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Hurley Robertson in Knightsbridge

BBC TV's 'Mr Architecture'

Biennale reviewed

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Two graduates of De Montfort University have produced these conceptual designs for pigeon cotes to be featured in a 10-minute documentary for Carlton TV. The structures, made from low-cost, perspex-like plastic, were designed by Graham Gibbon and Vijay Patel. The idea is a reaction against Ken Livingstone's policy towards the reduction of birds in the capital. 'This is a more humane way to reduce numbers, by giving them proper rest sites,' said Gibbon. 'The idea is to then take their real eggs and to replace them with ceramic ones to prevent them from having babies.' The documentary will be screened next year.

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COVER

Hurley, Robertson and Associates'
One Knightsbridge Green, London
Photograph by Max Alexander

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



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'The cocksure architecture on show at "Next" – a heaven for architects, their clients and fans – is in danger of creating a couture hell on earth for the rest of us.'

Jonathan Glancey visits the Venice Architecture Biennale. *Guardian*, 16.9.02

'We are not going to build anything unless it's inspirational and beautiful, but people realise, I think, that it has to be practical as well.'

John Whitehead, chairman of the Lower Manhattan Redevelopment Corporation. *Guardian*, 11.9.02



news

WEMBLEY GETS GO-AHEAD

Foster and Partners and HOK Sport+Event+Venue's £750 million Wembley stadium has finally got the green light. The FA and German-backer Westdeutsche Landesbank have finalised an agreement that satisfies the government, Sport England and other investors. Demolition of the old stadium is expected to start soon with completion scheduled for 2006. +

'INSPIRING' GALLERY AWARD

The Museum Trust has launched a new £100,000 award called the Gulbenkian Prize. The DCMS-backed scheme will annually reward the most inspiring gallery or museum project. Visit www.the.gulbenkianprize.org.uk

REPORT SLAMS UK STREETS

The Institution of Civil Engineers has published a report – '2002 Designing Streets for People' – that hits out at the state of Britain's streets. To obtain a copy, call 020 7665 2464. +

STANSTED ON THE UP

BAA has won planning permission to increase the capacity of its Stansted Airport operation by 66 per cent. London-based Pascall & Watson is expected to carry out an extension to the original Foster and Partners' building within the next five years.

TRUST MAKES FINAL CALL

The 2003 Civic Trust Awards has made a final call for entries, with the deadline of 27 September fast approaching. Call Helen Brooks on 020 7389 1399 for details.

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



Schools facing overcrowding crisis

Universities have drastically increased their student numbers this year, prompting warnings that educational standards are set to plummet.

As Part 1 students head back to university this month, some will see their numbers swelled by between 20 and 40 per cent. Many architecture departments – recently merged with construction ones – have been forced by their universities to make up the financial shortfall resulting from a failure to fill construction courses. Admissions for construction dropped by 26 per cent in 2001.

And schools, unprepared for the student increases, are likely to see a corresponding jump in student-staff ratios. There are also concerns there will be less studio space available to undergraduates.

Nottingham University's School of Architecture has increased its student intake from 160 in 2001 to more than 200 this year. This follows previous increases, with the intake in 1998 at about 75. Muhunthan Balasegeram, a RIBA student council member and Part 1 graduate from Nottingham, said his fellow students were furious about the increased numbers. 'When I first arrived at the school three years ago the facilities were excellent but they are now under real stress. Students are angry there has been no planning for the increased intake. The school head said that the department was building a new extension for the beginning of this year as a way of keeping the students sweet. It hasn't happened and we will be

struggling for the next few years,' he added.

Students at other schools will also see big jumps. Sheffield has increased its first year student population by 23 per cent this year while the University of Liverpool has increased its intake by 15 per cent. It is understood that the University of Newcastle had planned a giant hike in the region of 40 per cent but was persuaded by staff to abandon this proposal.

Wendy Potts, president of the heads of schools body SCHOSA, said the failure of construction courses was a major concern. 'It is because the quantity surveyors and civil engineers have failed to recruit the students they need that the only way to sustain the departments is to increase the intakes for the architecture schools,' she said. 'You can imagine the pressure this puts on the standards of architectural education across the board.'

And the RIBA's acting head of education, Chris Elliot, said there is an increasing problem with staff numbers, with staff-student ratios rising ever upwards. 'Staffing levels have certainly failed to keep pace with the student numbers.'

However, Professor Taner Oc, director of postgraduate courses at Nottingham's School of Architecture, dismissed the criticism: 'The fact is we are ready for the increases. Students should be pleased because a bigger school is better funded with better resources and will have an improved reputation.'

Ed Dorrell

'They'd laugh at all the time and effort we spend trudging through mud and mixing concrete. They'd say we were decades behind.'

Adam Preece, of modular builder Yorkon, on likely Japanese reaction to the average British building site. *FT*, 14.9.02

'Like a brain surgeon operating on his own brain, making architecture for an architecture school is a peculiarly difficult challenge.'

Steven Holl on the news that his design for Cornell University will not now go ahead. *Architectural Record*, September 2002

'It's all hat and no cattle, as they say in Texas.'

A London estate agent on George Michael's Kensington home, the most expensive property in Britain in £/square foot, now on the market. *Times*, 13.9.02

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



Alsop Architects has produced this £200 million plan for New Islington – the east Manchester Millennium Village being developed by Urban Splash. The plan links the Rochdale and Ashton canals with a new waterway. Six new inlets spread like fingers, creating 3,000m of canalside along with 1,400 new homes, offices, shops, restaurants, a school and health centre. The scheme aims to facilitate more sustainable ways of living and working. Alsop said: 'It will not be just a place to live but also a place to visit and pass through. No more estate ghettos – instead the richness of urban living integrating water, streets, gardens, work, live and play.'

See CBE's comments, page 10.

ROGERS TO REPLACE EGAN

Peter Rogers, director and co-founder of developer Stanhope, has taken up the chairmanship of the Strategic Forum for Construction as successor to Sir John Egan. +

BOROUGHES WARN MAYOR

London's boroughs have urged mayor Ken Livingstone to give more attention and thought to the outer areas of the capital in his draft London Plan. The Association of London Government warned Livingstone on Tuesday that a concentration of development in the east and central parts of the capital could turn the rest of London into a dormitory town. +

Foster completes full set with 'Nobel for the arts' prize win



Lord Foster (left) has scooped the last major honour left for him to collect – the Praemium Imperiale.

Foster will collect the prize, billed as the 'Nobel for the arts', at an awards ceremony in Tokyo next month along with a cheque for £90,000 (15 million Yen).

He joins a list of laureates that includes fellow Brits James Stirling and Lord Rogers, as well as Frank Gehry, Renzo Piano and Alvaro Siza.

Foster's curriculum vitae now includes the RIBA's Royal Gold Medal (1983), the American Institute of Architects' Gold Medal (1994), the Pritzker Prize (1999) and the UIA's Auguste Perret Award, which he picked up in Berlin this year. And in 1998 he collected the Stirling Prize for the American Air Museum in Duxford, Cambridgeshire.

Foster described the philosophy behind his work as 'to explore, to challenge, to seek excellence in design. To believe that the quality

of design affects all our lives.' He said: 'It is a great honour to receive this award and to join such august and illustrious company, which includes so many esteemed colleagues and friends. I am particularly delighted to receive this honour because I feel such a great affinity with Japanese art and architecture. The time I have spent working in Japan has provided some of the richest experiences of my life. I accept this award with tremendous pride.'

And he pledged to share the prize with his senior colleagues, some of whom have worked with him for 30 years. 'Together, we have built up the practice and they, with other younger colleagues, will eventually lead it into the future.'

This year's other Praemium Imperiale laureates are Jean-Luc Godard for film, Dietrich Fischer-Dieskau for music, Giuliano Vangi for sculpture and Sigmar Polke for painting. The Japan Art Association awards the prize to artists chosen for their achievements, for their international impact and for their role in enriching the global community.

The announcement was made at a celebration in London on Tuesday, hosted by Sir Edward Heath.

Zoë Blackler

Q&A

52%

... of voters in a poll on the AJ's website think Malcolm Fraser's Dance Base in Edinburgh should win the 2002 Stirling Prize. The vote in full is:

Gateshead Millennium Bridge
6%

Downland Gridshell
20%

Lloyd's Register of Shipping
2%

Hampden Gurney School
2%

Dance Base
52%

Ernsting Service Centre
9%

Millennium Wing, National Gallery of Ireland
9%

Respondents: 1,289

We are continuing to run the poll this week.

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

AJ readers are invited to attend a readers' evening in Manchester on 24 September. The Architects' Journal has teamed up with Tiles UK to invite readers and up to three colleagues to an evening of Spanish food and drink to celebrate the opening of a new meeting space in the city for local architects and designers. The 700m² showroom, free to use and boasting display areas, complimentary hot drinks and conference table, is at Tiles UK, 1-13 Montford Street, Manchester, M5 2XD. Staff from the AJ and the sales team from Tiles UK will be on hand. The evening starts at 5.30pm and guests will receive a free bottle of Spanish beer.



Gensler's Westminster rethink wins over critics

Gensler has convinced its critics with this revised scheme for a prominent London site. One Westminster Bridge, a speculative office scheme for Frogmore Developments, earned notoriety after London mayor Ken Livingstone exercised his power of refusal for the first time to block the plans.

The original proposal featured a circular building on the former Greater London Council island block site opposite Westminster Bridge; a 14-storey annex building on Addington Street; and a link bridge connecting the two.

CABE expressed grave reservations about the link building, while English Heritage was concerned about the height of the annex and its impact on nearby County Hall. But, after an unsuccessful appeal, Gensler has rethought the scheme and won planning approval from Lambeth as well as the support of CABE, EH and the GLA.

The new £100 million-plus plans remove the bridge between the island block site and the annex, to produce two distinct buildings, and lower the height of the annex. They also anticipate future changes to road layout.

The 25,800m², eight-storey Peninsula building on the derelict island block site is tri-axial in form and includes an atrium facing Westminster Bridge and the River Thames. It is clad on the ground and first floors with bands of stone and glass, and on the upper levels with metal and glass, incorporating external sun shading.

The 13,500m², 11-storey annex building is situated on Addington Street, between the General Lying-in Hospital and the Waterloo International Station viaduct, on a site currently used as a car park. The 50m-high building is clad with stone, incorporating metal sunshades on the south and west facades, and metal and glass with external sunshades on the north and east elevations.

Lambeth planning officer Richard Saunders said the council was now fully satisfied that the new island building was a 'world class piece of architecture'.

'They have managed to come up with something that satisfies everyone,' he said.

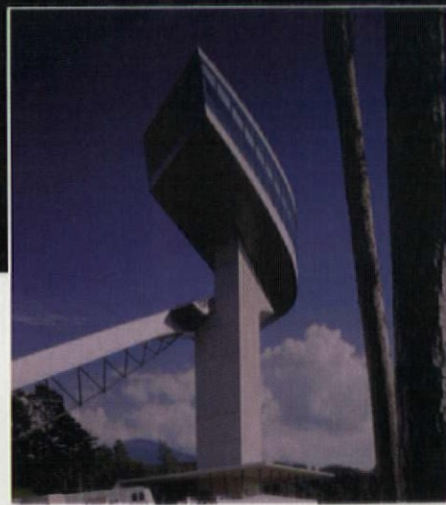




Gensler's revised plans for One Westminster Bridge comprise a tri-axial building on the island site of the derelict GLC building and an 11-storey annex building on Addington Street. Both will be clad with bands of stone, glass and metal



Jump to it: the 50m tall structure has a visitor terrace and cafe offering views of the ski jump and Innsbruck below. The concrete structure, which incorporates a glazed horizontal strip to house the public spaces, adds an 'unusual silhouette' to the Alpine mountainscape



The sky's the limit for Zaha Hadid in Austria

Zaha Hadid's £3 million ski jump on the Bergisel Mountain, overlooking the Austrian city of Innsbruck, opens this week in time for the next ski season.

At 90m-long and 50m-tall, the structure contains both specialised sports facilities and a cafe and viewing terrace. These public areas are housed within a glazed horizontal strip that contrasts with the concrete of the rest of the structure. Two elevators will bring visitors up to this 40m terrace with views over the jump and the city below.

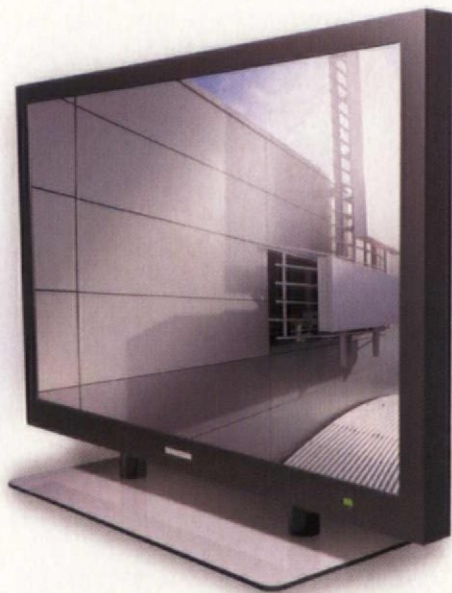
The new ski jump, which replaces an outdated structure, is part of a larger refurbishment project for Innsbruck's Olympic Arena.

Hadid won the competition for the ski jump in December 1999. 'The ski jump is a concise piece of functional design, an instrument for high-performance sport, shaped with mathematical precision,' she said. 'The challenge here was to integrate a new, initially alien element into a given formula – the cafe and sundeck. The assemblage of elements was resolved in the manner of nature, developing a seamless hybrid, where parts are smoothly articulated and fused into an organic unity. The result is a rather unusual silhouette on the Bergisel.'

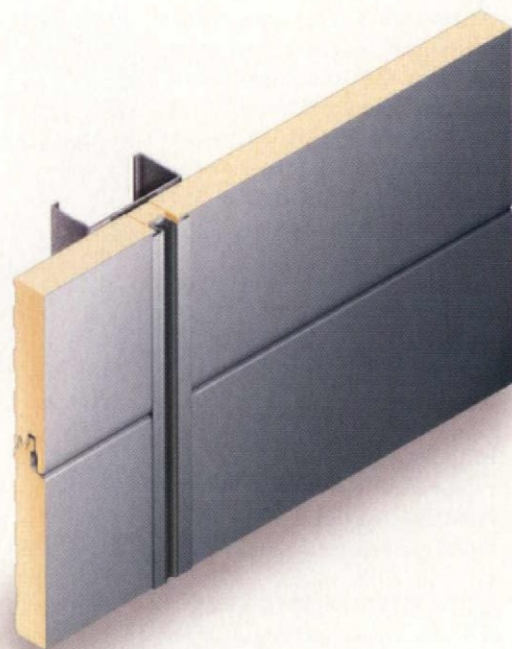
Zoë Blackler



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COLLEGE PHASE TWO TO MJP

Oxford's Balliol College has appointed MacCormac Jamieson Prichard to develop phase two of its masterplan for the Jowett Walk Buildings. The original masterplan conceived nine interlocking halls of residence and the first phase was completed in 1996. Since then the college has further expanded and needs more accommodation. +

SOM WINS BASIN PERMISSION

Skidmore Owings & Merrill has won planning permission for a 4.2ha mixed-use development in the Paddington Basin. The St Mary's/Royal Brompton/Harefield/NHLI Paddington Basin Health Campus will provide healthcare facilities, commercial space and residential accommodation. +

EXTRA SITES FOR EP SCHEME

English Partnerships has added 10 new sites to its National Coalfields Programme, a scheme that attempts to bring regeneration to former coal-mining communities. Planning minister Lord Rooker – announcing the scheme's extension – also unveiled plans to give the programme more freedom and flexibility in the way it uses its £385 million funding budget. +

AWARD FOR SOUTHWARK

The London Borough of Southwark has won the RIBA and CABE Local Authority of the Year Award for progress it has made improving the capital's built environment. Three other authorities were awarded commendations, the London boroughs of Tower Hamlets, Lewisham and Camden.

HOUSING LAND AVAILABLE

The Office of the Deputy Prime Minister has published data showing that there is still 66,000ha of brownfield land available for new housing. The statistics show, it says, that the government's target of 60 per cent of new developments to be built on this type of land is 'highly achievable'.

LLOYD WRIGHT EASEL SALE

One of Frank Lloyd Wright's easels is expected to fetch between £50,000 and £100,000 when it goes under the hammer next week at Edinburgh auctioneers Goodwin's Antiques. The easel – originally a present from the architect to his German publisher, Ernst Wasmuth – was made by Keuffe and Esser and used by Wright during his time in Vienna.

CABE tells John Thompson: put York designs 'on hold' ...



CABE has criticised John Thompson and Partners' masterplan for Hungate in York (pictured) for lacking a 'fully coherent rationale'.

CABE's design review committee called on the architect to delay making a planning application and to put more work into the project for the 'highly sensitive site'.

The mixed-use scheme in the centre of York comprises public spaces, a new pedestrian and cycle bridge across the River Foss, 679 residential units, retail and leisure developments.

The committee said it was unclear how detailed the plan was intended to be or how much of the project was being defined at this early stage.

And it added that the urban grain of the scheme did not relate to existing conditions 'as well as might appear from first glance'.

However, John Thompson defended the scheme, saying CABE had 'misunderstood' its intention: 'It is an outline application – its purpose is to maintain outline principles.'

Zoë Blackler

... and warns Alsop to keep New Islington design 'realistic'

CABE has called on Alsop Architects to ensure that ambition is matched by realistic analysis in its vision for New Islington, Manchester. The scheme, for developer Urban Splash, creates a third Millennium Village on the site of the former Cardroom Estate at Ancoats (see pages 4 and 5).

CABE's design review committee said it welcomed 'the bold proposition for what is to a large extent an experimental model for urban living in the future'. But it expressed some uncertainty about the 'status' of the project. 'At one level it appears as a diagrammatic strategy for the future development

of the area. However, it is well developed as a masterplan and illustrates striking architectural propositions'. CABE also called for a greater distinction between the public and private spaces, and expressed doubt that the area would be as active as the plans suggest.

The committee concluded by saying that its comments were 'intended to ensure that the ambition is matched by a realistic and thorough analysis of the site, the development strategy and above all the principles of place making'.

CABE also praised Stephenson/Bell for progress made with Quayside – a 31-storey residential tower on the River Tyne in Newcastle. The committee gave its support to the project, but urged that the public should have occasional access to the top of the building and that the quality of materials and detailing must be of the highest quality.

It also applauded KSS's revised proposals for the redevelopment of Brighton's West Pier – a 'more imaginative scheme'.

Thames Gateway plans win go-ahead from government

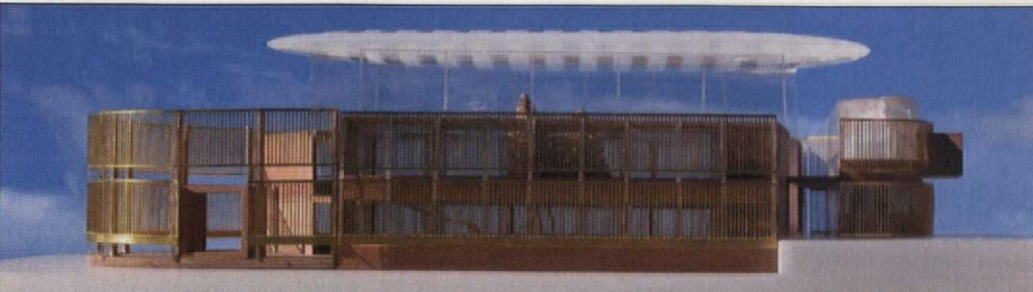
The government has given the green light to London mayor Ken Livingstone's plans for the Thames Gateway – the area in east London earmarked for major development over the next decade.

The Office of the Deputy Prime Minister has given the mayor its backing for the creation of a new body to oversee delivery of the plans – a new board to be chaired by Livingstone with Lord Rogers, head of the GLA's architecture and urbanism unit, as vice-chair. The plans, set out in the draft London Plan, would see the creation of 80,000 extra homes in the area over the next 20 years. Crucial will be the construction of a number of new bridges across the Thames.

Tony Winterbottom, director of strategy implementation and project development at the LDA – speaking at a meeting of the mayor's advisory committee last week – stressed the need for immediate action to control development in the area. 'London's greatest development opportunity' could be lost, he warned, if traditional low-density developments continued to creep into the area unchecked.

However, Lord Rogers stressed the need to put quality before quantity. 'It is better to go slower and get it right,' he said.

The London Plan will go out to public consultation in February next year and the final plan is scheduled to be published in the autumn.



McDowell + Benedetti has won an RIBA competition for a managed workspace in Stokesley, North Yorkshire. The practice saw off competition from Snell Associates, Chance de Silva Architects, McKeown Alexander Architects and Japan-based Kengo Kuma & Associates. The brief demanded a sustainable and innovative building to attract high-calibre companies to the town. This winning design answered these requirements with a series of separate units housed around a common reception, management office and training area. +

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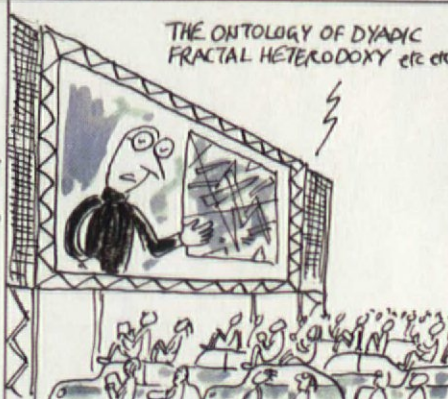
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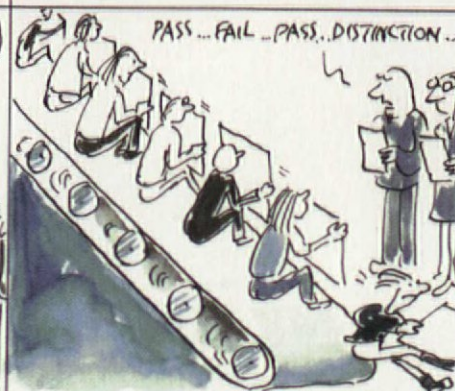
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vital statistics

- Skinflint bosses have failed to pay employees a total of £10 million owed to them since the introduction of the National Minimum Wage – by paying less than the legal limit.
- House prices are predicted to fall by 7.4 per cent between now and June 2004, according to spread betting firm City Index. Average house prices in Greater London are expected to drop by a whacking 9.4 per cent, the bookie believes, while the South East will fare only slightly better, with a fall of 6.6 per cent.
- Former defence secretary Michael Portillo will be paid £30,000 a year to be a board member of defence specialist BAE Systems, a job that takes up just one day a month of his time.
- Britain's most expensive home has cost £1,700 per square foot. The house in London's Kensington was sold by TV personality Chris Evans to pop singer George Michael for £7.25 million.

Clare Melhuish reviews... problems of gallery design as seen by the architects

As Ed Jones put it, speaking at the National Portrait Gallery last Thursday: 'There was a smell of rules about how to make art galleries in the '80s' – but today, he suggests, there is scope for a great deal more diversity and idiosyncrasy in the way that architects approach the gallery commission.

The evening provided a platform for three of today's most established British architectural practices to expound on their approach to designing that most establishment of institutions – and, somewhat unexpectedly, to air their antagonism towards the work of Herzog & de Meuron at Tate Modern.

It was hard to banish thoughts of sour grapes from one's mind as MacCormac launched into an attack on the lack of adaptability of the temporary exhibition galleries at Tate Modern, and Ed Jones criticised the Turbine Hall for its 'agoraphobic' qualities, claiming it to be so vast that only art commissioned especially for it can work in the space. MacCormac bit his tongue rather than divulge more of his views on the Swiss architects' failings, but his presentation of his and Jocasta Innes' installation design for Tate Modern's Surrealism exhibition made it clear how different the approach was from Herzog & de Meuron's understated, 'minimal' intervention. Starting in a pink lobby with a heartbeat, and proceeding through a series of dark and lighter rooms, MacCormac

described it as 'a sort of dream experience'.

Dixon and Jones emphasised the importance of the connections between the gallery and the outside world – 'the public gestures that announce art to the city', as Dixon put it, making much of the views from the NPG and National Gallery of 'imperial London', and broaching an idea about 'a modification' to the main entrance of the latter in order to enhance its natural vantage point.

'Museums become a strangely extended public realm,' said Jones, and Gordon Benson also dwelt on the interconnections between museum and urban landscape in his Edinburgh and Dublin buildings. He spoke in terms of a building 'narrative', weaving seamlessly with the narrative of the art on display, and helping to 'orientate you in the city as well as in the gallery'.

Benson's approach means that every room in a museum must be different, designed to reflect and enhance the meaning of its particular contents. It is hard to say whether this gives the architecture the lead or makes it subservient to the displays, but it certainly seems to assume the permanence of the collections, and to limit the scope for subsequent rearrangement of the spaces, an issue that Tate Modern appears to circumvent.

The problem with gallery design is that it became a technical discussion about environmental control, and architects have been struggling ever since to rediscover the art of designing simple, beautiful rooms.

'Making Space for Art', an evening of presentations by Richard MacCormac, Jeremy Dixon, Edward Jones and Gordon Benson, was hosted by the National Portrait Gallery on 12 September.

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BLACKPOOL REGENERATION

Blackpool Borough Council and the North West Development Agency have appointed EDAW and the Jerde Partnership to masterplan the regeneration of the city. The plan coincides with a government initiative to reverse the recent decline in UK tourism and the proposed relaxation of England's gambling laws. +

SHOW 'UNIQUE' MANCHESTER

English Heritage chief executive Simon Thurley has called for Manchester's 'unique warehouses' to be used to promote the City's bid for World Heritage Site status. Speaking at the launch last Friday of a new book – *Manchester: The Warehouse Legacy* – Thurley said the buildings should only be redeveloped within the context of their historical significance. +

RIAS GOES THE WHOLE MILE

The Royal Incorporation of Architects in Scotland (RIAS) is to host a conference, 'Rethinking the Royal Mile', on 11 October. The one-day event will look at how the Edinburgh street has coped with 20th- and 21st-century architecture. It will be chaired by the chief inspector of historic buildings at Historic Scotland, Richard Emerson, and speakers will include architects Malcolm Fraser and Ben Tindall. Tickets cost £65 and are available from the the RIAS on 0131 229 7545.

LESSONS FROM GORMLEY

Antony Gormley, the creator of the *Angel of the North*, is set to lead a course for students in the Newcastle area on the nature of public art. The scheme – funded by the National Endowment for Science, Technology and the Arts and run by the Samling Foundation – will bring Gormley together with five young professional artists and 60 A-level students from the region.

HISTORY IN THE MAKING

The English Historic Towns Forum will hold its annual conference at the Guildhall in Winchester on 26 and 27 September. The event – which will include a keynote address by the new director of the government's Urban Policy Unit, David Lunts – will assess how planning, housing density, tourism and IT impacts on historic settlements. For more details call 0117 975 0460.



Hawkins/Brown has won planning permission for its new £650,000 Maggie's Cancer Care Centre in Sheffield. The scheme will transform an early 20th-century villa with the addition of a new two-storey extension. It is one of a number of centres being developed for the Maggie Jencks Trust by high-profile architects including Richard Rogers, Daniel Libeskind, Zaha Hadid and Frank Gehry (AJ 18.10.01). +

Urban Design Week kicks off with community manifesto

The Urban Design Alliance (UDAL) has revealed a five-point Manifesto for Better Communities, to mark the start of Urban Design Week.

The document, launched by UDAL chair Tim Gale, says a 'true urban renaissance' can be achieved if improvements are made in five key areas.

These are identified as: fostering a sense of community; ensuring citizens feel safe; making drastic improvements in the provision of public transport; improving green spaces and parkland; and the development of better and more affordable homes. The UDAL intends to take this manifesto to leading figures in government and industry to encourage them to sign the document.

Other events this week included a heavily over-subscribed lecture by Danish urban design guru and architect Professor Jan Gehl of the Royal Danish Academy of Fine Arts on Tuesday at the RICS. Further events include Placecheck Day on Sunday, supported by the ODPM, which aims to encourage communities to highlight practical problems with their urban environment.

Many of this week's activities focus on the government's Urban Summit at the end of October. The UDAL is determined its agenda for urban regeneration should win high-profile backing at the event. For details of events, visit www.udal.org.uk

Ed Dorrell

And he called on architects to become involved in partnering – working in collaboration with other construction industry professionals rather than taking a combative attitude. He said, 'Many hark back to a golden age when architects used to be the project leader on most schemes. This time is well passed.'

He added that architects are being left behind by the rest of the industry: 'There is a natural resistance to change.'

Architects gearing up for AJ's 100% Design fashion seminar

The Architects' Journal is staging a seminar at 100% Design next week featuring fashion designer-turned housing aficionado Wayne Hemingway and Softroom's Christopher Bagot. The subject will be 'designing for designer labels' – loosely a look at the world of fashion through architecture. The one-hour event will take place at 6pm on 26 September in the Whitehall Room, Earls Court 2. It is supported by leading office furniture company Teknion.

100% Design will be staging other seminars alongside the event. These will include sessions on Italian industrial design, Dutch Interior Design, and a tribute to the life and work of architect Arne Jacobsen in a centenary session on Friday 27 September run by AJ sister title *The Architectural Review*.

Also of interest is the Channel 4 100% Design bus tour, which aims to provide a 'unique insight into London's architectural and design scene through the eyes of the people who make it happen'. Visit www.100percentdesign.co.uk for details.

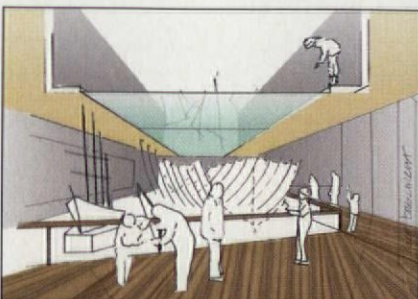


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'Face up to an Egan future' UK architects are warned

Architects must become more involved in the Rethinking Construction process, a conference on the future role of architecture has heard.

Robin Nicholson, a CABE commissioner and leading advocate of the Egan agenda, told a conference at the Building Centre on Monday that very few architects are enthusiastic about adopting the new working arrangements.



Austin-Smith: Lord's £13.2 million Theatre and Arts Centre in Newport, South Wales, incorporates an unusual element – a medieval ship discovered during excavation of the site. After archaeologists discovered the timbers of the 15th-century ship, the design for the centre on the banks of the River Usk was radically altered to work around it. A glass floor above the ground floor gallery will allow visitors to view it from above as well as examine it from below. Construction is due to be completed by spring 2004.

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Brimelow McSweeney Architects has won the competition to design the final building to complete **MacCormac Jamieson Prichard's** £60 million master-plan for Coventry city centre (pictured). The £10 million, seven-storey **Millennium View** will include 62 apartments and 3,000m² of leisure and retail space. It will be clad in patinated copper shingles, curved glass panels and blue render. Work will begin on site in late spring. ➔

YORKSHIRE LOOKS FORWARD
Regeneration agency **Yorkshire Forward** revealed the vision for its six Renaissance Towns at a conference in Scarborough last weekend. The event saw the public unveiling of **Alsop Architects'** plans for **Barnsley** (AJ 18.4.02), along with those for **Doncaster**, **Huddersfield**, **Scarborough**, **Wakefield** and the north-east Lincolnshire conurbation of **Grimsby**, **Cleethorpes** and **Immingham**.

ASSAEL'S LEICESTER HOMES
Assael Architecture has won planning permission for a £5 million residential scheme on a brown-field site in **Leicester**. The 4,000m² development – designed for **Cadenza** – will see the conversion of an existing warehouse into 53 apartments.

LONDON TOP FOR BUSINESS
A new survey commissioned by London mayor **Ken Livingstone**, the **London Office Policy Review**, has concluded that the capital has retained its position as the UK's most attractive place for international businesses to settle. ➔

WELSH RETHINKING AGENDA
The **Rethinking Construction Centre for Wales** is to hold its annual conference at **Cardiff's Millennium Stadium** on 2 October. The event, to be chaired by ARB board member **Alan Crane**, will attempt to put the business case for the **Rethinking Construction agenda**.

'Skyscrapers cause wetter weather,' warns top scientist

A leading meteorologist has warned that the government's determination to 'build tall' could lead to major changes in local weather patterns.

Professor **Christopher Collier** – speaking at the **British Association's Festival of Science** last Thursday – said his researchers have proved that the erection of skyscrapers can 'significantly increase' the rainfall in neighbouring towns.

Towers and areas of urban density can create areas of 'rough turbulence' that will push air upwards, **Collier** said, a situation that can produce increased rainfall downwind. He said this effect of tall buildings could be as influential as climate change on local weather conditions.

Collier also questioned the government's determination to build tall. 'In the South East, government policy is to increase housing density from 24 homes per hectare to between 30 and 50,' he warned. 'In so doing we are likely to make a distinct impact on the weather, the effects of which may well be detrimental.'

The scientist cited as evidence how **Salford's** population increases during the industrial revolution led directly to an increase in rainfall in neighbouring **Stockport**.

Ed Dorrell

Stroud architect found guilty of serious misconduct

The ARB's Professional Conduct Committee has found a Gloucestershire-based architect guilty on three counts of serious professional misconduct.

Douglas Gunn, a single practitioner from **Stroud**, was fined £500 by the committee, which said the penalty would have been greater but for the fact that two of the three transgressions occurred prior to the 1996 Architecture Act, and therefore fell outside the PCC's jurisdiction. He was cleared of two further charges.

The case concerned the renovation of a privately owned block of flats in **Wotton-under-Edge** in Gloucestershire, which **Gunn** had undertaken in 1996. The majority of the funding for the project came from **Stroud District Council** grants. **Gunn** was charged with mishandling the scheme's finances by failing to set up a separate client account

for the project, and instead allowing the funds to rest in his practice account. He was accused of persuading the client this was a satisfactory set up.

He was also charged with actively misleading **Stroud District Council**. The ARB said **Gunn** had failed to inform the local authority that the contractor had cut the price of the scheme, which would have reduced the size of the council's grant.

Additionally, **Gunn** was charged with failing to make any serious effort to respond to complaints raised by his client, and later the ARB.

Gunn pleaded not guilty to financial impropriety, arguing he had not had the time to set up a project account due to a heavy workload. He claimed he had had nothing to do with the grants as his client had sole responsibility for these dealings. He hit back at the charge that he had not responded to complaints, saying he had dealt with all of them in a timely fashion and that the fault lay with his solicitor.

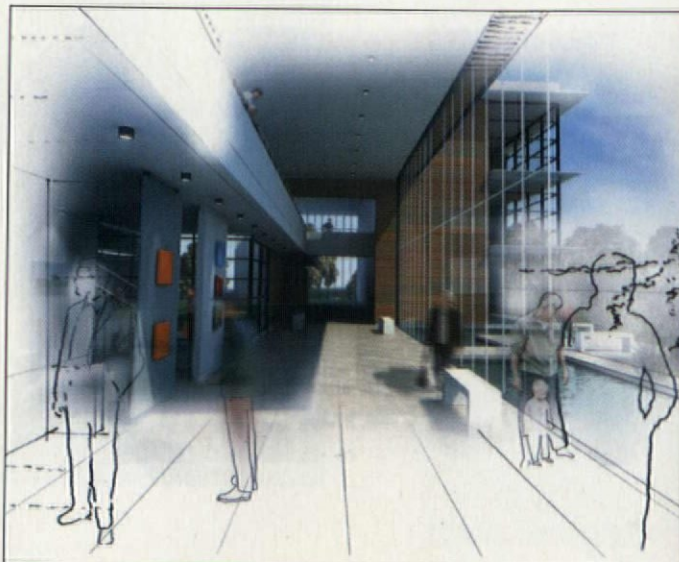
Gunn was found guilty of unprofessionally handling the client's money, failing to inform the council of the change in project cost, and failing to respond to his client's complaints. He was cleared of persuading the client to enter the payment process and failing to respond to the ARB.

AF launches Kings Cross workshop programme

The **Architecture Foundation** has launched a series of one-day seminars in London's **Camden** to find out more about how local people feel about the built environment. The seminars aim to encourage residents to visualise and understand their area, and to promote a wider sense of ownership, understanding and pride in their locality. They will form part of **Camden council's** policy to promote local debate about the role of architecture in bringing about an urban renaissance.

The AF's new director, **Rowan Moore**, said about the programme: 'We are trying to do two things. First we want to improve awareness of the built environment in the area and, second, to learn from what people say.'

The project will be filmed as part of a documentary that will be used to showcase the project at the government's **Urban Summit** from 31 October to 1 November. For details call 020 7253 3334.



RH Partnership Architects is to design the world's first international centre for the study of genocide. The £10 million **Aegis Institute**, near **Laxton** in **Nottinghamshire**, will include educational buildings, exhibition areas, lecture and performance spaces, a multi-media unit and library and research facility. It will provide opportunities for remembrance and contemplation for visitors. **Bob Geldof** launched the plans last week, which will be funded by the **Beth Shalom Centre**. **RH Partnership** will submit a planning application in the spring with completion likely by 2006.

Designs on Democracy

an open, two - stage competition



The Institute for Public Policy Research, in association with CABE, the Design Council and The Architects' Journal, are running an open two-stage competition to reinvent Bradford, Stockport and North Hertfordshire (Letchworth) town halls.

We are looking for expressions of interest from architect-led design teams who want to create accessible and welcoming civic places – in particular, public meeting rooms and debating spaces. The international competition forms part of ippr's **Designs on Democracy** project exploring the role that design can play in deepening promoting citizen involvement in decision making.

- Nine teams will be shortlisted, and asked to develop detailed concept designs.
- Budgets for the projects are estimated to range between £3-10 million.
- Judges include Robin Nicholson (chair), Julia Barfield, Paul Finch, Matthew Taylor and Ron Arad.
- The finalists for each site to be awarded £10,000, runners-up £5,000.
- The competition runs from 12th September 2002 until mid-January 2003.
- Expressions of interest must be received by 21st October.

More information and the Stage One Brief can be found at:

www.designsondemocracy.org

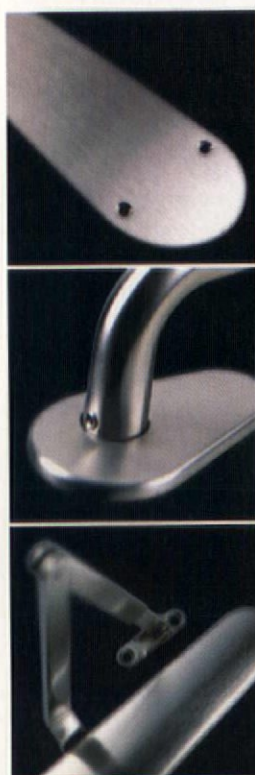


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The numbers game: maintaining quality as student intake grows

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editorial

letters

Three years ago, the current RIBA president, Paul Hyett, wrote a column in this magazine about the way that universities in this country were racking up their demands for better A levels. This was problematic, he argued, because A levels are by turns thought fully representative of a student's ability to become an architect by some, and worthless by others in academia. Admission departments' research also showed the 'chilling truth' that distinctions awarded with degree qualifications would be most likely to go to either those with the highest A level results – or those with the lowest. The A level gateway, Hyett continued, was also discriminatory to the less advantaged. And Hyett (one D, one E) was writing a week after an AJ story showed that universities were racing to fill a 7 per cent shortfall in applications, caused largely by the £1,000 student fees imposed following the Dearing Report. Architecture courses were long and becoming unpopular, but a shortfall in the actual architecture market might not all have been bad news. If supply exceeds demand, it is difficult for fee levels to remain high.

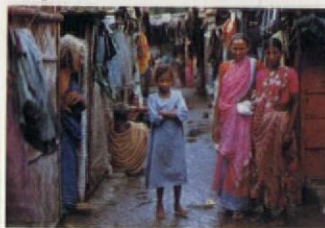
Now, with this week's news that schools are being overcrowded with architectural students, the reverse seems to be true. More students are being crammed in as a result of the unpopularity of construction courses – and architecture is being asked to make up the shortfall. The tutors are worried that, as with the A level situation generally – where annually once results are out, there is a media-fuelled attack on the standards of education that must be slipping if so many can achieve high marks – overburdened tutors will lead to underqualified architects.

And RIBA statistics show that this is part of a trend. Since that drop in 1999, admissions to architecture have been on the upward march as construction has dwindled. They leapt by 11 per cent from 2,294 in 2000-01 to 2,543 in 2001-02 and anecdotally by up to 40 per cent now.

Solutions in education are never simple. But universities must resist the temptation to make architecture the dumping ground when construction courses fail, and adequately resource to make sure that, if admissions numbers rise, standards do too.

David Taylor

Does the world really aspire to the West?



Oh, if it were only just that simple. While I fully support the need for more infrastructure investment in poor countries, and condemn the present western donor policy swing in favour of 'softer', less visible interventions at the expense of capital investment, I cannot agree that the rest of the world aspires to the 'western model of development'.

To me the word 'appropriate' is the missing factor in Ceri Dingle's article 'Summit for Nothing' (AJ 5.9.02). I have spent 15 years working as an architect in developing countries, trying to use local knowledge to encourage appropriate technical solutions. All too often I find myself attempting to adapt to local conditions some well-meaning piece of western design and technology, which has become a nightmare to manage and maintain due to user ignorance, understandable misuse through lack of education, and no thought of sustainability by the western benefactor.

Grass-roots NGO educational awareness campaigns and new infrastructure investment should be in partnership and both have roles to play. Most poor countries are many decades away from being able to support and maintain, never mind sustain serious engineering projects. Remember, the backyard privy, common in the UK not so long ago, is still unimaginable and unaffordable technology for many rural countries in the world.

We need to support local communities to achieve their own technical solutions, albeit with western investment and technical assistance, but not necessarily 'designed in the West'.

Robert Fielding, Lausanne, Switzerland

Mega-projects: never fair on wealth and power

The title under which my letter last week appeared, traduced the sense of my message (AJ 12.9.02). There is no conflict between sustainable, locally controlled development and social justice. Indeed, the two objectives are indivisible. What I wish to challenge is the presumption that mega-projects, which are usually negotiated with strings attached, to the extreme disadvantage of the national economy in question, ever result in, or are intended to result in, a fairer distribution of wealth and power.

One example of such a project is the currently planned laying of an oil pipeline through Turkey by a BP-led consortium, which will effectively suspend Turkish law across the corridor in question with no rights of compensation for the farmers and villagers whose land will be bisected. The agreement includes unfettered access to water by the company and exemption from liability in the event of an oil spill.

Kate Macintosh, chairperson, Architects and Engineers for Social Responsibility

A distortion of the truth that fails to see vision

I read with interest Austin Williams' account of our project to create an interpretation centre to tell the story of John Muir, the Dunbar-born environmentalist (AJ 15/22.8.02).

However, to describe Muir's far-seeing vision as 'naïve' surely does him less than justice. He

Ask Austin. If you have a technical query, look out the discussion forum to debate the latest issues, or discover the answers to problems from your peers – or from AJ technical editor Austin Williams.

Check out the latest news stories, including Mediawatch – Astragal's wry look at the architecture stories covered by the weekend newspapers. Mediawatch goes up every Monday. Or look up stories on project news – this week's offering includes images of Bryant Priest Newman's completed redeveloped Eric Hollies Stand for Warwickshire County Cricket Club at Edgbaston. The new stand, which raises capacity by 1,300, has an unusual 'hovering' roof canopy of flat, thin planes.



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

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wrote: 'They will see what I mean in time. There must be places for human beings to satisfy their souls. Food and drink is not all.' Idealistic, certainly. Muir was the founding president of the Sierra Club, now with a membership of more than 600,000 and from which came Friends of the Earth. He is widely regarded as the father of the modern conservation movement. A century ago, he said: 'The battle for conservation will go on endlessly. It is part of the universal battle between right and wrong.' Naive?

Graham White's letter of criticism (AJ 5.9.02) was 'breathtaking' in its attempt to distort the truth. During the planning process, the local planning department received letters of protest from less than 100 individuals and organisations, rather than 'more than 450'. Far from all were the 'academics, architects, planners and educators' Mr White claimed. Most were people who had seen neither the building, nor architect Richard Murphy's plans, although more than one objector made the point that the proposals were 'clever', 'radical' and 'innovative', as if these were somehow threatening.

Historic building and archaeological surveys have failed to find anything inside the building worthy of retention. The 1970s reconstruction referred to by Mr White was recently described by one prominent architect as 'fairly brutal with its fabric', ripping out the whole of the interior.

Forsaking the issues he identifies, Mr White claims that 'the most fundamental objection' is the reduction of floor and wall space 'by up to 30 per cent'. As the ground floor area will be unaltered, this assumes the other two will be almost halved. The illustrations in Austin Williams' article show this to be far from the case.

Among those quoted by Mr White as opposing the development is the Sierra Club. This is untrue. The Sierra Club has never 'roundly condemned' the scheme. Indeed, many prominent members, past presidents and present officials are in favour of our way forward. We have also received the support of, among others, the local Community Council, East Lothian Council, the John Muir Trust, Historic Scotland and the Scottish Executive. Mr White dismisses this huge lobby for a forward-looking vision. Anyone who opposes his point of view is 'idiotic', 'ignorant' and 'lunatic'. Welcome on board, Austin Williams.

Oh, and Robert Venturi's work to one of Benjamin Franklin's tenements is surely in Philadelphia, Mr White, not Washington.

Will Collin, trustee, John Muir Birthplace Trust

The tall towers that are reducing our daylight



I couldn't help but notice this article in www.skyscrapernews.co.uk – 'Canary Wharf is the world's single largest commercial property development containing over 12 million square feet of office space... It contains all three of London's tallest buildings... Construction started on the project in 1988 and ground to a halt with the recession of the early '90s but since then things have picked up ... The Canary Wharf Group are now looking to expand the estate into much of the rundown area surrounding it. At the same time other property developers have

got in on the act, and although they aren't building anything near the height of One Canada Square, the whole area is slowly being developed to contain dozens and dozens of high-rise buildings.'

The Canary Wharf tower designed by Cesar Pelli is gradually being engulfed by surrounding ones, creating a solid mass rather than any notion of tower. In its neighbouring districts, the mornings will become shorter and in others, the nights will come quicker. Fortunately, Canary Wharf is more isolated in its island garden than the main commercial City of London. It is rarely perceived how towers add to the skyline, but very noticeable when your daylight is removed and it happens to a far greater number than one predicts.

These skyscrapers have little to do with location – only a desperation to stick their neck out over the top of their neighbours. Meanwhile, surrounding inhabitants can only feel their oppressive new-found neighbours running down their area. No longer can estate agents endorse previous properties with claims of light and airy space, neither can they wax about their skyline views of London. Commercial towers are, quite simply, phalluses of indecency, theft and exploitation.

Rose Peeters, by e-mail

Don't forget SBT's role in Portishead scheme

I write with regard to a recent article (AJ 29.8.02), as it gives misleading information concerning the redevelopment of Portishead Quays.

Appointed as masterplanner of the Portishead Quay scheme (South and East sides of the Portishead Docks), Scott Brownrigg + Turner has been instrumental in the regeneration of this brownfield site. Working for the

consortium that comprises Crest Strategic and Persimmon Wessex, Scott Brownrigg + Turner designed the original masterplan for the 30ha site and has subsequently been appointed to provide architectural design services by Persimmon Wessex for two residential developments; by Waitrose for a new supermarket; and by the consortium for a retail and business building at the heart of the new district centre.

Scott Brownrigg + Turner has been retained by the consortium to oversee the implementation of the masterplan for the South and East Quays with input that focuses on the coordination of the various building plots at planning and pre-planning stages, by providing advice as to their correlation to the ideals and concepts of the masterplan.

Considering our contribution to the redevelopment of this site, we would request that your readers are made aware that, while LDA has worked substantially and very successfully on this scheme and other components of the Portishead Docks development areas, as well as being significantly involved in the efforts to revive a dilapidated part of the town of Portishead, it has been working alongside Scott Brownrigg + Turner and, in some instances, as our sub-consultant. We would like to make clear that the work at Portishead Quays is not solely down to the efforts of the LDA but to Scott Brownrigg + Turner and those of several other key consultants including Gardiner + Theobald, Arup, Derek Lovejoy & Partners and North Somerset District Council.

In due course we will issue news releases and the latest images of Scott Brownrigg + Turner's current work at Portishead Quay.

Bruce Calton, divisional director, Scott Brownrigg + Turner



will also

The wisdom of age is ignored in favour of the cult of youth

Goya, at the age of 70, embarked for the first time in his life on painting to please himself. He was working outside the realms of the commission, which gave him the opportunity to not only please himself, but also to exorcise some of the most horrific ghosts from his earlier years. In one sense, he was a man in exile. The exile subject of Ezra Pound's 'Into the valley of the thousand bright flowers' did not feel abandoned through a lack of comfort and power but because he was destined to be parted from his great friend by his father. In this exile's letter, there is sadness and remembrance of beauty. By contrast, Goya's exile was one of regret and horror.

In the last 10 years of his life he produced a series of etchings where the plates contain a harsh and realistic contemplation of a people's struggle. They testify to the need, felt by Goya, to compile a document which is not only an accusation, but a universal protest against war. The series is called 'The Disasters of War'.

Goya stood at a poignant point in history. He had been raised in a small hamlet in an ancient country which gave the illusion of a leisured existence. In fact, it was an appearance which tended to obscure the reality of poverty, ignorance and superstition. He embarked on the series called the 'Black Paintings', which I believe anticipated the very beginnings of existentialism, surrealism and expressionism. These currents were already stirring, but here we find this elderly deaf man responding to political and cultural shifts in Europe, which resulted in his final exile to Bordeaux. The 'Black Paintings' depict an exploration into man's soul and destiny, a deep analysis of obsessions and hopes. Goya had seen many of the things he depicted. He had witnessed death by starvation, looting, executions, all at the hands of a 'police state'. His sketch called *Nada*, 'the nothingness that

surrounds our existence', was a celebration of the peasants' resistance. Liberals were persecuted and people crushed under a government of oppression. The world was changing rapidly and the old man was busy.

Ambiguity of meaning reigns supreme in these works. He attains the sublime by passing through what is horrid. In the *Citadel on the Rock* winged messengers come and go, bearing useless orders from the officials at the castle to the men who crawl in the valley. 'I am still learning,' Goya writes on the bottom of one of his drawings.

All this coming from an old man working for his own delight. He screamed at society about social hypocrisy, conventions, prejudices and the dangers of religious and political idols. His exile in Bordeaux also allowed him to reflect on other qualities, and in one of his last images, *The Milkmaid of Bordeaux*, we see a tenderness and serene beauty. In spite of his anger, he also knew that beauty is at the heart of every truly human endeavour. This painting shows a watery gaze from a beautiful woman as she looks out from the canvas in a reminder of a warm and beautiful life, as it used to whisper to Goya in the evening breeze of Saragossa.

Today, the wisdom of age is ignored in favour of the cult of youth, which appeases the guilt of those in control. Many government bodies and agencies (and the rest) send out confusing and pathetic messages to us in an arrogant attempt to keep us happy – it does not. We are (as I write) about to attack Iraq to satisfy political dogma without due consideration for the aftermath or its effect on the people. We should all keep our eyes on allowing our own individuality to find expression and to console ourselves with beauty.

WA from the Sheringham hut

'Government bodies and agencies send out confusing and pathetic messages in an arrogant attempt to keep us happy – it does not'

people

If you have seen any TV programmes on the subject of architecture in the past 10 years or so, the chances are that the man behind them was Roly Keating.

Keating devised and launched the long-running BBC2 heritage series *One Foot in the Past*, which, he is proud to say, tried to tell the stories behind the buildings and the people that they housed. *The House Detectives* was also his, and was again an attempt to investigate the 'secret histories' of buildings, using people like Dan Cruickshank. And the controversial *How Buildings Learn* revelled in looking at the merits of the functioning strengths of schemes rather than the 'magazine architecture' the programme's presenter, Stewart Brand, disliked.

Now, with a week-long series of films on architecture, which started on Monday, Keating is again the man behind the latest spurt of UK architecture programming to coincide with the Venice Biennale, at his new home, the digital channel BBC4. The programmes investigate such things as 'happy architecture' – featuring the work of people such as Richard Hywel Evans, partly because Keating was 'curious' about him, and *Pop Goes the Museum*, an entertaining look at what became of that Dome of the North, Sheffield's National Centre for Popular Music. There is also a show on *The Return of the Architect* – a pilot where the Hopkinses return to Glyndebourne to face the music.

Keating joined the BBC as a general trainee in 1983, having studied Classics at Oxford. 'But I knew from an early age that broadcasting was my big love,' he says.

'And if there was any way to get into it I'd love to. I was probably part of the first main television generation, where the radio was always on in the house. I guess I grew up with the rhythms and the voices of broadcasting.'

Arts programmes were, and still are, his particular forte. He was founder, producer, and subsequently editor of arguably the most influential programme in that field – *The Late Show*. From 1992 to 1997, Keating was editor of *Bookmark*, a series on literature criticism which helped him pick up the Huw Wheldon Award for best arts programme in 1993.

'Then I became fascinated by the whole subject of digital expansion as it was talked about in the mid-1980s, and I had a kind of vision of that as something I wanted to get involved with and be creative with.'

Roly Keating is showcasing a week-long series of architecture films on the channel he directs, BBC4, at a time when the way in which TV deals with the whole subject of architecture is changing

by david taylor

four star: boxing clever



Thus it came to pass, and Keating became controller of digital channels, editorially responsible for the digital and pay-TV channels scheduled by BBC Broadcast in the UK. Those are based on the corporation's rich archive: BBC Choice, BBC Knowledge, BBC Prime, UKTV among them. Creative repeats, if you like. But then, last year, Keating was made controller of BBC4, following secretary of state Tessa Jowell's approval of the new digital channel (BBC3 is less certain).

'BBC4 is something only the BBC could support and sustain,' he says, 'because this is extending the service in areas the market finds it most difficult to sustain by itself, like

extended coverage of classical music or programmes about ideas, or international documentaries, or foreign cinema. The public service side of the digital expansion at the BBC is all about an expanded mix of public service channels which don't try and salami-slice the content infinitely.'

And, adds Keating, digital has allowed that unprecedented 'privilege' of screening an entire week of architecture programming in prime time.

'It makes this possible. And we're learning already that the audience appreciates that. We can offer something that is satisfyingly different from the mainstream.'

A case in point perhaps is the programme

Pop Goes the Museum – about Nigel Coates' popular music centre in Sheffield. The 40-minute film does not linger on the purely architectural story. There is mention that the aims of the design competition – run by the RIBA – were finally at odds with a fight to make content fit the building's rigid frame. And there is a passage implying that its failure was down to the fact that it was architects on the Arts Council Lottery panel who okayed the scheme without scrutinising enough the other parts of the story. But the programme really scores in telling the social and cultural side: Sheffield, local and nationally famous Sheffield pop musicians, and the panicked way in which many of the Lottery bodies suddenly had to dispose of large amounts of cash. And the way the media frenzy ensued but business plans were cast asunder by people's apathy. The popular music centre was actually anything but.

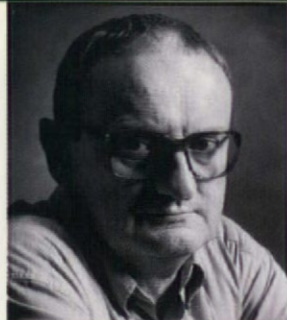
Keating's approach is what he calls the 'unclassifiable cross-genre approach to architecture', which he hopes to push in the future.

In many cases, it is the producers coming up with ideas for the shows; at other times simply Keating's own curiosities, which he hopes mirror those of the general public. He feels the architectural profession is happy that programming is moving away from the pure abstracted art form to architecture-as-the-fabric-of-society-type films. 'The best practices certainly have a much more integrated view of what they're doing.'

As to his personal design tastes, Keating professes to having to 'glue his chequebook into his pocket' to prevent him snapping up too many goodies from the world of furniture – the Robin Days and Ernest Races of this world. But with three kids – aged nine, five and two – architecture at his north London Victorian terraced house has been edged slightly to one side. He does, though, profess to have an unusual choice as his favourite building – the 'fantastic and wonderful' Hayward Gallery on London's South Bank. 'I've never gone so red as when someone proposed demolishing it.'

Keating is aware that BBC4 needs to be 'discovered' by its market, aided by more of the word-of-mouth appreciation that has come so far via the BBC websites and bulletin boards. 'The real test will come in five or 10 years' time,' he says.

And you can bet that Keating will be there to see it.



martin pawley

Battleships hold the key to the future of tall buildings it seems

Frank Lloyd Wright once said that inferior minds work by comparison while superior minds work by analogy. As an aphorism this matches Buckminster Fuller's better known one about the task of design being to do more with less, so that even if resources dwindle, there can still be more for everyone, but in either case, the use of analogy to tease out technology is a gift from the gods because it really works.

Take clocks for example. They started out as sundials rooted to the spot; then they got their solar mechanism so they could be mounted anywhere they could be seen; then their mechanism shrank down to the size of a pocket watch; then a wristwatch; then something so small that its flashing digits can be fixed to anything from a credit card to a car.

Tales of miniaturisation like this chase each other down the centuries: the development and extinction of the camera; the weight of coinage; the output of an engine; the mass of a bridge structure; the cost of a photovoltaic cell; the size of a mobile phone; and so on, until after a time it all becomes too easy.

That is when the analogists' task becomes to find out the exact change points in this process of evolution, not just glossing over them or, better yet, to actually predict these major shifts on the basis of data taken from completely different fields. In short, that is when you use the methods of meteorology and market research to predict the future of structures and machines.

To show how analogue aphorisms can produce answers where nothing else can, let us have the past predict the future by means of an analogy so arcane that it may never have been explored before – the decline and extinction of the battleship as a model for the fate of tall buildings.

'To show how analogue aphorisms can produce answers, let the past predict the future by means of an analogy so arcane that it may never have been explored before'

We can start with a passage from David Howarth's *Sovereign of the Seas*, a history of British sea power, published in 1974: *'The affairs of nations are often guided by sentiment rather than logic, and battleships in every age were wonderful creations. They had a fierce feline beauty like a tiger, "a fearful symmetry"; and even when they proved impractical, their beauty may have had some martial value in itself, to give confidence to a nation that possessed them, and give pause to a nation that did not.'*

Now consider the same passage with the word 'battleships' replaced by 'tall buildings': *'The affairs of nations are often guided by sentiment rather than logic, and tall buildings in every age were wonderful creations. They had a fierce feline beauty like a tiger, "a fearful symmetry"; and even when they proved impractical, their beauty may have had some political value in itself, to give confidence to a nation that possessed them, and give pause to a nation that did not.'*

Clearly the sense of the passage is not destroyed by the substitution, so let us assume that the analogy is not either. Here is another passage: *'So the great battleships survived, and the people took comfort from their existence, as they always had. But more and more of the strength of each battleship was being diverted to its own protection.'*

Making the same substitution in this passage we have the following: *'So the tall buildings survived, and the people took comfort from their existence, as they always had. But more and more of the strength of each tall building was being diverted to its own protection.'*

Once again the sense of the passage has not been destroyed by the substitution, but its message has become predictive. Now it is a harbinger of 11 September 2001.

a life in architecture

paul foot



The award-winning investigative journalist Paul Foot admits to a total lack of knowledge of architecture, and can only cite Foster's Millennium Bridge (pictured) as a structure which he likes. He is far more interested in the social aspects of building construction.

Foot laments the way that profits led to a decline and lowering of 'fundamental socialist ideals', such as the Parker Morris standards for quality in the construction of council housing. While not perfect, he says, the New Towns were created as environments in which people would want to live, and were not motivated by profit.

He sees a preoccupation with profit in the spreading of extremely similar buildings across the fields of towns like Saltash, creating 'facelessness in an area which is the exact opposite'.

Foot defends Garden Cities – 'Ridiculous though some aspects may be, I bet a lot of people were very glad to get out of the East End' – and finds far more damaging the effects of the high-rise systems buildings of the late 1960s and early '70s.

With nowhere for people to play, walk or move around on the ground, and without proper portage or reliable lifts, the blocks became 'extended lavatories', since anyone could come in and go out.

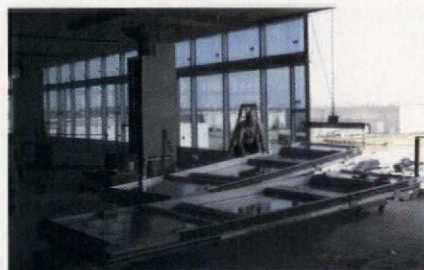
Among the consequences, well chronicled by Foot, was the 1968 Ronan Point disaster in Newham, where a small gas explosion caused the progressive collapse of an entire wall.

Stephen Portlock

19 September 2002

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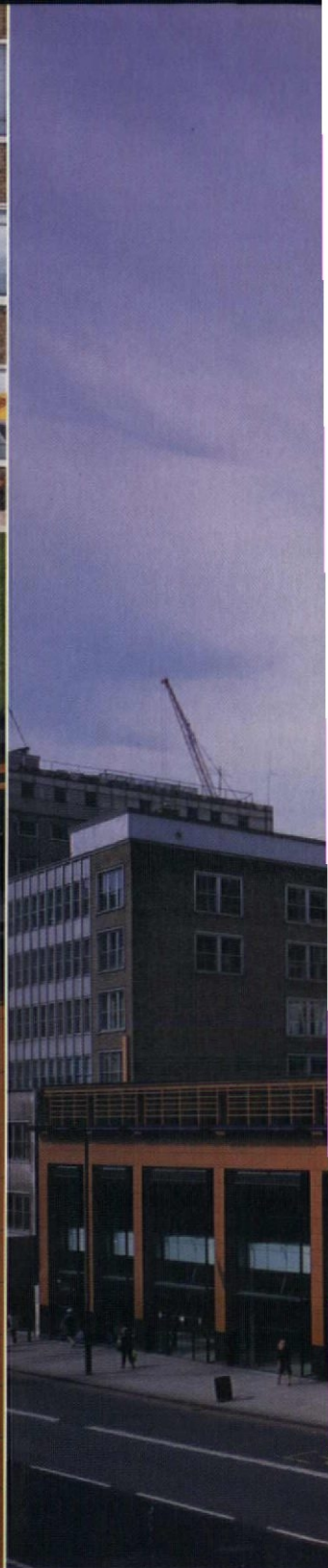
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aj building study

Retail therapy

One Knightsbridge Green, a 1950s combination of high street shops and offices, has had new life breathed into it by architect Hurley, Robertson and Associates, with fit-out by DEGW

Above: the new retail face of the podium and the cleaned offices. Above left: view onto the roof terrace used by tenant J Walter Thompson



By Barrie Evans. Photographs by Max Alexander (fit-out: Chris Gascoigne /View)

The sense of London's Knightsbridge area around Harrods is of retail streets rather than an office quarter. And that sense has been reinforced by Hurley, Robertson and Associates' (HRA) reworking of 1 Knightsbridge Green, though the building is both retail podium and office block. The recessive offices retain their original, low-profile 1950s fenestration, a decision that suited both the planner and the architect. The brickwork and reconstructed stone were simply cleaned. However, for the podium fronting onto Brompton Road, former single-storey retail units with an office floor above have been remodelled into

two-storey retail units, incorporating mezzanine floors.

The elegantly glazed shopfronts (see *Working Detail*, pages 32 and 33) are on a scale that suits the townscape here, while their uniform rhythm conceals the potential to group them into retail units of different widths. The faceted glazing of each shopfront unit is framed in terracotta rainscreen tiles, linking the frontages beneath the railings and yew hedge of the roof terrace. There are local references here – the orange masonry of Harrods and other nearby buildings, and the articulated shopfronts echoing arcade facades such as those in Burlington Arcade.

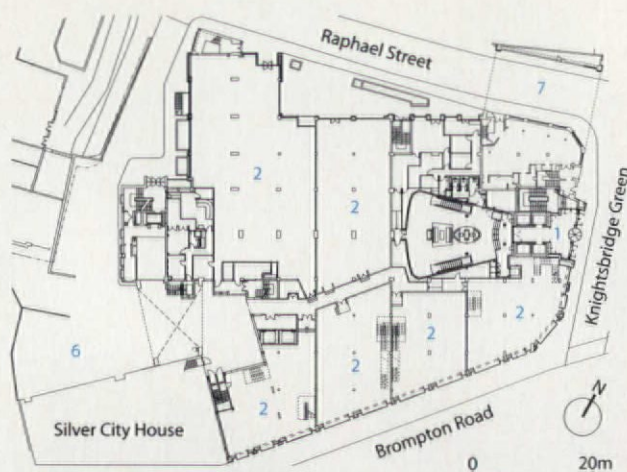
Turning the corner away from Brompton Road to the calmer Knightsbridge Green, the shopfronts give way to two-storey structural glazing. In many small-town locations, that language would clearly suggest 'prestige office'. Here it reads less demonstratively – the glazing could be another retail unit, a cafe, a theatre entrance – an ambiguity encouraged by the use of lemon yellow painted plaster immediately inside the glazing. Only when you look further in from the storm of the traffic to the calm within is prestige office the evident use.

While the retail reworking was a clear need, the office entrance was a less clear-cut



site plan

- KEY**
- 1 entrance
 - 2 retail space
 - 3 office space
 - 4 roof terrace
 - 5 roof garden
 - 6 loading yard
 - 7 existing public house



ground floor plan

opportunity. The former two-storey lobby was cramped, with the lifts immediately inside the entrance facing each other 2.5m apart, creating a bottleneck at busy times. A smart move by HRA has been to hollow out of the structure a much larger entrance hall beyond the lifts, and to draw people in to a reception desk at its heart, past the ground floor lifts as if they did not exist. What you notice is the blue glass walls. Once at this reception point, set on a limestone floor with beech-clad walls, escalators then take you to the first floor, where you can take a lift more easily or enter the office area at this level. With only that simple job to do, the first floor entrance space feels a little large and undefined, but it is a necessary part of the whole, now more-spacious, reworking.

Another 1950s legacy is a pair of columns immediately beyond the lifts, also making entry to the new entrance hall feel restricted. The building was propped and these columns removed for its full height, replaced by steel columns farther apart. The steps in the entrance hall are a legacy of original changes of level.

HRA's other main contribution, working with the engineer, has been to provide a serviced shell for offices. Typically for a 1950s building, floor-to-ceiling height was very restricted. On the office floors, 70mm of screed was removed and a new 100mm raised floor with 70mm working height has been installed. At ceiling level, the air conditioning that the client required is provided using chilled beams and ceiling panels in a 250mm zone. The remaining clear height is 2,445mm, not generous, although it does not feel oppressive, with light colours and floor plates generally no more than 14.75m deep, and daylight from both sides.

With HRA having set this framework, it was architect DEGW's turn to fit out the offices on floors 1-5 for J Walter Thompson (JWT), the advertising/communications group. JWT's move from previous premises was wrapped up with a redefining of JWT as a brand in the communications marketplace. Various in-house groups had come up with descriptions of today's organisation as 'wholesome, not too glamorous, very efficient, best of British, fun'. Ideas for the JWT

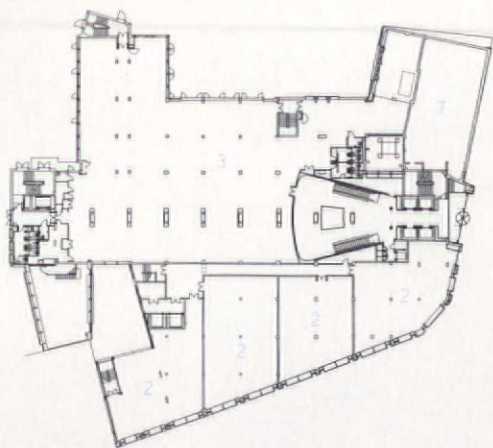


Newly glazed entrance with lifts and new lobby beyond. Lift lobby on upper floor

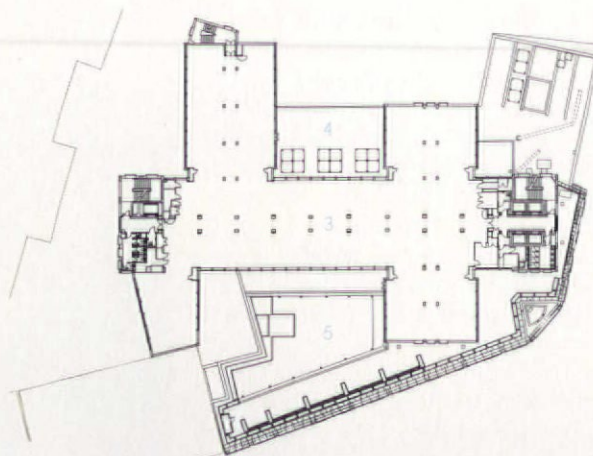
Architect's account

On the face of it, One Knightsbridge Green looked to be an uninspiring prospect for refurbishment. The original building was completed in 1956 as a naturally ventilated rent-slab office block designed by Stone Toms & Partners for Edger Investments and built by Sir Robert McAlpine. The building, now owned by Prudential, was occupied until 1989 and then lay empty for 10 years while a series of masterplan initiatives were prepared to redevelop the entire site. By 1998, the concept of a strategic masterplan had fallen by the wayside and Hurley, Robertson and Associates (HRA) was appointed by Prudential to prepare ideas for its autonomous refurbishment. The challenge was to create opportunities to revitalise the building and the surrounding areas and to find solutions to deal with the various deficiencies of a largely obsolete building.

In strategic terms, our design approach was to focus attention on the design of the retail podium base and leave the external appearance of the office building largely untouched. This approach coincided with Westminster Planners' thinking; they supported our ideas for the regeneration of the building but resisted any proposals to re-clad and accentuate the dominance of the existing 1950s office block.



first floor plan



typical floor plan



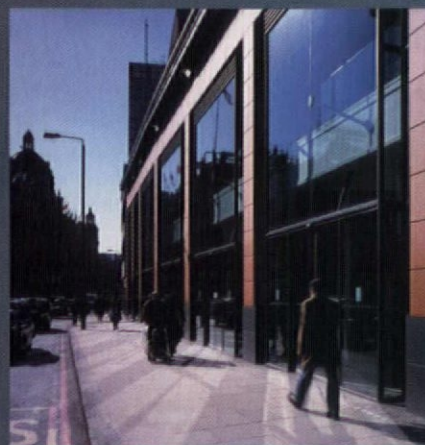
The ground floor level of the new entrance lobby, looking towards the entrance on the left. The escalators lead to lifts on the first floor

Our designs for the retail units completely altered the character and configuration of the existing podium base, contextually linking the building with the colour and texture of surrounding brick and terracotta, which are characteristic of this part of Knightsbridge and in close proximity to Harrods.

Triga, a sculpture by Franta Belsky, has been preserved, refurbished and illuminated and is an interesting corner piece on the chamfered facade overlooking Knightsbridge Green. The commitment to public art has extended to a new brick sculpture by Richard Kindersley on the Raphael Street underpass, where 'The Innocence of Childhood' graphically depicts the 'hurley-burley' of street life and provides a moment of reflection for passers-by. The sculpture portrays a child's view of shopping – an appropriate theme in busy Brompton Road.

The opportunity to redevelop the One Knightsbridge Green site may have been lost for a generation, but the 1950s building has been given a new lease of life and an important part of London has been regenerated by a series of ideas and alterations that enhance the streetscape and users' enjoyment of the new spaces in and around the building.

John Robertson, project director



culture of tomorrow focused on 'risk, team-work, together, well run, complex, standing out from the crowd, new beginnings'. The same exercises rated the previous building: on the good side, 'enclosed space (mostly cellular), natural light/aspect, located with team', and on the bad side, 'run down/depressing, temperature control, poor ventilation, cramped, no plan in layout'. So the fit-out was heavy with expectations, as well as the usual anxieties about change.

The JWT letting begins in the first floor entrance hall, where the office entrance has been offset to one side of the back wall to avoid the centreline row of '50s V-shaped columns. You enter a large, open area with 'doughnut' reception desk under a rooflight, knowledge centre shelving (a symbol of a knowledge-based organisation) and seating for meeting visitors. To the left, beyond the row of V-shaped columns, are audio-visual areas for previewing adverts and the like. A cow looks on.

There is a new, open helical stair leading up to the second floor. This connection helps create a two-storey heart to the letting, and lessens the sense that there are five separate floors only otherwise reached by lift from the public lobby. On the second floor, there are work areas and meeting spaces, as well as a communal cafe and access to the roof terrace seating, which is exclusive to JWT.

In the office spaces, typically, the central spine as you enter is for a mix of small accounts, while the side areas are used by teams on larger projects. There are also meeting areas, but space-demand is not currently high enough to necessitate touch-down desks. The 'creatives' are split through the team areas, rather than being grouped together.

The interior open plan is drawn together by the use of furniture and white decor with occasional stripes of colour, and the shallowness of the indented plan. (Floors seven to 10 are just the central rectangle.) The space feels fairly ordered and tidy, although it is perhaps early days for a more occupied (ie messy) feel. It works as workspace. It is, though, 'engine-room' design, with little attempt to carry through the symbols of corporate culture-change evident in the client-facing spaces on the lowest two floors, which some staff may never see day-to-day. JWT relies on the persuasiveness of audio-visual media for its livelihood. Perhaps there could have been more faith in the persuasiveness of the medium of architecture to communicate the new JWT among staff.

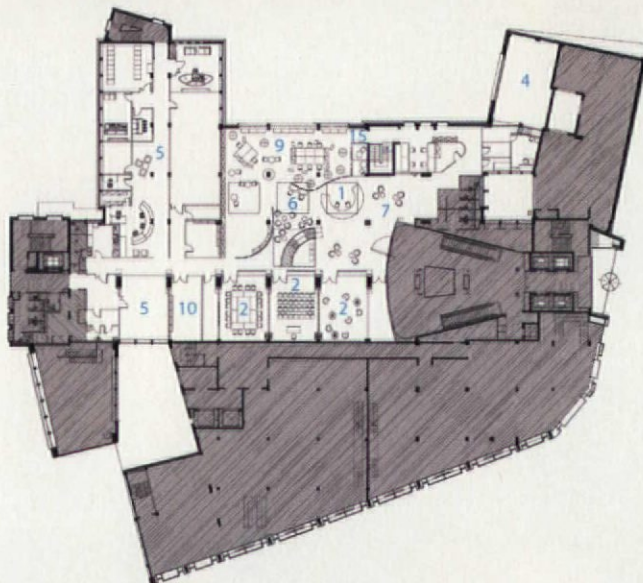
As to the building overall, it has a good-to-work-in feel. It is a significant transformation of an unpromising building that others might have written off as ready for demolition. There was not, after all, a lot of 'character' to build on.

HRA has succeeded in making this refurbishment a rejuvenation.



KEY

- 1 reception
- 2 pitch to clients
- 3 open plan office
- 4 office
- 5 back office
- 6 touchdown
- 7 informal meeting
- 8 meeting
- 9 knowledge centre
- 10 audio-visual
- 11 TV admin
- 12 finance
- 13 training
- 14 open plan workspace
- 15 retreat
- 16 new business and marketing
- 17 leadership group
- 18 inspiration zone
- 19 creative zone
- 20 creative review
- 21 creative services
- 22 art buyers
- 23 smoking
- 24 bar
- 25 kitchen
- 26 hot servery

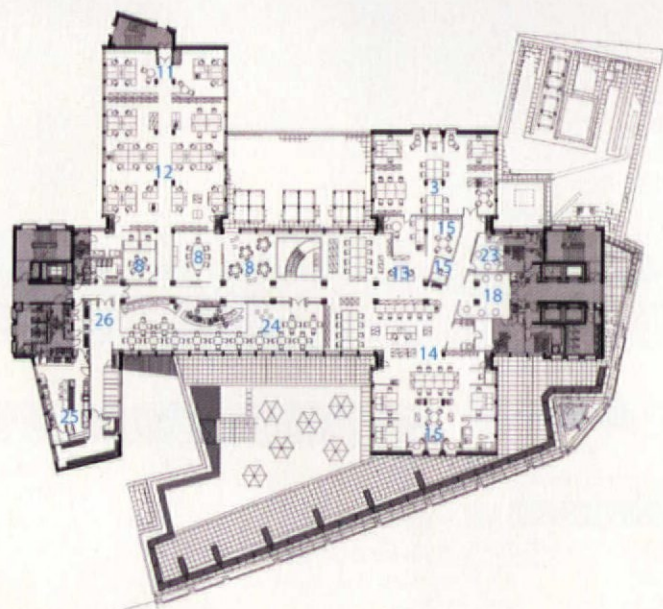


first floor plan

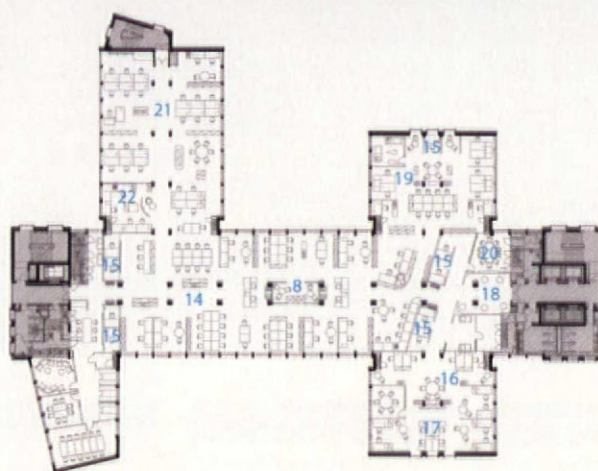




Left: the second floor bar/cafe area, for use by all JWT staff in the building, which looks out onto a roof terrace through windows on the left. Far left: there is an informal meeting area on the first floor, with a 'doughnut' reception desk and knowledge centre beyond



second floor plan



typical floor plan



Left: flexible space on the first floor, for making pitches to clients. Far left: view of a typical open plan office area down the spine of a floor. The low ceilings and centre-line columns do not dominate

Services

The building is a child of the 1950s and was originally operated as a heated-only building with operable windows at all floor levels to provide ventilation and cooling. The constraints of the existing structure only provide a clear zone of 2,800 mm between slabs at each floor level and had very little existing plant area.

The strategy proposed by consulting engineer Roger Preston and Partners for controlling the internal environment uses a combination of chilled ceilings and active chilled beams together with a new perimeter heating installation. This technology is recognised as providing good comfort levels and is inherently energy efficient. It also has the major advantage of requiring only a 250mm ceiling and services zone. Together with a 100mm raised floor to distribute data and power this allowed a clear finished floor to ceiling height of 2,445mm to be achieved. Other solutions investigated either significantly reduced net floor area or required lower ceiling heights.

The planning grid is aligned with the window mullions and allows the formation of cellular space without the need to alter pipe or ductwork arrangements. Additional cooling can be provided in a particular zone simply by replacing a chilled ceiling panel with an active chilled beam.

Restrictions imposed by the planners meant we could only locate low-level heat rejection plant on the open roof. Partial use of the underground car park allowed the chilled water and air handling plant, together with water storage and the stand-by generators, to be housed within the basement, while heating boilers and pumps were installed within the existing oversized lift motor room enclosure.

The building has only four passenger lift shafts. However, with the use of escalators to link the new reception to the first floor lift lobby and modern lift controls, we were able to achieve current lift performance standards without the high cost of increasing shaft numbers.

The building falls within the requirements of Section 20 of the London Building Acts. Roger Preston Fire developed a fire strategy for the building which upgraded lifts at both ends of the building for fire-fighting purposes but essentially retained the original features of natural ventilation to fire-fighting lobbies, and sprinkler protection to basement and retail areas.

The electrical supply to the building has been upgraded within the existing substations and serves the office floors via bus duct risers with tap off units at each floor level. Standby generation is provided for life safety systems with space allocated to allow incoming tenants to increase this to 100 per cent back-up.

Nick Bullen, Roger Preston and Partners



One of the centre-line row of columns, with services squeezed into the ceiling zone



Access to lifts in first floor of the lobby, with blue-clad repositioned columns

Costs

Costs based on final account rounded up or down

SUBSTRUCTURE

FOUNDATIONS/SLABS £3.20/m²

Piling to retail units only (minimal works required)

SUPERSTRUCTURE

FRAME/UPPER FLOORS/STAIRCASES £96.34/m²

Concrete and steel works to retail units, modifications and alterations to existing building including stairs and modifications to form holes for escalators

ROOF/ROOFLIGHTS £41.70/m²

Removal of existing screed, new screed. Upstands, flashings, etc, to flat membrane roof

EXTERNAL WALLS £136.48/m²

Clean existing facade, new louvres, new retail facade/shopfronts and glazing, new office entrance

WINDOWS/EXTERNAL DOORS £58.55/m²

Replacement windows to offices

INTERNAL WALLS AND PARTITIONS £90.12/m²

Blockwork and drylining to offices and retail units

INTERNAL DOORS £18.61/m²

New doors and ironmongery

INTERNAL FINISHES

WALL FINISHES £64.30/m²

Timber veneer, stone and drylined walls to entrance hall and cores. Drylining, timber veneer and tiling to WCs. Paint to back of house areas and shell offices

FLOOR FINISHES £52.62/m²

Raised floor and carpet to offices, terrazzo and limestone to lobbies, entrance hall and WCs; carpet and vinyl elsewhere

CEILING FINISHES £22.04/m²

Plasterboard ceiling to cores and entrance hall

FITTINGS AND FURNISHINGS

FURNITURE £3.87/m²

Reception desks, other ancillary fixtures and fittings

SERVICES

SERVICES EQUIPMENT/SANITARY £178.37/m²

APPLIANCES/DISPOSAL AND WATER INSTALLATIONS

Mechanical plant, disposal, services equipment, water installations, boilers, etc

SPACE HEATING/AIR TREATMENT £64.93/m²

Chilled beam ceiling installation

ELECTRICAL SERVICES £87.80/m²

LIFT AND CONVEYOR INSTALLATIONS £58.06/m²

Two goods lifts, six passenger lifts and two escalators

PROTECTIVE INSTALLATIONS £9.87/m²

Security installations

COMMUNICATION INSTALLATIONS £34.32/m²

BMS installations

BUILDERS' WORK IN CONNECTION £69.57/m²

Builders' work, firestopping, metalwork items and security shutters

EXTERNAL WORKS

LANDSCAPING, ANCILLARY BUILDINGS £8.98/m²

Granite planters to roof terrace and ground floor, soft landscaping and hard pavings

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS £161.54/m²

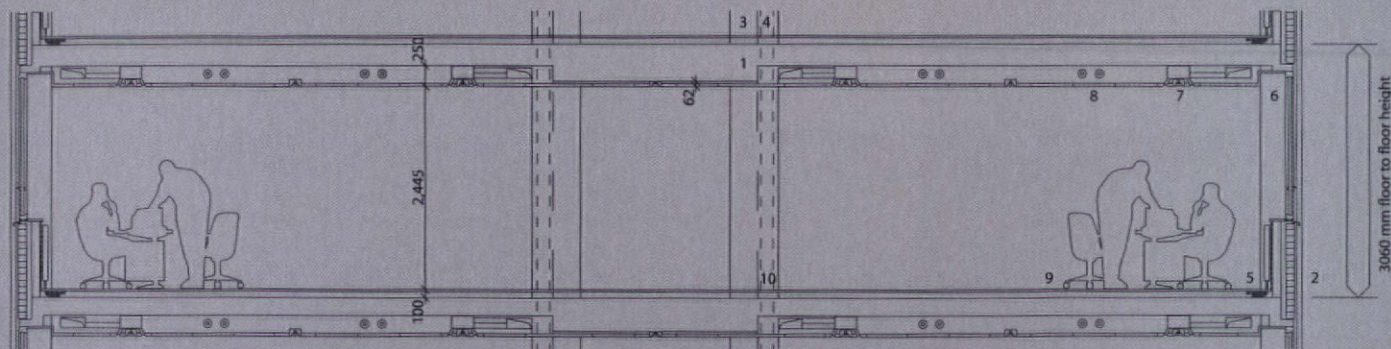
AND PROFIT

Contractor preliminaries, pre-commencement costs, operation and maintenance manuals

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	3.20	0.25
SUPERSTRUCTURE		
Frame, upper floors, staircases	96.34	7.64
Roof, rooflights	41.70	3.31
External walls	136.48	10.82
Windows, external doors	58.55	4.64
Internal walls and partitions	90.12	7.15
Internal doors	18.61	1.48
Group element total	441.80	35.04
INTERNAL FINISHES		
Wall finishes	64.30	5.10
Floor finishes	52.62	4.17
Ceiling finishes	22.04	1.75
Group element total	138.96	11.02
FITTINGS AND FURNITURE	3.87	0.31
SERVICES		
Services equipment, sanitary appliance, disposal and water installations	178.37	14.15
Space heating and air treatment	64.93	5.15
Electrical services	87.80	6.96
Lift and conveyor installations	58.06	4.60
Protective installations	9.87	0.78
Communication installation	34.32	2.72
Builders' work in connection	69.57	5.52
Group element total	502.92	39.88
EXTERNAL WORKS	8.98	0.71
PRELIMINARIES	161.54	12.81
AND INSURANCE		
TOTAL	1261.27	100.00

Cost data provided by Christopher Andrews, Gardiner & Theobald



section through typical floor

KEY

- | | | | |
|---|----------------------------|---|---|
| 1 existing concrete structure with central downstand beam | 3 existing columns | 6 new double-glazed windows with integral venetian blinds | 8 chilled ceilings with metal tiles |
| 2 existing external brickwork and blockwork | 4 existing rainwater pipes | 7 chilled beams | 9 screed removed and 100mm raised floor installed |
| | 5 new perimeter radiators | | 10 plasterboard column casings |

Structure

The project team concept was to minimise the modifications to the existing structure as part of a risk management strategy. Areas of the building where modifications were essential were opened up and investigated in advance.

For the new roof-level plantroom along the length of the building, extensive review and assessment of existing drawings was undertaken to determine which elements needed to be strengthened.

Existing screeds were removed from all floors, providing a load reduction which helped balance the extra load from the new plantroom and helped increase available office headroom.

Generally, the building modifications involved the cutting of openings and installation of trimming steels. Extensive cutting back of the Brompton Road facade was required for installation of the double-storey terracotta and glass facades. The roof over the retail area was removed

and replaced with a steel-framed composite deck to cater for its occupation, with appropriate allowances for superimposed loads and heavy finishes, including a grass lawn.

There were major strengthening elements to the project. Between the entrance hall and office floors, two existing columns formed a visual constriction. The 13-storey high columns supporting the central spine strip were moved by approximately half a metre each. Waterman Partnership installed temporary propping, placed new steel columns and jacked back the loadings from the surrounding superstructure in careful sequence. Differential shortening of columns was particularly significant, as was the magnitude and timing of the jacking process.

This project shows that a successful project can be delivered by engineers and architects working together well in an open and responsive project culture, supported by an enthusiastic client.

John Towers, Waterman Partnership

CREDITS

TENDER DATE

First quarter 2000

START ON SITE DATE

2 March 2000

CONTRACT DURATION

19 months

GROSS EXTERNAL FLOOR AREA

25,251m²

FORM OF PROCUREMENT

Contract – JCT 98 Private with Quantities with Sectional Completion and Contractor Designed Portion Supplements. Procurement by two-stage lump sum
TOTAL COST
£31,850,000

Astec; raised floors Hewetson; roof finishes Coverite; masonry facade cleaning PAYE; toilets, kitchen and lobby fit-out Swift Horsman; entrance hall fit-out, general joinery and signage Ruddy Joinery; ironmongery Allgood; security shutters Amber

Doors; security installation Tyco (TWG White Group); fire protection R+S Fire Security; landscaping Tilbrooks Landscape; pavement lights Luxcrete; paving stone Blanc de Bierges

QUANTITY SURVEYOR

Gardiner & Theobald
SERVICES ENGINEER
Roger Preston & Partners
IT CONSULTANT
Moffat Communications
STRUCTURAL ENGINEER
Waterman Partnership
SUBCONTRACTORS AND SUPPLIERS
Specialist and general joinery Swift Horsman; partitions R&S Dri Wall; staircase and roof terrace link bridge CMF; ceilings Astec Projects;

mechanical Meica Services; electrical Gratte Brothers; flooring Rees Flooring; decorations David Hartrup; audiovisual consultant DDI; signage Modulex; catering project management KARM Projects; kitchen design IFSE; sliding-folding wall HuppeForm; cabling Communica; security White Group Electronics

REFURBISHMENT

CLIENT

Prudential Property Investment Managers

ARCHITECT

Hurley, Robertson and Associates: John Robertson, Bill Wallin, Ken McLaughlin, Alan Rafter-Phillips, Kai Fabiunke, Ric Gandolfi, Chris Axon, Scot Donnell, Bob Cox, Max Skjöldebrand

QUANTITY SURVEYOR

Gardiner & Theobald

STRUCTURAL ENGINEER

Waterman Partnership: John Towers, Barry Dobbins, Julian Traxer

SERVICES ENGINEER

Roger Preston & Partners

MAIN CONTRACTOR

Bovis Lend Lease

LANDSCAPE

CONSULTANT

Randle Siddeley

CLADDING CONSULTANT

Arup Facade Engineering

FURNITURE

COORDINATION

Dovetail Furniture

CONSULTANTS

SUBCONTRACTORS AND SUPPLIERS

Piling Fondedile Foundations; steelwork Byrne Brothers (Formwork); mechanical Meica Services; electrical Gratte Brothers; commissioning management Commtech; lifts Kone Lifts; terracotta retail facade fixing Szerelmey; terracotta supply NBK (Germany); shopfronts, window replacement, main entrance screen and rooflights, louvre screens Exterior Profiles; facade cleaning equipment Cradle Runways International; internal block walls Irvine Whitlock; chilled ceilings



OFFICE FIT-OUT

CLIENT

J Walter Thompson
INTERIOR DESIGNER
DEGW: Holli Rowan, Terry Gunnery, Alison White, Jan Young, Wynne James, Alan Griffiths, Jacqui Surtees, Teresa Jackson, Philip Muir,

Gemma Fabri, Matthew

MAIN CONTRACTOR

Bovis Lend Lease

INTERIORS

PROJECT MANAGER

J Walter Thompson; Ian Gordon, Michael Bailey

WEBLINKS

Prudential Property Investment Managers

www.prupim.com

Hurley, Robertson and Associates

www.hra.co.uk

Gardiner & Theobald

www.gardiner.com

Waterman Partnership

www.waterman-group.co.uk

Roger Preston & Partners

www.rpreston.com

Bovis Lend Lease

www.bovislendlease.com

Randle Siddeley Associates

www.randlesiddeley.co.uk

Arup Facade Engineering

www.arup.com

J Walter Thompson

www.jwt.co.uk

DEGW

www.degw.com

Moffat Communications

www.moffat.co.uk

working details

A 1950s tower on a two-storey podium has been refurbished. The street frontage has been lined with a row of two-storey retail units and a new main entrance; the podium roof has been made into a garden.

Each retail unit is a glazed bay, two-storeys high and 5.67m-wide with glass sliding doors. The bays are flanked at the top and sides with large terracotta tiles.

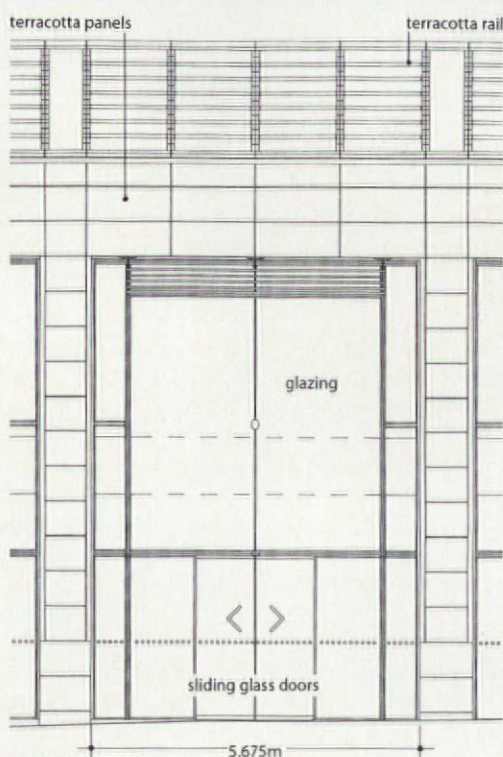
The original ground floor edge beam could not support the additional loads of the new shopfront glazing and cladding. Instead, each shopfront is fixed to a structural framework – a pair of horizontal trusses and steel-cored window mullions – which is suspended from the second floor downstand beam. Three stainless steel brackets, bolted to the underside of the beam, are connected by steel rods and forked connectors to the upper truss. This in turn is connected by steel cored mullions and with a central suspension rod located within the vertical silicone joint between the two upper sheets of glazing, to the lower truss. The design allows the structure to deflect under the weight of the shopfront and for the dead load of the roof garden finishes.

Canted tubular struts, fixed at mid-height and at truss positions, stabilise the shopfront and transfer wind loads to 180 x 60mm wind posts and to the slab. The lower part of the shopfront rests on the ground floor edge beam with a horizontal movement joint between.

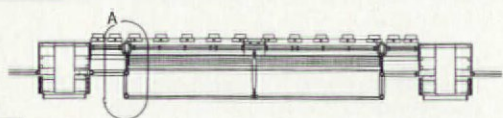
The glazed shopfront is weathered against the structural frame with EPDM bonded to the concrete, supported and protected by aluminium closure pieces.

The terracotta tiles act as a rainscreen and are fixed to aluminium cladding rails bolted to the concrete slab.

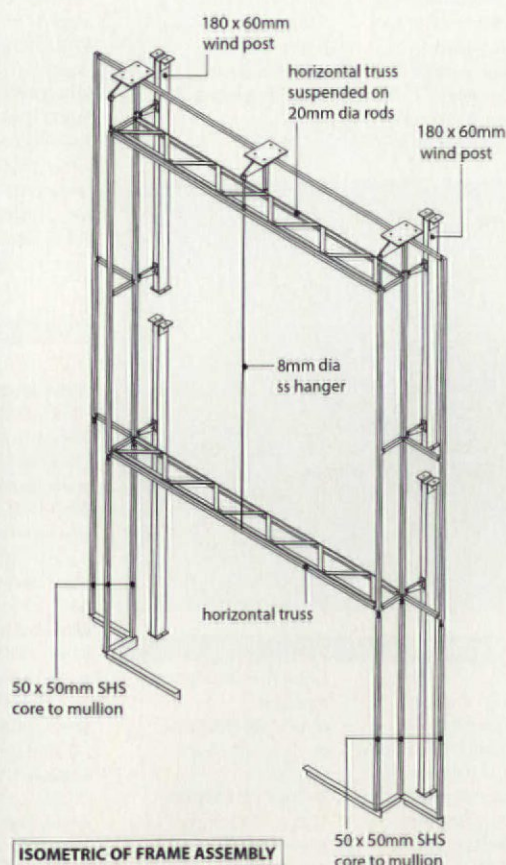
Susan Dawson



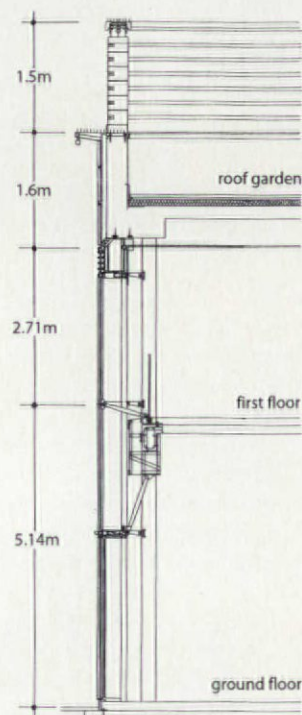
KEY ELEVATION



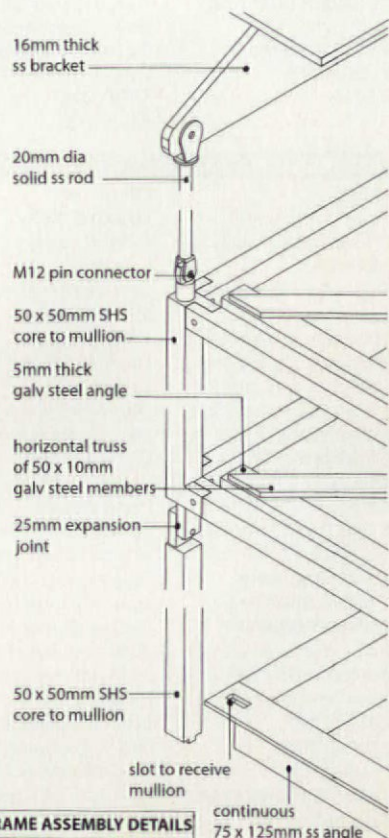
KEY PLAN



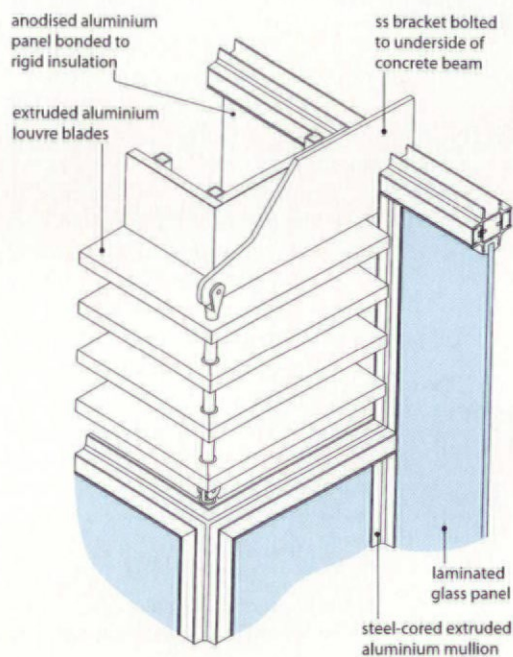
ISOMETRIC OF FRAME ASSEMBLY



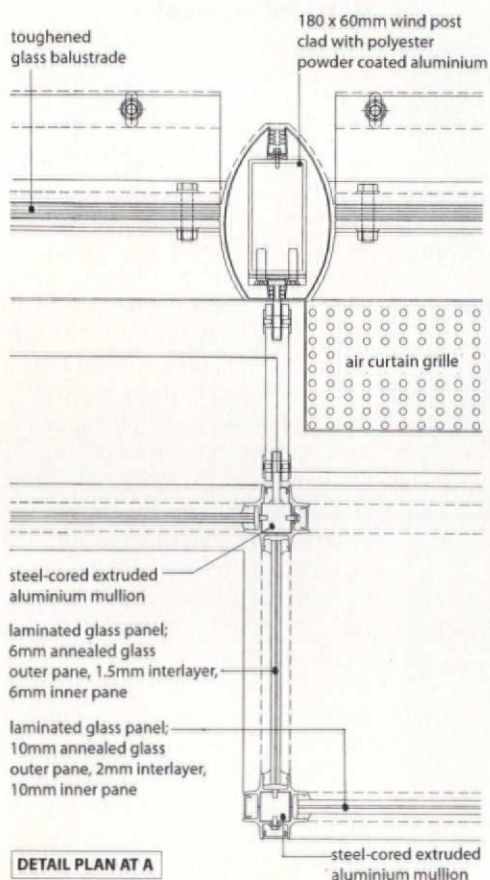
KEY SECTION



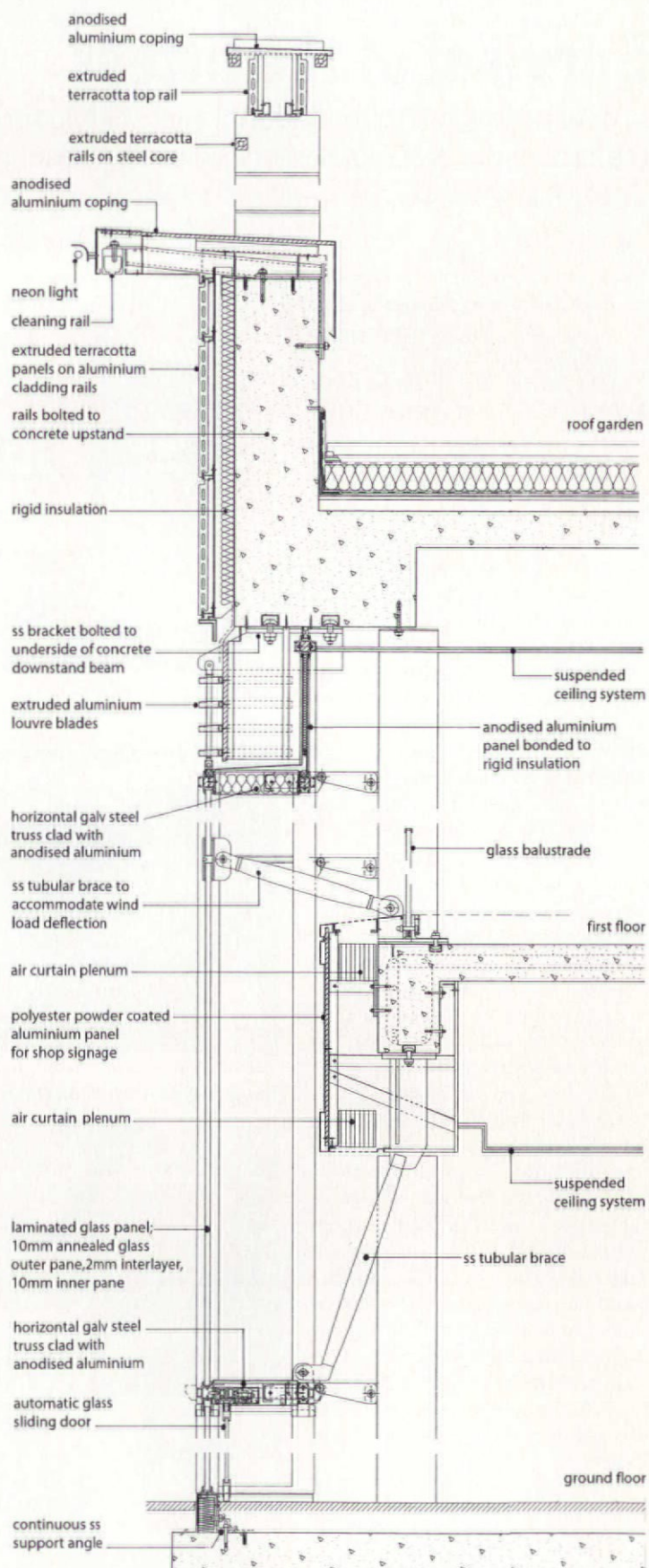
FRAME ASSEMBLY DETAILS



ISOMETRIC DETAIL OF LOUVRES



DETAIL PLAN AT A



DETAIL SECTION THROUGH FRONT WALL

Survival of the fittest

A new addition to the National History Museum provides a transparent, state-of-the-art scientific research facility

BY AUSTIN WILLIAMS

'The number of specimens in all our museums is absolutely as nothing compared with the countless generations of countless species which certainly have existed.'

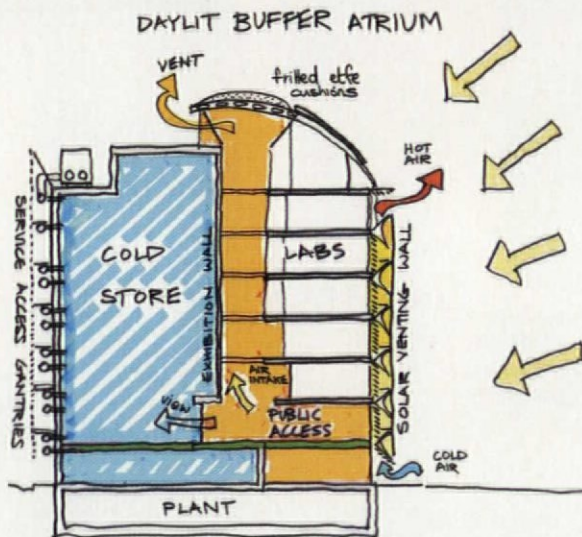
Charles Darwin, *The Origin of Species by Means of Natural Selection* (1859)

The National History Museum, designed by Alfred Waterhouse (developed from Captain Francis Fowke's competition-winning design) is what Jonathan Glancey has described as, 'a Romanesque tour de force, a feast of yellow, red and cobalt blue terracotta tiles, wild towers, owlsh windows... Norman architecture on heat'. A bit over the top to some tastes (the architecture, I mean, not Glancey's invective) but nonetheless a suitably grand monument of splendidly decorated Victorian architecture.

The museum has been in its current location in South Kensington since 1883 after outgrowing its original space in the British Museum. One hundred and twenty years later and again the museum has had to respond to the pressure for space and the more modern needs of a professional, 21st-century research organisation.

The new Darwin Centre, which opens to the public at the end of this month, is a tribute to 170 years' of scientific efforts – which effectively began with the five-year voyage of the Beagle – and has resulted in an unprecedented stock of research material. The National History Museum, for example, currently houses more than 22 million zoological specimens, some dating back to Captain Cook's voyages to Australia in 1768, all stored in jars, bottles and vats and documented in handwritten ledgers.

It has taken nine months – from completion in February 2002 until its opening this month – to move the collection to its new location. Phase 1 of the new Darwin Centre project, just completed, comprises a new eight-



The building management system allows light and air in and out



The glazed, solar ventilating facade of the Darwin Centre



The building's steel frame is best viewed from the top floor

storey building (with additional below-ground plant space) designed by HOK International which will house all of the spirit-conserved specimens.

The new centre was essential to meet the highest curatorial standards for the preservation of the growing stock of delicate specimens, taking it out of the dated environment of the main museum. It provides state-of-the-art facilities for the museum's 350 research staff, curators and visiting scientists and is a modern, airy building in which members of the public will be able to explore the collections and see what the boffins get up to.

So what, exactly, do they get up to? Testing samples has provided insights into changing climatic conditions and variations in species' biodiversity over time; examining fish has given clues into acid rain contamination; sampling freshwater snails is contributing to the treatment of bilharzia in tropical countries; while analysing sharks' skin enabled Speedo to design a go-faster pair of swimming trunks.

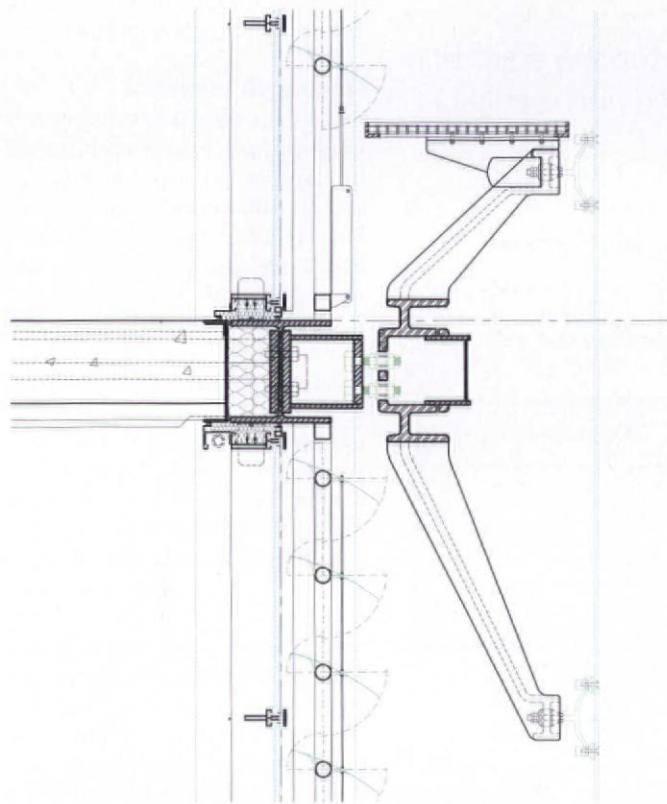
Vertical separation

The Darwin Centre is separate from the original museum building (although Phase 2 works, designed by Copenhagen architect CF Møller and Partners, will include a linking structure, landscaping and additional storage for 28 million insects and six million plants).

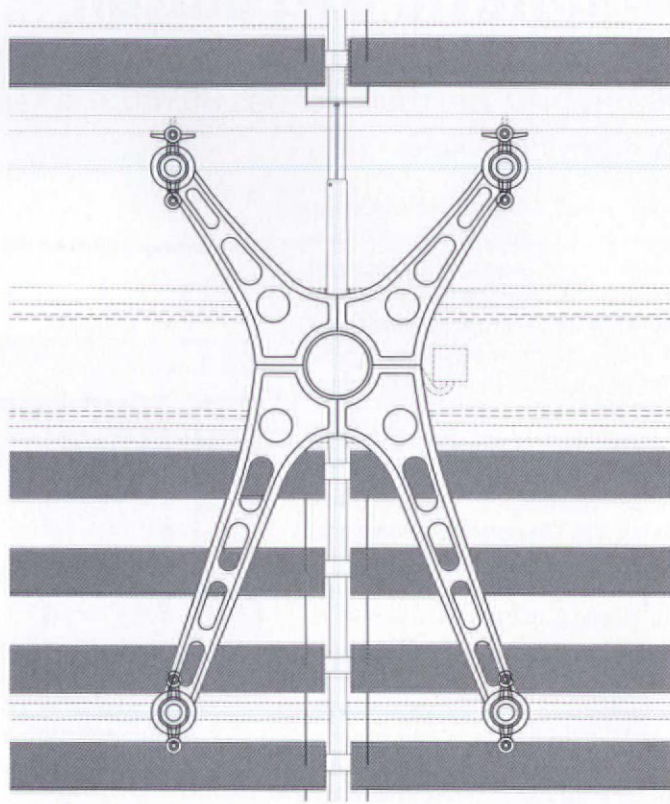
Three distinct vertical zones divide the building from front to back. The front, solar ventilating wall comprises a glazed facade, which includes integral louvres between two panes of glass. The building management system (BMS) allows the louvres to track the sun, which effectively alters its appearance but improves the efficiency at capturing or blocking the sun, depending on the internal requirements. Warm air can be removed directly via the facade treatment or drawn into the central circulation zone to heat up the space before passing out through the rooftop vents.

The central 'public' space is a narrow street overlooking the labs and providing access to the storage zones. It represents a buffer between the warm spaces of the laboratories and

solar zoomorphic brackets



Section through solar cooling wall, showing 900mm cavity between planar glass and curtain walling. Adjustable boss fixing of cast steel zoomorphic bracket supporting service walkway



Elevation of typical zoomorphic bracket 1650mm high, finished in electrolux nickel in front of curved perforate aluminium louvres in front of curtain walling

the cold stores. Decoration and finishes have been kept to a minimum with exposed concrete soffits and painted walls, although the steel frame, most dramatically seen on the top floor, has been painted in a loud yellow.

Structural steel has been kept to a minimum by using triple-layer inflatable ETFE roofing to reduce loads. This membrane barrel vaults between lightweight support beams (which curve from the eaves to the centre of the building) and is deemed to allow more light through than a conventional glazed atrium roof of a similar size. It has been fritted to reduce heat gain.

The third area is the cold zone, where all of the specimens are kept; for such a state-of-the-art facility it is intriguing to see thousands and thousands of ageing specimen bottles, individually labelled (often in fine, handwritten curlicues). Automatic 'air-lock' double doors control the air temperature – after entering, bringing in warm air, the doors will not open again until the temperature

has settled back to a chilly 13°C (below the flash point of the alcohol in the containers). The lowest level of the cold store comprises row after row of steel tanks filled with spirit and dead fish. After venting off the gases, the lids can be lifted off with a gantry-mounted pulley. Throughout the building, sensitive monitoring technology can detect spillage: if vapour is detected, full rate extraction kicks in automatically.

In brackets

Externally, the terracotta rainscreen panels are intended to reflect the variegated materials of Waterhouse's original museum. The architect has chosen terracotta, manufactured by NBK in Germany, with slight modulations in the surface texture and colour of adjacent panels, to represent a play on the craftsmanship of old; not wanting to have a batch-controlled uniformity in the facade. This is not totally convincing, looking a little patchy in parts.

The glazing and its fixing brackets

dominate the elevation. The zoo brackets ('zoomorphic', meaning 'a representation of animal forms') – 104 of which populate the entire facade – are 2m-high spidery cast alloy, nickel-plated steel supports which hold the corners of the glass panels. These create a rigorous uniformity across the front of the building and at first glance are a visually overpowering, although as the louvres of the intelligent facade move, this is reduced somewhat.

HOK International's project architect Guy Comely says: 'The regimented organic vocabulary is highly appropriate for this building. As well as referring to the internal purpose of the building, these features are functional and energy efficient.'

The main museum building, Alfred Waterhouse's Grade I-listed masterpiece, is richly detailed with images of animals and plants. This extension uses contemporary detailing and construction techniques to continue the tradition of architecture parlante into the 21st century.'

CREDITS

START ON SITE
March 1999
COMPLETED
February 2002
AREA
11,150m²
CONTRACT SUM
£20.9 million
CONTRACT
GC/Works/1
(Contract administered by the Project Manager)
ARCHITECT
HOK International
CONSULTING ENGINEER
Buro Happold
QUANTITY SURVEYOR
Franklin Andrews
PROJECT MANAGEMENT
Osprey Project Management
MAIN CONTRACTOR
Shepherd Construction
FACADE
Arup Facade Engineers
M&E
Colt International

Magnetic attraction

With an ever-increasing demand for buildings for the scientific community, Berman Guedes Stretton is keen to play a role

BY AUSTIN WILLIAMS

Ever since Watson and Crick's research at Cambridge in 1953 into the genetically encoded ordering of the four different chemical bases of the DNA molecule, Britain has been at the forefront of biotechnology in Europe. Since then, two important shifts have occurred.

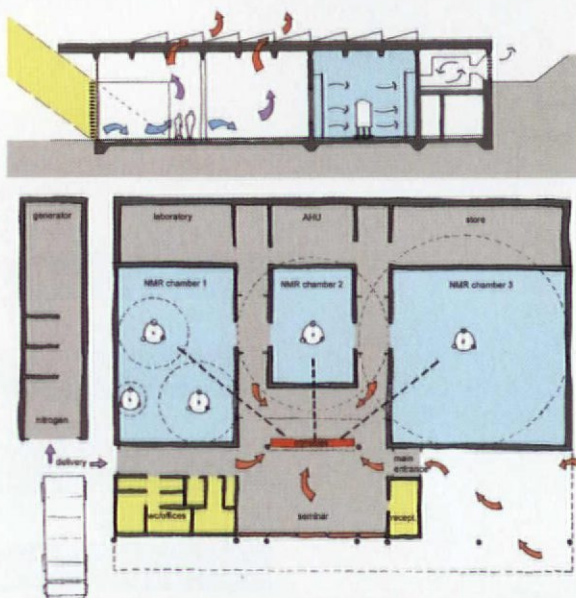
First, biosciences, especially GM research, have become subjects of derision instead of unalloyed optimism; and the centre of biosciences research has shifted to be more in favour of Oxford and the M40 corridor (while Cambridge tends now to be identified as the heart of the growing electronics sector).

Building on this, the government is keen to promote research clusters, which it defines as 'geographical concentrations of interconnected companies... in particular, fields that compete but also cooperate'. While this could equally be a definition of any local town centre business park, it is intended to relate to the biosciences; marrying the practicalities of commercial secrecy with the need to pool knowledge resources.

A recent report by minister for science Lord Sainsbury¹ said: 'Clusters are particularly important in knowledge-based sectors, despite the trend towards globalisation arising from rapid advances in transport and communication, and accessible global markets. This is because the type of knowledge that creates competitive advantage often requires proximity or regular face-to-face interactions and trust in order to be effectively communicated.'

A sister paper recommends that biotech industries 'build on world-class centres in the UK - use them as a magnet to attract further research groups and to "feed" industry'.

With such a positive response from government and a huge demand from research agencies and universities, there is an undoubted demand for specialism in this area, and architect Berman Guedes



Go with the flow: the NMR's new national research facility

Architect's comments

The site slopes steeply and this has allowed the building to be partly buried towards the rear, minimising visual impact from buildings higher up the hill. The form of the building has been developed around the specific technical requirements for the NMR machines themselves and, in particular, the extent of their respective magnetic fields. Because of the stringent temperature and air movement control required, the NMR chambers will be constructed using heavy, dense materials to create high thermal mass. The roof is divided into three sections, in line with the three NMR chambers, and the sections are separated by strips of north-light roof glazing, bringing daylight into the heart of the building.

The chambers are grouped around a central control area and large, removable glazed panels in each chamber allow views of the NMR machines and also provide access for removal and installation of the equipment. Associated with the central control area is the main entrance with seminar, breakout and office facilities - these areas are clad with cedar boarding and solar control louvres. At the rear of the building the accommodation becomes two storey with plant areas located over laboratory and storage accommodation.

This unique facility will group together NMR research into a single centre of excellence, resourcing scientific research within the University of Birmingham and serving the UK NMR scientific research community.

Roger Stretton, director, Berman Guedes Stretton

Stretton, ideally situated in Oxford, has a wide range of such projects currently under development.

Research projects

Formed in the late 1980s, the practice has a wide portfolio of work, including housing projects and hotels as well as educational buildings. But recently it has branched out into the design and provision of university research facilities and, more generally, buildings 'for the scientific community'.

Although it has a term agreement with Birmingham University, it has to tender for work with both Warwick and Oxford, although its proven track record in this niche market has proved to be invaluable. 'It is important for clients that you will not be learning in their time,' says Berman Guedes Stretton's associate director, Bruce Cockburn. Not to be too geographically partisan, it is also completing work on a £10 million distribution centre for Cambridge University Press.

Its latest scheme is for the Nuclear Magnetic Resonance (NMR) Institute in Birmingham, which is intended to be the national facility in this field of research - the only equivalent facility in Europe is in Gothenburg, Sweden.

Design fundamentals

Often, in the past, the enclosure of research facilities was labelled as 'industrial design' rather than architecture - designs which simply enclosed research personnel in permanent 'temporary' accommodation.

Nowadays, says Cockburn, design plays a fundamental role in the feel and use of the buildings. Even scientists, it seems, benefit from the type of casual encounters; staircase chats and random coffee moments that have become the interactive stuff of corporate atrium architecture. Also, scientists are increasingly aware of the need for a building to be a statement; a reflection of their value.

'The main thing to remember,' says Cockburn, 'is that when you work for universities, there is no point in making a bespoke building, since there is a quick turnover of staff

and your briefing point of contact might be there one day and gone the next. To cope, everything must be sufficiently flexible to accommodate future changes in direction... Who's to say that physical experiments will still be important in 10 years' time – they might be recreated computationally by then.'

For these reasons, the user is kept at arm's length and the day-to-day contact is via the Estates' department, saving a lot of time for all concerned. 'Users change; universities don't.'

The NMR facility will allow expansion; currently designed to house five Nuclear Magnetic Resonance spectrometers ranging from 500MHz to 900MHz, the building can facilitate the future installation of 1GHz NMR equipment, which is not yet commercially available.

The NMR spectrometers are situated in isolated chambers at the heart of the building so that all magnetic objects are kept outside the five gauss line of each magnet (as shown on the plan). No ferrous metal can be included within the enclosing structure – fibre rod reinforcement will be used in lieu of steel in the ground slab and coffer slab roof – to ensure no detrimental effect to the delicate workings of the equipment.

Any metal objects (say, keys in someone's pocket) within this radius will be pulled towards the magnet with significant acceleration and could strike someone, causing injury or death. Similarly, the object striking the magnet could cause the magnet to quench (become resistive). This vaporises the magnet



Oxford infill

Work on the Weatherall Institute of Molecular Medicine (WIMM) in Oxford starts on site in November. The scheme comprises the creation of 1,100m² of laboratory space above the existing WIMM building.

Infills will contain additional laboratories and a new entrance, and the rear courtyard will be roofed over with a glazed barrel vault to create, what the architects call, 'an exciting new interaction area'.

The work will be carried out as a Design and Build contract, with the architect novated to the contractor. However, because of the specialised nature of the work, the architect completed more detailed information than would normally be expected on a Design and Build contract, prior to the contractor taking over. Conversely, because the works require complex infill construction work, the architect and contractor have worked closely together so that the architect can get the benefit of the contractor's knowledge of difficult construction situations.

Works are due for completion by 2004 and the institute will remain operational throughout.

CREDITS

CONTRACT SUM

£11.2 million

CLIENT

University of Oxford

ARCHITECT

Berman Guedes Stretton

QUANTITY SURVEYOR

Turner & Townsend

STRUCTURAL ENGINEER

Adams Kara Taylor

M&E ENGINEER

Day Webster Partnership

cryogenics (helium, nitrogen), which displace air and can result in asphyxiation. Feed pipes of nitrogen (which is stored outside) and helium (which is stored in the rear) are supplemented by quench pipes which remove excess in case of an accident or overheating.

Because of the need to control temperature fluctuations as much as possible, as well as reduce vibrations, the design incorporates high mass walls comprising two layers of stack-bonded mass brickwork with a facing outer leaf. By using lime mortar, expansion joints were designed out, as through-joints would weaken the integrity of the NMR enclosures. The solid mass concrete foundations, upon which the NMR spectrometers sit, are isolated from the main slab to prevent any distortion due to vibration through the slab.

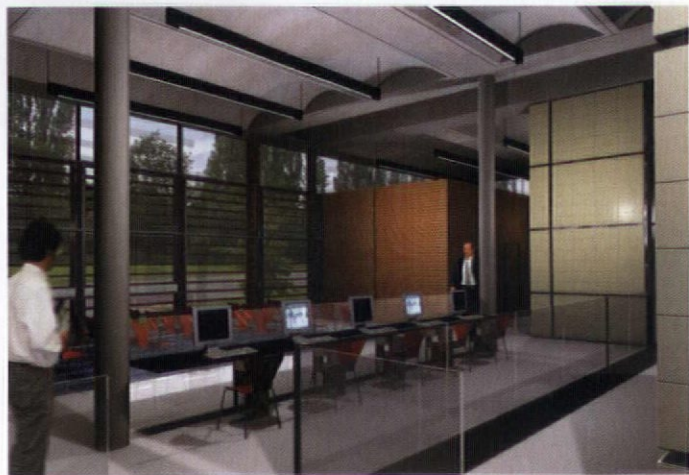
The estimated £3.2 million scheme is currently attracting funding and is due to start on site this autumn with completion in March 2004.

While, the government's report, 'Genome Valley',² merely states that the government should 'ensure that adequate biotechnology manufacturing facilities exist in the UK', fortunately, Berman Guedes Stretton is striving to make them somewhat better than that.

References

1 Biotechnology Clusters: Report of a team led by Lord Sainsbury, minister for science (1999)

2 Genome Valley: The Economic Potential and Strategic Importance of Biotechnology in the UK, Report December 1999



Close encounters of the scientific kind: design played a fundamental role in Berman Guedes Stretton's scheme for NMR in Birmingham

Smoothe operator

IT practice Smoothe has created an intriguing model that allows architects to view real products in action

BY RUTH SLAVID

Modelling buildings is the bread and butter of architectural visualisation, but what is the reason for doing that modelling? That question may sound like a no-brainer, but IT practice Smoothe has turned the concept on its head. Since architects like to see building products in context (hence buildings in the *AJ* and *AJ Focus*, and on *AJ Plus*), why not show them real products in virtual buildings?

The buildings then can be truly virtual, allowing the modeller's imagination to run riot, and for the manufacturer there is a tool which is both intriguing and informative. Smoothe has been working with Dorma on its range of architectural ironmongery and the result is something with which architects would certainly enjoy 'playing'. And, having played, would take away an appreciation of the products that they may not have had before. It is possible to open and close doors using the door closers, and even to take a cover off a closer and see the workings.

Ross Cunningham, who is in charge of 3D Web design at Smoothe, has 'designed' an attractively cool-looking building with an enfilade of rooms through which one can stroll, turning off along the way to open and shut doors. The only downside is that, although the entire concept is Web enabled, the memory required is such that the interactive model will have to be sent to customers on CD.

Cunningham has an architecture degree, and is delighted to be using it to design virtual spaces. But how did he, and Smoothe, get to this point? The concept of Smoothe was a vital part in the setting up of architectural practice Piercy Conner, best known for the Microflats which are now edging closer to realisation. Stuart Piercy and Richard Conner both left Nicholas Grimshaw to set up the practice three years ago. They knew that, in order to develop projects that appealed to them, they would need another source of income beyond architecture.

Reality check: Smoothe's visualisation for Dorma allows architects to see real products that they can 'play' with in a virtual environment

So they set up Smoothe, defined as a 'digital representation company'. It is run by Matt Fairman, formerly an IT analyst for Flemings Bank. There is a holding company, Piercy Conner Fairman Group, that owns both Piercy Conner and Smoothe.

Not surprisingly, some of the initial team at Smoothe came from Hayes Davidson, the doyen of visualisation. Cunningham describes the Smoothe approach as 'not to make it like a factory where images are churned out'. Equally important in such a fast-



changing field is letting staff pursue avenues of interest – in Cunningham's case through 3D Web work. When he took his architecture degree at Nottingham his final-year project was on Internet shopping, involving the design of an online space. Since then, he has done a mixture of Web design, animation and visualisation.

This included modelling an 'operational' Fuji digital camera, an exercise that seems almost futile until you see the model. Then you realise it is so desirable that it would be

bound to have a marketing impact.

On the work with Dorma, Cunningham is delighted to be able to use his architectural training again in the design of the virtual space. Long-term, he says, his goal would be to design online, creating for example virtual supermarkets (shades of that university project).

In the meantime, he says, 'the main focus at the moment is on product suppliers. The long-term goal is to develop this. We want to develop something which people who supply products would be interested in.'

Cunningham estimates that six or seven pieces of software were used in the development of the Dorma visualisation. The important thing is to have understanding of a wide range of software, and a knowledge of when it is appropriate. Smoothe has a wide enough skills set to be comfortable with this. 'Some people can do visualisation,' Cunningham says. 'Some can do Web design. Some can do CDs. But to have all these plus an architectural input is virtually unique.'

Although this is an exciting area of development, Cunningham does not believe that the bread and butter visualisation work will go away. Although visualisation packages are making the work simpler, he does not expect every architect to take it in-house, away from the specialists. 'You would be surprised how many botched visualisations you get from architects,' he says. And if an architect does want to do the work in-house, it will be so labour intensive that a member of staff is likely to have to dedicate themselves to it full time – so why not outsource the work instead?

In an ideal world, the visualisation company will become involved at an early stage. 'Once we went to a practice and did design development with them on CAD,' Cunningham says. 'We ironed out a lot of design problems at the design stage.'

And at the same time, the practice is constantly looking at what the latest technology can offer. At present Cunningham is intrigued by a package that allows you to put a virtual environment up on the Internet and let participants in different parts of the world change it.

Contact Smoothe on 020 7490 4300, or visit www.smoothe.co.uk

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The AST (Advanced Structural Technology) quality standard of Paroc panels is maintained in this new panel. Corner panels are also available for the Shadowline panel range which offers a wide range of design possibilities.

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Some surprising results from the first 40 months of adjudication

Anniversaries are often used as an excuse for retrospection. The Golden Jubilee is a good example. During this year's celebrations, the past 50 years have been depicted and analysed. Equally, however, it seems that some reviews cannot be carried out without an anniversary to justify the process. Hence any new government's performance is reviewed after its first 100 days, just for the sake of it.

Three-and-a-third years might not seem much of a reason to carry out an in-depth review. Nevertheless, the Construction Industry Council's (CIC) report into the first 40 months of adjudication under the Construction Act makes interesting reading.

The CIC approached 17 Adjudicator Nominating Bodies (ANBs) and compiled a list of all adjudicators practising in the UK. For scholars of the Book of Revelations, they identified the number of 666. Of these, 302 provided information about adjudications conducted between May 1998 and September 2001.

The CIC report processes the results of 5,000 adjudication appointments, of which a little over 3,500 proceeded to a decision. These are some of its findings:

- Two of the main fears for the future of the process have, the CIC concludes, proved to be unfounded. Adjudication has not been derailed by the lawyers. It is working smoothly and is supported by the judiciary. Further, adjudicators have not been overwhelmed by demand for their services. Only 15 per cent of an adjudicator's available time is actually spent on adjudications.
- The majority of adjudicators (76 per cent) spend less than 40 hours on any adjudication.
- The median level of fee rate being charged at the end of 2001 was £80-£100 per hour.
- Most adjudications (78 per cent) concern disputes involving less than £200,000.
- Most adjudicators (46 per cent) are appointed by the RICS. Other significant ANBs include the RIBA and the Chartered Institute of Arbitrators.
- The larger proportion of adjudications are conducted on a documents-only basis.
- For most referring parties, the experience was worthwhile. In 68 per cent of cases, decisions

have been given in favour of the referring party.

The CIC has also produced a guidance document dealing with a number of specific issues arising out of the report. It sets out some tips for adjudicators as to how to deal with various hurdles. These include challenges to jurisdiction, intimidating tactics and unmanageable documentation. Adjudicators are urged to ask themselves, 'Am I acting fairly?' and told that to avoid allegations of bias, they must both be fair, and be seen to be fair.

Adjudicators are reminded that they are in control of the procedure and should counter 'bullying' tactics firmly but fairly. They are not obliged to consider all the documentation submitted by either party but only relevant material. They should consider limiting submissions at the outset and invite the parties to provide concise statements of case, cross referenced to support-

ing documentation and a chronology.

Given that adjudication has become such a by-word for construction dispute resolution, the figures may produce some unexpected conclusions.

You can do anything with statistics, but if the 302 adjudicators who responded to the survey, spent on average less than 40 hours on each of

the total of 3,500 adjudications carried out over three years, it is something of an understatement to say that adjudicators have not been overwhelmed by demand for their services.

Furthermore, applying the median fee rate of £90, it is possible to calculate the average annual fee income generated by adjudication work. This, coupled with the fact that most adjudicators are only employed for 15 per cent of their adjudicator time, leads one to wonder what can attract them to the job, which has to be carried out to strict deadlines and regularly involves allegations of bias, unmanageable quantities of documentation and bullying tactics from the parties.

But if you are still interested, the CIC's 'Guidance for Adjudicators' can be downloaded from www.cic.org.uk/information/Whatsnew/whatsnew.htm

Kim Franklin

Spending lots of dosh will improve your site – maybe

Recently I urged you to get hold of the Tetrarch booklet on website design. Now Tetrarch has released the results of research it has done on more than 70 construction industry websites, ranging in cost from less than £5K through to £60K. Before you have a fit at that last figure, there were only a few at that cost. The average price of setting up the sites in the study seems to be between £5K and £15K.

It is a big spread, but the figures were provided by site owners, and in-house input, such as data entry, could up that quite a bit. The interesting conclusion Tetrarch comes to is that spending lots of dosh probably means you get a better site – but not all that much better.

But what does better mean? Tetrarch has developed a 54-criteria checklist under 10 major areas. Although some of these are weighted, there are so many of them that a certain degree of objectivity is introduced – unlike this column which goes on touch, feel and my watch's second hand. There are some limits to this objective assessment stuff because one site, which shall remain nameless, gets top Tetrarch marks but low dot.col grades for its serious dullness. Still, I can see this column reporting the Tetrarch Index for a site before pointing out that the colours suck. No, sod off, I'm not going to do any 54-criteria checks. But you could do it on your fiercest rival's site, and certainly your own office site. Visit www.tetrarch.co.uk.

Disappointingly it is not, visually at least, the liveliest of sites and its people have this bizarre affection for spider graphs, which have to be the least user-friendly method of describing not very complicated information. All right, they are totally useless. Unhappily for Tetrarch, its assessment system gives lots of points for using hyperlinks. Sounds reasonable, you say, because that's one of the big items about the Internet. But it means that the sublimely simple one-page site of Adrian James would get a low Tetrarch rating.

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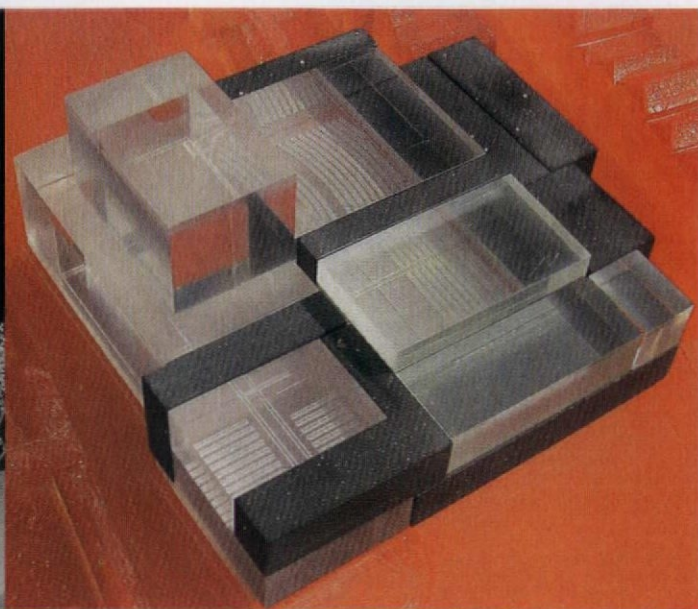
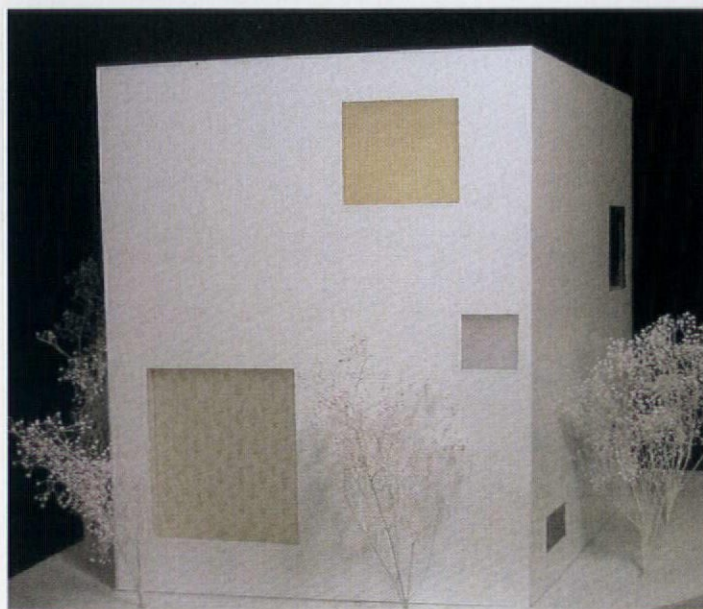
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Window on the future

ANDREW MEAD

Next: Venice Biennale – The 8th International Architecture Exhibition

At the Giardini di Castello and the Arsenale, Venice, until 3 November (www.labiennale.org)

Previous directors of the Venice Architecture Biennale have gone for vague, portentous themes. 'Less Aesthetics, More Ethics' was Massimiliano Fuksas' choice for the last Biennale in 2000; 'The Architect as Seismograph' was Hans Hollein's, for the one before that in 1996. Both were little more than euphemisms for 'anything goes'.

So the decision by this year's director Deyan Sudjic to title the exhibition 'Next', and concentrate on projects that are actually being built, at once gives the event a more definite focus. Not that he can determine the way in which the international pavilions in the Castello Gardens interpret the theme, but at the Biennale's other main site, the Arsenale, his influence is decisive.

The buildings there, especially the late-Renaissance rope sheds, the Corderie, give great scope for displaying architecture or art; but because of their extent, volume and dignity, it is easy for the work installed in them to seem dwarfed or lost. Sudjic has addressed this in two ways: by grouping the 140 projects by type in 11 self-contained sections, and by commissioning John Pawson to provide an overall design.

By using a consistent set of parts – suspended display panels; long tables for models at a sensible height; cream-white, solid-looking, freestanding walls – but deploying them differently in each section, Pawson maintains

coherence without monotony. Whereas in 2000, Fuksas' long and largely superfluous 'video wall' subjugated most of the other exhibits, here everything can be seen and appreciated. Schemes are presented democratically; their qualities are allowed to emerge.

Pawson's design reinforces the axial route down the 316m-long Corderie, with just the



occasional exception. Halfway through the section on museums, for instance, the path is interrupted diagonally by a large full-size sample of the contoured glass panels which Tadao Ando is using for his François Pinault Foundation for Contemporary Art in Paris. These direct encounters with materials recur throughout the exhibition – whether in Herzog & de Meuron's continuing explo-

Above left: house in Tokyo by Kazuyo Sejima.
Above right: theatre in Middleburg by Claus en Kaan Architecten. Below: Hans Hollein's twin 100m-high towers at Laaerberg, Vienna

rations of surface (embossed panels of stainless steel) in its Forum 2004, Barcelona; or in the curved double skin of translucent blue acrylic and triangular metal facets of Peter Cook and Colin Fournier's Kunsthaus Graz (opening next year).

As reported in last week's AJ, Alvaro Siza won the Golden Lion for the best project in the show with his art museum, the Iberê Camargue Foundation – against strong opposition. Staying only with this building type, Peter Zumthor's Diocesan Museum, Cologne, presented in depth in a series of models, and clearly much-meditated, must have been a rival. It would be interesting to hear just why the jury thought that Siza's building in particular 'sets a pattern for the future'.

The Alessi-sponsored 'City of Towers', 100-storey skyscrapers by eight invited architects in 1:100 models, hyped in advance, is a disappointment. It not only subverts the premise of the Biennale (these are not being built), but the towers' designers have not really gone beyond questions of form – especially Future Systems. Perhaps its proposal is meant as a joke. *Fallica*, said a passing Italian, and there is nothing to add.

In one area of the Corderie, though, are less speculative skyscrapers. Hans Hollein's twin PORR Towers in Vienna, cantilevered and connected at the top, will certainly be the 'landmark' that its client wants, though

whether for good or ill is debatable. Jean Nouvel's Agbar Tower, Barcelona, looks quite ethereal, almost vaporous: will it do so when built? 'It is influenced by the mysteries of the wind that blows in from Monserrat,' says the caption – so perhaps it will.

High-rise projects can also be found outside this dedicated section – in an elegant tower of subsidised housing in Vienna by Delugan-Meissl, for example. This design is at the cooler end of the Biennale's spectrum, as are a house in Tokyo by Kazuyo Sejima, a theatre in Middelburg by Claus en Kaan, and two contrasting office blocks by Alberto Campo Baeza.

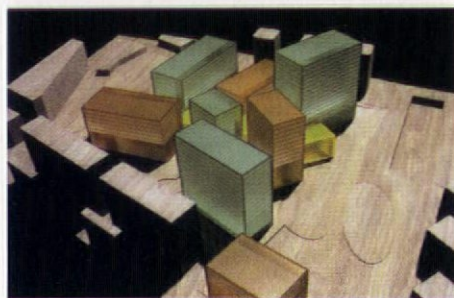
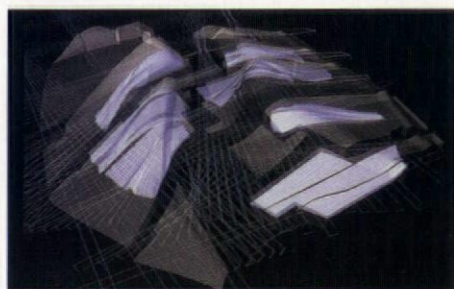
But there is no shortage of attention-seeking schemes that eschew simplicity: Zaha Hadid's Wolfsburg Science Centre (sleekly presented); Daniel Libeskind's Denver Museum extension and his shopping centre in Berne (views of their interiors are interchangeable); Peter Eisenman's huge City of Culture at Santiago de Compostela, 'a warped surface that is neither figure nor ground'. One trusts that the client for this knows the post-completion history of the Wexner Center.

Some boundaries of traditional building types are tested, as in the redefined libraries of MDVDR and Adjaye Associates. Energy conservation is, of course, a theme (though not a fetish) of the Biennale, as in Werner Sobek's House R129 (with solar cells on its plastic skin) and Morphosis' Federal Building, San Francisco – apparently the first tower in the US for decades to forego air conditioning, opting instead for a glass wall buffered by a perforated sun-screen.

Toyo Ito, given a Golden Lion at this Biennale for lifetime achievement, shows a continuing willingness to experiment in his new projects here: among them, a house in Groningen with a facade of glass and aluminium 'bricks', and a concert hall in Matsumoto – subject of another of the full-scale material mock-ups – with walls of glass-fibre reinforced cement. But just as pervasive as Ito in the exhibition is the strongest of the British contingent, David Chipperfield Architects, with schemes ranging from the BBC Scotland HQ (a large model reveals the dramatic sequence of internal spaces), via the Neues Museum, Berlin (a sophisticated amalgam), to the City of Justice, Barcelona, with its seven buildings clad in coloured fritted glass.

Chipperfield also appears in the Italian Pavilion over at the Castello Gardens. There, in two dozen international pavilions, the theme of 'Next' is interpreted much more loosely than at the Arsenale.

'Architecture recently has often been presented as if it were a form of installation art, or dominated by cyberspace or video,' said Sudjic before the Biennale – a tendency he wanted to reverse in favour of the physical and the tactile. The commissioners of the Spanish Pavilion have not listened. Inside, all the walls are black and the floor is covered by a giant reproduction of Hieronymus Bosch's *The Garden of Earthly Delights*, with flat video screens at intervals floating just above it. Admittedly, the rooms look stunning, but with Bosch's bizarre imagery in such close proximity, the schemes of the featured architects are almost overwhelmed.



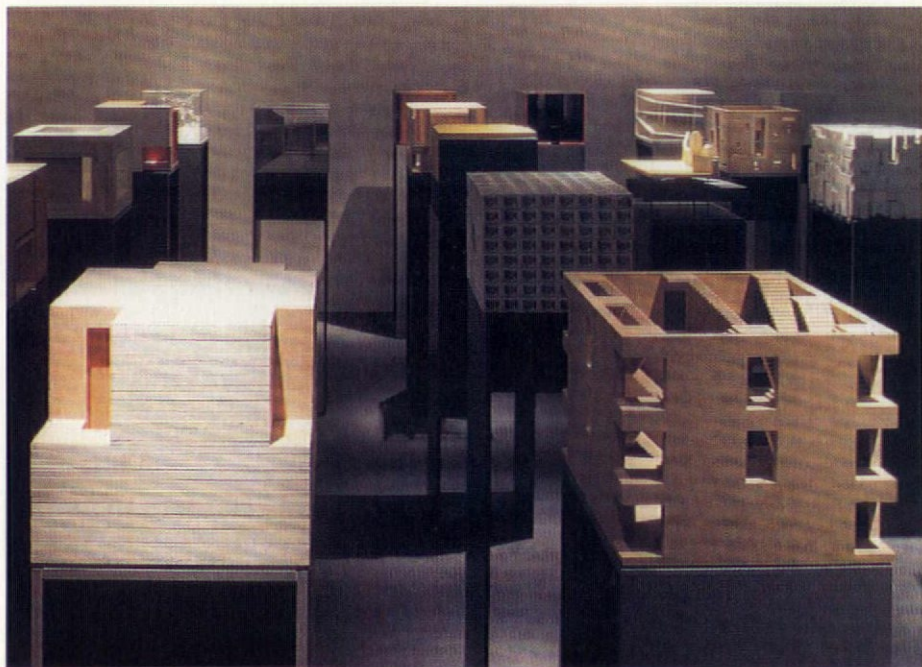
Top: Peter Eisenman's City of Culture. Above: David Chipperfield's City of Justice, Barcelona. Below: house by Waro Kishi in the Japanese Pavilion. Bottom: the German Pavilion



At first glance the German Pavilion, too, looks like an art installation, with its serried ranks of models on identical plinths, but it has plenty of substance. The 90 or so 1:33 models, made by students from 11 universities, all derive from the dimensions of the pavilion's central room, but within these parameters explore space, form, programme and materials with real creativity.

Foreign Office Architects' British Pavilion succeeds as an installation but not at the expense of information about the Yokohama terminal on which it is based. Meticulous drawings on the floors and walls; footage of the construction process and the end result; projected images (cells, clouds, leaves) that encourage allusive readings of the project; and the whole building pervaded by the kind of blue light that is usually called 'unearthly'. The only text, however, scrolling halfway up one wall, is out-of-focus and hard to absorb.

The Italian Pavilion proves that an entirely conventional presentation of architecture,

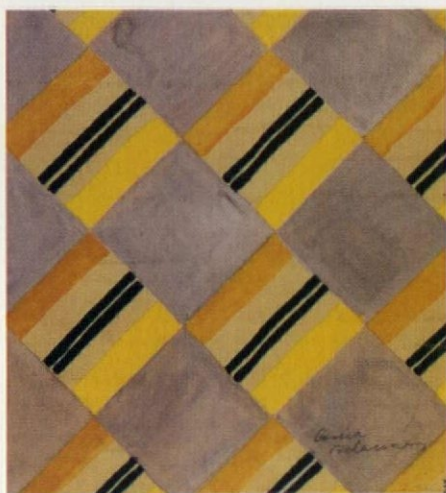


done well, still has a lot to offer. The Japanese one, subdivided by slanting timber walls and centred on housing, stresses craft as much as technology. 'Subtopian' housing – tiny images of the *fermette*, 'a farmhouse-style cottage hybrid, encapsulating everything that is mediocre' – is the wallpaper backdrop to worthwhile public projects in the Belgian Pavilion. Given the current quality of architecture in their country, it seems perverse of the Swiss to show Décosterd & Rahm's Hormonorum – a proposal for 'a new public space', which simulates high-altitude conditions, and comes with medical warnings to all who venture inside.

Herman Hertzberger's design for the Golden Lion-winning Netherlands Pavilion displays projects by five young practices in large transparent tubes, aligned in a diagonal with a Mondrian reproduction, while some inflated, transparent spheres bob around near the walls. The award must be more of a tribute to the continuity of Dutch architecture over three generations than to the featured schemes or their presentation.

Definitely worth seeing is a selection of Carlo Scarpa drawings, all relating to his projects for the Biennale between 1948 and 1968. One final pavilion at this Biennale that calls for comment is the American, devoted to 11 September. With Joel Meyerowitz's Ground Zero photographs in one wing and, in the other, the replacement schemes produced hurriedly for a show last January at the Max Protetch Gallery, it does not really advance the debate about reconstruction. But a twisted steel section from the WTC itself, lying in the pavilion forecourt like a spent missile, is bound to give pause for thought.

Elsewhere in Venice are several shows of interest to Biennale visitors, which merit more attention than space here allows. The Istituto



An untitled design by Sonia Delaunay

Universitario di Architettura has another of its impeccable archive displays of drawings and models, this time on the work of Giuseppe Samonà. His Villa Baia from the late '30s tempers Rationalism with the organic, while a Corbusian 'open hand' projects from the roof of his monumental proposal for the Camera dei Deputati, Rome (1967), a tour-de-force of cantilevered, horizontal planes.

Photographs of works by Gordon Matta-Clark, who in the 1970s created a 20th-century Baroque by cutting through walls and floors of redundant buildings, are at the Fondazione Emily Harvey; as is an installation by artist John Roloff – a glazed, raised timber passage between two windows in adjacent walls of the gallery which, lined with moss which changes with the climate outside, functions also as a vitrine.

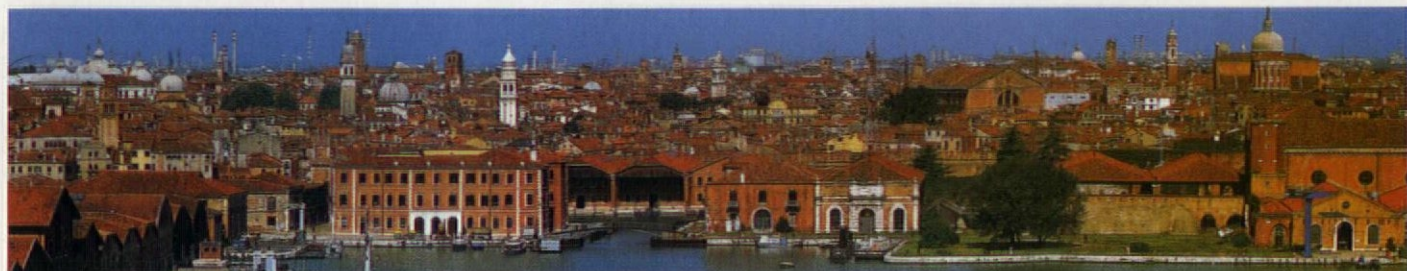
Designs from the 1920s and '30s by Sonia Delaunay – originally for textiles, but well able to stand alone – are on show at the Galleria Bevilacqua La Masa. Bold in colour,

with motifs ranging from the floral to the geometric, they are immensely diverse and inventive. More photographs, this time by Helen Levitt (also 1930s), are at the Ikona Gallery in the Magazzini del Sale. Mostly of children playing on the streets of New York, and direct precursors of the shots that the Smithsons' collaborator Nigel Henderson took in Bethnal Green in the 1950s, they also let you glimpse the buttressed brick interiors of these 15th-century warehouses.

Close by is the Peggy Guggenheim Collection, with 'Thinking Big: Concepts for 21st Century British Sculpture' – a show of maquettes mounted with Sculpture at Goodwood. Maquettes are often flattering: even William Pye, ubiquitous provider of bland corporate water features, becomes passable. But Wilfred and Jeannette Cass, founders of Sculpture at Goodwood, seem to like something by everyone. That might be feasible in their Sussex woodland, where works are placed in relative isolation; seen en masse like this, their collection only looks confused.

The Guggenheim is among the institutions with plans to build in Venice (AJ 20.12.01), although its scheme for the Punta della Dogana has scarcely advanced since it was announced in 2000. A few other projects for Venice can be found at the Biennale, while 'Vivere Venezia' at the Museo Correr features student workshop studies of specific sites, but the presence of the exhibition's host city is surprisingly dispersed. Surely its fortunes should have been a focus?

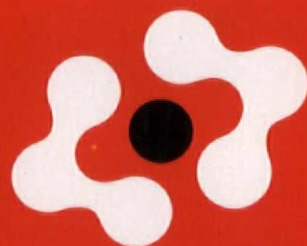
But one should end on a positive note. For the most part, the picture of architecture at this Biennale is, as Sudjic claimed at the opening, 'optimistic'. There are, quite simply, some excellent projects here, persuasively displayed. Anyone who visits will start jotting down completion dates and planning future trips.



The product of a simple idea that has been skillfully executed, *Venice From The Bell Towers* (Merrell, £29.95) is one of the very best picture books on the city, with gatefold panoramas taken from 18 campanili by photographer Daniele Resini. Pictured is a view from San Pietro di Castello. Also issued this month is a new hardback edition of Deborah Howard's *The Architectural History of Venice* (Yale University Press, £25). When it was first published in 1980, there was no equivalent study in English, so its rather grey appearance was acceptable, given the quality of Howard's text. Doubtless mindful of the much better production

values of Richard Goy's later *Venice: The City and its Architecture* (Phaidon, AJ 30.10.97), which is dryly written but beautifully illustrated, Yale's repackaging of Howard's book supplies a quantity of colour photographs along with a more compact format (though not pocket-sized), while Howard adds a brief epilogue covering the last 20 years. Paolo Barbaro's *Venice Revealed: An Intimate Portrait* (Souvenir Press, £10.99) is an evocative and illuminating insider's view of the city as it is today. After many years in Milan, Barbaro returns to Venice, the scene of his childhood, and sees his former haunts with sharpened eyes.

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London

The Eden Project *Tuesday 24 September, 18.30.* A lecture by Andrew Whalley at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

100% Design *26-29 September.* At Earls Court 2, including an AJ seminar, 'Fashioning Space', on 26 September, 18.00.

Winning Designs *Until 26 September.* Projects won through RIBA competitions – an exhibition at the RIBA. Details 0906 302 0400.

Films by Charles and Ray Eames *Friday 27 September, 19.00.* A free show at the Bloomberg Space, 50 Finsbury Sq, EC2. Details 020 7330 7500.

Ernö Goldfinger: The Measure of Man *Saturday 28 September.* A conference 'focusing on the humanism of Goldfinger's outlook'. At the AA, 36 Bedford Sq, WC1 (01223 366977).

Gio Ponti *Until 6 October.* An exhibition at the Design Museum, Shad Thames, SE1 (020 7940 8790).

Brownfield Sites – A Client's Guide *Thursday 17 October, 16.00.* A CIRIA event at the Chartered Institute of Environmental Health, SE1. Details 020 7222 0445.

Part I: Getting it Right *Thursday 17 October.* An AJ conference at the RIBA. Details Clare Bendon 020 7505 6850 (clare.bendon@emap.com)

Richard Wentworth: An Area of Outstanding Unnatural Beauty *Until 17 November.* An Artangel project at 66 York Way, N1. Details www.artangel.org.uk

Eastern

Ben Nicholson: Drawings and Painted Reliefs *Until 22 September.* An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

Glass: A Material for the 21st Century *Wednesday 25 September.* A seminar at the BRE, Garston, Watford. Details Angela Mondiar 01923 664775.

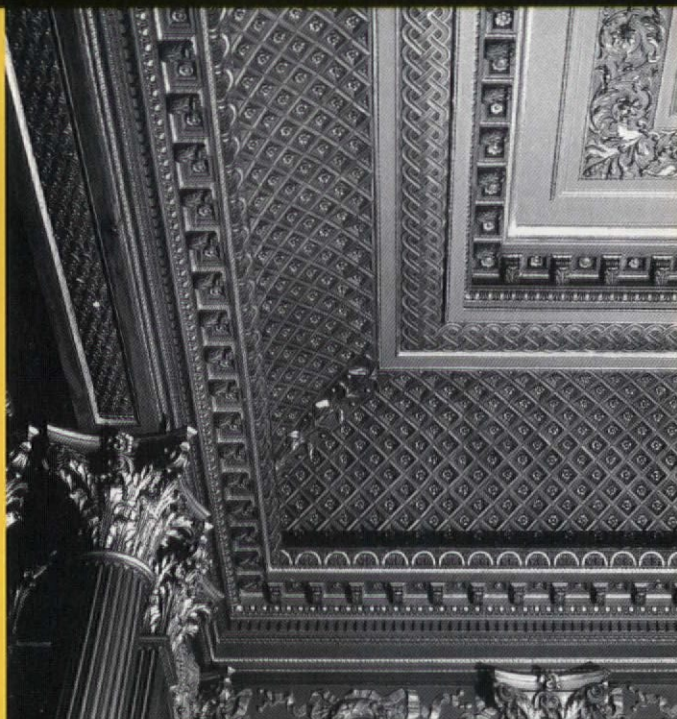
21st Century Living: Meeting Lifestyle Aspirations at Minimum Cost to the Environment *Wednesday 23 October.* A seminar at New Hall, Cambridge. Details maria@carltd.co.uk

East Midlands

RIBA CPD Event: The Party Wall Act 1996 *Wednesday 25 September, 16.00.* A seminar at Nottingham Forest FC. Details 0121 233 2321.

Northern

Sir Terry Farrell: Designs for Life *28 September-9 November.* An exhibition at the Hatton Gallery, Newcastle University. Details www.ncl.ac.uk/hatton/



OPEN DOOR

This year's London Open House takes place over the coming weekend, 21-22 September, with free entry to some 500 buildings in the Greater London area. Pre-booking is necessary to visit Sir Charles Barry's Reform Club, above (020 7747 4603). Full details www.londonopenhouse.org

North West

Niall McLaughlin's Bexhill Bandstand *Until 25 October.* An exhibition in the RIBA Competitions Gallery at CUBE, 113 Portland St, Manchester. Details 0113 234 1335.

Fabrications: New Art & Urban Memory in Manchester *Until 2 November.* An exhibition that reflects the changing face of Manchester. At CUBE, 113 Portland St, Manchester (0161 237 5525).

South Eastern

RIBA CPD Event: CDM Update *Thursday 26 September.* A seminar at Le Meridien Hotel, Gatwick. Details 01892 515878.

Langlands & Bell at Petworth *Until 29 September.* An exhibition of architecturally based work in Turner's studio at Petworth House, Petworth, West Sussex. Details 01798 342207.

Construction and Repair of Timber Frame Buildings *Thursday 10 October.* A CPD course at the Weald & Downland Museum, Singleton, Chichester. Details Diana Rowsell 01243 811464.

RIBA CPD Event: Be An Expert Witness *Thursday 24 October, 16.00.* A seminar at Le Meridien Hotel, Gatwick. Details 01892 515878.

Southern

Douglas Allsop: Seven Sequential Spaces *Until 6 October.* A series of installations at Southampton City Art Gallery, Civic Centre, Southampton (0123 8083 2769).

South West

RIBA CPD Event: CDM Update *Tuesday 15 October, 09.00.* A one-day seminar at China Fleet Country Club. Details 01752 265921.

Wessex

Richard Long *Until 22 September.* An exhibition at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862447.

Poundbury Study Visit *Monday 23 September.* Organised by the Prince's Foundation. Details 020 7613 8535.

City Living 24/7 *26-27 September.* The National Conference of the Association of Women in Property will take place in Bristol. Details Louise Clements 01208 851188.

Lean Thinking Applied to Construction *Wednesday 16 October.* A CPN seminar in Bristol. Details from CIRIA 020 7222 8891.

West Midlands

RIBA CPD Event: VAT – The Latest Changes *Wednesday 2 October,*

14.00. A seminar at the Windmill Village Hotel, Coventry. Details 0121 233 2321.

Maintaining Safe and Secure Housing *Thursday 10 October.* A one-day BRE seminar in Birmingham. Details 01923 664766.

RIBA CPD Event: Access Consultancy - Training for Architects *22 & 23 October.* At Coventry. Details 0121 233 2321.

Yorkshire

RIBA CPD Event: BS8300, DDA and Designing *Tuesday 1 October.* At the Hilton Hotel, Garforth, Leeds. Details Cathy Poole 0113 245 6250.

Scotland

Changing Buildings, Changing Times *19 September-25 October.* An exhibition at the RIAS, 15 Rutland Sq, Edinburgh. Details 0131 662 1456.

Rethinking the Royal Mile *Friday 11 October.* A RIAS conference at The Hub, Castlehill, Edinburgh. Details 0131 229 7545.

Timber and the Built Environment *17-18 October.* A conference at The Hub, Castlehill, Edinburgh. Details 0131 229 7545.

Eric Parry Architects: An Eye for the Whole *Until 18 October.* An exhibition at the Matthew Gallery, 20 Chambers St, Edinburgh. Details 0131 650 8017.

Wales

RSAW CPD Event: Keeping Out Of Trouble *Monday 23 September, 16.00.* At Sketty Hall, Swansea. Details 029 2087 4753.

RSAW CPD Event: A Planning Update *Wednesday 9 October, 12.00-15.00.* At Faenol Fawr, Bodelwyddan. Details 029 2087 4753.

Institute of Wood Science Annual Convention *10-11 October.* With speakers from Arup, Hopkins and Buro Happold. At the Cardiff Hilton. Details 01494 565374.

Northern Ireland

Look Up Belfast: A New Perspective on the City *1-3 October.* Belfast's first international built heritage conference. Details 028 9048 7395 or www.lookupbelfast.com

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This multidisciplinary practice is looking for a candidate with ten years professional experience. Ideally you will have worked on schemes for large residential projects, have an above average understanding of building construction and a high level of technical experience. Proficient in Autocad 2000, your experience in airport projects would be an advantage. This permanent position will suit a highly motivated and committed individual. **Salary: c£28k (plus benefits) Location: Cambridgeshire Ref: BH4571**

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people & practices

The Harris Partnership, has appointed **Nicholas Charlesworth** as a director.

Sarah Featherstone, formerly of Hudson Featherstone, has formed a new practice, **Featherstone Associates**, at 74 Clerkenwell Road, London EC1M 5QA, tel 020 7490 1212, fax 020 7490 1313. **David Appleton** has been appointed a new associate.

Gerard Kelly is leaving **Lyons+Sleeman+Hoare** to set up his own practice in Salisbury at 175 Castle Road, SP1 3RX, tel 01722 333093, fax 01722 333994, e-mail gerard.kelly@cwcom.net

Paul Perry has left **Robert Benaim & Associates** to join structural engineer **Sinclair Knight Merz's** London office.

Charles Symons Jones has joined the management team of **Gort Securities**, tel 020 7499 6400.

Breathe Architecture has moved to The Workplace, Oakington Road, Girton, Cambridge CB3 0QH, tel 01223 209920, fax 01223 209910.

Barr Gazetas has moved to Eastgate House, 16/19 Eastcastle Street, London W1W 8DA, tel 020 7636 5581, fax 020 7636 6865.

AEM Studio has moved to CAP House, 9-12 Long Lane, London EC1A 9HA, tel 020 7746 1999, fax 020 7796 2999.

Allen Tod Architecture has moved to 75 Cowcross Street, London EC1M 6EL, tel 0207 251 9392, fax 0207 251 9228, e-mail mjeyles@allentod.co.uk

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

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Small London practice require an Architect for exciting role. The ideal Candidate will be competent in space planning, survey and AutoCAD And have experience in design and build projects. Ref 34 B

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PROJECT ARCHITECT - BUCKINGHAMSHIRE - to £35k

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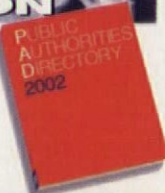
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Project Architect

Manchester
£27,000

This medium-sized practice in central Manchester is currently interviewing candidates with a minimum of 5 years experience for the role of Project Architect. The successful candidate will report directly to one of the 4 Directors, and should have the ambition to become an Associate in the practice. With a secure footing in the education, healthcare, and residential markets, in both the private and public sectors, the practice can offer a wide and interesting variety of schemes. You will work closely with the Director, assuming responsibility of projects from brief to completion, and can expect the full backing of one of Manchester's most established practices. AutoCAD skills are essential for this role. Please contact Stuart Jones at the Manchester office. Ref: STJ39703AJ

Project Architect

Sheffield
To £29,000 + Benefits

A Project Architect with up to 5 years hands-on design experience is required by this large, market-leading practice based in South Yorkshire. Ideally you will have worked on education and commercial projects in the past, but your passion for doing so will go a long way. Projects will range from medium to large-scale with values ranging from £2m upwards. Proven design skills are essential, and proficiency in AutoCAD would be advantageous. This vacancy will suit an ambitious and forward-thinking Architect looking for a challenging career move to a focused and aspiring practice. Market-leading salaries and unrivalled career support are available for the right candidate. Please contact Paul Wheeler at the Leeds office. Ref: PAW38650AJ

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Associate Designate

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This thriving award winning practice are in urgent need of a dynamic project and team leader. Initially you will be the lead Architect on a £25m redevelopment of a town centre scheme. The project encompasses a mixture of retail, hotel and leisure, residential and urban development. This is a client facing role and candidates will have a track record of liaising effectively with clients, managing staff resources and ultimately demonstrate delivery on a large project, preferably of a mixed use nature. This is a fantastic opportunity to make an impact in a progressive career role. Please contact David Carroll at the London office. Ref: DC39264AJ

Architect

Central London
Up to £36,000 pa

This international firm of Architects require a Part III qualified Architect to work within a team of 12 people on a multi-million pound masterplanning/new build project in the Middle East. The development includes many different building types and is currently at Stage D. Building types include commercial, leisure, education, medical and residential. This particular role will involve developing the medical building and taking it through to completion. Experience on large scale developments and some urban design skills are a must for this position as is the ability to use AutoCAD to a high standard. Please contact Ian White at the London office. Ref: IWH39429AJ

Project Architect

South Wales
£25,000 - £30,000

This is an excellent opportunity for a competent Project Architect with around 5 years experience to join a well-established office with a modern approach to management and design. They have an excellent reputation nationwide and have worked on some prestigious projects in the commercial and leisure/holiday sectors. They are looking for imagination and attention to detail plus a successful track record of running projects of at least £1m in value. Please contact Peter Grant at the Bristol office. Ref: PEG38004AJ

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SS2016 Permanent Architectural Technician - Hertfordshire (easily commutable from London) - Salary: to attract the best. With 5 years experience required for small, friendly practice with an enviable workload. AutoCAD, Project Management skills and Good technical knowledge in residential, commercial/industrial sectors.
SS2018 Permanent Job Running Architect - Hertfordshire (easily commutable from London) - Salary: Excellent - Tell us what you're worth! Hands-on and ambitious Hertfordshire practice require a pro-active problem solver with the ability to run projects from brief to completion. AutoCAD competency essential, as is experience in new build residential (in conjunction with developers highly desirable) and commercial/industrial sectors. Excellent career prospects.
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CITY OF BRADFORD

Preparation of a strategic vision and cohesive masterplan framework for the city centre to guide the work of the proposed Bradford Urban Regeneration Company. City of Bradford Metropolitan District Council in conjunction with Yorkshire Forward. Contact Stephen Jones, Scrutiny and Performance Management, Procurement Unit, 7th Floor, Metrochange House, 61 Hall Ings, Bradford BD1 5SG, tel 01274 432851, fax 01274 738643, e-mail stephen.jones@bradford.gov.uk. Application by 7.10.02.

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New and refurbishment work. Architectural and other construction consulting services (as separate lots). Gena Garson, Shetland Health Board, Brevik House, South Road, Lerwick ZE1 0TG, tel 01595 696767, fax 01595 696727, e-mail Gena.garson@shb.shetland.scot.nhs.uk. David Scott, Currie & Brown Cost Management, 9 Woodside Place, Glasgow G3 7QF, tel 0141 332 1151, fax 0141 332 5580, e-mail David.scott@currieb.co.uk. Web www.currieb.com. Ref: 001/2002. Application by 7.10.02.

● Richard Haut operates a weekly 'competitions' e-mail service, telling architects about projects they can apply for across Britain, Ireland and Europe. Tel 0033 673 75 02 76, e-mail hautrichard@hotmail.com, web communities.msn.com/ RichardHautcompetitions



Positive approaches

Expression Of Interest.

Sesen Avani* is a black lead organisation working in partnership with the Novas-Ouvertures Group involved with regeneration and cultural empowerment for Black Minority Ethnic communities and individuals.

Expressions of interest are sought from architects/architectural practices or consultants with experience, knowledge or skills in traditional architectural forms from the Middle East/Asia/Africa. We wish to utilise architectural designs in our new build and refurbishments reflecting Islamic/Indian/Chinese or African architectural styles and culture. We hope to build this in positively to reflect our work with communities and individuals from these groups. The aim is to reflect diversity and multi-culturalism in our buildings making them safe and inclusive for Black Minority Ethnic communities.

Experience of or contacts from the countries mentioned would be an advantage. Architects/consultants should be able to demonstrate a commitment and track record in this area, in equality issues and in the staff group employed.

Initially the work will involve the refurbishment of a 300,000 square foot maritime warehouse and associated new build in Liverpool but will involve further buildings throughout the Novas Group.

The Liverpool project is a large-scale multi use regeneration project specifically targeting Black Minority Ethnic Communities. The building design will also take into account issues of access, mobility and environmental sustainability.

Expressions of interest should be sent to Tara Muthoor at Sesen Avani Association, Novas-Ouvertures Group, Chancery House, Paradise Street, Liverpool L1 3HE outlining company details and experience in this area.

Closing date: 4th October 2002.

*Draft name currently awaiting registration.

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Scotland: Rowan Alba

England: Arlington Central Services
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3 Cad Technicians

Ref: 5035

Contract

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Autocad Technician

Ref: 5027

Contract

My client, is a major house builder based in Birmingham. Recent expansion means that they require a Cad Technician with a background in the housing sector. Although this is initially a contract position the successful applicant will have the option of permanent employment after a qualifying period.

Project/Senior Architect

Ref: 5034

Contract

This client is seeking a person with a sound architectural background ideally gained in the Pharmaceutical sector. Initially for a 6 month period it is fully expected that the contract will be extended to over 18 months.

2 Cad Technicians

Ref: 5007

Permanent

Expansion has led to this client requiring 2 extra Autocad Technicians. Ideally with 4-8 years experience and a background in Commercial, Industrial or Retail projects. This is an ideal opportunity to take the next step up the ladder for an ambitious person.

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Cad Technician

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Contract

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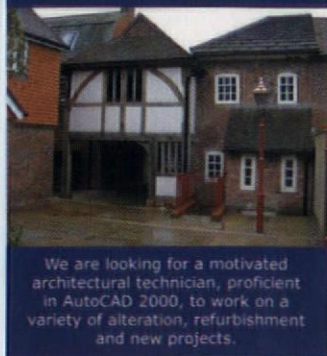
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Landscape Feature

Thursday 3rd October 2002

The Architects' Journal is running a 10 page feature focusing on urban landscapes, in particular 2 projects in Liverpool. Including developments by Brodie McAllister Landscape Architects and Shed Km.

The spotlight will be on minimal urban landscape as the work undertaken is of a discreet character, concentrating on geometry, materials and precision.

Other ventures/schemes featuring in the October 3rd AJ are 2 gardens in Paris.

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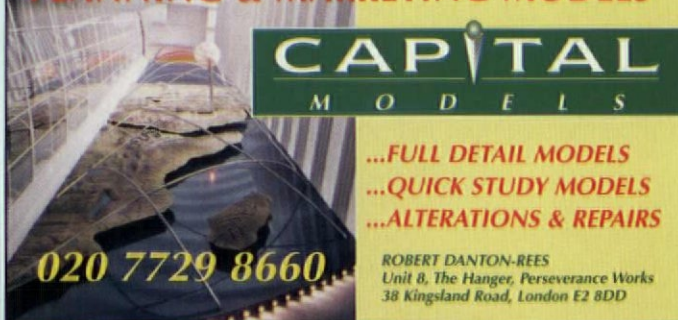
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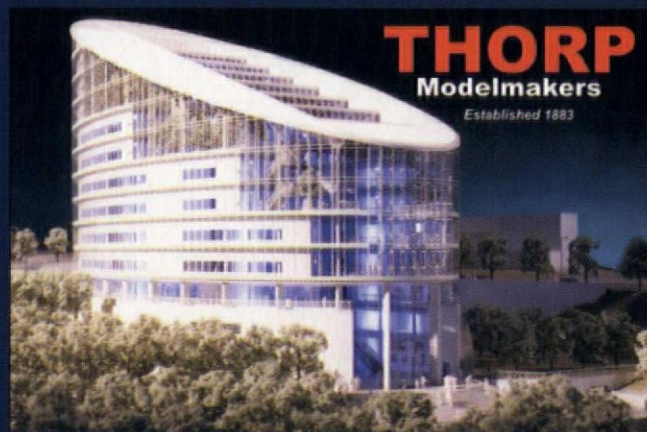
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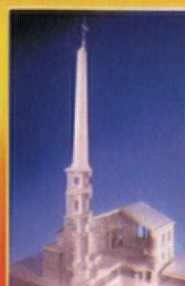
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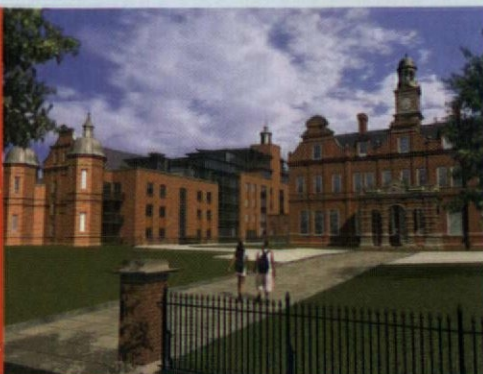
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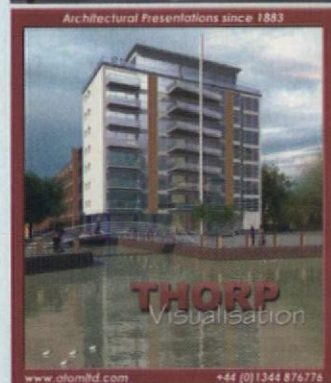
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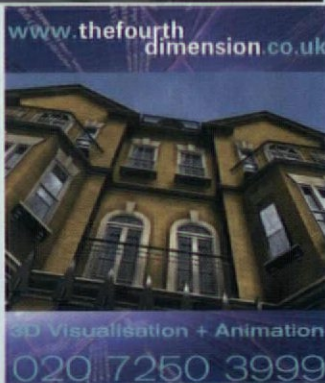
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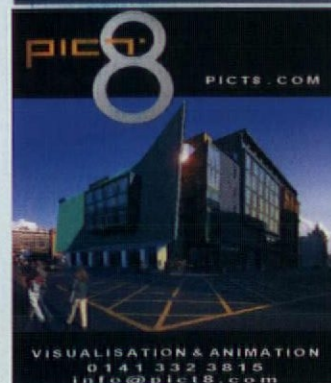
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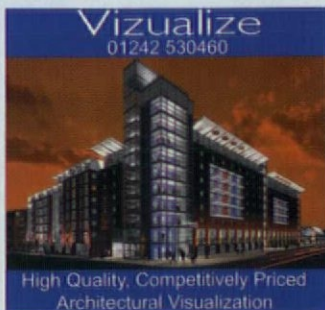
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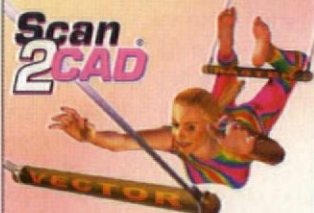
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archicharades



Champagne goes to Robert Blundell and Jo Lintonbon from Shipley in West Yorkshire who correctly identified Eduardo Torroja 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.

Near neighbours

Interesting news from Chiswick, west London, where former RIBA president **Michael Manser** and author wife **Jose** have lived in Georgian splendour for many years. Now they are hoping to move to a house next door – designed by Michael for a developer, but which he has now decided would be just the job to live in himself. It is not cheap, but a deal would be made possible by the sale of their existing magnificent home, which is on the market (Knight Frank, actually) for a mere £3.3 million, according to a feature in the *Sunday Express*. The new home is a very different kettle of fish to listed Georgian. It is in the Modern manner, although it would be wrong to call it uncompromising. In fact Michael is still furious over the changes he had to make in order to get planning permission from the aesthetic commissars of Hounslow council. As a long-time critic of the failure of many planning authorities to promote good design, Michael has lost none of his spark: 'Hounslow is the worst, most spectacularly incompetent planning authority I have ever met in Britain,' he tells the *Sunday Express*. 'In the end, we agreed to some of their ridiculous demands; in retrospect, I regret not having fought even harder.' The paper has its own way with words regarding the new design's faults: 'You start to wonder about the incongruous metal sun visor disfiguring the front, and then you notice what looks like a hut

perched on top – which turns out to be a very pokey main bedroom.' Incredibly, the house has taken 10 years to achieve. If the Mansers succeed in acquiring it, Hounslow might as well get ready for the appeal now. Alternatively, they could stop pretending they know more about design than a PRIBA and Royal Academician.

Small world

As the Stirling Prize jurors got acquainted on their first day of judging last week (Gateshead, Edinburgh and Dublin in one day must have been pretty tiring), an extraordinary coincidence emerged: fashion guru **Wayne Hemingway** and author **Kate Mosse** (she founded the Orange fiction prize) have daughters in the same year at a Chichester school. As the Spanish say, the world is a pocket handkerchief. The jury completed its visits this week but the final judging, as ever, will not take place until the afternoon preceding the awards dinner. It is going to be close.

Party time

Start-of-season parties were in full swing last week, with a splendid event in the Serpentine Pavilion hosted by Stanhope. **Peter Rogers** was on good form, and looking forward to his role as head of the construction industry's Strategic Forum in succession to **Sir John Egan**. (Thank God Sir John is going, by the way. When asked at a press conference last week, he said design was about 'making buildings look pretty' – which he

then tried to qualify, but the damage was done). Many of the same party faces were guests of Arup at a terrific dinner on the top floor of London's City Hall on Thursday, celebrating the completion and opening of the building. The AJ's **Paul Finch** gave an after-dinner speech which, among other things, attacked the way in which we seem to have abandoned the old mantra of 'predict and provide' in favour of predict and don't provide. Hence the housing mess in London, and crazy traffic congestion which is threatening Ken's mayoral job.

Architect, actually

Watch out for **Liam Neeson** in the forthcoming Richard Curtis film, *Love, actually* – because Astragal can reveal that he actually plays an architect. The film is by the same Working Title crew which brought you *Notting Hill*, *Bridget Jones's Diary*, *About a Boy* and *Fargo*, and will be a romantic comedy – actually 10 new romantic films in one. It is set in contemporary London in the two months before Christmas, weaving together a series of stories and ending in lots of romantic climaxes on Christmas Eve. A star-studded cast includes Alan Rickman, Colin Firth, Emma Thompson, Martine McCutcheon, our Mr Neeson and, of course, Hugh Grant – as the prime minister. The PM falls in love with a Cockney girl who works at Downing Street. But it is not clear, as yet, who Neeson's architect character has 'designs' on. Find out at a cinema near you soon...

Speed merchant

Little addendum to last week's item re **Dixon Jones'** water taxi from Venice airport to San Marco. Running desperately late for the return flight, they only made it by offering the taxi driver a massive tip to break the speed limit. Something he did only after radioing around all the other taxi drivers to see if there were any police on the route. The journey was described as hair-raising.

Club types

According to *The Times*, 'celebrities cannot wait to get in to Gilston Road, London SW10'. The A-list residents of this stuccoed Chelsea street include **David Bowie**, **George Michael**, **Rowan Atkinson** and Gucci supremo **Tom Ford**. No mention in the breathless story, however, of a Gilston Road veteran – none other than my old friend **Peter Smithson**. I wonder if Bowie ever drops by for tea.

Living it up

Yes, we know there is a terrible tendency to be London-centric, so of course the AJ welcomes an initiative by East Midlands Development Agency to celebrate the work of its creative agencies with the NOW Festival next month. So keen is the organisation that it has sent some of Astragal's journalist friends an invitation to spend a weekend in Nottingham, complete with a faxback form saying: 'Yes, I would like to live it up in the East Midlands.' Irresistible.

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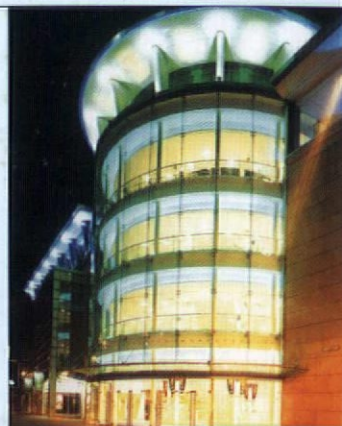
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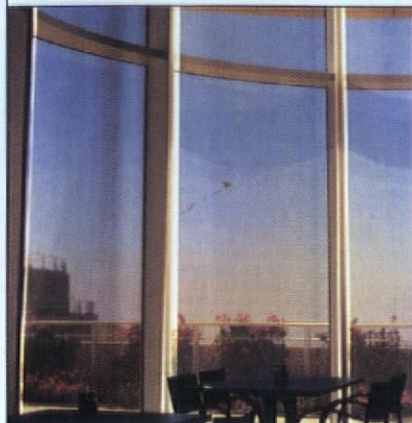
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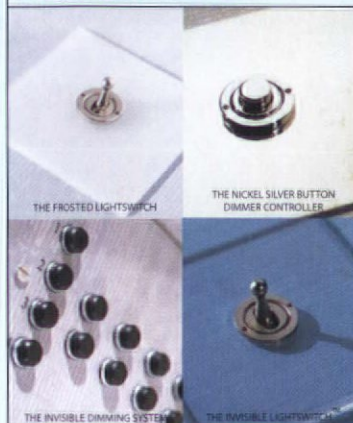
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