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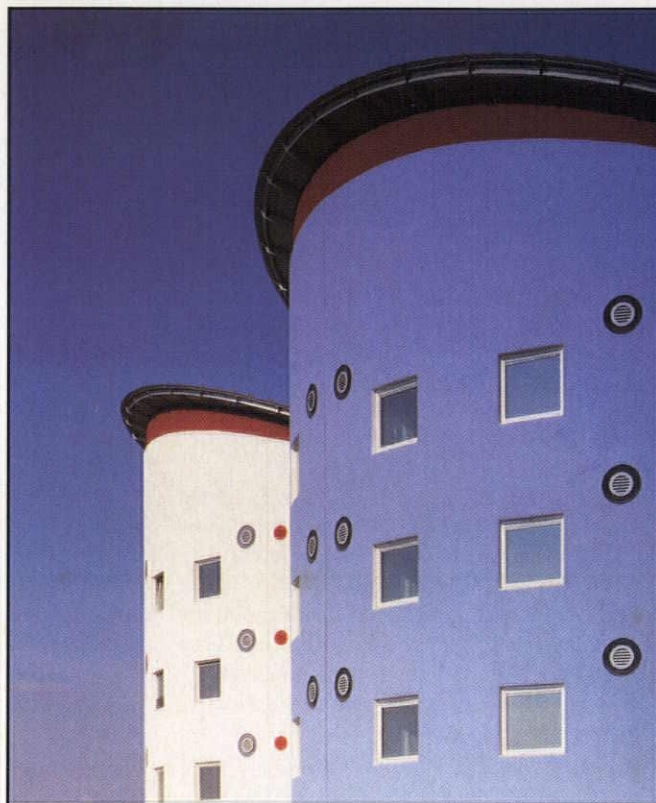
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'Do it Differently' is a touring exhibition premiering at Interbuild, which showcases projects that exemplify innovative methods, new ideas, and collaborative processes for solving problems that typically arise from traditional procurement and construction procedures. The exhibition examines 12 projects in detail including the University of East London Campus by Edward Cullinan Architects (pictured). Curated and designed by Wordsearch and Allford Hall Monaghan Morris, the exhibition is funded by CABE, RIBA, Rethinking Construction and supported by Emap. Interbuild takes place on 9-13 June 2002 at the NEC, Birmingham. For free entry, pre-register now at www.interbuild.com or telephone 0870 429 4558.

ANDREW SOUTHALL/ARCBLE.COM

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COVER

The Michael Young Building at the Open University
by Jestico + Whiles
Photograph Peter Cook/VIEW

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'With projects of this scale, time is money. We have developed a lack of trust in good judgement so we have to continually verify and re-verify decisions. The Victorians did not have to do that.'

Marco Goldschmied on the Wembley debacle.
Independent, 22.5.02

'The selection of Beyer Blinder Belle to design a masterplan for ground zero and the financial district confirms that architecture will play no more than a marginal role in the redevelopment of Lower Manhattan.'

Herbert Muschamp. *New York Times*, 23.2.02



news

WIMBLEDON FC ON MOVE

Wimbledon Football Club has won permission for its controversial plan to relocate to Milton Keynes, to a new stadium designed by HOK Sport. The club aims to move from its current ground-share with Crystal Palace at Selhurst Park to the new 28,000-seat stadium in 2005, having looked at other options in its former home borough of Merton and around south London. But the club's fans are continuing to stage a major protest at the move. +

MIDLAND MAKEOVER

Sherlock Jenkins Boswell and leisure specialist Deighton International have won full planning permission to refurbish and extend Oliver Hill's iconic Midland Hotel in Morecambe, for building owner Kalber Leisure. The practice will create a five-star 'destination' hotel with a new spa and swimming pool, banqueting suite and dining rooms, and 50 enlarged bedrooms within the Grade II*-listed Art Deco building. It will add a three-storey extension, reflecting the existing curvilinear form. +

BBB PLANS FOR WTC SITE

New York firm Beyer Blinder Belle is to draw up proposals for land uses for the blitzed site of Manhattan's World Trade Centre. It will draw up a plan for the 6.4ha site in December. The contract is worth just over £2 million for the architect, which restored Grand Central Terminal. Port Authority of New York and New Jersey and the Lower Manhattan Development Corporation chose BBB. +

ARB faces flak over 18% fee hike

Architects have condemned ARB for upping its fees by 18 per cent, with some blaming the rise on the board's expanding role on policing issues such as indemnity insurance. The £10 increase to £65 was made last week. ARB said it was due to inflation and the costs of its statutory duties.

Ian Salisbury, a solo architect in Oxford, was appalled. 'This is disgraceful and cannot be justified by the performance of its statutory functions alone,' he said. He is refusing to sign a certificate to say he has professional indemnity insurance, demanded by ARB, and feels such meddling may push up its costs.

Small practice champion David Thorp agreed that the ARB was 'over-stepping its remit'. 'How difficult is it to maintain a list of architects' names?' he asked.

John Braithwaite, partner at the Braithwaite Partnership in Haslemere, said the ARB should keep fees down by sticking to pure registration issues.

However, Robin Vaughan, ARB chief executive and registrar, claimed the extra £306,000 from over 30,600 registered architects would be used for the validation of courses. 'This is labour intensive and costly.'

Newly elected ARB chairman Owen Luder downplayed the £10 fee rise, saying it amounted to 15p per week after basic-rate income tax. The annual fee had not changed for three years, he said. But the fee has risen over 200% from

£30 since ARB was formed in 1997.

Tim Gough, RIBA's vice-president for practice, said: 'I imagine there are some who will be unhappy at the rise. Monitoring PII is costly and we would expect that to have an impact on the registration fee. But I understand this rise is linked to validation, which is understandable.'

ARB has set up a working party to look at hardships for solo designers and part-timers. 'There may be one or two per cent with difficulty meeting the cost of £250,000 of cover,' said Vaughan. Meeting the new limit could add around £290 for architects upgrading from £50,000 or £100,000 cover.

Meanwhile, Huddersfield University's wait to see if its Part I course is de-validated goes on. The board decided it needed another validation visit to gather more information. The course was under threat over issues of assessment strategies and the structure of project briefs. Recruitment has been suspended (AJ 2.5.02).

Head of department Richard Fellows said the school would have to recruit 60 first-year students through UCAS 'clearing' in August. 'Each student brings the university £4,000 but you can't put a price on the demoralisation to staff and students. The ARB system can be anachronistic and confrontational, setting out to find evidence to hang you or set you free.'

Jez Abbott



Studio Bednarski has won the go-ahead to build this £3.2 million swimming pool, assembly hall, meeting room, and gym from members of the East Northampton District Council. The 1,900m² Thrapston and District Community Centre project features a unique roof developed with Cowley Structural Timberworks and Parkman, and is made of two stress skins of 32 mm-thick LVL Kerto, a type of structural plywood. Cezary Bednarski said the only metal in the roof will be 72,000 screws. The project should go on site later this summer for completion in 2003. The practice has also just won a competition to design a new bridge in Helsinki. +

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'The mouse only makes repetition easier. When we lose the ability to draw, we lose a part of our ability to think.'

Glenn Murcutt. *Architecture Australia*, May/June 2002

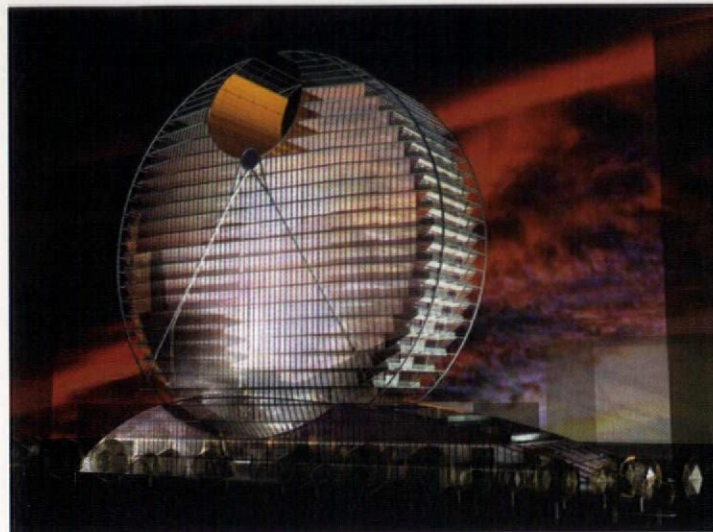
'It is a commission calling for subtlety and quiet dignity, but it has received shrivelled pomposity.'

Rowan Moore on Liam O'Connor's Millennium Memorial Gates near Buckingham Palace. *Evening Standard*, 24.5.02

'Architects do not escape my attention. Too many of them have been marooned in the world of luvviedom for far too long, designing for themselves, not for their clients or their users.'

CABE chairman Stuart Lipton. *IoS*, 26.5.02

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



John Rowe-Parr Architects is looking to build a 23-storey colossus overlooking the Arabian Gulf. It has applied for planning approval for this £52 million glazed circle in Abu Dhabi, United Arab Emirates. The building, to include a shopping mall and offices, is called 'Flight of the Falcon', representing 'strength, agility, freedom and masterly grace with beauty', said director John Rowe-Parr. Building on the 18-month scheme is due to start by the end of 2002. +

RIBA president-elect speaks out on Bristol's cinema plans

George Ferguson has launched his first campaign as RIBA president-elect, to save Bristol's historic Whiteladies Picture House.

Ferguson has spoken out against plans to convert the Grade II-listed Art Deco cinema – designed by LaTrobe and Weston in 1921 – into a health centre.

Campaign group Keep Cinema Local is fighting the application for listed building consent by local architect Quentin Alder Architect. The group is campaigning against the use of a restrictive covenant by previous owner Odeon, which prevents the building being used again as a cinema.

Ferguson said the use of restrictive covenants was 'disgraceful', and called for listed status to be linked to a building's use. 'It's wrong that the owner can force a change from the original use of the building,' he said. 'The reason it is listed is because it's a good example of its type.'

Campaigner Hattie Appleby added: 'It flies in the face of what listing is all about. It appears to the public that most things are pitted in the developers' favour.' More than 13,000 people had opposed the plans, she said. Appleby added that she was concerned about the government's review of the change-of-use laws as part of its Planning Green Paper. The review, to be published in the summer, could make it easier for developers to avoid having to lodge planning applications.

Bristol City Council has not yet set a date for the decision, Appleby said. 'This has been going on for over a year.'

Ferguson's call follows a pledge to give more emphasis to conservation during his presidency, and to tackle the issue of VAT on repairs of listed

buildings. Ferguson told the Fifth National Conservation Conference in Bristol last Friday: 'I don't want to see conservation taking second place to new building and fashion slavery. Let's hope that the profile of conservation will be raised in the next three years.' He said he wanted to enthuse everybody at the conference 'to act as ambassadors for conservation being a catalyst for regeneration'.

In his summing up, Ferguson spoke about 'this ridiculous business of the punishment of the work on listed building by VAT'. Referring to the fact that VAT is imposed on repairs but not on alterations to listed buildings, he said: 'I think it is ludicrous, and has been for 10 to 15 years.'

Zoë Blackler

Government backs radical revamp for English Heritage

The Department for Culture, Media and Sport has called on English Heritage to undergo a 'radical' process of modernisation, but left its statutory powers untouched.

The five-year review into the quango, published last week, concluded that EH should increase its role as the lead heritage body and strengthen its work in the regions. A spokesperson said the review 'reconfirmed the validity' of the heritage body. 'Its basic functions won't change, but it will be more streamlined,' she said.

English Heritage welcomed the review, claiming it was already implementing changes 'to transform it from a regulatory, bureaucratic machine to a more open, customer-focused service'.

EH's role in listing and in listed-building consents will be looked at as part of the government's review of the planning system, later this year.

1 WEEK TO GO



9-13 June 2002,
NEC, Birmingham, UK

Ted Cullinan will demonstrate his drawing skills and discuss illustrations such as his doodle of the lowering of the gridshell of the Weald and Downland Museum (pictured) in his talk, 'Drawing on Inspiration' at this year's RIBA Conference. Free to RIBA members, the conference combines inspirational talks from the profession's big names with seminars on practice-based issues. It takes place on 11-12 June at Interbuild, at Birmingham's NEC. See pages 14-15 for booking details and a full list of events.



Pre-register now for entry.
Visit www.interbuild.com
or call 0870 429 4558

Q&A

89%

... of voters in a poll on the AJ's website think that, in the light of fresh delays, Birmingham should be the location for the new national football stadium. Respondents: 1,996

We are continuing our poll this week as even more reports emerge about Wembley.

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

A male and female dancer are captured in a dynamic, mid-air pose against a plain, light-colored background. The male dancer, wearing a black short-sleeved shirt and dark trousers, is in a single-leg stand, balancing on his right leg. He holds the female dancer with both arms. The female dancer, wearing a dark tank top and dark trousers, is in a high, arched position with her left leg extended upwards and her right leg bent. Her arms are also extended, with her right arm reaching towards the top left. The overall composition is balanced and artistic, emphasizing movement and form.

Innovation inspires you

ceilings

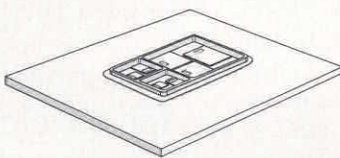
► AN INNOVATIVE COMMUNICATION CONCEPT

Drawing on its tradition of innovative know-how, Armstrong has created i-ceilings, a new generation of ceilings that incorporate the latest communication technologies while keeping the same aesthetic qualities.

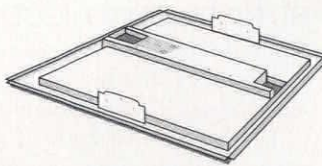
The i-ceilings sound systems audio tiles allow you to reproduce background music, public address messages and active acoustics on the same system, providing optimum intelligibility thanks to the superb sound quality.

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Rear view of Antenna Panel



Rear view of Sound Panel

50 50

EVA JIRICNA

Architect

What is the best building of the past 50 years?

The Guggenheim in New York because it was built as a museum but people called it a washing machine. It was the first real example of the modern architecture of the present time.

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

Maybe laser cutting. Maybe lighting, tungsten and fluorescent, cold cathode and non-reflective, and dichroics and low voltage LEDs. And what you can now do with light. But certainly – ever since it became a structural material – anything to do with glass. When our practice started to use glass, you could really only use it for glazing. You couldn't do much with the edges, you couldn't reliably drill holes in it, you couldn't walk on it. Now you can even use it as structural members.

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

The T-shirt. It didn't exist when I was a girl. I had to iron my shirts. You can wear T-shirts travelling and when you are designing in the office and hanging out at home. You can go to a party in one. Or the gym. It's the universal product.

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

I would like to think we would have worked out another source of energy other than petroleum or nuclear fission. Whatever the source of energy, we have to go cordless. Whenever we do an interiors job, we have to effectively build walls in front of all the other walls to hide all the cabling for power, security, and data. There comes a stage when any quantitative increase reaches overload and you have a revolution. In the cabling of buildings, that point has now been reached.

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

Today's PFI hospitals 'obsolete in 20 years', warns CABE

CABE has warned that PFI hospitals being built today will be obsolete in 20 years as the health service steps up its building works.

The commission, which published the results of a year-long study this week, predicts that changes in medical and design technology will see healthcare move out of hospitals and into community care centres.

Chair of building futures John Worthington said the findings were both 'exciting and worrying'. He said that while the rest of Europe was responding to the changes, the UK was continuing to build 'institutional hospital buildings that mimic those of the Victorian era'.

CABE's findings follow recent calls for Primary Care Trusts (PCTs) to embark on major repair and rebuilding works. NHS chiefs have told the PCTs to bring their services, from GP surgeries to pharmacy, dentistry, optical services and social care, together under one roof in new-build projects.

Outlining the new policy, chairman of Leicester City West PCT Bernard Greaves told the AJ: 'This is a tremendous challenge for architects, one that involves not only designing a building or a building complex. It will involve helping a community in health and social care leadership by getting the right kind of building brief.'

Greaves, who also trained as an architect, said: 'Architects will have to ensure that the brief they are given reflects accurately the needs of the population they're designing for. Obviously architects are not health experts, but they need to make sure their clients have properly considered what it is they're providing.'

He added: 'The consequences of not consulting with all partners – from the local authority, to the PCT, to social services – could be a lot more serious when developing a health estate. Unless architects consult from the start, they won't end up with a building – however beautiful it looks – that users will relate to properly.'

All PCTs throughout the country are being asked to develop an Estates Strategy.

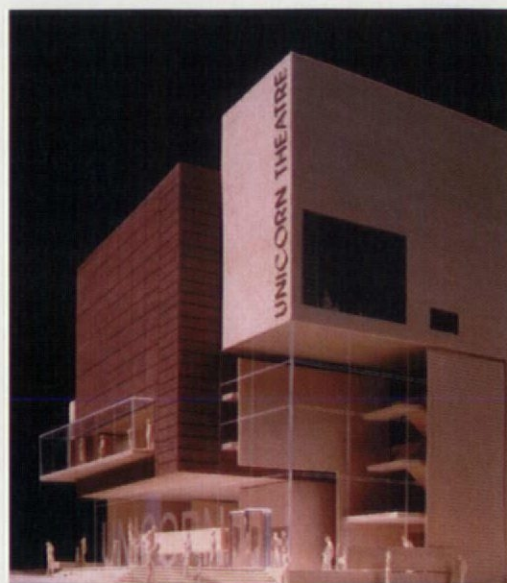
Roger Bushby

Ferguson pledges fresh start after heat of election battle

Triumphant George Ferguson has pledged to put aside grudges after an election campaign that saw him crowned RIBA president-elect last week.

The 55-year-old father of three played down election hostilities over sponsorship and personality squabbles and said experience and quality won him the day. He won 60 per cent of the final poll, nearly 3,800 votes, while just over 2,500 people gave Annette Fisher 40 per cent. David Thorp trailed in third with 1,400 votes. His votes were re-allocated to the other two candidates under the election's Single Transferable Vote system. The turnout was 24 per cent.

'Annette's sponsorship may have been an issue, but we probably agreed on 80 per cent of the issues,' said the former Liberal councillor. 'I have broad experience of practice, the regions and public services and I'm not anti London. This gave me a broad constituency, and I have a clear mandate.'



Keith Williams Architects is to build a 350-seat auditorium for London's Unicorn Theatre for Children. The £11.3 million scheme in Tooley Street, Southwark, has won planning consent and will include a second arena with 120 seats, a cafe and studios. The 3,300m² block, housing a multi-level glazed foyer, is set to open in 2004.

Ferguson insisted he held no grudges after the campaign and would 'build bridges'. But he 'reserved judgement' on any future roles for the losers. 'No one has a given right to play a part just because they stood for president,' he said.

He said as president his focus will be on youth. 'We want to create more understanding of architecture among the young. If you can get to them you can get to anyone. They are the future architects, clients and politicians.'

He was unmoved by criticisms of low voter turnout. 'It was the same apathy that we usually get at the RIBA, and we will have to look at the election process. Voting should be two weeks after ballots have gone out rather than six weeks.'

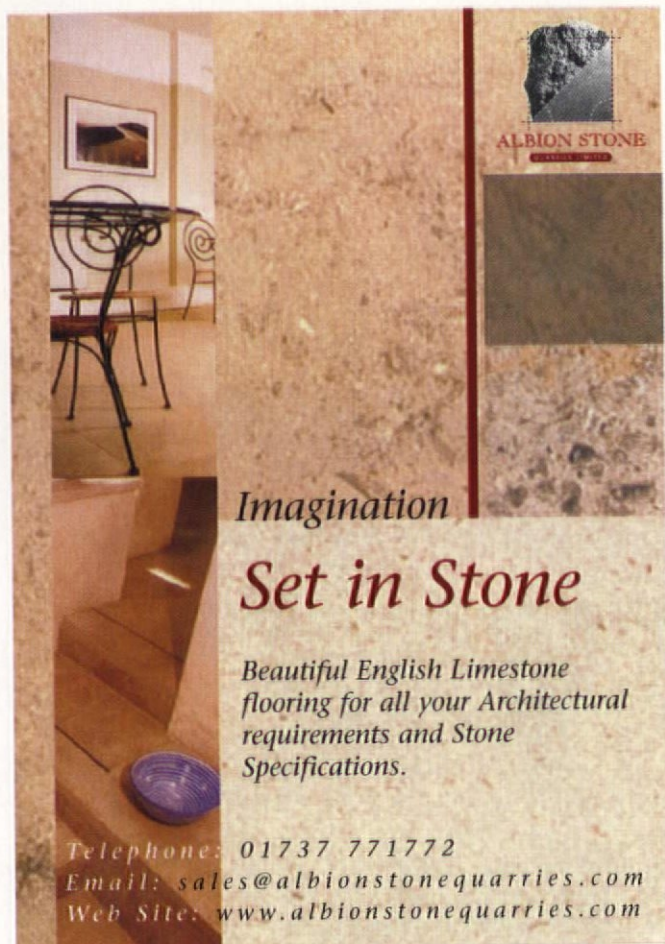
Fisher said: 'The result shows that the monopoly of big practices and older architects can and will be broken up. I'm hopeful the new council will have more women and younger people.'

David Thorp was pleased with his share of the vote. 'George has weight and will make a good president,' he said. +

Millennium Dome disposal for development 'imminent'

Regeneration minister Lord Falconer is expected to either give away or sell the Millennium Dome this week. The deal would include around 70ha of land for a £4 billion mini-city of 5,000 homes and offices. Falconer was due to make an announcement as the AJ went to press.

Reports suggest Falconer is set to give the Dome and land to a consortium called Meridian Delta – which would split proceeds from the scheme with the Treasury – or to sell it for £500 million. The consortium, which includes developers Lend Lease and Quintain, is keen for a bridge or tunnel to be built from Silvertown on the north bank to Greenwich Peninsula. The mini-city could take around 15 years to build.



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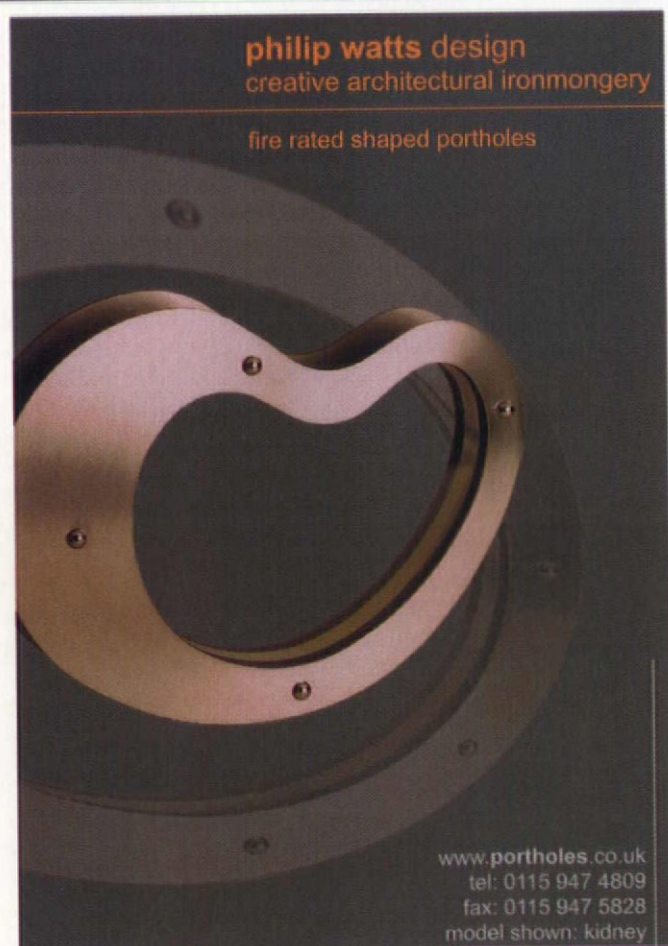
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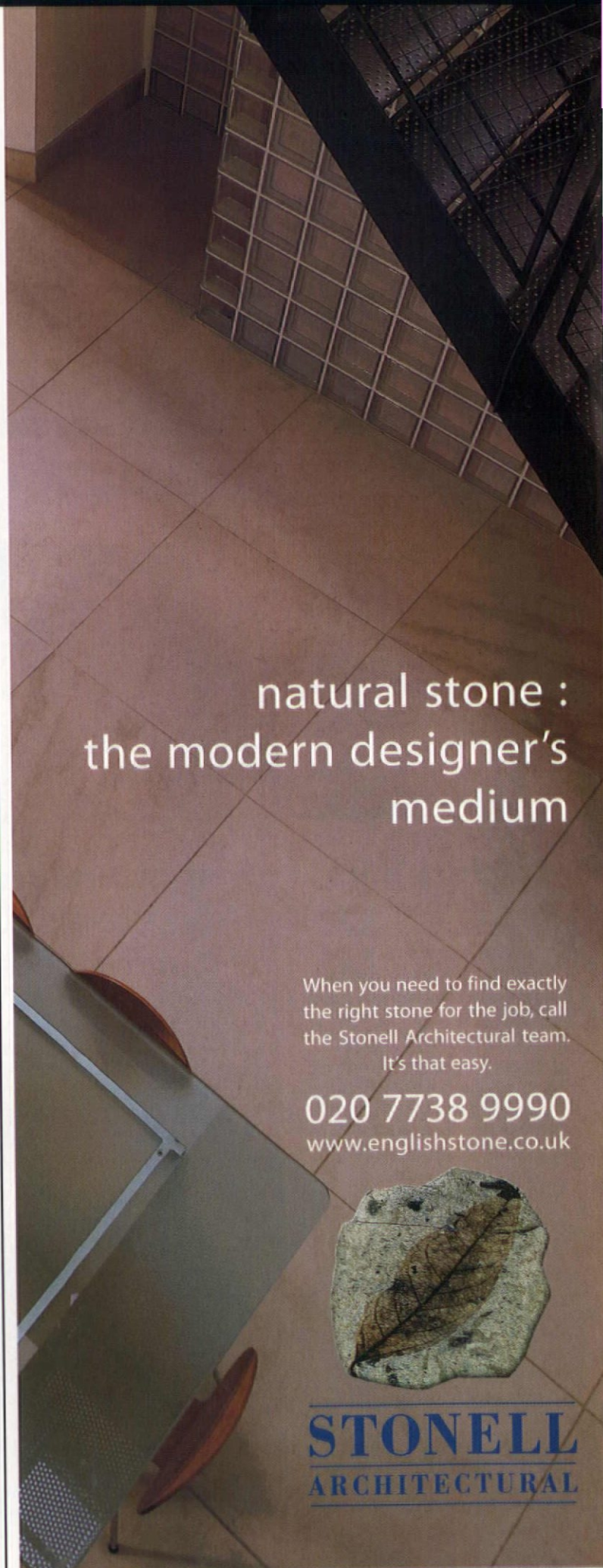


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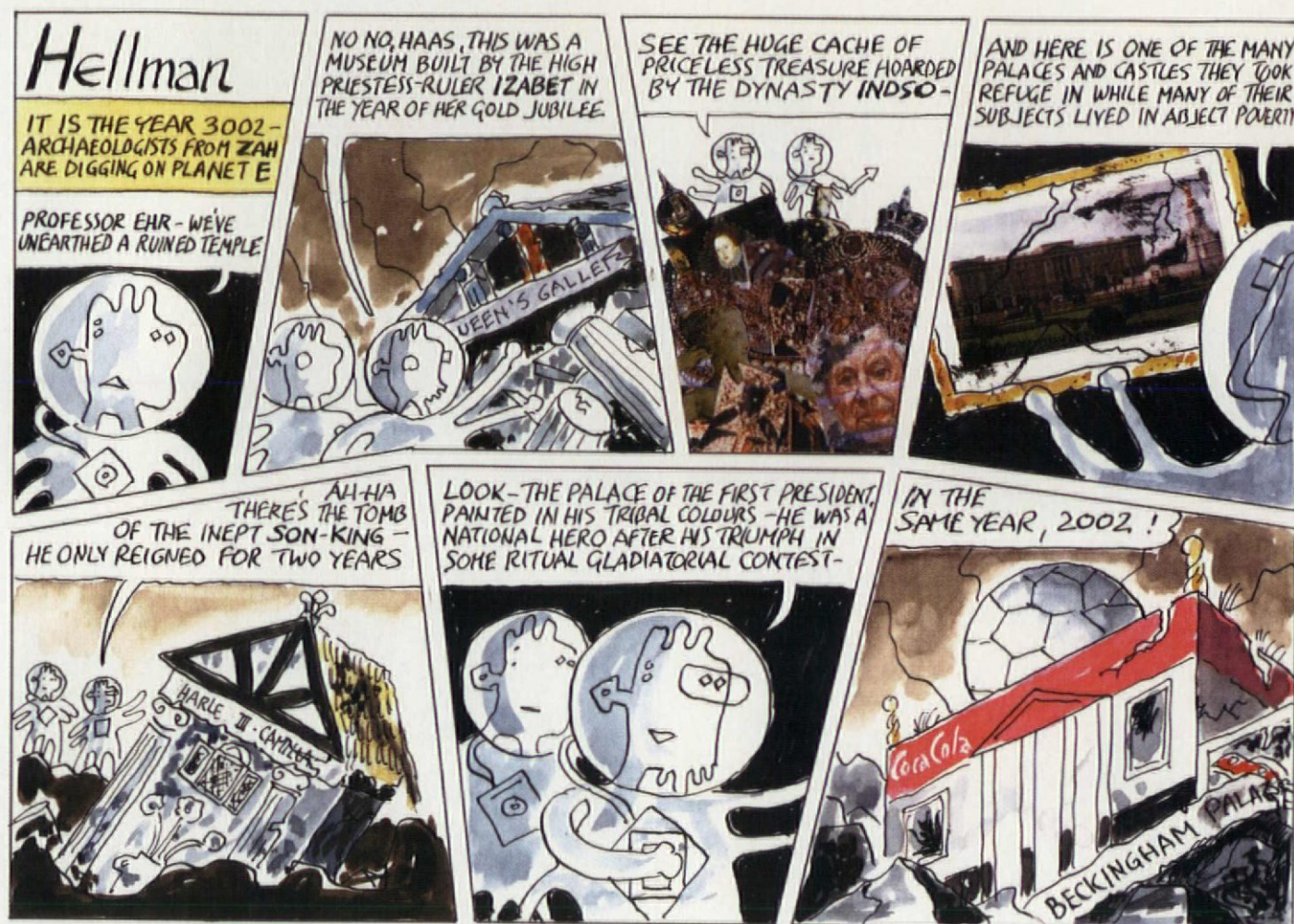


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vital statistics

- Only one of the two giant 1,500-year-old Bamiyan Buddhas blown up by the Taliban in Afghanistan last year is to be rebuilt, says the *Kabul Times*.
- 5 Belgrave Square in London is up for sale for £25 million, making it the most expensive terraced house in the world. Its architects included Robert Smirke and George Basevi and the property, built in 1847, has a Turkish bath, gym, two kitchens and detached mews house at the rear.
- The property market is in danger of collapsing, with prices rising 18 per cent a year. Hometrack, which monitors 4,000 estate agents, says there are fewer properties for sale than at any time in the past 23 years. Mortgage lending jumped a record £4.2 billion in April, says the British Bankers Association.
- Some 87 per cent of UK firms now use e-business technologies to improve efficiency, says a report from the CBI and KPMG.

Brian Edwards reviews... Farrell's belief in the value of the urban masterplan

Sir Terry Farrell was on fine form at the British Council for Offices (BCO) annual conference in Edinburgh. Besides conducting a workshop on the business benefits of physical masterplanning, he led a large group of delegates around the streets of Edinburgh. The architect-knight strode magisterially around the financial quarter he had created, stopping to make a point like a politician on an election trail. All looked bright in Terry's garden.

There were deeper messages, like the need to orchestrate the plots, both physical and political. Masterplanning, he said, was spatial, but its effects were economic, social and cultural.

How to decide priorities depended, he suggested, on the balance between public realm and private estate. In Edinburgh, public authorities take the lead and cultural value dictated to developers. But where it is left to the developer, few see the financial rewards in good urban design. In fact, since masterplanning allocates space for the public realm, it can oppose the interest of private gain.

Farrell sought to convince BCO delegates that masterplanning was in their interests. It helped to protect their investment by adding value to the area inside the plan and outside its boundary. He used Festival Square – Edinburgh's new financial district around his own conference centre – as an example. The decision to put the conference centre at one end of the site had created opportunities for new

buildings whose value had risen both because their proximity to the civic neighbours and as a result of the orderly, well-proportioned urban geometry of the plan. The area is prosperous (some vacant shops apart); at its edges regeneration was speeding ahead (such as BDP's Scottish Widows HQ).

The message fell on receptive ears: many of the BCO's clients have benefited in Birmingham's Brindley Place and elsewhere from masterplan-led urban renewal. The precursor to the approach in the UK was Skidmore Owings and Merrill's Canary Wharf masterplan (1984) which, in spite of Olympia and York's difficulties, stands today as a pocket of urban quality in Docklands' mediocrity.

Farrell was quick to talk of the importance of time and space as key dimensions to successful regeneration. Time provides the means for the footprint of the initial plan to grow into a complex web of economic, social and cultural life. The role of the masterplan was to structure the space of the forest into rides, glades and clearings rather than fill it all with trees. To Farrell, masterplanning was a form of wealth creation. It did this by recognising the power of urban design to direct capital towards sound ends. The masterplan is the script for the participation of all the players – street artists and jugglers as well as the financial institutions.

Farrell talked about his heroes: Colin Rowe's *Collage City*; Robert Venturi, whose responsibility towards the 'difficult whole' put to shame the 'product design architect of our age'; and Frank Gehry, who should be recognised as an urban designer and a placemaker in the grand manner. The BCO annual conference took place in the Edinburgh International Conference Centre, see page 16

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'Influence to a generation' David Gosling dies aged 67

Architect and urban designer David Gosling, who has died aged 67 in Cincinnati, Ohio, USA, was one of the most influential teachers and urban commentators of his generation. Born in 1934, he studied architecture and town planning at Manchester University, and on being awarded a Harkness Fellowship in 1957, continued his studies at MIT, gaining his Masters degree in architecture in 1958 and a Masters degree in city planning from Yale the following year.

He was influenced by his American tutors, the urban theorists Kevin Lynch and Lewis Mumford, but it was possibly the work of Gordon Cullen in Britain, and in particular his theoretical writing in the *Architectural Review* of the 1950s and his incredible graphic skills, that remained a source of inspiration for most of Gosling's career.

In 1973, Gosling invited Cullen and Kenneth Browne to participate in an urban design study for Maryculter – a privately financed Scottish New Town. Although this work sadly remained 'on paper', it marked the beginning of a series of interesting collaborations with Cullen, including their 1975 competition entry for the Island of Porto Santo, the Bridgetown study, Barbados 1978 and the Isle of Dogs study for the London Docklands Redevelopment competition in 1981.

Gosling was a larger-than-life character who lived life to the full. He was a man of great physical presence and charisma, yet his artistic talents and ambition came with a personality of complexity and extreme emotion. There was warmth and encouragement – as an external critic and examiner in schools of architecture, his support for young design talent was unparalleled, and his desire to seek and credit the true originators of inspirational design was pursued almost to the point of obsession. There were also volatile outbursts, often in pursuit of the values he believed in. But this was always tempered with a sense of humour which endeared him to colleagues and enabled him to connect with students in a way that is

all too often absent in schools of architecture.

Gosling was at the forefront of British New Town Developments, becoming deputy chief architect and planner to Runcorn New Town in 1965. It was here that he promoted the work of James Stirling, recommending his appointment as architect for the 1967 low cost housing (an influential project of certain notoriety) and gained a string of international publications for his work in the town centre projects.

In 1968, he became chief architect and planner at Irvine New Town in Scotland, and became professor and head of the school of architecture and later dean of the faculty of architectural studies at the University at Sheffield. Together with a group of committed colleagues, he transformed a respected provincial department into one of the country's leading schools of architecture. This was stimulated by an enviable visiting critic

programme established by Gosling in 1975 including such names as Peter Moro, Ted Cullinan, Ron Herron, Peter Cook, Frank Newby, Ian Ritchie, and Michael Wilford, and resulted in award-winning student projects and competition successes.

He became a distinguished author during his time at Sheffield, producing *The Design and Planning of Retail Systems*, *Concepts of Urban Design*, and *Gordon Cullen – Visions of Urban Design*, published to great critical acclaim and winner of an American Institute of Architects Award.

Research for this book coincided with his move to the US. In 1991, he accepted the invitation to become the state of Ohio's first eminent scholar in urban design at the University of Cincinnati and became director of the Centre for Urban Design.

Gosling was a distinguished urbanist, planner, critic, and teacher. He was a great communicator with skills as an artist, draughtsman and photographer. He will be remembered for his buildings and writings, but perhaps his greatest legacy will be as a mentor to students who have subsequently become central figures in nationally and internationally renowned architectural practices.

He leaves a wife, Miriam, and four children. *Stephen Proctor, Proctor Matthews Architects*



David Gosling, 1934-2002

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Guy's and St Thomas' Hospital **NHS** NHS Trust

Hospital Street Project – Feasibility Study Invitation to Express Interest

As part of Guy's & St Thomas' Hospital NHS Trust's Capital Programme the new Evelina Children's Hospital is being constructed on the St Thomas' site. This exciting development presents many opportunities, including:

- Improving the quality of patient care through better functional relationships, accessibility and environmental improvements.
- Creating a new Hospital Street facility to draw together the different architectural elements that currently characterise the site.
- Developing new commercial partnerships to unlock the substantial potential of the site.

The Trust now wishes to commission an expert multi-disciplinary professional practice (or consortium) to carry out a Feasibility Study and make recommendations on how these benefits may be realised. This commission will give the successful applicant an opportunity to make a major contribution in developing healthcare infrastructure.

It is anticipated that shortlisted applicants will be interviewed prior to issue of tender documentation. Tenders will be invited from a maximum of four organisations.

An information pack including the Brief and Terms of Reference for this commission is available and copies should be requested by contacting Diane Spillane, PA to Graham Burt, Projects and Estates Director on 020 7955 5000 extension 7784. For an informal discussion please contact Graham Burt by telephone on 020 7955 5000 extension 7784.

Submissions should be addressed to: Graham Burt, Projects and Estates Director, Guy's Hospital, St Thomas Street, London SE1 9RT. The final date for receipt of expressions of interest is 14 June, 2002.


Applicants will need to satisfy pre-qualification requirements in the following areas:

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- An appropriate organisation profile
- Working as a team
- Design excellence and capability
- Technical innovation
- Cost and time management

In addition applicants are asked to submit the following information:

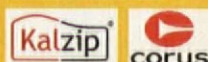
- Project team names, qualifications and resumes
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Facing the future

RIBA National Conference 2002

11-12 June at the National Exhibition Centre, Birmingham

In association with the Architects' Journal

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

The conference is FREE to RIBA members
(£50 refundable booking fee for each day booked), and £250 per day for others

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, Denise 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.



CONFERENCE FEE

Non-RIBA members £250 + VAT (£293.75) per day (indicate 11/6, 12/6 or both)

RIBA members £50 + VAT (£58.75) REFUNDABLE booking fee per day (indicate 11/6, 12/6 or both)

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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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* Booking conditions: the programme is correct at the time of going to press, however we reserve the right to alter or cancel the programme due to circumstances beyond our control.

RIBA Members: Your payment will not be processed if you attend the conference on the day(s) selected. However, if you book a place at the conference and do not attend without giving 14 days written notice we will process your payment.

Non-RIBA Members: Payment is required in full prior to the event. All cancellations must be made in writing to the above address and made no later than 21 days prior to the conference date. Cancellations are subject

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Greening the offices of the future

The British Council for Offices grappled with controversy over its selection of speakers and issues of sustainability at its annual conference in Edinburgh, writes Peter Murray

One might suppose 'keynote' speakers are invited to address the assembled delegates with a speech to set the tone of the event. They provide the 'key' to the arguments the organisers have painstakingly constructed. It is odd, therefore, that the British Council for Offices should have invited the charismatic Dane, Bjørn Lomborg, to be a keynote speaker at the organisation's annual conference last week. Author of best-selling *The Skeptical Environmentalist*, Lomborg challenges widely held beliefs that the global environment is getting worse.

He presented the conference with convincing statistics that fossil fuel supplies are not under threat, that London air has not been cleaner since medieval times, that asthma is not caused by pollution and that the money spent on reducing carbon emission would be better spent on healthcare.

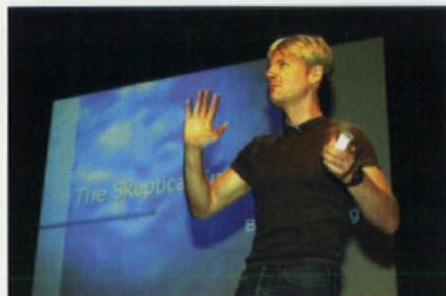
For balance, shadow culture secretary Tim Yeo spoke in support of greater responsibility towards environmental issues by the corporate sector. He proposed a system of site trading in which a developer can only build on a greenfield site if they have already developed a brownfield site.

Defending the BCO's decision to give Lomborg the main platform, chief executive Richard Kauntze said: 'We leave it up to our delegates to come to their own views about the arguments.' But in the light of the scepticism about environmental issues among the office agency fraternity, who made up a substantial percentage of the attendees, the BCO did its policy of communicating green issues no favours. 'Lomborg's speech set the arguments for a more responsible attitude back 10 years,' said one leading City agent.

The tone of the conference was better set by the workshops and seminars. Land Securities reported on progress in meeting company targets to improve its environmental governance. The firm has installed some

70,000m² of chilled beams and ceilings in its properties and has 90,000m² under construction, in contrast to the less energy-efficient fan coil VAV air conditioning systems so loved by office agents. LandSec was the first company in commercial property to publish a stand-alone environmental report; it has centralised waste and recycling management schemes in its multi-occupied sites; is taking part in a DTI-funded investigation into photovoltaics; is one of the few property firms to have joined the government's carbon trading scheme; and is monitoring energy use on its new Esso Glen building in London's Victoria, designed by EPR Architects.

Glen Irwin of services engineer Roberts



Lomborg: money should be spent on healthcare

and Partners suggested that Part L of the Building Regulations would create extra work for architects. Office building costs would rise five per cent as a result, he said. He proposed a holistic approach to the design of energy efficient buildings, with services engineers involved in the process from the start.

Sara Fox of Swiss Re was introduced by Richard Beastall of TP Bennett, her fit-out designer, as someone 'whose main hobby is beating up consultants'. She put sustainability at the top of her list of requirements in the design of the firm's new landmark headquarters by Foster and Partners in the City of London; the company wanted natural venti-

lation in the tower and they didn't want car parking. Her other demands for the 'erotic gherkin' were investment quality – it must be attractive to other potential occupiers; it had to be efficient – despite the circular core Foster has succeeded in designing the space with a 1.5m planning grid and almost rectangular spaces; and it has to be flexible so it can be fitted out with either all open plan, all cellular or a mixture of both.

Fox became agitated when she described the lengthy delays in the planning system – getting permission took as long as the whole construction process. 'If we knew then what we know now, we would have gone to Canary Wharf,' she said.

The conference took place in Terry Farrell's Edinburgh Conference Centre and Sir Tel was there to lead a tour of the area he masterplanned (see review, page 10). Today it reflects the economic boom that has engulfed Scotland's capital in the intervening years. Delegates toured a range of buildings that reflected the city's recent growth – the Edinburgh waterfront at Leith and Granton, the Alba Campus, Edinburgh Park (originally masterplanned by Richard Meier with buildings by CZWG, Page and Park and Bennetts Associates) and Miralles' Scottish Parliament building.

Much of the work illustrated the level of seriousness with which sustainability issues are being addressed. On hearing the Lomborg message, the sceptics might feel they are able to relax their efforts to improve building performance. As a statistician Lomborg extrapolates figures convincingly into the future on, say, the reduction in the use of fossil fuels and the take-up of renewable resources. However, the loquacious Dane was stumped when architect Andrew Chadwick asked him: 'Worry leads to creative decisions. What is the statistical effect on your prognostications of an absence of worry?'

RIBA

Royal Institute
of British Architects



interbuild

Whilst you are picking up on the latest in the industry, pick up some CPD as well

The RIBA CPD Providers Network is hosting, for the first time an intensive series of quality Continuing Professional Development seminars throughout Interbuild 2002. **In fact, 56 of them; throughout all five days (9th - 13th June); from 10.00am until 6.00pm every day,** making it as convenient as possible for you to both visit the exhibition and pick up CPD by attending any of the sessions.

Leading members of the RIBA CPD Providers Network are in attendance to present a wide range of subject matter, so please come along to **Rooms 22 & 23, next to hall 8.** We're sure you will find a seminar that suits. For a full list of available seminars and on-line booking please visit **www.ribacpd-at-interbuild.com** or contact **Tara at The Creative Department** **T: 07071 226304**

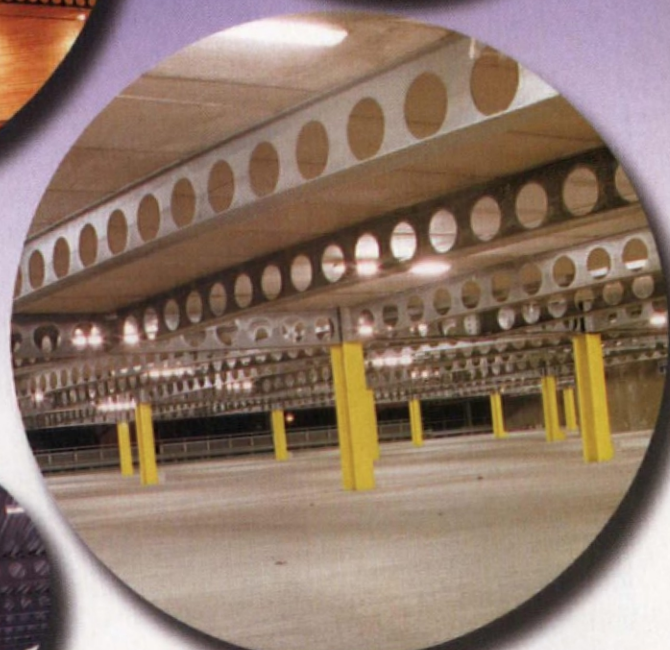
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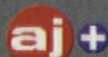
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Outstanding Royal Academy show ultimately falls short

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editorial

What do you get if you put Norman Foster, Will Alsop and Michael Manser together in a room? The results of this unlikely creative collaboration can be seen, from 11 June, at the Royal Academy's Summer Show. Charged with the task of selecting and hanging the entries for the architecture room, this high-octane trio has delivered a result which puts the past few years' offerings in the shade.

In fairness, the raw material was pretty good. This year saw an outstanding crop of entries, with the likes of Frank Gehry jostling for space with Massimiliano Fuksas, and a healthy sprinkling of unfamiliar names thrown in. True, the collection feels as though it could do with a bit of an edit. But the problem this year is more to do with an excess of the smoothly competent than with the presence of anything downright embarrassing. Just how many perfectly-executed models of Rogers and Foster schemes does the public need to see? Nevertheless, the hanging committee has managed to make the collection look fresh by creating unlikely juxtapositions and putting quirky, first-time exhibitors in pride of place. With models placed atop tall plinths, the exhibition has a three-dimensional verticality which is appropriately architectural, compared with the two-dimensionality of the rooms dedicated to fine art. And the Royal Academy has come up trumps, finally getting it together to label each exhibit properly, so that there is none of that tedious cross-referencing between catalogue and exhibit.

The result is a show which is accessible, exciting and appropriate to architecture – with one glaring fault. Foster, Alsop and Manser wanted the exhibits to be 'at eye-height', a concept that appears to have been determined by the average height of these three men, rendering some of the models out of bounds to women, children, or those who are simply short. Do we really want to reinforce the message that, left to their own devices, our leading practitioners can create environments which are both beautiful and exciting, but which a significant proportion of the public will not be able to enjoy?

Isabel Allen

letters

Tender loving care is recipe for conservation

Your editorial correctly quotes me as suggesting that not all architects should be let loose on historic buildings (AJ 23.5.02).

Most architects take a responsible approach to conservation work but, it has to be said, not always a well-informed one. Some of the most interesting architects can bring great things to the creative re-use of historic buildings, as Norman Foster did with Julian Harrap at Burlington House a decade ago, and Richard Murphy has recently done with Simpson & Brown at Stirling's Tolbooth (AJ 4.4.02). In both these cases, the historic building architect played a vital role. Eric Parry and Eva Jiricna are other masters of inspired intervention.

I would hate to leave the impression that only a certain breed of conservation architects should work on historic buildings, or that architects should be classified by building type, a stultifying attitude. However, our built heritage is precious and too easily wrecked by ignorance or arrogance. Whether it is by natural selection or by certification, there should be recognition that not all of us are suitably equipped or steeped in the philosophy that was so well expressed by William Morris in his SPAB manifesto.

It is an important debate that will no doubt run and run, and

maybe what is most needed is the glorification of 'tender loving care' projects like Newhailes, (pictured) and good examples of where new and old have been shown to work well together. I am sure we can rely on the AJ to keep featuring them.

George Ferguson, Acanthus
Ferguson Mann (RIBA president elect)

The RIBA is out there fighting for architects

We welcome Greg Lomas' wish to 'become part of a professional body that is not afraid of political dialogue and fearlessly fights for the needs of its members' (Letters, AJ 23.5.02).

But come on Greg, get yourself involved! The RIBA is its membership up and down the country, not just at Portland Place or in London.

Thankfully, many are already active, as I discover during my regular visits around the country. There are some 90 branches, chapters and societies throughout the UK. Their 850 elected members and 150 staff tackle a wide range of issues on behalf of the RIBA on a day-to-day basis. Recently I have been to branches in Sheffield, Derry, Norwich, Hereford, Leicester and Poole. To suggest these people are not actively promoting the interests and complexities of the profession on behalf of architects, the RIBA and the construction industry as a whole, is fundamentally wrong and disrespectful.

RIBA members, including student and graduate members (and I hope to encourage Greg to become one of them), can next take up the opportunity of political dialogue at the RIBA Conference in June, when minister for construction Brian Wilson addresses delegates.

The existence and relevance of the RIBA depends upon its membership. Greg, the RIBA is you and people like you. Get in



Look up past articles from across Emap Construct's main titles – Construction News, New Civil Engineer and the Architects' Journal – via the archive, accessible and printable from the homepage.

Check out all the big stories – such as last week's news scoop that George Ferguson had won the election to become the new president of the RIBA – and images, such as Carey Jones' new £16.5 million home for Northern Ballet and Phoenix Dance companies (right). The scheme, which this week won planning permission, is to be located on the Quarry Hill area of Leeds. It is a 18,000m² mixed development blending theatre, dance studios and admin offices with restaurant, cafe bar and nightclub.



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

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

touch so we can discuss your ideas on how to develop the RIBA's position as a political voice for the profession.

Paul Hyett, president, RIBA

RIBA staff were great help during the election

In response to Robert Firth's letter which suggests that an article in the AJ (AJ 7.2.02) hints at an attack by me on the staff of the RIBA – nothing could be further from the truth.

The article was carefully worded to avoid such a position; it talks about the 'RIBA's more quirky aims', but it does not mention the staff who are taking their cue, as servants of us all.

The staff have been remarkably hospitable to me in the campaign – and helpful. They initiated links to my website to help me out. Was I criticising the service we get from Clients Services on the basis of how it works at present? You bet! It's up to the board, senior staff members and council to sort this out once and for all. Especially in view of the pressure the profession is presently under.

David Thorp, Birmingham

Architects must not fear new technology

I was bemused to read Kim Franklin's article 'Don't rely on specialist input to help you out of a design quandary' (AJ 9.5.02). Of particular concern was the quote: 'Architects have to be aware that dabbling in modern technologies may itself be a breach of duty'.

The article appears to contain the suggestion, to quote a song from an earlier generation, that 'fools rush in where angels fear to tread'. Franklin appears to be demonising modern technology and thus maintains a myth about technology.

Any architect can tackle any current technology. The knowledge and skill is there, if he or she

knows where to look and who to ask. Yes, you don't have to rely on specialist input. You need to understand and question what is advised, and responsibility does flow back to the architect or lead designer. But as a profession we should not fear this. The greatest risks of building failure and litigation are encountered in thoughtless repetition and copying of details without regard to context or climate.

The headline was a misquotation of the text of the article, which said: 'Architects have to be aware that dabbling in modern technologies that are clearly beyond them may itself be a breach of duty'. Know your limitations is wise advice, but in my experience, communicating with and understanding specialists is the route to solving the quandary presented.

Architects, as the late Steven Groak pointed out in his book *The Idea of Building*, can do very effective research work on a specific project. Yet one weakness of the construction industry is that too little off-project research is undertaken by architects and this is part of why the role of some architects has been badly eroded.

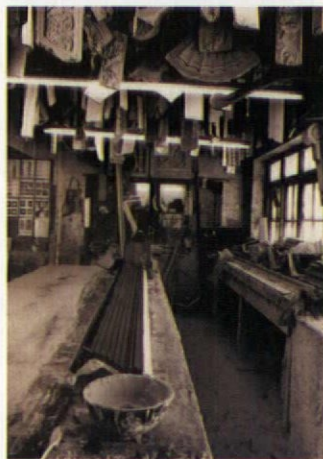
Architects do not need to abdicate responsibility. As Franklin points out, this abdication may not prove successful, yet their ability to practise will be demonised. As a profession we should engage with current technology. Traditionally, the architect was the person in the construction team with the broad knowledge of materials and construction techniques. The RIBA and our schools of architecture should take more interest in construction, not just to be safe but because it can be cutting edge. Below the surface and beyond conservatism a truly provocative architecture exists.

Architects are specialists and architecture is a highly skilled profession. Only by fully engag-

ing with the practice of architecture will we sustain our value to society at large.

Michael Stacey, Brookes Stacey Randall and the University of Waterloo

Traditional skills belong in modern architecture



It is good to hear that Butcher Plasterworks is looking to expand into contemporary architectural work (AJ 23.5.02).

I, for one, believe that traditional craft skills have a lot to offer to modern architecture.

I was concerned that the article implied that fibrous plasterwork is the only way to produce high-quality plaster mouldings. While fibrous plasterwork is a traditional and skilled process, it really only came into existence in the mid 19th century. Before then, run mouldings were generally formed in-situ. There are specialists who practise these even more traditional skills, who can form accurate ellipses and circles on site, and craftspeople who hand-model decoration.

Plaster, in its varied forms, is a beautiful and adaptable material. I am delighted to see a firm like Butchers taking the initiative in raising awareness of its potential uses. Fibrous plaster lends itself to off-site fabrication and, in most cases, is the only practical way to produce high-

quality mouldings for new buildings. There are, however, other skilled craftspeople out there and, although most of them are working on conservation projects, I believe there is potential to use their skills in contemporary ways.

Tim Ratcliffe, Oswestry, Shropshire

ARB's hardline stance on PII is too draconian

Personal indemnity insurance (PII) is back on the agenda again with the spat over Paul Hyett's father doing a small job without cover.

I am a full supporter of the principle of PII cover for architects, and as a young architect I was always aware of the danger of doing small jobs in my spare time, and the risks to myself and the client if something were to go wrong.

However, the ARB's current approach to PII insurance seems to me to be too draconian. Perhaps a little more flexibility would be appropriate, particularly in not stifling the inventiveness of young, up-and-coming architects, and the experience of those at the end of their careers.

I do not object to the ARB's insistence on PII for full-time practising architects, but it should be permissible for architects to undertake small works for clients, provided that it is made clear in the letter of appointment that the architect does not carry insurance cover, and the client accepts this. Thus it is the client's decision.

To deny the client the right to use an architect to design his building because the architect does not have PII is an infringement of the client's freedom of choice. The essential aspect is the clarity of the letter of appointment and the ARB should only prosecute where this is not made clear.

Anthony Kingsley, London SW15



will also

Market-led society creates a nation of greedy conformists

The extent of the market-led society can be imagined as an endless wall-to-wall floral carpet from Swindon to Newcastle, with Laura Ashley drapery and flat-pack loft conversion bits ordered from the *Sunday Times*.

The digital TV flicks from one cheap American B movie to another in a blind fury of disbelief that any channel is the current best option. What I describe is a sea of mediocrity which reflects the limited choice available to people in a world of greater globalisation.

Just as we evolve into an environment of connectivity and potentially greater awareness, we are confronted by a global economy that continues to insist that bigger is more beautiful and that greed for wealth is acceptable. Notions of collective responsibility are thin.

The cost of living near the centre of a large city, close to your place of education or employment, is prohibitive. Working from home never became accepted, although working from your car was. The M1 and M40 now sport large-scale illuminated advertisements to help alleviate the boredom of the traffic jam.

This, and much more, is determining the values of the people that live on this carpet of middle England who determine through their vote and their taste (total indiscriminate) what will be built, how we will live and what will be taught in school.

The tabloid press, as well as the majority of the broadsheets, acts as a watchdog to make sure that everyone's views conform and that common values and codes of decency are perverted to a consistent degree to suit the purposes of the press.

This is the nightmare that haunts me, which is summed up by the pathetic excuse

that we must succumb to being a market-led society. Why?

I have noticed while working with a wide variety of people who might well be thought to be the very essence of middle England, that they are all individuals and rebel and complain at the thought that they might be lumped together with other people.

Their individuality is developing as an equal and opposite reaction to globalisation. In fact, I have noticed that given half a chance the person in the street is completely mad but in a very interesting way.

The conclusion that can be drawn is that somehow our general cultural conditions have managed to suppress the natural curiosity and drive of the general public to a point of tedious conformity. Conformity to what?

Human beings, and dogs for that matter, are fallible. We have many weaknesses of which temptation is quite strong. Our fallibility is one of the qualities that makes life interesting. We should not smoke and drink and break the speed limit, but we do. However, there has developed a strand of political correctness which hints that the fallibility of men and women could be eradicated. This in turn stifles curiosity, imagination and entrepreneurialism.

It supports the fear of taking risks and increases the general public's desire for material need. The term 'market-led' contains within it all the worst qualities of current society and is slowly turning us into an avaricious collection of sneaks who are more interested in making sure that no one pops their head over the parapet.

WA, from the beach bar in Menorca

people

Architects beget architects, or so it would seem. Both partners in the Sanei Hopkins Studio are scions of distinguished architectural families – Abigail Hopkins from England and Amir Sanei from a long line in Iran (Sanei translates literally as 'builder of beautiful buildings'). One might go further and say that architectural practices beget architectural practices. In this case Michael Hopkins and Partners, where the couple met.

Sanei first worked in the office in his year out, following his degree at Edinburgh University. He continued there part-time during his subsequent studies at the AA, and then joined the practice full-time, working on a series of high-profile projects, including the new parliamentary building.

Hopkins came back to London after a spell in the US, where she worked for Richard Meier following a masters course at Columbia University. Frustrated by the limited scope for building in New York, she took up the offer to work in the Hopkins office as 'too good an opportunity to miss', and went on to complete three buildings in quick succession.

After 12 years in the Hopkins office, Sanei found the hardest thing about deciding to set up a new practice was leaving the security of what was clearly an enjoyable working environment and taking a step into the unknown. He was fortunate, however, in being able to ease himself out slowly, working as a consultant on a part-time basis for several months before Sanei Hopkins was incorporated in January this year. Hopkins had already left the office after six years to have their second child.

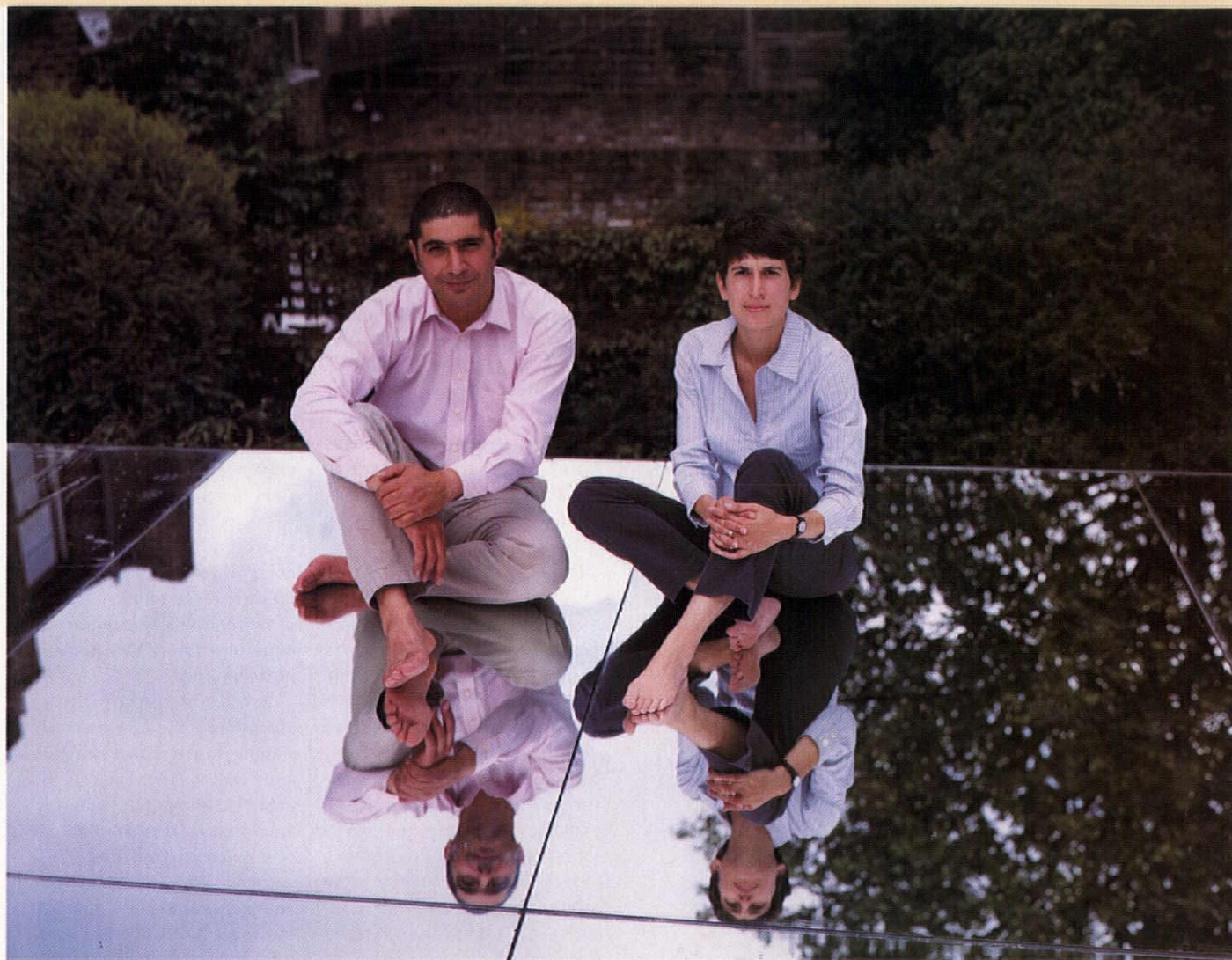
Their first completed project – indeed their first collaboration – happens to be their house, which they finished two years ago (page 35). For the time being at least, it also serves as their studio. Armed with little more than a computer, a fax machine and a good accountant, they have followed a time-honoured tradition of young modern practices – living and working in the same space. With two small children to look after, and a client roster to build, there is clearly an advantage in being based at home and keeping overheads down. But they are both keen to establish a separate office as soon as workload permits.

This, of course, assumes that the work is there. So far Sanei Hopkins has been successful in attracting new clients. One of the most difficult decisions for a young

'We are confronted by a global economy that insists that bigger is more beautiful and that greed for wealth is acceptable'

Amir Sanei and Abigail Hopkins want to 'bring a little bit of California to London'. With their immaculate architectural pedigrees and their own practice, Sanei Hopkins Studio, it seems only building regulations stand in their way
by david jenkins. photograph by guy jordan

a family affair



practice is deciding what kind of work to take on and how quickly to begin to build a team. At the moment, they each have their own projects, which seems to work very well. 'It means we don't step on each other's toes,' says Hopkins. And although they have their hands full, they are content to postpone hiring people until they can offer some sense of job security and build long-term relationships, perhaps with one or two key people.

Currently, they are focussed on housing in one form or another, which they see as a refreshing counterpoint to the large-scale projects they worked on in the Hopkins office. They have several clients in London; they are hoping to remodel and add a mirror-clad rear extension to a house in Notting Hill (which echoes the distinctive formal language of their own house). Another project involves scooping out the

interior of a 19th-century house that backs onto Regent's Canal, in Maida Vale.

In each case they are seeking to use materials in unusual ways, while finding a path through a maze of building regulations and pursuing intricate negotiations with the local planners, just as they did when they extended their own property.

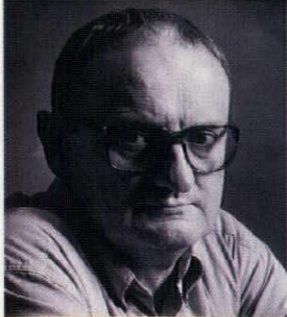
They are also working with a housing developer in Southampton on a series of small-scale urban infill sites, each of which presents its own complex planning problems. And there is a commission to design an apartment on the first floor of a Norman Shaw building on the Chelsea Embankment for a Lebanese developer, who is making interesting noises about asking them to design a villa in Dubai, which would be their first entirely new-build project.

Looking at this work and talking to

Hopkins and Sanei there seems to be a real desire to face tough challenges head on, to break new ground and resist compromise.

The mirrored wall of the Notting Hill house, if it is allowed to happen, will be an immensely elegant, minimalist statement. Sanei describes it as bringing 'a little bit of California to London'. Certainly, it has an other-worldly quality but it is also a sculptural piece, combining the cool, Platonic forms of Donald Judd with the enigmatic polished surfaces of Anish Kapoor. It plays similar games in terms of surface and illusions of depth. The wall will reflect the sky or the facades of the houses that face it across the intervening gardens, making it virtually invisible.

One hopes it gets built. It seems odd that anyone would object – it is surely the ultimate contextual building.



martin pawley

British Library fails to meet the challenge of the Internet age

Of all the great English architectural tragedies of the last century, the greatest by far must be the British Library. It may be in use, but it is far from being the established British institution it was intended to be. Designed by Colin St John Wilson, the library stands on and dives beneath what was a Victorian goods yard adjoining London's St Pancras Station. It was, when completed in 1867, the largest clear-spanning structure in the world. Wilson's library is an equally massive structure. The visible parts of it are clad in red brick and roofed in grey slate to match Gilbert Scott's adjoining hotel. Viewed from the west, the two buildings combine in a visual montage that cunningly makes use of the elaborate decorative elements of the hotel to soften the stark outline of the library. But vast as it is, and clever, Wilson's library is not a success, largely because nowadays neither architectural design nor popularity is the yardstick by which libraries are judged.

The building's brief called for twice as much accommodation for readers than there was in the old British Museum reading room – a dome larger than St Peter's in Rome – together with expansion space to absorb new acquisitions until 2010. But when it finally opened, only the vast entrance hall remained from the old design. If it had not been for the library's remote book store in Yorkshire, which held millions more books and provided reader photocopying services – 90 per cent of the British Library's business – there is little doubt that a public inquiry would have been held into the project and someone blamed for its shortcomings.

From the beginning the British Library showed how futile it is to apply art historical preconceptions to the processing of knowledge in the electronic age. When books were expensive and permanent – the undisputed building blocks of knowledge – it made sense to store them in large

buildings where readers could consult the maximum number without endless travel and inconvenience. Exactly this line of reasoning led to the boom in the financial services dealing rooms of the 1980s, because the cost of IT made it most efficient to crowd hundreds of computer terminals into buildings that were no more than great stacks of aircraft carrier-sized floor plates where dealers, like readers in a reading room, congregated together.

Now, in the world of the reader as well as the dealer, that age has passed, and with it the whole justification for the treatment of a library as a monumental public building. Today, books have ceased to be authentic objects of pilgrimage. Instead they have become containers of information like rolls of film, CDs or video cassettes. Unlocking the information they contain still means reading, but not necessarily reading the 'original'. The contents of books can be photocopied, digitised, recorded and disseminated in an almost unlimited number of ways. So much so that it is now much easier to transmit the contents of books to readers than to accom-

modate several thousand readers in one place and bring the books to them.

Innovation in information technology never ceases. In 1997 it might have been considered rocket science to stop photocopying and instead start digitising ancient books and modern publications. But by 2002, what was once a trickle has become a torrent of desk-top published books, online magazines and websites capable of overwhelming all organs of record. The Internet may already boast more than one billion pages, but the average website lasts only a few weeks. After that it is lost without trace. 'Spam' most Internet ephemera may be, but cease to store everything and the whole concept of a library of record as a vast and monumental building goes as well.

'The British Library showed how futile it is to apply art historical preconceptions to processing knowledge in the electronic age'

a life in architecture

**peter
tatchell**

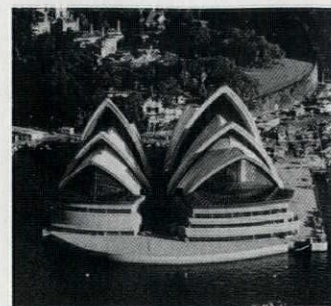
With his tireless energy and ferocious intelligence, Peter Tatchell has never shrunk from controversy when fighting for human rights, but his views on architecture are hardly less provocative.

'I loathe modern British housing. Trapped in the past, it's nearly all vulgar, cheap pastiche. There seems to be a fear of experimentation and innovation in both form and materials. Used in the right way, brick can be fantastic, but do we have to suffer every house in Britain being made out of it? What about exciting modern materials like concrete, steel and glass?'

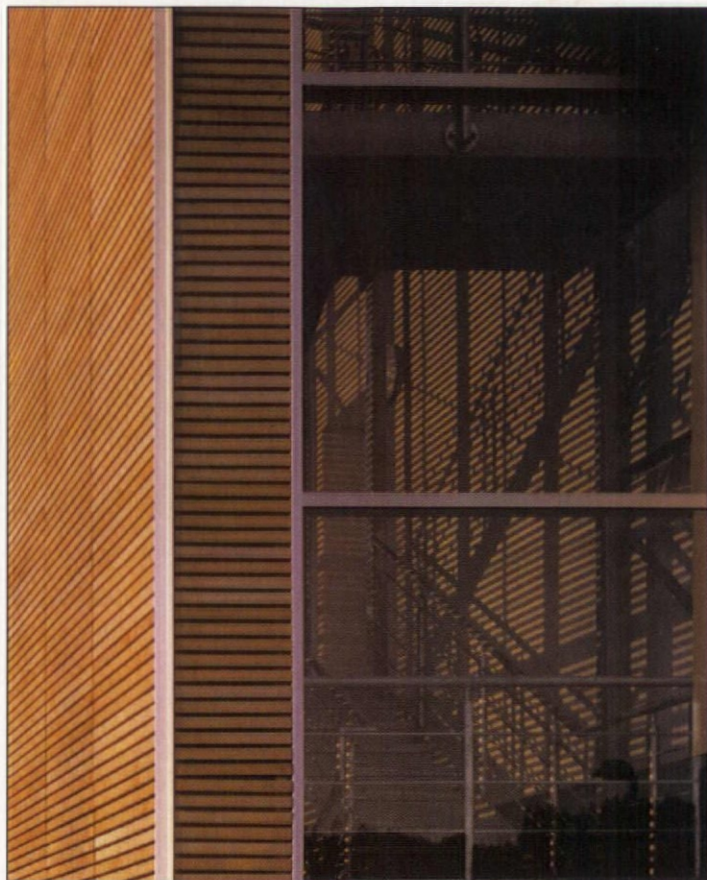
Tatchell originally wanted to be an architect, but his parents could not afford to send him to university, so he worked instead in design and display at the largest department store in his home city of Melbourne.

'As a kid I used to go to the Sidney Myer Music Bowl every summer to attend free symphony and ballet concerts,' he says. 'Built in the 1950s, this huge open-air amphitheatre is covered with steel sheeting bolted together, suspended from two giant pylons, and anchored by steel cables to form a giant canopy. I was always fascinated by the beauty of its sky-reaching sweep and by the engineering genius of its construction.'

Today, Tatchell cites his favourite building as Utzon's 'exquisite and original' Sydney Opera House. 'It's a unique, exhilarating building, exuding imagination and confidence,' he says.



Stephen Portlock



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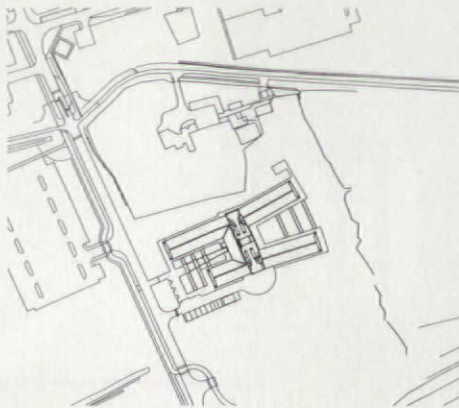
aj building study

University of life



Jestico + Whiles' design of the Michael Young Building at the Open University focuses on the social and educational needs of the university's business school while undemonstratively making a real contribution to sustainability

The Open
University



site plan



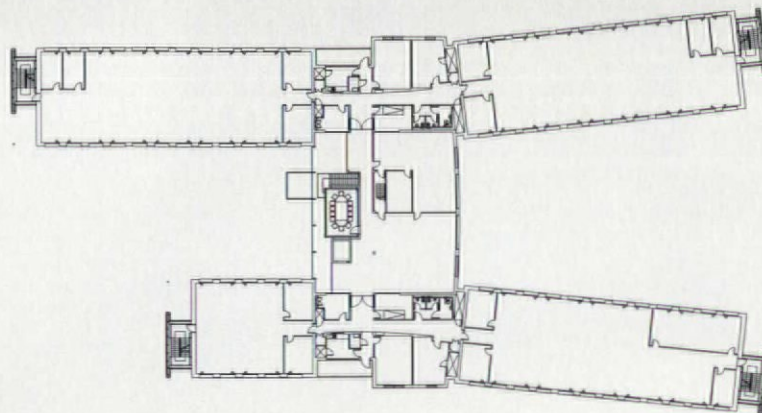
Looking west: the splayed H-shaped plan produces a high level of daylight access

Michael Young would have approved. He might have been hesitant about lending his name to a building, but this one is founded upon principles that he espoused. As author of the 1945 Labour Party manifesto and founder of the Consumers' Association, Lord Young of Dartington was one of the most creative socialist intellectuals of the last century. Since he died late last year, the Open University has at last chosen to name a building after its principal founder.

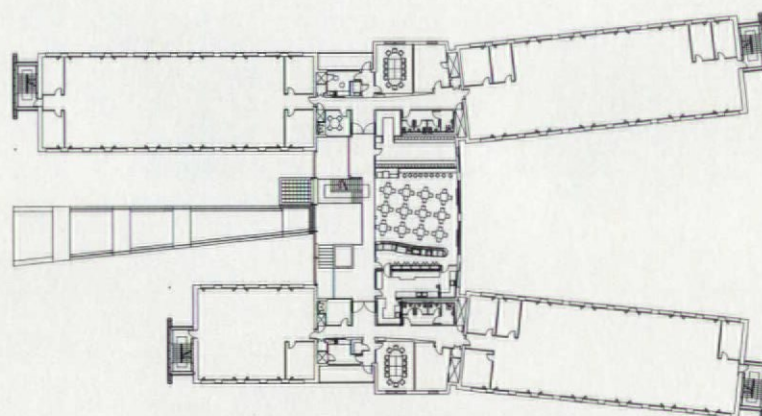
A new building for any organisation is an opportunity to look at cultural and organisational change. The Open University Business School, like so many academic departments, was used to cramped, cellular accommodation. Jestico + Whiles has given them a building which has both a degree of corporate gravitas – with open-plan flexible floor plates that one would associate more with a creative corporate culture than with academic ivory towers – and above all it is a building that is designed to foster the social interaction that is the lifeblood of an educational institution.

The H-shaped plan provides the key to the social organisation. The horizontal linking element of the H, the central core, houses all the communal functions. The vertical legs are wings providing office floorplates. The staircases at the extremities of each wing are fire escapes only; they are external and housed in slatted oak screens. Everyone, therefore, has to circulate through the central core and this maximises chance meetings. As well as providing opportunities for informal interaction in the cafeteria and at coffee points, the core provides a variety of informal meeting rooms. This centralisation works in section also, with a ramp up to a formal reception on a half-landing from where it is only another few steps up to a cafeteria at the heart of the building, both in plan and section. One level up from this is the commercial brain of the building, the boardroom housed in a suspended timber casket floating over the reception area, and looking out over the landscape to the south.

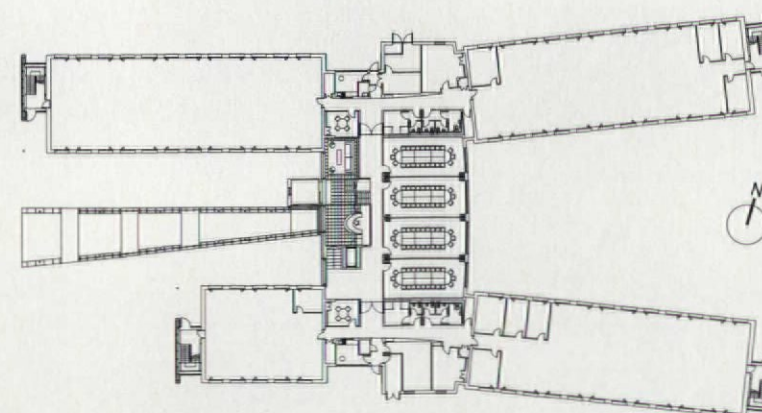
But the formality of the organisation is relaxed by subtle shifts in geometry. The office floorplate wings open out to the landscape to the north and the entrance ramp follows the splay. The clever step sideways into an entrance lobby air lock provides



second floor plan



first floor plan



ground floor plan

0 10m

Near-domestic scale and feel at the building core.
The timber slats are carried through to the interior





Structure

The three-storey building consists of a core building with four 30 x 12m wings. The four workspaces are open plan, with 11m clear spans to allow for flexibility in layout. Throughout there are piled foundations with suspended concrete ground floor slabs.

To minimise air leakage, the workspaces were initially designed with tilt-up concrete walls and 320mm-deep Termodeck precast floor beams. Under the two-stage contract process, the tilt-up wall construction was replaced by masonry with reinforced block piers between windows, though the Termodeck remained. At the ends of these workspaces are glazed end walls, and beyond, steel-framed escape stairs with oak slat side cladding.

The central core building is steel-framed, with stud walls plus precast flooring and roof for speedy construction. Plant is sited at roof level, covered with a lightweight steel structure. Within this building the main structural features are a meeting room suspended over the reception stairs, concrete cantilevering main stairs and a glazed entrance elevation.

The ply-clad suspended meeting room is of lightweight construction, using cold-formed steel beams and studs, supported by the spine wall of the main stairs and lift shaft. These also provide lateral restraint to the spine wall.

The concrete stair structure consists of landings and treads cantilevering off the 200mm-thick spine wall rising from ground level to the roof level.

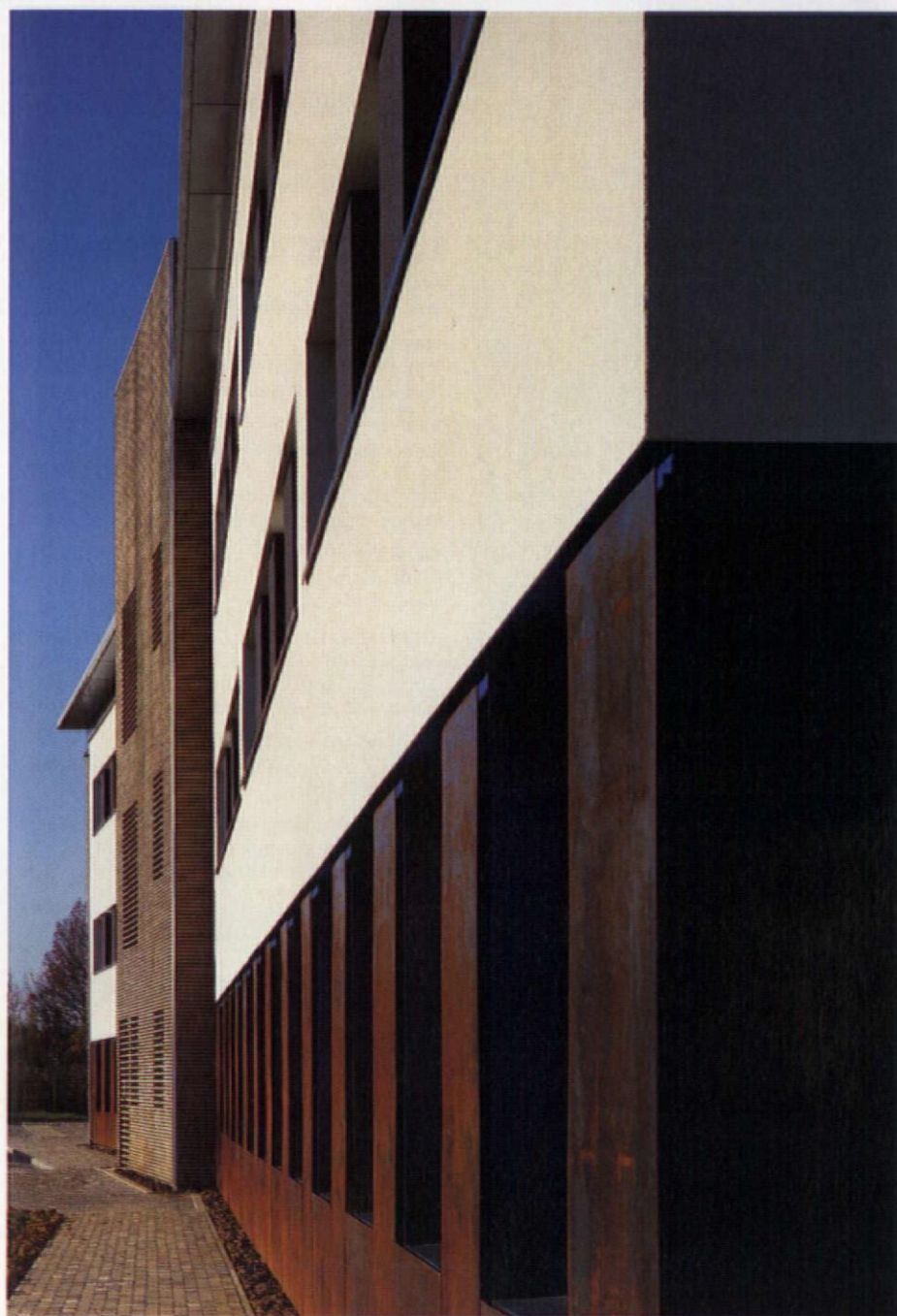
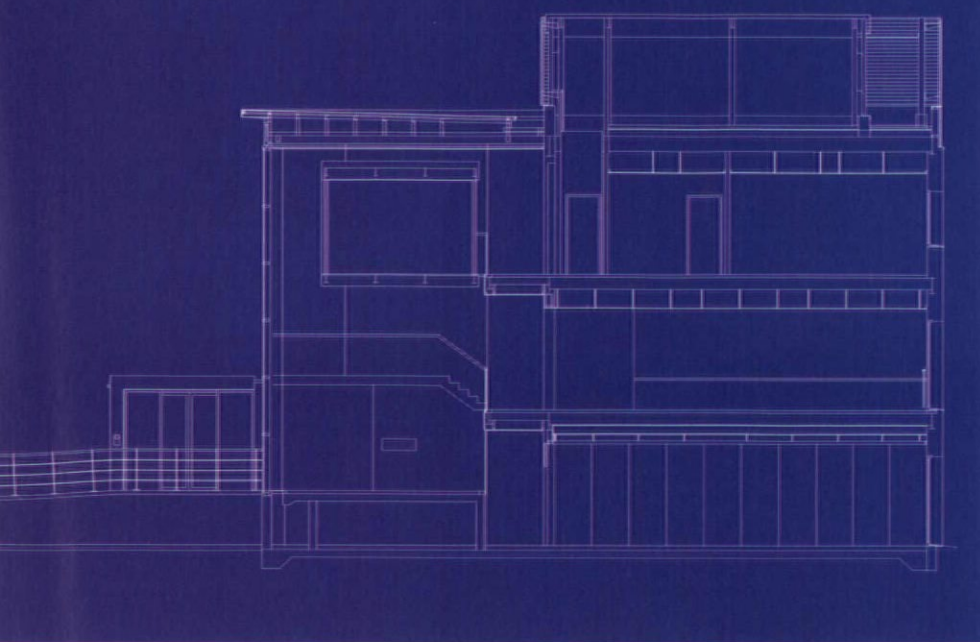
The entrance elevation is clad with glazed curtain walling supported by 9m-high slender 260 x 140mm RHS mullions at 3.3m centres.

Mahesh Parmar, Anthony Hunt Associates



Above: reception. Below: oak slats continue inside. Right: a more dramatic entrance than the exterior suggests. Opposite upper right: core section. Opposite lower right: render above Corten, reading as a plinth





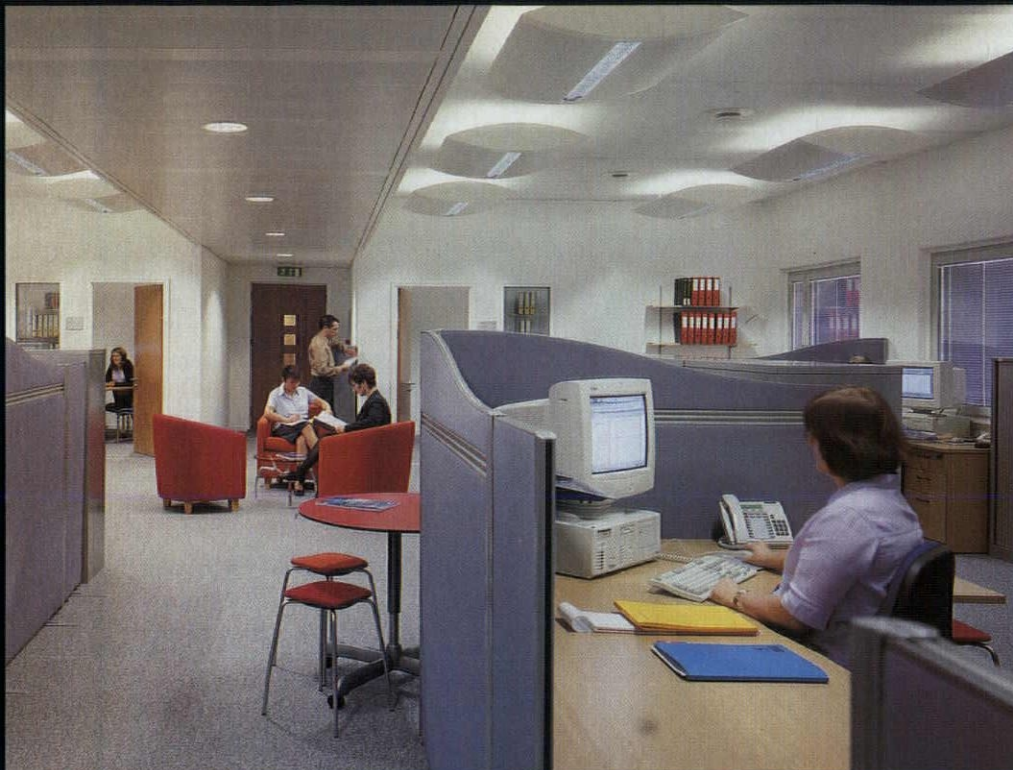
greater transparency into the reception area, and views out from it, unimpeded by the usual double lobby doors. Further transparency is achieved in the cross axis, also aided by holding open the fire doors magnetically in order to achieve a view on each floor right through the building. Physical distance, staircases and doors all produce a desegregated organisation. In this building everyone gravitates back towards the centre with its relaxed cafe atmosphere and view out into the courtyards each side.

Like many academic organisations which have been given new buildings, the Business School has been grappling with the cultural change from cellular to open-plan accommodation. The plan depth of 11.2m in the office floorplates is designed to allow for cellularisation, but to the credit of the department, it has opted to retain a majority of open-plan space. Relatively high screens and semi-enclosed meeting spaces do provide some clutter, but there is at least a sense of light from two sides in most areas.

Like so many clients, the Open University wanted a sustainable building, and like so many clients, it did not define the brief very carefully but left it up to the architect. Fortunately, it chose architects who were conversant with the issues and interpreted the brief imaginatively. The hollow cores of the floor slabs are used as circulation ducts (the Termodeck system) for low velocity air, resulting in a high thermal mass building. Heat is recovered from the return air system in winter, and rejected in summer when the use of night-time cooling can ensure that the need for air conditioning is avoided. This solution for a building with moderately high internal heat gains, provides better control than a naturally ventilated solution, but with far less energy use than air conditioning.

Imported from Scandinavia, and protected by a patent, Termodeck carries with it the baggage of a standard requirement for 35 per cent glazing (to obviate the need for perimeter radiators and to reduce solar gains and window down-draughts) and the architects chose to work with this constraint, which has resulted in quite low internal daylight factors, exacerbated by the relatively dark grey internal fit-out. However, the naturally ventilated central area is more brightly lit with more expansive areas of glazing, particularly to the north-facing cafeteria and the glazed reception area, which is protected by retractable solar control blinds.

The other aspects of sustainability which resulted in a BREEAM 'Excellent' rating include a cost-effective system for rainwater collection, filtration and distribution, which saves approximately 90 per cent of the annual water consumption for WC flushing. At a cost of less than £10,000, the expected pay-back is around five years. The covered, screened and lockable bike store, and the retention and re-use of the existing meadow



Environment and services

The H-plan layout provides narrow wings that maximise views and daylight penetration, and simplify solar heat gain and glare control with fenestration only on north and south facades. Service routes are simplified with plant concentrated in the core and short radial routes to the wings.

Office wings

In similar applications, the Termodeck system has been able to achieve the stable comfort conditions normally associated with an air-conditioned environment, and at a lower annual energy consumption than the good practice benchmark for naturally ventilated buildings. With high-efficiency thermal wheels in the air-handling units recovering heat from the exhaust air stream, the occupants benefit from high rates of tempered fresh air supply without the drafts and control complexities often associated with natural ventilation.

While thermal simulations suggest that summertime temperatures will be within acceptable comfort limits without mechanical cooling, provision has been made for its subsequent inclusion.

Increased fabric insulation levels and the use of low emissivity triple glazing mean that the entire heating load can be met via the air supply and avoids the need for perimeter heat emitters.

A bulkhead runs above the notional corridor down the centre of each wing to house the principal services distribution. Insulated supply ductwork is then linked to each floor plank. In-situ concrete infill between the Termodeck floor planks allows a lateral service run for electrical conduit. To compensate for the acoustically hard surface of the exposed concrete ceilings, acoustically absorptive baffles form an integral unit with the light fittings and clad the vertical sides to the ceiling bulkhead.

Core building

The core building will be subject to high occupancy and thus high casual heat gains and fresh air demands. Heat-recovery ventilation for the majority of these spaces and in the main meeting rooms is supplemented by a VAV cooling system. Systems are generally triggered by occupancy sensors. Generally spaces are naturally ventilated with perimeter heating. To avoid the risk of summertime overheating in the reception area, automatic dampers are incorporated above and below the reception curtain walling.

Water

Filtered rainwater is collected in a 40m³ underground tank and is used for flushing low-volume, dual-flush WCs. Water boilers for hot drinks are included in each coffee dock.

Lighting

Single, high-frequency fluorescent luminaires are used throughout the building. Workspace is lit to an average of 380 lux. Twin 18W compact fluorescent downlighters are recessed into the underside of the central bulkhead to illuminate the notional corridor. This combination results in an installed electrical power load of 9W/m². There are also some compact fluorescent lamps locally plus low voltage spotlights to add sparkle. Through the central control system, luminaires are dimmed according to time schedule, occupancy and available daylight. Each workstation has a manual override facility via an icon on the PC to switch and/or dim the adjacent luminaire. Meeting rooms have scene-set dimming controls. Ancillary spaces such as WCs, photocopier rooms and coffee docks are switched by occupancy sensors.

Roland Asbridge, Halcrow Group

grass and wild flowers also provided BREEAM brownie points.

But this is not a building that wears its environmental credentials on its sleeve. To some, the untreated oak cladding around the staircases and plant room enclosures might be an appropriate outward sign of sustainability. To the architects it is an elegant use of a natural material to offset the simplicity of the white render that forms the bulk of the external cladding. Render always feels insubstantial when it comes down to the ground, particularly if it is applied over external insulation where it can feel and sound hollow.

So here the ground floor is clad in Corten steel – flat sheets hung off the external insulation form a plinth of rusting metal that will weather from brown to orange, changing over the years and with seasons and light. It is a beautiful material set against pure white render, emerging from the surrounding meadow grass. It is more intriguing when set against cobalt blue rendered window reveals,

Costs

Cost analysis based on final account

SUBSTRUCTURE

FOUNDATIONS/SLABS £99.48/m²
Work below the underside of the screed, including damp-proof membrane, relevant excavation, piling and ground beams

SUPERSTRUCTURE

FRAME £41.52/m²
Steel structural frame to core area

UPPER FLOORS £61.11/m²
Termodeck hollow core slabs to workspace wings. Holorib suspended slabs to core. External balconies

ROOF £89.74/m²
Termodeck hollow core slab, insulation, profiled aluminium roofing on steel support structure to workspaces. Asphalt to insulated concrete slab to core. Roof outlets, gutters and mansafe

STAIRCASES £27.98/m²
Reinforced concrete stairs to core. Prefabricated steel staircases to workspaces

EXTERNAL WALLS £160.58/m²
Loadbearing blockwork with render to workspaces. Curtain walling, studwork and render to core. Timber rainscreen cladding and Corten cladding

WINDOWS AND EXTERNAL DOORS £67.74/m²
Double glazed, polyester powder-coated tilt-and-turn windows. Blinds

INTERNAL WALLS AND PARTITIONS £54.06/m²
Plasterboard stud partitions. Folding acoustic partitions. Single-glazed full height partitions

INTERNAL DOORS £39.62/m²
Veneered doors with vision panels. Plantroom doors. Ironmongery

INTERNAL FINISHES

WALL FINISHES £21.45/m²
Emulsion paint on plaster. Magnetic wall lining. Ceramic tiling. Feature oak lining to meeting room

FLOOR FINISHES £53.23/m²
Carpet to offices. Granite flooring to reception and circulation areas. Hardwood flooring to restaurant. Ceramic tiling to WCs and kitchen

CEILING FINISHES £39.63/m²
Painted concrete soffit with acoustic baffles to workspaces. Suspended metal tile to meeting rooms. Gyproc MF ceiling and margins. Acoustic baffles to workspaces

but the power of the idea is diminished by the juxtaposition with a swathe of concrete paviors around the outside of the building, whose only purpose seems to be to provide emergency fire escape routes. And the concrete paving is all the more disconcerting with its three different shades of grey giving it an acned appearance. Hopefully, as with all coloured concrete, this will eventually weather down to a uniform and honest mid-grey.

While the Corten has proved something of a challenge to the aesthetic sensibilities of the client, I suspect in time they will come to enjoy what is being christened the 'rusty' building at the Open University. And though the building could be accused of having too many external materials, this is certainly not one that should have been sacrificed, providing as it does an intriguing and colourful base to the building.

The building's overall energy consumption is calculated to be 90kWh/m²/year for gas and 80kWh/m²/year for electricity, with a

total CO₂ production of 54kgCO₂/m²/year. It is important to understand how this has been achieved. The Termodeck specification relies on very high standards of airtightness, relatively small window areas and low envelope U-values. Better daylighting could have been provided by a greater proportion of glazing but this would have required solar control, thus resulting in a more layered and higher maintenance external elevation and the inclusion of a perimeter heating system. But it is unlikely that it would have resulted in lower carbon dioxide emissions even if the daylighting savings could have been achieved. The alternative solution would be to put the external solar control blinds within a double skin cavity, and you would then have the standard formula for high value, currently fashionable urban offices.

Look at the energy consumptions of such offices and you would find that they could be double that of the Michael Young building. It is extraordinary that, despite the

genuine concern among so many architects and clients to adopt low energy design principles, we are still not able to access data to confirm or otherwise this hypothesis. The new Part L of the Building Regulations may provide the necessary therapy.

Fortunately, the Michael Young building will be monitored by the university and its first year's results will hopefully be published. One suspects that it will turn out to have one of the lowest carbon dioxide emissions of any academic building in the country. The fact that no one would guess from the appearance of the building is no longer an issue. Managers need to know it; users need to know it; but this is a building where the sustainability strategy has evolved easily alongside the more complex social aspirations. It is a building that with very high expectations, meets them with an appropriate sense of modesty: an example of humane Modernism at its best. Michael Young would have approved of that too.

FITTINGS AND FURNISHINGS

FURNITURE	£13.75/m²
Reception desk, kitchen and servery fit out, coffee docks. Signage	

SERVICES

SANITARY APPLIANCES	£3.19/m²
WCs, basins, showers, etc	

SERVICES EQUIPMENT	£21.55/m²
Building management system	

DISPOSAL INSTALLATIONS	£4.87/m²
Waste pipework and rainwater pipes	

WATER INSTALLATIONS	£5.96/m²
Hot and cold water installations	

SPACE HEATING/AIR TREATMENT	£83.01/m²
Passive heating and cooling infrastructure to workspace areas. Air conditioning to core area, fan coil units, chillers, AHUs and associated ductwork, etc	

ELECTRICAL SERVICES	£78.44/m²
LV distribution, small power, lighting	

LIFT AND CONVEYOR INSTALLATIONS	£8.77/m²
Lift serving three floors	

PROTECTIVE INSTALLATIONS	£25.60/m²
Lightning protection, security installations. Fire alarm	

COMMUNICATION INSTALLATIONS	£25.62/m²
Data wireways and outlet boxes. TV installation	

BUILDERS' WORK IN CONNECTION	£9.37/m²
-------------------------------------	----------------------------

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT	£147.24/m²
--	------------------------------

EXTERNAL WORKS

LANDSCAPING, ANCILLARY BUILDINGS	£385.411
Entrance ramp, planting and pavings, cycle shed	

Cost Summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	99.48	8.41
SUPERSTRUCTURE		
Frame	41.52	3.51
Upper floors	61.11	5.16
Roof	89.74	7.58
Staircases	27.98	2.36
External walls	160.58	13.57
Windows and external doors	67.74	5.72
Internal walls and partitions	54.06	4.57
Internal doors	39.62	3.35
Group element total	542.35	45.82

INTERNAL FINISHES

Wall finishes	21.45	1.81
Floor finishes	53.23	4.50
Ceiling finishes	39.63	3.35
Group element total	114.31	9.66

FITTINGS AND FURNITURE	13.75	1.16
-------------------------------	--------------	-------------

SERVICES

Sanitary appliances	3.19	0.27
Services equipment	21.55	1.82
Disposal installations	4.87	0.41
Water installations	5.96	0.50
Space heating and air treatment	83.01	7.01
Electrical services	78.44	6.63
Lift and conveyor installations	8.77	0.74
Protective installations	25.60	2.16
Communication installation	25.62	2.16
Builders' work in connection	9.37	0.79
Group element total	266.38	22.50

PRELIMINARIES AND INSURANCE	147.24	12.44
------------------------------------	---------------	--------------

TOTAL	1,183.51	100
--------------	-----------------	------------

Costs supplied by John O'Malley, Currie & Brown

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www.open.ac.uk
 Jestico + Whiles
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CREDITS

TENDER DATE February 2000	ACOUSTIC CONSULTANT Cambridge Architectural Research
START ON SITE DATE June 2000	CLADDING CONSULTANT Montresor Partnership
PRACTICAL COMPLETION 1 October 2001	BREEM ASSESSORS ECD Energy & Environment
GROSS INTERNAL FLOOR AREA 5,880 m ²	SUBCONTRACTORS AND SUPPLIERS steel frame contractor ACL Structure; curtain walls Alumel Systems, Schuco; electrical contractor Barrie Beard; ceramic tiling Birmingham Tile and Mosaic Company; airtightness test contractor BSRIA; suspended ceilings SAS, CP Contracts; timber rainscreen contractor Carlton Smith 01386 555770; soft floor coverings Classic Interiors; balustrade contractor Della Fabrications; block paving contractor Duo Paving; Corten rainscreen contractor Freeman TR; raised floor contractor Hewetson Floors; lift contractor Kone Lifts; folding screen contractor London Wall Design; joinery contractor Nationwide Joinery; acoustic bulkheads SAS; glazed partition contractor Sandell Interiors; window contractor Scandinavian Timber; roof cladding Butler, Specialist Cladding Systems; Sto render/stud wall contractor Telling; concrete floor/H&V contractor Termodeck; piling contractor Westpile; landscape contractor Whiting Landscape; mechanical contractor John Sisk & Son; servery installer Design Counters; reception desk Michael Sanders
FORM OF CONTRACT AND PROCUREMENT Two stage tender; JCT 98 Private edition without quantities	
TOTAL COST £7,410,000 (excluding infrastructure works)	
CLIENT Open University Estates Division	
ARCHITECT Jestico + Whiles: Heinz Richardson, Jude Harris, Andy Piles, Paul Miller, Alex Gilmour, Toby Ware, Martin Canaway, Martyn Clark	
INTERIOR DESIGNER Jestico + Whiles ID Studio: Sniesz Torbarina, Johanna Stockhammer, Sarah Besly, Valeska Pack	
STRUCTURAL ENGINEER Anthony Hunt Associates	
SERVICES ENGINEER Halcrow Group	
ENERGY ADVISER ESD	
LANDSCAPE ARCHITECT J&L Gibbons	
QUANTITY SURVEYOR Currie & Brown	
PROJECT MANAGER Malcolm Reading & Associates	
PLANNING SUPERVISOR Currie & Brown	
CONTRACTOR John Sisk and Son	
ECOLOGICAL ASSESSMENT Middlemarch Environmental	
SOIL SCIENTIST Meyer Environmental	

working details

The main entrance contains reception, main staircase and lift in a two-and-a-half-storey high atrium. The 1,200mm-long concrete treads of the staircase cantilever from a concrete spine wall which rises to the roof.

At second floor level, a meeting room – in the form of a box clad with horizontal oak battens – is suspended above the entrance, supported by the concrete spine wall and the lift shaft. Designed as an enclosed haven within the atrium, walls and soffit are lined with acoustic absorbent quilt.

The wall which faces the glazed entrance wall incorporates a glazed screen, formed from a proprietary glazed partition system with integral venetian blinds, manually controlled. A black-out roller blind, concealed in the ceiling, is operated by the BMS to reduce glare.

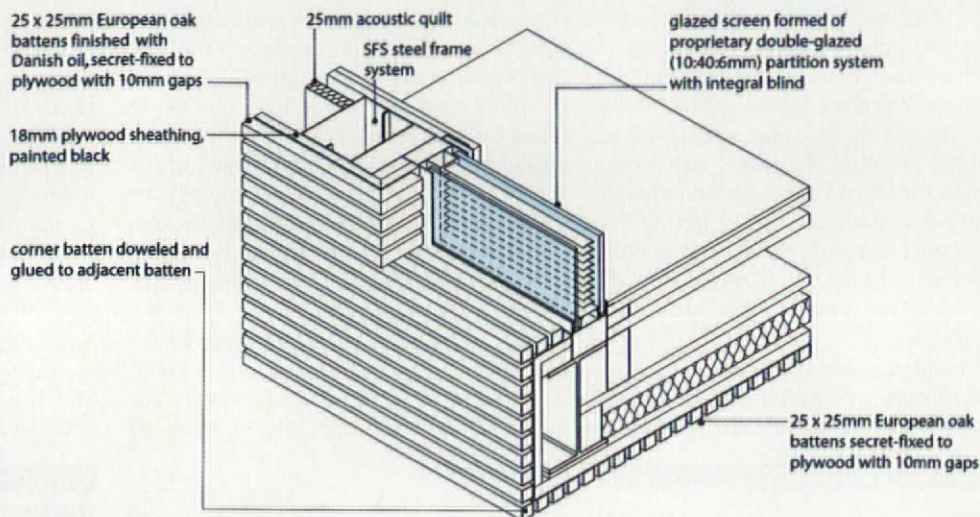
The room is separated from the second floor corridor by a gap, bridged by 35mm-thick acid-etched glass panels.

The room is supported by 203 x 133mm universal beams and has a carcass of SFS (Steel Framing Systems) cold-formed steel sections. It is sheathed on the inside with plasterboard and on the outside with 18mm plywood, painted black and clad with horizontal 25 x 25mm European oak battens, secret-fixed with 10mm gaps between.

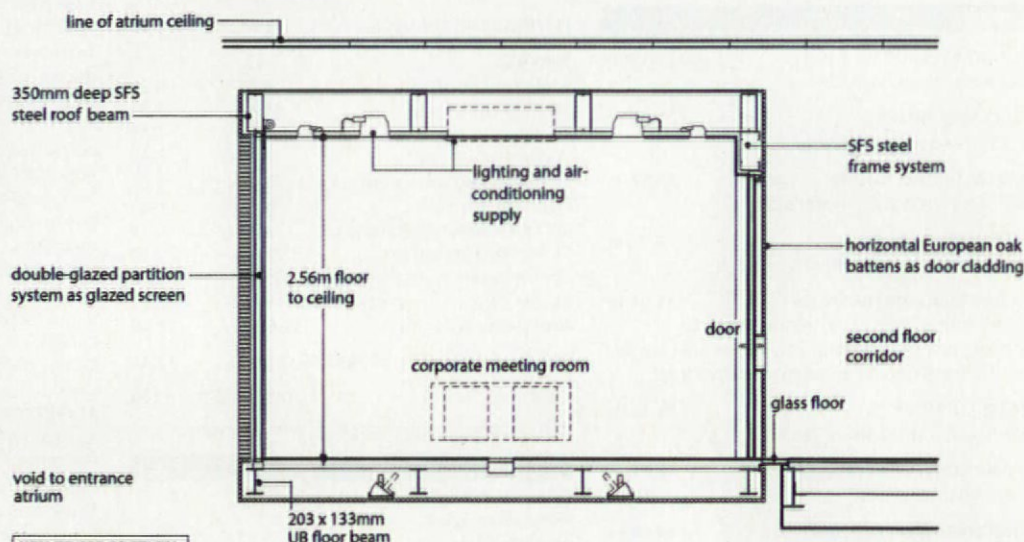
The entrance door is clad with oak battens which align with adjacent wall battens; both wall and door edges, and a gap for the door handle, are trimmed with 12mm European oak strips.

The frames of the glazed screen and vision slot are concealed within the thickness of the wall. Soffit, sill and jambs are lined with horizontal oak battens, of which the corner batten is doweled and glued to the adjacent batten.

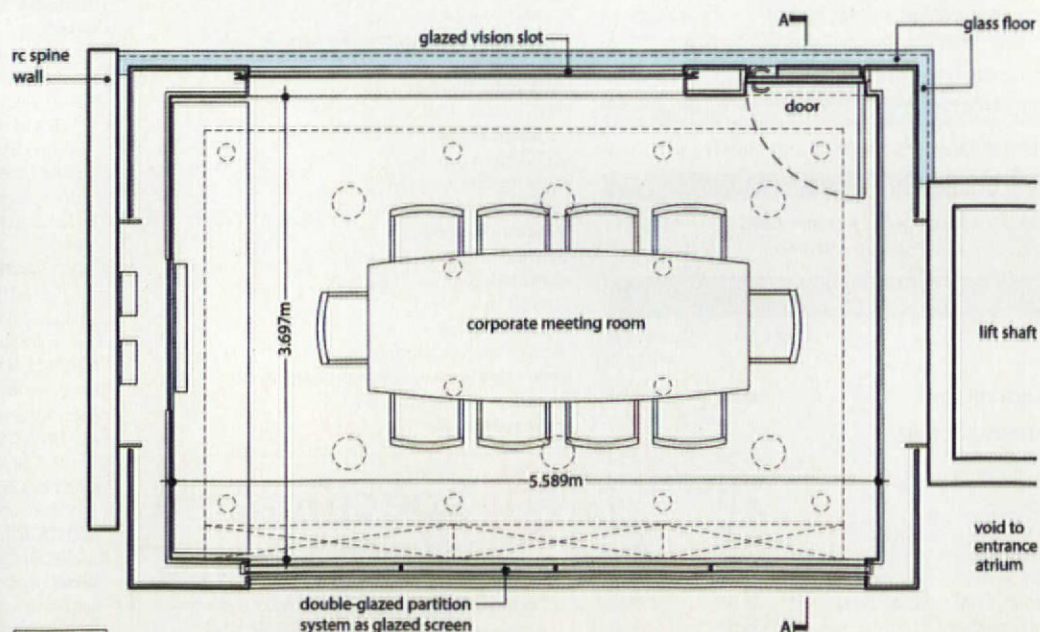
Susan Dawson



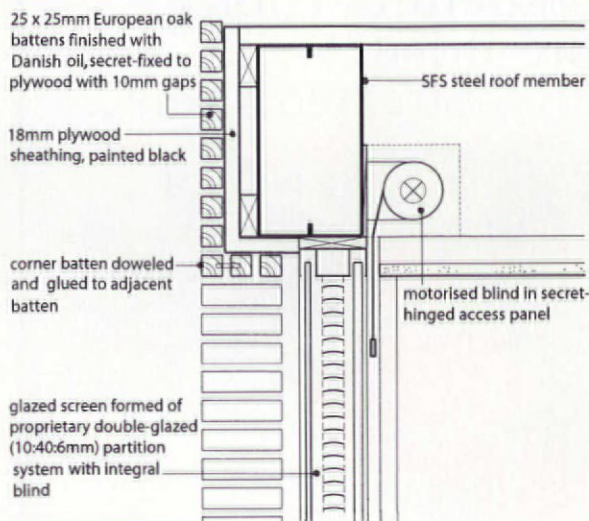
ISOMETRIC SKETCH OF TIMBER CLADDING



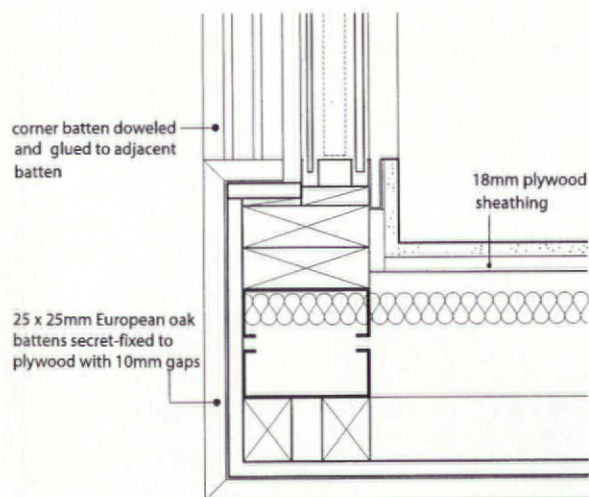
KEY CROSS SECTION



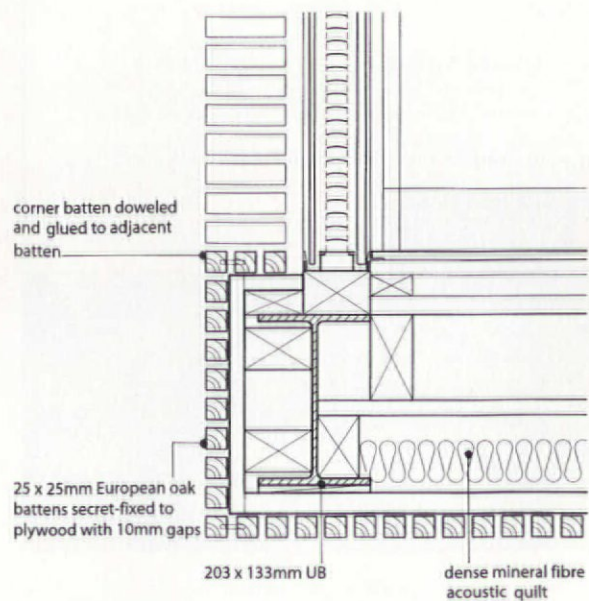
KEY PLAN



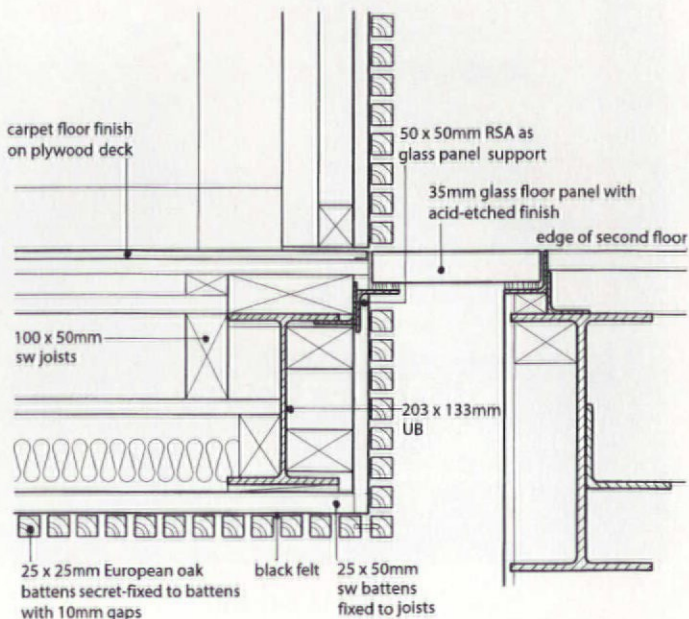
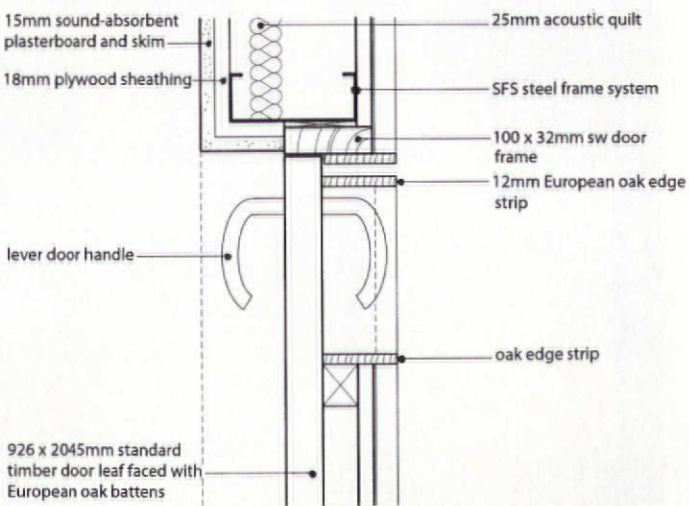
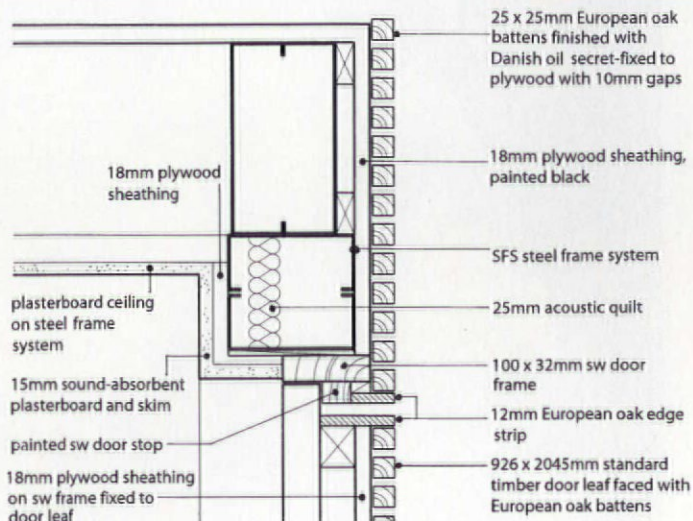
DETAIL SECTION A - A



DETAIL PLAN OF GLAZED SCREEN AND DOOR



DETAIL SECTION A - A THROUGH GLAZED SCREEN AND DOOR



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Playing on the terrace

By David Jenkins. Photographs by Sue Barr

Abigail Hopkins and Amir Sanei's addition to their north London Victorian terraced house forms part of a project to remodel the entire property, in which they have cleverly turned the constraining verticality of the typical terraced house on its side, and pulled in sunlight and fresh air in the process.

The extension occupies the entire rear

garden, a strategy the architects describe as 'urbanising' and 'inhAbigailting' the site. Spatially this approach seems effortless, drawing out the lower floor of the house into a sequence of cooking, dining and family spaces that focus on an open courtyard.

The container for the new extension was defined by building new boundary walls on

three sides of the garden and cutting away the back wall of the house at the lower level. The new accommodation projects out from the house to form an L-shaped enclosure – the longer wing of the 'L' contains a galley kitchen, the shorter, deeper side has a playroom for the children.

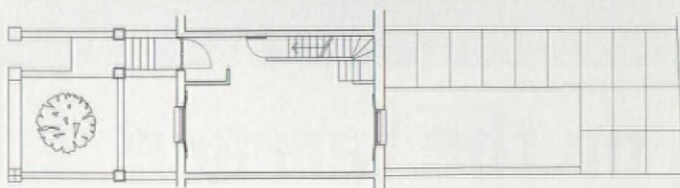
The enclosed space wraps around the courtyard and is defined by a continuous band of full-height sliding glazing. These windows can be fully opened to create a single sweep of space from one end of the house to the other, which discourages conventional distinctions between indoor and outdoor.



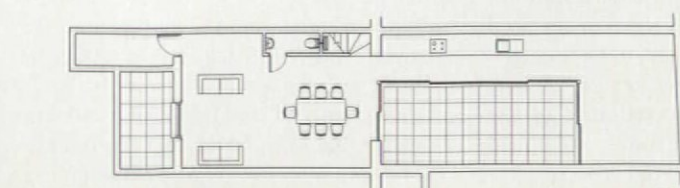
The palette of materials is restrained and monochrome. It has white fair-faced concrete block walls, stack bonded with white mortar, white rubber floors internally and white acid-etched concrete paving slabs externally, and mirrored worktops and roof.

The mirrored roof – surely a first – has a delightfully ambiguous quality, hovering at the boundary between architecture and art. In sunlight, it lies flat and blue, suggesting the glistening surface of a California pool; at night, or under an overcast sky, it is more mercurial, evoking the unfathomable depths of another memorable London piece – Richard Wilson's oil installation at the Saatchi Gallery.

While architecturally the extension continues the spare formal aesthetic of the Los Angeles Case Study houses, it teases their matter-of-fact detailing in subtle, playful new directions that would surely have amazed and delighted Charles Eames.



roof plan



ground floor plan

Opposite: an essay in openness. Above: the terrace has a flat mirrored roof that can be stood on for cleaning

CREDITS

ARCHITECT
Sanei Hopkins Studio:
Abigail Hopkins,
Amir Sanei
STRUCTURAL ENGINEER
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Andrew Lacey
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IN CHARGE
Islington Planning
Department:
Helen Dilks
GENERAL CONTRACTOR
Task Specialist
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Vandec Construction
(phase I)
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Bite-sized fit-out

By Barrie Evans
Photographs by Paul Tyagi



Left: the glazed gable wall as seen from the courtyard. Right: looking towards the reception area. Meetings rooms and library at mezzanine level



As a PR agency, Bite briefed its designer, Brinkworth, in much the same way it would be briefed itself when pitching for work. Bite 'wanted to avoid being prescriptive', to give the designers a sense of 'our brand, our people and the way we work', and for Brinkworth to 'come back with four or five possible design solutions that we can present to the group'.

On a rear site in Chiswick reached through an arch under another office building, Bite's building was formerly a transport vehicle store. It comprises a double bay pitched roof building, though only one gable end is visible as you enter the courtyard. When Brinkworth took on the job the landlord had already fully glazed this gable wall, and installed mezzanine floors and mechanical ventilation.

Brinkworth has decked half the courtyard – the rest is car parking – and added lighting, letting the lines flow through the glass wall to a dramatic, 4.5m-long, red glass reception desk. There are two meeting rooms at this front-of-house, one an enclosed room, the other behind a full height chain screen.

Through doors beyond this, most of the space is an open plan office for up to 110 people. The silver grey of the roof trusses and ventilation ducting are picked up in the metal raised floor, which is uncarpeted. It is not, however, a noisy office. There are occasional colour highlights, such as a single dark pink stanchion. At the perimeter are mezzanines housing more meeting rooms with

views over the reception or office, a bespoke kitchen/snack area and a reading area with four rolling bookcases. These latter two areas can be used together for client entertainment with the bookcases rolled through a hole in a wall into an adjacent meeting room (the quiet room).

Bite has got an appropriate setting – informal, relaxed but serious about creative work.

CREDITS

LANDLORD'S TEAM

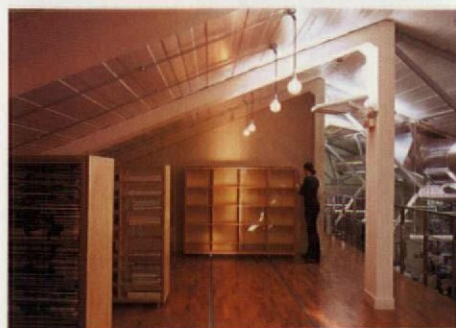
ARCHITECT
Os Architecture
QUANTITY SURVEYOR
GQS
TENANT TEAM:
INTERIOR DESIGNER
Brinkworth

MAIN CONTRACTOR

Syntec Projects
SUBCONTRACTORS AND SUPPLIERS
bespoke joinery and furniture Bruce Tipper;
glass glass Design, bene;
external lighting iGuzzini

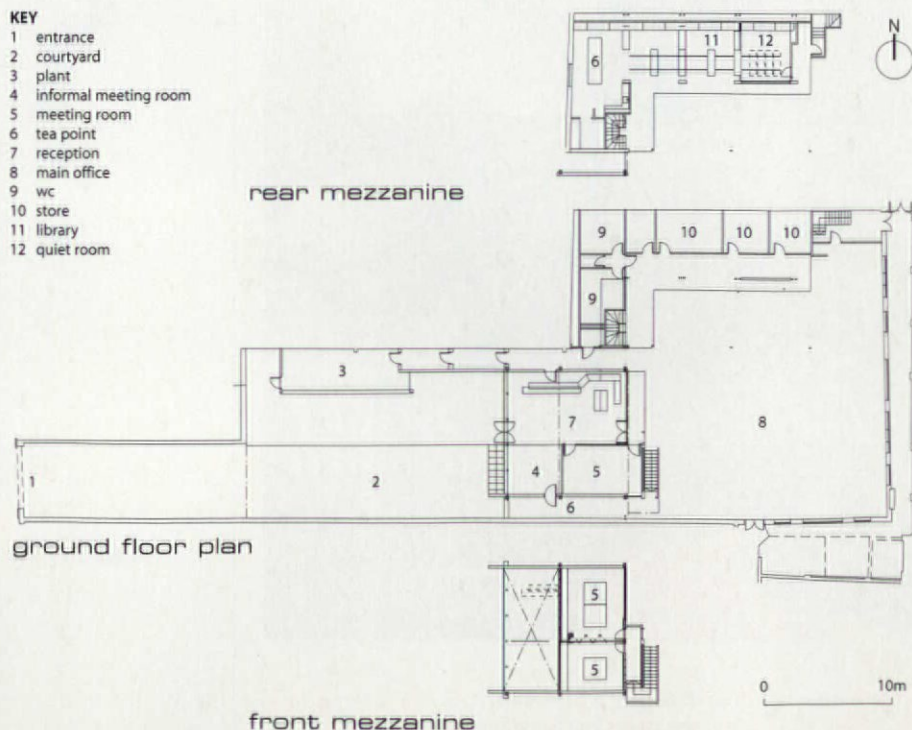


Reception seen from informal meeting room



Rolling a bookcase through a wall

- KEY**
- 1 entrance
 - 2 courtyard
 - 3 plant
 - 4 informal meeting room
 - 5 meeting room
 - 6 tea point
 - 7 reception
 - 8 main office
 - 9 wc
 - 10 store
 - 11 library
 - 12 quiet room



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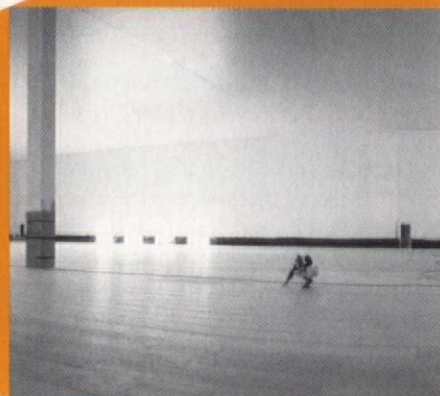
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It's a breeze

Studying the actual air flow over a physical building model can have advantages over computer simulations

BY PHILIPPA WESTBURY AND STEWART MILES

There has been a surge in the use of computational fluid dynamics (CFD) to predict the impact of wind on buildings and their surrounding areas. While CFD is well established in certain fields, such as industrial engineering, transportation or aeronautics, it is still in its infancy in architectural terms. But why are wind studies necessary?

As buildings become taller and more complex, it is becoming increasingly important for designers to understand the effect that local wind forces will have on a development, especially at ground level.

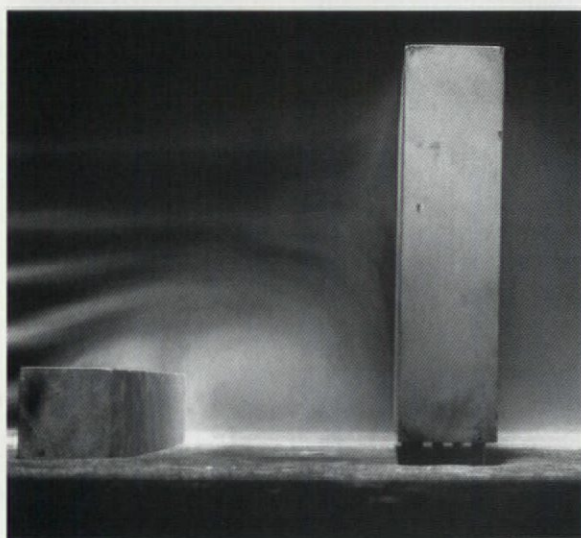
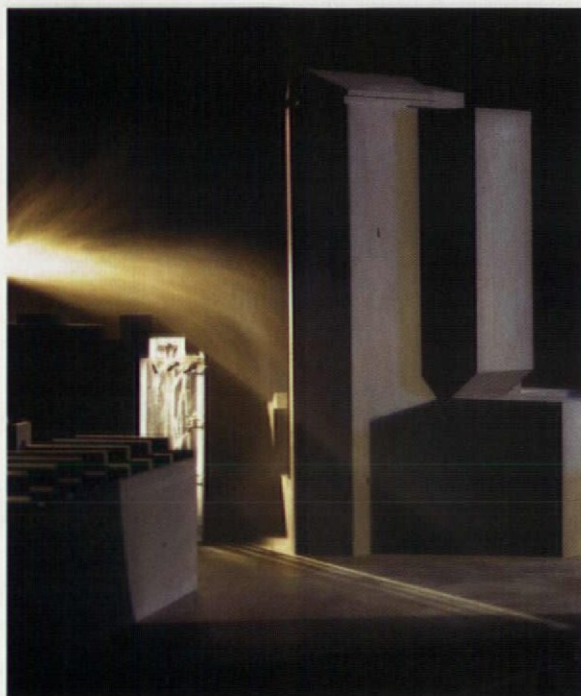
Typically, wind tunnel tests are undertaken at the planning stage, in order to demonstrate to local authorities that a development will not cause unacceptable wind speeds to occur at pedestrian level. Or they may be left until later in the design process, when data is required for the detailing, where they can help with the cladding and/or building services' design. Armed with an accurate picture of the wind environment, the architect or engineer can predict the impact on:

- structural strength/safety;
- pedestrian comfort/safety;
- environmental performance (HVAC systems, natural ventilation, smoke exhaust);
- innovative schemes such as alternative energy systems using wind turbines;
- pollutant dispersion (traffic, boiler flues and industrial processes).

Flow diagrams

The two most commonly used tools for predicting the behaviour of wind around buildings are wind tunnel testing and CFD. The question is, which assessment method should be used, and when?

Wind tunnel testing is well established and has a proven record of producing reliable results. However, the design team will need to secure access to a specialist test facility



The quality of model moves on, but air flows remain the same

where the work can be undertaken by skilled engineers and technicians.

CFD, in contrast, is widely available. Software packages can be bought off the shelf and the work undertaken in-house or outsourced to an external consultant. But despite being apparently easy to use, CFD requires specific specialist knowledge

at the input stage as well as at the interpretative stage. Similarly, it is not uncommon for a study to be contracted-out to a CFD expert who, although familiar with the concepts and workings of the program, might lack specific expertise in wind engineering. Lack of expertise might lead to uncertainty in the production and interpretation of the results.

Computational wind engineering is generally performed using commercially available CFD programs – which today are remarkably flexible in terms of the problems that they can address – but special care should always be taken not to underestimate the complexity of the procedures involved – not just in obtaining results, but also in assessing them. Wind engineering has its own characteristics and peculiarities that make it difficult to model virtually.

For example, it is difficult to represent the incoming wind characteristics correctly – in particular, the air turbulence, which is influenced by the type of terrain surrounding the buildings. Flow patterns, even around a simple block building, typically comprise:

- a horseshoe-shaped vortex on the windward side of the building;
- jets of air at the corners of the building that may extend for a considerable distance downstream of the building;
- regions of 'flow separation' on the top and sides of the building where the flow pattern 'separates' from the building;
- a highly turbulent wake region on the downstream side of the building, where wind speeds are relatively low due to the sheltering effect of the building.

Incorrect representations of these flow features will lead to erroneous predictions of wind speed and surface pressures around the building.

Another fine mesh

There are two other important issues surrounding the quality of a CFD prediction: the treatment of turbulence and the resolution of the numerical mesh, which is a conceptual diagram of predictive velocities and pressures at given points. These are predictive because all CFD programs currently have to make

COMPARISON OF APPRAISAL METHODS

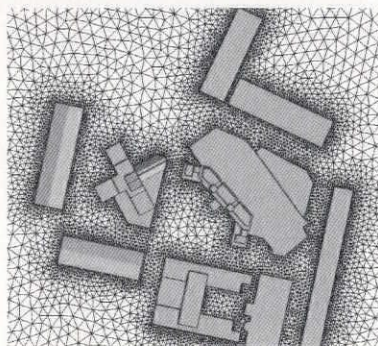
Method	Advantages	Disadvantages
Wind tunnel testing	Well established and validated Mainly performed by specialist contractors Suitable for safety critical issues Flexible – can be used for most applications Numerous wind directions can be tested, quickly and easily Flow visualisation possible	Relatively few centres with suitable facilities Measurements at discrete points – not the entire flow field Reliable model-making may sometimes be an issue
CFD	Can be done in-house Full flow field predicted Flow visualisation possible	Not well established for wind engineering Not suitable for structural studies and safety-critical issues Time-averaged results only Results difficult to interpret – specialist knowledge is essential Reliability of results can be uncertain

approximations and assumptions in the treatment of turbulence due to the practical limitations on the number of data points – and so mesh resolution – that can be handled without resorting to very large and powerful computers.

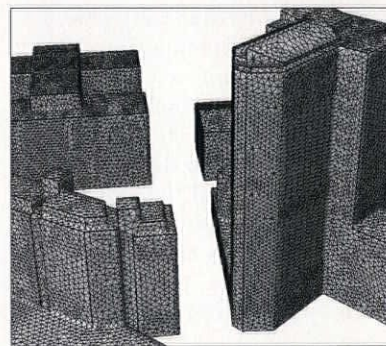
The most commonly used models solve the time-averaged equations, making use of empirical and semi-empirical turbulence sub-models to represent the variations that are 'lost' in the averaging process. But because the equations are averaged, it is not possible to analyse peak wind loads, peak pollutant concentrations or gustiness.

This makes CFD unsuitable for studying structural responses. It could be used to assess the impact on building ventilation systems and pedestrian comfort, but only if information about gustiness is not required. With respect to numerical mesh diagrams, an inappropriate choice can lead to poor predictions. This is true particularly in wind engineering applications, where sufficient resolution around the building envelope is critical if complex flow patterns are to be captured.

Like CFD, wind tunnel predictions require expert handling. Here, an important issue is the appropriate use of the scaling laws that allow the results obtained at model scale to be realised at full scale. A physical wind tunnel model may not need the same level of detail as an architectural presentation model; typically, only features greater than about 0.5m need to be represented. However, it is quite possible to use an architectural model rather than building a new



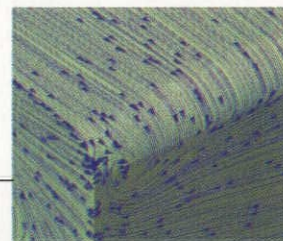
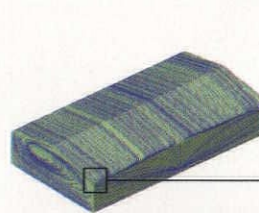
Left: ground surface mesh, showing predictive velocities and pressures at each point. Bottom: complex flow patterns on the leeward side may be inaccurate. Right: surface mesh



one if it is at an appropriate scale. Furthermore, wind tunnel tests can be carried out as quickly as computational modelling (and sometimes quicker, if data for numerous wind directions is required).

It is important to be aware of the benefits and limitations of each tool, and their suitability for different applications. CFD can be successfully applied to predict internal flows and to assess thermal comfort and air quality, but some designers may require the confidence that can only be gained from full-scale mock-up testing of complex solutions. Wind tunnel testing is still probably the most appropriate tool for examining external flows around the building and its impact on structural safety, pedestrian comfort and HVAC performance. In many instances, the most accurate and cost-effective, long-term solution may be to use both together.

● *For more information contact Philippa Westbury, head of environmental wind engineering at the Building Research Establishment, on westburyp@bre.co.uk, or telephone 01923 664300.*



References

The Foundation for the Built Environment (FBE) is sponsoring the BRE to consider the current status of wind testing models and to establish the relative benefits and limitations of wind tunnel analysis and CFD modelling; and to assess quantitatively their respective accuracy.

FURTHER READING

- BS 6399: Part 2: 1997 Code of practice for wind loads. This standard replaced BS 6399: Part 2: 1995, which in turn replaced CP3 Chapter V: Part 2: 1972. BS 6399 is only appropriate if the response of the structure can be considered to be static; structures with a dynamic response are not covered.
- BRE Digest 436 part 2, Wind loading on buildings: BS 6399-2:1997, N Cook and R S Narayanan, 1999, £10.50. Worked examples effective wind speeds for a site, and loads on a two-storey house.
- Wind loading: a practical guide to BS 6399-2, 1999, £40, Nicholas Cook, Thomas Telford.

Appealing to the middle ground

Is mediation the best way forward for planning disputes, and can architects avoid conflicts of interest in novated works?

BY BRIAN WATERS

Planning applications often involve an assessment of conflicting interests, but the process is controlled by the statutory planning system which tends to be rigid, and the participants often find it hard to reach compromises. Mediation could improve the present system, which often leaves a bad feeling either for the refused applicant or the over-ruled objector.

The recent Planning Green Paper refers to mediation as a 'simple, constructive and user-friendly form of dispute resolution'. There is a feeling that many planning disputes should never have entered the appeals system and could be resolved if an alternative means of resolving them was available. The DTLR has just let a second research contract to the same team which aims to show how this might be achieved.

The new strict timetabling procedures introduced by the Inspectorate in August 2001 seem to be a victim of their own success. Appeal decisions began to be made quicker than decisions by some local planning authorities. Applicants seem to have responded by seeking hearings where previously they would have used the written procedure, with the result that demands on inspectors have now slowed things down a bit. Mediation, it seems, might reduce the demand for appeals, reduce the workload of planning officers and introduce a demand for professional mediators, which might lead to employment possibilities for some architects.

Partnering contracts

On a separate matter, a determining issue in the success of Jonathan Ball in the case of *Jonathan Ball v Eden Trust*, was the conflict of interest undertaken by one of the solicitors involved. This part of the story has an important lesson for all practising architects.

'Can confidential information truly be protected when solicitors act against a former client? It's a question fraught with hazards,' said Duncan

Curley in *The Times* law report of 16 April 2002, on which I rely here. Curley is a solicitor in the London office of McDermott, Will & Emery and represented Jonathan Ball in his action against D&A.

Ball is the Cornish architect who co-founded the Eden Project. At an

The Planning Green Paper refers to mediation as a 'simple, constructive and user-friendly form of dispute resolution'

early stage in its life, Ball retained a London firm of solicitors, D&A, to help to set things up so that funding could be

received from the Millennium Commission. On Ball's behalf it formed the Eden Trust, which was the eventual recipient of the grant.

Once the trustees and funding were in place, Ball was removed from the project. He sued the Eden Trust, on the grounds that he had not been properly compensated for his several years' work. D&A was instructed by the Eden Trust despite protests from Ball about the firm's possible conflict of interest. A High Court injunction followed and D&A was prevented from continuing to act for the Eden Trust against Ball, on the grounds that there was a theoretical risk that confidential information on its files could be used in the case and might be passed to his opponents.

The question of when a professional adviser can accept an instruction to act against a former client is a frequent one in the practices of

The new timetabling procedures introduced by the Inspectorate in August 2001 seem to be a victim of their own success

solicitors, barristers, accountants and other professionals. There are at least two potentially conflicting duties that can give rise to a conflict of interest in these circumstances: the first is that client confidences must always be preserved, even after the work done by the professional has been completed. On the other hand, a professional adviser is ordi-

narily duty-bound to keep a client informed about anything that may affect the client's decisions. In this way, an adviser can be caught in an impossible situation.

One way to get around the problem is to put in place office procedures which maintain a separation of information flows between conflicting departments. But are Chinese walls adequate to safeguard client confidences? This question was considered by the House of Lords, which concluded that each case had to be decided on its own merits, which means there is no cast-iron certainty that any particular safeguards will be up to judicial high standards. Within weeks of its solicitor being barred from acting for it, Eden Trust settled with Ball.

We do not customarily find ourselves instructed to act against former clients, but we are frequently presented with the proposition that, having developed a brief and a design and specification for a building owner, we should go on to take our instructions from a contractor with whom the same owner is entering into a contract for the same building.

As a council member and director of the ACA, which has published the very successful partnering form of contract PPC2000, I have every sympathy with the spirit of 'partnering'. But a contract is a contract and is in place to protect the different and potentially conflicting interests of the contracting parties. It is simply self-deluding for a building owner to assume, as they must when the prospect of novation arises, that 'my architect will go on protecting my

interest; after all, he understands it better than anyone else'.

In my view, it is equally self-serving for an

architect to accept such a potential conflict of interest. I am surprised that firms which agree to be 'novated' are allowed to retain their licence to practice. A number of partners in D&A have lost theirs. Be warned!

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Cyberspace culture

Neil Spiller's *Cyber Reader* offers an overview of cyberspace theories with key extracts from books and essays on the subject

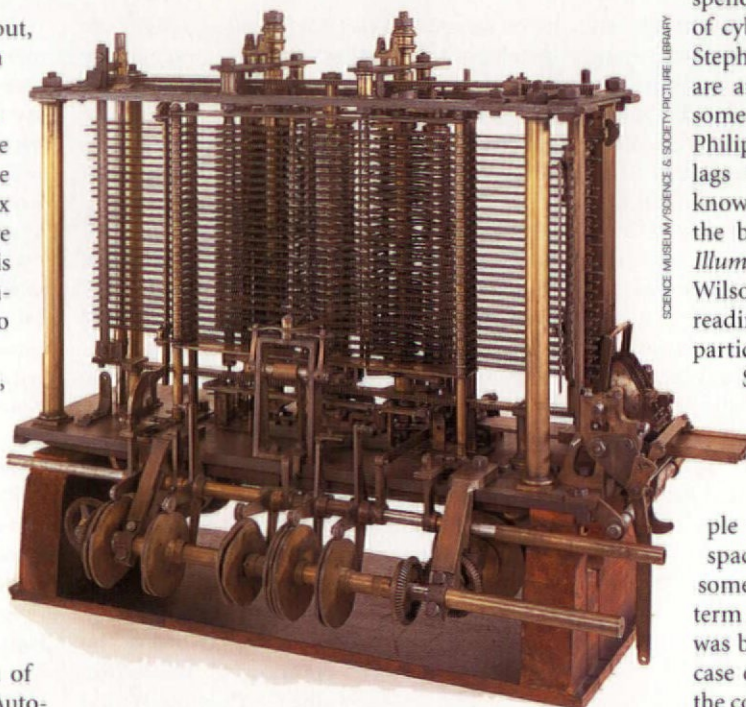
BY SUTHERLAND LYALL

You sit there, day in, day out, mouse or maybe electronic pen in one hand, moving lines purposefully around on a screen in front of you. During those *longueurs*, while the machine grinds away rendering a complex image, you might briefly have pondered the topic of how this quite familiar and useful person-machine ensemble came into being.

You have a vague notion, maybe, of complex eight and 16-item sets of ones and zeros telling millions of tiny switches to zap on and off at very high speed inside all those grey tablets, with insect legs on the motherboard getting their heat dissipated by the fans whirring away in the computer box under the desk. But it is just a bunch of electronics in a beige case with AutoCAD and maybe Photoshop. Isn't it?

No it is not. Because you and it, sitting there collectively in the office, are the current manifestation of a complicated collection of theories, dreams, arguments and stories by a bunch of near and fully signed-up geniuses and visionaries who have turned a generalised idea of getting machines to do more things into the extraordinary events that go on between you and the beige box. If only you knew it. And I cannot think of a better way to start understanding all this than reading regular AJ contributor Neil Spiller's *Cyber Reader*.

Spiller says: 'This book introduces the principal characters and concepts, providing a framework into which to place further ideas and discoveries.' It is exactly that. You are going to have to go out and get the real texts yourself, for Spiller offers tasters three or four pages long of his 40-plus chosen seminal writers. But you can just read Spiller's page-and-a-half introductions, dip into the following texts and begin to savour



Model of Charles Babbage's analytical engine, UK, 1871

the whole conspectus. Here is a bit of J D Bolter's beautifully clear explanation of Alan Turing's *Turing Machine* and John von Neumann's *Design for Computers*. Over here is Gordon Pask on the architectural relevance of cybernetics, here and there are Cedric Price and John Frazer and over there Gilles Deleuze and Félix Guattari introducing the rhizome concept, and there Eric Drexler on molecular nanotechnology.

And there is some history. Apart from Babbage on the *Analytical Engine*, there is Vannevar Bush, who, in pre-computing 1945, introduced the notion, though not the name, of hypertext; JCR Licklider, who is the father of interactivity; and Douglas Engelbart, the inventor of the mouse, with a take on augmenting human intellect.

There are also the philosophers, especially Daniel Dennett on emergence and a group of feminist writings by Anne Balsamo, Sherry Turkle and Karen A Franck, whose piece has a brilliantly double-take

title: 'When I enter virtual reality, what body will I leave behind?'

It is not something computer scientists care to discuss too often because their take on imaginative fiction is that it is woolly and unscientific. But Spiller, absolutely correctly, spends some time with the literature of cyberspace: William Gibson, Neal Stephenson, Jeff Noon and Greg Egan are among the writers, and there is some proper acknowledgement to Philip K Dick. A lot of such literature lags behind or extrapolates from known science – such as, for example, the brilliant *Schrodinger's Cat* and *Illuminatus* trilogies of Robert Anton Wilson, which are based on very close readings of the more surreal parts of particle physics theory.

Spiller introduces William Gibson with this: 'In the early 1980s, Gibson became infatuated with the space that couldn't be perceived in simple arcade video games – a weird space that wasn't real, yet which had some spatial properties. He coined a term – "cyberspace" – and a new era was born.' What followed was a clear case of science trailing along behind the conceptual footsteps of art.

It does need to be said that the notion of alternative world-environments which impinge on the current real world had been exploited by both science fiction writers of the '60s and '70s (not least, in a slightly different context, by Michael Moorcock) – and in at least one '40s comic strip. It is arguable, anyway, that the original concept goes back to the scatological metamorphosis of Lucius Apuleius in his second century *Golden Ass*.

Whatever, Spiller offers brief passages from Gibson's *Neuromancer*, Greg Bear's *Queen of Angels*, Stephenson's *Snow Crash*, Noon's *Stash Riders*, which (potentially) lead rather than follow a science, which now seems to accept the possibility of ideas hitherto strictly in the realm of pulp science fiction, such as being in different places simultaneously, time travel and matter transmission. Of course, they will need beige boxes to work it all out.

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● *Cyber Reader* is edited by Neil Spiller, Phaidon Press, 2002, 320pp, £24.95



Unseemly wrangles in the world of adjudication schemes

The statutory adjudication scheme introduced by the Housing Grants, Construction and Regeneration Act 1996 (HGCRA) was intended to provide parties to construction contracts with a rapid, binding but interim dispute resolution process. To the chagrin of its detractors, it has proved a great success. The main stumbling block to its smooth operation has proved to be the first step, the jurisdictional threshold, across which the enthusiastic referring party seeks to drag a usually reluctant respondent.

The most common ground for seeking to resist enforcement of an adjudicator's decision is that the adjudicator has no jurisdiction to decide the dispute in the first place. So, the reluctant respondent would argue, the adjudication scheme applies to most construction contracts – but not this one.

Given the runaway success of the process, enthusiastic referring parties might be forgiven for believing that the HGCRA was behind them all the way. Surely Parliament would want to extend an open invitation to the industry to the adjudication jamboree.

Support for this approach came from the judge in *RJT Consulting Engineers Ltd v DM Engineering (NI) Ltd* (Judgment: 8.3.02). DM Engineering had engaged RJT as consulting engineer in connection with mechanical and electrical work to be carried out as part of the refurbishment of the Holiday Inn Hotel in Liverpool.

A dispute arose as to the services provided by RJT, which DM Engineering sought to refer to adjudication. RJT objected on the basis that its agreement did not fall within the scope of the HGCRA because it was agreed orally and was not a contract in writing as required by section 107. RJT took the point to court and argued that the HGCRA should be construed as giving purpose to its provisions.

The judge was invited to look at all the written evidence and decide whether it was capable of supporting the existence of an agreement between them. It was pointed out that there was a good deal of written material, including fee notes and invoices, and more than enough to amount to written evidence of the contract. The

judge agreed and was not prepared to deny the benefits of adjudication. Looking at the purpose of the HGCRA, he said, it was not necessary to see that all the terms of the agreement were set out in documentary form.

Interestingly, when this case went to the Court of Appeal, only the third adjudication case to do so, the appellate judges did not agree. They recognised that disputes as to the terms of oral contracts arise with surprising frequency in construction cases and are not readily capable of resolution by a prompt procedure such as adjudication. On one view, therefore, parliament may have intended that such disputes should be excluded from the process altogether.

Furthermore, the demanding timetable for adjudication was such that the adjudicator would need to start from a position of certainty. The bare minimum an adjudicator should be sure of was the terms of the agreement from which

the dispute had sprung. In order to divine the purpose of the HGCRA, the court demonstrated the emphasis placed by the wording of section 107 on the need for a complete written record of the whole agreement relied upon.

Reaching the opposite conclusion, the appeal court concluded that it was not sufficient for a referring party to produce evidence in writing capable of supporting

merely the existence of the agreement. Instead, they needed written evidence of all of its terms.

Lord Justice Auld did not go quite this far but found that written evidence, at least of the terms relied upon in the adjudication, was required. In any event, they all agreed that if evidence only of the agreement were all that was required, the documents relied upon by the referring party did not pass muster.

While expressing a passing regret that this may lead to unseemly wrangles at the doorstep of adjudication, they had no hesitation in finding that the fee notes and invoices relied upon by DM Engineering did not amount to an invitation to the adjudication party.

Kim Franklin

Overclocking – a case of doing it because you can

You have to be a bit geeky to write this column and I have to confess I've just tried out overclocking. The best guide used to be that old favourite, Tom's Hardware, at www.tomshardware.com/index/a.html#guides enter 'overclocking' in the Search Articles box. And also try www.overclockers.com

What you do is to lever off the fan, prise the CPU out of its multi-hole socket, wipe off the sticky white thermal compound and join up some almost invisible gold bars on its back with a 2B pencil.

You put everything back and fiddle either with jumpers on the motherboard or change the setting in that screen which comes up when you press Del right at the beginning after you've switched on.

So, with all the aforesaid completed, I switch on again. Nothing. That is, nothing had changed. I checked back through the literature and, sour grapes, suddenly realised why people go in for overclocking. One is that you seem to get something for nothing, namely, extra speed for the price of a 2B pencil. The more important one is, probably, because you can.

Overclockers certainly don't do it for the extra speed. Read the small print and you learn that you might make a five or six per cent increase in your chip's speed. At around say 1-2MHz, you're whizzing along quite fast in the first place – adding five per cent is not going to be particularly noticeable in real life.

Recently, I've had several dodgy e-mails. One elicited the response from my anti-virus software that it contained a currently popular virus.

The worrying thing was that this particular e-mail seemed never to have reached me. Equally worrying the next day was the fact that some electronic postmaster had been unable to deliver an e-mail. The scary thing was that it was an e-mail I had never sent and to someone I had never heard of. If this column fails to appear next week you will know why.

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London

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

CABE: The First Three Years - And The Next Three *Wednesday 12 June, 18.00.* Les Sparks gives the Annual Urban Design Lecture at The Gallery, 77 Cowcross St, EC1 (020 7250 0892).

Practice Structure, Management and Growth *Thursday 13 June.* A Colander course at the Building Centre, WC1. Details 020 8771 6445.

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

Neighbourhoods by Design *Until 15 June.* An exhibition at the RIBA, 66 Portland Place, W1 (020 7307 3681).

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

Kjetil Thorsen *Sunday 16 June, 15.30.* A lecture at the V&A Museum, SW7. Tickets 020 7942 2211.

Exile, Legacy and Memory *Sunday 16 June at the London Jewish Cultural Centre; Sunday 30 June at the RIBA.*

A two-part symposium with Daniel Libeskind. Details 020 7431 0345.

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

With Design in Mind: Building for Mental Healthcare *Wednesday 19 June.* A conference at the RIBA, 66 Portland Place, W1. Details Gurinder Whall 020 7274 4438.

Massimiliano Fuksas: From Concept to Realisation *Saturday 22 June, 18.30.* A lecture at the Royal Academy, Piccadilly, W1 (020 7300 5839).

Design Skills for the New Urban Agenda *25-28 June.* A residential course at the Prince's Foundation, EC2. Details 020 7613 8500.

Collection Point *Until 30 June.* An exhibition by Jason Griffiths at the University of Westminster, 35 Marylebone Rd, NW1. Details 020 7911 5000.

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

Eastern

Advanced Shading Design *Tuesday 18 June.* A course at the BRE, Garston, Watford. Details John Kempster 01923 664800.

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



HAPPY MEDIUM

During Architecture Week, which runs from 21-30 June, a new website will be launched – www.mediumtown.com – which focuses on 'everyday environments' and hopes to attract 'the attention and participation of people who live in towns rather than big cities'. The images it includes will be organised by such categories as car park, high street, and bus station, and the organisers invite additional submissions (mail@mediumism.com)

The Eco-Friendly Historic Building *Tuesday 23 July.* A craft day at Cressing Temple, nr Witham. Details 01245 437672.

East Midlands

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

Northern

Are You Sitting Comfortably? *30 May-28 August.* An 'interactive seating exhibition' at Belsay Hall, Northumberland (01661 881 636).

North West

To Refurbish or Redevelop: Is There a Sustainable Option? *Tuesday 18 June, 16.00.* A CIEF seminar at Manchester. Details 020 7222 8891.

Junichi Arai *Until 19 June.* A large-scale textile installation at the Harris Museum and Art Gallery, Preston. Details 01772 257112.

South Eastern

RIBA CPD Event: Fire Safety *Thursday 13 June, 16.00.* A seminar at Gatwick Le Meridien Hotel. Details 01892 515878.

Conservation and Repair of Timber *18-21 June.* A conservation masterclass at West Dean College,

West Dean, nr Chichester. Details 01243 811301.

RIBA CPD Event: Size Does Matter - When is MW98 Inappropriate? *Thursday 27 June, 16.00.* At Gatwick Le Meridien Hotel. Details 01892 515878.

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

Southern

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

Classic White Houses *Wednesday 26 June, 18.00.* A talk by Kenneth Powell and Nick Dawe at the De La Warr Pavilion, Bexhill on Sea. Details 01424 787900.

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

Juha Leiviska *6 June-2 August.* An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

Bath End of Year Exhibition *10-14 June.* At the Dept of Architecture, Bath University. Details 01225 826908.

A Bristol Eye: Tim Mowl *Tuesday 11 June, 19.30.* A lecture at the Dept of the History of Art, 44 Woodland Rd, Clifton. Tickets 0117 922 1540.

Richard Long *Until 22 September.* An exhibition at the New Art Centre Sculpture Park, Roche Court, East Winterslow. Details 01980 862447.

West Midlands



Sun 9 - Thur 13 June 2002
NEC, Birmingham, UK

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

RIBA CPD Event: Adjudication - How It Affects You *Thursday 20 June, 16.00.* A seminar at Birmingham. Details 0121 233 2321.

RIBA CPD Event: The Party Wall Act 1996 *Thursday 4 July, 16.00.* Details of venue 0121 233 2321.

Yorkshire

The Object Sculpture *1 June-1 September.* An exhibition featuring over 20 international artists at the Henry Moore Institute, 74 The Headrow, Leeds (0113 246 7467).

Design for Homes: Meeting Design Guidance for Housing under PP63 *Friday 5 July.* A conference at St William's College, York. Details Keith Knight 01904 658482.

Maintaining Safe and Secure Housing *Thursday 11 July.* A one-day BRE seminar at Leeds. Details 01923 664766.

Scotland

To Refurbish or Redevelop: Is There a Sustainable Option? *Thursday 20 June, 16.00.* A CIEF workshop at Glasgow. Details 020 7222 8891.

Wales

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

International

UN Studio: Ben van Berkel / Caroline Bos 1987-2002 *Until 15 September.* An exhibition at the NAI, Museumplein 25, Rotterdam. Details 003110 4401200.

For the greater good?

JEREMY MELVIN

Neighbourhoods by Design

At RIBA, 66 Portland Place, London W1, until 15 June

Is there anything that the judicious arrangement of coloured render, terracotta tiles, broken roof lines and a steel staircase cannot fix? No, if one believes the implicit message of *Neighbourhoods by Design*, an exhibition of London Region work at the RIBA.

In various combinations these features are ubiquitous – new entrance foyers for housing blocks (Shillam + Smith), a juice bar (Sanya Polescuk), and a community resource centre (Ron Smith Architects) are just some of the examples. And if after the confusions of the 1980s and 1990s, it might seem that a London style, or at least an idiom, has begun to crystallise, the varied but often socially driven agenda of these projects might underpin it and give it real force. So underlying the issue of whether or not there is a 'London style' is another question: is London benefiting from the collective endeavours of its architects?

These formal characteristics certainly seem flexible enough to cope with varied

programmes. In other words, they allow for that dialogue between form and function that lies at the root of all historical styles. But where they seem to fall down is in scale: in themselves they evoke no inherent scale or hierarchy of composition. Consequently their capacity for representation is heavily circumscribed, and any impressions they convey tend to depend on function.

In some cases this hardly matters. It is one of the indelible facts of modern life that any combination of pink, blue and yellow denotes a social function, often to do with children or young people. But such meanings stick at first base, so what we have is a kind of curious proto-style where certain visual features seem to have associations embedded within social beliefs and an intention to engage with that society, although the forms do not – yet, at least – actually embody those meanings.

But some of the examples in the exhibition suggest that might happen. Wright and Wright's Women's Library, with its austere

linear forms, and Ash Sakula's more diaphanous Hothouse on London Fields, both look consummate.

What is apparent is that, either through opportunity or inclination, architects are better at small-scale, localised improvements than grand visions. With a few exceptions – Foster's Great Court and Patel Taylor's luscious Thames Barrier Park – the large projects are less interesting. Assael Architecture is very keen to tell us that Lord Falconer opened its housing scheme on the former Marylebone railway depot, and even to give the names of sponsors, while RHWL's art team does not do its Sadler's Wells scheme justice in its display. But there are also some pleasant surprises. I would have given very long odds on Norman and Dawbarn, for instance, last heard of designing universities in the Caribbean, getting its act together, but it offers a nice school building in Tower Hamlets.

This is one of the most interesting of RIBA's modest Gallery II exhibitions. I am not sure how true a snapshot of architectural endeavour in London it is, but it makes a convincing stab. And it opens territory for speculation, both about the role of architects and the nature of work they are doing.

Jeremy Melvin teaches at South Bank University, London

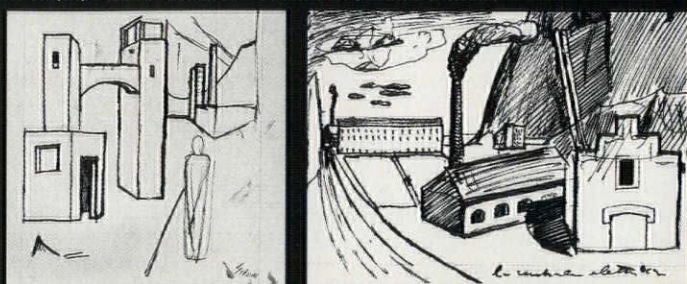
Mario Sironi:

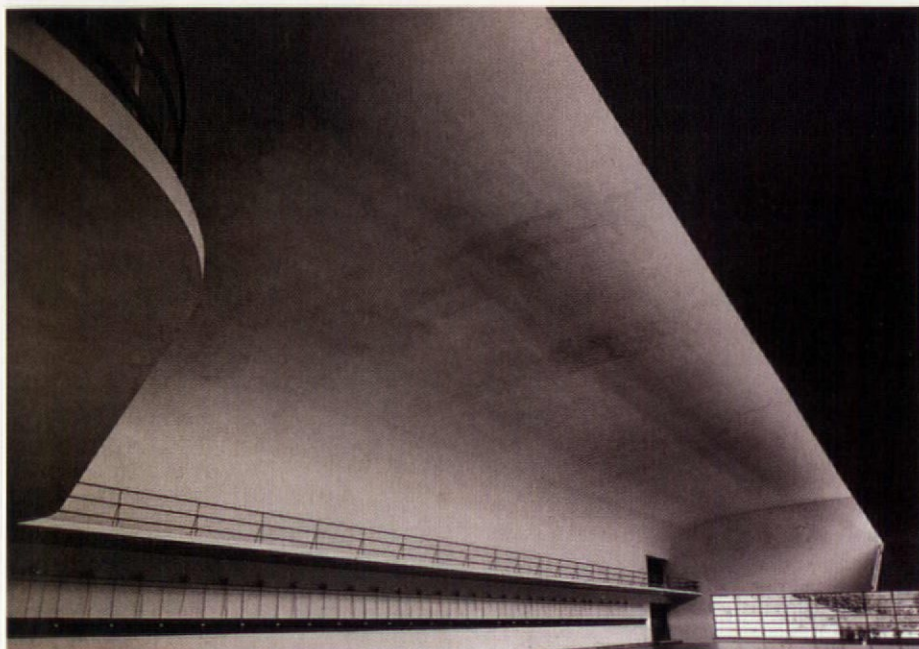
Between Futurism and the Urban Landscape 1914-1920

At the Estorick Collection, 39a Canonbury Square, London N1, until 9 June
Mario Sironi presents today's audience with the same problems of response as Luigi Moretti (see opposite), for in the 1930s he was one of Mussolini's most vigorous supporters, supplying monumental murals to exalt the Fascist state. But the works on paper now at the Estorick date from a decade or more earlier, and have no didactic or triumphalist agenda, writes Andrew Mead.

They deal directly with that overriding theme for artists in the early-20th century – the modern city. Although, stylistically, Sironi's drawings differ from Futurist depictions, he nonetheless joined Marinetti, Boccioni and Sant'Elia in signing the 1915 manifesto, *Italian Pride*, which declared: 'We drew a vision of the future from our formidable temperament and, although aware of the old Italian mediocrity surrounding us, we steadfastly believed in the great future of Italy.'

These swiftly executed drawings seem much more equivocal in their premonitions of the 20th century than that might imply. There are the mannequins and sketchy urban stage-sets that we see in De Chirico's 'metaphysical' landscapes – and a comparable unease.





Cold to the core

JOHN PARDEY

Luigi Moretti: Works and Writings

By Federico Bucci and Marco Mulazzani. Princeton Architectural Press, 2002. 232pp. £42

In the opening pages of the seminal *Complexity and Contradiction in Architecture*, Robert Venturi wrote: 'Luigi Moretti's apartments on the Via Parioli in Rome: are they one building with a split or two buildings joined?'

The accompanying illustration of this weighty looking building, riven top to bottom by a recessed slot, perhaps sealed Moretti's standing as a minor figure in 20th-century Italian architecture. Most accounts of Italian Modernism fail to mention him, or give him scant regard, so any monograph on this forgotten architect must be welcome.

In recent decades, we have Peter Eisenman to thank for one thing at least. With his PhD thesis that was subsequently published in *Casabella* in 1970 under the title 'From Object to Relationship', the world rediscovered the largely unfulfilled genius of Giuseppe Terragni. Like Moretti, Terragni was buried since his early death in 1942 under the mire of Fascism.

Modernism in Italy began to take hold in 1926 with the formation of the Group of 7 (Gruppo 7), which included Terragni, three years after Mussolini marched on Rome and founded the Fascist party. Its members chose the term 'Rationalist' to describe their approach, which paralleled developments in Europe, but they lashed themselves to the mast of Mussolini's Fascist party and thus were erased from the Modernist story. Yet they

left a series of masterpieces, such as Terragni's Casa del Fascio (subsequently renamed the Casa del Popolo, but now a bank), his Sant'Elia school, and in Figini and Pollini's Casa al Villaggio dei Giornalisti (1934), the best Modern house in Italy. Above all stands the unbuilt masterpiece of Terragni's Danteum project.

Terragni's tragic early death poses one of the most enigmatic and poignant human mysteries of any modern architect; a broken soldier from the siege of Stalingrad, he died on the steps of his lover's house, either from suicide or, as officially reported, from a brain embolism. Moretti too had joined the Fascist youth movement, becoming its director in 1933, and he too was close to Mussolini, gaining commissions from the Duce; but he survived the war and, after a spell in prison, went on to work for the Vatican, the Roman aristocracy and the state. He never denounced the Fascist dream.

This nicely produced book attempts to bring together Moretti's work: photographs (no real plans or sections to make these more understandable) sandwiched between the joint authors' rather academic and detached essays, rounded off by an anthology of Moretti's incredibly oblique, yet poetic writings.

But the book is founded on 150 period photographs of Moretti's work, from 1932 and the early stripped Classical architecture of



Above left: Fencing Hall at the Foro Mussolini, Rome, 1933-36 – 'architecture fit for a place of worship'. Above right: Villa La Saracena, Santa Marinella, near Rome, 1953-57

Gruppo 7 to the early 1970s, and some sci-fi projects that make Frank Lloyd Wright's final excesses look sane. The majority of these images prove that Moretti could create buildings of a cold, yet devastating beauty – none more so than the Fencing Hall, part of the Foro Mussolini or 'City of Muscle' in Rome from 1933-36. This is an elegant hall of marble with light washing down from above and swords precisely ordered along one wall – it is architecture fit for a place of worship, here dedicated to Mussolini's favourite sport, in a place that Moretti aspired to unite body, mind and spirit.

A Renaissance man, founder and editor of the review *Spazio*, a collector of antiquities, a gallery owner and art critic, Moretti undoubtedly saw himself as a true Roman in the lineage of Bernini and Michelangelo. Yet, as his writings in this book demonstrate, he was submerged in the poetic to a point of utter complexity and contradiction. His words will be food for the academic but leave the average architect cold to the core.

In looking back to the frigid beauty of much of Moretti's work, we have to reflect on the myopia, schizophrenia even, that architects seem to suffer in the divided loyalties between client and society. We must ask how architects such as Moretti and Terragni could create such beauty for such a beast.

John Pardey is an architect in Hampshire

A quiet pioneer

GAVIN STAMP

Jan Kotera 1871-1923: The Founder of Modern Czech Architecture

Municipal House/Kant Publishers, Prague, 2001. 416 pp. 50 euro plus shipping costs.

(Available from mmarkova@obecni-dum.cz)

It is not only the English and the French who have been interested in the idea of the Channel Tunnel. In 1897, as his graduation project in Otto Wagner's studio in Vienna, the young Moravian architect Jan Kotera drew out his design for 'Une Ville Idéale' on the French coast near Calais, right above the long dreamed of *Chemin de Fer* from London to Paris. A triangulated pattern of streets responded to the angled promontory of *Cap Griz Nez*. No railway was visible but the line of the tunnel was reflected by a central axial street above, dominated by a grand Beaux-Arts public building-cum-station with Jugendstil details, typical of Wagner's more grandiose urban projects.

Fortunately, perhaps, Kotera never realised anything like this. After leaving Wagner, he moved to his homeland where he was responsible for a small but significant number of buildings. In these, he moved from Viennese Jugendstil towards a more personal expression, experimenting with the possibilities of new materials like reinforced concrete.

Kotera is less well known than other stars from Wagner's atelier like Hoffmann, Olbrich and Plecnik, but he was of supreme importance in the dynamic and increasingly

confident artistic culture emerging in the Czech lands in the troubled years before the First World War. With the creation of an independent Czechoslovakia, Kotera should have emerged as the national architect, but he was fated to die unfulfilled in 1923 at the age of 52, and it was left to his friend Plecnik – whom he had invited to Prague – to transform the castle for the president of the new republic. Kotera's influence was to remain potent, however, in the work of his distinguished pupils like Josef Gocár and Pavel Janák.

Two works by Kotera in particular are of much more than local significance. His City Museum in Hradec Králové of 1909-13 is remarkable for avoiding conventional axial symmetry in a civic building. Irregularly massed wings of red brick and textured concrete suggest functional rationalism and the influence of Frank Lloyd Wright, while the entrance front with its jagged recessed outline and flanking ceramic figures of seated goddesses show how the Jugendstil in central Europe was replaced by a more austere and geometrical manner of expression.

The second work is the music publisher's store in Prague of 1911-13, known as the Mozarteum. With its symmetrical facade,

surmounted by a triangular pediment, this might seem to be typical of that revived Neo-Classicism which flourished all over Europe at the time, but the treatment is full of thoughtful and unusual subtleties and the progressive recession of the brick panels between the concrete frame as the building rises hint at the 'Czech Cubism' which flourished at the time among Kotera's followers.

Kotera is revered as the founder of Modern architecture in Prague and Bohemia, and last year a magnificent exhibition of his work was mounted in the Municipal House – that supremely enjoyable, if vulgar, Jugendstil building in the old city – consisting of original drawings and models and examples of his furniture. The exhibition closed in March but it will travel to Hradec Králové and perhaps elsewhere. It was accompanied by a magnificent illustrated catalogue, with essays by a team of writers, led by that redoubtable ambassador for Czech Modernism, Vladimír Slapeta.

Such is the admirable concern by the Czech authorities to promote their national architecture that 800 copies of this splendid book have been printed in English. I cannot recommend it too highly, as it is a major contribution to the understanding of European architecture at the beginning of the last century.

Is an equivalent publication – in quality, seriousness and accessibility – conceivable in England on some of Kotera's contemporaries such as James Salmon, Charles Holden or even Edwin Lutyens? Sadly, no.

Gavin Stamp is an architectural historian



Above left: entrance to the City Museum in Hradec Králové, 1909-13. Above right: the Mozarteum in Prague, 1911-13 – a music publisher's store

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As part of this Urban Design initiative, CABI and English Heritage Commissioner Les Sparks, OBE, has been appointed as consultant adviser to the city. Following the recommendations of this new initial review, Nottingham intends to appoint an "Urban Design Champion" to promote good architecture and design in the City. We are looking to appoint a team of talented and enthusiastic urban design and conservation professionals to support this new initiative.

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EXPRESSIONS OF INTEREST



STATES OF GUERNSEY - BOARD OF ADMINISTRATION

ROYAL COURT DEVELOPMENT – ST PETER PORT

APPOINTMENT OF ARCHITECT LED DESIGN TEAM

The Board of Administration is seeking expressions of interest from architect led multi-disciplined design teams for the Royal Court development - a prestigious, historic, public building in the heart of St Peter Port's Conservation Area.

Design teams can be formed from both single multi-disciplined offices or as teams assembled specifically for this project.

Teams should include the following disciplines:

- Architect / design team leader
- Civil / structural engineer
- Building services engineer
- Public health engineer
- Interior design
- Landscape architect
- Acoustics consultant

Separate expressions of interest are being sought for the role of design and build contractor under a two-stage design and build procurement process.

The Royal Court is the Bailiwick of Guernsey's centre for the administration of justice and also accommodates the States of Deliberation (the Island parliament).

The development involves an extension of the existing Royal Court, a listed building, onto the adjacent old prison site. The accommodation for the courts and supporting offices comprises approximately 3,400 sq. m. of new build.

Short listed teams will be invited to take part in an ideas/concept competition culminating in a presentation to the Project Board and their advisors (project sponsor, advisory architect, cost advisor and CABE Enabler). An honorarium will be paid to unsuccessful teams for this stage.

Organisations expressing an interest shall be expected to submit written details on all of the following, using the same numbering sequence:

1. Company profile detailing size, management structure and responsibilities.
2. Level of fee turnover (last three years).
3. Audited company accounts for the last three years.
4. Experience of high profile, complex, urban projects.
5. Experience of Law Courts / refurbishments and extensions to listed buildings.
6. Professional resources within the company / range of disciplines 'in house' or available within the team.
7. Experience of two stage design and build / Government partnership projects.
8. Partnering approach.

Written responses only to all headings should be submitted to Mr J. Silvester, Chief Property Manager, States of Guernsey - Board of Administration, Sir Charles Frossard House, P.O. Box 43, La Charroterie, St Peter Port, Guernsey, GY1 1FH. Tel. 01481-717000, ext. 2436.

The closing date for the receipt of responses is Monday 10th June, 2002.

TENDERS

Consultants For Pupil Referral Unit

Thatcham, Berkshire New Environmentally Sustainable Building

West Berkshire Council invites expressions of interest from suitably qualified consultants to design and project manage the construction of an exciting new education facility.

Pupil referral units provide a self-contained facility for teaching pupils with special needs, in small groups or on a one-to-one basis. The Council wishes to provide an interesting and flexible building that is environmentally sustainable and suitable for community use outside teaching hours. A building of around 170m² is envisaged with teaching, library, association and dining spaces, together with ancillary office and toilet accommodation, external play space and car parking.

The scheme has outline planning approval. Work is planned to commence on site in December 2002, with completion by August 2003.

All expressions of interest must include the following information, which the Council will use to assess the suitability of consultants for the project:

1. Company background and structure
2. Names, addresses and telephone numbers of two technical referees
3. Examples of similar projects commissioned over the last three years
4. Details of insurance cover
5. Statement of general approach to the project

Expressions of interest must be received by noon on Thursday 14 June 2002 and should be addressed to:

Mr T Mitchell, Head of Housing and Property, Housing and Property Services, West Berkshire Council, Council Offices, Market Street, Newbury Berkshire RG14 5LD

Envelopes should be clearly marked "Thatcham PRU - Expressions of Interest".

For additional information please contact Jeremy Davies on 01635 519198.



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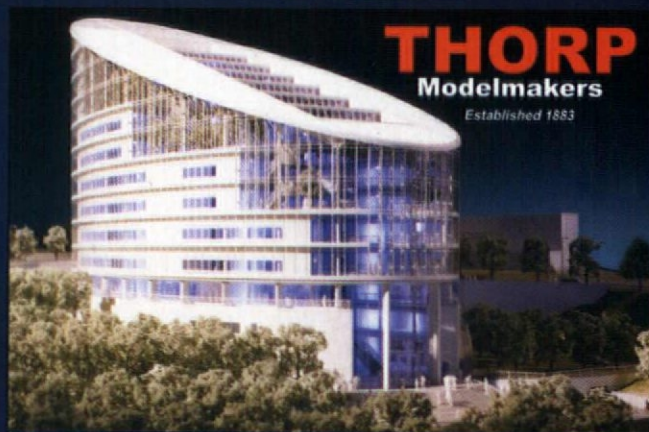
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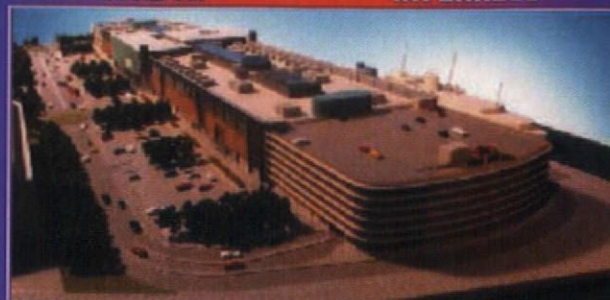
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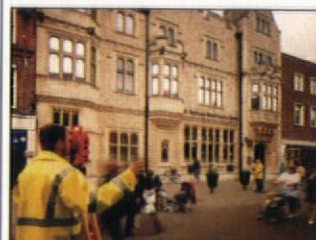
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archicharades



Congratulations go to Gerald Cowham of Heppenstalls, Huddersfield, who wins a bottle of champagne for correctly identifying Bruno Taut from the clues in our 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Fax your entry to 020 7505 6701 by 10am on Friday 31 May, or send your answer on a postcard to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB. The first correct entry pulled out of the hat wins a bottle of bubbly.

Gosling recalled

David Gosling, whose life is recorded elsewhere in this issue, was a great raconteur. His stories, often episodes from his own career, brought humour to the frequently serious world of architecture. A favourite was about his time as leader of the design section of the Manchester practice Leach Rhodes and Walker in 1962. It was here that in addition to his design duties, he was asked to co-ordinate a programme of visiting guest speakers for the younger members of staff. On one occasion, a senior partner insisted on a visit from a lecturer whose work did not inspire David, but in true Gosling style, he indulged the speaker with an extended pre-lecture lunch and 'libation' (a typical Gosling expression). After the necessary introductions in the lecture theatre, lights were dimmed and David proceeded to fall asleep (something that he led us all to believe had occurred on more than one occasion). The lecturer droned on and on – only pausing briefly to change carousels on his slide projector for the second instalment of the talk. It was at this moment, as the lights were briefly turned on, that he awoke from his siesta, rose to his feet and with Gosling aplomb gave a spontaneous vote of thanks. That is style.

Europe expects

To Finland, to take part in a **European Forum** meeting on design quality. This group, comprising interested parties from government

departments, architecture schools and professional institutions across the EU, meets annually to discuss matters of common interest. A lively occasion, helped by splendid hospitality, had one big shadow hanging over it: Brussels' desire to enforce a four-year education course across Europe. Given the expectations of clients in both public and private sectors these days, one thing that is obvious is that any diminution in the course length constitutes the worst sort of dumbing down. Is anybody listening?

Fair city

Amid all the fuss over Roy Keane, a group of planning, design and engineering staff from Dublin City Council met in County Monaghan to discuss the future of the fair city. Providing a critique of presentations was Stuart Gulliver, ex-head of the Glasgow Development Agency, and the AJ's Paul Finch, whose claim to expertise appeared to rest on the fact that his father's grandmother was from Connemara. A splendid time was had by all. UK practices working in the Republic include **ABK** and **MacCormac Jamieson & Prichard**, while **Benson & Forsyth's** National Gallery extension is tipped for honours. Judging by the enthusiasm of the council team, Dublin should continue to prosper in the years ahead. It has problems, but many are the result of success – high house prices, arguments over high-rise and huge commuter traffic problems. The basic feeling, however, is of an economy that is growing and confident.

In the wind

The **RHWL** refurbishment and creation of new performance spaces meant The Dome in Brighton has had to undergo some unusual post-occupancy snagging. Just three weeks after it opened, the entire building was given over to a concert by local hero **Fat Boy Slim**. Unfortunately the organisers, in an attempt to prevent overcrowding, decreed that nobody leaving the main space would be re-admitted until there was room. The result was that revellers chose not to risk leaving for any reason – including visits to the lavatory. **RHWL's** Arts Team has now had to add much sprucing up of floors and furnishings to its snagging list.

Bridging a gap

A splendid new book by engineer/architect **Matthew Wells**, *30 Bridges* (Laurence King), provides a considered guide to this fashionable-again design subject. With a good introduction by **Hugh Pearman**, and a real designer's view of what was important in bridge design historically, this is much more than a picture book. Interestingly, the critique of the Foster/Arup 'wobbly bridge', given Wells' criticism of the project, is admirably fair-minded.

Silver service

Last week's Architecture Club shindig lived up to expectations, with **Peter Murray** celebrating his 25th anniversary as honorary secretary

in style. **Lord Carrington** made an appropriately witty speech, and guests included **Sir Terry Farrell**, **Cedric Price**, **Will Alsop**, **Julian Wickham**, **Deyan Sudjic**, **Charles Kneivitt**, **Deborah Saunt**, **Jane Wernick** and others too numerous to mention. Two members were heard muttering during Lord C's speech: not criticising, but agreeing the case of hereditary peers had been vastly improved by his urbane delivery.

House style

The first episode of Channel 4's *Other People's Houses*, starring **Naomi Cleaver**, opened this week with coverage of a 1930s semi in Chester. The owners converted it into what the programme's publicists described as a 'breathtaking Pandora's box of style', with an instant 'wow factor'. Treats to come include a home turned into a shrine to the Royal family, and another 30s semi where (wait for it) all the first-floor walls have been demolished to create an 'open-plan entertaining zone'. Bring back **Barry Bucknell**!

Election hype

Suggestions that RIBA president-elect **George Ferguson** has won an unconvincing proportion of members to his cause seem wide of the mark. The fact is that only about a quarter of members voted, suggesting they would be happy to leave it to the RIBA Council. This year's pool was one per cent lower than last time, which is scarcely too worrying. The real question is: will **Annette Fisher's** funders get their money back?

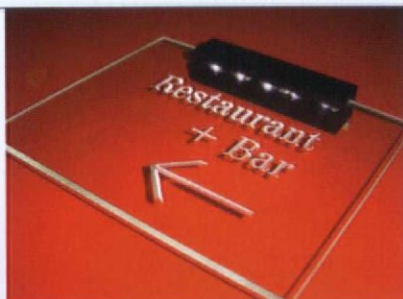
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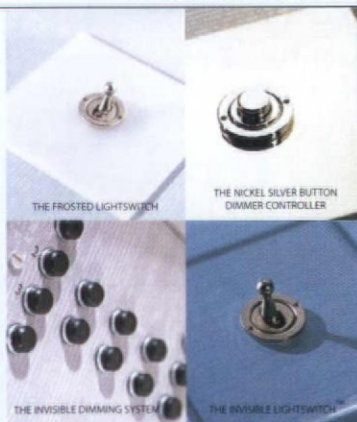
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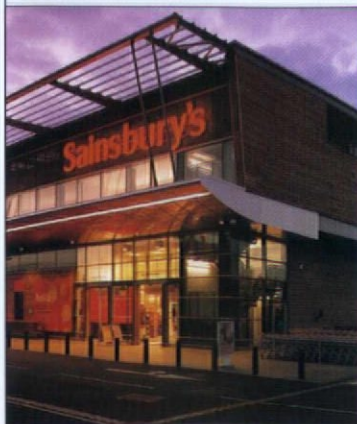
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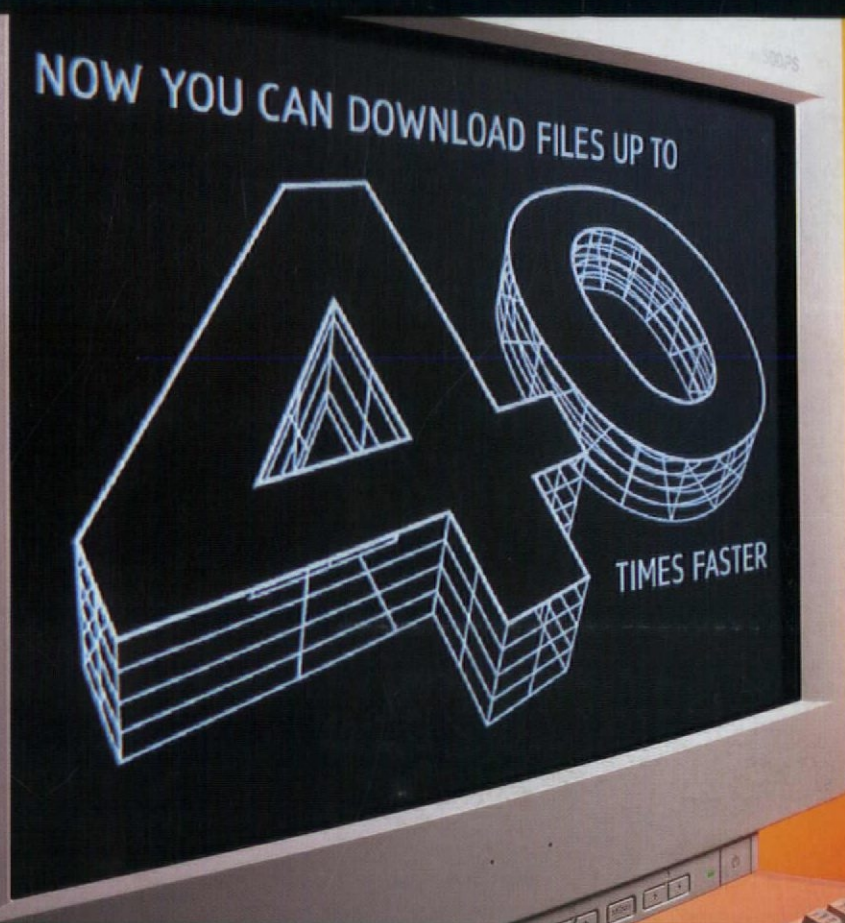
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