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Buckley Gray's refurbishment of the 1970s Solar House in east London for the Crown Prosecution Service is one of the non-domestic schemes featured in part two of the AJ's Small Projects 2002 competition, which starts on page 22. Shortlisted entries will be exhibited at the RIBA from 11 April to 1 May.

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COVER

Merrill Lynch HQ, City of London
Photo by David Churchill/www.arcaid.co.uk

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'It has all the charisma of a bulk order of gusseted manila files. Meanwhile, a public space that does work will be reduced to make way for one that doesn't.'

Rowan Moore on Foster's Spitalfields proposal.
Evening Standard, 15.1.02

'The greatest architecture of the first half of the 20th century is Belgian. It's the only country where architects sue each other for plagiarism, so everyone strives to be different.'

Jonathan Meades. *Sunday Telegraph*, 20.1.02

aj news



Edward Cullinan Architects has completed its Downland Gridshell exterior for the Weald and Downland Museum (AJ 2.3.00). The green-oak gridshell will contain a building conservation workshop, demonstration area and museum shop. For special 3D IPIX images of the scheme follow the link to the Photo Gallery from the In Focus section at www.ajplus.co.uk +

PIANO TOWER REVIEW

Renzo Piano's 306m tall London Bridge Tower has won broad approval from CABE in its design review. However, it expressed concerns about the maintenance costs of the building's canopies at ground level. +

FOSTER LIBRARY OPENS

Foster and Partners' new £7.6 million economics department building at the University of Oxford opened last week. +

ERIC DE MARÉ DIES

Eric de Maré died on Monday, aged 91. He was editor of the AJ between 1942-46. An obituary will appear in next week's AJ.

STIRLING SEARCH ON

The search for the next Stirling Prize winner is on. Any building in the EU by a RIBA member can enter. Closing date March 2002. +

For the best jobs in architecture turn to page 66 or visit www.careersinconstruction.com

Call to clear up education minefield

A leading academic has called for the creation of a new body to resolve the latest education spat and navigate a course through the confusion of schools validation. Professor David Dunster, head of the University of Liverpool's school of architecture, has called for an end to the current 'box-ticking' culture and a return to a constructive dialogue between schools and examiners.

And he has proposed removing both the RIBA and the ARB from the validation process and handing responsibility to an independent 'college' of examiners. The new peer review body would work to the less prescriptive Quality Assurance Agency criteria, he said, and could be overseen by CABE.

'The three bodies with a voice in education – ARB, the RIBA and SCHOSA – seem to be going off to the periphery,' he said.

The call follows a damning response from heads of schools forum SCHOSA to the RIBA's proposed changes to its validation criteria. SCHOSA is heavily critical of the contradiction between the RIBA and ARB criteria and will be writing its own guidelines to try to find a 'common standard'.

SCHOSA claims the RIBA's draft five-year review document, 'Tomorrow's Architect' is 'backward-looking' and 'a challenge to academic freedom'. It warns the split between the RIBA and ARB's standards has 'serious implications' and could result in a two tier system – with some schools choosing to opt out of RIBA validation. And it suggests that legal

challenges could result if schools fail to achieve validation as a result of the confusion.

President of SCHOSA Wendy Potts said it was crucial the RIBA understood the 'knock-on effects' of the changes being proposed. The heads of schools accepted the need to move forward, she said, but the latest proposals represented a 'dramatic departure' from the gradual process of the past. 'There has to be evolution, not all stop, all start,' she said, adding there was a danger that 'the core sense' of what architectural education is about would be lost with increased emphasis on management and professional training within the revised criteria.

Dunster – who called the current crisis 'potentially disastrous' – said SCHOSA's criticism could be stronger. 'They seem rather temperate,' he said.

A spokesperson for CABE said taking on responsibility for schools validation was not a priority. However, following its funding increase in April, a new head of policy and research will look into the problem. ARB chief executive Robin Vaughan said he did not agree with SCHOSA's findings, but would look carefully at the report. And a spokesperson for the RIBA said consideration was being given to SCHOSA's comments.

The heads of schools will be considering SCHOSA's own guidelines at their next meeting on 23 February.

Read the full SCHOSA report online. +

Zoë Blackler



Alan Power Architects has submitted this design for the redevelopment of Kentish Town library and the London Borough of Camden's housing department offices. The 1,144m² library scheme will include an adult and children's library, crèche, IT training room and a learning centre. The 502m² project for the housing department will include a reception area and interview rooms. Both will share facilities including a staff room with a roof terrace.

'It is deeply ugly. If I'm in a good mood it looks like Buzz Lightyear. If I'm in a bad mood it looks like Boris Karloff. If I'm in a really bad mood it looks like a huge glass turd.'

Christopher Frayling on Erskine's Ark, Hammersmith. *Guardian*, 21.1.02

'The South Bank deserves better than to be treated as an object lesson in score-settling between one architectural dogma and another.'

Deyan Sudjic. *Observer*, 20.1.02

'London talks a lot and commissions a lot of studies with very little sign of anything happening. Provincial cities have a generation of leaders who do things.'

Sir Peter Hall. *Guardian*, 18.1.02

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



Designs from Will Alsop (top two) and Zaha Hadid (bottom three) for a new World Trade Center are on show at the Max Protetch Gallery, Manhattan. More than 50 designs are on display from 45 world-renowned designers and architects, including work from Daniel Libeskind, Ocean North and Foreign Office Architects. The exhibition will run until 17 February. The Alsop designs represent two towers twice the height of the originals. However, only one will be an office block. The second will be empty and will contain an aviary.

Snell 'substituted' in Fulham FC stadium development row

Fulham Football Club has replaced Snell Associates on its £70 million stadium development with Glasgow practice the Miller Partnership. The move has sparked a legal wrangle between Snell Associates and the club, while both English Heritage and CABE have branded the situation 'disappointing'.

The architect's 'substitution' came to light after the west London club received the green light from the High Court for its 30,000-seat stadium last week. The Miller Partnership worked on the scheme previously as the project auditor. Solicitors for Snell Associates confirmed in a statement that Snell retained copyright of the planning-approved design, and that it had 'not granted a licence for Fulham FC' to use the design material.

CABE design review committee head Peter Stewart told the AJ he was greatly disappointed at the attitude of the club: 'The scheme was on a very sensitive site – it has a number of Victorian terraces around it, and getting a talented architect like Robin to do the design was part of the sales pitch.'

English Heritage was also disheartened. A spokesperson for the body stated: 'We are disappointed about the change in the design team and regret Robin Snell is not to work alongside the Miller Partnership in taking the scheme forward.'

The spokesperson added that EH would look carefully at any new planning application by Miller and that they would be 'carefully checked to

ensure that quality and sensitivity of design has not been lost.'

CABE will publish *Protecting Design Quality Post Planning Permission* this month.

Steven Palmer

Skyscrapers to get grilling from select committee

Skyscrapers are under the spotlight again this week, with the start of a government select committee investigation into tall buildings to consider whether the government should tighten up its policy.

In its first session on Tuesday the urban affairs subcommittee heard evidence from the Corporation of London's Judith Mayhew, columnist Simon Jenkins and two 'historic' councils – Westminster and Bath and North East Somerset. In the coming four weeks it will also hear from London mayor Ken Livingstone, CABE, English Heritage, planning minister Lord Falconer, the London Forum of Amenity and Civic Societies, and a range of technical specialists.

A subcommittee spokesperson said the investigation was a 'timely' response to the Heron Tower Inquiry, the joint CABE/EH document on tall buildings, the GLA interim strategy on tall buildings and the collapse of the World Trade Center. The inquiry will examine the role, location and sustainability of skyscrapers and consider whether the mistakes of the 1960s are about to be repeated.

It will run until 12 February. A report outlining recommendations is expected by Easter.

LONDON PLAN ATTACKED

Ken Livingstone's London Plan is based on 'bullish' growth projections and presents Londoners with a *fait accompli*, claims the London Assembly committee scrutinising the strategy. In its report into the initial proposals, the committee questions 'the central assumption' that the future development of the city is assured. The London Plan will provide the planning framework for the capital's development during the next 15 to 20 years. The draft document will go out to public consultation in the spring.

DEANS GATE TOPS OUT

Crosby Homes was set to top out Ian Simpson Architects' £20 million No 1 Deansgate yesterday. The scheme is a 47m high, 19 floor steel and glass tower in an area known as The Shambles. The building adjoins a new Harvey Nichols, Marks and Spencer and Selfridges stores.

ALSOP'S MEDICAL ALL-CLEAR

Alsop Architects and Amec have won planning permission for their £33.5 million School of Medicine and Dentistry for Queen Mary University of London (AJ 4.10.01) in London's Tower Hamlets.

Q&A

47%

... of voters in a poll on the AJ's website think English Heritage has outlived its usefulness.
Respondents: 72

This week's question:
Does the architectural education system need to be reformed? (See page 4)

Register your view at
www.ajplus.co.uk



Farrell wins green light for Macintosh Mill

Terry Farrell and Partners has won planning permission for its Green Building, part of the practice's £130 million 2ha masterplan for the Macintosh Mill site in Manchester.

The scheme is on the site of the former production facility of the Charles Macintosh Rubber Works, where the famous raincoat was invented.

The masterplan includes new structures – including the Green Building – and the refurbishment of historic warehouses. Detailed planning and listed building consent for the whole site has also been granted. The scheme will regenerate the southern gateway area of Manchester – a once thriving industrial estate that is now cut off from the commercial centre of the city by a canal, ring road and railway viaduct.

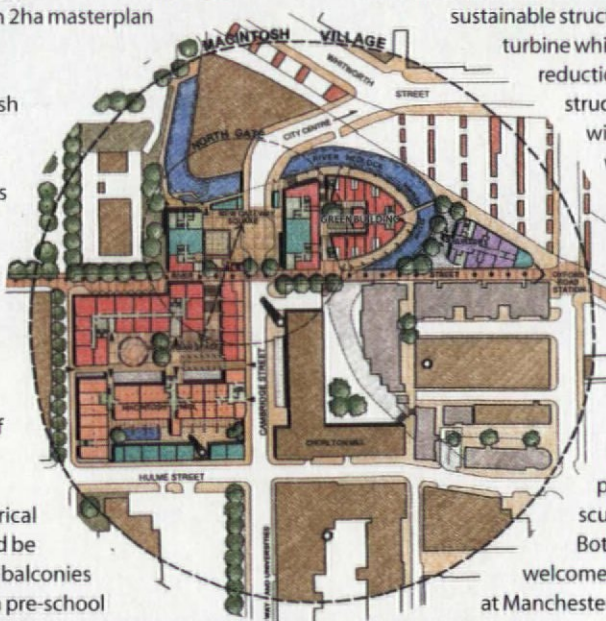
The Green Building is a 10-storey cylindrical drum which will taper towards the top and be enhanced with coloured cladding, timber balconies and rainscreen panel in-fills. It will house a pre-school nursery, doctor's surgery and 32 private residential apartments.

Farrell intends the Green Building to be one of the UK's most advanced sustainable structures. It will include solar panels and a wind turbine which together will result in a 75 per cent reduction in greenhouse gas emissions. The structure also maximises solar gain with large windows in the southern face and smaller windows in the north. Internal ventilation occurs naturally through the building's atrium.

The rest of the project includes two 21-storey towers. The buildings include 510 residential units and a number of live/work units.

There will also be an extensive network of pedestrian and cycle routes. The mill chimneys, a gasometer and calandring sheds will be refurbished to provide sheltered public spaces and sculptural 'memories' of the site's former use. Both English Heritage and CABE have welcomed the designs. The scheme will be exhibited at Manchester's CUBE Gallery in March.

Steven Palmer



The Green Building is intended to be one of the most sustainable structures in the UK, while the historic mill buildings will be refurbished



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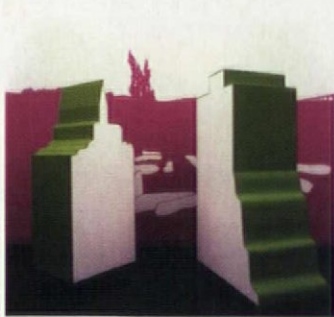
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Fat has completed 'The Start Room' (pictured) at Tate Modern. The space will be the educational activities area in the gallery. The design consists of a wall painting and four furniture pieces that turn the room into an 'interior landscape'. The firm has also created an artwork facade on London's Carnaby Street. +

ST LUKE'S SHORTLIST

The RIBA has revealed the shortlist for its competition to redevelop St Luke's Church in Cannock, West Midlands. It is: Jane Darbyshire and David Kendall; Timpson Manley; Allan Joyce Architects; and Purcell Miller Tritton. The brief was for a flexible facility to accommodate the church's growing activities. There were 90 entries. The practices will present design concepts to judges on 14 February.

CAMDEN ARTS WINDFALL

The Camden Arts Centre has won a £2.4 million Lottery grant for its £4 million redevelopment project. The new building, designed by Tony Fretton Architects, will include a reading room, cafe and landscaped garden. The artists' studios and ceramic workshops will also be upgraded. The scheme will include repair work to the fabric of the 105-year-old building. Work starts this summer and the new building will open in 2003.

RIAS GOES TO INVERNESS

The RIAS Annual Convention 2002, the UK's largest architecture conference, will be held on 3 May at the Eden Court Theatre in Inverness. The main conference topic will be urban design strategies, regeneration and rural design. Speakers at the conference will include Chris Wilkinson, Nicholas Grimshaw, Moshe Safdie and Alvaro Siza. Full details will be available in February at www.rias.org.uk

KEW WORLD HERITAGE BID

The Royal Botanic Gardens at Kew has been chosen as the UK's 2002 nomination for World Heritage Site status. +

Koolhaas sues accuser's legal team to recoup £500K costs

Rem Koolhaas is fighting to recover the £500,000 costs lost in the failed plagiarism case against him – from the lawyers who acted for his accuser.

Koolhaas' lawyers will argue next week that council for Gareth Pearce should not have pursued the case, which was founded on the opinions of discredited expert witness Michael Wilkey.

They will make a case that 'no reasonable lawyer in the land' would have continued with the eight-year legal battle on the basis of Wilkey's report, which was slammed by the judge hearing the case.

Paddington-based Wickham Van Eyck Architects has also been in correspondence with Wilkey about his arbitration of a case concerning its Zander Restaurant scheme.

Meanwhile, Wilkey – who the judge said had 'failed in his duty to the court' and 'bears a heavy responsibility for this case ever coming to trial, with its attendant cost, expense and waste of time' – has been reported to the RIBA, the ARB and the Academy of Experts for investigation.

There are also suggestions that Wilkey has been working as a full-time, professional expert witness. The Academy of Experts was unable to comment on his particular case. However, chairman emeritus Michael Cohen said that experts were called upon for their practical experience. 'Being an expert is a secondary profession,' he said.

A spokesperson for Wilkey said he was unaware of the latest action. 'To his mind, all participants acted within the bounds of their own professional integrity,' he said. And he added Wilkey was 'looking into' the complaints of Wickham Van Eyck.

Pritzker Prize-winning Koolhaas was cleared in November of secretly photocopying Pearce's plans for Docklands Town Hall and incorporating elements into his Kunsthal art gallery building in Rotterdam (AJ 8.11.01).

He will find out in a preliminary hearing on 31 January whether his cost application can proceed.

Zoë Blackler

Ministerial design champions set goals for public buildings

All new government projects should be of sufficient quality to be eligible for the Prime Minister's Award for Better Public Building. That was the resolution to come from the first meeting of all 16 ministerial design champions last week.

The DTLR's Lord Falconer, who chaired the meeting, has selected new government offices in

Leeds – architect not yet appointed – as his first personal project. The champions must personally mentor two schemes through the procurement process.

CABE chief executive Jon Rouse attended the meeting and told the AJ he was encouraged by the enthusiasm of the ministers. He was particularly impressed with Dr Moonie from the Ministry of Defence and Denis MacShane from the Foreign and Commonwealth Office. However, he added that the Lord Chancellor's office was 'the most progressive' department.

The ministers received a presentation on some exemplar schemes, including the Jubilee Campus at Nottingham University designed by Michael Hopkins and Partners and Levitt Bernstein's CASPAR housing scheme in Leeds.

Lord Falconer told the gathering: 'We are making steady progress in our pursuit of better-designed, publicly funded buildings, but standards are still patchy.' +

Golding frustrated by lack of 'good' historic new-builds

The UK has a paucity of well-designed buildings that fit into their historic environment. The gloomy conclusion came last week from Francis Golding at the launch of his *Building in Context: New Development in Historic Areas*.

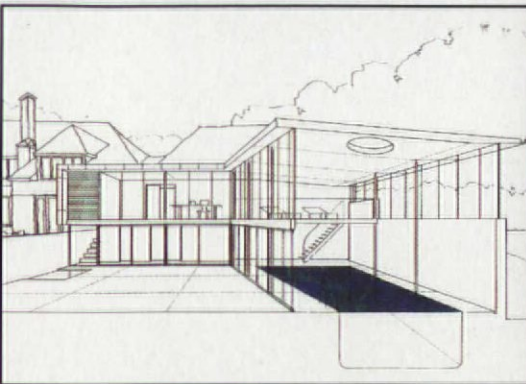
The EH/CABE publication includes 15 positive case studies of contemporary buildings in historic settings (AJ 17.1.02). Following glowing reports on the profession and the document from arts minister Baroness Blackstone and CABE boss Sir Stuart Lipton, Golding poured cold water on the launch by expressing his disappointment at the lack of good examples he could choose from. He was also frustrated at the case studies available, as they all come from 'nice upmarket places', and not more challenging deprived areas.

'I only had about double the number of examples that went into the document,' said Golding.

He said he had hoped that he would have to make difficult decisions about what examples to exclude. 'But there was not a tremendous abundance of projects. Even from the appeal in the AJ, I got next to nothing,' he said.

He blamed the education system and planning problems, but added that the publication did show there is good work being produced in the UK by small practices, 'despite all the drawbacks and without access to millions of pounds of Lottery cash'.

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



John Pardey Architect has won a RIBA competition for the design of a £250,000 indoor swimming pool with a studio for a family home in Haslemere, Surrey. The other practices shortlisted were: Boyarsky Murphy Architects; Phillip Meadowcroft Architects; Niall McLaughlin Architects; Softroom; and Burd Haward Marston Architects. The RIBA assessor, Simon Allford, said he was impressed with the 'creative energy' expressed in all of the shortlisted projects. The schemes will be exhibited from 19 February until 19 March at the CUBE Gallery, Manchester. +

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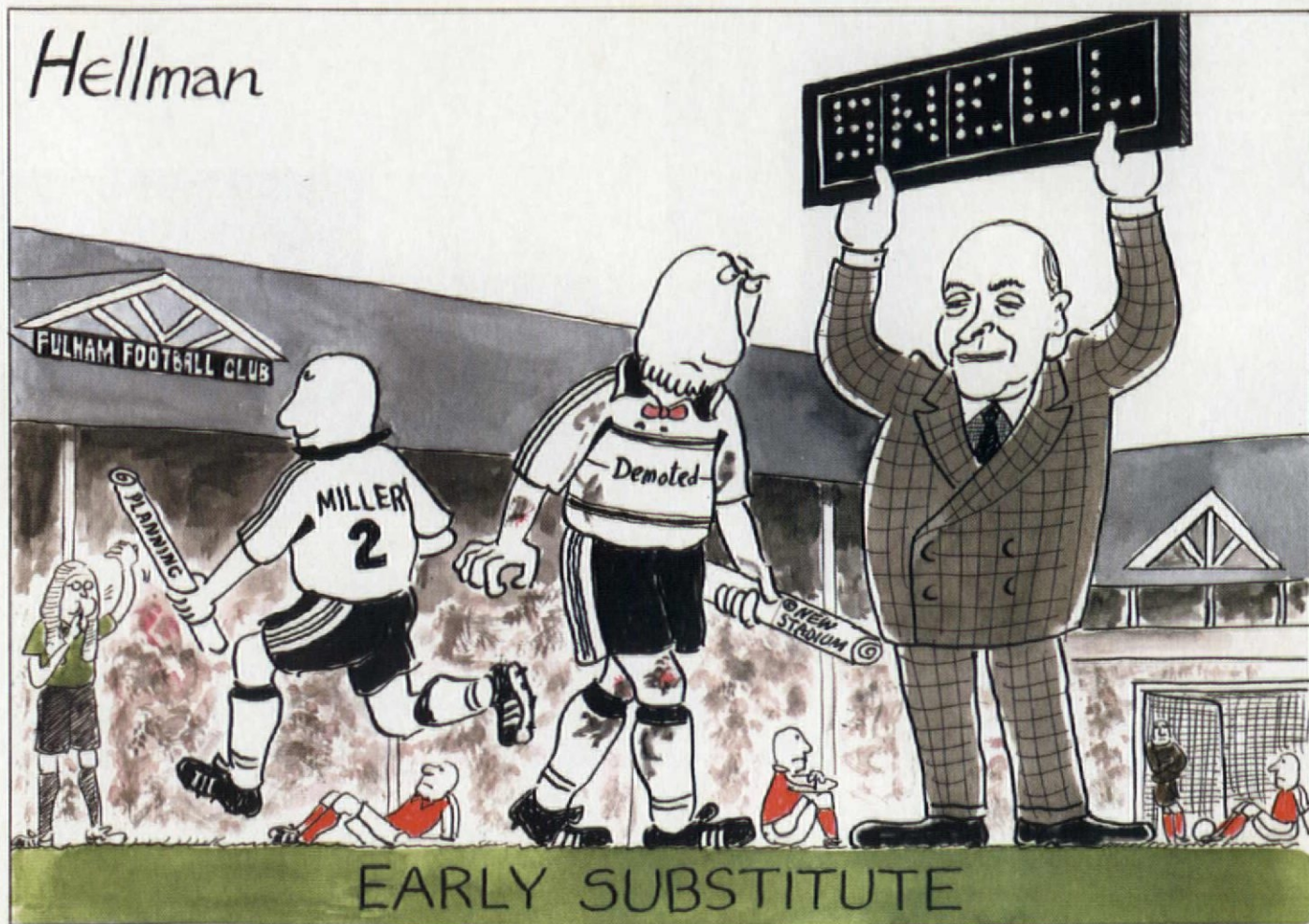
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vital statistics

- The latest government figures show that increases in average earnings slowed last autumn. The figure dropped to 3.9 per cent from 4.4 per cent. Earlier in the year the increases had averaged 4.5 per cent – a 'comfort level', according to the Bank of England.
- A survey by the Institute of Directors has revealed that business optimism has slumped to its lowest level in three years. The balance of companies more optimistic about prospects was just 10 per cent in December, compared with 28 per cent last summer. The poll of 500 company directors showed weak order books and slipping performance.
- The number of people in work in the UK rose by 65,000 in the three months after 11 September, according to government figures. However, the number of manufacturing jobs crashed by 146,000 to 3.78 million.

Clare Melhuish reviews... Sotamaa and his dislike of 'designed environments'

Kivi Sotamaa is part of a 'new type' of design collaborative, is what we were told, where 'every project is treated as an opportunity for research'. So it would have been interesting to hear in more detail about this at some point during his AA lecture, and how it might relate to other areas of architectural and spatial research.

Sotamaa, from Finland, is part of Ocean North, whose theoretical proposal for the replacement of the World Trade Center towers (incorporating 'warping and interlocking skins') was published last week in the *Guardian* – along with projects by Hani Rashid, Libeskind, and Foreign Office Architects. The company of these three better-known practices is indicative, Ocean North sharing with them a preoccupation with form-making of a somewhat abstract sort. In Sotamaa's case, this apparently derives from his dislike of 'most designed environments', on account of their inherently prescriptive effect on human behaviour patterns. In contrast, he claims his work allows the user 'to take an active role', and the formal language contains 'no typological signs'; it 'doesn't reveal anything'. Yet he avers in the same breath that 'the object requires you to adapt', which sounds equally prescriptive in its way.

Judging from the work presented, this is achieved through an embrace of form-making without any evident basis in research of any kind.

Indeed, if, as he says, 'you can't predict' anything about human response to an object or structure, then it seems there can be little to research. He describes the projects as 'specific but also decoded', indicating some kind of rootedness in site or location, while they remain entirely open, or abstract, in terms of cultural meaning. This is achieved through purely formal means, whereby a stadium is designed as 'an extension of the parkland' around it. This produces 'three lasagne-like layers' – a meaningless analogy in relation to a building's cultural role, rather than the result of any kind of investigation into society's present or future use, notion or ideal of a stadium.

Sotamaa notes that children respond particularly well to his work, because they have not yet 'developed categories of use'. In other words, they are not fully formed cultural beings, unlike adults, but operate at a more visceral, physical level of perception. But for adults, material culture cannot be divorced from its social and psychological significance.

The concept of a bridge, as in the scheme produced for Dusseldorf's Living Bridge competition, as 'a bundle' of strips, producing a 'ground for emergent activities', offers a clear, if rather clichéd, formal image, but a blank in terms both of cultural reference and of materiality. This is equally evident in the current, high-profile Kiasma art gallery installation, which 'provides surfaces' to break up the spaces and on which to hang artworks, but otherwise lacks real architectural content.

Kivi Sotamaa's talk, 'dCoded', took place at the Architectural Association, London



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RICHARD REID'S ITALIAN JOB

Kent practice Richard Reid and Associates has won a competition to masterplan the Bertalia-Lazaretto District in Bologna, Italy. The masterplan is for the design of a 60ha site and will include an extension to the University of Bologna's departments of architecture and engineering. The site will also provide residential accommodation for 1,200 students and a further 1,000 units of public and private housing. +

ARCHITECTURE TV TO AIR

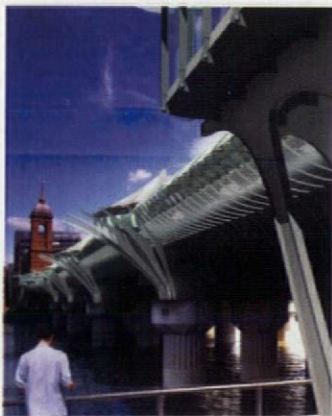
TV company the Completely Creative Group will launch the Property Channel, a digital TV channel for the property industry, later this year. It will include commercial programming for construction industry professionals, including architects.

BRITISH MUSEUM CUTS BACK

The British Museum will cut at least 15 per cent of its spending to reduce an impending £5 million deficit. It is considering redundancies, gallery closures or fewer exhibitions. The deficit was created by the drop in tourism following the attacks of 11 September.

MACKINTOSH EXHIBITION

Two decorative panels by Charles Rennie Mackintosh went on public display at the Museum of Scotland in Edinburgh last week. The 1.5m x 1.8m panels formed part of Mackintosh's design for the famous Willow Tea Rooms. +



The Jubilee Bridge Trust has called for an injection of public funds to ensure the project (above) goes ahead. It needs to raise 50 per cent of the £15.5 million cost of the Jubilee Bridge, designed by ADG Architects, which will commemorate the Queen's Golden Jubilee. The cantilevered steel and glass structure will incorporate two sculptures by artist Philip Blacker – a lion and a unicorn. +



Buttress Fuller Alsop Williams has won planning consent for reefLIVE – Europe's first interactive dive and snorkel centre. It will include a 50m diameter pool containing more than 1 million gallons of seawater. Visitors will learn to snorkel and dive, surrounded by artificial reefs and reef fish. It will also include an aquarium with artificially grown live coral. There will be collaborations with key marine research institutes and conservation projects. The centre will be built near the Trafford Centre in Manchester. +

'New heart' for Dagenham to roll off Ford production line

Four emerging practices are taking part in a project to regenerate the Ford plant site in Dagenham, Essex. In a 'unique' arrangement, Shillam + Smith, Maccleanor Lavington and Dutch practices S333 and West 8 will collaborate in the creation of their individual visions for the 80ha site.

The brief, from the Heart of Thames Gateway Partnership, asks the practices to 'explore scenarios for urban change' and 'create a new heart' for south Dagenham. They will cooperate through workshops while each develops its own regeneration strategy. It is not clear at this stage how the final design work will be allocated.

The partnership sees the project as an opportunity to 'put radical urban thinking into practice'. Supporters include the mayor of London's architecture and urbanism unit, headed by Lord Rogers, who was present on the selection panel.

Shillam + Smith director Wendy Shillam said the arrangement marked a significant departure since the project was neither a direct competition, nor a fully integrated collaboration.

And project manager Bernadette McGuigan from Barking and Dagenham council said one of the priorities in the selection had been 'to choose European and young practitioners who have collaborated in this way in the past'.

S333 director Dominic Papa said that while the arrangement might seem uncomfortable for some UK practices, for the Dutch it was less unusual.

The strategies will be presented in April.

Zoë Blackler

Coppergate II architect goes on offensive to save design

Chapman Taylor senior partner Nigel Woolner, architect for the proposed Coppergate II scheme in York, has gone on the defensive in an attempt to save his design for the £60 million scheme currently embroiled in a public inquiry.

And Woolner revealed a previously unseen image of the project (below) to show how the design would fit into the historic fabric of the city.

Coppergate II is opposed by many local groups due to its proximity to a number of key historic sites



How Coppergate II will fit into York's historic fabric

in York, including the Grade-I listed Clifford Tower.

Woolner told the inquiry that it had been 'a very conscious decision to come forward with a design that provides a calm setting for the listed buildings'.

He added that the practice had taken great care to develop a concept that blended the 'informality of brick and stone and pitched roofs in Castlegate, to the civic scale of the stone courts building and Castle Museum'.

Woolner rubbished claims by opponents that the development will dwarf Clifford's Tower, showing evidence that the building line is 25m from the base of the tower's mound and that the tower will remain the dominant feature on the site.

The inquiry started last week, amid anger that the developer, Land Securities, had already created a fall-back position (AJ 17.1.02). It commissioned Sir Colin Stansfield Smith and John Pardey Architect to work alongside Chapman Taylor to create an alternative vision.

The inquiry will cost the York taxpayer about £110,000. The scheme is supported by English Heritage and York City Council. CABE, the York Civic Trust and other local groups oppose it.

At last! Welsh Millennium Centre is set to proceed

Work on Percy Thomas Partnership's long-awaited Wales Millennium Centre is finally set to get under way. The £75 million-plus centre – which won planning approval back in 1999 and was due to open by March 2001 – has faced major delays due to funding difficulties and Welsh Assembly bureaucracy.

Construction work is due to start within the next month, once the assembly approves the final outstanding legal issues this week. A spokesperson for the centre said they were 'very positive' that the project would proceed at last.

The news follows confirmation that the assembly will meet the £37 million funding shortfall. The Millennium Commission is committed to providing £30 million with the Arts Council for Wales putting up another £10 million.

But project architect Jonathan Adams remained sceptical. 'There was nothing to stop us going ahead a year ago,' he said. 'I'm not popping the champagne corks just yet. Call me superstitious.'

And he added that while the delays had been frustrating, they had allowed for the refinement of the design. 'If it goes ahead as it is, it will be the equal of any other Millennium project,' he said.

The building, on the site of the abandoned Zaha Hadid Cardiff Opera House scheme, will house 10 arts organisations including the Welsh National Opera and the Diversions Dance Company. It will include a 1,900-seat theatre at its centre, enveloped by a huge steel shell 36m high at its peak.

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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.

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Centre for knowledge, engineering and learning. The project will be phased, commencing with an initial feasibility exercise to establish the users to be accommodated within the proposed building, the quantum of floorspace and space usage. Contact David Sanders, Institute of Education, Birkbeck College and the University of London, Malet Street, London WC1E 7HX, tel 020 76 31 60 15, fax 020 7631 6019, e-mail dsanders@bbk.ac.uk. Applications by 28.1.02.

INTERNATIONAL SPORTS VILLAGE

Development of an international sports village. Site requires land remediation, infrastructure and sports design elements. Contact Pat Thompson, special projects manager, the County Council of the City and County of Cardiff, County Hall, Atlantic Wharf, Cardiff CF10 4UW, tel 029 2078 8560, fax 029 2078 8341. Applications by 2.2.02

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

Benoy cashes in, home and abroad



Above: Benoy's £500 million BullRing scheme is progressing swiftly. Future Systems' Selfridges is also taking shape

Retail specialist Benoy is enjoying a marked jump in the proportion of work it is winning abroad, and is tracing the shift back to the success of its giant Kent shopping centre, Bluewater, and follow-up, the BullRing in Birmingham.

Keith Neill-Smith, director of design, told the AJ the firm has seen its work abroad rise from 10 per cent a few years ago to more than 50 per cent currently, with developers keen to contact the firm after its 'calling card' project for the north Kent scheme. 'Before, we were asking clients to make a leap of faith,' he said. 'As soon as you have a landmark project, suddenly they think it's worth taking a step with you.'

Benoy's senior associate director James Utting said a new Hong Kong office for the practice – its first outside the UK – will capitalise on such interest, expressed from far eastern developers at events such as the retail conference MAPIC in Cannes and forthcoming property extravaganza, MIPIM.

Utting added that while the UK retail market is quiet – perhaps because of the end of out-of-town retail developments enforced by planning restrictions – the international enquiries are increasing. They include rail firms keen to exploit their property interests alongside 'captive' markets.

In Hong Kong, Benoy is spearheading the £100 million retail element of the £6 billion, 83,000m² mixed-use scheme at Kowloon – the station designed by Sir Terry Farrell – for the Mass Transit Railway Corporation. The firm is also working in Malaysia on a mixed-use scheme in Kota Kemuning for Hicom Gamudo Developments and aims to take advantage of China's 'still embryonic' retail sector.

And in Europe, the practice has won more key retail jobs. It is working alongside Ricardo Bofill in Seville on the former Expo '92 site on a scheme which will be anchored by the tallest office build-

ing proposed in the city. And Benoy is designing a 40,000m² extension of a retail/leisure scheme south of Madrid, incorporating an existing lake with terraces for open-air dining.

On home soil, Utting is in charge of the £500 million BullRing project in Birmingham, the largest inner-city development scheme in Europe, at 120,000m². The scheme attempts to form new connections in the centre of the city in a series of 'city blocks' unified by a glass 'Skyplane' roof to avoid appearing 'monolithic'. The complicated project includes several level changes, more than 3,000 car spaces, indoor markets and new 24-hour 'streets' connecting down and across the site to an existing church, St Martin's. Work on preparing the site alone cost upwards of £150 million.

The project is developed by the Birmingham Alliance – Hammerson, Land Securities and Henderson Global Investors – and includes two main anchors, one a Debenhams store, the other, the disc-clad Selfridges drawn up by Future Systems. The skeleton of the scheme is now up, with completion of the entire project set for October 2003.

The nearby 24-storey Rotunda offices, Birmingham's key listed landmark, will also be refurbished, along with a possible residential scheme inside – architects are yet to be appointed and the developers are holding an Internet poll to gauge what locals want done with the building.

Benoy has also won planning consent for a £17 million mixed-use project in Leamington Spa. The 6,500m² project includes the Grade II*-listed Regent Hotel, which has been integrated in the development. It should go on site later this year.

And Benoy is also about to submit a planning application for a new biomolecular sciences building for the University of Nottingham.

David Taylor



Top: Benoy's Seville scheme with Ricardo Bofill. Bottom: its plans for a 40,000m² retail scheme, south of Madrid

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It's time for a good dose of American confidence

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editorial

'Over paid, over sexed and over here.' The influx of Americans to our shores has long since been treated with a mixture of admiration, envy and suspicion. In the architectural world, the prejudice is exacerbated by the fact that practices with American roots have proved particularly adept in areas where UK practices often fail. Their ability to think big and cut through bureaucracy, combined with a strong tradition of urban design makes them ideally placed to tackle the on-going dilemma of how to adapt the City of London to the needs of big business without destroying its essential character.

The Merrill Lynch Building featured in this week's building study occupies a site which would have left many architects (not to mention developers and clients) paralysed with fear. St Paul's and the Old Bailey are close neighbours, while the shell of Wren's Christ Church and part of the City Wall – now a scheduled ancient monument – are among the historic structures which had to be incorporated into the new design. Swanke Hayden Connell, a practice with American roots, has risen to the challenge with aplomb. Key vistas have been retained. Historic fragments have been incorporated rather than swamped. The result is a complex composition of public, semi-public and private spaces of varying character with a reticence which belies the fact that the building is, by any standards, vast – the neighbouring Paternoster Square development was originally considered by the client but rejected on the grounds that the buildings were too small.

The current UK architecture scene is blessed with numerous highly talented small-scale practices. As is demonstrated by the buildings in our small projects feature, there is a tendency for tiny commissions to be executed with a disproportionate amount of time and care. It is a sad indictment of our urban design skills that the author of the English Heritage/CABE publication *Buildings in Context* struggled to find good case studies, and little surprise that those which have been included are predominantly 'little gems', while monster projects are notable by their absence. What we need is a good dose of American confidence.

Isabel Allen

letters

There's more to Alsop than meets the eye



Mick Timpson asks what is the point of Will Alsop's column (Letters, AJ 17.1.02).

Although I understand that Will probably generates (a naive to me) envy to many, I feel that one must not ignore the messages of his column. This column is one of the few (if not the only) articles in the AJ concerned with architecture as a social art and its future as such, and not as a mere profession.

If the pullquote at the end of the page: 'Globalisation, standardisation and quantity surveys have created an environment that militates against the joys of being different,' can not give a hint of what Alsop's point is, then I think the problem for architecture might be more serious than expected.

Nevertheless, I want to believe that people are able to see beyond Alsop's trips, jobs etc and worry a bit about the way our profession is shaped and developed. His column shows the way.

On the other hand, I would like to take the opportunity to say that Alsop's practice has recently decided that a graduate with distinction from a school rated as excellent by HEFCE, four years' practical experience and an MPhil in Environmental

Design from Cambridge cannot help from a Part 2 position, in making architecture up to its standards.

Let's choose the bright side and enjoy reading that column, though.

Constantine Grapsas,
Cambridge

No need to conceal the act of plagiarism

Thanks for the usual amusing mix in last week's AJ (17.1.02) – not least in talking of time passing and change...

Will Alsop on copying forgets that with 'vital imagination' there is never any need to conceal the source of its borrowing. 'There is a sense of power capable of transforming and renewing what it adopts – too conscious, too exalted, to fear the accusation of plagiarism.' That was Ruskin and is a far better stand for Koolhaas or Alsop to take.

Even worse is Murray Fraser suggesting (Rogers) buildings only to be valuable in so far as they are different! ('It's not that they were not well designed but just that they added very little to the impact of Pompidou or Lloyd's...')

Tough on old Palladio, I would say – and would certainly have Walter Gropius turning in his grave.

John McKean, Brighton

The taming of our cities must be questioned

The likelihood that Frank Lloyd Wright was never appreciated for his planning aspirations is exactly the same as for Christopher Wren and Le Corbusier.

Like so many others they produced good individual buildings but were possibly off-beam when it came to town planning (Martin Pawley, AJ 17.1.02).

Everybody has a dream, even Pawley, especially when it comes

aj one hundred – it's your last chance!

The deadline for this year's AJ100 is now upon us – forms have to be returned to the research company tomorrow. You should have 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. 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. And it is not just the big boys who get a mention – practices with as few as two staff are featured (those with 20 or more made it onto the main list last year). The new AJ100 will appear in March in the magazine and online.

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.

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to urbanism and new towns. If he could find the answers via their contributions, he would certainly produce the bestseller of all time.

The consensus is surely that great architects' vision does not go beyond themselves and their ego; they therefore cannot fully extend their talent to a whole town of people and its workings. This applies to some architectural journalists too, I think, in so much as some plots cannot be manipulated.

New York apartments were already a landmark when Frank Lloyd Wright was pushing his pen in other directions and despite the fact the Americans were never short of space they still built upwards, all in his time.

Most cities that have grown organically can suffer obsolescence and still exist modestly because they have natural roots, but the Milton Keynes mentioned is in a state of reparation already after just 30 years. It is a concept town solely, in a sense like Brasilia or Canberra, a one-off that can never solve the problem of urbanisation as we know it.

Not even Wimbledon FC could possibly make it a success.

Flat and featureless or sky-high does not fit the character of most British towns and is more a characteristic of America.

Our characteristics are still predominately urban and rural, and great architects concepts of taming the landscape must always be questionable.

Rex Hawkesworth, Portsmouth

Nibnose and Rasper don't get a look in

Regarding the letter from Bruce Snelling concerning the Honeywood books (Letters, AJ 17.1.02). I always put Nibnose and Rasper on my tender lists but they never seem to get the jobs.

Joe Hayward, Stanmore

A 'no' to Farrell's timely idea – viva la Republic!

Few things have irritated me in the past 12 months quite so much – though not for a lack of candidates – as the gratuitous self-promotion of Terry Farrell in his redesign for Buckingham Palace.

It was therefore a disappointment to see it published in the AJ (10.1.02) with re-heat backing from Paul Hyett, obviously at the time more conscious of the R' rather than the (more relevant?) 'I' or 'A' in the abbreviated organ of which he is president.

Both he and Farrell ignore the fact that you cannot extricate attempts to reshape royal palaces from a wider discussion on the relevance of monarchy, and their doing so rather conveniently qualifies any subsequent comment on the accuracy of the proposal description. What Farrell's 'canny mind' has singularly failed to do, when 'looking forward on behalf of our past', is to actually reflect on the dilemma of monarchy as it could, rather than does exist.

There was a particularly poignant scene in the documentary where Farrell, standing beside the wall on Constitution Hill, said that he considered himself a citizen rather than a subject. If only we could all change the constitution that easily! Of course, it would mean no more knighthoods...

The article describes the proposals as radical, provocative, generous, conciliatory, brilliant, rich, subtle and colourful. I would love to know which scheme is being assessed! Radical would be to stop calling it a royal palace and paint it red. Or better still, to enclose it in a Corten grid as a rusting symbol of misplaced and unelected power. Generous would be to take all the railings away com-

pletely so that we could actually use the gardens as a park. Subtle would be to remove the ostentatious family sculpture.

Instead the architecture which makes the palace 'more civic and more accountable' punches holes in one facade and encloses a square to be suggestive of St Peter's in Rome. Surely that is just substituting the imagery of one historically manipulative, insidious and increasingly irrelevant institution for another?

How does the architecture 'address issues of ritual and relationship between buildings and people' that are meaningful in a democracy? I cannot see how this proposition does either, save for the fact that it says it does in



the article. Perhaps before Paul Hyett sweeps away the self-perpetuating triumvirate of state, church and monarchy (although I am not sure of the context in which it comes up in the article), maybe he should reflect on the quantity of land the church owns with the Queen still at its head, and the disproportionate number of seats the bishops hold in Parliament, which is, of course, the seat of Her Majesty's government! Not exactly what I would called waned and faded institutions.

Similarly, he may wish to remember, before he elevates the knighthood, that the highest honour in a democratic land is to serve as elected representative of your peers.

Perhaps the sweeping gestures of Farrell urbanism leave a

sour taste in my mouth after seeing what he proposed for Coppergate II in York, a plan that remains largely intact in the Chapman Taylor scheme, subjected by the council to facade revisions and now opposed in the ongoing inquiry by CABE, quite rightly, for insufficient design quality.

So what has been created with the 'intelligent surgery' and the 'bold new interventions' at the palace? What is in the new quadrangle that is worth going to see? Does it act as anything other than a yard from which to view all the blacked-out private rooms? And the great square forecourt that supplants one dead space with another, only now replete with the requisite cafes for the visiting citizens of other countries – all the subjects being too busy getting on with their lives so they can continue to pay taxes for the upkeep and extension of royal palaces and great empty squares visited by said citizens from other countries – occasionally joined by the ubiquitous knighted and pontificating architect!

Sorry, I forgot, it is where all the major national events are supposed to be held. But don't they already happen at the other end of the Mall, in a Trafalgar Square to be transformed by an equally bland scheme by Lord Foster?

David Guy, London WC1

PS: Isn't it about time the AJ and Will Alsop discussed his expenses – I see in his latest musings from flight BA093 that he occupied seat 61A. This sounds suspiciously like economy class, which does not really ring true with the lifestyle portrayed in the other 'letters from...'

I won't even start on his appraisal of religion, naive in the extreme, from 29 November.



will also

Time for our cultural melange to be viewed in a positive light

David Blunkett is struggling with his terrorist bill, which has within it an inherent idea of what is acceptable behaviour to an assumed British sensibility. Although not intended, it is a type of definition of culture. If we wish to live in a multicultural society, we may have to accept that the texture of day-to-day life will not always seem as smooth as it always used to be remembered.

In the world of the built environment, the idea of a reference to the vernacular in the future will be difficult as we allow different forms of cultural expression to creep into towns and cities. To date we have mosques, which perhaps ought to be better examples of their foreign counterparts, and we have imported neo-Spanish haciendas, thanks not to the Spanish, but to the English tourist. The first is still frowned upon by local residents and the second accepted with open arms by the planners as volume home builders explain them away as existing due to 'market forces'.

Presumably, as more Brits go to far-flung destinations, we will be seeing chattel huts from Barbados, Thai houses on stilts and yurts beginning to emerge into our urban fabric. I would much rather see cultural diversity in our environs than temporal reference. In the first case, various geographical starting points would eventually be merged into pretentiously fascinating mutants. It would be interesting to see how these building types would transform to cope with dense minor inner-city requirements. The case of historic reference is really there, I suspect, initially to give credibility to a rather indifferent building. A Tudor style gives weight to the light-weight building block as well as a connection to the power and wit of Henry VIII. This obsession with history is a direct snub to our new immigrants. What meaning does an Elizabethan reference have

to them? And think of the untold damage done to such a house as it suffers the easternisation (very often) of a western ideal.

The British tend to be bigoted in all walks of life. Even though they have shown the capacity to both absorb and even identify with cultures when they themselves are abroad (India for example), when at home they believe they are always right.

The press coverage of Martin Creed's Turner Prize-winning installation of a room with lights going on and off every five seconds, was written as though no person in their right mind could possibly take the work seriously. There is a smugness in the coverage of the award that suggests that no one, except the art cognoscenti, could possibly think differently. It is like searching for an unconventional or original thought in the bar in the golf club.

I do not care whether Creed's work is seen as being good or bad, crucial or irrelevant, but I do care that we live in a society that can entertain, tolerate and embrace new ideas, new levels of risk and the strange. It is odd that we should be creating legislation that will make it more difficult for people who can enrich our cultural melange to live here. We are either in favour of a multicultural society, or not. If we are, we should not be measuring our immigrants by how British they are.

I was standing in front of a canvas yesterday trying to see what a nursery school should, or could be. As I drifted through the possibilities of form, behaviour, desire and experience, I discovered that a new nursery school should make no assumption about the culture in which it exists. We live in a rapidly changing 'idea' and the fabric of the school should be multilayered.

WA, from seat 7K Air Canada flight AC 869, London to Canada

people

Ben Morris recognises that his immodest claims may make him sound pretentious to the uninitiated but, nonetheless, he believes that his company, Vector Special Projects, has 'changed the face of architecture'. When you are in the middle of his office, surrounded by new inventions, prototype designs and working scale models, it is a believable claim. Even more so when you examine his rapidly expanding portfolio of projects.

Morris is the man who has made ETFE foil roof covering into a sexy business. Look at the defining character of the Eden Project or Magna Science Adventure Centre; the 'cladding' material is Morris' handiwork. But it is not just the immediate aesthetic which is so different; were it not for his technical research and development of the product, those structures would not have been possible.

His enjoyment comes from pushing the boundaries of materials. After all, he says, the objective of architecture is to define spaces and enclose people, and 'this material allows us to create almost invisible spaces; defined, but almost imperceptibly so'. It is the extension of this search for lightness and efficiency that exercises him, but he has other ambitions as well.

Trained as a craft potter when he left school, Morris says he has always 'collected skills'. After an arts foundation course at Hornsey College of Art, he toyed with fine art and architecture, plumping for architecture because his family told him there was more money in it. But demoralised with the architectural teaching at Oxford Polytechnic, he quit after two years to go back to painting and sculpture, making money on the side as a shopfitter (working 24-hour shifts to earn standard, double and triple time rates of pay).

Returning to college, he achieved a first degree at North London Polytechnic and spent his year out at Pentagram and doing a voluntary service placement in Zimbabwe. One year after independence, he was teaching children and ZAPU war veterans in Matabeleland but left a few years before the massacres.

Returning to the East End, he qualified, and with four other partners set up an architectural practice called Community Land Use, specialising in youth centres, community halls and other local state-funded facilities. But even though he learnt a great deal about running jobs, understanding contracts and organising projects, he tired of the 'bureaucracy of the grant application' and

'Presumably, as more Brits go to far-flung destinations, we will be seeing chattel huts from Barbados and Thai houses on stilts'

Modern-day engineer-inventor Ben Morris is keen to push the boundaries of materials, to spark ideas and take people beyond their perceptions of what is possible, as well as reminding them of what is impossible

by austin williams. photograph by will pryce

mind over matter



went to work for Sheppard Robson. It was here that, by chance, he began his long-term commitment to light structures.

Sheppard Robson's design for Chelsea and Westminster Hospital – described by Morris as 'an extremely innovative building which marked Thatcher's "green" NHS credentials' – used a relatively unknown material to create the biggest naturally ventilated atrium in the world. The material, ETFE (first used in the UK at CentreParcs in 1983) was still regarded as cutting edge. Morris decided to follow up with a phone call to the German supplier Stefan Lehnert, and the rest is history.

Before long, Morris and Lehnert had formed a partnership, with Morris running the UK side of the business from a mobile phone in Sheppard Robson's office and a computer in his front room. He remembers the days when his friends thought he had become a yuppie because he was always talking on a chunky first-generation mobile phone, running jobs all over the country, using his own crew of installers, and doing the drawings at night. When Vector had

'enough work to feed me', he employed two others and quit his real day job.

Some 10 years later, he has a client list of some of the most prestigious architects and engineers in the world. His varied experiences have given him a resolute perspective on how jobs should be run. He swears by face-to-face meetings where possible, sitting down with a sketch pad to explain his material and to explore its potential.

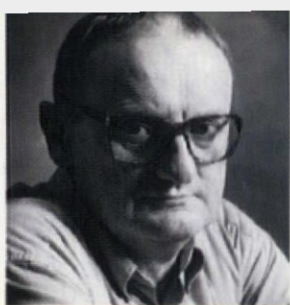
Architecture, he argues, is a very contradictory industry; full of tensions and specific interests wanting to pull together but often pulling apart. So are the tensions exacerbated by specialist consultants like himself? Surprisingly, he sees himself as a generalist rather than a specialist, and totally refutes the notion that anyone should sit outside the dialogue. He argues that he is in the business of 'selling intelligence'. His knowledge can be inputted into a scheme proposal to reduce the material used, and hence the cost, while still making it profitable for all the parties.

His objective is to take people beyond

their perceptions of what is possible, as well as reminding them of what is impossible. In this way, 'meetings become more than just the sum of their parts, they become inventive'. He says: 'What people wanted to do 30 years ago, but couldn't because of the limitations in materials, is now possible. We can span greater distances, with fractions of the amount of material and embodied energy.'

Buckminster Fuller's concept of 'ephemeralisation', doing more with less – with the objective of doing yet more – is implicit in all that Morris does. A modern-day, engineer-inventor, with a keen sense of design, infectious enthusiasm and a constant experimentation with materials, Morris' studios are full of hi-tech prototypes, fabricated extrusions, computer models as well as some Heath Robinson try-outs.

Having provided the know-how for the material for the last 10 years, there is now growing pressure on him to maintain his market dominance. Fortunately, as a committed believer in his product, Morris still has the most intelligence to sell.



martin pawley

Only way to levitate office workers is to liberate them from the office

Once upon a time in America, gazing out over a sports stadium a hundred times the size of the Baths of Caracalla, I asked the architect who designed it what would have to be done to attract investment on this scale into the design of an ordinary office building. To my surprise he replied without hesitation: 'Leverage the value of the ordinary office worker to the level of the celebrity athlete.'

I have had occasion to reflect on this answer ever since. Obviously it can be interpreted as a way of stating the impossible – how could two-apenny office workers command the sponsorship heaped on the heads of international footballers?

But, somewhat less obviously, it can also be taken at face value – office workers could be 'leveraged' to the value of sporting stars if only someone could work out how to design a new kind of building for them. These days I favour the second point of view. From the acres of budget 'sheetrock wizardry' still going up in the US, to the 150-year-proof parliamentary building by the Thames in London, you can hear the levers of leverage grinding and the status of the office worker rising with each passing day.

Right at the heart of this process is the office landscape/space planning/IT alliance, a bundle of marketers made up of old office furniture industry types, survivors of the old interior design profession, and bright sparks from the still-full-of-surprises computer industry. These people spend much of their time unveiling 'offices of the future', like fishermen hoping to hook the first millionaire office worker.

So far there have been no sightings of this beast, but that may be because today's 'offices of the future' simply don't go far enough. Take IBM-Steelcase, whose latest attempt at mulching one out of architecture, furniture and technology is called

'BlueSpace'. This office of the future is stuffed with information gimmicks, from urgent messages that beam onto the wall and signs that light up when you walk in and go out when you leave, to chairs and tables that automatically adjust to the height and correct angle of repose for anyone who sits at them.

Portentously, IBM announces that 'BlueSpace' marks the beginning of a blurring of the distinction between animate and inanimate devices in the office. So it might, but is this what the millionaire office worker of the future will have in mind? Surely the idea of allowing employees to 'customise their cubicles', no matter how dressed up with new technology, is always going to be just another version of pin-up pictures in a prison cell. Even today's office workers express little interest in it. They prefer a gym, real coffee and free child care. As for the prototype millionaire athletes who gave birth to the great stadia of the 1990s, they could hardly care less about the office towers of the 2010s. They are already deep into messy divorces, multiple homes, private jets and five-year sponsorship deals.

The sportsperson has a problem with liberation because he or she lives or dies by their performance in the stadium.

But why should business be similarly tied to the office building?

No matter how much real business is done on the telephone, on mobiles, at home, from cars, from hotels, from aeroplanes, the focus of business design is always the office. 'Like the mother ship in Star Trek,' a Bluespace enthusiast reverently described it.

This is bunkum. What the office of the future designer has to grasp is that liberation in the office is not real liberation at all. Whereas liberation from the office is halfway to being a millionaire.

'This office of the future is stuffed with gimmicks, from urgent messages that beam onto the wall and signs that light up when you walk in and go out'

a life in architecture

julia neuberger

Rabbi Julia Neuberger regularly walks through London's Regent's Park on her way to work. She relishes its mixture of formality and naturalness: 'Those almost over-the-top plant arrangements, but the birds and ducks all over the place because they can't really be kept under control.'

As chief executive of the King's Fund, her office is in Cavendish Square, in two adjoining Adam-style buildings with a bronze Madonna and Child by Epstein over a central archway. A modern rear extension was converted by Latham Architects in the 1990s for the King's Fund. Neuberger admires the way in which Latham's conversion interweaves the various parts of the building. Here, too, there is an oasis: 'The inner courtyard and garden which pull all disparate spaces together, to create an environment which is conducive to thought and reflection in the centre of London.' (see picture)



Her final choice is the old part of Guy's Hospital, in south London. She finds it 'absolutely magical, and not only architecturally. It has open terrace areas where patients could be in the fresh air but still be protected from rain. And although it was built in 1722, at a time before infection was understood, there are parts which can be closed off to provide isolation. Everything has been carefully thought through to produce a sense of a really healing environment. 'And that,' says Neuberger, 'is something we have been bad at doing until relatively recently.'

Deborah Singmaster

24 January 2002

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small projects 2002

DESIGN
**ROBIN
ELLIS**
CURATOR

The non-residential schemes featured in part two of the AJ Small Projects competition show a wide range of different building types carried out on limited budgets. All the schemes were completed for less than £250,000. Selected schemes from this week's crop and last week's selection of domestic projects will be exhibited at the RIBA in April

LOATES-TAYLOR SHANNON

Undulating timber screens provide visual and textural contrast, forming individual styling alcoves at the John Carne Hair Salon in Wimbledon, London. Adjustable lighting to each bay allows daylight simulation while the stylist is working, toning it down to ambient levels controlled by the customer. Lighting is generally from concealed sources and backlit panes of light which create a layered light designed to flatter the customer and give the illusion of space extending beyond the salon. Ancillary spaces are concealed behind diaphanous backlit screens creating a sense of depth and intrigue while retaining the clean lines of the main spaces.

Contract value: £230,000



AARON EVANS ASSOCIATES

The project required the refurbishment, reorganisation and extension of existing facilities housed within a Grade II-listed building for the Black Swan Guild in Frome. The expanded facilities include a glazed cafeteria extension and link which connect the galleries of the main building to the previously detached gallery in the Grade II-listed Round Tower. These provide a backdrop to the terrace and sculpture courtyard and give the centre a much improved presence to the street. The link also offers opportunities for visitors to view the residential artisans at work. A new lift serves disabled visitors.

Contract value: £132,000



SOFTROOM

Designworks is a flagship menswear store in London's Soho which has a stage-like window display incorporating an accessories vitrine and raised typography – a contemporary take on the traditional shopfronts of Bond Street and Savile Row. Reflex was the contractor, Stockdale was the QS and E+M Tecnica was the services engineer.

Project cost: £150,000



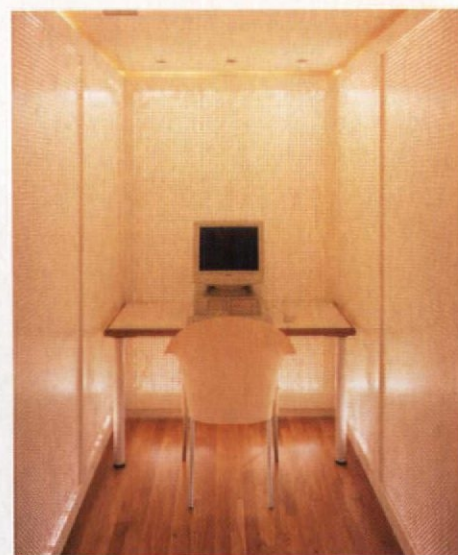
SOFTROOM

In this shop for John Smedley on London's King's Road, the ceiling and right hand wall are made from a charcoal grey stretched plastic material, used in tension to create a perfectly flat surface which gives a subtle diffuse reflection of the space. Two lines of glass shelves frame and illuminate the womenswear collection. On the left-hand side, mirror polished stainless steel shelves cantilever out from a white lacquered wall. Displays are illuminated by slots of light reflected off the underside of the shelf above. Glowing polycarbonate light boxes provide the focus on the shop floor. They support glass shelves and stainless steel display rails, all of which are reflected in the mirror-polished base of the units. Deane & Amos was the contractor, Stockdale was the QS and E + M Tecnica was the services engineer.

Project cost: £120,000

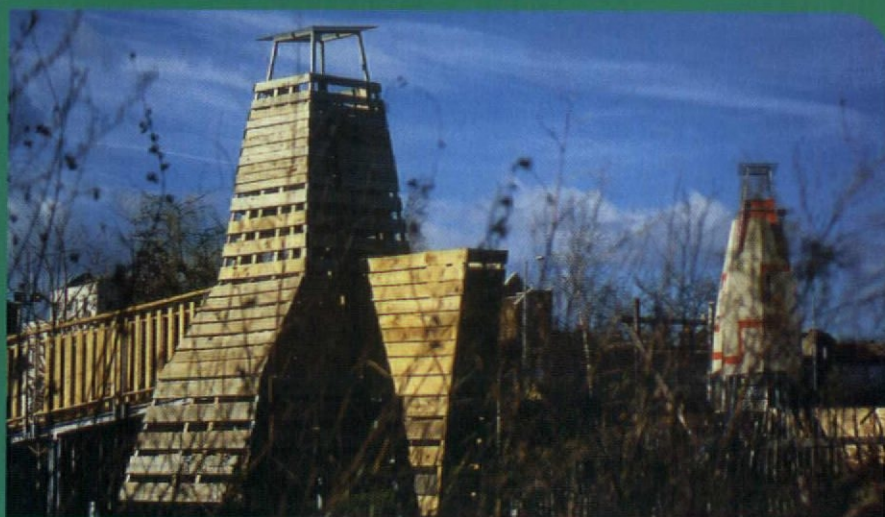
MCKEOWN ALEXANDER

The conversion of an existing interior of a sheltered housing project at Drakemire Drive in Castlemilk, Glasgow, involved the rationalisation of a plan to create a larger kitchen, internet booth and TV zone and lounge. A slatted wall and moving door separate the kitchen from the lounge. The light source behind the wall of the internet booth makes a virtue of an internalised space in the plan. A hearth gives form and focus to the lounge and custom-made furniture by McKeown Alexander and Andy Harrold completes this small, but rejuvenated, space. Project cost: £22,000



ADAMS & SUTHERLAND

The architect has designed play structures within the new landscape of the redeveloped Holly Street Estate Evergreen Adventure Playground in Hackney, east London. They include a 'Pole Forest' – 17 telegraph poles make a high space, hooks and cables support flags and canopies; 'Sky Dens' – two 9m high steel towers clad in plywood or green oak create elevated dens and magical spaces; a 'Tree Walk' – steep walkways within the tree canopy; and a bridge connecting the highest ground to the south Sky Den. The towers cost £18,000 each. The three-phase improvement of the playground cost £180,000, much of which was funded by sponsorship. Steelwork was by Singer & James; timber cladding by Colin Trevelion Boatbuilder.



JEFFERSON SMITH

STUDIO 4

The architect has refurbished the outpatients' department at the Western Eye Hospital, part of St Mary's Hospital in north London. By reorganising the services and running them all in a lowered ceiling along the length of the department, the waiting area could be stripped out to create a full-height space that is bright, airy and clearly organised. The single volume is ordered and articulated by a series of coloured walls which emphasise and define the different activities of reception, waiting and testing and also help guide users around the department. The QS was Love Jenkins Associates.

Project cost: £71,000

ALEXANDER: SEDGLEY

Utilitarian, unloved and abused, Acton Health Centre needed a new image for the provision of community healthcare. A new high-profile entrance, better signage and security immediately improve the first impression of the centre. The open reception was designed to reduce potential confrontation between user groups and staff. The waiting area was fitted out to include new seating and a children's play area; new feature lighting complements a bold colour scheme. Externally, a landscape of decking and planters now fills the windswept wasteland courtyard of former days. The main contractor was Frencon.

Contract value: £200,000



PAUL ARCHER DESIGN

A fit-out for Utilis Consulting at Shad Thames, London, provides living and working space. The design strategy echoes that of the client's activity as a management consultancy. Each daily activity has a flexible relationship with its neighbours, allowing for numerous reconfigurations of the space. The main living and working spaces are divided by a 4m diameter metal wheel which can be rolled aside or used as a projecting screen and magnetic white board. The raised platform in the living area has two floor flaps that can be opened to become walls, revealing beds below. The kitchen wall pivots at door head height to separate the kitchen from the living room. The master bedroom and bathroom float on glass, framed by light; they are separated from the work area by glass and fabric. Fluid was the structural engineer; the contractor was LIC Construction. Cost: £160,000

FELCE & GUY PARTNERSHIP

The March Church of England Primary School commissioned the architect to design a single-storey extension to the existing school to provide a new library and group room with some internal refurbishment of the existing space. The building is a traditional brick cavity construction with a simple steel frame to support the spanning timber rafters. The roof comprises a Kalzip aluminium standing-seam roof with bespoke Kalzip aluminium guttering. The exposed rafters cantilever out across the decking to provide a degree of sun shading to the rooms during summer and shelter in winter. Full-height glazing encourages natural light and ventilation of rooms while allowing even small children a view out across the playing fields.

Contract value: £197,502.98





BPTW

The brief from client B & HS Management required a redesign of the office reception in a five-storey mixed-use building on London's Savile Row that would alter circulation and produce a more attractive environment. The removal of a partition wall increased available space to accommodate the circulation changes, and a new entrance screen and bespoke reception desk defines the reception area as modern and user friendly. The floor and wall finishes to the lobby, stairwell and lift interior, combined with the curved ceiling, provide a feeling of light and energy, while maintaining a sense of formality. A new entrance canopy provides psychological, as well as climatic, protection. Building works were carried out by Durkan Pudelek.

Project cost: £100,000



QUEEN MARY UNIVERSITY OF LONDON PROJECTS OFFICE

This project at the Engineering Building of Queen Mary College, University of London, brings together two disparate buildings on a modest budget. The main concept was to create a definite entrance to the Faculty of Engineering, and at the same time to improve access for less-able-bodied people. Lighting, positioned within a cruciform suspended ceiling, indicates the various routes through the busy entrance. At night, blue LED floor lamps along the glazed elevation illuminate and transform the space. A fully glazed screen with double doors gives clear views into the faculty and subtle graphics announce its function.

Project cost: £167,000



CURL LA TOURELLE ARCHITECTS

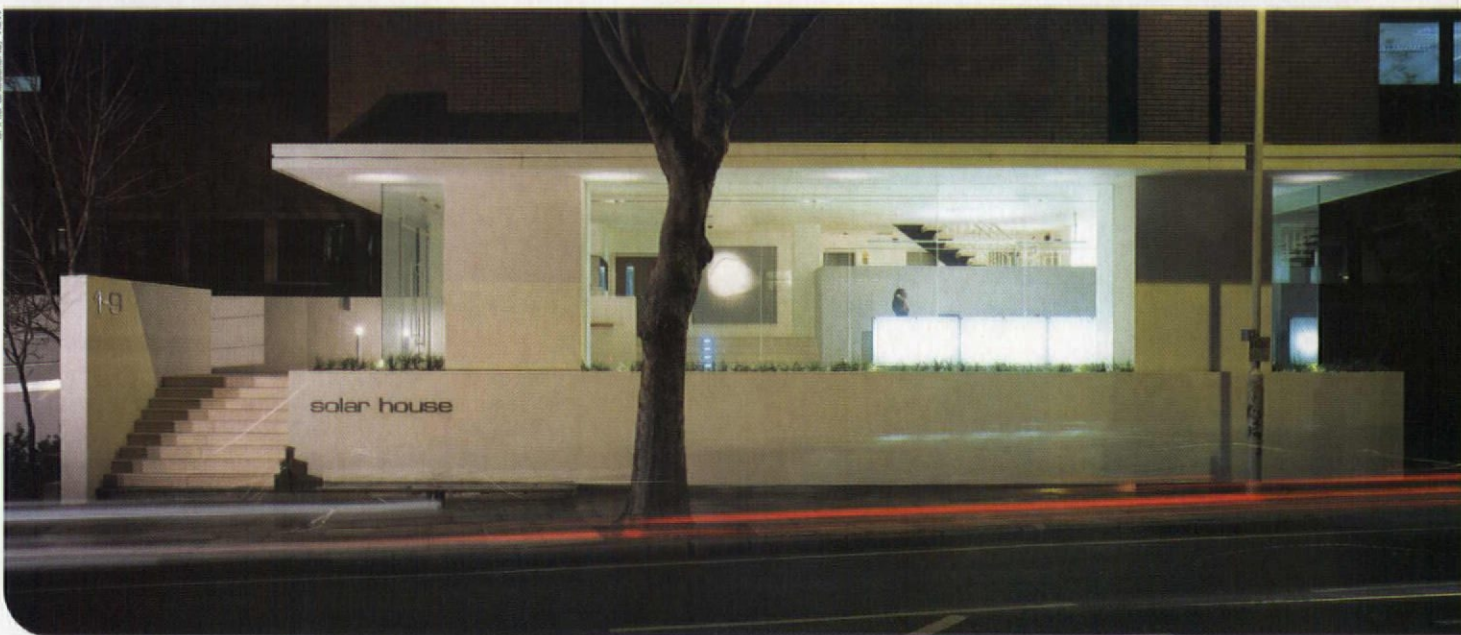
The Primary Learning Support Unit at Argyle Primary School in central London is located on the roof of a Victorian building. It is an oasis for children with behavioural problems. The street elevation reflects the style of the old parapet, with clerestory windows framing the roofscape. Roof playground elevations, in contrast, are a jigsaw of rich chestnut-stained marine ply and glazing. The existing structure below defined the plan of the unit and the use of lightweight materials. Exposed structural beams give additional internal height. Entrance is via a canopied deck into a sky-lit kitchen/cloak room. A sinuous furniture unit demarcates the adjacent classroom. There is also a 'calm room'. Colours are cool greys, blues, lilac. The structural engineer was Michael Barclay Partnership, the QSV B Johnson & Partnership and the contractor Greyline Builders.

Project cost: £130,000

BUCKLEY GRAY

The project involved the refurbishment of the 1970s Solar House in east London for the Crown Prosecution Service. The key design move was to reclaim the dark and unusable external spaces around the reception by extending the building out to the edge of the first floor envelope. A new frameless glass facade wraps a light and airy space internally, while creating visual impact to the streetscape outside. Relocating the reception desk gave the necessary focal point within the space, as well as allowing unrestricted views out for security. The strong, simple line of the new projecting canopy defines the new insertion from the old building above. New planting and lighting enhances the exterior. The structural engineer was David Berle Consulting Engineers and the main contractor was JJ Builders & Contractors.

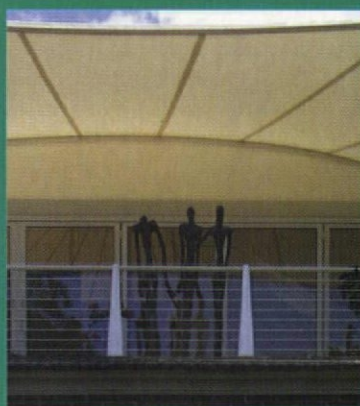
Contract value: £150,000



CHRIS GARDNER/VIEW

HAZLE MCCORMACK YOUNG

The project involved the extension of the art department at the Mayfield School Art Studio, St Leonards, to provide a sixth form studio and sculpture gallery. A simple enclosure was roofed with a PVC fabric tensile structure which allowed light to diffuse gently within the studio. The fabric structure is supported by a central inclined mast, which adds drama to the space, and a series of steel sectors running around the perimeter of the terrace. Sections and columns provide drainage. The new studio is accessed directly from the existing studio space and the tented roof covers a small external terrace. The roof also acts as a landmark for the department, particularly at night. The space can be used as a small hall for end-of-term parties and is available to the local community out of term time. The structural engineer was Colin Toms & Partners and the main contractor was Philcox Brothers. Contract value: £65,000



USHIDA FINDLAY (UK)

Graveney, a progressive state school in south London, received funding from the government to create an interactive multimedia lab. The school invited the practice to design an innovative and flexible teaching environment incorporating state-of-the-art technology. During the day the room is used by different school groups. It is fully adaptable with mobile desks powered by flexi cables from above which plug into the sides. The desks contain individual computers accessed through flip-up lids fitted with screens. A multimedia wall at one end of the room contains a smart board with supporting equipment concealed behind lockable panels. A raised teacher's podium, with a mobile demonstration desk, is fixed in front of the smart board. Project cost: £70,000



ARKHEION ARCHITECTS

The Urban Splash Loft Shop in Manchester started with the idea of using portakabins but developed rapidly into its final form. An aluminium outer skin consists of external planks fixed to a secondary steel structure supported by a primary steel piloti structure on pad foundations. The interior is framed in timber battens with 476 plywood upholstered panels fixed to the framing. The panels are covered in upholstery in five colours to form a rotational pattern. Two service pods were constructed in MDF which were then lacquered and inserted into the building. The QS was Simon Fenton Partnership and Martin Stockleys was the structural engineer. Project cost: £200,000

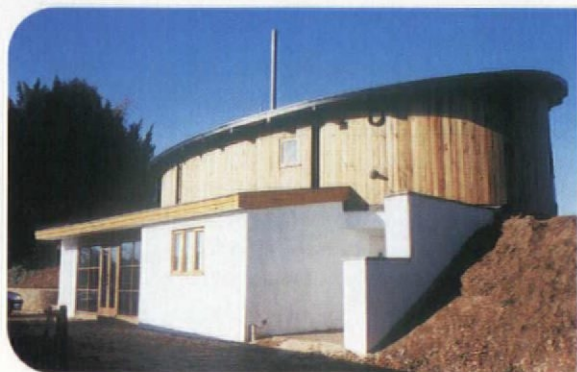
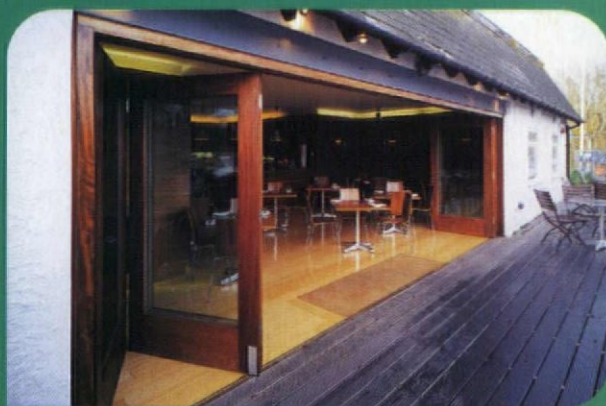


ASSOCIATED ARCHITECTS

The new main entrance and reception area to Queen Alexandra College, Harborne, Birmingham, reflects the client's desire to create 'a new modern identity for the college'. The design solution creates an elegantly detailed glass and steel entrance which is highly transparent and reveals the internal function of the reception to those entering the campus or passing by along Court Oak Road. There is now full accessibility for all with visual and physical disabilities. The main contractor was Thomas Vale Construction. Contract value: £197,000

STEPHEN DONALD ARCHITECTS

An existing masonry wall was removed from a former tea room and chandlery, creating a new 6.6m wide space, and new sliding/folding glazed doors installed which open onto an external raised deck adjacent to the Thames at Bray Marina, Windsor. The new Riverside Bar and Grill is run by Heston Blumenthal, who also runs the Fat Duck in Bray. The external deck provides room for 120 covers depending on the weather. The interior space has a series of back- and edge-lit black walnut panels; the bar servery incorporates references to traditional boat building forms and is clad in alternating boards of black walnut and iroko. Flooring is recycled bamboo planks; the seating is black walnut. The main contractor was H Parfitt and Bruce Tipper. Construction cost: £85,000

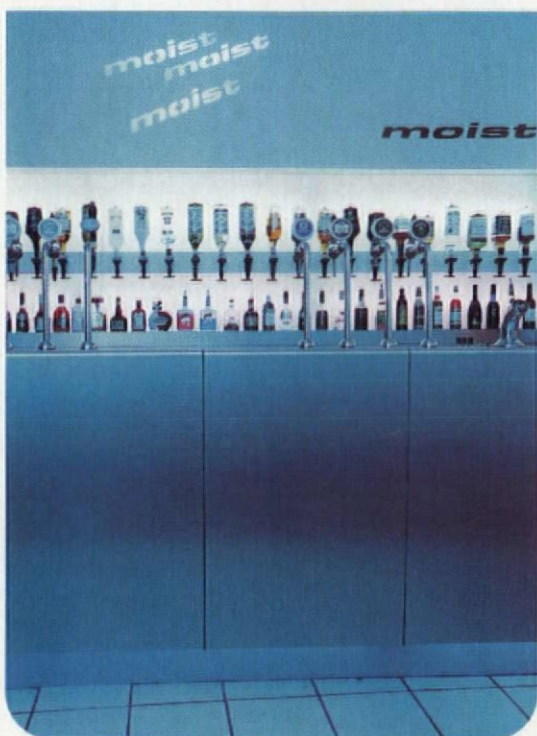


NUGENT VALLIS BRIERLEY

The architect identified a split-level site within mature planting by the main sports field of Blundell's School in Tiverton, Devon, to house this hospitality centre. The building is orientated to give the lower and upper ground floors separate aspects, resulting in a contemporary solution to a traditional pavilion aesthetic. The plan form reflects the hierarchy of internal spaces, with the upper floor function area expressed externally as a complete oval clad in vertical cedar boards with a rendered plinth, and the external lower ground spaces as a traditional rough-cast building forming a base to the main pavilion. The intention is to add a fabric covered viewing balcony at second floor level. The engineer was Hastings Clements & Leach; the contractor was John Smith Construction. Project cost: £220,000

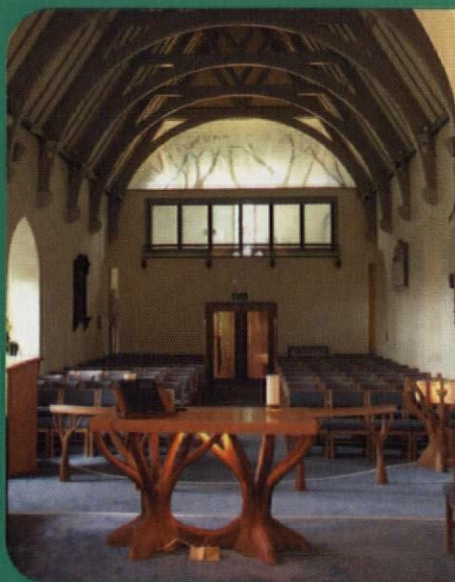
BARRY GRACE ASSOCIATES

The Moist cafebar in Blackburn is the client's first and flagship outlet. The brief was to convert 200m² of dilapidated offices into a slick modern space with the flexibility to serve quality food in the daytime to local businesses and to open as a sophisticated bar hosting the best local DJ talent by night. The bar, although only 120m² in area, is split into three spaces: the lounge with padded effect walls and sofas; the dance floor with blue neon backlit polycarbonate wall panels; and the bar with white cuboid MDF panels and a stainless steel bar. Project cost: approx £100,000



NIGOLL RUSSELL STUDIOS

Othoworld is the first organisation to launch sophisticated orthodontic centres throughout the UK. The architect was commissioned to convert a former architect's studio, housed in a prominent 19th century coach house and stable, to form the first Scottish outlet at Broughty Ferry. The brief was for an open-plan practice with three surgeries and potential for the addition of two more if required. Surgery layout is based on an American model but retains the character of the original structure while providing a modern hygienic interior. The two levels are organised around a double volume entrance space bridged by a thin composite floor; a lightweight, folded-plate staircase links the floors. Douglas Fir, glass and lighting establishes a brand identity and is a marked change from the majority of drab dentists' premises. The architect is working on other outlets for the clients. Construction cost: £115,000



ADAM & FRANCES VOELCKER

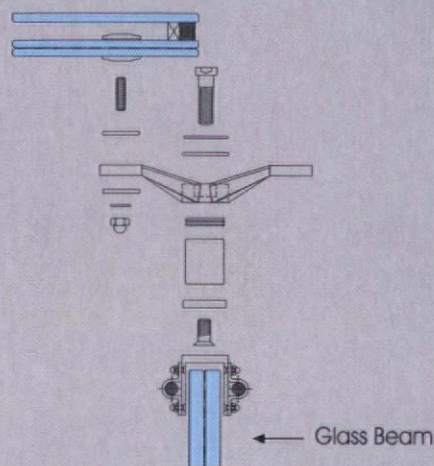
The scheme at St Maelog's Church in Llanfaelog, Anglesey, comprises new accommodation within the church at the west end reordering of the remainder, improved access and new services. WCs, a kitchen and a hallway are provided at ground floor level, with a gallery meeting room above. This can open out to the nave when large services or events take place, or can be closed off for meetings. Pews were removed and replaced with loose chairs, giving an opportunity to provide underfloor heating throughout. The high table is retained, but a new nave altar is added, along with matching rails, lectern, font base and aumbry, all made by a local furniture maker. The glass above the gallery was etched by a local glass artist; both this and the new furniture use the 'Tree of Life' as a source of inspiration. A proliferation of steps at the entrance area was replaced by a ramp, and new lighting and sound systems were installed.

Contract value: approx £203,000

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Bank statement

Swanke Hayden Connell Architects has taken an inaccessible backland in Newgate and created a 'simple', 'undemonstrative' HQ for financial powerhouse Merrill Lynch that complements, rather than competes with, the City of London's historic past



By Kenneth Powell Photographs by David Churchill/Arcaid



Church of the Holy Sepulchre

Giltspur Street

The Viaduct
Tavern No 126

Nos 118-125

Nos 115-117

Nos 10

'An invasion – and one more of Vandals than Goths,' was Lord St John of Fawsley's view (back in 1990) of the influx of American architectural practices into Britain. The former chairman of the now-defunct Royal Fine Art Commission saw London as threatened 'with a rash of quite unsuitable buildings... Urban design is not the American architect's strong point.'

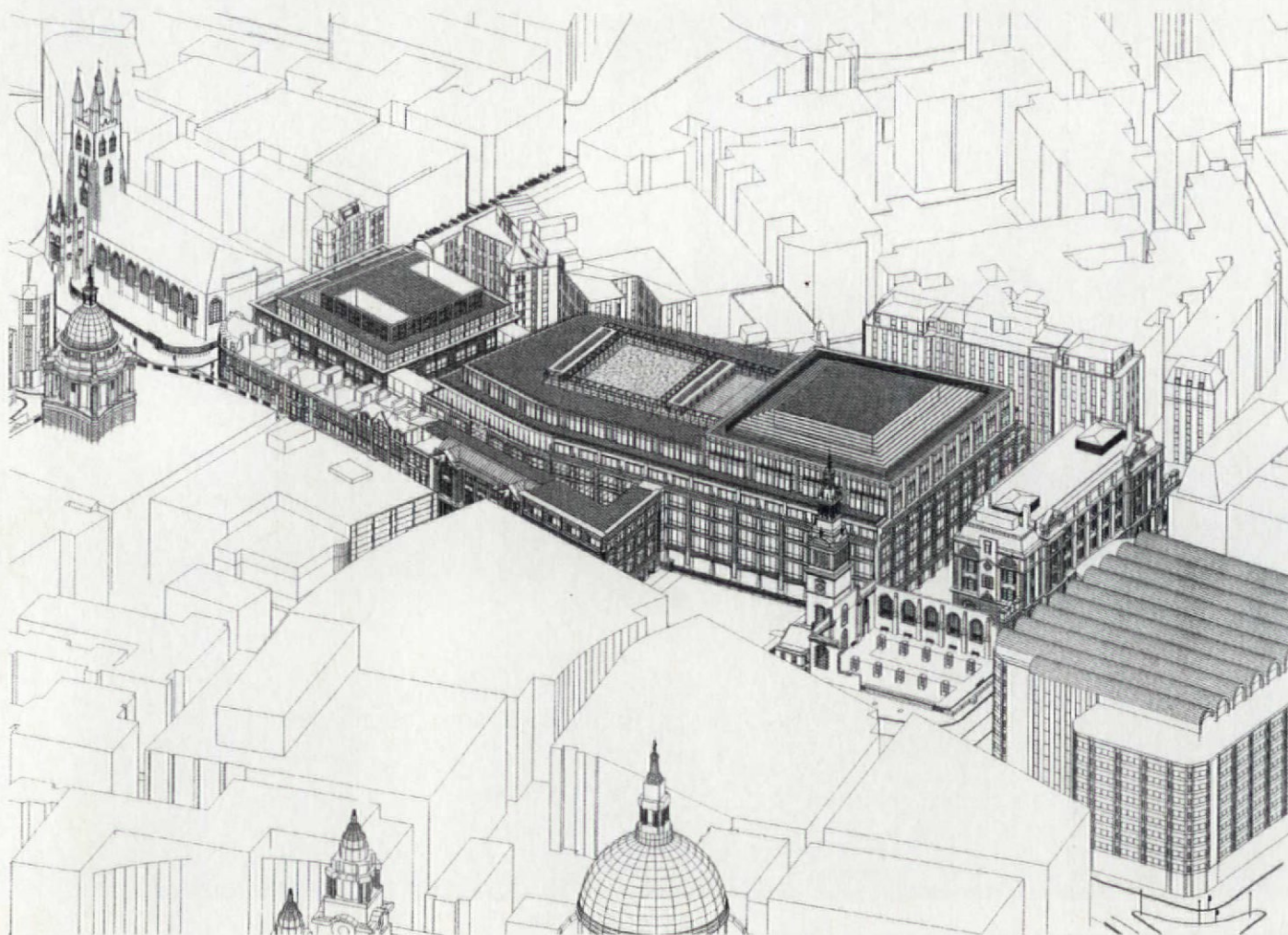
The irony was that, even as Lord Fawsley spoke, American architects were imposing some formal order on the London development boom fuelled by the pro-enterprise policies of Margaret Thatcher. Even Richard Rogers – no admirer of Thatcher or of the

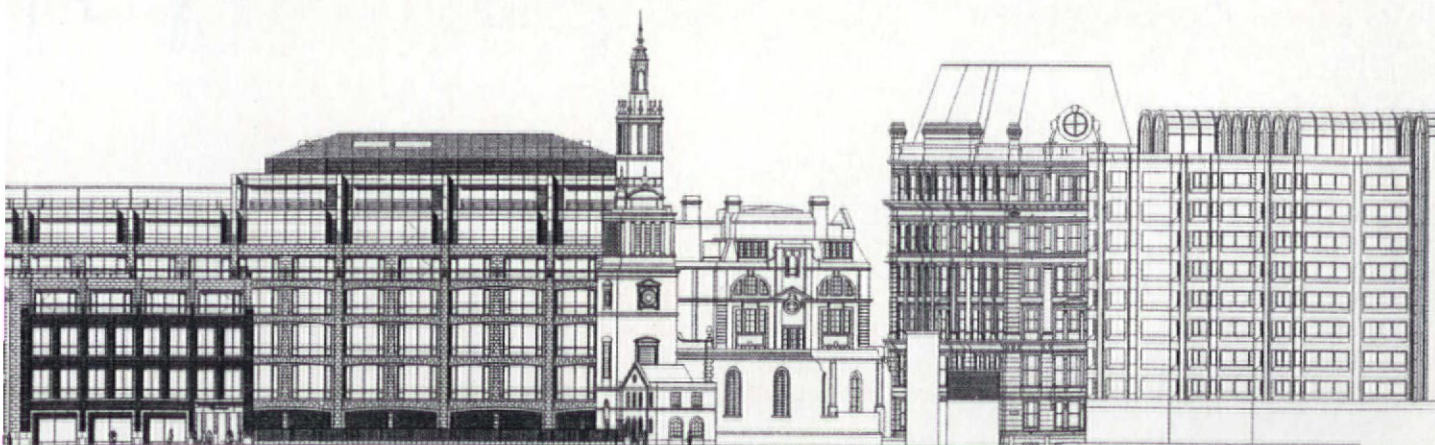
Post-Modernist style adopted for a number of buildings there – saw real merit in the air of quality and attention to detail evident in the Canary Wharf development, master-planned by Skidmore, Owings & Merrill. Here were generous public spaces, gardens and public art works, as well as millions of square feet of state-of-the-art office space. The contrast between Canary Wharf and the random mess conjured up elsewhere in Docklands by the London Docklands Development Corporation (also now happily defunct) was striking.

When it comes to vandalising historic cities, in fact, the British are probably the

world champions – as evidenced by the history of the site at Newgate, in the City of London, where the giant investment bank and asset manager Merrill Lynch has recently completed its British headquarters. It has taken a practice with its roots in the US, Swanke Hayden Connell Architects (SHCA), to perform a near-miracle and produce an attractive series of public spaces, as well as a highly efficient financial powerhouse, out of an inaccessible City backland.

In the vandalism stakes, King Henry VIII has few rivals. The Protestant Reformation, which he unleashed on England, launched a Taliban-style assault on the country's artistic





Nos 102-105

Christ Church Churchyard
Proposed (beyond)

Christ Church
Greyfriars

Public office
building (beyond)

King Edward Street

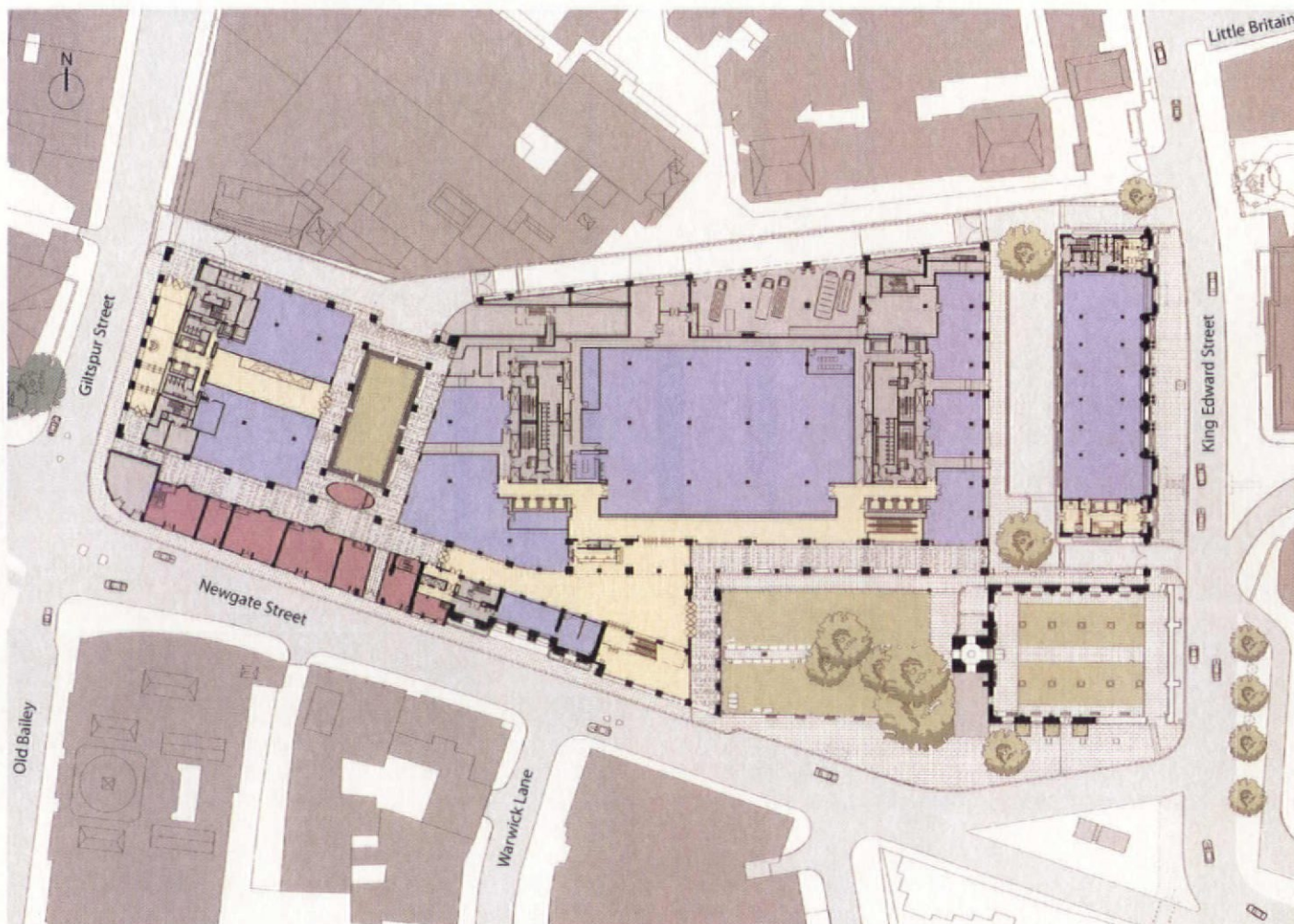
British Telecom
Centre


patrimony. Henry's dissolution of the monasteries, though fuelled by greed rather than conviction, changed the face of London. Most of the religious houses were quickly demolished. The Franciscan house at Newgate was an exception. The Franciscan order (the Greyfriars) came to London in 1224, two years before St Francis's death. The Newgate site, close to the north-west angle of the City wall, was assembled over a number of years. Here, in 1306, the friars began to build a magnificent preaching church, 300ft long, the grandest in the City after St Paul's, with cloisters and other monastic buildings to the north and west. Over the next two cen-

turies the church became the burial place of many members of the London elite – its founder, Queen Margaret (wife of Edward I) was interred close to the high altar – and was enriched with stained glass and other works of art. In 1429 Richard ('Dick') Whittington, Lord Mayor of London, donated his magnificent library to the Greyfriars. Little more than a century later, the friary was dissolved and the buildings pillaged – the splendid funeral monuments were sold as scrap for £50 – but not destroyed.

The desecrated choir of the friars' church was subsequently converted into a parish church, Christ Church, with the King's

printer using the nave as a workshop printing bibles and prayer books. In 1552, Christ's Hospital, a school catering for poor children, moved into the abandoned monastic premises. It remained on the site for 350 years, surviving the Great Fire of 1666 which destroyed the church and many of the other buildings – though Whittington's library survived. Wren, responsible for the new Christ Church (built in 1677-1704 on the site of the former monastic choir, using the footings of the old piers, with the site of the nave as its churchyard), also worked on the reconstruction of the school, assisted by Nicholas Hawksmoor. Later buildings there





View towards the Old Bailey from Giltspur Street. New facades have a clear expression of structure but are clad in brick and stone so that the frame, rather than the glazing, is dominant

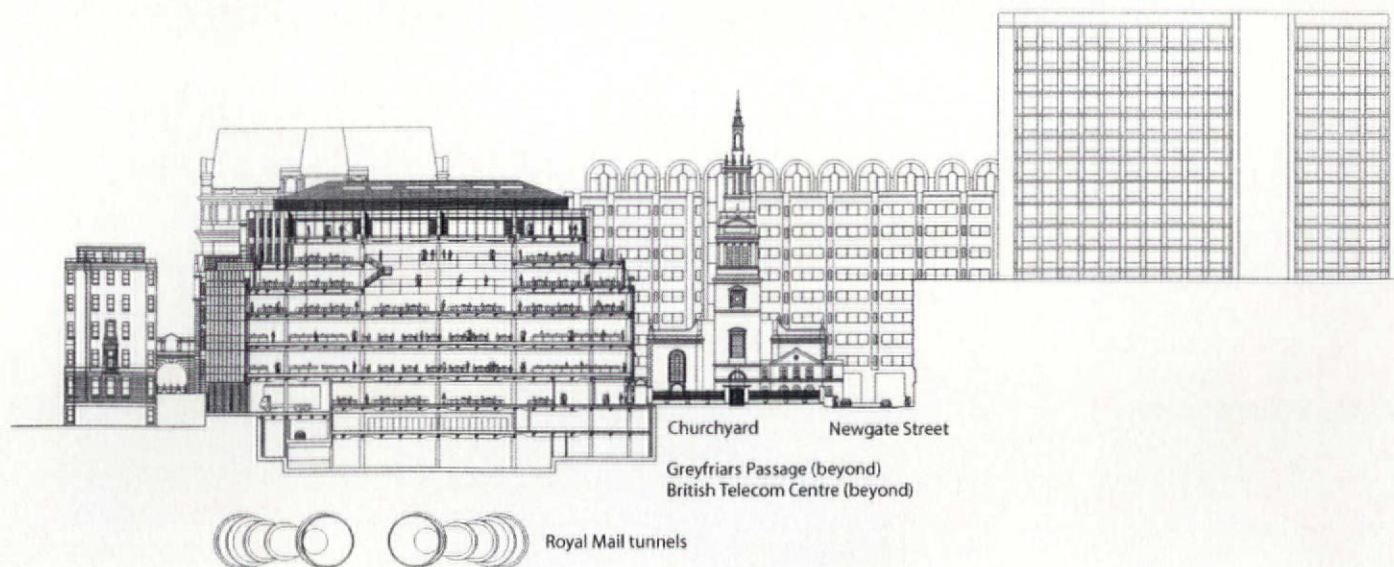
Architect's account

In 700 years the site has been owned and developed by four occupants. While it has a long and significant history, the recent past has seen inappropriate development and misguided intervention. While mindful of the site's history, our intention was to re-establish the site's coherence and enhance the varied texture of the surrounding context.

The primary elevations are articulated as independent walls which express their construction. They rise from ground to third floor level, forming a frontage consistent with the surrounding facades and cornice lines of key adjacent buildings. Above this level the elevation incorporates

a terracotta cornice surmounted by additional floors conceived as roof elements. The materials used are Portland stone incorporating fine profile clear-glazed windows, with stone window arches. The floors above third floor level are detailed in metalwork with lead cladding. The elevations to the north, west and south of the main building and to the north and south facades of the west building, are of brick incorporating fine profile clear-glazed windows. Rising from ground to third floor level, they are treated in a simpler manner than the primary elevations, as appropriate to their less prominent location.

David Walker, Swanke Hayden Connell Architects



included a remarkable Great Hall of the 1830s, replacing the Whittington library.

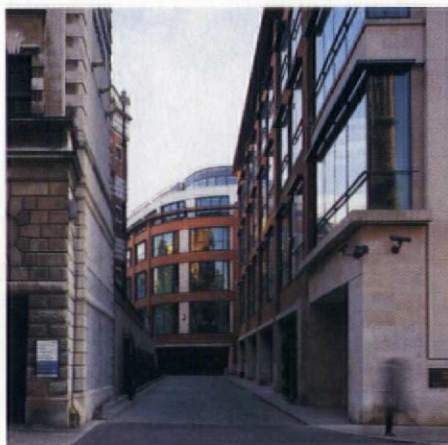
Once on the edge of the City, Christ's Hospital found itself increasingly hemmed in by commercial development. In 1902, it moved to more salubrious surroundings in Hortham, Sussex, and the bulk of the Newgate site was sold to the Post Office for redevelopment, with the northern edge going to St Bartholomew's Hospital. The move was described by the Survey of London as 'the heaviest blow that has been dealt to lovers of London for many years', and the subsequent clearance operation as 'among the worst and most shortsighted cases of vandalism in the past 50 years'.

The school premises, which included remnants of the medieval cloisters as well as the buildings by Wren and Hawksmoor, were flattened. The Post Office had moved to this quarter of the City in the 1820s, steadily expanding its operations westwards from St Martin's le Grand. Christ's Hospital was replaced by a huge sorting office constructed, in 1907-11 (to designs by Henry Tanner of the Office of Works), of reinforced concrete on the Hennebique system. This innovative, but utilitarian, structure, with attached service yards, effectively filled the core of the site, which was totally closed to the public. Formal frontages by Tanner on Newgate Street and King Edward Street politely concealed it from view.

With the completion of its new buildings, the Post Office employed nearly 4,000 staff on the Newgate/St Martin's le Grand site. The years following the Second World War

saw it steadily downsizing, with the former Christ's Hospital site the last element to close – providing what SHCA's design director David Walker describes as the 'ideal' site for his client's requirements.

'There had been, in effect, only three previous owners in 700 years,' says Walker, 'the friars, Christ's Hospital and the Post Office, and the deal involved a direct sale by the Post Office to Merrill Lynch.' Merrill Lynch – a vast



operation, with about 60,000 employees in 40 odd countries handling client assets of \$1.5 trillion (sic) – is one of the American institutions (its chief competitors are Goldman Sachs and Morgan Stanley) which have thrived in London since the 'Big Bang' of 1986. A 1996 merger with the former Smith New Court bank had further increased pressure on the firm's existing sites at Farringdon Road and Ropemaker Place (close to the

Barbican). The search was immediately on for a site where various elements in its business could be brought together. As Dan Donohoe, Merrill Lynch's director of corporate initiatives and the overall manager of the five-year project, makes clear: 'Getting the businesses together was seen as vital. We formed an idea of a model building. Big dealing floors, of at least 3,700m² each, were essential. But the market was offering us buildings, with floorplates which were of no use to us. It appeared that any spec building we took on would need to be expensively adapted, so we began to look for sites where we could construct what we needed.' Net space of not less than 45,000m² was required.

The search ranged far and wide – Paddington, Canary Wharf and Southwark all featured in a shortlist drawn up by SHCA from an initial list of more than 40 possible locations. Paternoster Square in the City was also considered – 'but the buildings planned there were simply too small,' says Walker. So, in the end, Newgate emerged as the favoured site. Perhaps it was no accident that Merrill Lynch ended up close to the heart of the City – this is where its competitors are, in the heart of things. Sheppard Robson had already obtained consent for an office development on the site and there was an assumption that the Hennebique sorting office, though listed Grade II*, could be demolished. Yet the site still came with complications from which many prospective developers might have shied away.

The final chapter in the long history of vandalism at Newgate had taken place in the

Transport planning

The redevelopment of the former Post Office sorting office required improvements to the highway layout adjacent to the development. This enabled the footprint of the original Christ Church Greyfriars to be restored by building new boundary walls to match the existing.

The new vehicular route linking Giltspur Street to King Edward Street is wide enough for two-way traffic, but all delivery vehicles must operate on a single through movement. Staff traffic (cars, motorcycles and bicycles) descends down a straight ramp to the basement carpark. Delivery vehicles proceed along the service road to the central delivery area.

The junction of Newgate Street with King Edward Street was redesigned as a fully signalised junction, incorporating facilities for both pedestrians and cyclists. Footways around the perimeter of the site have been repaved in York stone, together with the restored rose garden on the site of the Christ Church Greyfriars. The access road leading to the rear of the Post Office building on King Edward Street has also been reconstructed to provide a granite sett surface.

Pedestrian movement studies were undertaken at existing Merrill Lynch offices to establish the number of lifts required.

View from King Edward Street with the remains of Wren's Christ Church Greyfriars to the left and the refurbished Post Office building to the right



Near this spot
stood
Poulter's Hall
1630-1666

RENNELL LYNN FINANCIAL CENTRE
2, KING EDWARD STREET



Construction

Complex demolition in a sensitive neighbourhood had to be combined with temporary support engineering linked to the retained facade on Newgate Street and support of the double basement perimeter walls which had to be put in place prior to demolition of the supporting structure. Throughout the project the Post Office underground mail distribution tunnels had to be protected, monitored for movement, and sealed off, while the access shafts leading to ground level had to be isolated from the surrounding construction works and 'in filled'.

Archaeological remains were present, particularly in the area of the west building, which contained the 'Dickensian Comptor Prison' and the remains of the Roman wall and Bastion. The latter had to be maintained as a publicly accessible exhibit, and is now on show in the foyer of the new west building.

A number of ancient monuments and listed buildings surrounded the complex, requiring close liaison with English Heritage and the Museum of London, which maintained a presence on site throughout all the substructure works.

Ian M Wylie, Mace



early 1970s. Wren's Christ Church, like many other City churches, had been gutted by wartime bombing. Inexplicably, it was not rebuilt (as were, for example, St Mary le Bow and St Bride, Fleet Street) but left as an empty shell. Since the end of the Second World War, the City's reconstruction plans included a provision for the widening of Newgate Street as a principal traffic artery. With the completion of London Wall (once known as 'Route 11') as a major through route, there seemed to be logic in linking the two. So most of Wren's church, excluding its fine steeple and some sections of wall, was demolished by the Corporation (and replaced with a garden overlooking the widened road), King Edward Street widened into Little Britain (also systematically cleared), and the connection made.

The issue of Newgate Street remained. The north side was lined with Victorian

commercial buildings, typically of four to five storeys, in Corporation ownership, with the listed Viaduct Tavern, a handsome 1870s gin palace, at the west end, opposite the Old Bailey. The longer that these buildings survived, the more futile seemed the City's stated aim of demolishing them – especially since English Heritage was committed to their retention. In fact, the Merrill Lynch project provided the opportunity for this dated proposal to be finally buried forever.

Dan Donohoe admits that a run of Victorian shops, with small offices above them, was not an obvious addition to Merrill Lynch's property portfolio. 'But keeping them and doing something with them was part of the deal with the City and EH' – the office spaces have, in fact, adapted well for the use of support services while the refurbished shops are fully and profitably let.

Part of the 'deal' involved a rescue opera-

tion for the remains of Christ Church. There was talk of complete reconstruction but the agreed strategy was to reclaim the eastern end of the site and extend the garden to mark the outline of the lost church. The churchyard, on the site of the Greyfriars nave, remained a public space but would be improved as part of the scheme. There also had to be provision for a precious fragment of the City wall, a Scheduled Ancient Monument buried below a Post Office vehicle yard, to be made available for public viewing.

As constructed in 1998-2001, the Merrill Lynch Financial Centre has an essentially simple diagram – 'dumb' is David Walker's adjective. The central element in the project is the series of trading floors on two levels of the very large building occupying the former sorting office site, two of which are of 6,200m², which accommodate about half of the total staff on site (currently about 3,500,



Mechanical and electrical engineering

Building form and construction

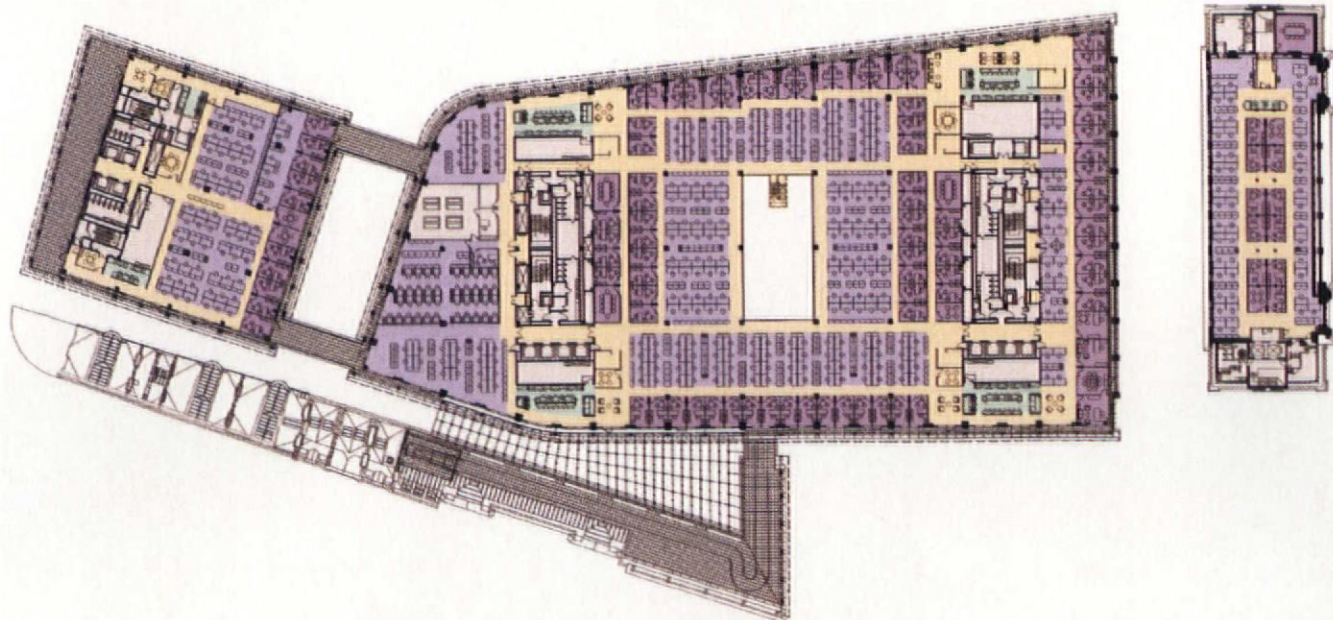
The building height was determined by St Paul's Cathedral and the basement depth by the Post Office railway tunnel systems. These constraints heavily influenced the M&E plant location and form. Careful attention had to be paid to external noise as there are sensitive buildings adjacent to the site and the plant operates continuously.

The first and second floors are for trading and have a high occupational density and electrical and cooling loads that are three times the load of a normal back-office floor. They have a higher floor to floor height and a deeper raised floor void. The building fabric has a high thermal performance, confirmed by extensive full-size testing. Double-glazing is used throughout and internal blinds are used to reduce glare.

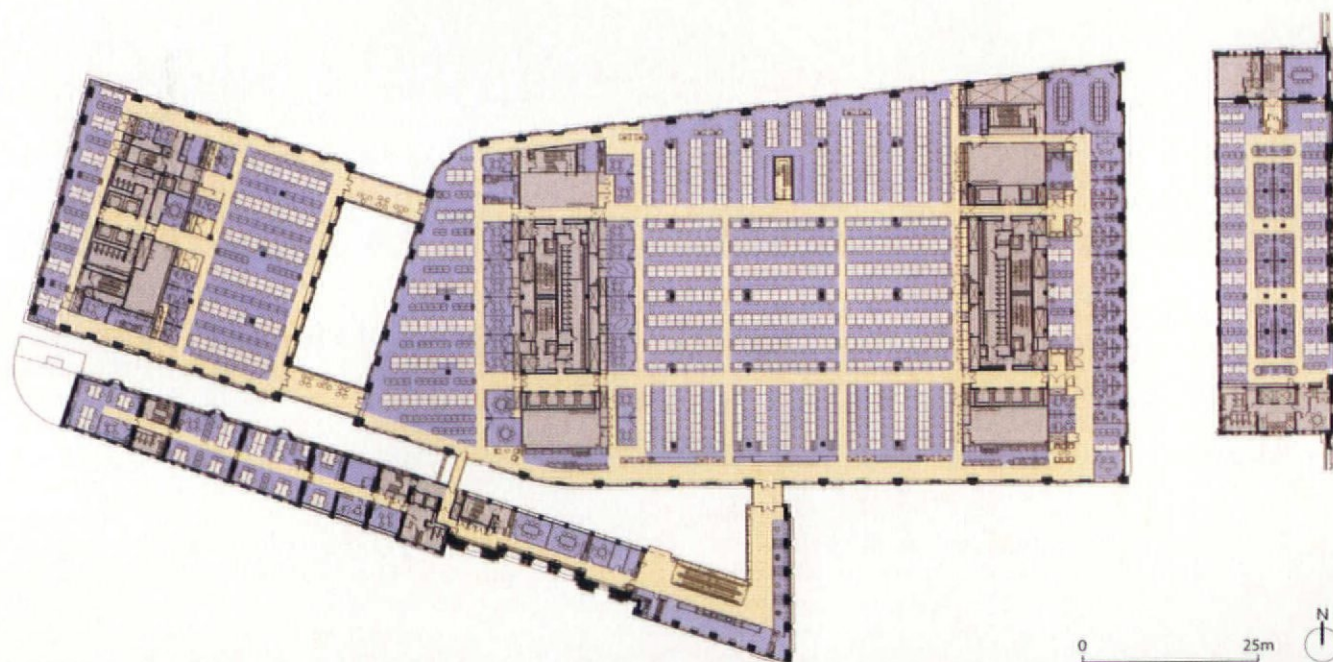
Electrical Systems

The building can operate independently of the external power network. An early decision was taken to use diesel-driven rotary UPS sets capable of cleaning the power supply under normal conditions and providing generator and UPS back-up in an emergency. An attenuated plant room weighing 300 tonnes sits on six anti-vibration spring supports to isolate it from the building frame.

All business-critical equipment is electrically dual-fed from different electrical substations. Trading desks are served on a 'salt and pepper' basis whereby every other desk is served from a different electrical riser. Each trading floor distribution panel has a 'no-break' changeover to an alternative sub-station in the event of a riser fault. In office and trading areas, a pre-wired electrical distribution system and lighting management system has been installed on a modular basis to allow for future change.



fourth floor plan



second floor plan

Mechanical systems

Cooling needs are met by seven roof-mounted air-cooled chillers, each of 1.2MW capacity. Chillers are located around the UPS/generator plant room to suit the roofline required by the planners. The ground, third, fourth, fifth and sixth floors use conventional overhead variable air volume air conditioning with the air plant at lower basement level. The air-supply diffusers are of the swirl type to give good mixing and have been formed in the metal ceiling tiles.

Trading floors use the deeper raised floor void for a through-the-floor air conditioning system. Attenuated floor-mounted AC units supply air to the floor void from where it enters the room via floor grilles. The trading desks have been designed to allow cooling air to pass over the heat producing IT equipment. All IT rooms are cooled with through-the-floor air systems with duplicated plant.

IT strategy

The IT strategy was developed in close conjunction with Merrill Lynch's IT team. This was Arup's first large example of a building where flat screen technology dominated the IT design and the design and layout of the trading desks from day one.

The location of the main and sub IT hub rooms was determined by issues such as security and riser distribution. IT rooms and risers have been sized to allow for future expansion.

This is one of the largest buildings to use the IT network for linking the control, monitoring and management of the M&E systems. This proved very beneficial during the installation of the BMS, lighting controls, security systems, power monitoring, load shedding and air sampling and will prove efficient during future layout changes.

The Post Office building's imposing colonnaded hall has been restored for conferencing space. Opposite: the buildings frame a series of public spaces which open up the site



though capacity is 4,200). The building rises to seven storeys to the east, falling away to six on its western section, in line with St Paul's Heights controls. The separate western block (about 9,300m², running through to Giltspur Street) is also of five storeys. The former Post Office building on King Edward Street has been refurbished, with the imposing colonnaded hall at street level restored for conferencing space and a small display about the history of the site, open to the public.

When David Walker uses the term 'dumb', he does so with some precision. 'We wanted to be straightforward, simple, undemonstrative, and authentic but certainly not to compete with Wren,' he says. 'For me, architecture is about mass, stasis, rather more than lightness or movement in the High-tech tradition.' The client's preferences, says Dan Donohoe, were for the understated – 'solidity, a sense of stability and of timelessness were maybe the qualities we wanted, not ostentation, and we wanted this to extend through the project'.

Perhaps there was a degree of fellow feeling between architect and client, given their common American origins (though both are keen to be seen as firmly rooted in London). The project certainly benefited from a clear line of command, with Donohoe reporting back to Merrill Lynch's executive committee on matters of princi-

ple, but not on lesser issues – 'You can't do big projects with a committee peering over your shoulder'. Donohoe managed the project with GTMS, dealing directly with main contractor and 95 subcontract packages, with the fit-out entrusted to SHCA to ensure an integrated aesthetic. It was completed on time, to budget and is, says, Donohoe, 'successful in all respects – the end-users love it'. But, he concedes: 'You need deep pockets, big resources to do it this way, though our savings were actually very substantial.'

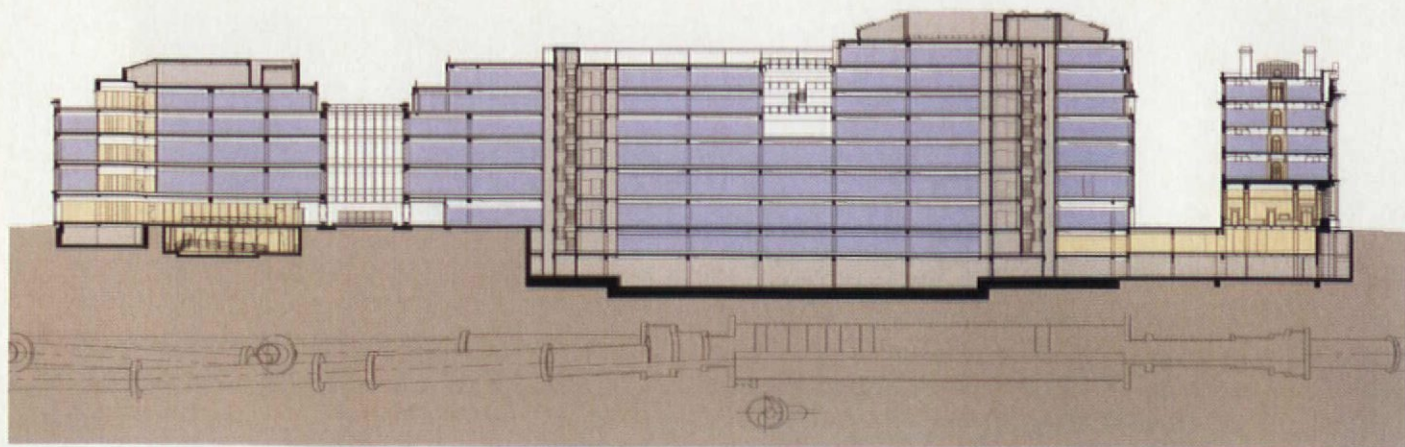
For David Walker, the most satisfying aspects of the project are urbanistic. 'My generation in the US was reared on Colin Rowe, Ken Frampton, Tony Vidler, Aldo Rossi,' he says. 'I remember hearing Richard Rogers' lecture in the 1970s and disagreeing profoundly even then with his view of the city as about human activity, movement. For me, it is more about buildings and the spaces around them, about the street, the square.'

The architecture is plainly, but undemonstratively, modern, with a clear expression of structure but clad in brick and stone so that the frame, rather than the glazing, is the dominant element. (The look is that of SHCA's earlier Deutsche Bank building on London Wall – see AJ 20.5.99). The buildings frame a series of public and communal spaces which open up what was a closed site. A green central quadrangle

between the main and west blocks can be accessed from the west and south, where a new public route runs behind the restored Newgate Street shops. To the east, a narrow alley skirting Christ Church leads into a generously scaled arcade or 'cloister', roughly on the line of the Greyfriars' cloister overlooking the former churchyard, with its restored railings. Here a new paved way marks the central aisle of the monastic nave. Another satisfying space, shared by cabs and pedestrians, has been created between the dealing floor building and the King Edward Street block – everything is kept simple: just two trees, well-conceived paving and the enormous boon of splendid views of the dome of St Paul's beyond the spire of Christ Church.

The focus of the development for those who work there is the glazed galleria which flanks the main block, extending east-west through the site. This could have been the final link in the public route through the site. In practice, it is restricted to those who work or have business there – a disappointing, if understandable, decision. A new link building taking the corner from Newgate Street into the churchyard contains escalators plus cafe and meeting room areas, set apart from the dealing floors and screened from the galleria by a slatted timber screen. This building is connected to the principal office spaces by a series of slender bridges.





long section



RICHARD BRYANT/ARCAD

Structure

The steel frame of the new buildings is largely an orthodox structure centred on a 12 m x 12 m grid. Steelwork was procured via an XSTEEL 3D computer model issued electronically at tender. This was believed to be the largest steelwork project tendered in this way. The individual elements of the cladding, mainly stone-faced precast panels, were stacked and supported vertically at ground floor only. Due to ground constraints, mainly archaeological, several support points could not have foundations. This was overcome by turning a number of the steel facade frames into four-storey vierendeel girders, allowing the pre-cast units to be supported from hanging columns laterally restrained at the base.

The west building provides public access to a Roman wall and Medieval bastion, one of the Scheduled Ancient Monuments on the site. To increase headroom in the chamber, the lid was removed, the walls extended and the lid replaced. For protection, the structures were wrapped in foam sheet protected by ply on top, and filling the chamber with washed sand which was vacuumed out on completion.

The structure of the glass atrium roofs is minimalist. The office atrium roof is supported on 6m glass beams with two fail-safe devices in case of glass fracture – each beam is laminated with two sheets of glass, with each leaf capable of taking the full design load. In the event of both sheets breaking, a catenary wire comes into play to prevent collapse.

Arup

In the US, it is not unusual for large office developments to generate gains in terms of public space. Broadgate was one of the first developments in the City to take up this theme, though its spaces – developed from scratch on former railway land – are somewhat sterile and corporate. At Newgate, SHCA has boldly confronted the history of a site ravaged by destroyers. What it has achieved has been variously hailed as a triumph for the City (stemming the drift to

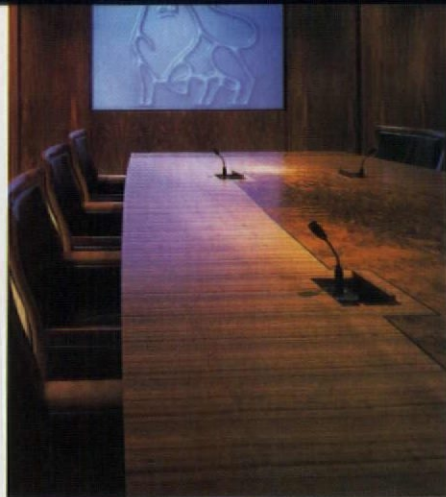
Docklands) and for the cause of low-rise over tall buildings. More significantly, it evokes Aldo Rossi's dream of a city 'that is beautiful because of the wealth and variety it contains... a place where the fragments of something once broken are recomposed'. At Newgate, SHCA has produced that uncommon quantity: architecture which is both commercial and civic, addressing the needs of a City whose commercial vigour is only now generating a worthy modern architecture.

WEBLINKS

Merrill Lynch Europe
www.ml.com
 Swanke Hayden Connell
www.shca.com
 Gardiner and Theobald
www.Gardiner.com
 Arup
www.arup.com
 Montagu Evans
www.montagu-evans.co.uk
 The Richard Coleman Consultancy
www.citydesigner.com

For staff, the focus of the development is the glazed Galleria which flanks the main block, extending east-west through the site



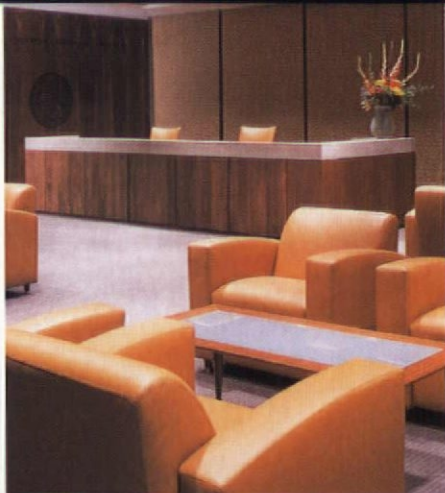


Acoustics

Noise and vibration control of the substantial rooftop plant installation was crucial. Priorities were achieving low noise levels in the client centre meeting rooms on the floor below, and avoiding nuisance to St Bartholomew's Hospital next door. The interface between the slab-to-slab drywall partition and building structure allows for building deflections without causing a weak noise transmission path, which would degrade the overall sound insulation.

Arup





From left to right:
a new link building
contains escalators,
meeting areas and
cafe (below). The
architect sought to
extend the qualities
of 'solidity, a sense of
stability and of
timelessness' from
the exterior skin to
the furnishings



Project management and cost

As client representative, Gardiner and Theobald Management Services (GTMS) worked with Merrill Lynch and SHCA in establishing the client brief and analysing over 20 sites. As SHCA developed the design strategy, GTMS made sure that support from a myriad of specialists, including key trade contractors, was always available. GTMS's sister company, Gardiner and Theobald, provided early budget advice, followed by detailed estimates. This budget and project management provided continuity from initial briefing to occupation and extended beyond the construction into every aspect of capital expenditure necessary to enable occupation of the facility, including the IT and furniture installation.

GTMS and Gardiner and Theobald

CREDITS

SHCA APPOINTED FOR BRIEF AND SITE SELECTION

June 1996

SHCA AWARDED ARCHITECTURE AND INTERIORS COMMISSION

May 1997

DEMOLITION STARTED

July 1998

START ON SITE

January 1999

COMPLETION OF STAFF OCCUPATION

October 2001

GROSS EXTERNAL FLOOR AREA

77,000m²

FORM OF PROCUREMENT

Construction
Management

CLIENT

Merrill Lynch Europe

ARCHITECT, INTERIOR

DESIGNER, SPACE

PLANNER

Swanke Hayden Connell
Architects: David Walker,
Robert Fry, Sharon Turner,
Mike King, Ray Pinches,
James Elliott, Aliki
Anoyrkatis, Joanne Austin,
Philip Ball, Anthony
Barker, Sundee Bhamra,
Bob Bissett, Carl
Blanchard, Cheryl Bullock,
David Clarke, Amanda
Collins, Sam Cook, Martin
Davies, Paul Davis, David
Davison, John Diss, Sean
Diver, Dejan Dordevic,
Finlay Duncan, Cuneyt
Elgin, Kerry Felstead,
Simon French, Alejandro
Gareri, Carl Grannell,
Sandra Hoskins, David
Hughes, Narinda Juttla,
Derek Kilpatrick, Carlos
Lambert, Carolyn Lefley,
Tim Martin, Justin
Manson, Massimo
Mariani, Simon May,
Adrian McNeece, Gordon
McQuade, Diana
Monkhouse, David Nolan,
Keith Owen, Mark Owen,
Nick Pell, Rachel Poulson,
Jessica Pulford, Charles
Quayle, Sheetal Radia,
Alex Rimmer, Gavin
Robotham, Sam Selenky,
Tonia Scott, Jason Stubbs,
Robert Sutton, Euan
Tyson, Karen Van Eeden,
Nicola West, Jeannine
Wickens, Richard Wilding,

Nicola Williams, Katherine
Winter, Philip Woodstock

PROJECT MANAGER

GTMS

COST CONSULTANT

Gardiner and Theobald

ARCHAEOLOGY,

GEOTECHNICS,

STRUCTURAL, BUILDING

SERVICES, IT, TRANSPORT

PLANNING, ACOUSTICS,

AUDIO-VISUAL AND FIRE

ENGINEERING

Arup: John Haddon, John
Hirst, Alan Pepper, Paul
Nuttall, Nigel Annereau,
Roger Olsen, Rick
Reynolds, Ian Fellingham,
Vaughan Sutton, Richard
Hughes, Malcolm Wright,
Andrew Gardiner, Gordon
Lland, Graham Naylor-
Smith, Darren Barlow,
Dave Bosher, Tony Jones,
Simon Brimble, Simon
Barden, Rebecca Hutt,
Chris Field, Gerry Loader,
David Trelease, Vince
Keating

CONSTRUCTION MANAGER

Mace

PLANNING CONSULTANT

Montagu Evans

LANDSCAPE ARCHITECT

Townshend Landscape

Architects

MATERIALS HANDLING

Arup JDC

URBAN DESIGN

CONSULTANT

The Richard Coleman

Consultancy

SITE ACQUISITION

ADVISOR

Knight Frank

LEGAL ADVISOR

Linklater & Alliance

ARCHAEOLOGY

MOLAS/ Dr J Schofield

LIGHTING DESIGN

Equation Lighting Design

CLADDING CONSULTANT

Arup

FACADE ACCESS

Reef (UK)

CATERING CONSULTANT

Tricon

SECURITY

Arup Vitef

HISTORIC METALWORK

Gibson Dennis Associates

CORPORATE SIGNAGE

Citigate Lloyd Northover

SUBCONTRACTORS AND

SUPPLIERS

roof finishes Allan Roofing

and Fenestration;
suspended ceilings Astec
Projects; soft floor finishes
Axiom Group; dry lining
and plastering BDL Group;
revolving and pass doors
Boon Edam; mechanical
services Crown House
Engineering; air plant
Dalair; structural
alterations and fit-out
Ellmer Construction;
facade access systems
Facade Hoists;
dismountable partitions
Faram; architectural
metalwork Glazzard; hard
floor finishes Grants of
Shoreditch; Purbeck stone
flooring W J Haysom &
Son; raised floors
Hewetson Floors; catering
and kitchen equipment
Holmes Catering
Equipment; ductwork
Hotchkiss Ductwork;
moveable walls Huppe
Form (UK); WC fit-out Hurst
Stores and Interiors;
special gull-wing
maintenance area doors
Jewers; specialist joinery
Joinery Contracts; metal
doors and shutters Kaba
Door Systems; lifts &
escalators Kone; internal
brick and blockwork
Lesterose Builders; blinds
& curtains Levulux;
metalwork Littlehampton
Welding; custom furniture
Peter Milne; glazed screens
& walls Pollards Fyrespan;
signage Rivermeade;
passive fire protection R &
S; specialist joinery and
shop fronts Ruddy Joinery;
cladding Schmidlin;
security installation
Sensomatic; veneers
Shadbolt & Sons; atrium
roof and glazing Space
Decks; general joinery and
reception finishes Swift
Horsman; stone cleaning
and window refurbishment
Szerelmey; electrical
installation T Clarke;
external cladding - recast
concrete and handset
stone Techcrete; piling The
Expanded piling Co; chiller
plant Toshiba Carrier UK;
structural steelwork
William Hare

working details

The seven-storey building has a steel-frame structure enclosed with self-supporting facades of precast concrete column and spandrel units. On the southern side, the units are faced with Portland stone; on the northern, stack-bonded brickwork.

The facades comprise a series of storey-height precast concrete columns which support precast concrete spandrel panels. The columns are on a 12m grid, a width dictated by ground-bearing problems.

At ground floor level the facade is set back so the columns create a colonnade, with precast arches spanning 12m between them. On the floors above, the spaces between columns and spandrels are filled with double-glazed windows.

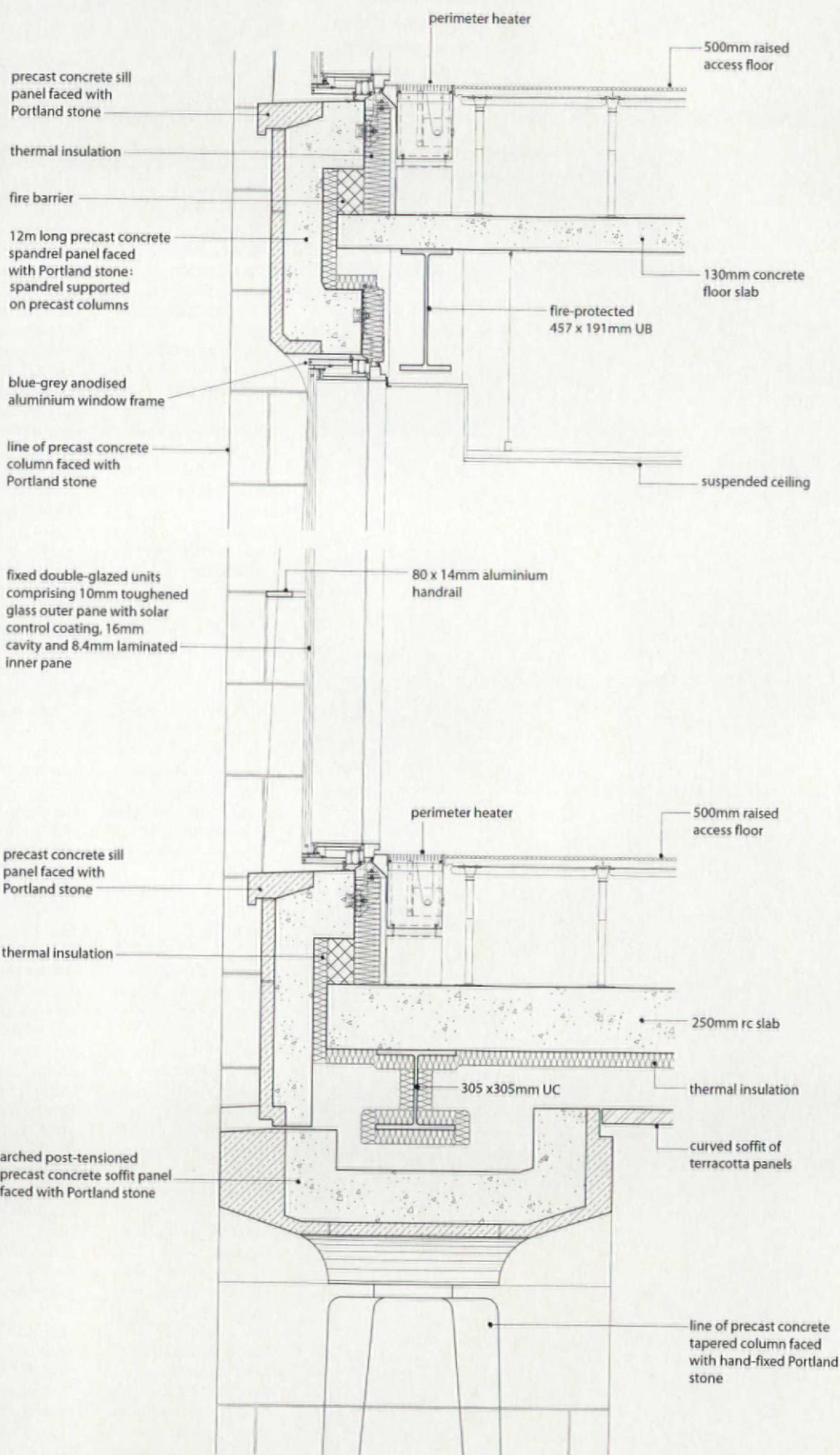
The assembly was designed to maintain a constant 10mm-wide mortar joint and avoid intrusive silicone movement joints on the facades; joints between units are positioned at the backs of the columns.

Each precast arch was cast as two separate units – spandrel and soffit. To accommodate the relatively long span with the flat shape of the arch, the soffit is post-tensioned by means of 50mm diameter cables housed in cast-in plastic tubes.

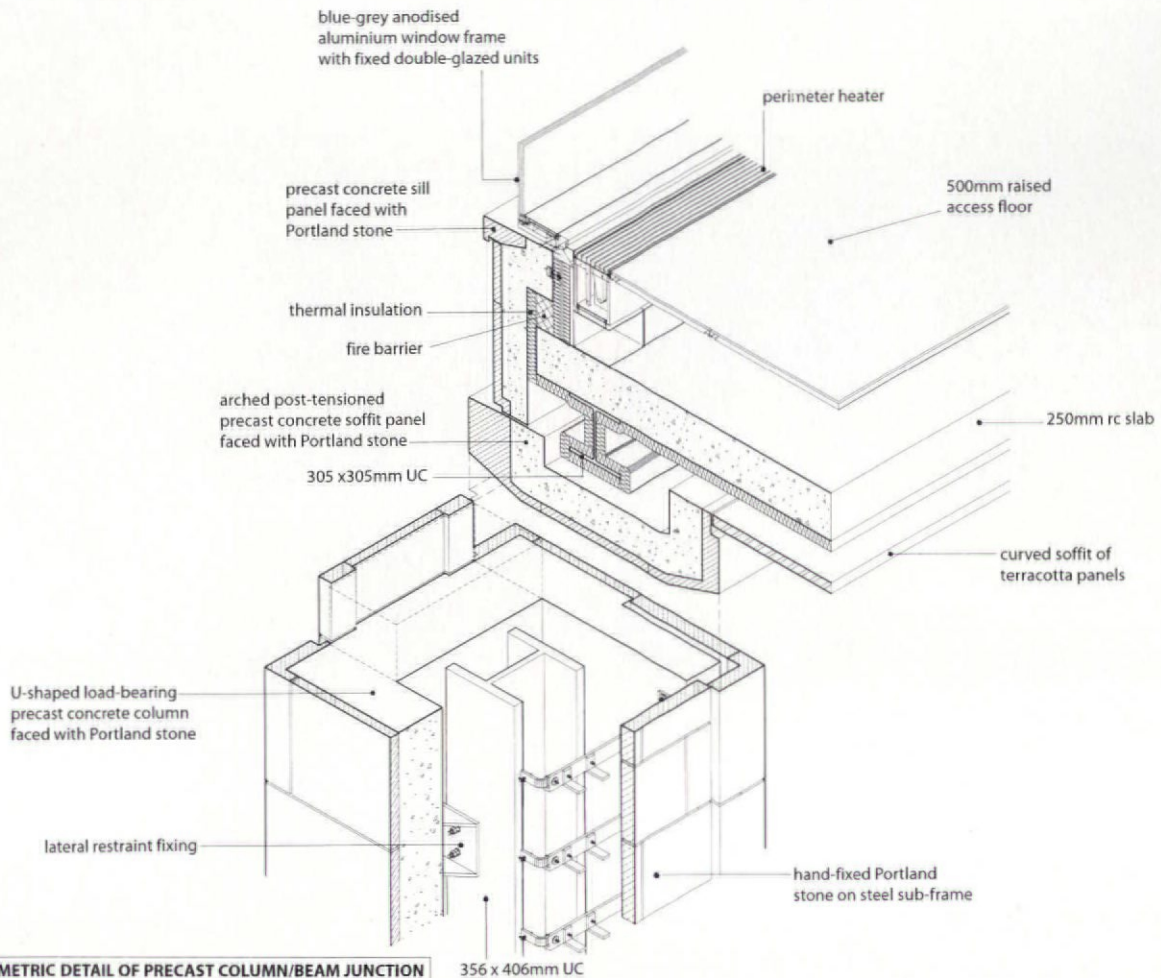
Each ground floor precast column is U-shaped, forming a Portland stone-faced front and sides; the rear Portland stone face is fixed by hand on to a metal sub-frame. To provide lateral restraint, the unit is bolted with brackets to the main structural column, a 356 x 406mm UC.

The 4 x 4m windows to the upper floors are supported by the precast structure; this minimises any movement to 3mm and allows the windows to be installed from the inside – site restrictions prevented the use of scaffolding.

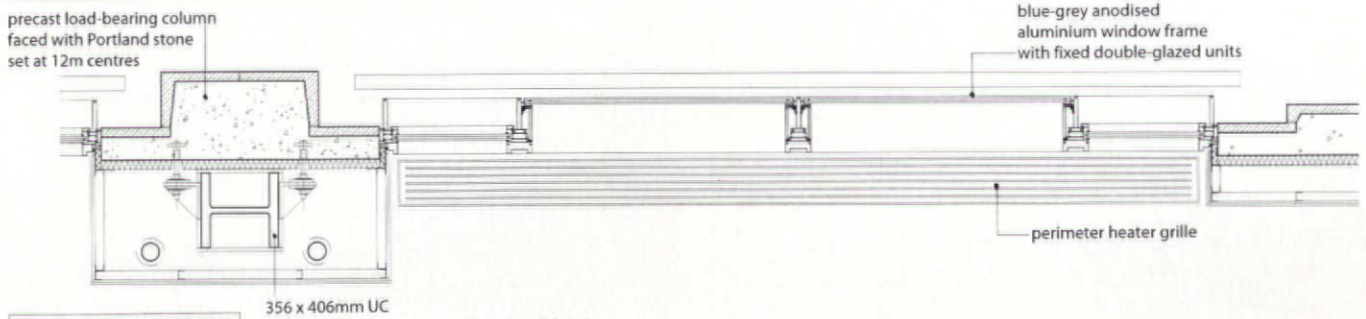
Susan Dawson



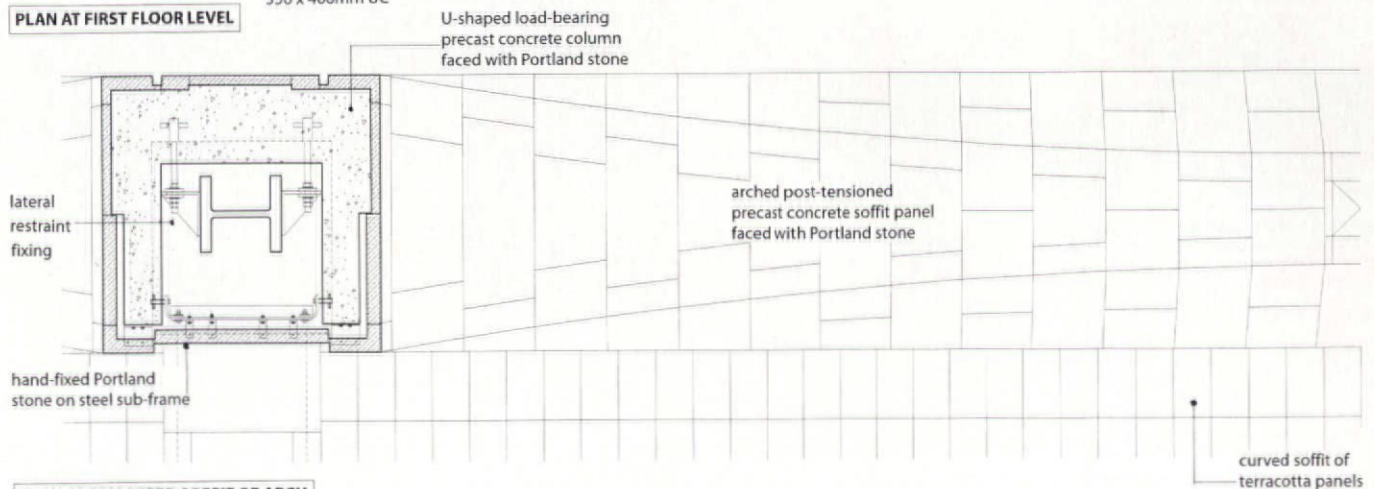
DETAIL SECTION THROUGH ARCH AND FIRST FLOOR



EXPLODED ISOMETRIC DETAIL OF PRECAST COLUMN/BEAM JUNCTION



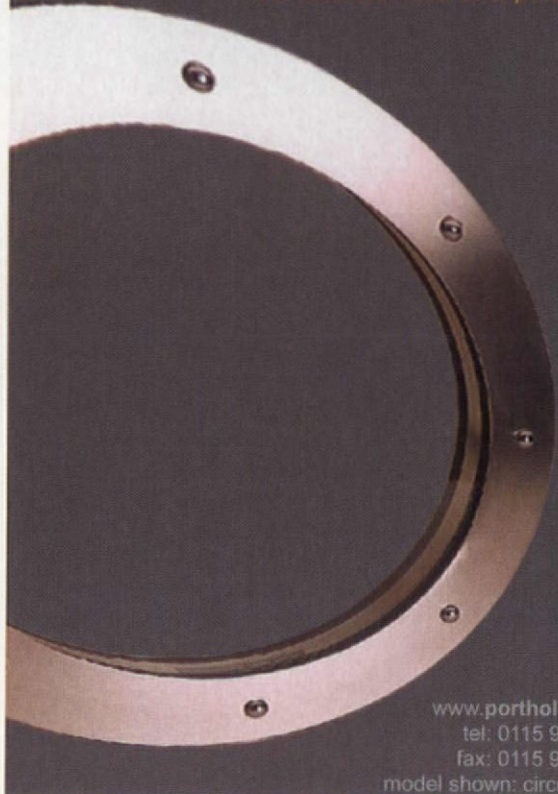
PLAN AT FIRST FLOOR LEVEL



PLAN AT REFLECTED SOFFIT OF ARCH

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creative architectural ironmongery

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fax: 0115 947 5828
model shown: circular SS1

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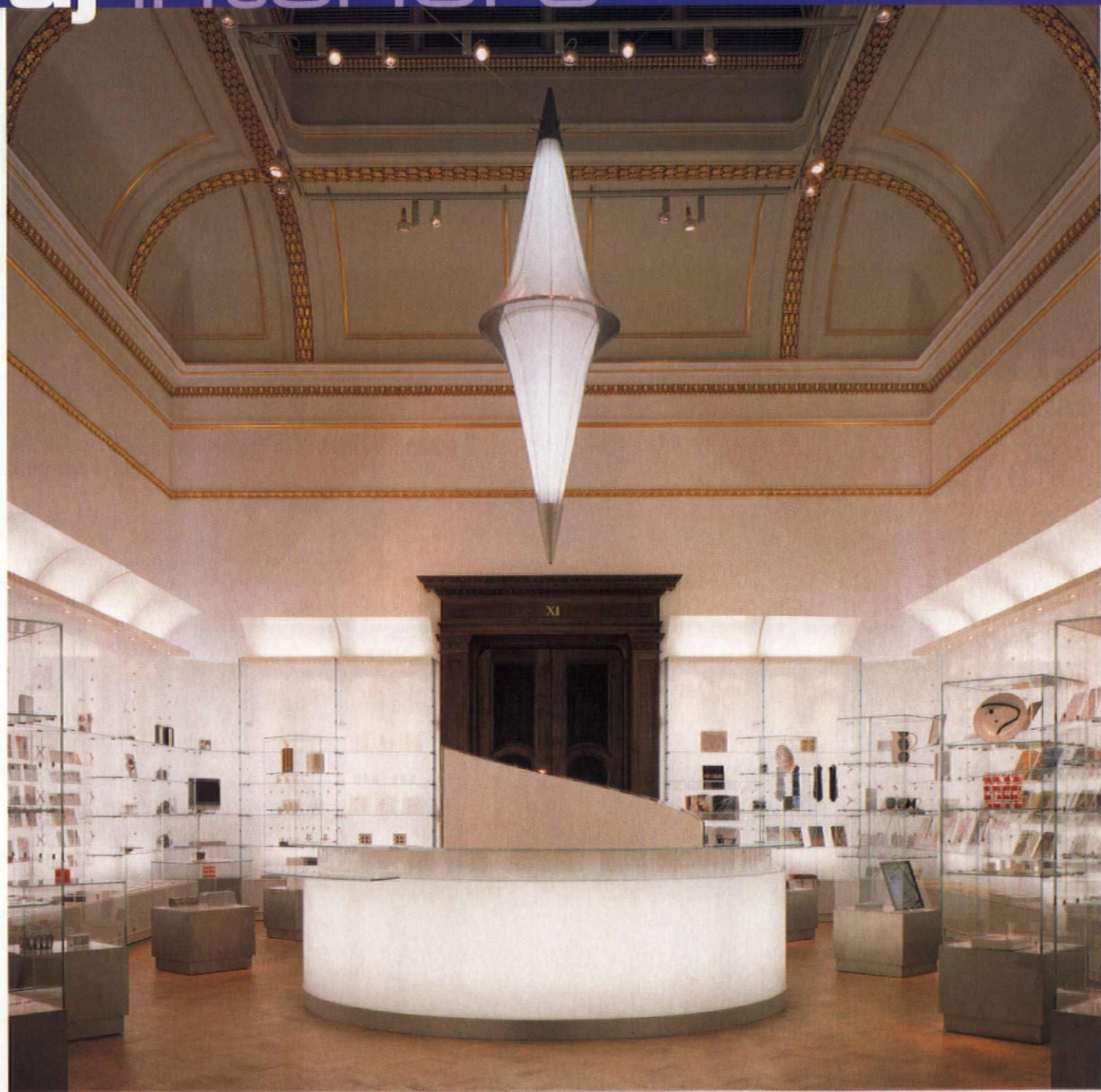
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Seeing the light

By Deborah Singmaster

Photographs by Richard Bryant/www.arcaid.co.uk

In Rembrandt's paintings, and in Vermeer's, there is always a point of maximum reflection – a necklace, a helmet, a raised glass, a pearl earring. A small shop, redesigned by Eva Jiricna Architects, is that point of maximum reflection at the Royal Academy: a glistening fusion of glass and light set off by the damask

walls and dark timber of the main galleries.

The visitor cannot fail to miss this beacon of light. There it is, on your right as you head for the dark portals that will take you into whatever exhibition is on in the main first floor gallery – the glories of Venice, Caravaggio, Rembrandt's women. And even if you

do manage to avoid it on the way in, you will find there is no way out at the far end except through the shop. Before refurbishment, a mezzanine blocked the doorway at the east end of the shop. It has now been removed.

Eva Jiricna's name is inextricably associated with the use of glass in architecture – from the glass staircase she designed for Joseph, Knightsbridge in the late '70s, to the new Orangery in her native Prague. She readily admits that glass is one of her favourite materials but says that its choice for the Royal Academy was based on its appropriateness for the project. 'Glass is able to diffuse light

into the space and you can put it in a historic context without competing with the existing historic fabric, or introducing any note of discord,' she says, and she lists some of its other relevant virtues: 'It has low maintenance, it's easy to clean and cheap to replace and – most important – you can see through it and light it from all directions. You can even see the things on the bottom shelves and you can read the prices.'

The use of structural glass at the Academy brings out a little appreciated aspect of the material – its beauty and solidity in section. Seen flat, glass may be colourless and transparent; seen sideways on, it is coloured and solid. Looking around the shop, you notice that the planes of reflective display surfaces are scored by bands of icy blue glass edging in varying thickness, set off by the brilliantly white walls and ceiling of the room.

The most prominent new feature in the shop is the central circular counter, partly enclosed by a curved glass screen which rises

to a point towards the rear. The counter top is in chunky 19mm structural glass, below which a narrower shelf is fixed at wheelchair height. Opaque film fixed to the inner surface of the counter base conceals any below-counter jumble and staff movements. The circular shape of the counter reduces the visible impact of any queue and leaves maximum room for other shoppers to circulate around the display areas.

The walls are dressed with vertical glass panels standing proud of the existing walls to conceal the lighting behind them. The panels are made of toughened glass with a ceramic coating applied so that they act as light diffusers. Vertical glass uprights have holes at regular intervals, lined with stainless steel sleeves; glass shelves and other display components rest on stainless steel pegs inserted into the steel-lined holes. Postcards are displayed in perspex trays secured to the vertical perforated panels by elegant V-shaped stainless steel fixings.



The tops of the glass display units are held together by white powder-coated folded metal units which carry low-voltage downlighters and fluorescent tubes serving as uplighters. White curved metal reflectors, attached to the metal units, throw the reflected light back down into the main retail space. In each of the four corners, special square units with cut-away edges, contain audio video displays.

Further display areas are provided in tall glass 'towers' with integral lighting, containing some of the star items for sale and viewable from all angles, like pieces of sculpture. Smaller towers contain smaller products. Plinths supporting the towers are clad in satin-finished stainless steel.

The most startling addition is the large pendant central light, shaped like two magician's hats joined at the brims. Two layers of material form the theatrically-shaped shade, a taut inner layer of nylon-weave flame-retardant spinnaker sail cloth and a looser outer layer of fine grey laser gauze. The light emitted is programmed to change from white to pale blue, echoing the twin colouring of glass – white and blue. Other secondary light fittings are mounted on a track suspended from the ceiling, and so delicately engineered that they are barely noticeable.

There are other shopping areas in the Academy, but they are reserved for goods relating to current exhibitions – only the shop proper holds more general stock. Its new fit-out makes it a more enticing place than ever.

CREDITS

CLIENT

Royal Academy Enterprises

ARCHITECT

Eva Jiricna Architects:
Eva Jiricna, Georgina
Papathanasiou (project
architect), Gabriel
Alexander

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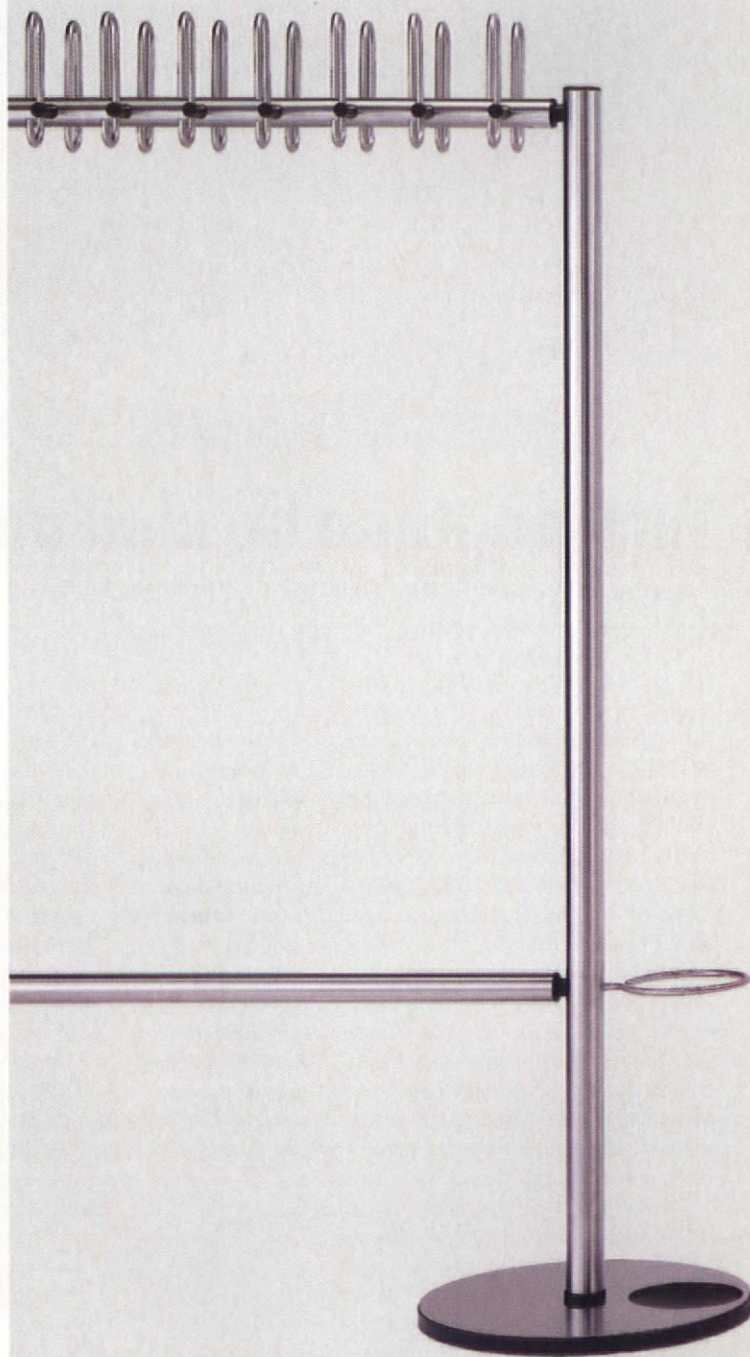
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Turn on, tune in, chill out

The next generation of multi-service chilled beams should bring more benefits than just savings in time and money

BY AUSTIN WILLIAMS

'Chilled beams' are certainly a name to conjure with. After all, they're not necessarily chilly and they are not really beams, in the structural sense of the word. Perhaps there should be a campaign to rename them 'prefabricated service units', so that specifiers stop looking blank whenever the subject is mentioned.

In essence, chilled beams are simply service units designed to remove the excess heat loads commonly experienced in office buildings; those generated from solar gain, equipment loads (PCs, servers, copiers, etc), light fittings and body heat. Traditionally, they take the form of beam-like units, usually hanging from, or set into, the suspended ceiling. Passive chilled beams work on the principle of warm air rising by natural convection and passing over water-filled cooling coils within the beam. These coils, supplied at about 15-18°C, reduce the temperature of the passing air, enabling cooler air to be reintroduced into the room and removing surplus heat. Active beams provide an additional cooling capacity by providing a primary fresh air supply, effectively wafting out cool air to assist circulation flows which, in turn, causes induced convection

Full beam ahead: multi-service chilled beams can be incorporated as a design feature, manufactured to suit the architect's exact aesthetic requirements while simplifying installation for services engineers

over the cooling elements.

Chilled beams offer many benefits over traditional fan coil air-conditioning units. They are quieter, the plenum feeds are smaller, they waft air rather than blast air into a room – thereby eliminating discomfort, and they can now be incorporated as a design element, instead of being consigned to the margins of the project as an HVAC afterthought.

Terry Farthing, sales director of chilled beam manufacturer Trox UK, says: 'Essentially, comfort is assessed by building users as a combination of room temperature and air velocity. It is the consequent turbulence intensity – the mixing and movement of air – that is the most important aspect.'

'Standard fan-coil air conditioning systems may provide adequate velocities, but skidding air across the ceiling does not take account of the turbulence which may be caused at task level. The separate research by Fanger and Loveday [see references] shows that gently wafting air into a space, as is done by active chilled beams and displacement ventilation (and understanding its implications), is the best way to achieve suitable ventilation rates while ensuring satisfactory comfort levels.'

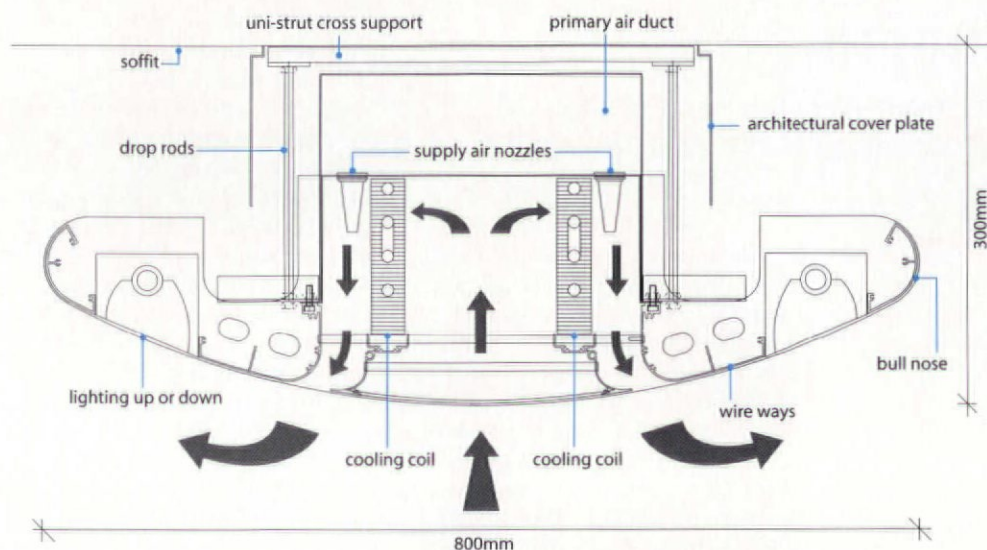
Cool design

Even though chilled beams have been around for quite some time (they have been regularly specified in Scandinavian countries for more than 20 years), their no-frills, box-like appearance has been off-putting for British architects and, consequently, they have not exactly caught on in the UK.

In a major development, Trox UK has integrated the mechanics of the chilled beam and general service elements within a sculptural unit called a multi-service chilled beam (MSCB). This new service layout has already begun to appeal to a number of leading architects.

Trox UK has completed schemes for Lloyd's Register of Shipping (AJ 17.1.02), Riverside House (home of FT.com) and the GLA building. Within these projects, each chilled beam unit has been manufactured to suit the architect's exact aesthetic requirements – from variations in grille design to the location of down or uplighters; from the dimensions of the unit to surface finish and moulding.

By making a design feature of the beams, suspended ceilings could possibly be eliminated, meaning that structural soffit heights could be reduced. After all, apart from the often dubious acoustic integrity of suspended ceilings, some people recognise that they are simply a covering layer to hide the services. The MSCB (see box) does the same job but in a more coordinated fashion which could, if correctly utilised, change the face of office design.



One we made earlier

As with all matters concerning prefabrication, to incorporate a chilled beam correctly service decisions will have to be given a higher priority in the design programme. If it is possible to make concerted choices about the location of service routes and points within the building, then the use of these exposed service units will come into their own. By locating all services (within reason) within a single prefabricated unit, manufacture and installation, and hence capital costs and maintenance, are simplified.

Although units vary, in general the chilled beams stand down about 300 mm from the structural soffit (active beams do not require any additional space for the primary source air supply, see diagram). Therefore, a 3.2m floor-to-soffit height will have, say, MSCB downstands of 300mm at various points along the soffit, giving a head height at its lowest point of 2.9m. The overall effect in the room would possibly still be of a 3.2m ceiling since the occasional downstands would not compromise the perception of height. To achieve the same effect using a standard suspended ceiling specification, the floor-to-ceiling height of 3.2m would possibly require an additional 500mm void, at least, for services.

Although the MSCBs require more forethought in the design stage, their installation period should be quicker due to the straightforward nature of the plug-in fix system.

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Units can be provided in modular lengths of up to 4m, although the MSCBs can be preassembled and delivered in units up to 24m in length if required (provided that adequate consideration has been given to health and safety and deliverability issues). Each MSCB unit is manufactured with all services installed and tested. Connections between modules (gaps of about 300mm) are made with proprietary cover plates masking the flexi-joint connections of water pipes and primary air ducts. In normal practice, the MSCBs are set out in rows at 3m centres and fed from an edge plenum box.

The simple installation of MSCBs compares favourably with the number of competing trades working within the suspended ceiling void to install services on site. Problems with MSCBs only arise if the site conditions and the planned fixing location change after the manufacture of the units has begun. In terms of post-completion maintenance, very little can go wrong with MSCBs. With clear access, hatches are easily accessible, comparing favourably with easily damaged and poorly replaced suspended ceiling panels.

Prefabrication is ideally suited to building modules and fit-out elements such as these. It is almost certain that as architects begin more successfully to coordinate their early designs with services engineers, they will learn to love the multi-service chilled beam - once, that is, they realise what it is.

BEAM DEFINITIONS

Chilled beams

Ceiling-mounted service units, incorporating water-filled cooling coils.

Passive chilled beams

Warm air passing through the beam is cooled and passes back into the room where it cools the room by natural convection. Excess heat is taken away by cooling coils to a heat exchanger. The use of perimeter chilled beams to offset solar gain reduces the need for full air conditioning and is potentially very energy efficient.

Active chilled beams

As the passive variety but incorporating a primary air supply which introduces fresh cooled replacement air. As the warm air within the room rises, it passes through the beam, over cooling coils, and the supply air nozzles push the cooled room air and replacement air into the room at a low velocity. This in turn reinforces the natural convection patterns and circulates the air in the room. Stale air is removed.

Multi-service chilled beams (MSCB)

The beam casing is sufficiently sized to incorporate other service functions. The cooling element is set alongside downlighters and should be designed such that the heat from the light fittings assists the air flows. As a prefabricated service unit, the beam can incorporate coordinated service runs including fire detection, sprinklers, computer cabling, mains electrics, etc.

Displacement ventilation

Fresh, cooled air is introduced to an occupied area at a low level, low velocity and at a temperature slightly lower than the room itself. Spreading along the floor, the air forms a reservoir of cool, fresh air. The heat sources in the room cause a rising current of air that is extracted and replaced with air drawn from the fresh air inlet.

Breaking the logjam

The recent Planning Green Paper may begin to challenge applicant clients taking their architects' time for granted

BY BRIAN WATERS

'Planners and architects belong together but are divided by the development control process. The two professions share many common objectives and occupations and there are a large numbers of planner-architects and architect-planners.

'Both professions are concerned about the design and quality of our surroundings and both professions are urban designers and masterplanners. But, for all this, these professions are too often set at one another's throats by the planning system.' So writes Robert Adam in this month's *Planning in London* (see www.planninginlondon.com), explaining the new RIBA guidance on making planning applications.

When problems are aired about bad planning practice, they are often countered by accounts of bad architectural practice. Both undoubtedly occur, and so to help break the logjam, the RIBA has decided to make a positive gesture to help solve the problem, Adam says.

Don't be complacent

The green papers on the reform of the planning system published last year put the spotlight on poor planning performance by authorities. They have the fingerprints of the CBI and the Treasury all over them.

Not without justification maybe, but architects and their applicant clients should not sit back complacently waiting for logs to unjam and decisions to bounce back.

Adam is right that there is bad architectural practice. Many applications by architects are poorly considered, poorly supported in terms of policy and impact analysis, and even poorly presented. The Green Paper makes play of the need for better resources in planning authorities, but inadequate applications are also a cause of delays in the approvals system.

Clients are often culpable, scrimping on the fees and the back-up team of consultants needed. 'Get the permission and I'll give you the job!' they say.

It's about time that the recommended fee scales recognised the real value and importance of RIBA stages A and B – equal at least to stage C in most projects. So why are they always presented, or viewed, as an

afterthought? Challenging this should be an immediate response from the profession.

The Green Paper proposals will force this issue since they place tough new obligations on appli-

cants. These result partly from a new emphasis on urban designs and masterplans which will replace the present local development plans.

Key areas within the local authority boundary will be governed by action plans which are described in the Green Paper as: area masterplans 'covering design, layout and location'; neighbourhood and village plans detailing 'the design standards to be applied'; design statements; and site development briefs.

The Green Paper even proposes to do away with outline planning consents because 'all too often, local authorities [LPAs] receive an application of outline permission but with no guarantee that the concept approved will actually be delivered'.

Under the new system, an LPA would give the developer a certificate 'for a defined period to work up a detailed scheme against parameters ... agreed with the local authority... Compliance with the certificate's requirements would weigh heavily in the final determination of planning consent'.

The challenge ahead

Mike Gwilliam, director of planning and transport at the South East Regional Assembly, welcomed the

challenge to developers to create masterplans for the sites they are promoting. He says: 'It will oblige the developer to employ good designers to stand any chance of getting a major proposal adopted, and thus bring into the planning system those design skills which are not existent in the town halls.'

'It's a clever move by the government because the resource will come from the developer's appointment of consultants.' Gwilliam predicts rich pickings for consultants with the right skills.

Andy Rogers, ACA president, is more sceptical. He comments: 'Community strategies backed up by local development frameworks and statements of community involvement are to replace the structure/local plans and UDPs, while regional planning guidance is renamed regional spatial strategy. More a question of rearranging the deckchairs – and calling them sun-loungers.'

However, the subtext by which community involvement is diverted from committees and county councils, through the new local strategic partnerships, to 'continuously updated' community strategies, is a clever idea and might just work, he says.

A relaxing future

Applicants will take on responsibility for community consultation and will have to report the outcome in support of their proposals, so the skills of the architect and the demonstration of his designs and their rationale will be given a higher priority.

Those who have experience of the new appeal inquiry rules will understand the implications for their work of the Green Paper proposals for delivery contracts. These are contracts in which local authorities and developers agree a target date for determining a planning application. Each party becomes jointly responsible for achieving it.

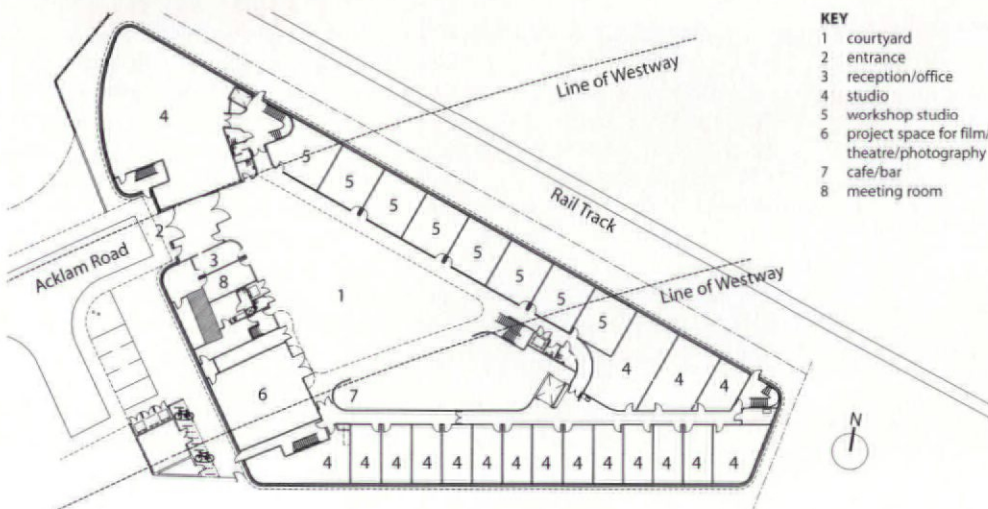
Theoretically, architects can be more relaxed in future when they are on the receiving end of claims for extensions of time as a result of late information from planners.

Brian Waters is principal of the Boisot Waters Cohen Partnership. E-mail brian@bwcp.co.uk

Bridging the gap

A new development in west London shows how it is possible to make usable space from the most unlikely of sites

BY AUSTIN WILLIAMS



ground floor plan

KEY

- 1 courtyard
- 2 entrance
- 3 reception/office
- 4 studio
- 5 workshop studio
- 6 project space for film/theatre/photography
- 7 cafe/bar
- 8 meeting room

The snaking concrete monolith that is London's Westway, otherwise known as the elevated section of the A40(M) – the main arterial route from west London to Oxford and beyond – is one of the busiest roads into London, carrying 74,500 vehicles a day. Unfortunately, since its construction in 1970, it has left a legacy of derelict, unutilisable voids beneath its structural frame. As Michael Heseltine, then parliamentary secretary to the Transport Ministry, said at the opening: 'There are two sides to this business. One is the exciting road-building side, but there is also the

human side. You cannot but have sympathy for these people.'

As part of an attempt to humanise some of these spaces, to liberate brownfield areas of land (and to make a bit of money), Kensington and Chelsea council, which owns the site, has packaged up some of the land for development situated directly underneath the gigantic spans of the roadway.

Although tennis courts and sports facilities have already been built, newly completed commercial units by Great Western Studios have shown an inventive use of limited

One for the road: Great Western Studios has transformed part of the ugly void beneath the Westway into a series of workshop/studio spaces around a central courtyard

and difficult spaces. When Giacomo Matte Trucco designed the Fiat Lingotto factory in Turin, he did not know what he was starting. Not content with an office with a test track on the roof, Great Western Studios has created a series of studio spaces with an entire motorway on its roof.

The scheme comprises 97 workshop/studios gathered around a 600m² central courtyard, and it is this courtyard which has the underside of the Westway as its soffit. Other facilities, arranged around the perimeter, include a 100-seat theatre, performance space and screening room, meeting rooms, galleries and courtyard cafeteria.

Natural light filters into the concealed 15m-high courtyard space from high-level perimeter glazing. Because of the proximity of the west coast mainline (the site occupying one of Brunel's 1830s railway sidings), good acoustics are essential. The double glazing incorporates acoustic laminates, and the density of the Westway deck is such that no sound is transmitted through it into the building.

Ironical travel arrangements mean that all tenants will have the opportunity to avail themselves of Ford's ThinkCity electric car-sharing scheme (when it finally hits the market) 'available for hire at short notice and minimum of fuss'. Bicycles can also be hired for local trips (Portobello Road is only a mile away).

Externally, the building is not much to write home about but the creation of something out of nothing gives this scheme merit.



Printer wonderland

Although the seasonal festivities are over, Christmas may have come again with the latest version of NavisWorks

BY JOE CROSER

An afternoon spent with NavisWorks 2.1 turned out to be as much fun as opening presents and drinking fine wine. It has been a long time since I last enjoyed using a piece of software quite as much as this.

First launched a little over two years ago by Sheffield-based rendering guru Lightworks, NavisWorks has gone from strength to strength, collecting some heavy-weight support from Arup and Laing Technology, to name but two. Used for reviewing, presenting and checking three-dimensional models, NavisWorks delivers modular tools in the form of Roamer, Publisher, Presenter and Clash Detective (I can't remember the other names of Santa's reindeer).

The plans that we made

What makes it so appealing? To start with, the interface has been stripped of all clutter and the tool icons intuitively represent their functions, making it one of the most logical interfaces I have ever used. The online tutorial continues the trend towards simplicity, leaving me with a sense of empowerment after just one hour. So much so that I was able to open one of my own AutoCAD models in Presenter and add textures to the geometry with ease before wandering through the space on screen. I completed my NavisWorks adventure by saving my wanderings as an AVI Windows mini-movie format for distribution by e-mail.

Covering almost all bases, the suite of modules allows the designer to import CAD models using the industry's most popular file formats, including the ubiquitous DXF file format, Autodesk's DWG and 3DS, Bentley's DGN and offerings from Infomatix and SolidWorks. It is possible to import more than one model from these different origins while displaying the different data formats in the same window at the same time, thus improving coordination.



NavisWorks 2.1 provides designers with a wealth of possibilities

The original file structure, including layers and x-refs, is retained and the layers can be switched on and off by the designer or reviewer to view the right information at the right time. Dynamic sectioning tools can also be used to make the building look as though it is being constructed before your eyes.

Once the 3D data has been imported, the options available within NavisWorks are almost endless. Incorporating a number of redlining (safe sketching) tools, the designer and reviewer are able to highlight areas of the model and add comments for access by others. Furthermore, hyperlinks can be assigned to individual objects or groups of objects.

Walking in the air

Alongside the navigation methods for interactively moving through the model such as walking, flying, zooming in and out, looking around from a stationary point and rotating the model, there is also the ability to save

any specific viewpoint. These saved viewpoints are one of the methods to create animation. By specifying a chain of individual viewpoints, the designer can move or fly seamlessly between them and record the product for export to AVI.

NavisWorks' newest module, Presenter, enables the designer to interactively drag and drop textures on to the model to create a more realistic representation of the design. Incredibly easy to use, the results are quite impressive considering that my little laptop still permits me to fly around the model without any great loss of performance. There are currently no shadows, nor is there an ability to add light sources, but I am assured that this will come.

For the financially well-endowed, there is even a module which will check for clashes. Described as hard and soft clashes, two or more geometric elements are checked to make sure they do not share the same space. If they do, the designer is alerted to the clash, whereupon he or she can make changes to the model or accept the clash as permissible.

All designers who have struggled to communicate spatial designs to clients using flat drawings or simple 3D models will appreciate the difference NavisWorks will make.

Roamer, the standalone viewer for NavisWorks models, costs approximately £300, while Publisher and Presenter weigh in at £950 and £1,250 respectively, and Clash Detective is a whopping £3,500. As many of us produce 3D models for our own design exploration, we are hardly likely to need Clash Detective or Roamer, preferring Publisher and Presenter. And at a smidgen more than £2,000, a single licence of each is a real bargain.

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

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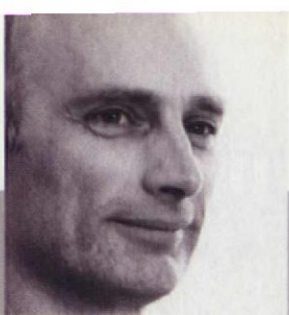
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Contractual name-calling that confuses even the experts

Probably every qualified architect has at least a basic knowledge of arbitration – what it is, and how it works. Some architects have acquired a wide and detailed understanding of the issues, as a result of their personal involvement as expert witnesses or as arbitrators. But even among practising arbitrators there are few who would claim to have a full understanding of name-borrowing arbitrations. Mention 'name-borrowing' and you are likely to get a glazed look in response. Actually, the same blank expression is frequently seen on the faces of lawyers and judges when name-borrowing is mentioned.

Most judges have thrown up their hands and come out with exasperated phrases to describe it; 'very difficult to construe', 'grave difficulties in understanding', 'relationships which cannot be given any jurisprudential label', and 'very great difficulties in trying to fathom how in practice the name-borrowing provisions should work'.

The basic idea of name-borrowing is simple enough. It is intended to cater for the situation where a subcontractor's entitlement depends on what is due under the main contract. The subcontractor wants more money, and can only get it if the extra money is first shown to be due from the employer to the main contractor under the main contract. The problem is that only the main contractor has the contractual right to make the claim, but the main contractor may not be interested in pursuing it.

The solution is to give the subcontractor the right to step into the shoes of the main contractor and bring an arbitration claim in the main contractor's name. Similar arrangements apply where there is a works' contractor whose entitlement depends on what is due under the management contract.

A recent case decided by Judge Humphrey Lloyd QC in the Technology and Construction Court, *Belgravia Property Co v S & R (London) Ltd* (19 July 2001), has shed light on the subject.

It used to be thought that a name-borrowing arbitration created a three-party arrangement which included a direct relationship between the employer and the subcontractor (*Lorne Stewart v William Sindall*, 1986), but in the

Belgravia case, Judge Lloyd convincingly explained why that view was wrong.

So who is the real claimant? As with these things, the terms need to be defined, and it depends what you mean by 'real'. In name, the main contractor is the claimant. The only rights considered by the arbitrator are the rights applicable between the main contractor and the employer. If the arbitrator makes orders against the claimant, it is the main contractor who must comply with them. The main contractor incurs liability for the arbitrator's fees, and potentially for the employer's costs of the arbitration. But the person in the driving seat is the subcontractor. It is the subcontractor who must give notice (in the main contractor's name) to commence the arbitration. It is the subcontractor who must prepare the statement of case and the evidence, and present the claim. And it is the subcontractor who must finance the arbitration, including indemnifying the main contractor against the liabilities and costs arising out of the arbitration.

What happens if the employer wants to bring a counterclaim against the main contractor? The counterclaim may be entirely distinct from the claim and may have nothing whatever to do with the subcontractor. It had previously been thought that such a counterclaim could not be brought. But this idea was exploded in the Belgravia case. Judge Lloyd said the employer may pursue any counterclaim that is permitted by the arbitration agreement in force between the employer and the main contractor. If the counterclaim does not concern the same subject matter as the subcontractor's claim, the main contractor will have to appoint their own representatives to deal with it, acting alongside the representatives engaged by the subcontractor.

A word of warning. General statements about what happens in name-borrowing arbitrations are only useful up to a point. The Belgravia case concerned a works' contractor and a management contract, rather than a subcontractor and a main contract. At the end of the day, the correct legal analysis is always going to depend on the exact terms of contract in force on the project.

Andrew Bartlett

'There are few who would claim to have a full understanding of name-borrowing arbitrations'

You are the weakest deep-link... goodbye!

You might have thought that one of the great virtues of the Internet was that it was virtually lawyer-free. Now that people are running businesses on the Web – especially recruitment and ticket booking and auction firms – the men in sombre suits are gathering like hyenas padding around the edge of the killing ground of the local lion pack.

Angus Hamilton (e-mail hamilton@cix.co.uk) is an unhyena-like solicitor (I said that very carefully) who writes a monthly equivalent of the AJ's legal column adjacent to this – but in the computer magazine *PC Pro*. In the December issue, he pointed out that it seems that you now have to be careful about who and how you link to other websites. It turns out it is naughty to deep-link, that is, to link to a page which is some layers in from the other site's home page. You might do this to helpfully take your visitor straight to the relevant section on the other site.

On the other hand, some people do it to disguise the fact that the services they apparently offer are actually provided by somebody else and, lately, these are the carcasses the lawyers have been worrying about. Probably the best thing to do is put yourself in the place of the site to which you propose to deep-link and ask yourself whether you would like it to happen to you, especially when it normally means bypassing the visitor number clicker on whose figures quite a lot of sites rely for sponsorship.

Meanwhile, I just came across this fantastic site which provides web designers with codes for doing seriously wicked things, such as shimmering reflections, click boxes which move before you can click on them, website earthquakes, mystery scrolling text and the like. It is at... hold on. No. The only way I will give this out is by phone. You will first have to repeat a dozen times the mantra: 'Just because I can, it does not mean I have to.' Oh, all right, it is at www.builder.cnet.com/webbuilding/sutherland.lyall@btinternet.com

London

Wandel Hofer Lorch + Hirsch: Synagogue in Dresden 25 January-22 February. An exhibition at the Architectural Association, 36 Bedford Sq, WC1 (020 7887 4000).

Contemporary Czech Architecture 25 January-28 February. An exhibition at the Czech Centre, 95 Gt Portland St, W1. Details 020 7291 9920.

Essential Business Management Training for Architects Begins 30 January. Four half-day sessions at the Building Centre, WC1. Details 020 8771 6445.

Joseph Rykwert Wednesday 30 January, 18.00. A lecture at the New Theatre, London School of Economics. Details 020 7955 6828.

Nikolaus Hirsch Thursday 31 January, 18.30. A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Celebrating Perret Monday 4 February, 18.30. A Docomomo event at Book Art, 12 Woburn Walk, WC1. Details 020 7833 3451.

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 Thursday 14 February. A CPN workshop at a London venue. Details 020 7222 8891.

Marketing and Brand Imaging Thursday 14 February. A Colander course at the Building Centre, WC1. Details 020 8771 6445.

From Modernism to MA: Contemporary Japanese Landscapes Until 16 February. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

The City as Sculpture: From Skyline to Plinth Monday 25 February, 18.30. A forum at the Royal Academy with Eric Parry, Gordon Benson and Kathryn Findlay (020 7300 5839).

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



COME DANCING

Yu-Cheng Chuan's writhing construction of copper pipes has colonised the Georgian interior of the Minorities Art Gallery at 74 High Street, Colchester. The installation – for some reason entitled *The Ballroom Garden* – continues until Saturday 2 February. Details 01206 577067.

East Midlands

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

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

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

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

Roger Stephenson Thursday 28 February, 19.30. A lecture at the Foster Building, University of Central Lancashire, Preston. Details Peter Trebilcock 0161 973 1505.

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

Inland Waters: Patricia MacKinnon-Day Until 14 April. Work based on a year's residency in a shipyard. At the Whitworth Art Gallery, Manchester. Details 0161 275 7472.

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

Kathryn Findlay Thursday 31 January, 18.00. A lecture at the Lloyd Lecture Theatre, Oxford Brookes University. Details Inga Taylor 01865 483200.

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

Market Complex 26 January-28 February. A photo-text installation on Gloucester Cattle Market (1955) by Robin Wilson and Nigel Green. At the Guildhall, 23 Eastgate St, Gloucester. Details 01452 505089.

Barbara Hepworth / Josephine Pryde Until 24 February. Two exhibitions at the New Art Centre, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

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 Leeds. Details 0113 2456250.

Caro at Longside Until 30 April. Sculpture by Sir Anthony Caro at the Yorkshire Sculpture Park, West Bretton. Details 01924 830302.

Scotland

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

Anthony Walker Thursday 31 January, 17.30. A lecture on plastics at the Scottish Centre for Conservation Studies, Edinburgh College of Art. Tickets 0131 221 6072.

Re Design Until 2 February. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

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

Wales

RSAP Course: Access Auditing and Inclusive Design 31 January-1 February. A two-day course at Cardiff Bay. Details 029 2087 4753.

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.

Urban dilemmas

DANIEL BONE

Cities for the New Millennium

Edited by Marcial Echenique and Andrew Saint. Spon Press, 2001. £32.50

The what, why and how of city design was the subject of the 'City 2K' conference organised by the RIBA and Cambridge University's Department of Architecture at the Lowry in 2000.

This is the book of the conference, a 17-paper anthology focusing on the critical and often conflicting ideas currently promoted for the planning and design of our towns and cities. It is the international perspective that gives this collection its appeal – the contributions coming from leading academics and practitioners from the UK, the Netherlands and the US.

The majority of the texts endorse the benefits of the compact city and residential densification. The 'compactors' are led by Lord Rogers and Richard Burdett: 'Let's cram more into the city,' they say. 'To solve the town/country problem we must start at the centre of our cities. We must use all available land – brownfield or simply leftover spaces – in a sustainable way.'

Tony Travers supports these views in 'Density Means Better Cities', arguing the economic case for higher densities and improved integration of public transport. A valuable technical contribution is provided by Alan Baxter in 'Infrastructure and Cities'.

The dissenting voices see greater merit in urban dispersal. Leading this group is Marcial Echenique with his essay 'Mobility and Space in Metropolitan Areas'. Today's cities, he says, 'are dispersed, amorphous conurbations, extending for miles, encompassing empty and built-up spaces where no clear visual definitions exist... If this is the reality and it is so different from our ideals, should we not ask ourselves why it has happened?' Echenique argues that there is a rationality in this city structure 'which is understood with the intellect but not with the eyes'.

Michael Breheny arbitrates on the two contrasting views in his stimulating commentary, 'Densities and Sustainable Cities'. He supports the urban renaissance/com-

paction agenda but is sceptical, concluding that it is more complex than its advocates would suggest.

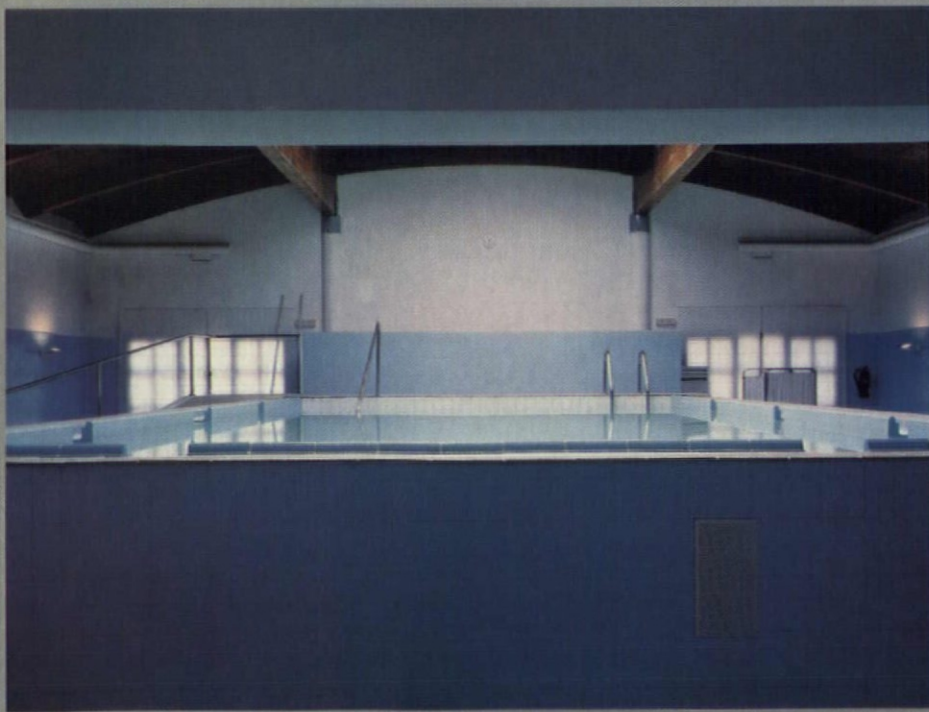
The raising of residential densities in town centres and the reduction in car provision will be generally unpopular with families, for example, whose preferences are for houses, not flats. Homes and jobs are becoming increasingly uncoupled, and Breheny argues that it is unwise for planners to neglect the changing geography of jobs in their endeavours to remake cities. Without jobs there will be only a modest renaissance, leaving the city as a place of high quality residential/leisure environments for the few.

While Breheny supports the enthusiasm of the compactors to revive our once great cities, he believes that protecting the countryside from development, and contributing to sustainable development, requires more realism and less romanticism.

The evidence from the US supports the views of the sceptics. Harry Richardson and Peter Gordon's contribution, 'Compactness or Sprawl: America's Future vs the Present', tells it like it is: 'Increasing the compactness of American cities may not even be desirable, but it is certainly infeasible. We may see a few infill development projects, investment in some historic districts here and

No Man's Land: The Photography of Lynne Cohen

By Ann Thomas. Thames & Hudson, 2001. 160pp. £29.95



Above: one of Lynne Cohen's spa scenes. Opposite page, above right: a laboratory

Since turning from sculpture to photography in 1971, the American Lynne Cohen has been recording an array of darkly humorous, chillingly surreal interiors – classrooms, laboratories, military installations, boardrooms, writes Robert Elwall. Many could easily be mistaken for modern art installations but they are, in fact, real. More than 100 are reproduced in this handsome book.

Before Cohen's lens, the recuperative health spa takes on the sinister aspect of the pathology lab – the massage bed resembles the mortician's slab. Classrooms seem more like places for live experimentation with the viewer as victim; rooms appear hermetically sealed; the sense of claustrophobia is all-enveloping. These images are rendered more disturbing by Cohen's concentration on synthetic materials such as Naugahyde and Formica with their cold finishes, as well as by her clinical photographic technique. Unlike *film noir*, where danger lurks in the shadows and tension is increased by expressive camera angles, here the lighting is kept flat and symmetry rigidly maintained – to alienating effect.

Although it is still disquieting to see them, we somehow expect military establishments to exhibit a Strangelovean paranoia, and the dummies which crop up in Cohen's images have become an over-familiar symbol. The most

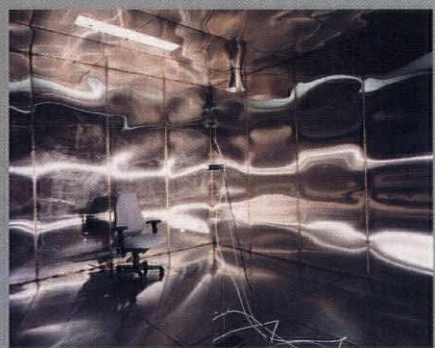
there, and a sprinkle of New Urbanist communities on greenfield sites. The latter have attracted considerable attention, but have had minimal impact.' Depressing.

Thankfully the spirit is lifted by the contribution of the predictably freethinking Dutch. Dirk Frieling, urban and regional planning professor from the University of Delft, provides a fascinating insight into the extraordinary countryside design project 'Deltametropolis – an exercise in strategic planning'.

Imagine our politicians supporting a spatial design exercise at the regional scale, establishing and endowing a foundation for a three-year programme in which 200 design professionals participated, culminating in a national exhibition, publications and TV debate. 'The Netherlands Now As Design' did just this, and showed that by using spatial design as a means of study and a method of exploring the future, strategic planning actually means something – it is the way that economic and political ideas can be translated into physical reality.

For all those engaged in urban renewal and city design, *Cities for the New Millennium* is a must.

Daniel Bone is an architect, town planner, and director of consultancy CIVIX



worrying images are rather the most banal.

Like fellow photographer Martin Parr, Cohen has been heavily influenced by postcards and their elevation of the commonplace to the status of published record. Like Hitchcock, she is good on the terror of the ordinary, forcing us to look afresh at the workplace surroundings we take for granted. In a work milieu where space for thought has been eroded by ubiquitous communication devices and CCTV, Cohen's images of engineered environments have a powerful resonance. Just when you thought it was safe to go back in the office...

Robert Elwall is curator of the RIBA photographs collection

Life in space

BOBBY OPEN

The Architecture of Image: Existential Space in Cinema

By Juhani Pallasmaa. Finnish Building Centre, 2001. 183pp. £36 (Available from Triangle bookshop 020 7631 1381)

Juhani Pallasmaa has a style of writing, bordering on poetry, which inspires new ways of seeing things. In *The Architecture of Image – Existential Space in Cinema* he explores the relationship between cinema and architecture, and how such art-forms help us to place ourselves in the world – in particular through their use of poetic images.

Pallasmaa prompts a craving for fresh experience, in much the same way as an author like Jack Kerouac. With Pallasmaa's statement that the primary role of art is to activate the imagination, one recalls the imagery of *On the Road*: the evocation of crowded, sweaty San Francisco jazz clubs, the smell of steel, and the excitement of moving through the landscapes, cities and small towns of 1950s America.

Pallasmaa writes: 'These images of places, created by the reader, are not detached pictorial images, they are experiences of embodied and lived space.' His book's key notion of 'lived space' intertwines the actual experience of physical places with subjective feelings, memories and associations, often evoked by these spaces and their artistic representations, but just as often by unconnected life events. The existential space which we inhabit thus becomes a mixture of physical sensation and mental imagination.

To flesh out this idea, Pallasmaa examines the particular characteristics of cinematic imagery, and its place within the experience, creation and understanding of lived space, with reference to five films: Alfred Hitchcock's *Rope* and *Rear Window*; Andrei Tarkovsky's *Nostalgia*; Michelangelo Antonioni's *The Passenger*; and Stanley Kubrick's *The Shining*.

These five essays, along with the more wide-ranging introduction, form essential reading for anyone interested in cinema or architecture. Drawing on precedents within Renaissance and Surrealist painting, and texts by Gaston Bachelard, Rainer Maria Rilke and Italo Calvino (to name just a few), they inspire close study of the chosen films.

The essays are excellently illustrated throughout, with precisely the right frame or

picture beside the relevant text. Evidently there was a problem in obtaining permission for the use of photographed frames from *The Shining*, but this is effectively overcome with the commission of vibrantly coloured paintings; indeed, for anyone who has seen the film, these are perhaps even more disturbing than the use of the actual frames, cleverly drawing on the reader's buried memories, internal imagery and imagination.

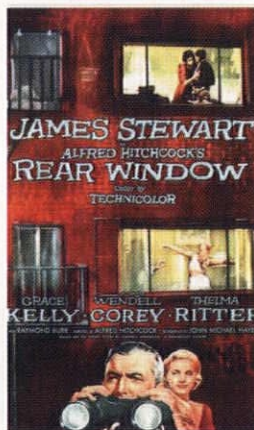
Pallasmaa expands the notion that the physical definition of space is related to our mental state through the study of phenomena

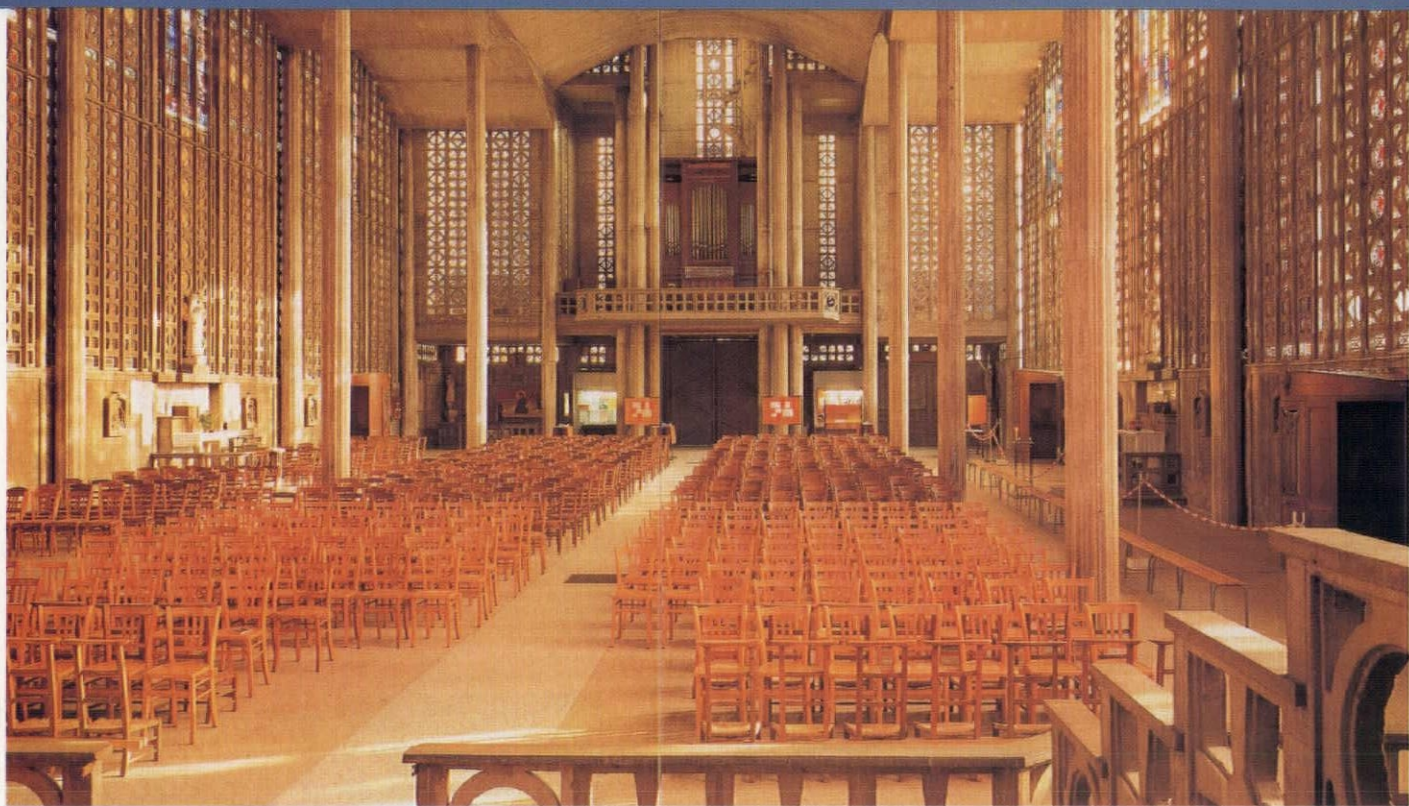
such as claustrophobia, repression, psychosis, voyeurism and alienation. These subjective sensations are related to physical spatiality through the directors' poetic use of colour, texture, abstraction, depth of field, light, materiality – and, of course, the built form. The latter ranges from Hitchcock's and Kubrick's meticulously planned large-scale stage-sets to the more intuitive use of mainly existing spaces and locations by Antonioni and Tarkovsky.

Thankfully, Pallasmaa steers clear of advocating conceits like the literal projection of cinematic images onto the fabric of buildings. Instead, he shows cinema's ability to reawaken the architect's understanding of place-making, encouraging an exploration of extremes of sensation and perception. The book inspires consideration of how architectural space can be formed with dense layers of meaning and ideas, incorporating physical characteristics like smell, noise, touch, materiality, and extremes of light and dark or big and small. And, like Gaston Bachelard's *Poetics of Space*, it encourages an essential questioning of what it means to define space or create a dwelling.

'The artistic stages of architecture are always something other than the total of their material structures,' says Pallasmaa. 'Even these are primarily mental spaces, architectural representations, and images of the perfect life. Architecture, too, leads our imagination to another reality.'

Bobby Open is an architect at Nicholas Ray Associates and teaches at Cambridge University





Concrete evidence

JOHN BANCROFT

Auguste Perret

By Karla Britton. Phaidon, 2001. 256pp. £39.95

Auguste Perret (1874-1954) was a seminal figure in the evolution of the Modern Movement but, overshadowed in this country by his one time pupil Le Corbusier, has tended to be forgotten. In France, though, Perret's continuing significance is such that one of the best books of which he is the principal subject – Peter Collins' *Concrete* (Faber, 1959) – is still available in French translation while the English edition is long out of print.

Perret's oeuvre was largely in reinforced concrete, a material coming to the fore from the mid-19th century. It was originally employed only in engineering structures and Perret was one of the pioneers in its architectural use. His Church of Notre-Dame at Le Raincy, 1926 (see picture), was a Masters of Building article (AJ 13.2.91).

Karla Britton's book, developed from a study undertaken at Columbia University, has to overcome some significant defects. Its design is gimmicky and offputting; its insistent cleverness is intrusive. And in assessing what one gets for £39.95, it will not escape an intending purchaser that many pages are only half-filled – a 'feature' of the design.

In her preface, Britton sets out her intentions, including the controversial way in which she evaluates Perret's development as an architect. With others (not Collins) she senses a mystery about his work. This 'enigmatic, even impervious, quality' is the spur to her essay. To develop her argument she seeks to link aspects of Perret's principles/philosophy with particular building types.

A few chapter headings will give the flavour: 'The Economy of Construction: Ecclesiastical Architecture'; 'The Poetic Syntax of Space: Apartment Buildings'. These oddly chosen qualities are, of course, manifest throughout Perret's work irrespective of building type. What are we supposed to gain from this approach?

Britton, like many fellow historians, seems to be phased by the supposed 'stylistic' switches during Perret's long career. If they looked sideways to other arts, such as music and painting, they would find similar 'darting around' – a *joie de vivre* particularly evident in the 20th century.

Unfortunately there are other flaws – passages obscure in meaning, invented adjectives, poor translation from the French.

Nevertheless, the text has interest, the illustrations are good, and inclusion of Perret's own writings as an appendix is commendable. But historians not trained as architects should avoid detailed description of construction and technical detail; many have been wrecked on these shoals and Britton is no exception. By the way, Mies van der Rohe was of the same generation as Perret, not the succeeding one as stated in the preface.

Would I recommend the book? Despite the 'warts', and Britton's idiosyncratic approach, the pros outweigh the cons, but, at the price, I hesitate. There is nothing else in English, though, so if that is the criterion...

Available in French, however, is a 'must' for any Perret lover – *Les Frères Perret: L'Oeuvre Complète* (Editions Norma, 2000. £61). It is the complete archives of Auguste and his brother Gustave, architect-entrepreneurs.

Auguste and his brother, two years junior, studied architecture at the Ecole des Beaux Arts. Together with the third younger brother, they inherited and carried on the family firm, a contracting business established by their father. Thus they could offer a complete service, which saw through all of Auguste's output.

This magnificent book, bigger in format than Britton's and 509 pages long, was a chance discovery on a visit to the Triangle Bookshop at the Architectural Association – that true Aladdin's Cave.

John Bancroft is the architect of Pimlico School

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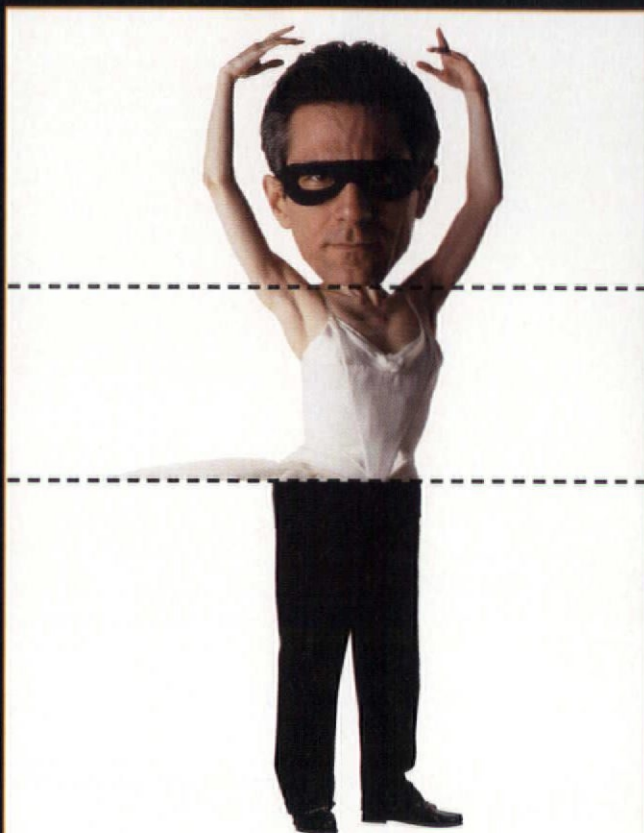
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jobspot

The killing of the English language

I have never really believed all the hype about the detrimental effect that computers and new technology are having on young people today – until now, that is!

The 'experts' continue to warn us about the fact that children sitting in their rooms playing computer games or browsing some badly pixilated porn site on the Internet are becoming obese and brain-frazzled. This, we are told, is the next generation of heart attack victims waiting to happen. Why don't kids turn off their television sets and go and read something less boring instead? Don't the experts realise that reading is an equally sedentary experience?

Then there is the mobile phone and the dreaded text message. The only thing that is more annoying than a mobile phone ringing on a train is the GNER tannoy announcement by some spotty customer service manager blaring out the insightful message that mobile phones are annoying and can people please refrain from using them where they may cause an annoyance to others.

Anyway, I digress. The reason that I am coming round to the view that the computer and the mobile phone are devices of the devil is that people no longer seem to remember how to spell, are not able to use capital letters in their communications, and commit various other text-message abuses of the English language.

I regularly receive applications for employment via e-mail containing lower case letters at the start of a sentence, random capitalised nouns and informal signing off comments such as 'ta' or 'cheers'.

A job at my office? gt Stufd!

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Informal enquiries may be addressed to Professor S B Riffat, tel: 0115 951 3158, fax: 0115 951 3159, Email: Saffa.Riffat@Nottingham.ac.uk, Professor A P Fawcett, tel: 0115 951 3156, Email: Peter.Fawcett@Nottingham.ac.uk or Professor T Oc, tel: 0115 951 4873, Email: Taner.Oc@Nottingham.ac.uk.

Further details and application forms are available on the WWW at: <http://www.nottingham.ac.uk/personnel/> or from the Personnel Office, Highfield House, The University of Nottingham, University Park, Nottingham NG7 2RD. Tel: 0115 951 3262. Fax: 0115 951 5205. Email: Personnel.Applications@Nottingham.ac.uk.

Please quote ref. SMM/557. Closing date: 15 February 2002.



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Further details are available from the Bursar, Keble College, Oxford, OX1 3PG.

CULTURAL CENTRE IDEAS COMPETITION

Swale Borough Council working in partnership with Kent County Council, is pleased to announce the launch of an Open Ideas Competition. Architects are invited to develop proposals for a new Cultural Centre in Sittingbourne, Kent.

Assessment Panel: The panel will be chaired by Will Alsop of Alsop Architects
Timetable: Competition submission date 9 April 2002
To Enter: Please write, enclosing a registered fee of £20 to:
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Ryder has moved its Newcastle office to Generator Studios, Trafalgar Street, Newcastle upon Tyne, NE1 2LA.

ARP Lorimer and Associates has appointed **Rebecca Cadie** as a new director of the practice.

Redditch-based **BLB** has appointed **Chris Randall** and **Martin Wheeler** as architectural technicians.

Loates-Taylor Shannon has moved to 1 Blue Lion Place, 237 Long Lane, London SE1 4PU, tel 020 7357 7000, fax 020 7357 6000.

Terence McCaw Architects and **MPA** have merged to form **msquarep** and is located at 38 University Street, Belfast BT7 1FZ.

Ahrends Burton and Koralek has appointed **John Parker** to join **Robert Davys** as fellow director in the Dublin office.

Halpern has appointed **Nigel Bennett** as director responsible for leading the practice's consultancy team.

Tony Bailey, formerly of **Whitby Bird & Partners**, has joined the **Symonds Group** as director of structural engineering.

ALS Architects has moved to Studio Eight, Royal Victoria Patriotic Building, Fitzhugh Grove, London SW18 3SX.

Gensler has promoted three new vice-presidents, three new senior associates and 14 new associates to its London office.

● 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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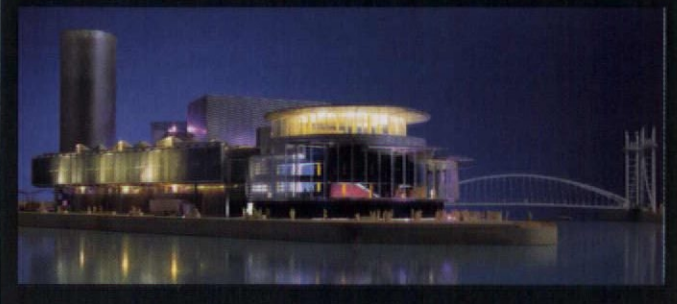
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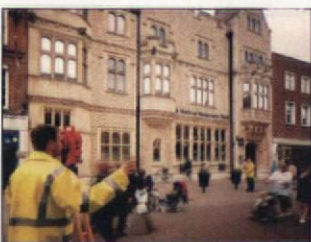
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archicharades



Champagne goes to Patrick Collins of Michael Gallie & Partners, who correctly identified Walter Gropius from the clues in our '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.

Grade trouble

Feathers have been distinctly ruffled in the dove-cote of architectural academe following the latest **Research Assessment Exercise**, the four-yearly review which determines levels of funding the schools will enjoy in future years. The lowest rating that can be awarded is a 1, the highest a 5. You can get 5* if all the work is of international quality. There are further categories of award. If the rating is accompanied by an 'A', it means all eligible staff are 'research active'. A 'B' means that only a proportion is regarded thus. Those traditional bastions of excellence, Cambridge and the Bartlett, previously in the highest category, have plunged to a 4. Were there any beneficiaries? Yes indeed. Top of the list was the Welsh School of Architecture, with a 5A; other good performers were Sheffield and Bath, with 5B each. Needless to say, the academic world being what it is, the hunt is now on to establish the links between those who made the assessments and their mates in the schools that did well. There is, of course, no external academic assessment of whether staff in the schools are any good at teaching people to be architects.

Seifert revisited

It does not take long for reputations to undergo fundamental reappraisals, and **Richard Seifert**, who died last year, is no exception. Once reviled for the sort of crass commercial architecture which gave the profession a bad name (and which

partly led to the rise and rise of the conservation movement), it now turns out that he was a benign genius who was completely misunderstood. The latest newsletter of the Twentieth Century Society proves the point. **James Dunnett** declares in an obituary that Seifert's work has 'something in common' with **Frank Matcham**, which would have amused the Colonel, if not Matcham. But Dunnett surely goes too far when he praises the architect's 'fundamental decision' to locate a tall tower at Centre Point. This was nothing to do with architecture, and all about a truly mad traffic management scheme by the GLC, which then connived with developer and site owner **Harry Hyams** to get the necessary rights of way. Hyams got a soft permission for Centre Point. Sure, it is a terrific building, but the location decision and the height had nothing to do with the architect. The traffic scheme was never properly implemented. Planner **Tony Tuggnutt** says in the same newsletter that the Colonel was 'renowned for his legendary skills in obtaining planning consents', which he attributes to his gift for actually listening at meetings – 'a skill most architects never master. Particularly when they are in the company of planners.' Actually, it is particularly when they are in the company of Tuggnutt.

Following function

Sculptors were on good form at the Royal Academy this week, in the first of a two-part event called 'The City as

Sculpture – from skyline to plinth'. **Phyllida Barlow** and **Anthony Gormley** gave spirited talks, both of which noted the dearth of contemporary sculpture in the city, the empty plinth in Trafalgar Square becoming a metaphor and an example of this absence (plans for the plinth are still obscure). Critic **Richard Cork** introduced, and wondered whether architects didn't feel that art somehow sullied their buildings. Gormley was clear about this: 'Good architecture doesn't need art,' though he accepted that it could contribute to the articulation of materials, or act as a sort of 'wayfinder'. This is just as well, since he is working on a sculpture for the exterior of Sandy Wilson's British Library. Architect academicians who took part in a lively discussion included **Richard MacCormac**, **Ian Ritchie** and **Ted Cullinan**. Part two takes place on 25 February, with architects doing the presenting.

New into old

Another lively discussion took place at the launch of **Francis Golding's** *Building in Context* publication, for English Heritage and CABE, partly prompted by his comment that it had been very difficult finding examples of really good new buildings in historic settings, particularly in 'ordinary' places. The hideous truth is that there aren't many. English Heritage looked jolly smug at the opening, but it must have occurred to them that they might be part of the problem as well as the solution. The whole subject had another airing this

week, at a seminar on **Richard Coleman's** crusade to reform PPG 15, the planning advice dealing with exactly the subject of the Golding document. These two old Royal Fine Art Commission war-horses are doing us all a service.

Tall storeys

Tall buildings are getting yet more scrutiny, this time from the Urban Affairs subcommittee of the the House of Commons, which quizzed **Simon Jenkins** and the City Corporation's **Judith Mayhew** this week. More witnesses to come, including, of course, CABE and English Heritage. Talk about shutting the door after the horse has bolted... London has more than 300 buildings which could be termed high. There is no shortage of new applications for towers. I gather the top floors of Canary Wharf are not letting well currently, but doubtless that has something to do with its symbolic North American connections. The tallest proposal, **Renzo Piano's** London Bridge Tower, has been the subject of considerable design development in recent months, and shows no sign of going away. Let's hope the subcommittee interviews the great man.

See this

Paul Williams of Stanton Williams has done **Paul Klee** proud with his design for a new show at the Hayward Gallery, proving yet again just how good the gallery can be – even for works as intimate as Klee's. Many of the paintings and drawings are from the years when Klee taught at the Bauhaus. Don't miss it.

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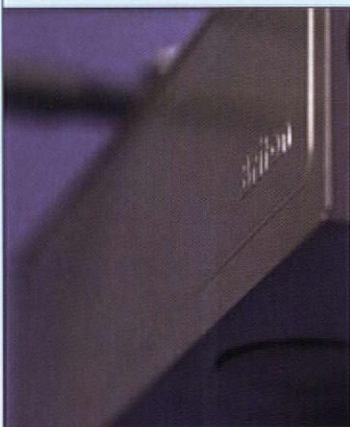
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AJ ENQUIRY NO: 203



IR Architectural Hardware's popular Briton 200 Series range of high-performance door closers has been extended to meet market demand for a complete building suite in a singular style. In widening the 200 series, the leading manufacturer has introduced track models with non-projecting arms which are ideal for doors that are prone to misuse.

STOAKES: PROJECT OF THE WEEK

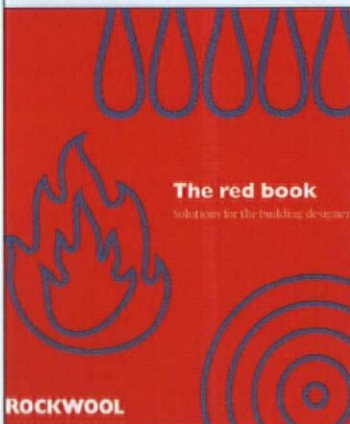
AJ ENQUIRY NO: 204

The Trocadero in London's Piccadilly was first to feature an external curved canopy in Kalwall. A variation on this are the low-pitched canopies (pictured) on a new hospital in the north of England, designed using Kalwall because of its low weight, low maintenance and relative opaqueness to dirt when viewed from below. See Kalwall and also curtain-walling projects at www.stoakes.co.uk or call 020 8660 7667.



ROCKWOOL

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As a building designer, you will know that regulations are changing – Part L, Part E and the EU's influence on Part B are all red-letter issues. So if you want to be well read and up to date when it comes to satisfying statutory requirements, simply log on to www.rockwool.co.uk for your copy of the new *Red Book* from Rockwool – a must for today's building designer.

TORMAX

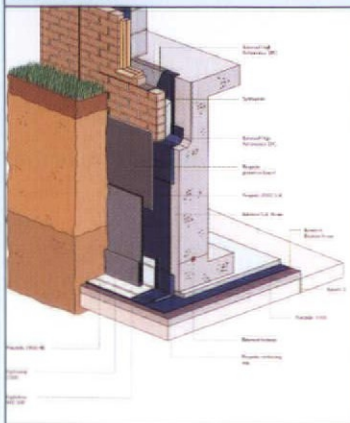
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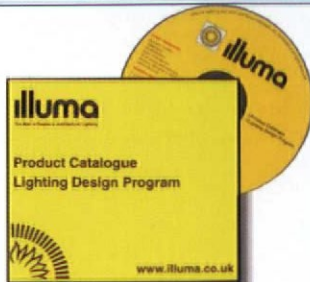


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British Council of Offices Spring Conference, 7 March 2002, Royal
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New commercial workspace over the next economic cycle will have to respond to market supply and demand, and this will place an increasing 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

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9.55 Securing the Deal - feasibility, concept & site acquisition

Chair: Richard Clare, EC Harris

Planning Issues: Malcolm Kerr, Montagu Evans

Finance: Martin Moore, Prudential

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10.55 Coffee

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

Chair: Ziona Strelitz, ZZA

Architect: Larry Malcic, HOK

Val Lehr: Valentine Lehr & Associates

Occupier: Simon Ward, Deutsch Bank

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12.10 The Vision Bit - Two architectural practices' plans for two 300,000 sqft Development Securities buildings at Paddington Central: is there an Atlantic divide in how they develop out the schemes? Does the culture of a practice influence and inform the design solutions?

Chair: Andrew Murdoch, Fitzroy Robinson

Graham Anthony, Sheppard Robson

Paul Morrell DL&E

Lee Polisano, KPF

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1.10 Lunch

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

Chair: Tony Thomson, DEGW

New Materials: Tom Smith, WSP

Underfloor VAV: Les Smith, Cudd Bentley

Wireless Telecomms: Philip Ross, Unwired

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3.10 Coffee

3.25 Best Deals and Best Practice - PFI, outsourcing or traditional procurement?

Chair: Anne Minogue, Linklaters

Stephen Hockaday, Bovis Lend Lease

Paul Lewis, Stanhope

Ian Gibson, Gleeds

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

Chair: Tim Caiger, Oracle

Guy Holden, Johnson Controls Ltd

Paul Pierce, CSC

Alastair Elliott, Knight Frank

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

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