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# PROJECT EXTRANETS

an **aj+** event

## A one day conference

### Project collaboration...Will it change the way you work?

Online project collaboration tools, or extranets, allow an entire project team to interact via a dedicated website. They can access all documents, drawings and communications from a scheme's inception to beyond completion.

This conference, organised by Construction Plus, the Internet division of Emap, who publish The Architects' Journal, New Civil Engineer, and Construction News, will help you learn about project collaboration, listen to clients, designers and contractors with real experience, and evaluate the different offerings.

### Project collaboration: how to manage projects online 15th May 2002, Hilton, Leeds City

#### 09:00 Registration and coffee

09:30 **Opening Address** Ross Sturley, Construction Plus

09:45 **Keynote Address** Stuart Cowperthwaite, Arup  
What UK construction stands to gain from online project collaboration, the action that is needed to ensure its effective adoption and why so many firms are competing to be the leading service provider.

10:15 **What is Project Collaboration?** Mark Bew, Costain  
An introduction to the features and functions of project extranets, and the impact they have on the way teams work together.

#### 11:00 Coffee

11:30 **Case study 1** Don Williams, Woolf\*  
A construction consultant's experience in using project extranets in design and construction of a £60m office project.

12:0 **The designer's perspective** David Peel, Hadfield Cawkwell Davidson, Martin Pettinger, MWH  
How project collaboration can be used to smooth the design process, making it easier and more efficient for team members to share information.

12:45 **Case study 2** Marek Suchocki, WS Atkins  
Learn how WS Atkins developed and rolled out Programme and Facilities Management systems, to some of their major clients in Petroleum and Banking.

#### 13:15 Lunch

14:30 **The Client's Perspective** Steve Smith, Sainsbury's  
As an early adopter of Project Collaboration on major projects, Steve Smith will discuss the steps that must be taken to ensure the full benefits are realised by all.

15:15 **Case study 3**  
A construction company will share real experiences of using project extranets.

#### 15:45 Coffee

16:15 **Legal implications of using project extranets**  
Mark Harris, Masons  
Does using project extranets change the legal framework? What sensible precautions need to be taken by users to protect them in the event of a dispute?

16:45 **Q & A panel** Steve Smith, Sainsbury's, Mark Bew, Costain, Stuart Cowperthwaite, Arup  
The panel will answer your questions about the aspects of project collaboration that affect you.

17:15 **Closing remarks** a summary from Ross Sturley

#### 17:30 Drinks reception

\*invited

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## FLEXCRETE

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Following the introduction of the Flexideck Xeros System, Flexcrete has launched a new addition to the range. Flexideck 100 – a two-component, solvent-free polyurethane coating – provides a more cost-effective solution to the waterproofing of both concrete and asphalt substrates on car-park decks, as well as elevated walkways and balconies, while still providing exceptional durability and effective resistance to vehicular and foot traffic. Flexideck is formulated using advanced in-house coatings technology developed over 20 years.



## HANSENGROUP PRESTIGE CONTACT 17 AJ ENQUIRY NO: 202

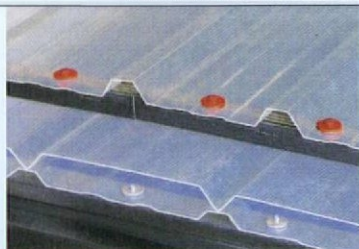
The new Citibank data processing centre in Lewisham is being protected by steel door specialist AccentHansen. A combination of 24 bespoke MultiShield and FireShield steel doorsets have been designed, supplied and installed to provide general access and protect against the risk of fire. The AccentHansen Shield range offers practicality combined with high aesthetic qualities.



## HARTINGTON CONWAY

**AJ ENQUIRY NO: 203**

Hartington Conway has just launched HeatShield, a new range of low U-value rooflights which provide the simplest and most cost-effective solution to Building Regulations Part L2 for site-assembled roofing systems. Triple skin HeatShield is very easy to install, gives an insulation level of 2.2W/m<sup>2</sup>K and can be supplied in GRP and polycarbonate to match any manufacturers roof liner panel. Fully comprehensive installation instructions are included in Hartington Conway's new Technical Bulletin No 146.



## STOAKES: PROJECT OF THE WEEK

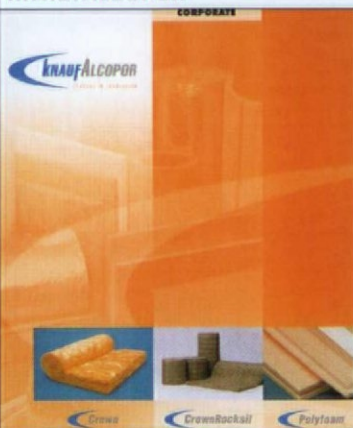
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This Bristol Learning Centre (architect Alex French) glows at night because highly insulating Kalwall was specified to diffuse and convert natural daylight into museum-quality light within. For information on Kalwall (for cladding and roofing) contact Martin Day, tel 020 8660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)

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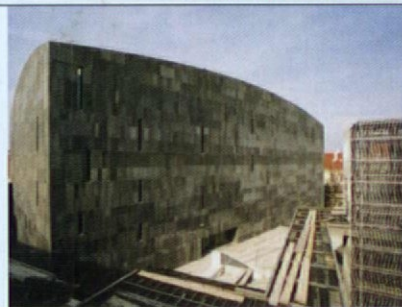


Two of the most respected names in the European building products industry have come together to create KnaufAlcopor, a powerful new force in the insulation market. CEO Tony Robson said: 'A giant leap forward. This move represents a very positive step in our strategy towards the building of a bigger, more responsive, European insulation group.'

## MENDIGER BASALT

**AJ ENQUIRY NO: 206**

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](mailto:info@lavastonedesigns.co.uk)



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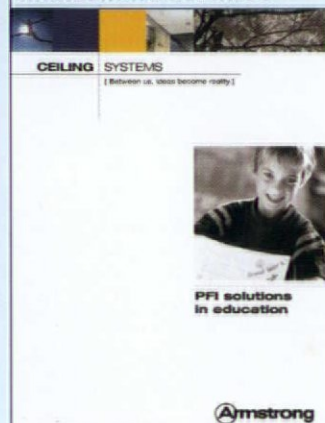
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Those picking up the BS8300:2001 could be mistaken for thinking they were reading a Hewi brochure, as the technical specifications in the Hewi balustrade range mirror the demands of the British Standard in many cases. The code of practice covers the design of buildings and their approaches to meet the needs of disabled people. For many years, Hewi has been designing its product range with the disabled firmly in mind – creating a range of products suitable for the able-bodied and less able alike.



## ARMSTRONG CEILINGS

**AJ ENQUIRY NO: 208**



Poor acoustics that impair learning and interfere with the ability of teachers and pupils to communicate still plague educational establishments. Armstrong's PFI Solutions in Education carries a case study of the UK's largest PFI education project, with details of Armstrong's new tile for the sector, Dune Max. For information call freephone 0800 371 849 or go to [www.armstrong-ceilings.co.uk](http://www.armstrong-ceilings.co.uk)

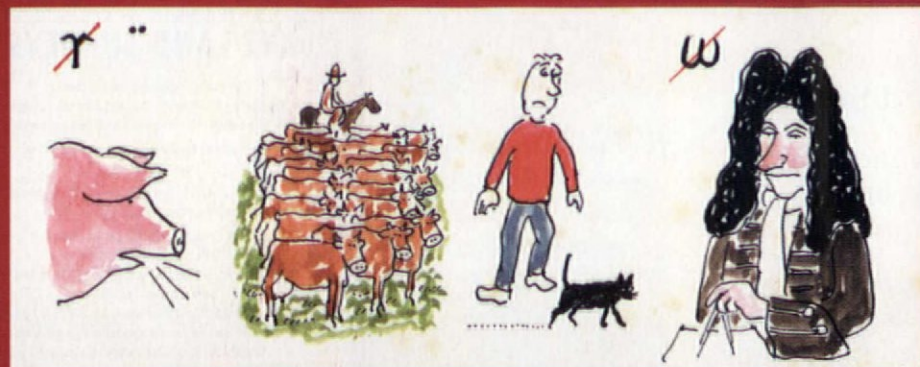


PFI solutions in education





# archicharades



Champagne goes to Jane Hanna from Hanna Siedle Architects in London who correctly identified Guiseppe Terragni 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 Tuesday 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.

## One door opens...

**T**o Vienna, to listen in on the annual away-weekend of the heads of UK schools of architecture (**SCHOSA**). It is an auspicious time to attend such a meeting since, after years of argument and dispute, peace appears to have broken out between the various parties involved in syllabus and validation. The Architects Registration Board has buried the hatchet with the RIBA by agreeing to give significant weight to the validation reports of the visiting boards, which will be reviewing schools on the basis of an agreed syllabus document, drawn up by **John Lyall**. The RIBA accepts (as it must) the position of the ARB under the EU directive on architecture, and its various statutory duties. Everything OK then? Not quite.

## ... another closes

**E**ducation is rarely as simple as that, and the heads of school, even while acknowledging that relations between the ARB and the RIBA have been a lot worse in the past, have worries of their own. The biggest of these is the latest EU draft document on length of architectural courses, drawn up some while back in Bologna. Guess what? After years of struggle to keep the five-year course, this document refers to a four-year qualification, and unless something radical happens to change the wording, none too easy in Euroland, then four years is what we are going to get. Some schools have more or less gone for this anyway, combining year

out with fifth year, but many will remember the legal action taken by the RIBA and its then president **Max Hutchinson** to defend the five-year status quo against the depredations of the Department for Education. Brussels (or rather Bologna) is now the problem.

## Pressure all round

**S**o look at things from the viewpoint of a hard-pressed head of school, certain of one thing only: that the university will take more money from architecture students than it is ever likely to give back in resources. You face pressure from three different directions. Let us start with government aspirations for architecture and the built environment, as outlined in two recent documents, 'Accelerating Change' and 'The Fairclough Report' on construction futures. The implication of both is that more is required of the architectural and design community in terms of urban design, sustainability, you name it. Second are the considerable pressures imposed by the way research is demanded and assessed. The recent **Research Assessment Exercise** has infuriated some schools, and there is talk of legal action. One reckons that a drop from a five to four rating has cost it £1 million in lost revenue because students opted for elsewhere. There is the role of the Higher Education Funding Council (HEFCE), and of research councils in general. The problem is that there is no satisfactory definition existing of what constitutes architectural research, mainly because other academics

cannot get their minds round the concept of what making a building means. Incredibly, lawyers mop up on research funding, even though everything they do is based on precedent, not innovation. Finally, there is pressure from the RIBA and the ARB to teach architecture on a more practice-based basis, even though funding pressures direct schools towards appointing research-heavy staff. The heads of school manage to enjoy themselves, somehow. Schosa secretary **Michael Foster** has to organise a whip-round on the coach to cover the extra beverage bill.

## Best in show

**T**wo excellent contributions to the conference stand out: one was a tour d'horizon by **David Dunster**, of Vienna, the state of education, the possible way forward, the whole damn thing. He reminded us that the professional bodies cannot help the schools in a direct way since they are owned by the university system. The relationship between them is a 'neurotic romance'. **Stephan Behnisch** gave a brilliant short talk on what it is he expects of students in his office, which he says is about 'designing and delivering, not finishing'. He was straightforward about skills: 'I can teach people to detail but not to design. I can't teach them to be socially competent.' He attacked the tendency in some offices to 'repeat and get it over with', and observed both mournfully, but cheerfully, that 'with computers you can make the biggest shit look beautiful'. Who does he take on? People with at least two

fluent languages and a broad cultural background. His top designer recently had also been a film-maker. As for computers, 'specialised idiots have no future'.

## What's next

**P**erhaps surprisingly, the conference reaches conclusions, albeit it of a 'further investigation needed' type. Ably chaired by **Wendy Potts** of Portsmouth, the heads narrow down future investigations to four areas: the future funding of studies, particularly in the light of Part 2 debts run up by students; the unexploited job opportunities for architects in other related construction and planning fields; formation of a 'select committee' on research which would seek evidence prior to attempting improvements in the way this subject is dealt with by funding and assessment bodies; and more work on practice/student expectations. All this to be done before the group's May meeting.

## Again and again

**N**ext week sees the opening of 'Collection Point', an exhibition on architecture 'as a mass repetition of normality', according to its curator, architect **Jason Griffiths**. It comprises six competition proposals as variations on this theme, involving 40,000 plastic cups, 55 laughs, 400 trailer homes, 240m<sup>3</sup> of personal belongings, six multiple layers of corrosion and 550 casual conversations. The exhibition is held in the 'Bridge Gallery' at the University of Westminster and runs from 10 May to 30 June. See you there. Sequentially.



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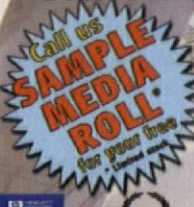
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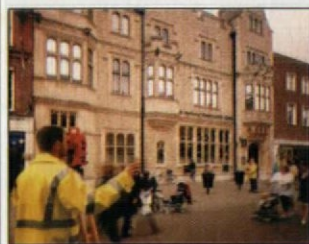
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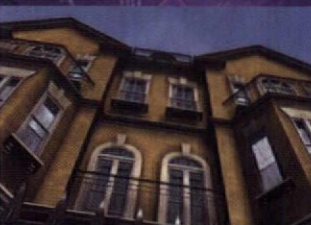
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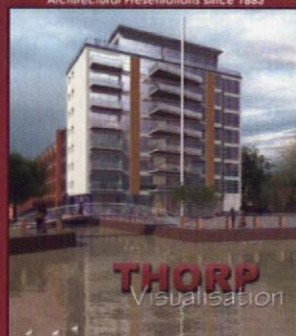
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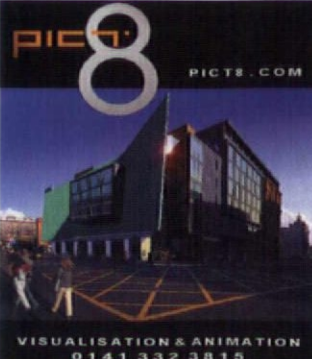
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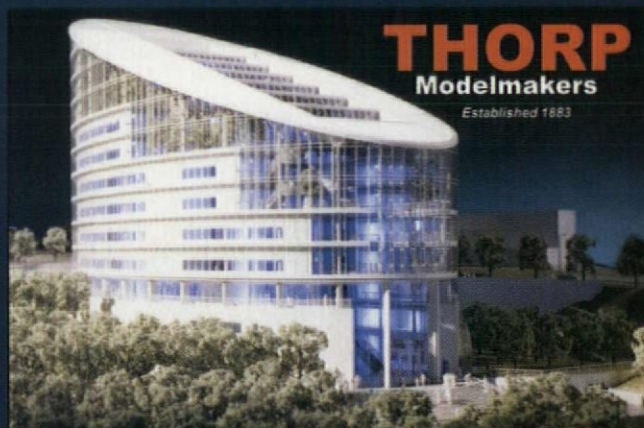
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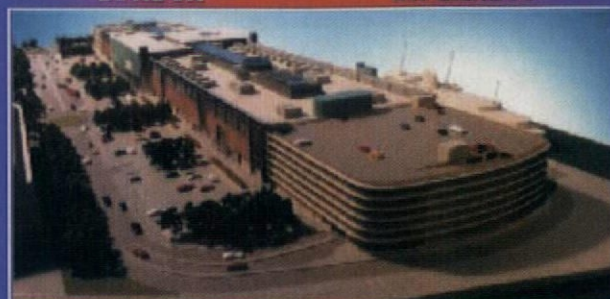
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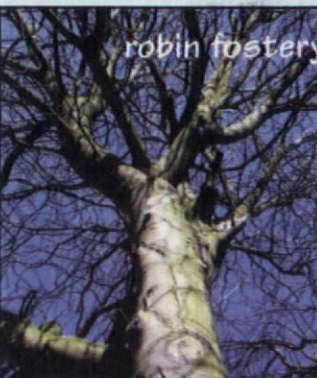
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### Architect

Oxford  
£25,000

This local design lead practice has a stable but growing workload across a variety of public and private sectors, including healthcare and education. They are looking for a competent all-rounder with strong design skills and probably about 5 years post qualification experience to run projects up to about £500k in value. This is an ideal position for someone looking for a career opportunity within a close-knit team, and the successful candidate can be expected to achieve associate status within 12 months or so. Please contact Peter Grant in the Bristol office. Ref: PEG35307AJ

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For a confidential conversation please contact Lucy Robinson on 023 8022 3511, or send your CV to her at AndersElite, 4th Floor, Capital House, Houndwell Place, Southampton SO14 1HU or Email: [lucy.robinson@AndersElite.com](mailto:lucy.robinson@AndersElite.com)

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The Kent Architecture Centre has been commissioned by SEEDA (The South East England Development Agency) to develop and manage a Design Panel for the South East region. This exciting new initiative to both increase awareness of and improve design quality throughout the region requires a full-time manager whose role will be to oversee the development of the Panel as well as the day-to-day management of the scheme selection and reporting.

The successful candidate for this role will have a good knowledge of planning procedures and is likely to have advised or worked with architects or developers on the development of outline proposals.

Contact Gillian Willavoys for further information and a job description: [gillian.willavoys@kentarchitecture.co.uk](mailto:gillian.willavoys@kentarchitecture.co.uk)

The closing date for applications is Friday, 10 May.

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## people & practices

**David Mikhail Architects** has moved to Unit 29, 1-13 Adler Street, London E1 1EE, tel 020 7377 8424, fax 020 7377 5791.

**DLG Architects** has appointed **Neil Swift** as an associate at its Leeds office.

**AMEC** has moved to AMEC House, 410 Birchwood Boulevard, Birchwood, Warrington, WA3 7WD, tel 01925 281800, fax 01925 281799.

**Co-labarchitects** has moved to 68 Rosebery Avenue, London EC1R 4RR, tel 020 7278 8851, fax 020 7278 8844.

**Gary Taylor** has joined **Hok International** as senior project manager.

**Broadway Malyan** has appointed **Trudi Sanders** and **Philippa Whittle** to its regeneration team.

**The British Museum** has appointed **Dawn Austwick**, formerly of Tate Modern, as director of resources.

**Whitby Bird & Partners** has appointed **Ciaran Camplisson** as associate director in its Glasgow office.

St Albans-based **Mount Anvil** has promoted **Gary Fitzpatrick** to business development director.

**The Construction Industry Trust for Youth** has appointed **Sir Michael Latham** as president of the trust. He fills the position left by **Lord Christopher Tugendhat**, who held the post for the past five years.

● 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

## Resources

### Building New Horizons...

Following the achievement of ISO 9001 accreditation in 2001, Property and Development are entering an exciting era. The Council's "2030 Starts Here" vision for the development and expansion of the town centre was published in 2001 and was followed by the Government's announcement in December that Swindon had been granted URC status.

The Council is therefore looking to recruit the following posts to play a key role in the continued growth and regeneration of the town.

### DEVELOPMENT EXECUTIVE

Salary: up to £32,682 pa. + Benefits (pay award pending) Ref: 05-DE

Working on specific projects and within a multi-discipline environment, you will undertake the 'client' role for service departments. The role will also involve identifying development opportunities, progressing partnership arrangements and providing advice on matters concerning land acquisition, allocation of use, development and redevelopment. Educated to degree level or equivalent, you will have 10 years' relevant experience, including multi-discipline team working either within local government or the private sector.

### PROJECT MANAGER

Salary: up to £29,846 pa. + Benefits (pay award pending) Ref: 05-PM

Working on specific projects with development partnerships, external consultants and other Council Officers, you will support the Development and Project Manager to ensure the effective management and implementation of both 'corporate' and service department development projects. You should have at least 5 years' relevant experience and preferably be educated to degree level or equivalent.

### DEVELOPMENT ACTION OFFICER

Salary: up to £23,451 pa. + Benefits (pay award pending) Ref: 05-DAO

Providing support to the Project Management Division, you will attend project meetings, prepare project programmes and be responsible for all aspects of project planning and implementation of the Council's investment programme of capital works and also its external development programme undertaken with the private sector and other agencies. You will have at least 2 years' relevant experience and preferably be educated to degree level or equivalent.

Closing date for all the above posts: 17.05.02.

Interview dates:	Development Executive	22.5.02
	Project Manager	28.5.02
	Development Action Officer	30.5.02

For an informal discussion about any of the above posts please contact Neil Selby, Development and Project Manager on (01793) 463532.

Application forms and further details are available from Head of Core Personnel, Swindon Borough Council, Civic Offices, Swindon SN1 2JH. Tel: (01793) 610202 (24 hour answering service). Minicom for deaf users (01793) 436659. Please note that we cannot accept CVs.

We are actively working towards equality of opportunity and welcome applications from any individual.



aj

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## ARCHITECT ASSISTANT (POST PART 2) ARCHITECTURAL TECHNICIAN

required

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## jobspot

### A briefs guide to breaking the ice

If you have ever tried to muddle your way through a new piece of CAD software with no instruction, you will know how important training can be. And, unless you are a rather off-beam candidate for the RIBA presidency, you will acknowledge the importance of CPD.

But you may find yourself subject to a more tenuous, and far more worrying, form of training. This comes under headings like 'team building', 'managing the workplace' or even 'bonding'. It is usually out of the office, and can involve anything from a few party games to cold, wet nights on a deserted mountainside.

You will certainly learn new things about your colleagues – and they may learn things about you. So be prepared. If you are told in advance that you will be on a survival course, get fit so that you are not always lagging behind. If you have a phobia about heights/creepy crawlies/the dark, make sure you do not get into situations that will make you a gibbering wreck.

Do not tell people your deepest fear/most embarrassing moment/sexual fantasy. Remember – it will never be forgotten.

And dress with care. That does not just mean eschewing that embarrassing T-shirt used for gardening. My friend Alison was involved in a break-the-ice game of Stations (yes, honestly!) when a colleague lifted an insubstantial garment off the floor and asked who the owner was. Alison had to own up. Dressing down for the event, she had put on a pair of jeans carelessly discarded the night before, complete with that day's underwear. In all the running around, the offending garment had worked its way down her leg and on to the floor.

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Rachel Linnet



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# Cities Fight Back!

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in association with

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**16th May 2002**

'Cities Fight Back!' is a one-day conference brought to you by the BCSC and The Architects' Journal and takes place at RIBA, London W1 on Thursday 16th May 2002. This conference is specifically aimed at all those involved in the procurement of retail space.

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#### Conference sessions include:

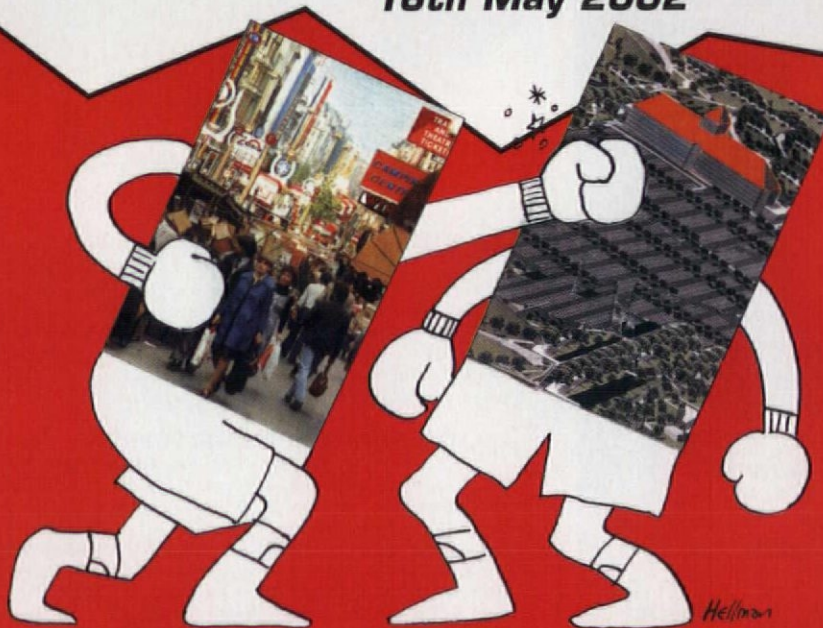
- **Mixed use in the city.** Do planners always successfully interpret the needs of the community? How do their decisions impact on investment values?
- **Chester: Size versus Soul.** How well do the development proposals for Chester benchmark against the BCSC Urban Design for Retail Environments Guide?
- **W1 - A New Renaissance?** How the New West End Company is playing a significant part in the rejuvenation of what was the premier UK retail experience

#### Conference Fee

£250+VAT  
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# Mind the gap

LIZ BAILEY

## The Moving Metropolis

Edited by Sheila Taylor. Laurence King, 2001. 400pp. £30

## London's Disused Underground Stations

By J E Connor. Capital Transport, 2001. 128pp. £19.95

Somehow, those fascinated by London's Underground have escaped the stigma of trainspotters. In fact the Tube is almost cool. Perhaps it's Harry Beck's schematic map, or the easily recognisable design of many stations: Leslie Green's turn-of-the-century tiled facades; Charles Holden's polite Modernism in the 1920s and '30s; or the Jubilee Line extension, which resembles nothing so much as a Ken Adams film set.

Whatever the reason for Tubespotting's unlikely chic, two unabashed enthusiasts (in association with the London Transport Museum) have published works on their pet subject; but they approach the Underground's history from utterly opposite standpoints.

In *The Moving Metropolis*, Sheila Taylor venerates progress, presenting an epic history of London's transport from 1800 to 2000 – its evolution from the first electric subway in 1901 to the disaster-in-waiting we ride today. The much slimmer *London's Disused Underground Stations*, conversely, questions the price of too-rapid progress. Author J E Connor lovingly lists buildings and even

entire spur lines suffering premature redundancy; forcibly abandoned through the Tube's uneven expansion and usage, sometimes bang in the middle of the city. Real estate worth huge sums in theory, but often, in practice, unable to be sold off.

Taylor's well-organised work begins at a time when London used the Thames as its main artery, by means of wherries (rowed water taxis), moving swiftly on to the advent of steam railways. 'By the 1850s,' she writes, 'it often took longer to cross central London than to travel up to the capital by train from Brighton.' (Nothing new there, then.) She covers both wars and the rise of the automobile, finishing up with a flourish and the new Jubilee Line stations. The end of each chapter is lavishly illustrated with photographs, maps, posters and logos, and the book has been extensively indexed.

J E Connor's subject is no less fascinating, showing how, over time, the way Londoners flow through their city changes enormously, sometimes in less than a decade. Hounslow Town station, for instance, opened in 1883 and temporarily closed in 1886, reopened in

1903 only to be permanently shut in 1909. Followers of the current debate over the Tube's future may find these historical uncertainties illuminating.

Unfortunately Connor has organised the book rather unhelpfully – chronologically by date of final closure (or resiting) of each station – and the alphabetical list of closed stations on the very last page contains no page references.

Like Taylor's book, *Disused* is liberally strewn with maps, photos, diagrams, even newspaper cuttings, such as a letter to the editor of *The Times* complaining about poor Tube service, dated 1933. Each station closure gets a 'potted history', but as a whole the book lacks coherence and analysis. Nowhere does Connor give an overview; he draws no generalisations from various closures, nor does he mention why he has included only 21 out of more than 80 closed stations (and a few extras in the 'Minor Resittings' chapter).

Most importantly, although he alludes to it in his final chapter, 'Disused Street Level Buildings', Connor never explains the Tube's unitary ventilation system, which dictates that no disused station can be simply demolished or sealed over.

Both books are informative enough to reward the true obsessive, but both, too, are excessively sombre and reverential in tone – sometimes turgidly so.

Liz Bailey writes on transport and technology. See the coverage of current transport trends in this week's issue (pages 38-42)

## Some Trains in America

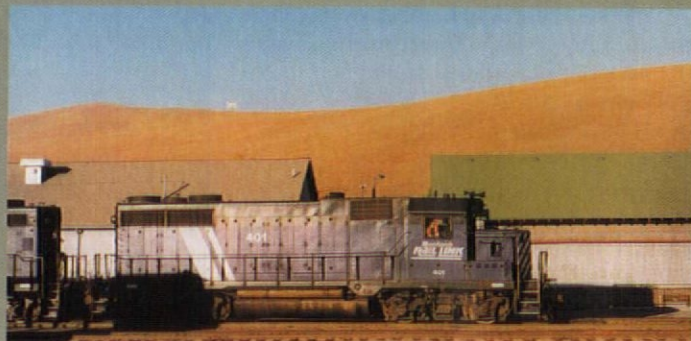
By Andrew Cross. Prestel, 2002. 156pp. £30

Andrew Cross is described on the dust-jacket as 'part folk artist, part post-modern sophisticate'; writes Austin Williams. Fortunately, that is the only difficult thing to interpret in this book.

With only one page of text, this photographic record of Cross' love-affair with the American train speaks for itself, documenting 10 years of visits to railyards, railways, depots and crossings. The concept is not unlike Martin Parr's 'Boring Postcards', and this would probably have been the case if the photographs had been taken in Crewe storage yards or Birmingham New Street's sidings. The images work because they are inherently romantic; which is partly to do with the scenery, but mainly because of the magic of things American to British eyes.

Tony Hatch once explained that he could not have advised us to get our kicks on the M25 – only Route 66 being able to conjure the excitement of places such as Joplin, Missouri and Gallup, New Mexico. These pictures reflect that point. The Santa Fe, the Union Pacific, these are names to conjure with; not Network South-East or Silverlink. Freight is such a delightful word compared with our 'goods' or 'wagons'.

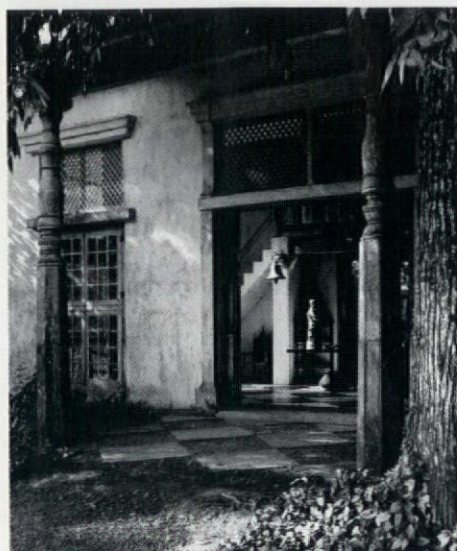
Whether it is both trains and the mid-western plains, stretching miles into the distance, or locomotives sitting at street level in the urban context as the workhorse companion to the gleaming road-freight big rigs, what strikes you in



these images is how much the railways and locomotives are part and parcel of the American landscape. They bridge the modern and the historical.

This book has obviously been a labour of love and the pictures, on the whole, are very well handled. A few convey a more mundane aspect of everyday rail activity: a loco going under a freeway bridge in Dolores, California; a depressingly derelict city fringe at Omaha. Funnily enough, Cross has made a name for himself photographing the everyday – from sheds in Slough to roundabouts in Swindon. Whether these humdrum images provide the post-modern or sophisticated edge to the book, for me, they spoiled somewhat its overall romance.





HELENE BINET



interior, seems firmly in the spirit of 'In Praise of Shadows'; as does Geoffrey Bawa's house at Lunuganga ('from a shaded inner space to the celebration of light in a courtyard'). There are buildings by Zumthor, Hadid and Libeskind; Japanese Grand Guignol in Nakao Serizawa's *Slaughterhouse with witness room* (something nasty in an abandoned basement); and Gunther Domenig being retro-Expressionist in his stage-set for *Moses und Aaron*.

There is no particular sign of those 'shadows previously unknown to us', though Eike Becker's 'z-zwo' building, with its overlapping curved glass surfaces and ambiguous boundaries, perhaps suggests their possibility.

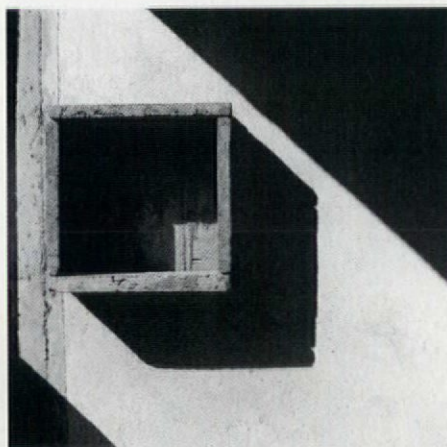
So far this describes an orthodox (if imaginative) exhibition, but 'The Secret of the Shadow' is also, in part, an installation. With light design by Ulrike Brandi, London-based architect Raoul Bunschoten (director of CHORA) has made one floor of the museum into a so-called 'block world', taking inspiration from both children's building blocks and Kurt Schwitters' Merzbau to engage visitors in the play of shadows.

At the centre of the room are a series of chambers enclosed by full-height walls, clad with fibre-cement panels. With their irregular ridges and striations, the surfaces of these panels are highly responsive to a raking light; they look like shallow topographical reliefs. To one side, also in fibre-cement and strongly lit, are a number of freestanding objects – spheres, pyramids, blocks, a wedge, and a more organic boulder-like form (Le Corbusier's 'masterly, correct and magnificent play of volumes brought together in light' inevitably comes to mind).

Progression through the concealed chambers is a journey from light to dark: the penultimate one is lit only through a floor-

level slit, while the last has no illumination at all. You pause at its entrance and then feel your way along the wall, and in the dark, the sound of your footsteps and your body scraping against the plasterboard, are amplified. There is a reminder of the 'dark spaces' which the artist James Turrell creates, where after your eyes have acclimatised for 10 minutes or so, subdued coloured lights begin to pulse and glow. Not here.

The most intriguing feature of the block world, however, is outside these chambers: an



elongated table, again surfaced in fibre cement, on which are spread a multitude of cubes and block-like forms, sometimes eroded, which increase in size towards one end of the table, and are interspersed with little cylinders – protruding sections of pipe. These elements, clustered and variously angled, are in calculated disarray, partly resembling an expansive still life, partly a microcosmic landscape (for there is something tectonic or geological about the scattered blocks). Tiny lights on fine lengths of cable can be manipu-

lated by visitors to create their own localised shadow theatres in this tabletop array.

Whatever else it does, the block world certainly *immerses* you in shadow; or rather, a range of shadows. We see how various they are – dumb, demonstrative, mysterious. Yet the most potent part of the exhibition remains elsewhere, in the photographs by Hélène Binet of Le Corbusier's Monastery of La Tourette, over 50 of which are on display. Binet says that she tries to reduce the complexity of architectural experience in her photographs by concentrating on 'very specific aspects' – in this case, shadows. But I can think of no other images of La Tourette that so capture the essence of that profound building – sunlight fractured by the rhythm of the onduloires; the chapel a dark cave of uncertain dimension, its altars like stark shaped rocks.

An excellent, well-illustrated catalogue in German and English (29 euro) accompanies the show. Among the contributions is 'Light's dark brother', an essay by Ingeborg Flagge, contrasting architects who – as at La Tourette – explore 'the dark significance of shadow', with those such as Meier, for whom shadow is simply 'the accurate attendant and exact counterpart of light', a diagram of structure.

That could be said of Ungers too, and yet... In the middle of the morning of my visit, one face of a white cuboid plinth on the museum's ground floor was imprinted with a square of sunlight, in which the shadows of leaves outside the window gently wavered. Two hours later, that plinth was directly lit no more, but in a patch of light across the floor, the leaves continued to vibrate. So, to a point, even Ungers' didactic design collaborates with such fugitive effects, staging its own world of shadows to augment the experience of a memorable show.



# Light's dark brother

ANDREW MEAD

## The Secret of the Shadow: Light and Shadow in Architecture

At the Deutsches Architektur Museum, Schaumainkai 43, Frankfurt until 16 June

O M Ungers' Deutsches Architektur Museum, with its emphatic symmetry and grids, puts order and rationality at a premium. But 'The Secret of the Shadow', the ambitious and absorbing show that now occupies much of the museum, explores aspects of architecture that are less susceptible to reason.

One stimulus for its curators was current concern about 'light pollution': the fact that there are so many light sources on earth that 'we are losing an awareness of darkness'. By chance, in the week that the exhibition opened, the Czech Republic passed a coun-

trywide light pollution law, backed by fines – the first country in the world to do so (though there is regional legislation in Lombardy, Italy, and Catalonia, Spain).

This concern is hardly new, though. As long ago as 1933, in his essay 'In Praise of Shadows', the Japanese novelist Junichiro Tanizaki argued that the West was already too illuminated, and lost dimensions of experience as a result. 'Whenever I see the alcove of a tastefully built Japanese room, I marvel at our comprehension of the secrets of shadows, our sensitive use of shadow and light. For the

beauty of the alcove is not the work of some clever device. An empty space is marked off with plain wood and plain walls, so that the light drawn into it forms dim shadows within emptiness... Were the shadows to be banished from its corners, the alcove would in that instant revert to mere void.'

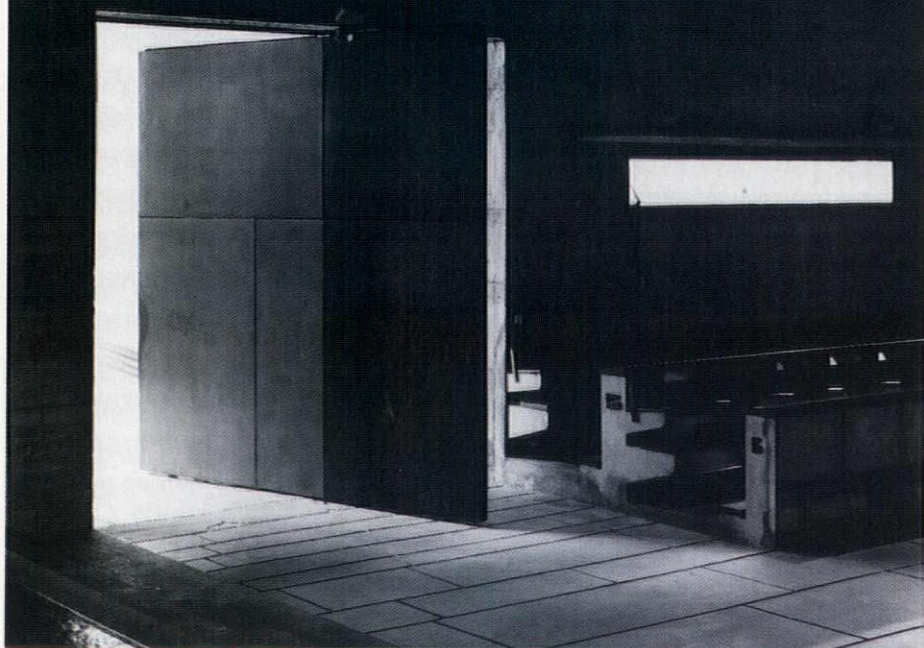
Such effects – spatial, psychological, even visceral – form the substance of the Frankfurt show (taking precedence over the more functional role of shadow in climate control). It begins with a section devised by the philosopher Roberto Casati on scientific research into the perception of shadows: the Greek astronomer Eratosthenes comparing them at different locations to calculate the circumference of the Earth; Galileo drawing the dark side of the moon. Doctored photographs – a shadow detached from its subject, a woman's shadow cast by a man – put you on your guard. Like the little problems that Casati poses (eg, 'Which of these three shadows is impossible?'), this introduction restores a complexity to the world of appearances that we edit out of daily life.

Then comes a section in which the architectural historian Werner Oechslin, professor at ETH Zurich, presents, in prints and antiquarian books, the emergence of a 'science of shadows' in architectural drawing around the time of the Enlightenment. Shadows here are academicised, as formulaic depiction takes precedence over expressive ends. A few 20th-century drawings from the museum's own collection (Mies, Scharoun etc) are shown alongside, and while this part seems rather perfunctory, some suggestive contrasts emerge: the deep black De Chirico-like shadows of Rossi's San Cataldo Cemetery; the softer grey modelling of Kahn's elevation of the Richards Medical Research Building.

This brings us to the present, to 'Contemporary Shadow Seekers', where projects by 50 invited architects are displayed. (One might speculate on the identity of the 'not unknown Swiss office' who, the catalogue tells us, replied: 'Shadow? It is the very thing we try to avoid in our work.') This section asks whether, given today's widespread use of high performance glass and pursuit of near-transparency, both solidity and shadow are disappearing. 'Or can it be that new variations of shadows previously unknown to us have arisen?'

Apart from the quantity of religious spaces that are featured – from the brilliant cross of light on the floor of Ando's church at Ibaraki to the zebra-stripe banality of Botta's Chiesa San Giovanni Battista, Valle Maggia – it is difficult to generalise about the work. Paulo Mendes da Rocha's house at São Paulo, consciously cultivating a twilight quality in its

This page and opposite page, centre: two of Hélène Binet's images of Le Corbusier's La Tourette. Opposite page, top left: Geoffrey Bawa's Lunuganga house, Sri Lanka. Opposite page, top right: a detail of the so-called 'block world'





# diary

## London

**Restoring an Early Concrete House** by Colin Lucas *Thursday 9 May, 18.30.* A Docomomo talk at The Gallery, 77 Cowcross St, EC1. Details 01223 366977.

**Cities Fight Back** *Thursday 16 May.* An AJ conference at the RIBA with speakers including Lord Foster, Jon Rouse and Nicky Gavron. Details Martin Davies 020 7505 6650.

**Design Team Leadership for Larger Projects** *Thursday 23 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.

**Hélène Binet** *Until 1 June.*

Architectural photographs at the Shine Gallery, 3 Jubilee Place, SW3. Details 020 7352 4499.

**Stephen Hughes** *Until 1 June.*

Marginal urban sites in photographs at Photofusion, 17A Electric Lane, SW9. Details 020 7738 5774.

**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.

**Nigel Henderson: Parallel of Life and Art** *Until 14 June.* An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

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

**Atelier van Lieshout** *Until 16 June.* An exhibition at Camden Arts Centre, Arkwright Rd, NW3. Details 020 7435 2643.

## Eastern

**Enrico Castellani** *4 May-23 June.* An exhibition of monochrome reliefs at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

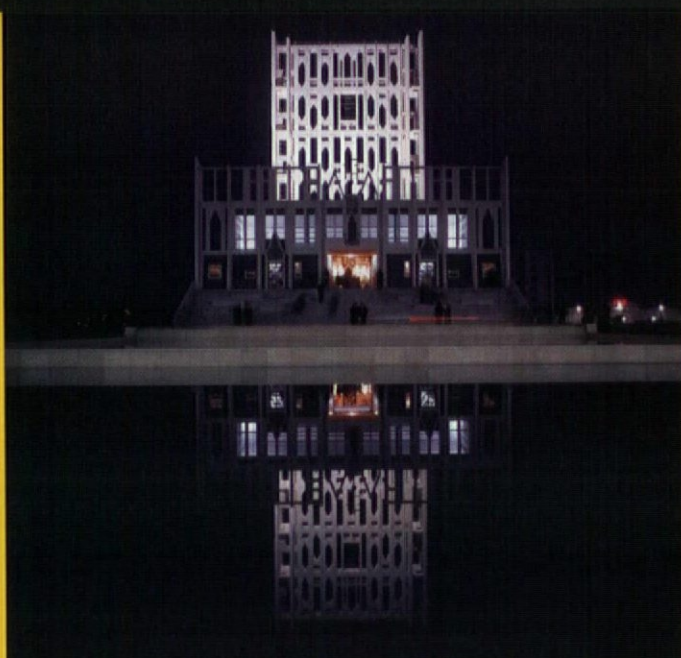
**Construction Safety Conference** *Thursday 23 May.* A conference at the BRE, Garston, Watford. Details Angela Mondair 01923 664775.

**Architectural Metalwork** *Thursday 30 May.* A one-day seminar at Cressing Temple, nr Witham. Details Pauline Hudspith 01245 437672.

## East Midlands

**Office Manager Health & Safety Course; Designers and the New Approved Code of Practice for CDM** *Tuesday 21 May, 14.30.* Two RIBA courses at Derby (0121 233 2321).

**RIBA CPD Event: Party Wall Act** *Wednesday 26 June, 16.00.* Details of venue 0121 233 2321.



## POETIC PURSUIT

The aeroplane that crashed into Gio Ponti's Pirelli Tower last month has brought unanticipated publicity for London's Design Museum. Its latest exhibition looks at Ponti's long career, spanning many disciplines, and his search for a 'poetry of precisions'. It opens on 3 May and will continue until 6 October. Details 020 7940 8790. Above: Ponti's Taranto Cathedral, 1970.

## Northern

**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](http://www.ciria.org.uk)

## North West

**Upside Down House** *Until 19 May.* An installation by Sumer Ere at the Bluecoat Arts Centre, School Lane, Liverpool. Details 0151 233 1207.

**Brian Park (Page & Park)** *Thursday 23 May, 19.30.* A lecture at the Foster Building, University of Central Lancashire, Preston. Details Doug Chadwick 01254 59835.

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

**A Matter of Art: Contemporary Architecture in Switzerland** *Until 31 May.* An exhibition at the CUBE Gallery, Manchester. Details 0161 237 5525.

## South Eastern

**Colour White** *5 May-7 July.* An exhibition at the De La Warr Pavilion, Bexhill-on-Sea. Details 01424 787900.

**Cleaning Masonry Buildings** *21-24 May.* A building conservation

masterclass at West Dean College, West Dean, nr Chichester. Details 01243 811301.

**RIBA CPD Event: Planning Update** *Thursday 23 May, 16.00.* At Gatwick Le Meridien Hotel (01892 515878).

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

## Southern

**Rick Mather** *Wednesday 8 May, 19.30.* A lecture at the Nightingale Building, Southampton University. Details 023 8059 7707.

**Peter Fraser** *Thursday 9 May, 18.00.* A lecture at the School of Architecture, Oxford Brookes University. Details 01865 483200.

**Richard Sennett** *Thursday 9 May, 18.00.* A lecture at the Portland Building, Portsmouth School of Architecture. Details 02392 842086.

**Arne Jacobsen** *Until 23 June.* An exhibition at the Museum of Modern Art, Pembroke St, Oxford. Details 01865 813830.

## South West

**Challenges of Climate Change for Architects** *Wednesday 26 June.* An exhibition and seminar at the Sherwell Centre, Plymouth University. Details 01752 265921.

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

## 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.

**The Rough and the Smooth** *Until 31 May.* An exhibition on earth as a building material. At the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

## West Midlands

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

**Office Manager Health & Safety Course; Designers and the New Approved Code of Practice for CDM** *Wednesday 15 May.* Two RIBA courses at Stoke-on-Trent. Details 0121 233 2321.

**Facing the Future** *11-12 June.* The RIBA/AJ conference at Interbuild, the NEC, Birmingham. Details Martin Davies, fax 020 7505 6650.

## Yorkshire

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

**Project Extranets** *Wednesday 15 May.* A one-day Emap Construct conference at the Hilton, Leeds. Details Joanne Head 020 7505 6745.

**Richard Wilson** *Until 1 June.* A retrospective exhibition of Wilson's installations at Leeds Metropolitan University Gallery, Leeds. Details 020 8858 2379.

## Scotland

**Terry Farrell** *Wednesday 8 May, 18.00.* A lecture at Edinburgh College of Art. Details 07719 760225.

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

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

## Wales

**RSAA Spring School: The Regeneration Game** *Friday 17 May.* At Portmeirion. Details 029 2087 4753.

**Piranesi's Sublime Dreams** *Until 4 June.* An exhibition at the National Museum & Gallery of Wales, Cathays Park, Cardiff. Details 02920 397951.





## Arbitrators need to adopt a more flexible approach to resolution

In my youth I was impressed by the fable of the oak and the bullrush. Daily the mighty oak towered over the reed and mocked it for being, well, weedy. Regularly the tree would boast about how firm it stood in the face of all weather while the rush bent this way and that, at the mercy of the slightest puff of wind. You know the ending, of course.

One day, probably in October 1987, a storm blew up for which the tree was no match. The next day dawned upon a fallen oak tree and a bent bullrush, looking forward to a long life, free from arboreal harassment. The moral of the tale? Flexibility is the secret of success. Subsequent experience has demonstrated that this is something of a universal truism to be applied to all aspects of life.

The fact that it is true in the world of dispute resolution, just as much as in the floral kingdom, was the theme adopted by construction arbitrator John Tackaberry QC when giving the Worshipful Company of Arbitrators' annual lecture, at King's College in March. The lecture rejoiced in the title 'Flexing the knotted oak: English Arbitration's task and opportunity in the first decade of the new century', something of a mouthful which, we were told, was designed to ensure that no one attended the lecture and that the Company's Master, Victoria Russell, and Mr Tackaberry could proceed direct to the drinks.

They must have been disappointed by the packed attendance. The title was taken from the quotation from Shakespeare's *Troilus and Cressida*, 'the splitting wind that makes flexible the knees of the knotted oaks'. Tackaberry's message was that, historically, arbitration had a reputation for being rather arthritic or unbending, and that, as a result, other forms of dispute resolution, such as mediation and adjudication, had stolen a march.

Now, he argued, there was a strong incentive for arbitration to become, as it were, a less 'oaky' and a more 'reedy' forum. Inevitably Tackaberry pointed to the 1996 Arbitration Act as the main vehicle for this change. Applying the adage that what goes without saying, goes better said, Tackaberry stated, what he considered to be the

obvious proposition, that the function of arbitration was to produce a decision of quality by reference to the rights and obligations of the parties.

He reminded the many arbitrators in the audience of their obligation to:

- adopt procedures suitable to the circumstances of the particular case;
- avoid unnecessary delay or expense; and
- provide a fair means for resolution of the matters in issue.

He then highlighted provisions of the Act which enable arbitrators to adopt a more flexible approach to this task, focusing particularly on the problems of amendments to the parties' cases, the pros and cons of oral and written submissions and the cost control mechanisms of ordering security for costs, and capping the parties' recoverable costs.

But a dispute resolution process is only as flexible as the people who operate it. The substance of Tackaberry's lecture was not, therefore, that arbitration now has to be quick but, rather, that arbitrators should be.

Various arbitrator-appointing bodies have recognised that the quality

of the decision depends upon the calibre of the person making the decision, and have adopted procedures to ensure the quality of their arbitral product. The RICS has recently carried out an independent assessment of all its rent review arbitrators, requiring them to attend a training course, complete a written assignment and pass an examination and then an interview.

Nearly 100 declined or failed the assessment. The process will be repeated in five years' time to achieve the RICS's goal of ensuring that its dispute resolvers meet the standards of the moment. Similarly, the Chartered Institute of Arbitrators is considering procedures for keeping chartered arbitrators up to the mark with the award, or otherwise of practising certificates.

It seems that the gist of Tackaberry's message to arbitrators is not falling on stoney ground. If you do not want to share the fate of the oak tree, crack those arthritic knuckles, limber up and perform some arbitral yoga.

Kim Franklin

## Be alert to the e-mail address harvesters' trick

The day after the unsettling events reported last week, a real virus turned up in an e-mail from someone unknown. Happily both McAfee and my ISP flashed warnings and down the tubes it went, unread. It was the KLEZ G worm which seems to have spread across the known world in recent weeks.

And there I was contemplating a story about how attacks from the outside world are actually pretty infrequent. I had not thought it through sufficiently. Virus attacks are indeed infrequent. The trouble is that it takes just one to wreak havoc – and that reminds me that I am about to install cable broadband on another computer in the office and it has not even got a firewall installed.

It was two days after the above when I had the good sense to not answer an e-mail from what seemed like a quite well-designed news service. It was addressed to an old e-mail address which means it was on some mailing list.

After checking it, by clicking on it with the alternative mouse button and hitting Properties in the ensuing menu and probing a bit, it turned out to be addressed to practically everybody using this particular ISP. It urged you to send a blank e-mail reply should you want to unregister. I had nearly completed this action when I remembered that this is how e-mail address harvesters acquire addresses for their lists.

So, a word to the wise, never reply to unsolicited e-mails or e-mails from people you do not know – especially when they offer you the possibility of unsubscribing.

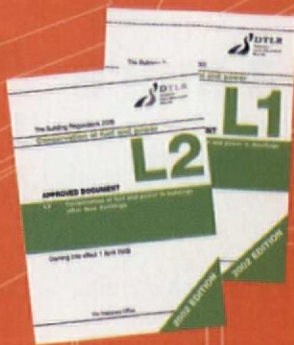
What I do in Outlook Express is drag and drop the uncertain e-mail title to the Deleted Items folder on the left hand bar. Then I click on the folder with the alternative mouse button and click on Empty Deleted Items folder in the menu which pops up. Untouched, down the drain it goes. Oh dear, was that really a press release from Vanessa or was it Lucinda? Never mind – they will be sending dozens more.

sutherland.lyall@btinternet.com



## BUILDING REGULATIONS: approved documents

The Stationary Office have published new parts H, J, L1 & L2 of The Building Regulations which apply to most new buildings in England and Wales, extensions, alterations and also to change of use of existing buildings.



**BRE**

### SUPPORTING DOCUMENTS:

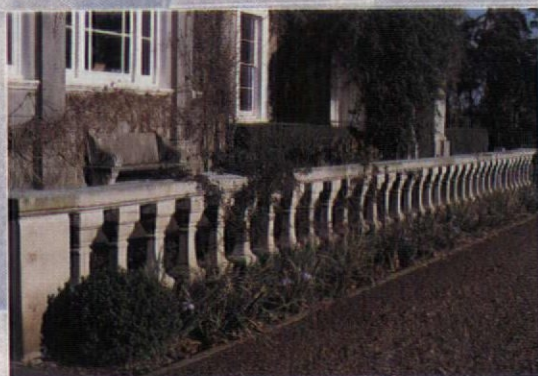
The Building Regulations includes BRE: thermal insulation: avoiding risks (new 2002 edition)

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## BRE FOCUS ON PART L

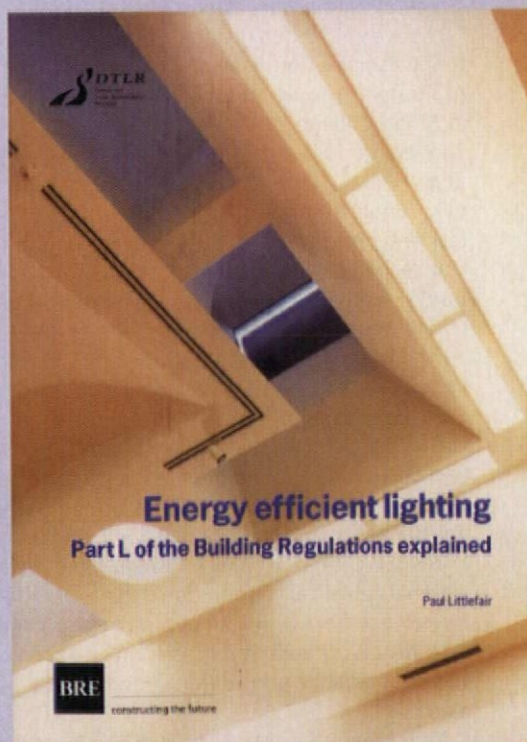
### Energy efficient lighting: Part L of the Building regulations explained

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

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

#### New measures include:

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- energy efficient display lighting



**Energy efficient lighting**  
Part L of the Building Regulations explained

Paul Littlefair

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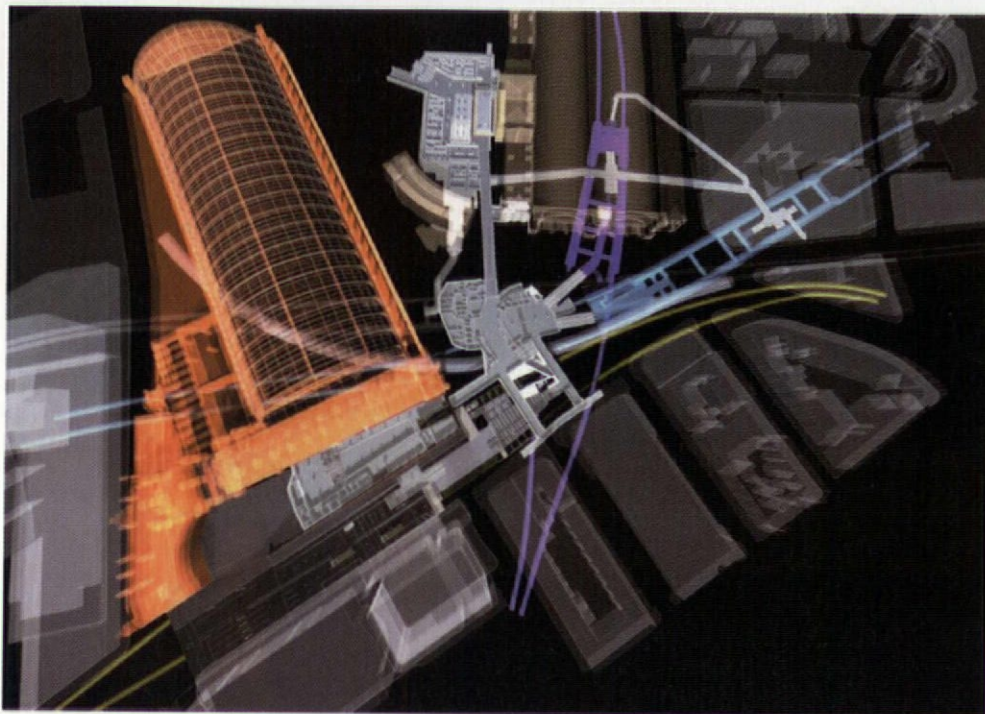
**BRE**



# Crossed lines

Things are finally beginning to take shape in the transformation of King's Cross into a major European interchange

BY KATE TRANT



Construction work on the latest phase of the development of King's Cross, the redevelopment of King's Cross St Pancras Underground Station, has begun.

At the launch, the Rt Hon John Spellar MP operated the first lift of the 30m crane which will carry materials and equipment down into the excavation deep beneath the forecourt of St Pancras station. The event, watched by local London news stations and national press, marks one of the most visible phases yet in the development of King's Cross as Europe's largest interchange.

The Tube station at King's Cross St Pancras is one of the busiest in London, connecting six lines, as well as local and national road and rail links. When the Channel Tunnel Rail Link (CTRL) opens in 2007, the underground station's daily morning peak alone will see an increase in passenger numbers of about 50 per cent. Eventually, the interchange as a whole will see a passenger throughput of about 60 million each year.

**Computer image of the complexity of layers below London's streets**

The underground station design team's brief (Arup with Allies and Morrison) includes modernisation of the existing station and provision for the dramatic future changes in quantity and type of passenger flow. The scheme includes the enlargement of the existing ticket hall, the creation of new western and northern ticket halls, new access to all six Tube lines and a new public subway under Euston Road.

The palette of new finishes – white glass mosaic, natural stone, white glass and stainless steel – has been selected to be robust enough for one of London Underground's busiest stations and to represent King's Cross' eventual reincarnation as an international gateway to London and the UK. Clearly the focus has not simply been on the increase in the quantity of people passing through, but on the quality of the experience.

The reconfiguration of many existing routes and their integration with new routes will make the entire

interchange experience more logical, eradicating the 'no-go zones' often associated with many current transport hubs. Step-free access will be increased.

There were many physical constraints, such as the Grade I-listed status of the surrounding buildings and the shallow depths of the existing, and unalterable, rail tracks crossing the site. One and a half years of site preparation were necessary before construction could start. The re-routing of sewers, water mains and utility cables criss-crossing the site, required a surgical intervention.

The complex logistics of the stage management are daunting, from the relatively obvious need for construction to take place with minimal disruption to transport services, to the less publicly visible management of the complex interfaces between the different elements of the scheme.

So, after years of deliberating and debating, it is beginning to look and feel as though plans for King's Cross might just work.

At the moment, the line between the growing excitement in the area that things are finally happening, and the frustration of daily disruption to local residents, businesses and those using existing transport in the area, is a delicate one. But with the current stage management of the various construction phases, the gradual communication of information locally, and a long-term view, it is looking as though the results will be worth it.

● Visit [www.kingscrosslondon.com](http://www.kingscrosslondon.com) for the current situation

*Kate Trant is an exhibition and media consultant based in Kings Cross, e-mail [kate.trant@ktprojects.demon.co.uk](mailto:kate.trant@ktprojects.demon.co.uk)*

## PROJECT TEAM

### PRINCIPAL CONTRACTOR – PHASE 1

Costain Taylor Woodrow Joint Ventures

### LEAD DESIGNER

Ove Arup and Partners

### ARCHITECTURE

Allies and Morrison

### PROJECT MANAGEMENT

Hornagold and Hills

### PUBLIC RELATIONS

Capital Project Consultancy Limited

### QUANTITY SURVEYOR

Franklin and Andrews

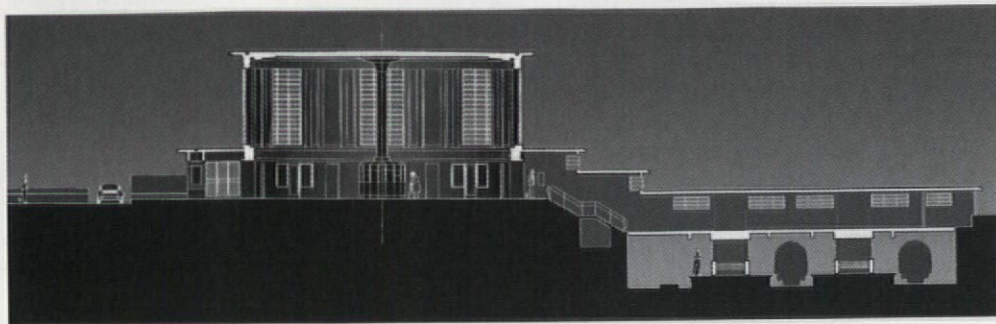
### CONSENTS

CJ Associates

### INFRASTRUCTURE PROJECT MANAGER

Infracore Sub-Surface





**Above: cross-section through the station.**  
**Below: the dramatic column support in the ticket hall designed by Charles Holden**

from someone who knows – and to ensure that it gets done if required.

The design team has been assembled as experts in their field, to produce a realisable programme of works. This, says Smith, avoids the 'us and them' approach to contract matters. Indeed they are rewarded if they complete ahead of schedule and penalised if delays occur, but it is their joint venture programme – therefore they have no excuse not to hit it.

### The gang show

Project team meetings are arranged to discuss opinions on the necessary scope of work. Inevitably conflicts of opinions arise, such as between English Heritage (which is invited to sit in) and maintenance contractors (who also sit in, even at this stage),

but because of the relatively open nature of the meetings – where no one is trying to pull a fast one – most queries are resolved amicably. If the initial client schedule suggests, say, replacing 50 per cent of the floor tiles but the architect concludes that the remaining tiles would need to be replaced shortly afterwards – then common sense tends to prevail (taking into account heritage and maintenance issues), and the scope of works increases and the brief is amended accordingly.

Obviously there are budgetary constraints on this as in any other job, and there are weekly value management 'workshops' to discuss items with big cost and disruptive implications. The 'facilitator' from Bovis Lend Lease draws up the agenda. Everyone argues their corner and they collectively draw up a 'points system' allocating a value to each suggestion to help them reach resolution. Smith reassures me that this is a very productive process.

The most basic level of work includes stripping out defunct wiring, tidying up, making good and repainting. Additional elements to be included in most station refurbishments include LED timetable displays, clocks and broadcast systems. In most stations, the station room – the area which includes the ticket counter and staff areas – will be opened up so that the public can see what the staff are doing, presumably to make the area 'transparent' for the public but also to keep staff on their toes.

Work on Arnos Grove is scheduled to start this autumn, and should at least tidy up the initial impression of years of dereliction in the public areas of most stations. Hopefully, this beautification scheme will go hand in hand with infrastructural improvements to make the journey more bearable.



### SUMMARY OF PPP REQUIREMENTS

The Piccadilly Line has 52 stations, from Cockfosters to Uxbridge and Heathrow. The first stations to be upgraded are Arnos Grove, Sudbury Hill and South Ealing. Works comprise:

#### Modernisation

To provide the following to all public and operational station areas:

- Time display
- Seating
- WCs
- Electronic emergency signs
- Information indicator
- Visual electronic information display panels
- Audible information
- Mirrors
- Security monitoring equipment
- Emergency help facilities
- Bicycle facilities
- Waiting rooms and enclosed waiting areas
- Station control room
- Cable management system

#### Refurbishment

All public and operational station areas to be refurbished by:

- Repair
- Replace
- Redecorate
- Renew
- Paint
- Clean
- Remove redundant facilities/machines/equipment/fixtures/fittings

### PICCADILLY MODERNISATION TEAM

#### Client

Infraco JNP

#### Consultant

Design for Transport Joint Venture  
**Architects and lead designers**  
John Smith & Associates and Opus International (JSA Opus)  
Acanthus Lawrence & Wrightson

#### Engineers

Scott Wilson Railways  
Terence Lee Partnership

#### Contractor

Gleeson MCL

#### Other lines

The design teams on other lines are led by Pascal & Watson and Ruddell Wilkinson. Other contractors are Wiggins Gee and Y J Lovell



# The Piccadilly circus

Proposals for the modernisation of London's Underground stations have begun with a partnering approach to the problem

BY AUSTIN WILLIAMS



Travelling on the Tube in the rush hour is an uncomfortable experience. Overcrowded, hot, badly ventilated, unreliable or just plain slow, the tube has recently developed a reputation as symptomatic of all that is wrong in transport infrastructure in the capital, or even in Britain as a whole.

Transport secretary Stephen Byers may have staked his reputation on increasing public transport passenger numbers by 50 per cent within 10 years, but he takes care to avoid pledging improvements in the conditions in which those passengers travel, or in their speed and efficiency of transit. In the same vein, Michael Holden, Rail-track's southern regional director, has called for fewer overground trains in order to increase statistical reliability.

A lot of debate has centred on numbers. The mayor's congestion charging proposals, which come into effect next February, plan on reducing city centre car numbers by 15 per cent. While 85 per cent of the city's population already uses public transport and

**Arnos Grove Station in north London is the first to be scheduled for refurbishment**

many of them are car owners, the additional pressures on the network could become enormous. While Transport for London projects that there will be an increase of 40 per cent in bus use across London by 2011, it also predicts an 18 per cent increase shared between London's mainline rail and underground system over the next 15 years.

## On the right track

Commissioner of Transport for London Bob Kiley – commonly perceived to be the man most able to see the big picture of London's transport problem – recognised that the underground was blighted by fractious management, chronic under-investment and short-termism.

However, even while that might be true, it is worth noting that, however long overdue, things are actually starting to happen. Works have been split into major works (appraising whether stations need to have structural work, extensions or similar – see the work at King's Cross on page 42 as an example

of very major work); infrastructural work (improving signalling, line capacity, etc); station modernisation (comprehensive upgrading) and station refurbishment (extensive upgrading) – see box.

Significant budgets have been set aside and, notwithstanding the uncertainty of the political and legal machinations between Livingstone and Byers, initial feasibility work is already ongoing for the overhaul of the system. John Smith of John Smith & Associates (JSA Opus), lead architect in conjunction with Acanthus Lawrence & Wrightson for the Piccadilly Line, says that they are 'just getting on with it'. Over the next seven-and-a-half years, all the stations will, at the very least, have been refurbished.

One of the first lines to be tackled is the Piccadilly Line and the first station to be upgraded is Arnos Grove (1931-32) designed by Charles Holden. This station, with its central pier rising to support the circular concrete roof, is considered to be one of Holden's finest. In 1990 the passimeter was restored to become a small gallery and museum of London Transport memorabilia.

## Jump on board

Currently, the architects are engaged in a 'scoping study' which is intended to develop the outline schedule of delapidations into an actual schedule of work. JSA has taken on staff to deal with the labour intensive job of sifting through historic documents to identify the status of information available on each station – hoping to avoid replicating relevant maintenance and condition survey work.

Because of the complexity of the programme and the number of interested parties involved, close and open partnering is essential to the success of the scheme, to such an extent that there is even a partnering consultant appointed to ensure that partnering takes place effectively.

Even though the architects are effectively only at stage A, the contractor is already on board and is a full partner to the scheme development. When issues of intrusive surveys arise, Smith says it is very reassuring, as well as being very helpful, to get an immediate opinion of the complexity of the work needed



and Wear Passenger Transport Executive, enthuses that 'the people of Sunderland have waited patiently for a great public transport system like the Metro. Now they've got it and can see first hand the hard work and expertise which has gone into providing the Metro to Sunderland.'

In terms of the provision of a quiet, bump-free, regular and reliable service, the Newcastle to Sunderland link is certainly a pleasurable experience. Although no new rolling stock has been commissioned, there was apparently plenty of spare capacity in the existing stock of carriages, which convey 272 people per car (two cars per train) at 80km/hr in clean, spacious and comfortable conditions.

The new stations follow the corporate standard across the line, comprise basic waiting facilities, self-service ticketing (relying on passenger honesty and regular inspections), and powder-coated steel cladding panels.

This specification has been maintained throughout the extended line with little imagination. A large percentage of the money, somewhat understandably, has been spent, and is seen to have been spent, on the engineering works, with massive retaining walls; acres of brick/blockwork; and ramps and stairways as far as the eye can see.

The retaining concrete to the bridge at Pallion is of particular note, resembling a skateboard park more than a retaining wall. The station's appearance gives the impression that money was running short here. Serv-



**The main entrance to Fellgate Station is the lift door at the bottom of the tower**

'It is nice to make wonderful architectural statements and provide elaborate facilities but the priority is to get the stations built within cost'

**Trevor Richardson, civil engineering director, CRC**

ing a desolate trading estate, it is apposite that the local Poundstretcher is visible from the platform.

### Engineering works

The stations are not exciting structures, seemingly designed to suit Nexus standards and specification checklists, with the correct quota of seats, signs, CCTVs, lighting, speaker-phones, etc. The platforms have a rear drainage grille, a tarmac surface, tactile paving and pc concrete edging. Walls are two-tone facing blockwork with profiled metal roofing, usually hidden behind high blockwork parapets. Occasionally, grey profiled metal is carried on grey steel supports.

One of the nicer stations, which breaks the mould somewhat, is St Peter's, situated high up on the existing listed arched viaduct. The arched glazed canopies flow into the glass walls, and the concourse area has opaque floor strips and a lift tower of structural glass blocks. The space is a refreshing change. However, the workmanship at the joints in the glazing leaves a lot to be desired.

The new interchange at Park Lane

is not yet open. (Claims that the scheme works have been completed on time ignores the fact that many of the stations still have significant areas of cladding and external work to finish. When I was there, some platforms looked like building sites.)

The remainder of the stations are treated more like bus shelters than train waiting areas, built for cost-effectiveness rather than design excellence. This could be said to reflect their transient function – as utilitarian local public transport structures for quick turnover, rather than long-stay urban structures like mainline railway interchanges.

Trevor Richardson, civil engineering director for CRC, says: 'It is nice to make wonderful architectural statements and provide elaborate facilities but, in reality, building costs have to stack up. The priority is to get the stations built within cost.'

Maybe research could be done to ascertain whether users find that aesthetics play any significant part in the 'experience' of their journey. Apart from architectural commentators, what do people think of the new Jubilee Line extension stations in London, for example? Does it lift their experience of their daily London Underground commute? Or are they in and out too quickly to notice?

At the moment, in Sunderland at least, it seems that concern at a lack of architectural finesse in the new and refurbished stations comes a poor second to local people's appreciation of increased mobility. This railway has been a long time coming.



**The new Metro station at Pallion is a waiting room surrounded by civil engineering**



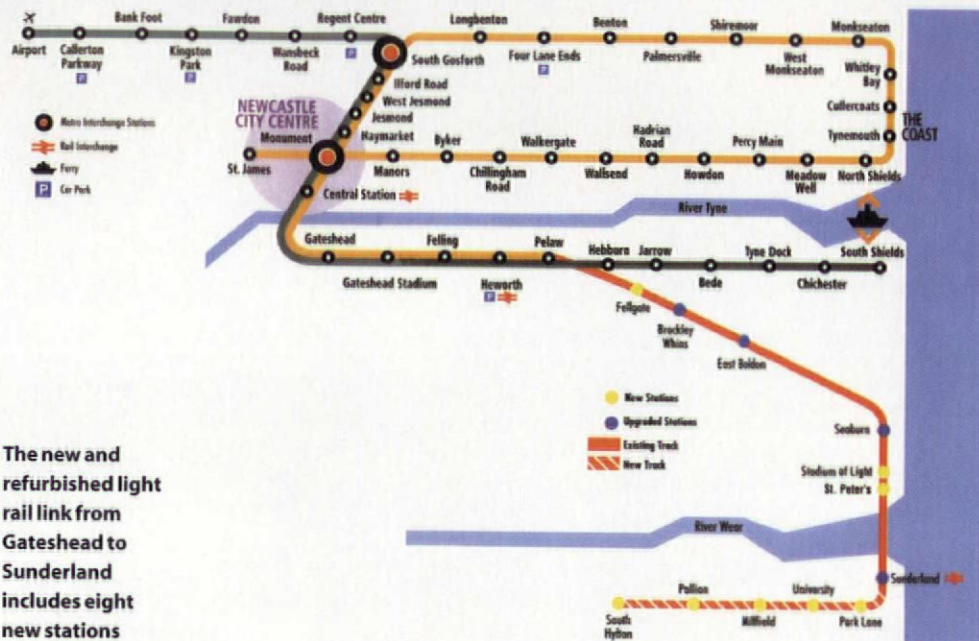
**End of the line at South Hylton**



## Wear getting there

Sunderland's light rail link has just opened with eight new stations. What role does design play in the travel experience?

BY AUSTIN WILLIAMS



The new and refurbished light rail link from Gateshead to Sunderland includes eight new stations

For the 22 years since its construction, the Tyne and Wear Metro should have been simply called the Tyne Metro because it predominantly wrapped itself around the Newcastle/Gateshead river and came nowhere near Sunderland, the city on the banks of the River Wear.

However, on 31 March this year, the new Newcastle to Sunderland light rail link opened to the public to a muted fanfare.

A heavy rail service has been in operation for many years running from Newcastle Central Station to Sunderland – including a few combined rail/metro stops on the way – continuing down the east coast to Hartlepool and Middlesbrough.

But the vision of an integral metro journey between the two cities was never on the cards until a funding partnership came together with sufficient resources for the initial feasibility and design work to commence.

Now, as a result of a Public Private Partnership between Railtrack and Nexus (the Tyne and Wear Passenger Transport Executive, which runs the Metro), that connection has been

'This is the largest project in modern times that combines heavy and light rail on the same track'

**Nicholas Pollard, former director of Railtrack London North East**

made and the light rail link has even extended beyond central Sunderland to the west.

### Extension jubilation

London's Jubilee Line extension set high standards in urban transit specification and in underground station design aesthetics. Unfortunately, the Newcastle to Sunderland link has not met such exacting design expectations.

At a total cost of £90 million, the project is predominantly a civil engineering exercise, with the 'design' of stations and railway 'architecture' relatively incidental to the scheme. For such a small amount of money (in transport terms), the scheme includes 18.5km of track refurbishment, overhead electrification, a couple of level crossings, new and refurbished stations, car parking, utilities and increased safety measures; including new safety standards and new signalling infrastructure.

The section of the link from Pelaw to Sunderland uses the existing heavy rail network, which has been upgraded, while a defunct heavy rail track –

the former Sunderland to Durham line – has been brought back into service to connect Sunderland with South Hylton.

Existing mainline train stock still uses the Newcastle to Sunderland line, but these trains are now timed to alternate with the timetable of the Metro's light-rail rolling stock.

Nicholas Pollard, former director of Railtrack London North East, said: 'This is the largest project in modern times that combines heavy and light rail on the same track.'

The existing main line had to undergo significant improvements to carry the new link. Harmonising safety standards (fortunately the track gauge for both systems was the same) has been costly, but was only possible because the partnering arrangement was between these two particular parties. By integrating with the existing Metro terminal at Pelaw, the entire line has been electrified and work includes the infrastructural provision for two braking systems; the heavy rail provided with Train Protection Warning Systems (TPWS), while the Metro continues with the more costly Automatic Train Protection (ATP).

Railtrack, currently still running the national rail infrastructure, let the contract for most of the new works to Skanska (the Finnish construction company specialising in major infrastructural projects). Skanska, in turn, contracted Corus Rail Consultancy (CRC) to prepare the design and engineering proposals for a number of the stations.

CRC was part of British Rail until the privatisation shake-up in the mid-'90s when it was acquired by British Steel (now Corus).

Work has been carried out on a design/build basis, with initial feasibility work commencing at the beginning of 2000 and the final design drawings being completed just nine months ago.

Work on the other stations – at Fellgate, East Boldon, Brockley Whins, Seaburn, Stadium of Light and St Peter's on the north bank of the Wear – was carried out by C Spencer of York, a company with a long-term maintenance contract with Railtrack.

### A bridge too far

Danny Marshall, chair of the Tyne

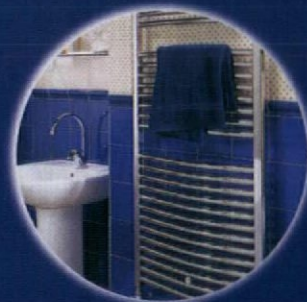
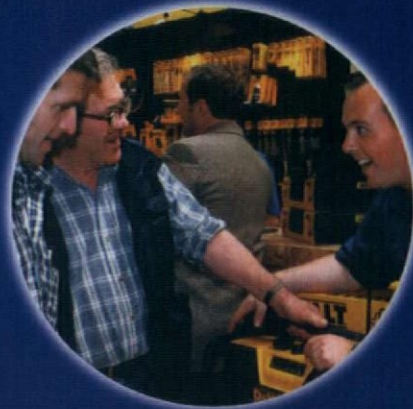




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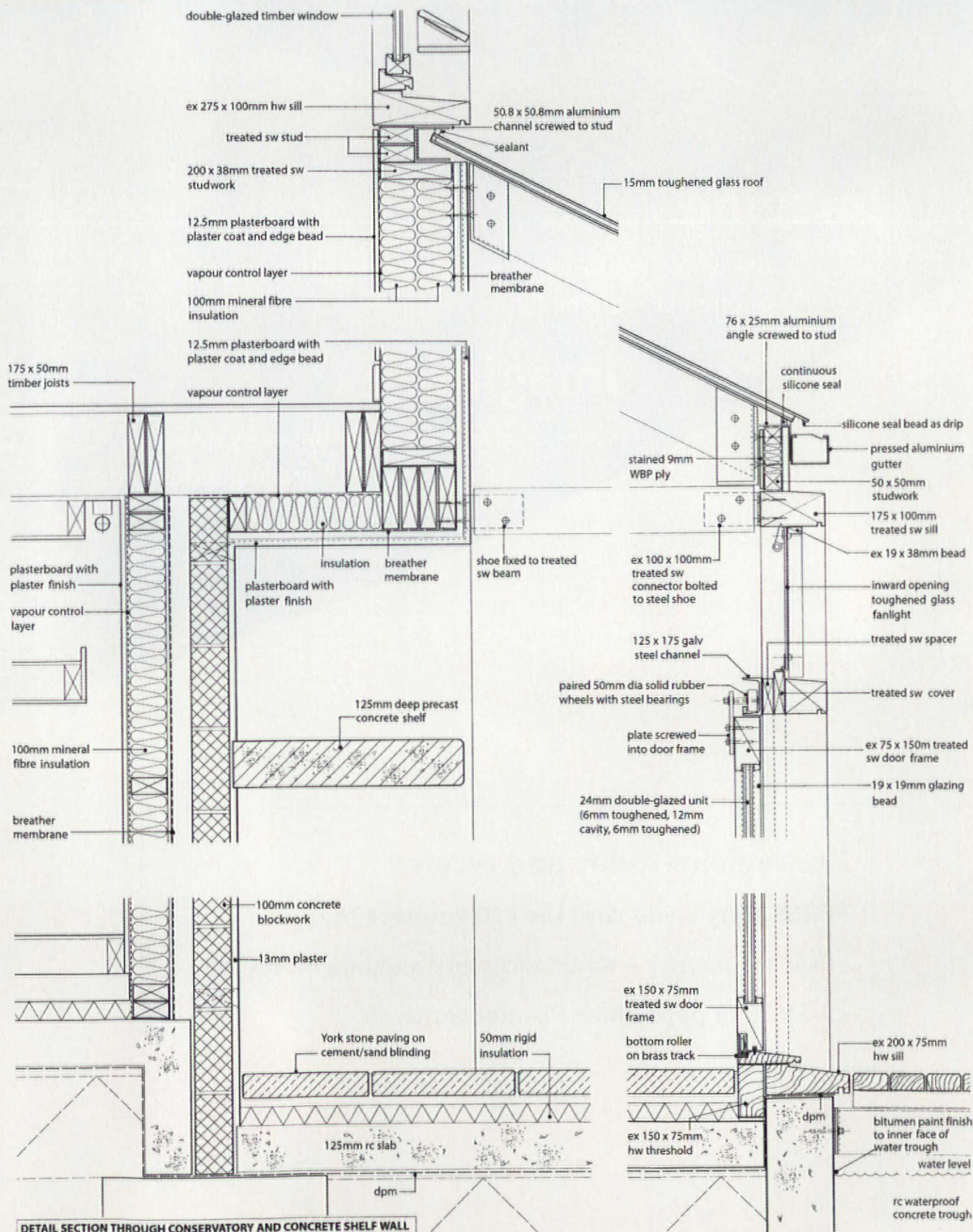
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DETAIL SECTION THROUGH CONSERVATORY AND CONCRETE SHELF WALL



## working details

The house is a series of pavilions set on three sides of a landscaped courtyard open to the south-west. A single-storey lean-to conservatory runs along the south-west facade. At ground floor level, the wall behind it, together with the adjacent external walls to kitchen and living room, are designed as 'garden walls' and contain deep 'pockets' lined with precast concrete shelves to hold young plants.

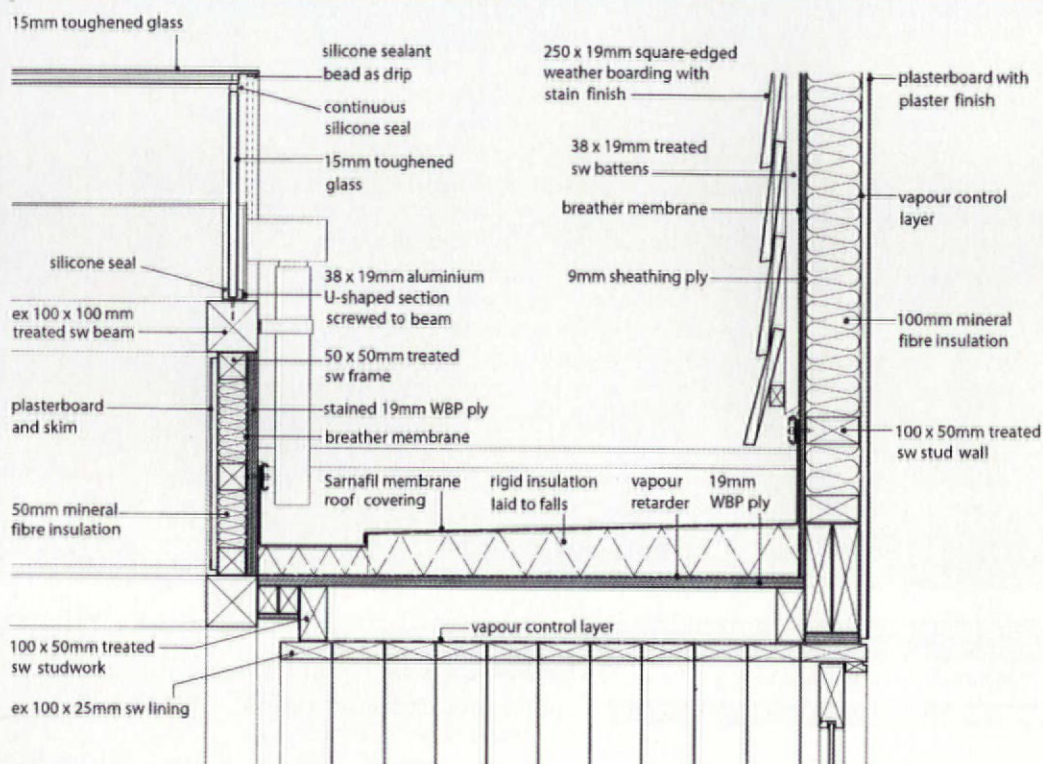
The conservatory is used for plant storage in winter and as an extra dining/sitting space in summer. It has a roof of frameless 15mm toughened glass panels and a frameless glazed gable on the north-west side where it abuts a portion of single-storey flat roof and concealed gutter. The roof panes are supported between the gables on a pair of laminated glass beams. Their top edges rest on a nylon spacer and are silicone-fixed into an aluminium channel which has been recessed deep into the wall to avoid intrusive flashings; it is sealed with silicone at the edges.

The roof is pinned back to the wall with a timber connector bolted to steel shoes fixed to the joists. At eaves and gable, the edges of the glass panes are sealed with silicone; an additional silicone bead runs just inside the edge to act as a drip.

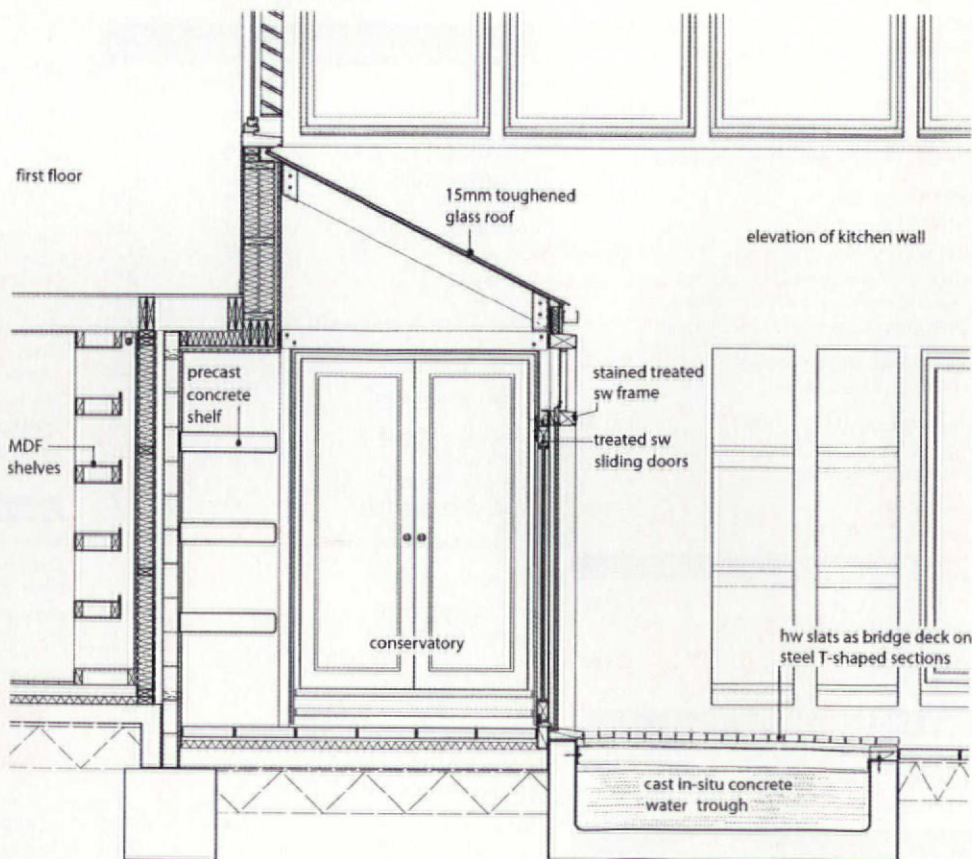
The conservatory wall is framed in treated softwood timber, with a row of frameless glass fanlights at the eaves and double-glazed units below. A pair of timber-framed glazed sliding doors mounted on rubber wheels run along a fabricated steel channel set just below the eaves.

The conservatory opens onto a bridge of timber slats, supported by steel T-shaped sections, over a decorative concrete water trough.

Susan Dawson



DETAIL SECTION THROUGH CONSERVATORY GABLE



KEY SECTION THROUGH CONSERVATORY AND CONCRETE SHELF WALL



## Structure

At the beginning of the project, the client and architect formulated a very clear structural brief. The building was to be constructed as a post-and-beam timber frame, with tile and timber cladding. This was not to be in the North American balloon frame tradition, but using a clearly visible framework that had a fine texture of detail.

The core of the structure comprises a two-storey softwood frame, wrapped around the central courtyard space. The frame is constructed on a close 1.35m x 2m grid, and rises to support the high-level flat roof with a clerestory below. Around the outside of the core frame, conventional pitched roofs of raking joists sit on a studwork external wall, clad in block and render.

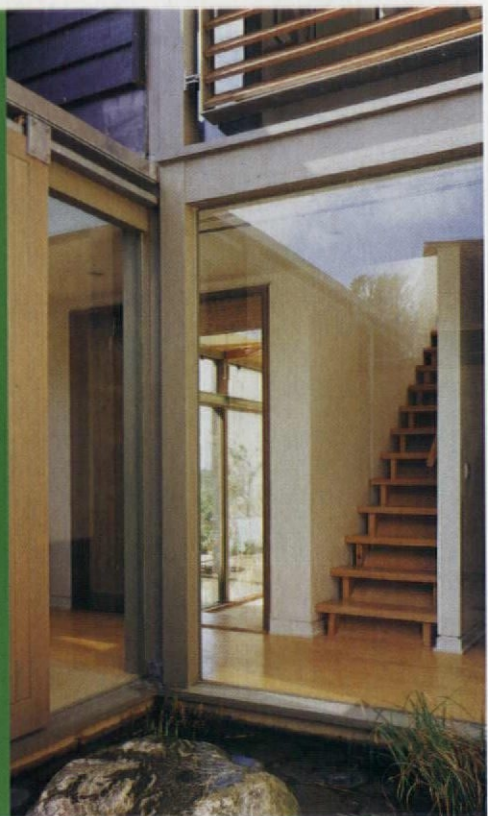
The structural design challenge with all timber frames is the jointing of the members, and the impact of the connections on the structure's appearance. In this instance, a series of carefully considered 'shifts' were used, allowing members to slide past each other with steel bolts making the final junction. In other instances, steel nodes were fabricated from flat plates. These were then slotted into the ends of timber members, and again bolts were used to lock the connections.

The same timber framework was used to structure the conservatory, a switch from timber joist to toughened glass being the only change in construction.

Load-bearing masonry crept into the scheme around the courtyard, where the clients wished to incorporate plant storage shelves into the walls. This suggested a change of material towards blockwork and pre-cast concrete. The other deviation from the timber frame occurs where steel beams have been incorporated to allow clear spaces within the gridwork core frame.

The site is underlain by a dense sandy clay, so simple concrete footings adequately support the building's weight; although it is ironic that such a lightweight construction should find such undemanding geotechnical conditions.

**Bob Barton, Barton Engineers**



## Costs

Cost analysis based on final account

### SUBSTRUCTURE

<b>FOUNDATIONS/SLABS</b>	<b>£68/m²</b>
Concrete trench fill foundations.	
Insulated ground bearing concrete floor slab	

### SUPERSTRUCTURE

<b>FRAME</b>	<b>£3/m²</b>
Steel beams	
<b>UPPER FLOORS</b>	<b>£24/m²</b>
Part softwood, part chipboard decking on timber joists. Bridges	

<b>ROOF</b>	<b>£105/m²</b>
Timber framed structures. Plain clay tiles to pitched roofs. Sarnafil to flat roofs. Leadwork	

<b>STAIRCASES</b>	<b>£3/m²</b>
Timber framed	

<b>EXTERNAL WALLS</b>	<b>£60/m²</b>
Rendered block cavity walls. Boarded elevations on timber framework. Concrete shelves, sills, troughs, butts, lead cappings etc	

<b>EXTERNAL DOORS AND WINDOWS</b>	<b>£96/m²</b>
Timber framed. Double glazed.	

<b>INTERNAL WALLS AND PARTITIONS</b>	<b>£52/m²</b>
Plastered block walls. Timber stud walls. Two chimneys/fireplaces	

<b>INTERNAL DOORS</b>	<b>£10/m²</b>
Playwood faced flush doors	

### INTERNAL FINISHES

<b>WALL FINISHES</b>	<b>£21/m²</b>
Plaster and emulsion paint	

<b>CEILING FINISHES</b>	<b>£21/m²</b>
Plaster and emulsion paint	

### FITTINGS AND FURNISHINGS

<b>FURNITURE</b>	<b>£41/m²</b>
Timber shelves, casings etc.	
Fitted kitchen, ironmongery	

### SERVICES

<b>SANITARY APPLIANCES</b>	<b>£15/m²</b>
Domestic units	

### DISPOSAL INSTALLATIONS

Domestic foul drain system to sewer.	<b>£20/m²</b>
Surface water drain to soakaways	

<b>SPACE HEATING/AIR TREATMENT/WATER</b>	<b>£58/m²</b>
Gas-fired systems with radiators	

<b>ELECTRICAL SERVICES</b>	<b>£33/m²</b>
Standard domestic installation	

<b>BUILDERS' WORK IN CONNECTION</b>	<b>£4/m²</b>
-------------------------------------	--------------

### PRELIMINARIES AND INSURANCES

<b>PRELIMINARIES, OVERHEADS AND PROFIT</b>	<b>£114/m²</b>
--	----------------

## Cost summary

	Cost per m² (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>68</b>	<b>9.22</b>
<b>SUPERSTRUCTURE</b>		
Frame	3	0.41
Upper floors	24	3.25
Roof	105	14.22
Staircases	3	0.41
External walls	60	8.13
Windows and external doors	96	13.01
Internal walls and partitions	52	7.05
Internal doors	10	1.36
<b>Group element total</b>	<b>353</b>	<b>47.84</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	21	2.84
Ceiling finishes	11	1.49
<b>Group element total</b>	<b>32</b>	<b>4.33</b>
<b>FITTINGS AND FURNISHINGS</b>	<b>41</b>	<b>5.55</b>
<b>SERVICES</b>		
Sanitary appliances	15	2.03
Disposal installations	20	2.71
Space heating/air treatment/water	58	7.86
Electrical services	33	4.47
Builders' work in connection	4	0.54
<b>Group element total</b>	<b>130</b>	<b>17.61</b>
<b>PRELIMINARIES AND INSURANCE</b>	<b>114</b>	<b>15.45</b>
<b>TOTAL</b>	<b>738</b>	<b>100.00</b>

Costs supplied by Richard Andrews, Peter North & Partners

## CREDITS

### TENDER DATE

April 1997

### START ON SITE DATE

September 1997

### CONTRACT DURATION

72 weeks

### GROSS EXTERNAL FLOOR AREA

266m²

### FORM OF CONTRACT

JCT Intermediate

Contract 1984 edition

### TOTAL COST

£196,360

### ARCHITECT

Proctor Matthews:  
James Burch, William  
Burgess, Andrew Cadey,  
Lydia Cheung, Andrew  
Matthews, Stephen  
Proctor

### STRUCTURAL ENGINEER

Barton Engineers

### QUANTITY SURVEYOR

Richard North & Partners

### CONTRACTOR

Kingerlee

### LIGHTING CONSULTANT

James MacFarlane

### LANDSCAPE DESIGN & IMPLEMENTATION

David Hollick

### SPECIALIST GLAZING

Metal UK & Michael

Baigent Orla Kelly

Engineers

### SUBCONTRACTORS AND SUPPLIERS

flat roofing Sarnafil;

windows Scandinavian

Window Systems;

structural glazing Dow

Construction Products;

ironmongery Allgood

D-line range; pitched

roofing Redland Roofing

Systems; pitched roof

membrane Monarflex UK

Group; rainwater goods

Bailey; roofing HC

Slingsby; lighting

Designer Lighting

## WEBLINKS

Barton Engineers

[www.bartonengineers.co.uk](http://www.bartonengineers.co.uk)

Peter North & Partners

[www.peternorth.co.uk](http://www.peternorth.co.uk)



For product information and contact details of suppliers on an archive of AJ building studies visit [www.ajspecification.com](http://www.ajspecification.com)



The house focuses on the client's landscaping. Render echoes local earth walls. Far right: the small water garden outside the front door

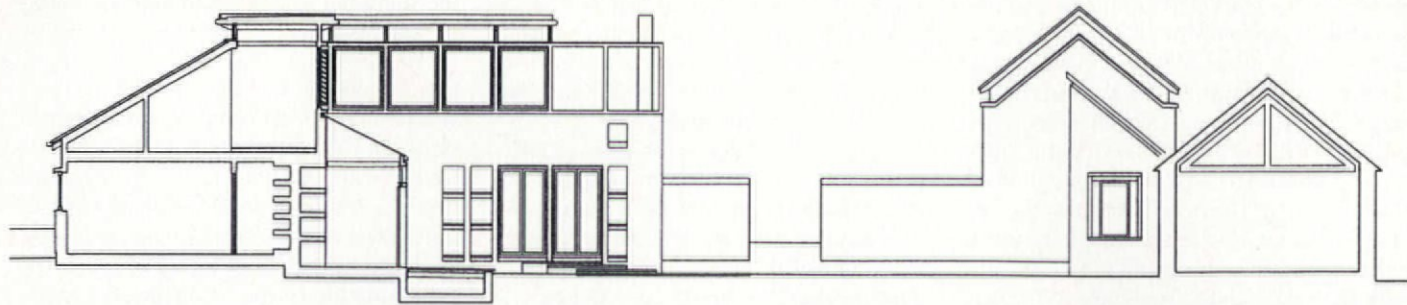




The living room with  
courtyard beyond,  
showing one of two  
timber frames. There  
are windows on all  
sides







section aa

though open to the south across meadows. Its principal materials are the same render as the landscape walls, plus tiled roofs, rough black Hemfir boarding echoing the granary and some large sliding external doors typical of agricultural buildings. But nor does it hide its modernity, for example, in the handling of the rendered surfaces, its grids, its structurally glazed conservatory and runs of square window framing, its transparency and framed views through the building.

From the courtyard and from the approach to the house framed views of the interior suggest an openness that belies what is a largely cellular plan. Much of this feeling continues inside, where the architect has made space to introduce height and light.

The interior architecture is calmer, less busy than the exterior. In plan the focus of the house is the courtyard and southerly views beyond. On the ground floor, the kitchen-diner's courtyard wall has deep niches inside and out that can hold plants. Corridors then run either side of a storage wall past several cellular rooms to the living space. These corridors can be seen as winter and summer routes, the summer route doubling as a conservatory, with a structurally glazed roof using two laminated glass

beams. This has only recently been installed – some two years were needed to find a competent contractor willing to take on this small job. The conservatory has as much a sense of corridor as a room – a rather long, narrow space. With the precious glazing uninterrupted by rooflights and shading kept away from the glass at horizontal roof tie level, it will be a testing space for plant-lovers to use successfully.

Once through the open corridor/conservatory the living room opens up dramatically as a light-filled space, windows on every side, open to the monopitch soffit. Expressed triangular timber frames to the roof give a rare hint that between render and plaster lies a largely blockwork and timber-framed building.

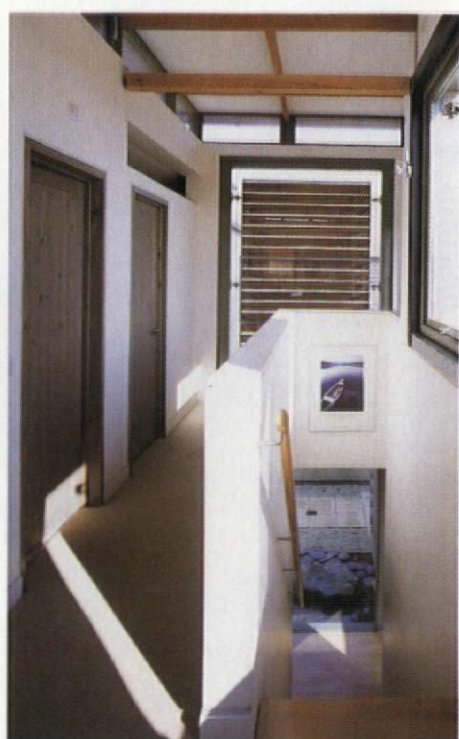
The upstairs corridor, too, is full of light. On one side of this corridor, large windows look out over the courtyard. On the other side is a band of frameless opening lights beneath the flat corridor roof. This glazing band is similar to the band that makes the barn roof appear to float, though for the barn it is fixed glazing with a structural role.

Only part of the upstairs space was originally partitioned, based on the children having bedrooms downstairs, so leaving open

play-family space. Now both daughters have moved upstairs and David Hollick has introduced more partitions. This enclosure has created one underlit room and, on the day I visited the house with the architect, they and the client got together to improve the window area. It is notable that they remain on very good terms, while the client feels ownership of the house both as a designed object and as a piece of construction they control.

The landscaping is the client's realm, where David Hollick has been able to exploit the pronounced fall of the site toward the south with planes of decking and new sleeper-sized timber stairs stepping down the courtyard and water falling from trough to trough. Paths are of gravel contained by galvanised steel strips or rectangular frames like large stepping stones. Within the walled landscape rooms completed so far, planting is mainly modest-sized perennial shrubs and bush herbs with occasional highlights of annuals.

Rather like architects working on their own houses, this landscape project looks set to run and run. The only problems voiced were about maintenance access and the labour of keeping shadow-gap details clean. Overall, it has been a successful cooperative venture of homemaking.



Left: the conservatory has as much the feel of a corridor as a room. Right: the gallery, complete with one of the client's new partitions



Haddenham in Buckinghamshire is a picture-postcard village set around a village pond, complete with ducks. Within a quack-sound of this is Manor Farm. Passing through its gate into the farmyard, you feel that you have entered a small hamlet in its own right. There is a large tithe barn dated to 1504, oak-framed and board-clad. The original farmhouse, dating from the same period, is built of the warm yellow local stone. There is a timber-clad granary on stone staddles. Then there is the new work, all by Proctor Matthews.

A few years ago, the architect converted a smaller barn and adjoining outbuildings into a house for a couple with two grown-up daughters. One daughter and her family then took over the old farmhouse from her parents. The other daughter and her family – Caroline and David Hollick and daughters Lucy and Kate – have since moved into a new house by Proctor Matthews, the subject of this study.

This 'new' house has been occupied for

close to three years; its coverage now is the choice of the client – David Hollick is a landscape designer and contractor who wanted to wait until he had had time to establish at least some of the landscape spaces.

Though masterplan is too grand a term, there has been some integration of the various buildings. The new house is surrounded by an array of rendered walls which pick up the colours of the local earth walling. They shape the entry to the site, tie the house to the converted barn and create a set of landscape rooms around the new house. The massing of Proctor Matthews' buildings makes less attempt to integrate old and new. The older buildings – tithe barn, manor house, granary – are relatively large, simple volumes. With the barn conversion and new house, the architect busily breaks up and articulates every external surface, creating a smaller scale. This scaling is reflected, too, in the choice of materials. The restricted palette of the older buildings contrasts with

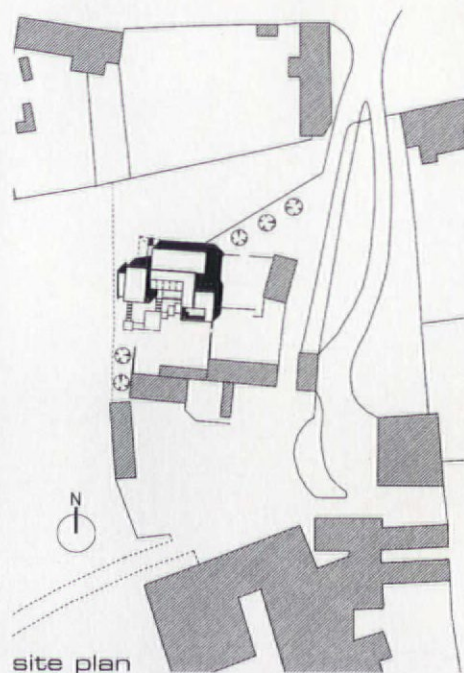
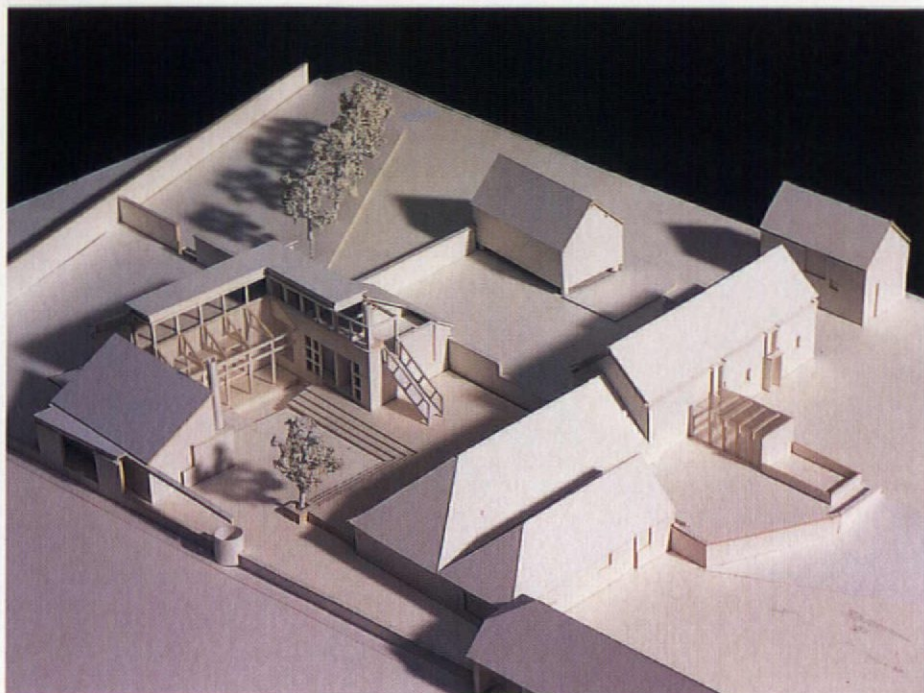
the multiple walling, opening and roofing treatments for each of the new buildings.

The new house is a modern one, as is the barn conversion; the combined scheme was a source of 18 months of protracted negotiations with the planning authorities. There were early suggestions to the architect that 'Developer's Rural' would be an appropriate style, a sort of sub-Essex Design Guide look. With the help of local architect and friend Peter Aldington (who set up the competitive interview procedure that Proctor Matthews won) in showing the scheme to local people and lobbying councillors, the planning committee eventually granted permission. This despite a recommendation of refusal by the officers – there were no letters of objection. Ironically, illustrations of the barn are now being used by the local authority to illustrate exemplary conversion.

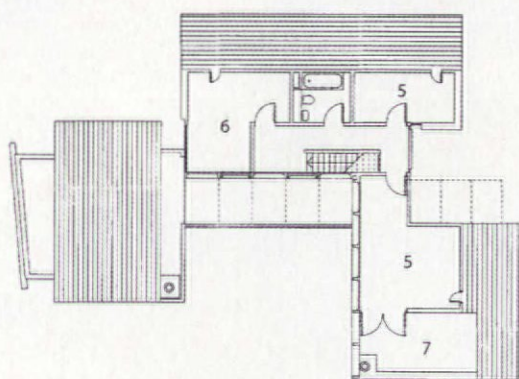
It is not as if the new house is shouting Modernism at its neighbours. It is folded into the site among the other buildings,





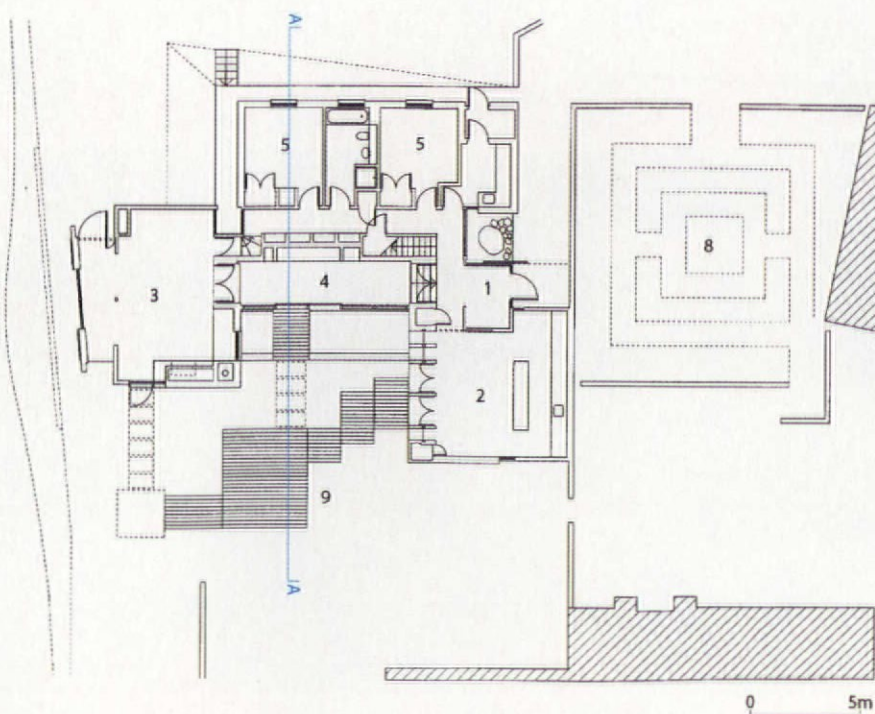


site plan

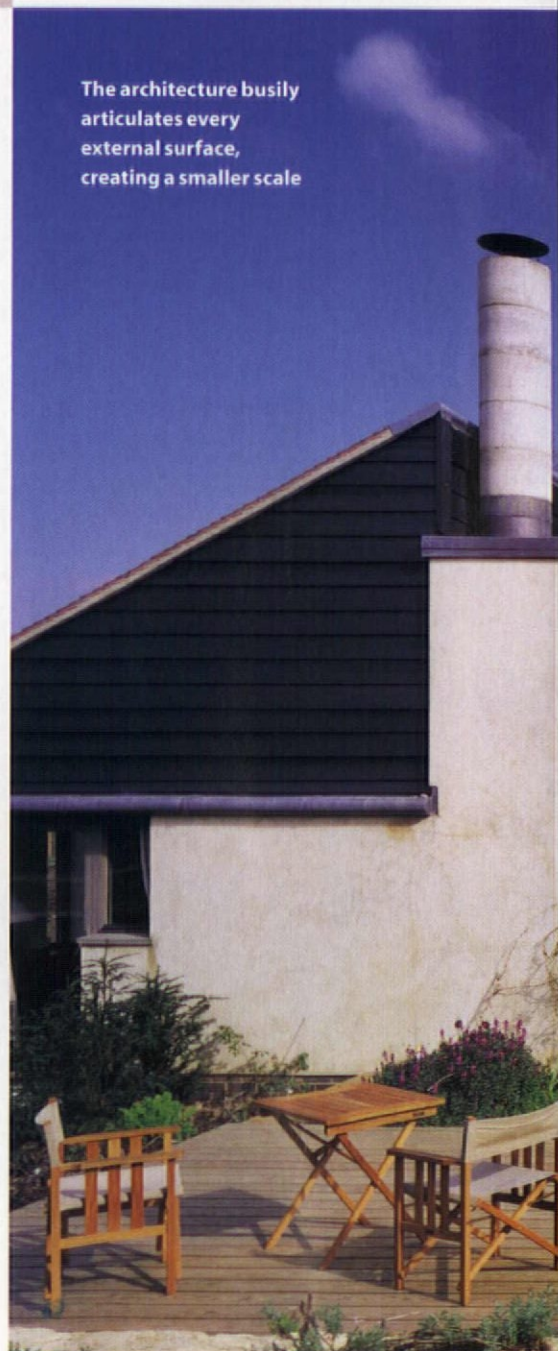


first floor plan

- KEY**
- 1 entrance
  - 2 kitchen
  - 3 living room
  - 4 conservatory
  - 5 bedroom
  - 6 study
  - 7 roof terrace
  - 8 vegetable garden
  - 9 courtyard garden



ground floor plan



The architecture busily articulates every external surface, creating a smaller scale



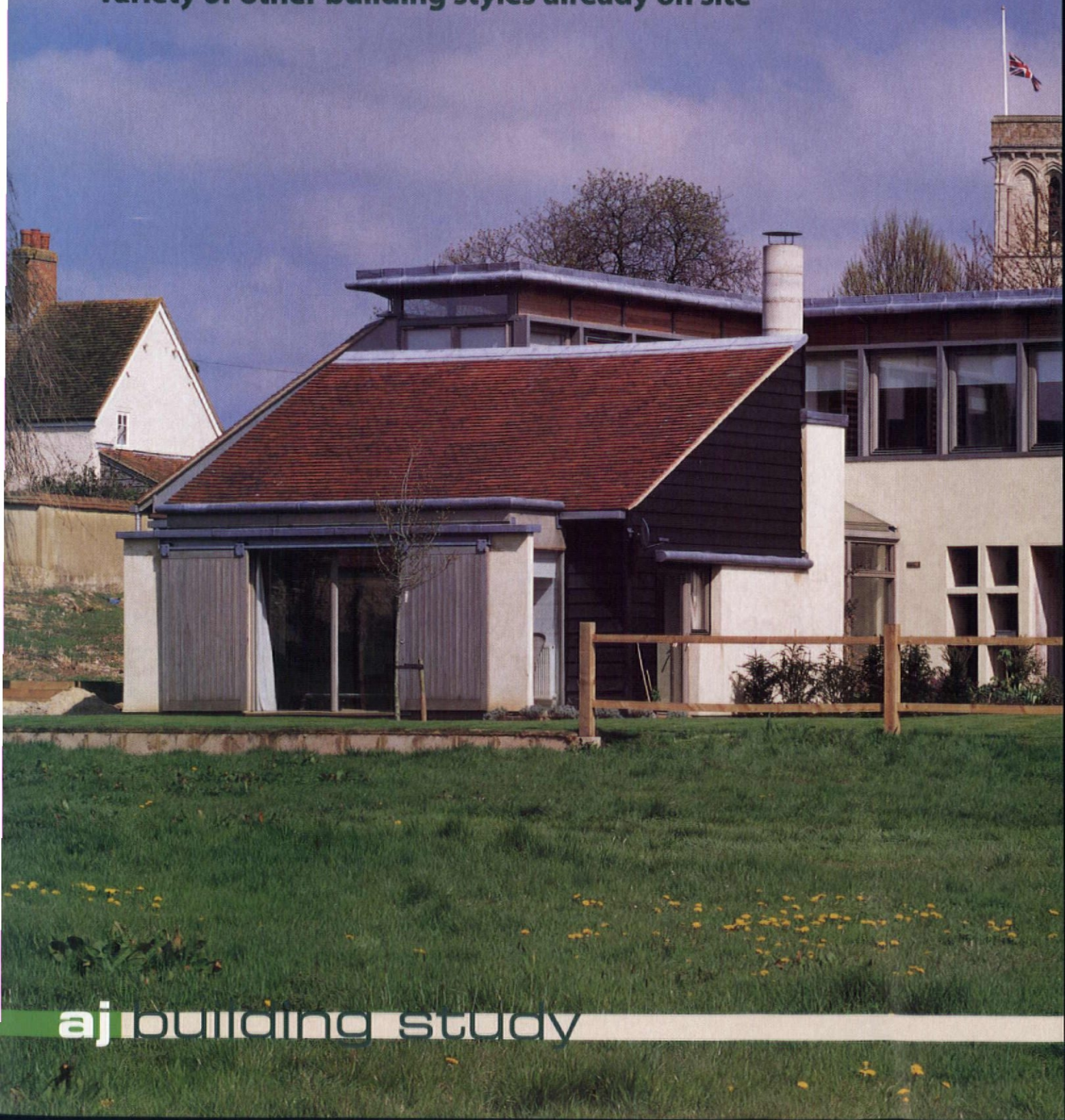


By Barrie Evans. Photographs by David Churchill



# Home turf

**With its latest contribution to Manor Farm in Haddenham, Buckinghamshire, architect Proctor Matthews has designed a 'modern' family house that integrates itself with the variety of other building styles already on site**





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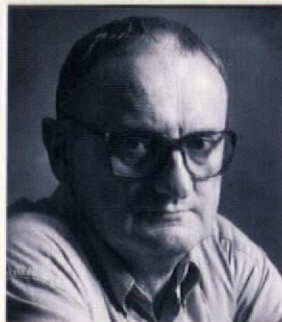
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**martin pawley**

## UNESCO recognition could signal cool down of 'urban regeneration'

What an adaptable discipline architecture is! Only a couple of years ago, Peckham was its darling, in the forefront of the coming urban renaissance, having been 'turned around' by its distinguished library. But then something went tragically wrong, a boy died and, just like that, Peckham disappeared from the renaissance radar screen. True, it flickered back into life briefly last week with shots of the new low-rise housing that had replaced the Stakhanovite slab blocks where the boy died, but not for long. The human interest version swamped the rebound architecture story, and before a rescue commission could be organised the police were being blamed instead.

Never mind. Architecture is everywhere, especially in London, where so many architects live. How about flying a kite for Camden? Alan Powers of the 20th Century Society has been hair-triggered enough to go public with a claim that the architecture of Camden – host to the siege of Balcombe Street and last hideout of Harry Roberts (who shot three policemen), to name but two infamous associations of the borough once sarcastically known as 'the people's republic' – is good enough to be right up there with the Pyramids, the Great Wall of China, the Taj Mahal and Stonehenge.

This is not just fly-by-night urban renaissance good, but good enough to be designated a World Heritage Site by UNESCO. Good enough to be protected forever in its present transitional form – street mazes, speed bumps, blocked pavements, traffic calming measures, blue plaques and all – as a serious rival to Brasilia.

Outrageous as this claim might appear, a few moments' thought reveals it to be more like a stroke of genius on the part of the people who confuse art history with artistry and see the built environment as a vast outdoor picture gallery. For notwithstanding their protestations to the con-

trary, these people were never really happy promoting places like Peckham (as they still are not with those other allegedly rising London suntraps Hackney, Hoxton, Southwark and almost anywhere else south of the river), because in addition to their surviving Victorian streets, these areas are stuffed with the detritus of the last great architectural 'renaissance', the massive housing estates that replaced the bomb sites left over from the war. And with these towers and slabs comes the inescapable memory of the failure of mid-20th century utopia and the return of old-fashioned poverty.

For the truth is that these places are not fun to live in, no matter how loud the music of art and adventure is played by their cynical urban boosters. These are inner-city poverty areas laced with the public housing wherein an earlier generation of 'renaissance' architects were licensed to practise social engineering on a grand scale.

What the nomination of Camden for UNESCO recognition – perhaps the grandest art historical prize of all – would do, is beat a retreat from the risky strategy of talking-up the 'urban regeneration' of run-down areas from the front line, where their status remains decidedly shaky as the

vicissitudes of Peckham clearly show, and withdraw instead to the much more easily defended art historical delights of Regent's Park and Hampstead Heath, and the financial pleasure pump of Camden Lock. Of course, like Peckham, Camden has its legacy of public housing, but it is far more expensive, elaborate and intellectualised than that to be found in the East End or in any of the boroughs south of the river – so much so that architecture's new favourite borough has already been dignified as 'a laboratory for innovative public housing' by the architecture correspondent of *The Times*.

Whatever gets built there, Peckham will have a hard job beating that.

**'Alan Powers claims the architecture of Camden is good enough to be up there with the Pyramids, the Great Wall of China and Stonehenge'**

## a life in architecture

**janie dee**

Janie Dee is currently starring in the Gershwin musical *My One and Only* at London's Piccadilly Theatre – the show has received glowing reviews. In her busy round of singing, dancing and acting, Dee nonetheless found time to reflect on her favourite buildings.

She loves the Royal Opera House in Covent Garden (pictured): 'It's beautiful.' The building also has personal associations for her, having been part of her life both before and after its recent renovation. Of the old Edward Middleton Barry building, she remembers: 'I went and saw a rehearsal with Nureyev and Fonteyn when I was 11. And the Olivier Awards party was held there in 2000, when I won the Best Actress award for my role in Alan Ayckbourn's *Comic Potential*.'



In his *Buildings of England* entry on the Opera House, Pevsner writes that it is 'placed with such wondrous disregard of decorum right next to the Floral Hall' – also by EM Barry, and now incorporated in Dixon Jones' reworked building.

Outside the UK, Dee plumps for the US and Italy. She loves the interior of New York's Grand Central Station – 'so proud and airy' – and the huge Neo-Classical Post Office building on Eighth Avenue. In Italy, she names St Peter's, with its dome by Michelangelo, and – also in Rome – the massive circular interior of the Emperor Hadrian's Pantheon, lit only by an opening at the centre of its dome.

Eleanor Allen

2 May 2002



**Jonathan Dimbleby is the first of the RIBA's annual lecturers, choosing sustainable development as an aid to curing the world's ills as his topic. And, he says, architects must be the ones to communicate it**

by david taylor

## foreseeing and forestalling



'stable' communities, but we're failing in that pursuit 'lamentably', Dimbleby notes, except for the well-heeled. 'Government has to give a lead. Not just the occasional speech – Number 10 has to say this is *far* too important to be tacked on the edge of political debate. It has to be put at the heart of the debate.'

Dimbleby should know. He has been at the centre of politics and political coverage for 30 years. The presenter of an eponymous political programme on ITV every week, and Radio 4's *Any Questions* and *Any Answers* programmes for the past 14 years, Dimbleby began his career in 1969 as a reporter on Radio Bristol. From there he moved to Radio 4's *The World at One* and *The World this Weekend*, and on to Thames Television's *This Week*. A similarly heady upward path followed,

including co-founding *On the Record*, the BBC's premier political TV programme, as well as myriad special films including 1994's *Charles the Private Man*, *the Public Role* and accompanying book, *The Prince of Wales*. And, despite the Prince's 'carbuncular' effects on architecture, Dimbleby is an admirer of his work on community involvement: 'He was a significant force in putting arguments forward, and where he was ridiculed 20 years ago he is treated with respect now.'

We won't talk style because, as with his main lecture, Dimbleby is not interested in telling architects what he likes and why. But he admits an 'eclectic' taste. Foster's Millennium Bridge is 'seriously beautiful', while he has been impressed with Wessex Water's operations centre by Bennetts

Associates and Grimshaw's work at Bath Spa, his home town. But he 'loathes' the 'inhuman and anti-human', 'profoundly impractical' South Bank, with its 'Modernist arrogance'. Similarly, behind it, the LWT building in which he works is 'a disgrace', adding only to the 'detritus' of the area.

And whatever you think of Poundbury – he mentions 'ersatz' and 'artifice', it is an important exercise in community, harmony and the use of appropriate materials, he says. Prince Charles has also helped in small things in the green cause, such as getting hoteliers to protect resources like water and electricity.

And yet, despite all his TV films, there is nothing on sustainable development. 'I've suggested it to producers,' he says, 'but they just say, "yes, very interesting Jonathan, but will it get ratings?"'

His response is that a programme on the broad issue of sustainable development – he defines it in terms of creating a holistic, peaceful planet where crime and social issues are as important in the broad view as economics and ecology – could help in engaging a million people to the cause.

Dimbleby is frustrated, too, with newspapers preferring to talk about yesterday's opinion poll instead. 'An awful lot of journalists seem to be idle-minded, trotting out familiar nostrums. They think: "Will I be regarded as an anorak by my editor if I propose this story?"' Some environmental correspondents are excellent but they don't get the space they deserve until the foot-and-mouth outbreak and you've got photos of funeral pyres.'

For Dimbleby the 'mindset' of the nation must change if things like new global warming projections – UK summers of 40°C plus with 'devastating' effects on ecology and social unrest – are to be avoided. Politicians need to tackle transport as an urgent priority and finally agree to things such as tax breaks for brownfield development. But, somehow, they must do this within a political system which is 'ill equipped to deal with the challenges' and such long-term thinking. Cross-party agreements are an answer ('people will say that's naive – I don't think it's naive at all'), along with radical policies. 'My view is we should be draconian and treat the green belt and the South East as we have created the National Parks... We need to pay more than lip service. You can't do it without regulation and dirigisme.'

The warning signs are there for Dimbleby. And that's just his optimistic side.





will also

## Be audacious – taking a risk is the essence of life itself

'Nothing is lost,' says Mel Gooding, the writer and critic. By this he means that everything you do seems to have value at the time of doing it. I subscribe to the view that most people have developed their main ideas and concepts by the age of 25, and that thereafter they spend their time trying to understand them.

With age comes a certain sophistication, which allows us to reprocess and reconsider the apparent discontinuity of our early exposure to the world and our attempts to understand it. The 25-55 period gives the opportunity to gain experience but, to return to Gooding's point, the architect or artist should not be afraid to pursue directions that are unfamiliar. This keeps them young and on edge but, of course, it also allows them to question their acquired knowledge and lessons of moderation.

This testing of the self in a 'not-knowing' mode is important, because it makes the distinction between those who become obsessed with the idea of taste and those who allow themselves to become absorbed in wonderment. Our cultural landscape is littered with taste-makers. Often they have the power to decide whose work will succeed and be recognised, and whose will be discarded on the heap of anonymity. The architects who become patronised by the style cognoscenti tend to focus on a refinement of detail or a reduction in vocabulary which denies the full breadth of their pre-25-year-old development.

I find this process disappointing because the success of these authors of self-denial contributes to a predominance of a style that prevents a true evolution of architecture. How many times have we almost escaped Modernism to be firmly thrown back to the past? I find it criminal because the public is

denied the fruits of what the architect could do for it. Style policing creates a measure by which the public views itself, even though, in my experience, the person in the street is capable of dreaming beyond the realms of good taste. Tastelessness is the fuel of the new, but our love of those who decide what is worthwhile is forever dowsing the flames. It is easy for me to hide behind the pen, and I hear some of you willing me to name names. Of course, I cannot do this because these policemen can make my life difficult, so I have to remain a coward in the interests of self-preservation.

However, the great thing about ageing is that at some point you get older than 55, and by 65 the people I have in mind are either dead or of little consequence, and then we can name names. I don't want to be so presumptuous as to assume that any of them read my articles, but if they do perhaps I could ask them to write in to the AJ and explain their dubious actions. The majority of these people are not architects, even though they decide on what is considered to be of value.

Nothing is lost. We are allowed to make mistakes; in fact, it is important to work towards a cultural climate of great risk-taking in the name of vitality.

Try things. Later you might discover that they were the most important things you have ever done. I am writing this in a space that has five different ceiling textures which anyone with taste would not have allowed themselves to do, and yet here it is and it works. It is beyond taste, it might even be tasteless, but it works in spite of any consideration of its formal value. Our environment is formed by ideas and thoughts beyond design, and the best comes from risk-taking, which is the essence of life itself. *WA, from the lobby of the Hotel Danieli in Venice*

'Tastelessness is the fuel of the new, but our love of those who decide what is worthwhile is forever dowsing the flames'

people

Jonathan Dumbleby has been confessing to the RIBA that he is an optimist. The broadcaster and writer was due to take the stage at Portland Place's Jarvis Hall last night to give the institute's first annual lecture on a broad, serious, but hopeful interpretation of sustainable development.

But he hopes he has not lost you already.

'Sustainable development – it's the most boring phrase in the whole world,' he says. 'Two long, Latinate words – I tried to come up with something for my own use that would bore me less, but there's no substitute.'

Perhaps, he says, the answer is to abbreviate vogueishly. 'SusDev', maybe, or 'SD', if only the latter did not sound like something you really don't want to catch.

But the concept is perhaps problematic because it sounds so dry and nannying, so worthy, hectoring and complex.

Dumbleby's talk was headed 'Confessions of an Optimist', a polemic on a 'safe and fair' world, post-11 September. He admits it is not an original thesis, and that he uses the car if it is quicker, given his hectic life, fitting in tennis three times a week and visits to Jenin. But he is also well qualified – as president of the Soil Association, vice-president of the Campaign for the Protection of Rural England, a council member of the National Trust and president of the Royal Society for the Protection of Birds – to pinpoint changes threatening the planet.

And architects, he insists, are the ones who have a major role in shouting from the rooftops how important all this is.

'Architects understand green,' he says, 'and they really should be doing a lot more collectively and individually to make the pace.' He wants them to tell developers, 'you can't go on like this', wants planners to insist on higher densities, and there to be obligations for more social housing. 'I think [architects] should be the ones saying, "this is outrageous" and I don't hear architects going public enough.'

This is true even of the 'small platoons' – smaller practices whose output in the form of schools and homes worries him, along with the chief criminals, volume housebuilders. They too must fight the good fight in this cause, even if it loses them a job or two.

Dumbleby starts his sustainability polemic not with organic farming, as you might expect given his interests in this area, but with crime. Are we *really* to suggest, he asks, that it is a coincidence that the most serious crimes come from the most deprived areas? Damilola Taylor's name is mentioned. We must create



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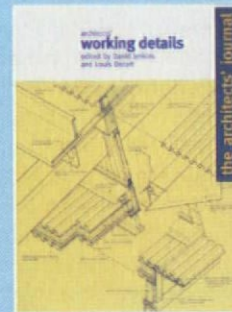
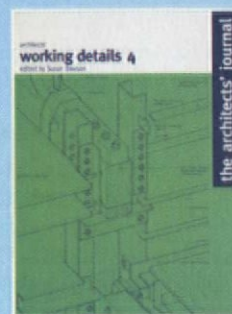
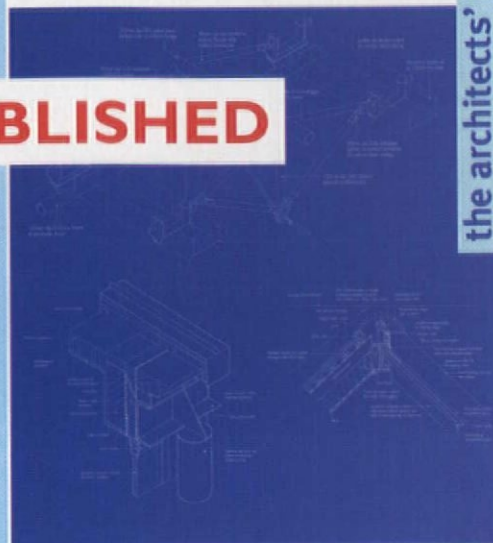
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architects'  
**working details 8**  
by Susan Dawson

the architects' journal





Go to the discussion forum on the website to get your technical problems answered by AJ technical editor Austin Williams, or your peers. The forum is accessed from a button on the homepage.

The website also carried news this week of Carey Jones' Riverside Quarter in London (pictured right) which started construction last month. Completion of phase one is set for 18 months' time.



## letters

library's central courtyard created a cavernous windswept wilderness at street level, locked in by the ring road to the west, which was navigable only through similarly uninviting pedestrian subways. The courtyard was not a particularly appealing place to be in – if you weren't going to the library, you didn't go there.

Brave urban regeneration schemes by the city during the 1980s and '90s, which included the construction of the International Convention Centre, National Indoor Arena and Brindleyplace developments, also brought about the restructuring of the strangling ring road system. Pedestrians now move freely between the recently pedestrianised New Street via bridges rather than subways.

It is not accidental in planning terms that the Central Library benefits from sitting directly on this route. The central courtyard, for all its 'tacky collection of fast-food outlets', now works as a thriving urban space – when first opened it did not.

Finally, let's not forget that 'civic pride' was first lost in Birmingham back in the 1960s and '70s, when the beautifully crafted (but unfortunately never listed) city library was demolished to make way for the existing building.

*David Rollason, London*

### No place for pneumatic picks at Promenade time

I refer to the article in the AJ dated 21.3.02 and the letter published 17.4.02 describing the refurbishment of the Royal Albert Hall.

I can confirm that the shaft was indeed sunk by two men, and the arisings therefrom were transported through the bowels of the Albert Hall to the outside in wheelbarrows!

The programme requirement for the shaft to be

completed before the Promenade season started meant that this was the only way.

The musicians, not unreasonably, felt that the noises associated with this kind of work (pneumatic picks etc) did not complement their more mellifluous sounds particularly well. Personally, having heard some Stockhausen in the same season, I reserve my judgement.

The tunnel was excavated in the same manner, but the arisings were removed with a rail system.

For any further information please contact me at the address below.

*Matthew Warren, e-mail  
mwarren@josephgallagher.co.uk*

### Planning process: a non-adversarial partnership



It isn't big and it isn't clever for architects to celebrate their triumph over under-staffed planning departments ('Taller building on cards as 11-storey tower wins appeal' – AJ 11.4.02). The planning process is meant to be a partnership; were it to change to an adversarial system, costs would be higher, delays longer and the environment poorer.

*Roger Southworth, Sheffield*

### RA and the RIBA clearly make ideal bed fellows

I was delighted that Will Alsop put forward the case for the RIBA's drawings collection to be located at the Royal Academy.

I, too, am an enthusiastic supporter of this option because I believe that these two privately funded crusaders for the arts should naturally be more closely associated – including the revival of architectural education at the RA which has a professor and no students, but that's another story!

The RA option would also render it far less likely for the RIBA to lose ownership of the collections than embroilment with a state-funded institution, a loss which I am sure some of those closest to the V&A option, expect but do not express. This outcome would be a diminution and a tragedy for the RIBA whose ordinary members built up the good reputé and resources that created the collections as a whole.

I hope that the V&A option, which I couple with the near-loss of education to the ARB, will in future be seen as a relic of the defeatist attitudes of the early 1990s that did so much damage to the Royal Institute.

It always surprised and, by proxy, embarrassed me that architects in the RIBA could not solve their own accommodation problems.

How exciting it would be if, at last, architects at the RA and the RIBA, with their artist colleagues, could produce what to me is the ideal solution for part of our artistic heritage and future – and the RIBA should ask for Alsop's works as part of that future now!

*Peter Gibbs-Kennet, Bisley, Gloucestershire*

### All down to timing and luck at end of the day

In reply to Will Alsop's discourse on life and the RIBA's drawings collection, life has a habit of relentlessly continuing and timing can be everything. Luck is as important as conscious decision making – we were lucky to have

an offer from the V&A when we did. We held discussions with the RA when the Roundhouse bid failed, but no help was able to be offered at the time.

We have a physical collection that has to be exhibited, studied, housed and curated. It has an enormous value which cannot be measured in monetary terms. As trustees we have to ensure the collection's future and to make sure that the money already donated and spent is properly used.

So we jumped on the lucky horse as it ran by: it may fall at the last fence – as Will pointed out – but we'll keep its head up. The RA's horse is still way behind over the horizon somewhere and it too may fall at the fences of its own development.

As to the future, we hope that the collection will be exhibited at the RA as one of many venues. We are also conducting an ongoing study into how to collect, preserve and use material from the digital age without having to become a museum of computer hardware.

Will, we would love to have some more of your work in our collection. Give us a call and I will personally come round to your office to collect. Or you could send them to us by e-mail.

*Tim Drewitt, RIBA hon. librarian or 'Keeper of the Books and Discs'*

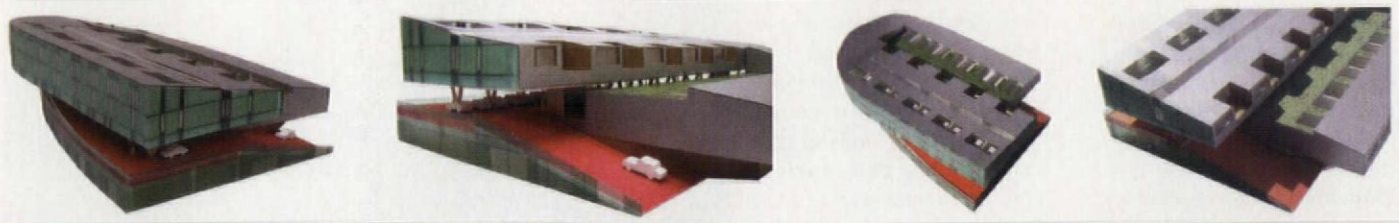
### Alsop's Barnsley vision: well done for dreaming!

In response to all the letters regarding Alsop's Barnsley images (AJ 25.4.02), may I just ask the culprits to park their Volvos, take off their bowties and, if they have any left, to let their hair down.

Not everyone wants to dress in black, so I say well done to Alsop for dreaming, expressing and at the very least provoking a response from the dusty old gentlemen and the anally retentive.

*Gavin Hensman, by e-mail*





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](mailto: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](http://WWW.AJPLUS.CO.UK)

by council. The importance of council comes from the creation of the charter in 1836 when it was set up as the first professional institute of architecture in the world, and not from the charity formed in the 1960s with the creation of trustees.

Council will still control the RIBA and own outright the holding company charity of which the board will be trustees. Therefore council does remain supreme. The RIBA must be run in a business-like fashion, signalling to the outside world and ourselves the need to be effective as an institute.

We want a New RIBA, a new and effective leadership that will put us back at the front of the industry, creating blueprints that all others can follow – the New RIBA can take the lead in this.

**Annette Fisher, Fisher Associates, Chelsea, London**

### Ferguson's the man for the job, so vote wisely...

There appears to be a strong danger at present of ignoring the capabilities of the presidential candidates in favour of an alternative vote. Yes, there has been criticism of the quality of the candidates and this makes it all the more important to use every vote wisely to choose a presidential candidate with proven professional and leadership qualities.

Few of us can make it to one of the hustings. Many of us, however, have the ability to view the candidates' websites. I urge everyone to do so now and look behind the mere words for the real qualities needed.

You will then find that George Ferguson is the person who has had the experience of making difficult decisions wisely throughout his career and has the personality to go with it.

**Michael A H Highton, Alresford, Hampshire**

### ... and on issues such as sustainability ...

There has been a suggestion that people who nominated George Ferguson for the presidency were not necessarily his supporters, as though this somehow detracted from the validity of his cause. It is not unusual for members to nominate several candidates. However, in my case I most strongly support Ferguson's candidature. I am particularly glad that he has demonstrated his commitment to sustainable construction in his work. Someone of his stature will be needed to maintain the presidential momentum generated by Paul Hyett.

**Professor Peter F Smith, RIBA vice-president for sustainable design**

### ... conservation, and contemporary design

If your readers are in doubt as to who to vote for in the upcoming RIBA presidential election, I hope they will visit George Ferguson's website at [www.georgeferguson.com](http://www.georgeferguson.com). They will find there the reasons why I, and many who know him, think Ferguson would make an excellent RIBA president.

His successful Bristol-based practice (Acanthus Ferguson Mann) combines conservation skills with contemporary design, and has won RIBA, RICS and Civic Trust awards. The practice has worked in Germany as well as the UK, including advising on the historic building aspects of the Foster Reichstag project. Ferguson knows how to work with others – as is shown by the Acanthus network of practices which he founded. This now has more than 70 architects in 12 practices – from Lerwick in the Shetlands to Totnes in Devon. And he is a persuasive public communicator – as is shown by his successful campaigns for enlightened urban design in

his home city of Bristol.

I believe Ferguson would bring to the RIBA presidency an ability to get things done, a willingness to work with others, and a passion for architecture.

**Alex Reid, Cambridge**

### Foster's expertise – it's there in black and white



I read with recent interest correspondence regarding Foster and Partners (AJ 14.3.02/11.4.02).

Your readers should know that *The Times* reported that English Heritage has produced a list of this country's most important 20th-century monuments; (19.4.02, page 10).

The list of 21 sites is part of English Heritage's contribution to International World Monuments Day. Willis Faber Dumas' offices in Ipswich (1972-75) by Foster and Partners is on the list.

**Alex Chablo, Manchester**

### Economy often dictates the role engineers play

In response to Brian Hipkin (AJ 14.3.02), I write as a director of a small, but nicely formed, civil and structural engineering practice which finds itself doing more to assist the planning stages of regeneration projects than we ever used to do. I think that this shows that as with everything in life, things move on and emphasis changes. The

important point out of this current discussion is the positive attitude towards this change and I applaud Mr Hipkin's idea for cross-disciplinary understanding, which is one of the reasons that I regularly read the AJ. It is an interesting observation that he has made this point in an architectural publication rather than an engineering one. I would welcome this letter appearing in the *New Civil Engineer* and *Structures* magazines. Having agreed with Brian Hipkin in some matters, I cannot agree that we engineers are willingly vacating our design obligations. More often, economy dictates for the majority of schemes that expediency is the order of the day, and 'prepacked' systems are wheeled out, leaving companies such as mine with little space to flaunt our flair and talent. One has to note that the examples selected by Brian Hipkin are landmark projects and not the run-of-the-mill blocks of flats, sheds or offices.

Returning to the positive aspects of this debate, let's continue to call for more partnerships in the design meetings, and to look forward to better designs and better buildings for our clients.

**Bob De'Ath, Tully De'Ath, East Sussex, e-mail: [rcd@tullydeath.com](mailto:rcd@tullydeath.com), Web: [www.tullydeath.com](http://www.tullydeath.com)**

### Central courtyard is now a thriving urban space!

I read with interest the letter from James Dunnett, 'Where's the civic pride this city used to have?' (AJ 21.3.02), and particularly the call for the Central Library in Birmingham to be listed.

Some 30 years ago, the library occupied very much a 'city edge' position, directly adjacent to the Inner Ring Road and in close proximity to redundant industrial land and a decaying canal system. The





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#### WHAT'S NEW ON THE WEB?



The AJ's award-winning website is bristling with new features. Visit [ajplus.co.uk](http://ajplus.co.uk) now and you can:

Check out the website to keep up to date with the latest news and project images. This week these have included S333's new housing commission in the centre of Eschmarke in the Netherlands (right).

## editorial

Jonathan Dimbleby, our profile this week on page 22 and the man chosen to give the first RIBA annual lecture, was an inch away from becoming a politician himself. He was sounded out by all three parties in varying levels of seriousness, with the most interesting approach made by Jeremy Thorpe, then Liberal leader.

Dimbleby was interviewing Thorpe on TV and, just as the opening credits rolled, Thorpe leaned over. 'Jonathan,' he said, 'I wondered if you'd stand for us in Richmond?'

Dimbleby says now that he was not sure if this was an unsettling tactic to get him 'on side'. But he is sure that he made the right decision to resist politics.

He is glad to have avoided the 'perpetual back-biting', the 'over-competitiveness', and the way modern politicians are reduced to 'childishness' in a system which seemingly cannot adequately address big, overarching issues like the subject of his talk at Portland Place – sustainable development.

Which brings us to the institute itself, in the way the election campaign for the new RIBA president is shaping up.

George Ferguson says he wanted this to be a clean fight. But he is perplexed that his main opponent, Annette Fisher, went to developer Crest Nicholson hoping for its monetary support since Ferguson once opposed a scheme of Crest's in Bristol. And, principally because the presidency is not a paid role, Fisher is going to friends and supporters with cap in hand, yet refuses to let her rivals – or the electorate – know who those supporters are.

In the real world, political parties get into trouble when Mammon is involved, not because they necessarily give favours to donors, but because it looks like they do. And in mirroring the world of real politics outside (Fisher even calls it 'New RIBA' in a letter on these pages), she may encounter the very same problems.

A well-known, well-kept register of interests within Portland Place is possibly a start, but the answer, to attract a wide range of architects to the difficult post, may even require a long look at the institute's charitable status and president-as-trustee. The answer may still be to simply pay the president.

David Taylor

## letters

### Don't tar all architecture schools with same brush

Zoë Blackler is quite right to complain about the reduced funding coming from the Research Assessment Exercise (AJ 25.4.02).

However, her article gives the wrong impression about this. The main reason for reduced funding is that the Higher Education Funding Council failed to set enough money aside to fund what was widely expected to be a substantial increase in research performance.

In the built environment section, which includes most of the schools of architecture, this improvement was very substantial indeed. Although, sadly, the two schools to which you refer each dropped by a grade, some 12 schools raised their grades with all the others holding steady.

In fact, two schools managed to go up two whole grades with Bath doing exceptionally well to get from 3a to 5.

It is also noticeable that the improvement in the architecture schools was greater than the average for the built environment as a whole. It is also the case that schools of architecture that submitted to other assessment panels on average improved their performance. Perhaps, then, the AJ might like to congratulate the schools of architecture on this excellent achievement, instead of erroneously giving the impression that architecture is underperforming?

However, the reduction in funding is disgraceful. In particular, it hits those schools that had raised their grades at the bottom end of the scale, only to find that the threshold for funding had also been raised so they still missed out.

Such a process has been likened to playing a game, at the end of which the referee

blows the whistle and then explains the rules. It is quite unacceptable.

*Professor Bryan Lawson Dean,  
Faculty of Architectural Studies,  
University of Sheffield*

### Forget thin or fat lions, concentrate on policy



A tremendous amount of work has already been done to finally create a model at the RIBA which will make it more effective at managing itself and more relevant to its members.

To me, the new RIBA will be one in which the main body of council goes away from deciding whether we use fat or skinny lions, but makes the decision to have a consistent logo that provides a RIBA brand recognisable wherever you go.

In other words, instead of council being burdened by the day-to-day running issues which can be dealt with by the board and the administration, it would be able to concentrate on discussing policy, government and all the serious issues which will affect how we practise as architects now and in the years to come.

Council members should not be lumbered with the personal liabilities and responsibilities of being trustees of an organisation which is not involved in the day-to-day running of the institute.

This needs to be handed to the new board members, knowing that trusteeship does not transfer to the executive but only to RIBA members of the board and lay members elected

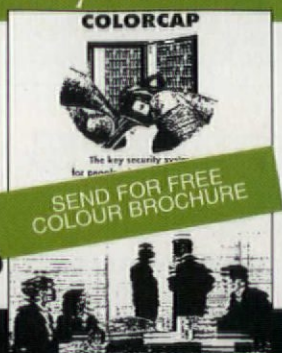


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# competitions

## RIBA-APPROVED

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

## PAVILION, PLYMOUTH

Redevelopment of Armada Way including a unique 'pavilion' to provide a food and drink facility as well as remodelling of the existing landscape. Interest is sought from teams capable of producing designs that demonstrate contemporary innovation, high design standards and commercial viability. Deadline 11.6.02.

## BLACKPOOL WIND SHELTERS

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. The competition seeks exciting and innovative design solutions. Deadline 4.6.02.

## INTEGRATED CARE CENTRE

Integrated care centre on the site of the Kentish Town Health Centre in Camden, London. The competition will take two stages – interviews followed by design proposals. The deadline for expressions of interest was 30 April.

## OTHERS

### STEELWORKS SITE MASTERPLAN

Masterplan to determine the after-use of south-east Wales site and obtain an outline planning consent for the concept and the uses. Evaluation must address environmental, social and economic implications. Contact Hamish Munro, WDA, QED Centre, Main Avenue, Treforest Estate, Pontypridd CF37 5YR, tel 01443 845558, fax 01443 845587. Application by 27.5.02.

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

# aj football focus: acl league

As the FA Cup Final approaches this weekend and the battle for the Premiership reaches its climax, Nicholas Grimshaw & Partners has jumped to the top of the league which matters: the AJ-backed Architects and Construction London five-a-side league. It got there with a series of high-scoring wins – NGP beat Systech 19-4, Wimberly Allison Tong & Goo 15-4, AYH 10-4 and HOK Sport+Venue+Event 10-2, while edging past Alan Conisbee and Associates 5-2. But it slumped to defeat against RHWL Architects, which emerged 7-1 winners. Grimshaw takes over at the top from Calford Seaden, which has hit more goals than any team – 89. Watkins Gray International, by contrast, has yet to notch up its first win and languishes at the bottom of the table. Manager of the month for March was named as Cris Melamud of SHCA, whose team remains unbeaten and has two games in hand on the leader. The story continues...



## WEEK 3

Systech	15	v	1	Watkins Gray
HOK SVE	6	v	18	Calford Seaden
Buro Four FC	8	v	4	AYH
SHCA	9	v	2	WATG
NGP	5	v	2	Alan Conisbee
Sidell Gibson	3	v	7	RHWL

## WEEK 4

HOK SVE	4	v	3	Watkins Gray
Buro Four FC	9	v	8	Calford Seaden
Systech	12	v	9	AYH
SHCA	9	v	2	WATG
NGP	1	v	7	RHWL
Fitzsimons	5	v	8	SHCA
Sidell Gibson	5	v	10	Alan Conisbee

## WEEK 5

AYH	16	v	8	Calford Seaden
Buro Four FC	9	v	3	Watkins Gray
Systech	6	v	6	HOK SVE
NGP	15	v	4	WATG
Sidell Gibson	4	v	13	SHCA

## WEEK 6

Sidell Gibson	10	v	0	Fitzsimons
Systech	4	v	8	Alan Conisbee
AYH	2	v	8	RHWL
HOK SVE	2	v	10	NGP

## WEEK 7

WATG	5	v	14	Calford Seaden
Watkins Gray	2	v	5	Alan Conisbee
Systech	13	v	13	SHCA
AYH	4	v	10	NGP
Buro Four FC	25	v	6	Fitzsimons
HOK SVE	16	v	14	Sidell Gibson

## WEEK 8

Alan Conisbee	3	v	14	Calford Seaden
Watkins Gray	2	v	11	RHWL
Systech	4	v	19	NGP
AYH	10	v	0	Fitzsimons
Buro Four FC	2	v	4	Sidell Gibson
HOK SVE	0	v	10	WATG

TEAM NAME	Pld	W	D	L	F	A	GD	Pts
Nicholas Grimshaw & Partners	8	6	1	1	75	33	42	19
Calford Seaden	7	5	0	2	89	47	42	15
Buro Four Project Services	7	5	0	2	70	42	28	15
RHWL Architects	6	5	0	1	44	30	14	15
Swanke Hayden Connell Architects	6	4	2	0	64	38	26	14
HOK Sport+Venue+Event	7	3	1	3	44	68	-24	10
Sidell Gibson Architects	7	3	0	4	53	55	-2	9
AYH	8	3	0	5	59	64	-5	9
Alan Conisbee And Associates	7	3	0	4	33	40	-7	9
Wimberly Allison Tong & Goo	7	3	0	4	32	46	-14	9
Systech Group	8	2	2	4	65	82	-17	8
Fitzsimon & Co	6	1	0	5	20	64	-44	3
Watkins Gray International	8	0	0	8	22	67	-45	0





## Annie Spink Award for Excellence in Education Call for Entries

The Royal Institute of British Architects is pleased to announce the second biennial Annie Spink Award, presented in recognition of an outstanding contribution to architectural education.

The Annie Spink Award is open to teachers (individuals or groups) working on any internationally recognised RIBA course who are involved in the development of architectural education and engage with the process of teaching and learning.

The award is financed by the Annie Spink Trust Fund, which was established in 1974 by architect Herbert Spink FRIBA. He bequeathed the trust as a lasting memorial to his wife Annie, who died in 1938, and conceived it as an honour for the 'advancement of architectural education'.

The winner will receive the Annie Spink trophy and a cheque for £10,000 on Tuesday 3 December 2002, presented by the President of the RIBA.

### The Judging Panel 2002

**Alan Jones**

Honorary Vice President (Education) RIBA

**Kenneth Frampton**

Ware Professor of Architecture  
Columbia University New York

**Richard MacCormac**

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**Gwyn Lloyd Jones**

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**Kate Heron**

Chair of Architecture University of Westminster

### Applications are due by 12 July 2002

For further information contact:  
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JOHN OUTRAM

Architect

## What is the best building of the past 50 years?

The Rothko chapel in Houston. It's a kind of holy shrine for art lovers. It houses eight black paintings by the suiciding Mark Rothko. There's this secret tradition among artists about painting the painting to end all paintings and then, although never said, committing suicide. You feel this probably happened to Rothko.

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

Computer-controlled four-colour acrylic paint-spraying because of its ability to enlarge to the scale of whole buildings, and with perfect fidelity, the architect's original hand-drawn designs of surface-scripted decoration. It's just like making a scale drawing which is then built full size.

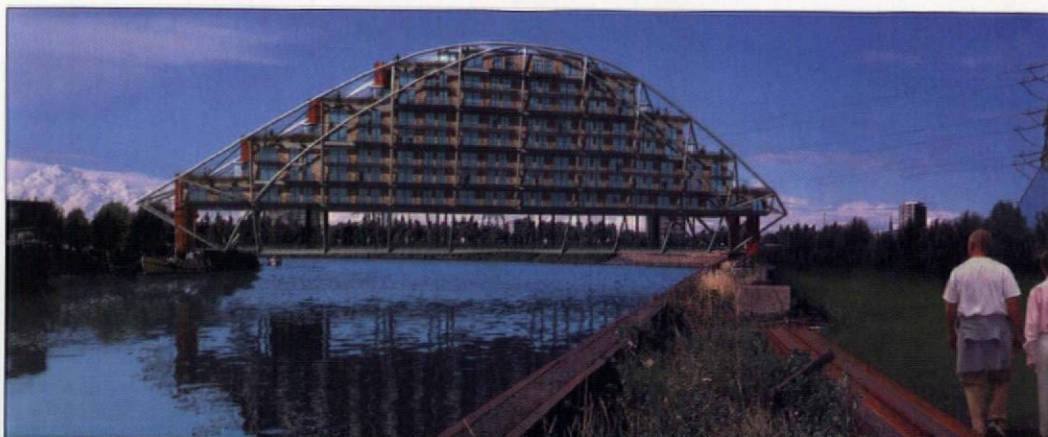
## And the best building product?

Through-colour designer concrete with inlaid, scripted surfaces. This is the first designer material that is as cold, hard, solid and alien as matter itself – and as friendly as a coloured painting. It abolishes the distinction between the cosmetic, apparent surface and real working matter. I call this the first photolithic material.

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

Mainstream product designers will develop a mobile butler. Furniture will revert to its pre-Modern state of highly crafted art object used for the normal living processes of bathing, eating, sleeping, etc. The mechanical maidservant will warm these works of art. She will cool them, fill them with water and empty them, waft music over them, take messages, give massages and clean everything down afterwards, just like a real servant. She will be called 'Tracy Er just a Min (ute)' and answer to the nickname of carwash. Needless to say there will be no more architecture. Buildings will be designed like art galleries – bland walls, burglar alarms and pock-marked beige plaster.

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



Cartwright Pickard, in association with the Peabody Trust and developer Urban Space Management, has put forward a novel way of solving London's housing crisis – a return to the inhabited bridges of the middle ages. The plan is for a 92-home, 10-storey bridge over the River Lea in east London and, following Cartwright Pickard and Peabody Trust's award winning Murray Grove project in 1999, this would use prefabricated flats craned into place. If the idea is a success, the developer suggests that similar projects could be introduced across urban motorways and railway cuttings.

## Prince in impassioned plea to save Bishopsgate 'treasures'

Prince Charles has added his voice to the controversy surrounding east London's Bishopsgate Goodyard, calling for a halt to plans to demolish the Braithwaite Viaduct.

The Prince has come out in support of a proposal from English Heritage for the Victorian railway arches to be retained and for the East London Line to be constructed above them.

In an impassioned appeal, published in the *Evening Standard* this week, the Prince said the destruction of 'one of the city's most astonishing hidden treasures' and its replacement with 'yet another predictable proliferation of glass-sided offices' would be a 'desperate tragedy'.

And he stated the need to resist 'what I can only describe as the 'genetically modified' urban planning that has built so many soulless housing estates, shopping malls and office 'parks' elsewhere.

Bishopsgate has been the site of a battle between the Corporation of London, Railtrack and the GLA, which would like to see it entirely redeveloped, and English Heritage and the Prince's Foundation, which wish to see it preserved.

Lord Rogers' Architecture and Urbanism Unit at the GLA is advising Railtrack on a competition for the site. The shortlist of 12 revealed last week (AJ 25.4.02) includes Foster and Partners, Zaha Hadid Architects and Rem Koolhaas' Office for Metropolitan Architecture.

Advisor to the mayor Ricky Burdett said the high-calibre architects on the list had been chosen to make sure the winning design tackled the conflict surrounding the development.

Zoë Blackler

## Construction minister praises British-designed skyscrapers

Construction minister Brian Wilson has spoken out in favour of tall buildings. His comments come in the run up to two crucial decisions from secretary of state Stephen Byers – on KPF's Heron Tower and Renzo Piano's London Bridge Tower.

Wilson, speaking at the 'Global Leaders Summit

on Tall Buildings' at the Building Research Establishment last week, praised WS Atkins' Arabian Tower in Dubai and Lord Foster's Commerzbank Tower in Frankfurt. He said they were good examples of British-designed tall buildings that make 'significant contributions to their setting'.

Wilson said there was a clear imperative for the coordination of research on tall buildings. 'The UK construction industry has shown it has the talent and technical expertise to be at the vanguard of worldwide design and construction of tall buildings,' he said. 'I believe the UK research base at its best is a world beater and can make a significant contribution to not only the UK's but also to global understanding of safety and other issues concerning tall buildings.'

Byers is expected to make a decision shortly about whether to call in London Bridge Tower for public inquiry. His decision on whether to approve Heron Tower is expected this summer.

## Architecture's 'Big Issue' sets its sights on the homeless

An initiative set up as part of Architecture Week 2002 will help the architects and public of Leeds learn more about their environment – from an unlikely source. 'Site by Many Sights' will encourage the city's homeless to work in collaboration with local architects in a bid to reveal how they see and experience their environment.

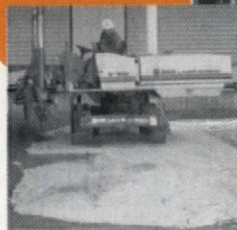
Users of St George's Crypt in Leeds, a centre for the homeless and rough sleepers, will meet with representatives of RIBA Yorkshire and a selection of Leeds-based architects in the weeks preceding Architecture Week (21-30 June). Following a briefing session, participants will be given a camera and encouraged to visit sites that are important to them, possibly in the company of an architect. An exhibition will then be collated showing the pictures that result from the project.

'We hope to show how the homeless see their environment changing and how they interact with it,' said Gwen Bennett, regional director of RIBA Yorkshire. 'This will hopefully lead to a dialogue between architect, artist and the homeless themselves, to get material that can be used more widely.'



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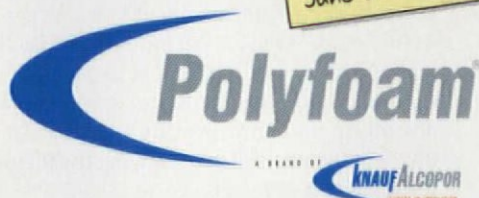
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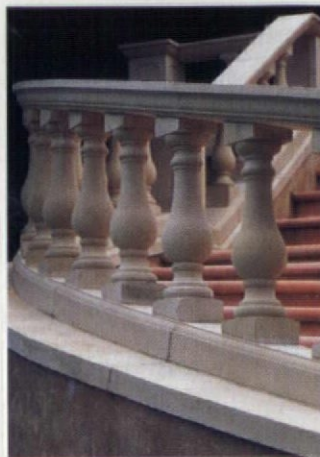
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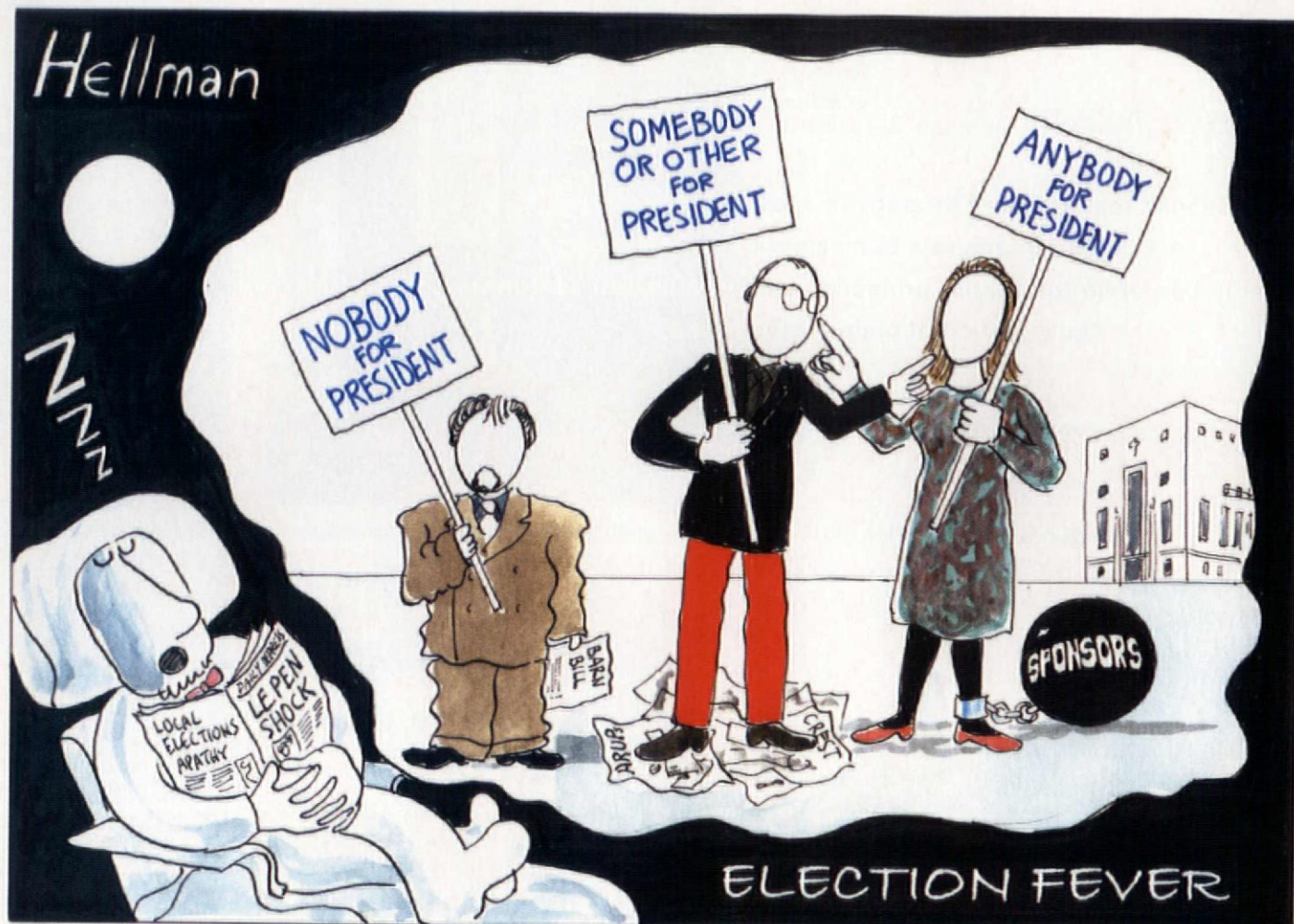


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## vital statistics

- Cabinet die-hard Stephen Byers received the lowest approval rating of any minister in a poll commissioned by the *Daily Telegraph*. Only six per cent of respondents considered Byers to be doing a 'good job'.
- The British economy is growing at its slowest rate for nearly 10 years. The Office for National Statistics has reported that the annual rate of growth has slipped to just one per cent, its lowest level since the final quarter of 1992.
- More house prices are rising in Yorkshire than in any other area of the country, according to the RICS. Some 97 per cent more chartered surveyors reported price rises rather than falls in March. The national average for the difference between rises and falls is 57 per cent.
- Mortgage lending has reached record levels in the UK. Lending by British Bankers' Association members rose by a record £4.05bn during March to reach £389.4bn.

## Andrea Wulf reviews...

### a zigzag tour of the 'World According to Shephard'

'I'm baffled, what was all this about?' asked the ginger-haired man in a red anorak. This question was directed at Paul Shephard after his talk at the RIBA. His lack of an answer was the only disappointing moment of the evening. The writer, lecturer and architect, who had just entertained the audience with his bewildering wittiness and charming arrogance for the previous one and a half hours, replied that he simply could not clarify his complex ideas and his questioner walked out.

Nobody who knows of Shephard's writing would have expected a talk that had a structure or an argument based on the usual discourses of academia. There would be no objectivity or a complete discussion of the subject. Instead, Shephard was entertainingly clever and had a real talent to dip into an extraordinary array of topics. He speaks like someone who likes to hear himself, but strongly brings across his passion for architecture and landscapes.

So, what was it all about? The thing that holds most of Shephard's little tangents together is the search for 'what shape should things have?' The quest takes him through anecdotal first-person narratives which ranged from alien invasion to goatskin rugs. He is sharp and amusing. He invited his audience on a zigzag tour through the 'World According to Shephard'. A visit to Australia inspired him to look for the Western songlines, which he carved out

of Greek temples, moon rocks and the buildings of London. He finds the past in the present; in a medieval-style rebuilt post-war German town, Münster, in Disney's architecture and in Hampstead Garden Suburb.

Interspersed with all this were seemingly random images of a voluptuous woman he said he 'used to know as a teenager', and of American jet-planes breaking through the sound barrier.

Shephard filled his talk with little 'dinner-party' stories. There was the one about Cedric Price, who could not understand why we should keep and preserve cathedrals, instead of putting transport interchanges in their place. Or the one about the National Trust's meticulous restoration of Lodge Park, a grandstand to watch blood sports – except the modern NT had not bothered to restore the sports themselves. Or the one about the old map of Amsterdam which has amazing similarities with the geography of the southern tip of Manhattan. For Shephard this is how things are shaped – the Dutch settlers had just recreated their home in the new world.

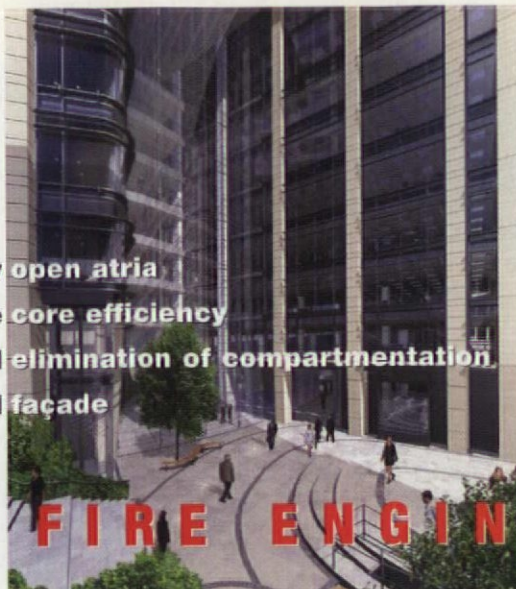
Shephard's talk was like a series of snapshots which loosely described his journey through his subject, though it was often not very clear what that was. Kathryn Moore from the Landscape Institute, who introduced Shephard, emphasised that the talk would be about the redefinition of architecture and landscape and the concept of sustainability... Except the talk did not deal with it, unless you count the odd mention of eco-dancers and the animals of the rainforest.

Paul Shephard's talk 'Landscape: Stalking architecture in the fields of vision', was held on 25 April at the RIBA



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#### RHODES MUSEUM DELAY

Fashion designer Zandra Rhodes has had to delay the opening of her Ricardo Legoretta-designed museum of fashion and textiles in Bermondsey, south London, because of lack of funds. Rhodes said the orange and pink building (AJ 13.8.98) depends on private investment from the US which has dropped off since 11 September. She is seeking another £1 million for the museum, which will feature work by British designers, themed exhibitions, a library, shop and restaurant, plus space for students to work. The museum, by Mexican architect Legoretta and local practice Alan Camp Architects, should open in September.

#### VIÑOLY'S VIRGINIA VICTORY

Rafael Viñoly Architects is to design the Janelia Farm research campus in Loudoun County, Virginia for the Howard Hughes Medical Institute. The facility will provide a centre for creating and disseminating research facilities for biomedicine in the 21st century. The institute expects to spend in the region of US\$500 million to construct and operate the campus in the next decade.

#### OLD TOWN GETS SCIENTIFIC

Reiach and Hall has successfully landed planning permission for the Edinburgh Science Centre, a £3 million development in the city's Old Town. The 840m<sup>2</sup> site will be developed in two sections. One of these is located on one of the last gap sites of significant size in the Old Town. +

#### LEWISHAM SET TO GET FIT

Loates-Taylor Shannon has won planning permission for the Ten-Em Bee Sports Development Centre in Downham, Lewisham. The £600,000 new-build brown-field project, which is to be part-funded by Sport England and Lewisham council, is due to start on site in August this year. The practice was awarded the contract after beating off competition from two other undisclosed firms. +

#### BOOST FOR OPEN SPACE

Hampshire landscape architect and urban designer Hyland Edgar Diver has won planning permission for its contribution to the £600 million development of the Spinningfields area of Manchester. The designs will increase the public open space in the area by 30 per cent, creating a total of 2.6ha.

## Lords restore the six-year limit on negligence claims

Architects can breathe a little easier this week with the news that the House of Lords has closed a loophole that previously meant that claims of negligence could be brought against professionals and their insurers many years after the mistake had happened. It is now restored to its six-year limit.

The Lords last week overturned the Court of Appeal decision in *Cave v Robinson Jarvis & Rolf*, making it clear that 'there is no rational justification for depriving a defendant of a limitation defence where neither his original wrongdoing nor his failure to disclose it to the plaintiff was deliberate'.

Helen Staines, professional negligence partner at law firm Beachcroft Wansbroughs, who took the case, was delighted: 'Today's decision has restored the limitation defence in professional negligence cases and will come as a great relief to all professional firms, retired professionals and their insurers.'

It used to be the case, until 1999, that architects could be safe from risk of a claim of negligence six years after the mistake had happened barring some exceptions. But a ruling that year, *Brocklesby v Armitage & Guest*, demolished the limitation defence. Since then, architects have faced the threat of old claims being dug up that would have been time barred. It is estimated that 'many hundreds' of cases were stayed in anticipation of last week's outcome, and insurers will review their reserves for damages and costs. These will almost certainly be thrown out.

'The practical implication for professionals is that they will not now have to ensure they keep all their records and files indefinitely in case they are sued for some long unappreciated mistake,' added Staines.

David Taylor

## RIBA draft aims to set story straight on price-fixing claim

The RIBA is set to release its revised guidelines to clients regarding architects' fees and expenses, in response to an ongoing debate with the Office of Fair Trading (OFT).

The move comes in response to the OFT's claims that the indicative fee scales set by the RIBA in its publication *A Client's Guide to Engaging an Architect* inhibit free competition within the industry and are tantamount to price fixing.

The RIBA has always vigorously denied these allegations, suggesting that the OFT has been guilty of 'constructively misconstruing' the point of the fee scales. But the institute has had to act after the OFT laid out its criticisms last year in a report into competition within the profession.

The RIBA hopes that simply amending the guidelines will be enough to satisfy the watchdog. Its revision updates the presentation of the guidelines and clarifies that they are merely advisory.

RIBA director of practice Keith Snook hopes that these moves will assuage OFT concerns over the guidelines while still providing clients with useful information.

'It will be made even more clear in the document that this information is aimed at the client,' said Snook. 'Those wishing to hire an architect have always found this information very useful. The British are traditionally a bit reticent about talking about money up front and tend to like this sort of treatment.'

Snook expects to submit the draft to the OFT within the month, at which point the OFT will decide whether or not it meets its needs. If it does not, the OFT says that it will pursue the issue.

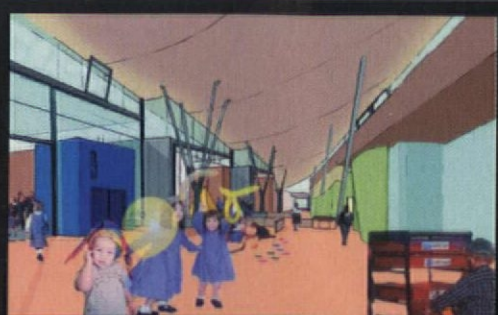
## Boost for GLA's urban unit as Lord Rogers waives fee

The GLA's Architecture and Urbanism Unit is to expand with two new appointments, a move made possible by the decision of the unit's chairman Lord Rogers to waive his fee for the current financial year.

The budget, originally allocated for Rogers' time, will now be spent on projects to improve London's public spaces and other renaissance projects. To that end a search is now under way for a project manager for the Public Spaces Programme and an urban design assistant.

The unit is already involved in a range of projects including Barking Reach, Bishopsgate Goodsyrd and Vauxhall Cross. Details of a project to improve 100 public spaces (AJ 21.3.02) are due to be launched by the mayor in June or July, with the aim of creating exemplary public areas, including parks, streets and squares throughout London.

'The Architecture and Urbanism Unit has made a good start in promoting an urban renaissance in London,' said Rogers. 'I am committed to public service and making a difference for London. The mayor and I feel that many of London's public spaces are a squalid disgrace to a world city.'



Panther Hudspeth Architects and DSDHA both feature in CABE's publication *The Neighbourhood Nurseries*, released last week. The practices were among the prize-winners of a competition to design nursery schools on sites in Bexley, Bury and Sheffield. Birds Portchmouth Russum and Walters and Cohen were also awarded top honours. Both the competition and the publication were organised by CABE and the Department for Education and Skills to provide inspiration to those charged with delivering nursery facilities. +



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Above: Broadway Malyan's £20 million housing, retail and offices scheme knitting into historic Bradford-upon-Avon. Below left: the Kingston Mills project lines the river. Right: it is hoped a new footbridge will also be built. The architect is hoping for a planning committee date in August



## Kingston Mills scheme wins CABE blessing

Broadway Malyan has scored a notable breakthrough in the way its work is perceived by CABE. The architect – which has been on the receiving end of a series of critical design review reports from the commission in the past on projects such as its 'disappointing' Met Office scheme, over-complicated housing proposed for the Guinness site in Wandsworth, and 49-storey Vauxhall Tower – has convinced CABE it has come up trumps.

It has won CABE's support for a £20 million mixed-use scheme in Bradford-upon-Avon – two years after the commission savaged an earlier attempt at the project by another architect. CABE is now satisfied that the design of the housing, offices and retail project for the Kingston Mills site in the centre of the west Wiltshire town has lost the 'mundane' and 'too suburban' feel of the first effort by the Architecture and Planning Group.

CABE has been encouraged that Broadway Malyan's scheme for client Bryant Homes – now in for planning permission – has evolved A&PG's efforts on the project in February 2000. And it believes it has now been sufficiently consulted on by statutory bodies and other local interest groups, boasts a density which might bring about a sustainable town centre, and features urban design principles which will extend existing patterns to the town.

'We are pleased to see the further progress that has been made with the designs,' said CABE's head of design review Peter Stewart in a letter to

the council. 'We would now be happy to see this scheme go ahead.'

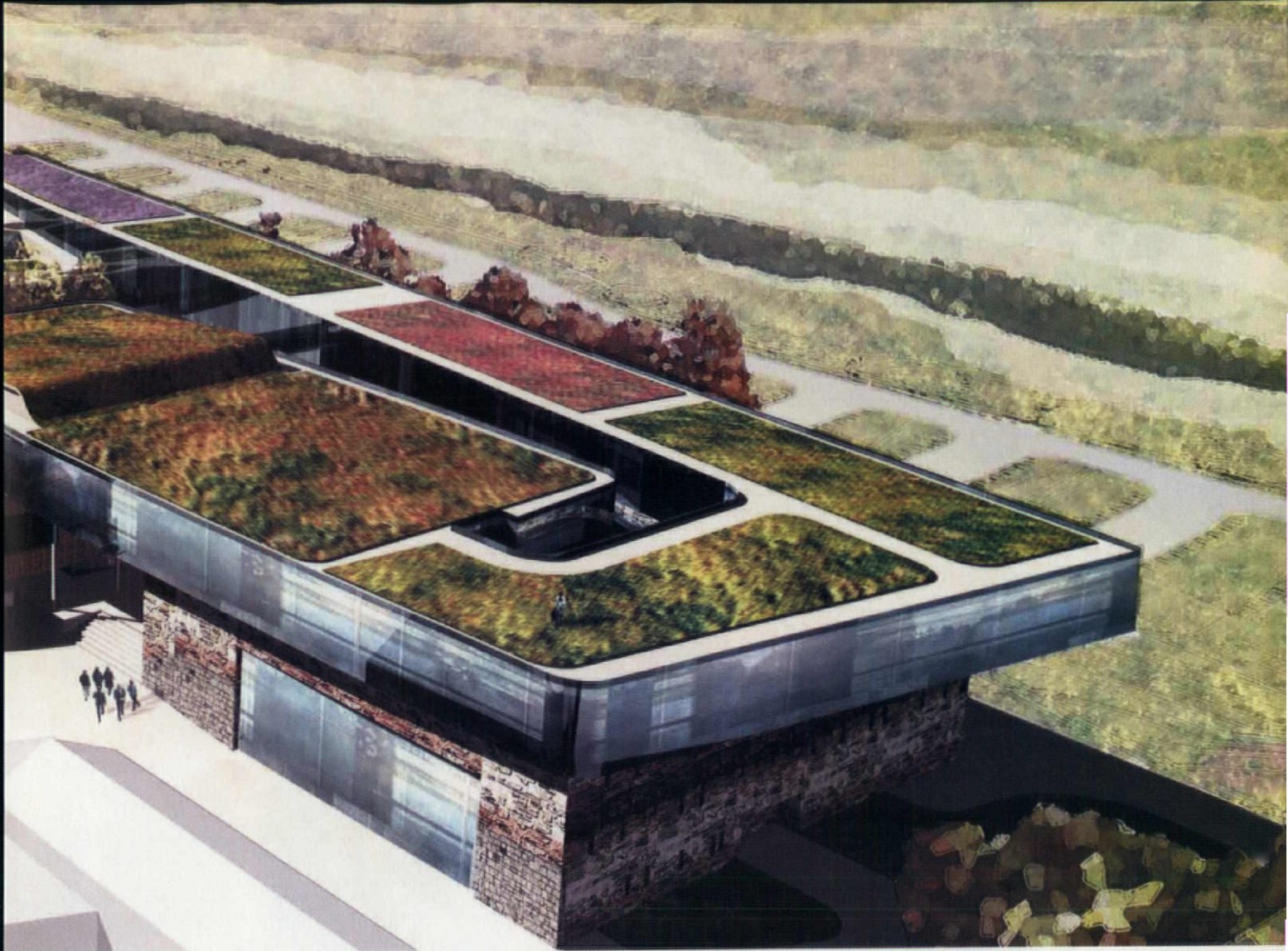
The 127-dwellings scheme lies on a riverside site, adjacent to a Grade II-listed bridge and with the River Avon forming the southern boundary. It features the refurbishment of nine existing buildings, regeneration of semi-derelict square Lamb Yard, 4,000m<sup>2</sup> of mixed-use space and a new focal riverside public space for outdoor facilities, all as a 'bold and innovative response to the site,' according to the developers. The town is characterised by traditional cottages climbing up the valley sides with predominantly slated or tiled double-pitched roofs. Project architect Allan McCulloch said the scheme also now has English Heritage on board, although a local group still feels it is too dense and wanted a more traditional treatment.

CABE commends the 'pleasing richness of treatment within a consistent architectural language' along with early plans for a second proposed bridge for the town. This would be a great asset, it says, contributing to permeability as well as relieving pressure on the old one across the Avon. It should be an integral though 'low key' part of the project, expressed without resorting to 'structural gymnastics'.

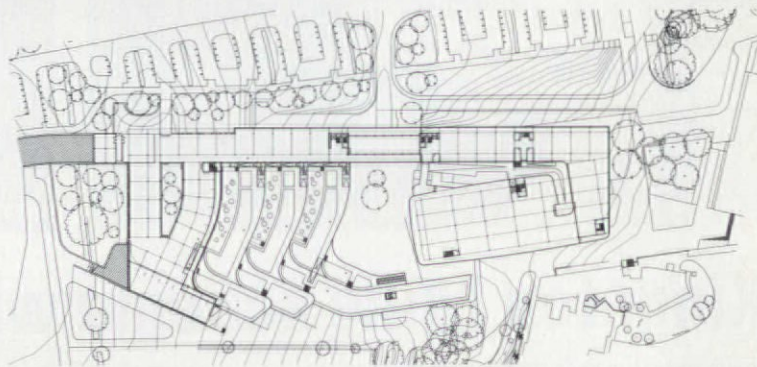
CABE had said that A&PG's designs had been too 'suburban,' failed to create a sense of place and represented a 'lost opportunity'.

David Taylor

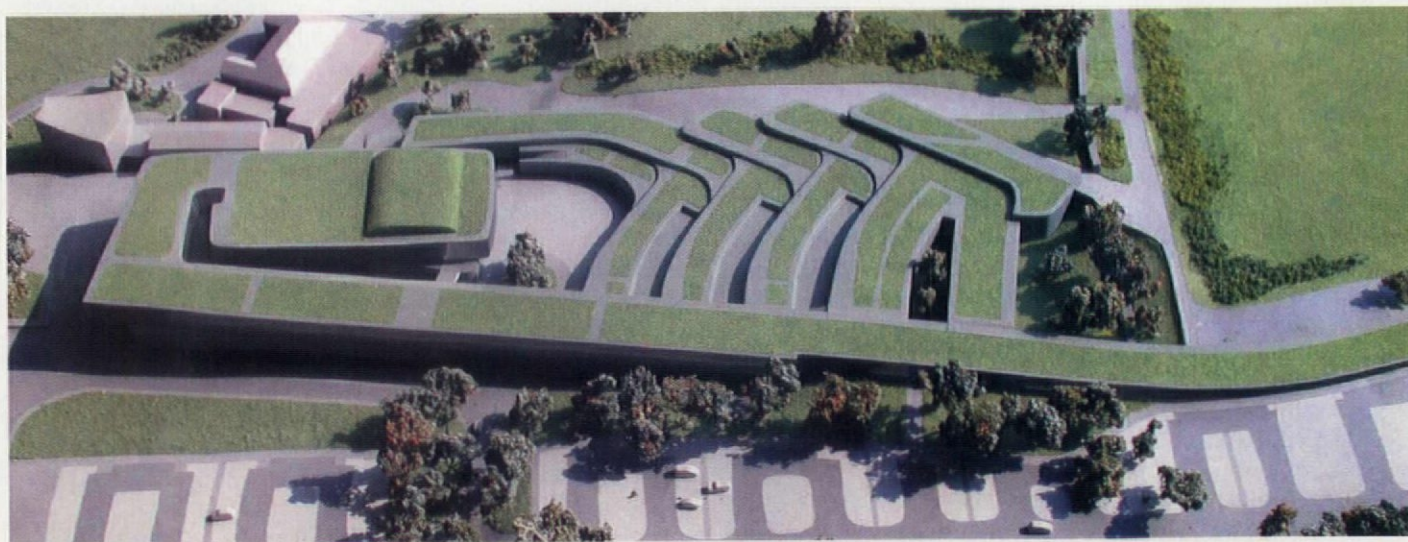




level 2



level 3





# PTP rises to £40m

## Cornish challenge

Percy Thomas Partnership has designed a new university near Falmouth in Cornwall. The £40 million project for the Combined Universities in Cornwall is a collaboration between Falmouth Art College and Exeter University.

The design of the Tremough campus near Penryn began as a series of 'positive', interrelated spaces with the form of the buildings developing around them. The spaces, many of them undercover, are linked by a series of steps and ramps and provide plenty of opportunities for social interaction between the students. The stairs, which are all wide and with low gradients, also act as seating and meeting places.

The core space is an open courtyard at the heart of the scheme, with a number of different routes into it. As the university expands over time, this courtyard will remain the central focus.

Two arcs spiral outwards from the central courtyard and each arc is made up of a cluster of interlinked structures. Most of the links between structures occur above ground level, so that they form bridges above social and circulation spaces below.

The 20,000m<sup>2</sup> site slopes down from west to east and the building emerges out of the hill, rising up at the eastern end. A single long block running the entire length of the building from west to east houses the academic departments and science laboratories linked to Exeter University. A path that begins on the crest of the hill, runs along the length of the roof of this block, providing a key point of access to the building and offering views out to sea.

The western arc houses the Design Centre for Falmouth College of Arts and appears as a series of stepped 'terraces' that follow the contours of the hill. The open-plan studio spaces and workshops offer views to the other studios at different levels. The stepped roof-scape is landscaped and fully accessible. The southern edge of the Design Centre encloses the southern side of the central courtyard and forms a link to the eastern cluster of buildings.

The eastern cluster comprises much of the student amenity space, including the learning resource centre and 700-seat seminar and lecture theatre with flexible partitioning. The granite wall of an existing stable block is retained and built up with boulders embedded in concrete with glazing above. Other materials used throughout the building will be local stone, timber cladding and glass.

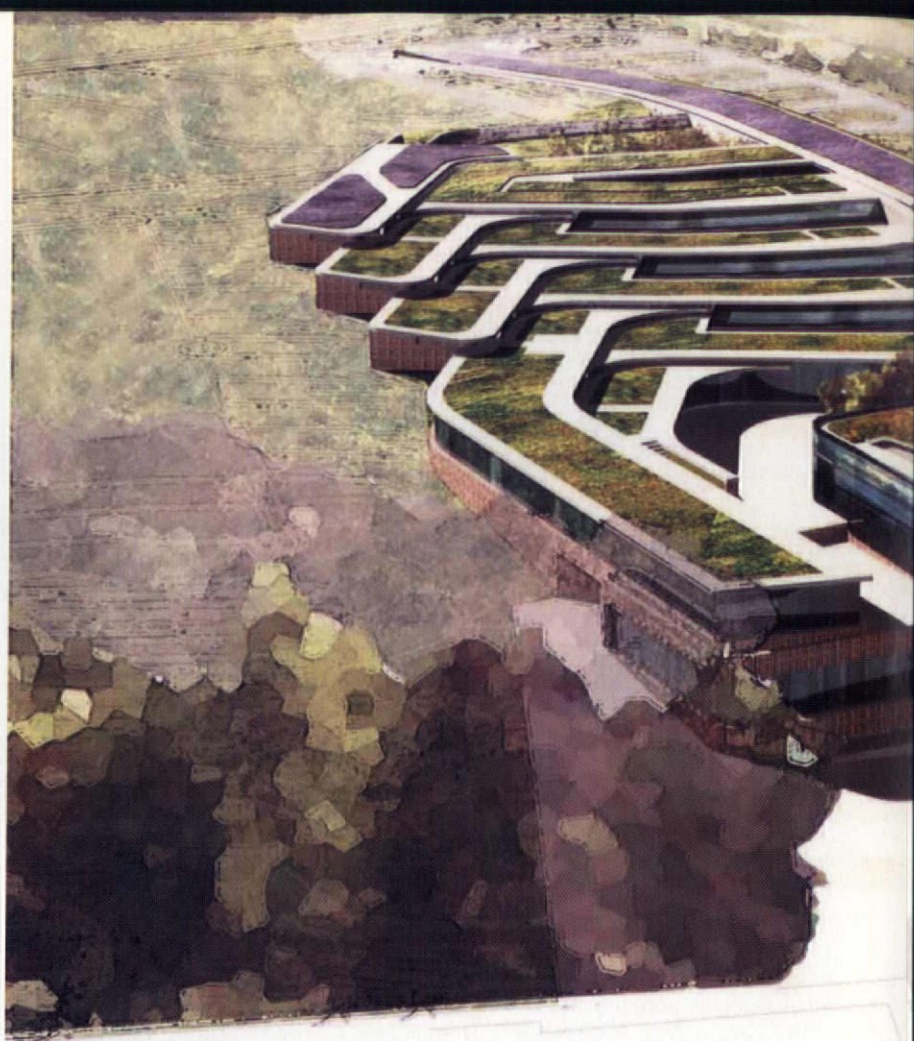
The campus – which also includes a new library, refectory, cafes, shops, flexible teaching spaces, research and teaching laboratories, arts studios and workshops – has everything necessary to be a permanently inhabited space, said PTP's projects director Jonathan Adams.

'We wanted to make a building that would be like a village, so every part of it could be active and interesting,' he said.

'The other thing that's really exciting about the project is the combination of the fine arts work of Falmouth with the hard science subjects taught by Exeter University, and seeing what kind of synergy there is between the two.'

The scheme, which also includes renovation of a number of existing buildings on the site, is phase I of the new campus. It will begin on site in September and will be ready for occupation in September 2003.

Zoë Blackler



The Tremough campus, arranged around a central open courtyard with a landscaped roof, emerges from the sloping site to a height of four storeys (top, middle right, bottom right). The eastern block is built on the remains of an old stone stables (below)





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Deyan Sudjic on the Gio Ponti show opening in London. *Observer*, 28.4.02

**'We regulars know, without being told by any poncey architects, that Camden is a wonder of our times.'**

Hunter Davies on Alan Powers' suggestion that Camden be designated a UNESCO World Heritage site for its 20th-century architecture. *Times*, 30.4.02

**'Many of the prominent museums of the last four or five years, like Tate Modern, are as big and impersonal as airports. You brace yourself for the news that the exhibit you came to see has been moved to far-off Terminal D.'**

Christopher Hawthorne. *Slate*, 23.4.02

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## Huddersfield school hits out at ARB de-validation delay

Huddersfield school of architecture has spoken out against the ARB as it waits for the outcome of its appeal against de-validation.

Head of school Richard Fellows condemned the ARB for its delay in reaching a decision over the appeal, saying the lengthy process was 'very damaging' and a 'serious threat to the university'.

The school began appeals procedures last October after it was threatened with de-recognition of its undergraduate course. As the process drags on, Fellows warned, the school not only risked losing its Part 1 intake for 2002 but for the following year as well. It has been unable to accept Part 1 students until the matter is resolved.

In addition to the loss of income from 60 Part 1 students, Fellows said, the school was receiving fewer applications from students for parts 2 and 3. 'It's a big threat to us. We're not taking it lying down,' Fellows suggested the delay was in some way affected by the lack of a precedent: 'We have no experience of this and neither do the ARB.' He said he was confident the school had a good case for appeal.

The ARB was unable to release any information about the appeals procedure or when it would be resolved.

Zoë Blackler

## Anger as DCMS fails to end Wembley Stadium uncertainty

The future of Wembley Stadium remains uncertain as an announcement from the Department of Culture, Media and Sport failed to materialise before today's local government elections.

The DCMS refused to comment on whether it allowed Wembley National Stadium Limited extra time after the 30 April deadline to present a finalised proposal in compliance with the conditions laid out in December. Following standard procedure it will make an announcement during the first session of Parliament after the elections, on Tuesday 7 May.

WNSL, meanwhile, is expected to make a statement on Friday outlining the final details of its scheme for a modified version of Foster and Partners/HOK Sports' design. A WNSL spokesman claimed it would be improper to make an announcement before the elections. 'This is politically sensitive information. The DCMS and Brent council are not in a position to comment and we don't wish to embarrass them,' claimed the source.

The delay has angered representatives of the Birmingham bid, whose Arup Sport design is sec-



Lifschutz Davidson has won planning permission for its 3,900m<sup>2</sup> mixed-use project on Tooley Street in London. As part of the 5.3ha More London development, the seven-storey framed structure will relate to its immediate neighbours in scale and provide a containment to a new public courtyard to the east. The ground level of the scheme will contain a supermarket, with offices occupying the upper floors. The construction costs are expected to be in the region of £7.5 million for shell and core.

ond favourite behind the Wembley plan.

'We are calling time on the government, the FA and WNSL,' said Kevin Johnson, head of the Birmingham Campaign. 'It seems strange that the DCMS won't even comment on whether a report has been submitted or not.'

## BBC looks to youth for new faces of architectural TV

The BBC is seeking a team of new young presenters for its latest architecture series. The 'stylish, intelligent' six-part series about modern architecture and contemporary design for digital channel BBC3 is aimed at the 'hip-hotels generation' – fashion-conscious 20- and 30-somethings.

Producer Mark Downie said he was looking for the next generation of presenters to replace the likes of Janet Street-Porter and Jools Holland, people in their 20s, articulate, passionately enthusiastic about architecture and 'who aren't desperately ugly'. He was hoping for black and Asian applicants.

For more details contact 020 8576 3755.

### 5 WEEKS TO GO

interbuild

9-15 June 2002,  
NEC, Birmingham, UK

A highlight of this year's Interbuild will be 50/50, an exhibition which presents the best buildings and products of the past 50 years and makes predictions for the next 50, based on interviews with a range of experts. This week, on page 14, architect John Outram (pictured) sings the praises of computer-controlled four-colour acrylic paint-spraying and through-colour designer concrete with inlaid, scripted surfaces.



Pre-register now for entry  
Visit [www.interbuild.com](http://www.interbuild.com)  
or call 0870 429 4558

### Q&A

# 50%

... of voters in a poll on the AJ's website think Richard Rogers' Lloyd's Building was the best exemplar of good design shown by Paul Hyett to Barry Sheerman MP.  
Respondents: 164

**This week's question:**  
In the light of the RIBA election saga, who now gets your vote?  
➤ Register your view at  
[www.ajplus.co.uk](http://www.ajplus.co.uk)



**'Gothic cathedrals are a bit drafty. It doesn't mean we tear them down.'**  
Robert Stern on threats to demolish Paul Rudolph's Orange County Government Center for being 'too difficult to maintain'.  
*Architectural Record*, April 2002

**'It is all too easy to forget that the 27 bridges funded by the Millennium Commission are among the unqualified triumphs of 2000. The most hardened anti-modernist finds them difficult to resist.'**  
Giles Worsley, *Daily Telegraph*, 27.4.02



news

#### ROGERS AND KPF IN BANKER

Richard Rogers Partnership and KPF are among the shortlisted practices competing to design the new HQ for the European Investment Bank in Luxembourg.

#### DIMBLEBY'S RIBA ADDRESS

Jonathan Dibleby was set to give the RIBA's first annual lecture last night in London on the subject of sustainable development. A profile of Dibleby appears on page 22. You can read his full speech at [www.ajplus.co.uk](http://www.ajplus.co.uk) +

#### AF JOINS EURO NETWORK

The Architecture Foundation has announced its membership of an EU-funded initiative which unites eight architecture centres across Europe. GAUDI (Governance, Architecture, Urbanism as Democratic Interaction) is a network of organisations committed to implementing an architectural planning culture which respects diversity.

#### RSC CHIEF QUILTS

RSC chief Adrian Noble has stepped down amid the controversy surrounding the new Stratford Theatre Building by Erick van Egeraat. The RSC said a review into the proposals was under way and that the demolition of the existing Grade II-listed building might turn out 'not to be the preferred option'.

#### STEEL TALK

Amory Lovins, Nicholas Grimshaw and Chris Wilkinson will be speaking at the IISI Steel in Sustainable Construction conference in Luxembourg on 15-17 May. Visit [www.sustainablesteel.com/](http://www.sustainablesteel.com/)

## Big names slam Fisher campaign

RIBA president Paul Hyett has called for strict guidelines over the raising of sponsorship as architecture's heavyweights speak out against the practice. Hyett is demanding that presidential candidates reveal accounts of any cash raised through sponsorship, following news that Annette Fisher has been approaching firms within the construction industry for cash.

Hyett's concern was this week echoed by the RIBA's ex-presidents. David Rock urged the RIBA to ban candidates from raising money that way, saying it could compromise the independence of the presidency. And Owen Luder warned that the pursuit of sponsorship was a 'dangerous route' to go down, that could be seen as unacceptable by some and open up the president to accusations. In view of the revelations regarding Fisher, he called on the RIBA to 'grasp the nettle' and look at 'radical changes' that would allow the president to be paid: 'The only way to avoid these dangers is for the president to have an honorarium – this situation has made it something that really needs to be addressed.'

Rod Hackney, who said he would be supporting Ferguson, said Fisher would need to be strong-minded to resist pressure from organisations sponsoring her. And ex-director general Alex Reid agreed that there was 'a real danger of the presidency being undermined'.

Hyett, outlining his proposals for guidelines, told the AJ: 'Political sponsorship is an issue that requires strict control. Money collected must be fully accounted for in terms of its source and use. Both the sourcing and the application must be within ethically acceptable parameters. That is the bottom line. Any surplus must be utilised in the proper way – for example, gifted to a charity, and on completion of any campaign, full accounts should be published. In my opinion, any fundraising for campaigns should comply with these criteria, and I expect that as a result of events during this

campaign, guidelines will be set for the future.

And he added: 'That said, no complaint has been made formally to me or the RIBA with respect to conduct of any candidate in the election.'

Ferguson and Fisher were both trying to claim the moral high ground this week. Ferguson denied he would be lodging a complaint against Fisher to the RIBA, and suggested: 'The electorate will make up their own minds.' However, he accused Fisher of being unprofessional, and said her sponsorship strategy 'raises some questions'.

Meanwhile, Fisher pledged to make public a full list of her backers once the campaign was over. She would not reveal it before, she said, as she suspected her opponents, Ferguson and David Thorp, would use the information to undermine her campaign.

Fisher, who is relying on the campaign advice of Wordsearch's Peter Murray, admitted approaching a number of developers for backing including Crest Nicholson – the company pitted against Ferguson during his fight to block Arup Associates Harbour-side scheme. But she appealed: 'I don't want my platform to be hung on this issue.'

Meanwhile, Marco Goldschmied distanced himself from Fisher, denying suggestions that he would be bankrolling her presidency. 'I have not made any commitment,' he said. If he contributes to her campaign fund, it will simply be to 'level the playing field' and did not mean he was exclusively backing Fisher to win.

Calls for a paid presidency could be in vain, however. RIBA membership secretary Peter Trebilcock told the AJ that because of the strict rules governing charitable trusts, the RIBA would not be able to consider the move. In a report to be presented to council on 15 May, Trebilcock concludes that to pay the post would require the organisation to give up its charitable status or for the president to relinquish his role as a trustee.

Zoë Blackler

BDP Dublin has designed the National Maritime College of Ireland at Ringaskiddy, Co Cork. The scheme, produced in collaboration with BDP Belfast, is arranged into three distinct wings, linked by a lateral three-storey circulation route. The entrance includes a linear waterway and boardwalk leading to a two-storey glazed atrium.



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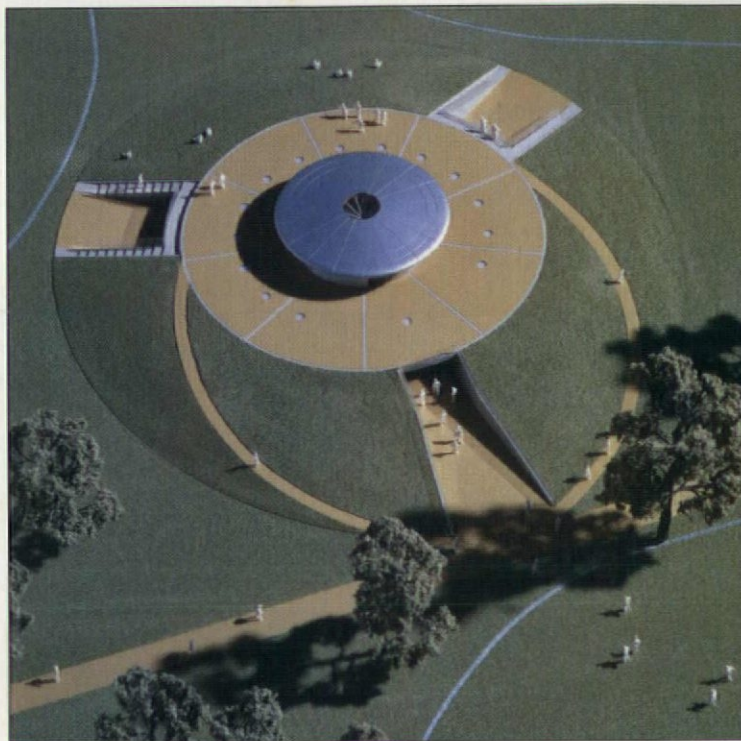
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David Morley Architects has designed a new pavilion to replace the existing Bernhard Baron Pavilion in London's Regent's Park. The scheme provides accommodation for 290 people with separate, flexible changing areas for children, adults, those with special needs and referees. The floor of the two-storey structure will be buried within a grassed mound in order to lessen the visual impact. The old pavilion will be removed and the area it occupies returned to parkland. The scheme is part of a larger masterplan for the park. +

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Proctor Matthews' Manor Farm,  
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Photograph by David Churchill

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