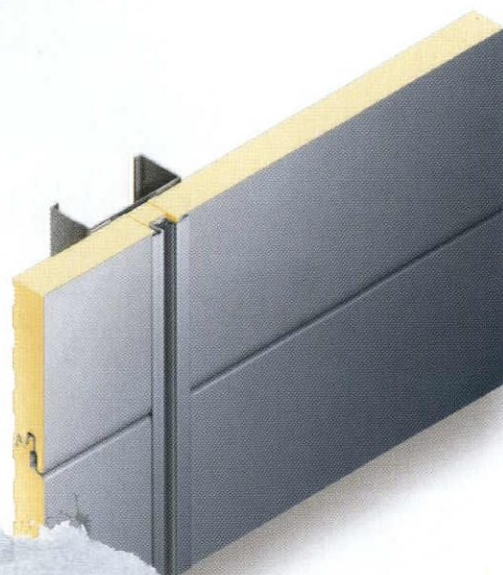
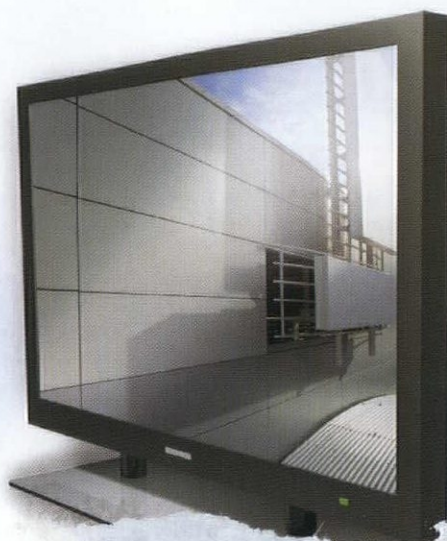


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Editorial enquiries
020 7505 6700

Editorial fax number
020 7505 6701

E-mail
firstname.surname@construct.emap.com
(isabel.allen@construct.emap.com)

Editor
Isabel Allen (020 7505 6709)

Deputy editor/Online editor
David Taylor (020 7505 6716)

News editor
Steven Palmer (020 7505 6715)

Reporter
Zoe Blackler (020 7505 6636)

Technical and practice editor
Austin Williams (020 7505 6711)

Working details editor
Susan Dawson (015242 21692)

Review and information editor
Andrew Mead (020 7505 6717)

Editor, AJ Focus/Special projects
Ruth Slavid (020 7505 6703)

Chief sub-editor
Paul Lindsell (020 7505 6707)

Sub-editor
Elizabeth Chamberlain (020 7505 6708)

Art editor
Minesh Parmar (020 7505 6704)

Assistant art editor
Dani Hart (020 7505 6705)

Editorial administration
Victoria Nowell/Angela Newton (020 7505 6700)

Display advertising
020 7505 6823

Recruitment advertising
020 7505 6803

Advertising fax number
020 7505 6750

Account managers
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Toby Redington (020 7505 6706)
Samuel Lau (020 7505 6803)

Telesales manager
Malcolm Perryman (020 7505 6698)

Account executives
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Key account manager
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Recruitment
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David Fox (020 7505 6735)

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Pictured above is part of Dutch-influenced Westbury Court Garden in Gloucestershire, begun at the end of the 17th century and restored after its purchase by the National Trust in 1967. It is among the many schemes featured in *Landscape Design: A Cultural and Architectural History* – one of the books evaluated in an expanded review section as part of this week's special landscape issue, which starts on page 26.

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COVER

Metropolitan Police Memorial Garden
Photograph by Paul Tyagi

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'I'm not satisfied, but I could put it much stronger. If we don't do it now, we'll never compete with the best. The machinery which should interpret the vision is not there.'

Lord Rogers on Tony Blair's failure to implement his Urban Task Force recommendations. *Guardian*, 26.1.02

'We knew what Maragall had done for Barcelona and Chirac for Paris. Elected mayors felt like the future waiting to happen. But that was then, and this is now. What's gone wrong?'

Peter Preston. *Guardian*, 28.1.02



news

PLANNING CHARTER CALL

Former chair of Camden Architects Forum Chris Roche is pushing for a Citizens Planning Charter to try to put a stop to planning committee members taking money for influencing decisions. The problem is one of 10 general issues he says are affecting authorities nationally. Roche, principal in 11.04 Architects, wants Camden, about whose planning policies and management he has concerns, to achieve a 'fair and reasonable planning system' by adopting such a charter. Roche also attacked political abuse – decisions being unduly influenced by political considerations rather than planning law, inexperienced planning committees making subjective decisions based upon taste rather than planning law, and the under-resourcing of planning departments.

BRUNSWICK ON THE LIST

The London Borough of Camden has indicated it is minded to approve listed building consent for the Brunswick Centre in London. Owner of the Grade II-listed building Allied London has worked with Patrick Hodgkinson, designer of the original 1960s structure, and Levitt Bernstein. The design will result in extensive landscaping of the site and the development of areas for public art.

COOPER CIAO AVANTI

John Cooper has left Avanti Architects, the practice he helped found more than 20 years ago. He has joined Camden practice Anshen Dyer as director, and will jointly run the healthcare division.

For the best jobs in architecture turn to page 49 or visit www.careersinconstruction.com

Big guns plot RIBA drawings move

A star-studded group of UK architects is asking the RIBA to think again about its plan to move its drawings collection to the Victoria and Albert Museum – and to consider an alternative proposal to move it to the Royal Academy.

The group includes Lords Foster and Rogers, and other leading architect academicians including Sir Philip Dowson, Sir Nicholas Grimshaw, Sir Richard MacCormac, Sir Colin St John Wilson and Michael Manser. Chris Wilkinson, Will Alsop, Piers Gough, Spencer de Grey, Peter Ahrends, Richard Burton, Paul Koralek and Rick Mather are also backing the scheme, along with Leonard Manasseh, Bob Allies, John Lyall and David Rock.

The group believe the RA would offer a more appropriate home to the collection, and the move is understood to have the support of Drue Heinz, a

benefactor of both institutions.

The RA was previously considered as a home but ruled out because it did not own the Museum of Mankind building on Burlington Gardens. Now it does and a scheme by Sir Michael Hopkins – designer of the RIBA Roundhouse bid – is under way. This would provide space for a large part of the collection, but some of it would need to be out-housed.

The RA 'bid' is not yet formal, and the RIBA and its president Paul Hyett face some difficult choices, assuming a formal approach is made. The institute would be very reluctant to end the relationship it has established with the V&A in recent years, especially as a Heritage Lottery bid has only recently been submitted in respect of the planned move from Portman Square, where the lease ran out.

On the other hand, it would be extraordinary if

RIBA PRESIDENT PAUL HYETT RESPONDS...

As president of my institute and chairman of council, I make it absolutely clear that we have one partner with whom we have developed a superb scheme for the world's finest drawings collection. Our funding bid is in and we are shortly to sign lease agreements with the V&A.

Council unanimously instructed that we proceed with this project under David Rock's presidency. He signed a letter of intent, against which a major programme of work has been developed and against which substantial investment has been made. Marco Goldschmied confirmed that intent. It would be wholly inappropriate for me to allow that work to be put at risk. We are going ahead with the V&A on the basis of our present scheme for the Architecture for All Project. This provides for the care of the drawings, their public exhibition, and a combined outreach programme.

That clear, I must also state that we will remain free under the arrangement with our partner to develop complementary joint ventures, both alone and in partnership with the V&A, as new opportunities arise.



Alsop Architects has won the competition to design the new £25 million arts complex for Goldsmiths College in New Cross, south London. Alsop beat off competition from Allies and Morrison, Christine Hawley Architects, Dominique Perrault Architects, Snohetta and Spence and Rem Koolhaas' Office for Metropolitan Architecture. Alsop states that these images are 'digital sketches' which are 'just enough to talk about our approach without

'At last the South Bank is shaping up as a great cultural quarter. Unfortunately, the South Bank I am talking about is not that lamentable concrete mess in London. It's the South Bank of the Tyne. It's Gateshead.'

Richard Morrison, *Times*, 29.1.02

'The kind of rebuilding that Britain undertook around St Paul's after the Blitz, so banal that it was demolished without regrets less than 40 years later, threatens to be a likely outcome.'

Deyan Sudjic on the World Trade Center site. *Observer*, 27.1.02

'Koolhaas adores post-war Modernism, the repetitive blocks of downtown Stockholm, the '64 World's Fair. I can understand this: I grew up on Scandinavian Modern... it's like vanilla.'

Michael Sorkin. *Architectural Record*, January 2002

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the institute was to ignore the views of such a host of major architects, many of them both RIBA and RA members. They make the point that in terms of culture and history, the two chartered bodies have a common heritage and the common activity of drawing. Both are independent of government and are governed by presidents and councils. There are always at least two architects on the governing council of the RA.

The AJ understands that no final contract has yet been entered into by the RIBA and the V&A. Any RA approach would probably need to offer rent-free accommodation for a guaranteed period, and an initial financial sum to help relocation. Wherever the collection goes, the institute would need to raise at least £4 million to secure its future – this is not considered too onerous for the world's greatest collection of architectural drawings.

The next stage in the saga may be the council meeting in mid-February, by which time the RA may have initiated the possibility of formal talks.

● See *Leader*, page 20.

Wandsworth challenges Byers in Tesco store dispute

A row over plans for a major Tesco supermarket, on the site of a derelict south London hospital, looks set to reach the High Court, writes Zoë Blackler. Wandsworth has challenged secretary of state Stephen Byers' decision to support the 2,500m² store in South Clapham, accusing him of inconsistency.

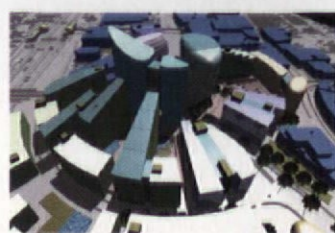
The latest twist follows an eight-year dispute over the retail giant's plans for the site and pits

Wandsworth against rival borough Lambeth. While the site falls just within Lambeth – which was eventually minded to approve the plans in July 1999 – neighbouring Wandsworth remains vehemently opposed. The scheme, by BMD Architects, will involve the demolition of all but the facade of the South London Women's Hospital overlooking Clapham Common.

While Wandsworth supports development of the site in principle, it claims the planned store will steal trade from the local shops. Chair of Wandsworth's planning committee, Ravi Govindia, said the proposals were 'awful', and accused Byers of being 'completely confused' in his justification of the scheme. Byers' decision to direct approval – against the advice of his inspector – came hand in hand with a decision to block plans for a Safeway store on the site of the former Wimbledon FC stadium, Govindia said. He believes the same criteria that led Byers to refuse Safeway should have led him to refuse Tesco. Wandsworth lodged its request for a judicial review last week.

Local group Clapham South Neighbourhood Association has also been fighting Tesco's plans since 1994. The association argues it will damage the local conservation area. Piers Sturridge of the CSNA claimed Lambeth had admitted to granting planning permission because it lacked the resources to keep fighting the supermarket chain, which he accused of 'slowly grinding down the opposition'.

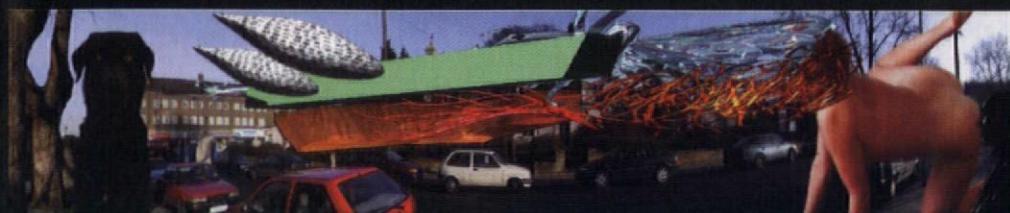
But director of BMD Architects Krish Kakkar, who has designed several Tesco stores, defended his scheme. He said the only objections were from residents whose houses backed onto the hospital.



Sheppard Robson has won a £370 million deal to masterplan the centre of Slough. The 12 ha 'Heart of Slough' design (above) includes a mixture of housing, cafes and restaurants, low-cost business space, an expansion of the Thames Valley University, a new transport interchange and outdoor performance space. There will also be a number of new public buildings, some of which are expected to be the subject of an international architectural competition. Sheppard Robson beat off competition from Wilkinson Eyre Architects. ✚

BRUM'S EASTERN PROMISE

The Birmingham Eastside Masterplan is expected to launch tomorrow. Architect for the scheme HOK International will unveil its design for the area, which will include the site for the new Library for Birmingham and the city's first major park since the 19th century.



frightening people too much with a final design.' The sketches include a variety of dogs – which represent the students. The building will include a raised horizontal structure, which will contain the studios and below this there will be public space where works of art will be displayed. Work on site will begin immediately, with completion scheduled for September 2003. More images online ✚

Q&A

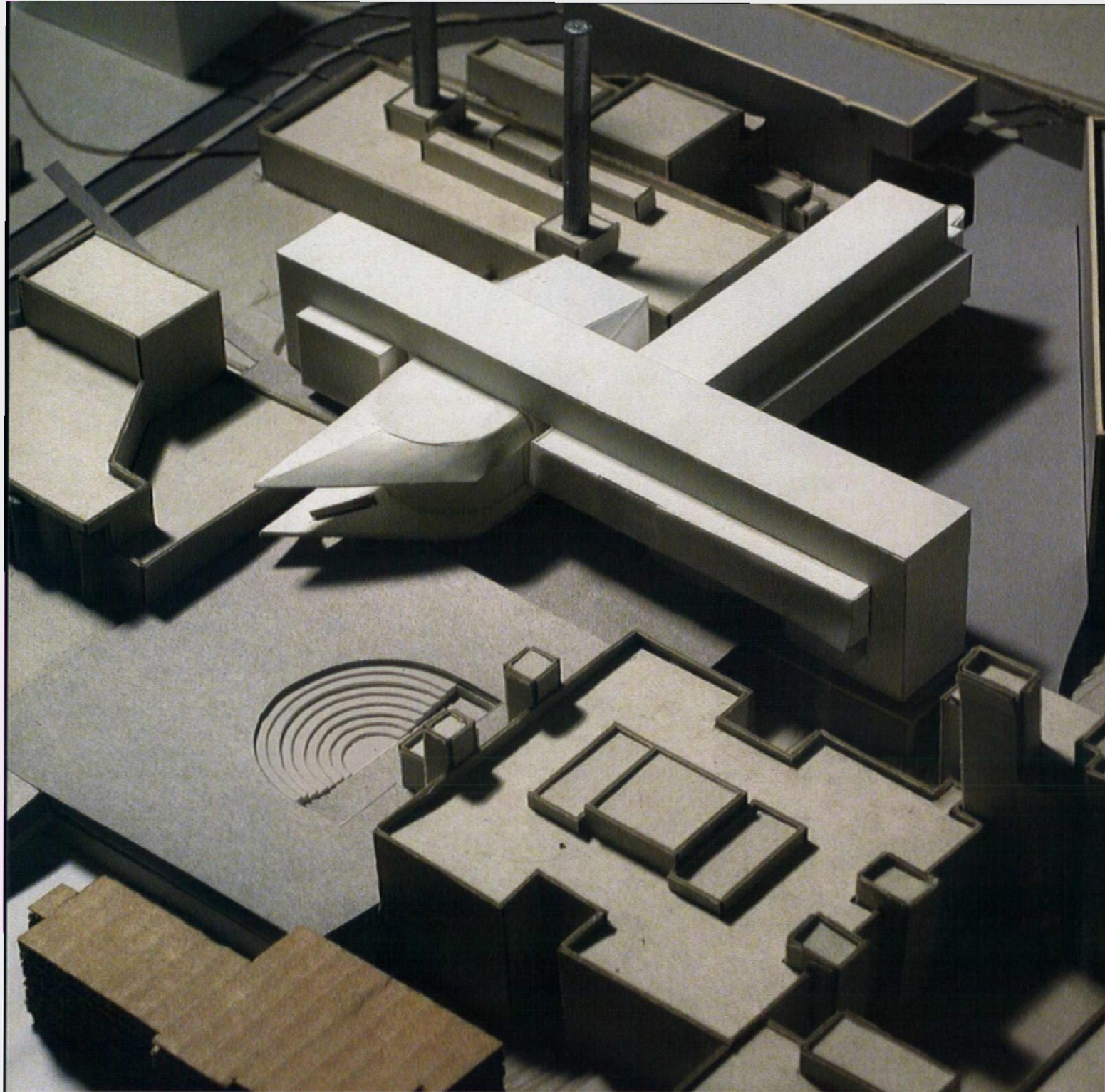
91%

... of voters in a poll on the AJ's website think the architectural education system needs to be reformed.

Respondents: 104

This week's question:
Where would be the best home for the RIBA drawings collection? (See page 4)

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Wilford stars in American dream double

Michael Wilford has unveiled two new schemes – both in the US – designed by his new practice, Michael Wilford Architects, in collaboration with young UK practice MUMA

BY ISABEL ALLEN

This complex, for the University of Michigan, US, includes a 7,600m² drama centre and a 13,500m² undergraduate science centre.

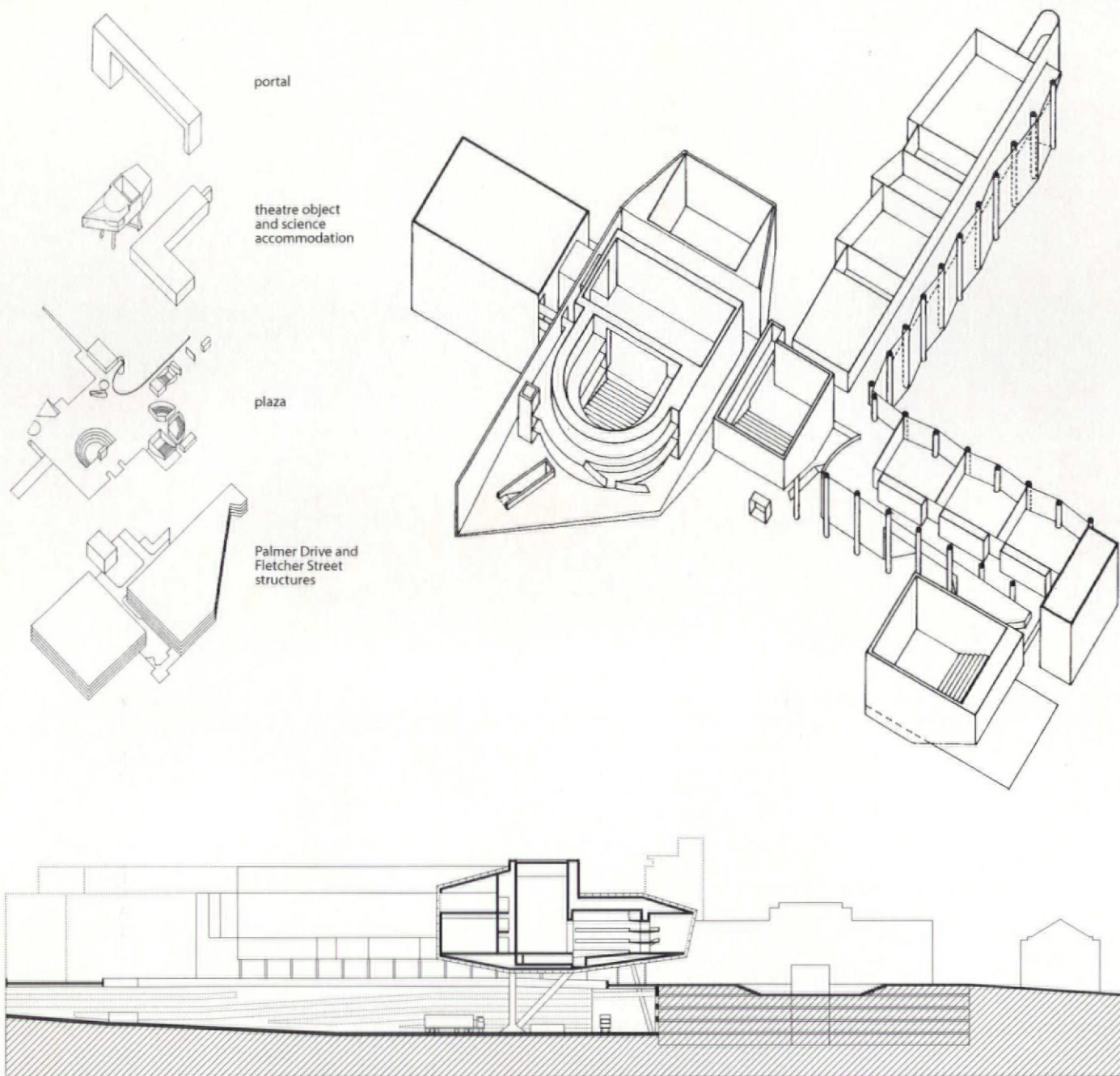
The science centre and drama centre combine to form a 'T' shaped building which provides visual termination to the campus' 'Arts Axis'. The drama centre occupies eight levels in the north end of the 'T'. It includes a 450-seat courtyard theatre dedicated to Arthur Miller, a 175-seat studio theatre, rehearsal spaces, dressing rooms, scene and costume shops and acting studios for the drama department. The dramatic enclosure of the Arthur Miller theatre is suspended within the west wall of the 'T', which provides the backdrop to a new public plaza and amphitheatre which sit on top on an existing car park structure.

Public entry is from both the upper parking levels and the Plaza via a

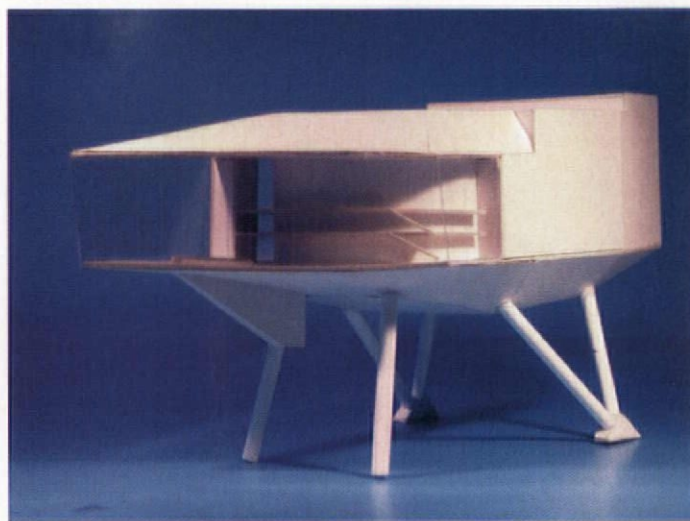
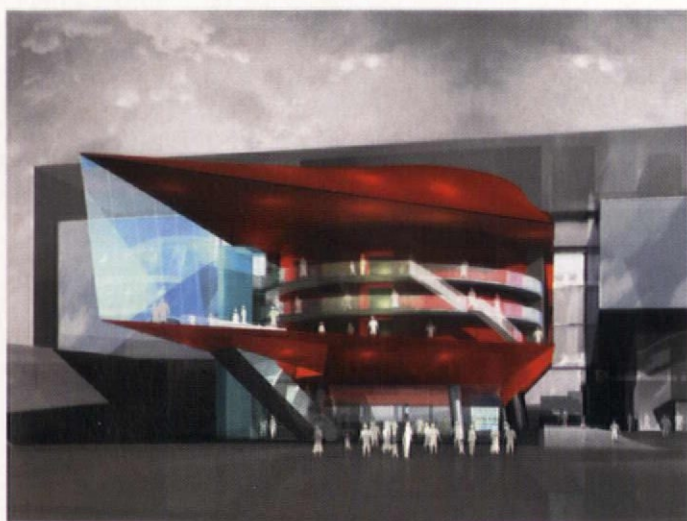
glazed lobby to the main foyer above by elevator and escalator. The Undergraduate Science Centre is accommodated in the remainder of the 'T'. The entrance, three lecture theatres, resource centre, cafe, lounge and exhibition area, are at plaza level. The drama department is on the second level, linked by bridges to the stage and rehearsal levels of the Walgreen Drama Centre. Science laboratories and offices are on the upper levels. North/south and east/west pedestrian cross routes integrate the plaza within the surrounding campus.

GBBN Architects, Cincinnati is associate architect for the drama centre and SmithGroup, Detroit is the associate architect for the science centre. The complex is due to open in 2004.

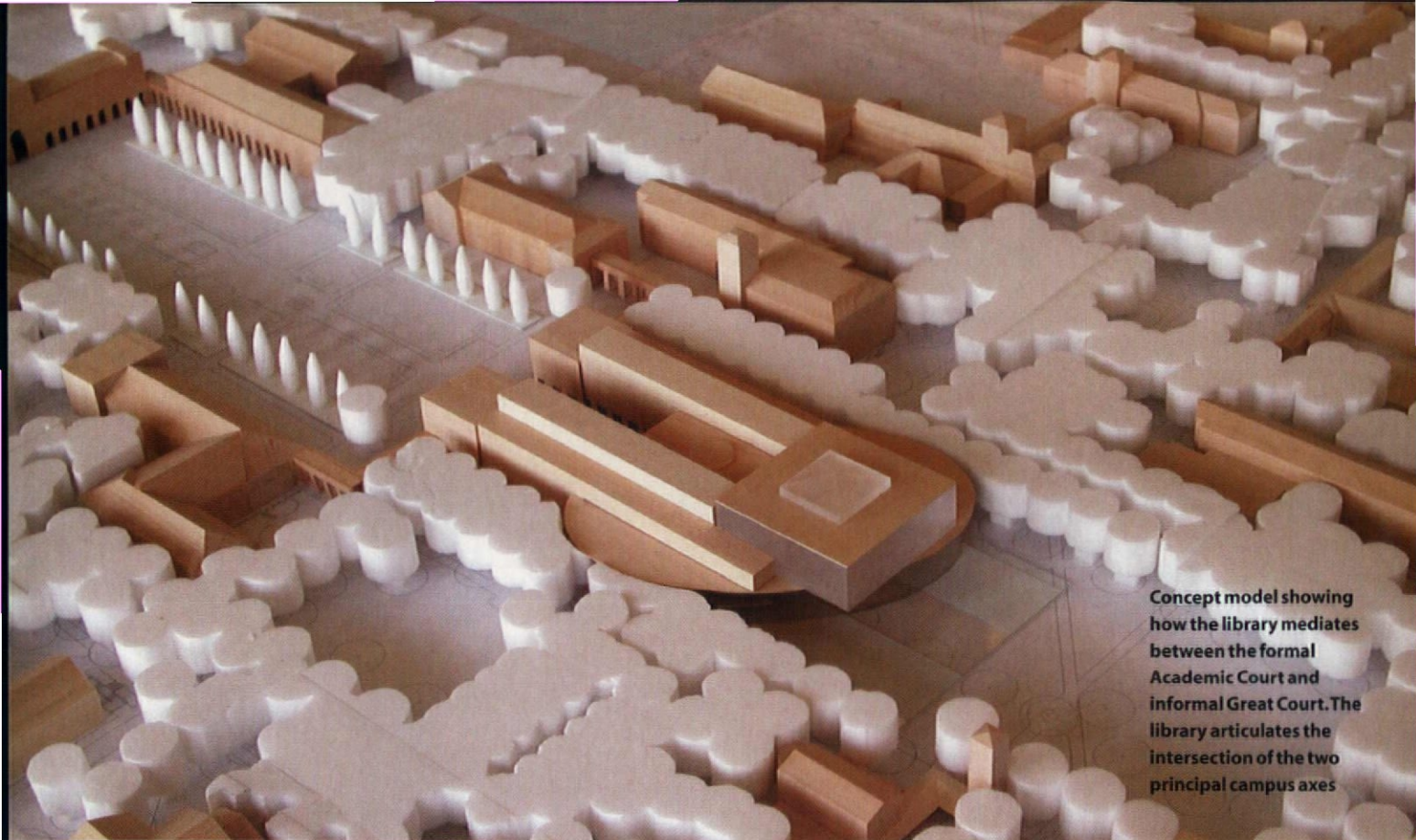
Continued on page 8



Top left: exploded axonometric. Top right: axonometric showing the 450-seat courtyard theatre and performance classrooms and studios. Above: section through the Arthur Miller Theatre, showing its relationship to the existing underground parking



Early perspective (left) and model study (right) of the Arthur Miller Theatre. The glazed foyer, reached from the plaza and car park by escalator and elevator, provides views over the surrounding campus and is overlooked by balconies serving the theatre's upper tiers

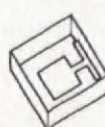


Concept model showing how the library mediates between the formal Academic Court and informal Great Court. The library articulates the intersection of the two principal campus axes

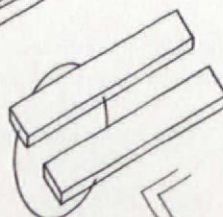
Michael Wilford and MUMA have also designed a US\$125 million (£88 million) 25,700m² library which brings the centre of the campus at Rice University, Houston, Texas, more in line with the vision put forward by Cram Goodhue & Ferguson in the original masterplan. The library comprises two linear wings, derived from the traditional Rice campus building typology, connected at their western ends into a more complex vertical assembly of spaces including a Grand Reading Room and a concourse contained within a glazed rotated ellipse. Centred on the campus cross-axis, the Reading Room is the dominant element of the composition. Readers will be able to view the campus over the tree canopies and at night the Reading Room and concourse will act as beacons, reinforcing the library's importance and 24-hour activity.

Two levels of accommodation are underground in order to scale the building to its immediate neighbours. The eastern end of the library is formally rigorous in response to the architecture of the existing academic court. The smaller court, contained between the wings, leads to the library's formal east entrance while the more relaxed architecture of the western end responds to the informality of the Great Court. Kendall/Heaton Associates is the associate architect. The building is due for completion in 2004.

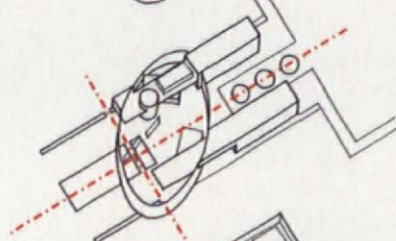
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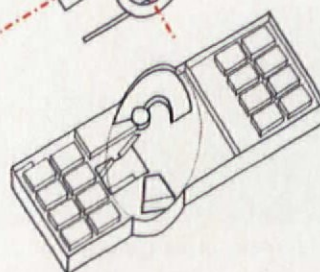
grand reading room



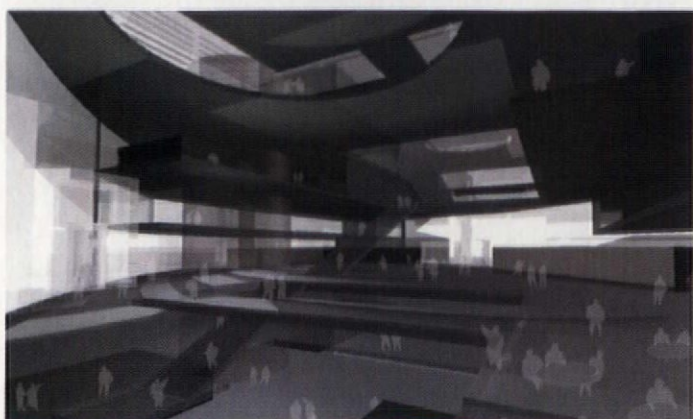
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MICHAEL WILFORD + MUMA: Michael Wilford, Stuart McKnight, Simon Usher, Gillian McInnes, David Artis, Simon Branson, Pamela Campbell, Sonia Grant, Elinor Hughes, Monika Lenkmann, Andrew Llowarch, Ben Paul, Helle Westergaard

Simpson's £25 million tower nears completion



No. 1 Deansgate: Ian Simpson's 'giant barometer' on the Manchester weather



The show flat's 'buffer zone': the louvres close automatically when they detect rain

Ian Simpson has topped out his £25 million No. 1 Deansgate residential tower building on a site in Manchester bombed by the IRA in 1996 – and likes it so much, he has bought two flats himself.

The 47m-tall sloping building for Crosby Homes in the centre of Manchester was topped out by Manchester City Council chief executive Howard Bernstein last week. Aimed at the wealthy, the vast majority of flats on offer – 64 of a total of 84 flats – have already been bought off plan, some by Manchester United footballers. Prices are the most expensive in the city, starting at £160,000 for a one-bedroom flat to £1.5 million for a Triplex penthouse.

The building, set for full completion in March, features a double glass and steel skin with a transfer structure which distributes the weight of the building down through 7m-high steel trusses.

The tower sits on a podium and contains the apartments and penthouses over 14 floors. Below that, said Simpson, will be the paved piazza at the 'sky lobby' or mezzanine level, and this is where the concierge for the building and five lifts to service the upper floors will be located – five to reduce the number of corridors in the building. The three-storey lobby space will also be a dedicated communal zone for the residents featuring an outdoor terrace for functions. Retail will be below at ground level, with parking below that.

Each flat has a 'buffer zone' or terrace between the outer skin and the inner. A series of louvres for climate control on the exterior skin of the building close automatically when moisture detectors feel the Manchester rain. Residents can also close and open them at the touch of a button, while blinds line the exterior of the inner glazing. The principle as a whole will add 'life' and animation to the building's outer skin, said Simpson, and the scheme could even act as a giant barometer for locals.

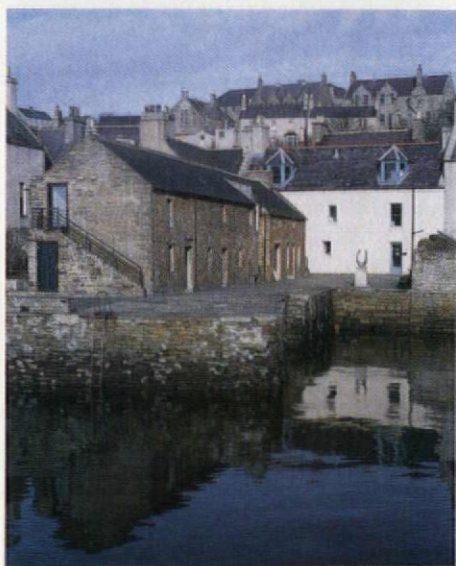
Simpson has bought two flats on level 18, just below the penthouse floor and intends knocking them into one. Other buyers have included a single family taking a series of flats for individual members.

The scheme is adjacent to the forthcoming Shambles West Development, where Harvey Nichols is due to open, along with a BDP-designed M&S and a Selfridges store.

No. 1 Deansgate is also close to Urbis, another major Manchester project and another sloping building, again from Ian Simpson Architects, opening in May. That £28 million scheme is a celebration of cities in a six-storey museum above Exchange Square. 'This is a Porsche, but Urbis is a hand-made Ferrari,' said Simpson.

No. 1 Deansgate came about through a joint venture between Crosby Homes and Manchester City Council, and Crosby is behind further high-profile projects in the city. It is working with AMEC – as the Ician joint venture – on the northern quarter development where Stephenson/Bell is designing a residential scheme using part of an old market building. Crosby is also using Stephenson/Bell at the Beaumont Buildings on another residential scheme. The £6 million project is a refurbishment, currently under construction, of an old Rolls-Royce showroom and a 19th-century warehouse.

David Taylor



Top: view at night from the north showing the new addition behind the existing warehouse gallery. Centre: the Victoria Street frontage. Above: the site as it is today. The warehouse, converted in 1978 by Kate Heron and Levitt Bernstein, will remain intact. Right: site plan

Reiach and Hall's art 'beacon'

Reiach and Hall Architects has revealed a new £2.4 million addition to the Pier Arts Centre in Stromness, Orkney. The centre currently occupies two early 19th-century buildings – a house on Victoria Street and stone warehouse on one of the town's many piers – which were renovated in 1978 by Kate Heron and Levitt Bernstein Associates. The centre was founded to display an important collection of Modernist British art (Barbara Hepworth, Ben Nicholson, etc), and for temporary exhibitions.

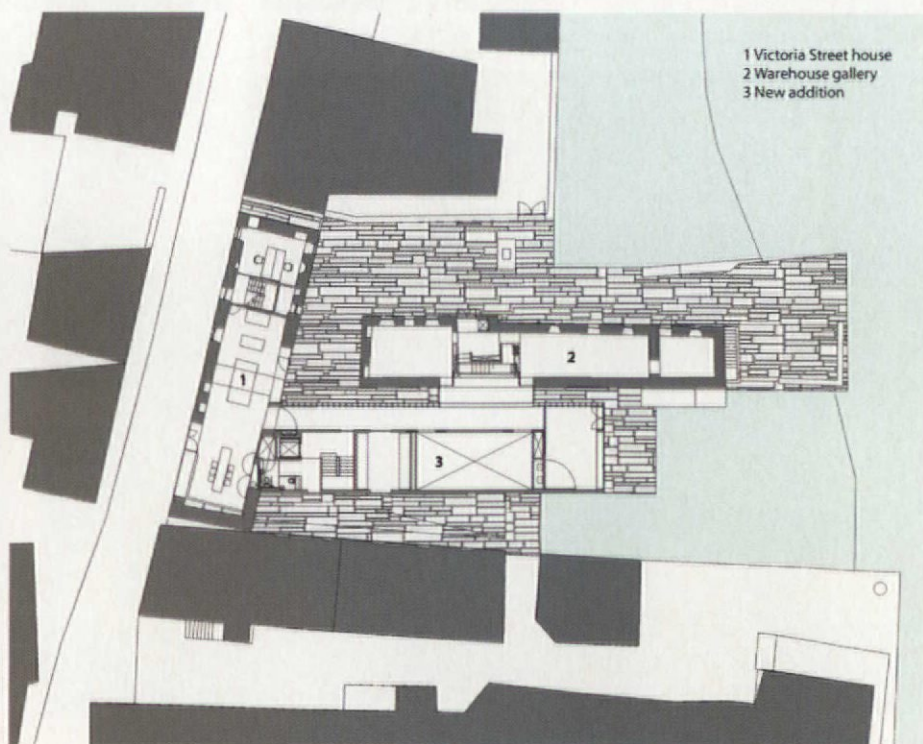
Reiach and Hall's building links the Victoria Street house – now with expanded frontage – to the former warehouse via a connecting spine, with the original galleries opening off it to the north and new ones to the south. The latter will be mostly used for the temporary shows, allowing all of the permanent collection (101 works) to be displayed in the warehouse. Administrative facilities in the Victoria Street house will be enhanced, as will its scope as a cultural meeting place.

'We see the original conversion as part of the collection and have tried to keep it intact,' said Reiach and Hall design director Neil Gillespie. 'The form of the new addition has been abstracted from the pitched roof dwellings nearby. We want to retain that domestic scale but at the same time give a certain gravity to suggest that it's a cultural building.'

This should be helped by the proposed external finish of black patinated zinc – a reference to the tarring seen in vernacular architecture of the Stromness area. The facade is ribbed so, from an oblique angle, the building looks solid, but its vertical slits of glazing become evident face-on. At night, said Gillespie, 'it should glow like a subtle beacon'.

The addition forms part of a £4.2 million initiative for the development of the Pier Art Centre. Bids are being made to the Scottish Arts Council Lottery Fund and Heritage Lottery Fund for £3.2 million, while the centre aims to raise £500,000 itself.

Andrew Mead



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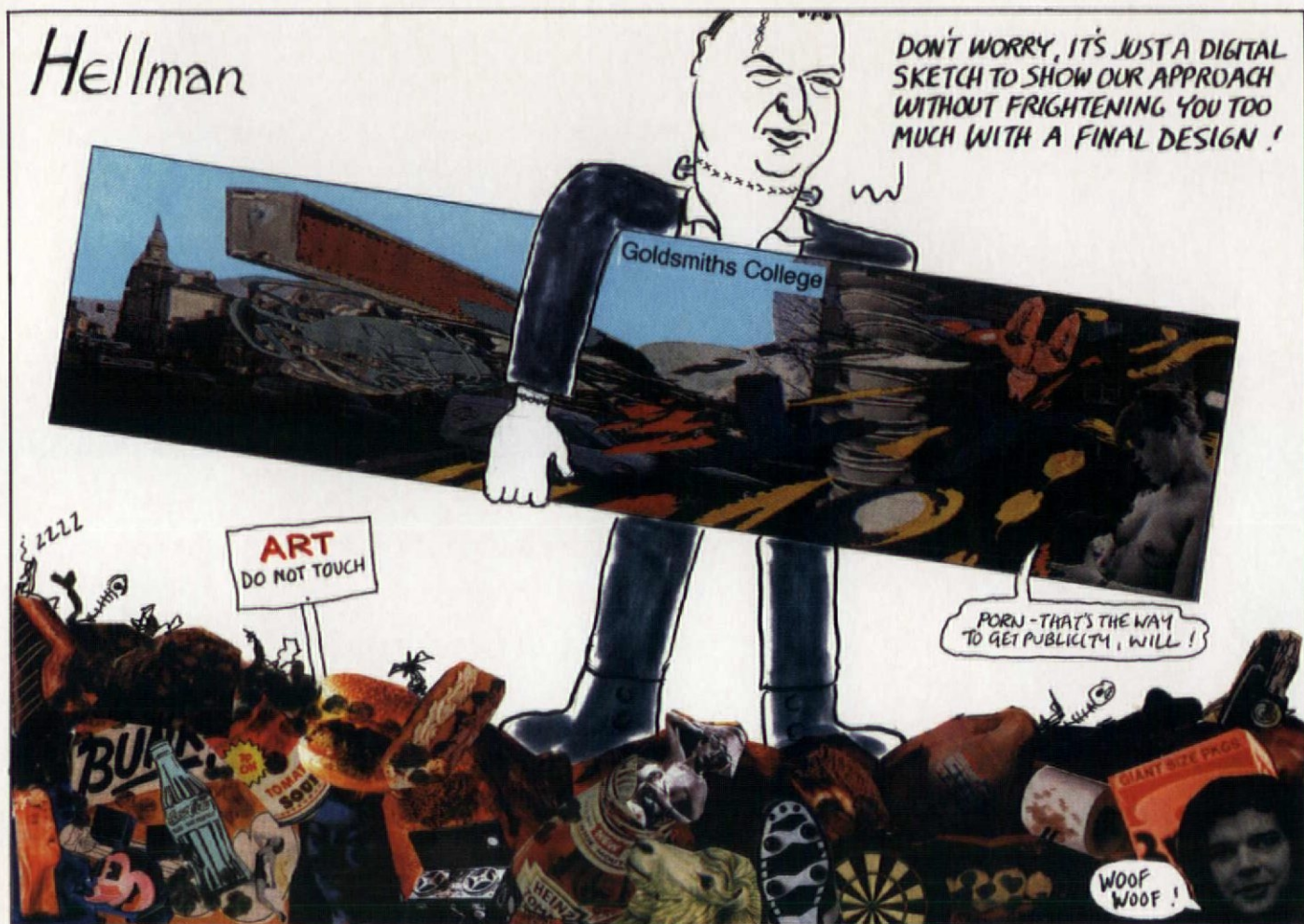
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vital statistics

- Some 144,000 planning applications were lodged with planners in the third quarter of 2001. This was a five per cent increase on the same period in 2000.
- In the same quarter, 141,000 planning decisions were made – the highest total since 1989.
- The UK's GDP growth for 2001 is forecast to hit two per cent – the highest growth rate of any G7 nation. It will be the first time the UK has been lead economy since 1986. The trend is expected to continue, with a projected 1.8 per cent growth for 2002.
- UK water transport accounted for eight per cent of goods lifted, measured in tonnes, and 33 per cent of goods moved, measured in tonne-kilometres, in 2000.
- London is the fifth most expensive city in the world to visit or live in, according to The Economist Intelligence Unit. Tokyo, Osaka, Hong Kong and Oslo were the top four. London's ranking was the highest in 10 years.

Clare Melhuish reviews...

Rafael Moneo's quest for stimulating subtlety

Rafael Moneo has done as much as Frank Gehry – indeed more – to revitalise the provincial cities of Spain, but with far less fanfare. For as he says: 'I like public buildings that enjoy being inconspicuous.'

His scheme for the Kursal cultural complex at San Sebastian, Bilbao's neighbour, is far less known to the general public, probably because the buildings comprise a pair of simple orthogonal boxes rather than the angular complexity and exaggerated materiality of Gehry's work. But it is also surprising, because Moneo's project occupies a far more prominent and visually impressive site. It is at the edge of the city by the sea – and by night, it is illuminated like a giant beacon, the glass envelope glowing with an ethereal white light, described by Moneo as a 'celebratory lamp'.

Moneo reveals that this project met with considerable opposition from the townsfolk of San Sebastian, an elegant *belle époque* city in a wonderful natural location, with traditionally, a high sense of self-esteem. They saw it as a Modernist enterprise that would force a jarring disjunction with the existing urban fabric, despite its dislocated site. But it is now used for a great variety of events, and Moneo uses the word 'celebration' again in describing the atmosphere inside when people, looking for their seats, negotiate the 'almost Baroque layout' of the stairs, 'jumping and

dancing in the space'. By contrast, Bilbao was a depressed industrial centre which had 'almost completely wasted its natural condition', but has succeeded in transforming its own self-image through the Guggenheim.

In the view of Alan Colquhoun, conversing with Moneo, the architectural strategy for the two buildings is much the same – 'exploding the context'. Moneo describes his own work as an 'energy infection', comparing it to that of the sculptor Cortez, but it has a fundamental aesthetic modesty, which stops short of any attempt to reinvent architectural form. The defining impulse seems to be a great enthusiasm for public life as the celebratory life force or soul of the city, and he underlines 'the issue of centrality' as one of the greatest importance: 'To work in the middle of the city is the greatest work for an architect.' With the House of Culture in Dom Benito – a site more comparable to that of the Guggenheim – the aim was to 'intensify', not 'explode', the building condition. Moneo uses internal courtyards to generate light within, and arranges the spaces around them 'with freedom' in such a way as to defy the tight constraints and enclosure imposed by the location.

Buildings are an 'important frame for public life' – yet Moneo speaks of his ambition, with a current project in Toledo, to build a 'hiding programme', flying in the face of its exposed location on the cliff. This is an architect, then, for whom culture essentially means 'people's satisfaction', not aesthetic high-jinks.

Rafael Moneo was speaking on *Culture and the City*, in the Royal Academy/LSE Public Architecture series. He will be followed by Jacques Herzog on 7 March

RIBA members rebel over ARB's new rules on PII

RIBA members have called for non-compliance with the ARB's new rules on public indemnity insurance (PII). Contributors to the chatroom at Ribanet have been discussing a course of civil disobedience against the ARB.

One anonymous contributor told the AJ he would not be returning the form confirming his cover. It was time the RIBA 'stood up' to the ARB and lobbied the government to limit the regulator's powers, he said. Another contributor – who works full-time for a local authority and began taking on private work two years ago – said his insurance premiums would rise from about £160 a year to more than £525. With an average income of no more than £500 for the private work, he would be left out of pocket, he said.

Giving up private work would not solve the problem, he added, since he was required to maintain run-off cover at the new level for six years. 'If I had known this was going to happen, I wouldn't have bothered taking the work in the first place,' he said. The ARB has 'moved the goalposts' and he would consider deregistering 'if all else fails'.

The RIBA said the discussion has formed the longest-ever string witnessed on Ribanet and that the scale of objections received from members to the ARB's PII proposals was unprecedented. In December, the ARB decided to raise the required minimum levels of indemnity cover and to monitor architects' compliance (AJ 6/13.12.01).

The discussions come as the ARB finalises its response to further objections from RIBA president Paul Hyett. In a letter to the board before Christmas, Hyett called for the regulator to reconsider the decision and pointed out the 'considerable' impact of the changes on practitioners with low fee incomes.

In a meeting last week to discuss its response, the ARB board agreed to invite the RIBA to submit evidence that underinsurance was not a problem and restated it would be reviewing the situation in May.

Keith Snook, RIBA director of practice, said the RIBA had already offered adequate evidence from its own insurance scheme, RIBASure – the largest agency providing insurance at lower levels. The onus should be on the ARB to produce evidence, he said, and in line with British justice it should follow the principle of 'innocent until proven guilty'. And he accused the ARB of intimidation in its insistence that all members comply by 31 March. The ARB will give the RIBA until 8 April to submit more evidence.

ARB chief executive Robin Vaughan said: 'We must get the message across that this is in their own interest.'

Zoë Blackler



St Albans District Council has appointed London practice Hudson Featherstone to develop its concept for a revamped Museum of St Albans. The £1.5 million scheme will reorganise the existing two-storey Victorian building. The project will improve access to the museum and circulation through the galleries and across the six different levels within the building. +

CABE accused of coming up short in tall buildings debate

Anti-skyscraper campaigner Tony Tugnut has accused CABE of being unaccountable and lacking the expertise to advise on tall buildings. The former Corporation of London planner told a government select committee that CABE could not be relied upon for objective advice on tall buildings. And he called for members of the design review committee to declare their property development interests.

Tugnut, who lined up with English Heritage against CABE at the Heron Tower Inquiry, said: 'CABE meetings are not open to the public and local communities are not able to voice their opinions. Its design review committee can hardly be regarded as providing a balanced view in the context of current policies as set out in PPGs 1 and 15.'

Tugnut made his criticisms at the second session of the urban affairs subcommittee inquiry into tall buildings on Tuesday (AJ 24.01.02). The Chelsea Society, which also presented evidence, joined the attack, accusing CABE of following architectural fashion.

A spokesperson for CABE denied Tugnut's claims. A strict system operated whereby commissioners and committee members are required to declare conflicts of interest and are excluded from proceedings where one exists. 'We are publicly accountable and open to scrutiny on this question,' she said, adding that CABE had recently been appointed advisor to the DCMS on post-war listings, 'which would imply a certain level of expertise'.

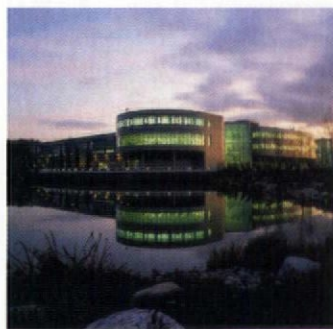
Bristol and Birmingham city councils and London mayor Ken Livingstone also appeared on Tuesday. The inquiry runs until 12 February.

LAST CALL IN CAMDEN

Final nominations are invited for the Camden Design Awards. The jury will consider any projects which enhance the local environment and are largely visible to the public, including new and refurbished buildings, public art, landscape design and traffic management schemes. Developers, clients, members of the design team or residents can nominate projects. Entries must have been completed since 1 December 1998. The closing date for entries is 11 February. Further information and nomination forms are available from Kathy McEwen on tel 020 7974 2645 or e-mail Kathy.macewen@camden.gov.uk

RIBA'S DIGITAL DISCOURSE

The RIBA Future Studies Committee will host a 'Digital Tectonics' conference on 2 March, where the impact of digital technologies on architecture and engineering will be discussed. The conference will be held at the University of Bath and tickets cost £75 (£25 for students). Further information is available from www.bath.ac.uk/digitaltectonics



BDP's air traffic control project, the Swanwick Centre (above), has finally opened. The 45,000m² building is the most advanced air traffic control centre in the world, but has been grounded for the past six years due to computer glitches. The project was originally handed over on time and on budget in February 1994. +

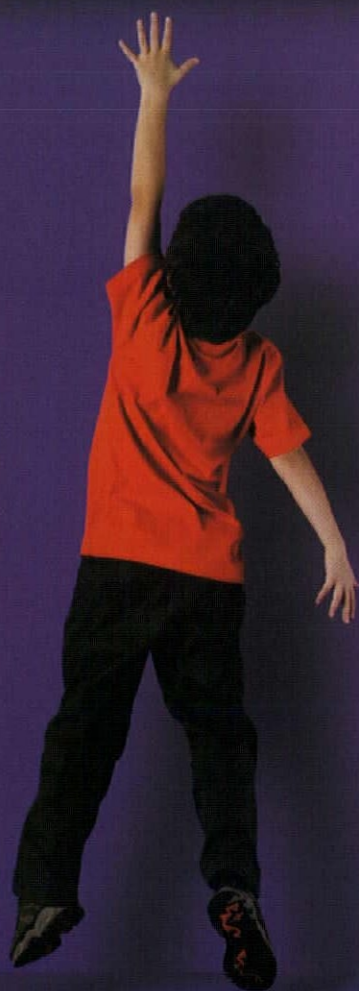
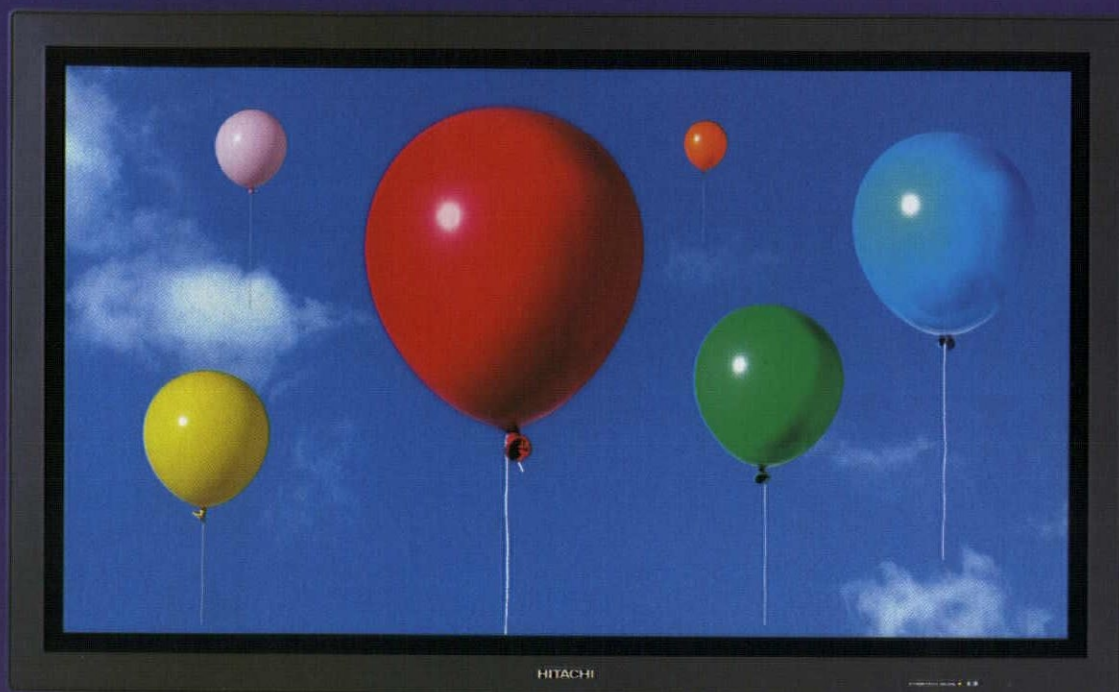
HIGH NOTE FOR CHURCH

Structural repairs to the roof of St Luke's on Old Street in London have been completed as part of a project to restore the 18th-century church, originally designed by John James. Levitt Bernstein Associates and Arup are transforming the church into a music education, rehearsal and performing arts venue for the London Symphony Orchestra. +



Letts Wheeler Architecture and Design has won planning permission for its £3.6 million Castle Boulevard scheme in Nottingham. The project faced difficulties due to the challenging site – it is located between Castle Boulevard, one of the main routes into the city centre, and a sandstone escarpment which contains medieval caves called the Lenton Hermitage, a scheduled ancient monument. The scheme is made up of a number of villa-style blocks. It also includes live/work space – the first project in Nottingham to offer such space.

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BurlandTM housing grounded by Al Fayed heliport turbulence



Al Fayed argues Falcon Wharf will compromise safety

Harrods owner Mohammed Al Fayed has held up plans for a luxury riverside housing scheme next to his Battersea heliport in London. Agents for Al Fayed have lodged an 11th-hour objection to BurlandTM's Falcon Wharf on the grounds that the 16-storey scheme will compromise safety at the heliport.

Ravi Govindia, chair of Wandsworth planning committee who approved the scheme before Christmas, said the Civil Aviation Authority (CAA) had already judged the situation safe. 'We assumed they knew what they were talking about,' Govindia said. 'It seems very odd that the CAA have not said, "oh my God, this is dangerous"'.

The hitch is the latest in a long-running saga. The £30 million residential scheme, for developers Frogmore Estates and Harbour Land, has been the focus of a bitter dispute between Wandsworth and mayor Ken Livingstone over the provision of affordable housing (AJ 4.10.01). Planning permission for the scheme was finally granted on 13 December.

Al Fayed's initial objections were taken into account when permission was granted, Govindia

said. 'If Al Fayed's agents don't put forward anything substantially different, I don't see us making a different decision.'

Wandsworth will reconsider approval of the scheme at planning committee in March. James Burland, director of BurlandTM, said he was confident that the scheme did not compromise safety and that approval would be given.

Agents for Al Fayed refused to comment.

Zoë Blackler

Architects called on to bolster BBC's Big Arts Week initiative

The BBC is asking architects to become ambassadors for the profession as part of its Big Arts Week this summer. Eighty top names have already agreed to take part in the project to inspire local children to learn about the built environment. Volunteers will spend a day with children from a local school to 'broaden young people's access to the arts and to get them thinking creatively'.

Jeremy Dixon – who has agreed to participate along with Lord Rogers, Lord Foster and Sir Nicholas Grimshaw – applauded the project. 'If you are going to influence in any way the lack of visual subtlety that you sometimes get in this country, you have got to interest people young,' he said.

The visits will take place during Big Arts Week, which will run from the 15–22 June. A series of programmes to be screened during the week will follow the progress of volunteers taking part.

BBC1 will also screen a programme this Sunday evening to encourage creatives across the arts to pledge their time. Volunteers will then be matched up with one of the 500 schools that have already signed up for the project. Big Arts Week, part of the ongoing BBC TimeBank initiative to encourage people to volunteer in their local community, is being supported by CABE.

TimeBank director for development Matthew Thomson said a key aim was to help children understand how the built environment comes about: 'It's a huge step for kids from very deprived areas to discover the built environment is put there by people like them and that they could do it themselves.'

Volunteers can pledge their time at www.bigartsweek.com or by calling Liz Curry at TimeBank on 020 7401 5420.



Foster and Partners has submitted a planning application for this 25-storey tower opposite Richard Rogers Partnership's 1986 Lloyd's Building on Lime Street. Developers for the 50,000m² scheme are British Land and Stanhope. ➤

URBAN HOUSEPLAN WINNER

Ema Bonifacic, a third-year undergraduate from the AA, has won the Accommodating Change student ideas competition for housing on the Tredegar Estate in Bow, east London. The competition, run by the AF, was launched to explore urban house-plan typologies.

SUPER SCOT STADIUM

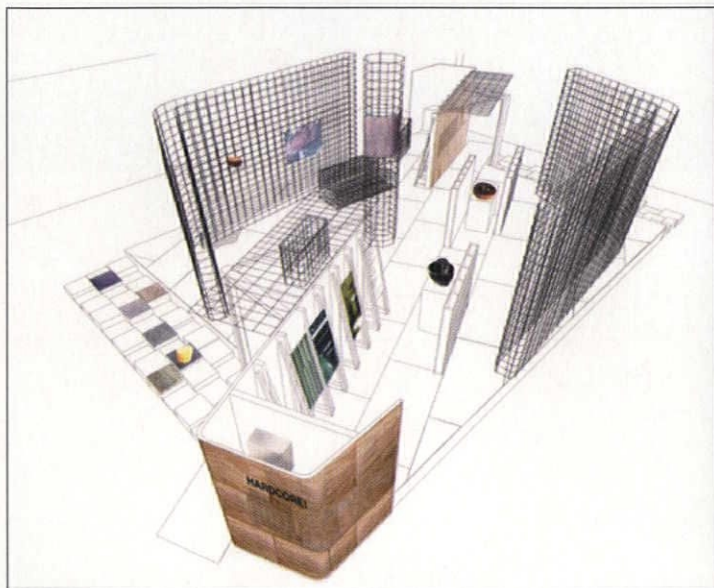
Barton Willmore Partnership has submitted its masterplan for the site of Aberdeen Football Club's proposed 30,000-seat stadium to Aberdeen City Council. An architect has not been appointed for the stadium yet. The scheme will be one of the key locations in the Scottish Football Association's (SFA) 'Scotland Euro 2008' bid. It will include a SFA academy, sports science centre, golf academy and community sports facilities.

AA ROAD TRIP

The AA is organising a trip to Berlin and Dresden from Saturday 23 to 25 February. Buildings to be visited include: the Jewish Museum; the Reichstag; the Wandel Hoefer Lorch & Hirsch Synagogue; the Volkswagen Factory; Coop Himmelblau's Cinema; and the Zwinger Baroque Palace. The trip costs £299 including flights and two-nights' hotel accommodation and breakfast. Contact Micki Hawkes at the AA on tel 020 7887 4103 for details.

RENOVATIONS ON THE BOX

Carlton Television is looking for exceptional renovations and conversions in the UK for the second series of *Renovation Street*. If you are interested and know of any spectacular conversions, call 020 7612 7530 or e-mail charlie.carpenter@carltontv.co.uk for further details.



Block Architecture has created this installation for the RIBA's exhibition 'Hardcore! Concrete's rise from utility to luxury'. The exhibition examines the history and composition of concrete, from Imperial Rome to concrete using aggregate made from recycled CDs. The exhibition will cover contemporary applications and the material's potential for the future. The exhibition will run from 26 March to 25 May in the Florence Hall Gallery and Gallery 1, at the RIBA, 66 Portland Place, London W1. ➤

Working details

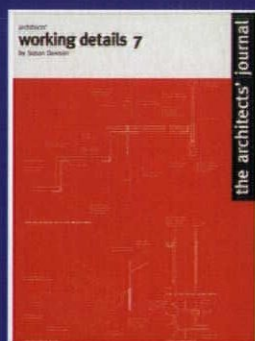
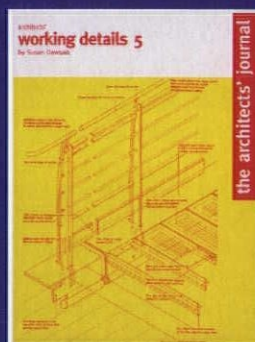
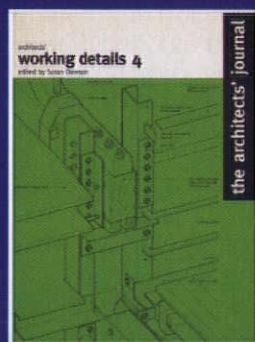
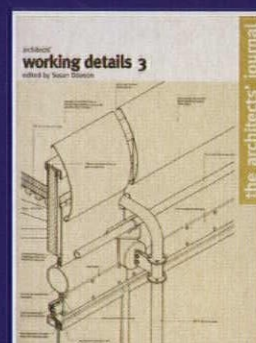
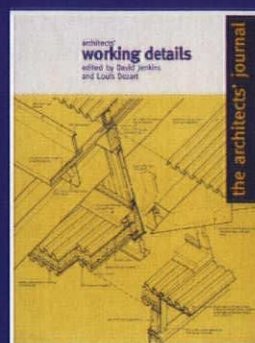
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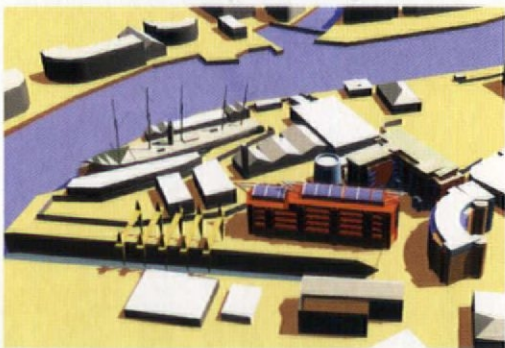
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Docks developer accuses Bristol charity of dirty tricks



Bristol Civic Society is fighting Barlow Henley's scheme

The developer of a controversial scheme for Bristol's historic docks has accused the Bristol Civic Society of dirty tricks in the run up to a public inquiry (AJ 10.1.02).

Richard Belman, director of developer Quada, claims the charity circulated misleading drawings in order to drum up opposition to the project.

The inquiry, which started last week, will decide the fate of a £17 million Barlow Henley-designed scheme for the south side of the docks.

The Bristol Civic Society, with the support of English Heritage, is fighting plans to replace the existing McArthur's warehouse. It claims the redevelopment will have a negative impact on the docks conservation area. And it argues the height of the buildings will damage the setting of the Brunel steamship *SS Great Britain*.

Craig Begg, honorary secretary of the Bristol Civic Society, denied claims that the drawings it produced were inaccurate: 'I have heard no suggestion that people have been misled by them,' he said.

The inquiry is being seen by some as a test case that could lead to a curbing of the society's influence on development in the city. But Bristol-based RIBA presidential candidate George Ferguson defended the 'well-informed' charity as 'very much part of the democratic process'. He added: 'I don't think architects should be afraid of them if they are confident in what they are doing.'

Barlow Henley's mixed-use scheme would

replace an existing warehouse and consists of three buildings providing residential, commercial and retail spaces. Project architect Nick Henley defended it as a good example of a sustainable mixed-use scheme on a city centre brownfield site.

The inquiry is scheduled to complete this week.

Zoë Blackler

Merger mania and takeovers set to snowball during 2002

The architectural profession can expect a surge in merger and acquisition activity this year as the trend for consolidation within the property sector snowballs. A survey of architects, surveyors and quantity surveyors revealed that more than half of these businesses had either approached or been approached by another firm with a view to a merger in the past year.

This figure climbs to two thirds for mid-sized firms. Nearly 80 per cent believed this level of acquisition activity would continue or increase through 2002.

The survey, compiled by analysts with accountant Smith & Williamson, also revealed that 19 per cent of architectural firms were currently seeking a merger or acquisition, while 81 per cent said they would be open to any offers that were tabled.

Colin Ives, professional practices partner with Smith & Williamson, said such discussions concentrated on potential economic and commercial benefits and, in the current economic climate, many of these initial discussions were more likely to lead to merger.

Other key trends identified by the Smith & Williamson survey included the expansion by UK property firms into Europe – seen as the most lucrative area for international growth. Respondents considered other important markets to be US/Canada, the Far East and Australia/New Zealand.

The survey also found that the joint top priorities for these firms were the retention of key partners and staff and the improvement of the quality and size of clients.

It concluded that business confidence remains high despite the 11 September attacks, with 70 per cent saying they were confident about their firm's prospects. ☺

competitions

RIBA-APPROVED

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

URBAN SUSTAINABILITY

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

OTHERS

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

BRO MORGANNWG

Lead consultancy and architectural design services for the development of continuing healthcare services for people with a learning disability within Bro Morgannwg NHS Trust. Hensol Hospital, situated in the Vale of Glamorgan, is programmed for closure by 31.3.04. Contact Miss Shân Morgan, Bro Morgannwg NHS Trust, Trust Headquarters, 71 Quarella Road, Bridgend, Mid Glamorgan CF31 1YE, tel 01656 752907, fax 01656 752925. Application by 19.2.02.

● 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/RichardHautscompetitions



London practice Dearle and Henderson has won planning permission for this £7 million residential scheme in Wembley, north London. The 42-apartment project will replace six semi-detached houses that currently occupy the site. The project will include one-, two- and three-bedroom flats, with 13 allocated as affordable housing. The planning officer described the scheme as setting a precedent for future developments in the London Borough of Brent. Density and parking were key issues as the site is adjacent to a conservation area. The scheme is for developer Bellway Homes.

REVITALIZING THE EUROPEAN CITY

Cities are in crisis, some collapsing, others exploding. The AR's conference on Revitalizing The European City will provide a wide range of ideas and projects from some of today's most creative and provocative urban thinkers: architects, planners and landscape designers. Distinguished speakers will come from both the Continent and the UK to focus on the crises that face almost all European cities: pollution, deracination, decay, congestion, disintegration, destruction. Discussion will reveal the remarkable variety of built and unbuilt proposals for healing urban sores and scars. And how to make the city a wondrous place to live in again. As Europeans, we can share experiences and ideas, and learn from the masters. Find out more at www.arplus.com

Speakers will include:

RENZO PIANO (Genoa and Paris)

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

DAVID MACKAY (Barcelona)

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

MEINHARD VON GERKAN (Hamburg)

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

NIELS TORP (Oslo)

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

NICHOLAS GRIMSHAW (London)

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

GERT WINGÅRDH (Stockholm)

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

LOUISA HUTTON (Berlin and London)

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

ADRIAAN GEUZE (Rotterdam)

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

JOHN MCASLAN (London)

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

DAVID CHIPPERFIELD (London)

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

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Eric de Maré 1910-2002

The former AJ editor, who died last week, was the last survivor of a generation which helped shape the work of architects in Britain after the Second World War, writes Andrew Higgott

Along with James Richards, John Piper and John Betjeman, not to mention Hubert de Cronin Hastings, the Architectural Press' influential owner-editor, Eric de Maré was a major contributor to the development of a new aesthetic.

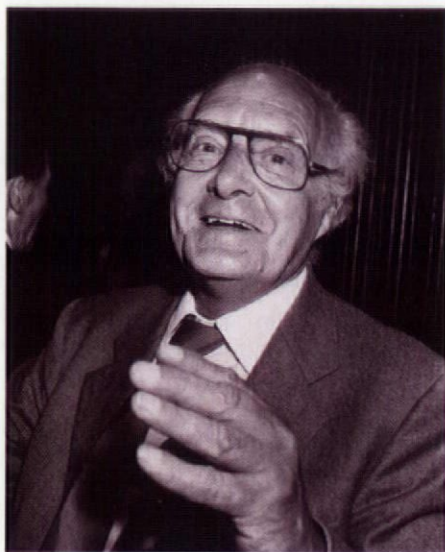
It took a look across to Scandinavia – the 'new empiricism' was *The Architectural Review's* description – as well as a re-evaluation of local British traditions in architecture. Like these other writers, he worked extensively for the architectural press, including the AR as well as *The Architects' Journal*, of which he was editor for a period in the 1940s.

Of Swedish background, Eric de Maré began his training as an architect at the Architectural Association School in 1928, subsequently working in Sweden until returning to London in the late '30s. He wrote the first book in English on Gunnar Asplund's work in 1955, but most of his subject matter was essentially British. Books such as *Bridges of Britain* (1954), *London's Riverside* (1958) and, rather later, *The Nautical style* (1973) are among some 20 books which celebrate British work of the past and place it in a living tradition.

However, his work as a journalist, and as a writer and editor of books, was not the main reason for his significance in the architectural world. As a photographer, de Maré influenced a generation of architects. More than any polemic, his pictures helped to create a new language which expanded the possibilities of architectural design in post-war Britain. Most architects, after all, respond to the visual more than the intellectual, and de Maré was well aware of the power of the architectural photograph.

He wrote in Gerald Woods' 1972 book *Art without Boundaries*: 'The photographer is perhaps the best architectural critic, for by felicitous framing and selection he can communicate direct and powerful comments both in praise and protest: he can also discover and reveal architecture where none was intended.'

This aspect of de Maré's work began with a special issue of the AR on canals, published



in July 1949. His aim here was the exploration of the vernacular, of the anonymous architecture which made up a significant part of the urban and rural landscape. Introducing the journal with its collection of photographs, all taken by himself, he wrote: 'There is a continuous thread running parallel with the historical styles but owing little or nothing to them. It might be called a timeless tradition of functionalism... its constituent elements are geometry unadorned, and it owes its effects to the forthright, spare and logical use of materials.'

Following the success of his work on canal structures, also published as a book by the Architectural Press in 1950, he was commissioned by AR editor James Richards to travel throughout England on the trail of early industrial buildings.

This was pioneering work – de Maré photographed textile mills, docks, warehouses, breweries – the whole range of surviving industrial architecture from the 18th and 19th centuries.

The end result was a powerful body of work, which was published as a special issue of the AR in July 1957. The buildings found and carefully framed by de Maré had a consistency, vigour and energy rarely evident in

architecture. Some, such as the naval and civil dock buildings, had a raw scale and power uncompromised by aesthetic considerations. Materials were used with an honesty and fitness for purpose which seemed invigorating: constituent parts of a building formed their own strong and uncompromised volumes. As a whole, this collection of architectural forms was unself-conscious but effective – inspiring and far more convincing than most work then being built in Britain and elsewhere.

The journal was re-issued in an expanded book the following year. *The Functional Tradition* soon became a celebrated publication, catching the imagination of those involved in the search for form.

One such architect was James Stirling, who wrote in acknowledgement of its influence – the 'new brutalism' with its concern for raw materials and the clarity of structural elements had much in common with the work presented by de Maré. Furthermore, some of his structures look remarkably like prototypes from which High-Tech forms might later emerge.

At the Architectural Press, de Maré found a fertile ground for furthering his architectural commitment, and the people – notably Piper, Richards and Hastings – helped to develop his ideas and aesthetic. He disapproved of much post-war architecture, the 'horror' of streaked concrete and the predisposition to philosophy and polemic rather than working detail. But it is for de Maré's provision of new material for the functionalist language of architecture that he will be most remembered.

In 1990, de Maré's 80th birthday was marked by Michael Hopkins and Partners' donation to the Architectural Association Foundation of a substantial part of his collection of negatives.

The AA then celebrated his career with a retrospective exhibition of his photographs and an accompanying book, which served to open the eyes of a new generation of architects interested in the enduring questions of building which he had done much to illuminate.

Three photos which Eric de Maré contributed to J M Richards' influential book, *The Functional Tradition in Early Industrial Buildings* (1958). Left to right: St Katharine Docks, London; Albert Dock, Liverpool; fisherman's sheds at Hastings.





Time to make a decision on RIBA drawings collection

WHAT'S NEW ON THE WEB?



The AJ's award-winning website is bristling with new features. Visit ajplus.co.uk now and you can:

Read all about Lifschutz Davidson's Hungerford Bridge and James Gorst's Whithurst Park Cottage in this month's Concrete Innovations at www.ajplus.co.uk/coninnov/index/

editorial

When did you last visit the drawings collection at the RIBA? This unrivalled resource remains barely accessible, and grossly under-used. News that it could be making a move to the Victoria and Albert Museum seemed like a godsend: a chance to cement an association with a revered institution, combined with the potential to open up the collection to a much wider audience – since the reinstatement of free admission, visitor numbers have soared. Now, however, a heavyweight group of architects – including three RIBA past presidents and three Stirling Prize winners – is suggesting that the Royal Academy would be a more appropriate home. Their case rests on the argument that the RA and the RIBA are closely linked organisations with a shared emphasis on drawing. As an RA resource, the collection would not be a museum exhibit, but rather a working tool at the service of a specialist community which already knows its worth.

In many ways this is a false distinction which does an injustice to both the RA and the V&A. The V&A is an evolving cultural institution which has long since rejected the notion of the museum as a sterile repository for exhibits. The RA is adept at bringing architecture to a wider audience: the AJ/Bovis Royal Academy Awards are the UK's most high-profile awards for architectural drawing and the architecture room at the RA Summer Show is one of the most effective means of introducing the public to the delights of architectural drawing.

Both institutions have the ability to realise the collection's potential both as resource and exhibit. But any expression of interest from the RA should be greeted with open arms. Not because it is necessarily a more appropriate curator, but because a degree of rivalry will force both institutions to clarify their intentions as to promotion, presentation, and accessibility. Which means that the RIBA, rather than desperately searching for a saviour, will be in a position to make an informed and speedy decision as to its aspirations for the collection. Uncertainty over the collection's future has rumbled on for long enough.

Isabel Allen

letters

There's no problem with architectural education

Contrary to current suggestions in the architectural press, architectural education in the UK is not in crisis. We have one of the best architectural education systems in the world.

If we wish to maintain our pre-eminent position, we must recognise that regular reappraisal of the curriculum and the process by which we validate these courses is essential. This is a process of continual improvement, responsive to an ever-changing world. We must also recognise that in our modern world, academic standards are not a private matter, and nor is there anything wrong with public scrutiny.

The ARB and RIBA are working together on behalf of students, practices and the consumer to ensure that UK architectural education leads to a meaningful and useful qualification. Against this background I read with dismay your news item in last week's AJ (24.1.02) and the SCHOSA report online.

Reading the report, SCHOSA supports 'the thrust of the new criteria towards the inculcation of professionals'. It endorses criteria 'generated by demands of practice' and presumably accepts the need to protect the consumer.

It admits 'the individual revisions to the criteria are well judged' and that tomorrow's architect will be very different from that of today.

But in that light, what specific positive suggestions does SCHOSA make for improving architectural education?

It complains about there being 'a substantive shift in the balance of the education of the future', 'many schools would have to significantly alter their curriculum', and that the ARB/RIBA proposals will have 'profound implications' on

architectural education. The ARB/RIBA proposal will inevitably require change. If the extent is profound, it suggests that the schools of architecture are more out of touch than SCHOSA would have us believe. The recent ARB market research clearly suggests that the profession is of this mind.

The SCHOSA report makes many disingenuous assertions. Does it seriously believe that either the ARB or RIBA want to discourage 'aspirational thinking', or restrict research into new technologies and new spatial or social conditions, or restrict a student's right to seek and 'propose new ideas'? The aim is to establish the minimum standard required to achieve the qualification. Good schools should have no difficulty meeting these standards, leaving them free to concentrate on their specific academic agenda, confident that their students can satisfy the professional criteria.

SCHOSA seems to believe that the ARB/RIBA proposals represent a 'challenge to academic freedom', when in fact they are an invitation to think positively about the future of architectural education in the UK.

Ian Davidson, Lifschutz Davidson

It's a case of what goes around comes around



Snell's Fulham FC design

I read with interest the news item which reported that Snell Associates is involved in a legal wrangle with Fulham Football Club after having been 'substituted' by the Miller Partnership

Check out AJ Plus's redesigned IT section. Learn about the latest in design software and cutting-edge e-technologies, including the UK's best source of information on project extranets: www.ajplus.co.uk/IT

We've put 10 more buildings onto our inspirational specification web site, ajspecification.com. They include: David Morley Architects' MCC Indoor Cricket School at Lord's; Future Systems' Comme des Garçons in New York (right); Walter Menteth Architects' Warburton Terrace in Walthamstow; Foster and Partners' Commerzbank in Frankfurt; and Stansted Airport. AJ Specification is a free-to-register site providing inspiration from – currently – 291 proven buildings.



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

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

(AJ 24.1.02). This apparently follows on from the Miller Partnership's involvement as project auditor.

Now, as we all know, what goes around tends to come around, particularly in the world of football, so Mr Snell would do well to remember his own actions in previous seasons. In the season 1998/99, Mr Snell was asked by the chairman of Fulham FC to review KSS's designs for the new stadium at Craven Cottage, which, surprise surprise, resulted in Snell Associates 'substituting' KSS as the club's architects. (I am sure that the RIBA have another term for this!)

It is also interesting to note that, although we had been working with the club on this project for a considerable period of time, and thought we were in an exclusive role, we subsequently discovered that it was not just Mr Snell who was trying to get involved with the project.

Given these circumstances, I think Mr Snell should be congratulated for such a gritty performance in holding onto his place in the team for so long!
David Keirle, director KSS Sports and Leisure Design, London EC4

Get your facts straight and your dates right

Astragal comments on the speed of the supposed reversal in Seifert's reputation from crass commercial pariah into 'benign genius' (AJ 24.1.02), quoting the obituary I wrote for the Twentieth Century Society.

I would point out that I gave my first lecture on Centre Point at the AA in January 1984, 18 years ago. As for my 'going too far' in ascribing to Seifert the idea of a tower at that site, I doubt whether the GLC had much to do with it: it wasn't invented till 1965. The unusual idea of siting a tower in the middle of a roundabout is unlikely to have originated either with the developer or the LCC,

but would require someone with urban and architectural imagination, who could follow through its important implications for detailed planning and construction to create what Astragal admits is a 'terrific building'.

As for my comparison of Seifert with Matcham, I don't see why that should cause surprise: they were both theatrical.

James Dunnett, London N1

Swain – the architect with the human touch

The news of Henry Swain's death (AJ 17.1.02) reminded me of our first encounter. In 1981, as newly appointed AJ technical editor, I decided I should meet and hear the views of some of the leading county architects. Nottinghamshire and Swain had a formidable reputation and I soon found myself being ushered by his long-serving secretary, Sandy Simpson, into his rather spare and very tidy office.

The county architect was seated at a table with drawings, calculation sheets and load tables. He explained that much of his time was devoted to 'thinking' but he 'kept his hand-in' by doing the structural calculations for smaller buildings – in this case a school. He might have added that he also spent much time listening to others – especially user clients.

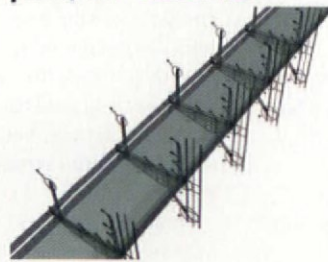
Swain features regularly in Andrew Saint's *Towards a Social Architecture: the role of school building in post-war England*. Although the book refers in passing to the fire at the Fairfield old people's home in 1974, it does not mention the public enquiry at which the architect of this CLASP structure, Henry Morris of RMJM, and the county architect who commissioned him, Henry Swain, fought a hard but successful battle to avoid being cast as scapegoats. However, Swain did not rest there, but established the post of fire

architect, the first in any local authority, occupied for many years by Simon Ham who frequently contributed to the AJ.

Accomplished as he was on technical matters, Swain was no mere technologist. He cared passionately about the society that he and his colleagues served – and relished such challenges as adapting a large CLASP comprehensive school into a social facility for a mining community. He was intensely human, full of fears like the rest of us: nowhere is this clearer than in *Return to Murmansk*, the account of his harrowing wartime experience as a young seaman in an Arctic convoy escort and his return there in his yacht, Callisto, in 1990. He was even fearful that no one would read his book!

Peter Carolin, Cambridge

Don't ramp up your part, Mr Blackman



There is a danger that, if unanswered, the letter by Mr Blackman concerning the structural engineering of the ramp at the LSE (AJ 17.01.02) could be misleading.

Adams Kara Taylor was the structural engineer for the project, from inception through to construction, of which the ramp is only one part. Given the current pressures on the industry, the construction was procured with an overlap of design and fabrication – nothing new. In the procurement process the ramp had to be developed to construction information stage to establish programme and cost, but more strikingly to ensure we as a team could persuade a

contractor it would stand up and could be fabricated.

Structural engineering design to us is about developing the form, making it stand up and keeping in mind the constraints of the manufacture/erection process. These were the responsibility of Adams Kara Taylor, the fabrication drawings and delivery (based on our work) was carried out by Clarks Nicholls Marcell and AFS Fabrications.

It is important to recognise and credit Clarks Nicholls Marcell for its contribution, it produced the fabrication drawings and wrote a letter to the AJ to suggest it did more.

Albert Williamson-Taylor, Adams Kara Taylor

Time to free the land and raise the density

Has the moment come when those of us who have been saying for years that the potential in cities for much more development of homes than is taking place will be proved right?

It was encouraging to hear of rail commuters moving into towns and cities so they could walk to work. They could also be close to their parents etc. The essential issue is the agreement to raise densities. Without this, the unused small sites owned by local authorities will not be freed. It is essential that this land is freed for development at a reasonable cost. In London about 150,000-200,000 homes could be built on these sites.

It is good to be seemingly right but it isn't much good if local authority planners are unwilling to find ways of raising the density.

Richard Burton, Ahrends Burton and Koralek

Correction

The main contractor and glass specialist on the Royal Academy Shop, designed by Eva Jiricna Architects (AJ 24.01.02), was Hourglass.



will also

Let's address the issue of the masterplan before it's too late

Masterplanning, urban design, town planning, public realm – who cares? The fact remains that all of these concepts have not been taken seriously in the UK, and as a result the quality of our towns and cities is all the worse.

It is true that more effort, or more accurately 'lip service', has been paid to this in recent years than before, but all too often the result is simply to sell potential sites to the same uninteresting and uninspiring developers as always.

There is a distinct lack of vision, special idea, delight and integrity in their exercises. We find that many of the most important decisions about the future of our towns and cities are made by die-hard fee bidders with no sense of joy. As a result we seem to be employing some of the least qualified people to do one of the most important jobs. Why would you employ an arable farmer to be a shepherd?

Many calls for teams via OJEC notices are accompanied by £100,000 fee ceilings which make it impossible to do the job properly. If done by those with genuine talent and enthusiasm, the net result would create substantial wealth for the area. Money is one problem, but lack of openness and transparency is another.

I have participated in many planning workshops in Hamburg over a number of years. They are extraordinary events which for me set the standard for action in the UK.

Of course, I have often talked of these planning workshops in England and, as yet, nobody has adopted this format. The workshops are open. Foreigners are invited to work in the teams and there is a big party at the end. Everyone gets paid for four days' work and everyone is accommodated in a good, local hotel. The total cost is

approximately £600,000. This money buys 20 possible futures for relevant areas of Hamburg. People are invited, have a good time, party and then leave. They leave a body of work which gives the local planning and architects department the extraordinary task of making sense of too many concepts. They leave after having worked in full view of the general public and the politicians. As a result of this week, the stakes are raised and no one is under any illusion as to the potential of the areas in question.

This short, sharp shock created by many costs six times as much as a half-baked masterplanning exercise in the UK. The results are a hundred times better – noisy, adventurous, bold, crazy, absurd, beautiful and all full of delight. A week of joy creates a joyous future.

After some analysing, a variety of competitions are formulated which are built, because people, politicians and investors are already enthusiastic. We have a result. In the UK, it takes six times as long to get a result due to the lack of imagination, lack of budget and lack of care. Who actually suffers as a result? We do!

I have to also sound a note of warning. Masterplanners can often resort to a form of inner-city suburbanisation that results in a sterilisation. The language of boulevard, vista, piazza, avenue etc, covers up for a lack of thinking as the scheme bows down to the normality of the lowest common denominator.

We could agree that the lack of the masterplan has created the most fertile and vibrant areas of our cities, as they evolve from one idea to the next – but they can only work if English Heritage stops protecting the mistakes of the past.

WA from room 2, Hotel Trieste, Vienna

'This short, sharp shock costs six times as much as a half-baked masterplanning exercise in the UK. The results are a hundred times better'

people

The Hackney Building Exploratory is one of those unstoppable good ideas that inspires enthusiasm in all who discover it. With CABE keen to see the project replicated, and the Paul Hamlyn Foundation about to fund a major education programme, the centre is taking off. The woman guiding it through the next phase is Nicole Crockett.

Housed within an old school building off the Kingsland Road in one of London's most deprived boroughs, the exploratory is no ordinary museum. Founded in 1994, it provides a unique way into teaching about the built environment. Its mix of hi- and low-tech exhibits include a huge three-dimensional map of the borough made by local primary children and a replica of a now-demolished tower block. Crockett has been director of the exploratory for just over a year. Throughout her career, she has made a habit of getting involved at the most exciting time.

After abandoning plans to become an architect, and an unhappy stretch in academia, Crockett landed at job at the Arts Council's architecture unit in 1994. There she discovered an exciting new field – the promotion of architecture to the public. The unit had just acquired a budget of £220,000 and, under the leadership of Roy Coonan, she set about finding projects to fund.

It was through this work that she discovered the Architecture Foundation, which had just been awarded core funding. With a team of just four, it had yet to hold the public forum debates that later elevated its profile.

'The Architecture Foundation had only been going for a few years and hadn't made the impact it has now,' she says. 'There were various little projects on the go but no policy of funding architecture for people.'

The AF married her interest in arts and architecture with the social world, and, when she was asked to join 'it seemed like an absolute dream come true'.

The current funding crisis dogging the AF troubles her greatly. It would be 'catastrophic' if it failed to replace its core funding. 'It's been a leader in that field,' she says.

During her four years at the AF she saw Lucy Musgrave take over as director and the centre begin to grow. The project she remembers most fondly was the roadshow in which she travelled around London inspiring local people to produce ideas for blighted sites.

It is a time of transition at the Hackney Building Exploratory, and director Nicole Crockett is spearheading developments. With funding already agreed, there are plans afoot to expand the centre's educational role
by zoë blackler. photograph by robert greshoff

exploring buildings



Short of opportunities to move up, she moved into consultancy for a year, working for the British Council, the Royal Academy, the Venice Biennale and, finally, Hackney Building Exploratory. The research she did for the exploratory on population density and the development of the borough forms the basis for many of the exhibits today.

'It was a nice opportunity,' she says, 'having been out of the academic research field for a while, to marry my new interests with some old skills I had hidden away in the closet.'

She was one of the exploratory's early converts and when its founder, Polly Hudson, decided to step down as director in

the spring of 2000 she was first in the queue to take her place.

Luckily she had recently become a resident of Hackney – she lives with her partner and four-year-old son in Fassett Square, the inspiration for *Eastenders*' Albert Square. One strict rule of the centre is that core staff must live locally.

'It's pretty crucial that we are a part of the community,' she says, 'The reason the exploratory works is because it focuses on the local area and there are very few places that do that.'

Hackney is a diverse, deprived borough and increasingly developers are asking the centre to get involved in local regeneration

projects. While Crockett stresses the exploratory is not overtly political or campaigning, one of its aims is to empower people to take part in the changes.

'Our expertise is not in community consultation,' she says, 'but a step back – in preparing people, building up their confidence, giving them the language and the skills to be able to participate on an equal footing with decision-makers.'

Its other mission is more directly educational. The exploratory is founded on the notion that the built environment is a rich educational tool 'lying on our doorsteps'. Used correctly, Crockett believes, it can help in the teaching of a whole range of subjects.

She adds that the absence of the built environment from the national curriculum at primary school level is 'pretty irrelevant'. The curriculum is loose enough to find ways of including it through geography, history, maths, literacy, art or science. The challenge is to encourage teachers to take advantage of the opportunities and provide them with the materials to do it, she says.

'Our main concern is not necessarily to extend the national curriculum – because it's so absolutely packed as it is – but to prove that the built environment is a fantastic resource for teachers to use. The possible reason they don't use it at present is because schemes of work haven't been developed and teachers don't have time to develop them. So that's where our focus will be.'

The £40,000 Paul Hamlyn Grant will go towards developing those schemes of work and making them available on the Internet.

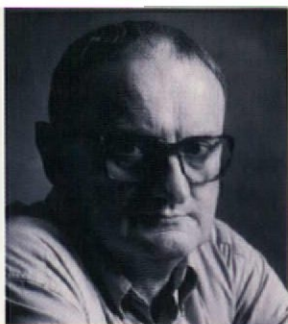
Before Christmas CABE named Crockett one of its festive five design champions, in recognition of her work so far.

With the centre now established, it is expanding its activities. But while Crockett will be working with CABE to replicate the model and taking an active part in the soon-to-be network of architecture centres, her priority will be the continuing development of the Hackney centre.

The key will be to find a new home. 'We'd like to have a front door that people can walk off the street into,' she says. 'We're a little bit hidden away at the moment.'

With so much on the boil, she is in no hurry to find the next challenge. 'I've got a lot to do. I think I'll be here for a while.'

Nicole Crockett can be contacted on 020 7275 8555 or visit www.buildingexploratory.org.uk



martin pawley

The Internet building boom of the '90s that never really happened

Last week, Amazon – 'Earth's Biggest Bookstore' – announced that it had made a profit for the first time since its website was launched in 1995. This seeming miracle received a mixed reception. 'New economy' commentators, still licking wounds inflicted by the collapse of technology stocks two years ago, began to whisper that they had been right all along. But 'old economy' downsiders were having none of it. They mocked yet another false dawn and pointed out that it has taken no less than £2.1 billion in accumulated losses to bring the company to this state of grace.

But the reaction to Amazon's feat that has been slowest in arriving – and for that matter has never been properly articulated – is that of the designers and builders of the high-speed construction projects that were such a feature of the dot com start-up days. For as virtually every Internet enterprise soon found out (especially those that were copy-cat mail order houses at heart), it needed a dozen warehouses, a call centre and a 'mission critical' computer fortress just to stay in the game.

In his new history of the Internet boom – *Dot Con: the greatest story ever sold* (Penguin) – John Cassidy cites some examples of what this meant in terms of fast building, one of them the story of a California online food delivery service called Webvan. This outfit started out by commissioning a 30,000m² computerised packing and distribution centre capable of handling 8,000 orders a day, only to discover that it was receiving just 300 orders a day. Unabashed, Webvan promptly commissioned a further 26 warehouses.

As Cassidy says, this sort of thing was happening all over the world, but most spectacularly in America, from the mid '90s right up to the stock market crash of April 2000. But then, ignoring the sum of his own examples, he goes on to discount the huge

square footage demand of the dot coms by citing construction as an industry 'largely unaffected by the Internet' – a judgement that cannot possibly be correct.

Lack of data is the problem here. For instance, although we know about £4 billion was spent in the US on promoting dot com enterprises before the fall, the money was not spent on the Web itself but on TV, magazine and newspaper advertising for Internet company services. We do not know

whether this figure includes or relates to the sums spent on feasibility studies, refurbishment, change of use, design and build, and designing and Internet-related building work in general.

My own guess – based on visits to three large New York architecture firms in January 2000, all of them up to their necks in fast-track projects for dot coms – is that the money spent on premises could have equalled or even exceeded £4 billion promotional budget during the same period. Certainly a massive amount of property purchasing, subdividing and refurbishment was taking place in Manhattan at that time, some of which I drew attention to in this column.

So was there an Internet building boom in the '90s? If we take 1998 to 2000 as the crucial phase

of the Internet bubble, and assume that virtually every well-found firm of architects in America, if not the world, either wanted to be or was involved in it in some shape or form, then surely there should have been a tremendous blip in fee income and construction spending to prove it.

The only other explanation is that the whole phenomenon was a creation of the black market in professional services. A huge quantity of the commissioned work was either not carried out or not recorded, or never paid for because the dot com itself had gone out of business.

'Although we know about £4 billion was spent in the US on promoting dot com enterprises before the fall, the money was not spent on the Web itself'

a life in architecture

antonia byatt



Normally, Antonia Byatt, daughter of novelist A S Byatt, says she would choose a building that was 'less brash' than Will Alsop's Peckham Library – something more discreet, like the new home of the Women's Library in London's East End, of which she is director. But she lives in Peckham and finds herself delighted by the boldness of her new local library.

Besides, there are interesting parallels between the two buildings: both are new community resources in deprived areas of London currently undergoing regeneration. 'South London is fairly dowdy and to have something in the middle of Peckham that shouts at you and has library in huge letters over it is great.' She enjoys the European feel of the courtyard/square, with its leisure centre and cafe.

Inside, the library is 'a bustling centre' where people can find out about jobs and surf the net as well as hunting for books. And the architecture is uplifting: 'You get a sense of spaciousness and light in the big reading room. I think you need that. You are going in to expand your horizons, aren't you? But there are also little pods where you can bury yourself and study privately. That's the other delight of reading – losing all sense of the outside world.'

Whatever happens in the electronic future, Byatt has no doubt that 'there will always be a role for books and public libraries where people gather to find things out together.'

Deborah Singmaster
The Women's Library is at Old Castle Street, London EC1

THE NEW OFFICE VALUE NOT COST!

ADDING VALUE IN THE PROCUREMENT CHAIN FROM SITE ACQUISITION TO OCCUPATION

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

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

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

Sponsored by



9.15 Welcome Tim Battle

Timothy Battle Associates, Conference Chairman

9.25 Opening, Roger Fidgen, BCO President

9.35 Keynote The Importance of Commercial Offices to the Real Economy

Michael Roberts, Director, Business Environment, CBI

Sponsored by **CAREY JONES ARCHITECTS**

9.55 Securing the Deal - feasibility, concept & site acquisition

Chair: Richard Clare, EC Harris

Planning Issues: Malcolm Kerr, Montagu Evans

Finance: Martin Moore, Prudential

Sponsored by Sheppard Robson

10.55 Coffee

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

Chair: Ziona Strelitz, ZZA

Architect: Larry Malcic, HOK

Val Lehr: Valentine Lehr & Associates

Occupier: Simon Ward, Deutsch Bank

Sponsored by HOK

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

Sponsored by **WSP**

3.10 Coffee

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

Chair: Anne Minogue, Linklaters

Stephen Hockaday, Bovis Lend Lease

Paul Lewis, Stanhope

Ian Gibson, Gleeds

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Garden of memories

In commemorating officers of the Metropolitan Police who have died on duty, Churchman Landscape Architects has combined subtle planning with a rigorous attention to detail

By Andrew Mead, Main photographs by Paul Tyagi

ai landscape study



When Churchman Landscape Architects was selected to design the Metropolitan Police Memorial Garden at the Peel Centre, Hendon, there was one precise requirement in the brief – the inclusion of 200 roses. ‘We would not normally choose them,’ says Chris Churchman, ‘they are such an archetypal garden plant, so reminiscent of public parks. But in this particular scheme we thought that we could make them work.’

They did. Then, last October, just days before the garden was due to be opened by the Queen, Churchman (and his client) discovered with dismay that – for one employee at the Peel Centre – roses were not enough. Instead of the subtle play of colour he had intended in his planting, pansies – staple of municipal flower-beds and horticultural cliché if ever there was one – had been abruptly introduced.

The story is a reminder that landscape architects suffer just as much as architects from cultural conservatism in the UK – from dated expectations of what a park or garden should be. The restrained approach that Churchman advocates – ‘We would only use five to 10 plants on a scheme, sometimes only one or two’ – is hardly the norm.

His garden at the Peel Centre was first intended to commemorate just one police-woman who had died in service, Nina Mackay, but the concept expanded to include all officers who had lost their lives on duty. ‘The original design was only to cover what is now the top terrace,’ says Churchman. ‘But we persuaded the client to enlarge it and incorporate an area nearby. That linked it to the parade ground and gave a structural logic to the scheme. We could think of it as a progression through a series of spaces – from a public, ceremonial zone at the parade ground end to an intimate place for reflection at the other.’

This route, focused throughout on the plane of the memorial stone, is also a gentle ascent up three terraces. The move from public to private is articulated by the Portland stone paving which, continuous beside the parade ground, progressively fragments as it climbs. The seemingly random placement of the slabs amid the grass on the top terrace, with each one isolated, encourages visitors to disperse and find a space to themselves for contemplation.

While this processional axis is dominant, it is countered by two water rills which stretch at 90° across the width of the garden, and beside them are the 200 roses. Parallel to these rills are three lines of paper bark birch which, like interrupted screens, further layer the space of the garden as a whole.

On the second and third terraces, steps lead down from the processional route to two self-contained areas, each clearly demarcated and with its own distinct planting. The first is a ‘grass garden’, with rows of *miscanthus zebrinus* and *pennisetum*

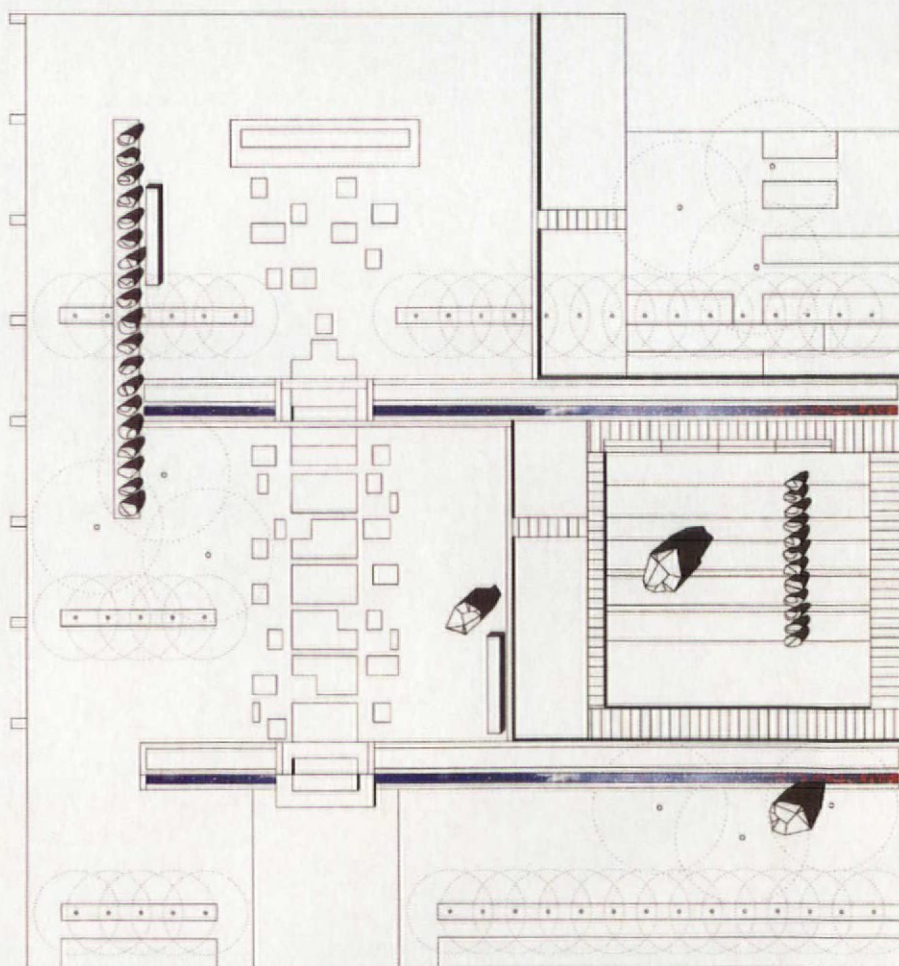


Oblique view towards the memorial stone, with roses and grass garden in the foreground

alopecuroides – chosen, says Churchman, because both species have ‘a strong three-dimensional quality’ – while the second, structured more loosely, is a ‘fern garden’ (with the addition of bamboo). Again there is the possibility of privacy within the wider scheme, and the most is made of its relatively modest extent – just 780m² in all. As the plan reveals, these subdivisions are underpinned by a grid, but one that breathes as much as it constrains: note, for instance, the subtly staggered relationship of these two enclaves to the axial approach.

‘One of our major interests is the way light and shade interact with blocks of planting,’ says Churchman – as the grass garden illustrates. It contains parallel bands of single species, with sufficient space between each band for the shadow line to tell. This gives a sculptural quality to the planting and reinforces the geometric definition of the scheme; while at the same time the grasses, waving in the breeze, bring fluidity where much is fixed.

By their nature, memorials encourage a symbolic response from their designers – which may be understated, as in Maya Lin’s Vietnam Veterans Memorial in Washington, or as crass as the Korean War Veterans Memorial (with bayonet-wielding soldiers) that is its near neighbour. Churchman has duly introduced symbolic features into the garden, but not obtrusively – indeed, they may only register subliminally.



Hence the lines of birch trees represent 'the order and structure on which the police force is based', while rows of standing stones to the left of the memorial, and in the grass garden, 'reinforce the idea of combined strength'. In contrast, the three sandstone monoliths, each drawing the eye to a different part of the garden, 'signify the power of the individual'. Meanwhile, blue slate mulch supplies the colour associated with the police. Much of this had to be explained to me but, as these various elements are melded convincingly into the overall design, that hardly matters.

The most immediate symbolism comes with the water rills, which collect the fallen rose petals, representing 'the fragile nature of a human life'. The water itself circulates almost imperceptibly. 'We wanted a calm, reflective plane,' says Churchman – but, with the gentle motion, the red petals gradually cluster towards one end of the rills.

This makes an interesting contrast to Pierre Granche's Canada Memorial – dedicated to Canadians killed during two world wars – in London's Green Park. There, water speeds down a polished granite slope in which bronze 'leaves' are permanently embedded; in autumn, real leaves float there briefly before being submerged. The symbolism is unmissable, and it is quite affecting, but it shows that the restraint of

Churchman's scheme is not just in matters of planting.

Churchman remarks on 'the Japanese idea of colour marking the passage of time', and his Peel Centre garden consciously highlights the seasons – 'a brief autumnal riot of colour and then the white trunks of the birch trees strong in winter'; in doing so, it stresses the idea of cyclical renewal as the context for fallen petals and the loss of individual lives.

The primary focus of the garden is, of course, the memorial stone itself, whose treatment was not in Churchman's hands. It would be more in tune with the aesthetic of his scheme if the lettering was just incised and left ungilded. The memorial was also a casualty of the planting 'improvements' made before the Queen's visit. Whatever the time of year, there are bound to be floral tributes along the base of the stone, so additional colour in the flanking beds is only a distraction.

Assuming there are no more outbreaks of pansies – the Peel Centre has made suitable assurances – what detracts from the garden should be redressed over time. At present there is no obvious end to it beyond the memorial stone, but this is because the assumed backdrop of foliage – a 'barrier' of castor oil plants – was abruptly removed. A nascent row of conifers should provide

this limit before long.

Similarly, at its entrance, the garden seems insufficiently detached from its surroundings – from the jumble of cars parked on the parade ground, and the Peel Centre's curious mix of muscular 1960s architecture and bland 1990s recladding. But, as they grow, the first line of birches should speed that separation.

Dynamic process

Churchman recalls a key period from when he was a student: the year out which, instead of working in a design office, he chose to spend 'planting trees'. That day-to-day direct encounter with landscape made a great impression. 'You see the effects of the seasons at first hand – which trees are first to shed their leaves, which shrubs still lend colour in the middle of winter. You begin to understand the way that light behaves – the difference between the pure light of early morning and the fuzziness of afternoon, when dust in the atmosphere diffuses it.'

This intimate appreciation of the natural world must have stood Churchman in good stead during the decade that he headed the landscape division of HLM. But while he was involved from 'day one' of HLM projects, and faced the challenge of many greenfield sites, he felt that – in terms of architecture – there was no 'clear design



Seating at one edge of the grass garden. Rose petals accumulate in the water rill that runs alongside it

ethos' in the company. In this respect, it was the experience of assisting Stanton Williams, after he had set up on his own, that proved decisive.

In 1996, Churchman, 'very much in a technical role', helped Stanton Williams to realise the new public spaces around Sir Denys Lasdun's Royal National Theatre. Since then he has contributed to several other of the practice's projects, including the hard landscape of the Millennium Seedbank at Wakehurst Place, the grounds of a private house in Wiltshire, and soft landscape for the Tower of London Environs Scheme, now in hand.

'It was a steep learning curve,' says Churchman. 'With Stanton Williams, everything is questioned, revisited, and refined. Design is an exhaustive process. Whereas many landscape architects work quite intuitively – they don't think through a design so thoroughly or see how every detail relates to the whole.'

For his part, Paul Williams says of Churchman: 'We are passionate about the landscaping of our projects and have definite ideas about it. In the studio, however, we try to get everyone to participate in developing a design – we try not to pigeonhole too much – and at the end it can be difficult to isolate one person's precise contribution. But there is a rigour to what Chris does. It's born out of the same understanding as ours – you could call it "like minds".'

At the Seedbank, Churchman joined in the detailed design of the external circulation areas (falls in the paving, etc), and dealt

in particular with drainage issues – not just to safeguard the new building but to avoid upsetting the balance of a nearby site of special scientific interest. Churchman managed to turn these requirements into a positive feature with a system of open, stone-filled channels, clearly expressing their function but integrated visually into the scheme as a whole.

With the proposed house on a hilltop in Wiltshire, Churchman's feeling for soft landscape comes to the fore. This is chalk downland country – open and expansive but for isolated copses – and the house will have a panorama of 360°. 'We wanted to keep that open character,' says Churchman, 'and to emphasise the idea of a rolling plain in contrast to the building's exactness.'

Wildflowers now surge in profusion towards the ridge where the house will stand – a new meadow, the first of Churchman's interventions, and a reminder of seasonal change. A further move reflects the interest in light and shade that he spoke of at the Peel Centre memorial; in this case, effects caused by shifts in the ground plane.

These have been accentuated on one part of the site – an elliptical hollow which has been 'regularised' to give a stepped, terraced appearance, somewhat reminiscent of Henry Bridgeman's turf amphitheatre at Claremont in Surrey. Its forms are most dramatic when a low sun shines, while views out vanish as you descend, directing your attention to the grassy banks around you and the sky above.

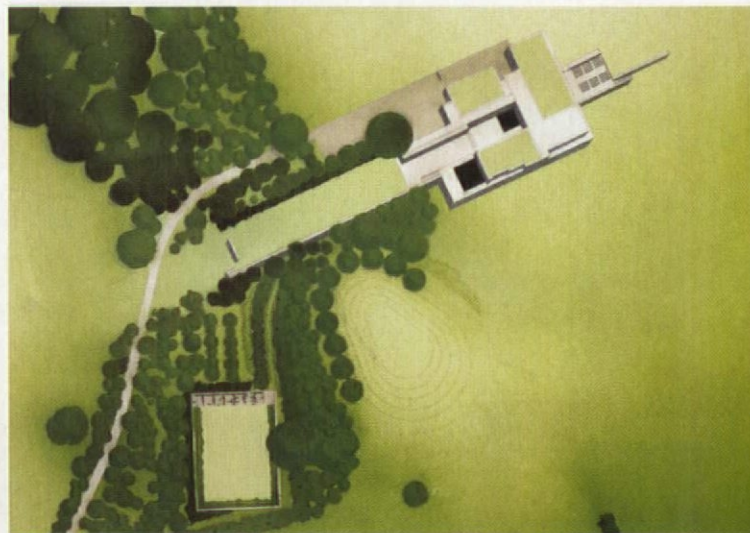
There is an allusion here to an artist that

Churchman especially admires – James Turrell, creator of 'skyspaces', (most monumentally in the extinct volcano of Roden Crater, Arizona). 'This concentration on the heavens, as if you were standing in an observatory, is one thing,' says Churchman. 'But Turrell is so sensitive to the way that light interacts with landscape. Mist one moment, sun the next – a dynamic process that we try to explore in our designs.'

Another architect that Churchman has worked with on several occasions is John McAslan & Partners. Schemes include the new bridge for pedestrians and cyclists in Glasgow's Kelvingrove Park (AJ 2.12.99), where Churchman looked especially at the stepped connections between the bridge and nearby Glasgow University, and a mooted redevelopment of The Elms – a 19th-century villa and its grounds in Highgate, north London. Built in 1840 by George Basevi (for himself), but subsequently much altered, The Elms stands in a large garden which has fallen into disrepair.

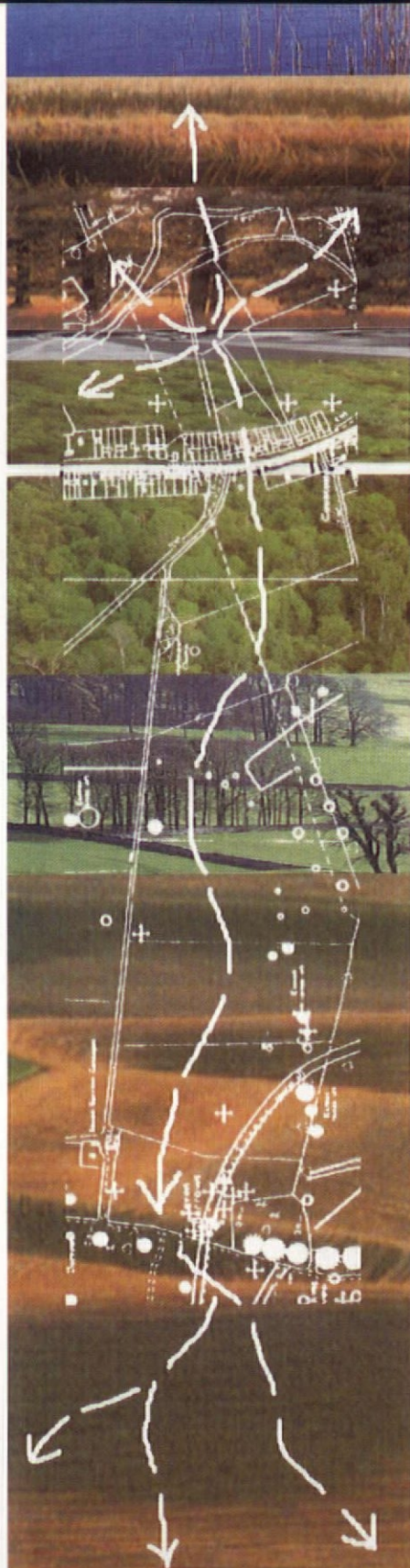
'There are some superb trees,' says Churchman, 'but the sense of composition – the understated formality – of the original garden has been lost. We planned to reverse the process.' In concert with this, McAslan proposed a series of Modernist pavilions around the core of the original house. Churchman's skillful perspective drawings, capturing the subtleties of light and shade that preoccupy him, present the scheme most persuasively, though it remains unrealised.

A current McAslan project for a residential development in Deptford, south London,

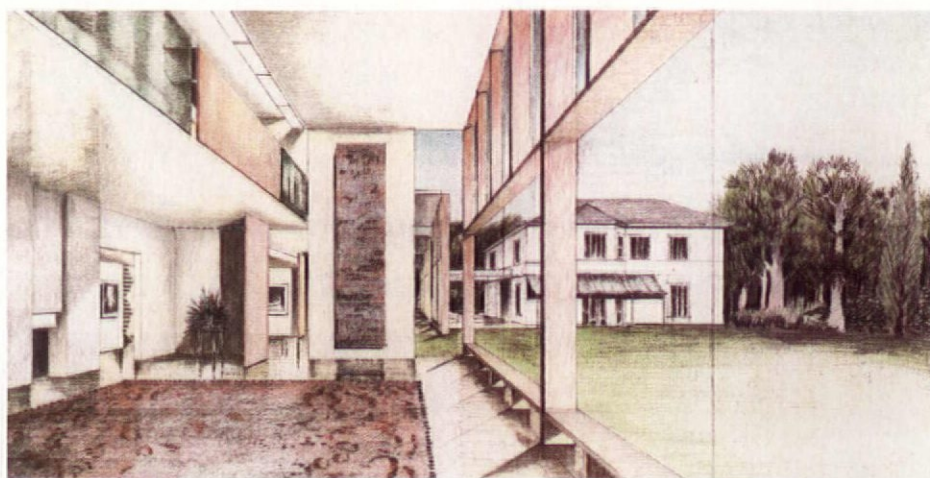


Left: new wildflower meadow for the proposed Wiltshire house, with the elliptical hollow beyond. Above: site plan. Below: stone-filled drainage channels at Stanton Williams' Millennium Seedbank at Wakehurst Place



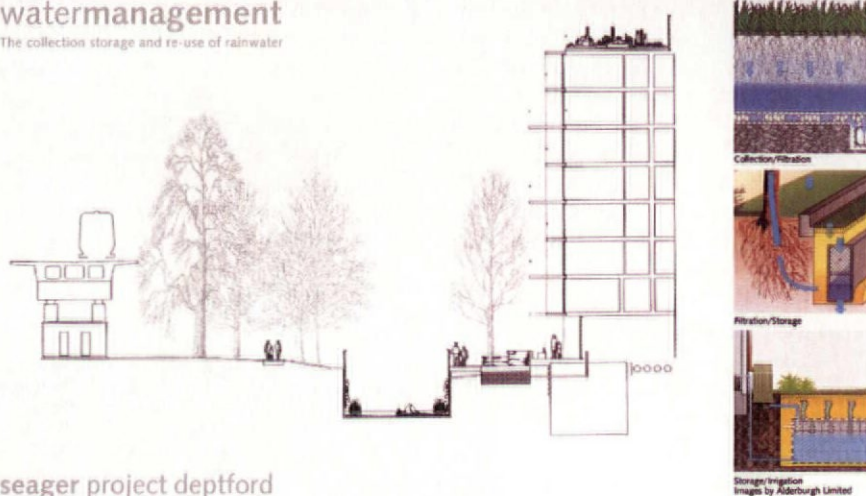


In 2001 Churchman's was one of four practices shortlisted for the landscape element of English Heritage's Stonehenge Visitor Centre project. The folds of the chalk downland and open skies of Salisbury Plain encouraged the practice to explore its interest in the ways in which light and landform interact. As the drawing above shows, Churchman stressed the sequential nature of the 1.5 km journey from the visitor centre to the stones. It was seen as both a trip back along a time line and a progression through distinct landscapes from the River Avon valley to the Stonehenge plateau.



watermanagement

The collection storage and re-use of rainwater



seager project deptford

Top: one of Churchman's perspectives for John McAslan's redevelopment of The Elms. Above: a page from the 'landscape manifesto' which Churchman has produced for the Deptford scheme

has encouraged Churchman – commissioned by developer Brookmill Estates – to produce a 'landscape manifesto' to support his own contribution. Beside the River Ravensbourne, McAslan envisages a 25-storey tower and a curving apartment block rising from five to eight storeys. Churchman's complementary design includes an enclosed central courtyard (seen as 'a green oasis') and a 6m high aqueduct. His 'manifesto', specific to the site but applicable more widely, has a strong ecological bias; its objective is 'a sustainable urban landscape'.

It is an elegant document, with text and visuals carefully coordinated to make their point. Among much else, it examines habitat potential, reduction of UV radiation, the virtues of green roofs, and the ways in which local biodiversity can be increased; while the moderating effect that water has on air temperature in summer, and the moisture it adds to the atmosphere, make the case for the aqueduct.

'It's an attempt to provide a more scientific basis for landscape practice,' says Churchman. 'But we don't want just to be seen as ecologists. There are visual considerations too.'

As the story of the pansies crystallised one common attitude towards landscape in the UK, so this remark does another. To many people in planning or funding positions, an ecological argument is still stronger than an aesthetic or philosophical one. The manifold meanings that a landscape may embody, its abstraction as much as its naturalism, its symbolism, its solace, its visual delight – such factors as these take second place.

Churchman can play the ecological card with conviction but – as the Peel Centre memorial garden proves – his sense of landscape's potential is richer and more diverse. The profession in this country can recover its direction by the example of designers like him.

CREDITS

CLIENT
Metropolitan Police
LANDSCAPE ARCHITECT
Churchman Landscape Architects:
Chris Churchman,
Andrew Thornhill

MAIN CONTRACTOR
LDC: Nigel Prince
SUPPLIERS AND SUBCONTRACTORS
paving and cladding
Albion Stone Quarries;
standing stones and

stone mulch CED; turf
Fairfield Turf; pool pumps
Fountains Direct; topsoil
J&D Hobbs; glass fibre
pool liners Karen Plastics;
lighting Outdoor
Lighting; benches

Woodscape; trees and
shrubs Wyevalle
Nurseries

On the frontier

The link between drawing and design is vital to Nicolas Gilsoul, as in his prize-winning scheme for a school and parkland in Canada which blurs boundaries between landscape and architecture

By Robin Wilson

As a student at the Saint-Luc Institute of Architecture in Brussels, the School of Landscape at Versailles, and a resident at the Villa Medici in Rome, Nicolas Gilsoul has received what one could call a classical, European education. It is no surprise, then, to know that his talents have been quickly assimilated into a well-respected European practice – Wilmotte and Associates.

But this article is about the ideas and projects Gilsoul occupies himself with outside of office hours: regular moonlighting that just happens to involve collaborations with the landscaper and botanist Gilles Clément – including designs for the garden of Jean Nouvel's Museum of Primal Arts – and a competition win for a school and parkland in Canada, which comprehensively reinterprets some of the key devices of European landscaping.

Gilsoul's residency at the Villa Medici was under the category of draughtsman and researcher, and the strength of his project art work is intrinsic to his early successes as a landscape designer. He makes elegant use of photo-based computer simulation and montage imagery, but the truly generative relationship is with traditional media, in the form of densely worked pencil-and-acrylic drawings and ink sketches.

It is these which are central to Gilsoul's competition entries and project planning, with photomontage in a supplementary role. This is not a case of a reactionary refusal of technology, but points to an unusually intense link between the act of drawing and the process of design. 'The drawings need to reflect the dream-like world I find myself in when conceiving of a project,' says Gilsoul. 'Simple marks of Chinese ink can allow me to suggest an envisaged environment that is still quite intangible.'

The manual effort involved in the drawings clearly paid off in the case of the Canadian school competition for East Clayton in British Columbia. The second and third place designs – by Claudia Illanes Barrera from Barcelona and Kamni Gill from Massachusetts – were both supported by

more lavish computer simulations, complete with model children, montaged against the backdrop of simulated, vegetal utopias.

Gilsoul's main drawing for the proposed school represents, in his own words, 'a system submitted to randomness', invoking the ephemeral influences of the prevailing winds that will affect and shape the scheme. The mosaic-like upper section depicts the grid-structure integration of modular school buildings, water basins, 'green' roofs

movement of the seeds of the anemophilous (wind-pollinated) plants.

The form of the classroom buildings is partly in adherence to a clause in the competition rules that they be based on Ernő Goldfinger's modular designs from the 1930s. Instinctively, Gilsoul is opposed to the notion of an autonomously developed 'model' architecture and saw the need to adapt the modules extensively. 'It seemed evident to me that a school in proximity to a place with the potentials of the East Clayton garden couldn't be limited to Goldfinger's closed modules,' he says. 'In 70 years, our ways of teaching have evolved, and our ways of living and learning have changed.'

Essentially, Gilsoul proposes to make the interiors of the standard units contiguous with the surrounding environment wherever possible, both in a visual and physical sense. The majority of the facades will be glazed; the roofs will either serve as rain catchments for the water gardens or will themselves be planted as elevated extensions of the surrounding meadow gardens. A cross-section drawing of the site also shows a raised meadow penetrating into a building, the planted platform rising to slide beneath the building's pitched roof.

The East Clayton plan is also poetically labelled: the meadow of metamorphosis, the woods of discoveries and of murmurings, etc. These names establish thematic zones with more-or-less fluid boundaries, and are also intended as a pedagogic device: a sequence of linguistically-primed places in the immediate landscape beyond the school, which provide a series of 'scenes' for the relocation of classroom activities.

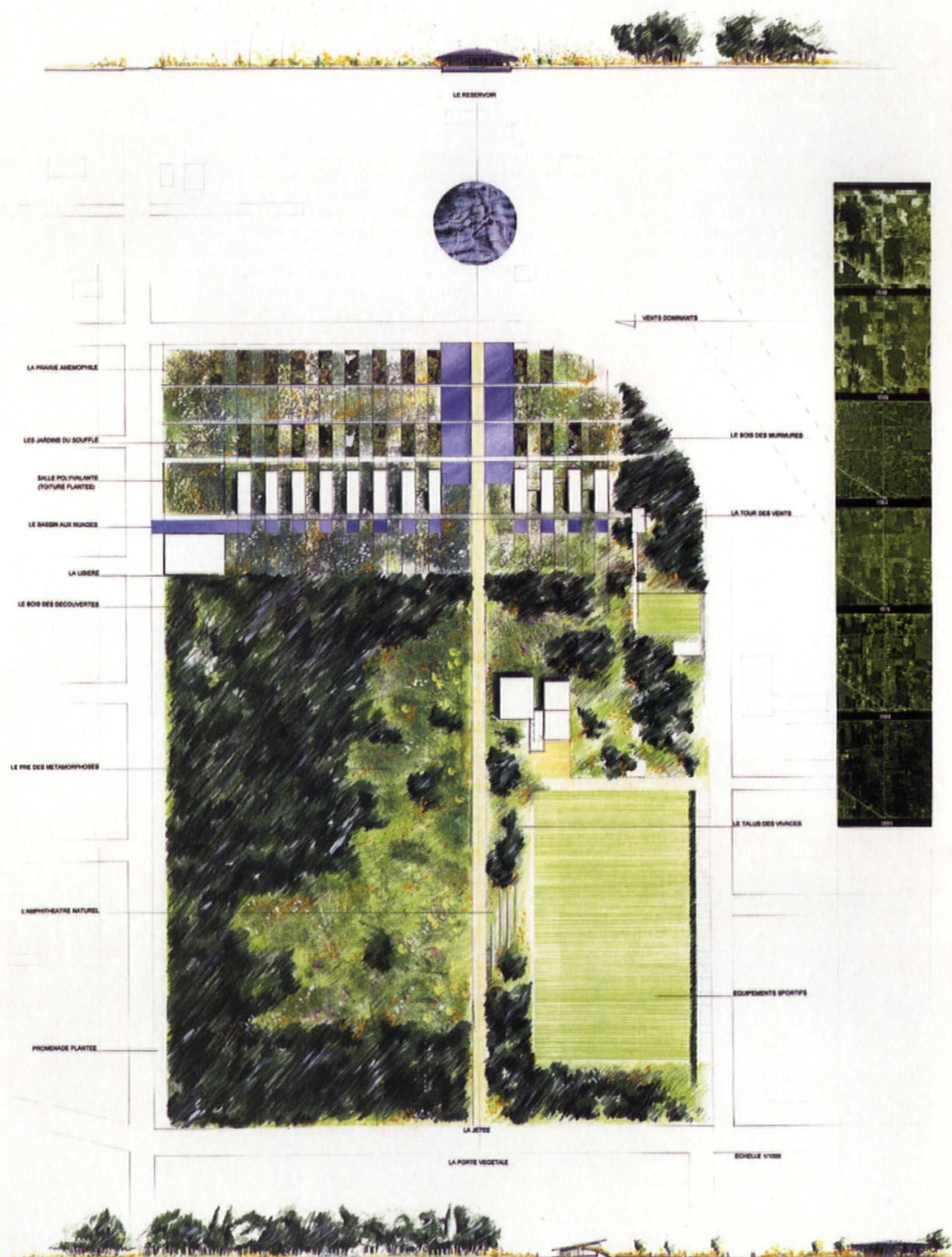
The names also contain remembrances of the Roman topographies which Gilsoul studied in great depth while at the Villa Medici. The margins of the Classical city and its representation in Italian cinema – such as in Fellini's *Cinecittà* – provided Gilsoul with model environments in which to observe the constant interweaving of the space of myth with the space of the everyday, and the coex-



The bosco at the Villa Medici in Rome where Gilsoul collaborated with Gilles Clément on discreet but pervasive new planting

and slices of meadow, planted with the likes of Canadian goldenrod, bachelor's button, a Canadian fleabane, and dandelion.

The lower portion, of woods, open meadow and sports ground, can be seen as a receptacle for the contents of the grid in both formal and informal patterns of 'colonisation': the movement of children between classroom and parkland for organised or spontaneous play is echoed by the



istence of theatricality with the mundane.

The concept behind the wooded areas at East Clayton encompasses Gilsoul's understanding of the Roman *bosco* (Rome's semi-wild urban copses) as a numinous realm; knots of exotically surviving, primitive mystery. It is, in fact, in the *bosco* of the Villa Medici that he has made his only actual gardening intervention in the Roman environment, collaborating with Gilles Clément on a plantation scheme for the exhibition 'Le Jardin 2000' (AJ 27.7.00).

For native Romans, the *bosco* can take on an uncanny and sombre aspect – which suggests a certain perpetuation of pagan and ancestral superstition. In Canada, Gilsoul can draw on more of a Romantic tradition of the frontier landscape and the storytelling traditions of the camp fire – in short, the lighter passages of the novels of James Fenimore Cooper.

On the point of contact between the northernmost limit of the 'woods of discov-

ery' and the first of the anemophilous meadow plantations, Gilsoul has placed a curiously rhetorical label: 'la lisière' (the edge). This is a complex word in French and is deeply associated with the perception of property and landscape.

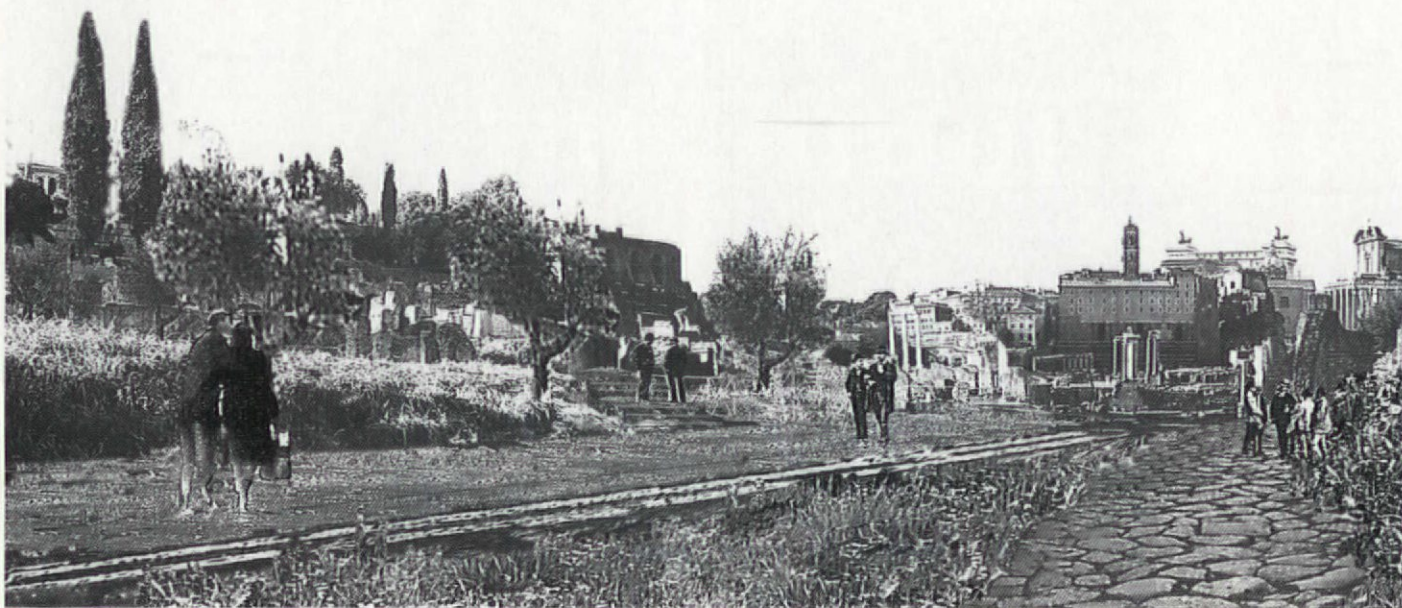
The philosopher Louis Marin says: 'This term no longer signifies a route, but rather a no man's land. The *lisière* is the space of a gap, but uncertain of its limits, as when a land, an estate, a forest have simply their own edge, with no other limit in front, just a wild or an undetermined place.'

Gilsoul actually applies this porous edge of the *lisière* to all manner of oppositions, from the mental state between sleeping and waking – a state of reverie – to the familiar architectural opposition of interior to exterior. He also links these notions to certain Eastern philosophical systems. For him, the state of reverie is associated with the *bardo* of Tibetan Buddhism (an intermediate state between death and rebirth), while the para-

digm for dissolving the frontiers between interior/exterior and architecture/landscape is found in the famous Zen temple complex and dry landscape gardens of Ryoan-ji, Kyoto.

Gilsoul's uninhibited mixing of cultural references has ensured that he will continue as Gilles Clément's assistant for the gardens of Nouvel's new Museum of Primal Arts, currently in the early stages of site preparation on Quai Branly in Paris. Gilsoul's scenic gestures of comparative philosophy potentially offer that project the ideal complement to Clément's vision of a global, comparative botany (as seen in the exhibition 'Le Jardin Planétaire', AJ 13.1.00). The designs are being developed around the central theme of the tortoise, an almost universal presence in aboriginal myth, often appearing as an Atlas figure – the bearer of the world.

The central 'jetty' at East Clayton can also be seen as a hybrid concept, which combines

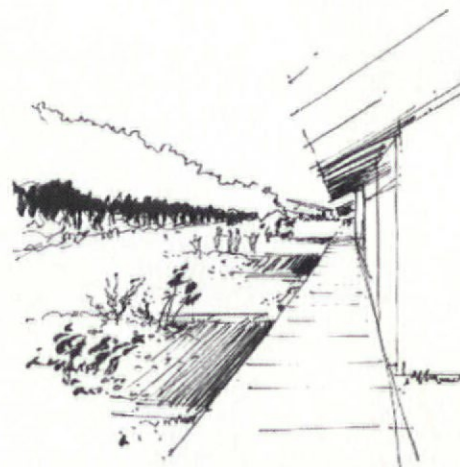
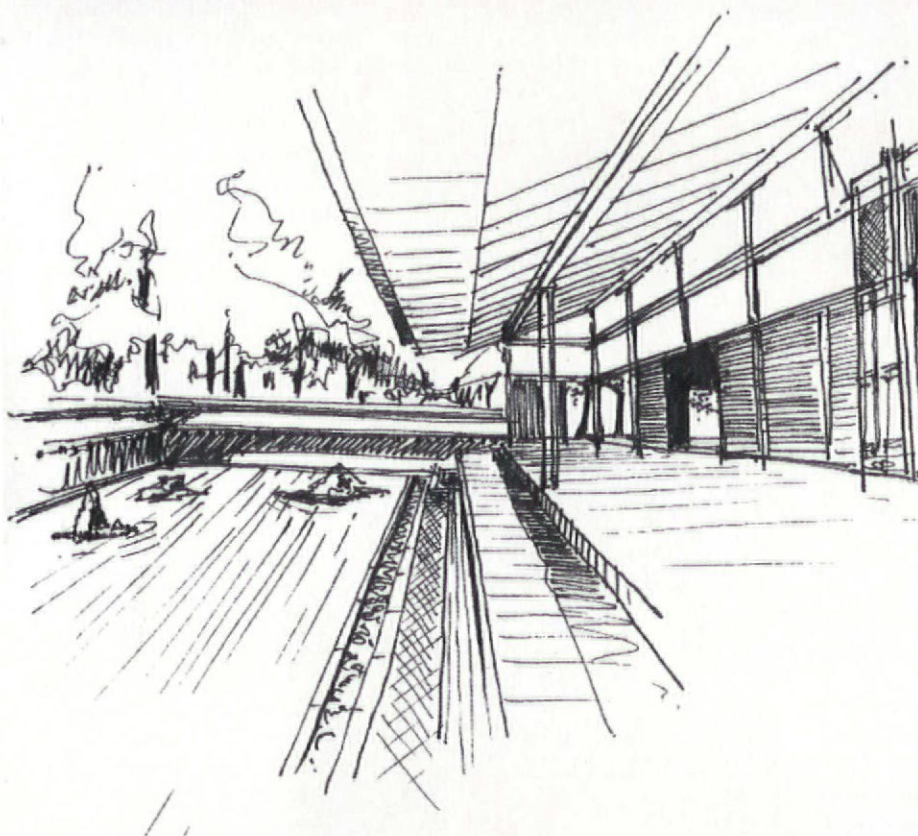


Three images from Gilsoul's year in Rome. Above: dreamlike mingling of the mythical and everyday at the fringe of the Classical city. Below left: detail of the ruins of Ostia Antica. Below right: a Roman example of the anemophilous planting that will be seen at the East Clayton school





Examples of Gilsoul's concept of *la lisière* – a porous edge. Above and above left: Zen temple and gardens at Ryoan-ji, Kyoto. Left: one of Gilsoul's drawings at the Ryoan-ji complex. Below: a sketch from Gilsoul's East Clayton submission which explores the same theme



European Renaissance and Eastern landscaping spatial orders. It is pivotal to the general strategy of making a transition in scale between the wider geological context and that of the children's environment. It is positioned to form an axial alignment with a reservoir and mountains to the north. This physical axis within the garden is meant to accentuate the visual and symbolic role of external geology, defining a horizontal plane that merges with the 'verticality' of the 'borrowed view' (that visual device of Chinese landscape).

Gilsoul uses the word 'jetty' to invoke a configuration of spatial effects rather than a specific type of structure. Jetties also appear in a number of drawings he produced while in Rome as speculative designs for the archaeological park of the Appia Antica. Some of those were to be elevated above open meadow plantations, whereas at East Clayton it is predominantly an earth-bound pathway or embankment. Gilsoul states that

a water feature – the Grand Canal at Versailles – was one of the primary influences behind this concept, describing it as a 'reflective jetty'.

The basins positioned in an east-west axis in front of the modular school blocks, and on either side of the upper reaches of the jetty, clearly show Gilsoul's familiarity with the bodies of water at Versailles. The jetty takes on a more literal aspect at that point, crossing reflective frames of water in its latter stages. This concentration of water at the northern end of the plot also anticipates the reservoir in the landscape beyond, linking the system of basins to the role of water in the wider topography.

Gilsoul is proposing that we dispense with the idea of such features being simply formal objects, ornaments or obstacles, and that we understand them as a kind of interface or frontier. The jetty ultimately engages with the horizon. It is neither exclusively about movement nor vision, but about an

unresolved, reciprocal play between the two, paradoxically binding the here and there – a physical trajectory for a mental journey.

Whether or not the East Clayton gardens will become reality is still to be decided. Nonetheless, the decision of the project's international jury should at least have ramifications for the role and nature of project art work in the development of landscape.

It is not just an unexpected reaffirmation of drawing but, perhaps more importantly, it upholds a proposal which actively works the imagination. Gilsoul's winning scheme is an 'abstract' for a field of possibilities – unlike those entries which sought to bypass mental effort on the jurors' part by simulating views of a concrete future outcome. His garden is, after all, one which deals with the limits of representation: the interaction between the modular repetitions of architecture and the ephemeral events of natural systems, the play between East and West in ways of thinking and seeing.

Ship shape in Cornwall

A new museum in Falmouth is under way, providing a centre of maritime excellence while integrating land and seascape

BY AUSTIN WILLIAMS

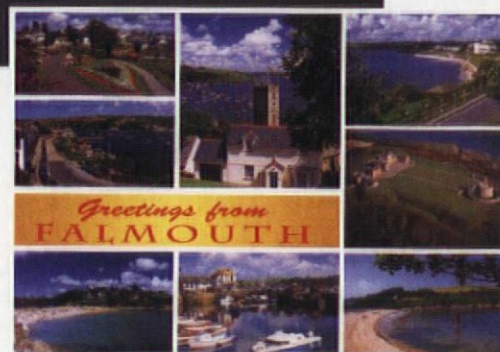


I actually rang up the Railtrack timetable service because I thought that their online booking form was playing up. I was reliably informed that, yes, it does take five-and-a-half hours to get to Falmouth in Cornwall. Presumably, five-and-a-half hours back then? Unfortunately, I later discovered that I had not factored in a wait at the provincial desert that is Truro station.

On arrival, late in the evening, I was pleasantly surprised to find a bustling town. Very much in the tradition of British resorts, Falmouth is a place to stroll, eat pasties and write postcards.

Situated on the Fal Estuary, Falmouth is the third largest natural harbour in the world. Dominated by Henry VIII's twin castles of Pendennis and St Mawes, the area has been associated with the maritime industry for centuries, as one of the prime ports for the Packet Ships and first port of call for the wool and tea clippers and transatlantic voyagers. Nowadays, it boasts a world-renowned maritime college and hosts more leisure-based water activities – from the Classics

Wish you were here... Falmouth, steeped in maritime heritage and a favourite of holidaymakers, provides a fitting waterfront home for the new museum, which is being built on the site of the largest deepwater harbour in the world



rally in August to tourist mackerel-fishing trips. What better place for a homage to the maritime industry.

Deep water

The site, between the town and the working docks, is ex-industrial land on the world's largest deepwater harbour. Originally intended as a site for executive housing financed by Peter de Savary (who stood for election in 1997 for the Referendum Party in Falmouth and Camborne), some significant groundworks had already been carried out on site and then abandoned. The preparatory maritime engineering by Arup included the detailed design of a new sea wall, together with marine piling to enable

the building to project out into the estuary. The building works, at their deepest point, are sunk about 10 metres into the water.

The architect, Long & Kentish, states that even though the building 'had to be a clear destination for tourists, we were determined that it should build on the positive existing character of the place, rather than try to transform it into something else... It should contribute to the daily life of Falmouth, as well as to the passing delight of the visitors.' Therefore the museum is just one side of a new public piazza to be bounded by varying-height shops, restaurants and offices in the same architectural style. The enclosed square will be seen from the main street and will be big enough to hold crowds during Falmouth Week, as well as being an area for local fêtes and markets, or just a sitting-out area for taking the air.

Building on the traditional waterfront route beloved of holidaymakers, the architect has conscientiously incorporated a link across the front of

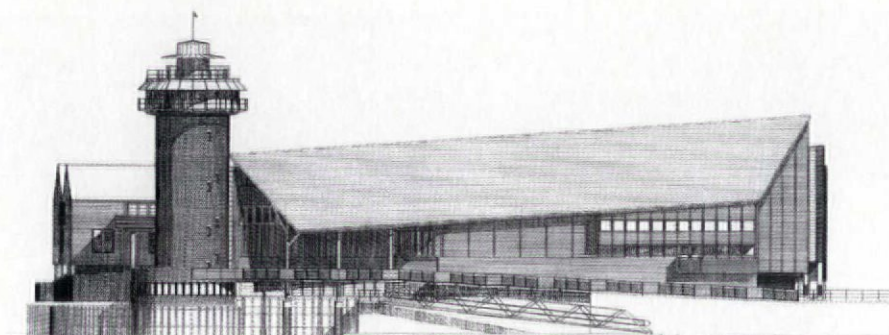
the building, ramping up over the docking pontoon from which sailing demonstrations will take place and with views into the exhibition space. The route then bridges over the tidal pool, culminating in a walkway wrapped around the tower; finally disgorging onto a viewing platform to continue the waterfront walk.

All aboard

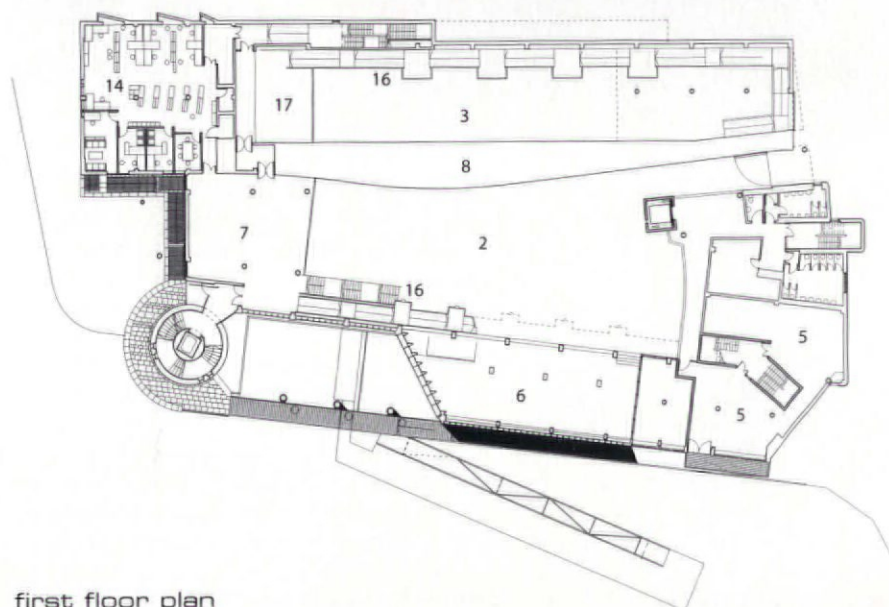
The design reflects the boathouse vernacular, with diminishing slate courses and timber clad external elevations. The pitched roof eaves fall at a dramatic angle over the waterside with the slate coursing retaining a strong horizontal element.

The main entrance at the west elevation is through an opening which is dwarfed by the 24m x 17m high wall panel of English green (untreated) oak.

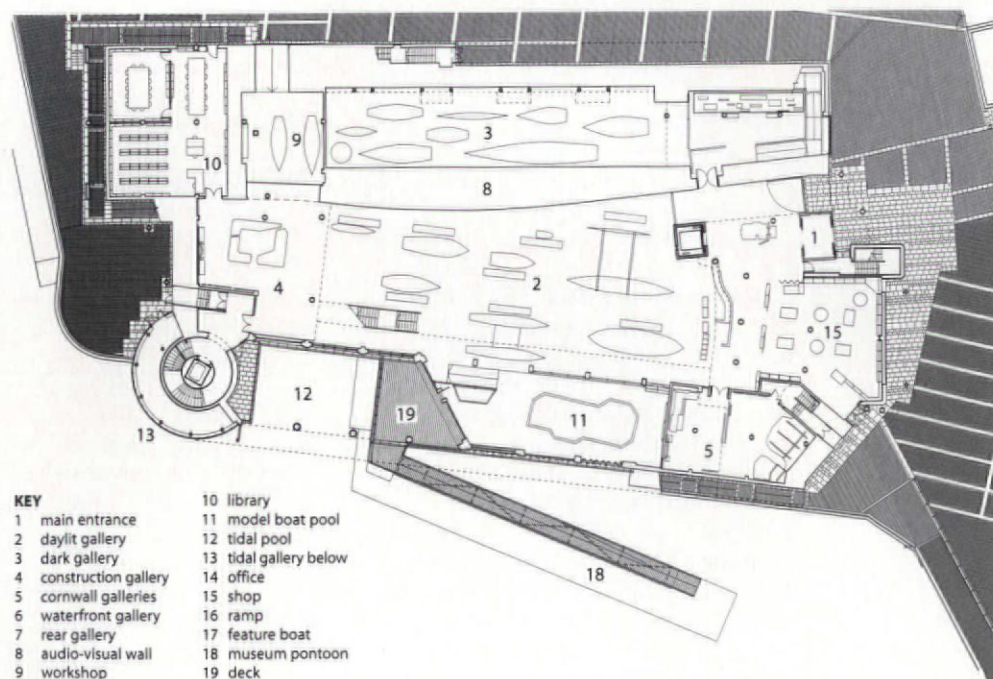
Land Design, in collaboration with the architect, has devised a route of light and shade interspersed with interactive displays and information points. There will not be gadgetry for the sake of it. Katherine Skellon of



north elevation



first floor plan



- KEY**
- | | |
|------------------------|------------------------|
| 1 main entrance | 10 library |
| 2 daylit gallery | 11 model boat pool |
| 3 dark gallery | 12 tidal pool |
| 4 construction gallery | 13 tidal gallery below |
| 5 cornwall galleries | 14 office |
| 6 waterfront gallery | 15 shop |
| 7 rear gallery | 16 ramp |
| 8 audio-visual wall | 17 feature boat |
| 9 workshop | 18 museum pontoon |
| | 19 deck |

ground floor plan

31 January 2002

Client

The £22 million National Maritime Museum Cornwall, opening in June 2002, provides an understanding of boats and their place in people's lives to inspire new boat design and to promote an understanding of the maritime heritage of Cornwall.

'Sitting on the shore, but with a toe in the sea, it is the centrepiece of an international leisure/tourism complex which wraps around an Events Square – a new waterside piazza created for concerts, exhibitions and major water sports events.

'For the first time, visitors will be able to see changing displays from the National Small Boat Collection of 150 historic and contemporary craft, rich in human interest. Hands-on galleries offer a wealth of interactive display.'

Also incorporated into a wing of the new building, the Cornwall galleries present a historical journey, highly evocative of the world immediately beyond the museum walls, bringing alive the important industries of Cornwall.

Tamsin Loveless, National Maritime Museum Cornwall,
tel 01326 313388

Architect

The intention was to make a real place on the waterfront, and not a stage set. The building has been designed to describe the action of wind and water, as well as the boats which use them, and to make a building which is part of the harbour itself. It is designed around specifically different 'places' including daylit galleries, tower-top and underwater galleries, and outside decks, pontoons and tidal pools. It is not a neutral 'flexible' space.

The building is naturally ventilated and fitted with large doors which allow the interior to be transformed in good weather. It is clad in green oak and slate and recalls the large timber industrial sheds which preceded it on the site.

Long & Kentish

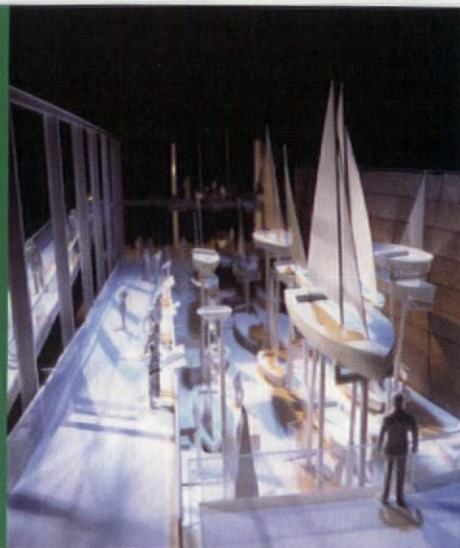
Exhibition designer

There were many high points throughout the development of this project. Testing prototype radio-controlled model sailing boats in a test-tank; viewing the first edit of the audio-visual software for the Dark Gallery; commissioning local craftsmen of all skills, be it high-level rigging for the display cradles or building traditional Cornish gigs.

The most important point for us is the fact that the National Maritime Museum Cornwall has provided us with an unprecedented opportunity to support the development of an architectural solution that embraces the extensive interpretation and investigation of the fascinating story of small boats. We were appointed one day after the architect and from the start have developed a mutual respect that, in turn, will provide a model example of the potential of the collaborative process.

The low points are all too familiar, with our extensive association with Lottery-based projects; few people understand the complexity of interpretative design and the ambiguities of the 'scope of work'. The all-important exhibition installations inevitably are treated as the project contingency but, ultimately, we believe that alongside Eden and Tate St Ives, the National Maritime Museum Cornwall will be the third major visitor attraction to help reinvigorate Cornwall's reputation as a major tourist destination.

Katherine Skellon, interpretative designer, Land Design Studio



Ship ahoy: the design of the museum, with its timber-clad external elevations, reflects the boathouse vernacular

Land Design, stressed she was keen to avoid the ubiquitous use of computer screens and over-indulgent 'messages'. Admittedly, hi-tech electronics will feature, but because this is a centre of excellence, the displays will be 'enhanced', rather than subsumed, in technology.

The journey starts in the Dark Gallery, a dimly lit space displaying nine boats suspended in front of a 30m long x 10m high audio-visual backdrop, which can provide a kind of all-encompassing disorientation when footage of force 10 gales are shown. The boats can be viewed from the floor or at viewing stations along the 40m ramp which takes the visitor out for the first view of the massive Daylit Gallery.

The wall, which separates the two areas and incorporates the audio

visuals, is a three-dimensional plane on the Daylit Gallery side, replicating a ship's hull. Formed of marine ply over sheathing ply, the surface is supported on a basic support network of 50mm x 50mm timbers and spacers on plyweb perforated I-beams (as cladding rails) supported off main square section steel stanchions.

Other areas include a library resource room where many of the publications from the Maritime Museum at Greenwich will be relocated (its 120 boat collection is also being transferred). A lecture space, training room, working boatwright gallery and the Cornwall Galleries are also included, making this venue more of a resource facility.

Naval gazing

The granite tower, a lighthouse-like structure that dominates the north-east corner, is a viewing platform and receives real-time information from the Met Office (a first for a private development), which is fed back into the museum's data banks and the coastguard office housed in the ground level of the tower. The tower extends down to the river bed where, in a dank concrete environment, visitors can watch the ebb and flow of the tides through 5m high, triple-glazed windows.

In general, the attention to detailing in the building has been well thought out and the external timberwork, even on some of the (never-to-be-seen) ship-lap fascias underneath the second floor, east ele-

vation decking has been carried out with considerable care and attention. At the time of my visit, however, some of the fair-faced blockwork workmanship left a bit to be desired and the exposed services to the internal soffits looks like a cost saving rather than honesty to materials.

However, this building is a very varied, pleasurable series of thoughtfully connected spaces and the subtlety of the display arrangement proposes to allow the exhibits to speak for themselves. In addition, by the architect and exhibitions designer taking advantage of direct contact with real active life on the estuary, the museum will undoubtedly provide enjoyment for the serious-minded enthusiast as well as those who just like messing about in boats.

CREDITS

START DATE	August 1999	contract: piling, sea wall and tidal gallery;
COMPLETION DATE	June 2002	b) JCT 98 contract: superstructure
CLIENT	National Maritime Museum Cornwall,	AREA
ARCHITECT	Long & Kentish,	5,200m ²
EXHIBITION DESIGNER	Land Design Studio	CONTRACT VALUE
ENGINEER AND PROJECT MANAGEMENT	Arup	a) £2,350,140;
QUANTITY SURVEYOR	Davis, Langdon & Everest	b) £10,077,972
CONTRACTS	a) ICE 6 edition	FUNDING
		Heritage Lottery Fund, European Regional Development Fund, Single Regeneration Budget, South-West of England Regional Development Agency, Museum Trust

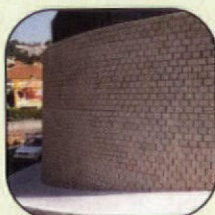
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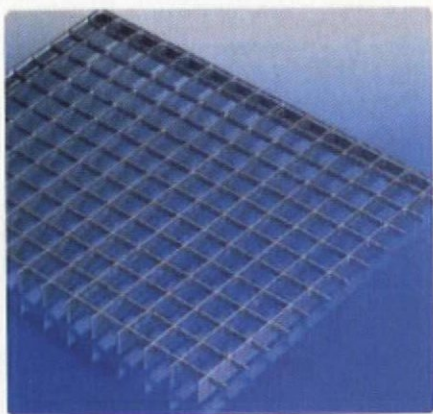
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Back from the grave

Sympathetic restoration of a long-neglected cemetery has created a new green resource for an inner city borough

BY ANDREW MEAD

When you walk down Linden Grove in the London Borough of Southwark, it is not lindens in particular that you notice, or any one species, but a tall continuous screen of trees at the edge of Nunhead Cemetery. The vegetation beyond them is dense, and gravestones only glimpsed, but this is not a scene of neglect or abandonment – in fact, the reverse. As its new perimeter railings and restored main gateway indicate, Nunhead Cemetery has been the subject of ongoing works.

With £1.25 million from the Heritage Lottery Fund (Urban Parks Programme), and matching funds from the client, Southwark council, a ruined Victorian chapel has been stabilised, 50 selected monuments restored, and various adjustments made to the cemetery landscape. HOK International has been the conservation architect, and Scott Wilson Resource Consultants the lead consultant – with a group of committed volunteers, the Friends of Nunhead Cemetery, always on the scene.

Together they have brought back a certain dignity to the site, while

'Shoulder-high blackberry bushes flank some of the paths, and on a late summer afternoon their branches are heavy with fruit'

increasing its recreational potential and value as a green resource in a gritty urban borough. As Lottery projects go, it may be low-key, but – given careful stewardship in the future – the difference it should make is very real.

Decline and fall

Nunhead Cemetery owes its existence to an Act of Parliament in 1836 which, spurred by a rapidly rising population and the dearth of burial space in central London, permitted the foundation of new cemeteries 'northward, southward, and eastward of the Metropolis'. Consecrated in 1840, it was laid out by the architect of the London Cemetery Company, James Bunstone Bunning, who was also responsible for the much better-known Highgate Cemetery in north London.

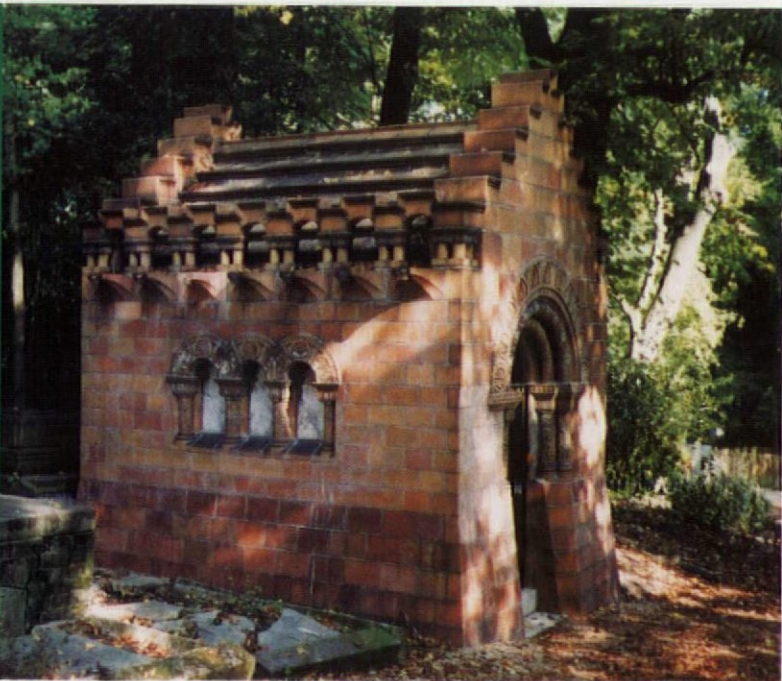
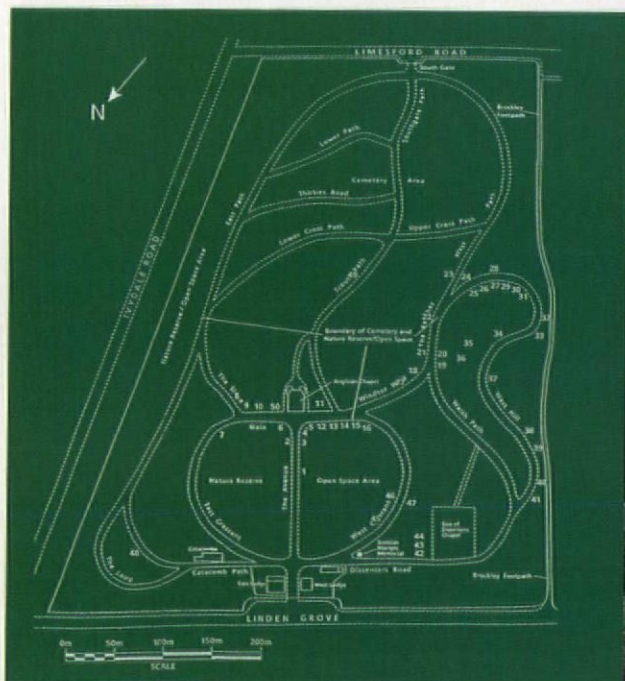
Nunhead was never so consciously picturesque and atmospherically spooky as Highgate. Nor was it so opulent in the architecture of its chapels and monuments as Kensal Green, which accommodated members of royalty and the aristocracy in suitable splendour with a range of

revivalist styles – Greek, Egyptian, whatever gave distinction. The clientele for Nunhead were typically more suburban.

In fact, the cemetery was rather ill-starred, as James Stevens Curl recounts in his book *The Victorian Celebration of Death*. Ingenious and protracted fraud by an official of the London Cemetery Company got things off to a bad start, decline in maintenance after the First World War accelerated after bomb damage in the Second, and subsequent asset-stripping and vandalism led to Nunhead's closure in 1969.

Southwark council became the official owner of the site in 1976, but by then, says Curl, 'the Dissenters' chapel had been destroyed, and the Anglican chapel burnt out by vandals. The cemetery acquired an unsavoury reputation among local residents, so bad was the vandalism, which included tipping bodies out of coffins and other activities over which veils should be drawn.'

Although the Friends of Nunhead Cemetery did what it could to reverse the decline and damage, it was only Southwark council's application to the Heritage Lottery Fund in 1996 that raised the possibility of major works there. A key document, commissioned by Southwark to support its request, was prepared by Land Use Consultants the following spring – a



historic landscape study and restoration management plan.

This report argued that the site's significance was fivefold. There were its buildings: two Neo-Classical entrance lodges by Bunning (later the architect of London's celebrated Coal Exchange, now demolished) and the Grade II-listed remains of Thomas Little's Neo-Gothic Anglican Chapel (1844-45). There was its landscape design, seen as a precursor to the great Victorian public parks (eg Birkenhead, 1843), with Bunning's circuitous paths and cuttings culminating on a hilltop that gave views towards St Paul's Cathedral in one direction and the North Downs in another.

Ecologically, the cemetery was designated as a site of metropolitan importance for nature conservation; recreationally, its 21ha were thought to be 'a much-used oasis'; not to mention its *raison d'être* – around two million people were buried there, with many graves still visited.

Noting that dense native planting had largely superseded the lawns and ornamental planting of Bunning's layout, so giving the cemetery the character of 'an informal and wooded "natural" landscape', the report stressed the importance of the formal aspects of the original design. It sought a balance between 'the very real sense of wilderness' found at Nunhead and what it called a 'heritage core', to create a contrast in 'landscape experiences'.

Woodland walks

The visitor now finds contrast of this sort, following HOK and Scott Wilson's interventions. Their work in the 'heritage core' centred on Little's Anglican chapel, with its portecochère (sheltering hearses and mourners), an ante-room for assembly, and octagonal main space. The building's burnt-out shell was over-run with ivy which, threatening the structure, was completely removed, as were the saplings that had seeded inside. Badly eroded stones with a weathering function were replaced. A new floor was laid, with a membrane to stop water getting into the undercroft, in whose damp, concealed chambers a number of coffins were renewed.

Some 50 monuments in this core



Opposite page: plan of the cemetery; the restored Stearn mausoleum. **Above:** one of the still wild areas

area, chosen for their historical or architectural merit, were repaired. A few were in fragments and had to be totally reassembled; some were in danger of collapse because of intrusive tree roots and had to be stabilised; others just needed new pieces of stone. Those of interest architecturally – the Figgins, Stearn and Allan monuments, for instance, all Grade II-listed – tend to be towards the top of the hill (where burial plots cost most). The Neo-Romanesque Stearn mausoleum (c.1900) built of Doulton terracotta, with crowstep gable and crenellated parapets, is the best.

Landscape works in the core area have aimed to re-establish Bunning's scheme as far as possible, including the removal of encroaching vegetation, selective pruning of trees, resurfaced footpaths, and new flint kerbing up the main avenue from the entrance gates to the Anglican chapel. The long 'corridor' views to St Paul's and the North Downs from the top of the hill had become obscured, and these are now once more a culmina-

tion to the gentle ascent up the winding cemetery paths.

Beyond this core, the landscape quickly seems wilder, the planting denser and less disciplined. Tree cover appears overhead to give a strong sense of enclosure. The narrower paths are unedged and unsurfaced, like routes established in the undergrowth by occasional ramblers. Lichens proliferate on tree trunks and gravestones, but, for stretches at a time, graves are almost out of sight and it becomes like a walk in the woods. Shoulder-high blackberry bushes flank some of the paths, and on a late summer afternoon their branches are heavy with fruit.

Conspicuous care

A circular route through Nunhead's 'wilderness' returns you eventually to the Anglican chapel and the core where order reigns – a little too much order, perhaps. In his recent book *In Ruins* (AJ 13.9.01), Christopher Woodward writes: 'No ruin can be suggestive to the visitor's imagination unless its dialogue with the forces of nature is visibly alive and dynamic.' Stripped of its ivy shroud and newly paved, this chapel now seems rather sterile and unatmospheric – a shell without a story.

But as its immediate environs do too, it signifies the fact that someone cares about the cemetery and those who are buried there. This core of conspicuous maintenance makes the surrounding 'wilderness' more telling. In the one, the dead are individuals, named and remembered; in the other, comes a strong sense of our oblivion, of our absorption by fecund nature.

Moreover, the new impression of order that greets you at Nunhead, from first sight of the new railings and restored entrance gates, makes the whole place seem safer than before – a setting in which people can relax and wander as well as seek out a particular grave. Future care will, of course, be important for that impression to persist.

As suggested in the Land Use Consultants' report, the appeal of this cemetery is varied. If you choose to reflect on mortality you can do so, as long and as gloomily as you wish – or you can just watch the birds and pick the blackberries.



A helping hand for dealing with extensions of time and payment

One of the more difficult parts of an architect's job as contract administrator is to deal with claims for extensions of time and extra payment for delay and disruption.

The basic theory sounds easy enough. If the employer holds up the contractor for two weeks, which keeps the contractor on site and delays completion by two weeks, you grant a two week extension and authorise payment of two weeks' site costs. Simple.

In real life it is seldom so straightforward. The contractor says he was held up for two weeks, but you are sceptical, suspecting that the delay had more to do with their own shortcomings. And irrespective of the employer's action, there was other work that the contractor could usefully have got on with to save time. So the facts are muddy. And what if there was no agreed programme – how then can you judge the effect of any particular delaying event?

What is worse, even the principles of the exercise can be controversial. On what principles do you deal with an extension of time or the compensation for concurrent delay, where the same delay is caused by the fault both of the employer and of the contractor? And to what extent do you take account of the contractor's planned float? The contractor says they put in the float to allow for their own slippage on their planned activity durations, not to allow for delays caused by the employer.

The good news is that fresh help is at hand. Shortly before Christmas, the Society of Construction Law (SCL) published for consultation a protocol for *Determining Extensions of Time and Compensation for Delay and Disruption*. It is a considerable achievement. Its purpose is to provide guidance to all parties to the construction process when dealing with matters of time and delay. It deals head on with the controversial issues: who owns the float; what happens where there is concurrent delay; whether the contractor gets compensation when the float is used up but completion is not delayed; whether it is legitimate to use formulae for recovery of overheads; and so on.

These are the sorts of issues that crop up in practice all the time, but which remain controversial because the standard forms of contract do not explicitly give the answers. People in the construction industry hold widely differing views about some of these issues. You may be wondering how the SCL drafting committee managed to solve them, if the standard forms do not adequately deal with them. What they have done is to give what they think is the right answer, or, where there is more than one possible right answer, they have opted for a compromise solution.

The protocol is a useful document. Any architect dealing with a time and delay claim is going to find it helpful. It is particularly good at explaining the concepts and clearing up some common misconceptions. If you are confused by talk of 'hammocks' and 'negative total float', or forget the difference between 'windows

analysis' and 'collapsed as-built', the protocol will set you straight. But there are two endemic problems which will remain with us and which it cannot deal with.

One is the sheer variety of contract provisions. Standard forms vary one from another. Sometimes the parties include their own amendments. One-off contracts may say anything. In every delay claim, the legal entitlements depend upon

the terms of the contract. The protocol cannot do more than give general guidance which will apply in many cases, but not all. The drafters recognise this. They suggest that to reduce uncertainty, the parties to a particular project could expressly agree that the protocol be used as an aid to interpretation of their contract.

The other problem that will stay with us is the frequent inadequacy of information for determining the true entitlement. Record-keeping is not a priority for contractors who want to get a job built. To keep the quality of records suggested by the protocol will cost money. It may prove worthwhile if there is a dispute, but that does not mean that contractors will do it.

To obtain a copy of the protocol, visit www.eotprotocol.com

Andrew Bartlett

Faster downloads and searching for the perfect host

As a surfer you can apparently speed up downloads by unchecking Internet Explorer's 'automatically detect settings'. My subjective impression is that it certainly seemed to do the business. You do this via the IE tool bar tools: internet options: connections: LAN settings. Make sure there is no tick in the box in front of 'automatically detect settings' in the LAN settings screen. My source for this and the next item is the ever-terrific Langa list at www.langa.com/.

A reader has e-mailed with a distressing account of how their ISP suddenly went toes up and the grim reapers, sorry receivers, sent a letter announcing the decapitation of the agonisingly developed website. The obvious thing was to find another ISP. It can happen to anyone so maybe you should think now about establishing your own ISP-independent name such as Azarchitect.com. When your host goes bust or raises the rent you simply move on to another host without your flock of surfers being any the wiser.

The first thing to do is to make a web search for *hosting services* or maybe *web presence provider* to find hosts. The second thing to do is read the Fred Langa pieces at <http://content.techweb.com/winmag/library/1997/1101/analy025.htm> and <http://content.techweb.com/winmag/specreps/feats/2000/webhosting/default.htm>, both of which give good advice about establishing a name and offer tips for choosing good hosts. There is no reason why your host should not be in New Zealand or Lapland – nobody is going to know.

It should have occurred to me before now but the download speed of websites is partly dependent on the hosting site. So it is all but impossible to know how to choose the right site, but there is a well-researched article about checking speeds at www.netbizcoach.com/public/how_to/find_host/test.htm for which I am indebted to Poor Richard's website news at www.PoorRichard.com/. sutherland.lyall@btinternet.com

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

Doing the knowledge

How to manage what your company knows

A one day conference

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

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

9.00 Registration and coffee

9.30 Welcome – Ross Sturley, *Construction Plus*

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

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

11.00 Case Study 1

11.30 Coffee

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

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

13.00 Networking Lunch

14.00 Case Study 2

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

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

15.30 Coffee

16.00 Case Study 3

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

17.15 Closing Address – Ross Sturley *Construction Plus*

17.30 Close and Drinks Reception

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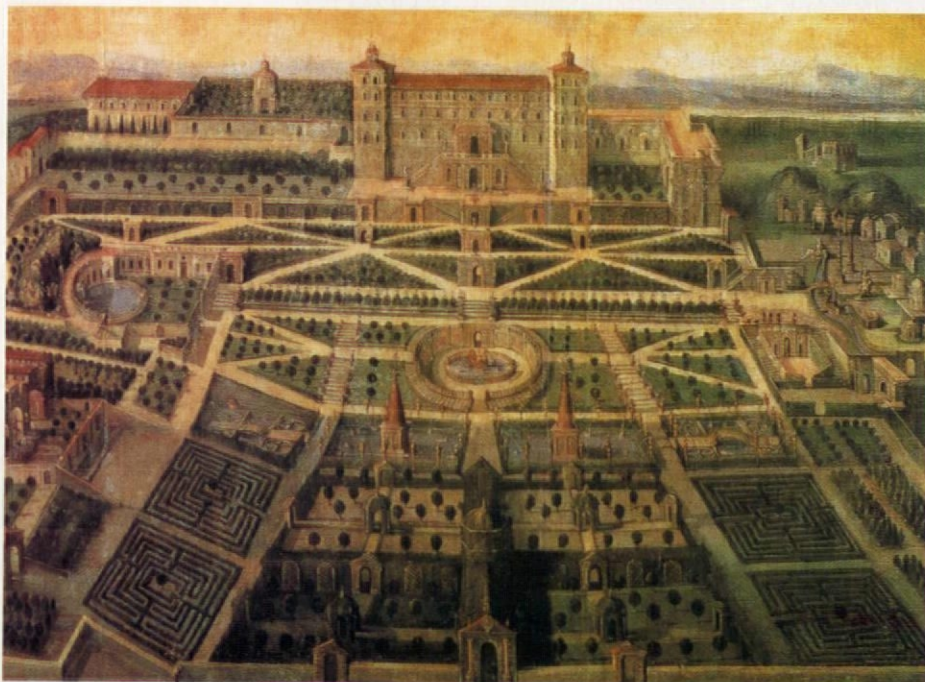
ANDREW MEAD

Landscape Design: A Cultural and Architectural History

By Elizabeth Barlow Rogers. Abrams, 2001. 544pp. £49.95

The Nature of Landscape: A Personal Quest

By Han Lorzing. 010 Publishers, 2001. 176pp. £16



Gardens of the Villa d'Este, Tivoli – one of the many landscapes analysed in Rogers' broad survey

These two books are very different in format, weight and price but both are decidedly ambitious and try to look at landscape in the widest sense.

Elizabeth Barlow Rogers' *Landscape Design* is the more orthodox. As its subtitle suggests, it seeks to provide an historical overview of landscape design from all times and cultures. The approach is essentially chronological, apart from a somewhat abrupt detour halfway through to the gardens of China and Japan, facilitated by a rather frail link – the Western taste for *chinoiserie* in the 18th century.

Only 30 pages are then devoted to the East, so the section seems little more than a parenthesis in a dominantly Western account. But Rogers recognises 'the rich psychological and mythopoeic relationship of human beings to landscape throughout history', and – from the menhirs at Carnac to the Modernism of Dan Kiley, via Renaissance Italy, Cartesian France and the England of 'Capability' Brown – she seeks to unravel the meanings that landscapes embody.

In the process she avoids the false polari-

sations found in some historical accounts. 'Brown's style was in its way as abstractly classical as that of Le Nôtre,' she writes, 'and the volume of earth movement and topographical regrading required to achieve his seemingly naturalistic results was no less than that required by the French master.'

No other book in print covers so much ground in such detail and, though text sensibly dominates, it is adequately illustrated. But there are several caveats. As Brown's treatment of the 20th century makes all too clear, the kind of compression required in a book like this (despite its size) leads to all sorts of omissions. The perspective here is distinctly American. There is no mention of Geoffrey Jellicoe, for instance, or assessment of the Scandinavian impact on landscape design. As for the current scene, it seems perverse that Charles Jencks should be featured (for his Dumfries garden) when such prominent figures as Peter Latz and Kathryn Gustafson are omitted.

Nor do West 8 and Adriaan Geuze appear – strange in a book which earlier places landscape in an urbanistic context. But Brown

seems not to have heard of Rem Koolhaas either, and his thoughts about the city; in her account, nothing postdates the New Urbanism of Duany and Plater-Zyberk at Seaside, Florida, and the like.

A further problem comes with the uniformity of tone. In a sense that is reassuring: the book is sober but lucid and well-written. What is missing, though, in so lengthy a work, are other voices that would make the imaginative response to landscape seem more varied and expansive. We stop by briefly at Paris' Parc des Buttes-Chaumont but there are no quotations from the Surrealists (particularly Louis Aragon) that this site so inspired. That great writer on landscape, J B Jackson, is mentioned but again without a quote.

This reinforces the impression that *Landscape Design* is destined for the reference shelf, to be consulted as necessary for information rather than browsed through often for inspiration – but on that shelf it should have a long life.

The tone of Han Lorzing's *The Nature of Landscape* is markedly more subjective; again, as the subtitle implies. But Lorzing, a Dutch landscape designer teaching at Eindhoven University of Technology, is not just indulging in personal impressions; what he supplies, and what structures his book, is an analytical framework for understanding any landscape anywhere. He is as happy standing on the top of the huge gasometer at Oberhausen, with its panorama of the post-industrial Ruhrland, as he is sitting in front of a 17th-century painting, Meindert Hobbema's *The Avenue, Middleharnis*, in London's National Gallery.

Lorzing goes back to basics; to the straight line and circle, the simple geometrical forms by which man 'carves his niche in the world'; and to the word for landscape in 20 European languages – a revealing chapter in which he learns that in Russian there are two distinct translations for the word, each referring to a different concept of landscape.

One, *peyzazh*, denotes its subjective aspect – its poetic, pictorial and emotional associations. The other, *landshaft*, points to a more objective, technical approach – to land as it may be harnessed by dikes or dams, or on which a wind-farm whirrs to life. 'In other words: there is a landscape that we can measure, and there is a landscape that we can only feel. The former is seen by most people in the same way; the latter by some people and in different ways.'

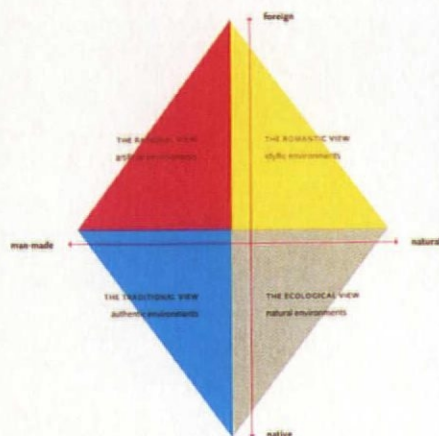
Lorzing's analytical tool comes in the shape of his 'mindcape diamond': a device by which four key influences on landscape

– four attitudes to its design, planning and perception – are situated as contrasting pairs. On one axis, man-made is opposed to natural; on the other, foreign to native. (The term 'foreign' describes a landscape inspired by situations or ideas from elsewhere; hence the English landscape garden of the 18th century, a source for many public parks elsewhere in its idealised nature, is firmly in the foreign/natural quadrant of Lorzing's diamond.)

The most contentious chapter is where Lorzing seeks socio-political equivalents for these terms (idealism versus conservatism; order versus chaos) to look at views on society and planning. His account of the failures of functionalism (placed in the order/idealism quadrant) is crudely clichéd, though he does allow that the houses at the Stuttgart Weissenhofsiedlung were 'subtle, almost elegant'. But as a way of situating specific schemes (he looks at 30 in turn drawn from the past five centuries), or broader approaches to land use, the conceptual diamond proves its worth.

Unlike Rogers at the end of her volume, Lorzing is prepared to speculate on what the future landscape will hold, with a belief that 'there is more in this world than what is happening in my profession'. He says early in his book that people who want man's effect on the landscape to be inconspicuous are 'cultural pessimists', and the same sentiment informs his ringing conclusion: 'We may be shocked by what is happening in our present-day landscapes but it is hard to deny that man has made the world a more exciting place than nature ever could.'

So we certainly know where he stands. This is a thoughtful and opinionated book, with many apt, if tiny, illustrations, and anyone who reads it will surely look at landscape anew.



Han Lorzing's 'mindscape diamond'

31 January 2002



Nostalgic images

RICHARD WESTON

Luis Barragán's Gardens of El Pedregal

By Keith L Eggner. Princeton Architectural Press, 2001. 162pp. £28

The story of El Pedregal – literally 'the stony place' – is familiar. Moved by the beauty of an otherwise unpromising site on the edge of Mexico City, Luis Barragán returned from semi-retirement to design, to quote from the introduction by Marc Treib, 'the first truly non-romantic yet native building(s) distilled from international Modernist sources'. With his own house, designed around the same time, and this large-scale housing project, Barragán laid the foundations for his mature style. Worldwide fame soon followed, eventually consolidated by the 1980 Pritzker Prize and acclaim as a pioneer 'critical regionalist'.

Soon after development was seriously under way on his stony ground, Barragán withdrew, disillusioned that his model houses and demonstration gardens were not being emulated. The vast site was destined to be massively over-developed and yet, besieged by streets choked with traffic and polluted air, it is still considered a highly desirable place to live.

The familiar story, as so often, turns out to be as much myth as history. Eggner's excellent book, based on meticulous archival work on documents which have only recently become available, paints a much more complex picture. The reclusive, contemplative genius celebrated by Emilio Ambasz in his famous 1976 MoMA retrospective turns out to have had quite a shrewd eye for business. He was still actively involved financially three or four years after he claimed to have walked away from the project, and the celebrated aesthetic qualities were astutely matched to commercial values.

El Pedregal's acclaimed Mexican quality stands up well to detailed scrutiny, although intriguingly it is found to owe much to Frank Lloyd Wright,

whose work (in particular Fallingwater) the painter Diego Rivera commended to Barragán's attention. The layout may also be indebted to American suburbs, notably Olmsted and Vaux's Riverside near Chicago, but in place of openness are high walls. Barragán described these as 'vertical gardens', designed to secure privacy and serenity amid the clamour of modern life, but they were also marketed as security features appropriate to a country where memories of the land seizures and violence of the Revolution were still vivid.

The serenity of the gardens and other public spaces – most famously the entrance Plaza of the Fountains – were superbly captured by Barragán's photographer, Armando Salas Portugal, and proved all but irreconcilable with speculative development. Eggner makes a good case that from the outset Barragán saw the photographs as celebrations of a nostalgic reverie which could not survive in the 'real world', and provocatively suggests that the celebrated stillness of the mature work resides as much in the images as in the places.

The photographs were used both to market the development and to promote Barragán internationally. Like US advertising of a decade earlier, they drew heavily on Surrealist imagery. On first encountering a De Chirico painting, Barragán declared: 'This is what I can do with landscape architecture.'

The public spaces have long since been overwhelmed but they live on in these perfectly judged images as landscapes of memory – much, it seems, as Barragán always envisaged.

Richard Weston is a professor at the Welsh School of Architecture, Cardiff University

Lungs of the city

ROBERT HOLDEN

Great City Parks

By Alan Tate. Spon Press, 2001. 218pp. £49.50



Olmsted and Vaux's Central Park, New York – one of Alan Tate's 20 comparative case studies

City parks are the lungs of the city – places of escape where you can breathe, walk, listen to bird song, play football, feed pigeons, and fly kites. They are also places where condoms mulch the shrub beds and you can inject drugs or drink meths.

This well-presented academic text is by Alan Tate, with photographs mostly by the late Martin Jones. They began the work in the mid 1980s when Tate had a stint at the Bartlett with Professor Michael Ellison; it is informed by questionnaires sent out to park managers then, and by follow-up interviews.

Tate is an English landscape architect who ran practices in Hong Kong and London through the 1980s and 1990s and now teaches at the University of Manitoba.

He originally selected 40 public parks for his study but just 20 are in the book, from North America and Western Europe, ordered by size from the tiny 390m² Paley Park, New York, to the whole 2,630ha Minneapolis Park system. He has written each up systematically with sections on development, planning and design, management and usage, plans for the future, and a conclu-

sion – along with a line drawing. The selection is a pot pourri ranging from Regent's Park to the mid 1990's Parc de Bercy in Paris.

The book presents park facts on a comparative basis. It gives a review of where a range of important city parks are today and where they are going. Tate knows his stuff and writes as a landscape designer. In British terms it is a useful corrective to the view that a significant park (or garden) is a historical time capsule which can be restored back to a particular moment – a way of thinking which informs much National Lottery-funded urban park conservation.

Not only is such thinking lousy landscape history (nearly all parks are palimpsests) but it can often fail to realise their communal, civic, recreational, public health, horticultural, scientific and social functions.

Tate writes from an Anglo-Saxon standpoint – indeed the view from Manitoba suggests a reasonableness and civility which is almost Canadian – and is a bit overly serious. It sometimes reads as a bid for North American academic street cred. So, for instance, Tate suggests that Richard Haag's Gasworks Park in Seattle was the precedent for the Latz's Duisburg Nord Landschaftspark. It wasn't – it was their own earlier work at Hafeninsel Bürgerpark, Saarbrücken, which the Latzs cite.

But then there are excellent accounts of North American parks that are new to me. It is peculiar to mix measurements (Canadian and European parks are described in metric, US parks in imperial), but that is quibbling.

Essentially this is a reference book, and it is not a light read, but it should be on the shelves of all serious landscape, urban design and city planning offices.

Robert Holden is a landscape architect who teaches at the University of Greenwich

Landscape London: A Guide to Recent Gardens, Parks and Urban Spaces

By Charlotte Hare. ellipsis, 2001. 240pp. £10

In the usual ellipsis pocket-guide format, landscape architect Charlotte Hare looks at some 70 garden, park and public space schemes in the capital from the past 10 years, writes Andrew Mead. Though her text is not without errors (Gross Max becomes Max Gross, Niels Torp becomes Neils Thorp), and is primarily descriptive, Hare does not shrink from judgement. 'Like Farrell's architecture, Monkwell Square will probably not equate with most people's idea of "taste", she says, while muf's bench-and-paving pilot scheme at Southwark 'has been hyped beyond belief', and Colvin and Moggridge's rose garden in Hyde Park is 'the sort of garden that the punters love and designers love to hate'. Mile End Park comes in for particular criticism, with Hare concluding that the thinking behind it is 'naïve', the community consultation insufficient, and that – at a time when urban parks badly need investment – 'one of the most high-profile lottery projects has not helped the cause'. Groupe Signes and Patel Taylor's Thames Barrier Park (see left) seems, in design terms, a world away from almost everything else in the book. Hare acknowledges its quality, but is rightly concerned about its maintenance and present isolation.





Guido Baselgia: Hochland

Hatje Cantz, 2001. 96pp. £45. (Available from Art Books International 020 7720 1503)

The brief accompanying essay to this well-produced collection of Guido Baselgia's photographs quotes a poem (by Fabio Pusterla) with the startling line 'Erosion will eradicate the Alps'. Baselgia's *hochland*, or high country, is the Engadine in Switzerland and in his images it does indeed seem to be disintegrating, as mountainsides are gouged and fissured, and snow retreats to leave a wasteland of scree. A few of these photographs are conventionally (if bleakly) picturesque: Alpine panoramas in the tradition of the sublime. As a rule, though, Baselgia extracts a detail from the larger scene, eliminating the horizon and flattening the image so that it starts to approach abstraction, sometimes confusing you as to your distance from the subject (close-up or far away?). But the textures of ice, snow and shattered rock are always tangible. This is landscape at its rawest, where man's interventions – stones heaped into a wall that is now collapsing back to its origins – seem largely irrelevant.

Plazas and plants

RICHARD WESTON

Roberto Burle Marx: The Lyrical Landscape

By Marta Iris Montero. Thames & Hudson, 2001. 208pp. £29.95

'Paints as you plant, and as you work, Designs': Alexander Pope's eulogy of the formative power of nature has had few more potent vindications than the gardens of Roberto Burle Marx. The plans of his 'paintings made with plants', as Bruno Zevi called them, can seem all-too-literal derivations from the formal language of painters like Miró and Arp, but in perspective they are transformed into magical distillations of the *genius loci* of their Brazilian settings.

Born in 1909, Burle Marx came with his family to Berlin at the age of 19 in search of help for his eye problems. The city opened his mind to new possibilities. He was excited by the artistic ferment, and by Expressionism especially, but the key discoveries were the liberation of colour in Van Gogh, and the Dahlem Botanical Garden, with its collection of exotic Brazilian plants he had never seen back home.

Returning to Brazil, Burle Marx decided to study architecture in Rio de Janeiro, but Lúcio Costa – who was in the throes of modernising the school – persuaded him to pursue the visual arts instead. Costa was soon turning to Burle Marx to design gardens and he became part of that charmed circle of young Modernists who worked with Le Corbusier on the Ministry of Education and Health. His passion for plants was enriched by the discovery of ecology, and in 1949 he acquired a large estate to grow the native materials he wanted to use in gardens – his plant-hunting trips into the botanically uncharted Brazilian interior



Burle Marx's Copacabana Beach promenade

became legendary, and more than 20 discoveries were eventually named after him.

Burle Marx designed superb public plazas as well as private gardens – most famously the incomparable Copacabana Beach promenade – and in her text, Montero, who collaborated with him for several years, does her best to get at the essence of the Burlesque-Marxist (his own term!) manner.

Unfortunately she is not helped by the book's two-part structure. The first section began life in the 1970s as a student dissertation, and while the biographical material is valuable, the analysis is pervaded by generalities about the familiar tropes of Modernist art. Burle Marx's freedom of line, studied avoidance of symmetry, and use of endlessly shifting axes were clearly vital to the magical synthesis of his abstract compositions and the natural landscape, but they need exploring in greater depth through a searching analysis of specific works.

The second, documentary section is a valuable record. The project descriptions are mostly factual, and the illustrations – despite being of variable technical quality – are among the best I have seen; the excellent aerial views and Burle Marx's fine sketches are particularly good. It is let down, however, by the crudely coloured redrawn plans which verge on caricatures of Burle Marx's own painted renderings – of which, happily, a good selection are reproduced.

With the astonishing early works of Oscar Niemeyer, Burle Marx's gardens remain, arguably, Brazil's major contribution to the adventure of Modern art. Despite its shortcomings, this book is a useful and welcome new account of a major body of work.

Richard Weston is a professor at the Welsh School of Architecture, Cardiff University

diary

London

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

Joseph Rykwert Wednesday 6 February, 18.00. A lecture at the New Theatre, London School of Economics. Details 020 7955 6828.

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

Winy Maas (MVRDV) Tuesday 12 February, 19.00. A lecture at the RCA, Kensington Gate, SW7. Tickets 020 7590 4272.

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.

Eric Parry Wednesday 20 February, 18.30. A lecture at the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000.

Wandel Hoefer Lorch + Hirsch: Synagogue in Dresden Until 22 February. An exhibition at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

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).

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

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

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

Eastern

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

Landmarks Until 28 April. Photographs by Fay Godwin at the Sainsbury Centre, UEA, Norwich. Details 01603 593199.



IN SIGHT OF LAND

Landscape is the theme of a new exhibition at Southampton City Art Gallery from 8 February to 14 April. Paintings from the gallery's permanent collection, by artists such as Ruisdael, Corot and Paul Nash, will be on display alongside new works by Paul Morrison (pictured), which – claims the press release – 'reconsider the traditional genre of landscape painting'.

East Midlands

Paul Hinkin (Chetwood Associates) Thursday 7 February, 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.

RIBA CPD Event: Part I - The Hard Facts Thursday 14 March, 14.00. Details of venue 0121 233 2321.

Northern

Slow Glass: Naoya Hatakeyama Until 23 March. Photographs made on a residency at Milton Keynes. At the Northern Gallery for Contemporary Art, Sunderland (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

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

Conservation and Repair of Masonry Ruins 12-15 March. A masterclass at West Dean College, near Chichester. Details 01243 811301.

Southern

Jonathan Sergison Thursday 7 February, 18.00. A lecture at the Lloyd Lecture Theatre, Oxford Brookes University. Details Inga Taylor 01865 483200.

Delivering Health and Safety Performance Improvement Wednesday 20 February. A CPN workshop at Southampton. Details 020 7222 8891.

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

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

March. At Oxford Brookes University. Details Tony Ashdown 01268 799244.

Wessex

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

Market Complex Until 28 February. A photo-text installation on Gloucester Cattle Market (1955) at the Guildhall, 23 Eastgate St, Gloucester. Details 01452 505089.

West Midlands

RIBA CPD Event: Access Consultancy 26-27 February. At Birmingham. Details 0121 233 2321.

RIBA CPD Event: PPC 2000 - Standard Form of Contract for Project Partnering Thursday 7 March. At Birmingham. Details 0121 233 2321.

Yorkshire

Nigel Henderson: Parallel of Life and Art Until 2 February. An exhibition 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. **Richard Wilson** Until 7 April. Works by the installation artist at the Mappin Gallery, Sheffield. Details 0114 272 6281.

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

Scotland

Mark Bambrrough Thursday 7 February, 17.30. A lecture on stained glass conservation at the Scottish Centre for Conservation Studies, Edinburgh College of Art. Tickets 0131 221 6072.

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

Wales

Whole Life Costing in Social Housing 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.

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Remember there are worse things than being average and a little dull. Religion is tricky. Believing is fine, practising of course is alright, but do be careful not to give the impression that you may be proselytising in the office.

Don't be scary. Your abiding interest in Satanic sex may give you a certain elan, but it could also make female members of staff wary of being alone with you in the office after hours.

Play it safe. Your potential bosses will probably accept that a rugby player will have the occasional facial disfigurement or broken limb, but tell them that you spend all your free time racing motorbikes or bare-knuckle boxing and they may worry about the amount of absence you will need.

Don't be a bore. Offices do socialise, and your future colleagues may not be happy about your abiding interest in lorry number plates or china animals. Write something like 'I am the life and soul of any party, known for my large collection of jokes', and you can guarantee your CV will go to the bottom of the pile.

So what should you put? You need to show that you are sensitive, cultured and aware of the modern world, but not so absorbed in your outside interests that you have little time for work.

Try finding a field of study that is unusual but not obscure, plus perhaps interest in some exotic cuisine and one of the more novel sports or exercise techniques. In other words, reading, cooking and keeping fit.

Rachel Linnet

Senior Architectural Conservator

Architect, Building Surveyor or Conservator

English Heritage protects and provides advice on this country's unique legacy of historic buildings, landscapes and archaeological sites. We also manage over 400 sites and welcome in excess of 11 million visitors to these each year.

The Building Conservation and Research team has an international reputation and provides a 'single door' service for specialist technical and scientific advice, research and development, standard-setting, training, outreach and publications concerned with the decay of historic building materials and their treatment. As the experts' experts, the hard-working team's expectations for quality outputs is extremely high.

These are exceedingly challenging roles. The rewards are self-generated - the team has won several international prizes for its work and enjoys a happy work environment.

The posts are London based.

Senior Architectural Conservator c. £27,000 per annum

Working to the Head of Building Conservation and Research, you will be responsible for a sector share of an exciting programme.

We are looking to fill this post from a pool of chartered architects, chartered building surveyors (with a specialist postgraduate qualification in building conservation and preferably AABC or RICS accredited), and of professionally accredited architectural metalwork, stone or architectural conservators. You will have a minimum of 7-10 years' relevant work experience. Ref: R/4/02.

Architectural Conservator c. £17,000 per annum

Working to a Senior Architectural Conservator, you will be responsible for a sector share of an exciting programme.

We are looking for either a chartered architect or chartered building surveyor with a specialist postgraduate qualification in building conservation or an architectural metalwork, stone or architectural conservator accredited or working towards PACR accreditation. You will have a minimum of three years' relevant work experience.

Ref: R/62/01.

Candidates with synthetic minds and practical skills are welcome, especially if combined with a scientific bent. A track record of research and publications would also be desirable, as are foreign language skills.

For an application form and job description, please send a self-addressed envelope (no stamp) to Carole Arjoon, Human Resources, Room 409, English Heritage, 23 Savile Row, London W1S 2ET. Please quote the appropriate reference number. Closing date: 21 February 2002. Interview date: 11/12 March 2002.



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The successful candidate will be qualified or studying for qualification having gained at least RIBA Part II qualifications and will have a number of years practical office experience.

We are looking for an enthusiastic person who is flexible in their approach to work and who will enjoy being a major part of a small energetic team.

For further information on the post contact:

Nigel McCutcheon, Architecture & Design Manager on 01273 291453.

Closing date: Friday 15th February 2002.

For further information and an application form please contact (quoting reference):

Recruitment Shop, Brighton & Hove City Council

Ground Floor, Ovest House, 58 West Street, Brighton BN1 2RA

Telephone: 01273 292284/01273 291289 - Email: jobs@brighton.gov.uk

CV's will not be accepted.

Job Reference: PR690



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Building Management Division

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Ref: ES0311

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With a demonstrable track record of design and project management experience in the Public Sector (in particular, education building), you will be expected to undertake a variety of project work, including managing a small architectural team within a multi-disciplinary environment.

In addition, you will provide corporate and strategic support in conjunction with the Property Design Manager.

General computer literacy is essential and a knowledge of AutoCAD desirable.

This is a key role within the Division requiring particular commitment to the way we work and to the needs of our customers.

For an application form and further details, please write to the Personnel Section, Environmental Services Directorate, Dorset County Council, County Hall, Dorchester DT1 1XJ, or telephone (01305) 224355 (24-hour answerphone) alternatively e-mail s.l.price@dorset-cc.gov.uk
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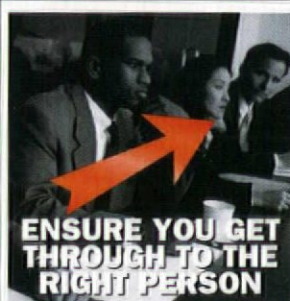
Swale Borough Council working in partnership with Kent County Council, is pleased to announce the launch of an Open Ideas Competition. Architects are invited to develop proposals for a new Cultural Centre in Sittingbourne, Kent.

Assessment Panel: The panel will be chaired by Will Alsop of Alsop Architects
Competition submission date 9 April 2002

To Enter: Please write, enclosing a registered fee of £20 to:
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LGC Information

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people & practices

Building Design Partnership has appointed six architects as company directors:

Christopher Harding, John Wakes and Tim Williams in London; **Gavin Elliott** and **Steven Redfern** in Manchester; and **Martin Sutcliffe** in the Sheffield office.

John Lyall Architects has made **David Howarth** and **Andrew Lloyd** directors of the practice.

Avanti Architects has appointed **Duncan Finch, Keyvan Lankarani** and **Amir Ramezani** as associates and **Claudia Bloom** as director. **John Cooper** has left to join **Ashen Dyer**.

Michael Dickinson has been re-elected chairman of **Buro Happold**.

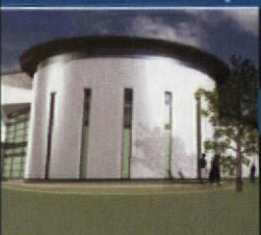
Campbell Reith Hill LLP's London office has moved to Artillery House, 11-19 Artillery Row, Victoria, London SW1P 1RT, tel 020 7340 1700, fax 020 7340 1777.

East Midlands business law firm **Browne Jacobson** has appointed **William Colacicchi** as a new partner. It has also appointed three specialist construction lawyers to its construction team in Nottingham. The team comprises partner **Russell Deards**, solicitor **Augustine Rouine** and trainee solicitor **Danielle Cafferkey**.

HFM Consulting engineers in Manchester has promoted **Mike Black** to associate director and **Tim Davies** and **Colin Atkinson** to associate.

● 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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You should have good design abilities, good communication skills, sound technical knowledge and have a full understanding of CDM and ideally have a qualification in AutoCAD or CT.

This position is in a multi discipline division and you will need to work well as part of a team. Ref: 119/1

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Leicester City Council seek expressions of interest for the development of up to 10 hectares in the first phase of a major residential settlement at Ashton Green, Leicester.

This new settlement will demonstrate best practice in the development of an urban extension to a City along sustainable principles.

Closing date for expressions of interest will be 12 noon on 15th March 2002.

For details please contact:
Steve Woodier, Property Assets
Telephone 0116 299 5071
Fax 0116 299 5082
or email:
propertyshop@leicester.gov.uk



ARCHITECTURAL PRACTICE REQUIRED

GROVE HOUSE, WESTON-SUPER-MARE

Weston-super-Mare Town Council wishes to appoint an Architectural Practice to work with the Weston-super-Mare Town Council to rebuild, extend and refurbish Grove House, a Historic Building of considerable local interest.

It is proposed that the new facilities at Grove House will provide accommodation for various council and community functions, including provision for Registrar facilities, Mayors parlour, Town Clerks offices and community rooms, as well as a cafeteria and public toilets to enhance the existing amenity of the Grove House parkland and gardens.

The Town Council is following the restricted Official Journal of the European Communities (OJEC) procedure with a competitive interview to make the selection of architectural practice. This is because the project will seek public sector funding as part of its capital strategy in due course. There is a two stage selection process.

Stage 1: Seeks summary information from any practice interested in being considered. 5 to 7 practices will be selected for stage 2.

Stage 2: The selected practices will be invited to visit the site and to make a presentation before an interview panel.

For Stage 1 briefing notes please contact:

Mark Matthews MRICS

NAI Gooch Webster

25 Oakfield Road

Clifton, Bristol BS8 2AT

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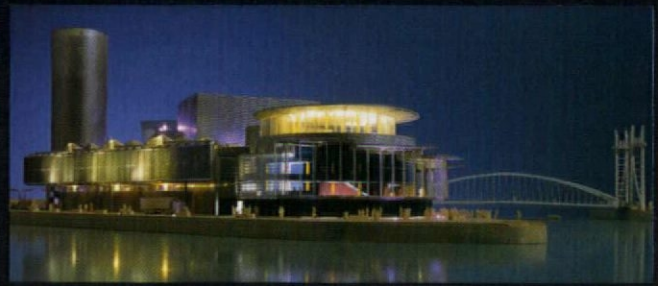
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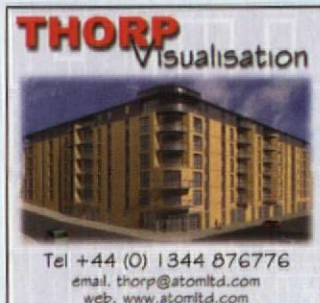
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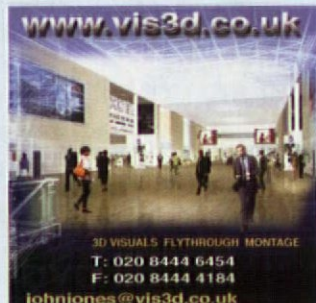


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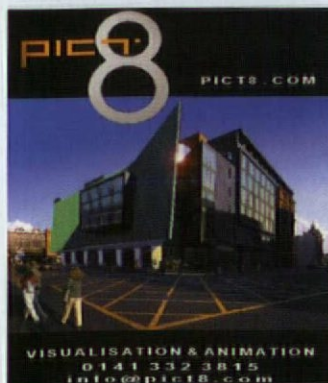
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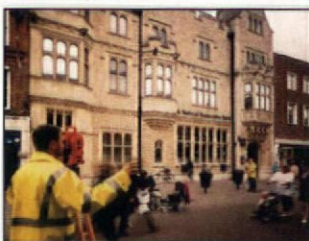
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archicharades



Champagne goes to Kenton Wilson from Edinburgh, who correctly identified Robert Venturi 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.

Gold digging

Bookmakers offering virtual odds on this year's **Royal Gold Medallist** (to be announced on Wednesday week at the next RIBA council session) won't get much comfort from an examination of this year's judges, chaired as usual by the RIBA president. Since they include a range of architects and critical positions from **Lord Foster** to **Mohsen Mostafavi** it is difficult to imagine how consensus might be reached. Were Astragal to have a flutter, however, three joint favourites have emerged from the throng. One would be **Peter Cook**, representing the **Archigram** group – arguably the only truly influential British contribution to 20th century architecture (sort of including High-Tech). Representing European Modernism is **Rafael Moneo**, surely bound to win one year. Finally, and bound to draw support from the High-Tech and engineering lobby, there is **Frei Otto**, patron saint of tensile structures. Take your pick.

Linear thinking

A chapter of the AJ's history is recorded in a forthcoming book from Thames & Hudson. *The Man who Deciphered Linear B – The story of Michael Ventris* documents a life which combined architecture with classical scholarship and code breaking. Brought up in Highpoint, the 14-year-old Ventris had a chance meeting at Burlington house with 85-year-old **Sir Arthur Evans**, who had discovered

Knossos and the Linear B tablets. Fascinated by the puzzle, Ventris worked at it for 17 years before cracking the code to prove that Linear B was an early form of Greek. But he also qualified at the Architectural Association, designed his own house in Hampstead and, prior to his death aged only 34 in 1956, worked as the AJ's first research fellow. His subject was 'information for the architect' and he was developing an approach that foreshadowed the first database. In his obituary in the AJ, editor **Colin Boyne** described Ventris as having 'a brilliant analytical mind' and as 'potentially one of the profession's best architects'. He certainly brought the same clarity of thought that he used on Linear B to sorting out architects' information problems. He identified a range of issues, such as: 'The architect has reason to believe the information can be found inside his office, but its organisation makes it difficult for him to turn it up.' This still sounds worryingly true today.

Mission position

Lateral thinking from **Marco Goldschmied** at a RIBA meeting last week to discuss *Advancing Architecture*, the institute's mission statement. The first idea proposed was 'improving the man-made environment'. The women in the room were not keen. Then it was 'improving the built environment'. Too clumsy, said president **Paul Hyett**. The human environment? No, that's not quite there either. How about 'improving our environment'. The closest yet and the most likely to

go forward. Then up pops ex-president Goldschmied. How about we return to the first one? he asks. But what of the sexist overtones? 'Let's make it 'man maid environment instead.'

Lofty lineage

The self-same Paul Hyett has lined his special presidential suite at Portland Place with images donated by fellow practitioners of note. **Piers Gough** of CZWG has given a drawing of his Mile End Bridge, and Marks and Barfield, a photo of the BA London Eye (natch), among others. The real curiosity in the crop is a pencil drawing supplied by **Robert Adam** (the current one). The scene features an archway and a church with, in the foreground images of famous architectural giants **Lutyens, Hawksmoor, Wren**, and... erm... Adam himself! The ego has landed.

Wembley replay

News that the British Olympic Association wants London to mount a bid for the games in 2012 must have sent tremors through the Department of Culture, Media & Sport. It probably thought the trauma of the Wembley Stadium saga would go away. Now, of course, with the revised (cheaper) **Foster and Partners/HOK** designs back in contention for our national football stadium, the question arises: could the stadium be converted for Olympic use? The answer is a categorical 'yes', and what's more it would be a better stadium (for both football and athletics) than the Stade de

France or the Cardiff Millennium Stadium. The tricky issue of a warm-up track and stand has been fully addressed; perhaps **Tessa Jowell** could look back at what her own adviser, CABA, has said about the Foster/HOK scheme. It supported the plan from the start, and it is a mystery even now as to why **Chris Smith** and **Kate Hoey** ignored this advice and ploughed on – disastrously – in condemning the designs. Smith even received an honorary RIBA fellowship as he stuck the knife in. Anyway, thank goodness those stupid twin towers are finally going to bite the dust.

Good company

Britain's 'top pairs to couple up with on a Saturday night', according to a feature on 'celebrity' in that hitherto liberal humanist organ the *Observer*, include **Lord and Lady Rogers**, who take their place with David Furnish and Sir Elton John, Jemima and Imran Khan, Trudie Styler and Sting, and Claudia Schiffer plus Matthew Vaughn. Given the rest of this gruesome collection, the River Café duo look like angels.

Cook's tour

Good news on the residential property front. **Adam Caruso**, star of Walsall Art Gallery et al, has found a buyer for his London home. 'His name is **Jamie Oliver** and apparently he is some sort of chef,' Caruso tells me. In the world of materiality, who cares about TV-land?

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EVER EDGE

AJ ENQUIRY NO: 201



Ever Edge offers a good, permanent, low-maintenance solution to the problem of edging lawns, drives and flowerbeds. Once Ever Edge is installed, edges can be mown, cutting out back-breaking handwork. The galvanised mild steel is coated with a corrosion-resistant finish, is maintenance free and flexible enough to accommodate curves and right angles.

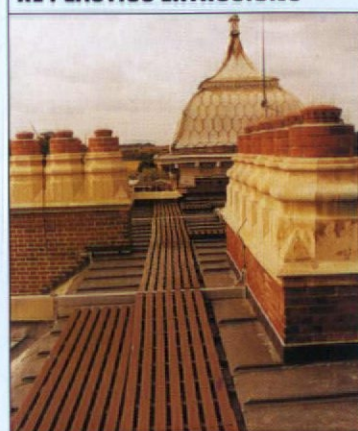
HANSENGROUP PRESTIGE CONTRACT 4 AJ ENQUIRY NO: 202

AccentHansen has supplied and installed two single and six double bespoke FireShield steel doorsets to The Deep Business Centre, a new two-storey development in Hull. FireShield, part of AccentHansen's Shield range, offers protection and compartmentation to prevent the spread of smoke and fire, providing up to four hours integrity.



HL PLASTICS EXTRUSIONS

AJ ENQUIRY NO: 203



HL Plastics Suregrip roof walkway system is now listed on NBS Plus, and is easier for specifiers to access as a result. Found under clause L30 (450) 'stairs/walkways/balustrades', Suregrip is the first and only roof walkway system to gain BBA certification. With its unique patented anti-slip tread, and no requirement for fixing through the roof, it is the easiest rigid system to fit.

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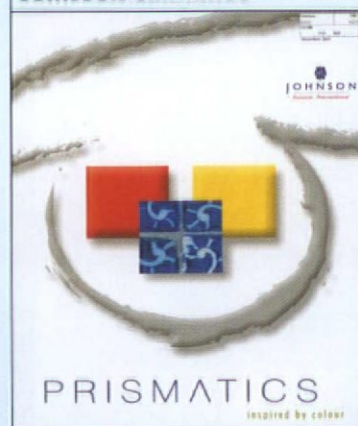
AJ ENQUIRY NO: 204



Foster and Partners' Grade I-listed Willis building has been refurbished using the concept of underfloor air conditioning. By eliminating inflexible services and suspended ceilings, fully flexible space with superior indoor climate is achieved plus high savings in construction and running costs. Tel 01883 744860 or visit www.flexiblespace.com

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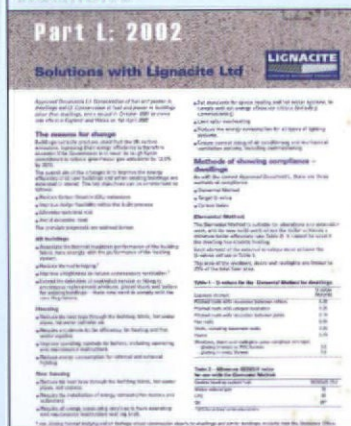
AJ ENQUIRY NO: 205



To support the launch of its Prismatics ceramic tile range, H&R Johnson has produced an easy-to-use, full-colour A4 catalogue packed with product information. Produced to aid interior designers, specifiers and architects, the wire-bound Prismatics 'Inspired by colour' catalogue gives detailed information on the colour, size and availability of the new tile range.

LIGNACITE

AJ ENQUIRY NO: 206

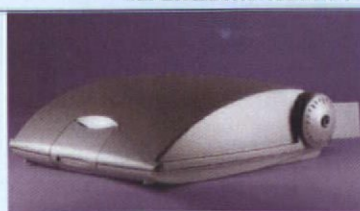


Now that the new approved document Part L has been published, Lignacite has produced a considered response that offers a range of solutions. Compliance with the new regulations can be met with both medium-dense and dense concrete building blocks allowing the benefits of traditional construction methods to continue. For information tel 01842 810678.

URBIS LIGHTING

AJ ENQUIRY NO: 207

An elegant design, a wide variety of photometries and tool-free maintenance are some of the key benefits that make the latest floodlighting range from Urbis ideal for all types of exterior lighting projects. Neos photometrics can be changed, using different reflector designs to suit individual schemes. With the choice of wide or narrow beam reflectors, asymmetric or symmetric, and with accessories such as internal and external louvers, the Urbis applications department will be able to assist you in finding the optimum lighting solution for your application.



FULLFLOW GROUP

AJ ENQUIRY NO: 208

World-leading rainwater-management specialist Fullflow Group has won the contract to supply a self-priming syphonic roof-drainage system at a state-of-the-art technology centre for Formula One racing team Tag McLaren. Fullflow has collaborated with Foster and Partners on the initial conception of Paragon to integrate the self-priming syphonic system into the design of the building. The centre will be used for research and development on the new Tag McLaren racing cars. The system is expected to be installed by mid 2002.



PRICELESS OBJECTS

How information modelling is making the difference
A ONE DAY CONFERENCE

Object modelling has been in the professional eye for some time. There have been many events and articles extolling the virtues of the three and four-dimensional models, the total building model and the integrated supply chain. However, there has been little widespread adoption of these technologies, despite the promise of efficiency they hold. Why is this? Is it because there have been few practical examples of their use in mainstream construction? This event aims to set that right.

In this one-day conference in partnership with International Alliance for Interoperability (IAI), we will focus exclusively on object technology, and the benefits it can bring. You will hear from manufacturer, fabricator, designer and contractor about how from feasibility to operation and maintenance, the 3D structural model lies at the heart of the construction process, driving collaboration, design and procurement.

PRICELESS OBJECTS - 27 February 2002 - Radisson SAS Portman Hotel - 22 Portman Square, London W1H 9FL

09:15 Welcome by the Chairman - *Simon Middelboe, Construction Plus*
Introduction - What is the difference between object orientated modelling and 3 & 4D modelling? *Nick Terry, BDP*

09:35 Keynote - Why is there a need for integration of object modelling into the whole of the design and construction process? How does the Finnish government promote the OO implementation. *Arto Kiviniemi, VTT (Technical Research Institute), Finland*

10:20 How have other industries embraced the technology? Design, build, procurement and operation are all driven by a lifetime model.

EPM Technology (which is active in both aerospace and construction) explains its aerospace model, and how it plans to migrate this knowledge into the construction chain. *Jorulf Rangnes, EPM Technology, Norway*

11:00 Coffee

11:30 How has the UK steel industry embraced the technology? Objects are a reality in the structural steel supply chain. This presentation shows what benefits the application of object technology have brought to construction in steel. *Graham Raven, SCI-Session Chair, David Martin, Corus, Richard McWilliams, Whitby Bird, Steve Snow, Severfield-Rowen*

12:15 Object modelling in product information - What capabilities have been incorporated into the IAI's universal model and how these can be employed to meet the requirements? *Jeff Stephens, Taylor Woodrow, Mike Ormesher*, Forticrete*

12:45 Case study 1 - How far have we come? - New systems have been emerging which indicate the scope of possibilities. Demonstration of existing developments in practice will follow.

13:15 Networking Lunch

14:15 Benefits - How will business process benefit in terms of both improved speed of access to information and potential process change? *Steve Jolley*, TPS Consult*

14:45 The Cultural Dimension - How can cultural barriers be surmounted, and who should take the lead in breaking down these walls? *Zoe Turnbull, Shepherd Construction, Paul Fletcher, Architecture FAB*

15:30 Coffee

16:00 Case study 2 - Application in construction - a construction professional discusses the application of a total building model to the design, construction and management of a UK project.

16:30 Integrating the chain - to make a real difference, objects must be adopted by and used at every stage in the supply chain. What kind of consistency is needed by suppliers and buyers? How can this be achieved? Are designers involving suppliers and manufacturers sufficiently early into the design process? *Brian Zelly, O'Rourke Laing, Jeffrey Wix, IAI*

17:15 Closing Address - a summing up from *Simon Middelboe*

17:30 Close and drinks reception

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