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There are just three weeks to go until the submission deadline (28.2.01) for the Scottish Executive's fourth open ideas competition to promote sustainable development. This year's theme is urban sustainability and entrants are invited to explore issues of environmental, social and economic sustainability. A prize fund of £17,500 is on offer. Full details are available from RIBA Competitions Office at [www.ribacompetitions.com](http://www.ribacompetitions.com)

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17 Kings Hill Avenue, Kent. Photographs by Tim Soar

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**'He will be what Norman Foster is now: everywhere. If you don't like intense retinal stimulation in your buildings, leave now, because soon you will have no choice.'**  
Rowan Moore believes Will Alsop's hour has come. *Evening Standard*, 29.1.02

**'We're very conscious of getting into the press. It doesn't get you a job but it can help close a deal. David Adjaye has effectively become a brand now.'**  
David Adjaye's colleague Karen Wong. *Financial Times*, 2.2.02

## aj news

### ARB COURT TITLE SUCCESS

The ARB has successfully prosecuted John Morgan of Stoke on Trent for misuse of the title architect. He was fined £750 and ordered to pay £1,000 towards the ARB's costs.

### HOME LEARNING

The RIBA and London Borough of Barking and Dagenham is to launch a 'Homes for Learning' competition. The open ideas competition will explore the provision of learning and home working space. It will focus on a home on the Beacontree Estate in Fenchurch. The submission deadline is 16 April. Call the RIBA competitions office, tel 0113 234 1335.

### MARKS BARFIELD TRUE TO TYPE

Marks Barfield has won a job to design the Type Museum in Stockwell, south London. The scheme involves the conversion of a former horse hospital close to the Oval to create a working museum dedicated to the history of movable type. The museum aims to open to the public later this year.

### SURVEY SHORTLIST

The British Geological Survey has announced the shortlist for its 'outdoor exhibition centre' design competition. The shortlist of nine teams includes Estell Warren Landscape Architects, Timpson Manley Architects and Urban Designers with Allen Scott Associates, and Delta Chartered Architects. The designs include individual pieces of art and sculpture, water features, walkways and pavilions as well as designs for individual gardens.

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



ECD Architects has won the competition to design the National Trust's £80 million Cliveden Estate housing scheme in Buckinghamshire. The sustainable mixed-use project is on a 5.7ha site, formerly the Canadian Red Cross Hospital. The practice beat off competition from PRP Architects, Sidell Gibson Partnership and John Thompson and Partners. The outline proposal is for 198 homes. The scheme will include water-recycling systems, triple glazing and wood chip-fuelled combined heat and power systems. There are also plans to provide an environmentally friendly transport system to residents and introduce broadband Internet access to allow homeworking. The developer for the scheme is Countryside Properties. +

## ARB blocks new education deal

Attempts by the RIBA and the ARB to reach an agreement over schools validation have been scuppered as the education crisis rumbles on.

At a meeting of the two bodies last week a joint document setting out validation criteria and procedures remained elusive.

The ARB and the RIBA issued identical statements this week denying the existence of a crisis in education and claiming to be working 'cooperatively' towards a single new criteria document. But a source close to the negotiations told the AJ that last week's meeting had failed to produce the agreement expected. Two areas were under discussion – while curricula contents and validation criteria were largely agreed upon, the process by which validation should take place proved to be a sticking point, the source said.

The AJ has also learnt that recently appointed ARB board member Judge Humphrey Lloyd – an enthusiastic proponent of rises in PII levels – was the cause of the impasse.

Jack Pringle, chair of the RIBA's validation committee, who was present at the meeting, said progress on joint criteria was 'not disappointing'. But he refused to comment on discussions over the

validation process. However, ARB chief executive Robin Vaughan, also present, denied the suggestions of a rift. 'There are a lot of different people with different perceptions,' he said. 'We are discussing a range of issues on the most friendly terms.'

The discussions were part of an ongoing process that began last year, Vaughan said, and it has been 'up hill and down dale since then'. He added he was 'optimistic' that a joint document would be completed by the end of March.

President of the heads of schools body SCHOSA Wendy Potts said she welcomed the attempts to produce a joint set of criteria, but said infighting between the ARB and the RIBA was 'not helpful'. Last month SCHOSA produced a highly critical response to the RIBA's proposed changes to its validation criteria (AJ 24.1.02). It warned that the gulf between the RIBA and the ARB's criteria would have 'serious implications' for education.

Potts defended her decision to go public with the criticisms. 'It was important to us that our response was listened to,' she said. 'They must consult with us on the joint criteria.'

And she added: 'It rocks on a bit, doesn't it?'

Zoë Blackler



**'There are few cities that lack redeeming features. I have written passionately about Southampton and Portsmouth, actually enjoy Newcastle and Reading, and can see the point of Swindon and Grimsby...'**  
Jonathan Meades. *Independent*, 30.1.02

**'If you've ever experienced Newcastle on a Saturday night, you'll know that public-realm design niceties are not high on anyone's agenda then. But cities are about more than Saturday night.'**  
Hugh Pearman. *Sunday Times*, 3.2.02

**'It will undoubtedly be received as the first in a long line of buildings in which architecture will play a supporting role to security. Some will be horrified...'**  
Herbert Muschamp on Gwathmey Seigel's design for the US mission to the UN. *New York Times*, 3.2.02

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## V&A director Jones fights RIBA drawings move

Victoria and Albert Museum director Mark Jones has acted to scotch any possibility of the RIBA drawings collection relocating to an alternative home. The move follows the revelation in the AJ last week that a number of key architects support a reassessment of the decision to shift the collection to the V&A, and turn to the Royal Academy instead.

Jones told the AJ: 'A partnership between the RIBA and ourselves would create a rich, unparalleled resource for the public. The V&A is the obvious place to do that. This deal will go ahead'

RIBA chief executive Richard Hastilow agreed: 'This is a project for the 21st century, providing top care for international treasures while reaching out imaginatively to show what good architecture can do for society.'

One of the worries of the concerned architects was that the drawings collection would be subsumed by the other world-class V&A collections. Jones responded: 'Yes, we do have a rich collection, but that is not a drawback. The V&A is a respected international institution that can place the collection in context.' He added that attendance figures at the museum were healthy and that 'there is nothing sadder than a great collection which is not well used.'

Jones added that allegations of a lack of top level support within the museum for the drawings collection was 'totally unfounded.'

A spokesperson for the RA told the AJ: 'We wish both organisations every success on the project.'

Solicitors have prepared a draft agreement and lease. It will be signed by the end of the month. The cost to the RIBA for the V&A move so far is £989,576. The V&A has spent £250,000.

● See analysis, page 18

Steven Palmer

## Top shortlist for City Academy despite continuing dispute

Foster and Partners, Studio E, Nicholas Grimshaw & Partners and Jestico + Whiles have been short-listed for the controversial £22 million City Academy in Southwark. Meanwhile, the mayor is due to announce today his decision on whether the scheme will go ahead.

The 1,200-pupil scheme, partly backed by the Corporation of London, has been plagued by problems due to its 3ha greenfield site at Paterson Park. Many locals have objected to the loss of the green space, despite it being described as 'a dump'.

The mayor warned the borough in January that he was unhappy with the original scheme and

would direct refusal unless the scheme was 'substantially amended' to provide more publicly accessible open space.

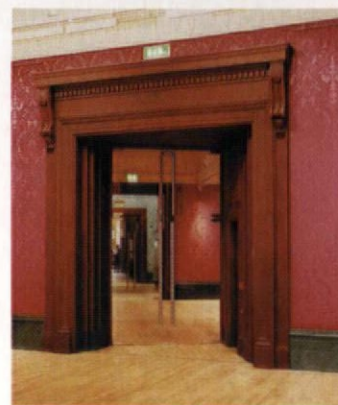
However, Southwark council has granted outline planning permission 'with some alterations' and a decision from the mayor is due by today. Southwark council cabinet member for education Patrick Kelly told the AJ: 'If it is turned down, it will be nothing short of disastrous. It will destroy hope and show there is no belief in the future.'

A spokesperson for Southwark's planning committee said: 'We made an informed decision. There is a degree of nimbyism from those opposing the scheme. This project will regenerate the whole area and create a safe open space as well.' He added that the dispute had heated up last week as local protesters claimed that 'unflattering' photographs of the site were staged by the corporation.

The corporation denies the incident. A spokesman told the AJ: 'We have ensured that the facilities will be accessible to the community – which is something we have stressed throughout the design process. We are optimistic. Southwark has a serious lack of secondary school places – we are trying to do something good here.' ✚



**Devereux Architects has won the Putney Entry Feature Competition with this design using recycled yacht masts. The competition brief was to develop a piece of public art that would become an entry feature for Putney at the southern end of the high street. The design reflects the imagery of Putney Embankment, with the boathouses and flagpoles. The masts contain fibre optics to allow the variation of lighting effects.**



**The Walker Art Gallery (above) in Liverpool opens today. It was refurbished by Scottish practice LDN Architects. The £4.3 million scheme creates four state-of-the-art special exhibition galleries from rooms which have been closed to the public for years. They include an exhibition foyer and galleries adapted to show light-sensitive watercolours, prints and drawings.**

### TOPS FOR GEHRY

Some 4,151 people per day visited last year's Frank Gehry exhibition at the Guggenheim in New York, says the *Art Newspaper* – making it the sixth most popular show worldwide. A total of 3,992 per day went to MoMA's 'Mies in Berlin', while 171 per day visited 'The Architect's Studio: Norman Foster' at Denmark's Louisiana Museum.

### Q&A

# 74%

... of voters in a poll on the AJ's website support the RIBA's plan to house the drawings collection at the V&A.

Respondents: 101

This week's question:

Should Ken Livingstone be given greater powers to intervene in local planning decisions? (See pages 5 and 15)

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



## QUEEN ON DESIGN TOUR

The Queen will open London's City Hall, designed by Foster and Partners, on 23 July. The ceremony will be part of HM's Golden Jubilee celebrations. She will also officially open the Gateshead Millennium Bridge on 7 May.

## CRASH RESEARCH UPDATE

Housing minister Lord Falconer attended the CRASH council meeting in London to support an update to the CRASH/Joseph Rowntree Foundation report, *A Review of Single Homelessness Research*. CRASH is the construction and property industry charity for the single homeless. CRASH director Tom Biddlecombe said that despite the update, there was still a significant amount of research necessary. Details from CRASH on 020 8747 0717 or e-mail [crash@crash.org.uk](mailto:crash@crash.org.uk)

## FIRST FOR ON-SITE HOUSING

The Horizon Housing Group and Denne Construction have launched the first UK housing scheme to use 'on-site' fabrication with light steel frames. The Winton House scheme, Old Lodge Lane in Croydon consists of 17 homes for rent constructed in three blocks. The technology is used extensively in the US and Australia but has so far failed to get a hold in the UK. A webcam link has been set up on the site from today until 21 March. Visitors will be able to watch the development at [www.horizon-hg.org.uk/horizon/wintonhouse.html](http://www.horizon-hg.org.uk/horizon/wintonhouse.html) ☺



BDP Landscape, in conjunction with BDP's French associate practice Groupe6, has completed this 'sculptural moulding' scheme for the Savoie Technolac, a business and education park in Chambéry, France. The brief was to tackle the problem of gypsy invasion. The opportunity was taken to go beyond the usual solution and provide something more 'sculptural'. Situated in a glacial valley, on the edge of the Lac du Bourget, the design combines a complex gridded symmetry in plan, reflecting the rational order of the masterplan layout, with the flowing organic forms of drumlins in profile. ☺

## RIBA unveils new mission statement and restructuring

The RIBA is gearing up for a major culture change to help it become the champion for architecture in the 21st century.

Chief executive Richard Hastilow is pushing ahead with plans to radically reorganise the institute. In a report to be presented to council next week, Hastilow will set out a new mission, vision and strategy for the RIBA.

Central to the proposals is the clarification of the RIBA's two roles – on the one hand supporting architecture in its widest sense, and on the other, the support of its architect members. It also involves the restructuring of the organisation into three elements – a charitable arm, a professional services body and a commercial company.

Roger Zogolovitch, vice-president of strategy and chair of the steering group looking at the proposals, said there were major issues that the RIBA needs to tackle.

'These are big initiatives,' he said, 'which reflect broader issues such as the whole way the government is looking at procurement policy and planning, evaluating value, why good architectural education is important for our schools and hospitals, the role of urban design and the role of architecture in development.'

'The RIBA is not functioning as it could be in promoting architecture,' he said. 'These changes are necessary for it to be able to do things rather than just talk about them.'

Zogolovitch said the RIBA needed to go on changing just as newcomer CABE had invented itself and its role. 'CABE is leading on the value of good design, which is an economic issue – this is fundamental.' The RIBA needs to be modern and relevant, he said. Although he denied the changes were an attempt for the institute to assert itself against an expanding CABE, the competition presented had 'brought a tension', he said.

The proposals begin with an attempt to clarify the institute's two roles within a single mission statement: 'To advance architecture by demonstrating benefit to society and promoting excellence in the profession'; and with a definition of how the RIBA would like to be recognised, as 'champion for architecture and for a better environment'.

In order to achieve these aims, Hastilow proposes a five-pronged strategy:

- to demonstrate the benefits of good architecture – for the economy, community and individuals;
- to promote and enhance the benefits – in concert with government, industry and partners;
- to facilitate the delivery of good architecture – raising the average through professional education and development;
- to provide high-quality support services – for members, clients, industry associates and the public; and
- to develop the capability to deliver the strategy – through the member network, staff and central organisation.

The report also clarifies the institute's priorities for the coming year, among them the proposal of an architecture policy for the UK, the promotion of the RIBA's policy on procurement, and the support of small practices.



Camden practice RTKL has won a competition to design the British Embassy in Rabat, Morocco. The Foreign and Commonwealth Office selected the practice due to its use of local styles. There was also praise for an effective response to the local climate and culture combined with the necessary security measures for such a building. A traditional North African courtyard design was used, combined with local crafts – including wood screens, brises-soleil, stonework and mosaic artistry. Ken Christian, vice-president of RTKL, said: 'Our primary aim was to assist the role of the British Embassy in Rabat by providing a building which is expressive of openness and democracy.' Landscape architect for the scheme was Derek Lovejoy Partnership.

Hastilow said: 'The overall approach has been to identify clearly what the RIBA seeks to do, express it succinctly and show the ways in which it will be achieved. While this may be a blinding glimpse of the obvious, there is much evidence that the institute's purpose is not clearly understood internally or externally.'

But key members of council are dragging their feet, arguing that the changes will undermine the role of council and its ability to represent the 30,000-strong membership. The transfer of the trusteeship of the charitable arm from the 60 council members to 12 of the 15 board members is a particular sticking point.

Vice-president for sustainable development Peter Smith, who has tabled a motion that council should remain as trustees, said the transfer would reduce council to a 'rubberstamping' body for the board. In his view, this was 'entirely intentional' on the part of the executive. And though he supported the principle behind the restructuring, he called for the role of the committees and vice-presidents to be protected.

Presidential hopeful George Ferguson agreed: 'The moving of the trusteeship is one move too far.'

But Zogolovitch dismissed opposition to the proposals, arguing the 'sensible approach' was the result of much consultation. 'The quibbles and worries will work themselves out,' he said. 'Let's get on with the big picture.'

If council accepts the proposals next week, they will be put to the membership at a special general meeting in June and implemented by January 2003.

● The RIBA and the RIAS have reached an agreement over the terms of their partnership for the next 10 years. The revised partnership, which takes into account the devolved government in Scotland, sets out the relationship between the two bodies and the terms for joint RIAS/RIBA membership. If approved, the agreement will come into force on 1 January 2003. ☺

Zoë Blackler



## Owusu and Rogers win in Ghana – despite funding poser

Elsie Owusu Architects and Knak Designs are to head up a high-profile team charged with masterplanning the city of Accra in Ghana. Richard Rogers Partnership, Llewelyn-Davies and Battle McCarthy are among the other members of the consortium.

The appointment is the result of a competition managed by the Society of Black Architects at the invitation of the president of Ghana (AJ 4.10.01). A condition of entry was that the head practice must have at least 50 per cent black leadership – the criterion for SOBA membership.

But despite offering a prestigious design opportunity, the competition attracted only two entries. And the project might never be completed, since the Ghanaian government has no money to implement it – the onus is on the winning team to raise its own costs.

SOBA member Annette Fisher said she was deterred from entering the competition by the high entry fee – £350 – and the short time given to work up a submission. Fisher, present at the original SOBA visit to Ghana which inspired the competition, was impressed by the political will to develop the city. But she warned: 'There is a long way to go until it becomes real or possible in financial terms.'

And she added that the heavyweights lined up behind Owusu would add some clout to the team. 'But she'll have to be careful she doesn't get sidelined,' she said.

However, David Taylor, director of regeneration specialist DTP, who will be responsible for raising funding for the project, was unfazed by the challenge. 'The way Ghana has tried to procure expertise is quite unique,' he said. 'It's a high-risk project, but the better projects tend to be. Someone has to have the guts to get the ball rolling.'

Other members of the team include Corporate Edge, a marketing company which has 'rebranded' Scotland and New Zealand and will be charged with doing the same for Ghana. And members of the unsuccessful team – led by Kuma Environmental Design with Eme Kalu Associates and Luton University professor Dr Joseph Amoah-Nyako – will remain involved.

The project brief, presented by Ghana's President Kuffuor, called for the transformation of Accra into 'a sustainable exemplar of the new African city of the 21st century.'

Owusu said: 'Our team aims to develop a

masterplanning vision which will reposition Accra as a new 'world city'. Our work will focus on the innovative principles defined by Lord Rogers' urban taskforce. If this strategy proves to be successful, Accra will become a beacon for sustainable development in sub-Saharan Africa, an exemplar for the developing world.'

Zoë Blackler

## Hurd Rolland completes PFI law courts first in Belfast

The Hurd Rolland Partnership has completed its £23 million Laganside Courts Complex in Belfast, which it claims are the first law courts to be completed under the Private Finance Initiative.

The Manchester-based practice has designed the 16,257m<sup>2</sup> project in a prominent position in the Laganside redevelopment area of Belfast.

The two-year construction project won the 'Accommodation' category in the 2000 annual PFI awards, organised by the PFI index, and the architect is anticipating further gongs this year as one of the first PFI courts complexes to reach completion.

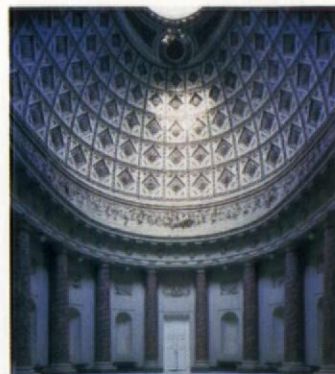
'The multi-storey complex combines contemporary design with a civic feel to give an air of modernity and relevant civic presence,' said HRP project partner Jim Stevenson. (incl images)

### RA ARCHITECTURE AWARDS ANNIVERSARY

The AJ/Bovis Lend Lease Awards, for the best architectural work in the Royal Academy Summer Show, take place again this year. The awards, which have been made annually for the past 20 years, are worth a total of £15,000. The premier prize, for the best piece in the show, is worth £10,000, while a £5,000 prize goes to the best work by a first-time exhibitor. In each case, the award will be made for a project rather than a completed building. Winners and a selection of other entries will be published in the AJ.

Judges this year include Graham Stirk of Richard Rogers Partnership (last year's premier winner), and academician and AJ columnist Will Alsop.

All work appearing in the RA show is considered by the award judges. Entry forms for inclusion in the show are available from: Summer Exhibition Office, Royal Academy, Burlington Gardens, Piccadilly, London W1V 0DS. A stamped-addressed envelope is required. The deadline for completed entry forms is 28 March.



The Stowe House Preservation Trust has won a grant of £5.6 million from the Heritage Lottery Fund to support its restoration of the Grade I-listed Stowe House in Buckinghamshire. It will cover repairs to the central pavilion (pictured), south portico and south steps. The grant will cover 75 per cent of the costs – leaving the trust to raise £1.8 million. (incl images)

### SHEFFIELD WIN FOR PMT

Purcell Miller Tritton has won a commission to redevelop Sheffield's City Museum and the Mappin Art Gallery. Detailed plans will go to public consultation in the spring and be submitted to the Heritage Lottery Fund in the summer. If approved, the HLF will offer an £11.35 million grant for the project. The museum and gallery will close in March 2003 and reopen in spring 2005.

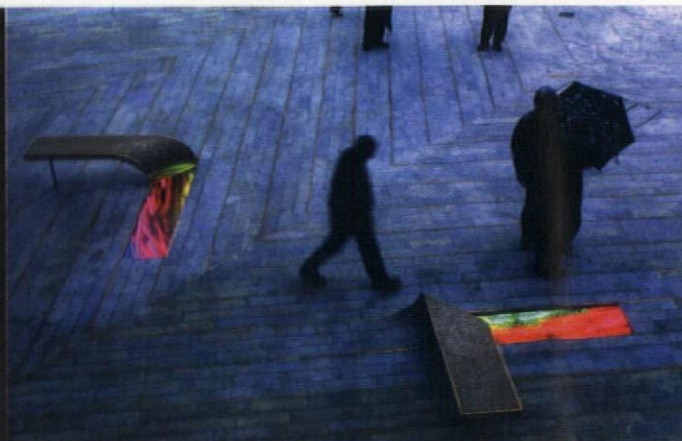
### FOSTER GETS DE-WOBBLED

Repairs to Foster and Partners' 'wobbly bridge' are on target after 2,000 volunteers helped with crowd testing last week. A passive damping system, which has been installed along the length of the bridge, appeared to be effective, with no sign of any wobbling. Remedial work has added an additional £5 million to the cost of the £18 million Millennium Bridge. And though the wobble may have been cured, the nickname is likely to stick. Engineer Arup is not prepared to name a date for reopening, but rumours suggest it could be within weeks.

### MAKING PLANS

The DTLR and British Urban Regeneration Association (BURA) will run a series of half-day Planning Green Paper seminars on 14 February (Bristol), 28 February (Peterborough), 7 March (Newcastle), 19 March (London) and 21 March (Doncaster). The seminars cost £94 for non-BURA members, and £76 for BURA members. For details call 0800 0181 260.

Artist Thomas Heatherwick unveiled his £1.4 million artwork 'Blue Carpet' (AJ 8.2.01) last week in Newcastle upon Tyne. The blue-coloured tiled surface will enliven the space around the Laing Art Gallery at the edge of the city centre. Heatherwick won the competition five years ago. The square is made up of 22,000 blue-resin tiles and inlaid broken blue bottles. Trees were imported from Holland and Germany and replanted in the square.







## Birmingham reveals HOK Eastside masterplan

Birmingham City Council has unveiled its HOK-designed Eastside masterplan. It will take 10 years to complete and result in a staggering £6 billion of investment pouring into the city.

The masterplan covers an area of 40ha – stretching from Masshouse Circus and the Bull Ring to the city's ring road. It will create a new cultural and media quarter and a learning and technology quarter. The project will include a series of commercial mixed-use projects which will account for 50 per cent of the development and 250,000m<sup>2</sup> of office space. The plan includes designs for the city's first major urban park since the 19th century, which will be the focus of the area.

The project also outlines the location for Birmingham's new £60 million library, which will be the landmark building of the learning and technology quarter and will be settled by an ongoing competition. The quarter includes Aston University, Aston Science Park and the University of Central England's Technology Innovation Centre. The Matthew Boulton Vocational College will be developed in the area, although the site and architect are yet to be confirmed. The London-based Royal College of Organists will relocate to the district and the UCE

has also committed to moving the Birmingham Conservatoire to the area.

A media village will be developed at Warwick Bar – an area of historic buildings around disused canal basins and wharves. The cultural and media quarter will be for creative businesses and the arts. A

£40 million scheme will result in the development of a 500-person performance venue, recording studios and a new campus focusing on the performing arts. Some 3,500 new homes will be developed around the canal basins and new public squares.

HOK's head of commercial architecture Pierre Baillargeon said: 'Eastside is a unique opportunity to transform a major inner-city core. The aim has been to create a series of new complementary neighbourhoods linked to the adjacent city centre through an extensive pedestrian parkland network.'

He added that the residential, commercial, cultural and educational areas would allow for a number of new landmark buildings which would drive the area's regeneration. The Queen will officially open Millennium Point as part of her Golden Jubilee celebrations in June.

Steven Palmer



The new Matthew Boulton Vocational College is a partnership between the city council, Aston University and Joseph Chamberlain College



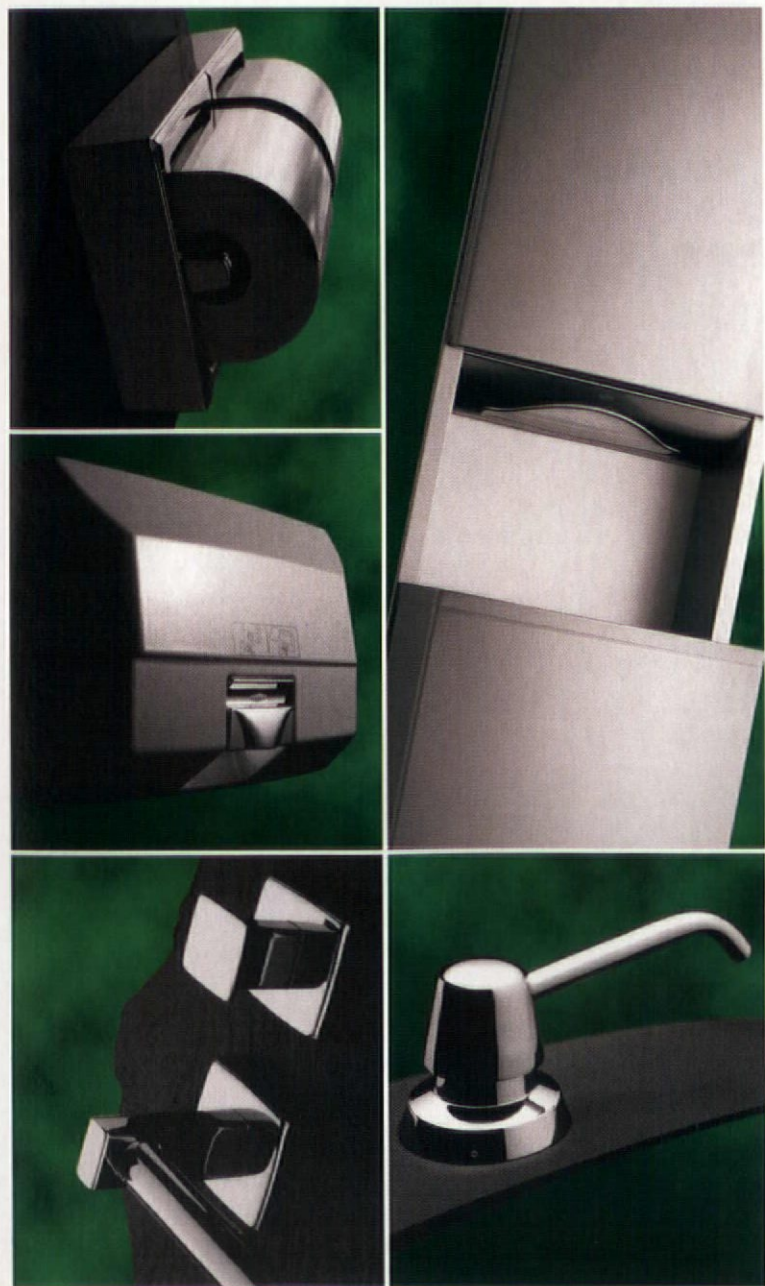
The park will be located between the Nicholas Grimshaw & Partners-designed Millennium Point, Curzon Street Station and Digbeth canal



The media village at Warwick Bar will include new and historic buildings. Water will be reintroduced to the canal



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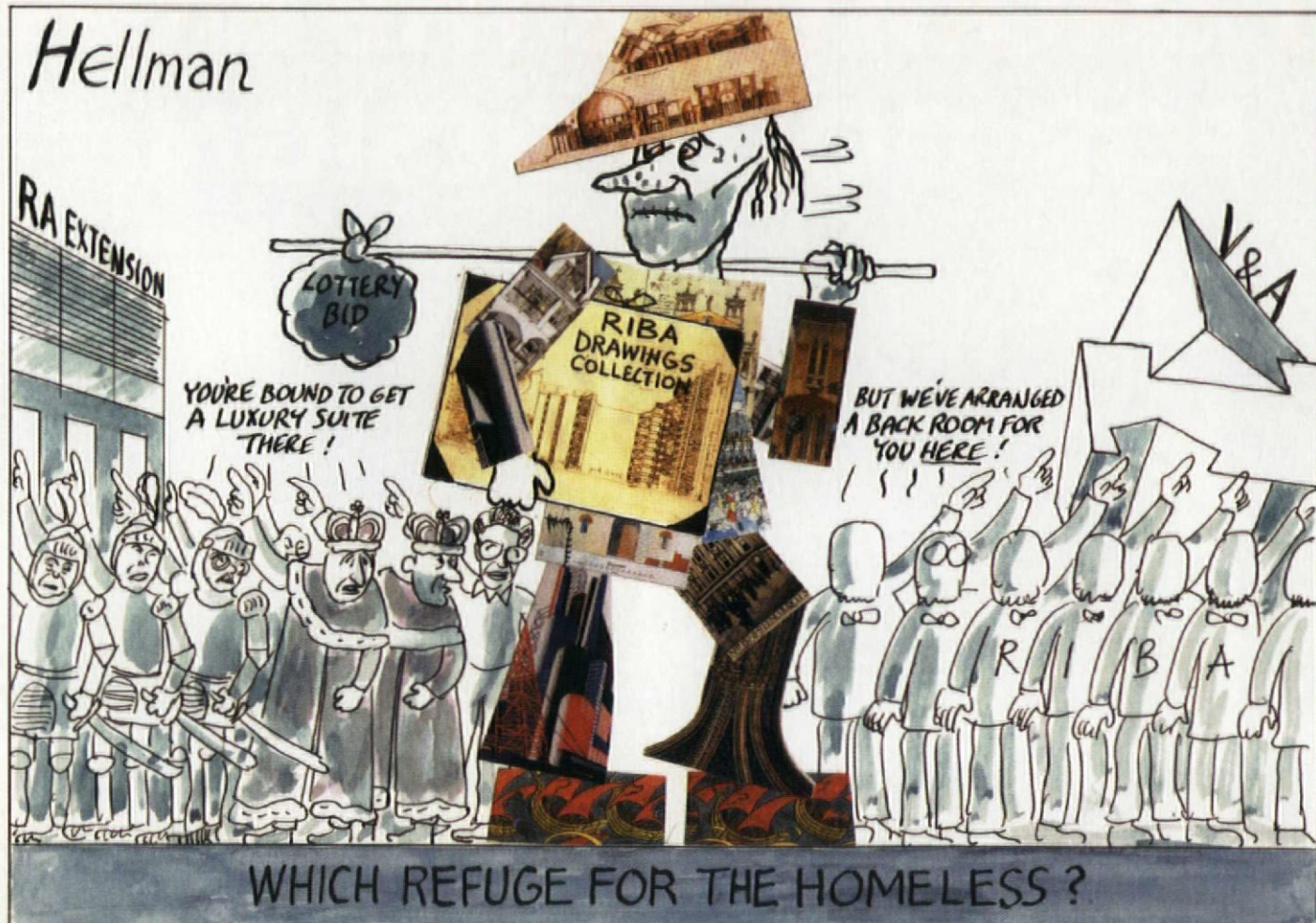
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## vital statistics

- The average price of buying a house in London climbed by 0.1 per cent in January. The number of sales agreed also went up by 4 per cent, showing further strength in the economy.
- Some 45 per cent of British households have access to the Internet. According to Ofcom, there are now 11 million UK households online, compared with 7.5 million a year ago.
- The number of foreign tourists visiting the UK last year slumped by 16 per cent to 21.2 million – the largest fall ever recorded. It equates to a loss to the economy in excess of £1.5 billion.
- The United States Commerce Department has revealed that US GDP grew by 0.2 per cent between October and December 2001 – signalling an end to recession. Economists had expected a 1 per cent contraction for the quarter, following a 1.3 per cent contraction in the previous period.

## Clare Melhuish reviews... Ian Buruma's thoughts on anti-urban thinking

In view of Ian Buruma's extensive experience and knowledge of the Far East, it was disappointing that his lecture on anti-urbanism did not offer more detail and insight into the remarkable urban growth phenomenon of that part of the world. In fact, his disquisition on 'the city' offered only a very general overview of anti-urban sentiment through the ages, triggered by Buruma's personal reading of the world-wide response to the events of 11 September.

Buruma suggests that, for America's critics, the destruction of the towers represents an act of divine punishment equivalent to that meted out to Babylon. The concept of the 'big city', as a crucible of moral decay, has become identifiable with the icon of America. And globalisation threatens to turn the world into just another American city. The lecture served simply to outline the historical background to this kind of anti-urban thinking, counterpointed by Buruma's own evident enthusiasm for the city as a place of freedom, vitality and potential. His first reference was to Raymond Williams' classic text, *The Countryside and the City*. He implied that its interpretation of both the colonies and the countryside as territories historically open to exploitation by the metropolis, and used as a playground by the metropolitan elite, embodied an attack on the idea of the city itself.

Some would say this was a simplified reading of

Williams' discussion. By way of contrast, he noted Roger Scruton's attack on the National Trust as an agent of 'museumisation' of the countryside and an idealised way of rural life that has never existed except for very few – something that Williams would surely have agreed with.

Among supporters of the city, he drew attention to Voltaire, whose enthusiasm for London, as an embodiment of a particular freedom not to be found in France, challenged the disapproving response to the primacy of the marketplace voiced by other foreigners to the city. For Voltaire, the Royal Exchange itself – 'where the only infidel is the bankrupt' – was the embodiment of this freedom, providing an arena where people from vastly different backgrounds could interact on equal terms, the terms of the market.

For women, Buruma suggests (citing Elizabeth Wilson), the city has held particular significance in terms of providing a level of sexual and personal liberty denied by smaller communities. Indeed, this prompts a broad definition of the city as a place of fantasy, where anyone might reinvent themselves. As a result, dictators are, by their nature, anti-urbanists – crackdowns on trade, women, music and dancing, and anyone perceived to be 'out of control' being the classic bolstering measures of authoritarian regimes.

Buruma's equation of prostitution and sex tourism with liberty and urban vitality might irritate some but, he concludes, the associated 'sad and tawdry' side of urban life is acceptable, since it is inherent to the human condition.

Ian Buruma's lecture, *'Anti-Urbanism: Enemies of the City'*, was at the Architectural Association





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— Lord Kelvin, British scientist, 1899.

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Rumney Design Associates has won the British Association of Landscape Industries' National Landscape Grand Award for its Turkey Mill site (above) in Maidstone, Kent. The 9ha business park is based around a 17th-century paper mill, converted to office and commercial space. The landscape combines woodland – including Wellingtonia, pines and Blue Cedars – walled gardens, lakes, waterfalls, formal lawns and enclosed courtyards. +

#### TAKE OFF FOR SCHOOL

Peterborough-based practice Ruddell Wilkinson has won a £4.4 million deal for Howe Dell Sustainable Primary School – part of a brownfield scheme at Hatfield Aerodrome. The project for Hertfordshire County Council will also include a nursery, community centre and child day-care facility.

## Mayor's own rules scupper housing at old headquarters

Owners of the soon-to-be-vacated mayoral office building, Romney House, in London have rejected plans to convert it into apartments, blaming the mayor's own rules on affordable housing.

Michael Gubbay, director of Motcombe Estates, said Ken Livingstone's 'absurd' affordable housing demands had made any residential scheme for the Marsham Street site untenable. And he added that Livingstone's hopes of raising levels to as much as 50 per cent would make it increasingly difficult for developers.

Westminster's Unitary Development Plan, in line with mayoral recommendations, would require any new residential scheme for the Romney House building to provide at least 30 per cent affordable housing. In addition, depending on the size of the scheme, it could be directly referable to the mayor.

Motcombe Estates is now in discussions with

Sir Terry Farrell and Sidell Gibson Partnership about an office scheme for the building, and is set to approach a further two practices for alternatives.

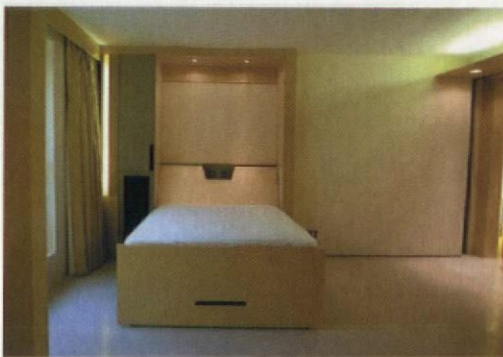
The mayor and Greater London Assembly are due to move out of the 1930s Romney House and into their new Foster and Partners-designed home in July.

Gubbay said an architect will be chosen within a couple of months and construction will begin once the DTLR's lease runs out in 2003.

A spokesperson for the mayor told the AJ: 'If the developers have concerns they should speak to the planning decisions unit.'

The GLA has also criticised Livingstone for the inclusion of 50 per cent affordable housing targets in his London plan. In its report into the plan, the committee investigating the proposals questioned whether the targets were deliverable and called for 'robust evidence' on the impact of affordable housing targets on new developments.

Zoë Blackler



d-squared design has unveiled its 'Programmable House' in Primrose Hill, London. It is designed to deal with the challenges of multi-purpose spaces, enabling the areas to be programmed to meet the needs of the moment. Storage, stereo speakers, walls and beds can be moved or folded away so that a bedroom (pictured) can become a study when the bed is folded into the wall. The £130,000 scheme includes a cinema/library and kitchenette/study. Director Paul Saltmarsh said: 'It was a really interesting brief – really high demand, but such a small space.'

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## National Audit Office salutes HLM's PFI college scheme



HLM's college design

The National Audit Office has applauded the Joint Services Command and Staff College designed by HLM Architects for the Ministry of Defence. The government's spending watchdog told Parliament that the PFI deal had provided 'good value for money' and a 'valuable lesson'.

The PFI deal was worth £200 million – of which the building value was £40 million. However, this was still £23 million cheaper than the public sector capital option.

The NAO praised the level of cooperation between the three armed services, although management of the contract was highlighted as an area in need of improvement.

The MoD was praised for the flexibility of the final contract that was negotiated and the improvement in the relationship between the MoD and the contractor.

Sir John Bourn, head of the NAO, said: 'The college is at the forefront of good practice in its methods... with a strategy that will be of interest to other public sector training bodies.'

The Wiltshire college has already attracted praise from the Concrete Society at its Awards for Outstanding Structures 2001-02 (AJ 25.10.01). +

Steven Palmer



Michael Aukett Architects has submitted a planning application for a 48,409m<sup>2</sup> mixed-use development for Clifton Cape on Chiswick High Road, west London. The scheme is for a 30-storey tower next to the existing BSI tower. The 31,596m<sup>2</sup> building contains 142 apartments, a 104-bed hotel and retail space at ground level. A separate office building of 12,196m<sup>2</sup> is set on the north side of Chiswick High Road.

### POSITIVE PLANNING

The National Council for Housing and Planning and the Planning Officers Society have announced their first Positive Planning Conference. The conference will include workshops on affordable housing, urban renewal, planning obligations and rural regeneration. It will be held at the Cavendish Conference Centre in London W1 on 22 March. The price for members of the host organisations is £130 + VAT, non-members £170 + VAT. For details tel 020 7251 2363.

### CASH FOR HISTORIC FLOOR

Europa Nostra, the pan-European federation for heritage, has announced its Restoration Fund Grant Scheme for 2002 and 2003. The fund makes a single financial contribution to the restoration of privately owned endangered sites of architectural and historic value. Each year the 20,000 euro (£12,000) grant is awarded to a special field of restoration. The 2002 grant will be for the restoration of a floor of inlaid or patterned wood, stone or scagliola built before 1914. The 2003 grant will be for a monumental fireplace, also built before 1914.



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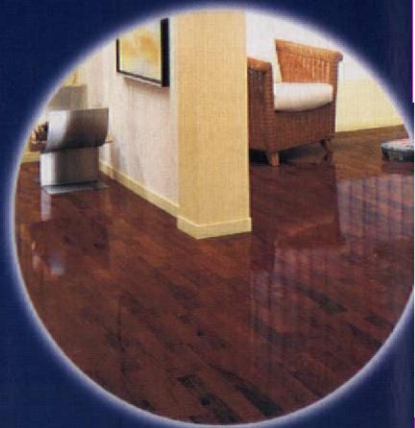


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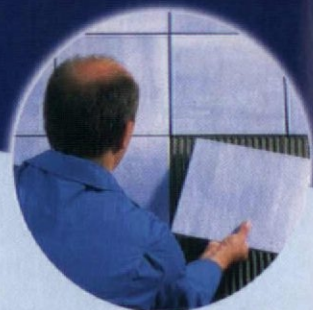
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## Livingstone calls for greater powers in planning process

London mayor Ken Livingstone has called for a major increase in his powers to intervene in the planning decisions of local authorities.

In line with the wide-ranging powers enjoyed by the secretary of state, Livingstone would like to be able to overturn as well as direct refusals. And he would like the right to call in any London project – not just those defined as strategically significant.

Livingstone's call came during a meeting of the Greater London Assembly's planning scrutiny committee, during which he was called to give evidence last week. The committee has been investigating how the mayor reaches his planning decisions.

Chairman of the committee Tony Arbour criticised the proposals, claiming they would give the mayor an 'omnipotent' role within the planning process. And he added he would like to see a limiting of Livingstone's powers and an end to his private meetings with developers.

'No matter how much he glosses over it,' Arbour said, 'there'll be some people who will say by not holding meetings in public, people could accuse him of corruption.'

Eleanor Young, the mayor's planning advisor, added: 'The mayor has occasional meetings with developers at pre-application stage, but these meetings are separate from the planning decisions-making process.'

She added that the mayor had already clearly explained the position when he appeared at the assembly's committee. However, she added that he

would 'shortly be issuing a protocol' that would set out in exactly what circumstances he will and will not meet with developers, 'so that the assembly's misunderstanding of the process can be exposed'.

Zoë Blackler

## WS Atkins scoops 'world's best new building' accolade

WS Atkins has won an award for 'the best new building in the world' for its seven-star Burj Al Arab hotel in Dubai.

The international practice won the award for Architecture 1981-2001 in the inaugural Science, Technology and Arts Royal Summit (STAR) awards – the world's first annual celebration of technological achievements.

The sail-shaped Burj Al Arab is the world's tallest hotel – a 321m-high tower built 290m off-shore from Dubai in the waters of the Arabian Sea. The project took six years to complete as the team battled to overcome local environmental conditions – the risk of earthquakes, the high concentration of chlorides and sulphates in the sea, and the variations in temperature and humidity.

The tower is supported on 250 columns – 1.5m in width and 45m under the sea – while diagonal trusses on the side of the building are as long as a football pitch and weigh as much as 20 double-decker buses. +



WS Atkins' Burj Al Arab

## competitions

### RIBA-APPROVED

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

### COMMUNITY RESOURCE CENTRE

Expressions of interest are invited for a competition to design a community resource centre in Finsbury Park, London N4. The competition is open to small architectural practices which have an inclusive team of black, minority ethnic and women architects. Deadline for entries is 27.2.02.

### OTHERS

#### SCHOOLS AND HOUSING IN WALES

The National Assembly for Wales requires the provision of architectural, quantity surveying and building surveying services. The work is largely of an advisory nature in connection with various grant schemes and other work associated with the National Assembly for Wales' responsibilities, such as school building, housing, urban aid and other matters. Contact the National Assembly for Wales, Procurement Unit, Cathays Park, Cardiff CF10 3NQ, tel (029) 20 80 14 06, fax (029) 20 82 56 38. Application by 27.2.02.

### CAMDEN DESIGN AWARDS

Entries for the Camden Design Awards must be submitted by 11.2.02. The jury will consider any projects which enhance the local environment and are largely visible to the public. Entries must have been completed since 1 December 1998. Further information and nomination forms are available from Kathy MacEwen, tel 020 7974 2645 or e-mail [Kathy.macewen@camden.gov.uk](mailto:Kathy.macewen@camden.gov.uk)

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



Architect ttsp has completed a £45 million refurbishment job on the government's Admiralty Building in London's Whitehall – but only after discovering asbestos in the concrete, which set the scheme back and added to the cost. The practice, noted for its work on fit-outs in the City of London, undertook a widescale reworking of the Grade II-listed building by Leeming and Leeming for the Foreign and Commonwealth Office. Project architect Pauline Fowler said that midway through the job, the team discovered asbestos, and specialists had to be brought in. 'Every time we wanted to drill a hole, we had to use a vacuum attachment to the drill – it was a nightmare.' The problem also led to the specialists destroying some parquet flooring, to the horror of the architect. But elsewhere the scheme flourished. The architect made a series of modern additions including a set of new glass and steel lifts, skylights, new lighting systems and security provision, and it also created a new cafe area with views out to the London skyline including the BA London Eye. The scheme also involved extensive refurbishment, including cleaning up the heavily soiled facade of the building shown above in 'before' and 'after' modes.



## MERSEY'S SAMBA BEAT

The city of Liverpool will host the 2002 Urban Kindness Prize – a Brazilian initiative to recognise citizens and organisations that have worked to improve quality of life in the cities. The Liverpool Architecture and Design Trust and the Brazilian Institute of Architecture collaborated to bring the prize to the UK, which will be followed by further joint initiatives in the field of architecture and urban planning. The prize-giving ceremony will take place on 22 March.

## ONLINE FOR OFF-SITE

Portakabin subsidiary Yorkon has launched a website to provide architects with information on off-site construction. The site includes case studies, features and news related to modular construction. Visit [www.yorkon.com](http://www.yorkon.com)

## OPEN ALL HOURS

The RIBA library opening hours changed on 4 February. The times are: Sunday and Monday closed; Tuesday 10.00-20.00; Wednesday 10.00-17.00; Thursday 10.00-17.00; Friday 10.00-17.00; and Saturday 10.00-13.30.



BPTW Architects has won detailed planning consent for its £9 million mixed-use scheme in Peckham, south London (pictured) – which will replace a disused bingo hall. Southwark council approved the seven-storey building which will include retail space at street level and office space on the top floor. Some 61 one- and two-bedroom flats will be spread over six of the floors. +



Jestico + Whiles has won planning permission for this head office for the Community Housing Association in London's King's Cross. The 3,050m<sup>2</sup> low-energy building is on the site of the temporary Almeida Theatre. The scheme contains a central atrium, meeting rooms, interview rooms, office space and a main reception. The sedum-planted roofing will provide both thermal and acoustic insulation, and the water contained in the sedum bed will help the evaporative cooling of the structure. A photovoltaic field generates electricity, solar panels pre-warm water and five large rooflight/vents provide passive stack ventilation extracts from the central atrium. A heat recovery system will extract heat using free internal gains from people, kitchen equipment and computers, and reuse the energy to pre-heat water all year round. The site has no car park, but the CHA is exploring supplementary sustainable transport options including battery-powered electric cars, which could be stored and recharged at a nearby site.



## Ex-pat criticises 'self-centred' northern hemisphere designs

British architect Tom Heneghan claims Australia is leading the way in innovative design but the northern hemisphere is too 'self-centred' to recognise it.

The former AA tutor, who has been working in Tokyo since 1990, has taken up the post of professor of architecture at the University of Sydney.

Heneghan, who is also critical of the Japanese, explained his move: 'When I arrived in Japan in 1990, it was at its peak of architectural creativity. There was breathtaking originality. But now Japanese architecture has become formulaic, predictable.'

'The baton of originality has passed to Australia, which is now producing the most original, fresh and intelligent architecture anywhere. But the northern hemisphere, being terminally self-centred, knows little about it, which is the north's loss.' And he added: 'I am going to Sydney for purely selfish reasons – to absorb the new spirit of the architecture there, and hopefully to contribute to it.'

Through his Japanese office, the Architecture Factory, Heneghan has won a number of competi-

tions and awards including the 'Gakkai Shoh' – the Architectural Institute of Japan's equivalent to the Stirling Prize. +

Zoë Blackler

## Wordsearch to host MIPIM after-hours networking club

Wordsearch, the design and marketing consultancy for architecture and property, is once again co-hosting an after-hours networking club at this year's MIPIM international property fair in Cannes.

Now in its fourth year, the Carlton Club is based at the Salon Californie, Carlton Intercontinental Hotel. It will open between 10pm and 3am from Tuesday 12 February to Thursday 1 March. Corporate membership includes entry for members plus three colleagues, tickets for 24 guests, access to the complimentary drinks bar for members and guests, and a contacts list of all club attendees.

The cost is £1,000 for corporate membership, while an additional 24 invites costs £500 more.

Membership is strictly limited. To be considered, call Rachel Butterworth at Wordsearch on 020 7549 5427 or e-mail [rachel.butterworth@wordsearch.co.uk](mailto:rachel.butterworth@wordsearch.co.uk)

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## PRICELESS OBJECTS

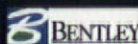
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# The RIBA and V&A – a marriage under threat?

The battle to reopen negotiations over the future home of the RIBA drawings collection stepped up a gear this week. Is this a case of cold feet, or are there valid concerns about a move to the Victoria and Albert Museum, asks Steven Palmer

As exclusively revealed last week (AJ 31.1.02), a group of eminent architects has called for the RIBA to reconsider the decision to move its drawings collection to the Victoria and Albert Museum – and consider a move to the Royal Academy instead.

The list of architects supporting a reassessment of the situation includes Lords Foster and Rogers, Sir Richard MacCormac, Sir Nicholas Grimshaw, Michael Manser, Will Alsop and Piers Gough.

This week the key issues that led to this call gradually leaked out. The AJ understands that there are concerns at a lack of top-level support at the V&A for the move. There are also worries over continuing bureaucratic hurdles, which have slowed the process and increased the costs. Many supporters of the RA believe the V&A cannot offer adequate space, while the RA could offer more space at a cheaper price.

One supporter of the RA option, who wished to remain anonymous, told the AJ that support for the academy also came from a belief that it 'would be honoured to house such a collection'. And that it would also 'be a better match' due to its experience of putting on architectural exhibitions.

'It would be treated as an outstanding feature,' he told the AJ. Such a collection would have an immense impact on the RA's *raison d'être* – but at the V&A it would be just one more fabulous collection among a group of other fabulous collections.'

Will Alsop agreed and added: 'Lots of people go to the V&A – if the drawings were there, people would just stumble over them. I think we should know exactly what the V&A is actually offering.'

The desire to reconsider the Royal Academy has grown since it acquired the Museum of Mankind on Burlington Gardens, which would offer enough space to house the collection – one of the factors that had excluded the Academy four years ago.

Ex-RIBA president Michael Manser told the AJ: 'The RA has not made a formal approach – but it won't unless invited. There is a group of prominent architects here that are interested in exploring some options for the collection. It is for council to decide on whether that dialogue should be opened.'

He added that any move would have to come from the RIBA, but that he did not want to see the V&A deal immediately jettisoned.

Another anonymous source told the AJ: 'Nobody wants to upset any apple carts, but we need to know if the RA would take it and whether the RIBA would be willing to change horses mid-stream. It's a tragedy of timing – if the RA had the space earlier it could have gone to them. Historically the RA was always first choice.'

However, Rick Mather, who is also a trustee of the V&A, said: 'The V&A wants the collection very much and would offer it a good home – both places are suitable. The big question is how committed the RIBA is to the V&A.'

Rod Hackney, another RIBA ex-president and member of the presidential steering committee for the drawings collection and the V&A liaison committee, was unequivocal. 'There is no question of stopping this – no ambiguity. The RA is not an alternative – nor would it ever have been. The V&A was there in our hour of need four years ago. It is a perfect partner, a marriage that will work well, and we have made commitments to it. We can't just back out now because some bright new thing has arrived on the scene.'

He added that London was a 'small town' and that a reputation as a 'two-timer' would be disastrous for the RIBA's future deals. 'We need a body that can curate our collection – the V&A is ideal. It will make the collection more accessible to the public,' he said.

Claims that it was a 'done deal' did not silence RA supporters though. 'I don't want to see the collection suffer because some people in the RIBA have moved a certain distance down one road, and are too scared to look at options – that's just daft,' said Alsop.

He said he believed that a move to the RA would allow the collection to grow and that it would be better protected as there are many architect members of the RA that would 'look out for the collection and protect it'.

The level of dissatisfied muttering seems to be growing; the question is how much would this case of cold feet cost the RIBA – in reputation and cash.

## WHAT IS THE DRAWINGS COLLECTION?

It is the largest collection of British architectural drawings in the world. It includes more than 600,000 drawings. The V&A would also house the manuscripts and archives collection, which accounts for a further 700,000 items.

It includes works from the Renaissance to the present day and contains drawings by foreign architects, most notably nearly 300 designs and sketches by Andrea Palladio.

The collection was founded in 1834 but the earliest drawing in the collection dates back to 1520. There are also 10,000 architectural engravings, portraits and busts of architects, models, drawing instruments, drawing office furniture and medals housed in the collection.

## KEY DATES

**1834** Institute of British Architects founded and library established

**1837** Institute receives royal charter

**1838** First major collection of continental drawings acquired – the Drummond Stewart collection

**1897** Burlington-Devonshire collection acquired

**1934** The RIBA and collections move to a new headquarters at Portland Place

**1971** The RIBA acquires lease on Portman Square and drawings collection moves there

**1972** Heinz Gallery opens in Portman Square – first purpose-designed architectural gallery

**1995** Roundhouse project launched. Michael Hopkins designs Roundhouse in Camden as a home for the drawings collection

**1997** Heritage Lottery Fund (HLF) turns down funding application for the Roundhouse. RIBA collection development study carried out by KPMG/L&R to consider the future care of the collection

**1998** Joint study by the RIBA and V&A to see how V&A would house collections

**1999** In June the RIBA and V&A sign an agreement in principle for a new home for the collection

**2000** Wright & Wright appointed as architect for V&A study room, storage facility, teaching room, conservation and education room and a staff room

**2000** Access All Areas joint exhibition – the RIBA and V&A architectural items displayed May to December

**2001** Gareth Hoskins Architects appointed as designer of the architecture gallery at the V&A

**2001** In December an application for funding from the HLF is submitted

**2004** V&A gallery due to open



**Divided ranks (clockwise l-r): Will Alsop, Rick Mather, Rod Hackney and Michael Manser**





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## CAS should press ahead and target building users

# editorial

'You read out the job leads and find three people have phoned up about roof extensions.' This is presidential hopeful David Thorp on the subject of the RIBA's much-maligned Clients' Advisory Service (page 23). The criticism is coupled with the suggestion that more resources should be channelled into marketing, specifically advertisements in the national papers. However, it is tricky to justify such measures for such a cash-strapped institution. This week's building study – Richard Partington Architects' speculative office building for the Kings Hill business park in Kent – highlights an area where there is a desperate need for client advice.

As Peter Carolin points out (page 26), the layout suggests many possibilities. Areas either side of the entrance hall are an obvious location for meeting rooms, while spaces adjacent to French windows would make ideal break-out and coffee areas. Yet the client has failed to pick up on this. Space planning is, of course, a well-established discipline. But it tends to be the preserve of clients who have the confidence and resources to commission a bespoke building or to pay for relocation advice. There are many more humble institutions which are unaware of the way in which this kind of advice can contribute to image, efficiency and staff morale. But how do you market architectural expertise to an audience which does not think it needs an architect?

Rather than marketing itself as a dating agency between architects and clients, perhaps CAS should target the business press, presenting itself as a consultancy offering advice on the way building occupation can contribute to corporate success. Rather than providing the client with a list of architects, it could quote a day rate for consultancy, select an appropriate architect, and subcontract the work. Pocketing a percentage of the architect's fee could make the strategy cost-efficient, and would not be unreasonable given that this type of work tends to be more profitable than the small domestic project which constitutes the archetypal CAS commission. And the opportunity to forge a relationship with a corporate client could be an intelligent investment.

Isabel Allen

### WHAT'S NEW ON THE WEB?



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# letters

## Consider all options but conditions must be met

I am surprised my name was included (AJ 31.1.02) in a group of eminent architects who reportedly have approached the RIBA to ask it to move the drawings collection to the Royal Academy. Although a draft letter to Paul Hyett to that effect was indeed sent to me to sign, I declined to do so, for reasons given below.

It is true that early in my RIBA presidency I was in serious discussion with the then RA president Sir Philip Dowson and his senior staff for just such a purpose.

However, the RA's acquisition of the Museum of Mankind looked to be a distant dream and the discussion went no further. Therefore, I later welcomed the tangible and generous Victoria and Albert Museum offer for a joint architecture initiative, housed at the V&A, and was happy to sign the letter of intent between the RIBA and the V&A in June 1999.

Clearly the RIBA would be irresponsible, even now, not to consider attractive approaches from other suitable partners – but only under certain conditions. These would include that the approach be put formally by the approaching institution; and accompanied by financial guarantees, more than sufficient to cover both the costs incurred by the RIBA and the grant currently requested from, and yet to be determined by, the Heritage Lottery Fund. A very considerable sum in total.

David Rock, past president, RIBA

## A roaring success but don't deny the public

Ken Powell gives an appropriate summing up of Merrill Lynch's new home (AJ 24.1.02) as both commercial (which it had to be) and civic (which all too few city developments are). Full marks

to all, including the client who made it financially possible.

My only comments are additions to Powell's admirable research, and in particular its occupation by Christ's Hospital. While the Survey of London's description of the school's move as 'among the worst and short sighted cases of vandalism' is understandable, it could not have been unexpected – the Newgate Street site had been all but sold to the Mid London Railway some 30 years before.

On the school's move in 1902, certain portions of the London building were incorporated into Aston Webb's new buildings – statuary, paintings such as Verrio's monumental canvas to the new dining hall, which in turn is flanked by two gatehouses by John Shaw (1829), previously part of the former cloisters. Wren's Christ Church Passage entrance (its site would be to the right of the photograph) was rather unhappily



bedded into the south wall of Webb's school. Happily, this portion is now given more purpose facing Howell Killick Partridge Amis' recent music school and theatre.

In other words, a tale of dispersal followed in the 1920s by the Foundling Hospital nearby.

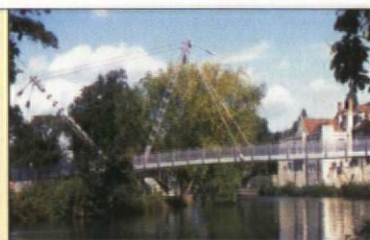
Like Powell, I applaud the degree of public access through the site and his disappointment that the glazed internal galleria is not open to the public. Mention is made that the existing Edwardian post office facing King Edward Street will hold a public exhibition about this site, but there is currently no obvious



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We've added 10 more buildings to our inspirational website, [AJSpecification.com](http://AJSpecification.com). New schemes this week include **Wilkinson Eyre Architects' Lockmeadow Footbridge** (pictured right)



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evidence of this. Perhaps this could be resited in the galleria, already heavily monitored by security?

The Roman Wall and Bastion just to the west of the internal courtyard (below) 'had to be



maintained as a publicly accessible exhibit' but to date is not open to the public, presumably due to security fears. This could be resolved by a redesign of the access doors here so that the public could view these important remains without entering the western section. Nevertheless, it demonstrates the problem of ensuring public access and makes me wonder how many of the mayor of London's vaunted high-rise towers would in the event be freely open to the public.

Finally, while the reconstruction of the original footprint of Wren's ruined Christ Church, Newgate Street is welcome, I personally hope that it may be possible to totally reconstruct it in the future. However happy the current arrangement looks on plan, a garden facing the busy junction of Newgate and King Edward Streets flanked by short stumps of Wren walling is not the most attractive of layouts.

This could be an excellent high-profile site for a new city building information centre where, for example, current applications of the Heron Tower variety could be displayed.

These comments apart, the Merrill Lynch development is a delight and demonstrates a standard that could become the norm in London – also low-rise and using American architects' urban design skills!

**Martin Andrews, London WC1**

## Wilkey takes umbrage at AJ's Koolhaas article

I write concerning gross inaccuracies in Zoë Blackler's report 'Koolhaas sues accuser's legal team to recoup £500K costs' (AJ 24.1.02) that are highly damaging to me personally.

She describes me as a 'discredited' expert witness. This is inaccurate, prejudicial and defamatory. The matter has been reported to the disciplinary committee of the RIBA, the ARB and the Academy of Experts. I will vigorously defend myself against all allegations made against me in my capacity as an expert witness, should either committee decide to hear the matter. Neither has not yet done so, let alone found against me.

She also states that Mr Justice Jacob 'slammed' my report. This is not true. He made comments about my evidence in court over which I am taking legal advice in respect of a possible complaint to the Lord Chancellor's Department.

Thirdly, the article alleges there are 'suggestions' I work as a full-time expert witness. This is not the case. My time is evenly divided between expert witness work and architectural practice on the other.

Finally, it was made clear to Miss Blackler that I am vigorously defending my position against these allegations and this was ignored in her article.

**Michael DJ Wilkey, London EC1**

## Respect the academics as the ones in the know

The first thing I did after reading Ian Davidson's letter (AJ 31.1.02) was replace 'we' with 'I'. Assuming the opinions were those of the architect known as Ian Davidson, and not of the RIBA, the ARB or the profession at large, cleared up a major ambiguity that gives his letter an authority which may have been inadvertent. I am an academic

nit-picking, of course, writing from an Ivory Tower, used to disingenuity, scared of both profound implications and incapable of suggesting positive change. His words not mine.

Davidson assumes that any good school can do the basics and the specialisms. The so-called basics keep growing. They take up so much of the students' time that already most schools fail to offer options outside the architectural curriculum, in either specialisms or other disciplines, unlike most arts and humanities courses. This is a great source of concern to those of us who believe that university education should open up vistas, not close them down. If sustainability comes in, followed by more management, followed by the next whim of the profession, other subjects have to go. Structures? Design? Construction technology? No, let's cut down history and theory. Why? Shouldn't the profession have answers as to what needs to go?

When schools come to write the precise teaching programmes which will supply the sustainable, managerially facile graduate he might require, the actual modules will be vetted at least three times before students are taught them. At departmental, faculty and university level, their quality will be assessed. The results will be in the public domain. And course changes will be vetted by the profession – that discussion will not be made public. The whole process can easily take 12 months. Does Davidson know this?

I am not being positive enough. Here's one suggestion – a joint paper on validation standards from the RIBA and the ARB, after full consultation and recognition of all the thinking in both the Burton report, largely written up by an academic (the late and much-missed Steven

Groak), the Stansfield Smith report (academics involved here too) and the QAA Benchmark statement (all academics here I'm afraid)?

Given this might be too difficult, what about another positive thought? I would be happy to join him and any other interested parties in drafting an indicative module that covers the new concerns of his 'we', preferably under the auspices of the RIBA and the ARB, and paid for at commercial rates. Enough voluntary work. This might teach those in the profession the more exact, ok academic, difficulties that decrees from Portland Place and Weymouth Street present.

Here's another suggestion. Could architects exhibit the same respect for academics that academics show for architects? In the words of John Junor (I think), come off it Ian!

**David Dunster, University of Liverpool**

## Have your revenge, Will, by recycling your critics

With Will rubbing so many readers up the wrong way (not me by the way), I thought it appropriate to quote Max Reger's (1873-1916) response to a rather scathing review of his work – 'I am sitting in the smallest room of my house. Your review is before me. In a moment it will be behind me.'

**Mario Sua Kay at my desk, facing my Mitsubishi Diamond Plus 71, sun shining through my window, Lisbon**

## GETTING TECHNICAL...

For readers' letters on the ARB, CPD and CDM see the technical chatroom on pages 38 and 39

## ...AND GOING DIGITAL

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will also

## Don't let the RIBA watchdogs destroy our students' future

What are students thinking about? Students represent a barometer which predicts, admittedly somewhat erratically, possible concerns that may become more central to practice in the future. Students in the past have concerned themselves with environmental issues as well as a community action, long before practising architects began to take these issues seriously.

There has been much talk recently about the relevance of the education that schools of architecture are offering today, much of which, I fear, is related to focusing on a more effective method of producing office fodder as opposed to allowing students the opportunity to expand their understanding of the world, architecture and themselves.

I recently sat in on some student diploma presentations in Vienna and this is what I saw.

The first boy had worked with a former concentration camp in the former East Germany. It was the site where many of the V bombs were made and, for camouflage and security, this production was done underground in what used to be a mine. The prisoners were not only working, but also living without natural light. They were undernourished and inadequately clothed. Of the 5,000 workers, none survived. Today, the tunnels are still there, but all the support buildings on the surface have disappeared with the exception of the crematorium. The project illustrated a series of boxes on plan that celebrated the collision of a number of the original routes from the original camp layout. The museum has no exhibits and no windows.

Another student had spent three months photographing the trajectories of coloured water being dropped into clear water. Having digitised these elements, he traced their external form as structured nets and

subjected the result to structural analysis. The biggest issue here is how do you choose a particular image over another when, almost without exception, they are all beautiful? There is no answer beyond a purely subjective choice.

Student three attempted to show how a moon-based observatory could create comfortable and psychologically appropriate spaces for extended stays. Although the project was not wholly successful, she did some interesting work on defining elements of space that would create a sense of well-being.

Two students attempted to animate a roof space for a student housing project in Japan. The roof is excellent but, sadly, it was done at the expense of the ground level. The idea of an interesting building being sandwiched between two landscapes could have been extraordinary.

The final student presented a study of the university campus in Mexico City. The campus has a population of 160,000 and is separated from the city by former excavation pits and fences. Originally the campus was on the edge of town but due to expansion it is now in the middle. The project was beautiful as it fractured the barriers and made connections into a living area called the Canterra, as well as finding new public functions for the old quarry as another device for breaking down barriers.

If the RIBA educational watchdogs get their way, many of these projects would not have seen the light of day, because the students would have been buried in a melange of seminars and courses about elements of practice that will be out of date before they are practised by them. All the students spent time in these different cultures and all learnt from their experiences. They have the rest of their lives to learn the other bits.

*WA on a train from Doncaster to King's Cross*

'The biggest issue here is how do you choose a particular image over another when, almost without exception, they are all beautiful'

people

David Thorp knows what it is like to exchange verbal crossfire, and some of it has flown to and from the massed ranks of the institute he now wants to lead. 'I've rubbed up a few people at RIBA the wrong way but I won't denigrate George Ferguson,' he says.

The election has confrontation daubed all over it, nevertheless. Of course, lots can happen between the deadline for nominations in late February and June's outcome. But, by Thorp's own admission, it is being seen as a scrap between factions: the anti-London lobby verses Thorp's anti-big-practice gang.

Thorp is unhappy about this. 'It seems to suggest the election will have a strong "anti" theme and this helps neither of our bids.' That said, the two negatives could positively swing that vital constituency of small practices his way, even if he does not see himself in such single-issue terms.

Brian Godfrey, another 'small-is-beautiful' candidate, has already quit the hustings and this can do no harm to the lone wolf from Moseley scurrying to lead the pack. But Thorp, aged 42, is at pains to point out the wider picture of his campaign.

'People see mine as a small-scale, small-town and small-minded approach. I don't mind being seen as a replacement on the little-practice ticket. But I don't want to be seen as only appealing to those so hard up they work for bales of hay.'

'You can be small but big-minded, and successful in your own way, even if it isn't necessarily financial.' Take Paul Hyett, whose RIBA throne he covets and whose rumoured plot to scupper Godfrey was an exquisite reminder of the election rancour festering in Portland Place (AJ 1.11.01).

Hyett's triumphant path was also pitted with controversy. 'At the time, people said he was on the big-practice ticket. Now they say maybe I'm trying to push things the other way, but that's nonsense. If George Ferguson, myself and Paul Hyett had to decorate a room for a RIBA event, I'm sure we would roll up our sleeves and get on with it. Hyett has been a really good president, and everyone I've spoken to says the same thing: he puts others before himself and hasn't a shred of vanity.'

The trio would no doubt crack open a six-pack, only Thorp is a Muslim convert and may forgo the beer for a night in with his wife and two teenage children. However, what goes on in that RIBA room is the thrust of Thorp's election bid.



**The fight for the RIBA presidency is on, and candidate David Thorp is keen to bring some local colour to proceedings. He feels showing architects in the context of ordinary people is vital to the institute's development**

by jez abbot. photograph by paul shinton/trevalan

## the bigger picture



'I've had a fairly turbulent time with RIBA. From a local level it seems remote and elitist. I have been to so many local meetings in dowdy, dust-filled rooms where big names have been invited to talk about their practices. Inevitably they go on about philosophy and how wonderful things have been for them.

'A lot of people sit there in grey Macs saying, "I wish life had been like that for me". Can they entirely relate to airports in the Far East, which are exciting but too remote from the people and politics of mainstream British design? I want rather less of that and something more intimate that does us all some good, regardless of practice size.'

Thorp refuses to nominate his worst past president, but Rod Hackney was the best for just these kind of reasons, he says. 'He had a personal touch and an intimacy that allowed him to capture the imagination of architects across the country. We need more local colour and must show architects in the context of ordinary people.'

He is already zeroing in on some of 'RIBA's more quirky pursuits' and attacks on

continuing professional development and the Clients' Advisory Service have baited barbed words out of RIBA. 'Staff have had a pop at me on occasions because I've been critical. But if something doesn't work terribly well, it must be fixed.'

CPD is a lavish marketing platform for building-product firms, says Thorp, who believes the providers' network racks up £500,000 for the RIBA. Very little filters down to serve the members, he says, pointing to regions which slum it with a telephone answering machine, *Yellow Pages* and quarter-page ads.

The Clients' Advisory Service, on the other hand, could do with marketing the CPD way. For starters, Thorp wants to see adverts in the national dailies. He gives 'grudging' praise to former president Marco Goldschmied for Channel 4's tie-up with the Stirling Prize, 'though I don't like the backslapping element'.

Again the RIBA let the show down. 'Why on earth spend £120,000 to buy the name architecture.com and not flag it up in the top left-hand corner of the TV? As things

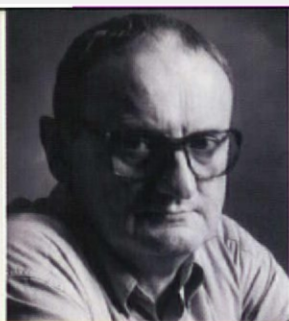
now stand, you go to CAS meetings, read out the job leads and find three people have phoned up about roof extensions.'

Goldschmied is a painful reminder of Thorp's first tilt at the presidency. Marco won and Thorp's problem then and now is securing nominations. He needs 60 to get off the ground and feels 'people like me have to jump through hoops'. He cannot use Ribanet because of bureaucracy, he says, and architects who would sign nominations at events often do not have their membership numbers to hand.

Thorp, who trained at the University of Wales in 1987, spent 15 years at West Midlands County Council and Birmingham City Council before going it alone. He is keen on self-build and recently launched [www.modelintentions.co.uk](http://www.modelintentions.co.uk) to highlight the potential of architectural models.

Such initiatives are tentative examples of what networking can mean, says Thorp, who is amassing a client database. 'This kind of networking would keep all architects in the spotlight and that's what I'm about – if given the chance.'





**martin pawley**

## Heritage still has a part to play in the quest for the final frontier

Man with clipboard: 'Excuse me sir, can you spare a moment? The lives of people yet unborn will be affected. Please take a deep breath and think hard about the future, then tell me what you think would be the best line of business for today's graduate to be in for the next 50 years. What will it be? Aerospace? Electronics? Computers? Energy?'

Respondent (immediately): 'None of those.'

Clipboard (surprised): 'Really? Come sir. Technology shares might have been taking a bit of a bashing recently but the world cannot do without networks. Technology will surely be the infrastructure of the rest of this century. Come on, vote for a career in technology. The opportunity will not last forever.'

Respondent: 'Nope, not in a million years.'

Clipboard: 'Well, what would you advise a graduate to do then?'

Respondent: 'Well, if I were to start over again, I would not be hustled into some so-called "leading edge" line of business. No, I would be careful to make a shrewd, informed and far-sighted choice. I'd train as a blacksmith, a silversmith, a thatcher or an organ builder. And if I couldn't get into any of those trades, I'd settle for archaeology.'

Clipboard: 'You cannot be serious! This is the 21st century. What about space – the final frontier, artificial intelligence, genetic mutation, computational fluid dynamics, the return of prefabrication and the energy crisis? Why are you banging on about blacksmithing and thatching? Nobody's made a living out of blacksmithing for 100 years!'

Respondent (goaded to anger): 'Oh yes they have, and they'll make an even better living out of it in a 100 years' time. The trouble with you, like most so-called "modernists", is that you have the idea that the future is a place. A place that we can all get to if only we have enough advanced technology to

clear away all the accumulated historical rubble that is blocking the way. What you don't understand is that what you dismiss as so much rubble is actually the destination of all the stuff that you extol as technology.'

'Blacksmithing and thatching were advanced technologies once but, because the new is slippery stuff, always sliding away into the old, it won't keep. Only when it engages with the past does the new become stable. I mentioned archaeology as one of my choices. State-of-the-art archaeology is deeply into advanced technology, gagging for more and more powerful computers and the kind of ground radars originally developed for oil exploration. There's your final frontier, a Roman town underneath a modern housing estate. You don't even have to get your hands dirty any more. When it comes to site value and planning gain, the outline of an ancient Roman town beats a new office park any day.'

Clipboard: 'I know what you mean but I don't believe it. I really do not believe it. All this heritage stuff is trading on a false economy. The past doesn't bale the future out, it obstructs it and, as a consequence, the present expands uncontrollably. That is what is driving everybody mad with its sheer intractability – the intolerable, inescapable present, one problem after another and no solution from the future ever allowed through.'

Respondent: 'What solution does the future have to the transport crisis?'

Clipboard: 'Immobility. Living more like plants than animals.'

Respondent (triumphantly): 'Immobility! Immobility absolutely belongs to the past, not the future. It was an old idea when my ancient Roman town was a thriving metropolis.'

Clipboard (exasperated): 'I really do not believe it.'

## a life in architecture

**lars nittve**



On a recent trip to California, Lars Nittve, formerly director of Tate Modern and now director of the Museum of Modern Art, Stockholm, visited Herzog & de Meuron's Dominus Winery in Napa Valley, California. 'The innovative aesthetic solution, using gabion walls, creates a natural climate – like a deep cellar. The building's almost paradoxical character, stern and uninviting yet filled with sublime light, reflects the content – the superb but uncompromising Dominus wine.'

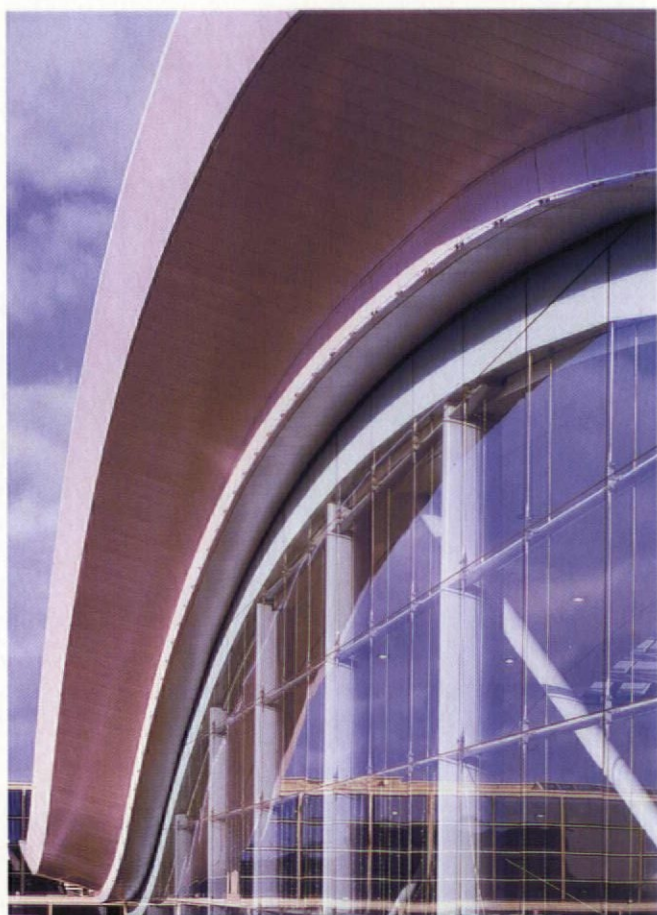
Another building in California that Nittve admires is R M Schindler's Kings Road House, West Hollywood (pictured). 'All aspects of the building convey a degree of transparency, both physically and socially – it was built for a new type of communality. A totally radical building for a totally radical life. And, of course, this house was the beginning of the great Modernist architecture in California. When Neutra came to America he joined in the open community that was the Kings Road House.'

One piece of architecture that inspires him, both academically and aesthetically, is Mies' Barcelona Pavilion. 'I have always wanted to write an essay about it as a picture, or even a painting. Actually, to me it is so much more a painting than a building – about surfaces and planes in a composition.'

Nittve is transfixed by the exquisite execution of Sigurd Lewerentz's last project, the Flower Kiosk in Malmö. 'An absolutely uncompromising building designed by an 84-year-old master.'

Corinna Dean





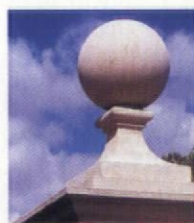
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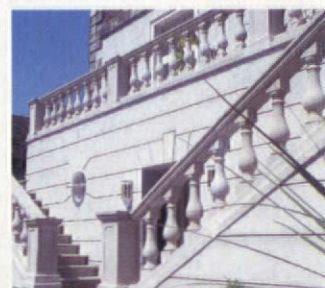
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# Garden of England

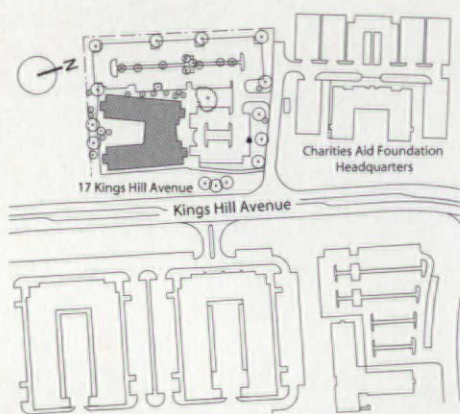
**In its design of an office building at the Kings Hill business park in Kent, Richard Partington Architects has created a workplace that reflects the local vernacular without becoming a pastiche**

By Peter Carolyn. Main photographs by Tim Soar









site plan

0 50m

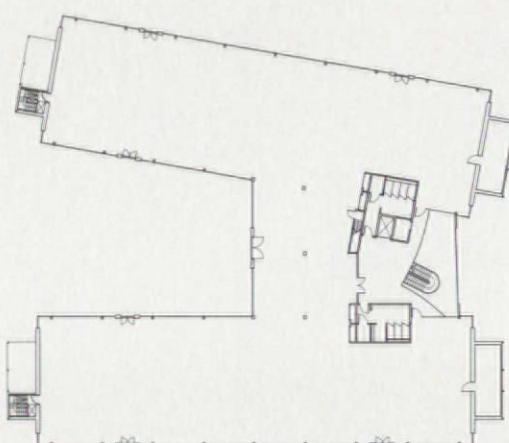
Richard Partington Architects was formed three years ago. Its first major project to be completed is 17 Kings Hill Avenue. At the outset, Richard Partington hoped that, despite the rigid preconditions of office planning, he and his team would produce a civilised workplace and a well-crafted building with 'a presence' – a modest but well-judged set of ambitions.

The site is on one of the main arteries at Kings Hill, a business park-cum-residential settlement complete with primary school, ASDA supermarket, pub, golf course and acres of woodland set on a former Battle of Britain airfield. To the north, lies the M20 motorway linking London to the Channel Tunnel, the North Downs and the upper and more industrial reaches of the River Medway. To the south are the hopfields and orchards of the upper Medway valley and the Weald of Kent.

Here in this prime location, Rouse Kent, an affiliate of Liberty Property Trust, one of the best-known American developers, has been steadily working during the past 10 years creating a private world of an extraordinarily high quality. It is not exactly an exemplar of sustainable development: land is used generously, pedestrians are nowhere to be seen and, despite the quiet rural location, air conditioning is quite common in the larger buildings. An unmistakable air of prosperity pervades the place.

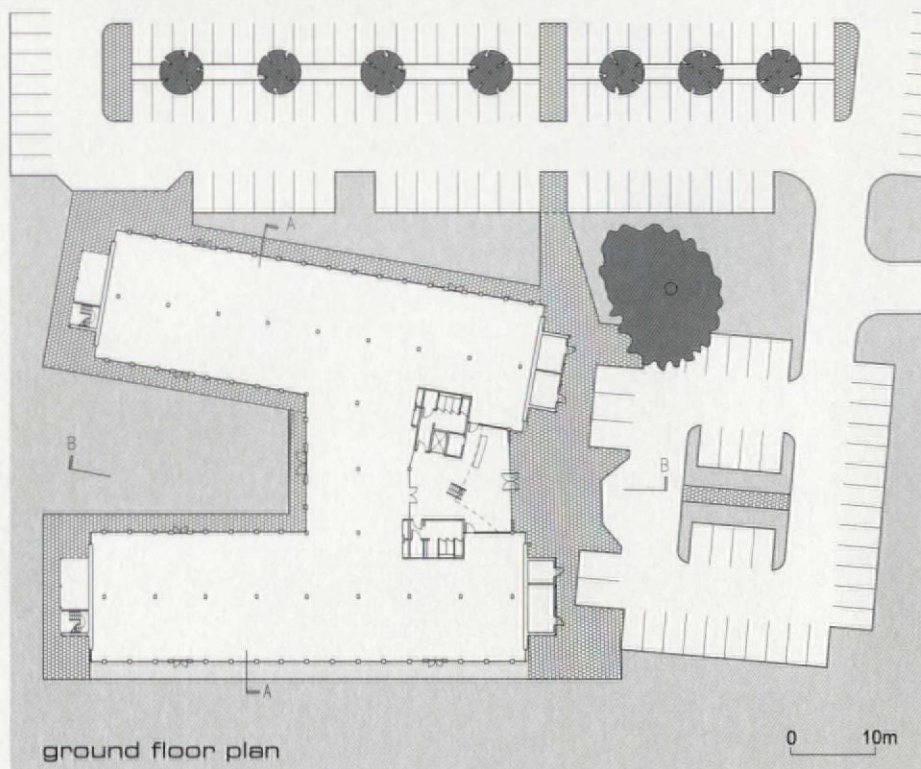
The business park contains three types of building: three-storey 'landmark' offices, including the neighbouring Charities Aid Foundation building (AJ 17.10.96), designed by Nicholas Hare Architects (for whom Richard Partington worked for several years); two-storey offices; and single-storey B1 buildings. With their hipped roofs and fake pediments, the second group are, despite their pavilion form, generally undistinguished and lacking in presence. Like several of the single-storey buildings, they sometimes suffer from being sited below road level – as if hiding away on the semi-rural site.

Seen from the roadway, 17 Kings Hill Avenue sits well on its plot, has a clear and distinctive form and an instantly visible front entrance and visitor parking area. Its 'presence' derives partly from its 'grounding'



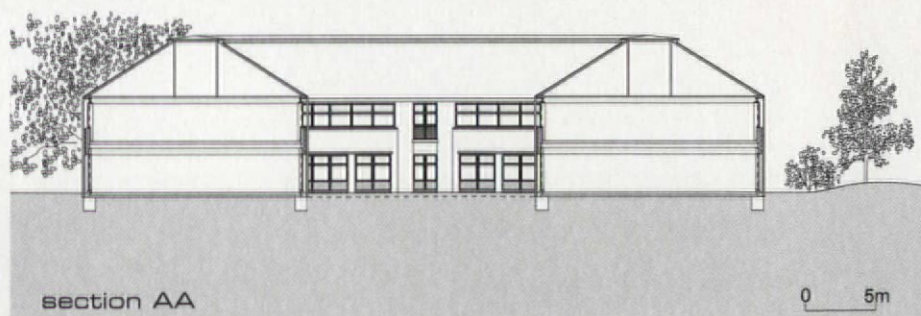
first floor plan

0 10m



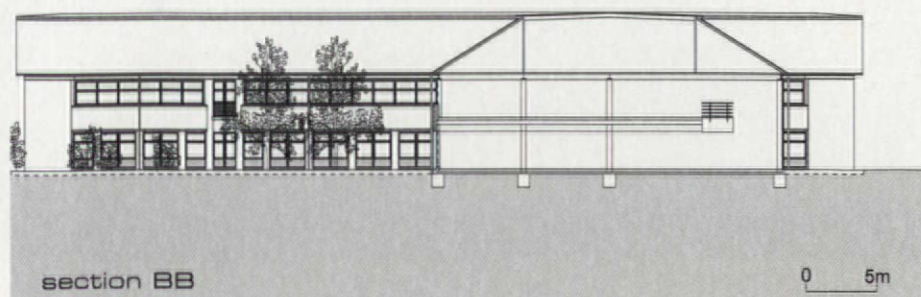
ground floor plan

0 10m



section AA

0 5m



section BB

0 5m





One of the gable ends which embrace the approach to the doors – the design reflects the local vernacular – evident, at this scale, in oast houses and barns

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above road level and partly from its dominant roofs with their finely detailed oversailing ends. Partington's design responds to the developer's request for a building that reflects the local vernacular – evident, at this scale, in barns and oast houses with their massive roofs and brick and weatherboarded walls.

The brief was for a naturally ventilated building of 3,250m<sup>2</sup> on two floors. Rouse and its architects always start by studying alternative plot ratios, building forms and car parking and access arrangements. Here, the preferred option was a U-shaped building with a south-facing courtyard, access from the north and the bulk of the car parking (for staff) away from the road, on the western boundary. The east wing, parallel to Kings Hill Avenue, is partly screened by generous planting, the entrance side has a large old walnut tree to one side and the courtyard opens onto a large orchard.

Two great open gable ends, inflected gently towards each other, embrace the approach to the entrance doors. The inflection is derived from the 10° splay between the two wings. Passing through the doors in the large glazed screen, one enters into a double-height space in which an open dog-

leg stair rises to a first-floor gallery with a gently curving edge, the setting out of which also derives from the building's splayed form. Inflected towards the north east, the gallery offers a wonderful view over the trees in the foreground towards the North Downs on the horizon.

The floor plans exploit to the limit the direct travel distances for means of escape – thus providing the maximum floor area for the minimum number of escape stairs. Four tenancies are possible on each floor (the building currently has a single tenant). Each wing is 15m wide, with natural cross ventilation through top-hung windows with high-level vents for use in winter. Radiators counter cold down draughts. The plan form suggests many possibilities: the entrance section linking the two wings should offer an orienting view straight into the court; the areas to each side of the entrance hall (to which they have access) are an obvious location for meeting rooms; and the spaces adjacent to the six French windows are natural sites for 'break out' and coffee areas.

Sadly, none of these possibilities have been exploited by the tenants, who have occupied the building at a higher density than expected. But the failure to pick up the

architect's 'clues' seems too fundamental to be attributed to overcrowding. Radiators are obstructed for their full length, wonderful north-facing corner windows are obscured by venetian blinds and perimeter occupants seem to disregard the ventilation needs of those furthest from windows.

The courtyard recalls Christopher Alexander's *A Pattern Language*. This recommends open rather than closed courtyards (pattern 115) and south-facing outdoor spaces (105). This courtyard is indeed a pleasant space both to be in and to look out onto. But, with a tree towards its open end and some paving outside the coffee area at its closed end, it could become both livelier and more useful.

Concrete columns support a flat slab at first-floor level and a timber truss roof above. Raised floors provide space for power and communications cables. Suspended ceilings, 2.75m above floor level, use a standard American 2ft (600mm) grid and accommodate category 2 light fittings. The perimeter columns are set out at 1.5m centres, so the ceiling and column grids coincide at every other column. The column grid does not relate to brick dimensions so, every 3m, there is a remarkably inconspicuous





PAUL RATTIGAN

## Structure

The main structure of the building is an in situ reinforced concrete frame supported on mass concrete pad foundations. A 300mm thick flat slab at first floor is supported by circular columns in the centre of each wing and by rectangular columns around the perimeter which are built into the cavity wall to give a flush face without protrusions.

At first floor, the central columns are omitted and the roof, a simple softwood-trussed rafter structure, spans 15m supported by steel perimeter ring beams at eaves level which are exposed externally. This detail extends around the entire building at eaves level and is repeated at ground-floor lintel height, where steel channels are built into the brickwork cladding.

Plant towers at the end of each wing are contained within an exposed steel frame supporting double cantilevered trusses and an open-boarded soffit to the main pitched roof.

Above the central core a steel frame and permanent metal formwork slab provide additional storage and plant space at second-floor level within the roof space which is supported by a steel frame in this area. Stability is provided by reinforced concrete walls within the core at the end of each wing.

The main feature stair in the reception area is open-tread steelwork with no central post which relies on the stiffness of steel channel stringers and an RHS half-landing beam for stability.

**Jonathan Darnell, Price & Myers**



CRAG AUCKLAND



CRAG AUCKLAND

**Left:** the courtyard is pleasant but could be livelier with planting and paving. **Right:** the interior is not being used as the architect envisaged



The building is partly screened by generous planting, including some mature trees



cut 3/4 brick. The steeply pitched roof was meant to incorporate a continuous glazed ridge, lighting the central zone of the first floor below. This was subsequently abandoned but part of the roof void (in the link between the two wings) has been adapted as a record storage area.

The facades have a depth, whether of eaves overhang or ground level pier recess, that marks the building out from its peers. The Sussex Findon Yellow stock bricks have gently rolled joints, the roof is natural slate (from Canada), the timber boarding is western red cedar and the windows are good

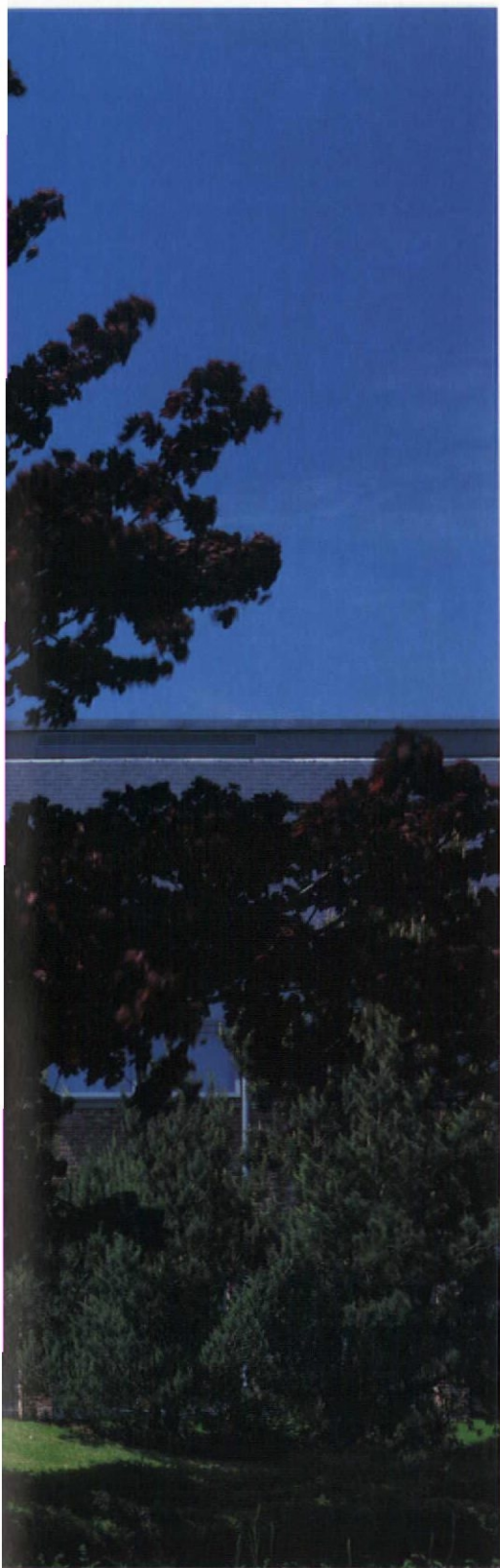
quality powder-coated high-performance aluminium units. The brickwork is occasionally modulated in a gently telling way – around the French windows and at the corner cantilevers. The latter are supported by the galvanised and painted channel lintols and some brick course reinforcement.

Much of the credit for the quality of this building must go to Rouse's staff (led by construction director Nick Condon) and the framework that the company has evolved over many years for design and construction development. The overall budget is fixed but,

within this, using a pool of experienced and committed contractors and subcontractors and a prime-cost form of contract, the entire design and construction team constantly searches for more effective ways of detailing and construction. This process continues right into the contract period and, rather than being clawed back by the client, savings made on one element can be used by the team to improve the quality of another.

At £759 per square metre, this building represents very good value. Adaptable, well detailed and well constructed, it benefits from Rouses' decades of experience in





commissioning and maintaining such buildings (visible, for example, in the astonishing quality of the WC areas); from the consultants' imaginative skills (as in the discreet external lighting of the building and its setting); and in the quality of its assembly (particularly evident in the brickwork). Partington's ambitions for the building have been amply fulfilled, and the practice has now been given an opportunity to develop its ideas in a similar building – this time including interior fit-out – for Jupiter Asset Management elsewhere on the Kings Hill business park.

## Costs

Costs based on final account

### SUBSTRUCTURE

**FOUNDATIONS/SLABS** £43.75/m<sup>2</sup>  
Isolated pad foundations and wide strip footings, concrete ground slab and dpm

### SUPERSTRUCTURE

**FRAME** £35.31/m<sup>2</sup>  
Reinforced concrete frame

**UPPER FLOORS** £48.61/m<sup>2</sup>  
Reinforced concrete flat slab floor cast in situ

**ROOF** £71.59/m<sup>2</sup>  
Canadian slate roof with timber trusses and supporting steelwork, insulation and single-membrane flat roof over plant areas

**STAIRCASES** £113.45/m<sup>2</sup>  
Prefabricated steel staircases

**EXTERNAL WALLS** £57.16/m<sup>2</sup>  
Facing brick insulated cavity walls with cedar cladding to gable ends, and polyester-coated metal louvers to plant areas

**WINDOWS & EXTERNAL DOORS** £59.46/m<sup>2</sup>  
Aluminium double-glazed windows and doors. Aluminium curtain walling system to reception area

**INTERNAL WALLS AND PARTITIONS** £30.00/m<sup>2</sup>  
Concrete block partitions to cores

**INTERNAL DOORS** £8.96/m<sup>2</sup>  
Maple-veneered solid core doors with hardwood frames and architraves

### INTERNAL FINISHES

**WALL FINISHES** £4.83/m<sup>2</sup>  
Dry lining to blockwork and decoration

**FLOOR FINISHES** £36.29/m<sup>2</sup>  
Medium-grade fully accessible raised floor with carpet tiles to office areas. Ceramic tile on screed to core areas and reception

**CEILING FINISHES** £27.99/m<sup>2</sup>  
Exposed grid suspended ceiling to office areas. Plasterboard to reception including decoration

### FITTINGS AND FURNISHINGS

**FURNITURE** £8.15/m<sup>2</sup>  
Proprietary WC cubicle system including vanity tops and mirrors

### SERVICES

**SANITARY APPLIANCES** £2.78/m<sup>2</sup>  
White ceramic fittings with disabled fittings

**DISPOSAL INSTALLATIONS** £22.85/m<sup>2</sup>  
Above-ground drainage and waste pipework and drainage below building

**WATER INSTALLATIONS** £7.78/m<sup>2</sup>  
Hot and cold water supply pipework including insulation

**SPACE HEATING/AIR TREATMENT** £45.69/m<sup>2</sup>  
LPHW system with radiators and over-door heater to reception

**ELECTRICAL SERVICES** £74.50/m<sup>2</sup>  
Electrical switchgear, lighting and power. External lighting

**LIFT AND CONVEYOR INSTALLATIONS** £6.70/m<sup>2</sup>  
Thirteen-person hydraulic passenger lift

**PROTECTIVE INSTALLATIONS** £10.12/m<sup>2</sup>  
Fire alarm, lightning protection, gas detection system and petrol interceptor alarm

**BUILDERS' WORK IN CONNECTION** £6.03/m<sup>2</sup>  
General builders' work

### PRELIMINARIES AND INSURANCES

**PRELIMINARIES, OVERHEADS AND PROFIT, INSURANCES** £136.88/m<sup>2</sup>

## EXTERNAL WORKS

**LANDSCAPING, ANCILLARY BUILDINGS** £431,990  
Soft landscaping, car parking, access road, footpaths, bulk earthworks, external drainage and statutory authorities

## Cost summary

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>43.75</b>	<b>5.77</b>
<b>SUPERSTRUCTURE</b>		
Frame	35.31	4.65
Upper floors	48.61	6.41
Roof	71.59	9.43
Staircases	13.45	1.77
External walls	57.16	7.53
Windows and external doors	59.46	7.84
Internal walls and partitions	30.00	3.95
Internal doors	8.96	1.18
<b>Group element total</b>	<b>324.54</b>	<b>42.76</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	4.83	0.64
Floor finishes	36.29	4.78
Ceiling finishes	27.99	3.69
<b>Group element total</b>	<b>69.11</b>	<b>9.11</b>
<b>FITTINGS AND FURNITURE</b>	<b>8.15</b>	<b>1.07</b>
<b>SERVICES</b>		
Sanitary appliances	2.78	0.37
Disposal installations	22.85	3.01
Water installations	7.78	1.03
Space heating and air treatment	45.69	6.02
Electrical services	74.50	9.82
Lift and conveyor installations	6.70	0.88
Protective installations	10.12	1.33
Builders' work in connection	6.03	0.79
<b>Group element total</b>	<b>176.45</b>	<b>23.25</b>
<b>PRELIMINARIES AND INSURANCE</b>	<b>136.88</b>	<b>18.04</b>
<b>TOTAL</b>	<b>758.88</b>	<b>100.00</b>

Costs supplied by Derek Vernon and Marc Carn of Davis Langdon & Everest

## CREDITS

<b>CONTRACT TYPE</b>	<b>STRUCTURAL ENGINEER</b>
Two-stage JCT 98	Price & Myers
<b>TENDER DATE</b>	<b>SERVICES ENGINEER</b>
September 1999	Rybka Battle
<b>COMPLETION DATE</b>	<b>MAIN CONTRACTOR</b>
August 2000	Wates Construction
<b>CONTRACT DURATION</b>	<b>SUBCONTRACTORS AND SUPPLIERS</b>
44 weeks	concrete frame and external works Bretts;
<b>TOTAL COST</b>	timber trusses Kent
£2,796,478	Timber; brickwork Rowe;
<b>GROSS EXTERNAL FLOOR AREA</b>	windows/cladding Leay
3,685m <sup>2</sup>	(Kawneer Specialist);
<b>CLIENT</b>	roofing Cobson Davies;
Rouse Kent	structural steel Allslade;
<b>ARCHITECT</b>	staircases Crane &
Richard Partington	Rowbury; fit-out Pieri;
Architects: Richard	mechanical and electrical
Partington, Madeleine	Skanska; louvers
Adams, Colin Davis, Nick	Kingfisher; raised floors
Bethune, Ewa	Quilligotti; ironmongery
Maciejewska	Higrade; lift Otis
<b>QUANTITY SURVEYOR</b>	
Davis Langdon & Everest	

## WEBLINKS

Rouse Kent  
[www.kings-hill.com](http://www.kings-hill.com)  
 Richard Partington Architects  
[www.rparchitects.co.uk](http://www.rparchitects.co.uk)  
 Davis Langdon & Everest  
[www.davislangdon.com](http://www.davislangdon.com)  
 Price & Myers  
[www.pricemyers.com](http://www.pricemyers.com)



# working details

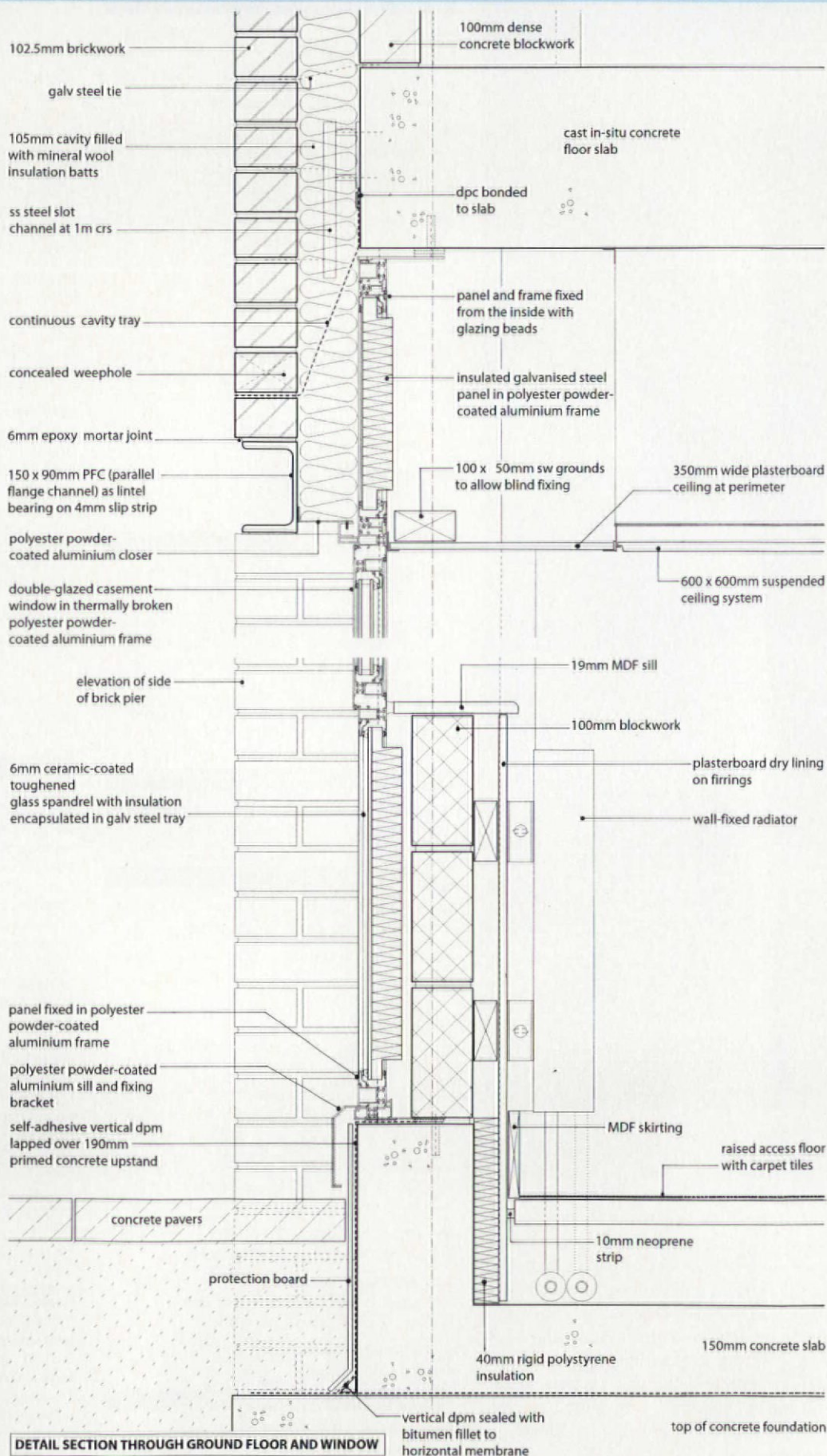
The structure of the building comprises a cast in situ concrete frame of columns and floor slabs supporting a steel and timber pitched roof. The brickwork walls are self-supporting and independent of the frame; tied to it for lateral restraint.

From ground to first-floor level a series of 440mm-wide brick piers runs at 3m centres in front of the concrete columns; windows and glazed lower panels backed with blockwork are set between them. The piers support an exposed 150 x 90mm parallel flange channel and a continuous spandrel of brickwork, 1,750mm high, which in turn supports a horizontal band of opening windows on a 1,500mm grid. The blockwork inner leaf rests on the first-floor slab.

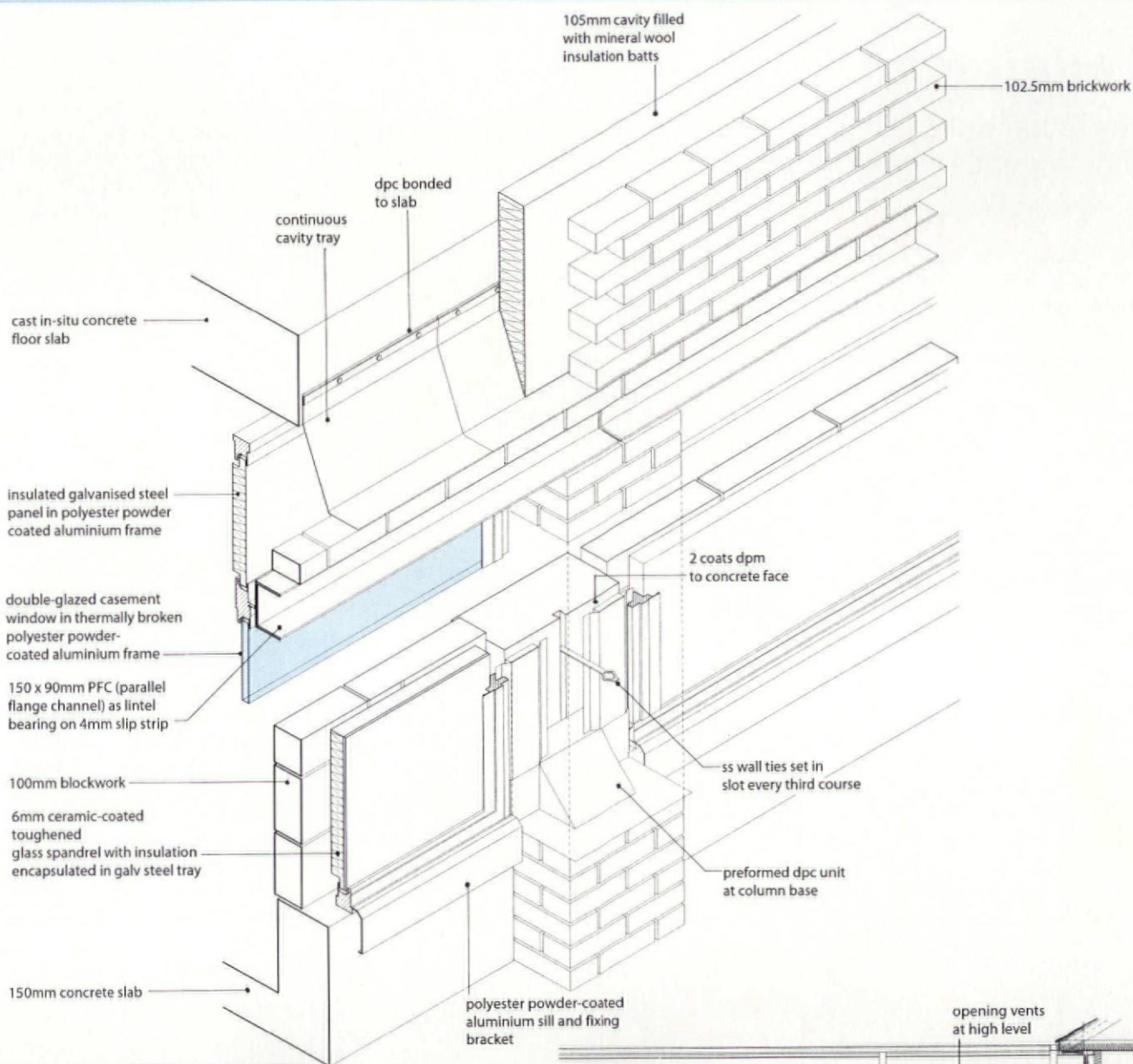
To avoid monotony, the brick spandrels are interrupted by two-storey high brick panels which are set 112.5mm back from the plane of the spandrel; they incorporate glazed double doors. The set-back of the panels is achieved by reducing the width of the cavity from 138mm to 105mm. The large cavity achieves wall insulation values 30 per cent higher than current requirements.

The ground-floor window head detail has been designed to avoid a common problem; the need for a lintel which supports only 500mm of blockwork, yet restricts the fixing of insulation into the void behind the cavity tray. The window and glazed lower panel system has been extended from the window head to the slab soffit in the form of framed insulated steel panels; they are fixed from the inside with glazing beads and concealed by the suspended ceiling. The continuity of the vapour control layer is the responsibility of a single trade.

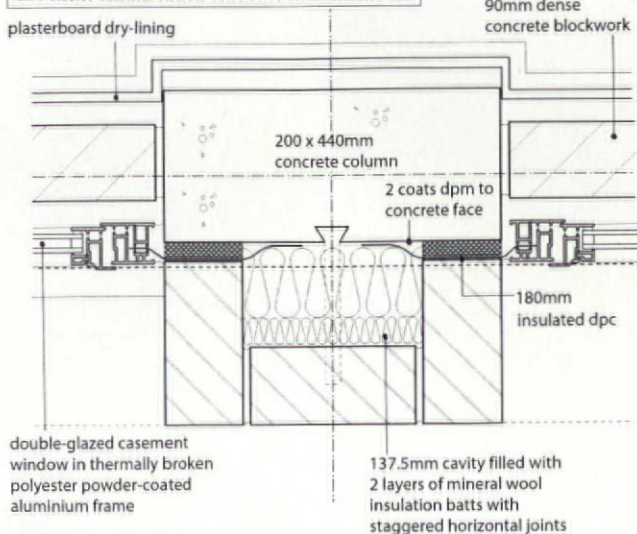
Susan Dawson



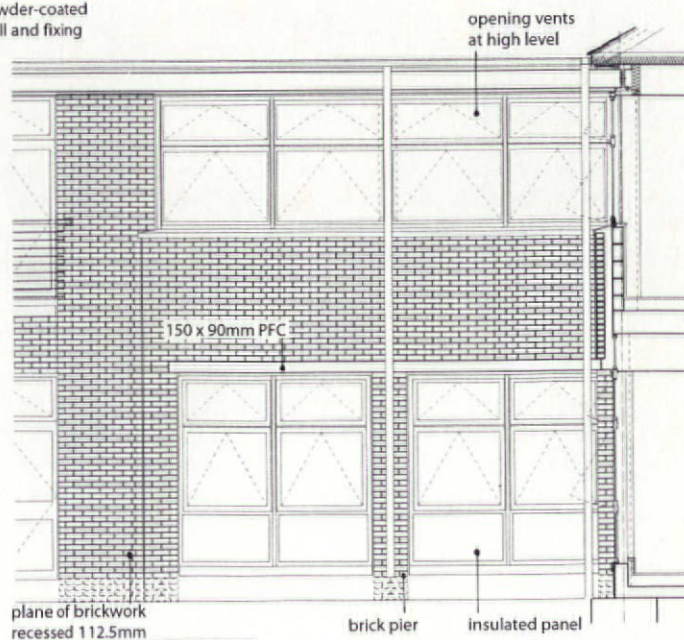




#### CUT-AWAY ISOMETRIC AT WINDOW AND BRICK PIER



#### DETAIL PLAN AT PIER



#### KEY ELEVATION AND SECTION



## Logging on

The students' log book is now online. Is this a technological gimmick or a recipe for better work experience?

BY AUSTIN WILLIAMS

The RIBA has 'responded to student demand' for an online Personal Experience and Development Record (PEDR) to replace the existing hard-copy log book. The RIBA states that additional demand for this electronic log comes from Part 3 examiners who are currently 'struggling to decipher student handwriting'.

Up until now, the student had to fill in a sheet of tick boxes; the new system is billed as 'a new approach to recording professional work experience and a student's learning in the workplace'.

The essence is straightforward. Every three months, the student completes the log including contemporaneous comments by his/her tutor and the ubiquitous self-assessment. Judi Farren-Bradley, deputy head of architecture at Kingston University and member of the Part 3 Review Task Force, says the online PEDR is just part of a change in the way architectural education will be evaluated, offering 'staging posts... mentoring guidance... a way of saying "how's it going?"' The forms now

include headings such as: 'What do you think you have learnt... over the last three months?'; 'What do you aim to achieve?'; or the classic 'How would you evaluate your performance?'

Being online is a means to ensure that the log is regularly filled in. But surely everybody, except a lucky few with a broad range of practice experience, fiddles their log book. Surely that is part of the initiation process; getting key survival skills in the art of

manipulating bureaucracy? As David Dunster, Roscoe professor of architecture at the University of Liverpool School of Architecture, says: 'You simply need to make sure that your ticks line up diagonally.'

So does this represent anything more than a gimmick? Dunster's concerns are deeper: 'Today's log book is practically the same document that I filled out back in the early '70s,' he says. Conversely, 'actual architectural practice has been transformed out of all recognition' in that time.

Pamela Edwards, head of professional education with the RIBA, says this new format is principally intended to deal with this to identify where students in employment are not getting their well-rounded experience. It is a 'record of achievement [which]... will actually widen the breadth of student training'.

The shift to an online facility focuses on a partnering relationship between student, the employer and the relevant governing university. Curiously, such is the tenuous relationship of trust, that each party has to sign up to a training agreement, 'providing all parties with a better sense of their commitments and challenges'. Every day, in every way, I'm getting better and better?

The new PEDR is available on [www.pedr.co.uk](http://www.pedr.co.uk) and costs £15.28 (inclusive of VAT) per year.

## Environmental Science in Building

By Randall McMullan. Palgrave, 2002. Fifth edition. 376pp. £24.99

The author notes that when the first edition was produced in 1983, 'the term environment was not in common use', but now this update includes significant revisions to accommodate the growing interest in the field of environmental management, writes Austin Williams.

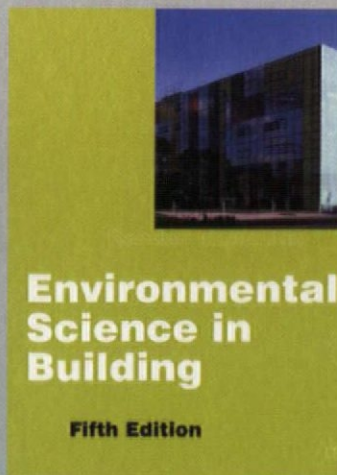
This book is a great introduction to building sciences, enabling the reader to appreciate the topic from many levels. Essentially a GCSE physics primer for architects, it includes a range of graphs, calculations and diagrams that look daunting at first flick-through, but are in fact well written and fully explained.

In dealing with a topic such as the environment, McMullan has avoided an emotive response to the subject and has confined himself to the facts: for example, calmly describing the greenhouse effect

and the Kyoto protocol, without resorting to opinion.

OK, what do you need to know? What is a heat pump? How does it work? How is heat measured? In fact, what is heat; latent heat; radiation; convection; Boyle's Law; STP; Charles' Law? Is it all coming back to you now? Reading this book, I remembered my old physics lessons, the fusty smell of the lab, the terror of Mr Scammell, the crack of the ruler on my backside (or was that the crack of my backside on the ruler, I can never remember - something to do with heat transfer, anyway).

The daylight protractor (who threw that?), making a solenoid (stand in the corner); the



malleus, incus and stapes (oh no, double biology); the electromagnetic spectrum (Pink Floyd's greatest album); the dew-point hygrometer (no speaking at the back).

This book retains the very best standards of the '80s edition and draws on the educational methods of that period, managing successfully to be a reference point and textbook rolled into one. Every so often there are worked examples and exercises to do at the end of

each chapter (no peeking at the answers). This is a volume to be treated with respect. An invaluable source book and educational reference. Great. Can I go now, sir?



# Just the job

Jobsworth aims to provide online guidance in compiling contracts and to help employers cut through the red tape

BY AUSTIN WILLIAMS

Although aimed primarily to help 'small- to medium-sized employers', there is a fair amount of information on the Jobsworth site which should benefit the employee.

Sections on 'Disciplinary and grievance procedure', 'Opting out of the maximum working week', and 'Returning to work after maternity leave' are guidance sections which give the basic amount of details of the key areas of concern. A mixture of free and chargeable documents, you simply have to register to access them.

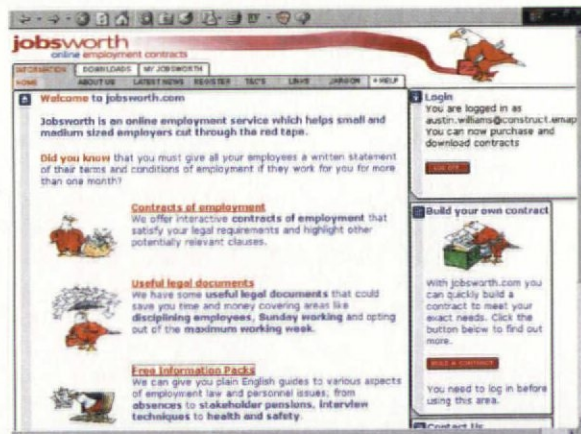
The health and safety document, for example, is a free download which gives standard, well-written information about how to set up and monitor a health and safety policy. For the uninitiated, this would be a good starting point.

The section on contracts allows you to create a contract on a standard pro-forma. Filling in the fields over a couple of pages, you are offered prompts and guidance as you go. The objective is to 'satisfy your legal requirements and highlight other potentially relevant clauses', so this is

'The objective is to "satisfy your legal requirements and highlight other potentially relevant clauses"'

very much aimed at the employer's duties and liabilities. The documentation is well written and well considered. Even though each individual document cannot be fully tailored to unforeseen eventualities, they are very useful frameworks.

Other sections include a 'jargon-buster' and a news service to keep abreast of key changes in the law. Some of the services are not active at the time of writing. Visit [www.jobsworth.com](http://www.jobsworth.com)



## A Guide to Keeping out of Trouble: An introduction to architectural practice

By Owen Luder. RIBA Publications, 2001. 81pp. £12

The phrase 'avoiding the trip wires' crops up very occasionally throughout this book, meaning that particularities of the text are not meant to be generalised across all experiences that the reader might encounter, writes Austin Williams. Instead, the booklet gives pointers in the direction of 'right practice', which, with a fair wind, ought to keep the reader out of trouble in his/her architectural practice.

Each section is entitled 'Keeping out of trouble with...' (fees, building contracts, the law, etc), and breaks down into subsets of specific advice (on novation, letters of intent, criminal charges). This edition has been updated from the 1999 version by the inclusion of sections on copyright, extensions of time and limited liability partnerships.

The book begins with the client – asking whether you should take the commission in the first place. Do you have the resources, the know-how, the expertise, but also ask yourself whether the client is reputable, financially stable, committed? Does the client understand his/her responsibilities, contracts, health and safety liabilities? Who is paying your fees? Who issues instructions? ('If your clients are a married couple... divorce proceedings have been known to follow from confusion over this issue'). It is worth noting how often common sense goes out of the window when a client walks through the door.

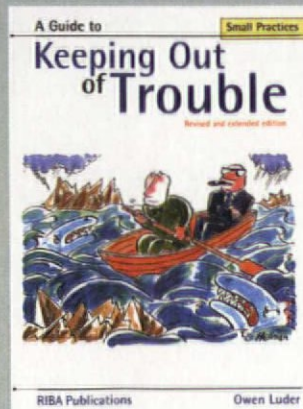
On completion notices, Luder advises that 'if there are reasons for which the contractor is responsible that prevent the

building being occupied, or there is more than a minimal amount of outstanding work (which must include defective work), you should not issue the practical completion certificate'. Although this is an eternal bugbear of architects, it is essential that architects realise the potential liability they incur if

they bow to the pressure from the client to take possession before the work is in a reasonable state for handover.

In conclusion, Luder notes: 'On receipt of notification of a complaint from the ARB, treat it seriously, no matter how absurd you consider it to be.'

Throughout, excellent advice given in a highly readable and entertaining way; a deceptively difficult trick. Time and money well spent. A must.



A handy guide for clients, describing how to enhance the performance of the building procurement and construction processes. Written in short, easy-to-read chapters by a range of leading experts in the field of law, finance and management, it deals with 'maximising project value' or 'avoiding contractors' claims', and giving details of reducing the clients' tax burden, among other things. The architect would be doing him/herself a few favours by recommending this book to clients early on in the scheme programme.

By Davis Langdon & Everest. Institute of Directors' Guide Series. Director Publications, 2001. 84pp. £9.95



The AJ's online debates are causing quite a stir, even extending across the Atlantic. For more answers to your technical questions, visit [ajplus.co.uk/forum](http://ajplus.co.uk/forum) or e-mail [austin.williams@construct.emap.com](mailto:austin.williams@construct.emap.com)

## feedback

### Hungary for information

**?** Does anyone know where I can obtain or read building regulations/technical standards for the construction of buildings in Hungary? Any help would be appreciated.

Even what they are called would be a start. And preferably in English – I'm pushing my luck now.

**Martin Macrury,**

**Mar10Funster@mailexcite.com**

**←** *Austin Williams writes:* Documentation is available and published on the British Standards Institute (BSI) information website ([www.bsi-global.com/Technical+Information/Publications/\\_Publications/tig86.xalter](http://www.bsi-global.com/Technical+Information/Publications/_Publications/tig86.xalter)).

Unfortunately, as you might have expected, this sort of information is not exactly cheap; but it is in English.

### Assessing the dioxins risk

**←** With reference to the article on dioxins (AJ 10.1.02), readers should be aware that dioxins sublime at ambient temperature.

Were any studies done on the ash pile by putting the inert material containing ash in a sealed chamber, and analysing the air and surfaces of the chamber after some time? A building constructed with this material may

possibly build up dioxins in the air, producing long-term low-level exposure to occupants.

The use in road substrates is more benign since it is not confined to a closed space. Also, the dioxins which sublime are exposed to ambient sunlight, a source of ultraviolet radiation, where they are destroyed. The highest risk would be to the workers handling the ash. At the very least, these workers should wear protective equipment, and shower immediately after.

Handling the ash may create dust, which may put persons at risk from inhalation. An environmental impact study should be initiated to assess the dangers.

The dioxins (if any) in the ash are almost certainly not the source of illness from exposure to the ash. At rather high exposure levels, the only acute effect is a skin rash called chloracne. It resembles juvenile acne and it is highly unlikely that the ash has levels this high unless chlorinated chemicals were burned.

The health dangers from low-level exposure to dioxins are an increased risk for contracting cancer, immune system suppression, and birth defects (teratogenicity) if women are exposed at a specific time during pregnancy.

The quoted value of 0.01 per cent dioxin content of the ash pile, is huge, regardless of how it is expressed (weight or volume per cent). In the US, levels are regulated at the part per trillion level (1:0.000000000000X). Are you sure that the quote is accurate?

This comparison of bonfire dioxins and those in an ash pile is specious. All bonfires disperse dioxins in the smoke over wide areas, diluting the dioxin content and any consequent exposure. The dioxins in the ash pile however, are concentrated in one small area, making them potentially more dangerous (depending on the levels). If that ash pile contains some significant fraction of the dioxins produced by all the bonfires in the country, then the ash pile poses a significant risk.

**Lewis A Shadoff, PhD, Brazosport College, Texas**

**←** *Austin Williams writes:* Many thanks to Mr Shadoff, who makes some valid points in relation to the case, although it seems to be riven with contradictory levels of reason and caution. We start with a question on whether the dioxins have been tested (answer: yes, but only ill-defined samples were sent to a reputable independent company) and although the results were individually high, 'no generalised conclu-

## and another thing...

### Keep it out of the courts

**!** The past papers article (AJ 29.11.01) gave us a very interesting debate in our office. I am an engineer, currently working in an architect's practice, and have more than 20 years' experience on construction sites.

Admittedly, most of my early experience was spent developing a simple common-sense approach to building matters to the problems that arose on site, but I am surprised at how counter-intuitive some of the responses were.

The idea of active negotiation seems to be the essence of the last few questions, which was missed by our team, mainly, it seems, because of a modern reliance on contracts, law and a lack of trust.

Partial completion certificates are one way of looking at it. But another way – which

I always advocate when clients ask for hand-over before the work is actually finished – is to come to an agreement with all parties (in an unminuted meeting if need be), to allow the client entry to the premises when he wants, on the understanding that the client will agree to accept the snagging list as a full and final register of faults.

Once the contractor has agreed to attend for uncompleted works using all due care and attention, everyone is usually happy. I must say, I normally adopt this negotiating framework and haven't yet had a client take the matter to court.

**Simon Traynor, mid Glamorgan**

**←** *The AJ says:* The views of our readers do not always reflect the views of the magazine. For more help, see page 40.

### Tarred with the same brush

**!** Further to your article 'ARB puts squeeze on part-timers' (AJ 6/13.12.01), I think it would be useful to print the amendment clause that the ARB recently introduced outlining the new insurance commitment that practices have to sign up to.

It seems to me that the only reason is to force small practitioners like myself out of business, as if we should be tarred with the 'cowboy' label in the same way that some contractors are at the moment. (The clauses below are taken from the ARB website at [www.arb.org.uk](http://www.arb.org.uk))

'Standard 8 of the Architects Code – Standards of Conduct and Practice provides: Architects should not undertake professional work without adequate and



sions could be drawn'. However, Shadoff is still prepared to presuppose that building products made with this material, *may* produce long-term, low-level exposure. Based on his premise, he goes on to advise that workers should shower after contact! This can only be a precautionary approach to the matter, rather than an analytical one. On one hand he states that high levels produce only chloracne but then goes on to conclude that low levels cause cancer. It's all a question of levels.

The Environment Agency was quoted in the programme as saying that dioxins levels in the Dagenham ash pile were 'at least 1,000 times lower than the threshold which would classify the ash as hazardous or special waste'. They added that, therefore, 'dioxins would have had to constitute 0.01 per cent of the total content of the Dagenham ash pile' to be dangerous. This shouldn't be mathematically contentious.

I am all in favour of more research, but let's do it with an open mind and judge consequences on the basis of established scientific results.

#### **Dome alone**

Thanks for the article on my dome and domes in general (AJ 1.11.01).

I started researching dome geometry purely because I could not find a manufacturer here in Australia, and the timber domes that I saw in articles on the Internet did not really excite me. There are some fine examples of timber domes in my region of south-east Queensland. However, none demonstrated anything out of the ordinary, nor had they attempted to get away from the normal construction methods of how ordinary rectilinear buildings are manufactured here in Australia.

Domes do have the ability to be mass produced, because most of the panels are the same shape and so they are easily made. I guess the advantage of that is to build them in a controlled workshop environment. Here assembly is fast and simple and not as subject to rainy weather conditions.

What really needs to be understood is the ability of a dome to enclose the most space with the least amount of materials; the possibility to cover whole cities with a dome and thus create a type of community that is integrated. Domes could provide an alternative that would allow the workforce to get back to what they are supposed to be doing – living, not earning a living based on survival.

Denis Davis, [harmony@campac.net.au](mailto:harmony@campac.net.au)

appropriate professional indemnity insurance.

8.1: The need for cover extends to professional work undertaken outside an architect's main professional practice or employment, and to work undertaken by employees of an architect.

8.2: Employed architects should, as far as possible, ensure that professional indemnity insurance cover or other appropriate cover is provided by their employer.

8.3: Without limiting an architect's duty to maintain professional indemnity cover which is adequate and appropriate for the work the architect is undertaking, architects must maintain, in any event, minimum cover in accordance with the board's guidelines on professional indemnity insurance issued from time to time and provide such evidence in

such form as the board may require demonstrating compliance with this standard.'

Please encourage your readers to make representations to the ARB once they have got to grips with the extent of their new liability.

Tom Minton, Bristol

#### **Read anything good recently?**

Does Austin Williams ever have a good word to say about any of the books he reads? Perhaps he only skims them.

Perhaps he just does not enjoy reading? But whatever his reason, can he please be restrained from reviewing any more books until he at least learns to be more complimentary?

Geoff Kennedy, Fareham

## over to you...

Some of these exchanges took place on the online forum at [ajplus.co.uk](http://ajplus.co.uk). Where necessary, they have been edited for reasons of space and clarity

#### **Failure to engage**

Having read the debate on-line and in the pages of the AJ, I cannot believe that the so-called architects of Magna have the arrogance to refuse to comment on the range of criticisms of their scheme – criticisms which go to the core of this and many other 'visitor attraction' projects. Are the criticisms justified?

How on earth do architects learn, develop and improve if they fail to engage with questions about their performance? Let's hope that these mailings and the letters page of *The Architects' Journal* turn the debate into a meaningful dialogue. This is too important an issue to ignore.

Aidan Storey

#### **Art in the time of unrest**

At present I am doing an art dissertation on the effect 30 years of political unrest has had on Ulster architecture and I was wondering if anyone had any information that would be of benefit?

Niamh McCartan, [nmcc00@hotmail.com](mailto:nmcc00@hotmail.com)

#### **What's in a name?**

Did you realise that an anagram of chilled beams (AJ 24.1.02) is 'beheld claims'? Could this be a reason to change the name?

Graham Durrant, Croydon

## ...any answers?

### have your say...

Please e-mail your technical views, comments and answers to [austin.williams@construct.emap.com](mailto:austin.williams@construct.emap.com) or write to:

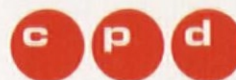
Austin Williams, The Architects' Journal  
151 Rosebery Avenue, London EC1R 4GB  
Visit the discussion forum at [ajplus.co.uk](http://ajplus.co.uk)  
to contribute to the online debate



# Weighty papers

Do you know which Standard Form of Agreement (SFA) clauses best describe the services that you will provide?

BY AUSTIN WILLIAMS



The second in our series of articles looking at past papers continues to provide readers with a suitable number of hours' active CPD reading research. To ensure that the learning process does not become 'passive', we have included a range of questions from recent Part 3 examinations to test your actual knowledge. We can guarantee that the questions have not been set by Edexcel.

You are encouraged to go through all of the questions, preferably as an office exercise, to assist members of staff who are revising for their Part 3. However, the opportunity should also be taken to stimulate a renewed rigour on questions of architectural theory and practice among those members of staff who have gone a little rusty.

Contracts referred to in the questions and other source materials can be kept on hand for reference and general assistance. While we do not insist on examination conditions, we do recommend that all questions are attempted and that no longer than one hour's CPD credit be written into your personal development plan (PDP).

## THE SCENARIO

The architectural practice that employs you as an architectural assistant has been approached by an education trust which wishes to commission a new school building with an overall budget of £800,000.

It has recently been established and has never employed an architect before. At the start, it is unsure how to go about it and has obtained a list of architectural practices from the RIBA directory.

It has acquired a site that has been cleared of its previous building, which was a derelict paint factory and paint store. It falls within a conservation area, and a small gatehouse is listed.

Permission was sought and given for demolition of this unsightly and un-neighbourly user. The application included a simple layout drawing and this is the only dimensional information available at the outset.

The practice is a small one with two partners who are both qualified with considerable experience, and they employ one architect with five years' post-Part 3 experience, yourself. They also employ two other architectural assistants with Part 2 and limited experience. A part-time administration assistant provides secretarial support and book-keeping. The office is fully computerised.

## QUESTIONS

1. As set out in the scenario, your practice has been approached by an education trust which has written, inviting it to express an interest in being considered for this work. The trust has approached some surveyors/architectural design specialists. It has asked for your practice profile and brochure, together with a simple letter explaining what services you can provide, what team you could put together for this work and what form of appointment you would consider in general terms. Draft the letter of response for one of the partners to consider before sending.

2. The education trust has been persuaded by your letter (as sent by the partner in the previous question) and has included your practice in a shortlist of three. It has written to you to make a detailed proposal for your appointment. It is now being advised by a project manager who has experience of school buildings procurement. You have been asked to include in your proposal a detailed proposal for your appointment based on the SFA/99 or CE/99 and a fee proposal.
3. 'The common law of privity is that a contract cannot be enforced by or against a person who is not a party to that contract.' Explain your understanding of this distinguishing feature of contract law. Although the notion is straightforward, it is not always obvious who the parties are to the contract. The law of agency provides the framework within which that question is decided. Explain your understanding of this, and how it relates to architects.
4. The case of *Donaghue v Stevenson* is central to the understanding of the tort of negligence. Explain the difference between tort and contract, and why it is that both affect the working practice of architects?
5. Explain the term practical completion in one of the standard forms of contract (either JCT 98 or IFC 98). Describe what is meant by practical completion. Under the terms of the contract, set out the steps which must be followed, first to achieve it and then to the final certificate.
6. The standard forms of contract JCT 98 and IFC 98 make provision for nominated or named subcontractors. Through a consideration of one of these contracts, explain how these differ from the domestic subcontractor, and set out the procedure to be carried out in nominating or naming the subcontractor.

Time: 60 minutes

*Note: CPD is obligatory for all RIBA members with the annual target of 35 hours minimum. All training needs to be logged in your personal development plan (PDP).*



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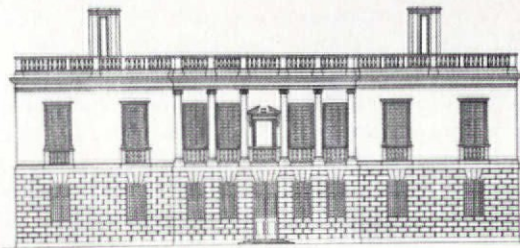
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## Preserve your independence by all means, but do not overreact

Architects have important duties as contract administrators under JCT and similar contracts. It is well known that in making decisions and issuing certificates, a contract administrator is under a duty to act fairly, and to express his or her own opinion, independently of what the client thinks (*Sutcliffe v Thackrah*, 1974). What is not so well known is what the requirement of independence actually involves. There is a common misconception that independence means that your client is not allowed to put forward a point of view.

Here is a typical expression of the common thinking from an edition of *Capricode* (the plan of work for health buildings): 'Health authorities must not seek to influence the decisions of the supervising officer.' This guidance from *Capricode* cropped up in one of the recent cases concerning the Royal Brompton Hospital (judgment number seven, 18 December 2000). The employer's representatives called a meeting at which they expressed some views about proposed extensions of time. The architects dutifully said they would not listen, and that they should not even be at the meeting.

But can this be right? Suppose a contractor has put in a written claim for 40 weeks' extension of time. The contractor's document contains detailed arguments in support of his claim. According to the common view, the employer is not allowed to say anything. The architect must hear one side only, and make their mind up. The contractor may regard that as very fair, but could anything be more unfair to the employer?

The problem stems from an over-reaction to a case decided before the First World War (*Hickman v Roberts*, 1913). The employer found himself in what was delicately termed an 'unfortunate position'. So he instructed the architect to delay issuing certificates and to restrict the amounts certified. The architect succumbed to the instructions. He wrote to the contractor: 'Had you not better call and see my clients because, in the face of their instructions to me, I cannot issue a certificate, whatever my own private opinion in the matter.'

42 | the architects' journal

**'There is a common misconception that independence means that your client is not allowed to put forward a point of view'**

The House of Lords said that was wrong. The architect's function under the contract was to make the decision himself. He should have preserved his independence. The influence exercised by the employer was inconsistent with the architect's position as independent certifier.

But notice the nature of the influence. It was not a matter of opinion, it was an instruction. That was why it was wrong. No one suggested that there would have been anything wrong if the employer had simply expressed his views to the architect and left the architect to decide.

The judges in other well-known cases have said much the same thing and, usefully, they have given examples so there should be no misunderstanding. In *Minster Trust v Traps* (1954), the example was: 'If a building owner makes the obligation of payment conditional on his architect's certificate of quality, he must not instruct his architect not to be content with less than three coats of paint.'

In *Burden v Swansea* (1957), the examples of objectionable conduct by the employer were, 'refusing to allow the architect to go onto the site for the purpose of giving his certificate, or directing the architect as to the amount for which he is to amount for the decision which he

give his certificate or as to the decision which he should arrive at.'

It is instructions from the employer about how to certify that are objectionable. There is nothing wrong with the employer providing information or expressing a view. As the judge said in the Royal Brompton case, when the architects were considering granting an extension of time, it was quite proper for the project managers to bring any relevant information to the architects' notice and to express their opinion to them.

The main thing to remember is that while it is important to preserve your independence, there is no justification for acting unfairly. That means, if you hear the contractor's viewpoint on the appropriate length of extension, you should give the employer an opportunity to express any views that he or she might have.

Andrew Bartlett, QC

## All operating systems go, but then again...

According to the computer trade press, Linux is set to overtake Mac OS and become the second largest computer operating system. Who cares, you might say, when their combined weight is maybe an eighth that of the Evil Empire's Windows – and when Mac OS X is virtually a clone of Linux. This latter truth came to me forcibly when I was advising a mate struggling to install OS X on his state-of-the-art Apple laptop in Australia. In one of those little intuitive flashes, I grabbed one of my Linux textbooks and recited several standard Linux/Unix line commands into the phone. Bingo. It turned out that these mantras worked for OS X as well – and, amazingly, worked all those millions of miles away around the other side of the world. Just like it does here.

The above-modest trade press excitement about Linux had something to do with the fact that, although the operating system is very cheap, lots of dosh can be milked by dealers from punters who have bought Linux – and cannot get it to work. I bet it does not say that in the brochures. But they are right. Linux is fanatically defended by a bunch of near-insane geeks who writhe in syncopated hatred at the idea of it being used by just anybody. To use an expression coined, incidentally, not by early *Dr Who* scriptwriters but by old Joseph Conrad somewhere near the end of *The Secret Agent*: 'Exterminate! Exterminate!'

Whatever, English Heritage and the Highgrove connection have nothing on the inner Linuxians. Read any of the magazines on the topic of Linux and there will be one of these creatures droning on about how good it is for you to do things the impossibly hard way – and by hand – when all you really need to do is click on an icon and hit Return. The trouble with Linux, however good and easy it can be to use, is that it relies for its development on the demented purists who behave as though they despise easy graphic interfaces as much as they do newbies to Linux.

sutherland.lyall@btinternet.com

7 February 2002



# 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,  
The Institution of Civil Engineers, 1 Great George Street, Westminster, London SW1P 3AA

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

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

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### 9.15 Welcome Tim Battle

Timothy Battle Associates, Conference Chairman

### 9.25 Opening, Roger Fidge, BCO President

### 9.35 Keynote The Importance of Commercial Offices to the Real Economy

Michael Roberts, Director, Business Environment, CBI

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### 9.55 Securing the Deal - feasibility, concept & site acquisition

Chair: Richard Clare, EC Harris

Planning Issues: Malcolm Kerr, Montagu Evans

Finance: Martin Moore, Prudential

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### 10.55 Coffee

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

Chair: Ziona Strelitz, ZZA

Architect: Larry Malcic, HOK

Val Lehr: Valentine Lehr & Associates

Occupier: Simon Ward, Deutsch Bank

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

Chair: Andrew Murdoch, Fitzroy Robinson

Graham Anthony, Sheppard Robson

Paul Morrell DL&E

Lee Polisano, KPF

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### 1.10 Lunch

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

Chair: Tony Thomson, DEGW

New Materials: Tom Smith, WSP

Underfloor VAV: Les Smith, Cudd Bentley

Wireless Telecomms: Philip Ross, Unwired

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### 3.10 Coffee

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

Chair: Anne Minogue, Linklaters

Stephen Hockaday, Bovis Lend Lease

Paul Lewis, Stanhope

Ian Gibson, Gleeds

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

Chair: Tim Caiger, Oracle

Guy Holden, Johnson Controls Ltd

Paul Pierce, CSC

Alastair Elliott, Knight Frank

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

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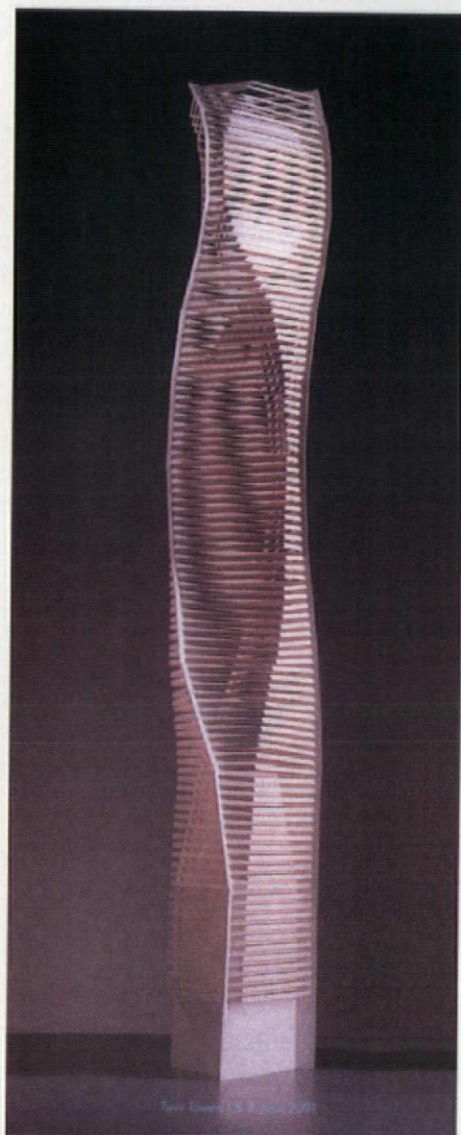
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## Fertile invention

JAMES DUNNETT

**Synergy: Art, Architecture and Landscape – Works by Kisaburo Kawakami**

At Daiwa Anglo-Japanese Foundation, 13-14 Cornwall Terrace, NW1, until 15 March 2002

The wonder is what can be done with paper, how curves can result from straight lines, how small boxes suggest large ideas. Its magical use in Japan, for screens, lanterns, origami, must lie in Kisaburo Kawakami's bones and informs this exhibition. Paper or card, filleted into strips by a thousand immaculate cuts, folded or curved, explores at miniature scale ideas of space that are now the language of the world.

In the distant 1970s, Camden council had a department of architecture. On the edge of a Covent Garden being rapidly transformed and close to the Architectural Association, it was a cosmopolitan place. There worked colleagues from America, Argentina, Hungary, Iraq, Norway – and Japan. Kisaburo was a leading light, responsible for one element of the ambitious Alexandra Road housing scheme.

In the calm of the evening, though, he created castles in the air, ethereal constructions of paper – perhaps sculptures, or models of an abstracted architecture in which, Escher-like, impossible connections are the rule and there is no gravity. He also visited remote parts of these islands and brought back exquisite and unexpected photographs. Landscape entered his work through its 'basic natural laws, expressed in the language of the small repeated element

arranged in endless permutations' as David Gray, of Lyons Israel Ellis & Gray, has written.

Later he moved to the AA and taught with Gray. Here Alvin Boyarsky, Kisaburo's friend and soul-mate, promoted two dazzling exhibitions of his sculptural work and its publication in a magnificent loose-leaf folder – the *Plus Minus Box*. He left soon after Boyarsky's sudden death but continues to lead his private creative life in London, realising large-scale sculptures in Japan to public commission, and working with major corporations on architectural projects – a productive alliance of meditation with business that, to Western eyes, would only be possible in his native country.

Examples of Kisaburo's smallest work in paper and of his larger pieces in board, card, or perspex, together with photographs of his installed major sculptural pieces, can now be seen at the Daiwa Foundation. In the enlargement of scale and fixing of his sculptures in permanent materials, there is a threat that their poignant fragility and astonishing delicacy will be lost, and much of the magic with them. Only sight of the original would tell. But what is indisputable is the constant invention and endless exploration of new permutations of form which certainly enrich the world.

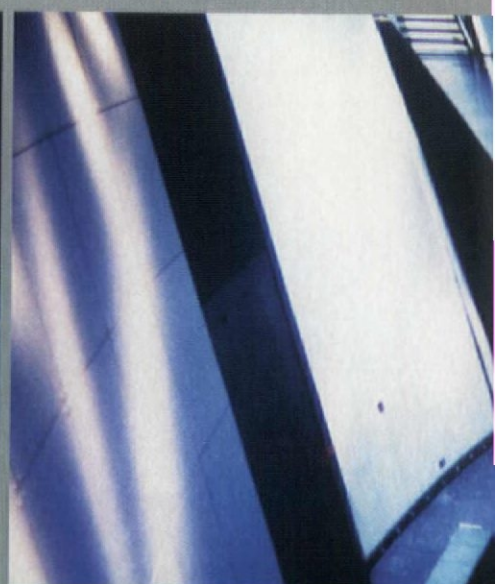
*James Dunnett is an architect in London*

### Essence of Space

At the RIAS Gallery, 15 Rutland Square, Edinburgh until 1 March

This exhibition of photographs by Daisy Dylan Watson seeks to relay the fundamentals of architectural space and light through the camera lens, writes *Brian Edwards*. It is less an exhibition of architectural images than photographs which exploit the abstraction of modern design to construct modern art.

The lens is necessarily selective and Daisy Dylan Watson crops her images to extract the maximum of aesthetic pleasure and the minimum of literal meaning. It is often difficult to read the photographs as a particular building; instead there are grey and white planes intersected by shafts of golden sunlight and dark blue shadows. The colours are themselves revealing – blues, ochres and creams, not unlike an early Cézanne or late Paul Klee.





# Lost in space

SUTHERLAND LYALL

## The Language of Space

By Bryan Lawson. Butterworth-Heinemann, 2001, 263 pp. £22.99

Chapter two of Bryan Lawson's *The Language of Space* starts: 'In the previous chapter, we established the idea that there is a global language of space.' Excuse me. We did what? What I remembered most about chapter one was a lot of patronising exclamation marks, maybe two per page, and possibly the most pretentious way of describing the poor old Canary Islands as, wait for it, the 'islands of the Spanish Atlantic archipelago'. Global language of pomp, more accurately. Anyway I went back and re-read chapter one. What Lawson actually does is reiterate his basic proposition several times over, as if the repetitions plus a few references in brackets were evidence enough.

It may be a McLuhanist point of view, but I think it is something to do with the abandonment of the old literary mode of footnoting in favour of referencing the author of a book in brackets among the text. The old system was quite boring and limited: it was used to give precise information about page numbers and publication details for direct quotations – and sometimes for factual elaborations of issues which would not sit easily in the text. The bracket system allows you to be wildly imprecise with references.

More importantly, because you use the bracket system to give authority to your text (rather than to provide a transparent system so readers can check you have got it right), it gives writers the feeling that they have somehow proved a point merely by adducing in brackets the name of a writer – who, of course, may actually be saying something quite different. It is a bit like case law (but badly referenced) – conceivably useful in moribund or, especially, theological and legal environments, but no substitute for boring old reasoned argument.

Lawson talks about language but it is difficult to know what he is really trying to say because of his way of writing the English language – plus his apparent belief that anec-

dotes make his text more accessible. That is part of the exclamation mark thing which is extended in later chapters to captions as well as the text. It is like reading a *Pinky and Perky* book in that funny voice used by TV and radio presenters of yore. Then there is the profuse deployment of that hideous word, 'whilst' – banned by all the publishers' style books I have ever come across. And quotes at the beginning of chapters. Far from inculcating respect for the breadth of the author's reading, they just show that he owns a dictionary of quotations.

I lay most of the blame at the door of Lawson's publisher. Even the most sublime

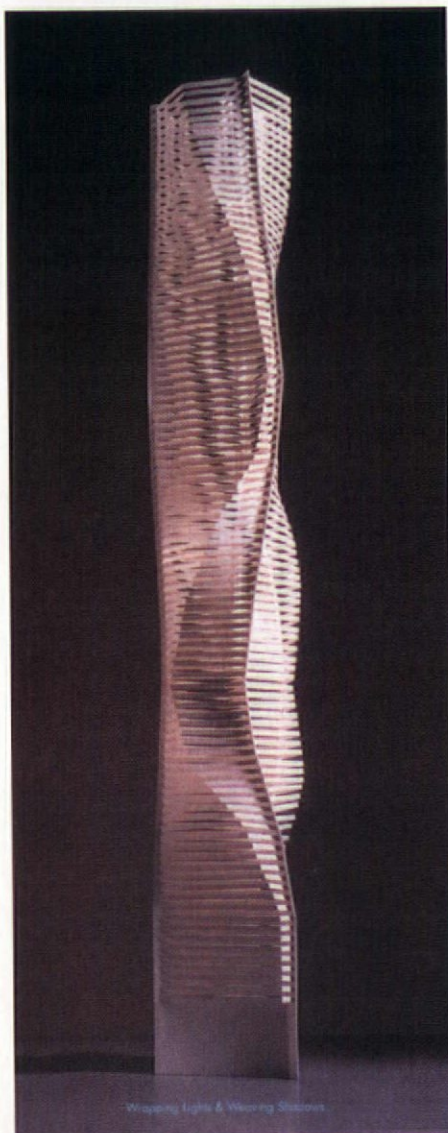
writers need editing – especially authors of technical texts. You can only wonder if the raw manuscript was not simply handed over to the printer. If not, Butterworth needs to look at its editing procedures. As for the photographs, this was plainly a standard architectural book contract in which the author was made responsible for providing them.

Does the profound irritation aroused by the

author's way of writing blind the reader to the virtues of the content? Well, not necessarily, because the text is both discursive and obscure. I dare say it is interesting for the lay reader to hear about concepts such as verticality, symmetry, colour, number, context and 'the good and the bad side of being redundant'. But an assemblage of the issues involved in space, including some doubtful stuff about semantic differentials and some cautious stuff about Bill Hillier's space syntax, does not add up to enlightenment about the nature of space.

If I read Lawson's quasi-conclusion correctly, that is what he is also saying: 'We all understand and use the language of space in our daily lives, and architects... and their ilk need to reconnect with this ordinary knowledge by whatever means they can.' So nothing much new there then.

*Sutherland Lyall is a journalist*



In the process the images reveal something which more heroic photographers (such as Henk Snoek) tended to deny: the sensory pleasure of materials brought together in different types of light and communicated through colour. Architecture is seen as a game played in light – particularly the low-angled light of Scotland. It is the 'essence of space' communicated by light and relayed via the abstraction of modern construction. For this is an exhibition of planes, triangles, and diaphanous sheets of colour – if only architecture was so sublime or so simple.

Since all of them images are square and of equal size, it is tempting to see them as an installation. Mounted slightly free of the wall, they float in space, adding to their dream-like quality. It is only when you spot a door handle that the blissful narrative is broken.

*Brian Edwards is a professor at Edinburgh College of Art, Heriot-Watt University*



# Lessons from the past?

DAVID COWLARD

## Dream City: On The Future Of Urban Space

Edited by Max Stemshorn with photographs by Claudio Hills. Hatje Cantz, 2001. 142pp. £32. (Distributed by Art Books International 020 7953 8290)

This is the latest book by Essen-based photographer Claudio Hills. It is effectively a photo-essay on five diverse cities around the world: Bangkok, Las Vegas, Los Angeles, São Paulo and Tokyo. His photographs – some taken at street level, others from the rooftops – range from strong, graphic architectural detail to more chaotic glimpses of people in their everyday lives.

Whereas Hills' high-elevation images of tower blocks give an impression of permanence, this perspective is unsettled with his equal focus on urban dereliction – sites that are being either demolished or have the potential to be redeveloped.

With a clever choice of cities, Hills has managed to reflect the shifting pattern of global urban theory. Los Angeles provided a model for considering the urban condition of the late-20th century; now the rapid urbanisation in Asia and South America has come to underpin most visions of the 21st-century city. He documents contemporary urban reality in the way that only street photographers can. They



Improved shelter in São Paulo – one of the five cities that Claudio Hills explores

not only give us a non-polemical insight into the lives of people in these cities, but are a necessary counter to the often-idealised vision of architectural photography.

Each city is distinct and yet somehow homogenised, and Hills teases out these paradoxes, contrasting the fixed and the transient. He draws out the real sense of compaction, replicated from city to city; but within the fabric of these places, he seeks out the voids, showing how people use every part of the urban space, whether by design or necessity.

The essays that form the second part of the book offer an interesting counterpoint to the images. They consider the historical development of European cities through Medieval, Renaissance and Modern periods, with specific reference to public spaces.

In comparing these European cities with the those of today, Max Stemshorn states that 'few public spaces in the 20th century have managed to hold a comparable fascination to the observer'. While recognising that the current scale of growth within cities such as São Paulo far surpasses that of the past, he still holds up the compact (ie European) city 'as a model that has a future'.

There is much to argue about in the essays, which have been prepared by distinguished art and architectural theoreticians, but this well-ordered and attractive book should be seen by anybody interested in the city.

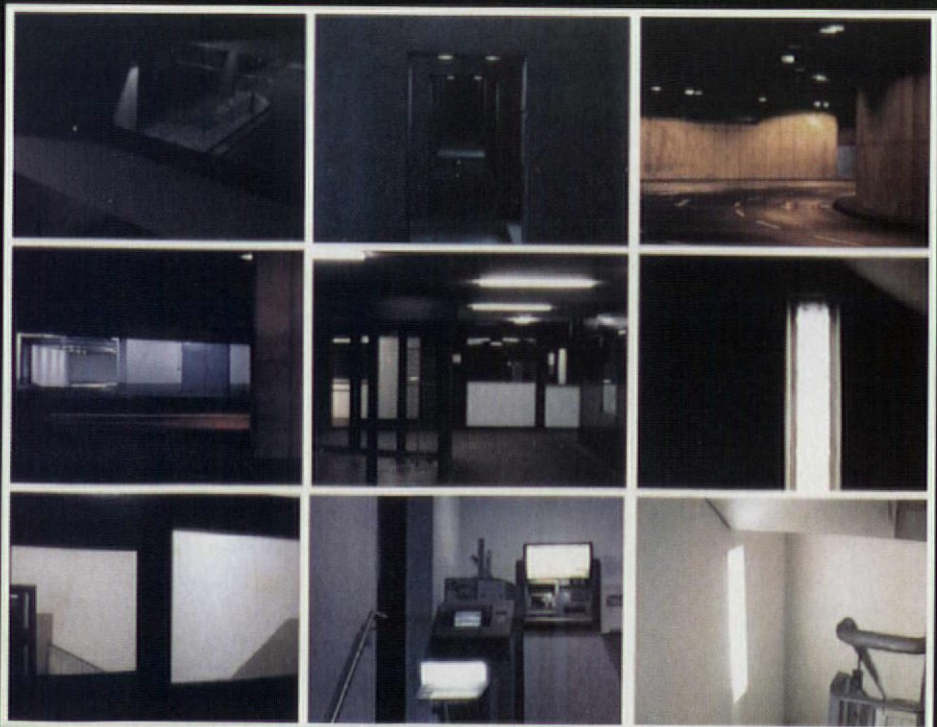
David Cowlard is a freelance photographer

## Nightscape: Photographs of the Night

Edited by Katharina Menzel. Hatje Cantz, 2001. 128pp. £22.50 (Distributor Art Books International 020 7953 8290)

As the photographer Brassai, hunter of nocturnal Paris, said: 'Night only suggests things, it doesn't fully reveal them. It unnerves us and surprises us with its strangeness.' At the same time, night, like snow, can simplify the world. In what it edits or obscures it is a source of order. 'We should know by now that when architects show their proposed buildings at night and with the lights on, they're worried what they'll look like by day,' was Rowan Moore's comment on Grimshaw's proposed RCA extension (*Evening Standard*, 30.5.01).

The work of nine photographers is featured in *Nightscape* – the German/English catalogue to an exhibition held at the Stadthaus Ulm last autumn. Flooded with light, the housing estates in Dirk Königsfeld's shots could pass for film sets, while Nicolas Moulin's gridded ink-jet prints (pictured) create an eerie underworld.





# 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](http://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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AR/AJ subscribers/students £225+VAT (£264.38); €325

Architects accept that this programme is appropriate for CPD.

Please complete one booking form per delegate (photocopies accepted).





## London

**Joseph Rykwert** *Wednesday 13 February, 18.00.* A lecture at the New Theatre, London School of Economics. Details 020 7955 6828.

**Eric Parry** *Wednesday 20 February, 18.30.* A lecture at the AA, 36 Bedford Sq, WC1 (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).

**Priceless Objects** *Wednesday 27 February.* A conference on object modelling technology at the RIBA. Details 020 7505 8614.

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

**Marketing, Selling and Sustainability in the Construction Products Industry** *Tuesday 5 March.* A seminar at the Building Centre, Store St, WC1. Details 020 7692 4000.

**The New Office: Value not Cost** *Thursday 7 March.* A BCO conference at the Institution of Civil Engineers, SW1. Details 020 7505 6813.

**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](http://www.arplus.com)

## Eastern

**Listed Building & Conservation Show** *2-3 March.* At the Riding Stables, Hatfield House, Hatfield. Details 01992 504331.

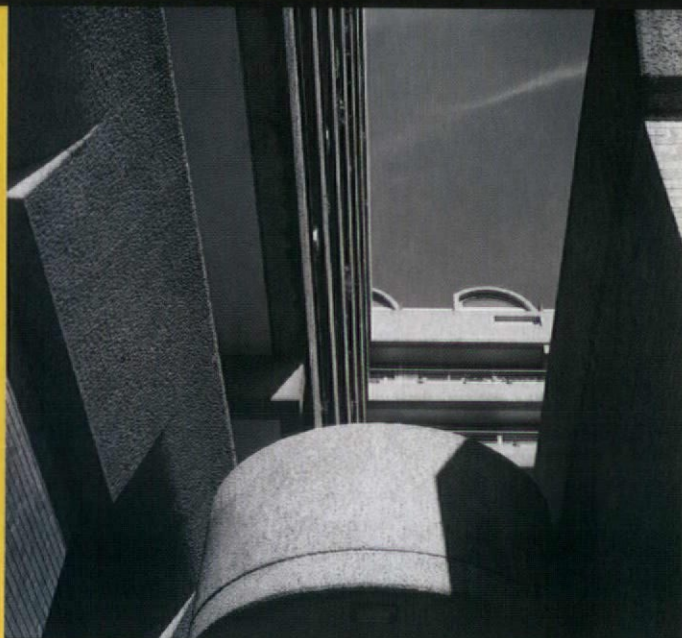
**Flights of Reality** *Until 3 March.* An exhibition on the interface of science and art at Kettle's Yard, Cambridge. Details 01223 352124.

**The Route to Sustainable Resource Use in Construction** *Wednesday 13 March, 16.00.* A CIEF seminar in Norwich. Details 020 7222 8891.

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

## East Midlands

**Ian Killick (Shed KM)** *Thursday 14 February, 19.00.* A lecture at the Angela Marmont Lecture Theatre, University of Nottingham. Details 0115 978 9680.



## RIISING FROM THE RUINS

London's Barbican Centre was opened on 3 March 1982 but, like the estate in which it stands, its origins lie much further back in the post-war period. As the centre's 20th anniversary approaches, it is staging an exhibition called 'This Was Tomorrow', which will trace the evolution of the site since its bombardment in the Blitz. It runs from 14 February-14 April and admission is free. Details 020 7638 4141 and [www.barbican.org.uk](http://www.barbican.org.uk)

**House Work: Domestic Spaces as Sites for Artists** *Until 2 March.* An exhibition at the Angel Row Gallery, 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

**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

Meriden 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

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

**Richard Cottrell** *Thursday 21 February, 18.00.* A lecture at the Lloyd Lecture Theatre, Oxford Brookes University. Details Inga Taylor 01865 483200.

**Sir Colin St John Wilson** *Thursday 21 February, 18.00.* A lecture at the Portland Building, Portsmouth School of Architecture. Details 02392 842086.

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

**Advanced Certificate in Environmental Design & Crime Prevention** *18-22 March.* At Oxford Brookes University. Details 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

**Street Furniture & Paving Products** *Tuesday 19 February.* A one-day Townscape Products exhibition at Birmingham Chamber of Commerce. Details 01623 513355.

**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.

**Becoming a Planning Supervisor** *12-14 March.* A Construction Study Centre course at Birmingham. Details 0121 434 3337.

## Yorkshire

**RIBA CPD Event: Designing for the Disabled** *Tuesday 12 February.* A seminar at a Leeds venue. Details 0113 2456250.

**Adrian Leaman** *Wednesday 27 February, 17.00.* A lecture on post-occupancy evaluation at Leeds Metropolitan University (Brunswick Building). Details 0113 283 1724.

**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

**David Yeomans** *Thursday 14 February, 17.30.* A lecture on understanding historic structures 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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### Baby subterfuge in the office

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If, however, there are any other women on the team – and that includes receptionists and part-time librarians – concealment requires advanced subterfuge. The most effective technique is to plan your life with sufficient precision to be able to implement a long-term strategy well in advance of conception. If you are so much as thinking about embarking on parenthood within the next year or so you may want to develop, or at least hint at, either a serious drug habit or, better still, an eating disorder. That way nobody will bat an eyelid when you start dashing to the loo every few minutes and indulging in random vomiting fits.

Abandon any pretensions to sartorial elegance. Develop instead a preference for ill-fitting clothes (baggy, rather than tight), elasticated waistbands and outfits which are clearly borrowed from somebody else. Indulge in rapid weight gain.

Whatever your tippie of choice, switch to gin and tonic now. That way, people are less likely to notice when you start nursing a glass of mineral water with ice and lemon.

If it is already too late, I can only suggest that you avoid your colleagues and, in particular, after-work drinking. Unless you have a convincing religious or cultural excuse, a request for a non-alcoholic drink will invariably be greeted with a cry of: 'Are you pregnant?' Claim that you are still suffering from a particularly heavy bout of drinking on the previous night. But remember, you can never get away with this on two consecutive nights.

Phoebe McAllister

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### 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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## people & practices

**Harrison Ince Architects** has opened a second office in Leith, Edinburgh to be headed up by director **Chris Bradley**.

**Exedra ds Drage** has changed its name to **Exedra Architects**. The new office is at Suite Two Claremont House, 22-24 Claremont Road, Surbiton, Surrey KT6 4QU, tel 020 8390 0210.

**Andrew Gregory** has joined **Barton Willmore** as associate. He previously worked as head urban designer for the **London Borough of Brent**.

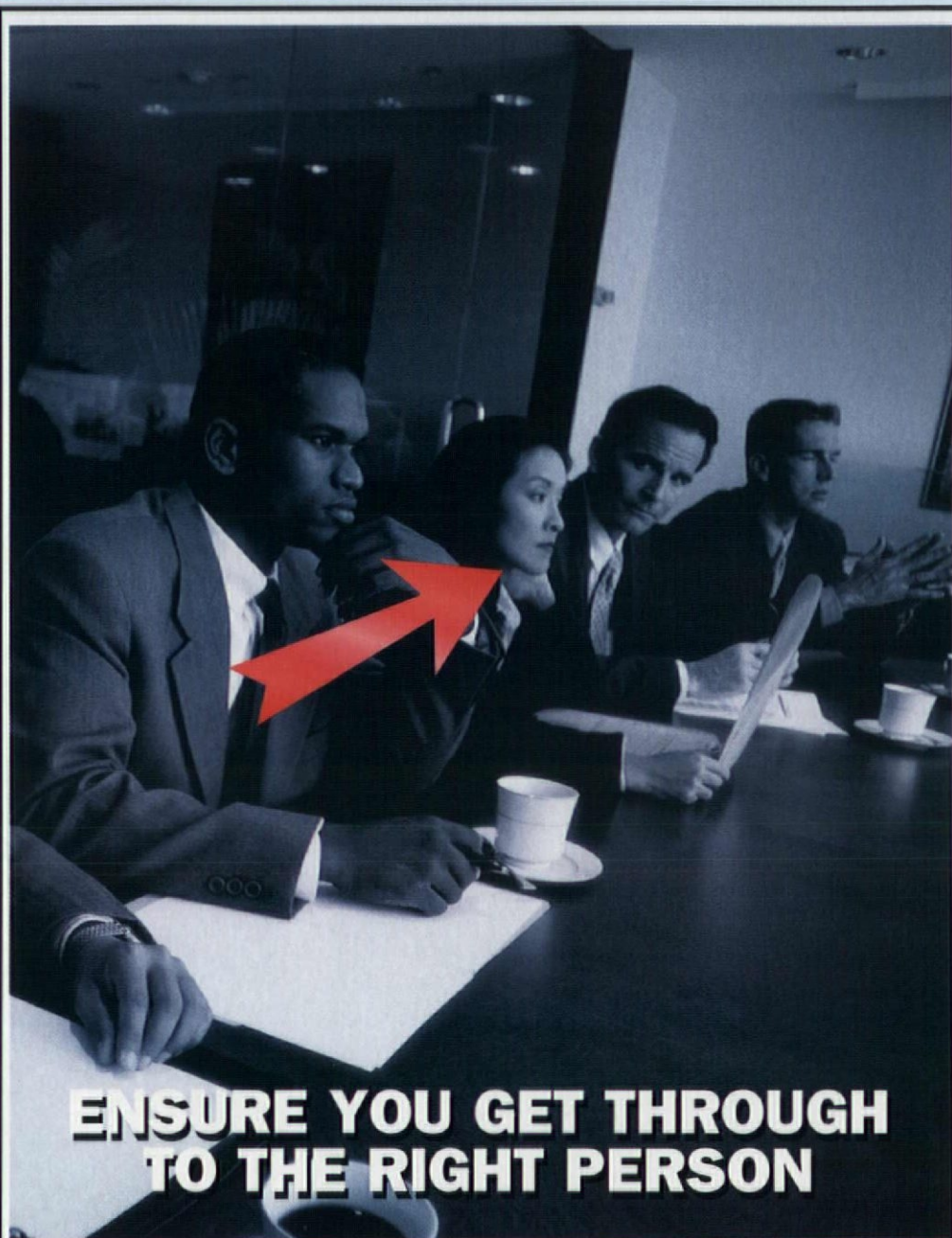
**Loates-Taylor Shannon** has moved to 1 Blue Lion Place, 237 Long Lane, London SE1 4PU, tel 020 7357 7000.

Six new partners have been appointed to **Allies and Morrison**: **Paul Appleton, Joanna Bacon, Robert Maxwell, David Amarasekera, Christopher Bearman** and **Josephine Saunders**. Four new directors have also been appointed: **Paul Summerlin, Tim Makower, Pauline Stockmans** and **Ian Sutherland**.

**Brocklehurst Architects** of West Wycombe has appointed **John Hancock** as a new director of the practice.

The **CIC South East Executive** has appointed **Guy Thomson**, chief executive of **Norman & Dawbarn**, as chairman. **Angus Foster**, regional director of the **Chartered Institute of Building**, becomes deputy chairman.

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



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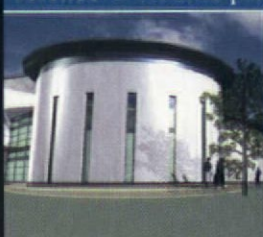
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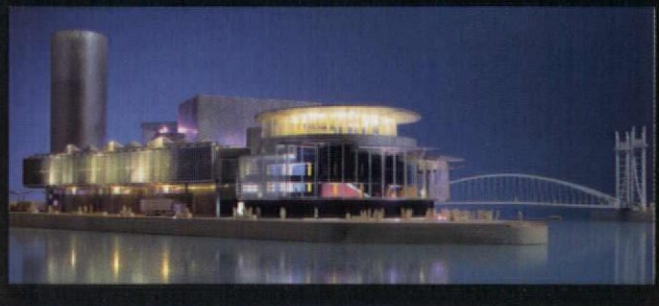
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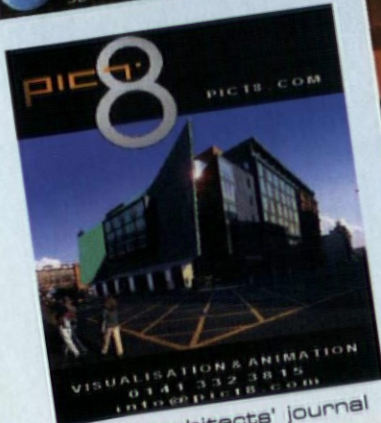


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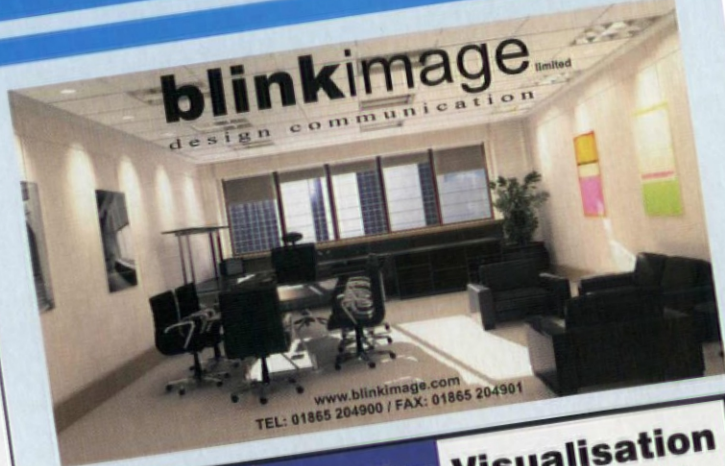
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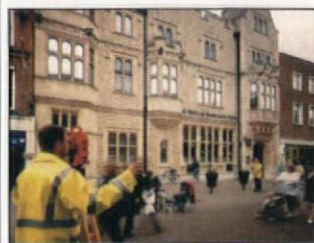
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# archicharades



Champagne goes to Rose Wallace from Oxford, who correctly identified Kenzo Tange 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.

## Fun at York

**C**onspiracy or cock-up? That was a question in the minds of some observers of the York **Coppergate II** inquiry last week, when a very curious event took place. Much had been made by counsel cross-examining **Peter Stewart**, giving evidence for CABE, about its role when it does not have statutory duties and obligations in the same way as English Heritage. EH, it will be recalled, is supporting the Land Securities/Chapman Taylor proposal, while CABE is opposing. Strangely, it came to someone's attention that the latest minutes from an EH commissioners' meeting noted the view that since Coppergate is about new architecture rather than old, then it was more in CABE's court than EH's. Needless to say, CABE's advisers immediately submitted the document as evidence to the inquiry, and strengthened its hand. CABE can certainly lay claim to locus in historic building cases, since PPG15 says that any significant development in respect of historic buildings should be referred to the Royal Fine Art Commission, for which you can now read CABE. The latter's cause was also helped by a brilliant appearance by **Giles Worsley**, giving expert evidence. He knows York, and the proposal, inside out, and had something of a field day in the witness box. Amazingly, the inquiry is now being deferred until May, yes May, before everyone can get together again to waste taxpayers' money – oops, conclude this very efficient inquiry.

## Church times

**T**he **Royal Institution of Chartered Surveyors** is rarely backward in coming forward. One of its latest press releases is headed 'C of E urged to put faith in chartered surveyors'. The RICS is calling for changes to the 1990 Cathedrals Measure Review, which would allow its members to fulfil the role of 'cathedral architects'. Currently, surveyors are not permitted to take on cathedral projects as managing consultants, even though much of the work involved is up their street. They already work on all places of worship except cathedrals, and say 'this restrictive practice needs to be seriously reviewed and brought into the 21st century'. One would have more sympathy for the RICS were it not for the attitude of its members over use of the title 'architect'. When de-regulation was in the air a few years back, the building surveyors made it very clear that as soon as the title lost protection, they would start calling themselves architects. Of course, since architects are more than capable of doing much that building surveyors do, perhaps they should start lobbying public sector clients to get more surveying work put their way.

## Winning ways

**I**t is not often that architecture or architects make the tabloid press. So it was with delight that I noticed that the *News of the World* had a small featurette last weekend following the correction

of the wobble on THAT bridge. None other than **Michael Winner**, in his weekly page for the paper, ran an item on the bridge and the other big wobbly of the week, that thrown by Iron Mike Tyson. A picture, captioned 'Foster-pal: me and Norm', showed Winner with his arm round a nervous looking Lord F. In a world exclusive (not), Winner said the wobble had been corrected. Moreover, 'His Lordship also got into trouble when marble (?) for his new hall (?) at the British Museum didn't match what was already there. Someone flogged 'em a cheaper version! That looks splendid too! These hiccups will go into obscurity as the bridge and the hall live on!' As an architecture critic Winner can order a good lunch.

## Interior life

**A** good crowd turned out for the Interiors Forum discussion on the merits of rebuilding as against refurbishment last week. **John Worthington** of DEG was on fine form, describing how for a client who wanted a management training centre the solution had been neither refurbishing a small castle nor designing a new building, but adapting a budget hotel for four-day-a-week use. Developer **Bennie Gray** described his current project in the jewellery quarter of Birmingham, where he is making the most of a '60s concrete slab block which has started to acquire the patina of times past. **Lord (Richard) Best**, who heads the Joseph Rowntree Foundation, was fascinating on the economics of new-build low-

cost (and low-rent) Caspar housing, making a powerful case for new prefabricated construction, while **Kate Mills** from the BRE gave a cogent explanation of analysis methods for energy consumption. There was general agreement on one point: the case for the new terminal at Heathrow would never have been made unless massive new retail facilities formed part of the proposal. It's the only sort of out-of-town shopping centre allowed these days.

## Eye contact

**P**aul Hyett has a novel way of ensuring he gets through to his fellow architectural education reformer at the ARB, chief executive **Robin Vaughan**. When he has a communication to impart (which is presumably a lot at the moment), the RIBA president takes his mobile phone to the balcony at Portland Place – outside the ace caff – and visually stalks Vaughan by peering down to see him at his desk. No 'away from his desk' brush-offs work. A truly expert witness.

## Wright stuff

**T**aliesin, **Frank Lloyd Wright's** architecture school, is still going strong 43 years after his death. But the *New York Times* says there is student unrest over new codes governing the design of shelters, requiring use of previous foundations and portable materials. Last year a 5m shelter used 850 green plastic milk crates. The student 'got his degree and left'. Good luck to him.

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READ MEDIAWATCH, ASTRAGAL'S REVIEW OF THE WEEKEND PAPERS, AT AJPLUS.CO.UK, UPDATED EVERY MONDAY



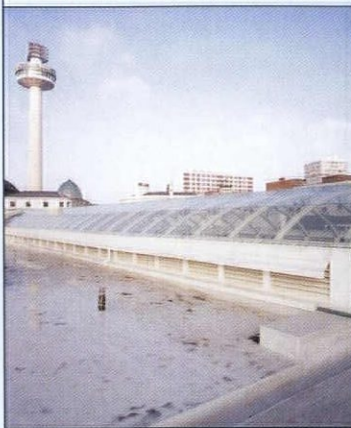
## CONCORD:MARLIN

**AJ ENQUIRY NO: 201**



Birmingham's Waterhall Gallery, which houses this Henry Moore sculpture, has benefited from sympathetic lighting, custom made by Concord:marlin. Based on a concept by Bob Venning of Arup Light, the structure forms a raft with a central T5 uplighter and outriggers formed out of Concord track carrying the Torus 100 and Torus 50 spotlights, with integral dimmers and transformers.

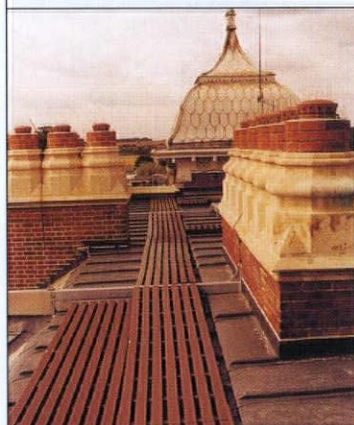
## HANSENGROUP PRESTIGE CONTRACT 5 AJ ENQUIRY NO: 202



More than 165m<sup>2</sup> of HansenGlass' Fortplus have been installed to provide a faceted rooflight at Liverpool Central Station. Situated above the station's shopping mall, the fully glazed barrel-shaped assembly incorporates 13mm of toughened laminated glass. Fortplus is laminated to combine the strength of toughened glass with the safety of laminate.

## 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.

## STOAKES: PROJECT OF THE WEEK

**AJ ENQUIRY NO: 204**



Research at 108 American stores has proved the power of natural daylight to increase retail sales. The UK's largest Homebase store at Basingstoke (the architect is Essex Goodman and Suggitt) exploits this principle by using light-diffusing Kalwall, without glare, shadows or hotspots. Call 020 8660 7667 or visit Stoakes' new website at [www.stoakes.co.uk](http://www.stoakes.co.uk)

## LEVOLUX

**AJ ENQUIRY NO: 205**



A combination of glare and heat gain in the glass atrium of the new Oracle Corporation UK headquarters in Reading was a problem so, having previously applied dark film to the glazing, which proved aesthetically unsatisfactory, the computer-software company turned to solarshading specialist Levlux to provide a solution.

## KINGSPAN INSULATION

**AJ ENQUIRY NO: 206**

Kingspan Insulation has announced the introduction of a premium-performance breathable membrane. Kingspan Nilvent brings a new generation of technology to the roofing industry in so far as it is the only non-microporous breathable membrane on the market. This property creates a 100 per cent airtight and completely waterproof covering which still permits water vapour to escape from the roof space. Unlike microporous underlays, it can be used to create a totally airtight and watertight unventilated roof space, which delivers unprecedented levels of energy efficiency.



## AMBIRAD

**AJ ENQUIRY NO: 207**



A Nor-Ray-Vac continuous radiant-tube heating system is proving just the ticket for Bombardier Transportation's newly built maintenance facility, Central Rivers. The system, consisting of eight burners and zoned in 29 areas, was installed just below roof height. The heaters are directional so can be used exactly where needed, making them extremely cost-effective.

## NIMA PRODUCTS

**AJ ENQUIRY NO: 208**



A British company has developed a unique intercom entry system, NimaPro, which delivers a cost-effective way for businesses and operators to comply with Part III of the Disability Discrimination Act. It is the only one of its type to incorporate a bell push, microphone and speaker in a compact casing that can be fitted into existing door profiles as narrow as 50mm.



# Building Regulations Approved Document L2

By  
Robert Buck

We can all appreciate the benefits of working in an environment where the temperature is precisely regulated. For office buildings in the summer, the optimum setting is 24°C, with a narrow range of +/- 4°C.

However, in many of today's office developments this temperature band can soon be exceeded, especially during the hotter months, due to the effect of solar radiation through glazing. Temperatures as high as 35 - 40°C have been recorded within the internal workspace.

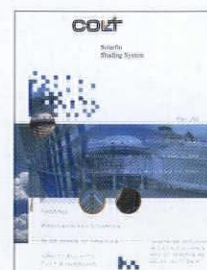
In order to effectively regulate the internal temperature, and better protect the environment through the design of low energy buildings, the use of natural ventilation and solar shading is becoming increasingly popular.

**Approved Document L2 of the Building Regulations requires avoidance of solar overheating.**

One approach to compliance is to show that the solar heat load per unit floor area does not exceed 25W/m<sup>2</sup> on average between 07.30 and 17.30 in the month of July.

This is an onerous requirement for a highly glazed façade where it is intended to maximise daylight entry.

The latest product brochure by Colt entitled "Solarfin" explains the differences between fixed and controllable solar shading and describes compliances with Building Regulations Approved Document L2.



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## solar shading

# BMW Education Centre Bavaria, Germany

The BMW Education Centre is situated at Dingolfing, Bavaria and was designed by architect Franz Schobner of Landau.

Mainly used for the training of BMW apprentices, a key design criteria was to ensure that occupants would benefit from natural light and ventilation but not suffer from excessive heat gain or solar glare due to its main south facing façade.

In order to ensure optimum working conditions could be achieved throughout the day Colt was in contact with the architect at an early stage in the project. This resulted in a design solution incorporating a combination of Azur rooflight systems with Seefire natural ventilators and fixed Solar C shading louvre which controls solar heat gain and glare.

In addition, movable external Solarfin shading louvres are able to track the path of the sun via Colt's CCS 2000 Control System, ensuring maximum light entry throughout the day.

Over 1000m<sup>2</sup> of Colt Solarfin was used.



Left:  
View of aluminium extruded Solar C Shading louvres.

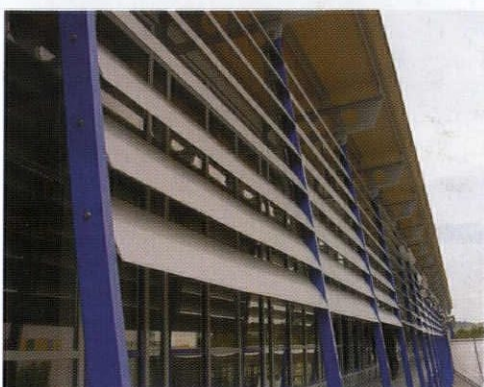


Left: Seefire natural ventilators fitted into an Azur rooflight system. Solar C Shading louvre was used to prevent solar glare and excessive heat gain.

Above: External and internal views of Solarfin controllable solar shading louvre. The louvres track the path of the sun resulting in maximum protection against glare and heat gain.

Left and right:  
A CCS 2000 control system operates the actuators using astronomical data to track the path of the sun.

On dull days, light sensors will automatically open the fins to allow maximum vision to the external environment.



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