

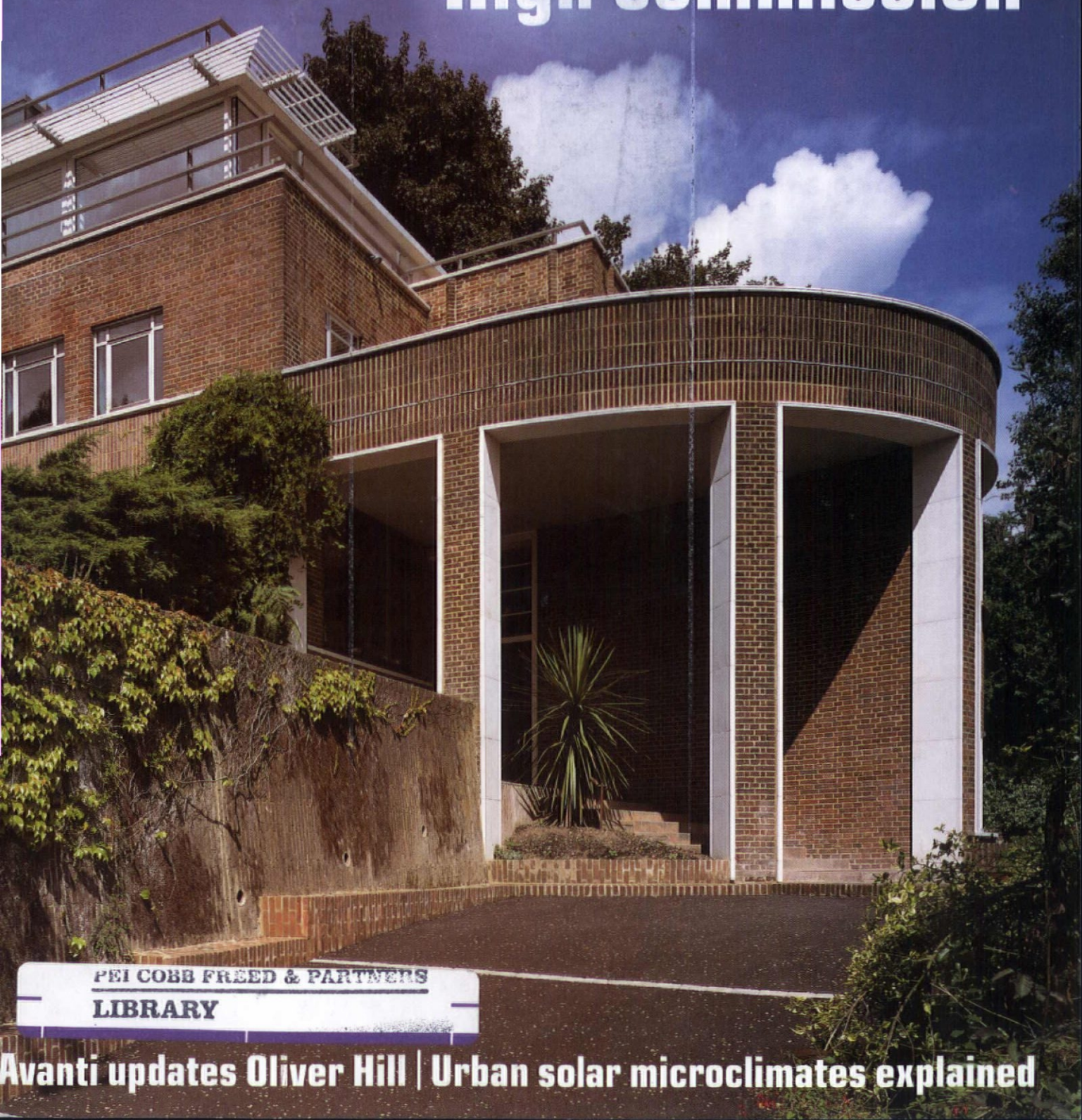
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NICHOLAS KANE

The Hill House in Hampstead, designed in 1936 by the architect Oliver Hill, suffered after the Second World War from insensitive alterations and additions, and has never found a place in the canon of early Modern buildings in the UK. Avanti Architects has now restored the house, removing the unsightly top floor addition and replacing it with a set-back, transparent two-storey construction that is much more in keeping with the original and makes the most of the extensive views. Avanti has also proposed a new house on a lower part of the site, whose form will follow the contours of the initial landscape scheme by Hill and Christopher Tunnard. See this week's building study, starting on page 36.

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COVER

Avanti Architects' Hill House, Hampstead
Photograph by Nicholas Kane

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'The case has an all-too-familiar ring to it and resembles one of the greatest heritage disasters of the last century – the destruction of the Euston Arch.'

Victorian Society chairman Dr Geoff Brandwood on the threat to Bishopsgate Goodyard. *Evening Standard*, 1.5.02

'It veers uneasily between the fantastical and the prosaic... It is supposed to soar but it looks heavy and earthbound, and its constituent parts do not seem to have been fully introduced to each other.'

Rowan Moore on Foster's GLA building. *Evening Standard*, 1.5.02

aj news

ALSOP'S SPECTRUM ADDRESS

Will Alsop will be giving the AJ/Spectrum lecture on Wednesday 15 May at 6pm in the lecture theatre at the Commonwealth Institute, Kensington High Street, London. The event is part of the interior products fair, Spectrum. Entry is on a first come, first served basis. For free admission to the Spectrum lecture, pre-register at spectrumexhibition.co.uk or call 0870 4294420.

HYETT CHAMPION TALKS

RIBA president Paul Hyett will be meeting with the ministerial design champions for education and the health service to discuss how to involve more small practices in the Private Finance Initiative process. Following the government's commitment to public services in the recent budget, Hyett has approached health minister Lord Hunt of Kings Heath and education minister Baroness Ashton to discuss how the design quality of public buildings can be improved.

HOME DEVELOPER PRIZES

O'Mahoney Pike Architects (with MKN Property Group) has won the Best Development of the Year award in the Britannia National HomeBuilder Design Awards for an 81 apartment project in Clontarf, Dublin. Proctor Matthews Architects won Best Project at Design Stage for a scheme in Harlow, Essex; and Des Ewing won Best New House of the Year for a project in County Down, Northern Ireland. +

For the best jobs in architecture turn to page 58 or visit www.careersinconstruction.com

ARB accused of election stitch-up

The ARB has been accused of a stitch-up in its forthcoming election of a new chairman.

Despite its claims of transparency, the regulator is refusing to release details of nominations for the post, which were submitted last week.

However, the AJ understands that Owen Luder and Judge Humphrey Lloyd are running as a team – with Luder poised to take the chair and Lloyd to take over as deputy. The alliance is an attempt to exploit the split between architects and lay members on the board, in the hope that the lay members will support Luder for the top job, in return for architect members voting Lloyd in as his deputy.

The AJ also understands that the alliance is being presented to members as a fait accompli, with calls for the election to be cancelled. Construction industry chief Alan Crane is also in the running for the chairmanship, and could be the true architects' choice. Crane has been nominated by architect member John Wright and seconded by Frank Duffy.

Wright said Crane was the best candidate for the job in view of his proximity to government. Crane was leading the 'Rethinking Construction' movement, and was sensitive to the plight of architects.

Wright added that he supported a lay member holding the position, which he believed would give it greater credibility. An architect would not be able to win the trust of the public, he said. But he played down suggestions of infighting and said that whoever is elected 'we will all fall in behind them'.

Figures within the RIBA are worried about the influence of Judge Humphrey Lloyd within the ARB. A source within the institute said that Lloyd was believed to be behind the recent leap in levels of minimum public indemnity insurance requirements. The move has caused a dispute between the ARB and the RIBA that continues to rumble on.

The source said there were moves to block Lloyd – who is seen as being hostile to architects – from bidding for the chairmanship, and that there may be a conflict of interest between his work in the technology and construction department at the Royal Courts of Justice and his role as an ARB board member. Crane, on the other hand, is seen as a figure friendly to architects, who would help lift the profession rather than take a nit-picking approach.

Board member Marco Goldschmied urged the ARB to become more transparent and to begin by making public the names of the nominees. 'If they don't want people to know they're standing, they shouldn't be standing,' he said.

Members will vote at the next ARB board meeting on 23 May. The post of chair became available after Barbara Kelly's term ended in March.

Zoë Blackler



Gateways, the first UK exhibition by the distinguished sculptor Marta Pan, will take place from Wednesday 22 May - Friday 14 June at The Galleries, Dock Street, London. As well as original works and photographs, the exhibition will include maquettes produced as proposals for integrating sculpture with architecture, and as stages in her own research.

CABE urges Plymouth to recreate itself as 'iconic city'

CABE has challenged a major southern city to build or improve 50 public spaces to turn it from dereliction into an 'iconic city'. Chief executive Jon Rouse said Plymouth should prioritise the public realm as a 'premium legacy to the Queen's Golden Jubilee'. He told last week's Urban Plymouth conference to improve or build 50 public spaces such as parks and piazzas in the next five years.

The city enjoyed an amazing run of development until the 1950s and virtually nothing since, he told the RIBA South West conference. Yet its potential was fantastic, with a sweeping bay, brilliant waterfront and plenty of land.

'Plymouth is one of the opportunity cities for the next 10 years. It is one of the largest cities on the south coast, is run down, degraded and could be turned into an iconic city. It is make or break time for the area,' Rouse said.

'Good urban design cuts crime, encourages social integration, and reduces inequality. But good urban design is the enemy of the big development companies...'

George Monbiot. *Guardian*, 7.5.02

'We had to get in John Miller, a marvellous architect for works of art, because he always puts them first.'

John Golding, co-curator of the new Matisse/Picasso show at Herzog and de Meuron's Tate Modern. *Art Newspaper*, May 2002

'I have seldom seen a team of people so potentially on the edge of nervous disorder.'

David James, former executive chairman of the New Millennium Experience Company, recalls his arrival at the Dome. *Independent*, 2.5.02

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



Studio BAAD has unveiled proposals for a masterplan for Jiao Tong University in Shanghai, including this new administration tower, designed as a landmark symbol for the whole project. The architect is collaborating on the scheme with Philip Johnson, the veteran US architect it worked with at Chevasse Park in Liverpool – the subject of a public inquiry – and Alan Ritchie Architects. The masterplan principles are based around sustainability, said Studio BAAD partner Philip Bintliff, with the campus purposefully compact and buildings such as the admin tower including energy-saving features such as wind turbines and photovoltaics. The spiralling admin tower features communications facilities at its higher level and accommodation below.

Birmingham hits out over extra time for Wembley

Birmingham's team to rival Wembley National Stadium Ltd has condemned the government for giving another extension to the latter to finalise funding for the £715 million national stadium by Foster and Partners and HOK Sport.

Paul Spooner, director of economic development at Birmingham City Council, said the extension was 'very, very unpalatable'. Spending £715 million on a pitch 'bedevilled with access and infrastructure problems at a time when football is feeling the pinch' from TV deals, was questionable.

Culture secretary Tessa Jowell gave Wembley an extension on Tuesday. 'Wembley has met tests set by Tessa Jowell,' said a department spokesman. 'There is still some work to be done, but it would be unreasonable not to give them a little more time.' He gave no details but said WNSL set the deadline of 30 April and not the culture department (AJ 2.5.02).

The FA wrote to Jowell last Friday, saying it had 'substantially met' all the five tests she set last December. These included the ability to secure funding and ensure that costs did not outstrip those for other stadia around the world. The FA refused to comment.

Birmingham's 90,000-seater stadium by Arup Associates would cost £400 million and have good links to motorways, airport and railway, Spooner said, adding that the government should give Wembley no more than a few days more.

Arup director David Storer said: 'To put together that sort of financial package takes time. If they are 95 per cent towards achieving their goals is it right to say they have failed? But an extension is unfair if they have achieved only 50 per cent.'

Wembley is working with German financier WestLB. Its stadium will include a retractable running track and cost £340 million of the total project cost, said Foster and Partners.

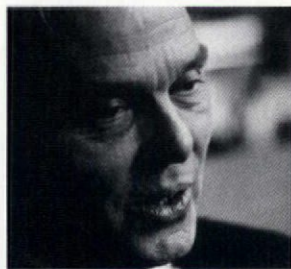
Jez Abbott

4 WEEKS TO GO

interbuild

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Richard MacCormac will be the keynote speaker at this year's RIBA Conference, to be held on 11-12 June during Interbuild at the National Exhibition Centre in Birmingham. Other speakers include Ted Cullinan, Robert Adam, Jon Rouse, Richard Saxon, Glen Howells, Richard Murphy, Elia Zenghelis and Sunand Prasad. See pages 28-29 for booking details and a full programme of Interbuild events.



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Q&A

60%

... of voters in a poll on the AJ's website say Annette Fisher gets their vote in light of the RIBA presidential election saga.
Respondents: 35

We are continuing to run the poll this week.

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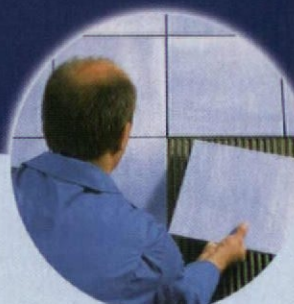
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The house is clad in Italian terracotta tiles while the whole of the upper floor has large areas of glazing on all sides, making the mono-pitch roof appear to float over the building

Brooke Coombes House scoops Manser Medal

This year's winner of the Manser Medal for the best one-off house in Britain is Burd Haward Marston Architects for its Brooke Coombes House in Ealing, west London.

The £310,000 project has already gained the practice a number of plaudits, with Burd Haward Marston recently being appointed to the young architect panel of major housing association Circle 33. The success is all the more remarkable since the scheme was the firm's first new structure building – it had previously only

worked on extensions and interiors.

'It is a fantastic design,' said Michael Manser, chairman of the judging panel. 'It is exceedingly simple, which is always difficult to achieve. The structure is very clear and precise, and there are some very innovative designs. There are also a lot of energy-saving features. The late Alex Gordon used to use the phrase, "Loose fit, long life, low energy". This design certainly encompasses all those points.'

'We are obviously delighted and very proud,' said Catherine Burd, one of the partners at the practice. 'It has been a busy period for BHMA. We have also just heard that the house has received a commendation from the Civic Trust and has been shortlisted for an RIBA regional award. Also, two big projects have started on site – a new art gallery for Flowers East and a design studio development in Bethnal Green.'

The house, which was featured in the AJ last year (AJ 30.8.01), was designed with the aim of producing a low-cost, modern, family home. While the client had chosen a self-build scheme, Burd Haward Marston did not want to be constrained by the commonly understood self-build methods or materials of construction that often result in a low-tech aesthetic, Burd said.

Making use of the available specialist technology and with more than a nod to the current trend for prefabrication, the resulting design avoids the feared 'handcrafted' look. The house also engages with the contemporary issues of sustainability and energy conservation.



CHARLOTTE WOOD

The courtyard is flanked by a glazed wall on one side and a brick 'garden wall' on the other

The planning of the building itself is fairly simple. Set out on a grid and arranged according to a straightforward diagram, the house is divided with compact living quarters on one side and a glazed courtyard on the other. In contrast to the glass-walled courtyard and subverting the front/back relationship of the house, the main living area appears solid – wrapped on three sides by a thick, highly insulated, terracotta-clad wall, with precisely placed windows.

Rowan McIntyre



CHARLOTTE WOOD

The scheme features an internal courtyard which makes a popular sitting area for the owners



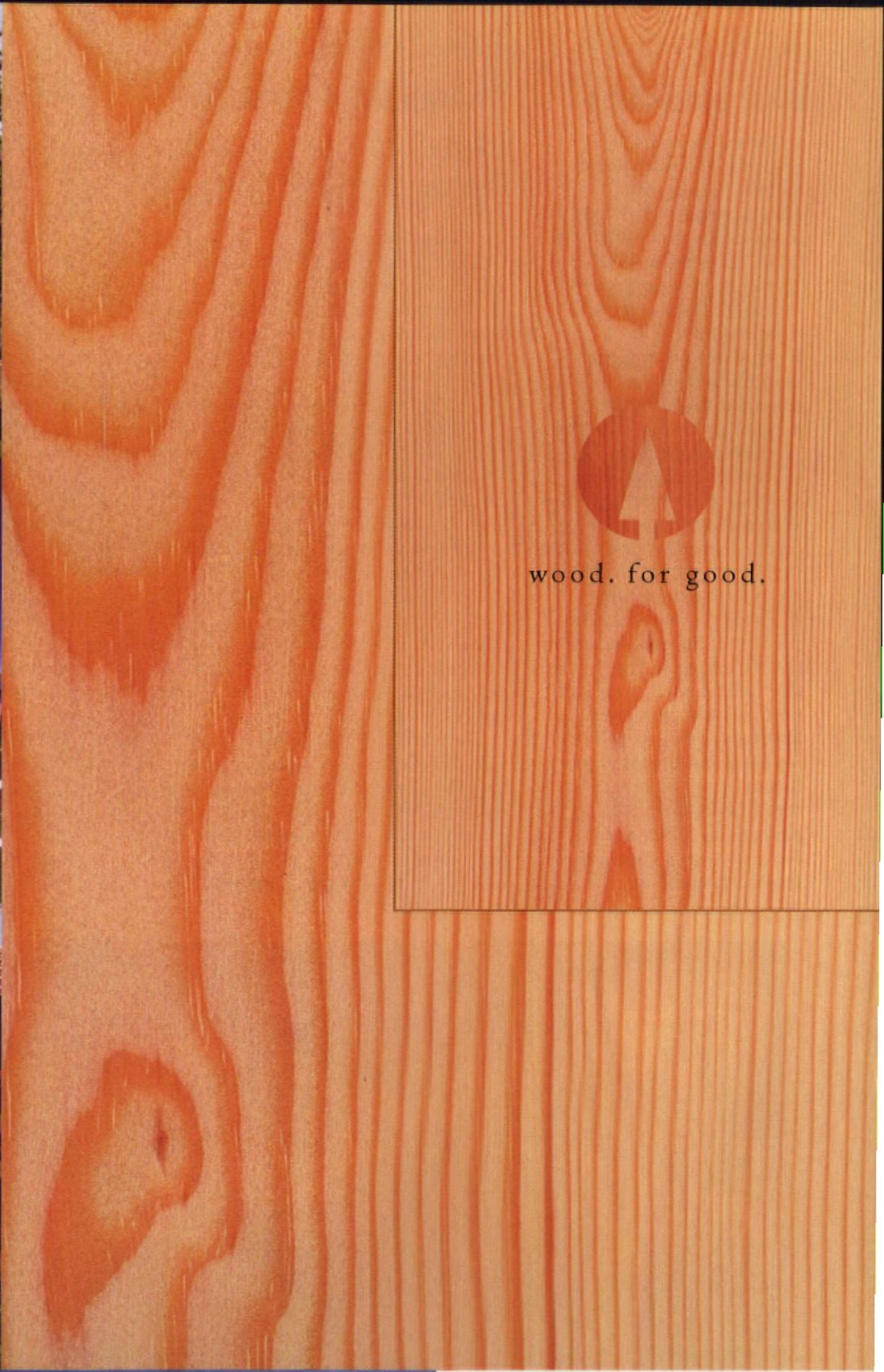
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vital statistics

● The Institute of Civil Engineers has announced that the backlog of maintenance work on British roads is increasing and it will take £7.5bn to put it right. This amounts to approx £120 for every man, woman and child in the UK.

● April saw the biggest monthly increase in construction business activity in almost a year. The Chartered Institute of Purchasing and Supply's headline activity index stood at 56.6 in April – a rise of 0.4 on the previous month. This represents the strongest monthly rise since July.

● Homes in the UK are the smallest in Europe, according to a survey carried out by the Centre for Economics and Business Research for the Bradford and Bingley. The report claims the average British living space is 12 per cent smaller than in Spain, 14 per cent smaller than in Germany and 16 per cent smaller than in France.

Andrea Wulf reviews...

Italian design through the works of Gio Ponti

The Pirelli Tower is Milan's highest building and Gio Ponti's masterpiece. When it was hit by a light aircraft two weeks before the opening of Ponti's retrospective at the Design Museum it could have destroyed one of the landmarks of Italian post-war design, but the timing was, in publicity terms, perfect.

This is Italian style at its best, ranging from smooth Modernist design to sophisticated artisanal craftsmanship. The clear design invites you to stroll around and dip into curated 'islands' of the different decades of Ponti's oeuvre. What it achieves is an immediate understanding of his spectacularly multifaceted career and style. Snuggled together in the late '40s, for example, is his chromed-steel Pavoni coffee-machine, epitomising the dolce vita, with highly decorated and ornamented glass bottles for Vernini. There are the easily recognised Modernist examples such as the Superleggera chair, together with less-known objects from Ponti's collaborations with applied-artists.

The trouble is that while it is a full exhibition, it feels empty. Elegantly designed, but the meaning has been taken out in many places. It is populated with objects that are devoid of Ponti's surrounding rooms. Architecture and interiors are mostly represented as photographs but not as spaces.

Also missing is the acknowledgement of

history. Working throughout the 1920s, '30s and '40s when Mussolini was in power, Ponti had to engage with the fascist regime, just as almost all architects in Italy. This is carefully brushed under the carpet, while one exhibition panel declares Ponti's public buildings of the '30s as 'designed in a manner appropriate for modern times'. But what were the 'modern times' of fascist Italy?

The most glaring example for this deliberate removal of content is the digitally erased portrait of Mussolini on the invitation card for the private view. The original photograph features a stunning office designed by Ponti in 1936 for the chairman of a big Italian company with the dictator's head on the wall behind the desk. The curator of the exhibition, Marco Romanelli, explains that the portrait would have been too prominent on the card. While Mussolini's picture remains in the photograph of the office in the exhibition catalogue, this is a very bold step towards blanking out uncomfortable facts.

Done away with are the words, thoughts and ideas which created and sustained the *Domus* magazine. Founded by Gio Ponti, *Domus* is still one of the most important mouthpieces for contemporary design and architecture. Beautifully displayed on the whole length of the exhibition space are the colourful front covers of endless issues which create a sophisticated ambience but again deprive the visitor of the ideas inside them.

This exhibition presents design history for the wallpaper* generation – sumptuously designed and arranged, stylish, unpolitical and easy to digest. *Gio Ponti, Design Museum, from 3 May to 6 October 2002*



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PATRICK BELLEW

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What is the best building of the past 50 years?

Renzo Piano's 1997 Beyeler Foundation museum, Basel, Switzerland. It's a long, low box with largely solid walls and a roof made almost entirely out of glass which it shouldn't be, but... Piano handles the light beautifully, it is especially good at setting up the sculptures which include a number of Giacomettis.

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

Fuel cells. The trouble is they're dumb boxes and don't look very interesting. But they may solve the problem of CO₂ generation. OK, they may not. You feed it with hydrogen and you produce power and heat. You let the oxygen dissipate into the atmosphere. There are a few being installed right now. One is going in at Woking as district heating. But the long future is photovoltaics.

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

Dichroic glass. It's coated with many thin layers of metal oxide in a vacuum chamber. The glass has the reflected colour of the coating plus a second colour when you look at it from a different angle. When you use it in lamps, you get this very pure, deeply saturated coloured light. James Carpenter in New York has done some amazing facades with bits of dichroic glass and we started looking at it when we did a competition for Central St Martins where we suggested using it as a whole facade.

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

I see building facades being developed as hydrogen generators. You crack water (H₂O) into hydrogen and oxygen. You do the cracking with solar power and you capture the hydrogen for fuel cells which power the building. OK, maybe you need a blast wall for when the hydrogen goes Hindenburg... But that's a detail.

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

'Super-green' Chetwood hotel to see the light in Clerkenwell

Chetwood Associates has won planning permission for a new, super-green hotel in London's Clerkenwell. And the practice is hoping it will prove that environmental principles can be applied to this neglected building sector just as successfully as to bespoke, high-budget, high-profile projects.

Chetwood director Paul Hinkin told the AJ that the scheme, which won planning permission from Islington council on 23 April, is proof that it is possible to 're-engineer' the hotel as a building type, ushering in natural daylight and energy-saving features as much as possible while still maintaining a 'crisp, modern aesthetic'. The client is new outfit The Urban Hotel Group and some of its team were behind the successful Moro restaurant, also in Clerkenwell.

The hotel, which is designed to appeal to 'design-aware 25-40 year olds', sits in a conservation area. Rather than new build, it is a refurbishment of a historic warehouse/office building which is more than 100 years old. Hinkin aims to create a central atrium with 59 hotel rooms wrapped around it. To cut out the 'depressing' walk to the hotel room from the lift which is

common in most hotels, the atrium brings in natural light from its glazed roof and means drinkers in a ground floor bar and 60-seat restaurant can look up and see the stars. A passive ventilation system features computer-controlled ventilation in the atrium ceiling, controlling heat escape through the glazed ceiling as it rises via natural stack ventilation.

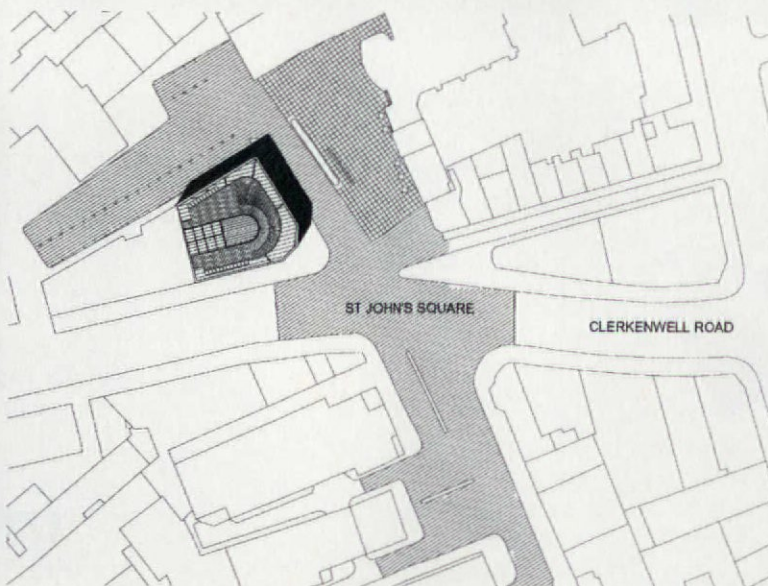
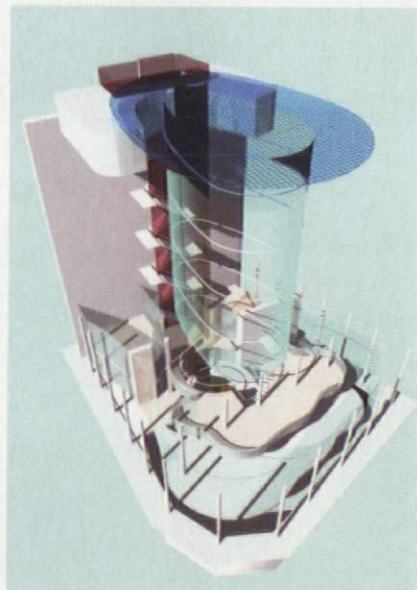
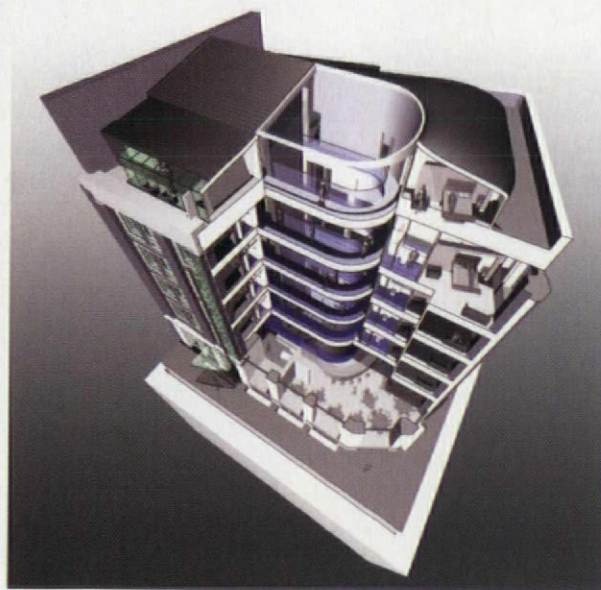
Hinkin wants to use water drawn from a borehole for WC flushing and to cool mechanically extracted heat. This is being actively encouraged, since the demise of heavy industries such as brewing in London has depleted the draw-off of groundwater from under the city, causing the water table to rise dramatically.

Recycled plastics are used as wall cladding in wet areas, timber is sustainable and left untreated, and the hotel lobby matting has even been fabricated from recycled coach and aeroplane tyres.

Unusually the loft-height rooms feature shorter bathrooms as pods with a 'halo glazing' strip allowing light in. The practice is also looking at installing thermal and acoustic shutters in the bedrooms in place of the normal double glazing.

'We're trying to transfer the lessons learnt in other places – technologies to reappraise and significantly re-engineer the sector,' said Hinkin.

David Taylor

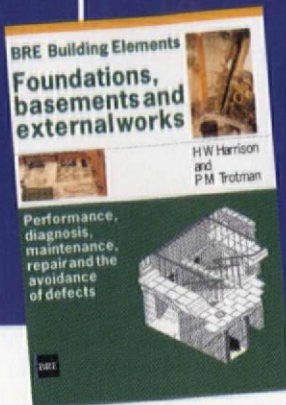


Left: site plan of the seven-storey scheme
Above left: cutaway perspective. The project includes a roof extension with a 'ribbon' roof design and an atrium running through the middle.
Above right: an early concept sketch for the project. The ground floor's dining area is designed to be hired out for business meetings. The Urban Hotel Group hopes this scheme will be the first of many, with Chetwood Associates likely to prepare the others

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Architects Registration Board **APPOINTMENT OF MEMBERS TO THE ASSESSMENT AND VALIDATION POOL**

The Architects Registration Board (ARB) is the statutory body responsible for determining the standards of education and professional competence required for registration as an architect in the UK. It nominates 50% of the membership of the Validation Visitors Pool, the other 50% being nominated by the Royal Institute of British Architects (RIBA). In addition, members of the ARB Visitors Pool also serve as members of the Assessment Panel, and occasionally as members of the Competency Standards Group. The Pool membership is required to reflect the general balance of interests within the profession, and includes registered architects and non-registered persons, as well as full time architectural students. Architect members may serve for a period of 5 years, and non-registered persons and architectural students for 3 years.

A Visiting Board, comprising 6 members from across the Pool, performs the process of validation of courses in schools of architecture throughout the UK, and reports its findings to ARB. Members (with the exception of non-registered members) will also be asked to sit on the Assessment Panel interviews, which assess individual candidates with unrecognised qualifications from the UK and overseas. Registered practitioners may also be asked to be part of the Competency Standards Group, which assesses for entry and re-entry on to the Register.

As a member of the Pool, you will be expected to participate in at least two Visiting Boards each year, at least three Assessment Panel Interviews and to attend approximately two training days each year.

Some of the present registered and non-registered persons are nearing completion of their term of service. ARB is therefore looking to appoint new members to its Pool, and applications are sought from both architects and non-architects. Architect members can be academics or practitioners, with a keen interest in architectural education. Non-registered members should preferably have a regulatory/educational/quality assurance background and/or have a familiarity with the construction industry. A more general requirement is a commitment to ensuring that appropriate educational and professional standards are maintained. You will be remunerated at the rate of £150 for each day spent on Visiting Boards and Assessment interviews (subject to review) plus expenses.

If you would like to be considered for appointment, you should submit your CV and an appropriate cover letter to the Register, ARB, 8 Weymouth Street, London W1W 5BU.

Closing date for applications is 15th May 2002, and interviews will be held on 27th May 2002. Successful applicants will also be required to attend two training events - 28th June 2002 and 18th September 2002.

If you would like an informal discussion on these appointments, please telephone Jon Levett, Head of Education on 020 7580 5861.

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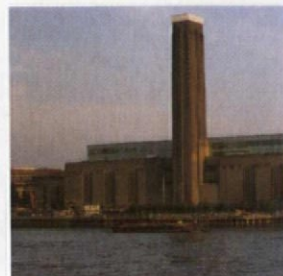
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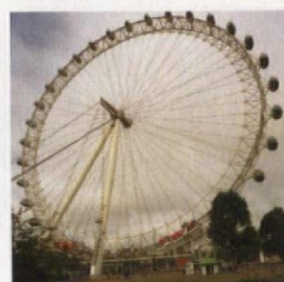
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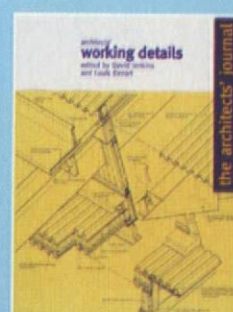
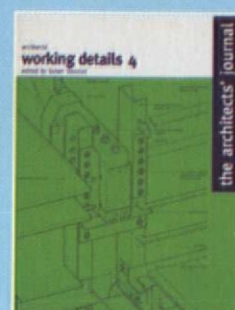
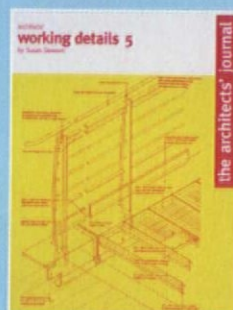
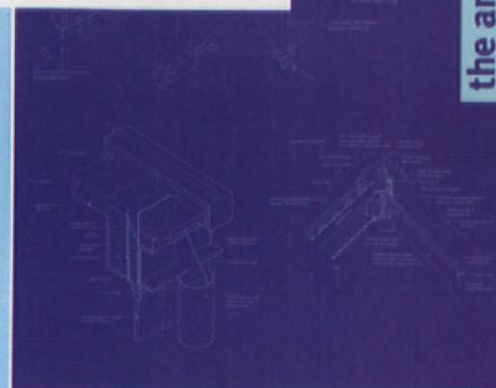
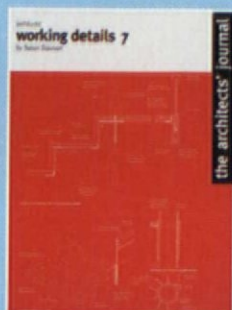
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architects' **working details 8**
by Susan Dawson

the architects' journal



Profession hails Dimbleby's RIBA sustainability challenge

Broadcaster Jonathan Dimbleby last week called on architects to recognise their 'daunting responsibility' to the future – and won the applause of the profession. Dimbleby was delivering the first RIBA annual lecture at its Portland Place headquarters last Wednesday.

The *Any Questions* presenter addressed a packed Jarvis Hall – despite the threat of May Day riots – with his talk, 'Confessions of an optimist'.

Dimbleby's observations, in which he urged architects to do more for sustainable development, were welcomed by the audience – although not all of his criticisms.

Sir Colin Stansfield Smith said the speech was 'worthy' but also reassuring and full of good intentions, 'with all the messages we want to hear'. But, he questioned a number of Dimbleby's assumptions, including the accusation that architects blame the client for their failure to design more environmentally sensitive buildings. 'He assumes we have control and we don't,' Stansfield Smith said. 'To an extent we are powerless.'

But Stansfield Smith acknowledged an inherent contradiction within the profession that speaks of its commitment to environmental sensitivity while applauding buildings that are wholly unsustainable. While Marco Goldschmied was raising the flag for sustainability as president of

the RIBA, he said, the institute awarded the Stirling Prize to Future Systems' Media Centre at Lord's Cricket Ground.

'It's a contradiction in all of us,' Stansfield Smith said. 'While the Media Centre is a building I like, it goes against the principles of sustainability.'

CABE commissioner Richard Feilden also applauded the 'well-balanced' presentation, although it got 'fairly close to the bone at times'.

'I think he has a breadth of vision that comes from his work in the third world and an understanding of the wider issues,' Feilden said.

'We've got to get real about this. We've got to demonstrate how we can add value to issues of global importance. People now pay lip-service to sustainable development. It's just not good enough,' Feilden added that he supported the assault against mediocre architecture.

In his lecture, Dimbleby identified the real challenge, not with high profile iconic buildings but in the 'creation of the routine' – schools, hospitals, colleges, factories, offices and the houses in which we live: 'These are the architects who design our habitual urban and suburban landscape, and, I think, do far more to shape the communities in which we live than their more celebrated peers.' And he proposed the architectural equivalent of the hippocratic oath – 'a clearly defined set of green criteria to which architects of repute would pledge their collective allegiance'.

➔ Read Dimbleby's speech at www.ajplus.co.uk

Zoë Blackler



CHARLES GLOVER

Dimbleby called on architects to address sustainability



Urban designer and public space artist Richard Lester Swain has won planning approval for a major landmark sculpture from Chesterfield Borough Council. The scheme will not only be the biggest piece of public art in the UK but also the world's largest operational, solar-driven timepiece. The Solar Pyramid's design incorporates three blades of steel, triangular in section, planted in an elliptical piazza 30m x 40m. The blades are formed by a lattice-based structure clad in a polished stainless-steel shell. Construction on the £350,000 work is scheduled to start on a site adjacent to the M1 motorway early in the autumn, and the opening ceremony is planned, appropriately enough, for next year's summer solstice. Swain, whose previous works include the decorative gateways in London's China Town, hopes the project will help reinvigorate an area that has been depressed since the local coal and steel industries collapsed.

ARCHITECTURE FOR ALL

The RIBA has released details of its summer programme of talks, which will bring together some of the leading architects of the day. Highlights include the first in a new series of lectures organised jointly between the RIBA and the V&A, as part of their Architecture for All project. The Architecture and... Museums series kicks off with David Chipperfield at the V&A on 19 May. Also, as part of Architecture Week (21-30 June) there will be a two-part conference on 16 June with the RIBA and the London Jewish Cultural Centre, attempting to unravel the influence of refugee architects on architectural styles and how the past is memorialised in large buildings. ➔

SAVE TYNTESFIELD APPEAL

The National Trust has launched a public appeal to save Tyntesfield, the Victorian country house created for industrialist William Gibbs. Situated on the outskirts of Bristol, Tyntesfield is a unique survivor of its kind. Current estimates suggest a total of £35 million would be needed to purchase and ensure the future protection of the property.

DESIGN EXCELLENCE AWARDS

The RIBA Yorkshire is currently accepting entrants to the White Rose Awards for Design Excellence. The competition recognises recent building projects in the Yorkshire and Humber area, by RIBA members based anywhere in the country. The competition is being run in conjunction with Ibstock Building Products. The deadline for entries is 31 May. Contact 0113 245 6250 for details.

POUNDBURY REVISITED

Following the completion of the first phase of the Poundbury project, a town extension of greenfield land where building started a decade ago, the Prince's Foundation is holding a study visit on 11 June. The visit will explore the practicalities of the implementation of the original plans and the results. For details contact 020 7613 8500.

SUTTON COLDFIELD PLAN

Gould Singleton Architects has submitted its design for a £30 million, 19,500ha mixed-use development in the centre of Sutton Coldfield for planning permission.

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ten years*



Mark Fisher Associates has won planning permission for **Phoenix House** (above), a £2 million apartment block in the heart of London's Soho. The 1,200m² site is constrained by the site depth of 8m and has only a single aspect. Work is expected to start later this year.

NOT SO GRIM IN GRIMSBY

EDAW and **Latham Architects** have presented their vision for the future development of Grimsby and the north-east Lincolnshire area. The key elements of the plan include the planting of a major community forest in the Freshney area, the regeneration of Immingham and Cleethorpes seafront, new residential and leisure developments around Grimsby Docks, and improved public transportation links. +

Ferguson pushes 'architecture TV' in new RIBA election pledge

RIBA presidential hopeful George Ferguson wants to turn the institute into a home for film-making about architecture to drive home the benefits of good design to Joe Public, politicians and clients.

Ferguson told the AJ last week that he would like to see the institute set up a production company to take forward filmed projects, through TV and perhaps the internet. He wants to achieve 'deep penetration' across the population through the visual medium, addressing specific issues. 'I know from my own experience that there's nothing as effective in getting people's reaction, and it would be good for the RIBA to be in control of the productions,' he said. 'It needs to be looked into.'

Ferguson has produced *The Architecture Show* himself for HTV, featuring names such as Chris

Wilkinson, Stefan Behnisch and Ted Cullinan on 'the process of architecture', and feels that advances in hand-held cameras and the like have made such programming more practical. Another show featured Ferguson and Simon Allford diving into a pool his practice, Allford Hall Monaghan and Morris, designed in Wiltshire, a 'fun' element he feels is important.

'They were extremely successful and got a very good response,' Ferguson said. And he stressed the venture may not need to be based at HQ in London, but in the regions. 'I'd like to see a much closer working relationship with Channel 4 and the BBC – I know that architects have a lot to say, some of it quite dramatic... The RIBA should not just be subjecting itself to it but using it positively for the profession and the general advancement of architecture.'

Ferguson also wants CABA to get involved, but has not yet looked in detail at how the venture



Channel 4 has revealed details of the design of the new *Big Brother* house. Contestants will enjoy use of a swimming pool, hot tub and a barbecue in the garden. Inside there are two bedrooms and a large living area. The walls are constructed of either concrete, stainless steel or fabric panelling. Designer Markus Blee described the most challenging aspect of the job as creating a hybrid environment which was not architecture and not set design, but somewhere in between.

The Swedes have an irrepressible passion for design purity. Especially when it's turbocharged.



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Ryder has converted a former generating station for Newcastle's electric tramway system to provide 'unconventional' and 'creative' office space for itself and others. The practice has redesigned the 1902 building as 'Generator Studios'. It will provide a new base for Ryder's 67-strong Newcastle operation and complementary firms in the regeneration field. Ryder director Peter Buchan said the scheme is an indicator of the growth and confidence of the practice. He added that the scheme includes seven studios, shared formal and informal meeting places and a cafe as entrance 'hub'. The £1.75 million project has also been 'branded' on the theme of regeneration with the interior 'stripped back to the shell to reveal the industrial archaeology'.

HOUSING TIME BOMB

The Popular Housing Group is holding its annual conference, entitled 'At home in the third age: housing the demographic time bomb', on 22 May. The event, to be held at the Prince's Foundation in east London, will explore the provision of housing for an ageing population and the challenges and opportunities that lie ahead. Speakers at the conference will include Robert Adam, Professor James Barlow of Sussex University and Cedric Dennis from the Joseph Rowntree Foundation. For further information on the event contact 020 7613 8520.

could be funded, though it is one of the things he would have a 'serious look at prior to taking office'.

Meanwhile, Ferguson this week added more fuel to the fire in the presidential election campaign by declaring that his rival Annette Fisher's use of a PR company in her bid was 'a very dangerous precedent that disguises, rather than enhances, the real quality of the candidate.'

He also hit out at Marco Goldschmied, branding the ex-president 'offensively racist' in referring to Ferguson as a 'middle aged white man' following an article in last weekend's *Independent on Sunday* which headlined Fisher as the 'danger woman'.

Fisher hit back, however, claiming in a letter to the AJ (which arrived too late for publication but can be seen on the AJ's discussion forum at www.ajplus.co.uk) that her campaign has been

'crystal clear' about fund-raising, that no money has passed hands and that her team is keeping a full record of help in kind sought from across the industry. 'It is completely above board,' she said.

Fisher added that she aims to set new rules about 'equality and protocol' in the area of sponsorship in future elections – if she wins this one.

The RIBA is set to rule out paying the president next Wednesday when its council hears a report on the matter by vice-president of membership Peter Trebilcock. But the paper will recommend that Portland Place should 'adopt a more sympathetic view to the payment of expenses' – increased 'flexibility' when dealing with costs such as 'sensible' travel and subsistence allowances, dress/suit hire, and child minding fees when appropriate.

David Taylor

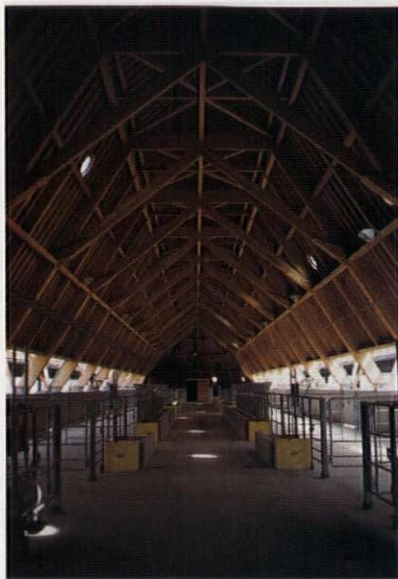
CHECKING ON STANDARDS

CABE will be working with NHS Estates on 13 building projects to ensure they are designed and built to the highest possible standards. This will comprise five acute hospitals, five primary care schemes, and three one-stop primary care centres. The initiative was announced by the Department of Health's ministerial design champion, Lord Hunt, at the Primary Care Design conference last week. +



RIAS returns to Eden for 2002 convention

This year's RIAS convention in Inverness – the commercial and industrial heart of the Highlands – explored urban design, regeneration and rural design. Zoë Blackler reports



Left to right: Tom Henegan's cowshed in Kumamoto, Japan; a vacation cabin near Hiroshima; and Sir Nicholas Grimshaw's Eden Project in Cornwall

The setting of this year's RIAS convention 'Invention and Intervention: a return to Eden?' was the city of Inverness in its Eden Court Theatre. The brief for speakers was broad – they were asked to explore urban design strategies, regeneration and rural design.

British-born Tom Henegan was first to speak, describing some of his work in his adopted homeland, Japan. There he is known as 'Mr Green', as much a reflection of the problematic attitude of the Japanese towards their environment as a comment on his work, he said.

Henegan promised to show 'a series of buildings I've copied and then to show how I copied them', beginning with a number of slides illustrating the relationship between architecture and its setting. From a Japanese temple, to a public square in the centre of

Brisbane, Australia, and the central mosque in Kuala Lumpur, the examples demonstrated how architecture worked with its natural setting, rather than opposing it.

Then followed a discussion of his own work, which included the Grasslands Agricultural Institute in Kumamoto, Japan. The design of the school's cowsheds – with its tree-shaped columns and holes punctured in the roof – attempted to reproduce for its bovine inhabitants the experience of being outdoors beneath the trees. Though he admitted the approach might 'sound a little odd', vets had found the cows produced more milk after the shed was constructed than before – a change they could only put down to the architecture.

His vacation cabins in Mirasaka, near Hiroshima, were designed as a series of small boxes made to 'stand up and assert

themselves' against the forest. The design set up a tension between the architecture and its setting, with nature, in the form of ivy trained up and around the cabins – trying to wrap up the box-shaped houses.

May Banks followed, describing the restoration of Trenabie Mill in Westray in the Orkneys. Her approach to the conversion of the 19th-century watermill was that of 'minimal intervention – to let the building dictate how it would be used'. The challenge of the project was enhanced by the way of life on the islands, where construction workers abandon site to help with lambing and building contracts have little meaning.

Sir Nicholas Grimshaw described the criteria by which each of his projects is environmentally audited. The assessment system had been applied to some seven projects, 'some of which did not come out very well,' he admitted. Grimshaw described sustainability as 'meeting the needs of the present without compromising the ability to meet the needs of the future'. And he added: 'Architects tend to confine their thinking about sustainability – we need to broaden that.'

The assessment system evaluates the project in terms of its impact on a range of areas that include humans, flora and fauna, water, air, embodied energy use, transport, continuing energy use, land and soil and local communities. Grimshaw considered some of the measures available to reduce this impact, from photovoltaics, to the reduction of CO₂ rating, and general recycling.

The Eden Project drew on many of these principles, including the use of lightweight materials such as ETFE, water retention on site and the use of local materials. But

Continued on page 24

MINISTER PUTS ARCHITECTURE IN 'CENTRAL' NATIONAL ROLE

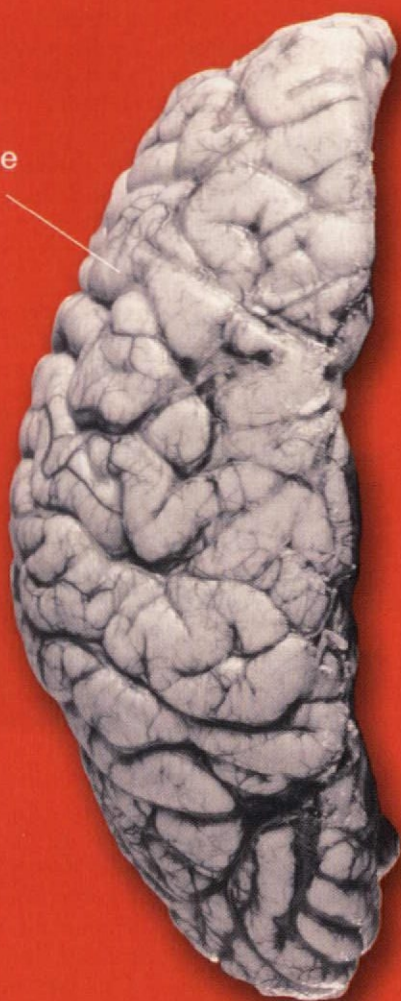
Scotland's deputy minister for tourism, sport and culture, Elaine Murray, opened the RIAS convention. In her address, she highlighted the importance of stimulating debate and raising awareness as a key priority of Scotland's architecture policy, which was launched last autumn.

Murray said the theme of the convention, invention and intervention, was particularly relevant to architecture in Scotland. 'The way in which new buildings relate to our historic environment is critical to maintaining and enhancing Scotland's rich and diverse urban and rural landscapes,' she said. She restated the executive's commitment to The Lighthouse architecture centre in Glasgow – 'key partner' in its strategy for architecture: 'The centre has a growing international standing,' she said, 'and we are fortunate in Scotland to have such high quality expertise and facilities available to us.'

The Lighthouse is currently implementing a three-year national programme, raising awareness of the importance of good building design. Murray added: 'Our policy objectives in architecture rely on the involvement, commitment and cooperation of all those with an interest in the built environment. Much work has already been done and the policy is already showing an impact, but these are only the first steps in an ongoing process.'

'We all have a part to play in ensuring that our physical environment is given the importance it deserves. Architecture has a central role to play in shaping a sense of community and civic pride in the New Scotland.'

I need access to a
greater colour range



Continued from page 22

though it scored highly in most areas, it fell down badly on transportation, since the majority of visitors to the site arrive by car.

Liza Fior, co-founder of muf – the London-based women-only practice committed to working in the public realm – spoke generally about her approach to commissions. The emphasis of the practice, which was established in 1992, was a reaction to the political attitude of the time that denied the existence of 'society'.

In order to ensure that public realm projects are embedded in the site, you must start

and realities about the area and the various groups with an interest in it. Through its involvement, muf found itself as the only conduit between all these different bodies.

Boston-based Israeli Moshe Safdie discussed the problem of megascale. Criticising Rem Koolhaas' suggestion that architects must be 'utterly uncritical', Safdie argued for the opposite: 'I feel we must be utterly critical,' he said. And in the face of globalisation, 'a force that wants to make everything the same,' architects must mitigate the force of megascale, so that human, individual scale can prevail. Safdie illustrated his thoughts with

examples of his work, including Vancouver Library and Ottawa Museum in Canada and the Khalsa Heritage Memorial, a museum complex in Anandpur Sahib, India.

Architect Mark Walker discussed a theoretical view of how

architecture can relate to the environment, identifying the different possibilities as 'marking', 'borrowing', 'influencing' or 'coalescing' with the landscape, before describing his own house, Cedar House.

Chris Wilkinson took as his theme the title of the conference, invention and intervention, describing the former as the 'exciting bit of architecture' and the latter as 'the responsible bit'.

He began by remembering some of the moments of invention that had taken place in his practice, and the interesting solutions that



resulted. Examples included 6,000 eutectic balls in an acrylic tank, the alternative energy source for explore @Bristol; his own design for the Wellcome Wing at the Science Museum; and at Stratford Underground station (above), the light filigree facade and the sustainable elements – solar power and a natural ventilation system. The spiral organisation of the auditoria within his design for a multiplex at the Mary Hill shopping centre – a project that remained on the drawing board, was another example. While Wilkinson did not claim credit for all the inventions which resulted from a team effort, he did claim



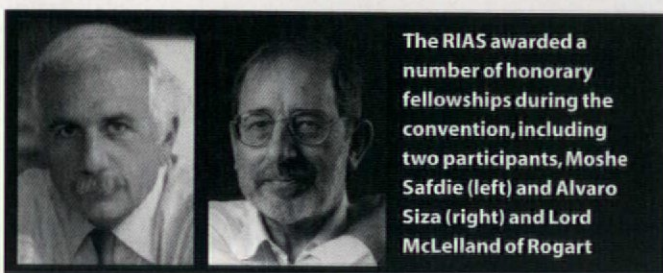
credit for creating the right environment in which they could happen.

Moving to interventions, Wilkinson cited the Metra Vitasas bridge in Northern Greece, for a motorway linking two sides of a mountain and described the positioning of the Gateshead Millennium Bridge (above). The lesson from the Magna Centre, he said, was that people were willing to accept innovation. 'No one finds it too much,' he said.

Arni Winther from the Faroe Islands offered 'a break from the extraordinary and the grand to the everyday'. Far from the megascale that concerned Safdie, he worked very much at the microscale, in a society of less than 5,000 people. His tour of the architecture of the islands took in a variety of projects including his Mariu Kirkjan church in Tórshavn.

As the climax to the day, Alvaro Siza spoke of just one project, the Santa Maria Church at Marco de Canaveses in Portugal and the problems, discoveries and doubts inherent within that one building. He described the process of design and the thinking behind each detail and choice of material, including design of the pews, the placing of windows and the simplified design of a cross.

● The next RIAS convention will take place at the Albert Halls in Stirling on 8 and 9 May, 2003.



The RIAS awarded a number of honorary fellowships during the convention, including two participants, Moshe Safdie (left) and Alvaro Siza (right) and Lord McLelland of Rogart

by questioning the brief, Fior said. She described a project, in its early stage, for a community garden in Tilbury, Essex. After initial research, muf discovered the population for a neighbouring housing estate included a large number of second- and third-generation gypsies who still used the land to graze their horses. As a result, the plans for the park will include an area for dressage.

In Newham, a commission to overhaul the urban strategy with £7 million began by mapping everything going on – perceptions

INVERNESS DESIGN COMPETITION

The RIAS announced the winners of its design competition for Inverness last week, which was planned to coincide with the convention. Nearly £7,000 in prize money was awarded to competitors in three categories – architects, students of architecture and schoolchildren.

THE BRIEF AND THE WINNERS

In the run-up to Inverness' attempt to become Scotland's choice to bid for City of Culture 2008, entrants were asked to sketch designs for two sites close to the River Ness in the centre of the city – the Bank Street riverfront between the northern pedestrian suspension bridge and Bridge Street, and the combined Jarvis/Caledonian Hotel and HIE office building site.

Winners in the architecture category: equal first prize and a cheque for £2,000 went to Bruce Brebner, Bruce Newlands, Karen Anderson and Steven Cochrane of Anderson Bell Christie in Glasgow, with William Watt from Nicoll Russell Studios in Broughty Ferry also winning equal first prize and a cheque for £2,000. Richard Adam Napier from Douglas NR Thompson & Matthew Benions in Glasgow took third place and £1,000. Lynne Sproull, Angela Carr and Gavin Lawrie from Inverness received a mention.

OTHER AWARDS

In the student category, Seamus Lennon from the Mackintosh School at the Glasgow School of Art clinched the RIAS Burnet Prize and a cheque for £600, with a commendation and £150 going to Gunner Groves Raines from Strathclyde University. Thirteen schoolchildren from Muirtown Primary School and Merkinch Primary School were named winners of the children's prize.

CITATION

RIAS president Gordon Davies and city provost Bill Smith, who were among the judges of the competition, said: 'These sketch competitions show just how much design talent there is out there and how the city could explore ideas for its future. We hope this will encourage the citizens to discuss options for change which combine flair and imagination with sound business and urban design principles.'

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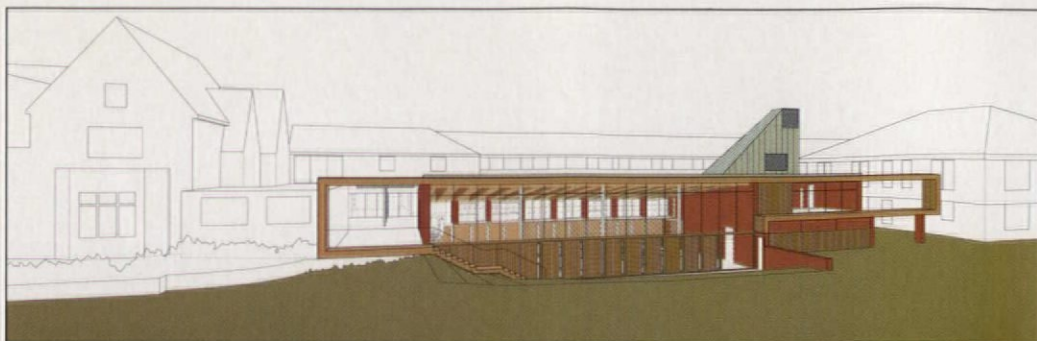
Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, e-mail riba.competitions@mail.riba.org

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.



Buschow Henley Architects has won a competition to design a performing-arts hall with an outside quadrangle for a prep school near Slough. The London practice expects detailed planning consent this month for the theatre space, seminar rooms and copper-clad tower. Budgets for the Caldicott School building could total about £4 million and completion is due for 2004. The firm beat off competition from five firms including Penoyre & Prasad and dsdha.

CABE set to play peacemaker in education discussions

Heads of schools have asked CABE to help broker peace in the ongoing education saga.

President of SCHOSA Wendy Potts has approached the commission suggesting it get involved in architectural education. CABE, as a neutral party, could try to reconcile the different interests of the plethora of organisations involved – that includes the ARB, the RIBA, the Higher Education Funding Council of England and the Quality Assurance Agency, she said.

Its role in education could be that of enabler, similar to its work as an enabler for good design.

'Their brief is to encourage the best architecture they can,' she said, 'so it's very important that students have the best academic experience in order to achieve that. Both CABE and SCHOSA have the same agenda to produce good young architects.'

The proposal emerged during SCHOSA's annual conference in Vienna a fortnight ago, attended by CABE deputy chairman Paul Finch.

Finch said: 'We are very conscious of the pressures, some of which are conflicting, on schools of architecture at the moment. We would like to help in this area and are examining ways in which we might be useful.'

Zoë Blackler

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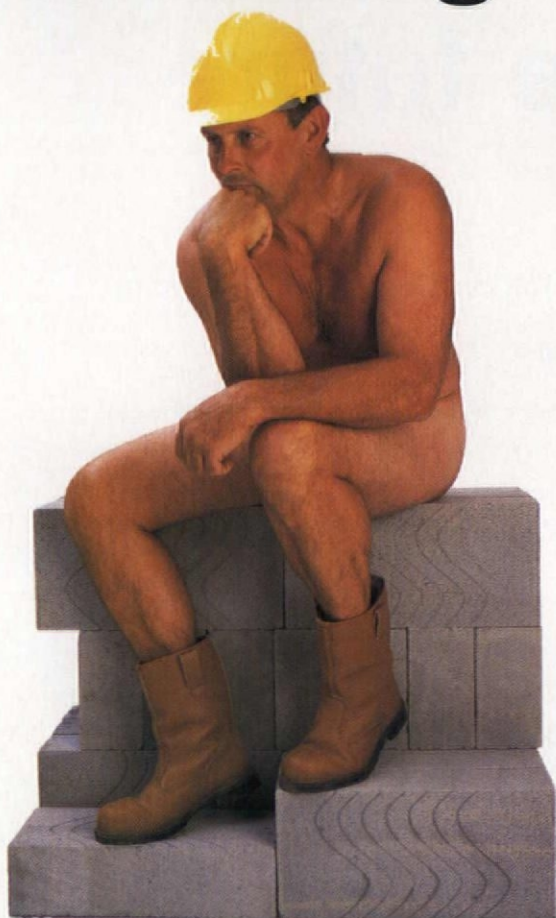
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
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This two-day conference will address issues of concern to the profession, to practice and to individual architects

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Day 1: Tuesday 11 June

Morning

Paul Hyett, RIBA president - welcome

James Woudhuysen - the Social Context of Architecture

Hot shot **Ted Cullinan** - Drawing on Inspiration
Ministerial address - **Brian Wilson**, Construction Minister *What architecture can do for UK plc*
Sunand Prasad - Architecture and Process

CPD event (1a)

Post-occupancy evaluation

Alastair Blyth, Denice Jaunzens BRE

CPD event (1b)

Rewarding Innovation

Robin Nicholson

Value framework for remuneration

Roger Zogolovitch

Insurance

Ashley Brewer, RIBA Insurance Bureau

Appointment documents

Ian Salisbury

Break and the opportunity to visit the Interbuild exhibition

Afternoon

Panel session - Living

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

CPD event (2a)

Government, regeneration and planning policies

Speakers will include Jon Rouse, CABE

CPD event (2b)

Housing Densities Peter Stewart

The Pastiche Problem:

Design Assessment and Taste Robert Adam

Panel session - Working

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

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



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Day 2 Wednesday 12 June

Morning

Richard Hastilow - Introduction
Paul Hyett - presidential address
Richard Murphy

CPD event (1a)

Educating tomorrow's architects

Ruth Morrow, Judi Farren-Bradley, Murray Fraser

Co-operative design in other industries (1b)

Professor Steve Evans, Cranfield University

CPD event (2a)

A new agenda for education

Helen Mallinson

The schools response

Malcolm Parry

Architects for change

Sumita Sinha

Break and the opportunity to visit
the Interbuild exhibition

Afternoon

Panel session - Learning

Chair: Malcolm Parry

Frances Sorrell (honorary fellow)

Elia Zenghelis (teacher and Annie Spink Award
winner)

Hot shot - Guy Battle, Battle McCarthy

Keynote speech: Architecture, Art and Accountability, Sir Richard MacCormac

CPD Event (2a)

Design quality indicators

Sunand Prasad, Robin Nicholson

CPD event (2b)

Improving your practice

Key performance indicators - Guy Russell

Benchmarking - Caroline Cole

Using the web - Eric Winterkorn

Marketing your practice - Sue Wadsworth

Panel session - Healing

Chair: Richard Burton

John Cole, NHS Estates Northern Ireland

Guy Greenfield

Ann Noble



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Credit due to Egan for putting design back on the agenda

editorial

When Sir John Egan produced the report *Rethinking Construction* in 1998, it was widely criticised for marginalising the role of design. Four years on, Egan's Strategic Forum for Construction has published *Accelerating Change*, a consultation document which reiterates the central conclusions of the original document, looks at the factors which are inhibiting change, and identifies additional areas of importance for the industry. Like all follow-up documents, there is much well-worn ground, and the fact it all seems so familiar has led to a rather muted response. Few seem to have taken in the fact that this document brings design firmly back into the fold.

In his introduction, Egan speaks of 'the fundamental role of design in delivering a quality construction product'. Later on, the document refers to investment in the initial design process as the key to achieving lower costs over a building's lifetime, and a checklist of action points advocates the use of design quality indicators to help improve design. The Forum also suggests that the construction industry should adopt the use of the design quality indicators evaluation tool developed by the CIC, CABE and others. Before anybody complains about the folly of attempting to quantify good design, consider the absurdity of bemoaning the fact that design has been left out of the Egan report, and then whingeing about the superfluity of putting it in.

The list of Strategic Forum members shows architects are still under-represented. Among the myriad organisations included, the RIBA is notably absent, with CABE's Jon Rouse as architecture's most prominent champion. Now, however, all architects have the opportunity to contribute. The document, available online at www.cbpp.org.uk/acceleratingchange, is accompanied by a consultation document which expressly invites comments on the content and suggestions for implementation. You have until 31 May to put your point of view across. Egan's Strategic Forum of Construction has shown its commitment to putting architecture back on the agenda. It is up to the architectural profession to demonstrate its willingness to be involved.

Isabel Allen

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Use the Internet's archive system to hunt down old AJ articles, or find out about ones to come using the Information button. This brings up details of features lists and other info about the magazine.

letters

Pointing out the flaws in design argument



Glad I wasn't the only one who saw some flaws in the article about building designers risking failure as a means to an end, 'Trial and Error' (AJ 18.4.02).

Bob Owston is quite right (Letters, 25.4.02) – most building failures are caused by leaving something out, either in design, construction or workmanship.

Sir Thomas Bouch's Tay Bridge collapsed in 1879 because the designer only allowed for a wind load of 17 lb/ft sq at a time when designers in the US, like William Le Baron Jenney, were designing for speeds of 50 lb/ft sq on railway bridges and early skyscrapers in Chicago, and Eiffel was using 55 lb/ft sq for his bridges.

Add to this the slipshod workmanship which bordered on the criminal, the deliberate leaving out of fixings, the use of Beaumont's Egg – lamp black, beeswax, iron filings and rosin to fill in holes in the castings – and it was not so much a case of, 'if the longest bridge in the world fell down', but when it did.

Individual parts of the bridge were quite strong. Some of the girders were reused in the rebuilt bridge. They are still in use today, but the completed structure was very weak. This was caused by the engineering

concept and the way in which it was all put together.

In a number of respects Ronan Point (pictured) was similar. The original design wind loading put forward by the contractor's engineer for Ronan Point was to have been 17 lb/ft sq (40mph) for a building more than 200ft high in the Thames Estuary. The borough engineer insisted on 24 lb/ft sq (63mph). The engineer should have been designing for an overall wind load of 45 lb/ft sq (105mph) with peak gusts of 65 lb/ft sq at the top corners of the building. (para 135 of Inquiry Report).

I am not at all clear how Ronan Point 'collapsed progressively upwards', according to Clive Richardson's article. I always thought the small explosion just blew the loadbearing flank wall outwards leaving no support for the four floors above. Gravity, which has an uncanny effect of always working, just did the rest.

Sometimes we do appear to go round in circles. More than 150 years ago, Robert Stephenson said in an address to the ICE when he became its president that: 'The younger members of the profession would learn more by looking at failures and studying what went wrong and how to put them right than any amount of studying of successful structures.'

Sam Webb, Canterbury

Flexible arbitration can pay dividends

I read with some optimism Kim Franklin's column about flexibility in arbitration (AJ 2.5.02).

Some time ago we developed a small apartment building. The contractor tendered £199,950 and at the end of an acrimonious contract claimed half a million. Facing personal bankruptcy, we declined and were frogmarched into RICS arbitration.

The arbitrator (a QS now

Check out the latest news, or vote for your choice out of the trio fighting to become the next president of the RIBA. Click on the Q&A box to vote for Annette Fisher, George Ferguson or David Thorp.

Go to the website to read, in full, last week's presentation by broadcaster Jonathan Dimbleby at the RIBA. Dimbleby spoke in the first annual lecture for the institute, on the challenges of sustainable development in the newly refurbished Jarvis Hall at Portland Place. The event also included RIBA's presentation of its honorary fellowships to industry figures including engineer Cecil Balmond. Pictured right is Dimbleby with RIBA president Paul Hyett.



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

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retired) told us that for him to rule on the several lever-arch files of claims would take a year and he would charge at least £30,000 on top of our legal costs.

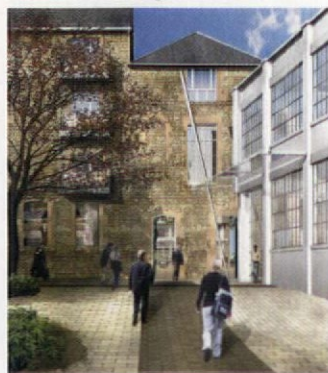
An alternative, he suggested, was to try to resolve our differences claim by claim, and when we reached an impasse both parties come to see him. He would then tell us what he would probably decide should we ask him formally to rule. He would charge us by the hour and recommend that we not bring lawyers.

We went to see him a further four times, over about six months, until the outstanding matters were answered. We paid such claims as he recommended and his fee came to £3,000.

A friend had an arbitration over a similar amount. The decision took several years with lawyers on both sides and cost somewhere near £20,000. We felt very lucky with the flexible arbitrator we had been assigned.

Alfred Munkenbeck, London EC2A

CABE is wrong about Bradford-upon-Avon



We find CABE's blessing for the Kingston Mills scheme (above) indicative of a narrow approach to architecture and urban design in historic settings. Bradford-upon-Avon is a highly sensitive, unspoilt historic town, with a strong character – something recognised by Sir Alec Clifton Taylor when he rated it among England's best towns. Even Pevsner's pulse quickens.

The present plans are opposed by SAVE Britain's Heritage, The Georgian Group, a number of amenity societies in Bradford, and a great many of Bradford's individual residents. Broadway Malyan's scheme is appropriate to London's Docklands, but not to the centre of this historic town – it makes little attempt to respond to local architectural precedent in terms of its form, massing and materials.

The benefits of the scheme, as cited by CABE – a second bridge and consistency of architectural language – could easily be wrought from another, more appropriate scheme; one that actually pays attention to the clear and concise supplementary planning guidance produced for the site by West Wiltshire District Council, which requires the retention of a higher number of buildings on the site.

This is a classic case of a developer imposing itself on a small town, much to the detriment of the town, and of a respected national body's complicity in that. As if to twist the knife a little, the developer is allowing the Grade II-listed Kingston House to rot. To borrow the name of one of the local amenity societies, Bradford Deserves Better.

Given the increasing backing given to CABE by the government, it is essential that it broadens the outlook of the design review panel to include more than just members and close associates of the architectural profession.

Adam Wilkinson, secretary, Save Britain's Heritage

New RIBA president must widen profession

A recent construction industry survey indicates that other than architecture, intake into trades and professions is in consistent decline.

This must represent the best opportunity in decades for the architectural profession to redefine its role and spread influence within the industry.

By broadening Part 2 funding to encapsulate training for other professions, it might be possible to achieve the enlightenment of the industry as a whole that is so desperately needed. Just think of the benefit of project managers, contract managers, agents and developers with an architectural understanding.

Change of this nature can of course only be driven from the highest level – presidential candidates take note.

Richard Harral, London

Vote George: effective chairman for events

Having just attended the very successful RIBA conference in Plymouth, it was realised how important it was that our president is able to chair an informative debate communicating to a wider audience and not just to mere architects.

George Ferguson very ably chaired the morning session, bringing enthusiasm and colour to the event, which is an essential ingredient for our future president.

Peter Sutton, Devon

Alsop's doodles show the joy of mindlessness

Kenton Wilson refers to Will Alsop's 'mindless doodles' (AJ 25.4.02) because this is exactly what they are.

Alsop is a great exponent of the intuitive, where ideas come unbidden, unforced onto paper.

In order to achieve useful and flowing intuitive 'thinking', one needs to be exactly as Wilson describes – mindless, where all sense of self, context, position and gain are removed from the process of drawing. In short, removing the expectations of the ego.

How this fits in with the Alsop we see in the press, however, is a real mystery.

The problem is the credence, or journal space given to these images. They are quick to produce and necessarily have a short lifespan because they will always be full of other potential. By freezing them in the AJ, they become far too important.

Simply, the images are little more than 'Universal Substance' – a term used by Aalto to describe the product of his own wonderful intuitive process. 'Universal Substance' – a drawn flux, a snapshot of change and potential on paper for a building proposition which, according to Aalto, would only come if he put all thoughts of client needs, technicalities and gain out of his mind to be 'mindless' and simply draw.

What we do belongs to everybody but how we do it, no matter how much consultation we do, or how much methodology we propose in the design process, is still a personal, private thing. Drawing is key to that process, it is what makes us different and Alsop, no matter what his ego projects, illustrates the simple, creative joy of 'mindlessness'.

Mick Thompson, Bankside, London

Erratum

Apologies to Stephen Greenberg and Christine Chang Hanway of Metaphor, who prepared the masterplan for the V&A museum (AJ 25.4.02).

GETTING TECHNICAL...

For readers' letters on carbon emissions and institutional sustainability, see the technical chatroom on pages 48/49

...AND GOING DIGITAL

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will also

We need a Royal Society of Art with a real sense of purpose

The Royal Society of Arts will celebrate 250 years of existence in 2004. For a quarter of a Millennium it has promoted a search for answers to questions related to the furtherance of arts, commerce and manufacturing.

Within that time, it has spawned the Royal Society and the Royal College of Art. It gave a prize for drawing by under 15 year olds, as well as awards for the discovery of locally produced supplies of cobalt for the textile dying industry. Over this period, a plethora of cash incentives have been offered in order to promote new understandings, inventions and processes – many remain unclaimed.

In other words, the RSA has been at the centre of some important activities for a long time. This work has often been done on themes that would now be unacceptable; for example, I doubt today whether the promotion of a new design for harpoons would be greeted with such applause. But, at the time, blubber was central to many activities and whale conservation was not in the public perception.

In reality, it is difficult for such a large institution with such longevity to always remain relevant as the world changes around it. It is right that it might start to ask questions of itself and its relevance as it runs up to its celebration. Institutions have no right to exist and many should either amalgamate or die. Not many have lasted as long as the RSA, which in itself is a great accolade. Length of time is not itself the justification. For example, the Architecture Foundation is going through a similar debate, and if we do not see a useful job to do, we will stop. It is true that even within my relatively short working life, more and more institutions and bodies have sprung up, which act, because of their vast numbers, in

slowing down change and progress. We have elected bodies, advisory groups, heritage groups, research institutions etc, whose work usually ends up as yet another delaying tactic, and yet another unread and non-understood report is produced.

So what should, and could, the RSA be? It could move into the difficult area of quality of life. This rebellious and fuzzy term has no single champion. All such bodies claim they promote it, but none of them do.

It is well known that our society suffers from insufficient sleep, and yet modern practice and culture has developed to make people feel inadequate if they feel tired. Many people fight sleep off while they try and give the illusion of working hard. This is plainly bad for you and contributes to unhappiness, violence, redundancy and crime. The idea of the 'fast' life can be changed to the 'slow' life. If you can change the public view on smoking in 20 years, it must be possible to achieve other goals in similar periods of time.

Productivity would go up if people were awake. A similar shift could take place regarding ugliness. For hundreds of years, society has become impervious to the ugly. Ugliness causes discontent and unrest. A sense of self respect, calm and benevolence derives from a better quality environment and the cash savings to society would be considerable. No one, with the exception of CABA (terribly underfunded), is worried about these things.

I would equally happily accept an institution which was founded on the mission to abolish the two most evil phrases I know – 'business is business' (ie, operate outside morality) and 'market-led' (a byline for no imagination). We are all individuals. *WA, from the kitchen table*

'It is difficult for such a large institution with such longevity to always remain relevant as the world changes around it'

people

You saw his mugshot on the CABA website, so you are expecting Peter Stewart, deputy chief executive and author of CABA's recent guide *Design Review*, to be a tall, supercilious Whitehall clone who will probably say nothing of much significance.

Up on the 16th floor of the Tower Building, the view from the lift lobby is of Nick Grimshaw's Waterloo terminal and half the London Eye. Here the real Stewart is of average height and not at all supercilious. He confesses that he does not like having his photo taken, so perhaps the photographer for the website was on the floor doing an up-nostrils shot when he got the lofty glare now electronically imprinted in cyberspace.

Stewart has learned to choose his words carefully, but mostly he talks comfortably and interestingly, although, disconcerting for conventional eyeball-to-eyeball interviewing procedures, he sometimes does his musing pointing 90 degrees to your picture-plane. As people have warned beforehand, he is actually a perfectly friendly, open person – with a bit of steel in there somewhere.

For the past five years, first on the Royal Fine Art Commission (RFAC) as Francis Golding's deputy, and now as John Rouse's number two, the only drawings Stewart has recently handled are the works of others. But with the RIBA and ARB in his knapsack, he is 'one of us'.

He did his undergraduate degree at Cambridge and his diploma at the Polytechnic of Central London. Because he is happy to acknowledge the influence of Demetri Porphyrios at PCL he has been labelled a Classicist. He denies it firmly. He was at PCL before Porphyrios (and Leon Krier) started going Classicist: 'I was interested in Rationalism and wrote my dissertation on Lubetkin.'

After PCL he worked in various private practices including Gibberds and then for a decade at Michael Squires, whence he arrived at the RFAC.

At CABA he is also head of design review. Committee members are appointed for a term of three years and the membership of each new group of advisers is carefully thought out so as to eliminate such things as questions about stylistic bias. The advice the committee gives is, Stewart avers, 'completely dispassionate'. The odd thing is that, although it has absolutely no statutory powers, most people do take its advice. Stewart says: 'It relies [for its authority] on

Peter Stewart, deputy chief executive of CABI and author of its recent design guide, is keen to point out that despite CABI's lack of statutory power, most architects do take note of its 'completely dispassionate' advice by sutherland lyall. photograph by charles glover

one of us



the quality of its advice.' In the cut-throat world of property development, you are bound to take with a pinch of salt the idea that there is a compelling authority behind quality advice. But there you are, CABI's track record suggests that its authority is indeed either compelling or something else – that nobody knows about – is going on.

But wouldn't a bit more legal muscle help? At present there is no compulsion for anybody to show CABI a new design. Stewart is robust about this: 'I don't see any benefit in being given statutory powers. It's not something we seek.' But what if a local

authority declined to submit a scheme of significant interest? He says: 'What we'd do is get on a train and go and look at the drawings in the planning department. And then make a public report. But it's never been a problem.'

Very occasionally his committee isn't listened to. Chapman Taylor has dug in its heels over its York Coppergate scheme. Stewart says: 'We said explicitly that the scheme wasn't good enough to go to planning.' Amusingly (for us outsiders at least) it found itself pitted against English Heritage, which had given the scheme the

nod. This is the same English Heritage which had poured taxpayers' money into bitterly opposing CABI's support for the building of the Heron Tower. Stewart points out carefully: 'On the whole, we have an extremely good relationship with English Heritage. A number of our design review committee members and several of our commissioners are on EH committees. Its representatives are always invited to our meetings along with the relevant local authorities and they say what they think. It would be odd if we were always to agree because we are coming from different positions.'

And as for rumbles in the trade about the possibility of CABI subsuming EH's functions into its own, Stewart says: 'I can see the development industry's difficulty with all the bodies they have to deal with. But conflating CABI and EH wouldn't reduce the number much. We've not much appetite for the idea and it hasn't really been discussed here.'

Before it came out, CABI's most controversial activity looked like being the publication of Stewart's design guide. The fear was that it would attempt the impossible in prescribing what good design really meant. The published guide adroitly eschews all discussion of visual preferences. No mention of High-Tech, Late-Tech, Retro-Classical, Neo-Vernacular or even Late-Post-Modernism. All of these and more, the report seems to say between the lines, are fine providing the choice seems 'compelling and inevitable'.

But the guide is primarily a clear enunciation of all the other criteria for design with which you would expect architects (though not necessarily their clients) to be conventionally familiar: order, clarity, appropriateness, integrity, commodity, firmness, delight. You perversely think approvingly of the equal architectural virtues of disorder, complexity, misleading, commodity, firmness and delight. And although you also worry about the review's assumption that a masterplan is the bedrock of good design, Stewart is not especially moved.

In any case, as he reiterates, the point is that *Design Review* has nothing to do with neat architecture, or even 'about how to do good buildings. It's about how we evaluate them.' And, since it is all there in black and white, clients now have no excuse for sending in architectural tosh. You hope.



martin pawley

Why there's no place like home when it comes to making money

Long ago, a little-known commentator put his finger on the heart of our housing problem. If we go on like this, he wrote (in the mid-1980s, when by 21st-century standards we barely knew what to 'go on like this' meant), houses would end up earning more money than the people living in them.

At the time, this was intended as a statement of the ridiculous but we now know it was a statement of the obvious to come. And now it has happened: people's houses really are earning more than they do and, as a result, every householder has been turned into an untaxed, self-employed developer.

In this new situation, the production of new houses – which were numerous enough to act as the government's means of controlling the housing market as recently as the 1970s – has been overtaken by the tidal wave of transactions involving existing houses that nowadays outnumber new ones by a huge margin. No one should doubt that this is a momentous issue in itself, but it is yesterday's issue.

We should no longer be allowed to forget that the century of owner occupation was the 20th. We are citizens of the 21st, the century of owner speculation, and in consequence our take on the housing problem is different.

For a start we are all experts now, not amateurs. We can no longer plead that we thought we were answering a deep call of human nature when we took out our first mortgages.

Now we have to admit that we were in it for the equity and the untaxed capital gain. Deep in our subconsciousness we have erased any lingering idea that our houses are primarily private places to eat, sleep and raise families.

If we still want that sort of anachronistic dwelling, we will have to fight to keep ourselves out

of the housing market as did the 93,000 Birmingham council tenants who last month voted overwhelmingly against handing the running of their homes over to a new housing association – a step which they correctly saw as the first towards a privatisation deal of some sort, guaranteed to get them onto the street.

The true 21st-century house, trimmed for market combat, will, of course, resemble a 19th-century vicarage – like every other house in this country, new or old – although somewhat downsized and possibly constructed from blue kryptonite that automatically lights up at night. Nominally it will be a three-bedroom dwelling but in practice it will operate like a small hotel, run by a single householder with an offshore bank account but minimal furniture and the constant presence of tenants who pay cash and are constantly changing.

For their benefit, every room in the house, except bathrooms, will be kitted out with a bed, a currency dealer's workstation and an automatic teller machine. In this way the traditionalism that disfigured so many of the chintzy houses of the owner-occupier era will give way – at least internally – to a rigorous functionality reflecting the fact that many of these houses will remain unoccupied for long periods and may be sold three or four times every year while their value increases.

In 1978, four times as many houses were sold as houses built. By 1988, 10 times. By 2008, perhaps 100 times as many will be sold or refinanced.

Nothing will stop it. Industry is finished and the oil is running out. We are a nation of speculators adjoining a continent of tenants just as surely as the Easter Islanders were a statutory economy in the middle of the Pacific Ocean. Better get used to it.

'We are citizens of the 21st century, the century of owner speculation, and our take on the housing problem is different. We are all experts, not amateurs'

a life in architecture

**alan
bennett**



The work of writer Alan Bennett conveys a very English sense of tradition. So, while his love for churches is hardly surprising, his passion for modern architecture is.

Cambridge, where he did his national service, was the first town to amaze him with its contemporary buildings, but it was London's Royal Festival Hall that really excited him. 'It was the first time I'd been up a staircase with open treads and been on cantilevered platforms.'

Despite being born in Leeds and seeming so quintessentially English, Bennett lived in New York for several years. While in America he admired I M Pei's addition to the National Gallery of Art, Washington, whose angles are so acute as to make the building look two dimensional (see picture), and the John Hancock building, Boston – at one time infamous for its falling plates of mirror glass.

Bennett has lived in Camden now for 35 years, and it is here that his least-favourite building is found – his local Sainsbury's, designed by Nicholas Grimshaw, which required the destruction of a 'far more interesting' Art Deco bakery. The bakery should have been incorporated, he feels.

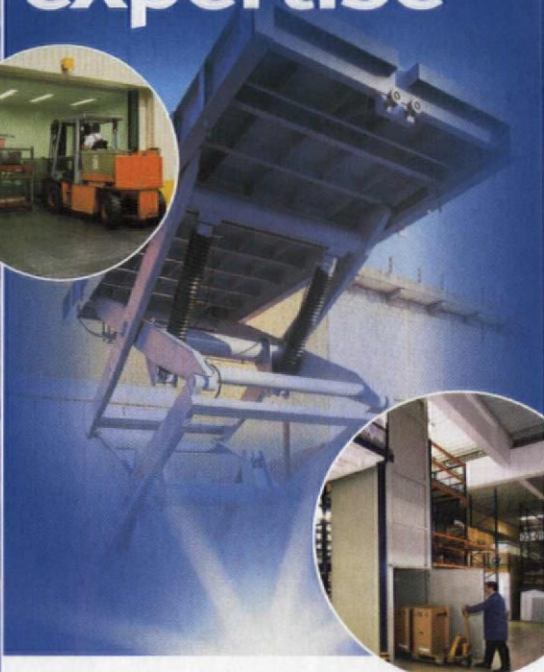
This reflects Bennett's love for buildings in evolution, especially churches.

'I always had very ambiguous feelings about England, and they're most resolved in a church where you see around you the evidence of past generations in the architecture, monuments and furnishings. So I feel at home there.'

Stephen Portlock

9 May 2002

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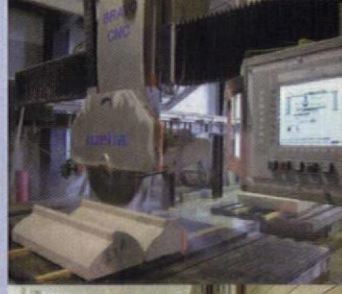
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High ambition

Oliver Hill's 1930s house on a hilltop site in Hampstead gets a new lease of life with careful surgery, restoration and additions by Avanti Architects



By Alan Powers. Photographs by Nicholas Kane

The Hill House, Hampstead, has never been one of the canonic Modern houses of the 1930s. Although its architect, Oliver Hill (after whom the house was apparently named, although he claimed it came from the site), was one of the more prolific designers of flat-roofed white houses, only a couple of small examples in Frinton-on-Sea were admitted to the pages of FRS Yorke's *The Modern House in England* (1937, 1944).

The alterations to the Hill House after the war meant that, although a fine set of original black and white images exists, it was too spoilt for later photography, even though the original fabric substantially remained. Now that Avanti Architects has removed those alterations and replaced them by much more thoughtful and appropriate additions, the Hill House is ready to be looked at again.

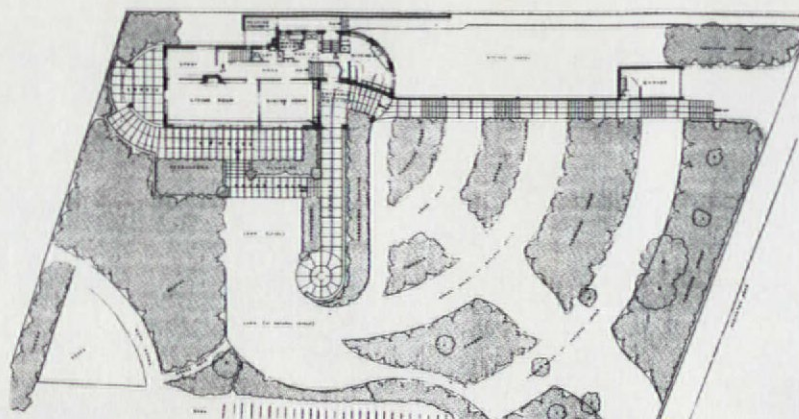
For historians, Oliver Hill has presented problems of categorisation. Born in 1887, the same year as Mendelsohn and Le Corbusier, his early career made him famous as an exponent of picturesque eclecticism. His work was mainly domestic, and he showed skill in combining houses and gardens, with an ingenious and playful sense of materials and colour.

When he came to Modern architecture in 1930, it was not an exclusive conversion experience, such as younger architects like Maxwell Fry underwent, nor was it a momentary diversion from his main path – a more typical response among Hill's English contemporaries. Hill's Modern work began slightly tentatively, and his earlier examples, such as Joldwynds, Holmbury St Mary, can be accused of faking the appearance of concrete construction and retaining over-theatrical aspects of Art Deco character (although Hill was far from alone in doing this, and the results have long attracted a non-professional following).

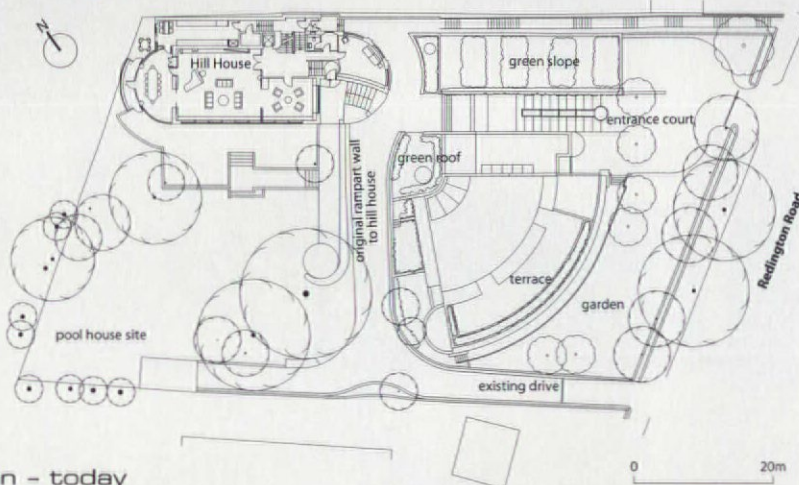
By 1936, when the commission for the Hill House was given to him, Hill had gained experience and found scope within the Modern idiom for his versatility. The Hill House reflects the more diverse palette of materials that typifies Modern houses in the second half of the decade, not only in England but in the work of Le Corbusier and Breuer. It also exemplifies the confident link between a house, its site and its garden that connected English Modernism to earlier cultural traditions.

The design of the Hill House was bound to be led by the individual quality of the site, one of the few then remaining undeveloped on Redington Road. On the south-east face of Telegraph Hill, one of the highest points in London, it is steeply sloping. The clients were Mr and Mrs Gerald Schlesinger; the latter finding Oliver Hill by personal recommendation and, on visiting his office, seeing a photograph of one of his Neo-Georgian houses in Chelsea Square that she had admired some time before.

Like many 1930s clients, the Schlesingers seem not to have had dogmatic views about style, although brick was their choice of

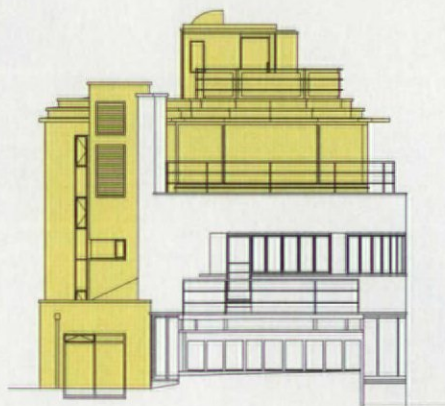


site plan - original



site plan - today

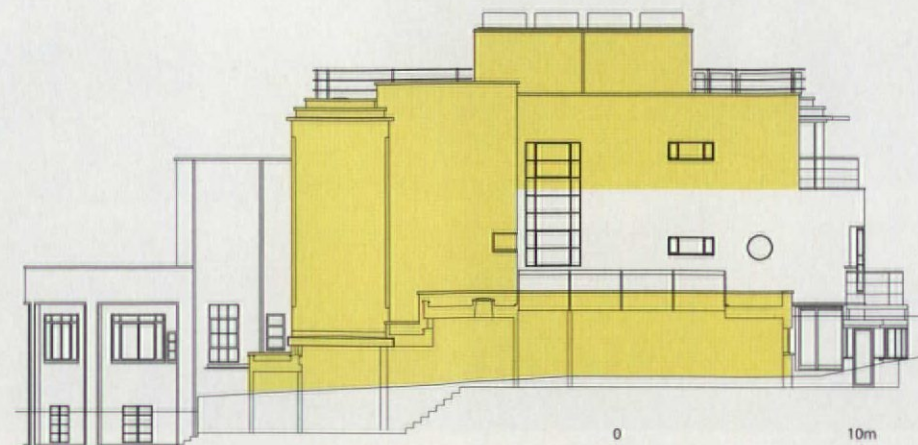
Top: site plan at the time of the Hill House's completion. Above: the new house proposed by Avanti Architects will follow the contours of the original landscape scheme (see page 43)



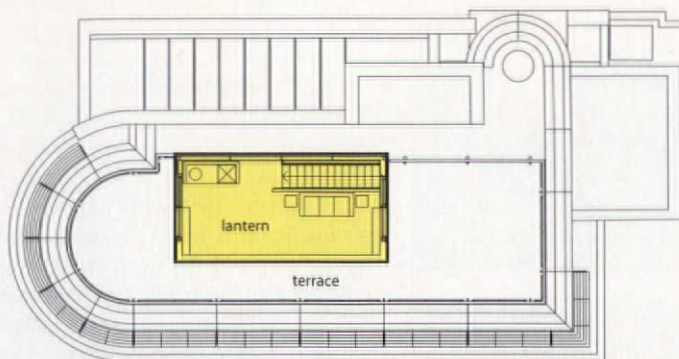
west elevation



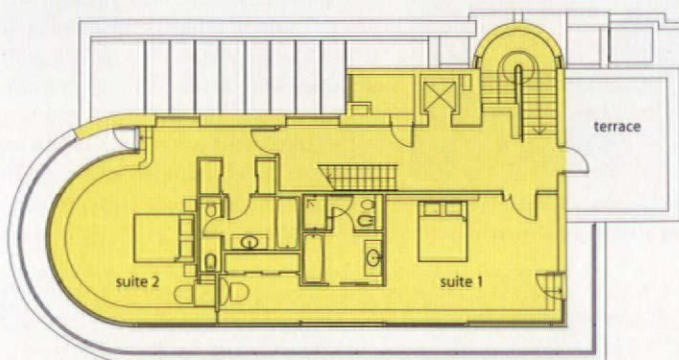
east elevation



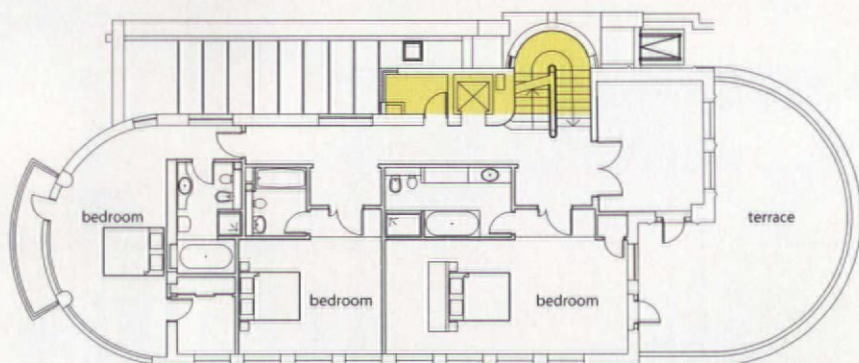
north elevation



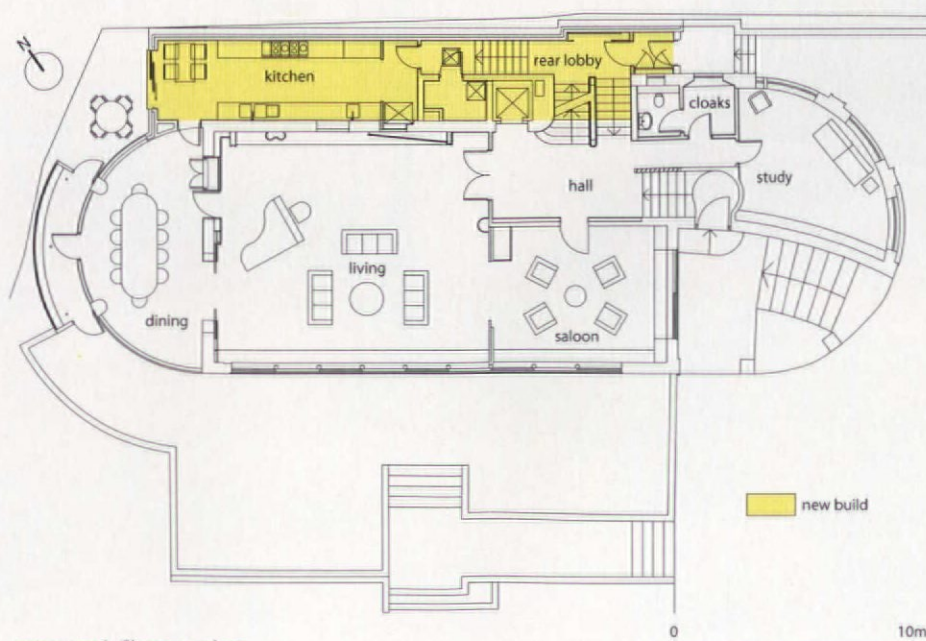
third floor plan



second floor plan



first floor plan



ground floor plan

9 May 2002

facing material and contributed greatly to the distinctiveness of the resulting design. Such Modern houses as were built in brick up to this date have a slightly apologetic air, compared with the variety of brick found in Modern houses after the war. Even the brick used by Ernő Goldfinger at 1-3 Willow Road, at the same time as the Hill House, is rather institutional looking. Hill was an exception to this trend, being thoroughly familiar with brick from his late Arts and Crafts work. At the Hill House, he chose warmly coloured bricks with a lot of colour variation, but used the bricks in a Modern way, including vertical unbonded courses forming a broad horizontal band between the two storeys.

The use of the highest corner of the site seems never to have been questioned. It produced what is effectively a single-aspect house, with an entry from the narrow face and a long climb up steps from the garage, since it was decided that cars would not be able to make it up to the house. All these conditions contributed to the oddity of the design, but to good effect.

The ascent was dramatised by a flanking wall, like an Italian pilgrimage site, arriving at the semicircular prow of the house, half hollowed out in the form of a porch. This gives access not only to the house, where more steps rise after a circular landing inside the front door, but also to the garden terrace, whose footprint echoes that of the house rotated through 90 degrees.

The space left over on the site, while steep, had more the scale of a small park than a conventional suburban garden. The landscape designer Christopher Tunnard was involved in the planting, although the extent of his contribution to the overall site strategy cannot at present be documented. A slightly scandalous tale hangs over Tunnard's role, since it seems that he formed a relationship with Mr Schlesinger (leading to a divorce from Mrs Schlesinger), and the two of them commissioned Raymond McGrath to build his masterpiece, the circular concrete house at St Ann's Hill, Chertsey, where Tunnard created a new landscape setting based on an existing 18th-century design. In fact, the McGrath house was finished before the Hill House.

Mrs Schlesinger (who was later known as Juanita Frances) continued to live on the ground floor at the Hill House until her death in the early 1990s. She was responsible for commissioning the addition of an extra storey, letting two apartments which had separate external access from the rear. The lower part of the site was also sold off and a separate house built in the 1960s, when a new driveway was built up the south-western boundary, turning to run parallel to the base of the garden retaining wall.

The house was then sold and, after an intermediate owner had failed – despite the fact that Hill's work was never listed – to get permission to redevelop with a completely new building, the present owner, a developer

in several fields of activity, saw the potential, and was recommended to John Allan of Avanti as an architect with a reputation for dealing with Modern Movement houses of the 1930s.

For Allan, the Hill House has been a different kind of job to the works of careful repair and restitution that he has done – for example, at the White House, Haslemere by Connell and Ward (AJ 16.2.94). Allan's personal interest in 1930s Modernism began with a student thesis at Sheffield on Maxwell Fry and then extended into his study of Lubetkin. Before the publication of his original Lubetkin book in 1992, he had carried out repairs to the Penguin Pool, which included alterations under the original architect's eye.

This has led to work on other Lubetkin buildings, and to work for the National Trust on 2 Willow Road (AJ 28.3.96) and, now coming to completion, The Homewood, Esher by Patrick Gwynne, with the original architect still resident there. These and other



Top: Hill House before Avanti's involvement.
Above: trial cleaning of timber panel in saloon

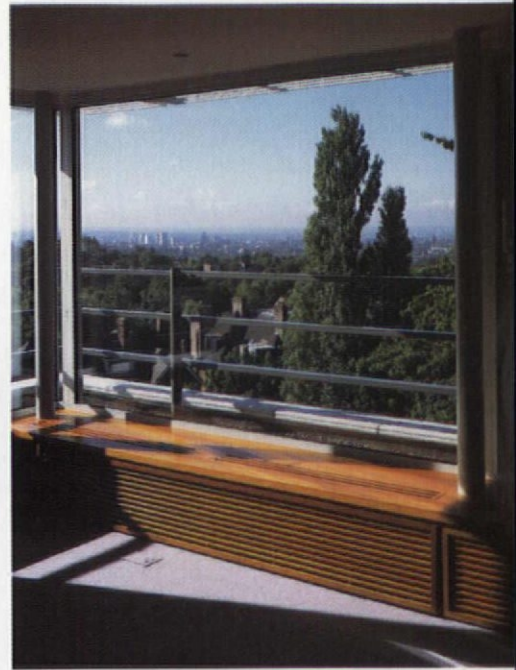
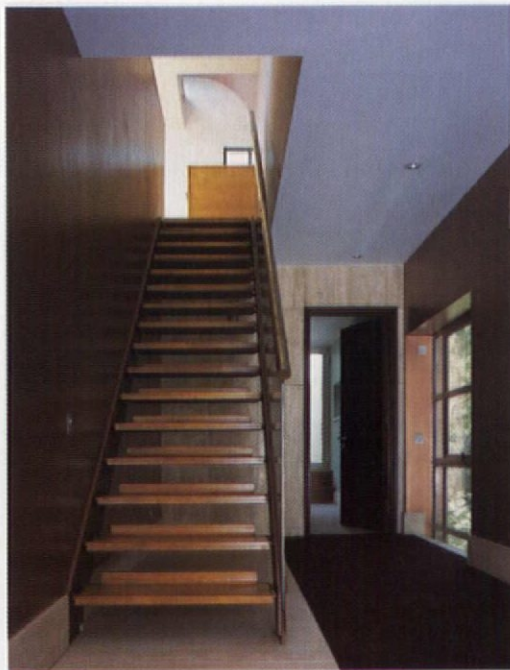
interventions in buildings of the period have combined historical knowledge with a pragmatic sense of the client's requirements.

At the Hill House, there were some elements of careful restoration, such as the cedar-framed sliding windows on the ground floor and the decayed stone linings of the portico. Brickwork has been repaired by reusing the original material. The loggias on two levels at the north-west end of the building had been filled in long before to make an extra room, and there was no compelling reason to reinstate them.

Internally, the original staircase had already been lost, and the only room to retain its character was the dining room, whose outlook is partly sheltered by the portico. This room was lined by Hill with rough plywood – an original choice, typical of his love of contrasting textures – and fortunately this treatment has survived. The back wall of the original living room, containing the fireplace, had already disappeared when Avanti began work in 1998, and although



Above: view from saloon into living room with the garden beyond. The cedar-framed sliding windows have been restored by Avanti



Above left: garden front of the Hill House. Centre: staircase up to new lantern. Above right: Avanti's additions make the most of the exceptional views



Hill's original staircase disappeared a long while ago. Avanti's replacement, with travertine treads, is contained in a turret on the north elevation



Level with the top of the British Telecom tower, the new lantern offers views over south-west London

some of the integrity of Hill's plan was lost, the ground floor plan trades corridor for room space.

The old top floor addition cried out to be removed, but the space it represented was needed for two additional bedroom suites. It was therefore decided to mount two new levels on the original base and, rather than continuing the brick style, to make them light and transparent by contrast, giving them a greater volumetric independence with setbacks from the original parapet line. These additions look entirely natural, perhaps because so many street buildings carry this kind of lightweight, set back superstructure. The projecting sunshade wrapping round the second floor adds to the compositional coherence.

Inside, the continuous low window timber seats with ventilation grilles, also installed on the ground floor, span the languages of 1930s and 1990s Modernism. The sweeping curve of the end bedroom is a bonus – totally glazed, and looking into the trees of the neighbouring property to the rear, the astonishing Neo-Tudor house, Sarum Chase, designed for the painter Frank O Salisbury in 1932. The room on the roof, described as the 'Lantern', is equipped with kitchen facilities and seating. The house seems almost over-provided with viewing

decks out onto which one can step, but these also continue the theme of the original design, and with such a view, one could hardly expect less.

The original staircase had long disappeared, and Avanti's replacement, nearer the front door, is a clever design with travertine treads and a stepped soffit that remains in style with the house. It extends the building in the form of a turret on the rear elevation allowing for little slices of external views on the way up. The rear extension continues along the back of the house with a narrow top-lit kitchen.

If Oliver Hill belongs at a theoretical distance from Berthold Lubetkin, with whose work Allan is so closely associated, so the treatment of the Hill House has been different to his treatment of 'white Modern' buildings. The client's preference for rich dark materials has been backed up by a supply of salvaged building materials, yielding stone and marble claddings in the same way that fragments from antique buildings were applied to the facades of St Mark's in Venice.

There is a wider cultural implication in this, since most of the original Modern Movement houses were in choice locations which tend now to command high prices. The high-minded simplicity and austerity associated with the movement can no longer

be expected to appeal to new owners with greater expectations of comfort and images of affluence. There have been notorious examples, like Chermayeff's Bentley Wood, completed in the same year as the Hill House, where the effect of the original architecture has been virtually destroyed even when the original fabric largely survives.

Fortunately, any potential discrepancy at the Hill House has been resolved, partly because the original building allowed for more variety, and partly because Avanti, while finding itself in unfamiliar territory, has been able to maintain the logical integrity of the house as a whole. Central European Modernism was less hung up on the virtues of discomfort than France or England. The Hill House always had a suggestion of Central Europe about it, perhaps evoking Vienna, and this sombre richness has been reinforced.

The story does not end here because, apart from the proposed addition of an outdoor studio and pool at the top of the garden, and well away from the house, the client has succeeded in buying the property on the lower part of the site, intending to demolish the existing house and replace it with something more sympathetic. Avanti has designed a new self-contained house, whose roofs follow the contours of the



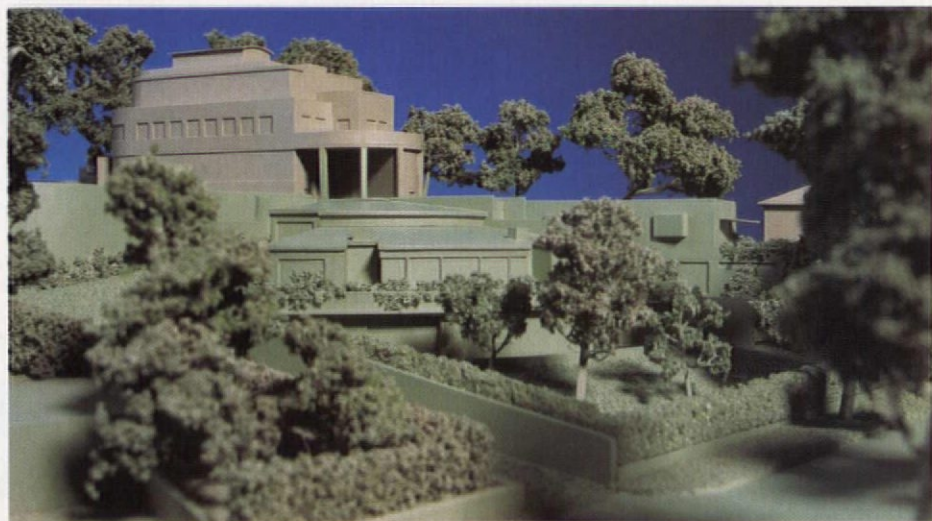
With a sun-scoop clerestory above, the lantern is detailed as a frameless glass case 'hovering' over its own terrace

original landscape scheme and allow for a better relationship between the Hill House and the road down below. While this is not a restoration in itself, the perception of the Hill House will be greatly enhanced by these changes.

Avanti is not a practice that has previously shown a strong organic or ecological tendency, but the indoor pool that takes most of a rectangular site stepping down the hill is to have a grass roof. There is a deliberate separation (apart from a single level link) between this and the main living space of the new house, in order that the sightline of the original staircase ascent from the street is recreated. In its restored form, this does not provide a physical access route, but instead is a vista embellished with water in a stepped pond.

The bedrooms are on the ground floor, and their roofs form a terrace for the main living rooms above, intended to be fringed with planting and thus, from the street below, forming a kind of return to the original landscape effect.

When this part of the project is completed, the Hill House will have had the best form of reconstructive surgery that its formerly distressed condition could have expected to receive, and the stock of Modern houses of the 1930s will be enriched by a healthy hybrid.



The tiered section and green roof of the proposed house will restore the Hill House setting

CREDITS

CLIENT/CONTRACTOR

JJ Portfolio

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Engineering Design Associates

SERVICES ENGINEER

Max Fordham and Partners

QUANTITY SURVEYOR

BDB Surveying Services

SUBCONTRACTORS AND

SUPPLIERS

Joinery Stilllands; steel windows Metal Casements; timber windows Bucks Joinery (MFG); Aluminium sliding doors/screens Structura/Saper Glass Industries; architectural metalwork Southdown Construction; lift Stannah Lifts; insulated render ECL Contracts; roof glazing/lantern ESB; precast concrete Evans Concrete; EPDM roofing Imperial

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Shadowlands

New research assesses the amount of sunlight energy incident on proposed buildings and the effects of overshadowing

BY JOHN MARDALJEVIC

The 'urban solar microclimate' is a subject that has exercised researchers, both architects and physical scientists, for a number of decades. Based on the dictionary definitions of the individual words, 'urban solar microclimate' would appear to mean the prevailing conditions (eg temperature, humidity, wind, etc) over a small area of a town or city due to the influence of the sun. Its meaning in practice is more vague.

'Urban solar microclimate' does not readily suggest some property or quantity of an urban space that can be measured or estimated. It relates primarily to the interaction of buildings with solar radiation, factors

Below: model of San Francisco and plan highlighting the section of downtown under investigation

that can each be assessed in different ways.

Pushing the envelope

For example, the shading patterns cast by a building at various times of the day or year are used to assess the impact of, say, a proposed building on an existing site. The shading patterns can be generated using scale models and a heliodon, or by computer simulation.

Solar access does not have an accepted definition outside of a few specific locales. For example, in Boulder, Colorado (US), the solar access ordinance specifies unobstructed sunlight availability between 10:00 and 14:00 on 21

December (ie the winter solstice when the altitude of the sun at noon is a minimum). On the other hand, the solar envelope concept developed by Ralph Knowles of the University of Southern California is a zoning device to ensure solar access by regulating development within limits derived from the sun's path at various times of the year. Described by Knowles in the 1970s, the solar envelope has been taught to architecture students ever since.

Sky light

Diffuse light from the sky, or rather light from a CIE Standard Overcast sky without sun, is used to model daylighting using the venerable Daylight Factor approach – formulated some 50 years ago. The first of these assessment methods is essentially qualitative – the ordinance for Boulder is prescriptive for four hours on one day of the year – what happens for the rest of the hours of the year can only be inferred.

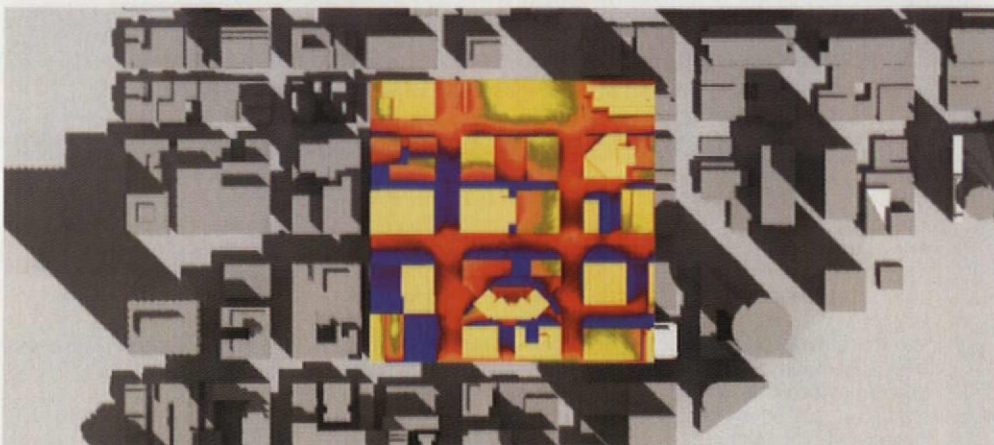
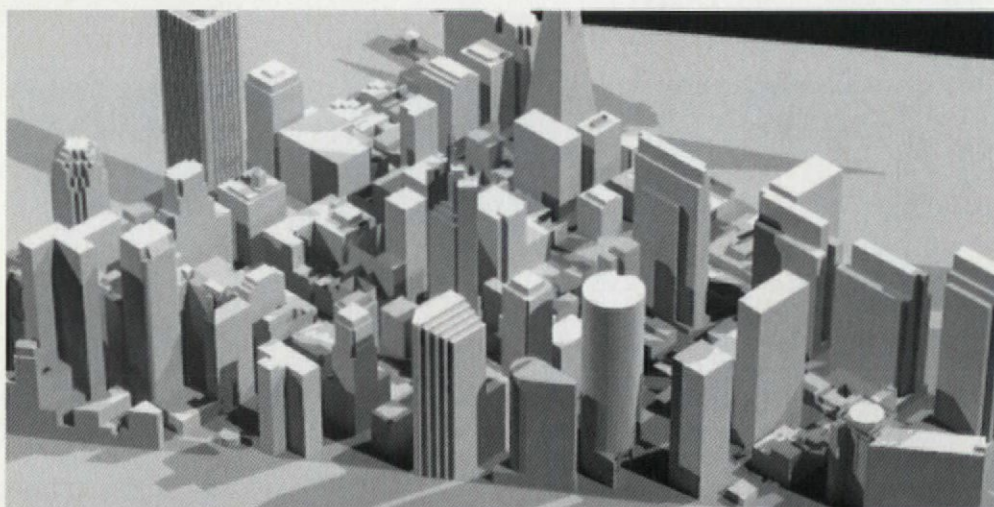
The solar envelope approach is similar in principle to the Boulder ordinance, but the time constraints are essentially arbitrary, depending on the desires of the architect/planner. Daylighting, on the other hand, is a quantitative technique. However, because it uses a static (ie unchanging) sky brightness pattern, and takes no account of the sun, it can offer only a limited insight into actually occurring daylight conditions.

The new approach

It is proposed here that a precise quantity, called the total annual irradiation, offers a more profound insight into the relationship between the built form and the solar microclimate than any of the assessment methods listed above.

The total annual irradiation (TAI) is a measure of all the energy from the sun and sky that is incident on a surface over a period of a full year ($\text{Wh/m}^2\text{y}$). Its visual equivalent is called the total annual illumination (luxh/y). In an urban context, the total annual irradiation accounts for the energy (or for the visual part, light) incident on a building surface from both the sun and the sky.

This is consistent with our everyday experience of the daylit urban



environment: buildings shade light from the sky as well as the sun. In contrast, the traditional methods treat the sun and sky separately using qualitative (shading) and idealised-quantitative (daylighting) methods respectively. This situation has arisen because the principles of the traditional modelling approaches have changed little over the past 50 years. Computer modelling is now used to predict shadow pattern images and daylight factors in preference to scale models, but even this gives only the illusion of progress, because the fundamental limitations of the traditional approaches remain.

A radical new approach to predict and visualise the total annual irradiation in complex urban settings is currently under development at the Institute of Energy and Sustainable Development at De Montfort University, Leicester, to:

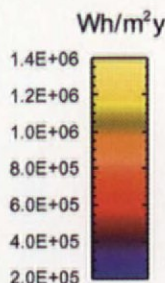
- accurately predict the total annual incident irradiation/illumination on building and ground surfaces based on hourly meteorological data;
- include the contributions of clear, intermediate, and overcast sky patterns as well as radiation from the sun;
- account for shading of and inter-reflections between buildings;
- present results as images; and
- apply the data to highly detailed city models.

All of the above have been realised in a simulation approach that uses state-of-the-art rendering and data visualisation techniques. The new approach is called Irradiation mapping for Complex Urban Environments or ICUE (pronounced IQ). A set of demonstration results from the ICUE system are shown for an appraisal of the solar irradiation in a section of San Francisco (as pictured on page 44).

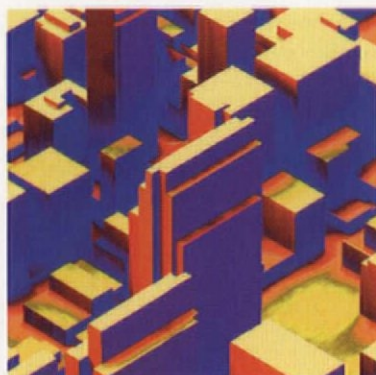
Away with the pixels

These images reveal the quantity and distribution of the total annual irradiation in a complex urban setting. The irradiation images are 600 by 600 pixels square (though any size could be set). Each of the 360,000 pixels in the image represents a point in the scene where the total annual irradiation has been predicted.

In the display software, individual point values can be read off. With



Rotated area of city centre showing the total annual irradiation based on hourly meteorological data



accurate predictions, each image is equivalent to a visualisation of the annual total of hourly data collected by 360,000 irradiance pyranometers (think of them as 'solar energy meters') arranged over building facades, ground, etc. Therein lies one of the key advantages of an image-based approach: the new technique makes visible, literally, the solar microclimate in complex built forms.

The San Francisco research used a highly detailed 'virtual city' model. The 3D form is an accurate representation of the real buildings in San Francisco. Importantly, it proved that the prototype ICUE approach has the potential to deal with the real-world geometric complexities of urban forms.

Why choose San Francisco? Actually, the first scene that was ever irradiation-mapped using ICUE was a CAD model of the De Montfort University campus.

Although it was interesting to see for the first time the solar microclimate and how it relates to a particular built form, the De Montfort campus buildings are fairly low-rise, with relatively little overshadowing. It was decided therefore to apply the technique to a dense

urban setting with many hi-rise buildings where it might be expected that complex patterns in the solar microclimate would be revealed.

The San Francisco city model was chosen because it was, at the time, the most detailed 3D model available on the Internet. Unfortunately, because of its Virtual Reality Markup Language (VRML) format (using DXF or 3D-Studio), a few polygons were lost in the process of conversion.

ICUE predicts the total annual irradiation based on hourly meteorological data. So a time series of basic irradiance quantities for San Francisco was needed, ie hourly values of global horizontal irradiance and diffuse horizontal irradiance for a full year. A full year at an hourly time step is needed to capture the short-term and seasonal variation in sky and sun conditions; any period less than a year would not be representative.

Hourly sun and sky conditions for San Francisco were derived from meteorological data and used in the simulations. An unexpected feature of using San Francisco was that the total annual irradiation on unshaded east-facing surfaces was predicted to be a little lower than on unshaded

west-facing surfaces. This was puzzling as weather files for other locations did not show this effect. Further investigation revealed that this is in fact a consequence of the San Francisco morning fog! The fog occurs so regularly throughout the year that its effect is present in the weather file: irradiation from the sun in the morning (in the east) is slightly attenuated compared to irradiation in the afternoon (in the west) when the fog has lifted.

This unexpected but very welcome feature can be seen at the unshaded top of the towers, showing that subtle aspects of the locale could be discerned in the visualisations of the solar microclimate.

The use of the San Francisco model was important also to demonstrate scalability of the ICUE technique: the system does not have any practical limits to the complexity of the model that can be put under examination and it can be equally applied to small-scale architectural features as to large-scale city models. However, the technique is demanding and requires expert set-up and operation – comparable say, to that required for an advanced computational fluid dynamics ('airflow') simulation package.

Applications

Significantly, a single image from ICUE gives a greater insight than a dozen or more 'snapshot' images of shading patterns for different times of the day or year. Therefore, the ICUE approach is ideally suited to the early stages of the process when, say, a number of different massing options are under consideration.

Various arrangements and orientations of block forms could be assessed on a largely visual basis. This could be carried out by the architect in much the same way as is currently done with shading patterns, but with far fewer images needed. The quantitative data in the ICUE visualisations is also there if needed.

The impact of a proposed building on an existing site can be assessed using a technique called 'difference mapping'. Here the ICUE simulations would be carried out for the scene without, and with, the proposed building – viewpoints showing. The

Map showing the total annual irradiation for a stepped building



'at-risk' facades would then be chosen. The image with the proposed building in place is subtracted from that for the original scene. Thus it is possible to visualise, and indeed quantify, the impact of the proposed building in terms of the reduction in the total annual irradiation – a more comprehensive insight than that offered by traditional approaches. A list of other applications includes:

Sizing and siting of building-integrated photovoltaic (BIPV) panels

In the medium-to-long-term, fitting BIPV panels in dense urban environments will need to be considered since this is where the majority of the energy use takes place. However, cities will change during the lifespan of the BIPV panel. 'Difference mapping' could predetermine the impact of any new buildings, and their potential overshadowing of a BIPV system.

Solar control devices

To be most effective, solar control devices such as external shading or selective glazing should be specified by exposure of the at-risk facade to solar radiation. The ICUE approach can be used to identify facade areas that could be graded in terms of incident total annual irradiation. Why

have homogeneous facades when they are evidently exposed to very different conditions?

Heavily shaded areas

Shaded areas between tall buildings (usually public spaces) can be assessed for total annual daylight levels, ie prevailing daylight levels, to aid, for example, selecting and locating planting materials by preferred shading requirements.

Consideration in planning

Total annual irradiation (or its visual equivalent) could perhaps form the basis of a specification for minimum requirements of 'solar access' in dense urban environments and provide a more comprehensive measure of 'solar access' than other, more selective criteria, such as the Boulder ordinance.

And there's more...

In addition to total annual irradiation (or illumination), images of components of the total can further inform our understanding of the solar microclimate. For example, images can be generated to show: the maximum possible number of sun hours; the irradiation (or illumination) resulting from diffuse sky only; the irradiation (or illumination) due to inter-reflection between buildings, and so on.

Furthermore, seasonal or monthly images can be generated in addition to annual totals. The simulation data can also be processed in other ways to generate a time-series of irradiation (or illumination) data for any point in the image. These are early days in the development of this analytical approach, but it already shows the potential for providing accurate, real-time projections of the impact of a building in the built environment.

John Mardaljevic is senior research fellow at the Institute of Energy and Sustainable Development (IESD), De Montfort University, e-mail jm@dmu.ac.uk

● The author received EPSRC funding to enhance the irradiation mapping technique. A specification for a possible end-user version of the software will be defined in February 2003.

Practice now relies increasingly on 'one stop' information support

"Major time savings – of at least two-thirds in research time – benefit not only individuals but also the time management and efficiency within the practice." Paul Johnson, Senior Systems Administrator at Stanley Bragg Architects in Colchester sums up today's industry view on the importance for faster and easier individual access to comprehensive supplier and regulatory

"Major time savings for individuals and the practice"

information plus other essential construction design services (eg: specification details and CAD support etc).

With the advent of internet-based services available via dedicated PCs

for each individual within the practice (replacing their earlier CD-ROM 'single PC' license for the practice), the time and efficiency benefits for each project – most noticeably at peak pressure times – have been welcomed by all.

Download, not browse

Individuals can now short-cut browsing 'searches' by downloading required materials to their desktop. This also cuts dramatically the time they need to spend

Research on 'information overload' by Newcastle University put to good use

Researchers at the University, partnered with NBS, developed a search engine powered by complex techniques termed 'data mining' that enable busy users such as architects, surveyors, engineers and contractors to quickly locate very specific information from large volumes of raw data.

Information 'overload' has become a major concern across many industries, not just for the stress conditions (known as Information Fatigue Syndrome) but also for the serious toll on costly professional time. The internet has been found to be a major cost hazard in this respect.

The development of the 'data mining' techniques have been put to very successful use in the powerful new search engine (and user interface) developed for the new generation of the RIBA-ti Construction Information Service online that, in its first introduction more than a year ago ahead of any serious rival, already earned a great deal of loyal support among construction professionals. With its dynamic new search engine now well tested and performing to expectations, stress levels should start a rapid recovery.

online – so colleagues gain from faster access to the information provider site.

One search portal, many answers

Paul Johnson points also to the essential need for 'one stop' information services.

RIBA-ti Construction Information Service (CIS) plus Specify-it is their prime source for the multiple project types they deal with. Technical Indexes linked sources provide all the relevant information required, so they have not felt the need to venture far beyond these databases.

Another, not insignificant, benefit has been the increased enthusiasm shown by individuals in use of the technology. There is added incentive due to its relevance for CPD and cutting edge skills.

More than 18,000 CAD drawings online in new joint venture link

The new joint venture partnership announced by Technical Indexes and FastrackCAD will enable immediate downloads of drawings in CAD digital format from over 70 of the top UK building component manufacturers. Over 40,000 CAD drawings have been downloaded by specifiers in just 12 months.

Specify-it.com subscribers (via tionestop.com) will now enjoy a seamless connection to the FastrackCAD web site and architectural CAD databases

FastrackCAD drawings are compatible with AutoCAD 2002 and are produced to the highest industry standards (conforming to ISO9002 procedures) – making them invaluable for the precise planning and specification of building products.

The additional benefits of online CAD downloads will greatly enhance the time and costs savings for users of Specify-it.

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This edition of Chatroom features criticisms of carbon emissions, institutional sustainability and prospective presidential verbosity. On the facing page, we list the winning entries in the Robust Detail competition and we welcome further comments.

feedback

Car-ban tax

? The article 'Emission Accomplished' by Lloyd Williams (AJ 4.4.02) was very useful in helping to understand the changing tax rates when using a business car or a vehicle used in the course of a business. However, I thought the purpose was a reduction in the use of CO₂. Surely, driving a car is inherently problematic and central government or employer money would be better spent subsidising public transport alternatives to the car-based commute.

Steve Halpern, Croydon, London

Austin Williams writes:

! Carbon emissions from cars are around 13 per cent of the total global anthropogenic emissions (man-made). Man-made emissions are less than 3.5 per cent of all global carbon emissions; albeit carbon sinks re-absorb most carbon emissions, approximately 55 per cent of anthropogenic

emissions remain added to the global total.

Notwithstanding the key debate over whether CO₂ causes global warming or is a result of it; a temperature rise of 2-2.5°C over 100 years seems likely. The UK pledge on the Kyoto protocol aims to reduce the primary greenhouse gas by 20 per cent below 1990 levels by 2020. Improvements in technology and certainly in car technology have been happening as a straightforward commercial expedient and combined with general societal developments, has improved air quality to a standard in the UK not seen for 150 years or so.

Bjorn Lomborg, in his thought-provoking book, *The Skeptical Environmentalist*, says that implementing Kyoto will cost about \$150 billion/year – twice as much as providing all of the Third World with the basics of education, clean water, health and sanitation. In these terms, the focus of our actions on global warming will certainly have dangerous consequences – but not the ones we are led to believe – if we

continue to prioritise nominal reductions in CO₂ levels over other real pressing matters. (See also 'Design tokenism' by Helene Guldborg and Peter Sammonds, AJ 28.2.02).

Transparency

! While the new Building Regulations clearly pose a significant challenge to architects in terms of facade design, in particular the use of glass, they also provide more options in terms of methods for compliance than ever before. The most flexible of these, the carbon emission method, allows almost unlimited scope for exploring the aesthetics of buildings by allowing changes to the standard building materials to be offset against the use of extremely energy-efficient plant.

The days of energy inefficient, fully glazed buildings might be over, the fully glazed energy efficient and compliant building is still very much achievable. However, such design does rely heavily on

and another thing...

Tossing the caber

! Colin Porteous argues that we did not explore enough opinions in our book *Sustaining Architecture in the Anti-Machine Age* (AJ 28.3.02). In fact we had invited Lord Rogers, Sara Parkin, David Lunts and Jon Rouse to contribute chapters but they declined to argue their claims for regulation and institutional control of sustainable development.

Hardly surprising, of course. These regulators do not need to engage with professionals intent on asking awkward questions about the 'sustainability' of policy makers. Porteous wants 'balance' in a book, when no such equality exists in reality.

For example, CABE is becoming the sustainability design police, with calls for Lord Falconer to establish the Blairite quango as the arbiter of taste. Architectural freedoms are being removed in this intrusive and inclusive process of public-private partnering, while for risk averse developers the 'tick box' design approach has commercial certainties.

Or consider Paul Hyett, blaming spiralling land prices on the mythic '... free-wheeling and increasingly carefree

market democracy' (AJ 28.3.02, page 19). Rather than recognise inflation as the consequence of planners distorting the market for potential development land, Hyett calls for more state intervention beyond PPG3 and the Planning Green Paper.

If, to challenge the hardening of sustainability into institutional frameworks and debilitating codes of practice, we have to put a sophisticated case for deregulation, then so be it.

Ian Abley, audacity.org

I'd just like to say...

! I have just received my ballot papers from the RIBA for the election of president and members of Council, and was shocked to find that out of a total of 20 candidates, five of them could not manage to comply with the simple request to provide a statement with a maximum of 400 words.

I don't know which is more bewildering; that the RIBA printed the text and simply cut out the offending words, leaving readers to wonder what came next; or the verbosity of the candidates who either love the sound of their own voice or who can't follow instruc-

tions. Either way, in the interests of partnering and transparency, as well as showing a certain respect for their members, you might have thought that the RIBA would have given the candidates a chance to re-write a complete message, so that we could at least have had a chance to see what their point was.

Tony Adamson, West Midlands

We're caught in a trap

! Selwyn Goldsmith (AJ 7.3.02) admits to being a tall man with a preference for a significantly higher wash basin rim height (950 mm) than the rest of us. He was disappointed to discover that the hotel he had booked into offered a choice of rooms with a lower wash basin height to suit the needs of wheelchair users, instead of meeting his needs.

The hotel in question was simply complying with Building Regulations, and in particular clause 4.10, Hotel and motel guest bedrooms in Approved Document M, which recommends that the wash basin rim in sanitary accommodation for disabled visitors and customers should be 750 mm above floor level.


understanding part L

Devil in the details

The government has issued detail drawings which offer guidance on Part L compliance. In our Part L feature (AJ 28.2.02) we challenged readers to criticise them

the correct choice of building services.
Ian Hardy, KBR Consulting, Leatherhead

Austin Williams writes:

 We argued this point in the article, 'How much do U-value glazing?' by Simon Wild and Alan Fogarty (AJ 17.1.02). However, using the carbon emissions (CE) method, it is still only possible to achieve 100 per cent glazing on a the north face of a notional building if a fancoil or chilled ceiling is used in conjunction with a double-skin facade treatment.

To suggest that the CE method is the most flexible is undoubtedly true in one respect – that one can pick and mix more factors to input into the various calculations. However, this is the flexibility of the madhouse, in that criteria inputted into a whole building method might fail to comply, whereas the same criteria inputted into the CE method will be satisfactory. Whole building calculations can be done in-house, CE calculations need consultants.

BS 8300: 2001 supersedes BS 5619: 1978 and BS 5810: 1979. It incorporates the findings of a recent study commissioned by DTLR to verify this dimension, and recommends this height should be reduced to 720 mm–740 mm.

Mindful that designers and architects may need to tailor solutions to meet the specific needs of ambulant disabled people and wheelchair users, BS 8300 also includes recommendations on wash basin rim heights for both user groups. For ambulant users, a preferred height which would suit the majority (90 per cent) of users would be 760mm–780 mm. For wheelchair users, the corresponding figure would be 680mm–700 mm.

Theoretical results using anthropometric data for non-disabled people confirm that these ranges lie within the calculated ranges, with very similar margins to each side. The suggestion from David Bithell (AJ 14.3.02) that a basin on a rise and fall mechanism would seem to be preferable, demonstrates the potential for using data in BS 8300: 2001 to generate imaginative design solutions.

Tony McKendry, programme manager, British Standards

Top of the class

First prize went to Alan Novitzky of Sheffield. His criticism on the errors in the two details, reproduced in AJ 28.2.02, are listed below. The prize went to the first correct answer. Because of the number and speed of responses to this competition, a runner-up prize went to Pam Cole, also of Sheffield.

Winning entry

1. Window shown too far forward to be sure that condensation will not take place at the head and reveals. Rain penetration is also more likely in this position. The window frame would be better tucked into the rebate formed by the outer skin of brickwork, in the traditional manner.
2. The insulation board inside the lintel is insubstantial, liable to displacement and likely to allow thermal bridging. Complete fill lintols would be better. Also, there is no indication that the lintol has a separate dpc laid over it, to conform with good practice.
3. There is no fall shown on the parapet capping with a consequent risk of water penetration at joints.
4. The vapour control layer should be dressed up inside the face of the blockwork and sealed to prevent vapour transmission and interstitial condensation.
5. The relationship of the 'flashing' to the roof membrane and to the angle fillet is unclear. The angle fillet should be of the same material as the insulation to avoid membrane damage due to differential movement. The membrane should also be dressed up a minimum 150mm behind the so-called flashing. But, if the fillet is timber, as the diagram suggests, there should be a minimum 150mm high curb, fixed to the decking insulation, allowing movement free of the wall. The membrane should be dressed over it, behind the flashing.

Alan Novitzky, Sheffield S17 4HT


Runner-up

1. No cavity tray to the parapet wall, or supported dpc below coping.
2. Roof membrane upstand is not a flashing, and the flashing shown is woefully inadequate in downstand length.
3. Vapour control layer should not stop at junction with wall but turn upwards to enclose insulation and be sealed with capsheet. This is an incorrect warm roof detail.
4. Thermal bridge at top of steel lintel, through block to cavity void.
5. Thermal bridge at window head (with such a poor insulation detail to lintel, the window opening should have separate insulation board at head). Use full foam-filled lintels.
6. Wall tie sitting on top of steel lintel flange is a poor detail; the block may not be properly bedded and tend to rock on the wall tie.
7. Lintels require dpc trays in exposed situations.

Pam Cole, architect and architectural technology lecturer, Southampton Institute, e-mail pam.cole@which.net

A large number of e-mailed entries are listed on the AJ discussion forum at www.ajplus.co.uk. All of these comments have been forwarded to the DTLR and BRE. We welcome further comments on the Robust Detail sheets as well as comments on the criticisms.

have your say...

Please e-mail your technical views, comments and answers to austin.williams@construct.emap.com or write to Austin Williams, The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB. Visit the discussion forum at ajplus.co.uk to contribute to the online debate 



Don't rely on specialist input to help you out of a design quandary

In his interesting history of building failure (AJ 18.4.02), Clive Richardson advocates trial and error as a means of developing construction design. Simply repeating what has succeeded before, he argues, will lead to stagnation of design. Errors, and in the case of the Millennium Bridge, wobbles, lead ultimately to new trends in modern construction and the delight of the beholder. The price of such delight, he concludes, should be greater tolerance of building failure.

As someone who specialises in, if I can put it this way, the 'wobbly end' of the construction industry, this was cause for thought indeed. The truth is that when a building unexpectedly starts to fall apart, forbearance is the last quality you encounter. The primary objective of those involved, usually above even devising a scheme that will put the ill-fated project back together, is finding someone to blame for the failure.

Designers are therefore presented with something of a quandary. If they experiment with new technologies and designs, if they try out new materials or take traditional materials to their limits, they risk building failure, legal action, disgrace and ruin. If they do not experiment, their designs stagnate, their work falls out of favour and, presumably, disgrace and ruin will follow.

One potential solution to the problem was to be found in the earlier editions of the RIBA Standard Form of Architect's Appointment. The particular provision appeared in various guises over the years, but the gist of it was that the architect could nominate specialist contractors and suppliers to design part of the works and then, and here is the clever bit, the client would hold the specialist, and not the architect, responsible for the proper performance of the work. So the standard form envisaged that when designers reach the limit of their knowledge, they could bring in the specialists who would bear the risk of subsequent failure.

Would it work? Could architects defend negligence claims on the basis that they had relied on the advice or work of specialists who knew much more about particular products or systems than

they? You won't be surprised to learn that the answer is something along the lines of 'maybe'.

Factors to be taken into consideration include:

- whether the terms of the architect's engagement include an express provision to such effect. The current RIBA standard form of appointment, for example, does not;

- if there is no express contractual provision it becomes a question of fact and degree. However, the starting point is that it is not the ordinary practice of the profession to delegate work on design and then seek to disown responsibility for it;

- whether the work delegated was beyond the capability of a competent architect. In *Moresk Cleaners Ltd v Hicks* (1966) the architect's defence succeeded when a specialist ceiling product failed because the supplier alone knew the constituent elements of the product and devised the mix that led to the failure;

- whether any problem arose in connection with the work which a competent architect ought to have spotted and to which the client ought to have been alerted. In *Investors in Industry Commercial Properties v South Bedfordshire District Council* (1986), the Court of Appeal was at pains to point

'Architects have to be aware that dabbling in modern technologies may itself be a breach of duty'

out that designers are not entitled to rely blindly upon the expert with no mind of their own on matters which should have been readily apparent to them.

Even if architects might reasonably rely upon specialist input, they are not necessarily off the hook. The designer must show that the specialist they relied upon was appropriately qualified and that it was reasonable to rely upon them.

However, architects have to be aware that dabbling in modern technologies that are clearly beyond them may itself be a breach of duty. And if their contract permits them to rely on specialist advice, and an appropriate specialist prepares a design that fails, the architect may still be to blame for not warning the client that, in the absence any direct agreement between the client and the specialist, the client will have no legal remedy. Maybe, the way out of the designer's quandary is not so clear-cut after all.

Kim Franklin

Ready-to-wear birth of the cyborg architect

The idea of the wearable computer probably goes back to the strip cartoon *Dick Tracy*, the eponymous hero of which wore a two-way radio on his wrist and was the resentful envy of all his teenage fans who had to make do with two tin cans and a long piece of string.

Now you can strap miniature TVs/cameras/radios/nuclear-powered cork extractors on your wrist. Not to mention inserting small computers in various body cavities to do things such as maintaining your heart rate and warning about blood cholesterol levels.

Meanwhile, work is quite advanced on a wrist phone which has the mike in the strap. You tap your thumb and second last finger to issue a limited range of commands – and stick your left finger in your ear to hear your caller. Sounds ridiculous? Check it out at

www.lab.nttdocomo.co.jp/english/kenkyu/medhia1.html. MIT is doing some work on wearables (www.media.mit.edu/wearables/); there is a big conference later this year in Seattle; a Google 'wearable computers' search produces 65,000 items. Apart from making the lives of disabled people a bit better, there are serious implications for office and home design.

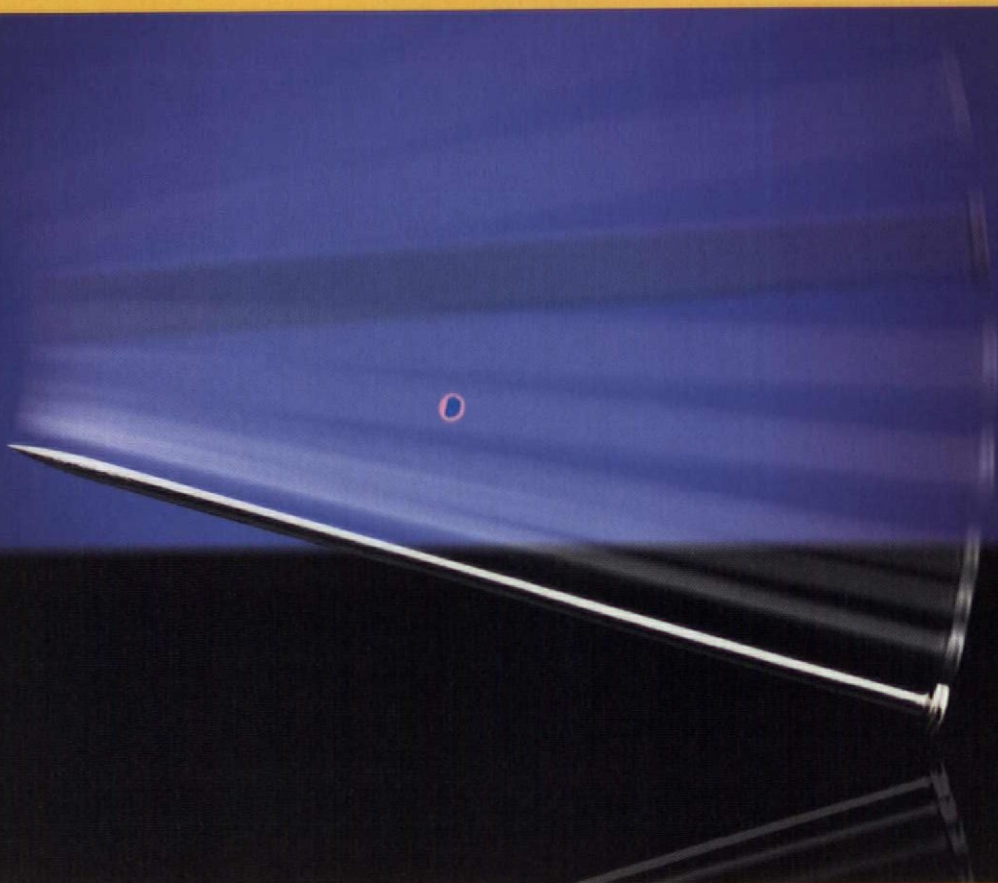
If you can redesign your home or workspace on an interactive 3D CAD application and simply even walk around with tiny lasers projecting the stereoscopic image straight into your irises, the disc slotted in somewhere between two lower ribs and the fold-up computer in your smalls, well, who needs real architecture?

And wearables are already here in Albion. I recently introduced a mate to the Targus full-size, fold-up keyboard for the handheld, palmtop, whatever. And he has fallen for it. Not surprisingly. You are sitting on the train coming back from a building site. You pull out the Targus from one pocket, clip on a PDA from the other and start typing up a report. You zap the text straight back to your computer at the office. Magic in your pocket.

sutherland.lyall@btinternet.com

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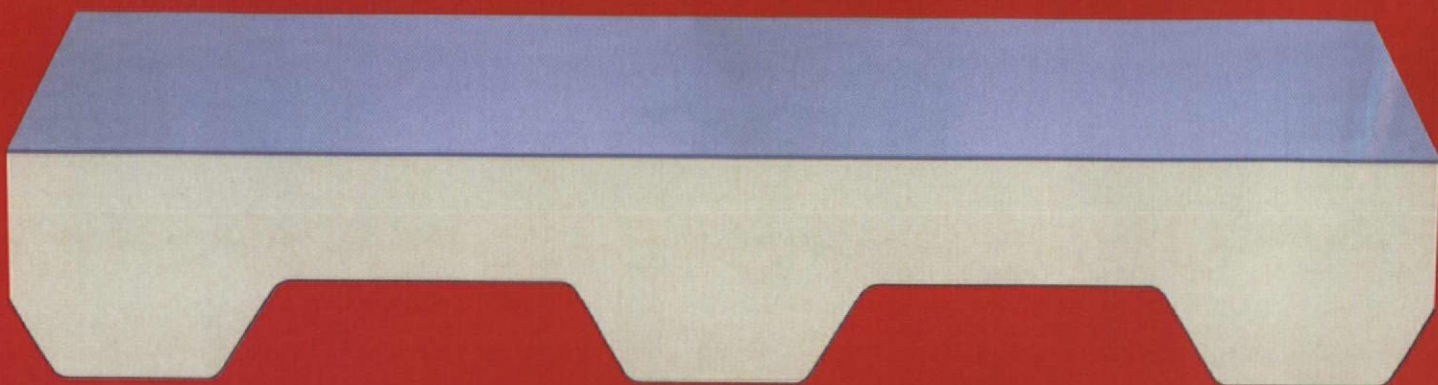
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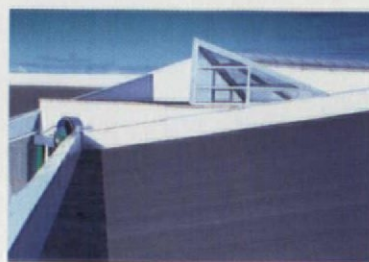
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Introduction



Laminated glass is an excellent way of extending the use of glass to cover security, safety and structural requirements. But its use as an aesthetic element in its own right has not received the attention that perhaps it might. Now the range of possibilities has expanded with a new manufacturing technique, thanks to developments from Solutia, a major worldwide producer of polyvinyl butyral (PVB) interlayers under the name Saflex.

All the advantages

In addition to incorporating colours and patterns into laminated architectural glass, Solutia's Vanceva Design interlayers retain all the benefits of ordinary laminated glass:

- safety;
- security;
- sound insulation; and
- solar protection.

However, Vanceva Design brings colour and pattern into the heart of laminated glass, allowing it to be incorporated in a way which was previously impossible: a single sheet can perform structural, fire, acoustic, safety, solar-protective and now aesthetic roles, all in one.

Laminated glass is a composite construction comprising a tough, resilient PVB film sandwiched between two or more layers of glass and permanently bonded under heat and pressure. The result is that laminated

glass can be fitted in areas where ordinary glass could not be used. Highly resistant and elastic, the interlayer plays a crucial role in providing the benefits associated with laminated glass such as safety, security, acoustic insulation and protection against UV light.

Colour and pattern

Solutia's innovative Vanceva Design technique retains these advantages and introduces two further benefits: colour and pattern. The pattern film is encapsulated between two films of coloured clear PVB and then between the two outer layers of glass. The films remain stable over time and are protected from scratching, dirt and deterioration. And, rather than being made with

CASE STUDY 1

Solutia HQ, St Louis, Missouri

One of the most obvious places to provide a showcase of the new material is Solutia's own HQ in St Louis, and the building does not disappoint. A dramatic, two-storey glass structure comprises 10 glass panels that make up the installation range in size from 60.6cm x 242.5cm to 163.7 x 243.7cm. Their tranquil blue hue was achieved by mixing no less than four coloured interlayers.

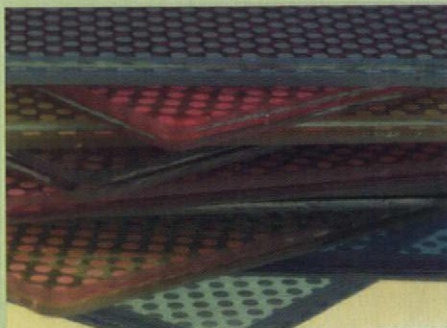
Arcturis, an architectural practice in St Louis, had tried various colour and design permutations within the Vanceva Design system. Principal architect Ronald Johnson says: 'We wanted to showcase the sophistication of the products by demonstrating how subtle manipulations can have a profound difference on the design of the installation. On one side of the glass, the dot design has a grey appearance; on the other side, the dot design has a burgundy appearance. We reversed two of the installation panels to exhibit the burgundy appearance and the range of possibilities with the product.'

Enhancing the coloured effect is an intricate dot pattern on half of the glass panels achieved by incorporating Vanceva Design laminates within the interlayer; the designs are patterned on to a film that is encapsulated inside the laminated glass. A possible nine different designs, ranging from polka





By incorporating coloured interlayers, Vanceva Design offers a wide range of colours and patterns within laminated glass



dye, the coloured interlayers incorporate heat- and light-stable pigments for truer, longer-lasting colours. They have passed BS EN ISO 12543 Part 4 for durability, the test used for ordinary PVB laminated glass.

The 10 colours and nine patterns can be used singly or in combination. For example, by superimposing up to four layers of colour, more than 600 different transparent or translucent colours of laminated glass can be created. Standard patterns include mini-dots, wide stripes, squares and spots. And when different colour and pattern interlayers are combined, a host of highly individual effects and attractive nuances can be created. The Vanceva Design system is available for use with glasses which include ordinary,

heat-toughened, chemically toughened types, as well as in combination with tinted and reflective glass.

Impact resistance

The many benefits of the PVB interlayer in ordinary laminated glass also apply to Vanceva Design products. Resistance to accidental impact is an important characteristic – the glass may disintegrate after a particularly heavy blow, yet the fragments adhere to the interlayer, lowering the risk of injury and material damage. Increased resistance to repeated blows or glasscutters provides protection for property to BS EN 356. Further structural benefits of laminated over ordinary glass include greater resis-

tance to wind, snow loads, storms, hurricanes and earthquakes. The PVB layer's elasticity also dulls the effect of resonance and coincidence to reduce undesirable noise in an insulated unit and achieve an acoustic performance of at least 36dB Rw.

UV protection

A further benefit is that Vanceva interlayers filter harmful UV rays, and so help protect against discolouration and damage to furniture, fabrics, furnishings and wall coverings.

Applications for Vanceva Design include curtain walls, windows, atria, external display cases and balconies. Interior uses include partitions, doors, lifts, balustrades, guard rails, furniture, signs and shelving.

dots and narrow stripes to cross-stitch, can be incorporated.

Safety performance

But aesthetics were not the only criteria behind the selection of Vanceva Design. 'Due to the size, location and placement of the glass installation, safety was a big concern,' says Johnson. Hence the specification was also determined by the performance benefits provided by the Saflex plastic interlayer. These include enhanced safety, structural capacity and sound control. By incorporating Saflex within its construction, Vanceva Design provides protection from dangerous flying or falling glass fragments.

Sound improvements

The acoustic and other benefits of Vanceva Design are significant. Sound transmission is reduced, which will help dampen the noise created in what is a very busy lobby. Furthermore, the advanced laminate system can help control solar heat gain and reduce cooling loads in commercial buildings. The interlayer absorbs energy in the ultraviolet, visible and infrared wavelength spectra and dissipates most of the absorbed energy to the outside.

Architect: Arcturis, USA

Laminator: Floral Glass, USA

Project completed: 2000

Spring 2002



CASE STUDY 2

Hudson Hotel

Renowned for the playful nature of his designs, Philippe Starck has worked successfully with Ian Schrager Hotels to create hotels of distinctive character. One of the more recent is the Hudson Hotel in New York, which opened in October 2000.

The spacious lobby bar literally turns conventional concepts of floor and ceiling upside-down. A mural on the ceiling hints at a traditional swirling hotel carpeted floor; while covering the entire walking surface of the floor, 600 x 600mm translucent, laminated glass panels create a grid pattern which suggests a suspended ceiling.

Connecting the lobby to the main entrance on 58th Street is an all-glass tunnel.



Casting a soothing, subdued Chartreuse hue, the tunnel's 1.5m x 3m glazing panels use a variety of Vanceva Design interlayers.

Unique character

'Starck was looking to achieve a very distinct, unique Chartreuse colour for the glazing,' says Wesley Depp, owner of Depp Glass, the laminator on the project. 'Our challenge was to match a colour swatch that Starck was using in the lobby. Vanceva Design was the only product that could achieve the hue we needed.'

We provided the look the client wanted, while meeting important safety and structural requirements.'

Architect: Philippe Starck

Laminator: Wesley Depp

Project completed: 2000

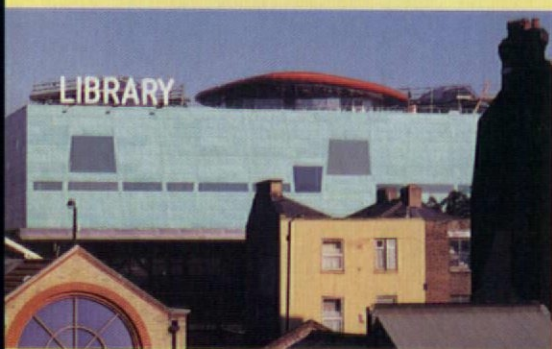
CASE STUDY 3

Adobe Systems Inc offices

Architect Gerner Kronick + Valcarcel (GKV) incorporated Vanceva Design laminated glass into the New York offices of software giant Adobe Systems in a way that was particularly suited to the client. Taking full advantage of the immense palette of colours and patterns which Vanceva Design offers, the architect created a glass wall comprising more than 450 panels which represent individual hues within Adobe's Illustrator software. Visitors entering the lobby of the 50-year-old, 25-storey building, immediately see a kaleidoscope of rich colours that merits the description 'technicolour'.

The three wall panels serve as dividers between the front lobby, conference room and training room. The 304 x 304mm glass panels, which are held in a steel framing system, are a fitting tribute to the immense colour and design potential inherent in the Vanceva Design system.

Aanen Olsen of GKV Architects explains: 'We wanted to create a space that functions like, and is representative of, the colours found within Adobe Illustrator. We therefore needed a glazing system that offers a large variety of colours to help us recreate the wide range found in Adobe Illustrator, as well as colours that provide translucency; these would help to separate space and provide privacy for the



CASE STUDY 4

Peckham Library

Peckham Library and Media Centre is one of the most successful libraries to be built in recent years, not least because it turns on its head the traditional notion of what a library building is or should be and how it should serve the local community. It is also one of the first buildings in the UK to make extensive use of the Vanceva Design laminated glass system. The building's bold, colourful, eye-catching design – which injects much-needed vibrancy and fun into a particularly unremarkable suburb of south London – is typical of the iconoclastic design approach emanating from the office of Alsop Architects.

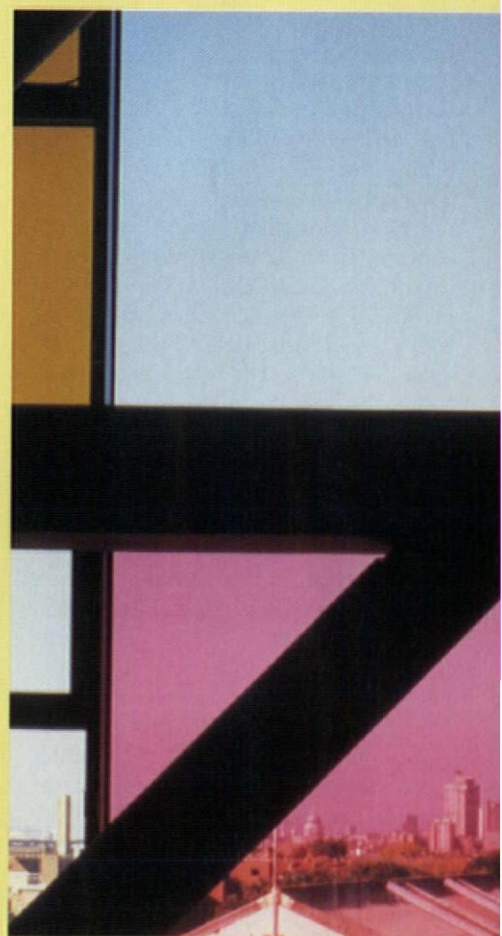
Part of the major urban regeneration of

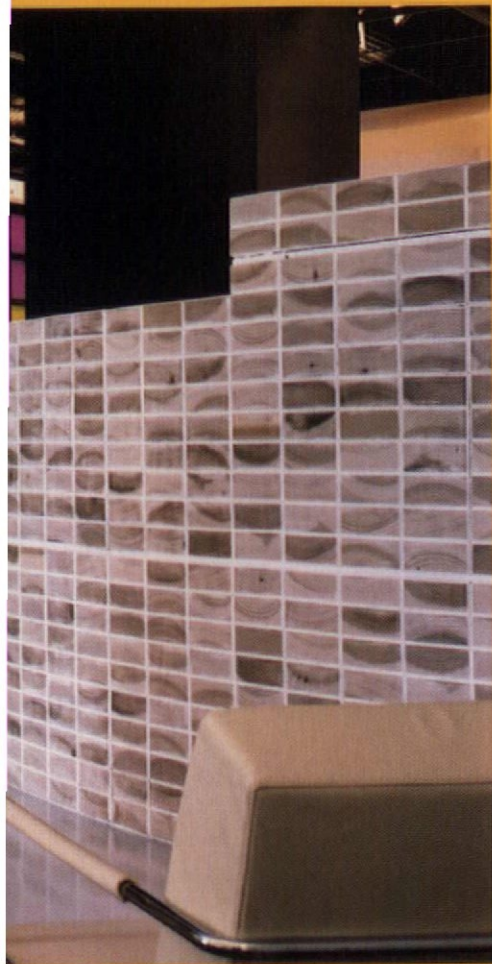
the area, the bold, streetwise design philosophy of the building played a large part in helping the practice win the £5 million project. Commissioned by Southwark's Education and Leisure Services, Alsop Architects was asked to 'create a building of architectural merit that would bring prestige to the borough and a welcome psychological boost to the area.' Clearly, the architect thought deeply about the potential of coloured laminated glass.

The completed building has surpassed all expectations. It won the prestigious Stirling Prize for Building of the Year in 2000, when judges lauded the scheme as 'one delight after another' and called it 'an extraordinary and innovative design'. Marco Goldschmied, then president of the RIBA, described Peckham Library as 'innovative and exciting' and 'a building to make you smile: more architecture should do that'.

Character forming

The building's character derives as much from its unusual form – an upturned L-shape on stilts – as from the use of bold colour to enliven the elevations. In this respect, Solutia's Vanceva Design laminated glass interlayers, used as external cladding, play a significant part in making the five-storey, 2,300m² building a dramatic insertion in the local urban environment.





Swatch this space: GVK incorporated Vanceva Design laminated glass interlayers in the lobby of Adobe's office to represent the colours and patterns found in its Illustrator design software

company's conference room, training room and the front lobby.

The original attempt at this particular wall system was created by California-based Mauk Design for Adobe's San Jose headquarters, where plastic-coloured glass panels were mounted in an aluminium framing system. But shortly afterwards the designers realised there was a better system.

Choice of colours

Designer Ingrid Ballmann explains: 'By the time we began the New York project, we had learned about Vanceva Design and so made a change in our material use because it offered greater durability, and colour selection.' The three wall panels – which incorporate a total of 106 colours from the Vanceva Design palette – are 2.6m high and in lengths that vary from 5.48m to 6.7m wide. Although all glazing panels are flat, the angled framing system helps to create the illusion of a curve. Some of the panels also use Vanceva Design to impart a vivid graphic pattern to the glass.

Lance Smith, of the Minneapolis-based Mirror Factory, oversaw the lamination on the project. 'It was a huge organisational pro-

ject,' he says. 'Each panel had to be separately coded for colour, wall location and where it would be located within the wall system. Some panels, because of the complex layers of Vanceva Design, required thinner glass because the multiple layers required to achieve a custom colour added thickness to the panel.'

Stable pigmentation

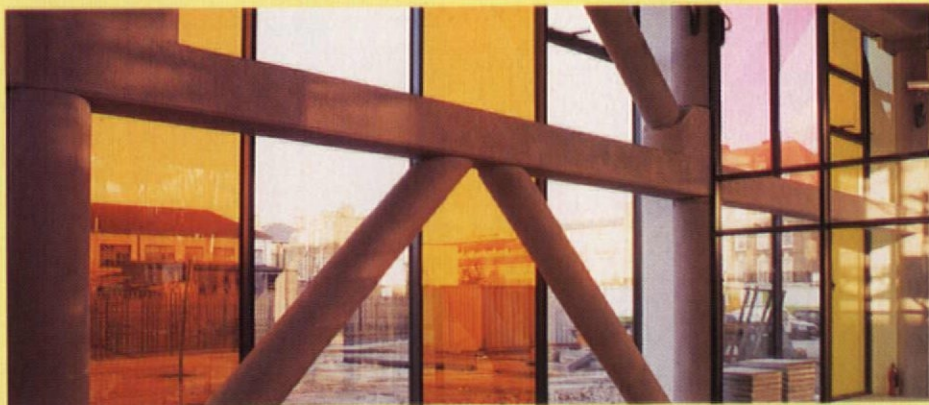
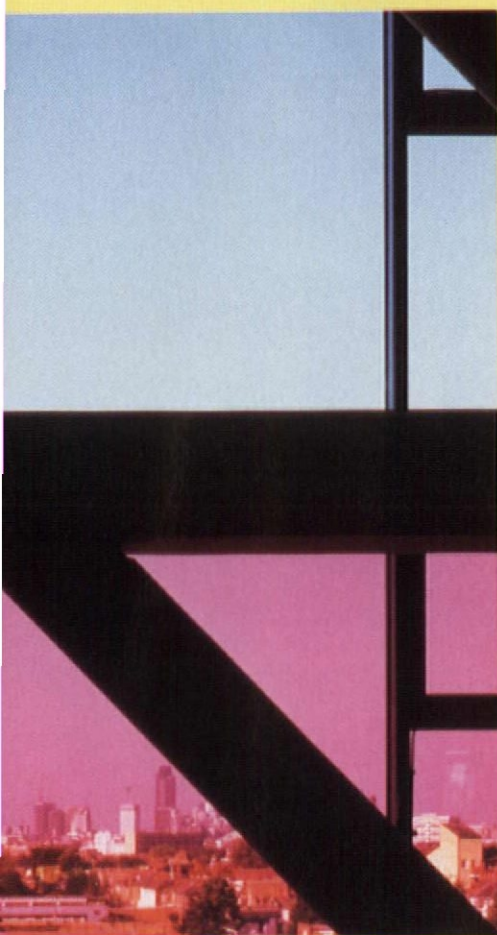
Several benefits, inherent in architectural laminated glass with Vanceva Design, have proved invaluable, particularly the stability of the pigmentation. Aanen Olson says: 'Even though this project is an interior application, we still needed a glazing product that would protect the colour of the glass from fading as the lobby receives a fair amount of sunlight.'

Demanding tests and in-use trials have proved that laminated glass systems made with Vanceva Design deliver dependable colour stability. However, even greater solar protection can be achieved when Vanceva Design is used in conjunction with tinted glass and coatings. That will be in addition to the improved sound control, increased safety and security, lower solar-heat gains and structural performance which are associated with laminated glass.

Architect: Mauk Design, USA

Laminator: Mirror Factory, USA

Project completed: 2001



The north side of the building is glazed with various-sized clear and coloured laminated glass panels in yellow, orange, green and red. These contrast with the east and west elevations which are clad in more subdued pre-patinated copper and accentuated by green and blue glazing. Inside, the light and airy feeling is enhanced by the perimeter skylight and the careful arrangement of window openings.

Flexible uses

Clearly, the Vanceva Design laminated glass interlayers used throughout the building play an important role in creating the overall ambience. 'It has been very exciting being involved in the Peckham Library project,'

says Philip Oesau of Solutia. 'Ten years ago it would not have been possible to produce a building using glass in this way but, due to advances in technology, the architects were able to create a building spectacular in design through the application of coloured laminated glass. I think we will be seeing more adventurous and flexible uses of multi-variable coloured glass in the future.'

As well as fulfilling the architect's aesthetic intentions, the laminated glass made with Solutia's Vanceva Design interlayer system give the library enhanced safety and security, as well as sound and solar control.

Architect: Alsop Architects, UK

Laminator: Plyglass

Project completed: 2000



CASE STUDY 5

Lincoln Cinema, South Beach

The South Beach area of Miami in Florida attracts sun and fun seekers from all over the world. The historic beachfront neighbourhood has more colourful Art Deco buildings than anywhere else in the world. It centres round five streets, one of them Lincoln Road. At the western entrance to the Lincoln Road Mall is the Lincoln Cinema.

Meticulously designed to complement the surrounding structures, many of which are on the National Register of Historic Places, the theatre's definitive retro look represents a nineties interpretation of the Art Deco style.

The three-storey building houses 18 cinemas on two floors. When visitors enter from street level and ascend to the second floor, they find a vibrant 13m-high wall created from blocks of laminated architectural glass with Vanceva Design.

Changing light

Sunlight passing through the glass transforms the space into a cascading kaleidoscope of colour. 'As the day progresses, you have wonderful light coming into the space,' explains Jose Murguido, a partner in the architectural firm Zyscovich Inc. of Miami. 'The yellows, purples and greens wash the floors and walls and are never experienced the same way,' he adds. Although the beauty of Vanceva Design is that it forms an integral component in the building's design, the protective properties



Cinemascope: a wall of Vanceva laminated glass provides a cascading kaleidoscope of colour

of laminated glass were also essential for this project.

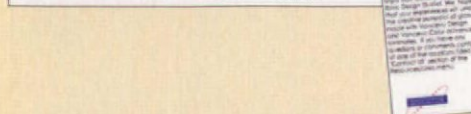
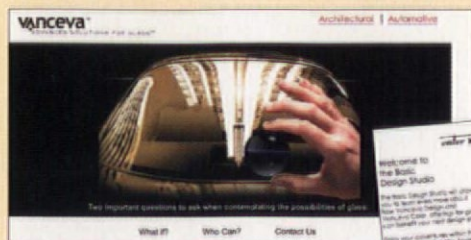
'In Florida we have stringent building codes,' notes Murguido. 'Vanceva Design is not only beautiful to look at, it also satisfies hurricane codes and is designed to survive a Category 3 storm.' Category 3 storms have winds up to 180 kmph. Doug Zacharias of Viracon, the glass laminator on the project, says: 'We used laminated glass made with Vanceva Design because it meets hurricane codes and because the Art Deco colours were available only with Vanceva.'

Sound control was another important benefit. 'We wanted to improve acoustics because the theatre is on a busy street,' says Zacharias. The dampening performance of the PVB makes laminated glass an effective sound buffer, a significant aid in controlling unwanted noise from traffic, aeroplanes or heavy machinery. The Lincoln Cinema, with its dramatically bold glass wall, offers visitors a majestic welcome to South Beach.

Architect: Zyscovich Inc., USA

Laminator: Viracon, USA

Project completed: 1999



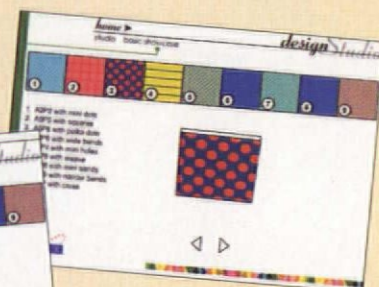
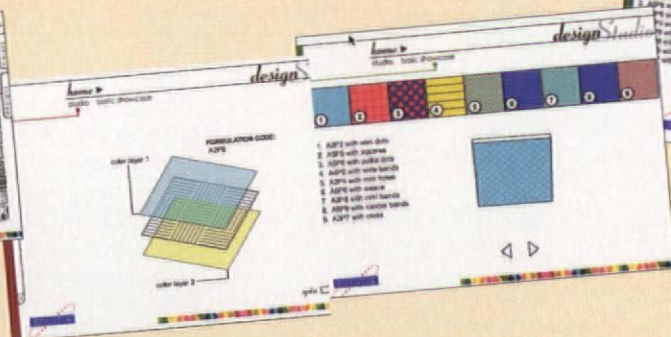
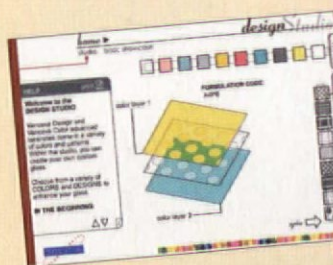
www.vanceva.com

Vanceva Design checklist

Below are 10 easy steps to realising your customised Vanceva Design laminated glass. A visit to Vanceva Design's interactive website could entail the following sequence:

- 1 Log on to www.vanceva.com
- 2 Click on 'Architectural' followed by 'Vanceva Design' and 'Basic Studio'.
- 3 Pick colours and patterns, experiment with basic combinations, combine layers. Use 'rotate' tool to start 3D animation sequence to view sample from both sides.
- 4 Click 'Advanced Studio' for more options, following a quick registration. Experiment with a larger colour palette to create samples.
- 5 Apply the final design to four different photographs for a broad indication of what the sample created might look like in reality. If the sample is what is required, save the design, and/or send it to colleagues.
- 6 If still uncertain, create more samples to compare with the first.
- 7 Save the final design.

- 8 Click on 'Request Sample' or 'Contact Solutia'.
- 9 Click on 'Resources / Links' to locate the nearest Vanceva design partner for questions regarding manufacture.
- 10 For any other questions, contact Architectural Glazing Solutions, tel: 01633 275110, fax: 020 7224 2344. Or click on 'Contact Solutia'.



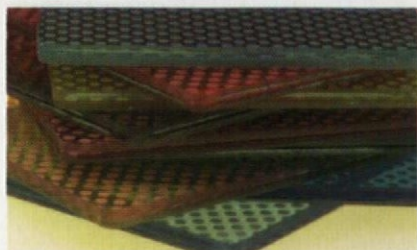
Summary

- Vanceva Design is an interlayer for laminated architectural glass available in nine patterns and 10 colours giving a spectrum of more than 600 colours.
- The patterns and colours are protected from outside stresses and will remain stable over the years because the pattern is encapsulated between two coloured or clear PVB (polyvinyl butyral) films which are in turn sealed between two layers of glass.
- Laminated glass with Vanceva Design also has the benefits of standard laminated glass – safety, security, solar, UV and acoustic control.
- Vanceva Design coloured laminated architectural glass can be customised and produced in widths of up to 2.25m and pattern in widths of up to 1.53m. It is available in relatively small volumes and also as samples from Vanceva Design Studios.
- Laminated glass with Vanceva Design can be made in any thickness from 4.4mm through to bullet resistant (25mm) and higher specification glasses.
- Laminated glass with Vanceva Design can also be produced as a low-E glass to reach the new Building Regulations Part L specification.

- Light transmission will depend on the number and type of coloured and patterned interlayers used – however the Vanceva Design manufacturer (Solutia) or the laminator will be able to calculate the light transmission or make up a sample to the required specification and test it in their laboratories.
- Laminated architectural glass with Vanceva Design complies with all the relevant standards covering laminated glass and its properties including BS EN ISO 12543 – 1-6 laminated glass and its properties; BS EN 356 governing glass products liable to vandalism; BS 6206 (and prEN 12600 which will replace BS 6206) the safety impact standard.
- Laminated architectural glass with Vanceva Design is as easy to handle as standard laminated glass and can be cut on site if required.
- Vanceva Design can be incorporated into sealed units and used in any form of architectural cladding systems where standard laminated glass can also be installed.



Architectural Glazing Solutions



To enhance its range of services, Solutia has launched Architectural Glazing Solutions (AGS) – a new service for architects, interior designers and other specifiers. AGS has been created to provide information on any of Solutia's products related to architectural glass. Incorporated into AGS is the Laminated Glass Information Centre (LGIC) – sponsored by Solutia

since its inception in 1990 – which will continue to provide generic information about architectural laminated glass, in addition to covering Solutia's wide range of glass-related products.

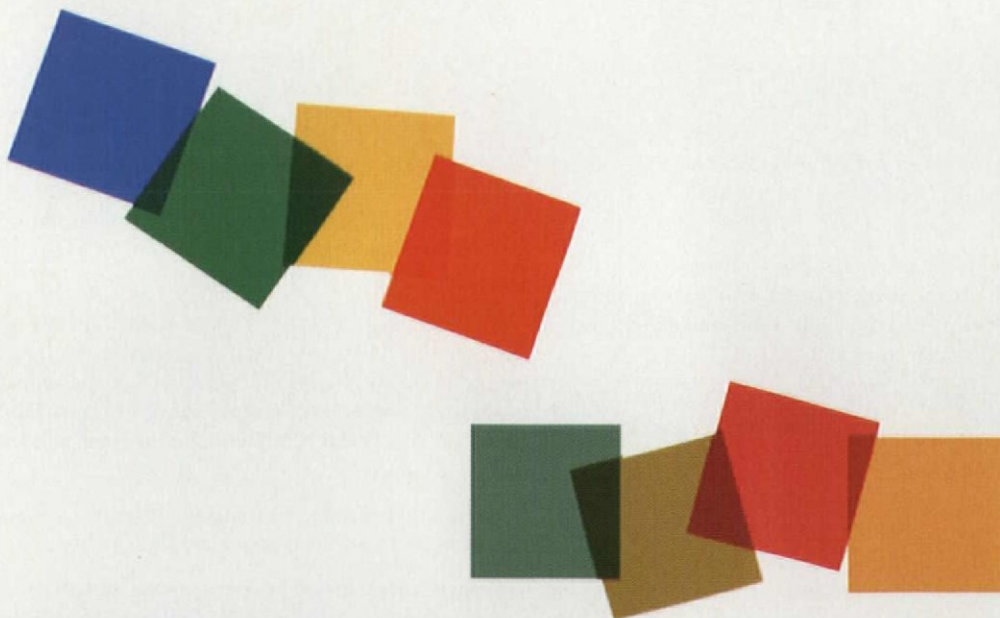
Specifiers can find more information on any of Solutia's activities and product ranges at its website at www.saflex.com or alternatively contact AGS direct.

Vanceva partners

AGS
48 Welbeck Street
London W1G 9XL
Tel: 01633 275 110
Fax: 020 7224 2344
e-mail: solutia@dhu.be

Romag Ltd
Leadgate Industrial Estate
Leadgate
Consett
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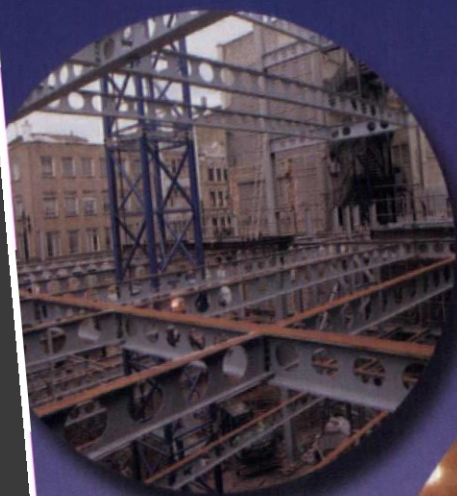
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A radical outsider

ROBERT ELWALL

Berthold Lubetkin

by John Allan. Photography by Morley von Sternberg. Merrell, 2002. 144pp. £29.95



Berthold Lubetkin (1901-1990) was one of Britain's greatest 20th-century architects, but despite a couple of television documentaries, a controversial exposé of his family life, and the listing of no less than 25 of his buildings, he has yet to receive the public recognition that his radical reinterpretation of Modern architecture deserves.

Lubetkin, indeed, was always an outsider. A European intellectual, his architecture – theoretically based, politically and socially engaged, technologically innovative, but at the same time metaphysical and even jocular – defied easy analysis, and was blinked at uncomprehendingly by many of his more conservative and prosaic English colleagues.

His use of facsimile Greek caryatids for the

porte-cochère of Highpoint II (1938) represented 'a plague on both your houses' blast against those Modernist colleagues whom he deemed too obsessed with style and function to the exclusion of the more lyrical possibilities of Modern architecture, and against diehard traditionalists who were appalled to see Classical elements used in such a revolutionary manner.

Similarly, his withdrawal from the architectural limelight in 1950, disillusioned by his experience at Peterlee New Town, where his aim of a coherently planned and compact settlement was threatened by officialdom with dilution into subtopia, only served to add further to his maverick status.

The vicissitudes of Lubetkin's career were

exhaustively and superbly analysed by John Allan in his heavyweight 1992 biography, and doubtless some might fear that this new book is simply one of those condensed versions beloved of editors desperate to fill the pages of weekend reviews. Such fears are groundless. On the contrary, this well-produced volume, with a lucid essay by Allan and an illuminating inventory of Lubetkin's extant buildings – which benefits from Allan's first-hand knowledge gained in restoring several of them – admirably fulfils its intention to make Lubetkin's work more accessible.

Allan is particularly good on the often neglected post-war buildings showing that, unlike some other pre-war British Modernists, Lubetkin was far from a spent force after 1945. Special mention must also be made of Morley von Sternberg's photographs that constitute a large part of the book. Lubetkin set great store by, and was particularly fortunate in, his photographers – Dell & Wainwright's images of Highpoint I, John Havinden's of the Penguin Pool at London Zoo, and John Maltby's of the staircase at Holford Square have all become classics of the genre. Even if it were possible, von Sternberg has wisely resisted the temptation to replicate their views, and his photographs well convey the fluid, sculptural plasticity of Lubetkin's work (pictured is Bevin Court).

After receiving the RIBA's Royal Gold Medal in 1982, Lubetkin was rediscovered and became for a brief period something of an architectural guru. It is to be hoped that this book will play a part in introducing his work to a new generation of architects, inspired afresh by his contention that architecture should not be an epitaph for a vanished yesterday but 'a metaphor of the world to come'.

Robert Elwall is curator of the RIBA photographs collection

Architecture and Computers: Action and Reaction in the Digital Design Revolution

By James Steele. Laurence King, 2001. 240pp. £35

Architecture and Computers centres on the way computers are shaping architectural design and education, writes Barrie Evans. After that moment of clarity, it all gets more muddled. The book attempts an analytical tour, rather than straight case studies, of architects whose use of the computer interests the author. These are mostly well-known names who produce seductive images: well-done straight visualisation like Foster, form-bending Deconstruction like Gehry and Eric Owen Moss, and form-growing with genetic algorithms, which is mainly unbuilt student work.

Steele espouses the overall architectural approach of each of these seducers in turn, hardly

noticing that their positions are often contradictory or that he is contradicting himself. There is no analytical framework. For example, digital design is Modernist, reductive, formal – but it is also Post-Modern. In future we will be drawn into metropolises – and work will be at home. In education 'Letting the computer lead is favoured over using it as a tool'; yet in the next paragraph, it is a really useful educational tool for spatial understanding. You wonder at some of the building criticism too. We are told that Grimshaw's Eden Centre is intended to supplant the original Eden with an artificial 21st century utopia.

How media, whether pencil or computer, shape design and are shaped by it, is an interesting topic, but apparently beyond the grip of this author. You might like some of the pictures (right: a scheme by the Dutch practice NOX).



Artisans and artists

DEBORAH MULHEARN

A Matter of Art: Contemporary Architecture in Switzerland

At CUBE, 113 Portland Street, Manchester, until 31 May

Most people will approach this exhibition with little, if any, notion of a unified body of contemporary Swiss architecture. Already familiar names such as Herzog & de Meuron, internationally lionised designers of Tate Modern, and the hermit-like Peter Zumthor, architect of the sublime thermal baths at Vals, seem poles apart, and besides, have no more prominence in this show than less well-known architects. Mario Botta is a notable omission.

'A Matter of Art' comes to Manchester's CUBE from the Swiss Cultural Centre in Paris via Strathclyde University – and what a revelation it is.

Just 150 buildings completed between 1997 and 2000, and a widescreen video featuring two architects talking about their work, are presented as a 'section' and 'subjective interpretation of cutting-edge contemporary architecture'. The works are mainly schools, villas and museums, both urban and rural. But there is no attempt to identify a homogeneous 'Swiss-ness' or even find a geographical balance; rather, as the exhibition's title suggests, it is a celebration of these sometimes monolithic buildings as works of art in their own right.

This thesis is reinforced by the purely 2D representation of the buildings – photographs and drawings on simple white sheets, uncluttered by models or axonometrics. But this is not an arrogant, don't-sully-my-buildings-with-people approach to architecture.

Certainly, viewing them vicariously – in the way that the architect or photographer wants us to see them – leaves the impression of pure and pristine structures and materials. At first these buildings seem timeless, silent, even oppressive. Colour is carefully limited: the bright green glaze of Herzog & de Meuron's hospital pharmacy in Basel; the green copper cladding of Diener & Diener's monumental but serene Migros store in Lucern; the white or grey concrete slab walls that rear up like mountains.

But the forms are so inviting, so rooted in their locale and landscape, and the materials so sensuous, that people could never be excluded. These are buildings and structures meant to be experienced, not just admired, ranging from the exhilarating, vertiginous sway of the granite treads of the Suransans

ravine footbridge by Jurg Conzett, via local larch and spruce on Conradin Clavuot's intimately planned St Peter School, to austere black basalt concrete on Liechtenstein Art Museum by Meinrad Morger, Heinrich Degelo and Christian Kerez.

The Liechtenstein Art Museum in Vaduz, and Zumthor's Swiss Sound Box built for Hanover Expo 2000, are the only two buildings in the exhibition that are outside Switzerland.

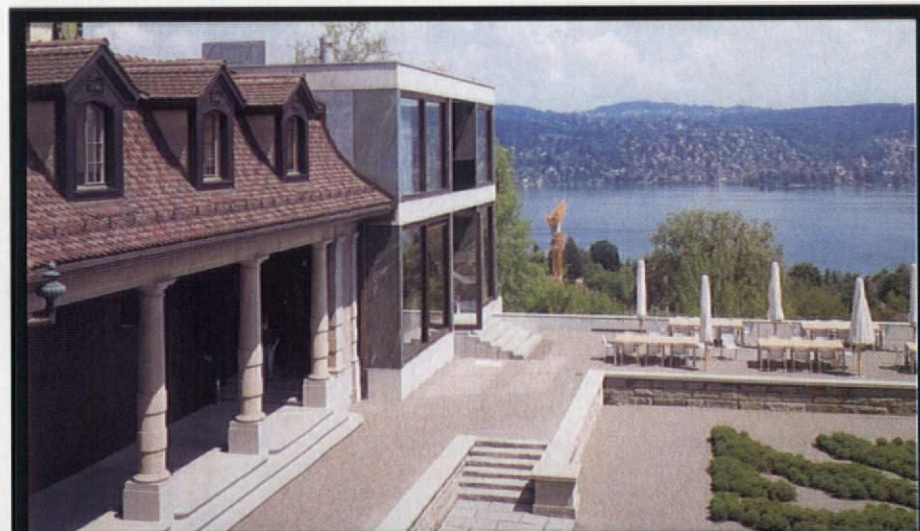
The Swiss Sound Box is a giant, Jenga-like construction of 7m-high stacked spruce and fir planks, so redolent of the forest you can almost smell the wood and hear the wind. Maybe they are artisans rather than artists,

or maybe they are both. Maybe that is semantic hair-splitting.

It is probably no coincidence that the video focuses on two architects, Peter Zumthor and Gion Caminada, who started their careers as cabinet maker and carpenter, respectively. Theirs is an aesthetic rooted in centuries-old crafts and painstaking pre-industrial techniques, and both work mainly in their own canton. The video gives a fascinating glimpse of these relatively insular communities, where despite (or perhaps because of) the lack of social and topographical change, these architects are finding new expressions of familiar materials and functional forms.

Switzerland is not yet on the well-beaten architectural tourist track, but it may soon be as visited as Spain.

Deborah Mulhearn is a freelance journalist. The catalogue that accompanies the show was reviewed when it was first published in the UK (See AJ 2.8.01)



Swiss Re Rüslikon: Centre for Global Dialogue

Kunsthau Bregenz/Hatje Cantz, 2002. 192pp. £12.95. Distributed by Art Books International (orders 01993 830000)

The excellent Kunsthau Bregenz 'Werkdokumente' paperbacks feature projects in which collaboration (usually architect-artist) is to the fore, writes *Andrew Mead*. This latest volume documents in detail a scheme that has so far had little publicity in the UK but which, in some respects, might serve as a model. The protagonists are the Swiss architect Meili, Peter; Swiss landscape architect Kienast Vogt; Viennese architect/designers Adolf Krischanitz and Hermann Czech; and the German artist Günther Förg.

The project is a 'think tank' and training centre for insurance company Swiss Re, on a site overlooking Lake Zurich. As well as new build, it incorporates, with modifications, a 19th-century villa (of no great merit), and grounds and gardens from that period. Though the design process is not discussed in as much detail as one might wish, what the 80 or more photographs in the book communicate is something truly collaborative – not communal subjugation to one dominant aesthetic in pursuit of a *Gesamtkunstwerk*, or, on the other hand, oblivious self-indulgence. The contributions of the main participants are distinct, but coexist harmoniously in the marriage of architecture, interior design and landscape, the new and the old. One need not admire each individual chair to applaud the principle that the book promotes.

A future for the past

JO WALTON

The Poetic Museum: Reviving Historic Collections

By Julian Spalding. Prestel. 2002. 184pp. £24.95

In this highly personal book, Julian Spalding, drawing on nearly 30 years' experience at the coal-face of British museology, sets out his vision for the museums and galleries of the future. He argues passionately and persuasively that collections must remain at the heart of these institutions, which should concentrate on their role as storytellers and communicators of the world's past, while building interpretative centres of excellence to illuminate the future.

He first asks whether there should be new forms of collecting. Rather than the old taxonomic approach of the Enlightenment, he suggests a broader and looser strategy, building groups of items that develop themes and ideas. It is vital, he says, to re-interest the public in the actual objects of history; to make them live in a way that

connects closely and intensely with the world around us.

Quite rightly he looks for a more creative use of technology – not just to produce animatronic dinosaurs, but to study visitor responses, monitor where people gather and gasp or turn away in boredom. Look at Disney, he suggests, which changes and develops its product in accordance with the patterns of visitor use. (At this point one can hear the hiss of in-drawn breath from museum traditionalists). He envisages multilingual headsets, programmed to enhance a visitor's progress round a collection. Such 'smart' technology could trigger video clips in display cases, raise and lower light levels around sensitive objects, or give enhanced light for the visually impaired.

Spalding's Utopian view is of a world of

collaboration and change, in which the needs of all museum visitors become paramount. To allow institutions to develop and grow, he suggests that many of their archiving, storage and research functions be relocated to central 'collection depots' where the needs of the scholarly community can be properly met, and anyone can have controlled access to material they wish to study. Institutions would then be free to mount displays that would encourage visitors to explore across disciplines, or beyond the confines of different museum or gallery departments. Sadly, I cannot imagine any such scheme working in the real world.

This is a book written with conviction. You are carried along by the author's passion and frustration, even though you want to answer back and pick holes in his arguments. It is a book the museum world needs to read because it needs to think about what it is actually trying to do. Spalding may not have the answers, but he is certainly asking some of the right questions.

Jo Walton is a freelance lecturer

Bridge: The Architecture of Connection

By Lucy Blakstad. August/ Birkhauser, 2002.

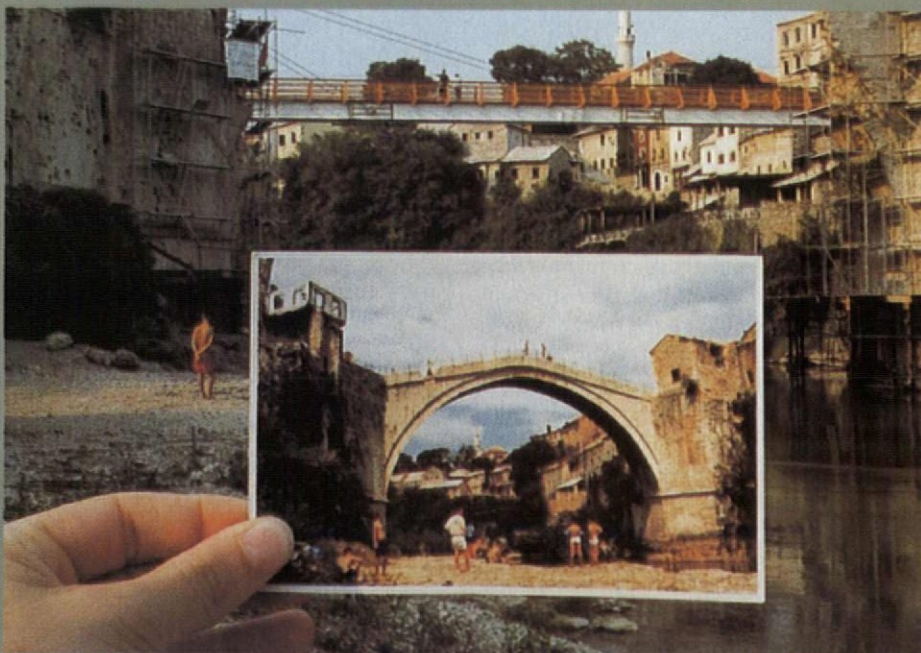
192pp. £22

Every few months another engineer decries the increasingly high-profile involvement of architects in bridge design, and argues that it should be left to engineers alone, since bridge design is pure engineering, writes Ruth Slavid.

This book gives the lie to that argument. Grown out of a series of three television documentaries by Blakstad, it is about the meaning of bridges and their relationship with people. Blakstad and her contributors do not ignore the wonder of the engineering but they look just as much at emotion, at significance, and at the changes that bridges can bring both to the constitution of cities and to individual lives.

Built round the themes of birth, life and death, the book focuses chiefly on three bridges: the nascent Millennium Bridge in London, the enduringly important Brooklyn Bridge, and the Old Bridge at Mostar, built during the Ottoman Empire and tragically destroyed in the wars of former Yugoslavia (see picture). But it takes in a lot of others – the excitement of climbing along the Sydney Harbour Bridge, the bitter significance of the Bridge over the River Kwai, and the flawed excitement of Rotterdam's Erasmus Bridge. Voices range from the homeless sleeping under London's bridges to a policeman who has deterred many of New York's suicides.

Two of the major subjects of the book acquired unexpected resonance during the author's



researches: the Millennium Bridge developed its infamous wobble; people fled across Brooklyn Bridge as the World Trade Center was destroyed. But, unsurprisingly, the most moving section is on Mostar, where even the author is amazed to find just how much the bridge meant to people. By the time of its destruction, Muslims in the city had already suffered expulsion, rape and murder, yet one of Blakstad's interviewees said: 'I cried when my husband died and I cried when my

children were killed in the war, but the day I cried the most was the day that the Old Bridge came down.'

This book is not profound and its televisual origins are obvious. It can be trite but it has some fantastic images and some moments of enlightenment. And it makes it abundantly clear that although a great bridge must incorporate great engineering, engineering is only one element in the significance of a bridge.

London

Paris: New Open Spaces *Wednesday 15 May, 18.00.* A UDG event at The Gallery, 77 Cowcross St, EC1. Details 020 7250 0872.

Eric Parry *Thursday 16 May, 19.00.* An Art & Architecture lecture at The Gallery, 77 Cowcross St, EC1. Details www.artandarchitecture.co.uk

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 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.

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

Eastern

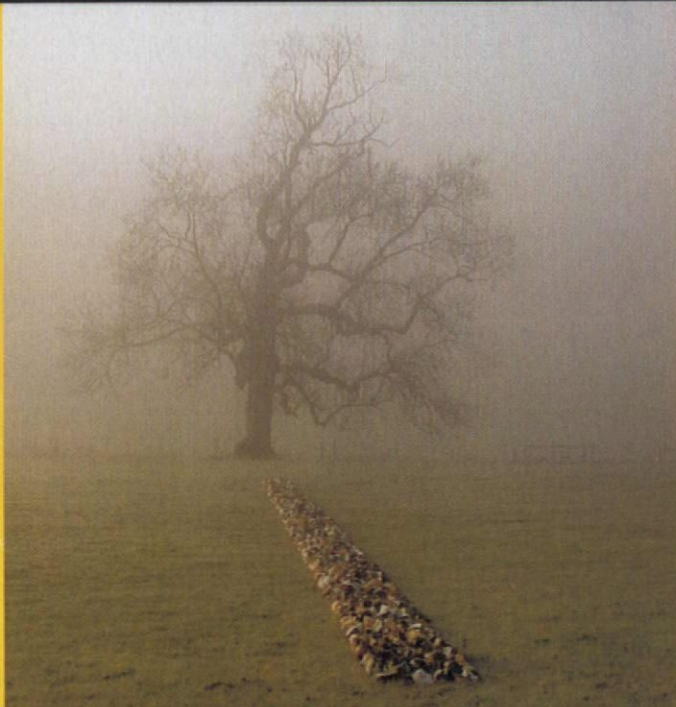
Construction Safety Conference *Thursday 23 May.* A conference at the BRE, Garston, Watford. Details Angela Mondair 01923 664775.

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

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

East Midlands

Office Manager Health & Safety Course; Designers and the New



STAYING IN LINE

New sculptures by Richard Long are on show at the New Art Centre Sculpture Park & Gallery, Roche Court, East Winterslow, near Salisbury, where the Artist's House by Munkenbeck + Marshall can also be visited. The exhibition runs from 18 May to 22 September. Details 01980 862244.

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.

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

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

Cleaning Masonry Buildings

21-24 May. A 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.

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

Southern

Haruo Morishima *Wednesday 15 May, 19.30.* A lecture at the Nightingale Building, Southampton University. Details 023 8059 7707.

Richard Weston *Thursday 16 May, 18.00.* A lecture at the School of Architecture, Oxford Brookes University. Details 01865 483 200.

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

Time for Timber *Thursday 27 June.* A conference in the new Downland Gridshell at the Weald & Downland Open Air Museum, nr Chichester. Details 01989 762470.

South West

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

Wessex

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

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

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

Merritt Bucholz and Karen McEvoy *Wednesday 15 May, 14.30.*

A lecture at the Matthew Building, University of Dundee. Details scottmcnindsay@btopenworld.com

India of Inchinain *Until 26 May.* An exhibition on the building's restoration at The Lighthouse, Glasgow. Details 0141 225 8414.

Wales

RSAP 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.

International

Teaching Construction in Architectural Education *30 May-1 June.* A workshop at the University of Thessaloniki, Greece. Details mvoat@arch.auth.gr

jobspot

Too high a price for innovation

I met my friend David the other day. He was looking great – slimmer, fitter and the bags under his eyes had disappeared. I told him so, and he said it was all down to his new job. He had left the cutting-edge, innovative, ambitious small practice he had been working for to get, as he put it, 'some commercial understanding'.

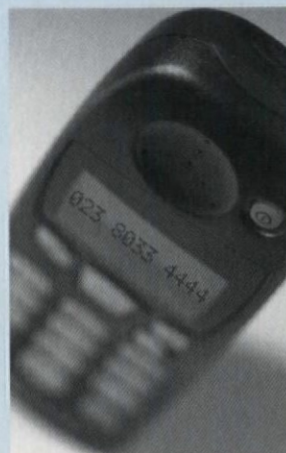
That meant that he had joined a large commercial practice that certainly demands its pound of flesh – but possibly not a couple of kilos and a bit of the bone as well. The result? David was working, if not exactly nine to five, then nine to seven. He was sleeping more, eating better and he had even started playing football again.

What does this mean for you? Think carefully about the lifestyle on offer, as well as about the type of work that any practice is involved in. When a practice like the hugely imaginative Foreign Office Architects says that its imaginative and freeform way of working 'has come at a price: no nine to five, no holidays, no weekends', it is not joking. And remember, unlike law and accountancy, harder work probably means lower pay as these practices hope the excitement will draw acolytes for virtually no pay.

What about David? I am sure in a year or two he will return somewhere more imaginative. But the rest will have done him good. And his commercial experience will stand him in good stead when he looks for a more easygoing job later in his career.

Even if you can take the pace and survive on the salary, few cutting-edge practices will welcome you when you are in your mid-forties. So have a couple of easygoing, well-paid – if duller – years now, and it could pay dividends later on.

Rachel Linnet



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<p>Design Manager/Co-ordinator (x3) North London/Crawley/South London up to £40k + Car + Bens</p> <p>The design/technical department of this national residential developer is looking to recruit an experienced design manager/co-ordinator. Ideally you will be coming from a residential developer background and have at least 5 years experience of dealing with residential developments. Sound design management skills, able to deal with a number of developments at any one time and a thorough understanding of The Building Regs/NHBC. Possibly site based on one of their larger developments. This is an excellent opportunity to join a progressive housebuilder, with genuine career opportunities and real rewards. Ref: MR681A/686A/695A</p> <p>Assistants/Technicians (x4) North West London £Excellent</p> <p>Do you have very good AutoCAD skills, 2/3 years work experience and have worked on projects in the retail sector? Then we have 4 positions available to form a new team on a recently awarded large retail project. A good working environment, friendly company, and further opportunities await for the right candidates. Ref: MR686A/6999A</p> <p>Assistant/Technician West London/West End £V.Good + Bens</p> <p>We have two vacancies with award winning practices for assistants and/or technicians in West London and in the West End. Both require individuals with at least 2 years experience, good computer skills either in microstation or autocad, organised and able to work on their own initiative. Ref: MR700A</p> <p>Snr. Architect/Associate Watford £V.Good + Bens</p> <p>This long established award winning practice heavily involved in the leisure and hospitality sector is looking for a Senior Architect/Associate able to head up this part of the practice. Excellent presentation and communication skills, able to offer practical design solutions and computer literate. A qualified architect with proven success and good client communication skills. Ref: MR690A</p> <p>Technical Manager/Co-ordinator (x2) Leatherhead up to £40k + Car + Bens</p> <p>The technical department of this well known high-end developer is looking for the above to join their expanding team of professionals. For the technical managers position you will need at least 10 years work experience, a thorough knowledge of managing the technical/design information for large diverse residential developments, be an excellent communicator well versed in dealing with all the consultants. For the co-ordinators positions you will need at least 5 years work experience ideally gained within the residential sector either with another developer or in a practice, the ability to co-ordinate outside consultants, and a sound understanding of The Building Regs/NHBC requirements. The positions are long term and offer industry leading rewards for hardworking, conscientious individuals. Ref: MR696A/697A</p>	<p>Snr. Technician/Technician (x2) Eastbourne/Bromley £V.Good + Bens</p> <p>This medium sized practice requires an experienced Architectural Technician with at least 10 years work experience, AutoCAD skills, able to work on your own initiative, and with job running experience. They also require a competent technician with good AutoCAD and detailing skills. These are permanent positions with good rewards, and would suit a seasoned professional with lots of experience and a technician looking to advance their career. Ref: MR682A/689A</p> <p>Technicians (x4) Farnham up to £33k + Bens</p> <p>Experienced Architectural Technicians are required to work in this expanding busy designed architectural practice. You will need to possess a thorough understanding of construction detailing, AutoCAD skills, and a knowledge of the residential sector would also be a benefit. Although these are long term positions, applications are also invited from contract or temporary candidates. Ref: MR685A</p> <p>Technical Co-ordinators (x5) South London/Byfleet/Dartford/Chelmsford up to £32k + Car + Bens</p> <p>We have three immediate vacancies for experienced Technical Co-ordinators or Architectural Technicians with the relevant experience with three very well known residential developers. Each position is slightly different, but requires: sound technical knowledge, co-ordinating skills, knowledge of residential developments and computer literacy. If you are with a developer or in a practice dealing with residential developments call us for more details. Ref: MR686A/694A/693A/691A</p> <p>Architect Bromley/Biggleswade up to £32k + Bens</p> <p>This small and friendly multi-disciplinary practice requires a recently qualified Architect with at least 5 years work experience to join their Architects Dept. You will be required to run your own projects from start to finish mainly involved in the educational and residential sectors. Computer literate with AutoCAD skills and an eye for good design, you will need previous job running experience and good contract admin ability. A long term position with good prospects, genuine rewards & real opportunities for career progression. Ref: MR676A/688A</p> <p>Technicians (x4) Farnham up to £32k + Bens</p> <p>Experienced Architectural Technicians are required to work in this expanding busy designed architectural practice. You will need to possess a thorough understanding of construction and construction detailing, AutoCAD skills, and a knowledge of the residential sector would also be a benefit. Although these are long term positions, applications are also invited from contract or temporary candidates. Ref: MR685A</p>	<p>Technician Bedford up to £25k + Bens</p> <p>An ambitious Architectural Technician is required by this busy Bedford practice to join the team. Ideally you will have ONC/UNC and at least 3 years work experience, strong detailing skills, and a good working knowledge of AutoCAD. Interest is welcomed from individuals with experience in all sectors as the work is varied, interesting and of varying sizes. An excellent opportunity to further your career within a structured environment. Ref: MR674A</p> <p>Technicians (x2) Isle of Man up to £30k + Bens + Relo</p> <p>This medium sized forward thinking Isle of Man practice is looking for two experienced Architectural Technicians. Ideally job running experience, good AutoCAD skills, a wide and varied project list and diverse client base. You will be required to relocate and assistance will be given, there are also certain substantial tax benefits. This is a superb opportunity. Experience Island Life!! Ref: MR698A</p> <p>Technicians (x2) Central London up to £32k + Bens</p> <p>An experienced qualified Architect is required by this medium sized central London practice. Mainly involved in retail and mixed use projects. Qualified you will ideally be 5-10 years post part III and will work as the senior Architect on your own projects reporting directly to one of the Directors. You will need to be fully conversant with AutoCAD and have had job running experience of retail and/or mixed use projects. A good salary and rewards are on offer to the successful individual. Ref: MR679A</p> <p>Technicians (x3) Eastbourne/Brighton/Chichester £V. Good + Bens</p> <p>These THREE award winning practices involved in the leisure, educational, retail and residential sectors are looking for additional members of staff. You will need to have good communication skills, good AutoCAD, be technically competent and be able to fit into a small team. Applications are invited from both permanent and contract staff. Ref: MR683A</p> <p>Space Planner/Int Designer Ramsgate (E. Kent) £Excellent</p> <p>Do you have space planning experience, good computer skills including CAD & EXCEL, and live in East Kent? YES, then this small design and facilities management department have a rare vacancy due to maternity leave that will be of interest. Although initially on a 6/7 month contract basis there is a strong possibility that this probably will be permanent for the right person. Ref: MR672A</p> <p>TEMP/CONTRACT/FREELANCE/JOBS Architects, Technicians, Assistants, Job Runners, CAD Technicians Central London, Greater London, Home Counties, Surrey, Kent, E/W, Sussex, Essex Residential, Transport, Educational, Leisure, Commercial, Housing, Industrial, Financial Various practices & organisations involved in all the above sectors. Excellent Rates, immediate starts! Refs: VARA</p>
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The successful candidate will also liaise with the planning manager to ensure the clearance of any Outstanding Planning Conditions. Attending Site Meetings is required as is the ability to resolve Technical queries/issues raised by internal departments and external organisations. The ideal candidate will have at least 5 years minimum experience in a similar role at intermediate/senior level.

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people & practices

Christian Leigh has started his own planning consultancy based in Ascot.

Hickton Madeley Architects has appointed **Paul Rigg** as commercial director. The company has also appointed **Jon Davies, Carl Huntley, Cameron Martin, Mike Johnson** and **Chris Brain** to the new management board.

The Charter Partnership has abbreviated its name to **Charter** and has appointed seven new associates: **Peter Allen, Justin Ashworth, Martin Dobbs, Scott Mortimer, Eric Say, Keith Prendergast** and **Simon Willis**.

Carey Jones Architects has appointed **Gregg Mitchell, Nigel Saunders** and **Mike Harris** as directors.

Wylie Shanks Architects has appointed **Stephen T Kerr** as a partner. The practice has also moved to 17 Royal Terrace, Glasgow G3 7NY.

Chappell-Marshall has made **Michael Dunn** a director of the firm. **John Maloney** has joined as an associate.

City Architecture Office (CIAO) has moved to 4 Caledonian Place, Edinburgh, EH11 2AS, tel 0131 337 1578.

Creneau_uk has moved to 79 Leonard Street, London EC2A 4QY.

Nightingale Associates has promoted **Milorad Vicunic** and **David Cannon** to associates.

LDN Architects has appointed **Ian Fraser, Graeme Massie, Joann Russell** and **Julie Wilson** as associates.

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

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ROYAL BOTANIC GARDENS, KEW APPOINTMENT OF TRUSTEES (Part-time public service appointments)

The Secretary of State for Environment, Food and Rural Affairs is inviting applications for future membership of the Board of Trustees of the Royal Botanic Gardens, Kew (RBG, Kew). Four of the positions of the Board will become vacant at the end of October.

RBG, Kew has an international reputation for its scientific research into plants and its living and preserved plant collections are unique in their global scope and coverage both at Kew and its other site at Wakehurst Place in West Sussex. Its mission statement is: **"To enable a better management of the earth's environment by increasing knowledge and understanding of the plant and fungal kingdoms - the basis of life on earth."**

RBG, Kew operates as an executive Non-Departmental Public Body (NDPB) sponsored by DEFRA. It is managed by the Board of Trustees established under the National Heritage Act 1983. The Board consists of a Chairman and 11 Trustees. The body has over 550 staff and its income in 2000/01 was some £28 million.

Board meetings are held at Kew or Wakehurst Place, generally six times a year for a half day on each occasion. The total time input for Trustees is estimated at about 15 days per year.

To fill these positions, the Secretary of State is looking for people with a commitment to public service and a range of general skills and experience from the public or private sector, education or voluntary sector, as well as those with specific skills in science, business, media, tourism or architecture and heritage. An interest in the botanical and horticultural work of Kew would be an advantage but detailed knowledge is not necessary.

The Secretary of State is committed to appointing on merit, taking full account of equal opportunities. The recruitment exercise will be carried out under the Guidance issued by the Commissioner for Public Appointments. Applications from women, members of ethnic minorities and those with disabilities are welcomed.

Successful applicants will be expected to take on an active interest in the affairs of RBG, Kew and to use their skills and experience to help further its mission and programmes. This will primarily be through their work on the Board and its subcommittees, but other input may be encouraged by agreement with the Chairman of the Board and the Director. All new Board members will be given appropriate induction.

It is envisaged that appointments will initially be for a 3 year period commencing in November 2002. **The appointments are currently unpaid though necessary expenses will be reimbursed.**

For information and an application form which should be returned by **13th June 2002**, please contact:
Mary Oduro, DEFRA, Room 303, Cromwell House, Dean Stanley Street, Westminster, London, SW1 3JH,
telephone 020 7238 1608/1606 - or visit the DEFRA website at the following address:
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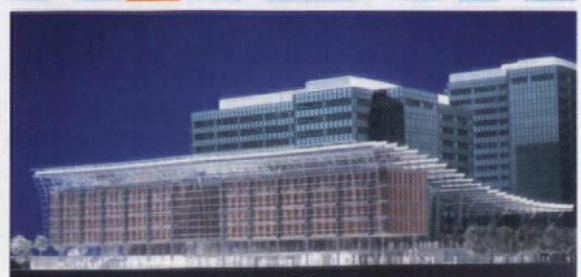
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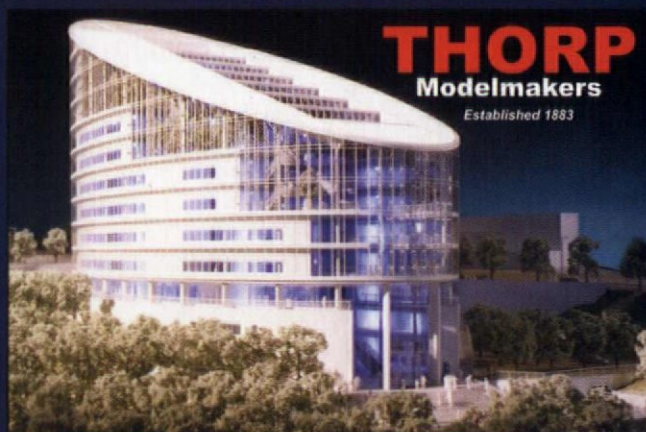
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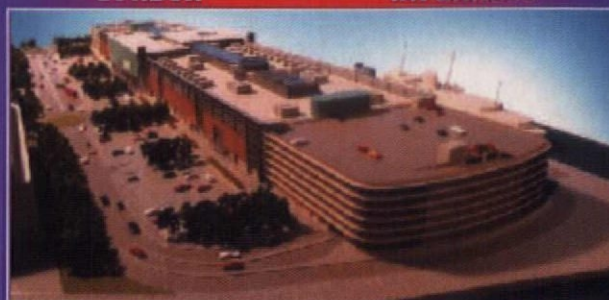
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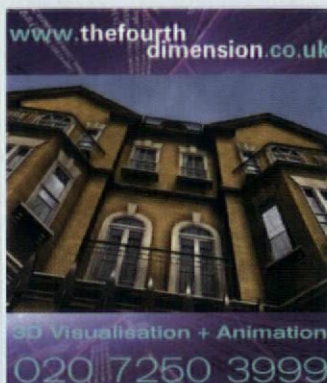
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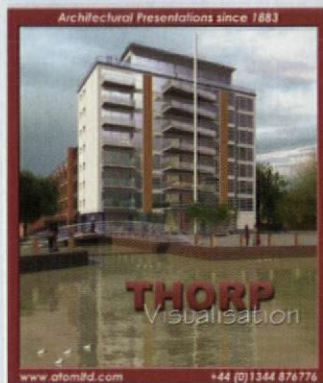
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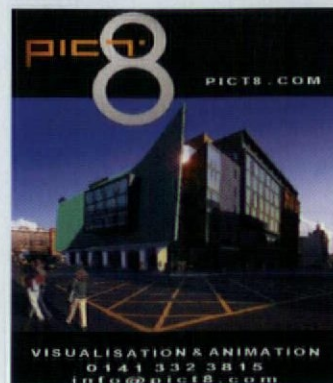
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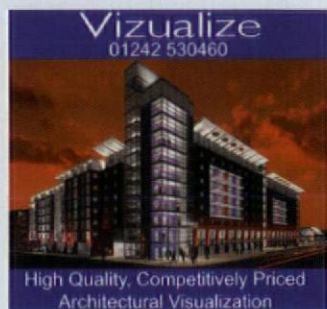
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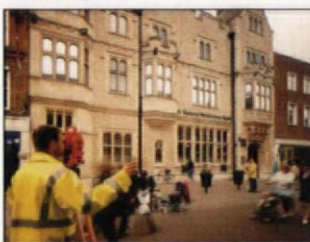
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archicharades



Champagne goes to Tristan Spicer and Kevin McHale of Kevin Doohan Architect who correctly identified Günther Domenig from the clues in our 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Send your answers on a postcard please, by first thing Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of bubbly.

Good fellows

To the RIBA's Jarvis Hall, to listen to **Jonathan Dimbleby** address the assembled throng of institute bigwigs, on the subject of sustainable development. In the crowd were the honorary fellows for 2002, there to pick up their scrolls, thankfully without long rehearses of their life stories. Instead the organisers commendably decided to produce a booklet outlining the achievements of people like English Heritage's Sir Neil Cossons, Walsall art gallery's Peter Jenkinson, and the marvellously well-received (whoops and cheers) Mexican architect and former UIA chair Sara Topelson de Grinberg. But perhaps RIBA chief executive Richard Hastilow could have done with a reminder in one instance, of the person waiting to get his fellowship. **Kim Wilkie**, 'one of the UK's pre-eminent landscape architects', urban designer and environmental

planner, has nevertheless not quite entered the commander's consciousness. He invited one **Kim Wilde** to come onto the stage. At least curvaceous pop songstress Wilde is now in the gardening business after years as a singer in the '80s, but maybe Hastilow is betraying his naval background. One of Wilde's bigger hits (by Ricky and Marti) was entitled *View from a Bridge*.

Bridgework

Honorary fellows also included two men closely associated with the Millennium Bridge. **Tony Fitzpatrick** came first. Now chairman of Arup Americas, his citation said that he will 'probably always be known as the man who took the wobble out of the wobbly bridge', but he was accompanied on stage by a rather wobbly looking picture of the bridge itself. Far sharper was the next picture on stage, accompanying the next man. Again it was the Millennium Bridge, only this time it was for

Chris Wise, formerly of Arup (where he was chief designer on 'the wobbler') now of Expedition Engineering, who worked with Foster on various projects including that bridge. His citation writer was Lord Rogers, with whom he has also worked on Channel 4, Terminal 5 at Heathrow, the law courts in Bordeaux and the National Assembly for Wales.

Projection plea

A name not on the list of honorary fellows was journalist **Paul Foot**, although he had been suggested, primarily for his role in revealing property 'scams' in the past, but a similarly sparky figure was on fine form collecting her fellowship scroll. Theatre supremo **Joan Littlewood**, unlike other recipients, actually spoke: 'I don't know what I'm doing here,' she told the audience, 'but I'll tell you something – you want to do something about the acoustics in here. I like seeing you but please do something about that.' That was in the recently refurbished Jarvis, of course, complete with new audio system. President Paul Hyett thanked Littlewood, who with Cedric Price came up with the Fun Palace, the great unbuilt precursor to the Pompidou Centre, for her honesty.

Dome futures

Talking of Lord Rogers, what is to become of the Millennium Dome? Well, it is to have a distinctly American flavour. The US company which is shaping its future has hired two US firms with offices in London to get stuck into design thinking:

Gensler is working on a masterplan for the structure and its environs, while **HOK** is busy working on an arena design which, among other things, will provide acoustic privacy. The Dome's fabric will serve as a rain screen for years to come.

Title fight

Seeing the Whitby Abbey scheme by Stanton Williams in the AJ reminds me of a unique double. **Paul Williams**, who trained in interiors, has recently qualified as an architect in that most difficult of ways: portfolio presentation and a gruelling interview. He is already an honorary fellow of the RIBA; the point about 'hons' is that they are only awarded to people ineligible to join the institutes in theory he could now style himself Paul Williams RIBA Hon FRIBA. What is the precedent here? Perhaps the College of Heralds could help.

Play thing

Watch out for an interesting exhibition being planned of the four final-stage entries in the competition to provide the **Young Vic Theatre** in Lambeth with new facilities. Very different approaches were taken by Barfield Marks, Tim Ronalds, David Adjaye and Howarth Tompkins. The winner will be announced next month.

No more heroes

My notes from Vienna last week omitted a nice line from **Stephan Behnisch**, on office hierarchies: 'I don't believe in the hero sketch.'



Paul Hyett gets an RIBA message from new honorary fellow Joan Littlewood: 'Do something about the acoustics!'

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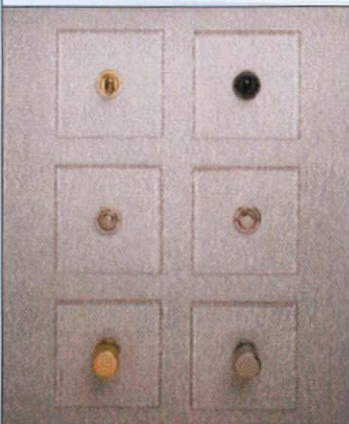
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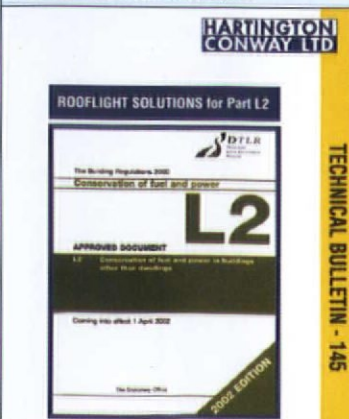
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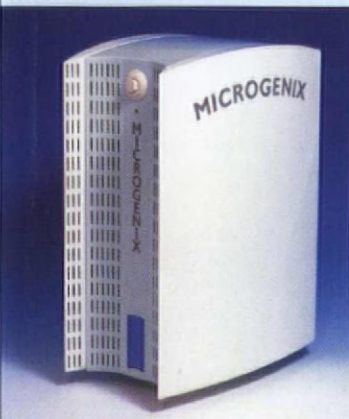
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This conference, organised by Construction Plus, the Internet division of Emap, who publish The Architects' Journal, New Civil Engineer, and Construction News, will help you learn about project collaboration, listen to clients, designers and contractors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

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Tel No.	Fax No.	
email		
<input type="checkbox"/> I enclose my cheque for £ (Payable to Emap Communications)		
<input type="checkbox"/> Please charge £ to my <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard <input type="checkbox"/> Amex <input type="checkbox"/> Switch/Delta Issue No. <input type="text"/>		
Card No. <input type="text"/>	<input type="text"/>	Expiry date <input type="text"/>
Signature		Date

Fees
£245 + VAT
for early bookings
£295 for bookings after
22nd April

Please return to: Joanne Head, Construction Plus, 151 Rosebery Avenue, London EC1R 4GB Tel: 020 7505 6745 Fax: 020 7505 6650
For a full schedule email joanne.head@construct.emap.com or visit www.ajplus.co.uk/promotions/leeds

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