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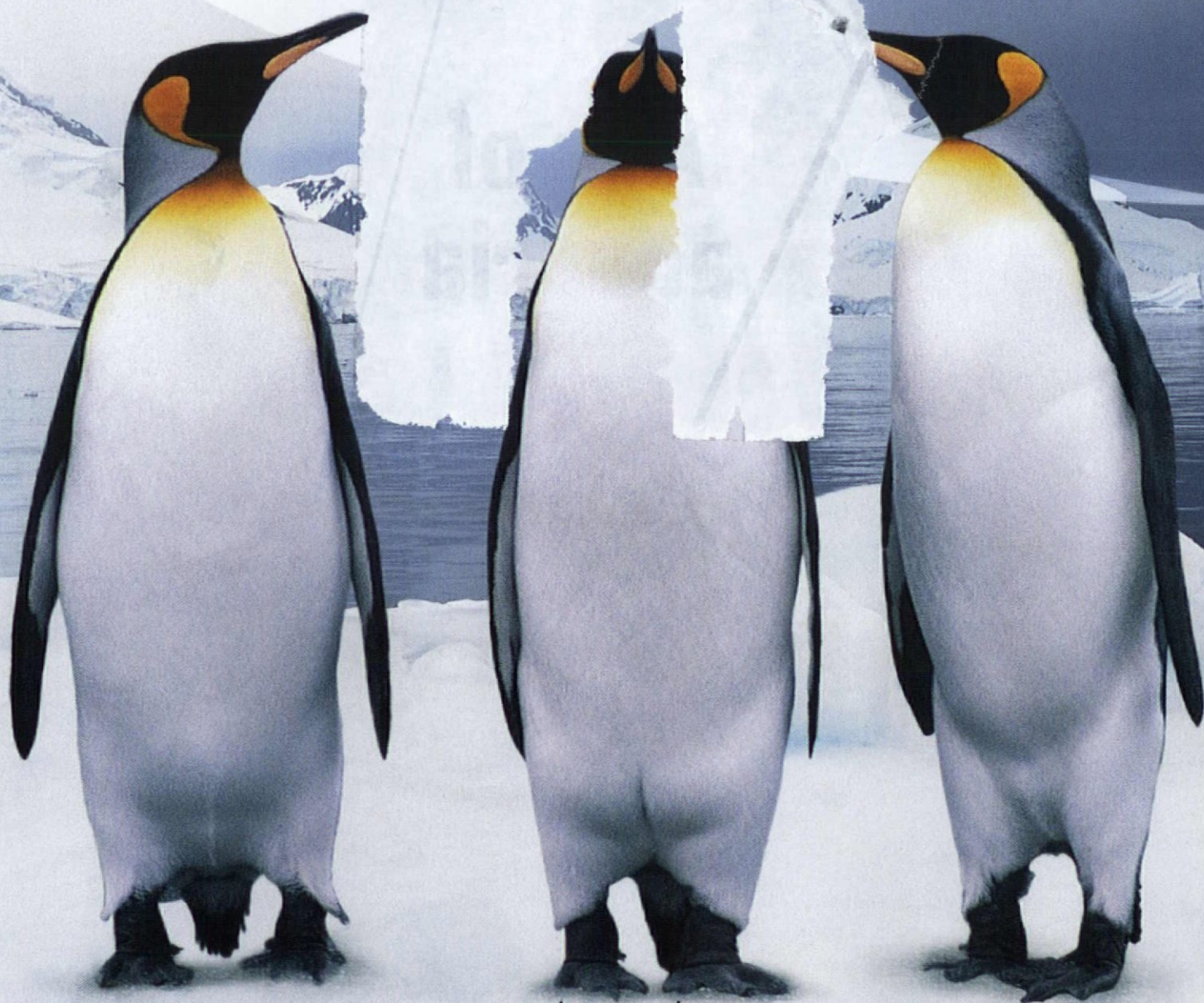
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One of only three projects Terry Farrell & Partners has done in Britain in the past 10 years, The Deep in Hull bills itself as the world's first 'submarium' – a visitor attraction which tells the story of the ocean by leading visitors through 'crevices' between water-filled expanses. The project, which Farrell hopes will spark the regeneration of run-down tracts of waterfront and help to reconnect the city to the sea, is described in detail in this week's building study, which starts on page 28.

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COVER

The Deep, Hull
Photograph by Tim Soar

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16,441

(July 2000-June 2001)

ISSN 0003 8466

emap communications

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'If the long-term vision prevails, I can promise architecture comparable to Barcelona. Too much compromise, and a fantastic opportunity will be lost.'

David Mackay on MBM's Lea Valley development scheme for the London Borough of Newham. *Independent*, 4.4.02

'It is a model of its kind – architecturally, socially, economically and politically.'

Jonathan Glancey applauds Haworth Tompkins' Iroko co-op social housing on London's South Bank. *Guardian*, 8.4.02

aj news

PANTER HUDSPITH'S YORK WIN

Panter Hudspith and developer Complex Development Projects have won a competition to design a commercial development in York's Carmelite Street. The winning scheme for the Joseph Rowntree Foundation includes flexible, low-energy office space next to the River Floss.

UK CULTURE CLUB

Twelve UK cities have entered the race to become the UK's choice for European City of Culture in 2008. The DCMS has received bids from Belfast, Birmingham, Bradford, Brighton and Hove, Bristol, Canterbury and East Kent, Cardiff, Inverness and the Highlands, Liverpool, Newcastle/Gateshead, Norwich and Oxford. The cities must show that they can stage a year-long programme, covering all forms of culture and involving local people and visitors.

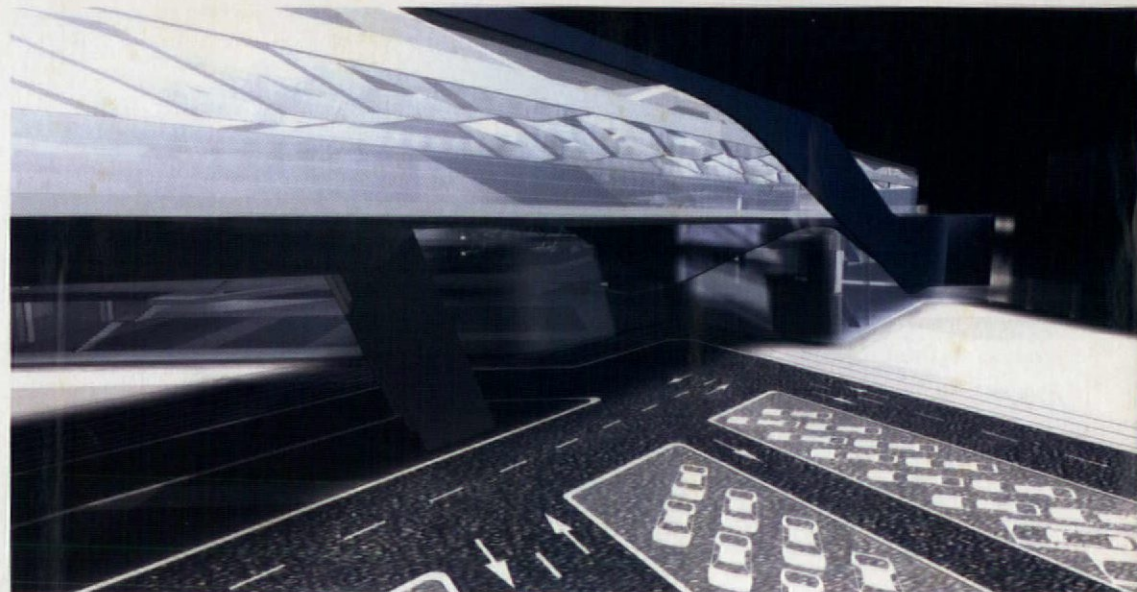
GOING DUTCH

British landscape architect Cracknell Ferns Associates is in one of the teams battling to win a competition for a new 60,000m² campus for the University of Amsterdam. Designs must foster a sense of identity and community. A winner will be chosen today (Thursday).

OPENING DATE FOR BALTIC

Ellis Williams Architects' Centre for Contemporary Art, the Baltic, will open to the public on 13 July. The £46 million centre on the south bank of the River Tyne in Gateshead Quays will include five galleries covering more than 3,000m² of space.

For the best jobs in architecture turn to page 50 or visit www.careersinconstruction.com



Farrell severs Swiss Cottage ties

Terry Farrell & Partners has pulled out of its £75 million Swiss Cottage scheme, claiming it has been sidelined by developers. The practice said it would have 'no further association' with the north London project, after negotiations with developers Barratt and Dawney Day broke down irrevocably. The moves to reduce its role within the project were against the initial agreement, it said.

The news has sparked fears of 'dumbing down' of the controversial scheme, which survived a judicial review to receive final planning approval in February (AJ 28.2.02).

Chair of the London Borough of Camden's development control committee Brian Woodrow said he was 'deeply concerned' about the news.



Farrell's proposed Swiss Cottage scheme

'Using well known architects just to get planning permission is something that does worry us,' he said.

Although retention of Terry Farrell & Partners was not made a condition of the planning approval, Barratt is legally required to consult Camden – its joint developer – over any change of designer. However, since the architect resigned, this agreement was not been breached. The borough said it was hoping to work with both parties to try to resolve the issue.

Sir Terry Farrell said he was 'very disappointed' by the outcome, in light of the amount of work he had already put in. However, he said: 'I feel I am unable to proceed on the basis which is proposed as prominent sites require that the designer sees the scheme through to its conclusion. I cannot be sure that the final design would be one for which it could be authentically said was by our firm.'

A spokesman for Barratt, which learnt indirectly of Sir Terry Farrell's intention to quit, said: 'We are very surprised and disappointed to learn that the architects have unilaterally chosen to leave the project at this stage without notification to any of the joint developers.' And she said the move followed discussions with all members of the project team 'to talk about ways to take the project forward'.

The scheme includes 'Visage', a 16-storey glass apartment building comprising 131 flats, a 7,100m² sports and leisure complex with a further 22 flats on top, 19 homes for rental, a community centre and doctor's surgery.

Zoë Blackler

11 April 2002

'Over the years, the South Bank Centre has got through masterplans the way Elizabeth Taylor got through husbands.'

Rowan Moore. *Evening Standard*, 5.4.02

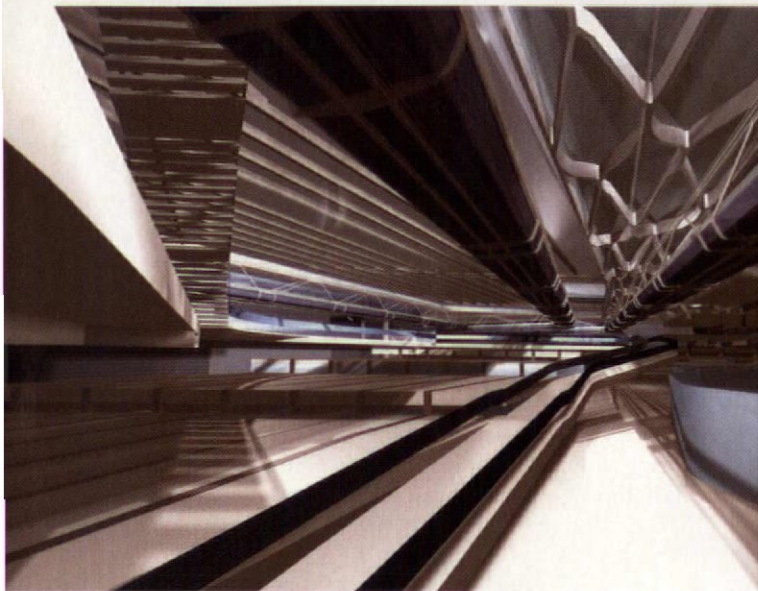
'We condemn McDonald's for failing to distinguish one place from another but we applaud Meier and Gehry for the same thing. Gehry's attitude to place is glorified Starbucks.'

Lance Hosey. *Metropolis*, May 2002

'Like Frank Lloyd Wright, Gaudi is an architect for people who really don't like architecture.'

Deyan Sudjic. *Observer*, 7.4.02

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



Zaha Hadid Architects has won an international competition to design this 40,000m² Central Building for BMW's new Leipzig plant. The building contains office space flanked by production sites so that semi-finished cars 'float by' on conveyor belts. The internal organisation is 'transparent and flexible', with a generous lobby and courtyards to allow views and bring in daylight. The practice said the project was a 'unique opportunity to push the boundaries of contemporary office design'. Work will begin on site by January 2003 with completion set for 2004. + Visit ajplus.co.uk for more images

CABE turns to press and TV to spread word on good design

CABE has joined forces with *The Mirror* in its latest bid to take good design to a new and wider audience.

The two have teamed up for a competition that will run in Saturday editions of the newspaper during Architecture Week, from 21 to 30 June. The competition marks a dynamic departure in the commission's effort to spread the word on good architecture.

'It has always been our intention to take good design to a wider audience and you can't get wider than 3.9 million readers of Saturday's *Mirror*,' said CABE chief executive Jon Rouse. 'We are trying to promote good design, especially for housing.'

Details of the competition are being finalised, but the first-prize winner will receive an architect-designed kitchen. The commission aims to underscore this mass-market approach with an architecture slot on ITV's popular morning show, *This Morning*.

The slot is due to run for five days during Architecture Week, and is aimed 'to push the debate about design even further,' said Rouse. CABE is also in talks with Channel 4 about possible TV coverage.

The commission said the move was intended to swing emphasis away from housebuilders and professionals to homeowners and the man in the street.

Rouse has spoken of his desire to target parents and teachers, having previously hammered home his message to construction clients, builders and

procurers. He is said to be keen on spreading the word to fresh listeners, rather than in 'preaching to the converted'.

However, Rouse's pleas for good architecture have fallen on deaf ears among one possible section of his new audience. Greater Manchester Police defended proposed designs for 17 new police stations under the Private Finance Initiative after CABE wrote to the chief constable calling the designs bland.

Rouse wrote to David Wilmot complaining that the buildings were not 'obviously police stations - at first sight, one or two could be mistaken for leisure centres'. Overall levels of design in no way measured up to civic aspirations, he added.

But Mike Hodge, Greater Manchester Police's principal architectural liaison officer, said the force was entirely pleased with the designs by Clifford Tee + Gale. The project is worth just over £80 million and design aesthetics was a major consideration, he insisted.

'The fact they don't look like police stations is probably a good thing,' he said. 'That CABE letter was written by somebody who does not understand secure-building design. Privacy and security are important considerations and affect where you put glass areas.'

CABE said it was having a series of talks with the police. A spokeswoman said: 'The police thought the buildings were well designed and we are looking at that. We are going to have a series of meetings on what PFI is bringing to the process in terms of design.'

Jez Abbot

8 WEEKS TO GO



9-13 June 2002,
NEC, Birmingham, UK

Bookings are now being taken for this year's RIBA conference, Facing the Future. The two-day event will take place on 11-12 June at the NEC in Birmingham during Interbuild, and is supported by Knauf Alcopor, the leading name in insulation, and Atlantic Canada, a trade body promoting the use of Canadian building products. See pages 20-21 for conference booking details and a full programme of events.



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Q&A

71%

... of voters in a poll on the AJ's website think that there should not be an inquiry over Renzo Piano's London Bridge Tower.

Respondents: 106

This week's question:
Should CABE target the tabloid press to spread the word on good architecture?

+ Register your view at
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50 50

LOUIS HELLMAN

Cartoonist and architect

What is the best building of the past 50 years?

Wright's Guggenheim Museum in Manhattan. Like the Sydney Opera House and Bilbao, it's pretty useless functionally but it has become an iconic symbol for its city. What could be more accessible than the broad, level entrance, lift to the top and gentle ramp to rollerblade down? It is spatially and formally stunning and sticks up two fingers to the incomprehensible New York grid.

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

The notion of accessibility and inclusivity which originally emerged from disability pressure groups in California in the early 1960s. Unfortunately, this has also led to the passing of dumb and myopic legislation concerned exclusively with the wheelchair-user minority, but the idea is powerful and may eventually prompt architects to use their imagination in the service of people rather than formal gymnastics.

And the best building product?

The remote control. It's not applied to many 'intelligent' buildings so far but the idea that you could modify your building's ambience, security, sustainability and style from the comfort of your recliner or car is hard to resist.

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

In the realm of science fiction, schools of architecture would educate students to design for people first and return to a revised form-follows-function idea reinforced by the human sciences. The length of courses would be cut and practices paid to train graduates in practical matters. The architect's contribution to society would be in the understanding of people's individual needs rather than blindly serving commerce or bureaucracy. No other profession in the industry can offer this. And how about a proper and enforceable code of conduct?

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

RIBA calls for building design to come first in Budget ...

The RIBA is calling for a Budget that puts building design at the forefront of drives to improve health and education, and wants the government to get tough on the European Commission.

The biggest issue for the chancellor on 17 April is the government's vow to improve public services, said the RIBA's head of government relations Jonathan Labrey. This must be matched with more funds for construction and a greater emphasis on its quality.

'Ministerial design champions need closer engagement with the design process because there is a lack of trackability of money, and the champions have no control,' he said.

'Gap funding', where the government gives grants to firms to build on brownfield land, must be reinstated, he added. The EC outlawed this on the grounds that state subsidies conflicted with the single European market.

The government was in talks with the EC and needed to press home the case for its reintroduction much harder, said Labrey. He repeated the call for equalisation of VAT at five per cent for new build and refurbishment, to encourage regeneration of existing buildings. Labrey condemned the government's failure to research the VAT issue despite calls for an overhaul by its own architecture champion Lord Rogers in his report, *Towards an Urban Renaissance*.

Jez Abbot

... as best practice scheme lands government windfall ...

A RIBA-led project looking at best practice in small firms has won a government grant of £66,000, construction minister Brian Wilson said this week.

The scheme was one of 97 research projects chosen by the DTI for part-funding in its Partners in Innovation programme. This initiative aims to promote competitiveness and best practice, and Wilson said the money would help increase productivity through innovation.

The RIBA's two-year project starts this September and will involve 30 architecture practices, said

RIBA director of practice Keith Snook. Total project costs were £155,000, and practices would look at streamlining all areas, such as how they deal with firms in the supply chain and staff retention.

A national seminar is scheduled for next year and the final results will be put onto a new website, he said. The RIBA has teamed up with groups including the Building Research Establishment and the Institute of Architectural Technicians.

Total government funding for the 97 projects is £6.4 million, and other schemes include a communication pilot using IT run by a construction consortium of 38 firms, and research by Buro Happold into buildings made of reused materials.

... while Will Alsop has a change of heart over protest

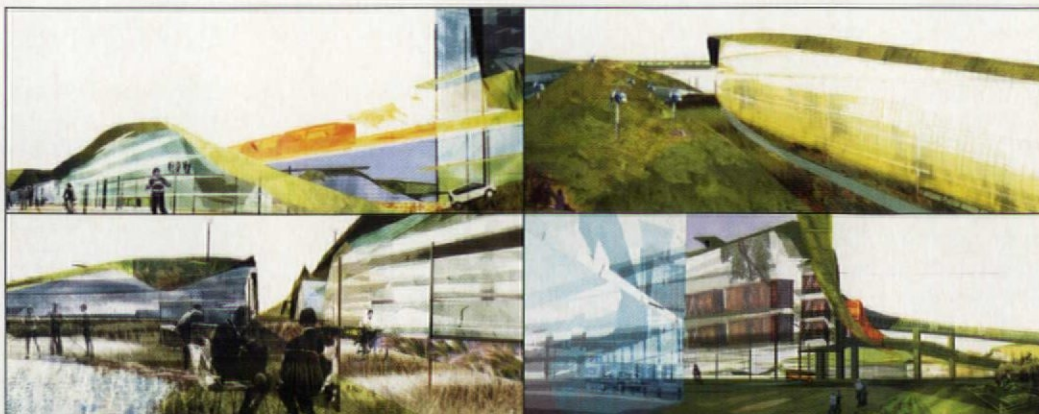
Stirling Prize winner and AJ columnist Will Alsop has withdrawn his resignation from the RIBA.

Alsop had left the institute as a protest against what he perceived as the poor calibre of the candidates for the position of RIBA president, and instead urged architects to join the Architecture Foundation, of which he is chairman (AJ 28.2.02).

However, in a letter which was sent to president Paul Hyett last week, he cited Annette Fisher's candidacy as the reason for his change of heart. Following the move, Alsop and RIBA presidential hopeful George Ferguson have cancelled a planned debate on the respective roles of the RIBA and the Architecture Foundation, which was due to take place on 19 April.

Ferguson has welcomed Alsop's decision. He said: 'There have been some tough words, but it is clear that his change of heart is taken in the greater interest of the profession. Will is to many people the current "idol" of British architecture and where he goes some of the younger members and student members, on which the future of the RIBA is so dependent, are bound to follow, which is why I was so keen to tackle the issues that led him to be so critical - and to show him that even as a provincial practitioner I can give as good as I take.'

Ferguson has pledged to join the Architecture Foundation and to encourage others to do so, saying: 'I believe the RIBA and the Architecture Foundation to be entirely complementary.'



A group of Canadian students has won a RIBA ideas competition for a sustainable regeneration project in the heart of Edinburgh. The competition, launched under the government's energy efficiency best practice programme, attracted interest from architects and students worldwide. More than 80 entrants explored the issues of environmental, social and economic sustainability on a site known locally as the 'Lochend Butterfly'. The team, which includes Katherine Davey, Jaspal Atwal, Sasa Radulovic and Alyssa Schwann, receives a £10,000 prize. The winning designs are at the RIAS Gallery at 15 Rutland Square in Edinburgh until 3 May.

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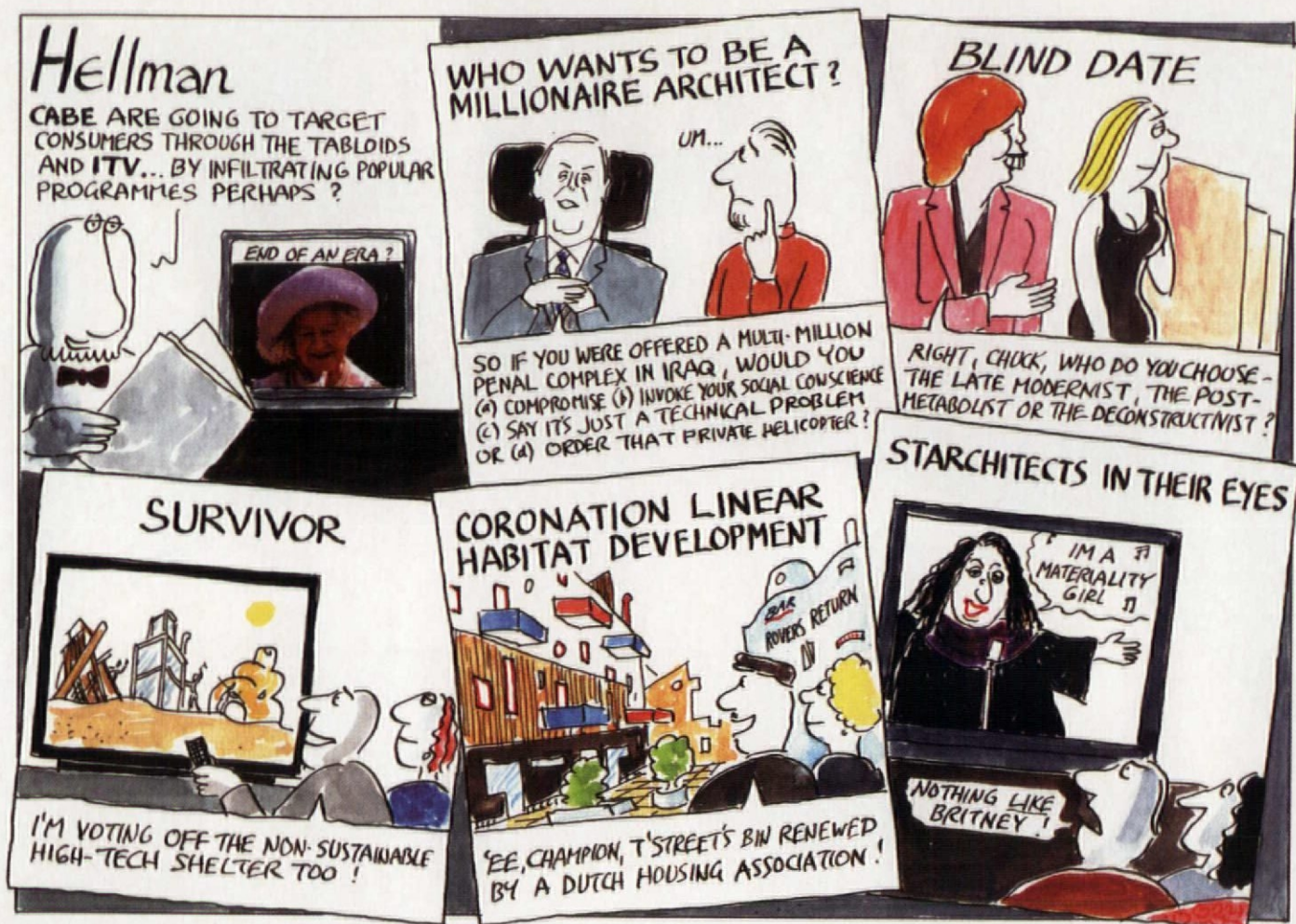
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vital statistics

- The Nationwide Building Society has revised its forecast for house price increases this year from 6 per cent to 10 per cent, after finding the price of an average home had risen by 0.9 per cent last month – double the expected figure. Meanwhile, rival Halifax said prices rose by 0.4 per cent during March to stand 16 per cent higher than a year ago. But it predicted that price growth would ease during the second half of the year.
- The property boom has helped the Duke of Westminster retain his place as Britain's richest person, according to the new *Sunday Times* Rich List. The Duke, who owns a vast land estate including 120ha in London's Mayfair and Belgravia, saw his wealth increase from £4.4 billion in 2001 to £4.7 billion this year. Lord Sainsbury moves up a place to third from last year and Grand Prix baron Bernie Ecclestone stays in the top 10, although slipping from third to fifth.

Clare Melhuish reviews... the work of Will Alsop in relation to Sir John Soane

This exhibition makes the bold proposition that the work of Will Alsop should be compared to that of Sir John Soane. It is not clear from the exhibition whether this is an affinity felt by Alsop himself, or whether the hypothesis has come from the museum's curator, Margaret Richardson, and Alsop's long-standing chronicler and collaborator Mel Gooding. But it is Gooding who makes it explicit, stating that Alsop, like Soane (in the words of Summerson) always '[designs] his buildings from the inside out', and sustains a relationship to the 'functional classicism of the Modern Movement' equivalent to Soane's relationship with the classicism of his time.

Gooding describes this relationship, in both cases, as one of 'transmutation' – embodying a process of 'Thinking, Making, Exchanging', in which models play a significant role as manifestations of principles, not simply illustrations of ideas, and in which sketchbooks provide the first spaces of exploration. It is Alsop's sketchbooks and models which are the focus of the exhibition, although most of the latter are not contained within the gallery but allowed to escape to different locations around the house: coloured, decorative discoveries in an Easter egg hunt through Soane's collection of elegant monochrome statuary.

Inevitably the exhibition invites the question of

what Soane himself would have made of these bright, broad brushstrokes and their implanted presence in the domestic environment created, by contrast, through a painstaking layering of refined detail, subtle hue, and cultural reference. Although the exhibition title, 'Beauty, Joy and the Real', and subtitle, 'In Dreams Begin Responsibilities', suggest sentiments approaching the sublime, Alsop's aesthetic and ethical agenda seems most firmly grounded in the impulse towards fun and games – and sometimes at someone else's expense.

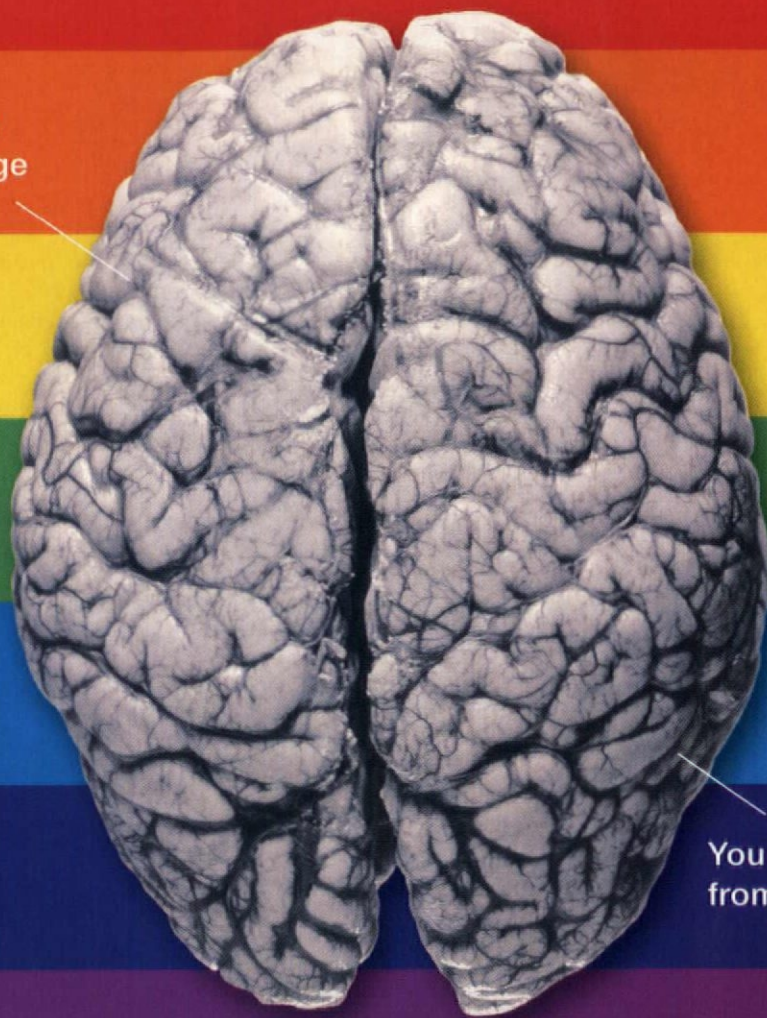
The proposal to expand the campus of Goldsmith's College, for example, earnestly described as demonstrating an 'ability to imagine a streetscape and community altered by the presence of the college-to-be without imposing a prescriptive solution', is illustrated by a series of abstract collaged streetscapes featuring dogs and naked bodies which are very 'pop' but reveal little of depth or development.

These works, unlike Soane's sketches, seem to represent hot bursts of personal creativity that might or might not lead to some manifestation of collective meaning. Ken Powell speaks of 'rich allusion and metaphor' in the context of North Greenwich station, but this suggests a notion of intellectual development at odds with the Alsopian agenda. On the contrary, Alsop's identity as 'artist-architect', in a creative practice framed by the imperative of collaboration, is defined by individual creativity, perceived as a force that 'can contribute to the lives of people and communities'. Alsop: *Beauty, Joy and the Real* or Will Alsop at the Soane is showing at the Sir John Soane Museum, London, until 8 June

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CULLINAN IN LIVERPOOL

Edward Cullinan Architects has been chosen to masterplan a £15 million campus redevelopment for the University of Liverpool. The project aims to create more pedestrian and landscaped areas and refurbish the Grade II-listed Victoria Building, designed in 1887 by Sir Alfred Waterhouse.

This summer the AJ will be publishing two special issues on projects either on the drawing board or on site. Readers are invited to submit material for consideration. Send A4 drawings (or CD-ROMs) and/or model photographs. Projects should be accompanied by a description (100 words maximum), with the name of the client, architect, and other consultants along with the project name, project value and location. Start on site and completion dates should be given, if known. Send entries to: *Work in Progress*, The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB by 7 June.

Hodder's contentious Oxford extension receives go-ahead



A controversial extension to one of Britain's few Grade I-listed post-war buildings has been given the green light at a public inquiry.

Hodder Associates' design for a cluster of buildings for Arne Jacobsen's St Catherine's College, Oxford (pictured), was automatically called in for public inquiry by the DTLR this January, because it stretched 25m onto green-belt land and was against the council's local plan.

However, neither the planning inspectorate nor the secretary of state raised objections, said the firm's director Stephen Hodder. Work on the extension is due to start next spring for completion in autumn 2004.

Hodder's design will cost about £8 million and will have 132 study bedrooms, a 110-seat lecture hall faced with glass, eight seminar rooms

and a porter's lodge. Bricks and stainless-steel panels will clad this addition to an earlier scheme by Hodder for 54 bedrooms, completed in 1995.

'This is great news and comes in Jacobsen's centenary year,' said Hodder. 'Hopefully, we can finish what we started 10 years ago.'

The extension will create a permanent boundary between the green belt and the college, which is 'hugely important', Hodder said. The practice scaled down the design by 11 study bedrooms during the inquiry phase and selected sand-coloured bricks which tied in with the materials used in the original building.

Jez Abbot

Vatican to address issue of Antonio Gaudí's sainthood

Architects have welcomed the Vatican's move to make Antonio Gaudí a saint, two years after it gave the go-ahead for an investigation into the possibility.

An official request made by the Archbishop of Barcelona has been favourably received, according to reports last week.

The Vatican initially agreed to a Congregation for Investigations into Sainthood to gather evidence about the architect back in 2000.

'I hope it happens, but he has to do miracles before he can be canonised,' said Kenneth Powell, former director of the Twentieth Century Society.

'He'll be sainted for his piousness, not for being an architect,' Powell added.

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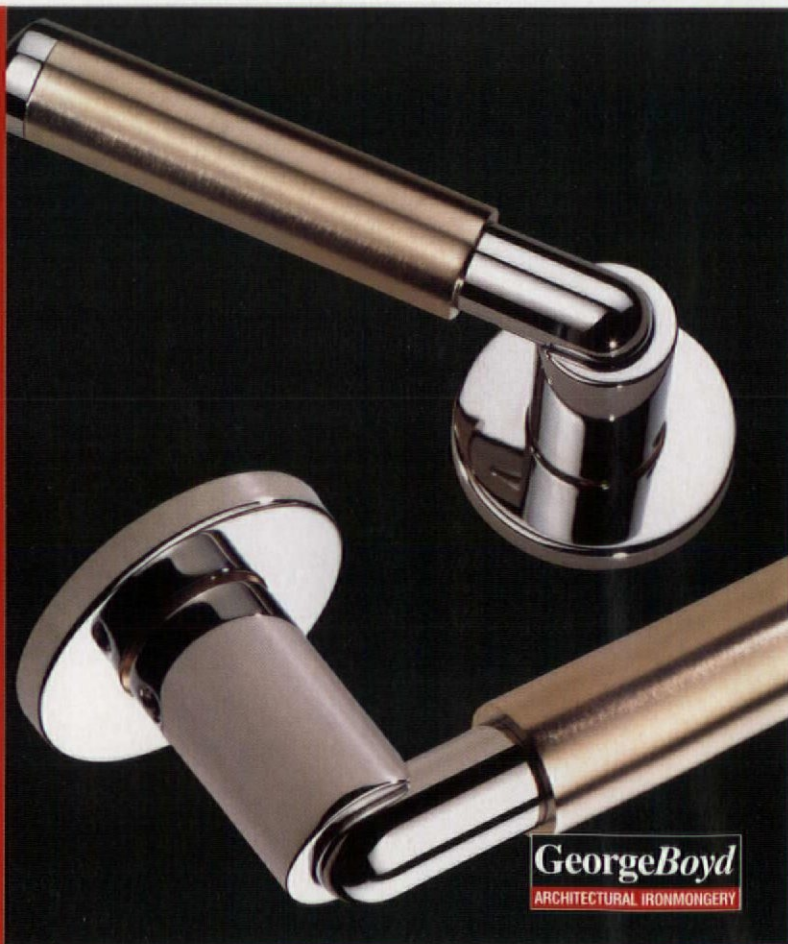
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SMALL BUT BEAUTIFUL

The Architects' Journal/Robin Ellis Design Build 'Small Projects' exhibition is on show at Gallery 2 at the RIBA from today (11.4.02) until 1 May. All of the projects were completed for less than £250,000. The winners will be announced in next week's AJ.

RENEWABLE ENERGY CALL

Mayor Ken Livingstone has called for all major developments in London to generate part of their energy needs from renewable resources. Under proposals in his draft energy strategy, schemes will be expected to include photovoltaics or be designed to incorporate them in the future.

STUDENT HOUSING FIRST

Cartwright Pickard Architects has started work on a 'pioneering' modular housing scheme for the University of Nottingham. The £2 million student accommodation scheme provides an additional 94 en suite bedrooms and three tutor's flats in two buildings constructed from 54 steel-framed modules – complete with windows, doors, bathrooms, carpets and bedroom/study furniture. ➤



London-based practice Bloc has won a competition to design the street furniture for O'Connell Street in Dublin. The structures, repeated along the 550m length of the historic city-centre route, will include two cafes, a ticket and information office, five retail units (pictured), two news-stands, two self-cleaning WCs, 12 public telephone boxes and nine bus or taxi shelters.

Designer facing ruin after ARB misuse of title fines

A designer fined for misuse of the title 'architect' has claimed his practice could be ruined by the penalty and is appealing against the decision.

James Martin, a solo practitioner from Brighton, was told to pay a total of £2,780 following the prosecution brought by the Architects Registration Board last month. Martin pleaded guilty at Brighton & Hove Magistrates Court to two counts of misuse of the title. He was fined £1,000 for each count with an additional £780 costs.

Martin told the AJ that he was fully qualified in architecture but had failed to pay his ARB registration fee due to an oversight.

He said his registration had run out three years ago and he was 'deeply embarrassed'. However, he said: 'Bodies like ARB should support architects, not give them a fairly stiff financial caning.'

Chief executive and registrar of the ARB Robin Vaughan said each successful prosecution was 'a clear demonstration of ARB's resolve to deal firmly with unlawful use of the title architect'.

The two counts of misuse centered on two lots of work for the renovation of a language school, in August and October 2000. Martin has reapplied for ARB registration and is appealing against the fines to the county court in Lewes.

Jez Abbot

A global celebration of the best of 20th-century design

An international mouthpiece for monuments is drawing up a list of the best 20th-century designs as part of its initiative for an International Sites and Monuments Day later this month.

The UK branch of ICOMOS (International Council on Monuments & Sites) called on groups such as English Heritage, the Twentieth Century Society and Heritage Scotland to put forward buildings for selection. It will include 20 buildings or sites and will be finalised by 18 April – to be designated International Sites and Monuments Day. The theme of the day will be 20th-century heritage and it will be celebrated across the world by all 120 national branches of ICOMOS.



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12 | the architects' journal

11 April 2002

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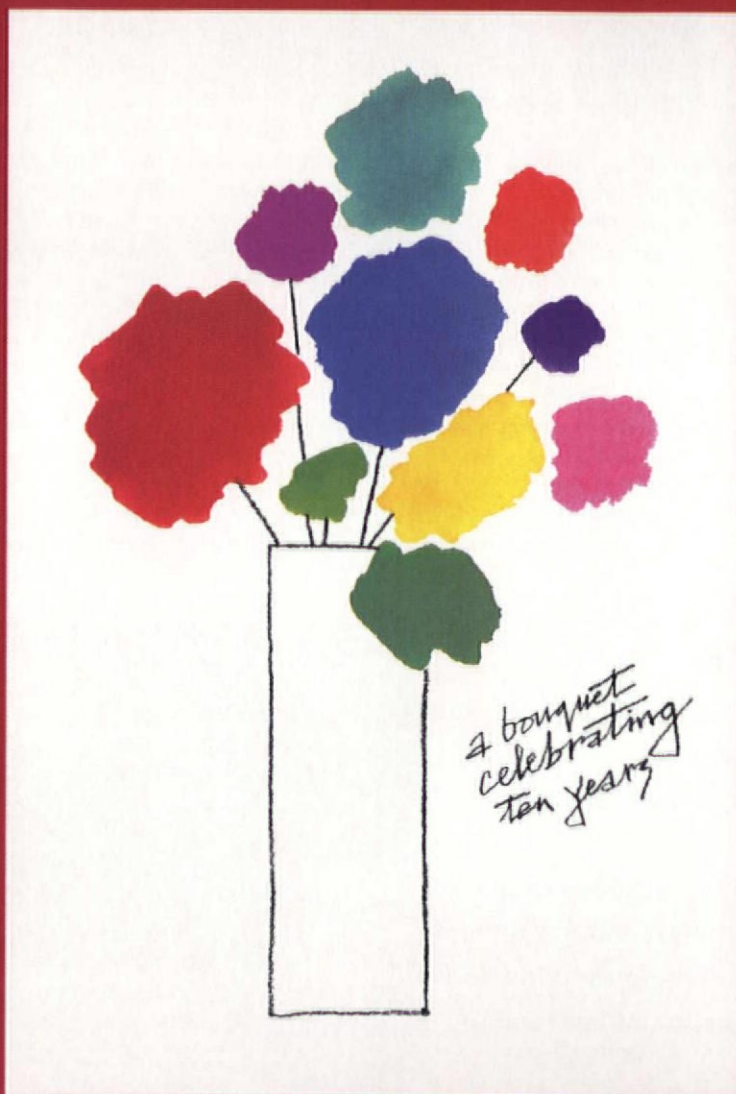
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RIBA GRADUATES DEAL

The RIBA has launched a membership package targeted at graduates. The graduate class, which costs £40 per year, is open to those who have passed their Part 2 on RIBA validated courses but have not yet qualified. Benefits include discounts on RIBA events and products. For information e-mail graduate@inst.riba.org +

BENCHMARK INVITATION

Architects are invited to sign up to the largest benchmark survey for the profession in the UK. Bench Mark 2002, a collaboration between architectural management consultancy Colander and the AJ, will address all aspects of practice management. Participants will receive the Bench Mark report and an individually written inter-firm comparison comparing them confidentially with the nine practices closest to them by headcount. The cost is between £500+VAT and £800+VAT depending on practice size. Contact 020 7580 3058 or go to www.colander.co.uk

Taller building on cards as 11-storey tower wins appeal



Architect Thinking Space has clinched planning permission for an 11-storey, £12 million tower in London (pictured) after winning an appeal against planners who said the building should be no taller than six storeys. And now, after discussion with the Greater London Authority, a 20-storey version on the same site is on the cards.

The director of architecture at the six-year-old practice, Howard Carter, said the scheme – proposed for a site on City Road – bordered both Hackney and Islington, so planners from both authorities were involved. And while Islington and the GLA were 'very interested', Hackney – now with a staff of just one 'junior' design officer – dug its

heels in. 'They were much more Luddite about it,' said Carter. 'They said it should be six storeys so we went for 11 as a definitely achievable first step.'

The proposal for the 10,000m² building for client Richcliffe won on appeal, with the inspector ruling in favour and recognising its high architectural quality. The architects are now investigating yields with an as yet uncosted 20-storey tapering version of the building.

The project features a circulation spine creating 'interest and movement' and giving the building a presence as a 'beacon' terminating the long view down City Road.

David Taylor

Swanke Hayden Connell eyes health care with takeover

American-owned Swanke Hayden Connell Architects has taken over health-care specialist George Trew Dunn Partnership in a bid to win lucrative PFI projects.

Swanke Hayden Connell Architects acquired the mid-sized practice to gain from its health-care design expertise.

Managing director David Hughes said his firm had earmarked the health-care sector as a growth area, but lacked the track record to attract the multimillion-pound government contracts. George Trew Dunn Partnership had the experience but was too small to manage the projects, he said.

'The way the PFI works, with the risk and responsibility, means there is a natural tendency towards big practices,' Hughes said.

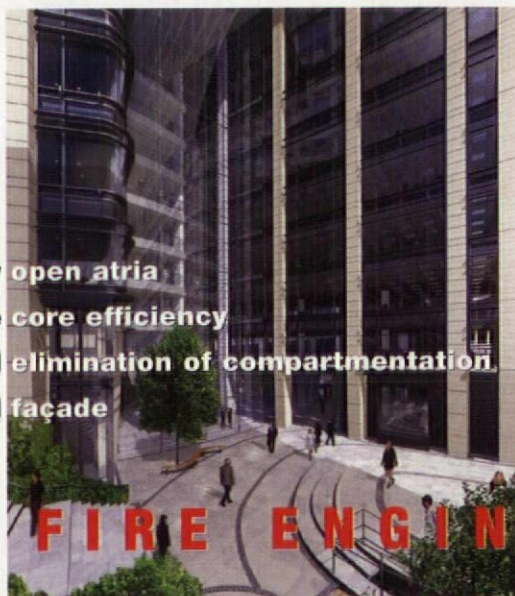
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Nick Hanika 1954-2002

Nick Hanika, partner in consulting engineer Price & Myers, died suddenly of a brain tumour on Easter Sunday, aged 48, writes Sam Price. A champion of young practices and new ideas, he enjoyed being challenged and left his mark on a host of imaginative projects

If one had to choose a single monument to celebrate Nick Hanika's career it would probably be the MCC's Indoor Cricket School at Lord's. Designed with David Morley Architects and Max Fordham & Partners, it combined three of Nick's passions – architecture, engineering and sport. It was also an excellent example of what can be achieved when architects and engineers work closely together, which was something that Nick really cared about.

The roof of the cricket school, in particular, was the result of a piece of interdisciplinary design, based on an initial suggestion from Fordham, in which the control of daylighting, its influence on the structure, and its expression as architecture, produced a beautiful and very energy-efficient solution.

Nick graduated from Sheffield University in 1975, and joined Ove Arup & Partners, starting in the London office and then spending two years in Riyadh. He returned to Arup Associates, where he joined a group designing a large new building for DEC, gaining invaluable experience of working side by side with architects, engineers and surveyors in what was then the most truly multidisciplinary practice in the country.

In 1980 he became the first employee of the fledgling practice of Price & Myers, then bare-

ly two years old. This was a bold step into a very different world from Arup and its multinational clients – most of the Price & Myers' projects at that time being alterations to old buildings, quite small, and for private individuals. Nick thoroughly enjoyed the sense of personal responsibility to client and architect that is less often so acutely felt in large teams.

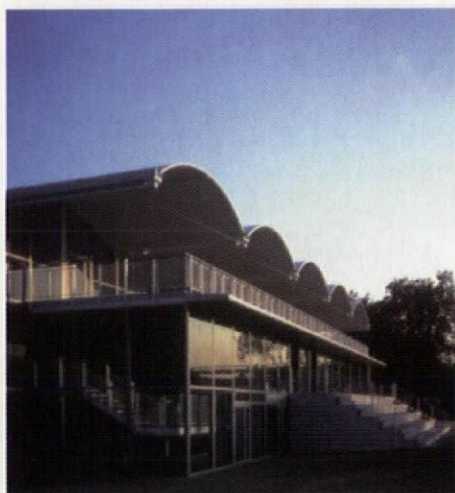
In 1982 the partnership was reformed, and Nick became a partner at the age of 28. The size and the architectural importance of his projects increased steadily from that time on, but he never lost his enthusiasm for the smaller jobs, or for working with small firms of architects. He was a great champion of new young practices, and enjoyed being challenged by new ideas from new architects. He enjoyed teaching, and in the past 10 years gave lectures and helped in the studios from time to time at the AA, the Bartlett, De Montfort and the RCA.

He worked with some of the most interesting and imaginative architects in the country. With Tony Fretton he designed several buildings for the arts, including the Lisson Gallery in 1990; with David Morley, he did cricket schools, at Lord's in 1995, and at Edgbaston in 1999; with architecture plb he did two award-winning buildings for Winchester School of Art in 1999; and at the time of his death he

was working with Allies & Morrison, John McAslan, Panter Hudspeth and Penoyre & Prasad on a variety of interesting projects. Some of these were for Derwent Valley Holdings – one of Nick's most loyal clients – which has transformed the conventional view of tired old buildings in London with a string of exceptional refurbishments. For them Nick was also working with Allford Hall Monaghan Morris, ORMS and Squire and Partners. Nick also had a special interest and pleasure in working with sculptors, and helped with several pieces by, among others, Richard Deacon and Anish Kapoor.

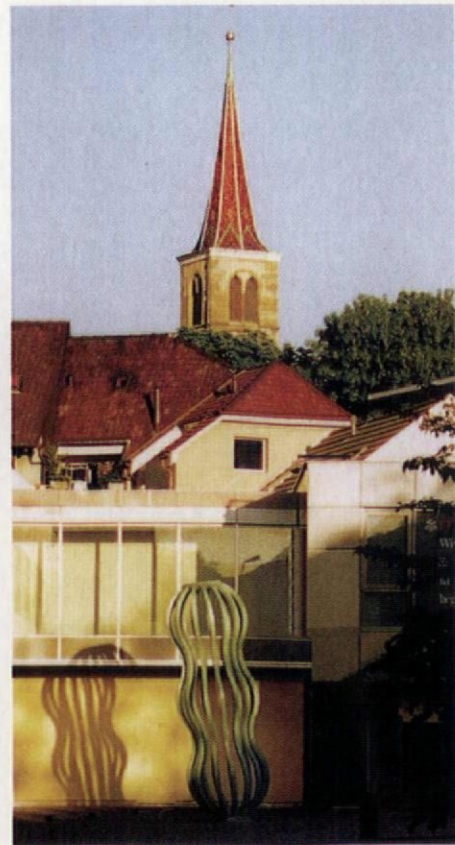
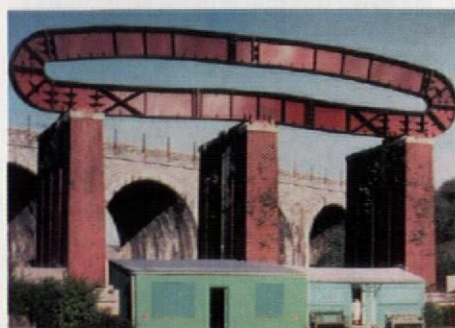
Nick was an enthusiastic squash player, and, until a few weeks before his death, could beat anyone in the office; he ran in the London Marathon, and played five-a-side football. He always kept himself fit, often running and cycling to work from his home in West Hampstead. It is very difficult to come to terms with the thought that someone so physically strong could go so suddenly. He will be enormously missed by his many colleagues.

● In place of flowers, Nick Hanika's family has asked for donations to be sent to either Médecins Sans Frontières, 124-132 Clerkenwell Road, London EC1R 5DJ, or Cancer Research UK, 61 Lincoln's Inn Fields, London WC2A 3PX.



DENNIS GILBERT/VIEW

Monuments to Nick Hanika... Left: the Indoor Cricket School at Lord's shows what can be achieved when architects and engineers work closely together. Below: the Lisson Gallery designed with Tony Fretton. Below left: Richard Deacon's *Moor*, which rests on three pre-existing bridge piers. Right: another Deacon sculpture, entitled *No Stone Unturned*





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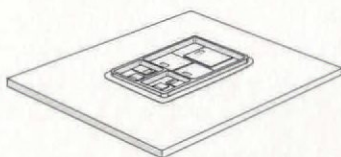
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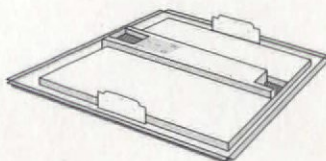
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Rear view of Antenna Panel



Rear view of Sound Panel



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Day 1: Tuesday 11 June

Morning

Paul Hyett, *RIBA president* – welcome

James Woudhuysen – the Social Context of Architecture
Ted Cullinan – Drawing on Inspiration
Sunand Prasad – Architecture and Process

CPD event (1a)

Post-occupancy evaluation

Alastair Blyth, Denise Jaunzens *BRE*

Rewarding Innovation

Robin Nicholson

CPD event (1b)

Value framework for remuneration

Roger Zogolovitch

Insurance

Ashley Brewer, RIBA Insurance Bureau

Appointment documents

Ian Salisbury

Lunch in the exhibition halls

Afternoon

Panel session – Living

Chair: Simon Allford, *Allford Hall Monaghan Morris*
Tony Pidgley, *Berkeley Homes*
Rob Joiner, *Molendinar Housing Association*
Glen Howells, *Glen Howells Architects*

CPD event (1a)

Government, regeneration and planning policy

Speakers will include Jon Rouse, *CABE*

CPD event (1b)

Design review/tall buildings

Paul Finch, Peter Stewart, Robert Adam, *CABE*

Panel session – Working

Chair: Ken Giannini, *DEGW*
Roger Madelin, *Argent plc*
Richard Saxon, *BDP*

Evening event – RIBA AWARDS DINNER, to be held
at the International Convention Centre, Birmingham.
Details to be announced separately.

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Day 2 Wednesday 12 June

Morning

Paul Finch (AJ) – Introduction
Paul Hyett – presidential address
Richard Murphy

CPD event (1a)

Educating tomorrow's architects

Ruth Morrow, Judi Farren-Bradley, Murray Fraser

Co-operative design in other industries

Professor Steve Evans, Cranfield University

CPD event (1b)

A new agenda for education

Helen Mallinson, Malcolm Parry

Architects for change

Sumita Sinha

Lunch in the exhibition halls

Afternoon

Panel session – Learning

Chair: Malcolm Parry

Frances Sorrell (*honorary fellow*)

Elia Zenghelis (*teacher and Annie Spink Award winner*)

Guy Battle, Battle McCarthy

CPD Event (2a)

Design quality indicators

Sunand Prasad, Robin Nicholson

CPD event (2b)

Improving your practice

Key performance indicators – Guy Russell

Benchmarking – Caroline Cole

Using the web – Eric Winterkorn

Marketing – Sue Wadsworth

Panel session – Healing

John Cole, NHS Estates Northern Ireland

Guy Greenfield

Ann Noble

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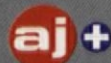
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Time for guidance through the maze of revisions to the regs

WHAT'S NEW ON THE WEB?



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

Vote in our online poll each week. Last time the GLA building was voted least favourite building. This week we ask: should CABA target the tabloid press to spread the word on good architecture?

editorial

As CABA gathers momentum, and with an increasingly outward-looking RIBA, architecture's relations with government are at an all time high. Initiatives such as the government's commitment to design champions or to better public buildings have not only been established but, crucially, have been eloquently explained. Yet the new-found expertise in the dissemination of information appears to have bypassed a rather more mundane, but essential, aspect of governmental involvement in construction, namely the constant revision of regulatory guidance.

This week's technical and practice article on the revisions to Approved Documents Parts H and J (combustion appliances and drainage) may not instantly grab your attention. But since the DTLR is relying on the press to advise the profession of such changes, you would be well advised to keep it to hand. As with our supplement on changes to Part L (AJ 28.2.02), finding the information for the article was something of a challenge. It took months of phone calls to establish when the changes might be available and, once the information was finally released, the DTLR declined to send a hard copy on the basis that the document was on the Internet and therefore possible to download. It is. But at 126 pages it might be tricky to find the right moment in the working day. Getting hold of the paperwork, however, is relatively simple compared with deciphering the documents. The latest version of Building Regulations Approved Document Part J, for example, is meticulously researched and infinitely more informative than the version which was issued two years before. But it is also some five times thicker – with few clues as to how to pinpoint the key points of departure from its predecessor.

It is flattering that the architectural press has been entrusted with the task of translating and disseminating regulatory change, but it is a decidedly arbitrary means of circulating essential information. Having proved so adept at talking to government, perhaps the RIBA or CABA could devise a means of working with the DTLR to keep architects up to date with regulatory change.

Isabel Allen

letters

It's a question of change for change's sake

I would be the first to agree that the presidential debate at Portland Place was dull and lacked incisive argument. Maybe that was the nature of the forum and the lack of attendance and provocative questioning, except from Chris Roche, who it seems would not be satisfied with any candidate who did not propose to turn the RIBA on its head – in which case, why did he not stand?

Your leader and report on the debate (AJ 28.3.02) typifies the self-important, sneering nature of elements of the architectural press that has its little band of favourite stars, mainly in the heart of London, and gives scant credit to those who are fighting for a better built environment elsewhere. To imply that we are any less because we have not written a column for the AJ or been a partner of Richard Rogers, perfectly demonstrates this paucity of thinking. It has nothing to do with our real achievements and abilities.

Nobody having received my election address can accuse me of a lack of policy or experience, but I am not going to be drawn into promising change for change's sake – or controversy for the sake of the media. If every president comes into office promising unrealistic radical change, the RIBA will lose the current opportunity to build on the good work that is being done to raise the status of architecture and the profession everywhere. That is the job that has to be done, and that is the job I know I can do. To do that, I do not need to savage my opponents, with whom I hope to work for a common cause after the die is cast.

However, I do remain strongly opposed to the outside sponsorship of candidates or presidents, with its obvious dangers. Of course, the presi-

dency has to be adequately resourced, but my sponsorship campaign will be for the RIBA Foundation and the ABS – not for myself.

*George Ferguson, Acanthus
Ferguson Mann, Bristol*

Wannabes conspicuous by their absence

I was interested to read Tim Drewitt's comments about the need for a well-respected figure to come forward for the presidential race. But they didn't and they are in the main conspicuous by their absence. They certainly do not mix in with the rest of us in debates on RIBAnet, a 'democratic forum' base that cost us £120k.

However, if one of these more appropriate candidates does have some ideas about the promotion of our profession and (and not the promotion of themselves), then I for one would dearly love to know what they are. Perhaps they could send me their ideas in 10 bullet points.

*David Thorp, a slightly less
significant wannabe
presidential candidate*

Fear not, Spitalfields complies with regulation



As the consulting engineer working with Foster and Partners on the Bishops Square Development in Spitalfields, I can assure your correspondent (AJ 4.4.02) that the building is designed to comply with the amended Building Regulations.

I believe that the intention of Part L is not to constrain good architecture but to ensure that the impact of design on the

'Travel around' selected building study buildings from the comfort of your office chair. Go to www.ajplus.co.uk/photos and 'look around' schemes such as 'The Deep' using your mouse.

We've added more proven buildings to ajspecification.com, our website about products specified in key schemes. This week the new featured projects include Foster and Partners' own office from 1990, Arup's The Arena at Stockley Park from the same year, and three schemes from this year. They are: Boyarsky Murphy Architects' Hammersmith House and house in St Peter's Road (right); and Bennetts Associates' City office in Devonshire Square.



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

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

energy consumption of the building is carefully considered.

Spitalfields will comply with the new regulations, as all new buildings must, through the careful selection of materials, including high performance glass, and the thorough examination of the performance of the engineering systems to ensure the carbon dioxide emissions are within the limits permitted.

Kate Millen, Hoare Lea

No more of this feeble Foster sycophancy

So Rowan Moore bravely (if belatedly) dares to question the immaculate reputation of Norman Foster and I send in a short letter in support and, lo and behold, the latest AJ devotes three columns of the correspondence page to outraged rebuttal together with an editorial and yet more feeble sycophancy on the *Hello!* page (formerly known as *Astragal*).

Might not this over-reaction be seen as a little hysterical? And what accounts for this extraordinary reverence and the widespread refusal to accept that the overweening and unprecedented dominance of the Foster office might be bad for architecture (and society)? Our modern credulous cult of celebrity? Self-interest? Opportunism? Fear? Anyway, I hope that in future we might be able to read just a little objective criticism of, say, the outrageously over-hyped and deeply flawed British Museum Great Court, even if I do not expect most readers to agree with me that to give peerages to architects is self-evidently ridiculous.

Gavin Stamp, by e-mail

Oh, those architects will never amount to much!

The current debate on the quality of work from the Foster office reminds me of my own experience.

Word was out that a newly formed practice was set to define the future. I invited myself to an interview. While I waited for Norman to arrive, I listened to an encounter group of fashionable youths, all called 'man', debating the use of timber cladding for a terrace of houses in Milton Keynes. 'Far out,' I thought, 'this is where it's at.'

Eventually the great man arrived. There was so much work around in those days that we did not bother with portfolios, so I showed him drawings of a project I was working on; a mixed-use sports centre on a mining subsidence site. It was the sort of framed-up relationship diagram that passed for social architecture in those days. 'Oh, we wouldn't do it like that,' he said. 'We'd put it all into one box...'

Strolling back through Covent Garden, I said to myself 'those people don't know anything about architecture – that practice is going nowhere... maybe I'm better off where I am...'. The offer never came anyway.

Bob Owston, Owston Associates

Lack of understanding in this story of pure fiction

I wish to bring to your attention several inaccurate assumptions drawn by Steven Palmer in his article about the Museum of Modern Literature competition for Marbach, Germany (AJ 21.3.02).

I was not 'frustrated by Chipperfield' – I was disappointed not to be awarded the project after winning the joint top prize in the competition, but have been around long enough to know that competition promoters often reserve the right to appoint an architect other than the winner to execute a competition project. Indeed, we ourselves have benefited in the past when a client has exercised this prerogative in our favour, so

it would be churlish of me to complain or express frustration when it operates in reverse.

Manuel Schupp's complaint, as discussed with your reporter, was also not about the promoter's rights, but the manner in which they were exercised.

Our entry, as always, was the product of a team effort – in this case, architects, exhibition designers, engineers etc – including Charlie Sutherland – all of whom were credited in our submission. To state that our entry was 'subcontracted to Edinburgh-based Sutherland Hussey Architects' is pure fiction and exhibits a lack of understanding of the way in which we work.

It is unfortunate that Steven Palmer did not speak to me before he presented his assumptions as facts in an apparent attempt to pitch architect against architect and denigrate our professional integrity.

Michael Wilford, London NW1

How could CPB have got it so terribly wrong?



In his review of the exhibition at Chamberlin Powell & Bon's (CPB) Barbican about the Barbican, John McLean, as a resident, concentrates on the housing aspects of the Barbican, as does the exhibition (AJ 28.2.02). It is salutary to be reminded that the Barbican is primarily a housing scheme – an attempt by the City to legitimise itself as a real place

where people lived, not just a machine for manipulating money. It was a bold and remarkably successful attempt to create an urban housing scheme, conceived when the urban Lord Rogers was barely out of short trousers. But the public face of the Barbican, the gilt on the gingerbread and, for most people, the only reason for fighting our way across the high-level walkways, is the Arts Centre, about which the exhibition is much less informative.

What I want to know is what went wrong. Why, given that the Barbican was designed for pedestrian circulation at podium level is the entrance from the podium so mean? Why was the original plan for the Arts Centre to share its entrance with the Guildhall School of Music abandoned so that the GSM is now entered by its intended back door?

How did it come about that a Grand Staircase descends through the art gallery and library and is predictably closed for security reasons, and vertical circulation is via the escape stairs? Why does the only welcoming side of the building open onto the lakeside, an area inaccessible from the surrounding streets? Why, when the concert hall was designed for the LSO, is its platform barely big enough for a full-size symphony orchestra, never mind a choir as well?

It is difficult to believe that CPB got so much wrong. Was the brief changed? It would make a fascinating Post-Latham study of how the building procurement process can fall apart. I don't suppose the City will ever let us know.

Alan Kennedy, London

Addition

With reference to the building study on Stirling Tolbooth (AJ 4.4.02) the weblink for structural engineer David Narro Associates is www.davidnarro.co.uk



will also

You'll never learn anything of value from these infernal lists

My editor threw down the gauntlet to me in her editorial (AJ 21.3.02) as, yet again, we had to endure the AJ100 in all its full analysis. Of course, I think we all understand that the firms on the list are not ranked by quality or imagination which leads me to my question: why do it?

The answer is that it does make compulsive voyeuristic reading. It is impossible not to observe that some of the largest have the worst male to female ratio and that some practices' turnover seems disproportionate to the number of staff. In idle moments, I find myself pondering these matters and being revolted by my own fascination. The list falls into the same category as the 'Rich List' and league tables and now, most recently I notice, the 100 best employers in the UK.

My self-disgust is based in the fact that society has grown into an organism that feels everything can be measured by publishing lists, and that a blind compulsion to indulge in competition is good.

The reality is that the lists tell us very little, and are indeed not accurate. I know this because my studio did not participate in this ugly parade and yet if we had, we would have appeared comfortably in the top 20. How many others, like me, refuse to play the game? How many offices lie in the return of their information sheets? And who, if anyone, is checking? Even if it were accurate, I would not approve of publishing it. I am amazed that some practices that I respect participate.

Last year I made a call for practices to submit credentials based on other criteria and I did get a few responses. But I did nothing about it because in the final analysis I thought there should be no lists at all, and by indulging in a similar practice, I would be no better than the rest.

Society and the architectural fraternity have the intelligence and wit to make up their

own mind about who is good, bad, big, extraordinary, incompetent or lazy.

The pages of this magazine contain a wide variety of work by a whole range of architects which allows us to make our own judgements if we have to.

The AJ100 surreptitiously encourages firms to be big, which is not in itself any great objective. I believe that architects should be focusing on making sure they secure projects over a wide range of functions in both the public and private sector. For some, a wide geographical spread could also be added as well as a wide spread of project value.

Diversity is a quality that could well be applauded. Why is it that many of our so-called 'better and bigger' firms stop using their talents on small projects? The answer is that they find them uneconomical, but this is surely just a lack of management expertise or even possibly 'over management'.

Why does the list ask only for numbers of qualified architects? The nature of practice today is a much broader amalgam of skills. In my own office, we have artists, graphic designers, film makers, an actress and a writer, to name but a few. Our job is much wider and more interesting than the list would suggest; we should be encouraging diversity of skills to allow us to respond to the possible challenges of the world today. We do not have to lock ourselves away in this filing cabinet called architecture. Everything is architecture. There are other architects who spend time thinking and speculating on possibilities. These people will never be big, but they can be great.

Please save us from the list, as lists tend to only encourage a flattened, dull society which propagates an unimaginative view of our environment that ultimately leads to vandalism, crime and suicide.

WA, from the BA lounge, Heathrow

'The architectural fraternity has the intelligence to make up its own mind about who is good, bad, big, extraordinary, incompetent or lazy'

people

A group of children rushing round the opening of the 'Hardcore' exhibition at the RIBA had more familiarity with the subject of the show – concrete – than most. They were the children of American architect, entrepreneur and product designer David Hertz, whose interest in the material extends to his own home in Venice, California.

Not only are the walls and floors of concrete but so is the furniture, which was cast as an integral part of the floors. Some may consider this a harsh environment for a family home, but Hertz sees it as ideal. 'The kids can come in off the beach and skateboard,' he explains. And there is no worry about any sand they might bring in. 'The whole house has a slope,' he says. 'We can hose it out.'

Sadly, his own house is not featured in the exhibition, but another one he designed is. Prosaically called the 'Tilt-Up Slab House', and also in Venice, it applies to houses a technique popular for industrial buildings in the US. Concrete slabs are cast on the ground and then tilted into position by crane, greatly reducing the need for formwork and on-site skills. 'This is the first contemporary house I am aware of in the US to use that finish and leave it exposed,' he says. Concrete is exposed on both the inside and the outside of the house (burnished internally).

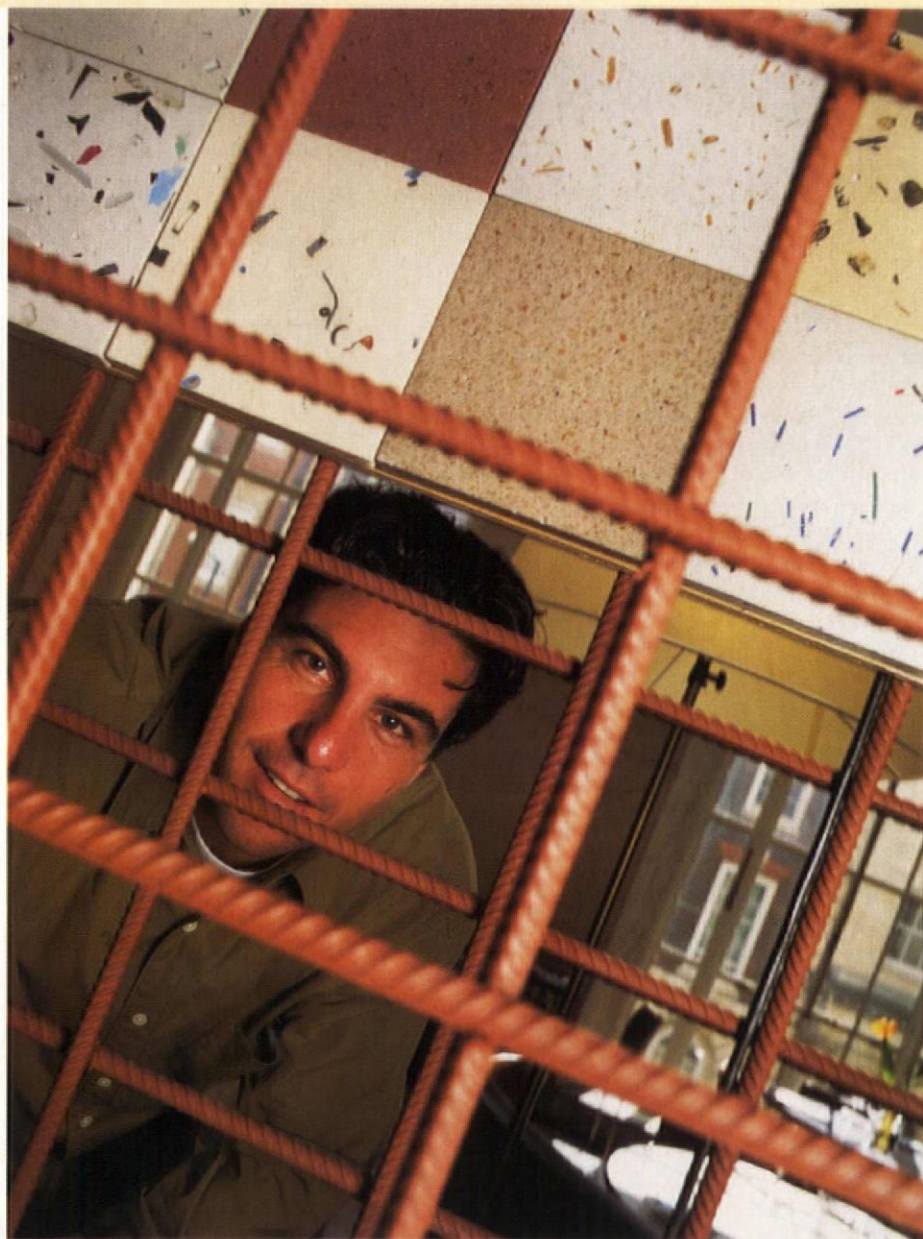
So what about the insulation? Hertz claims to have major environmental concerns, and indeed one of his arguments is that using concrete avoids the consumption of trees that timber construction involves. But this is California, not Camden Town, and he relies on the thermal mass of his 17cm-thick concrete to modulate the temperature – plus solar-powered underfloor heating. The house, he says 'has a property like a cave', maintaining a near-constant temperature, and the owners found they needed no heating at all for eight months of the year.

In his architecture, Hertz includes Frank Lloyd Wright, John Lautner and Frank Gehry among his influences – he worked for the latter two during his training. But his main claim to fame is not the houses he has designed, but a material he developed, called Syndecrete.

There are panels of Syndecrete at 'Hardcore'. The aggregate seen in the surfaces varies from little black worms in one panel to luminous red and green, like inclusions of fruit jellies, in another. These

American architect and entrepreneur David Hertz loves concrete – in his California home even the furniture is made from it. But with the development of Syndecrete, he has taken his favourite material and made it even better
by ruth slavid. photograph by robert greshoff

mix master



are all recycled materials – and recycling is at the heart of Syndecrete and a key part of Hertz's environmental agenda.

I cannot tell you exactly how Syndecrete is made since, although the name is a registered trademark, Hertz has chosen not to patent the process. Instead he maintains the manufacture as 'a proprietary process' – that is, he keeps it a secret. But the end result, and some of the content, is known. Syndecrete has about half the weight of normal concrete and has a much higher compressive strength. These results are achieved by the inclusion of a high proportion of fibre as reinforcement. The

fibre comes from old carpets and the only stipulation is that the material must be synthetic, since highly alkaline cement would attack natural materials.

In addition, there are the recycled materials that Hertz uses as aggregates, which can be anything from vinyl records, to the rubber from car tyres, to bottle glass. When providing material for the interior of fashion store Patagonia in Tokyo, Hertz incorporated discarded buttons, zips and fastenings. And he can add colour to his material, giving him a range of about 600 finishes.

In the applications found for Syndecrete –

as tiles, furniture, surfaces or counter-tops – there is no need for steel reinforcement which would add weight and which Hertz describes as 'like a cancer inside concrete'. The material is mostly specified by architects, which means that, instead of offering a standard product, Hertz's company, Syndesis, tailors it to a specific need.

Another recent development has been with flooring giant Interface. One of the world's largest manufacturers of carpets, Interface has embraced an environmental agenda wholeheartedly, aiming to have a production and recycling process that has no environmental impact whatsoever. For example, when any of its executives travel by air, they pay for the planting of an area of woodland that will absorb the amount of carbon dioxide generated by the flight.

One of Interface's latest projects is the creation of a raised access floor with an integral surface finish. Using his Syndecrete process, Hertz has come up with a surface that has a translucent stained finish, with exposed aggregate.

Not only does it use material from Interface's own waste stream, it also cuts the weight of the product by about 30 per cent. 'They had been shipping trucks that were half full,' said Hertz. 'Now they can fill them with this product.'

It is difficult to tell whether Hertz' genuine concern for the environment and enthusiasm for concrete are logical consequences, or if there is some post-justification in his arguments for the green credentials of his favourite material. But his passion and imagination are not in doubt.

Syndesis now employs about 15 people – seven architects and the rest in manufacture. Hertz is very much grounded in California – he was born in Los Angeles, studied architecture at Southern California Institute of Architecture (SCI-ARC) and now teaches ecology and architecture at UCLA.

How well his ideas could translate to the UK is questionable given that the climate, both physical and mental, is very different. And although Hertz flew over for the opening of the 'Hardcore' show, it was for a holiday and to catch up with friends, not as a business trip.

But his approach, his questing nature and eagerness to embrace both the creation of buildings and the design and making of products, would definitely be welcome.

● To learn more about David Hertz and his work, go to www.syndesisinc.com



martin pawley

You could make a career out of building absolutely nothing at all

In America you compete by building; in Britain you compete to build. That used to be the big difference between the two countries in the old days when British architects and planners were invited to lecture the Americans on public housing and New Towns. Now it is even worse, what with CABA and Health and Safety on the UK side, and the lecturing trend going into reverse. If you are pretending to be designing an airport for the next 10 years, the best thing you can do is to get yourself swamped by a big American name.

But let's look on the dark side for a moment. If this doesn't work, can you make a career out of not building anything at all? Surprisingly, you can. Play your cards right and you could even find yourself at the sharpest cutting edge since Prince Charles upstaged Charles Correa at Hampton Court. Who knows, you might even end up lecturing stateside.

There are three stages to a career in disarchitecturalisation (as we call it). The first is objecting. This is as simple as it sounds; all you do is let it be known that you think that a proposed major development is 'questionable'. This is a very useful word because, oddly enough, people never question it, yet it strikes the victim like a dagger to the heart. You can, for instance, look at the computer-generated image of a major pedestrianisation scheme and privately consider that it looks like the Alexanderplatz at the height of the DDR, but you must not say that. Just murmur that it looks 'questionable' and others will supply the comparisons while you garner the gravitas.

After a few months of questionableness, you will be able to appear on Radio 4's *You and Yours* without passing a sleepless night wondering what to say, and you will be invited to uproarious drinks parties at English Heritage where people

will start to let you into all kinds of secrets.

The second stage involves making use of all the data you have accumulated during your 'questionable' campaign. You do this by speaking at a prominent public inquiry in your own recognisance and reading out a long deposition consisting of lavish praise for every person or organisation that has ever supported your own one-word analysis. This excruciating personal praise element will shield you from possible counter-attacks that might otherwise hint that perhaps you are a bit 'questionable' yourself. But don't worry, you are almost home and dry.

The creative stage comes last, but it is worth waiting for. This is when you throw off your cloak of negativism and subtly advance your own vision of a revolutionary disarchitecturalised built environment consisting exclusively of Grade I-listed historic buildings deployed in a vast sculpture park lined with processional ways. There will be no 'questionable' elements in this city of the future. There will be no houses, no office blocks, no conspicuously modern buildings of any kind, and no motorised traffic either. Citizens will wander from palace to cathedral to mausoleum on foot, or else on three-speed bicycles with wickerwork baskets.

Obviously at this point you may have to stump up a few bob for digital images of your own, but yours will be cheaper because all that has to be done is to delete the 'questionable' buildings and traffic from well-known views of St Paul's. Now it will be your turn to be praised! Your proposed phase one demolition of 148,795 objectionable buildings will be described as dramatic, thought-provoking, radical, far-sighted and, best of all, essential.

With any luck you will never need to use the word 'questionable' again.

'If you are pretending to be designing an airport for the next 10 years, the best thing to do is get yourself swamped by a big American name'

a life in architecture

claire rayner

Journalist Claire Rayner, famous for her forthright opinions in print and on the air, has no doubt about the buildings she likes and dislikes. 'Pretty high on the list' of the former is William Van Alen's Chrysler Building in New York, the Art Deco landmark of 1928-30 that, for a few months, was the tallest building in the world. 'I love the quality of the decoration, the detailing of the interior, the lifts, the wall and ceiling decoration,' she says, 'and, above all, the stunning effect of the spire.'

Rayner's second favourite is closer to home. 'I have an enormous affection for the indoor market place in Leeds. Large, open, full of Victorian decoration that showed the huge self-confidence and municipal pride of its builders, and, most of all, a building of human dimensions where human things go on. There was an attempt to pull it down, and I do hope it has been preserved.' (It has.)

As for her dislikes: 'The immigration shed at Ellis Island, New York, and other similar establishments around the world. I'm sure we've got them in Britain, but they are not publicly discussed and their addresses are not well known. But these dreadful, cold, miserable barracks where people are locked up, for no better reason than that they have ambitions to live in a different part of the planet to the one in which they were born, make me sick with shame at my own species.'



Eleanor Allen

11 April 2002

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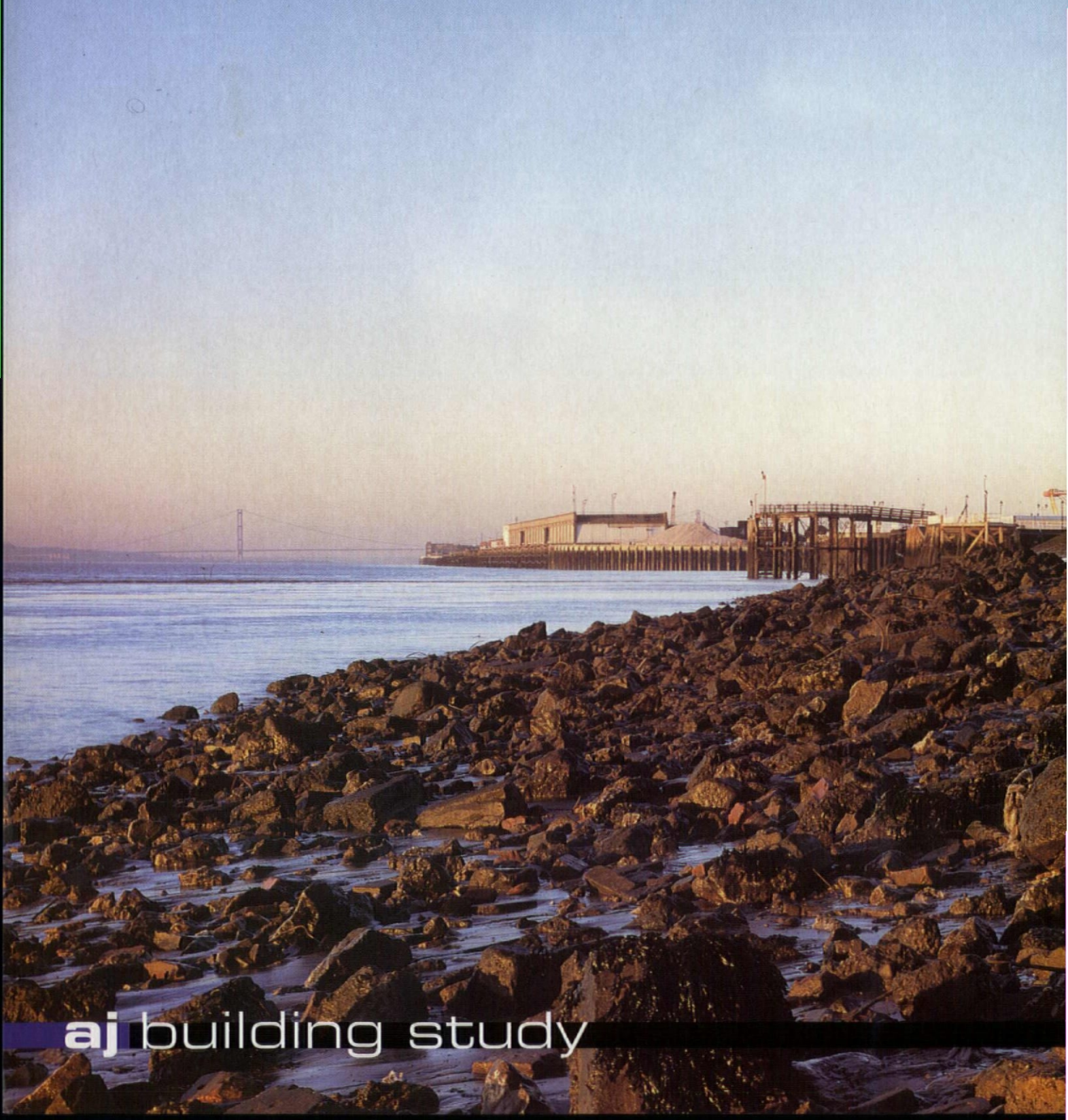
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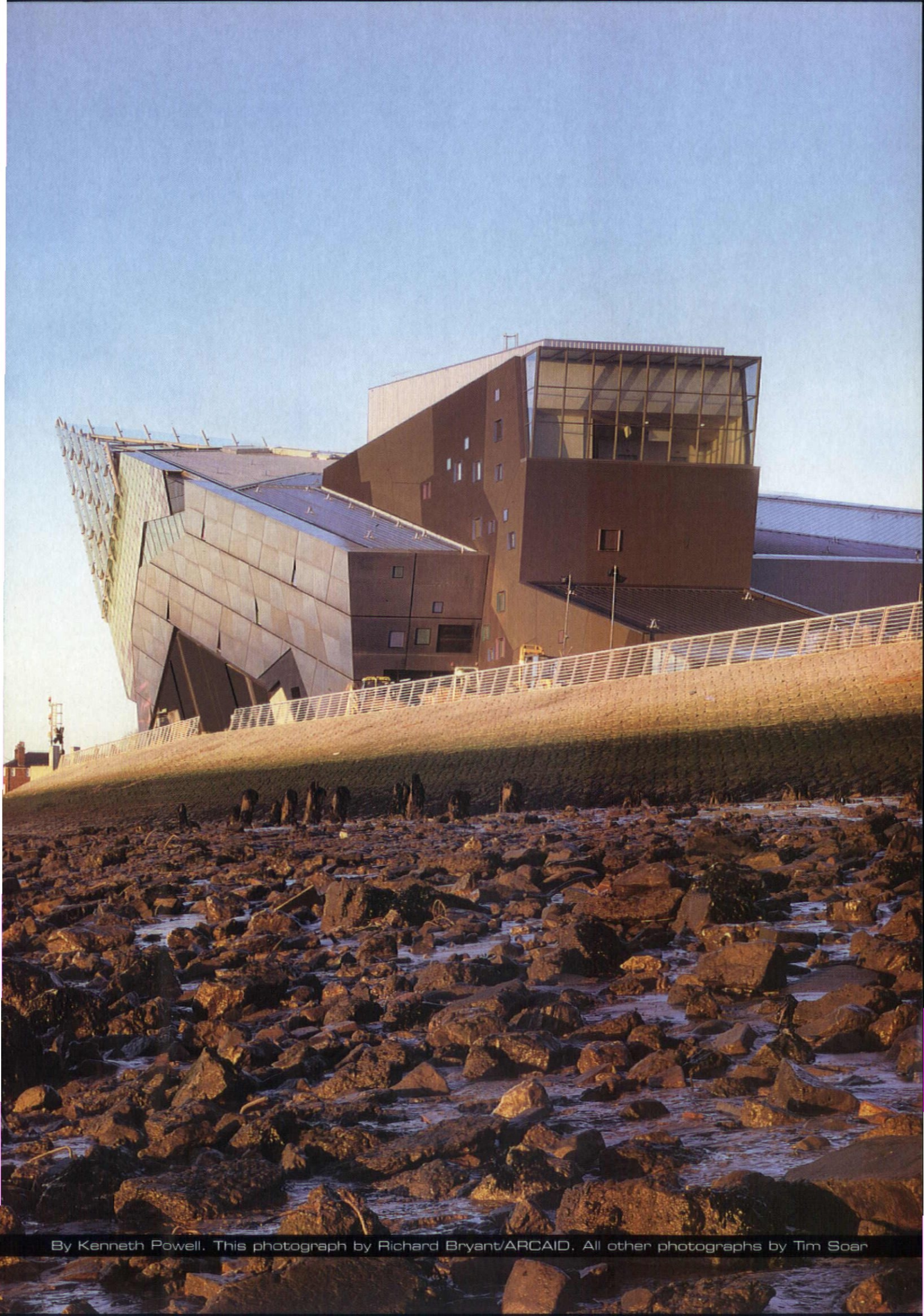
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Voyage of discovery

Will The Deep, Terry Farrell & Partners' aquarium of the future, succeed in delivering the 'Bilbao effect' and transform Hull's image and fortunes?



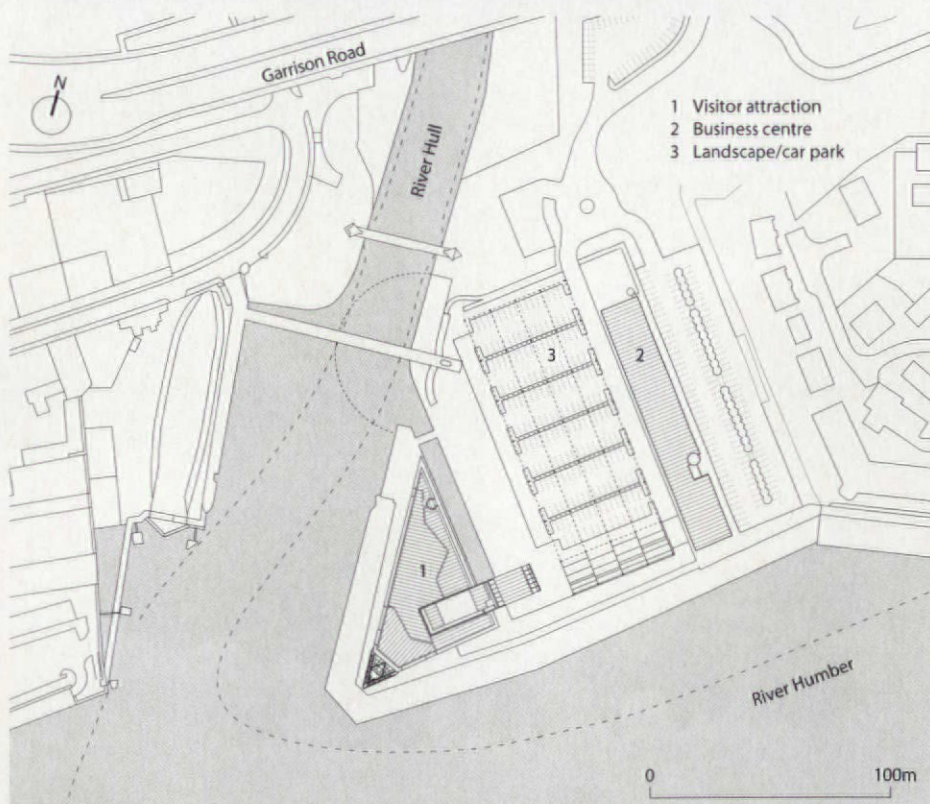
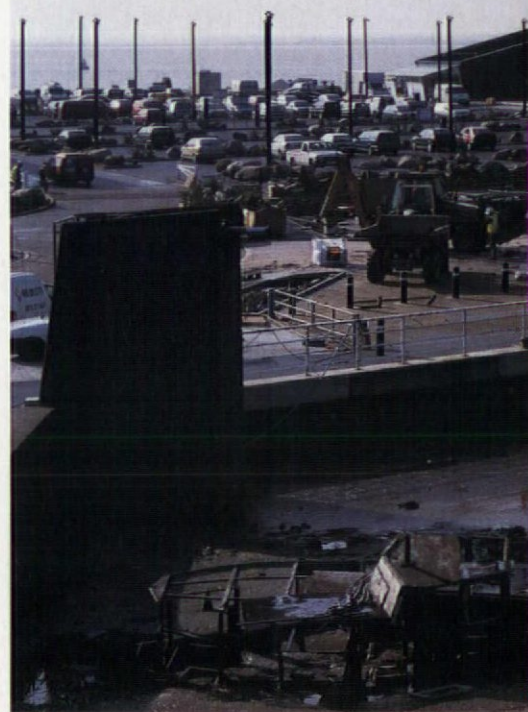
aj building study



By Kenneth Powell. This photograph by Richard Bryant/ARCAID. All other photographs by Tim Soar



The aspect that presents itself from the car park has a tough industrial character, connecting the building to its site – a former shipyard – and to the city



For Sir Terry Farrell, The Deep at Hull is a project which has significance on many levels. Clearly it is a striking, and even spectacular, building that should strike a chord with a public which is, admittedly, somewhat sated with Millennium and other Lottery projects, hopefully repeating the success of Wilkinson Eyre's Magna and Nicholas Grimshaw's Eden. The Deep is, as Farrell points out, 'one of only three new schemes the office has done in Britain within the last 10 years'.

For a decade, in fact, Terry Farrell & Partners was immersed in Far Eastern projects, culminating in the recent completion of the vast (250,000m²) Incheon airport and transportation centre in Korea. Now the practice is focusing firmly on Britain again. But it is in Britain, Sir Terry feels, that his work is most often misunderstood. The Deep, he hopes, will play its part in helping him to 'reclaim' his own past. Although he regrets none of his post-Modernist projects of the 1980s, he feels distinctly typecast at times and is anxious to reassert his own role in the innovative work of the Farrell Grimshaw partnership over 15 years (1965-80) – he



feels aggrieved that a work such as the Park Road flats (recently listed) is commonly ascribed to Grimshaw alone.

Sir Terry sees his own work both as a continuum, in which certain themes are constant, but equally as exemplifying his belief that (in the words of Oscar Wilde) 'consistency is the last resort of the unimaginative'. Frank Lloyd Wright, for example, in the last years of his life, was working on projects as disparate as the New York Guggenheim, the Bartlesville tower and the Beth Sholom synagogue.

If one theme has run through Sir Terry's work in the past 20 years or so, it is that of the city and urban design – his reconstruction of the Comyn Ching Triangle in Covent Garden (1978-85) remains a classic of regeneration and reuse. His acquaintance with Hull extends beyond a single landmark building. In 1998, the year of his selection for The Deep, he was commissioned to produce a masterplan for the central area of the city and he sees the Millennium project as the key to unlocking rundown tracts of waterfront and reconnecting the city to the sea.

Kingston-upon-Hull (as Hull is officially

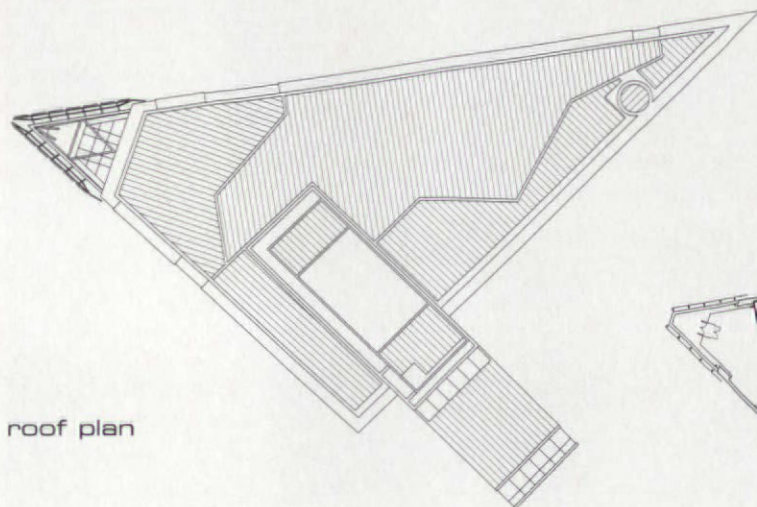
known) was effectively a new town of the Middle Ages. Its port thrived from the 14th century through to the post-war years – the fishing industry lingered on until the 1980s. The regenerative agenda behind The Deep is no secret: neither a regional magnet (like Leeds) or a tourist honeypot (like York), Hull feels like a city in search of a *raison d'être*. The perennial moan is that huge numbers of people pass through the city every year, on their way to or from the North Sea ferries – but few linger. Hull remains, in the words of local bard Philip Larkin, a 'lonely northern daughter/Holding through centuries her separate place'. Misguided post-war planning, including a destructive ring road opened as recently as 1981, has not helped.

It is anyone's guess whether The Deep will have the required 'Bilbao effect' and transform Hull's somewhat negative image, but it is an impressive and highly individual work of architecture, successfully competing for attention with the massive 1980 tidal barrier (by Shankland & Cox). When given the commission in 1998, Sir Terry was already working on plans for a big aquarium in London Docklands – a further aquarium project,

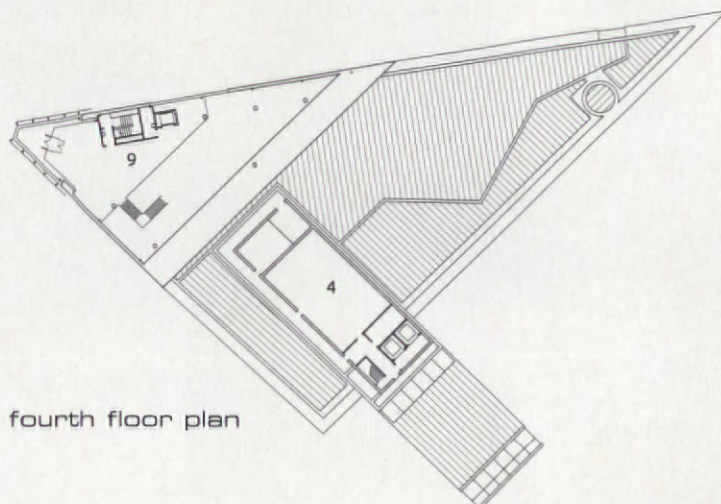
in Seattle, came to his practice in 1999.

The Deep is, in fact, described as a 'submarium', the world's first, it is claimed, telling 'the story of the oceans from the past to the present and into the future'. It is not, in short, a collection of fish tanks – lots of those could have been conveniently housed in a hi-tech shed. The Deep is not a mere container but a dramatic experience, which should pull in the crowds.

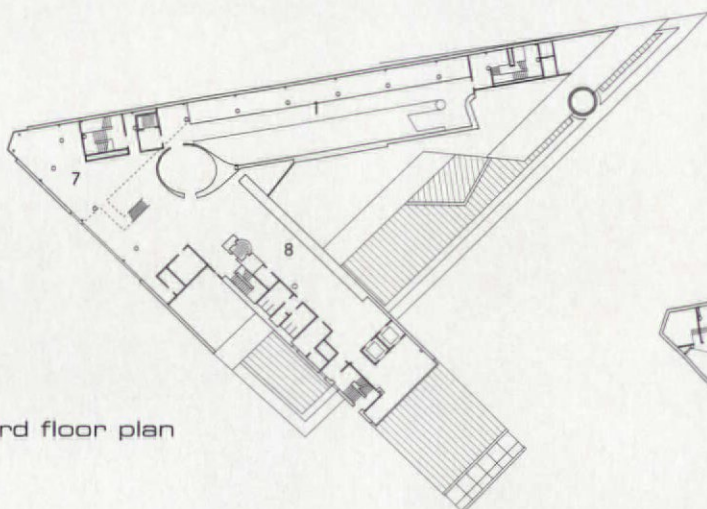
Sir Terry compares The Deep to his TV-AM building – the project that launched his independent career – in that both contain elements of the matter-of-fact and the deliberately eye-catching and memorable. The aspect of The Deep which presents itself from the car park has a tough industrial character, connecting the building to its site (at the confluence of the rivers Hull and Humber and once a shipyard) and to the city. The predominant material here is acrylic render, which is also used on the two-storey business centre that encloses the site to the west. The roof is covered in profiled metal – the material used at TV-AM. However, to the estuary the collage-like nature of the cladding emerges, with marine-grade aluminium and thick glass



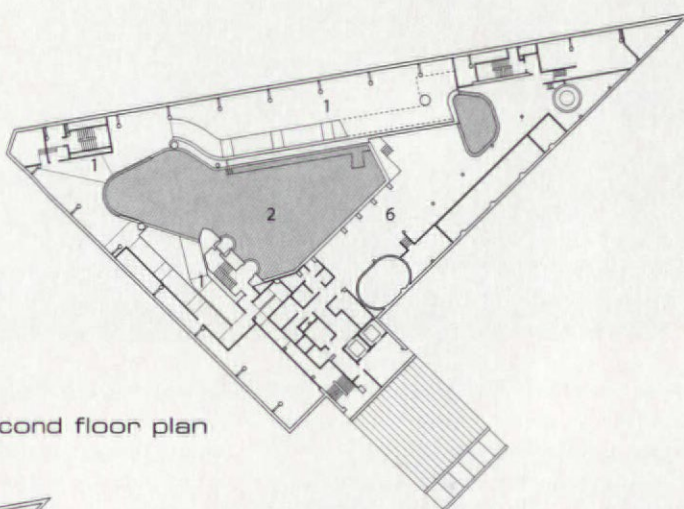
roof plan



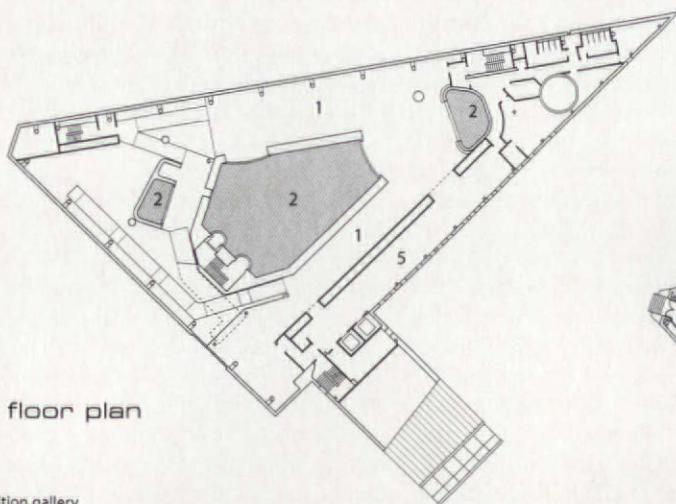
fourth floor plan



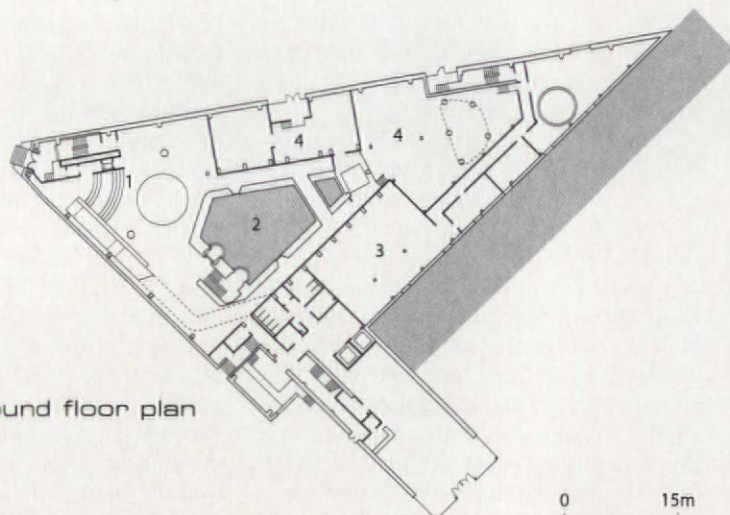
third floor plan



second floor plan



first floor plan

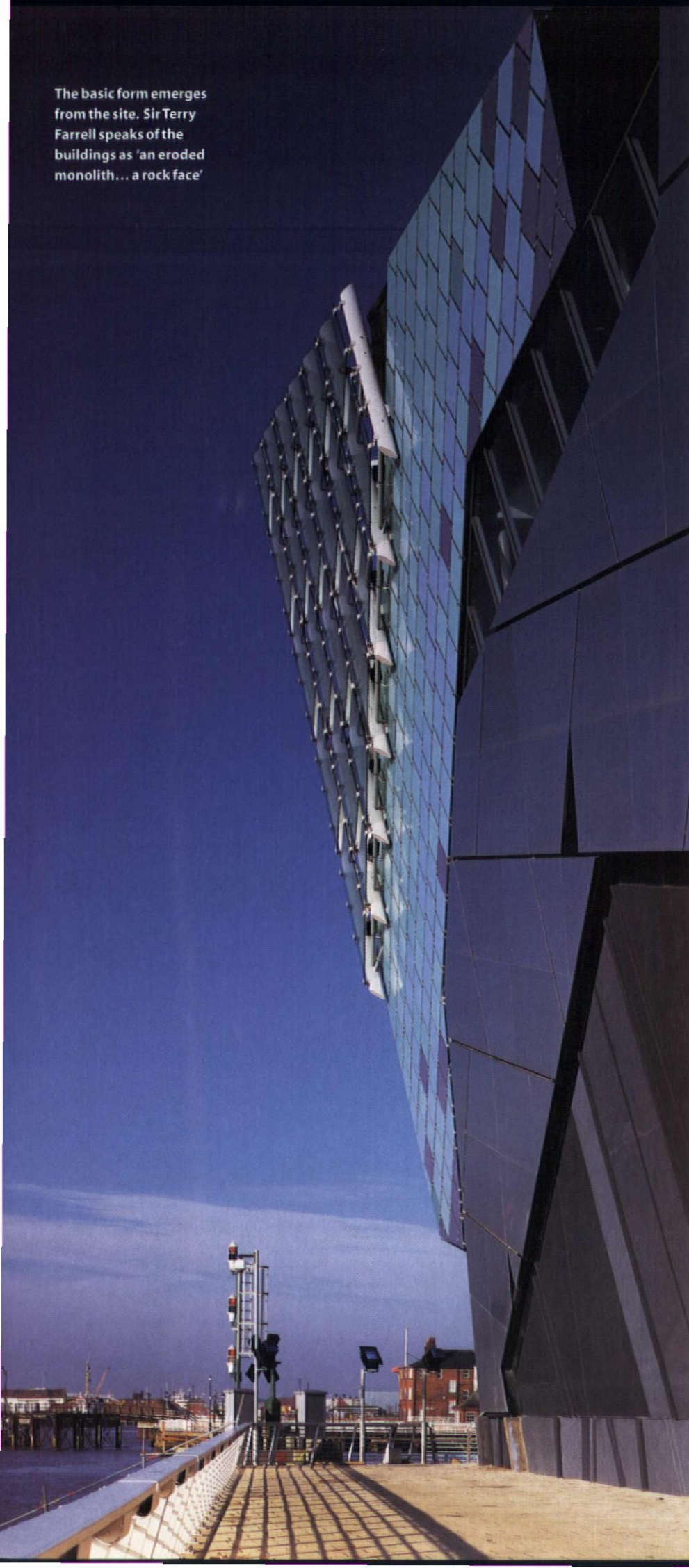


ground floor plan

- KEY**
- 1 exhibition gallery
 - 2 tank
 - 3 research
 - 4 plant
 - 5 learning centre
 - 6 back of house quarantine
 - 7 cafe
 - 8 lobby
 - 9 multifunction space

0 15m

The basic form emerges from the site. Sir Terry Farrell speaks of the buildings as 'an eroded monolith... a rock face'



panels applied to the largely blank facades.

There is none of the delicacy of Gehry's Guggenheim – nor was there the extravagant budget needed for a titanium overcoat. (The building itself cost £20.8 million out of a total project cost of £45.5 million.) Where Gehry's building seems to float lightly on its site, Farrell's appears to have thrust itself up from the subterranean regions. The impression is quite deliberate. Sir Terry speaks of The Deep as 'an eroded monolith... a rock face'. Its basic form, he says, emerges from the site, a triangular wedge of land where the rivers meet. The Deep had to be relatively high to accommodate the idea behind the 'experience', one of dramatic descent through a strongly three-dimensional space recalling the underwater landscapes of the ocean.

The design team, including Sir Terry's partners Aidan Potter and Doug Streeter, conceived the idea of the building as a metaphorical extrusion of the seabed, where the geological strata would be expressed as jagged layers in the structure. The visitor experience would be that of travelling through 'crevices' between water-filled expanses.

Sir Terry anticipates comparisons with the work of Gehry and Libeskind, but he insists that the form of The Deep, with its jagged inclines, is a response to site and brief, not an arbitrary artistic gesture. 'Obviously Bilbao is something of a hook for this project,' he says. 'But I find an element of self-advertising – "look at me" – in Gehry and Libeskind which I can't sympathise with. This is essentially a practical building, but with a strong sense of form. You can find a parallel in our Kowloon Ventilation Building [1993-95], which has a similar collage of tough materials, or even the ventilation shafts for the Blackwall Tunnel which I designed at the GLC back in the 1960s.'

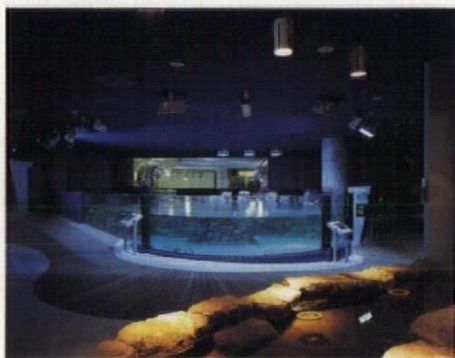
As project architect Darren Cartlidge says: 'The Deep had to be built from the inside out – the technical issues of containing the tanks (they hold 2,850 tonnes of water) and services were paramount. You need a lot of plant to warm the water and filter it constantly.' Some 800 tonnes of steel form the structural heart of the building.

The public spaces, with the exception of the restaurant and viewing area behind the glazed 'beak' which juts out over the water, are interstices between the tanks and the services. The visitor ascends to the top of the building by lift and descends, New York Guggenheim-style, by a ramped route. At the Guggenheim, the route is transparent. At The Deep, your impression of the building is fragmentary, everything is designed for dramatic effect as views into the tanks – the largest 14m deep – are gradually revealed.

The culminating experience, a ride through the tank back to the top of the building in a glazed lift, had not yet been commissioned at the time of my visit, but will be the climax of a genuinely thrilling tour. In some Lottery projects (Farrell's Life Centre in Newcastle is a case in point), exhibition designers have commandeered

the interiors, so that any sense of architectural form is lost. At The Deep, says Darren Cartlidge, the collaboration between the architects and exhibition designers (Met Studios succeeded by John Csáky Associates) was unusually cordial – both seem to have shared the same vision.

It would be surprising if The Deep fails to achieve its target of 250,000 visitors annually. Its mix of seriousness (the University of Hull has an important research facility in the building) and entertainment looks well balanced and advance bookings by school groups alone look set to fill it for many months. The bridge link, which has been created to the city centre, should assist the process of waterfront regeneration, though there is much to be done. The Deep will certainly bring Sir Terry's name to the fore again, and challenge a widespread perception of his work based on buildings designed up to 15 years ago. He is determined to reassert his credentials as a radical pragmatist and The Deep should help him in the process of reclaiming his own history.



Costs

Costs are based on anticipated final account, and apply to the visitor attraction and external works (a total cost of £28,150,000). The analysis does not include the business centre, bridge, landscaping, restaurant fit-out, shop fit-out or fish livestock.

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coverings

CELLULAR COMPLETION

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acrylic panels

FINISHES

Terrazzo tile, vinyl and carpet floor **£105.12/m²**
coverings, plaster walls, and plasterboard
dry wall and ceiling linings, and decorations

FITTINGS

Exhibition and restaurant kitchen **£547.01/m²**
fit-outs, jewel fish tanks, tank seascaping



The exhibition was conceived as a dramatic descent through a three-dimensional space recalling the underwater landscapes of the ocean

Structure

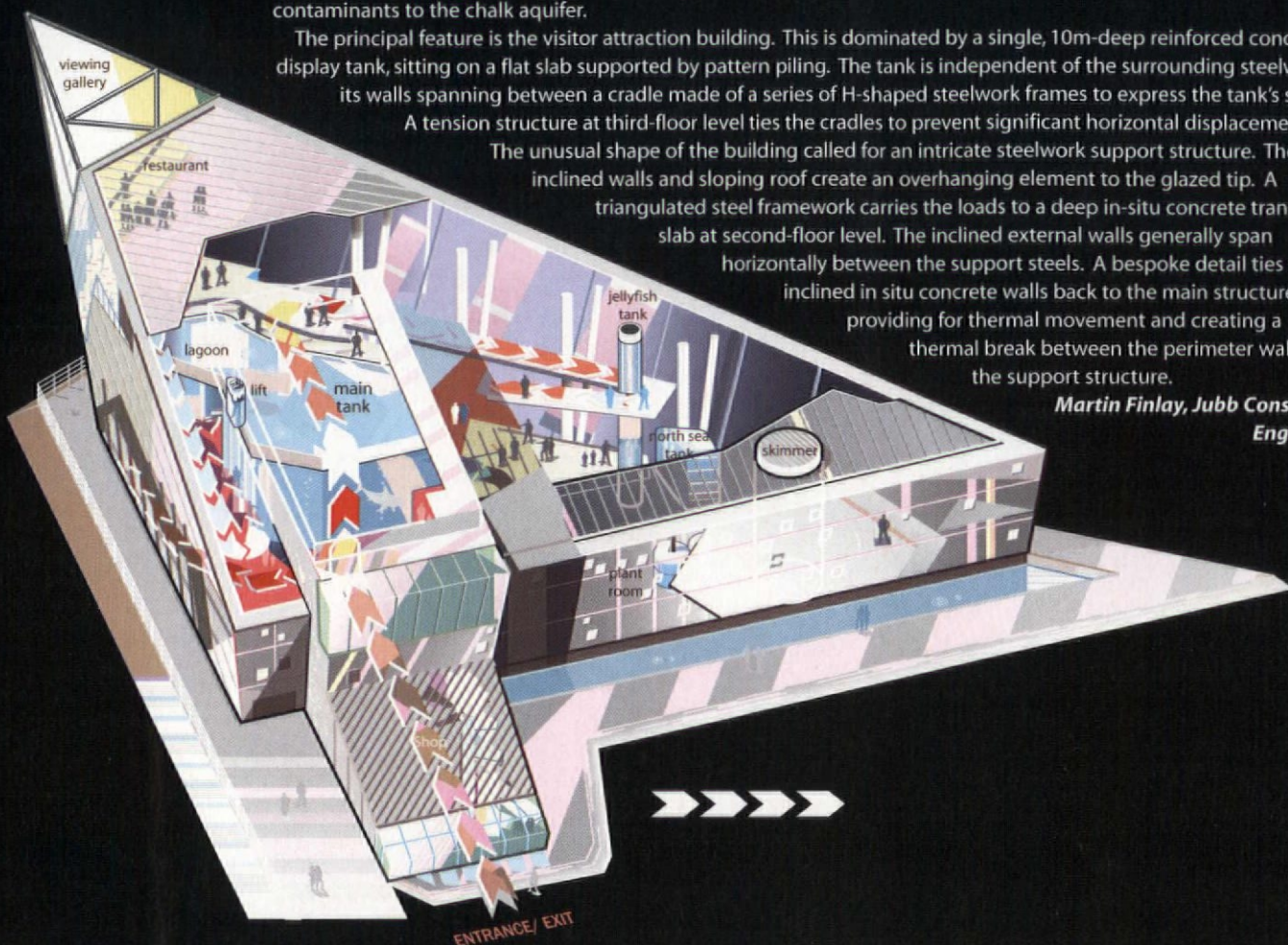
All buildings are founded on precast piles driven to a set in the lower glacial deposits. This was a brownfield site and care was necessary to avoid penetrating the underlying chalk horizon and creating a potential path for migration of contaminants to the chalk aquifer.

The principal feature is the visitor attraction building. This is dominated by a single, 10m-deep reinforced concrete display tank, sitting on a flat slab supported by pattern piling. The tank is independent of the surrounding steelwork, its walls spanning between a cradle made of a series of H-shaped steelwork frames to express the tank's shape.

A tension structure at third-floor level ties the cradles to prevent significant horizontal displacement.

The unusual shape of the building called for an intricate steelwork support structure. The inclined walls and sloping roof create an overhanging element to the glazed tip. A triangulated steel framework carries the loads to a deep in-situ concrete transfer slab at second-floor level. The inclined external walls generally span horizontally between the support steels. A bespoke detail ties the inclined in situ concrete walls back to the main structure, providing for thermal movement and creating a thermal break between the perimeter wall and the support structure.

Martin Finlay, Jubb Consulting Engineers



SERVICES

Mechanical, electrical, fish life support, lift and lightning protection installations **£646.98/m²**

PRELIMINARIES

EXTERNAL WORKS **£4,090,000**
Access roads, car park, flood defence barrier, promenade, feature pool, landscaping and bridges

Cost summary

	Cost per m² (£)	Percentage of total
Substructure	198.94	5.94
Superstructure	514.22	15.36
Envelope completion	509.42	15.22
Cellular completion	405.97	12.13
Internal finishes	105.12	3.14
Fittings and furniture	547.01	16.34
Services	646.98	19.33
Preliminaries and insurance	419.61	12.54
TOTAL	3347.27	100

Costs supplied by Rob Wilkinson, Gleeds

WEBLINKS

Terry Farrell & Partners www.terryfarrell.com
The Deep Millennium Project www.thedeep.co.uk
Gleeds www.gleeds.co.uk

IPIX IMAGES

'3D' photographs of The Deep can be viewed at ajplus.co.uk/photos

CREDITS

TENDER DATE
March 1999

START ON SITE DATE
October 1999

CONTRACT DURATION
120 weeks

GROSS INTERNAL FLOOR AREA
7,187m² (includes top surface water area of main tanks - 478m²)

FORM OF CONTRACT
JCT Management

Contract 1998

TOTAL DEVELOPMENT COST
£45.5 million

CONSTRUCTION COST OF BUSINESS CENTRE
£2.6 million

CONSTRUCTION COST OF VISITOR ATTRACTION
£20.6 million

CONSTRUCTION COST OF MILLENNIUM BRIDGE
£2.39 million

LANDSCAPING AND DRAINAGE
£1.54 million

CLIENT
EMIH (The Deep Millennium Project)

ARCHITECT,

DESIGN TEAM LEADER

AND CONTRACT

ADMINISTRATOR
Terry Farrell & Partners;

Terry Farrell, Simon Baker, Peter Barbalov, Chris Barber, Mike Barry, Nigel Bidwell, Toby Bridge, John Campbell, Darren Cartledge, Amy Dunn, Simon Evans, Marta Garriz, Tom Gent, Jo Greenoak, Matt Holder, Moz Hussain, Karl James, Erica Jong, Tom Kimbell, Steve Middleton, Lorraine Mulroney, James Patterson, Aidan Potter, Liz Reilly, Michela Ruffatti, Stefania Salvetti, Roger Simmons, Jason Speechly-Dick, Mike Stowell, Doug Streeter, Catrina Thompson, Jane Tobin, Julian Tollast, Hope Wallace
PROJECT MANAGER
BDP Project Management

STRUCTURAL ENGINEER
Jubb and Partners

SERVICES ENGINEER,

FIRE CONSULTANT,

ACOUSTIC ENGINEER
Waterman Gore

QUANTITY SURVEYOR
Gleeds

EXHIBITION DESIGNER
John Csáky Associates

LIFE SUPPORT SYSTEMS
Intensive Aquaculture Technology

PLANNING SUPERVISOR
Browne Smith Baker

LANDSCAPE ARCHITECT
Caselia Stanger

TANK FIT-OUT/

SEASCAPING DESIGNERS
International Concept Management

EXHIBITION QUANTITY

SURVEYOR
Walfords

SPECIALIST LIGHTING

DESIGN
DHA Design Services

SPECIALIST BRIDGE

ARTICULATION

ENGINEERS
Bennett and Associates

KITCHEN CONSULTANT
RGA Kitchen Consultants

MANAGEMENT

CONTRACTOR
Bovis Lend Lease

SUBCONTRACTORS AND

SUPPLIERS
piling Kvaerner; in situ concrete/substructures Heyrods Construction; structural steelwork/ precast concrete floors and stairs Mero/Wescol & Grosford/Bison; cladding and glazing Mero; acrylic panels Reynolds Polymer; lift support system Intensive Aquaculture Technology; lift installation Otis; lightning protection Red Group Omega; roofing SIAC Construction; footbridge C Spencer; brickwork and blockwork Irvine Whitlock; small acrylics Aquarium Technology; interior finishes JW Taylor; exhibition fit-out Scenic Route; AV software & multimedia Atacama; AV hardware Electrosonic

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working details

The four-storey, wedge-shaped building houses an aquarium and Hull University's marine research department. It has sloping walls and a roof which gently rises up to a glazed observation point looking out to sea.

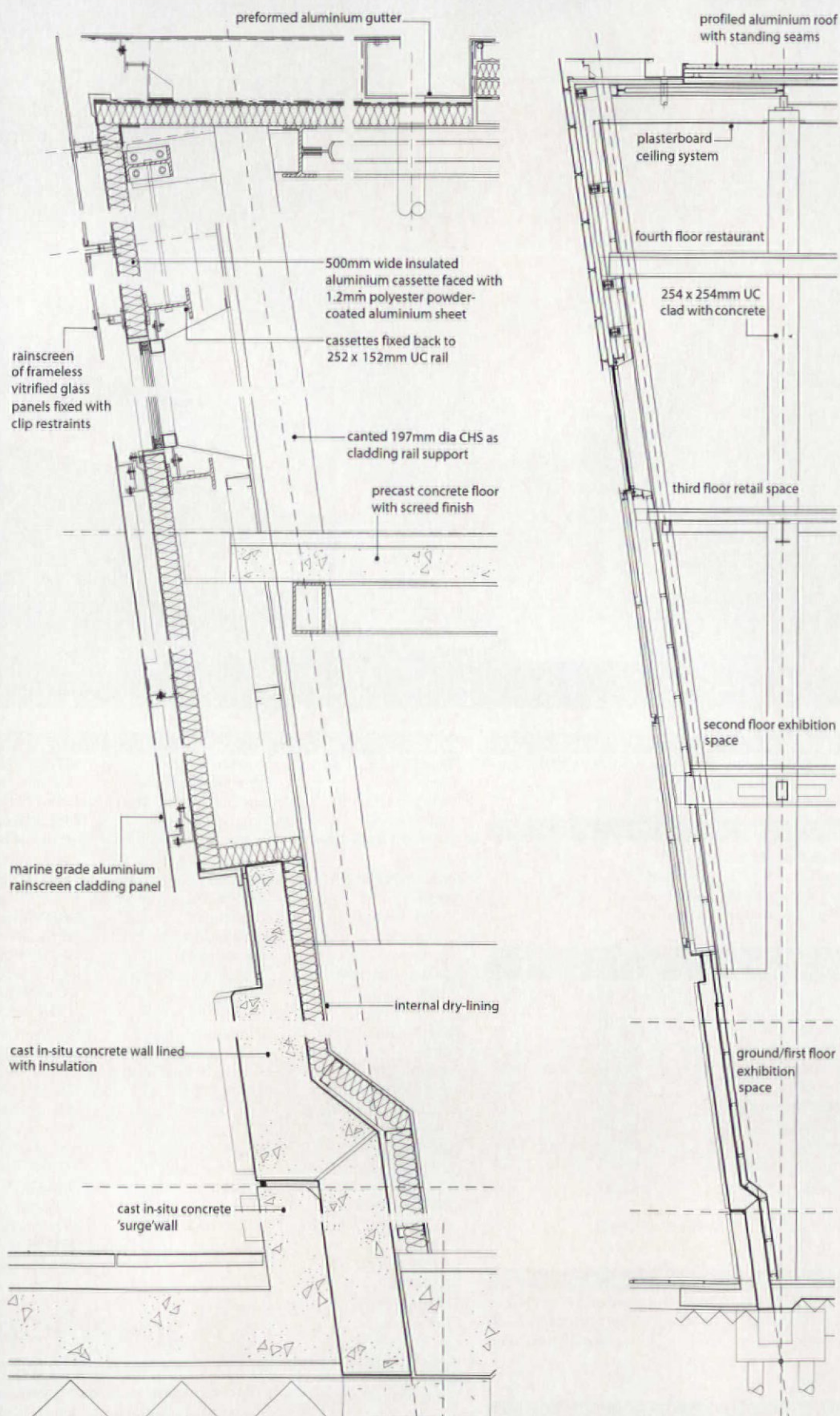
The walls are clad with a range of materials which 'evokes the metamorphosis of base rock into jewels and precious metals'. The materials include panels of 3mm marine grade aluminium, panes of frameless glass, vitrified in a range of various colours, and, at the observation point, a frameless glazing system. The vitrified glass panels and marine-grade aluminium panels act as a rainscreen; they are trapezoidal in shape and are laid in diagonal lines – reminiscent of fault lines – over the sloping surface of the walls. They were chosen for their ability to resist the harsh marine environment.

The structure, circular columns of 254 x 254mm-diameter UBs encased in concrete and floors of precast concrete planks, rests on a cast in-situ concrete base wall with a solid concrete 'surge' wall at the perimeter to protect the building from floods.

The rainscreen of vitrified glass panels and 3 x 6m marine-grade aluminium panels is backed with a system of insulated aluminium 'cassettes'. Each cassette is a 500mm-wide aluminium channel filled with insulation and faced on-site with 1.2mm of polyester powder-coated roll-form aluminium sheet. The cassettes are clipped back with steel tags to horizontal 252 x 152mm UC steel rails and the vertical joints are sealed.

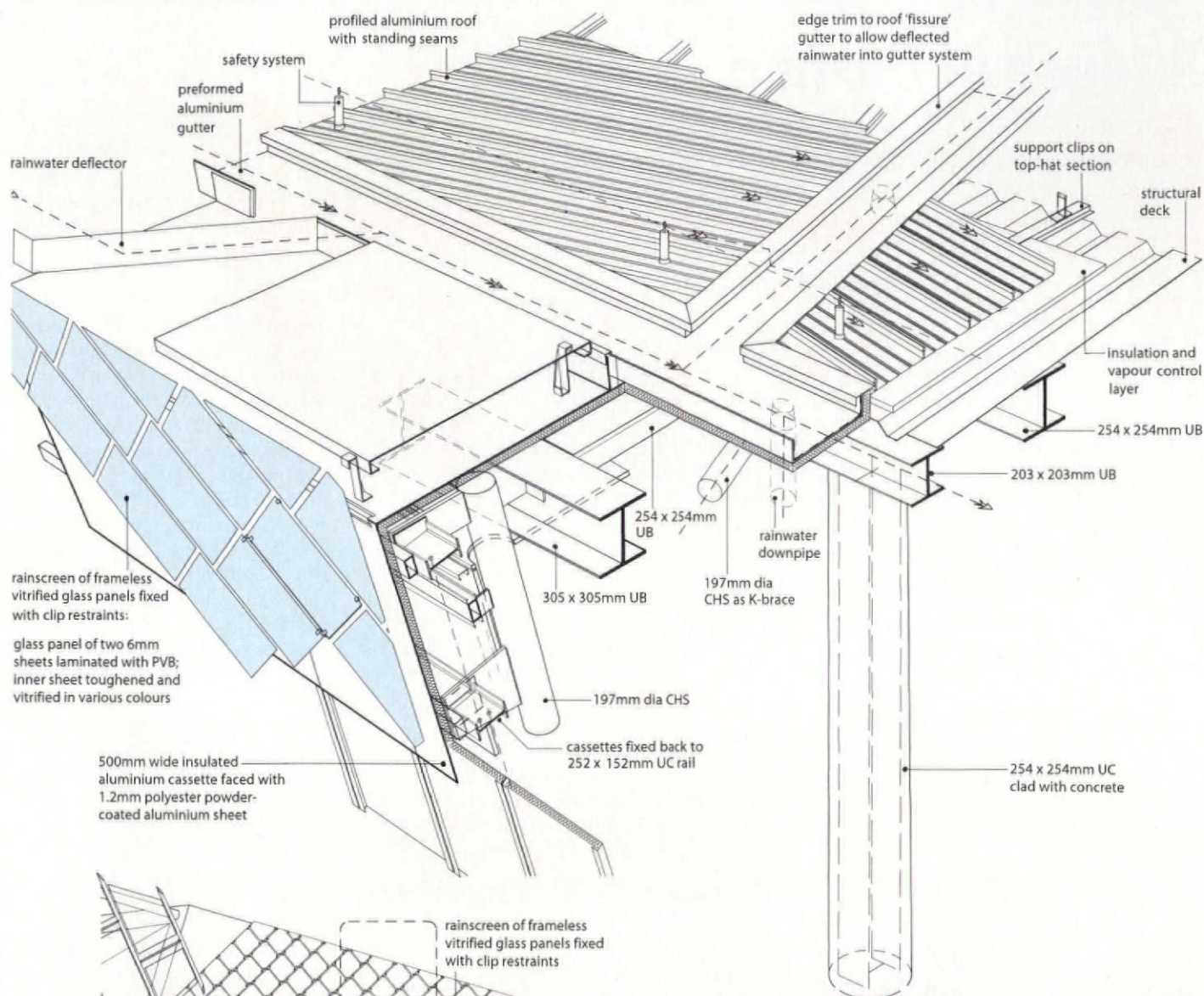
The laminated glass panels are 100 per cent vitrified and toughened on their inner faces; they are clipped through the cassettes to a secondary structure.

Susan Dawson

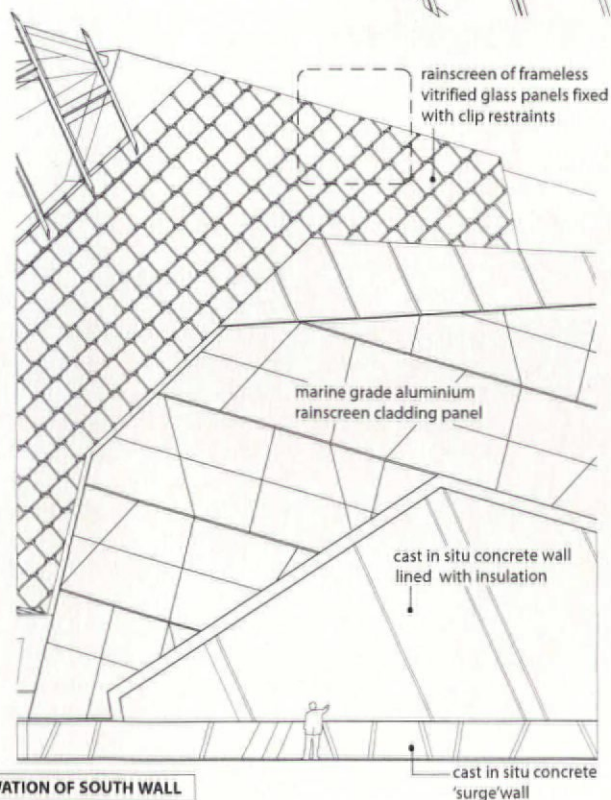


DETAIL SECTION A – A THROUGH CANTED SOUTH WALL

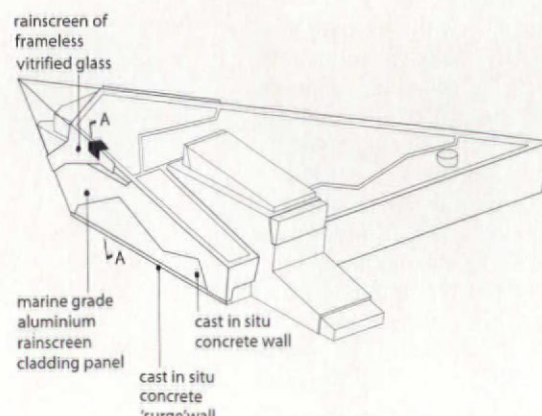
KEY SECTION



CUT-AWAY PERSPECTIVE SKETCH AT EAVES



PART ELEVATION OF SOUTH WALL



KEY SKETCH OF BUILDING

A touch of the flue

Revisions to Approved Documents Parts H and J – combustion appliances and drainage – come into effect this month

BY AUSTIN WILLIAMS

Building Regulations Approved Document Part J, *Combustion Appliances and Fuel Storage Systems*, is an update of the 2000 version, entitled *Heat Producing Appliances*.

It includes completely new sections relating to oil-burning appliances and liquid fuel storage and supply, making the document five times thicker and adding a substantial series of appendices on checklists, calculations, key dimensions and means of compliance.

The booklet is a much-improved version of the previous document, and it makes you wonder what has happened in the past two years to give rise to such substantial changes – presumably Part L. But given the rumours about upgrades to Part L, maybe this is a sign of things to come – a rolling programme of constantly updated regulatory guidance, from publication to consultation to amendment.

With increased air-tightness requirements imposed on building designers, it is essential that sufficient controlled combustion ventilation is allowed to permeate the building to aid combustion and to carry fumes away. Therefore this document must be read in conjunction with Part F, *Ventilation*.

Oil and water

Part J begins with six pages of definitions to clarify the terms used throughout, as compared with the old document, which did not bother to define any terms at all. Keying the definitions into the updated Part B *Fire Safety*, risk assessments and self-certification schemes, it outlines the definition of issues from 'non-combustible materials' to 'a boundary' (see table to diagram 3.4, page 43).

The section on liquid fuel storage usefully combines information from Part B and clearly defines the terms of reference, although it does talk of 'fire resistance in terms of insulation, integrity and stability', whereas sta-

'The section on foul drainage is very much clearer, with cross-sectional drawings'

bility tends to no longer be a reference point, being generally designated in Part B as the 'loadbearing capacity'.

The revised regulations have substantially improved their explanations and illustrations. However, in diagram 4.2, flues are shown as 600mm from the top light of a window. Unless the window is only 600mm high, which it clearly is not in the drawing, then it does not comply with the note on the same page that stipulates that a flue 'terminal should be at least 300mm from a combustible material, ie window frame'. This is a minor point, but it is amazing that confusing drawings still get through to publication.

Drain timetable

The new Approved Document Part H, *Drainage and Waste Disposal*, comes with a delightfully titled companion volume, *Protocol on Design*,

Construction and Adoption of Sewers in England and Wales, published by DTLR, DEFRA (Department of Environment, Food and Rural Affairs), Welsh Assembly Government, House Builders' Federation and Water UK (an organisation representing all UK water suppliers and waste water operators).

This sister document is intended to work as a point of harmonisation for private and public foul drain systems 'to prevent the proliferation of private sewers and the problems of ownership and maintenance associated with them'.

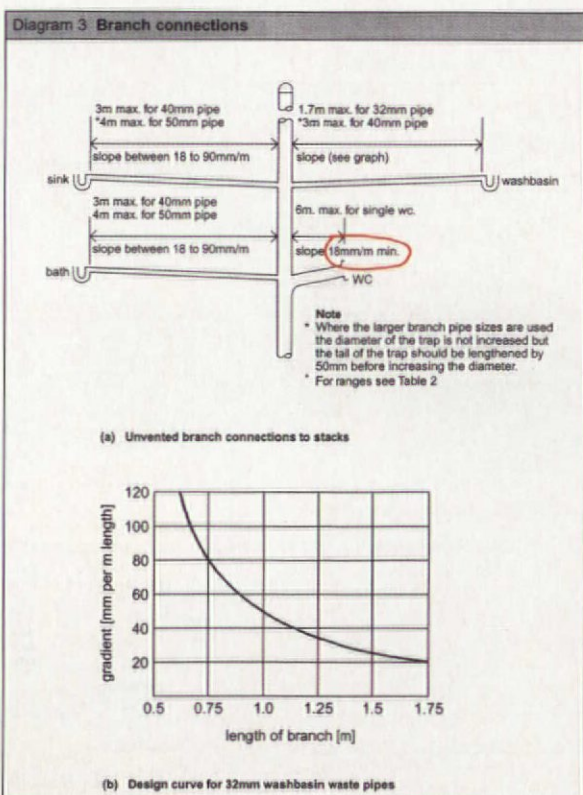
This does not tackle the reasons why developers often prefer to lay private drains and minimise the adoptable connections, and the document is far from being substantial. However, at the very least it does provide a checklist, and it references relevant clauses in the Approved Document to look out for. *Sewers for Adoption*, 5th edition, is still the main point of reference.

Section H4 addresses the erection, extension or underpinning of buildings over, or in the vicinity of, drains and sewers shown on the maps of sewers. It recommends that a Building Notice will not suffice for such work and that full plans will be required.

The document begins with a few concessions. Baths and showers now only require 50mm deep traps instead of 75mm, and WCs discharging directly to a drain need only be 1.3m from crown to invert, instead of 1.5m.

Hide and seek

Once again the document is substantially larger than the previous edition (twice the size) and many changes are hidden in the detail of the text. The DETR has consistently omitted to identify the changes between the pre-existing regulation and the new, leaving architects with the laborious, and often hopeless, task of finding changes out for themselves. For example, in diagram 3, 'Branch connections', the diagram looks identical to the well-referenced diagram in the old document, but on closer inspection, you find that the falls from a WC to a stack have been changed. The new slope alters from 9mm/m minimum to 18mm/m minimum –



double the slope with definite implications for WC layouts. See also table 2 – 'Common branch discharge pipes (unventilated)' on page 9.

The section on foul drainage is very much clearer with cross-sectional drawings, much more detailed 'limits of cover tables', manhole dimensions and spacing, and access recommendations.

While discouraging the use of cesspools as a solution of last resort, the new document examines in some detail the design and construction as well as the practical implications of septic tank drainage fields. Obviously influenced by recent debates about water table contamination, flood levels and deleterious effects on plant life, section H2 provides a neat synopsis of the issues and ways to avoid the problems. Using unusually well-drafted cross sections, this section identifies various methods, from drainage mounds to reed beds.

Plain drains

Section H3 takes the 'sustainable' approach further and applies it to rainwater systems. The original Building Regulation stipulated that the system should allow rainwater to be carried from the roof of a building 'to a sewer, a soakaway, a water-course'. The new regulations seem to reverse those priorities.

The document suggests a design rainfall intensity of 0.021 litres/sec for eaves gutters and has amended the multiplication factors in table 1 'calculation of drained area' – (it used to be, 'calculation of area drained' in the original document). It also examines syphonic roof drainage systems, while the section on drainage of paved areas looks at pervious paving and free drainage. General guidance is given for soakaways, swales, filter basins and detention ponds.

All in all, these booklets are significant improvements on the previous

guides; better designed, well laid out and substantially illustrated as well as having more detailed text. Let's hope that by the time we have located all the minor adjustments for ourselves, it will not be time for the next update to drop through the letter box.

References

- Building Regulations Approved Document Part H: *Drainage and Waste Disposal*, 2002, DETR
- Building Regulations Approved Document Part J: *Combustion Appliances and Fuel Storage Systems* 2002, DETR
- Building Research Establishment Soakaway Design software (BRESOAK), priced £150 (including PDF formats of BRE Digest 365 *Soakaway Design*), is available from csc@bre.co.uk
Note: further to reference in *Robust Details* (AJ 28.2.02), we note that the new edition of *Thermal insulation: avoiding risks* is now available

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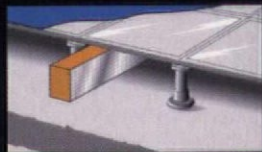
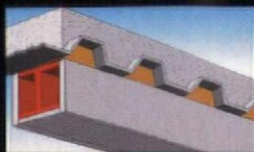
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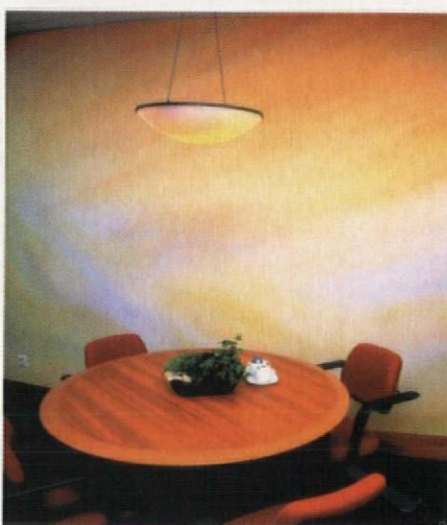
Electric paint

Our round-up of architectural and technical advances includes stories about small piles of concrete, bridge charging without tolls, medical impersonators in your garage and art décor by computer

BY AUSTIN WILLIAMS

As more corporations develop theories that the mood and atmosphere of their working environments (rather than pay packets) have a direct impact on staff performance and customer satisfaction, many are looking at ways to transform and enhance their working spaces using colour.

A new decorative technique, called the Lasure method and devised by Atmos Design, involves applying layers of pigment which have been diluted in a transparent binder of natural cellulose and acrylic. As the layers of colour are applied – mostly by spraying – the wall is gradually transformed from a flat, mono-tonal surface into one that has, what the maker calls, 'dynamic contrasts and rhythm'. The overlapping layers of colour flow into each other, creating a



blurred striation which is reminiscent of the moonscapes of science fiction illustrations.

The design process begins with a scanned photograph of the area. The designer, working closely with the client, using software and a digital airbrush, layers and blends colours onto a scanned image of the area until the desired effect has been achieved. Pigment colours on screen are manipulated to match exactly the pigments held in stock.

The objective is to work as closely as possible to the original computer generated design, but as Atmos sees this as a dynamic artistic process, 'the painter is open to inspiration' and the finished work will invariably have been developed by the time it is on the wall.

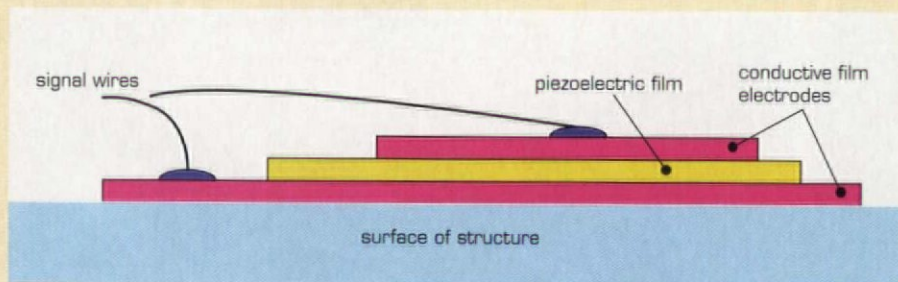
Contact Atmos Design on 020 8387 8105

ELECTRIC BRIDGE SHOCK

A research team led by Dr Jack Hale at Newcastle University's mechanical engineering department is testing a piezoelectric paint which has been sprayed onto Newcastle and Gateshead's Millennium Bridge to monitor the stresses on the structure over time.

The paint incorporates fine crystals of lead zirconate titanate (PZT), which produce an electrical output when they experience a change in load, ie when a mechanical stress is applied.

The effect, which is exhibited by certain crystals such as quartz, Rochelle salt and ceramic materials, was discovered by Pierre Curie 120 years ago and has been used in transducers, microphones and strain gauges for many years. However, this is the first time that the science has been applied within a surface coat.



The sensor on the bridge is a 50 micron layer of piezoelectric paint sandwiched between two electrodes. Hale's team computed the optimum locations and number of the sensor patches required which were applied using conventional spray painting techniques and which cure at normal temperatures.

By applying a small initial voltage to the

connecting wires to align the PZT crystals, the surface was ready to deliver a signal when a dynamic load was applied. It will be an important feature in the monitoring of the performance characteristics of the bridge in use and during its opening operation. Preliminary results are due this summer.

Contact jack.hale@ncl.ac.uk for details

Trust me, I'm a doctor

Much has been made by urban and suburban regeneration strategists of the inefficient use of space as a result of car ownership. Given that a single garage takes up almost one fifth of the combined footplate of many family homes, getting rid of the garage has been advocated by many as a way of increasing densities. However, the Halifax has revealed that a garage is the feature which, second only to central heating, adds immediate value to a property.

Moreover, because of the small sizes of most modern properties, more than 90 per cent of garages are not used for storing cars at all, but for general

storage, workshops or even play spaces. Given that these are not the primary purposes for these spaces, a new roving service of 'garage doctors' has been set up to improve the standard rough-tamped concrete surfaces to facilitate a more suitable environment for workshop and play activities.

Travelling in a fleet of trademark Chrysler PT Cruisers, the garage doctors provide a service to level and clean the garage floor surface, apply a decorative impervious epoxy bonding coat on the concrete, and finish it with a decorative, easy-clean, 'non-slip' finish. Visit their well-designed, but spartan, website at www.garagedoctors.co.uk



Examining piles

Walter Segal's foundation methods for his timber houses are fairly straightforward. Setting piles into the ground to protrude above the surface, or laying isolated concrete pad foundations with PC paving slabs bedded on top to receive the joists, the floor was automatically raised above ground level for cheap, effective and speedy construction.

Although this type of construction is not new, it has rarely been put to systematic advantage in commercial housing developments. Now, civil engineering contractor Abbey Pynford has devised a floating raft system using a series of mini-piles supporting an in situ reinforced concrete deck which takes the superstructure.

The system is suitable for traditional

construction methods although it eliminates the need for trench founds and associated weather-prone site procedures, meaning that the construction of floors should be quicker and safer. Spoil is reduced and theoretically the site works can progress even with standing water on the site.

After the site preparation, including site scrape and laying a 75mm concrete blinding layer, 200mm-diameter piles are dug using a mini-piling rig. In 'typical' conditions, these piles will be taken down to a depth of 10-15m, thereby bringing quite poor and unstable sites into use. Because there is no need for complicated piling platforms, excavations are comparatively quiet.

'Void support units' are laid along the blinding to support ply permanent shuttering with

the piles' reinforcement protruding through. Stainless steel stepped edge beams double as perimeter shuttering and as a support angle to take the brick outer leaf. The concrete is poured into the foundation formers with reinforcement tied into the edge beams and pile heads in the normal way. Void supports are removed after the concrete has cured and you are left with a suspended flat slab.

The system is flexible; pile positions can be adjusted, within reason, to suit the most efficient spans, and cantilevers to suit the individual plan form and to avoid site obstructions. Other benefits include the ability to work next to party walls with minimal disruption; and to incorporate gas-proof membranes and ventilated voids effectively.

Contact Abbey Pynford on 01923 211160

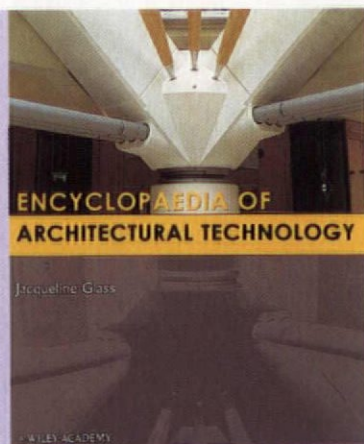
Encyclopaedia of Architectural Technology

Jacqueline Glass, John Wiley, 2002, £60, 353pp

More than a mere dictionary of architectural terms, this is, on the whole, a useful reference tome with a detailed explanation of many key terms.

The synopsis paragraph at the start of each description is a little frivolous, and the choice of architects is somewhat odd – Corbusier (under 'L') 'many of his innovations were let down by a lack of technical understanding'. Ian Ritchie 'shows a dazzling use of materials combined with an intelligent manipulation of space'.

Fortunately, the book does try to maintain objective standards within its technical explanations. There are a few slip-ups though. Under 'Oversizing', the author notes that this happens when an architect 'may wish to make a statement with the structural elements in a building... This intention is similar



to the desire behind "honesty": I thought it was the opposite.

Looking up a word only to find it referenced somewhere else is only to be expected, but not to highlight where the word is in the re-referenced text is galling; and not having a reference index in the back is inexcusable. In general, though, this book is a good attempt; useful, but difficult to see who it is aimed at.

Due to the recent changes to Part L of the Building Regulations and Approved Documents L1 & L2, architects must develop a more robust approach to the task of demonstrating compliance. Adoption of the combined method for calculating heat flow rates results in much more complex procedures with the physical dimensions of the buildings often affecting results (AJ 28.2.02).

JPA in Newcastle has just launched the latest edition of its U-value and SAP program, which calculates U-values to the new ISO standards and can be used to show compliance with the Building Regulations using the elemental, target U-value and carbon index methods as described in the Approved Documents. Contact www.techlit.co.uk

Further to our report (AJ 6.9.01), the British Institute of Architectural Technologists (BIAT) will launch a dual qualification structure on 1 May, whereby architectural technicians will be able to gain professional recognition (TBIAT) and progress to architectural technologist status and full membership (MBIAT).

Technician members will have to demonstrate competence against a set of educational and professional standards derived from the official definition of an architectural technician given by BIAT (www.biat.org.uk)

For more details contact Dr Elizabeth Brookfield, 020 7278 2206



Beware the settlement – it may be easier to stand up and fight

'It is easier to fight a case than settle it.' I was told this as a pupil when training to be a barrister, and thought at the time that it was a classic oxymoron, the definition of which I remembered from schooldays as being 'truth standing on its head to attract attention'. Compared with the amount of work a trial requires, the daily grind of early morning preparation, long days in court and conferences held late into the night, the quick business of accepting the other side's offer and drawing up the settlement order seems something of a doddle.

But two appeals that have recently been heard by the House of Lords illustrate the difficulties involved in compromising actions, and demonstrate that, in some cases, it may indeed be easier to see the matter through to judgment rather than put together a settlement agreement that actually achieves what the parties intended.

Heaton v AXA (2000) involved a claim by three former directors of Intercity, a company that sold investment products to members of the public. Their company had two agency agreements, one with Target Life Assurance (Target) and another with Equity & Law (E&L). Target summarily terminated its agreement on the grounds that the company had been 'churning' business – that is, improperly causing investors with existing policies to pay up their contracts and take out new investments.

On the back of these allegations, E&L also terminated its agreement. Without Target and E&L's business, Intercity collapsed. The directors became unemployable in the financial services industry and destitute. They brought an action against Target, claiming losses on behalf of themselves and their company totalling £18 million.

At the trial, Target failed utterly to substantiate the allegations of 'churning' and improper conduct and was obliged to settle the claim. The Intercity directors accepted Target's offer of £10 million and then issued proceedings against E&L claiming the balance of £8 million. E&L claimed a contribution from Target towards the claim. Both E&L and Target defended the second action on the basis that the directors only had one claim and they had already settled it for

£10 million. They contended that the settlement prohibited a second action for the balance.

Similarly, in *Cape & Dalgleish v Fitzgerald* (2000), property company IMP discovered that its chairman, Fitzgerald, had been defrauding the company and quickly dismissed him, obtained a freezing order over his assets and then settled its claim against him in exchange for his shares in the company. IMP then sued its auditor, Cape & Dalgleish, for failing to spot Fitzgerald's fraudulent behaviour over a number of years.

At trial the auditor was found to be negligent but sought to recover a contribution towards its liability to IMP from Fitzgerald, the man responsible for the losses in the first place. 'Not so fast,' cautioned Fitzgerald in his defence. 'I have already paid up in respect of these losses. I have reached a settlement agreement with IMP and am released from all further liability in respect of these matters. You, Cape & Dalgleish, are not entitled to anything from me.'

Those of you who have had the misfortune to be one of many defendants in a multi-party action will be well aware of the disadvantage of reaching an early settlement with the claimants. Providing you are potentially liable with the other defendants for the same damage, there is nothing to stop one of the other defendants from claiming a contribution from you. The Civil Liability Contribution Act 1978 expressly says that they can do just that. So, no sooner do you congratulate yourself for buying your freedom from an expensive action with a costly settlement than you find, to your dismay, that you are joined back in by another defendant. The way round this problem is to obtain an indemnity from the claimants in respect of any subsequent contribution proceedings.

But the Heaton and Cape & Dalgleish cases highlight the problem of claimants who want to bring further proceedings arising out of the same claim. Whether they are to be precluded from doing so will be the subject of the House of Lords judgment in due course. However, for the time being, it seems that it may indeed be better to fight some cases than settle.

Kim Franklin

'Compared with the amount of work a trial requires, a settlement may seem like a doddle'

A case of being board out of our techie minds

This is not a technical column, but I would just draw your attention to a new range of dual-processor motherboards for graphics-friendly AMD Athlon chips. Tyan does one and ASUS and MSI now have boards out. You would think they would go like the clappers, especially with fast graphics cards and, say, Lightwave and Cinema 4D. But, apparently, not necessarily so with 3D StudioMax. Before you hurl yourself among the early adopters, take a look at Tomshardware, at www6.tomshardware.com/mainboard/02q1/020211/index.html. Two AMD cpus on one board is not necessarily all that much better than one. Although, as the knowing reviewer notes, 'two processors mean prestige – even the BIOS logon is enough to get you noticed among your friends'. For a review of six dual Pentium III boards which came to a similar lukewarm conclusion, try www6.tomshardware.com/mainboard/01q2/010629/index.html.

Blue Planet's tech page at www.thetechpage.com is a database of hard drive specifications and jumpers for thousands of hard drives. There are some interesting utilities for download, but I have to say when I checked out an old, well-known IBM Deskstar, I found nothing about it. It does not matter in real life because all the data was printed on a label on the Deskstar. Still, I suppose it is worth a try if only for the diagrams showing what pins should be connected together for slave and master configurations. Bit worried about the flashing Winner banner though. Do not click on it.

I have banged on about the superciliousness of Linuxians, but here is a site set up by nice guy Alister Ross. 'I often asked myself: "Why did they make this darned thing so hard?"' he says. His introduction to Linux, at www.linuxnewbieguide.com, seems worth a visit – in fact, the magazine *Linux Format* is to start carrying its contents on its regular cover disk. So there it is: a technical column after all. sutherlandlyall@btinternet.com

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diary

London

Art and Architecture: The Next Generation *Wednesday 17 April, 18.00.*

A discussion at Tate Britain with Richard MacCormac, Pierre d'Avoine etc. Tickets 020 7887 8888.

Partners in Urban Renaissance: The 24 Towns Initiative *Wednesday 17 April, 18.30.* A talk by Nicholas Falk at The Gallery, 70 Cowcross St, EC1. Details 020 7250 0892.

Physical and Computer Models: Convergence and Divergence *Monday 22 April, 14.00.* A seminar at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

Art of the Model Maker *22 April-15 June.* An exhibition at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

Securing a Proper Fee *Wednesday 24 April.* A Colander course at the Building Centre, WC1. Details 020 8771 6445.

Rem Koolhaas: Reinventing Public Spaces *Friday 26 April, 19.00.* Koolhaas in conversation with Rowan Moore at the ICA, The Mall, SW1. Tickets 020 7930 3647.

Modern Data Management: Gain without Pain *Wednesday 1 May.* A Colander course at the Building Centre, WC1. Details 020 8771 6445.

Marketing and Brand Imaging *Thursday 9 May.* A Colander course at the Building Centre, WC1. Details 020 8771 6445.

Hardcore: Concrete's Rise from Utility to Luxury *Until 25 May.* An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Will Alsop: Beauty, Joy and the Real *Until 8 June.* An exhibition at the Sir John Soane Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Eastern

Housing in the 21st Century *Wednesday 17 April.* A seminar at the John Innes Centre, Norwich. Details 01603 629571.

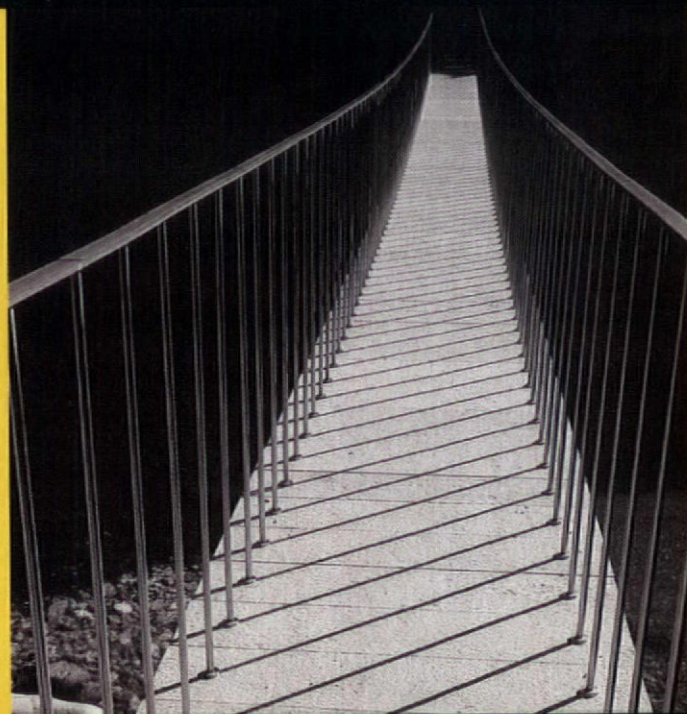
A Measure of Reality *Until 28 April.* An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

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

Construction Safety Conference *Thursday 23 May.* A conference at the BRE, Garston, Watford. Details Angela Mondair 01923 664775.

East Midlands

RIBA CPD Event: BS8300 Code of Practice *Friday 26 April.* A seminar at Leicester. Details 0121 233 2321.



SWISS SCENE

Projects from 1997-2000 by 16 Swiss architects feature in 'A Matter of Art - Contemporary Architecture in Switzerland', an exhibition at the CUBE Gallery, Manchester, which continues until 31 May. Details 0161 237 5525.

Northern

Developing the Communities of Tomorrow: Sustainability and Housing Regeneration in the North of England *Tuesday 14 May.* A CIEF conference at the Earth Centre, Doncaster. Details www.ciria.org.uk

North West

Rendering the Unseen: Art & Architecture in Japan *15 April-31 May.* An exhibition at the Holden Gallery, Manchester Metropolitan University. Details 0161 247 1911.

Christoph Egret (Alsop Architects) *Thursday 25 April, 19.30.* A lecture at the Foster Building, University of Central Lancashire, Preston. Details Doug Chadwick 01254 59835.

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

John McAslan *Thursday 18 April, 18.00.* A lecture at the Portland Building, Portsmouth School of Architecture. Details 02392 842086.

Dalziel + Scullion: Home *Until 28 April.* Landscape-based work at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676900.

South West

Art and the Environment: Collaborative Solutions *Thursday 18 April.* A half-day seminar at Kingswood, Gloucs. Details 01392 218188.

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

Wessex

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

Regeneration Through Conservation: Reviving Our Urban Communities *Friday 24 May.* A conference at The Watershed, Bristol. Details Charlie Bisnar 01732 220151.

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

West Midlands

RIBA CPD Event: How to Attract New Clients and Win Their Business *Wednesday 24 April, 14.30.* A seminar at Birmingham (0121 233 2321).

Which Contract? (Refurbishment and Small Works Projects) *Thursday 9 May.* A Construction Study Centre course at Birmingham. Details 0121 434 3337.

Yorkshire

Add/Remove *Until 26 April.* Sculpture and landscape by Estell Warren at Leeds Design Innovation Centre. Details 0113 2945720.

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

Scotland

Scottish Design Awards 2002 *16-28 April.* An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

Fieldwork *Until 26 April.* Art/urban regeneration for Trongate etc. At the Tron Theatre, 63 Trongate, Glasgow. Details 0141 552 4267.

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

Ruth Vollmer *Until 5 May.* Sculpture and drawings at Inverleith House, Royal Botanic Garden, Edinburgh. Details 0131 248 2983.

Improving Construction Site Communication *Thursday 9 May.* A BRE workshop at Glasgow. Details Alastair Stupat 01355 576244.

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

Wales

RSAW Design Forum: The Design Culture of Wales *Monday 22 April, 18.30.* At the WSA, Cardiff. Details 029 2087 4753.

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

RSAW Access Auditing and Inclusive Design *25 & 26 April.* At Cardiff Bay. Details 029 2087 4753.

RSAW Spring School: Design-Led Regeneration *Friday 17 May.* At Portmeirion. Details 029 2087 4753.

International

The Big Projects: Dutch Architecture Policy in Perspective *Until 5 May.* Ten current Dutch projects in an exhibition at the NAI, Rotterdam. Details 00 31 10 4401200.

The end of architecture?

MURRAY FRASER

Harvard Design School Project on the City 1: Great Leap Forward

Edited by Chuihua Judy Chung et al. Taschen, 2001. 720pp. £29.99

Harvard Design School Project on the City 2: Guide to Shopping

Edited by Chuihua Judy Chung et al. Taschen, 2001. 800pp. £29.99

Rem Koolhaas is in danger of going off the boil. In his desire to become a major architectural player, his projects are becoming richer all the time, but conversely his theoretical writing seems to be on the wane. Back in the 1970s, *Delirious New York* was an undoubted masterpiece, probably the best and most influential architectural text of the past three decades. Koolhaas continued to pour out brilliant and controversial essays on contemporary urbanism, many of which were collected into *S,M,L,XL*, which otherwise let itself down by being little more than a practice brochure.

Now come the first two volumes produced by his urban research unit at the Harvard Graduate Design School, and a real disappointment they are. Their flatness comes not from the subject matter: Koolhaas still possesses the sharpest eye around, able to pick out the key emerging trends and debates. Volume one covers the rapidly growing neo-capitalist cities in the Pearl River Delta upwind from Hong Kong, while volume two analyses the phenomenon of shopping, which Koolhaas typically has

claimed is the last public activity left to us.

The problem is that, having chosen these dazzling topics, Koolhaas clearly has little quality time of his own to devote to them, which means he has to devise different ways to get the research and writing done. This is where disappointment sets in fast. For the book on Chinese cities, the text is provided by the thesis work of M Arch students that Koolhaas taught at Harvard in the mid-1990s. The use of slabs of text from inexperienced writers has major flaws, in that they are tedious to read and can only skim the surface of the subject.

Tellingly, a Chinese architect-academic, Qingyun Ma, is drafted in to contribute pop-up windows at regular intervals to let us know what is really going on – which begs the question of why he wasn't simply asked to write the whole text in the first place.

So while the volume touches on fascinating aspects of the new Special Enterprise Zones in cities such as Shenzhen and Zhuzai, it misfires in important ways. We are offered indulgent personal diaries and pseudo-Maoist slogans, but far too little useful



analysis. Furthermore, the statistics provided in the book all stop in the mid-1990s, which in terms of dealing with instantaneous, replenishable urban growth, gives it a curiously historical feel.

One topic hinted at but never developed, is the notion that China is building new dopelgänger cities to take over the function of



A drop of the hard stuff

JEREMY MELVIN

Hardcore! Concrete's Rise from Utility to Luxury

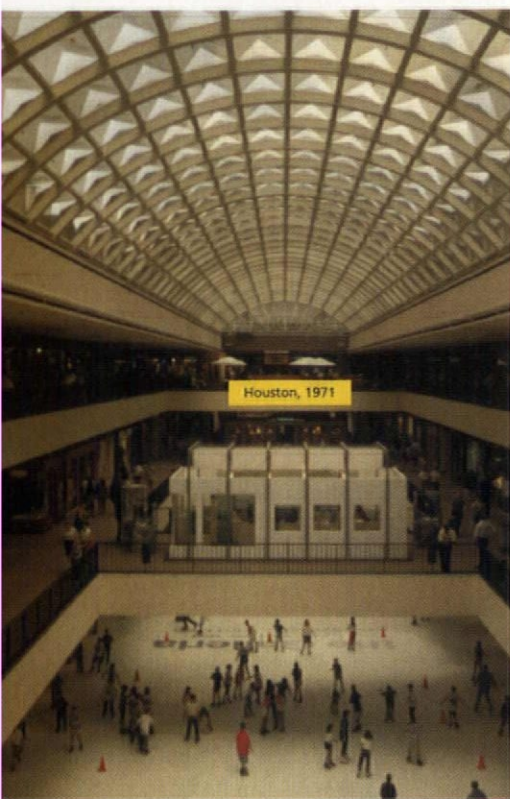
At the RIBA, 66 Portland Place, London W1 until 25 May

Before anyone gets the wrong idea, I should assure readers that the tone of this review has nothing to do with the threatened exclusion of 'journalists who write negative reviews' from the prize draw for a free trip to Concrete, Washington.

Quite rightly, there is no concomitant promise to favour those who write positive reviews. After all, where would we be if journalists could be bought with a pair of economy-class tickets to the Pacific Northwest, seven nights in the local Howard Johnson and meal tickets for Roy Rogers? And besides, entry to the draw requires a business card which, not having a business, I do not have.

Business, as it turns out, is the operative word. For although the exhibition attempts to chart some sort of historical arc of the use of concrete, from the Pantheon to John Outram's 'blitzcrete' and Willy Guhl's 'loop' furniture, the overwhelming impression is of manufacturers' samples. Virtually none of the catalogue entries are free of an inducement to look at a website or phone an information line. Yet the exchange of commercially-weighted information is an essential part of the construction industry and, one hopes, architects have become adept at sorting the wheat from the chaff.

Wheat is an appropriate metaphor because, despite the claims to show that



older ones 'tainted' by Western colonialism. Shenzhen lies in the shadow of Hong Kong; Zhuzai is close to Macao; and even venerable old Guangzhou (Canton) has Dongguan nearby to invigorate it. A similar situation can be found in Shanghai, where the Chinese authorities have built the bristling new financial centre of Pudong across the

concrete is the invisible support for modern life, this aspect remains in a murky nether-world. But several objects leap out like fecund ears against the grey-and-aggregate-studded background. Among them are cement manufacturer John Bazley White's Gothic Revival, almost-completely concrete house in Swanscombe of 1835, and Herzog & de Meuron's Rudin House of 1997, a pared down essence of house in the most elemental of materials.

Alongside are buildings already engraved in the canon of concrete – Perret's Notre Dame du Raincy (see picture), Lubetkin's Penguin Pool and Kahn's Salk Institute. But most extraordinary of all is the section on concrete in the home. In addition to Guhl's furniture (almost Ron Arad-esque in its flowing forms) are jewellery, candlesticks and kitchenware. And in our slightly schizoid world where refined peasantware, be it culinary, domestic or sartorial, passes for quality, this does just enough to suggest

river from the old opium-financed buildings of the foreign enclaves.

What this suggests is a rivetting image of ideological urbanism, reminiscent of an Italo Calvino tale, but never explained here. In the end, the book operates best as a collection of images of ultra-rapid urban growth, and the bizarre cultural hybrids that result when China takes up golf courses and the other paraphernalia of American suburbia.

While Koolhaas does not actually say this anywhere, one gets the sense that, after letting his students provide the text for the Pearl River Delta volume, he realised this approach was not working. For the book on shopping, various associates and external academics are drafted in to help. Koolhaas even produces a text for this volume himself, which although only 14 pages long, is by far the best section.

In it, he challenges architects with an assertion that the 'junkscape' of modern capitalist cities, the heterogeneous and multi-aesthetic consumer spaces that surround us, have silently taken over the realm and aspirations of architecture, and having conquered public space, are now starting to invade each individual human body as well.

However, the book on shopping suffers from another problem. Its text is mostly provided by acolytes who are clearly besotted with the notion of being Rem Koolhaas, so end up producing second-rate copies of his writing style. It is like finding yourself in a roomful of Elvis impersonators. The tone is phoney, and manages to disguise often

that concrete really has passed from utility to luxury. At least it would not look out of place in a Shoreditch loft.

In parallel with the idea of concrete as a style prop is the story of its technical development. This requires a different mode of telling, which the exhibition manages quite well. Much of the Roman skill in concrete was lost until the 18th century, when John Smeaton devised a cement strong enough to be used in the underwater foundations of the Eddystone lighthouse. Developments followed throughout the 19th century until Francois Hennebique worked out how to use reinforced frames for multi-storey structures.

It was engineers and industrialists, not architects, who made these discoveries, so concrete has a parallel story to those other materials, such as iron, steel and porcelain, where the Enlightenment marriage of philosophy and natural sciences was an essential component in the industrial

interesting information and insights on shopping. There is also a great deal of repetition, with Victor Gruen's and Jon Jerde's roles in creating different generations of US super-malls being discussed ad nauseum. One stroke of genius is the cod-Darwinian evolutionary diagrams of shopping malls and air-conditioned spaces, presumably from an idea by Koolhaas.

The only real breathing space, apart from Koolhaas' own essay, comes through an interview with Robert Venturi and Denise Scott Brown, in which they bemoan the fact that their car-based, 'decorated-sheds-with-billboard-signs' reading of Las Vegas has been lost in favour of a pedestrianised Disneyland of inhabited theme environments. It is funny and touching, but essentially reiterates the fabulous BBC documentary a few years ago that took the pair back to Vegas.

So what we get with the Harvard Guides are brilliant themes that remain unilluminated. We know that Koolhaas could do the job with razor-sharp vision and humour, if he only allowed himself the time. Both books weigh in at more than 700 pages, and while they contain a lot of images, they are clearly over-inflated. If you are pressed for time, my suggestion is that you read pages 431-465 of the book on new Chinese cities, plus the Koolhaas essay on pages 408-421 in the guide to shopping. You will get the gist and, moreover, save a few weeks of your life. *Dr Murray Fraser teaches at Oxford Brookes University*

developments. To this extent there is some justification in the organisers' claim that 'concrete has made much of our modern world possible'.

This raises a point which the exhibition could have developed further. Concrete, more than any other construction material, spans the spectrum of Modernity, from the prosaic and invisible road or tunnel building to the most extraordinary, iconic forms of Modernist architecture – Ronchamp, or Niemeyer's cathedral in Brasilia. It is the substance that has made the modern world possible and called forth the most imaginative innovations in architectural design.

Curiously, for an historical period which has come to see itself as fragmented, illusory and intangible, its most appropriate building material is concrete, with all the word has come to mean. How *Post-Modern*, you might say. Now, about those air tickets...

Jeremy Melvin is a writer and teaches at South Bank University

A quiet world

NEIL GILLESPIE

Ruth Vollmer: Drawings and Sculptures

At Inverleith House, the Royal Botanic Garden, Edinburgh until 5 May



Aluminium sculpture, 1969.
Below: untitled drawing, 1977

Curators Paul Nesbitt and Graham Domke have, over the past few years, put together a programme of exhibitions at Inverleith House which has brought to this fine gallery artists of standing and subtlety such as Myron Stout, Alan Johnston, Lawrence Weiner and Richard Tuttle. The current show of Ruth Vollmer's drawings and sculptures could not be more relevant to the gallery's ambitions, or to its location in a botanical garden.

Ruth Vollmer was born in Munich in 1903, emigrated to the US in 1935, and died on New Year's Day 1982. This show, her first in Britain and probably the largest of her work to date, therefore marks the 20th anniversary of her death.

She was an artist's artist, as many of those within Inverleith House's programme have been – artists who operate in the shadows pursuing a highly personal and committed line of exploration. Their work is often highly influential within their discipline, yet



relatively unknown outside it. In architectural circles, the recent exhibition and book on Swiss architect Peter Märkli have come as a revelation (AJ 14.3.02). Here, too, we have mature and significant work shown to us for the first time.

Little has been said of Vollmer, and even less published, yet within her discipline her influence is felt and her work is known. She was an enthusiastic supporter of young artists: Sol Le Witt, Richard Tuttle, Robert

Smithson and Eva Hesse all acknowledge her example.

Vollmer worked for New York's Museum of Modern Art on children's carnivals and contributed to the Children's Creative Center in the US Pavilion at the 1960 Brussels World Fair. She entertained artists, philosophers and architects at her apartment on Central Park West with, says B H Friedman, 'unobtrusive generosity' – 'she becomes part of the gentle ambience which she has created'. This gentle and peaceful ambience has descended on Inverleith House, itself a sequence of calm and harmonious rooms in a sublime garden.

A more intellectual relevance of her work to the Royal Botanic Garden is to be found in the Scottish Enlightenment, and the pursuit of knowledge through experience as espoused by David Hume and James Hutton. D'Arcy Thompson followed these great thinkers, and in his treatise of 1917, *On Growth and Form*, argued that animals and plants could only be understood in terms of pure mathematics – the shell of the Nautilus and the hexagonal cells of the honeycomb are seen to be related to logarithmic spirals. Vollmer continues this tradition, with art that reveals a passion for science, mathematics and nature.

The Inverleith show is divided into two. On the ground floor, sculptures and drawings are collected around the title 'Exploring the Sphere'. One room contains a series of cast bronze pieces with almost figurative qualities of gourd-like pods and seeds. Some invite play, such as *Musical Forest*, or laughter, such as *Walking Ball*. In the other main room on the ground floor, in contrast to the bronze pieces, are more finished spun-aluminium spheres. In a small room which connects the two main ones hangs the emphatic and enigmatic spun-aluminium *Pseudosphere* of 1969.

On the first floor the theme is 'Drawing Space'. Throughout the more modestly scaled rooms on this level are a series of vitrines, which contain small sculptures in wire and Perspex that explore spirals and surface. A beautiful collection of wire forms used to make bubbles foretell Sol Le Witt's permutations of the grid.

Sleeper Gallery within Edinburgh's Georgian New Town hosts a small companion show with two more pieces by Vollmer, *Steiner Surface* of 1970, and a large *Pseudosphere* drawing on canvas. This is indeed a 'quiet world', contemplative and intelligent. There is no rhetoric, just – to paraphrase Le Witt – beautiful thoughts made solid.

Neil Gillespie is an architect with Reiach and Hall in Edinburgh

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The Colman Partnership Architects has moved to 27 Harcourt Street, London W1H 4HP, tel 020 7535 2040.

Tim Godsmark, formerly of **Ryder**, has set up his own practice called **Godsmark Architecture**.

Marks Barfield Architects has made **Frank Anatole** an associate.

Bennetts Associates has moved to 1 Rawsthorne Place, London EC1V 7NL, tel 020 7520 3300.

Douglas Wallis Architects and Designers has appointed **Adrian Lambe** as head of design for its London base.

Wilson Mason Nottingham has appointed **James Firth** as a partner in its new office at 8 Clarendon Street, Nottingham, NG1 5HQ.

Philip Hurst has become a partner at **Hurst Pierce and Malcolm**. **John Hussey** will be retiring after 18 years as a partner.

SLD architects and surveyors has relaunched as a limited company.

The Construction Industry Trust for Youth (CITY) has appointed **Philip Wildman** as its new director.

Architecture and planning practice **Halpern** has appointed **Tim Quick** and **Nigel Bennett** as directors.

Nigel Brown has been appointed managing director of **St Martins Property Group**.

● 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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Open competition for the design of three swivelling wind shelters on Blackpool seafront. The new shelters will sit among a series of artworks along the South Shore seafront, and the competition seeks exciting and innovative design solutions. Deadline for designs 4.6.02.

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Competition for the design of an Integrated Care Centre on the site of the Kentish Town Health Centre in Camden, London. The Camden & Islington Health Authority has been selected as one of six areas nationally to pilot the use of a new mechanism for funding and managing the redevelopment of primary care. The competition will take two stages – interviews followed by design proposals. Deadline for interest 30.4.02.

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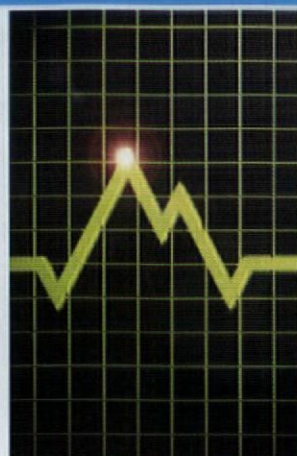
Open ideas competition to explore the provision of learning space within the home in the 'Becontree type cottages' located in the Fanshawe Ward of the London Borough of Barking & Dagenham. Submission deadline 16.4.02.

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Architect's services for the development of Westbourne Road campus, Birmingham. Applications to Mr Graham Rhodes, director of estates, University of Central England, Perry Barr, Birmingham B42 2SU, tel 0121 331 5355, fax 0121 331 6309. Applications by 22.4.02. NB: There should be no visits to the project site or contact made with students, university members or advisers.

● 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/RichardHautscompetitions



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Architect Central London up to £32K + Bens
An experienced qualified Architect is required by this medium sized central London practice. Mainly involved in retail and mixed use projects. Qualified you will ideally be 5-10 years post part III and will work as the senior Architect on your own projects reporting directly to one of the Directors. You will need to be fully conversant with Autocad and have had job running experience of retail and/or mixed use projects. A good salary and rewards are on offer to the successful individual. Ref: MR679A

Architect Nr. Bedford up to £30K + Bens
This small and friendly multi-disciplinary practice requires a recently qualified Architect with at least 5 years work experience to join their Architects Dept. You will be required to run your own projects from start to finish mainly involved in the educational and residential sectors. Computer literate with Autocad skills and an eye for good design, you will need previous job running experience and good contract admin ability. A long term with good prospects and genuine rewards. Ref: MR676A

Architect/Technician/Assistant Watford/St. Albans £V. Good + Bens
These two award winning practices involved in the leisure, retail and residential sectors are looking for additional members of staff. You will need to have good communication skills, an interest in running your own projects for the more senior positions, good Autocad, and able to fit into or lead a small team. Both practices are interested in applications from both permanent and contract staff. Ref: MR631A/636A

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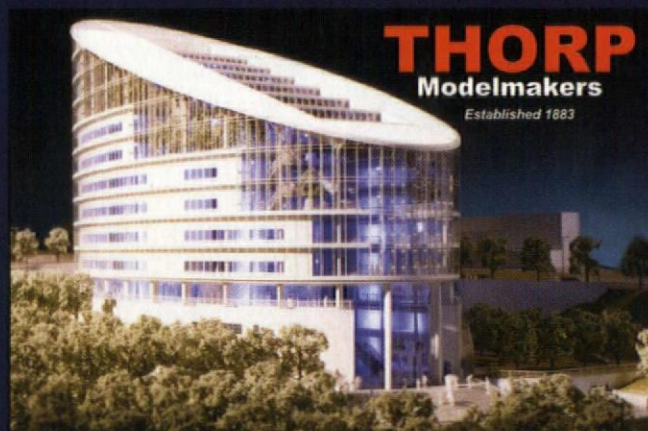
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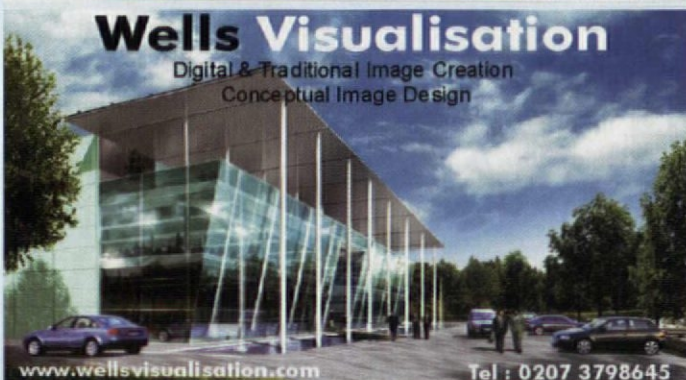
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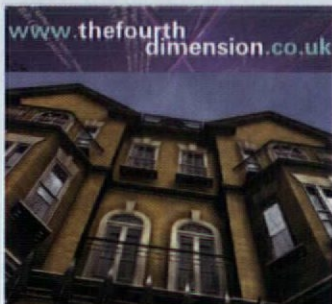
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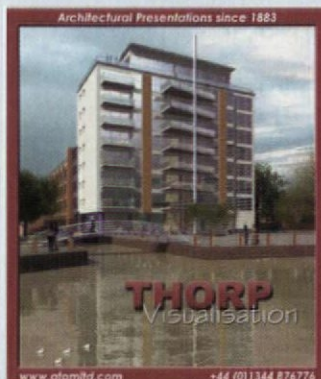
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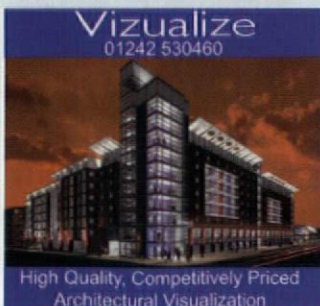


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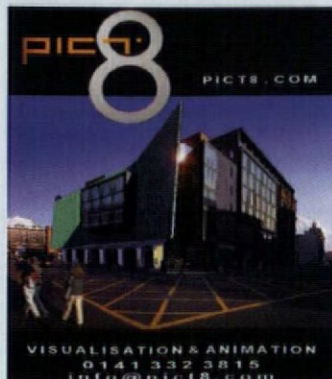
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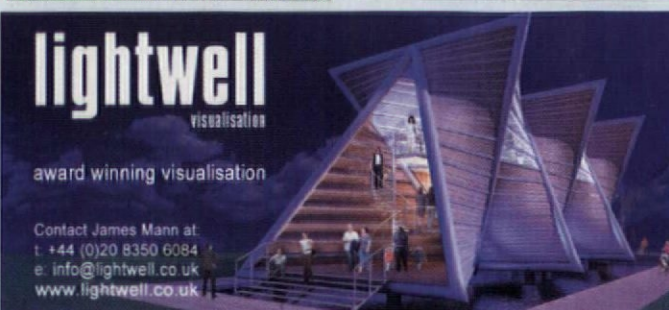
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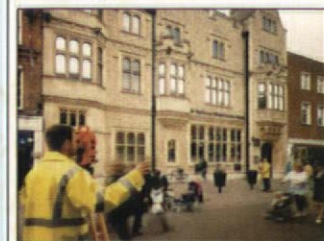
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archicharades



Champagne goes to Phil Siddall of Guy St John Taylor Associates in Newark, Nottinghamshire, who identified Pierre Chareau from the clues in our 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Send your answers on a postcard please, by first thing Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of bubbly.

Landed sentry

Planning reform is never an easy business. All that consultation that you have to go through. As far as the latest government Green Paper on this subject is concerned, a little more consultation, at the highest level, would not have gone amiss. It might have pre-empted the call for legally aided third party rights of appeal against any sort of controversial planning application. But where does this enthusiasm for protecting third parties come from? Astragal understands it comes not from hippie protestors but from a far squeakier, cleaner source. No less than the Department for the Environment, Farming and Rural Affairs – DEFRA – otherwise known as the Department for the Elimination of Farming. And why should such hostile thoughts come from such a source? Because departments are protective about their patches, that's why. Planning, you see, comes under the Department of Transport, Local Government and the Regions. Construction, which obviously has an interest in planning matters, is run by the Department of Trade and Industry. Architecture is run out of the Department of Culture, Media and Sport. Guess which department thinks it was not properly consulted about planning, even though it is responsible for the entire countryside? That's right. And the minister who is causing trouble? **Michael Meacher.**

In memoriam

Just what will be commissioned to mark the life of the Queen Mother? The London *Evening Standard* publishes a suggestion by its architecture correspondent, **Rowan Moore**, that it could be a statue in the East End. Then, intriguingly, he mentions that a memorial to Diana, in the form of a large water feature in Hyde Park, is currently grinding through Whitehall. Has anyone seen this proposal? The last I heard, **Future Systems** and **Katherine Gustafson** were battling it out as to who should be the designer, but there has been no public confirmation. Perhaps the two memorials could be designed in tandem.

In the money

Needless to say there were no architects listed in the *Sunday Times* Rich List 2002 of Britain's 1,000 richest people and families, but construction and property performed very well. Of the construction millionaires, most were part of strong family groups. Despite a disastrous financial year, even **Sir Martin Laing and family** hung in there in equal 193rd place with a fortune of £165 million, thanks to their property interests. Of the property boys, London Bridge Tower developer **Irvine Sellar** was ranked in equal 547th place with a fortune of £66 million, and was said to have a £1.1 billion development programme under way – true, if Renzo's tower does not get stymied by the

government. The **Duke of Westminster** came out on top as usual, the only faint fly in the ointment being the rental void created by Enron's unfortunate demise, leaving the Duke's Grosvenor Developments subsidiary with a temporary blip. Still, when you are worth £4.7 billion, it probably does not mean much.

Market forces

Congratulations to **Bennetts Associates** on its splendid new offices, which are a stone's throw from their old premises in London's Clerkenwell but light years different. The part-conversion, part-new-build job includes use of a three-centuries-old building formerly used by cattle drovers on their way to nearby Smithfield market. A splendid reception to launch the office was attended by the Mayor of Islington (where **Rab Bennetts** is an architectural and planning adviser), and a group of enthusiastic local neighbours, who were part of no less than 19 party wall agreements. A splendid time was had by all, not least by staff at the firm's Edinburgh office, who were there in force.

Arty facts

On 1 May the Hyman Kreitman Research Centre at Tate Britain will open. Designed by **John Miller & Partners**, it will contain a wealth of archival material – manuscripts, sketchbooks, maquettes, photographs etc. Most intriguing, though, will be the artists' ephemera, including

Turner's palette, Paul Nash's paintbox, Naum Gabo's Möbius strip made from the rind of a gourd, and even Sickert's painting overalls. When will we get the architectural equivalent?

Diary item

Will Alsop will be giving the AJ lecture at the 'Spectrum' exhibition next month, held once again at the wonderful Commonwealth Institute building in Kensington. The lecture takes place on the evening of 15 May, and will be followed by the AR awards for the best products in this year's show. Alsop is pondering the title for the lecture. The working title is 'The work of Gordon Bennett & Partners'. Nice to see the great man reconciling his differences with the RIBA, by the way.

Lime street

SPAB will be celebrating all things to do with lime at a launch at its offices on Friday 19 April. As well as offering attendees a chance to do some lime plastering and bricklaying, it will be serving a specially selected lunch menu – lime and coriander curry, washed down with (obviously) lager and lime. A morning visit may be advisable.

Nice moment

The Millennium Bridge, at long last open, is already attracting graffiti. One message is reassuring. Scrawled in big black letters on the walkway is a single word – STABLE.

astragal ●

TORMAX

AJ ENQUIRY NO: 201



Tormax has introduced a new revolving door system. The doors are competitively priced and are available as standard two-, three-, or four-leaf automatic or manual revolving doors suitable for the smaller entrance, right through to impressive 'entry halls' capable of filtering much larger volumes of pedestrian traffic. Tormax also offers a full design service with expert advice.

HANSENGROUP PRESTIGE CONTRACT 14 AJ ENQUIRY NO: 202

AccentHansen is designing, supplying and installing more than 40 SecureShield steel doorsets to the new leisure and retail development within the Fulham



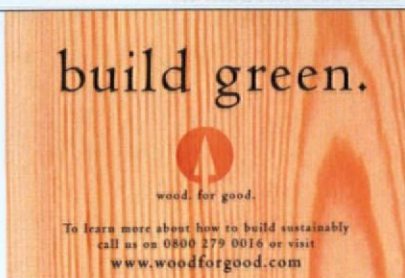
Broadway Station Redevelopment. AccentHansen will furnish the 12-screen cinema and 10 retail units with its high-performance SecureShield doorsets, to offer protection against vandalism, casual and opportunist thieves.

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.



HELEN SHEANE

AJ ENQUIRY NO: 204



Shannon is a new product from Helen Sheane which pushes the aesthetic limits of contract wall finishes to new heights. The highly sculptural, fabric-backed vinyl wall finish has extraordinary depth and subtle light-reflecting qualities. The random, highly geometric material comes in 16 colours, including shades of white, as well as industrial and dense colours.

MENDIGER BASALT

AJ ENQUIRY NO: 205

Mendiger 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 10mm air gap behind the shell of Basalt slabs. It is a monument to this volcanic material, chosen for its beauty and resilience. For Basalt Products, tel 020 7407 1157, fax 020 7407 5364, or e-mail info@lavastonedesigns.co.uk



HUNTER DOUGLAS

AJ ENQUIRY NO: 206

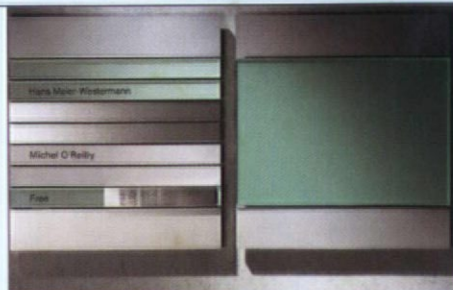


The Luxalon QuadroClad total rainscreen facade system has been used for the new Arora Hotel at Gatwick Airport. The large, flat and lightweight panels, together with fully integrated windows, allowed the designers to provide the ultimate flush facade. All the panels are individually removable, and production allows great flexibility in panel size and shape.

D LINE

AJ ENQUIRY NO: 207

D Line UK has launched an extensive range of way-finding and building-navigation products. The signs follow a unique modular system and are available in a wide range of



materials, finishes, and sizes. The range includes wall-hung signs, totem signs, desk signs and a wide selection of graphics signs for applications such as washrooms.

KINGSPAN

AJ ENQUIRY NO: 208



Kingspan Insulation has launched the latest edition of its design manual. The manual includes data on the range of Kingspan insulation solutions for roofs, walls and floors, and includes all recently developed products. The manual also includes the changes to the Building Regulations/ Standards. Kingspan's Therma range is now CFC- and HCFC-free as standard.

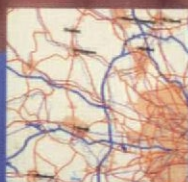
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