new role as self-styled design guru.

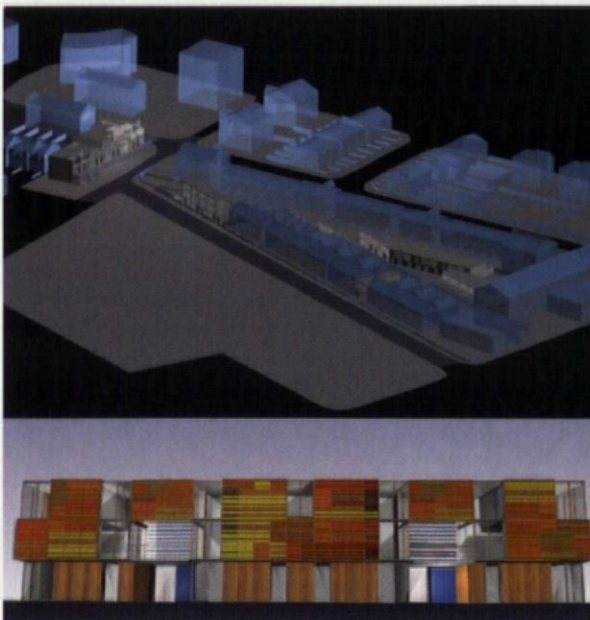
Piers Gough declared he was 'not a fan' of the royal. 'He doesn't seem to be very interested in culture. He doesn't seem to be very interested in the world going forward. He wants to go backward.' Gough said the 'anti-awards' would be a perfect summing up of the Prince's negative attitude. He predicted the prizes would not go to truly bad buildings because they lacked profile. 'They won't give it to some terrible Travelodge – they'll give it to the GLA building to annoy people.'

CABE commissioner Stephen King said that, for the Prince to have a positive impact, he will have to 'choose his words carefully'. 'If Prince Charles does want a real change in quality in the built environment, he is going to have to work with professions that will deliver that. There has to be debate, not a stifling of debate.'

Michael Manser, who held the RIBA presidency during the 'carbuncle years', 1983-85, said he doubted whether anyone took the Prince seriously. 'He does us good. He's so palpably over the top it's funny.' And he predicted: 'The more engaged he gets, the more out of touch he'll appear.'

But RIBA president Paul Hyett welcomed a stepping up of the Prince's involvement. 'He has much to contribute. He is frequently misunderstood and misrepresented. We should concentrate on what he does say and respond to that. There will be issues where we disagree but let us not disagree where we don't have to.'

Zoë Blackler



DSDHA (left), Niall McLaughlin Architects (below) and Ash Sakula Architects have shared the honours in the Peabody Trust's design competition for a housing development in the Royal Victoria Dock in London's Docklands. The site has been split into three areas, one for each practice. The Niall McLaughlin scheme will include 23 homes; the Ash Sakula project will consist of 18 homes; and the DSDHA design is for 26 artist studios. The other shortlisted practices were Ushida Findlay Architects, Birds Portchmouth Russum, Adams and Sutherland, McDowell and Benedetti, ACQ Architects, Sarah Wigglesworth Architects and Foreign Office Architects. Sunand Prasad, of Penoyre and Prasad Architects, and representatives from the Peabody Trust judged the competition. Work is planned to start early summer 2002. +



**'All we ask from arts bureaucrats is quiet efficiency. Just like a door hinge. Is that so difficult?'**

Richard Morrison. *Times*, 11.12.01

**'Practical-minded critics say that it is fated to become the biggest pissoir in the world.'**

Work has begun on Peter Eisenman's Berlin Holocaust memorial. *Art Newspaper*, December 2001.

**'I wish I had the talent of a Kafka or a Lewis Carroll. Then, perhaps, I could do justice to the surreal spookiness of this abandoned, £750 million folly.'**

Richard Morrison visits the Dome. *Times*, 13.12.01

FOR A DAILY NEWS FEED ON THE LATEST ARCHITECTURAL STORIES GO TO [AJPLUS.CO.UK](http://AJPLUS.CO.UK)

## Alsop's Puddle Dock booed off stage by 'bunch of luvvies'

Will Alsop's first commercial project in the City of London has been held up by 'a bunch of luvvies' whose campaign is the largest ever against any development in the Square Mile.

The Corporation of London has deferred a decision on the £55 million development at Puddle Dock pending further environmental studies. The Save London Theatres Campaign and the Theatres Trust oppose the scheme, which involves the demolition of the 1950s Mermaid Theatre and the building housing it.

This latest delay follows 18 months of negotiations between the city and developer Blackfriars, which has offered £6 million towards theatre projects as compensation for the loss of the Mermaid.

But Jon Levitt of the Save London's Theatres Campaign is determined to save the 600-seat theatre and has called for it to be listed. If the corporation gives Alsop's scheme the go-ahead, Levitt told the AJ he will push for the secretary of state to call it in. 'It's a terrific functional building and a fantastic theatre. We believe it's a very special space indeed,' he said.

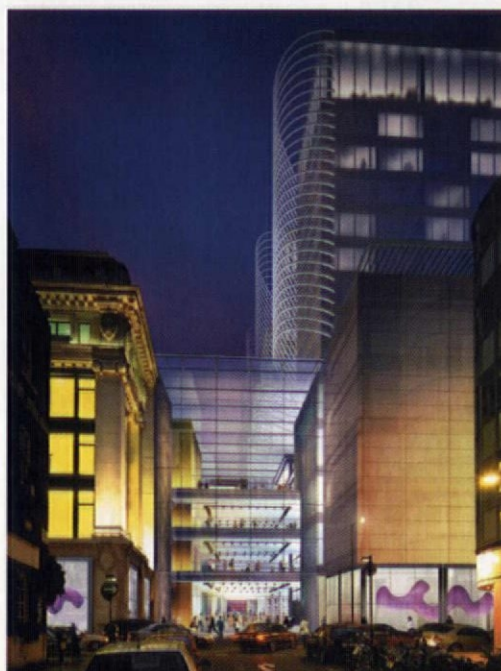
Quango and government advisor the Theatres Trust is accepting demolition of the building but is 'not happy' with the amount of compensation on offer. Director Peter Longman said the cost of replacing the theatre would be closer to £12 million, and he called for a guarantee that theatre exclusively would benefit from the pay-off.

Longman also claimed that the Corporation of London was treating the development as an exception to its unitary development plan (UDP). As freeholder for the site, the corporation had an interest in seeing the plans implemented, he said.

However, Alsop – who is fighting redevelopment of another corporation-owned site, Spitalfields Market – was adamant that the theatre was not worth saving. 'Architecturally it's nothing,' he said. Alsop, who has produced a masterplan for the larger area, asked: 'Are we willing to accept – in one of the wealthiest bits of land by the river – a 250m stretch of some of the ugliest buildings facing it?'

Stewart Bailey of developer Blackfriars said the theatre was 'completely unviable' and described the Save London's Theatre Campaign as 'a bunch of luvvies'. He said their determination to save the building was a 'complete waste of time'.

Bailey added that the site was one of the most difficult in London and praised 'stunningly creative' Alsop's 'radical' solution. 'We believe he's going to be the next Norman Foster. We'll always



Foster and Partners has submitted a detailed planning application for this £300 million redevelopment of part of Selfridges on London's Oxford Street. The 12-storey scheme will result in the store's retail space increasing to 60,000m<sup>2</sup>. It will also include 30,000m<sup>2</sup> of office space, a 336-room five-star hotel and leisure facilities. +

patronise leading-edge architects. We believe that design sells.'

Alsop said the commercial Puddle Dock scheme will contribute to a broadening of the work accepted by his practice. The three-and-a-half-storey building will provide 25,000m<sup>2</sup> of office space with the main floor offering a potential trading floor.

Zoë Blackler

## Delta force turns to Farrell for new Dome masterplan

The government has sold the Millennium Dome to Meridian Delta – a consortium including Quintain Estates, Anschutz Entertainment and Australian developer Lend Lease. It will be turned into a 20,000-seat HOK-designed indoor venue on a 999-year lease with associated leisure and housing development outside, which is masterplanned by Terry Farrell and Partners.

The scheme beat the two other shortlisted projects: the Wellcome Trust wanted to turn the Dome into a biotechnology centre; while developer Tops Estates promised a sports academy. +

## AJ100 SURVEY TIME AGAIN

The *Architects' Journal* will again be publishing AJ100, the biggest and best survey of practices, in March. If your firm featured last time, watch out for your form, which should arrive in early January. Fill it out if you want to be featured again. If you haven't featured before and think you might make it this time round you can print off a form from our website at [ajplus.co.uk](http://ajplus.co.uk), from 4 January. All forms must be returned by 25 February.

## REBUILD OR NOT TO REBUILD?

Forty per cent of architects are against the World Trade Center being rebuilt, says a report by Eden Brown consultants. It also shows that nine out of 10 architects believe skyscrapers should continue to be built despite the 11 September attacks. The report also revealed that 59 per cent of architects believed the profession faced a downturn, although 42 per cent said they had work that would last at least 12 months. +

## DOCTOR ALSOP, WE PRESUME

Will Alsop was awarded an honorary doctorate in design last week by Nottingham Trent University for his 'contribution to the creation of art for use in the public sector and high standards in design'.

## Q&A

# 56%

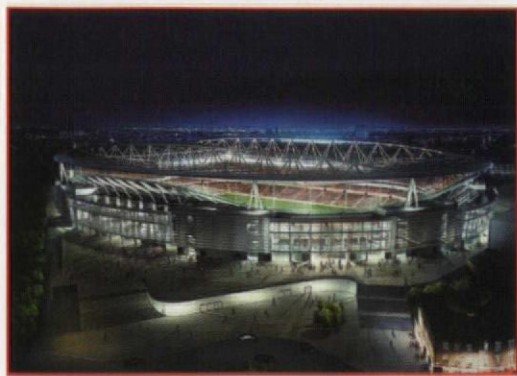
... of voters in a poll on the AJ's website think that the ARB is wrong to raise minimum indemnity insurance cover  
Respondents: 113

**This week's question: Should Prince Charles keep out of architecture? (see page 4)**

+ Register your view at [www.ajplus.co.uk](http://www.ajplus.co.uk)



# One-nil to the Arsenal: council backs stadium



Arsenal Football Club's plans to relocate to a £250 million stadium by HOK Sport moved a step closer last week after Islington council voted to approve the controversial project. However, the decision could still be overturned by London mayor Ken Livingstone or even called in for inquiry by the government.

At a heated five-hour planning meeting, councillors heard objections from local residents before voting 34 to seven in favour of the 60,000-seat project. The stadium is one element of a £400 million three-part development – the council also cleared two linked schemes – at Lough Road and on the site of the existing Arsenal Stadium in Highbury.

The scheme for the regeneration of Lough Road will provide 300 flats by CZWG and a sealed waste and recycling plant by Sheppard Robson. A housing development by Allies and Morrison Architects will provide 550 flats on the site of the existing stadium.

Of the 2,000 homes created, 436 (22 per cent) will be affordable housing. The scheme will create 972 jobs across the three sites and a further 1,800 jobs in the boroughs of Islington, Hackney, Haringey and Camden.

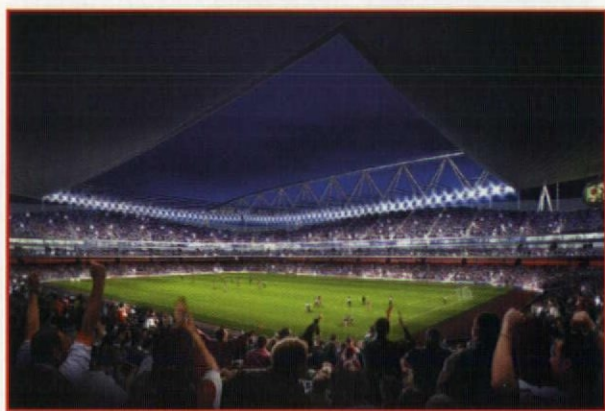
HOK director Rod Sheard had been confident of winning approval for the stadium, but said the victory was 'more decisive than expected'.

London mayor Ken Livingstone will now consider whether to support Islington's decision. In a letter to the borough in October, GLA planning decisions manager Giles Dolphin said the mayor supported the application proposals 'in principle' but wanted 'further consideration of the overall balance of planning benefits'.

Project architect Christopher Lee said he would be 'surprised' if the mayor decided to order refusal. 'We have had a long dialogue with the GLA, which has been part of the design process,' he said. 'The scheme accords with all the GLA's principles.' The mayor must respond by 9 January and the secretary of state, Stephen Byers, will respond by the end of January.

A decision on the name of the stadium is also expected next year – 'Segadome' has been tipped as a possible name, with Arsenal's main sponsor, Sega, likely to extend its branding deal. Arsenal FC hopes the stadium will open by the start of the 2004 season.

Zoë Blackler



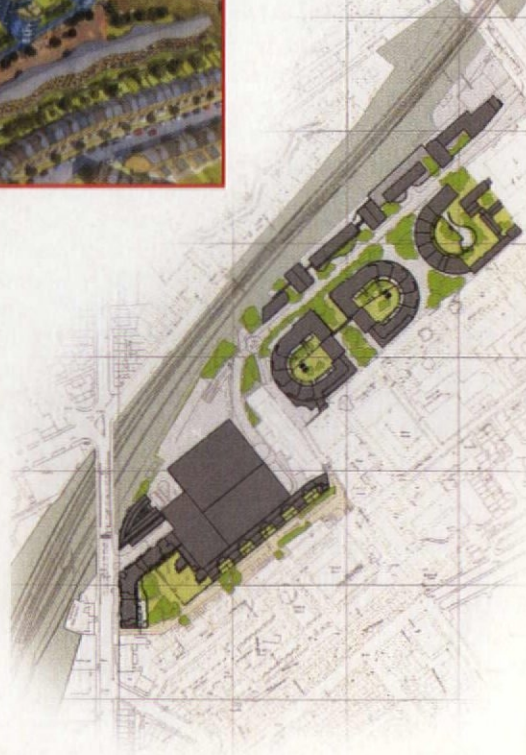
The stadium will include 60,000 seats, including 6,500 club seats and 150 private boxes. There will also be banqueting suites and educational facilities



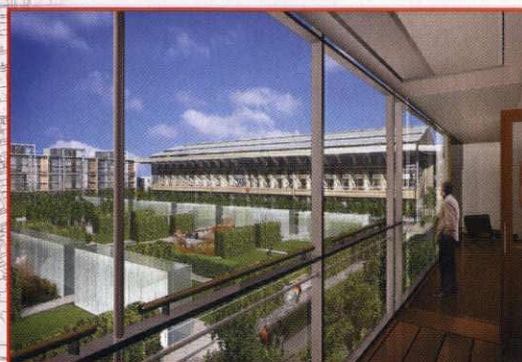
Sports facilities and housing will be built to the north of the stadium. Drayton Park, the road that runs parallel to the stadium, will also be developed to include housing



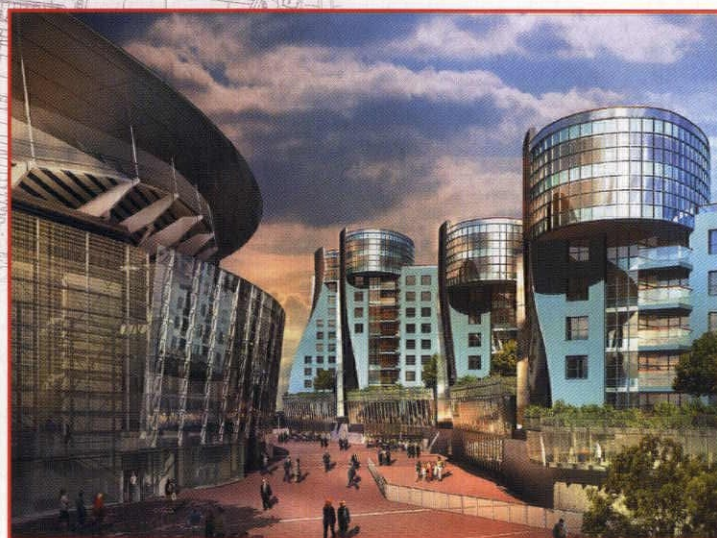
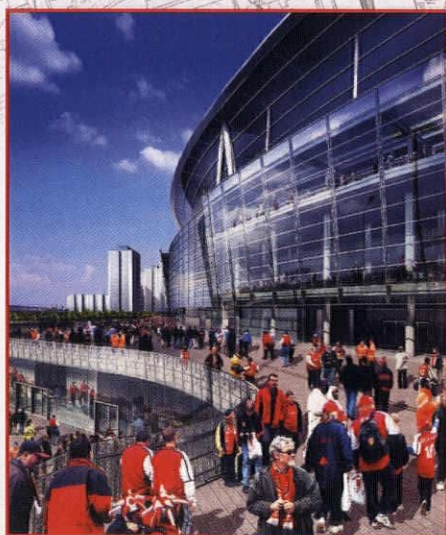
The Lough Road scheme will include 300 flats by CZWG and a sealed waste and recycling centre. There will also be community health facilities, shops and a health club







Arsenal's Art Deco Grade II-listed East Stand and locally listed West Stand will be turned into residential units, while the north and south stands will be demolished and replaced with residential developments. The pitch will become a communal garden



The new ground will house an Arsenal superstore, a nine-storey office building, a cafe and the Arsenal Museum. The 'Space City' housing development by CZWG will be built facing the south entrance of the stadium





**Gensler Architecture** has won planning permission for this mixed-use scheme at 261 City Road in Islington, north London. It will include retail, restaurants and educational facilities and will link City Road with the Regent's Canal. It is the first part of a scheme to regenerate the canal.

#### STANTON WILLIAMS WIN

Stanton Williams has won a commission to design the National Film and Television School (NFTS) building. It beat Alsop Architects, Bennetts Associates and Nicholas Grimshaw & Partners. The NFTS is in negotiations to buy a site for the building at St George's Circus in Southwark, London, part of the South Bank University campus. +

#### CALL FOR TRANSPORT

The deadline for entries for the Integrated Transport Awards 2002 has been extended to 14 January. Now in its second year, award categories include: four Interchange Project of the Year awards – for concept/research, planning/design, construction, and customer satisfaction; Award for Innovation; European Interchange Award; and the Judges' Special Award. The awards ceremony is on 22 May at the London Hilton Hotel. For an entry form call 020 7505 6813 or e-mail [tracy.collins@construct.emap.com](mailto:tracy.collins@construct.emap.com)

#### RIBA ONLINE LAUNCH

The RIBA has launched an online updating service so practices can amend their entries to the online *Directory of Practices*. Although the deadline for the printed version of the *Directory of Practices 2002* has passed, online amendments can still be made. The directory can be found at [www.architecture.com](http://www.architecture.com) or [www.ribafind.org](http://www.ribafind.org)

#### MCCREEDY HEADS CENTRE

The Kent Architecture Centre has appointed John McCreedy as chairman. He is currently a partner in accountancy firm Ernst & Young. He will replace the founding chairman, Bruce Robertson, who steps down from the post but remains on the board.

## Fosters' 'wobbly bridge' to reopen following 'war delays'

Work to repair Foster and Partners' 'wobbly bridge' across the Thames should be complete by March 2002 – 21 months after the £18 million project was first due to open.

Engineer Arup is blaming the continuing delay on the late delivery of dampers from US suppliers Taylor Devices. The manufacturer has been working for the US military since the terrorist attacks of 11 September.

The Millennium Bridge – the first footbridge across the Thames – originally opened on 10 June 2000 but closed two days later after large crowds caused it to sway dangerously. Arup has developed a passive damping system to rectify the problem. The final dampers were due to be delivered this week and will be installed in January, which will be followed by an intense period of testing. Arup's own staff will be used in crowd simulations as up to 2,000 people will be marched across the bridge.

The repair work has added a further £5 million bill to the £18 million design. The various parties involved in the project have reached a confidential agreement on how to spread the cost.

Zoë Blackler

## GLA challenges Livingstone over 'secretive' approach

The Greater London Authority is demanding an end to London mayor Ken Livingstone's 'secret' meetings with architects and developers. It is also to call for a change in the law to allow it greater involvement in the mayor's strategic planning decisions.

Tony Arbour, chair of the planning scrutiny committee set up to investigate the matter, said he knew of at least 14 meetings in which the mayor had 'extensive discussions' with developers prior to submission of a planning application. Arbour is demanding that assembly members have access to these meetings and are consulted during the

official decision-making process. He also expressed concern about the mayor's close relationship with the City and its economic interests.

'He should take our views into account but at present he doesn't need to consult anyone,' Arbour said. 'No one is suggesting the mayor is doing anything wrong because the act allows him to do that. The act is flawed and ought to be modified.'

The planning scrutiny committee will call the mayor as a witness in the New Year and will 'almost certainly' call for a rewriting of the 1999 GLA Act.

A spokesperson for the mayor said the meetings were not undemocratic and were a 'constructive' way to help developments move forward.

## CABE proclaims 'festive five' architectural champions

CABE has named the top five architectural champions in its 'festive fives' series of awards.

The five merry achievers were Nicole Crockett, director of Hackney Building Exploratory; Ronnie Baird, director of Wimpey Homes, North East Region; Lisa Rogers, director of the Neighbourhood Nurseries Initiative; Richard Leese, leader of Manchester City Council; and Andrew Smith MP, Chief Secretary of HM Treasury.

Crockett's steerage of the Hackney Building Exploratory, 'one of the most innovative and forward-thinking architecture centres in the country', was highlighted by CABE. She was also commended for her efforts to draw thousands of primary and secondary school children from the deprived inner city into the project.

Each week in December CABE names five of the most forward-thinking and motivated organisations involved in development and design.

Last week's 'festive five' was for developers. The winners were: Countryside Properties; Hammerston; Nottingham University; Peabody Trust; and Pizza Express.

The final festive five, for public sector organisations, will be announced on Friday. +



Will Alsop and the Spitalfields Market Under Threat Campaign (SMUT) have slammed Lord Foster's revised designs for the £250 million Bishop Square redevelopment of Spitalfields Market in east London. 'It looks like a huge corporate claw reaching into the market from the city,' said Alsop. Although he conceded that the latest Foster design was an improvement on the last, he added: 'It's another bit of "corporate Norman" really. And, once again, there's not been enough real public consultation – it's pathetic that this has not been worked out.' Jemima Broadbridge, campaigner for SMUT, added: 'It all looks a bit surreal.' The single 70,000m<sup>2</sup> office building ranges from six to 12 storeys and replaces earlier plans for two distinct buildings at 1 and 10 Bishops Square. The scheme also includes 2,400m<sup>2</sup> of retail, residential and public spaces. +



## Farrell risks 'beheading' over Buckingham Palace overhaul



Sir Terry Farrell is set to risk the wrath of the monarch who knighted him earlier this year by proposing radical changes to 'the big solid lump' of Buckingham Palace.

Sir Terry has drawn up a series of design changes to the palace aimed at making the 'hostile statement' of a building more open to the citizens who pay for its upkeep.

In a television programme to be screened on January 2 – after the Queen's latest new year's honours at the very start of her Golden Jubilee year – Sir Terry will launch a broadside against the building's 'ugly and unfriendly' appearance, which he feels 'treats the people with contempt'.

Instead, his scheme (above) opens up the building's square behind the 'screen' which is its facade by punching new arches into its fabric. He attempts to create humanised 'people's spaces' in front, free of 'clutter', for major national exhibitions and events such as concerts and street parties. Sir Terry also seeks to take 'jackhammers and bulldozers' to the one-mile-long wall around the Queen's garden ('our garden'). And he looks to the regeneration of Somerset House in London as his model – 'a real place of delight' – in his effort to turn the Queen's residence into a more civic space.

But although Charles Jencks supports any changes to the 'pompous' structure – 'it's not the right symbol for the monarchy today' – and Simon Jenkins criticises the Palace too, Sir Terry's plans have met with harsh criticism over privacy from former Royal Fine Art Commission chief Lord St John of Fawsley.

'The terrible voyeurism of architects is to be deplored,' said Lord St John. 'Architects have no sense of imagination and no sense of colour... Along come these architects and intellectuals who don't understand what people are like with these mad and crazy schemes. Well, away with them. In another age they would have been executed.'

The programme, called the *The Palace Redesigned* – complete with Sir Terry's implied 'beheading' for his ideas – will be broadcast on Channel 4 at 7.30pm on 2 January.

David Taylor

## Government planning process reforms face stiff opposition

A swathe of wide-ranging reforms were unveiled in the long-awaited planning Green Paper, published last week. However, the document was shadowed by doubts over the effective delivery of the measures.

Stephen Byers, Secretary of State for the Department of Transport, Local Government and the Regions (DTLR), said that the 'confusing and often contradictory multi-layered planning

hierarchy' will be replaced with a two-level system of local and regional plans.

Structure plans, local plans and unitary development plans (UDPs) will be scrapped and replaced with a local development framework (LDF). This will be based on neighbourhood or village plans prepared by district or unitary councils. The LDF will sit within Regional Spatial Strategies (RSSs) prepared by an unelected regional body made up of RDAs, the public, business and voluntary sectors.

But the Green Paper immediately set alarm bells ringing in some quarters, as it will bypass the democratically elected tier of county councils. Lee Searles, head of policy affairs at the Local Government Association (LGA), vowed to challenge the proposals. 'We are very unhappy at the way the government is trying to rewrite the role of county councils. To ignore us is a serious error,' he said.

There were also concerns that the streamlined system could harm design. Wendy Shillam, chair of the RIBA's Planning Policy Group, told the AJ that the LDF could be 'overly prescriptive and lacking in clarity', which would hinder good design. CABE also expressed its fears over the lack of an explicit link between design and the granting of planning permission.

The separation of householder and business applications is also intended as a method of speeding the process. However, Shillam told the AJ that this would not be effective: 'A simple use-class split is not the answer. A small business application has more in common with a householder application than that of a big business.'

The Green Paper also suggests steps to strengthen planning departments. These include increasing planning application fees and improving recruitment, retention and training for local authority planners.

However, Benoy director Keith Neill-Smith claimed this did not go far enough. 'This seems to be papering over the cracks,' he said. He added that, without a significant increase in resources and funding, 'this worthy initiative will be stymied'.

One of the key suggestions to increase the role of the community in the process was to bring the public consultation process forward in the system, so that it must be completed before a planning application is made.

However, Jane Vlach, information officer at planning consultant Robert Turley Associates, told the AJ that this could cause architects problems on time-sensitive applications. She said: 'Architects will have to make clients very aware that this could cause delays in submitting a planning application. There won't be a way of speeding that part of the process.'

Environmental groups were appalled at the paper's calls for the creation of 'business zones' – commercial areas not requiring specific planning approval – and the fast-tracking of national infrastructure projects, including chemical plants, quarries, nuclear facilities, runways and ports, which will be considered by Parliament as part of the reforms. Dr Hugh Ellis, planning campaigner at Friends of the Earth, said: 'This is worse than we feared. Local people's rights to object have been severely undermined.'

For a full summary of the planning Green Paper, visit [www.ajplus.co.uk](http://www.ajplus.co.uk)

## LONDON EYE BIDS TO STAY

British Airways has lodged plans with Lambeth council to make the London Eye a permanent feature of the capital's skyline. The London Eye has attracted seven million visitors since the Marks Barfield-designed structure opened.

## CAMDEN COMPETITION

The Camden Design Awards 2001 launched last week. Architects, developers, designers and local people are invited to nominate projects that improve the local environment. They must have been completed after 1 December 1998. The closing date is 11 February. Nomination forms from [www.camden.gov.uk](http://www.camden.gov.uk)

## WEB TONIC FOR GLASSHOUSE

The Architecture Foundation has appointed web designer Tonic to create a website for the Glasshouse, a national service aimed at raising the role of design on the regeneration agenda. It will provide advice, support and training and offer local communities an online forum for discussions.

## SHARIFF JOINS EEDA

Yasmin Shariff, partner with Dennis Sharp Architects, was appointed to the board of the East of England Development Agency last week. Shariff was chair of the RIBA Eastern Region and is a senior lecturer at the University of Westminster's department of architecture.

## THREE CITIES OF A KIND

Leeds, Bristol and Edinburgh have been named three of the UK's most successful cities in the Cities in Competition report, compiled by the RICS Foundation.



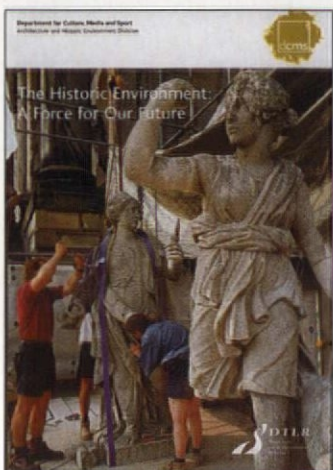
HTA Architects has scooped two residential contracts. The firm will masterplan and design the housing elements of the 1,200-home Stonegrove Spur Road scheme in Barnet, north London (above), and design the refurbishment of the Stratfield Road Estate scheme in Borehamwood, Hertfordshire, that will include 340 homes and 102 flats in a refurbished tower.



# Government's VAT 'fudge' angers the heritage lobby

The National Trust has slated the Department of Culture, Media and Sport's most wide-ranging statement on heritage policy issued last week, claiming it skims over the VAT problem for repairs to historic properties, writes *Steven Palmer*.

*The Historic Environment: A Force for our Future* laid out a strategy for the government's heritage policy so that the sector, described as 'a sleeping giant in cultural and economic terms', can be awoken. The strategy is a response to the *Power of Place* report presented in December 2000 by heritage organisations including English Heritage and the National Trust (AJ 21.12.00).



Among the 18 original recommendations in the *Power of Place* document was a call for the government to cut VAT from 17.5 per cent to five per cent for all building work on historic buildings.

Although it was confirmed that VAT on repairs to listed places of worship will be reduced to the five per cent level, a move that was originally announced in this year's budget, this was not extended to all historic properties.

Tony Burton, director of policy and strategy with the National Trust, said the body was extremely disappointed at the government's lethargic approach to the problem. 'It was the single most significant issue that was flagged up by the voluntary sector as a whole,' he said.

'Instead of funds being invested in the historic fabric they'll end up in Treasury coffers. Despite

the [DCMS's] claims of a government-wide strategy, this shows there isn't that sense of harmony – certainly where the Treasury is concerned,' said Burton.

However, he added that the rest of the policy did represent 'a good first step' after 'years of neglect'.

The document also included commitments to:

- continue public funding for the care of the historic environment;
- maintain an effective framework of statutory protection for all elements of the historic environment;
- complete management plans for England's 11 World Heritage sites; and
- include the historic environment in the remit of 'green' ministers in every government department.

It also confirmed that CABE will be included in the selection of buildings for post-war listings, as exclusively revealed in the AJ (29.11.01). EH chairman Sir Neil Cossons welcomed CABE's involvement: 'The absence of CABE was a missing link – it has a lot of design expertise that it will bring to the heritage sector.'

The document also called for a Historic Environment Report to be prepared by EH in 2002. It will be the first audit of England's historic assets and their state of repair. It will also cover their cultural, economic and social impact on the community and become the benchmark for future improvements.

EH's role will be expanded in the areas of education and increased liaison with the community and local authorities over heritage issues. Sir Neil said: 'This document marks a change of emphasis [for EH]. We are going to move from being a reactionary regulator towards being a proactive partner.'

Culture secretary Tessa Jowell said: 'This document refers to the whole of our urban and rural landscape – it's about how the historic environment can improve the quality of life by creating greater prosperity, more jobs, the regeneration of towns, cities and countryside.'

The full report can be downloaded from [www.english-heritage.org.uk](http://www.english-heritage.org.uk)

● English Heritage has appointed Museum of London director Dr Simon Thurley as its chief executive. Thurley, 39, will take up his new post in March. Previous chief executive Pam Alexander left EH abruptly last July. ☺

## Clare Melhuish reviews...

### Ormerod and Keiller at the RSA's Land debate

It was depressing to discover, at the latest debate in the RSA's Land series, how far the 'experts' still put their faith in the power of objective reason and economic analysis to solve complex cultural problems – particularly one so thorny as a society's attitude to, and relationship with, the land.

Paul Ormerod and Patrick Keiller, addressing the future of the British countryside, barely acknowledged the cultural and psychological issues which make rational debate on this subject almost impossible.

Ormerod argued for an immediate cessation of subsidy to the countryside. He insisted that agriculture is 'not the countryside', and that farmers lack any conception of what constitutes a market, which makes them undeserving of support. He points to the fact that the incomes of people who rely on commodities for a living inevitably fall, even in OPEC countries, as a law of economics.

Yet he failed to mention the fact that the vast majority of the countryside lies in the ownership, and hence control, of farmers – as if they, and the issue of land ownership in general, are irrelevant to the relationship between the national population and the land as it evolves in the future.

He scoffed at the idea of government intervention to ringfence the sale of houses to 'outsiders', and so safeguard rural communities, pointing out – quite justifiably – that there is no reason why urban communities should not be accorded the same privileges. But his solution is the removal of all state-imposed constrictions on the construction of new housing in rural areas, leaving such regulation to devolve at local level, within communities, along with issues such as congestion.

In response, Patrick Keiller was also critical of the fact that the rate of replacement of housing is virtually nil. He claimed it is almost impossible to live in anything but an existing building in the countryside, even though demand for housing is effectively unlimited.


However, he also acknowledged that the issue of construction was profoundly complicated by society's belief in a right of access – certainly visual – to the landscape, and the permanent loss of such access which results from private house construction. In effect, house construction represents a 'privatisation' of the countryside which goes against the cultural grain. But Keiller's film, *The Dilapidated Dwelling*, made for Channel 4 but never shown – 'it doesn't have a happy ending' – failed to explore this issue. Instead, it focused on a perception of the house as an artefact like any other manufactured product – despite the glaring lack of a consumer revolution in the industry. This view eliminates the whole mesh of cultural and psychological symbolism embodied in the house, and is inadequate to explain the problems of housing and land use we face today.

Paul Ormerod, economic forecaster, and Patrick Keiller, film-maker, were speaking at the Royal Society of Arts on the economics of land use, in a series which continues on 31 January. Details from [land@rsa.org.uk](mailto:land@rsa.org.uk)

'Instead of funds being invested in the historic fabric they'll end up in Treasury coffers'

**Tony Burton, director of policy and strategy, the National Trust**





# IMAGINE THE POSSIBILITIES

THE ULTIMATE IN COLUMN CASING

SHAPED IN A WAY NEVER  
THOUGHT POSSIBLE

IN THE EXACT FINISH REQUIRED

WITH UNIQUE ACCESS PANELS  
FOR STORAGE

AND SIMPLE ON-SITE FIXING

**PENDOCK**  
C O L U M N S

[www.pendock.co.uk](http://www.pendock.co.uk)



Pendock is bringing your column casing concepts to reality. Choose from the most comprehensive range of colours, shapes and materials available. You imagine it, we'll make it. CALL TODAY FOR YOUR BROCHURE ON: 0808 100 2009 OR VISIT OUR WEBSITE AT: [WWW.PENDOCK.CO.UK](http://WWW.PENDOCK.CO.UK)

enquiry 6 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)





# competitions

## RIBA-APPROVED

Details of RIBA-approved competitions are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, e-mail [riba.competitions@mail.riba.org](mailto:riba.competitions@mail.riba.org)

## GEOLOGICAL GARDENS

Two-stage competition for an outdoor exhibition centre, incorporating a series of geological gardens on a site in Nottinghamshire. The competition is organised on behalf of the British Geological Survey, the UK's national centre for earth science research and expertise. Architects, landscape architects, artists, sculptors and engineers, working individually or in teams, may apply. Stage 1 submission deadline 8 January.

## URBAN SUSTAINABILITY

The government's Energy Efficiency Best Practice Programme has launched its fourth open ideas competition. This year's theme is urban sustainability. The 5ha site is the Lochend Butterfly and its surroundings, about a mile from the eastern end of Princes Street in central Edinburgh. A prize fund of £17,500 is on offer. Submission deadline 28 February.

## OTHERS

### HOLBURNE MUSEUM, BATH

Refurbishment and expansion of Grade I-listed museum including the restoration of the galleries. The museum is located at the entrance to a pleasure garden and the architect will be expected to integrate their proposals with this parkscape. Applications by 9.1.02. Contact the board of directors of the Holburne Museum of Art, Great Pulteney Street, Bath BA2 4DB. Tel 01225 466669, fax 01225 333121.

● 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](mailto:hautrichard@hotmail.com). Web: [communities.msn.com/RichardHautcompetitions](http://communities.msn.com/RichardHautcompetitions)

## Blackstone backs drive for more women architects

Arts minister Baroness Blackstone has pressed for more women to become involved in the architectural profession at the launch of a competition geared solely towards female and ethnic design teams.

Baroness Blackstone was speaking at a 'networking lunch' for the Women In Architecture group at the RIBA last week during which she said she was concerned at the still low levels of female representation in the profession. 'Contrast that with medicine, the law, accountancy,' she said. 'For some reason architecture has fallen behind and we don't seem to be catching up as fast as those other professions. We do need to think about why that is.'

Numbers are actually rising, with the proportion of women in the profession climbing – there were 2,639 women architects in 1991 and 3,986 in 2001, during which time the number of men in the profession fell. 'But it's still not good enough,' said Blackstone. 'We mustn't simply regret the situation – we must get off our backsides and do something about it.'

Women in Architecture chair Angela Brady said that while there are about 4,000 women architects in Britain – 13 per cent – that figure needed to be doubled. 'A quick sum tells us that with 36 schools graduating 35 per cent women per year, it will take about five years to double our numbers.'

Brady said it was essential that research into why women drop out of architecture and do not return is carried out. She also branded the RIBA's financial support for the Architects for Change group as a 'shockingly low figure.' The institute gives £1,000 for core costs and £1,000 for project costs, but Brady said 10 times more was needed. 'We need that financial support and recognition from the RIBA to reach our potential and make the necessary changes to our profession.'

The CABE-backed competition, to design a £600,000 'community hub' for Finsbury Park in north London, is open to teams of under eight, made up of women and black and minority ethnic architects. But the Finsbury Park Community Forum has not given a full commitment that the winning resource centre scheme will be built. Full details at [ajplus.co.uk](http://ajplus.co.uk) +

David Taylor

## Revised code of practice aims to deliver on health and safety

*Managing Health and Safety in Construction*, the revised version of the Approved Code of Practice (AcoP) on the CDM regulations, was published last week. It will come into force on 1 February.

Speaking of the current regulations, Kevin Myers, chief inspector of construction with the Health and Safety Executive (HSE), said that at present duty holders either did not 'understand what they needed to do or they were reluctant to shoulder their responsibilities.'

This first revision of the AcoP aims to clarify the regulatory guidance, provide examples and practical advice on identifying and reducing hazards, and to spell out the duties and responsibilities of all parties. As Myers said: 'This AcoP provides a second chance to deliver the benefits that CDM should have produced six years ago.'

The HSE will also issue a discussion document early in 2002 to stimulate debate on what works well and what improvements can be made. Myers said that 'these initiatives seek to change the culture of the industry, improve project management and ensure that risks are identified or managed effectively. We need to change from a culture of adversarial relationships and minimal compliance, to one of joined up working, continual improvement and striving for excellence.'

The new document is a more readable and logically presented volume than the current edition. It is hoped this will aid those charged with explaining the complexities of CDM compliance.

Copies of *Managing Health and Safety in Construction* are available from HSE books on 01787 881165.



Broadway Malyan's 49-storey residential Vauxhall Tower, which was exclusively revealed by the AJ (15.11.01), was submitted to London Borough of Lambeth planners last week. The 180m-high tower for developer St George marks the final phase of the St George Wharf development. When built, the tower will be the tallest residential building in the UK and contain 167 apartments. A 10m high wind turbine, part of the structure's green credentials, will top the building. The turbine will power the tower's common lighting. +



**"If only Hewlett Packard knew, what Hewlett Packard knows"**, said the HP CEO famously. It's a problem which construction companies face more than most. Constant turnaround of project teams allows very little of the knowledge accumulated in the life of a project to be saved anywhere other than in the heads of the team. How can you ensure your company is different? How can you make sure you are a 'learning organisation', and that the solutions you find to today's problems, will be there as starting places for tomorrow's?

# Doing the knowledge

## How to manage what your company knows

### A one day conference

This one-day conference will explore the emerging subject of Knowledge Management, placing it firmly in a construction context.

Contact Natalie Rubinstein on 020 7505 8614  
[natalie.rubinstein@emap.com](mailto:natalie.rubinstein@emap.com)  
[www.ajplus.co.uk/promotions/knowledge](http://www.ajplus.co.uk/promotions/knowledge)

24th January,  
2002 RIBA  
London

Sponsored by



## the fine art of architectural : ironmongery

In over 150 years, we've made design, quality, reliability and service in architectural ironmongery into a fine art.

With a completely new catalogue – probably the most comprehensive available – we have an extensive variety of ranges to suit every design and budget.

We offer help and advice from our fully trained and experienced staff at our regional support centres, plus visits from our field specification team together with rapid delivery of thousands of products from our national distribution centre.

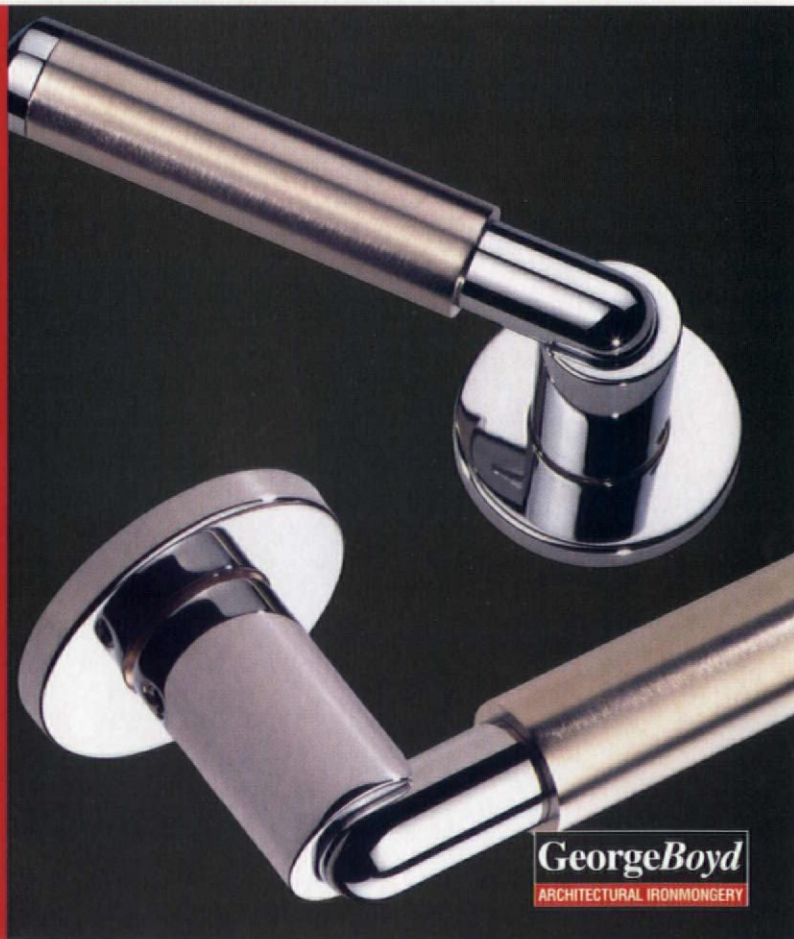
So you'll always find it easy to specify exactly what you want – all from one source.



Discover the fine art of architectural ironmongery with George Boyd by visiting our website or by contacting us on:  
e-mail [info@george-boyd.co.uk](mailto:info@george-boyd.co.uk)  
or Lo-call 0845 601 3547.

Members of the Guild of Architectural Ironmongers.

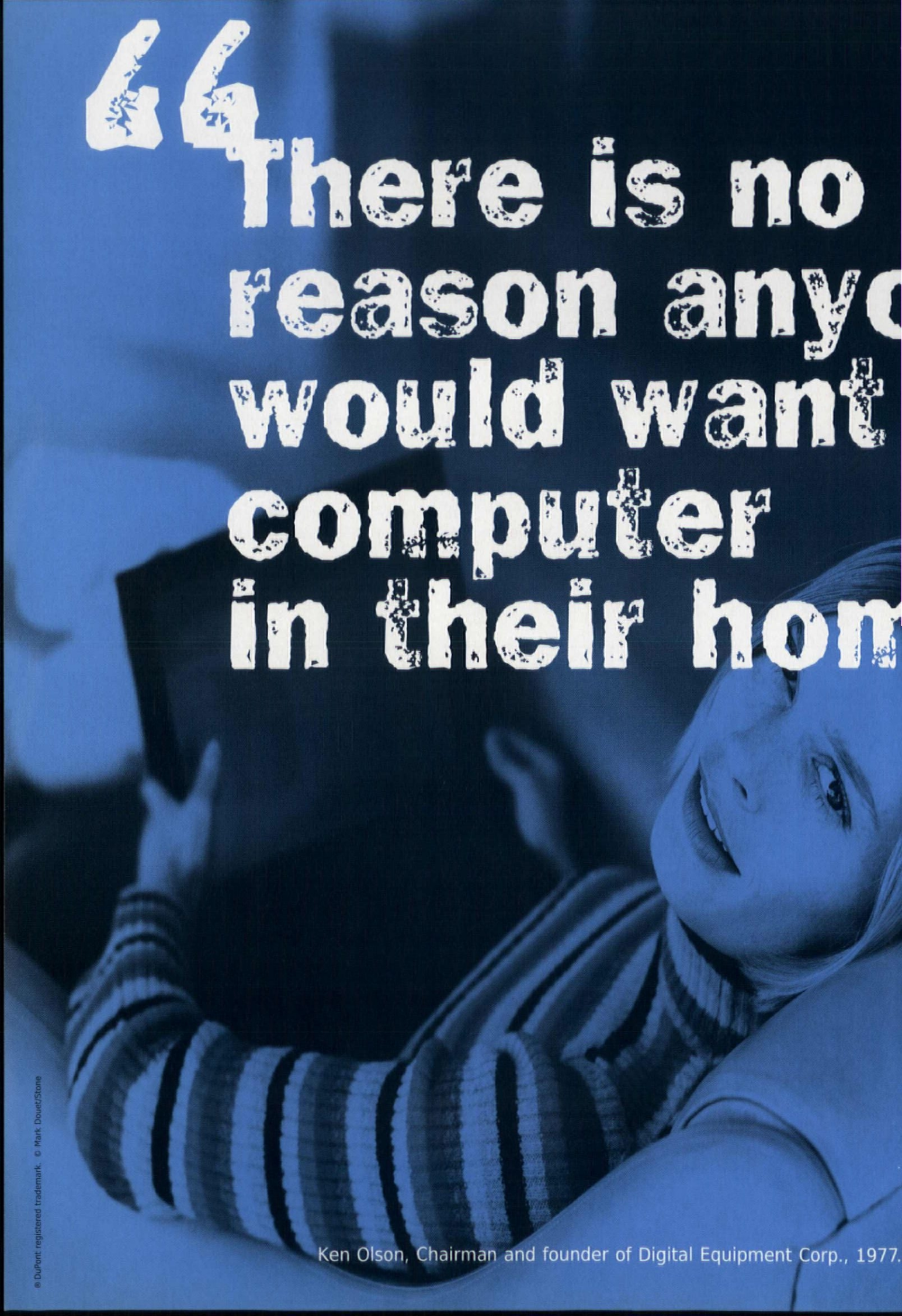
[www.george-boyd.co.uk](http://www.george-boyd.co.uk)



**GeorgeBoyd**  
ARCHITECTURAL IRONMONGERY

enquiry 2 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)





**44 There is no  
reason anyone  
would want  
computer  
in their home**

Ken Olson, Chairman and founder of Digital Equipment Corp., 1977.



ne  
a  
e  
99

How embarrassing. Yet people are making similarly complacent and misguided predictions today in the debate over floor coverings. Some pundits claim that hard floorings have won the argument. Unfortunately this belief overlooks the radical innovations being made by the new wave of carpet designers. You can now find carpets inspired by such diverse materials as glass, metal, sand, pearl, stone and paper. They'll destroy your preconceptions. So if you haven't seen recently what freedom Antron® fibres can give designers, check out our website today, or call 01480 471 478.



Antron® Innovate.





#### **SHALL WE PAY THE PRESIDENT?**

Future RIBA presidents could be paid a salary to attract more candidates to the post. The issue, debated in a previous issue of the AJ (editorial, 21.11.01), is being considered by council. Member Julian Owen argued in favour, claiming that the cost of the election process and the demands on the time of the president once in office excluded a number of appropriate candidates. Butex-president Rod Hackney opposed the proposal. And Valerie Owen said it would mean an 'unacceptable cultural change' that would lead to the 'detriment' of the institute. Ex-director general Alex Reid said the arguments in favour outweighed any possible disadvantages, and voiced concern that potential candidate Richard Murphy was citing cost as his reason for not standing for the next presidency.

#### **INSTITUTE'S MEXICAN WAVE**

The RIBA has been instrumental in drawing up an agreement between the EU and Mexico that will allow UK architects to register to practice in Mexico. Vice-president for international affairs John Wright hopes the agreement will be ratified within six months.

#### **VOICE OF APPROVAL**

Council approved the following appointments: John George and James Joll as trustees of the British Architectural Library Trust; and David Clegg reappointed as trustee of the RIBA pension scheme.

#### **LIBRARY CLOSED ON MONDAYS**

The RIBA library will be closing on Mondays as a result of budget cuts. The measure, which takes effect from February, will be reviewed after six months.

## **The RIBA slams ARB over minimum insurance plans ...**



RIBA council has agreed to 'send out the strongest message' to the ARB that it is against the increases to minimum levels of professional indemnity insurance (PII). President Paul Hyett (left), speaking at last week's council meeting, attacked the rules as ill-considered and said they would do 'the most immense harm' to small practices. 'Let's send a message back that we don't like this,' he said.

He criticised the scale and speed of the 'savage' rises and predicted more to come: 'It will be £250,000 this month and £500,000 next year.' Hyett added that in all his experience as an expert witness he had never come across an architect without adequate insurance. 'There just isn't a problem there,' he said.

Council agreed that the move was not just bad news for architects – particularly small practices and part-time practitioners – but also bad news for the consumer. Former director-general Alex Reid argued that raising PII will push up costs to the client and could cause some architects to deregister and work outside the restrictions of the profession.

Vice-president for practice Tim Gough said the RIBA would continue to protest the move and he urged individual members to write both to him and directly to the ARB with their complaints.

Gough added that if anyone knew of any evidence that architects have been practising without adequate insurance he would be pleased to receive it.

Zoë Blackler

## **... as institute restructuring looks to corporate model ...**

Plans for a major shake-up of the structure of the RIBA have met with concern from council members.

Chief executive Richard Hastilow argued that the changes were essential to make the organisation more efficient. He said the RIBA needed to have a clearer distinction between its services to members and its work to promote architecture.

The proposals, which draw on models from the corporate world, would establish three distinct organisations within the RIBA. Professional

services would look after members' interests; RIBA Foundation would form the charitable arm, running cultural and educational activities; and RIBA Enterprises would look after the institute's commercial interests.

But council member Elspeth Clements said she had a 'large number of concerns'. The position of membership services as central to the organisation's activities could be eroded by the shake-up, she said. 'Professional services are like the sun, Enterprise is like the earth and the Foundation is like the moon. What we have at the moment doesn't entirely reflect that.'

Presidential hopeful David Thorp agreed that the proposals needed fleshing out and warned that there was a danger that council could be eclipsed. 'Let's hear the detail,' he demanded.

However, ex-RIBA president Marco Goldschmied was enthusiastic about the restructuring, and urged council to have the confidence to embrace change. 'Like grandparents, they must let go,' he said. And vice-president for communications Annette Fisher appealed to members: 'I beg you to embrace this.'

Consultation on the proposals has begun, with the changes likely to come into force by the end of 2002.

## **... and council vows to fight for Portland Place turbine**

The RIBA will fight to save its plans to install wind turbines on the roof of its Portland Place headquarters building. As revealed by the AJ (6/13.12.01), planning officers at Westminster are recommending that permission be refused for the two 20m turbines designed by Allies and Morrison.

A defiant council agreed that the RIBA should continue to wage a high-profile campaign to win approval and promote its environmental strategy.

Hyett was resolute: 'We need to take stock and go back with something more substantial,' he said.

David Thorp suggested the turbines should be placed on wheels to avoid the need for planning permission. He said the fact that Westminster was trying to ban the institute from pursuing its environmental policy was 'ridiculous'.

George Ferguson was concerned that the turbine plan contained an 'element of tokenism'. But vice-president for sustainable futures Peter Smith reassured members that the initiative was part of a larger programme 'looking in context at a broader policy for the building'.

# **Inspiration can now be found online**

Outstanding buildings, acclaimed architects and trusted products. Be inspired at [www.ajs specification.com](http://www.ajs specification.com)



**aj specification**

proven products from inspiring buildings  
One of the CONSTRUCTION PLUS family of internet services.

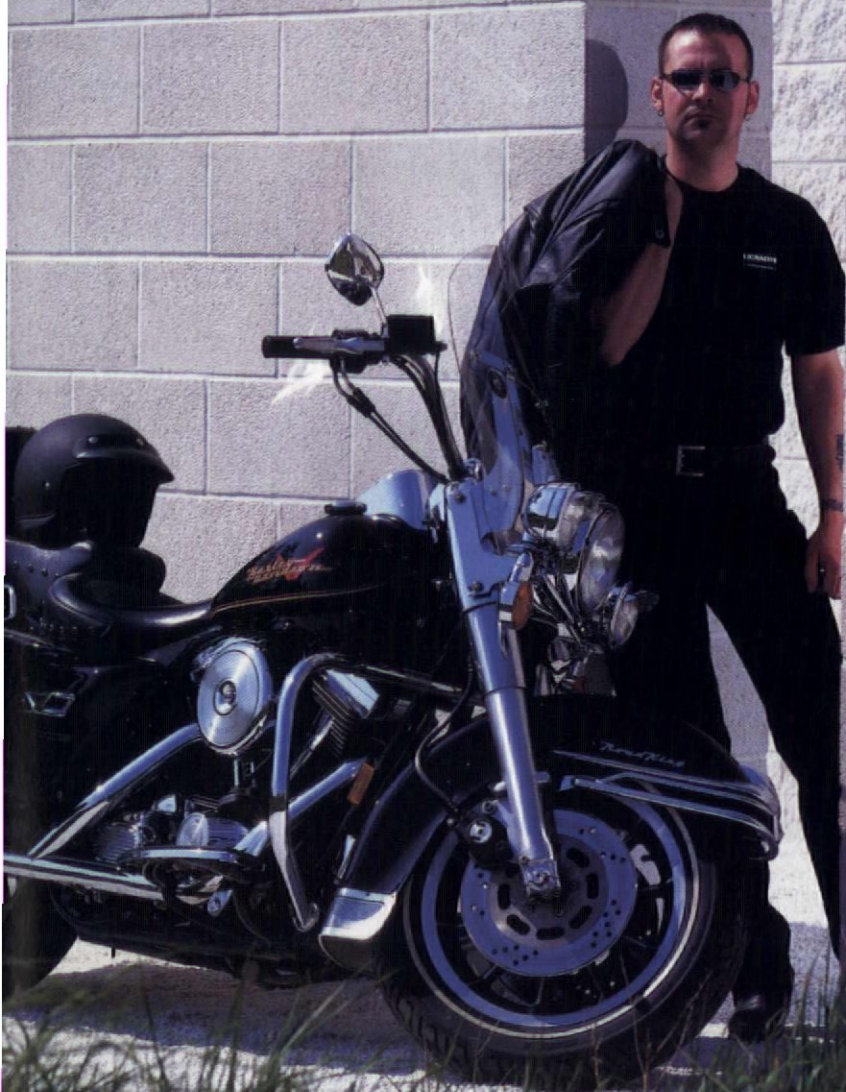


Featured Project: ACAD Centre, Middlesex Hospital, West London. Novosol House, Award  
Just one of the inspirational buildings to be found at [www.ajs specification.com](http://www.ajs specification.com)  
AJ Specification is a service from The Architects' Journal



# Facing Masonry from Lignacite

... building imagination ...



enquiry 1 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)

LOCATION: Lignacite Head Office. Harley Davidson kindly loaned by Raph Casanovas

PRODUCTS: Polished Ebony, Weathered Silver Grey, Polished Snowstorm, Split Snowstorm, Weathered Snowstorm

Lignacite Ltd. Norfolk House, High St., Brandon, Suffolk IP27 OAX T: 01842 810678 F: 01842 814602 [www.lignacite.co.uk](http://www.lignacite.co.uk)

Quote Ref: AJ D5

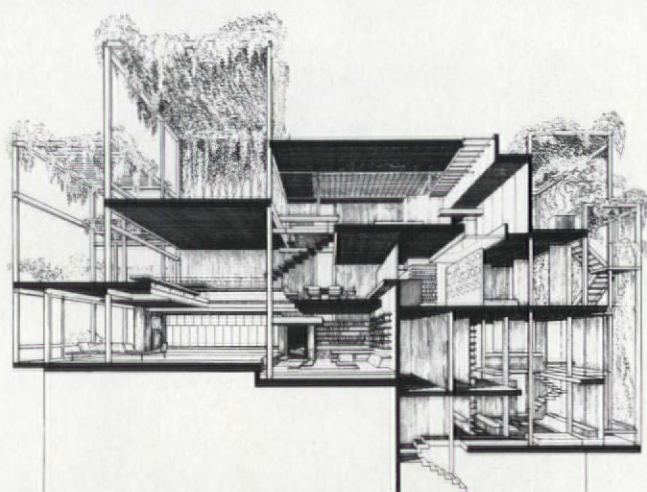
**LIGNACITE**

CONCRETE MASONRY PRODUCTS





Above: the penthouse living room. Below left: library in the duplex immediately beneath the penthouse. Below right: section of penthouse



## Rudolph's Manhattan high-rise gets makeover



The house in Beekman Place, Manhattan, which Paul Rudolph radically altered and enlarged over a 30-year period until his death in 1997, has just been restored and is on the market.

Like Rudolph's best-known work, the Art and Architecture Building at Yale, which has 36 different levels, his house is best understood in section. This is certainly the case with the intricate four-storey penthouse which Rudolph added to the existing five-

storeys of c1900 – its tour de force is a double-height galleried living room that fuses with the master bedroom above. In the duplex underneath the penthouse is another double-height living room that now serves as a library. Planes float in space, in best De Stijl manner, with the steel structure left exposed. Circulation is tight, increasing the impact of the larger volumes, which in turn are amplified by views through full-height windows – panoramas of the East River and the borough of Queens.

With the property's restoration, the penthouse looks pristine, as also do the lower storeys which had been in a sorry state. Changes

include the sandblasting of transparent Plexiglas, which Rudolph used for stairs and landings, and removal of reflective Mylar from columns and beams, which are now painted white. Given that the walls, too, are white, and the floor is white marble (apart from some areas of stainless steel), the house seems increasingly ethereal as you climb from the entrance vestibule off Beekman Place to the generous roof terrace at the top.

Agent Insignia Douglas Elliman is asking US\$10.5 million (£7.3 million) for the property. For details visit [www.douglaselliman.com](http://www.douglaselliman.com)

Andrew Mead



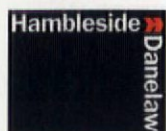


workflow

Powered by EMI

Sponsored by

Armitage  
Shanks



ST. MARLEY  
BUILDING MATERIALS

Part of the Etex Group

Ideal  
Standard  
Renderplas



Content Partners

The  
Building  
Centre  
THE HEART OF THE INDUSTRY  
FASTRACKCAD  
ARCHITECTURAL CAD DATABASES



# the buyer guides

## Hassle free building industry information from The Buyer Guides



The Specifier Buyer Guide is an interactive CD-ROM packed with content and information from the Building Industry's leading companies and contributors. Just pop the CD-ROM into your computer and away you go.

'Search' and 'Selection' of Building Products is an important part of any specifier's job, that's why our 'Directory Zone' allows users to search for Component Manufacturers by Company Name, Product Type, Brand Name, Active Sectors, Certifications or by using the 'Refined Search' facility, which allows you to quickly search the entire database for any 'Keyword'.

### Also included on the guide:

- Unique Research Papers written exclusively for The Buyer Guides by leading commentators
- An Archive of Industry News stories

### • Event and Media profiles

- A Bookshop in association with The Building Centre
- An archive of recent Manufacturer press releases

### About Buyer Guides Limited

Buyer Guides are multi-market, interactive companions designed to assist purchasers in the Search, Selection and Comparison of B2B products and services. Delivered in partnership with established media outlets, the guides include all the information that a senior business professional requires to make an informed purchasing decision. Buyer Guides are active in many markets including Building, eBusiness, Public Sector, Marketing Services and Retail. To search all these communities, visit **www.thebuyerguides.com** where supplier profiles from multiple B2B markets are updated in 'real time'.

Buyer Guides Limited, 10 Laystall Street, Clerkenwell, London EC1R 4PA tel: 020 7833 1433 fax: 020 7833 4933

email: [info@thebuyerguides.com](mailto:info@thebuyerguides.com) web: [thebuyerguides.com](http://thebuyerguides.com)

\* Additional copies are restricted to one copy per enquiry.

enquiry 8 on card

[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)



# Review of 2001: the year of the tower



REUTERS

The moment that caused a reassessment of the tower in terms of safety, structure, suitability – New York's World Trade Center was hit by terrorist attacks on a date now ingrained on the memory, September 11. The catastrophic event ultimately destroyed 1.4 million m<sup>2</sup> of space.



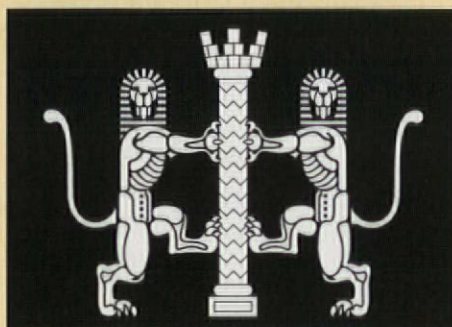
Just days before the US terrorist attacks, Nicholas Grimshaw & Partners unveiled its own proposals to build a new skyscraper in the City of London. The £300 million project for Minerva over 36 storeys would join Foster and Partners' Swiss Re in the background – now being built.

The year 2001 marked a significant step in the skyscraper as a building form and, in particular, in the UK's approach to such buildings. Did we want them? Did we need them? Could we build them? In a sense, the answer to all three will come from the Heron Tower inquiry, whose inspector will pronounce next year. But the number of proposals for 50-storey plus buildings rocketed upwards, despite the Manhattan tragedy. Mayor Ken Livingstone even said he wants 20 new towers for London.

Another public inquiry – that into the Richard Rogers Partnership's Heathrow Terminal 5 at last reached a verdict, and the huge, controversial scheme was given the all-clear, again with European competition cited as a reason for need. Rogers was less fortunate, however, in Wales, and more particularly Cardiff, which has had a poor history in dealing with architects from outside the principality and building projects. This scheme was the Welsh Assembly, which RRP was publicly sacked from after a

series of accusations about escalating costs.

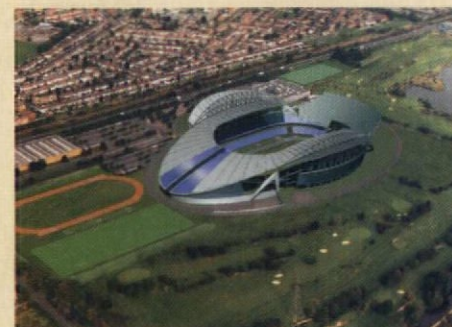
And the story of escalating costs was a familiar one for a number of other government schemes. The Dome's afterlife, of course, was still not settled nearly a year on from closing, at great expense. Scotland dealt with more claims about overruns regarding its parliament scheme, and Wembley became something of a fiasco over money, the £120 million Lottery bid, late rival schemes from Birmingham and Coventry, a report from troubleshooter Patrick



The RIBA got a new logo and a new president Paul Hyett – a slightly less controversial move

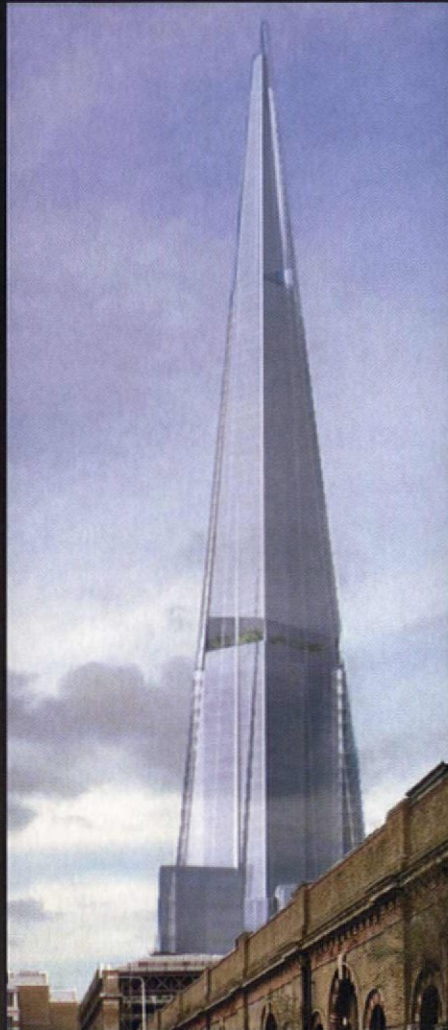


Wilkinson Eyre's Magna project unexpectedly triumphed over Eden at the Stirling Prize



FaulknerBrowns' Picketts Lock was just one of many government gaffes on *grands projets*





Renzo Piano aimed even higher with his proposal, designed with Broadway Malyan. The £350 million London Bridge Tower (above), or 'shard of glass', will be Europe's tallest tower – if it is built – at 306m high. But London's skyline will perhaps be most altered when the result of the



inquiry into the Heron Tower (middle) is announced next year. The KPF-designed 222m scheme was opposed by English Heritage, while the AJ revealed another City tower by Hemut Jahn is waiting in the wings. Barfield Marks' 50-storey Skyhouse scheme (right) is also ready to roll.



Carter, and what is likely to be a cheaper Wembley chosen after all. Picketts Lock fared no better. Faulkner Browns won the competition for the athletics stadium, but transport connections were thought a problem and it was Carter again who signalled that it had to be pulled. We were losing the game. Controversy, too, surrounded Foster and Partners with its Spitalfields scheme, the latest version of which is on page 8, and which has been opposed by a voluble community action

group. A similar story with the South Bank project, masterplanned by Rick Mather, which has shown little progress.

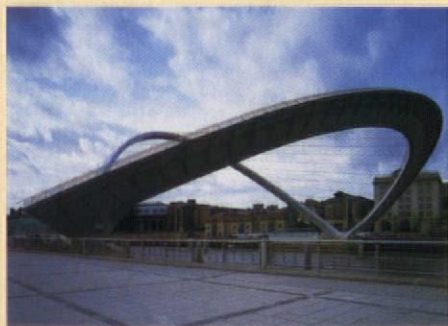
Prince Charles became outspoken on architectural matters again, and will be helping the design of new hospitals, most of which are built through PFI, another ongoing concern.

Will Alsop took over from Lord Rogers at the Architecture Foundation, which celebrated its 10th anniversary, and Paul Hyett replaced Marco Goldschmied as president of the RIBA.

The institute marked the year by giving its Gold Medal to Jean Nouvel, who picked up the Praemium Imperiale, too – and £90,000.

Court cases were also in vogue. Rem Koolhaas fought and won one about him not actually copying someone else's work, Jonathan Ball fought – and is still fighting – about intellectual rights over Grimshaw's Eden Project. And then there were towers. Here's to 2002. Onwards and upwards.

David Taylor



Wilkinson Eyre was also in the news for the opening of its Gateshead Millennium Bridge...



...while Foster and Partners' 'City Hall' building neared completion on London's south bank

#### REST IN PEACE

Losses to architecture in the year include:

Colonel Richard Seifert  
Eric Bedford  
Frank Newby  
Sir Denys Lasdun  
Roderick Gradidge  
Andrew Jackson, Edinburgh tutor  
Tim Bell, Kingston educationalist  
David Pearce, publisher and conservationist  
Royston Landau, AA teacher  
Steven Izenour, author





# Venice vows to build for the 21st century

At a time when its economy is increasingly dependent on tourism, Venice believes that new construction is one of the keys to its future. Andrew Mead reports

Venice, long resistant to modern architecture, has had a change of heart. Such was the message at a press conference there on 1 December to highlight the Venice Cultural Laboratory – a new coalition of almost 40 of the city's cultural institutions. In the opulent ballroom of 18th-century Palazzo Labia, decorated with frescoes by Tiepolo and Mengozzi-Colonna that surround you with architectural illusions, a list of 30 current construction projects was announced – many initiated by these institutions.

Venetians with Modernist sympathies are haunted by three buildings in particular that remained on paper: Frank Lloyd Wright's Masieri Memorial House on the Grand Canal (1953), Le Corbusier's hospital on the northern fringe of the city near San Giobbe (1964), and Louis Kahn's Palazzo dei Congressi, first meant for the Giardini Pubblici and then for the Arsenale (1968-74). The present surge of activity should, we were told, 'make amends for these great opportunities lost', and alongside a roster of Italian architects are international 'names' such as Gehry, Calatrava, Miralles and Chipperfield.

But you will not find a skyline of cranes. Many of these projects involve the reuse of historic buildings, so they tend to be discreet; the most visible new construction is on the city's margins. Some are still no more than a bright idea, and may prove to be as fictive as the images on Palazzo Labia's walls.

The one UK protagonist is David Chipperfield Architects, whose competition-winning proposal for an extension to San Michele Cemetery was published in the AJ (6.8.98). Three years later it is yet to start on site. Chipperfield's scheme is in two phases: the first, a series of new courtyards within the precincts of the cemetery; the second, a new island, like a large raft moored alongside.

'It has been more complicated than we envisaged,' says Sabrina Melera, project architect for the extension, in, for instance, the amount of geological research required. She hopes that the first phase will go out to

tender in spring 2002, when an environmental impact assessment for the second will also be submitted.

Another project which has been mooted for some time – it was promoted back at the 1999 Art Biennale – is Vittorio Gregotti's adaptation of the 17th-century Punta dell Dogana into a branch of the Guggenheim Museum. This former Customs House, empty for many years, stands at the very entrance to the Grand Canal – an address to rival the Guggenheim's base back on New York's Fifth Avenue.

Gregotti's scheme seems uncontentious though progress towards its realisation has been slow. But Philip Rylands, director of the Peggy Guggenheim Collection a little further up the canal, is 'optimistic'. With his longstanding involvement in the Venetian cultural scene – he has lived in the city since 1974 and worked for the Venice in Peril Fund for 10 years – he has few illusions about local politics and planning.

## On the waterfront

This Dogana proposal is but one instance of the contemporary arriving by stealth. Another is Vittorio Spigai's new economics faculty for the Università Ca' Foscari in the former Macello near San Giobbe – a complex of 19th-century buildings where animals were slaughtered and meat processed. It is precisely this old abattoir – not what Venice would once have regarded as a heritage to protect – that Le Corbusier would have demolished for his hospital. Its preservation now presumably reflects both local conservatism and a more global revaluing of such buildings.

Spigai has inserted simple steel-and-glass staircase links between the symmetrically arranged two-storey brick sheds – nothing to alarm anyone there. But the university's plans for adjacent sites, which would entail demolition, are presently a subject of protest – as picketers outside Palazzo Labia made clear to arriving journalists.

As another example of a changed attitude

towards the city's 19th-century legacy, there is Molino Stucky on the south bank of the broad Giudecca Canal – a vast turretted Neo-Gothic flour mill begun in 1895 by the German architect Ernst Wullekopf. Wildly out of scale with its surroundings and studiously ignored by generations of guidebooks to Venice, the mill – steadily more ruinous since its closure in 1955 – is now being considered for a hotel, conference centre and housing. Its restoration is statutorily obliged 'to respect the original intent'.

Directly opposite the Molino Stucky, at San Basilio on the north bank of the Giudecca Canal, is one of the more promising sites. At present there is just a heap of rubble, residue of the refrigerated warehouses that once stood here, but this is where Enric Miralles and Benedetta Tagliabue's new building for the Istituto Universitario di Architettura di Venezia should stand. Won in competition in 1999, and comprising an auditorium, exhibition space, restaurant and lecture halls in three blocks around an inner courtyard, this seems both viable and necessary – and it is not unduly reticent.

Immediately beside it, but less radical, will be Gregotti's new library for Ca' Foscari, absorbing two existing warehouses; and next door to that – or so a display board on the quayside says – will be Bruna Minardi's exhibition and cultural centre, in still another warehouse. As yet there is no sign of activity on either of these sites.

What *has* happened here, though, is that an area previously off-limits to pedestrians, because of its use for shipping, has been opened up. The Venetian Port Authority is transferring heavy commercial traffic to Porto Marghera, so there is now a continuous footpath along this part of the Giudecca Canal – and the views are exhilarating.

Still very much on paper are the designs by Calatrava and Gehry. As far as one could gauge during the weekend of the press conference, there is no great political impetus behind Calatrava's proposed bridge over the Grand Canal, near Piazzale Roma. Gehry's



'Venice Gateway' project is another matter. Providing a new boat terminal at Tesserà airport, and dramatising the connection between sea and land, it includes a 350-room hotel and 2,000-seat conference centre. Preliminary design should be completed by the end of 2002, detailed design by the end of 2003, and construction by the end of 2006.

By which time the world's love affair with Gehry will probably be over and the failings of his architecture sharply exposed. It will be ironic indeed if, having missed out on Wright, Le Corbusier and Kahn (three designs which still look absolutely fresh), Venice should end up with Gehry – histrionic, pompous and arbitrary.

How very different is the best new building in Venice, a finalist for this year's Mies van der Rohe Award: Cino Zucchi's apartment block beside a quiet canal on the island of Giudecca. Standing in a former industrial area that is now being redeveloped, the block provides subsidised housing. Spare, thoughtful, and visually engaging through the play of solid and void in its asymmetrical facades, it meets both social and aesthetic obligations.

'But the authorities have decided that conservation is the main way to approach architecture in Venice,' says Simonetta Daffarra, a local architect and teacher. 'Everything new that is proposed is criticised

– it is very difficult to get something contemporary built.' She sees this as a national tendency, not just a Venetian one, with laws, as well as ingrained attitudes, which actively inhibit the new. A further problem, she argues, is political instability in Italy – the frequent changes of government over the last decade or more that frustrate innovation and continuity.

### Tourist trail

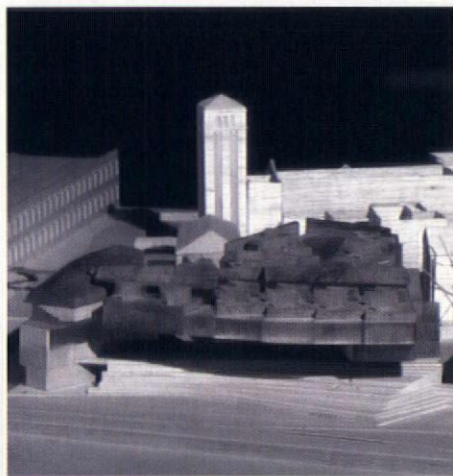
Though the various dispersed expansion schemes being undertaken by the university are an exception, many of the current projects – whether new-build or restoration – cement the idea of Venice as a tourist destination. For the past 20 years or more the historic city's population has been declining: take a boat down the Grand Canal at night and many of the palaces that flank it, now offices or second homes, are in darkness. With this exodus comes economic change: small shops that once catered to Venetians are today crammed with tourist kitsch.

Institutions and commercial concerns continue to relocate to Mestre on the mainland. Developed since the 1920s, Mestre was first seen as a residential suburb of Venice but you can hear suggestions that there has now been a shift of gravity – that Mestre is the vital, functioning city and Venice its moribund satellite. The idea that Venice is 'a

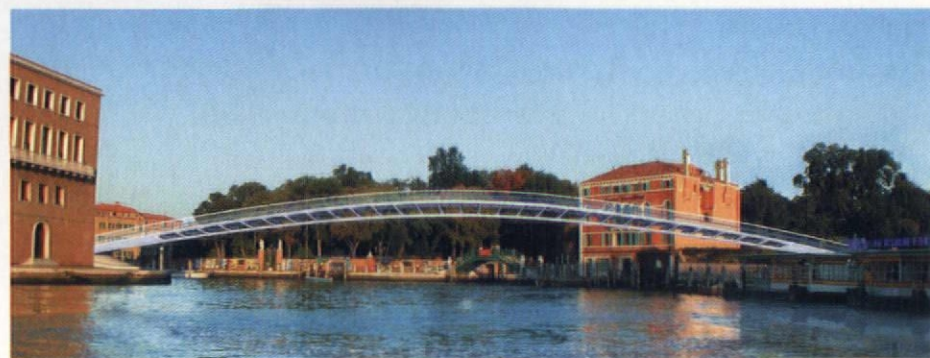
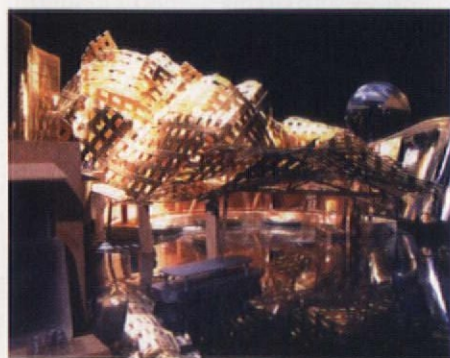
laboratory of culture' sounds suitably grand, but one purpose of the press conference was simply to publicise events that will be taking place in 2002 – exhibitions such as 'L'America di Pollock', further tourist lures.

More significant perhaps than any announcement at Palazzo Labia was one made a few days later. Thirty-five years after the disastrous floods of 4–5 November 1966, Venice has finally approved the construction of barriers against the *acqua alta* – the high tides which threaten it with increasing regularity. The scheme, which may take 10 years to complete, has been highly controversial. Environmentalists think that the eco-system of the lagoon will be damaged, and there are fears that Venice's port will be affected, with ships paralysed when the barriers are deployed. This story is far from over.

Which just leaves La Fenice – the famous 18th-century opera house destroyed by fire in 1996. Its reconstruction was entrusted to Aldo Rossi, and no doubt his death in 1997 did not help matters. But, dogged since then by disputes and scandal, the theatre is still shrouded in scaffolding. Who knows when it will reopen? The audience at the Palazzo Labia conference was certainly sceptical when the topic was raised. Opera or soap opera? In La Fenice, Venice has found another endless saga – one set to rival the *acqua alta*.



Opposite page: new photomontage of Chipperfield's extension to San Michele Cemetery, with Venice in the background. This page, clockwise from top left: Cino Zucchi's Giudecca housing; Miralles' IUAV scheme; Calatrava's steel-and-glass bridge; and Gehry's Venice Gateway at Tesserà airport

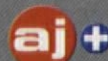






## Is it time for Lord Foster to face the future?

### WHAT'S NEW ON THE WEB?



The AJ's award-winning website is bristling with new features. Visit [ajplus.co.uk](http://ajplus.co.uk) now and you can:

Catch up on the latest news and see new images of schemes from top architects. Or check out our 360° IPIX pictures of key schemes – letting the mouse-user navigate 'around' the building.

## editorial

It isn't Lord Foster's finest hour. Opponents to his redevelopment plans for Spitalfields market in London's East End are unlikely to be silenced by the latest reworking of the scheme (page 8). While Lord Foster claims that the change in height from 12 to six storeys represents a 'logical transition' between the larger Bishopsgate buildings and the smaller ones of Spitalfields, the complex dwarfs its neighbours – an outsized impostor whose sloping end elevations hint at nothing so much as the existence of an indoor ski slope.

Meanwhile, over in the west end, Selfridges has submitted a planning application for a major Foster development on the northern part of its Oxford Street site (page 5). Justly proud of its existing 1906 premises, Selfridges is quick to point to Foster's experience of working with historic buildings. But the Selfridges scheme is far removed from the masterly interventions at the Royal Academy, the Reichstag and the British Museum where, with a single clear gesture, Foster deftly made sense of previously neglected space. Selfridges is not a building with gaps to fill. A classic example of building as city block, it is both dense and complete – a self-contained structure where every last inch of space has long since been called upon to earn its keep. The only possibility for major expansion lies in building anew. While a lacklustre glass bridge weakens the isolated dignity of the existing building, the vast new-build block seems to be suffering from an identity crisis. It has none of the presence and solidity of the old, yet lacks the transparent simplicity of the best of Foster's new-build work. Instead, it is 'dressed up' in a sinuous steel-grid screen with none of the filigree lightness you would expect from a modern-day High-Tech genius.

Like so many of our leading talents, Lord Foster is at a stage in his career when succession is a key concern, and a degree of instability is, perhaps, inevitable. With its unparalleled track record of nurturing talent, Foster and Partners deserves to survive. Let's hope for the practice's continued prosperity – and a change of direction in 2002.

Isabel Allen

## letters

### Debate is backbone of listed buildings system

David Taylor makes continuity sound like a revolution (AJ 29.11.01). The government decides what buildings are listed and this will remain the case.

The Department for Culture, Media and Sport is required to seek the advice of English Heritage on listing matters (and accepts 99 per cent of our proposals), but has always been free to seek the views of others. Since the mid-1990s all post-war candidates for listing have been subject to wide public consultation.

A formal role for CABE is to be welcomed as another perspective on the importance of design and innovation in the built environment. This decision by the department does not mark a change in policy. CABE and EH work together (on English Heritage's Urban Panel, for example) to ensure new development in towns and cities is informed by a full understanding of the historic context.

Issues such as these form the subject of English Heritage's most recent *Conservation Bulletin* (No 41, September 2001), to which I commend readers who would like to know more about our current approach to urban and design matters.

**Dr Martin Cherry, director of national programmes, English Heritage, London W1**

### Time has come to put the spotlight on CABE

In 1999 a lusty infant, CABE, was born. Now the colour of its spots is clear, some of us might be forgiven for wondering if the foetus should have been aborted or the parents encouraged to strangle it at birth.

Putative successor to the Royal Fine Arts Commission, whom it superseded, it is becoming decidedly obese. As with any uncontrolled youngster it has reached the 'gimme!'

stage, casting greedy eyes on others' territory well outside its already wide remit. I refer, of course, to the takeover bid to relieve English Heritage of its statutory role vis-à-vis 20th century buildings. Could this be a reflex reaction, perhaps from pique, at EH's recent initiative to kill off Heron Tower, virility symbol of the tall building brigade of which CABE sees itself as leader?

Look at the annual report and accounts 2000/01 for proof. Not only does the A3 page size say something (self-regard, inflated egos?), but the contents are equally revealing. It gives a strong impression that tall building is favoured – or am I being over-sensitive? And the heading: 'Putting pedestrians first,' concerning Trafalgar Square and Whitehall, might lead us to believe that concern for the well-being of pedestrians in the urban area would be paramount. Every pedestrian knows that in the vicinity of and from afar tall buildings can be distressing. And tourist visitors are equally affected. From this same document we learn that CABE 'concentrates on... projects which have a significant impact on a local environment...' Try asking for a simple letter of support in such a case as I did – you might get a dusty answer with the excuse of 'lack of funds'.

The time is surely ripe for a thorough review of CABE's performance, questioning need, present formation, terms of reference and limits of remit in relation to existing bodies.

At this point I must mention the Architecture Foundation, an organisation facing curtailment of its most worthwhile activities as the result of a cut in government funding. It promotes discussion, holds exhibitions and initiates building projects to demonstrate good practice. To a degree its activities complement



Read the latest issue of *Concrete Innovations* via the In Focus box on the home page. It features articles on precast modules and self-climbing formwork. Or tackle our Christmas quiz online.

We've added yet another ten buildings to the Specification.com site this week, our new web portal designed to give access to reams of information on products and suppliers for AJ building studies. The schemes include: HOK Sport Venue & Event Architecture's Reebok Stadium (right) – in a week in which both the National Stadium and Arsenal FC's new homes were resolved – Richard Rogers Partnership's 88 Wood Street, and Urban Salon's Orange Research Centre.



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](mailto: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](http://WWW.AJPLUS.CO.UK)

those of CABE. Who decides the size of its grant and through whom does it receive it? Our young friend, CABE! I rest my case.

*John Bancroft, Haywards Heath, West Sussex*

### Rust detracts from Ross' Liverpool bridge



I couldn't help noticing the spots of rust on the balustrade to the new footbridge by Eduard Ross at Liverpool's Princess Dock (AJ 6/13.12.01), featured on the front cover and also advertised by AME Facades.

This was rather disappointing as it detracted from the strong architectural image of the bridge. Perhaps Eduard Ross could enlighten us on why this has occurred on this newly completed project.

*Bill Rowe, PRP Architects London EC1*

### Gorst house fails condensation test...

While I think it is a rotten trick to join a baiting crowd, James Gorst's replies to the well-reasoned arguments of his critics of Whithurst Park Cottage in West Sussex beg many questions (AJ 6/13.12.01).

If condensation has not yet occurred on the inner surfaces of the solid ring beam and columns, this can only be

because the heating is run at such a temperature as to ensure these surfaces are maintained above dew point. This means that in cold weather, heat is radiated at a great rate to the outside. Gorst says his gutter is insulated (though there is space available, it is tiny). But the rain water pipe(s) are directly below the attic floor, so there can be no insulation to these potentially freezing pipes located within a heated zone.

Though the aesthetic inspiration may have come from Finland, there was clearly no study of Scandinavian detailing. *Kate Macintosh, Finch Macintosh Architects, Winchester, Hampshire*

### ...while 'solution' flies in face of green thinking

James Gorst tells us that the answer to inadequate insulation is to have 'permanent under-floor heating – which in the winter months runs continuously' (AJ 6/13.12.01). What do they teach people during seven years of architectural education, I wondered. Then, turning to the 'President's Medals' – 13 pages of self-indulgence – I found the answer.

Wise up guys – you are murdering our planet.

*Jonathan Porritt, London SW7*

### Negative press does a disservice to architects

The RIBA again reports the need to raise the public perception of architecture (AJ 22.11.01). Should it not first raise the perception of the architectural hacks who bemoan, reduce and dig at architecture in our daily newspapers?

The thin, cliché-ridden and lacklustre articles, more often than not ripped off from the architectural press, add nothing to the debate. Must the AJ complete this futile cycle by featuring soundbites from the

*Evening Standard's* architectural correspondent, Rowan Moore? *Rory Gregor, Pollbank Edinburgh*

### Magna debate: here's what the architects did

Simon Danischewsky asks what the Magna architects actually did (AJ 6/13.12.01). The question is directed at Wilkinson Eyre, but as one of four architects who worked on Magna from its inception as a project by Rotherham council, and as the architects responsible for the successful submission to the Millennium Commission in 1997, we can offer a historical perspective.

We submitted a design to the Millennium Commission in November 1996, after an earlier scheme had been rejected. The project was longlisted, then developed up to a full Design Appraisal Review submission (RIBA Stage D).

The design addressed how such a large building could be successfully colonised by new use while respecting its unique qualities and former role as a steel plant. Working with a brief for visitor attraction, exhibition, education and conference facilities, in association with Arup as engineers, interventions were proposed which had separate architectural, structural and environmental identities from the existing building. These were linked with high-level walkways that allowed the archaeology of the former steel plant to be revealed.

The strategy of 'separateness' allowed greater flexibility of architectural form and response, reinforced by a rigorous analysis of the engineering advantages – including no additional structural and fire load to the existing structure, a fire strategy based on the concept of the interior of the shed as 'outside' to address its 400m x 100m dimensions, differ-

ent environmental conditions for the pavilions and the acceptance of most of the interior as ambient – the whole respecting the character of the structure and skin of the building as found.

New pavilions within the shed included a copper-clad ribbon-wave conference building on stilts, structures ramping into the basements of the plant, and a suspended ovoid exhibition building, breaking the rules of separateness but taking advantage of the structural redundancy of the massive crane rails running longitudinally through the building to hang a large structure which appeared to float.

The submission was granted £18.6 million in principle by the Millennium Commission in November 1997, allowing for the application of additional funding from the ERDF and English Partnerships.

At this point, Rotherham dropped the design team, hired a third architect and designer who reassessed the brief and introduced the 'earth, air, fire and water' theme to the pavilions, then advertised for an architect in the *European Journal*. Wilkinson (architect number four) got the job, and 'started with a clean slate' (AJ 25.10.01).

Along with Simon Danischewsky, we look forward to reading the account of what the architects did next.

*Peter Clash, Clash Associates Architects, London E3*

### Lights going out on the value of architecture

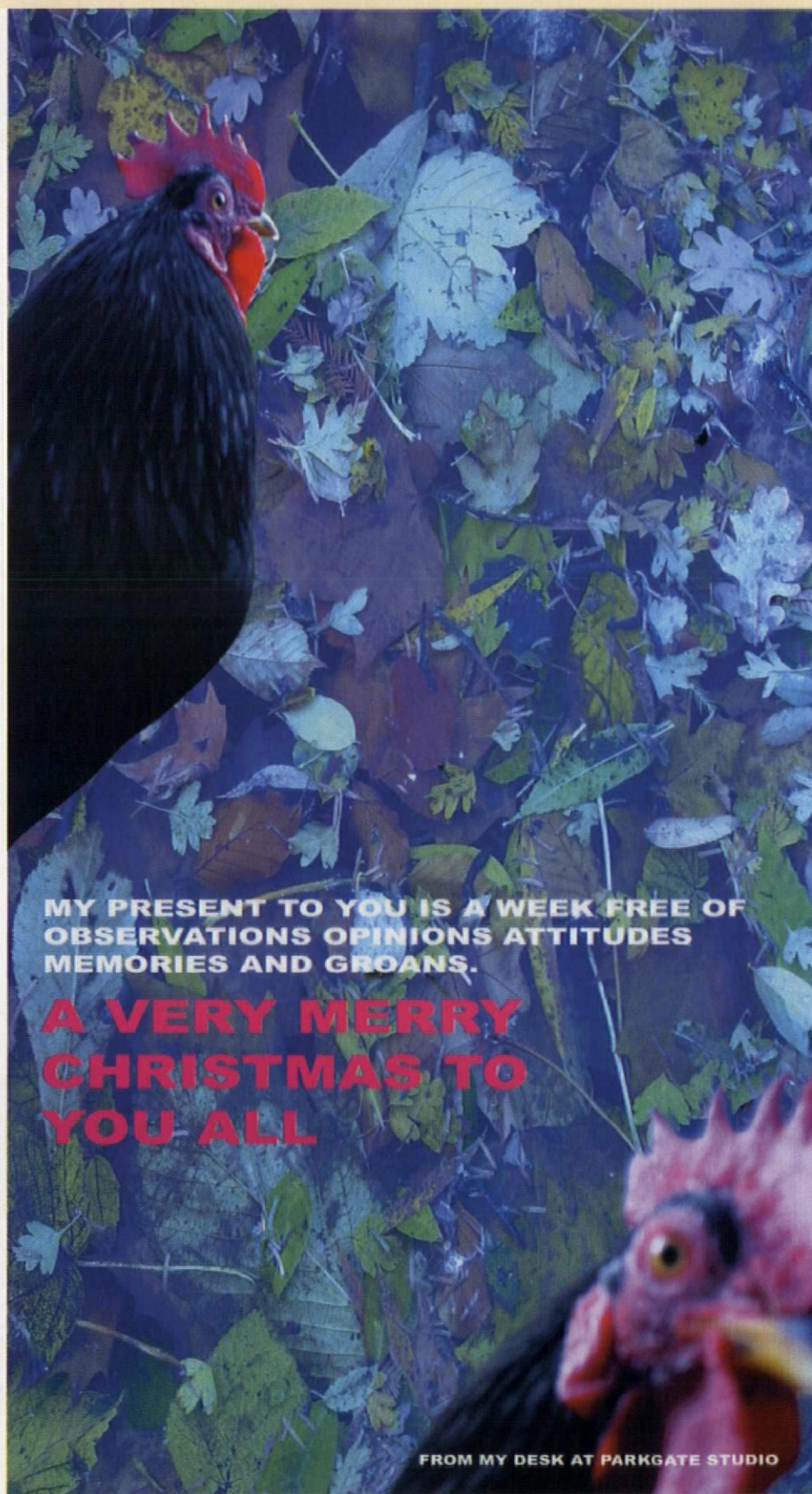
Why all the fuss about this year's Turner Prize going to lights flashing on and off in an empty art gallery? The architectural establishment gave its highest accolade to lights on all the time in an old steel mill. Art/architecture/media/vacuity.

*Matthew Wells, Techniker, London EC1*





will alsop



people

It is not easy finding a 'Christmassy' profile. And it is harder still when the man you do choose, principally because of the unusual Yuletide window display he has done for Selfridges in London's Oxford Street, just happens to be something of a legend in design who is much more famous for the pioneering products, architecture and furniture he has produced over the years. Not easy. But not impossible. So here goes.

Ron Arad has delighted in using new technology, new methods, and taking risks all his career. And in Selfridges' window this season, he has turned to fibre-optics connected to the glass by suction pads to spell out the names of technology companies whose goods are being snapped up in the Christmas rush inside. In another series of windows, he has assembled huge rows and columns of products – such as teddy bears, bottles and bras – with a top- or back-lit computer-controlled display. The idea is that, using the binary system of 'off' and 'on', messages can be displayed and scrolled across the building's frontage.

In practice, it is not so great – you can't quite read the messages when you are close up – but both Arad and his design-conscious client, Selfridges boss Vittorio Radice, are pleased with the way it has turned out: 'provocatively and innovatively' using light, a traditional element of Christmas, says the press blurb.

'What Selfridges really love about it is that they normally have to dismantle the Christmas windows on 26 December and replace them with sales windows,' says Arad. 'Here they just have to type "sales".'

As with much of his work, Arad delights in the simple things, and is excited by a new way of working, new materials, different possibilities. Christmas clichés are avoided – the scheme attempts to connote with the festive period through light, allying it to another Arad project inside the store, the technology hall. This is Mammon after all, and any sense of religion is ignored. 'You want me to do Bethlehem scenes?' No.

Arad was born in Tel Aviv in 1951 and studied at the Jerusalem Academy of Art before moving to London and the Architectural Association, mainly because at the time in the late 1970s he reckoned it was more like an art college than the Slade. After graduating, he says, he 'attempted to work for an architectural practice'.

'But it didn't take me long to realise I'm not cut [sic] to work for other people,' he



**Ron Arad has designed an innovative and seasonal window display for Selfridges and a technology hall inside the store. Both are typical of a man who delights in breaking new ground, whatever he designs**

by david taylor. photograph by guy jordan

## a radical Christmas



says. Is he a designer, an architect, what? 'I don't call myself anything... I never asked myself about what I wanted to be. I never had a plan. Still don't.'

Although involved in architectural commissions – including buildings for Adidas, the London restaurants Belgo Centraal in Covent Garden and Belgo Noord in Chalk Farm, minutes from his office-cum-showroom – he does not hold architecture in a high regard. 'I don't like the profession so much,' he says. 'Sorry readers!'

It's all 'giving service' and architecture is too much about following trends, he says. 'After Bilbao, people have to apologise for doing a straight wall. You're dependent to a great degree on other people's will, ignorance, perception, budgets, lack of imagination, whatever.'

No wonder, then, that Arad found it too stifling. So, after lunch one day at the practice he was 'attempting' to be a part of, he never returned. At least he would cease working for 'anticipators' or 'requesters' in his new career

and he would not have to enter competitions 'where you don't rate the judges anyway'. But that afternoon, in his early 20s, he had no idea what he wanted to do.

Things moved quickly, though. Within a month of his lunchtime epiphany, Arad had found a studio in Covent Garden. It belonged to the GLC ('rest in peace') and was set for demolition. So when it was, the council felt obliged to rehouse Arad and he moved a short distance to Neal Street, where he created a studio with a staircase that played a tune on impact. 'It was where I did my first architectural project,' smiles Arad. 'I had a very enlightened client. Myself.'

In 1981 he set up 'One-off Ltd', a design studio, workshops and showroom in Covent Garden. Arad was beginning to make his name with items like the Rover Chair – essentially a seat from a Rover 2000 car and some tubular steel – and 1986's Well Tempered Chair for Vitra. (A new version of the latter will shortly be issued, made of carbon-fibre.)

'I wrongly thought that doing one-offs was more interesting than designing for the industry,' says Arad of the period. Mass produced, he learned, is no worse or less exciting, but Arad feels he missed a trick with the Well Tempered Chair because it was commissioned without the usual commercial constraints and with access to a big company's machinery. 'I sort of blew it,' he says – it was the sort of chair he would have come up with anyway.

It took Arad a while to learn how to design for mass production. 'There is a difference in printing a book and writing a letter to a friend,' he says.

But not every Arad idea translates into sure-fire success. A clever, plastic, cuttable coil of a CD holder which 'disappears when the product is in use' did not set the world on fire. Arad appears hurt at this, and thinks that marketing could have been better – it could have been sold in CD shops, not kitchen outlets. 'A brilliant idea is often not enough.'

He may have better luck with some forthcoming projects – all, since 1994, produced under the Ron Arad Studio banner. Arad shows me, on his shiny Sony Vaio laptop, some digital movies – always movies – of products he is designing for Alessi. 'They were the gentlemen I saw earlier,' he explains. For Alessi he's designing professional bar equipment, including a sinuous ice bucket, a cocktail shaker and a disposable stirrer for drinks. This last looks like a normal spoon, except it is longer, plastic, blue and, by twisting another to it at right angles, it spins its head. It's like a child's toy where one powers a model car engine by pulling at a corrugated strap. 'That's exactly where I got the inspiration from,' says Arad, 'from a toy that I found on the beach.'

He's also doing a watch for the firm, and shows me another scheme in development, a table which miraculously mutates into a table with chairs. Like a Transformer, the chairs slide into the table's underside on runners and fold out. They also stack, useful if more people turn up to your dinner party than you expect.

It's an impressive oeuvre, and the Selfridges window display encapsulates a little of what it is all about.

'It's about selling stuff,' says Arad. 'It's about Selfridges having the belief that innovation and new design and architecture will help them sell more and make their shareholders happy and wealthier.'

Amen to that.





**martin pawley**

## One over the eight: reflections on the ghosts of Christmas past

As veteran readers are well aware, and new recruits may be outraged to learn, this column has been running for nearly eight years. With this slim excuse, and for a wide range of other reasons, the writer would like to reveal the inside story of his seven previous Christmas columns.

My first Christmas message (1994), was the upbeat 'How to save London and make the millennium zing'. An ambitious title that the sub-editors wisely cut back to 'Saving London and the millennium'. The same thing happened at the end of the following year when my awesomely majestic title '1995: year of suspended judgment' was transformed into an erudite but loquacious 'Looking back at a year when dogs failed to bark'.

In 1996 I tried menace, with a threatening 'Last year for the cake shop', but this was deftly converted into a more cautious 'Might be the last year of the cake shop'.

Twelve months later, in 1997, when for the first and only time I ventured into the realm of fiction with 'A night to remember', the sub-editors, with masterly restraint, left the title untouched, along with the account of my daring challenge to the notorious Robert Maxwell.

The title of my last-but-one Christmas column before the millennium, 'No previous experience necessary', was also untouched, but then, like the Maxwell piece, it had a distinguished cast of characters; Lord Rogers, David Rock, Will Alsop, Clare Short, Cilla Black, Anne Diamond, George Michael and Jerry Springer (the last some three years before his recent appearance in Astragal).

All of these, I had claimed, were under consideration for appointment to a new culture ministry post of 'Strong independent voice to speak for architecture'. It is no longer necessary to conceal the fact that none of them got the job.

December 1999 was, of course, every columnist's chance to send a message ringing down through the centuries, but for reasons that must lie buried somewhere in the story of the decline and fall of Wembley Stadium, I chose instead to go into abstruse detail with 'A stadium too far', which title the subs expanded into a finger-wagging 'Wembley must keep its eye on the game – football, not athletics'.

This was a fair summary of my drift, which was that multi-purpose stadiums had been abandoned as uneconomic in America so how could they work here? But why did I need to worry about this at Christmas in 1999? It was hardly a millennial topic. Years later, it is still a talking shop.

And so I come to last year, the big 00, whose looming proximity began fascinating students and architects as far back as the early 1960s.

Alas, against every expectation, the real thing ended up being Britain's biggest anticlimax. The year 2000 started with a doomed shindig at the Dome on Millennium night; then made its way through the heart-stopping erection of the London Eye; then went on to endure the embarrassment of the wobbly bridge; and wound up with the Concorde tragedy, death and disorder on the railways and the biggest racing catamaran in the

world abandoned in the North Atlantic. The topicality of the latter led to me calling my Christmas 2000 piece 'Being a yacht designer means you can say you are sorry' – as opposed to being one of the designers of a misbehaving footbridge, who can't – but luckily these words were raised to a higher plane by the subs again, who turned the title into 'The freedom of the high seas – being able to say you are sorry'.

Oh yes, and my Christmas message for 2001? Our task is disaccumulation: 'Phone box free by 2003!'

'2000 started with a doomed shindig at the Dome; went on to endure the wobbly bridge; and wound up with Concorde crashing and death on the railways'

## a life in architecture

**shaks  
ghosh**



'You walk into this absolutely amazing lobby hung with chandeliers, an art exhibition round the walls, golden angels, a grand piano – it's like Christmas, 365 days of the year.' No, it's not some glitzy emporium, nor a film star's pad in Beverly Hills. Shaks Ghosh, chief executive of Crisis, is describing a home for the homeless in Times Square, New York.

Ten years ago it was a dossers' hell-hole. Now, thanks largely to government finance, it is a thriving charity run by a charismatic woman called Rosanne Hagarty. The 12 storeys have accommodation for 600, and the building opens on to Broadway as well as Times Square – a prime location. Half the occupants are homeless, half are on low incomes and include a large number of 'resting' actors. Training facilities on the ground floor help occupants make their way back into the work place, and street level concessions – Starbucks, The Big Soup – also offer training and jobs.

The double-height foyer is the heart of the building, 'Everyone has to pass through it on their way to work. It has a fantastic buzz,' says Ghosh. A gallery around the perimeter of the foyer hosts art exhibitions and is an ideal place from which newcomers can contemplate the bustling action below before joining in. 'This is a real community, this is not a social housing project,' says Ghosh, and it is one which she would dearly like to see emulated over here.

Deborah Singmaster

20/27 December 2001



Too tipsy to work? In the spirit of festive cheer, we at the AJ have come up with 100 yuletide teasers, which we have also published on our website. So dig out those college books, visit the archive at [ajplus.co.uk](http://ajplus.co.uk), and put the office know-all to the test. We don't expect full marks – but remember, points win prizes

## christmas quiz



BTopenworld has donated this pocket-sized digital camera. The world's smallest digital camera, the Canon Digital IXUS 300 has a retractable, optical 3x zoom lens, and can record a 1,600 x 1,200 pixel image – the resolution you need for a high-quality 8"x10" print.



Hidesign's leather bags use a traditional method whereby hides are soaked for 40 days in bark and seed extracts before being oiled and hand rubbed with aniline dyes. The result is a strong, naturally grained product which is complemented by individually hand cast solid brass buckles.



Alessi has given a contemporary twist to the iconic kettle with the birdsong whistle designed by Michael Graves in 1985; the latest version is electric – and cordless as well. Winning readers will receive the blue version, to be collected, where possible, from the Alessi showroom in London.

The entrant with the most correct answers will win a Canon Digital IXUS 300 camera supplied by BTopenworld, an Alessi electric kettle and a Hidesign 'Ruben' leather hold-all. Two runners-up will each receive a kettle and a hold-all. In the event of a tie, winners will be drawn at random from the best entries.

Send your answers to AJ CHRISTMAS QUIZ, The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB, fax 0207 505 6701, or by e-mail to [angela.newton@construct.emap.com](mailto:angela.newton@construct.emap.com). Answers must reach the AJ by 10am on 9.1.02. Winners will be notified within 14 days of the closing date and will be published in the AJ. The answers will be published in the AJ and on [ajplus.co.uk](http://ajplus.co.uk)



## architecture by numbers

- 1 How tall is the proposed Heron Tower (including mast)?  
a) 111 metres    b) 222 metres    c) 333 metres    d) 444 metres
- 2 How much weight did Marco Goldschmied (reportedly) lose during his time as President of the RIBA?  
a) two stone    b) four stone    c) six stone    d) eight stone
- 3 Which practice was first (biggest) in the AJ100 survey in 2001?
- 4 Which practice made the most in UK fee income in 2001?
- 5 What is the minimum number of CPD hours you will have to do next year?
- 6 In which year was the first Act of Parliament to recognise town planning as a statutory concern passed?
- 7 How much is the damping work on the 'wobbly' £18 million Millennium Bridge expected to cost?  
a) £1 million    b) £3 million    c) £5 million    d) £7 million
- 8 What percentage of the architectural profession in the UK do women represent? Is it:  
a) 5 per cent    b) 13 per cent    c) 17 per cent    d) 20 per cent
- 9 In the new Approved Document Part L, to come into force in April 2002, what is the standard U-value for a roof with insulation laid between the joists?
- 10 Daniel Libeskind built an unusual aluminium pavilion in the grounds of the Serpentine Gallery during the summer. What was it called?



## architecture and sport

- 11 Who missed picking up this year's BCIA Building of the Year Award because he was watching an Arsenal match?
- 12 Which former RIBA president played centre-half for Sunderland Football Club's reserve team?
- 13 Which practice won a competition to design an athletics stadium at Pickett's Lock, only to see the government pull the plug on the project?
- 14 Which well-known architect is a qualified microlight pilot?

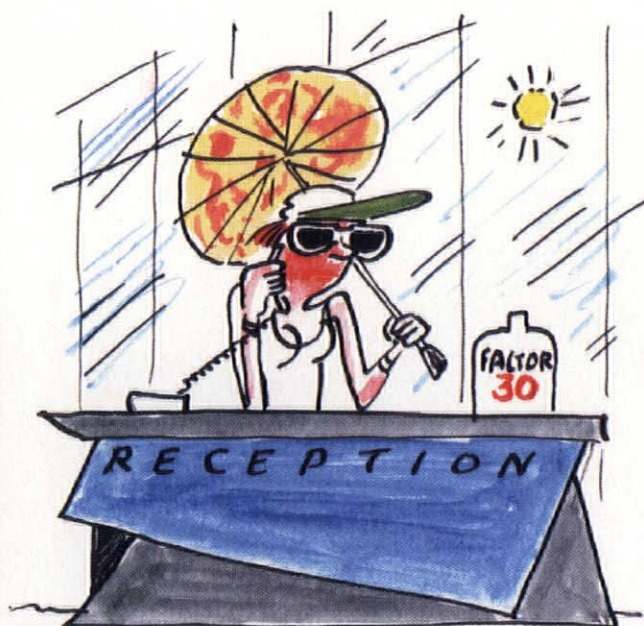
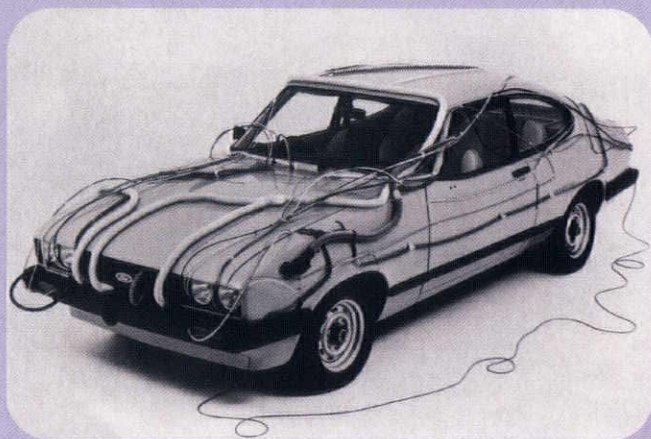




## structures



- 15 What is 'the handsomest barn in Europe'?
- 16 Who won a major architectural commission by cracking an egg?
- 17 Whose work with the CATIA computer programme started with a fish and ended with a horse's head?
- 18 A French château was the model for a British college. Which college? Which château?
- 19 How many capsules are there on the BA London Eye?
- 20 Who published this image (below) in a book, and which building's shortcomings was it meant to illustrate?



- 21 Receptionists at which new building by which architect had to wear sunglasses because of the strength of sunlight entering the building?
- 22 Who blinked their eye in 10 minutes in 2001?
- 23 What is generally accepted to be the first steel-framed building?
  - a) The Iron bridge at Coalbrookdale
  - b) The Crystal Palace
  - c) The Menier Chocolate Factory at Noisel sur Marne
  - d) Willy Wonka's Chocolate Factory at a bookshop near you

## materials

- 24 What does EPDM stand for?
- 25 If an ingot of iron is known as a 'pig', what is an ingot of aluminium called?
  - a) piglet
  - b) sow
  - c) cow
  - d) an Audi
- 26 Who invented blitzcrete?
- 27 What is the difference between a British Standard and a Code of Practice?
- 28 You are asked to detail a gutter in stainless steel which is collecting water discharging from a zinc roof. Is this a good idea?
  - a) No, see you in court
  - b) Yes. The client will be delighted, see you at the Stirling Awards
  - c) It's a good idea only if you pay attention to the interface between the two metals making sure they don't touch. See you at the flashings stand at Interbuild
  - d) Life's too short, see you in the pub.
- 29 Who has ground glass into the carpet and left it outside in Newcastle upon Tyne?







spot the santa...

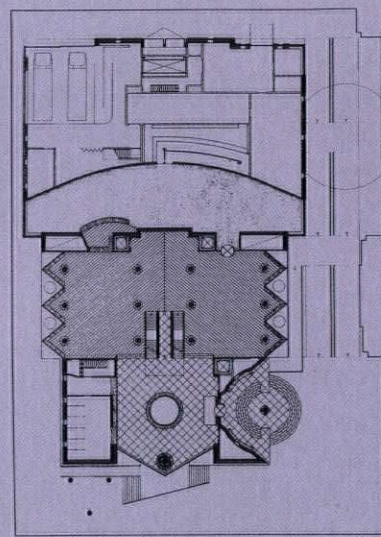
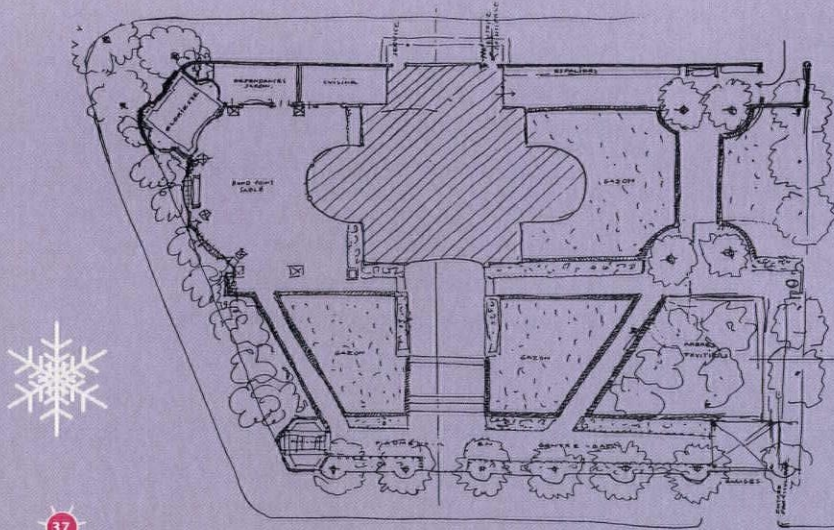
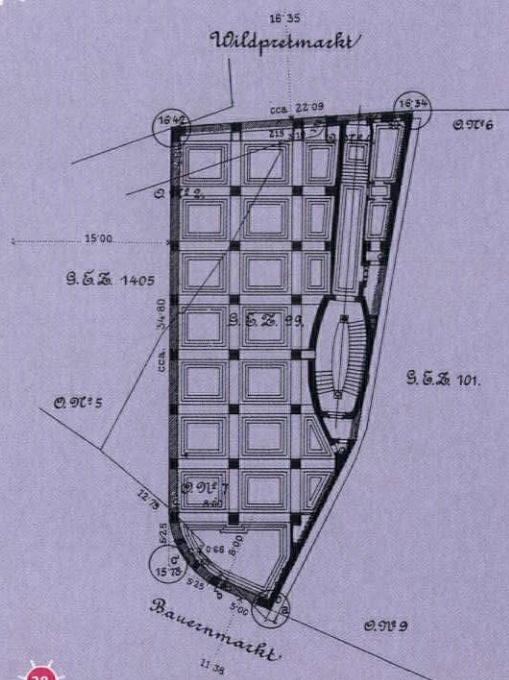
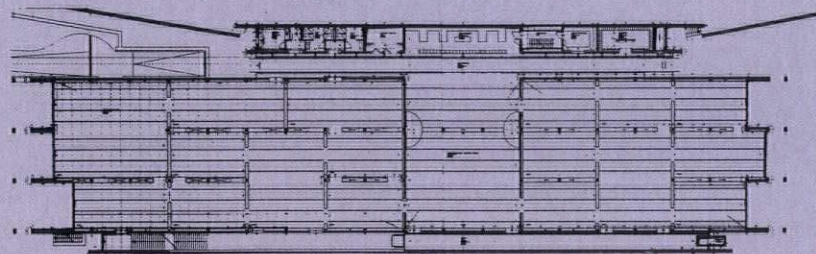
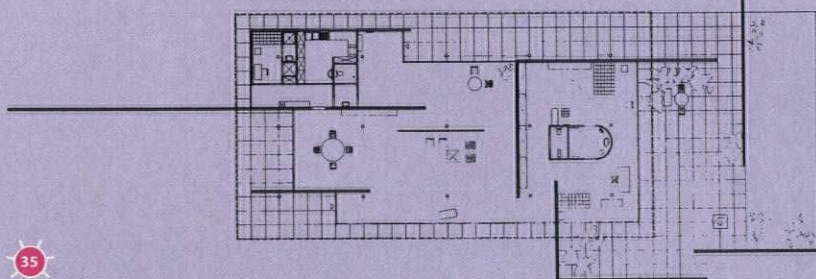


30



31

place the plan







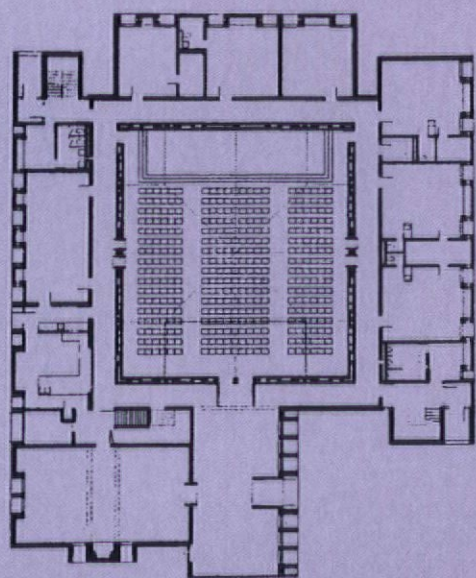
32



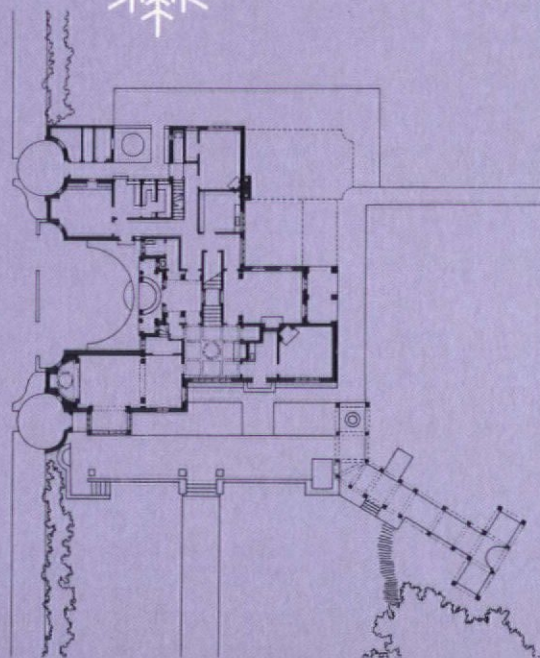
33



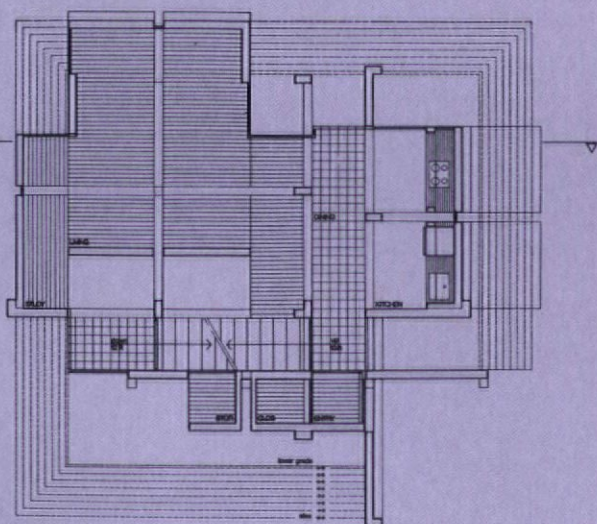
34



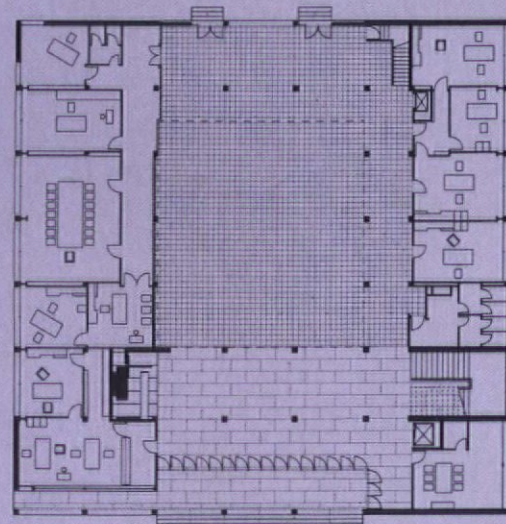
40



42



41



43





## music and architecture

- 44 Who said 'Architecture in general is frozen music'?
- 45 Which former RIBA president played lead guitar with '70s pop icon Lene Lovich?
- 46 Which baseball cap-wearing pop star, and former architecture student, commissioned Brookes Stacey Randall Fursdon to design his penthouse apartment?
- 47 Which internationally famous architect took up the accordion at the age of six and went on to become a concert pianist?
- 48 Which superstar from the world of music dropped in at the RIBA earlier this year at a celebrity book signing for his friend and best man at his wedding?

## architecture in the movies

- 52 Which of the following buildings has not appeared in a James Bond film?
  - a) The Millennium Dome by the Richard Rogers Partnership
  - b) MI6 by Terry Farrell and Partners
  - c) Bedford Lakes by Michael Hopkins and Partners
  - d) The Reichstag by Foster and Partners
- 53 Which former president of the RIBA designed the multi-storey carpark in the 1960s classic *Get Carter*?

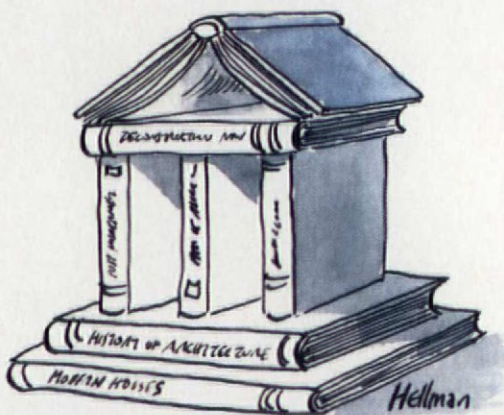


## literature and architecture

- 56 Which play by which author centres on the conflict between architect Henri Paillardin and builder Benoit Pinglet?
- 57 Name two architects who have written, fictionally, about rural affairs in different continents.
- 58 From which novel is this extract taken?

*He had first attracted Mrs X's attention with the rejected design of a chewing gum factory which had been reproduced in a progressive Hungarian quarterly. 'The problem of architecture as I see it', he told a journalist who had come to report on the progress of his surprising creation of ferro-concrete and aluminium, 'is the problem of all art – the elimination of the human element from the consideration of form. Man is never beautiful; he is never happy except when he becomes the channel for the distribution of mechanical forces.'*
- 59 Supply the final line:

*'That narrow window, I expect,  
Serves but to let the dusk in'  
'But please,' said I, 'to recollect  
'Twas fashioned by an architect'*





49 Which former architecture student stretched the parameters of music with the band Elastica?

50 Which modern composer was a member of Le Corbusier's architectural team?

51 Which popular music duo penned the following lyrics?  
Architects may come and  
Architects may go and  
Never change your point of view.  
When I run dry  
I stop a while and think of you  
So long, Frank Lloyd Wright  
All of the nights we'd harmonize till dawn.  
So long, So long.



54 Which film explores the consequences of interracial relationships through the story of a black architect who has an affair with his working-class Italian secretary?

55 Which of the following characters was NOT an architect?  
a) Tom Hanks in *Sleepless in Seattle*  
b) Billy Crystal in *When Harry met Sally*  
c) Woody Harrelson in *Indecent Proposal*  
d) Michelle Pfeiffer in *One Fine Day*

60 Which broadsheet architecture correspondent wrote the novel *Horse Latitudes*?

61 Which New York-based novel of 1996 credits David Chipperfield as an advisor?

62 'This is a room in which an idea for a steeple occurred to me, that I may one day give to the world.' Who was this architect?

63 Which English diarist married a French architect and was stranded in France during the French revolution?

64 Which English playwright, frequently described as the English Brecht, trained as an architect in Edinburgh?

65 In which play does an architect fall to his death from a church spire?

## who said...

'For me, it not only epitomises bad development in social terms, but also bad architecture in design terms.'

66 Who said that?

67 What were they talking about?

'On the spur of the moment I had decided to judge architecture by the criterion of the seven deadly sins. It seemed as good as anything else, though lust was a bit difficult.'

68 Who wrote that?

'That's a nice little toy that you've made for yourself here.'

69 Who said that?

70 Which building were they referring to?

'PFI, out-of-town superstores, privatised national railways, executive housing, boring architecture, the loss of songbirds, suspended ceilings, deregulated buses...'

71 Who penned this list of the 'errors of our age'?

'It is difficult to draw a distinction in principle between an article which is useless or valueless and one which suffers from a defect which would render it dangerous in use but which is discovered by the purchaser in time to avert any possibility of injury. The purchases may incur expense in putting right the defect or, more probably, discard the article. In either case the loss is purely economic.'

72 Who said that?

'The prettiest bauble you ever saw. It is set in enamelled meadows, with filigree hedges.'

73 Who said that?

74 What were they describing?

'I cannot blame the architects. They follow the money and the money always follows politics. Architecture is, anyway, a wimp of a profession.'

75 Who said that?



## architecture and politics

- 76 Who is the only architect MP?
- 77 Who is the only architect OM?
- 78 Which architect hereditary peer is known as 'Tissue'?
- 79 London mayor Ken Livingstone wants Foster and Partners' new headquarters building for the Greater London Authority to be called what?
- 80 What is the name of the Welsh finance minister who threw out Richard Rogers Partnership's designs for the principality's Assembly building?
- 81 Southwark Cathedral marked the formal opening of its £10.2 million millennium development by Richard Griffiths Architects by signing up which famous politician to speak at the event in May?
- 82 Which architect's wife became a theosophist groupie?

## death and architecture



- 83 Where did Corbusier drown?
- 84 Which novelist made Hawksmoor's churches into murder scenes?
- 85 'Alas poor Fanny.' Where are these words inscribed?
- 86 Which famous architect died after being run over by a tram?
- 87 Which American architect was shot by his mistress's husband in a New York restaurant?
- 88 Which architect died by falling from the belfry of Ely Cathedral?
- 89 Who ended his life by falling on his sword in the manner of the ancient stoics?
- 90 Which great Modernist architect died of a heart attack in Pennsylvania Railway Station, New York?

## honour and glory

- 91 Who won this year's RIBA Royal Gold Medal?
- 92 Which of these cities is NOT bidding to become the European Capital of Culture in 2008?
 

Belfast	Birmingham
Bradford	Brighton
Bristol	Cardiff
Liverpool	Milton Keynes
Newcastle/Gateshead	Norwich
- 93 Which of the Jubilee Line Extension stations is Roland Paoletti's favourite?
- 94 Which practice won the Aluminium Imagination Award this year, and for which scheme?

Which building won the Stirling Prize in:

- |         |         |          |
|---------|---------|----------|
| 95 1996 | 97 1997 | 99 1998  |
| 96 1999 | 98 2000 | 100 2001 |



Winter 2001

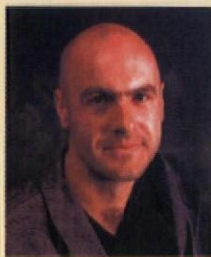


# MetalWorks

Staircases







Continuing the theme of movement, this edition on staircases will, I hope, provide the usual diet of information and inspiration. Steel has allowed certain constraints to be

alleviated. In staircase construction, span and thickness of support (or the lack of it) have increased or decreased with the presence of metals, but, as in most areas of building, metals are late arrivals at the ball.

The first staircases were the result of generations of mud-plugging up mountain passes or, in the case of the Native American Anasazi tribe, sheer rock faces, or snow, or grass... the list of organic or mineral materials on which man has wrought the theme 'staircase' is long. A history of the staircase has, as far as I am aware, yet to be written, but judging by the recent glut of 'abstract' histories it won't be long in coming.

And what actually defines 'stair'. Ramps are easy, and over 70° from horizontal and it is a wall, but stairs – is it angle or the presence of steps rather than rungs? Any history would have to take into account the iconographic potential of staircases. Classically there is Jacob's Ladder, depicted in illustrated bibles as a stair as a direct route to heaven for the righteous, and adopted by Powell and Pressburger for their film *A Matter of Life and Death* becoming a vast escalator conveying the recently dead to an equally vast waiting room atop a sea of clerks. Or there is the second incarnation of Buchan's Richard Hannay, where *The Thirty Nine Steps* really are steps (not a ring of spies) and in *Big Ben*, no less. Or any Busby Berkeley film you care to mention.

All of which brings me to the point. Stairs and ramps are showbiz. Like their flashy transatlantic cousins – the elevators – stairs and ramps provide the architect and engineer with construction's equivalent of the cadenza, the chance to display virtuosity.

One of the enduring (for me) tales that is related about Edwin Lutyens concerns a staircase. A client, worried about the logarithmically increasing costs, insisted that the grand, double sweep of staircase in extremely expensive stone must go. Lutyens replied 'oh, what a pity'. That, it would seem, was that, until the client returned from business (India one assumes) to find the said staircase resplendent in the hall. Pyrotechnics ensued and the client yelled something to the effect that he had made it clear the staircase was not to be constructed. 'Yes' said Lutyens, 'and I said what a pity'. I think, to use the modern idiom, this would be termed 'Getting your priorities right'.

Matthew Teague

## MetalWorks Technical

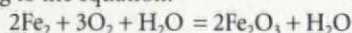
### Covered against corrosion

Whether active or passive, understanding the mechanism of corrosion will help in choosing the right coating

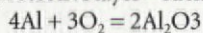
BY MATTHEW TEAGUE

If you invest in expensive and elaborate metal staircases and ramps, you want them to remain looking just that. Especially for ferrous metals, steel and cast iron, this will usually entail some form of protective coating. There are several methods of ensuring that what you have designed will last, if not for posterity, at least until the photographer has left the building.

Everything from salt-water attack in tropical temperatures to the dry baking heat of the Indian plain must be considered, distilling accepted wisdom with aesthetic considerations. The major form of corrosion which affects construction and architecture is that of steel, which almost uniquely among metals in common use 'rusts' according to the equation:



The product, hydrated ferric oxide (rust), is porous, trapping water which contributes to further corrosion. Other metals have a similar reaction to atmospheric conditions, but the oxide formed is much tougher and forms a protective layer – such as that of aluminium:



#### Rate of corrosion

Principal factors affecting corrosion rates are:

- time of wetness – in certain instances, such as hot dry environments and heated interiors, there may be no need to protect the metalwork at all;
- atmospheric pollution – sulphur dioxide reacts with moisture to form sulphurous and sulphuric acids. Because the oxidising effect of acids is greater than that of water alone, the presence of these in the atmosphere can greatly speed corrosion; and
- chlorides – present in marine environments, sulphates and chlorides form soluble salts of iron. On the surface of steel these can concentrate in pits and are themselves corrosive.

#### Bi-metallic corrosion

The use of differing types of metal in building brings another problem: bi-metallic corrosion, caused by the tendency of metals in contact with each other to react electrically resulting in accelerated decay of the more reactive metal. Certain reagents (salts for instance) can exacerbate the problem.

This action makes it most important to design connections between dissimilar met-

als to preclude bi-metallic corrosion. In construction one of the most common junctions of this type will be between a structural steel member and a stainless-steel component, for instance the support for a brickwork skin. In direct contact, stainless steel will cause low-alloy steel to corrode preferentially in the presence of an electrolyte, so there must be no contact between either component. This is normally achieved by the use of nylon or PTFE washers and gaskets. Alternatively, excluding the electrolyte by covering both components with a continuous paint film would also have the desired effect.

#### Designing to minimise corrosion

If moisture causes corrosion, then design to minimise the time of wetness of the metalwork. Encourage air movement (if possible) to aid drying of wet surfaces. Avoid details which might trap dirt, particularly corners and column bases. Position channels, angles and such with the 'open' faces pointing down.

#### Protective applications

Any protective scheme can be categorised in one of two groups. The first 'passive' group includes barrier methods involving some form of sheathing or, more commonly for corrosion protection, painted systems. The second group comprises 'active' protection. This usually involves the application of an electrical current to the metalwork to be protected. Systems in this group include sacrificial anodes, cathodic protection and metal coating (galvanising, etc.).

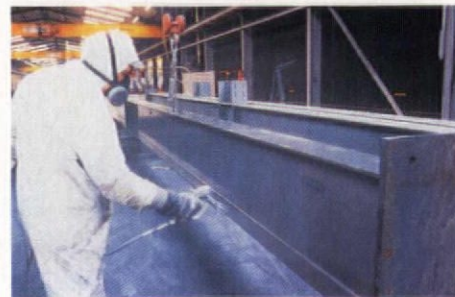
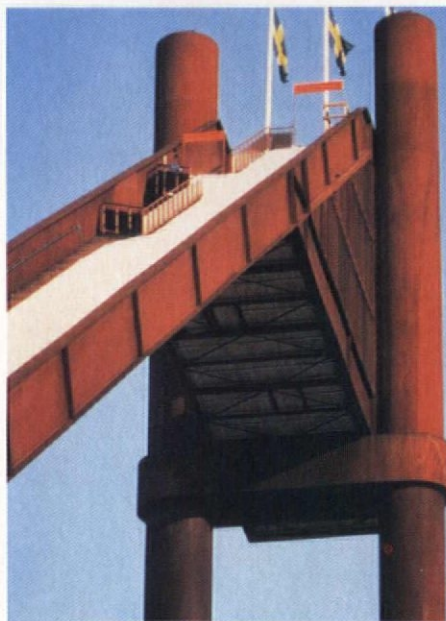
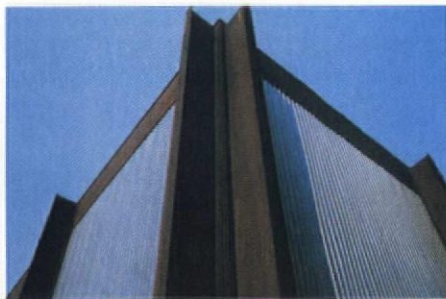
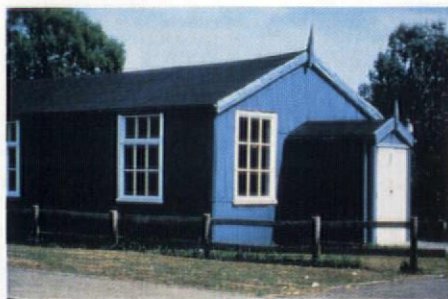
#### Metals with inherent resistance

There are forms of steel that are resistant to corrosion. These include stainless steels and CorTen or weather-resistant steel. Their corrosion mechanisms differ in that the former does not corrode in ideal conditions, and the latter corrodes at a controlled rate.

Stainless steels are alloys of iron with a minimum of 10.5 per cent chromium and at least 50 per cent iron. The corrosion protection relies on the formation of a thin layer of chromium-rich oxide which is stable and capable of self-repair in the event of an abrasion. There will be a technical guide to stainless steels in a future issue of *MetalWorks*.

High-strength, low-alloy CorTen or weathering steels contain elements which





**Clockwise from top left: with proper upkeep, prefab buildings can have a long life; Cor-Ten steel on a bonded warehouse; hot-dip galvanising bath; painting in the fabrication shop; sulphate attack in a chemical plant; Cor-Ten ski jump; the iron Delhi column has survived for 1,500 years**

contribute to corrosion resistance, such as copper, chromium, silicon and phosphorous, in amounts up to 2.5 per cent. The alloyed components allow the formation of a much less porous rust film after which the corrosion rate reduces dramatically. Aluminium, because of its unreactive oxide film, can be said to have an inherent resistance to corrosion, as can zinc, lead, tin and copper.

#### Paint protection systems

Paint combines various proportions of three principal ingredients: pigment, binder and solvent. The pigment may be organic or inorganic and may also have the property of inhibiting corrosion. Binders are usually oils or resins, but inorganic compounds such as soluble silicates can also be used. The solvent is used to dissolve the binder and allow the paint to be applied in a controllable manner. This may be an organic liquid or water. The dry-film thickness of paint is a good indicator of the degree of protection it will afford.

Also in common use, either in conjunction with a painted protection scheme or alone, are metallic coats applied to the surface of a substrate metal. These coatings use the

bi-metallic effect so that the coating corrodes preferentially, rather than the substrate.

Four methods are in common use to apply metals to the surface of another metal: hot-dip galvanising, thermal spraying, electroplating and sherardising. The first two are used for larger components with the latter two exclusively for smaller items.

Hot-dip galvanising involves placing a cleaned steel item into a bath of molten zinc at 450°C. This ensures the formation of iron/zinc alloys and therefore a chemical bond between the substrate and its coating. On cooling, the zinc develops its characteristic crystalline structure or 'spangling'.

An alternative is thermal spraying. Zinc or aluminium is commonly used in wire form, fed through a spray gun containing an electric arc or oxygen/gas heat source. The resulting molten globules of metal are blown on to the surface by compressed air forming a non-alloyed surface of closely overlapping platelets of metal. The coating is porous and needs to be sealed, but the process allows treatment of pieces too big for hot-dip galvanising.

For electroplating, the component is

immersed in a bath of electrolyte comprising the salt of the plating metal. The anode is also made from the plating metal (silver, chromium, copper, nickel, gold, tin, cadmium or zinc). The cathode is formed from the component to be plated. A current is passed through the system with positive ions passing from the anode to cathode where they are deposited as metal. It is theoretically possible to control the thickness of the plate exactly.

Sherardising and its close relations chromising and calorising are, respectively, the coating by diffusion of zinc, chromium and aluminium on to steel.

Plastic powder coating relies on a similar mechanism and is commonly used on components such as windows and railings/balustrades. However it is good practice to powder coat over another protective treatment, such as galvanising.

#### References

Paint Research Association 020 8977 4427  
Galvanisers Association 0121 355 8838  
Thermal Sprayer's Association 01789 299 661  
Corus Swindon Technology Centre 01709 820 166  
The Metal Finishing Association 0121 237 1122



# MetalWorks Staircases



## Steps to better study

A curved helical ramp provides London's LSE with much improved library circulation

BY SUSAN DAWSON. PHOTOGRAPHS BY PAUL RATIGAN/VIEW

For more than 100 years, the London School of Economics & Political Sciences (LSE) has had its home in Aldwych, in the heart of London, but the great convenience of a city-centre location has been offset by the difficulties of finding room to grow. As part of plans to refurbish and expand, the library, housing what is considered to be the largest and most important archive of the social sciences in the world, has been renovated and enlarged.

Since 1973 the library has been in the Lionel Robbins building on the north side of the campus, the former headquarters and warehouse of WH Smith built in 1916. Comprising four storeys and a basement, it is an awkward shape – think of a pair of

triangles squashed around a lightwell. The resultant deep floor plates had perimeter glazing which provided poor light and ventilation. The listing of two facades precluded conventional improvement, and the structure was in a poor state of repair.

'We wanted to inject a social form into the building,' explains Robin Partington of Foster and Partners. 'At the same time we had to find a way of getting daylight into the centre, especially the basement, and of solving the acoustic problem which meant separating students who are meeting and talking from those who are studying.'

The solution is dynamic. The lightwell at the centre has been transformed into a light and airy atrium, a cylinder of space open on

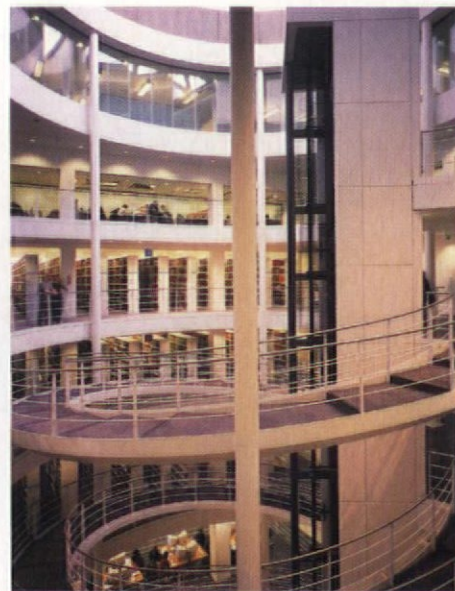


all sides. At the top a dome with a canted glazed rooflight pours daylight into the heart of the building, while eliminating glare and solar gain.

A stepped helical ramp curves around the atrium from basement to third floor providing a social and circulation hub – a spiral of constant movement. A pair of glass lifts provides an alternative vertical route. The students walk from the ramp along passages defined by bookshelves which act as superb acoustic attenuators between the social hum of voices in the atrium and quiet study areas at the perimeter of the building, facing the windows.

Part of the ground-floor slab has been removed to create a double-height study





The stepped helical ramp at the London School of Economics creates an open cylinder of space at its heart

area in the basement. The fourth floor and a new fifth floor, which house a research centre, have a separate entrance and lift.

The stepped form of the ramp has its own logic – a conventional sloped helical ramp from floor to floor would have made too steep a gradient. And it is not a continuous helix, rather a series of helical segments connected to projecting landings at every floor. The sinuous steel structure makes a dramatic statement in the atrium, curving from floor to floor, supported by a ring of six slender steel tubular columns and framed with a delicate curved steel balustrade.

To accommodate torsional forces, the ramp is constructed of a steel rectangular box-like section with two canted steel plates

welded to the underside to form a tapered, hull-like profile. A series of tubular props and splayed plates shaped like outstretched hands extends from the columns to give support to the underside of the ramp. Pinned steel brackets above the props and fixed to the outer string act as restraints.

The ramp was assembled in sections; both ends have welded connection plates that align the position of each tapered baluster. The sections were lifted in by a tower crane through the rooflight opening, bolted together and strip-welded through specially designed holes in the strings.

The ramp and the atrium form part of the lighting and the natural-ventilation strategy. Air is drawn in through the prime-

ter windows, now double-glazed and operated by the building management system and extracted through vents in the dome.

#### CREDITS

##### ARCHITECT

Foster and Partners:  
Norman Foster, Ken Shuttleworth, Robin Partington, Andy Purvis, Lulie Fisher,

##### STRUCTURAL ENGINEER

Adams Kara Taylor

##### SERVICES ENGINEER

Oscar Faber

##### QUANTITY SURVEYOR

Davis Langdon & Everest

##### CONSTRUCTION MANAGER

Bovis

##### SUPPLIERS

ramp AFS Steel Fabricators, dome Cowley  
Structural Timberwork



# MetalWorks Staircases

## A stepped helical ramp

Originally a book warehouse designed in 1916, the new library is five storeys high plus a basement. The deep plan was originally lit by a large lightwell which has been transformed into the main vertical circulation hub; an 18 x 18m tear-shaped void has been created through which rise a pair of glass lifts and a stepped helical ramp. The space is covered with a dome 14m in diameter and 8m high, with a canted inset rooflight.

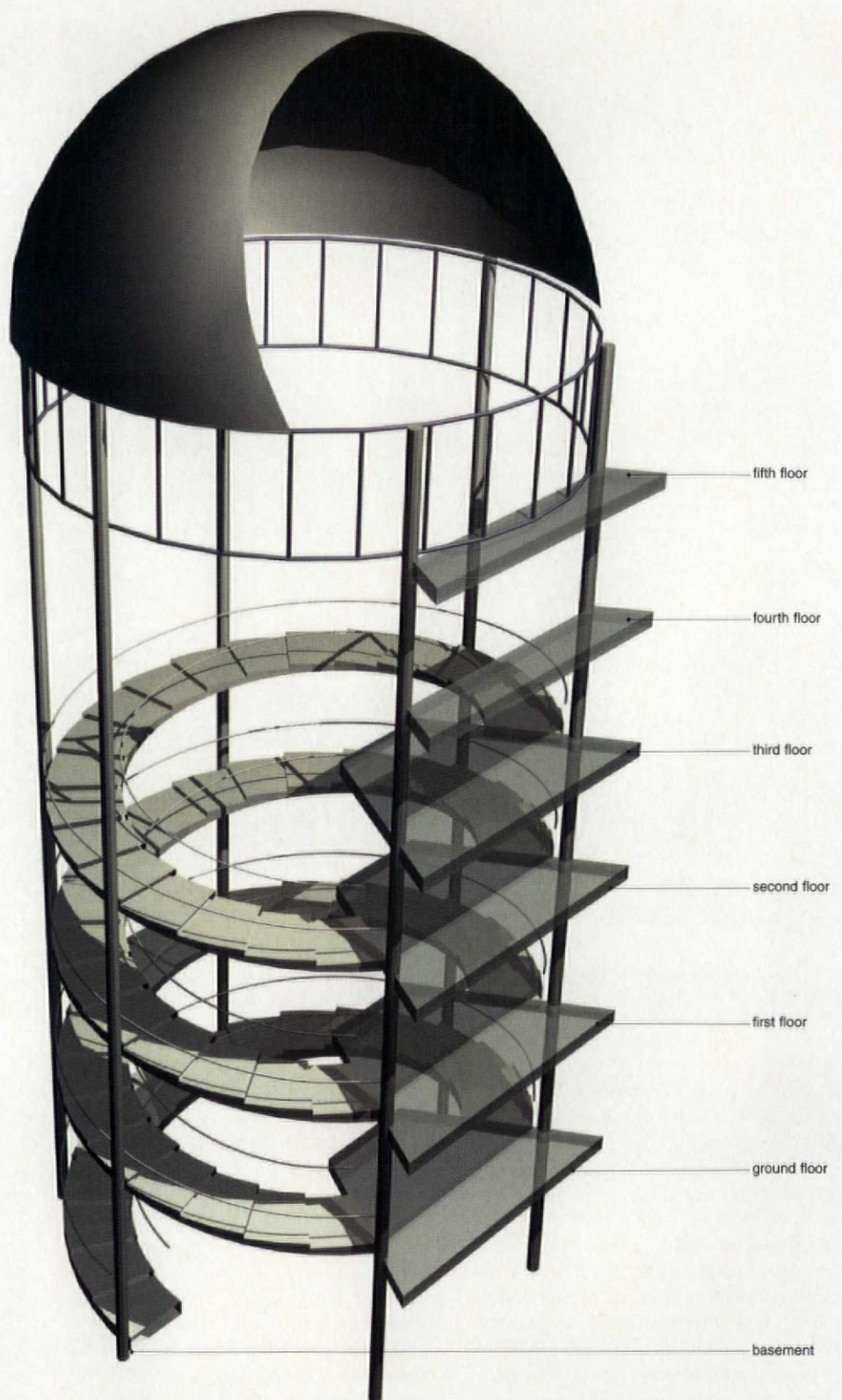
The ramp takes the form of a broken helix with each segment bolted at its ends to the floor slabs. It is supported by six 323.9mm diameter CHS columns that run at the perimeter of the void.

In section the ramp is a rectangular steel box with sides of 275mm deep curved string plates and a hull-like base of two canted steel plates, designed to give a less bulky appearance. Structurally, each section of the ramp is a torsional box restrained at the landing positions. The box sections were fabricated from steel plate cut to radial curves, twisted to create the incline, and then welded together.

The ramp is supported by arms and restrained by brackets, welded one above the other, to each column. Each arm takes the form of a plate, in the shape of an outstretched hand, supported by a 76.1mm diameter CHS prop pinned at the end with forked connectors welded to the column.

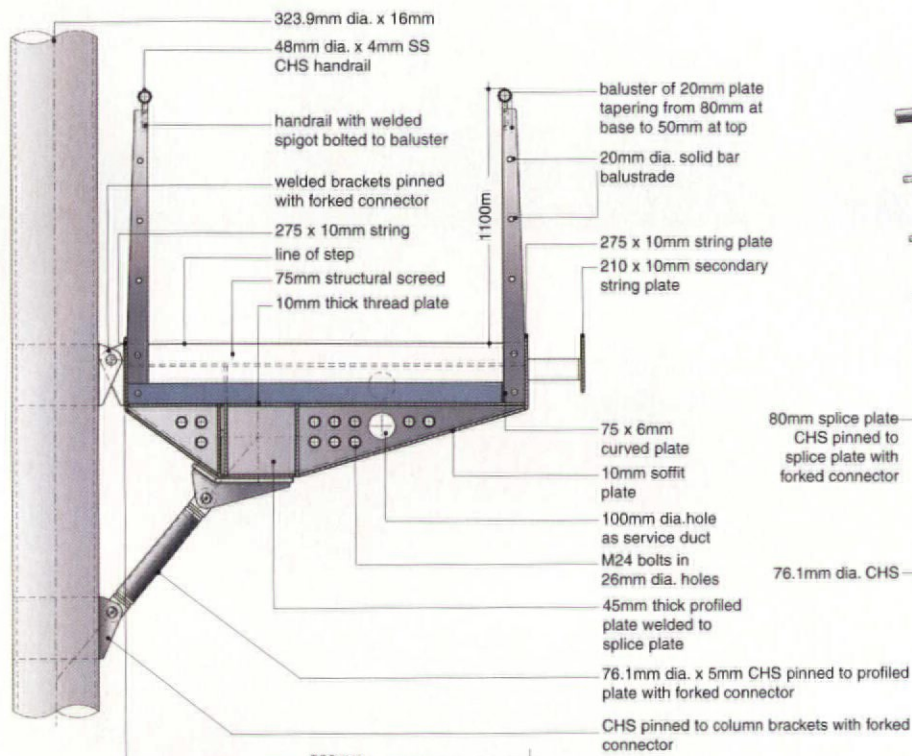
Services run through voids in the box. The ramp treads are topped with screed to reduce vibration.

The balustrade is of 20mm solid rods welded to tapered balusters of 20mm thick steel flats and topped by a 48mm diameter CHS handrail. The balusters align with the ramp steps and the connection plates.

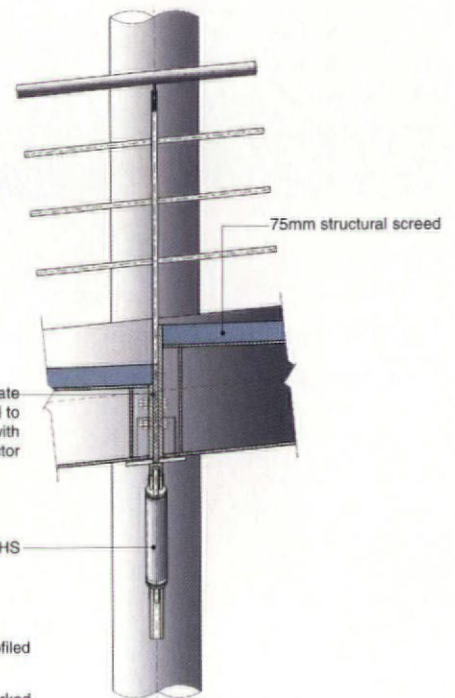


KEY PERSPECTIVE DIAGRAM OF RAMP

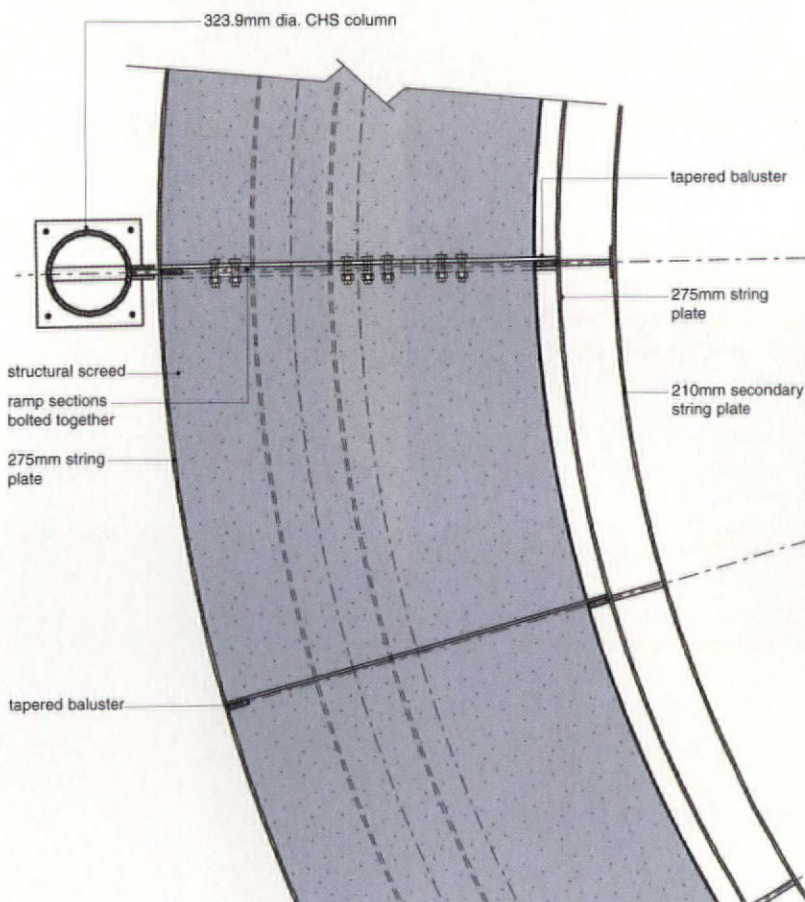




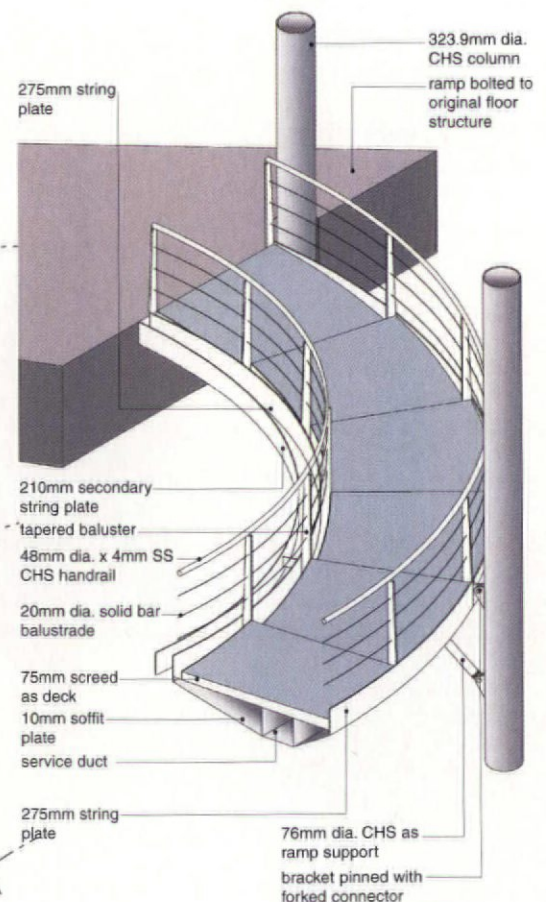
DETAIL SECTION A-A



DETAIL SECTION B-B



DETAIL PLAN OF RAMP



AXONOMETRIC SKETCH



## MetalWorks Staircases



### Spine-tingling steel

A three-dimensional computer model produced for a client also transformed the job of steelwork fabrication

BY SUSAN DAWSON. PHOTOGRAPHS BY JAAP OEPKES

'An organic spinal form, a series of steel vertebrae which lock together to form a rising curve, and which support delicate, transparent glass treads,' is how Anton Sawicki of engineer Whitby Bird & Partners explains the concept behind the stainless steel staircase recently installed in the foyer of communications provider WorldCom's European headquarters.

The building, designed by architect Aukett Europe with Akeler Developments, occupies a major site in Reading International Business Park and has just received an award for the IAS/OAS Best Office Development on a Business Park 2001. A series of interlinked four-storey units are flanked by a glazed street that forms a curve around a circular lake and terminates in a single-storey domed amenity building. The sculptural staircase is the focus of the main entrance and reception, curving gracefully to link to an open plan refreshment area on the first floor.

Whitby Bird & Partners had worked with Aukett Europe as part of the design team for the primary structure of the building, a cast in situ concrete frame with 275mm thick floor slabs and columns on a 9 x 9m grid. As part of the fit-out team with interior-design company Morey Smith, this insight into the structural context enabled it to make informed design decisions to meet aesthetic needs.

The staircase comprises a central spine, a curved 168mm diameter stainless steel tube, from which project a rib-like series of stainless-steel stair tread supports. These carry 45mm-thick toughened and laminated glass treads bonded to the bearing plates at each end. Two tread supports extend into a curved freestanding wall on an intermediate landing, bolted to steel square-section columns, to give intermediate support to the spine.

The client's first sight of the staircase concept was a hand-drawn sketch. A more realistic view of the final form was created by the innovative Xsteel computer package. The 3D model of steel structural members enables accurate production of fabrication drawings and allows programming of cutting and drilling machines, and for the Reading stair was exported into MicroStation where it was rendered and presented to the client.

The image – achieved in only four days – convinced the client to give the go-ahead and also provided enough detailed information to be passed straight to the fabricator, minimising possible errors from repeating the calculations. All connection details, such as cleats and welds, were also defined and configured providing all the necessary information for manufacture and construction.

Although this staircase is a modest 2 tonnes of stainless steel, Whitby Bird & Partners says there are no limits to the size of the structure that can be modelled in this way.

To maintain quality control and minimise site welding, fabricator Littlehampton Welding erected and set out the components in the controlled environment of its workshop. The connections were welded and brush-polished to achieve a monolithic structural form.

The complete stainless steel staircase was delivered to site in a special fabricated cradle on wheels, negotiated through the main entrance space, 2 by 2.5m wide, by rotating it about the central hollow section in a corkscrew manner.

#### CREDITS

##### STAIRCASE DESIGN AND ENGINEER

Whitby Bird & Partners: Andrew Batchelor, David Clatworthy, Derek Spiers, Anton Sawicki

##### ARCHITECT, HEADQUARTERS BUILDING

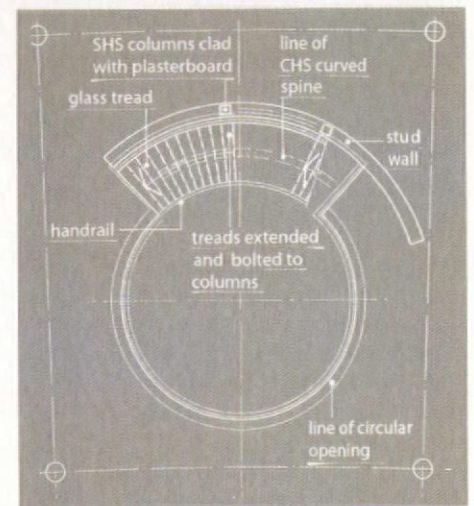
Aukett Europe

##### STAIRCASE FABRICATION

Littlehampton Welding







**The curved stainless-steel tube has stainless-steel tread supports projecting from it to hold up the toughened and laminated glass treads**



# MetalWorks Staircases

## A steel staircase with a central tubular spine

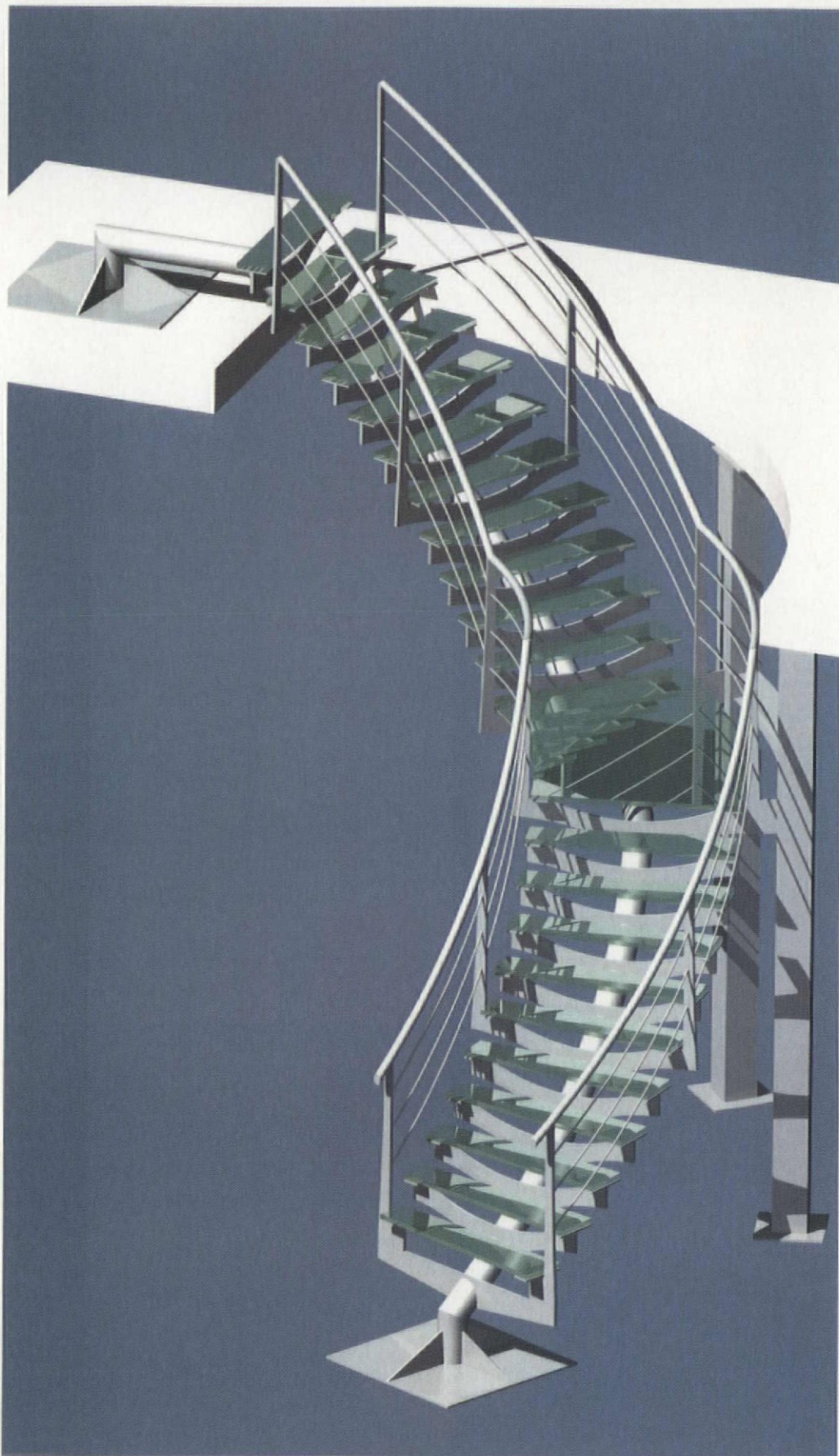
The staircase spine consists of a central 168mm diameter circular hollow stainless-steel section to which are welded a series of profiled stainless-steel stair tread supports; they, in turn, act as ribs to the vertebrae. Each tread is of 45mm thick glass, comprising three layers of 15mm toughened-glass panels laminated together with a PVB interlayer; the edges were bonded with silicone to stainless-steel bearing plates at each end of the stair tread supports.

The stair tread supports were profiled to give a slender sculptural form; their size accommodates the applied stresses and ensures the deflected form does not exceed allowable limits. The supports cantilever on both sides of the circular hollow section carrying torsion bending and axial forces.

At the half-landing the extended ends of two tread supports slot into the wall which flanks one side of the staircase; they are bolted to supports concealed within the wall. This, together with the plates at top and bottom of the spine which are bolted to the ground and first floor, are the only three bolted connections in the structure; the rest was welded as one piece in the workshop.

A balustrade of 12mm diameter stainless-steel solid rods is welded to balusters comprising tapered 20mm-thick stainless-steel uprights welded to the outer edges of every tread support. A handrail of 50mm-diameter CHS tube is welded to the tops of the balusters.

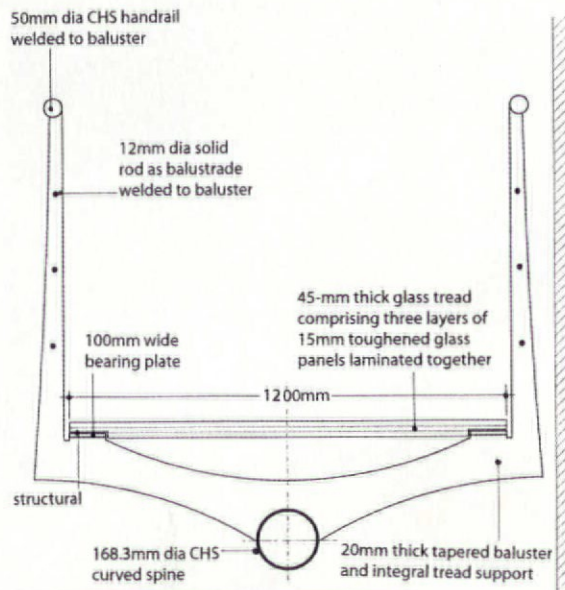
Stainless steel, with a brushed surface finish, was chosen for its quality of finish; at tender stage the material proved to be relatively competitive compared to the alternative specification of mild steel with a high-quality paint finish.



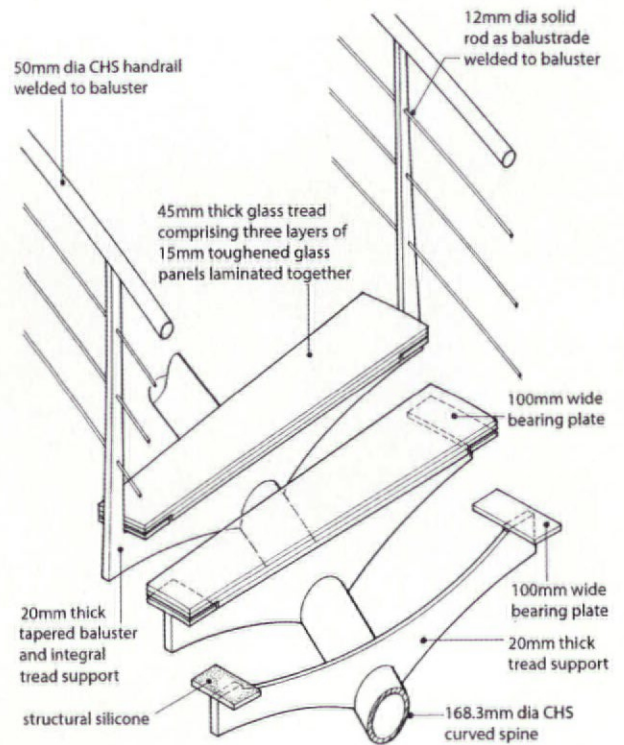


## Working details

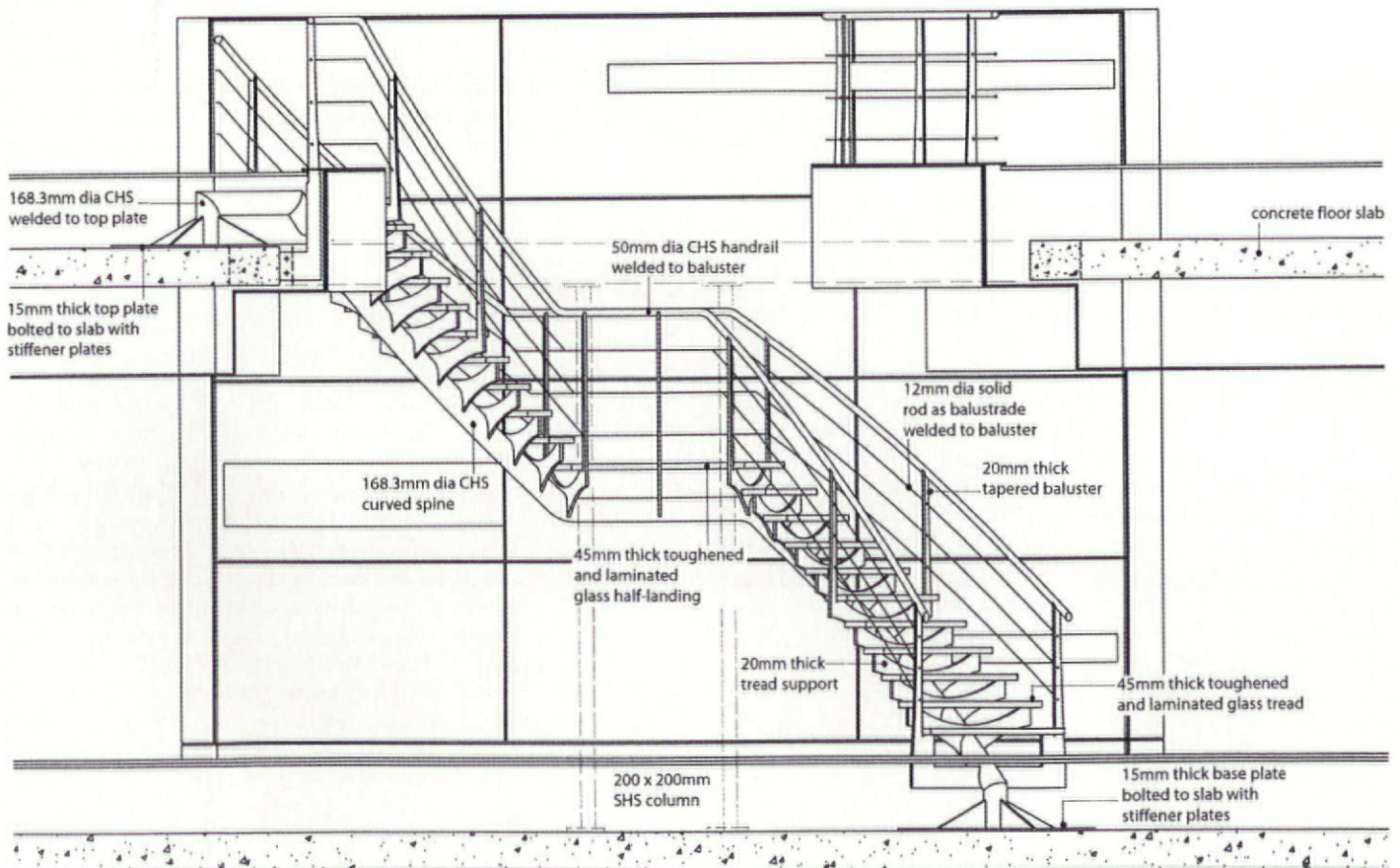
Note: all staircase components are made of stainless steel



DETAIL SECTION THROUGH SPINE AND ELEVATION OF TREAD SUPPORTS/BALUSTRADE



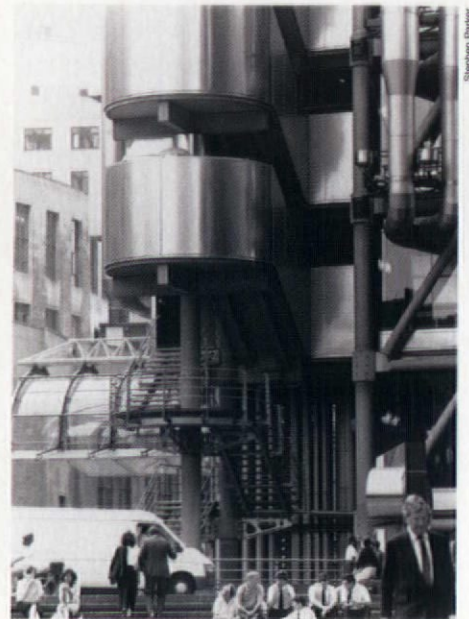
CUT-AWAY ISOMETRIC OF SPINE AND TREAD ASSEMBLY



ELEVATION OF STAIRCASE



# MetalWorks Staircases



## Still on the ascent

Technical advances and constant rethinking of form and function keep staircases at the forefront of innovation

BY MATTHEW WELLS

One of my first tasks in an architect's office was to set out and detail a set of steel staircases. They were accommodation stairs – neither utilitarian fire escapes nor feature stairs – and I was given a set of drawings by an earlier graduate to serve as a model. But they served as a great beginning.

The exercise taught me how to set out and how the scale of staircases – halfway between furniture and substantial structure – opened on to the widest range of procurement from machining, casting, pressing and bending to pre-fabrication, allowing a vast breadth of interpretation within the seemingly narrow constraints of ergonomics.

For metal stairs there are so many finishes, especially internally, with the widest ranges of reflectance and tactile qualities. I learnt how plan and section could be activated by a balancing diagonal like those used in the composition of classical paintings – Frank Lloyd Wright folded away his stairs behind the fireplace so as not to compromise his insistent horizontal spaces. And it showed me how some architects have come to regard staircases as almost hermetic set pieces, opportunities for expression and enquiry.

The forms of modern metal staircases stem from two sources. Industrialised casting processes, florid ornament and the burgeon-

ing empire led mid-Victorians to prefabricate interlocking kits of stair treads and balustrades from iron. Wrought balustrades, fitted into cast winders and treads, modelled on classic timber and stone precedents, filled middle-class stairwells or were shipped overseas. Simultaneously, utilitarian access stairs, companionways, and ladders of rolled plate and rails of iron and then steel became commonplace on ships and in industrial plants. Very light companionways of pierced, riveted sections, steel and aluminium, were developed for airships and later for aircraft.

By 1923, this second, utilitarian strand was being lauded as an 'engineer's aesthetic' by Le Corbusier in his manifesto *Vers une Architecture*, with its hastily assembled collection of photographs showing clean crisp ocean liners and early aircraft. The marine style of hardwood handrail and rod banisters, all in white, still surfaces regularly today. Corb's early studios incorporated simple open-tread and steel-string stair flights. It is within that sensibility that we have always worked.

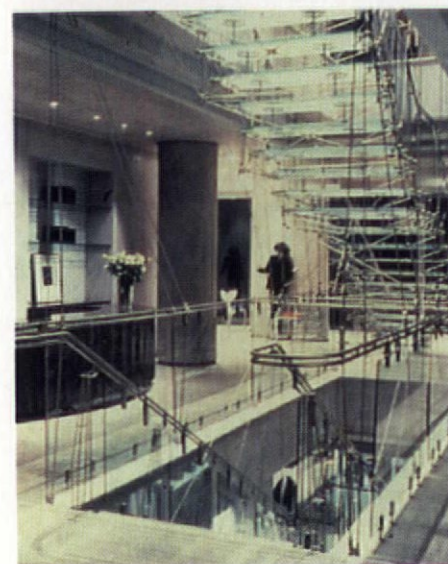
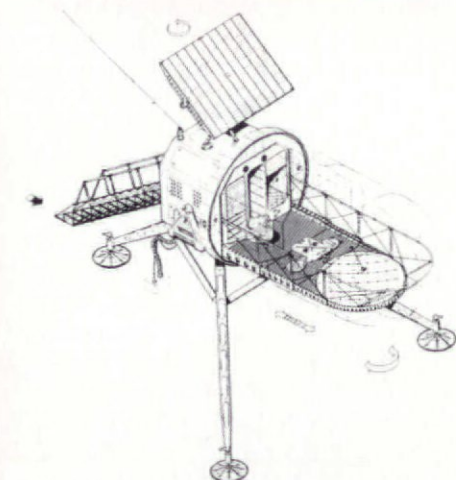
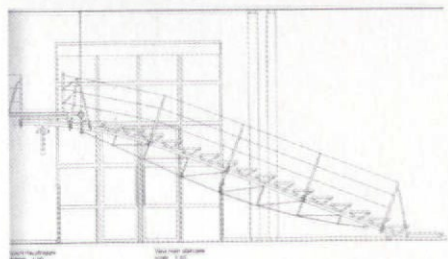
Around 1932 Pierre Chareau and Bernard Bijvoet designed the seminal *Maison de Verre*. The steel-framed house and doctor's surgery incorporates an open-tread steel stair on twin carriage beams with open

metal rails as a feature element. Intimate areas are accessed by a small steel spiral with lily-pad treads. Other spaces are reached by folding stairs that reconfigure their surroundings as they are deployed. Following such inspired exploration, the development of metal staircases has rather rested. Charles and Ray Eames used similar unelaborated components in their own influential house and studio of 1949; a chaste companionway in the studio and compact spiral in the house. Staircase design subsequently devolved into a series of detailing exercises.

English High-Tech treated staircases as sites on which to embroider attitudes towards process and machine products. In 1985, I began to engineer a long series of feature staircases for the architect Eva Jiricna. Initially the strategy was to create centrepieces for shops that would draw customers into the less-favoured first floor or basement sales areas. Glass treads were the starting point, perhaps for spatial effect or to instil a feeling of walking on air. Initially fully supported with metal meshes, with an acrylic interlayer added when they grated noisily, the treads became in turn fully translucent.

We dematerialised metal stair strings or carriage beams into a net of rods or cables. The second Joseph stair (1989) was particularly extreme. The first had allowed the ground rules of walking on glass with unsupported edges to be worked through fully. The incredibly tight programme for the second unit – and having no money for special machined nodes – introduced me to a new way of manipulating manufacture. Observing that mass-produced components were still available on Marc Brunel's model of a





Opposite: left; Foster's Ham House stables, Richmond; external stair at Lloyd's of London. This page, left-hand column, from top; a chaste companionway at the Eames house; John Young's apartment; Marburg library; Joseph in Sloane Street. Centre: Future Systems' London house; Maison shop, Covent Garden; Neville Daniels stair. Right: the main staircase in the Maison de Verre; an airship companionway; Joan & David in Westport; Future Systems' drawing



# MetalWorks Staircases

series of stages, product designer Springboard intervened to buy blanks that could be subverted and reconfigured. Our nodes became unique. The assembly was put up speedily; a prototype for a universal system that was never made or patented. Subsequently dismantled, the bits were stored for two years before being bought and rebuilt in Copenhagen. The kit of parts for once proved its worth.

The timeframe for the project also meant that the design process was accretive; examining and resolving parts for function. On top of the load-bearing system come other patterns of rods, each for a separate purpose. Balustrade loads are carried off by cable trusses linked to the supports. Each tread is supported by a cradle. The whole thing is braced underneath to control sideways movements. What we learnt about dynamics simply by watching these lightweight systems under footfalls has proved invaluable at bigger scales. A prestressing system compensates for the lack of self-weight.

The cables of the Joseph stair were not organised into a hierarchy of action or importance but honed down to a neutral almost decorative net of lines. But the structure displays all the essential parts contained in any stair. The design is reduced to the resolution of these mechanisms and a critical analysis of any example can be organised around finding these systems embedded in the whole. What is the load-bearing system? How does the balustrade work? Where do lateral loads go? How are vibrations controlled and dissipated?

That installation was a high point. A dozen stairs followed over the next decade varying all the same essential parameters. There was more shopfitting and beautiful sculptural objects in rich people's flats. Metalwork Cliff Chapman introduced more decorative, less rational elements, worked into formal patterns. Both Joseph stairs had been top hung, the efficiency of fully suspended structures reflected in the attenuated elements. There followed stairs supported on side strings, trusses and pierced plates, efficient since the average going and rise gives a string depth coinciding neatly with that required for a stair to span between typical floors. There were stairs supported on balustrades acting as full-depth beams, spiral stairs with helical newels cut from pile sections, and so-called scissor stairs that rely on their intrinsic shape to make giant cantilevers between storeys. There were decorative rod frames that work by bending and straining, and brake-pressed and water-cut plates polished to generate reflections.



Glass became a preoccupation of stair designers in the 1980s and 90s. Glass treads and risers were exploited to act as string truss elements by engineer Dewhurst Macfarlane in the Lowe flat of 1996. Staircases were made to wind around deep beams of glass, forming screens in confined stairwells.

Leafing through the profusion of different designs in a *Detail* magazine of 1992, two opposing ideals predominate. The staircase in John Young's London flat is described as reflecting the sensibility of the *Maison de Verre*. Rather it is an intricately rigged exercise in racing-yacht style.

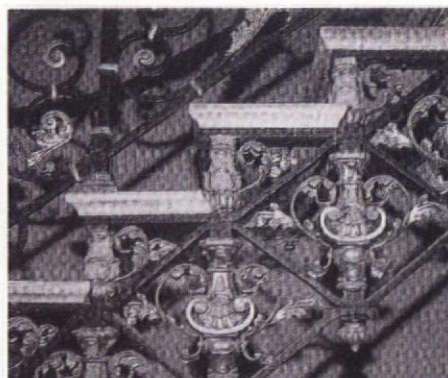
Other schemes work variations on these filigree assemblies; Future Systems' Hauer King House, Grimshaw's own office stair and Herron's Natural History Museum insertion. Opposed to this profusion, another stair by the German Kostalec in the Marburg library reduces the components to a

hierarchy of triangulated trusses from a single section of flat steel bar. Using a minimum of components, off-the-peg or standard rolled or extruded sections galvanise the utilitarian object with an intrinsic craft aesthetic.

An ethical undercurrent supports the high-tech enquiry. Recent refinement of metal technology has been needed for components to be lighter, governed by the developments of the automotive and aerospace industries. One culmination was the Eagle moonlander's ladder (1969), too frail to be used on earth, a masterstroke of technical PR to bring home the extremity of the endeavour. This overarching requirement to reduce weight was carried into the architectural mainstream by Future Systems and others. The idea is now reinvigorated with notions of sustainability.

Feature stairs animate communal spaces





Opposite: Browns nightclub staircase by Eva Jiricna and Matthew Wells. This page, left: KPF's Thames Court. Above: the Victorians loved florid decoration and developed industrialised processes

#### Techniker's development steps

Joan and David, Los Angeles (1985)	Eva Jiricna Architects
Joan and David, San Francisco (1986)	Eva Jiricna Architects
Joseph Stair, Brompton Cross (1987)	Eva Jiricna Architects
Second Joseph Stair, Sloane Street (1989)	Eva Jiricna Architects
Beauchamp Place Stair, London (1991)	Eva Jiricna Architects
Neville Daniels Stair, Kensington (1992)	Eva Jiricna Architects
Bergdorf Goodman, New York (1995)	Eva Jiricna Architects
Rutland Gate Stair, Kensington (1995)	Eva Jiricna Architects
Hal 9000, Mexico, (1996)	Nicholas Grimshaw & Partners
Upper Grosvenor Street Stair, London (1996)	Eva Jiricna Architects
Joan and David Stair, Westport, Connecticut (1997)	Eva Jiricna Architects
Joan and David Stair, Bond Street (1997)	Eva Jiricna Architects
Joan and David, Paris (1998)	Eva Jiricna Architects
Upper Thames Court, London (1998)	Kohn Pederson and Fox Studios
Young and Rubicam stair, London (1998)	Foster and Partners
Ham House Stables, Richmond (1999)	Eva Jiricna Architects
Schwartzenberg Flat, Prague (1999)	Dennis Lau & NG Chun Man
Highcliff, Hong Kong (2000)	

while simultaneously evoking corporate gravitas. Broad, low, steps invite comparison with the social spaces of ancient times; the political focus of the Senate or Odessa steps. They are often top lit and configured round celebrated precedents, the Laurentian library, Paris Opera or De La Warr Pavilion.

Large steel stairs can be deployed rapidly in modern steel-frame buildings to contribute to the fast building programmes required. At Thames Court, a recent City of London development, the big central atrium becomes a wide dealing floor. Steel staircases and a bridge rise away from the entrance to deepen the perspective, detailed in a robust machine aesthetic to match the surrounding structure.

Through his earlier industrial projects and later commercial examples of steel-framed buildings, Peter Foggo of Arup Associates enlivened his facades with vertical

elements scored by the helical pattern of enclosed fire-escape stairs. At No1 Finsbury Avenue, the internal pattern of the building is reflected by these vertical elements appearing incongruously on Miesian facades.

The practice seems uncommon among earlier Modernist practitioners. Vertical circulation cores do not figure large on Seifert's finest, but the motif has now become a convention. The fire stairs on Richard Rogers' Lloyd's building (1986) reflect the aesthetic attraction of the access grids and stairs of cracking towers and distillation columns: silver, colour-coded and lit by point sources.

The economy of small-scale aluminium extruding was exploited to make a beautifully shaped maintenance-free tread. The pattern of picturesque service cores and highly wrought detail repeats on subsequent projects; robust practicality becomes increasing-

ly decorative and enervated, perhaps under the influence of the smaller-scale, more-complicated exercises in retail technology.

The beautifully concise Exchange House at Broadgate by SOM (1989) has an unadorned expressed steel frame and low-key external scissor escape stair unprotected outside the fireproof envelope, perfectly understated and descending to a New York-style balanced flight exit.

This seems to be the more recent trend, a return to a simplicity and clarity of elements with simple supporting strings stabilised by pressed, folded treads with rod or bar handrails or reduced even to cantilevered toughened-glass balustrades. Such configurations insert well into refurbishments, advertising the extent of the intervention and promising a ready reversibility.

The early shop stairs we worked on were always lit by Arnold Chan of Isometrix to make the most of the myriad reflections from the polished stainless steel and bevelled glass edges. Now stairs have become lighting chassis in their own right, carrying light boxes or wired with cold-cathode sources. Our most recent stair, for a private sports club in Hong Kong by the architects Dennis Lau and NG Chun Man, incorporates lights behind opal glass treads, risers and soffits within a stainless steel shell to create an effect: softness and weightlessness.

Where might we want to go with stair design? Towards stairs more integrated and reflective of their surrounding structures. The tradition of staircases hollowed out or embedded within mass structure extends into modern times through examples like the small spirals built into the column corners of Decimus Burton and Richard Turner's palm stove at Kew (1844).

The original Basque designer Alberto Palacio, a contemporary and friend of Eiffel, invented a new kind of bridge. His prototype of 1893 is still there over the Nervion in Bilbao. The access stairs in the two north towers match the main structure in innovation, their spiral treads suspended within a cylinder of stressed cables, physically and intellectually integrated with the main structure. It is this melding of part and whole, Cuvier's idea of the part reflecting the whole, that remains to be exploited fully.

The other strand that interests us is staircases that can be deployed in space, re-configurable mechanisms with potential for space saving (a stairway in a small house might occupy 5 per cent of the usable area). Their control could be linked to the building management system. Their construction and use would become completely efficient.



# MetalWorks Round-up



## Hanging in the balance

Chicago architect Bernstein Design created this suspended stair for computer animation firm There TV. Principal Robert Bernstein explains: 'What differentiates this suspended stair from other cable-supported stairs we have seen is that in our design there are no rigid supports or bracing used anywhere in the structure of the stair. Stainless steel cables are the only structural element holding stair treads.'

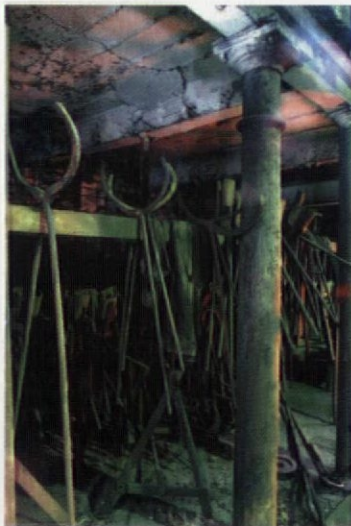
Disappointingly perhaps, the stair is completely motionless. It has been in place and in heavy use for two years and has

needed only one brief maintenance visit. The client specified wooden treads to be in keeping with the rest of its office, but next Bernstein would like to design a stair with much thinner metal treads for an even more dramatic look. For more details visit [www.bernsteindesign.com](http://www.bernsteindesign.com)

## Saviour of Sheffield

English Heritage has announced a £750,000 grant as seedcorn for the rescue and regeneration of Sheffield's historic metal trades buildings. The announcement coincides with the publication of 'One Great Workshop', a booklet celebrating this heritage.

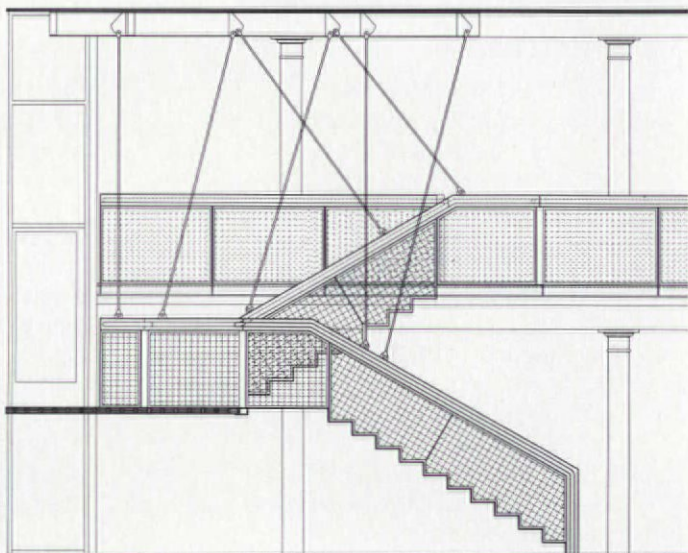
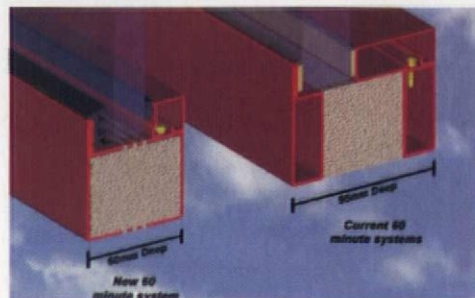
Sir Neil Cossons, chairman of English Heritage, says: 'Humble workshops as well as the great integrated works buildings played a crucial role in the metal trades. The surviving buildings are a powerful symbol of Sheffield's industrial past. Equally, they are essential components of the city's regeneration, providing and reinforcing its distinctiveness and unique sense of place.'



## Slender solution for fire

Steel glazing-system specialist Wright Style has introduced the F1 series of profiles which it says forms the lightest and most visually appealing fire-resistant glazing system currently available.

Suitable for both 30-minute and 60-minute specifications, it has a profile depth of only 60mm, making it 30 per cent thinner than existing 60-minute door and framing systems.



## Support is at hand

As part of its refurbishment of Nottcutt House in south London, Pattern Architecture has inserted a new entrance steel staircase, which was engineered by Alistair Catanach of Buro Happold and made by KCG Services.

The staircase is suspended, with the floor slab removed in one structural bay and a new landing created. The handrail is suspended from cables and the rest of the stair in turn hangs from the handrail. For this reason, the handrail must be robust and is thus made with I-beams, whereas the stair treads are a slender 8mm thick.

The staircase was prefabricated in large sections in Kent. It forms part of a £1.5 million project which includes a new services tower for the Edwardian warehouse.

## Corus Construction Centre

PO Box 1  
Brigg Road  
Scunthorpe  
North Lincolnshire  
DN16 1BP

Tel: +44 (0)1724 405060 Fax: +44 (0)1724 404224  
E-mail: [corusconstruction@corusgroup.com](mailto:corusconstruction@corusgroup.com)  
Website: [www.corusconstruction.com](http://www.corusconstruction.com)

**MetalWorks** is a quarterly publication  
showing the best of steel and aluminium design  
published by The Architects' Journal for Corus

Editor Ruth Slavid  
Technical editor Susan Dawson  
Chief sub-editor Paul Lindsell  
Art editor Terry Howe  
Corus coordinator Matthew Teague





# Have you arrived?

Let your industry know

the integrated transport



**AWARDS 2002**

at Interchange



If you've been part of a successful new integrated transport project, or an established interchange which has undergone improvements, here's your chance to show off a little! The Integrated Transport Awards 2002 at Interchange will celebrate excellence and innovation in the integrated transport industry... and you can be there.

Judged by a high-profile panel of experts chaired by Steven Norris, the former Minister for Transport in London, Park Lane on Wednesday 22 May 2002. There's never been a better opportunity to gain recognition amongst your peers and acknowledgement from your industry

## **Award Categories**

*Interchange Project of the Year -  
four Awards given for*

Concept Research

Planning & Design

Construction

Customer Satisfaction

Award for Innovation

European Interchange Award

Judges' Special Award

**Enter now to get the recognition your project deserves**

Call 020 7505 6664/6895 now  
or visit [www.interchangeplus.com](http://www.interchangeplus.com)

Closing date for entries 14 January 2002

**interchange**  
21-22 May 2002, QEI Conference Centre, SW1

the journey continues



# The crumple zone

LIZ BAILEY

## The Myth of the Paperless Office

By Abigail J Sellen and Richard H R Harper. MIT Press, 2001. 242pp. £16.95

What do you get when you mix a cognitive psychologist and researcher at computer-industry giant Hewlett-Packard with a sociological ethnographer from the University of Surrey's Digital World Research Centre? A book that must explain why it is a book, and not a CD-ROM or file on your PDA.

This sober tome rather supports the authors' thesis: despite decades in thrall to the phrase 'the paperless office', paper remains ideal for many office tasks. Digital technologies have not yet, and probably will never, replace the paper office. Instead, digitech and paper will coexist happily, each serving different purposes.

'One has only to look at any workplace to see how firmly paper is woven into the fabric of our lives,' the book intones sagely. For a variety of reasons that Sellen and

Harper explore in detail, we still prefer to read on the stuff, annotate on it, crumple it, spread it across our desks – and, eventually, bin it.

The authors divide the problems of paper into three: symbolic – paper is perceived as old-fashioned and low-tech; costly – paper is expensive to print on and distribute; and interactional – paper cannot be shared in the same way as can a HTML document.

The story follows the era of the computer 'desktop' in the early 1970s through to the birth of the Web in the early '90s. From the dream of paperlessness, they explain why they think, for certain tasks, paper has, and will, prevail. They back up their argument with interviews, graphs, statistics, case studies, amusing anecdotes and a substantial reference section.

The book's most interesting tale examines the origin of the paperless myth, apocryphally attributed to researchers at Xerox PARC, which, as it happens was simultaneously engaged in promoting the biggest waster of paper ever invented: the photocopier. Nowadays, the internet, which everyone expected to reduce the use of paper, only encourages the printing out of web pages, both in the office and at home.

The tone of the book is regrettably schoolmarmish: 'The physical properties of paper (its being thin, light, porous, opaque, flexible, and so on) afford many different human actions, such as grasping, carrying, manipulating, folding, and in combination with a marking tool, writing on.' Possibly in academic circles this passes for meaningful insight; in fact, it is merely stating the obvious and verges on the imbecilic.

A tightly written article would have conveyed the thrust of the book equally well. Ironical, that a book about requiring less paper uses more paper than, perhaps, the subject truly merits.

Liz Bailey writes about technology, design and vehicles. E-mail [lizzie@lizzie.net](mailto:lizzie@lizzie.net)

## Future Transport in Cities

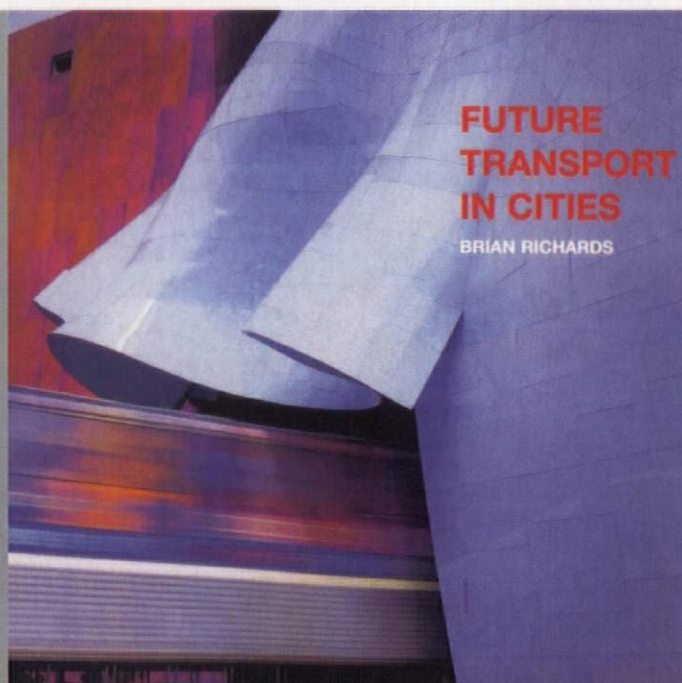
By Brian Richards. Spon Press (London), 2001. 176pp. £24.99

'All public transport systems must be to a standard sufficiently comfortable, convenient and safe to get people out of their cars,' Brian Richards is not a man to mince his words, writes Terence Bendixson, and the overriding mission of his book is to demonstrate that such a standard is attainable. He has scoured the earth for bus, railway, tram, bicycle, travelator and monorail systems that meet his requirements. He deals too with renting or sharing cars, information technologies, interchanging and land use planning. Excellent, though small, illustrations abound.

Richards has ridden on many of his examples and subjected them to his experienced and exacting technical eye. The upshot is a mine of information collected by an architect who has himself worked on moving pavements for La Defense near Paris and as a consultant to civil engineers on London Underground stations. But Richards also has a fundamentalist side. Excessive traffic, the 'tyranny' of kerbside parking and low density are anathema to him. The upshot is a book with which one can as easily quarrel as agree. There are several mistakes – as where Richards says only one in 10 English children walks or bikes to school. The 1999 figures were 55 per cent for 5 to 10s and 43 per cent for 11 to 16s. Richards' figure may be for children who walk alone.

An important section of the book concerns future cities. Here, with free buses, trams and monorails financed, perhaps, from the proceeds of road user charging, Richards envisages inner-city districts where people would live at high densities, rent rather than own cars and enjoy streets devoted to walking. Out in the suburbs, new neighbourhoods might be designed around tramlines, as in Portland, Oregon, while fuel cell-powered buses would run along guideways, turn traffic lights to green and be timed, like Swiss trains, to arrive minutes before connecting services. Cars, though still running on roads, could be automated, while other automatic vehicles would deliver goods.

Cities are the most complex of man's works and are not controllable by



architects, politicians or anyone else. Richards offers a vision of walkable places where the good service of elegantly designed, shared vehicles lures people from their private machines. The role of cars in future cities may, in reality, turn out to be more dominant than he allows, but that should not preclude one's interest in this comprehensive vision.

Terence Bendixson is secretary of the Independent Transport Commission. E-mail [t.bendixson@pobox.com](mailto:t.bendixson@pobox.com)



## things

Edited by Hildi Hawkins and Jonathan Bell,  
available from 020 7267 591 or  
[www.things.org.uk](http://www.things.org.uk)



Published twice yearly as a 'forum for the free discussion of objects, their pasts, presents and futures', *things* is a welcome magazine-cum-book which prides itself on a variety of subject matters.

The new winter edition, out soon, will feature a review of Adolf Loos' entry to the *Chicago Tribune* competition, an assessment of Fylingdales early warning station, a critique of Martin Parr's 'boring postcards' and lots more. This is a great book to dip into and contains some challenging pieces on popular culture and practical analysis. Contributors are unpaid and the editors welcome new writers.

## Global Dimensions: Space, Place and the Contemporary World

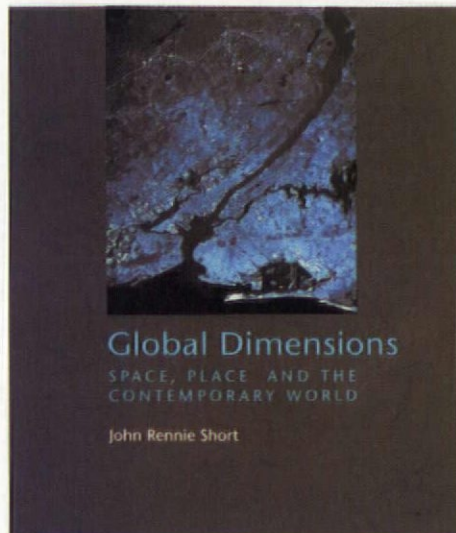
By John Rennie Short. Reaktion Books (London), 2001. 190pp. £12.95

I suppose this is the poor man's No Logo, and it has the feel of a book which, in the writing, has been overtaken by events, writes *Austin Williams*. In the end, Short tries too hard to distinguish his argument from the rising tide of more media-savvy authors who have grown up all around him.

His insights are not really insightful and, by trying to be the voice of liberal-left reason, he comes across as a relativist who is happy to consider both sides of an argument and to accept and reject them at the same time. Unfortunately, while he thinks that this is a dialectical method of analysis, it is in fact simply crude and argumentative indecision.

'A fuller understanding of cultural globalisation,' he suggests, 'has to move beyond the sameness/difference dichotomy to a fuller sense of the enduring tension between difference and sameness.' Yes, I see.

Globalisation, after all, has good and bad points but, with it 'space-time convergence also leads to space-time divergence'. Essentially, he argues that what he calls the 'viral' Marxian notion of progress became Modernisation which, in turn, became



Globalism. Universalist 'place-transcending' meta-narratives stand accused by Scott (he is too indecisive to condemn) because it has displaced the rootedness of tradition.

This is not new. In conclusion, he searches for meaning in the new global reality. As with most of this new crop of 'radical' writers, he does not want to rock the boat too much, advocating a 'vision of a humane, democratic and fair globalisation'.

Michael Stacey

## COMPONENT DESIGN

### Component Design

By Michael Stacey. Architectural Press, 2001, pp208. £30

This is quite a useful book (although the price is a bit steep), primarily aimed at the student and specialist market, but which will also benefit those needing simply to improve their knowledge of how things work, writes *Austin Williams*.

Rather than blindly ceding authority to specialists, Stacey suggests that the designer should strive to become more knowledgeable about the ever increasing diversity of materials while recognising that the specialist has a key role to play. In this way, partnerships could be forged on a more equal footing.

The book comprises a short opening polemic on this subject, followed by a reasonably detailed explanation of different components available to an architect; from aluminium extrusions to composites, polymers to prototypes. It provides inside knowledge of a wide range of materials and finishes, as well as understanding their manufacturing, complexities and production timescales. It should serve to improve an architect's grasp of the cost implications of choosing one form of manufactured component over another.

Tim MacFarlane's brief foreword states that 'one of the keys to creating a rich and refined architecture lies in understanding the methods of production'. But is it not an understanding of the limitations and capabilities of a material that is essential? Do we really care how a thing is manufactured? Indeed, the quote about Newton standing on the shoulders of giants suggests that we advance by building on prior knowledge rather than exploring past processes.

That said, the book actually concentrates on component manufacturing and prefabrication techniques, whose manufacture inevitably tends to be more directly related to its end use. Besides, Stacey wants architects to push the boundaries of manufacturing – to create new dies and tooling methods – rather than to accept their current limitations.

This book should serve satisfactorily as a sister to the formative Mitchell's guides, but I look forward to the next volume having less pace, more range and greater coherence using the simple process component of good editing.

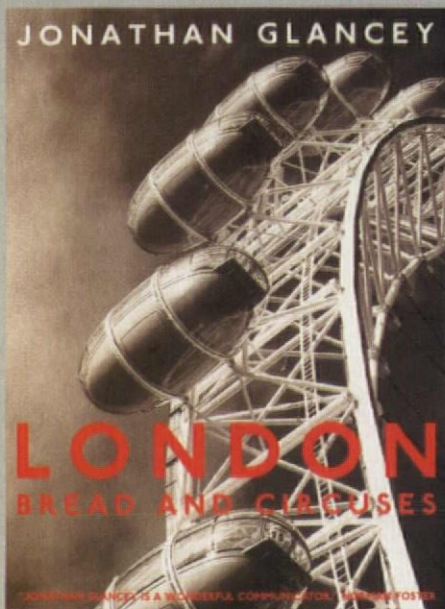


# Ducking 'n' diving issues

AUSTIN WILLIAMS

## 'London: Bread and Circuses'

By Jonathan Glancey. Verso (London), 2001. 147pp. £13



'OK ladies, gents, 'old very tight. Bear in mind, guv'nor, oi'm not one of yer professional guides but oi'll try me best. On yer left, you can see the dome of St Paul's. Now Wren, 'e was a geezer...'

It was only fairly recently that I threw caution to the wind and took the obligatory tourist ride up the Thames to Greenwich and down to Kew. I thoroughly enjoyed it; a leisurely ride, liberally interspersed with comic observations from our Mockney captain. It was only after he'd pointed out the Montevetro apartment block 'by architect Norman Foster', rather than Richard Rogers, that I realised that this was just so much bluster for the Americans on board and not meant to be taken at face value. He could have been making up the history of many of the buildings along the Thames, for all we knew, but it was entertaining.

Glancey's book, on the other hand, has not

even got the entertainment value so it ladles out even more street-wise savvy to compensate. The 'point' of the book is a so-called critique of New Labour; a criticism that the government is championing not-so *grands projets* to mask the reality of London's crumbling infrastructure.

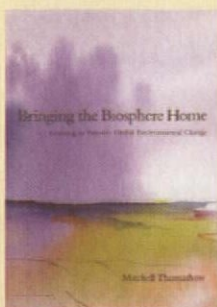
This is an earnest treatise told in lurid journalistic prose ('a City riverside as lifeless and as appealing as an empty fridge dumped in Barking Creek') interspersed with ill-fitting anecdotes ('Lubetkin's first major commissions had been for London Zoo, and included the poetic Penguin Pool. There were even tales of a chimpanzee driving a tractor'). Eh? This is gonzo journalism without the intellectual component.

'Loft living is in. Swoosh... the deregulation of the financial markets. Brrrrmm. In came the Porsches...'

On the front cover, Lord Foster is quoted as saying: 'Jonathan Glancey is a great communicator.' It's nice to be told before starting the book, but it seems that being a great communicator is enough, regardless of what is being communicated. In fact, every now and then I would reference the sound-bite synopsis on the back cover, to remind

## Bringing the Biosphere Home: Learning to Perceive Global Environmental Change

Mitchell Thomashow. MIT Press (Cambridge, Massachusetts), 2001. 218 pp. £19.50



God save us from earnest American environmentalists. Thomashow seeks to promote 'the confluence of religion and ecology'; the spiritual dimension of 'wonder'. He writes as if the

rationalism of the Enlightenment never happened.

This book is as naïve as its message, and verges on the infantile. 'The average American', he tells us, 'moves every four years, so if you're an American and you're 40 years old, chances are you've lived in 10 different places'. Thanks for that, Mitchell.

'Life is improvisation and the biosphere is its ever-changing symphony', he concludes, 'Our task is to practice its music'. Get lost.

# Show and tell

KATE TRANT

## The Curator's Egg: The Evolution of the Museum Concept from the French Revolution to the Present Day.

Karsten Schubert. One-Off Press, London 2000. 159pp

## An Empire on Display: English, Indian and Australian exhibitions from the Crystal Palace to the Great War.

Peter H Hoffenburt. University of California Press, London 2001. 418pp

With approaches to the presentation of artefacts in museums and galleries a hot topic, these two additions to the limited range of texts on the subject are welcome and hint at the opportunities and the reasons to exhibit. Both chart specific historical and geographical territories and each offers analysis of curatorial practice in its chosen areas.

*The Curator's Egg* is a comprehensive survey of changes in curatorial practice in museums and galleries in Europe and the US over the past two centuries, identifying the personalities, events, institutions and collections that made a difference.

*An Empire on Display* presents us with a selection of exhibitions in England, India

and Australia – from the Great Exhibition of 1851 to the Festival of Empire in 1911 – as a way of understanding the historical economic, cultural and social context. But it also goes on to examine how that culture manifested itself in those exhibitions.

The study of exhibitions covers a huge area, in terms of concepts of display, intention and types of material. Schubert and Hoffenburt deal with a common set of issues; cross-reading the two provides a clearer understanding of the ways in which meaning can be constructed through exhibitions.

*The Curator's Egg*, wide-ranging and evocatively written, analyses the presentation of objects as art works. Schubert



myself of the alleged 'point' of this book; that an 'unformulated policy – in the guise of new buildings, shopping, media and sport – is the means by which modern London's citizens are kept as apolitical and passively pleasure-loving as possible'.

This is the central premise of the book, but Glancey skirts around the minor issue of providing facts to substantiate it. Why, for instance, would the government not try to 'pacify' the populace with a house-building programme instead of a programme of Millennium Commission attractions? An unemployed single mother in Hackney may be apolitical, but how much access does she have to the simple 'pleasure-loving' excesses that Glancey attends, but seems not to enjoy? Are people apolitical because they have been 'bought off' with cappuccinos in the British Museum, or is it because of a failure of political clarity? Are the *grands projets*, in fact, a symbol of a lack of political will?

But Glancey is too busy romanticising the past to worry about the relevance of his thesis for today. By so doing, under the guise of supporting 'ordinary people', it is unreconstructedly contemptuous of them. He

describes himself rising like some cockney sparrow or the spirit of William Blake and, looking down on my own city – one of the world's greatest – (seeing) it boozing and shopping away its political consciousness'. Ultimately this is another in a long line of tirades against the evils of consumption.

He condemns estates with 'satellite television dishes, wrecked cars, hoods to hide under and pissed-in lifts. These places, largely devoid of hope and looked down on, are more medieval than Victorian'. This is faux sympathy, which reflects his own middle class concerns. He frequently uses the analogy of 'the mob', a Victorian construction, to underline his criticism of what's gone wrong with the world. Glancey wants to rescue us from ourselves.

Glancey's book ends up falling into the same trap that made the Millennium Dome into one of his bugbears: information disseminated as entertainment – entertainment masquerading as moral education. Admittedly, this is an easy read, but only because the 150 A5 pages are of little substance. For a genuine analysis, you are still best advised to read Roy Porter's more challenging *London: A Social History*. This book is one for the tourists.

identifies the cross-pollination from the art world to museums, describing the change from the exhibit as 'specimen', to the exhibit as aesthetic object, displayed with 'breathing space'.

The museum visitor has also changed, from passive consumer to active participant. In Schubert's words: 'From the position of barely-tolerated intruder, the visitor has progressed to being at the centre of the intellectual construct that is the museum.'

Crucially, the book acknowledges that the museum is not – nor should it be – a neutral voice. Outlining a variety of approaches to exhibiting objects, it emphasises the importance of a range of possible readings.

*An Empire on Display* is a comprehensive, dense and well-researched tome, slightly hampered by the author's reluctance to leave out any piece of researched information.

This is a good read for those interested in how national and cultural identity can be formed and manipulated through the vehicle of the exhibition. The book examines the permanent effects of essentially ephemeral events, prompting us to consider the responsibility that institutions have in the development of national cultural policies.

Hoffenberg's selection of exhibitions, in one way or another, deals with national

characteristics. For example, at post-1851 exhibitions in England, Australia and India 'colonial courts were often situated near to British exhibits to symbolise imperial unity and power, to colonial subjects and foreign visitors'.

Schubert says 'self-analysis and critique are an integral part of (curatorial) practice'. Curatorial practice is, in fact, about editing and prioritising material. Good curatorial practice requires one to step back to acknowledge the cultural climate.

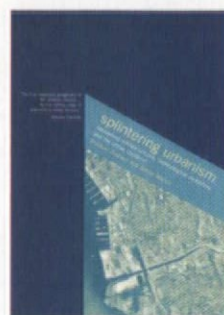
Today, the sheer quantity of material and venues presents a challenge. Schubert suggests that far from there being an end point, towards which all curatorial practice should strive, there is a vast range of possibilities; from rigour and comprehensive survey, to humour and parody, and all presentational combinations in between.

There are key lessons to be learnt from these books for contemporary architectural exhibitions. The classic examples from history spell out the importance of giving any exhibition a clear focus and intention, understanding its audience, having an objective and resisting the temptation to be all things to all people.

Kate Trant is an exhibition and media consultant. E-mail [katetrant@ktprojects.demon.co.uk](mailto:katetrant@ktprojects.demon.co.uk)

## Splintering Urbanism: Networked Infrastructures, Technological Mobilities and the Urban Condition

Stephen Graham and Simon Marvin. Routledge, 2001. 479pp. £21.99



This important book develops the authors' 1996 analysis of contested flows in *Telecommunications and the City: Electronic spaces, Urban Places*, writes Austin Williams. In that book, the authors' views were left to the last chapter. Here, their

opinions are much more to the fore in a politically charged discourse of the network society.

This is a 'sociotechnical' assessment of the way infrastructures are becoming more privatised and the impact of changes in provision on the organisation, layout and concept of 'the urban' – a mammoth task with examples from different historical periods and countries. As a result of its breadth, generalities creep in, but this small criticism is tempered by admiration for the ambition. What is odd is that the historical analysis is not supported by primary source material and relies on modern (Post-Modern) interpretations of history.

The book starts and ends with universal provision – a goal of 19th-century European and American elites. In those days, the authors point out, universalism was not a result of fellow feeling, but represented an elitist national vision of progress. Specifically, 'the overarching rationale was to focus on what could be profitably exploited'. In general, 'ensuring nationally integrated infrastructure thus allowed the state to impose its own rationality on to the territorial scales, and social processes, within it'. What the authors miss is that, however incidentally, the selfish national vision tended to raise the standards of everyone one in society.

Focussing on the particulars of inequality, in an era devoid of alternative philosophies, the authors insist that we 'resist the totalising concepts of order, progress and rationality' and advocate 'a new urban spatial imaginary' – a self-conscious Utopianism relying on a benign state for implementation.

The authors throw the baby out with the bathwater, arguing that 'it might be more profitable for some local civil societies actively to resist incorporation into globally configured premium networked spaces'. What a tragedy – for global interconnectedness to be sacrificed in favour of local self-determination.

This is a book of bits – fragmented into fractional chapters – and the symbolism is apt. In their final analysis, universalism is disregarded as a failed Modernist project. Diversity is in. All that is left is to pick up the pieces of a splintered world.



## Risky business

Many UK companies will disappear in the coming year because of poor computer security – but firms can protect themselves

BY STUART MCMILLAN

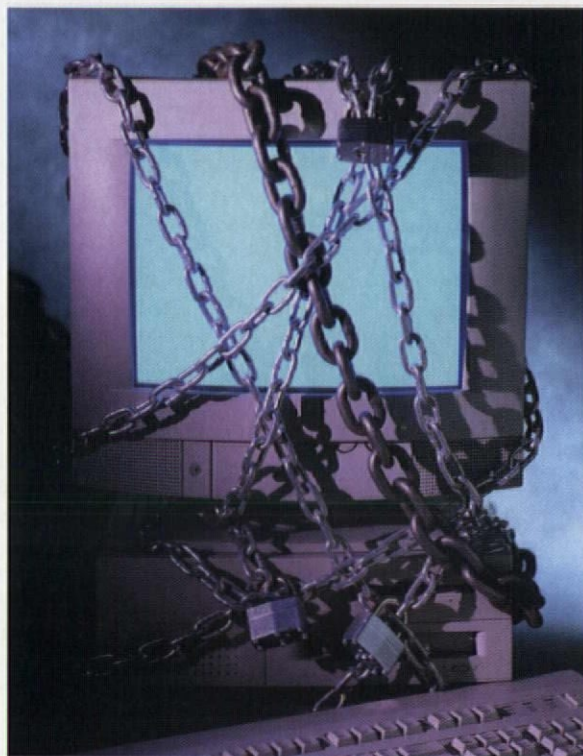
There has been so much hype surrounding computer hacking and other types of 'cyber-crime' that we are in danger of looking in the wrong direction, assuming that will not happen to us. Anyone who has seen the movie *WarGames* will know that a teenager nearly starts World War Three after hacking into the Pentagon's security computer – an extreme example of how the media has made this into a subject far removed from our idea of everyday reality.

The truth is that digital threats to the modern business are with us now, but they are much more mundane. Nearly a third of data wipe-outs are caused by employee error. You are more likely to lose valuable information through accidentally dropping a laptop than because of computer hacking. Whatever the cause, the loss is invariably disruptive; and it can sometimes have devastating consequences.

This is such a new area that there are relatively few pieces of dependable research. We do know, however, that hundreds of UK businesses will disappear in the coming year as a direct result of losing information held in computers; that companies which lose their data for 10 days or longer never make a full financial recovery; that recent research in Germany shows digital failure there is thought to cost business at least £6.7 billion every year.

Architecture is a good example of a profession that routinely uses IT. Information held electronically can be, along with your staff, one of your most valuable assets. It is also vulnerable. The chances of losing your data are far greater than, say, of your offices burning down. We nearly all implement a range of costly fire-prevention measures, as well as buying fire insurance. Yet how many architects' practices have taken similar steps to protect their IT systems?

Most at risk are small companies with fewer than 250 employees – a



**Assess the risks to your organisation and take the appropriate action against the loss of business data**

definition that encompasses nearly all architectural practices. Unlike large corporations, they do not usually have dedicated IT or risk-management teams. Research by MORI shows that more than three-quarters of small and medium-sized enterprises have no co-ordinated policy on the subject of digital security. They also believe – wrongly – that any digital mishap would be covered by existing insurance policies. In short, they are leaving this vital area largely to chance.

So, what can be done? Any risk-management process involves three stages: identifying the risk; reducing it as far as possible; and then transferring the remaining risk to an insurer.

Starting with identification, there are broadly two categories of potential weakness – internal and external. Apart from staff error, internal risks can include sabotage by disgruntled employees; confidential client or other information getting into the wrong hands; website failure; hard-

disk collapse; and defamatory material appearing either in an e-mail or on a website.

External factors include most types of 'cyber crime'. PricewaterhouseCoopers calculated recently that this alone is costing global business some US\$1.4 trillion annually. It often comes in the form of viruses imported via e-mails, although hacking is also a real and growing problem. Apart from possible financial gain, some hackers regard it as little more than a hobby; they are anti-social individuals, who see entering organisations' computer networks as a challenge, and are oblivious to the damage they may cause.

There are many specialist IT consultants who can advise on how to mitigate the dangers of digital failure. Simple precautions include installing systems that automatically provide electronic back-ups for your documents; staff training to minimise the dangers of importing viruses or accidentally wiping essential information; and the use of 'firewalls' to keep out electronic intruders.

Once you have done what you can, you must then come to terms with the fact that complete digital security is no more possible than making your home 100 per cent burglar-proof; that is where insurance comes in. It is a sad irony that the smaller companies are the least likely to purchase digital insurance, even though they are usually the most exposed.

A number of specialist insurers will provide this cover, which starts at a few hundred pounds. They will also provide free advice, because they have a vested interest in reducing the chances of a loss; indeed, most insist upon certain security measures before they will issue a policy. Many insurance products place an emphasis on securing data retrieval in as short a time as possible, rather than pure financial compensation, because your first priority in these situations is to get the business fully up and running again.

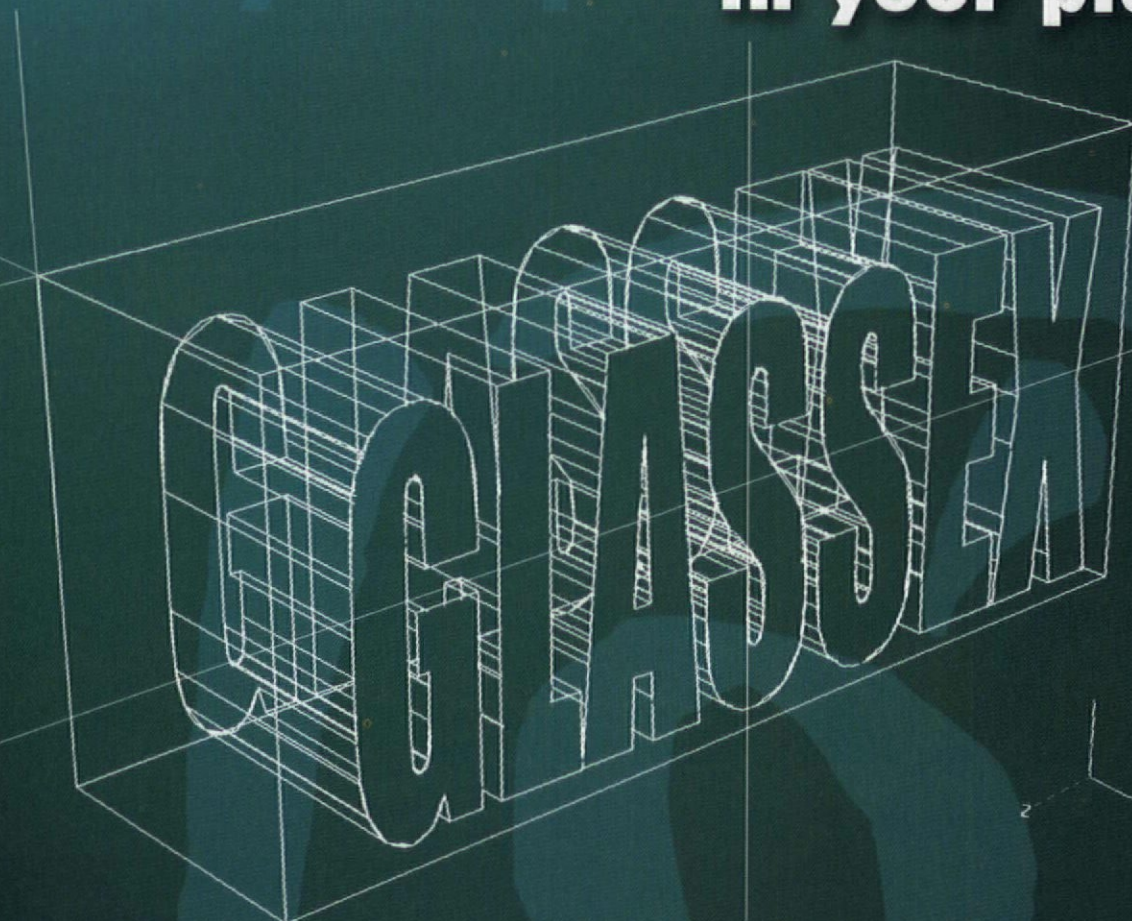
Contact your insurance broker for more details. There is also further information for small businesses that use technology in the Small Business section of [www.thisismoney.co.uk](http://www.thisismoney.co.uk) Stuart McMillan is vice-president, Europe, of Safeonline, the world's largest digital risk insurer



include

# GLASSEX

in your plans



Plan a visit to Glassex 2002, the exclusive UK exhibition where fenestration buyers and specifiers can **see, touch, try** and **buy** the best in commercial and domestic glass, glazing systems, windows, doors and conservatories and all that goes with them - all in one place and under the same roof.

**Glassex 2002 - the UK's only exhibition  
dedicated to the UK glass and  
glazing industry**

*get Glassex appeal!*



THE GLASS  
PAVILION  
AT GLASSEX

The Glassex showcase for new glass technologies.



GLASSEX

**See it  
Touch it  
Try it  
Buy it**

**3rd, 4th, 5th, 6th March 2002  
NEC, Birmingham, UK**

For your **FREE** invitations call the Visitor hotline on **0870 429 4594** or fax on **0870 429 4595**  
quoting **AJ1** or find more information at **www.glassex.com**





## A courtroom is no place for an expert witness to grind his axe

The recent case of *Pearce v Rem Koolhaas* (AJ 6.12.01) has plenty of interest for the architectural community. Where else would you find a claim of plagiarism made by a penniless architect against one of the profession's leading lights? And in respect of one of Europe's famous buildings? And dismissed out of hand in the High Court as the product of a 'fevered imagination'?

But among the salacious details and the total annihilation of the claimant and his team by the judge, there is an important message for those who practise as expert witnesses in the courts.

The judge took a dim view of the claimant's expert, Mr Wilkey. He concluded that Wilkey's evidence was so biased and irrational that he had failed in his duty to the court. The judge felt constrained, subject to anything Wilkey had to say on the matter, to refer his conduct to the RIBA. So how could Mr Wilkey have avoided this unhappy turn of events?

Part 35 of the Civil Procedure Rules (CPR), redefines the role of an expert witness. These provisions were introduced in the wake of persistent criticism from the bench that some experts misunderstood their role.

The main thrust of the complaints was that there was too much expert evidence and that it lacked independence. Part 35 spells out that experts' overriding duty is to the court and not to their instructing party. Thus, experts are now required to sign up to a statement of truth verifying that the facts stated in their reports are true and that the opinions expressed are correct. They must state that they understand that their duty is to help the court on matters within their expertise and that they have complied with that duty. Mr Wilkey's report contained such a statement. Despite this, the judge found that Wilkey did not understand his duty.

The judge's criticisms of Wilkey's evidence fell into three categories:

1) He did not help the court.

The claimant alleged that Koolhaas had copied his plans and used them for the design of the Kunsthal in Rotterdam. The claimant relied upon numerous (originally 52) similarities between the designs. These included similarities in dimensions arising from the allegation that the claimant's

plans were physically copied and then 'cut and pasted' into Koolhaas's design.

The judge wondered how, if you took the dimensions on the claimant's plans, you would be able to use them to create a very different building. He considered the claimant's drawing dimensions to be restraints rather than aids.

Here, Wilkey failed to explain to the court how this copying could have been carried out – using scissors and paper, or otherwise – and how the copy could help in the design of the complicated three-dimensional Kunsthal structure. The judge had no objection to an expert answering the ultimate question in the case, which has to be decided by the court, provided that the expert's opinion was supported by reasons. Mr Wilkey gave hardly any reasons for his view.

2) He made mistakes.

In the past, there was nothing to say that experts were obliged to get their facts right although, obviously, experts' opinions could be readily undermined if they were based on false information. Now, experts are obliged to

verify their facts. Wilkey made numerous blunders, including omitting to mention that he had not visited the building in question before preparing his report.

3) He was biased.

Lack of independence is one of the most damning criticisms that can be made of an expert these days, and the judge found that Wilkey lacked it by the barrowload. He had been keen to find the triangle elements it was said were copied, but even when the judge disputed their existence, he maintained his position on them. (For example, the judge said: 'Mr Wilkey, on the site visit, pointed a triangle out to me. But he got it wrong ... it is just a trapezium formed [in plan] by the angled roof garden ramp.')

Wilkey also supported the claimant's allegation of copying, to the point that he said that Koolhaas must be lying if he denied it. The judge concluded that Wilkey's whole approach was unbalanced. He had not come to assist the court. He had come to argue the case.

The moral? Check facts, give reasons and don't enter the arena if you want to avoid Wilkey's fate.

Kim Franklin

'The judge said  
Wilkey's evidence  
was so biased that  
he had failed in his  
duty to the court'

## Pay a special visit to Santa's online Christmas grotto

Only a few more shopping days until Christmas so I thought I would invite you into the fairy products grotto where you can select pressies for your favourite clients. Try [www.basislighting.co.uk](http://www.basislighting.co.uk), billed as 'probably the first business-to-business e-commerce site in the lighting industry', with clients ranging from the Design Museum and Fat Face to McDonald's. Make sure you use .co.uk because [basislighting.com](http://basislighting.com) takes you to a site which simply flashes on and off.

For dealing directly, Abacus Lighting has [www.lighting4sport.com](http://www.lighting4sport.com) which, funnily enough, is about lighting for sport; and Illuma's online catalogue is at [www.illumina.co.uk](http://www.illumina.co.uk) – although you need to turn cookies on to buy anything. Why? The Flat Roofing Alliance, devoted, 'in particular [to] bituminous built-up roofing', is at [www.fra.org.uk](http://www.fra.org.uk). I am told by the publicists that there is a great library of images on the [www.jacuzzi.co.uk](http://www.jacuzzi.co.uk) site but when, quivering with anticipation, I tried the given password, 'bubbles', I was told I was a security risk. All in the name of research. I was, anyway, much more interested in hard landscaping from Charcon at [www.charcon.com](http://www.charcon.com); in advice about how to meet the new building regs from the National Cavity Insulation Association at [www.ncia-ltd](http://www.ncia-ltd); in the work of lift-maker Britton Price at [www.brittonprice.co.uk](http://www.brittonprice.co.uk); and portable cabin and modular building specialist Rollalong, at [www.rollalong.co.uk](http://www.rollalong.co.uk).

On to less strenuous things. I found this site searching for more details of US inventor Dean Kamen's astonishing Segway scooter. It is called Idleworm, it is at [www.idleworm.com/games/games.htm](http://www.idleworm.com/games/games.htm), has nothing to do with architecture and is a real laugh. There are games, such as Papal Bowling and Jerry Springer Goes Too Far, and animated movies. One, titled *Crocodile Wrangler*, has its protagonist ending up being monstered by a koala. Among other goodies is a little sequence giving you the choice of how you destroy that infuriating paperclip in Microsoft Word. And a merry Christmas to you all.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)



# Books of the year

A selection of the titles that AJ reviewers have most enjoyed during the past 12 months

COMPILED BY ANDREW MEAD

## Nigel Henderson: Parallel of Life and Art

By Victoria Walsh. Thames & Hudson, £24.95

'The scale of his achievement and the pivotal position Henderson occupied on the post-war scene has been underestimated... He well deserves the handsome tribute of this book.'  
(Kenneth Powell, AJ 18.10.01)



## Greater Perfections: The Practice of Garden Theory

By John Dixon-Hunt. Thames & Hudson, £32

'A ground-breaking book that positively bristles with ideas and insights.'  
(Richard Weston, AJ 8.2.01)

## Sullivan's City: The Meaning of Ornament for Louis Sullivan

By David van Zanten. WW Norton, £40

'Van Zanten reads Sullivan's elevations with an almost Vincent Scully-like empathy.'  
(David Dunster, AJ 29.3.01)

## Charles Rennie Mackintosh: Architect, Artist, Icon

By John McKean. Lomond Books, £10

'I cannot recall any previous account which presents so effectively the real enigma of Mackintosh.'  
(Kenneth Powell, AJ 5.4.01)

## Leon Battista Alberti: Master Builder of the Italian Renaissance

By Anthony Grafton. Penguin, £25

'Rigorous and scholarly, a joy to read.'  
(Robert Tavernor, AJ 12.4.01)

## Arne Jacobsen

By Carsten Thau and Kjeld Vindum.

Arkitektens Forlag, £52

See Stephen Greenberg's review overleaf.

## Edwin Lutyens: Country Houses - From the Archives of Country Life

By Gavin Stamp. Aurum Press, £35

'Brings together the sumptuous original photographs with Stamp's commentary and masterly introductory essay.'  
(Gillian Darley, AJ 16/23.8.01)

## The Architecture of RM Schindler

By Elizabeth AT Smith. Abrams, £45

'Illuminating, moving, scholarly yet accessible, and illustrated with excellent photographs.'  
(Stephen Greenberg, AJ 17.5.01)

## Imagination: Ideas and Evolution

Phaidon, £39.95

'Imagination has broken new ground, both creatively and as a design business.'  
(Stephen Greenberg, AJ 27.9.01)

## Architecture of Truth: The Cistercian Abbey of Le Thoronet

By Lucien Hervé. Phaidon, £35

'Hervé's photographs beautifully capture the light and shade which, as Le Corbusier puts it, "are the loudspeakers of this architecture of truth".'  
(Richard Weston, AJ 2/9.8.01)

## Changes in Scenery: Contemporary Landscape Architecture in Europe

By Thies Schröder. Birkhäuser, £42

'There is much to admire here. As with the EU, we Brits can only feel somewhat marginal to this impressive Euro-action.'  
(Richard Weston, AJ 12.7.01)

## Steven Holl: Parallax

Birkhäuser, £32

'A real book for architects, well worth poring over.'  
(Murray Fraser, 17.5.01)

## New London Architecture

By Kenneth Powell. Merrell, £29.95

'It finally proves the victory, in London at least, of contemporary design over Post-Modernism and fake-Classicism.'  
(John Pardey, AJ 29.11.01)

## The Genius of Robert Adam: His Interiors

By Eileen Harris. Yale University Press, £65

See Dan Cruickshank's review overleaf.

## Minimalism: Art and Polemics in the Sixties

By James Meyer. Yale University Press, £35

'Illuminating, persuasive art history.'  
(Andrew Mead, AJ 11.10.01)

## L'Esprit Nouveau: Purism in Paris 1918-1925

By Carol S Eliel. Abrams, £30

'Another important piece in the jigsaw of Le Corbusier's theoretical world is put in place.'  
(James Dunnett, AJ 5.7.01)

## Le Corbusier and the Continual Revolution in Architecture

By Charles Jencks. Monacelli Press, £35

'For all its faults, this book is a milestone.'  
(Thomas Muirhead, AJ 1.3.01)

## Marcel Breuer, Architect: The Career and the Buildings

By Isabelle Hyman. Abrams, £55

'Meticulously researched and beautifully illustrated, Hyman's book gives us the full picture: it is a balanced record of a "modern spirit".'  
(William Menking, AJ 15.11.01)

## Hopkins 2: The Work of Michael Hopkins and Partners

By Colin Davies. Phaidon, £45

'Our greatest living Victorian architect?'  
(Neil Parkyn, AJ 30.8.01)

## Gigon/Guyer: 1989-2000

Edited by J C Bürkle. Gustavo Gili, £39

'A remarkable period for Gigon/Guyer... a highly coherent oeuvre.'  
(Isabel Allen, AJ 5.4.01)



# Authoritative Adam

DAN CRUICKSHANK

## The Genius of Robert Adam: His Interiors

By Eileen Harris. Yale University Press, 2001. 380pp. £65

The Adam brothers' architectural and business enterprise remains one of the phenomenal stories of the 18th century. Robert's energy, arrogance and ruthless ambition were matched by a brilliantly inventive imagination and artistic sensitivity. The marriage in one man of such diverse characteristics was unlikely enough but the brothers themselves also formed an extraordinary and complementary team that mastered most of the disciplines of the 18th century building world.

If Robert was the true genius, the three other brothers were all more than able in their own spheres. John – the eldest – was a master mason with extensive experience of construction, a businessman, and an able (if somewhat conventional) designer. William managed the family construction company and builders' merchants – William Adam & Partners – that was involved in all manner of speculative enterprises, while James, the youngest, was to prove a competent designer and assistant to his inspirational elder brother, and an able manager of the design office.

This team of brothers took the British building world by storm during the early 1760s and virtually invented a unique and visually powerful Neo-Classical style – the Adam style. The style – superficially distinguished by the use of a new breed of often recently discovered or reinterpreted Greek, Roman and Renaissance motifs or forms – was essentially about artistic control and coordination. Ideally all elements of the architectural and decorative scheme were integrated into a single coherent design with plan-form, ceilings, walls, paintings, carpets and furniture related in design and produced under the control of the brothers.

One of the most extraordinary things about the Adam brothers' taste revolution was the speed with which it triumphed. In

1758 Robert returned from his extended Grand Tour – during which he collected artistic inspiration, useful contacts and potential clients in equal number – and within the year he had attracted the attention of leading patrons and potential clients. He had even begun to poach a number of outstanding commissions from the clutches of older, well-established architects.

In 1759, he ousted the veteran John Carr from Harewood House, Yorkshire, and during the following five years created, with a team of outstanding craftsmen including

with 19 Adam houses each given their own case-study chapter. The text is direct and authoritative – it is clear that the author can be trusted. The format is expansive and the photographs and plans are numerous, of high quality, and very well reproduced. The publishers and author should be congratulated on this magisterial work.

But, all this apart, what new material does the book contain about the Adam phenomenon? The answer is, much – but mostly in the detail. Harris has made a close examination of Adam drawings, related archival material, and of the houses themselves, to achieve a true understanding of the creative process behind these works of art.

The only real problem with this book is that there is not enough of it. As the author admits, she has dealt with 'but a fraction of his total oeuvre' and to have examined all

Adam's work in the same detail 'would not have been possible in my lifetime, nor would it have significantly altered the overall picture.'

This is no doubt true, but for this book to be the really definitive work on Adam – which it does not claim to be but which in many ways it is – the author would have had to deal with the Adam brothers' urban adventures (the Adelphi, Frederick's Place and Fitzroy Square in London; Charlotte Square in Edinburgh), which attempted in a most bold manner to harness the speculative building process to create a Neo-Classical city.

The introduction contains short and fascinating sections on Adam's London office and on his patrons, but I would have loved more on these essential topics, and on Adam's relationship with his tradesmen, craftsmen, and

artists, as well as other architects and the emerging architectural profession. What was an evening like in the Adam home? Did the brothers spend all their time plotting the next enterprise or were they convivial hosts? How were commissions courted and secured and what exactly was Adam's working method?

What is needed is volume two. I hope the author and publishers rise to the challenge. The result would be well worth waiting for.

Dan Cruickshank is an architectural historian



Robert Adam's section of a room for Sir George Colebrooke, 1771

Thomas Chippendale, a spectacular series of rooms within Carr's somewhat awkward Palladian shell. The following year Adam pulled off the same trick at Kedleston Hall, Derbyshire, when he took over the building project – and a partially completed shell – from Matthew Brettingham and James Paine.

The story of Adam and his style is told in magnificent manner by Eileen Harris in a type of book that is, sadly, now all but extinct. Its structure is pleasingly straightforward



# Jacobsen's journey

STEPHEN GREENBERG

## Arne Jacobsen

By Carsten Thau and Kjeld Vindum. Arkitektens Forlag, 2001. 560pp. £52

This is more than a story of a big man in architecture, it is also a story about the nature of contemporary architecture itself. Read this, and your suspicions that materialism, minimalism, modern Classicism – all the current ‘-isms’ – are not the Holy Grail, will be confirmed. Old Arne did it years ago.

Jacobsen never claimed to be an inventor, but as a polymath designer and follower of style he has no equal, except perhaps Gio Ponti. They could both turn their hand to anything – fabric design, furniture, door handles, cutlery, typography and photography. Their parallel careers embraced each sequential phase of Modernism as categorised by the authors: pre-Modern, early Modern (white), monumental Modern, regional Modernism, post-war Modernism, the International Style and finally late-Modern work.

And it is here that this substantial and comprehensive *oeuvre complète* on Jacobsen is most fascinating. His career is a journey through the architecture of the past century; the vicissitudes of his life and work are presented against this vast canvas of artistic and social history. Above all, the people in Jacobsen's own photographs record Modernism's optimistic wholesomeness: settings for a classless, healthy-looking, humane society where architecture and design were central to social change. How nihilistic and detached aesthetics have become; technics are fetishised and space best savoured empty.

Jacobsen was a larger-than-life character, amazingly successful, who left a lexicon of iconic designs behind. If, as a Jew, he had been



Starring with James Bond: Jacobsen's Egg chair

deported by the Nazis, or drowned in the small rowing boat as he escaped to Sweden, he would still be remembered for Aarhus Town Hall (1937-42) and his pre-war white stuff. Now he is recognised for the ubiquitous Ant chair, immortalised in that photo of Christine Keeler; the Swan chair, photographed with so many ‘babes’; the Egg chair with Spectre and his white cat – and from all that fumbling with the Vola tap.

His pre- and post-war yellow brick houses and his low-cost housing had a huge impact on housing design in the UK, up until its return to Just William land in the late 1970s. And he accomplished this astonishing output from the small office in the basement of his

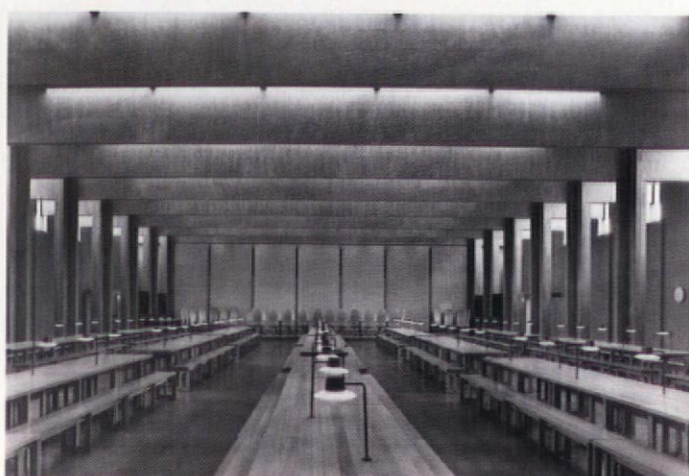
house; an impossibility in the structure of contemporary practice.

Jacobsen's friends called him a decorator and a stylist. This may be true, but what a decorator and what a stylist. His oeuvre followed Venturi's aphorism that it is better to be good than original – except when you are that good, you become original anyway. You can see it in how Jacobsen's Aarhus Town Hall emulates Asplund's Law Courts. He takes that beautiful gently-raking staircase and turns it into a wide sweeping spiral, which is quite wonderful. He repeats the same trick 30 years later with his suspended staircase in the National Bank of Denmark (1970).

He had a knack, he was a consummate producer, and he was invariably in the right place at the right time. From 1930-40 he spent a month each year with Gunnar Asplund; he revered his friend Aalto as the best architect in Scandinavia; he was in awe of Le Corbusier after he saw Ronchamp; he followed where Eames and Saarinen led in furniture design; and in his later phases he adapted and humanised Mies.

Jacobsen's drive for perfectionism was a ‘diabolical mania’. He had to control everything within his orbit, which would leave him completely drained. His R&R was to go off to an old-fashioned cafe, not just to satisfy his ravenous appetite for pastries but because ‘places of this kind in Denmark were often furnished with silver-embossed wallpaper, flower-pot holders, semi-transparent drapes with decorative bands, cigar vases, hand polished mirrors, sleepy landscapes, cuckoo clocks, violet napkins and robust decorated table services.’ He remarked of one of these regular forays into this haunt of kitsch and confectionery that ‘this is one place where you can really relax, since everything here is hopeless. Nothing can be changed here.’

Stephen Greenberg is director of Metaphor



Above left: Rødovre Town Hall, Denmark, 1955. Above right: St Catherine's College, Oxford, 1960 – one of Jacobsen's most important commissions



# diary

Information for inclusion should be sent to Andrew Mead at The Architects' Journal at least two weeks before publication.

## London

**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.

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

**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 Cheatele Gallery, 99 Mount St, W1. Details 020 7408 4448.

**Landscape and Urbanism** *11 January-25 January.* An exhibition of European projects at the Architectural Association, 36 Bedford Sq, WC1 (020 7887 4000).

**Shelf Life** *Until 13 January.* An exhibition at the Gasworks Gallery, 155 Vauxhall St, SE11. Details 020 7582 6848.

**Yuko Shiraishi** *Thursday 17 January, 19.00.* An Art & Architecture lecture at The Gallery, 77 Cowcross St, EC1. Details a&a@tsib.demon.co.uk

**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.

**Achieving Lean Construction in House Building: Managing Risk and Improving Value** *Thursday 14 February.* A CPN workshop at a London venue. Details 020 7222 8891.

**From Modernism to MA: Contemporary Japanese Landscapes** *Until 16 February.* Fifteen projects in digital images and models – an exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

## Eastern

**Jeremy Moon/John Levinson** *Until 6 January.* Two exhibitions at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

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

## East Midlands

**House Work: Domestic Spaces as Sites for Artists** *19 January-2 March.* An



## THIRTY YEARS ON

Since their construction in 1970, Camille José Vergara photographed the World Trade Center towers countless times, from all over New York. His book, *Twin Towers Remembered* (Princeton Architectural Press, £15), with almost 100 images, does not revel in their destruction, as television coverage seemed to do. Instead we see the buildings as they were and the absence they leave behind. All proceeds go to the American Red Cross.

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

**Inland Waters: Patricia MacKinnon-Day** *18 January-14 April.* Work based on a year's residency at Cammell Laird shipyard at the Whitworth Art Gallery, Manchester. Details 0161 275 7472.

**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

**Building For A Better Future** *Tuesday 29 January.* A conference at the Guildford Civic, London Rd, Guildford. Details 020 8541 9415.

## 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.

## West Midlands

**KPIs and Benchmarking in the Housing Sector** *Thursday 17 January.* A CPN workshop in Birmingham. Details 020 7222 8891.

## 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.

**Richard Wilson** *24 January-7 April.* Works by the installation artist at the Mappin Gallery, Sheffield. Details 0114 272 6281.

**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 of photographs, collages, etc by 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

**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 (Union North Architects) at the Faenol Fawr Hotel, Bodelwyddan, 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, Museumpark 25, Rotterdam. Details 003110 4366975.

**Brazil Modern Architecture Tour** *28 March-11 April.* To Rio de Janeiro, San Paulo, Brasilia, etc. Cost £2,450. Details from Elisabetta Andreoli elisand@aol.com



#### Recruitment enquiries

Alexandra Gill  
Tel 020 7505 6816  
Fax 020 7505 6750  
e-mail: alex.gill@construct.emap.com

Deborah Button  
Tel 020 7505 6803  
Fax 020 7505 6750  
e-mail: deborah.button@construct.emap.com

Recruitment advertisements in the AJ can be found on our Internet recruitment service [www.CareersinConstruction.com](http://www.CareersinConstruction.com)

#### Deadlines:

bookings: 5pm monday  
copy: 5pm monday  
artwork: 12 noon tuesday  
cancellations: 12pm monday

The recruitment website from: **aj the architects' journal**

[www.careersinconstruction.com](http://www.careersinconstruction.com)



**careers**  
in construction

The UK's  
leading  
online  
construction  
recruitment  
service

ONE OF THE INTERNET SERVICES

**Adrem Recruitment Limited**  
41-42 Foley Street  
London W1W 7TS  
T: 020 7436 1616  
E: [architecture@adrem.uk.com](mailto:architecture@adrem.uk.com)  
[www.adrem.uk.com](http://www.adrem.uk.com)

#### ARCHITECTURE

Kate Cooke  
Tamsyn Curley  
Delwar Hossain  
Natasha Jowett

#### TEMP DESK

Lindsay Urquhart

#### SECRETARIAL

Mike Radcliffe  
Jill Showell



**Prisma**

**Architecture & Design  
Project Management  
& Facilities Staff  
Contract & Permanent**

Market leading website with comprehensive job listings, information and links

Prisma Recruitment Limited  
Walton House, 83-85 High Street, Bromley, Kent BR1 1JW  
Tel: 020 8313 1414 Fax: 020 8313 1012  
[info@prisma-recruitment.com](mailto:info@prisma-recruitment.com)

[www.prisma-recruitment.com](http://www.prisma-recruitment.com)



architectural career management

If you are interested in any of the opportunities on our web-site or listed below and want to discuss them further you can contact us from 8am to 9pm on 0117 922 5777 or e-mail us at the address shown. We look forward to hearing from you and helping you find the best job available.....  
You can find full details on these and hundreds of other Architectural vacancies @

**[siv.co.uk](http://siv.co.uk)**

5 of 212 opportunities on our web-site in LONDON

**ARCHITECT W1 to £38k** Ref: 8133

A career opportunity, healthcare experience alongside good design skills a prerequisite.

Contact: [JoDown@siv.co.uk](mailto:JoDown@siv.co.uk) for this position

**PROJECT ARCHITECT EC1 to £35k** Ref: 8471

Experience on education projects and good all round knowledge of the role required.

Contact: [JoDown@siv.co.uk](mailto:JoDown@siv.co.uk) for this position

**ARCHITECT MICROSTATION W8 Contract** Ref: 8478

Good job running and technical experience required for an exciting mixed use project.

Contact: [JoDown@siv.co.uk](mailto:JoDown@siv.co.uk) for this position

**PROJECT ARCHITECT SW to £20 Hr. LTD** Ref: 8499

Quality practice in need of an experienced Project Architect with proven skills in the refurbishment of buildings and co-ordination. AutoCAD and the ability to work autonomously are imperative.

Contact: [louisa.brett@siv.co.uk](mailto:louisa.brett@siv.co.uk) for this position

**PROJECT ARCHITECT WC to £35k** Ref: 8504

Large and very successful practice looking for hands on/technical Architects for large scale New Build Retail work. Mainly in the shopping centre sector. This is an excellent opportunity for fast track candidates.

Contact: [louisa.brett@siv.co.uk](mailto:louisa.brett@siv.co.uk) for this position

5 of 102 opportunities on our web-site in the MIDLANDS + NORTH

Call or e-mail: [mike.cobb@siv.co.uk](mailto:mike.cobb@siv.co.uk)

**ARCHITECT Manchester £25-30k** Ref: 8406

Prosperous company, quality reputation. Job running Architect required, opportunity to develop into a senior role.

**PROJ ARCHITECT/MANAGER Coventry To £30k** Ref: 8484

Architect & Man Management, hands on role, monitoring design & layout functions. Very busy company.

**ARCHITECT Manchester £30k** Ref: 8493

Leading Manchester practice. Experienced Architect required, high profile commercial projects to work on.

**SENIOR ARCHITECT Shropshire To £27k** Ref: 8247

Landmark projects, good design skills & technical ability needed. Several years background, good career prospects.

**AUTOCAD TECHNICIAN Birmingham £25-28k** Ref: 8280

Major urban regeneration project. Good technical skills required. Any housing experience useful.

2 of 55 opportunities on our web-site in the SOUTH WEST

Call or e-mail: [ben@siv.co.uk](mailto:ben@siv.co.uk)

**TECHNICAL ARCHITECT Bristol To 28K** Ref: 8444

Successful and forward thinking Architectural practice. Just won several multi million pound projects.

**DESIGN ARCHITECT Bristol To £30K** Ref: 8341

National leading house builder. Exciting multi-million pound projects. Excellent career progression.

For more information, welcome to [siv.co.uk](http://siv.co.uk) or call us on 0117 922 5777 for advanced information on tomorrow's opportunities and the best knowledge in the business!  
**SIV Group Limited, Queen Square House, Queen Square, Bristol BS1 4NH**



London Tel 020 7309 1300 [technical@edenbrown.com](mailto:technical@edenbrown.com)  
Birmingham Tel 0121 685 8700 [birmingham@edenbrown.com](mailto:birmingham@edenbrown.com)  
Manchester Tel 0161 833 6500 [manchester@edenbrown.com](mailto:manchester@edenbrown.com)  
Leeds Tel 0113 390 6066 [leeds@edenbrown.com](mailto:leeds@edenbrown.com)  
Bristol Tel 0117 917 5670 [bristol@edenbrown.com](mailto:bristol@edenbrown.com)  
[www.edenbrown.com](http://www.edenbrown.com)

### Scheme Design Co-ordination Architect

Central London

**To £45,000 + Bonus + Benefits**

This small multi-disciplined consultancy are looking for a high calibre individual to undertake a pivotal role in nurturing and developing new and existing clients. The position will offer a strong element of project management within the initial concept stages of transport interchange projects in urban renewal contexts whilst working in conjunction with a variety of interest groups. Aside from your natural consultative nature and head for business, your background will include transport and urban regeneration with the ability to see the big picture and evolve practical design solutions. This is a fantastic opportunity to be involved in shaping landmark projects in a consultative and influential role. Contact David Carroll at the London office. Ref: DC31383AJ

### Project Manager

Birmingham

**£ Neg + Excellent Package**

A high profile Architectural practice based in Birmingham City currently have an excellent opportunity for a Project Manager. You will ideally come from a Pharmaceutical or Healthcare background and will need to demonstrate your ability to co-ordinate projects on and off site, meet tight deadlines, motivation of others and achieve excellent results. In return the successful candidate will be rewarded with an excellent salary & package and the opportunity to develop your career further. Please contact Simon Onions at the Birmingham office. Ref: SOS31084AJ

### ANDREW NEIL ASSOCIATES

CHARTERED ARCHITECTS AND DESIGNERS

#### JUNIOR INTERIOR DESIGNER

Required by small Practice specialising in Health and Leisure projects for Major National Operator, Private and Commercial Interiors for Japanese Clients.  
3 years minimum experience. Fluency in Japanese essential. Salary Range £20-£25,000 dependent upon experience. Closing Date for Applications 21st January 2001.

Please post fax or e-mail your CV to Andrew Neil:  
29 WARRENGATE ROAD, NORTH MYMMS, HERTS AL9 7TT  
e-mail: [amn@andrewneilassoc.demon.co.uk](mailto:amn@andrewneilassoc.demon.co.uk)  
Facsimile: 01707 654594

This is a lively city centre practice based in Nottingham, with a growing workload in the education, health, transportation and urban design sectors. We offer great opportunities to the following:

**SENIOR ARCHITECT** with vision, design awareness, project experience and the ability to lead a team on city centre renewal schemes.

**DESIGN ARCHITECT** with imagination, flair and high grade presentation skills (freehand drawing and CAD).

**PROJECT ARCHITECTS** with experience in school and university building design, and contract management.

**EXPERIENCED TECHNOLOGISTS** with an understanding of large scale commercial, rail / air terminals, and health authority projects.

Please apply with a CV and examples of your work to:

Tim McArtney, CPMG Architects,  
23 Warser Gate, Nottingham, NG1 1NU  
Tel: 0115 9589500 Fax: 0115 9589700

**CPMG**  
ARCHITECTS





**Deadlines:**  
 bookings: 5pm monday  
 copy: 5pm monday  
 artwork: 12 noon tuesday  
 cancellations: 12pm monday

**ANDERS<sup>elite</sup>**

## people & practices

**Alec French Partnership** in Bristol has appointed two new senior associates, **Mark Osbourne** and **Huw James**, and two new associates, **Nigel Dyke** and **Neil Stacey**.

**Robert Mason** has formally taken on the role of president of **BIAT (British Institute of Architectural Technologists)**, succeeding **Neil Dransfield**.

**Tamara Horabacka** has been appointed head of the **RIBA Gallery** following the resignation of **Alicia Pivaro**. And **Abigail Scott Paul** has been appointed head of press on a permanent basis following **Purba Choudhury's** resignation. **Melanie Mayfield** continues in her role as press and PR officer.

**BGP McConaghy** has appointed **Stephen Keightley** as an associate to head its Worcester office, and **Nick Reynolds** as an associate in its Bristol office.

Construction and development group **Mount Anvil** has appointed **Mark Crosbie** as design and build manager at its head office in St Albans.

**Martin Powell** has been appointed chief executive of the **Concrete Society**. He takes up his post in early January.

● Send details of changes and appointments to **Victoria Nowell, The Architects' Journal**, 151 Rosebery Avenue, London EC1R 4GB, or e-mail [victoria.nowell@construct.emap.com](mailto:victoria.nowell@construct.emap.com)

Bristol 0117 922 1441  
 London 020 7256 5555  
 Leeds 0113 242 0303  
 Manchester 0161 832 7577  
[Architecture@AndersElite.com](mailto:Architecture@AndersElite.com)  
[www.AndersElite.com](http://www.AndersElite.com)

**faststream**  
 RECRUITMENT LIMITED

t: 023 8033 4444

f: 023 8033 5555

[www.faststream.co.uk](http://www.faststream.co.uk)

e: [jobs@faststream.co.uk](mailto:jobs@faststream.co.uk)



### Creative Director Required 35-40k

For new London based architecture firm. Only fully qualified architects with at least 8 years experience need apply.

Successful candidate will have a proven track record of leading cutting edge design projects. Particular experience within restaurant and leisure industry is essential.

Please apply in writing to:

**Roger Davies**  
 Corner Farm, Gaddesden Row  
 Hemel Hempstead  
 Herts. HP2 6HN

Adrem Recruitment Limited  
 41-42 Foley Street  
 London W1W 7TS  
 T: 020 7436 1616  
 E: [hotdesk@adrem.uk.com](mailto:hotdesk@adrem.uk.com)  
[www.adrem.uk.com](http://www.adrem.uk.com)

Contact **Lindsay Urquhart**  
 for contract vacancies

**hotdesk**

### Weston Williamson

Are looking for

### Architects

with 5+ years experience.

Vector Works and good communication skills and experience of working in USA.

Please send CV to:

[Sam@westonwilliamson.com](mailto:Sam@westonwilliamson.com)

**aj**

Please call  
**Deborah Button**

on

**020 7505 6803**

for further  
 information

### Architects + Assistant Architects – Central London – to £40k

Required to work on large scale commercial project in Central London. Knowledge of listed buildings or cladding would be a distinct advantage. You will need to have good Microstation skills and have at least 3 years Post qualification experience. Ref: 37

### Assistant Architects x 2 – SW London – to £26k

Fast growing practice, going to be very busy in 2002! Healthcare and Commercial Projects. Must be AutoCAD literate with a flair for design and previous UK experience. Ref: 22

### Architect – Reading – £30K

Experienced Autocad designer with Housing & Layout Design. Suit a car owner with Developer background, 3 years PP3 minimum. Good position with this leading practice. Ref: 25

### Architect – Cambridgeshire – up to £30k

Urgently seeking two candidates. A Design Architect with flair and a background in education, to play a lead role in the design and development. Also required, a Project Architect, with all round contract and construction knowledge within the Residential and Educational sectors. Ref: 34

## Centurion Architectural Recruitment

Specialist Recruitment Service for Architecture,  
 Building Design and Construction  
[www.centurion-recruitment.com](http://www.centurion-recruitment.com)

### A MERRY CHRISTMAS & A PROSPEROUS NEW YEAR TO ALL OUR CLIENTS, CANDIDATES & FRIENDS, OLD & NEW

**Asst. Technical Manager** **St. Albans** **up to £35k + Car/CA + Bens**

This national residential developer has an enviable reputation for quality products. Mainly involved in smaller scale, high end, bespoke developments this developer has a low staff turnover and therefore positions are rare and usually career progress is from within house. So if you have at least 4/5 years residential knowledge, good technical/co-ordination skills, an understanding of planning, production information, excellent communication and computer skills then the prospects are excellent. Ref: MR536

**Technician** **Isle of Man** **EY. Good + Relo + Bens**  
 An opportunity has arisen to join this well established practice at an exciting time. With numerous large (£80m) and small projects in the office there is an enviable range of tasks and projects to tackle. You must have at least 5 years working experience, good position on a beautiful island with numerous life style benefits. Call Robert for more details on this once in a lifetime opportunity. Ref: MR529

**Architect/Snr. Technician** **Farnham** **up to £34k + Bens**  
 This expanding youthful practice requires a qualified architect with 5 years good experience and an eye for design, ideally gained in the residential/urban fields and a senior technician with good Autocad literacy. Computer literacy a must, job running experience a benefit, but must be ambitious to further your career within this vibrant, hardworking but enjoyable working environment. Ref: MR499

**Technicians/Assistants (Ptl)** **Potters Bar** **Every Good Package**  
 Mainly involved within the residential market, this well respected company has a number of positions within its design, planning and technical support departments for suitably qualified individuals with residential experience, good Autocad skills and able to work in a friendly team environment. Excellent prospects, real rewards and genuine career progression for successful individuals. Ref: MR560

**Assistants/Technician (x3)** **Bedford** **Every Good**  
 Our client has an immediate requirement for assistants and/or technicians with good Autocad ability in their Bedford office. A well established practice, building on continued success the recent projects are varied and interesting. Initially contract, permanent positions are available for the right individuals. Ref: MR538



For this and many other vacancies phone/fax/email  
 Or visit our WEBSITE for the latest updated vacancies.

Contact Robert or Mark

London, North & Home Counties: 01923 255629  
 London, South & Overseas: 01323 749200  
 Facsimile: 01323 749300  
 Email: [cvs@centurion-recruitment.com](mailto:cvs@centurion-recruitment.com)

ALL ENQUIRIES ARE DEALT WITH IN THE STRICTEST CONFIDENCE

## POLLARD THOMAS & EDWARDS ARCHITECTS

are looking for:

### PROJECT ARCHITECTS

with design ability, detailing and job running experience  
 and AutoCAD skills.

Please send your CV to **Teresa Borsuk, Diespeker Wharf**,  
 38 Graham Street, London N1 8JX

PTE is an equal opportunities employer



Contact JOHN MERCER

### QUALITY JOBS AT

**[www.PJP.uk.com](http://www.PJP.uk.com)**

or call John for a confidential  
 discussion on U.K. vacancies



#### Recruitment enquiries

Alexandra Gill  
Tel 020 7505 6816  
Fax 020 7505 6750  
e-mail: alex.gill@construct.emap.com

Deborah Button  
Tel 020 7505 6803  
Fax 020 7505 6750  
e-mail: deborah.button@construct.emap.com

Recruitment advertisements in the AJ can be found on our Internet recruitment service [www.CareersinConstruction.com](http://www.CareersinConstruction.com)

#### Deadlines:

bookings: 5pm monday  
copy: 5pm monday  
artwork: 12 noon tuesday  
cancellations: 12pm monday



**TRAFALGAR PERSONNEL LIMITED**  
2 Hobhouse Court, Suffolk Street, SW1Y 4HH  
Tel: 020 7839 1013 Fax: 020 7930 3443

Specialists in the recruitment of  
Architectural & Interior Design staff

TRAFALGAR PERSONNEL LIMITED WOULD LIKE TO WISH  
ALL OUR CLIENTS AND CANDIDATES A VERY  
MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR

With the New Year just around the corner, the Christmas break could be just the right time to think about a change of career. We are currently looking for staff to fill a number of new and exciting contract and permanent opportunities. Geoff, Mark or David will be delighted to discuss your requirements or aspirations in the New Year. Please drop us a line by phone, fax or email.

**cvs@trafalgarpersonnel.co.uk**  
[www.architects-online.org/trafalgar\\_personnel.htm](http://www.architects-online.org/trafalgar_personnel.htm)



3rd FLOOR, DORLAND HOUSE, 14 - 16 REGENT STREET, LONDON SW1Y 4PH  
TEL (020) 7484 0602 FAX (020) 7484 0601  
E-mail: folio@foliopersonnel.com [www.foliopersonnel.com](http://www.foliopersonnel.com)

At the end of a long and varied year, we'd like to say to all our clients and candidates  
**'Merry Christmas and, above all a Prosperous New Year'**

From all of us at Folio

CALL DAVID FOXES, STUART SELFE OR CHRIS EDGLEY RECRUITMENT FOR ARCHITECTURE, DESIGN AND CONSTRUCTION

**FOLIO**  
PERSONNEL

P A S K I N  
K Y R I A K I D E S  
S A N D S

PKS Architects have embarked on a consequential strategic plan to reinforce the Practice structure at senior level. This is a special opportunity for ambitious Architects to realise their career potential.

- Age 35-45 years
- Experience in leading high profile schemes
- Practice Management experience
- A commercial appreciation
- Projective personality
- Ability to represent the Practice at all levels

If you feel you qualify and relate to the above criteria please contact us

Our website is: [www.pksarchitects.com](http://www.pksarchitects.com)  
Contact: [pksHR@pksarchitects.com](mailto:pksHR@pksarchitects.com)  
or  
Write to Linda De Cort  
PKS Architects  
7 Cliff Road Studios London NW1 9AN

#### COURSES

## AutoCAD Courses

- Personal Tuition: the fast way to learn
- Courses tailored to your requirements
- Training by experienced CAD architect
- Daytime or evening courses available
- 2-D & 3-D AutoCAD drawing service
- Central London location

020 7266 2506, 0790 5376549 [dparch@altavista.com](mailto:dparch@altavista.com)

## CAD Training Service

Adrem Recruitment Limited  
41-42 Foley Street  
London W1W 7TS  
T: 020 7436 1616  
E: [hotdesk@adrem.uk.com](mailto:hotdesk@adrem.uk.com)  
[www.adrem.uk.com](http://www.adrem.uk.com)

Contact Lindsay Urquhart  
for contract vacancies

**hotdesk**

The recruitment website from **the architects' journal**

**MORE Architecture & Design Vacancies**

**careers**  
in construction  
[www.careersinconstruction.com](http://www.careersinconstruction.com)

Our Clients and your Team Leadership skills = future Associateship.

Excellent prospects and Negotiable Package.

Our group is successful in winning prestigious major projects in specialist Education sectors and our team is growing due to Client demand.

We seek 2 talented, highly motivated, Education Architects – one with recent intensive experience within the Further Education sector; one with similar expertise, or interest, in all types of Schools.

You must have the motivation and ability to manage a team of up to 6 Senior Architects, each with their own major projects, and be able to support and guide them in a responsible and professional manner.


Our philosophy is to empower our staff to take responsibility for all aspects of the work processes, from initial Client contact, assembling the team, briefing, design and implementation. Our management structure allows full support to be given to the Architect throughout. Team members are then able to take more control of their own progress within the Practice, and increase their pride and job satisfaction.

To take this further please forward your C.V. with not more than 6 examples of your work to Alan Dale at Latham Architects before 19th December 2001.

Successful applicants will assume Team Leader responsibilities leading to Associateship once effective working relationships have been established.

If you would like to join us and help in the growth and development of our team please telephone Alan Dale, Education Team Director or Janet Duggan, Team Co-ordinator.

**Latham Architects, St Michael's**  
**Queen Street, Derby DE1 3SU**  
**T: 01332 365 777**  
**F: 01332 290 314**  
**e: [enquiries@lathamarchitects.co.uk](mailto:enquiries@lathamarchitects.co.uk)**



The  
Architects' Journal  
Recruitment Team wish all  
our customers  
**a Merry Christmas and  
a Prosperous New Year**

*Best Wishes from,*  
Deborah, Alex, Sam,  
Owen, Leanne, Lindsey,  
Ram and Malcolm





HILL MCGLYNN

Professional Services

ARCHITECTURE

## jobspot

Spot the office stereotypes...

**Question:** How many archetypal architects are there in your office?

**Type A:** Score three points for every bearded, bespectacled, corduroy-trousered gent who is prone to wearing bow-ties and, at 'black-tie' events, 'fun' waistcoats or white jackets. A dying breed, although still some at director level.

**Type B:** Score one point for every 'young hipster' with: darker clothes than seems humanly possible; a shaven head (men only); 'odd' glasses with no frames or square frames, which make them appear serious and Germanic; or a 'vintage Americana' T-shirt. Must work in practice with an obscure and single-worded title. Or acronym.

**Type C:** Score five points for every 'fancy dan' - suited, late 30s to 40s, sustainably 'aware' but drives a mean motor. Does a lot of commercial but talks big on low energy. Friends with developers. Goes to lots of parties. Smokes cigars.

If you scored less than five you are in your 20s and are part of a thrusting young team full of ideas about sustainability, flexibility, pods, the new lofts, and curvy organicism. Not much work, though.

If you scored 5-19 you are working mainly on mass housing schemes, having learnt how best to negotiate hurdles thrown up by PFI and housing associations, and with the belief that the community is benefiting as a result.

Twenty or above and you make shops happen.

Dirk Lombard

London 020 7240 3553  
 ps\_london@hillmcglyn.com  
 www.hillmcglyn.com

## structure your career

**3 architectural technicians** required to work on large commercial projects with medium sized architectural practice, you should be fully proficient on autocad and have good construction knowledge. **nr watford**, 3 mths+, to **£201td**.

**2 senior architectural technologists** with biat membership are required to work on school projects, you must be competent on autocad and must have good construction knowledge. **c. london**, min 6mths, to **£211td**.

**bournemouth** - based practice is urgently seeking technologists and architects to join its team working on a range of commercial projects, specifically involving the regeneration of 30 acres of land in the midlands, good technical ability and autocad skills are essential, long term contracts, to **£211td**.

**housing architect** urgently required to join **kent**-based practice - conceptual design skills and autocad ability necessary, housing developer experience preferred. 3 months+, to **£201td**.

**For details of the jobs shown, and other nationwide vacancies, please call now**

t: 01489 898140 f: 01489 898290

e: arch@matchtech.co.uk

w: www.matchtech.co.uk

1450 Parkway,  
 Solent Business Park  
 Fareham  
 PO15 7AF



specialists in  
**architectural recruitment**

Tel 020 8655 1600

www.calco.co.uk

mail careers@calco.co.uk

Fax 020 8655 1588



### SCHEME DESIGN ARCHITECT

Based: London

Pay: £Negotiable

Ref: 3151

An excellent position has arisen in this multi-disciplinary Consultancy for a Scheme Design Architect who is ARB/RIBA qualified. You will be project managing the design & co-ordination of a programme of transport interchange projects so excellent knowledge of transportation and urban regeneration is essential. Must have 3-5 years Project Management experience and possess strong presentation skills.

### ARCHITECT/TECHNICIAN

Based: Kent

Pay: To £30,000

Ref: 3152

Our client requires an Architect/Technician to work on a contract basis on a number of housing projects. Must have an imaginative design flair and sound technical ability. Experience of AutoCAD is essential. Use of a car an advantage.

### ARCHITECT/TECHNOLOGIST

Based: West Sussex

Pay: To £30,000

Ref: 3153

This multi-disciplinary company is looking for a number of Architect/Technologists with good Urban Design experience to work on large housing projects. Must have good working knowledge of AutoCAD 2000.

### PROJECT ARCHITECT & TECHNICIAN

Based: Surrey

Pay: Perm/Contract

Ref: 3154

A Project Architect and Technician are required in this large multi-disciplinary company to work on a wide variety of projects. This position would ideally suit a young, vibrant designer with 3-5 years post Part (II) experience and a technician with good detailing and AutoCAD experience.

Call Marie Gladden or Jordi Carol



Recruitment & Employment Consultants



DIRECTOR OF PEOPLE



QUALITY STANDARD



Lawrence House - 9 Woodside Green - London - SE25 5EY TECHNICAL RECRUITMENT PROFESSIONALS

HILL MCGLYNN

Professional Services

ARCHITECTURE

London Tel: 020 7240 3553

www.hillmcglyn.com

ps\_london@hillmcglyn.com

www.careersinconstruction.com  
 'Best Internet Business-to-Business Company' - Internet Business Awards 2000

contractors  
 estimators  
 engineers  
 architects  
 surveyors



**careers**  
 in construction

For more Architecture and Design vacancies  
 visit [www.CareersinConstruction.com](http://www.CareersinConstruction.com)

ONE OF THE INTERNET SERVICES



## ARCHITECTURAL/CAD TECHNICIAN

Small busy architectural/design practice seeks enthusiastic technician with sound technical/construction knowledge. Must have at least 3 years AutoCAD release 2000i or architectural desktop experience, preferably with 3D modelling skills. Duties include the preparation of detailed working and construction drawings and statutory local authority applications: Town Planning, Building Control Approval etc.

Please send C.V.'s and A4 samples of work to:

DDPC Ltd  
129 Ballards Lane  
Finchley, London N3 1LJ  
Tel: 020 8346 3212  
Fax: 020 8346 5539

## YOUNG ARCHITECT OR PART III NEEDED

Quality mind but willing to learn. Will gain 'holistic' experience. Small practice with proven track record.

Applicant must display real commitment.

Please apply in writing, full C.V. including visuals of work/projects.

To:

Pauline Robinson  
Aldington Craig & Collinge  
The Byre Albury Court  
Albury, Thame  
Oxon OX9 2LP  
Tel: 01844 339911

## ARCHITECTURAL ASSISTANT

Busy practice requires competent Part 2 Architect. AutoCAD skills essential. Applicants must have practical experience.

Please send C.V. and A4 examples of work to:

McEachern MacDuff Architects  
13 Allan Park  
Stirling  
FK8 2QG  
Scotland

## ARCHITECTURAL TECHNICIAN BRADFORD

MINIMUM 2 YEARS EXPERIENCE, SELF MOTIVATED & ENERGETIC WORKING ON A VARIETY OF PROJECTS & SPECIALISING IN ROADSIDE SERVICES.

PLEASE APPLY IN WRITING WITH FULL C.V. TO:

N. JENNINGS  
JENNINGS DESIGN  
YORK HOUSE  
VALLEY COURT  
CANAL ROAD, BRADFORD  
TEL: 01274 395422  
FAX: 01274 395427  
E-MAIL: NJEN@JEN305.COM

## ARCHITECT/TECHNICIAN

Hove practice needs competent Part 2/3 Architect or MBIAT Technologist. Applicants must have practical experience.

Please send C.V. and A4 examples of your work to:

Mrs A. Itturalde  
Felce & Guy  
73 Holland Road  
Hove  
East Sussex BN3 1JN

## ARCHITECTURAL TECHNOLOGISTS

We are looking for experienced ARCHITECTURAL TECHNOLOGISTS to work on a variety of exciting new build Education Projects, Computer Learning Centres and Leisure Facilities. Five years project experience, sound technical knowledge and AutoCAD skills essential.

Please fax or e-mail your C.V. to:

Angelique Miller  
BRYANT HARVEY PARTNERSHIP ARCHITECTS  
Nicholas House River Front  
Enfield  
Middlesex EN1 3TF  
Tel: 020 8367 8000  
Fax: 020 8363 3608  
Email: architects@bhpp.co.uk

## ARCHITECTURAL ASSISTANT

Required for contemporary Arts Museum project.

Part 2, Autocad, 3D Studio Max (Animations) and Macromedia Director skills essential, together with sound knowledge of, and previous experience in, museum projects.

CVs To: P.O. Box 3172

## TAKE OUT A TEXT-ONLY

### ADVERTISEMENT IN A BOX THIS

SIZE (40MM X 42MM)

AT THE PRICE OF

£70.00 (EXC VAT)

## "GOLD DUST AVAILABLE"

Deeply experienced and respected architect knows how to realise concepts and build, from inception to completion.

A true manager of projects/builder of client relationships.

Seeks challenging leading position with architect or client body.

London, or anywhere interesting.

Please respond to:

P.O. Box 3171

## ARCHITECT/TECHNICIAN BIRMINGHAM

Busy Architectural Practice requires Architect/Technician with design flair and sound technical/construction knowledge. AutoCAD skills essential.

Please send C.V. and A4 examples of your work to:

Apply to:

Max Hayward - Partner  
301a The Argent Centre  
Frederick Street  
Birmingham B1 3HS  
Tel: 0121 236 7009  
Fax: 0121 236 8485  
E-mail: design@pinnegarsmith.co.uk

## ARCHITECT & ASSISTANT WEYBRIDGE

Total involvement at busy small practice with variety of new build and refurb projects. ArchiCAD experience would be useful.

Please send C.V. to:

Paul Berry  
Cole & Berry Architects  
Little Garth  
Baker Street  
Weybridge  
Surrey KT13 8AL

THESE JOBS AND MANY OTHERS

CAN BE FOUND ON CAREERS IN  
CONSTRUCTION.

[WWW.CAREERSINCONSTRUCTION.COM](http://WWW.CAREERSINCONSTRUCTION.COM)

COM

# CONSULTANCY WORK

Are you a private practitioner keen to expand your business?

Perhaps you work in local government and are considering the possibilities after retirement?

The planning Inspectorate is seeking a number of Inspectors to determine planning appeals on a fee per case basis by way of the written representation and hearing procedures. After completing a tailored training programme, you will work from your own home or office to determine appeals, usually under Section 78 of the 'Town and Country Planning Act', within the targets laid down by Ministers. As a fee paid Inspector, we can offer you work at your request. Your role would complement our salaried Inspector work force, which is held in high esteem throughout the profession.

We can offer you:

- Challenging and worthwhile work guaranteed to provide immense professional satisfaction
- The opportunity to undertake casework in any part of the country
- A varied and stimulating diet of casework
- A work schedule tailored to your personal requirements
- Unique insight into thinking on planning law, practice and policy
- Guaranteed prompt payment!

If you are interested and would like an application pack, please write to:

Fee paid Inspectorate Appointments

The Planning Inspectorate

Room 4/17 Eagle Wing, Temple Quay House

2 The Squalr, Bristol BS1 6PN

or email us on [tony.bishop@pins.gsi.gov.uk](mailto:tony.bishop@pins.gsi.gov.uk)

You are likely to be

- A professionally qualified planner, architect or surveyor with experience of development control or related work
- Highly analytical and skilled at expressing your reasoning in writing
- Able to generate your decisions on your own IT equipment
- Used to handling the complexities of a number of generally small cases to deadlines
- Able to commit the equivalent of one week's work each month

*The Planning Inspectorate is committed to ensuring equality of opportunity and welcomes applications from all.*

You will need to make a separate application to be considered for this work even if you have recently replied to our advertisement for Inspectors to work under the CROW Act

The closing date for the return of completed application forms is Friday 4 January 2002. We will not accept CVs.



# The Planning Inspectorate









**Classified enquiries**

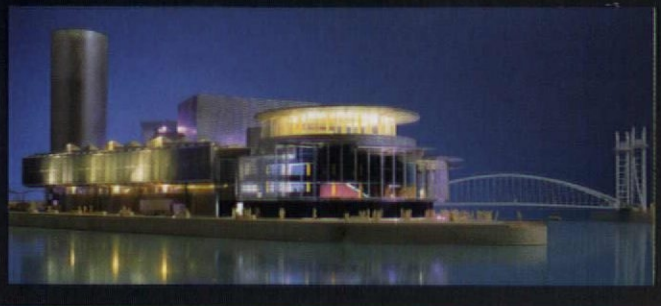
Deborah Button  
Tel 020 7505 6803  
Fax 020 7505 6750  
e-mail: deborah.button@construct.emap.com

Alexandra Gill  
Tel 020 7505 6816  
Fax 020 7505 6750  
e-mail: alex.gill@construct.emap.com

**MODEL MAKERS**

# KANDOR

**KANDOR MODELMAKERS LIMITED**  
1 BERRY PLACE • SEBASTIAN STREET • LONDON EC1V 0HE  
TELEPHONE 020 7251 6366 FACSIMILE 020 7608 3356  
e mail: postmaster@kandor-models.demon.co.uk



# COMBER

QUALITY T 020 8533 6592

# COMBER

SPEED F 020 8533 5333

# COMBER

RELIABILITY M 0374 884333

# PIPERS

Concept | Planning | Marketing

For all your modelmaking requirements,  
contact Nick McKeogh.

27-35 Beviden St  
London N1 6BH

Tel 020 7250 0530  
Fax 020 7251 0134  
Email studio@pipers.co.uk

www.pipers.co.uk



## THE MODELMAKERS

3 Marlow Workshops, Arnold Circus, London E2 7JN  
Tel 020 7739 7933 • Fax 020 7739 7195  
Email architecture@3ddmodels.co.uk  
Website <http://www.3ddmodels.co.uk>



INVESTOR IN PEOPLE

## THORP

Modelmakers  
Established 1983

Tel. +44 (0) 1344 876776

Fax +44 (0) 1344 876583



web: www.atomtd.com

email: thorp@atomtd.com

### Architectural Presentations

Whitmore Lane, Sunningdale, Ascot, Berks. SL5 0NS. U.K.

tpamodelmakers.com  
01892 835051

old hay oast, brenchley, tonbridge, kent, tn12 7dg



## FLIC MODELS

18 Hewett Street London EC2A 3NN  
Architectural Modelmakers  
t: 020 7377 6127  
f: 020 7377 6129  
e: workshop@flicmodels.com  
w: www.flicmodels.com

Formerly W.E.D Models



## 3D COMPUTER VISUALISATION

INTERIOR & EXTERIOR VISUALISATIONS . PHOTOMONTAGE IMAGES . WALKTHROUGH ANIMATION



**SPLINTER** 3D DESIGN & VISUALISATION

CONTACT NICK HOWE  
T: +44 (0) 151 709 9055

E: 3D@SPLINTER.CO.UK  
WWW.SPLINTERVISUAL.CO.UK

## Wells Visualisation

Digital & Traditional Image Creation  
Conceptual Image Design



www.wellsvisualisation.com  
Tel : 0207 3798645

**blinkimage** limited  
design communication

www.blinkimage.com  
TEL: 01865 204900 / FAX: 01865 204901

**Quality Visualisation**

animation, website and interactive presentations of the highest quality.  
Produced by architects  
Established over 5 years.  
Very competitive rates.

**emperor** vision

Tel: 020 7388 8177  
Fax: 020 7388 7958  
www.emperorvision.com

www.thefourthdimension.co.uk

3D Visualisation + Animation  
020 7250 3999

designhive.co.uk 01483 422070

photoreal Interior visuals flythroughs

3D Visualisation Animation Web3D

**THORP** Visualisation

Tel +44 (0) 1344 876776  
email: thorp@atomltd.com  
web: www.atomltd.com

www.vis3d.co.uk

3D VISUALS FLYTHROUGH MONTAGE  
T: 020 8444 6454  
F: 020 8444 4184  
johnjones@vis3d.co.uk

www.montageuk.com | tel : 01273 711122

**montage**  
3D Creative Solutions

e3D-interactive 0208 650 2817  
www.e3d-interactive.com info@e3d-interactive.com

**Vizualize**  
01242 530460

High Quality, Competitively Priced  
Architectural Visualization

let your clients explore...  
...be interactive

interactive 3D virtual reality  
walkthrough visualisation  
on CD/DVD/video/web

**boss** grafix   
01902 412 044  
bossgrafix.com

**OWL HOUSE**

0118 9017 021  
jsullivan@owlhouse.112.com

**PIC8** PICTS.COM

VISUALISATION & ANIMATION  
0141 332 3815  
info@pic8.com

**CLASSIFIED**  
Call Alex Gill on  
020 7505 6816  
for more  
information

**AUTOCAD TRAINING**

**JMW** TRAINING  
www.jmw.uk.com

Autodesk  
Authorized Training Center

- AutoCad & 3D Studio Viz training
- Scheduled or customised courses
- Corporate schemes available
- Training room only hire facility
- City of London location

For more information,  
contact Tony Mills or John Williams  
Tel: 020 7488 9191  
email: training@jmw.uk.com



# Classified enquiries

Deborah Button  
Tel 020 7505 6803  
Fax 020 7505 6750  
e-mail: deborah.button@construct.emap.com

Alexandra Gill  
Tel 020 7505 6816  
Fax 020 7505 6750  
e-mail: alex.gill@construct.emap.com

## SURVEYORS



### The Art of Measured Survey

Providing high quality measured building survey services to architects for over 30 years.

#### Michael Gallie & Partners

LAND & MEASURED BUILDING SURVEYORS  
2 ROSEBERY MEWS, ROSEBERY ROAD, LONDON SW2 4DQ  
TELEPHONE: 020-8674-1111 FACSIMILE: 020-8671-9575

## PCA GEOMATICS

management  
through  
measurement

- ▲ **PRECISION** measured surveys
- ▲ **Cyrax 3D LASER SCANNING**
- ▲ Specialists in **SURVEYS OF BUILDINGS**
- ▲ State-of-the-art **CAD**
- ▲ **QUALITY SERVICE**, tailored to your needs

Urgent project? Ring now for immediate attention

#### Plowman Craven & Associates

141 Lower Luton Road, Harpenden, Herts AL5 5EQ  
tel 01582 765566 ▲ fax 01582 765370 ▲ www.plowmancraven.co.uk

## ASPEN

### Aspen Burrow Crocker

- ◆ Party Wall Surveying
- ◆ Building Surveying
- ◆ Structural Engineering
- ◆ Expert Witness

Contact: Michael Cooper  
Tel: 020 7538 8538  
Fax: 020 7538 1538

e-mail: mcooper@aspenconsult.co.uk

## JOB MANAGEMENT SYSTEM



### Job Management System

- Eliminate paper timesheets
- Simple electronic timesheet checking
- Monitor profitability
- Track payment of invoices
- Forecast resource needs

Please contact David Brown  
Job Management Systems Ltd  
88 Watcott Street, Bath BA1 5BD  
+44 (0) 1225 Tel: 329555 Fax: 329666  
dmb@job-management-systems.com  
www.job-management-systems.com

**RYLEY & CO**  
measuring up  
See our web site for examples of our more challenging commissions!  
www.surveys.uk.com  
RICS 01422 356520

## XYZ LAND SURVEYS

Digitally mapping the landscape  
• Topographical Surveys - Fully detailed site surveys  
• Building Surveys - Floors plans, elevations and sections  
Surveys drawn in CAD with data provided in all standard formats  
We pride ourselves in producing competitive priced, quality surveys throughout the UK  
For immediate attention please contact  
Andrew Goodwin at head office  
Tel: 020 8255 4550 Fax: 020 8255 4551  
or Central London office  
Tel: 020 7580 8200 Fax: 020 7323 9764  
Email: surveys@xyzsurveys.co.uk  
Website: www.xyzsurveys.co.uk

Head Office: Datum House, 115 Roebuck Road, Chessington, Surrey KT9 1BU  
London Office: The Building Centre, 24 Store Street, London WC1E 7BT

## CO-ORDINATED PLANS, SECTIONS & ELEVATIONS

TOPOGRAPHIC SURVEYS AND LAND MODELLING

PRECISION DATA 100% TO YOUR SPECIFICATION

**ACCURATE • DEPENDABLE • PUNCTUAL**

DALTON HOUSE . 60 WINDSOR AVENUE . LONDON . SW19 2RR  
TEL:020 8543 8884 FAX:020 8543 6664  
Email: info@callidusbs.com Website: www.callidusbs.com

## CALLIDUS BUILDING SURVEYS LTD

**SPECIALIST MEASURED BUILDING SURVEYORS**

**aj** Need advice on classified advertising?  
Call Alex on 020 7505 6816

## FINE ARTISTS

### ben loweart



affordable bespoke abstract art  
020 8222 6660 www.benloweart.com

## KINGS

Land and Architectural Surveyors

YOUR CHOICE FOR ALL YOUR SURVEY NEEDS

Specialising in

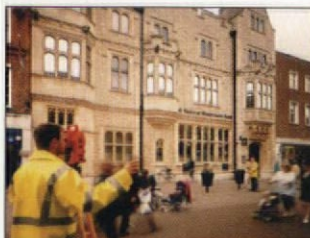
**Topographical Surveys** - For large and small scale surveys using the latest high accuracy robotic instrumentation and G.P.S.

**Architectural Surveys** - For plans and elevations using SurBuild building survey software on pen map hand held computers

**Utility Surveys** - For drainage and location of all underground utility services.

**Photogrammetry** - For accurate 3D models of building facades, pipe works and areas of difficult access

Kingsland Surveyors Limited  
Bridge Chambers  
Bridge Street  
Leatherhead  
Surrey KT22 8BN  
Tel. 01372 362059  
Fax. 01372 363059  
www.surking.co.uk



## REPROGRAPHICS

### thames digital

REPROGRAPHICS LTD

**SCANNING & VECTORISING**  
Top Quality mono and colour reproductions

Other services include:- plotting, plain paper plan copying, Enlargement/Reductions, colour copying, Document copying, mounting, encapsulations, microfilm printbacks.

**Free collection & delivery**  
"A Culture of Quality & Service"  
Contact Phil Waring, Graham Barwell  
Tel: 020 7357 6665 Fax: 020 7357 7002  
ISDN 020 7234 0340  
email: tdr-ltd.demon.co.uk

## DESIGN MATERIALS

### Large-Format Inkjet Paper

**£9.56** **£6.86**

• 841/914mm x 45m • **DS Master Q 90gsm** • 610mm x 45m •

Call us  
**SAMPLE MEDIA ROLL**  
for your free

Order on-line 24 hours-a-day at  
[www.designsupply.com](http://www.designsupply.com)

or call the sales team on

**Freefone 0800 - 037 00 23**

e-mail: [enquiries@designsupply.com](mailto:enquiries@designsupply.com)

542 London Rd, Isleworth, Middlesex, TW7 4EP

**design  
SUPPLY**



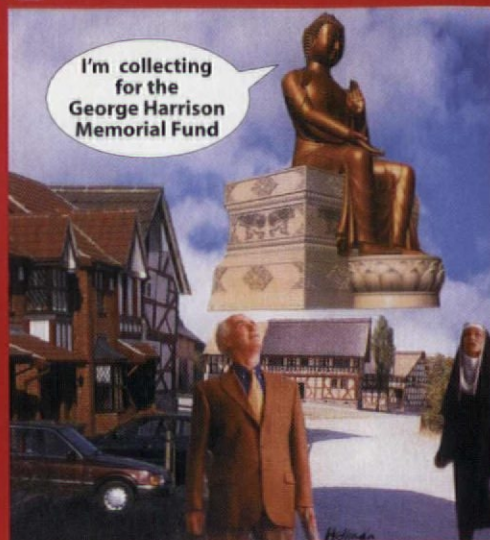
## The year revisited

**A**nother year over – overshadowed, of course, by 11 September. Did we really have an election? It seems so long ago. But indeed we did, so Astragal's personality of the year award must therefore go to **Tony Blair**. His success meant, among other things, the continuation and expansion of PFI and a continuing commitment to architectural excellence. A pity that the 'ministerial design champions' under **Lord Falconer** have not met since the election, but let's hope that changes in the New Year. There have been other concerns... The election also brought us a new department, the clumsily named DTLR, and a new secretary of state in the form of **Stephen Byers**. The poor man has had enough on his plate sorting out the railways (whatever happened to **John Prescott**?) without worrying about planning too much (Lord F does it for him), and of course construction has moved to the DTI. With architecture still under DCMS, the atomisation of this great industry is all but complete. What was that Egan stuff about the dangers of fragmentation? Best new acronym of the year must go to another new department, **DEFRA**, colloquially known as the Department for the Elimination of Farming and Rural Affairs.

### Prince to Tsar

**T**he most ironic appointment of the year concerned **Prince Charles**. Health secretary Alan Milburn, without any apparent sense of irony, announced that the Prince would be the 'Tsar of health design' – an idea which apparently occurred to both men simultaneously on a train journey where they happened to be sitting together. Obviously it was a put-up job, part of the skillful image-making that has been going on under the supervision of various princely spin-doctors, notably **Mark Bolland**. The real work on NHS design is, as ever, being undertaken by real people with real jobs. A nitty-gritty report for NHS trusts on design briefing for medical buildings is currently

## look who's talking



Champagne goes to Alison Hunter of the Wirral for this winning caption. Our final look who's talking image shows Father Christmas and friends at Magna. But what are they saying? Captions on a postcard please, by Monday 7 January, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. Watch out for a new competition in the new year.

been drawn up by a working party chaired by ABK's Richard Burton (the practice is currently celebrating its 40th anniversary, with a book on its work due in March). ABK, of course, knows all about the Prince.

### Head for heights

**T**all buildings loomed large, literally and metaphorically, this year, as our news review points out. Prince Charles got in on the act here too, with his extraordinarily stupid speech a fortnight ago in which he managed to misunderstand and wrongly attribute the 'turd in the plaza' aphorism, and be generally offensive to any architect thinking of going higher than four storeys. The Scottish *Daily Record* produced the most appropriate response. When Charles succeeds to the throne, it suggests, he should be crowned **Charles the Turd**.

### Bedroom tales

**W**atch out in the New Year for **Paul Daly**, self-proclaimed 'serial womaniser' and architect, who just can't stop himself from going to bed with beautiful girls – doubtless a serious problem for many readers. Our Paul was featured in last week's London

*Evening Standard* magazine, bemoaning his lot as a 'very highly sexed' individual who just can't say no. 'I've never been faithful to anyone so far but I don't like the idea of being 40 and still running around,' said 38-year-old Daly. 'Right now, if a girl gets pregnant, it's termination – I want to have a solid relationship before bringing a child into the world.' How very considerate. Daly tells all about those he has loved and left – 'always very beautiful girlfriends,' as he smoulders from the page. 'American girls really couldn't get enough of me,' he discloses. He claims they would call at the door and say: 'I saw you in the corner shop.' One hell of a chat-up line. Now, though, his psychic says he will be settling down in two years with some lucky person he already knows. Astragal fears that disgruntled exes might not be the only ones chasing Daly over his revelations – although he calls himself an architect, there is no record of him in the ARB register.

### Modern mischief

**A**re there some mischievous producers at the BBC? Last week's showing of *From Here to Modernity*, the **Kirsty Wark**-fronted show for the Open University, featured **Prince Charles**

and his last-but-one stupid speech alienating the architectural profession, Wark observations on bricked-in windows at Poundbury and, interestingly, a section on the horrors of Post-Modernism. Wark interviewed **Nick Grimshaw**, who was railing against PoMo. But what was most intriguing was the first building chosen to illustrate what he was talking about. The scheme? The M16 building by... **Terry Farrell**. Miaow!

### Shedding light

**H**ow appropriate that **Martin Creed** should have won the Turner Prize with his allegory of Darkness and Light. And that it should be installed in one of the Tate's 1970s galleries. A consultant on the design of those galleries was none other than Astragal's old friend **Newton Watson**, protégé of Lord Llewelyn-Davies and erstwhile professor of architecture at the Bartlett – many of whose alumni remember his scintillating lectures on, yes, lighting design.

### Who's that girl?

**T**alking about the Turner Prize, and the bad language that accompanied it, who does **Madonna** think she is? **Will Alsop**? Happy Christmas!

astragal ●



## HARTINGTON CONWAY

**AJ ENQUIRY NO: 201**



More than 4,000m<sup>2</sup> of Hartington Conway's X-Light profiled clear polycarbonate rooflight sheets have been used to cover Chelsea Football Club's new West Stand at Stamford Bridge, west London. With an overall light transmission of 90 per cent, the sheets have no detrimental effect on natural grass growth and create a better environment for both players and spectators. Thermoformed from 2mm polycarbonate and coated to give high levels of UV protection, X-Light should ensure a service life of more than 20 years.

## HANSENGROUP PRESTIGE CONTRACT 53 AJ ENQUIRY NO: 202



Glass stair treads and balustrades, supplied by HansenGlass, are used to stunning effect at Caesar's Palace restaurant in Liverpool. The two-tiered staircase was formed of FortPlus toughened and laminated glass panels with 19mm doubled-glazed panels for the balustrades and stair treads and 15mm for the mid-storey platform. Developed for optimum safety, FortPlus is five times stronger than ordinary glass and is fully tested to conform to British Standards, international safety standards and Building Regulations.

## KINGSPAN

**AJ ENQUIRY NO: 203**



Built from local oak trees using centuries-old building techniques, the international eco project at a Monmouthshire barn called on Kingspan Insulation products. Sheathing over the timber studs used Thermawall TW55 rigid urethane insulation board with aluminium foil facings for its high thermal performance, with Thermapitch TP10 sarking insulation at rafter level beneath the pitched corrugated onduline roof, where it acted to stop condensation and passage of water vapour, creating a useable warm roof space.

## HUNTER DOUGLAS

**AJ ENQUIRY NO: 204**



Hunter Douglas Construction Elements has introduced a new range of colours, metals and finishes for its versatile Luxalon facade system. The range includes pre-coated or anodised aluminium, steel, copper, stainless steel and zinc. Each base metal can be supplied with a range of patterned surface finishes, as well as a sculptured surface to suit individual designs.

## VELFAC

**AJ ENQUIRY NO: 205**

**VELFAC®**

Windows and double glazed units with a 12 Year Warranty as standard ?



[www.VELFAC.co.uk](http://www.VELFAC.co.uk)

Velfac's new warranty is now one of the most comprehensive available in the glazing industry and reflects the company's continued confidence in its product range, backed by continuous, proven performance in both third-party tests and in installations worldwide.

## KINGSPAN

**AJ ENQUIRY NO: 206**



With most of the ducting for the new air-conditioning system at the Livingston production plant of contact lens maker Bausch and Lomb suspended above areas containing costly and often delicate equipment, Kingspan's Koolduct ducting system had distinct advantages. The use of CFC-free rigid phenolic insulation panels means that air flows only across aluminium and has no contact with materials containing loose fibres, meeting stringent hygiene and safety requirements for the clean room environment. Being lightweight, the material was also easy to handle.



# REGISTER NOW FOR YOUR FREE 2002 STEPHEN WILTSHIRE CALENDAR A STUDY OF ST. PANCRAS CHAMBERS



## ST. PANCRAS CHAMBERS

George Gilbert Scott's Midland Grand Hotel at St Pancras Station, London is one of the most evocative, and certainly the most controversial, revived Gothic buildings completed in Britain during the nineteenth century.

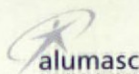
Scott fused eclectic historical sources with modern technology to spectacular effect.

Pendock, the market leaders in Pipe Boxing Systems, Radiator Guards and Column Casings, have commissioned the world renowned artistic artist, Stephen Wiltshire, to produce an original drawing of St. Pancras Chambers, to be used for this year's calendar.

Firmly established as a favourite among architects and other specifiers, readers who respond now by entering on the reader enquiry service will obtain a complementary copy of the calendar or call us on-line at [www.pendock.co.uk](http://www.pendock.co.uk)

# PENDOCK

THE MARKET LEADERS IN PREFORMED PLYWOOD



Alumasc Interior Building Products, Halesfield 19, Telford, Shropshire TF7 4QT

Telephone: 01952 580590 • Fax: 01952 587805 • Web Site: [www.pendock.co.uk](http://www.pendock.co.uk) • Email: [sales@alumascinteriors.com](mailto:sales@alumascinteriors.com)

**aj** the architects' journal

**THE ARCHITECTURAL  
REVIEW**

enquiry 4 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)