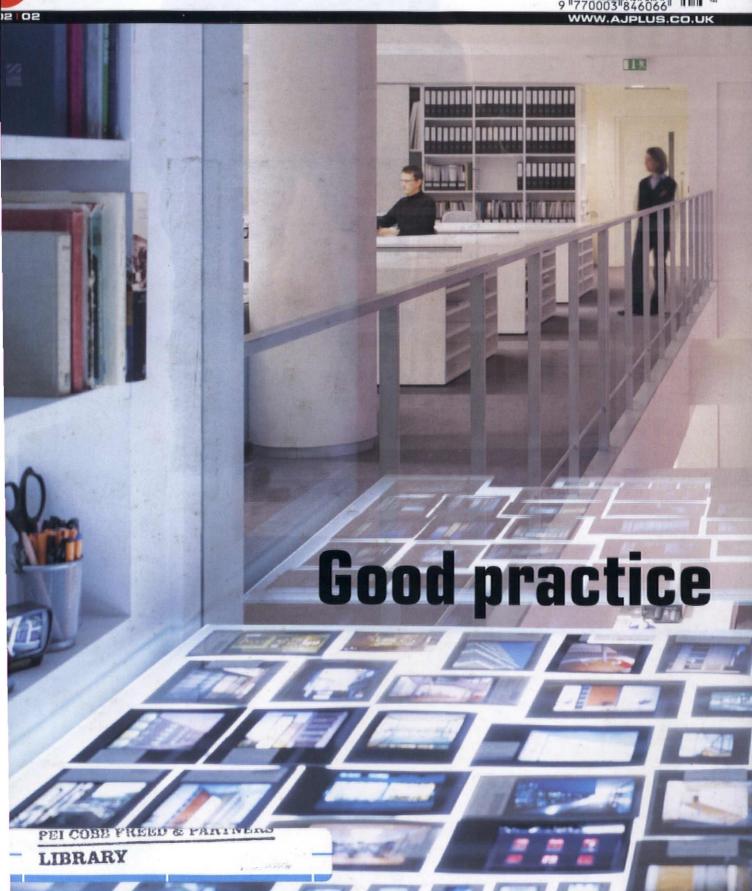
Squire and Partners move on Special report: understanding Part L Boyarsky Murphy's house style









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The Sand Bar in Clapham, south London (of which Michael Squire is part-owner) is a perfect example of Squire and Partners' increasingly varied portfolio, and shows that the office has its finger firmly on the pulse of interior design. For an overview of Squire and Partners' architectural contribution, see our special feature from page 38

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Photograph by Peter Cook/VIEW

'It's lovely. It feels very strong and solid.' Ninety-year-old Emma Drake on crossing the reopened Millennium Bridge. Evening Standard, 22.2.02 'Whoops, he has done it again. The artists' impressions of this new "urban village" resemble designs for tins of Quality Street chocolates.'

Jonathan Glancey on the Prince of Wales' new Poundbury-style development at St Austell, Cornwall. *Guardian*, 21.2.02



BIENNALE BLOW OUT

The British Council will showcase the work of only one UK architectural practice at the 8th Venice Biennale (7 September to 24 November). However, the winner will be selected from a shortlist of five chosen by the British jury, comprising Will Alsop, critic Rowan Moore and director of the Design Museum Alice Rawsthorn. The winner will be one of Alison Brooks Architects; Adjaye/ Associates; de Rijke Marsh Morgan; East; and Foreign Office Architects.

GO FOR FESTIVAL HALL?

Allies and Morrison's £50 million plans for the Royal Festival Hall could finally get the go-ahead this week. Planning officers are recommending Lambeth approves the plans at a special planning meeting next Tuesday. Project architect Victoria Thornton said she was optimistic the committee would approve the two applications – one for the new Liner Building and the other to refurbish the original building.

HARBOURTO LEAVE GENSLER Gensler boss Tony Harbour is retiring. The new managing director is to be Chris Johnson.

AJ/BRUFMA UPDATE

Insulation standards and the revised Part L will be discussed at a conference organised by BRUFMA, the urethane foam association, in association with the AJ. Keynote speaker will be Ted King of the DTLR Building Regulations division. Topics will include new EU standards for insulation products; new EU fire classifications; and the sustainability of different insulation materials. The conference takes place on 23 April at the Ramada hotel, Sutton Coldfield. **Details: Direct Contact** Exhibitions, 01630673000.



Terry Farrell and Partners has won planning approval for this £75 million Swiss Cottage scheme in north London. The project will include 'Visage', a 16-storey glass apartment building comprising 131 one-, two- and three-bedroom flats. The scheme also includes a 7,100m² sports and leisure complex with a further 22 flats on top, 19 homes for rental, a community centre and a new doctor's surgery. The 1960s public library, designed by Sir Basil Spence, will also be refurbished, and a landscaped central park will form a focal point to the project. Work will start in April and is expected to complete by 2005. +

EH staff set to walk out over pay

English Heritage staff are to strike over pay – a move that will delay planning decisions and provide a tough baptism for incoming boss Simon Thurley.

Staff at English Heritage voted overwhelmingly to strike after a simmering pay dispute with EH management boiled over. A spokesperson for the Prospect union told the AJ that 77 per cent voted to strike while 90 per cent backed some form of industrial action. The union has warned that the series of strikes will affect all areas of EH's work including planning, requests for listed building consent and prominent tourist attractions.

The union originally opted for a one-day strike on 11 March, but this was extended following a strategy meeting last Friday. The first action will be from 8-11 March, then 2 April – the day incoming EH boss Thurley is expected to start – with a final two strike days on 6-7 May. Also, staff will not work beyond their contracted hours.

A spokesperson for Greenwich Council's planning department told the AJ: 'We will simply have to put decisions on hold. There's not much else we can do.' Head of planning at Westminster Carl Powell commented: 'It will impact our decision-making process and slow consultation on certain projects. Every local authority planning department will be impacted in some way.'

The dispute spiralled out of control after the union rejected EH's pay offer of 3.5 per cent. The heritage body then refused to go to arbitration and imposed the pay award – stating that it was all it

could afford. However, staff were incensed to discover that EH intends to use £500,000 of the payroll budget for advertising.

Prospect claims that EH staff wages lag behind mainstream Civil Service pay by 10 per cent. Negotiating officer Steve Jary told the AJ: 'Staff are hacked off. People are energised by this dispute. Their patience has been exhausted and they won't be happy until they see the colour of EH's money.'

He said morale in the organisation was very low: 'Many are committed to the work but not EH. It has taken on extra responsibilities from the government but is not willing to invest in staff – a senior architect at EH only earns about £30,000.'

An EH spokesperson said: 'In a financially challenging year this was the most we could afford. It is significantly above inflation and comparable with settlements in the wider public sector.'

Director of the 20th Century Society Kenneth Powell added that EH was in a precarious position. 'It got hit financially by the foot and mouth crisis and now it is in the midst of its [DCMS] review it does not want to be seen to be giving away huge pay rises – the government may look at that and decide it's got too much money.'

A spokesperson for the DCMS told the AJ that if EH failed to meet targets set by the department it would step in. 'We are very hands-off with EH. We want to leave areas such as budgets to them and we expect them to manage their own house.'

Steven Palmer

'It's all as safely part of the past as the moon landings.'

Deyan Sudjic on Archigram getting the Royal Gold Medal. *Observer*, 24.2.02

'We know that this is going to be a great attraction. People are already talking about "that stunning building by Exchange Square".'

Fran Toms of Manchester City Council on Ian Simpson Associates' Urbis building, now almost complete. *Guardian*, 23.2.02 'The bomb speeded things up by 25 years.'

Ian Simpson on the renaissance of central Manchester after the IRA's 1996 attack. Sunday Times, 24.2.02

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

Alsop dismisses presidential candidates and quits RIBA

Will Alsop has condemned the lack of quality candidates for the RIBA presidency and called for members to quit the institute and support the Architecture Foundation instead.

Alsop criticised the limited outlook of presidential hopefuls George Ferguson and David Thorp. And he remained steadfast in his decision to abstain from voting in the forthcoming elections despite the news that a third candidate, Annette Fisher, had joined the race.

Dismissing the RIBA as irrelevant, Alsop said he would be resigning – and urged others to do the same. 'What is the relevance of the RIBA to me and other architects?' he asked. 'What are its achievements during the past ten years? Why spend money on it?' As a non-RIBA member Alsop would not be eligible for RIBA awards including the Stirling Prize.

Alsop's criticisms come as Fisher, RIBA vice president for communications, confirmed her commitment to stand following speculation that she was in the running. Fisher said she had received overwhelming offers of support, including one from ex-president Marco Goldschmied.



The Richard Rogers Partnership-designed Waterside building at Paddington Basin is about to emerge from the ground. The 10-storey structure will become the London HQ of Marks & Spencer and includes 24,000m² of office space. The triangular-shaped buildings will also include retail space on the ground floor. The scheme is engineered by Arup and is due for completion in 2003.

Fisher joins Bristol-based George Ferguson and anti-London candidate David Thorp, Ferguson has criticised the attention given to 'the small band of star architects' and identified a need to defend regional practice from 'fashion slavery', while Thorp has pledged to speak for the small practitioner.

Describing Thorp and Ferguson Alsop said: 'One of them is against London and the centralisation it represents (talent tends to gravitate towards the capital), and another is set against the "star" system of architecture, whatever that is. As I live and work in London, and happen to be relatively well known, I have no choice but to not vote.'

And he added that it was time London fought back. 'It's a wonderful place full of wonderful architects.' The RIBA should get on with being a trade union, he argued, and leave the promotion of architecture to the Architecture Foundation.

Meanwhile, newcomer Fisher denied suggestions that she would be running a 'diversity' campaign to become the RIBA's first black female president. 'I can't win on the basis of race and gender alone,' she said. 'I get the feeling there is support out there for me. If I win it will be because the majority want me there and believe that I can make a difference, add value and have something extra to bring.' She added: 'I'm beginning to think that perhaps the RIBA is ready to elect me. Just my being in the race is a big change. I think people will sit up and take notice.'

Former president Goldschmied applauded Fisher's decision to stand. 'She would make a great change from the usual faces of white males in their 50s and 60s from large practices,' he said. And he urged the younger generation to exercise their right to vote. 'You can't change the institute by abstaining,' he said.

Front-runner Ferguson was not fazed by Fisher's decision, but said it would add interest to the campaign. He said he had received confirmations of support from the many 'eminent' figures backing him, including David Rock, Eva Jiricna, Bob Allies and Rod Hackney. Ex-director general Alex Reid – who has ruled himself out of the running this time around – is also backing Ferguson.

Small practice candidate David Thorp said he remained confident that he was in with a chance, and he pledged to promote the views of those 'whose business is small works, not medal-winning showpieces'.

The deadline for nominations is today, Thursday 28 February. Voting will begin in April, with the successful candidate serving as president in waiting before taking up office in summer 2003.

Zoë Blackler

14 WEEKS TO GO

interbuild

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Interbuild will be 50/50, an
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best buildings and products of
the last 50 years and makes
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based on interviews with a
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page 8, engineer Anthony
Hunt explains why his land
yacht is the most significant
innovation of the last 50 years.





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0&A

25%

... of voters in a poll on the AJ's website think Alvaro Siza should be next year's winner of the Royal Gold Medal. He beat Nicholas Grimshaw (19 per cent) into second place. Respondents: 237

This week's questions: Who should be the next RIBA president?

Register your view at www.ajplus.co.uk

SWIMMING POOLS ON SHOW

The RIBA has launched an exhibition of the shortlisted entries for its Indoor Swimming Pool competition. John Pardey Architect (AJ 24.1.02) won the £250,000 project. The exhibition will include his designs and those from Niall McLaughlin Architects; Glenn Howells Architects; Boyarsky Murphy Architects; Burd Haward Marston Architects; Meadowcroft Griffin Architects; and Softroom. It will run until 19 March at Cube, 113-115 Portland Street, Manchester.

LAIRD IN HOT WATER

Laird of Lanrick estate, Alistair Dickson, faces a possible prison sentence after he bulldozed his 200-year-old castle. The historic monument was Grade B listed by Historic Scotland. Dickson failed to notify local planners of his unilateral decision to raze Lanrick Castle to the ground after it was severely damaged in storms.

BURA SEEKS ENTRIES

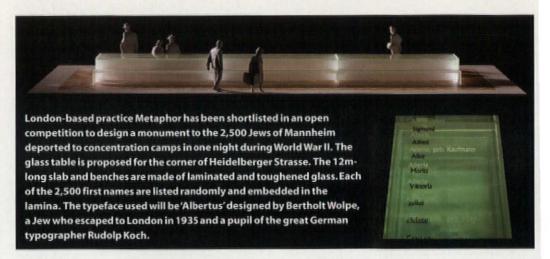
The British Urban Regeneration Association is inviting nominations for the 2002 Awards for Best Practice in Regeneration. The awards identify and promote examples of outstanding regeneration. The closing date for nominations is 5 April. For further information call 020 7821 9552 or visit www.bura.org.uk

NEWHAM'S CROSSRAIL CALL

Newham Council has called for the Canary Wharf spur of the Crossrail scheme to be extended to the Royal Docks in east London. The borough is to form a local industry lobby to press the government for the additional stretch of railway, which it says will promote regeneration in the area.

BISHOPSGATE BATTLE RAGES

The City of London has stepped up its opposition to the listing of the Bishopsgate Goods Yard as the DCMS continues to consider the matter. The Lord Mayor of London has written to culture secretary Tessa Jowell suggesting a compromise: that a section of the Braithwaite Viaduct be listed and preserved as an example of Victorian railway architecture, with development on the rest of the site. A spokesperson for the Corporation suggested that English Heritage was seeking listing of the entire goods yard as a way of obstructing development.



Allies and Morrison reveals £1.5bn Cricklewood revamp

Allies and Morrison is masterplanning a £1.5 billion 'piece of city' for a major north London site that could include a cluster of tall buildings.

Plans include at least one 47-storey skyscraper for the key site in Cricklewood (pictured), described by developers as a 'gateway' to the city.

Jonathan Joseph, development manager of Cricklewood Redevelopment, said the scheme was 'effectively a new town'. And he added that the suburb was one of the few locations in the capital that would benefit from a cluster of tall buildings.

However, Barnet Borough Council is undecided on whether to support the principle of a cluster on the site. Planning officer Martin Cowey said while Barnet's UDP did not rule out the possibility of tall buildings, a team of consultants had been employed to help it with the decision.

The masterplan for the 54ha site includes the creation of 4,000 new homes. There will be 400,000m² of office space, neighbourhood retail and community facilities. A new station on the Thameslink line will serve the development.

Following an agreement with the owners of Brent Cross Shopping Centre, the masterplan will now extend beyond the North Circular and include the redevelopment of the shopping centre.

A decision has yet to be made on how the £1.5 billion worth of work will be parcelled out among different architects over the 10 years of the project.

Joseph said: 'There is going to be a huge amount of work. I expect the architectural profes-

sion will relish the opportunity to be involved.

Bob Allies, partner in charge of the project at Allies and Morrison, said it was like 'a small piece of city'. While his role was that of masterplanner, he said he also hoped to design a building on the site.

And he added: 'Tall buildings will only happen if everyone thinks it's a good idea. Public consultation supported tall buildings on that site because of its position at the bottom of the M1.'

Allies and Morrison expects to submit an outline planning application in the summer.

Zoë Blackler

Wraps come off £5m RIBA and V&A architecture gallery

The RIBA and the Victoria and Albert Museum will unveil Gareth Hoskins Architects' designs for the V&A architecture gallery this week.

The gallery will be the location of the 'Architecture for All' project and the new exhibition space for the RIBA's drawing collection. Wright & Wright Architects will also unveil its designs for the archive stores and study rooms in the Henry Cole Wing where the RIBA library's collections will be housed. The cost of the project is estimated at £5 million.

The 300m² gallery is made up of three elements – the stairs and landing gallery, the main gallery 128 and the slip store gallery. The stair element will include a 'totem pole' which will drop down the stairwell and display 'talking heads and sound bites' on the nature of architecture.

The main gallery will have five elements – four 'skyscrapers' and a glass table running the length of the gallery, which will display a cityscape comprising of models from the RIBA's collections.

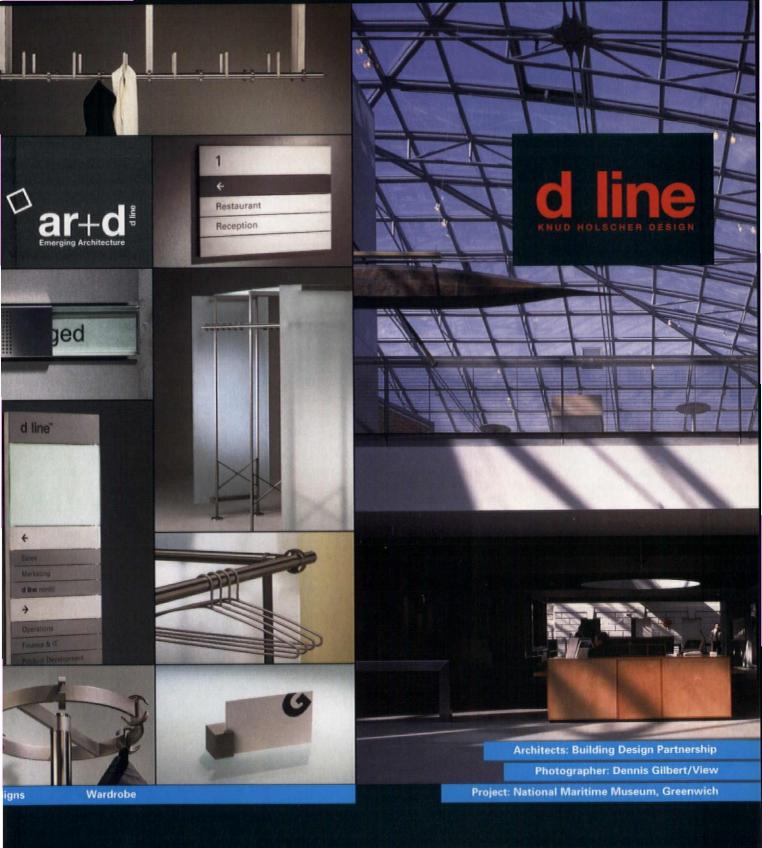
Each 5m-high tower will represent elements of architecture's impact. Themes suggested include, 'The Making of Architecture', 'The Art of Architecture', and 'People and Architecture'. At the pinnacle of each tower, there will be a display screen showing relevant images and visitors will be able to enter each structure for an interactive experience.

The gallery will also include a 'projector wall' to display images of key architectural projects. This will tie in with a 'hot topic zone' which will use interactive displays to engage the public in a dialogue on current architectural debates.

The slip store gallery will be the temporary exhibition space, and will run along one wall of the main gallery.

The project will open in 2004. Check www.ajplus.co.uk for images on Monday.





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50 50

ANTHONY HUNT

Structural engineer

What is the best building of the past 50 years?

It can't be Eden [Hunt was the engineer] so it has to be Skylon – a sort of tensegrity structure and I've never been sure whether it was Felix Samuely or Frank Newby. Whatever, seeing it for the first time persuaded me that I should get a job at Samuely's. I had been articled to some boring engineering firm and after wandering around the festival site, I knew here was the deep end of something completely different. Samuely hired me and I stayed there for seven years.

What is the most significant innovation of the past 50 years? The land yacht. If you are mad you sail them on an airfield at 150kph. Mine is a Seagull designed by Jean-Philipe Krischer. It has a fully battened mylar sail and it goes fast, especially when the sand is hard packed and the tyres are

blown up hard.

And the best building product?
The socket head bolt – it's a bolt with a knurled cylinder head with a precise hexagonal hole and I've got boxes of them in black and stainless steel and chrome and cadmium plate. It's the most elegant fastening ever designed.
Fred Scott used them on his

Fred Scott used them on his Supporto chair and the Eamses on theirs and I'm using them on a current bridge design.

What innovation do you hope to see in the next 50 years?

I've always wanted to see little computer-controlled vehicles running down the middle of Oxford Street in London, pollution-free, silent. We've sort of started to have them with the Docklands Light Railway and the people mover between the north and south terminals at Gatwick. Sheffield's trams have drivers and conductors but they've got the flavour right. They are almost silent and clean, have automatic doors and tell you the next stop.

These interviews by Sutherland Lyall will form the basis of the 50/50 exhibition at Interbuild 2002.

CABE and Yentob fume at Westminster planners



The BBC has denied it is threatening to quit Westminster after a row over its plans to revamp Broadcasting House.

BBC senior executive Alan Yentob reacted angrily after Westminster planners called for modifications to the MacCormac Jamieson Prichard redevelopment scheme.

Westminster's planning committee called for a dozen changes to the scheme, including the replacement of much of the glass façade with Portland Stone and a reduction in the overall height and bulk of the building.

Head of planning at the borough Carl Powell said there had been 'frustration' on the part of the BBC that its scheme would have to be altered. But he said Westminster was keen to encourage the BBC's expansion, recognising that the corporation was reviewing its property holdings and could leave its current HQ if redevelopment proved impossible.

The BBC this week has been distancing itself from the row, blaming Yentob's reaction on a lack of experience with the working of planning committees. A spokesperson said his position did not reflect that of the corporation, which was 'confident that all the issues can be resolved'.

Meanwhile, CABE's design review committee, reiterating its support for the scheme, has appealed for the original design to be left alone. It said a lowering of the south-east wing – one of Westminster's main demands – to reduce the backdrop to Nash's All Souls Church would weaken 'one of the greatest strengths of the project'. And it said the replacement of glass with stone cladding would be 'a great mistake'.

● CABE's design review committee has also given its support to the Brighton and Hove Community Stadium by KSS Sports and Leisure Design, but said there was an opportunity to make the project more sustainable. It also welcomed improvements to Rolfe Judd's Tabard House in Southwark, but said an 'undue reverence' to the existing context was 'hampering' the mixed-use scheme. ◆

Zoë Blackler

SCHOSA welcomes latest 'breakthrough' in education

Heads of schools have welcomed progress by the RIBA and the ARB on a joint set of validation criteria – but warned they must be consulted during the ongoing dispute over procedure.

At a SCHOSA committee meeting last Friday, heads welcomed the latest criteria as a 'break-through' in the education crisis.

SCHOSA president Wendy Potts said they were

'more straightforward and structured' than any previous proposals. But while she congratulated the RIBA and the ARB on producing a joint document, she said that reaching agreement on procedure was 'the next big question'.

'The criteria will only be as good as the procedure that will be used to validate it,' she warned. And she added: 'We've told them we need to be consulted and will be as helpful as we can. They've reached agreement once so they should be able to do it again.'

Kenneth Powell bids farewell to the 20th Century Society

Kenneth Powell is to step down as director of the 20th Century Society after nearly five years in the post.

Powell told the AJ that due to the pressure of writing commitments he had decided that he could no longer satisfactorily fulfil his role at the society.

'Over the past six months, I have become increasingly busy and eventually something had to give. I've pretty much been acting in an honorary capacity,' he said. 'It wasn't really fair to the society, simple as that.' He added that the society will seek a replacement but the recruitment process will be low key. The society will seek someone to fill the post for two-and-a-half days a week.

'They won't be looking for a full-time director. The organisation doesn't have the money; the budget just won't take any more. They will be looking to interview a few people in the next couple of months,' said Powell.

Secretary of the Georgian Group Robert Bargery told the AJ: 'The listing of post-war buildings is now a hot topic and Ken Powell's work at the 20th Century Society has been largely responsible for pushing this issue up the government's agenda. He's done a fantastic job.'

Bargery added that Powell's successor would face a difficult task: 'With the increase in high-density affordable housing, buildings from the 1960s and '70s will be increasingly under threat. The task will become more challenging.'



Timpson Manley Architects has won the RIBA competition to redevelop St Luke's Church in Cannock, West Midlands. The brief was to provide the church with a flexible space to accommodate its diverse needs. The practice fought off competition from Jane Darbyshire and David Kendall; Allan Joyce Architects and Purcell Miller Tritton.



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vital statistics

 Some 27 per cent of Britons consider a bungalow to be the ideal home. The survey by the Alliance and Leicester also revealed that the next most sought-after home is the starter home (16 per cent) followed by the farmhouse (10 per cent).

 The government failed to spend £4 billion earmarked for schools and hospitals during the last Parliament, according to Treasury figures.

 Nearly three-quarters of UK citizens have no interest in starting their own business, according to a DTI survey. The survey was commissioned to assess UK entrepreneurial spirit. Only 12 per cent were considering going into business, while 50 per cent of respondents believed successful business people had 'low morals'.

 The UK's trade deficit reached a record £33.6 billion in 2001 according to the Office for National Statistics. A slowdown in world trade and high competition over exports were blamed.

Clare Melhuish reviews...

the timeless quality and subtle poetry of Eric Parry

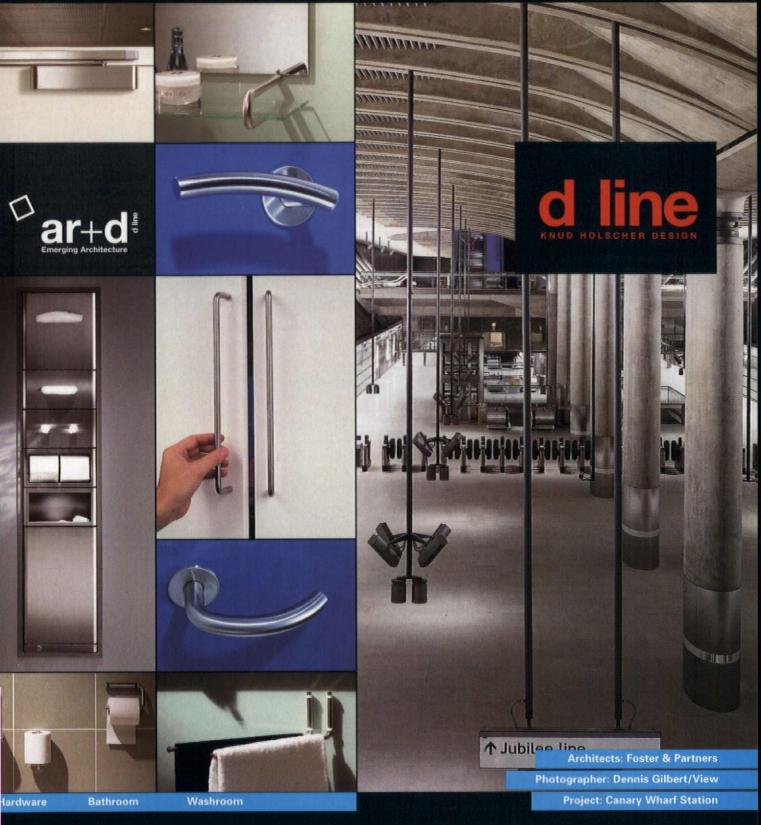
Responding to Eric Parry's AA lecture, Patrick Hodgkinson drew a parallel between Parry's work and that of Lethaby and Voysey - in which 'the smallest details are poetic', generating a timeless quality in the buildings.

This is rare, he said, indicating a 'craftsman's feel' for the work rather than a reliance on logic. For Jeremy Melvin, also responding, Parry's work evoked, like TS Eliot's poem Ash Wednesday, a world beyond the wasteland of Modernity', inspired by optimism, with a 'charge and power' resulting from its position 'on the cusp of being both representation and realisation of itself'.

It was difficult to appreciate fully such 'charge and power' from the somewhat curtailed slide presentation preceding these eulogies. However, Parry's commentary indicated a depth of intellectual and emotional engagement with ideas and a variety of inspirational sources in his work, which made for interesting listening. Of course, to cite one example, a comparison between an upmarket hotel spa design and religious rituals of libation and purification in India, might be found inappropriate, even offensive, by some. But scope for criticism was constrained by the immediate translation of the parallel into a specific architectural concept: in this case, the 'potency of surfaces'.

The title of the lecture, Matter, was not mentioned until Hodgkinson drew attention to it near the end. But it was the theme which pervaded Parry's narrative. It pointed towards his close association with the phenomenological tendency nurtured within the architecture school at Cambridge - and initially brought to life 25 years ago by the meeting of the main protagonists in the AA's diploma school. In Parry's terms, the wall in architecture represents the 'tension between inside and outside, mediated through material, shadow, thinness and thickness'. And the treatment of the wall surface is one of the key themes of his work. At Stockley Park, it is 'very flat, repetitive with the grid', while at Pembroke College, Cambridge, the problem of how to order a wall with window openings for 100 rooms is resolved in a self-supporting skin of stone standing forward of the fenestration. At Southwark Gateway, it becomes an information wall, with integrated lightbox panels, while in the latest commercial building on Finsbury Square, it is a 'civic wall to an unrequited space'.

Parry's 'matter' is not simply the matter of materials, aesthetically crafted, but an exploration of the interaction between materiality, people's actions and environment: the construction of microcosmic worlds of perception. The scheme for 30 flats in Kuala Lumpur is based on a series of stairhalls that allow both for a 'mediation of common space' and free circulation of air. The scheme's facades of moveable louvered panels also physically engage the inhabitants with the fabric of the building, while setting up a visual rhythm. It is in such ways that the work achieves its quiet poetry. Eric Parry's lecture, Matter, took place at the Architectural Association. A book with the same title is available from Black Dog Publishing



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Entries will compete for the following seven Award categories

- The British Construction Industry Small Project Award 2002 sponsored by Thomas Telford Ltd
- The British Construction Industry Building Award 2002 sponsored by BSI
- The British Construction Industry Civil Engineering Award 2002 sponsored by Civils 2002
- The British Construction Industry Major Project Award 2002
- The British Construction Industry International Award 2002
- The British Construction Industry Best Practice Award 2002 sponsored by Construction Best Practice Programme
- The Prime Minister's Better Public Building Award sponsored by CABE, the Commission for Architecture and the Built Environment and OGC, the Office of Government Commerce

Entry forms, which must be submitted by 1 May 2002, are available from: **British Construction Industry Awards** One Great George Street, London SW1P 3AA Tel: 020 7665 2302 Fax: 020 7665 2370 or downloaded from: www.bciawards.org.uk

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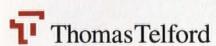












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Reardon Smith Architects will submit this design for the Bedfont Hotel to planning at the end of the month. The new build 408 room property will be located on a brownfield site near Heathrow Airport. An unnamed hotel operator is lined up to run the scheme.

NEW TRADITIONS

A Traditional Architects Group has been formed with the support of the RIBA. The body, which already has 90 members, will represent the work of traditional architects within the institute. The group's first meeting will take place at the RIBA on 22 March. Further information is available from Jan Maciag on 01733 230816.

TAKING STOCK

Stock Woolstencroft has won planning consent for its £10 million Roach Works residential scheme in the Lea Valley. The project will include 59 live/work units and is located on a 0.5ha site on 'Fish Island', at the confluence of the Hertford Union Canal and the River Lea.

ARSENAL SEAL VICTORY

Embattled transport secretary Stephen Byers has cleared proposals for Arsenal's 60,000-seat stadium, designed by HOK Sport, at Ashburton Grove, north London. The decision leaves Islington Council free to rubber stamp the £400 million three-part development by CZWG, Sheppard Robson and Allies and Morrison.

Gensler and SOM axe staff in industry slowdown

Commercial practices Gensler and Skidmore Owings & Merrill have both shed staff, another sign of the continuing economic downturn.

SOM has made 11 staff redundant while Gensler has lost six, with both practices blaming the continued slowdown of the global economy.

A spokesperson for SOM called the redundancies a 'correction' following a period of rapid expansion. Over 15 months the practice had grown from 35 to 137 – the addition of one new staff member every fortnight. However, in the aftermath of 11 September, expansion had not lived up to expectations, he said.

Meanwhile, other large firms are faring better. Director of TTSP Mike Carter, which has shed five staff since the autumn, said the practice has now 'stabilised'. Aukett Europe, which made big cuts in the aftermath of 11 September (AJ 4.10.01), claims to have no plans for further redundancies.

Zoë Blackler

Besieged Livingstone to take fresh look at City Academy

London mayor Ken Livingstone has reconsidered his rejection of the £22 million City Academy in Bermondsey, following a sit-in at his Romney House offices by Southwark children and behindthe-scenes negotiations with Southwark council.

Livingstone has agreed to review his objection, handed down over concerns about the scheme's location on Paterson Park – a greenfield site.

Last week more than 100 children and their



Scott Brownrigg & Turner has unveiled plans for a £15 million casino in Guildford, Surrey. The project will go ahead only if the government okays proposals to deregulate gaming laws. It will have a casino, nightclub, conference facilities, restaurants and a 'sky bar'. It will also house a college offering gaming and catering courses. +

parents descended on Romney House to demand he retract his objections. The children wore T-shirts bearing an image of the mayor and the slogan 'This man said no to my school'. The protest was followed by a sit-in when it was discovered that Livingstone had left the building.

The borough has agreed to invest £20 million in its parks over the next decade and council leader Stephanie Elsy has assured Livingstone that two extra parks will be created near the site. The Corporation of London has also increased the area of public parkland in the masterplan.

Foster and Partners, Studio E, Nicholas Grimshaw & Partners and Jestico + Whiles have been shortlisted for the scheme (AJ 7.2.02).

BCIA CALLS FOR ENTRIES

Entries are invited for the 2002 British Construction Industry Awards. Awards are made in seven categories, including the highly prestigious Prime Minister's Better Public Building Award. The categories are: Small Project (up to £3 million) sponsored by Thomas Telford; Building (£3 million to £50 million) sponsored by BSI; Civil Engineering (£3 million to £50 million) sponsored by Civils 2002; Major Project (more than £50 million); Best Practice, sponsored by Construction Best Practice Programme; International; and the Prime Minister's Better Public Building Award sponsored by CABE and OGC (the Office of Government Commerce).

The judging panel will be chaired by lan Coull, director of J Sainsbury, and will include Mark Whitby, president of the Institution of Civil Engineers, Sir Nicholas Grimshaw and AJ publishing director Paul Finch. The results will be announced at a Gala Awards Dinner in London on 23 October.

Entry forms are available from British Construction Industry Awards, One Great George Street, London SW1P 3AA (tel 020 7665 2302, fax 020 7665 2370) or may be downloaded from www.bciawards.org.uk. The closing date for entries is 1 May 2002.



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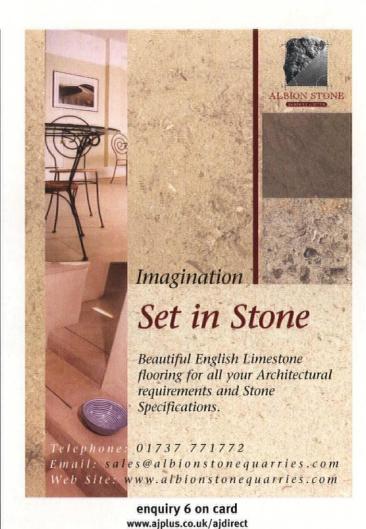
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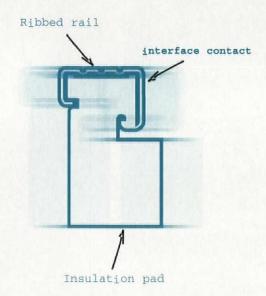




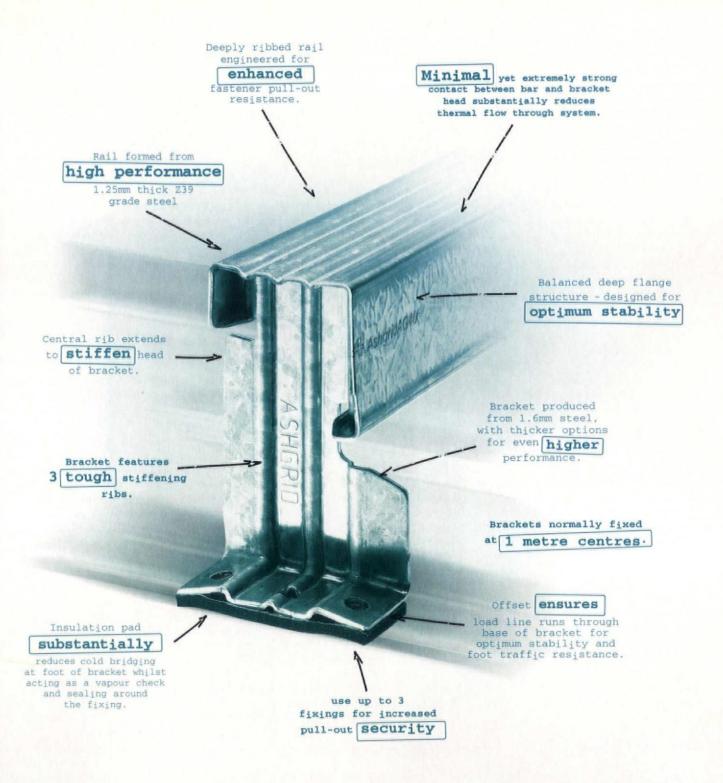


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Deadline for expressions of interest 14.3.02.

HOMES FOR LEARNING

Open ideas competition to explore the provision of learning space within the home in the 'Becontree type cottages' located in the Fanshawe Ward of the London Borough of Barking & Dagenham. Further information is available from the RIBA Competitions Office, 6 Melbourne Street, Leeds, LS2 7PS, tel 0113 2341335, fax 0113 2460744. Submission deadline 16.4.02.

OTHERS BBC CONSTRUCTION MANAGER

Construction manager required for a major project (80,000m²) including extensive new build plus refurbishment to a listed building. The construction manager will undertake the works acting as principal contractor under the Construction (Design and Management) Regulations 1994. For further details contact the British Broadcasting Corporation, Broadcasting House, Portland Place, London W1A 1AA. Application to BBC Property, BBC, Room 404, 16 Langham Street, London W1A 1AA, tel 020 7765 1014, fax 020 7765 0726. Application by 4.3.02.

 Richard Haut operates the weekly 'competitions' e-mail service – telling architects about projects they can apply for across Britain, Ireland and Europe. Tel 0033 6 73 75 02 76, e-mail hautrichard @hotmail.com.
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Prince Charles unveils first of Poundbury-style clones...



Prince Charles is advising on the creation of a Cornish 'urban village' – the first in a series of Poundbury-style new towns.

The project at St Austell (pictured) will provide a model for 20 such villages which the Prince's Foundation is developing across the country.

The mixed-use scheme – with its emphasis on traditional architecture and the arrangement of buildings around a village green – aims to reflect the urban village principles championed by HRH.

Alan Leather, the local architect chosen to draw up the scheme, said the village would be different from 'sterile' Poundbury, which failed to create a vibrant community. Unlike Poundbury, the St Austell 'village' – on a 4ha brownfield site and 1km from the town centre – would be integrated into the town and not merely an annex to it, he said.

Like Poundbury, it will reflect the traditional Victorian and Edwardian architecture of the area. However, Leather stressed that contemporary elements will be introduced for 'key' buildings.

Prince's Foundation director David Lunts agreed that while the project would draw on lessons from Poundbury, it would have its own character. 'It won't be the same traditional architecture,' Lunts said, 'it will be different traditional architecture.'

The scheme will create 140 residential units including a mixture of two-bedroom flats and two-, three- and four-bedroom houses, 22 of which will be affordable. There will be eight live/work units, 12 work units over 2,500m² and an enterprise centre to provide 1,000m² of managed office space for local businesses.

The foundation hopes to begin on site once it receives detailed planning permission in June.

Zoë Blackler

... amid calls for kitemark to be awarded for village design

Prince Charles has called for a kitemark for welldesigned urban villages to be awarded by his foundation. The reward for best practice in urban village design would replace the 'urban village' label promoted by the Urban Villages Forum during the 1980s. Jon Bootland, director of regeneration and policy at the foundation, said the Prince was keen to see the idea implemented – an sign that HRH is stepping up his involvement in architecture.

The move was praised by Baron Isherwood, North West Development Agency's director of regeneration, who said the agency would be launching its own awards system to celebrate good design at the local level.

Isherwood said he hoped to collaborate with the Prince's Foundation over the NWDA's awards, which will be launched at the end of March.

Robert Cowan, director of the Urban Design Group, welcomed the influence the prince could bring to good village design. But he said there was a need to rethink the original 'urban villages' concept with its overcomplicated criteria.

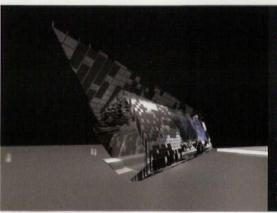
RIBA flies in former BA chief Ayling as awards assessor

The RIBA's line-up of lay assessors for this year's awards programme includes Bob Ayling, former British Airways chief executive and honorary fellow of the institute.

Ayling, who was behind the commissioning of Marks Barfield's BA London Eye but was also the chairman of Dome operator the New Millennium Experience Company, will be the lay assessor of entries from the Wales region, where he will serve under judges' chairman Peter Clegg.

TV personality **Kevin McCloud** has been chosen for the South West & Wessex area. The presenter of Channel Four's *Grand Designs* programme will serve with chairman **Ian Simpson**.

The other assessors are: the Architecture Foundation's Lucy Musgrave at North and Yorkshire region under chairman Jeff Bell; filmmaker Murray Grigor with chairman Niall McLaughlin in the North West; photographer Richard Bryant with Julia Barfield as chairman in the East and West Midlands; developer Alan Cherry with Mike Fletcher in the East; architectural journalist and AJ contributor Ken Powell with chairman Pankaj Patel in the South East; Radio 4 broadcaster Beatrix Campbell with chairman Rab Bennetts in the South; Urban Splash property man Tom Bloxham with chairman Gareth Hoskins in one of the two London regions, and environmental engineer Guy Battle as lay assessor to chairman John McAslan in the other; RIBA client of the year last year Rob Joiner with Bob Allies in Scotland; and consultant Rory Coonan with David Page in Northern Ireland.



Zaha Hadid Architects has won a commission to design the temporary Guggenheim Museum in Tokyo. The 116m' structure will be a 10-year project on Odasiba Island. Hadid beat off competition from Shigeru Ban and 2001's RIBA Royal Gold Medal winner Jean Nouvel to secure the project. The design proposal offers a large single space wrapped in a snakeskin-like envelope. The primary cladding material will be large, brightly coloured ceramic tiles. These will be interspersed with light boxes and photovoltaic cells. A large media screen will be embedded in the structure. More images at www.ajplus.co.uk



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Heads above water in the crime tidal wave

As the crime rate soars architectural practices have found themselves in the firing line. Steven Palmer asks how firms in 'up and coming areas' can avoid becoming victims

A crime wave has hit architectural practices in north London over the past month, with Curl La Tourell Architects the victim of armed raiders and Ushida Findlay burgled after its RIBA Modern Country House Competition win (AJ 21.2.02).

However, this is just part of a wider trend. A recent report revealed that a handgun can be bought in London for only £200 and the Forum of Private Business states that 45 per cent of businesses are affected by crime in a 12-month period.

Dave King, Camden crime prevention officer, said: 'Architectural practices can find themselves on the front line because they

use state-of-the-art technology and smaller practices are often in cheaper "up and coming areas" where crime is often higher.'

Curl La Tourell Architects director Helen Taylor told the AJ: 'We're still in shock. We have stopped all late working for now – nobody wants to be in the office after dark.'

The attack happened at 9.30pm when a female architect was leaving the practice offices. She was bundled back into the office by two armed youths who then ransacked the office.

'The building is very secure,' said Taylor. 'But alarms would not have stopped this attack – it happened at a vulnerable point.'

She added that staff are now told that if they do work late, they should have a taxi meet them at the office. 'We're also considering putting a camera outside to monitor the entrance,' she said. Local residents were so shaken by the attack that they called a meeting this week to discuss security and design improvements for the area.

Squire and Partners moved into the King's Cross area of London in December (see page 38). One concern was security due to the area's reputation for crime. Director Mark Way said: 'We made a choice early on that we would opt for a security guard on the premises. Before we moved we also liaised extensively with the local crime prevention officer.'

The practice made a decision to avoid the 'steel shutter' look of other local firms. The offices are glass-fronted to showcase the practice's ideas on transparency in design, but this also allows views of the desks full of computers from the street.

'After we moved in, there were a few unsavoury types that seemed interested in the office,' said Way.



Squire and Partners' solution to security vs transparency

However, behind the glass there is a drop into the lower level of the offices. 'We do have a bit of a moat,' said Way. 'If someone thought about ramraiding us I think that might put them off.'

Many small practices cannot afford the expense of a 24-hour security guard or to design their own offices. King said there are many simple methods of protection.

He insisted that the best defence is to clearly and permanently mark all valuable equipment with a company's name, postcode and street number. 'A marked piece of equipment tells a fence or bargain hunter that this kit is nicked – if a villain can't sell it, they won't nick it,' added King.

There are more sophisticated defences. These range from standard alarms and bars on windows through to silent alarms linked directly to the local police station and CCTV. There is even a 'smoke cloak' alarm, which floods an office with fumes from a vegetable-based compound that leaves no residue. 'The intruder thinks the place is on fire, so they get out as soon as possible,' said King.

Clerkenwell crime prevention officer Adam Lyndsey added that another impor-

> tant defence is to lock computer equipment to desks. 'The combination of locking down, an alarm and securing all entrances to the building is vital and effective,' he said.

> Selectamark is one of the permanent marking systems recommended by police and insurers.

> Director of Selectamark Jim Brown said: 'It costs about £1 per item marked overall. That includes many visibility extras, like labels for the front of the premises to make it clear to potential thieves that it's not worth entering. A lot of this is about prevention through high-visibility security.'

Elspeth Clements, the RIBA vicepresident for small practices, added that it was also imperative that practices ensure they have information safely backed up in more than one location and adequate insurance.

Brown said that companies that lost customer data in a break-in were normally out of business within two years. He added: 'All security is good value in the long run.'

A list of security products recommended by the police and insurers is available at www.securedbydesign.com and from the local crime prevention officer.





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editorial

The planning process is in desperate need of an overhaul – but is the long-awaited Green Paper going to help? On page 73, Brian Waters sets out ways the paper aims to speed up and simplify the system, along with the reservations from the Association of Consultant Architects (ACA). Broadly supportive, the ACA's concerns focus on operational issues and detail. More fundamental criticism was voiced at this year's annual RIBA council club dinner by Theresa May, Shadow Secretary of State for Transport, Local Government and the Regions. For May, the paper 'addresses the wrong question' by asking how the system could be speeded up, as opposed to 'how to restore integrity in the system and hence people's confidence in it'.

May criticised the current 'adversarial' system whereby residents become involved in the planning process at the point where they attempt to block a development. 'How much better', she argued, 'if there was more involvement of people up-front, so that discussions on what was needed locally and how it could be provided took place before decisions on a particular proposal.' But only a tiny minority becomes involved in knee-jerk'not-in-my-backyard' protest that currently passes for pluralism. Time is precious, and most people have no desire to expend energy on local planning issues. They simply want to know that if they want to extend their house the planning application will get a speedy response, and that the bigger decisions are in safe hands.

This, in turn, is dependent on another of May's (rather more realistic) contentions – that local authority planning departments ought to be better-equipped to act efficiently and to make 'proper judgements' about 'quality issues'. It would take an increase in funding, and a shift in emphasis, to prioritise design expertise. But we might just find that spurious – but politically expedient – babble about community participation becomes redundant, as the public becomes aware that planning departments can be trusted to do their job.

Isabel Allen

The Green Paper is out for consultation until the 18 March. Register your view on www.planning.dtlr.gov.uk/consult/ greenpap/form.htm

22 the architects' journal

letters

Sentimental Archigram award is a mistake



This year's RIBA Gold Medal award to Archigram – a bunch whose 'influence' (if any) waned decades ago – was inspired by sentiment and reflects poorly upon the purpose of the award.

Archigram's 'work' was almost as awful and two-dimensional as The Beatles' records and mini-skirts of their time. It is debatable whether the group had any influence at all, which would explain why nothing of theirs was ever built – thankfully. Ron Herron made one notable contribution before his untimely death – not, of course, in the tradition of Archigram.

Those of us around at the time who remember the drug and alcohol induced rantings of Archigram's cast will privately squeal in horror at the choice, but publicly will grow mistyeyed at our lost youth.

The travesty of this year's choice is that so many other more deserving recipients were passed by. But then the award is only as competent as the jury! Jon Ignatowicz, via e-mail

Concerns over designs for modern buildings

Two things concern me about many of the buildings you have featured over the past year or so.

First, exposed steel is much more widely used than it used to be. Presumably it is now relatively cheap. Much of this is wide flat steel channels and angles used horizontally. Your details do not state if this steelwork is galvanised, which must surely be essential in these situations, but even if it is, maintenance is still necessary.

Those of us working decades ago in public sector housing, schools and hospitals could perhaps be forgiven for expecting that our buildings would receive an occasional lick of paint, but no one today should have any such illusions.

My second concern is the fashion for untreated external boarding in oak or cedar. It is suggested that use of these materials should be applauded because they are 'sustainable'. I always thought that oak and cedar trees were very slow growing — can regeneration really keep up with demand? These timbers are almost always used in small panels without joints, which must increase wastage enormously.

Peter Randall, East Molesey, Surrey

Everything but the girls at Arup Associates



What a pretty array of coloured shirts the 14 principals at Arup Associates were sporting (AJ 21.2.02). But surely something was missing? No, not ties – women. A cooperative and multidisciplinary environment? It looks more like a boys' club to me.

Rachel Linnet, via e-mail

Is this men's club really genuinely cooperative?

For a company which prides itself on having 'a range of age and experience', it was disappointing to see that Arup Associates has limited its resources to only one sex. If this practice has a philosophy of Download entry forms for this year's Michael Manser Medal from the homepage at ajplus.co.uk. The award is given to the best new house in the British Isles completed during the past three years.

Check out all the big architectural stories, including Astragal's review of the weekend papers, every Monday. Web stories also often include extra images and information to those in the AJ. We've added yet more schemes to the AJ Specification website. These are from 1994, including Avanti Architects' Church End Medical Centre, and last week's Arup Campus (right).



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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providing opportunities for everyone, why is it made up almost exclusively of white men?

It has been accepted for many years now that women thrive in a multidisciplinary environment, so perhaps Arup could consider widening its horizons. Having said that, I hope that this office is 'genuinely cooperative and non-confrontational' because it would be a daunting task for a woman to infiltrate this apparently old-fashioned boys to men club.

Beth Kay and Claire Barton, archaos

Why Annette Fisher will be getting my vote

The most striking thing about the photo of Arup Associates (AJ 21.2.02) is not that 30 per cent of them are bald but that 0 per cent of them are women. Thank heavens Annette Fisher is standing for the RIBA presidency. John Sell, Faversham, Kent

Colourful article took

me right back to Peru
I have two confessions to make.

First, I have only this week opened the Architects' Journal of 11.10.01; this might suggest that the front cover was less than stimulating or alternatively that I am bored (in fact both apply).

Second, a far greater admission, is that shamefully for one whose ramblings into law and project management have never managed to submerge a solid QS background, I discovered architecture that caught my imagination. I refer to the article entitled 'Colour Vision'.

Tucked away between pages 34 and 43 are usages of colour that transform simple interiors and exteriors into eye-catching and satisfying images. Colours that I most recently saw, with similar emotional arousal, in Peru, dressing a former monastery now converted into a hotel.

The bright, vivid colours



transformed a simple complex, just as did Rietveld, Brinkman and Van der Vlugt, Sauerbruch Hutton and Gigon Guyer with their examples in the article.

Disgraceful, of course, for a QS to appreciate the work of architects without even the slightest thought of 'cost' but, after all, paint is cheap.

John B Wilding, Manchester

Time for closer work with health partners

The article by Mike Nightingale ('Health Practice', AJ 14.2.02) was a timely reminder about the need to raise the profile of health buildings in architectural education. However, it is not just in schools of architecture where we should be looking at the design of medical environments. We should be encouraging a closer dialogue between doctors and architects at all levels.

Increasingly, there is greater awareness of the interaction between the health of the individual and the environment in which a person lives, and the medical profession is adopting a much more holistic approach towards the treatment of patients. Medical schools are widening their curricula to embrace modules in the arts and humanities in the pre-clinical years. The Centre for Arts and Humanities in Health and Medicine (CAHHM), the research group at Durham University, is already providing such opportunities at its new Medical Campus at Stockton-on-Tees, as are other medical schools.

The government accepts the advantages of good design, and the health service is such a large

part of our economy (the NHS is the largest business in Europe, and employs one in 20 of the working population in the UK) that there are huge opportunities for the architectural and medical professions to interact more closely about the benefits of good design. The sense of well-being in a humane environment has design and cost benefits for society as a whole.

With the development of primary healthcare facilities a major plank of Government investment in the next few years, there is an opportunity for schools of architecture to take the initiative, develop programmes with their medical colleagues to examine the design of health environments, and encourage the next generation of architects to look more closely at the factors which give us a sense of well-being.

Geoffrey Purves, Newcastle upon Tyne

Memorial lettering is quite out of keeping



I greatly appreciated the Memorial Landscapes article (AJ 31.1.02), having just returned from a trip to Rome and Bologna to visit a number of similar projects there.

However, I was surprised to see on the cover photograph of the new Metropolitan Police Memorial Garden in Hendon that the lettering on the large commemorative stone is embossed rather than engraved. Surely this is inappropriate? Memorial lettering, by tradition, is carved or engraved, to symbolise and express an absence. The gold lettering here appears grotesquely out of sympathy with the mood of the garden, though I understand from Andrew Mead's review that this decision was not in the hands of the landscape architects.

But it does raise the issue of the quality of calligraphy and inscription in all forms of modern design and architecture, a subject at present receiving too little attention.

Ken Worpole, London N4

Escape chutes would add Archigram element

The main problem with tall buildings is the essential use of the express elevator.

The problem this creates concerns safe evacuation in the event of a fire or other crisis.

Perhaps the UK, like other European countries, should advocate the use of the Ingstrom escape chute, a detail to turn any inferno into an Archigram delight, saving lives with its wayout design.

Gunther Pelsi, Shoreditch

Autocad 2002 has us puzzled and frustrated

After six weeks of trying we have to ask: has any practice successfully upgraded to Autocad 2002?

If anyone has, how did they do it? How long did it take and how much did it cost? Was it worth the effort? Would you do it again?

Simon Bean, RIBA

Correction

The article on the RIBA drawings collection (AJ 21.2.02, p16) should have read that the RA will be making no further offers. Funding for the Architecture for All project is subject to an application to the Heritage Lottery Fund and a major fundraising campaign will start in May.



will alsop

I do not like being dismissed as another failed Modernist

Conventional wisdom suggests that anyone being criticised publicly via the media is best served by not responding. I usually observe this rule but on this occasion I will break it. This is not only unusual for that reason but also because the critic I am referring to wrote a letter in another publication whose name I cannot bring myself to mention.

My critic's subject is my role in the Aylesbury Estate debacle, where he suggests that my'conceptual and intuitive approach' to architecture is ill-suited to the 'rigours' of housing design. I find this attitude all too convenient. First, he suggests that concept and intuition serve no purpose in this field, and second, that housing requires a rigour which perhaps other types of building do not. Sadly, the housing sector in this country has largely failed because there is no concept, idea, sensitivity, desire or individuality in it. It has been guided by an idea of the 'market-led' syndrome which is mistaken for public agreement as the only logical outcome of public consultation. As far as I can see, there has been no rigour applied to the process at all.

My critic also suggests that I have no notable success in the field of housing. This is true, because, until recently, no one has asked me to design any, although as I write, I am happy to report that I have 225 homes under construction in Groningen. I would remind him that none of the architects for the Jubilee Line extension had designed a tube station before, but the result is a series of beautiful stations. The Groningen housing is the result of a lengthy round of workshops, consultation, shared bottles of wine and discussion. I know very well the meaning of the word compromise as well as its advantages, namely 'agreement' and 'ownership'. My critic's remarks are illinformed and partisan, although I cannot

wholly blame him if his opinion is formed by only reading the publication in which his letter is published.

My concern is that housing associations have been given the responsibility to provide and manage an enormous programme of housing regeneration, and that to date, their track record of useful consultation, innovation, listening and celebration of individuality is dire. They have little interest in architects and even less in the users of the homes they are providing. Yet they are entrusted with huge budgets and will, in my opinion, result in similar housing replacement programmes in 30-40 years' time.

In the case of the Aylesbury Estate, the housing association never included any of my work, either on masterplanning or house design, in their package to residents. Their document was so thick that it would not fit through letter boxes, and as a result was largely unread. Alsop Architects was not allowed by the housing association to carry out meaningful public workshops.

I do not like being dismissed by my critic as another failed Modernist who should simply allow the 'grown ups' to get on with the serious work of housing. Consultation, process, joy and delight are a bigger part of our vocabulary than the majority of architectural plodders who peddle their wares on the mistaken slogan of responsibility.

In my brief windows of opportunity to talk and work with the people at Aylesbury, I discovered they wanted to make a unique place that others would like to visit. They wanted the chance to express their individuality and have it reflected in architecture and planning. I fear that Graham Towers' attitude simply results in yet more meaningful mediocrity.

WA, flight No BA 707, London to Vienna

'My critic suggests I have no notable success in the field of housing. This is true, because, until recently, no one asked me to design any'

people

Built of 70 per cent recycled materials and generating 60 per cent of its own energy, the Earth Centre's new conference building must be a deeper shade of green than any comparable facility in the UK, so it comes as no surprise to learn that its architect is Bill Dunster. But behind every innovative building lies equally committed and often largely anonymous engineering: enter structural engineer Mark Lovell, master of materials and principal of MLDE.

'He is one of the few UK structural engineers who understands the challenge of building sustainably. How many do you know,' asks Dunster, 'who would get excited about recycling a disused electricity pylon?' The new centre may look familiar - earthsheltered, gabion walls, recycled timber, interseasonal heat store, massive insulation - but few things are what they seem. Take the gabions. Now patented and marketed under the name Trapion, they were developed with Tinsley Wire and use half the material of conventional counterparts. Filled with crushed concrete from a disused mineworks nearby, their green credentials are impeccable.

Lovell first worked with Dunster over a decade ago on the multi-award-winning David Mellor cutlery factory at Hathersage. He was then a young associate partner at Whitby and Bird, while Dunster was cutting his teeth with Michael Hopkins. They have collaborated regularly ever since, on everything from office furniture to the vast Tokyo Forum competition, in which they were the only UK team to come close to winning a prize.

'Mark's body clock runs 12 times faster than anyone I know,' says Dunster, 'and he has an energy level to match.' Lovell's passion for engineering is infectious, and his childhood is every Hollywood biopicmaker's dream. He grew up on Silverstone racetrack and has vivid boyhood memories of being taken for a spin by the likes of John Surtees and Jack Brabham. It helped to give him, he says, 'a gut feeling for high performance design'.

The track was close to a family timber business dating back to the 16th century, and to the even more venerable Lovell's Wood recorded in the Domesday Book. It seems only natural, therefore, that a 21st-century Lovell should get as excited about medieval barns as about floating five tonnes of plywood on structural glass at Radiant House in Milton Keynes' FutureWorld. Or that he enjoys detailing peg-jointed timber

Mark Lovell, structural engineer of the Earth Centre's new conference building, did not have a conventional path to consultancy, and it is because of this that he is able to bring 'a wider sense of possibilities' to new projects

by richard weston. photograph by stephen morris

inventive thinker



roofs for listed buildings as much as designing a gravity-defying bridge across the A4 – one of only eight in the UK to be partfunded by the Millennium Commission as a link in the Sustrans national cycleway.

As with so many inventive thinkers, Lovell's path into consultancy was unconventional and gave him, he now feels, 'a wider sense of the possibilities and practicalities of technology transfer'. After leaving school, he signed up for a traditional apprenticeship in the aeronautical industry, acquiring the kind of practical, hands-on experience that is rare among consultants. Then came a spell designing silos and mastering pressed metal while being sponsored through Salford University, and after that, experience of designing cranes.

After seven enjoyable years learning his trade as a consultant at Whitby and Bird — which he looks back on as 'probably the liveliest young practice in Britain at the time' — Lovell left to run an office as a regional director with Oscar Faber. Highlights included the Greenock Waterfront leisure centre with FaulknerBrowns — now the second most popular tourist attraction in Scotland and instantly recognisable thanks to its colonnade of precast concrete columns shaped like giant elephant tusks — and a

sadly unrealised 250m long by 17m high glass wall designed with Fosters for Glasgow's Kelvingrove Park.

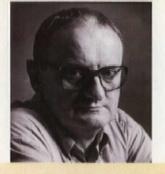
In 1996 he decided to go it alone and opened MLDE in Devizes. He runs the office with his wife, Sandra, whom he met while at Whitby and Bird. She was a researcher with the Rykwert-Tavernor Alberti Group which, in one of its forays into design, was the only British finalist on the infamous Innsbruck ski-jump competition – won by a raincoat rather than a roof!

MLDE's workload includes the expected range of projects with architects, but also a significant number working directly for local authorities and private clients – anything from bridges to underground swimming pools. Lovell relishes the challenge of collaborating with manufacturers to tune materials – as near to genetic engineering as building gets. For a Philips semi-conductor plant, for example, he developed a rapid-strength-gain concrete which, at 159N/mm², he believes is the strongest conventionally cast material in Britain.

Not surprisingly, given Lovell's background, MLDE undertakes many commissions directly for builders and subcontractors. 'His practical understanding of all levels of the industry makes him more capable of innovating without risk than many larger, more academically based practices,' suggests Dunster, and Lovell's talents often lurk unacknowledged behind familiar names. Working to the architects' performance specifications, for example, both Will Alsop's trademark pods at Peckham Library and the deceptively simple ply-skinned, styrofoamcored panels of Nigel Coates' Ideal Home 'Oyster House' were developed for Cowley Structural Timberworks.

Designing cranes taught Lovell the potential of inexpensive hydraulic rams to move massive loads, and he admits to an unfulfilled longing to work on buildings with large moving parts. He came close with a 26m wide by 14m high disappearing glass wall for the Falklands Memorial Chapel, designed with Bere Associates, but they just missed first prize.

'The Pompidou Centre was supposed to have a large moving floor,' says Lovell, 'and I am convinced that in an increasingly crowded world, we need to emulate the spirit of traditional Japanese houses and transform spaces to enable them to be used for more of the time and in more varied ways.' From concrete-filled gabions to hitech moveable floors, Lovell's restlessly inventive work spans the green spectrum.



martin pawley

Are our tall buildings simply going to become uninsurable?

There has been

enthusiasm for

high-rise office

buildings with

proposals for

towers current

London alone'

15 to 20

in central

a return of

Long ago, at a City Forum meeting last autumn, chastened by the recent destruction of the World Trade Centre, a gathering of the great and the good met to decide what effect the event would have on the future of tall buildings. After some learned presentations and a discussion, the participants decided that no conclusion could be reached beyond the fact that two diametrically opposed opinions held sway. Half the participants were inclined to support the prediction of former City

planning chairman Michael Cassidy who, while admitting there had been a severe shock to the property sector in the City, felt that after a few weeks, the whole thing would be forgotten and the restless call for tall buildings would resume as strongly as before.

The other half of the participants supported the gloomier view of military historian Sir John Keegan, who argued that when the shock waves had subsided it would become clear that the events of 11 September had passed a long-term death sentence upon skyscrapers everywhere. And not only skyscrapers but, in the specific case of London, the riparian buildings along the Thames which were as good a target in 2001 as they had proved to be in the Blitz of 1940.

Cassidy, the optimist in this contest, disagreed. He based his point of view on the short-lived effect of the two IRA bombs that exploded in the City in the 1990s. The occupants of the NatWest tower (which was damaged by both bombs), had been alarmed for only a short time. In the days immediately after the explosions, he noted, they had been nervous, especially when on the upper floors. But within a month or two, things were back to normal and, when the building was refurbished and let shortly afterwards, there had been no shortage of tenants.

Keegan, the pessimist, conceded this point but

went on to compare the scale of damage in each event, with neither City bomb approaching the scale of the damage or the death toll of 11 September. This, he said, would have its greatest long-term effect in the form of insurance claims. Tall buildings, he insisted, were now by definition more prominent and more at risk than anonymous low-rise structures. If there were more suicide attacks, not only would nobody be prepared to work in tall buildings, but they would simply

become uninsurable.

Today, nearly six months after that meeting, it is interesting to look at how the two predictions have fared. Up to the time of writing, there have been no more terrorist outrages on the scale of the World Trade Centre, which must have gratified both parties. At the same time, there has been a return of enthusiasm for highrise office buildings with 15 to 20 proposals for towers current in central London alone, and others proposed for provincial cities, which would tend to suggest that Michael Cassidy's short memory theory had merit. On the other hand, an opposing factor has also born out Keegan's prediction.

Widening the net to include projects in the EC, Asia and the US, there is evidence of a growing insurance problem for

high-rise buildings, just as Keegan foresaw. Broadly speaking, since 11 September anti-terrorist insurance has no longer been a part of property insurance but a risk subject to reinsurance that has to be negotiated separately. This process is already threatening the value of some famous buildings in the US and in other countries. A notable case in point is the sale of Helmut Jahn's Frankfurt Messeturm, the second tallest building in Germany, which was held up for months before an exceedingly high premium policy was negotiated with a specially formed consortium of reinsurers.

a life in architecture

derek fowlds



'There are lots of buildings I like, but there are two which make my heart beat faster every time I see them.' Heartbeat actor Derek Fowlds is talking about the Statue of Liberty and the Sydney Opera House (pictured).

Ever since going to America in 1963, Fowlds has loved everything about the Statue of Liberty: 'The face, what it stands for (especially since the events of 11 September), the fact that it represents freedom for refugees coming into the States. It's the first thing they see. I've looked at it from the ferry and I've climbed right to the top. It's wonderful.'

Fowlds has worked in Sydney on three occasions and each time he visits the city, he gets excited by 'the opera house and its setting – the harbour with that wonderful bridge. It came in for a lot of criticism at the time but it was innovative.'

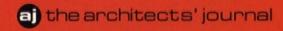
One place that Fowlds has not played in is Sir Denys Lasdun's National Theatre in London. I hate modern theatres that look like Asda supermarkets or Forte canteens – they can keep them. The National Theatre is an exception.

But he quickly goes back to the buildings he likes: 'I made my debut in 1961 at Wyndham's Theatre in London, and recently I've been at the Theatre Royal in Nottingham. Both lovely theatres. I've done so much television but it's good getting back to live theatre. I love the Heartbeat team, but I hope to tread the boards again before I keel over.'

Eleanor Allen



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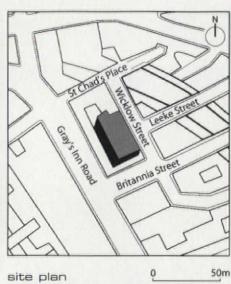


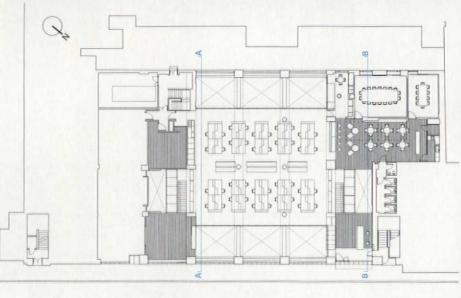
The right move

Squire and Partners' new King's Cross office is the embodiment of comfort and openness, with a sense of well-being pervading the workplace



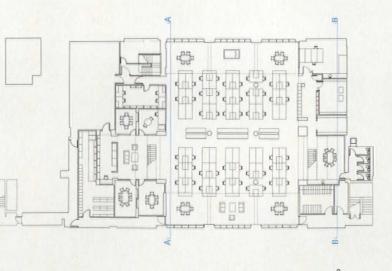






A three-bay width of the existing floor slab has been completely removed to allow natural light into the lower ground floor level

ground floor plan



10m

10m

Squire and Partners' move late last year from Cromwell Place, just across the road from South Kensington station, to Wicklow Street, a short walk from King's Cross, was potentially traumatic for its 80-plus staff. The Kensington office had housed the practice in an agreeable location, whereas some regarded King's Cross with trepidation. However, a couple of months on, the consensus is that the partners took the right decision – working conditions have been transformed.

When the practice first moved into Cromwell Place its headcount was about 20. By last year, the offices were feeling distinctly cramped. Moreover, the vertical layout of the building made communication and interaction difficult, while staff facilities were relatively poor. So the search for new premises was launched. As Marcie Lar-

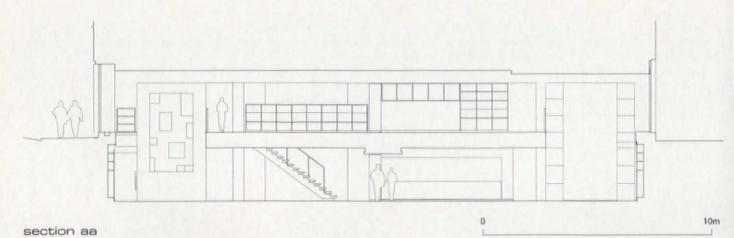
izadeh, the associate who ran the Wicklow Street project, recalls: 'We looked at another building just down the street – it was more attractive but it became clear that the potential here was far greater.'

The building to which Squire and Partners relocated is, on one level, profoundly ordinary – a 1930s brick-clad factory just off the Gray's Inn Road, a five-minute walk from King's Cross station. The upper floors of this composite, steel and concrete-framed structure had already been converted – not very elegantly – into flats by Paddington Churches Housing Association, but the latter body had no use for the ground floor while the basement level, with relatively low head height and no natural light, seemed suitable for little else other than as car park. (It still contained the truncated remains of

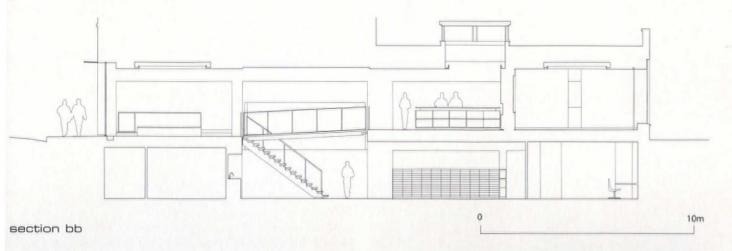
an access ramp.) Larizadeh recalls the initial inspection of the building as a daunting experience – services, including soil pipes for the flats, had been run through the lower floors and would have to be relocated. It was subsequently discovered that a tributary of the Fleet River ran close to the basement.

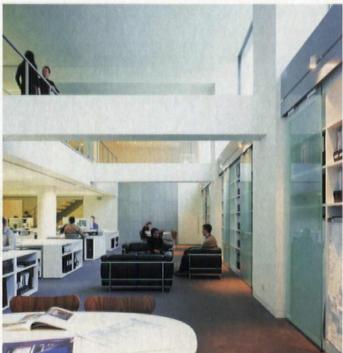
'What we really wanted was one unified volume, in which we could all communicate with each other,' says Larizadeh. 'Easy circulation was vital, together with break-out spaces for socialising and meetings.' It was clear that by cutting away a sizeable chunk of the ground floor, and opening up the lower ground floor, a workspace of this sort could be created, large enough to accommodate all the staff, with space for future growth. A three bay width of the existing floor slab was, in fact, completely removed in the area of the













The timber-floored reception area provides easy access to both office levels. The floor level here was lowered to allow level access from the pavement, so that the lightweight, glass-floored bridge leading to the ground floor cafe and conference room area has a slight (hardly perceptible) incline. Constructed of double-glazed Celbond glass, supported only at the edges, it is duplicated at the other end of the offices. There is one private office at ground floor level for founder partner Michael Squire and another for senior partner Paul Harrison at lower ground level. The two principal meeting rooms open off the cafe area, which has proved to be one of the real attractions of the

too deep to make this option practical.

new offices. There is a touch-down point adjacent, where visitors can, if necessary, plug in their laptops and conduct business on the hoof. One of the focal spaces of the office is the crit space, where projects are reviewed on a weekly basis. This has been located at the heart of the public area to allow the work being discussed to be seen by other teams in the office, thus allowing a level of cross-communication - often difficult to achieve in larger offices. There are further enclosed meeting rooms, a library and model shop at lower ground level.

The aim throughout the scheme has been, not unnaturally, to reflect the architectural values which drive Squire and Partners' work. These are perceived as a concern for detail, the appropriate use of highquality materials and the creation of comfort and a sense of well-being which stimulates creative work. The predominant mood of the new space is one of calm - and this is a youthful and very lively office. Solid containing walls at either end of the office spaces provide a reassuring element of containment, but there are also views through the building and no lack of daylight. At



Lower ground floor workspace is flanked by informal meeting areas

Weekly project reviews take place in the double-height crit space

new office space. A new, more slender concrete slab was installed which was set back 6m from the front and rear elevations. This new slab improved headroom at lower ground level and allowed natural light into the lower areas. The lower ground level now reads as the heart of the office, with the ground floor as a mezzanine floating above it.

Structural changes to the building were linked to the rationalisation of existing services and the development of an efficient servicing strategy for the new use. The building has a relatively deep section and, though full air-conditioning was not considered necessary, cooled air is supplied from a chiller plant, with stale air extracted on the rear elevation. Intrusive ductwork is avoided. The perforated acoustic ceilings incorporate slimline lighting fittings (by Zumtobel) producing a cool and even level of illumination without glare or blandness. The two floors are connected by staircases at either end. These are elegantly designed and beautifully made, using precast concrete steps sprung off a cantilevered concrete spine.

Openness and transparency are the keynote of the scheme. Full-height, single-



Structure

The existing building is a five-storey, steel-framed structure, probably built in the 1930s as light industrial premises. In the early '90s, the upper levels were converted into flats with an additional storey added at roof level. Large built-up riveted transfer girders at first floor level support columns from above to provide 12m clear spans at ground and basement levels. To improve the quality of the spaces at basement level, most of the ground floor structure was replaced with slim new steel beams supporting a composite metal deck slab - reducing the overall structural depth by up to 400mm. Detailed coordination was required to avoid destabilising the columns. In-depth coordination of services and structure was also required, and in several areas openings were designed to permit ductwork to pass through new and existing beams.

After the heavy engineering involved on the work to the floors, a lighter touch was needed for the internal stairs and link bridges, which form the centrepiece of the office spaces. The bridges are simple steel RHS edge beams, supporting proprietary glass-composite floor panels consisting of two 4mm toughened glass sheets sandwiching a 19mm deep aluminium honeycomb. The torsional stiffness of the RHS sections resists the balustrade twist, removing the need for crossbeams under the glass.

The stairs are formed in ground precast Cornish granite aggregate concrete, and consist of an offset spine beam with an asymmetric curved soffit and treads cantilevering either side. The treads were cast separately and fixed to the spine from below, using a single pig-nosed stainless steel bolt. The treads taper from 120mm thick at their connection, to 60mm at their edges. Torsion in the spine beam is resisted through a 100mm diameter steel rod at the connection to the upper floor and by a fully grouted spigot detail at the base. Fixity of the steel balustrade uprights is achieved by passing the upright through one tread and bolting to the edge of the tread below. The stair was modelled entirely in 3D, allowing the production of renderings, templates for the formwork fabricator and even 3D reinforcement drawings.

In both stair and bridge elements, the high quality of workmanship and attention to detail of both subcontractors was invaluable.

Andy Toohey, Price & Myers

present there is plenty of space along the edge of the office areas for informal meeting spaces with comfortable chairs, but there is scope in principle, Larizadeh says, for the office population to double without any feeling of overcrowding.

The overall space available in Wicklow Street was, in fact, considerably greater than the practice required and the site offered the opportunity to provide more public activities associated with the office. Part of the space is to be used as a public gallery and a public restaurant. These will be independent businesses, but there is a vision of the whole building working as an interactive community. So the gallery will retain views into the offices and there could be glazed slots in the restaurant to connect the three elements in the scheme.

Openness is a fundamental objective in the project,' says Larizadeh. The gallery's first commission is a site-specific installation by Antoni Mallinowski that will further overlay the use of the gallery within the office space.

Squire and Partners' move to King's Cross has taken place at a time when the area is changing rapidly and seems to have produced a new bounce and energy in the office. The project is a clear contribution to the process of regeneration, but equally expresses a good deal about the philosophy and aspirations of the practice.

Costs

Costs based on contract sum

ENABLING WORKS

Investigation (opening up) works, diversion of high water and drainage services serving the existing tenancies, demolitions and alterations to create openplan, temporary works and design to support existing frame, asbestos removal

SUBSTRUCTURE

FOUNDATIONS/SLABS

£3.78/m2 Basement waterproofing system including reducing the level of existing slab/screed, new column foundation

SUPERSTRUCTURE

Steel frame to new ground floor slab, fore protection to new and existing steelwork

UPPER FLOORS

Holorob deck and concrete to new ground floor slab

ROOFLIGHTS

Refurbishment of existing rooflight

STAIRCASES £23.99/m² Two precast concrete feature stairs including balustrade

EXTERNAL WALLS £10.34/m2

External facade repairs to brickwork and render

Remodelling of front and rear fenestration, comprising large steel-framed glazed screens to front elevation and standard W40 section windows to the rear elevation

EXTERNAL DOORS

£13.15/m2

3m high steel doors to office and gallery, steel canopy above office entrance

INTERNAL WALLS AND PARTITIONS

£55.25/m²

Metal stud partitions mainly with double skin of plasterboard both sides, glazed internal partitions

INTERNAL DOORS

£54.74/m2

£30.66/m²

£21.35/m2

£5.62/m2

£36,15/m2

Spray lacquered timber doors, frames and highquality stainless steel ironmongery

INTERNAL FINISHES

WALL FINISHES

£25.37/m

£37.35/m2

Five feature walls, comprising painted profiled plasterboard cladding, glass cladding and precast stone cladding, ceramic wall tiling to WCs

FLOOR FINISHES

Screed, chipboard, timber decking and fully accessible raised floor to receive carpet (provided by others), walnut flooring, ceramic flooring to WCs and terrazzo. Internal matwell and granite margins externally

CEILING FINISHES £51.00/m²

Painted plasterboard ceilings and beam encasements, proprietory perforated plasterboard ceiling to ground floor offices, metal ceiling tiles to provide access to plant

FITTINGS AND FURNISHINGS

FITTINGS AND FURNISHINGS

£98.97/m2

Steel balustrades to front and rear voids and around staircases, two steel and glass bridges, lacquered MDF built-in joinery, reception desk, signage, bike stand and white goods to kitchen and coffee counter

SERVICES

MECHANICAL SERVICES

£251.05/m2

All air system using a modular arrangement of chassistype air handling units supplemented by localised electric underfloor heating and trench heating. Packaged plant comprising chiller and boiler sited in an internal plant room



ELECTRICAL SERVICES

Small power underfloor busbar installation with recessed floor boxes wired for power telecoms and data (separate contract). Intelligent lighting control installation with dimming and scene setting facilities. Light fittings comprising recessed low energy compact fluorescent fittings to walls and ceilings, track lighting, recessed linear fluorescent fittings all to a high quality. External lighting

BUILDERS'WORK IN CONNECTION £20.12/m2 Builders' work in connection with services installations including below ground drainage, new electrical intake room, steel grillage for roof plant, rodding eyes to existing tenant drainage

PRELIMINARIES AND INSURANCES

PRELIMINARIES

£143.74/m²

£123,16/m2

Main contractor's preliminaries (overheads and profit included in work elements at 5 per cent)

Cost Summary

	Cost per m ² (£)	Percentage of total
ENABLING WORKS	54.74	5.11
SUBSTRUCTURE	3.78	0.35
SUPERSTRUCTURE		
Frame	30.66	2.86
Upperfloors	21.35	1.99
Rooflights	5.62	0.53
Staircases	23.99	2.24
External walls	10.34	0.97
Windows	64.89	6.06
External doors	13.15	1.23
Internal walls and partitions	55.25	5.16
Internal doors	36.15	3.38
Group element total	261.40	24.42

INTERNAL FINISHES
Wall finishes

Wall finishes	25.37	2.37
Floor finishes	37.35	3.49
Ceiling finishes	51.00	4.76
Group element total	113.72	10.62
FITTINGS AND FURNITURE	98.97	9.24
SERVICES		
Mechanical services	251.05	23.45
Electrical services	123.16	11.50
Builders' work in connection	20.12	1.88
Group element total	394.33	36.83
PRELIMINARIES AND INSURANCE	CE 143.74	13.43
TOTAL	1070.68	100.00

Costs supplied by Jeff Collins, The Collins Partnership

CREDITS

TENDER DATE October 2000 START ON SITE DATE January 2001 COMPLETION DATE December 2001 **CONTRACT DURATION** 11 months **GROSS INTERNAL FLOOR AREA** 1.775m2 **GROSS EXTERNAL**

FLOOR AREA 1,810m FORM OF CONTRACT/ **PROCUREMENT** JCT 98 with amendments. Negotiated tender.

two stage with packages TOTAL COST £1.9 million CLIENT

Squire and Partners ARCHITECT

Squire and Partners: Murray Levinson, Marcie Larizadeh, Michael Squire, Paul Harrison, Michael Roper, Eilir Sheryn, Anna Woodeson, Felix Finkernagel

STRUCTURAL ENGINEER Price and Myers QUANTITY SURVEYOR The Collins Partnership

SERVICES ENGINEER **BDSP Partnership** CONTRACTOR

Sames plc APPROVED INSPECTOR lain Thomson, MLM **Building Control**

SUBCONTRACTORS AND SUPPLIERS

Mechanical subcontractor Hamilton Reid; electrical subcontractor Acorn Electrical Contracts; RIW cavity drainage/ waterproofing Renlon; entrance screens and doors and architectural metalwork Nowfirst;

concrete staircase Histon Concrete Products; drylining Boler and Clarke; joinery (doors) East Kent Joinery; joinery (storage) Stanton Group; timber floor Joachim Eckert Wood Floors; terrazzo floor (resin epoxy terrazzo) Surtech; bespoke workstations rds AKABA; contract furniture SCP Contracts: lighting (general) Zumtobel Staff Lighting; lighting (spot) iGuzzini

WEBLINKS

Squire and Partners www.squireandpartners.com Price and Myers www.pricemyers.com



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A glass bridge and a precast concrete staircase

Office, Wicklow Street, King's Cross Squire and Partners

working details

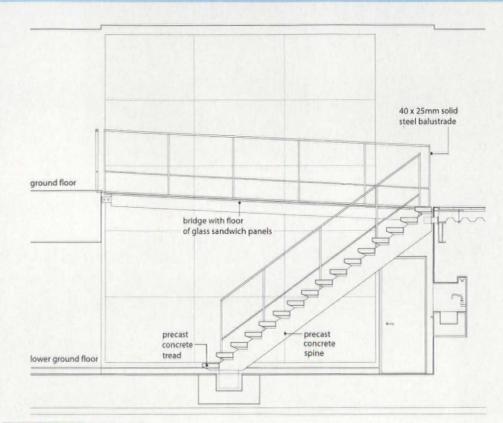
A 6m x 6m section of the ground floor slab of the '50s office building has been removed to create a 'single-volume space', revealing the lower ground floor and making it seem more spacious. A glass-floored bridge crosses the space to link the reception and cafe; a precast concrete staircase alongside the bridge rises from the lower ground floor.

The staircase consists of a precast concrete spine beam in the shape of a tapered ovoid with a stepped upper treads. They are bolted together through a series of holes cast through the spine and fitted with 42.2mm steel M16 bolt is slotted through each sleeve and threaded into a socket cast in to the tread soffit. The bolts terminate on the underside of the spine with pig-nosed ends which are recessed into cast countersunk holes. The treads are fixed asymmetrically to the beam and taper towards their ends. Each front edge is fitted with an 8mm stainless steel bar which projects 1mm to prevent slipping.

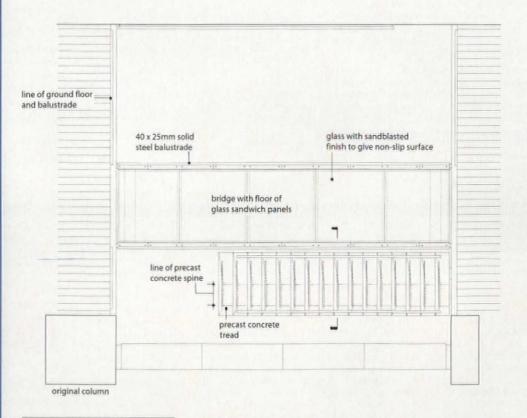
The staircase balustrades comprise 40 x 25mm solid rectangular mild steel bars; the balusters are slotted through precast holes in the upper tread and bolted to M8 threaded bars cast into the back of the tread below with M8 countersunk screws.

The bridge is supported by two 200 x 100mm RHS beams pinned at their ends and bolted to the existing floor slab, braced at the ends with solid rods. The floor is formed of five Cellbond double-glazed panels of 4mm toughened glass with a central core of 17mm aluminium honeycomb, framed with aluminium box sections. The top edges of the panels are sandblasted to provide a non-slip surface.

Susan Dawson

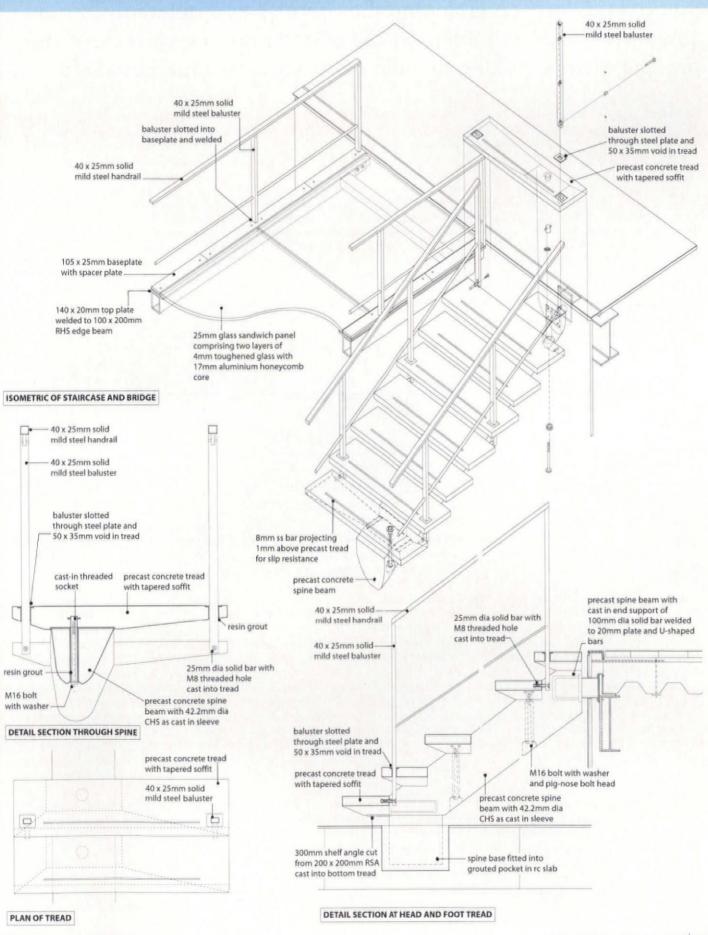


KEY SECTION THROUGH STAIRCASE



KEY PLAN OF STAIRCASE AND BRIDGE

36 the architects' journal



Squire's London pride

Squire and Partners is ringing the changes as it belatedly celebrates its silver jubilee. Proud of its 'London architecture', the practice is now looking to build on its successes further afield

Squire and Partners' actual 25th birthday was last year - Michael Squire founded the practice in 1976 - but the celebrations have sensibly been held over until now. Towards the end of 2001, the office underwent a dramatic change of address, from a stucco terrace in South Kensington to a back street in the hinterland of King's Cross, from inconvenient Victorian elegance to a state-ofthe-art workspace in a rapidly regenerating quarter of London. The 80-strong practice has also changed its name (from Michael Squire & Partners), a subtle exercise in rebranding which reflects the contribution of an expanding group of partners, most of whom are of a distinctly younger generation.

Michael Squire's hands remain firmly on the tiller. The son of an architect - he went into private practice in 1970, on leaving Cambridge - Squire (born 1946) has a very clear vision of what Squire and Partners is about. 'We do modern buildings - we have never toyed with historical pastiche, he says. 'But our buildings are always well-crafted, with a sympathetic response to their context. Materiality is a key theme: we don't suffer from the high-tech preoccupation with lightness. We use a lot of brick and stone, but in a modern way. We are, however, increasingly concerned with issues of sustainability and the environment. If our modernism is "polite", it is certainly not unadventurous. We are unashamedly "commercial" architects in the best sense, in that we believe in adding value to buildings through good design. We have a record of working on difficult sites, with lots of constraints, and delivering the goods - getting planning consent and getting the buildings built'.

Squire's partner Paul Harrison, who arrived in the office in 1976 (when he was one of four staff), has a reputation as a tough critic and an astute negotiator, playing a key role in turning good concepts into finished buildings. Harrison's feeling for detail and experience of the construction process makes him a respected voice at the weekly partners' design review meetings. Squire has acted decisively to bring on board four other partners from a younger generation: Mark Way, Jeff Brooks, Martin O'Leary, and Murray Levinson. The partners are supported by 10 associates – the firm believes in recognising and rewarding talent and hard work.

Squire and Partners' success has been largely founded on office and residential com-

missions in London – many of its buildings are in conservation areas and a number address the context of listed buildings. Squire takes some pride in having developed a 'London architecture' which seems to find favour with planners. But the practice is keen to build outside London and, indeed, abroad and to tackle new building types.

Harrison regards the office development at 155-120 Brompton Road, completed in 1991, as a key marker for the practice. The scheme started with a brief to convert a group of existing buildings, one of them listed Grade II. This proved unviable and the case for demolition had to be established. The built scheme provided new offices on Brompton Road in a development which has strong memories of



Limehouse Youth Club completed in 1996 – 'community architecture of the highest order'

the stucco terrace originally on the site. Later Squire and Partners projects in this mould have established the case for sensitive redevelopment as an alternative to 'gut and stuff' facadism, but the practice has an equally sure touch when it comes to upgrading basically sound but tired buildings. Developer Derwent Valley has been a regular client for refurbishment and extension projects of this sort, ranging from a listed Georgian house in Mayfair to the stylish makeover of 25 Savile Row (where Squire and Partners subsequently fitted out offices for Derwent Valley and its close associate, Pilcher Hershman).

Brook House, Park Lane, one of the practice's largest built projects, combines offices and luxury apartments on a site formerly occupied by a large, dull neo-Georgian block (AJ 15.10.98). Completed in 1998, it is notable for its elegance of proportion, sense of context and appropriate use of materials. Finally, after a series of disasters, Park Lane has an uncompromisingly modern building

with a sense of place. The lessons of Brook House have been applied in later projects; for example, the residential development now on site at 195-199 Knightsbridge.

Squire and Partners' clear success in the fields of office and top-of-the-range residential development should not, however, obscure the remarkable variety of its portfolio. It has worked extensively in London Docklands, where its Limehouse Youth Club was described by the AJ (22.2.96) as 'community architecture of the highest order'. The new visitor facilities at Tower Bridge deftly slotted uncompromising modern additions into a venerable London landmark. The Sand Bar in Clapham (of which Michael Squire is part-owner) showed that the office had its finger on the pulse of trendy interior design. The extension of Fulham's Hurlingham Club reinstates a wing (originally an orangery) destroyed in the Second World War. And finishing on a shortlist of six, out of hundreds, in the 1991 Museum of Scotland competition was itself no mean achievement. The practice would like to secure cultural, educational and other public-sector commissions. Its appointment last year by the British Council, for which it has recently completed a library refit in New Delhi, is seen as a significant breakthrough.

There is a clear feeling that the practice is well-equipped to take on large-scale projects. The masterplanning exercise it carried out at West India Quay from 1996, with a multiplex cinema, apartment block and landscaping scheme completed to Squire and Partners' designs during 2000, indicates the ambitions of the Squire team. The tower project at Millharbour, which it has been working on since 1999, has been reduced in height but looks set to gain final planning consent.

Squire and Partners knows its strengths. Partner Mark Way says: 'I came to work here because I felt that there was conviction and integrity in the work, and a certain rigour'. Way and his colleagues believe that the basic principles on which the practice was founded still hold good, though they recognise that there must be development, with younger talents in the office given their head. The future could see these principles applied to larger jobs in a wider range of contexts. Squire and Partners is a London practice to the core, but the lessons it has learned in London have an application far beyond the capital.

Kenneth Powell

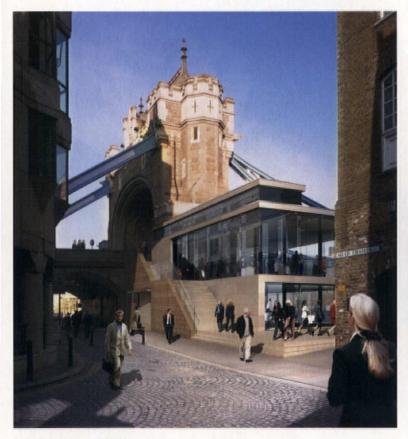
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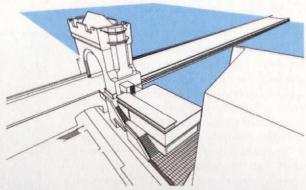


Portland Wharf, Tower Bridge, SE1

Squire and Partners' entrance building and ticket office for visitors to Tower Bridge, completed in 1993, provides an elegant counterpoise to the ornate bulk of the famous London monument. This project for a new restaurant, adjacent to the southern abutment of the bridge, occupies a site owned by the City of London. Retaining a generous open space where visitors could enjoy views across the river was seen as a vital ingredient of the scheme. The two-level building contains a restaurant,

cantilevered out at first floor level, with a bar below opening up to the new square. The stone frame contrasts with frameless glazing, capitalising on spectacular vistas over the Thames. The new flight of stairs from bridge level, executed in stone to match the Victorian structure, is seen as a necessary adjunct of the scheme and will provide improved pedestrian access to the Butler's Wharf area. The strong contrast between solidity and transparency is a feature common to much of the practice's work.







Squire and Partners' ticket office (above), completed in 1993, is to be joined by a restaurant with generous river views

<u>Kesidential development, Whitechurch Lane, ET</u>



This project was begun under another practice. When Squire and Partners came on board, the practice was faced with the task of adapting a scheme with an existing planning consent – on which construction was about to begin.

A total of 85 flats, including a number of maisonettes, is provided in two blocks. The budget was far from extravagant, so simple and durable materials, render and engineering brick along with metal and timber screening, are used. On the southfacing elevation – facing an area of car parking – glazed panels, which are dramatically lit by night, provide an element of visual interest. The spacious top-floor apartments are clearly expressed as glazed pavilions.



195-199 Knightsbridge, SW1

Promoted, not inaccurately, as the most prestigious new residential development in London, 195-199 Knightsbridge occupies a site opposite Knightsbridge Barracks, formerly occupied by a massive and mediocre 1950s office block. To the east are substantial late-Victorian commercial buildings, up to 12 storeys tall, while to the west the scale is that of Georgian London.

Squire and Partners' strategy was to break down the new development (with a total of 204 units) into two distinct blocks, with the lower western block, stepping down towards Rutland Gate, clad partly in brick to produce a relatively solid look. The main block has a limestone-clad frame and full-height glazing panels within a boldly defined grid – the overall aesthetic is one of lightness and transparency. Two-storey penthouse pavilions, extremely lightweight and designed to take maximum advantage of magnificent views, animate the roofline. Mews houses and maisonettes frame a new garden square to the rear of the site.

The scheme, currently on site, has a calm and cool elegance and reflects the growing demand, from an international market, for top-of-the-range London apartments of uncompromisingly modern design.



SAVILEROW

25 Savile Row, W1

Designed for developer Derwent Valley, a regular client of the practice, Squire and Partners' refurbishment scheme (completed in 2000) for this 1950s office building (opposite the headquarters of English Heritage) transformed an unremarkable structure into a stylish new landmark. So attractive was the project, that Derwent Valley and its associate, Pilcher Hershman, decided to take space there at feasibility-study stage and commissioned Squire and Partners to fit out their own offices on the fourth and fifth floors.

The most dramatic change to the building has taken place at street level, where a spacious and elegant new reception area has been formed – full-height glazing, carefully designed lighting and high-quality furnishings reflect an emphasis on style and comfort. The centrepiece of the space is the reception desk, faced with a single sheet of Italian marble and backed by a curved enclosing wall covered in hand-stitched leather (designed in association with Bill Amberg). By wrapping the glazing around the corner of Savile Row and Boyle Street, the architect created a space which is enticingly open to the street with views out on two sides.

The spaces occupied by Derwent Valley and Pilcher Hershman each have a distinctive character. Limestone, marble and walnut are used in the Derwent Valley accommodation (including reception area, open and cellular offices and meeting rooms) where a new steel-framed glazed pavilion contains one of the directors' suites. The aim was to produce a timeless, modern ambience.



Cadogan Pier, SW3

By any standards an unusual commission, the brief at Cadogan Pier was to adapt an existing boat hull, moored on the Thames, for use as offices. Planning consent was obtained successfully for a scheme providing a board-room, open-plan office and cellular offices for directors. The vocabulary of the scheme was necessarily nautical, since lightweight materials – metal and fibreglass – were used, with sliding panels to screen water reflections from the otherwise transparent facade.

Retail/office development, King's Road, SW3



The refectory of the former Chelsea College is part of a group of unremarkable 1960s buildings which form an interlude to the run of Victorian frontages along King's Road. As part of the redevelopment of the college site (following a merger with King's College, London) the refectory block has been remodelled radically to create high-quality retail and office space.

The strategy for this fast-track project was to retain the basic structure, with selective demolition, and give it a new public face and reconstructed interior. A strikingly layered facade was created, framed in limestone, providing excellent retail frontages on three levels. The scheme had to respond to the proximity of the listed houses in Carlyle Square in terms of materials and scale. The two-storey office pavilion, which sits on the stone base, is designed as a lightweight pavilion, with fine views out – access is via a dramatic double-height lobby on King's Road.



Bankstock Buildings, N1

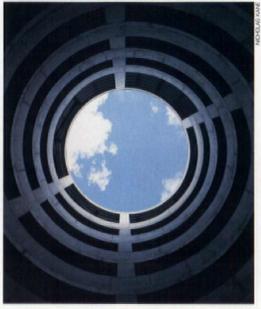
This project, developed for Dorrington Properties, illustrates the growing range of Squire and Partners' portfolio and the practice's particular interest in conversion and regeneration. The site is on the Regent's Canal, behind Kingsland Road in Hoxton, an area of former industrial and warehouse buildings with scope for reuse and the generation of new activity. At present, the canal is largely inaccessible from nearby residential areas.

Most of the site is occupied by a handsome 1920s concreteframed warehouse block, designed by Robert Sharpe (betterknown for the Bluebird Building in Chelsea), which will be retained and converted to offices and live/work units, with later additions removed. In place of the clumsy top floor added in the 1980s, a new lightweight, two-storey glazed pavilion will be constructed, a counterpoint to the solidity of the existing structure.

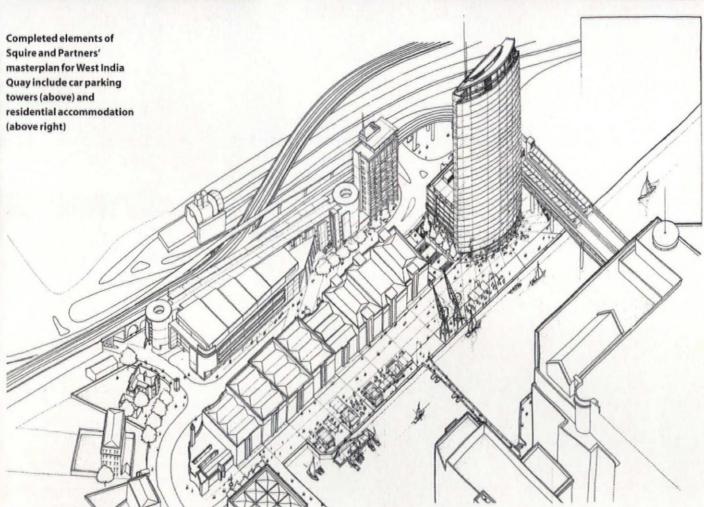
On the site of the existing loading bay, a slender nine-storey tower, containing apartments and live/work spaces, will be constructed, with cafe, gallery and other public facilities in a double-height space at canal level. The facades of the tower are designed to take advantage of fine views out to north and south and to provide a benign internal environment – stone and lead panels form the cladding on the east and west elevations.

The new building balances solidity and transparency, innovation and a concern for the industrial toughness of the canalside context.

West India Quay masterplan, E14







The context at West India Quay is striking: Canary Wharf lies immediately to the south, while the line of Grade I-listed warehouses lining the quayside is the most important surviving monument of London's historic docklands. (The warehouses have been converted to residential use, with bars and restaurants at ground level.)

The brief to Squire and Partners, as masterplanner for the area, was to reinforce the identity of West India Quay as a residential and leisure quarter serving the wider local community. The 10-screen multiplex cinema, completed in 2000, together with car park, health club and other facilities, is a popular amenity. The 12-storey Horizon Building, developed by St George, contains 40 apartments and four duplex units, with shops at ground level. Its mix of materials - full-height glazing within a stone-faced concrete frame - provides an elegant contrast to the monumental brickwork of the Georgian warehouses.

Negotiations with local planners and with English Heritage secured support for a 32-storey tower, containing hotel and apartments, on the quayside - this is currently being developed with another practice.

The landscape around the buildings has been conceived in the spirit of the place, with tough and simple materials and a clear feeling of continuity between public and private space.



1 Millharbour, E14

The mixed-use, high-rise project for Millharbour, just south of Canary Wharf, occupies a tight site, contained by the Millwall Docks and the line of the Docklands Light Railway. In its first incarnation, as a 37-storey tower, the scheme was a key catalyst for the Millennium Quarter masterplan on which Squire and Partners collaborated with EDAW. The tower, now reduced to 25 storeys, is seen as a landmark for the area and a generator of new activity there. The new public square proposed at ground level is central to the scheme – this is seen as the natural centre of this part of Docklands. A restaurant on three levels and retail space are also proposed. The tower takes the form of two highly glazed, transparent wings separated by a central core clad in stone. The office floors take the form of 'villages', served by sky gardens which act as social spaces. A public viewing gallery at roof level will offer spectacular views across London.



4

4 Bouverie Street, EC4

This 2,200m², seven-storey office building, completed in 1999, replaces an undistinguished 19th-century block in this quarter of London formerly dominated by the newspaper industry – the building can be glimpsed from Fleet Street. The constricted site was a sensitive one, given the need to address three street frontages (Bouverie Street, which is a main thoroughfare, the secondary Pleydell Street and the narrow Lombard Lane) and to respond to the variegated context.

The most prominent element of the building is at the angle of Bouverie Street and Pleydell Street, where four storeys of fully glazed bay windows give it a landmark quality. The Bouverie Street elevation is entirely clad in Portland stone, framing full-height windows and expressing the concrete structural frame. On Pleydell Street and Lombard Lane, stack-bonded brick panels, set in aluminium frames, are used instead – the fact that the brickwork is not loadbearing is made explicit. This device has an added benefit in breaking down the perceived scale of the building on these narrow streets. The setting back of the top floor allows a rooftop terrace to be provided.



Brewer Street, W1

This development of offices, apartments (30 per cent 'affordable') and shops at the heart of Soho replaces an NCP car-park occupying a long, narrow, landlocked site north of Brewer Street. The scheme, designed for developer Helical Bar, relocates the lucrative parking to a series of basement levels, allowing the urban fabric at street level to be opened up - Peter Street, currently a cul-de-sac, is extended into Lexington Street. The residential component is placed here, at the most sheltered point in the site. The offices address Brewer Street and Lexington Street, with a new glazed tower, breaking through the organising frame and addressing the view from Great Windmill Street, which provides recompense for the removal of the existing, faience-clad tower (the only distinctive feature of the 1930s car-park building). The mix of materials reflects the diversity of the context. The aim is to enrich the townscape and restore lost connections in a mixed-use project which reflects the social and commercial character of the area.

Apartments and church, Short Street, SE1

Designed for the Parish of Waterloo in association with Manhattan Loft Corporation, this scheme replaces the undistinguished 1950s St Andrew's church (maintenance of which is beyond the means of its congregation) with a new building, which forms a focal point for the local community, attached to a residential development. The project places the church, faced in white render and translucent glazing - a beacon to the surrounding area - at the most prominent position on

the site. A multi-purpose community hall is stacked above the new worship space, which opens onto a tranquil enclosed garden. The apartment building is clearly expressed as a separate entity, though carefully related to the church in terms of materials and scale. Living areas enjoy full-height glazing, while bedrooms are set back behind balconies. The project is an urban generator, harnessing market forces to benefit the wider local community.



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Quote Ref: AJE 1







Above: an extra storey has been added to the house. Top: a glass ellipse offers views of the sky

The light fantastic

Boyarsky Murphy Architects has transformed two west London houses to create light-filled contemporary homes

By Victoria Huttler

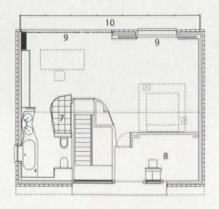
St Peter's Road

'The clients were fantastic. They were very determined and had a real belief in what we were doing,' says Nicholas Boyarsky of Boyarsky Murphy Architects, describing the refurbishment and extension of a 1950s west London house. It's just as well, given that the project took three separate proposals to get past Richmond planning department and was at planning stage for 18 months.

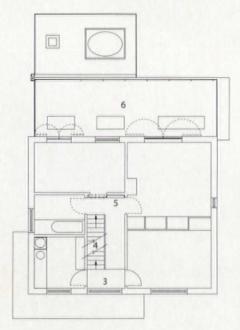
Built in 1954 by architect David Wisdom, the house is situated in the middle of St Margaret's, a smart Victorian estate. Residents still hold regular community events in the large communal gardens at the rear of the house, which originally incorporated pleasure gardens and boating lakes.

The clients' brief to the architect was the commonly cited 'light and space', but they also wanted to add an extra floor. Planning restrictions meant that the height of the front elevation had to remain the same, so the pitched roof had to stay, at least at the front.

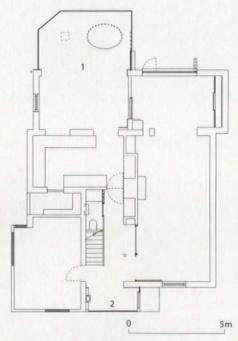
Boyarsky Murphy has added a large glass-



second floor plan



first floor plan



ground floor plan

- glass extension
- glazed entry
- glass landing
- glass supported stairs sliding bookcase door
- terrace
- shower
- dressing room sliding doors

fronted porch with Delabole slate floor, which protrudes out under the front door and into the front driveway, connecting the spaces. The porch creates a contemporary feel to the entrance and the glass allows extra light inside.

The rear of the house faces south-west and the clients were keen to exploit the light hitting the rear elevation, pulling it through the rest of the house. Having used a summer house at the end of the garden as an office for the past 13 years, they also wanted to make the home into a practical live/work base.

Inside, the staircase has been reversed and now faces the front entrance. A laminated glass wall acts as a balustrade and offers support for the open-plan stairs.

Part of the living room interior wall has been removed and replaced entirely with glass. Upstairs, the landing floor has been replaced with clear glass so that those on the ground floor can enjoy views of the sky through the second-floor dormer windows.

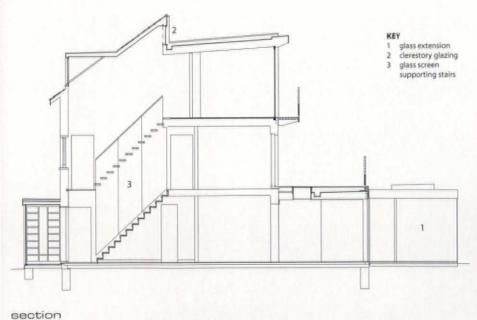
Through the kitchen, to the rear of the house, a large ground-floor extension has been added, constructed from structural glass and allowing 180-degree views of the garden. A small roof light provides ventilation and a large glass ellipse in the ceiling offers views of the sky.

Zen lights pick out the shape of the ellipse and are inset and scattered across the ceiling, creating an alternative night-time ambience.

At the top of the staircase on the first floor is the new home office, which was originally the master bedroom. Also at first floor level, the architect has added a large decked balcony terrace, accessed through French windows leading off the study so that the workspace can spill out into the open air. A sliding bookcase can be pulled across the internal doorway for extra privacy when required.

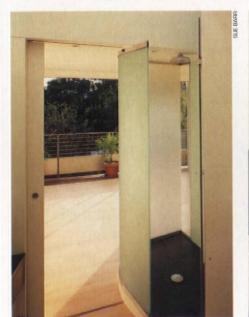


A sliding bookcase doubles as a door to the first floor home office





Built from structural glass, the ground floor extension offers 180-degree views of the garden





The second floor bathroom: the view from the shower (left) and his and her basins (right)



The newly added second floor is made up of the master bedroom, en suite bathroom and separate dressing room. A clerestory in the roof allows the bright light of the south facing rear of the house to fill the room.

Floor-to-ceiling glass doors fold back to create a vast open area leading onto a small balcony which runs the entire width of the room, giving views over the back garden, summer house and communal gardens beyond. Electric blinds provide privacy and shade from the sun. The curved frosted glass shower unit in the en suite extends into the bedroom and a clear glass panel allows the user to see out into the room. This and the dressing room are smaller than Boyarsky would have liked: 'The bathroom and dressing room spaces were a compromise due to the problematic pitch of the roof, he says.

Boyarsky Murphy designed all the bookcases, shelving units and other fixtures, including a dressing table in the top floor dressing room. They also had to accommodate the clients' passion for music by incorporating hi-fis and speakers into almost every room, including the bathroom.

Although the clients had to move into rented accommodation for nine months and lost all their loft storage space with the new extension, they are delighted with the results. Still deciding where to hang the many pictures they took down when work began, they may just regret giving up that extra storage: 'The play of light we get here now is so fantastic that we feel comfortable leaving the walls completely minimal.'

CREDITS

ARCHITECT Boyarsky Murphy Architects STRUCTURAL ENGINEER Greig Ling SUB-CONTRACTORS AND SUPPLIERS glass Firmans, Preedy;

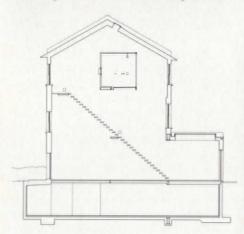
sliding/folding doors Becker; ironmongery Allgood; lighting Lightgraphix, Kreon, Genesis; underfloor heating Thermoboard; radiators Gunning; hardwood flooring Campbell Marston, FPS; slate Delabole; blinds Hallmark Blinds; sanitarywareVilleroy Bosch, Vola; rubber flooring Dalsouple; decking JSM Joinery; clerestory glazing M&S Aluminium







Left to right: the rear extension complete with 9m2 window, the glass floor of the shower cubicle, the entrance to the bathroom



Hammersmith house

'The client originally came to us with a brief for a small extension to the rear of the house,' says Nicholas Boyarsky. The project evolved to such an extent that 'in the end we had stripped out so much, there was nothing more we could take away'.

This Victorian terraced house in Hammersmith, west London, has been transformed into an impressive high-specification live/work space. The outside of the property is largely unchanged, but once inside the scale of the project is immediately apparent. The stair void and all spine walls have been removed, opening up the house to create three floors with large double-aspect spaces.

All floors are connected by a single, continuous, cantilevered open-plan staircase, giving part of the ground floor a 9m floor-to-ceiling height. The stair is supported on a new wall of steel constructed along the party wall. 'The house now has a really good invisible structure,' says Boyarsky. The staircase, which Boyarsky describes as 'similar to the one at Wells Cathedral', leads from the rear of the house straight up to the second floor, forking off to the first floor workspace. A leather resting post provides a viewing point down to the living area from the first floor



All three floors are connected by a single, continuous, cantilevered open-plan staircase

Strange...



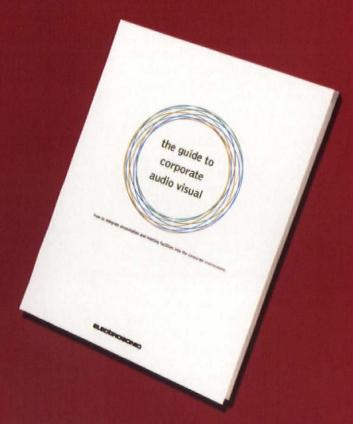




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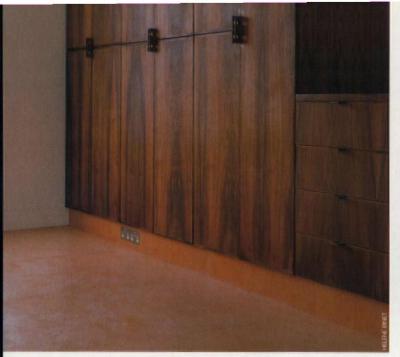
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level. On the second floor landing, a glass floor emphasises the height of the structure. 'The space is now a very sociable one, and the staircase has become a room in itself, Boyarsky explains.

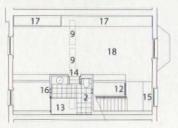
The ground floor houses a small freestanding island incorporating hob, sink and other fittings - 'the kitchen was not a priority for the client,' Boyarsky says. The first floor has become a large study area, and on the second floor is the bedroom and en suite bathroom, which acts to 'prop' the walls apart. The bathroom is partly suspended over the stair void, a dramatic gesture exaggerated by the fact that the shower cubicle including the floor - is constructed from Privalite glass. With a flick of a switch the glass changes from opaque to transparent, giving views down the staircase to the ground floor.

A lower ground floor was excavated from the house, making room for a guest bathroom, utility room and large storage area.

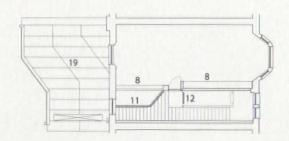
'More people are doing this now in London, particularly in this area, due to the high space premium,' says Boyarsky. As there was no way to get machinery into the house, the first half of the basement had to be physically dug out, a process that took months and required complex underpinning.

The new extension at the back of the house has a 9m2 window so that occupants on the ground floor can take advantage of the garden views.

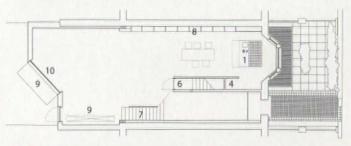
High-quality fittings and a minimal palette of materials have been used throughout. 'The client had a very strong feeling for good quality materials,' says Boyarsky. The leather floor in the bedroom is made from shoulder leather to give a more interesting texture; European walnut is used for the bedroom storage system and study bookcases; and the top floor landing uses low iron glass, chosen because it is less green than standard glass. Underfloor heating is used beneath the solid oak floors throughout, and a complex lighting system has been installed to give a large number of settings that emphasise the scale and interest of the whole space.



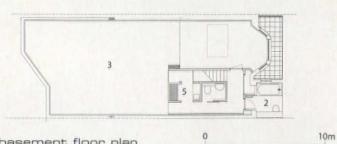
second floor plan



first floor plan



ground floor plan



basement floor plan

- kitchen
- bathroom cellar
- larde
- stairs to basement oak staircase
- maple bookcases roof light
- 10 fixed glazing
- 11 leather handrail 12 leather resting post
- 13 privalite shower 14 sliding door
- 15 low iron glass panel
- 16 swivel panels 17 walnut storage
- 18 leather floor 19 lead rolled roof

High-quality finishes include walnut storage units and leather floors (above left) and a leather handrail to the stair (above right)

CREDITS

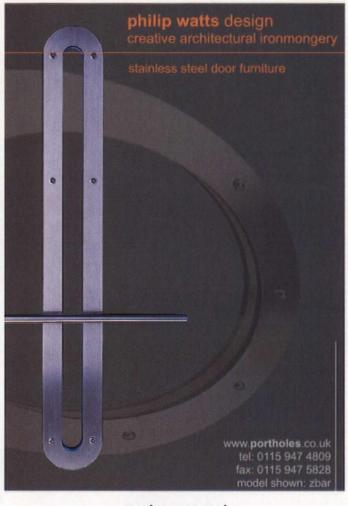
ARCHITECT Boyarsky Murphy Architects STRUCTURAL ENGINEER

Greia Lina

M&E ENGINEER McDonnell Langley

CONTRACTOR Rudgard City SUBCONTRACTORS AND SUPPLIERS

harness maker Catrin Coppens; joinery Edgardo Aranovitch, Robin Smith; seamstress Debbie Panford; glazing Firmans; lighting system Leax; Privalite Solaglass; sanitaryware Vola, Boffi, Grohe, Agape; ironmongery D Line, Allgood, Häfele, Charles Collinge; kitchen fittings Gaggenau, AEG, Neff; lighting Erco, Kreon, Lightgrafix, Bega; rubber flooring Dalsouple; underfloor heating Thermoboard: oak stair treads JSM Joinery quarter sawn oak flooring FSB: blinds Hallmark Blinds, Velux



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ADRIAAN GEUZE (Rotterdam)

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JOHN MCASLAN (London)

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

DAVID CHIPPERFIELD (London)

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

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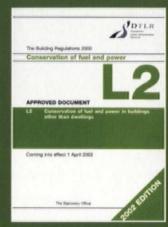
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The revised edition of Building Regulations Approved Document Parts L1 and L2 come into force on 1 April. Over the next 17 pages we look at some of the key issues for architects

BY ALISTIN WILLIAMS





First things first. The revised Building Regulations Approved Document Part L (L1 for domestic, L2 for non-domestic), comes into force on April Fool's Day this year. Though there has been much talk of the transitional provisions, these do not substantially reduce liability for those of you designing buildings at the moment. As a general rule of thumb, if you have not yet submitted your scheme for Building Regulations approval, you should be designing for compliance with the new regulations, rather than the current ones. Any scheme not receiving full Building Regulations approval by 1 April will need to comply with the new regulations.

Parts L1 and L2 cost £12 and £15 respectively, with a further £27 needed to get hold of the support document Limiting Thermal Bridging and Air Leakage: Robust Construction Details for Dwellings and Similar Buildings, otherwise known as Robust Details. This supplementary document describes good practice, thermally efficient detailing, although it tends not to concern itself with other issues of good practice detailing, so care should be taken with replicating them exactly. Lean mix mortar in the cavities, for example, is not shown raked, DPCs do not extend beyond the face of the brickwork and sill drips are inadequate. Furthermore, insulation is shown to be crammed into the most desirable, but improbable, spaces

If architects submit details in compliance with Robust Details, then pressure testing for domestic scale projects (less than 1,000m²) need not be done at the end of the job. although social housing bureaucrats will inevitably want belt and braces. On a positive note, it is currently assumed that the submission of a letter of intent, stating that construction details will be in accordance with the Robust Details guidance, will be deemed to satisfy the statutory duty. The issue of design intent versus workmanship on site is key, but it would seem that the architect may not be under such an onerous duty after all - much of the liability in this scenario falls onto the contractor.

Block construction

Air-pressure testing is done, on a domestic scale, by blocking up all trickle and fan vents, air bricks, chimneys, plumbing traps and so on, then pressurising and depressurising the building (see page 68). However, after showing compliance, these openings are unblocked and the building presumably reverts back to its leaky self. Half of the housing stock being built at the moment would fail this air-infiltration test.

The other aspect of the regulations seems to be a licence to print money on behalf of computer-calculation software providers. While the elemental and target methods of calculating U-values for domestic dwellings (and the elemental and whole-building analysis for non-domestic buildings), are not particularly difficult, they will still need

existing software to be upgraded.

While the carbon index (CI) method for calculating U-values in domestic dwellings allows the greatest design flexibility, it involves very complicated mathematics and will need dedicated software. The carbon emissions calculations, which may be applied to non-domestic dwellings, are well nigh impossible without expert intervention. Advice on calculating the carbon performance rating for offices is contained in BRE Digest 457, although it is not a read recommended for the faint-hearted.

Other things to bear in mind include: if calculating on the basis of the elemental method, glazed areas should not be more than 25 per cent of the floor area (calculated from inner faces of walls, excluding internal walls but including service ducts and so on), although less than 17 per cent may be deemed insufficient for a comfortable environment. In dwellings, one in three light fittings should be for low-energy luminaires, regardless of whether the client wants them or not.

Throughout the document, seemingly hard and fast rules have provisos. For example, Part L2 stipulates the maximum areas of windows 'unless compensating measures are taken'. Although this provides opportunities to maintain a certain amount of design freedom, the amount of human energy expended in exploring all of the calculation options contradicts the remit that the regulations will conserve fuel and power.

The housing sector

A government initiative to provide a better understanding of the regulations was informative but should have been held sooner

BY AUSTIN WILLIAMS

The 'Achieving Energy Efficiency in New Housing' day school organised by the BRE Energy Conservation Support Unit (BRESCU) to discuss Part L1 of the building regulations was a very enlightening event.

Presumably the government, recognising its absolute laxity on promoting or delivering information to architects on the changes, finally realised that it had to do something. Hopefully the series will be repeated, but even now it is too late for many.

The objective was to examine the housing element of the revised approved document, but also to explain some of the technological requirements and assumptions behind the changes.

Cruel to be kind

Clive Clowes of the Housing Corporation boasted that 'the Housing Corporation is endeavouring to take waste minimisation and saving the planet quite seriously', such that it will be demanding 'even higher standards of compliance' than the new Approved Document Part L1 in its forthcoming updated design guidance. He noted that contractors would get 'short shrift' if completed buildings failed the air-infiltration tests and be required to 'put it right'. Since it is an organisation that follows its design criteria to the letter, I can only begin to imagine the nightmare for some contractors. 'Some may learn the hard way,' said Clowes, 'but they'll only make a mistake once.'

Phil Jones from the Welsh School of Architecture noted that European Directive 2004 is the driver for future change, and that there may be significant legal duties on architects over and above those contained within the revised document Part L1.

The new Part L now applies to material alterations, replacement of windows (glass and frame combined) and the boiler's commissioning information (which must be handed to the client). 'Reasonable' requirements will pertain so that work on historic buildings complies. On this last point, Ian Orme of Rickaby Thompson Associates noted that 'reasonable' may be interpreted differently by

'Some may learn the hard way, but they'll only make a mistake once' Clive Clowes. Housing Corporation

conservation officers and building control officers, but that decisions will have to be reached.

Theoretically, new buildings will be 25 per cent more energy efficient, but build costs will be between £600 and £1,400 more for a traditional construction family home.

Elemental method

In a very informative talk, Robert Bilbie raced through the main changes to the document and some of the methods for calculating adequate U-values. Housing must be shown to achieve compliance through either the elemental method, the target U-value method or the carbon index method.

The elemental method is the easiest simply reading off the tables in appendix A in classic style - but it can be used only if the boiler has certain minimum efficiencies. To find details of all boiler efficiency ratings, visit www.sedbuk.com, which lists 200 mains gas boilers that meet the minimum SEDBUK (Seasonal Efficiency of Domestic Boilers in the UK) rating of 78 per cent (approximately half are condensing and half are non-condensing). For oil boilers, only 10 per cent of those listed are condensing.

Appendix A is 22 pages of U-value calculations and construction specifications demonstrating appropriate thicknesses of insulation. Meeting the new improved standards is a straightforward matter of increasing the thickness of insulation. However, for an insulation with a K-value of 0.04W/mK (approximately the conductivity factor of standard mineral fibre), the insulation thicknesses will be in the order of:

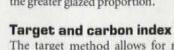
- above flat (concrete) roof -150mm;
- between joists 100mm between joists and 150mm above:
- between rafters 350mm; and
- floors 109mm for floor slabs, 114mm for suspended floors.

As you can see, the rafter case is bad enough, but the floor requirement is nearly double what is currently required. This will be very difficult to address when carrying out remedial works, so other calculation methods, trading off elements, may be necessary (see below).

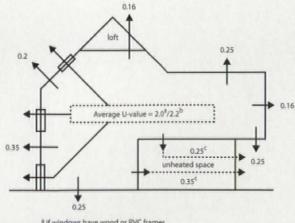
External walls of 102.5mm brick, 100mm cavity, 100mm lightweight aggregate block inner leaf (density 1,400Kg/m3), 13mm plaster inner face and 50mm partial fill (thermal conductivity 0.025W/m2K) achieve a U-value of 0.35W/m2K (although it is a fair bet that the Uvalue of external walls will be reduced to at least 0.3W/m2K in the next round of revisions scheduled for 2005).

The hype that the new regulations would see the end of timber-frame construction or brick/block construction (depending on which lobby you listen to) and cavity construction were obviously mistaken, but insulation standards are going to have to increase if traditional construction details are to continue. Whether that is with thicker insulation or insulation of the same thickness but better thermal conductivity is open to interpretation (and budget).

Glazing must now meet the required U-value of 2 or 2.2W/m2K the U-value of metal windows is slightly more lax than for timber or uPVC to allow for 'additional solar gain due to the greater glazed proportion'.



The target method allows for more flexibility of design in that you do not have to rely on rigorous compliance with the U-value tables set out above. Trade-offs can be made between insulation standards and services -



- a if windows have wood or PVC frames
- c includes the effect of the unheated space

lower wall U-values for higher boiler efficiency, for example. It also makes an optional allowance for solar gain.

Even though the SAP calculations do not feature in the new document, you will still have to carry out the calculations to show compliance in accordance with SAP 2001, The Gov-Standard ernment's Assessment Procedure for Energy Rating of Dwellings. One of the key changes to the assessment procedure, which factors into the U-value calculations, is that there must not be any significant thermal bridging or gaps within the structural elements exposed to the external conditions. To this end, mortar joints, wall-tie conductivity and plaster dabs will have to feature more recognisably in the calculations, known as the combined method. The Robust detail sheets, published by the Stationery Office, are also means by which details can be shown to be compliant (see page 71).

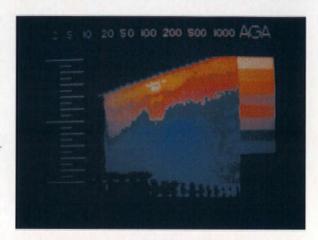
Internal lighting must provide at least one room in three with lighting sockets for fluorescent lamps (note that the hallway, landing and stairs are evaluated as a room for the purposes of this lighting requirement). In essence, a standard 2-D fitting will suffice.

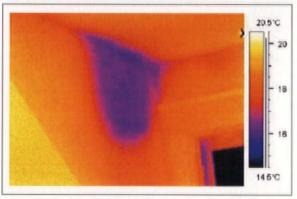
See-through evidence

Ian Orme presented some of the instruments of torture that will be used to confirm a building's compliance. The domestic scale fan pressurisation device is a decidedly unimpressive contraption. Assembled in a few minutes compliance will be met if the air permeability of the dwelling falls below the required maximum of 10m³/hr/m² at 50Pa.

The fan pressurisation technique is applicable to new and existing houses and allows both the air leakage characteristics of the dwelling to be determined and the leakage routes to be traced, using either a smoke generator or a thermal imaging system. Leakage typically occurs at any of the many penetrations of the external envelope – plumbing services, windows and doors, the junction of the intermediate floors with the walls and at the eaves, for example.

The test is carried out using a fan





Thermography: this technique for detecting heat loss from a building shows inadequate insulation in a gable wall (top) or at the internal corner of the eaves (bottom) mounted in a dummy door (the original door remains in place during the test) which is used to blow air into, (pressurise) or suck air out of (depressurise) the dwelling. The air leakage characteristics are determined by measuring the rate of airflow through the fan that is needed to maintain a given pressure differential. The air permeability is given by dividing the air leakage rate at 50Pa by the surface area of the building envelope.

Blowing hot or cold

The government's home energy efficiency best practice booklet, Post-construction Testing – a professional's guide to testing housing for energy efficiency, introduces thermography, the process of obtaining images of heat loss from a building's surface and a technique for measuring the U-value of an element on-site.

All surfaces above absolute zero (-273K) exchange radiant energy with their surroundings. The total amount emitted is mainly a function

of the surface temperature and the emissivity of the surface (its ability to emit thermal radiation). The thermal imaging system senses this radiant energy and converts it in its basic form to a black-and-white image. Lighter areas on this image represent warmer surface temperatures, darker areas cooler surface temperatures. Images can then be colour enhanced to improve the definition between areas.

When used to examine a building, the technique can quickly identify areas of unexpectedly high heat loss, such as that caused by a thermal bridge or an area of missing or poorly installed insulation. The survey results provide a permanent record of the pattern of heat losses occurring from the building surfaces, which can be used as a record for checking the performance of buildings of a similar form of construction and informing the design process to help avoid similar defects in the future. Orme warned that a genuine inspection could cost up to £1,500 (a cheaper survey could imply that those carrying it out are not experts in the field, leading to distorted results).

Thermal images of both the interior and exterior surfaces of the building can indicate potential problems within the construction. The image at the top of the page shows the impact of missing blown-fibre cavity wall insulation from the outside of the home. An injection point has been missed by the installer and the insulation does not fill the cavity.

The thermographic technique provides a rapid, non-intrusive method of scanning the building for thermal anomalies and can help improve the performance of the building envelope.

The day school was wound up with a couple of workshops exploring the merits of the *Robust Details* and the SAP calculations. In all, this was a very worthwhile event, but it's sad the government has waited this long to try to educate those who most need to have information on the changes. It seems that all the seminars programmed for February were sold out months in advance. If they re-run them, try to get a place. Better late than never.

The brand new U

A guide to the manufacturing technicalities that need to be understood and implemented early on in the design process

BY HUW EVANS

The changes to Approved Document Part L (England & Wales) and Part J of the Technical Standards (Scotland), which come into force on 4 March, have been the subject of much debate. Arguably, the final versions are still far from straightforward.

The most obvious change is that the new regulations demand significant improvements on previous levels of thermal performance for the building fabric, based on the elemental method. In some cases, the called-for improvements are a massive 80 per cent better than previous demands.

Harmonisation standards

Alongside the improvement in the thermal performance standards is a change to the method for determining the thermal insulation properties of building materials and products. Behind this change is the development of test methods, ways of assessing performance and calculation procedures, which are all set out in the new European 'harmonisation' standards. These standards are referred to in the new Approved Document Part L (ADL) and are available from the British Standards Institution (BSI).

The new harmonised product standards were published in 2001 for factory-made insulation products; in many cases they replace existing British Standards. These testing standards will include new fire classifications of building products and changes in the procedures for establishing declared thermal conductivity values such that:

 90 per cent of the production output has a thermal conductivity not exceeding the declared value;

• For foamed plastic materials, blown other than by air, the declared value must represent the average value over 25 years.

Under this ruling, manufacturers can choose to make their new declarations from 1 March 2002, with a mandatory declaration date by 1 March 2003. Further advice should be sought from individual manufacturers.

The combined method

Under the incoming regime, designers must use a new method for determin-



Building 2000: Rockwool's energy efficient research centre in Denmark has an overall U-value of 0.85W/m²K ing elemental U-values. Known as the combined method of calculation, compared with the currently used 'proportional area method' it gives a more accurate assessment of the thermal bridges that occur in all parts of the building envelope. Together with the changes in the assessment of the thermal properties of building products, this will yield higher U-values than those currently experienced under the 'proportional area method'.

U-values should be calculated using the methods given in:

- BS EN ISO 6946 for roof and walls, exposed floors and floors over unheated spaces. This standard accommodates the effect of thermal bridges such as mortar joints, metal wall ties and fixings, and air gaps (appendix A & B of Part L1 document);
- BS EN ISO 13370 for ground floors (appendix C of Part L1 document);
- For procedures applying to elements such as metal cladding applications containing metal connecting paths, the reader should refer to BRE IP 5/98 for metal cladding and to BS EN ISO 10211-1 and 10211-2 for other cases.

Interpretation of these documents is not straightforward and will require a good understanding by the end user.

The designer's role

The new ADL's more stringent thermal standards will undoubtedly place greater demands on designers. Though many product manufacturers are happy to provide specification guidance for compliance, ultimately the responsibility for the overall building performance lies with the architect. Think about these points:

- Consider the acoustic and fire safety requirements in certain elements of the structure at the same time as specifying insulation which satisfies the thermal demands.
- Ensure that your thermal solutions do not contravene other approved documents.
- The ADL stresses the need to deliver the higher standards on the building site. Site checks will be essential.
- Part A structural and Part E acoustics are also under review, and are currently scheduled for enforcement by the end of 2002.
- Always compare like with like when it comes to manufacturers' data. Make sure the information you have corresponds to the ADL guidance and avoid anything that could result in technical risks occurring at a later date.

Ground-floor insulation

As table A (page 60) shows, the new ADL (both L1 & L2) requires an 80 per cent improvement in the thermal resistance of ground floors over current values. Though this may not have too much impact on a ground-bearing concrete floor where insulation can be placed below the concrete, it could have a significant impact on suspended floors.

With pre-cast concrete and beam and block suspended floors, the insulation layer tends to be located above the deck, finished with a layer of 65mm screed or an interlocking chipboard floating floor. In the past,

In some cases
the called-for
improvements
are a massive
80 per cent
better than
previous
demands

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designers have often presented manufacturers with their completed design drawings before determining the required insulation thicknesses.

In such cases, unless they are predetermined, designers could run into problems with the overall floor-tofloor heights. Difficulties with ramped access and flush threshold details, in compliance with Part M access & facilities, could also arise. With the new Part L in place, designers are urged to establish the design parameters and discuss them with the manufacturer at an early stage.

Air leakage standards

The new ADL introduces a section covering the construction stage when the building fabric is being assembled and inspected.

First, there needs to be a check on the continuity of the insulation. The responsibility for achieving compliance rests with the person carrying out the work, who should provide a declaration that the provisions meet the requirements and state that:

- Appropriate design details and building techniques have been used; or
- Infrared thermography inspections have shown that 'the insulation is reasonably continuous over the whole visible envelope'.

Second, a site check for airtightness of the completed building has to be carried out such that:

• For all new buildings with a gross floor area greater than 1,000m², air-leakage tests must show that the air permeability does not exceed 10m²/hour at an implied pressure of 50Pa. If the completed building does not pass the air-leakage test, remedial

Getting it right at the beginning is better than costly remedial or bolt-on solutions at the end

works will have to be undertaken to seal the draughts. However, there will be lower acceptance criteria until the end of September 2003.

• For buildings of less than 1,000m² in floor area, the person carrying out the work should supply a declaration stating the 'appropriate design details and building techniques have been used to achieve reasonable conformity'.

The new regulations refer to the alternative of engaging a 'suitably qualified person' to issue declarations that there is continuity of insulation and that the airtightness is compliant. Building control would check in advance that the person giving the declaration was suitably qualified. Surveyors and architects offering this service would need to maintain the appropriate professional indemnity insurance.

Software for saps

Though much software is available, a rigorous European software protocol that will ensure misinterpretations and misrepresentations are avoided, is not yet finalised. Until then, software suppliers may interpret the resistivity of mortar, for example, differently.

The final version is dependent on the revisions to Part L (England & Wales) and Part J (Scotland) and the introduction of SAP 2001. The software schedule is further complicated because enforcement dates for Part L (1 April 2002) and Part J (Scotland) (4 March 2002) are different. Part F for Northern Ireland is unlikely to change for at least another two years.

The new software must embrace designers' needs for absolute flexibility, make it easy for them to check compliance with Part L and Part J, and investigate the differences between SAP98 and SAP2001. The regulations also require U-values to be calculated using the combined method. Though many of the accredited software manufacturers are doing their best to finalise programs, they are heavily reliant on external events.

The BRE is currently in the process of finalising Conventions for U-value Calculations, details of which will be available on the BRE website. This document is intended for those who carry out or commission U-value calculations. It provides a guide to the relevant calculation procedures as given in the new standards and other documents. It indicates which calculation methods are appropriate for different construction types with additional information and data relevant to typical UK constructions.

Value added?

Roles have changed. Manufacturers are no longer looked upon as simply a supplier of insulation products. As the maze of new regulations and their implications become ever more complex, designers have increasingly come to rely on the technical support of the manufacturer. This means that selecting appropriate technical advice

is an all-important process. Although the Approved Documents L1 and L2 offer alternative methods of design compliance, the elemental method is still the most straightforward - it simply involves checking that the U-values for each of the elements are no worse than the stated values tabled within the documents. But this could be restrictive for designers of many contemporary buildings. Technical advice should be sought for the various specification solutions for compliance, ideally, manufacturers working with designers at an embryonic stage. Getting it right at the beginning is better than costly remedial or bolt-on solutions at the end. Huw Evans is technical consultant of

Rockwool's own guidance on compliance with Part L is out in early March. For further information, please contact Anna Cherry on tel 01608 810692, anna@cosmic-cherry.com

Rockwool www.rockwool.co.uk

Building element	Current U-value	New U-value	Increased thermal
Dullully element		L1 & L2	performance/resistance (%)
Walls	0.45 W/m²K	0.35 (E & W)	28.6
		0.30 (Scot)	50
Ground floors	0.45 W/m ² K	0.25	80
Flat roofs (domestic)	0.35 W/m ² K	0.25	40
(non-domestic)	0.45 W/m ² K	0.25	80
Cold pitched roof	0.25 W/m ² K	0.16	56
Warm pitched roof	0.35 W/m ² K	0.20	75
Metal cladded roof systems			
(non-domestic)	0.45 W/m²K	0.25	80

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EUROSEAM

Bethnal goes green

A housing project with walls, floors and roofs constructed of insulated aircrete exceeds the requirements of Part L

BY AUSTIN WILLIAMS

Think environmental prototyping; think east London!

Maybe this is not such a non sequitur as it at first appears, if the three trial houses being built for Bethnal Green and Victoria Park Housing Association are anything to go by.

Using Celcon's 'Jämerä' system, this scheme promises to provide better insulation than required by the new Building Regulations Part L1, and a speedier construction period than more conventional build methods.

Situated in Seabright Street E2, this residential project comprises three plots of varying heights that have been finished in different aesthetic treatments: cladding the solid walls with untreated hardwood; finishing in plasticised render; or applying a brick slip cladding system.

The BRE is monitoring the scheme and comparing the construction timescale with a similar traditionally built structure being undertaken in north London, by the same contractor. Both projects started on 14 January. The Celcon shell has taken just four weeks to complete, with full completion anticipated for 7 May, 16 weeks from the start of the trial.

Generally, 350mm blocks weighing 15.2 kg (dry) have been specified below



Seabright Street promises better insulation than required by the new Part L dpc, which will help the edge insulation at the interface between the wall and ground floor. (The blocks weigh 19.8kg at 30 per cent moisture content.)

The suspended ground floor construction comprises reinforced tongue-and-grooved aircrete planks, 250mm deep and 600mm wide, spanning 5.35m at the longest point. The manufacturer insists that these units 'provide exceptional thermal performance even without additional insulating material', although we have not been able to ascertain the uninsulated floor U-values. With 50mm Styrofoam insulation (k-value 0.027) laid above the planks, the floors have U-values between 0.17 and 0.20 W/m²K depending on plot location.

The walls – constructed of solid block and with no added insulation – have a finished U-value of 0.32W/m²K and provide significant savings in terms of time and labour. Using a single skin wall (with no cavity to consider) and a 'thin joint' mortar system, a lift can be built in a day.

External openings are formed with aircrete lintels to provide thermal continuity within the wall structure and remove the problem usually associated with thermal bridging. Internal surfaces will be finished with thin spray coat plaster, a much quicker application than conventional plaster with a quicker drying time.

To complete the homogeneity of the building, 250mm-deep reinforced aircrete planks form the roof, thus eliminating trussed rafters (or expensive attic trusses/trussed rafters) and maximising the useable space. This roof structure can be overlaid with battens and counter battens, with 50mm mineral quilt loose laid and finished with 'traditional' tiles.

Whatever you think of the architecture, a SAP rating of 100 and easily achievable Part L U-value compliance show why this system has been used for more than 20 years in Scandinavia.

For details, call 020 8943 9349

Greenfield development

Since 1992, Greenfield Way has been working to provide social housing with high levels of insulation, so much so that its designs already comply with the predicted requirements of the next round of Approved Document L revisions in 2004-08.

Using a structurally insulated panel (SIP) system, the walls are insulated with 170mm mineral fibre in factory conditions in Sweden and shipped over to the UK in flat packs. The panels include factory-built triple-glazed windows and complete doorset assemblies with 'airtight' seals already built into the panels.

All houses include mechanical ventilation and heat recovery, a point-of-use electric panel heater system with individual thermostatic controls and have a mains pressure hot water cylinder that feeds aerated shower heads, basins and taps.

Each house also comes with a fully tiled shower pod and double flush WC as standard.

The U values of a 70.63m² Greenfield Way house are as follows: walls, 0.18W/m²K; roof, 0.18W/m²K; floor, 0.20W/m²K; windows, 1.65W/m²K; air infiltration rate: 3.21 ACH

Noting that blown recycled newspaper insulation is best suited to site applications, Derek Green, chairman of Greenfield Way Design and Builders, says that it is 'much keener to explore a Scandinavian product – aerated timber cellulose', for factory fitting.

New developments include factory-fitting roof insulation at the same time as the roof covering and building suspended floors as standard, with insulation fitted into floor cassettes. These, too, will be built off site and transported as complete units to the building site.

• For more details call 01283 840695

The Scottish Building Standards (Scotland) Regulations Part J compare with Part L except that Scotland has:

- lower U-value of 0.3 W/m2K for walls (by elemental method);
- no specific reference to limiting solar gains;
- no reference to DfES or NHS energy efficiency standards for schools or hospitals;
- no requirement for air-leakage testing;
- heat loss method rather than whole building method offered as route to compliance:
- no reference to 'competent persons' to verify submitted calculations; and
- insulation standard for ductwork, pipes and vessels is the 1990 version of BS 5422 rather than 2001 version. By Rob Cargill of Oscar Faber

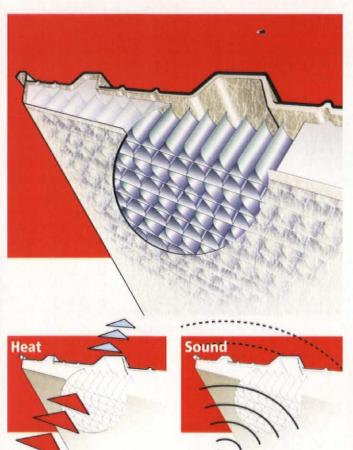
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New *Insulator* rooflights provide improved light transmission and spread.

Images courtesy of Fraunhofer Institute for Solar Systems, Freiburg.

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the most likely new EU fire test which plastic and polyester weather sheets may not. The figures quoted are actual results of independent testing carried out by the German Institutes of Window Technology, Rosenheim and MFPA, Leipzig and the Sound Research Laboratories, UK and not just calculated figures yet to be achieved! Apart from the stringent safety benefits already associated with our rooflights, there are production advantages too that you can rely on. All StepSafe and Contour rooflights are formed to ensure accurate, airtight profile definition, to match almost all composite panel and built up roof systems.

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APC & GRP ROOFLIGHTS WITH U-VALUES FROM ONE

Design tokenism

Does Part L exaggerate the effect that changes to architects' designs will have on carbon dioxide emissions and global warming?

BY HELENE GULDBERG AND PETER SAMMONDS

Architects have less ability to reduce carbon dioxide emissions than they imagine. Not all buildings are architect-designed and the low level of building renewal means that new construction accounts for a small percentage of the total stock.

Work to existing buildings has now been included in the revision to Building Regulations Approved Document Part L Conservation of Fuel and Power. The requirement to upgrade existing property when undertaking refurbishment or alterations is aimed at closing the range of operating inefficiencies between the mass of old and the trickle of new development. Taxation on fuel will perhaps encourage a resurgence of refurbishment or renewal, bringing property owners into the requirements of Part L. How far taxation on periodic fuel bills will have to be increased before expenditure on construction is a preferable option is an imponderable. If taxation on fuel increases too steeply it will hit the new building occupier despite the marginally better energy efficiency of their property.

Tenure further complicates the analysis because landlords will tend not to modernise properties until tenants go to newer accommodation with lower bills, if they can find them. Another desperate idea considered by the former Department of the Environment, Transport and the Regions was to involve development finance in the energy conservation and carbon emissions reduction project.

Doing your bit

Yet none of these initiatives is seriously intended to tackle the intractable problem of the ageing built environment being replaced too slowly, which is where architects would really find a role in carbon emissions reduction. The revised Part L regulation deals with housing and non-domestic building separately, and provides three methods of demonstrating that 'reasonable provision has been made for the conservation of fuel and power. These different methods increasing design flexibility in return

This is design tokenism of the worst kind. Architects need scientific advice on likely climate change to be able to meet their clients' needs with some sense of proportion

for greater demands in terms of the extent of calculation required. However, the overall aim is to achieve the same standard in terms of carbon emissions.' The methods are of increasing mathematical complexity and, if architects want to remain innovative, they must quickly master the sort of calculations that building services engineers are best placed to understand at the moment. For nondomestic buildings:

• the elemental method simply considers the performance of each type of construction in the building separately, but severely limits the scope for increasing areas of construction with higher heat losses, such as glazing;

 the whole building method allows the architect to use any combinations of construction, provided the overall energy consumption of heating, ventilation, air conditioning and lighting does not exceed a benchmarked level of carbon dioxide emission per m² across the floor area of the building; and

• the carbon emissions calculation method permits any design provided it can be shown that the total annual energy consumption converted into carbon dioxide emissions will be no greater than that for an equivalent reference building type assuming prevailing weather conditions and normal operation.

The art of architecture seems to have been subsumed into a convoluted exercise in energy conservation

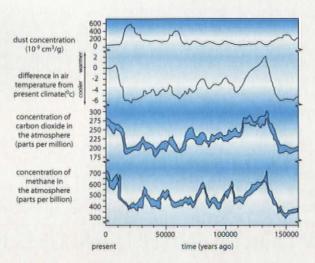
abstracted from building physics, with no clear way of linking any of this number-crunching to the realworld processes of global warming which themselves are over-exaggerated or beyond the control of architects to alter. The new Part L is the equivalent of putting bottles in bottle banks, except of course that Part L is a mandatory requirement. At best, going through the routine may seem tangibly worthwhile, but there is no way of assessing the contribution to the environment.

Art or science?

Rather than encouraging design flexibility, the revised Part L imposes needless constraints on the architectural imagination. There is no clear link between the science of climate change and tinkering with the abstracted building regulations. Architects presumably did not choose their career because they wanted to perform mathematical acrobatics to demonstrate a concern for global warming. This is design tokenism of the worst kind. Architects need scientific advice on likely climate change to be able to meet their clients' needs with some sense of proportion when thinking globally.

Architects should concentrate on raising the frequency at which the built environment is replaced and take advantage of the cleaner technologies that are increasingly available in building services. For architects to push the design of a pitifully small amount of new development to extremes of efficiency, while obsessing about the conservation of the mass of inefficient buildings, makes no sense. To believe that reducing demand for energy can improve the weather is a shared selfdelusion that architects should be wary of adopting as a measure of professionalism.

Edited transcripts of 'Design Tokenism and Global Warming', by Helene Guldberg and Peter Sammonds, from Sustaining Architecture in the Anti-Machine Age, Ian Abley and James Heartfield, Wiley-Academy. reproduced with permission.



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ACOUSTIC CEILINGS

A hope in L

If your design simply complies with the current regulations, here are some clues about adapting it to suit the new regs

BY SIMON WILD

If you are in the process of designing a building that will not have started on site or will not have full unconditional building regulation approval by 1 April, then you will need to design the building to the new Part L (AJ 17.1.02).

Those working on highly efficient building designs that have features such as part-height glazing, doubleskin facades and chilled ceilings, can breathe a sigh of relief – compliance will be relatively simple.

It is not such a rosy story if your design has full-height, clear double glazing and an energy-intensive airconditioning system. Design changes will more than likely need to be made and these changes will, of course, have aesthetic and cost implications.

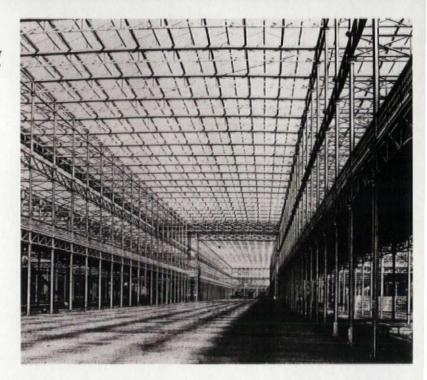
With the help of a case study – a building incorporating full-height double glazing and a standard fancoil system – we can see how a holistic approach to certain design changes can achieve building compliance.

Testing compliance

The process of testing compliance involves assessing the case study building using the elemental method. If this fails, re-evaluate using the whole-building method. If that fails too, then modelling the efficiency of the building using the carbon-emission method is necessary. If compliance is still not achieved, the design should be reconsidered. The revised building should then be retested using the carbon-emissions method.

For a transitional building (a building that complies with current regulations but which needs to be reappraised to meet the revised regulations), it is sensible to go straight to the whole-building method. As a rule of thumb, if the current scheme is within five per cent of the allowable Carbon Performance Rating (CPR), it indicates that compliance with the new regulations should be relatively easy if the calculation procedure is changed to the carbon-emissions method. If the CPR is far greater than that allowed by the whole-building method, then some design changes will be needed and changing your method of If your building has full-height, clear double glazing and energy-intensive air conditioning, it is more than likely that design changes will be needed

The Great Exhibition of 1851: will we ever see its like again?



calculation will not save you.

The following describes the result of this process for our case study building:

The elemental method requires the calculation of the average building Uvalue, satisfying the solar heating calculation and a carbon performance rating (CPR) calculation of the air conditioning and mechanical ventilation (ACMV) system.

A full-height, clear, double-glazed building will clearly not pass the U-value or solar overheating requirement. With compliance using the elemental method ruled out, it is necessary to try the two other methods.

The whole-building method does not require the calculation of the average U-value, nor solar over-heating. It does, however, require the calculation of the carbon performance rating of the air conditioning, heating and artificial lighting. The building services design will need to be sufficiently well developed because the size of the chillers and boilers will need to be known to use this calculation.

The case study building scored a CPR that was 11 per cent higher than allowable for new offices, resulting in non-compliance. Because the building failed both the elemental and the whole-building method, we moved

on to the carbon emissions method.

This offers further flexibility, but it is not a simple calculation exercise. The building and its services have to be modelled using complex energy analysis software. The result of a modelling of the case study building was that the current design produced approximately 2.5 kgC/m²/a more than the 'notional' building, requiring a total carbon emission reduction of 15 per cent.

If it is to reach compliance, the building's design is beyond applying a simple remedy. A reassessment of the fundamental design of the building is required so we can see where carbon emission savings could be made.

Redesign factors

In this section individual design changes that affect the energy consumption of the building are considered. In reality, these changes would not be assessed individually but rather as part of a combined design review.

With a new-build development there will usually be more opportunities of working with the site and surroundings to reduce the energy consumption of the development. With a transitional building (a building already late on in its design development), the building in its site context is fixed. Achieving compliance for the transitional building thus rests on the building form, envelope and its services. Especially where the built form has been approved for planning, the chances of changing the built form are relatively slim, as mentioned earlier.

One potential for the built form that does not affect planning is to expose the concrete slab and gain the benefit of the thermal mass, typically reducing energy consumption by three per cent. Although only a small saving, this could be the difference between a pass and a fail. Changing the envelope of the building has a big impact on the reduction of carbon emissions, but any changes to this aspect could have a large impact on planning.

One solution would be to reduce the amount of glazing in the elevation. Introducing a 900mm sill in lieu of full-height glazing – thereby reducing the window area by 30 per cent – reduced our carbon emissions by eight per cent, a considerable reduction. In reality, however, the planning implications may not be acceptable.

The second envelope option analysed was a 10 per cent improvement in U-value and a 40 per cent improvement in shading co-efficient. This led to an overall carbon emissions reduction of four per cent.

The final element of the envelope design was to consider external shadChanging the envelope of the building has a big impact on the reduction of carbon emissions, but any changes could have a large impact on planning

ing as an option. Although external shading does present significant cost and design implications, this option led to an overall reduction of seven per cent without a change in the glazing specification.

At this stage of the Part L design review, it is apparent that, without a fundamental change to the building envelope, the building may not pass. But all is not lost, because the efficiency of the air-conditioning system can also be taken into account.

The two main areas from which we can reap positive benefits for relatively minor design changes are: the use of heat recovery for incoming fresh air, and selecting a more efficient chiller and controls.

For example, increasing the efficiency of the chiller by 40 per cent leads to an overall carbon emission reduction of seven per cent.

Using a plate heat exchanger to reclaim the heat from the exhaust air to pre-heat the fresh air reduced our emissions by six per cent. And lighting control systems that adjust the artificial lighting when there is sufficient daylight can reduce the overall energy consumption by 7 per cent.

Compound savings

These design options have shown that individual design changes can reduce the carbon emissions of the proposed building. But no single change by itself has proved to be successful in achieving compliance.

Through combining the individual

envelope and services design changes, compliance can be achieved. The following combinations were assessed for the case study building:

 full-height double glazing plus high-efficiency chillers and heat exchangers – Fail;

 900mm sill, double glazing plus high-efficiency chillers and heat exchangers – Pass;

 full-height HP double glazing plus high-efficiency chillers and heat exchangers – Pass; and

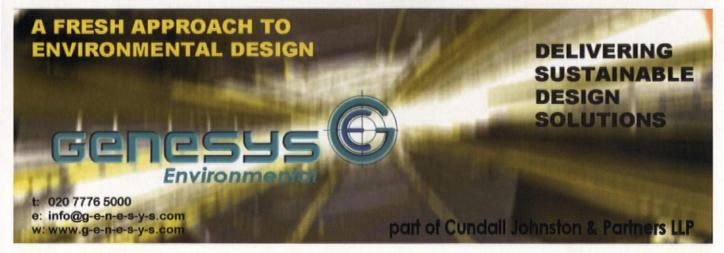
• full-height double glazing plus external shading plus high-efficiency chillers and heat exchangers – Pass.

In the selection of a facade and M&E systems solution, the comfort of the occupants should not be forgotten. In the case of full-height double glazing, thermal discomfort is often experienced in both summer and winter. The analysis of the interaction of facade and M&E should always be undertaken in conjunction with Part L compliance.

If design changes are adopted individually, then compliance will be difficult to achieve for a '95 Part L-compliant building that will not obtain full approval or start on site by 1 April 2002.

However, if the changes are considered holistically, a currently compliant building can be redesigned to comply with the new Part L2 without significant cost and appearance implications.

Simon Wild of Genesys Environmental can be contacted on 020 7776 5000



Suck it and see

Having to air pressure test a completed building should ensure that designers and contractors liaise to get it right

BY RICHARD PARTINGTON

Part L stipulates that all buildings with a gross floor area greater than 1,000m2 will need to be tested to a recognised procedure devised by the Chartered Institute of Building Engineers (CIBSE) to demonstrate compliance with the standard. The implications for designers, developers and builders are significant.

Airtightness has been promoted as a key issue for conservation of energy by organisations such as the Building Research Establishment (BRE) and the Building Services Research and Information Service (BSRIA); more than 1,000 buildings have been tested in the past 15 years. The principles are generally well understood, but there have been some alarming measured results, with buildings exhibiting high leakage rates.

Studies of UK office buildings, conducted by the BSRIA, show that the construction industry's record is poor and standards are not improving. In a 12-building sample, the post-1990 buildings (average leakage 24m3/hr/m2) performed worse than the pre-1990 buildings (average leakage 18 m3/hr/m2). The target in the building regulations will be 10 m3/hr/m2 at 50Pa pressure.

Admittedly, the survey sample was small and not too many generalised results should be drawn, but for some of the larger buildings in the sample, openings in the structure were cumulatively equivalent to an area of 5m2, about the same as leaving a pair of double doors open permanently.

The government is clearly expecting the building industry to take time to adjust to the new requirements and has provided an interim period during which 'reasonable' compliance must be reached. The building industry will need that time because, though it may be true that random holes are not generally designed into buildings, poor design can contribute to failures as much as poor workmanship.

The techniques and materials currently used for sealing structural penetrations around pipework, services and the like may not be suitable for achieving airtightness. For example, unfaced mineral wool insu-



That's sealed: it a building

takes one or two days to prepare for airtightness testing

In Sweden. mandatory testing is not required because construction standards ensure the highest levels of airtightness lation is air permeable even when compressed (air leakage rate about 40m3/hr/m2) and even the effectiveness of expanding foam has been questioned (see BSRIA TN 1999, Potter).

Similarly, the airtightness of blockwork is highly variable depending on its type and density and specifiers will need to request this data from manufacturers.

Sealed and signed off

The testing itself is relatively straightforward. It takes a day or two to prepare the building, taping and sealing openings and ventilation equipment, and half a day or so for testing, given a suitable wind speed.

The main methods are, first, to use dedicated mobile fans plugged into a prepared opening and, second, to use paired axial fans in a door blanking unit for smaller buildings. The full procedure is described in CIBSE TM 23 (2000) and numerous design notes and guides are available on the internet.

If there is a failure on completion, however, the remedial treatment may not be straightforward and is often labour-intensive. The question of whether failure is due to its design or workmanship will inevitably lead to disputes.

It is recommended that the building be tested with positive and negative pressure to 50Pa. In other words, air should be blown into it as well as sucked out. Window and door seals will be more leaky at negative external pressure; their seals will be more tightly closed during internal de-pressurisation.

Sealing tiles

Clearly it is beneficial to agree beforehand that the design strategy for air-tightness be robust and buildable. A key principle for design integrity and buildability is to be clear about where the air seal line will be.

The seal line needs to be visible for site inspection and for access, should remedial treatment need to be carried out. The seal line may follow the inside face of the external envelope but it could also be separate, taking a simpler course on the underside of complicated interfaces for roof profiles.

The section through a typical out-of-town office construction demonstrates the principle. At the time of the test, the seal position must be accessible and visible, not hidden behind ductwork and other constructions or secondary finishes such as suspended ceilings and soffits.

The timing of the test also becomes critical when multi-lavered construction is used. If the line of seal is above a suspended ceiling then clearly the test must be carried out before the ceiling layer is installed. A certain amount of co-ordination on site and down-time for subcontractors will occur as the building has to be emptied before testing.

If there is a failure, the leakage paths can be established by using smoke visualisation, either using smoke pencils to locate leakage paths or by using smoke generators and observing the egress points from the outside of the building.

If implementing the new standards causes some consternation and readjustment for UK construction it is worth reflecting on our position relative to other European countries.

In Sweden, for instance, mandatory testing is no longer required because industry-wide construction standards and workmanship ensure the highest levels of airtightness. The BSRIA comparison quoted above concludes: 'The average leakage of UK factory/warehouse buildings is 35.86 m3/hr/m2 and the average air leakage of Swedish factory/warehouse buildings is 4.37 m3/hr/m2, more than twice the objectives of the new regulations. There is clearly some catching up to do.

Richard Partington is the principal at Richard Partington Architects. He can be contacted on 020 7619 7400 or visit www.RPArchitects.co.uk

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The sales negotiations will be carried out by Oslo Port Authority once an evaluating committee appointed by Oslo Municipality has examined the proposals and Oslo City Council has considered the matter.

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The sale will be notified to the Norwegian Ministry of Trade and Industry and will be carried out in conformity with a plan acceptable to the ESA.

The information document referred to above is available from Oslo Port Authority. A prospectus will also be available from February/March onwards from Oslo Port Authority, c/o Eva Hagen, Head of Real Estate Division, P.O. Box 230 Sentrum, 0103 Oslo. Tlf.: +47 229 10 034 or +47 901 26 010.



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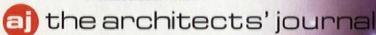


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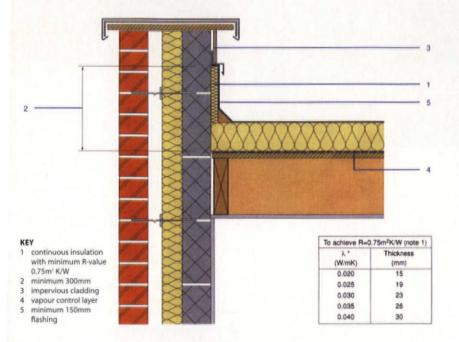
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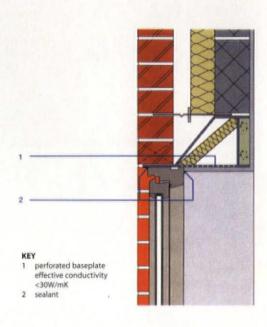


Devil in the details

A new collection of detail drawings offers guidance on Part L compliance. But are they sufficiently robust to be relied upon?

BY AUSTIN WILLIAMS





The loose-leaf binder Limiting Thermal Bridging and Air Leakage: Robust Construction Details for Dwellings and Similar Buildings is published by the Stationery Office on behalf of the Department of the Environment, Food and Rural Areas and the Department of Transport, Local Government and the Regions, and contains 136 'detail' drawings showing how to build to 'higher energy-efficiency standards'.

This is a visual version of an approved document. Rather than insisting that the guidance be followed, it hints that if its recommendations are adopted then compliance with the requirements of Part L will be deemed to be satisfied. But it is not prescriptive and other methods of compliance will be countenanced if they meet the requirements of the statutory instrument.

Unfortunately, as a set of technical details, they are distinctly unimpressive and make one long for the NHBC Technical Manual standards or Mitchells or Roy Chudley. Though the booklet says that the aim of the details is to 'reduce risks and potential problems that can arise as a result of building to higher energy-efficiency standards', citing the increased possibility of rain penetration, they seem not to have dared to consider aspects of detailing beyond the broader remit of reducing interstitial and surface condensation. And even these details are questionable. Given that the buildings will be warmer and tighter, any weak spots will pose a higher potential for condensation build-up.

The problem for me is that, though they deal with their prime area of concern - ensuring that insulation is as effectively 'lapped' as possible to minimise thermal bridging - they are not sufficiently robust to be copied, or relied upon, and used as working details. Nor do they explore the physics of good detailing. Bring back BRE good practice report Thermal Insulation: Avoiding Risks; all is forgiven.

competition

The first person to write to Austin Williams at the AJ by 10 March, highlighting five non-robust aspects within the above details, will win a copy of a new technical design manual on environmental science. austin.williams@ construct.emap.com

References

Statutory documents available from the Stationery Office (tel 0870 600 5522):

- Building Standards (Scotland) Regulations, Technical Standards, Part J.
- Conservation of Fuel and Power, 2002 edition
- Building Regulations Approved Documents L1 and L2, Conservation of Fuel and Power, 2002 edition
- Limiting Thermal Bridging and Air Leakage: Robust Construction Details for Dwellings and Similar Buildings, DEFRA/DTLR, The Stationery Office, 2002

Guidance

The government's Energy Efficiency Best Practice Programme Guides (available from 0800 585794):

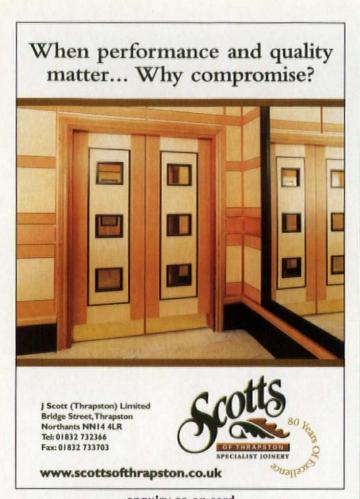
- 'Central heating system specifications', General Information Leaflet 59
- 'Energy-efficient ventilation in housing', **Good Practice Guide 268**
- 'Energy-efficient lighting', Good Practice
- 'Energy-efficient refurbishment of existing housing', Good Practice Guide 155
- Post-construction testing, General

Information Report 64

- 'Energy efficiency in new housing', Good Practice Guide 79
- 'Controls for domestic central heating and hot water', Good Practice Guide 302
- 'Thermal insulation: avoiding risks. A good practice guide supporting building regulations requirements; BRE 262, 1994

Articles

- 'L is for low heat losses', AJ 3.5.01
- 'How much do U-value glazing', AJ 17.1.02



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BRE FOCUS ON PART L

Energy efficient lighting: Part L of the Building regulations explained

Part L of the Building Regulation contains the latest requirements on energy efficient lighting.

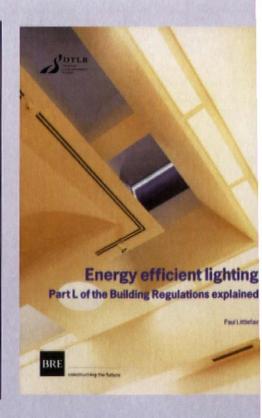
New from BRE, this publication incorporates revised and extended requirements for energy efficient lighting, giving guidance for designers and building control officers on ways to meet these new regulations. It explains all significant changes, including the major implications for lighting work in new and existing buildings.

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Planning constraints

The Planning Green Paper, which is out for consultation until 18 March, needs to loosen up a bit

BY BRIAN WATERS

The government's consultation website (http://www.planning.dtlr.gov. uk/consult/greenpap/form.htm) asks questions such as: 'The Green Paper contains a number of proposals aimed at making the planning system faster, simpler and more effective. Do you agree with them?' It then lists: masterplanning larger developments, business planning zones, preventing twin tracking and repeated applications, and so forth, and provides space for comments under each question.

In its general response, the Association of Consultant Architects (ACA) says it 'feels the Green Paper fails to appreciate the practicalities of development control, and much more detail/flexibility will be necessary to make the new system work'.

A particular concern is the suggested prevention of repeated applications. While the new system will allow parallel consideration by the inspectorate along with the local planning authority, which the ACA feels to be an improvement on the present system (where the LPA loses jurisdiction unless there is a parallel duplicate application), the Green Paper's suggestion seems to throw the baby out with the bath water.

One of the great strengths of the speeded-up appeal system is that the inspector's decision letter often sets out unambiguous guidelines for what the inspector deems to be an acceptable development, and even where he might be issuing a refusal. It therefore follows that a new application amending the original in a way which officers and applicant agree is a correct interpretation of the inspector's wishes, is almost bound to be granted consent, however reluctantly, by the planning authority. The elimination of repeat applications would endanger this entirely sensible and productive procedure.

Invisible frameworks

How the transition to the new system



An inspector wanted minor design changes to this mixed-use scheme. After resubmitting with changes, the authority had little choice but to grant consent; a procedure which the Green Paper proposals would endanger

will work in practice is of greatest practical concern. We are told that the plan-led system will continue but that the present development plans are to be abolished. The plans which in future will lead development - to be called Local Development Frameworks - do not yet exist. In any case, they are not intended to provide much more than general principles or objectives combined with master plans for specified and limited locations. It seems unlikely that the new frameworks will be in place for quite some time and that the to-be-abolished development plans will linger on while falling even more out of date than they are at present.

An inspector presented with such circumstances is bound to put considerable weight on the old development plans in the absence of anything else. For this reason, the ACA suggests that all current plans must cease to have effect within, say, two years of the enactment of the new system, 'otherwise there is a danger that there will be a vacuum with greater uncertainty than exists at present. The imposition of a fixed deadline will ensure that proper resources are allocated to put the local development framework system in place'.

tem in place'.

Another question: 'We propose the local development frameworks should include community-based action plans. Do you agree?' While

action plans. Do you agree? While agreeing with this proposition, the ACA comments: 'Such community-based action plans must be allowed to

neutralise ad hoc local protest groups.'

The department also asks: 'We are proposing to speed up the planning system and set new targets for local authorities and central government for dealing with applications and appeals. Do you agree?' The ACA's agreement on this question is qualified by the need for the current statutory eight-week decision deadline remaining in place, 'allowing the appeal process to commence if a decision is not made. By suggesting that the inspectorate takes over LPA files (say six weeks after an appeal has been lodged), a useful period of limbo is created during which concentrated negotiations with the LPA can take place.'

No win, no fee

There is also concern about the suggestion that new performance standards be imposed for statutory consultees who will be allowed to charge fees for consultation 'to help improve their performance'. While the ACA goes along with the principle, it says that the fee should be returnable if the deadline for a decision is not met; a deemed approval allowed if there is no response within the allotted time. It is also concerned that the list of statutory consultees may be impractical without more specific guidelines. For example: 'HSE and building regulation compliance is totally impractical and unnecessary at planning application stage. Consultations must be material to planning considerations, it says.

Late in January, the final daughter document of the Green Paper was issued. This deals with possible changes to the Use Classes Order which dates from 1987. Based on commissioned research, this discusses a number of options for change. The two most controversial suggestions are the re-introduction of a distinction between light industrial and office uses, and a merger for smaller units into one A Class for the present A1, A2 and A3 uses so allowing, for example, a change from a bank to a wine bar without the need for express consent. For further details call 0870 122 6236.

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legal matters

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Check the terms of the contract in cases of contractual breach

There are cases in

repair is effectively

diminution in value'

which the cost of

the same as the

Sums that are recoverable for breach of contract are measured by trying to put the claimant in the position he would have been in if the contract had been performed properly. Regular readers will recall the exploration in this column of how this can work in practice, illustrated by *Hoadley v Edwards* (see AJ 26.7.02).

In many negligence cases concerning defective property, which include claims against architects as well as engineers, surveyors and contractors, there is a debate as to whether the proper measure of damages should be the diminution in the value of the property (in other words, the difference in value of the property as it should have been and its actual value) or the cost of repairs. In October last year, the Court of Appeal in Smith v Peter North and Partners reviewed how damages are measured in such cases.

There are cases in which the cost of repair is effectively the same as the diminution in value. For example, in *Hoadley*, the house that the

Hoadleys bought was worth less than the surveyor's description of it. The judge awarded the cost of the repairs plus an allowance for the effect that past structural works might have on the future value of the house, which made up the difference. But the facts of *Smith* provide a clear example of how

diminution in value and remedial costs can be very different.

Peter North and Partners prepared a report for the Smiths before they bought their new house. They eventually bought the house for £330,000. After buying, the Smiths claimed that Peter North and Partners had been negligent in preparing their report.

The Smiths wanted to recover the cost of repairs to the house, which they said was at least £130,000. A single joint valuation expert prepared a report for the proceedings. He concluded that the value of the property in its true condition at the time of sale was £340,000, and that the value of the property as described in Peter North and Partners' report was also £340,000. It followed that if the correct measure of damages was diminution in value (the difference between what the property was really worth as opposed to what the Smiths were led to

believe it was worth), the Smiths would recover nothing. On the other hand, if the Smiths were successful in recovering £130,000 for repairs, their net outlay on a house said to be worth £340,000 (but bought for £330,000), would be £200,000.

The general rule in such cases is that diminution in value is the proper measure of loss. The Court of Appeal decided that *Smith* was a straightforward case to which that rule applied. However, the court made it plain that the rule should not be applied as a matter of course, but only where it meets the need to put the claimant in the position he would have been in had there been no breach. Plainly, had the Smiths been awarded damages on the basis of the repair costs, they would have been far better off than they would have been had there been no complaint about the report. The court will not award damages that give rise to that result.

But what is the measure of damages if, rather

than advising on value as in *Smith*, the defendant has caused damage to the claimant's property? In giving his judgment in *Smith*, Lord Justice Jonathan Parker described such cases as being of 'an entirely different character'. If the contract had been properly performed, there

would be no need for repairs. As a result, such cases often lead to damages being measured by the repair costs.

However, it is important to remember that in any case concerning contractual breach, the terms of the contract will inform the damages that might be recovered. The Smiths contended that Peter North and Partners had been asked to advise on the question of repairs rather than to provide a valuation, and suggested the possibility that Peter North and Partners had warranted that no repairs were necessary other than those mentioned in the report.

Had there been such a warranty, clearly the measure of damages may well have been different. Damages that put a claimant in the position that they would have been in, had a contract been properly performed, will depend on what the defendant contracted to do in the first place.

Sue Lindsey

DIY installation is just not worth the time and money

I see BT is offering self-installation for its ADSL Internet connection system. Regular readers will remember that. given the way BT did the installation for this column, I might as well have done it myself anyway. There are still wild wires sprouting from the open junction box.I have to say, though, that the people at the BT ADSL centre located in the icy wastes 50 miles north of Inverness have been consistently helpful. There was a patch around Christmas when it was incredibly difficult to log on and, to be truthful. I've never had downloads at anything like the official speed - more like 30 to 40mbs which is apparently the norm. Still, it's a lot faster than the ordinary modems I use. I was thinking of changing over to cable, but after four layers of 'press button one for...' I suddenly realised that the helpline would almost certainly be several layers deeper, so I gave up without actually speaking to anyone. Although doing it vourself seems to eliminate an installation charge of roughly a hundred guid, the fact is that this figure is what an ADSL modem will cost you. You might as well get them to come round. As for alternatives to BT, well, everybody charges much the same.

Despite rumbles of caution from this column, some of you went out, bought Windows XP and installed it. And some of you have now experienced the effects of its Big Brother Windows product activation (WPA), and some of you have found yourselves locked out of your computers. We won't ask any further questions. Help is nevertheless at hand from the indefatigable Fred Langer at http://www.informationweek.com/story /IWK20020131S0005. While you are there, you may wish to browse other stories, including one with the great title 'The Giant Paperweight', a reference to what some post-Win XP computers have become... Langer says that WPA lockouts are not inevitable but following a few experiments, he showed that even changing the system date can result in the incapacitation of the machine.



1.10

Lunch

THE NEW OFFICE VALUE NOT COST!

ADDING VALUE IN THE PROCUREMENT CHAIN FROM SITE ACQUISITION TO OCCUPATION

British Council of Offices Spring Conference, 7 March 2002, Institution of Civil Engineers, I Great George Street, Westminster, London SWIP 3AA

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Paul Morrell DL&E Lee Polisano, KPF

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

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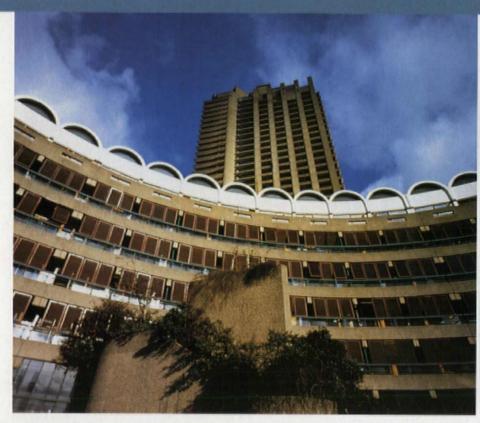
	Timothy Battle Associates, Conference Chairman		2.10	Technology in the Workplace - can emerging technology	
25	Opening, Roger	Fidgen, BCO President		add value by cutting co	
35 55	the Real Economy Michael Roberts, Director, Business Environment, CBI Sponsored by CAREYJONESARCHITECTS			Chair: New Materials: Underfloor VAV: Wireless Telecomms: Sponsored by	Tony Thomson, DEGW Tom Smith, WSP Les Smith, Cudd Bentley Philip Ross, Unwired
	Chair:	Richard Clare, EC Harris	3.10	Coffee	
).55 .10		Martin Moore, Prudential	3.25	Best Deals and Best traditional procureme Chair: Anne Minogue, I. Stephen Hockaday, Bov. Paul Lewis, Stanhope Ian Gibson, Gleeds Sponsored by gleeds	inklaters
2.10	Chair: Architect: Val Lehr: Occupier: Sponsored by HOK The Vision Bit	Ziona Strelitz, ZZA Larry Malcic, HOK Valentine Lehr & Associates Simon Ward, Deutsch Bank - Two architectural practices' plans for two	4.25	Don't Forget the O do workspace users in Chair: Tim Caiger, Orac Guy Holden, Johnson Co Paul Pierce, CSC Alastair Elliott, Knight Fi	cle ontrols Ltd
2.10	300,000 sqft Development Securities buildings at PaddingtonCentral: is there an Atlantic divide in how they develop out the schemes? Does the culture of a practice influence and inform the design solutions? Chair: Andrew Murdoch, Fitzroy Robinson Graham Anthony, Sheppard Robson		5.25	Sponsored by Conference Conclusion - A CABE perspective Design: Value versus Cost Paul Finch, CABE Sponsored by FC HARRIS	

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review







Left: one of Anthony Oliver's new photographs of the Barbican estate. Top: balcony infilling on Shakespeare Tower. Above: infilling of Wallside roof terraces has created a 'visual shambles'

National treasure

JOHN McLEAN

This was Tomorrow

At the Barbican Centre, Silk Street, London EC2 until 14 April

I have never seen The Curve in the Barbican Centre look so handsome as it does in hosting *This was Tomorrow*, curator David Heathcote's exposition of the background, gestation and realisation of the entire Barbican estate. The semicircular gallery is not easy to handle and Heathcote has been helped by excellent designers (Strickland Coombe) and graphic artists (UNA). The wall displays, through their mural scale, exploit and dramatise the space, while the show's equipment is integrated pleasingly with the architecture.

Heathcote has also pulled off that rare trick of judging exactly how much information can be given in exhibition form. The photographer Anthony Oliver has an obvious rapport with architecture, and his stunning work repays scrutiny – as does the old film footage.

During the Blitz there was a 16 ha firestorm on the site of what is now the Barbican. For 10 years nothing happened except buddleia and butterflies. Then, after 10 more years of planning and design, building began. Heathcote's thoroughgoing examination of the scope and achievement of the Barbican makes it come across as a celebration of life; the opposite of a war memorial. What an amazing stroke of imagination the Corporation of London displayed in commissioning Chamberlin, Powell and Bon's scheme. Both the Barbican's Modernism, international in its ambition, and its roots in older architecture and landscaping, are dwelt upon in the show. Comparisons are made with the Pirelli Tower and Frank Lloyd Wright's Price Tower, but also with the towers of San Gimignano – it is good to be reminded that urban high-rise goes back a long way.

Now it is properly acknowledged that CPB drew upon the best of London's past (Georgian squares, etc), as well as that of Europe, the stance of self-consciously Post-Modern architects seems concocted in comparison.

The estate is now Grade II-listed – but the Corporation of London's current stewardship of it falls far short of appreciating just what a national treasure it is. For example, serious consideration is being given to a second expansion of the City of London school in the middle of the estate. Look at the early model in the exhibition, then visit the school as it is now, with its ill-advised additions.

There is none of the original fastidiousness in, say, roof renovation across the estate. Stock

building trade solutions are now the norm. An unusually bad example is the replacement of wall-to-wall sloping glazing, inside the top of stairwells of some terrace blocks, with an off-the-shelf dome light right in the middle of a new piece of concrete capping the well. CPB avoided such crude symmetry.

In the photograph of Wallside, note to the left an original unspoilt roof terrace. The void of its longer bay plays off against the solid glazed short bay, and also aligns with the void beneath, where there is a walkway. Now see the visual shambles of the rest. The infills get worse and worse as you look to the right, culminating in that grotesquely intrusive grey structure with the hipped roof light.

The delicate play of void and solid on the tower blocks is given a kick in the teeth each time a balcony is filled in. It should be obvious that this is just as harmful as the clumsy refenestration of a Palladian mansion.

We have an educational problem on our hands at the Barbican estate, but there could be no better way of beginning to address it than with this excellent exhibition.

John McLean is an artist living on the Barbican estate

A passion for design

IMON SADLER

Reyner Banham: Historian of the Immediate Future

3y Nigel Whiteley. MIT Press, 2002. 494pp. £27.50

There may be something peculiar about writing the history of a historian, but in the case of Reyner Banham it needed to be done. As well as explaining 20th century architectural history astutely, Banham became an unabashed participant in it (especially as an advocate of New Brutalism and Pop), and provided designers and design theorists with a bag of analytic tools to carry on the work.

From the 1950s to the 1980s this created an expansive, influential, diverse and stylish body of writing to which Whiteley has provided a useful guide, in a methodical prose that foregrounds Banham's unsettlingly powerful authorial voice.

Of Banham's multiple insights into the object world, some stand out. Modernism, he noticed, was as much wilful, stylistic and expressive as it was rational and inevitable; meanwhile, its prosaic technical detailing of environmental servicing was just as important as its demonstrative, aircraft-and-oceanliner technological symbolism. Modernism could be viewed as the outcome of a series of 'machine ages', the first being the triumph of industrial technology, the second its domestication, shrinkage and mass distribution.

So, in the second machine age, the true value of a design would be measured not by its form but by its function in the largest sense – sensory and enabling, as with cars and electronic devices. As the pace of life quickened, so the designer would have to give up building monuments and concentrate on the more transitory and expendable qualities of the environment. And each designed object in this new machine age would be evaluated of its kind rather than according to some absolute, ideal standard – the transistor radio standing proud alongside a Louis Kahn museum.

Banham fans reading this book will likely find the basic teachings reassuringly familiar, though it is nonetheless interesting to see how the oeuvre fits together – and how it doesn't always fit together. This is no hagiography; Whiteley reads closely and critically, routinely exposing contradictions and inconsistencies in the work, acting as virtual referee in the final rounds as Banham slugs it out with David Watkin and Charles Jencks. Affinities with Roland Barthes, Tom Wolfe and Marshall McLuhan are explored, and in this we should be reminded what 'fast company' (to use a Banham phrase) Banham's

writing kept, and how puzzling it is that he was not even better known in his day.

As Whiteley notes, Barthes and Banham had differing relationships to their objects of study. To an extent the varying approaches of the two critics embodied the classic rivalry of French theory and English empiricism ('get it right', Banham would scribble in empiricist irritation in the margin of Jencks' PhD thesis). Barthes could analyse a packet of Omo as deftly as Banham could decode a packet of potato chips yet, where Barthes observed, Banham's ardour for his subjects took him from history to criticism to intervention.

Understanding Banham's infectious enthusiasm is probably important in getting to grips with an 'enigma' in his work: what was it that he was really looking for in design, as he championed anonymous engineering alongside the canon of the masters, or as he defended stock car racing enthusiasts and James Stirling? Banham sought, it seems, a direct, innocent sensual gratification, his own erudition being simply a way to deepen and share the fun. So it was that Banham found satisfaction in Frank Gehry's buildings, but

not in those of the 'post-graduate weirdos' (a typically piquant Banham phrase) operating elsewhere in Post-Modernism.

Banham's passionate, even macho enjoyment of design might have been the source of his genius and its undoing. His assertion that technology in itself is value-neutral, and his reluctance to critique the mass economy and consumption upon which the second machine age was based (a stance shared by his friends in the Archigram Group), forced Banham from vanguard to rearguard in the 1970s, where he might remain were it not for the Post-Modern and enterprising mood that, ironically, he disavowed.

Yet there was, too, a distinct class-warrior aspect to Banham, an intellectual 'recycled', as he put it, from an apprentice engineer, and his embrace of blue-collar chrome was calculatedly offensive to the design establishment. As enraptured as his Futurist heroes had been with the possibilities of design, Banham refused to let critique spoil his experience of Modernity.

His experiencing of the 20th century Western world was, after all, central to his methodology – wherever possible, examining Modernisms from the inside. It gave his writing an honesty and wit lacking in that of later generations, who thought themselves more angry and more savvy.

Simon Sadler teaches at the University of Nottingham



Reyner Banham outside the offices of the Architectural Press, Queen Anne's Gate, in 1963

review

Getting down to earth

BARRIE EVANS

Rammed Earth

By Martin Rauch, Birkhäuser, 2001, 159pp. £38

Like others before him, Martin Rauch is trying to resuscitate earth building—in his case, rammed earth in western Europe. The book records his built and unbuilt projects over two decades. Early ones focus on the potential utility of earthen structures, but Rauch has gradually moved back towards his former role as sculptor, creating feature walls—some for landscape, but otherwise mostly within the shelter of modern building shells, with the taller walls propped off supporting concrete or steelwork.

In terms of this sculptural agenda, Rauch is impressive, creating complex shapes and sharp arrises, layering earth in different colours, and using dusts and other colourants to give texture to surfaces. It is only disappointing that most of the illustrations in this otherwise well-produced book are in grey-and-white, not colour.

You might think that now is a good ecological moment for rammed earth wall construction, but its energy-consumption and labour-intensiveness counts against it. In one case we even find Rauch prefabricating a 4m-long, 4 tonne wall and transporting it 300km to sit freestanding in a house as a piece of eco-tokenism.

This contradiction is not unique. In the adobe-country of the south-west US, earth building is advancing mainly among upmarket clients. For poorer people, as earth-focused development organisations such as CRATerre (www.craterre.archi.fr) have found, earth is the material people want to leave behind, despite one-third of the world's population living in earthen buildings.

Technically, earth works. The old UK saying is that you just need a good hat and boots —good wall capping and foundations. Rauch has little to say on the techniques of his increasingly sophisticated construction process beyond the desirability of adopting mechanical compaction. If you want a lower-tech, practical UK treatment there is Building in Cob, Pisé and Stabilised Earth, a 1999 reissue by Donhead Publishing of a book written in 1919 and revised in 1947.



Anselm Kiefer

By Daniel Arasse. Thames & Hudson, 2001. 328pp. £60

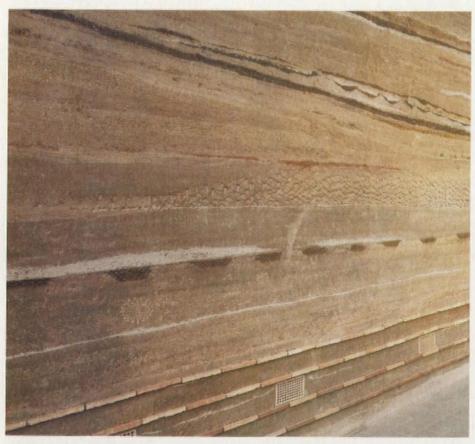
When Frank Gehry's Guggenheim Bilbao opened in 1997, among the few items in its first displays that really held their own were some paintings by Anselm Kiefer, writes Andrew Mead. It helped, of course, that they were simply so big, while a cynic would add that Kiefer can be just as grandiose and bombastic as Gehry.

As an advocate, Daniel Arasse puts it differently: 'Their theatricality, their monumentalism, their aggressive materiality and the visibly violent treatment of the materials all mean that Kiefer's works have an immediate physical impact on their viewers.'

Kiefer's imagery is often architectural: in the 1980s, Nazi buildings, such as Speer's Reich Chancellery and Trost's Temples of Honour; more lately, massive pyramids in Mexico or Egypt. Others are sombre landscapes: burnt or furrowed fields stretching to a far horizon. In some, fraught historical issues are tackled head-on – German identity, the Holocaust and its legacy – while in the 1990s comes a more cosmic perspective, with giant sunflowers and vast starry skies. Kiefer makes frequent use of photographs, both positives and negatives, and runs through an Arte Povera roll-call of materials: glass, sand, clay, mud, straw, dried flowers, ashes – above all, lead.

In a book structured more imaginatively than the average monograph, Daniel Arasse devotes a whole chapter to Kiefer's use of lead, stressing its melancholy and poetry. Another chapter treats Kiefer's output as a labyrinth, tracing themes that continue to ramify. The memorial quality of some of the work emerges: it can seem vulnerable and poignant, not just too macho for comfort.

If he does not altogether dispel doubts about Kiefer's achievement, Arasse – whose previous volumes include one on Vermeer – makes an elegant case for it. His argument is reinforced by the book's excellent reproductions, in a design that deftly balances the detail and the whole.



diary

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

London

Peter Märkli: Approximations 1-22 March. An exhibition at the AA, 36 Bedford Sq, WC1, with a lecture on 1 March. 18.30.

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

Jacques Herzog Thursday 7 March, 18.00. A lecture at the New Theatre, LSE. Details 020 7955 6828.

Masters and Pupils Thursday 7 March, 18.30. Anthony Blee on Basil Spence at The Gallery, 70 Cowcross St, EC1 (020 7250 3857).

Practice Structure, Management and Growth Thursday 14 March. A Colander course at the Building Centre. Details 020 8771 6445.

Baltic: A Vision on Emulsion Until 15 March. Photographs by Etienne Clement at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Revitalizing the European City

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

Circle 33 Innovation in Housing Exhibition Until 27 March. At the Architecture Foundation, 30 Bury St, SW1. Details 020 7253 3334.

Component Design Until 6 April. An exhibition at the Building Centre, Store St, WC1 (020 7692 6209).

Barbican: This was Tomorrow Until 14 April. An exhibition at the Barbican Centre, Silk St, EC2. Details 020 7638 4141

William Beckford 1760-1844 Until 14 April. An exhibition at Dulwich Picture Gallery, Gallery Rd, SE21. Details 020 8693 5254.

Eastern

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

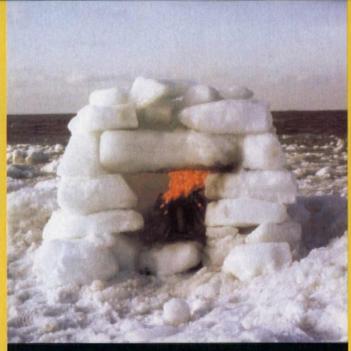
The Route to Sustainable Resource Use in Construction Wednesday 13 March, 16.00. A CIEF seminar in Norwich. Details 020 7222 8891. Landmarks Until 28 April. Photographs by Fay Godwin at th

Photographs by Fay Godwin at the Sainsbury Centre, UEA, Norwich. Details 01603 593199.

East Midlands

Liza Fior Thursday 7 March, 19.00. A lecture at the Angela Marmont Theatre, University of Nottingham (0115 978 9680).

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



HOME FIRES BURNING

David Nash works with wood, sometimes roughly carving it, then charring it. A selection of small new sculptures, along with photographs from his 'Stoves & Hearths' series, can be seen at the Penny School Gallery, Kingston College, 55 Richmond Road, Kingston until 21 March (020 8939 4601).

Art for Circulation Spaces Sundays 14.00-18.00 until 25 March. At Fermyn Woods Contemporary Art, Fermyn Woods, Brigstock, Kettering. Details 01536 373469.

Northern

Slow Glass: Naoya Hatakeyama *Until* 23 March. An exhibition at the Northern Gallery for Contemporary Art, Sunderland (0191 514 1235).

North West

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

Kevin Drayton (One Seventeen AD)
Thursday 28 March, 19.30. A lecture
at the Foster Building, University of
Central Lancashire, Preston. Details
Peter Trebilcock 0161 973 1505.

South Eastern Walter Segal Self-Build Course

Saturday 9 March. At the Phoenix Community Centre, Brighton. Details Gillian Simmons 01668 213544.

RIBA CPD Event: Building Regulations Update Tuesday 12 March, 16.00. At Wrotham Holiday Inn. Details 01892 515878.

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

Building Universities: The 1960s and Beyond 11-12 April. A conference at the University of Sussex, with a particular focus on Basil Spence. Details kfwraith@wraithconf.f9.co.uk lan Breakwell Until 28 April. An installation at the De La Warr Pavilion, Bexhill-on-Sea. Details 01424 787900.

Southern

Florian Beigel Thursday 7 March, 18.00. A lecture at the Portland Building, Portsmouth School of Architecture. Details 02392 842086. Advanced Certificate in Environmental Design & Crime Prevention 18-22 March. At Oxford Brookes University. Details 01268 799244.

South West RIBA CPD Event: Site Visit to Plymouth Argyle Football Club Redevelopment Wednesday 20 March, 16.30. Details 01752 265921.

Wessex

Peter Frie / Gary Breeze 2 March-12 May. Two exhibitions at the New Art Centre, Roche Court, East Winterslow, near Salisbury – site of Munkenbeck + Marshall's Artist's House. Details 01980 862244. West Midlands
RIBA CPD Event: PPC 2000 - Standard
Form of Contract for Project

Partnering *Thursday 7 March.* A seminar at Birmingham. Details 0121 233 2321.

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

RIBA CPD Event: Presentation Skills Wednesday 13 March, 14.00. At Birmingham. Details 0121 233 2321. Brian Vermeulen Tuesday 2 April, 19.30. A lecture at the Victoria Hall, Hanley, Stoke-on-Trent. Details Chris Hesketh 01538 373497.

Yorkshire

David Levitt *Friday 1 March, 13.00.* A lecture at the University of Leeds, School of Civil Engineering, followed by a site visit (0113 233 2308).

The Finance and Economics of Conservation 4-6 March. A course at the King's Manor, University of York. Details 01904 433963.

RIBA CPD Event: Building Regs Update, Part L Wednesday 20 March. At the Hilton Hotel, Garforth, Leeds. Details 0113 245 6250.

Richard Wilson *Until 7 April.* Works by the installation artist at the Mappin Gallery, Sheffield. Details 0114 272 6281.

Tania Kovats / Richard Devereux /
Anthony Caro Until 12 May. Three
exhibitions at the Yorkshire
Sculpture Park, West Bretton. Details
01924 830302

Scotland

Anatomy of the House 2 March-26 May. An exhibition on Scottish domestic development at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414. Ray Makin Thursday 7 March, 17.30. A lecture on the conservation of a textile mill at the Scottish Centre for Conservation Studies, Edinburgh College of Art. Tickets 0131 221 6072.

Wales

Stephen Hodder Thursday 7 March, 18.30. A lecture at the WSA, Bute Building, Cardiff (029 2087 4753). Kathryn Findlay Thursday 14 March, 19.30. A lecture at the Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details 01745 815600.

International

UDG Study Tour to Paris 19-21 April. Concentrating on new open spaces. Cost £280 approx. For details, e-mail: udsl@udg.org.uk

the architects' journal 79



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Application forms and further details from Environment Department, Personnel, Trent Bridge House, Fox Road, West Bridgford, Nottingham, NG2 6BJ. Tel: (0115) 977 3355 (24 hour ansaphone) or e-mail: environment.jobs@nottscc.gov.uk Closing date: 20 March. Please quote ref: DC003.

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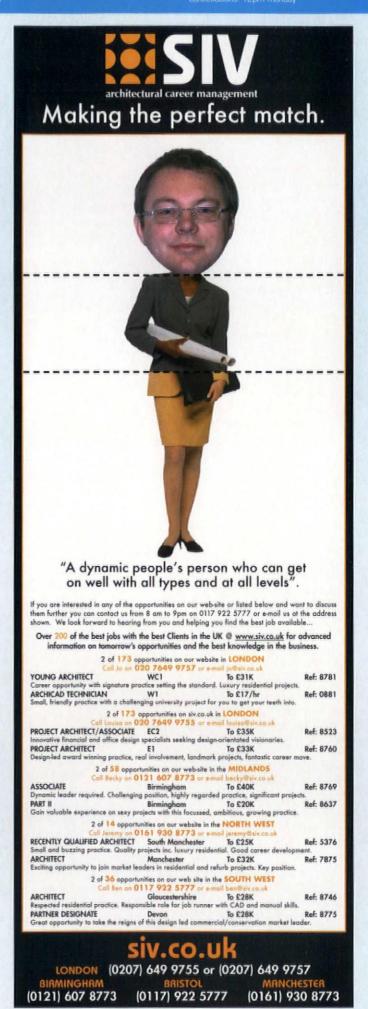
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Further details of the post can be obtained from Mr I W Hallam, Personnel Director, The Manchester Metropolitan University, All Saints, Manchester M15 6BH. Tel: 0161 247 1562 or email: i.w.hallam@mmu.ac.uk quoting Ref: JB023.

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Someone in the Department of Transport and Local Regions must be killing themselves laughing. Apparently, we should all bankrupt ourselves to save the planet. The government may enjoy campaigning for a better quality of life for the next generation, but what about giving this generation some time off to enjoy it too?

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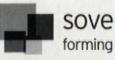
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Newcostle Gateshead

Enterprise Environment & Culture The cultural landscape of Newcastle is changing

Dynamic development programmes for the creative and cultural industries are underway and there has been an explosion of public art in the city. New facilities for the visual arts, dance, theatre, literature, film and large-scale events are being planned and workspace for individual practitioners is currently being built. The NewcastleGateshead Partnership has created a new focus for culture, and a joint cultural strategy will underpin our bid to be European Capital of Culture in 2008.

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people & practices

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Skidmore Owings & Merrill has appointed Mark Regulinski as a new management partner.

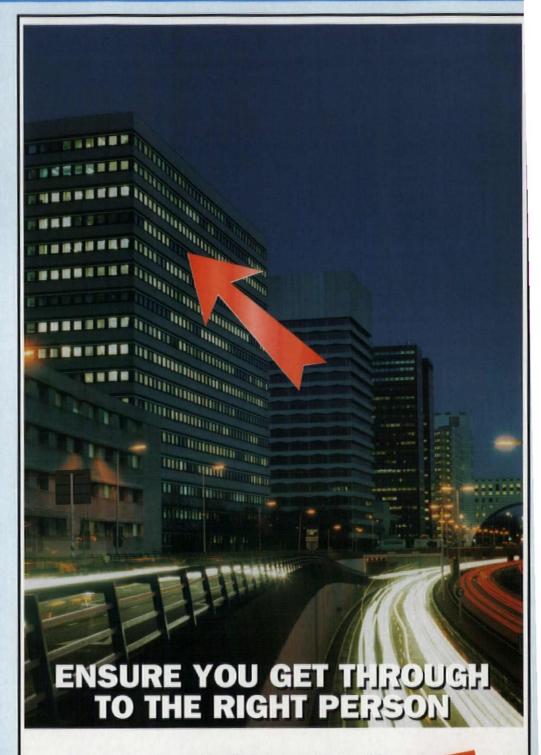
Entec has appointed Richard Hodgetts as principal landscape architect, Joanne Foster and Claire Simms as assistant landscape architects, and Mark Brightburn and Damian Williams as urban design consultants.

Bond Bryan Partnership has formed a new building surveying company, Bond Bryan Surveying Ltd, which will operate alongside the existing architectural practice in Sheffield.

JCMT Architects of London NW5 is pleased to announce that it has appointed **Stephen Richter** as an associate of the practice.

Rupert Rhymes is to serve as chairman of The Theatres Trust. Mr Rhymes, who was awarded the OBE for services to drama in the New Year's Honours List, has just retired after 15 years as chief executive of the leading trade association for theatre managers and producers, the Society of London Theatre and the **Theatrical Management** Association. He will take over as chairman from Sir John Drummond in April.

 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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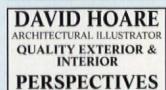
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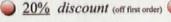
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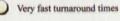


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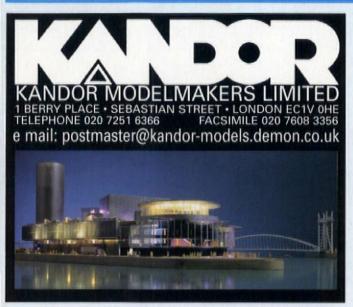
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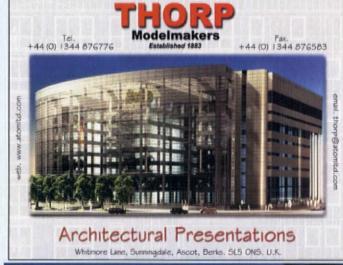
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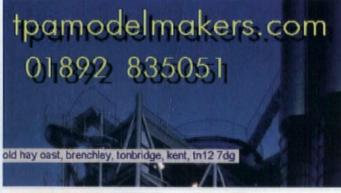






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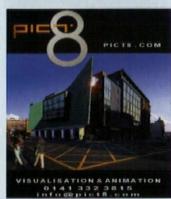
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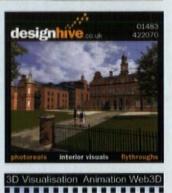






















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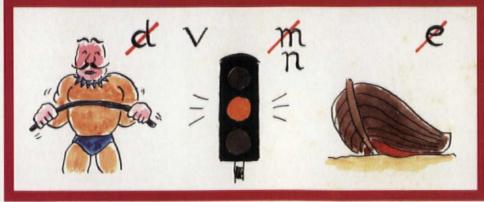
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archicharades



Champagne goes to Phil Siddall of Guy St John Taylor Associates of Newark, Nottinghamshire who correctly identified Richard Rogers from the clues in last week's 'archicharades' competition. 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 a hat wins a bottle of bubbly.

Battle principles

he RIBA presidential election battle is more interesting now that Annette Fisher has joined the fray - because, as we will be told ad infinitum over the course of the campaign, she is (a) female and (b) black. This is supposed to make her more 'relevant' than the other candidates, no-hoper David Thorp and George Ferguson, who can nevertheless be said to represent the 'regions' and perhaps may also be 'relevant'. This is pathetic stuff. The task of the RIBA president is to lead the profession and to take the many decisions, large and small, which are required of the post. Being white, black, male or female matters little compared to being competent, honest and principled. Presenting Fisher as the inevitable choice of a progressive profession is a form of emotional blackmail - not voting for her condemns you as a white male reactionary. Fisher is a good architect and a lively contributor to professional debate - as is Ferguson. Let them slug it out over almost anything except sex and race. Incidentally, there is something odd about a closing date in February for an election to find someone who will not become president until July 2003.

Poor reception

probably feeling jolly pleased with itself, judging by the story broken in Estates Gazette about the BBC headquarters design by Richard

MacCormac. The property magazine, in a story taken up by The Times, said the corporation is threatening to quit Westminster over the council's intransigent attitude towards the major conservation and redevelopment exercise now planned around Broadcasting House, BBC executive Alan Yentob was so enraged by Westminster's behaviour that he threatened to call 10 Downing Street to get some action. As usual, Westminster planners behaved in a way that is moronic and ignorant. They think they can amend schemes on the back of an envelope in meetings, so producing designs of a crassness that beggar belief. The sooner Westminster loses its planning powers in central London to the Greater London Authority the better. Or perhaps the mayor could be given powers to grant planning permission which would override the mind-numbingly banal aesthetic attitudes which masquerade as planning policy in Westminster City Hall. Action this day!

Open book

ontrasting styles were in evidence at two book launches in London last week. The first, at the AA, celebrated Eric Parry Architects Volume One. Eric Parry spoke, and Jeremy Melvin and Patrick Hodgkinson responded, the latter in such erudite fashion that there were no questions whatever from an otherwise enthusiastic audience. Cheery drinks in a crowded bar completed the

evening. By contrast, Terry Farrell launched his Ten Years, Ten Cities tome in the splendid surroundings of the Royal Institution lecture theatre. Standing at the very bench where Faraday first demonstrated electricity, he treated the audience to a run-through of observations on the practice's work. The witty conclusion concerned Farrell's ventilation units for the Blackwall Tunnel, designed when he was at the GLC. These were surrounded by Richard Rogers' Millennium Dome structure; Farrell's latest project is masterplanning the whole Dome area: 'Now I am surrounding Richard Rogers!'

Twenty years on

jolly party at the RIBA to celebrate Peter Davey's 20th anniversary as editor of the Architectural Review. Sir Richard MacCormac said some nice words about the magazine, and it was good to see stalwarts of the Architectural Press from yesteryear including Colin Boyne, Peter Carolin, Bill Slack et al. The event also marked the launch of the excellent ar+d awards on the second floor of the institute, which surely must have a claim to be the best international architectural award now being run, attracting several hundred entries each year from up-andcoming talent. Astragal's only regret is that PD did not regale us with some of the more bizarre incidents from his editorship, including the time he got arrested in Dubai fish market while inspecting it with John Gummer.

In the neck

n this month's Architectural Record, William Curtis author of searching monographs on Le Corbusier and Denys Lasdun - reviews recent books on Corb by Charles Jencks and Kenneth Frampton. The latter gets off relatively lightly, although 'one gets no idea what it is like to experience the buildings, or what effect they may have had on Frampton's sensibility', says Curtis. But Jencks gets it in the neck. 'There is a difference between a deep historical insight based upon the industry of thorough primary research, and scissors-and-paste journalism that sticks together bits and pieces of largely received knowledge,' says Curtis. 'One longs for the rather dry analysis of Frampton again, or anything as an antidote to a text that combines intellectual pretension with dubious projections.' Ouch!

Tram roots

ook out for fireworks when Mayor Livingstone goes public on his plans for trams running through central London, following the success of the Croydon Tramlink scheme. Will they be powered from cables above or below ground? Will English Heritage be happy if it is the former? What tram design will be employed? One thing is certain - trams are not an 'if' but a 'when', and will mark the mayor's transport policy initiative to gear people up for the next mayoral election. Who cares about motorists?

astragal

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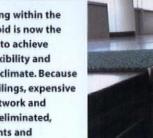
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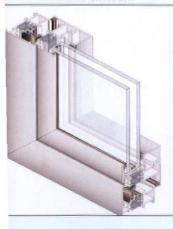


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