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This 'garden room' extension to a north London house by Simon Conder Associates is an entry in the AJ's Small Projects 2002 competition, sponsored by Robin Ellis Design Build. A selection of residential projects completed for less than £250,000 is shown on pages 22-31. Non-domestic projects will be published next week. Shortlisted entries will be exhibited at the RIBA from 11 April to 1 May.

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COVER

Residence in west London by Magyar Marsoni Architects. See page 22 for full details

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



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'Even before the ruins stopped smoking, the stale language came forth: talk about who deserves "a place at the table" in the rebuilding discussion. Clearly cliché was late for work on 11 September and survived unscathed.'

Christopher Hawthorne, *Metropolis*, Feb 2002

'Ambitious towns and cities tell us that exhibitionist museum architecture will do everything from solving unemployment to reducing the crime rate. This is hardly Frank Gehry's fault, but a reaction is starting to set in.'

Deyan Sudjic, *Observer*, 13.1.02

aj news

STUDIO BAAD IN CHINA

Studio BAAD is collaborating with Philip Johnson/Alan Ritchie Architects again. The team is the only UK/US entry on a shortlist of eight to masterplan a new campus for Shanghai's Communications University at Minghang. The project will provide teaching and research facilities for 30,000 students.

SRA IGNORES CROSSRAIL

The Strategic Rail Authority has published its 10-year plan outlining how it will cut congestion, improve safety and reduce delays. But the plan does not commit funding to key schemes such as Crossrail; improved links to Heathrow, Glasgow and Edinburgh airports; or a high-speed North-South line before 2010. Some £4.5 billion was promised over 10 years.

HERON TOWER JUDGEMENT

The inspector for the Heron Tower Inquiry will submit his report at the end of April. Secretary of state Stephen Byers is expected to reach his decision by the summer. The inquiry was called after English Heritage opposed plans for Kohn Pederson Fox's 222m tower at Bishopsgate in the City of London.

GOLDFINGER HONOUR

The RIBA has launched a £20,000 Goldfinger Scholarship, to honour Hungarian architect Ernő Goldfinger. The award will be offered to either a Hungarian student for post-graduate study or to two Hungarian architects for work placements in the UK. E-mail richard.brophy@inst.riba.org

Corporation of London savages EH

The Corporation of London has called for English Heritage's powers to be drastically curbed and suggested the quango could be merged with CABE. In a savage attack, the corporation claimed that EH interferes in the work of other organisations.

The criticisms, contained in a letter to the DCMS, forms the corporation's contribution to government's five-year review into the future of the heritage body. It accuses EH of hindering the planning process and says serious consideration should be given to its 'amalgamation' with CABE.

Archie Galloway, common councilman with the Corporation of London, claimed the document 'reflects the views of all 33 boroughs in London', and said he expected all of them to respond 'in a similar vein'. EH has overstretched its powers, he said, and there was a need to 'wind back the clock'.

The letter, seen by the AJ, proposes stripping EH of its powers to recommend listing and to designate and advise on conservation areas. And, in the wake of the corporation and EH's head-to-head over the Heron Tower, it suggests CABE alone should be consulted over plans for tall buildings.

The corporation also accuses EH of being out of touch with the economic reality of inner-city development and making the process 'more cumbersome and difficult'. And it claims a lack of transparency within the organisation adds to the unpredictability of its judgements.

Commenting on the proposals, City planning officer Peter Rees said EH had become increasingly involved in 'subjective' and 'negative' decision-making and risked driving developers out of the city. '[EH] can get a bit detached from the real world that we find ourselves in with developers,' he said. 'They should stick with the high end cultural stuff

and not get involved with planning authorities.'

But Westminster head of planning Carl Powell said his own response to the DCMS supported the status quo – CABE and EH have different briefs that balance and complement one another. 'It would be like trying to mix apples with pears,' he said. And he added: 'The City corporation has a bad taste in its mouth following the Heron Inquiry. Other central London boroughs take a more balanced position.'

CABE deputy chairman Paul Finch ruled out the suggestion of a merger: 'Clearly CABE and EH do have some overlapping interests. However, EH is a statutory body and CABE is advisory and any change in that status, let alone any idea of combining the organisations, would represent a very profound shift.'

English Heritage refused to comment on the contents of the letter but welcomed the review. It said that it was already moving towards greater transparency in line with the Freedom of Information Act and that the minutes of its main committees were already available online.

The DCMS expects the review to be completed by the summer.

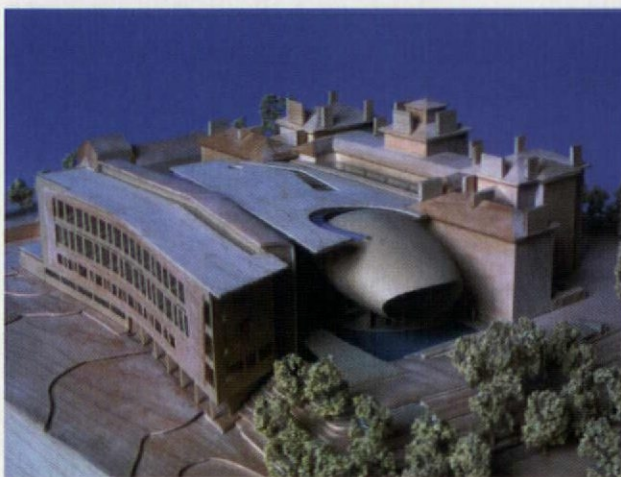
● See leader, page 16, and the full letter online. +

Zoë Blackler

AF goes on the warpath in crunch talks about its future

The Architecture Foundation faces a series of crunch meetings this week with housing minister Lord Falconer, London mayor Ken Livingstone and the EU, in an attempt to secure vital funding.

The meeting with Livingstone is due today. The foundation will present a letter calling for increased



BDP has won approval for a £13 million business school at Napier University's Craiglockhart campus in Edinburgh. The site is dominated by the listed former hydropathic hospital building, dating from 1880, which accommodated First World War poets Wilfred Owen and Siegfried Sassoon. The covered space between the existing building and a new flexible teaching block will contain learning resource and computing facilities and a titanium-clad 200-seat lecture theatre which 'floats over the new entrance' to the university. The school is due for completion in August 2003.

For the best jobs in architecture turn to page 50 or visit www.careersinconstruction.com

'One of the most haunting, numinous buildings... If Le Corbusier found something of universal truth, it was at La Tourette, a community that deserves assistance from around the world...'

Jonathan Glancey on the need for £5m to conserve La Tourette. *Guardian*, 14.1.02

'I'm nostalgic for the idea it exemplified – the three-dimensional city. It's a model we could follow if we want to increase housing density in cities. It makes me nostalgic for concrete too.'

Piers Gough on the Barbican. *Guardian*, 14.1.02

'It is the classic British scenario – we are paralysed, transfixed by old buildings.'

Hugh Pearman anticipates objections to demolition of the Queen Elizabeth Hall (now being mooted). *Sunday Times*, 13.1.02

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



This Malcolm Fraser Architects design for a 270m² five-bedroom family house in Merchiston Bank Gardens, Edinburgh, has won planning approval. However, the planning committee meeting was described as 'a little tense'. Concern was initially raised by some members of the committee that such a contemporary building was proposed in the Churchill conservation area. One committee member then noted that this proposal should be approved, as a 'principle that the City of Edinburgh council encourages quality modern design, moving away from the "Disneyfied" vision of the past'. The approval was granted with a six-to-four majority.

support and the establishment of a London architecture centre. It will include more than 200 supporting signatories from the arts, architecture and business community.

Haruo Morishima, associate director of the Architecture Foundation, said: 'London is a world city and is perceived as a leader in architecture, yet we have no architecture centre.'

The petition will also be presented to Lord Falconer tomorrow. Will Alsop, director of the foundation, said: 'Many government agencies seem to support what we do. They like the idea, but are not prepared to pay. These meetings are about finding out where we really stand.'

But the foundation is expected to score one financial success this week. It will form part of the European GAUDI (Governance, Architecture, Urbanism, Democracy, Interaction) initiative. It will share an EU grant of £555,000, which will fund nine European architecture organisations for collaborative exhibitions and research.

Ferguson and Thorp all set for presidential campaign

Another candidate has stepped forward in the race for the RIBA presidency. Bristol-based George Ferguson has put an end to speculation with confirmation that he is standing for the post.

Ferguson, who calls himself 'notoriously irreverent towards authority', said that if successful he would make the RIBA 'more effective, more fun and less pompous'. And he pledged to shift attention away from the small band of star architects to the many quality designers working without due recognition around the country.

Small practice champion David Thorp has also declared his intention to stand. The Birmingham-based sole practitioner has called for an end to the 'backslapping' of the larger practices. Thorp, who has proposed raising membership subscriptions to £1,000 a year, named Julian Owen and Elspeth Clements as two figures he would like to join him on the top table.

He promised to campaign for a fly-on-the-wall TV documentary like *Vets in Practice* as a way to raise public awareness of architects' work. 'We're not getting the message across to the public,' he said. 'We have to show what we can do.'

Meanwhile, Brian Godfrey, who pledged last autumn to stand again, has bowed out. The anti-London candidate lost to Paul Hyett last year with a platform described by some as 'negative'. Godfrey claims to have suffered from a campaign by key members of council to block his bid. 'I did have a reasonable chance,' he said, 'but without the backing of some of the top people, it's just not worth it.'

Ex-president Rod Hackney welcomed Ferguson's announcement, calling him a positive thinker. 'He thinks the glass is half full, not half empty,' he said. 'He understands what the ordinary architect is thinking and he's very good at networking.'

Ferguson, who is renowned for always wearing red trousers, would introduce a new quality of dress into the RIBA, Hackney said. 'Some on council like coming in without a tie, others like coming in braces. We haven't had one in red trousers before.'

The closing date for presidential bids is 28 February. Ballot papers will be issued at the beginning of April followed by a six-week voting period.

● George Ferguson is profiled on pages 18-19.

PROFESSION FEELS BUOYANT

A staggering 92 per cent of architects believe 2002 will be a positive year economically for the profession, according to an AJ survey. The mood was underscored by an impressive 19 per cent who believe prospects for the year are excellent. Adding to the upbeat outlook, a report from Plimsoll Publishing shows that sales for the profession climbed by more than five per cent last year and are expected to climb by 5.4 per cent this year despite the continuing economic uncertainty. Plimsoll's report also revealed that some practices were easily outstripping the average sales growth figures – 34 practices managed a 34.8 per cent minimum sales growth in 2001. The top seven practices were: Scott Brownrigg and Turner (53.9 per cent); John Seifert Architects (60.6 per cent); Thorpe Architecture (214.1 per cent); KSS Architects (42.8 per cent); Pringle Richards Sharratt (66.6 per cent); Calder Peel Partnership (173.5 per cent); and Acanthus Ferguson Mann Architects (55.8 per cent).

BRISTOL DOCKS INQUIRY

Barlow Henley Architects will face a public inquiry on 22 January over its mixed-use scheme on the south side of Bristol Docks. ➤

Q&A

8%

... of voters in a poll on the AJ's website believe the economic prospects for the profession in the UK are bleak.
Respondents: 70

This week's question:
Has English Heritage outlived its usefulness? (See page 4)

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



BDP reveals plans for English football success

Football's coming home... to Burton upon Trent, where a new dedicated National Football Centre for England's elite professionals is being designed by BDP.

This week the practice revealed to the AJ its designs for the centre, a project which has been the brainchild of the Football Association's technical director and former England caretaker manager Howard Wilkinson. He wants the centre to become the 'Oxford and Cambridge' of football coaching, says BDP.

The multimillion-pound scheme aims to provide a secluded residential training facility in the middle of the countryside for the England first and under 21 teams, and 'students', including those taking their training badges.

BDP won the scheme after the FA and its subsidiary company, England Football Enterprises, ran a competition – the others on the shortlist were ORMS and Broadway Malyan.

And BDP director Tony McGuirk believes it was partially the practice's experience in designing sports venues such as the Wimbledon estate that gave it the edge.

The site is large at 141ha – about the same size as London's Regent's Park. Work on the project has already begun, the scheme having won full planning consent from East Staffordshire Borough Council and Staffordshire County Council just five months after BDP started designs.

The project will provide state-of-the-art facilities in sports science, player development research, coach education and medicine.

The site has been carefully planned so that veteran trees in the area – it lies in the National Forest – can all be retained and many of them will provide good wind protection for some of the outdoor pitches.

At the centre of the project is the main, full-sized indoor pitch, a new, hi-tech artificial surface very close to grass in feel covered by the largest laminated timber gridshell roof in Europe, which has been designed by BDP's special structures group. The asymmetric roof is designed to be tall enough – at 23.5m high over the centre circle and 11m at its lowest point – to accommodate David Seaman's goalkicks,



said McGuirk. Lining one side of the pitch are viewing facilities, sports science accommodation, gyms, hydrotherapy treatment rooms and delivery space, etc, beneath a grass roof, while to the south-east of the site, BDP has arranged the accommodation for players – the Living House.

Three separate wings, each containing 50 rooms (plus two for managers), are located around a central, timber-clad briefing block. The full national squad will enjoy views out to the countryside, and the rooms are designed around the players' main activities besides training – sleeping and washing – with moveable screens in the rooms acting as partitions. Materials are buff terracotta and black tile for the external walls.

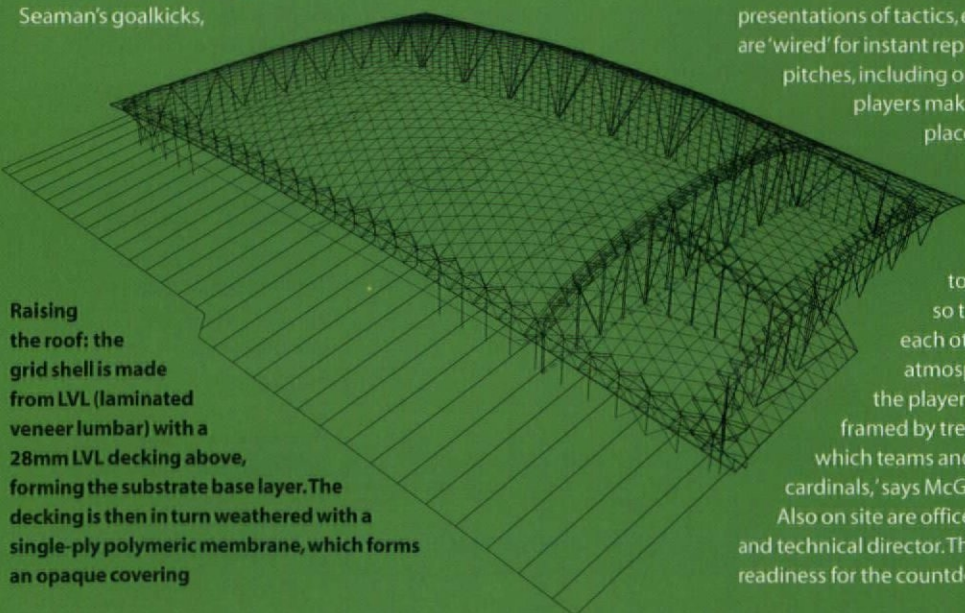
BDP has also designed spaces for media interviews and video presentations of tactics, etc, in the Learning House, while all the pitches are 'wired' for instant replays of game play. Different grades of outdoor pitches, including one just for goalkeepers, are geared towards the players making a 'progression' before final teamwork takes place on a national stadium quality 'arena' grass pitch.

This will be used just before teams depart to play in different tournaments or one-off games.

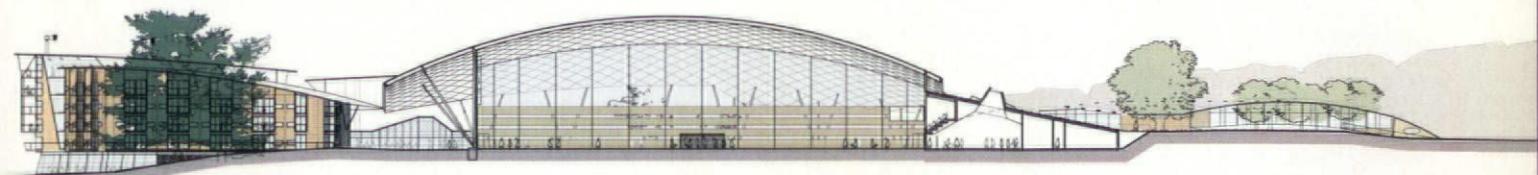
Similarly, routes around the site are designed to be almost processional in flavour and ordered so that venues are about five minutes' walk from each other. BDP has aimed at creating a collegiate atmosphere, with a build-up of anticipation created by the players catching glimpses of the centre as they arrive, framed by trees. BDP has also closely observed the way in which teams and their coaches move around such centres. 'Like cardinals,' says McGuirk.

Also on site are offices for the FA, England manager, facilities manager and technical director. The centre is on course to be completed in 2004, in readiness for the countdown to the 2006 World Cup.

David Taylor



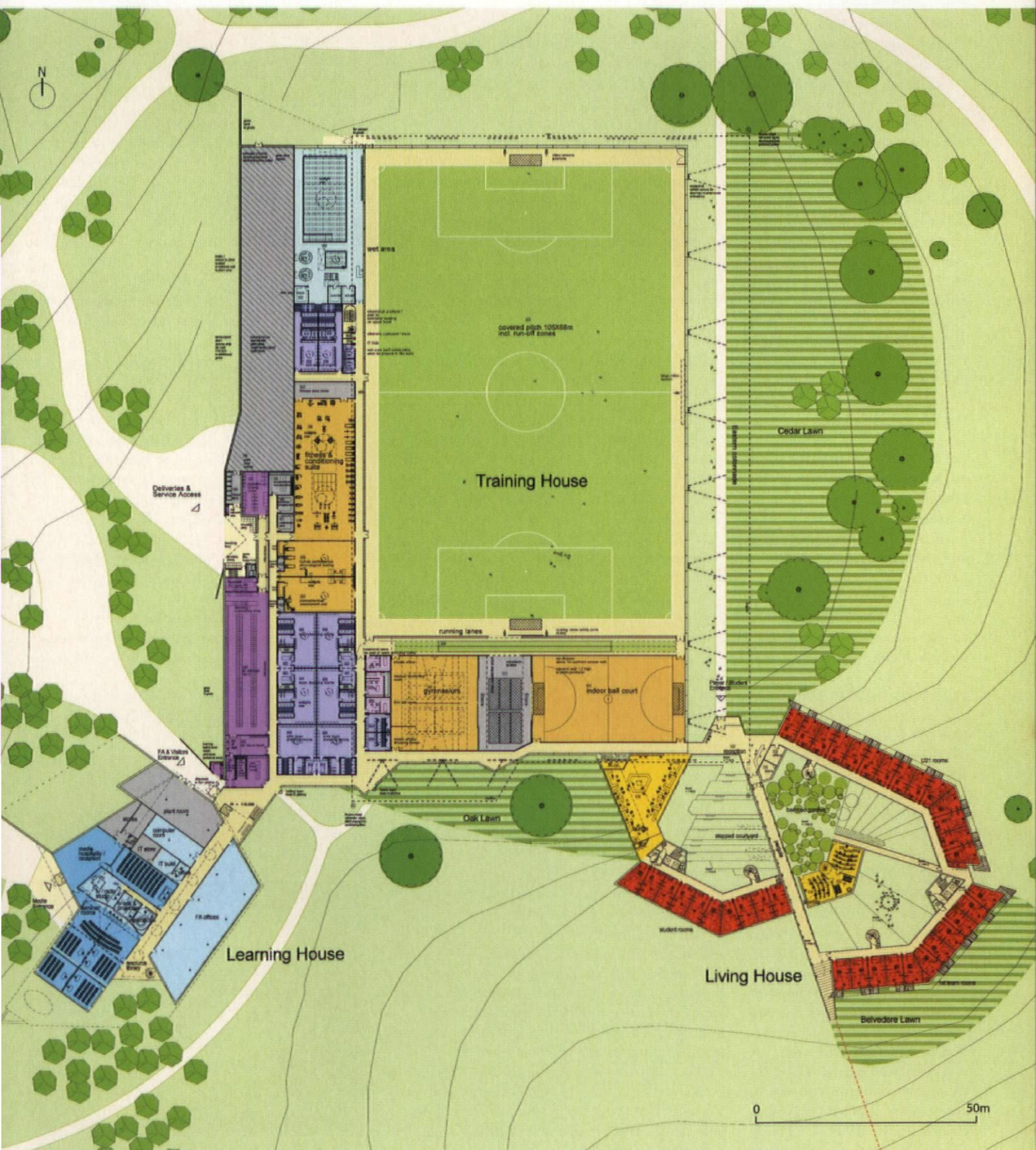
Raising the roof: the grid shell is made from LVL (laminated veneer lumber) with a 28mm LVL decking above, forming the substrate base layer. The decking is then in turn weathered with a single-ply polymeric membrane, which forms an opaque covering



living house

training house

learning house





Pozzoni Design Group has won a limited competition to design this £3 million leisure centre and childcare facility in Harpurhey, east Manchester, for Manchester City Council and Sure-Start. The scheme includes a 25m pool, a crèche and day-care facility including a circular 'Snoozelum' for children with behavioural problems, a touch-screen 'Job-Point' terminal, a dance studio and a fitness suite. ☺

EUROPAN 6 EXHIBITION

The winners and shortlisted schemes for the Peckham site from the European 6 competition will be exhibited at Peckham Library on 18 January (12pm-8pm) and 19 January (12pm-5pm). The competition aims to encourage young architects to come up with innovative solutions for housing design. It was won by Stephen Witherford, Christopher Watson and William Mann.

NI PEACE ROLE FOR BDP CHIEF

Roy Adams, chief executive of BDP, has been appointed by the Northern Ireland Civil Service to put in place plans to address social and community issues in North Belfast. The Community Action Project will aim to provide a vibrant and sustainable community which will be influential in supporting peace building. ☺

STARS TOP OUT THEATRE

The new Hampstead Theatre on Eton Avenue, London NW3, designed by Bennetts Associates, will be 'topped out' on Thursday 17 January at 2pm by Maureen Lipman, Lindsay Duncan, Imelda Staunton and Michael Frayn.

ART AND WORK AWARDS

Closing date for entries to the Art and Work Awards 2002 is 28 March. Projects must have been completed and installed by 31 December 2001. Sir Richard MacCormac will be on the panel of judges and categories include award for a site-specific commission, award for a corporate art collection and special award for an outstanding contribution to art in the working environment. Details from 020 7480 5534 or awards@artandworkawards.co.uk

South Bank slams Lambeth over Royal Festival Hall delays

The South Bank Centre has taken Lambeth Borough Council to task for delaying its Allies and Morrison-designed £50 million Royal Festival Hall scheme, 'frustrating' and 'depressing' the arts organisation's board in the process.

The project was due to be heard at a planning committee on Tuesday evening (15 January), but Lambeth has again postponed the meeting until March.

Maya Even, vice-chairman of the South Bank Board, weighed in with her criticisms of the council to the government's Culture, Media and Sport Select Committee on Tuesday morning, alongside SBC acting chief executive Paul Mason and redevelopment director Mike McCart.

'I was hoping that I could come before you today to tell you that in as little as three months' time we could be ready to put out tender contracts for the new Festival Square cafe,' said Even.

'Instead, at the weekend, Lambeth council announced yet again that it was delaying its consideration of our planning application. All we want to do is restore a great building, which everybody loves, to its former glory. We have the money in place, we have the architects' plans in place. We have the schedule in place and Lambeth has sat on this simple uncontroversial application for two years.'

Even said she could not tell the committee members how 'depressing and frustrating it feels' for herself, those making the application, and the resident orchestras. And this was intensified because other authorities had offered better support on similar key arts buildings projects: Westminster helped the Royal Opera House through a 'long and difficult refurbishment', and Southwark gave its 'magnificent leadership and support' to Nick Serota and Tate Modern.

She said: 'All Lambeth can do for the Royal Festival Hall and a relatively straightforward uncomplicated proposal is give us delay after delay. We're like the horse at the starting gate – we've been raring to go for months, but the barrier won't open.'

But Lambeth planner Richard Saunders said the foyers project had been submitted on 7 November 2000 – considerably less than the alleged two years ago – with a major revision last June, and was too important to be considered in isolation from another Allies and Morrison scheme, the four-storey 'liner building'. Saunders told the AJ both projects will be judged together at a special council meeting in March because they impact on a Grade I-listed building and plans for what may be a major municipal park nearby.

Allies and Morrison's £50 million plan for the renovation of the Royal Festival Hall, revealed in May 2000 (AJ 18.5.00), involves a shake-up of the building's internal facilities including a new recital space, the restoration of the main entrance and a new cafe on Festival Square, as well as new retail facilities along the riverfront.

The news comes against a barrage of criticism being levelled at the South Bank Centre, ironically for its lack of progress on work on the important arts site being masterplanned by Rick Mather. The history of inactivity runs back to Lord Rogers'

aborted 'glass roof' design and the Terry Farrell masterplan before that in the 1980s.

The South Bank is keen to improve the 'crumbling buildings', poor access for the disabled, 'horrible loos' and 'artists facilities that are an embarrassment' and a site which is difficult to navigate. It wants the committee to help encourage the myriad stakeholders to work with it to search for a solution. And to formally recognise the South Bank's international and arts role with the need to re-establish its world leadership through redevelopment and refurbishment of the site.

David Taylor

AJ joins search for Manser Medal-winning new house

The search is on to find the winner of this year's Manser Medal for a new house, this year run in association with *The Architects' Journal*. The award, which is sponsored by *Planahome* magazine and the RIBA, was won last year by Cezary Bednarski for a house in London. The award is intended to encourage excellence in house design.

The award criteria are that the house, on a single site in the British Isles, has been completed in the past three years; that it was designed for a private client or house-builder; and has been designed by a registered architect/RIBA or equivalent member.

The judges for the Manser Medal 2002 will be Michael Manser; RIBA president Paul Hyett; institute awards chief Tony Chapman; David Birkbeck, chief executive of Architects in Housing; Michael Hanson, editor of *Planahome*; Cezary Bednarski; and Paul Finch, representing the AJ.

In last year's awards, there were four commendations in addition to the winner, which went to Edward Cullinan Architects; Graham Phillips of Foster and Partners; Robert Adam Architects; and Stan Bolt Architects.

The medal is named after former RIBA president Michael Manser, whose own one-off houses – generally unashamed Modernism – have proved enduring and popular.

Commenting on the AJ's involvement, publishing director Paul Finch said: 'One-off private houses have proved something of a Cinderella in terms of architectural recognition. We are delighted to be associated with an award which promotes excellence in this field.'

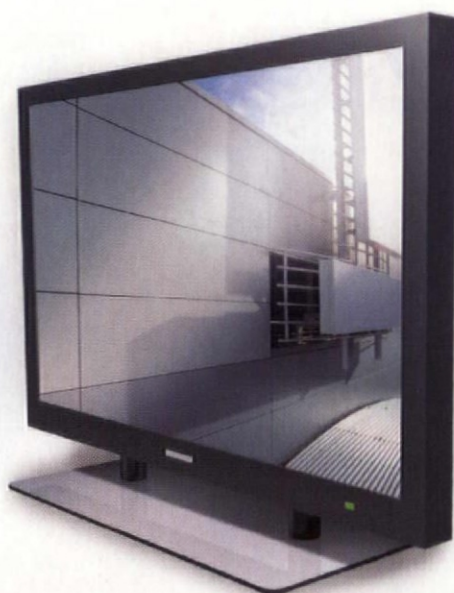
To obtain entry forms, with full details of the award, fax 01483 225223. Deadline for entries is Friday 22 March.



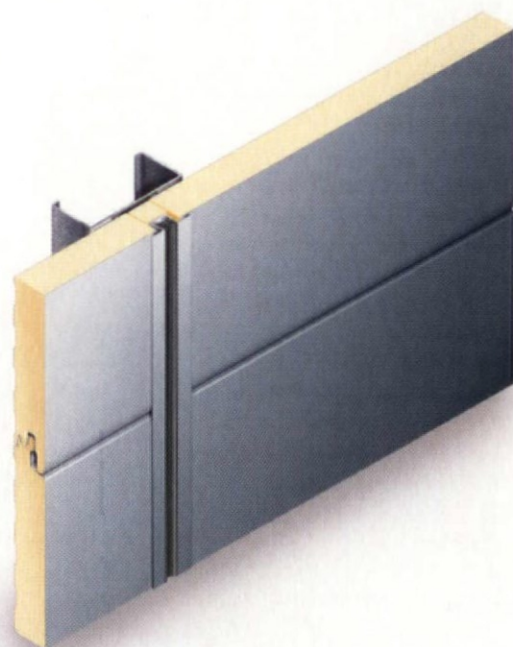
Cezary Bednarski's London house was last year's winner



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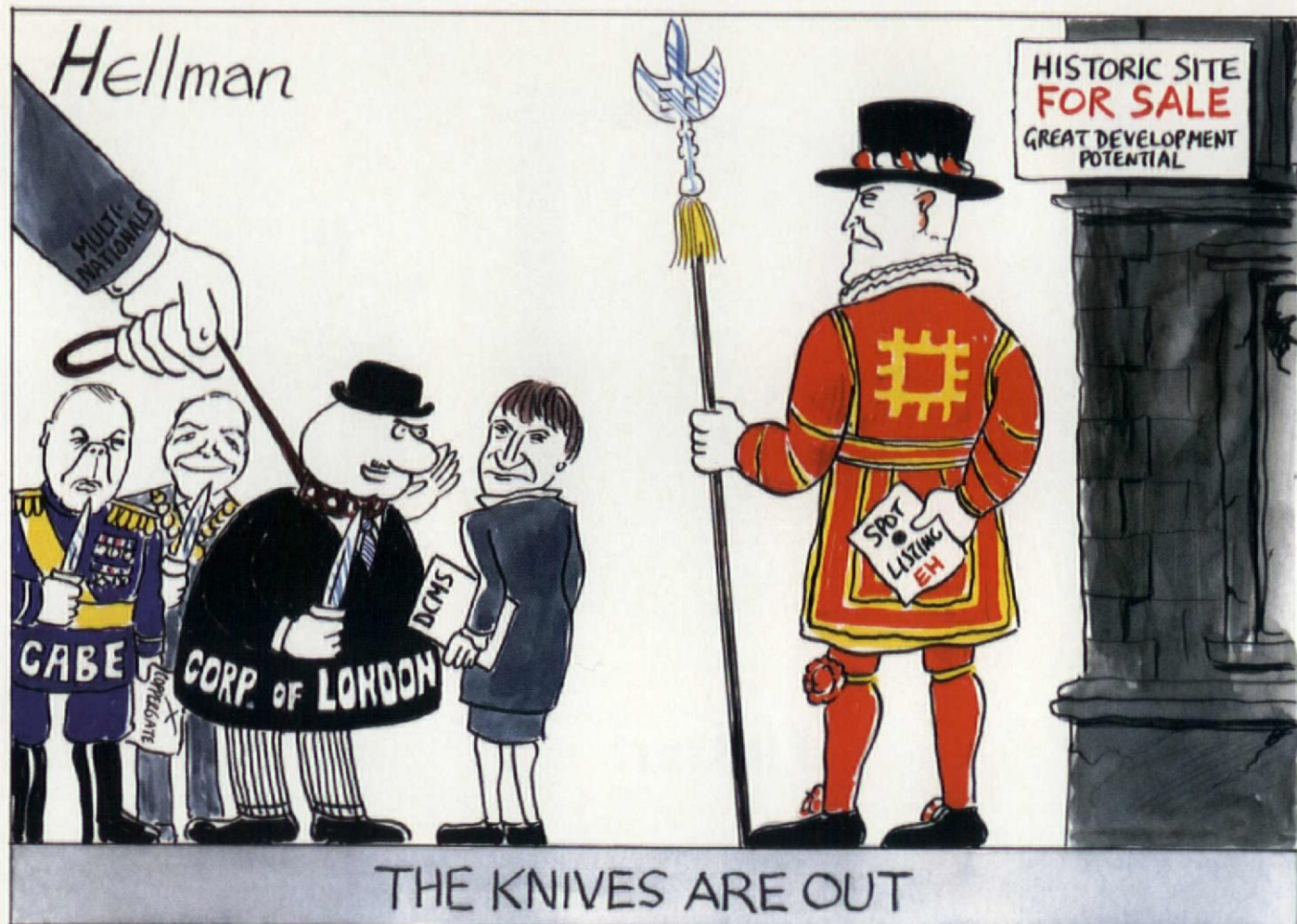
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vital statistics

- A third of US architectural practices will increase staffing levels in 2002, according to a report from the American Institute of Architects.
- The raft of stadiums built in Japan and South Korea for the World Cup will pay off. The Japanese Organising Committee states that a huge cash injection for the Asian economy will result from the four-week tournament and the estimated 350,000 visitors. Japan is expected to rake in £17bn, while South Korea will collect £6bn.
- The difference between the price of a typical London home and the UK average is £83,000 – according to research from the Halifax. However, it said the highest average property price climb was in East Anglia, where prices rose by 19.8 per cent.
- The Engineering Employers Federation claims that 160,000 manufacturing jobs will be slashed this year – half of which will be engineers.

Clare Melhuish reviews... the question of honesty and architectural integrity

This is an uncomfortable exhibition which appears to be conceived substantially as an advertising initiative for the Richard Coleman Consultancy. Coleman, former deputy secretary of the Royal Fine Art Commission, now offers independent advice 'to anyone involved in property management and development'. The title of the exhibition suggests those services can also infuse a project with moral and ethical qualities that might otherwise be lacking. Yet, surprisingly, the presentation of six new major developments in London is devoid of any critique of the programme or development intentions involved, despite the reiterated invocation of the good of 'mankind' in the text advertising the accompanying publication.

The aim of the exhibition is to celebrate 'the recent achievements resulting from the collaboration of the Richard Coleman Consultancy with the following architects...' in respect of prevailing planning policy promoting the conservation of historic building facades. In each case, involving sites in the commercial centres of the city, the collaboration resulted in the complete replacement of existing buildings, including facades which would normally be the subject of retention orders, regardless of their structural, programmatic, and aesthetic incompatibility with the comprehensive redevelopment behind.

While the controversial Swiss Re building in

the City, designed to replace the old Baltic Exchange, is a fairly dramatic example of this process, most of the other projects represent fairly innocuous interventions, albeit of relatively high architectural quality and a good standard of construction. They embody the values of a modern architecture of 'good taste' and sensitivity to context, which has become the hallmark of practices such as those concerned – Allies and Morrison, Eric Parry, MacCormac Jamieson Prichard et al. The exhibition maintains that these projects have an 'integrity' and 'honesty' fundamentally absent in the 'facadism' which became prevalent during the '70s and '80s as a direct result of conservationism. In other words, they do not seek to disguise the changes taking place in the substance and use of the city fabric, as it is replaced piecemeal over the years. But also, they represent an architecture of structural and functional integrity and transparency, in terms of the relationship between envelope and structure.

In this sense, the exhibition demonstrates a strong allegiance to the principles of Modern Movement aesthetic dogma and Ruskinian idealism, which might be considered outdated in the 21st century. But, in its apparently unquestioning acceptance of a complete absence of any concept of social function in these projects, beyond the imperative of commercial advantage, it manifests an essentially different and superficial idea of architectural integrity different from that which inspired the architects who could envisage an alternative to the rule of property as profit.

Building with Honesty is showing at the Architecture Foundation, London

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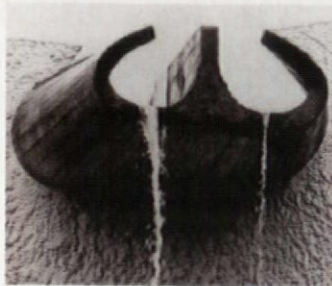


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An exhibition celebrating the sensory and emotional power of the built environment opened this week at the Herron Gallery in east London. 'Sensuous Structures' is hosted by the University of East London's School of Architecture and is organised by curator Conrad Margoles. It includes work from Herman Hertzberger's study of Ronchamp (pictured) and projects from Ushida Findlay, Durbach Block, Franck and Franck and Cassion Castle. The Herron Gallery is situated in The Holbrook Centre, Holbrook Road, Plaistow, London E15. Further details are available from D.Ring@uel.ac.uk

DANUBE COMPETITION CALL

The Union Internationale des Architectes has launched an international ideas competition for the design of the Graphisoft Park Conference Centre in Budapest, Hungary. The brief is for a 350m² conference centre to be built over the River Danube. The centre will be dedicated to the architectural profession and used to host architectural design exhibitions and conferences. The first prize is \$30,000 (£21,000). The deadline for enquiries is 28 February, with entries due by 15 May. The results will be announced at the XXI UIA Congress in Berlin on 22-26 July. Further details are available from www.graphideas.com

PARK LEADS PROHELP

Alan Park, director of Architects Stride Treglown, has been appointed chairman of Bristol community aid group ProHelp. The group, comprising 34 professional firms including architects, surveyors, lawyers and accountants, provides free help to local communities.

RSAW ON COURSE

The Royal Society of Architects in Wales has announced 'Access Auditing and Inclusive Design', a two-day course which will be held on 31 January and 1 February. The venue is St David's Hotel and Spa in Cardiff Bay and the cost is £295 plus VAT. For further details call 029 2087 4753/4.

Coppergate II inquiry begins amid anger over alternative

Developer Land Securities has created a fallback position in the controversial Coppergate II inquiry beginning this week, the AJ has learnt. It has commissioned Sir Colin Stansfield Smith and John Pardey Architect to work with the original scheme's designer, Chapman Taylor, in developing an alternative scheme.

The reserve scheme is being worked up in case the developer loses the inquiry on the mixed-use retail development in York (AJ 6/13.12.01). English Heritage referred to the alternative in a minute from a meeting last July: 'A presentation was being made to CABE by the developers that afternoon on an alternative scheme which could be worked up irrespective of the public inquiry's outcome.'

The revelation shocked those currently battling the scheme at the inquiry. Philip Crowe, chairman of York Tomorrow Group, told the AJ: 'We suspected for a while that there was another scheme kicking about. But it's massively frustrating that we have not been told about this and that it has not been part of the discussion process.'

He added that he would be taking the matter up with CABE – which is also against the current Coppergate II scheme. 'The commission's position is untenable. If it has seen this alternative scheme, how can it not reveal this information – it's a terrible attitude. CABE needs opening up, they've got to come clean on this,' said Crowe.

Peter Stewart, head of CABE's design review committee, told the AJ that he could not comment on an alternative scheme as it would have been dealt with confidentially. But he added: 'Coppergate II is a bit of a hangover, really. Land Securities would normally use more than one architect for such a large scheme – if it were started on today, that would probably have happened.'

Carole Souter, director of regional operations for EH, said: 'We have seen evidence of another scheme, but it has not been put forward, so we can't comment on it.'

Nigel Woolner, architect of the Coppergate II scheme for Chapman Taylor, Land Securities and York City Council all declined to comment.

Steven Palmer

CABE and EH unveil 'positive' report on historic new-builds

Arts minister Baroness Blackstone was set to launch the joint CABE and EH publication *Building in Context: New development in Historic Areas* today.

The report, written by former Royal Fine Art Commission secretary Francis Golding, examines 15 case studies where new buildings have responded positively to their historic environment.

Golding told the AJ: 'It was a bit of a labour of love. This report deals with some general lessons to be learned from these case studies – it shows that a high standard of design is possible on historically sensitive sites – something that is not generally happening.'

The document covers a wide cross section of schemes: a Tesco supermarket in Ludlow, Shropshire, designed by MacCormac Jamieson Prichard Architects, is praised for showing how a large modern building can sit comfortably in a historic town; the Gwynne Road Housing scheme in Battersea, London, designed by Walter Menteth Architects, is commended for not letting a limited budget detract from architectural excellence and successfully slotting a high-density, low-level project into a historic London street; and Davygate, a retail scheme in York by Panter Hudspeth Architects is also congratulated for showing how architects, clients and planners can work together to successfully create a contemporary retail scheme on a sensitive site.

The report also includes a checklist for those involved in appraising planning proposals for historic sites. Golding added that he hoped the document would inspire and assist planners and architects when dealing with such schemes.

The report is available from 0870 333 1181 or e-mail enquiries@cabe.org.uk



Kohn Pedersen Fox has unveiled its design for Dawleywood, the final phase of the Stockley Park development near Heathrow Airport (AJ 15.3.01). The scheme has been designed around the results of research by interior space consultant DEGW into the modern needs of business. The research revealed that fast-growing businesses tended to rely on a small number of key employees with expert knowledge. It also showed that such companies often work in collaborative communities and worked on a project by project basis, with teams that expand and contract rapidly. To meet these requirements, Dawleywood has been designed to be more flexible than previous phases. The scheme totals 44,000m² and comprises five office buildings of between 6,750m² and 12,800m². The three- and four-storey buildings are clustered around an urban square to aid collaborative working between occupiers and they can be linked together or subdivided in a variety of ways to provide businesses with a variety of fit-out options.



Assael Architecture has won planning approval from Lambeth council for this £2.5 million mixed-use scheme. It is located opposite Clapham North Underground Station on a historic site – the first horse and carriage ‘taxi stand’ in England was located there. An original 19th century brick wall will be retained at street level as the front facade of the scheme. The rest of the building will be constructed from brick except a glass and steel penthouse pavilion. The project will include 200m² of office space at ground level and 650m² of housing over four storeys. The housing will include seven one-bedroom and two three-bedroom flats. There will also be a communal garden at the rear of the property. Work will start on site this week.

BENOY WINS HOTEL OK

Benoy has won approval for its £17 million mixed-use Regent Hotel scheme in Leamington Spa. Warwick District Council approved the proposal which will include 6000m² of retail and restaurant space and 132 apartments. The 180-year-old Grade II*-listed Regent Hotel will be integrated into the project. ➤

CLEVELAND DESIGN PRIZES

Redcar and Cleveland Borough Council has launched its Design Awards scheme. The awards will cover developments in architecture, planning, public art, urban design and landscape. Deadline for entries is 15 April. Winners will be announced in July and will receive plaques and certificates. A touring exhibition will follow, which will include the best and winning entries. Entry forms are available from Roger Higgins on 01642 444000 (x3899) or e-mail roger_higgins@redcar-cleveland.gov.uk

Watch this space: BBC follows Bauman Lyons’ bus stops plan

The BBC is planning a design competition to create bus stops that will get commuters talking and having fun. The brief will be to create a dozen bus stops across central Manchester that will either trigger social interaction or ‘persuade people to play’.

The news follows the success of a similar competition by Bradford Metropolitan District Council, which was won last week by Leeds-based Bauman Lyons Architects.

Bauman Lyons’ heated bus shelters, powered by wind turbines, will feature the work of local artists to entertain waiting commuters. Bradford hopes the project will help with its bid to be the Capital of Culture in 2008. Yorkshire Arts, First Bradford and the Royal Society of Arts all contributed to the £194,000 budget.

Bauman Lyons’ director Irena Bauman said the design of the shelters – ‘the smallest democratic spaces’ was a complex process since it involved both standardisation and the creation of something a bit different. As a result of her experience, she is now lecturing around the country on bus stop design, she said.

Bauman is bidding to design the stops along the planned Leeds supertram route and plans to enter the Manchester competition.



Hot stuff: Bauman Lyons’ heated bus shelters

The BBC’s ‘Watch this space’ competition, to be funded by the Arts Council, will be launched later in the year.

Zoë Blackler

PRP first down Manchester’s £90m PFI housing Pathway

PRP Architects has won the first Private Finance Initiative Pathway project for housing. The £90 million scheme covers the Plymouth Grove and Stockport Road estates in Manchester.

The practice is part of the Grove Village Consortium – comprising Harvest Housing Group, Gleeson Homes, Powerminster, Nationwide, Gleeds, PricewaterhouseCoopers, Eversheds and ABA Engineers.

The Pathway projects are the government’s first foray into the PFI for housing – eight local authorities were selected to take part in the pilot scheme in 1999. Manchester is the first authority to award preferred bidder status. PRP is also in the running for two additional Pathway projects – in the London Borough of Newham and in Leeds. The remaining five projects are in Reading, the London boroughs of Camden and Islington, North-East Derbyshire and Sandwell in the West Midlands.

The Manchester scheme includes 661 refurbished or new-build homes, with between 400 and 500 additional homes added in further phases. Community facilities will also be added as well as retail, open community spaces and an improved road layout.

Barry Munday, chairman of PRP, told the AJ: ‘Obviously we’re delighted. It’s a huge contract and we’ve worked on this for two years. It was a very challenging project, with huge drug crime, encouraged by many dark alleys, dead ends and a bad street layout. We created a central spine of green space which is a walkway and cycle path. We’ve opened it up, making it more permeable and created a centre for the community.’ ➤

ECD HOUSING GREEN LIGHT

ECD Architects has won permission for its £11 million Coopers Road housing scheme in Southwark, an energy efficient project designed to be ‘carbon neutral’ by 2020. The development of 156 homes will result in the scheme’s developers, the Peabody Trust and Southwark Housing, demolishing six 1960s blocks and replacing them with a mix of houses and flats. ➤

RIBA CONTRACT GUIDE

Terms of Engagement and Fees, the second title in the RIBA’s Construction Companion series, has been launched. Written by architect Richard J Byron, the publication will guide architects through potential contract pitfalls. It also examines standard forms of appointment and includes detailed commentaries on important clauses and concepts. It is available from RIBA Bookshops priced £20.

PLANNING AHEAD

The Institution of Planning Supervisors (IPS) is holding a half-day ‘Introduction to the new CDM Approved Code of Practice’ on 18 January. The seminar will be held at the RICS, 3 Cadogan Gate, London SW1, between 2pm and 5pm. Richard Boland of the HSE will chair it. Cost is £40 for IPS members and £60 for non-members. To reserve a place call Janis Herriot on 0131 449 4646.

"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

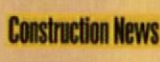
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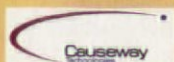
Fees: £245 for booking before
11th January
£295 after 11th January

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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Two-nil to the Arsenal... now club eyes hat-trick from Byers



Final whistle: Arsenal hopes to overcome last hurdle

Secretary of state Stephen Byers will decide whether to call in Arsenal FC's £400 million stadium and redevelopment project by today. He is the final obstacle to the scheme following its clearance by London mayor Ken Livingstone last week.

The three-part development (AJ 20/27.12.01) is comprised of the £250 million HOK Sport-designed stadium; the regeneration of Lough Road with housing by CZWG and a sealed waste and recycling plant by Sheppard Robson; and housing by Allies and Morrison on the site of the existing stadium. Islington council voted 34 to seven in favour of the new stadium in December.

Arsenal director Daniel Fisman, who spearheaded the stadium plan along with the club's former managing director Ken Friar, said: 'I'm delighted with the mayor's decision to support the plans, which is a recommendation against a public inquiry.' However, he warned: 'If there is to be a public inquiry it could set the whole thing back by two years and we would seriously have to think again.'

A spokesperson for the DTLR confirmed that the application was received by the secretary of state on 28 December and that a decision would be made by 17 January, unless article 14 was invoked, which would extend the deadline.

A number of revisions were made to the original scheme in an effort to bring Ken Livingstone on side – affordable housing was increased to 31 per cent of the total and the club increased its contribution to local transport improvement from £5.7 million to £7.6 million. The tactic worked and will also make the scheme appealing to Byers.

'I would have refused permission for Arsenal's original proposal,' said Livingstone. 'But my planners have worked closely with the club, Islington

council, Transport for London and the London Development Agency, and turned an unacceptable scheme into a world-class scheme that London can be proud of.' He added that the project will result in £60 million of investment to the local area.

The club has already expressed its optimism, stating that work on the new stadium is scheduled to begin soon after the start of next season. The stadium is due to open for the 2004-05 Premiership campaign.

Steven Palmer

CLASP building architect, Henry Swain dies, aged 77

Henry Swain, who died on 7 January, was one of the key architects responsible for the success of the post-Second World War school building programme, writes Steven Palmer. He was also a RIBA vice-president in 1966-67 and was awarded a CBE in 1971.

Swain was born in Bideford in Devon in 1924 and was educated at Bryanston School in Dorset. He then trained at the Architectural Association. His studies were interrupted by the Second World War and he joined the Royal Navy and served on ships that were part of the Arctic convoys to Murmansk. After the war he returned to complete his studies at the AA.

He started his career with Hertfordshire County Council, for which he worked on an extensive programme of primary school construction. The process had to be fast, well designed and innovative to meet the requirements of post-war Britain. It used prefabricated elements and a new school was produced every three weeks.

Swain then moved to Nottinghamshire. The council needed to build numerous schools in areas that were subject to subsidence, due to the mining that was under the sites. Swain was appointed as group leader of technical development and was charged with solving the problem.

Swain's solution was to let the structures 'ride' the subsidence. He developed flexible buildings that were light and had floors resting on sand which offered little resistance to the subsidence. Again, a prefabricated system was developed to mass-produce the structures. These CLASP buildings were largely successful and won a number of RIBA awards. Swain was awarded the Gold Medal at the Milan Triennale in 1960 for his innovation.

Swain published *Return to Murmansk* in 1996, the story of his return to the ice-locked port after the war, but this time aboard his own yacht.

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 is 28 February.

OTHERS

THEATRE ROYAL (ST HELENS)

Refurbishment of theatre to bring it back to an appropriate standard. Applications by 23 January to the 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/RichardHautscompetitions

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Take VAT! English Heritage rules as the champion of history

editorial

The knives are out for English Heritage. Various accused of being an enemy of tall buildings, a hindrance to tall buildings and general all-round menace, it is in danger of losing much of its remit to the rather more fashionable newcomer CABE.

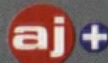
Criticisms are accompanied by a universal acknowledgement of the value of English Heritage's historic buildings expertise. Even the recent damning letter from the Corporation of London tempers its attack on English Heritage with a suggestion that greater resources should be allocated to this aspect of its work.

Architectural history – a discipline which attracts more than its fair share of enthusiastic amateurs and cranks – needs to be institutionalised and coordinated if it is to be of any practical use. Local authorities are ill-equipped to make historic judgements – and, in any case, there is no sense in devolving this type of work to regional level. The academic institutions lack the resources and clout to channel academic research into real-life decisions, and CABE does not presume – or aspire – to be an expert in this field. English Heritage's role in this respect is valued and respected, and it would doubtless find life much easier if it were to concentrate solely on an area in which its supremacy is unthreatened.

But it is easy to see why English Heritage feels the need to retain a more general involvement in matters relating to development. Whether driven by reasons relating to sustainability or sentimentality, all but the most audacious megalomaniacs agree that adaptation and repair of existing buildings should form an important part of architectural evolution. Yet the government charges 17.5 per cent VAT on maintenance and repairs to existing buildings, while new-build projects are VAT free. It is not surprising that English Heritage feels that our architectural heritage is in need of a champion, when economic policy actively mitigates against its preservation. Perhaps it would be more willing to relinquish some of its powers if the government was to respond to the call to set VAT on building work at five per cent across the board.

Isabel Allen

WHAT'S NEW ON THE WEB?



The AJ's award-winning website is bursting with new features. Visit ajplus.co.uk now:

Registration is now required, but takes only two minutes and needs doing just once. If you've signed to [AJ Specification.com](http://AJSpecification.com), use your password (first name, second name, no spaces) and user name (e-mail address)

letters

Consider the impact of your building on others



In a recent issue (AJ 20/27.12.01), you mention in your editorial the architectural quality of Foster's proposed addition to Selfridges in Oxford Street. What was not mentioned there or in the news item in that issue was that, although it may be in Oxford Street, it is likely to be clearly visible from Portman Square.

A major part of the London cityscape is the series of very fine squares, mainly dating from the 18th century. The impact of any new tower should be considered, especially this new one, which may well be highly visible from Portman Square. There are the unfortunate precedents of the quality of Bedford Square being damaged by Centre Point, Fitzroy Square by the BT Tower, and Cavendish Square by a particularly ugly building of considerable height on its southern side. It is important that these matters are considered if the ambience of Portman Square is not to be diminished.

Geoffrey Collens, Blackheath Park, London

House saga that won't going, going, go away

AJ may well feel that quite enough space has already been devoted generously to the

auctioning (on October 24) of that Walter Segal house in Lewisham, near Crystal Palace, south London, and the reverberations (AJ Letters, 1,8,22 and 29.11.01).

But you may be intrigued to know that after the first claimed successful knock down auction for £91,000, it was on offer again by another firm of auctioneers (on December 17 at the posh New Connaught Rooms) advertised with another picture, coloured this time but from almost the same viewpoint (and perhaps the same date and time), with the same guide price as before, £75,000.

**Dan (Vivian) Levett
London SE21**

Accept the reality and stop the woolly thinking

Much of Will Alsop's article 'Vibrant cities need to breathe...' (AJ 15.11.01) is typical of the woolly thinking about towns by many architects today.

He bewails the loss of Norwich's city walls and says that the city should never have been allowed to grow much beyond their line. At the height of its medieval prosperity (through wool) Norwich had a population of up to 15,000; today (with its suburbs) it has about 150,000.

Does Alsop seriously suggest that accommodation could be provided for as many people in the same area? If it were, hundreds of historic buildings would have to be demolished to make way for taller ones. He deplores the desire of many people to have their own small plots of land – something which happened in cities from Georgian times or before.

Why does he not accept the reality of suburbs and insist that they be designed really well, rather than say they should not exist at all?

David W Lloyd, Harlow, Essex

It's AJ 100 time again! You should have now received your forms if you qualified for last year's AJ 100 – the biggest and best review of which architectural practices are the largest in the country, which are expanding – and which are feeling the squeeze. If you have, or if you haven't featured before in the listings, you can download the questionnaire in Word or PDF formats from our website, at ajplus.co.uk. The AJ 100 also has statistics on fee income, regional variations, and data on representation of women. We will be publishing the new AJ 100 in March in the magazine and online. But time is running out – so for firms wanting to be included, the forms must be returned to our research company by the strict deadline of 25 January.

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

More like an extra 'r', than a forgotten word

As always Will Alsop has something to say from his garden hut ('Beauty – a forgotten word,' AJ 29.11.01), but I was equally struck by his spelling of Sheringham. The extra 'r' must stand for a religion shared by all those devotees of the strange beauty of this forgotten outlier on the east coast.

Keep it up Will: our profession needs reminding that truth is revealed through beauty. Did Ruskin say this too?

Professor Brian Edwards,
ECA/Herriot Watt University,
Edinburgh

What exactly is the point of Will Alsop?

What a fantastically interesting and exciting fellow that Will Alsop is. There must be architects all over the country thinking to themselves – 'Why am I not flying out to Australia, Why am I not in Vienna this evening and why am I not on a BMW shortlist?'

Apart from inducing depression in architects, as they realise they will never be like the fabulous Will, what is his column actually for?

Mick Timpson from my G4 PowerBook, on my Conran sofa, while watching The Fountainhead on my Sony Widescreen TV

Don't forget the past in plans for the future

I have just finished reading *The Honeywood File* and *The Honeywood Settlement* by HB Creswell. The books were owned by my great-grandfather, JC Snelling (builder and contractor), and then my grandfather, JG Snelling (builder and contractor).

The preface in the books states that they were originally written as instalments for publication in the AJ. The dates in the books seem to indicate that this

was in the 1920s. I wonder if someone can shed any more light on this subject.

I would recommend the books as a lighthearted but educational read for aspiring architects and builders. The language and some of the technical aspects are somewhat dated. However, the lessons regarding relationships (personal and contractual) between all parties are as relevant today.

Bruce G Snelling, Burnham,
Buckinghamshire

More scientific thought and less sensationalism

The article on dioxins (AJ 10.1.02) correctly points out the tendency in the media to stir up anxiety in the public by presenting arguments with very little scientific basis. Dioxins are a popular target for such attacks and great care should be taken to ensure that the facts are rigorously presented.

We should condone dangerous practices, but a rational assessment should replace sensationalism. It should be recognised that dioxins are endemic in the natural environment. The regulations governing their emission from industrial processes are extremely strict. For example, emissions from incinerator chimneys are required by law to be 10(-13) and in practice are generally 10 times smaller. It is difficult for the average person in the street to appreciate such small values.

However, the contamination is 10,000 times less than that in the purest material used by the electronics industry to make computer processors. They require that contaminants be less than one thousandth of a millionth, ie 10(-9)). The achievement of such a high purity is a triumph of technology, and I reiterate Pettit's statement that more dioxins are emitted by bonfires on 5 November than by all

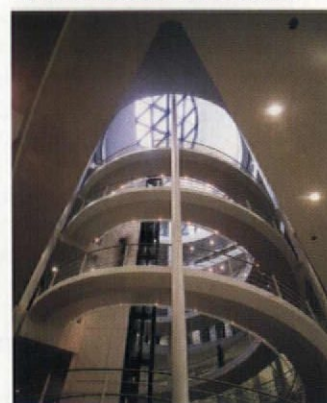
the incinerators in a whole year.

The role of dioxins in ash and construction materials is also an issue. Here I must point out that technology exists to destroy these and other organic compounds in the ash by converting them to small molecules such as carbon dioxide. Please note that the additional carbon dioxide would only be a few kg per year and would thus be quite negligible as a contributor to global warming. This merely illustrates my point about rational/quantitative arguments.

At Sheffield, we coordinate a national dioxin network which addresses these matters at regular scientific meetings which also embrace the economic aspects so that the inevitable cost to the public of solid, liquid and gaseous effluent treatment processes will be appropriately and fully justified.

Professor Jim Swithenbank,
department of chemical and
process engineering, University
of Sheffield

Can we have ramp credit where it's due?



Your recent article on staircases (MetalWorks, AJ 20/27.12.01) featured the excellent Norman Foster-designed curved helical ramp at the London School of Economics. The structural engineering was credited to Adams Kara Taylor while 'supply' of the ramp was credited to AFS Steel Fabricators.

Could I respectfully point out that the ramp was supplied on a 'design and supply' basis by Architectural Feature Services and the actual design was carried out by this practice.

JP Blakeman, Clarke, Nicholls & Marcel, Cheltenham, Gloucester

Suggested definitions on a postcard, please

The Architects Registration Board has no difficulty in measuring 'unacceptable professional conduct' against its Standards of Codes and Practice prepared in accordance with the Architects Act.

I understand the ARB is now considering a definition for 'serious professional incompetence' and I suspect it will have some difficulty. I suspect also that Parliament was unaware that the ARB would put performance issues into its code of professional conduct, hence its requirement for separation of 'serious professional incompetence'.

The best proposed definition I have heard thus far for SPI is 'negligence with serious consequences', but I wonder whether alternative definitions might be offered to the ARB from the membership at large. Accordingly, I invite readers to write to me at Braehead, 206 Nithsdale Road, Glasgow, G41 5EU or e-mail me at Cuthj@aol.com with their thoughts.

James G Cuthbertson, former chairman of the RIBA disciplinary committee 1995-July 2001

Corrections

The Anne Thorne Architects project for the refurbishment of the pedestrian subways at Aldgate (AJ 1.11.00) should have included a credit for designer thomas.matthews.

● The cost of Sir Terry Farrell's 'The Deep' Submarium in Hull (AJ 10.1.02) should have read £45.5 million.



will also

Looks familiar... the perils of looking at students' work

I was struck by the Rem Koolhaas plagiarism case regarding the Rotterdam Kunsthall building. The aggrieved Gareth Pearce's claim that his diploma work had been copied by the Office of Metropolitan Architecture and reproduced in the art gallery was preposterous!

The case reminds me of an experience of my own a few years ago where a young candidate in my office for an interview was invited to leave their portfolio so that I might view it personally. I did. They were not offered the job and their portfolio was returned. Imagine my dismay when, a considerable time later, I received a letter from the RIBA disciplinary board, alleging that my published design for a restaurant on a bridge at the Earth Centre was stolen from the interviewee's work. I asked to see a copy of their masterpiece. After it arrived, I could see it had nothing to do with my design, except that we had both designed a restaurant on a bridge. I also thought that the person's work was poor. I had never met the creature but it left an unpleasant taste in my mouth, even though no legal action followed.

Koolhaas must be spitting volumes of sour-tasting expletives. I am not surprised that the outcome of the case was in OMA's favour, as it is very difficult to prove plagiarism. A more interesting point is why Pearce should try. Who was financing him? It is not cheap to bring this sort of action. There is research, the presentation and travel, to say nothing of the time. How often does this type of action take place? Why didn't Corbusier sue for all the look-alike buildings? What about all the copying of volume housebuilders' products by other volume housebuilders? My guess is that Pearce was seeking notoriety. He certainly seemed to have waited a long time before moving forward – Koolhaas' greater fame would give Pearce more exposure.

One unfortunate side effect will be an increased wariness about looking at students' work and keeping it for consideration. This will not help talented young architects to get work on projects with a strong design ethos. The good architect would never plagiarise; they will use a project to further their understanding of architecture, not to look for a quick ready-made to reduce office expenses.

I hope this will not turn into a fashion. Ironically, it is fashion that creates the conditions that encourage this behaviour. Strongly identified styles are easily recognised, as well as imitated. And it is certainly true that the Kunsthall is fashionably chic and belongs to a general school of Miesian Meddlers which our friend Pearce would certainly have been aware of in his diploma work. How do you account for the effects of the zeitgeist in the world of law?

At least it is a battle over architecture, unlike the struggle over the architecture for Ascot. There, John McAslan suffered a rift with HOK Sport. Surprise surprise! Even though there was a competition, conducted in a diligent manner with the correct advertising, shortlisting and RIBA representation, HOK Sport won, exactly as I felt was originally intended. I participated in the competition and came through the first round. We were advised that teams could join forces for Stage II. Also Architects did so with HOK and, in spite of an intelligent strategy, we lost. HOK then formed a partnership with John McAslan and Partners, which was eventually sidelined. So HOK actually lost and won outright. I fear the work will suffer but, more importantly in this particular story, the whole competition was a farce.

We are surrounded by those who lie in wait to feast on the pickings of failed competitions. Sadly, these stories are two of many.
WA, Seat 61A BA093 to Toronto

'Imagine my dismay when I received a letter alleging my design for a restaurant at the Earth Centre was stolen from the interviewee's work'

people

Self-proclaimed big-mouth George Ferguson is easy to spot. He's the one in the red trousers. They have become his signature, and his nickname – a maverick statement, maybe, or just some oddball obsession. Whichever, Ferguson does not plan to give them up if he wins the presidency.

Fifty-four-year-old Ferguson is not the obvious successor to the post. With only six months' experience on RIBA Council, he is still something of an outsider. But, he says, this fresh perspective gives him the edge over the other candidates.

He once made a bid to design a golf course clubhouse. 'When the client asked me whether I liked golf I said: "No, I bloody hate it." But, I said: "I'll give you the best clubhouse because I'll go and find out everything about it. I won't assume I know."' He won the job.

Ferguson's history supports his claim to be something of an anti-authority figure, not shy of a fresh challenge. His first experience of politics was not unlike his current bid for the presidency.

At the age of 24, Ferguson became Bristol's first Liberal and youngest councillor. He had no interest in politics, he says – he 'roughly agreed' with their manifesto and only joined the Liberal Party after he was elected – but felt there were causes to be fought.

'I did it to try to change things – to ask questions and unstitch what I saw as a very stitched up city. There's a hell of a lot of power in the question and in the media and that's what I used.'

As councillor, he campaigned against the rash of ill-considered development taking place, arguing for a more considered attitude towards Bristol's architectural heritage. He fought plans for a motorway that would have 'crashed right through the city' and began his continuing fight for a tall buildings policy. 'I like to think that in some way I helped to change the way Bristol saw itself,' he says.

It was a two-way exchange – his time on council raised his own awareness of the city's many social problems. 'That six years was as important an education as my six years at architecture school,' he says. 'It made me realise the conditions in which some people live and the hardship they must go through.'

This insight into his adopted city – he moved to Bristol to study architecture in 1965 – developed his enthusiasm for places and 'place-making'. He locates the root of

George Ferguson has set his sights on becoming the next president of the RIBA. And he believes his time as a 'big mouth in Bristol' will serve him and the profession well at Portland Place

by zoë blackler. photograph by stephen morris

designs on the presidency



this passion in childhood – the son of a NATO officer, his formative years were spent travelling from country to country. Out of this love of 'place-making', Ferguson has been instrumental in regenerating Bristol's Harbourside area.

His interest in Harbourside began when he and a group of friends each put up £100 to rescue the disused dockside cranes, followed by a campaign to have the city buy them back and preserve them. They reinvested their profit back into the dockland by setting up a ferry line. Later, as part of the Concept Planning Group, Ferguson helped refine a £44 million Millennium Commission-funded masterplan for the area.

The fight that made his name also focused on Harbourside. In 1999, Ferguson mounted an opposition to Arup Associates' proposals

for Canon's Marsh. He successfully halted the plans, but not before launching a public attack against the 'arrogant' Jocelyn Stevens, then chair of English Heritage, who supported the scheme.

His concern to preserve the best of the old while still looking to the future is reflected in his own work. His practice, Ferguson Mann, which he set up in 1979, combines the 'creative reuse' of historic buildings with new-build contemporary work, some of it social housing. 'We're about the most eclectic practice going,' he says. He cites his favourite architects as Richard Murphy, Chris Wilkinson and sole practitioner David Lea.

His latest project – for which he is both architect and client – is the renovation of a 1910 tobacco factory in Bristol's Southville. Six years ago, after failing to convince

English Heritage that all six factories should be listed, he raised the money to save just one. The building houses a theatre, dotcom company offices, voice studio and cafe bar. 'I filled it with the things I like,' he says.

The conversion of the top floor into apartments will complete the project. Recently divorced, Ferguson will be taking one for himself – a huge open-plan space with views across Bristol. He also owns an old brewery building close by, which he plans to convert into a cookery school.

He has an obvious pride in his achievements in Bristol, which he says prove that the little things can make a difference: 'That is why I have the cheek to think that I could be president,' he says.

Ferguson is now looking around for a new challenge, and has set his sights on the wider political arena and the RIBA presidency. His platform is more a broad outlook than a set of detailed proposals.

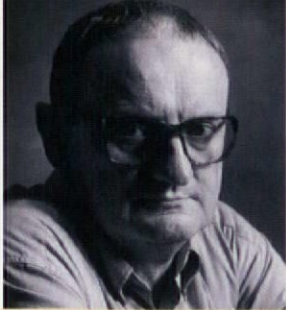
He says he is for environmentally sustainable architecture, a planning system that encourages good design and the rolling back of the mistakes of the '70s. He suggests spending as much on the destruction of awful modern buildings as the repair of historic ones. He is for independents as opposed to chains and multiples. He is for education about the built environment in schools and English Heritage under 'brilliant' Sir Neil Cossons.

He is for a popular RIBA that gives value to its members and for the creation of 'regional satellites' – collaborations between the RIBA, architecture centres and buildings exploratories. He is not an anti-London candidate, but believes the RIBA must provide more for its regional members. And as a founder member of the Acanthus network of practices, he believes he has a real insight into the concerns of provincial practices.

As far as the personal qualities he can bring to the job, Ferguson sees himself as an 'unbuyable' anti-establishment figure. He prefers 'jaw jaw' over 'war war', except when a fight truly needs to be fought.

He is enthusiastic about getting practically involved and 'leading from the front'. And he clearly loves the limelight, with regular appearances on local TV shows.

And the red trousers? Not some hung-over hippy statement, he assures, 'just a cheap bit of branding'. When the membership goes to the vote in April, we will find out if they've helped him swing it.



martin pawley

Frank Lloyd Wright, the atomic ruralist, still in with a chance

News that an American architect, born two centuries ago, still inspires more architects in Britain than any other (AJ 10.1.02), has not been greeted with the interest it deserves. For a start it is a smack in the eye for the hyper-urbanist restaurant reviewers who have taken over the cerebral cortex of the architectural profession in recent years. The idea that an old has-been such as Frank Lloyd Wright could still out-vote such glitzy metropolitan luminaries as Rem Koolhaas, Frank Gehry and Lord Rogers must make us wonder just how weak the apparently powerful urban death wish in the profession really is. Perhaps, as the late Sir Denys Lasdun observed: 'Architects have always believed that the magnetism of the metropolis will be endless, but they may be mistaken.'

Not that Frank Lloyd Wright was a back-to-nature primitive. He was an urbanist himself, but entirely different to that of today's Post-Modern urban regenerators. The difference can be demonstrated by one shattering paradox. Wright was in favour of high-rise buildings but against high-density living. His urban vision was not exclusive but inclusive, encompassing everything from the spectacular 1956 'Mile High Illinois' skyscraper project – with its 528 storeys, outrigger helipads and 56 'atomic-powered elevators' – to the tiny Usonian self-build houses he continued to design for private clients until his death.

Wright offered plot sizes bigger than a garden but smaller than a farm, with a new type of tenancy to match, and this is where English architecture's middlebrow sympathy for his ideas came from. Broadacre City (dating from the 1930s) fits onto the abandoned foundations of the English Garden City movement (dating from the 1900s) but will not fit on the pilotis of the radical Corbusian Modernism of the 1920s. Wright had no sympathy with the European Modernists' three-dimensional metropolitan centres with their motorways, train stations, airports and masts for dirigibles incorporated into the design of

office towers, factory buildings and apartment blocks. All continental Modern housing was urban, as Wright saw it. Its characteristic form was the rectangular, flat-roofed 'German worker' housing of Walter Gropius and Adolf Meyer, arranged like lines of trenches. In the Soviet Union, he had seen the enormous collective farms developed under the 'Five Year Plans', later described by Berthold Lubetkin as 'the disurbanisation of the towns and the urbanisation of the country... the abolition of the contradictions between the urban and the rural...'

'Broadacre City was the architects' long-term, non-ideological answer to the problems of development'

the extinction of existing towns with their concentrated and unhealthy habitations, and their replacement with endless streams of human dwellings along the big arteries joining centres of industry with centres of agriculture.'

Broadacre City, which emerged during Wright's lifetime in several forms, from 'The 'Disappearing City' of 1932 to 'The Living City' of 1958, was the architects' long-term non-ideological answer to the problems of development, and clearly it planted seeds in Britain that might still germinate, given a bolder approach to planning reform.

Not so in the US, where, ironically, the nearest Broadacre City came to realisation was in 1947, when a presidential advisory commission on universal military training, concerned at the difficulty of defending the US against Soviet nuclear weapons, proposed that the whole of the habitable land surface of the country be developed along a 25-mile square grid of superhighways. Within this grid an industrial complex was to be located at the centre of each square, while the population would be housed in low-density linear residential zones along the highways.

In the event, nothing came of this drastic proposal, but experts in Anglo-American relations might detect in it something resembling a preview of the later, and much more modest, masterplan of Milton Keynes.

a life in architecture

Joanne Harris

Joanne *Chocolat* Harris, as her American publishers introduce the best-selling author, confesses to 'an addiction to churches and cemeteries'. She recalls watching a funeral at Montparnasse some years ago, then discovering that the playwright Samuel Beckett was being buried secretly.



Her favourite building? 'I keep going back to the mad Duomo in Milan (above). It is wonderful. A number of people pooh-poo it but I like it. It's preposterous.'

Mervyn Peake was Harris' first literary influence and she says she has been looking for *Gormenghast* ever since. Her room in the bell tower of the school in Leeds where she used to teach looked out at gargoyles 'just like the Duomo. I love decrepitude and tastelessness – the antithesis of the clear lines of modern architecture.'

With a lack of concern for safety, the Italian public is allowed onto the walkway round the roof of the Duomo, and Harris says: 'I love standing in the middle of a forest of ornate Christmas trees looking down at huge statues of saints, in turn surrounded by smaller ones.' Of the statues of popes and bishops inside the building, she says: 'I like the extravagance of what appears to be competition between them.'

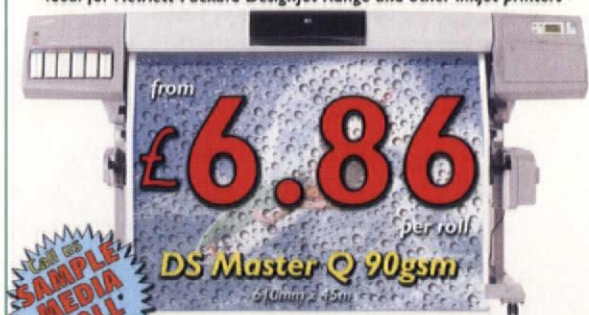
As a second choice, Harris nominates Baker Street Tube station. 'I am a fan of the Underground. I like the original tiling and the smell of it. It is one of the oldest and least refurbished of all the stations. I like places that have atmosphere.'

Eleanor Allen

17 January 2002

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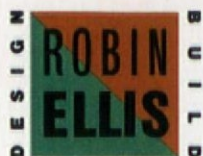
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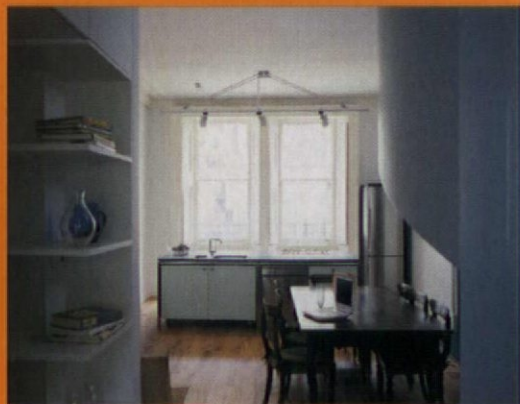
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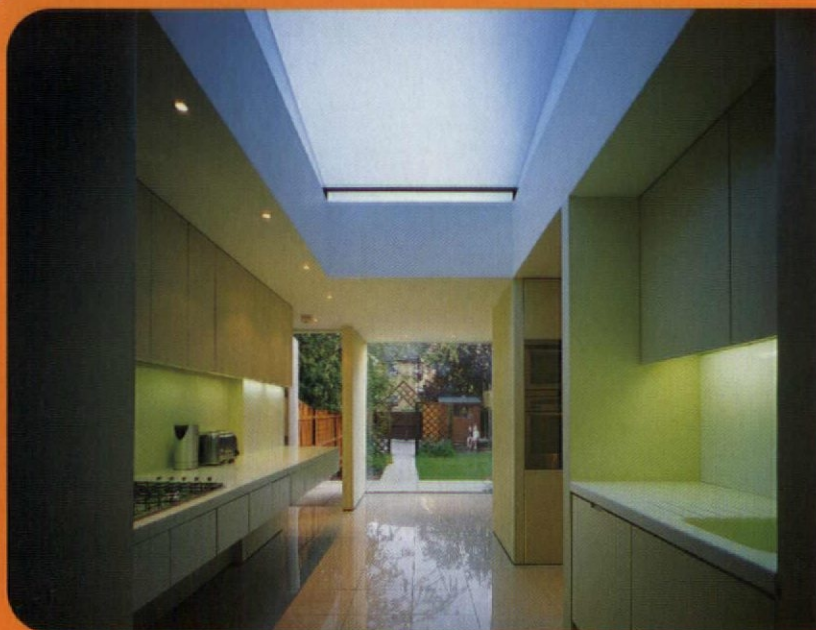


Now in its seventh year, the AJ Small Projects competition proves what can be achieved with limited funds. The domestic projects shown here, and next week's round-up of non-residential projects, were all completed for less than £250,000. Selected schemes will be exhibited at the RIBA in April



MAGYAR MARSONI ARCHITECTS

The brief called for a residence in west London in which the ground floor would serve as a living/gallery area, with living spaces on the lower ground floor level. The client liked the architectural features of the original building and wished to preserve as much of these as was practical in the new design. She also saw that by removing various existing partitions and fixtures, much of the true potential of the apartment would be revealed. It would also enhance views of the garden and intake of natural light as well as improving the use of the available volume. The architect's approach has therefore been to introduce a minimum number of modern interventions to help create a light, spacious and contemporary habitat, without compromising the existing shell. The QS was SP Mitchell Associates, structural engineer Fidler Associates and the main contractor Ash Construction. Contract value: £140,000



JOSEPH BURRIS

HIGGINS GARDNER & PARTNERS

This Edwardian house in north London required general refurbishment and the replacement of a lean-to kitchen. The client wanted a new scheme which contrasted with the existing house and provided extra space. The building footprint was extended to the neighbour's boundary, and a sense of space produced by a new floor-to-ceiling double-glazed screen overlooking the garden, the extension of the ceramic floor as an outdoor terrace, and a sandblasted glass skylight over the centre of the kitchen. Under-counter storage has been omitted and kitchen equipment is located away from the principal garden vista so that the kitchen can function as an extension of the adjacent dining and living rooms for entertaining purposes. The engineer was Stephen Haskins and the contractor was Tallis Building Contractors. Cost: £49,200

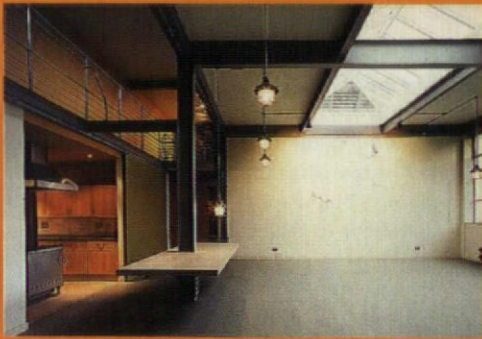
PAUL ARCHER DESIGN

A restrained exterior hides a modern courtyard of terracotta. The listed building has been carefully restored and a thoroughly modern interior respectfully added. The extension, for a director of a glass company, uses the latest in glass technology. The structural glazing provides an outdoor room as a complete contrast to the darker spaces of the older house. The glass slides into the original stonework with minimal visual interruption of the mass of the original stone gable. The structural engineer was Fluid and the project was self-build. Cost: £35,000



GEOFFREY REID ASSOCIATES

The brief was to provide a more informal living area in this house in Renfrewshire, Scotland, and allow enjoyment of the garden. The first of two elements provides shower and utility rooms that take on the character of the house – smooth white render and white roof. A second element, the living area, slides to an offset position, centring the room on the rear gable of the house and permitting a slot window overlooking the main entrance. A minimal portal of steel supports the zinc roof; the fence to the drive is ebony-stained timber, with the rear wall clad in a more informal untreated red cedar. The contractor was W&A Scott Balfron. Cost: £50,000



DUFFY & BATT

A 1930s Basil Spence garage in Edinburgh – his first commercial project – has been transformed into a 260m² galleried loft apartment. The apartment comprises a self-contained studio flat; a 95m² living space with a striking cantilevered dining table; kitchen and utility space concealed behind a sliding wall designed to accommodate a Bellamy triptych; en suite master bedroom; and a further bedroom and study area providing access to the roof terrace. Harley Haddow was the engineer.

Contract value: £150,000



EGER ARCHITECTS

This garden pavilion in Clapham transforms a typical back garden into part of a sequence of interconnected internal and external spaces – from the front garden, through the house, the water garden, pavilion and Japanese garden beyond. The pavilion was commissioned to accommodate a studio and a guest room. The upturned roof emphasises the dual aspect of the pavilion. Water in both external gardens reflects light off the undersides of the roof into the interior, creating constantly changing patterns of light. The building is lightweight and sits on a raft foundation, leaving the boundaries of the adjacent gardens untouched. The highly insulated timber-framed structure provides a heat-efficient envelope to reduce energy consumption.

Cost: £65,000



EMBRACE DESIGN

This 1920s house, set in a magnificent site near Liege in Belgium, has typical period elements and these have informed the concept of the extension: simple volumes with emphasis on horizontals and glazing. The extension has three parts: a long volume anchors a zinc-clad pavilion at either end. The front pavilion signals the extension; the double-height glazed back pavilion ties the entire house into the site and landscape.

Cost: £150,000



PJMP ARCHITECTS

An extension to a two-bedroom nineteenth century cottage in East Lothian provides two extra bedrooms, a first-floor bathroom, a family room and utility space. The planning authority insisted on a repetition of the original cruciform roof of the existing cottage. The extension repeats the form and scale of the cottage, encapsulating the rear flat roof extension while expressing the junction with the old building by means of a glazed link. A new staircase, within this link, gives access to old and new first floors. A large sunroom at ground floor level is now a major public room enjoying the best views. Timber frame was chosen on grounds of cost and appropriateness to the design concept. Glazed panels between doubled studs at 1,000mm centres allow maximum light into the ground floor space.

Cost: £60,000



CHARLES BARCLAY

The client, a poet and gardener living in an Oxfordshire farmhouse, collects Renaissance sculpture. The extension houses a sixteenth century French chimneypiece in Caen stone previously installed in the Whitney mansion, New York, and provides a large new living/library space with a mezzanine bedroom and bathroom. The double-height space is illuminated by a two-storey window overlooking the garden and by a rooflight; a bridge connects the mezzanine back to the first floor of the old house. The mezzanine can either be open to the larger volume or screened off by means of two sliding panels that retract into the central wall. A gallery allows close inspection of the bas reliefs on the upper part of the chimneypiece. The ground floor, completely open as a display area, is finished with reclaimed slate slabs; the upper level has a red Jarrah wood floor. The structural engineer was Michael Hadi Associates.

Cost: £240,000

ARCHITYPE

This two-bedroom ecological house occupies the rear half of a 15m x 12m former car-breaking yard in a north London neighbourhood of grand Victorian villas. Although built up to the boundaries of the adjoining gardens, the curved planted roof minimised overshadowing. Large sliding doors face the exotically planted garden. A long curved rooflight and glass-block panels suffuse the house with light without overlooking neighbouring gardens. Embodied energy is half that of conventional construction, reduced by using recycled and natural materials such as newspaper insulation and linoleum flooring. Ellis & Moore was the structural engineer and Koya was the contractor. Cost: £130,000





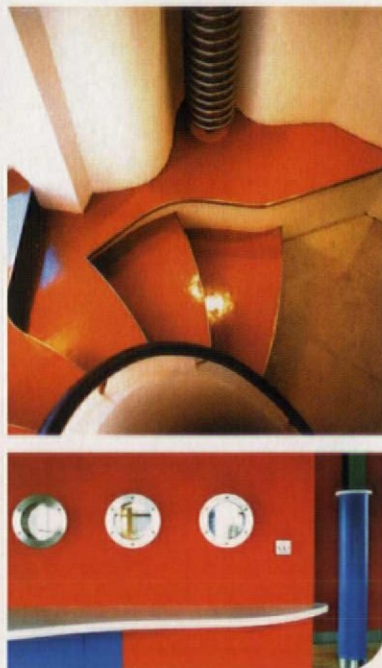
ETERNAL CLIMAT

KENNEDY O'CALLAGHAN ARCHITECTS

The house in Notting Hill, London, was built in 1959 with an integral garage. The brief was to remove the garage, extend the reception room and improve the front elevation. Alterations were carefully detailed to complement the existing facade and create a seamless composition. The project included a new front door and picture window constructed in oak. The curved timber cladding is reflected internally in the design of the entrance lobby. Cost: £60,000

JEFF KAHANE + ASSOCIATES

An incontestably small project with a 'site area' of 10m² in a penthouse loft flat in Clerkenwell centred around the replacement of a cramped 'catalogue' staircase. The insertion of a cantilevered oriel window 4.5m high eliminates the previous sense of claustrophobia within the stairwell and draws in extra daylight via ten new coloured glass panels which are back-lit at night. Reversing the direction of the original stairs opened up space for an entrance lobby and wall-hung racing bike, as well as enhancing the sense of flowing movement up the new helical staircase to the loft itself. Stair treads are extended in key locations to generate ledges and landings, and their shapes complemented by other parts of the design, including a serpentine Corian breakfast bar with views of St Paul's through portholes. The joiner was Roy Harris. Cost: £48,000



ALLFORD HALL MONAGHAN MORRIS

An extension to a family house in Wandsworth, south London, incorporates the requirement for a simple and economical structure with the ambition to create a generous space in which to entertain. The existing ad-hoc kitchen and ancillary spaces at the back of the house were replaced by a single timber-framed enclosure occupying the full width of the site. This kitchen/dining space opens up to the refurbished garden via a wall of sliding/folding glass doors, allowing both to become a single space during good weather. In contrast, the existing former dining room is transformed into a 'snug' seating area at the centre of the house. Cost: £60,000



KNOTT ARCHITECTS

The architect has remodelled and refurbished an apartment within a listed Regency building in Brighton. The stateliness of the principal room sets very high ceiling heights throughout and the remodelling of the remaining spaces takes full advantage of this, allowing additions on two levels. A two-storey pod houses a kitchen below and bathroom above. The pod is sculpted in polished Venetian plaster and where this skin is interrupted, the surface curls inwards towards the glass infill. A major vista has been opened up through the apartment, providing views of the sea from many positions. The engineer was Bedford Eccles Partnership and the contractor was Aldridge Building Services. Contract sum: £112,000

ROBERT IAN BARNES ARCHITECTS

The client bought the unit as a residential shell on the first floor of a converted factory. A new steel mezzanine with balustrade and stair was added to provide a study and access to storage areas overhead. Bespoke metal sliding shoji screens provide privacy on the mezzanine to the void above the bath and disguise storage areas. A new metal structure/bookcase for storing the client's books and objects d'art runs the length of one wall; it has fully adjustable shelves fabricated and perforated by laser cutting sheet steel which sit on rubber-sleeved moveable pins. A moving stair provides access to all shelves. Beams and metal elements were designed as composites of steel profiles to allow clear junctions. Existing structure is painted red, new elements are black. The structural engineer was Buro Happold; the main contractor was Imperial Property Maintenance; and the specialist metalwork contractor was Greenwood Metalwork. Cost: £114,500



DAVID GRANDGEORGE

CHILD GRADDON LEWIS

This area of London's Kensington High Street has some of the highest housing densities in the country and space is extremely limited. Previously, a single floor spanned over ground floor car parking on the site – more inspiring dwellings were needed and the result is these two mews houses. Windows could only be provided in the front elevation, so the design placed the main living accommodation to the first floor, flooding the interior from the curved south-facing light scoop. Light penetrates the ground floor through a second rooflight over the staircase along the back wall. Externally the architect has taken a more subtle approach to the typical multicoloured mews house, matching the lower front wall of the courtyard elevation and painting the upper walls in different shades of lilac, to complement the lead roofs.

Cost: £180,000





LITTMAN GODDARD HOGARTH

The architect completed a radical transformation of a large, damp and dark basement flat in west London into a spectacular modern apartment. By turning the corridor into a kitchen, the original kitchen space became available to make a further bedroom. The problem of lack of light was solved by using white poured rubber floors, computer controlled lighting and many other innovative products. In the area where there was no natural light, a colour-changing corridor was installed. The main contractor was Ash Construction. Cost: £120,000



© JAMES GILBERT/VIEW

ATELIER MLM

The clients commissioned the architect to design a garden pavilion with an artist's studio and home office at their listed rectory near Chichester. The circular form evokes a gatehouse and acts as a foil to the adjoining buildings. It enters into a visual dialogue with the octagonal bedroom wing of the rectory and the square pitched roof garage. The siting also provides a view over the lake to Chichester Cathedral and enjoys afternoon and evening sun. The walls are built in traditional Sussex boulder flint work with brick reveals under a conical slate roof. Timber windows are placed in two segments of the wall and a circular rooflight provides light and ventilation to the gallery office. The floor of the studio at ground level is finished in ceramic tiles with underfloor heating; the gallery has beech strip flooring. Cost: approx £100,000



DESIGN ENGINE

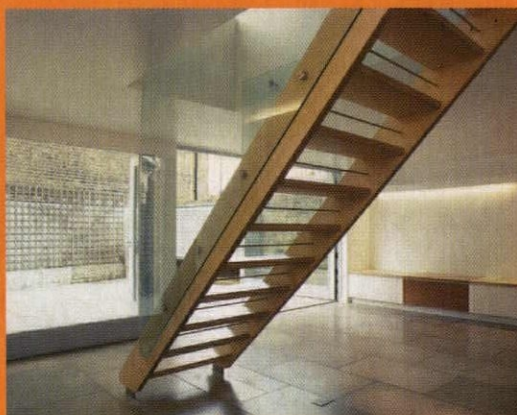
The clients work from home and needed a dedicated family space away from the studio. The architect's approach was to introduce a single-volume, multifunctional space beneath the first floor. Its tapering plan produces a dynamic form which controls internal and external volumes. Sliding glass doors and an existing garden wall enclose a small new courtyard. A skylight draws light into the kitchen area, while a service wall forms a continuous link between the entrance hall and garden, enclosing kitchen, utility, store, shower and WC. The remainder of the plan is left open and flexible. The clients' colour scheme reflects their approach to graphic design. The structural engineer was ADS Associates and Bluehouse Construction was the contractor. Cost: £84,000



JEFFERSON SMITH

HOWEL EVANS & O'PHER ARCHITECTS

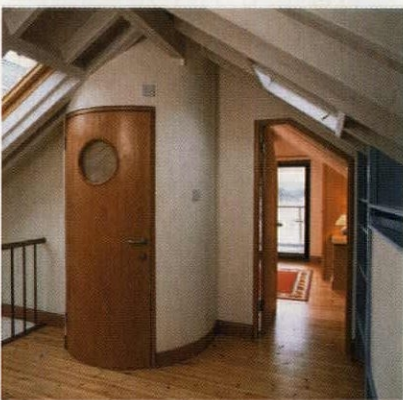
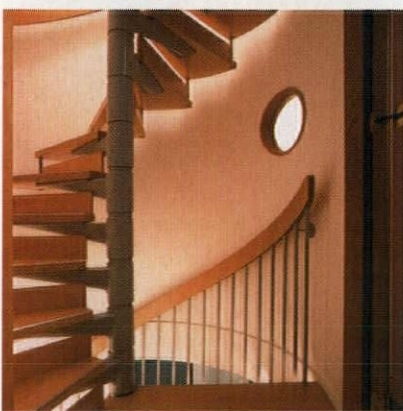
A tiny site in Brixton was created 20 years ago by the messy subdivision of the original dwelling. It faced a courtyard bounded on one side by a three-storey flank wall, a garden boundary and a gated entrance. The scheme aims to dissolve the division between inside and outside space by creating a courtyard 'room'. The elements within the 'room' reinforce this domestic analogy – abstracted cupboards, dresser, lighting etc and a uniform concrete surface to the floor. A split-level roof deck/lantern has been inserted above the spare bedroom and stairwell which also serves as a home working area. The fully glazed box rises from work surface level and reveals open views of London. The structural engineer was Peter Dann. Cost: £160,000



SIMON CONDER ASSOCIATES

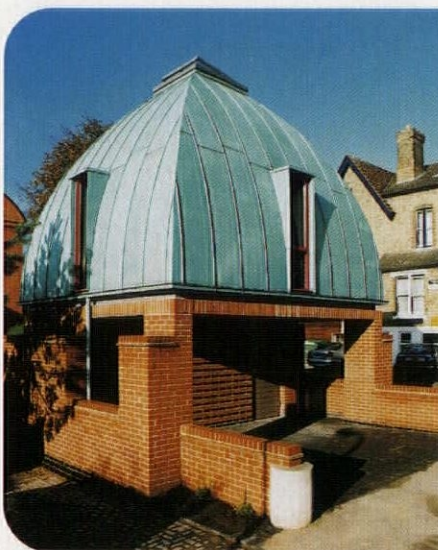
The client wanted to extend a nineteenth century house in north London to create a new 'garden room', a utility room and a new entrance hall at garden level linking the new accommodation to the existing house. To minimise its impact on the mature garden, the garden room occupies a sunless area north of the garage and next to the kitchen. The room is a simple glass box, 3.6m wide, 7.2m long and 3m high. The large adjacent sycamore ruled out a glass roof. Instead, a solid flat roof, finished in concrete paving slabs, provides a terrace for existing first floor accommodation. From the street, all that is seen of the building is a 2.1m solid iroko screen, which pivots to give access to a raised iroko deck that runs below a pergola to the front door. A third interior iroko screen pivots to reveal the garden through the frameless double glazing of the garden room. Dewhurst Macfarlane was the structural engineer, the contractor was Deefor Quality Refurbishments. Cost: £98,500





GILMORE HANKEY KIRKE

GHK was commissioned to design a replacement for an existing corrugated iron-clad boathouse in Salcombe. The new design, within a conservation area, incorporates accommodation on two floors over a boat store, in place of only one previously. A spiral stair in a circular drum connects the floors and there is a shower room serving the main bedroom on the upper floor. The new structure is clad in hardwood boarding so that it weathers down to blend with adjoining buildings. The contractor was JDC Builders. Contract sum: £188,000



ADRIAN JAMES ARCHITECTS

The studio is a new build annex to the architect's own riverside house in central Oxford. Located at the front of the site, it acts as a gatehouse for the main dwelling. The path to the house passes under the studio and on through the walled garden which the studio conceals. The site is at the centre of an urban block, a collection of rear gardens and parking lots. The studio acts as a focus to this backland, ordering the disorder. Internally, the ground floor has heavy masonry servant spaces with lobby, shower and staircase in engineering brickwork. The first floor is a single, versatile, high-domed space, presently the architect's studio, topped with a square oculus. The structural engineer was DJ Mills and the contractor G Cox Builders. Contract sum: £70,000



THE PIKE PRACTICE

The brief was to sort out the areas at the back of a Victorian semi-detached house in south London which suffered from familiar problems associated with this house type: unrelated and dark pokey spaces with little visual access to garden. The architect has made significant structural alterations: relocating the kitchen and building a small side extension to produce a more open-plan living/kitchen/dining area. A structural glass roof gives a high level of natural light by day and an opportunity for star gazing by night. Timothy George was the structural engineer and the contractor was ARB Developments. Cost: £100,000

THEIS AND KHAN

This project, for a private client in south London, consisted of opening up a rather dingy basement to create a family/kitchen/dining room. The architect has installed a new cantilevered stair which folds back on itself to become a bench seat for the dining area; the bench runs through from inside to outside to link the garden to the interior as seamlessly as possible. The QS was B&F, structural engineer Michael Pereira Associates and the main contractor was Meridian Design and Build.

Cost: £200,000



NOX KANE



DRANSFIELD OWENS DE SILVA

A luxury London apartment has been created within a rough industrial concrete-framed building. The client wanted a modern design which incorporated some aspects of her Chinese heritage, hence the carp pond, stepping stones and 'moon gate' leading to the spare bedroom. A concrete worktop and polished concrete floor in the kitchen remind her of her grandmother's kitchen in China. A jacuzzi bath, set into a raised floor, enables her to indulge her liking for reading in the bath. The kitchen/living/dining room is a large, flowing, central space. A generous internal height of 3.3m allowed for level changes to be used to define spaces: the dining area is raised and the space beneath the recycled Jarrah floor has been used to provide huge storage drawers on wheels. The contractor was DawnBuild.

Cost: £100,000



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Pavilion splendour

Baart Harries Newall has created a building of great delicacy with its award-winning design in Shropshire

BY SUSAN DAWSON. PHOTOGRAPHY BY ROD DORLING

In the shadow of a medieval castle, Baart Harries Newall has designed a delicate, single-storey Miesian pavilion with glazed walls sheltered by an overhanging roof.

Acton Burnell Castle stands in the village of Acton Burnell, near Shrewsbury. The castle, together with an adjacent early 19th century Neo-Classical manor house, now forms part of Concord College, a residential school for about 300 15- to 18- year-old students, many of whom come from abroad. They are housed in residential buildings set in the extensive landscaped gardens of the old house. The new pavilion, a canteen where they can prepare and eat their own

meals, is set in the former kitchen garden which is enclosed with mellow early 19th century brick walls.

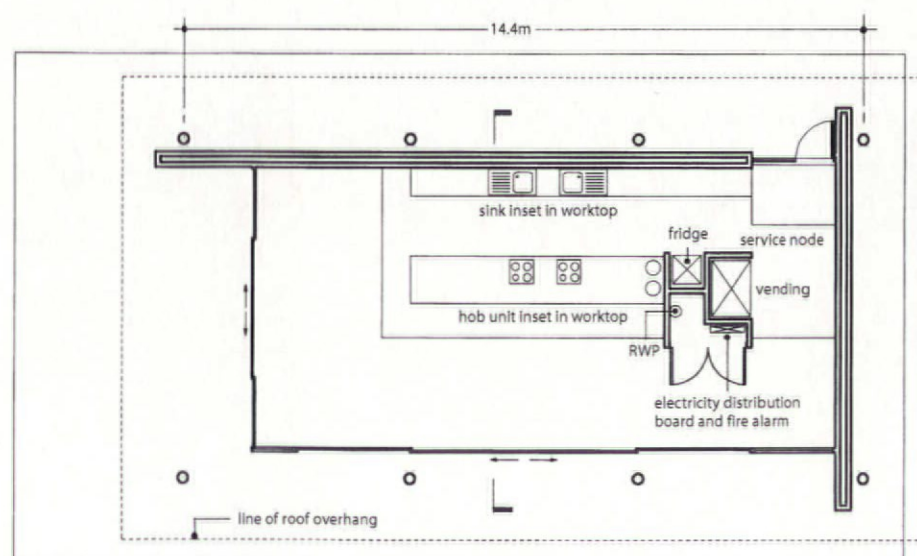
The building rests on a plinth, a paved terrace which accommodates the gentle slope of the ground. 'The flat roof and the plinth, together with the relatively low height of the building, create a strong horizontal emphasis,' explains project architect Paul Harries, 'which responds to the flat planes of the enclosing brick walls.'

The single volume 14.4 x 7.2m space is enclosed with glazed walls and freestanding fairfaced brick walls, which are separated from the roof by glazed clerestories. The

overhanging roof, supported by eight tubular steel columns set outside the walls, appears to float above them. The north-east facade, which faces the garden, is fully glazed with sliding screens which can be opened to allow students to use the terrace as an extension of the dining area in warm weather. The south-east wall is also glazed.

Inside, the canteen is robustly detailed to accept wear and tear by students. A stainless steel worktop fitted with sink units runs along the rear brick wall and a parallel island unit incorporates cooker hobs. A clean and uncluttered interior has been achieved by careful detailing. Services are collected in a service node, a blockwork enclosure houses spaces for fridge, drinks vending machine and hand drier, and incorporates electrical distribution board, fire alarm system and roof drainage in a cleaner's cupboard.

The building won a RIBA Award for Architecture in 2001 and was shortlisted for the Stephen Lawrence Award.



floor plan

17 January 2002



CREDITS

ARCHITECT
Baart Harries Newall
STRUCTURAL ENGINEER
Carroll and Williams
QUANTITY SURVEYOR
GG & P (UK)

MAIN CONTRACTOR
EJ & GJ Groom
CONTRACT VALUE
£150,000

Miesian pavilion, Concord College

Baart Harries Newall

The canteen is a single-storey glazed pavilion with a flat overhanging roof supported on eight 198mm diameter steel CHS columns set outside the walls. It is set on a concrete plinth laid with pavers which forms a terrace. The single volume internal space is enclosed on the north-east and south-east with fully glazed Kawneer sliding screens. The south-west and north-west walls are of freestanding handmade bricks, fairfaced on both sides. The walls are separated from the roof by a glazed clerestory.

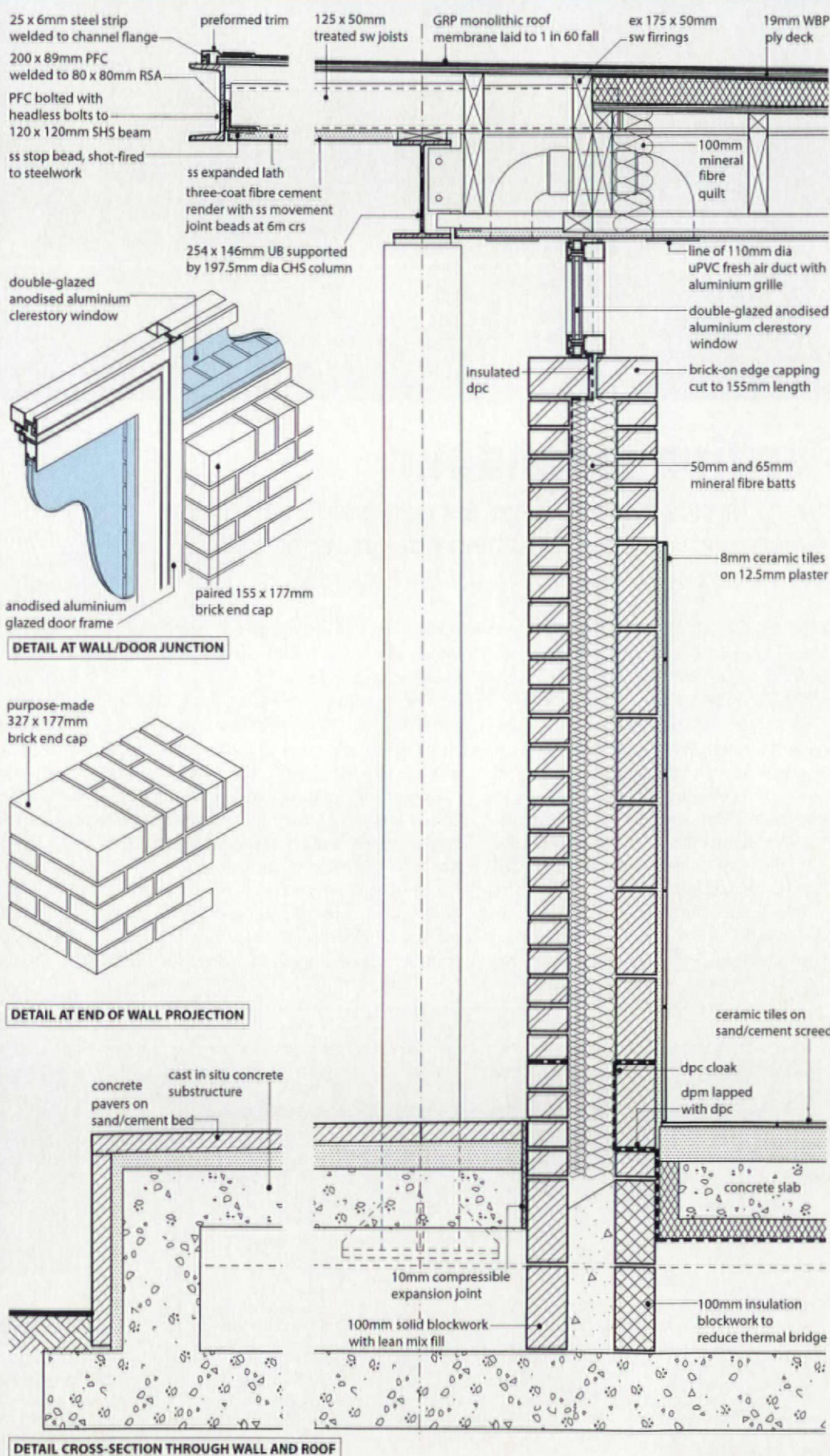
The roof structure is a steel frame of universal beams supporting an insulated plywood deck and a seamless glass fibre/reinforced polyester resin roof covering. The overhang is formed of 120 x 120mm RHS beams which cantilever from the steel frame and are fixed at the eaves to exposed PFC channels. Headless bolts are welded to the backs of the PFC webs to provide a concealed fixing to the RHS beams.

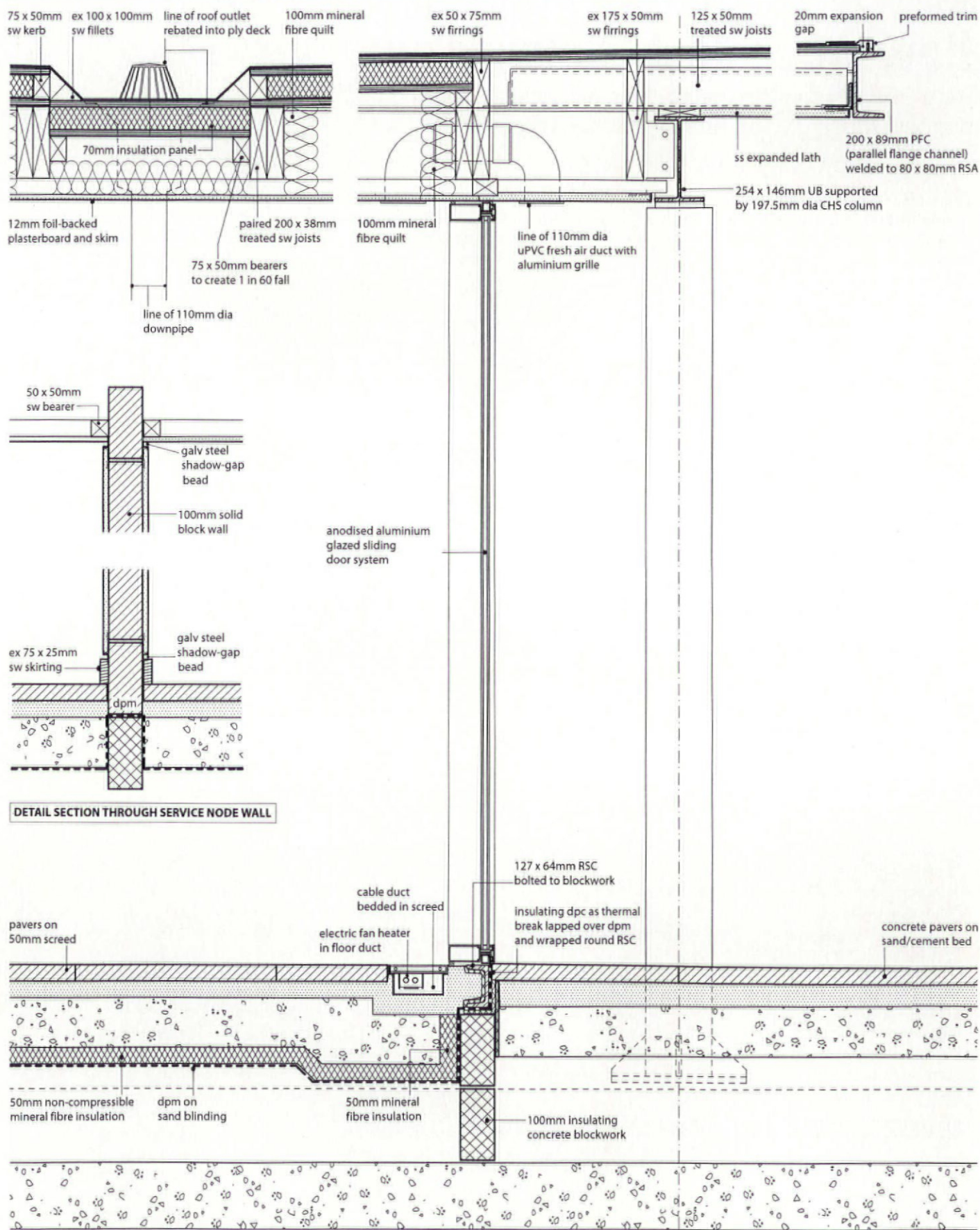
The roof slopes to the centre of the building; rainwater is collected in a central gutter and discharges through a downpipe concealed in the service node. The slope of the roof also conceals the ventilation extract cowls from view.

The brickwork walls extend beyond the enclosure as free-standing walls, capped at the ends with purpose-made brick end caps. They are braced with 100 x 60mm SHS windposts and the cavities are filled with mineral fibre batts.

Services are distributed by means of the service node, a blockwork enclosure which rises to the ceiling, lined with plasterboard and edged with shadow gap details. Electrical conduits for lighting and power are routed to the node through the brickwork cavities and ducts in the floor screed.

Susan Dawson





How much do U-value glazing?

Part L increases the energy efficiency of the building fabric, but how much glazing can architects specify?

BY SIMON WILD AND ALAN FOGARTY

The new Building Regulations Approved Document Part L (Parts L1 and L2) comes into effect on 1 April (see AJ 3.5.01). However, it is important to realise that the new regulations will apply to your current design proposals unless:

- there has been a substantial start on the erection of the building prior to 1 April 2002; or

- full unconditional building regulation approval has been obtained prior to 1 April 2002.

A 'substantial start' on building erection is considered to be the excavation or digging for foundations. General site servicing works (for example, roadways and drainage) or removal of soil does not constitute a start to the erection of a building. In

effect, if you start designing a building now, you have 10 weeks to get on site with a building notice and start digging, or you have, say, six weeks to complete sufficiently detailed drawing information to obtain an unconditional building regulations' approval after an additional four weeks' consideration. It is tight. The regulations do have transitional provisions, but the DTLR offers the following scenario:

'If (for example) only 10 out of 20 houses on an estate had been started before 1 April 2002, the other 10 houses would be subject to the amended requirements – unless plans of all the houses had been fully

So how much glass?

Basically, with three different types of compliance equations, it is important to choose the one which, for the given conditions, best suits one's needs. Different calculation methods, using the same data, can provide different results. Failing with a given window area in one calculation method need not imply that the percentage of glazing is wrong. By changing the type of glazing, or by shifting to another calculation method, the same area of glazing might comply.

To illustrate the different results obtained with alternative facade types and the compliance method used, a hypothetical building was tested. The building was created to the BCO standard with a floor plate of 2,000m² gross, including a centralised core. The building was a simple box with a 4m floor-to-floor structure and a 2.8m ceiling height. A variety of calculations were made using different glass types and solar shading techniques, and, using the hypothetical model, the three compliance methods were used to calculate the percentage of glazing achievable.

1. Elemental method

The revised elemental method combines the current elemental and SAP methods. Trade-offs between elements is limited; for example, only 50 per cent of the rooflight allowance can be converted to window area. The main two elements of this method relating to the glazed area are:

- the percentage of allowable glazing and the thermal performance requirement; and
- the restriction of glazing under the solar overheating requirement to limit summer thermal discomfort.

There are two methods of complying with the solar overheating requirement. The first is to ensure that the area of glass is limited to those shown in table 1. The alternative is to prove that the solar gain to the space does not exceed, on average, 25W/m² (using the calculation method in appendix H of the document) or that the space would not overheat according to CIBSE A, chapter 5. (This is an arbitrary method that takes into account any shading devices.)

TABLE 1: ELEMENTAL SOLAR OVERHEATING CRITERIA

Orientation of opening	Max allowable glazed area (%)
N	50
NE/NW/S	40
E/SE/W/SW	32
Horizontal	12

This is the most straightforward route to compliance. In the case of an office building only, substantial input will be required from the mechanical and electrical (M&E) consultant to calculate the carbon performance rating (CPR) of the air conditioning system. The carbon performance rating in the elemental method compares the air conditioning system to benchmark efficiency standards; for example, for a new office building, the air conditioning system should not exceed 10.3 kgC/m² a year.

2. Whole building method

At present, the whole building method can only be used for offices, schools and hospitals.

This method sets a carbon performance benchmark for the whole building. In addition to the air conditioning performance in the elemental method, the heating and lighting systems are also assessed. This provides a slightly more flexible approach in that energy efficiency measures such as heat exchangers, high-efficiency boilers and lighting controls can be included to allow increases in glazed areas.

The flexibility of this method could justify a 20 per cent increase in permissible glazed area above that allowed by the elemental method.

3. Carbon emissions method

This method is the most complex but offers the greatest flexibility in design. The annual carbon emissions of the designed building are compared with the annual carbon emissions of a 'notional building'. The proposed building complies if the carbon emissions are lower than those of the notional building.

The notional building is a building of the same size as the proposed building but with facade and services that pass the elemental method.

To calculate the carbon emissions, a thermal model is built incorporating a standard fancoil system with central fresh air plant. The areas of glazing for each facade type (see tables 3-5) are then increased or decreased to increase or reduce the carbon emissions to that of the notional building.

By comparing the performance of a standard fancoil system to that of a more efficient air conditioning system, such as chilled ceilings, trade-offs can be made between the efficiencies within the building services and the facade itself. A specialist simulation engineer would be required for the computer modelling. Table 2 shows how the complexity and flexibility of the compliance methods can increase the amount of glazing possible in the hypothetical building.

approved before 1 April 2002.⁷ This is going to be a shock to architects, builders and clients. On the bright side, not many building inspectors are up to speed either, so there may be scope for relaxations.

The end of glass boxes?

The new Part L provides a methodology of reducing the energy consumption of new and refurbished buildings and this means many factors have to be considered. Many of the revisions are directly relevant to those specifying highly glazed buildings, and have implications at various stages of the architectural process. The regulations require:

Design stage

- Accountability of the energy efficiency benefits of assessing the integration of facade and services.
- The improvement of facade thermal performance (see table 1).
- The introduction of solar over-heating restrictions.
- Better detailing of insulation continuity and air leakage.
- Improvement of services efficiency.
- Greater flexibility in compliance methods requiring more design time.

Construction stage

- Air tightness standards on buildings of more than 1,000m² to be tested on completion.

Note:

The Building Standards (Scotland) Regulations Part J of the technical standards will be implemented on 4 March 2002

- Demonstration of insulation continuity.

Occupation stage

- Improved handover procedures;
- Introduction of log book requirements.
- More energy metering.

Work on existing buildings

- Replacement windows, walls and heating systems will have to comply.

Many architects have understood the regulations to mean the death of the glazed facade. Below we examine the regulations for glazing and the various methods of compliance.

TABLE 2: ALTERNATIVE FACADE PERFORMANCES

	U-value of glass	Shading coefficient of glass	Glass type
Part L-compliant glazing	1.8	0.75	Low-E clear
Double-glazed Low-E	1.6	0.7	Low-E clear
Double-glazed Low-E + external shading	1.6	0.28 (including shading device)	Low-E clear + 45° external shading device
High-performance double-glazed Low-E	1.6	0.45	Low-E neutral colour
Double-skin facade – active, pressurised or ventilated	1.1	0.2	Low-E clear + second single clear skin with integral solar blind

Double-glazed Low-E

A poor solar control performance permits only small areas of glass, no matter which method is used.

Double-glazed Low-E plus external shading

The inclusion of external shading helps to increase the allowable areas. Using the carbon emissions method the allowable glazed area can be increased to 70 per cent on the east and west elevations. However, coupling this system with a low-energy system, such as chilled ceilings/beams, could increase this to 100 per cent.

High-performance double-glazed Low-E

Replacing the shading with a high-performing solar control glass can increase the allowable area. However, body-tinted glass types not only reduce light transmittance but can also create a more uncomfortable thermal environment through absorbed and re-radiated solar energy.

Double-skin facade

This system ultimately provides the greatest flexibility and 100 per cent glazing can be achieved on all elevations with the whole building method.

Double skin facades can improve not only the energy efficiency of the building but also the year-round thermal comfort and daylighting levels. The additional cost of this type of facade system can in part be offset by potential elimination of perimeter heating and additional capital allowances.

TABLE 3: NORTH ELEVATION GLAZING ALLOWANCE

	Elemental method (%)	Whole building method (%)	Carbon emissions method Fancoil system (%)	Chilled ceilings (%)
Double-glazed Low-E	50	60	50	50
Double-glazed Low-E + external shades	70	90	95	95
High-performance double glazing	55	70	95	95
Double-skin facade	90	100	100	100

TABLE 4: EAST/WEST ELEVATION GLAZING ALLOWANCE

	Elemental method (%)	Whole building method (%)	Carbon emissions method Fancoil system (%)	Chilled ceilings (%)
Double-glazed Low-E	30	40	30	30
Double-glazed Low-E + external shades	45	50	60	100
High-performance double glazing	35	45	60	100
Double-skin facade	70	100	100	100

TABLE 5: SOUTH ELEVATION GLAZING ALLOWANCE

	Elemental method (%)	Whole building method (%)	Carbon emissions method Fancoil system (%)	Chilled ceilings (%)
Double-glazed Low-E	50	50	40	40
Double-glazed Low-E + external shades	60	70	75	100
High-performance double glazing	45	60	75	100
Double-skin facade	90	100	100	100

Simon Wild is senior environmental engineer and Alan Fogarty is a director at Genesys Environmental, part of Cundall Johnston and Partners. For more information, contact 020 7776 5000 or visit www.g-e-n-e-s-y-s.com



Glazed expressions

The growing number of art commissions in commercial premises has provoked glass designers to innovate

BY ANDREW MOOR

In 1990, stained glass was still the dominant technique used by glass artists working in an architectural context. Stained glass normally means leaded glass – associated with church buildings and Edwardian front doors – and is made with thin sheets of coloured or textured glass, cut into pieces and held together with H-sections of lead soldered together. The technique is more than a thousand years old, but in just a decade the world of glass art has totally shifted.

Float glass is now the building block of most large-scale glazed art projects done today. The float glass may be sandblasted, acid-etched, screenprinted, moulded, have bits bonded onto it, be laminated to other sheets, and so on. But it is basically the same float glass used every day in the construction of buildings. So why is the ancient technique of stained glass finally being supplanted?

Largely it is a reflection of how we think about buildings. The modules, the contexts and the fundamental aesthetic language we aspire to have all changed. The ideal stained glass window is based on panels about

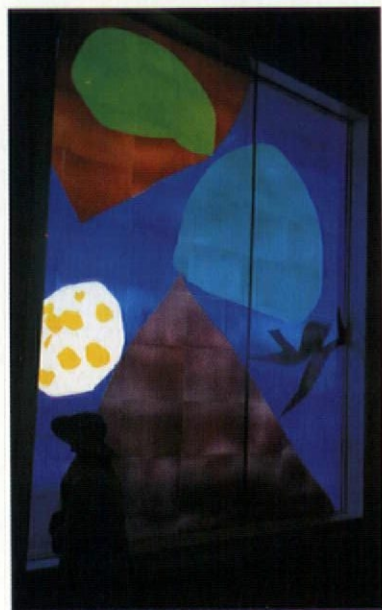


600mm wide. These panels are then stacked on top of each other, with a little additional support to prevent them sagging, and this becomes a window. Admittedly, lead vertical supports can be thickened to increase the number of modules which the opening can support, but today architects want walls of glass, not slit-like apertures. They want a seamless, frameless, weightless experience. Leaded glass is supple and flexible and is enormously durable because of this, but it has no structural strength, no intrinsic rigidity. It requires structure to support it.

Glass is more

The development of 'modern architecture' has been based on using new materials, particularly steel, concrete and glass, to enlarge the distances that can be spanned, covered, supported or contained with the minimum amount of volume and mass. Glass is an integral part of this language. It can have enormous structural strength, has little volume and appears to have little or no mass. As long as glass artists were clinging to a medieval method, contemporary architects felt there was not much on offer.

There are exceptions to this. In the 1980s, Brian Clarke designed three huge shopping centre roofs in Buxton, Leeds and Oldham. They are fine examples of what can be achieved with stained glass artistically, but



they were not economically efficient. Because the largest panel was about 900mm x 900mm, an entirely separate framing structure had to be manufactured and installed to house the hundreds of separate glass panels. In Leeds each panel had to be installed by hand from a one-man cherry picker, 7m in the air.

This is not an efficient way to commission art. The optimum way is to use a material that is already part of the structure and to allow this to be transformed into a decorative device. Thus the materials are already in the budget, any framing or supporting structure is accounted for, and the installation is part of the costings. Often the only additional cost needed to transform the glass into glass art is the design fee. This is an efficient use of funds, and often allows the architect more control of the art in his building.

The glass ceiling

The Patrick Heron window at the St Ives Tate Gallery shows genuine mouth-blown glass, as traditionally used in stained glass, adhered to two large panels of float glass, with a single 32mm fin behind them. The drawback of creating panels of such great size, (the largest panel was 4.85m x 2.85m) is that the glass is more expensive to install than to build. It is fair to say that increased size only works up to a point. At SmithKline Beecham's HQ in

Opposite page shows Leeds shopping centre. Top left is Patrick Heron's design at St Ives Tate Gallery, and top right is Baker & McKenzie's office screen

Harlow, we installed a 10m tall curved screen. There you see etched float glass mixed with small amounts of antique glass.

To suggest that screenprinting onto float glass can match in detail the exquisite beauty of a piece of mouth-blown antique glass is absurd. In texture and colour it cannot compete; but architecture is more an art of form and structure than it is of exquisite nuances of texture that may only be visible from a few feet away. In the screen, made for Baker & McKenzie's office in London, there is a mixture of screenprinting with two different acid etches to animate the surface texture of the glass, and then antique glass, which has also been heavily etched, has been bonded to it. This creates a truly dynamic piece.

There are many visual and architectural ideas that have still not been properly exploited. No one has really explored what can be achieved with 'ornamentation'. Instead of moulded stone, we could have printed patterns on glass running laterally or vertically, assisting in establishing the flow of the building, both from inside and outside. Repeated images on glass are not only cost effective, they are a way of merging the language of art and architecture so they become part of an integrated experience. The art modestly assuming a role as part of the form, texture, rhythms and colour of the building.

Over the years, I have observed that those people who pay for buildings, who worry about budgets endlessly, and appear to resent every unnecessary expenditure, discover that the million pounds spent on the foundations does not excite them. Nor the £200,000 on air-conditioning, and the carpets, and so on. But – and this is the point – the £20,000 on the work of art they have commissioned, that they have assessed, nurtured and given birth to, still provides a buzz long after the building is finished. The graphic designer doing the marketing brochure will love it, and it may be the thing that makes the difference in renting the property.

Incorporating art into architecture is challenging and it can go wrong. By definition, 'it' is a one-off. It requires more thought and discussion than almost any other component. It is time consuming for the architect, the client and probably the contractor. But art, and in this case, the rare beauty of glass art, if well integrated into the architecture and designed in collaboration with the architect, will help give a building definition, beauty and colour. If it succeeds, it is something that will emphasise the strength of the building's design, and be something of which all parties can be proud.

Andrew Moor is a glass art consultant and author of Contemporary Stained Glass and Architectural Glass Art. Contact 020 7586 8181

Don't have nightmares

The HSE's new brochure on risk aims to outline the balance between healthy and hazardous risk-taking

BY AUSTIN WILLIAMS

The Health and Safety Executive (HSE) has brought out a useful and readable document on its activities and decision-making procedures. The booklet, *Reducing Risks, Protecting People*, is irritatingly referred to as 'R2P2'. Rather than providing architects with guidance on what standards to design to, the document is intended to provide an insight into the tortured mind of the HSE. Coincidentally, it may provide clues on how individual officers might react to actual circumstances.

It aims to 'make transparent... how risks should be regulated and managed; for example, how account is taken of the scientific knowledge of the risks concerned, the technology available for controlling them and the resource implications of adopting the decisions'.

This final point is fundamental to a realistic approach to risk management, although the authors then go on to state that 'proper regulation of risks requires that both the individual risks and societal concerns engendered by a hazard must be addressed'. This seems to be at odds with the economic approach previously promoted and is a recipe for interminable intervention.

What follows is an interesting discourse on the nature of risk and uncertainty; both sociological and legal, although it is not entirely clear that a statutory body can psycho-analyse and interpret its role.

In summary, the document states: 'The courts have ruled that, as far as section 3 of the [Health and Safety at Work] Act is concerned, "risk" means

AVERAGE ANNUAL RISK OF INJURY

Type of accident	Risk
Fairground accidents	1 in 2,326,000 rides
Road accidents	1 in 1,432,000km travelled
Rail travel accidents	1 in 1,533,000 passenger journeys
Burn or scald in the home	1 in 610

"possibility of danger" rather than "actual danger"... Conceptually, the HSE will therefore regard anything presenting the "possibility of danger" as a "hazard". Moreover, since in any given workplace there are, inevitably, a large number of hazards which duty holders *could* address, insisting that duty holders formally address them all would place an excessive and largely useless burden on them. To avoid this, the HSE will not expect duty holders to take account of hazards other than those which are a reasonably foreseeable cause of harm, 'taking account of reasonably foreseeable events and behaviour'.

The document concludes with examples of incidents of 'low probability taken from everyday life' – a helpful final reminder of the remoteness of the actual risk of injury in the UK.

References

Health and Safety Commission, Health & Safety Statistics (1996/97, 1997/98, 1998/99 and 1999/2000) published by HSE Books. Note: the figures used for 2000/2001 are provisional
Reducing Risks, Protecting People can be obtained by calling 01787 881165, price £5. The 85 pages are downloadable from www.hse.gov.uk/dst/r2p2.pdf

'The HSE will regard anything presenting the "possibility of danger" as a "hazard"'

Designers beware of the duty of care

The revised Approved Code of Practice and guidance on the CDM regulations, *Managing Health and Safety in Construction*, comes into force in two weeks.

The role of each duty holder has been clearly identified within a dedicated section of the booklet, avoiding awkward cross-referencing, and there is a handy summary of CDM duties in the appendix.

Essentially, the regulations are the same, save for the client's duties (regulation 12) relating to a 'structure' rather than a 'property' and a reinterpretation of 'designer' (regulation 13) as 'any person who carries on a trade, business or other understanding in connection with which he prepares a design'. Reference to 'arranging for any person under his control', which used to be in regulation 13, has been shifted to a separate clause (3A) which states that 'any reference to a person preparing a design shall include a reference to his employee or other person at work under his control preparing it for him'.

The code also provides a few scenarios for designers. For example: 'A surveyor identified that floor tiles specified required a solvent-based adhesive. On investigation he found a similar tile that met the specification and could be fixed using a water-based adhesive. This significantly reduced the health risk.'

Or: 'A designer initially considered the use of a water-based paint for the exterior of a metal spire on a tall building to reduce the exposure to solvents. She then determined that the level of exposure to solvents from solvent-based paint would require more frequent repainting with a water-based paint. She concluded that it was better to specify the solvent-based paint because of the high risk of working at a height.'

Designers, it seems, are going to have to make a lot more preparatory investigations. Let us hope that the suppliers help out, and that the value of their labours is properly reflected in fee percentages.

For copies of the code, call 01787 881165

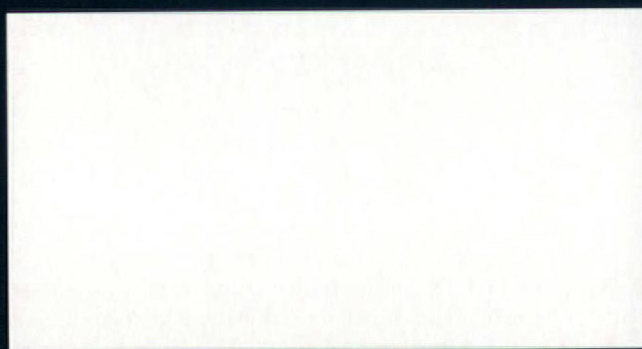
ANNUAL RISK OF DEATH FROM INDUSTRIAL ACCIDENTS TO EMPLOYEES FOR VARIOUS SECTORS

Industry sector	Annual risk	Risk per million
Fatalities to employees	1 in 125,000	8
Fatalities to the self-employed	1 in 50,000	20
Mining and quarrying of energy producing materials	1 in 9,200	109
Construction	1 in 17,000	59
Extractive and utility supply industries	1 in 20,000	50
Agriculture, hunting, forestry and fishing (not sea fishing)	1 in 17,200	58
Manufacturing industry	1 in 77,000	13
Service industry	1 in 333,000	3

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Bidding farewell to the old school of costly construction arbitration

I have commented before upon the dramatic reversal of reputation enjoyed by litigation and arbitration respectively, as the appropriate arena for construction disputes. In the past decade or so, construction arbitration has shaken off the reputation for delay and expense inherent in the leviathan procedures adopted by 'old school' arbitrators, which used to result in expensive preparation and interminably long hearings.

Modern day construction arbitrators use their powers under the user-friendly Arbitration Act, to adopt procedures suitable to the circumstances of the case and to avoid unnecessary delay or expense. One construction arbitrator complained recently that he had held a meeting by telephone conference call. The whole procedure took seven minutes. It was, he said, hardly worth charging for. At the same time arbitrators can take account of the agreement of the parties as to how their dispute is to be resolved.

In the absence of agreement, construction arbitrators have responded to the draughtsman of the Act, Lord Saville, and his injunction to 'get a grip'. The process is better for it.

In contrast, the Technology and Construction Court (TCC) is viewed more warily by would-be litigants. In response to the Civil Procedure Rules, some TCC judges have jettisoned tried-and-tested approaches in favour of leaner, meaner and, in some cases, wholly unexpected procedures imposed by the court, irrespective of the parties' agreement. A trip to the TCC can, in some cases, be likened to a procedural white knuckle ride with the added thrill of not knowing quite where you will end up.

It would be harder to imagine two cultures further removed than the old school style of construction arbitration and the new, lean-and-mean TCC. It was inevitable, therefore, that if ever they met there would be forensic fireworks.

In *R C Pillar & Sons v Edwards* (judgment 11.1.01), TCC judge Anthony Thornton QC was obliged to review the award and procedures adopted by the senior RIBA arbitrator, John Timpson. The claimant builder claimed a final account value of some £340,000 for refurbishment works carried out for the defendant, where the final certificate had been issued for

£240,000. There was a counterclaim for defects and delay. The dispute was referred to arbitration. Both parties were represented by construction consultants, the claimants by the well-known firm James R Knowles.

The subsequent arbitration involved a 10-day hearing. At the conclusion, the parties had incurred costs of about £160,000 each. Including the arbitrator's fees of £40,000, the dispute had generated a total costs bill of £400,000, four times the sum in dispute. The judge was astonished that a simple dispute should have taken so long – and cost so much – to decide.

He was critical of the parties' representatives for exchanging a considerable quantity of correspondence, and of Knowles for presenting an extensive statement of case with voluminous appendices instead of the short Scott Schedule an experienced litigator would have prepared. He criticised the number of experts called (a total of seven) when only two were required, and of the experts' failure to reach any agreement as to the issues in dispute or the quantum of the claim.

He was also critical of the arbitrator himself. The

judge pointed out that the arbitrator's orders as to exchange of statements of case, schedules and expert meetings were underpinned by the requirements of the Act for speed and cost efficiency. Nevertheless, the parties produced prolix and profuse cases with schedules that did nothing to define the issues.

The arbitrator failed to detect these shortcomings and failed to require the parties to put them right. Because of this, and the number of unnecessary witnesses, the hearing took 10 days when a much shorter hearing should have taken place. There was, said the judge, something inherently wrong with an arbitral process which involves such large sums being spent on costs, relative to the size of the sums in dispute.

In this case it was because the parties' non-lawyer representatives had incurred more costs than lawyers would have done, had produced unnecessarily complex documentation, and because the arbitrator had failed to get a grip and stop them.

Kim Franklin

Clean up your act and sort out your history

This column's distrust of cookies is often poo-pooed by AJ staff, despite the fact that early this year the EC is likely to criminalise their covert use and despite the fact that clever people were stealing them to use on 'secure' Microsoft Passport Wallet-friendly servers. You did this via Hotmail. That wonderful newsletter *The Register* at

www.theregister.co.uk points you to the site of Marc Slemko, the bloke responsible for this. OK, it is at alive.znep.com/~marcs/passport/. So when a reader recently e-mailed me asking why the whole world knew which sites she had been visiting, I was ready with the 'I told you so' line.

Actually, that very day, I was pondering why my browser kept on opening up at the Microsoft advertising site offering Spy-in-the-Box Windows XP and the too-new version 6 of Internet Explorer about both of which I am deeply uninterested. The puzzle here was that I have Internet Explorer set to open on a blank page. Maybe, under the hypnotic effect of XP hype, I had got up in the night and altered my browser settings. I actually checked. No I had not. Doing a computer shutdown and start-up wiped this scary feature and so, of course, there is no proof that it ever existed. Except that it has been happening from time to time ever since.

So if you have had the same experience, do send me an e-mail – anonymity is guaranteed. Oh and the reader? I directed her to the History button. Clicking on it revealed all the sites she had visited since the computer had done its last big-time crash. You can reduce the number of days for which History holds on to this only very occasionally useful information. Click on Tools in the top toolbar, then Internet Options and then reduce the number of days in the History box to, say, zero. There is also a Clear History button. And maybe you should also delete giveaway files by clicking appropriate buttons in the Temporary Internet box just above the History box. sutherland.lyall@btinternet.com

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** Tim Battle
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 **CAREYJONESARCHITECTS**

- 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
Sponsored by HOK

- 12.10 The Vision Bit** - Two architectural practices' plans for two 300,000 sqft Development Securities buildings at PaddingtonCentral: 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
Sponsored by **FABER MAUNSELL**

- 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

Sponsored by **WSP**

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

Sponsored by **gleeds**

- 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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An urban message

MURRAY FRASER

Richard Rogers: Complete Works, Volume 2

By Kenneth Powell. Phaidon, 2001. £59.95

Kenneth Powell provides a typically solid and authoritative account of the second phase of the Richard Rogers Partnership (RRP), covering the years 1987-93. Looking back now, it comes over as an era of consolidation and uncertainty, with younger designers being drafted in to aid Rogers and established figures such as Mike Davies and John Young, on projects in cities from Tokyo to London which ranged from small private house designs to huge urban masterplans.

The book suggests RRP was trying to anticipate the shape of things to come – in a sense treading water, waiting for the injection of life that came with the New Labour landslide in 1997. For RRP, this period was marked by a struggle against two negative

forces. The first was the dreary rationality of international capitalism – the savage economic downturn that did so much damage to British architectural ambitions. Indeed, this volume could easily have been subtitled 'Architecture in an Age of Recession'.

The second was the crushing cultural banality of Thatcherite politics, reinforced by neo-conservatives who were suddenly full of passionate (but misguided) intensity. Powell rightly emphasises that Rogers was one of the few prominent architects to attack the retrogressive meddling of Prince Charles during that era. Partly this arose because of Rogers' suspicion that Charles had secretly scuppered his scheme for Paternoster Square, but it was also prompted by his socialist, and

Italianate, distaste for unelected elites.

This means that there are a lot of unbuilt projects in this volume – in some cases, thankfully so. There are rather too many dullish office designs, and of those that were built, Powell probably overstates the case for such projects as 88 Wood Street and Lloyd's Register of Shipping. It is not that they were not well designed, but just that they added very little to the impact of the Pompidou Centre or the first Lloyd's building. (In a similar way, Heathrow Terminal 5 and Channel 4 also seem somewhat dated.)

We are told that members of RRP do not like the use of the term High-Tech. But so many of their designs lazily perpetuated the myth that the fully-glazed steel- or concrete-framed box was the most advanced condition of architecture.

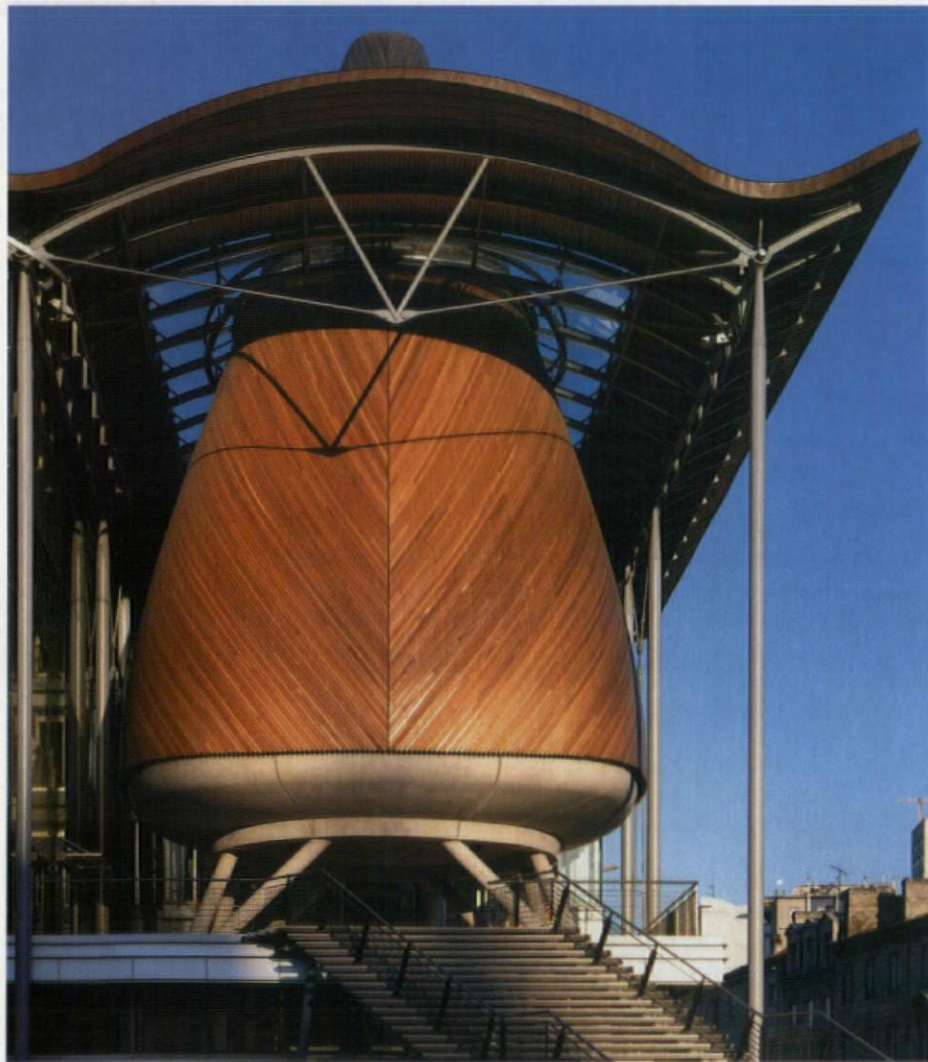
The built projects that stand out are for two legal institutions: the European Court of Human Rights in Strasbourg (though it is a pity that the built version did not match the early models), and the Bordeaux Law Courts. It is the latter, with its primitive and sumptuously curved courtrooms (like giant wine vats), and honeyed surface of wood panelling, which represents the practice's most ambitious attempt in the early '90s to embrace new forms of design (see picture).

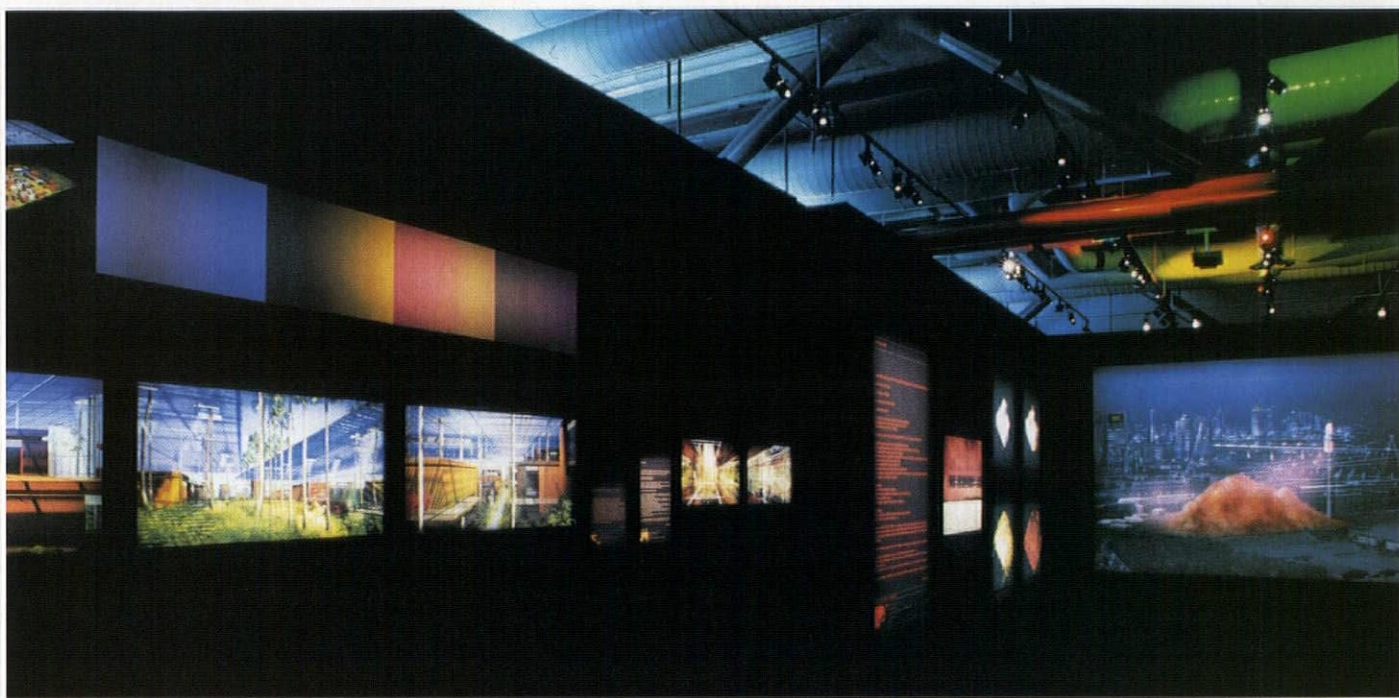
The subtext of Powell's book is that he is preparing the reader for the next (and more dramatic) volume, in which Rogers will emerge as a crucial cultural player, brandishing the twin swords of environmental sustainability and urban density. We get hints throughout that in the late '90s, working in uneasy but necessary alliance with the Blair government, Rogers will score big hits with *Cities for a Small Planet* and the Urban Task Force report.

Powell is right to stress the role of urbanism, since it is the issue on which Rogers excels. He is the only leading architect in Britain who seems genuinely convincing on the need to create denser, livelier cities across the world. His growing theme is of the need to think globally and act urbanistically.

Most of the urban design proposals in the book – whether for Docklands, Berlin, or Shanghai – remain unbuilt. Yet there is a seriousness to Rogers' urban message that has come to exert genuine influence, and full credit should be given to his office's willingness to engage in such speculative and idealist issues. It is not to diminish his earlier contribution in terms of individual buildings, to hope that Rogers' most important work is still to come, and at an urban level.

Dr Murray Fraser teaches at Oxford Brookes University





G. NEGRU/REDFERRE

Luminous imagery

ROBIN WILSON

Jean Nouvel

At the Pompidou Centre, Paris until 4 March

A show on level four of the Pompidou, about the Russian Constructivist Antoine Pevsner, follows a familiar model for the architectural exhibition: a three-dimensional array of elements of the architectural book – archive material, plans, drawings, photographs and artefacts. But on level six, we enter a different realm. If there exists a common genre of architectural exhibition, then this show, largely by Nouvel on Nouvel, pulverises it.

Five out of its six rooms have been transformed from gallery white to cinema-hall black. This dissolves the surfaces of the gallery so that there is no interplay between the show's images and the immediate context. Second, and just as significant, it modifies the position of the viewer. The exhibition declares that the museum visitor is simply not the right kind of being to engage with the Nouvelian spectacle. We become more like a meandering version of the light-transfixed eye of the cinema spectator, subject to an irresistible barrage of luminous imagery. (This programme of optic seduction and control also has precedents in the light works of James Turrell or the LED sign-board installations of Jenny Holzer.)

The five dark rooms or 'sequences' spread the architecture across a panoply of visual

media, in which the near-cinematic viewing conditions in the fourth sequence form a crescendo in the play of scale between the different rooms. This ranges from the 3m high projections of that fourth room – photographs by Georges Fessy showing 11 of Nouvel's completed projects – to the hundreds of 6cm x 4cm transparencies that cover three walls of the first.

Other sequences include meandering corridors of spotlight, computer-generated art work, showing mainly future or unrealised projects (see picture), and a conventionally lit room where technical plans and drawings can be consulted on computer terminals.

There is some digital film work by the multimedia artist and cinema theorist Alain Fleischer. In a section on Nouvel's attitudes toward urbanism, which looks at the Parisian projects for the St Denis Stade de France and the Right Bank, video diaries are presented on small, wall-mounted monitors. These document existing urban environments, supposedly acknowledging Nouvel's preference for a process of modification rather than a dynamic of destruction and renewal.

The prosaic nature of the videos contrasts brutally with the saturated colours of the computer-generated images which precede

them. Sound from the videos then merges with sound emerging from the next space, 'sequence four' – the projection room where Fessy's photography becomes tectonic. Fleischer supplies the grey light of common reality, an interlude between the simulated dream and Fessy's almost full-scale confrontations. But if Fleischer's work provides a point of contact with raw urban matter, it does nothing to explain the way in which Nouvel himself engages with it.

The curators would probably argue that Nouvel reveals enough of his own process in the six video interviews presented on monitors on the outer walls of the exhibition. But what we receive from this series of talking heads is a familiar means of articulating the end product – an aesthetics of the transitory, a poetry of dematerialisation, versions of which appear again within the exhibition proper, in red text on black walls (*disparition-apparition, opacité-transparence*, etc).

The exhibition subjects its visitors to the almost total dominance of the image, pushing that mode of architectural display to a level perhaps not seen before. But simulation and documentation light our paths through the dark rooms with equal force. In the absence of a discussion of process, and the subsequent remoteness of Nouvel himself, it is virtually impossible to make any genuine distinctions between the values represented in one image and the next. Ironically, when the dust of pulverisation settles, there is a distinct lack of transparency.

Robin Wilson writes on architecture and art

Shedding new light

RICHARD JAKUES

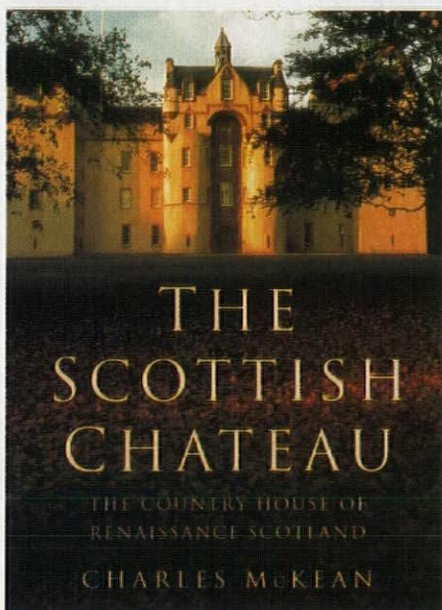
The Scottish Chateau: The Country House of Renaissance Scotland

By Charles McKean. Sutton Publishing, 2001. 312pp. £25

Few subjects can have been covered more widely than Scottish castles – a well-known bookshop chain quotes some 40 on its computer. Any new book, then, has to present the material in a completely different way, or be very attractive visually, if it is to stand out in this company.

Visually, McKean's book is certainly attractive and surprisingly comprehensive. It contains a huge array of photographs, both black and white and colour, and, thankfully, plans. Also included are the author's own conjectural restorations of the buildings based on material gleaned from Slezer, Billings or MacGibbon & Ross, the key source books. Regrettably, though, McKean's drawings do not do justice to the ideas expressed in the text.

But this is not just another picture book – it has a serious intent. The seemingly paradoxical title, *The Scottish Chateau*, should give the clue. Basically, McKean's thesis is that the 'Braveheart' image of Scotland's history, particularly that of the 16th-18th century, simply will not do – that far from being Caledonia 'stern and wild' and a country ravaged by national and internecine strife, it was a relatively peaceful kingdom. Hence the homes of the nobility – those romantic keeps, tower houses and castles – were defensive structures in name alone; their bristling bartisans, machicolations and crenellations were features to impress the



neighbours rather than threaten the foe.

Not only was this often the case, the author argues (with a certain amount of special pleading) but one can discern in their plans, common dimensions, construction methods and informing sensibility, the emergence of a Renaissance Classicism similar to that on the continent at the same epoch – only modified by constraints of money and materials.

McKean's 'eureka' moment came when he

was preparing some architectural models for an exhibition at the RIAS in Edinburgh in 1990. While working on such structures as Huntly, Pittsligo and the Palace of Boyne, he became aware of certain common rhythms and themes informing very different buildings, Medievalism giving way to a new Classicism.

The 'chateau' of the title is therefore the author's renaming of this much-loved building type, without the defensive connotations of 'castle' but with the civility implied in the French word. With only a quarter of these buildings remaining in one form or another, and architectural evidence scant indeed, it is tempting to say that the author is seeing what he wants to see – just as MacGibbon & Ross, in their five-volume *Castellated and Domestic Architecture of Scotland*, had seen what they wanted to see more than 100 years ago.

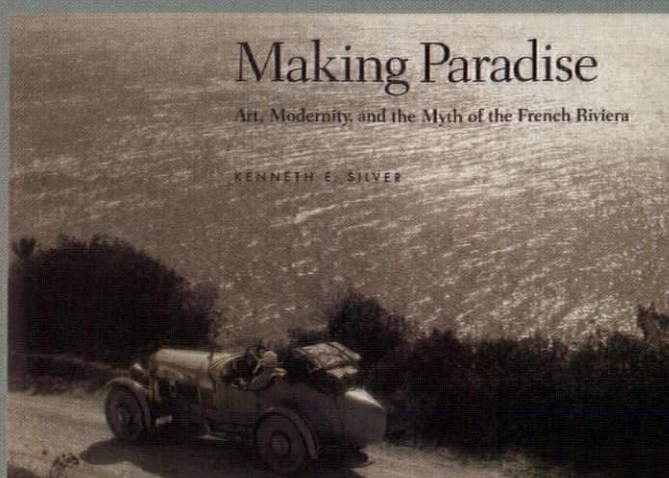
The reason why McKean's view of Scottish architectural history would seem to be nearer the truth than that promulgated by these early researchers is that it provides foundation for that amazing, and otherwise totally surprising, efflorescence of national and artistic life that was the Scottish Enlightenment in the 1780s – a phenomenon all too often seen as a cultural virgin birth.

This is, then, a handsome and fascinating book, each of its 12 sections throwing new light on the evolution of the castle over some 200 years. Domestic life, the layout of gardens, the house and its furnishings, are just a few of the many related subjects that receive the author's close attention. The depth of research is staggering, and McKean's enjoyment of his subject brims over on every page.

Richard Jakues is an architect in Edinburgh

Making Paradise – Art, Modernity and the Myth of the Riviera

By Kenneth E Silver. MIT Press, 2001. 191pp. £20.50



Can serious art be made in a place devoted to pleasure? The question runs through this examination of a region that, while famed for hedonism, saw a tremendous flowering of the visual arts for nearly a century, writes Ruth Slavid.

Art and the Riviera have had a symbiotic relationship. While artists have enjoyed the gentle climate, strong light and freedom from city stresses, they have provided intellectual credibility. If it were just sun, sea and casinos, the Riviera would not enjoy the chic gifted by Matisse and Chagall in Nice, Picasso at Antibes, Cocteau in Villefranche and – stretching the geographical boundaries – Le Corbusier at Le Pradet and Marseilles.

Silver makes clear how deliberately artificial the world the artists inhabited was. We see an idealised place of repose in Signac's *Au Temps d'Harmonie*, luxurious living from Gerald Murphy, and the ennui of the beach from Jean Dubuffet. Some painters incorporated sand in their paintings, while Le Corbusier used local stone, but otherwise the artists kept the reality of their environment at a distance. More recently the Riviera has produced its own artists – most famously Yves Klein – in the 'Ecole de Nice', who described themselves as 'permanently on vacation'.

Silver touches only lightly on architecture but gives a fascinating view of the interaction between place and creativity – and a snapshot of a region that exerts a strong attraction in the midst of winter.

London

The City as Sculpture: From Skyline to Plinth Monday 21 January, 18.30. A forum at the Royal Academy with Ian Ritchie and Richard Wentworth. Tickets 020 7300 5839.

Ben van Berkel Tuesday 22 January, 18.30. A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Rafael Moneo: Culture and the City Thursday 24 January, 18.00. A lecture at the Old Theatre, London School of Economics. Details 020 7955 6828.

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

Departure Until 25 January. An exhibition of European projects at the Architectural Association, 36 Bedford Sq, WC1 (020 7887 4000).

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.

Linda Karshan Until 16 March. An exhibition at Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Eastern

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

Flights of Reality Until 3 March. An exhibition on the interface of science and art at Kettle's Yard, Cambridge. Details 01223 352124.

Revitalizing the European City Thursday 21 March. An Architectural Review conference at the RIBA with speakers including Renzo Piano. Details 020 7505 6613 and www.arplus.com

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.



RECONSTRUCTING KOSOVO

The current exhibition at the Building Centre, 26 Store St, London W1 focuses on Prizren in Kosovo. The city escaped damage during recent conflicts but, for a number of reasons, its architecture – which has a strong Ottoman character – is still under threat. The show, continuing until 19 January, is presented by the Council of Europe, which hopes to promote 'regeneration of the historic city in durable social and economic conditions' as part of a wider programme of works in Kosovo. Pictured is a 16th-century bridge and the Sinan Pasha Mosque. Details 020 7692 6209.

Michael Rush (Eric 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 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.

Commodity, Firmness and Delight / New German Architecture 23 January-19 March. Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

Kathryn Findlay: Changing Places 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.

RIBA CPD Event: Contracts Update Thursday 21 February, 16.00. At Le Meridien Hotel, Gatwick. Details 01892 515878.

Southern

Come to Light: Martin Richman Until 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

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

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.

The Study and Conservation of Timber 11-13 February. A course at the University of York. Details 01904 433963.

RIBA CPD Event: Designing for the Disabled Tuesday 12 February. At the Village Hotel, Leeds. Details 0113 2456250.

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

Scotland

Peter Trotman Thursday 24 January, 17.30. A lecture on dampness 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

Whole Life Costing Wednesday 20 February. A CPN workshop at Cardiff. Details 020 7222 8891.

Ian Brebner (Austin-Smith: Lord) Thursday 21 February, 19.30. A lecture at the Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details 01745 815600.

Shigeru Ban: Paper Tea House; Tono Mirai: House for Stories Throughout the winter. At Bleddfa Centre for the Arts, Knighton (01547 550 377).

International

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

ARCHITECTURE BY NUMBERS

- 1 222 metres
- 2 six stone
- 3 BDP
- 4 Foster and Partners
- 5 35
- 6 1909
- 7 £5 million
- 8 13 per cent
- 9 0.16 W/m²K
- 10 Eighteen Turns

ARCHITECTURE AND SPORT

- 11 Rab Bennetts
- 12 David Rock
- 13 Faulkner Browns
- 14 Richard Murphy

STRUCTURES

- 15 St Paul's, Covent Garden, by Inigo Jones
- 16 Brunelleschi finally persuaded the Florentines that he could crack the problem of constructing the Duomo cupola by denting the base of an egg and standing it on its end.
- 17 Frank Gehry (Fish Sculpture at Villa Olimpica and DG Bank Building)
- 18 Royal Holloway College, Chambord
- 19 32
- 20 Martin Pawley. Lloyd's of London
- 21 Sheppard Robson's new head office building for Toyota in Epsom, Surrey
- 22 Wilkinson Eyre's Millennium Bridge, Gateshead
- 23 The Menier Chocolate Factory at Noisel sur Marne

MATERIALS

- 24 Ethylene propylene diene monomer (although some say ethyl polymer diene-ter-monomer)
- 25 a sow
- 26 John Outram
- 27 Nothing
- 28 It's a good idea only if you pay attention to the interface between the two metals making sure they don't touch...
- 29 Thomas Heatherwick

SPOT THE SANTA



30 Zaha Hadid



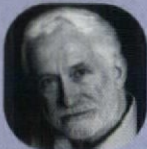
31 Nicholas Grimshaw



32 Prince Charles



33 Arne Jacobsen



34 David Rock

Been scratching your head over the AJ Christmas quiz? Put an end to your misery by checking the answers below or visit www.ajplus.co.uk for a complete list of questions and answers together

PLACE THE PLAN

- 35 House for a Bachelor, Mies van der Rohe
- 36 Fondation Beyeler, Renzo Piano
- 37 Villa Schwob, Le Corbusier
- 38 The Zacherl House, Vienna, Plecnik
- 39 National Gallery competition entry, Stirling Wilford
- 40 Rochester Unitarian Church, Louis Kahn
- 41 House VI, Peter Eisenman
- 42 Tigbourne Court, Lutyens
- 43 Casa del Fascio, Terragni

MUSIC AND ARCHITECTURE

- 44 The German philosopher Freidrich von Schelling
- 45 Max Hutchinson
- 46 Chris Lowe, the Pet Shop Boys
- 47 Daniel Libeskind
- 48 Michael Jackson, with Uri Geller
- 49 Justine Frischmann
- 50 The Greek composer Iannis Xenakis
- 51 Simon and Garfunkel

ARCHITECTURE IN THE MOVIES

- 52 The Reichstag by Foster and Partners
- 53 Owen Luder
- 54 Jungle Fever
- 55 Billy Crystal in *When Harry met Sally*

LITERATURE AND ARCHITECTURE

- 56 *A little hotel on the side* by Georges Feydeau
- 57 Thomas Hardy and Arundhati Roy (or any others the readers come up with)
- 58 *Decline and Fall* by Evelyn Waugh
- 59 'Who pinned his faith on Ruskin!'
- 60 Jay Merrick
- 61 *Gridiron*
- 62 Pecksniff. *Martin Chuzzlewit* by Charles Dickens, Chapter V
- 63 Fanny Burney
- 64 John Arden
- 65 *Master Builder* by Ibsen

WHO SAID WHAT

- 66 Paul Hyett
- 67 Centre Point tower
- 68 John Betjeman
- 69 Colin Rowe
- 70 Jim Stirling's Engineering Building at Leicester University
- 71 Jonathan Glancey
- 72 Lord Keith of Kinkel: Murphy v Brentwood District Council (1991)
- 73 Horace Walpole
- 74 Strawberry Hill
- 75 Simon Jenkins

ARCHITECTURE AND POLITICS

- 76 Sydney Chapman
- 77 Norman Foster
- 78 Lord Hankey
- 79 City Hall
- 80 Edwina Hart
- 81 Nelson Mandela
- 82 Lutyens

DEATH AND ARCHITECTURE

- 83 Roquebrune Cap Martin
- 84 Peter Ackroyd
- 85 On tomb of Soane's dog in the Soane Museum
- 86 Antoni Gaudi
- 87 Stanford White
- 88 George Basevi
- 89 Francesco Borromini
- 90 Louis Kahn

WINNERS AND LOSERS

- 91 Jean Nouvel
- 92 At the time of going to press, the correct answer was Brighton. However, Brighton has since joined the race. 'Brighton' and 'None' have both been accepted as correct answers
- 93 Westminster Station by Michael Hopkins and Partners
- 94 Chetwood Associates for the Greenwich peninsula Sainsbury's store
- 95 Salford University Centenary Building by Hodder Associates
- 96 Stuttgart Music School by Michael Wilford and Partners
- 97 Duxford Air Museum by Foster and Partners
- 98 Lord's Media Centre by Future Systems
- 99 Peckham Library by Alsop Architects
- 100 Magna, by Wilkinson Eyre Architects

After a shaky start, answers to our Christmas quiz came flooding in as soon as we hit the deadline. Congratulations to our winner, Robin Mallalieu of Brady + Mallalieu Architects, who scored 71 out of 100. He wins a Canon Digital IXUS 300 camera, a Hidesign leather bag and an Alessi kettle. Rosemary Blackwood of Davis Langdon & Everest came second, with a score of 67, and Ann Brian was third with 65.

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RENZO PIANO (Genoa and Paris)

Piano has designed an astonishing range of buildings from Kansai, the vast airport in Osaka Bay, Japan, to Potsdamer Platz, Berlin, landmark of the reunited city.

DAVID MACKAY (Barcelona)

David Mackay is partner of MBM, Barcelona, the practice that showed how a run-down city could become an example of urban regeneration to all of Europe.

MEINHARD VON GERKAN (Hamburg)

Partner in von Gerkan & Marg, with great experience in inner-city building. At the moment, the firm is working on the mighty Lehrter Bahnhof in Berlin.

NIELS TORP (Oslo)

Torp's work ranges from sensitive housing to reconstruction of a major city centre quarter, Akersbrygge, perhaps the most successful mixed-use urban development of the last quarter century.

NICHOLAS GRIMSHAW (London)

Grimshaw has a record of innovative urban building ranging from Sainsbury's in Camden, to the controversial high-rise Paddington Basin scheme in central London.

GERT WINGÅRDH (Stockholm)

Wingårdh is perhaps the most brilliant of the young Swedes who are trying to lead the country's architecture out of the dark pit into which it had been dragged for quarter of a century by the domination of bureaucrats and contractors.

LOUISA HUTTON (Berlin and London)

A partner in Sauerbruch & Hutton, Louisa Hutton is one of the most dynamic architects of her generation. The practice has made important urban contributions to Berlin and other German cities.

ADRIAAN GEUZE (Rotterdam)

Geuze is a partner in West 8, a remarkable urban design and landscape practice that has already made imaginative impacts on European townscapes.

JOHN MCASLAN (London)

McAslan combines experience of working with historic urban structures, like the De La Warr Pavilion in Bexhill, with new work. Projects like the Yapi Kredi Bank in Turkey are underpinned by technological invention and sensitivity to place.

DAVID CHIPPERFIELD (London)

David Chipperfield Architects has worked on urban schemes worldwide. Among their projects is the Neues Museum on Museumsinsel, Berlin. They are working on Venice's San Michele Cemetery extension and the Palace of Justice in Salerno.

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An invitation to wedded bliss

Congratulations – you are taking the plunge and are getting married.

Of course, there is a lot to think about before the big event but do not forget to tackle that very thorny problem of just who to invite from the office.

If you are in a really small practice, the answer is simple – invite everybody.

However, if there are more than about five of you, you may feel restricted by numbers, or by personal prejudice; there may be some people you simply do not want to have there on your important day.

A word of warning. Once you start being selective, be careful. Your wedding is unlikely to be the highspot of anybody's year but that does not stop them caring passionately about whether or not they are invited.

You have a number of options if you are not going to make lifelong enemies: you could just invite your immediate team – the ones working on the same project/in the same part of the office; alternatively, just invite your friends at work – but they must be real friends, the ones you see at weekends, not just the ones with whom you chat for 30 seconds at the tea point.

Of course, if you feel it is all too much, you could just simply book two weeks leave, disappear quietly and then come back saying: 'Yeah, great holiday – actually, it was our honeymoon.'

You will have to police your phone calls to keep the secret in advance, and you will miss out on the office whip-round. But though your colleagues will think you weird or mean, or both, you will be the subject of gossip for days – and that, in most offices, is the most generous gift you can give to them.

Rachel Linnet



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people & practices

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Steve Davis has been made a partner of Bristol-based **Narracott Oxford Mills Architects**.

Edinburgh practice **Campbell and Arnott** has appointed **Catriona Peden** as an associate.

Oscar Faber has promoted **Richard Mann** and **Jeremy Grant** to associate directors based in its Edinburgh office.

Babtie Group has appointed three new technical directors. **Stephen Johnson** joins the Manchester office, **Peter Stewart** joins the Glasgow headquarters and **Graham Smith** joins **Babtie's** Exeter office. The company has also promoted **John Dixon** to technical director at the Wakefield office and **John Service** becomes technical director at **Babtie's** Aberdeen office.

CB Hillier Parker has promoted **Philip Cropper** to senior executive director, **William Allen**, **David Jones**, **Pat Vassallo**, **Richard Walden** to senior directors, and the following people to associate directors: **Martin Cassells**, **Keith Clarkson**, **Francis Fitzpatrick**, **Shelley Frost**, **Colin Graham**, **Rowen Grandison**, **Abigail Millar**, **Matthew Peake**, **James Routledge**, **Andrew West**, **Jerry White** and **Robin Wickham**.

● 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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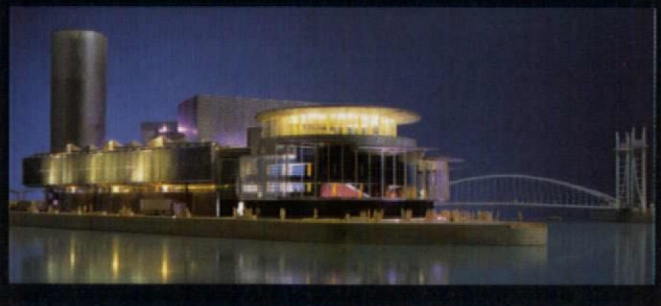
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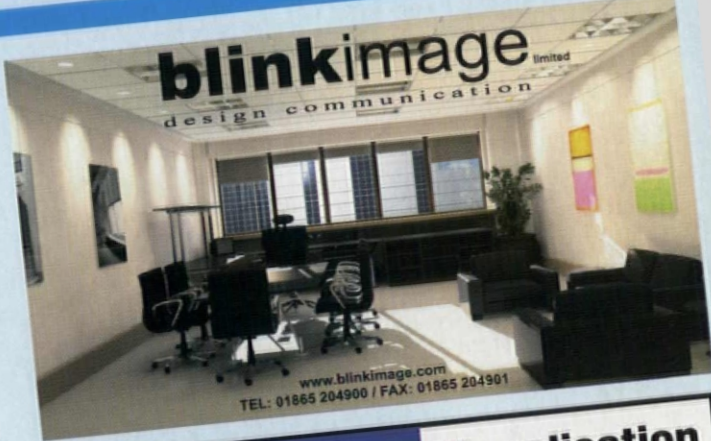
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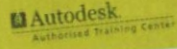
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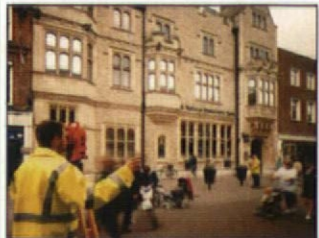
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archicharades



Champagne goes to Ben Battye of the Harris Partnership who correctly identified Buckminster Fuller from the clues in our first 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Send your answers on a postcard please, by first thing Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of bubbly.

Golden moment

One of the architectural highlights of the Queen's Jubilee year will be the opening of the new Greater London Authority headquarters building by **Foster and Partners** in July. The building will then be occupied by some 400 GLA staff, and **mayor Livingstone** will be ensconced in his top-floor-but-one office, the top floor being planned for various public uses. The views from there are truly spectacular. Visitors to the building in recent weeks (it is now being fitted out) have included London minister **Nick Raynsford**, who was responsible for the choice of building in the last government. He must be very pleased. The design, a hymn to low energy, uses only about 25 per cent of what one would usually expect of a building of this type, taking advantage as it does of borehole water to run the chilling system within the building. Despite some images of the scheme, it is not fully glazed – indeed glazing covers a relatively low proportion of the facade. A generous basement space will be able to accommodate the giant model of London which has been seeking a home for years. The only unfortunate thing about the project is its working address: City Hall. This is far too American for comfort.

Choleric column

My good friend **Piloti**, over in the 'Nooks and Corners' column of the

ever-entertaining *Private Eye*, has got his knickers in a twist over **Michael Hopkins'** new Forum building in Norwich. He has given it the Hugh Casson Medal for the worst building of 2001, in 'a bad year for architecture as for everything else'. All is not well with the building, he thinks, which features one of the 'unbroken repetitive, boring' perimeter walls beloved of the architect, here of red brick, and an atrium which he believes is 'just a giant lobby for commercial office space'. But at least there are a few reasons for optimism, he reports. Step forward **The Architects' Journal**. Piloti again: 'Now perhaps, the tide is beginning to turn and architectural journalists are waking up to the fact that they should be critics rather than public relations lackeys.' A charm offensive is under way. He liked the Christmas AJ, which criticised two Foster schemes with, he feels, admirable accuracy: 'A massive, banal proposed addition to Selfridge's and the huge, overweening commercial development which threatens to ruin what is left of Spitalfields,' he calls them. In the case of Selfridge's, at least, Piloti might have called the local planning authority to account for trying to impose its design will on the architect. Foster should come out fighting. Thank goodness Piloti didn't attack the GLA building.

House of horrors

We all know that one should be prepared to make certain sacrifices for the privilege of living in a

magnificent house. But, reports the *Los Angeles Times*, 70-year-old **Catherine Gallagher** is putting up with more than is reasonable as the proud new owner of 'a New Age landmark'. Gallagher, who suffers back problems and the after-effects of a mild stroke, is not even strong enough to open the front door of the 280m² all-glass pyramid in Sierra Madre that she bought for \$450,000, let alone negotiate its five levels. This means the only residents are her three Abyssinian cats, who benefit from the building's alignment with the Great Pyramid of Cheops, while suffering summer's chronic overheating. Gallagher, meanwhile, lives in the adjacent garage.

Integral design

Richard Coleman attracted a good crowd to the launch of his 'Integrity' exhibition at the Architecture Foundation, which included brief speeches by **Lord Rogers**, **Richard MacCormac** and the AJ's **Paul Finch**. 'The older I get the less I like about old buildings,' declared Lord Rogers, in a pretty dismissive criticism of the heritage tendency. MacCormac found it deeply depressing that there could be an assumption that we cannot risk designing new buildings for fear that they will be worse than those of the past. The exhibition of six London projects where Coleman was adviser suggests that today's architects are full of quality and invention. Worth a visit.

New into old

In the great debate about new versus old, it is possible to get constructive compromise. CABE and English Heritage publish this week (at long last) their joint document on new buildings in historic contexts. The author is **Francis Golding** who, like Richard Coleman, was a stalwart of the old Royal Fine Art Commission. In that organisation, it was difficult for anyone – except chairman **Lord St John of Fawsley** – to get a big byline on anything, and I was amused to see that is still the case, though there is a small byline if you look closely. Golding was invited to speak at the launch at the Royal Opera House, only fitting given the labour of love which the book represents.

A worrying sign?

The **Strategic Rail Authority** has finally reported its vision for the next 10 years. Among its many recommendations is £370 million for improving stations, specifically for the upgrade of WCs and waiting rooms. Could this be a clue that commuters will be hanging around a lot longer in the next decade?

Racing uncertainty

Are we going to get sight of the **HOK** designs for Ascot racecourse at any stage? Will the **Queen** (the course's owner) have a say, as well as the local planning authority? I think we should be told.

astragal

NEACO

AJ ENQUIRY NO: 201



Amid the praise for the Gateshead Millennium Bridge, an element largely overlooked is the use of decking. Wilkinson Eyre Architects selected Neaco's Techdek aluminium open grille system to create the cycleway deck and found its T-bar profile offered an excellent directional quality which allowed the appearance of the bridge to change with the angle of viewing.

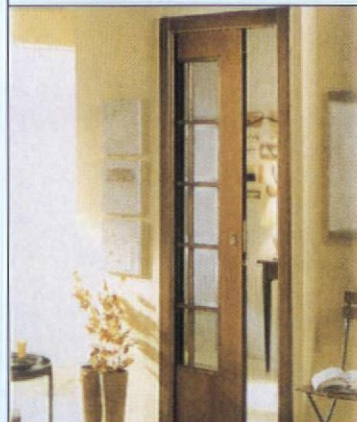
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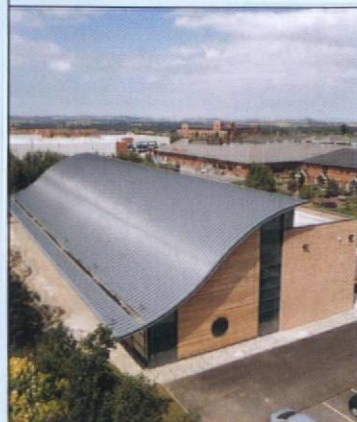
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Clear diffused polycarbonate eX-Plane barrel-vault roof lights are manufactured in a single moulding to match most modern profiles. What is unique about eX-Plane is that it is an out-of-plane roof light which can be installed in a corrugated in-plane roofing system without the need for a kerb, or fitted mid-slope without the need of a soaker. The weather surface has a co-extruded layer containing high levels of UV stabilisers which prevented damage to the substrate and provide a service life of more than 20 years.





Classical styling – 21st century cement technology

If your next specification project demands high quality, security and whole life value, then look no further than the new Solutions range from Blue Circle.

Our Rendaplast and Fibrocem ranges are renders incorporating the very latest in fibre technology. As well as being extremely tough they are weatherproof with an excellent resistance to shrinkage and cracking. They are also very flexible – great news if you need to apply them to awkward shapes or use them in difficult locations. And no matter where you apply them, your project will keep its great looks for many years to come.

So when you look at the hard facts, we're sure that you'll find the new Solutions range extremely hard to beat.


All in all, it's just another example of Blue Circle commitment to product innovation and technological achievement, ensuring that we can keep building Britain together. Over the years Blue Circle cements have been used in many prestige projects from the Channel Tunnel to Canary Wharf.

For your free copy of our new Guide to Renders or details about the whole range of Blue Circle products, call the number below or visit our new website.



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