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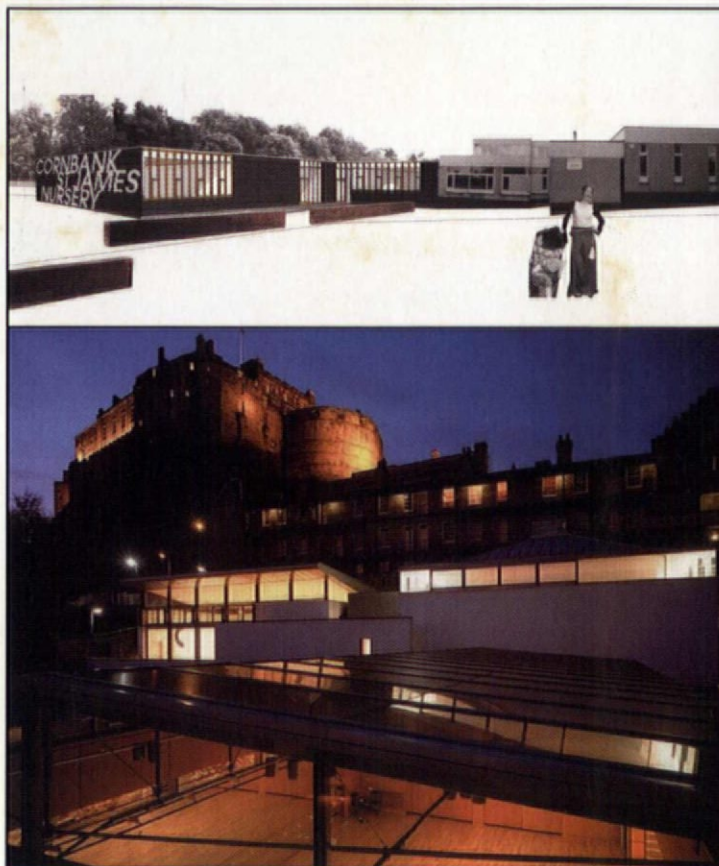
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Malcolm Fraser Architects has won the Edinburgh Architectural Association Silver Medal for its Dance Base scheme in Edinburgh's Grassmarket (below left). The scheme includes four dance studios and office space. Meanwhile, the practice has won planning permission for its Cornbank Nursery (above left), an addition to Penicuik Primary School, near Edinburgh. The new building provides much needed nursery facilities and an external play area. The simple box is clad in a combination of Rockpanel cladding and Douglas Fir lining and is due to be completed in July this year.

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'It would be like building a supermarket in Salisbury Close to pay for the restoration of the cathedral.'

Jonathan Glancey on KSS Architects' retail/leisure scheme, on which the restoration of Brighton's West Pier may hinge.
Guardian, 11.3.02

'Demolishing Stratford's main theatre, rather than simply improving its faults, could be a costly folly: you don't knock down a house simply because you want a loft extension.'

Michael Billington. *Guardian*, 6.3.02



news

SETTING A PRESIDENT

The three candidates for the RIBA presidency are to battle it out in a debate chaired by AJ editor Isabel Allen. Annette Fisher, George Ferguson and David Thorp will debate the issues and answer questions from the floor. RIBA south-east region is organising the event, to be held at Portland Place on 21 March at 6.30pm. Annette Fisher is profiled on pages 18-19.

ARCHITECTURE WEEK CALL

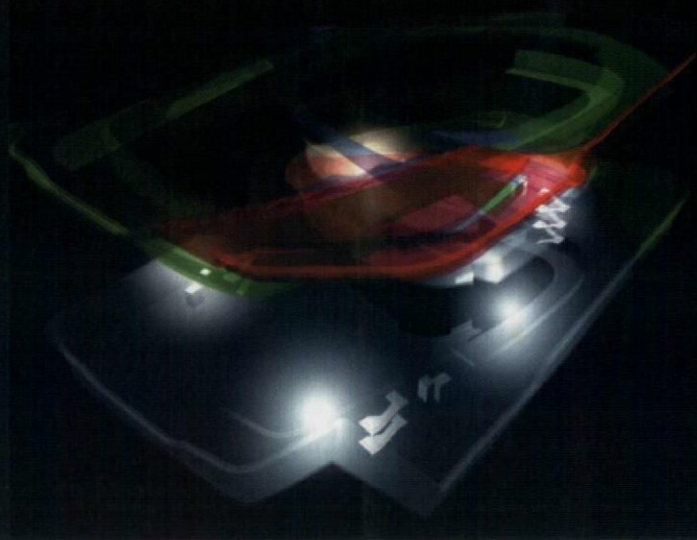
The RIBA is calling for entries to take part in Architecture Week (21-30 June). Architect in the House and Architect in the Workspace will involve architects partnering with members of the public to discuss the design of their homes or work environments. The Open Practice initiative will invite people into architects' offices to see the design process first hand. For information on the first two initiatives, contact sandra.wassef@inst.riba.org and for Open Practice contact openpractice@inst.riba.org. The deadline for registration is 3 April.

CROYDON TOWERS LATEST

Architect Timpson Manley has designed a concept masterplan for the proposed £500 million scheme to redevelop the Fairfield Halls site in Croydon (AJ 21.2.02). The design includes plans for a 64-storey skyscraper flanked by two 40-storey residential towers. Croydon council will select a shortlist following an OJEC notice this week.

For the best jobs in architecture turn to page 42 or visit www.careersinconstruction.com

London practice Urban Future Organization will exhibit its competition-winning Sarajevo Concert Hall scheme at the University of North London as part of an effort to raise funds to build the project in war-torn Bosnia. The 8,000m² scheme is for an underground concert space which will be topped by a civic plaza. The exhibition will raise funds for the project and will also mark the launch of a UK charity which will campaign to finance the scheme. The exhibition will run until 21 March at the FORUM, 40-44 Holloway Road. Visit www.sarajevoconcerthall.com +



EH in call for Piano tower inquiry

English Heritage is pushing for another major planning inquiry after Southwark gave the go-ahead to Renzo Piano's London Bridge Tower this week. As the AJ went to press, secretary of state Stephen Byers had yet to decide whether to call in plans for the £350 million skyscraper. A call-in is considered inevitable by many observers including CABI – an enthusiastic supporter of the scheme.

With a number of other tall buildings planned for the capital, developers will be watching closely.

If it is ever built, the 66-storey 'shard of glass' will be Europe's tallest building at 306m. Sited above London Bridge railway station, the mixed-use scheme will include residential and office space, a hotel and ten storeys for use by the public.

English Heritage has been opposing the scheme on the grounds that it will have a 'major detrimental impact' on the Tower of London and would harm protected views of St Paul's Cathedral. The heritage body this week said it would be writing to Byers to urge him to intervene.

But developer Irvine Sellar said the secretary of state would be wrong to call an inquiry. Located on a transport hub, the tower conformed to all the government's planning guidelines, he argued. 'It's going to be a fantastic building and a great contribution to the area.' The scheme has been

surprisingly uncontroversial with local residents. Sellar added that Southwark's decision would help development in the capital: 'It's a trailblazer for progress.' And he dismissed fears of 'dumbing down' once the project gets the final green light.

'The design that is finally approved is the one that will be built,' he said. 'We are totally committed to sticking with Renzo Piano and have entered into a legal agreement with him.'

The Corporation of London also viewed the move as setting a precedent as it awaits judgement on the recent Heron Tower Inquiry, expected by the summer. The city is hoping for a cluster of developments around the transport network in the north-east quadrant of the city.

The Corporation of London's Judith Mayhew told the AJ: 'I'm delighted that Southwark gave planning permission. We can now start development work in high-density projects around major transport nodes and London Bridge is such a crucial point on the South Bank.'

Southwark approved the scheme on Monday night, despite a move for refusal from planning committee chair councillor Dermot McInerney. He accepted defeat and said he was now determined to get a first class building. 'This is the start of a process, rather than the end.' +

Zoë Blackler



London Bridge Tower

'You listen to Miles Davis and the Hives. You should still be passionate and naive. And, most important of all, your firm's name should sound like the latest UK garage band.'

Sophie Chadwick on 'hip, young architects'. *Times*, 6.3.02

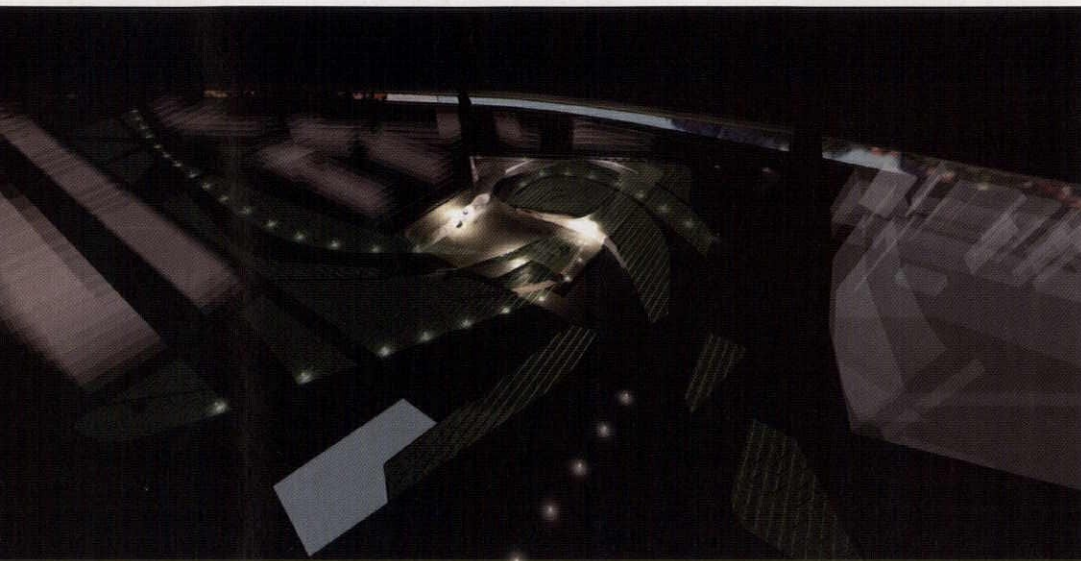
'A chap who loves newts cannot be all bad, but what a disappointment he is now chumming up with bigwig architects, egging them on to build more and bigger sticky-up things.'

Michele Hanson on Ken Livingstone. *Guardian*, 11.3.02

'The Victorians proved the importance of thinking about tomorrow as well as today... They regularly designed wonderful buildings. That is more than can be said about our age of uncertainty.'

Roy Hattersley. *Guardian*, 11.3.02

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



Calls for Rogers' return amid poor Welsh Assembly turnout

Only six architects have bid to inherit the aborted Welsh Assembly project, while the campaign to see Lord Rogers reinstated gains momentum.

Along with the Richard Rogers Partnership, the AJ has learnt that Cardiff-based Powell Dobson and Newport-based Boyes Rees are also in the running.

The assembly, which refused to name the other contenders, will produce a shortlist of bidding consortia in April. But because of the poor response, it has only just satisfied OJEC procurement rules, which require a minimum shortlist of five.

An assembly spokesperson denied that it had been urging inappropriate bids from small local practices in order to bump up numbers. However, the AJ understands that at least one consortium in the running has no intention of taking on the project. The news comes as RIBA president Paul Hyett steps up pressure on the assembly to reappoint RRP.

During a visit to Cardiff last week, Hyett appealed to first minister Rhodri Morgan to intervene personally. And he blamed finance minister Edwina Hart's advisors for the row that led to Lord Rogers' sacking from the project last July.

Hyett said: 'The cost and delay have reflected badly on Mr Morgan's administration and his support will be instrumental in securing an outstanding assembly building, designed by a world-class team of British architects.'

He added that Morgan and the assembly had an opportunity to give Wales the world image it deserves through '[ensuring] the proper delivery of this wonderful building in the only way possible: by reappointing RRP'.

Royal Society of Architects in Wales director Mary Wren welcomed Hyett's intervention: 'We both want the same thing. Paul Hyett has a national profile that he can bring to this.'

Zoë Blackler

CABE launches new design review guidelines in Cannes

CABE has published guidelines on how it assesses projects and the criteria it thinks should be used to evaluate design proposals. An edited version of the document appears in this issue of the AJ. Launched at the MIPIM property exhibition in Cannes, the document is intended to offer guidance to architects, clients and planners on basic issues that should have been addressed when designs are submitted for planning approval.

The document is a summary of design questions that habitually interest the commission's committee, which is chaired by CABE deputy chairman Paul Finch. Commenting on the report, Finch said: 'While there are some dangers in producing what might be regarded as a checklist, on balance we felt it would be useful to all concerned in the design process to have a reference document spelling out what we look for, and where we feel pitfalls often lie.'

The document, 'Design Review', covers client, design team and procurement issues; the brief; understanding context; projects in context; site planning; what makes a good project; architecture in historic environments; projects in the round; and, finally, issues which set alarm bells ringing among CABE's two dozen design review committee members.

12 WEEKS TO GO



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50/50 presents the best buildings and products of the past 50 years. This week, on page 8, Richard Burton explains why Stirling and Gowan's Engineering Faculty building at Leicester University is our greatest modern building.



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Q&A

33%

... of voters in our poll on the AJ's website chose Annette Fisher, profiled on page 18, as their preferred future RIBA president. Her nearest rival is George Ferguson on 19 per cent, with David Thorp closing the gap with 17 per cent. Will Alsop's 'none of the above' protest gained support with 31 per cent. The AJ will continue the poll again this week.

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

RIBA AWARDS: FINAL CALL

The deadline for submissions for the 2002 RIBA Awards is tomorrow. Entry forms must be received no later than 5.30pm. The organisers will accept entry forms without photographs provided they are sent on within a week. Winners of the RIBA Awards, which will be announced at a special awards dinner during Interbuild on 11 June, will be eligible for consideration for the following prizes: the RIBA Stirling Prize in association with the *Architects' Journal*; the Stephen Lawrence Prize; the *Architects' Journal* First Building Award; the RIBA Client of the Year Award; the RIBA Journal Sustainability Award; the ADAPT Trust Access Award and the Crown Estate Conservation Award. Entry forms can be downloaded from www.riba-awards.com or call Nancy Mills at the RIBA Awards Office on 0121 233 2531.

HARINGEY'S NEW MIX

Stock Woolstencroft has won permission for a £14 million high-density mixed-use scheme in Haringey, north London. The scheme will include 80 flats and houses and commercial space. +

BOOMING LONDON

A new report from London mayor Ken Livingstone claims the capital is growing at an unprecedented rate. The figures, which will provide the underpinning for Livingstone's London Plan, suggest the city's population is set to surge by 700,000 by 2016. This outstrips previous government projections and is equivalent to London adding a borough the size of Islington every three to four years.



Michael Laird Architects and RHWL have submitted a planning application for the Royal Bank of Scotland's 'New World' headquarters in Gogarburn, Edinburgh (above). The 35,000m² project will house the bank's 3,250 staff and include a new bridge and a private bus service linking the site with the rest of Edinburgh. The 30ha site includes the Grade B listed Gogarburn House, which will be retained and turned into a staff leisure and health club. Construction is scheduled to begin by the end of the year with completion set for 2006.

Abbey Holford Rowe rebrands in quest for global domination

Abbey Holford Rowe is aiming to become one of the biggest architectural players in the world after agreeing a formal alliance with major Melbourne outfit Peddle Thorp and Asia's LPT.

The UK-based practice has gone from having 175 staff three years ago as Abbey Hanson Rowe to 300 following its merger with Holford Associates. And since then it has expanded by 50 per cent to its current size of 451 staff across seven sites in the UK.

Now, explained London partner Peter Oborn, as a result of the alliance clients approaching the company will be able to take advantage of more than 800 staff worldwide – further expansion into the US and Middle East is already on the cards.

'It's very exciting,' said Oborn. 'I like to think that culturally and sectorally we're a good fit.'

The new deal, in which the parties have been 'engaged' for more than a year, was set to be announced at the international property show MIPIM in Cannes as AJ went to press. It will mean that Abbey Holford Rowe will get a new identity, created thanks to a rebranding operation from Wordsearch and fellow consultant Siegel Gale, which is understood to have cost about £100,000. The new network will be known as Aedas – a derivative of the Latin word for architect chosen from 20 other options – and the UK end will be called Aedas AHR.

Oborn said the move will allow the 'cross fertilisation' of clients, with investors in China and Hong Kong gaining entry into the UK market, while the specialist skills of Peddle Thorp's Hong Kong office – particularly in transportation projects and high-rise – will be applied to the UK. AHR's strength in education, for example, could also provide a route into expanding work in that sector in Hong Kong, along with growing markets such as sports and healthcare and the Middle East as another geographical opportunity.

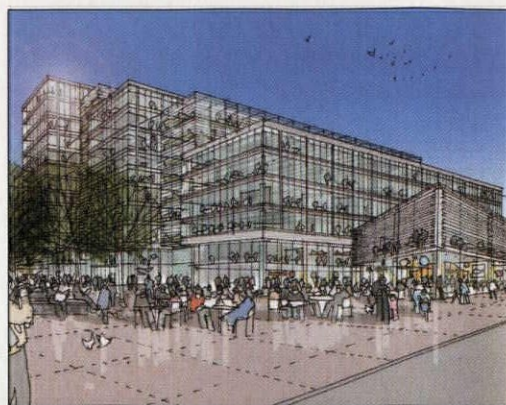
'There's a degree to which what we're doing will give us a diverse workload and an economic cushioning,' said Oborn, 'but having had overseas offices before in Bahrain, there's also a richness and excitement – we've already had requests to send staff to Hong Kong.'

A new five-man board will be created which will meet twice yearly comprising: Oborn; James Handley, managing partner of AHR; Keith Griffiths, formerly of Foster and Partners' Hong Kong and Shanghai Bank building team and the managing director of LPT; and David Roberts and Peter Brook, directors of Peddle Thorp.

The alliance, which will be 'sufficiently flexible to take in further country-based businesses in the future', will have offices in Australia, Malaysia, Singapore, the UK and the United Arab Emirates. Peddle Thorp is currently ranked the 14th biggest architectural firm in the world, while LPT & Urbis, Rocco and Minoru Takeyama came joint third in last week's West Kowloon competition.

● AHR has just beaten Penoyre and Prasad to design Hillingdon City Academy, a £15 million pathfinder scheme technical college.

David Taylor



Foster and Partners has submitted this revised scheme for the controversial £250 million Bishop Square redevelopment of Spitalfields Market in east London. The design has lost its 'ski slope' element which was heavily criticised by Will Alsop and the Spitalfields Market Under Threat Campaign (AJ 20/27.12.01). The slope has been broken into four fingers which will frame a newly created pedestrian plaza, Crispin Square. Residential units have also been added. Law firm Allen & Overy will occupy the office space. +

Birmingham unveils all-star shortlist for library landmark

Birmingham's revitalisation took another step forward last week with the announcement of a big-name shortlist for its new £60 million library. The shortlist comprises Edward Cullinan Architects, Future Systems, Michael Hopkins and Partners, Moshe Safdie and Associates, Snøhetta, Richard Rogers Partnership and Wilkinson Eyre Architects.

The Library of Birmingham, which will replace the existing Central Library in Chamberlain Square, forms part of the city's Eastside regeneration programme.

CABE commissioner Les Sparks, a key figure in the city's regeneration, said the high-profile shortlist ensured the final building would be 'something quite exceptional'. A world-class building for the library would help Birmingham build a reputation for the quality of its architecture as well as the quality of its urban design, he said.

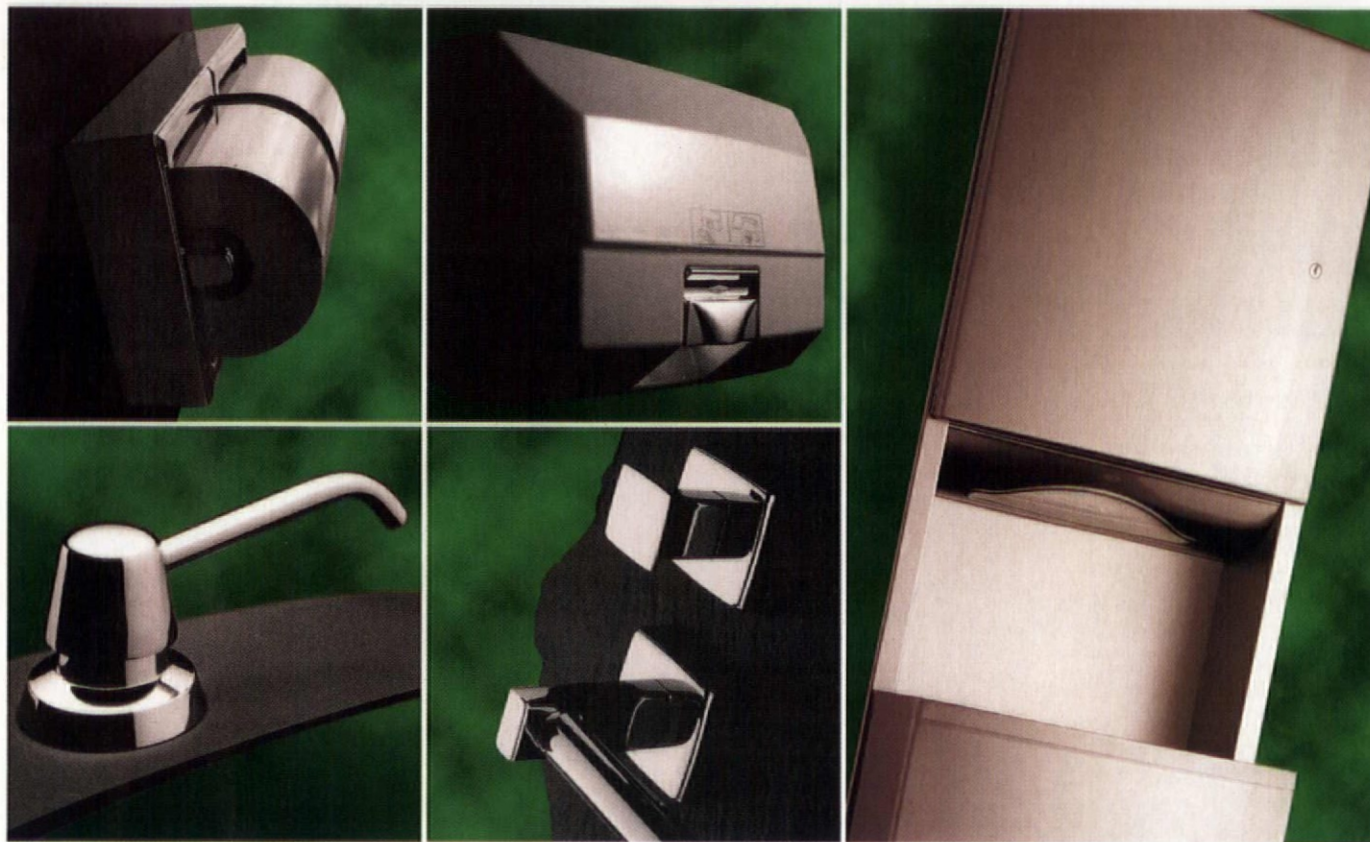
Competition entrants were asked to offer examples of three relevant concept designs and three architectural services they had provided, including landmark public buildings, libraries, visitor attractions and museums.

Councillor Ian Ward said: 'The seven practices that have been shortlisted all have the vision and experience to design a landmark building for Birmingham. We are looking to create a world-class library that will meet the needs of the city and its people.'

He added: 'The proposed new library will be a community resource for all the people of Birmingham. It will enhance Birmingham's position as a city of learning and contribute to our bid for the title of European Capital of Culture in 2008.'

The seven practices will develop concept designs for the library and will be interviewed in mid April. A winner will be chosen by the end of May and will receive a fee of £120,000 for its concept design.

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RICHARD BURTON

Ahrends Burton and Koralek

What is the best building of the past 50 years?

Stirling and Gowan's Engineering Faculty building at Leicester University. With its use of materials and its unexpected forms, it broke free from the orthodoxy of 'white' Modernism and showed the way for a new direction in British architecture. This was the shock of the new, a pathfinder, fantastic.

What is the most significant innovation of the past 50 years?

The concept of lateral thinking leading to holistic design. It's actually more complicated than that but if you link the ideas de Bono proposed in his book and overlay them with subsequent people's view that vertical thinking is still useful, then the whole thing adds up to a more holistic view of the world and leads into the development of cross-disciplinary working. There's that lovely illustration in de Bono's book of all the specialists digging their little holes and making them better and more comfortable so that in the end they can't see each other.

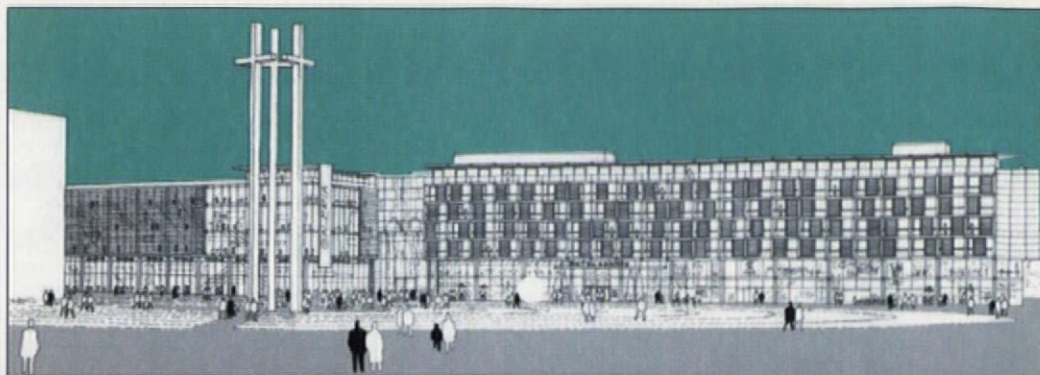
And the best building product?

Reactive glass – glass which changes due to the sun or which reflects radiation, maybe selectively, and so on. Glass has become really fascinating and – treated sand – is such a sustainable material. There are companies which claim to produce a glass that is self-cleaning.

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

We could well be growing buildings. Architects and engineers would work with microbiologists and geneticists and design growing structures which suited our needs on this planet – and would be more than useful in space travel: you take a seed with you and when you get to your destination you grow your new accommodation structure.

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



Aukett Europe will unveil its design for Gdansk Young City at MIPIM this week. The 10ha historic Polish site is part of the Gdansk shipyard where Lech Walesa founded the Solidarity movement. The project will include 82,500m² of retail space, a 150-bedroom four-star hotel, 47,000m² of office space and 18,000m² of housing. Leisure facilities and part of the shopping area will be located in a converted U-boat factory.

Jowell sparks conservation row over Bishopsgate listing

Culture secretary Tessa Jowell has rejected calls from conservationists to grant ancient monument status to the Braithwaite Viaduct in London's Bishopsgate Goods Yard. She instead opted to grant a Grade II listing to the Victorian structure and ignored calls from English Heritage and the Prince's Foundation to list the entire site.

The decision means commercial development of the site will go ahead – albeit with delays.

The Strategic Rail Authority (SRA) confirmed that it would be pressing ahead with the extension of the East London Line, but that it was considering the impact the listing would have on the project. The SRA has argued that the viability of the line depended on the existence of a station at Bishopsgate which required the demolition of the goods yard (AJ 14.2.02).

London mayor Ken Livingstone said he was 'extremely disappointed' at the DCMS's listing which 'will add frustration and delay to a key London project'. He said: 'This is another example of English Heritage potentially sabotaging important economic development in London.' And Archie Galloway, councilman at the Corporation of London, which also opposed any listing on the goods yard site, criticised the decision as unhelpful.

However, local campaigners believe the Grade II listing does not go far enough. A spokesperson for CREEP (Campaign for a Real East End Plan) said the group remained committed to protecting the entire goods yard and was considering legal action.

In her decision, Jowell said: 'Apart from the Braithwaite Viaduct, I am satisfied that all the other buildings and structures at Bishopsgate Goods Yard do not meet the criteria of special architectural or historical interest. The viaduct has special interest even though it is much reduced in length from its original size. It is the earliest surviving viaduct for one of the first generation of major rail terminuses in England.'

Zoë Blackler

Studio E pips Grimshaw and Foster to City Academy win

Studio E has won the job to design the controversial £22 million City Academy in Southwark – beating off stiff competition from Foster and Partners,

Nicholas Grimshaw & Partners and Jestico + Whiles.

However, a spokesperson for the Corporation of London, the school's developer, told the AJ that the project will be placed on hold until objections to the scheme by London mayor Ken Livingstone are resolved.

'Unfortunately we can't move forward until these issues are resolved. But we do believe the mayor is sounding more positive and we are moving closer to an agreement,' the spokesperson said.

Studio E director Andrzej Kuszell added: 'Clearly we are delighted at the win, but we haven't started working up a detailed proposal yet.'

Livingstone rejected the proposal last month (AJ 14.2.02) on the grounds that it would set a dangerous precedent – it is sited on a 3ha green-field site, Paterson Park. The mayor promised to help the borough find an alternative site and negotiations are ongoing.

● Southwark council has begun its search for an architect to masterplan the £250 million Canada Water site in London Docklands. The announcement was made this week at the MIPIM property show in Cannes. The council intends the 16ha site to provide 93,000m² of mixed-use space comprising hotels, leisure spaces, offices, shops and homes. A shortlist of four consortia is due to be drawn up by May and a winner will be selected by the end of the year. An outline planning application will be lodged in summer 2003.

Byers gives thumbs up to £450m White City extension

Secretary of state Stephen Byers has cleared Ian Ritchie Architects' £450 million White City scheme in west London. The project is an extension to the current retail development at White City and will result in the addition of 29,100m² of retail space. The 16ha site also includes community facilities, an art gallery and a landscaped square. Transport for the area will be improved significantly through the addition of a new underground station on the Hammersmith and City line, a bus station and rail station on the West London line.

Byers welcomed the project, stating that it would aid the regeneration of the area: 'The proposed extension, while not in the town centre, will help link the existing town centre to the rest of the White City development.'

*Overall Winner
£10,000*



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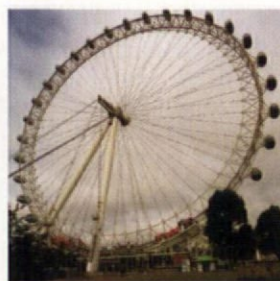
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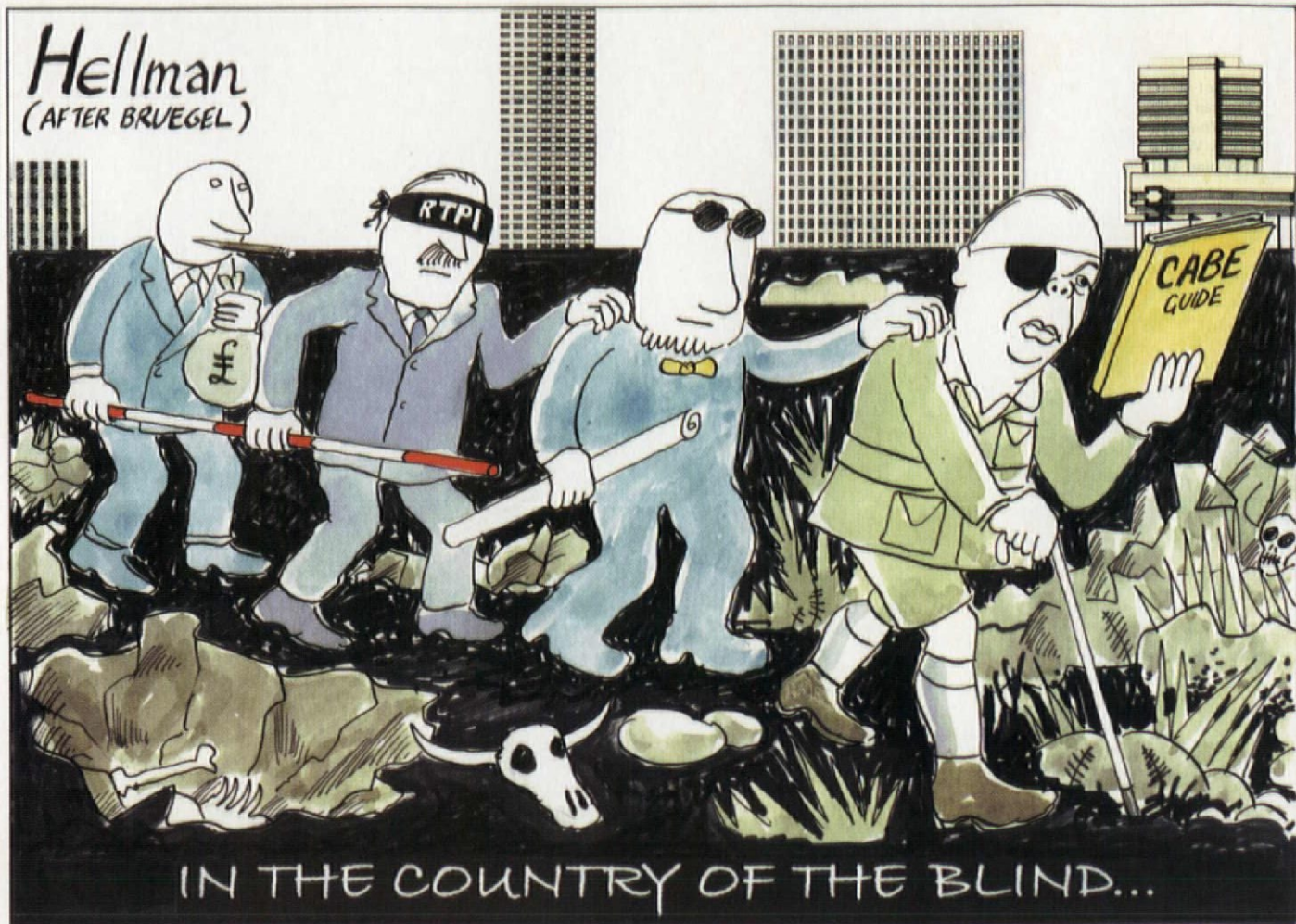


Canary Wharf Station
Foster & Partners.



British Airways London Eye
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vital statistics

- The property boom is forcing people to wait longer before buying their first home. Research by the Halifax found the average age of the first-time buyer in 2001 was 34, up from 29 in 1974. Only 11 per cent were under 25, as opposed to 32 per cent during the late '80s.
- Since plans to redevelop the South Bank first began 13 years ago, the centre has spent £6 million on professional fees, employed nine architectural practices, held five architectural competitions and commissioned three masterplans. Nothing significant has yet been built.
- Construction orders in the 12 months to January 2002 were unchanged compared to orders in the previous 12 months, according to DTLR figures. However, in the three months to January 2002, orders fell by 11 per cent compared with the previous three months. Falls were across all sectors except private and public housing.

Clare Melhuish reviews... the importance of the physical in Herzog's work

Jacques Herzog revealed in his LSE lecture that, notwithstanding the success of Tate Modern, his practice is running out of work in London, and becoming more involved with projects in Europe and in San Francisco. Most recently, it has won the competition for a new football stadium in Munich for the 2006 World Cup: a project modelled on the 'intimate' English stadia, where spectators are reasonably close to the field.

Much of Herzog's discourse about the practice's work is predicated on the notion of physical experience – obvious, one might think, but in fact not the case when so much of experience is mediated by technology. Indeed, he opened his lecture by stating the 'need for physical presence' of practice members near the work, simply because 'architecture is still very physical'.

Herzog's idea of the physical is not just related to mass or form but also embedded in movement. In the huge Tenerife harbour scheme, the 'topographical' strategy of creating horizontal platforms or 'crusts' across the surface of the site 'becomes architectural' through movement. The topographical reference also indicates the emphasis Herzog places on the 'natural' in his discourse, expanding further on a notion of earthy physicality.

To an extent this seems surprising, because in the past Herzog and de Meuron's work has seemed to emphasise the importance of surface and sur-

face treatment at the expense of spatial depth or physical three-dimensionality. And, indeed, technology has played a big role in its explorations. But in this lecture Herzog stressed the very physicality of the technical itself, speaking of the need to avoid a 'too naturalistic or figurative' representation of magma crusts in the Tenerife project, and the decision to think about their realisation in terms of pixels as extruded, physical objects.

Similarly, in the Barcelona project for an exhibition and auditorium building, he discussed the concept both in solid anthropological terms – embracing the inclusion of a market and a small wedding chapel in the programme, and the inspiration of the traditional Islamic bazaar – and, in the language of the electronic media, as a process of morphing forms from one geometry to another.

Like Tenerife, Barcelona uses water as a primary physical element, including water as a thin roof covering designed not only to facilitate cooling, but also to attract birds (ie movement). This idea is nicely mirrored in the emphasis on the need for animation of the social space underneath the main elevated floor plate, achieved through social programme as much as materiality and form.

Herzog describes his aim as being to 'make spaces where you can see and smell' and 'to build public space without additional technical feature'. He enunciates an optimistic manifesto for the re-engagement of the body within the context of public life, as the key to unlocking the so-called malaise of contemporary society.

Jacques Herzog's lecture, *Building Culture*, was part of the LSE Cities Programme/Royal Academy of Arts 'Public Architecture' series



The 'mini-suite' concept, designed by John Prewer with Design Buro, was unveiled last week at the *Daily Mail* Ideal Home Show. The project's backers say the housing module could help solve London's accommodation crisis by providing homes for key workers to rent for as little as £65 per week, affordable for those on a salary of £14,000. Keep London Working, which has been developing the model on behalf of the mayor's Development Agency and the Peabody Trust, hopes to see it built on a number of sites across London in the next few years. The units, constructed of lightweight steel, will be entirely prefabricated and pre-clad and stacked together on site up to a height of 10 storeys. Keep London Working hopes to be able to build the mini-suites at a cost of just £800/m².

Green light for Festival Hall as South Bank row continues

Lambeth's decision to approve the Royal Festival Hall redevelopment could 'break the logjam' holding up plans for the South Bank Centre.

Optimistic SBC masterplanner Rick Mather said the green light for the £54 million Allies and Morrison scheme paved the way for further progress on the site. And he dismissed the threat of a legal challenge from local residents.

On Tuesday evening, Lambeth granted planning approval for the scheme to renovate the Royal Festival Hall foyers and build the Liner Building extension alongside Hungerford Bridge (AJ 10.6.99). While local residents back the plans to improve the existing Grade I-listed concert hall, the Liner Building has proved a sticking point. The office building housing RFH staff will be sited on Jubilee Gardens, which is designated metropolitan open land in Lambeth's Unitary Development Plan.

Campaigner Michael Ball said Friends of Jubilee Gardens planned to seek a judicial review, based on Lambeth's failure to follow the correct procedure for building on metropolitan open land. Ball condemned the office building as unnecessary

and inappropriate: 'If any private developer wanted to build an office building on this fantastic site so close to the Thames, he would be told to go away,' he said.

Local MP Kate Hoey, who also spoke against the plans at Tuesday's committee meeting, pledged to back the residents' group. Hoey said: 'I will continue to support those community groups and councillors who have rightly decided that this is not necessary and no public money should go into it.'

But Mather dismissed Hoey's objections. Former minister for sport Hoey was embroiled in controversy during the Wembley stadium fiasco.

Allies and Morrison director Graham Morrison said the approval was 'fantastic news' and that local campaigners were wrong to oppose it. And he added: 'It sets a precedent and sends a signal to all involved that the masterplan is going to go ahead.'

The scheme could still be refused by London mayor Ken Livingstone, who has a fortnight to make his decision. If he approves the scheme, it will go for consideration to the secretary of state, Stephen Byers.

Zoë Blackler

FOREIGN FOR BRITAIN

Foreign Office Architects has emerged victorious in the competition to represent Britain at this year's Venice Architecture Biennale. The practice beat off entries from Alison Brooks Architects, Adjaye/Associates, de Rijke Marsh Morgan and East (AJ 7.3.02) with a proposal looking at five theoretical issues: non-organic growth; landscape; borderlessness; building complexity; and truth and technology. +

ROPE WALKING IN POMPEY

Norman + Dawbarn Architects has submitted a planning application for a £20 million mixed-use scheme at Rope Walk overlooking Portsmouth Harbour. The project comprises 82 flats, a doctors' surgery and a HQ building.

UK TOWNS IN URBAN 'LIMBO'

The government is failing on urban regeneration and leaving the UK's towns 'in limbo', according to the Royal Institution of Chartered Surveyors. The RICS told a Commons select committee that government initiatives are falling down at the delivery stage. It also criticised the government's failure to challenge EU policy on regeneration. +

GEHRY'S NY TRIBUTE

Frank Gehry has been commissioned by the Yale School of Architecture to design a memorial for the victims of the 11 September terrorist attacks. Gehry has been researching sacred architecture and geometric designs, and has visited Turkey to study mosques as part of the project. +

aj football focus: acl league

In the run up to the World Cup, we present the first results and league table in the AJ-backed Architects and Construction London five-a-side football league. The teams play every week at Tottenham in the north and Catford in the south. We will be publishing details every month and online at ajplus.co.uk, before the ACL finals this June.

WEEK 1

Buro Four	10	v	7	Systech
Watkins Grey	4	v	11	Calford Seaden
AYH	7	v	13	Sidell Gibson
Fitzsimon	7	v	4	Alan Conisbee
Nicholas Grimshaw	8	v	8	SHCA
RHWL	5	v	3	WATG

WEEK 2

Systech	4	v	16	Calford Seaden
AYH	7	v	5	Watkins Gray
HOK	10	v	7	Buro Four
Alan Conisbee	1	v	3	WATG
SHCA	13	v	6	RHWL
Fitzsimon	2	v	7	Nicholas Grimshaw

	Pld	W	D	L	GF	GA	GD	Pts
Calford Seaden	2	2	0	0	27	8	19	6
Swanke Hayden Connell Architects	2	1	1	0	21	14	7	4
Nicholas Grimshaw & Partners	2	1	1	0	15	10	5	4
Sidell Gibson Architects	1	1	0	0	13	7	6	3
HOK Sport+Venue+Event	1	1	0	0	10	7	3	3
Buro Four Project Services	2	1	0	1	17	17	0	3
Wimberly Allison Tong & Goo	2	1	0	1	6	6	0	3
Fitzsimon & Co	2	1	0	1	9	11	-2	3
AYH	2	1	0	1	14	18	-4	3
RHWL Architects	2	1	0	1	11	16	-5	3
Alan Conisbee and Associates	2	0	0	2	5	10	-5	0
Watkins Gray International	2	0	0	2	9	18	-9	0
Systech Group	2	0	0	2	11	26	-15	0

BCO: Getting best value out of office design

Paul Finch highlights events from this year's British Council for Offices conference 'Value not Cost', organised by the AJ and sponsored by Bovis Lend Lease

Best value rather than initial cost is something of a mantra these days, from the Treasury downwards. The concept proved a big draw for the spring conference of the British Council for Offices, 'Value not Cost', which took place last week in London.

With formalities and greetings from chairman Tim Battle and BCO president Roger Fidgen out of the way, the context for the day was set by Michael Roberts, business environment director at the CBI. Surveys suggested that 25 per cent of blue-chip companies never discuss property at board level. If they did so, they might be interested in the CBI prediction that business will be demanding greater diversity of space, including 'unconventional' space, previously the province of funky media companies.

Martin Moore from the Prudential predicted that returns from property would nearly catch up with equities because of better analysis and better market information. (For him, flexible working was more important than home working.) Jeremy Titchen of Grosvenor Developments agreed – provided the market was innovative and knowledgeable, rather than process-driven. Research could cope with the occasional catastrophe; Grosvenor's building opposite Buckingham Palace is now empty (Enron having given up the ghost), but its quality has attracted huge interest from other companies. Solicitor Martin Quicke had words of warning intended to guard the interests of long-term investors as opposed to short-term development criteria, advising all concerned to keep contracts simple and to avoid trying to impose onerous burdens on tenants who should be regarded in some senses as partners.

A session on feasibility and 'pushing the envelope' kicked off with Ziona Strelitz suggesting that smart employers did not need empirical proof that good design could increase productivity; it was widely accepted, and the only question was the design itself. Simon Ward of Deutsche Bank made a heartfelt plea for more attention to be paid to tenant needs in respect of a series of factors, including aftercare. 'We don't just want to hear from the landlord when the rent cheque's late.'

A brilliant presentation by American Val Lehr of Lehr Associates explored the future of building management systems (integration under the umbrella of security arrangements, he suggested) and, most importantly, fuel cells. In a year's time in the US, solid oxide cells would be available which could provide power for whole office floors, yet occupy only 0.283 cubic metres, producing electricity at a cost of about \$1,000 per kilowatt, compared with \$7,000 for the clunky phosphoric acid types now in use.



Grosvenor Developments' 40 Grosvenor Place – designed for the future. Architect: HOK

Larry Malcic of HOK ran through several of his recent buildings, including 40 Grosvenor Place, describing attitudes to glazing, facades, adaptability as well as flexibility, and showing us the new Barclays world headquarters at Canary Wharf, and a European headquarters for Cisco Systems in Amsterdam. Lee Polisano from KPF and Graham Anthony of Sheppard Robson focused in the following session on two buildings they are designing opposite each other at Paddington Goods Yard; Paul Morrell of DL&E analysed the difference in knockabout style.

After lunch, we were back on technology, with more about integrated building systems from Tom Smith of WSP, presentation of a new underfloor ventilation system from Les Smith of Cudd Bentley, and then a truly astonishing presentation from Philip Ross of the Unwired consultancy. His demonstration of the possible effects of portability and the wire-less environment, complete with live demonstration of Bluetooth technology, was witty, informative and slightly scary as it became apparent how easy it will be to mon-

itor and track the movements and location of vast numbers of people. Among his predictions: raised floors were redundant (oops!).

We came down to earth with a thump as lawyer Anne Minogue introduced a session on PFI and outsourcing; as ever it sounded great if you do it properly, guided by Ian Gibson (Gleeds); Paul Lewis (Stanhope) and Stephen Hockaday (Bovis Lend Lease).

The final session produced another series of pleas from tenants and their representatives for simplicity and flexibility. Tim Caiger from Oracle had a shopping list of basic requirements. Alastair Elliott of agent Knight Frank announced officially that the 25-year lease is well and truly dead. Paul Pierce of CSC argued convincingly that tenant costs were all about cost per employee, not costs per square foot. Richard Trafford of Johnson Controls concluded with a ringing remark that 'the occupational phase is for life'.

It sounded like marriage value. Actually we never did get an exact definition of value. How about this one: satisfaction minus price. On that basis, the conference was well worth it.



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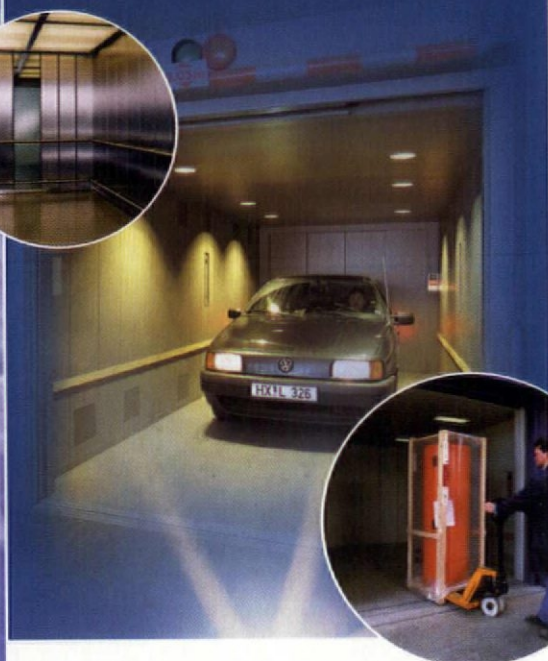


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Clients need to learn to spend money at the pre-planning stage

WHAT'S NEW ON THE WEB?



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editorial

Is it possible to set objective criteria for assessing good design? And if so, what would they be? This week CABA has, like many before it, attempted to address these questions, with the launch of its design review guidelines, which we have published in this week's AJ. Expanding on the Vitruvian principles of commodity, firmness and delight, it offers a comprehensive checklist of the principles which ought to govern architecture and, as such, should be mandatory reading for every first-year architecture student and every prospective client.

There is, however, something rather worrying about the fact that the document has been derived from issues which habitually come up in CABA's design reviews. How often does it find itself talking to experienced architects who have not, for example, seen fit to carry out a site analysis or to consider structure, environmental services and energy use as integral factors in the overall scheme? And why on earth does this situation come about?

Assuming that architects are not, on the whole, inherently lazy, stupid, uninterested, or simply ignorant of the fundamental principles of architectural design, we can only assume that the failure to address basic issues at the design stage can be attributed to a shortage either of money or of time. This would seem to support RIBA presidential hopeful Annette Fisher's belief that clients need to be re-educated to invest much more in the pre-planning stage (pages 18-19). An unwillingness to part with cash until a scheme is sure to go ahead results in a strategy of 'get the planning permission now and worry about the rest later'. Issues which should be fundamental are reduced to add-on extras or simply overlooked. How do you 'add on' relevance to context once the basic building form has been agreed? It could be that the real significance of CABA's document is not that architects need to be reminded of the basics of design, but that clients need to understand the importance of spending time and care (and the inevitable cash) on addressing all aspects of the building at this crucial early stage.

Isabel Allen

letters

A case of world-class professional suicide

Alan Simpson, the head of urban renaissance at Yorkshire Forward, committed professional suicide when addressing a packed audience at the first of four 4x4 'Making our Cities' seminars in Leeds last week.

He was challenged from the floor about his strategy to spend £1 million of regional funding on the appointment of panels of experts, to be called urban renaissance panels, with only two members coming from the region. In response, he informed the audience of some 300 of the most talented, committed, and well-networked professionals in the region, that we are simply not up to the job. His callous statement raises two key issues about those entrusted with the delivery of urban renaissance.

First, defining 'quality'. Alan Simpson should be credited with putting 'quality of the built environment' finally on the regeneration agenda. However, he appears to be purchasing it on a short-time basis. A convenient and traditional shortcut. Most of us in Yorkshire are much more sophisticated and understand that the concept of 'quality' embraces the process as well as the end product. Intimate knowledge of place, together with citizenry, commitment, continuity, delicacy of understanding, and tapping into the smallest available unit of local skill and creativity, all have a part to play in achieving lasting quality. Barcelona, Glasgow, and Dublin all paved the way.

Second, quick wins. Yorkshire Forward seems to have fallen into the common trap of 'quick wins' used in long-term strategies for the dual purpose of pretending that something is happening while getting rid of annual underspend. Catalysts have a role to play but long-term regeneration can only be

delivered through long-term commitment.

There is no regeneration without civic commitment and there is no civic commitment without civic involvement.

The Yorkshire Forward Vision states: 'Yorkshire and Humber will be a world-class prosperous region that is sustainable; has empowered partnerships and communities; has a culture of enterprise and creativity; is self-reliant; has ladders of opportunities for all; and has a strong, positive identity.'

Mr Simpson: we are all waiting for your call.

Irena Bauman, Bauman Lyons Architects, member of CABA Design Review Committee

Iggy gets it wrong over Ron Herron's work

I've heard of Archigram but, until I read your letters page (AJ 28.2.02) and checked the ARB register, I had never heard of Jon Ignatowicz, apparently now settled in weed-and-drink-averse Kuala Lumpur, who proudly hates the Beatles and mini-skirts even more than Archigram. Maybe he is trying to impress the locals. And he's got it quite wrong about Ron Herron's late works, which eminently were within 'the tradition of Archigram' as Iggy amusingly puts it. I knew some of the boys at the time and I don't recognise 'the drug and alcohol induced rantings of Archigram's cast'. For one thing, you would have to have remarkably clear heads to produce the exquisitely precise drawings they did. And rantings? P Cook did most of the talking. I've never heard him raise his voice, ever.

Sutherland Lyall, London N5

Regulations that are simply an irrelevance

What a boring load of old farts your correspondents are (AJ 7.3.02). Don't these petty little

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Check out all the big architectural stories including Mediawatch, Astragal's review of the weekend papers every Monday. Web stories also often include extra images and information to those in the AJ.

And we've added five more schemes to AJ Specification, our inspirational website. They include A McInnes Gardiner & Partners' Ford Showroom in Glasgow (right) and Evans & Shalev's Tate Gallery, St Ives.



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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people realise that the clients of houses illustrated in the AJ, like those by Boyarsky Murphy (AJ 28.2.02), live on another planet untouched by normal human frailties and risks?

They never fall off stairs in the dark because they're drunk or half asleep or just careless. They are incombustible and, in any case, their houses never catch fire. Their televisions, refrigerators and washing machines never spontaneously combust; they never have dodgy extensions to their electrical installations or trailing frayed cables; and they never, but never, drop their fag ends into combustible sofas.

In short, they are simply not numbered among the nine people who die in dwelling fires every week. Building regulations are simply irrelevant to them and an impertinent intrusion on their right to build dangerously. **Alan Kennedy, RIBA, London SW12**

Engineers should stand up and be counted

Please note that the generalisations within this text are not applicable to everybody or to every circumstance.

There has been a lot said about the diminishing role of the engineer within the design team. Architects now have a more visual position within projects that have traditionally been the realm of the engineer. Recent examples have been the Falkirk Wheel on the Union

Canal in Scotland and the Millennium Bridge on the Thames (pictured). Why is this?

Architects are trained in aesthetics, to present and then promote their material. Engineers are trained to predict, to validate and to economise; very little emphasis is placed on self promotion or aesthetics, and it seems that our training is very influential in sealing our fate.

Richard Murphy recently said tongue-in-cheek that he employed engineers to just check his designs. Unfortunately many engineers accept this role. Publicly they grumble about this role, but privately they are content because it is easier to service the ideas of others than to generate and promote their own. Of course, there are exceptions to the rule, and these exceptions are people who are passionate about the built environment and are willing to learn about systems and aesthetics principally in their spare time.

The few enlightened ones stand out like beacons, attracting most of the exciting architects and generating the best solutions – though even these partnerships are mostly architect-biased. The architect will usually lead the team, identify the site, promote the solution (whether architect- or engineer-generated) and generally receive the plaudits from society. The engineer will advise or develop a system that will be engineered so it can be constructed and stand safely, all

under the net of the lead consultants. Architects like Chris Wilkinson recognise that to have enlightened engineers as key members of the design team will reap great rewards. How will future generations look back at the great bridge builders? How will they be remembered? Thomas Telford bridge engineer, Isambard Kingdom Brunel bridge engineer, Chris Wilkinson bridge engineer?

Why does it have to be this way? Enlightened engineers have good ideas. Why can we not be more like Mark Whitby and employ architects within the engineering office to help with the presentation and promotion of our great ideas. Many young architects are turned on by the engineering aesthetic and would see a position among good engineers as a fabulous stepping stone in their journey of understanding. The amazing benefits from cross-disciplinary understanding should not only be reaped by architects. Engineers can and should have the self-belief to rise to the challenge and wow the world.

Brian Hipkin, RMJ Scotland
E-mail b.hipkin@rmjm.com

The legal worries facing tomorrow's tall buildings

I was interested to read Martin Pawley's column (AJ 28.2.02) as I am the RIBA representative on the ISE working group on safety in tall buildings and have carried out an extensive study of the architectural implications of the 11 September disaster from the US and UK perspective.

My presentations to the London Fire Brigade and the Westminster District Surveyors demonstrate that section 20 plus the building regulations prove a considerable advantage over the (originally unaccepted) NYBC, and the trade-offs allowed with the HFFA standards for structural integrity, but do not cover many other aspects of contem-

porary design parameters.

The current building regulations give a token acknowledgement for property protection, but our clients still prefer to tender for premium cover on completion, rather than invite the architects to discuss and integrate insurers' standards at the design stage. Could architects be proved to be 'culpably negligent' in future?

Alan Parnell, Tonbridge TN9

Move over Foster and allow others a look in

While defending Lord Foster with characteristic gushing sycophancy from long-overdue criticism (AJ 7.3.02), Astragal fails to explain what on earth can be admirable about a 'great commercial office' which has been responsible for 50 office buildings – thereby presumably denying opportunities to less aggressive and possibly more talented smaller practices. What, indeed, is 'great' about such an office? The ruthless dominance of our ennobled superstar offices is thoroughly bad for architecture.

Gavin Stamp, Glasgow

Flexible solutions for individual needs

Selwyn Goldsmith's letter (AJ 7.3.02) is a timely reminder to us that not all the disabled use wheelchairs. In many instances there is no one fixed solution to suit all. We need to provide flexible solutions, in this case a basin on a rise and fall mechanism would seem to be preferable.

David Bithell, Red Box Design Group

Erratum

Further to the article in AJ 14.2.02, we note that JSA Architects/JSA Opus are working in a joint venture with Acanthus Lawrence & Wrightson for an equal share of the work for the Piccadilly Line stations' refurbishment.





will also

The earth is flat – thanks to the efforts of the style police

It is often the accepted point of view that change creates a feeling of insecurity within society, which can result in violence. However, change has, by and large, resulted in a world that is a better place to live in as we have evolved more humanist attitudes.

Of course, there are always aberrations but life is generally better. More freedom and less slavery.

In spite of this, London is a more violent place than it has been for a long time, with absurd killings for things as trivial as mobile phones. And yet the pace of change has altered in character.

Change has tended to become a normalisation of behaviour. The vast differences between rich and poor, the rural population and city dwellers and diminishing class distinctions have flattened the world we occupy.

Standardisation has been seen as the answer to the maintenance of standards. Perhaps we should say minimum standards, as we see in our schools, for example. The age of the great teacher has gone, with these bastions of society driven out by red tape and instructions.

A good individual is one of life's great surprises and adds colour to the world. People such as those behind Archigram, which has recently been awarded the RIBA Gold Medal. The response to this by David Thorp, the RIBA presidential hopeful, as being 'cliquey and elitist' is a further symptom of institutional greyness that is a part of this flattening process.

What does he mean? What is cliquey about the decision?

Archigram and Cedric Price have influenced architecture and architects over a 40-year time span, during which time we have seen great changes in the attitudes of both

designers and clients. Society has slowly started to accept the fact that our built environment matters, and that it can be enjoyable.

The group's social proddings have been an important contribution to the development of architecture.

Indeed, I could argue that they were among the last people to develop ideas out of a true love and fascination for the subject.

Subsequently, practice has tended to focus on delivery of 'real' buildings, at the expense of imagination.

As a result of this, practice has tended to become more obsessed with style, as evidenced in the worst aspects of taste.

Since the office ceased to be the test bed for healthy wonderment and experimentation there has been the emergence of artfully placed juxtaposition between timber panels and pieces of glass, combined with a restriction of the palette to subtle shades of grey and white.

The style police have flourished and 'those in the know' have enjoyed a re-emergence at cocktail parties.

There is nothing elitist in their work. I do, however, find myself wondering who Mr Thorp might give the Gold Medal to. I suspect he might scrap it altogether, yet another device to flatten out the peaks and troughs of abilities, or he would find a local worthy who had been working in the community for a lengthy period of time.

I do not belittle those architects who do, but the Gold Medal is for a contribution to architecture over and above the deliverance of good competent building.

I am very committed to working in the community myself, but in such a way that architecture in its full sense might emerge.
WA, from a guest house in Aachen, Germany

'I could argue that the people behind Archigram were among the last to develop ideas out of a true love and fascination for the subject'

people

When Annette Fisher announced her last-minute decision to stand for RIBA president, she took the profession by surprise. But few were quite as surprised as Fisher herself. 'I have to tell you, I was not thinking about doing this at all,' she says, adding that the idea did not cross her mind until she was called by journalists asking her whether or not she was likely to stand.

Encouragement from colleagues on the RIBA Council prompted a spur-of-the-moment decision to start garnering the mandatory 60 signatures of support. 'On Monday, I called the office and said: "Look, start faxing the forms," she recalls. 'By Wednesday lunchtime, we had 13 signatures, by Wednesday night, we were at 58, by mid morning Thursday, we had 72.'

As well as 17 signatures from Richard Rogers Partnership, there were more from – among others – Wilkinson Eyre, Hawkins/Brown, Bennetts Associates, Sheppard Robson, Patel Taylor and Penoyre and Prasad. She also has the support of more commercial practices including TP Bennett and Rolfe Judd, both of which once employed her.

Fisher speaks fondly of both practices, despite the fact that she left TP Bennett because 'there were seven partners – all male, of course – and I just couldn't see the potential for being more than a project architect'.

After a stint at Whinney Mackay-Lewis, she heard of Rolfe Judd as 'a practice which really encouraged women – which it did'. Within three months, she was running a £3 million refurbishment job, and when she became pregnant, it proved to be an exemplary employer, allowing Fisher to work flexible hours at home. She has also worked in the US and has run her own practices both in Nigeria and the UK. Her current practice, Fisher Associates, a five-year-old, seven-strong practice based in London's Chelsea, specialises in restaurants, offices and sports buildings.

Its first new-build project – a sports building on a green belt site in Hertfordshire – completes in June. Fisher is proud of her range of experience, saying: 'I want my practice to appeal to anybody. I don't want to just do black projects because I am a black person. That's not my background. My background has been in the commercial world.'

Which could explain her no-nonsense attitude towards funding the role of

If elected, RIBA presidential candidate Annette Fisher intends to back herself with corporate sponsorship and promises to challenge all preconceptions about the way the role of president should be carried out

by isabel allen. photograph by robert greshoff

fisher's price



RIBA president. While past presidents have used up savings, relied on a private income or been subsidised by their practice, Fisher is unabashed about petitioning others for financial support. Otherwise, she asks simply: 'How on earth am I supposed to do it?' She intends to approach a range of organisations, including client bodies and contractors, and is dismissive of the idea that this could compromise the integrity of the role: 'If I was paid by the RIBA, it could be very difficult if I had different views from them. Sponsorship, to me, is separate money.' Ideally, she argues, funds should be raised for the office rather than the individual, saying: 'If I've arranged

sponsorship but I'm not successful, there's no reason why that couldn't transfer to a different president.'

She is, however, confident of success. 'The nominations prove that people believe I can do it, and that they want me to do it.' She plans to woo the electorate with a four-pronged manifesto: increasing the profile of the RIBA; promoting the value of design; helping small practices; and encouraging diversity within the profession – issues which Fisher sees as interlinked: 'If the RIBA is more visible, it will make people ask, "Why haven't you asked an architect?" You want that question to be asked all the time.' Similarly, she argues: 'If you sell the value of

design you sell all architects, and architects will always be in work.'

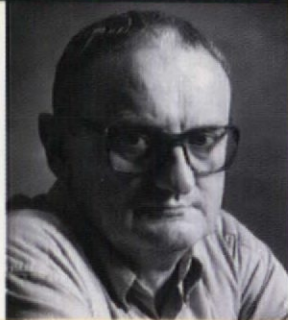
For the strategy to work, she believes, both architects and clients are in need of re-education. She would like the RIBA to train members in running small businesses: 'I think the best value we can bring to the profession as a whole is to train architects to make a business effective: how to win work. And when you have the work, how to price it and how to make a profit. Profit is not a dirty word.'

This, she argues, is the only way to tackle the problem of low pay within the profession, but also an effective means of improving the service offered to clients: 'If we become better businessmen, we'll probably become better project managers as well.' Clients, in turn, have to learn that quality has to be paid for – 'that's always a battle. The vast majority are only driven by the nettable area' – and that 'if you deal with all the problems at the planning stage the rest will fall into place. The enlightened clients will pay properly for planning'.

Having served on the RIBA Council since 1999, and as current vice-president of communications, Fisher has had plenty of opportunity to observe the machinations of the RIBA. 'The frustrating thing is seeing how long it takes for anything to happen,' she says, 'Richard [Hastilow], Marco [Goldschmied], Paul [Hyett] – everything they've done has been about how to make the RIBA more fit for purpose. And that's exciting. It's just that, as with all these things, it takes time to filter through.'

Time is one thing which Fisher does not have. Aside from running her own practice, she is a single parent. Besides which, she says: 'I believe you have to give time to yourself, to your family, to friends.' Paul Hyett's *modus operandi* (a 60-70 hour working week allows him to combine three or four days of RIBA business with his duties as chairman of Ryder) is not for her.

'The presidential role is going to have to be more focussed. I don't have any hang-ups about holding onto things myself. I like to be kept informed, but I'm a great delegator,' she says. 'The good thing is that because I am different – and I prefer to use that word rather than mention gender or colour – people are going to expect me to act differently. I think I should capitalise on it and not try to conform. I'm not even going to try and do it the way anybody has done it before.'



martin pawley

Is a return to prefabrication just a return to post-war housing?

Once upon a time, the Ideal Home Show used to be a place where upstart Modernists went for a laugh, jeering at the builders of every Tudorbethan show house that they ought to be wearing doublet and hose. But those good old days ended in a six-year war when no houses were built at all and three quarters of a million existing ones were destroyed by bombing. Worse still, during that war things got so bad that all housing had to be rationed and people with big houses either had to lend them to the government or share them with people with no houses – Tudorbethan or not – because there was nothing to laugh at. Even when the war was over, there were still bands of homeless squatters who occupied disused army camps.

The Second World War and its aftermath brought the worst housing crisis of the 20th century and it forced the government to take action never taken before, nor since. It placed the housebuilding industry under government control, and manufactured prefabricated houses under an Emergency Factory Made programme. These houses were totally different to the brick-and-block council houses being put up by the local authorities. They were made of aluminium, steel, asbestos and precast concrete and were designed and manufactured by the aircraft industry, the motor industry, the shipbuilding industry and other industries hitherto unconnected with housebuilding. Together they made a huge contribution to the 800,000 new houses completed between the beginning of 1946 and the end of 1949, but it literally took a housing catastrophe to get them started, and traditionalist opposition got them stopped as soon as it could.

I refer to this 60-year-old episode in connection with this year's Ideal Home Show because history appears to be repeating itself. This year there is much

to laugh at in Earls Court, starting with the centrepiece of the show, the London Electricity Medieval Tower, but not much to laugh at about the housing situation outside. Whether it is legitimate to compare the post-war crisis of the 1940s with our present housing market, criminally detached from reality in a world of house prices far beyond what teachers, nurses, firefighters, other essential workers and ordinary people everywhere can ever afford to pay, may be questionable, but all these people are certainly the

victims of a housing crisis of some sort. It must surely stretch the long arm of coincidence to suggest that there is no connection between this situation and the presence, in a far corner of exhibition hall two, of a demonstration cluster of new-generation lightweight 25m² steel-frame prefabricated apartments born out of the modular techniques developed for the hotel industry, and John Prewer's 1990 Microflat by way of developer James Wright, The Design Buro and other members of LiveIn Quarters.

There have been other essays into new prefabrication in the past few years, and there are more to come, including a Cambridge project for modular science parks. But the LiveIn units have the affordability, lightness, deliverability to urban sites – by airship perhaps, according to Prewer – and sheer desirability that comes from a level of miniaturised luxury normally only associated with the

motor industry and motor industry prices.

At present, the Peabody Trust is securing a site for the first inner London development where the units are to be let at between £65 and £90 a week.

After a tour of the exhibit, Ken Livingstone announced uncompromisingly: 'I want to see thousands of these all over London.' If he gets his wish, 'Housing for essential workers' could become the 'Homes for heroes' cry of the 21st century.

'The Second World War brought the worst housing crisis of the 20th century and it forced the government to take action never taken before, nor since'

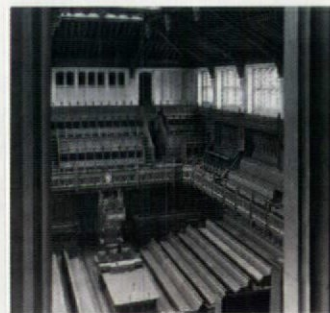
a life in architecture

sir paul bryan

Sir Paul Bryan was MP for Howden in North Yorkshire for 30 years and minister of state in the Department of Employment in the 1970s. His two architectural loves are his home and the Houses of Parliament.

He bought the former in 1951. 'It stands 180m up with a magnificent view over the Vale of Pickering and the Yorkshire Wolds. When we first bought it, it was a typical three-bedroom farmhouse without electricity, telephone or mains water. There were chickens in what is now the dining room, a ram in the kitchen and a bull where we now have central heating.'

The house has doubled in size, with a new wing built in stone from Kely Castle. When the Bryans were building, repairs were taking place to the House of Commons, and Sir Paul was able to acquire a discarded stone which is now over his front door.



Of his other architectural love, Sir Paul says: 'When working daily in the House of Commons, one cannot help being overcome by a sense of history. Every room, passage, hall or staircase has its history.' His own recollections include the lying-in-state of Winston Churchill, Charles de Gaulle addressing both houses, and Margaret Thatcher's speech on the eve of the Falklands campaign.

'The crypt chapel [which survived the fire of 1834] is probably the finest example of medieval architecture in the country,' he says. Sir Paul and his second wife were married there in 1971. 'I made my vows beneath the statue of a saint being boiled in oil.'

Eleanor Allen

14 March 2002

Sarnafil



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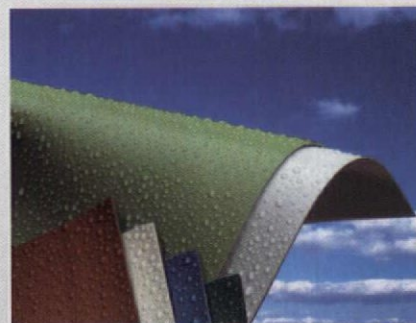
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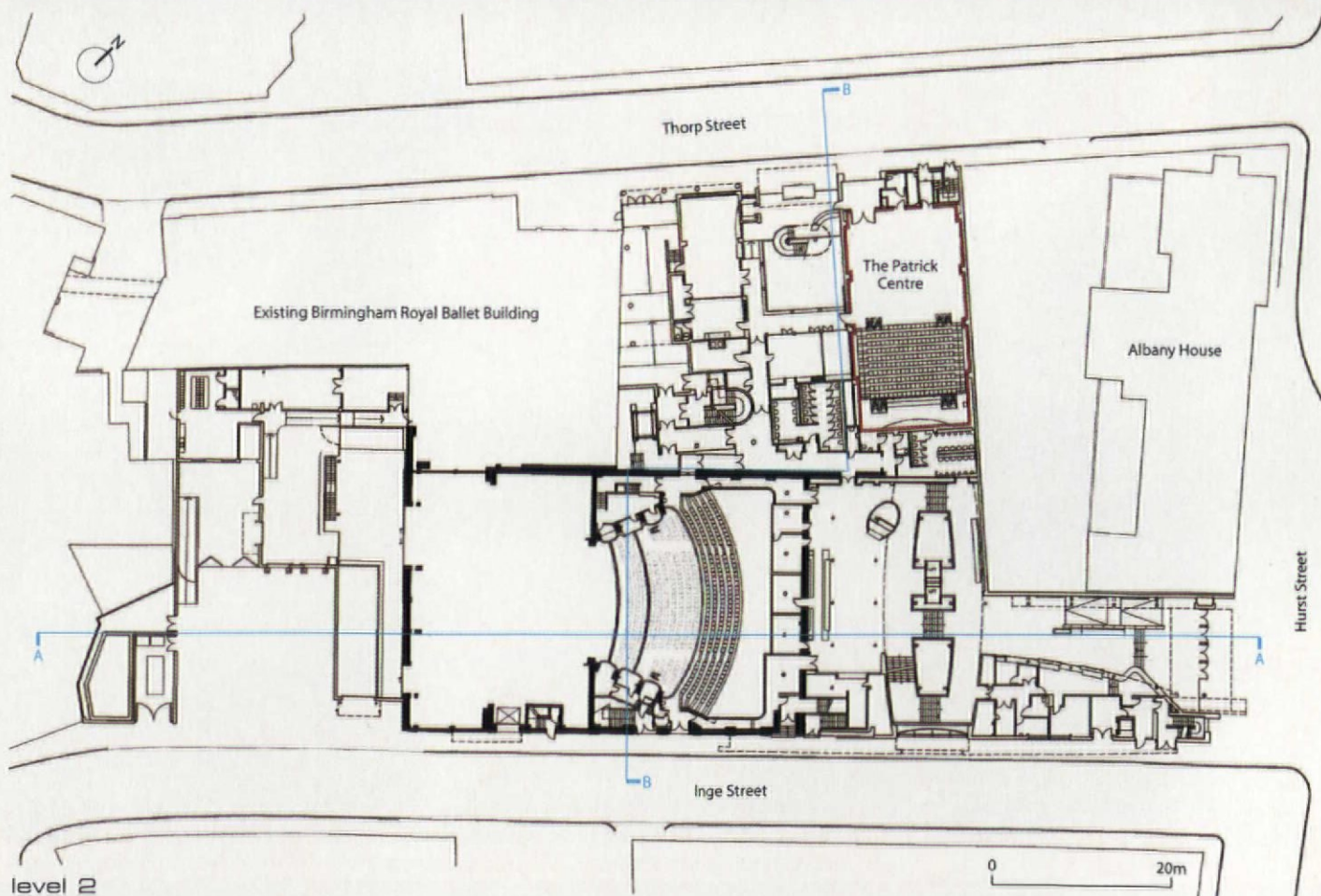


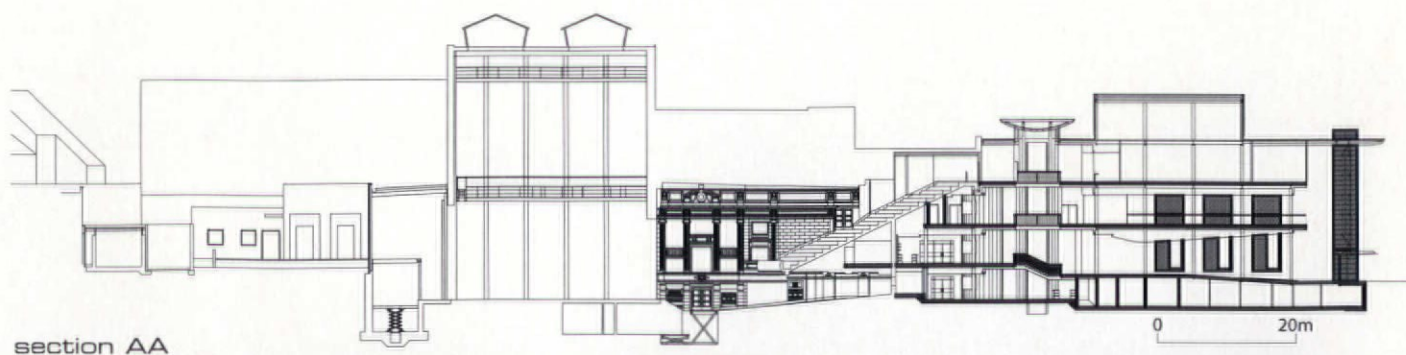
Curtain call

Birmingham is hoping the revamp of its opera house by Associated Architects and LDN Architects will help it become European City of Culture in 2008

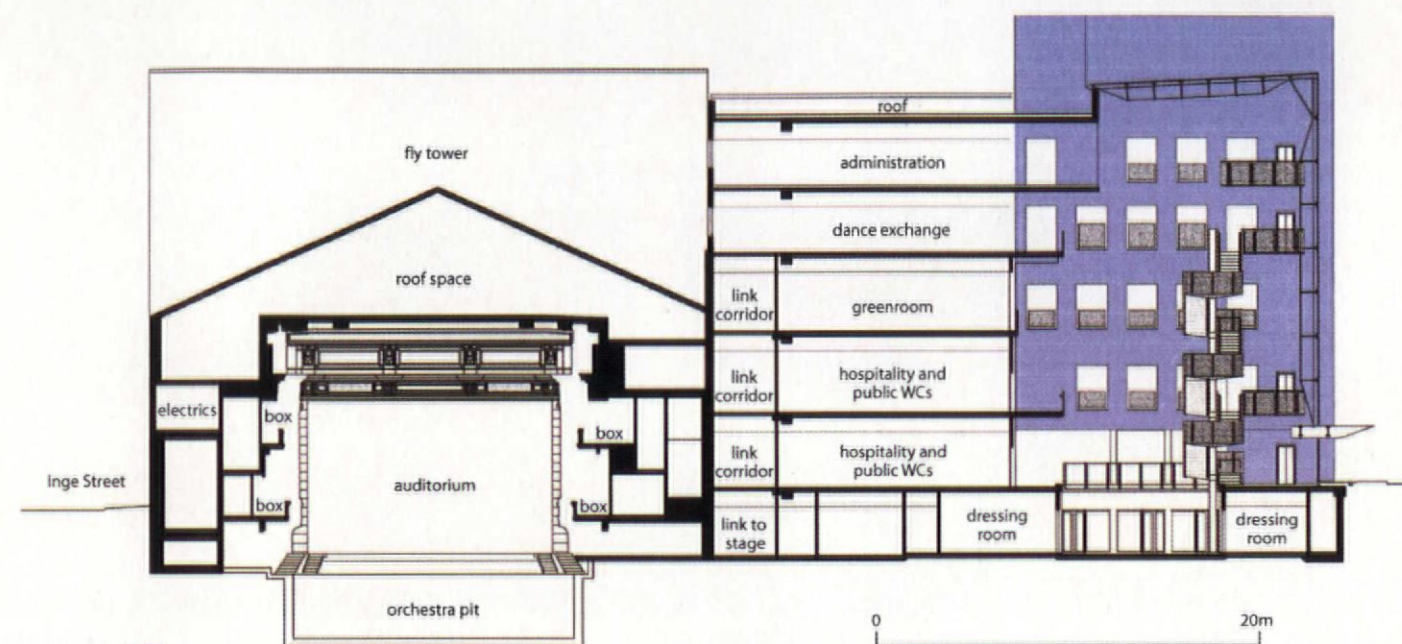


By Kenneth Powell. Photographs by Martine Hamilton Knight





section AA



section BB

Birmingham is one of the towns and cities (others include Bradford and Milton Keynes and, more convincingly, Newcastle upon Tyne/Gateshead and Liverpool) which are competing for the title of 'capital of culture 2008'.

The contest – which is really about cashing in on increasingly scarce Lottery cash – highlights the deficiencies of Britain's provincial cities in the area of cultural provision. In any European city of substance, for example, the opera house is a prominent public monument – those in Barcelona and Lyon, the second cities of Spain and France, have recently been totally reconstructed at public expense. Birmingham, in contrast, has the Hippodrome, speculatively developed as 'a theatre of varieties' and hidden away among shattered fragments of Victorian townscape behind one of the city's notorious urban motorways.

The Hippodrome has never been an opera house in the sense that Covent Garden or Milan's La Scala are; alongside the resident Birmingham Royal Ballet and visits by Welsh National Opera, it houses big musicals, pop concerts and one of the best pantomimes in the country. The major reconstruction completed last year by Associated Architects/LDN Architect (formerly Law & Dunbar-Nasmith) has given the Hippodrome a new lease of life as a classic 'lyric theatre', with vastly improved facilities for audiences and those who work there.

Even in a city which has put its money where its mouth is to fund major arts projects – with Symphony Hall the jewel in the crown – a custom-made replacement was never on the cards. The revamped Hippodrome demonstrates the wisdom, in fact, of investing generously in existing theatres, so many of which desperately need updating to cope with current standards of safety and accessibility (and the demands of audiences for comfort and convenience alongside traditional glamour).

The site of the Hippodrome, on the south-west edge of the city centre, provides a contrast to the swagger of Birmingham's major civic and commercial buildings. Until relatively recently it was an area of small industries and, within living memory, slum housing – a group of surviving back-to-backs across the road from the theatre is being restored by the National Trust, a rare survivor of the Industrial Revolution city.

Nearby, Smallbrook Queensway exemplifies post-war ideals of total reconstruction which, though now discredited, command grudging respect for their sheer bravura. (The building line of this highway, bridging across Hurst Street, further isolates the Hippodrome from the city centre.)

An area of back-to-back housing was cleared for the development of assembly rooms and shops completed on the Hippodrome site in 1895. The assembly rooms

were extended within a few years to form the 'Tower of Varieties and Circus' – and it proved a commercial failure.

The Hippodrome – it was known as such from 1903 onwards – subsequently went through successive campaigns of rebuilding and extension. The most dramatic took place after the theatre was acquired by the Moss Group in 1924 and significantly upgraded: London-based architects Burdwood & Mitchell created a new and enlarged auditorium in a dignified Classical manner, extending the very deep (and remarkably capacious) circle into the former assembly rooms, which were refashioned as a dance hall. The oddest feature of the rebuilt Hippodrome was the long corridor which provided access from Hurst Street – such street presence as the building possessed was effectively eradicated when the narrow Hurst Street facade was reconstructed in the early 1960s. The rebuilt frontage made little impact in the context of the adjacent Albany House, a crude 1960s office block, but the weak sub-Classical frontage applied in the 1980s was little better.

Birmingham City Council's acquisition of the Hippodrome in 1979, with the theatre vested in an independent trust, led to a further programme of investment – the stage, orchestra pit and fly tower were rebuilt. The advent of the Birmingham Royal Ballet (BRB) proved a major catalyst for change. A





Left to right: the Thorp Street elevation; the Thorp Street entrance fulfils the client's request for 'openness'; the qualities of Burdwood & Mitchell's auditorium have been revealed by careful restoration



Left to right: patterned glass throws dappled light onto the stairs; the aesthetic is a modified High-Tech, where natural wood and stone balance slender steel columns; a full-height atrium contains lifts, staircases, restaurants and bars

new concrete-framed building for BRB, including dance studios, stores and offices, attached to but independent of the Hippodrome, was constructed on Thorp Street in 1990-91, although its brick Post-Modern facade does little to lift the spirits.

DanceXchange, an organisation promoting dance education, has become another lively element in the Hippodrome's working community.

Birmingham-based Associated Architects and LDN Architects (responsible for the Festival Theatre in Edinburgh) were jointly appointed for the project, following interviews in 1996 – the client suggested the collaboration.

'It was a forced marriage,' says Paul Lister of Associated Architects, 'but it worked extremely well. This was truly a joint project in which the expertise of both offices was used to the full.' The scheme was carried out to a traditional contract, with the architects responsible for detailed drawings.

The development brief prepared by Crispin Raymond Associates formed the starting point of the project. In addressing its demands, including that for 'a much more open feel' in the building, the design team focused on the scope for the physical expansion of the Hippodrome as well as the reconfiguration of the core site.

Fortunately, the large site on Thorp Street occupied by a nightclub had already been acquired by the theatre trust, and would form a key connection between the Hippodrome and the BRB building. Although the stage itself had been modernised, access facilities were very poor – the rear of the stage abutted an area of industrial sheds. With this site also acquired, a new trailer lift, allowing trailers to be transferred direct from the street to stage level (well below the street), could be provided, along with further loading and workshop areas.

The qualities of Burdwood & Mitchell's auditorium (still, surprisingly, unlisted) have been revealed by a careful restoration using plenty of silver leaf, new seat coverings, new lighting and, a successful touch of contemporary design – a striking fire curtain by artist Belraj Khanna. Provision for the disabled – previously hardly existent – has been vastly improved. However, in most respects, the auditorium looks much as it always did. The big changes have taken place beyond it.

The key move in the public sector of the building was a radical one, the demolition of the front-of-house area, with its circuitous stairways and pokey bars and its replacement by a full-height, top-lit atrium containing lifts and staircases, bars and restaurants and a reconstructed entrance foyer where the feeling of being in a long, dull corridor has finally been banished. The aesthetic throughout is lightweight, a form of modified High-Tech where natural wood and stone balance slender steel columns and strong colour is sparingly applied. The effect of the intervention is to make the interior of the building remarkably legible, whereas

Front-of-house and auditorium

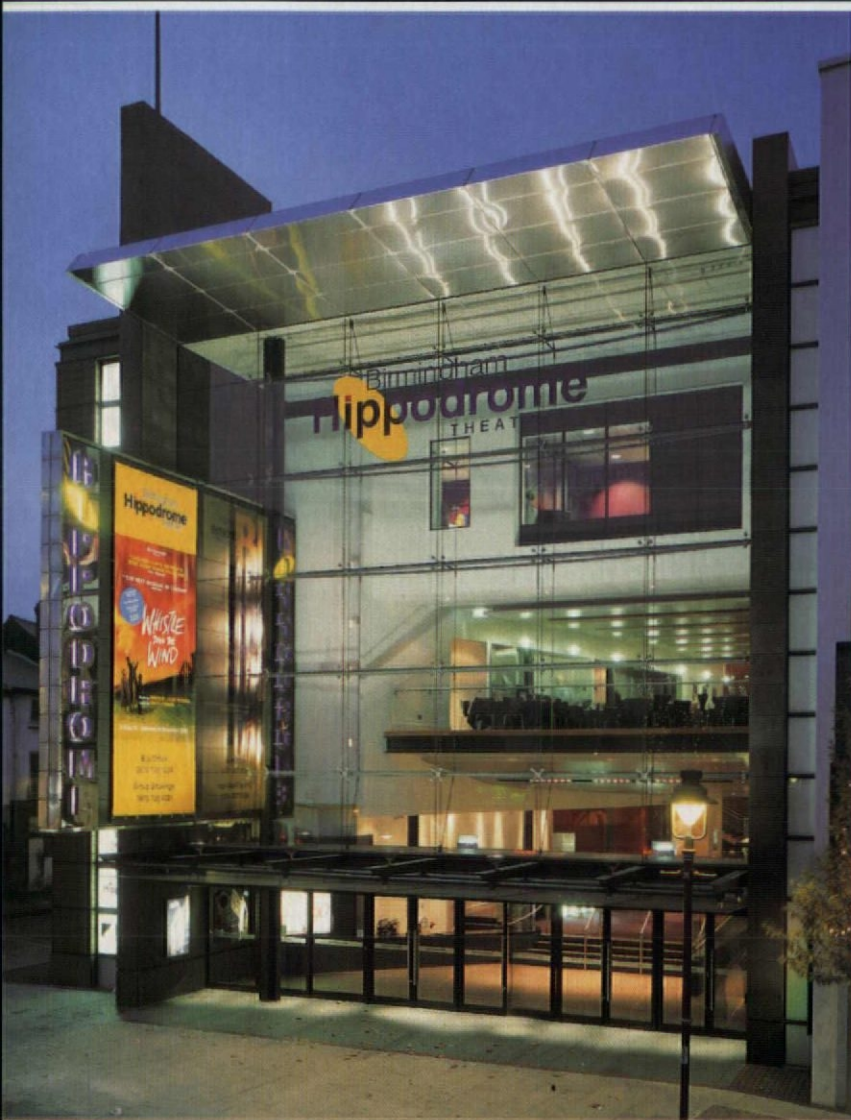
The original front-of-house was demolished and replaced with a four-storey structure. Construction is generally steel frame with precast planks, on a 4.8m x 6.9m structural grid. Long spanning UC floor beams maximise floor-to-ceiling heights and provide servicing flexibility. Columns are typically circular hollow sections with spigot connections. The main entrance and atrium glazed facades are supported by a system of steel trusses formed from steel tubes and tie rods.

The auditorium was renovated in the 1920s, when an enlarged steel circle structure was constructed, and in the 1980s, when the stage was expanded. The new front-of-house steel frame was designed to provide permanent support to the rear of the existing circle structure and provides a diaphragm to ensure that the stability of the existing circle structure is maintained. The construction of a cantilevering covered walkway over the pavement of Inge Street allows access to the circle.

Nightingale building

Buildings on the west of the site were demolished to allow construction of the seven-storey reinforced concrete-framed Nightingale building, home for the BRB. The dance rehearsal studios and the Studio Centre are all double-height spaces, the construction typically reinforced concrete frame, with 250mm thick flat slabs. The 12m-long spanning floor and ceiling structures for the studio spaces were stiffened with a combination of downstand and upstand beams and slabs. Acoustic isolation of the studio spaces was achieved by floating concrete floors enclosed with collar-jointed dense blockwork walls. The roof and main entrance facade of the atrium are supported by elegantly detailed trusses formed from steel tubes and tie rods, with a triangular eaves truss supporting the glazed elevation.

Neil Squibbs, Andy Dunford, Gary Frame, Buro Happold



Left: the new Hurst Street frontage. Top right: new studio space. Above right: the Inge Street facade

most theatres are ideal places to get lost in during the interval.

The former nightclub site has been intensively redeveloped with a new building fronting onto Thorp Street. The new steel-framed structure revolves around a day-lit central atrium – with a truly striking steel staircase – and contains a new 206-seat flexible performance space (the Patrick Centre), dressing rooms, hospitality suites, the Jerwood dance injury clinic, further studio space for BRB, extensive premises for

DanceXchange, theatre offices and a staff restaurant and bar. It is here that those who work for the three organisations sharing the site, along with visiting performers, tend to meet. There are connections to the BRB building – joining the steel and concrete structures was a complex task, says Paul Lister – and to the main theatre.

The Hippodrome's new frontage to Hurst Street has all the 'openness' that the brief demanded – there are views through the full-height glazing into the foyer and restau-

rant. So far the 'interactive' art work planned for the projecting beam that provides a marker on the street has failed to materialise.

The reconstructed Hippodrome demonstrates that for many of Britain's historic theatres a radical approach to refurbishment is vital – and perhaps the best antidote to declining audience figures. The project has fused together some remarkably vigorous arts organisations – and has certainly strengthened Birmingham's claim to the cultural crown for 2008.



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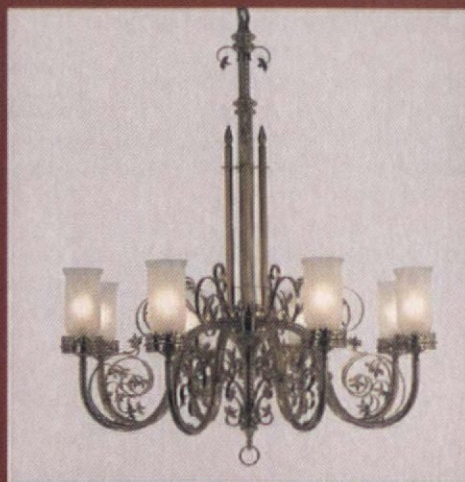
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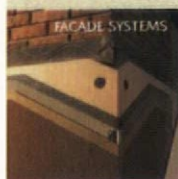


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Costs

Cost analysis based on tender sum

DEMOLITIONS

SELECTIVE SITE CLEARANCE £465,600
including front of house and adjacent building.
Asbestos removal to previous Dance X Change studio

SUBSTRUCTURE

FOUNDATIONS/SLABS £101.80m²
Reinforced concrete ground slab

SUPERSTRUCTURE

FRAME £104.75m²
Steel frame to front of house, reinforced concrete to remainder

UPPER FLOORS £29.24m²
Pre-cast reinforced concrete slabs and in situ reinforced concrete slabs

ROOF £22.70m²
Roof steelwork with Sarnafil coverings, including gutters and soffits

ROOFLIGHTS £5.95m²
Feature glazed rooflight over front-of-house atrium

STAIRCASES £5.44m²
Steel staircases to front of house and Thorp Street atrium, concrete staircases elsewhere

EXTERNAL WALLS £47.73m²
Blockwork cavity walls with Sto Render to the external face. Terracotta, copper and slate cladding panels to front of house

STRUCTURAL GLAZING £22.35m²
Glazing to front of house and Thorp Street

WINDOWS £17.79m²
Steel windows

EXTERNAL DOORS £39.93m²
Glass door to front of house and Thorp Street entrances

INTERNAL WALLS AND PARTITIONS £46.81m²
Mixture of blockwork and stud partitioning

INTERNAL DOORS £16.05m²
Timber door sets with ironmongery

INTERNAL FINISHES

WALL FINISHES £40.40m²
Timber panelling to front of house, painted plaster and plasterboard to partitions

FLOOR FINISHES £34.00m²
Mixture of vinyl, broadloom carpet, carpet tiles, slate and rubber

CEILING FINISHES £20.78m²
Mixture of suspended, feature and plasterboard ceilings

FITTINGS AND FURNISHINGS

FURNITURE £147.58m²
Therapy pool, vanity units, kitchen fittings, mirrors, seating renewal to auditorium, retractable seating, curtaining and blinds, specialist auditorium installations, drawing room tables

SERVICES

SANITARY APPLIANCES £6.18m²

SERVICES EQUIPMENT £11.06m²

DISPOSAL INSTALLATIONS £11.59m²

WATER INSTALLATIONS £3.48m²

SPACE HEATING/AIR TREATMENT £197.17m²

MECHANICAL INSTALLATIONS

ELECTRICAL SERVICES £113.95m²
LV distribution, general lighting and power, emergency lighting, fire detection, alarm systems, cable and wiring and lightning protection

LIFT AND CONVEYOR INSTALLATIONS £48.05m²

Trailer lift and scenery lift in back of house, passenger lifts, two glass scenic lifts and two service lifts

PROTECTIVE INSTALLATIONS £19.10m²

Sprinkler installations

SPECIALIST INSTALLATIONS £29.08m²

Dimmers installation

BUILDERS' WORK IN CONNECTION £20.55m²

Holes and chasing through structure, plant bases, support steels, service ducts, cable trays, lift shaft, builders work

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT £196.63m²

EXTERNAL WORKS

LANDSCAPING, ANCILLARY BUILDINGS £86,500

Includes tarmacadam to Albany House car park, blue block pavilions to other areas and in situ concrete to truck loading area. Also includes cycle racks, bollards, speed hump and new Bellmouth kerbing

Cost summary

	Cost per m ² (£)	Percentage of total
DEMOLITIONS	35.97	2.58
SUBSTRUCTURE	101.80	7.29
SUPERSTRUCTURE		
Frame	104.75	7.50
Upper floors	29.24	2.10
Roof	22.70	1.63
Rooftlights	5.95	0.43
Staircases	5.44	0.39
External walls	47.73	3.42
Structural glazing	22.35	1.60
Windows	17.79	1.27
External doors	39.93	2.86
Internal walls and partitions	46.81	3.35
Internal doors	16.05	1.15
Group element total	358.74	25.70
INTERNAL FINISHES		
Wall finishes	40.40	2.89
Floor finishes	34.00	2.44
Ceiling finishes	20.78	1.49
Group element total	95.18	6.82
FITTINGS AND FURNITURE	147.58	10.57
SERVICES		
Sanitary appliances	6.18	0.45
Services equipment	11.06	0.79
Disposal installations	11.59	0.83
Water installations	3.48	0.25
Space heating/air treatment	197.17	14.12
Electrical services	113.95	8.16
Lift and conveyor installations	48.05	3.44
Protective installations	19.10	1.37
Specialist installations	29.08	2.08
Builders' work in connection	20.55	1.47
Group element total	460.21	32.96
PRELIMINARIES & INSURANCE	196.63	14.08
TOTAL	1396.11	100

Costs supplied by Chris Ogden, EC Harris

WEBLINKS

Associated Architects
www.associated-architects.co.uk
LDN Architects
www.ldn.co.uk
Buro Happold
www.burohappold.com
EC Harris
www.echarris.com

IPIX IMAGES

'3D' photographs of the Birmingham Hippodrome can be viewed at ajplus.co.uk/photos

CREDITS

TENDER DATE

December 1998

START ON SITE DATE

April 1999

COMPLETION DATE

October 2001

GROSS EXTERNAL FLOOR AREA

12,945m²

FORM OF CONTRACT AND/OR PROCUREMENT

JCT 80, Private with Quantities up to and including Amendment 18 & TC/94

TOTAL COST

£18,159,000

CLIENT

The Birmingham Hippodrome Theatre Trust

JOINT ARCHITECTS

Associated Architects and LDN Architects
Associated Architects: Lizzie Hill, Lyn Horsfall, Graham Hall, Warren Jukes, Mark Kingsley, Paul Lister, Julian Flannery, Matthew Haines, Jeremy Turner

LDN Architects: Ross Cameron, Michael Hamilton, Graeme Massie, Colin Ross, Mark Sedgewick

PROJECT MANAGER

Elias Topping

QUANTITY SURVEYOR

EC Harris

STRUCTURAL ENGINEER

Buro Happold

M&E ENGINEER

Buro Happold

FIRE ENGINEER

Buro Happold FEDRA

ACOUSTICIAN

Sandy Brown Associates

ACCESS CONSULTANT

Earncliffe Davies Associates

MAIN CONTRACTOR

HBG Construction

PLANNING SUPERVISOR

Associated Architects

PUBLIC ART CONSULTANT

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Baled out

The conversion of two redundant barns in Norfolk is a model of sustainable, environmentally friendly development

by susan dawson. photographs by mark luscombe-whyte



A conversion of a redundant barn raises a question familiar to architects working in the countryside – how do you retain the character of the barn while creating a viable domestic interior?

Hudson Featherstone Architects, which converted two barns in Norfolk, has a novel approach to the problem, using straw bales and translucent glass fibre sheet as building materials. The barns are designed with sustainable principles and with the minimum of intervention. As Anthony Hudson explains: 'We wanted to keep the structure as it was,

incorporating just a few modern insertions.'

The barns are part of a former farm in Haveringland, just north of Norwich. Like many such properties it was broken up into smaller units in the 1980s, when most of the buildings were converted into dwellings. The two remaining, a cart shed and a grain storage barn, have now been converted by Hudson Featherstone into two dwellings for holiday letting. The grain storage barn, now known as Hall Barn, was a two-storey brick building roofed with Norfolk red clay pan-

tiles and with open bays formed by sturdy oak posts on the north side. The cart shed, now called Quaker Barn, was a similar but smaller single-storey building. Together with a small linked shed they form two sides of a courtyard.

The two newly converted barns, which are designed to be let together or separately, share a common entrance porch with a covered overhanging roof at the corner of the courtyard. The new elevations have been kept simple to maintain their barn-like qualities.

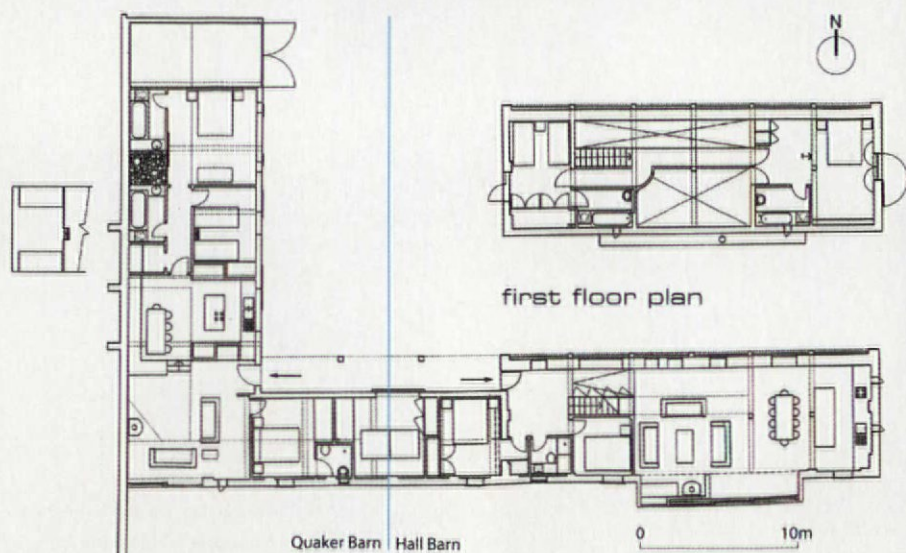
The new north wall of Hall Barn, which overlooks the courtyard, is made of straw bales, stacked up as if the barn were still used for storage, yet creating a wall which gives high levels of thermal insulation. The bales are faced with a rainscreen of translucent glass fibre panels, fixed to steel frames which span between the original oak posts.

The window openings in this wall are not immediately apparent; they are set into the depth of the straw bales and screened by the glass fibre panels. Sandblasted glass was used to ensure privacy. At eaves level, the straw bales are screened with horizontal green oak boards, echoing the original eaves cladding.

The windows on the south side of Hall Barn and on Quaker Barn are either double-glazed units framed in oak or frameless double-glazed sliding units in simple steel tracks, draught-proofed with car window seals (see Working Detail overleaf). The roofs of both barns were laid with re-used Norfolk clay pantiles, with traditional glass pantiles used in places to bring high-level light into the interior.



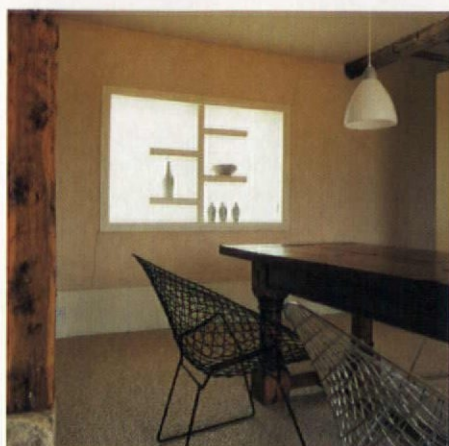
The new north wall of Hall Barn is made of straw bales, faced with a rainscreen of translucent glass fibre panels fixed to steel frames which span between the original oak posts



ground floor plan

Internally, the two barns have been treated in very different ways. Hall Barn is relatively long and narrow in plan, yet accommodates four double bedrooms. Its domestic layout fits neatly into the original structural timber bays which, with the oak trusses, have been retained and exposed. An open-plan kitchen, screened by a tall cupboard, fills the end bay on the east side, with a double-height living/dining room in the next three bays and a bedroom, WC and hall space in the remaining two bays.

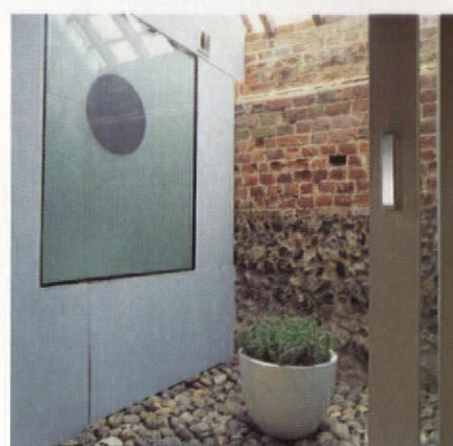
The south wall of the living/dining space, which looks out onto fields and garden, has been opened up with a glazed extension incorporating an inglenook fireplace, to create a delightfully light and spacious interior. Above it, at first-floor level, runs a bridge which links the staircase to a double bed-



Top: Hall Barn has a first floor bridge which links the staircase to a double bedroom and bathroom over the kitchen. **Above:** the dining area in Hall Barn – the window opening is set into the thickness of the straw bale wall.



Top: the living area in Quaker Barn. **Above:** Quaker Barn's kitchen/dining area is separated from the bedrooms by a knapped flint wall that reaches to the ridge and is lit from above with traditional glass pantiles set in the roof.



Top: bathrooms in Quaker Barn receive indirect light from internal glazed walls. **Above:** Quaker Barn's internal courtyard has a cobbled floor and exposed brick wall with flint base. It is roofed with glazed pantiles.

room and bathroom over the kitchen. Another first floor bedroom, also en-suite, is at the other end of the bridge. Two further double bedrooms are on the ground floor.

Quaker Barn is a more hybrid structure, formed of two originally separate buildings. Its west wall is of solid brickwork, so that all windows look out onto the courtyard. The entrance leads into a spacious living room with a south-facing window; the west wall is panelled to improve the insulation qualities of the original solid brick wall. A short flight of steps leads up to the kitchen/dining room; it is separated from the two bedrooms beyond by a knapped flint wall that reaches to the ridge and is lit from above with glass pantiles set in the roof.

The bedrooms have windows onto the courtyard; the two bathrooms that serve them

flank the solid west brick wall. Each bathroom has a glazed wall that receives indirect light from an internal courtyard, set between them and roofed with glazed pantiles. The courtyard is floored with cobbles, and the brick wall is exposed and reveals its flint base which was used to reduce rising damp.

Underfloor heating has been used throughout the two barns, with a floor finish of Perstop marble chips laid in resin.

The barns have been designed with the aims of using sustainable, local resources, achieving high levels of insulation and maximising solar gain by careful orientation, minimising building and energy costs. The straw bales, oak joinery and flint walls, like most of the materials and suppliers used in the contract, were sourced within a five-mile radius of the site.

CREDITS

CONTRACT TYPE

Direct labour

GROSS FLOOR AREA

300m²

CLIENT & PROJECT MANAGERS

Jenny & Anthony Hudson

ARCHITECT

Hudson Featherstone Architects

Anthony Hudson

STRUCTURAL ENGINEER

Alcock Lees Partnership

STRAW BALE CONSULTANT

Sarah Wigglesworth Architects

SITE MANAGER

Brian Buck

SUBCONTRACTORS & SUPPLIERS

marble chip floor finish Perstorp Construction
Chemical; metal fabricators Stanley Welding Services;
structural silicone Dow Corning; window channels
Edgware Motors; fibreglass cladding Filon; oak
windows Tradspec; glazing Contract Glass; granite
Perfitt

working details

The north wall of the two-storey barn comprises a series of straw bales, sprayed with borax to prevent infestation and laid on an insulated plywood platform to avoid thermal bridging.

The bales are laid in English bond pattern and spiked together with 10mm steel bars. They are additionally secured to the original oak posts with galvanised steel wires, which were wrapped round the bars. At the top they are held in place by a ply bulkhead. Window openings were designed to suit the straw bale module.

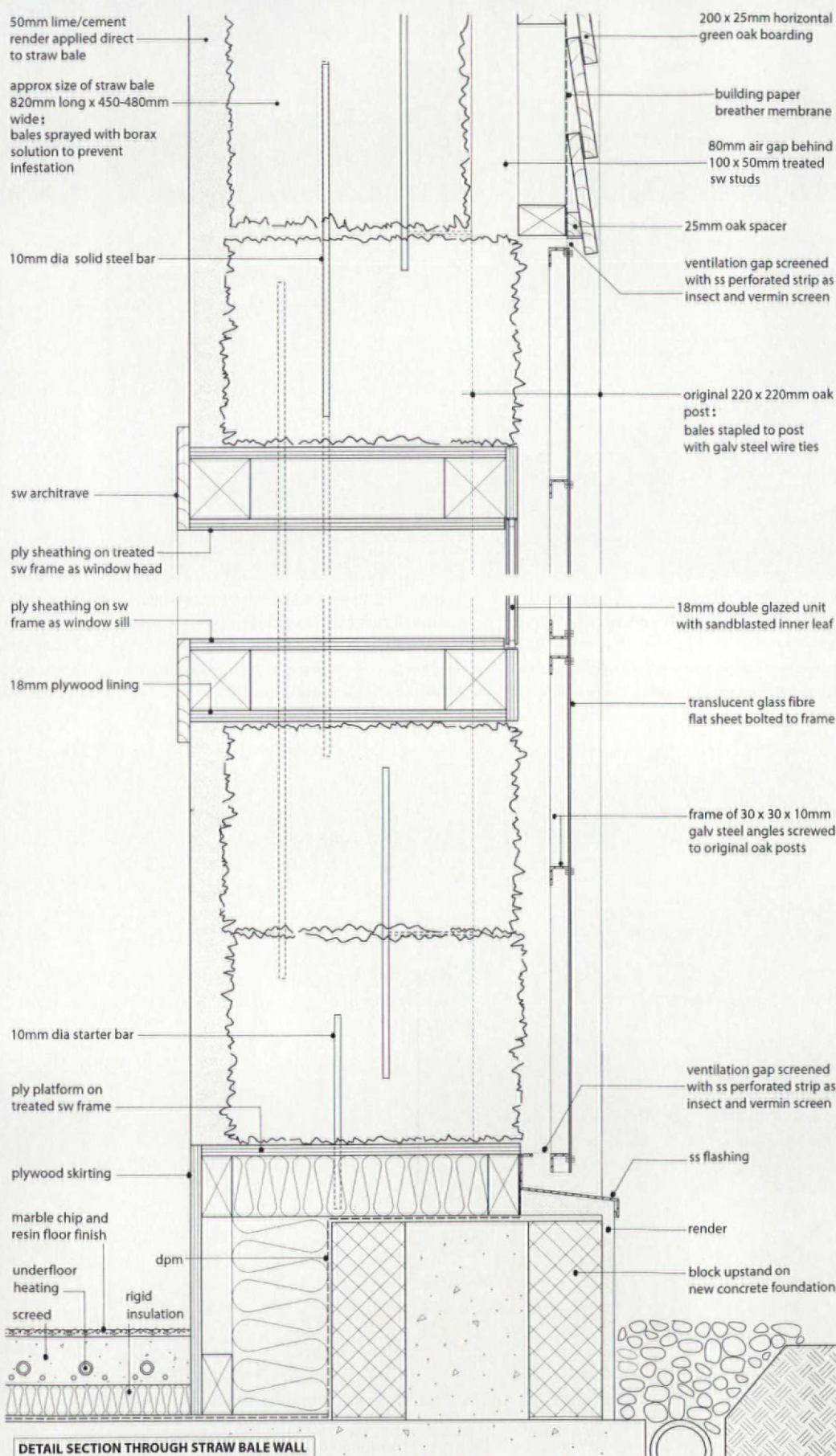
The bales are faced on the outside with a rainscreen of translucent glass fibre panels bolted to a frame of 30 x 30mm steel angles. Perforated stainless steel strips run at the head and foot of the frame to allow a flow of air for ventilation while preventing mice and insects from infesting the bales.

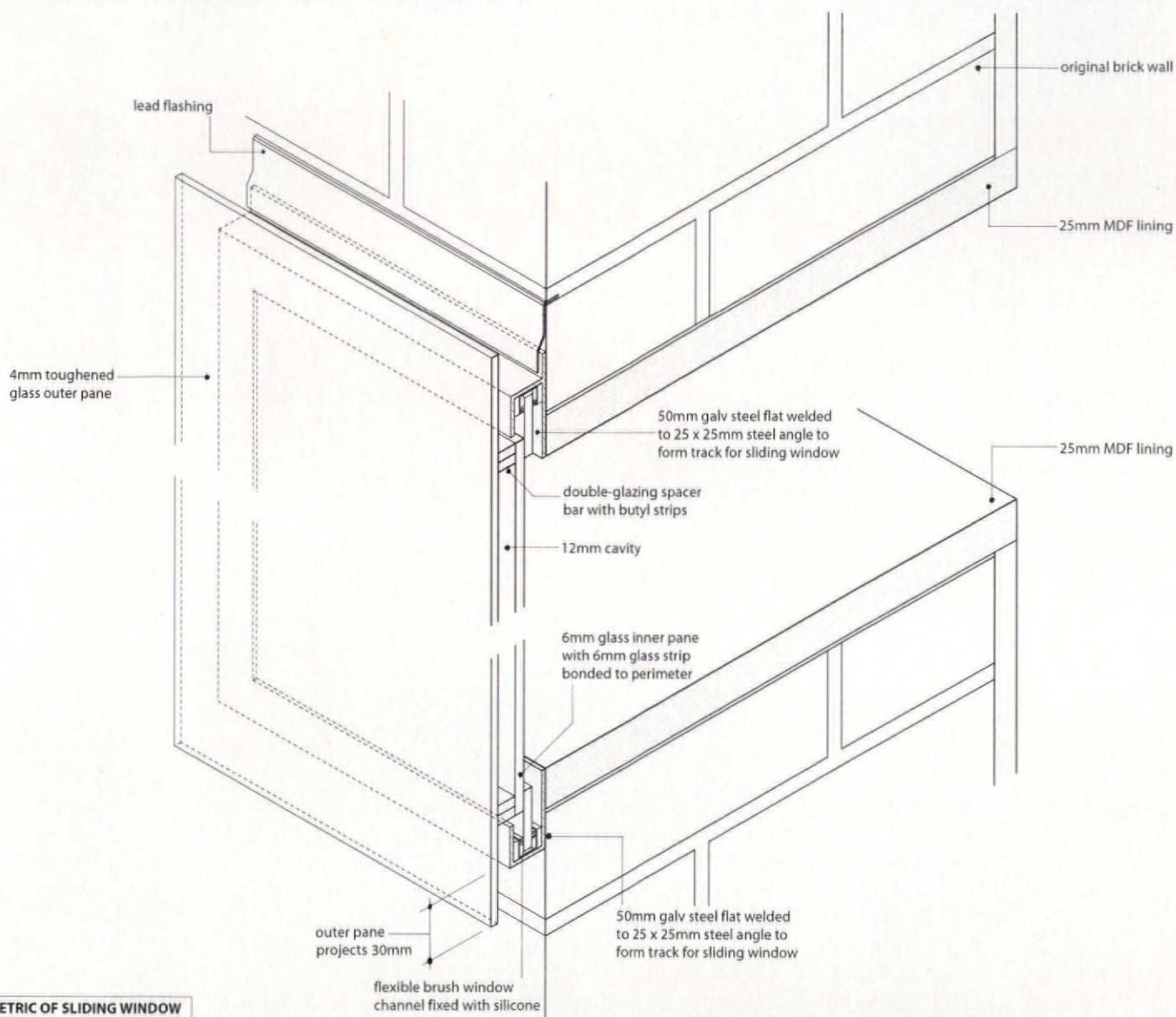
At eaves level the bales are clad with horizontal oak boarding which recalls the elevation pattern of the original building.

On the inside a 50mm lime/cement render was applied directly to the straw bales as wall finish.

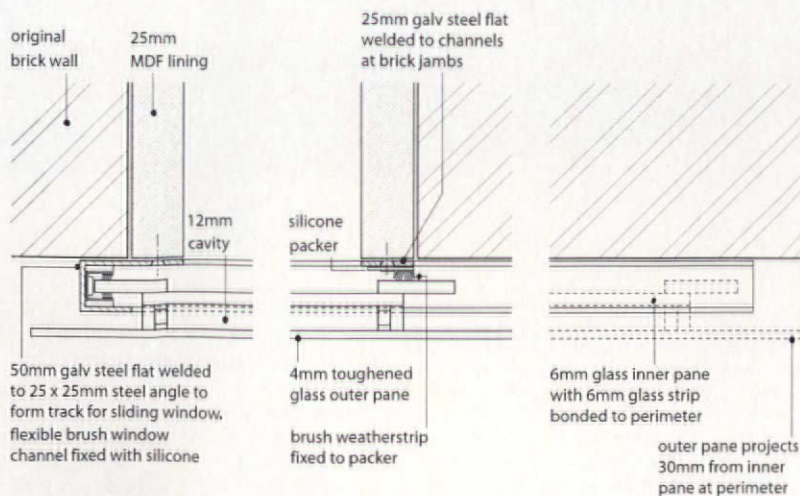
The sliding windows are face-fixed to the original brick walls of the barns. Each window consists of a frameless double-glazed unit with an inner pane of 6mm glass and an outer pane of 4mm toughened glass. 6mm glass strips were bonded to the perimeter of the inner pane; the top and bottom edges slide in channels fixed back to the brickwork. They are formed of a 50mm steel flat welded to a 25 x 25mm steel angle, and are lined with flexible brush strips sourced from the car industry. The perimeter of the outer pane projects beyond the channels to screen them.

Susan Dawson

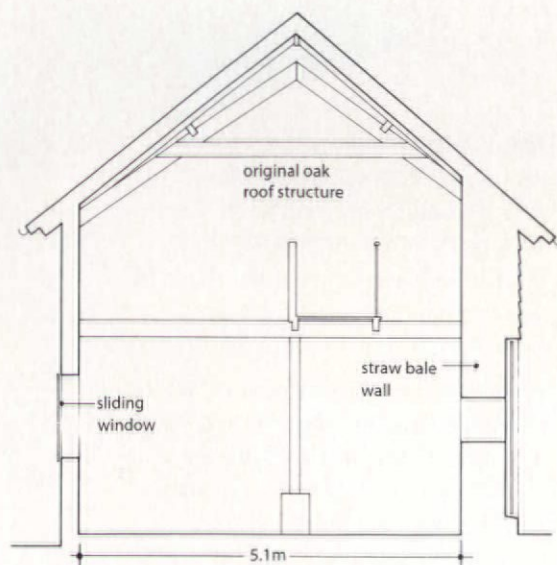




ISOMETRIC OF SLIDING WINDOW

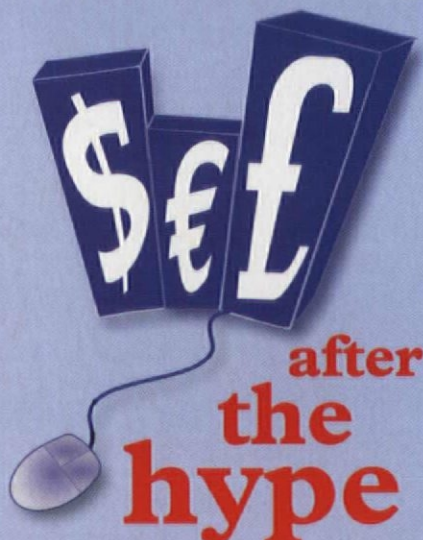


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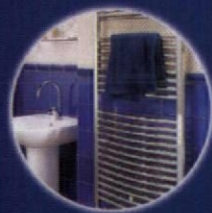
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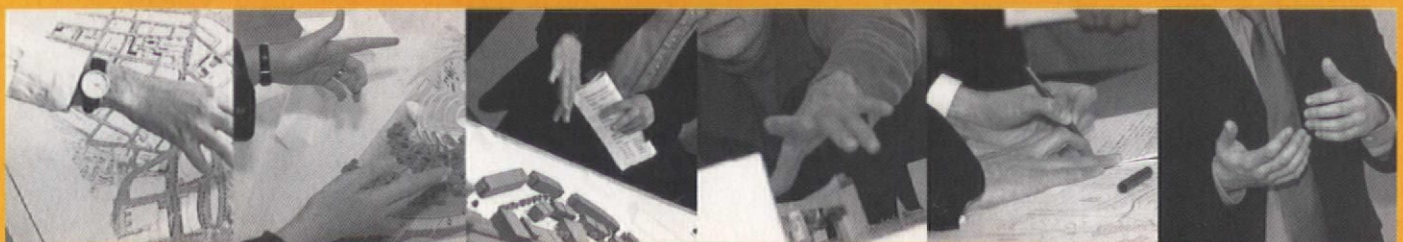
DESIGN REVIEW

GUIDANCE ON HOW CABA EVALUATES QUALITY IN ARCHITECTURE AND URBAN DESIGN

This week CABA launches a new publication which explains how its design review programme assesses projects.

CABA is a non-statutory consultee within the planning process; it is consulted by local authorities about projects which raise significant design issues, because of the nature of the project or the nature of the site. Increasingly, CABA is involved in pre-application discussions, and the majority of projects seen by its design review committee are presented before a planning application has been submitted. CABA also offers informal advice on projects which cannot be seen by the committee.

The version of 'Design Review' which follows is a summary of a longer publication which is available free on request, by e-mail to enquiries@cabe.org.uk. It can also be downloaded from CABA's website, www.cabe.org.uk, which gives more information about the design review programme and CABA's other activities.





CABE IS THE NATION'S CHAMPION FOR BETTER PLACES: PLACES WHICH WORK BETTER, FEEL BETTER, ARE BETTER. WE OFFER ADVICE TO ALL THOSE WHO CREATE, MANAGE AND USE BUILDINGS AND THE SPACES BETWEEN THEM.

CABE starts from the belief that architecture affects everyone, every hour of every day. The appearance of our built environment is important, but good design is about much more than how things look. It is about uplifting communities and transforming how people feel and behave. It is also about using resources effectively and imaginatively. In short, good design improves quality of life for everyone.

CABE's design review programme is one of six programmes: the others are project enabling, partnerships, the regions, policy and research, and education. More information about these programmes can be found on the CABE website www.cabe.org.uk.

CABE's design review committee offers expert advice on the quality of designs for selected projects. This document offers guidance on how the committee goes about this. It builds on the content of a number of publications referred to in the bibliography, not least the work of CABE's predecessor, the Royal Fine Art Commission's 'What makes a good building?', which covers aspects of the subject in some depth, and remains a useful reference.

CABE's design review committee considers projects of all types and sizes, from urban masterplans to individual buildings, as well as engineering structures, landscaping and public realm schemes and projects in other categories. Not all of what follows will be relevant to every project or every type of project. The majority of the principles set out, however, will have some relevance to most projects.

Although the document's principal purpose is to provide insight into how CABE works, it will also be useful to other organisations, including funding agencies and planning authorities, involved in appraising design quality.

Design is a creative activity, and definitions of quality in design are elusive. It cannot be reduced to codes and prescriptions; and even in those areas where there appear to be codes – such as classical architecture – the best examples often break or transcend the rules. It is possible, however, to distinguish good design from bad design.

By good design we mean design that is fit for purpose, sustainable, efficient, coherent, flexible, responsive to context, good looking and a clear expression of the requirements of the brief.

We believe that assessing quality is to a large extent an objective process. Ultimately, of course, some questions come down to matters of individual taste and preference. It is not often, however, that questions of this kind are important in deciding whether a project, judged in the round, is a good one. What matters is quality, not style.

A building project matters to everyone who comes into contact with it or who is affected by it. This is a group much larger than that of the building's users, narrowly defined. Failure to recognise this may result in a design which is 'fit for purpose' as the client sees it, but inadequate as a piece of urban design or a piece of architecture. That is why CABE supports and encourages the pursuit of high quality standards within the statutory planning system.

CABE believes that high standards in architecture and urban design should be promoted everywhere. People who live in low-quality environments should be as entitled as anyone else to demand high standards in new projects which affect them. Poor designs are unacceptable wherever they may be proposed.

Paul Finch
Chairman, Design Review Committee



PROJECT FRAMEWORK

CLIENT, DESIGN TEAM AND PROCUREMENT

In order to evaluate a project, it is necessary to understand the nature of the client and the design team, and how the project is being organised.

A successful project will be the result of teamwork as much as of individual effort. The role of the client as a member of the team is important. A good client is a patron; the defining characteristic is a commitment to excellence. A successful project will owe as much to this commitment as to the skill and ingenuity of the design team.

The appointment of the design team is, nevertheless, a key moment for a project. CABE believes strongly that there is no substitute for the skills of the architect and the other members of the design team. They are the people who, after careful analysis of the opportunities, will bring to the project the creativity which produces great designs, transforming the quality of the environment and bringing rewards over the long term to the user. In this light, CABE will consider, as part of its assessment, whether the design team appears well suited to the demands of a project.

Where design teams are appointed through competition, it is important that the skills and abilities of the designers should be given adequate weight in the selection process, and this in turn may mean that the client needs expert advice when choosing consultants.

The role of the client will come under particular scrutiny in the case of PFI projects. A direct relationship and good communication between the client and the design team are essential for a successful project. The government's 'Better Public Buildings' policy has set high quality standards for public projects. Great care needs to be taken

in structuring the organisation of a PFI project so that everyone involved is committed to these standards.

CABE is interested in projects in the round; the method by which a project will be procured is important to achieving a high-quality result. A commitment to excellence needs to be carried through to the construction stage of a project if the result is to be a success.

Key questions

- Is there evidence of a commitment to excellence on the part of the client?
- Has the client succeeded in communicating a commitment to excellence?
- What measures are in place to ensure this commitment is realised?
- Does the budget reflect this commitment?
- Is the project programme realistic?
- How was the professional team chosen? Where appropriate, was there a competitive process?
- Does the professional team have the appropriate range and level of skills for the demands of the project?
- Is the client's management structure for the project able to support a commitment to excellence?
- Is the client committed to best value rather than lowest cost; to the importance of whole-life costs; and to taking into account the needs of all of the building's users?
- Does the client recognise that good design can contribute to efficiency for the building's users?
- How will the building be procured? Will the procurement process ensure that the design intentions are carried through to the finished project?

THE BRIEF

A clear brief is an essential component of a successful project. A good brief will set objectives for the project against which proposals can be tested. These will include the functional requirements of the project but will also address the client's aspirations. The briefing material will signal to the design team the quality of the client organisation and will establish the level of service expected. It is important for clients to invest the time to prepare the brief and to set the programme and budget and to make them as comprehensive as possible. Proceeding without such a set of clear objectives as a foundation for the project team's work is a recipe for delay, changes, disillusionment and, potentially, failure.

The setting of a clear brief, and the appointment of the design team, involve taking decisions of crucial importance to the success of a project at an early stage, sometimes before adequate professional advice is available to the client. CABE's enabling programme is able to offer useful advice to clients, particularly but not exclusively in the public sector, about the development of the brief, the appointment of consultants, and related matters. As with the design review programme, CABE's enabling programme can operate most effectively when consulted as early as possible.

Key questions

- Is there a clear brief for the project?
- Does the brief set clear aims and objectives for the project?
- Have a budget and a programme been established?
- Is the brief realistic in relation to the budget available?
- Is the brief realistic in relation to the site?

EVALUATING DESIGNS

THE ROLE OF THE PLANNING SYSTEM

One of the roles of the statutory planning system is to ensure that a new project, considered in the round, is in the public interest. It is now recognised (in PPG1, 'By Design' and elsewhere) that achieving high quality architecture and urban design is not only a legitimate concern but a primary objective of the statutory planning system. CABE's advice is intended to be helpful to local authorities in 'negotiating' planning applications on significant projects.

It is increasingly common for applicants for planning permission, especially for major projects or those on sensitive sites, to undertake extensive pre-application discussions and consultations. CABE supports this trend. It is important that it should involve all parties who will be formal consultees once an application is submitted. Local authorities, local communities and amenity groups, and where relevant, English Heritage and regional Government Offices all have a role.

CABE believes strongly that clients should be given credit for engaging a skilled and thoughtful design team, and that it is a factor which should give confidence to local authorities. Having the right team in place is likely to improve the chances of a constructive planning negotiation, which in turn should lead to an early consent – a positive outcome for client and planning authority alike.

UNDERSTANDING THE CONTEXT

One of the keys to a successful project is to achieve an understanding of its physical context through an urban design analysis; it is unwise to try to change a place without first understanding it. This analysis should go beyond the view from the site boundary. The site's context includes the neighbourhood and the town or city as well as the street.

The CABE / DTLR publication 'By Design' and the 'Urban Design Compendium' both contain useful information on urban design issues in general, and on how to analyse context. 'By Design' suggests that the following aspects of form should be considered in carrying out an urban design analysis:

- Urban structure – the framework of routes and spaces
- Urban grain – the pattern of blocks, plots and buildings
- Landscape – shape, form, ecology and natural features
- Density and mix – the amount of development and the range of uses
- Scale – height and massing
- Appearance – details and material

These aspects, taken together, create the physical character of an area. It is important for the analysis to deal with dynamic as well as static aspects of character, with patterns of movement of people and vehicles, with routes and linkages, as much as the physical characteristics of the project's setting.

Key questions

- Is there an urban design analysis? Is there evidence that the nature of the site's context has been investigated and understood?
- Does this deal with patterns of movement as well as physical characteristics?

THE PROJECT IN ITS CONTEXT

The urban design analysis will inform thinking about the relationship between the project and its context. This applies equally to urban design aspects of the project – place-making – and to architecture.

'By Design' suggests the following as the objectives of urban design:

- Character – a place with its own identity
- Continuity and enclosure – a place where public and private spaces are clearly distinguished
- Quality of the public realm – a place with attractive and successful outdoor areas (that is, areas which are valued by people who use them or pass through them)
- Ease of movement – a place that is easy to get to and move through
- Legibility – a place that has a clear image and is easy to understand
- Adaptability – a place that can change easily
- Diversity – a place with variety and choice

All of the above objectives should be thought of in relation to people and their activities as much as to built form. Built form helps shape the life of a place, but it is people who will add liveliness and fun.

Key questions

- Have the important characteristics of the site been identified? Has the urban design analysis informed the design?
- Does the design have a considered relationship with the character of the context?
- Does the project make a positive contribution to the public realm?



What effect will it have on people's lives? Will it participate in the life of the city?

- Is there a clear distinction between public and private spaces?
- Does the project make a positive contribution to the way people move around a place and the way they are able to understand it? Does it provide convenient access for all to the site and buildings? Does it open up options for moving through the wider area?
- Is there good access to public transport? Can the project contribute to improving public transport links?

PLANNING THE SITE

It is increasingly common for major projects on large sites to be developed by way of a masterplan. It may well be appropriate to appoint a masterplan architect with specialist skills, separately from the appointment of architects for individual buildings. In such cases, collaboration and teamwork are essential. Masterplans are successful when they strike the difficult balance between providing a coherent framework for planning the site while allowing for the design of individual buildings, perhaps by different architects, and perhaps responding to changes in needs, uses and technologies which may occur over the period of building out a masterplan. They should allow for the possibility that only part of a masterplan may be executed; and that future redevelopment may take place on a piecemeal basis. Section 6 of the Urban Design Compendium, 'Implementation and delivery', contains useful advice on all of the above issues.

On larger sites, whether or not there is a masterplan, the question of planning the site is an aspect of urban design. The pattern of the site planning, and the scale of the pieces of which it is composed, should show an understanding of the nature of the context.

The relationships with the differing site boundary conditions and with adjoining sites need to be considered carefully. Developments should occupy sites in ways which allow for satisfactory redevelopment of adjoining sites. The implications of future adjoining redevelopment on the amount of sunlight and daylight reaching new buildings should also be considered. In some situations, a useful test may be: if the same pattern of development were applied to adjoining or nearby sites, would this be an acceptable way of developing a neighbourhood?

Site planning cannot be considered separately from landscape design, and it is a characteristic of good projects that landscape has been an integral part of the design thinking from the beginning of the project. In such projects the planning of the buildings on the site, the arrangements for roads, pedestrian and vehicle movements and car parks, and for elements of hard and soft landscaping will all be seen to part of a coherent strategy for the site. Early consideration of landscape design will also allow relationships to be developed between internal and external spaces.

The following aspects of site planning also need to be considered:

- Movement hierarchy – people first, cars second
- Parking provision – is it well-planned and convenient to use, for pedestrians as well as drivers?
- Service access – is it carefully considered so that it does not cause conflict with other functions and is not visually intrusive? Have refuse storage and collection been dealt with satisfactorily?
- Control of vehicle movements and service provisions so that they do not cause inconvenience
- Boundary treatment

Key questions

- Is the chosen site appropriate for the aspirations of the project? Is it suitable for the size, intensity and nature of the uses proposed?
- In the case of masterplans for large projects, does the plan work if only part of it is executed? Does the design allow for piecemeal redevelopment in the future?
- Does the site planning make sense in relation to future development nearby? Does it leave options open or close them down?
- Does the project occupy the site in a way which makes sense in relation to neighbouring sites? Does it propose more development than the site can reasonably take?
- Does the layout take account of solar orientation so that internal and external spaces benefit?
- Is landscape design recognised as an important and integral part of the project, and at an early enough stage?
- Does the landscape design make sense as response to the nature of the site and its context?
- Are the maintenance implications of planting schemes plausible?
- Are roads, parking areas and so on dealt with as part of an overall vision for landscape design?



WHAT MAKES A GOOD PROJECT?

The Roman architect Vitruvius suggested that the principal qualities of well-designed buildings are 'commodity, firmness and delight'.

- **Commodity:** buildings should work – they should be fit for the purpose for which they are designed
- **Firmness:** buildings should be soundly built and durable
- **Delight:** buildings should be good-looking – their design should please the eye and the mind

These three criteria remain as sound a basis for judging architecture now as when they were conceived.

Just as each design decision affects many others, so the three criteria are intertwined within the design process. Many of the aspects of a project which need to be taken into account when evaluating it will touch on all three. These include the following:

Order. 'Order in architecture' wrote Geoffrey Scott in 'The Architecture of Humanism' (1914), '... enables us to interpret what we see with greater readiness; it renders form intelligible by making it coherent; it satisfies the desire of the mind; it humanises architecture.' Order can manifest itself through symmetry (or asymmetry) and balance; through repetition of organisational or structural elements such as the grid, the frame or the bay; and through resonance between elements of different scales.

Clarity of organisation, from site planning to building planning. If the organisation of the plan and section are clear, then much else about a project will fall into place.

Expression and representation. A building's appearance can tell us something about what purpose it serves; about its place in the order of the town or city; about what sort of spaces it contains; about how it is organised and put together.

Appropriateness of architectural ambition. Architecture can be too noisy or too quiet. There are places for fireworks and places for modesty within the built environment – in relation both to a project's context and to its purpose and status.

Integrity and honesty. Is what you see what you get? If so, the plans, sections, elevations and details will all visibly relate to each other and build up to a coherent picture of the design.

Architectural language. The design of building will involve choices about matters such as whether to represent it primarily as a wall or as a frame structure, about patterns of solid and void and light and shade, and so on. In a good design, such choices will seem compelling and inevitable, with a recognisable relationship to the broad conception of the project and its setting; in a poor project such choices will often seem arbitrary.

Conformity and contrast. A good designer will consider the relationship of a design to its context. This is not to imply that one of the aims of a design should necessarily be to 'fit in'; at its worst, this can be little more than an excuse for mediocrity. Difference and variety can be virtues in new proposals as much as sameness and conformity; and of course different contexts themselves may be more, or less, uniform in their nature.

Orientation, prospect and aspect. A building's orientation should take into account the implications for energy use as well as urban design issues. In relation to prospect and aspect, the design should consider what happens at different times of day and night and at different times of year. The view from the window, and opportunities to see the sky and weather, are as important in buildings such as offices and hospitals as they are in dwellings.

Detailing and materials. The quality of the plans, sections and elevations should be carried through to the level of detail – it is disappointing to see a

promising project fail because of a lack of refinement in the detailing. The choice of materials is equally important and relates to an understanding of context as well as to questions of maintenance, durability, sustainability and the way the building can be expected to age.

Structure, environmental services and energy use. In a building of any complexity, these aspects of the project need to be taken forward as an integral part of the scheme design from the beginning. In a well-designed project, it is likely that the strategies for dealing with these aspects of the design will be apparent from the plans, sections and elevations.

Flexibility and adaptability. The purposes for which a building and the parts of a building will be used are likely to change over its lifetime. The technologies it contains will change as well. A good design will be flexible – able to accommodate changing requirements without major alterations where possible – and adaptable, that is, capable of being altered or extended conveniently when necessary.

Sustainability. Taken in the round, a project should use natural resources responsibly.

Finally, we should not be afraid to ask about a building: is it beautiful? If it is, then the resulting lifting of the spirits will be as valuable a contribution to public well-being as dealing successfully with the functional requirements of the building's programme.

Key questions

- Will the accommodation proposed meet the functional requirements of the brief?
- Is it likely that the building's users – of all kinds – will be satisfied with the design?
- Is the design likely to enhance the efficiency of the operations to be contained in the building?



- Can a stranger or visitor find the entrance and then find their way around the building? Is orientation clear enough not to need signs or maps?
- Are the plans, sections, elevations and details of a building all of a piece, visibly related to each other and to underlying design ideas?
- Does the design demonstrate that thinking about the requirements of building structure and construction and environmental services has been an integral part of the design process? Is there evidence that the different design disciplines are working as a team?
- Will the building be easy to adapt or extend when the requirements of the building's users change? Are the floorplates suitable for other uses in the future?
- Does the design take into account whole-life costs?
- What will the project look like in different conditions: in sun and rain; at night; over the seasons? Will it age gracefully?
- Can one imagine the building becoming a cherished part of its setting?

ARCHITECTURE AND THE HISTORIC ENVIRONMENT

In CABE's view, high standards of design should be demanded everywhere. The standards to be applied to projects set in sensitive historic environments do not, therefore, differ significantly in principle from those applied to projects elsewhere; the need to understand and respond to the context is the same. Nevertheless, designing in the context of a sensitive historic environment does introduce additional challenges. The more sensitive the site, the greater these challenges can be expected

to be – and the higher the expectations of everyone involved.

Some historic contexts are capable of assimilating dramatic architectural contrasts, and an unashamedly modern building will often be preferable to a pale imitation of what has gone before. Equally, there are places for ingenious contextual solutions and, on occasions, for thorough and scholarly reproductions of architecture of the past. There are no prescriptions for success; there is no substitute for wide and deep analysis of the context to inform the design process; nor, most importantly of all, is there any substitute for design skill.

CABE works closely with English Heritage on projects involving the historic environment, and the two bodies take into account each other's views when evaluating projects. The joint CABE / EH publication 'Building in Context', which is based on case studies of a range of recent projects, gives further guidance on the subject of designing new buildings in historic contexts.

Key questions

- Has the design taken into account the challenges set by the nature of the historic context?
- Has it succeeded in rising to these challenges?
- Does the design measure up to the quality of its context?

THE PROJECT IN THE ROUND

Designing buildings is difficult, and no design is perfect. Usually, a number of different design approaches will work in response to a given set of circumstances – the great variety of entries submitted for most architectural competitions provides good evidence for this. Designing buildings is not about finding the perfect answer, but about finding a good answer.

Key questions

- Commodity: does the building work? Does it answer the brief, is it convenient and efficient for all to use, is it accessible?
- Firmness: is the building physically sound? Is it durable and sustainable, does it use materials and energy wisely and responsibly?
- Delight: is the building good-looking? Does the design rise above the contingent to organise all of the challenges of the brief and the context into a physical and intellectual structure which pleases the eye and the mind?
- Is the project based on a clear and coherent set of aspirations and intentions, and does the design match up to these?
- Are these aspirations and intentions realistic, and does the project appear to be viable?
- Are the design skills available, and the amount and quality of thought that have been applied, adequate for the demands of the project?
- Is there evidence of thought: does the project probe the propositions of the brief and the building type?
- Does the design appear to offer good value?
- In the case of a publicly funded project, is the project a realistic contender for the Prime Minister's Public Building of the Year Award?
- Is the design grounded in a clear set of ideas about how the project will be procured and delivered?
- Are the budget and the programme realistic?
- Where appropriate, does the project take advantage of opportunities to innovate? Is there a willingness to take risks?
- Is there a genuine understanding of sustainability issues, and a



commitment to a project which is sustainable when taken in the round?

- Will the project result in an improvement of the quality of the environment of which it is a part?
- Does the project make a generous contribution to the public realm, to benefit people in general as well as the building users?
- Is the design all of a piece, so that the parts relate to the whole? Do the design approaches at different scales, from site planning and landscape design to building detail, recognisably form part of the same project?
- In the round, does the project raise the spirits or depress them? Does it bring more to the world than it takes away?

SOME ALARM BELLS

Each unhappy project is unhappy in its own way, but there are some common threads which can be drawn from those projects which CABA's design review committee has found reason to criticise. Obviously in many cases these are simply the lack of, or the opposite of, the qualities we have set out as desirable. Some of these problem areas are listed here; more may be discovered by reading the reports on individual projects on the website.

- Lack of evidence of client commitment to a quality outcome
- Lack of a clear brief
- Contradictory aims and objectives
- Lack of viability; projects may promise more than anyone believes they can realistically deliver
- No evidence of understanding the nature of the site
- Adequate context analysis, but no evidence of it informing the design
- Projects which appear mean, pinching, obstructive in their approach to the public realm
- Lack of clarity about what is private and what is public
- Projects where it is hard to work out from the drawings what is actually proposed: confusion on paper is likely to correspond to confusion in reality
- No effort to give clear and realistic illustrations of what the project will look like
- No effort to illustrate the project in context
- No effort to show an approach to landscape design where this is important

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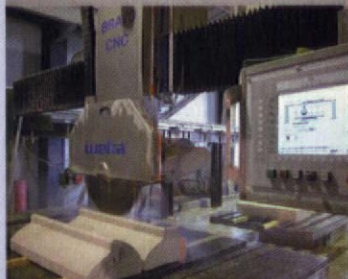
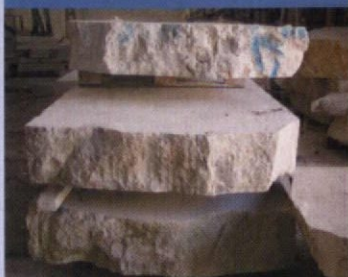
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Concurrent delay disputes: the winner takes all in JCT scheme

Andrew Bartlett recently pointed out the problems facing architects who have to consider contractors' delay claims, and applauded the Society of Construction Law's (SCL) draft protocol for determining extensions of time and compensation for delay and disruption (AJ 31.1.02).

One recurring nightmare, which bedevils a fair evaluation of a contractor's claim for an extension of time, is the problem of concurrent delay. The SCL has stepped in to assist again. At its February meeting, construction barrister John Marrin QC addressed a 'standing room only' audience with his paper on concurrent delay.

Marrin explained that when all the competing causes of potential delay on any project are investigated in detail, it can transpire that there is, in fact, only one cause of delay. The detailed factual enquiry is therefore rewarded by a relatively straightforward answer. If the cause of delay falls within the contractual categories entitling the contractor to an extension of time, the contractor is entitled to his extension and, with it, compensation for being kept on site longer than agreed; and the employer is denied liquidated damages for the duration of the delay. If the cause of the delay is the contractor's fault, there is no extension, no compensation and the employer recovers liquidated damages for the duration of the culpable delay.

Marrin addressed the problem of competing causes of delay that have 'equal causative potency'. An example: the contractual completion date for a project is 31 December. The project overruns by one month. There are two causes for this – extra work ordered by the employer and defective work by the contractor. Both account for the entire period of delay. Is the contractor entitled to an extension of time or should the employer recover liquidated damages?

The JCT standard forms give the architect discretion to grant such extension of time as is 'fair and reasonable'. There are various approaches to assessing these claims, said Marrin.

The first was the 'apportionment approach',

where the financial consequences to the contractor and the employer during the period of delay are apportioned according to the potency of the delaying factors. This resounds with fairness and reasonableness. Unfortunately, although damages are frequently apportioned by the courts in tortious claims, there is no authority for this approach to contractual claims. Delay claims are creatures of contract. If the contract does not provide for apportionment, the architect cannot divide up the losses: under the JCT scheme, winner takes all.

Then there is the 'American approach' that puts causes of delay into three categories: 'excusable delay', such as employer changes; 'acts of God'; and 'compensable and non-compensable delay'. With this approach, the architect could award the contractor an extension of time for the additional work but decline either party the financial consequences of the concurrent causes. Again, this is inconsistent with the JCT scheme.

Then there's the 'but for' test, which favours the contractor who argues that 'but for' the

employer's requests for extra work, he would have finished on time. This route has not found support in court. Or there's the 'dominant cause' approach, which involves deciding, as a question of fact, which is the predominant cause of the delay.

Ultimately, Marrin plumped for the 'Malmanson approach', named after the case *Henry Boot Construction (UK) Ltd v Malmanson Hotel (Manchester) Ltd* (2000), which works on the basis that the parties have already agreed that there may be concurrent causes of delay. Adopting Malmanson, if one cause entitles a contractor to an extension of time, the architect is required to grant that extension, irrespective of other concurrent culpable causes. Applying this approach to the original example, the contractor would receive an extension and compensation for the overrun caused by the employer's changes, notwithstanding the fact that he was also responsible for the delay.

Kim Franklin

'The JCT standard forms give the architect discretion to grant such extension of time as is "fair and reasonable"'

Local knowledge helps put lid on a wee problem

Intellect Highway of Enfield does not seem to have a website. But you can read about it in *This is Enfield* at www.thisislocalondon.co.uk/local_london/enfield/news/FEATURES0.html.

Why would you want to do that? Well, Intellect Highway has invented a self-closing lavatory seat and a chewable toothbrush – although the two are not necessarily related. Anyone working on student accommodation will surely want to know about the answer to the running sore involved in mixed accommodation. It is a self-closing loo seat managed via water reservoirs attached to the underside of the lid.

A reader suggested I take a look at two interiors-related sites. One is AIS, the Association of Interior Specialists at www.ais-interiors.org.uk. This has a twice-yearly magazine, *Interiors Focus*, which is free to you and is, apparently, a useful membership directory. AIS runs a bunch of courses, at least one of which should be essential for architects – Estimating for Interior Specialists. If I was AIS, I would ban architects from this course. So sign up before they get wise.

The downside is that AIS gives awards. Doubtless these are for superb craftsmanship; it can't be their design.

The other site is Building Environments at www.buildingenvironments.com/. Neatly designed in grey, black and white, this is an easy site to get around, although, oddly, this is not a view shared by the site. It has a pop-out box explaining the navigation system. I could not understand a word of it. There are new products, downloadable 3D textures, a bunch of interiors (at whose quality AIS might take a look) and a forum discussing, among other things, importing AutoCAD 14 topographical information into Max 4.0. Don't sniff, these are real issues architects face.

Promised, but seemingly not available, are downloadable 3D models of products from the likes of Knoll, Bene and Techno. Ah, Real Soon Now then.

sutherland.lyall@btinternet.com

London

LCC Architecture Conference *Saturday 16 March*. A Twentieth Century Society conference at the AA. Tickets (£20) 020 7250 3857.

Michael Stacey: Component Design *Monday 18 March, 18.00*. A lecture at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

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

Masters and Pupils *Thursday 21 March, 18.30*. Andrzej Blonski on Peter Moro at The Gallery, 70 Cowcross St, EC1 (020 7250 3857).

Making the Most of Public Relations *Thursday 21 March*. A Colander course at the Building Centre. Details 020 8771 6445.

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

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

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

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

Recent Developments in Russian Architecture *Until 6 April*. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

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

Marketing and Brand Imaging *Wednesday 17 April*. A Colander course at the Building Centre. Details 020 8771 6445.

Eastern

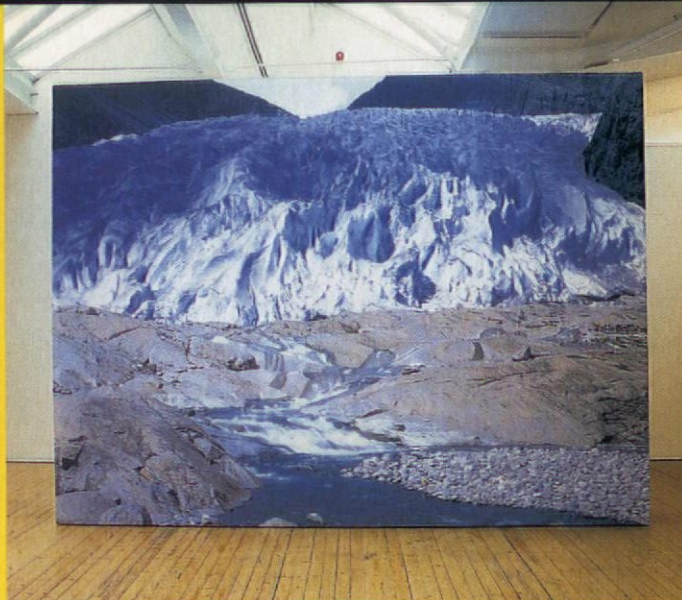
David Morley *Wednesday 10 April, 19.30*. A lecture at the Chapter House, St Albans Abbey. Details 01438 712301.

A Measure of Reality *Until 28 April*. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

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

East Midlands

Stephen Proctor *Thursday 21 March, 19.00*. A lecture at the Angela Marmont Theatre, University of Nottingham (0115 978 9680).



THE GREAT OUTDOORS

Scottish artists Matthew Dalziel and Louise Scullion show their landscape-based work in an exhibition called 'Home' at the Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes until 28 April (01908 676 900).

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

Third National Regeneration Convention *8-10 April*. At the East Midlands Conference Centre, Nottingham. Details Emma Tozer 020 7251 2363.

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*. 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.

Climate Change and the Built Environment *8-9 April*. A conference at UMIST, Manchester. Details 0161 200 3700.

South Eastern

Conservation and Repair of Plasters and Renders *23-26 April*. A course at West Dean College, near Chichester. Details 01243 811301.

RIBA CPD Event: Building Regulations Update *Thursday 25 April, 16.00*. At Le

Meridien Hotel, Gatwick. Details 01892 515878.

Ian Breakwell *Until 28 April*. An installation at the De La Warr Pavilion, Bexhill-on-Sea. Details 01424 787900.

Building the Homes of Tomorrow *Tuesday 28 May*. A CIEF conference at the County Hall, Maidstone, Kent. Details fax 020 7222 0445.

Southern

Kathryn Findlay *Thursday 11 April, 18.00*. A lecture at the Portland Building, Portsmouth School of Architecture. Details 02392 842086.

South West

Urban Plymouth: Regeneration with Inspiration *Thursday 2 May*. A conference at Plymouth with speakers including Richard Rogers. Details 01752 233304.

Plymouth Argyle Football Club Redevelopment *Wednesday 20 March, 16.30*. Details 01752 265921.

Wessex

Peter Frie / Gary Breeze *Until 12 May*. Two exhibitions at the New Art Centre, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

West Midlands

Brian Vermeulen *Tuesday 2 April, 19.30*. A lecture at the Victoria Hall, Hanley, Stoke-on-Trent. Details Chris Hesketh 01538 373497.

Yorkshire

John Thorpe *Friday 15 March, 13.00*. A lecture at the University of Leeds, School of Civil Engineering, and site visit (0113 233 2308).

4 x 4: Public Arts *Wednesday 20 March, 18.00*. A discussion at LMU School of Architecture. Details Ian Tod 0113 244 9973.

Richard Wilson *Until 7 April*. Works by the installation artist at the Mappin Gallery, Sheffield (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

Walter Segal Self-Build Course *Saturday 23 March*. At Glasgow. Details 01668 213544.

Ruth Vollmer *23 March-5 May*. Retrospective exhibition of sculpture and drawings at Inverleith House, Royal Botanic Garden, Edinburgh. Details 0131 248 2983.

RIAS Convention 2002 *Friday 3 May*. At Inverness. Speakers include Alvaro Siza and Nicholas Grimshaw. Details RIAS Events 0131 229 7545.

India of Inchinnan *Until 26 May*. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

Anatomy of the House *Until 26 May*. An exhibition on Scottish domestic development at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

Wales

Reiko Ayagi *From 17 March*. A new light work by the Japanese artist at Bledfda Centre for the Arts, Knighton (01547 550 377).

Wendy James (Studio Libeskind) *Thursday 25 April, 19.30*. A lecture at the Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details 01745 815600.

RSAW Access Auditing and Inclusive Design *25 & 26 April*. At St David's Hotel & Spa, Cardiff Bay. Details 029 2087 4753.

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 Big Projects: Dutch Architecture Policy in Perspective *Until 5 May*. An exhibition on 10 major projects now underway in the Netherlands. At the Netherlands Architecture Institute, Museumplein 25, Rotterdam. Details 003110 4401200.

Beauty in the everyday

BOB ALLIES

As Found: The Discovery of the Ordinary

Edited by Claude Lichtenstein and Thomas Schregenerberger.

Lars Müller Publishers, 2001. £36



One of Nigel Henderson's photographs, taken when he was living in Bethnal Green

As Found: The Discovery of the Ordinary is a history book, its subject the group of artists, writers and film-makers who coalesced in and around London's Institute of Contemporary Arts in the 1950s.

The book charts the development of the movement in all its facets: from the exhibitions of Alison and Peter Smithson to the kitchen sink drama of John Osborne and the films of Lindsay Anderson and Tony Richardson; from the architecture of the New Brutalists to the collages of Eduardo Paolozzi and the documentary photographs of Nigel Henderson.

Henderson discovered his art while living in Bethnal Green in the 1940s, where his wife, the anthropologist Judith Stephens, was carrying out her own programme of research. His photos vividly record both the social and physical context. 'I wish,' said Henderson, looking back, 'that I had been better technically; that I could have sung the song of every blotch and blister, of every patch and stain on the road and pavement surface, of step and rail and door and window frame.'

By coincidence, I began reading *As Found* on the day in January which saw the publication of the obituary of Michael Young (Lord Young of Darlington), co-author – with Peter Wilmott – of *Family and Kinship in East London*, which was itself the product of a two-year research project in Bethnal Green between 1953 and 1955. Young and Wilmott's study compared traditional family relationships in Bethnal Green with those of families that had moved, or been moved, to new estates in London's outer suburbs. What it revealed was the strength of the extended family and its attachment to locality and place, and led the authors to question the conventional wisdom of the sort of wholesale 'slum' clearance and relocation that was then taking place.

Young's contributions in the field of social policy were remarkable, but above all his achievement was to listen to the views of ordinary people, to find the clearest way of articulating them, and to devise solutions to their problems.

It was intriguing to be reminded through

the life of Young of the political and social context in which the ideas of the 'As Found' movement were born: a combination, on the one hand, of an almost utopian belief in the potential of change with, on the other, a deep distrust of the establishment. This disenchantment provoked a reaction against any conventional, academic definition of beauty and a belief instead that beauty was to be found in the everyday, in the humdrum materiality of the physical world.

The resulting plays and films – *Look Back in Anger*, *Saturday Night and Sunday Morning* – excited audiences by their apparently unmediated representation of real life. The resulting architecture – as realised in the Smithsons' Hunstanton School, Colin St John Wilson's extension to the Cambridge School of Architecture, and Stirling and Gowan's Ham Common flats – shocked through its uninhibited use of natural materials. These buildings were, as Peter Smithson hoped, 'stirring'. Sometimes, and certainly in the case of the Economist building, they were beautiful as well.

Curiously, however – and notwithstanding the achievement of the Economist – when it came to the city the Smithsons were less inclined to accept and enjoy the familiar pattern of the everyday. While elsewhere they would celebrate the unselfconscious achievement of ordinary people (the decoration of the family home at Christmas, for example), they regarded the house and street more as abstract elements within an organic system than as physical structures underpinning the procession of human life.

One is reminded of this by the panels from the Smithsons' CIAM project – 'Urban Re-Identification' – which are reprinted here, together with drawings of their Golden Lane and Berlin competitions. This is, in fact, one of the great attractions of the book – that it reproduces directly, page for page, much of the work that it discusses.

Included are excerpts from the original catalogue of the exhibition, 'The Parallel of Life and Art'; 30 pages from the scrapbooks of Paolozzi; Henderson's photographs of Bethnal Green; Reyner Banham's essay on the New Brutalism; the covers of the 'This is Tomorrow' exhibition catalogue; an excerpt from *Look Back in Anger*; Kenneth Tynan's account of 'The Angry Young Movement'; and the first publication of Hunstanton School in *The Architectural Review*.

These were, and remain, the key documents of the 'As Found' movement, and they still make fascinating, stirring, reading. *Bob Allies is a partner in Allies and Morrison Architects*

Brushed by genius

JOHN BANCROFT

Approximations: The Architecture of Peter Märkli

Edited by Mohsen Mostafavi. AA Publications, 2002. 200pp. £30. Accompanying an exhibition at the Architectural Association, 36 Bedford Square, London WC1 until 22 March

Peter Märkli is a Swiss architect who is not a household name. His output is small – a series of relatively modest concrete houses and apartment blocks built over the past 20 years; the Congiunta Foundation of 1992, displaying sculptures by Hans Josephsohn – but its revelation in this exhibition should not be missed.

We are faced here with a greatness which does not need to shout to convey its message. This is one of those rare experiences to be catalogued in the memory bank.

Architecture can only be conveyed in an exhibition with a modicum of the sensuality and spatial sensation that on-the-spot experience affords. But this show does well, with large straightforward photographs which – like the buildings themselves – are free from gimmicks. Hung side-by-side on the gallery walls, they surround an island of glass-topped showcases containing Märkli's enchanting sketches.

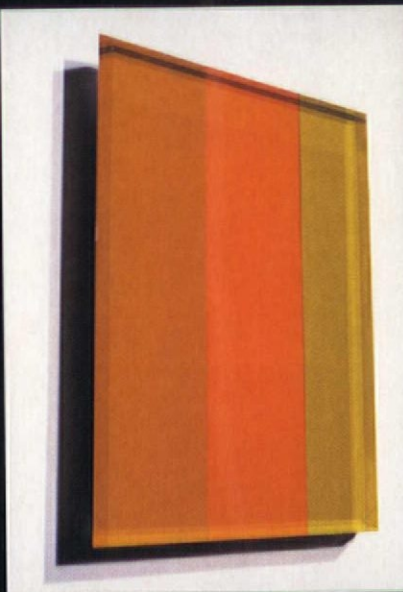
Executed on all sorts of torn-off scraps of paper, these are clearly exploratory and mind-releasing for Märkli. Some, in the most vibrant colour, have the joie de vivre of children and their art. This deceptive innocence and directness pervades the buildings, together with wonderful strength and unexpected subtlety.

Complementing the exhibition, the beautifully designed monograph, *Approximations: The Architecture of Peter Märkli*, edited by Mohsen Mostafavi, is comprehensive in illustration and description. Mostafavi's own illuminating essay covers Märkli's working methods (he is largely a sole practitioner), discusses his use of proportions and of colour, and explains the 'approximations' of the book's title.

'Le Corbusier also searched for an architecture of ideality based on imperfection – a fact that is exemplified by the roughness of his *béton brut* buildings,' says Mostafavi. 'Märkli, however, turns to the precedent of his favourite Romanesque buildings; for him the imperfection is that which is present in the openness of relationships between the different parts of a building or its facade... It is in this way that Märkli's architecture approximates the ideal.'

What is apparent is the unity of design of the book and the exhibition. I would guess that both have been masterminded by Mostafavi, who as chairman of the Architectural Association must be in large part responsible for the golden era it is presently enjoying. As for Märkli, genius has surely brushed him with her wings.

John Bancroft is architect of Pimlico School

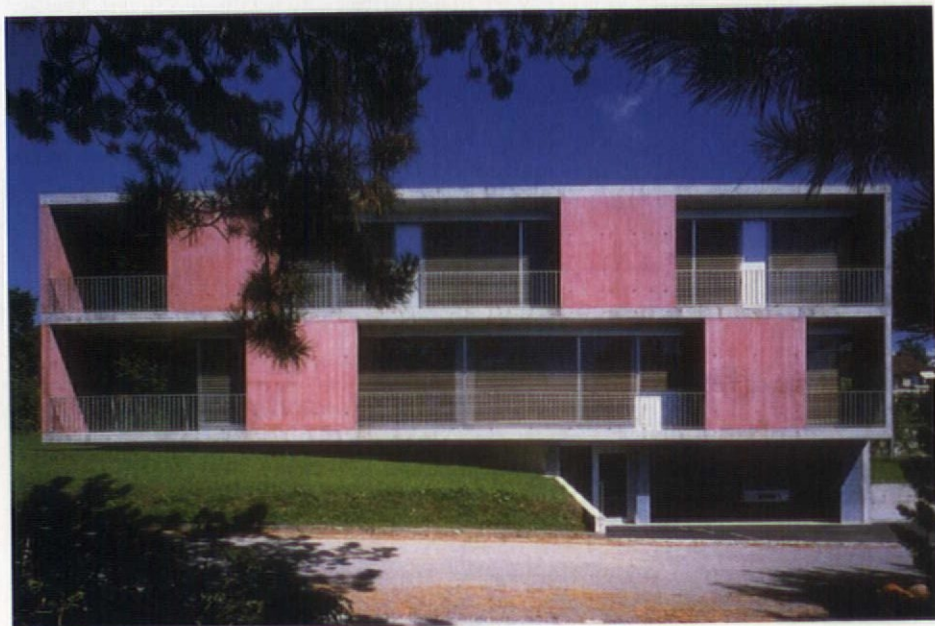


Robert Davies: Material Light

Essay by Mark Gisbourne. Verlag das Wunderhorn, 2002. 80pp. £20 (ISBN 3-88423-194-4). Accompanying an exhibition at Rhodes + Mann, 37 Hackney Road, London E2 until 14 April

'Material light' is an apt epithet for the luminous wall-mounted objects – geometrical abstracts – which photographer Robert Davies has made for this book and exhibition. Their effects stem from a singular fusion of colour and material: the colours created in the darkroom with the aid of filters; the material, 25mm-thick transparent acrylic block, sometimes faceted, onto which the colours, arrayed in vertical bands, are then etched. The works reveal an Albers-like interest in colour relationships, while their impact is much greater than their modest size suggests. Might Davies consider architectural applications of this technique if he explores it further?

14 March 2002



Front elevation of a single-family house at Erlenbach, 1997, by Peter Märkli

competitions

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**THE FINSBURY PARK HUB:
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 Competition to design a community resource centre within the historic Finsbury Park, to enhance the gates area of the park and provide extra facilities. Deadline for expression of interest 27.3.02.

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. Information available from the RIBA Competitions Office, tel 0113 2341335, fax 0113 2460744. Submission deadline 16.4.02.

OTHERS

ENGLISH INSTITUTE OF SPORT – NORTH EAST CENTRE

Indoor training facilities for athletes, indoor hockey facilities, fitness suite, facility for elite athletes and the refurbishment and provision of new external facilities. John Devlin, Property Services, Gateshead Council, Civic Centre, Regent Street, Gateshead NE8 1HH, tel 0191 4332902, or e-mail JohnDevlin@Gateshead.gov.uk. Application by 17.3.02.

CITY OF EDINBURGH

Multidisciplinary organisations or consortia to provide professional consultancy services for undefined programme of construction, alteration and maintenance works. Kenneth Mackinnon, principal client business officer, City of Edinburgh Council, 329 High Street, Edinburgh EH1 1PN, tel 0131 5295898, fax 0131 5294705, e-mail k.mackinnon@edinburgh.gov.uk. Application by 18.3.02

● 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. Web: communities.msn.com/ RichardHauts competitions

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Mid Beds District Council Community Services, Leisure and Tourism Department Expression of Interest

Applications are invited from a suitably qualified company to lead a design team in the preparation of tender documentation for the extension of the existing fitness facility and the provision of new meeting room/crèche, pool store and poolside viewing area at the Saxon Pool and Leisure Centre.

Expressions of interest providing company details, relevant Leisure experience and technical references to be submitted no later than **28 March 2002** to: **Adrian Lear** Mid Beds District Council, The Limes, 12 Dunstable Street, Amphil, Bedford MK45 2JU. For further information contact **Adrian Lear** Leisure Management Contract Officer on Tel: 01525 842246 or email Adrian.lear@midbeds.gov.uk



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Qualification or equivalent. They should also have full knowledge of NHBC and building regulations, with the ability to work unsupervised producing working drawings, and site plans on AutoCAD 2000i. They should have the ability to supervise others both at office and on site and be able to liaise with sub-contractors, suppliers and consultants.

Contract and permanent positions are available Ref. GC 57740

INTERIOR DESIGNERS: LONDON

Salary commensurate with age & experience

This young progressive company currently requires Interior designers with retail experience to work on a variety of projects the successful applicant should have a minimum of 2 years experience in the retail sector. A good level of MiniCad/Vector works skill is essential as is the ability to work in a team or on your own initiative.

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ARCHITECTS & TECHNICIANS: HERTFORDSHIRE £27k +

This highly respected practice requires Architects and Technicians preferably with Housing experience. A working knowledge of AutoCAD, R14 LT or Vector works would be advantageous.

Contract and permanent positions are available Ref. GC 57737

DESIGN ARCHITECTS: LONDON W1 £37k

This leading design practice that specialise in Hotel projects around the world, are looking for Design Architects and Technicians with 3-4 years experience of Hotel projects. The successful candidates will be fully conversant with AutoCAD and possess good presentation skills.

Contract and permanent positions are available Ref. GC 57738

ARCHITECTURAL TECHNICIAN: BYFLEET £35k + Car

Exciting opportunities exist at this expanding young practice involved with residential projects for major house builders. The ideal candidates would have at least 7 years experience in housing and possess a good knowledge of AutoCAD R14/2000. The ability to develop concept designs into comprehensive working drawings is essential.

Contract and permanent positions are available Ref. GC 57739

ARCHITECTURAL CAD TECHNICIAN: ISLE OF MAN £Neg

An Architectural Technician is required by this leading Architectural practice based in the Isle of Man. The Technician will be expected to deal with a wide range of technical problems having responsibility for any or all of the following: Providing technical support including, from time to time, assistance with the training of new staff using the CAD system. Undertaking the design (including detailed design), production information, specification and supervision of schemes of a largely technical nature, including works of alteration, extension and refurbishment.

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people & practices

Cardiff-based practice **WynThomasGordonLewis** has appointed **Catrin Oliver** and **Mark Farrow** as associates.

Solihull-based **Piper Construction Midlands** has appointed **Glen Scholfield** as general manager.

Anders Roberts & Associates has moved to Chapel Studios, 14 Purewell, Christchurch, Dorset BH23 1EP, tel 01202 479919.

From the 18 March, **Stephen Limbrick Associates** will be at Chedworth House, Falcon Close, Bristol Road, Quedgeley, Gloucester GL2 4LY, tel 01452 880200.

Building energy consultants **XCO2** has teamed up with **Alan Conisbee and Associates** to launch a new integrated service called engineering sustainability.

London-based **m3 architects** has launched **m3 interiors**, headed up by **Shiro Muchiri**. It is based at 74 Great Eastern Street, London EC2A 3JG. +

Lisa Toyne has been promoted to associate director in the London office of **Derek Lovejoy Partnership**. Lisa joined the company in 1996.

Oscar Faber, Maunsell Europe and Metcalf & Eddy UK have merged to form one of the UK's largest engineering consultancies, **FaberMaunsell**.

Public relations company **Barkers** has merged with **McCann-Erikson**. The company is now based at McCann House, Highlands Road, Shirley, Solihull B90 4WE, tel 0121 713 3500.

● 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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Tender for Preferred Architect(s) for Priority Modernisation Grants

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Interested parties should make an application for the tender documentation (enclosing a cheque for £25 payable to 'Nottingham City Council') to:

Angela Truman, Nottingham City Council Housing Department,
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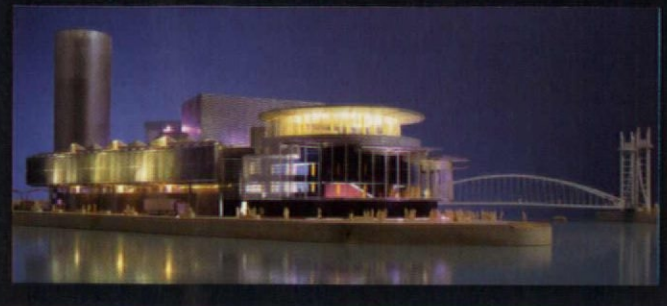
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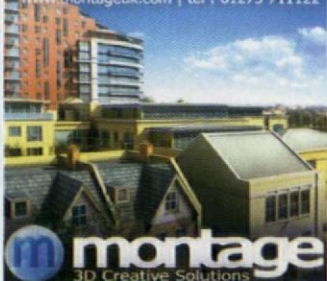
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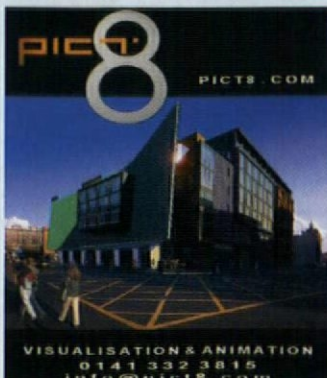
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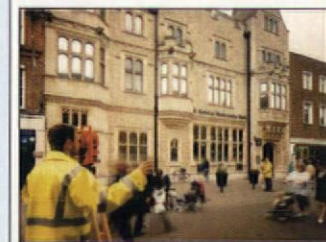
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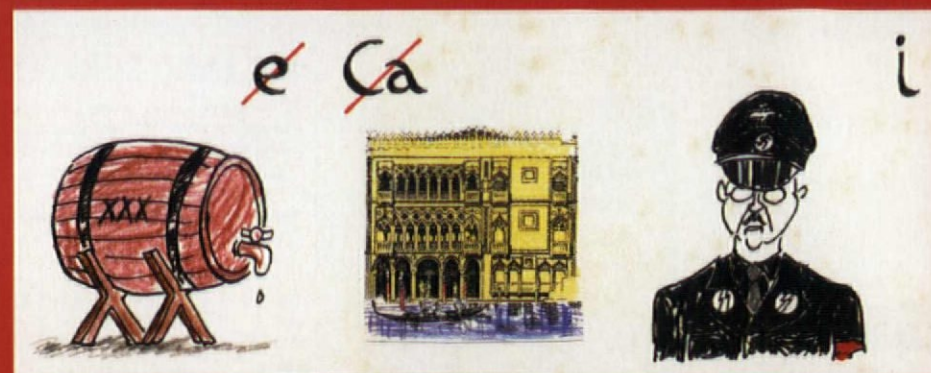
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archicharades



Champagne goes to Stephen Restorick of Feilden + Mawson in Norwich, who correctly identified Antoine Pompe 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.

Building bridges

To the Queen Elizabeth Hall on London's South Bank for Arup's beautifully judged evening commemorating the opening at last of the Millennium Bridge. Arup chairman **Bob Emmerson** kicked off proceedings, saying there had been 'moments' in the bridge's construction – a nice piece of understatement. And he revealed that he had even thought his dog was giving him a torrid time when he returned home each night by 'wobbling' up the path to greet him. Then came 'First Ferry to Hoy', a **Sir Peter Maxwell Davies** piece – as a record of an encounter with a school of whales during the crossing in the small ferry between Stromness and Hoy, in Orkney. **Maureen Lipman** and **Sir Tom Courtenay** arrived on stage to recite a wide-ranging mix of poetry and prose around the theme of bridges, including humorous verse from Wendy Cope, more serious stuff from Emily Dickinson, Seamus Heaney, Samuel Smiles, Robert Burns and William Wordsworth and fabulous end-pieces from the great William McGonagall. Lipman even delighted the star-studded audience with the *Three Billy Goats Gruff* and their trip-trapping over the bridge and troll beneath. Finally, after a champagne-filled interval, Sir Peter Maxwell Davies conducted the London Sinfonietta for the piece he was commissioned to produce in honour of the bridge – 'Crossing Kings Reach'. Astragal spotted Richard Burton, Peter Ahrends, Spencer de Grey (but not Lord

Foster), Stephen 'shagger' Norris, Peter Rees, *The Architectural Review's* Peter Davey, Chris Wilkinson, Derek Sugden, Dickon Robinson, Sir Terry Farrell, Sir Nicholas Grimshaw, Marcus Binney and Judith Mayhew all milling and enjoying the occasion. A splendid time was had by all.

Happy talk

John McAslan's AR monograph launch at the RIBA last week was a jolly affair, with a big gang of colleagues, friends and supporters in evidence. A glowing tribute from **Sir Duncan Michael** of Arup set the tone for the evening, though once again at an invited event, a few people at the back of the Florence Hall talked all the way through McAslan's presentation of recent work. Can't people keep their mouths shut for 10 minutes any more? McAslan was on good form, despite being pursued by an aggressive reporter from a quantity surveying magazine trying to get him to say something unguarded. Perish the thought.

Geordie-bound

It looks as though the **RIBA Stirling Prize** dinner will be held in the new Baltic Contemporary Art building in Gateshead, which opens shortly. The former flour mill megastructure has been converted by Ellis Williams, and forms part of the renaissance of Newcastle/Gateshead, cities which have joined forces to bid for European City of Culture status in 2008. No doubt the Stirling Prize event will give their bid a

boost. Some think the dinner should always be held in London, but this is surely far too blinkered. The last time it went outside, to Glasgow, the event was a huge success, not least because attendees tend to make a real night of it (and weekend), rather than clearing off home to Camden.

Star struck

Foreign Office Architects may have won the competition to fill the British Pavilion at the Venice Biennale, but fellow competitor **David Adjaye** is also doing well on the promotion front. ('Adjaye is a brand, not a name' is one dictum being put about by his fans.) The latest issue of *Elle Deco* says architects are the 'latest creative profession to join the celebrity circle', and that no occasion is complete without 'starchitects' such as Frank Gehry, David Adjaye etc etc. There you go, David, up there with Big Frank, and still so young.

Water treatment

The DTLR has just published guidelines for homeowners to avoid flood damage. The helpful report *Preparing for Floods*, suggests radical measures such as 'using materials for floors and walls that are more flood-resistant' and 'installing flood defences within the landscaping of housing developments'. If all else fails, why not try 'designing buildings with living areas upstairs and a ground floor used for garage and storage'. Holding homeowners and architects responsible should ensure a

considerable saving in infrastructure costs.

Ideas vacuum

In *The Poetic Museum* (Prestel, £24.95), **Julian Spalding** recalls his interview in 1988 for the post of director of the V&A. Chairman of the board Lord Carrington greeted him with the words: 'We don't want any ideas, you know. We've got the ideas. We want someone to carry them out.' So they appointed **Elizabeth Esteve-Coll**, who did the board's bidding and duly sacked many senior curators. 'What the V&A needed was professional direction, not professional cleansing,' says Spalding. Of Gehry's Guggenheim Bilbao, he adds: 'Most people looking at it probably guess that it is a modern art gallery simply because it would be difficult to think what else it could be.'

All in dreams

Having accused **Will Alsop** of not accepting the responsibilities of free speech, RIBA president **Paul Hyett** might get an insight into where Alsop does think responsibilities lie, should he receive an invitation to Alsop's exhibition 'Beauty, Joy and the Real', which opens at the Soane Museum on March 28. It includes a quote from WB Yeats – 'In Dreams begin responsibilities'.

Panel pair

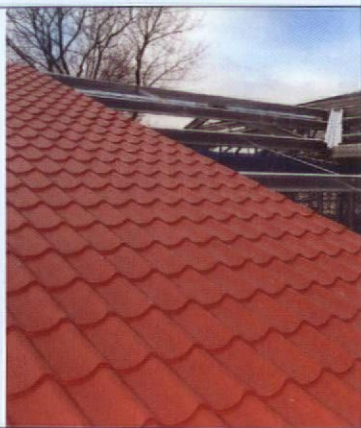
Talking of the RIBA president, I hope he goes well prepared into his forthcoming appearance on *Any Questions*. He will be appearing with **Anne Widdecombe**.

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AJ ENQUIRY NO: 201

New from Ward, Roof Tile is the first insulated tile panel system in the UK designed for commercial and industrial applications. It has a traditional look in a choice of terracotta or anthracite colourways. Roof Tile is Part L-compliant and offers up to 20 per cent savings in heating costs. For the 32-page technical handbook, call Ward on 01944 712086.



HANSENGROUP PRESTIGE CONTRACT 10 AJ ENQUIRY NO: 202

Phase one of Capital Park, the latest out-of-town business park in Cambridge, is being fronted by HansenGlass' ThermoSpan structural glazing system. More than 120m² of HansenGlass double-skin ThermoSpan was used to construct the two-storey entrance. ThermoSpan assemblies are bolted through the inner glass only, offering a flush facade.



WOOD FOR GOOD

AJ ENQUIRY NO: 203

wood. for good, the voice of the UK and Nordic timber industry, is promoting wood as the only truly sustainable building material. Wood is renewable, has low embodied energy and is an excellent insulator. A constantly updated 'toolbox' of information and specifications for the architect on sustainability and climate change, timber frame, windows and cladding is available on the website at www.woodforgood.com, or contact 0800 279 0016.



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MENDIGER BASALT

AJ ENQUIRY NO: 205

Mendigier Basalt Lava was used to build Ortner & Ortner's Ludwig Museum of Modern Art in Vienna – for the facade, the curved roof, and the inside walls. The outer wall is 500mm thick, with a 10mm air gap behind the shell of Basalt slabs. It is a homage to this volcanic material, chosen for its beauty and resilience. For Basalt Products, tel 020 7407 1157, fax 020 7407 5364, e-mail: info@lavastonedesigns.co.uk



HUNTERDOUGLAS

AJ ENQUIRY NO: 206

A striking and stylish design has been created for the new Wyeth Medica Pharmaceuticals building in Clondalkin, Dublin. The outstanding design possibilities of the Luxalon Insulated Cladding Total Wall concept enabled the designers to produce an eye-catching and hi-tech appearance. More than 18,000m² of white RAL 9010 Luxalon Bi-Modular Factory Mutual Approved panels are being erected at the site.



AQUILA DESIGN

AJ ENQUIRY NO: 207



The integration of three lighting elements contributes to the unusual but attractive design of the Nemo Lighttube from Aquila Design. These lanterns are the centrepiece of an innovative lighting scheme for Hull's Kingston Retail Park. The columns have a 70 Watt CDM-T in the base which illuminates the light-conducting tube, creating an attractive lighting effect through laser-cut shapes and lettering in the lighting column. A pulse of blue LEDs extends the height of the column, adding to its elegant appearance.

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

Speakers will include:

RENZO PIANO (Genoa and Paris)

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

DAVID MACKAY (Barcelona)

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

MEINHARD VON GERKAN (Hamburg)

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

NIELS TORP (Oslo)

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

NICHOLAS GRIMSHAW (London)

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

GERT WINGÅRDH (Stockholm)

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

LOUISA HUTTON (Berlin and London)

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

ADRIAAN GEUZE (Rotterdam)

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

JOHN MCASLAN (London)

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

DAVID CHIPPERFIELD (London)

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

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