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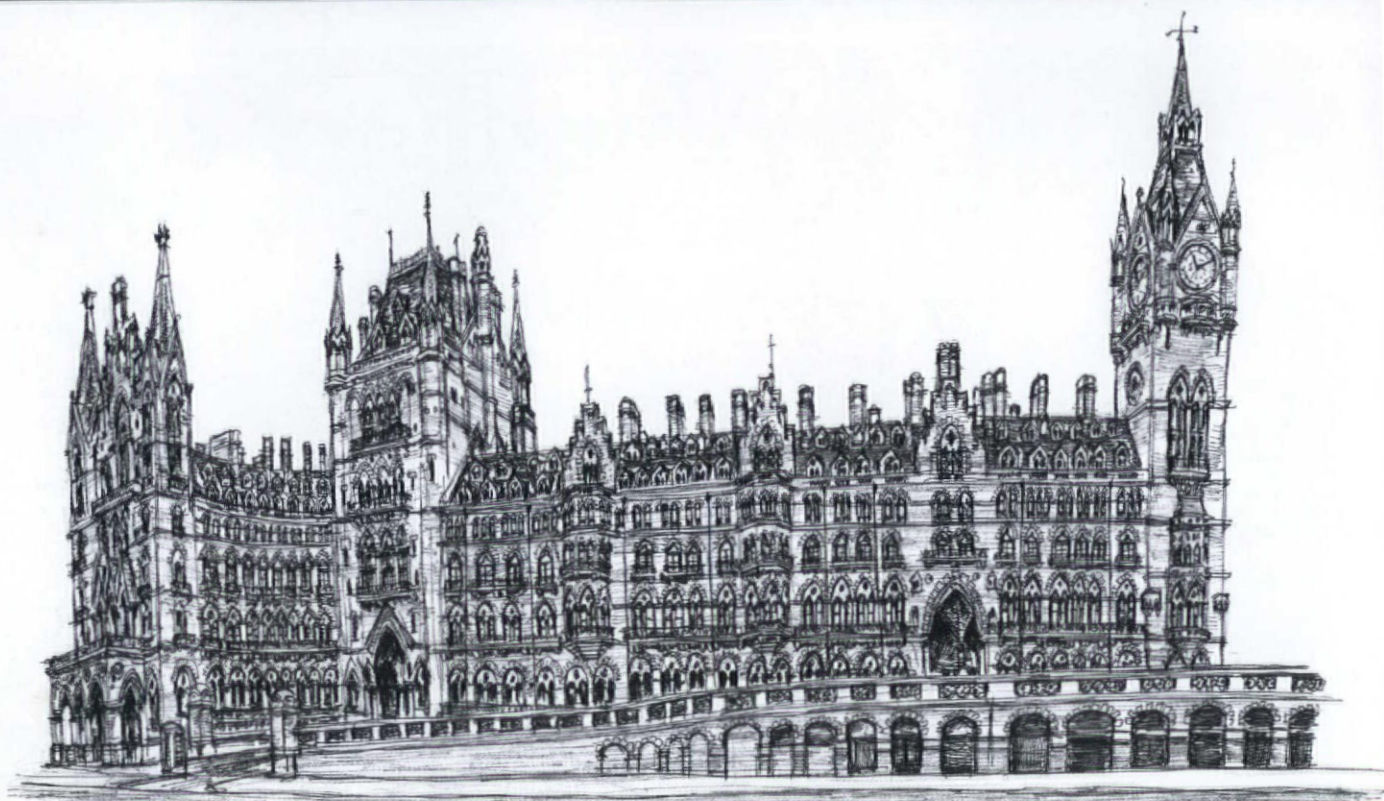
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01 | 02

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ST. PANCRAS CHAMBERS

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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.

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Snohetta and Spence's competition-winning design for the new Turner Centre in Margate (above) goes on show at the RIBA starting today and the exhibition runs until Saturday 9 February. The centre will be curated by new director Victoria Pomery, who was previously senior curator at the Tate in Liverpool. The practice, meanwhile, has scored another success. The Anglo-Norwegian collaboration has been shortlisted to design a new £50 million art gallery and public square in Middlesbrough. The others on the shortlist are: Feilden Clegg Bradley; Erick van Egeraat; Jeremy Dixon; Edward Jones; Reykjavik-based Studio Granda; and Copenhagen-based Schmidt Hammer and Lassen. Snohetta and Spence is profiled on pages 22-23.

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Lloyd's Register of Shipping
Photo by Dennis Gilbert/VIEW

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'In a throwback to the situation in the Thirties when the Modern Movement in Britain was a dim echo of an original from mainland Europe, Chipperfield sees himself as part of a European rather than specifically British sensibility.'
Deyan Sudjic, *Observer*, 30.12.01

'Most of us have returned to type. The towers have gone – yeah, I know. I want more money.'
New York correspondent David Usborne, *Independent*, 27.12.01



CABE AND EH IN PRINT

Arts minister Baroness Blackstone will launch the joint CABE and EH publication, *Building in Context: New developments in Historic Areas*, next Thursday. The volume, by Francis Golding, examines 15 case studies where new buildings have responded positively to their historic surroundings. Copies will be available from Thursday 17 January on 020 7960 2400 or e-mail enquiries@cabe.org.uk

FARRELL GRIMSHAW FIRST

Terry Farrell and Nicholas Grimshaw's building at 125 Park Road in London's Marylebone has been awarded a Grade II listing – marking it as the first of the Farrell Grimshaw Partnership buildings to achieve the accolade. +

EXTRA TIME FOR AJ QUIZ

A festive spirit – and the fact that nobody has correctly answered more than a quarter of the questions – has led the AJ to extend the deadline of our Christmas quiz (AJ 20/27.12.01) to 14 January. The winner will receive a Canon digital camera, an Alessi kettle and a Hidesign leather hold-all. Questions are at www.ajplus.co.uk and answers should be faxed to 020 7505 6701, or e-mailed to angela.newton@construct.emap.com

CALATRAVA GETS GONG

Dr Santiago Calatrava has received the Sir Misha Black Memorial Medal 2002 for distinguished services to design education. The awards ceremony will take place on 7 March at the RCA.

For the best jobs in architecture turn to page 57 or visit www.careersinconstruction.com



CABE in New Year spending spree

CABE chief executive Jon Rouse has set out an aggressive agenda for the New Year as the commission looks for ways of spending its increased budget, set to double to £4.2 million in April. Rouse told the AJ that first on his shopping list is a significant increase in staffing levels. Specialists in housing, education and research will be a priority.

He also confirmed that within the next fortnight CABE will advertise for an education coordinator to lead its new Education Foundation. Part of the foundation's remit will be to include architecture in the school national curriculum. An online digital photo library will also be launched to provide examples of best practice.

CABE will also be busy in early 2002 with the Coppergate II inquiry (AJ 6.12.01) – scheduled to start next Monday. Peter Stewart and critic Dr Giles Worsley will present the commission's evidence against the controversial Chapman Taylor scheme for a mixed-use development in York.

Rouse added that the review process will be ramped up. 'The number of projects which we will see through the design review process, and assist with developing through the work of the enabling team, will expand significantly,' he said.

CABE's latest design review report, issued last week, slammed Broadway Malyan's £100 million residential tower in London's Vauxhall (AJ 15.11.01) – for being too ambitious. Although the

committee applauded the 49-storey building's aspirations to act as an example of effective regeneration and sustainability, it questioned whether the design team could deliver and pointed to the enormous cost implications of the project.

CABE said: 'We are not yet convinced that this scheme can reach the high standards it sets for itself, or those which are necessary for such a key site and such a prominent building.'

The tower, at 170m, would be the capital's fifth tallest. But CABE felt the proposed height might be 'too overpowering' at close range. +

Steven Palmer and Zoë Blackler

English Heritage 'obstructs' new anti-facadeism report

Planning consultant Richard Coleman has accused English Heritage of being 'obstructive' in research he was conducting for a new report advocating a rewrite of PPG15, the planning guidance dealing with the historic environment.

Coleman this week published 'Revise PPG15', a hard look at the government's planning advice which he believes is leading to too much 'facadeism' – the facades of old unlisted buildings being retained, manipulated or replicated while new structures are built behind them. 'There's a lot that nobody ever notices or measures because it's behind existing

'With the British Galleries under its belt and what looks like an intelligent masterplan being finalised, it may be that the V&A has at last turned the corner.'

Giles Worsley, *Daily Telegraph*, 29.12.01

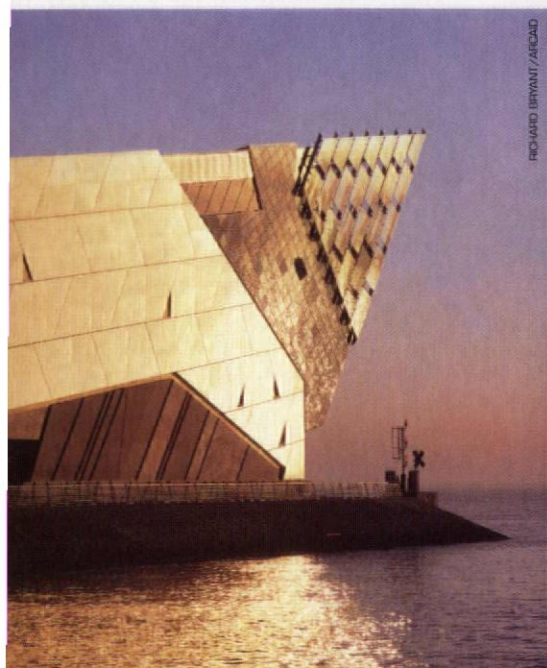
'What was conceived as a smooth, gleaming egg looks like it's been hard-boiled, diced, and put back together in a hurry.'

Jay Merrick on Foster's GLA building, *Independent*, 29.12.01

'... It was assumed nothing else would be allowed to break through a strict but unstated height limit. Then, suddenly, received wisdom was turned on its head. It was the same in Barcelona, Vienna, Rotterdam and Berlin.'

Deyan Sudjic on 2001, *Observer*, 23.12.01

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



RICHARD BRYANT/ARCAD

These are the latest images of Sir Terry Farrell's 'The Deep' Submarium. The £3.5 million aquarium is the centrepiece to the Hull docklands regeneration project. The aquarium tells the story of the world's oceans and contains the deepest aquarium tank in Europe at 10m and the world's deepest viewing tunnel. The main tank houses a vertical lift ride – the first glazed lift in an aquarium. At any one time the building will contain 2,850,000 litres of water. It also boasts the largest total environment simulator in Europe – an estuary environment for the study of tidal flow and sediment, operated by the University of Hull. It includes a marine research facility for the university and a business centre for companies seeking commercial applications of marine science. The site is on a promontory at the confluence of the River Hull and the Humber Estuary and includes a footbridge across the river. The building is clad in a range of materials – including coloured concrete, enameled glass and marine-grade aluminium – to suggest a cross section through the ocean. It will open on 23 March.

facades,' Coleman told the AJ. 'PPG15 has become a very secure rock onto which planning officers and conservation officers can lean.'

But Coleman said English Heritage had not been keen. 'English Heritage was obstructive,' he said. 'I do believe that there was active opposition to my research – people weren't altogether helpful.'

The document makes a series of recommendations, including revising PPG15 to recognise opportunities for historic environments and new design solutions, getting CABE involved and reviewing conservation in planning and design education. It was written with help from Lord Rogers of Riverside, Sir Richard MacCormac and Sherban Cantacuzino and includes 'genuine, but poor conservation/PPG15 practice' from London and other UK cities.

'Buildings shouldn't lie,' concluded Coleman. +

Prince gets to grips with Northampton housing vision

The Prince's Foundation has been advising on the creation of a 'radical' urban extension to Northampton which could be reproduced across the country, writes Zoë Blackler.

English Partnerships has asked the foundation to provide a vision for its 44ha greenfield site at Upton. EDAW has drawn up a masterplan for 1,020 homes – of which 20 per cent will be social housing – with retail and business spaces, a primary school and adjoining parkland. Foundation

director David Lunts said HRH would be taking an active interest in the project – a 'radical departure' from earlier extensions to the town.

While Poundbury takes its inspiration from the local Dorset vernacular, Upton will look to Northampton's own architectural traditions. However, EDAW director Andrew Jones stressed that while the plan will reflect the scale and materials of the town's 19th century Victorian terraces, the architecture will be contemporary. Lunts said the project is part of a larger collaboration with English Partnerships, which is considering a number of other sites for development along similar lines. +

RIBA and the AJ join forces for new national conference

The RIBA is to hold a two-day national conference in June in what is hoped will be the first of a regular series. It will take place at the Interbuild exhibition at the NEC in Birmingham on 11-12 June, and will be organised in association with the AJ. The conference will be free to RIBA members (£250 per day to others), and will include a wide range of CPD seminars on technical and practice matters.

In addition, the announcement of the AJ/RIBA Awards will take place at a dinner on 11 June. Features will include '50/50', where leading names in architecture and construction review the buildings, products and technologies of the past 50 years and make predictions about the future.

See leader, page 20, and more details online. +

AJ100 SURVEY TIME AGAIN

The Architects' Journal will again be publishing the AJ100, the biggest and best survey of practices, in March. If you were one of the practices featured in the top 100 firms last year, watch out for your form to fill out if you want to be featured in the listing this year. It should arrive early this month. If you have not featured before and think you might make it onto one of the tables this time out – there are also regional listings, tables on fee income, data on female representation etc – then you can print off a form from our website at ajplus.co.uk. The forms must be returned to the AJ by the strict deadline of 25 January, after which we will compute the data and publish the entire survey on 21 March.

EDEN LICENSED TO THRILL

Nicholas Grimshaw's Eden Project looks likely to be one of the stars of the next James Bond movie. Location scouts for Eon Productions, the company behind the Bond films, visited the Millennium project last month and shooting may begin within the next two weeks. Eden will be the second Millennium project to star with 007 – the first being the Millennium Dome, included in *The World is Not Enough*.

Q&A

71%

... of voters in a poll on the AJ's website think Prince Charles should keep out of architecture.

Respondents: 263

This week's question:
What are the economic prospects for the profession in the UK in 2002?

+ Register your view at
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The building will occupy the front of the block on the east side of Eighth Avenue, between 40th and 41st Streets. The *New York Times* will occupy 75,000m² of the skyscraper. The ground level area will include glass-enclosed retail space to make the building 'open, transparent and permeable'. Piano described the building as 'an expression of love for this city and the values it represents'



Piano makes the news with New York scoop

The *New York Times* has bolstered confidence in the terrorism rocked city with the unveiling of the paper's Renzo Piano-designed 52-storey skyscraper headquarters.

At the unveiling, New York State Governor George Pataki said: 'In light of the 11 September attacks, this building is a vitally important economic development project – it reminds the business community to keep investing in what will forever be the world's financial capital.'

The building, located in the south-west corner of the Times Square area of Manhattan, is Piano's first in New York. It includes 145,000m² of space – at ground level there will be shops, restaurants and a garden while the remainder of the skyscraper, up to the 50th floor, will be office space. The top two floors will be for plant and a rooftop conference facility.

The building's inner double thermal-pane curtain wall is screened by an outer wall comprised of thin horizontal ceramic tubes, placed on a steel framework and positioned up to 0.6m from the glass. These will enhance the structure's energy efficiency as they will help heat and cool the building.

At the top of the structure, the screen of tubes becomes less dense – allowing views of a roof garden. The building will include 1m 'vision panels' on each occupied floor, affording panoramic views of the city. The main structure will be 230m tall and the building's outer 'ceramic' wall will reach 260m. It will also be topped by a mast – taking the height to 350m.

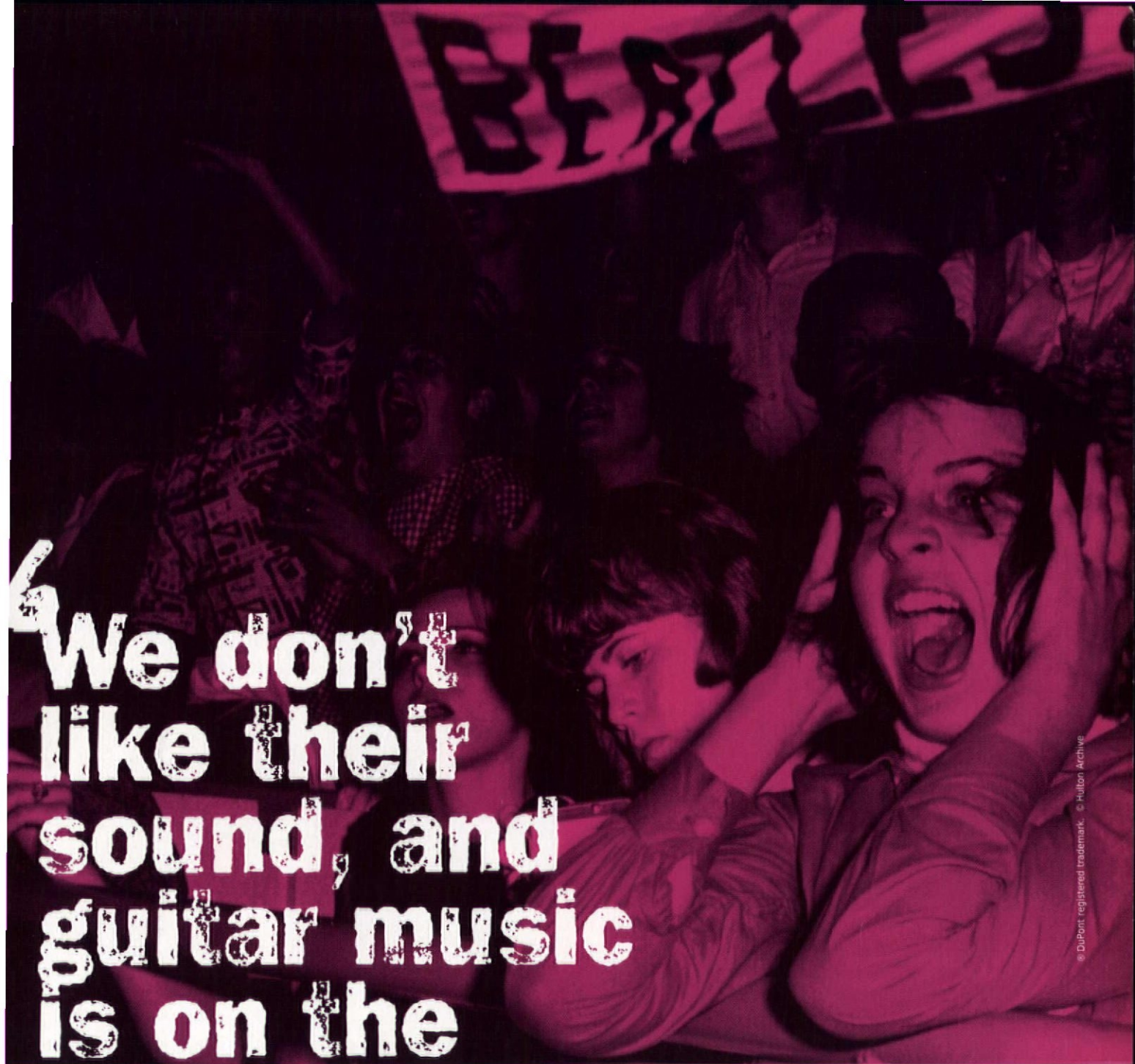
The *New York Times* will occupy floors two to 28, with floors two to seven acting as the newsroom. Piano said the newsroom will 'overlook the surrounding streets like a large magic lantern, continually lit and constantly active'.

There will also be a 350-seat auditorium at ground level for cultural and civic events. These will include 'Times Talks' – presentations by reporters, columnists and editors of the *New York Times* and lectures from non-profit community groups.

Piano will collaborate with New York practice Fox and Fowle Architects on the project, while Gensler will design the interior of the building.

Construction is expected to begin in 2003 and be completed by 2006. +

Steven Palmer



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like their
sound, and
guitar music
is on the
way out. 99**

— Decca Recording Co., rejecting the Beatles, 1962.

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Geoffrey Reid Associates has released this image of 'The Gate', its £70 million leisure development in Newcastle. The 18,150m² project is the first entertainment centre developed by Land Securities and will include a 12-screen multiplex, themed restaurants, a 'sky bar', retail space and a fitness centre. It will open in late autumn.

WEMBLEY SAGA DRAGS ON

The Football Association has signalled that it wants to build a new national stadium at Wembley rather than Birmingham or Coventry. The scheme has been scaled down – as reported in the AJ (11.10.01) – to omit the proposed hotel, office accommodation and visitor attraction. However, problems have already set in. A report by Rodney Walker, chairman of Wembley National Stadium Ltd, was critical of the way contracts have been awarded. The National Audit Office will look into how public money has been spent on the project so far – delaying the project by three months. However, the Wembley development consortium – The World Stadium Team comprising Foster and Partners and HOK Sport – welcomed the initial green light as a 'positive outcome', which it said will allow it to get 'back on track with the design of this prestigious facility'. +

ASSOCIATED INTERCHANGE OK

Associated Architects has won planning permission for its Interchange Place development in Birmingham. The 6,109m² mixed-use building will include retail, restaurant and office space. The seven-storey building will replace the Livery House building, currently being demolished. Work on site is due to start in February.

PRINCE'S PLANNING TALKS

The Prince's Foundation has announced the next phase of its community planning training seminars. The seminars in 2002 will include 'Architecture Centres', led by Nicole Crockett and Lisa Rigg of Hackney's Building Exploratory; and 'Community Planning in Conflict Zones', which will cover planning for areas such as Afghanistan and Kosovo. For further details call 020 7613 8535.

Controversial Murphy fails to tame Circus Lane lions

Local residents have blocked plans for a controversial Richard Murphy-designed mews house in Edinburgh. City councillors voted narrowly to reject the scheme against the recommendation of planning officers.

The private project for Circus Lane, in Edinburgh's New Town, inspired a flurry of protest letters from local people matched by vehement support from some of Edinburgh's most distinguished architects.

Objectors claim the modern Japanese-style house is out of keeping with the character of Circus Lane, which falls within a conservation area and is a World Heritage site.

The mews, originally designed as a service lane for Royal Circus in Reid and Sibbald's 1802 New Town plan, was only partially developed at the time. More buildings have been added since the 1970s, including two other Murphy-designed houses. The current scheme would replace a disused and overgrown garden that many residents are keen to retain and the demolition of a 200-year-old boundary wall.

Historic Scotland, the Architectural Heritage Society of Scotland, the Scottish Civic Trust and the Central New Town Association of Edinburgh all wrote to recommend rejection.

Circus Lane resident Mike Hart, who has been fighting the scheme, said Murphy's design would adversely affect the area. 'The chap that designed the New Town designed it as it should be. If they want to have a 21st century building, they should do it in an area where it doesn't conflict with the existing buildings,' he said. He also condemned Murphy's arrogant attitude: 'He's saying he's going to Murphyise the Old Town. He's not flavour of the month with us.'

But prominent Scottish architect Gordon Benson praised the scheme, believing it would bring 'a bit of colour' to the mews. And he added that the strength of objection to the project was

strange compared with the lack of mobilisation against the 'awful' developments taking place on Princes Street.

Councillor Alan Tweedie, vice-convenor of the planning committee, also strongly supported the scheme. He dismissed those opposing it as having a 'Disney' attitude – wanting to simply recreate the past. 'Murphy's house would enhance the street,' he said. 'Old and new would have fit harmoniously together.' Tweedie also expressed concern at the close six to five vote, describing planning decisions as 'a bit of a lottery' determined by which members turned up on the day.

Other Murphy supporters – believed to include Robin Webster, head of Aberdeen University's school of architecture, and architects David Page, John Richards and Sir Anthony Wheeler – argued the house was another of Murphy's 'Edinburgh gems'. Edinburgh's planning officers also praised the 'highly innovative' design.

Despite the high public profile of the case, the Royal Fine Art Commission for Scotland declined to advise on the decision. Secretary to the commission Charles Prosser was dismissive about the row. The 'diminutive small fry' scheme was 'too small and insignificant' to be worth commenting on, he said.

Prosser added: 'There are huge issues going on all over Scotland, but for some reason the drawing rooms of Edinburgh are humming with talk of Circus Lane and whether the local people get to keep their garden.'

Murphy was unable to comment on the decision but is understood to be extremely disappointed. While clients, Brian and Leslie Knox have yet to lodge an appeal, Tweedie expected them to pursue the scheme.

The two-storey, three-bedroomed house, on the south curve of Circus Lane, has a stone front onto the mews with glass facade facing the garden at the back and slate pitch roof. More stone was added to the front facade after an original application was turned down in June last year.

Zoë Blackler



Sidell Gibson Partnership has begun construction of the £30 million Juxon House project on the controversial Paternoster Square site next to St Paul's Cathedral in the City of London. The scheme, originally designed by Sir William Whitfield with Sidell Gibson taking over the detailing, fits within Whitfield's £150 million masterplan for the square. The speculative building for developer Standard Life Investments will include 13,000m² of office space, 2,000m² of retail space and a large roof terrace on the fifth floor. +

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The Barlow Schofield Partnership-designed Marconi Centre (above) has opened to celebrate the centenary of Guglielmo Marconi's first transatlantic wireless transmission. The building was funded through a collaborative venture between Marconi plc and The National Trust, which owns and manages the historic site on the cliffs of Poldhu Cove, Cornwall. The structure includes an interpretation and exhibition space, as well as 'glass box' radio rooms to be used by Poldhu Amateur Radio Club. +

SQUIRE'S INDIAN OPENING

Prime minister Tony Blair opened the British Council's first Indian Knowledge and Learning Centre, designed by Michael Squire and Partners and Emma Vergette, the British Council's head of architecture, this week. The centre will act as a pilot scheme for other British Council offices in India and around the world. +

Arise Sir Nicholas: Grimshaw leads New Year's honours list

Architects were thin on the ground in the New Year's honours list, although Nicholas Grimshaw joined the ranks of knighted architects and AJ publishing director Paul Finch bagged an OBE.

Grimshaw, whose most significant building of the past year, the Eden Project, narrowly missed out on the Stirling Prize – losing to Wilkinson Eyre's Magna Centre in Rotherham – won his knighthood just a year after former partner Sir Terry Farrell was honoured.

Finch's OBE was for services to architecture as a reflection both of his time as AJ editor and now as deputy chairman of the government's Commission for Architecture and the Built Environment. 'This is my 30th year in the media and this is a great way to celebrate that,' said Finch.

Although the list was not packed with knighthoods for architects, Finch added: 'There are a lot of professions that don't receive honours on such a regular basis as architects.' However, there were some raised eyebrows at the lack of honours yet for RIBA ex-president David Rock.

Knighthoods did go to Nigel Thompson, deputy chairman of Arup – honoured for his involvement in the reconstruction of Kosovo and Yugoslavia; and to Peter Mason, chief executive of Amec, for his services to overseas trade.

Architect John Marriott Knight received an OBE for his services to regional architecture through his work with Historic Scotland, as did

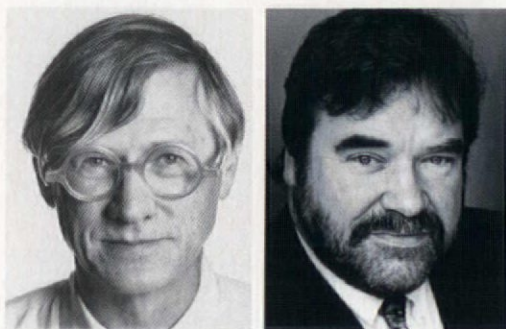
Professor Frank Arneil Walker for services to architectural history and conservation.

Other figures connected to the world of architecture who received knighthoods included Albert Bore, leader of Birmingham City Council for services to local government; and Timothy Clifford, director general of the National Galleries of Scotland, for services to the arts.

Robert Shields, chief executive of the North West Regional Development Agency, and Michael Storey, leader of Liverpool City Council, both won CBEs for services to regeneration. Susan Bonfanti, head of the Urban Policy Division at the DTLR, received an OBE.

MBEs went to Malcolm Haxby, head of the city planning group for Westminster City Council, for services to local government; and to David Morrison, senior planner for the Scottish Executive, and William Prescott from Armagh, for services to the environment. +

Steven Palmer



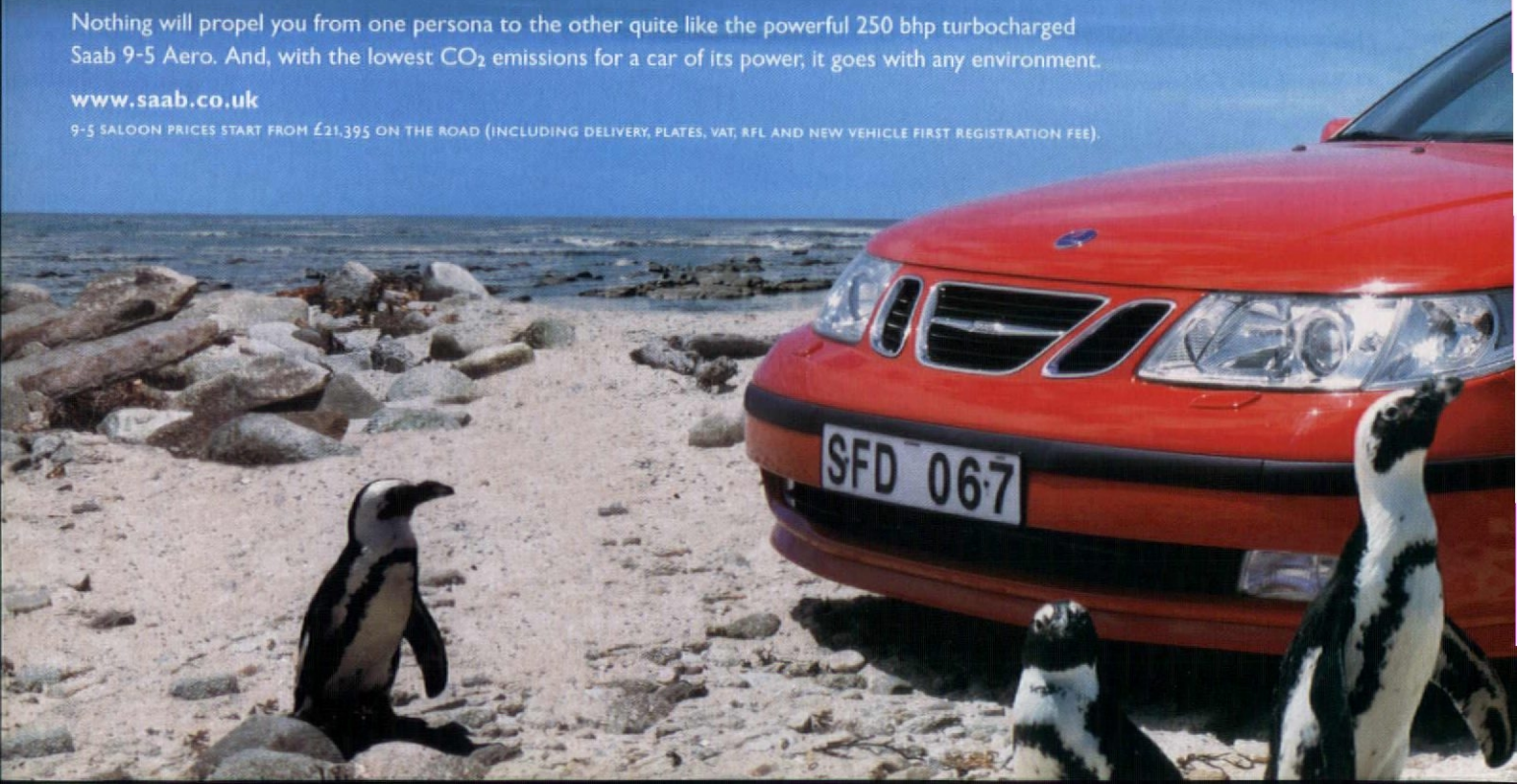
Sir Nicholas Grimshaw (left) and Paul Finch

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Clare Melhuish reviews...

Landscapes from the land of the rising sun

The RIBA's exhibition on Japanese landscape design, 'From Modernism to MA', promoted by the Landscape Foundation, certainly has an enigmatic quality. Indeed, it would be easy to miss the display altogether, thinking it was in the process of being dismantled. The models are, with the exception of one, concealed behind a screen, and comprise the entirety of the fixed display. The rest of the exhibition is presented through large, but poor quality, digital images running in a looped sequence on the end wall of Gallery 1. Apparently there are some 300 of these images, representing 15 projects – but there is no indication of running-time, giving little idea of the quantity of material involved.

The exhibition has been curated and designed by David N Buck, who previously worked with the landscape practice Gustafson Porter, and is something of an expert on Japanese design, as well as joint designer, with Makoto Noborisaka, of one of the schemes presented – Osaka City University Media Centre Plaza. The rationale for the approach to the exhibition is explained as one of creating a 'zone of ambiguity between the building and landscape', by separating the exhibition space from the fabric of the gallery – defining a 'culturally different landscape' within the 'Neo-Classical space of the building'. But this is definitely not a

themed zone of, say, tatami mats and tea ceremony – a manufactured anthropology of the Far East. On the contrary, it has the character of a no-man's land of nonspace and minimal content, a seemingly acultural abstraction which is hard to engage with.

This quality is reflected in the work itself – as far as one can see. It appears to be uniformly abstract and formal, with a repetitive, almost static character. The latter part of the exhibition title, 'From Modernism to MA', refers to the concept of 'essence' in Japanese philosophy, implying this is a guiding principle of contemporary landscape design in Japan. But there is little attempt to elucidate, for a western audience, what this might mean in a landscape design context, nor how such a concept may sit within the context of the contemporary social and cultural scenarios with which these projects must engage.

The projects seem to be much the same in terms of programme as contemporary landscape initiatives anywhere else in the world – civic parks and plazas, and landscaping for specific buildings, such as the Natori Cultural Hall, NTT Musashino R&D Centre, or Official Residence of the Speaker of the House of Representatives in Tokyo. Such initiatives undoubtedly take their place on a global stage, yet demand a response to the particularities of Japanese cultural life, which is far from being self-evident or compelling in the work, as displayed, of these, as yet, mostly unknown designers.

● 'From Modernism to MA – Contemporary Japanese Landscapes', shows at the RIBA's Gallery 1 until 16 February



Top to bottom: Tsunan Central Park by Yoshiki Toda; NTT Musashino by Yoji Sasaki; Osaka City University Media Centre Plaza by Makoto Noborisaka



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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

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.

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THEATRE ROYAL (ST HELENS)

Refurbishment of theatre. Applications by 23.1.02 to Chief Executive's Department, St Helens Metropolitan Borough Council, Contract & Asset Management, Wesley House, Corporation Street, St Helens WA10 1HF, tel 01744 456436, fax 01744 454206.

● Richard Haut operates the weekly 'competitions' e-mail service – telling architects about thousands of projects that they can apply for across Britain, Ireland and Europe. Tel 0033 6 73 75 02 76, e-mail hautrichard@hotmail.com. Web: communities.msn.com/RichardHautcompetitions

HOK's Dome arena set to open by Christmas... 2004

The Dome's HOK-designed arena will open by Christmas 2004, a Meridian Delta consortium spokesperson has confirmed, while dismissing speculation over delays to the project as 'irrelevant'.

The spokesperson told the AJ that there is a detailed planning and construction schedule for the project, but that it will not be made public until the final negotiations between the consortium and the government have been completed.

However, delays are already foreseen. Geoff Wright, director of town planner Robert Turley Associates, told the AJ that the size of the project would lead to delays through extensive public consultation. He added that the scheme could also be under pressure due to the Planning Green Paper. 'Although the reforms in the discussion document won't be in force for the Greenwich scheme, the government will be anxious for the Dome project to be an example of best planning practice,' said Wright.

The Meridian Delta consortium – including Lend Lease Europe, Quintain Estates and Anschutz Entertainment – triumphed in its bid to redevelop the 77ha site before Christmas (AJ 20/27.12.01) with a deal that promised £4 billion of investment in the Greenwich peninsula.

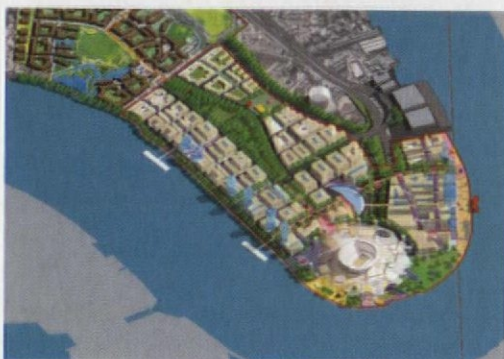
The site is masterplanned by Terry Farrell and Partners and includes the HOK-designed 20,000-seat Millennium Dome arena. The plan includes 5,000 homes, as well as offices, shops, leisure facilities, parkland and public spaces. The area will create 20,000 jobs. The quarter around the Dome will be known as Dome Waterfront. Access to it will be free and it will include live entertainment and sports facilities, restaurants, bars, retail and community facilities. Dome Waterfront and the HOK-designed arena will receive £200 million of investment.

No money will be paid to the government up front. Instead the site will be leased for 999 years – taking the project into the next millennium – and the government will receive a proportion of the profits over the next 20 years.

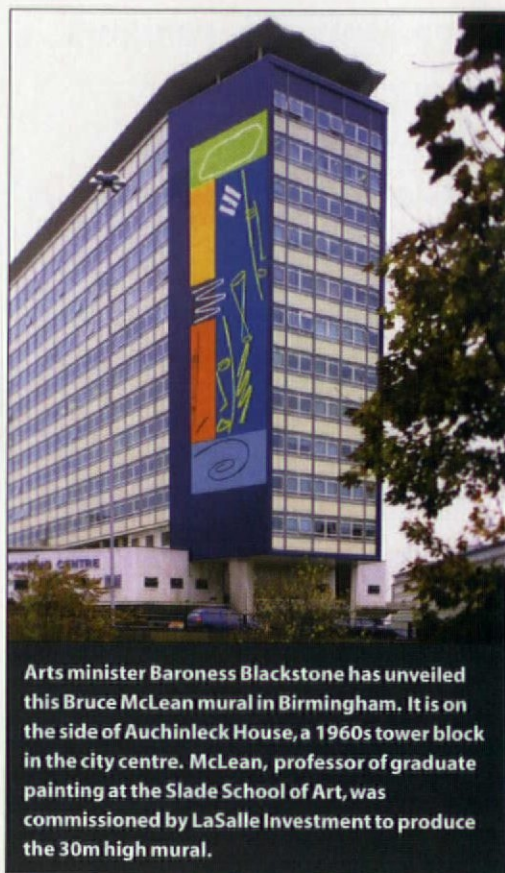
Meridian Delta will also invest in improvements to Greenwich's public transport infrastructure and will focus on developing bus, Tube and river links to the site. A rapid transit link to Greenwich town centre is also under consideration. Transport is a high priority as Anschutz Entertainment expects to host 150 events in the arena in the first year.

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

Steven Palmer



On the waterfront: boost for Greenwich peninsula



Arts minister Baroness Blackstone has unveiled this Bruce McLean mural in Birmingham. It is on the side of Auchenleck House, a 1960s tower block in the city centre. McLean, professor of graduate painting at the Slade School of Art, was commissioned by LaSalle Investment to produce the 30m high mural.

JMP Landscape down but not out in New York competition

JMP Landscape, the landscape design unit of John McAslan and Partners, has reached the final shortlist of three practices for the 'Fresh Kills: landfill to landscape' competition in New York (AJ 4.10.01) – despite losing out on the design element of the contest.

JMP is joined on the shortlist by local outfit Field Operations and RIOS Associates of Los Angeles after being selected from 50 entrants to the competition. The brief was to transform the 890ha Fresh Kills landfill site, on Staten Island, into a landscaped ecological city park. The area was the location for the dumping of New York's household waste for more than 50 years.

However, the New York City Department of Planning announced that Field Operations had won the design element of the competition, despite the JMP scheme being acknowledged as 'compelling, well-researched and comprehensive'.

Marcus Rosello, architect with John McAslan and Partners, admitted that it did mean the practice was trailing in the overall competition but added that there were opportunities for it to fight back. 'There has been a design preference expressed for Field Operations – but the final stage of the competition will allow us to put forward improvements to our scheme. John [McAslan] is confident we can win this,' he said.

The final part of the competition will be held on 4 March and will include the presentation of fee proposals and business cases.

The Field Operations masterplan includes the construction of a memorial to the victims of the 11 September attacks – which will be built on the area of the site currently being used to receive the wreckage of the World Trade Center. +

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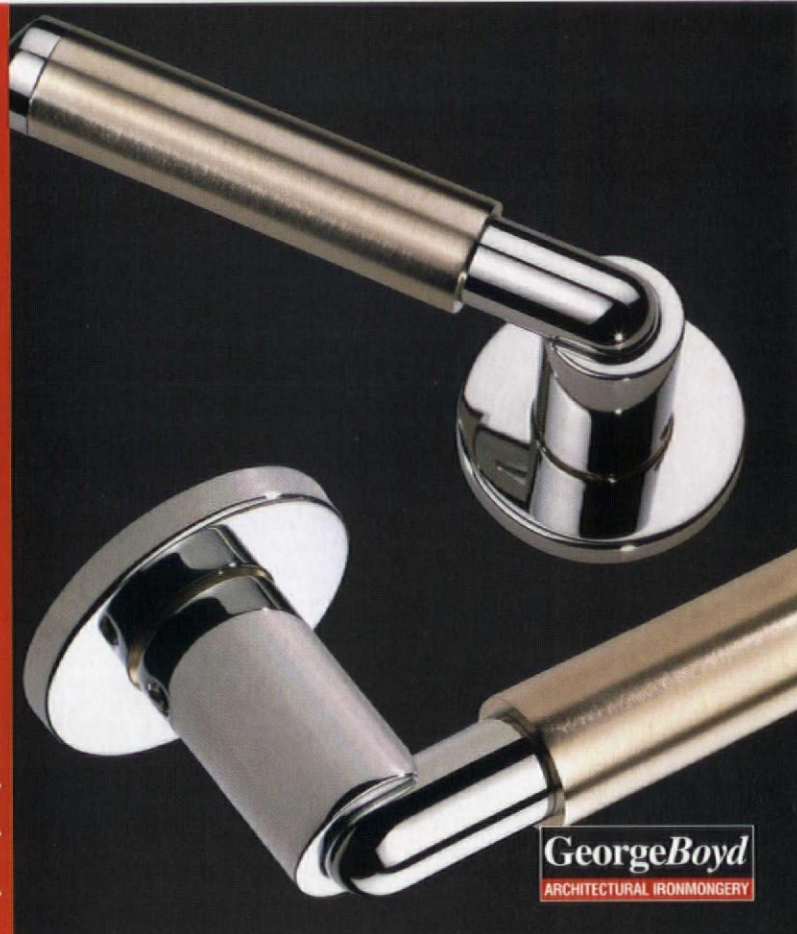
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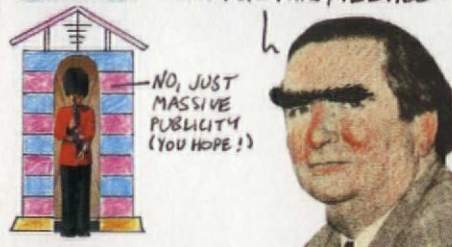
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OLD HELLMAN'S ALMANAC FOR 2002

JAN. I SUPPOSE I'LL GET THE CHOP FOR THIS, TEE-HEE!



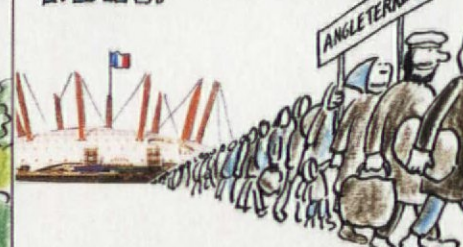
Sir Terry Flannel reveals his revolutionary *Bandwagon* plans for Buckoff Palace on C4 TV, sentry boxes are to be replaced by neon and acrylic pods and opened to the public between 6.13 and 7.02 am. Fumes, fog, faffle.

FEB. IT'S THE GOVERNMENT'S NEW GREEN POLICY!



A government green paper aims to speed up the planning process with a committee of big developers and land speculators awarding permits for major projects. Objections to back extensions and dog kennels will be allowed.

MAR.



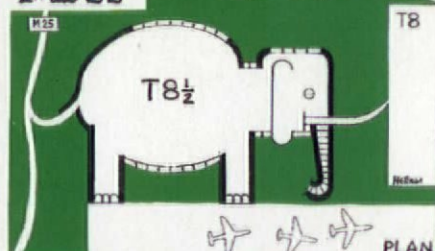
The Millennium Doom is dismantled and sold to the French government for a Bogus Asylum Seekers' hostel at Sanspermis outside the channel ferry port of Fichez-moi-le-camp. Brume, brouillard, bruine, brise-soleil, euros.

APRIL WHO SAYS WE WELSH ARE BARBARIANS?!



Furore as the canonic '30s Brynterfel Leather Factory at Llaekcuff by Architects Co-opted, with its famous moulded asbestos fan vaults, is demolished by Glynistine Council to make way for a Taffco's Hypermarket carpark. Heat.

MAY



After a 25 year planning inquiry, Terminal 8 1/2 at Heathdin Airport is finally approved despite the lack of jumbo jet flights. But Lord Crony's flexible building could easily be converted to a chemical factory or radioactive dump. Sleet.

JUNE I HATE MYSELF FOR ACCEPTING ALL THESE FEES!



Book by Ram Kikhaas, *The Yale Guide to Chopping and Changing*, mounts a scathing attack on consumerism and museum culture. Kikhaas is to design the new 90 million dollar JUNKI boutique in NY's Guzzleheim Museum.

JULY THE NEW COURSE EXTENDS CHOICE - NOW YOU'LL BE ABLE TO GET JOBS WITH SURVEYORS OR DOUBLE-GLAZING FIRMS...



The Department of Registration for Architects in Britain (DRAB) now control education. Part I will consist of drainage and DPC technology, Part II project management and quantity surveying and Part III 20 years out.

AUG.



Following the Public Inquiry decision in favour of the Stalk Tower in the City of London by Kon Peddle & Fox, a spate of towers is approved: Poxhaul Tower by Crudeway Malplan, Global-power Tower by Helluva Jawn, (continued...)

SEPT.



Multinatwest Tower by Sir Nicholas Cocksure, Shardcash Tower by Molto Forte, Skypie Tower by Barcode Mark, Puddington Basin Tower by Lord Crony of Riverdance. Traffic in central London now in total tartan-gridlock. Black ice.

OCT. THIS WILL HELP WITH ONE'S WITCH DOCTOR RECRUITMENT CAMPAIGN!



The first Feng Shuibilee hospital opens in Gateshead designed under the aegis of NHS advisor Prince Charles, containing a Bleeding Theatre, Leech Suite, Polo A&E and Florence Nightshade plant ward. Miasmas, rheums.

NOV.

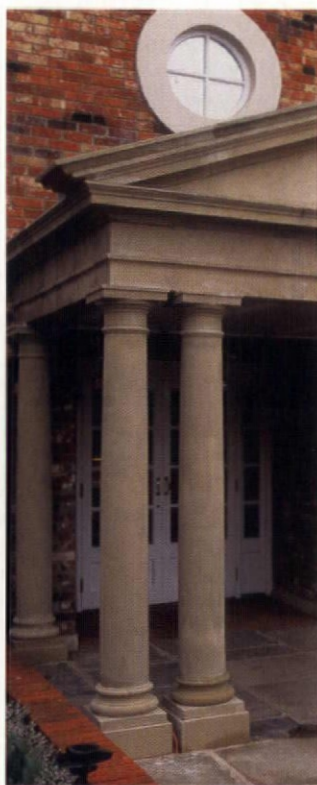


The fierce Salivafields Housing In Threat End campaign (SHITE), led by Will Allsoft, opposes Lord Frosted's design for a commercial mega-structure to replace 17th century houses for London's architectural historians. Earthquakes.

DEC.



The RIPBA closes down as the membership dwindles to three. Its Portnoy Place HQ is converted to a McDonald's-sponsored Afghan Embassy and the library collection is sold to the Canadian Mountie Museum. Ice, smog, fog.



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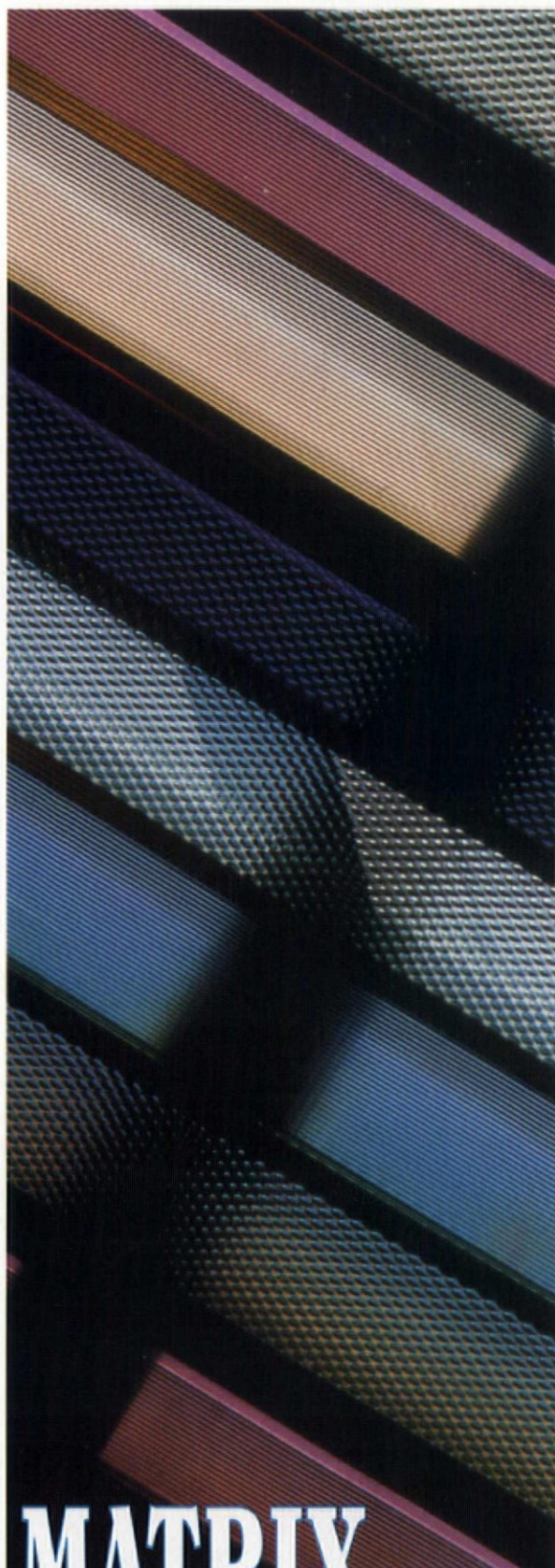
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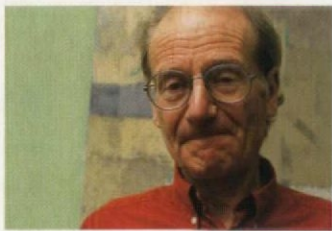
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the architects' journal | 15



Architect Martin Richardson has died, aged 72. He specialised in housing projects and gave numerous AA and RCA lectures on housing and industrialisation. He was also a member of the RIBA's Housing Group. He won a RIBA European Award in 2000 for his Trootsplein housing scheme in The Hague. The judges described the project as 'well considered and all of a piece'. He was educated at Cambridge University School of Architecture, Bartlett School of Architecture and the Regent Street Polytechnic School of Architecture. Richardson worked for a wide range of practices and government departments – he was development architect for the Yorkshire Development Group, project leader for Piano & Rogers' Pompidou Centre in Paris and conducted research into industrialised housing with TSG international in the US.

BURO HAPPOLD'S GLOBAL IIP

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BUILDING GLOOM CONTINUES

A survey from the RICS published this week has confirmed that construction industry activity and profit expectations have slumped across the sector and throughout the UK. The survey, for the fourth quarter 2001, showed that chartered surveyors reported the first decline in construction workloads since the beginning of 1996. +

Frank Lloyd Wright 'greatest influence' on UK profession

Frank Lloyd Wright has influenced more members of the profession than any other architect. In a survey of UK practices, Wright received more than twice the votes of runners-up Sir Michael Hopkins and Lord Foster.

Following on their heels were Richard Meier, Frank Gehry, Renzo Piano and Charles Rennie Mackintosh. Other eminent practitioners named include Alvar Aalto, Mies van der Rohe, Edward Cullinan, Edwin Lutyens, Lord Rogers and Charles Eames.

However, nearly 30 per cent of architects claimed not to be influenced by any others.

The most inspiring project of the past 10 years – and on which most architects would like to have worked – was Marks Barfield's London Eye. The project was well ahead of Gehry's Guggenheim Museum in Bilbao and Foster and Partners' Great Court at the British Museum in London.

The most hated structures identified in the survey were post-war housing, council housing blocks and speculative developer homes, followed by the Millennium Dome, Colin St John Wilson's British Library and Foster and Partners' Millennium Bridge. Specialist construction recruitment consultant Eden Brown conducted the survey. +

Zoë Blackler

AJ backs new football league for architects and engineers

The AJ is supporting a five-a-side football league competition for architects which kicks off in London next month.

The UK League Network 'Architects' Challenge' began last year and brought together companies involved in architecture and civil engineering to compete for the coveted Architects' Shield (currently held by James Nisbet & Partners). The evening tournaments proved highly popular, attracting teams from across the South East. So in response, and in World Cup year, the UK League Network has announced the launch of the inaugural city-wide league for architects and engineers, called the Architects and Construction London (ACL) League.

The AJ will publish match results and tables, both in the magazine and online at ajplus.co.uk. The information will also appear on the league website at www.ACLleague.co.uk alongside

statistics on top teams and even a manager of the month award.

The ACL League kicks off in late February and will run through June, culminating in the ACL National Cup and League Awards Day. Participating teams will play every week at top-quality venues in two sections: north of the river at Tottenham; and south at Catford. Both venues have on-site bars and every game will be adjudicated by FA-qualified referees.

Teams based outside the London area, or those unable to commit to the full league, can still take part in the ACL National Cup, which will be contested on a Saturday in the summer.

Registration to the league costs £995 – which works out at about £6 per player, per game – including FA affiliation for your team, four months of matches, entry to the ACL National Cup and access to full-time league administrators and the league website.

The organisers are hoping for about 30 teams to participate. So far they have had 50 requests for application forms and two confirmed entrants – Calford Seaden Partnership from Orpington and Wimberly Allison Tong & Goo from Westminster.

The first league games will be played on Monday 25 February.

For more information or to register your company for the spring/summer league season please call Neil Baxter at UK League Network on 01376 330400 or e-mail admin@ACLleague.co.uk

Danes call for 'new Statue of Liberty' memorial in New York

The Danish city of Copenhagen wants fellow EU capitals to help fund the erection of 'a new Statue of Liberty' in New York to mark the 11 September terror attacks. Deputy mayor Soeren Pind, who is in charge of Copenhagen's buildings, streets, parks and monuments, said the monument should reflect 'the evil and its destruction and the good that always wins. It should be a memorial for those who were killed.'

The Danish capital's mayor, Jens Kramer Mikkelsen, will present the idea to the other 14 EU capitals through their cooperation platform, Eurocities, later this year, Pind said.

He added that the City of London's Lord Mayor, Sir David Howard, already has offered a positive reaction. The project is expected to take three to four years to complete. +

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Working details

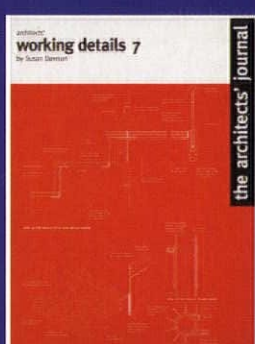
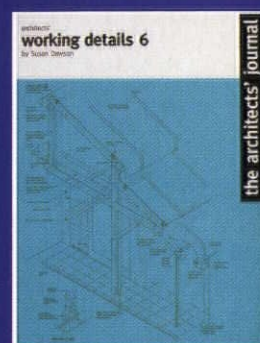
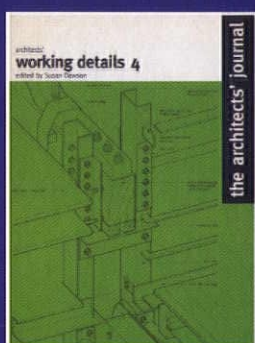
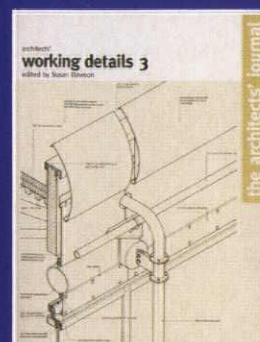
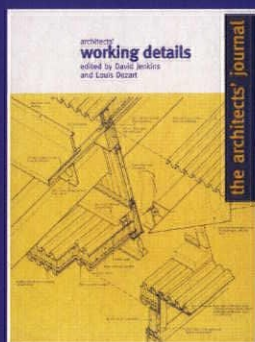
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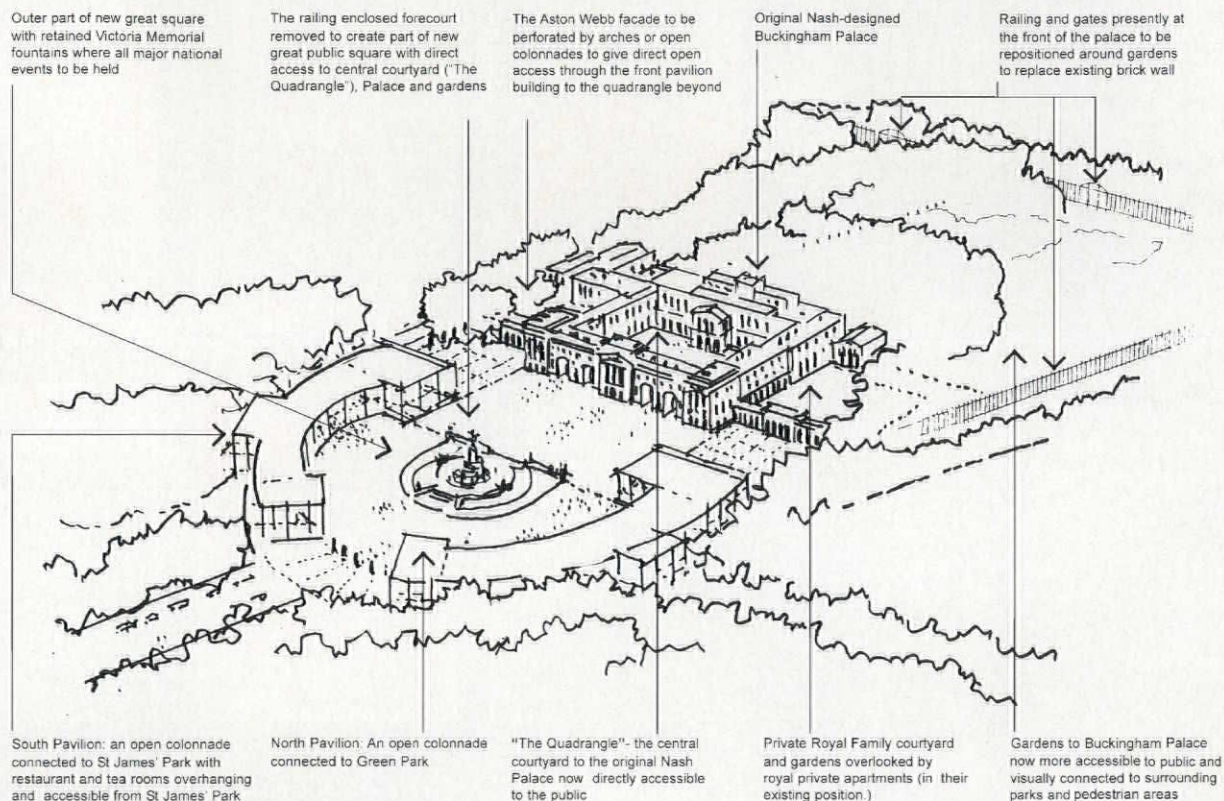
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RIBA president backs Farrell's Palace vision

Paul Hyett, Royal Institute of British Architects president and Ryder chairman, argues in favour of Sir Terry Farrell's provocative attempts to reshape Buckingham Palace



The *bête noire* of the architectural establishment has really done it this time. In one gesture, courtesy of last week's Channel 4 TV documentary (AJ 20/27.12.01), Terry Farrell has surprised his peers, shocked the nation, and risked appearing irreverent to a monarch who only last year bestowed upon him the highest honour in the land – a knighthood.

It was too much for the Royal Fine Art Commission's ex-chair, who rejected as a nonsense Farrell's plan to make Buckingham Palace more publicly accessible in order 'to build a radical new physical and emotional relationship between the palace and the people'. 'Heavens, it's not a zoo,' exclaimed Lord St John of Fawsley, adding that 'in another age [Farrell] would have been executed!'

How unjust that such a provocative and wonderfully generous and conciliatory scheme should elicit such sweeping and preposterous criticism. Architects have 'no imagination and... no sense of colour,' he claimed. Oh Norman, come, come...

But when the dust has settled, and leaving aside the inevitable charges of opportunism – who else but Sir Terry would have had the nerve, the wit, and the weight to pull off this stunt? His scheme should be welcomed for two reasons. First, it is a very timely idea. At the dawn of a century and the beginning of a new year, he has looked forward on behalf of our past. That canny mind has reflected on the dilemma of the monarchy – intrinsically part of our social fabric, our institutional

infrastructure and our culture, yet often so isolated, apparently stiff and uncomfortable – and shown just what architecture can do to help it redefine itself.

Yes, architects – some in particular – have good cause to claim grave offence over past criticisms from that quarter but the monarchy, despite its often difficult and occasionally seemingly precarious position, remains deeply popular.

And there lies the brilliance of this proposition – at a time of increasing demand for change in relationships between monarch and citizenry, Sir Terry offers a radical initiative through architecture. He reminds us that over the past three centuries monarchs have carried out substantial changes to the Palace: George IV, through John Nash, expanded Queen Charlotte's private house into a palace with wings that embraced a courtyard and triumphal arch – later relocated at Marble Arch corner; Queen Victoria instructed Edward Blore ('the bore') to design the frontage that now conceals Nash's work, effectively closing the palace to the outside world; and finally, 100 years ago, Edward VII commissioned Aston Webb's facade 'facelift' and ornate gates as a backdrop to a new monument to celebrate his mother's life.

Now Sir Terry argues that the palace as a symbol of empire is outdated, claiming that 'we need an architecture that is more civic and more accountable'. And thus, with great panache, he opens up the Blore building

with four huge arches, simultaneously enclosing a new public space with quadrant-type colonnades suggestive of St Peter's in Rome, albeit in High-Tech idiom, with mega-screens for portraying festivals and celebrations to large public gatherings – the latter suggestive of his ill-fated but brilliant Beijing Opera House proposal.

The second reason for supporting this proposition is that it demonstrates architecture's intrinsic capacity to address issues of ritual and relationship between buildings and people. Of course, its dependence on the old self-perpetuating triumvirate of church, state and monarchy has long since waned, as the state emerged alone as powerful sponsor of the modern, and monarch and church faded as patrons. But Sir Terry demonstrates that intelligent surgery to the existing, combined with bold new interventions, can radically transform the image of a still very popular institution to the benefit of us all – including the Windsors.

Lord Fawsley, referring to the annual garden party at Buckingham Palace, said: 'People like very simple pleasures – we're not Americans – a nice cup of tea, glimpse of the Queen, look at the flowers. What could be better?'

But that's not enough. In a modern democracy, the monarchy must offer much more. They know that all too well and Sir Terry shows what richness and subtlety a generous and colourful architecture can bring to that endeavour. Bravo!

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At last! RIBA finally commits to national conference

WHAT'S NEW ON THE WEB?



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Read the latest news and get extra information or images on pieces featured in the AJ. Articles marked with a cross contain more on the web. Or track down past articles by using the Archive feature.

editorial

A date for your shiny new diary: 11-12 June. That's when the RIBA, in association with the AJ and our website, at www.ajplus.co.uk, will be doing something it has not done for many years – staging a major national conference as a key player in the construction sector.

The event, says Institute president Paul Hyett, will be one of the most important legacies of his time in office and will deal effectively with 'facing the future', reaching out to the real Institute membership in the regions and engaging in debate about important issues facing the profession over the coming years.

Speakers and the fine detail of the event are not yet tied up, but the conference will be held at Interbuild, the construction exhibition run by AJ publisher Emap at Birmingham's NEC, taking place from 9-13 June this year. And that is fitting, since a significant part of the 'unprecedented change' Hyett believes has latterly affected the profession has been related to new forms of procurement.

The conference will also address issues as they relate to that other major talking point of our times – sustainability – and the event promises to fuse practice with education and, importantly, CPD, with the construction industry. Hyett, a fan of the AIA's annual congress, warns that the profession risks living in 'cuckoo land' without such an event.

He's right. It should be the starting point for an annual or biannual conference, filling a void made ever more apparent by the successful and very popular Scottish and Welsh conventions run by the RIAS and RSAW. However, unlike the Scottish version, the RIBA conference will be free to all members, and will include a dinner (not free!) and the announcement of the 50 or so RIBA awards from which the Stirling Prize, again run with the AJ, is chosen later in the year. We are planning extensive coverage of the shortlisted schemes and winners on AJPlus and, of course, in the magazine.

RIBA's mission to revitalise this inclusive debating forum for its members and capitalise on architecture's current popularity should be applauded. A good start to a Happy New Year.

David Taylor

letters

CABE listing role is a logical progression

John Bancroft's recent letter about CABE (AJ 20.12.01) is so full of inaccuracies, misconceptions and, frankly, bizarre analogies that I was uncertain whether to reply. There is a personal agenda at play here so I will calmly try to set the record straight, point by point.

CABE is not launching a 'takeover bid to relieve English Heritage of its statutory role vis-à-vis 20th century buildings'. English Heritage will continue to be in charge of recommending buildings for listing, whatever their age. The secretary of state, who decides whether or not to take on board these recommendations, has asked CABE to advise directly on post-war listings, a role that has previously been undertaken very ably by Bryan Jefferson, who is retiring. This is a logical progression for an organisation charged by government with the improvement of England's built environment.

As organisations with the common aim of creating the best possible built environment, EH and CABE are able to work successfully on joint projects (such as the forthcoming *Building in Historic Contexts* publication) while engaging in much-needed public debate over specific cases, such as the Heron Tower. Why should we see eye to eye on everything? We are both mature enough to respect each other's opinions, even when we don't agree with them.

I would be interested to know whether Mr Bancroft supports our opposition at the forthcoming planning inquiry at Coppergate in York.

Mr Bancroft is ill-informed if he thinks CABE, as a publicly funded body, is not already subjected to the greatest scrutiny. CABE's performance is measured and evaluated constantly by our two sponsoring depart-

ments – the DCMS and DTLR – as well as by our commissioners and executive team. We are a part of the government and our targets and procedures are clearly outlined in our corporate strategy and annual report. We are continually assessing our priorities, objectives and operations in an open and accountable way.

Mr Bancroft has also got hold of the wrong end of the stick about the Architecture Foundation. The foundation has been supported by CABE directly for the past two years, because of an existing agreement directly between the DCMS and the AF, which CABE took over on foundation. This agreement terminates in April 2002, as has been clear from the outset. CABE will continue to support the foundation through its new grants programme, but the foundation will be asked to bid for funds along with other architecture centres and organisations. Far from CABE trying to 'curtail' the foundation's activities, as Mr Bancroft perversely seems to believe, we are trying to spread our limited funds to ensure that not only does the foundation's worthwhile activity continue, but that similar programmes are available to people living outside London. We are also standing side by side with the foundation in asking for additional funding from the GLA.

All in all, Mr Bancroft's letter represents a depressing end to what I think has been a successful year for CABE. We will need to test how far, if at all, his views are shared.

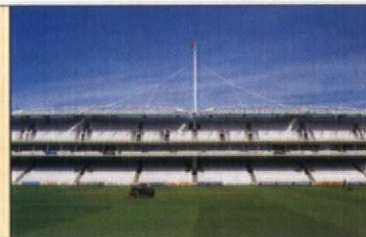
Jon Rouse, chief executive, CABE

Footbridge fails on all engineering counts ...

I am sure many professional bridge engineers, like myself, will be agast at the proliferation of 'architect-designed' footbridges. The photograph on the front of

Settle practice issues. Ask our technical editor, Austin Williams, who looks after the discussion forum on the web. Or debate practical and technical problems with your peers on the page.

We've added 10 more buildings to AJ specification.com, our new inspiration tool for architects on the web. New buildings featured include Tate Modern's staff facilities by de Metz Architects; Haileybury School Pool by Studio E Architects; Piper Building fit out by Fereday Pollard; HOK International's Foreign and Commonwealth Office; and the grandstand at Lord's cricket ground (pictured right) by the newly knighted Nicholas Grimshaw and Partners. Howzat!



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

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



AJ (6/13.12.01) (above) is an example of an unsatisfactory bridge. The top rail of the parapet is clearly too thin as it shows signs of buckling, and when vandals discover this, it will be bent further. A horizontal parapet rail popular with many architects today is an unsafe form of construction where children have access, as it can be used as a climbing frame. The spacing of the rails on this bridge seem to be too wide – ie more than 100mm.

Much welding has been used, which is expensive, and these are areas where paint protection breaks down quickly – especially in a marine environment. Fortunately the white finish will give early warning of this, as noted by Bill Rowe of PRP Architects (AJ 20/27.12.01).

As a bridge, this structure will require frequent inspections and be costly to maintain when compared with, for example, a simple two-beam bridge with a concrete deck and P4 type parapets (as required by the Highways Agency). I hope the owner is aware of this and is prepared to make ample financial provision.

Thomas Telford (1757-1834), commenting in about 1831 on the proposed design of a new bridge over the River Forth at Stirling, said it should have simplicity, economy and permanence. These principles are what professional bridge engineers strive to achieve in their designs every day. The Liverpool bridge fails on all counts. Have I got it wrong? It is not a footbridge but merely a piece of steel sculpture one can walk through.

Robert Fraser, Stirling

... Princes Dock photo focused on small 'snag'

I would like to respond to Bill Rowe of PRP Architects who commented on several spots of rust on the Prince's Dock footbridge (AJ 20/27.12.01)

During the on-site installation of the bridge's decking and cladding, a scaffolding access platform was assembled around the pre-painted, main steel structure. As this scaffolding was being dismantled, part of the paintwork to the balustrade was accidentally damaged, resulting in the rust. The subsequent photograph chosen for the AJ cover happened to focus on a small area of chipped paint that is on the current snagging list; unfortunately the remedial work has yet to be completed.

Eduard Ross, by e-mail

Turning a deaf ear to the sounds of architecture

The archaeologist Aaron Watson and acoustics expert David Keating, (BBC2's *Sounds from the past*) have proven that sound has been integral to architecture of the ancients. Alongside this they have proved the effects of infra sound have a detrimental effect on one's health. Will this mean the building regs. and designers will take these health issues into consideration? The style of building work in the past 20 years has cared less for our holistic well-being and focused upon seducing our eyes. These great glass and steel structures have become massive tympanums accompanied by heating and ventilation systems, creating a resonant symphony of



Sainsbury Centre: 'noisy'

sound waves at less than 20 hertz (those unnoticed frequencies at which the medical profession has recognised a detrimental effect on our well-being).

These sounds do not have to pass through our ears to have a detrimental effect because of their low wavelength. They just pass right through the skin to shake the bones. An example is the Sainsbury Centre, due to the resonance of the air conditioning. I also believe the Willis Faber building is pumped with pink noise to conceal these wavelengths; similarly the History Faculty Library at Cambridge was condemned for its acoustic deafness.

You might think Foster and Partners, as the leading architect in the UK, might address this issue. Especially since the scene of this careless approach to acoustics resonates across the Thames for everyone to see. Thank God they haven't designed any love hotels. It would surely turn out to be a cacophonous sex machine!

Malcolm Dickson, by e-mail

The benefits of NER's Gateshead Quays plan

Far from being a 'misleading and time-wasting' application, as suggested by Kevan Carrick ('Wimpey Red or Dead dream threatened by rival bidder' AJ 29.11.01), the North Eastern Railway development proposals have been in the public arena since 26 February when an outline planning application was submitted. Discussions with the local authority have continued over a three-year period, gradually modifying the proposals to reflect the requirements of the Unitary Development Plan.

In a statement concerning Gateshead Quays, George Gill, leader of Gateshead council, confirmed: 'The vision of turning a largely derelict industrial area into a major cultural and leisure attraction is now becoming

ing a reality. This will create new jobs and opportunities for local people and forms the major part of a joint bid by Newcastle and Gateshead to be European Capital of Culture in 2008.'

The link with the National Railway Museum in York is firm but informal, with agreement to exchange display material and exhibits. As the architect for the project, we are pleased to confirm its green credentials: more than 50 per cent of the site area is public open space; renewable energy systems are proposed, including passive, solar and photovoltaic; an energy-efficient CHP system is proposed, which will incorporate grey water and reed bed technologies; materials used are to be recyclable and include recycled products; and visitors will be encouraged to use the proposed new express bus, riverbus and cycleway connections to the site.

The considerable local environmental and energy expertise which exists in the academic and commercial sectors will benefit the project.

Wimpey offers none of the environmental and cultural benefits or the job creation available from the NER scheme, only mitigation of the difficulties created and a 'designer label'. Ours is a serious proposal, designed to complement the other major projects on Gateshead Quays and also reflecting and interpreting the site's industrial heritage.

Neil Barker, partner, Mackellar Schwerdt Partnership Chartered Architects, Newcastle upon Tyne

Princely troubles and architectural outbursts

I notice that whenever Prince Charles takes an interest, or lack of it, depending on your viewpoint, in architecture it seems to coincide with crumpet trouble. Could his latest outburst lead to a red card for Camilla?

FG Atkin



will also

Grappling with thoughts of Oz and BMW's moral dilemma

On my desk are a bottle of wine, a glass and an assortment of papers including a 'to do' list.

I have already called Marcus Binney to discuss the results of the Stirling Prize, which *The Times* seems set to studiously ignore. The newspaper has diminished its coverage of architecture. Never mind, Binney is always worth talking to. There is a reminder to call Melbourne about a project I have a chance of winning. But Australia is far away and the sun is in the wrong place and the lifestyle is life threatening. But I suppose I will call and suffer the consequences. My client from West Bromwich called. This is always interesting as the project is fixed yet maintains a fluidity that allows it to transform and improve. The C/Plex project, when complete in 2004, will be a surprise to me as much as to the locals and this maintains its life in the best possible way. The project is always enjoyable.

Lucy Musgrave called to discuss dinner arrangements for the Architecture Foundation's 10th Anniversary – a celebration is worthy of attention. In 10 years the foundation has succeeded in becoming relevant without becoming institutional. In the next 10 years we have to maintain the same open attitude towards the manner of operation while grappling with the question: 'what is an architecture centre?'

Carol Robbie, an architect from Toronto, would like lunch on Monday – that will be a delight. So much for the reminder list which contains the possibility of having to suffer many flights to Australia alongside the ongoing debate in the Black Country, combined with two eating and drinking opportunities. If the flying does not get you the parties will. Only C/Plex is safe.

Languishing beside the 'to do' list is an invitation to judge the Circle 33 Innovation in Housing competition for students. The

previous competition for professionals was won by Peter Barber. His scheme was innovative but safe. I hope students will have the courage to deal with the issues of how to create a sense of individuality.

Style, globalisation, standardisation and quantity surveyors have combined forces to create an environment that militates against the joys of being different. This will continue as long as housing is seen to be a 'problem' that has to be solved. Housing is an opportunity to give meaning to a small part of the planet. A place where John Pawson is a byword for those that cannot afford furniture. A place that promotes a sense of personal innovation and creativity. Thou shalt not conform to the tyranny of style or the greed of the market-led mass housebuilders.

Housing associations are major agents of home provisions and should always assume the responsibility of giving the community a real – as opposed to imagined – voice. I hope Circle 33 will show faith in the students' imaginations by building the winning entry.

Alongside these lies the outline brief for a new facility for BMW in Germany – I am on the shortlist for the competition. I am surprised how the Germans have taken over as world leaders in the automotive industry at a time when the future of the car, in its present form, is questionable. Should I be encouraging such an endeavour by entering the competition? Morality says no, but I have a weakness for cars and all the sensory delights that go with them. They give a sense of personal freedom public transport does not possess. I will enter the competition and if I win I will be destined to a conflict between conscience and delight.

Tonight the desk houses many possibilities – tomorrow it will all look different.

WA, Room 604 Hotel Trieste, Vienna

'Globalisation, standardisation and quantity surveyors have created an environment that militates against the joys of being different'

people

Snøhetta and Spence came, seemingly from nowhere, to land the *real* Turner Prize, a million miles away from flickering lights in empty rooms.

It was – and is – the job to design the new, £7 million gallery for the 19th century painter's works in Margate, of all places.

And the bold, sculptural design it came up with is set to change the face of the down-at-heel Kent seaside town for good.

The practice, whose Turner scheme today went on show at the RIBA's Gallery 2 along with the runners-up in this anonymous competition, is actually a collaboration, and one which we may be hearing about on these shores a good deal more in the near future.

Snøhetta is the Norwegian end, a 50-strong practice which boasts of its multidisciplinary nature, having dealings with artists and landscape architects. Unusually, its name comes from a physical feature. Snøhetta is, as the firm's website says, a 'prestigious' snow-capped mountain in Dovre, Norway. It was a central theme in early Viking sagas and is the mythical home of Valhalla, while Henrik Ibsen developed the tale of Peer Gynt around Snøhetta. And, says the firm, it is a strong reminder of the power of landscape, architecture and context, in the broadest sense. 'Through dealing with artists and other professions, we thought we would be able to gain, and look at architecture in a different way,' says Snøhetta principal Kjetil Thorsen.

The Spence end is the British connection. Stephen Spence (no relation to Sir Basil) heads Spence Associates, which operates from an environmental services firm's offices in Paddington.

Spence came through the ranks at the Richard Rogers Partnership from 1987, 'more on the design side of the office' to become an associate director, having worked on schemes such as Nottingham's Inland Revenue, Thames Valley University, and lastly, the just-completed Broadwick Street in London's Soho. He also worked on 'the architectural side and the bigger picture' with Philip Gumuchdjian on the Shared Ground zone in the Millennium Dome, a truly paper project, since it was made of the stuff.

Spence, now preparing a study for redeveloping the LSE campus for Ricky Burdett, was also the Rogers connection in a combined Snøhetta/Rogers entry into a competition in Norway for Telenor, its

Snøhetta and Spence is destined to make a major impact on the UK architectural scene with its competition-winning scheme for the Turner Centre in Margate, on course to open in 2004

by david taylor. photograph by charles glover

turner prize guys



Snøhetta and Spence team: (left to right) Stephen Spence, Kjetil Thorsen and Robert Greenwood

version of our BT. 'We didn't win that competition, but that's how we started our professional relationship and friendship,' explains Thorsen.

The third man in the picture is English-born Robert Greenwood, project architect for Margate and the firm's almost finished Alexandria library. The team will definitely be collaborating on more UK projects, says Thorsen, and, who knows, they may even displace far bigger names in the £25 million Goldsmiths arts complex competition in London. Snøhetta and Spence is certainly in distinguished company. It is up against

Allies and Morrison; Alsop Architects; Christine Hawley Architects with WS Atkins; Dominique Perrault Architects; and Rem Koolhaas' OMA. Lord Rogers, who rates his former colleague Spence highly, was one of those choosing the shortlist. A winner should be announced early next month and Snøhetta is also shortlisted for a new gallery for Middlesbrough.

But Margate and Turner have shot the firm to fame – so much so that Norwegian TV comes in to film the AJ interview.

In Norway, the practice built itself up on the back of competitions such as the

US\$150 million Alexandria library, 1994's Lillehammer Winter Olympics Art Gallery, the Karmøy Fishing Museum four years later and, latterly, the new national opera house in Oslo, which it won in summer 2000 against stiff competition.

In Margate the trio hope to totally transform the seafront. Unlike the others on the shortlist, they looked at a different part of the 'fantastic' site in the competition brief, on the pier rather than tucked away on the front. There it would be a much more landmark project, a beacon, like the lighthouse beyond, and the technical assessment team okayed their approach.

The building is of two sides, to mirror Turner's differing output. On the one hand it is all regular, angular forms, perhaps to represent the more realist side of Turner's art and the public side of his character. The restaurant is contained within. On the other, the form is far taller, more abstract, more organic, taking its cue from the sails in Turner's paintings – often the only clue to scale. That is his private side. The public can still walk between the two elements as the waves lap the gallery's timber cladding. 'He really loved the elements,' says Thorsen of Turner. 'He would tie himself to the masts of his boat just to experience what the waves would be like.'

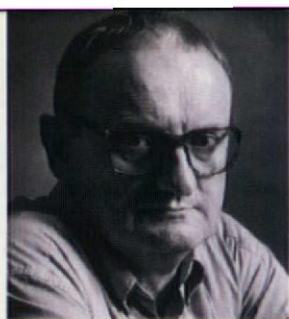
They always knew they would win, because, they say, the simplicity of the scheme almost designed itself.

'It's very unusual and it doesn't follow any trends,' says Greenwood, (who insists that Margate is similar to Alexandria in that both have had their heyday and now have a 'lost' atmosphere). 'It's a building with a lot of personality.'

Spence adds: 'It's not really a stone, a pebble, it's not really a sail, it's not really a boat, it's not really anything, but once you look at it you know it belongs to the sea.'

There are also, of course, Bilbao resemblances, in terms of the regenerational impact the building will undoubtedly have on the whole coastal edge of the Kent town.

'Every architect in the world will have to thank Frank Gehry for what he has done,' says Thorsen. 'It was a marvellous jump, especially when it comes to the public way of dealing with architecture, I think it's absolutely fabulous. On the other hand, of course, that can't be the general guideline. It's more a matter of trying to be as clever as Gehry was in Bilbao in a new way somewhere else.'



martin pawley

An eye-opening opportunity that is not merely pie in the sky

Forty years ago, when Marshall MacLuhan published his classic *Understanding Media*, he coined the phrase, 'The medium is the message.' A terse formula which, although it was parroted by intellectuals for years, was seldom truly understood.

What it meant then – and still means today – was that the importance of any new technology is best measured in the change it makes to the scale of our own affairs. Thus great historical events such as the invention of gunpowder, printing, the steam engine, the telephone, the airliner and the Internet were all in their different ways experienced most as extensions of ourselves.

This is a critical tool that, through neglect, is still worth using. For instance, has anyone ever thought of applying MacLuhan's semiotic can-opener to the meaning of the London Eye? That vast crashed windfarm lookalike on the South Bank of the Thames, whose New Year's resolution is to become enshrined as a national treasure by winning permanent planning permission.

Of course, there are good reasons for this. Unlike practically every other Millennium project the Eye is popular, profitable and – one or two heart-stopping erection glitches aside – problem free. Better yet, it is so clever that if there remains a single unclaimed prize for a perpetual motion machine it should put itself forward immediately. Rotating 24-7 and collecting money all the time, it is the forerunner of a new kind of self-funding development corporation, for to call what it does 'urban regeneration' gravely understates the case.

Any government in need of the odd £200 million to keep a few trains running must surely see by now that the way to do it is to put up a 'West London Eye' over Paddington and get the punters to pay for it. You can imagine the horizon in 50 years' time, dotted not with windfarms but with 'wheel farms', the

key structures in an economy as productive and yet as terrifyingly abstract as one that produced the statues of Easter Island.

There can be no such great effect without a great cause, so clearly we must look for the message not in the paltry 'regeneration' that has so far taken place at the foot of the Eye, but in the powerful impression it has made on its millions of passengers. The Eye may go nowhere but it certainly does something to us. We step aboard and rise to a height of 135 metres and then equally slowly shrink back to our normal 1.7 metres. This is no negligible experience, it exposes the unprotected rooftops of the city for 25 miles around and reveals the proximity of famous landmarks previously thought inaccessible.

After their 'flight', the Eye's passengers feel as though they 'possess' the city. As a result there are people who have 'flown' on the London Eye 50 times or more. They could be paying off the national debt by skipping into a transparent capsule for 30 minutes of 'flight'.

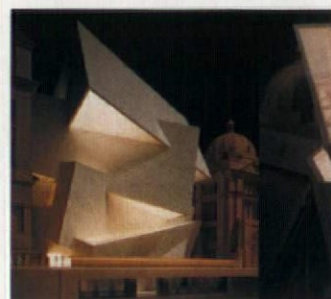
It was the balloon entrepreneurs of the early 19th century who had the original idea of charging punters for a trip of this kind. Then, in the late 20th century, the same technique was applied by a later generation of promoters using a helicopter – technological successor to the balloon – to hover above the site of the then unbuilt Number One

Canada Square in London's Docklands to give potential 'possessors' the same view as would be enjoyed from offices on the 46th floor.

But the Eye is different. The balloon car, like the helicopter cabin, can only take a handful of passengers and must charge a lot for the privilege. Neither could ever achieve the Henry Ford scale of throughput combined with ethereal silence that has turned the Eye into a veritable cash register, a tote, a casino, a great train robbery.

a life in architecture

**lisa
jardine**



Her fingers are still tingling from contact with Sir Christopher Wren's original drawings a few hours earlier – 'Not black and white as you usually see them reproduced, they're brown pen on cream paper, with colour washes.'

The academic and writer Lisa Jardine is researching a biography on Sir Christopher Wren and although she has not chosen to discuss one of his buildings, looking at his work reminds her of what she finds most exciting about architecture. 'It's that tight liaison between functionality and form.'

A leap of 300 years brings Jardine to a project as yet unbuilt: Libeskind's Spiral extension to the V&A (pictured). It exemplifies her passion for 'spaces that build onto the existing culture and expand it into something more'. Foster's Reichstag and IM Pei's Louvre Pyramid are examples.

Libeskind's work at the Jewish Museum in Berlin and at the V&A 'is right at the limit, it's a hope for the future in the sense that we no longer feel rectilinear forms can contain us – we're asking for more'.

Jardine visited the Jewish Museum ('a wonderful fractal') before it was finished. There, as in London, 'the problem for Libeskind was that of fitting the old and the new in almost suffocating proximity, and giving you spaces and vistas which are absolutely of the 21st century'.

Will it be functional, the way that Wren's buildings are? Jardine has no doubt that it will – 'that's why he's such a genius'.

Deborah Singmaster

THE NEW OFFICE VALUE NOT COST!

ADDING VALUE IN THE PROCUREMENT CHAIN FROM SITE ACQUISITION TO OCCUPATION

British Council of Offices Spring Conference, 7 March 2002, Royal
Institute of British Architects, London W1

New commercial workspace over the next economic cycle will have to respond to market supply and demand, and this will place an increasing emphasis on Value rather than Cost. 'More will equal Less' as poor quality space languishes in a tighter market.

Each of the conference sessions will examine a different part of the procurement cycle to see where value can be gained by considering new ideas, techniques or just doing the same things, but better.

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9.15 Welcome

Timothy Battle Associates, Conference Chairman

9.25 Opening, Roger Fidgen, BCO President

9.35 Keynote The Importance of Commercial Offices to the Real Economy

Michael Roberts, Director, Business Environment, CBI

Sponsored by Carey Jones Architects

9.55 Securing the Deal - feasibility, concept & site acquisition

Chair: Richard Clare, EC Harris

Planning Issues: Malcolm Kerr, Montagu Evans

Finance: Martin Moore, Prudential

Sponsored by Sheppard Robson

10.55 Coffee

11.10 Pushing the Envelope - New ways of establishing what's feasible and what's possible in the design of commercial workspace.

Chair: Ziona Strelitz, ZZA

Architect: Larry Malcic, HOK

Val Lehr: Valentine Lehr & Associates

Occupier: Simon Ward, Deutsch Bank

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12.10 The Vision Bit - Two Architectural Practices for two Development Securities buildings each of 300,000sq ft at Paddington Central: is there an Atlantic Divide in how they develop out the schemes? Does the culture of a practice influence and inform the design solutions?

Chair: Andrew Murdoch, Fitzroy Robinson

Graham Anthony, Sheppard Robson

Paul Morrell DL&E

Lee Polisano, KPF

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1.10 Lunch

2.10 Technology in the Workplace - can emerging technology add value by cutting costs?

Chair: Tony Thomson, DEGW

New Materials: Tom Smith, WSP

Underfloor VAV: Les Smith, Cudd Bentley

Wireless Telecomms: Philip Ross, Unwired

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3.10 Coffee

3.25 Best Deals and Best Practice - PFI, Outsourcing or Traditional Procurement?

Chair: Anne Minogue, Linklaters

Stephen Hockaday, Bovis Lend Lease

Paul Lewis, Stanhope

Ian Gibson, Gleeds

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4.25 Don't Forget the Occupier - what at the end of the day do workspace users really want?

Chair: Tim Caiger, Oracle

Guy Holden, Johnson Controls Ltd

Paul Pierce, CSC

Alastair Elliott, Knight Frank

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5.25 Conference Conclusion - A CABE perspective Design: Value versus Cost Paul Finch, CABE

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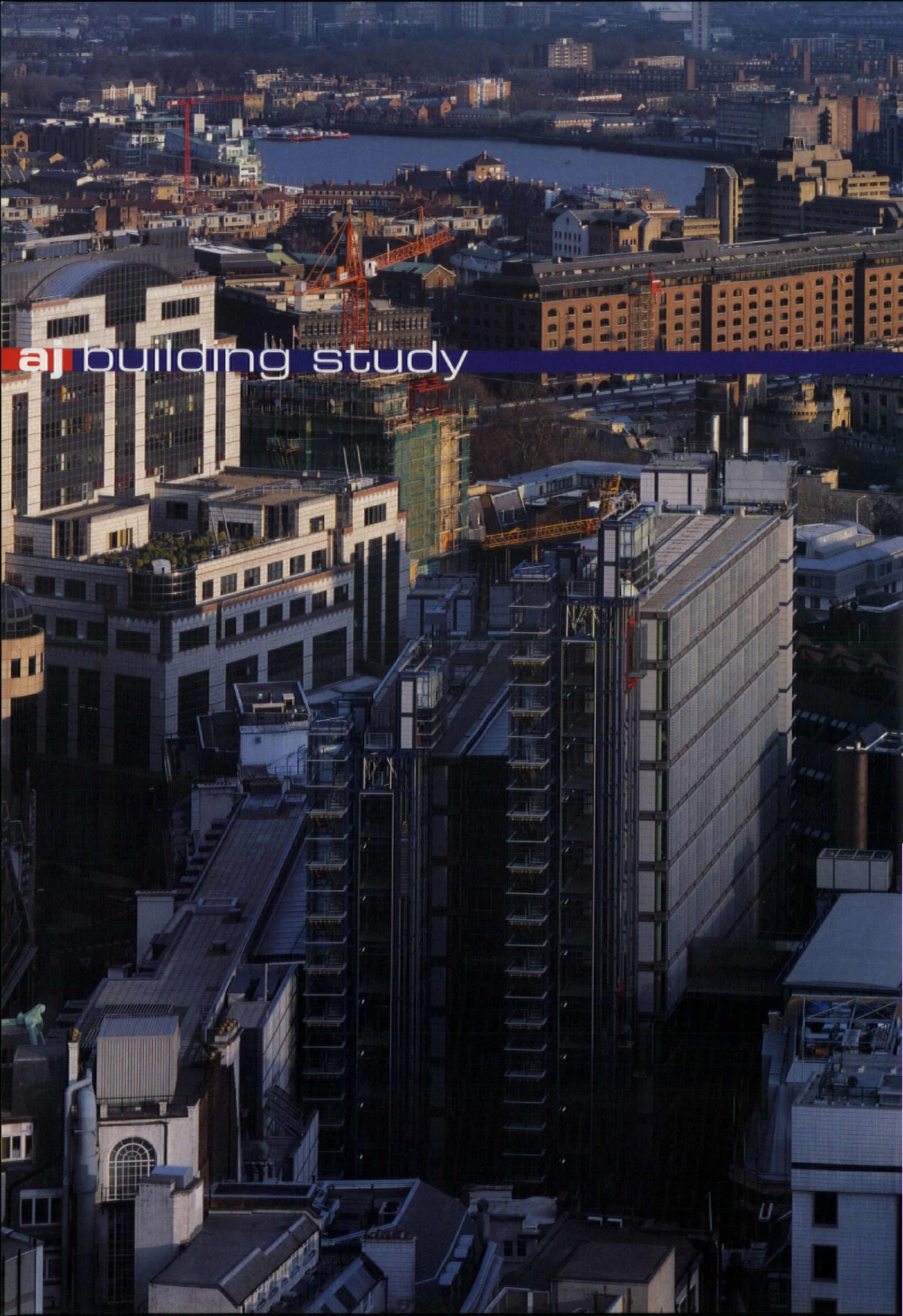
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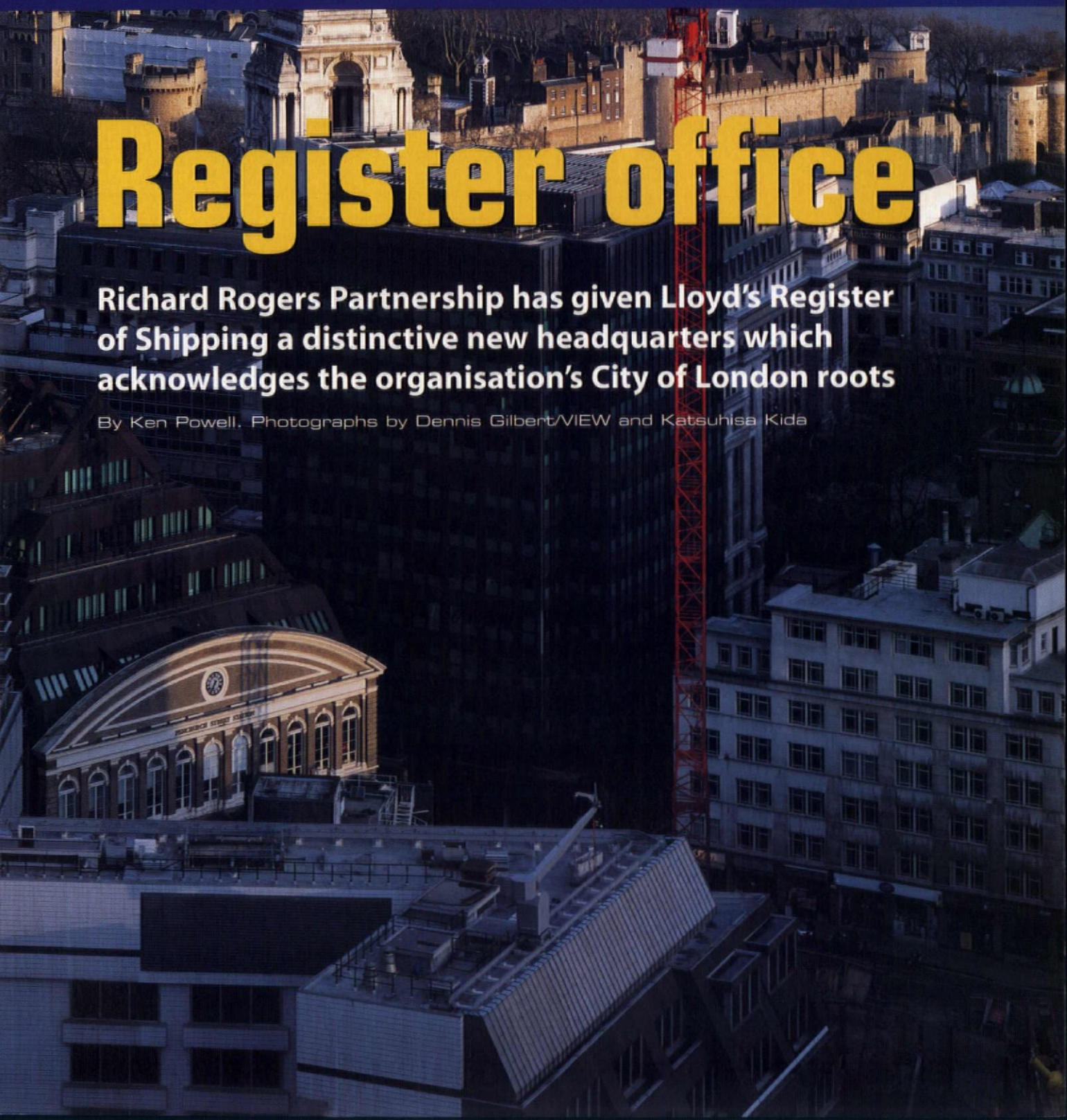
aj building study



Register office

Richard Rogers Partnership has given Lloyd's Register of Shipping a distinctive new headquarters which acknowledges the organisation's City of London roots

By Ken Powell. Photographs by Dennis Gilbert/VIEW and Katsuhisa Kida



Almost a quarter of a century has passed since Richard Rogers won his sensational victory in the competition for the new Lloyd's of London building.

From the upper reaches of the new Lloyd's Register of Shipping there are fine views of the iconic building which, along with Norman Foster's Hongkong & Shanghai Bank, made High-Tech (as it used to be called) acceptable in big business circles and revolutionised the culture of one of the City of London's most venerable institutions.

Lloyd's Register is an equally venerable City institution, with common roots in the coffee house that Edward Lloyd established in Tower Street circa 1689, and in London's maritime trade – but with a separate identity extending back to the 1770s.

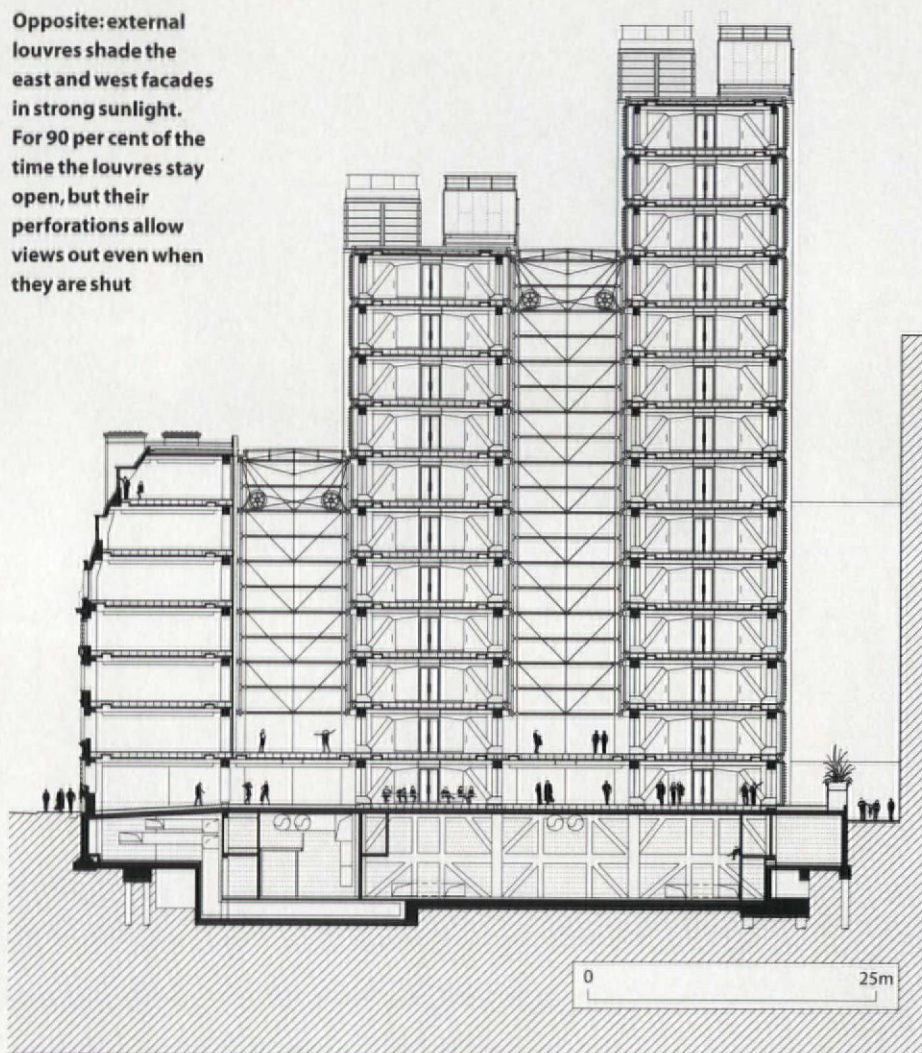
Lloyd's Register moved to Fenchurch Street at the end of the 19th century, appointing T E Collcutt to design its palatial headquarters. The building, completed in 1901 in 'Arts and Crafts Baroque' style, incorporated work by some of the best decorative artists of the period – sculpture by George Frampton, Frank Jenkins and Henry Pegram, tiles by de Morgan and painting by Gerald Moira and Frank Brangwyn, with metalwork and joinery of the highest quality. Lloyd's Avenue was laid out as part of the new development, in what had been a fringe area of the City. The formal rooms of Collcutt's building (listed Grade II*) are among the finest interiors in the Square Mile.

The Register subsequently expanded into adjoining buildings, including Coronation House on Lloyd's Avenue. In the 1920s, it acquired (and demolished) the closed church of St Katherine Coleman, replacing it with Haddon House, a steel-framed Classical block by Collcutt's successor, Stanley Hamp – the churchyard was retained as an open space. In the early 1970s, the site was substantially reconstructed, with new cores and more open-plan office accommodation. By the mid 1980s, however, Lloyd's Register, with a staff of 1,300, was again hungry for space. The mood in the City had changed markedly since Rogers' Lloyd's of London was given the go-ahead – it seemed highly unlikely that a major redevelopment of the Fenchurch Street site (now part of a conservation area) would be permitted.

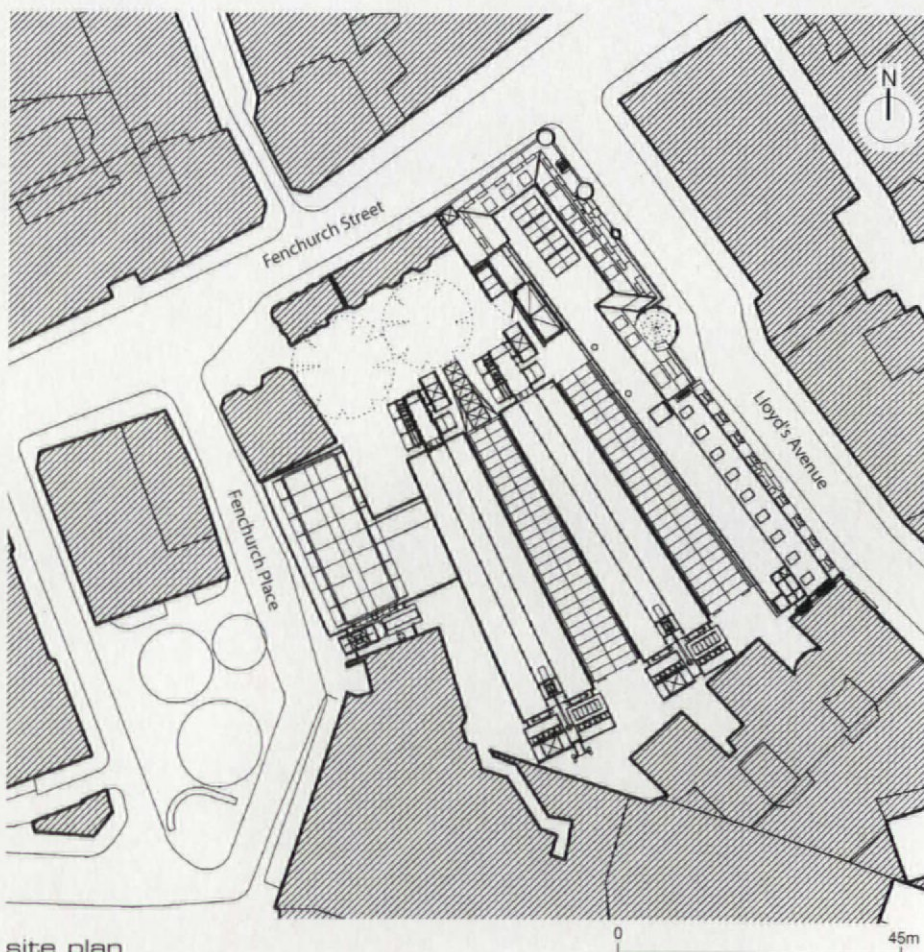
Lloyd's Register began to think the unthinkable – of moving out of the City. In 1993, Richard Rogers Partnership (RRP) was commissioned to prepare a scheme for a new headquarters on a green belt site, formerly a hospital, at Liphook, Hampshire. With office pavilions sunk into the landscape, earth roofs, timber and terracotta cladding, and natural ventilation, the Liphook project reflected an increasing interest in environmental issues at RRP – but it was abandoned after local objections.

Lloyd's Register would remain in the City, but, as the Corporation now conceded, at a price. The brief to RRP, retained for the City development, was to provide a net area of at least 24,000m² on the constricted site – roads

Opposite: external louvres shade the east and west facades in strong sunlight. For 90 per cent of the time the louvres stay open, but their perforations allow views out even when they are shut

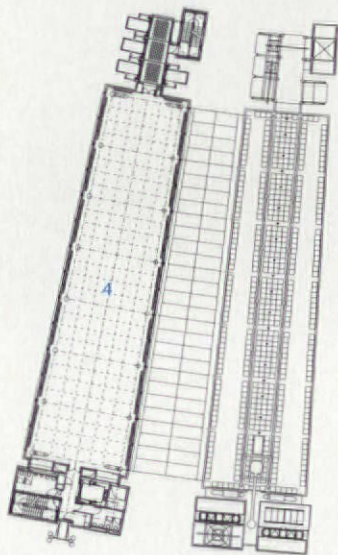


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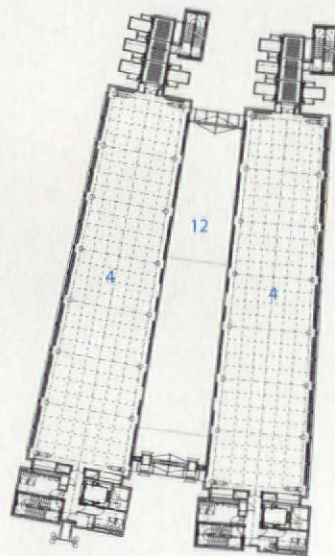


site plan



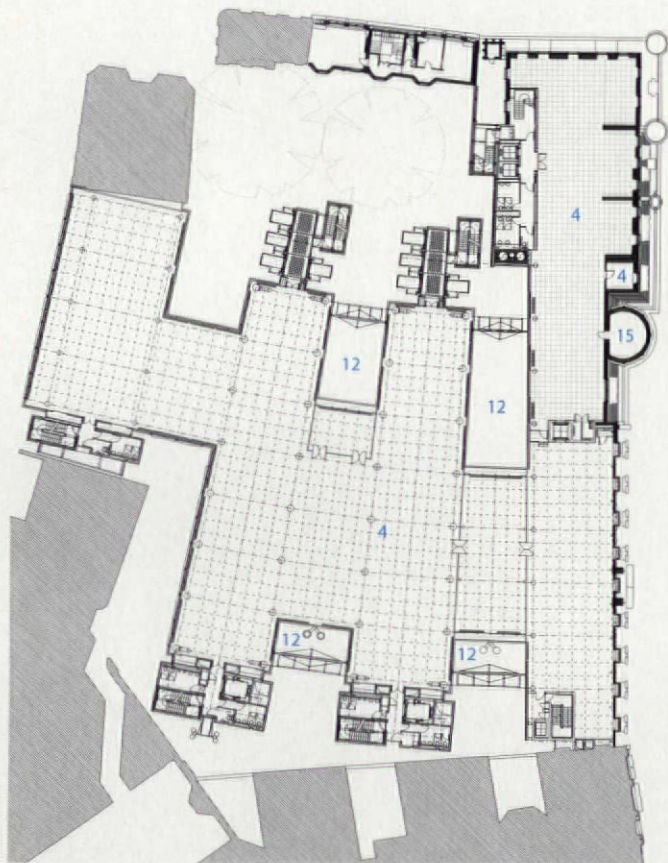


twelfth floor plan

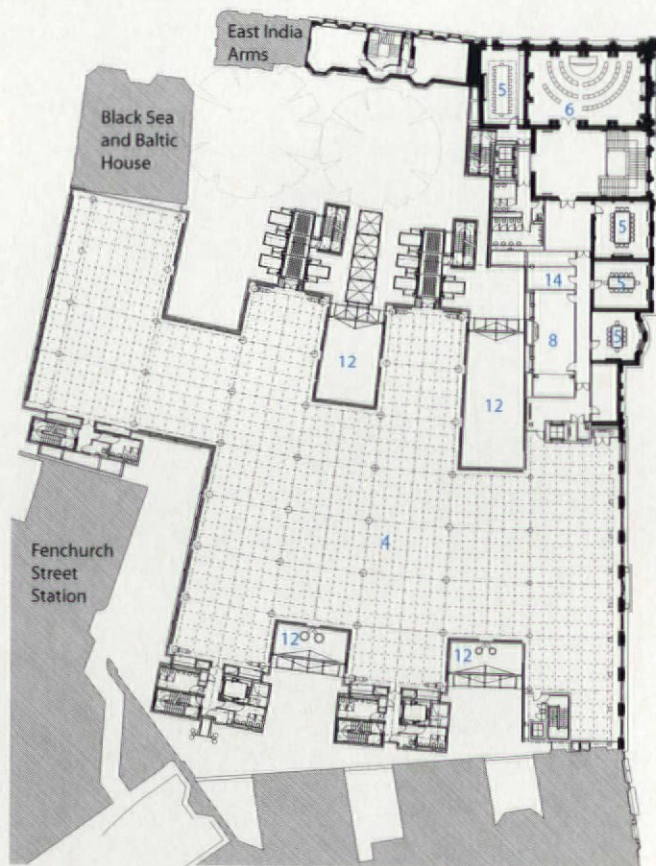


ninth floor plan

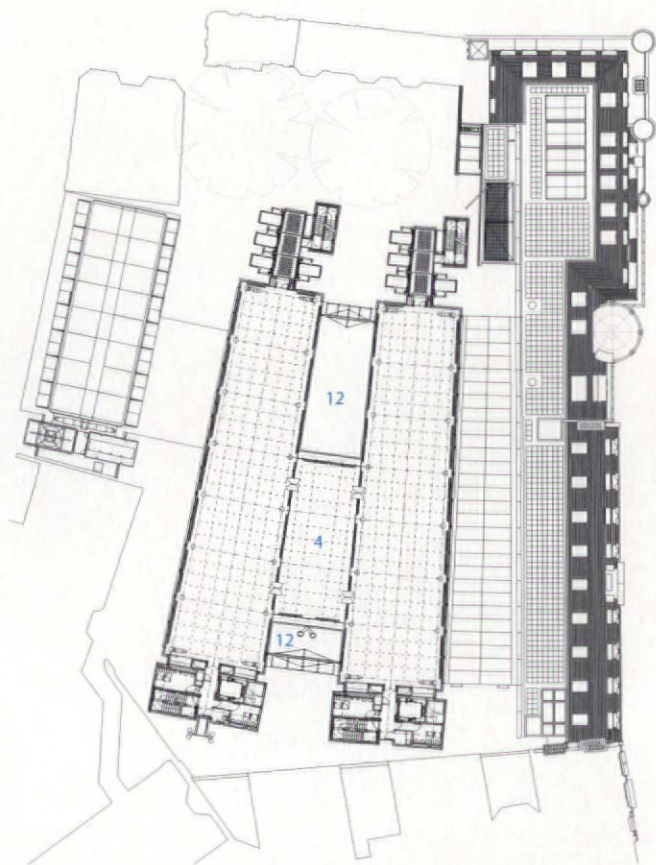
- | | | | | |
|-------------|------------------|-----------------|-----------|-----------------|
| KEY | 4 office | 8 smoking room | 12 atrium | 16 plant |
| 1 entrance | 5 meeting room | 9 dining room | 13 retail | 17 roof terrace |
| 2 lobby | 6 committee room | 10 kitchen | 14 store | 18 service yard |
| 3 reception | 7 waiting room | 11 link gallery | 15 attic | |



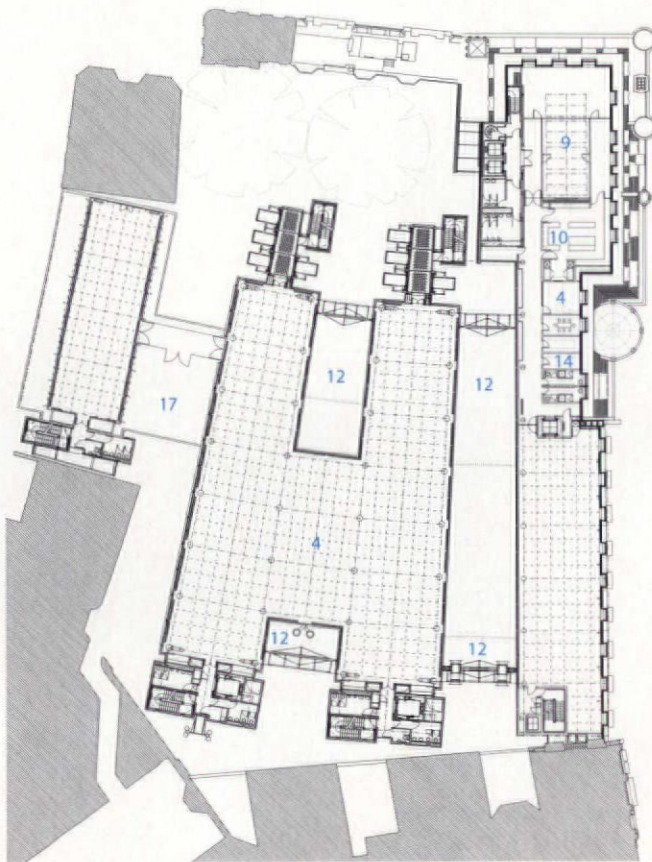
fourth floor plan



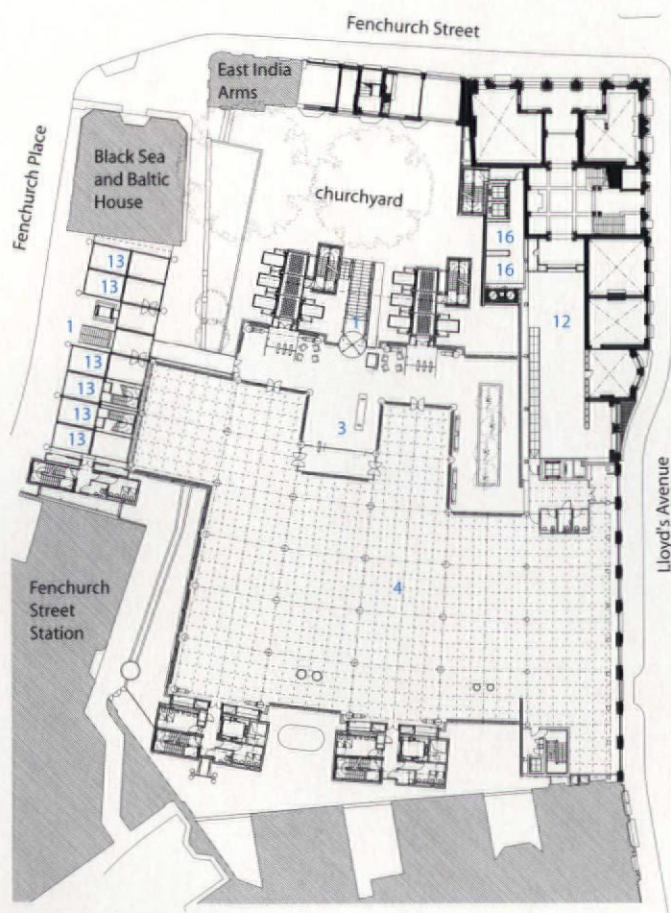
first floor plan



eighth floor plan

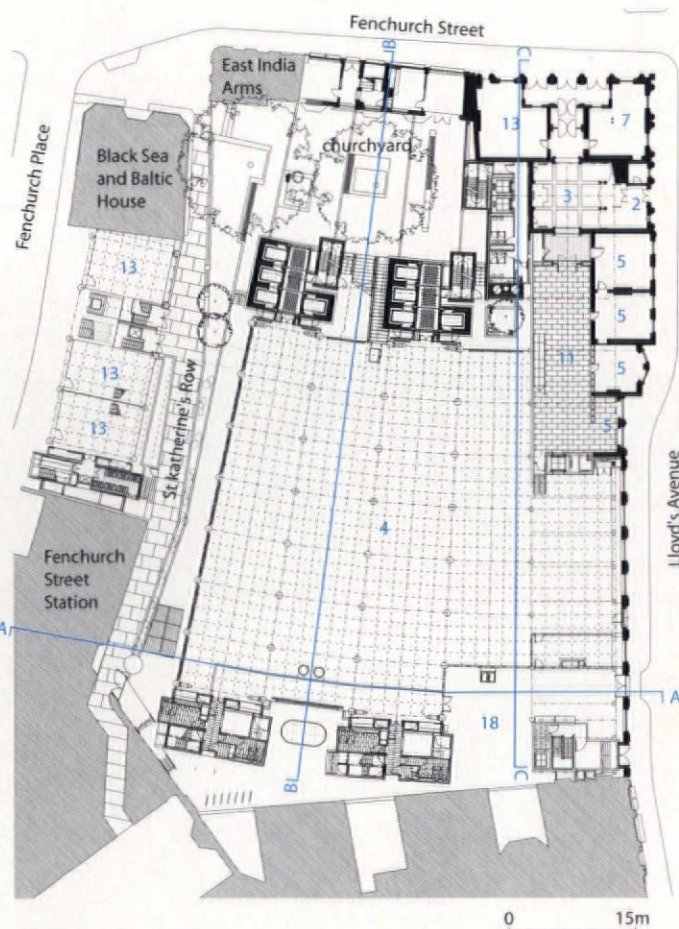


fifth floor plan



ground floor plan

10 January 2002



lower ground floor plan





Above: chilled beams give a strong character to workspaces, dispelling the depressing blandness induced by suspended ceilings. **Below:** naturally ventilated lightweight glazed atria act as climatic buffers, mediating between the external climate and that of the offices



on three sides, Fenchurch Street station on the fourth – with a net-to-gross ratio of a minimum 70 per cent. The plot ratios achieved, more than 8:1 overall and 11:1 in respect of the new buildings, are exceptional.

After tough negotiations, Lloyd's was given consent to demolish most of the existing buildings (excluding the Collcutt block but including Haddon House). The stone facade of Coronation House on Lloyd's Avenue had to be retained. The key to realising the client brief was an acceptance by the planners that the new buildings would be significantly taller than anything in the vicinity. Though Lloyd's Register saw itself as rooted to Fenchurch Street for the next century, it wanted a development that could respond to vagaries in the market – potential for sub-letting was vital. (About 50 per cent of the space has, in the event, been sub-let.)

For Graham Stirk, the RRP director who led the project, the commercial agenda fused

with other concerns, notably a progressive environmental strategy which, in terms of reduced running costs, had obvious attractions for the client.

In place of the incoherent jumble of interconnected spaces, the Rogers scheme provided three distinct wedges of accommodation, set on a fan-shaped grid to the southeast of the former churchyard and linked by lightweight glazed atria. Most of the space is in two towers – or rather, tall slabs, with slender, gently tapering 10m floors – of 11 and 14 storeys respectively. A further seven storeys are housed behind the retained facade of Coronation House.

Finally, a five-storey block bridges the narrow, picturesque St Katherine's Row to address Fenchurch Place on the west – the only point where the development breaks through onto the City's streets. Black Sea and Baltic House, a dull 1920s block on the corner of Fenchurch Place and Fenchurch

Street, was never owned by Lloyd's.

For RRP, as for so many other practices, 'green' architecture has long been more of an aspiration than a reality. At 88 Wood Street, another recent RRP City project led by Stirk (AJ 13.1.00), the servicing was essentially conservative, with the developer insisting on air-conditioned space. But Wood Street was speculative, Lloyd's a more bespoke scheme where the client was supportive of the stated aim to reduce energy costs and carbon dioxide emissions by up to a third in comparison with an air-conditioned building.

The services strategy (by Arup) dovetailed with the structural programme developed by Tony Hunt (a collaborator with Rogers since Team 4 days).

The finely crafted, largely pre-cast concrete frame, incorporating K-bracing for stability, is beautiful in itself, with a sparkling mix containing white limestone, but is equally fundamental, in terms of its



thermal mass, to the energy equation of the scheme. A displacement ventilation system introduces slightly chilled air at low velocity into the office spaces at floor level. The chilled beams cool used air and neatly incorporate sprinklers, lighting and PA systems – they give a strong character to the work-spaces, dispelling the depressing blandness induced by suspended ceilings.

But it is the basic diagram that is most obviously an energy-saver. The atria act as climatic buffers, mediating between the external and internal climate – these atria are naturally ventilated, with top vents that can be opened in hot weather. The narrow slabs of office space make optimum use of daylight and views – low-energy lighting switches off automatically in unoccupied spaces.

High-performance double-glazing cuts solar gain – further controlled by external louvres that shade the east and west facades in strong sunlight. For 90 per cent of the time, the architects report, the louvres remain open – London is a grey city – but their perforations allow views out even when they are shut. Yellow blinds in the roofs and on the southern elevation are also operated by rooftop photo cells.

'Served and servant spaces' have been a

key theme in Rogers' buildings since the young architect discovered the work of Louis Kahn in the early 1960s. They define the architecture of Lloyd's of London, a building which RRP originally wanted to construct in steel. Equally fundamental to Rogers' work is an explicit delight in movement (something which goes back to his youthful enthusiasm for Sant'Elia). At Lloyd's, movement is celebrated in the astonishingly lightweight steel and glass towers, containing stairs and lift cores, which are attached to the concrete frame at the front of the building. (Further service cores are attached to the rear, where they are buried from view.) Topped by lift motor-rooms – remarkably elegant objects in their own right – these elements reflect the intense energy and attention to detail the project received from Stirk and his team: the detailing of the stairs, with pre-cast concrete treads on a steel framework, is strikingly daring. The all-glass lift cars offer a ride more spectacular (and, for some, scary) than that available at Lloyd's of London or Channel 4.

All this contributes to the extraordinary transparency of the development. Yet Lloyd's Register of Shipping is far from

Services

At Lloyd's Register of Shipping, the selection of external shading and a high-performance facade limit solar gains while allowing generous natural light and views. The external motorised shades are positioned automatically to keep the glass in shade from direct sun but open in overcast conditions to maintain high levels of natural light. The lower solar gains allow the use of economic and low-energy floor void supply and passive chilled beams.

The exposed structure provides thermal mass which allows nocturnal pre-cooling and effectively reduces the peak heat gains to the office space. A generous raised floor zone is used efficiently for a combination of supply and extract air routing, heating, IT and electrical services distribution.

The high-level combined services beam integrates all the functions of a conventional suspended ceiling and building services into one compact unit, achieving an increased effective floor to ceiling height. Arup and Richard Rogers Partnership collaborated closely on the design of the chilled beams and continued working closely with the manufacturer (Trox) to achieve an innovative product that has been marketed further and has been the basis for further product development. This close co-ordination was equally applied to the office structure and services design to provide an elegant, unobtrusive high-level solution (see office section diagrams).

The design of the air-conditioning system allows free cooling to be obtained for significant parts of the year. The air-handling plant has an enhanced fresh air capacity and supplies at 18°C, allowing cooling without the use of the chillers when the outside air temperature is below this temperature. The configuration of the chilled water system and cooling towers also make use of the free cooling that is available at lower external temperatures.

External wall climbing lifts provide a dramatic entrance to the building. Two of these lifts give access for fire fighting in emergency conditions.

Overall, Arup has had good reports on the performance of the building – the occupants seem to like it. On one particularly hot summer's day – 5°C hotter than the external design temperature – there were no complaints of discomfort.

Andrew Sedgwick, Arup

Above left: the all-glass lift cars at the front of the building offer a ride even more spectacular than those available at Lloyd's of London or Channel 4. The Fenchurch Street entrance is shown on the left. Right: colour – blue for the main structure, yellow for stairs and red for lifts – is used to counterpoise the clear glazing



colourless: colour (blue for the main structure, yellow for stairs, red for lifts) is used to counterpoise the clear glazing.

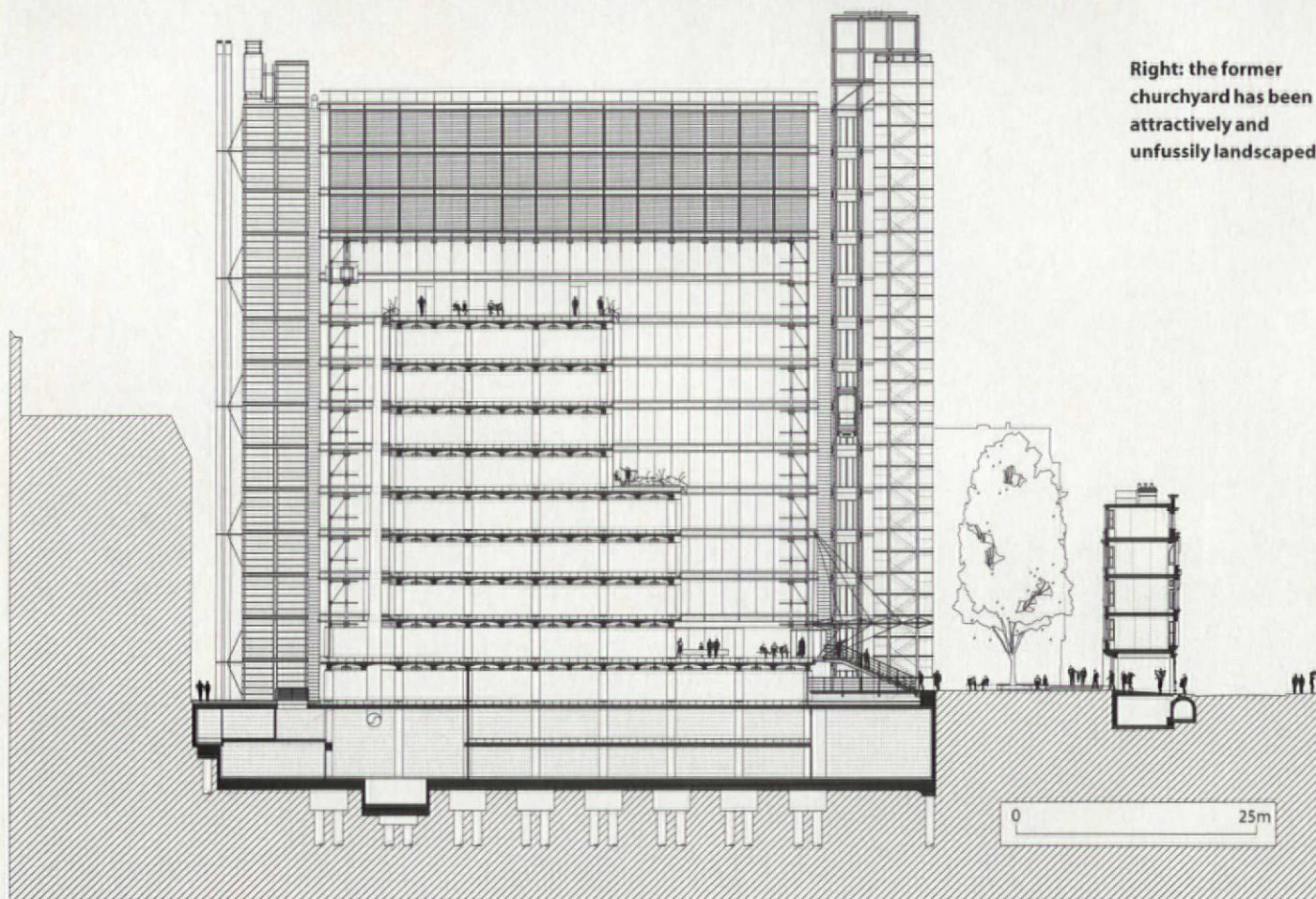
Encountering the building at close range from the former churchyard (which has been attractively and unfussily landscaped) is one of the most remarkable experiences offered by recent City architecture. The original intention was to demolish the unlisted (and quite mediocre) building, which sits on Fenchurch Street, between the Colcutt building and the listed East India Arms pub, and erect a glazed entrance pavilion containing a museum of Lloyd's history, which could also display some of the material

unearthed during archaeological excavations of the site. The City, however, refused consent for demolition, and Lloyd's was forced to retain a building for which it has no use other than storage. Richard Rogers found the ruling inexplicable and one sees his point, yet the contrast between the variegated, familiar streetscape and the sheer dynamism of the new building behind is heightened as a consequence.

There are other points where the interface between new and old is not altogether resolved. On the eastern flank of the building, for example, floorplates extend through to the retained facade of Coronation House,

with refurbished sash windows. On the upper floors of this block, set-backs produce awkwardly narrow floor plates. It would surely have been better to have challenged the architect to produce new elevations worthy of the conservation area, possibly with a strong masonry ingredient, and allow Coronation House to be demolished rather than insist on this poor compromise.

The restoration of the Colcutt headquarters building, supervised by RRP using specialist contractors, is, by contrast, a triumph. A number of features previously concealed have been revealed and others, such as the splendid light fittings, cleaned



Right: the former churchyard has been attractively and unfussily landscaped

section bb

Structure

The congested site between Fenchurch Street and Lloyd's Avenue posed major difficulties in both the design and construction of the foundations.

The superstructure is founded on piles of varying diameter augered into the underlying London clay. There is a double basement accommodating heavy plant for the building services. The construction of the basement consists of reinforced concrete flat slabs with large openings for densely packed services.

The structure of the main office building consists of an exposed precast concrete frame with elements that were filled with in situ concrete to form a composite construction. This unique combination of precast and in situ concrete meant that the structure could be constructed as a braced frame without the need for bracing walls in the cores – something that would not otherwise have been achievable in precast concrete.

The precast system had to be designed to accommodate the complex geometry, tight tolerances and multiple service penetrations that required meticulous attention to detail in the design and

exceptional care in construction. At the front of the main towers are the lift cores and staircases, each housing five external glass lifts. The lift cores are supported on a slender structural steel frame that takes all its lateral stability from the main concrete structure. Perched on top of the cores and extending a further three levels are the lift motor rooms. These have a fully welded steel frame to provide adequate support for the complex combinations of loads caused by the operation of the lifts and exposure to wind.

In addition to the new build works the project included refurbishment of the existing Grade II* listed building, including the addition of another storey. The entire rear elevation of the building was demolished to allow a new interface with the new build. A core structure has been introduced to the rear of the building, which is tied to the existing structure without loading onto it. Additional bracing is provided within the core to provide further stability to the existing building where the rear wall was removed, also stabilising the core itself.

Bjorn Watson, Anthony Hunt Associates



and repaired. The chairman's office remains in this building, with the formal rooms heavily used for entertaining and conferencing. Upper floors, where there were no distinctive features, have been reconfigured as open-plan office space. A service core has been tacked on to the listed building, containing plant rooms, lifts, a staircase and WCs. The restored building is connected to the new development by a link gallery, replacing office space, with a stepped ramp resolving the change in levels. A conference suite has been built at basement level.

Architectural practices never grow old – they simply mature. Richard Rogers has been in practice for nearly 40 years, yet the energy, clarity and integrity of this project reflects the degree to which his time-tested team (Young, Goldschmied, Davies and Abbott) has been reinforced by younger talents who will hopefully build on his achievements in decades to come.

One recognises that the City had doubts about the increased density on this site – just to the west, for example, a new 'mid-rise' building by John McAslan cashes in on the relaxation of height controls secured by Lloyd's Register of Shipping. Yet it is bizarre that the one of the best City buildings of recent years is so carefully shielded from view when so much that is mediocre is still allowed to flaunt itself.

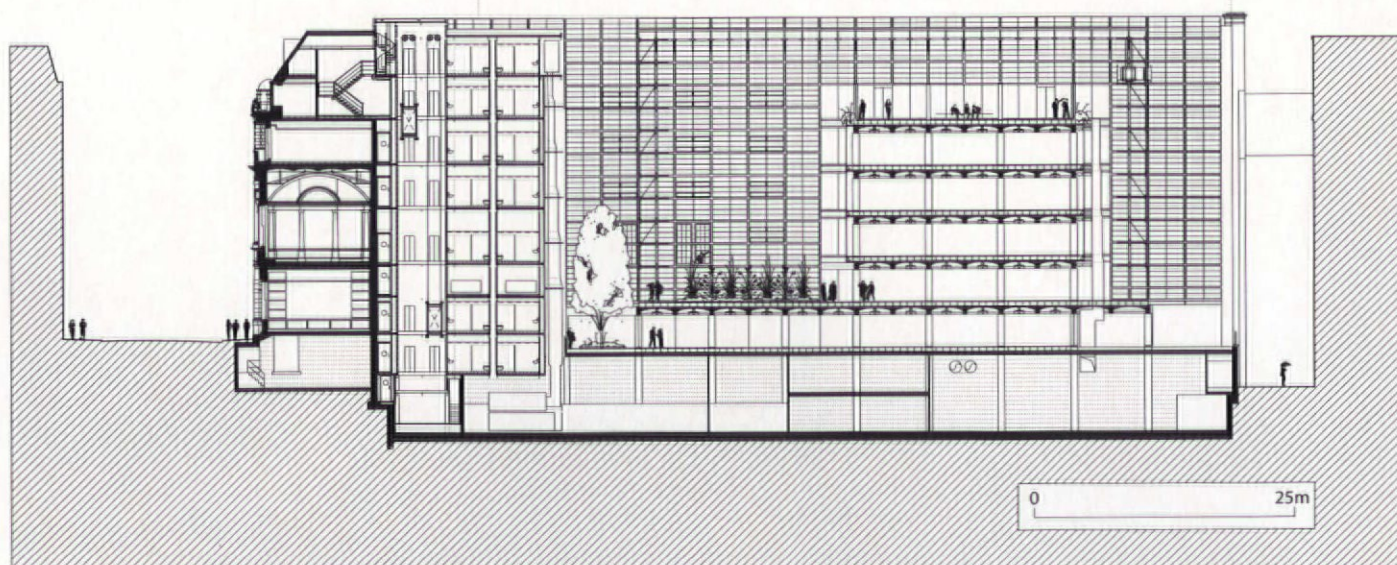
For all its 'green' credentials – and they are genuine enough – Rogers' Lloyd's Register of Shipping has nothing of the hair-shirt about it. It is a building which rewards the passer-by curious enough to walk through the narrow gateway from Fenchurch Street and provides pleasant daylit working spaces – with views – for a large number of people. It represents a new advance in the Rogers campaign to reconcile high ideals with the pragmatic realities of the commercial world.



GRANT SMITH



Left: T E Collcutt's formal rooms are among the finest interiors in the Square Mile. Above: the Fenchurch Street entrance. This picture: a stepped ramp to the new link gallery resolves the change in levels

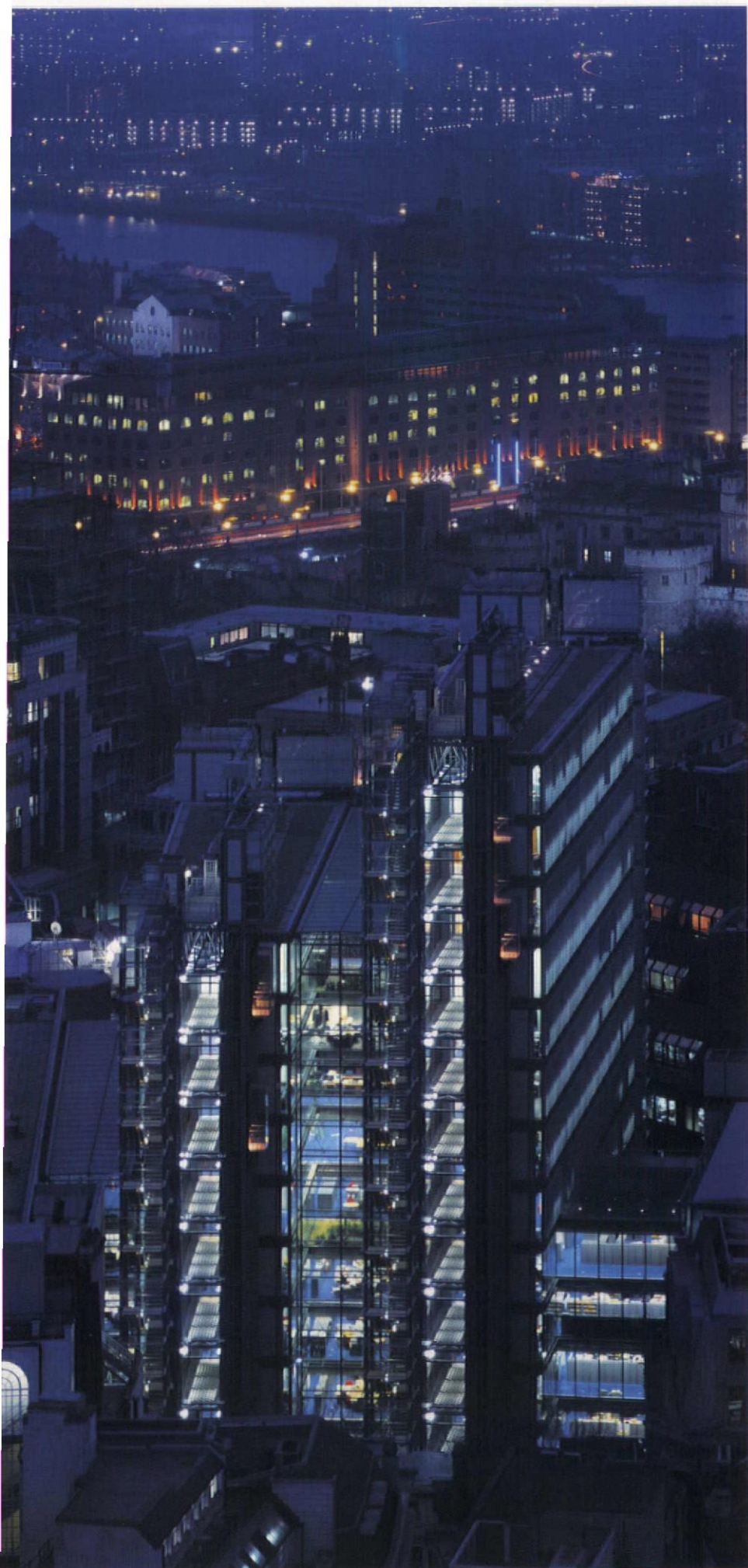


section cc





The City refused consent to demolish the 1920s Black Sea and Baltic House which sits at the corner of Fenchurch Place and Fenchurch Street



The extraordinary transparency of the development is particularly apparent at night

10 January 2002

CREDITS

START ON SITE DATE

New work December 1997

COMPLETION DATE

29 March 2001

GROSS EXTERNAL FLOOR AREA

34,000m²

FORM OF CONTRACT

AND/OR

PROCUREMENT

Bespoke contract based on JCT 80 with contractor's design elements

TOTAL CONSTRUCTION BUDGET

£70 million

CLIENT

Lloyd's Register of Shipping

ARCHITECT

Richard Rogers Partnership; Ernesto Bartolini, Marco Goldschmied, Jane Hannan, Stephen Harty, Matthew Lake, Carmel Lewin, Steve Light, Avtar Lotay, Andrew Morris, Louise Palomba, Andrew Partridge, Richard Rogers, Graham Stirk, Guni Suri, Adrian Williams, Andy Young

PROJECT MANAGER

Richard Ellis

MAIN CONTRACTOR

Sir Robert McAlpine & Sons

STRUCTURAL ENGINEER

Anthony Hunt Associates

QUANTITY SURVEYOR

AYH Partnership

MECHANICAL & ELECTRICAL ENGINEER

Arup

LANDSCAPE ARCHITECT

Edward Hutchinson

FIRE CONSULTANT

Warrington Fire Research

PLANNING CONSULTANT

Montagu Evans

CDM PLANNING SUPERVISOR

Symonds Travers Morgan

DISTRICT SURVEYOR

Corporation of London

STONEWORK CONSULTANT

Carrig

LIGHTING CONSULTANT

Lighting Design Partnership

ASBESTOS CONSULTANT

RPS Consultant

ERGONOMIST

Michael Twist Associates

SUPPLIERS AND SUBCONTRACTORS

taps Toni Taps; *glass* Saint Gobain; *ceilings* Barrett; *electrical accessories* Wandsworth; *lights* Zumtobel, DAL, Thorn; *Louis Poulsen*; *terrazzo floor* Simsons; *floor springs* Geze; *wall panels and doors* Faithdean; *WC cubicles* Grant Westfield; *radiators in WC* Zender; *sanitary fittings* Armitage Shanks; *laminated panels* Formica; *architectural metalwork* Trollope Colls Elliott; *core floors* Luxcrete; *fittings to handrails* Jakob; *pre-cast treads* Malling Carborundum; *inserts* Gradus; *chimneys* Beaumont; *grab rails and disabled accessories* Hewi; *furniture* Herman Miller; *metalwork* Robinson Metalwork; *main concrete structure* O'Rourke; *precast concrete works* Malling Precast; *security* Bell Security; *fire doors* Fendor Hansen; *partitions* Faram D-Line; *ironmongery* Allgood; *floor springs* Dorma; *chilled beams* Trox; *raised floor* Durabella; *cladding* Permasteelisa; *hard landscape* Gabriel Contractors; *kitchen units* Ikea; *rubber floor* Jaymart; *carpets* Milliken; *catering Olympic*; *lifts* Kone; *piling* Cementation Piling & Foundations; *restoration works* St Blaise, David Ball Restoration, Plowden & Smith; *soft landscaping* Enterprise Plants; *mechanical and BMS installations* Haden Young; *structural steelwork* Rowen Structures; *electrical installation* Phoenix Electrical

WEBLINKS

Richard Rogers Partnership

www.richardrogers.co.uk

Anthony Hunt Associates

www.anthonyhuntassociates.co.uk

Sir Robert McAlpine & Sons

www.sir-robert-mcalpine.com

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working details

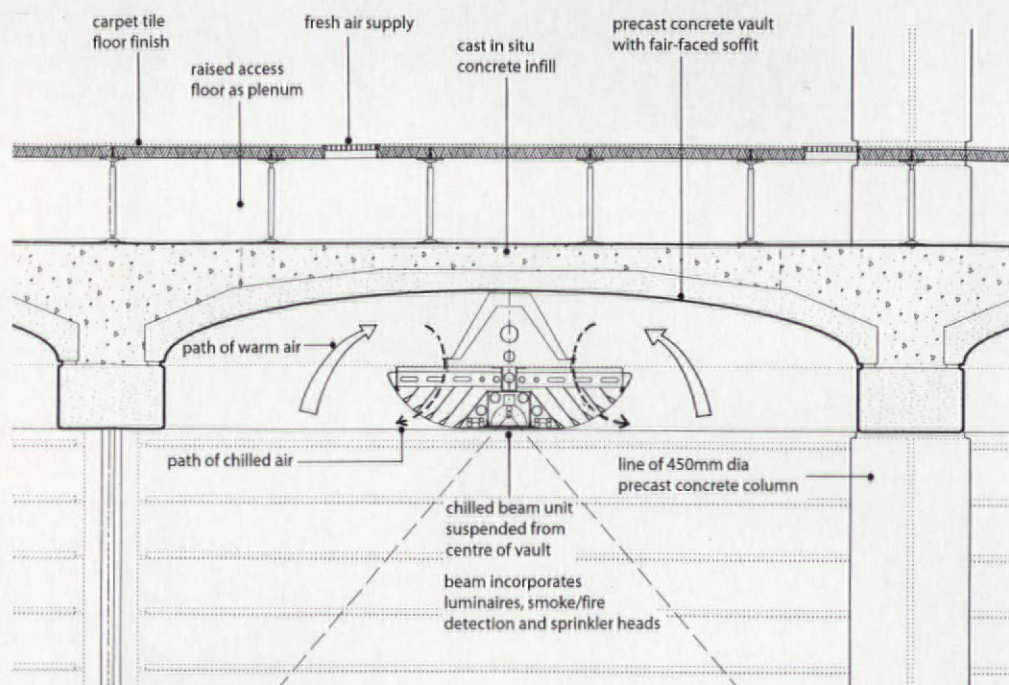
The structure of the 12-storey office building comprises precast concrete beam and floor shells filled with cast in situ concrete. The soffits of the floors take the form of a series of vaults spanning between concrete ribs at 3m centres. The ribs, in turn, span between the spine beam and the perimeter columns. The vaults are exposed to allow the thermal mass of the concrete to contribute to environmental control at peak times.

The office spaces are cooled by chilled 'beams' suspended from the centre of each vault. They incorporate luminaires, sprinkler heads, smoke and fire detection and public address systems, together with motion detectors which activate the lighting. A service shelf runs at the ends of the ribs to supply water and electrical services to the beams.

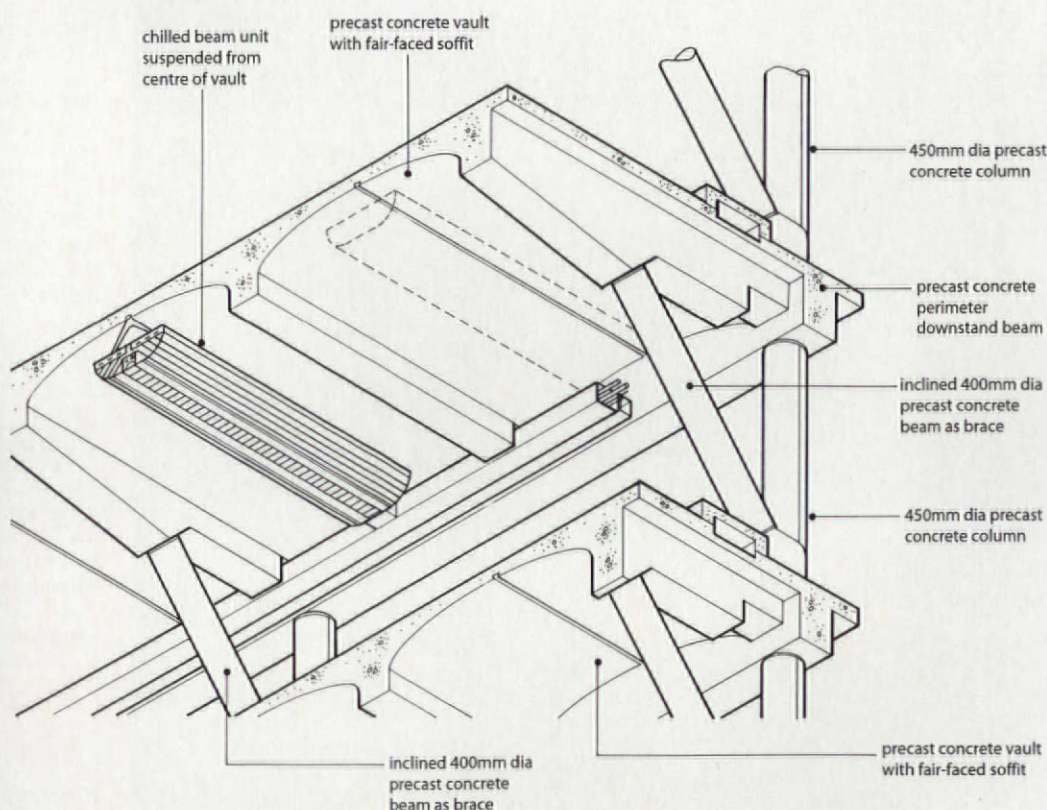
The raised access floor acts as a plenum to supply additional cooled fresh air. Stale air is extracted at high level into a duct incorporated in the concrete slab.

The facade consists of a series of fixed 3 x 3.250m double-glazed panels – an outer sheet of solar protective glass and an inner sheet of laminated glass set in an aluminium frame. Each panel is screened with a frame of horizontal perforated aluminium louvres which rotate to control solar gain and glare. Connected by pins and vertical rods to an integral motor, the operation is activated by photocells mounted on the roof. The blind system is controlled by the Building Management System to operate all louvres on one facade simultaneously. The louvre frames are mounted on tracks which allow them to slide sideways over the adjacent frame when the glazing is to be cleaned.

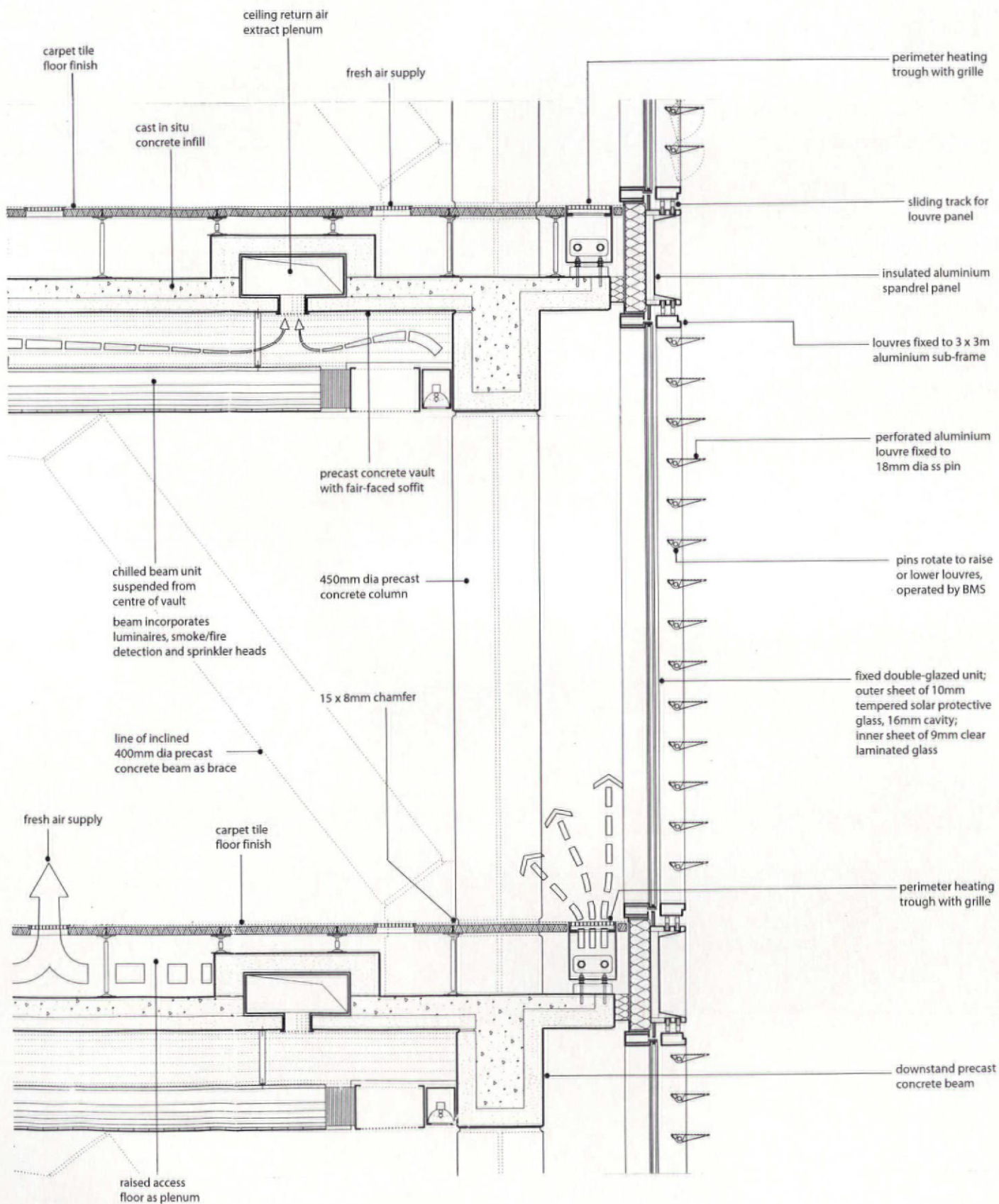
Susan Dawson



DETAIL CROSS-SECTION THROUGH VAULT



ISOMETRIC SKETCH OF CONCRETE STRUCTURE



DETAIL SECTION THROUGH VAULT AND FACADE

Help yourself...

A project being built in rural Somerset shows that self-build schemes can be imaginative and still work effectively

BY AUSTIN WILLIAMS

Self-builders come in all shapes and sizes. From unemployed 20-somethings building their Barrett-style semis, to hippy 40-somethings and their dog-eared copies of Walter Segal. Whether millionaires or paupers, several things are common to most: a blissful ignorance about the time and effort involved; and a self-belief in the autonomy of their project. Many do it for cost-efficiency reasons, writing off their own labour time, but very few, it seems, do it for profit.

This is the story of how, by careful input from all the skills engaged on site, a building has emerged that is more than the sum of its parts; a novel design and a learning process, in a positive sense, for all of those involved.

On their first visit to the site,

'The initial proposals for a Modernist concrete and steel structure foundered when the architect realised the design might have caused a family rift'

architect Hugh Alexander and client John Moore were both taken by the seclusion and drama of the area. Set in a curious hillside 'street' in the middle of nowhere (Somerset), accessed from an unpaved track off a country lane, the plot was crowded with 15m-high leylandii. It was this drama and remoteness that attracted the client and, on removal of the hedge, it was found that the site offered views of 20 miles or so, up to the Severn Estuary.

The plot was purchased in May 2000. Some site clearance was started, but after June the weather turned so bad that work did not really resume until February 2001.

The original planning permission allowed Moore to build a traditional retirement bungalow, but he had no

intention of retiring; and he thought that the site and his design aspirations deserved better. Everyone agrees that the planners have been very helpful, but the initial design proposals for a Modernist concrete and steel structure foundered when the architect realised that the design might have caused a family rift. Moore's wife would have hated it. Something less 'severe' was needed, and it was decided that, if they were to stick with a non-traditional layout, natural materials would be needed to soften its impact.

Site information comprises working drawings and 'mini-specifications' for work packages. In general, the architect devises details to suit occasions, rather than providing a full set of detail drawings, since site conditions and the configuration of the building may alter pragmatically from day to day. For example, on site, the client decided to 'dig out a little bit more' of the basement than originally intended; to optimise the JCB rental, to maximise the useable space, and partly to prove neighbours wrong –



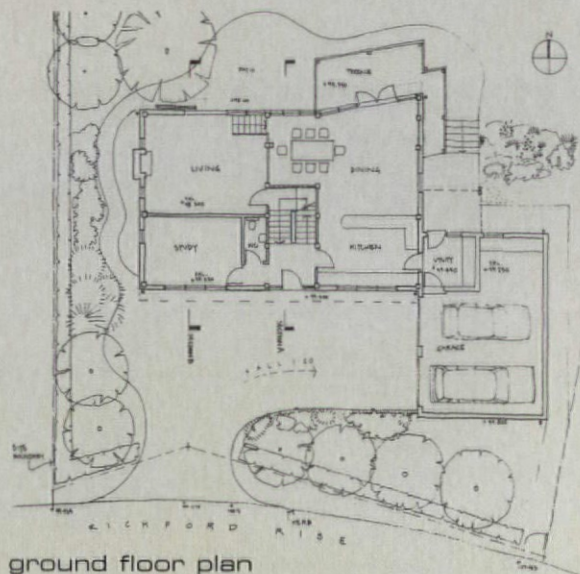
The client's tale

Looking back, I suppose there was a certain amount of luck in how I found the site. I was out for a walk and just happened to stop and have a chat with someone. The dogs were running around by a piece of overgrown land. The lady I was chatting with then told me that this piece of land was coming up for sale. Well, it didn't look like much from where I was standing but I went in through some very overgrown bushes and it was amazing. The view was breathtaking, I could see for miles. I decided there and then that I wanted to build my house on this spot.

I had been inspired by many of the timber frame homes I had seen in Canada. I wanted a home like that but using traditional English framing. After discussing ideas with the architect and the timber frame specialist, we knew that we could work together in an understanding and close team.

It has been a wonderful experience – being involved in creating and building my own home. Of course there were moments when things were not going to plan and then the frustration gets to you. But the end result is fantastic. A unique, eco-friendly timber frame home in a superb location. Definitely worth the effort.

Jon Moore



ground floor plan

those who had told him that the site was solid rock (it turned out to be soft clay throughout). Such are the spontaneous ways of self-build.

Agreeing on the need for a dramatic timber aesthetic, Jim Blackburn of the Timber Frame Company was brought on board, and together they devised a grid plan using internally exposed timbers and as much glazing as possible to maximise the natural light in the north-facing site. Blackburn works traditionally with oak, but due to the cost limitations, locally grown Douglas Fir has been used, which doesn't weather as well. The structural frame has been set back into the house with an uninterrupted non-loadbearing frame clad in horizontal cedar boarding across the frontage.

The house is large (although the ridge has been kept below that of the original planning approval) and contains split level living/dining facilities, four bedrooms, balconies (for the client to sleep on in the hot summer months and games and music rooms. Apart from the brick-

The architect's tale

After a long search, the client acquired a site which had planning permission for an unexceptional house of limited accommodation and of 'traditional' appearance.

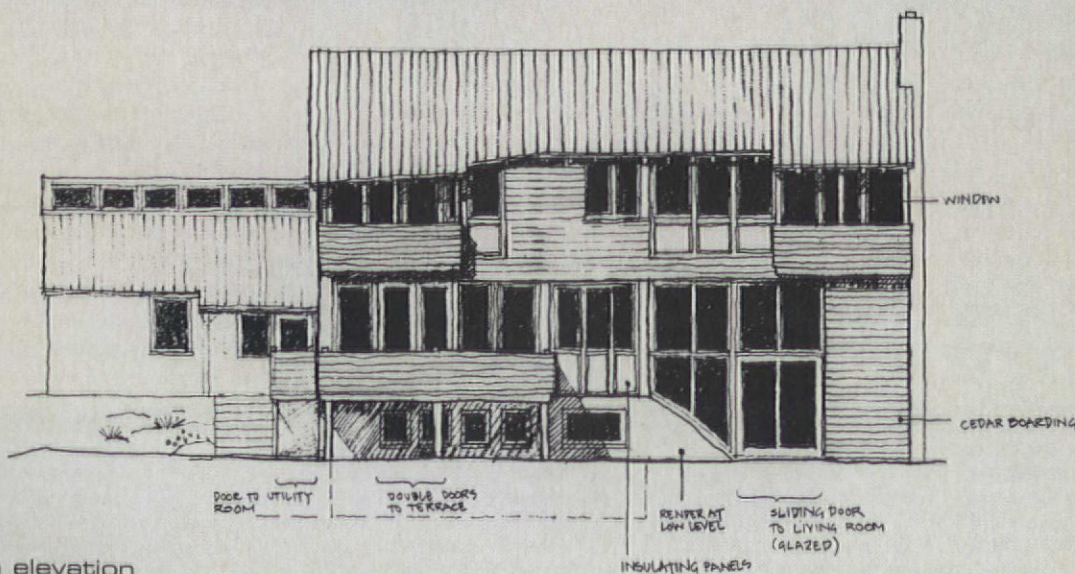
Our initial discussions with the client concerned the need for an alternative dwelling; one which would provide a modern solution to the sloping north-facing site with enough space for the family, while not gratuitously increasing the size of the permitted plot. The new house would have to provide plenty of room(s), and open plan areas, with sufficient privacy and acoustic isolation to suit the family's music-making talents. It had to make the best of north-facing views while remaining energy efficient and admitting as much sunlight as possible.

These apparently contradictory requirements were met by digging into the hillside to create a sound shielded basement and split level section. The rooflights allow sunlight deep into the plan and the living room is set down half a level from the entrance to become 1½ storeys high with direct access to the garden at the rear. On the first floor, the north-facing main bedrooms have good views and balconies large enough to move a bed onto, while still getting sunlight from south-facing high-level windows.

Areas below ground are concrete and masonry to provide a stabilising 'heat sink'. On this structure sits a large section timber frame which not only looks good but provides rhythm and structural expression, as well as achieving the long spans needed for the open plan. The Douglas fir is mostly enclosed by a non-structural, breathable wall of insulated studding.

The resulting design is lower in profile than the original one which had obtained planning approval, and our designs were supported by discerning local planners. The building should have low energy use, incorporating high levels of insulation and underfloor heating coupled with an efficient condensing boiler. To make the most of the views the house has greater than ideal areas of north-facing glazing, although these are high performance Danish softwood units with argon-filled Low-E glazing. South lights have been placed to make the most of available sunlight.

Hugh Alexander, Alexander & Thomas Architects, tel 0117 971 6478



north elevation

faced, in situ concrete basement, the garage is the only area of traditional masonry, built in facing blockwork. The basement walls, below the pot and beam ground floor construction, have been thickened to take the timber column point loads.

The central stair is defined by six huge posts, 7.5m high x 250mm square, made from single tree trunks. Even though Douglas Fir is not as shrinkable as oak, dramatic cracks are evident along the planed timber surface of most members. All timber framing pieces were framed off site and craned and assembled on site in a matter of days. Edge beams have been provided with diagonal bracing, which acts solely against racking. All joints are secured with oak pegs although several multi-nodal joints have been made with steel fitch plates and oak

The timber-framing contractor's tale

My first job, in a small building conservation group in Bristol, was to replace a set of medieval oak bellstocks for a local church. I had the originals and the more I looked at them, the more I wondered about this material; a material that had been growing for so long but which had now become as tough as iron.

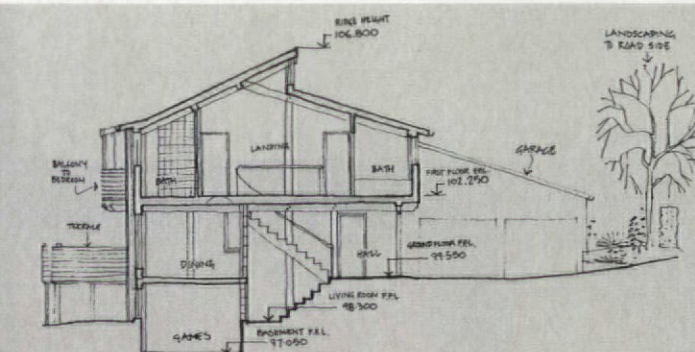
Realising that my work might be around for another 400 years (because of the longevity of the material), I was determined to find out more about the use of timber – especially oak. This eventually led me to find work as a timber-frame carpenter and I began to investigate the resurgence of timber framing (post and beam style) in the US.

Eventually, I started to explore the use of our home grown softwood and hardwood, in order to offer greater choice in design and budget possibilities. Our aim is to assist people in designing and building traditional (and modern) craftsman-made timber-frame structures using traditional carpentry techniques.

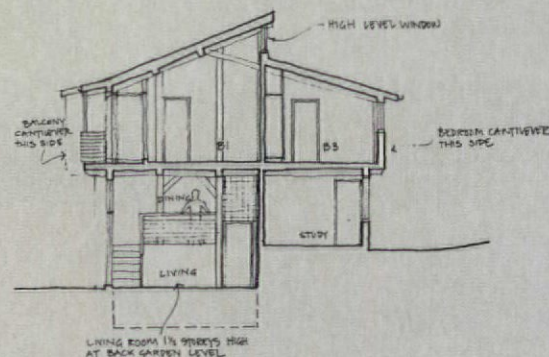
Our highly skilled carpenters offer alternatives to conventional materials, having developed innovative construction techniques, and using home grown Douglas Fir, which is much more stable and predictable than oak.

This particular project has been an effective collaboration, with an enthusiastic client and architect who have been very clear about what they want to achieve. It is great that more people are beginning to realise the potential of large-section framing to create economic, ecological and exciting timber-frame buildings in the UK.

Jim Blackburn, Timber Frame Company, tel 01458 224463



section AA



section BB

splines, to minimise the amount of half-lap and tenon cuts.

The timber external wall frame was built up of individual softwood cladding rails, packed with Warmcel and internally lined with plasterboard. This labour-intensive on-site construction of the external skin is the one thing which Moore would not do again. He realised, too late, that this activity was better suited to off-site prefabrication of wall cassettes, freeing up labour time and scaffolding hire.

Because of the kink in the floor plan, the eaves of the second bedroom are angled slightly to maintain the line of the eaves and ridge. This

gives an unintentionally quaint, old-worldly feel to the upper floor, and you have to duck slightly to access the balcony. The modern aluminium guttering has been provided with welded verge spouts to discharge into lower level gutters. Moore says: 'If you want to make it look right, you have to pay a little bit extra.'

Moore's reputation as a perfectionist stems from his past life as a cabinet maker, and three of the main 'labourers' on site are experienced craftsmen colleagues of his. The blockwork contractors, who constructed the garage, were discovered by word of mouth and Moore would

'recommend them to anybody'.

Like most self-build clients, Moore is primarily engaged in management, purchasing and geeing along the site staff. Architectural detailing – and liaising with the local authorities – in this type of relationship is a non-linear process. Alexander is circumspect, and happy that the team is 'all pulling in the same direction'.

What this scheme shows is that an experimental client, a good team-working relationship, flexibility of approach and a willingness to learn from different trades are essential for satisfactory performance. It also suggests that an hourly rate makes sense.

CREDITS

CONTRACT

Ordering, project management and engagement of direct labour all carried out by EPC using letters or standard terms

CLIENT AND MAIN CONTRACTOR

Exclusive Property Consultants (EPC)
ARCHITECT
Alexander & Thomas Architects

STRUCTURAL ENGINEERS

substructure Structural Engineering Design Consultants, Bristol;
timber frame P A Squibbs, Wells

SUBCONTRACTORS AND SUPPLIERS

timber frame The Timber Frame Co; windows O-Vinduer (UK); concrete waterproofing Bituthene; concrete floors RMC

Flooring; sheathing Panelvent; roof membrane Tyvek; gutters Marley Alutec; cement board cladding Cembrit; timber cladding locally grown cedar boards

machined to special profile; basement insulation Rockwool; upper wall insulation Warmcel; underfloor heating Thermoboard

"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.

Doing the knowledge - 24th January, 2002 RIBA Building, London

9.00 Registration and coffee

9.30 Welcome – Ross Sturley, Construction Plus

9.45 Keynote – The Nature of Knowledge. What are knowledge assets? It seems a basic question, but one that must be answered before we can begin to 'manage' it. Then we can start to see how we can control it and harness it to begin to produce benefit, and avoid reinventing the wheel. *Mike Russell, WS Atkins*

10.15 Centering your organisation on knowledge - Why is knowledge important? How to get the organisation focused, and lay out ways in which making the workforce aware of their knowledge value can contribute to better company's performance. *Peter Steckelmacher, Balfour Beatty*

11.00 Case Study 1

11.30 Coffee

12.00 How to identify and analyse company's knowledge-intensive work processes? Every company, often not realising, performs everyday activities, which either contain existing or create new knowledge. How to find to transform this information into knowledge by combining and analyzing it in new ways? *Roger Steeper, Corus**

12.30 Technologies to support KM – Wheels are reinvented simply because teams work in parallel, often duplicating efforts and wasting resource. How can variety of technologies help avoid this? *Tony Sheehan, Arup*

13.00 Networking Lunch

14.00 Case Study 2

14.30 New opportunities created by sharing knowledge and new cultural barriers erected by imposed practices – Identifying 'new' company assets in form of knowledge and attempts to realise potential gains often changes established working practices within firms. *David Peel, Hadfields, Cawkwell Davidson*

15.00 Knowledge Portals – providing structured knowledge for the enterprise, and a mechanism for searching it, will help the processes of discovery and problem solving. *TBC*

15.30 Coffee

16.00 Case Study 3

16.30 Making an Intranet company's key business tool – pulling it all together in a coherent corporate intranet is something not attempted by many. However, this ultimate goal of a 'company desktop' – MyIntranet – is one pursued to some effect by most. What can you do to your Intranet to help it stand out from the rest, and bring true business benefit to your organisation. *Ken Brierley, Knowledge Management Champion, British Nuclear Fuels plc**

17.15 Closing Address – Ross Sturley Construction Plus

17.30 Close and Drinks Reception

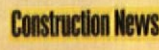
* Invited

Name	Company Name	Job title
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email		
<input type="checkbox"/> I enclose my cheque for £_____ (Payable to Emap Communications)		
<input type="checkbox"/> Please charge £_____ to my <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard <input type="checkbox"/> Amex <input type="checkbox"/> Switch/Delta Issue No. _____		
Card No.	_____	Expiry date _____
Signature		Date

Fees: £245 for booking before 11th January
£295 after 11th January

Please return to: Natalie Rubinstein, Construction Plus, 151 Rosebery Avenue, London EC1R 4GB Tel: 020 7505 8614 Fax: 020 7505 6880
For a full schedule email natalie.rubinstein@construct.emap.com or visit www.cnplus.co.uk/promotions/knowledge

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Brimful of ash...

Austin Williams challenges the latest dioxin fears caused by a 'mountain' of incinerator ash in Essex, plus a round-up of some of the latest technical developments

Further to its original programme on the effect of dioxins in incinerator ash (AJ 2/9.8.01), *Newsnight* has again stirred up a hornets' nest with its programme on dioxins in construction materials (21.11.01), coinciding with the government's Waste Summit, on waste reduction and recycling.

The programme featured a 'mountain' of ash, which the presenter said contained dangerously 'high levels of dioxin, one of the most deadly chemicals known to man'. Notwithstanding the fact that this rhetorical flourish has little or no substance, no real evidence was offered to justify heightening the panic reaction to the recycling of incinerator ash into blocks.

First, the ash mound in question was created before August 2000, when the policy on mixed ash became even more strict. Second, the notion that concrete blocks incorporating mixed ash pose a hazard to householders was suitably rubbished by Baroness Young, chief executive of the Environment Agency, who noted that bonding waste material to create inert products (blocks or road substrates, for example) was the best way to deal with residue from waste processes.

She told Jeremy Paxman that he was 'at more risk from me hitting you with (a block) than you are from sitting next to it.'

The ash, which was subject to the *Newsnight* inquiry, is situated next to the premises of Collease, a truck rental firm in

Dagenham, Essex. Collease became concerned about the risks from the ash mound – which it alleges was blowing into its premises and making its staff ill – so the firm engaged EUS Laboratories to analyse samples of ash. No medical evidence was given to substantiate claims of ill health, although EUS's results confirmed an average level of dioxins at 747 nanograms per kilogram (ng/Kg), with peak readings of 1,200ng/Kg. This compares with dioxin concentrations of 20-50 ng/Kg in 'average' urban soils.

Undoubtedly the mound is an unpleasant eyesore and should probably be removed. However, are the dioxin levels significantly high? Karl Pettit of EUS says that since he was not told where the samples were taken from (whether they were core samples, surface samples, or whether they were of the ash blown into Collease's property), nor was he given information on prevailing conditions or site activities that could have caused natural dioxin contamination, there was nothing to suggest that the whole mound should be condemned as dangerous. Even the high dioxin readings are relative to human exposure and 'no generalised conclusions can be drawn'. Admitting, in the televised interview, that he would not let his children play on the ash mound, Pettit confided to me that he would not let his children play on any large mound of rubbish – but not necessarily out of a fear

of dioxin contamination.

David York of waste management operatives Ballast Phoenix says that his firm, and representatives of the Environment Agency, have results from the mound which are 'nowhere near those quoted on the programme'. But, more importantly, a quote from the Environment Agency (EA), which was used in the programme, was misinterpreted. The EA had written that the toxicity of dioxin in the mound was so low that, for it to be a health risk, it would have to comprise at least 0.01 per cent of the volume of the mound. However, the programme mistakenly took this to mean that the EA would consider 0.01 per cent by volume (or 100 million ng/kg) to be an acceptable level of dioxin. This is not the same thing.

Pettit confirms that 'you can't refer to dioxins in this way; volume percentages normally refer to chlorine content, not dioxins', and suggests that his comments on toxicity equivalents – prompted by *Newsnight's* interpretation of the EA quote – were taken out of context. To put things back into context, Pettit says that on 5 November more dioxins were released into the atmosphere from bonfires than from all the incinerators in the country over the course of a year.

However, you never know: far from this reassuring *Newsnight*, the programme might run a campaign to ban fireworks and dioxin-laden barbecues next year.

Windows excel

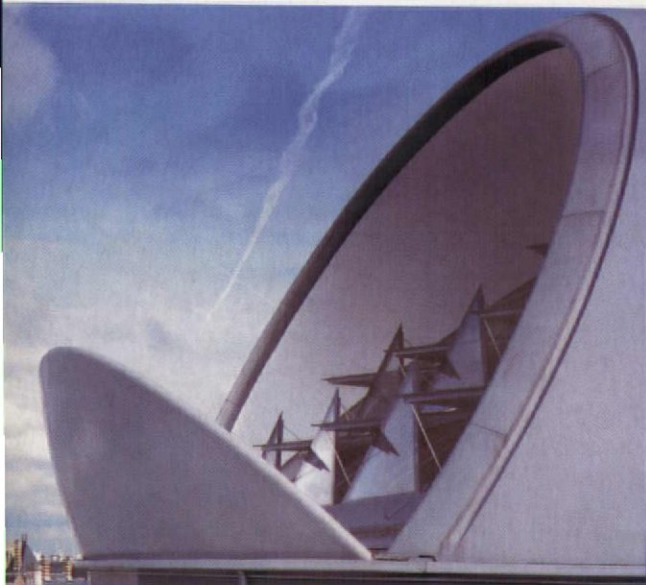
Foster and Partners' recent refurbishment of the British Library of Political and Economic Science for the London School of Economics includes a huge top-lit atrium, capped by a gigantic opening glazed unit.

The north-facing glazed dome, by Kawneer, allows daylight to be drawn into the heart of the building and avoids the problems of glare and solar gain.

Andrew Purvis, project architect, says that 'having calculated the path of the aggressive midsummer sun, we cut the dome off at the corresponding angle. A reflector at the front of the dome bounces the light back and down into the atrium. Because it's pure north light, we don't have any of the problems associated with glare and solar gain and didn't need to use high-performance glass.'

The glazing, which features specially designed triangular structural silicone glazed top and bottom hung vents, is also an integral part of the library's natural ventilation strategy and its control of smoke in the event of a fire. All of the opening vents in the dome are controlled by actuators linked to a weather station on the roof.

'To create the stack effect at the top of the building, we needed something like 61m² free area of ventilation,' says Purvis. The vast majority is provided by individually controlled vents at the base of the dome; the balance by the triangular opening vents in the dome itself.

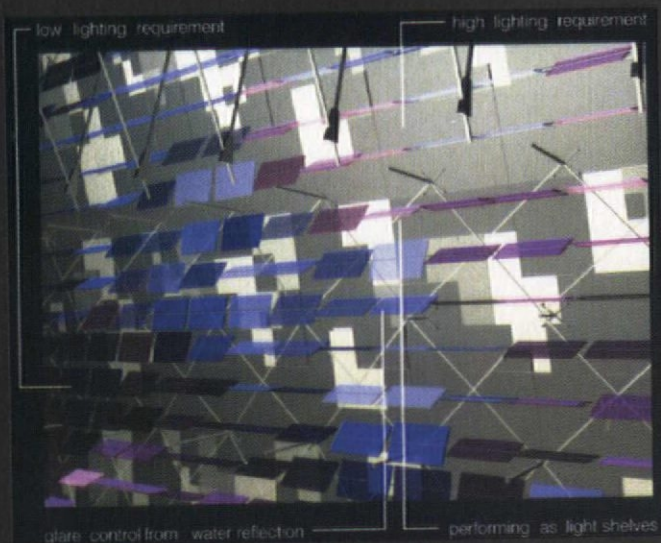


Putting architecture in the shade

The SHADE student Design Award, organised by the DTI, is a competition to find imaginative uses for architectural solar shading. This year's winner is Henry Kong, recently graduated from the Architectural Association, with a scheme for London's Cannon Street station. His proposal uses louvres in a ventilated cavity and the atrium roof to provide 'fractal shading'. It addresses issues such as the reflections from the river and separate shading requirements between different parts of the building, and allows for the closed shades to double as an advertising hoarding.

Runners-up were Eftychia Eliopoulou and Nikki Hilton, both of the Welsh School of Architecture.

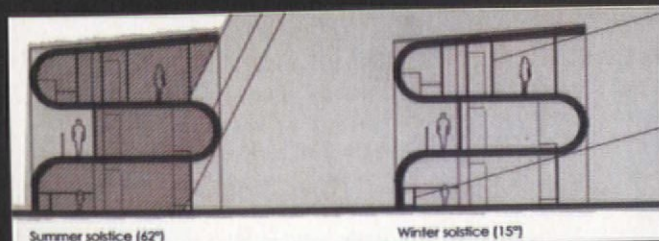
The award was sponsored by the British Blind and Shutter Association together with the BRE, Buro Happold, CRC, RIBA, Pilkington and Sustainable Energy Action.



Henry Kong's winning design is tailored to suit occupant needs

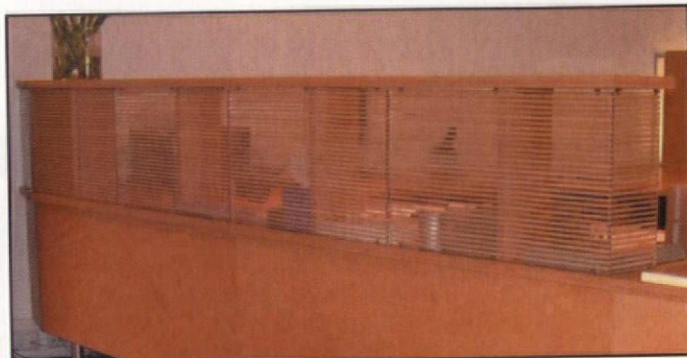


Second prize for diagonally sloping louvres in Cardiff Bay office



An integration of timber slatted louvres with the structural frame

10 January 2002



Stripped for action

A new product destined to grace many interior design schemes in the near future has been developed by Taskworthy. Called Ravier Crystal, it comprises solid hardwood strips alternating with clear acrylic for bespoke furniture and fit-out design. Available in 8mm thickness (for shelving, decorative panelling, etc) or 20mm thickness. Flush doors, for example, can be constructed out of the thicker sheet, using a larger width of timber for the stiles. The invisible glue joints between the wood and acrylic are formed by high-frequency (or radio-frequency) vinyl bonding, such that the glued joint is stronger than the wood itself. Sheets are brought in from France to approximate finished dimensions but are sufficiently workable to be cut, modelled and polished in the joinery shop. Spacings and wood species can be varied, with a maximum panel size of 1,200mm x 800mm. Weighing about 7.4kg/m² (depending on the chosen wood), there is no fire integrity, and tests are continuing with external and high moisture internal conditions to assess climatically induced movement. Contact Sue Woolley on 01981 242900.

Have stove, will travel



A great new range of space-saving units has been launched, ideal for those having to live the cramped lifestyle of Piercy Conner's micro-flats (AJ 30.8.01). Actually, these compact kitchen units are quite innovative. Built in a variety of materials and finishes, the Quantum 2K range includes freestanding kitchen units built to maximise space efficiency while retaining a unique and stylish appearance. They are made from aluminium extrusions simply fitted together with an Allen key for quick assembly. They can be configured to fit alcoves and return angles and each frame can be expanded to accommodate changing requirements or late variations. They are ideal for 'kitchenette' style commercial tea points as well as the residential market. Space-saving innovations include pull-out tables and cutlery drawers under wall units, and all have a connected backboard for ease of installation and relocation. There are a variety of coloured laminates, PVC trims and carcass to choose from.

Pictured is the Kitcase (£1,875), designed for what the manufacturer calls 'unusual requirements'. It could provide some creature comforts for staff at an exhibition or site office, and comprises a kitchen in a case. The entire unit is 1.27m wide x 1.04m high x 0.66m deep and contains hotplates, a sink unit, fridge (with freezer compartment) and 2kW water heater. The coffee maker and Thermos are included. Hobnobs are extra. Contact Space Savers on 020 7485 3266.



So who stands to benefit from adjudicator's nice little earner?

When the adjudication process was in its infancy, a senior figure from a well-known firm of construction consultants regaled me with the tale of his first appointment as an adjudicator.

As you can imagine, most of the details were pretty dull, but an interesting point arose at the end when, after it was all over, he received a sizeable cheque for his fees for acting as adjudicator, made out to him personally. His wife, who had become very excited at the prospect of a trip to the sales, was disappointed when he returned the cheque and asked for it to be made out to the firm that employed him.

Although some adjudicators practice on their own, many more work with larger consultancies, in partnerships or limited companies. For most of them, adjudication is another service they provide alongside the mainstream of construction advice and what used to be known as expert witness work – now called 'litigation support'. These services are provided by the individual but billed for by their company. When the appointment of an adjudicator is made, who is appointed – the individual or their company?

Such niceties were overlooked by the Housing Grants Construction and Regeneration Act 1996, ('the Act'), as were so many other details necessary to make the adjudication process work. The Scheme for Construction Contracts ('the Scheme') sought to plug the gap by requiring that an adjudicator should be 'a natural person acting in their personal capacity'. You might think that this put an end to what was a rather sterile debate in any event.

Well, here is the rub. Unlike arbitrators, unless the terms of their engagement expressly state otherwise, adjudicators are not able to withhold their decisions until their fees have been paid. And although disputing parties are happy enough to bring their money claims to adjudicators, there are those who are disappointed with the result and, faced with the prevailing attitude of the courts against overturning the adjudicator's decisions, vote with their wallet, as it were, and refuse to pay the adjudicator. In such circumstances, the adjudicator has no choice but to sue.

But do they do so in their name or in the name of the company they work for?

The point arose in the unreported case of *Faithful and Gould Ltd v Arcal Ltd and Others* (judgment 25.5.01), when the claimant sued for the fees of its employee, Mr Gray, who had acted as an adjudicator in a dispute between the defendants. Mr Gray was, in fact, the third adjudicator to have been approached by the parties; the previous two attempts had failed after disputes over fees. It seemed that Arcal did not have the funds to pay for an adjudication but hoped to do so from the proceeds. Understandably, Mr Gray proceeded with great caution and obtained the parties' written agreement as to payment. In the event, his decision went against Arcal and it recovered nothing. He also ordered it to pay his fees as part of his decision. When it did not pay, the claimant sued.

The main plank of the defendant's defence was that the adjudicator's engagement was agreed between Arcal and Mr Gray and not the claimant, Faithful and Gould. On this basis, it applied to strike out the claim for disclosing no cause of action.

The judge made short work of the argument. He acknowledged that the

Scheme requires an adjudicator to be a natural person for the simple reason that the role of an adjudicator must be carried out by an individual and cannot be done by a team. It is not unusual for such an individual to practise in a partnership or a limited company, which administers and recovers their fees. There is nothing in the Act or the Scheme which requires adjudicators to claim their fees in their personal capacity. The judge dismissed the argument as 'both unattractive and untenable'.

To avoid unwarranted objections to payment of fees, adjudicators should ensure that they submit their own terms and conditions to the parties for agreement before agreeing to the appointment. If their fees are to be invoiced by their company or partnership, they should say so.

Kim Franklin

Dash of colour would spice up Edinburgh site

Edinburgh Contemporary Architecture is at www.edinburgharchitecture.co.uk. The site aims to inform us about Edinburgh's revitalised architecture scene. It is focused on contemporary architecture but is 'not... a shop window for Edinburgh architects', although, of course it, sort of, is.

It is written and updated daily by architect Adrian Welch. It is a great site, but architects are notoriously not great at colour: the main background is *eau de Nil*, with the black text in a borderless box in a paler green. Across this are brown headline straps with black lettering and an index in, I am sorry to say, fairly unreadable dark blue on black, which turns to dark purple on black when you've been to some of the other sections. There are maps, aerial photos, terrific links to local sites, some of them architectural.

I liked the elegantly quirky opening page of Andrea Faed Architects site at www.andreafaed.co.uk/, though not the shakiness of some images on later pages. Back with Welch, there is a programme of events, lectures and tours in the Athens of the North, there are interviews, architect-designed places to eat and a guide to Edinburgh-related books. Apart from the colouring, it is terrific – very lively.

Doing websites can take people strangely and Welch has now decided to try to get funding and run the site full time. I wish him luck and urge anybody with an interest in Edinburgh to send him some dosh. But it is plainly a bit more personal, a bit more than an interesting task that Welch has set himself. And that is where it gets a tad dodgy. He has had the odd disappointment with people, which we could do with not knowing about, and he has devoted a lot of space to his business proposal for the site, about which ditto. And I think Welch is being optimistic in thinking he can do it for £30k a year for two years. Like all architects, he has grossly underestimated his true worth. sutherland.lyall@btinternet.com

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Passion and poetry

DEAN HAWKES

R M Schindler

By Judith Scheine. Phaidon, 2001. 304pp. £39.95

R M (Rudolf) Schindler was born in Vienna in 1887 and was a pupil there of both Otto Wagner and Adolf Loos. After travelling to the US in 1914 he eventually came to work with Frank Lloyd Wright. Early in the 1920s he established a practice in Los Angeles that, in the 30 years up to his relatively early death in 1953, was responsible for some 500 projects – of which more than 150, mainly private houses, were actually built.

By almost any standards this was an outstanding architectural career. When the bare biographical and quantitative facts are fleshed out, it becomes yet more notable. The built work included the remarkable double house at Kings Road, West Hollywood, 1921–22, that Schindler built for his own family and that of his friend Clyde Chase; the celebrated Lovell Beach House at Newport Beach, 1922–26; and the How House in Silver Lake, Los Angeles, 1925.

These are works of the highest quality and represent a level of invention and quality of realisation comparable with that of his most distinguished contemporaries. On these grounds it is something of a mystery that throughout his life Schindler struggled for wider recognition.

In her extensively researched book, Judith Scheine sets out to explore the causes of this apparent neglect and to present Schindler to a new, and probably more receptive, architectural audience. Her method has two principal dimensions. One is a meticulous documentary investigation into Schindler's

professional and, where appropriate, private life. The other is a systematic analysis of the morphological and tectonic basis of his designs.

The biographical study suggests a passionate and poetic personality who – for reasons that remain unclear – frequently was at odds with, or misunderstood by, significant contemporaries. Schindler's relationship with Wright was particularly fraught and he fought a long-running battle against the East Coast critics, who he regarded as too preoccupied with European movements at the expense of indigenous American work. Even after Schindler's death, in a statement for the memorial exhibition in 1954, Wright wrote ungenerously: 'Rudolf was a patient assistant who seemed well aware of the significance of what I was doing... his talents were adequate to any demands made upon them by me.'

In 1929, Schindler castigated Henry-Russell Hitchcock following the publication of *Modern Architecture: Romanticism and Reintegration*: 'As much as Le Corbusier is interested in expressing the current moment of our civilisation I am interested in the present growth of a new architectural medium. One deals with subject matter, the other a new language.' Not the way to attract critical support.

The analytical aspects of Scheine's study reveal a consistent and original concern with formal geometrical schemes. These were the basis of Schindler's idea of 'Space Architec-

ture' that he explored to the end of his life. There are many analytical plans of the designs that reveal this consistency, and the variations of it that Schindler produced in adapting his approach to the specific conditions of each project. This abstract investigation is supported by accounts of the evolving constructional methods that went hand-in-hand with the spatial strategies.

The book is particularly valuable in bringing the later work into view and in showing how, despite shifts in taste and the volatility of the American economy in those years, Schindler remained true to his principles, continuing to produce individual and substantial work to the very end. Through this we can understand this fascinating man and his work better than ever before.

The early masterworks are now located in a wider context and their progeny seen as often-significant designs in their own right.

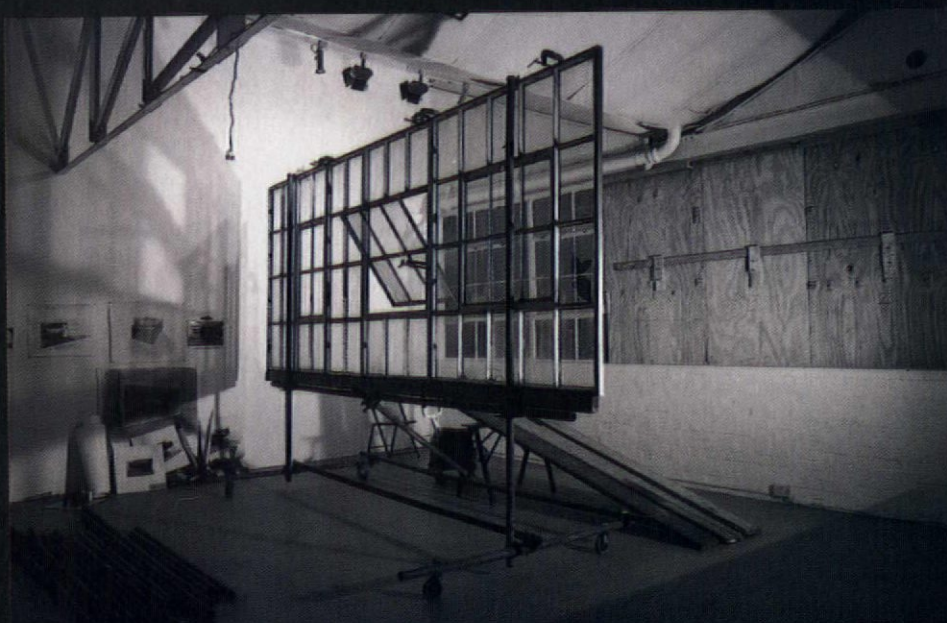
If there is a weakness in Scheine's work it is that she is over-eager to refight all of Schindler's battles. The best evidence is found in the buildings, and through these – illustrated by many beautiful new photographs by Grant Mudford – he needs little special pleading.

Schine's achievement is to reveal Schindler's work in all its diversity (including, it must be said, its occasional fall from the highest level). In 1929, in another instalment of his exchange with Hitchcock, Schindler wrote: 'I am not a stylist, not a functionalist, nor any other sloganist. Each of my buildings deals with a different architectural problem... The question of whether a house is really a house is more important to me than the fact that it is made of steel, glass, putty or hot air.'

Dean Hawkes is a professor at the Welsh School of Architecture



Above left: entrance to Schindler's Kings Road house, West Hollywood, 1921–22. Above right: the De Keyser house, Los Angeles, 1935



Space cadet

DEMETRIOS MATHEOU

Richard Wilson

By Michael Archer et al. Merrell, 2001. £29.95

The notion of installation art is a somewhat nebulous one, embracing anything from the confessional, solipsistic work of Tracey Emin to Tatsuo Miyajima's rooms of LEDs or the cultural game-playing of recent Turner Prize contender Mike Nelson.

But perhaps the purest manifestation of installation art is to be found in the work of Richard Wilson, not least because of the vigorous way in which he involves himself with the exhibition space. Wilson's art really is installed, utilising or changing the physical properties of a site to the point whereby it becomes integral to the piece at hand.

His installations, often sculptural, play with the viewer's perceptions and experience of space; they make us think about where we are, and how we see. As such they are witty, thought-provoking, often viscerally exciting. *20:50*, Wilson's best-known work, is widely regarded as a defining example of installation. But that piece is merely the tip of the iceberg of his prolific and challenging career.

This first monograph on Wilson features 50 installations made in the past 20 years. Born in 1953, he studied in London and Reading, exhibiting while still an undergraduate. His first one-man show was in 1976, but it was his works at Matt's Gallery in London in the 1980s that established his reputation. Among these was *20:50* (since permanently installed in the Saatchi

Gallery), a piece that epitomises the way in which, in Wilson's hands, the exhibition space becomes the art.

A shallow metal tray was constructed across the gallery, at waist height, rendering the space inaccessible but for a narrow, upwardly sloping walkway, reaching out into the room from the door – and into this tray, Wilson poured sump oil. While the oil's density made it impossible to gauge its depth, its smooth, reflective surface perfectly reproduced the ceiling and upper walls. The sensation of moving, dangerously, into an unfathomably deep well from which there might be no way back, the visual fascination of standing amid the reflected room, the sense of disorientation, all made *20:50* a memorable experience.

In one of three essays in the book, writer and curator Simon Morrissey says: 'Wilson's work represents an attempt to take a place apart, then reassemble it to allow the ordinary stuff of the world to say something more about where we are and what we see, than it did before.' Another piece at Matt's Gallery illustrates this perfectly: For *She came in through the bathroom window*, a section of gallery window was removed from its housing and relocated inside the gallery space itself, while still attached concertina-fashion to the walls. The result was the feeling that the outside had begun to push itself into the



Above left: *She came in through the bathroom window*, seen during its construction. Top: *Set North for Japan*. Above: *20:50*, with its narrow jetty and sump oil of uncertain depth

gallery – calling into question where the outside ended, and the inside began.

The apotheosis of this interventionist side to Wilson's work comes in *Over Easy*, from 1999. This consists of a section of glazed curtain walling placed within a purpose-built bearing on The Arc, a newly built performing arts centre in Stockton-on-Tees. Functioning as part of the structure of the building, rather than an addition to it, the piece oscillates through 300 degrees, slowly revealing the activities of the space inside. The artist worked in close association with the engineer Price & Myers, whose Harry Stocks contributes an informative essay on the process.

Presented chronologically, the book is well illustrated, including photographs of the process of Wilson's art (he shows a remarkable facility with building methods and materials) as well as the end product. It also reveals elements of performance art in his work and, in later pieces such as *Slice of Reality* and *Set North for Japan* (74° 33' 2"), a leaning towards cultural and sociological themes. But overall, the thrill of the book is in re-living what the third essayist, art critic Michael Archer, calls Wilson's 'provocative spatial dislocations', ones that suggest the 'treacherous promise held out by solid ground'.

Demetrios Matheou is a freelance journalist

As safe as houses

AUSTIN WILLIAMS

New Vernacular Architecture

By Vicky Richardson. Laurence King, 2001, 240pp. £39.99

This is a coffee table book but with a difference. In the first chapter it becomes apparent that the author is putting forward an articulate, and somewhat barbed, thesis. Although it could have been developed more fully, it poses some very interesting questions. Not least of all is the tension between the thesis – that the re-emergence of the vernacular ‘style’ amounts to an architectural ambivalence about progress – and a positive portrayal of the core content.

Richardson begins by telling us that many architects who were asked to take part in the book thought that ‘vernacular architecture’ was a contradiction in terms; it being the ‘unconscious work of craftsmen accumulated over generations’. For the purposes of maintaining linguistic clarity, Richardson has defined it as a paradoxical rejection of a style – a reflection of an ‘analogous inspiration’ drawn from the ‘characteristics of local buildings, their scale in particular, (their) use of materials, the landscape, the local culture or even no more than the idea of continuity with the past’.

Some of the buildings address the vernacular by simple materials and construction methods, some are parodies of a romantic or folkloric version of the past, while others are not-so-obvious examples which need

analysis for the vernacular element to emerge. But it is quite fascinating in the process.

After a romp through the Arts and Crafts movement, the Prairie School and Modernism, Richardson concludes that ‘when the 20th century is remembered for its failed social experiments, it is not surprising that some architects are ambivalent about their role and prefer to adopt the “unconscious” of the vernacular’.

Richardson has to work hard to legitimise the inclusion of a number of buildings under the rubric of the vernacular (like Antoine Predock’s Arizona Science Centre), though just about pulls it off. But her recognition that changing historical context affects the basis of a ‘vernacular’ is important, in two senses. Firstly, established materials and craftsmanship have moved on since William Morris’ day, and hence the ‘local materials’ palette is more ‘modern’. Secondly, the cautious mood of our times is more pervasive than ever before and has bred a defensive regression into the ‘safety’ of parochialism.

Fortunately, some of the schemes on offer look lovely. Their *raison d’être*, on the other hand, seems to be almost cowardly. Those are my words; Richardson couldn’t possibly comment.



Bauhaus Architecture 1919-1933

Photography by Hans Engels and text by Ulf Meyer. Prestel, 2001. 144pp. £39.95

Photographer Hans Engels’ last book featured 20th-century architecture in Havana; this new one was inspired by a visit he made to Walter Gropius’ Masters’ Houses at Dessau after their restoration (AJ 13.4.00), writes Andrew Mead.

In a brief introductory text, Ulf Meyer says: ‘Whether taken as a point of reference or a point of opposition, the Bauhaus has always been perceived as a homogeneous entity, the very thing this controversial school of design was not.’ Hence the title of the book should not be taken to imply that there is a Bauhaus style as such. What Engels has done is document buildings by Bauhaus masters, teachers and pupils, and by members of Gropius’ architecture office, from the school’s foundation in Weimar in 1919 to its dissolution in Berlin in 1933. There is the familiar (Gropius, Mies – see picture) and the less so: for instance, the series of villas which Bauhaus student Farkas Molnár built on his return to Budapest.

But even the familiar can come as a surprise when seen in recent photographs of such high quality. ‘I am especially interested in the traces left by time and history on and in the buildings – traces left by the builders and subsequent occupants,’ says Engels. His precise images are full of such information and, unlike *The Modern House Today* (AJ 6.12.01), the captions support them with helpful resumés of the building’s history – the alterations, restorations, etc.

Nor is the text uncritical. ‘The artistic enhancement of factory buildings propagated by Gropius is almost imperceptible here,’ it remarks of Gropius and Neufert’s production hall for August Müller & Co; while on Mies’ Haus Esters and Haus Lange it is similarly brusque: ‘The design contradicts the architect’s basic tenet of the “honesty”, legibility, and unambiguous quality of both construction and materials.’



Southern vernacular: Stephen Atkinson’s Zachary House at Zachary, Louisiana, 1999

diary

London

Linda Karshan 11 January-16 March.

An exhibition at Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Landscape and Urbanism 11 January-25 January. An exhibition of

European projects at the Architectural Association, 36 Bedford Sq, WC1 (020 7887 4000).

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 French design at the ICA, The Mall, SW1. Details 020 7930 3647.

Doing the Knowledge Thursday 24 January. An Emap Construction Network conference on knowledge management at the RIBA, W1. Details 020 7505 8614.

Integrity: Building with Honesty Until 27 January. An exhibition at the Architecture Foundation, 30 Bury St, SW1. Details 020 7253 3334.

The Turner Centre, Margate Until 9 February. An exhibition at the RIBA, 66 Portland Place, W1 (020 7307 3770).

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

Flights of Reality 12 January-3 March.

An exhibition on the interface of science and art at Kettle's Yard, Cambridge. Details 01223 352124.

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

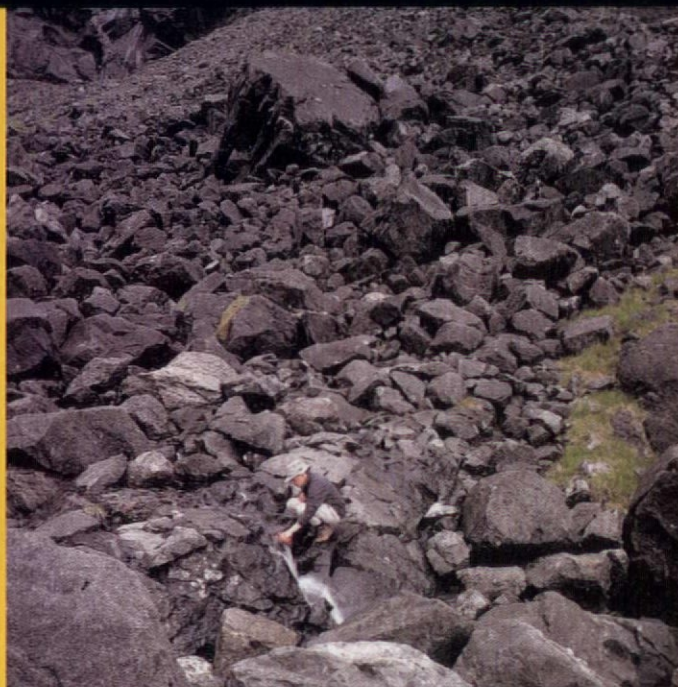
East Midlands

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

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

Northern

Slow Glass: Naoya Hatakeyama 25 January-23 March. Photographs



WILD AT HEART

The lure of remote landscapes is one theme of the current exhibition at the Photographers' Gallery, 5 and 8 Great Newport Street, London WC2 – as in the Scottish image above by Alexander and Susan Maris. The show ends on 19 January. Details 020 7831 1772. E-mail info@photonet.org.uk

made on a residency at Milton Keynes. At the Northern Gallery for Contemporary Art, Sunderland. Details 0191 514 1235.

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.

RIBA CPD Event: VAT and All That Thursday 31 January, 16.00. At Le Meridien Hotel, Gatwick. Details 01892 515878.

Southern

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

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

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.

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

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

Richard Murphy Wednesday 16 January, 14.30. A lecture at the Matthew Building, Duncan of Jordanstone College, University of Dundee. Details 01382 345315.

John Fidler Thursday 17 January, 17.30. A lecture at the Scottish Centre for Conservation Studies, Edinburgh College of Art. Tickets 0131 221 6072.

Sustainability and Procurement Wednesday 30 January, 16.00. A CIEF workshop in Edinburgh. Details 020 7222 8891.

Space Relations Until 1 February. Photographs by Daisy Dylan Watson at the RIAS, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

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

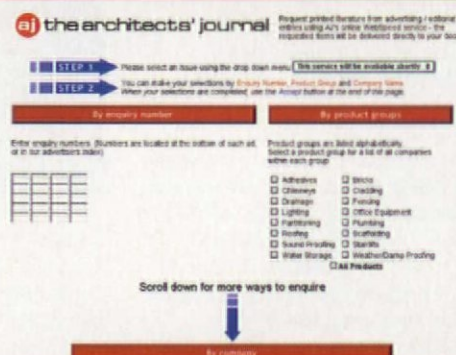
The Best of Houses Until 17 February. An exhibition at the NAI, Museum-park 25, Rotterdam. Details 003110 4366975.

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

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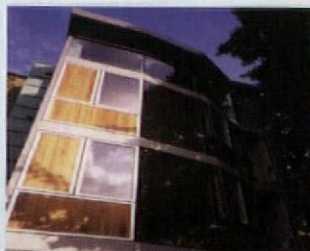
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● Send details of changes and appointments to Victoria Nowell, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or e-mail victoria.nowell@construct.emap.com

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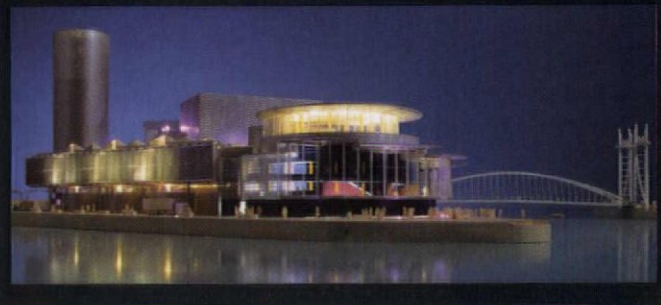
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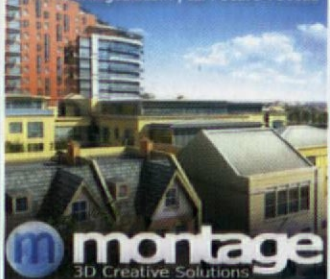
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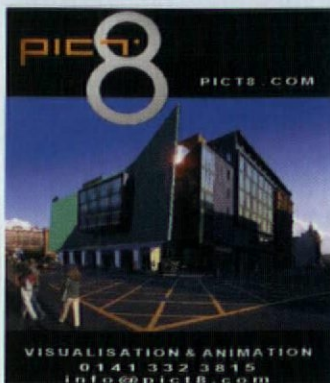


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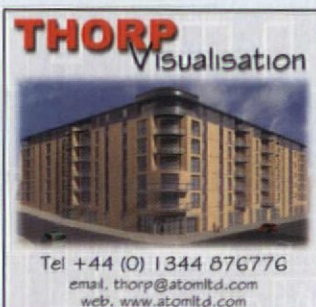


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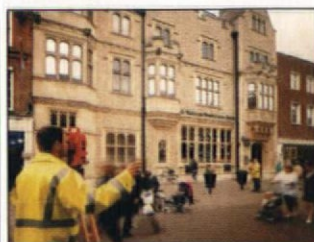
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Champagne goes to Alistair Burrows of London W1 in our final 'look whose talking' caption competition. There's a bottle of champagne to be won each week for the first out of the hat in our new competition, 'archicharades'. Can you identify the famous architect from the clues above? Answers on a postcard please, by Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB. Or fax your entry on 020 7505 6701.



Listed history

The seemingly eternal pas de deux played out between **Sir Terry Farrell** and **Sir Nicholas Grimshaw** took a new turn over the holidays. Obviously once Farrell got his gong, Grimshaw was sure to be next in line, and so it proved. And while the Eden project got another airing in the media as a result of the knighthood, Sir Terry emphasised his courtly credentials with his outspoken attack on the design of Buckingham Palace on Channel 4, and the need for a radical redesign by, well, Sir Terry Farrell. Meanwhile, away from the heady glare of newspapers and television, the Department of Culture announced the Grade II listing of one of the earliest Farrell Grimshaw buildings, when the pair were still in practice together. The fine building is the block of apartments at 125 Park Road, near Lord's cricket ground, a hymn to High-Tech design engineered by **Anthony Hunt**. The 41 units on 11 storeys are a distinctive contribution to the area, largely because of the corrugated anodised aluminium cladding, and curved aluminium corner windows. Designed in 1967, the block's client was Mercury Housing, a co-ownership society whose members included Farrell and Grimshaw themselves, plus friends and acquaintances. The listing citation notes that the brief and plan were set out by Farrell

and the cladding developed by Grimshaw. The building is a true core block, since the entire perimeter consists of habitable rooms. But the real significance of the design was its achievement of better than Parker Morris space standards (remember them?), despite the stringent cost limits of the Housing Corporation – £1,750 per dwelling! Those were the days.

Awards groupies

On the subject of honours, the RIBA Awards group did pretty well. My old friend **Paul Finch** got an OBE, but much more significant was the knighthood awarded to **Peter Mason**, chief executive of Amec, who has been on the group for almost a year. His KBE appeared in the diplomatic and overseas list and so escaped more widespread publicity. The well-deserved honour was in respect of services to overseas trade.

Carpet bagger

A wide variety of architectural stories appeared in the papers over the holiday break, the most bizarre one concerning **Prince Charles'** private chapel on his Highgrove estate, designed by **Hugh Morris**, said to be an architect. Consecrated by the Bishop of London, the chapel was pictured in the *Mail on Sunday* with some none-too-flattering comments about its architectural provenance. The great Gavin

Stamp summed it up: 'I am surprised that it is intended to be a sacred place because it looks to me like a sort of tea pavilion... like a place to enjoy Earl Grey and sandwiches rather than a deeply spiritual experience.' Robert Adam detected the influence of Keith Critchlow, formerly of the Prince's Institute of Architecture, in the 'precise geometry' behind the Arts and Crafts building, with Classical additions, of course. But never mind all this: what really fascinated the *MoS* was that, believe it or not, the building bears a remarkable similarity to Hagrid's cottage in the *Harry Potter* film. Or perhaps it is the other way round.

Film folly

David Chipperfield must have been delighted at the recent mini-profile of him and his proposal for the British Film Institute in the *Observer*. The large portrait (by Lord Snowdon) showed Chippo looking jolly pleased, as well he might, having won the BFI competition for new premises on the South Bank. But will the building actually happen? Some people who backed the BFI (and indeed loaned material) when it built the Museum of the Moving Image, also on the South Bank, cannot understand why that facility has been allowed to close and rot, despite large amounts of public money having been poured into it. Instead, the BFI busied itself developing its Imax

facility (also with a large wodge of public cash). Hasn't it had enough public money to be going on with? Perhaps the *Observer* could investigate.

End in sight

News from Scotland suggests that peace may finally break out over the long-disputed internal arrangements between the RIBA and the RIAS in respect of finances and membership arrangements. The details are strictly for aficionados, but suffice to say that assuming all goes to plan, it will be a considerable achievement by **Paul Hyett**, whose behind-the-scenes activity (he is also very good on regional matters) have so far been rather under-appreciated. With the forthcoming RIBA two-day conference to be held at Interbuild, plus a vitaminised RIBA Awards dinner, this could be a good year for the president.

Minds unmet

The Magna Project continued to evoke mixed responses in the end of year architectural review. **Deyan Sudjic** in the *Observer* called it the turkey of the year, and **Hugh Pearman** in the *Sunday Times* said giving it the Stirling Prize was 'bonkers'. But **Giles Worsley** told *Telegraph* readers he was pleasantly surprised that the Stirling judges has been smart enough to appreciate its excellence. *Vive la difference!*

astragal ●

VELFAC

AJ ENQUIRY NO: 201

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.



HANSENGROUP PRESTIGE CONTRACT 1

AJ ENQUIRY NO: 202



FendorHansen has helped to complete the refurbishment of 11 Leadenhall Street in London's shipping district. Its Fineline system was used to create an external fire- and weather-resistant curtain wall alongside its Slimline system for the smaller external windows. Slimline and Fineline provide unobtrusive sightlines while offering 60 minutes' integrity and insulation.

EYESTORM

AJ ENQUIRY NO: 203



Eyestorm has commissioned Damien Hirst to create a large screenprint from his trademark Spin series, produced by pouring paint onto spinning circular canvases. The work for Eyestorm, entitled *Beautiful, Galactic, Exploding Screenprint*, comes signed by the artist in a limited edition of 500, and sells for US\$1,500 (£1,050 plus VAT). Tel 020 7485 5900 or visit www.eyestorm.com

STOAKES: PROJECT OF THE WEEK

AJ ENQUIRY NO: 204



Happy New Year! These offices (architect Johnson & Wright of Carlisle) continue our project stories about the use of Kalwall for roofing and cladding. Kalwall is the unique system which diffuses natural daylight, eliminates glare and shadows, is highly insulating and maintenance-free. Call Stoakes Systems on 020 8660 7667 or visit www.stoakes.co.uk

FLEXCRETE

AJ ENQUIRY NO: 205

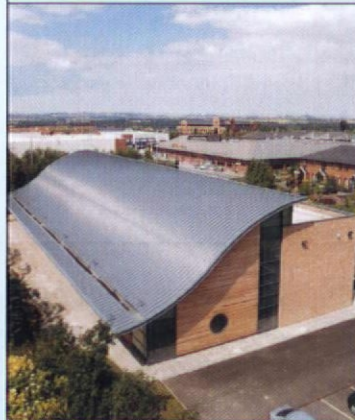
Flexcrete, one of Britain's leading manufacturers of concrete repair and protection systems, has launched an interactive

FLEXCRETE

CD-ROM. Intended to provide easy access to product, company and market information, the CD-ROM is essentially aimed at civil and consulting engineers, specifiers and contractors. If the user requires further information they can e-mail the company or follow the links to the Flexcrete web site from the CD-ROM.

RIGIDAL

AJ ENQUIRY NO: 206



Rigidal Ziplok has been selected to create a curved standing-seam roof on a Movement for Innovation demonstration project in Durham. Newcastle practice Ryder was commissioned by the Three Rivers Housing Group to design a new headquarters building. More than 750m² of Rigidal Ziplok was used to create an impressive standing-seam roof.

BRITISH GYPSUM

AJ ENQUIRY NO: 207



British Gypsum has launched a new encasement system for structural steelwork which provides two hours' fire protection for most steel beam and column sizes. Glasroc FireCase is based on an advanced, lighter weight, second-generation Glasroc lining board. It provides enhanced fire protection while retaining the key attributes of the original Glasroc S board.

DYNA SEAL

AJ ENQUIRY NO: 208



Dyna Seal's system of installing precast dock sections speeded up the construction and installation of a total of 26 loading bays at the TNT Retail Express distribution depot at Magna Park and allowed other trades to advance their schedules once the dock sections were in position. The loading-bay installation included electro-hydraulic dock levellers.

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